

RECORD MIRROR

TOMORROW'S MUSIC TODAY APRIL 21 1990, EVERY WEDNESDAY, (EIRE £1.16)

PUBLIC ENEMY *Fear and Loathing in the UK*

LEATHER SANDWICH *Big, but not that Big*

PLUS

BEZ *BEZ*

THE FAMILY STAND

BITTY BOO

PAULA ABDUL

Leader of the Opposition

THE TOP OF THE POPS' CHART



YOUR COMPLETE GUIDE TO THE NEXT GREAT MUSIC IS HERE!



REBEL MUSIC

**REBEL
MC**

**NEW
ALBUM**



INCLUDES · JUST KEEP ROCKIN' · STREET TUFF · BETTER WORLD



Currently riding high in the charts with their Soul II Soul

remixed 'Ghetto Heaven', THE FAMILY STAND are

preaching a more caring, sharing approach to dance music.

Phil Cheeseman did a little family planning

F A M I L Y

New York trio The Family Stand, whose Jazzie B and Hooper-mixed version of 'Ghetto Heaven' is steadily ascending the chart, aren't just another US group with some funky rhymes and nothing but banalities to say.

Something new is stirring in dance music, a willingness to express that are usually cold-shouldered in the rush to get up, get down and pumping on the dancefloor. But it isn't the knee-shout-loud-enough-and-everybody'll-hear, hate-filled theatrics of Enemy, nor the vague, simplistic meanderings that have crawled many a deep house/garage track. All of a sudden 1990 has become a year in which it's cool to care. One of the people to whom respect must be put for putting politics back into music (in the wider sense) is Jazzie B, whose success shouldn't be judged by record sales, but by what he's got to say. And, perhaps, how he can help set up the careers of acts who otherwise still be languishing in their record company's 'could be' drawer.

The Family Stand are Peter Lord, Jeffrey Smith and Sandra Smith. Their three years together have produced one US LP, 'Chain', a record themed around the course of a relationship. Up until now, their success has been marginal, and they're quick to acknowledge Jazzie B's midas touch.

"I guess once Jazzie's name was attached to it we kind of experienced nominal success," says Sandra, "especially in the UK, but not this fast and not this quickly."

"But we knew we had a good song," says Jeffrey. "I wasn't crazy about the mix, but I can see where it fits in with things here in the UK. Everybody likes it, I'm happy." Peter's response is a bit simpler. "I like it. It works really well with the song."

With a background they place in r&b, funk and rock, it's not surprising that they're unimpressed with house music. After flying in to do 'The Pops' — "That was like a suburban 'Soul Train'," says Peter with a large grin spreading over his face. "We got on stage and started cracking up" — they hoofed it straight over to London's Wag Club, unfortunately for them the night of Rave 2001, an upfront house night.

"Yeah, we went to this club last night," says Jeffrey. "There were two floors, one playing house, the next playing raw hip hop and loud funk. There were no people up there! So we got on the floor and started dancing . . ."

Their next LP, 'Chain', this time to be released here, again has a theme. "We're not trying to make it like 1967," says Peter, obviously not trying not to sound like a fading hippy, but it will have a theme, a "Continuity," butts in Sandra.

"Yeah, that's it — no concept, no theme, a continuity. Thank

M A T T E R S

Sandra. She's the Buddha of the group! It's about getting free spiritually, emotionally, politically, whatever — just breaking patterns in your life. That's what 'Ghetto Heaven' is about."

"Message music is starting to come back," claims Jeffrey. "People never get tired of love songs, but there are other things happening in the situation the way it is in the world today."

Peter takes over. "But we don't write about it in a namby-pamby way. We hold hands and the world will be a better place if we eat ice cream the old-fashioned way. It's not like that. We're like Tracy Chapman with a message."

"People might not listen to all the words or catch all the meaning, but somehow they should feel it — after the Jazzie B remix, they'll catch



Phil Collins

Something happened on the way to Heaven
One World Remix



B A B B L E

THE POP DETECTIVE
— HE'S SO FRUITY!



TELEPHONE CALL OF THE WEEK

This week's fave call to *Record Mirror* offices came from a rather posh young lady who asked: "Will you be doing any auto calls on Terry Scott?"

DESIGNER WEAK

More gushing design babble from our top style guru.

This week: Kitty Brewster promotional photography.

Let's face it, style and image are important! Which is why top photographers use top "stylists" to help them create the right "ambiance" and "style" for their shots! Here is an example of "styling" at its ultimate! Kitty

Brewster is a versatile vocalist who will shortly release her first promotional album 'Sleeping Alone!' What a photo! With promotional material like this, Kitty is assured of a huge following! This photo has 'Style'! With a capital "S"!



IS THIS YOU?

Each week we print a picture of a crowd and ask "Is this you?" If you are one of the two people circled you will win an incredible pop prize. To claim your prize either send a photo of yourself or turn up at *Record Mirror's* offices in the throbbing metropolis.



Thank you very much to all those **Crystal Palace** fans who sent me faxes which read 'hahahahahahahaha'. They were all absolutely hilarious. Maybe I tempted fate a few weeks ago by organising a 'Palace will never get to Wem-ber-lee party'. So, perhaps I should start sending out the invites for a **Brighton & Hove Albion** will never play in Division One again' shindig ● My fave quote of last week comes from **Jason Donovan**, who after being asked if he was gay in the *Daily Mirror* replied: "I'm not gay. I go surfing. That's about as male as you can be" ● **Danny Wilson** fans wondering what the chaps are up to will be over the moon to hear that Gary and Kit are both working on solo albums, whilst Ged has formed a new group with Glaswegian band **Rich** ● The **Manchester** rollercoaster goes on and on — next a movie about happening Madchester with a soundtrack from all your favourite Lancashire beat groups ● Those sexy chaps **De La Soul** look set to do a remix of **Rebel MC's** next single ● **Boy George** is the latest pop star to turn presenter with his own show on the newly launched BSB satellite pop channel ● Trouble for the **London Boys** when they did a PA in a small town in Bavaria. It's a unique by-law of the town that there is to be no dancing on a Sunday. The Boys were arrested but saw the funny side when they were fined a brace of pheasants! ● Meanwhile, some freaky custom stuff for those fine chappies **UB40**. No sooner had they arrived in New Zealand than they were unsuspectingly whisked away to a Mauri festival where semi-naked men stuck their tongues out at them and prodded them with pointy sticks. Sounds a bit iffy, but it's all part of the friendly greeting ceremony especially for visitors from Birmingham. Quite an honour we were informed — the last person who suffered this friendly caper was none other than **Prince Charles**, which is odd, because he's a Londoner ● Oh well I'm off to finish my Easter Eggs.

3

SECRETS OF THE STARS no 3 MORRISSEY

- Morrissey's real name is Stephen Patrick Morrissey
- He used to be in a group called The Smiths
- Morrissey's idols include Oscar Wilde, James Dean and Charles Hawtry
- When Morrissey feels tired he likes to lie down on a bed and close his eyes
- When Morrissey was a child he looked a lot younger than he does today
- Morrissey doesn't eat meat
- Morrissey is a vegetarian
- When Morrissey makes some toast he likes to spread a little margarine on one side before he eats it

TANITA AND GUY'S PSYCHIC JOKE HUT

Each week Tanita Tikaram and Guy Chadwick transport us to their fun-filled telepathic world of shit jokes



SAY THAT AGAIN?

This month's top three over-used phrases

- "It's the year of the underdog, first Buster Douglas, then Norton's Coin and now..."
- "Doesn't Kevin Webster look nice now he's shaved his moustache off?"
- "She [Thatcher] can't last much longer now can she?"

BLIPVERT CORNER

This week's subliminal pop adverts:
 (1) Whilst they were showing a film of Alex Higgins crying on 'Sportsnight', 'Decades' by Joy Division was playing in the background. (2) A copy of *Record Mirror* (The Wendy James issue) was on display whilst Mavis and Rita were yabbing about Jenny and Fick in The Kabin on Corrie. Steven Burrows from Redditch and P. Smith win chart LPs

FAMOUS LAST WORDS

Number 2 in a series of right royal *Record Mirror* cock-ups:
 In last week's issue, Malu Halasa's Jungle Brothers feature ended on the rather confusing line "Nature . . . It shapes things, it makes the birds and the bees, makes it rainy one day. It's a". This was not, as one astute reader thought, just the Jungle Brothers being all deep and conceptual, leaving their sentences hanging unfinished in the air, as peripheral and infinite as life itself; just the *Record Mirror* staff having a bad day. The last line, lost mysteriously in the same technical Bermuda Triangle that claimed the final words in the Primal Scream feature some weeks back, should have read: "wonderful thing." Cut it out, stick it on the end, and please accept our humble apologies.



CHEESE!

Yes, it's back — 'Cheese!', our fabulous series of interesting photos for you to cut out and keep to remind yourself that yes there are people more idiotic than Michael Barrymore. **No 5:** Top actress Gemma Craven and, er, friend.



LLOYD COLE . . .
 enjoying a greasy late night pizza in Brixton

DES LYNAM . . .
 in the frozen food section in Tesco's in Harsham

ROWLAND RIVRON . . .
 at Jonathan Ross' Ronnie Scott's Radio 1 show. He arrived on his own and left with a giggling **MICHAELA STRACHAN**

BOBBY GILLESPIE . . .
 from chart-toppers Primal Scream looking at a long sleeved T-shirt with 'Brazil' on it in super-trendy Brighton

SHAUN RYDER . . .
 from the Happy Mondays (we think!) near Witton Station in Birmingham after the Aston Villa v Manchester City football match



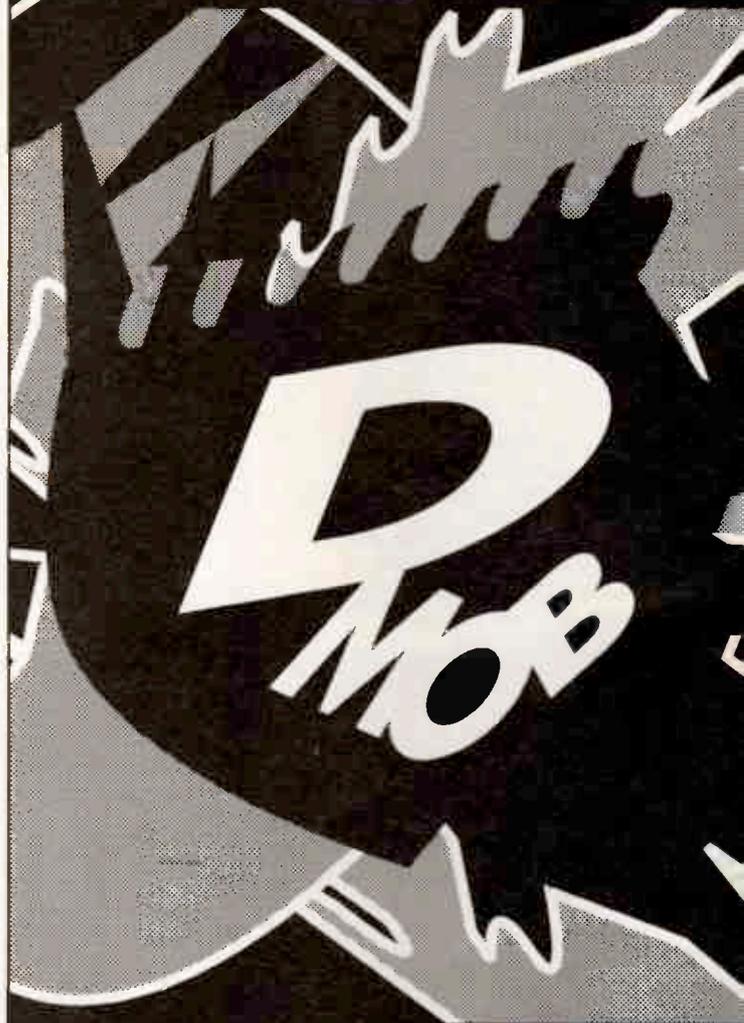
AGENTS: Neil Holloway from Ashbourne, George from Brixton, Susan Barlow from Devon and Bobby Elephant Head (??) from Buckinghamshire.

COMPILATION ALBUMS MADE IN HELL

'Owayowayowayoway': 20 top football chants including 'Chelsea, Chelsea, Chelsea, Chelsea', 'Eeee I Adeyo We're Going Up', 'Is that all you take away' and 'Oooooooooooooooooyersheeeeeeargggh'.
 The perfect souvenir of the 1989/90 season.

REMIX PRESSURE

**A LITTLE BIT OF THIS
 A LITTLE BIT OF THAT
 (THE GREATEST HITS)**



Includes the dancefloor shake-downs:-

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D MOB

Collective rhythm, collective attitude



LIVES

EDITED BY JOHNNY DEE

ALL ABOUT EVE/THE LILAC TIME Royal Albert Hall, London

"Wow, rock 'n' roll man." Stephen Duffy — singer and comedian extraordinaire — and his beat combo do not like playing second fiddle to the main attraction. Assuring us that they were a polite support act and would refrain from vomiting, they somewhat reluctantly meandered through tracks old and new. 'The Girl Who Waves At Trains' shone bright as ever, as did much of the new material, suggesting long overdue success is now in sight. However, tonight's performance did little to muster any enthusiasm, and they were soon off, leaving a rather bland after-taste.

As All About Eve bounced on stage, 4000 born-again love children went wild. Off came the shoes, down went the hair, and up with the arms as the place began to sway from side to side with ethereal vibes. It was as if pop music was never invented.

Julianne's syrupy vocals warmed even the oldest of hearts as the 'Wild Hearted Woman' skipped and danced 'In The Meadow' and way up 'In The Clouds'. 'More Than The Blues' galloped at a fair pace, 'December' oozed out and away, and 'Martha's Harbour' held us spellbound. Suddenly it was peace and love all round.

At times the hippy dippy lullabies did come dangerously close to inducing a deep slumber, but some nifty guitar work just managed to keep the eyelids open a while longer.

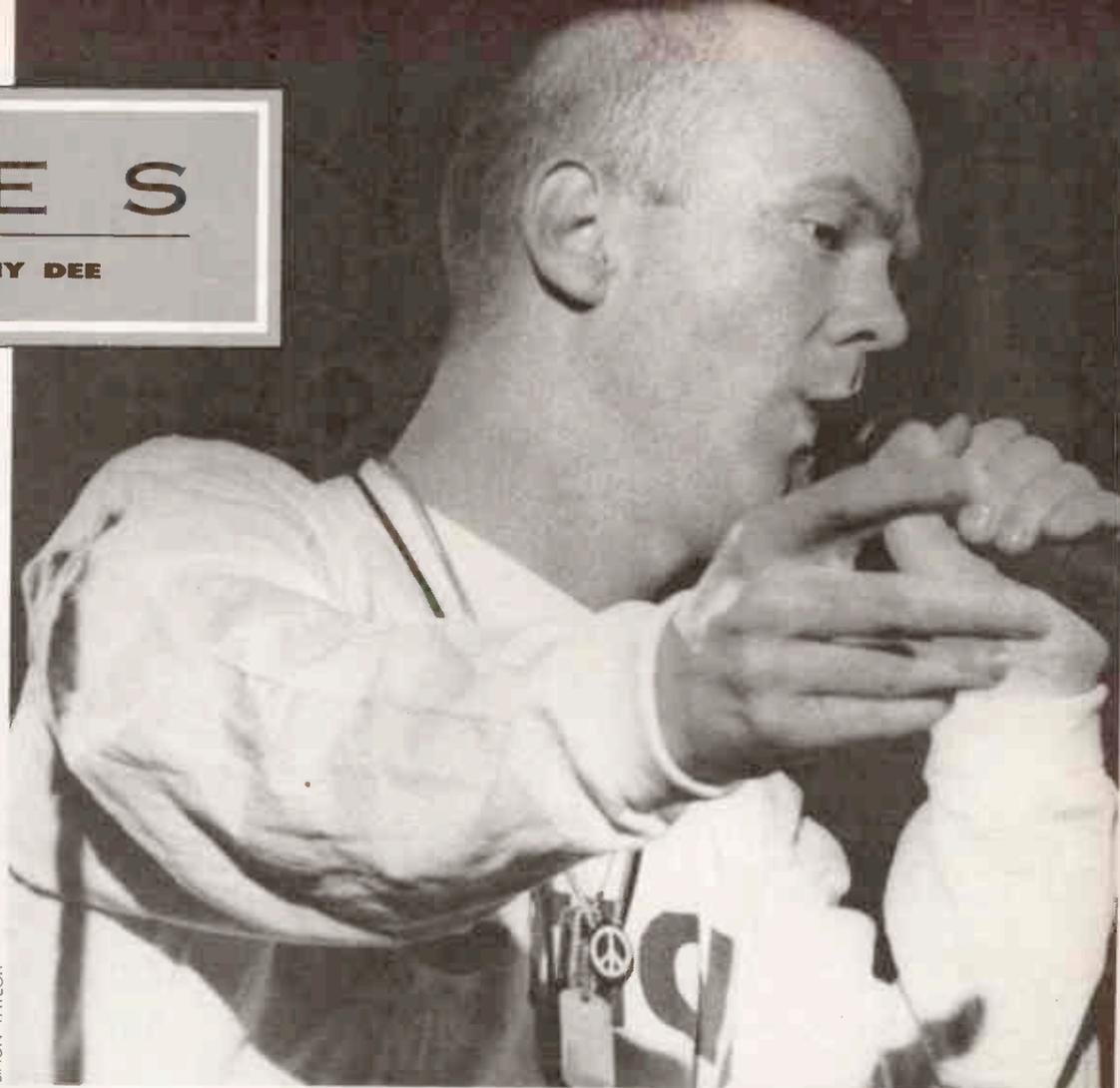
As the set came to a close, Julianne thanked us "for being brave enough to like one of the most unfashionable bands around", smiled, and whisked away into the sunset.

Upon leaving, we quickly removed the flowers from our hair and stepped back out into 1990 and on to the nearest nightclub home.

Nick Duerden

THE FARM The Underground, Liverpool

As hardened ravers kicked their Timberlands to the groove of DJ James, drained the bar of Lucozade Light and gathered expectantly up-front, unluckier members of The Farm posse huddled outside miserably. The Underground, a dank subterranean club in the heart of Liverpool, was already packed to capacity with trendies who saw the



SIMON TAYLOR

JIMMY SOMERVILLE Hacienda, Manchester

As the first stop on the ACT UP 'revue' tour, this show was anticipated with great expectation by fans of the diminutive warbler and sympathisers of the cause alike. After all, having cancelled his national tour last year, this was the first bona fide Jimmy Somerville solo bash.

If 'revue' had been a vague promise of the night's proceedings, then 'show' proved to be too grand a description. Those of us expecting a full live-band extravaganza, in the style of The Communards, had to think again. As soon as the bass-booming warm-up records subsided, a thin taped backing-track struggled to cut through the subdued audience mutterings.

Somerville appeared centre-stage, with the meagre support of two backing singers, a guitarist and a keyboard player. Oh, and a tape machine. 'Smalltown Boy' was a familiar welcome, but no-one really danced — it's hard to get into the groove when you can scarcely hear it. Young Jim took the applause then announced the next; but us punters without extensive knowledge of the Somerville back catalogue were none the wiser since his breath was wasted on an upward floating Scottish mumble.

And so it goes. The whole half-hearted humble offering was met with a similar response. 'My Heart Is In Your Hands' nearly got there but not quite. It was only the participants' ACT UP T-shirts bearing the words 'POWER' and 'ACTION' that suggested anything by way of excitement. Inevitably, it was the likes of 'Mighty Real' and 'Read My Lips' that managed to inject a little life into the proceedings. Sadly the show didn't convey the purpose and the passion behind the exercise.

Craig Ferguson

gig as the 'happening' place to be. Produce Records were celebrating their first signing in style.

By the time the band hit the stage the crowd had whipped up the perfect sweaty atmosphere that a party gig deserves. The set started with the old Farm classic 'Hearts And Minds' that immediately got the crowd bouncing, shortly followed by 'I Don't Know' which kept them on their feet. But it was the new 'Family Of Man' (quirky beat, catchy toon and global message to boot) that proved just how strong the band really is, and one that's bound to kick them firmly into the charts. Not bad for a new indie company debut.

Forty minutes of funky mayhem ended with the clubland favourite

'Stepping Stone'. Gently frenetic, confident and, as with the rest of their material, the type of music you could club out to on a Saturday night or mellow out to on a Sunday afternoon.

The night went down in trendy circles as one of those gigs that if you weren't there, then you're just 'Not there, man!'. Madchester may rave on regardless but Liverpool really knows how to party.

Melissa Blease

RIDE/THE MILLTOWN BROTHERS ULU, London

The Milltown Brothers are one of the nation's growing breed of indie guitar rockers, displaying a neat penchant for funkier and more

commercial nuances.

Led by singer Matt Nelson (equipped with the kind of blond shaggy bob Kim Basinger would be proud of), the Milltowns groove and croon their way through a breathtaking and highly provocative set. Matt's voice, with its Dylanesque aura, cuts straight through the University acoustics, slashing our ear lobes to shreds and forcing a previously suspicious audience to scream "More, bloody more!" by the end.

The new single, 'Seems To Me', refuses to lie down, constantly resurfacing to fill the place with incessantly grizzly guitars and soulful mania. Brazen, brutal and joyous, The Milltown Brothers are going places.

By the time Ride take the stage,

LOOP

Powerhaus, London

Call it gothic psychedelia or just plain groovy, hairy but lovable rogues Loop are making some fine left-field sounds in Sens-a-round, brain-fizzing stereo entertainment. The recent 'A Guilded Eternity' is their third and best album to date.

The live set encompasses tracks from their last two LPs ('Afterglow', 'Pulse', 'Breathe Into Me', 'Fade Out') and their minor indie hits 'Collision' and 'Arc Lite'. But live, song titles aren't important. Each burst of hypnotic power is as riveting as the last and the next. Four solemn-looking young men in black succeed in sticking the audience's collective heads to the Powerhaus ceiling.

Lights flash, smoke billows and music inescapably pours over and through the massed swaying ranks. Tides of guitar fuzz wash over relentless bass riffs, and adventurous tom tom and snare drum patterns jostle ethereal vocals.

See you on the, erm, ceiling. **Darren Crook**

ULU is packed from wall to wall with flower-carrying, stage-jumping maniacs, which comes as no surprise seeing as Ride have been the flavour of the month for the past six.

This fanatical following has given Ride tenure, encouraging them to develop a growing live confidence. Andy Bell (no, not that one) and his chainsaw guitaring provides the ideal backdrop for Mark Gardner's sultry, almost apologetic lead vocals.

'Furthest Sense' and 'Like A Daydream' are the pick of the new EP and come across powerfully amid this chaotic thunderstorm that Ride manage to create. 'Chelsea Girl' and 'All I Can See' emit almost tuneful melodies, without ever threatening to get 'nice'.

Some people find it difficult to know exactly where Ride's real charm lies but with dozens of psychopathically enthusiastic stage leapers risking life and limb every five minutes as they throw themselves blindly on to the heads

and necks of the crowd below them, it is obvious that Ride are the best band around if you want yesterday's music tomorrow. **Tim Southwell**

TRASH CAN SINTRAS The Venue, Edinburgh

'Don't It Make My Brown Eyes Blue' and Abba's 'DolDolDolDolDo': they say you can tell a lot about a band from their choice of cover versions and Trash Can Sintras are no exception. In keeping with the title of their debut EP ('Obscurity Knocks') and the soiled glamour of their name, it's plain to see that amongst the immaculate songwriting there's still room for ironic humour.

Singer Frank Reid is the undisputed main attraction — a soon-to-be unlikely sex symbol, charismatically mannered in a way that previously only Morrissey managed and with a voice that smacks of loathing and longing and,

not a little, of Roddy Frame.

Watching them in a half full club but with an appreciative and enthusiastic crowd, it is blindingly obvious that great things are imminent. That much overused term 'post-Postcard' comes to mind but rarely have two guitars been so deserving of the accolade. The band are still learning the art of performance, still clumsy, still nervous and wide-eyed, but given time this will undoubtedly work to their advantage.

If the thought of a guitar band from the west coast of Scotland conjures up images of an American infatuation, then Irvine's Trash Can Sintras are the perfect antidote.

James Haliburton

EVERYDAY PEOPLE Mean Fiddler, London

These extremely talented Sheffield boys arrived on stage with every intention of getting the crowd to jive their asses off, and this they

certainly succeeded in doing. Opening with the gorgeously mellow song 'Place In The Sun', they had me donning a pair of shades and searching for an ice-cream salesman until the pace increased and instilled the dancefloor with life. The soaring horns plus twangy guitars could easily have had James Brown escaping from his confinement to join in this funky spectacle.

Their latest single, 'Headline News', was given a new sales impetus by the vocalist Desy, offering a "Buy one get seven free" deal. But from the reaction of the crowd, this scorcher of a song was already owned by many of their new followers.

The infectious sounds drifting from the stage had the punters tirelessly jiving away, each song had your hips swinging this way and that until your trousers fell down. A respite from excessive exercise was offered by way of the beautifully cool number 'The Woman', a soothing tune with a haunting sax solo causing a mass swoon from all the couples present.

The closing song gave an opportunity to every member of the band to show off their skills, including Desy's brilliant dancing routine, putting us all to shame. And then before you could say "Don't they sound similar to The Style Council?", these dead certs for stardom had scarpered and were halfway up the M1. **Peter Stanton**

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PARLOPHONE

SINGLES

REVIEWED BY GARY CROSSING

● SINGLE OF THE WEEK

MARTIN STEPHENSON AND THE DAINTYES 'Left Us To Burn'

KITCHENWARE

Master Martin and his diddy Daintees dish up this succulent morsel as an appetiser for their first album since the superb 'Gladsome, Humour & Blue' in 1988. Jazzy guitar, saxophone and brushwork sleazily frame Stephenson's velvet yet vulnerable vocals as they hiss hatred for Thatcher's penny pinching policies. Just try and make this man pay his poll tax.

MARTIN STEPHENSON AND THE DAINTYES

LEFT US TO BURN

● EXTRA LARGE

MORRISSEY 'November Spawned A Monster'

HMV

Morrissey, ideal elder brother and confidant to many, is back, and he's spawned a monstrously fine single. The man's wondrous and plaintive wailings waft lightly over this exciting, sometimes aggressive and ugly, sometimes tender and melancholy tune. There's some intricate guitar work, vigorous percussion and a damn dapper, punchy bassline, courtesy of ex-Smith Andy Rourke. This is all punctuated by a marvellous morbid bit in the middle featuring a choking Mary Margaret O'Hara, backed by a haunting harmonica. This'll make them forget 'Ouija Board, Ouija Board'.

PROPAGANDA 'Heaven Give Me Words'

VIRGIN

It's been five years since

Propaganda first graced the charts with the weird and wonderful 'Dr Mabuse'. Now they return, featuring two ex-Simple Minds and new singer Betsy Miller, whose vocals are a heavenly hybrid of Madonna and Tracie Young (where is she now?). Partly penned by Howard Jones, this lilting and lovely dance track should see the band back in the limelight.

SOHO 'Hippychick'

SAVAGE

They emerged two years ago with a couple of well received singles and a more recently praised LP. Today twins Jackie and Pauline bounce back with a corker of a dance single which takes the opening riffs of The Smiths' 'How Soon Is Now' and kneads them together with some Seventies funk, soulful vocals and nice touches of percussion. These Hippychicks have surely hatched psychedelic success with this one.

A WAY OF LIFE 'Trippin' On Your Love'

ETERNAL

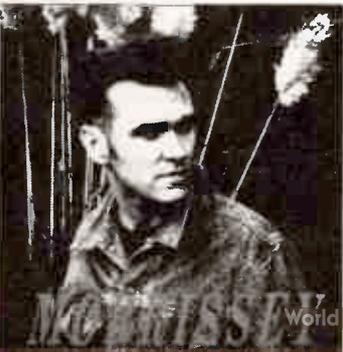
This is a simple uptempo number with some natty acoustic guitar and vocals which nod more towards the Sixties Northern Soul shouters, as opposed to the silky satin Vandross variety. Supposedly fast becoming a club classic, it definitely deserves wider acclaim.

● MEDIUM

TAYLOR DAYNE 'I'll Be Your Shelter'

ARISTA

Imagine Tina Turner, Aretha



Franklin and Cher going into a changing room and, rather absent mindedly, getting all their togs mixed up. Besides conjuring up some unpleasant images, this also metaphorically describes the voice of one Taylor Dayne. Add to this some American background rock and moronic na na nas, and you're left thinking that Ms Dayne could do better.

RUBY BLUE 'The Quiet Mind'

FONTANA

This is the first single on a major label for the band that can boast none other than actress Rebecca Pidgeon amongst its ranks. Their subtle and original blend of pop, folk and blues culminate in this luscious lullaby of a song with its Clannad chorus, gentle guitars and haunting lead vocals. Sit back and enjoy.

ULTRA VIVID SCENE 'Staring At The Sun EP'

4AD

Hailing from New York and currently on tour with Ian McCulloch, UVS are likeable indie-poppers whose style is difficult to pinpoint. From The Smiths leanings of 'Staring At The Sun' and the chugging, commercial 'Crash', through to the hectic 'Three Stars' and the melancholy, well behaved 'Something Better', it's a right riveting record.

THE LILAC TIME 'All For Love And Love For All'

FONTANA

Produced by Andy Partridge, this musical plea for universal love blends the honeyed pop of Mr Duffy's combo with the harsher sensibilities of XTC, giving it a raw and pleasing edge. Nice chorus too.

MONSOON 'Ever So Lonely'

PHONOGRAM

This catchy and original tune, first released eight years ago, has been remixed by Ben (Silver Bullet) Chapman. I fail to see how adding a few hip hop drumbeats can further enhance this Bhangra club favourite.

PETER MURPHY 'Cuts You Up'

BEGGARS BANQUET

The man who would be Bowie moodily meanders through a pleasant and plodding guitar jaunt which, despite a raucous cymbal thrashing finish, fails to grab you by the turntable.

● SMALLS

BILLY IDOL 'Cradle Of Love'

CHRYSALIS

On this track taken from his forthcoming album, ironically entitled 'Charmed Life', Hopalong Idol, one of the last money making punks left in the business, sneers, growls and rebel yells his way through another laughable, leatherclad anthem.

PHIL COLLINS 'Something Happened On The Way To Heaven'

VIRGIN

Not content with endless hit albums he releases them in single by single instalments. Well, surprise surprise, this track from '... But Seriously' sounds very much like the last — pseudo Seventies Motown brass, the familiar Collins sticksmanship and the regular nauseating vocals. In fact, the only vague plus is that comedian Tony Hancock replaces our Phil's boat race on the cover.



JAMES 'JT' TAYLOR AND REGINA BELLE 'All I Want Is Forever'

EPIC

This may be OK if it provides the music to your first youth club disco smooch, but otherwise it's just another slushy duet with the obligatory strings and guitar solo. All I want is for this to disappear up its own groove.

GRACE JONES 'Amado Mio'

CAPITOL

Gracie gets her bullfighting clobber on and goes all Lambada on us. Latin rhythms and castanets frantically swivel their hips behind Miss Jones as her theatrical and low ranged tones spout forth to no great effect.

MICHAELA 'Take Good Care Of My Heart'

FFRR

Having successfully bludgeoned every last breath of life from Edwin Starr's 'Happy Radio', Michaela's having a bash at being a pop star again. This has about as much soul as an utterly soulless thing. Imagine any SAW record and you'll be spot on as Michaela's feeble voice occasionally surfaces from deep in the mix to reveal its true inadequacy. Any chance of a duet with Timmy Mallett?

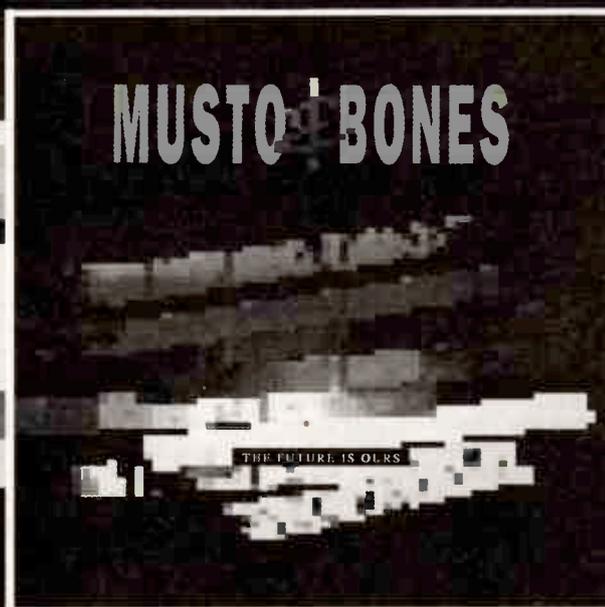


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ALBUMS

EDITED BY JOHNNY DEE

SUZANNE VEGA 'Days Of Open Hand'

A&M

Suzanne Vega suffers from the reputation that she is the exclusive property of the first generation of CD buyers. Each mention of her name conjures up loathsome images



'yuppies quaffing Pimms as 'My Name Is Luka' plays in the background. It's not an easy task therefore, to disassociate Vega's work from the image which bears no direct relation to her music and which she undoubtedly had no part in creating.

'Days Of Open Hand' is immaculately crafted with Vega's plaintive vocals complemented by subtle musical arrangements and her polished co-production with keyboard maestro Anton Sanko. 'Book Of Dreams' is a fine song, with a melody faintly reminiscent of XTC and a completely obscure lyric. In fact, little of what Vega writes makes plain sense, although there is a poetic quality to the material that suggests that they weren't just thrown down on paper in a stream of consciousness.

There is a general feeling of foreboding on many songs. Her rhythmic, almost nursery rhyme delivery is set against a haunting percussive arrangement on 'Institution Green' and is echoed with curious synthesiser effects on 'Those Whole Girls (Run In Grace)'.
All in all, the assured finesse of this album should ensure that it becomes a successful follow up to 'Solitude Standing'. It lacks the essential warmth of soul to convince the doubters that Vega is not the Ice Queen of contemporary folk, but that shouldn't trouble her fans one jot.

■■■■ **Iestyn George**

INSPIRAL CARPETS 'Life'

MUTE

The Inspirals' debut LP will come as quite a shock to those late comers expecting some Hacienda dancefloor connection to betray itself or to tumble across a Paul Oakenfold cameo appearance.

Recorded half a year ago, 'Life' is very much the tidying up of stage one of this band's career, the vinyl pinnacle of a lengthy run that's brought them a succession of indie chart topping singles and more compilation inclusions than there are plastic fibres in Oldham Athletic's Boundary Park pitch.

It's a raw, honest, unpretentious record that would have caused less rumpus and pressure on its creators if it had burst forth 12 months earlier and headed off the current Manc mania. Not that any of this is the responsibility of Tom, Clint and the boys, of course.

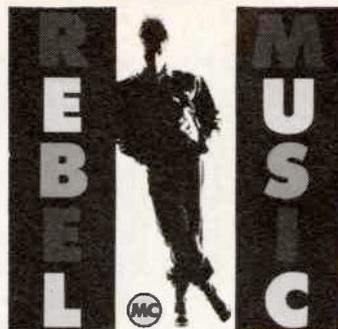
They've always relied upon a spirited Sixties simplistic pop, driven along by the even more influential drums. 'Song For A Family' highlights both, and betrays the band's greatest gift — their blossoming knack for an effective arrangement. It's the reason 'This Is How It Feels' was a hit, and why 'Sun Don't Shine' is the best song here. But if you want to 'get down' then swing your pants to the druggie observant 'Directing Traffik', the distinctly rockist 'Sackville' or The Wedding Present skip of 'Besides Me'.

Events have overtaken Inspiral Carpets and their 'Life'. It already sounds too much like last year's manifestation of a rapidly maturing group of young men. When they finally catch their breath they'll make a much better record than this. That said, it's still an exciting debut. ■■■½ **Andy Strickland**

REBEL MC 'Rebel Music'

DESIRE

It's cheating slightly to call this the Rebel MC's first 'solo' album when it includes both his hit collaborations with Double Trouble, 'Just Keep Rockin'' and 'Street Tuff'. Then again, it would be criminal to omit two such splendid singles. Indeed, 'Street Tuff', deservedly the best selling British rap record ever, with its shrill chorus and nagging beat, is one of the high points of the LP. The other, the Rebel's irresistible solo single 'Better World', really should have been a mega-hit.



So much for the songs you already know, but what of the rest of 'Rebel Music'? Well it's patchy, veering from feverish hi-speed reggae to the hardest of Cockney raps — a hybrid that reflects the Rebel's own mixed roots. Mostly it works well, though the anti-casual sex 'Storytime' is dangerously close to sexism and the dub/house rhythms hit monotony city when you listen to the whole album in one go.

'Rebel Music' wears its influences on its sleeve, but it assures the Rebel a future place in rap's hall of fame. He's got a way to go, but this'll be playing on car stereos across the nation this summer, mark my words. ■■■ **Lisa Tilton**

VARIOUS 'Ambient House — The Compilation By DFC'

DFC/BCM RECORDS

The question is, what is ambient house? Who knows? All kinds of eulogies on new age and ambient house music have been written in style magazines which see it as 'the sound of the Nineties'. With Sueño Latino, Innocence and The Beloved in the Top 40, they could be right.

But what is it exactly? Well, according to the Italian label DFC, who compiled this selection, it's "a revolutionary new form of dance music that mixes moody, atmospheric sounds of new age and ambient music with pulsating house beats". Whilst Bill Drummond of top exponents The KLF simply calls it "music to listen to when you get back from a rave".

Most of the tracks here fall into DFC's description, with repetitive house beats speeded up and slowed down with washes of layered synthy squirly noises over the top, samples of the sea lapping the shore and bird noises. All very relaxing and soothing — this is the stuff to dance on your back to. And, unlike other forms of music, it's a compliment and not an insult to begin yawning halfway through.

The most outstanding track is the wonderfully titled 'A Huge Ever-Growing Pulsating Brain That Rules The World From The Centre Of The Ultra World' by The Orb. It's also the most simplistic, coupling a pounding drum sound with Minnie Riperton's 1975 classic 'Loving You'. The KLF take the atmospheric theme to its extreme, looping the sound of a pan-American train rattling through

the still night before some Rick Wakeman-esque keyboards arrive.

Eco-friendly music for new age mods. Melt city. ■■■■ **Johnny Dee**

SALT-N-PEPA 'Black's Magic'

FFRR

'A Salt With A Deadly Pepa' had a broad smile on its face. The snide sniggers of 'Tramp' swapped jokes with the comedy turn of 'Twist And Shout'. 'Black's Magic' shows the Little & Large of rap getting serious; lyrically and musically.

What's going on here is a convincingly mature record with a strong element of melody in the mix. The single 'Expression' is the perfect example of the merging of Salt-N-Pepa's razor-sharp rapping and a Madonna-like pop tune. 'You Showed Me', 'Do You Want Me' and 'Independent', featuring Sybil, fit into the same category. This combination crackles with the sound of music going pop in the frying pan.

'Doper Than Dope', 'Negro Wit' An Ego' and 'Swift' show that they can also take their rap and wrap it in a less playful style, displaying a skill with words and song that wipes the floor with most of their contemporaries.

The cover painting, which features images of Billie Holiday, Jimi Hendrix and Louis Armstrong, would have made no sense adorning Salt-N-Pepa's previous incarnations. But as an introduction to this thoroughly enjoyable and thoroughly intelligent record, the illustration is not as misguided as it sounds. ■■■■ **Tim Nicholson**

PUBLIC ENEMY 'Fear Of A Black Planet'

DEF JAM

It's a testament to PE's character and sense of purpose that, despite intense media pressure, they can still produce an album that's progressive and provocative. Others would have cracked under the strain but PE, though they can't shock in the way they used to, have proved that no-one recreates the urban jungle on vinyl quite like them. 'Fear . . .' is over an hour long and features 20 tracks. Chuck D's megaphone style still has enormous authority and is more dominant than ever on 'Brothers Gonna Work It Out', 'Fight The Power' and the title track.

Aggression and energy are still the dominant themes. The new school rappers like De La Soul and the Jungles have effectively hijacked the dancefloor from PE, and musically 'Fear Of A Black Planet' strays little from their previous albums, but the occasional rushes of power are enough to keep the noise in motion. 'Pollywanacraka', with its sleaze beat, is particularly effective, whilst Flav's pained whine makes 'Can't Do Nuttin' For Ya Man' a



BLACK BOX 'Dreamland'

CONSTRUCTION

The controversy that broke loose in the wake of the success of 'Ride On Time' submerged one rather crucial fact — that the song was a superb one that fully justified its success, no matter how it was made. Black Box's major problem then, wasn't how to live down the famous mimed video, or even Daniele Davoli's penchant for ludicrous hats. It was how to follow up such a good song. Their first LP typifies the problems faced by an act who, faced with the success of a track only aimed at an underground market, suddenly find themselves in the position of having to transform themselves into a 'proper' group.

It goes without saying that 'Ride On Time' and 'I Don't Know Anybody Else' are the best cuts. But what of the rest? 'Everybody Everybody' is the obvious choice for the next single, but much of the rest ('Open Your Eyes' and 'Fantasy') owes an awful lot more to disco than it does to house. 'Hold On' takes things into more funky territory and 'Ghost Box' is a dreamy saxophone ballad that would fit into any soppy US drama series.

It's an accomplished debut that sits firmly in the mainstream, but it's unlikely to assuage the beliefs of those cynics who still think that the face of the singer in Black Box remains a mystery. ■■■½ **Phil Cheeseman**

classic. PE are still the front runners in the revolutionary generation. ■■■■ **Tim Jeffery**

VARIOUS 'Alvin Lives (In Leeds): Anti Poll Tax Compilation'

SPASM/MIDNIGHT

Let's face it, on the whole, the Seventies was a pretty dreadful

decade. The music was poor, the haircuts were awful and the clothes were a joke. But it was an optimistic period; everyone thought that things would get better. And then the worst joke came in 1979 when we elected a penny-pinching, indifferent government with a remit to improve matters. And the cruel and unfair poll tax is definitely no laughing matter.

So it seems appropriate that this anti-poll tax record, a compilation of upbeat Number Ones from the

Seventies, recorded by some of the most prominent independent bands, is more than a joke with a good punchline.

'Alvin' is a glorious, chaotic tribute to happier times. OK, so most of the songs are fairly crap, but here they are given a good dusting until they shine like tiny but valuable gems.

Lush pitch in with an excellently wooden 'Chirpy Chirpy Cheep Cheep', while Cud grind 'Bohemian Rhapsody' up into little bits and then spit it out quickly, as though it tasted nasty. The Pogguns provide a chirpy 'Bye, Bye Baby' and Robin Hitchcock's acappella 'Kung Fu Fighting', justifies the price alone.

Other notable moments are The Corn Dollies' upbeat 'Le Freak', The Wedding Present's turbocharged 'Make Me Smile' and The Close Lobsters' dreamy 'Float On'.

All the profits from 'Alvin' will be donated to the non-militant Can't Pay, Won't Pay anti-poll tax organisation, and that seems a good enough reason for any record, even 40 minutes of whale noises. Buy this record and together we'll try to stop this terrible tax. Or go mad and buy two! ■■■■ **Ian Middleton**

SAM BROWN 'April Moon'

A&M

Imagine a concoction of the worst excesses of Pat Benatar and All About Eve, with some country twang and blustery soul thrown in. The result is double yuk appeal.

Since the powerfully emotive chart topper, 'Stop', something has gone drastically wrong in Sam's career.

'April Moon' seems to be an eclectic overview of contemporary musical modes which has resulted in a directionless album full of melodrama, 'nice' arrangements, and very little else. What is needed is more originality, energy and rawness, which would give Sam's impressive vocals the material they deserve.

There seem to be millions of musicians on the album, which

explains the lack of continuity. As Sam is dragged through 'Eye For An Eye' (Sinéad O'Connor meets the Jackson family) and 'Where You Are' (Kate Bush circa 'Hounds Of Love'), you just want to scream "Will the real Sam Brown please step forward", because she has been lost in a quagmire of over-produced, over-blown session playing.

'Kissing Gate', the next single, suffers from this same affliction. Too many cooks are in the kitchen which gives it a whooshing epic feel. But that golden voice gets lost somewhere in an utterly dreadful axe-attack guitar solo.

Sam Brown has the voice and the looks to be big, big news. This is not the way to utilise them. Get back to basics, Sam. ■■ **Russ Hodson**

LUXURIA 'Beast Box'

BEGGARS BANQUET

Things are not what they seem. Luxuria are a band formed by Howard Devoto, ex-Buzzcocks and Magazine superno, and Noko (no, not John Noakes), an immensely talented Scouse guitarist. Now, we would expect some form of quirky, post-punk thingy to emerge from this partnership. But no, we are faced with, dare I say it, a concept album. Shocking!

Luxuria balance a myriad of musical modes with Devoto's bizarre world-view, unleashing a selection of ferocious songs, balanced by subtle, delicate arrangements.

The album opens with a fuzzy, unfocused guitar scratching its way through 'The Beast Box Dreams' supplemented by an African drum beat. It ends with the title track, which sees Devoto flirting with dance music. A funky finalé to this mind-blowing LP.

Diversity is the name of the game on 'Beast Box'. It succeeds in balancing the conventional with the abstract. It's one of the most thought provoking, disturbing documents released this year. File under 'deliciously disorientating'.

■■■■ **Russ Hodson**



Erica Holland

debut single

i don't believe

4 track 12" includes remixes by Paul Wilson and Andy Watkins of BRISTOL BASSLINE PRODUCTIONS



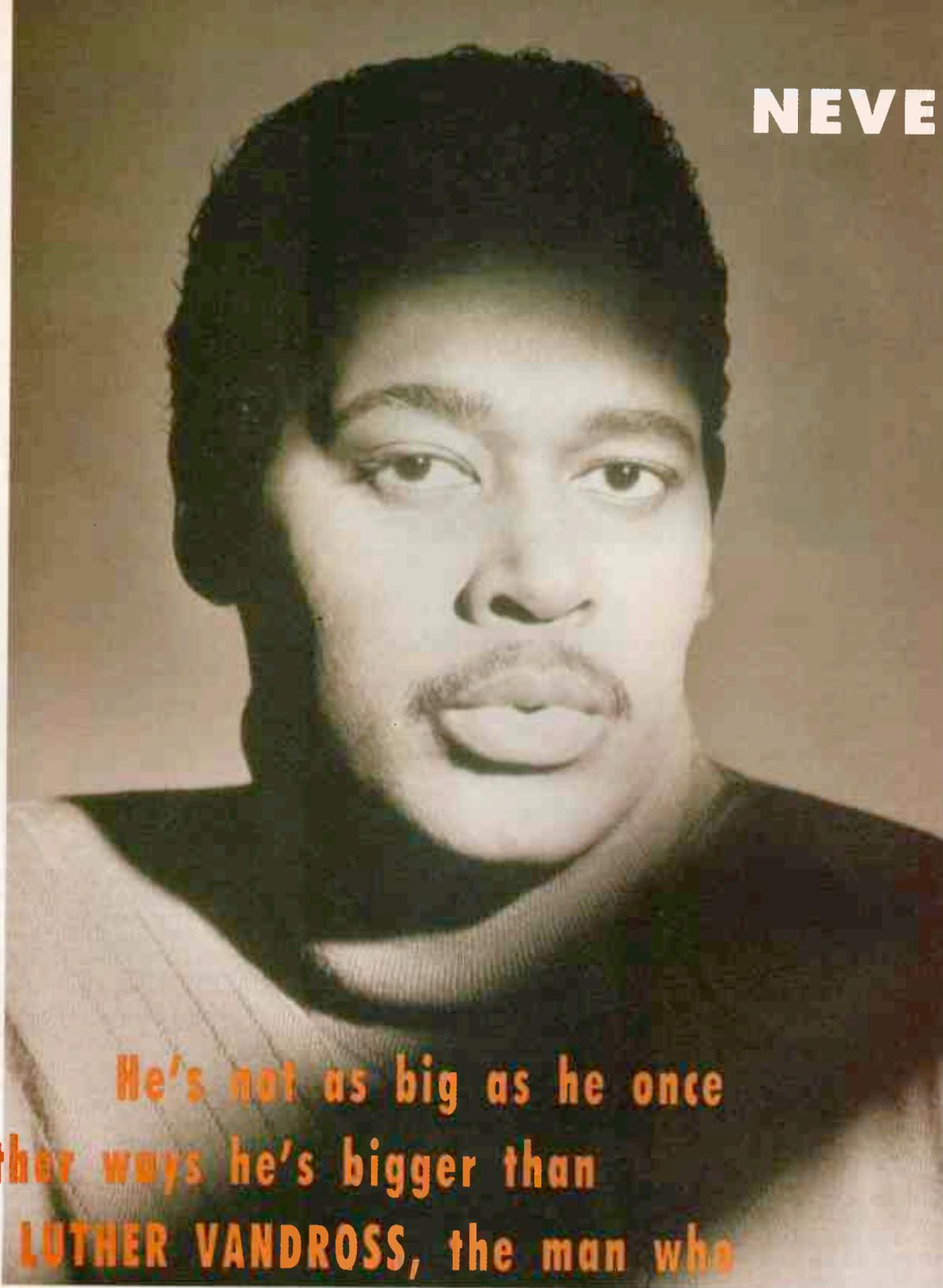
NEVER

Luther Vandross wears enough gold rings to pay the poll tax for half of London. But a man who deserves some luxuries when he sets zillions of hearts fluttering with songs like 'Any Love' and 'Give The Reason'.

"I like expensive things," he purrs. "I like my possessions to have style and character. I don't like things which are deliberately ostentatious. At home I have original paintings by Hockney and Picasso. I didn't buy them as an investment or so that I could show them off. I bought them because I love art."

And with 'Here And Now' hovering around the charts and his greatest hits album doing very well, Luther should be well on his way to picking up some more artwork.

Think one of the reasons I have



He's not as big as he once was, but in other ways he's bigger than ever. LUTHER VANDROSS, the man who ends relationships with his songs about lurve, is currently causing much riling and cooing with his single 'Here And Now'. Robin Smith offered him some cream cakes

EDITOR Eleanor Levy
 DEPUTY EDITOR Tim Jeffery
 PRODUCTION EDITOR Kevin Murphy
 FEATURES EDITOR Tim Nicholson
 NEWS EDITOR Robin Smith
 ART EDITOR Ian Middleton
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 NEWS PLUS Iestyn George
 CONTRIBUTORS Tony Beard, JB Bernstein, Richie Blackmore, Phil Cheeseman, Lysette Cohen, Norman Cook, Darren Crook, Gary Crossing, Dave Dorrell, Nick Duerden, Tony Farsides, Craig Ferguson, Muff Fitzgerald, Tony Fletcher, Malu Halasa, James Haliburton, James Hamilton, Alan Jones, Vic Marshall, Chris Mellor, TSP Moore, Paul Oakenfold, Graeme Park, Tim Southwell, Streets Ahead, Andy Strickland, Lisa Tilston, Chris Twomey
 EDITORIAL SECRETARY Melanie Wiffen
 PHOTOGRAPHERS Eugene Adebari, Norman Anderson, Sheyi Banks, Victoria Blackie, Benjamin French, John Ingledew, Coneyl Jay, Susan Moore, Joe Shutter, Phil Ward, Steve Wright
 DISPLAY & CLASSIFIED ADVERTISEMENT MANAGER Carole Norvell-Read
 SENIOR ADVERTISEMENT REPRESENTATIVE Tracey Rogers
 AD PRODUCTION MANAGER Tony Dixon
 GROUP ADVERTISEMENT MANAGER Graham Bond
 PUBLISHER Lynn Keddie
 MANAGING DIRECTOR Mike Sharman
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APRIL

REGULARS

- 4 INDEX:** Betty Boo, Adeva, Madonna, Propaganda
- 12 BABBLE:** The Pop Detective works wonders, works wonders, works wonders
- 14 REVIEWS**
Live: All About Eve, Jimmy Somerville, Ride + The Farm
Singles: Reviewed by Gary Crossing
Albums: Salt-N-Pepa, Inspiral Carpets, Rebel MC, Suzanne Vega + Public Enemy



- 27 THIS WEEK:** The next seven days in music, television, film and video
- 31 DANCE:** Movement 98, A Tribe Called Quest and David Grant
- 37 DJ DIRECTORY:** It's the home of the Hamilton
- 40 CHARTFILE:** If Alan Jones doesn't know it, it isn't worth knowing
- 41 RECORD MIRROR CLUB CHART**
- 42 CHARTS:** US 45s and LPs, US Black 45s, Indie 45s and LPs
- 46 THIS WEEK'S CHART:** Under the gaze of Alan Jones
- 47 THE 'TOP OF THE POPS' CHART:** The best selling singles and albums in Britain

FEATURES

● LUTHER VANDROSS P20

- 10 BIZZ NIZZ:** They're the bee's knees
- 11 THE FAMILY STAND:** Making the ghetto sound like heaven
- 20 LUTHER VANDROSS:** More songs about chocolate and girls
- 22 PUBLIC ENEMY:** Be not afraid
- 24 PAULA ABDUL:** The Bonnie Langford of pop



● BIZZ NIZZ P10



MIND THE WIDTH, FEEL THE QUALITY

"I'm sure that several rocky marriages have been patched up because people listened to my work."

been successful is because I know the value of communication," ponders Luther. "For me being a singer is like being a medium. I help the audience to appreciate their thoughts and feelings through the songs I sing. I sing about situations people identify with, they can make my work *their* songs. I'm sure that several rocky marriages have been patched up because people listened to my work.

"I can't say I've lived through all the emotions in the songs myself. God, if I'd done that I would be an emotional cripple now. No, I just identify with the feelings of the songs and when I see faces in the audience appreciating what's going on, it makes me happy."

A million miles away from the 'Oh yeah come on baby' school of soul and funk,

Luther has always preferred to woo his audiences with gentle kisses rather than with a tongue down their throats. But it's meant he's sometimes been labelled as being too cabaret and even a black Frank Sinatra. Luther, of course, disagrees.

"Just because I don't go in for having rather cheap and nasty effects like bringing a bed on stage and I don't sweat and get down on my knees, it doesn't mean that I am not a soul singer. I was born with soul in my voice. Soul is not about stupid effects and if people think it is, then that's false."

Luther has quite a pedigree to back up his words. Before going solo he was a highly successful session singer whose range was so varied that he even sang jingles for Kentucky Fried Chicken and the American army. He also arranged the vocals on David Bowie's 'Young

Americans' album and the couple recently met up again when they took the same plane over to London. Luther's hoping to do a duet with Bowie someday, but before that happens he'll be teaming up with Aretha Franklin for a song or two.

"I think I've built up a reputation for quality, but I've had to work hard to get it. I'm not the sort of guy who has sleepless nights worrying about the competition and I'm not really an angry sort of person. Of course, it seems to be in vogue to make angry and political statements through music, but that kind of approach doesn't interest me. I'm proud to speak about love.

"I don't know a great deal about some of the younger guys coming up these days but I do like Heavy D." Public Enemy? "No, I don't really know anything about them or

where they're coming from."

And now for the continuing saga of Luther's weight problem. His waistline has expanded and decreased more times than Michael Hutchence has snogged Kylie Minogue. But these days he's looking very trim, having slimmed down from 22 stone to a mere 12.

"I've been on a fast," he says, "literally haven't eaten anything all. I've just been drinking lots of water and making sure I get all the right minerals. I feel really good but when I open up a paper it seems all they want to write about is my weight. I think that to concentrate on my weight and really care about what I have to say is a bad thing. Fat or thin, I'm the same person. A person's body appearance doesn't really matter, it's what's in their hearts that counts."

Anyone for a sticky doughnut?

GOODBYE MR MACKENZIE

Love Child

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PARLOPHONE



ENEMY OF THE PEOPLE

PUBLIC ENEMY's opinions are wide open to public scrutiny. Though they preach a form of peace and love on their album 'Fear Of A Black Planet', many of their methods and mouthings appear deeply offensive. Lisa



Tilston looked Chuck D and his pals straight in the eye and said "Defend yourself". Public pictures by Normski

...y bands have created a buzz to rival the storm of controversy kicked up by Public Enemy. While they're rarely acknowledged as one of the finest rap bands around, producing a challenging and abrasive noise which has revolutionised the genre, many potential fans have been alienated by the stream of confusing and often contradictory statements that have issued from the Public Enemy camp.

Things came to a head last year when Minister Of Information, leader of the paramilitary Security Of The World and the most outspoken member of PE, Chuck D's brother Griff, made an anti-Semitic remark which cast a shadow over their supposedly anti-racist policy. In the States it led to chains of record stores refusing to stock their records, assassination threats from Jewish groups and increasing racial violence at their live shows. Leader Chuck D first defended Griff, then repudiated him, then split the band. When the furor died down Public Enemy reformed, but Griff has recently left to concentrate on his own outfit, The Last Asiatic Disciples. It's been left to Chuck D to repair the damage.

GOOD GRIFF

Chuck D isn't the kind of man you want to argue with. He's wound tight as a coiled spring, he's firm in his beliefs to the point of tunnel-vision, and his displeasure at Griff's ill-considered outburst is countered by an obvious reluctance to badmouth an old friend and respected brother. So Chuck, what was it all about?

"Statements were made with our guards down which weren't totally clear, and we have to be clear because we're trying to reach our objective in a field full of landmines. Our whole thing is to promote our blackness, not to criticise other people. A mistake was made and I think if Griff had come out to repair it right away it would have been easier. There were some rumblings but the whole group philosophy is intact, and that is that we are pro-black, not anti-anything.

"Griff outgrew his position, and his group The Last Asiatic Disciples is a redistribution of Public Enemy ideology, it's a redistribution of a revolution. Griff has to take the front seat now, he's one of the most intelligent black men in the music business but the pressure's on him, we're all looking for him to be so."

You and Griff have been called black supremacists.

"The cover of the new album says 'a counter-attack on world supremacy'. There's no such thing as black supremacy, but we perceive black nationalism as different from white nationalism. Black nationalism is the grouping of all our people around the planet in order that we won't be beaten down any longer. Pro-black is self-defence.

"Public Enemy is a name I chose back in '86 because even though there's a constitution in America, they once considered the black man three-fifths of a human being. Those beliefs are still here in a subtle way, and this constitution is for the public, so we as black people must be the public enemy.

"Our new album, 'Fear Of A Black Planet', deals with the theory that if the world was to truly come together through the process of peace and love, this would be a black planet. Ten per cent of the planet's population runs things from its cultural point of view and 90 per cent have to follow. There's paranoia about Afrocentricity taking over, because Eurocentrism hasn't been beneficial to the majority of people on the

planet. The Afrocentric view is collective, we share, we respect each other's culture. The Eurocentric view is, 'If you're not like me, damn you', and intertwined with this are murder, lies, capitalism and slavery. Afrocentrism should take its place because it's centred around humanism and respect for the planet."

So it's a white supremacist fear of a black planet?

"Yes, because a white racist believes his race is pure and separates the issue into white and non-white. He does not acknowledge the fact that the white race comes from the black race . . . and that's not bragging, it just shows that we're all in this together. It shouldn't even be about the complexion game because in the black world we're on the colour scale from the lightest of light to the darkest of dark. There's only one race, and that's the human race."

FEAR OF A GAY PLANET

Would you say black male attitudes to women are changing?

"There's a song on the album called 'Revolutionary Generation' which talks about how the black man was taught to disrespect his woman by white world supremacy. Especially during slavery, our families would get separated, and this took place over 400 years. The change will be in the next generation. Once the rebuilding of the black male happens we can come up to their level and say, 'Thanks, sisters, for holding the fort', because they've been raising families by themselves."

"There's a line *"they disrespected mama, and treated her like dirt/America reshaped her, raped her, nope it never made the paper"*. America disrespected the black man first by just killing him. Now there's a degrading type of subtle racism. The black man is at the bottom and the black woman is exploited. The white man has historically raped the black woman, had offspring but disregarded them, yet wouldn't let the black man have any kind of peaceful relationship with the white woman or the black woman. Things are changing, but it's a hard way to go because beliefs are embedded in the system."

You've said that black men 'can't afford' to be homosexual. Isn't that just replacing one type of oppression with another?

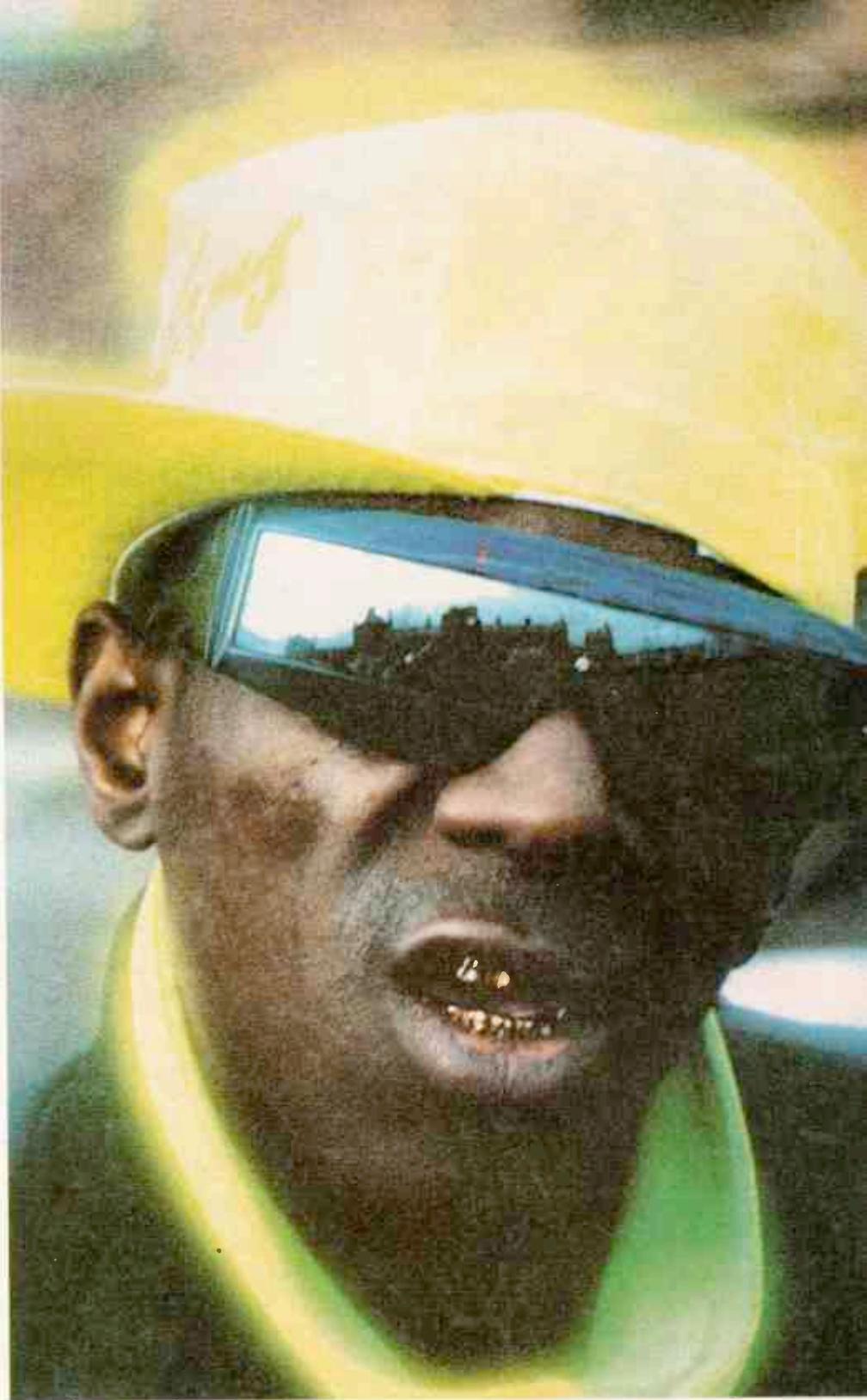
"Not at this present time, because the black man has to raise the community, raise his kids and be a responsible father. Men and women were put on this planet to work with one another. Man can love his fellow man but once he deals in the area of sex I think it's a violation because the parts don't fit. Your purpose as a human being is to make it a better place for those after you, and what a lot of people leave as a legacy is children. The world is a cycle and the cycle is God's nature and you contribute to the cycle by setting a standard for people to follow. The people after you are the people you put here on earth."

"In the black situation now, what the black man and the black woman's role should be is cloudy. I'm not saying everyone should be out of a cookie cutter, but if you cloud the image there's no use fighting. People get mad at Naziism, but it comes from white world supremacy, and in order to battle it you have to counter-attack it with strong role models."

But do you see Public Enemy as a role model for young blacks?

"For young blacks, and for whites who want to shoot down the beliefs that have been bred into them," he explains. "They will rebel against the bullshit that doesn't add up. But I say if you're looking for a good role model, *be one*."

Later Chuck D, Flavor Flav and the rest of the Public Enemy collective go outside to meet an enthusiastic posse of kids waiting for that night's show to begin. Chuck shakes hands, jokes with Flav and is obviously delighted to meet the people who really matter to him. It's the only time he lightens up . . . but then, as he'd probably tell you, rap's a serious business.



"There's no such thing as black supremacy, but we perceive black nationalism as different from white nationalism. Black nationalism is the grouping of all our people around the planet in order that we won't be beaten down any longer. Pro-black is self-defence"



Fatma attraction

Not content with exhausting herself recording

"I don't think I could really pull it off as a drug addict"



ng her latest single, 'Opposites Attract', and choreographing the Oscars, PAULA ABDUL is hungry
her first acting role. Tim Southwell sees the attraction

No doubt about it, Paula Abdul is set to become a bloody great colossus of an international superstar.

More so than any other woman and second only to Tom Cruise, she is the celeb of the moment Stateside. She has won countless high profile entertainments awards in America for her work on the debut LP 'Forever Your Girl', including the music section of the coveted 'People's Choice Award', voted for by 197 million people in the USA, and was also in the top three of performers in general, along with Roseanne Barr and Michelle Pfeiffer. Not to mention her seemingly limitless talent for choreography.

Her friends include Gene Kelly, director Oliver Stone and Prince. Everyone wants to know Paula.

It's difficult to recall any recording star who's had such a devastating impact on the US charts so quickly. 'Forever Your Girl' is currently enjoying its second lengthy spell at Number One, its 11 consecutive weeks breaking all records for longevity in the USA Top 10 — an amazing 87 weeks in a row.

Choreography-wise she is the most sought after woman in the world and her arrival in the UK to promote a new single, 'Opposites Attract', follows a five week stint in which she choreographed the Oscars.

"The last month I've been devoted to doing the Oscars which took me for as she says, feigning exhaustion with a dramatic roll of the eyes. "It was a lot and more hectic than I'd anticipated, but really good fun. It's the type of job in my career as a choreographer I just couldn't say no to. It's like the biggest thing I can do."

Paula's fiendish good looks have been well documented and so overplayed in the past, but as we settle down in her plush hotel room for goodnight nay American, portions of coffee and mineral water, it's impossible not to be nonplussed about those disarmingly pretty eyes and her modest disposition. Moreover, she maintains a certain vibrancy, despite the ridiculously strenuous nature of her schedule.

For blimey's sake woman, don't you ever get tired?
"Yeah I do!" she says somewhat thankfully, as if relieved to be able to admit she's tired now. It's funny, we were laughing earlier, my assistant and I, 'cause even though we come here from America it's either after a 48 hour video shoot or a couple of days of dance rehearsals. After the Oscars I flew straight out here and what happened to me is I work and work and the second my body realises I'm not working I get

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

fatal

"I definitely couldn't bite the head off a bat"

R O M P A G E 2 5
e all this way out to Britain and the weather's so lovely, I just start to relax, and immediately ill again."

hard not to sympathise with such a committed artist, especially when you're trying to think you love her.

ut why sympathise? It's all going to be worth it. Her new single, 'Opposites Attract', the fourth single release from 'Forever Your Girl', is burrowing its way into the UK charts like an extremely determined burrowing thing. "It's really exciting with this single coming out here," she explains, "because it's getting a hit in the UK for me. Also, it's like a transitional period because I've been working on material for my second studio LP and there'll also be a remix of 'Shut Up And Dance' out later in the year which is like a remix of the 'Forever Your Girl' stuff."

Are you going to start writing your own songs for the studio LP?
Yes, I'm writing now which is great because I didn't get the chance to really contribute on 'FYG'."

Was that because you didn't really feel ready for writing?

Well, it was my debut LP and there was all the pressure of actually getting an album out. Plus I was photographing George Michael and 'The Tracey Ullman Show', so I never got the chance. Now I'm taking time out and working with LA & Babyface and The Family Stand. There are going to be a lot of different songs this time. There are definitely going to be dance grooves, r&b grooves and a few ballads too. It's very exciting because when you think about it, for two years I've been living with the 'FYG' machine and just doing stuff related to that."

That LP must be getting on your nerves by now. It's weird though, coming to a different country and hearing your song on the radio... I'm like a little girl she answers. "But in America, I don't know. I say I hate it but... well, it's been around a long time."

Would you ever like to do something totally off the wall? Maybe a collaboration with Ozzy Osbourne and his Unfortunate Bats?

"OZZY OSBOURNE??!" shrieks Paula with a crazed laugh. "Hmmm... I would like to do something unexpected, I don't know about Ozzy Osbourne though. I definitely couldn't bite the head off a bat. Yeah, I wanna do a record. I'm not sure who with yet, the record company is tossing ideas around. No, really I'm going to be working with Young MC soon. I don't know if you know

what? He's on my shortlist of suggested collaborators... look. "Really?" asks Paula, examining my notes. "Oh yeah. That's weird. He's just a good guy. He's got his head firmly on his shoulders. I like that."

When are you going to make your first film then?
Actually, it's funny you should say that because I've been working on Oliver Stone's 'Jim Morrison Story' for the past few months. I'm basically just overseeing Val Kilmer who's playing Jim Morrison. I mean, it's not really choreography because Jim Morrison didn't do anything. He was kinda stoned all the time, so I'm just helping Val Kilmer pose and not feel inhibited. We studied hours of Jim Morrison footage. He never falls, he'd always have one foot forward and then all of a sudden he'd go into this

Indian type Apache dancing. Val Kilmer's going to be amazing. He actually looks like him now."

Has he got skinny enough legs for the job?

"Oh yeah. Val Kilmer has totally transformed into Jim Morrison. He sings just like him, it's incredible."

Will you be acting yourself soon?

"Well, yes. I'm in the process of picking the right film to do as an actress. I'm going to be making my film debut this year at some point."

Don't you think it's becoming a little inevitable for pop stars to act these days?

"Yeah, it is inevitable and I've been approached with some pretty inappropriate scripts. I am being careful. I mean, the natural thing for me to do would be a huge bring-back-a-big-MGM-musical thing, but I don't want that yet. I want to get into it gently, like work in a 'buddy' film or have a really strong supporting role with great people around me. I don't want people saying, 'Oh, she rode on the success of her album and now she's starring in a film'. Oh Gaaahhhd... y'know? I'm having serious acting lessons now and I'm very fortunate to have Oliver Stone as a great friend. He's said that eventually something will come up for me — something suitable. Obviously there wasn't one in the Jim Morrison story. I don't think I could really pull it off as a drug addict."



Paula bursts into laughter at the very thought of drugs, which is no surprise considering her clean and possibly blinkered approach to her craft. If ever a girl didn't need 'foreign stimulants' to enhance her career, Paula is her. From her days as a cheerleader for the Los Angeles Lakers basketball team to the dizzy heights of 'Wogan', Paula has been wrigglin' and gigglin' her way from bank to bank, maintaining a level of physical fitness most of us inspired gym part-timers could only dream about. During this time she has drowned in gushing critical praise but does she, in her heart of hearts, believe that she is progressing?

"Well, I never anticipated this. I'd be lying if I said I did. It's been just unbelievable. Sometimes I feel that it's not real, like how can this be? I don't think about it a lot... no, that's not true, I do think about it a lot because it amazes me, but I'm working so much I don't get a chance to really analyse what's going on."

Or enjoy it?

"It's tough, it's something that you have to work on. It's so hard to catch up with it all. In a way I think that it's worked to my advantage 'cause it keeps me on my toes constantly, but I do realise that I have to be human and have a good time sometimes. I do step outside of it all occasionally and realise how fortunate I am and how wonderful it is. Like, I've realised that you have to pat yourself on the back and go and take a holiday. Not only because I deserve it but also so I can be creative on my next project."

With everything happening so fast in Paula Abdul's life you begin to wonder about the sanity of becoming so immersed in it all. But maybe that's what sorts out the pop stars from the artists. Being on 'Top Of The Pops' is one thing, but being on the verge of establishing international careers in three highly skilled and immensely demanding fields is quite another. It's the difference between driving a fast car and piloting the next NASA trip to Mars.

The universe hasn't seen anything yet.

THIS WEEK

NEWS PLUS
BY IESTYN GEORGE



OBILLY IDOL

QUICK RECOVERY FOR IDOL

Billy Idol, recently hospitalised after he crashed his motorbike, is already back on his feet and raring to go. As well as releasing a new single 'Cradle Of Love', he is due to start work on 'The Doors', Oliver Stone's new film about the life of Jim Morrison in which he plays the part of a film director.

MARK SHAW SUED

Mark Shaw, former vocalist with Then Jerico, is being sued by Jake Panayitou, manager of the plush London nightclub Browns. Shaw, who has recently signed a record deal with the EMI label, is being taken to court for non-payment of a £3,500 debt owed to the club.

GUNS N' ROSES DENY SPLIT IN THEIR RANKS

Recent reports in the music press that **Guns N' Roses** drummer Steve Adler is to leave the band due to health difficulties have been strenuously denied by their label Geffen. Although Adler's alleged drug problem had meant his temporary departure from the band, it is understood that Martin Chambers (former skin thumper with The Pretenders) is not taking over drumming duties and Adler has already returned to the fold.

OSTONE ROSES



STONE ROSES ADJOURNMENT

The **Stone Roses'** appearance at Wolverhampton Crown Court on April 12, to face charges of criminal damage caused at the offices of their former label Revolver FM, has been adjourned for a second time until April 26. Rumours that this latest delay intends to maximise publicity at the time of the band's next single 'One World' are unfounded, as both parties have asked for extra time to prepare their respective cases.



INSPIRAL CARPETS WITH CHARLOTTE HINDLE

FESTIVAL FOR MANCHESTER'S OLYMPIC BID

Inspirals **Carpets**, **James**, **The Fall** and **The Buzzcocks** have been approached to play Salford rugby league football ground on July 14 and 15, in an effort to boost Manchester's bid to stage the 1996 Olympics. Salford City Council's accident prevention and licensing committee have approved the plans and a final decision will soon be made by the full council. The event will be open to an audience of 18,500 and local councillor Melvyn Higson believes that it will further enhance their Olympic bid and show that Salford is capable of staging prestige events.

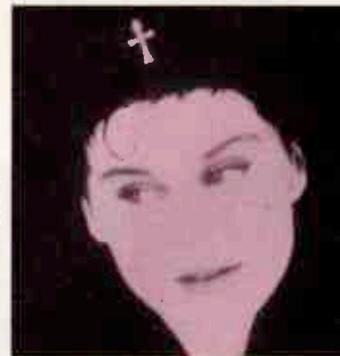
Meanwhile, **808 State** have already completed a theme tune for the 1996 Olympiad should Manchester's bid prove successful.

Back in the Inspirals camp, the Manc heroes have recorded the theme tune for the new BBC1 Saturday morning show, 'The 8.15 From Manchester'. Presented by Charlotte Hindle, the series runs for 22 weeks from April 21.

AWARDS FOR JASON, BOWIE, SAW AND LISA STANSFIELD

Recent recipients at the Ivor Novello Awards held at London's Grosvenor House Hotel included Stock, Aitken and Waterman, who walked away with Songwriters Of The Year, best selling A-Side for Jason Donovan's 'Too Many Broken Hearts' and Most Performed Work for Donna Summer's 'This Time I Know It's For Real'. The Best Contemporary Song award went to Lisa Stansfield for 'All Around The World' and Mike And The Mechanics' 'The Living Years' was deemed to be last year's Best Song Musically And Lyrically. Special awards went to David Bowie and The Kinks for Outstanding Contributions To British Music.

OLISA STANSFIELD



DRIVING BAN FOR ERIC CLAPTON

Eric Clapton, rare car collector and occasional guitar hero, has been banned from driving for three months and fined £300 after being caught speeding down the Esher bypass in Surrey at 105mph in his Mercedes. This follows an incident in 1988, when he was banned from driving after overtaking a police car at 111mph.

BUM RAP FOR MÖTLEY'S TOMMY LEE

Those sensitive, mother lovin' boys from **Mötley Crüe** have been getting up to their high jinks again. Drummer Tommy Lee has been charged with indecent exposure after he bared his rear end to a 6000 strong audience at the band's show in Augusta, Georgia. He was freed on £1000 bail.

Who's on where this week

WEDNESDAY APRIL 18

Suzanne Vega, London Heaven
 Inspiral Carpets, Liverpool Royal Court
 Suzanne Vega, Brighton Dome
 Sinéad O'Connor, Brighton Centre

THURSDAY APRIL 19

Suzanne Vega, Portsmouth Guildhall
 Inspiral Carpets, Glasgow Barrowlands

FRIDAY APRIL 20

Suzanne Vega, Poole Arts Centre
 Sinéad O'Connor, London Powerhaus
 Inspiral Carpets, Newcastle City Hall
 Suzanne Vega, London Town & Country Club
 Sinéad O'Connor, Newport Centre

SATURDAY APRIL 21

Sinéad O'Connor, Manchester Apollo
 Inspiral Carpets, Sheffield City Hall
 Suzanne Vega, Sheffield Leadmill
 Sinéad O'Connor, Doncaster Civic Hall

SUNDAY APRIL 22

Suzanne Vega, London Royal Albert Hall
 Suzanne Vega, Cornwall Coliseum
 Inspiral Carpets, Newport Centre
 Sinéad O'Connor, Glasgow Barrowlands

SUNDAY APRIL 23

Suzanne Vega, London Royal Albert Hall
 Sinéad O'Connor, Brighton Civic Hall
 Suzanne Vega, Newport Centre
 Inspiral Carpets, Belfast Queens

MONDAY APRIL 24

Suzanne Vega, London Royal Albert Hall
 Suzanne Vega, Crawley Leisure Centre
 Inspiral Carpets, Glasgow Barrowlands
 Sinéad O'Connor, London Dominion
 Sinéad O'Connor, London
 Sinéad O'Connor, Portsmouth Odeon

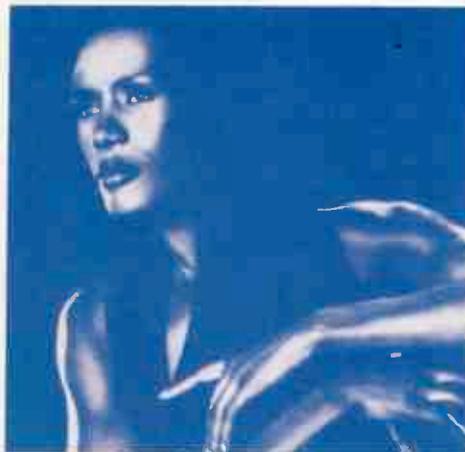
Morrissey finally gets around to releasing his much delayed single 'November Spawned A Monster' on April 23. It features two other new songs on the 12-inch and CD copies, 'He Knows I'd Love To See Him' and 'Girl Most Likely To', and is also available in cassette form. Morrissey is joined by Canadian songstress Mary Margaret O'Hara on additional vocals and the song was co-written by producer Clive Langer. Keep 'em peeled for the mega promo video shot in California's Death Valley. Yikes!

Bobby Brown releases his single 'I'll Be Good To You' to coincide with his UK dates at the beginning of June. The single is backed with a megamix of all his previous hits.

Inspiral Carpets release their long awaited debut LP 'Life' on April 23. The band, who recently merged their Cow Records empire with Mute, are also being tipped as one of this year's headline acts at the revitalised Reading Festival. The LP features their current hit 'This Is How It Feels' plus others including 'Directing Traffik', 'She Comes In Fall' and 'Song For The Family'.

Eurythmics prove they're not resting up just yet with the release of their single 'Angel' on April 23. It's taken from their 'We Too Are One' LP and is backed with 'Angel Choir Version'. A special remix from Dave Stewart will be released at the end of the month featuring a reworking of the classic 'Sweet Dreams'.

©SAM BROWN



©GRACE JONES

Black Box release their debut LP, 'Dreamland', on April 23. Featuring the group's rather popular 'Ride On Time' hit, other tracks include 'I Don't Know Anybody Else' and the forthcoming single 'Everybody Everybody' which is released on May 7.

Sunsonic, who've already recieved heaps of praise from *Record Mirror*, finally release their rather nice debut single 'A Kind Of Loving' on April 23. Formerly known to the world as The Flowerpot Men back in 1986, the duo of Ben Watkins and Adam Peters have gone for a shock in the remix stakes. Yep, you've guessed it, Paul Oakenfold takes the credit.

Brian Kennedy, the much tipped Irishman currently on tour with Suzanne Vega, releases his single 'Hollow' on April 23. The track is taken from Brian's LP 'The Great War Of Words' which topped the charts in Northern Ireland knocking Sinéad O'Connor off the top spot.

The Charlatans, the band whose indie debut 'Indian Rope' sold 15,000 copies after they supported The Stone Roses, have signed to Beggars Banquet and release their second single 'Only One I Know' on May 14.

The Go-Betweens have compiled a video selection of their finest moments entitled 'Video Singles', for release on April 30. It features such *Record Mirror* favourites as 'Right Here', 'Bye Bye Pride' and 'Streets Of Your Town'.

THIS WEEK

THE NEXT SEVEN DAYS IN VIEW



R E L E A S E S

Rebel MC, currently enjoying life in the charts with 'Better World', releases the LP 'Rebel Music' this week. The album also features his 'Street Tuff' single which became Britain's biggest ever home produced rap record last November.

Jools Holland launches another stab at a solo career away from his Squeeze pals with the release of his single 'Holy Cow' this week. Jools is currently on tour as well as presenting 'The Happening' on BSB TV.

Billy Bragg, that "disgraceful loony lefty", releases his 'Internationale' LP on April 30. The ambitious project sees Bill rewriting the Internationale, recording the original Red Flag melody and also tackling Blake's 'Jerusalem'. 'Internationale' is released on his own Utility label and costs £3.99 on vinyl, £5.99 on CD.

Sam Brown continues her attempt to return to pop favour in a big way with the release of her single 'Kissing Gate' on April 23. The track is taken from her recently released LP 'April Moon' and is backed with the intriguingly titled 'Is It Mustard Or Mango'.

Grace Jones, who shocked even hardened *Record Mirror* writers with the sheer raunchiness of her recent live outings, releases her single 'Amado Mio' this week. It's a remix of the track on her 'Bulletproof Heart' LP.

T O U R S

Bobby Brown has been forced to add two extra rubber-limbed dates to his schedule due to being rather popular at the old box office. Bob now plays further nights at Wembley Arena on June 5 & 6.

The Railway Children, favourite popsters of *Record Mirror's* esteemed editor, set off on the road with dates at Windsor Psychic Dancehall May 10, Dudley JB's 11, Coventry Warwick University 12, Newcastle Riverside 17, Forres Victoria Hotel 18, Inverness Ice Rink 19, Dundee Dance Factory 20, Birmingham Edwards 23, Leeds Duchess Of York 24, Bristol Polytechnic 25, Walsall Junction 10 27, Liverpool Polytechnic 29, Wolverhampton Polytechnic 30, Coventry Psychic Dance Hall 31, Bath Moles Club June 1, Leicester Princess Charlotte 3, Cambridge Junction 4, Manchester Ritz 5, Sheffield Polytechnic 7, London Town & Country Club 8.

The Charlatans take their flares on tour once more, beginning at Portsmouth Polytechnic May 29, Bristol Bierkeller 30, Sheffield Polytechnic June 1, Leicester University 2, London Town & Country Club 3, Birmingham Irish Club 4, Leeds Polytechnic 7, Glasgow Mayfair 8, Newcastle University 9, Manchester Ritz 10, Belfast Limelight 13.

Compiled by Andy Strickland

MORE LENNON

The Christians, Hall And Oates and Level 42 have been added to the line-up for the John Lennon Concert in Liverpool on May 5. They join the already prestigious bill which includes Paul McCartney, Lou Reed, Cyndi Lauper, Deacon Blue and Dave Stewart. The concert takes place at the city's Pier Head venue and may help make up for Liverpool's defeat at the hands of Palace in the FA Cup semi finals.

PROPAGANDA
HEAVEN GIVE ME
WORDS

THE SINGLE PRODUCED BY IAN STANLEY & CHRIS HUGHES

12 inch mixed by William Orbit

7 inch · CD · Cassette

THIS WEEK

C O N T I N U E D

TELEVISION

WEDNESDAY 18 APRIL

Rapido

BBC2 7.30pm

Monsieur de Caunes, alias Inspector Clouseau, plays host to Suzanne Vega, Timbuk 3 and Robert Plant.

The Match

ITV 8pm

Arsenal v Liverpool. Can Brian Moore rekindle last year's "most exciting night" of his life? Can Michael Thomas make any more friends in Merseyside? Watch and find out.

THURSDAY 19 APRIL

Top Of The Pops

BBC1 7pm

Introduced by Jikki Brambles.

Film: A Month In The Country

C4 9.30pm

Shakespeare's best mate, Kenneth Branagh, stars with Colin Firth as World War One veterans coming to terms with the mental scars of war.

Film: The Mission

BBC1 10pm

Not a life history of Wayne Hussey but the Roland Joffe award-winning epic with Jeremy Irons as a priest of a doomed 18th century Jesuit mission in South America. Worth watching for the breathtaking photography and beautiful soundtrack.

FRIDAY 20 APRIL

Coronation Street

ITV 7.30pm

Ee bi eck, it's celebration time down Rovers. Ger us a pint in Jack. **Stevie Wonder's Birthday Celebration**

BBC1 11.05pm

Which of Stevie's songs could they possibly choose to celebrate his happy birthday?

Jazz 625

BBC2 12.20am

Big Joe Turner, one of the best known blues singers and inspiration to Elvis and Mick Jagger, in session.

SUNDAY 22 APRIL

Land Of The Giants

C4 1pm

The sooner some giant treads on these little gits the better.

The Manageress

C4 9pm

New series of the popular drama about a football team aiming for the top under a lady manager.

MONDAY 23 APRIL

Five Go Mad In Dorset

C4 10pm

Hilarious mick-take of Enid Blyton's Famous Five from the Comic Strip team. No-good villains, secret passages and lashings of ginger beer, Hurrah!

TUESDAY 24 APRIL

Rock Steady

C4 10.30pm

Nicky Horne in his own land of the giants hosts this rock music show.

RADIO

WEDNESDAY 18 APRIL

John Peel

R1 8.30pm

Bloated stomachs galore with Force



●THE MANAGERESS, C4, SUNDAY

JP and the unlikely sounding Force Fed in session.

THURSDAY 19 APRIL

John Peel

R1 8.30pm

Fatima Mansions in session.

FRIDAY 20 APRIL

Jonathan Ross

R1 6pm

Live from Ronnie Scott's with French band Mano Negra.

SATURDAY 21 APRIL

In Concert International

R1 9.30pm

Highlights from the 'We Love Music, We Love The Earth' concert in Tokyo, featuring James Taylor, Patti Austin, Sadao Watanabe.

SUNDAY 22 APRIL

Phillip Schofield

R1 3.30pm

Cuddly Phil with even cuddlier Kim Wilde.

MONDAY 23 APRIL

Bob Harris

R1 12 Midnight

Hinterland in session.

Peter Stanton

FILM

'BILL AND TED'S EXCELLENT ADVENTURE' (Cert PG)

In which Keanu Reeves establishes himself as something of a star. Nothing much was expected of this nonsense romp about two high-school friends who find the easiest way to pass an exam is to travel through time in a telephone box in order to find the answers. However, \$45 million later the film has become a rather big deal in the States, one town even pronouncing an 'Excellent Day' in honour of the phrase "really excellent" that has already entered the American vocabulary. The film appeals to the more juvenile part of people's nature, and within weeks of its release here, you can be sure the word "excellent" will be irritating to something stupid.

'JOHNNY HANDSOME' (Cert 18)

Mickey Rourke perpetuates the phenomenon of being a very famous film star without having had a big success (financially or artistically) for yonks and yonks. 'Johnny Handsome' is a very unpleasant tale of a New Orleans criminal cursed with a mal-formed face. With his life in danger in prison, he is persuaded to undergo plastic surgery by a doctor who believes that his criminal behaviour is caused by his unfortunate features. When the result is a kind of Mickey Rourke face you wonder why he doesn't ask for his money back. The film is chock full of graphic violence of the distinctly unnecessary kind, and indeed the whole film seems unnecessary.

'THE BIG MAN' (Cert 18)

Liam Neeson carries this film on his not unimpressive shoulders. The story of a miner who leaves the underground for the underworld of drugs and bare-knuckle fights sounds particularly unattractive. But the performances from Neeson and Joanne Whalley-Kilmer are convincing enough to drag you into this dark and stark tale.



"EXPRESS I N"



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GREATEST HITS E.P.

Includes

PUSH IT,

SHAKE YOUR THANG

& TWIST'N'SHOUT

I N D E X

WHAT'S GOING ON . . .
EDITED BY ANDY STRICKLAND

DO WHAT? Scotland meets Malaysia — no we're not on an early World Cup story here, it's the return of that rather pleasant **Betty Boo** person. The multi-cultural teenager shot to deserved fame last year with her invaluable contribution to The Beatmasters' 'Hey DJ I Can't Dance (To That Music You're Playing)' and her warm-up appearance at Bros' Wembley extravaganza.

Now Betty is destined for the top in her own right via the brilliant single 'Doin' The Do', out next week. The single confirms Betty Boo (real name Alison Clarkson) as the poppiest rapper in town on a disturbingly effervescent track that comes as a taster for her debut LP 'Boo Mania', released at the end of next month. A girl with a training in vocals, studio engineering and a great ear for a bass line, Betty's gonna be up there in the next few weeks — that's a promise!

DANCE

EDITED BY TIM JEFFERY

NEW MOVEMENT

"We've had two years of running around waving our hands in the air, shouting and screaming. We're tired. We want a change." So says Paul Oakenfold, producer and creator of the hip tune 'Joy And Heartbreak' by **Movement 98**, fronted by the loved larynx of Carol Thompson.

With almost missionary zeal, Oakenfold has been making a stand, declaring that the mortar that holds our happy house (music) together is about to crumble and fade away. A contentious opinion to hold maybe, especially when the Top 40 is so full of house you could mistake it for a council estate.

98 refers, just in case you hadn't guessed, to the tempo of this rather clever little tune, taking in an idyllic walk down Lovers Lane, hand in hand, heart to heart and face to face with the classical melody of Erik Satie's 'Les Trois Gymnopedie', itself a tune that as a backing to a TV ad has shifted more soap than the combined teams of the First Division would use in a lifetime.

'Joy And Heartbreak' seems destined to break in a big way, and if a slow beat means more records like this, then all well and good, but a world without house music? Why, it would be like a poached egg without the toast. *Muff Fitzgerald*

'Joy And Heartbreak' is released by Circa on May 8

A M B I E N T H O U S E

EMOTIONAL



MEDITATIONAL

The
Compilation
by



BCM 422 CD / LP / MC

PULSANTING



ATMOSPHERIC



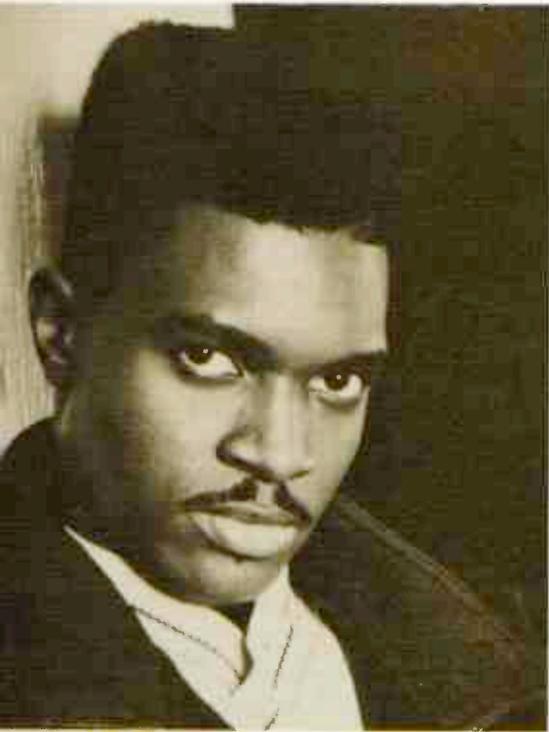
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DANCE

SIMPLY REDD

“I want to take the world by storm. Quietly.” So says **Jeff Redd**, not only stating his intent but sneaking in a plug for his upcoming debut album. ‘A Quiet Storm’ belies its good taste title, serving up a solid selection of swingbeat rhythms, hard-edged ballads



and traditional r&b vocalising. New Yorker Jeff, a five year veteran on the assembly line at General Motors, earned his spurs singing covers (like The Fatback Band’s anthemic ‘I Found Lovin’ which appears on ‘A Quiet Storm’) in the city’s clubs before singing with Uptown records, home of, among others, Guy. Redd’s record betrays a noticeable Teddy Riley influence, though he confesses: “I think New Jack Swing is just about over. It peaked six months ago, now it just

sounds old.” Jeff continues, “I think I’ll probably get more acceptance as a ballad singer.” His album’s mellower moments feature Redd involved in some of that late night heavy breathing. Hard to keep a straight face? “Yeah, but we got a pretty girl in to help with the sexy talk. It got a little steamy in there . . .” Watch out for this guy, it might not be too long before you’re seeing Redd. **JB Bernstein**

‘A Quiet Storm’ is out now on MCA



ACE IN THE HOLE

These days the choice of a good sample can really make or break a track and so it is with **Mellow Man Ace’s** ‘Welcome To My Groove’ which shows an outrageous amount of good taste in paying tribute to the likes of MFSB’s disco classic ‘K-Gee’. ‘Welcome’ also boasts an infuriatingly catchy rap by Mellow Man and some dramatic female vocals. Given a variety of mixes by Steve ‘Silk’ Hurley, of which the urgent driving house mix seems to be the most popular, for sheer power alone the tune shames most of the other house tracks around. Cuban by birth, 23-year-old Mellow Man’s work complements the ‘Black Havana’ compilation which appeared on the same label last year. Latin connection will continue with the release of Mellow Man’s own ‘Escapes From Havana’ LP which features Spanish rapping and the production skills of the Dust Brothers. Definitely one of the best house tracks around, and if you’re looking for that intro just blow the dust off your ‘Saturday Night Fever’ soundtrack. **Tony Farsides**

‘Welcome To My Groove’ is out now on import on Capitol



DON'T HOLD BACK  **MAUREEN WALSH**

THE REMIXES
12" FEATURES FREE LOVE & HYPE MIX
PRODUCED & MIXED BY KRUSH



ZEN



How some people change. Now that **Man Machine** has made his name with his first single for Outer Rhythm, 'Denkimi Shakuhachi', we can reveal that he's not really very mechanical at all: he's Ed Stratton of the defunct duo Jack 'N' Chill. Yes, you might well ask who that is, and the answer is that Jack 'N' Chill managed to get a British house cut, albeit a rather tame one, into the charts long before most people had realised what was happening. But 'The Jack That House Built' didn't lead to anything greater.

However, his Man Machine alias is proving a lot more satisfactory with the unleashing of two new tracks featuring Zen, whom we think is a concept rather than a person. 'Denkimi Shakuhachi' and 'Robot To-Okoku' may not exactly trip off the tongue, but they certainly sound a treat bounding out of your speakers, taking the techno-induced sound of 'Man Machine' up to a higher plane. Try that with your miso soup. And don't mention Kraftwerk. **Phil Cheeseman**

'Denkimi Shakuhachi' is out now on Outer Rhythm



TRIBES AND TRIBULATIONS

Listening to the **A Tribe Called Quest** album it's hard to believe that only a few years ago rap was referring to itself as 'cold dum gettin' stupid'. Indeed, after playing 'People's Instinctive Journeys In The Paths Of Rhythm' you might decide that 'cool and getting cooler' might be a better way of describing rap's present state. Cast from the same mould that's shaped both The Jungle Brothers and De La Soul, the Tribe have tapped a slightly different vein.

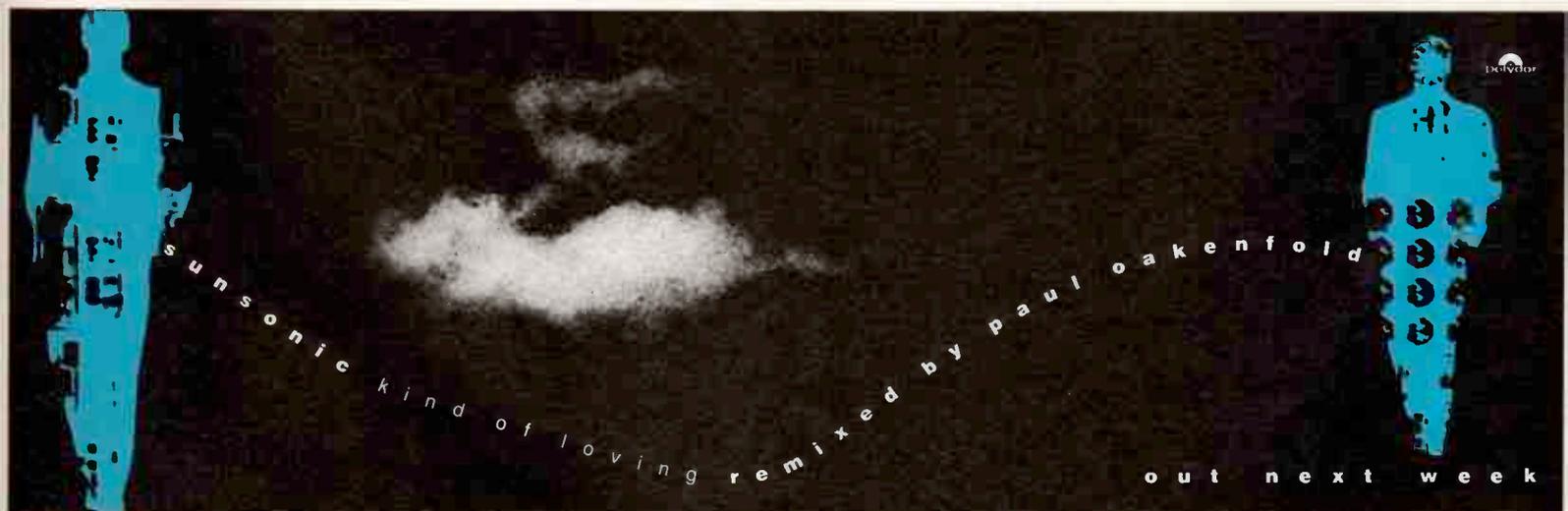
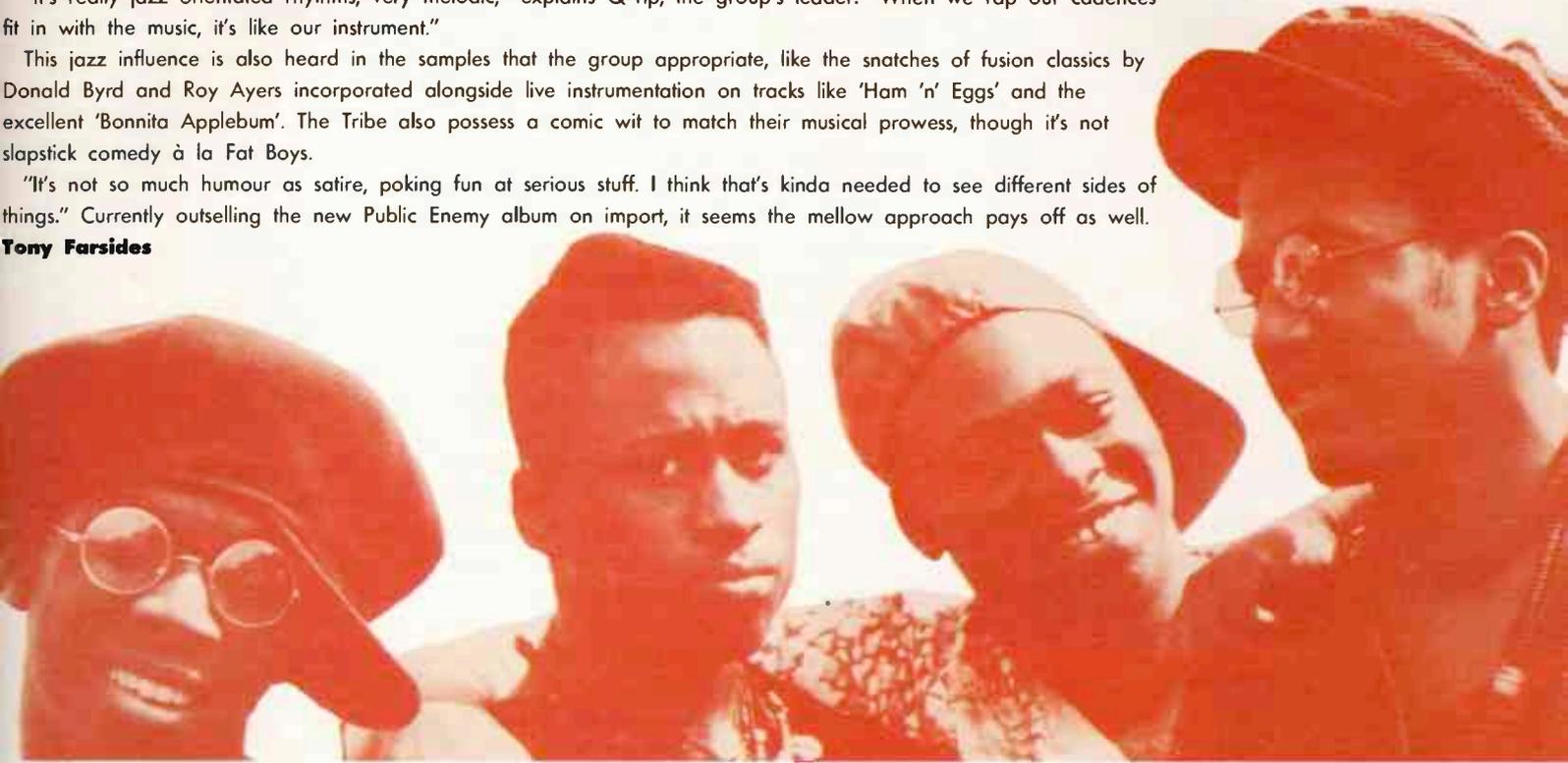
"It's really jazz orientated rhythms, very melodic," explains Q-Tip, the group's leader. "When we rap our cadences fit in with the music, it's like our instrument."

This jazz influence is also heard in the samples that the group appropriate, like the snatches of fusion classics by Donald Byrd and Roy Ayers incorporated alongside live instrumentation on tracks like 'Ham 'n' Eggs' and the excellent 'Bonnita Applebum'. The Tribe also possess a comic wit to match their musical prowess, though it's not slapstick comedy à la Fat Boys.

"It's not so much humour as satire, poking fun at serious stuff. I think that's kinda needed to see different sides of things." Currently outselling the new Public Enemy album on import, it seems the mellow approach pays off as well.

Tony Farsides

'People's Instinctive Journeys . . .' is released by Jive on May 7



DANCE

EDITED BY TIM JEFFERY

COOL CUTS

- | | | |
|----------|---|----------------|
| 1 | THE MASTERPLAN Diana Brown & Barrie K Sharpe | ffrr |
| 2 (NEW) | STEPPING STONE The Farm | Produce |
| | Latest indie beat heroes to hit the dancefloor. Fearsomely funky! | |
| 3 | I FOUND YOU/WE'RE ON THIS CASE Da Yeene | Swemix |
| 4 | TAKE YOUR TIME Mantronix | Capitol |
| 5 (NEW) | FEAR OF A BLACK PLANET (LP) Public Enemy | US Def Jam |
| | 20-track marathon through the urban jungle with the Enemy in full effect | |
| 6 | I WANT YOU — YOU WANT ME Starpoint | US Elektra |
| 7 | FALL INTO A TRANCE Critical Rhythm | US NuGroove |
| | 'Trance' for the ravers, but check out the cool dub soul of 'It Could Not Happen' on the flip | |
| 8 | AND I LOVED YOU Satoshi Tomiie | ffrr |
| 9 | RELEASE ME Fatman featuring Stella Mae | Cue |
| 10 | VENUS Don Pablo's Animals | Zyx |
| 11 (NEW) | THE ROOF IS ON FIRE West Bam | Low Spirit |
| | Germany's finest and most prolific DJ/artist with another surefire sk'house floorfiller | |
| 12 | DREAMS A DREAM Soul II Soul | Ten |
| 13 | STRONGER TOGETHER The Chimes | CBS |
| 14 | JOY AND HEARTBREAK Movement 98 | Circa |
| 15 (NEW) | KEEP ON Cabaret Voltaire | Parlophone |
| | Loads of mixes to chose from (including PWL's on 7-inch!) but the Mayday and Sweet Exorcist are hottest | |
| 16 | TIME IN THE STUDIO P Love And Blue | Cut Deep |
| 17 | DO YOU DREAM Carlton | ffrr |
| 18 (NEW) | INTERNATIONAL SMOKE (LP) No Smoke | Warriors Dance |
| | Solid set from London's underground world beat posse | |
| 19 | SYNTHESIS Interplay | Greedy Beat |
| 20 (NEW) | DEEP LOVE Dadanada | Urban |
| | Strong and polished house with the Morales touch. A grower | |

HEAR THE HOT DANCE TRACKS NOW!

COOL CUTS CLUBLINE 0898 886644

Clubline plays excerpts from the No.1 and new entries to the Cool Cuts Chart

25p per minute cheap rate, 38p per minute peak. Original Artists PO Box 174, Brighton



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, 01-405 5454, and Zoom Records, 181 Camden High St London NW1, 01-267 4479. It is not a sales chart

City Sounds



STUDENT GRA

Since the break-up of Linx in the early Eighties, singer **David Grant** has had more than his fair share of flops. But super trouper that he is, Grant is always persevering to regain his rightful place in the echelons of stardom, and musically speaking he's going from strength to strength. Proving that there really is life after a Kim Wilde duet, David returns to the forefront of the British dance scene this week with the release of the superbly classy 'Keep It Together'. Grant's voice is sounding better than ever, with a delivery that's laid back but never complacent, as if he's spent the past months listening in earnest to true soul icons such as Sam Dees and Marvin Gaye. It would have been easy for Grant to cash in on the much copied Soul II Soul technique, but 'Keep It Together' has a retro feel about it, chugging along merrily with a kicking 'rare groove' feel. The endearing detail on the track should see a few people hanging up their high tops, dusting off their loafers and brushing up on those intricate dance steps that we all used to attempt until The Pasadenas made us feel that we were born with two left feet. Exactly what we're supposed to keep together we're not quite sure, but Grant's produced one of the spring's brighter moments. **Vie Marshall**

'Keep It Together' is out now on 4th + B'way, with an album due in June

GRACE JONES

Amado Mio

THE NEW SINGLE
THE CLIVILLES & COLE REMIXES

Capitol



● RELEASE YOURSELF

There seems to be no end to the variations on the house theme. 'Release Me' is yet another curious synthesis of club music by **Fatman featuring Stella Mae** which has been gathering momentum on white label. With a seering buzz-saw bassline, 'Release Me' careers through various styles, a little soul here, a little rap there and is about as easy to categorise as nailing jelly to the ceiling. Fatman, aka Adam Routh, once part of the Blow duo, is the main man behind the track and he isn't really that fat at all.

"I've always wanted to be a kind of Alfred Hitchcock figure, being at the centre of things and ordering everyone about," says Adam of his name. Of the record: "Yeah, I haven't figured out what it is either. It's kind of housey, rappy, veering into ambient, ducking and diving, you know!" Well that's a relief. Whilst Adam is deciding exactly what it is he has created, the rest of us can merrily twist our heads, hands and feet around his unusual creation, happy in the knowledge that even its author can't pin it down. **Tim Jeffery**

'Release Me' is available on white label from specialist stores and is released officially by Cue in mid May



'Synthesis' is released by Greedy Beat on April 23

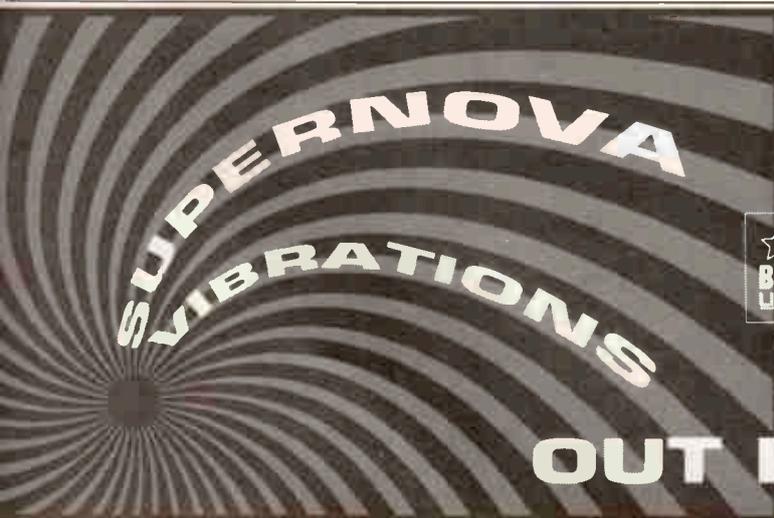
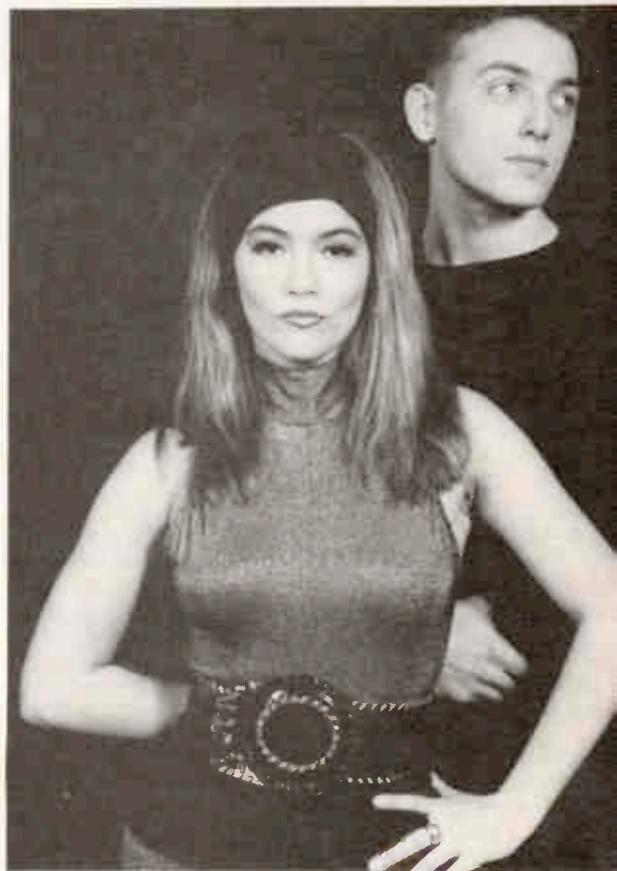
INTERPLAYTIME

Don't ask us why, but frantic techno music seems to be enjoying something of a revival at the moment, what with Detroit getting busy again, and the Sheffield sound continuing apace. But 'Synthesis' by **Interplay** (right) comes from neither of these places, but from a city where, by popular belief, there's little interest in techno — London.

Slowing towards the more dreamy, hypnotic side of things, much in the style of Model 500's 'The Chase', it's no surprise to learn that the men behind the machines of Interplay — Ben Bellman and Lukas Burton — have just returned from the decaying motor city and a spell in the studio with Derrick May.

"Detroit's like nothing you've ever seen," says a jet-lagged Ben. "It's the pits. They're so isolated up there. They don't care what else is going on, it's almost as if they're making records just for themselves. I think that's why they make such great music."

In the current climate, it's difficult to see how brave new music like 'Synthesis' will achieve the recognition it deserves, but it's rewarding for those who make the effort. **Phil Cheeseman**



DANCE

★ SHOOTING STAR

Those American chappies sure know how to pack a 12-inch with spanking great tunes and absurd value for money. A case in point is 'I Want You — You Want Me' by **Starpoint** — a Teddy Riley/Gene Griffin produced track taken from the six hardened soul veterans' tenth album. On one side you'll find three beefy swingbeat and hip hop mixes to distress your bass bias. Flip it over and there are two radically different, sizzling remixes by New York's Def Mix King, David Morales. Dave's 'House Mix' features a chugging garage backbeat, lush strings, stabbing brass and huskily wailing lead vocals from Renee Diggs. His 'Red Zone' mix, meanwhile, is chopped down to its bare bones with just a throbbing, mesmeric bassline, pounding kick drums and one of the lads on mournful wailing honours instead.

The core of Starpoint, the four Philips brothers and a pal, Ky Adeyemo, hail from Maryland and started out in their high school marching band. That led to club gigs and a string of early Eighties funk hits. More recently, Ky co-wrote 'Girl You Know It's True' for Milli Vanilli, but then everyone has skeletons in their cupboard, don't they?

Richie Blackmore

'I Want You — You want Me' by Starpoint is on import now on US Elektra Records



THE KARATE KIDS

Let's get it straight from the start — 'International Karate' is not a reworking of 'Kung Fu Fighting' nor a badly dubbed martial arts movie. 'International Karate' is the brand new slammin' 45 from North London's finest ragga-rap outfit the **Demon Boyz**. The three strong posse, Mike J, Demon D and DJ Devastate, have returned with a vengeance after a brief hiatus, switching from Music Of Life to Mango Street Records in the interim.

The Demons first rose to cult status in '88 with the release of 'Vibes' and their debut album 'Recognition' — rated by many as one of the top three rap albums of the decade. Their music has always combined the two most popular music forms of their native Tottenham, namely reggae and rap. 'International Karate' is actually nothing to do with martial arts but merely a front for rappers Mike J and Demon D to battle with the subject of racism.

"From the time I was born, I've had to fight this thing. I've been put down mentally and physically," says Demon D. "The title was inspired by a Bruce Lee type film," continues his MC partner Mike J. "If you've ever seen one, you'll know that there's always a winner and an underdog. In life the black man is the underdog. If we'd called the single 'International Racism' people would have shyed away from it."

The Demons are well and in effect, black and strong, the winners over racism by one fall and one submission. If hip hop was a martial art, the Demon Boyz would have black belts. **Vie Marshall**

'International Karate' is out now on Mango

DR. BAKER

OUT IN ORIGINAL DANISH SIZZLE

EVEN BEFORE GOD · THERE WAS

COMING SOON GURU JOSH REMIX

KaOS

DJ DIRECTORY

BEATS AND PIECES

UNWITTINGLY hinted in last week's **Dance Ellington** review, the 'dance' label **breakout** has in fact been dissolved, all its directly signed acts being dropped apart from **L.A. Mix** and **Jazzi P**, who will now be on the main **A&M** label — to which **Steve Wolfe** (from **Cooltempo**) and **Job Masters** (from **Sleeping Bag Records**) are moving as of next Monday to join a revamped dance music division, under the guidance of **Jeff Young** . . . **Arthur Baker and the Backbeat Disciples**, amongst the defunct label's dropped acts, are already talking to **RCA** . . . **Wendy K** takes over as head of club promotion at **Sleeping Bag Records** . . . **L.A. Mix**, incidentally, are preparing to record their second album and as before are talent scouting for singers and rappers to feature guest vocalists — those interested in auditioning should first call their manager, **Tommy O'Reilly**, on 071-372 1005 . . . **Antinonix** are again joined by **Wondress** for the April 30 released sinuous jiggly jiggling 'Take Your Time' (Capitol 12CL 33), in segued Club (107 1/4bpm) and Dub (108 1/2bpm) versions, not so far included in their album (although this apparently is being rectified), flipped by the **Bryce Lavah** rapped jerkily racing hip house 'Don't You Want More (Club Version)' (222bpm) . . . **DJ Mark The 45 King's** 'The 900 Number' was recently deleted to build up a surge of demand after already selling about 50,000 copies here (its popularity since late 1988 as a dance craze having been spread slowly by word of mouth), so that it should finally storm the top 40 (and then be killed stone dead!) when re-released on April 30 (Dance Trax RXZ 9 12) including, as previously revealed, some brand new **Chad Jackson** mixes, currently promoed (though not yet due commercially) with his funkily jimming and **James Brown** grunts punctuated **Numeric Breakdown**, **C.J. Breakdown** (108bpm) and 'For The Love Of Money' bassed amongst other changes **Different Style** (108 1/2bpm), plus the slowed down **Marva Whitney** 'Unwind

Yourself intro looping **Original Instrumental** (107 1/4bpm) . . . **CBS** have postponed commercial release of **The Chimes**' slinkily swaying 'Stronger Together' (94 1/2bpm), promoed on white label in **David Morales**' lushly drifting **Red Zone** and more immediately wailing **Unified Mixes**, as detailed last week by **Dave Dorrell**, rushing instead their version of **U2's** 'Still Haven't Found What I'm Looking For' within the next fortnight to coincide with its US release (although apparently we'll be getting some different mixes) . . . **Soft House Company** 'What You Need...', an import 'sleeper' since last November, is due here soon on a new **Phonogram** label, **Global Village** . . . **BCM Records** have finally got around to releasing **Wood Allen** 'Airport '89' here (BCM326X) . . . 'House Party', the US hit movie's rap and swingbeat soundtrack album featuring **Flavor Flav**, **LL Cool J & Marley Marl**, **Kid 'N Play**, **Today**, **Force MD's**, **Full Force Family** and more, fully reviewed on import w/e March 24, is now out here (Motown ZL72699) . . . **Public Enemy's** disappointing '911 Is A Joke' (103bpm) has been taking its time hitting The Club Chart but is flipped by the much better frenetically churning and jiggling 'Revolutionary Generation' (113 1/2bpm) . . . **Cherrelle** with **Alexander O'Neal** 'Saturday Love', a surprisingly brief flash in the pan once commercially released in **Olimax & DJ Shapps**' invigorating remix, is also now out in a much more mundane **Steve Anderson** remix (116bpm) that sticks closer to the original (Tabu 655800 8) . . . **Frankie Knuckles**' previously promo B-sided **Frankie's Favourite Garage Mix of Tongue 'N' Cheek** 'Tomorrow' is due now commercially flipped by **Frankie's Def Dub** plus 'Encore (Slammin' Mix)' (Syncopate 12SYX 34) . . . **Boney M** featuring **Liz Mitchell's** cryptically white labelled cover version of 'Stories' (Ariola 612 997) is flipped by not only what appears to be its **Radio Mix** (93 3/4bpm) but also the unrelated joltingly rolling instrumental 'Rumours' (101 1/4bpm) . . . 'A Vinyl Junkie' anonymously infos from

M.C. DUKE & D.J. LEADER 1 'The Final Conflict (Rap Version)' (116 1/4bpm) (Music Of Life NOTE 35 DJ)

Introed like a trailer to 'Omen III (The Final Conflict)', this Simon 'DJ Leader 1' Harris mixed and co-produced angry rap juggler is full of menace though lightened by some title line quotes from Peter Gabriel's 'Games Without Frontiers', with its Instrumental too and coupled also on promo by The Buggen Haggan Mix, Bonus Beats and Percapella, but flipped commercially by a scratching jittery 1990 Remix (119-119 1/4bpm) of 'I'm Riffin' and its 1990 Instrumental (119 3/4-119 1/2bpm). (JH)

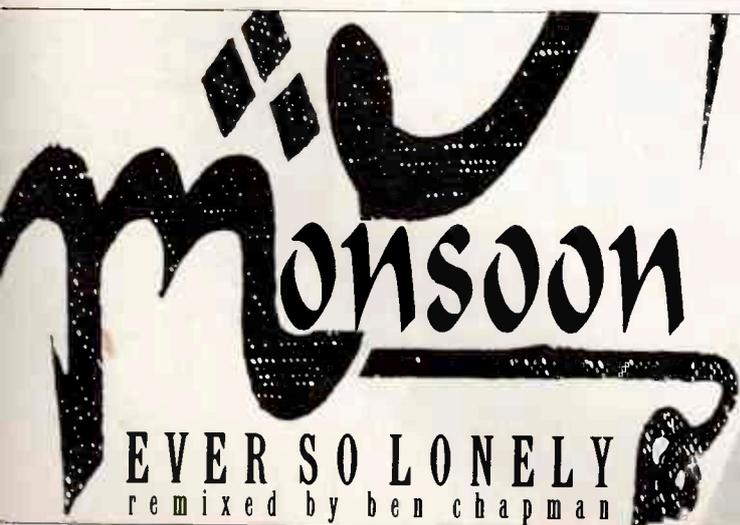
Marlow that the girl group track on the 'Take Sting Away On Acid EP' bootleg's B-side is 'Take Me Away' from the original Italian flip of **The Mix Master's** 'Grand Piano' (of which I only ever had a Spanish pressing, with a much altered **Raul Orellana** remix of 'Take Me Away') — thanks, AVJ! . . . **Rhythmic** are revealed as being **Leroy Crawford** and **Mark Gamble**, the guys from **Krush** — it seems they named the **0742 Records** label (on which their now **Network** scheduled 'Take Me Back' first appeared) after the telephone area code for Sheffield merely as that is where they happened to be at the time! . . . **Reachin' Records** have moved offices to Unit 302, Metrostore, Eastman Road, Acton, London W3 7QS (telephone 081-749 8619, fax 081-746 1209, the different exchange numbers being correct) . . . **Lisa Farrar** and **Rupert Garricks** will be handling respectively radio and club promotion under **Marie Birch** at **Impact Record Promotions** (071-602 8822) . . . **Middlesbrough's Blaises** has a **Murder Inc** Monday next week (April 23) with **DJ Naz**, **DJ Mad 'A'**, **Jason Bushby**, **DJ Liam**, **MC Fox**, plus raving keyboardist 'Scoots' live . . . **Paul Campbell** hosts house and hip hop Thursdays at **Warrington's Oliver's** pub . . . **Steve Aspey** is the new presenter of the Saturday 6-9pm 'Dance Trax' show on **Severn Sound 102.4FM/774AM** . . . **BBC** producer **Nick Ware** is currently working on a three part series for **Radio 1** about the history of discotheques and disco music in the UK, which should be well worth hearing when eventually it's aired . . . The Club Chart's entry threshold was the highest it's ever been last week, thanks to **DJs**' concentration in strength on a



narrower range of records (despite there being increasingly more dance product about) than in the past, the points needed to enter at 100 = last week being enough normally to hit the upper 70s, the result being for instance that **Larry Joseph & Science** kept the same number of points as the previous week yet fell from 61 to 83 while a massive 30 breakers had enough points normally to hit the 100 . . . **KICKIN'!**

HOT VINYL MOVEMENT 98 (featuring Carroll Thompson) 'Joy And Heartbreak'

(Circa Records YRTPRX 45)
Created by the Electra team of Rob Davis, Paul Oakenfold and Steve Osborne, this twinpack promoed (out separately next week) instantly massive **Carroll** cooed and naggingly familiar chimes accented sweetly swaying gorgeous — one hesitates to say, yet again, **Soul II Soul-ish** — drifter has **Oakenfold & Osborne's** tightly tapping **The Future Mix** (96bpm) and gently weaving **The Raid Mix** (93 1/2bpm) on one single, and on the other (with repetition of the latter) **Smith & Mighty's** resonant though less fluid **Mellow Mix** (94bpm) and perhaps more atmospheric doodling **Mellow Instrumental Mix** (93 3/4bpm). (JH)



available now on

7" 12" cd

DJ DIRECTORY



JUSTO & BONES 'All I Want Is To Get Away' (121 $\frac{3}{4}$ bpm) (CityBeat CBFT 5) Only on widely circulated) promo as a sampler plugging Tommy & Frankie's 'The Future Is Ours' album, this jittery scurrying Italo house meets Todd Terry-type wriggler has a catchy though eerily repeated title line chorus, flipped by (from just the CD version) the acidically churning 'This Will Be Mine' (121 $\frac{3}{4}$ bpm) and twittery 'Tequiro' (122 $\frac{3}{4}$ bpm), both in washing machine le. (JH)

TOUCH OF SOUL

'We've Got The Love' (118bpm) (Cooltempo COOLX 204) Vigorously cantering Italo house with 'Roots'-ish piano, an oddly lisping girl's occasional comments, and wailing "we got a love" chants sampled from the (fully credited) recent Lonnie Gordon remake of First Choice's 'Let No Man Put Asunder', or with separate self explanatory Piano and Xylophone instrumental versions. Just starting to warm up on import when it was rushed out here, this has fast become one of the big 'uns! (JH)

DON PABLO'S ANIMALS

'Venus (The Piano Mix)' (126 $\frac{1}{4}$ -125 $\frac{1}{2}$ bpm) (German ZYX Records ZYX 6281-12) From the same Italian BHF Team as 'Moments In Soul', this ultra commercial Chuck Berry 'My Ding-A-Ling' introed then dynamically pounding instrumental revamp of Shocking Blue's 20 years old classic (phasing the original guitar by the sound of it) uses the "wooh yeah" hip house beat and is so exciting it's sure to be huge once easier to find, flipped by the title muttering, throbbing and swirling 'Paranoia' (116bpm). (JH)

adventures of STEVIE V

'Dirty Cash (Money Talks) (Sold Out Mix)' (120 $\frac{1}{2}$ -120 $\frac{1}{4}$ bpm) Last autumn's hip house-ish 'sleeper' now belatedly remixed by David Morales with his own gently throbbing percussion driving the attractive girl sung main melody, the Stevenage rapper whose record it is hardly getting a look in now, and not at all on the flip's sparser more ambient Red Zone Mix (120 $\frac{1}{2}$ bpm) and totally instrumental Sax Mix (120 $\frac{3}{4}$ bpm). (JH)

VOLUME TEN

'Pride' (102bpm) (RCA PRIDE 1) Jolley Harris Jolley created terrific densely tugging reggae tinged Soul II Soul-ish girl wailed jogger, with sexy French muttering as it progresses through its appropriately named Dance Hall and even tighter More Than Special versions, out commercially in a fortnight. (JH)

K COLLECTIVE

'Never Stop' (97 $\frac{3}{4}$ bpm) (ritmo recordings 12 RIT2, via Total/BMG) Brand New Heavies drummer and bassist Jan Kincaid and Andrew Levy back the former's tenderly mournful moaning with one of those rumbling and rolling, jiggly jogging, groin grinding grooves that

traditionally always carry the swing in London's blacker clubs, flipped by a more percussively tapping Special Mix. (JH)

DOUBLE TROUBLE

'Talkback' (120bpm) (Desire WANTX 27) Janette Sewell grittily wails the now Rebel MC-less duo's jerkily pattering and jiggling urgent percussive jitterer, in just a Club Mix and smoother Low Frequency Response flipside version (though doubtless there will be a myriad of remixes to follow). (JH)

JAY WILLIAMS

'Sweat (Garage Mix)' (119 $\frac{1}{2}$ bpm) (Urban URBXR 50) Bass bumped jangly sparse remix by Bigshot Records' Nick Anthony Fiorucci, with a tighter jittery Progress Mix and stuttery Fiorucci Dub (both 119 $\frac{3}{4}$ bpm), now proving more popular than the original. (JH)

PLUS ONE

'It's Happenin'' (118bpm) (MCA Records MCAT 1405) Bumpily lurching and percolating sparse simple hip house bubbler from Huddersfield by brothers Sam and Dexter Roberts, plus one languidly chatting lead vocal by a guy called Sirron (which is how the act gets its name), with Instrumental and Dub (117 $\frac{3}{4}$ bpm) too, due fully next week but proving hard to hold until then. (JH)

DAVID GRANT

'Keep It Together (Extended Mix)' (106bpm) (4th + B'way 12 BRW 169) Mike Stevens & Livingston Brown produced pleasant jiggly rolling soul swayer

ADEVA 'Treat Me Right (The JZJ Mix)' (120bpm) (Cooltempo COOLXP 200)

Now also remixed here, her gritty staccato wailer has been stripped right down by this sparse jerky thumping Jazzy M & Julian Jonah revamp, coupled with a probably better more lushly pulsing The Big Jam Mix. promoted like the preceding two Smack Productions mixes ahead of commercial release (when both, apparently still separate, singles will also include the previously unreleased 'Love Is Special'). (JH)



MANGO STREET PRESENTS
DIRECT FROM JAMAICA

OOH BOY

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54 + 46

AVAILABLE IN BOTH SEVEN AND 12-INCH FORMATS (MANGO STREET MNGS/12MNS 739)

MANGO STREET



featuring some of Mike's jazzy sax, with mix interference by Simon Law also in the similar Single Mix (106bpm) but not the more drily jolting Rare Groove Mix (105¾bpm), coupled also with last year's Blacksmith remixed more slinkily jogging 'Life (Brixton Bass Mix)' (98bpm). (JH)

CRITICAL RHYTHM (Featuring Angelique)

'Fall Into A Trance (Brooklyn Funk Essential Mix)' (122bpm)

(US Nugroove NG 044)

Victor Simonelli & Lenny Dee created, with help from Peter Daou and Tommy Musto, girl and guy muttered jiggly swimming trotter, with a virtually rhythmless Alternative Ambient Mix (61bpm), coupled by the Jango Thriller & Vandal featuring breathily sinuous slow reggae tinged 'It Could Not Happen (Essential Trance Hall Mix)' (85bpm) with

its Version, plus the emptily pulsing Indian flavoured 'Eastern Breeze (Authentic Mix)' (119¼/59½bpm), all a bit specialist. (JH)

D MOB featuring Cathy Dennis 'That's The Way Of The World (The Final D-Mix)' (118¾bpm)

(frr FXR 132)

Smoothly thrumming and chugging spaced out David Morales remix creating a pleasant mood before eventually reaching the attractive song, flipped by his similar even more mellow resonant Dub-Me Mix instrumental. (JH)

MAUREEN WALSH

'Don't Hold Back' (122½bpm)

(Urban URBX 49)

Promoted as a twinpack (with just one mix per side), this Krush produced, Bruce Forest & Robin Hancock mixed throbblingly pounding galloper by the Maureen who made Bomb The Bass's 'Say A Little Prayer'

is cut in half for commercial release, in its Club Vocal and totally instrumental Space Mix. (JH)

LOOSE BRUCE

'Feelin' Moody' (121bpm)

(Tam Tam Records TTT 025)

Movie acting New Yorker making his rapping vinyl debut with a staccato jerky sparse hip house lurcher, in sampled snippets woven Loose Mix (a bit of a misnomer!), Radio Mix, Feelin' Dubby and Rapless versions. (JH)

2-MAD

'Don't Hold Back The Feeling'

(124¾bpm)

(Big Life BLR 18T)

Chase and A.Z. with rapper Voidskee's debut single is a tongue twistingly fast talking frantically jittering and surging tight bassy throbber, in

Don't Hold Back The Bass Mix, more acidic Piano Mix and twittery instrumental Acidic Dub versions. (JH)

BETTY BOO

'Doin' The Do'

(Rhythm King LEFT 39TP)

Promoted ahead of April 30 release, this abrasively rapped R. Dean Taylor sampling bright sk'ip house jumper is in King John mixed cheerfully thudding Betty Side (120½bpm) and Beatmasters mixed jiggly shuffling Boo Side (118½bpm) versions. (JH)

TWENTY 4 SEVEN

'I Can't Stand It! (Hip House Remix)' (122½bpm)

(BCM Records BCM 395x)

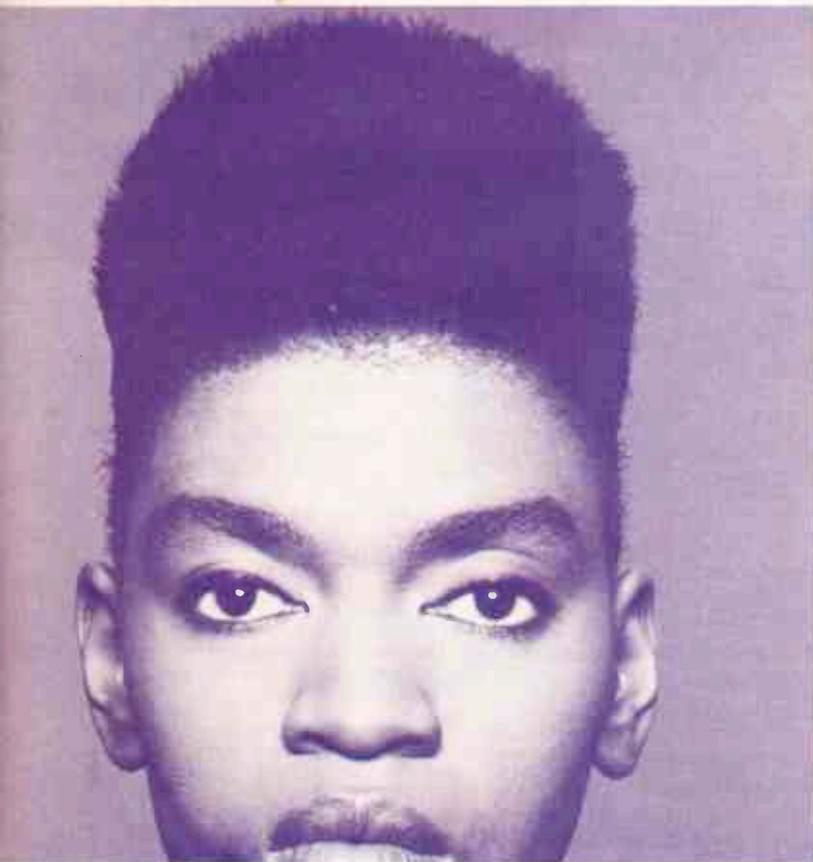
'Roots'-ishly jangled routine though bright Dutch pop-hip house jumper with corny rapping by Tony Harrison a.k.a. Capt. Hollywood and chanting support by Nancy (Long Instrumental flip), soon to be the basis for DJ David's debut release. (JH)

PROFESSOR GRIFF AND THE LAST ASIATIC DISCIPLES

'Pawns In The Game' (108¾bpm)

(Luke Skyywalker GR 131, via Greyhound Records)

The controversial Public Enemy reasonably stating his standpoint to rolling JB samples and scratches (Instrumental too), coupled at greater length by his new militant colleagues' equally good 'Last Asiatic Disciples' (108¼bpm), and his own cryptically titled jerkily tugging angry 'Love Thy Enemy' (107¾bpm), here with backwards tape edits protecting us from the more inflammatory words. (JH)



A Way of Life

Eternal records presents; Trippin' on your love, The Sunburst Remixes

YZ 464 TX

CHARTFILE

BY ALAN JONES

●The best-selling singles of 1990, as we went into the Easter break: **1** NOTHING COMPARES 2 U — **Sinéad O'Connor**, **2** DUB BE GOOD TO ME — **Beats International** featuring **Lindy Layton**, **3** GET UP (BEFORE THE NIGHT IS OVER) — **Technotronic**, **4** HOW AM I SUPPOSED TO LIVE WITHOUT YOU — **Michael Bolton**, **5** TEARS ON MY PILLOW — **Kylie Minogue**, **6** THE POWER — **Snap**, **7** LOVE SHACK — **The B-52's**, **8** GOT TO HAVE YOUR LOVE — **Mantronix**, **9** I DON'T KNOW ANYBODY ELSE — **Black Box**, **10** HANGIN' TOUGH — **New Kids On The Block**.

As far as albums are concerned, it will come as no surprise to anyone to learn that **Phil Collins'** '... But Seriously' leads the way. So far this year it has sold over 650,000 copies, more than twice as many as any other album, to bring its cumulative sales to nearly 1,900,000 copies. It thus becomes Phil's biggest selling album to date, edging ahead of 'No Jacket Required'. The Top 10 are as follows: **1** ... BUT SERIOUSLY — **Phil Collins**, **2** PURE SOFT METAL — **Various**, **3** ROAD TO HELL — **Chris Rea**, **4** AFFECTION — **Lisa Stansfield**, **5** FOREIGN AFFAIR — **Tina Turner**, **6** NOW DANCE 90 — **Various**, **7** JOURNEYMAN — **Eric Clapton**, **8** VIVALDI FOUR SEASONS — **Nigel Kennedy/ECO**, **9** HANGIN' TOUGH — **New Kids On The Block**, **10** PUMP UP THE JAM — **Technotronic**.

'... But Seriously' is the best-selling album of the year to date in every Western European country, a staggering achievement. Phil's triumph is particularly sweet in Germany, where he also has the year's best-selling single with

'Another Day In Paradise' leading the way from **Lisa Stansfield's** 'All Around The World' and **Milli Vanilli's** 'Girl I'm Gonna Miss You', with **Kaoma's** 'Lambada' and **Billy Joel's** 'We Didn't Start The Fire' filling the next two places.

●Radio Caroline was Britain's first pirate radio station. It was officially launched on Easter Sunday, 1964.

Twenty six years later it is with us still, the sole survivor amongst more than a dozen offshore pirates — some based on ships, others on wartime forts — that have beamed programmes to Britain from the high seas. It is, sadly, a mere shadow of its former self, with an audience that must be only a fraction of its audited daily listenership of 6,270,000 in 1965. In those



●THE SUPREMES

days mail and food arrived almost daily, and disc jockeys rarely spent more than two or three weeks on board at a stretch. Recently, however, DJ **Neil Gates** spent 22 weeks on board and was only relieved when he complained on air of food shortages and lack of new records.

The reality of broadcasting from a storm-tossed ocean is in contrast to the romantic image of the pirates which captured the public's imagination back in the Sixties, a time of innocence and innovation when the eccentric **Kenny Everett** and

PIRATE CHARTS RADIO CAROLINE — 15 December 1966

- 1 YOU KEEP ME HANGIN' ON
- 2 MORNINGTOWN RIDE
- 3 GREEN GREEN GRASS OF HOME
- 4 MY MIND'S EYE
- 5 WHAT WOULD I BE
- 6 DEAD END STREET
- 7 WALK WITH FAITH IN YOUR HEART
- 8 WHAT BECOMES OF THE BROKEN HEARTED
- 9 FRIDAY ON MY MIND
- 10 WON'T BE MANY COMING HOME
- 11 IF EVERY DAY WAS LIKE CHRISTMAS
- 12 SUNSHINE SUPERMAN
- 13 GOOD VIBRATIONS
- 14 PAMELA PAMELA
- 15 JUST ONE SMILE
- 16 SAVE ME
- 17 THINK SOMETIMES ABOUT ME
- 18 GIMME SOME LOVING
- 19 SEMI-DETACHED SUBURBAN MR JAMES
- 20 I'M READY FOR LOVE

- Supremes
Seekers
Tom Jones
Small Faces
Val Doonican
Kirsty MacColl
Bachelors
Jimmy Rufus
Easybeats
Roy Orbison
Elvis Presley
Donovan
Beach Boys
Wayne Fontana
Gene Pitney
Dave Dee, Dozy, Beaky, Mick & T-Three
Sandie Shaw
Spencer Davis Group
Manfred Mann
Martha & The Vandellas

John Peel offered listeners a vital alternative to the staid and rather stilted BBC speak of **David Jacobs**, **Pete Murray** et al.

The pirates employed disc jockeys with personality, but they were also about music,

mystical example of late Sixties pop — and won very heavy support from all the pirates, but failed to chart — except, that is, on Radio Caroline's Top 40, where it climbed to number seven.

'Remember The Pirates' also includes many records that did become legitimate hits, like 'I Can't Let Go' by **The Hollies**, 'Excerpt From A Teenage Opera' by **Keith West**, 'It's My Life' by **The Animals** and 'Got To Get You Into The Life' by **Cliff Bennett And The Rebel Rousers**. As a further bonus, the gap between each song on the album is punctuated by a pirate radio jingle.

Add **Brian Hogg's** informal sleeve notes and you have a splendid package, and one which you can win for the price of a stamp. Simply by correctly answering the following questions:

- 1 Who was the founder of Radio Caroline?
- 2 Tony Blackburn broadcast from Radio Caroline and which other pirate?
- 3 Name the US-owned pirate that was launched in 1984 with the boast that "You never more than a minute from music".

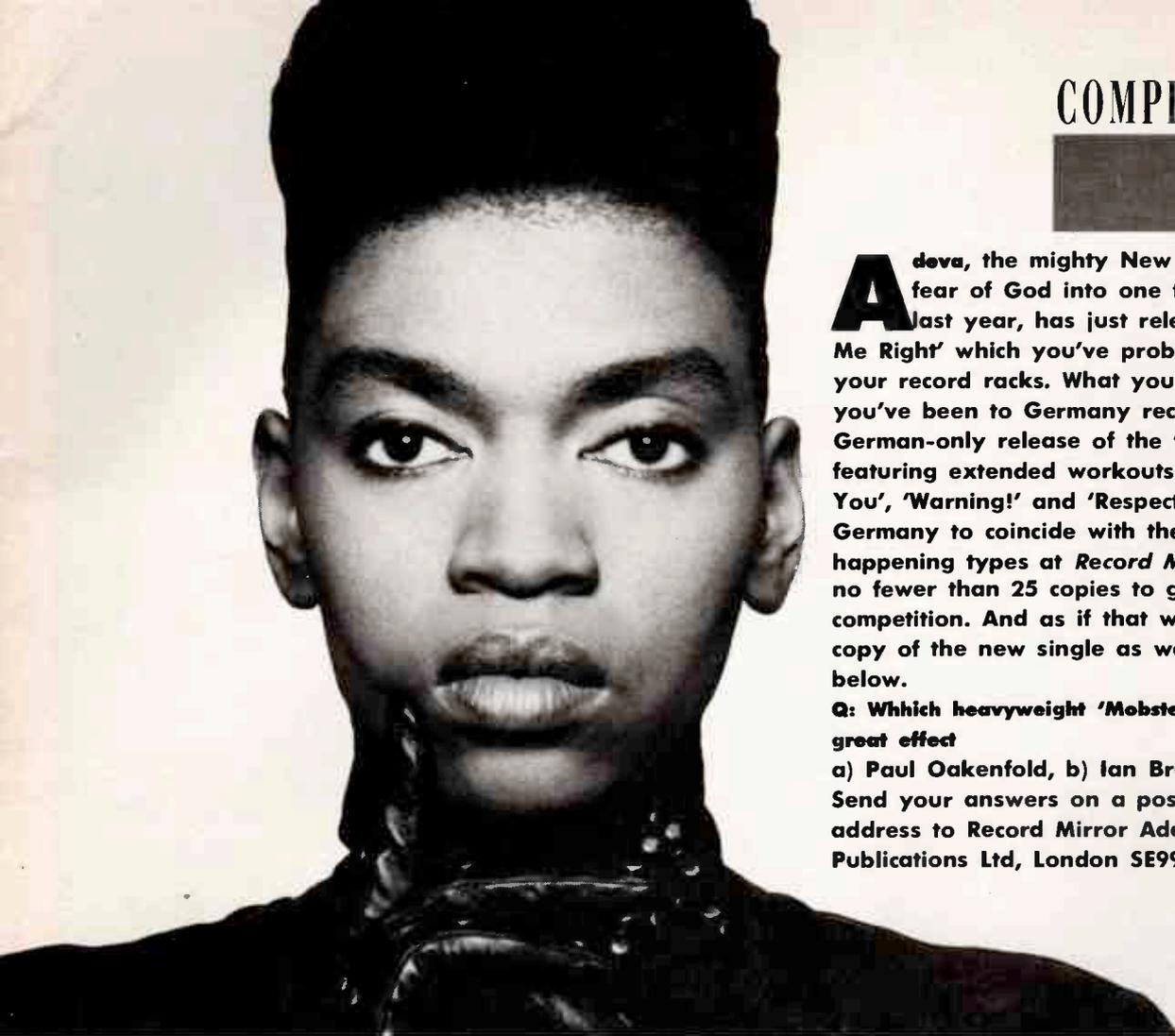
Answers on a postcard or the back of a sealed envelope to: Chartfile's Pirate Post, Record Mirror, Punch Publications, Ludgate House, 254 Blackfriars Road, London EC4A 3DF. There are three copies of the album up for grabs in each format (LP, cassette and CD), so please state your preference.

exposé tell me why

us top 10 smash hit single
out now on 7, 12 & cd single
remixed by dakeyne of dmc

RECORDS UK LTD

ARISTA



COMPETITION

Adeva, the mighty New York songstress who put the fear of God into one trembling *Record Mirror* writer last year, has just released her brilliant single 'Treat Me Right' which you've probably already got nestling in your record racks. What you won't have though, unless you've been to Germany recently, is a rather exclusive German-only release of the 'Adeva! The 12-Inch Mixes' featuring extended workouts of such classics as 'I Thank You', 'Warning!' and 'Respect'. The LP has been released in Germany to coincide with the lady's spring tour, but we happening types at *Record Mirror* have managed to implore no fewer than 25 copies to give away in a great free competition. And as if that wasn't enough, we'll bung in a copy of the new single as well. Just answer the question below.

Q: Which heavyweight 'Mobster' remixed Adeva's 'Respect' to great effect

a) Paul Oakenfold, b) Ian Broudie, c) Danny D?

Send your answers on a postcard with your name and address to Record Mirror Adeva Competition, Punch Publications Ltd, London SE99 7YJ to arrive by April 30.

Treat me right

Lance Ellington

The debut single
Mixed by David Morales
Seven inch, twelve inch
and compact disc.



TW LW

1	1	GHETTO HEAVEN (THE JAZZIE B MIX) The Family Stand	Atlantic 12in
2	6	TRIPPIN' ON YOUR LOVE (MIXES)/DISTANT THUNDER A Way Of Life	Eternal 12in
3	2	WHAT "U" WAITIN' "4"? (JUNGLE FEVER MIX) Jungle Brothers	Eternal 12in
4	4	THE POWER (REMAKE) Snap	Arista 12in
5	3	DON'T MISS THE PARTYLINE (SHEA STADIUM MIX) Bizz Nizz	Cooltempo 12in
6	13	JOY AND HEARTBREAK (MIXES) Movement '98 (featuring Carroll Thompson)	Circa Records 12in twinpack promo
7	5	CHIME/DEEPER Orbital	Oh'Zone Records/ffrr 12in
8	92	A DREAMS A DREAM (A NIGHT AT THE OPERA MIX/CLUB DUB)/COURTNEY BLOWS	10 Records 12in mailing list promo
9	9	WEIGHT FOR THE BASS (MIXES)/MUSICAL MELODY Unique 3	10 Records 12in
10	7	KILLER/BASSLINE CHANGED MY LIFE Adamski	MCA Records 12in
11	—	DO YOU DREAM (MIXES) (120)/COME ON BACK (88 1/4) Carlton	Three Stripe Records/ffrr 12in
12	21	THE POWER (TRANSFORMER/GENERATOR MIXES) Snap	Arista 12in
13	14	THE PLANET DANCE (MOVE YA BODY/YOU HAVE TO UNDERSTAND (MIXES))	Liquid Oxygen US Pyramix Productions 12in/Champion promo
14	35	DIRTY CASH (MONEY TALKS) (SOLD OUT MIX) adventures of Stevie V	Mercury 12in
15	19	TOMORROW (WAREHOUSE MIX) Tongue 'N' Cheek	Syncope 12in
16	25	MAMMA GAVE BIRTH TO THE SOUL CHILDREN (THE INFANT/SECONDARY MIXES)	Queen Latifah + De La Soul Gee Street 12in
17	8	GO ON GIRL/LIVE ON STAGE (THE HIP HOP MIXES) Roxanne Shanté	Breakout 12in
18	58	UNTIL YOU COME BACK TO ME (THAT'S WHAT I'M GONNA DO) (BRIXTON BASS MIX)	Miki Howard Atlantic 12in promo
19	16	RHYTHM OF LIFE (VERSIONS) Oleta Adams	fontana 12in
20	20	BETTER WORLD (PEACE/UNITY MIXES) Rebel MC	Desire 12in
21	28	SNAPPINESS/(HAPPENING/IMPULSE MIXES) (106) BBG	Urban/Hoax Recordings 12in
22	37	WHAT AM I GONNA DO (ABOUT YOUR LOVE)? (SILK ON STEEL MIX) Tafuri	Sleeping Bag Records 12in white label
23	65	TAKE ME BACK (MIXES) Rhythmic	0742 Records 12in
24	11	WE'VE GOT THE LOVE (MIXES) Touch Of Soul	Cooltempo 12in
25	85	TALKBACK (CLUB MIX/LOW FREQUENCY RESPONSE) Double Trouble	Desire 12in
26	—	LO TO GET IN/LO (TO GET IN) THE RAVE/RADIO MIX (124 1/2)/RAP'S MY OCCUPATION (121) Shut Up And Dance	Shut Up And Dance 12in
27	100=	FALL INTO A TRANCE (BROOKLYN FUNK ESSENTIAL MIX)/IT COULDN'T HAPPEN (ESSENTIAL TRANCE HALL MIX) Critical Rhythm	US Nugroove 12in
28	60	PRIDE (DANCE HALL/MORE THAN SPECIAL) Volume Ten	RCA 12in pre-release
29	18	DEVOTION (DANGEROUS MIX PART ONE) Kicking Back with Taxman	10 Records 12in
30	40	FEEL THE MELODY/STRINGS (BREAK IT DOWN)/ORGASM Da Posse & Underground Crew	RePublic Records 12in
31	10	NATURAL THING (ELEVATION/SUNSET) Innocence	Cooltempo 12in
32	50	EXPRESSION (UPSO/BRIXTON BASS MIXES) Salt-n-Pepa	ffrr 12in
33	39	AFRIKA (LOVE & LAUGHTER/KING MIXES) History featuring Q-Tree	SBK One 12in
34	38	HEARTBEAT (CLIVILLES & COLE CLUB MIX)/FREE YOUR BODY (IT'S TIME TO GET HIP HOUSE) Seduction	Breakout 12in
35	47	ENJOY (GOLDEN LAY ORIGINAL/PAUL OAKENFOLD'S FUTURE MIX) Solid Gold Easy Amex featuring Red Box	east west records 12in promo
36	41	VISIONS (MIXES) Robert Owens	US 4th + B'way 12in/UK promo
37	12	ALL NIGHT LONG (CLUB MIX) Jay MonDi And The Livin' Bass	10 Records 12in
38	36	2 MUCH (MIXES) Paradise 10 featuring Less Stress	W.A.U Recordings 12in
39	45	THAT'S THE WAY OF THE WORLD (ESSENTIAL BEAT MIX) D Mob featuring Cathy Dennis	ffrr 12in
40	29	ALL I WANT IS TO GET AWAY/THIS WILL BE MINE/TEQUIRO Musto & Bones	CityBeat 12in promo
41	23	TECHNO TRANCE (PARADISE IS NOW)/YAAAAAHHHHH (FREESTYLE CLUB MIX) D-Shake	Dutch Go Bang! Records 12in
42	—	THE 900 NUMBER (CHAD JACKSON REMIXES/ORIGINAL INSTRUMENTAL) DJ Mark	Dance Trax 12in white label
43	17	STEP ON (OAKENFOLD & OSBORNE MIXES) Happy Mondays	Factory 12in
44	69	NEVER STOP/(SPECIAL MIX) K Collective	ritmo recordings 12in
45	—	VENUS (THE PIANO MIX) (126 1/4-125 1/2)/PARANOIA (116) Don Pablo's Animals	German ZYX Records 12in
46	98	WHY YOU GET FUNKY ON ME Today	US Motown 12in/UK promo
47	33	UNITY RAP/IT'S ALL RIGHT NOW Solid Posse	Sleeping Bag Records 12in
48	49	DON'T HOLD BACK (CLUB VOCAL/SPACE MIX) Maureen Walsh	Urban 12in
49	64	I COME OFF (SOUTHERN COMFORT MIX) Young MC	US Delicious Vinyl 12in
50	54	IT'S HAPPENIN' (118)/(INSTRUMENTAL/DUB) (117 3/4) Plus One	MCA Records 12in pre-release
51	—	AND I LOVED YOU (THE CLASSIC CLUB/RADIO MIXES) (118 3/4)/(DUB MIX) (118 1/2)/(AND I DREAMED YOU) (119 1/4) Satoshi Tomiie featuring Arnold Jarvis	ffrr 12in pre-release
52	46	CAN'T STOP LOVING YOU (MIXES) Richard Rogers	US SAM 12in
53	27	ALL NIGHT LONG (REMIX) Jay MonDi And The Livin' Bass	10 Records 12in
54	34	DEVOTION (thE-MOTIVE MIX) Kicking Back with Taxman	10 Records 12in
55	—	DO WHAT YOU WANT (UK REMIX) (119 1/2-119 3/4)/(US REMIX) (120 1/2)/TAKE ME AWAY (VOL I REMIX) (123 1/4) 2 In A Room	Big Life/Cutting Records 12in pre-release
56	22	THE POWER (ORIGINAL) Snap	German Logic Records 12in
57	89	HIPPY CHICK (MIXES) Soho	Sand M Records 12in

CHARTS

THE RECORD MIRROR CLUB CHART

58	—	PLEASE (PAUL OAKENFOLD FUTURE MIX/DUB) (98 1/2) Pleasure*	An'Xious Records 12in white label
59	—	WAY OUT WEST (121)/FROM WITHIN THE MIND OF MY 909 (122 1/4) Man With No Name	Spiral Cut 12in
60	57	INDULGE (MIXES)/TO BE OR NOT TO BE (MIXES) Neal Howard	Network 12in
61	61	HOLD ON (EXTENDED VERSION) En Vogue	US Atlantic 12in
62	15	STRAWBERRY FIELDS FOREVER Candy Flip	Debut 12in
63	32	THE POWER Power Jam featuring Chill Rob G	US Wild Pitch Records 12in
64	48	ESCAPADE (HIPPIAPOLIS/ONE NATION UNDER A RHYTHM MIXES) Janet Jackson	Breakout 12in
65	—	WHO'S LAW?/(SPEEDBALL MIX) (122 1/2) Guru Josh	de/Construction Records 12in promo
66	re	WE'RE ALL IN THIS TOGETHER (MIXES) David Peaston	Geffen Records 12in
67	78	ANOTHER DAY IN PARADISE (THE ONLY VERSION) J.L. Line	jaba 12in
68	90	TREAT ME RIGHT (THE BIG JAM/JZ MIXES) Adeva	Cooltempo 12in pre-release
69	—	NOT FORGOTTEN/(FATEH'S ON THE CASE/DUB) (120) Leftfield	Outer Rhythm 12in
70	73	DATE WITH THE RAIN (MIXES) Jamie Principle	US Atlantic 12in
71	75	THE FINAL CONFLICT MC Duke & DJ Leader I	Music Of Life 12in
72	52	BROOKLYN-QUEENS (1ST BASE 12" MIX) 3rd Bass	Def Jam recordings 12in
73	72	IN THE REALM OF THE SENSES (MIXES) Bass-O-Matic	Guerilla Records 12in
74	31	LADIES (LET'S GO) (DEXMANIAX REMIX/RAVE MIX) T.D.P.	Reachin' Records 12in
75	67	MUSIQUE C'EST L'ARME DU FUTUR (MIXES) Jolly Roger	Desire 12in
76	88	REASONS TO BE DISMAL? (VERSIONS) Foremost Poets	US Nugroove 12in/SBK One promo
77	—	KILLER (REMIX) (120)/THE N-R-G SYMPHONY IN F MINOR (119 3/4)/BASSLINE CHANGED MY LIFE (120) Adamski	MCA Records 12in
78	77	AIN'T NO MOUNTAIN HIGH ENOUGH (SOUL II CLUB MIX) Key III featuring Belinda Key	GTI Records 12in white label
79	68	TESTFOUR Sweet Exorcist	W.A.R.P./Outer Rhythm 12in
80	84	DO IT, BELIEVE IT (MIXES) Joey Negro	US Nugroove 12in
81	42	DON'T DEAL WITH US (VERSIONS) T. Company	east west 12in
82	26	MOTHERLAND -A-FRI-CA (ANOTHER MOTHER/CRY FREEDOM MIXES) Tribal House	Cooltempo 12in
83	43	PRO-GEN (LAND OF OZ MIX) /LIGHTSPAN The Shamen	Tanzklang 12in
84	97	FEELIN' MOODY (MIXES) Loose Bruce	Tam Tam Records 12in
85	87	THAT'S THE WAY OF THE WORLD (THE FINAL D-MIX/DUB-ME MIX) D Mob	ffrr 12in
86	re	BORN 2 B HOUEZ (MIXES) Mike Dunn	Desire 12in
87	95	ONE STEP AT A TIME Dee' Moe	Mercury 12in promo
88	94	STRONGER TOGETHER (RED ZONE/UNIFIED MIXES) The Chimes	CBS 12in promo
89	70	GLAD YOU'RE IN MY LIFE/WHERE'S YOUR HEAD (12" MIXES) Shabazz	RCA 12in
90	—	I NEED SOMETHING MELLOW (INSTRUMENTAL) (104 1/4)/MOVE YOUR BODY (INSTRUMENTAL) (117 1/4)/BACK AT IT AGAIN (99 1/4) Domination	US Rhyme Syndicate Records 12in promo
91	96	DISCOVER ME (12") Alisha Warren	RCA 12in
92	55	THIS BEAT IS TECHNO TRONIC ("MY FAVOURITE CLUB" MIX) Technotronic featuring MC Eric	Swanyard Records Ltd 12in
93	99	DON'T HOLD BACK THE FEELING (MIXES) 2-Mad	Big Life 12in promo
94	100=	DON'T PLAY ME RAW (MIXES) Ecstasy	US Sleeping Bag Records 12in
95	—	JAMAICAN FUNK (HIP HOP SIDE) (101 3/4)/(INSTRUMENTAL) (101 1/2)/(DANCE HALL SIDE) (101 1/4)/(RAGGA) (101) M.C. Bug	US Popular Records 12in
96	—	HIGHER (CLUB MIX) (128 1/2-127 1/2)/(KNIGHT WRITERS INSTRUMENTAL MIX) (128 1/2-128)/(DUB MIX) (128-126 1/2)/(VOCAL SAMPLE MIX) (127-125 3/4) Transient featuring Sherman Benton	US Sonic Sound 12in
97	86	DON'T STOP (YOUR LOVE) Pandella	US New Jersey Sounds 12in/AK promo
98	100=	DOIN' THE DO (BETTY/BOO SIDE MIXES) Betty Boo	Rhythm King 12in pre-release
99	56	TELL ME WHO (WHO'S BEEN SLEEPING IN MY BED) (MIXES) Janice Christie	Movement Soul 12in
100=	—	LOVETHING (108 1/4)/(B-SIDE MIX) (108 3/4) The Pasadenas	CBS 12in promo
100=	re	PAWNS IN THE GAME (108 3/4)/LAST ASIATIC DISCIPLES (108 1/4)/LOVE THY ENEMY (107 3/4) Professor Griff and the Last Asiatic Disciples	Luke Skywalker 12in

The Club Chart is compiled from black music orientated venues by James Hamilton and Alan Jones.

DOUBLE

TALK BACK



NEW SINGLE

CHARTS

US SINGLES, US LPs, BLACK SINGLES, INDIE SINGLES, INDIE LPs, MUSIC VIDEO

APRIL 15 - APRIL 21 1990

US SINGLES

TW LW

1	4	NOTHING COMPARES 2 U	Sinead O'Connor
2	2	DON'T WANNA FALL IN LOVE	Jane Child
3	3	ALL AROUND THE WORLD	Lisa Stansfield
4	6	I WANNA BE RICH	Calloway
5	1	I'LL BE YOUR EVERYTHING	Tommy Page
6	7	HERE AND NOW	Luther Vandross
7	12	HOW CAN WE BE LOVERS	Michael Bolton
8	9	FOREVER	Kiss
9	14	WITHOUT YOU	Mötley Crüe
10	13	WHOLE WIDE WORLD	A'me Lorain
11	15	WHIP APPEAL	Babyface
12	5	LOVE WILL LEAD YOU BACK	Taylor Dayne
13	17	WHAT IT TAKES	Aerosmith
14	10	BLACK VELVET	Alannah Myles
15	16	HEARTBEAT	Seduction
16	8	GET UP! (BEFORE THE NIGHT IS OVER)	Technotronic
17	11	I WISH IT WOULD RAIN DOWN	Phil Collins
18	26	ALL I WANNA DO IS MAKE LOVE TO YOU	Heart
19	19	SENDING ALL MY LOVE	Linear
20	25	HOLD ON	Wilson Phillips
21	21	LOVE CHILD	Sweet Sensation
22	22	THE HEART OF THE MATTER	Don Henley
23	27	ROOM AT THE TOP	Adam Ant
24	30	ALRIGHT	Janet Jackson
25	28	THIS OLD HEART OF MINE	Rod Stewart with Ronald Isley
26	24	IF U WERE MINE	The U-Krew
27	20	HEART OF STONE	Cher
28	39	VOGUE	Madonna
29	38	POISON	Bell Biv DeVoe
30	33	THE HUMPTY DANCE	Digital Underground
31	37	YOUR BABY NEVER LOOKED GOOD IN...	Exposé
32	31	THE SECRET GARDEN	Quincy Jones
33	18	ALL MY LIFE	Linda Ronstadt
34	49	IT MUST HAVE BEEN LOVE	Roxette
35	23	ESCAPADE	Janet Jackson
36	47	EXPRESSION	Salt-N-Pepa
37	32	NO MORE LIES	Michel'le
38	36	JUST A FRIEND	Biz Markie
39	48	A LITTLE LOVE	Corey Hart
40	52	HOUSE OF PAIN	Faster Pussycat
41	58	SAVE ME	Fleetwood Mac
42	51	TIME AFTER TIME	Timmy T
43	43	MAKE IT LIKE IT WAS	Regina Belle
44	64	READY OR NOT	After 7
45	60	I'LL SEE YOU IN MY DREAMS	Giant
46	56	HURTING KIND	Robert Plant
47	84	OOH LA LA	Perfect Gentleman
48	65	GETTING AWAY WITH IT	Electronic
49	29	KEEP IT TOGETHER	Madonna
50	42	OPPOSITES ATTRACT	Paula Abdul & The Wild Pair
51	74	BABY IT'S TONIGHT	Judy Cole
52	63	CRUISING FOR BRUISING	Basia
53	35	ROAM	The B-52's
54	66	OYE MI CANTO	Gloria Estefan
55	59	THE WAY IT IS	Tesla
56	41	DANGEROUS	Roxette
57	34	WILD WOMAN	Natalie Cole
58	68	ALL THAT GLITTERS ISN'T GOLD	The Cover Girls
59	77	ALWAYS AND FOREVER	Whistle
60	67	CUTS YOU UP	Peter Murphy

BULLETS

67	71	MOONLIGHT ON WATER	Laura Branigan
68	80	HEAVEN IS A 4 LETTER WORD	Bad English
70	83	HOW 'BOUT US	Grayson Hugh & Betty Wright
72	94	GET A LIFE	Soul II Soul
73	96	ENJOY THE SILENCE	Depeche Mode
74	98	NICETY	Michel'le
79	89	THE BALLAD OF JAYNE	LA Guns
83	92	SPIN THAT WHEEL	Hi Tek 3
84	—	DEADBEAT CLUB	The B-52's
85	—	COMING OF AGE	Damn Yankees
86	95	DUB BE GOOD TO ME	Beats International
89	—	TURTLE POWER	Partners In Kryme
92	—	DRAG MY BAD NAME DOWN	The 4 Of Us
94	—	PICTURES OF YOU	The Cure

Chrysalis
Warner Brothers
Arista
Solar
Sire
Epic
Columbia
Mercury
Elektra
RCA
Solar
Arista
Geffen
Atlantic
Vendetta
SBK
Atlantic
Capitol
Atlantic
SBK
Atco
Geffen
MCA
A&M
Warner Brothers
Enigma
Geffen
Sire
MCA
Tommy Boy
Arista
Qwest
Elektra
EMI
A&M
Next Plateau
Ruthless
Cold Chillin'
Elektra
Warner Brothers
Jam City
Columbia
Virgin
A&M
Es Paranza
Columbia
Warner Brothers
Sire
Virgin
Reprise
Epic
Reprise
Epic
Geffen
EMI
EMI
Capitol
Select
Beggars Banquet
Atlantic
Epic
RCA
Virgin
Sire
Atco
Vertigo
SBK
Reprise
Warner Brothers
Elektra
SBK
Columbia
Elektra

U S A L B U M S

TW LW

1	1	NICK OF TIME	Bonnie Raitt
2	6	DO NOT WANT WHAT I HAVEN'T GOT	Sinead O'Connor
3	4	JANET JACKSON'S RHYTHM NATION 1814	Janet Jackson
4	2	FOREVER YOUR GIRL	Paula Abdul
5	3	SOUL PROVIDER	Michael Bolton
6	5	ALANNAH MYLES	Alannah Myles
7	10	PLEASE HAMMER DON'T HURT 'EM	M.C Hammer
8	8	PUMP	Aerosmith
9	7	... BUT SERIOUSLY	Phil Collins
10	14	VIOLATOR	Depeche Mode
11	11	PUMP UP THE JAM	Technotronic
12	16	AFFECTION	Lisa Stansfield
13	9	COSMIC THING	The B-52's
14	17	MANIC NIRVANA	Robert Plant
15	12	CRY LIKE A RAINSTORM HOWL LIKE THE WIND	Linda Ronstadt
16	13	BACK ON THE BLOCK	Quincy Jones
17	18	TENDER LOVER	Babyface
18	15	GIRL YOU KNOW IT'S TRUE	Milli Vanilli
19	19	THE END OF THE INNOCENCE	Don Henley
20	20	BLUE SKY MINING	Midnight Oil
21	21	DR FEELGOOD	Mötley Crüe
22	30	POISON	Bell Biv DeVoe
23	24	LONDON WARSAW NEW YORK	Basia
24	23	STORM FRONT	Billy Joel
25	27	JOURNEYMAN	Eric Clapton
26	33	DOWNTOWN TRAIN/SELECTIONS	Rod Stewart
27	22	FULL MOON FEVER	Tom Petty
28	25	LIVE	Kenny G
29	26	CUTS BOTH WAYS	Gloria Estefan
30	36	STICK TO IT YA	Slaughter
31	29	HANGIN' TOUGH	New Kids On The Block
32	—	PRETTY WOMAN	Original Soundtrack
33	28	CAN'T FIGHT FATE	Taylor Dayne
34	31	STONE COLD RHYMIN'	Young MC
35	34	MARCH	Michael Penn
36	—	SEX PACKETS	Digital Underground
37	32	LOOK SHARP!	Roxette
38	39	MICHEL'LE	Michel'le
39	35	THE BEST OF LUTHER	Luther Vandross
40	37	BEACHES	Soundtrack
41	45	PAINTINGS IN MY MIND	Tommy Page
42	—	BRIGADE	Heart
43	—	BLACK'S MAGIC	Salt-N-Pepa
44	47	DEEP	Peter Murphy
45	46	HEART OF STONE	Cher
46	38	SKID ROW	Skid Row
47	50	THE CAUTION HORSES	Cowboy Junkies
48	40	REPEAT OFFENDER	Richard Marx
49	—	CHANGES	Bowie
50	48	WORLD BEAT	Kaoma

17 up 29 down 6 N.M. 5 N.E.

U S BLACK SINGLES

TW LW

1	3	READY OR NOT	After 7
2	1	SPREAD MY WINGS	Troop
3	7	POISON	Bell Biv DeVoe
4	4	EVERYTHING YOU TOUCH	Smokey Robinson
5	2	WHIP APPEAL	Babyface
6	9	WHAT GOES AROUND	Regina Belle
7	12	SHOW ME	Howard Hewett
8	11	ALL OVER YOU	Freddie Jackson
9	10	THE HUMPTY DANCE	Digital Underground
10	17	RUB YOU THE RIGHT WAY	Johnny Gill
11	15	GIRLS NITE OUT	Tyler Collins
12	14	SOUL TO SOUL	The Temptations
13	5	NEVER TO FAR	Dianne Reeves
14	6	ALL AROUND THE WORLD	Lisa Stansfield
15	8	ADDICTED TO YOUR LOVE	The Gap Band
16	20	LOVE IS LIKE AN ITCHING IN MY HEART	The Good Girls
17	21	NO MORE TEARS	Angela Winbush
18	29	GET A LIFE	Soul II Soul
19	31	HOLD ON	En Vogue
20	23	FOOTSTEPS IN THE DARK	Body
21	36	ALRIGHT	Janet Jackson
22	26	ALWAYS & FOREVER	Whistle
23	28	LOVE YOU HONEY	Randy & The Gypsies
24	27	SACRED KIND OF LOVE	Grover Washington
25	13	LOVE'S ON THE RUN	Maze
26	30	DO YOU REMEMBER	By All Means
27	38	MY BABY'S HOUSE	Michael Cooper
28	34	FUN HOUSE	Kid 'N Play
29	35	I WANNA DO IT GOOD TO YA	Barry White
30	37	GET UP AND HAVE A GOOD TIME	Rob Base
31	19	DON'T WEAR IT OUT	Mary Davis
32	42	WHY YOU GET FUNKY ON ME	Today
33	32	JINGLING BABY	LL Cool J
34	33	HARD UP	Eric Gable
35	—	IT'S TIME	The Winans
36	40	I WANT YOU — YOU WANT ME	Starpoint
37	25	THE SECRET GARDEN	Quincy Jones/DeBarge/White
38	—	TOMORROW (A BETTER YOU, BETTER ME)	Quincy Jones/Tevin Campbell
39	18	LOVE UNDER NEW MANAGEMENT	Miki Howard
40	—	BLACK MAN	Tashan

25 up 11 down + N.M. 3 N.E.

INDIE SINGLES

TW LW

- 1 1 STEP ON Happy Mondays
- 2 2 BLUE SAVANAH Erasure
- 3 — PLAY EP Ride
- 4 3 THIS IS HOW IT FEELS Inspiral Carpets
- 5 4 LOADED Primal Scream
- 6 6 PRO-GENS Amen
- 7 5 SHE BANGS THE DRUMS The Stone Roses
- 8 7 ENJOY THE SILENCE Depeche Mode
- 9 8 ELEPHANT STONE The Stone Roses
- 10 9 MADE OF STONE The Stone Roses
- 11 10 MOTHER UNIVERSE Soap Dragons
- 12 12 MADCHESTER RAVE ON EP Happy Mondays
- 13 11 SHE SINGS ALONE See See Rider
- 14 13 SALLY CINNAMON The Stone Roses
- 15 14 FLIBBIDDYDIBBIDDYDOB Snuff
- 16 18 BIG New Fast Automatic Daffodils
- 17 17 FOOL'S GOLD The Stone Roses
- 18 14 MAD LOVE EP Lush
- 19 22 THE RIDE EP Ride
- 20 13 INDIAN ROPE The Charlatans
- 21 9 W.F.L. Happy Mondays
- 22 21 PROBABLY A ROBBERY Renegade Soundwave
- 23 15 THERE GOES MY HAPPY MARRIAGE EP Mega City Four
- 24 — SEPTEMBER SONG Young Gods
- 25 28 YOU SURROUND ME Erasure
- 26 26 CIRCLES Sandkings
- 27 20 GIVE IN Bridewell Taxis
- 28 25 WROTE FOR LUCK Happy Mondays
- 29 29 SOMEONE YOU LOVE Poppuns
- 30 24 THE SHIP SONG Nick Cave & The Bad Seeds

- Factory
- Mute
- Creation
- Mute
- Creation
- One Little Indian
- Silvertone
- Mute
- Silvertone
- Silvertone
- Raw TV
- Factory
- Lazy
- Black FM
- Workers Playtime
- Playtime
- Silvertone
- 4AD
- Creation
- Dead Good
- Factory
- Mute
- Decoy
- Play It Again Sam
- Mute
- Long Beach
- Stolen
- Factory
- Midnight Music
- Mute

- 9 6 READING, WRITING AND ARITHMETIC The Sundays
- 10 8 CIRCUS Erasure
- 11 9 THE INNOCENTS Erasure
- 12 12 INDIE TOP 20 VOLUME 8 Various
- 13 10 CAPTAIN SWING Michelle Shocked
- 14 19 SCAR Lush
- 15 14 THE COMFORTS OF MADNESS Pale Saints
- 16 16 SUBSTANCE New Order
- 17 — POSITIVELY SPOOKED Band Of Holy Joy
- 18 15 DOOLITTLE Pixies
- 19 11 SOUNDCLASH Renegade Soundwave
- 20 13 THE TRINITY SESSIONS Cowboy Junkies

- Rough Trade
- Mute
- Mute
- Beechwood
- Cooking Vinyl
- 4AD
- 4AD
- Factory
- Rough Trade
- 4AD
- Mute
- Cooking Vinyl

MUSIC VIDEO

TW LW

- 1 1 ONLY YESTERDAY The Carpenters
- 2 2 SINGLES COLLECTION Phil Collins
- 3 7 LABOUR OF LOVE II UB40
- 4 3 TOTAL RECALL Roxy Music
- 5 4 SONGS FROM MY ... Val Doonican
- 6 — TV FAVOURITES Daniel O'Donnell
- 7 13 WE WILL ROCK YOU Queen
- 8 5 25 X 5 The Rolling Stones
- 9 8 IN THE PARK LIVE Wet Wet Wet
- 10 10 VIVALDI FOUR SEASONS Nigel Kennedy
- 11 6 FIGHT THE POWER — LIVE Public Enemy
- 12 15 KYLIE THE VIDEOS 2 Kylie Minogue
- 13 12 JASON THE VIDEOS Jason Donovan
- 14 — VOLUME 6 Hard 'n' Heavy
- 15 — THANK ... Cliff Richard & The Shadows
- 16 17 LUCIANO PAVAROTTI Various
- 17 9 ON BROADWAY Barry Manilow
- 18 — HOMECOMING CONCERT Gloria Estefan
- 19 18 NEW JERSEY Bon Jovi
- 20 — THE WALL Pink Floyd

- Channel
- Virgin
- Virgin
- Virgin
- Parklife
- Rit
- Music Club/Video Collection
- CMV
- PMV/Channel
- PM
- CM
- PW
- PW
- PM
- Music Club/Video Collection
- Music Club/Video Collection
- BM
- CM
- PMV/Channel
- PMV/Channel

INDIE ALBUMS

TW LW

- 1 1 VIOLATOR Depeche Mode
- 2 3 WILD! Erasure
- 3 2 STONE ROSES The Stone Roses
- 4 4 BUMMED Happy Mondays
- 5 5 HALLEJULAH Happy Mondays
- 6 7 SQUIRREL AND G MAN 24 HOUR PARTY Happy Mondays
- 7 — 1978-1990 The Go-Betweens
- 8 — CANCER PLANET MISSION Gaye Bykers On Acid

- Mute
- Mute
- Silvertone
- Factory
- Factory
- Factory
- Beggars Banquet
- Naked Brain

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CHARTFILE

BY ALAN JONES



●MADONNA

● **Madonna** retains her leadership of the chart with ease this week, suggesting that 'Vogue' — although very ordinary by her extraordinary standards — may continue at Number One not only next week, but the following week too. Of her six previous number ones only her first, 'Into The Groove', managed four weeks on top.

Madonna is — in titular matters at least — a woman of few words. Only one of her two dozen hits has had as many as four words in its title ('The Look Of Love'). 'Vogue' is the first Number One to have a one word title since **U2** topped the chart with 'Desire' in 1988. These two records also figure in the list of nine number one hits with one word titles by artists with one word names.

● So good they named it thrice, **Jesus Jones'** biggest hit to date 'Real Real Real' isn't the only Top 30 entry whose title comprises solely of the same word three times.

A quick scan through the memory banks also reveals 'Money Money Money' by **Abba**, 'Yummy Yummy Yummy' by the **Ohio Express**, 'More More More' by the **Andrea True Connection** and **Carmel** (different songs) and 'Never Never Never' by **Shirley Bassey**.

Potentially the most repetitive title of any hit is a track on 'Numbers', the debut album by US band **President Kennedy Has Been Shot**.

The group's members are all keen believers in numerology, and each of their album's tracks is named after the number which they interpret, with each song having a numerically appropriate number

of words in its title — 'One', 'Two Two', 'Three Three Three' and so on until the final track 'Nine Nine Nine Nine Nine Nine Nine Nine Nine'. So precisely has the group worked it out that the latter song has nine verses and plays for exactly nine minutes!

● A dearth of decent new singles this week means that the highest new entry — at number 28 — is 'Dirty Cash' by **The Adventures Of Stevie V**, a record that was originally released last November, before climbing as high as number 93 in February.

● **Andrew Ridgeley's** debut solo single 'Shake' dips to number 85 this week, having apparently peaked at number 58. Quite a contrast to his former **Wham!** partner **George Michael** whose opening solo single, 'Careless Whisper', soared to Number One.

● In the great battle of the jeans themes, **Wrangler** are well ahead.

Bad Company's 'Can't Get Enough', the latest in a long line of songs used to advertise Levi's 501 brand, debuted at number 88 last week but has now dropped out of the Top 100. Meanwhile, 'Crosstown Traffic' by **Jimi Hendrix**, as used to promote **Wranglers**, climbs from number 78 to number 61.

'Can't Get Enough' was **Bad Company's** first hit, reaching number 15 in 1974. 'Crosstown Traffic' was one of four hits taken from **Jimi Hendrix's** 1968 album 'Electric Ladyland', reaching number 37 the following year.

The album, a double, houses three

other hits: 'Burning The Midnight Lamp', 'All Along The Watchtower' and 'Voodoo Chile'.

ERRATUM: In Chartfile last week a printing error resulted in sales of the **Carpenters'** compilation album 'Only Yesterday' being listed as 20,000. The correct figure is 200,000.

CHARTFILE USA

● **Sinéad O'Connor's** 'Nothing Compares 2 U' leaps to number one in America to head an all-female top three, ahead of Canadian **Jane Child** and our own **Lisa Stansfield**.

Sinéad is the first Irish act to top the chart since **U2** reached pole position in 1987 with 'I Still Haven't Found What I'm Looking For'. More impressively, she's only the second Irishwoman to breach the Top 40 with a solo hit. The first was **Enya**, who scored last year with 'Orinoco Flow'.

Meanwhile, Sinéad's album 'I Do Not Want What I Haven't Got' rockets to number two, and should be challenging **Bonnie Raitt's** incumbent 'Nick Of Time' for honours next week, having already sold over 1,200,000 copies in a

mere 21 days.

The top of the US album chart is even more of a female domain than the single chart, with **Janet Jackson** at number three and **Paula Abdul** at number four. It's the first time ever that the top four places have all been held by female soloists.

● Swedish duo **Roxette** seem destined for their fifth consecutive Top 10 hit with 'It Must Have Been Love', off the soundtrack of the film 'Pretty Woman', accelerates from number 49 to number 34 this week, equalling the peak scaled only a week ago by the first single from the film, **Natalie Cole's** 'Wild Women Do'.

'It Must Have Been Love' is a new version of **Roxette's** 1988 Swedish Christmas hit, with all seasonal references replaced by more timeless, though no longer trite lyrics.

The 'Pretty Woman' soundtrack, which also includes **Bowie's** 'Fame 90' (delay Stateside by a legal wrangle) and **Robert Palmer's** certain hit 'Life In Detail', has sold over half a million copies in three weeks, and climbs from number 55 to number 32 this week.

TWELVE INCH

TW LW

1	2	VOGUE	Madonna	Sire
2	1	THE POWER	Snap	Arista
3	3	STEP ON	Happy Mondays	Factory
4	4	GHETTO HEAVEN	Family Stand	Atlantic
5	5	DON'T MISS THE PARTY	Line	Bizz Nizz
6	8	KINGSTON TOWN	UB40	Dep International
7	9	BLACK VELVET	Alannah Myles	Atlantic
8	—	DIRTY CASH	Adventures Of Stevie V	Mercury
9	17	OPPOSITES ATTRACT	Paula Abdul (duet with The Wild Pair)	Siren
10	—	KILLER	Adamski	MCA
11	6	STRAWBERRY FIELDS FOREVER	Candy Flip	Debut
12	7	MAMMA GAVE BIRTH TO THE SOUL	Queen Latifah & De La Soul	Gee Street
13	10	THIS BEAT IS TECHNOTRONIC	Technotronic	Swanyard
14	—	WEIGHT FOR THE BASS/MUSICAL MELODY	Unique 3	10
15	—	REAL REAL REAL	Jesus Jones	Food
16	11	PLAY EP	Ride	Creation
17	15	ESCAPADE	Janet Jackson	A&M
18	14	TOMORROW	Tongue 'N' Cheek	Syncopate
19	12	PICTURES OF YOU	The Cure	Fiction
20	—	ALL I WANNA DO	Heart	Capitol

COMPACT DISC

TW LW

1	—	BEHIND THE MASK	Fleetwood Mac	Warner Brothers
2	1	ONLY YESTERDAY	The Carpenters	A&M
3	2	CHANGES	Bowie	EMI
4	—	ABSOLUTELY	ABC	Neutron/Phonogram
5	3	BRIGADE	Heart	Capitol
6	5	VIVALDI FOUR SEASONS	Nigel Kennedy/ECO	EMI
7	6	...BUT SERIOUSLY	Phil Collins	Virgin
8	4	THE BEST OF VAN MORRISON	Van Morrison	Polydor
9	13	JUST THE TWO OF US	Various	Epic
10	—	CAN I PLAY WITH MADNESS	Iron Maiden	EMI
11	10	LABOUR OF LOVE II	UB40	DEP International
12	7	I DO NOT WANT WHAT I HAVEN'T GOT	Sinéad O'Connor	Ensign
13	11	MISSING PRESUMED HAVING A GOOD TIME	Notting Hillbillies	Vertigo
14	15	HEART OF STONE	Cher	Geffen
15	18	THE ESSENTIAL PAVAROTTI I	Luciano Pavarotti	Decca
16	9	VIOLATOR	Depeche Mode	Mute
17	14	CLASSICS BY MOONLIGHT	James Last	Polydor
18	16	DEEP HEAT 6 — THE SIXTH SENSE	Various	Telstar
19	17	STILL GOT THE BLUES	Gary Moore	Virgin
20	—	MONTAGE	Kenny G	Arista

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'

APRIL 15 — APRIL 21 1990



UK SINGLES UK ALBUMS

TW LW W/C

1	3	VOGUE	Madonna
2	6	BLACK VELVET	Alannah Myles
3	2	THE POWER	Snape
4	4	KINGSTON TOWN	UB40
5	17	OPPOSITES ATTRACT	Paula Abdul (duet with The Wild Pair)
6	5	STEP ON	Happy Mondays
7	4	DON'T MISS THE PARTY LINE	Bizz Nizz
8	11	ALL I WANNADO IS MAKE LOVE TO YOU	Heart
9	8	HANG ON TO YOUR LOVE	Jason Donovan
10	6	LOVE SHACK	B-52's
11	10	BIRDHOUSE IN YOUR SOUL	They Might Be Giants
12	13	GHETTO HEAVEN	The Family Stand
13	9	STRAWBERRY FIELDS FOREVER	Candy Flip
14	15	THIS BEAT IS TECHNO TRONIC	Technotronic featuring MC Eric
15	12	LILY WAS HERE	David A. Stewart featuring Candy Dulfer
16	14	BLUES AVANNAH	Erasure
17	18	ESCAPADE	Janet Jackson
18	31	EVERYBODY NEEDS SOMEBODY TO LOVE	The Blues Brothers
19	16	MAMMA GAVE BIRTH TO THE SOUL CHILDREN	Queen Latifah & De La Soul
20	39	KILLER	Adamski
21	30	COUNTING EVERY MINUTE	Sorin
22	23	REAL REAL REAL	Jesus Jones
23	22	I'LL BE LOVING YOU (FOREVER)	New Kids On The Block
24	20	DUB BE GOOD TO ME	Beats International featuring Lindy Layton
25	26	IDON'T LOVE YOU ANYMORE	Quireboys
26	21	BETTER WORLD	Rubel MC
27	19	ANOTHER DAY IN PARADISE	Jam Tronik
28	—	DIRTY CASH	Adventures Of Stevie V
29	24	PICTURES OF YOU	The Cure
30	38	FROM OUT OF NOWHERE	Faith No More
31	25	THIS IS HOW IT FEELS	Inspiral Carpets
32	35	TOMORROW	Tongue 'N' Cheek
33	27	EVERYTHING STARTS WITH AN 'E'	E-Zee Possee
34	28	FAME 90 (GASS MIX)	David Bowie
35	34	EASTER	Marillion
36	40	BEATLES AND THE STONES	House Of Love
37	29	INFINITY	Gurujosh
38	32	PLAY EP	Ride
39	2	USE IT UP AND WEAR IT OUT	Pat & Mick
40	53	MUSICAL MELODY WEIGHT FOR THE BASS	Unique 3
41	44	911 (ISA JOKE)	Public Enemy
42	57	RAG DOLL	Aerosmith
43	55	HEART OF STONE	Cher
44	46	I'D RATHER GO BLIND	Sydney Youngblood
45	—	HITCHIN' ARIDE	Sinitta
46	36	WHAT 'U' WAITIN' '4'	The Jungle Brothers
47	37	CHIME	Orbital
48	43	HOW AM I SUPPOSED TO LIVE WITHOUT YOU	Michael Bolton
49	52	IT'S HERE	Kim Wilde
50	61	EXPRESSION	Salt 'N' Pepa
51	65	THE SEX OF IT	Creole And The Coconuts
52	—	NO YOUTH CHILD	Goodbye Mr Mackenzie
53	56	NO ALIBIS	Eric Clapton
54	42	LOADED	Primal Scream
55	33	DON'T YOU LOVE ME	The 49ers
56	45	THAT SOUNDS GOOD TO ME	live Bunny & The Mastermixers
57	47	NOTHING COMPARES 2 U	Sinead O' Connor
58	—	WILD WOMEN	DO Natalie Cole
59	—	SOMETHING YOU GOT AND WHY NOT?	—
60	—	AFRIKA	History featuring Q - Tee
61	—	CROSSTOWN TRAFFIC	Jimi Hendrix
62	—	TRIPPIN' ON YOUR LOVE	A Way Of Life
63	67	I'LL BE YOUR SHELTER	Taylor Dayne
64	—	*2720 TO GET IN	Shut Up And Dance
65	—	SWEET SMELL OF SUCCESS	The Stranglers
66	51	MOMENTS IN SOUL	T And The Big Family
67	60	PRO - GEN	Shamen
68	48	THAT'S THE WAY OF THE WORLD	D Mob featuring Cathy Dennis
69	41	READY M LIPS (ENOUGH IS ENOUGH)	Jimmy Somerville
70	59	DON'T LOOK BACK	Lloyd Cole
71	—	CRAZY FOR YOU	Sybil
72	50	I REMEMBER YOU	Skid Row
73	75	ELENI	Tol & Tol
74	54	HANDFUL OF PROMISES	Big Fun
75	—	HEARTBEAT	Seduction
76	—	SCARLET	All About Eve
77	74	GO ON GIRL (THE HIP HOP MIX)	Roxanne Shante
78	—	HEAVEN GIVE ME WORDS	Propaganda
79	87	GIVE A LITTLE LOVE BACK TO THE WORLD	Emma
80	—	DENKIMI SHAKUHACHI	Man Machine featuring Zen
81	90	UNDERNEATH YOUR PILLOW (REMIX)	It Bites
82	—	HANDS ALL OVER	Soundgarden
83	—	THE FINAL CONFLICT	'M RIFFIN' (1990) MC Duke
84	68	THE LOOK OF LOVE (1990 MIX)	ABC
85	58	SHAKE	Andrew Ridgeley
86	93	BAKERMAN	Laid Back
87	79	DRAG MY BAD NAME DOWN	The 4 Of Us
88	99	I PROMISED MYSELF	Nick Kamen
89	81	FEVER	The Associates
90	73	SAILOR TOWN	Energy Orchard
91	95	TELL ME WHERE YOU'RE GOING	Silje
92	82	DON'T COME THE COWBOY WITH ME	SONNY JIM! Kirsty MacColl
93	—	DON'T HOLD BACK	Maureen Walsh
94	—	STORIES	Boney M featuring Liz Mitchell
95	91	MAD CHESTER RAVE ON	Happy Mondays
96	84	ANYTIME	S.G.
97	—	STARING AT THE SUN	Ultra Vivid Scene
98	—	NICK OF TIME	Bonnie Raitt
99	—	WE ARE LEEDS	Crew
100	80	ANOTHER DAY IN PARADISE (THE ONLY VERSION)	J.L. Line

TOP 75 ARTIST ALBUMS

TW	LW	W/C	ARTIST	ALBUM	RECORD LABEL
1	1	1	BEHIND THE MASK	Fleetwood Mac	Warner Brothers WX 335
2	1	4	ONLY YESTERDAY	Carpenters	A&M
3	2	5	CHANGES	Bowie	EMI
4	5	21	... BUT SERIOUSLY	Phil Collins	Virgin
5	3	2	BRIGADE HEART	—	Capitol
6	8	20	LABOURE OF LOVE II	UB40	DEP International
7	—	1	ABSOLUTELY ABC	—	Neutron/Phonogram 8429671
8	6	23	VIVALDI FOUR SEASONS	Nigel Kennedy/ECO	EMI
9	4	3	THE BEST OF VAN MORRISON	Van Morrison	Polydord
10	—	1	CAN I PLAY WITH MADNESS	Iron Maiden	EMI IRR 9
11	7	5	DO NOT WANT	WHAT I HAVEN'T GOT	Sinead O' Connor
12	13	6	THE ESSENTIAL PAVAROTTI	Luciano Pavarotti	Decca
13	12	2	CLASSICS BY MOONLIGHT	James Last	Polydord
14	10	4	VIOLATOR	Depeche Mode	Mute
15	15	30	HEART OF STONE	Cher	Geffen
16	16	16	PUMP UP THE JAM	Technotronic	Swanyard
17	27	20	HANGIN' TOUGH	New Kids On The Block	CBS
18	11	5	COSMIC THING	B-52's	Reprise
19	14	6	MISSING PRESUMED	HAVING A GOOD TIME	Notting Hillbillies
20	24	30	FOREIGN AFFAIR	Tina Turner	Capitol
21	21	26	WILD!	Erasure	Mute
22	20	24	THE ROAD TO HELL	Chris Rea	East West
23	23	9	WAKING HOURS	Del Amitri	A&M
24	22	3	STILL GOT THE BLUES	Gary Moore	Virgin
25	17	2	LET THEM EAT BINGO	Beats International	Go! Beat
26	35	32	MARTIKA	Martika	CBS
27	25	22	THE BEST OF ROD STEWART	Rod Stewart	Warner Brothers
28	19	3	FLOOD	They Might Be Giants	Elektra
29	28	23	JOURNEYMAN	Eric Clapton	Duck
30	18	2	WITNESS	SS Halo James	Epic
31	30	38	CUTS BOTH WAYS	Gloria Estefan	Arista
32	32	2	MONTAGE	Kenny G	Arista
33	31	21	AFFECTION	Lisa Stansfield	Handle
34	26	2	THE VOICE	Brenda Cochrane	CBS
35	29	6	SOUL PROVIDER	Michael Bolton	Silvertone
36	33	38	THE STONE ROSES	The Stone Roses	Island
37	36	13	COLOURS	The Christians	Parlophone
38	49	11	ABIT OF WHAT YOU FANCY	The Quireboys	Es Paranza
39	34	4	MANIC NIRVANA	Robert Plant	London
40	42	62	THE RAW AND THE COOKED	Fine Young Cannibals	Tommy Boy
41	45	53	3 FEET HIGH AND RISING	De La Soul	—
42	46	53	CLUB CLASSICS VOL ONE	Soul 2 Soul	—
43	50	5	SONGS FROM MY SKETCH BOOK	Val Doonican	Parkfield
44	43	7	THE GREATEST HITS	Thompson Twins	Stylus
45	54	40	RAW LIKE US	Hi Nenech Cherry	Circa
46	41	8	HAPPINESS	The Beloved	East West
47	48	20	JIVE BUNNY - THE ALBUM	live Bunny & The Mastermixers	Telstar
48	40	3	LILY WAS HERE	David A. Stewart/Variou	Anxious
49	52	29	THE SEEDS OF LOVE	Tears For Fears	Fontana
50	44	24	HOLDING BACK THE RIVER	Wet Wet Wet	Precious Organisation
51	38	2	APRIL MOON	Sam Brown	A&M
52	39	2	HUNKY DORY	David Bowie	EMI
53	37	19	A COLLECTION - GREATEST HITS ... AND MORE	Barbra Streisand	CBS
54	62	9	MISS SAIGON	Original London Cast	Geffen
55	61	50	TEN GOOD REASONS	Jason Donovan	PWL
56	53	61	A NEW FAME	Simply Red	East West
57	9	2	WASTED YEARS/STRANGER IN A STRANGE LAND	Iron Maiden	EMI
58	56	7	HOUSE OF LOVE	House Of Love	Fontana
59	59	19	RHYTHM NATION 1814	Janet Jackson	A&M
60	—	53	LIKE A PRAYER	Madonna	Sire WX239
61	67	8	BUMMED	Happy Mondays	Factory
62	—	1	CHEMICRAZY	That Petrol Emotion	Virgin V 2618
63	65	15	SKIDROW	Skid Row	Atlantic
64	57	50	THE BEST OF UB40 VOL I	UB40	Virgin
65	71	8	THE HEALER	John Lee Hooker & Friends	Silvertone
66	60	27	ENJOY YOURSELF	Kylie Minogue	PWL
67	67	29	ASPECTS OF LOVE	Original Cast	Really Useful/Polydord 8411261
68	47	10	THE SYNTHESIZER ALBUM	Project D	Telstar
69	58	13	PERMANENT VACATION	Aerosmith	Geffen
70	51	12	THE VERY BEST OF CAT STEVENS	Cat Stevens	Island
71	50	10	THE REAL THING	Faith No More	Slash
72	—	1	OPERA EXTRAVAGANZA	Variou	Epic MOOD 12
73	69	14	READ MY LIPS	Jimmy Somerville	London
74	—	17	FEELING FREE	Sydney Youngblood	Circa/Virgin CIRCA 9
75	—	1	FAVOURITES	Daniel O'Donnell	Ritz RITZLP 0052

TOP 20 COMPILATION ALBUMS

TW	LW	ARTIST	ALBUM	RECORD LABEL
1	3	JUST THE TWO OF US	Variou	CBS
2	1	DEEP HEAT 6 - THE SIXTH SENSE	Variou	Telstar
3	2	RIGHT STUFF 2 - NOTHIN' BUT A HOUSEPARTY	Variou	Stylus
4	4	NOW DANCE 901	Variou	EMI/Virgin/PolyGram
5	5	THE BLUES BROTHERS (OST)	Variou	Atlantic
6	6	THAT LOVING FEELING VOL 2	Variou	Dino
7	7	PURE SOFT METAL	Variou	Stylus
8	9	BODY & SOUL - HEART & SOUL II	Variou	Heart & Soul
9	11	ALL BY MYSELF	Variou	Dover
10	8	SKINBEAT - THE FIRST TOUCH	Variou	Really Useful
11	10	CHEEK TO CHEEK	Variou	CBS
12	14	DIRTY DANCING (OST)	Variou	RCA
13	—	THE EARTHQUAKE ALBUM	Variou	Life Aid Armenia AIDL001
14	12	PENNIES FROM HEAVEN	Variou	BBC
15	13	WAREHOUSE RAVES 3	Variou	Rumour
16	—	PURE LOVERS VOL I	Variou	Charm CLP 101
17	15	THE AWARDS 1990	Variou	Telstar
18	20	THE PREMIERE COLLECTION	Variou	Really Useful
19	—	HOOKED ON COUNTRY	Variou	K-Tel NE 1459
20	19	THE CLASSIC EXPERIENCE	Variou	EMI

► Scores artists are scheduled to appear on this week's 'Top Of The Pops'

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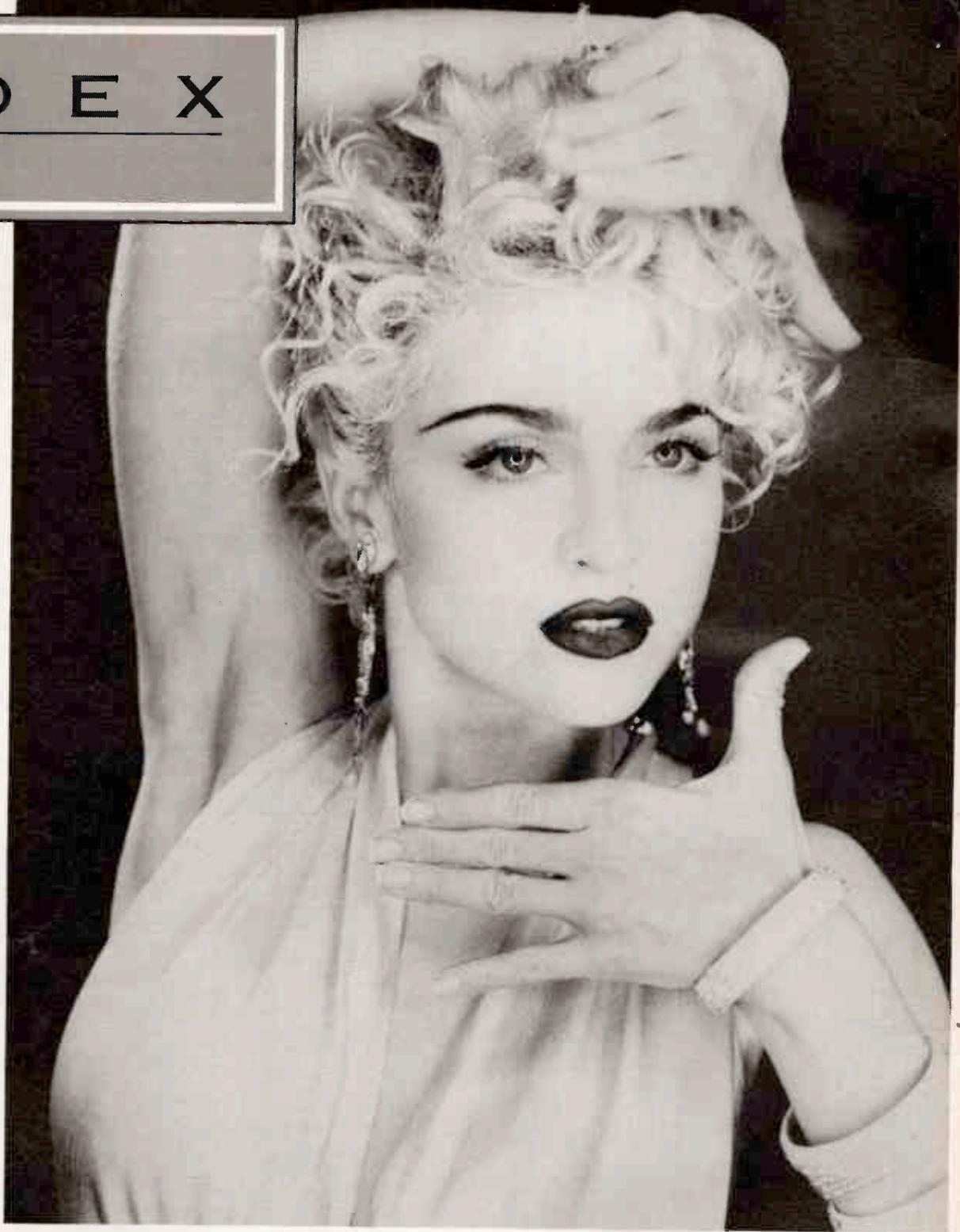
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World Radio History

INDEX

MADONNA 'VOGUE' & OTHER MAGAZINES TOP 10

Man In The RECORD
MIRROR' Michael
son
Toy Soldiers'
CHANGE & MART-ika
They SHOOT Horses
't They' Racing Cars
Sometimes' Max Q
LUNCH The Clock'
Costello
RADIO Ga Ga
ES' Queen
Miss VIZ Thing
dbye' Del Amitri
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EARBENDERS

The pick of this week's rooftop protest pop hits as judged by the RECORD MIRROR staff.

- 1 'Stalinrad' Tom Verlaine (Fontana LP track)
- 2 'The Devil Has All The Best Tunes' Prefab Sprout (Kitchenware surprising re-release — ho ho!)
- 3 'Hippyckick' Soho (Savage 45)
- 4 'Let Them Eat Binqo' Beats International (Go! Discs LP)
- 5 'Funeral Stomp' Robert Lloyd (Virgin 45)
- 6 'The Good Son' Nick Cave & The Bad Seeds (Mute LP)
- 7 'Groovy, Laidback & Nasty' Cabaret Voltaire (Parlophone LP)
- 8 'Black's Magic' Salt-N-Pepa (ffrr LP)
- 9 'Life' Inspiral Carpets (Mute LP)
- 10 'Left Us To Burn' Martin Stephenson & The Daintees (Kitchenware 45)

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INDEX



CLOSEST THING TO HEAVEN

In 1985 the maverick label ZTT, run by producer Trevor Horn and journalist Paul Morley, released a classic album by German pomp pop group **Propaganda**. 'A Secret Wish', as it was called, turned out to be an immense piece of computerised music that shows no sign of ageing five years on.

After the album which spawned the hits 'Dr Mabuse' and 'Jewel' came the split, with ZTT and with each other, singer Claudia Brücken leaving to form ACT with Thomas Leer. But, after an interminable wait, the name returns, with a new label, Virgin, and a new staff. Original members Michael Mertens and Ralf Dörper are now joined by former Simple Minds Derek Forbes and Brian McGee, with vocal duties being performed by American-born, Munich-based Betsi Miller, who has the traditional Brücken profile.

Their single, 'Heaven Give Me Words', is less epic and more poppy than their previous creations, but it still has the undeniable Propaganda class. The only disturbing element is the appearance of Howard Jones on the co-writing credits. One can only hope that this is a clerical error. **Tim Nicholson**



CORKER!

Standing proud as purveyors of powerful guitar pop, **The Pogguns** fire their latest salvo of fine tunes on an unsuspecting public, headed by the excellent 'Someone You Love'. This Brighton five-piece first caught our attention with the 'Where Do You Go' flexi on the local La Di Da label. Their altogether punchier approach, headed by the emotive lyrics of Simon Pickles and brilliantly brought to life by vocalist Wendy Morgan, set them apart from their more fey counterparts seeking to emulate the success of The Primitives and The Darling Buds.

A couple of transfer deals later, the band settled with independent label Midnight (home of McCarthy and The Wolfhounds) and 'Someone You Love' threatens to spread The Pogguns gospel to Hassocks and further. Completists may be intrigued to discover that they've also contributed a cracking version of The Bay City Rollers' 'Bye Bye Baby' to the forthcoming anti-poll tax album 'Alvin Lives (In Leeds)', with Amelia, late of Talulah Gosh helping out on the high bits. **Iestyn George**

David Grant

Keep it together

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12" includes blacksmith remix of 'It's a Party'

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NO
B

IZZ NIZZ LIKE SHOWBIZZ NIZZ

BIZZ NIZZ seem to have come from nowhere with their monster hit 'Don't Miss The Party Line', but are they here to stay? Vic Marshall pokes her nose into their bizznizz

They're fun, they're foreign and they're funky. Other than that not much is known about Bizz Nizz, currently doing the damage in the nationals with their break-all-the-rules house monster, 'Don't Miss The Party Line'. Nancy, Sabine and William are two wannabe models and an ex-basketball player and if their current hit is anything to go by they're gonnabe absolutely massive. Achieving Top 10 status in a group that no-one's heard before is pretty good going to put it mildly. William seems to be even more nonchalant about the affair.

"It's pretty cool to think we might have a Number One with our first single," he says in a gentle giant sort of way — he's over six foot six and used to be in a group called Yes We Are Tall with another biggie, a bloke of seven foot.

On first reading the title, you might jump to the conclusion that 'Don't Miss The Party Line' was some obscure track about chatlines, or a 'Freedom To Party' anthem. Bizz Nizz's tune has far more DAISY meanings than that.

"Life to me is a party," says William. "And I think it should be for all young people. The song's about being young and enjoying life to the full. It's written on the up note, basically telling people not to wait around wishing for what someone else has, but to try and find something good in what they've got.

"Many young people waste their youth wanting to be grown up. What's the use when you've got everything going for you and your whole life ahead of you when you're young.

"When I came to write this song, I took a look around at all the good things that young people all over the world are doing to make the world a better place. The next song will go in to that issue a little deeper."

But hold here a minute, this song's got no lyrics. "It has."

What, "Hey DJ where's the bass" and "Feel the beat, feel the rhythm"?

"When I'm talking about the meaning of the song, I'm talking more about the feeling of happiness it's meant to convey. A song doesn't have to have words to make someone feel happy or sad . . . does it?"

Point taken there. I guess.

"I'm just getting used to you English guys," he says. "This is a really weird place. I was really freaked out when I went to one of your pubs and heard the bell ring for last orders at quarter to 11. Where I live in Belgium you can carry on drinking and partying all night long. I didn't write the song to bring that to light intentionally, but I can see that it fits and I'm glad.

"I think Mrs Thatcher should probably go to an all-night rave. She's really out of touch. She should get to know what the young people of this country are into because they're basically the future. I don't understand her politics at all." (You're not alone there, mate.)

Is it hard being tall and such a sensitive chappie?

"Do you think I'm sensitive? I never think of it really. The problem you have to face most of the time when you're tall and you come from the sort of background that I do is inheriting other people's hand-me-downs, which I did until I protested by forming Yes We Are Tall.

What happened to Yes We Are Tall, did you shrink?

"No, it was just meant to be a college thing. The Bizz Nizz is my concern at the moment. The dancers, Nancy and Sabine, have just become full-time members and we're just going to keep on that party line for a while."