

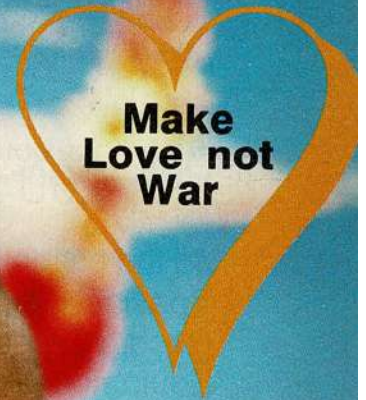
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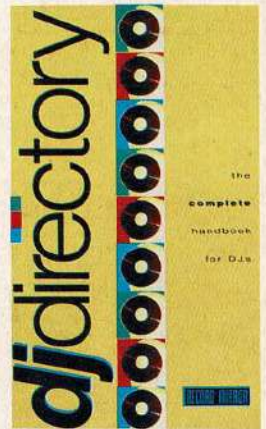
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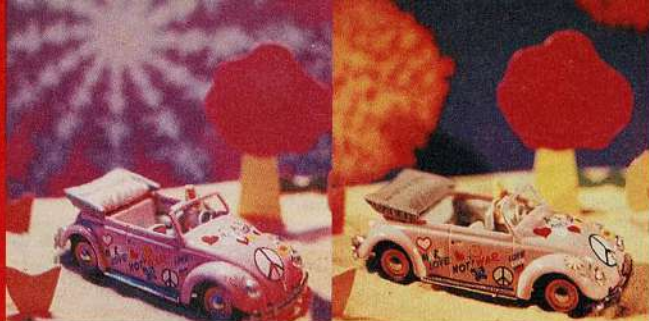
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BOY GEORGE

"If you say anything against the war people say 'How can you say that when we've got people out there fighting?', but are we all really sure what we're fighting for?"

P16



SOHO

"Who can possibly be offended by a peace symbol?"

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16 BOY GEORGE As part of Culture Club, Boy George was panned for writing the line "War is stupid". As the Middle East conflict continues, George returns in his Jesus Loves You guise and says, "I may not have put it in the most artistic, poetic way, but that's how I feel"

23 SONGS OF WAR

The link between music and warfare, from Glenn Miller to Gulf paranoia

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IS . . . What's the most romantic thing Jason Donovan's ever done? Which pop star does William Orbit fancy? When did Billie Ray Martin last have a snog? And just what does Mark from Happy Mondays put between his sofa cushions? All these questions and more answered in our Valentine's Day special

26 KIM APPLEBY

On her Valentine, Craig Logan: "He's good for me, he's so easy going, intelligent, patient . . . He has this little halo on top of his head and wings and flies about a bit"

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Hippy chicks, peace chic and censorship

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Mouthy Mancunians on why Vanilla Ice just ain't nice

44 POP CUDDLES

Heart-throbs through the ages

This year, Valentine's Day sticks out more than ever. Somehow it seems strange that our thoughts are turning to love and romance while people are dying in the Middle East. The slogan 'Make Love Not War' came from a generation shocked by the Vietnam war and inspired by peace-loving pop stars. In this special *Make Love Not War* issue, we discover that the phrase still has great relevance in 1991.

Features

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FRONT COVER: SOHO BY KLANCER & BOINK; LOVE-MOBILE BY JON INGLEDREW

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Index



'Open Up Your Mind' is out now on Columbia, their album will be released in early March

The Real People

If bets were placed on which Liverpool band's most likely to be big this year, the clever money would go on The Real People.

Their jangly, hypnotic, funky psychedelia — typical of the current Mersey-vibe — owes much to the original Fab Four for inspiration.

"I hate Beatle comparisons," growls frontman Tony Griffiths, "but it's inevitable; they did great pop songs and so do we."

Both their releases so far, the easy going 'Window Pane' and current dream-theme 'Open Up Your Mind', are included on their forthcoming album, nestling amongst similar mesmeric pure-pop charmers.

"Live, though, we kick you in the face!" proclaims Tony.

Merseyside has come out of hibernation. Get real. **Melissa Blease**



Auction:

Tom Jones' undies up for grabs!

HERE'S something you'll probably find in a Sotheby's rock auction fetching thousands of quid in a few years time: a pair of undies signed by legend of love, Tom 'Bloody' Jones. But you needn't wait till then, folks.

Modelled for us here by Roy and Keith from The Farm, Tom's pants are being auctioned by *Index* to raise money for the Red, Hot & Blue project. The bidding has already begun at £10 so make sure your offer is above this. Send your bid together with your name, address and telephone number. We'll contact you if your bid is the highest and arrange a cheque-for-pants swap.

Send your correspondence to Tom's Pants Auction, *Record Mirror*, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. This is not a joke!

MC Hammer



Here Comes The Hammer is out now on Capitol

AFTER putting the fizz in the charts, MC Hammer is putting some more fizz into Pepsi with his new single 'Here Comes The Hammer'. It's the tune that's being used in a new TV advert for Pepsi and doubtless Hammer can also expect several free crateloads of the stuff into the bargain. 'Here Comes The Hammer' features some nifty reworking of James Brown's old track 'Call Me Superbad' and it's taken from Hammer's best-selling album 'Please Hammer Don't Hurt 'Em'. As already announced, Hammer will be touring in May and he might make some additions to his schedule soon. **Robin Smith**



'Echo Chamber' is out on Go! Discs on February 18

The Gulf War

What do you think of the Gulf War? Would you fight if you were called up? Where were you when it started?

Index ventured onto the streets to seek the opinions of *Record Mirror* readers

Matthew, 19, student from Oxford

"I don't agree with it; we shouldn't be in there. Basically the Americans have pressed a lot of people into going there. There's going to be a lot of casualties, especially when the ground troops start moving. What more can you say about Saddam? He's a stupid bloke who ought to die."



Deee-Lite

Fiery dance funsters, Deee-Lite recently took to the stage for a New Year's Eve show in New York with a backing band of 40 transvestites. They followed that by proving themselves the *real* star attractions at the massive Rock In Rio Festival. Now they're releasing their single 'How

Do You Say . . . Love?'. The B-side features a special Bootsified version of 'Groove Is In The Heart', while the first 10,000 copies of the 12-inch will be individually numbered, undoubtedly making them collector's items in the years to come.

Deee-Lite have recently been rehearsing for a series of live dates and they should be touring again in Britain in the spring or early summer. Get those platform shoes out now!

Robin Smith



Army of Lovers

THERE can be no more appropriate name for a band in this *Make Love Not War* issue than Army Of Lovers. At face value, this new Swedish trio could easily be dismissed as laughable fashion victims. You might also think that they are nothing more than a vacuous marketing ploy designed to capitalise on the success of Deee-Lite. It's only when the deep drum and bass sound of their single 'My Army of Lovers' sucks you in and singer La Camilla's throaty tones tempt you to listen on that you realise you should never judge a record by its sleeve.

"It really annoys me when people compare us to Deee-Lite," says the ex-model, looking every inch the daughter of a Nigerian prince, which she claims to be. "It's just because the line-up is the same and we both have very strong images. We look nothing like them though. That Lady Miss Kier is such a midget and so ugly!"

Alexander, founder member of the group, diplomatically chips in: "I'm sure it's a global train of thought. Things just happen at the same time in different parts of the world without the two parties realising it."

But why Stockholm?

"Stockholm is a relatively small city," says the third member, flamboyant Jean-Pierre. "All the Swe-Mix DJs, Titiyo and Neneh Cherry, Rob & Raz, Leila K, Papa Dee are our friends — it's very tight-knit. There's not a lot of rivalry, our studio door was wide open for everyone to get involved."

Imagine Helen of Troy meeting the Three Musketeers and them sharing a mutual love of Donna Summer, and you're halfway to knowing what this lot are all about. All for one and one to watch. **Paul Tierney**

'Army Of Lovers' is out now on Sonet Records

The Apples

DESCRIBED as "The Velvet Underground meets Nineties dance groove" (although admittedly by themselves), The Apples are among the latest crop dangling from the tree of indie-dance crossover.

While such a grand comparison may be a tad over the top, 'Eye Wonder', the debut single from the Edinburgh foursome — who include ex-members of The Syndicate, Hey Elastica and pop-funksters Win — is worth a bite.

Its combination of a slowly unwinding groove, doleful Stephen Duffy-like vocals and a bumbag-full of stalwart samples takes a bit of growing to get to you, but it'll soon have you by the Cox's Pippin. Core blimey! **Davydd Chong**

'How Do You Say . . . Love?' is out now on Elektra

'Eye Wonder' by The Apples is out on February 25 on Epic

Beats International

BEATS International, who are currently holed up in Brighton working on the follow-up album to 'Let Them Eat Bingo', are unleashing their new single, 'Echo Chamber', on the world. Dedicated to the memory of legendary reggae producer, King Tubby, the single features the delicious vocal talents of Lester Noel, whilst the 12-inch version also features Daddy Freddie, who's now officially recognised as the fastest toaster in the world.

Inbetween recording and touring with Beats, mainman and part-time *Record Mirror* contributor Norman Cook has been working on mixes for Betty Boo, Jungle Brothers, Digital Underground and Kym Mazelle, amongst others.

Beats International are just back from a six week tour of Australia and their new album should be out in the summer.



Interviews: Tim Southwell & Gary Crossing Pictures: John Ingledeu

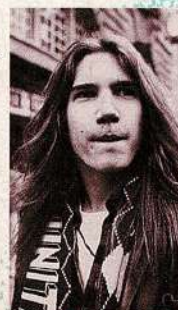
Sara, 17, student from south east London

"I think that it could have been avoided. Saddam did try to make concessions and to compromise but Bush wasn't bothered. The Americans were eager to get in there because it was good for the economy, and they've got a stockpile of weapons to get rid of. I'm very cynical about it all."



Jens, 18, student from Sweden

"There must have been another way. I don't agree with the Swedish government supplying weapons and bunkers to Saddam Hussein."



Chris, 22, designer from Soho

"This is a stupid war that should have been fought by politicians. It's over money and oil and they've brainwashed people into fighting something which isn't their war. There wasn't enough effort put into the peace talks. No way would I fight, no chance."



win!
win!
win!

Gremlins competition

IT'S been six years since the first wave of disgustingly cuddly little creatures (Mogwais to you, pal) transformed into brilliant nasty, fangly monsters called Gremlins and trashed the joint. Well, strap grandma's wheelchair down because they're back in 'Gremlins 2: The New Batch', just out on video.

'Gremlins 2' features original characters Billy, Kate and that cute l'il Mogwai thingy. The good news is that there's a mad genetic engineer, Dr Catheter (played by Christopher Lee — hurrah!), an imminent catastrophe in a skyscraper, and mega mayhem galore courtesy of a new batch of filthy little Gremlins including a flasher with a raincoat! Get those Mogwais wet now, kids!

Those lovable, furry people at Warner Home Video have kindly supplied six sets of 'Gremlins' and 'Gremlins 2 . . . ' to give away to six suitably malevolent readers who answer the following question: **Who directed both films?**

Send your answers on the back of a postcard to 'Gremlins 2 . . . ' competition, *Record Mirror*, Punch Publications, London SE99 7YJ. To arrive no later than March 4.

Ocean Colour Scene



Those psychedelic cosmonauts Ocean Colour Scene, who received rave reactions to their last single 'Sway' and were featured in *Record Mirror's*, recent *State Of Independence* feature, are splashing out with a tour and a three-track EP featuring 'Yesterday Today', 'Another Girl's Name' and 'Fly Me'. The tour kicks off with a date at

London's Venue on March 1, followed by Cambridge Junction 2, Coventry Tic Toc 5, Newcastle Polytechnic 6, Edinburgh Venue 7, Aberdeen Caesar's Palace 8, Greenock Toldeo Junction 9, Glasgow Sub Club 10, Leeds Warehouse 12, Leicester University 13, Birmingham Goldwyns 14, Northampton Irish Centre 15, Wendover Reaction 16, Hull University 18, Brighton Zap 19, Buckley Tivoli Gardens 20, Manchester International 21, Norwich Waterfront 22, London ICA 23.

The band produced the EP themselves and they'll be drowning in a sea of praise for some time to come!



MC BUZZ B

Influenced by hip hop, adding soul, jazz and a little intellectual reasoning along the way, MC Buzz B is no average rapper. His creations are far removed from the sub-James Brown beats that are all too common in contemporary rap; hardly surprising, considering Morrissey is one of his greatest influences.

"He writes like he's speaking to you one-to-one, and that's the way I try to do it," he says of Mozzer.

Thoughtful and introspective, his raps are about subjects close to his heart such as war and global destruction, as you'll hear on his new single, 'Never Change'. No trainers or tracksuits for Buzz B, his appearance is sober and stylish and he always plays with a real band. Mozz would be proud.

'Never Change' is released on February 25 by Polydor. His debut LP will follow in March

Releases

SINGLES

The Charlatans: Four-track EP featuring brand new songs 'Over Rising', 'Way Up There' and 'Happen To Die' plus a new version of 'Opportunity' out on February 25. The Charlies begin an American tour this week.

The Beatmasters: 'Dunno What It Is About You', out this week featuring the sultry vocals of Elaine Vassell. For the past 12 months The Beatmasters have been writing their second LP, due for summer release.

Maureen: 'Mesmerize Me' available on February 18. Taken from her forthcoming album 'Take It From Me', it's been given the Rockhouse production treatment.

Adventures Of Stevie V: 'Jealousy' released on February 18. A monster groove already in the US dance charts, the B-side features a 'Red Edit' dub mix. Stevie is set to produce Kim Basinger's debut album.

Whydiffe: 'Magic Garden' released this week. Watch out for some tour dates later this month.

Goodbye Mr Mackenzie: 'Now We Are Married' out this week, taken from their forthcoming third album 'Hammer And Tongs'.

Patsy Cline: 'I Fall To Pieces' out next week. Patsy's album 'Sweet Dreams' has gone silver, selling over 65,000 copies.

The Clash: Re-release 'Should I Stay Or Should I Go?' next week, the tune currently being used in Levi's ads.

Echo And The Bunnymen: Re-release their version of The Doors' classic 'People Are Strange' next week. It's featured on the soundtrack of cult horror movie 'The Lost Boys' and the B-side carries a live version of Lou Reed's 'Run, Run, Run'.

► The Gulf War



Mackechnie, 21, American student living in Paris: "I think it sucks but it has to be done. I didn't ever think that there was going to be a war but when it happened I thought that was the only way to get Hussein out of there; kick him out, force him out, literally. I'd go if I was called up."



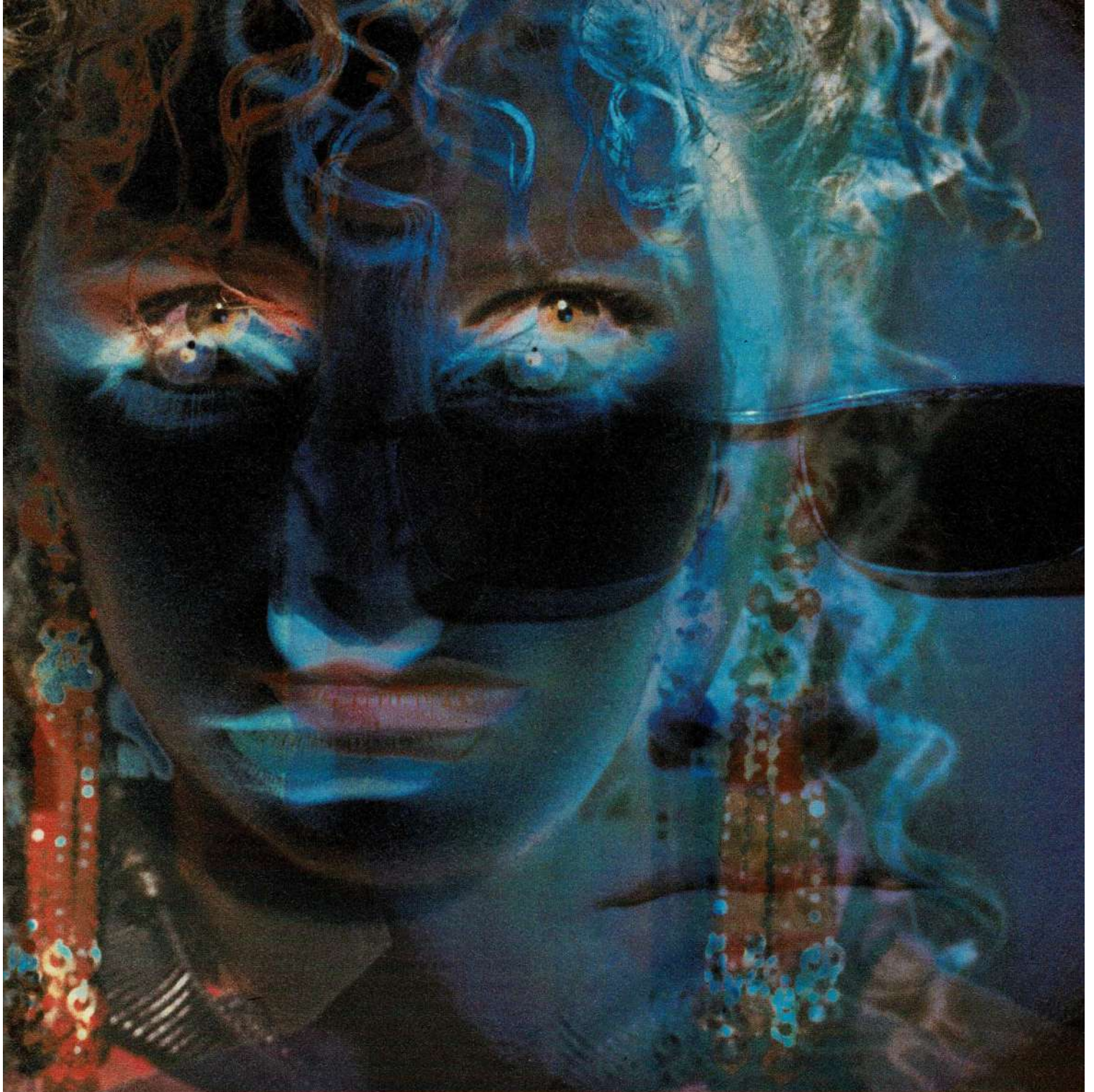
Mandy, 16; Katrina, 17; Gary, 17; Korrie, 18, Australian students on holiday: "It sucks. It's all greed from both sides; Hussein's no worse than Bush. There's no way we'd go if we were called up. We'd rather go to jail. They're thinking about conscription in Australia. There was a big protest march in a square in Melbourne about it."



Cynthia, 17 student from edgeware; Adesah, student from Tottenham: "It shouldn't be happening but what can you do now? They're there so they've got to fight. Our country would have been under a lot of pressure if we hadn't gone. I was doing my homework when the war broke out. I just laughed and carried on with it."

Piero, 25, student-leaflet distributor from Catholica, Italy: "I don't like Saddam's ways. I don't like what he did with the oil slicks because in my hometown we have strong Green policies. When war broke out I was making love. I didn't stop because I never listen to the radio. If people attacked my country then I would fight but this is not my war."





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LA mix

Playlist change

RADIO 1 could drastically alter the content of its infamous playlist — the selection of records picked by the station each week making up the bulk of the tracks played during the day.

Radio 1 says it might revise its current policy of concentrating on singles and play more album tracks. Sales of 45s have been falling for some time and it's argued that playing LP tracks may better reflect public taste.

This could mean that 'traditional' singles acts like Kylie and Jason might not get so great a share of airplay time and artists like The Charlatans, who broke on the strength of their singles 'The Only One I Know' and 'Then', plus a lot of dancefloor hits which never make it on to albums, might not get as much exposure.

If the idea is accepted, record companies might rethink their policy of releasing singles as tasters for LPs. In Britain, The Simpsons' 'Do The Bartman' was a top five single hit before it was available on album, while it was not released on 45 in the US.

"We are constantly aware of our audience's shifting tastes and we're keen to introduce new methods of reflecting those tastes," says a spokesperson. Meetings to consider the new plans will be held soon.



Technics

finals

The UK finals of the World DJ Mixing Championships will take place at Chippenham Goldiggers on March 6. The competition will feature nine DJs, who have won area heats, competing against each other and the defending champion, DJ Reckless.

The winner, who will represent Britain in the World Finals due to be held in April, will receive two Technics SLP 1200 CD players, a DMC PMX 2 Mixing Unit and a championship jacket. The UK finals will also feature personal appearances from a host of top dance names, including Nomad, Quartz, Lisa M and Caveman. Tickets are £4 in advance from Goldiggers or £5 on the door.

Releases

ALBUMS

King Bee: Debut album 'Royal Jelly' out next week. Tracks include 'Back By Dope Demand', 'Feel The Flow', 'Gettin' Reckless' and their massive club hit 'Must Bee The Music'.

Birdland: Debut album 'Birdland' out next week featuring 10 tracks including 'Don't Look Back' and 'Everybody Needs Somebody'.

Go-Gos: The recently reformed group featuring Belinda Carlisle release their 14 track compilation LP 'Greatest'. Tracks include 'We Got The Beat', 'Our Lips Are Sealed' and current 'Cool Jerk'.

Price increase

We're sorry that this week's issue sees us having to increase the price of *Record Mirror* by five pence. We've been able to maintain the recent price for two years but soaring production costs have forced us to raise it. You'll have noticed, though, that to make up for this we've added more colour pages, better quality paper, even more high quality exclusive commissioned photographs (just look at the free poster cards in this week's issue!) and much, much more to read in *Record Mirror*, week in, week out.

We've also been indulging in a bit of early spring cleaning at *Record Mirror*, which sees the *DJ Directory* expanding to incorporate the old *Dance* section, to bring you even more information about what's happening in the clubs of Britain. *Record Mirror's News Plus* and *This Week* sections have moved to the front of the magazine, to gain the prominence they deserve within an expanded *Index*. I'm sure you'll find that, even with the modest increase, *Record Mirror* will still be the best value for money you can find.

Eleanor Levy, Editor

Bel Biv Devoe



'BBD I Thought It Was Me' is released by MCA on February 18

Those gangsters of the groove, Bel Biv Devoe, are striding back with their single 'BBD I Thought It Was Me'. The single will be available in a special 12-inch format, 'The Brit Pack', which includes remixes of 'BBD I Thought It Was Me', 'Poison' and 'Do Me'.

Bel Biv Devoe are currently on a coast to coast American tour with Monie Love and Keith Sweat.

The Gulf War



Emma, 24, PA to film producer, from west London

"I'd feel much happier if the Allies admitted why they were going in there — to promote their well-being rather than to liberate Kuwait — because I think that they actually will go into Iraq to completely annihilate the Iraqi war machine. I think that George Bush is a hypocrite, though in terms of well-being I think he's the lesser of two evils. I don't see him as a knight in shining armour."



Richard, 21, from West London; Viv, 20, and Antoine, 20, both from south east London. All are models

"Saddam Hussein's a bit of a nutter isn't he? You can't let people go around the world, doing things like he does. The Americans are gung-ho; they don't give a shit. It's laughable, the fact that there's a war going on out there and we're all living our lives like normal. Then again, we could get conscripted in three months so you never know."



Brendan, 22, record stall keeper, from Soho

"It's a dictatorship isn't it? Nobody said anything when he was killing the Kurds did they? It's all a bit too money orientated. Saddam's mad but he's going about things in an intelligent way. He knows what he's doing. I don't agree with the War. It's all about one person and they should be aiming at him rather than involving loads of people."

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David Newton
Steve Queralt

SOHO
Eds Chesters
Jackie Cuff
Pauline Cuff
Tim London
Chris Morrison

SSE, PA HIRE
Chris Beale

SECURITY
Martin Kerwin
All At Showsec

THUNDER
Danny Bowes
"Harry" James
Mark "Snake" Luckhurst
Benny Matthews
Malcolm McKenzie
Luke Morley

THE WEDDING PRESENT
David Gedge
Keith Gregory
Brian Halline
Simon Smith
Peter Solowka

WEMBLEY
Thanks To All Staff At Wembley

WOLFSBANE
Blaze Bayley
Steve Danger
Jase Edwards
Jeff Hateley
Rick Sales



THANKS FROM THE BPI AND EVERYONE AT THE BRITS

All funds raised from the events will be donated to charity through the British Record Industry Trust.



Index

Tours

The Big Dish: Edinburgh Queen's Hall February 25, Aberdeen Ritzy 26, Ayr Pavilion 27, Newcastle Riverside 28, Leeds Polytechnic March 1, Redcar Bowl 3, Leicester Polytechnic 4, Reading University 5, Manchester International II 7, Wolverhampton Wulfrun Hall 8, Cambridge Junction 9, London Town & Country 10, Dumfries Loreburn Hall 12, Glasgow Barrowlands 13.



Throwing Muses: Follow-up the release of their album, 'The Real Ramona', with dates at Edinburgh Carlton Studios on March 1, Glasgow Mayfair 2, Newcastle Riverside 3, Leeds Polytechnic 4, Liverpool Polytechnic 5, Manchester International 6, Norwich Waterfront 8, Sheffield Leadmill 9, Nottingham Polytechnic 10, Bristol Bierkeller 11, Birmingham Goldwyns 12, Cambridge Junction 13, London Town & Country 14.

MC Hammer: The king of pop rap will be playing another date at Wembley Arena on May 6. Tickets are available from the box office and usual agents.

Robert Palmer: Playing a one-off date at the London Town & Country on May 23. Tickets are on sale now.

Grammy

basher

Sinéad O'Connor has embarrassed organisers of the American music industry's Grammy Awards by saying that she will refuse to accept a trophy if she wins one.

Sinéad has already said that she wouldn't accept any trophies at the British music industry's Brit awards; now she says she won't accept anything at the Grammys, even though her LP 'I Do Not Want What I Haven't Got' has been nominated for top album of the year and she's also been nominated as top female performer.

In a letter to the National Academy of Recording Arts and Sciences, Sinéad said she wouldn't be accepting any trophies because she doesn't like the record industry's values.



Mantronix

CAN it really be a year since we heard from New York's finest dance merchants, Mantronix? Indeed it is, but now they've returned with their single 'Don't Go Messin' With My Heart'. It's taken from the forthcoming album 'The Incredible Sound Machine' and features new member and lead vocalist Jade Trini.

Since we last heard of Mantronix with 'Got To Have Your Love', they've been featured on the DMC mixing tour and Mantronix himself has also been working with Mica Paris and Paul Haig.

'Don't Go Messin' With My Heart' will be out on February 18 on Capital

THE RADIO 1 FM NIGHTLIFE 10

- | | | |
|----|-----------------------------------|---------------------------|
| 1 | WHAT'S UP Baby Doll House | Irma 12-inch |
| 2 | COSMIC DANCE Zone Inc | Delphinus Delphus 12-inch |
| 3 | ALRIGHT Urban Soul | Polar 12-inch |
| 4 | BLOOD SWEAT & TEARS Stetsasonic | Tommy Boy LP |
| 5 | RUNNING SO HARD Nitelite Cityrama | Mighty Quinn 12-inch |
| 6 | GO GO/LIES Oval Emotion | Hi Bias 12-inch |
| 7 | DEVOTION (REMIXES) Nomad | Rumour 12-inch |
| 8 | IN WONDER Presence | Reality 12-inch |
| 9 | DON'T CHA WANT IT? K Alexi Shelby | Underground 12-inch |
| 10 | THINK ABOUT DJ H featuring Stefy | RCA 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), Warp (Sheffield), Trax (Newcastle).

PAUL HAIG

(FEATURING THE VOICE OF REASON)

FLIGHT X

TWELVE INCH MIXES FROM FEBRUARY 4



Deee-Lite



DEEE-GROOVY NEW SINGLE

HOW DO YOU SAY . . . LOVE
(A DELICIOUS PAL JOEY DUB)

b/w

GROOVE IS IN THE HEART
(BOOTSIFIED TO THE NTH DEGREE)



LIMITED EDITION
NUMBERED 12"
7" . CD SINGLE
CASSETTE SINGLE



HOW DO YOU SAY . . .



RM 11



**PAUL AND LINDA
McCARTNEY**

One of the best known pop couples, Paul ('Macca') and Linda first crossed paths in the Church Street branch of McDonald's in Liverpool. He was after a Filet O' Fish, while she craved an Egg McMuffin. Outraged by the length of the queues, they consequently became vegetarians, got hitched, moved to a remote Scottish isle and wrote a song about it ('Somebody's Knocking On The Pipes Of Mull Of Kintyre, Uncle Albert'). Macca's pet name for Linda: 'My Lindywindy'. Linda's pet name for Macca: 'My little one what used to be in The Beatles'.

ABBA

Sweden's fab foursome. The two couples — Bjorn and Agnetha, and Benny and Frida — met during a blistering game of water polo at Stockholm's public baths. Aggie's goalkeeping skills were an inspiration, Benny's slamming



goals unrivalled and Bjorn's long ball continues to defy medical science (finding trousers to fit can still be a chore). The group have recently hit the headlines with the banning of their smasher 'Fernando', believed to contain sensitive references to certain CNN camera crews.

**RICKY ROSS AND
LORRAINE McINTOSH
(DEACON BLUE)**

A torrid tale of strength through adversity in glorious cinemascope! Gasp as Ricky, a young disillusioned Glaswegian, spurns the glitzy lifestyle of eldest brother Jonathan for the depraved excesses of rock 'n' roll! Thrill as the dreams of young Lorraine become reality; not for her the monotony of her father's raincoat firm! They were playing for kicks; living life on the edge; hanging out at church bazaars! Lorraine's tombola tickets came up trumps in the form of a bottle of Pomagne and some lavender-scented bathcubes. As he watched her collect her prizes, Ricky clutched his new

Their eyes kept meeting across the 'Top Of The Pops' studio floor, he was a big fan of her last album, she thought he was good live, they both shared a love of early Led Zeppelin. They married in Rio and a year later gave birth to Fifi Annabella Sugar Drop . . .

Davydd Chong examines the pop couple phenomenon

We two are Number One

record rack and knew it was love. 'I'll Never Fall In Love Again' was penned the next day, with the later-deleted subtitle '(Cos You're A Really Smashing Bird, Lorraine, Really You Are. Honest)'.

**BRIX SMITH (AND MARK
E. SMITH) AND NIGEL
KENNEDY**

From birth, Brix and her brother Mortar were destined for careers in the construction industry. However, Brix soon discovered that the yellow hard hats clashed terribly with her outfits and, after several fist-fights with her foreman, the duo looked to the pop world. While her sibling joined A-ha, our blonde heroine teamed up with top hip-house act The Fall, briefly marrying

frontman Mark E. Smith. However, in the Finchley branch of Spud-U-Like one evening after the split she encountered the 'monster' charms of our Nigel: a stupid haircut, a speech impediment and a penchant for crap football teams from the Midlands. What more could a girl ask for, eh?

**KIER AND DMITRY
(DEEE-LITE)**

The kickin' techno sounds of Black Lace's 'Agadoo' pumped out of the speakers. Their eyes met across the dancefloor and popped out for a glass of Optrex. Kier and Dmitry were brought together by a similar taste in magenta Terylene slacks and jewellery from one of them machines at Southend.

**DAVID A. STEWART AND
SIOBHAN FAHEY**

Little did ex-fruity pop trio member Siobhan know that a simple trip to a local garage with her Skoda would end in marriage. Davey Boy,

occasional Eurythmic and part-time Brian Tilsley-type person, was the lucky guy under the bonnet. The conversation was as follows: Davey Boy: "Let's 'ave a butchers' at this then. Ooh . . . it'll cost yer, luv." Siobhan: "How much?" Davey Boy: "A date, next Friday?" Siobhan: "OK then."

**LIZ FRASER AND ROBIN
GUTHRIE (COCTEAU
TWIN)**

Robin first spied Liz on the terraces at Tranmere, spewing out the strangest football chants he had ever heard. Bobble-hat in hand, he followed her to a hot-dog stand at half-time. He bought her a Fanta, she wore his scarf and

an ethereal partnership was formed. Rob's pet name for Liz: 'My little one what used to be in the Carry On films . . . Oh no, that was the other one, wasn't it?' Liz's name for Rob is . . . indecipherable. That first, extremely rare, recording — 'You're Gonna Get Your Fluffypookywibbly 'ead Kicked In' — has yet to see the light of day.

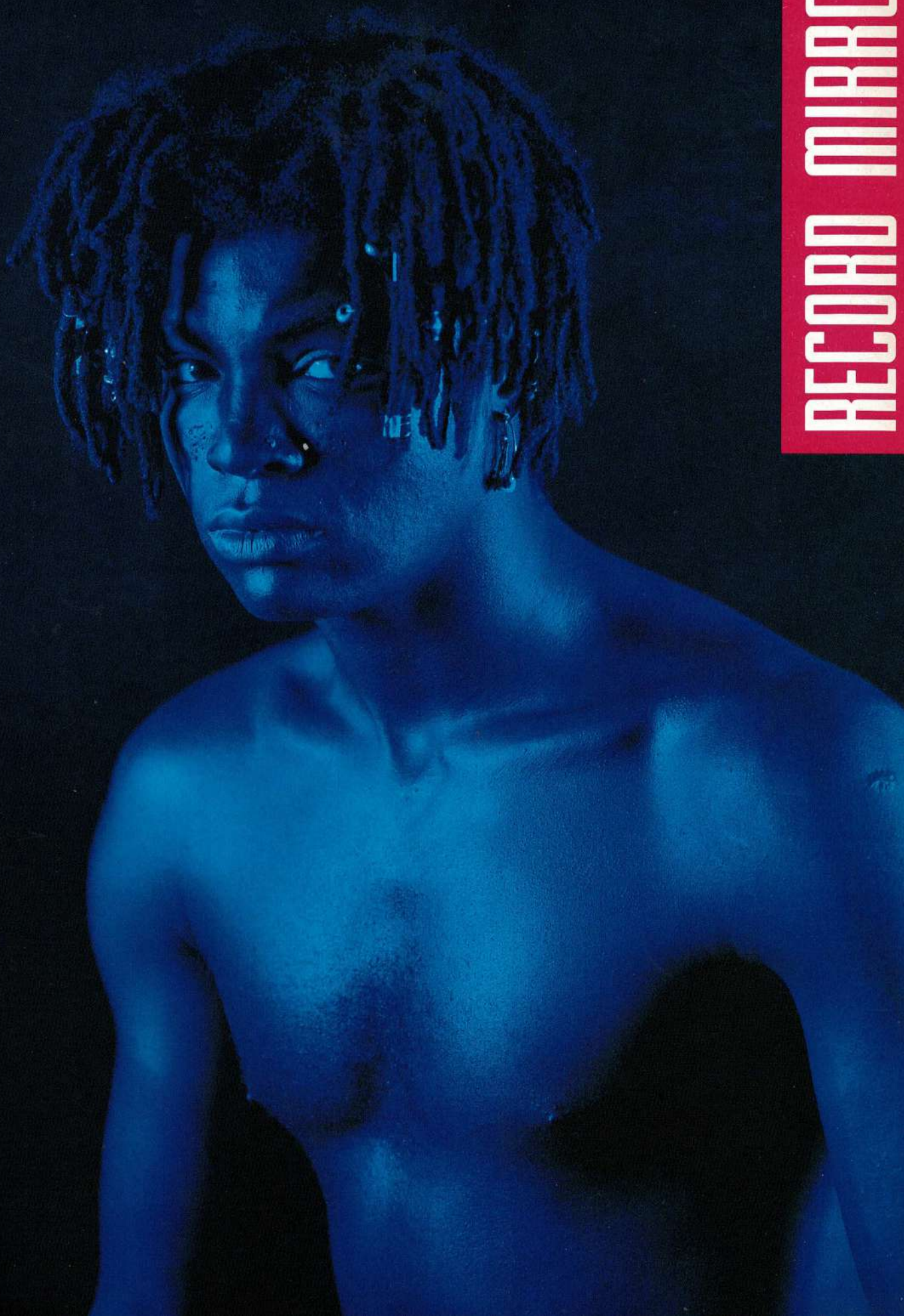
**KYLIE MINOGUE (AND
JASON DONOVAN) AND
MICHAEL HUTCHENCE**


"Well, let's see 'oo y'turned down then, our Kylie from Aussieland. First, there was our Davydd from Wood Green. Worra shame. And 'ow could y'refuse our macho, surfing number two, Jason from Bognor Regis? But you're guaranteed a lorra lorra press coverage with the one you picked, and that was our Michael from Chipping Sodbury."

In the process, Kylie broke a million and one hearts, became a rock chick, and began to wear very little clothing. Oh well, maybe things didn't turn out so badly after all.

SEAL photographed by Paul Morgan

RECORD MIRROR





**QUESTIONS
OF ULTIMATE
IMPORTANCE
ANSWERED
BY TIM
FREEMAN OF
FRAZIER
CHORUS**

**WHAT DID YOU DREAM
LAST NIGHT?**

That we had to go on the 'James Whale Show' again because we were crap last time. The theme was nudity and Whale had udders on his stomach — he looked like a pig reared up on its back trotters. A nightmare. We were crap again and Chris got an erection, naked.

**IF YOU COULD HAVE
ANYONE ROUND FOR
DINNER, WHO WOULD IT
BE?**

Zeinab Badawi — the newsreader. Of course she's an international love figure nowadays, but I remember when it was just me and her at 4am reading the TVS news headlines.

**WHAT DO YOU ALWAYS
HAVE IN YOUR FRIDGE?**

Strips of plastic-coated metal, like grills, that just sort of slip into these slots. They make fantastic shelves, which you can keep food cold on.

**WHICH ARE YOUR
FAVOURITE PAIR OF
SHOES?**

They haven't been invented yet — still in development. They're going to render motor cars obsolete, although being solar-powered they're about a foot and a half across at the moment. Look ridiculous.

**WHO DO YOU MOST
ADMIRE AND WHY?**

Most inventors, understanding

what's the meaning of life?

now the ridicule they face for trying to make the world a nicer place. You're going to be laughing from the other side of your face when I've got these shoes sorted.

**WHICH RECORD DO YOU
WISH YOU'D MADE
YOURSELF?**

'Cloud Eight'.

**WHAT'S THE MOST
EMBARRASSING RECORD
YOU OWN?**

'There Are Two Kinds Of Music ... Rock & Roll'. That's Shakey's latest, I ponced it off Bobby. He's Gary 'Beef' Clail's manager. Pop, eh?

**WHICH PIECE OF MUSIC
WOULD YOU LIKE TO BE
PLAYED AT YOUR FUNERAL?**

Any dub.

**IF YOU MET YOURSELF IN A
BAR, HOW WOULD YOU GET
ON?**

I met myself in a bar once before and it was disastrous. I'd gone to a dating agency for help (as you can imagine, Frazier Chorus don't get shagged) and so had I. I got what I deserved, but not what I wanted, oui?

**WHAT ARE YOU OBSESSED
BY?**

Why do you ask? Who've you been talking to? Nothing, why?

**WHAT SUPERNATURAL
EXPERIENCES HAVE YOU
HAD?**

I once died on stage. Still got an encore, though.

**WHAT'S YOUR GREATEST
FEAR?**

Waking up to find that people like Frazier Chorus. I don't think we'd be able to handle it.

**IF YOU COULD TRAVEL
TIME, WHERE WOULD YOU
GO?**

Back to that question about which record I wish I'd made. I'd add that by answering 'Cloud Eight' I was trying to humorously deflect criticism about pop groups being remixed. Humour, eh.

**WHAT DO ALIENS LOOK
LIKE?**

I once went round to Dave, Bowie's, from The Spiders From

Mars, and if he was loving the alien then you might be surprised to know that aliens look like nice hot cups of tea.

**WHO'S YOUR FAVOURITE
BOXER?**

On the strength of his name alone I'd have to go for old 'Smokin' Joe Frazier. Why did you ask what I'm obsessed by? I want to know.

**WHICH PHRASE DO YOU
MOST OVER-USE?**

"Ciao, bella."

**WHICH PHRASE DO YOU
MOST DISLIKE OTHER
PEOPLE OVER-USING?**

"Quick hide — here he comes."

**WHAT'S YOUR FAVOURITE
PUT-DOWN?**

Fuck off, you c**t. Always works, especially when dealing with scientologists, police, etc.

**WHAT'S THE MEANING OF
LIFE?**

This is a trick one isn't it? You're not getting me like that.

Babble

THE POP DETECTIVE, He's not a bad sort

Love is in the air, everywhere I look around . . . Love is in the air, every sight and every sound . . . Ah yes, Valentine's Day is here once more! The fragrance of roses and the whizz of Cupid's arrows fill the azure sky. All over the land, loving couples are climbing into champagne baths as **Barry White's** luurve songs wash behind their ears. Indeed, love is a many splendoured thing, but I have no time for big wet sloppiness. Oh no! I don't even get to tuck into my Terry's All Gold, for I, **The Pop Detective**, am constantly plodding gossip's petal strewn path to bring you stories about **Madonna**, who's ever so saucy 'Justify My Love', is to be answered by the **Young Black Teenagers'** new ditty entitled, 'To My Donna'. The boys have asked her to appear in the video but she's so far declined, so it looks like they'll have to wear the lacy lingerie instead ● **Carter USM** had to hide in the loo with **Billy Bragg** at the recent Great British Music Weekend, to get away from top broadcaster and all-round wag, **Jonathon 'Lippy' King**, who is a big fan of the boys and wanted to meet them for the first time ● Did you know that **Peter Hook**, bass player for **New Order**, had a walk-on part in the film 'Raiders Of The Lost Ark'? ● And did you also know that, according to their former landlord, Burnley's finest, **The Milltown Brothers** were once so poor that they had no plates and had to eat their food

straight off the table? ● Zoos across the country are being scoured to find the perfect cuddly penguin for the starring role in **Queen's** new video, 'I'm Going Slightly Mad'. The lucky bird will win a three-year contract, as many pilchards as he or she can eat and the chance to star alongside **Kim Basinger** in '9½ Beaks' ● Talking of Kim, she's soon to launch her musical career and wants **Stevie V** to produce the debut venture ● **The Farm's** Dr Keith Love got a tad wet at a party recently when a young lady poured a bottle of lager over his head. Much to the comedienne's chagrin, the Doc reciprocated with a mouthful of beer and went on to win first prize in the wet T-shirt competition ● Will **George Michael** win the bet with his cousin **Andros Georgiou**, the brains behind **Praise's** single? Whoever's single is first to top the charts, wins £1,000. Rich boys games, eh ● Actor **Rob Lowe** could use the dosh for plastic surgery. At Stringfellows in LA, he almost lost his lughole after refusing to dance with a girl, who ripped out his earring in disappointment ● Still on matters medical, Stephen Lindsay from **The Big Dish** is nursing a broken wrist at the moment, after a game of football in his back garden. "It was a 50-50 ball, at a crucial stage in the match and Steve unluckily came off worst," said a neighbour hanging out her smalls ● That's it, go back to your swooning 'n' snogging!



Pete's Poems

Join us each week, as we trumpet the stars in our pop poetry spot, brought to you via a carrier penguin, thought to belong to a friend of Pete Waterman's fishmonger

IF I HAD A HAMMER

*You don't have a lisp and you don't stammer,
I think you're marvellous Mr MC Hammer,
You sure can rap like nobody's business,
Especially on your hit 'U Can't Touch This'.*

*Your athletic dancing's wonderful to watch,
Especially after a double scotch,
Your spins and twists and slides are supreme,
You'd be so smashing in a football team.*

*But what really gets me in a trance,
Is the shape and size of those baggy pants,
Other pop stars are big girls' blouses,
Compared to your voluminous trousers.*

★ Babble ★

Paddy McAloon of Prefab Sprout, looking disgruntled on a London to Newcastle Inter City 125.



Bart Simpson at a Blue Peter bring and buy sale in Felixstowe, looking flustered and deciding whether to buy an Afghan coat.



Elton John picking his nose in the back of his stretch limousine, while it was stopped at a red light outside Hackney Empire.



Phil's world of wigs

"How about Phil in a Clint Boon from the Inspiral Carpets wig?" says Andrew Bruce from Doncaster. Whose barnet would you like to see young master Phil sporting next week? Send your requests to Phil's World Of Wigs, Babble, Record Mirror, Ludgate House, 245 Blackfriars Road, London, SE1 9UZ.



GREAT POP THINGS → THE GENESIS story #2

IN WHICH PETER GABRIEL TRIES TO MAKE PEOPLE AWARE OF THE ENVIRONMENT BY DRESSING UP AS A FLOWER... By Colin B. Morton and Chuck Death



Soon Genesis got their new drummer, Paul Collins, by advertising in the back of a well-known music paper. At first it was feared that Collins would not "fit in" as he hadn't been to St Chadbourne's Public School . . .



However, once they saw Phil's fantastic drumming they soon changed their minds. Gabriel was rather impressed by the fact that he'd played the Arthur dodger in "Camelot", and frequently asked him for tips on how best to pretend to be a flower . . .



Soon however, Peter Gabriel left GENESIS and started a solo career. So the rest of GENESIS got Phil Collins to use his cheeky chappie "good bloke" gift for impressionism and imitate Gabriel's singing while they looked for a session drummer . . .



So Genesis carried on their career with Bill Collins on singing. Pretty soon he embarked on a solo career without leaving Genesis, and all the other members of Genesis did so as well. Meanwhile, Peter Gabriel worked for many charitable causes with Brooce and String-

tar ★ spotting ★ guide ★

Leslie 'Dirty Den' Grantham travelling on the tube between Earl's Court and Sloane Square, carrying a suitcase and reading the *Daily Mirror* sports pages.



Roddy Frame at The Powerhaus, watching **The Blue Orchids**. Roddy was also seen going to see a double bill of 'Wild At Heart' and 'Drug Store Cowboy' at a cinema in Portobello Rd, Notting Hill. He had a cup of coffee and cake.

Terry 'The Word' Christian, Ross '8.15 From Manchester' King, Michaela 'WAC' Strachan, Jenny 'No Limits' Powell, and one of the **twins** from 'Coronation Street', all in Manchester in the same weekend.



Red **Ken Livingstone** getting off the tube at Embankment, looking a good deal taller than he does on TV.

*Agents: Andrew Bruce from Doncaster; Pete and Kylie from Hackney; Matt Shepherd from Manchester; Mi Mi from New Cross; Galloping Graham from south west London; Ursula from Notting Hill; and Clive from Amersham. If you've seen any dead famous bods around and about your area, send your 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.

Beyond the grave with Madame Cholet

FAMOUS MEDIUM

This week, Madame Cholet contacts **Elvis Presley** "Elvees, legendary Elvees the Pelvees, can you hear me?"

"I, I sure can Miss Cholet"

"Elvees ma darling, how are you feeling?"

"I, I, I'm all shook up uh huh huh"



Thought for the day with your host Richard Briers

"You can't get lard lessen you boil the hog"

Sonia's best buys



Join Scouse singing sensation **Sonia** as she uncovers this week's high street bargains. "Watcha chucks, how are yas like? I'm dead made up like 'cos me bargain this week's just fab! I was up the shops on Saturday like, when I passed one of those household shops like. You know like, the ones that sell knives and forks and tea towels and that, all dead cheap like. Anyway, I walked in there like and they had them defuzzer thingies, you know the ones like, that take the fluff off your pullies like. Only £1 like. Well I've been right through me wardrobe like, and all me togs are now totally fluff free like. It's sound like. I'm going to try it on me carpets next like. Perhaps even the cat like. Anyway luv's like, I've gorra go like, 'cos the girls are coming round this avvy and I haven't got a thing in. See Yas!"

dance

International VIDEO MAGAZINE VOL.3

MICA PARIS talks about her new album "Contribution"

TAM TAM RECORDS label profile the home of "A Homeboy, A Hippie and a Funki Dredd" and "Soho"

ZAP CLUB Tonka sound system goes to the beach

What is **THE NEW JERSEY SOUND**? We talk to its creators and performers Featuring Club Zanzibar and Tony Humphries

NU GROOVE label profile check out the hottest dance label in America

MICHIKO KOSHINO talks to us in her London shop Spring '91 collection shot exclusively at Kaos weekender

ADEVA interviewed at home and in performance at New York's Paladium Club

JAZZ RAP the new musical phenomenon exposed

OMAR Exclusive live PA at Dingwalls "High On Hope" club

We visit **AUSTRIA** With Innocence, Kym Mazelle and Outlaw Posse and more!

ALSO AVAILABLE



Mixed by **PAUL OAKENFOLD**



JAZZ & RAP · The New Music
New Jersey Sound at Club Zanzibar
ADEVA · OMAR · MICA PARIS
MICHIKO KOSHINO'S Spring Collection
EUROCLUBBING IN AUSTRIA



AVAILABLE FROM ALL GOOD MUSIC AND VIDEO STOCKISTS



BOY GEORGE

Hi ch

INTERVIEW: TIM JEFFERY

"I like the way Krishna looks. He's got a much better wardrobe than Jesus"

HURRY UP HARI

Throughout Boy George's years with Culture Club, his solo career and now with his new *alter ego* Jesus Loves You, all kinds of names and accusations have been hurled his way in a long and turbulent relationship with the music papers and tabloids. But never before, as far as we know, has he been called a hippy. So let us be first: George, you're a hippy!

on its sleeve all suggest George has 'done a Cat Stevens' and adopted some mystical faith. But, although George is drawn towards some aspects of Krishna, he's not about to discard all his worldly possessions, shave his head and wander down Oxford Street wearing a sheet.

"My lifestyle is completely materialistic," chuckles George, "so I'm not likely to become a Krishna devotee. I feel that I have so many

was the police force, governing people's lives through fear, the social meeting place. And it's like that now in the Middle East. Islam is the most important thing in these people's lives and if you fuck with that you're asking for trouble."

WAR IS STUPID

Love is a recurring theme throughout the 'The Martyr Mantras', the word featuring in the titles of half the songs. Not surprisingly, then, George has a few controversial things to say about the Gulf War.

"I hate war. I know I wrote a song with the line 'War is stupid' in it and that I may not have put it in the most artistic, poetic way, but that's just how I feel. When the war started I sat up every night watching the TV until the early morning. I really didn't believe that there'd be a war like this in my lifetime. After a few days, when the American and British prisoners were paraded on TV, I just couldn't stand watching it any more. It was horrible, sick. That's when you see what it's doing to people.

"I do think sanctions should have been given longer to work. People may think I'm a wanker for saying that but I do. I really hate war. Part of you really wants to support the people who've gone out there to fight but you just know that no good is going to come of it. It could end up turning the whole world into a Northern Ireland, with terrorists all over the place.

"It's difficult because if you say anything against the war people say 'How can you say that when we've got people out there fighting?', but are we all really sure what we're fighting for? I just don't know. Part of me thinks that, yeah, Saddam's a bastard and he shouldn't have done it, but there's so much hypocrisy about this war. There are much worse regimes than Saddam's, that the West have been supporting for years, all over the world. In Russia people are still having their liberties taken away despite the reforms.

"The way people all over the East see Saddam as a hero is frightening. A friend of mine was in Pakistan where, he said, Saddam T-shirts and badges were selling like hot cakes. He's like Donny Osmond out there.

"My philosophy of the world is that all humans are connected. Our personal problems become world problems. Saddam's personal problems, whatever they are, have made him become what he is and that is now affecting us. We're all responsible for each other, good and bad.

"There's so much greed and corruption everywhere. All governments are corrupt. The world is a really fucked up place and there's not much you can do to change it. As an individual the best you can do is not to tread on and abuse people, and to just try in your own small pathetic little way to spread a little good about. I think that's the only way you can deal with it really."

Yup, George is a hippy at heart, but then we could all do with a bit of hippy in us if it means an end to war and hatred. Let's hear it for the Boy.

hippy nic

In his latest guise as

JESUS LOVES YOU

the man who once

wrote "War is stupid"

returns with a Hari Krishna-inspired single that's destined to be the 'My Sweet Lord' of the Nineties

'Bow Down Mister', his latest single, is the reason for our lighthearted charge. With its Eastern singing, folky guitar and "Hari Hari Hari" chorus it's the hippiest, happiest single you're likely to hear all year. A gospel choir and Krishna chanting combine beautifully to complete the delicious irony of a song about Krishna by Jesus Loves You. It is the 'My Sweet Lord' for the Nineties.

"I've always been a hippy, man," laughs George. "When I wrote 'Karma Chameleon' I had a real hippy mentality. 'Bow Down Mister' is just meant to make people feel happy. It's the most unusual song I've done for a while and I felt it was time to release something radical. My last three singles didn't get any play on Radio 1 or Kiss because they fell against the 'It's too hardcore/not hardcore enough' attitudes. I was at a party the other night where I played it to people, and they all loved it except this French kid who was into rap and hated it! But if people who like rap hate it I'll be quite happy, ha ha."

The Krishna connection doesn't end with the single either. The title of his forthcoming album, 'The Martyr Mantras', and the Eastern designs

private revolutions to deal with myself without getting involved in something like that. I'm totally sympathetic to Krishna and I'm quite happy to promote it. Cosmetically, I also like the way Krishna looks. He looks wicked. He's got a much better wardrobe than Jesus."

How did you get involved with the Krishna faith in the first place?

"It was through this Krishna devotee I met in New York. He wasn't your typical underfed, strung-out moron, he was a real laugh. Marilyn was rude to him and he was rude back which I thought was great. I liked the idea of this Krishna follower putting Marilyn down.

"I've always admired people who become part of something through choice rather than indoctrination, who've chosen to believe something rather than being forced into it by their family. But there are parts of it I don't agree with. My main problem with these kinds of faith is that they're very much boys' clubs. They have a real fear of women and the female parallel.

"I'm also fascinated by the power of religions in general. If you go back hundreds of years, the church was the centre of everyone's lives — it

Singles

REVIEWED BY DAVYDD CHONG

Huge

MORRISSEY 'Our Frank'

PARLOPHONE

Our Stephen Patrick is as solid and reliable as Liverpool FC's Gary Ablett, and it's good to see his commitment to the EC. It's usually about 10 Franks to the Pound and I'd willingly swap 10 chart clonkers for one Sterling Moz release. "Give us a drink and make it quick, or else I'm gonna be sick", he croons. Not on my carpet you won't! And what's this on the B-side? 'Journalists Who Lie'. OK, so who's been nattering about my pole-vaulting goldfish, eh?

DRIVE 'Greasegun'

FIRST STRIKE

Noisy buggers surging ahead

this one'll have your eye out.

GANG STARR 'Take A Rest'

COOLTEMPO

The dandiest snooker tribute since ace skatepunkers Chas 'n' Dave unleashed their seminal indie-dance crossover classic 'Snooker Loopy'. This dynamic track combines the best rap act around with the finest remixer (CJ Mackintosh) and sings your nasal hair at 40 paces. Oh, and by the way, it's not really about snooker.

INNER CITY 'Till We Meet Again'

TEN

Ere, our Vera done a right luvly version of this, innit? Oh no, 'old on, that ain't it . . . Stop! Get that cockney out of here, right this minute!! Sorry about that, folks. This single is,



gets everywhere.

THE BEATMASTERS 'Dunno What It Is (About You)'

RHYTHM KING

Girls say that to me a lot, you know. I reckon it's the hunched back that attracts 'em. Or could it be the wooden leg? All I know is that it'll take more than this jaunty little dance track to get dinner out of me.

Half-arsed

GOODBYE MR MACKENZIE 'Now We Are Married'

MCA

Goodbye Mr Mackenzie. They like to think they're alternative but their lead singer sounds like Tom Petty with piles.

DEEE-LITE 'How Do You Say . . . Love?'

ELEKTRA

When is a Deee-Lite record not a Deee-Lite record? When it's a crap, monotonous house tune, created by producer Pal Joey, and containing about as much of Deee-Lite as Les Dennis has good gags. When the monumental 'World Clique' was released, the dynamic trio already had two albums' worth of unreleased material, so what happened? This record will doubtless do wonders for their cred, but nowt for their reputation. How do you say . . . Sorely disappointed?

JESUS LOVES YOU 'Bow Down Mister'

VIRGIN

Boy George gets all spiritual on this, but if you listen very intently, you can just make out the sound of a music writer banging his head against a wall and screaming something about torture. My copy started off warped and ended up in tiny, scattered fragments.

BROTHER MAKES 3 'Do You Wanna Dance?'

CARDIAC

Brother makes three of what? I know they make some damn fine typewriters and sewing machines. The producers of this insipid hip-house track are 2 In A Room who would probably advise you to "wiggle it". On the contrary, you should cut it off, shove it in a Tupperware container and bury it at the bottom of the garden.

MC HAMMER 'Here Comes The Hammer'

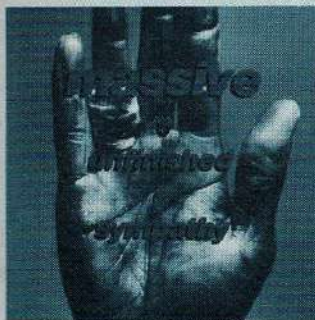
CAPITOL

If I had a bloody hammer . . .

Single of the week

MASSIVE 'Unfinished Sympathy' CIRCA

Gulf War over-sensitivity has lopped Attack off Massive's name, but thankfully their music remains unscathed. First with 'Daydreaming' and now 'Unfinished Sympathy', the Bristolians have ushered us into a realm of melody and melancholy. The wisely understated production allows both the beauty of the swelling strings and the emotional pull of the vocals to shine through. Fiendishly expert with rhythms, too cerebral to be termed just a dance act, Massive can't put a foot wrong.



like Nigel Mansell on a full head of Guarana. The legend 'Fear of a fat bastard' is etched into the run-out groove. Says it all, dunnit?

THE CREATIONS FEATURING DEBBIE SHARP

'Pay The Price'

TAM TAM

Just under four quid is the price you'll have to pay for this fabulous, bounding gospel-house number. Hornier than Kylie and filled with enough strings to give Pinocchio a nosebleed, when it comes to garage, 'Pay The Price' is well worth chucking out your E-Type for.

GUNSHOT 'Crime Story'

VINYL SOLUTION

You are attempting to create a great rap record. Do you: a) make it witty? b) make it funky? c) embarrass yourself in front of the boss by throwing up at the office party? d) make it noisy? Gunshot have plumped for the last option and come up with a mutha. Akin to placing your head in a cement mixer while Ice Cube batters the backs of your knees with a cricket bat,

in fact, a wonderful soul tune. Kevin Saunderson has left his 'mad kickin' techno cap on the bus and met Ten City's Byron Stingily outside the chippy on his way home. Byron's voice, along with the ever-capable tones of the lovely Paris Grey, transforms black vinyl into gold.

BIZARRE INC 'Playing With Knives'

VINYL SOLUTION

This is a *Record Mirror* warning. Playing with knives can: a) be dangerous b) get you locked away c) signify that you are actually a knife-thrower with a travelling circus. This manic house track is as bonkers as the girlie who lets herself get strapped to the wall.

PAUL HAIG 'Flight X'

CIRCA

He's always been a good sort, our Paul, even if he did once look like he had a shoebrush stuck on his bounce. Remixed by those talented Boilerhouse Boys, 'Planet X' succeeds where the self-consciously 'trendy' records fail: it moves your butt.

CHAPTER AND THE VERSE 'Black Whip'

VIRGIN

Knitting together strands of jazz and hip hop, this Mancunian duo rustle up some really natty togs. This cool swing thing stands out like a 50 foot ice cube in a pool of porridge.

Humble

HAVANA 3AM 'Reach The Rock'

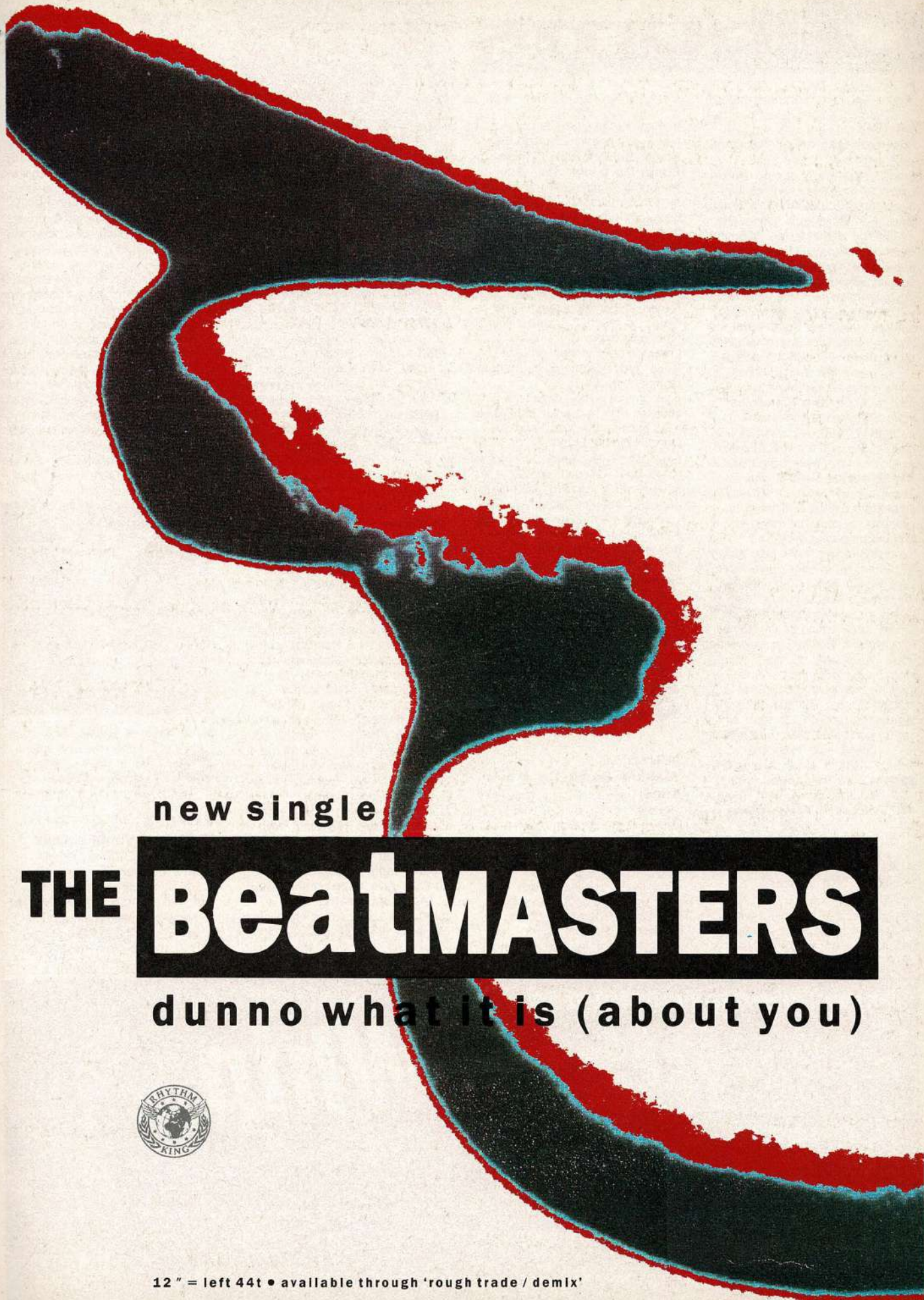
IRS

Rattling rock 'n' roll from ex-Clash boy Paul Simonon that makes you wanna buy a leather jacket. Not on my salary, mate.

THE ANC CHOIR 'Toyi Toyi'

MANGO

If it wasn't for Andy Kershaw, I'm sure that more folks would take to so-called 'world music'. The African national anthem, on the flipside, is great music to listen to as you lie back and daydream about the scorching sun, the blistering heat and being gnawed by a peckish tiger. Strangely, 'Toyi Toyi' contains the phrase "knees up" in its lyrics. That bloody cockney



new single

THE **BeatMASTERS**

dunno what it is (about you)



12" = left 44t • available through 'rough trade / demix'

LA MIX 'Comin' Back For More'

AM PM

LA Mix haven't had much luck recently, their last two singles 'Mysteries Of Love' and 'Comin' Back For More' just falling short of the top 40. The LP, 'Comin' Back For More', is more of the same funky grooves and classed vocals without a squeak of a cover version.

The album kicks off in smooth, laid-back style with 'Comin' Back For More' and just stays there. Labelling one side "Soul" and the other "Rave" is misleading to say the least. The soul side includes three other vocal tracks: the pleasant enough 'Miss My Love', 'One Love, One Touch' and the next single, a slow ballad entitled 'We Shouldn't Hold Hands In The Dark'. The so-called rave side features 'Love Thang', which is a jazzy hip hop number sounding like The Jungle Brothers' 'What U Waitin' 4?', the instrumental 'Live For Life', which heavily samples Mantronix's 'Ladies', and the classy more rave-like 'All Mine'.

The track which really shines is 'Discover Reality', an excellent house track with all the ingredients for a hit: a nice bassline, brilliant vocals and a catchy chorus. But this is more a relax-in-the-bath LP than a get-up-don't-stop-till-your-feet-burn one. Having said that, Les Adams (LA) is a bit of a remix wiz so the singles, when the rest come, will prove a lot better. **Tony Wilson**

JELLYBEAN 'Spillin' The Beans'

Atlantic

Nineteen-eighty-seven's 'Just Visiting This Planet' was a success all round for Jellybean.

In bringing together a host of featured singers, including Steve Dante, Adele Bertel and Elisa Fiorillo, he proved that even without the mighty Ms Ciccone he could have hits. But that was four years ago, and since then dance music has evolved beyond all expectations. Yet Jellybean seems not to have noticed.

Instead, he is still firmly rooted in his glory days. The recipe is much the same, this time employing the wholly unremarkable voices of Niki Haris and DeAnna Eve, both to minimal effect.

In almost every case, the titles of the 14 tracks here give it all away. 'Do You Love As Good As You Look?', 'Don't Let Love Come Between Us' and 'Love Is A Contact Sport' conjure up images of schmaltz, pap and irritating blandness — so much so, that the album never once manages to leave the ground. Time waits for no one and Jellybean's been left languishing in a distant, hazy past.

However, the album's infamy is guaranteed, as it will doubtless appear as the soundtrack to TV-am's Lizzie Webb and her early morning workout. Now there's an accolade to be proud of. **Nick Duerden**

SUNSONIC 'Melting Down On Motor Angel'

POLYDOR

Formerly the Flowerpot Men, Adam and Ben's debut LP as Sunsonic has certainly been a long time coming. It was supposedly 'imminent' last April after their decidedly sexy and atmospheric 'Kind Of Loving' single had *Record Mirror* scribes, if not the nation, under

Album of the week

SOHO 'Goddess'

S&M

It's a funny old game. Last summer, when 'Hippy Chick' effectively harnessed The Smiths' 'How Soon Is Now?' to a fruity dance rhythm and some pleasing soulful warblings, no one could give a monkey's whassname.

Today, having scored a well deserved hit on both sides of the Atlantic, twins Jackie and Pauline Cuff, along with guitarist Timothy London, have heaved themselves out of the bargain bucket and into the public eye.

On the crest of this wave of success comes Soho's second LP. And what a surprisingly diverse collection of songs it is too, from the lilting guitars and sweeping strings of the melancholy 'Another Year' to the brash and exciting floor filler, 'Freaky', with its heavy rock riffs.

'Shake Your Thing' has a distinct reggae-ska feel at times, reminiscent of The Specials' 'Ghost Town', while the keyboards from Ray Charles' 'What'd I Say' peek timidly from behind the chaotic blend of funk-rock guitar and nice touches of percussion on 'Girl On A Motorbike'.

The only blemishes on 'Goddess' come with the monotony of both 'God's Little Joke' and 'Boy 90', but these are easily forgiven when there's the perfect brassy pop of 'Out Of My Mind' and the anti-male chauvinism title track, with its whispering namecheck of heroines past and present. Goddess gracious me, on the strength of this LP, Soho's success must surely continue.

7 **Gary Crossing**

its slithery spell. A Single Of The Week and deservedly so.

Both 'Kind Of Loving' and their current single 'Driveaway' (with a remix on the 45 by 808's Graeme Massey) appear on the album, '... Angel' boasting the helping hands of both Youth and Paul Oakenfold, an obvious Yello influence and some occasionally interesting arrangements. Psychedelic floating ('Shay Shay') dance-driven pulsing ('Hot') and filmic brooding ('Head Of Sand') are all phrases that spring to mind as the disc rotates but also, more worryingly, Human League, A-ha and Jan Hammer!

A curious blend of the last three decades, Sunsonic are 'Twin Peaks' addicted, adrenalin fuelled pop artists but by no means baggy and probably couldn't give a toss either way.

The overall feeling is of a band that's not so much missed the boat as dismissed it; happy to pile up their own smaller,



solar powered vessel. And why not? The next one might just be a classic. This isn't. **Darren Crook**

VARIOUS 'D-Stress Volume One'

D-STRESS

Seems everyone's in on this scam business now. In a way that makes most practitioners of conventional record promotion shudder, D-Stress have already proved themselves masters of

OUT NOW!! PETE TONG'S ESSENTIAL SELECTION...

Black Whip Chapter and the Verse

"THE VERY BEST OF JAZZ RAP" (ID) "SET TO CREATE THE BIGGEST WAVES" (RM)

"START HUSTLING FOR THIS KICK ARSE RAP. GET IT OR BE SPANKED" (RAGE)

TAKEN FROM THEIR FORTHCOMING ALBUM "GREAT WESTERN STREET"



the game.

Last year, a simple but hauntingly brilliant piano instrumental appeared on white label in upfront shops. Played heavily on certain pirate radio shows, it quickly acquired rarity status with the predictable result that it began to appear on bootleg compilations and only now does it transpire that the elusive 'Mi Cara' by Casa Beat isn't from Europe or even New York but good old England. And not only that, it's in good — if diverse — company on this D-Stress sampler (available before, naturally, on a limited white). Creative Thieves' cheeky Eurogroove 'Nasty Rhythm', fresh out of the *Record Mirror* Cool Cuts chart, precedes 'Mi Cara', while the Northern rave rave 'Let Me Hear You Say Yeah' by PKA opens the set. More mellow moods flow from X In Effect's silky 'Down To Earth'. Bringing up the rear on either side are Green Planet's dour 'Aurora' and Blue Notes' 'Jazz', which doesn't really need any further explanation.

There's no getting away from it. Scams aside, there are some impressive tunes here, it's just the bit about "six full length cuts from the underground"

7 That's confusing. You ever heard any of these on the tube? **Phil Cheeseman**



Fluke 'Techno Rose Of Blighty'

CREATION

It's difficult to describe any kind of music well and Fluke's 'Techno Rose Of Blighty' evades precise description more than most.

Amid a flurry of favourable comparisons with such respected electronic ground-breakers as Yello, Fluke's unholy trinity of Mike, Jon and Mike B has emerged from purposeful anonymity to unleash a debut mini LP, a collection of elusive white labels and other tunes that might otherwise have been lost to posterity.

The original buzz surrounding Fluke was created as a result of Ibiza classics 'Joni' and 'Thumper' which, due to limited availability and continued DJ interest, have become collectors'

items. Now at last widely available here, the jazzy, upbeat sax and flute cut 'Thumper' has been remixed into 'Cold Hand Flute'.

With 'Joni' they prove it's possible to remain cool after sampling Joni Mitchell's 'Big Yellow Taxi'. It doesn't sound anything like a cover, yet still captures the spirit of the original and brings it bang up to the Nineties.

'Philly', their first commercial release, is a slice of string-driven disco overlaid with techno wizardry. Conceived as a tribute to the classic sound, it's ostentatious and melodramatic. With its almost gospel feel it gets the message across more than most tracks with 'Philly Mix' stamped on them. Finally, with 'Glorious', Fluke make an innovative foray into the world of rock with a track that is mindful of Cabaret Voltaire.

The album is almost entirely instrumental, vocals merging with the other instruments, repeated phrases and selected samples

7 guiding you through. Techno with a classic touch. **Catherine John**

VARIOUS 'The Brits 1991'

TELSTAR

What's the connection? Is this

double compilation supposed to represent the flavour of the Brits awards, the cream of British music or is it just an excuse to slap a few of last year's hits together on a high-profile album, sit back and watch the sales escalate? You have to plump for the latter. It's the cover, with its Mr T-like cartoon of a genie with a blaster slung over one shoulder and a guitar-shaped keyboard over the other (plus, if that wasn't enough, a cringe-inducing heavy metal typeface), that exposes the awful grubbiness of the whole thing.

Of the 29 tracks, only 15 are by British acts, which doesn't exactly augur well for the back-slapping sessions. Of those, you get crucial new talent like Elton John ('Sacrifice') and Dusty Springfield ('Reputation'), sadly mirrored by safe American choices like The Righteous Brothers (guess), Janet Jackson ('Black Cat') and Jon Bon Jovi ('Blaze Of Glory'). In defence, there is Deee-Lite ('Groove Is In The Heart'), Happy Mondays ('Kinky Afro'), Blue Pearl ('Naked In The Rain') and one or two other credible contenders. But if you haven't already got them, what's the point? There's no getting away from it. Even if

4 some individual tracks are good, the concept stinks. **Phil Cheeseman**

COLOURSOUND TALK TO ME

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dc
Deconstruction

RCA

EDITED BY PHIL CHEESEMAN

THE MILLTOWN BROTHERS

The Borderline, London

Finally on the verge of breaking through the back door of the top 40 with their current storming track 'Which Way Should I Jump?', The Milltown Brothers are here to celebrate their long overdue recognition.

'Apple Green' proves to be a delectable starter leaving your taste-buds yearning for the main course, while giving the crazy record-buying public a kick in the ribs for failing to put this little gem in the charts.

Categorising their sweet sound is as easy as chewing a brick, but it would be a brave individual who'd have donned a mop-top and pair of baggies to this evening's delights. Sure, you'd feel relaxed with the jangly 'Seems To Me' to flop about to, but what a tizz you'd be in when the relaxing calm of 'Sally Ann' curtails all hip-swaying antics.

'Which Way . . .' closes an energetic and intriguing set, and with a shopping bag full of dates lined-up supporting The La's, it seems that the only place they'll be jumping to is glam showbizland and if they're really lucky, Wogan's guest sofa. **Peter Stanton**

HARDNOISE/MC DUKE/DADDY FREDDY

The Wag, London

More of a family than a record label, Music Of Life have drawn together their various siblings to provide an unselfish and uncompromising showcase of British hip hop talent.

Hardnoise, a young five piece from south London, draw in a sceptical club crowd with a raw yet powerful set. Adopting the new casual stance of their Stateside counterparts, they rhyme fast and slick over frenetic beats and impressive live scratching. Tracks like 'Mice In The Presence Of The Lion' have an almost militant flavour but the delivery often struggles to sound original.

MC Duke cuts in with his blend of sugary funk rhythms and convincing vocal style. 'Dogcatcher' and 'Night Trainer' fought well on the dancefloor and showed that rap doesn't have to end up on Italian house records to get moving.

You can also forget the fake ragga breaks currently bridging top 40 dance hits. When Daddy Freddy takes the mic you know you've got the genuine article. At breakneck speed he whips the atmosphere up tenfold and

leaves his imitators open-mouthed. DJ Simon Harris provides drum patterns and sweet reggae organ straight from the dancehalls of Kingston, leaving Freddy to toast till you think he'll burn. Ad-libbing all the way, he laments the Gulf War, John Major, picking up girls — practically in the same snatched breath — and invites friends Asher D and Leslie Lyrics (last heard giving The Beloved some cred) to join him. But Freddy's the star, with the face of a villain and the style and articulation to make you instantly warm to him.

For the Ragga king it's as easy as falling off a log. This man will land on his feet and get the recognition he really deserves. **Paul Tierney**

CARTER USM/BILLY BRAGG

CND Anti-War Gig, New Cross Venue

"Welfare, not warfare" sloganeers master Bragg, midway through his set, which tonight, naturally, leans more towards politics with 'Like Soldiers Do' and 'God Bless The Youth Of America'.

The brash guitar scraping subsides, only to reveal the truly beautiful 'Levi Stubbs' Tears' complete with gorgeous lonely trumpet solo. *"I'm growing my hair long now that Gazza and Storming Norman have made the crew-cut popular,"* he japes, but the bring-the-troops-home message is never far away as audience feeling runs high.

The bard sides offstage and is replaced by Carter's rather rotund right-hand man and chief mic stand mover, Jon 'Baa Lamb' Beast. Stage bound plastic beer glasses and the new traditional cries of *"You fat bastard"* fill the air merging in with 'Surfin' USM' as Jonathon King's faves, Jim Bob and Fruitbat, appear.

Tonight, Carter's hectic and intoxicating mess of The Buzzcocks, Pet Shop Boys and The Pogues is delivered as earnestly and with as much sense of fun as ever. Self-penned ditties like 'Anytime, Anyplace, Anywhere' and 'A Prince In A Pauper's Grave' jostle with the covers of the Petties' 'Rent', Soft Cell's 'Bed-sitter' and a rousing rendition of Elvis' 'Look Away'.

Peace is always a good cause and while tonight may not have stopped the war, it was a beer-swilling show of protest washed down with good music. **Gary Crossing**



PHOTO: WAG

● IRRESISTIBLE FORCE

THE PIRATE CLUB/JUAN ATKINS

The Rocket, London

"Is this a college thing?" asks Juan Atkins as he makes his way towards the stage. It's not, but it's no bad guess. The Rocket is a college venue, albeit a good one, and there's a feint studenty hue detectable between the bursts of activity from the smoke machines.

The Pirate Club unashamedly carries the legacy of the '89 spirit, garnering its crowd from flyers put out as late as the night before; and along with other like-minded underground promotions, it makes short work of the notion that the rave scene has been eclipsed in the South East. Though none of the advertised PAs make it tonight, the licence is until 6am and the face-painting, shiatsu massage, brain machines, trippy lasers and lots of other silly things all go ahead, giving it a Glastonbury-like slant.

With DJs like Mr C and DAD in the place, the bulk of the sound was always going to be rough and ready — tracks like Bitin' Back's squealing 'She's Breaking Up' and Lost's 'The Gonzo' holding the sway. But right now, the most immediate way of telling what sort of club you're in is to gauge the ratio of tambourines to horns. Favoured by trendy and Euro influenced dancefloors, tambourines are tolerable if

whoever's got them has a basic sense of rhythm. Horns, on the other hand, found more in hardcore raves, are best shoved down the blower's throat. The hornblower at the Pirate, suitably enough, sounded like a shipyard.

The only actual stage performance (if you discount the four dancers who bemusingly and fleetingly appear in all-white ballerina outfits) comes from the indefatigable Irresistible Force, aka Mixmaster Morris, who does three tracks of live techno doodling. To his credit, few of the dancers notice that anything other than a DJ is going on.

Quite what Juan Atkins makes of all this isn't clear; what the dancefloor makes of him *is*. Quite simply, they haven't a clue that the godfather of Detroit techno is on the decks. Although his seamless mixing sets him apart, Juan's set is clued in with UK dancefloors, and after an hour of breathlessly fast beats he climaxes with Joey Beltram's sinewy 'Energy Flash' and, a surprisingly mellow touch, Tickle's dreamy 'Outer Limits'.

If there were any other way to say it, it'd be said. But as there isn't, to both Juan Atkins and The Pirate Club, respect is due. **Phil Cheeseman**



From Vera Lynn to The Farm, there have always been pop tunes about war and peace. Whether they be morale boosters or protest songs, pop stars have always used music to vent their spleen. *Record Mirror* investigates the links between the armed forces and music

Hit or Missile?

STORY: ROBIN SMITH

"WAR: what is it good for?" sang Edwin Starr in 1970 and 19-year-old American GIs fighting in Vietnam couldn't come up with an answer.

But at least Edwin was able to get his song played on radio. If it was re-released today, it would be just another casualty on BBC radio's list of records banned during the Gulf troubles.

Songs questioning the effects of war have always been an important part of pop music. The fathers and grandfathers of the soldiers in the Gulf kept their spirits fortified in World War II by listening to Vera Lynn and Glenn Miller. But the euphoria of beating Hitler in 1945 was lost in the mud and wasted lives of the Korean War and the horrors of Vietnam.

Nightly, during the early 1970s, Americans could see news reports of their young men dying for no apparent purpose and protest songs mirrored this frustration. John Lennon wrote 'Give Peace A Chance'; hippies stuck flowers in National Guardsmen's rifles. One group even slept with soldiers in an attempt to sweet talk them into becoming pacifists — drastic actions which inspired the lyrics on Soho's single 'Hippychick'.

The Falklands conflict saw Elvis Costello's poignant and haunting 'Shipbuilding', about the cost in men and matériel in defending a patch of scrubland that most people had never even heard of, recorded by Robert Wyatt. Rod Stewart's re-released anthem 'Sailing', originally used as the theme to a BBC series about life aboard

an aircraft carrier, proved more palatable to the British public suffering from a high temperature with war fever.

In 1984, during a time of frosty relations between the US and USSR, Frankie Goes To Hollywood released 'Two Tribes'.

The Human League's 'The Lebanon' commented on earlier follies in the Middle East and Culture Club made 'The War Song'. We should also remember Kate Bush's 'Army Dreamers' and The Farm's current 'All Together Now'.

Eleven years after the Vietnam War officially ended, Paul Hardcastle documented the plight of young GIs with '19', but ironically the American army has always provided a breeding ground for musical talent. Many aspiring musicians joined the US army in the hope of getting stationed in Europe, where they could immerse themselves in pop culture when square-bashing was over for the day.

Sydney Youngblood joined up when he was 17. Terence Trent D'Arby served in Germany in 1986 and Turbo B of Snap! served with the US bomb disposal squad in Frankfurt.

In the Gulf, Oleta Adams' song 'Get Here' is a favourite with US soldiers; British troops' most requested song on British Forces Broadcasting is 'Eve Of Destruction' by Barry McGuire.

Nothing, it seems, will ever stop people killing each other. There will always be political and religious bigots who think that any sacrifice, no matter how terrible, can justify their cause. And there will always be musicians to question them.

War: what is it good for? Anybody out there got an answer?



FRANKIE GOES TO HOLLYWOOD: primed for action

ZANG 14TX

808

IN YER FACE
LEO LEO
REMIXES

ZANG 14TX

IN YER
HMV
THE INSIDE TRACK

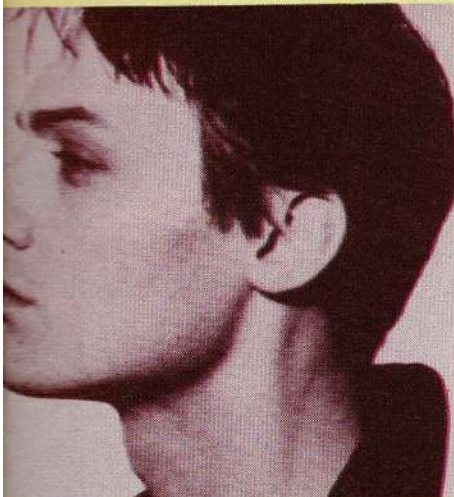
William Orbit

ARE YOU IN LOVE?

Yes, but not telling you who with (they know who they are).

WHO WAS THE FIRST PERSON YOU SNOGGED AND DID YOU USE YOUR TONGUE?

My cousin when I was eight. Yes!



WHEN AND WHERE DID YOU LOSE THE BIG V?

I was 19 (late starter). On Sea Palling beach!

WHEN AND WHERE DID YOU LAST HAVE A SNOG?

Last week on holiday, but it seems a million years ago.

HOW DID YOU FEEL WHEN YOU FIRST FELL IN LOVE?

Like I'd won the Pools, just got flu and was floating through a garden of warm rose petals — all at the same time (I felt a bit shaky!).

WHAT'S THE MOST ROMANTIC THING YOU'VE DONE?

A rendezvous with somebody in the same dream.

WHAT'S YOUR FAVOURITE CHAT-UP LINE?

Excuse me, are you a ghost?

WHICH SONG MAKES YOU SWOON?

'When I Fall In Love, It Will Be Forever' by Stevie Wonder.

WHICH POP STAR DO YOU FANCY?

Naomi Campbell. Well, she's almost a pop star.

WHAT'S THE MEANING OF LOVE?

Sweet madness!!!

Mark Moore

(S'Express)

ARE YOU IN LOVE?

Yes, with Swampy.

WHO WAS THE FIRST PERSON YOU SNOGGED AND DID YOU USE YOUR TONGUE?

Cindy Heresoff, a radical American girl. We were both six and used everything.

WHEN AND WHERE DID YOU LOSE THE BIG V?

I was 13 at summer camp and was raped by an American girl called Kathleen (what is it with these Americans?).

WHEN AND WHERE DID YOU LAST HAVE A SNOG?

I am snogging this very second purely to make this more interesting. I am having difficulty both writing and breathing.

HOW DID YOU FEEL WHEN YOU FIRST FELL IN LOVE?

Swampy.

WHAT'S THE MOST ROMANTIC THING YOU'VE DONE?

Pushing my loved one down the stairs to 'Strangers In The Night'.

WHAT'S YOUR FAVOURITE CHAT-UP LINE?

Come back to my place bouncy, bouncy!

WHICH SONG MAKES YOU SWOON?

'Strangers In The Night' by Frank Sinatra; Eighth Wonder's 'I'm Not Scared'; 'Oh Sweet Mystery Of Life, At Last I've Found

You' by Madeline Khan from 'Young Frankenstein'.

WHICH POP STAR DO YOU FANCY?

Ya Kid K, Kylie & Jason, Bros, Bananarama.

WHAT'S THE MEANING OF LOVE?

It's just a marketing ploy to make people buy Luther Vandross records.



Birds do it, bees do it, e
it. But when was it, when
did it hurt and did t

SURVEY: PETER STANTON

LOV

Billie Ray Martin

(Electribe 101)

ARE YOU IN LOVE?

I am in love with that energy which brings honest people together to forever act against the bastardisation of the truth.

WHO WAS THE FIRST PERSON YOU SNOGGED AND DID YOU USE YOUR TONGUE?

I was five when I snogged my large grey teddy bear called Mick Jagger, and I used my tongue. Since then I have been saying rather strange and hairy things.

WHEN AND WHERE DID YOU LOSE THE BIG V?

It was to the same bear, but I could get no satisfaction. This fact has remained with me ever since.

WHEN AND WHERE DID YOU LAST HAVE A SNOG?

If you rearrange the letters, they spell 'song'.

I had my last song this morning in bed.

HOW DID YOU FEEL WHEN YOU FIRST FELL IN LOVE?

I broke my soul when I hit the ground. Painful!

WHAT'S THE MOST ROMANTIC THING YOU'VE DONE?

I turned down an offer to sing for money.

WHAT'S YOUR FAVOURITE CHAT-UP LINE?

Can I make love to you gently and take you shopping at Chanel tomorrow morning, please?

WHICH SONG MAKES YOU SWOON?

'Anarchy In The UK' — Sex Pistols.

WHICH POP STAR DO YOU FANCY?

Pop stars are ugly.

WHAT'S THE MEANING OF LOVE?

That you're unable to sell it in exchange for a Sting record.



Jason Donovan

ARE YOU IN LOVE?

No.

WHO WAS THE FIRST PERSON YOU SNOGGED AND DID YOU USE YOUR TONGUE?

A girl at school, in the playground. It was totally innocent.

WHEN AND WHERE DID YOU LOSE THE BIG V?

No comment.

WHEN AND WHERE DID YOU LAST HAVE A SNOG?

No comment.

HOW DID YOU FEEL WHEN YOU FIRST FELL IN LOVE?

Special! It was the best thing that ever happened to me. I'm a real believer in love. If you don't give a lot to a relationship you can't expect to get much from it. I would call myself pretty romantic.

WHAT'S THE MOST ROMANTIC THING YOU'VE DONE?

Sent a bouquet of flowers to the other side of the world to say I was sorry.

WHAT'S YOUR FAVOURITE CHAT-UP LINE?

I hate chat-up lines!

WHICH SONG MAKES YOU SWOON?

No comment.

WHICH POP STAR DO YOU FANCY?

Madonna.

WHAT'S THE MEANING OF LOVE?

Love brings balance to your life. It means companionship, but more than that, it brings a wonderful spice to life.



Gary Newby

(The Railway Children)

ARE YOU IN LOVE?

Yes, with Audrey in 'Twin Peaks'.

WHO WAS THE FIRST PERSON YOU SNOGGED AND DID YOU USE YOUR TONGUE?

A girl in my class at school.

WHEN AND WHERE DID YOU LOSE THE BIG V?

I was 15, in a dark room.

WHEN AND WHERE DID YOU LAST HAVE A SNOG?

Recently, in my kitchen.

HOW DID YOU FEEL WHEN YOU FIRST FELL IN LOVE?

Bruised.

WHAT'S THE MOST ROMANTIC THING YOU'VE DONE?

Sent flowers.

WHAT'S YOUR FAVOURITE CHAT-UP LINE?

What winks and makes love like a tiger (winking)?

WHICH SONG MAKES YOU SWOON?

'Bring Your Daughter . . . To The

Slaughter' — Iron Maiden.

WHAT'S THE MEANING OF LOVE?

Beats me! (See question five.)

Mark Day

(Happy Mondays)

ARE YOU IN LOVE?

Yes, very much! With my fiancée Jane.

WHO WAS THE FIRST PERSON YOU SNOGGED AND DID YOU USE YOUR TONGUE?

I was at the school disco and had to go off to the toilet in embarrassment because I had an erection.



WHEN AND WHERE DID YOU LOSE THE BIG V?

I can't remember because I couldn't work it out. It was experimental, I even used to put my dick between the sofa cushions and masturbate. But I stopped that when I got into football!

WHEN AND WHERE DID YOU LAST HAVE A SNOG?

I'm always having snogs! I love snogging.

HOW DID YOU FEEL WHEN YOU FIRST FELL IN LOVE?

Confused, withdrawn, inadequate, selfish, jealous, never enough money. Still it was all worth it.

WHAT'S THE MOST ROMANTIC THING YOU'VE DONE?

Proposed — I threw my coat over a puddle. And buying flowers for her until I became allergic to pollen.

WHAT'S YOUR FAVOURITE CHAT-UP LINE?

Fancy coming??!

WHICH SONG MAKES YOU SWOON?

Vivaldi — in G-String. I like a bit of classical in a G-String.

WHICH POP STAR DO YOU FANCY?

Wendy James, she's OK. Oh yes and the Nolan Sisters — all of them.

WHAT'S THE MEANING OF LOVE?

Trust and a packet of peanuts.

Even educated pop stars do
e was it, who was it with,
hey use their tongue?

e is

Stevie V

ARE YOU IN LOVE?

Wouldn't that be telling.

WHO WAS THE FIRST PERSON YOU SNOGGED AND DID YOU USE YOUR TONGUE?

The first girl I snogged was called Sharon Brown and no I used my lips.

WHEN AND WHERE DID YOU LOSE THE BIG V?

But I am the 'Big V' and I haven't lost it!

HOW DID YOU FEEL WHEN YOU FIRST FELL IN LOVE?

Oh I was so very young, so I felt like nothing else mattered.

WHAT'S THE MOST ROMANTIC THING YOU'VE DONE?

I have written a song about and for a certain person, but I'm not going to tell you who because even she doesn't know.

WHAT'S YOUR FAVOURITE CHAT-UP LINE?

Great 'Body Language'!

WHICH POP STAR DO YOU FANCY?

Oh, several. I've got to say Madonna of course! Pauline Henry from The Chimes. Oh and Tina Turner.

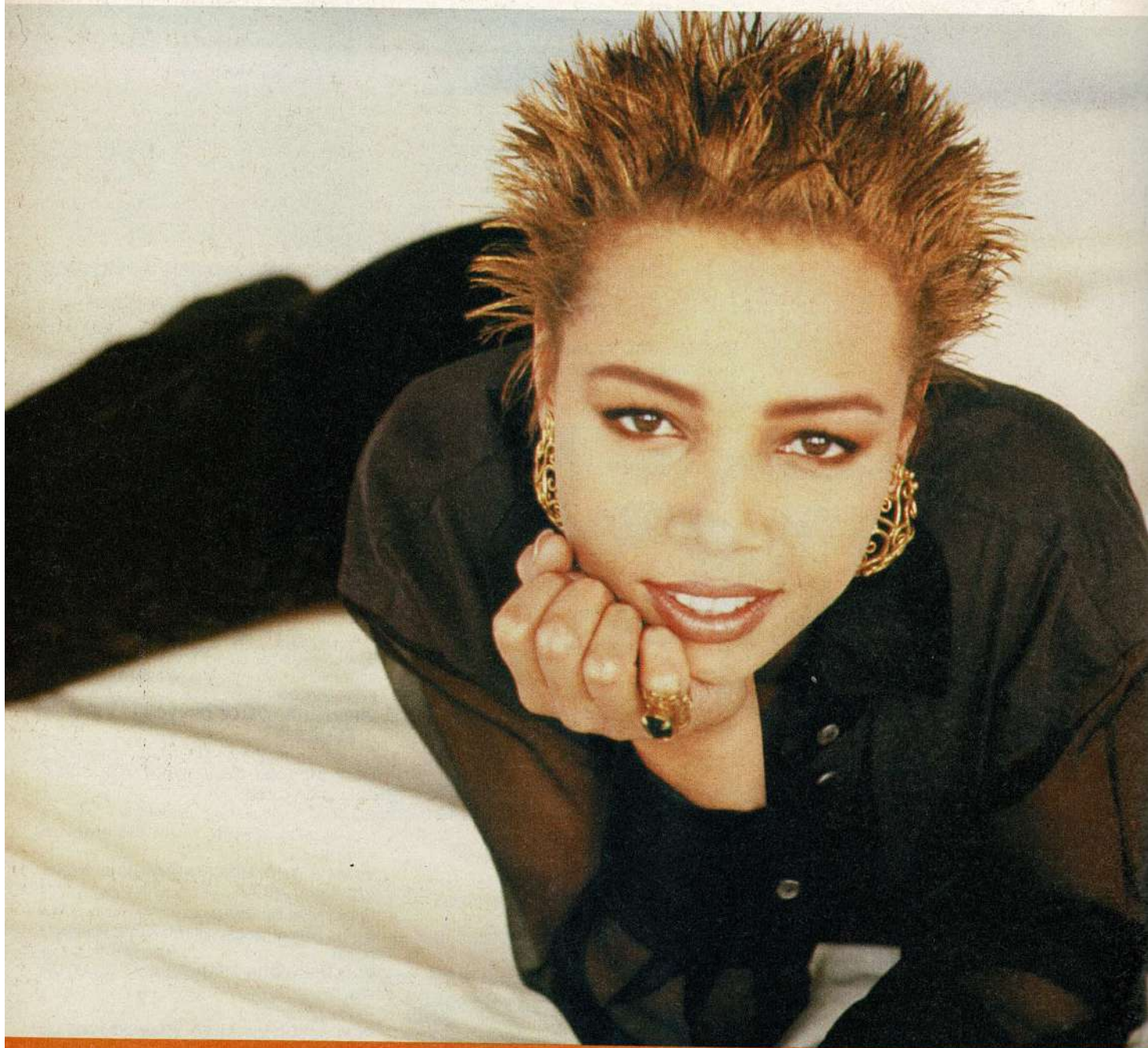
WHAT'S THE MEANING OF LOVE?

Danger and excitement.



G.L.A.D.

A lot has happened to **KIM APPLEBY** in the last three years



"My first date was when I was 16. I was meeting a guy that I liked at a local

"The main thing is that you're attracted to each other, that you have the same

all over

rs. She's overcome the tragic loss of her sister to become a solo star, she's fallen for an ex-member of Bros and she's swapped fun, love and money for some 'Good Loving And Devotion'

INTERVIEW: GARY CROSSING

Kim Appleby pores over a letter from a "particularly ardent male fan" and chuckles with pleasure. The passionate post hasn't stopped coming since she and her sister Mel first charmed the punters in 1986, skipping from factory floor to dancefloor with their fun loving, dance all night debut, 'Showing Out (Get Fresh At The Weekend)'.

Even after Mel's tragic death, the success of Kim's fluffy and bravely optimistic solo comeback, 'Don't Worry', late last year proved that the East End girl still has her admirers. With the release of the 'Kim Appleby' LP and the second, equally contagious single, 'G.L.A.D.', Mr Postman had better put in a few extra hours on his Bullworker if he's to cope.

But was Kim always this popular with the chaps? As thoughts turn to love and heart-shaped sloppiness, can she remember her first romantic fumbblings with an amorous Valentine?

"My first kiss was with this guy called Albert, who used to hang around the flats where I lived. We were in love for two seconds. I was 15. My first date was when I was 16. I was meeting a guy that I liked at a local disco. He ignored me all night."

Ooh the cheeky perisher! So, besides being badly treated by a spotty adolescent, what's Kim's idea of a perfect date?

"Going to dinner, because it's quiet, you can sit down, get to know each other, suss each other out. Afterwards perhaps a nice walk, providing you're wrapped up warmly of course."

One particular date resulted in Kim stepping out with that Craig Logan bloke from Bros. How did she meet him?

"God I'm sick of this question. Sorry, I met Craig at Wembley when Bros played there. I went backstage, we got chatting and he asked me to dinner."

Does the fact that they're both famous make

the relationship easier?

"The main thing is that you're attracted to each other, that you have the same things in common and that it's a relaxed relationship. I know what you're saying because I could meet a bricklayer, for instance, who'll be totally in awe of the people I know and the circles I move in, but it depends on the individual. Some people are impressed, others aren't."

So, does she think that Craig's her perfect partner?

"Being with Craig has its perks. He understands my job, the fact that I have to travel and work long hours. He's good for me, he's so easy going, intelligent, patient, he's very down to earth, very genuine. He has this little halo on top of his head and wings and he flies about a bit."

Apart from the angelic Craig, what other things does Kim hold dear?

"My family, my 11-year-old daughter, my health and memories. It sounds a bit corny doesn't it?" she admits. "My work is very important to me too. I'd sacrifice certain things for my work at the moment."

At the other extreme, there are things that she doesn't like. "I don't like liars. All people tell lies to a certain extent of course, but I really hate dishonest people. I dislike all negative or nasty people. I don't like the war, but to be truthful I choose to ignore it and just get on with it. That may sound selfish, but there's not a lot we can do about it is there? What are we fighting for anyway? I'd be so scared if I had a son out there."

In these war-torn times, how does Kim view the importance of music in the grand scheme of things?

"I think that music is a great thing. We need it more than ever now. We need happy music, we

need something to pick us up and that's what I felt when I came back with 'Don't Worry', even before the Gulf crisis began, because over the years I'd watched the charts deteriorate.

"They were appalling six months ago. I don't think it was because I was getting old either, because I asked my daughter and she agreed. It was all very anti-social and morbid dancing, with everybody posing and pointing at each other. Now it's better, because there's more thought going in there. There are melodies, yeah! You can sing along now."

Having said that, your mentors Stock Aitken Waterman have had a tough time lately. There's only Kylie and Jason left.

"If I were them I'd take a break. Sometimes you need to. Their songs have everything a pop song should, but I think they need to be hungry again. When Mel and myself went to them we were all starving, we all wanted things. Mel and I wanted to be onstage, sing, dance and be loved by everybody, while Pete and the boys wanted to have loads of awards and gold discs all over the place."

Back then, Mel and Kim cut dashing female Jack-the-lad figures, clubbing all night and rolling home with the milk. Does she do that now?

"No, I can't stand clubs now. All those sweaty bodies, smelling people who haven't sprayed themselves. I need my beauty sleep. If you're still clubbing in your late thirties then you really are a sad individual. You have no base and obviously nothing at home. I prefer going to restaurants or entertaining at home."

Kim's not one to let the passing of years get her down. "You're as old as you feel. I'm 29, but I feel like 21. I do stupid things, I have a giggle and muck about with my daughter. I'm the baby, she's the mum. She's more responsible than me."

So what does a 29-year-old ex-clubber do in her spare time?

"I watch soaps — I love 'Coronation Street'. I hate Mavis though. Derek should just strangle her, bury her in the garden, then tell everyone she's gone to visit her mum. She's so weak. I love Bet though; she's got a lot more spunk in her; you could definitely go to her with your problems."

"I tried knitting once but I could only do a square. I couldn't do armpits or necklines so it was like, 'A scarf anyone?'. I soon knocked that on the head."

Besides being able to knit something more intricate than a scarf of Doctor Who proportions, Kim does have another driving ambition.

"I'd still like to be singing and dancing in 20 years' time. I'd like to be another Tina Turner. She's amazing because she still has lots of energy. She's lived her life to the full and I admire her. She gives me hope. You look at her and Cliff Richard, say, and you see something to aim for."

Now come on Kim, as big as Tina Turner yes, but Cliff? The man who invented rock 'n' roll? I don't think so.

disco. He ignored me all night"

things in common and that it's a relaxed relationship"



SOHO are one of a bunch of groups

IRAQI



whose appearance, name or song title is deemed by broadcasters to be unsuitable for public consumption in a time of war. But the band who preach "no hippychick" aren't about to lay down their arms and surrender to pressure

PHOBIA

INTERVIEW: TIM NICHOLSON

PICTURES: KLANGER & BOINK

DRESSED TO KILL

One of the more perverse ways in which war in the Middle East has affected everyday life on the home front is the pressure that has been brought to bear on bands with aggressive names to choose sensitive ones.

While Tim Simenon was being persuaded to drop the Bomb, Bristol's Massive Attack were being told that in the future they are simply going to be Massive. The KLF's number one single '3am Eternal' has had a silencer attached to its machine gunfire opening and, some might say 20 years too late, Lulu's revered war cry, 'Boom Bang-A-Bang', has been scrambled from the airwaves.

When Soho's peace-loving 'Hippychick' hit the charts in January, Cuff twins Pauline and Jackie and cohort Tim London couldn't have envisaged George Bush's battle with the 'Bastard Of Baghdad' (© *The Star*, *The Sun*, *The Sport* etc) touching them. But when Pauline and Jackie appeared on 'Top Of The Pops' wearing their now infamous CND dresses, they joined the rapidly lengthening list of pop stars who have fallen foul of the war cabinet's board of censors. Tim takes up the story:

"After a couple of rehearsals for 'Top Of The Pops', someone mentioned the fact that I had a 'No War' sticker on my guitar and the floor manager asked if there would be a problem about going on without it.

C O N T I N U E D O N P A G E 3 0

"The fact that Radio 1 are still playing The Farm's record to death, just because it isn't called 'Stop The War Now', makes them look so stupid"

IRACMOPTOBIA

“Jonathon King is just totally naïve. He doesn't understand that what he does in this life will come back to him in the next”

F R O M P A G E 2 9

After we'd thought about it we decided that if anyone told us we couldn't go on with the guitar then we'd walk out. We waited, thinking 'Shit, are we doing the right thing?', but in the end nothing more was said and we went on with the dresses and the guitar."

"But, at the time, the dresses hadn't even been mentioned," explains Pauline. "It was after we'd been on that most people apparently complained. And it was then that we got word that we wouldn't be allowed to go on 'Going Live' if we wore those dresses, because there had been 150 complaints after 'Top Of The Pops'."

"How can people be offended by a peace symbol?" asks Jackie, her head still spinning with the hypocrisy of it all. "After that, it just got worse, to the point when they didn't want us to talk about the war on the radio."

“We got word that we wouldn't be allowed to go on 'Going Live' if we wore those dresses because complaints after 'Top Of The Pops' ”

"We were due to do Phillip Schofield's show on Radio 1 the Sunday after 'Top Of The Pops'," continues Tim. "When we got there the producer said 'We're not talking about the war'. It's the BBC's way. They won't tell you not to do something, but you're left in no doubt about how to keep them happy."

Which is why The KLF so readily dropped their guns; which is why Massive chose not to Attack; which is why Tim Simenon's Bass will no longer be Bombed. Everyone wants their records to sell, and you won't get far without a few spins on Radio 1.

"It's a conspiracy of silence," concludes Tim. "Nobody actually comes out and says 'You can't do this', or 'You can't do that', but we all know the implications and we all want our records played. And I'm not trying to count Soho out of this conspiracy. We went on 'Going Live' without the CND logo on the dresses and said nothing, and that means we are tarred with the same brush."

ALL TOGETHER NOW

"What we really need," says Tim, "is for artists to band together and refuse to compromise over these things. But it's so difficult now, because everyone is out for themselves, ourselves included, and there's no unity, so there's no strength. I'd love bands such as ourselves and The Farm to stand against this stupid censorship, but it's a difficult thing to organise."

The sweet irony of this tale is that while much effort has gone into blacklisting superficial things like references to guns, bombs, attacks, sand, heroes and peace, the serious anti-war messages of songs such as 'Hippyckick' and The Farm's 'All Together Now' have been overlooked — or deemed too subtle for the average listener to comprehend.

Jackie agrees: "I thought 'Hippyckick' was bound to be put on this list. But you're right, they do seem to think that listening to a song's lyrics is beyond most people."

"It's great in a way," says Tim, "because it's real subversion. The fact that Radio 1 are still playing The Farm's record to death, just because it isn't called 'Stop The War Now', makes them look so stupid."

A further example of this extreme sensitivity amuses the Cuffs greatly.

"I don't know if this is exactly true," offers Jackie, "but you know the AA advert where there's a father and son on a beach and the father says 'Are you sure you don't know where you buried the car?' and the little boy shouts . . . [At this point Pauline joins in on cue to shout] . . . In the sand! I'm not helping much, am I dad?." Jackie continues: "Well apparently, that's been taken off for the reference to sand. The whole thing is a sick joke."

A sick joke at the expense of the most serious war since 1939-45, and a

trivialising attitude that Soho haven't time for.

"I don't think any of us can fully comprehend the importance and the scale of what's happening," says Tim. "You asked what I think of the press coverage of the war. What press coverage? We're being told nothing like the truth, and we won't be until we're totting up the cost afterwards."

"They keep telling us about the mass of support for the war," says Jackie, "but I can't find anyone who will admit to wanting it. A friend of ours finally gave up reading *The Sun* the other day because their attitude to this war is just sickening. We won't talk to *The Sun* or *The Star*, because at least that way, when they print things that they claim you said, you have a totally clear conscience. It's the only way to be sure."

SUN KING

One *Sun* writer they were forced to talk to recently was columnist, broadcaster and professional irritant Jonathon King. Added to the list of personal appearances at the King-arranged Great British Music Weekend, Soho were wheeled onto the Wembley stage to introduce their video. A nice bit of promotion for the single, but in the light of King's humorously intentioned statement that "the reason there are no female or black artists on the bill is because I don't like blacks and I don't like females", the band were left in no doubt as to the motive behind their presence.

"We were there as token blacks and token females," claims Pauline. "It was blatantly obvious."

"Jonathon King is just totally naïve," says Tim, gaining a thunderous look and a quick rebuff from Jackie.

"How can you say he's naïve? He knows exactly what he's doing and what he's saying."

"I know," counters Tim. "But he doesn't understand that what he does in this life will come back to him in the next. Now *that's* naïve!"

Sounds like a bit of the Hippyckick slipping out there.

"That's not Sixties hippy values,"

answers Tim. "The world is too cynical for that now. We can't afford to be as naïve ourselves. We have to use the cynicism and knowledge of the Nineties to fight ideas like those we see splashed all over the tabloids."

"Our words aren't going to change people's lives, but we are in a privileged position and if *Record Mirror* is kind enough and brave enough to give us the chance to speak out at a time when everyone is being gagged, then we'll take it every time."

Soho have got no flowers for your guns, but they've got plenty of ammunition left.

there had been 150



NEXT WEEK

charlton heston



JOINS

THE FARM IN THE CAST OF SPARTACUS

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dj directory

man machine

ONE -hit wonders are all too common in British dance so it's refreshing to hear Man Machine maintaining a high standard. His third single, 'Animal', is an electronic jungle of high pitched squeaks and Amazonian rhythms that'll have you wiggling it more than just a little bit. Ed Stratton is the human behind Man Machine



and is no stranger to chart success — he was one half of the Jack 'N' Chill duo that scored one of the first house hits with 'The House That Jack Built' and his first two efforts as Man Machine also fared well.

'Animal' is out next week on Outer
Rhythm

'Wear Your
Love Like
Heaven' by
Definition Of
Sound is out on
March 5 on
Circa Records



definition of sound

We've already had hip hop fused with jazz and house, but now prepare for a new breed of rap mixed with jangly guitars, swirling organ and baggily-fringed beats.

Definition Of Sound are the distinctive culprits who could put a cat among the Mancunian pigeons with their definitive second single, 'Wear Your Love Like Heaven'. The two London lads, Kev Won and The Don, first found acclaim with the moniker Top Billin', but a fruitless record deal held back early attempts to unleash their mellow soulful rap mixed with a finely-honed songwriting talent.

As Definition Of Sound, their debut offering 'Now Is Tomorrow' was sadly overlooked, but the new waxing is a real humdinger with a dead catchy Sixties pop style singalong chorus and a loud and proud vocal delivery. But if you think their aspirations are pure hippy-hop psychedelia, think again. As they say on the B-side: "We don't know nothin' about daisies." **Richie Blackmore**

lealously

adventures of
STEVIE NICK

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dj directory

Hot Vinyl

The week's new club promos and remixes reviewed by James Hamilton and Graeme Park

URBAN SOUL 'Alright'

(Cooltempo COOLLXW 321)

What a record! The fabulous Roland Clark (sounding a wee bit like Prince) and the delightful Ceybil share vocals on this stonking, pounding, grooving, key-changing, melodic, rhythmic funky, soulful, uptempo, uplifting, New York, garagey, monster of a tune which is just completely wonderful to dance to, and possibly even better to listen to... phew! The sort of record that makes discerning crowds, like mine for instance, flip. (GP)

TRIBAL HOUSE 'Mainline'

(Cooltempo COOLLXW 229)

A garage groove that could be described as 'A.F.R.I.C.A.' part two, but is in fact funkier and more melodic, but just as heavy. A fine tune indeed that's a joy to play and mix with, and is already going down a treat with my audiences. Actually, if your crowd don't like this, I'd give up. (GP)

GRACE FEATURING LORRAINE SCOTT 'Ecstasy'

(Fourth and Broadway 12 BRW 208)

An excellent American cover of Barry White's 'Ecstasy (When You Lay Down Next To Me)' that appears in four mixes. The 'Hypnotech Mix' by Creative Source is probably the most polished and commercial of them, and to be honest, I'm not keen; it's a bit too cluttered and busy and makes you think the track is faster than it actually is. DJ Crypt's 'Crypt Mix' takes the track into a hip hop groove and is quite good, because it deviates from the original rather than trying to improve on it which is where, I think,

Creative Source went wrong. The 'Original Mix' appears and after one listen to this mid-paced and plodding funky groove, you'll see just why the 'Hypnotech' mix just fails (for me, anyway). But the highlight of this record has to be the superbly fine 'Garage Mix', which isn't really garage but more classic disco. It's full of horns and strings, and has the most delightful pick guitar over a classic disco beat. This is the version to play without a shadow of a doubt. (GP)

THE BROTHERS OF THE HEAD 'Brother Man'

(White label, via Jetstar STD 261)

You must have noticed how every year (especially recently) British produced dance-club records get funkier and funkier and better and better. Well, this is one of the funkier UK grooves I've heard in a while. Its got a great rap, a great down tempo break beat, (not a vastly overused one), wah wah guitar and the most divine soulful backing vocals. An absolutely brilliant record that is just as good as the fabulous Young Disciples' 'Apparently Nothin'', and that's saying something indeed. (GP)

CARMEL 'And I Take It For Granted'

(London-LONXDJ 282)

Remixed by Brian Eno (yes, Brian Eno), this ambiently piano introed tune turns out to be a mid-paced, break beat driven funk groove with superb vocals (what a catchy, eerie chorus) that fits alongside Brown and Sharpe, Young Disciples and Brothers Of The Head quite easily. (GP)

INNER CITY 'Till We Meet Again'

(Ten TENG 337 DJ)

I can't believe it... Another completely fabulous record. Remixed from their recent album, this is typically brilliant. The 'Reese In Rio' mix kicks off with a muted jazzy trumpet before launching into a Paris Gray stuttered mid-paced shuffle beat all over a heavy dropping bassline. The acoustic guitar takes you by surprise and plays a killer of a riff, then Byron Stingily starts wailing. Disco techno! You can't fail with a record this good. The 'Places And Spaces' mix has a lot more space in it and features more of that trumpet and lots of great percussion. I love it... Kevin Saunderson gets slower, funkier and more original with every release while loads of people are still trying to ape his original techno sounds and style. Shake the man's hand. You've got to progress (take note all you techno wannabees) (GP)

ZZONE INC 'Cosmic Dance'

(Delphinus Delphis DD 001)

From Jazzy M's Oh Zone-Vinyl Zone empire comes this beautifully sung, uptempo, techno-funk monster of a track which my 'Brain' audience is currently going wild to. Produced by M Long with Julian Jonah, this is a raw record with great male vocals and wonderful synth chords, piano and strings with a bit of a real bass as well. Good dub. (GP)

EVIL ROY 'Ecstasy (Need You Now)'

(Made On Earth MADE 002)

Don't let the title of the artist (or, for that matter the title of the song) put you off... this is not a mad rave record (although I did play it last at a rave in Kent where it went down a treat, although I think that was probably because everyone was sick of the 125 bpm instrumental, techno, hard, heavy house, that was being played beforehand), but a mellow funky groove with some superb male vocals and a fine hip hop beat. There's a great synth sequence and a deep, deep

B e a t s &

The column that DJs read

NETWORK RECORDS are rush releasing here the suddenly much talked about **True Faith** featuring **Final Cut's** 'Take Me Away' (in three versions, its original 1989 mix from Detroit's **Paragon Records** plus not only a remake of the current bootleg remix that incorporates **Kaoss's** 'Definition Of Love', to which Network conveniently has the rights as well, but also a brand new remix by **Nexus 21**), this logical looking successor to **The Source** featuring **Candi Staton** being the track that amongst other treatments was remade by **The Mix Master** (an alter ego of **DJ Lelewele**) as the Italian flip to 'Grand Piano', his adaptation being then bootlegged a year ago as part of the 'Take Sting Away On Acid EP' and now remixed on the **Pin Up Girls** label, while a cover version by **Sweet Mercy** featuring **Natasha** has already been about on **Blip** and another by the **Awesome 3** is due soon on **A&M:PM**! The DJ Mixing Championships UK Final is being held at Chippenham's **Goldiggers** on Wednesday, March 6, while the World Final will presumably again take place as part of the **International DJ Convention**, due to run through the first weekend in April (venues and precise dates unspecified so far)... **Ashley Waring** has been joined at **Island** doing club and radio

promotion for **4th + B'way** by musical 'know it all' **Gavin Wright**, previously at **Balham's Record Corner** shop — 4+B incidentally have picked up the **CFM Band's** enduring import hit 'Jazz It Up' for UK release in a fortnight, and are re-releasing **Wally Badarou's** ultra influential old 'Chief Inspector' from 1985 (source of countless riffs and rhythm tracks since!) in a brand new remix by **Nomad Soul**... **Under Cover Movement's** 'Moonstompin' is being fully distributed via **Pinnacle** from the end of this week, its creator **Mark Ryder** (re the review two issues ago) clarifying that he started out by always etching messages into the vinyl of his **Strictly Underground** logo's releases (which last summer, of course, included an otherwise totally label-less black pressing of **TTO**) and it was actually he who gave to his old mate and near neighbour **André Jacobs** this and other of the ideas used now also by the latter for **D-Zone Records!**... Mark meanwhile is launching another logo strictly for techno releases, **Dance Movement Records**, which will include "the ultimate bleep record" called just 'The Bleep' plus 'Crazy Techno', both by as yet un-named spin-offs of **Under Cover Movement**... York's **Ziggys** this Thursday (14) again becomes **The Sweat Box**, with DJs **Bri G, Rockee**

BEATS

INTERNATIONAL

ECHO CHAMBER

FEATURING
DADDY FREDDY *



OUT NEXT WEEK

7"
GOD5I

12"
GODX5I

CD
GODCD5I

MC
GODMC5I

*on 12" & CD



Caveman

Hot on the heels of the Hendrix anniversary shenanigans and the gritty jeans advert comes Caveman's 'I'm Ready', out on February 25. Pillaging the guitar god's 'Crosstown



Traffic' like a Viking on speed, the track is a worthy follow-up to the battering (ho ho) provided by 'Fry You Like Fish', and a taster for their album 'Positive Reaction' due in March. If this record were a member of the mighty Liverpool team, it would be Stevie McMahon. Grrr!

James Hamilton's

P i e c e s

and Chris Sweet's fast stuff downstairs plus Soul Pete and Bry Walker's soothing soul upstairs... One World's Beano this Saturday (16) at Belfast Art College has hypnotizin' Hibrid playing live plus DJs Keith Connolly, Alan Ferris, Dee O'Grady & Paul McCourt... Euphoria '91 Thursdays in Southampton currently see Gary G spinning sweet soul and swingbeat in the Moscow Bar 8.30-11pm (£2 admission but cheap vodka and Fosters), with free entry from there before 10.30pm into the neighbouring Escape Club for Mark O. DJ Sweet, DJ Ramos & Simon A's hardcore house, rap 'n' ragga until 2am... Phil Jay's Fridays at The Villagers in Blackheath, hidden in the woods south east of Guildford between Wonerish and Albury, are now into their fifth successful year and he has hopes of his restarted Tuesdays there being just as hot too... Howard Platt, the popular owner of Gt. Yarmouth's Tiffanys, had a heart attack and died two weekends ago... The Main Event weekender's guest acts at Pwllheli Starcoast World over March 1/2/3 now include Main Source, Gang Starr, Dream Warriors, Outlaw Posse, Daddy Freddy, Nomad, Nexus 21, Rhythmic, LFO, Dream Frequency, Light Of The World, Brand New Heavies, James Taylor Quartet, Galliano, The Tyrrel

Corporation and Donna Gardier, with more to be added — booking details from LiveWire on 081-364 1212... Kaos 4 over the weekend of April 19/20/21, this the latest in a sellout series being now at Camber Sands Pontins, will feature DJs Danny Rampling, Paul Oakenfold, Pete Tong, Nicky Holloway, Andy Weatherall, Terry Farley, Phil Perry, Fat Tony, Fabio, Groove Rider, Jazzy M, Glen Gunner, Johnny Walker, Carl Cox, Rocky & Diesel, Nancy Noise, DJ Face, Steve Lee, Ray Keith, Darren Emerson, Marvin Connor plus appropriate live acts and PAs — booking details from LiveWire on 081-364 1666 or general enquiries from The Incredible Organization on 081-392 2922... Capital FM DJs Pat Mick's fourth Stock Aitken Waterm: produced annual Help A London Child charity single will be a revival of Jimmy Bo Horne's 'Gimme Some'... Tracy Ackerman, having impersonated Minnie Riperton for Massivo's revival of 'Loving You', also supplied the Kylie style choruses for Rico's 'Mix Back In Time'... Inner City have used for their video of 'Till We Meet Again' the choreographer Madonna used for her vid of 'Vogue', which may or may not be a coincidence as they reckon 'Vogue' borrowed a bit from their old hit, 'Ain't Nobody Better'... AS IT GROOVES!

C O O L C U T S

- 1 (NEW) **SAME SONG** Digital Underground **Big Life**
The wacky boys are back with a super funky rap that will surely put them in the charts this time round
- 2 **TELL ME THAT YOU'LL WAIT** Culture Beat **Epic**
- 3 **ANIMAL** Man Machine **Outer Rhythm**
- 4 (NEW) **PUMP THAT SOUND** Clubland **Zyx**
Quartz collaborate with the Swedes to create another pumpin' cut
- 5 **WEAR YOUR LOVE LIKE HEAVEN** Definition Of Sound **Circa**
- 6 **I DON'T COME ANY OTHER WAY** Sonny Southon **Siren**
- 7 (NEW) **THE WORLD JUST KEEPS ON TURNING** Candi & The Backbeat **White Label**
Catchy, commercial, Manotrix-like: this could be a massive crossover hit
- 8 **LOST IN MUSIC** Stereo MC's **4th + B'Way**
- 9 **GOOD BEAT** Ellis In Wonderland **Italian BCR**
- 10 (NEW) **PLAYING WITH KNIVES** Bizarre Inc **Vinyl Solution**
Cor! A Well 'ard, no nonsense house workout for the fully fit
- 11 **THROUGH** Victoria Wilson James **Epic**
- 12 (NEW) **GOD IS IN THE HOUSE** Rumbledub **ffrr**
Off-the-wall house instrumental with all kinds of heavenly overtones
- 13 (NEW) **ACTIVITY** Activity **White Label**
Another mysterious white label — house beats and deep, grungy noises
- 14 **TILL WE MEET AGAIN** Inner City **Ten**
- 15 (NEW) **KINDA GROOVY** Cool 2 **White Label**
Jazzy, funky tune with a retro Seventies feel. One for the groovers
- 16 **LOVE L.U.V** Julian Cope **Island**
- 17 (NEW) **RUNNIN' SO HARD** Nitelite Cityrama **Italian Mighty Quinn**
It's the slowed down D-Train bits that make this otherwise ordinary Italian production special
- 18 **POSSESSED** Awesome 3 **A&M**
- 19 **THE WICKEDEST SOUND** Rebel MC **Citybeat**
- 20 **DON'T STOP** Nefatini **US Select**



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

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LISAM

LOVES HEARTBREAK

dj directory

bouncy bassline; a bluesy, jazzy guitar and some great original samples courtesy of consistently on form Dave Lee (who mixed this). Check out the rare groove-ish 'Funky Boy' mix which has a great organ and superb brass. One slab of E definitely worth getting hold of! (GP)

FIRE 'My Love Is'

(Capitol 120 LDJ 600)

If you pick up this record, make sure (to avoid potential embarrassment) that you play 'DJ Pierre's House Instrumental UK Edit' which is clearly marked with a big red 'A'. It's an above average piano driven house tune that has the mark of the fabulous Pierre all over it. This was big (very big) with my Hacienda audience. A great mix which just isn't long enough. Be careful if you work in a dark club not to play side B. 'DJ Pierre's In De House Mix', because it could mean the end of your career. Like the A side, the backing supplied by Pierre is superb, but the song and vocals are absolutely shite! I mean appalling . . . You'd have to be deaf to like it and Capitol must agree, otherwise they wouldn't have got Pierre

in to make a silk purse from a sow's ear. Even then they edit out the vocals for the A-side! Just goes to show, you can't polish a turd, eh? (GP)

LAND OF FUN FEATURING CAROL HALL 'In the Basement'

(Police 12EMDJ 180)

Superbly remixed by Pete Heller and Terry Farley with a blinding sax from Stewart Dace of Deep Joy, this is a funky monster groove with jazzy piano chords and thrilling and exciting female vocal. A groove and a half! Much improved from when it originally appeared on import a couple of months ago. You can compare this 'Deep Joy' mix with the originals on this 12-inch. (GP)

SLAM SLAM 'Move (Dance All Night)'

(MCA WMCST 1503)

David Morales remixes this huge track wonderfully for its long overdue reissue. His 'Slammin' and 'Red Zone' mixes give the track more of a funky disco feel with a great rising bassline, guitar solo and lots of space. Tony Humphries'

original mix (which is the one every one was playing) is on the flip for those who are still trying to get hold of it. Soon to be followed by a terrific mix by If? A hit and already huge (again) on my dancefloors. (GP)

DREAMHOUSE FEATURING CAESAR

'Jump And Prance'

(promo ONGO 001)

Joey 'Pal Joey' Longo's first UK production is a ragga house tune with a strong offbeat rhythm and loads of toasting from Caesar. I much prefer the instrumental 'Dream' mix which has some great vibes and is less ragga with all the excellent Pal Joey trademarks. (GP)

DEEE-LITE 'How Do You Say . . . Love?'

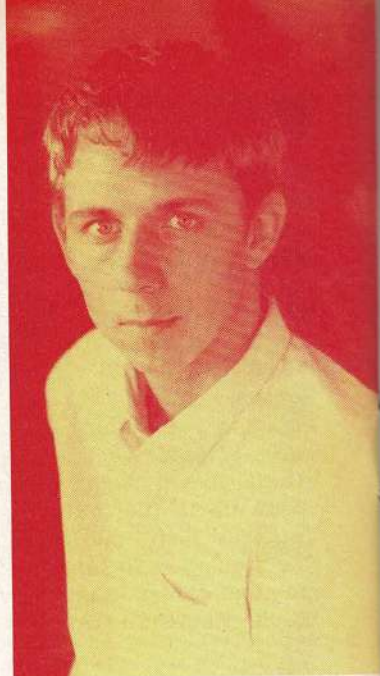
(Elektra EKR118T)

Apparently rush released right now although only just promoed, this breezy sometimes bleeping but specialist strider has been serviced to DJs in merely its simple sparse drum tapped and jazzily chording keyboards driven bounding A Delicious Pal Joey Dub (121¾bpm), with Lady Miss Kier's whispered repetition of its title line its only lyric (making a groove rather than a song, surely out in a more commercial mix too?), flipped by a Bootsy Collins conversational comments augmented 'Groove Is In The Heart (Bootsified to the Nth Degree)' (121½bpm) remix of their earlier hit. (JH)

DREAM WARRIORS 'Ludi'

(4th + B'way 12 BRW 206)

More straightforward without any



speeded up double tempo this time (specially so King Lou Robinson's mother, to whom it's dedicated, can dance to it!), the Toronto rappers' pleasant recreation of the cool harmony backed rolling 'Rudi' style of rock steady that preceded reggae during the late Sixties is in a Double Trouble Club Mix (92½bpm) or penny whistle tones piped Original and Drop Out Mixes (91½bpm), coupled also with the staccato wordy 'Very Easy To Assemble But Hard To Take Apart (Generation Gap Mix)' (108bpm) featuring rap and piano by Slim 'Jazz Legend' Gaillard (as they call an enigmatic 1930s veteran). (JH)

Two Americans, an acoustic guitar and a trumpet

INNERCITY

TILL WE MEET AGAIN

Feed the Flame

7", CD and 12" gatefold

records

Marketed by AVL

Peaced -off!

LONDON'S premier jazz DJ **Giles Peterson** appears to have been sacked from his cult Saturday afternoon radio show on London's Jazz FM, in the light of comments and records played just prior to the outbreak of hostilities with Iraq.

The row between Giles and the station blew up after his show on January 12 when Peterson played an hour of "peace" music and mentioned a demo taking place that afternoon in London.

A complaint was received from a member of the public by the new Radio Authority (which replaced the IBA on January 1) and then taken up with Jazz FM, resulting in Peterson losing his show.

Jazz FM's managing director, John Bradford, told *Record Mirror* "It's an internal disciplinary matter. I'm not prepared to comment on individual cases. I am prepared to comment on matters of general policy. It is unacceptable that a broadcaster expresses his own political opinion within a show."

The Broadcasting Act of 1990, which governs the authority's codes, states that stations must exclude from its programmes "all expressions of the views and opinions of the person providing the service on matters (other than sound broadcasting) which are of political or industrial controversy or relate to current public policy".

The incident is complicated by Giles Peterson's position on the board of directors of Jazz FM. It's not clear whether he'll remain there. John Bradford said, "As far as I know."

Our sources suggest that Peterson's departure might mark the beginning of a shift in music policy for Jazz FM in an attempt to reach a more mainstream audience. A veteran of numerous pirate stations as well as BBC Radio London, it remains to be seen what will become of Giles Peterson. Whatever, the capital sadly looks set to lose, for the time being, one of its most innovative and highly regarded broadcasters.

MC HAMMER 'Here Comes The Hammer'

(124½bpm)
(Capitol 12CL 610)

Driven at a lickety spit by blatantly exciting samples from James Brown's 'Super Bad', a beat that cooler rappers haven't considered hip to the hop for years, this therefore unobvious but obviously very commercial frantic jerky leaper revolves around the title line slogan from Hammer's TV commercial for Pepsi, promoted in 12-inch Remix and more percussive jittery frenetic Uh-Oh Here Comes The Hammer versions, apparently an instrumental version being

due too on the released 12-inch along possibly with the old 'U Can't Touch This (LP Version)' (133bpm) that alone couples the 7-inch Edit. (JH)

CAVEMAN 'I'm Ready'

(110¼bpm)
(Profile PROFT 330, via Pinnacle)
Rapped by MCM through grunging guitar from Jimi Hendrix's 'Crosstown Traffic', this funkily drummed strong angry jiggle has a less bassily mixed Original Version too, flipped (on a good value four-tracker that deserves to sell well) by the infectious two note guitar and brass riff backed jittery fast talking 'Pages And

Pages' (121¼bpm), and staccato shuffling 'Back To Cause Mayhem' (113¼bpm), all cut by Diamond J. (JH)

GEORGE MICHAEL 'Soul Free'

(88½bpm)
(Epic 656647 6)
Deceptively slow as it's full of jauntily half steppin' bounce that somehow seems much faster, this terrific Thrashing Doves meet Soul II Soul type piano jangled and flute tootled semi-falsetto jiggle was always his album's best track but is officially only flip to the breathy Paul McCartney-ish 'Heal The Pain' (105bpm). (JH)

COLONEL ABRAMS 'Bad Timing'

(US Horus Records VR-1252)

Hopefully good timing for the long overdue return (on a Miami based label) of not only the proto-house pioneering hit maker but also his current producer, the once even more stellar Larry Blackmon, this Colonel and Cameo combining comeback being a throatily moaned lurching urgent wriggly carterer in its House Version (116¼bpm), with sparser thumping Club Remix, girl rasped rawly thudding Dub Mix, starkly smacking Radical House Mix, and soulfully striding Extended and Edited Radio Mix versions too (all others 117bpm), none however sounding like a definitive 1991 style mix. (JH)

BELL BIV DeVOE 'B.B.D. (I Thought It Was Me?) (Frankie Foncett Mix)'

(105¼bpm)
(MCA Records MCAX 1461)

New Edition members Ricky Bell, Michael Bivins and Ronnie DeVoe's US R&B chart topper from last year is finally out here next week on almost a mini 'Greatest Hits' UK remix three-tracker, this Hank Shocklee/Eric 'Vietnam' Sadler/Keith Shocklee co-created tenderly whispered, crooned and chatted jiggle being in a still confusion introed but now juddery lurching new UK remix, flipped likewise by S & P Jervier Full Rub Mixes of the much more infectious here percussively tapping older jittery new jack swing 'Poison' (110bpm) and funky rare groove breakbeats weaving 'Do Me!' (107bpm). (JH)

young disciples / apparently nothin'



dj directory



Pure

DANNY Rampling's Wednesday nights at London's Milk Bar, otherwise known as Pure, came to a celebrated end the other week with the customary rugby scrum at the entrance.

Pure has been attracting a dedicated midweek audience for much of last year but it had outgrown the small West End venue and rumour has it that Danny intends to resume proceedings at a larger club when he returns from his South American holiday (nice for some).

The rather arbitrary system for selecting who was allowed in left plenty of disappointed punters out in the cold, but as one bright wag at the back of the queue sniggered, "It's only a disco, you know."

SURFACE

'The First Time' (63bpm)

(CBS 656476 6)

Selling steadily for the last month to soul lurvers although yet to hit any dance charts here, the guys' US pop chart topping tenderly harmonised mushy sweet yearning smoocher is the only newbie on a romantic four-tracker fleshed out for greater UK appeal with 1986's classic groin grindingly jogging 'Happy' (98bpm), 1988's 'Juicy Fruit'-ishly tempoed 'Closer Than Friends' (97bpm) and Lionel Richie-esque 'Shower Me With Your Love' (65½bpm). (JH)

KEITH THOMPSON

'I Want What You've Got'

(US Powertraxx Records PTX-12-02)

With some mildly bleeping synth and soulful groaning, this Brooklyn recorded rambling but beefily rumbling house canterer has an underlying old fashioned Giorgio Moroder type drive in its long Club (122-121¾bpm) and instrumental Dub (121¾bpm), flipped by lighter, tighter, more tunefully bounding Extended Radio (122bpm) and Radio (121¾bpm) versions, plus a Chantapella (122bpm), selling for several weeks. (JH)

NOUVEAUX NATION

'It's Just A Dream'

(US House Jam Records HJA 9016)

With a grammatically incorrect name if one is pedantic about use of the French plural, but no matter, Edward 'Getdown' Crosby's mournful guy moaned unhurriedly thumping old fashioned 1987-style house loper is in Club and vocal Dub Mixes (119½bpm), flipped by New York and stuttery instrumental House Of Music Mixes (119¾bpm),

warm for a while now. (JH)

STEREO MC'S

'Lost In Music (Ultimum Remix)' (114bpm)

(4th + B'way/Gee Street 12BRW 198)

Thankfully forsaking all pretence of street cred, the Sarf Londoners now head straight for the chart with a terrific rumblingly chugging chunky pop rap given a jauntily drawled Jagger cum ragga type vocal and catchily building "aw-huh, aw-huh, I just can't hold it back" chorus chant (Sister Sledge's main influence is in the title), flipped by a strong Instrumental plus the "in the heart of Africa" punctuated ploppingly meandering 'Early One Morning' (109¾bpm), out next week and sounding like a smash. (JH)

CFM BAND

'Jazz It Up' (105/210bpm)

(4th + B'way 12 BRW 216)

Reynald 'Crazy Frenchman' Deschamps' enduring import seller by his Crazy French Man Band is a Warren Rosenstein keyboarded and Richie Weeks scatted dynamite jazz jumper, fingersnappingly polyrhythmic and reminiscent of Chill Fac-Torr's similarly double-tempo 'Twist (Round 'N' Round)', here for some reason now even faster in just its Jazz and Jam Mixes, coupled more routinely by the Seventies disco and 1986 house samples combining also now faster 'Dance To The Music (Body Action)' in just its Dance Mix (126bpm), good too but less exceptional. (JH)

DIANA BROWN & BARRIE K SHARPE

'Love Or Nothing'

THIS IS

Longue nuit

Includes the smash hit singles 'TOMORROW' and 'FORGET ME NOTS'

AVAILABLE NOW ON

Compact Disc Cassette Record

(ffrr FXDJ 152)

Co-created with One World, this wah wah wukka wukka-ed and for a time early Jackson 5 copying ultra jittery percussive funky chanter has been promoted in Steve Anderson's terrific nervily jumping Piano Mix (109¼bpm), plus the act's own rhythm track emphasising Club Mix (109bpm) and sparser burbling Groundbeat Selection (108½bpm), coupled also by the jauntily jiggling rare groove ragga-funk 'Don't Cross The Tracks' (107bpm) featuring The Sons Of Judah repetitively reprising some of the above's chanted quotes and others from Diana's Brothers' oldies amidst shifting beats and riffs (but only one brief blast of Maceo, at the start!). (JH)

THE REDMEN

'You're My Way' (120¼bpm) (Italian W [dvblju(:)] records W 2201) Selling well on Walter Marnell's oddly named label (that's not a mistake!), via Beat Club Records, this keyboards jangled and percussion scrubbed vigorously churning Italo house pounder is practically overpowered by a quaveringly pitched anonymous wailing lady who adds immensely to its relentless excitement, with bassier thrumming Radio (120½bpm), spacey raving Night (120½bpm), and thundering Clear (120¼bpm) versions too. (JH)

COLLAPSE

'My Love' (CityBeat-CBE 1261, via WEA) Labelled on its original Italian pressing as being by Claps but renamed here for perhaps obvious reasons, this corny "hear the drummer get wicked" rapping guy prodded pastiche of many other Italo

house hits is none the less exciting in its own right, with a tense long build up before the frenetic rhythm, jangly keyboards and squawking girls all kick into its Atmosphaera and Basic Mixes (122bpm), and emptier episodic Ambient Drops (121¼bpm) dub, out next week. (JH)

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

(US Strictly Rhythm SR 1227) Roger Sanchez joined by Sinister Frank J has remixed his recent import hit to make it even hotter, the apparently Loose Jointz 'All Over Your Face' based simple sinewy thrumming jazz-funky bass chugger having a full female vocal now as well as its repetitive "you've got, you've got, you've got me luv dancin'" refrain in its new Extended Vocal and Radio Edit (123¼bpm), flipped by wilingly introed but then largely instrumental flute tooted Final Solution and completely instrumental Underground Mixes (123bpm), selling well. (JH)

MAN MACHINE

'Animal (Primeval Interface)' (124¼bpm) (Outer Rhythm/Oval MMAN 3T, via Rough Trade) Opening with the advice "This should be played at high volume, preferably in a residential area", this jungle noises washed throbbing and pattering percussion groove has some low frequency oscillations but refreshingly is not a bleeper (it's not exactly 'Jingo' either, but it'll have its uses for a while), coupled however with the twittery

bleeping and droning clichéd raves-aimed 'Shout' in The Communicator (122bpm) and morse code introed Primary Contact (119¾bpm) versions, sorta Dr Who meets the Buffalo Gals live at Trancentral. (JH)

TECHNO GROOVES

'Mach 3' (Belgian R & S Records STR 0191) Logically following up the previous 'Mach 2' edition with another even beefier Belgian techno/house/hardbeat six-tracker, this one has the "I told you" punctuated breezily bounding quivery 'Concerto Di Techno' (127½bpm), "just shove your hands in the air" repeating frantic bubbly 'The Cry' (128bpm), rhythmically ambiguous jazzy bass, piano and bleeps counterpointing 'Jazzno' (91¼/182¾bpm), church bells and monks started then pounding twittery 'Christi!!!' (126½bpm), "I'm not your lady" prodded tightly piping 'Ladies Terror' (125¼bpm), and twittery bleeping but heavy more hip hop-like lurching 'Drop That Bassline' (111bpm), a good value steady seller. (JH)

LEONIE 'Next To You' Closer To Heaven' (103¾bpm) (SAC 001)

On an unidentified white label, this tentatively small voiced winsome girl cooed and muttered pleasant jogging and swirling swayer is slightly reminiscent of the RAH Band, with an attractive Instrumental that shows off the pan pipe-like keyboard melody to advantage (Edit too), not necessarily anything major but a possible 'grower'.

Love Inc

Too many negatives and not enough positives in your life? Let Love Inc lift the wings from your local cupid and replace them with a social conscience. 'Love Is The Message' by Love Inc Featuring MC Noise is the first single on the Love label, brainchild of Dorrell — the chap partially behind M/A/R/R/S but more popularly known as the Emo Phillips of the turntables.

Featuring Sylvia and Roman on vocals and the encyclopaedic lip of MC Noise, whose eloquent raps have graced Bang The Party and Confusion in the past,

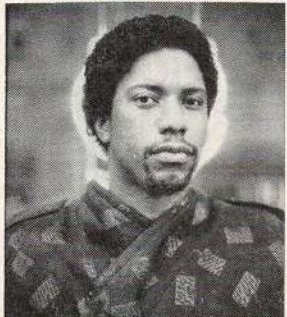


'Love Is The Message' covers all bases of the modern dancefloor with supreme ease. Check especially the Black Box remix — just the sort of tune that makes football hooligans snog each other in clubs and afterwards leave thinking about issues wider than their trousers.

"It's what I would call a conscious rap," says Noise. "In that sense it is right on time given what's going down in the Gulf and elsewhere. A bit of peace and love would be welcome at this point surely."

Jack Barron

'Love Is The Message' is out now on Love



'We Are Unity' is out now on US Other Side, through Big Beat

Umosia

IT'S the best news so far this year. Big Marsh is back. He's had success production-wise with the likes of Richard Rogers and Ten City, but it's been all too long since Marshall Jefferson came up with the sort of record that grabs you by the hairs on the back of your neck.

Swinging straight out of the Windy City on Marsh's new Other Side label, Umosia's 'We Are Unity' is just that record, a truly sensual spine-tingler with an inspired piano hook and all the catchy harmonies you could ever want.

Umosia are Chicago DJ Roy Davis, who once helped Pierre with his notorious Phuture releases, Jay Juniel and 19 year-old singer Sheena Mahome. And with music like this, the three of them are dumping Chicago's tarnished image out of the window and reinstating the city as the maker of the best dance music there is.

Phil Cheeseman

the impossibles
"DELPHIS"
featuring FARLEY/HELLER
and FLUKE MIXES
18-2-91
7-12-CD
[Signature]

massive



unfinished



sympathy



original mix

7 – nellee hooper mix

12 – paul oakenfold mix

dj directory

NightTrains

IT'S going to be a busy spring for acid jazz refugees NightTrains. Amid all the hyped hoo-ha about an imminent jazz revival that we always seem to get at this time of year, they've managed to get two different records out onto shop shelves.

The first, 'On Your Toes', is a catchy, breathy, bass-led dance track featuring Yelloish scat and rap by vocalist Dapo. Second and even better is 'Bring Back the Bus Stop', which is credited to Jennie Featuring The NightTrains and released by Elevation Inc. It isn't a Fatback Band cover, but in feel at least it pays a passing tribute to the Seventies classic 'The

Bus Stop', with loads of luscious rhythm guitar and enough dip-and-disappear horn stabs to bring back the good old days of funk forever. So if you want to keep warm during the cold snap, 'Bring Back The Bus Stop'. And if you want to break into a tropical sweat this winter, then 'Keep On Your Toes' as well. Kevin Ashton

Keep On Your Toes' is released by BGP Records. 'Bring Back the Bus Stop' by Elevation Inc

James Brown

FOR the last two years James Brown, the godfather of soul, has been wiling away the hours in prison where he was sent on a main charge of shooting up the contents of his wife's wardrobe. With his release imminent, Kiss FM managed to get James on the blower at the Lower Savannah Work Release to talk about life inside, the future and his continued influence on the music scene

THE INSIDE STORY

"I'm doing my work at a community action programme that I chose out of 400 different jobs. I was offered television, recording, newspapers . . . Everyone wanted James Brown, the megastar, to work to enhance their business. I chose to do a community action programme helping poor people and little kids, trying to guide and lend my energy and expertise to things that would benefit the community.

"These people have great problems. There are a lot of people that need help and I'm urging and challenging all levels of people to go back to their community and give something back, help their brother. I like the idea of being my brother's keeper.

"I'm living the life that I sing about and when I go back on the stage I'll also show you the results of a full bloom flower. I've now had the chance to go back to the grassroots and check out again . . . And I look at that and say 'Thank God' that James Brown was given the chance to see the real side of life — one more time.

FREEDOM NOW

"I'm not going to let the public know exactly when I get out 'cos I'm going to go right into recording and when I record, then I'll let them know what date I'm going on tour. The element of surprise is better



than the agony of waiting. "I've got fantastic ideas, but since 90 per cent of my ideas make up the music today, I'm not going to tell you what my next move is. If I give you that it's not playing a good game of chess. But I got some dynamite things. I got a new sound called universal sound and that is going to be unbelievable . . . "James Brown the performer never quit — he was stopped."

THE SECRETS OF SUCCESS

"You ask God. That's what I ask every day 'cos I don't know if I know: I'm learning about James Brown each and every day. But what made me come out was the hit after hit after hit. It's unbelievable. Most people got 20 songs, I got fifty seven hundred songs and out of fifty seven hundred, fifty six were hits — five thousand and six hundred songs that were hits. I'm very proud. I'm very thankful and I owe humanity a lot. And thank God that I have

it. The best is yet to come.

SAMPLING

"Ninety-five per cent of modern music has been James Brown. Copyright is checking so that I can get paid. When you use my actual voice — that's stealing. If it wasn't for me the music wouldn't have been modern."

MESSAGE FROM THE GODFATHER

"Stay with yourself, 'cos the most important person in your life is yourself. Get an education if you're young. If you're older make a second chance, 'cos remember you can't do it if you don't know it. This is James Brown, the godfather of soul sayin' live as long as you can; die when you can't help it."

Extracts from an interview broadcast on February 3 reproduced by permission from Kiss FM



UNITED STATES OF 808

After championing the cause of MC

Tunes and providing the theme

music to Manchester's failed Olympic bid, **808 STATE**

are destined to return to the chart with their new single

'In Yer Face'. Renowned big mouths, we couldn't resist asking their opinions on current top 20 opposition. But first, lunch . . .



INTERVIEW: PETER STANTON

There can be nothing finer than chomping into a selection of bacon and cheese toasties, washed down with ample cups of tea, topped off with a couple of Cadbury's Hob-Nobs.

Pretty nice scenario huh? You probably think I'm round at my granny's for tea, but you'd be horribly wrong. This pleasurable little picnic is being shared with those pretenders to the 'most controversial men in pop' crown, the techno-tearaways from up North, 808 State.

"Ere, do you want a cheesy one?" offers main mouth Martin Price, handing over a plateful of quarter-sized little tasties.

What's this? They're supposed to be difficult interviewees to control. They're supposed to spit venom and reduce grown pop stars to tears with one acid comment. But you could take these chaps home to meet your parents, no worries.

"Ahh, there's fuckin' minestrone bits in my tea, man!" yells Darren Partington from the other end of the room.

That's more like it. That illusion of sweetness and light couldn't last long. Now Darren has so politely broken the ice, perhaps he can tell us how he's enjoying being a highly successful cog in the music machine?

"It's better than fuckin' carrying bricks up a ladder or sweeping floors," he answers. "We've had this really good chance of getting in the music game; now we're here, we're gonna fight to stay."

Genesis of the British dance renaissance, it would be impossible to ignore 808 State now. Since the success of 'Pacific State', in '89, they've been kept busy, whether it's with fellow Manc MC Tunes, or alone, churning out kicking tracks like the recent hit 'Cübik' or their latest number, 'In Yer Face'.

"About five years ago the most dancewise bands in Manchester were The Smiths and New Order," says Darren. "The attitude then was that 'Only puffs dance and you can

only go on the dancefloor with your bird'. Now those people are at clubs from six in the morning dancing their asses off."

"We've not even had a hundredth of our best time with music yet," adds Martin. "I don't think we've even glimpsed at what we can do."

This month sees the results of their current studio shenanigans in the form of their fourth, as yet untitled, album (the second on major label ZTT). And a whole new set of fans could be lurking just around the corner as the LP includes the vocal talents of Barney from New Order and Björk from The Sugarcubes. How did they get involved?

"They wanted to be on it," informs Martin. "Björk turned up when we were doing 'The Word'. Somebody said that some Icelandic girl was trying to get in touch with us. We thought it was just a fan and we didn't realise it was Björk until she turned up in the dressing room.

"And the same with Bernard," he adds. "We've all been through every stage of his career. New Order were at the forefront of dance music and I've always admired them."

Certainly both artists warbling on a track each sounds bloomin' triffic. One airing of Barney's track offers a gentle taster of what to expect from the next New Order album.

"We tried to pick a track that was most opposite to New Order," Graham points out. "But somehow it sort of ended up that way. The way we had it was like a happy track and quite cheesy, but after we'd left him to mess around with it for a few days, it sort of went a bit melancholy."

"We've got a formula that works between the four of us and we're happy with that," closes Martin. "We've got a dustbin-man's magic about what we do — we can work with anything that's been left by the side of someone's bin — and I like that."

And of course, as all diligent dustmen know, one man's rubbish is another man's gold!

So are 808 State the most controversial men in pop? We asked them to put their collective heads together and tell us what they think of some of the biggest records of the past few weeks. Judge for yourselves

QUEEN

'Innuendo'

Martin: "It's like fake opera, how can that record work in the charts? It was done on a sewing machine, you know."

Graham: "I heard it for the first time today and I challenge anybody to hum along with that. It probably took them the last three years to make it."

Graham: "That whole EMF-Jesus Jones kind of 'middle of the road, but dangerous from the suburbs' thing doesn't interest me."

Andrew: "I'd like to know what they were doing last year?"
Martin: "Probably mowing gardens!"

VANILLA ICE

'Play That Funky Music'

Graham: "I object to all these rap records that just use huge chunks of other people's tracks."

Martin: "I've got loads of singles that were hit records in their own right, that have been absolutely right for plundering. But if you've got any cred, that record will grow a head on it saying 'Leave me alone, you can't do it, it's too obvious, fuck off!'. Black people have a right to be screaming with this shit, because Vanilla Ice is just taking the piss — building up all these stories about his exploits, which you know are pretentious garbage. You know that his dad probably owns a fucking car showroom or something."

THE FARM

'All Together Now'

Andrew: "Good lads!"
Darren: "Top lads!"
Graham: "I've heard the album and it just slots into this genre of music that's been going on for about 10 years. It's just indie and it'll always be there."
Martin: "The Mondays are the kings of it, there's no doubt about it, because they invented the language. The Mondays are what a lot of people can empathise with; it doesn't matter whether they can play or anything like that."

2 IN A ROOM

'Wiggle It'

Martin: "It's been a bit late getting in the charts. It's no wonder really, because no one takes any notice of them as they come from the dance scene. I could name over 100 tracks that have been out for over a year and are absolutely massive in the clubs. 'Wiggle It' isn't the best song around but it's not the worst either."

C & C MUSIC FACTORY

'Gonna Make You Sweat'

Martin: "What bugs me with this is that people were saying that it has the 'Cübik' sample bit which is really from Def Jam. We're supposed to have robbed the idea from 'Rock The Bells', which is total bullshit."

RICK ASTLEY

'Cry For Help'

Martin: "The title says it all."
Graham: "It's a step forward for Rick but not for anyone else. It's a better record than when he was with SAW."

EMF

'I Believe'

Andrew: "Shit!"
Darren: "Arseholes!"
Martin: "Wow, they had a rave in a cave!"





MARC BOLAN

I ain't no square, with my cork-screw hair!" The pin-up of the glam rock era. While the girls adored his sequin-cheeked, androgynous features, it was cool for the lads to dig his music. T Rex made an astonishing transition from spaced-out hippies to crucial glam-poppers in one seemingly effortless leap and the average age of their fans fell by about 10 years. Sensitive and vulnerable, Bolan was something of a novelty: a teeny pin-up with a genuine, inspirational talent.



DAVID CASSIDY

As with many pop heart-throbs, his success was due, in no small amount, to a television show. In 'The Partridge Family', he played himself: baby-faced ("kinda cute" as those American chicks would say), forever smiling, nauseatingly popular. His breathy vocals guaranteed maximum female swooning. But thankfully, he made the classic mistake of trying to grow out of his teenybop image. There's no one so unforgiving as a spurned teenybopper.



DONNY AND THE OSMONDS

No one could have predicted this nightmare. Not just one of the blighters, but seven! Gilbert O'Sullivan seemed positively clean-cut that they should have had a song called 'Mom's Apple Pie'. And teeth! Row upon row of them. Rumour had it that if you had Donny's smiling fizog on your wall you couldn't sleep at night because of dental glare.

Ah! Donald, the chief protagonist and, inexplicably, top pin-up. A string of blatantly pre-pubescent directed ballads might have had something to do with it. Can we ever forget 'Puppy Love'? The Osmonds, in all their mutated forms, kept a grip for nearly two years! Totally unsexy! (*That's a matter of personal opinion — Ed*) And they're Mormons!!



PROFILES: CRAIG FERGUSON

BAY CITY ROLLERS

Rollermania! Teenybop finally hit top gear between '74 and '76, when the Rollers hit the heights of mass popularity unseen since The Beatles. Dressed in shortened Oxford Bags, three-star tank tops, tartan scarves and 'feathered' haircuts, these lovable Scots lads could do no wrong. Every record a sensational top 10 smash, no matter how it sounded; and who can forget their top TV programme 'Shang-A-Lang?' Then there was the 'Woody Syndrome'. How could someone who was as ugly as sin be idolised as a sex god?

Inevitably, everything fell apart amidst scandals, accusations of non-participation on records and certain leisure time indiscretions. They fell from grace and shanged their final lang.



NEW KIDS ON THE BLOCK

A smashing set of lads who've been 'hangin' loose' together for years, don't y'know? It took the US 15 years to follow up the damage inflicted by those Osmond boys, but now they're here, how did we ever do without them? Featuring the long lost son of Herman Munster and four other average kids randomly picked from 6,000 auditions by Mr Magoo. A corporate business — colder and less sexy than their biggest rivals the Ninja Turtles (better looking by far). There must be a New Kids feature film in the pipeline, though it'll never be as good as Slade in 'Flame'. Please no more baseball caps.

BROS

After a belly-full of third division crumpet — Morten A-ha ha ha ha and Curiosity Killed The Rubber-bodied Prat With The Hat — the nation's womenfolk-in-the-making prayed long and hard for a fully overblown teen sensation, and were duly rewarded. We'd all surprisingly overlooked a happening combo called Gloss, but after a quick 'Kirk Douglas', and the applying of 'a little bit of hair-gel', we had to take Bros to our bosoms.

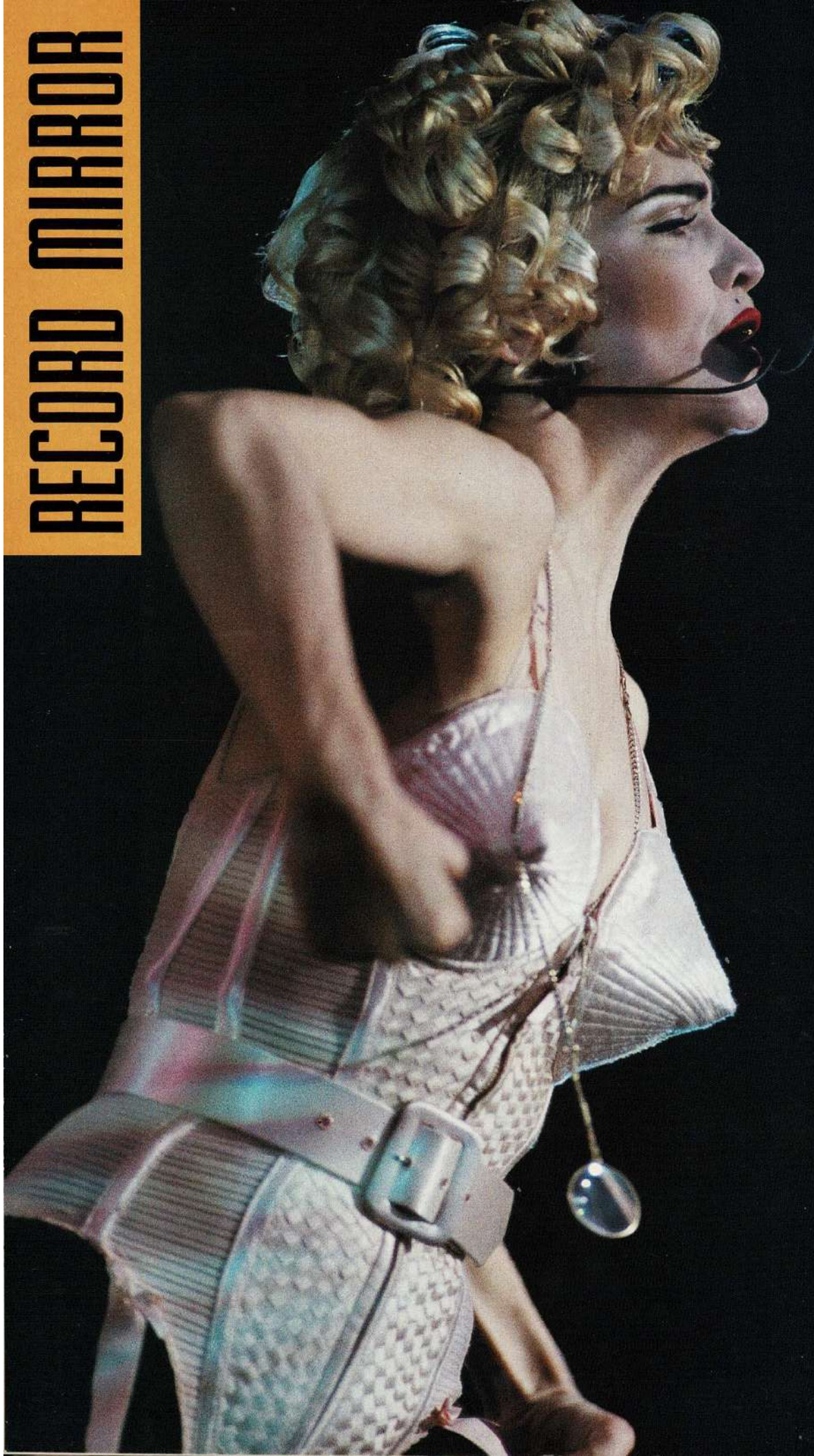
Interestingly enough, intelligent sources revealed that our boys had based their whole operation on sadly ignored Seventies cuties Child, featuring the dubiously named Attack twins. Matty, Lukey and Craigy went one better: identical triplets! Which one was your favourite? You could never tell. Due for a comeback after a year working on the bins.

he

ADAM AND THE ANTS

Ironically, it was one of the left-overs from the anti-pin-up punk movement who became the first bedroom wall star of the Eighties. His success was as well calculated as his look and his music, so rather than being every 15-year-old girl's fantasy, his appeal was universal, like Batman's. There was a highwayman's outfit available for the under-10s, and very nice too.

RECORD MIRROR



DURAN DURAN

No, it wasn't long before these ravishing beauties replaced all as female fans' fit fanciables No 1.

Fresh from the make-up counter, these boys fitted perfectly the gap long left by the Rollers. Although he was lead singer, Le Bon wasn't the top pin-up of the band — he was too fat and uncool. That accolade went to bass player John Taylor, a man whose personality rivalled that of a goldfish. Peter Powell labelled their fans 'Durannies', thereby encouraging the moronic worship, and we were back to the early Seventies. Unlike the Rollers, though, they've survived and continue to enjoy an increasingly adult audience.



EMF

More baseball caps. Blighty's naughty answer to the New Kids? One senses a Haircut 100 scenario of reluctant pin-ups, but hell, they've made the classic teenybop start to their career: first single — top three.

Obviously their record company will do everything in their power to make sure they're presented as a serious music proposition. There are no oil paintings here either, but no doubt they'll be the teen mag faces of this year, or at least some of it.

HAIRCUT 100

A band that could almost be excused from their part in the resurrection of the teeny market, since their



involvement seemed accidental. With a genuinely bright new music that didn't take itself too seriously, they had a look to match — fisherman's jumpers and gentlemen's tweeds. No sucking in of cheeks and pouting for these boys; just goofy boy-next-door grins. Everything was dandy until Nick Heywood got his piccy in *My Guy* once too often, and his ego went solo.



Donny Osmond, Les McKeown, John Taylor, Morten Harkett, Wendy James and Jordan Knight. All have adorned countless pre-pubescent bedroom walls and all are part of the history of The Teenage Pop Crush, a phenomenon that has always had more to do with good cheekbones than it has good records

I was a teenage art-throb



WHAM!

A serious musical happening when they started — the music papers said so. Somehow, the 'Woody Syndrome' reared its ugly head and made Georgie a star. Suntan, blow-wave, tennis shorts — mmmmmmm, yes please! Andy was the more likely poster material with his Latino good looks, but the fat bloke just seemed to muscle in somehow, be it on video, 'TOTP' or magazine covers. Wonder what happened to him?



letters

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

IN A BIT OF A RIFF

■Is that riff from Soho's 'Hippychick' really from 'How Soon Is Now?', or was it sampled from 'What We All Want' by The Gang Of Four? Did the Smiths start this sampling trend? Will this start a debate?

Someone who is trembling in anticipation of the Scritti Politti-Shabba Ranks 'She's A Woman' single

●THE BELOVED'S JON MARSH



●The 'riff' from 'Hippychick' is actually taken from Jason Donovan's number one hit, 'Too Many Broken Hearts'. You may like to know that we actually have the very single you're longing for, and we're trembling too.

GOD SAVE THE QUEEN!

■Now that Queen have returned to the charts (at number one, to boot) I suppose that once again the *Record Mirror* letters page will be packed with comments about Queen being crap, pretentious and dull.

Every time Queen return with a new single or album people are quick to slag them off.

Good thing too.

Ms Major Bonkers, Lancs

●You're absolutely right.

LOG-A-RHYTHMS

■My log has something to tell you: "Queen are crap; they are the worst group in the world. Isn't it time they were put out to pasture? They have made no good records. They are shit, crap, pompous old tarts. I hate them!"

PS: Audrey Horne or Dr Heywood did it.

●Margaret the Log Lady, on behalf of the log, The Log Cabin, Twin Peaks, USA

TRAIN-SPOTTING

■Has anyone noticed the similarity between The High's 'Box Set Go' and a B-side track by The Railway Children called 'Darkness And

Letter of the week

AGE OF REASON

■Whilst reading an article entitled 'Ins and Outs for '91' in a so-called 'news' paper, I came upon a reference in the 'out' section that irritated me.

It stated that in '91, pop stars over 35 would definitely be unspeakable! This made me realise just how commercialized the music industry has become, that only the young 'stars' are accepted, and worse still, that magazines and newspapers continue to influence people into believing that these stereotyped, conveyor-belt one-hit wonders make pleasurable music. Surely the music that bands produce is more important than their age or image?

I feel that if someone makes good music that is varied and interesting, as they progress through their career they should be regarded as talented and 'in,' however old, young, fat, thin, tall, small, or whatever their sexual-orientation.

After all, I doubt whether people criticised Beethoven's music on the basis that he was deaf, or decided that Wagner was 'out' because he was over 35, or Tchaikovsky because he was gay!

I think we need to get our priorities right — after all, even legends like Madonna are approaching the dreaded 35!

Someone who isn't ageist, Kent

●The Val Doonican revival starts here.

Colour?

Gary Newby's Left Leg, Manchester

●We hadn't even spotted the B-side, let alone the similarity.

'SHOCKING!'

Can I just say what great interviews you have in your great mag. I know how much you like The Beloved and rightly so. Well, before Christmas I bought their video, 'Happiness', which is pretty bloody brilliant.

But what I didn't expect was what I found after 'Time After Time'.

I was just about to switch it off 'cos I thought it was the last song. Lo and behold, after the credits (30 seconds after 'Time After Time' finishes) there was a 10 minute song with 'rather rude goings-on', i.e. two totally naked people having sex.

To say I was shocked is an

understatement. I realised the music was 'Your Love Takes Me Higher (Calyx Of Isis)'. Seeing as this video was a PG rating I was miffed. So can you tell me what this is all about? It's not bullshit 'cos I have the proof. Please can you help as I'm dying of curiosity. I was wondering if anyone else noticed this extra bit on their copy. Anyway, hope you can help.

Gary Mazin, Ilford

●The Beloved's video, 'Happiness,' was originally released as a PG, but was understandably re-certificated as an 18 last December, due to Jon Marsh's 'explicit romplings' with a model in the video for 'Your Love Takes Me Higher', which was actually just the bits too rude to put in the video for 'Time After Time'. You sir, are therefore the lucky owner of the original uncensored version!

Letter of the Week

The letter of the week wins a current top 40 album

FPI
PROJECT

(all over the world)
EVERYBODY

also includes "dancin' feet"
out next week!

rumat 29



technomania
featuring emma haywoode

(you're puttin')
a rush on me

AVAILABLE NOW!

DISTRIBUTED BY PINNACLE

rumat 28

THE club chart TM

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

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).

DOB RADIO



TW LW

1	1	(I WANNA GIVE YOU) DEVOTION	Nomad featuring MC Mikee Freedom	Rumour	12in	50	48	LISTEN UP (RAW DANCE REMIX)	Quincy Jones	Warner Brothers	12in promo
2	3	LOVE IS THE MESSAGE (LOVE LOVE LOVE MIX)	Love Inc. featuring MC Noise	Love	12in	51	29	HOMICIDE/EXORCIST	Shades Of Rhythm	ZTT	12in
3	2	YOU GOT THE LOVE (MIXES)	The Source featuring Candi Staton	Truelove	12in	52	—	MAINLINE (CHEP'S MIX)	Tribal House	Cooltempo	12in promo
4	11	WIGGLE IT (THE CLUB MIX)	2 In A Room	SKB	12in	53	73	DRINK ON ME (CLUB VERSION)	Teulé	Profile	12in promo
5	4	OUTSTANDING (THE MORE BEEF MIX)	Kenny Thomas	Cooltempo	12in	54	30	BEFORE WE GET STARTED	MC Eric aka Me One	Citybeat	12in promo
6	10	IT'S TOO LATE/(CASSROC REMIX)	Quartz	Mercury	12in	55	69	JOIN THE FUTURE	Tuff Little Unit	WARP	12in
7	7	CAN I KICK IT? (EXTENDED BOILERHOUSE MIX)	A Tribe Called Quest	Jive	12in	56	65	MOONSTOMPIN' (DEAD SKINHEAD MIX)	Under Cover Movement	Strictly Underground	12in promo
8	8	GONNA MAKE YOU SWEAT (SLAMMIN' CLUB VOCAL MIX)	C&C Music Factory featuring Freedom Williams	Columbia	12in	57	35	MY MY LOVER	Dee Dee Brave	US Movin'	12in
9	5	TAKE A REST (REMIXED BY C.J. MACKINTOSH)	Gang Starr	Cooltempo	12in	58	38	MR SANDMAN (EXTENDED CLUB MIX)	Three Times Dope	Citybeat	12in
10	9	I CAN'T TAKE THE POWER (RIVA-MIX)	Off-Shore	Columbia	12in	59	70	MY HOUSE IS YOUR HOUSE	Break Boys	US 4th Floor	12in
11	6	EVERYBODY LET'S SOMEBODY LOVE (CLUB MIX)	Frank "K" featuring Wiston Office	Urban	12in	60	—	UNFINISHED SYMPATHY (PAUL OAKENFOLD MIX)	Massive Attack	Wild Bunch	12in
12	16	3 AM ETERNAL (LIVE AT THE SSL)	The KLF	KLF	12in	61	re	NOT FORGOTTEN (REMIX/MORE THAN I KNOW)	Leftfield	Outer Rhythm	12in
13	26	MUST BEE THE MUSIC (MIXES)	King Bee	Torso Dance	12in	62	97	SPACEFACE	Sub-Sub	12in white label	
14	23	APPARENTLY NOTHIN'	Young Disciples	Talkin Loud	12in	63	61	FAMILY OF PEOPLE (EXTENDED FAMILY MIX)	Quest For Excellence	Republic	12in
15	13	MY HEART, THE BEAT	D-Shake	Cooltempo	12in	64	—	YOU USED TO SALSA	Richie Rich's Salsa House featuring Ralph Rosario	12in bootleg	
16	15	IS IT LOVE/SCANDAL	The Basement Boys present Ultra Naté	Eternal	12in promo	65	—	OWNLEE EUE (POKA DELLIE MIX)	Kwamé And A New Beginning	Atlantic	12in promo
17	14	THINK ABOUT . . .	D.J.H. featuring Stefy	RCA	12in	66	37	FEEL IT (KMAPH MIX)	Adonte	Working Week	12in
18	18	DUNNO WHAT IT IS (ABOUT YOU)	The Beatmasters featuring Elaine Vassell	Rhythm King	12in promo	67	66	TAME I UNLEASHED (VOCAL)	Lady Tame	Ten	12in promo
19	12	SENSITIVITY (EXTENDED VERSION)	Ralph Tresvant	MCA	12in	67	77	ANIMAL (PRIMEVAL INTERFACE/SHOUT)	(THE COMMUNICATOR) Man Machine	Oval/Outer Rhythm	12in
20	47	I'M READY	Caveman	Profile	12in promo	69	33	AGAIN (URBAN MIX)	Juliet Roberts	Eternal	12in promo
21	22	WRAP MY BODY TIGHT (12-inch REMAKE VERSION)	Johnny Gill	Motown	12in	70	re	MORNING WILL COME (M.P.G. 12-inch)	Junior Giscombe	MCA	12in promo
22	19	IN YER FACE (IN YER FACE MIX)	808 State	ZTT	12in	71	43	HOLD YOU TIGHT	Tara Kemp	US Giant/Big Beat	12in
23	46	BLACK WHIP	Chapter And The Verse	Virgin	12in promo	72	re	FLIGHT X (MIXES)	Paul Haig	Circa	12in promo
24	34	MY LOVE (ATMOSPHERA MIX)	Collapse	Citybeat	12in promo/Italian Inside	73	39	FEEL IT (KMAPH MIX)	Adonte	Republic	12in
25	87	LOVE THE LIFE (GUARANA DJ VERSION)	James Taylor Quartet	Urban	12in promo	74	80	MAGIC STYLE (AROUNDABOUT MIX)	The Badman	Citybeat	12in
26	42	SPREAD A LITTLE LOVE (CLUB VERSION)	Richard Rogers	BCM	12in promo	75	91	REVOLUTION OF THE HEART	Chosen Few	Fabulous	12in promo
27	32	SUMMERS MAGIC (UNIT MIX)	Mark Summers	4&B	way 12in	76	78	MINDSONG	Tomas	WARP	12in promo
28	17	WIPE THE NEEDLE/JUGGLING	The Ragga Twins	Shut Up And Dance	12in	77	59	SHARE (CLUB)	Jomanda	Giant	12in
29	53	TILL WE MEET AGAIN	Inner City	Ten	12in promo	78	56	SHINGLE (HARD BOPPIN' MIX)	TPE (That Petrol Emotion)	Virgin	12in
30	20	THINKIN' ABOUT YOUR BODY (CHOCOLATE MIX)	2 Mad	Big Life	12in	79	51	ALL TRUE MAN (CLASSIC CLUB MIX)	Alexander O'Neal	Tabu	12in
31	60	GET INTO IT (PARK YOUR CAR IN MY BRA MIX)	MC Kinky	More Protein	12in promo	80	—	MOVE (DANCE ALL NIGHT) (SLAMMIN' 12-inch)	Slam Slam	MCA	12in promo
32	36	EVERYBODY (ALL OVER THE WORLD) (DANCE VERSION)	FPI Project	Rumour	12in promo	81	re	JOHNNY PANIC AND THE BIBLE OF DREAMS	Johnny Panic And The Bible Of Dreams	Fontana	12in
33	45	HIPPYCHICK (REMIX)	Solo	S&M	12in promo	82	—	NEVER GET ENOUGH	Omniverse	Italian Anita	12in
34	41	JEALOUSY (RED ZONE MIX)	Adventures Of Stevie V	Mercury	12in promo	83	67	FIRE WHEN READY	G Double E	Jumpin' & Pumpin'	12in
35	57	HOLD ME (VOCAL CLUB MIX)	Velvet	Tam Tam	12in white label/Italian DFC	84	93	YOU'RE MY WAY	The Redmen	Italian Beat Club	12in
36	28	MYSTERIES OF LOVE (THE RED-LIGHT MIX)	LA Mix	A&M PM	12in	85	—	LUDDI (DOUBLE TROUBLE CLUB MIX)	Dream Warriors	4&B	way 12in
37	31	GO SISTER	Franschene	The Omen	EP	86	—	LOVE'S HEARTBREAK	Lisa M	Polydor	12in promo
38	24	KID GET HYPED (VOCAL MIX)	Deskee	Big One	12in	87	52	REACH FOR THE TOP (BACK WITH A VENGEANCE REMIX)	Clive Griffin	Mercury	12in
39	25	WE SHALL OVERCOME (MIXES)	Emmanuel	Global Village	12in	88	—	YOU x ME	Keys & Tronics Ensemble	Italian Irma	12in
40	—	WEEKEND (CLUB MIX)	Dick	Low Spirit	12in promo	89	—	STILL SOMETHING SPECIAL	Wop Bop	Ten	12in white label
41	27	PLEASE LEAVE (STEVE JERVIER MIX)	Carlton	Three Stripe	12in	90	—	BOW DOWN MISTER (SITARI BIZARRI MIX)	Jesus Loves You	More Protein	12in promo
42	—	LOST IN MUSIC (ULTIMATUM REMIX)	Stereo MC's	4&B	way 12in promo	91	44	DEREK WENT MAD (REMIX)	Shut Up And Dance	Shut Up And Dance	12in
43	40	AROUND THE WAY GIRL (UNTOUCHABLES REMIX)	L.L. Cool J	Def Jam	12in promo	92	—	MAKE ME FEEL	Elevation 4th	Italian Whole	12in
44	63	DON'T QUIT	Caron Wheeler	RCA	12in	93	—	TAKE ME AWAY	Pin Up Girls	12in bootleg	
45	50	KEEP YOUR LOVE (CHERRY PIE MIX)	New Life	A&M PM	12in promo	94	—	WEAR YOUR LOVE LIKE HEAVEN (ULTIMATUM MIX)	Definition Of Sound	Circa	12in promo
46	88	ECHOE CHAMBER	Beats International	Go Beat	12in promo	95	94	BRIGHT ON TIME	Black Box	Italian Disco Magic	12in
47	21	LOVE SO TRUE	Bomb The Bass/Tim Simenon	Rhythm King	12in (deleted)	96	re	MY WAY	Mimmo Mix	Italian Whole	12in
48	re	LOVE ME FOREVER OR LOVE ME NOT (CLIVILLES & COLE CLUB MIX)	Trilogy	WEA	12in promo	97	—	GO GO/LIES	Oval Emotion	Canadian Hi Bias	12in
49	49	IN WONDER (BUTLER & WALSH MIXES)	Presence	Reality	12in promo	98	—	WE ARE UNITY	Umosia	US Inner Side	12in
						99	64	GIVE ME TONIGHT (PHILLY MIX)	Shannon	Italian Flying	12in
						100	—	ME THE MAILMAN/SWEET AND BITTER	6 Bells All	Dutch Rhythm	12in



**MAN MACHINE
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Chartfile

CHART FACTS AND FIGURES
EDITED BY ALAN JONES

THE QUEEN OF CHARTS

●Nina Jarobi's attack on *Chartfile* (*Letters*, February 9) fails to recognise the fact that this column documents the chart highs, lows, biggest, bests, first and any other superlatives, regardless of the acts concerned. That the **Queen** single 'Innuendo' debuted at number one is a fact that deserved to be recognised, and the



subsequent listing of the debut positions of their previous singles simply put 'Innuendo' in its correct

historical perspective. It would be impossible to perform a similar exercise on, say, *Record Mirror's* current darlings **EMF** simply because they have no chart history to speak of. Even so, I was able to do a small piece about them a fortnight ago, and I did a longer piece about **The KLF** including what I hope were interesting and informed details about Bill Drummond's solo album.

As far as Queen are concerned, I make no apology for previous or future mentions of them. There's one coming up later in this column. The alternative to mentioning them is to ignore their chart exploits, and that would be wrong, given the name of this column and its brief (*Quite right — Ed*).

For what it's worth (and friends will vouch for the validity of this) I have a longstanding loathing of Queen, and am not particularly well disposed to some acts whose names quite regularly grace this column, though they still deserve respect. I retain fond memories of thousands of hits from the past, and occasionally recommend

outstanding compilations, but my biggest thrill (musically) comes from the current crop of dance records. 'Twas always so, but I also love the charts and documenting the comings and goings therein. *Record Mirror* is already stuffed to the gills with writers telling you about the latest dance sensations, so I leave it to them.

SOME BIZARRE STAR

●Phil Cheeseman's interview with **Nomad's** main man Damon Rochefort last week revealed that Damon used to work on *The Sun's* Bizarre column. While there, Damon was responsible for the celebrated piece in which it was ridiculously alleged that the voice on **Rick Astley's** debut single 'Never Gonna Give You Up' was actually that of **Luther Vandross**.

Damon (spell it backwards if you still haven't twigged why the group is called Nomad) has an even more shameful journalistic secret: he used to write the music column in the *Sunday Sport*. And his impersonation of **Dame Edna Everage** is, well, spooky.



●EMF: 'If Father Christmas doesn't'

BEL DID YOU EVAH?

●Tina Turner was the first woman to do it, **Janet Jackson** was the second and now **Belinda Carlisle** has joined the

●Whitney Houston's 'All The Man That I Need' still hasn't quite made it to the top of the US charts, being held up by **C&C Music Factory's** million-seller 'Gonna Make You Sweat'. But it still seems certain to become her ninth number one — probably next week. Her 10th? Possibly a brand new recording of the American National Anthem, 'The Star Spangled Banner', as performed at the Super Bowl. Likely to surface within days, proceeds from the single are expected to go to charities associated with the Gulf War. Whitney's latest album, 'I'm Your Baby Tonight', has sold over two million copies in the USA and over five million copies worldwide.





...xist, who's that up our chimney?'"

gang by lifting six hits off an album.

Belinda's latest, the strangely unseasonal 'Summer Rain', peaked a couple of weeks ago at number 23. Other hits off her album 'Runaway Horses', in the order in which they charted are 'Leave A Light On' (number four), 'La Luna' (number 38), 'Runaway Horses' (number 40), 'Vision Of You' (number 41) and '(We Want) The Same Thing' (number six).

These five were written by producer Rick Nowels and Ellen Shipley. 'Summer Rain' was penned by Robbie Seidman and bodyrocker Maria Vidal, who is a backing singer on all six hits.

Having previously climbed as high as number four in the chart, the 'Runaway Horses' album, now well over a year old, returned to the top 10 last week for the first time since November 1989.

Virgin report that the album has sold more than 400,000 copies in Britain, which is more than it has sold in Belinda's homeland, the US, but that's still a couple of hundred thousand or so short of her previous album 'Heaven On Earth'.

MONARCHY!

●Queen's 'Innuendo' album emulates the success of the single of the same name, debuting at number one this week. It's the group's third chart-topping 'new' studio album in a row, following 1986's 'A Kind Of Magic' and 1989's 'The Miracle'.

In all, Queen have now had seven number one albums. Only **The Beatles** (12), **The Rolling Stones** (9), **Abba** and **Led Zeppelin** (eight apiece) have had more.

Queen are the fifth act to top the album chart in as many weeks, following **Madonna**, **Enigma**, **Sting** and **Jesus Jones**. The last time the chart leadership changed hands so many times in a row was towards the end of 1989, when eight different records took turns at the top in the eight week period between September 9 and October 28.

●The **Righteous Brothers'** 1990 recording of 'Unchained Melody' (for the Curb label) has sold a million copies in America — something many number ones never do — without ever reaching the top 10, and it was released solely on cassette. The hoary old duo, now both 50, thus join the select band of acts who've scored a million-seller with two different recordings of the same song. The original recording, from 1965, moves to the top of the Austrian chart this week.



charts

February 10 — 16 1991

U S singles

TW LW

1	1	GONNA MAKE YOU SWEAT C & C Music Factory	Columbia
2	3	ALL THE MAN THAT I NEED Whitney Houston	Arista
3	9	ONE MORE TRY Timmy T.	Quality
4	2	THE FIRST TIME Surface	Columbia
5	13	SOMEDAY Mariah Carey	Columbia
6	11	WHERE DOES MY HEART BEAT Celine Dion	Epic
7	10	I'LL GIVE ALL MY LOVE TO YOU Keith Sweat	Vintertainment
8	12	DISAPPEAR IN X'S	Atlantic
9	4	PLAY THAT FUNKY MUSIC Vanilla Ice	SBK
10	5	LOVE WILL NEVER DO (WITHOUT YOU) Janet Jackson	A&M
11	17	WICKED GAME Chris Isaak	Reprise
12	15	I SAW RED Warrant	Columbia
13	18	LOVE MAKES THINGS HAPPEN Pebbles	MCA
14	7	SENSITIVITY Ralph Tresvant	MCA
15	19	AROUND THE WAY GIRL L.L. Cool J	Def Jam
16	6	AFTER THE RAIN Nelson	DGC
17	21	SHOW ME THE WAY Styx	A&M
18	25	ALL THIS TIME Sting	A&M
19	20	HEAT OF THE MOMENT After 7	Virgin
20	16	HIGH ENOUGH Damn Yankees	Warner Brothers
21	22	IF YOU NEEDED SOMEBODY Bad Company	Atco
22	27	THIS HOUSE Tracie Spencer	Capitol
23	23	MONEY TALKS AC/DC	Atco
24	14	JUST ANOTHER DREAM Cathy Dennis	Polydor
25	32	GET HERE Oleta Adams	Fontana
26	33	COMING OUT OF THE DARK Gloria Estefan	Epic
27	30	IESHA Another Bad Crew	Motown
28	28	DEEPER SHADE OF SOUL Urban Dance Squad	Arista
29	8	I'M NOT IN LOVE Will To Power	Epic
30	34	WAITING FOR LOVE Alias	EMI
31	35	SIGNS Tesla	Geffen
32	39	HOLD YOU TIGHT Tara Kemp	Giant
33	38	ROUND AND ROUND Tevin Campbell	Paisley Park
34	36	IT NEVER RAINS Tony! Toni! Tone!	Wing
35	40	WAITING FOR THAT DAY George Michael	Columbia
36	41	I'LL DO 4 YOU Father M.C.	Uptown
37	31	FROM A DISTANCE Bette Midler	Atlantic
38	52	I'VE BEEN THINKING ABOUT YOU Londonbeat	MCA
39	42	SPEND MY LIFE Slaughter	Chrysalis
40	26	JUSTIFY MY LOVE Madonna	Sire
41	45	DON'T HOLD BACK YOUR LOVE Daryl Hall	Arista
42	24	I DON'T KNOW ANYBODY ELSE Black Box	RCA
43	29	CANDY Iggy Pop	Virgin

● SUSANNA HOFFS



44	64	YOU'RE IN LOVE Wilson Phillips	SBK
45	61	I'LL BE BY YOUR SIDE Stevie B	LMR
46	50	I'VE BEEN WAITING FOR YOU Guys Next Door	SBK
47	48	POWER OF LOVE Deee-Lite	Elektra
48	46	THIS IS PONDEROUS 2 Nu	Atlantic
49	37	BECAUSE I LOVE YOU (POSTMAN SONG) Stevie B	LMR
50	55	SOMETHING IN MY HEART Michel'le	Ruthless
51	60	CHASIN' THE WIND Chicago	Reprise
52	62	MY SIDE OF THE BED Susanna Hoffs	Columbia
53	69	MOTHER'S PRIDE George Michael	Columbia
54	44	MILES AWAY Winger	Atlantic
55	47	THE WAY YOU DO THE THINGS UB40	Virgin
56	43	SHELTER ME Cinderella	Mercury
57	63	SURE LOOKIN' Donny Osmond	Capitol
58	51	LOVE TAKES TIME Mariah Carey	Columbia
59	83	RICO SUAVE Gerardo	Interscope
60	54	HERE COMES THE HAMMER MC Hammer	Capitol

BULLETS

61	77	RIDE THE WIND Poison	Enigma
65	93	SADNESS PART I Enigma	Charisma
67	76	NIGHT AND DAY Bette Midler	Atlantic
68	89	JUST THE WAY IT IS, BABY The Rembrandts	Atco
69	78	TOGETHER FOREVER Lisette Melende	RAL
74	79	SECRET Heart	Capitol
75	84	EASY COME EASY GO Winger	Atlantic
77	-	MERCY MERCY ME Robert Palmer	EMI
83	98	FUNK BOUTIQUE The Cover Girls	Epic
85	-	HOW TO DANCE Bingo Boys	Atlantic
86	-	CRY FOR HELP Rick Astley	RCA
88	90	GIVE IT UP ZZ Top	Warner Brothers
90	91	WHAT'S IT GONNA BE Jellybean	Atlantic
93	-	ANOTHER SLEEPLESS NIGHT Shawn Christopher	Arista
96	-	TEMPLE OF LOVE Harriet	East West
97	-	STILL GOT THE BLUES Gary Moore	Charisma
99	-	HOW CAN YOU EXPECT TO BE TAKEN SERIOUSLY Pet Shop Boys	EMI

U S albums

TW LW

1	1	TO THE EXTREME Vanilla Ice	SBK
2	2	MARIAH CAREY Mariah Carey	Columbia
3	3	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	WILSON PHILLIPS Wilson Phillips	SBK
8	7	SOME PEOPLE'S LIVES Bette Midler	Atlantic
9	8	THE RAZORS EDGE AC/DC	Atco
10	30	THE SOUL CAGES Sting	A&M
11	11	SHAKE YOUR MONEY MAKER The Black Crowes	Def American
12	10	RHYTHM OF THE SAINTS Paul Simon	Warner Brothers
13	13	DAMN YANKEES Damn Yankees	Warner Brothers
14	12	JANET JACKSON'S RHYTHM NATION 1814 Janet Jackson	A&M
15	16	FIVE MAN ACOUSTICAL JAM Tesla	Geffen
16	15	SERIOUS HITS...LIVE! Phil Collins	Atlantic
17	14	LISTEN WITHOUT PREJUDICE George Michael	Columbia
18	23	A LITTLE AIN'T ENOUGH David Lee Roth	Warner Brothers
19	19	GONNA MAKE YOU SWEAT C&C Music Factory	Columbia
20	17	AFTER THE RAIN Nelson	DGC
21	18	THE FUTURE Guy	MCA
22	20	POISON Bell Biv DeVoe	MCA
23	28	HEART SHAPED WORLD Chris Isaak	Reprise
24	21	RALPH TRESVANT Ralph Tresvant	MCA
25	24	X IN X'S	Atlantic
26	22	RECYCLER ZZ Top	Warner Brothers
27	27	NO FENCES Garth Brooks	Capitol
28	25	FLESH AND BLOOD Poison	Capitol
29	26	CHERRY PIE Warrant	Columbia
30	31	MAMA SAID KNOCK YOU OUT L.L. Cool J	Def Jam
31	32	PUT YOURSELF IN MY SHOES Clint Black	RCA
32	38	TRIXTER Trixter	Mechanic
33	29	HEARTBREAK STATION Cinderella	Mercury
34	35	RITUAL DE LO HABITUAL Jane's Addiction	Warner Brothers
35	36	STICK IT TO YA Slaughter	Chrysalis
36	43	BUSINESS AS USUAL EPMD	RAL
37	34	NO MORE GAMES/REMIX ALBUM New Kids On The Block	Columbia
38	47	THIS IS AN EP RELEASE Digital Underground	Tommy Boy
39	33	WORLD CLIQUE Deee-Lite	Elektra
40	41	AIN'T NO SHAME IN MY GAME Candyman	Epic
41	40	PRETTY WOMAN Original Soundtrack	EMI
42	39	KILL AT WILL Ice Cube	Priority

- 43 42 **WE ARE IN LOVE** Harry Connick Jr
- 44 45 **I'LL GIVE ALL MY LOVE TO YOU** Keith Sweat
- 45 37 **MIXED UP** The Cure
- 46 - **THE REVIVAL** Tony! Toni! Tone!
- 47 - **IN CONCERT** Carreras/Domingo/Pavarotti
- 48 - **INTO THE LIGHT** GLoria Estefan
- 49 44 **VOL. 3** Traveling Wilburys
- 50 48 **SHAKING THE TREE - GOLDEN GREATS** Peter Gabriel

- Columbia
- Vintertainment
- Elektra
- Wing
- London
- Epic
- Wilbury
- Geffen

US r'n'b singles

TW LW

- 1 2 **I'LL GIVE ALL MY LOVE TO YOU** Keith Sweat
- 2 4 **GONNA MAKE YOU SWEAT** C&C Music Factory
- 3 5 **WHEN WILL I SEE YOU SMILE** Bell Biv DeVoe
- 4 6 **SOMETHING IN MY HEART** Michel'le
- 5 11 **ALL THE MAN THAT I NEED** Whitney Houston
- 6 8 **IESHA** Another Bad Crew
- 7 12 **WRITTEN ALL OVER YOUR FACE** Rude Boys
- 8 10 **GET HERE** Oleta Adams
- 9 1 **YOU DON'T HAVE TO WORRY** En Vogue
- 10 13 **I DON'T KNOW ANYBODY ELSE** Black Box
- 11 15 **ALL SEASON** LeVert
- 12 16 **THIS HOUSE** Tracie Spencer
- 13 17 **HEAD OVER HEELS** Tony Terry
- 14 18 **FAIRY TALES** Anita Baker
- 15 3 **LOVE MAKES THINGS HAPPEN** Pebbles
- 16 20 **DON'T LET ME DOWN** O'Jays
- 17 23 **SOMEDAY** Mariah Carey
- 18 25 **I LIKE THE WAY** Hi-Five
- 19 7 **AROUND THE WAY GIRL** L.L. Cool J
- 20 26 **ALL TRUE MAN** Alexander O'Neal
- 21 28 **HOLD YOU TIGHT** Tara Kemp
- 22 31 **DO ME AGAIN** Freddie Jackson
- 23 9 **IF I WERE A BELL** Teena Marie
- 24 30 **BLACK PARADISE** Samuelle
- 25 14 **LOVE WILL NEVER DO (WITHOUT YOU)** Janet Jackson
- 26 35 **HERE COMES THE HAMMER** M.C. Hammer
- 27 22 **PLAY THAT FUNKY MUSIC** Vanilla Ice
- 28 34 **I CAN'T TELL YOU WHY** Howard Hewett
- 29 39 **WRAP MY BODY TIGHT** Johnny Gill
- 30 19 **BABY DON'T CRY** Lalah Hathaway
- 31 - **GOLD DIGGER** EPMD
- 32 37 **ANOTHER LIKE MY LOVER** Jasmine Guy
- 33 38 **STONE COLD GENTLEMAN** Ralph Tresvant
- 34 40 **GETTING BACK INTO LOVE** Gerald Alston
- 35 21 **ONLY HUMAN** Jeffrey Osborne
- 36 36 **MELODY COOL** Mavis Staples
- 37 24 **THE FIRST TIME** Surface
- 38 - **ALL OF ME** Big Daddy Kane
- 39 - **COME ON, LET'S MOVE IT** Special Ed
- 40 - **I WILL ALWAYS LOVE YOU** Troop

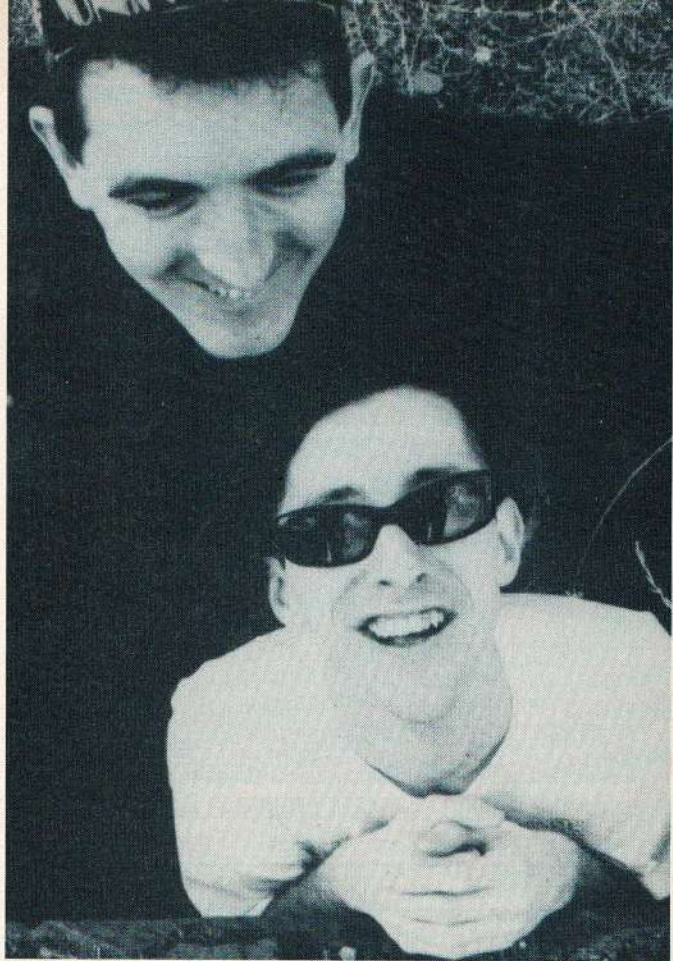
- Vintertainment
- Columbia
- MCA
- Ruthless
- Arista
- Motown
- Atlantic
- Fontana
- Atlantic
- RCA
- Atlantic
- Capitol
- Epic
- Elektra
- MCA
- EMI
- Columbia
- Jive
- Def Jam
- Tabu
- Giant
- Capitol
- Epic
- Atlantic
- A&M
- Capitol
- SBK
- Elektra
- Motown
- Virgin
- RAL
- Warner Brothers
- MCA
- Motown
- Arista
- Paisley Park
- Columbia
- Cold Chillin
- Profile
- Atlantic

Indie singles

TW LW

- 1 1 **3 AM ETHERNAL** KLF
- 2 2 **ALL TOGETHER NOW** The Farm
- 3 - **COUNTING BACKWARDS** Throwing Muses
- 4 3 **EVERYBODY NEEDS SOMEBODY** Birdland
- 5 4 **BLOODSPORT FOR ALL** Carter USM
- 6 5 **BIG CITY** Spacemen 3
- 7 6 **MOTOWN JUNK** Manic Street Preachers
- 8 - **GODLIKE** The Dylans
- 9 7 **SITUATION (REMIX)** Yazoo
- 10 8 **STILL FEEL THE RAIN** Stex
- 11 11 **MADCHESTERRAVE ON** Happy Mondays
- 12 13 **KINKY AFRO** Happy Mondays
- 13 9 **MY RISING STAR** Northside
- 14 21 **ISLAND HEAD EP** Inspiral Carpets
- 15 14 **STEP ON** Happy Mondays
- 16 16 **FALLEP** Ride
- 17 10 **IT'S ON** Flowered Up
- 18 25 **MAKE IT MINE** The Shamen
- 19 17 **GROOVY TRAIN** The Farm
- 20 22 **SALLY CINNAMON** The Stone Roses
- 21 29 **PLAY EP** Ride
- 22 - **RUBBISH** Carter USM
- 23 19 **SHALL WE TAKE A TRIP?** Northside
- 24 15 **STEPPING STONE** The Farm
- 25 24 **THE ONLY ONE I KNOW** The Charlatans
- 26 28 **LOADED** Primal Scream
- 27 - **ONE LOVE** The Stone Roses
- 28 - **PSYCHE OUT** Meat Beat Manifesto
- 29 20 **GOD ONLY KNOWS** Teenage Fanclub
- 30 - **THEN** The Charlatans

- KLF Communication
- Produce
- 4AD
- Lazy
- Rough Trade
- Fire
- Heavenly
- Situation Two
- Mute
- Some Bizarre
- Factory
- Factory
- Factory
- Cow/Mute
- Factory
- Creation
- Heavenly
- One little Indian
- Produce
- Black
- Creation
- Big Cat
- Factory
- Produce
- Situation Two
- Creation
- Silverstone
- Play It Again Sam
- Paperhouse
- Situation Two



OCARTER

Indie albums

TW LW

- 1 1 **PILLS 'N' THRILLS AND BELLYACHES** Happy Mondays
- 2 4 **BITE** Ned's Atomic Dustbin
- 3 5 **SOME FRIENDLY** The Charlatans
- 4 2 **TYRANNY FOR YOU** Front 242
- 5 6 **101 DAMNATIONS** Carter USM
- 6 3 **NOWHERE** Ride
- 7 7 **THE STONE ROSES** The Stone Roses
- 8 9 **EN-TACT** Shamen
- 9 8 **VIOLATOR** Depeche Mode
- 10 10 **BOSSANOVA** Pixies
- 11 - **HEAVENLY Y SATAN** Heavenly
- 12 - **THE TECHNO ROSE OF BLIGHTY** Fluke
- 13 13 **LOVEGOD** The Soup Dragons
- 14 15 **WILD!** Erasure
- 15 14 **LIFE** Inspiral Carpets
- 16 11 **HEAVEN OR LAS VEGAS** Cocteau Twins
- 17 - **THE SINGLES 81-85** Depeche Mode
- 18 20 **BUMMED** Happy Mondays
- 19 - **THE INNOCENTS** Erasure
- 20 - **THE CIRCUS** Erasure

- Factory
- Rough Trade
- Situation Two
- Play It Again Sam
- Big Cat
- Creation
- Silverstone
- One Little Indian
- Mute
- 4AD
- Sarah
- Creation
- Raw TV/Big Life
- Mute
- Cow/Mute
- 4AD
- Mute
- Factory
- Mute
- Mute





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Chart

n e w s

BY ALAN JONES

A sluggish chart this week, largely on account of the arctic conditions which caused singles sales to dip by 23 per cent. But even the fact that Scotland was, for once, less badly affected than England wasn't enough to save Scots act **The KLF**, who surrendered leadership of the singles survey to the **Simpsons'** 'Do The Bartman'.

Considered by many (myself included) to be one of her best singles, **Kylie Minogue's** 'What Do I Have To Do?' inches up to number six, and **New Kids On The Block's** 'Games' is similarly slow-moving, advancing from number 17 to number 14. Each of Kylie's singles to date has reached at least number four, while **NKOTB** have yet to fall short of the top 10.

● **Oleta Adams'** 'Get Here' surges to number seven from number 15 during its seventh week in the listings and still stands an outside chance of reaching the summit. In case you're wondering why her excellent album 'Circle Of One' hasn't returned to the chart yet, it is currently deleted (as it was once before) and is not due to be relaunched until next Monday. Doubtless it will immediately improve on its original rather poor showing, having previously peaked at number 49 last May.

● A bad week for **Jesus Jones'** album 'Doubt', which takes a massive dive from number one to number nine. I haven't been able

to establish beyond doubt (no pun intended) that this represents the biggest fall ever from the chart summit (excluding the celebrated occasions when the 'That'll Be The Day' soundtrack and 'Now That's What I Call Music 13' were dismissed from the chart in 1973 and 1989 respectively due to changes in chart regulations). Next week, **Jesus Jones** should reap the rewards of being featured on the telecast of the **BRITS Awards** show, so the album should stabilise, and will probably climb.

● For the first time since new rules were introduced about tie-breakers at the beginning of the year, there are 76 singles in the top 75, anchor position being held jointly by **Will To Power's** 'I'm Not In Love' and 'Must Bee The Music' by **King Bee Featuring Michele**. Under the old regulations, King Bee would occupy 75th place as their sales have declined less, and **Will To Power** would have vanished from the listing completely.

● For the second time in a little over a year a song written and originally recorded by **Carole King** for her classic 1971 album 'Tapestry' is a hit.

In November 1989, **Martika** reached number seven with her update of 'I Feel The Earth Move'. This week, **Quartz Featuring Dina Carroll**, climb to number 44 with their spirited rendition of 'It's

Too Late', already a top 10 club hit.

● It's too early to write-off **Gloria Estefan's** chances of registering her third number one album with 'Into The Light', even though it was well beaten into second place by **Queen's** 'Innuendo' this week, but the chances of **Tanita Tikaram** getting her third top three album in a row with 'Everybody's Angel' are slim. The album debuts at number 19 this week, even though its first single, 'Only The Ones We Love', garnered a lot of airplay.

● A renewed TV campaign brings **Barry White's** 'The Collection' back into the chart at number 33 this week for the first time in over two years. It originally peaked at number five in 1988.

● Breezing ahead of **Madonna's** 'The Immaculate Collection' to become the highest charting compilation, at number three this week, is **Chris Isaak's** 'Wicked Game'. Comprising tracks culled from three albums dating back as far as 1985, it also includes the current hit 'Blue Hotel', which was recorded in 1987.

Sting's the only Brit in the top

20, but it's the best week in ages for UK talent in America, with **Robert Palmer, Rick Astley, Harriet, Gary Moore** and the **Pet Shop Boys** all entering the Hot 100, while only two Americans — the **Bingo Boys** and **Shawn Christopher/Mike 'Hitman' Wilson** — make the grade.

Yorkshirewoman **Harriet** is the third British act in the chart to have a hit in America with a record that was a complete or comparative failure in the UK. Her single 'Temple Of Love' failed to register here when released last year, as did **Cathy Dennis'** 'Just Another Dream', now on its way down from a number nine peak Stateside. And **Soho's** 'Hippychick', which originally peaked here at number 67 last year, was only a top 10 smash when reissued after climbing to number 16 in the States.

In the US album chart, **Vanilla Ice's** 'To The Extreme' is number one for a 15th week — equalling the all-time record for a debut album established by **Men At Work's** 'Business As Usual' in 1982-83. The boys from **Down Under** would have spent even longer on top, but were dethroned by the best-selling album of all-time: **Michael Jackson's** 'Thriller'.

BRITS winners

Lisa Stansfield walked away with the trophy for best British Female Artist at the star-studded **BRITS** awards over the weekend. **Record Mirror** poll winner, **George Michael**, collected the award for Best British Album to display on his mantelpiece. **MC Hammer** was voted Best International Newcomer, **The Cure** won Best British Group and **Inxs** won Best International Group. **Grumpy Sinéad O'Connor**, who said she wouldn't attend to pick up a trophy even if she was awarded one, won Best International Female Performer, **Depeche Mode's** 'Enjoy The Silence' was Single Of The Year, while **The Beautiful South** scooped the Best Video award. Full report next week.

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TWELVE INCH

TW	LW	(I WANNA GIVE YOU) DEVOTION	Nomad feat MC Mikee Freedom
1	2		Rumour KLF Communication Truelove
2	1	3AM ETERNAL	The KLF
3	3	YOU GOT THE LOVE	The Source featuring Candi Staton
4	—	INTERFACE	808State
5	5	ONLY YOU	Praise
6	4	WIGGLE IT 2	In A Room
7	—	TO HERE KNOWS WHEN	My Bloody Valentine
8	11	OUTSTANDING	Kenny Thomas
9	7	DO THE BARTMAN	The Simpsons
10	8	I BELIEVE	EMF
11	—	THINK ABOUT...	DJH featuring Stefy
12	6	HIPPYCHICK	Soho
13	14	SUMMERS MAGIC	Mark Summers
14	9	CAN I KICK IT?	A Tribe Called Quest
15	—	GET HERE	Oleta Adams
16	10	GONNA MAKE YOU SWEAT	C&C Music Factory/Freedom Williams
17	—	IT'S TOO LATE	Quartz introducing Dina Carroll
18	13	SENSITIVITY	Ralph Tresvant
19	—	WHICH WAY SHOULD I JUMP!	The Milltown Brothers
20	16	WHAT DO I HAVE TO DO	Kylie Minogue

THE Gallup chart



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



February 10 — 16 1991

UK SINGLES UK ALBUMS

TW	LW	W/C	Artist	Label
1	2	4	DO THE BARTMAN The Simpsons	Geffen
2	1	5	3 AM ETERNAL KLF featuring The Children Of The Revolution	KLF Communication
3	4	3	(I WANNA GIVE YOU) DEVOTION Nomad featuring MC Mikee Freedom	Rumour
4	5	3	ONLY YOU Praise	Epic
5	3	4	WIGGLE IT 2 In A Room	SBK
6	7	3	WHAT DO I HAVE TO DO? Kylie Minogue	PWL
7	15	6	GET HERE Oleta Adams	Fontana
8	6	3	I BELIEVE MF	Parlophone
9	8	6	HIPPYCHICK Soho	S&M
10	21	2	G.L.A.D Kim Appleby	Parlophone
11	9	4	CRY FOR HELP Rick Astley	RCA
12	22	3	YOU GOT THE LOVE The Source featuring Candi Staton	Truelove
13	10	3	PLAY THAT FUNKY MUSIC Vanilla Ice	SBK
14	17	2	GAMES New Kids On The Block	Columbia
15	11	11	CRAZY Seal	ZTT
16	—	—	IN YERFACE 808 State	ZTT
17	39	2	ALL RIGHT NOW Free	Island
18	24	4	OUTSTANDING Kenny Thomas	Cooltempo
19	14	10	GONNA MAKE YOU SWEAT (EVERYBODY DANCE NOW) C&C Music Factory (featuring Freedom Williams)	Columbia
20	13	10	SADNESS PART 1 Enigma	Virgin International
21	30	5	BLUE HOTEL Chris Isaak	Reprise
22	18	5	CANI KICK IT? A Tribe Called Quest	Jive
23	16	7	MERCY MERCY ME—I WANT YOU Robert Palmer	EMI
24	38	4	GOOD TIMES Jimmy Barnes & INXS	Atlantic
25	23	3	THE NIGHT FEVER MEGAMIX Mixmasters	IQ
26	19	9	I CAN'T TAKE THE POWER Off-Shore	Columbia
27	27	4	SUMMERS MAGIC Mark Summers	4th & B'way
28	37	5	EVERY BEAT OF THE HEART The Railway Children	Virgin
29	—	—	TO HERE KNOWS WHEN MY BLOODY VALENTINE	Creation
30	20	6	SENSITIVITY Ralph Tresvant	MCA
31	12	4	INNUENDO Queen	Parlophone
32	—	—	THINK ABOUT... DJH featuring Stefy	RCA
33	44	3	LOVE REARS ITS UGLY HEAD Living Colour	Epic
34	32	3	SMALLTOWN BOY (1991 REMIX) Jimmy Somerville with Bronski Beat	London
35	25	4	COMING OUT OF THE DARK Gloria Estefan	Epic
36	—	—	AUBERGE Chris Rea	East West
37	41	2	BEAUTIFUL LOVE Julian Cope	Island
38	47	3	WHICH WAY SHOULD I JUMP? The Milltown Brothers	A&M
39	43	4	THE KING IS HALF DRESSED Jellyfish	Charisma US
40	—	—	HEAL THE PAIN George Michael	Epic
41	29	11	ALL TOGETHER NOW The Farm	Produce
42	—	—	GO FOR IT! (HEART AND FIRE) Rocky V/Joey B Ellis & Tynetta Hare	Bust It
43	46	2	THINKIN' ABOUT YOURBODY 2 Mad	Big Life
44	57	3	IT'S TOO LATE Quartz introducing Dina Carroll	Mercury
45	28	9	SUMMERRAIN Belinda Carlisle	Virgin
46	26	22	(I'VE HAD) THE TIME OF MY LIFE Bill Medley & Jennifer Warnes	RCA
47	34	5	FORGET MENOT'S tongue 'N' Cheek	Syncopate
48	40	4	SOMEDAY Mariah Carey	Columbia
49	64	2	TINGLE That Petrol Emotion	Virgin
50	31	9	THE GREASE MEGAMIX John Travolta/Olivia Newton-John	Polydor
51	—	—	FEELIN' The La's	RCA
52	35	3	BOYONARD Little Angels	Arista
53	56	2	DON'T QUIT Caron Wheeler	Columbia
54	33	9	ALL THE MAN THAT I NEED Whitney Houston	3 Stripe
55	59	3	IF THIS IS LOVE J	Food
56	—	—	LOVE AND PAIN Carlton	DEP International
57	42	6	INTERNATIONAL BRIGHT YOUNG THING Jesus Jones	Love
58	49	3	THE WAY YOU DO THE THINGS YOU DO UB40	SBK
59	66	2	LOVE IS THE MESSAGE Love Inc featuring MC Noise	Virgin America
60	36	13	ICE ICE BABY Vanilla Ice	Capitol
61	54	3	BABY DON'T CRY Lalah Hathaway	Island
62	—	—	CONGO SQUARE Great White	Capitol
63	—	—	KISS LIKE ETHER Claudia Bruckten	London
64	67	2	MY LOVE IS A FIRE Donny Osmond	ZTT
65	68	2	BABY PLEASE DON'T GO Them	Virgin
66	53	3	HOMICIDE/EXORCIST Shades Of Rhythm	Tabu
67	—	—	WALKING ON AIR Frazier Chorus	Network
68	52	6	ALL TRUE MAN Alexander O'Neal	Columbia
69	—	—	REPORT TO THE DANCE FLOOR Enrgeise	Music For Nations
70	—	—	OPEN UP YOUR MIND (LET ME IN) The Real People	MCA
71	—	—	HEAVEN Tigertailz	4AD
72	45	11	CRAZY Patsy Cline	Citybeat
73	70	2	COUNTING BACKWARDS Throwing Muses	Torso Dance
74	61	3	MAGIC STYLE The Badman	Epic
75	62	4	MUST BEE THE MUSIC King Bee featuring Michele	Epic
76	48	9	I'M NOT IN LOVE Will To Power	East West
77	78	—	FOUND LOVE Double Dee (featuring Dany)	Chrysalis
78	69	—	ONLY THE ONES WE LOVE Tanita Tikaram	Mercury
79	—	—	THE ONE AND ONLY Chesney Hawkes	MCA
80	—	—	REACH FOR THE TOP Clive Griffin	Warner Brothers
81	83	—	MORNING WILL COME Junior Giscombe	Epic
82	85	—	ROCKIN' BACK INSIDE MY HEART Julee Cruise	Big One
83	—	—	UNREAL WORLD The Godfather's	Virgin
84	81	—	KID GET HYPED Daskee	Debut
85	93	—	DON'T TRY TO TELL ME Wendy & Lisa	Columbia
86	—	—	RED HILLS ROAD Candyflip	Warp
87	—	—	WE ARE IN LOVE Harry Connick Jr	D-Zone
88	86	—	JOIN THE FUTURE Tuff Little Unit	Warp
89	—	—	PROOF Paul Simon	Tek
90	87	—	FEEL THE POWER Tekno 100	Love
91	—	—	YEAH YOU! The Step	Atlantic
92	—	—	JAM THE DANCE Asmo	Epic
93	—	—	YOU CAN'T ALWAYS GET WHAT YOU WANT Roman	Virgin
94	—	—	IT'S LOVE Kings X	China
95	—	—	HOLDING ON Beverley Craven	ffrr
96	—	—	POSITIVE Working Week	ZTT
97	100	—	SONG FOR THE LONELY Loud	Network
98	—	—	NEVER GET OUT THE BOAT The Aloof	
99	—	—	CUBIK OLYMPIC 808 State	
100	—	—	MOODSET Xon	

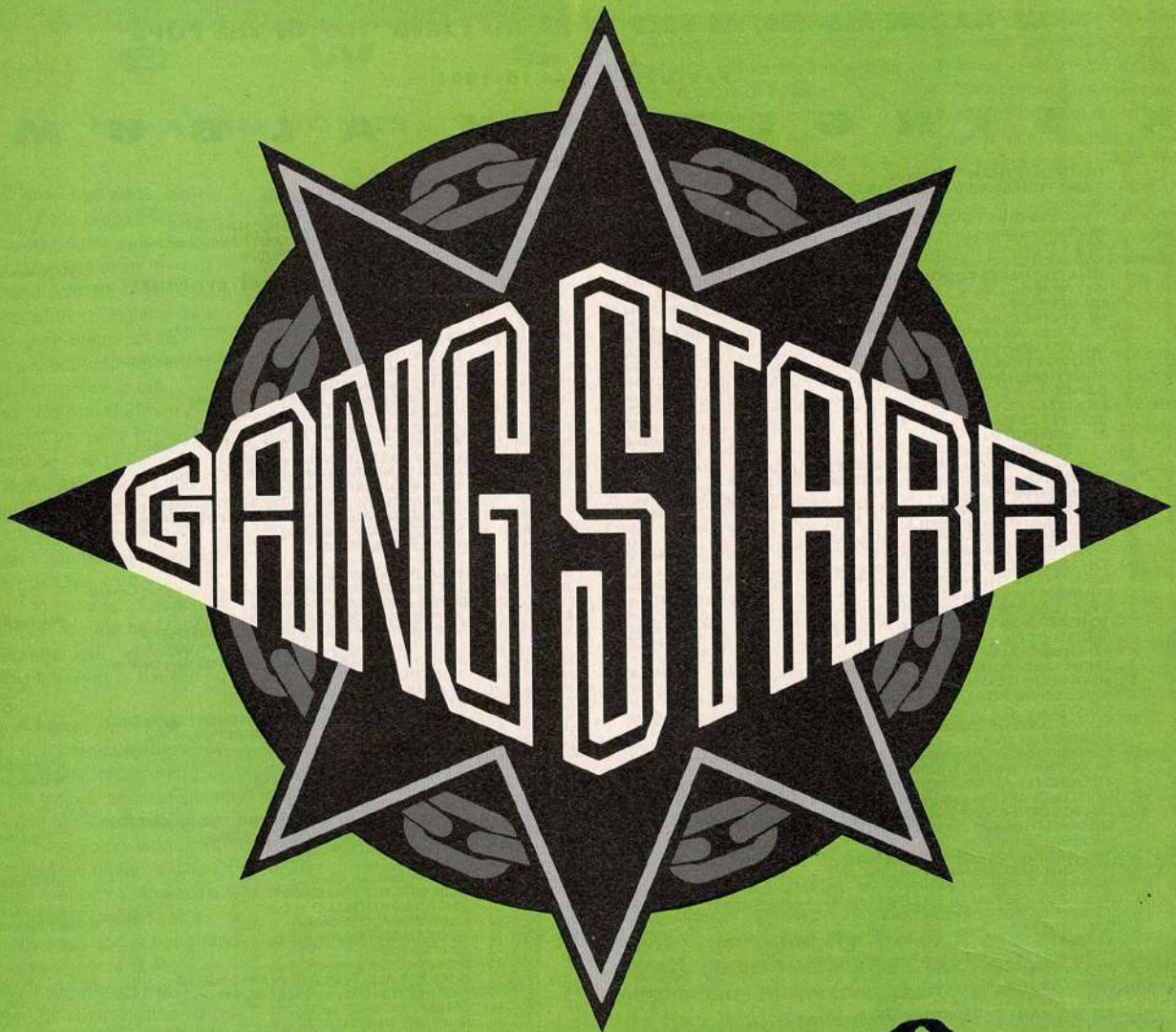
TW	LW	W/C	Artist	Label
1	—	—	INNUENDO Queen	Parlophone
2	—	—	INTO THE LIGHT Gloria Estefan	Epic
3	6	3	WICKED GAME Chris Isaak	Reprise
4	7	14	THE VERY BEST OF PEPETON JOHN Elton John	☆☆☆☆☆ Rocket
5	5	12	THE IMMACULATE COLLECTION Madonna	☆☆☆☆☆ Sire
6	10	29	RUNAWAY HORSES Belinda Carlisle	☆☆☆☆☆ Virgin
7	2	8	MCMXCAD Enigma	☆☆☆☆☆ Virgin International
8	—	—	DEDICATION—THE VERY BEST OF THIN LIZZY Thin Lizzy	Vertigo
9	1	1	DOUBT Jesus Jones	Food
10	3	2	ALL TRUE MAN Alexander O'Neal	Tabu
11	8	13	I'M YOUR BABY TONIGHT Whitney Houston	☆☆☆☆☆ Arista
12	4	2	THE SOUL CAGES Sting	☆☆☆☆☆ A&M
13	16	22	LISTEN WITHOUT PREJUDICE VOL I George Michael	☆☆☆☆☆ Epic
14	11	13	SERIOUS HITS...LIVE! Phil Collins	☆☆☆☆☆ Virgin
15	9	13	DON'T EXPLAIN Robert Palmer	☆☆☆☆☆ EMI
16	17	12	THE SINGLES COLLECTION 1984/1990 Jimmy Somerville/Bronski Beat/Communards	London
17	12	8	GREATEST HITS 1977-1990 The Stranglers	Epic
18	—	—	AND NOW THE LEGACY BEGINS Dream Warriors	4th & B'way
19	—	—	EVERYBODY'S ANGEL Tanita Tikaram	East West
20	—	—	LIVE AT THE BRITXON ACADEMY Faith No More	Slash
21	13	9	TO THE EXTREME Vanilla Ice	☆☆☆☆☆ SBK
22	29	2	THE SIMPSONS SING THE BLUES The Simpsons	Geffen
23	15	29	PLEASE HAMMER DON'T HURT 'EM MC Hammer	☆☆☆☆☆ Capitol
24	18	4	SWEET DREAMS Patsy Cline	☆☆☆☆☆ MCA
25	14	31	WORLD POWER Snap!	☆☆☆☆☆ Arista
26	23	19	XINXS	☆☆☆☆☆ Mercury
27	20	48	SOUL PROVIDER Michael Bolton	☆☆☆☆☆ Columbia
28	19	24	IN CONCERT Luciano Pavarotti/Placido Domingo/Jose Carreras	☆☆☆☆☆ Decca
29	24	12	RHYTHM OF LOVE Kylie Minogue	☆☆☆☆☆ PWL
30	21	3	ALITTLE AIN'T ENOUGH David Lee Roth	Warner Brothers
31	22	11	VERY BEST OF THE RIGHTEOUS BROTHERS The Righteous Brothers	☆☆☆☆☆ Verve
32	26	13	PILLS 'N' THRILLS AND BELLY ACHES Happy Mondays	Factory
33	—	—	THE COLLECTION Barry White	☆☆☆☆☆ Mercury
34	28	10	STARRY NIGHT Julio Iglesias	☆☆☆☆☆ Columbia
35	31	14	CHOAKING THE Beautiful South	☆☆☆☆☆ Go! Discs
36	25	11	SHAKING THE TREE—GOLDEN GREATS Peter Gabriel	☆☆☆☆☆ Virgin
37	17	13	THE VERY BEST OF THE BEE GEES The Bee Gees	☆☆☆☆☆ Polydor
38	33	13	MUSIC FROM TWIN PEAKS Angelo Badalamenti/Julee Cruise/Various	Warner Brothers
39	30	16	THE RHYTHM OF THE SAINTS Paul Simon	☆☆☆☆☆ Warner Brothers
40	48	65	VIVALDI FOUR SEASONS Nigel Kennedy/ECO	☆☆☆☆☆ EMI
41	36	42	WAKING HOURS Del Amitri	☆☆☆☆☆ A&M
42	47	47	DO NOT WANT WHAT I HAVEN'T GOT Sinéad O'Connor	☆☆☆☆☆ Ensign
43	41	15	JORDAN: THE COMEBACK Prefab Sprout	☆☆☆☆☆ Kitchenware
44	40	46	ONLY YESTERDAY Carpenters	☆☆☆☆☆ A&M
45	35	14	BELIEF Innocence	☆☆☆☆☆ Cooltempo
46	32	24	DREAMLAND Black Box	☆☆☆☆☆ deConstruction
47	34	21	GONNA MAKE YOU SWEAT C&C Music Factory	Columbia
48	42	51	THE ROAD TO HELL Chris Rea	☆☆☆☆☆ East West
49	50	62	LABOURE OF LOVE II UB40	☆☆☆☆☆ DEP International
50	43	35	LOOK SHARP! Roxette	☆☆☆☆☆ EMI
51	37	2	191& Motorhead	Epic
52	49	22	MARIAH CAREY Mariah Carey	☆☆☆☆☆ Columbia
53	39	17	ROCKING ALL OVER THE YEARS Status Quo	☆☆☆☆☆ Vertigo
54	36	3	ORCHESTRA! Sir Georg Solti & Dudley Moore	☆☆☆☆☆ Decca
55	44	16	REMASTERS Led Zepplin	☆☆☆☆☆ Atlantic
56	53	86	SLIPPERY WHEN WET Bon Jovi	☆☆☆☆☆ Vertigo
57	58	21	WE ARE IN LOVE Harry Connick Jr	☆☆☆☆☆ Columbia
58	57	15	THE LA'S The La's	☆☆☆☆☆ Go! Discs
59	61	75	THE BEST OF UB40 VOL I UB40	☆☆☆☆☆ Virgin
60	54	63	... BUT SERIOUSLY Phil Collins	☆☆☆☆☆ Fiction
61	52	13	MIXED UP The Cure	☆☆☆☆☆ Decca
62	46	48	THE ESSENTIAL PAVAROTTI Luciano Pavarotti	☆☆☆☆☆ Polydor
63	51	21	BOOMANIA Betty Boo	☆☆☆☆☆ Rhythm King
64	64	15	CORNERSTONES 1967—1970 Jimi Hendrix	☆☆☆☆☆ Parlophone
65	55	8	KIM APPLEBY Kim Appleby	☆☆☆☆☆ Polydor
66	63	10	ENLIGHTENMENT Van Morrison	☆☆☆☆☆ Geffen
67	—	—	HEART OF STONE Cher	☆☆☆☆☆ Virgin
68	67	52	HEAVEN ON EARTH Belinda Carlisle	☆☆☆☆☆ Def Jam
69	—	—	BUSINESS AS USUAL EPMD	Noise International
70	—	—	INTHISLIFE Mordred	☆☆☆☆☆ EMI
71	45	13	FROM A DISTANCE... THE EVENT Cliff Richard	☆☆☆☆☆ Capitol
72	56	72	FOREIGN AFFAIR Tina Turner	☆☆☆☆☆ Polydor
73	—	—	THE CREAM OF ERIC CLAPTON Eric Clapton/Cream	☆☆☆☆☆ Elektra
74	65	17	ROCK 'N' ROLL VOL 3 Deee-Lite	☆☆☆☆☆ Asylum
75	—	—	BEST OF EAGLES Eagles	

TOP 20 COMPILATION ALBUMS

TW	LW	Artist	Label
1	2	THE LOST BOYS (OST) Various	☆☆☆☆☆ Atlantic
2	—	MISSING YOU 2—AN ALBUM OF LOVE Various	☆☆☆☆☆ EMI
3	4	THINKING OF YOU... Various	☆☆☆☆☆ Columbia
4	1	DEEP HEAT 9 NINTH LIFE—KISS THE BLISS Various	☆☆☆☆☆ Telstar
5	3	DIRTY DANCING (OST) Various	☆☆☆☆☆ RCA
6	—	SOUL REFLECTION Various	☆☆☆☆☆ Heart & Soul
7	5	PRETTY WOMAN (OST) Various	☆☆☆☆☆ EMIUSA
8	6	SMOKEY ROBINSON WRITER & PERFORMER Various	Dino
9	—	BRITS 1991—MAGIC OF BRITISH MUSIC Various	Telstar BPI
10	8	VERY BEST OF GREATEST LOVE Various	☆☆☆☆☆ Telstar
11	7	NOW THAT'S WHAT I CALL MUSIC 18 Various	☆☆☆☆☆ EMI
12	10	ROCK 'N' ROLL LOVE SONGS Various	☆☆☆☆☆ Dino
13	9	ROCK 'N' ROLL (OST) Various	☆☆☆☆☆ Bust It
14	13	GREATEST LOVE 4 Various	☆☆☆☆☆ Telstar
15	19	ROCK CITY NIGHTS Various	☆☆☆☆☆ Vertigo
16	12	THE HIT PACK Various	☆☆☆☆☆ Sony/WEA/BMG
17	11	THE TREE & THE BIRD... Various	☆☆☆☆☆ Columbia
18	16	THAT LOVING FEELING VOL 3 Various	☆☆☆☆☆ Dino
19	14	GREATEST HITS OF 1990 Various	☆☆☆☆☆ Telstar
20	—	MISSING YOU—AN ALBUM OF LOVE Various	☆☆☆☆☆ EMI

➤ Indicates artist/artists are scheduled to appear on this week's 'Top Of The Pops'
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 ☆ Platinum (600,000), □ Gold (400,000), ○ Silver (200,000)

☆☆☆ Triple Platinum (900,000 sales), ☆☆ Double Platinum (600,000 sales), ☆ Platinum (300,000 sales), □ Gold (100,000 sales), ○ Silver (60,000 sales). Every star represents 300,000 sales.



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