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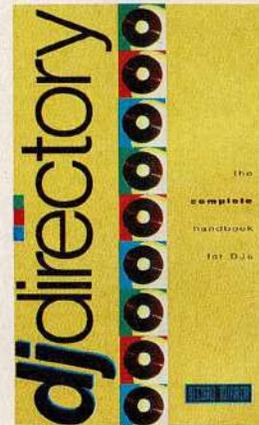
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# JANUARY

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**READERS'  
 POLL  
 RESULTS  
 PAGE 14**



●GEORGE MICHAEL P21

# I N D E X

## ● EVAH READY

If you caught the 'Red Hot & Blue' special on TV last month (and if you didn't it's available on video), undoubtedly one of the tracks that stuck firmly in your mind was the contribution of **Debbie Harry & Iggy Pop** with their OTT version of 'Well Did You Evah'.

Originally recorded by Uncle Frank Sinatra and Ba-Ba-Ba Bing Crosby for the Fifties movie 'High Society', Debs and Iggy's version of the Cole Porter classic adds a bit of modern sarcasm to the original, with the Noo Yoik pair firmly lodging tongues in cheeks to declare how "swellegant" a party they're having.

Debbie Harry says she became involved in the project — started to raise funds for AIDS charities and research — because "I've known a lot of artists and performers who have died from AIDS." She also admits that AIDS has particularly distressed her because "I love sex!". Like most of the 'Red Hot & Blue' project, 'Well, Did You Evah!' manages to entertain whilst raising the profile of AIDS in the nation's consciousness. And if you don't like it then the closing words of the track from Ms Harry seem rather appropriate: "Aw piss off".



## NOTHING COMPARES 4 U

**T**welve months can seem a long time in the fickle world of pop. This time last year, Bristol's hot drum and bass property **Fresh 4** had mistletoe vibrating across the nation with their haunting jazz-hip-soul version of 'Wishing On A Star'. The 4, together with their backroom cohorts The Children Of The Ghetto, were widely tipped to spearhead the new 'Bristol scene' after London and Manchester had had their day. But the follow-up track, 'Release Yourself', although equally worthy, sank without trace among the glut of naff dance vinyl. So, what went wrong guys?

"We just got into a lot of problems really," explains spokesman Flynn. "The business is not what we expected. It's just been like one thing happening to us after another — some good and some not so good."

"It's really weird. Just after 'Wishing On A Star', we got broken into and our equipment got stolen. We managed to get some of it back, but the people who invested in us got a bit disinterested after that. We just kept on running into different problems."

Flynn, Judge, Krust and Suv D could be forgiven for treading cautiously with their new single 'Compared To What'. Like the others, it's got that raw, dirty Fresh 4 ghetto sound stamped all over it, with singer Lizz E reviving the impassioned performance she gave on 'Wishing . . .'. But Flynn dismisses the idea that this is make or break time just as easily as he rubbishes the media hype surrounding his hometown.

"Bristol is just so far away from the rest of the country that we don't need to take notice of everybody else. It wasn't us just saying 'Yeah we want to be the next big town after London or Manchester'; people in Bristol just want to make good, honest, viable music."

"We didn't really want our first tune to do that well. We aren't interested in going top 40 and making lots of money. All we want to do is make records and if we're successful — great. That's it." **Richie Blackmore**



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# INDEX



●THE SCIENTIST

Will dance continue to diversify in 1991? Will each of your feet be dancing to a different beat? Will Madchester become sanitised and the south west — with EMF, Massive Attack and Carlton — become the new region with attitude? And will The Stone Roses and Inspiral Carpets cope with that 'difficult second album'?

As we stand on the threshold of 1991 waiting for some answers *Record Mirror* puts a collective finger to the wind, catches a waft of a dubious progressive rock revival and senses the end is nigh for fantastic plastic, with the 12-inch single becoming the only petroleum-based product available in record stores.

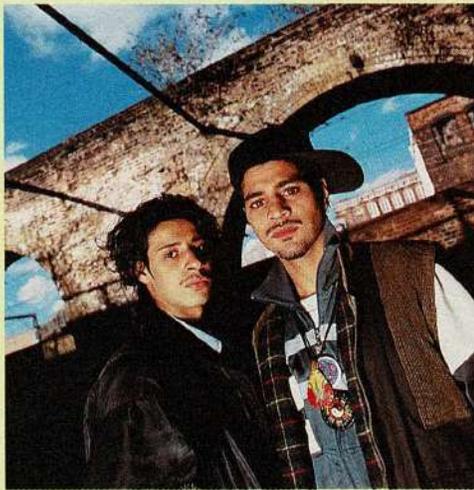
Gazing into the crystal ball, we predict that everyone will listen to The Doors, blokes will grow scraggly beards and that women will go off men entirely. Drainpipes will be the 'in' legwear, summer hols in Thailand will replace the Balearic experience and Dublin will become the European city of culture. But our tips for the top with shorter odds are as follows:



●PACIFIC

## tips for

●JOI BANGLA SOUND

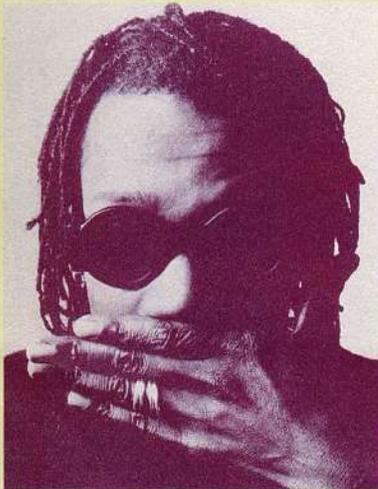


●OMAR



# 19

●CARLTON



6 R M

●OPM DAWN



●YOUNG DISCIPLES



## PACIFIC

Having recorded a brace of singles on the Creation label during 1988, Brighton based Pacific have kept a relatively low profile. Their sumptuous electronic compositions, described by lead singer Dennis as "film music you can dance to", are rooted in the classic songwriting tradition of wry popsters the Pet Shop Boys, and they set out to take the world by storm with the release of their major debut in February. Until then, you can do worse than check out the recent compilation album 'Inference', which includes each sparkling moment so far.

## THE SCIENTIST

High on the list of ones that got away in 1990 was 'Exorcist' by The Scientist. The teenage techno sound terrorist proved he has more than one good groove to his wardrobe with the follow up 'The Bee', so '91 looks set to be the year when the production prodigy takes his dancefloor experiments into the charts and hearts of the nation.

## OMAR

When Omar's spine-tingling soul classic 'There's Nothing Like This' gatecrashed the top 75 album charts with over 40,000 sales last year, the hipper-than-thou music press missed out entirely on this 22-year-old South London prodigy. Despite the fact that the 'Umm and Err' brigade from the major labels have been performing formation cheque waving sessions down Thornton Heath way, he is currently writing material for his keenly awaited follow-up.

## YOUNG DISCIPLES

Last year saw lorryloads of DJs, producers and remix whizzkids become aspiring pop stars. The longstanding turntable partnership of Femi and Marco, along with vocalist Carlene Anderson (daughter of Vicky Anderson and Bobby Byrd), hit the spot with last Autumn's debut Talkin Loud single from the Young Disciples, 'Get Yourself Together'. The follow-up, 'Apparently Nothing', an impressive hybrid of jazz, soul and hip hop, deserves to be a chartbound sound, so get hip, get wise and don't forget to brush your teeth after every meal.

## PM DAWN

It's always refreshing when a rap group introduce a new angle on hip hop and PM Dawn's part-singing, part-rapping style is destined to make them stars this year. Their debut single last summer, 'Ode To A Forgetful Mind', brought together doo-wop melodies, rapping and cool funky rhythms to create a unique sound for the Nineties. Though critically acclaimed, 'Ode . . .' never really got the attention and recognition it deserved, so as soon as a demo tape of new material arrived at *Record Mirror*, we lost no time in passing on a copy to Mark Goodier. One play of the intriguingly titled 'A Watcher's Point Of View, Don't Cha Think' on Radio 1 was all it took to get A&R personnel from every major label scrambling for the telephone to sign Prince B and his DJ Brother Minutemix. As we go to press the ink is all but on the paper and the perky NY duo are set for the big time.

## JOI BANGLA SOUND

Asia's answer to Public Enemy: that's how East London sound system Joi Bangla Sound have been described. But one listen to their mesmerising, funky beats tinged with sitars and Eastern vocals will reveal that it's the strong message and not the music they share with their New York counterparts.

With words in both English and Bengali, it's a message they're hoping to make accessible to everyone through a new deal with Rhythm King records, the first fruit of which will be a single in March.

Joi Bangla means 'Victory to Bangladesh' and, as the collective's spokesperson 22-year-old Farouk Shamsher explains, their songs are

about "living here as Bangladeshi. They're about being the same, about brick walls, and chips on shoulders and oppression".

It's also about having fun. As people debate which way dance music in this country is going to progress, there's a group of people in East London who may already have the answer.

## CARLTON

Spearheading the West Country's assault on 1991, Bristol's Carlton McCarthy is the bearer of the angelic voice that will finally bring producers Smith & Mighty out into the open. Carlton's songs are strong on melody, letting the S&M bass sound lend them a bitter twist that keeps your interest without interfering with the all-important tune. Carlton's debut album, 'The Call Is Strong', is released in January, the week after his single, 'Love & Pain', which is sure to open the way to the hearts of any who hear it. The call is strong indeed.

## YOU READ IT HERE FIRST!

Will the indie boom last into 1991? Whether it does or not, there's a clutch of new bands waiting to follow up last year's breakthrough into the charts. But with major labels running out of pages in their chequebooks, the cool Glaswegians with the ex-Primal Scream link, Spirea X, and spacey Mancunians Interstellar seem to be the last promising unsigned bands around (but not for long). Whilst the third wave of baggy bands makes a stab at the charts, elsewhere punk will make a revival.

Safer bets for chart action come from the dance scene with St Etienne, A Man Called Adam, The Shamen and The Orb — all are long overdue hits. Meanwhile, America is in danger of championing The Stereo MC's before the Great British public do.

Nineteen-ninety-one could also be the year when labels Perfect0 and Talkin Loud crossover from cult to the mainstream, but our hard ECUs are on former M/A/R/R/S man Dave Dorrell's Love label, which has a roster including Roman (look out for the brilliant Stones cover 'You Can't Always Get What You Want'), Brooklyn rapper Nike, and Stan Campbell's band Motherland. (He sang 'Free Nelson Mandela' a few years back.)

One more tip: *Record Mirror*, better by definition.

# 1991

**LA mix**

The New Single **Mysteries Of Love**  
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AM PM RECORDS

# BABBLE

THE POP DETECTIVE  
— HE ALWAYS USES HIS VOTE



## THE BABBLE READERS' POLL

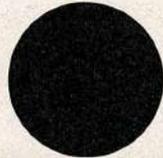
Oh joy, oh joy, oh deepest of deep joys. It's time for the annual rustling of humungously large gold envelopes as we reveal the ultimate winners and losers in the Babble Readers Poll. For weeks the post room was three feet deep in your mail as computer experts from Exeter worked overtime compiling the results, so without further ado it's time to reveal our findings



### PHIL'S WORLD OF WIGS

Patrick Graham from London SE24 requests Phil in a **Tina Turner** wig. Whose wig would you like to see Phil wearing next week?  
Send your requests to: Phil's World Of Wigs, Babble, Record Mirror, Ludgate House, 245 Blackfriars Road, London SE1 9UZ.

**D**ue to over-eating, over-drinking and the consequent many unsavoury bi-products of both activities, the pop world looks very quiet as we peer through its windows this week. Tales of **Madonna** shacking up with **Jon Marsh** from **Beloved** seem like so much unimaginative fiction from the minds of the people who write the jokes for cheap crackers. Sorry, stories of pop stars leaving giblets in the turkeys just won't wash. Yes folks, once more the gossip store is empty and our stomachs have that windy, unsatisfied feeling. There's nothing funny this week, no shagging, no strange spooky stories, nothing to tell your fat neighbours over the fence about. Next week, next week, we promise. Do not adjust your sunglasses. Poor.



### ★ BABBLE MAN OF THE YEAR

★WINNER: **Phil Collins**  
★RUNNER UP: **Shaun Ryder**



Obviously Phil's fine selection of versatile hair moments won admiration amongst *Babble's* readers young and old, although rather interestingly the mild-mannered ex-Genesis man is yet to sport the fetching style of his closet rival, Shaun Ryder. Shaun's sex appeal and fetching hair no doubt played a large part in his nomination but not enough to topple ladies' choice Phil, who won by 50 per cent of the vote. Last year's winner, Mark Moore, failed to get a vote — something he shares with both opera singer Placido Domingo and Brighton & Hove Albion's versatile full back John Crumplin. Mark, however, does share an ample proboscis area with the Mad Manc — some comfort perhaps . . .

### ★ BABBLE WOMAN OF THE YEAR

★WINNER: **Madonna**  
★RUNNER UP: **Betty Boo**



There's a saying in show business that goes "You haven't made it until your talents have been recognised by regular subscribers to *TV Times*".

But perhaps Madonna Ciccone will be equally pleased by the honour of becoming *Babble's* Woman Of The Year, as voted by you, the viewers of *Record Mirror's* weekly bit of stuff.

Scored once again at the *TV Times* ceremony in favour of Lulu, Madonna literally romped to victory and will surely be writhing with delight in her Swiss Cottage holiday maisonette when the news reaches her this afternoon. Britain's own Betty Boo was second with Tanita Tikaram a close third. Tanita Tikaram?



## THE STONE ROSES TO BECOME A 25 PIECE???



### JOIN THE STONE ROSES

This week's new members of the ever-expanding "in-between singles", BPI nominees for the busiest band of 1990: Saxon J Bullock, David R Simpson and Tristan P Barratt from Redruth in Cornwall; Dawn Watts aged four of Mitcheldean; Paul Bello, Neil Hodson and James Taylor of Biggleswade; Mel from Portsmouth; and some people whose letter I've lost. If you'd like to join The Stone Roses, send your pouting pics to the normal *Babble* address. This one'll run and run (well, for a couple more weeks anyway).





**★ POP STAR I WOULD MOST LIKE TO SEE IN MARKS & SPENCER LOOKING AT UNDERWEAR**

★WINNER: Madonna  
★RUNNER UP: Tim Burgess



And who wouldn't like to see Madonna perusing the vast underwear selection available at most branches of Messrs Marks & Spencer? Unfortunately, the possibility seems slim as their range currently doesn't extend to Jean Paul Gaultier designed conical bra cones. Tim Burgess' requirements, however, aren't so exotic and we're sure his desires are amply served by the M&S boxer shorts and briefs department.

**★ POP STAR I WOULD MOST LIKE TO BE CAUGHT IN A BIZARRE LOVE TRIANGLE WITH**

★WINNER: Kylie Minogue  
★RUNNER UP: Vic Reeves



The thought of becoming emotionally entangled in a web of love with Kylie

Minogue seemed particularly tempting amongst many readers now that the Aussie minx has changed her image. And the tales of Vic Reeves' sexual prowess have obviously spread like the common cold amongst his eager young fans, attracted no doubt by his promises of large sausages and juicy kebabs.

**★ POP STAR I WOULD LIKE TO LOCK IN A ROOM FOR THREE MONTHS WITH ONLY A PACKET OF BRAN FLAKES AND A FOUR HOUR VIDEO OF 'DIRE STRAITS LIVE' FOR "ENTERTAINMENT"**

★WINNER: Cliff Richard  
★RUNNER UP: Ian Brown



We forgot to mention that the room would also contain Frank and Nesta Bough's photo album from their holiday on the Isle Of Man, several porcelain statuettes of Victorian country folk, a video of Amanda de Cadanet's interviews for 'The Word' and Guy Chadwick's book of 'House Of Love Lyrics Volume One' — three months of high jinx and merriment for Cliff and Ian I'm sure you'll agree.

**★ IF BETTY BOO CAME TO MY HOUSE FOR TEA I'D COOK HER . . .**

★WINNER: Fish And Chips  
★RUNNER UP: Toasted Crumpets



Some strange and wonderful suggestions for Betty's tea including "Pigswill", "Nothing" and "The Velvelettes on brown bread" — oooooeeuuuuuggghhhhh! Far more appetising though is Andrew Gray from Aberdeenshire's menu of a "Three course Scottish meal plus wine". Or maybe Betty would like to go to Gliddon Road in Barons Court in London where Claire Martin will treat her to "Rice and peas" — yum yum . . .

**★ PEOPLE I'M FED UP OF READING ABOUT IN BABBLE EVERY BLOODY WEEK**

★WINNER: Pete Waterman  
★RUNNER UP: The Farm



Alas it seems Pete's popular poetry spot isn't popular at all, whilst The Farm's hilarious hotel antics

have become too predictable for many a seasoned Babbler. But we don't care.

**★ PEOPLE I'D LIKE TO SEE MENTIONED IN BABBLE EVERY WEEK**

★WINNER: Madonna  
★RUNNER UP: Pet Shop Boys



Fair enough, we'll tap their phones, we'll become drinking mates with their security guards, we'll even bribe their dustmen. Stay tuned . . .

★ THANKS FOR YOUR VOTES. PRIZE WINNERS WILL BE ANNOUNCED SHORTLY.

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This will give details of appearance times nearer the date. Calls cost 33 pence per minute cheap rate, 44 pence per minute at all other times.

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**WHAT'S YOUR FAVOURITE OPERA?**  
'Tosca'.

**WHO'S THE MOST BORING: BUSH OR MAJOR?**  
Who cares.

**WHICH IS THE MORE REALISTIC: 'TWIN PEAKS' OR 'EASTENDERS'?**  
My schedule's much too busy to watch TV.

**WHAT'S THE BEST SORT OF COFFEE?**  
I'm not really a coffee drinker. Maybe chicory. My mum loves the coffee from her hometown — New Orleans chicory.

**WHAT'S THE BEST RIPOSTE YOU'VE EVER DELIVERED TO A CAB DRIVER?**  
Eat shit and die.

**WHO WOULD YOU MOST LIKE TO SING WITH?**  
Presently I'm working strictly solo!

**IF YOU COULD DO A CAMEO ON ANY TV PROGRAMME, WHAT WOULD IT BE?**  
Some kind of courtroom drama. I'd play the judge or the high-powered attorney.

**WHAT'S THE BEST: CD OR VINYL?**  
CD for a more crisp sound.

**MARSHALL JEFFERSON: GENIUS OR LOST CAUSE?**  
For me to know and you to find out!

**WHAT CHANGES YOUR MOOD THE QUICKEST?**  
Music affects my nervous system fast.

**DO YOU HAVE A NEW YEAR'S RESOLUTION?**  
More money, more sex, more freedom.

**QUESTIONS OF ULTIMATE IMPORTANCE FIELD BY KYM MAZELLE**



# what's the meaning of life?

**WHAT WAS THE LAST BOOK YOU READ?**

I'm in the process of reading an industry book entitled 'Hit Men' about some industry secrets and corruption.

**HAVE THE AMERICAN PUBLIC THE STOMACH FOR A GULF WAR?**

America has always had the

stomach and guts, for that matter, for war.

**WHO'S CURRENTLY THE BEST SPOKESPERSON FOR THE BLACK NATION?**

Michael Jackson Nelson Mandela.

**IS YOUR LIFESTYLE HABITUAL OR SPONTANEOUS?**

Most definitely spontaneous.

**DESCRIBE YOUR PERFECT MEAL**  
Sea food, light not too rich. Tall dark, handsome, very rich company.

**WHAT DID YOU DREAM ABOUT LAST NIGHT?**

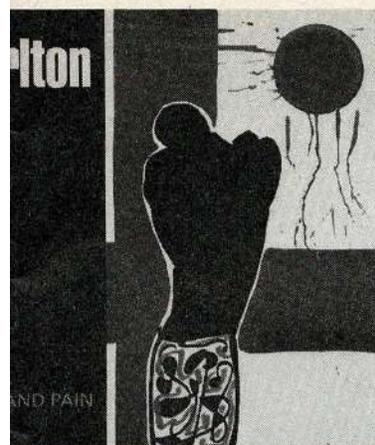
I dreamt I was in a Hollywood movie.

**ARE ALL MEN THE SAME?**  
No way!

**WHAT'S YOUR FAVOURITE CITY AND WHY?**

London: club culture, style, love. Chicago: live music, food, family. Los Angeles: music industry, adult games. Paris: shopping, Jean-Paul Gaultier.

**WHAT'S THE MEANING OF LIFE?**  
Who knows.



## SINGLE OF THE WEEK

### CARLTON 'Love And Pain'

ffrr

And lo, an angel named after an hotel descended from the heavens to bless this earth with his luscious Smokey tones of the Robinson variety. Produced by Smith & Mighty, this is a gorgeous piano ballad which puts goose pimples on your goose pimples and then, just when you think things couldn't possibly get any better, a double bass makes its entrance and you melt into your boots. Hallelujah!

### SWELLENT

### A TRIBE CALLED QUEST 'Can I Kick It?'

JIVE

You can't go far wrong with this groovy little shanty. Take a dash of Lou Reed's 'Walk On The Wild Side', a splash of Ian Dury's 'What A Waste', a sprinkling of rap and a pinch of Seventies funk to create this masterpiece of contemporary popular music.

### CACTUS RAIN 'Till Comes The Morning'

TEN

This is bloomin' lovely. Frances Adie's lush, velvety tones sensuously caress the lobes before a Latin-jazz beat, with strings and percussion courtesy of the Reggae Philharmonic Orchestra. Oh to awake from your deep slumber, morning sunshine on your pillow, Maxwell richness up your hooter and this song in your ears!

### PREFAB SPROUT 'Jordan: The EP'

CBS

If this record were a dog, it would be a big fluffy bunny rabbit with long floppy ears. The four tracks on this EP are taken from the recent Sprout LP 'Jordan: The Comeback' and all are gorgeous, melodic, marshmallows of song. 'One Of The Broken' is a lilting choker of a ballad and a definite favourite, despite its Barry White stylee spoken intro; while 'Carnival 2000' comes second with its brassy Latin swing. Joy!

### BANANARAMA 'Preacher Man'

LONDON

Those sexy mistresses of unison vocals return to form with a supremely contagious dance offering. Once again produced by Youth and remixed by Shep Pettibone, this has a powerful, gloopy bassline and a wondrous bluesy harmonica bit in the middle. Long may the 'Nanas fill the dancefloors.

### SOHO 'Hippychick'

SAVAGE

This frisky little dance number takes the opening riffs from The Smiths' 'How Soon Is Now' and smothers them in Seventies funk. Twins Pauline and Jackie provide soulful vocals on this track, which should have been a hit when first released last spring. Now, thanks to its top 20 success in America, 'Hippychick' is once more available for your aural delectation.

### ELEGANT

### THE HIGH 'Box Set Go'

LONDON

Three singles and an LP later, Macclesfield's favourite sons return with a remix of their first single, backed by a rough and ready version of their second 45 'Up & Down'. It's all very pleasant guitar pop with more than a passing nod to early Stone Roses material. But, pray, where do they go from here?

### DEBORAH HARRY & IGGY POP 'Well Did You Evah'

CHRYSAUS

Taken from the 'Red Hot & Blue' AIDS charity album, this is a camp and rocky cover version of the Cole Porter classic, guaranteed to get the goat of many a staunch Porter purist. Well it's great fun and it's in a good cause so take no notice of the grumpy faced sour puss. What an elegant, swellegant single this is.

### THE STRANGLERS 'Always The Sun'

EPIC

While searching for the perfect replacement for Hugh Cornwell, what better way to pass the time than to release a remix of this gentle and catchy single, originally put out in 1986. Apart from a few tasteful Dire Straits type guitar frills, there's not much difference from the original, but then it didn't need much improving anyway.

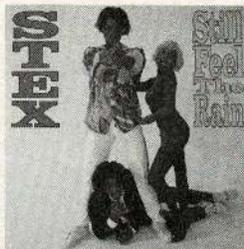
### STEX 'Still Feel The Rain'

SOME BIZZARE

That Mr Fixit of guitar and contributor to this single, Johnny Marr, describes the Stex sound as "like Chic with drugs". Wow crazy eh? What's closer to the truth is that this sounds like 'Don't Rock The Boat' by the Hues



Corporation. Nowt wrong with that you may say, and indeed, 17-year-old Andrea Mendez turns out some sterling and soulful vocals, but this just passes me by.



### REPELLANT

### THE GO GO'S 'Cool Jerk'

IRS

They'll be hand jiving around

Bel-Air to this one. Re-released schmalzty Sixties pastiche from the recently reformed Go Go girls, whose line-up boasts both Belinda Carlisle and Jane Weidlin. Very reminiscent of the soundtrack of the advert for those chocolate dipped finger things: "I know a boy who can really do the Dip Dip". Sing along everybody!

### MILLI VANILLI 'Keep On Running'

CHRYSAUS

It's nice to see these boys back in the forefront of the dance music scene after having their reputations sallied by some unsavoury accusations with regards to their vocal talents. Here they're in someone else's fine voices with this busy stonker of a floor filler, which occasionally lapses into a 'Dreadlock Holiday' stylee reggae lilt. I'm speechless.

AVAILABLE FIRST WEEK NINETEEN NINETY ONE

# THE HIGH

## BOX SET GO

AVAILABLE ON FOUR FORMATS

THREE TRACK SEVEN INCH · THREE TRACK CASSETTE  
FOUR TRACK COMPACT DISC · FOUR TRACK TWELVE INCH  
INCLUDES UP AND DOWN & THIS IS MY WORLD MARTIN HANNETT DEMOS



**SHABBA RANKS** may not be a name familiar to chart-watchers, but to reggae fans he is a megastar.

**Davydd Chong** braves the onset of 'Shabbamania'

**H**is name may well not be so well-known outside the reggae world, but with five albums behind him and a fanatical audience before him, this lean and confident 24-year-old attracts admirers like an electro-magnet. The idol in question: Shabba Ranks, undisputed king of ragga rap and a man familiar with controversy.

'Shabbamania' is an eye-opening experience and, when you're in the

thick of it, a scary one too. The fervid mass of four to five hundred — mostly female — bodies crammed into London's Tower Records for a recent signing session conjured up images of Beatlemania or the more recent Bros frenzies. The musical genre may be totally different, but the outcome was predictably the same. As Shabba appeared, the crowd pushed through the security sending our man into retreat and leaving various albums,

postcards and anatomical parts unsigned.

In a Marble Arch hotel room a few hours later, Shabba is able to rest, retrace his rise to stardom and reflect on the day's events. "It wasn't scary," he claims, perching on the edge of a neatly made bed. "I'm used to crowds of people. The only thing that kicks me off is I hate to see my fans go without even an autograph. The record shop underestimated what was gonna be

happening. I don't like that."

According to Shabba, fan worship has reached more extreme levels in America. "I went to perform in a club called the Q Club," he recalls. "They had to call the fire brigade to get the crowd dispersed. The club could only hold about, say, three thousand people; but, oh gosh, there were about 10 thousand there. It's going crazy over here, but it can't be crazy like in America. If it had been the people of

# SHABBA HABBA HEY!

America, I couldn't have driven away in that car. They would have smashed that to pieces."

The Shabba Ranks story is the simple tale of a 'boy done good'. Though born in the parish of St Helens in Jamaica, it was re-rooting in the reggae capital of Kingston that set the infant Shabba crawling his way to the top. By the age of 12 he was rapping over tracks punched into a jukebox in a local bar, in Olympic Gardens, west Kingston, "the house of music". The number one DJ in his area at 15, Shabba the teenager went on to lay down his first recording, influenced by both the spirit of King Tubby's and King Jammy's (pioneering reggae producers) local studios and the DJ tradition of acts such as Josey Wales and Brigadier Jerry. His producer

Bobby Digital soon convinced him that this pastime should become a career. "He gave me a sum of money that... I didn't think a musician would be achieving that money. It was from that day, I said 'OK, well this is my career'."

Five albums later — 'Jus' Reality' having just been released — Shabba has signed a major record deal with Epic/CBS and teeters on the brink of reggae-pop chart crossover. "That's my main ambition. I wanna receive Grammys; I wanna sell gold; I wanna sell platinum. I'm aiming to step over and to run over — instead of crossover."

Aswad and Maxi Priest, two products of pop's love affair with reggae, are often criticised as 'sell-outs'. Soft, soapy soul seems unlikely to seduce Shabba or blunt his sharp-edged chatter. "Signing to a major label hasn't

changed me," he asserts. "I'll be myself. The only change is that my career has taken another step."

However, bad publicity has harmed his career — particularly that surrounding a London gig earlier this year. Though connected to a longstanding local feud and not Shabba or his act, the fatal shooting of a man at Shabba's Brixton Academy show is still fresh in the minds of many observers. "I don't know what's the real problem," he reflects. "Something must be going when, in a minute of happiness, there will be misfortune or mishap. I am a man of peace and it's crazy to see people trying to mess with my music. That fellow who created havoc in the Academy — I myself would kill that murderer, 'cause he's trying to spoil my career. I don't like that. Wherever Shabba go, I'm a

law-abiding citizen."

But that old devil called controversy continues to stalk in the shadows, turning mundane signings into mini-riots and leaving an expensive trail of destruction in its wake. Sitting back in sunshine hues of orange and gold, eyes hidden by the dark veil of his shades, Shabba Ranks — the man, the superstar and the sex symbol — has a sober, realistic view of the years ahead.

"Well, someday a king has to give over his kingdom to whoever is new-coming, or out there. I know I'm gonna lose my crown someday, but I'm gonna do something that will remain and remind everyone that 'Shabba done that, let another man pass that'. Where music is concerned, it's no competition, no barriers. So if they take my crown today, I did what I was supposed to do."

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FORMAT: 175MM 30CM CD MC



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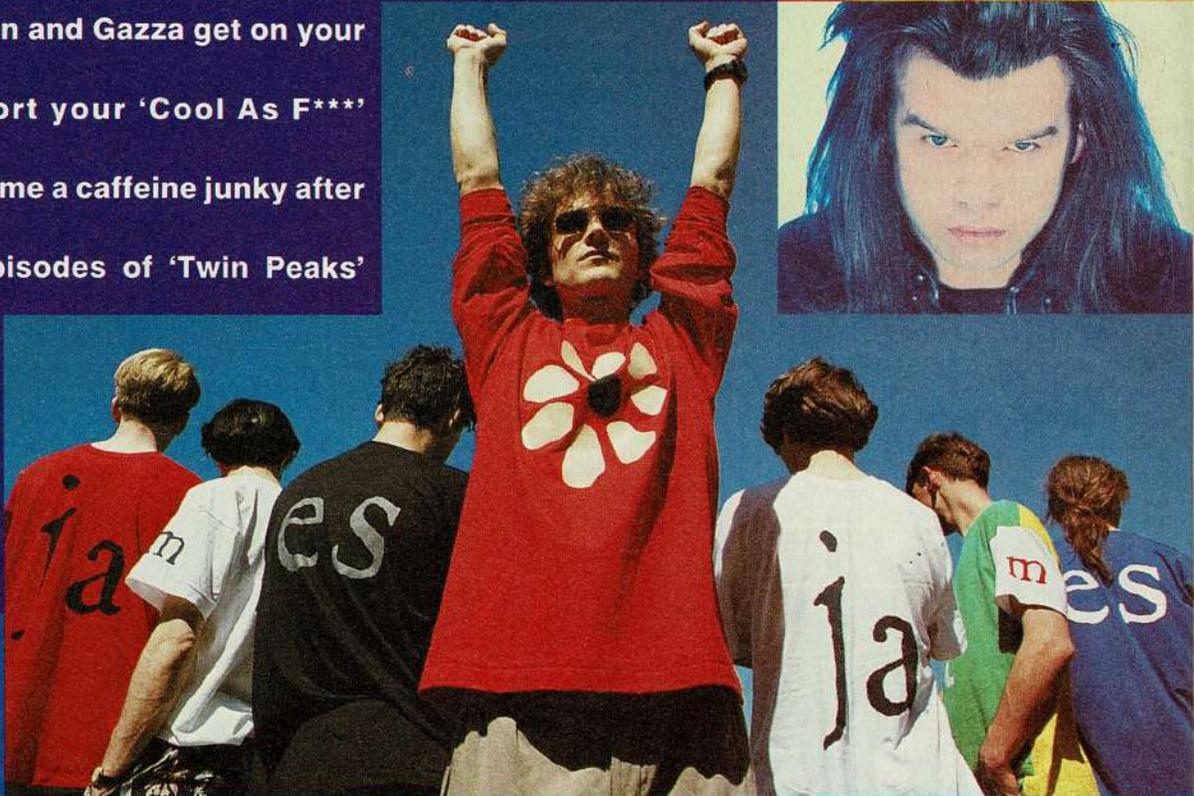
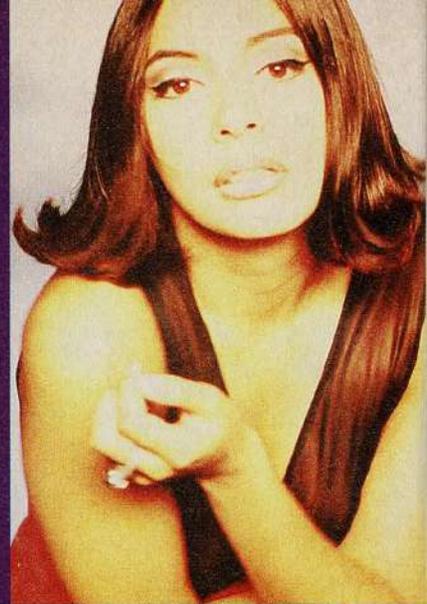
POP WILL EAT ITSELF : X Y & ZEE : OUT NOW

ON PATROL : January 16 Cambridge Corn Exchange 17 Bradford St Georges Hall 18 Preston Polytechnic 19 Birmingham AVLC 20 London Brixton Academy

1990: a year in which flares, fringes and football ruled the world. The country danced to a new beat — when it wasn't wallowing in nostalgia, that is, as cover version after cover version and re-issue after re-issue appeared. So was it a totally unoriginal year? Not according to you, who responded with a pile of *Record Mirror* Readers' Poll forms larger than Luciano Pavarotti after a night on the beer. So here's how you voted. Did

Sinéad make you swoon and Gazza get on your gonads? Did you sport your 'Cool As F\*\*\*' T-shirt with pride, become a caffeine junky after watching too many episodes of 'Twin Peaks' and get all mixed up with Paul Oakenfold? Well, you're not alone. Read on . . .

© GEORGE MICHAEL



# THE RECORD MIRROR READERS' POLL

THE RESULTS

## BEST GROUP

- 1 Pet Shop Boys
- 2 Depeche Mode
- 3 Erasure
- 4 The Stone Roses
- 5 Happy Mondays
- 6 Soul II Soul
- 7 Beloved
- 8 Inspiral Carpets
- 9 The Charlatans
- 10 Beautiful South

## WORST GROUP

- 1 New Kids On The Block
- 2 Jive Bunny
- 3 The Stone Roses
- 4 Bombalurina
- 5 Happy Mondays
- 6 Big Fun
- 7 Satus Quo
- 8 Iron Maiden
- 9 Roxette
- 10 Inspiral Carpets

## BEST SOLO ARTIST (MALE)

- 1 George Michael
- 2 Prince
- 3 Morrissey
- 4 Adamski
- 5 MC Hammer
- 6 Jimmy Somerville
- 7 MC Tunes
- 8 Elton John
- 9 Phil Collins
- 10 Young MC

## BEST SOLO ARTIST (FEMALE)

- 1 Madonna
- 2 Sinéad O'Connor
- 3 Betty Boo
- 4 Kylie
- 5 Janet Jackson
- 6 Monie Love
- 7 Belinda Carlise
- 8 Caron Wheeler
- 9 Maria McKee
- 10 Anita Baker

## WORST SOLO ARTIST

- 1 Jason Donovan
- 2 Kylie
- 3 Gazza
- 5 Cliff Richard
- 6 MC Hammer
- 7 Craig McLachlan
- 8 Sonia
- 9 Phil Collins
- 10 Michael Bolton

## BEST SINGLE

- 1 'Vogue' Madonna
- 2 'Groove Is In The Heart' Deee-Lite
- 3 'Nothing Compares 2 U' Sinéad O'Connor
- 4 'World In Motion' England/New Order

- 5 'Enjoy The Silence' Depeche Mode
- 6 'Killer' Adamski
- 7 'The Only One I Know' The Charlatans
- 8 'Step On' Happy Mondays
- 9 'So Hard' Pet Shop Boys
- 10 'Groovy Train' The Farm

## WORST SINGLE

- 1 'Itsy Bitsy Teeny Weeny...' Bombalurina
- 2 'Fog On The Tyne' Gazza And Lindisfarne
- 3 'Tonight' New Kids On The Block
- 4 'Turtle Power' Partners In Kryme
- 5 'Have You Seen Her?' MC Hammer
- 6 'A Little Time' The Beautiful South
- 7 'Anniversary Waltz' Status Quo
- 8 'Didn't I Blow Your Mind' New Kids On The Block
- 9 'Hanky Panky' Madonna
- 10 'The Joker' Steve Miller Band

## BEST LP

- 1 'Violator' Depeche Mode
- 2 'Behaviour' Pet Shop Boys
- 3 'The Immaculate Collection'

- Madonna
- 4 'Pills 'N' Thrills And Bellyaches' Happy Mondays
- 5 'Heaven Or Las Vegas' The Cocteau Twins
- 6 'Listen Without Prejudice Vol I' George Michael
- 7 'Happiness' Beloved
- 8 'Graffiti Bridge' Prince
- 9 'People's Instinctive Travels... A Tribe Called Quest
- 10 'Electribal Memories' Electribe 101

## BEST NEW ACT

- 1 Deee-Lite
- 2 The Farm
- 3 Beloved
- 4 EMF
- 5 Beats International
- 6 The Charlatans
- 7 Betty Boo
- 8 Electribe 101
- 9 Adamski
- 10 Innocence

## BEST COVER

- 1 'Nothing Compares 2 U' Sinéad O'Connor
- 2 'Step On' Happy Mondays
- 3 'Dub Be Good To Me' Beats International
- 4 'Fantasy' Black Box
- 5 'I Still Haven't

- Found What I'm Looking For' The Chimes
- 6 'Strawberry Fields Forever' Candy Flip
- 7 'I'm Free' The Soup Dragons
- 8 'Inside Out' Electribe 101
- 9 'Papa Was A Rolling Stone' Was (Not Was)
- 10 'Love Don't Live Here Anymore' Double Trouble

## WORST COVER

- 1 'Itsy Bitsy...' Bombalurina
- 2 'Fog On The Tyne' Gazza And Lindisfarne
- 3 'Have U Seen Her?' MC Hammer
- 4 'Didn't I Blow Your Mind' New Kids On The Block
- 5 'Crying In The Rain' A-ha
- 6 'King Of The Road' The Proclaimers
- 7 'Strawberry Fields Forever' Candy Flip
- 8 'Space Jungle' Adamski
- 9 'Rhythm Of The Rain' Jason Donovan
- 10 'Love On A Mountain Top' Sinitta

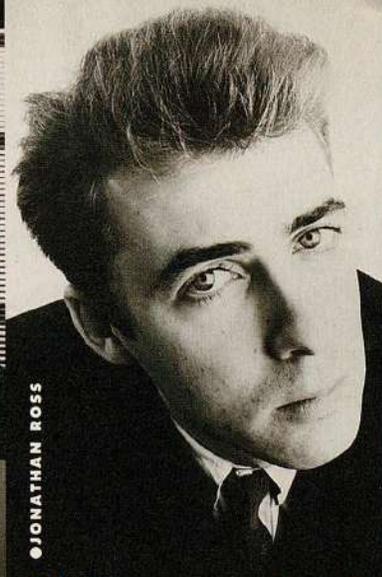
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PAUL OAKENFOLD PHOTOGRAPHED BY VIKKI JACKMAN/TESSA HALLINAN

● SINEAD O'CONNOR



● TWIN PEAKS



● JONATHAN ROSS



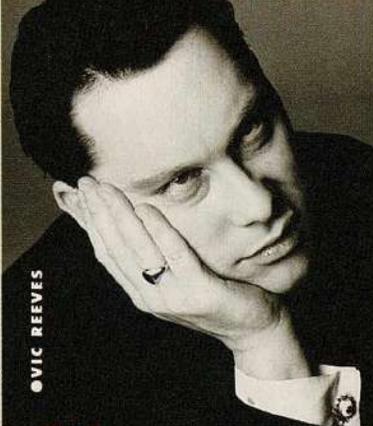
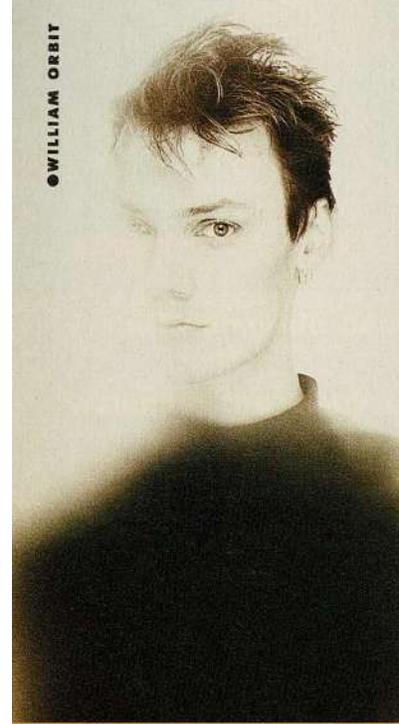
● BELOVED

● GAZZA



● DEE-LITE

● WILLIAM ORBIT



● VIC REEVES



● PET SHOP BOYS



● MADONNA



# THE RECORD MIRROR READERS'

# POLL

▶ F R O M P A G E 1 5

## BEST VIDEO

- 1 'Vogue' Madonna
- 2 'Opposites Attract' Paula Abdul
- 3 'Enjoy The Silence' Depeche Mode
- 4 'Nothing Compares 2 U' Sinéad O'Connor
- 5 'So Hard' Pet Shop Boys
- 6 'World In Motion' New Order/England
- 7 'Groove Is In The Heart' Deee-Lite
- 8 'Groovy Train' The Farm
- 9 'A Little Time' The Beautiful South
- 10 'Pray' MC Hammer

- 8 Julian Clary
- 9 Julia Roberts
- 10 Paula Abdul

## BEST PRODUCER/ REMIXER

- 1 Paul Oakenfold
- 2 Shep Pettibone
- 3 Andy Weatherall, Terry Farley, Boys Own
- 4 Jazzie B/ Nellee Hooper
- 5 William Orbit
- 6 Jam & Lewis
- 7 Ben Liebrand
- 8 Francois Kervorkian
- 9 Prince
- 10 Norman Cook

## BEST EVENT

- 1 World Cup 90
- 2 The Stone Roses, Spike Island
- 3 Madonna live
- 4 Thatcher resigning
- 5 Soul II Soul live
- 6 Poll Tax riots
- 7 Nelson Mandela freed
- 8 Kiss FM legalised
- 9 German unification
- 10 Prince live

## BEST RADIO SHOW

- 1 Simon Mayo Breakfast Show
- 2 Radio 1 Top 40
- 3 Mark Goodier — The Session
- 4 Jeff Young's Big Beat
- 5 Kiss FM
- 6 Gary Davies
- 7 Anne Nightingale Request Show
- 8 Nicky Campbell
- 9 Steve Wright In The Afternoon
- 10 808 State (Sunset Radio)

## BIGGEST YAWN

- 1 Gazza
- 2 Manchester
- 3 Conservatives
- 4 Turtles
- 5 World Cup Final
- 6 Poll Tax
- 7 Indie-dance crossover
- 8 Knebworth
- 9 Iraq invading Kuwait
- 10 Status Quo

## BEST MUSIC

- ### TV SHOW
- 1 'The ITV Chart Show'
  - 2 'The Word'
  - 3 'Dance Energy'
  - 4 'Top Of The Pops'
  - 5 'MTV'
  - 6 'Rapido'
  - 7 'The Power Station' (BSB)
  - 8 'Juke Box Jury'
  - 9 'The Hitman And Her'
  - 10 'Dancedaze'

## SEXIEST PERSON ALIVE

- 1 Madonna
- 2 Kylie
- 3 Betty Boo
- 4 Sinéad O'Connor
- 5 Demi Moore
- 6 Wendy James
- 7 Claudia Schiffer

## BEST NON-MUSIC TV SHOW

- 1 'Twin Peaks'

- 2 'Coronation Street'
- 3 'Blackadder Goes Forth'
- 4 'Sticky Moments'
- 5 'Vic Reeves' Big Night Out'
- 6 'Neighbours'
- 7 'The Paradise Club'
- 8 'EastEnders'
- 9 'Prisoner Cell Block H'
- 10 'Birds Of A Feather'

- 8 Neil Kinnock
- 9 Madonna
- 10 Jimmy Greaves

## FUNNIEST PERSON

- 1 Rowan Atkinson
- 2 Julian Clary
- 3 Ben Elton
- 4 Victoria Wood
- 5 Harry Enfield
- 6 Vic Reeves
- 7 Jasper Carrott
- 8 French & Saunders
- 9 Rab C Nesbit/ Gregor Fisher
- 10 Steve Martin

## BEST FILM

- 1 'Ghost'
- 2 'Gremlins 2'
- 3 'Pretty Woman'
- 4 'Total Recall'
- 5 'Dick Tracy'
- 6 'The Krays'
- 7 'Wild At Heart'
- 8 'Bill And Ted's Excellent Adventure'
- 9 'House Party'
- 10 'Longtime Companion'

## BEST T-SHIRT

- 1 Cool As F\*\*\*
- 2 Anti-Poll Tax
- 3 James
- 4 Madonna — Blond Ambition Tour
- 5 Depeche Mode — Violator
- 6 New Order/England — World In Motion
- 7 Red Hot & Blue
- 8 The Stone Roses — Fool's Gold
- 9 Levi's 501s
- 10 Janet Jackson — Rhythm Nation 1814

## TOP SHOWBIZ PERSONALITY

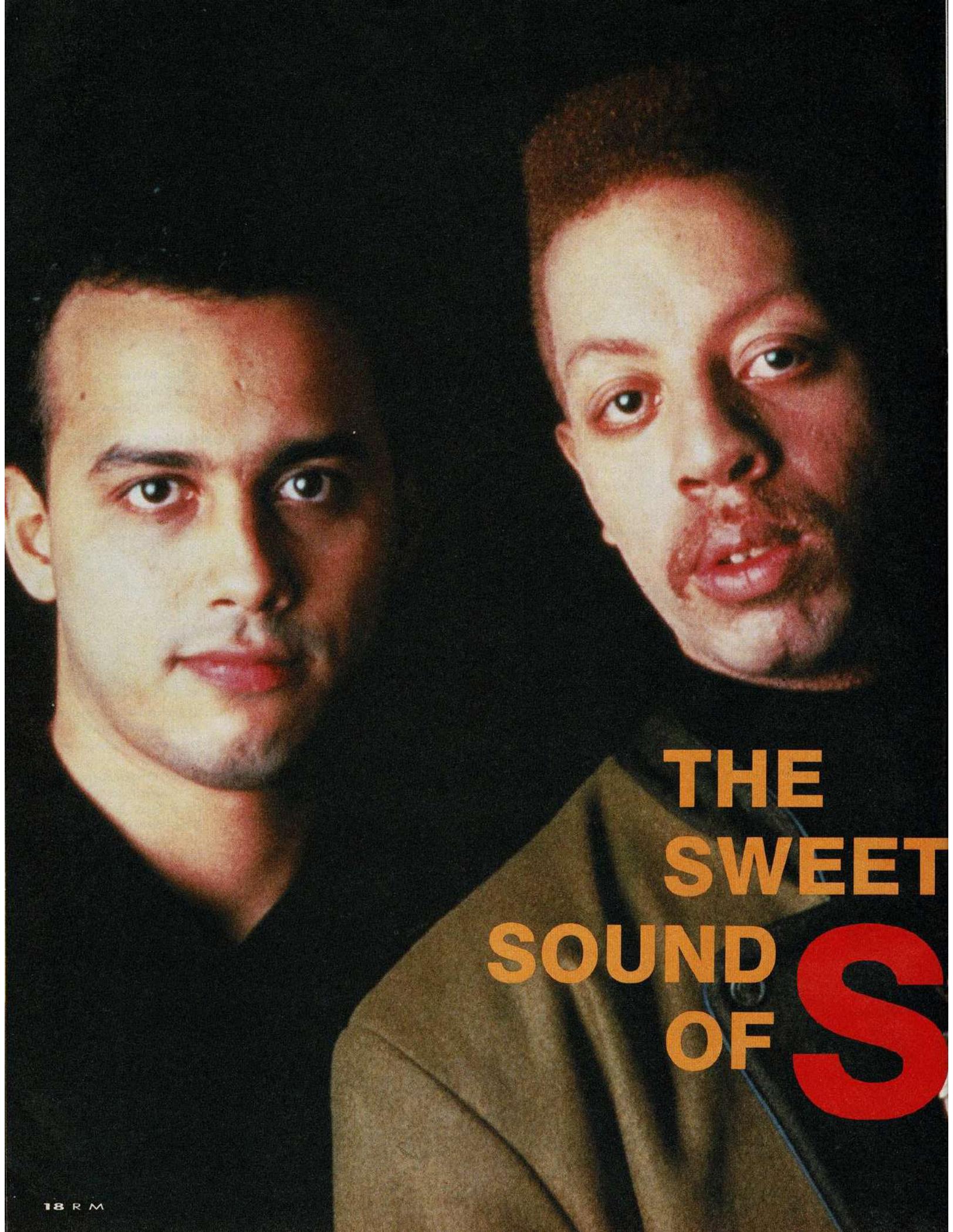
- 1 Jonathan Ross
- 2 Vic Reeves
- 3 Madonna
- 4 Julian Clary
- 5 Bruce Forsyth
- 6 Cilla Black
- 7 Paul Gascoigne
- 8 Roseanne Barr
- 9 Terry Christian
- 10 Edd The Duck

## MOST REVOLTING HUMAN BEING

- 1 Maggie Thatcher
- 2 Gazza
- 3 Saddam Hussein
- 4 Timmy Mallet
- 5 Kylie
- 6 Shaun Ryder
- 7 Jeremy Beadle

## BUZZ WORD/ PHRASE

- 1 "Twisting my melons man"
- 2 "Damn fine coffee"
- 3 "Where's the party?"
- 4 "Cool As F\*\*\*"
- 5 "Rave on"
- 6 "Cowaburiga"
- 7 "You wouldn't let it lie"
- 8 "Can't pay, won't pay"
- 9 "Respect is due"
- 10 "Oo-er Missus!"



**THE  
SWEET  
SOUND  
OF S**

**David Cole and Robert Clivilles are better known for their work as producers and songwriters for the likes of Natalie Cole, Seduction and 2 Puerto Ricans, A Blackman & A Dominican. But under the guise of C&C MUSIC FACTORY, they are grabbing a bit of the limelight for themselves. At least, they would be if they would talk to anyone. David Davies scours the streets of New York in search of the elusive duo**

**S**taccato guitar breaks are tearing, ripping, exploding out of C&C Music Factory's offices. Chasing after them are the wildest, most excessive female vocals since Loleatta Holloway let hell loose on Black Box's 'Ride On Time'. This is C&C Music Factory's debut 'Gonna Make You Sweat' and it's house music in Latex treads. This is where the dancefloor really meets rock. Not as some pale hybrid compromise, but on its own terms, using a buzzing rock guitar to charge up its own chaotic rhythm.

If all this seems to suggest vinyl pandemonium, then the group's management offices are no different. Hidden among warehouses near the Hudson River, in downtown New York, the washing-up is still waiting in their manager's busy apartment-cum-office. Next door five dancers are running through their final rehearsals before they fly over to London to promote the single. Their routine is as insanely frenetic as the Music Factory track blasting out of the sound system. This is the sight and sound of sweat.

Sitting to one side, itching to join the dancers, is Zelma Davis. Beautiful and petite, with the narrowest waist this side of a 12-year-old, Davis is the regular female lead for C&C Music Factory. It's her in the video and the

interviews; it's her singing on the current single and on the group's forthcoming first long-player, also titled 'Gonna Make You Sweat'. And yet Davis is having to watch the woman who's replacing her in England go through her paces. "There's been a problem with my Green Card [US work permit]," explains the Liberian-born singer. "The show must go on," she adds, smiling ironically.

**D**avid Cole and Robert Clivilles are the men who have given their surnames' initials to the name C&C. It's their compositions that Davis belts out on the album and it's their production that carves out the group's hard-edged dance territory. Originally known for their remix work on the likes of Natalie Cole's 'Pink Cadillac', Cole and Clivilles earn respect as the producers behind 2 Puerto Ricans, A Blackman & A Dominican's 'Do It Properly'. But it was with female trio Seduction that they hit pay-dirt with tracks like the momentous 'Heartbeats' and the slinky 'True Love'.

With the Music Factory, the duo are still very much behind the scenes. In fact, all they're prepared to say on the subject of their new project is David Cole's remark that, "When we say it's a Factory we're not thinking of a product,

we're thinking of how all the performers are becoming part of the factory. In no way, shape or form is this going to sound like an assembly line."

Davis sheds some light on quite how "performers are becoming part of the factory". Although stressing she's the sole vocalist on the bulk of the album, she admits that the vocals on the title track aren't purely her own but an amalgamation of hers and those of session singer Martha Wash, former Weather Girl and sometime vocalist with Black Box, and Deborah Cooper, veteran singer with the likes of The Fatback Band and Change, which does put a rather different perspective on the single's adrenalin-packed vocals.

Still, at least there's no mistaking Freedom Williams' authoritative rapping on 'Gonna Make You Sweat'. He talks like he raps — hard and clear. Two bleepers clipped to his belt, he shuffles his chair closer. "It used to be much higher," he confides about his voice, "so to make it stronger I'd jog five miles a day and rap while I was running. It got stronger."

**W**illiams can also illustrate Cole and Clivilles's *modus operandi*. As assistant engineer for the two producers, he was around when Seduction were in the

studio. And did they sing on the records? "They did sing," says Williams, "but of course you did get people who came in and did backgrounds. They got a lot of support." Such support may well have come from Cole himself who, Williams says, can sing in several different keys.

Davis is standing cracking her knuckles and watching her replacement again. "I didn't do it like that," she mumbles, but she doesn't complain. She doesn't need to — this is her dream. All the dancing in front of the telly copying Paula, Janet and Madonna has paid off — as has the praying.

"I used to pray to God that I could sing like my friend," she explains, "and I got a bad cold and suddenly got *this*." 'This' being the rich and mighty voice that storms out of her tiny frame. A few casual introductions later and the 20-year-old was working with Cole and Clivilles. "It was almost an overnight thing," she says, her smile returning.

Back at the kitchen table, Williams leans back, glad for the moment that at least he's going to London in the morning. "I'm really fortunate. What better reason to travel than to go and do what you want to do? It's not like I've got to go to Brussels and sell Pampers." Indeed not.

# WEAT

● "It's not like I've got to go to Brussels and sell Pampers"

# LIVES

EDITED BY IESTYN GEORGE

# 1990 —how was it for you?

Deee-Lite were colourfully spunky, De La were pretty darn funky, A night at The Farm, Didn't do any harm, And Prince was a cheeky old monkey. Boom Boom.

Limericks aside, there were other *fab* moments: the wonderful 10,000 Maniacs whipped us up into a joyous frenzy; the dynamic Public Enemy punched our ribs in; superb Anita Baker nursed us and sang a lullaby; and the bewitching Cranes dragged us into their nightmare.

**Davydd Chong**

Of the year's biggies, The Stone Roses at Spike Island were a bit of a let-down. But Inspiral Carpets at G-Mex, which had been billed as a gig rather than hyped as 'an event', were top-notch entertainment.

Speaking of which, the live Vic Reeves experience was unmissable. Prefabb Sprout were the top disappointment, while on the newcomer front, a thrash band called the Blue Nile really impressed me — ah! But tips for the top must be New FADS and Five Thirty. **Craig Ferguson**

**Looking back at 1990, Record Mirror's guest-list posse select their fave raves and happening events as well as some cheesier moments from the year that Manchester and Madonna were in your face**



● **MADONNA**

With the exception of Prince and Madonna, the nation's arenas groaned under the strain of middle-aged spread: the Stones, Bowie, McCartney, Collins, Clapton at the Albert Hall until further notice, Sir Cliff alive and (almost) kickin' at Wemberlee. And then of course, Grandpa's Party at Knebworth. What a year huh? Out to pasture, the lot of 'em. Creak, cackle 'n' roll. **Nick Duerden**

50k Turbosound systems, bouncy castles and stunning laser visuals all went the same way as inflated ticket prices in 1990, as the rave scene came down like a house of cards — victim of new laws, greedy promoters and a growing sense of unease over the way it was all heading. The point was proved in April as a sanitised rave culture re-emerged at Docklands Arena.

The cutting edge of clubland, pushed on by approaching recession, dived back underground as dance music split into more fragments than you could wave your arms at.

They kept on trying but no one could successfully bridge the gulf between a club situation and a live act on stage. Highlights were invariably DJs — Frankie Bones and Freddy Bastone at New York's Paladium, Derrick May at the Town & Country, Danny Rampling at Pure and the Confusion special events in London. But as vintages go, 1990 left a vinegary taste in the mouth. **Phil Cheeseman**

As I plumb the depths of my memory to find my most treasured live moments from last year, certain magical images come to mind: the sun setting behind The Cure as Bobbys' babes delivered a most immaculate and moving performance at The Crystal Palace Garden Party; perspiring pints into my pint along with the hordes watching James' superb concert at The Empress Ballroom in Blackpool this summer; viewing the distant yet serene Sinéad O'Connor belt it out across the packed pastures of Glastonbury Festival; and witnessing the Messiah Paul Weller's lean, mean and funky resurrection at Dingwalls in Camden. Mentioned in dispatches: The The, The Christians and Carter USM. **Gary Crossing**

The only major critical and commercial successes on the stadium circuit, Prince and Madonna, both chose 1990 as the year to say "f\*\*\*\*" to lots of British people. Prince stripped to his bare essentials for 'Nude', while Madonna kept most of her clothes on — though her Egyptian 'Like A Masturbating Virgin' to the church-bound 'Like A Guilty Prayer' routine was sauce and class in one bottle.

A surprise was in store for EMF, whose support slot on Adamski's tour so damaged his profile that they may as well have written 'Space Jungle' for him. The honours, though, must go to Stereo MC's, who elevated hearts, minds and feet off the sticky Marquee floor and into the supernatural world. **Tim Nicholson**

In footie manager speak, 1990 has been a year of two halves when it comes to Manchester's gigs. The success of Happy Mondays and The Stone Roses threw up a plethora of embarrassing copyists, but amongst all the pouting and trance dancing, some bands have shone through with their uncompromising originality.

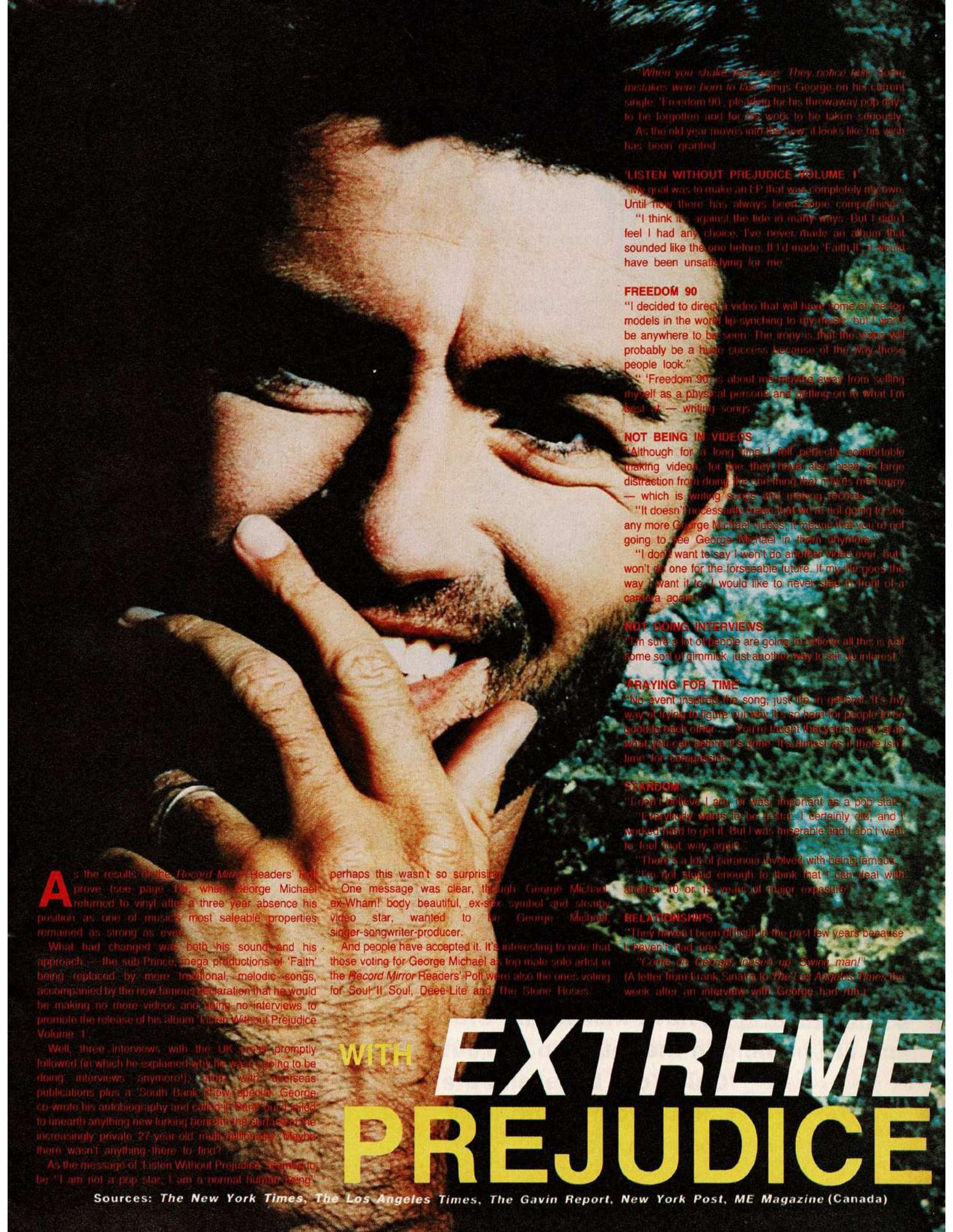
New Fast Automatic Daffodils proved that they're one of the best live bands around, whilst World Of Twist's bizarre, glitzy cabaret act provided an entertaining alternative to the normal band approach. With heaps of bands still bubbling under, 1991 should get even better. **Chris Sharratt**

Whatever happened to reggae? The hype has failed to provide the quantity of gigs in which reggae would thrive. Easy skanking, smiles in a waft of smoke . . . Jimmy Cliff's excellent one-off at the T&C springs to mind. Jah Shakka immersed the Zap, electrifying the air into a blues joint.

Hypocritical authorities are afraid. Brilliant live, Shabba Ranks illustrates the point. The shooting at the Brixton Academy and the frenzy at Tower Records don't augur well for the future of live reggae. **Martina Wenner**

● **SINÉAD O'CONNOR**





*"When you shake your ass: They notice fast. Some mistakes were born to this,"* sings George on his current single, 'Freedom 90,' pleading for his throwaway pop days to be forgotten and for his work to be taken seriously.

As the old year moves into the new, it looks like his wish has been granted.

#### LISTEN WITHOUT PREJUDICE VOLUME 1

"My goal was to make an EP that was completely my own. Until now there has always been some compromise."

"I think it's against the tide in many ways. But I didn't feel I had any choice. I've never made an album that sounded like the one before. If I'd made 'Faith II,' it would have been unsatisfying for me."

#### FREEDOM 90

"I decided to direct a video that will have some of the top models in the world lip-synching to my music, but I won't be anywhere to be seen. The irony is that the video will probably be a huge success because of the way those people look."

"'Freedom 90' is about me moving away from selling myself as a physical person and getting on to what I'm best at — writing songs."

#### NOT BEING IN VIDEOS

"Although for a long time I felt perfectly comfortable making videos, for me they have also been a large distraction from doing the one thing that makes me happy — which is writing songs and making records."

"It doesn't necessarily mean that we're not going to see any more George Michael videos, it means that you're not going to see George Michael in them anymore."

"I don't want to say I won't do another video ever, but I won't do one for the foreseeable future. If my life goes the way I want it to, I would like to never see in front of a camera again."

#### NOT DOING INTERVIEWS

"I'm sure a lot of people are going to believe all this is just some sort of gimmick, just another way to stir up interest."

#### PRAYING FOR TIME

"No event inspired the song, just life in general. It's my way of trying to figure out why it's so hard for people to be good to each other. ... You're taught that you have to grab what you can before it's gone. It's almost as if there isn't time for compassion."

#### STARDOM

"I don't believe I am, or was, important as a pop star."

"Everybody wants to be a star. I certainly did, and I worked hard to get it, but I was miserable and I don't want to feel that way again."

"There's a lot of paranoia involved with being famous."

"I'm not stupid enough to think that I can deal with another 10 or 15 years of major exposure."

#### RELATIONSHIPS

"They haven't been difficult in the past few years because I haven't had one."

*"Come on, George, loosen up. Swing man!"*  
(A letter from Frank Sinatra to *The Los Angeles Times* the week after an interview with George had run.)

As the results of the *Record Mirror* Readers' Poll prove (see page 14), when George Michael returned to vinyl after a three-year absence his position as one of music's most saleable properties remained as strong as ever.

What had changed was both his sound and his approach — the sub-Prince, mega-productions of 'Faith' being replaced by more traditional, melodic songs, accompanied by the now-famous declaration that he would be making no more videos and doing no interviews to promote the release of his album *Listen Without Prejudice Volume 1*.

Well, three interviews with the UK press promptly followed (in which he explained why he wasn't going to be doing interviews anymore), more with overseas publications plus a *South Bank Show* special. George co-wrote his autobiography and called it *Barry* but failed to unearth anything new lurking beneath the surface of the increasingly private 27-year-old multi-millionaire. Maybe there wasn't anything there to find?

As the message of *Listen Without Prejudice* seemed to be "I am not a pop star, I am a normal human being,"

perhaps this wasn't so surprising.

One message was clear, though: George Michael, ex-Wham! body beautiful, ex-sex symbol and already video star, wanted to be George Michael, singer-songwriter-producer.

And people have accepted it. It's interesting to note that those voting for George Michael as top male solo artist in the *Record Mirror* Readers' Poll were also the ones voting for Soul II Soul, Deee-Lite and The Stone Roses.

WITH

# EXTREME PREJUDICE

Sources: *The New York Times*, *The Los Angeles Times*, *The Gavin Report*, *New York Post*, *ME Magazine* (Canada)



# DANCING QUEENS

After a lengthy break from the charts, **BANANARAMA** have kicked the Stock Aitken Waterman habit and are bathing in the fountain of Youth with their recent single 'Only Your Love' and the new one 'Preacher Man'. Chris Twomey and Gary Crossing peel the masks from the Bananas

## keren woodward

One of the two original 'Nanas, Keren is keen to stress that there was, is and will be more to Bananarama than 'The Hitman And Them'.

"Basically we're still making pop songs — pop songs that you can dance to, which is what we're best at doing. But I think our audience has changed in that we are obviously not selling so much to the Stock Aitken Waterman fans. We've got a more up-to-date sound now that goes down well in the clubs."

And yet 'Only Your Love' didn't sell as well as many of your other singles. Weren't you a bit disappointed about that?

"Yes, but I think the main thing is we're really proud of it," she insists. "I'm glad we put that record out and didn't put another SAW song out. I think the stuff we're doing now is absolutely fantastic. Going back in the studio with SAW was not exciting and after a certain length of time in this business you have to keep yourself excited or there's no point."

Is your LP going to be a departure too, or are you going to be sticking to safe ground?

"I'd say that we've taken a huge risk in leaving SAW who are, after all, the most successful production team in the country. The records we made with them sold very well. But I'd like to think we'll develop more on the album front because up to now we've been very much a singles group. I don't think it bothers us about being taken seriously, but I'd like to think that more people will give the album a listen."

Keren credits much of the band's new enthusiasm to their producer, Youth, the name behind many of 1990's big club hits.

"Every track we've recorded with Youth has been completely different from the one before," gushes Keren. "There's no formula with Youth. It's whatever you feel like doing on the day. So we've done a couple of slow ones, which are strange and there's this really heavy one, with heavy guitars . . . You don't have that scope with SAW."

Did you feel with SAW that you were on a conveyor belt?

"I think that's one of the major reasons why we left," she admits. "We worked mostly with Mike Stock and we enjoyed it very much; he's a really funny bloke and a talented songwriter, but when you've been with them a while you know that they're playing backing tracks that Kylie might have turned down . . . And if you turn them down then Sonia might get them. We like to feel a bit more exclusive than that! It's very annoying for us to be lumped in with all the other groups that they've worked with who don't co-write with them and who basically just front SAW records."

"Bananarama had been going for four or five years before we went to them and were doing very well thank you! To be seen as another SAW product straight off the conveyor belt was something we didn't want to be."

Now that you're trying to do something different, you might find people don't give you a chance because they think they already know that they don't like Bananarama.

"Yeah, you're right," she sighs. "It's very difficult for people to accept that we might be hip and trendy. I'm sure there were a lot of people just itching to go out and buy 'Only Your Love' because they liked it, but they couldn't quite make themselves do it because it was Bananarama!"

"It really annoys me, actually. I think a lot of people buy what they think they should buy as opposed to the records they really like. There are a lot of secret Bananarama listeners out there!"

A bit like when no one admitted to liking Abba?

"Well I always did you see!" she laughs. "If I like a Shakin' Stevens record I tell the world — I don't care. Musical snobbery really bugs me. You've just got to accept it for what it is. If it makes you happy and you're enjoying it then what's wrong with buying it?"

"You know that they're playing backing tracks that Kylie might have turned down . . . And if you turn them down then Sonia might get them"

Keren on SAW

## jacqui o'sullivan

When Siobahn Fahey left Bananarama, a lot of fans feared it was the end. But remaining members Sarah and Keren quickly recruited an old mate of theirs, Jacqui, and the hits kept on coming. Jacqui admits that before she became part of the group she "never really took them that seriously". It must have been quite a shock for her.

"I joined the band just as they were getting in the Guinness Book Of Records for being the most successful female band ever. That was amazing. I just saw them as making really brilliant music and obviously enjoying themselves. But it's hard for me to see it from the outside because I've known them for so long — since I was about 18."

So you didn't have any doubts about taking Siobahn's place?

"No, I knew that it was perfect for me. I had just done something with Living In A Box — pretending to be a backing singer in their shows, but I wasn't doing anything on my own. It came at the right time. It was the most nerve-wracking thing that's ever happened to me, but I was so carried away with having a brilliant time that I soon got over it. It is actually really hard stepping into someone else's shoes like that, especially as they'd been going so long. They'd learned a lot along the way. I had to walk in and be as

"We'll probably end up in Las Vegas in those sequinned outfits supporting Tom Jones!"

Jacqui on the future

professional and as comfortable with everything as they were. It was difficult to begin with."

Jacqui's baptism of fire climaxed with the world tour, an experience that she must have enjoyed because they're hoping to do it again this year.

"Nothing's been planned yet, but we're all hoping to go on another world tour 'cause we had so much fun last time. We've got to do it again. I preferred Sydney to anywhere else . . . And Thailand was brilliant. In Sydney we played in this warehouse and it was like an acid house party. The show went on until about nine or 10 in the morning."

"Djakarta was awful! We played in a bloody car-park. We had to perform to some officials before we did the show to make sure it wasn't too rude. But basically the show was staged for government officials — there were hardly any normal people there. When we went on it started raining and the stage got really slippery; we were sliding around all over the place!"

Can you see Bananarama lasting another 10 years?

"I don't see why not. We'll probably end up in Las Vegas in those sequinned outfits supporting Tom Jones! I'd love it to last another 10 years. I don't see any reason why it can't. We might look a bit odd, but I don't know what else we'd do. I think we'd all be so bored if we gave it up."

"He looks a bit dry close up"

Sarah on Bob Monkhouse

## sarah dallin

And so we come to the third member of the banana bunch, Sarah, whose writing collaboration with Youth has born several gems already.

"I think the whole album's different because obviously if you work with a different producer — particularly if you're collaborating song-wise — they're bound to have different ideas. Also, two years on, we have different ideas. I think it's a lot more dancey because Youth started off mixing club records and things so that influence is quite strong."

What was it like working with Youth?

"It's really good. I go over to Youth's little studio and we mess about with computers and such, then we take it away and write the song on top. We'd spent a frustrating six months looking for the right producer. We went to America to talk with David Z but it didn't work out. Once we found Youth it was plain sailing".

Why wasn't the original choice for a single, the wonderful 'Tripping On Your Love', released?

"Because when London Records heard 'Preacher Man' they thought it was more of a sure-fire hit 'Tripping . . .' will be the third single. We preferred it ourselves, but there you go . . . The games people play. Having said that, 'Preacher Man' is a great track and I really enjoyed singing it, especially on 'The Des O'Connor Christmas Show'."

How was it with old Des then?

"Great fun. Paul Cook from The Sex Pistols drummed with us on the show. He drummed on our very first single and it was his idea to get the group together so it was good to have him back. He'll be with us for TV appearances and perhaps when we tour."

You had to sing 'White Christmas' with Bob Monkhouse, didn't you?

"Yes. He looks a bit dry close up, with all his make-up on, but both he and Des are very sweet."

Moving swiftly from one institution to another. You managed to break free from the chains of SAW?

"Yes, the new album is hugely different to our SAW album. Although I was very happy to write and record those kind of songs with SAW at the time, I think after a while their formula, which was used with everybody they worked with, became a bit tedious for us."

"We only did one album with them, we were never their protégées like Kylie or Jason. We co-wrote with them."

Even so, saying goodbye to those boys at the Hit Factory must have been a difficult decision?

"It's hard to leave something when it's working so well because then you have to try to find someone to co-write with as well as produce."

Where do you see Bananarama going from here?

"I just enjoy working with a lot of different people. I think that it's important to know your limitations and to know what you're best at. I've never professed to being a fantastic singer or dancer. That tag makes me laugh really. I'm nowhere near the standard of, say, one of The Supremes. I just want to continue trying to experiment a bit more, because we've done unison vocals for a long time. It just depends how comfortable you are with the people you work with and if they can bring the best out of you."

And the possibility of another tour?

"Well I really enjoyed the last one. Everybody said that we'd hate touring but I had a fantastic time. We didn't tour Europe last time so, probably towards the end of this year, we'll do a European tour. The show will be as spectacular as my limitations will allow."

You were very ill recently weren't you?

"I had meningitis. I think you get it in either viral or bacterial forms and I had the less dangerous one. I was in hospital for a week; it was a bit severe. I passed out on the floor; it was awful. It's not something older people get, it's usually kids and babies, so it was very odd that I got it. It was the stress and strain of the album you see."

"Some people think we're heading down a musical cul-de-sac, but we know we're heading



ng down an open motorway with no turning back''



**WORLD OF TWIST** caused a minor storm in the charts with their debut single, but the calm came just before they could make the top 40. They greet the New Year with 'Sons Of The Stage', a record that speaks volumes for their status as hot tips for 1991 — which is more than they did to Nick Duerden. Pictures: Paul Morgan



# twist

*of fate*

## IT'S A WORLD OF SPIRALS

Dry ice pumps out until the entire stage is engulfed in the throat-spluttering stuff. Three band members sit facing their keyboards-cum-control units. Next to them is a lone guitarist. To one side a slide show flickers into distorted life, whilst in the middle a spinning — and clearly ironic — circular 'Rock & Roll' sign begins its cycle, accelerating all the time. And then, from somewhere deep in the background, the singer emerges. He is tall, wiry and clad in a

black leather shirt and a pair of unfetters. His microphone is pressed firmly against his sweating lips. The music starts pumping.

World Of Twist revel in their eclectic and idiosyncratic sound. The music spirals around in grand tiers, before cascading onto itself repeatedly, creating a wholly mesmeric and hypnotic rhythm.

Various backdrops busy themselves into mass hysteria while the screen explodes into a blur of images, colour

and slanted psychedelia.

World Of Twist are an *experience*: Aurally and visually. What can words say? Only so much. This is the band responsible for sending many a scribe scurrying for the thesaurus in search of the perfect description. They are quite different — special even.

Hailing from Manchester, they first

emerged on the 'Home' compilation in the middle of last year. One of a clutch of 'baggy' compilations, 'Home' differed in that it highlighted the diversity of the scene. A breeding ground for such young hopefuls as the New FADs, Paris Angels, the excellent Milltown Brothers as well as World Of

**CONTINUED ON PAGE 26 ►**

Twist, it proved that whilst it was a good year for the Roses (and the Mondays and the Inspirals et al), it was pretty profitable for this bunch also.

World Of Twist's contribution was 'The Storm'. An enticing, surging slice of atmosphere, it drew from a variety of influences — from the Sixties and Seventies through to the advanced techno that will be the Nineties. Garnering much attention, they subsequently signed to Circa, though the exact path they took seems rather foggy.

"No, we didn't get many offers," says guitarist Gordon. "Nothing much happened." Singer Tony Ogden appears oblivious to this statement and tells a different story. "Yeah, it was great after that. Like a record company whirl. The phone never stopped ringing and we all got real excited. So much so, we all went out and bought new clothes." The way he says this is so dead-pan that no one can tell if he's serious or not.

### IT'S A WORLD OF RAINBOWS

Regardless, 'The Storm' scaled the charts in triumphant fashion, but due to the Christmas rush, it fizzled out somewhat unfairly at number 42. But they're about to make a quick return and celebrate the New Year with an even better song: 'Sons Of The Stage'. A confirmed live favourite, it builds in momentum with each listening and is destined to appear in many 'Best of 1991' polls. Hotly tipped by almost everyone (not least *Record Mirror*) they are fast approaching that pot of gold at the end of the psychedelic rainbow.

Oh, they're chuffed alright, but they're not relishing either the photo shoot or the interview (interrogation?). On vinyl and on stage, they speak volumes. In interview, they speak very little.

Julia M Seashells, the band's charming keyboardist, explains: "Sorry, but we tend to clam up in interviews. No offence to the magazine, it's just we never seem able to say much at all." She then turns round and optimistically asks if anyone has any good quotes prepared. The band remains silent — deadly so. Oh dear.

After much deliberation and hushed whispering, the band decide to "get the interview over and done with first" and suffer the impending photo shoot "sometime later". And, at Tony's request, we transfer ourselves to a nearby hostelry.

A quick chat with each of the band reveals that they're affable and forthcoming, but then I go and kill off the atmosphere completely. Placing my ageing tape recorder on the table



before them proves disastrous. All eyes (except Tony's, which close altogether) widen in apparent fright. "Doing interviews is all about putting yourself on the line", says Julia, "and we're not too good at doing that." Ahem.

The question of how long they have been together is answered surprisingly quickly by Gordon. "Er, four years. No make it three . . . two? Well, we've been around a while. Originally we were into playing country and western." This could well be a joke, though no one laughs.

### IT'S A WORLD OF SILENCES

Rather than coming across as moody pop stars who specialise in being difficult simply to further their brooding reputation (naming no names), here, sprawled in this pub, World Of Twist seem genuine. They apologise for the lengthy silences that greet each and every question, but from time to time, Tony's eyes open and he offers a few sarcastic quips to liven things up.

"Course we've been lumped with the whole Manchester thing," he says. "S'funny, 'cause all these bands are lumped together yet they sound nothing like each other. I'd say the only thing we have in common with so-called Manc bands is that we share the same influences. What are they? Ha, ask the Manchester bands. Ha ha!" He laughs loudly with a sort of deep throated cackle that makes you wonder if Sid James has risen from his grave.

He relaxes back, smiles and in this light (or in any light) looks remarkably like Leonard Rossiter in his 'Rising Damp' persona. Frightening isn't it?

Much of the band's reputation has been built around their theatrical stage show. With just three keyboards taking pride of place, one guitar and Tony stalking behind, they are quite, quite dazzling. This gripping effect suggests careful construction has taken place, but the band shrug and murmur, "Well, we just do it mainly for our benefit, though we think the audience like it as well."

"Getting to number 42 with 'The Storm' was just magic," says Tony. "I mean it was incredible, but it's playing live on stage that we like best. Love it."

Julia, somewhat encouraged, continues: "Oh yeah, it's great. We played Newcastle recently and everyone had a great time. Down the front was this couple leaning on the stage and kissing passionately. Constantly. They didn't stop once. Must have been the atmosphere we create eh?"

"And you know what?" poses Tony who, since obtaining a second drink, is speaking more freely. "Our stage set is going to get even better. The spinning heads are coming back [cut-out heads on long sticks that rotate are an integral part of their set] and we're going to get a curtain put up so no one can see the stage till we come on. Then it'll be like 'Da Da Daaa!' and they'll all step back in amazement!" He cackles again.

### IT'S A WORLD OF CUL-DE-SACS

Once his dirty laughter subsides, the silence returns and all eyes focus on the tape recorder. Removing it from the table completely then provokes Gordon to moan and groan. "Ah, interviews! It's not easy y'know. Just as well we're not on a promotional tour the way this one's going. Y'know we've not even seen any of the TV interviews we've done. Probably just as well really."

"You should have spoken to us last night, after a gig," says Julia. "We were having a great time. Loads of drinks and we were all well relaxed. That's when we're most talkative. Maybe next time eh?"

Even talk about their much sought after range of T-shirts (utilising a series of cigarette logos) prompts 'little conversation. At this rate, they're destined to remain complete mysteries to all, which will probably suit them fine.

Julia, seeing my pained expression, offers a little compassion. "I know. We'll take your phone number, 'cause Tony often comes up with things to say a few hours too late. And as soon as he does, we'll give you a bell."

How sweet — although the phone never did ring.

"Hold on, I've just thought of a great quote," shouts Tony, as he downs a final gulp of liquid relief. "Listen to this: Some people think we're heading down a musical cul-de-sac, but we know we're heading down an open motorway with no turning back. How's that?"

That'll do nicely.

# THIS WEEK

NEWS PLUS  
BY IESTYN GEORGE

## TOWER BAN LIFTED

Following the riotous events of December at Tower Records in central London, where an appearance by **Shabba Ranks** led to over £6,000 worth of damage, Tower have backed down on their decision made a week after the incident to ban all hip hop, reggae and rap acts from making PAs at the store.

After the event, accusations and counter accusations flew from both sides over who was actually responsible for causing the furor. Tower blamed Ranks' late arrival for the chaos, while the singer's press agent James Style protested that despite offering to supply adequate security, they were turned down by the PA's organisers. "They just underestimated how many people would turn up," he said.

## TRUE BRIT

To coincide with The Brits 1991 — the awards ceremony aimed at celebrating the finest British music of the past 12 months — event producer Jonathon King has announced a series of live concerts at Wembley Arena between January 18 and 20. Manchester's **Happy Mondays** will be headlining the first night's entertainment (supported by **James**, **The Farm**, **Northside** and **Beats International**), followed by **The Cure** on the 19th (with **Jesus Jones** and **The Wedding Present**) and gruesome rocker **Ozzy Osbourne** on the 20th. A series of special guests are to be announced at a later date.

Tickets are priced at £12.50, available from the usual agents, and the concert promoters MCP wish to point out that the bands and singers concerned will perform truncated versions of their normal live sets.

All profits go to The British Record Industry Trust, to be distributed among several charities including Music Therapy and the School For Performing Arts.

## WARPED RECORDS

The Warp label, spiritual home to the bleep with both **Sweet Exorcist** and **Nightmares On Wax** on their roster, has parted company with its parent company **Rhythm King**.

Warp has sold over 300,000 records in the past year. However, the label's co-director Rob Mitchell has decided to switch Warp's distribution to **Pinnacle**. Rumours of court action have been quashed by **Rhythm King**, who hope to have the matter amicably settled out of court.

## MORE KISS-ING

London dance radio station **Kiss FM** has opened its second radio station in the last six months, at The Trocadero, in Piccadilly. The Westside Basement is a fully equipped studio which will broadcast between 10am and 8pm along with a second shop selling Kiss merchandise.

Market research carried out on behalf of the station has revealed that over 750,000 listeners tune in to Kiss each week, rapidly approaching the one million mark that they hope to achieve within the first year of airtime.

## THEY WOULDN'T LET IT LIE

Record Mirror cover star **Vic Reeves** and his sidekick **Bob Mortimer** follow-up the success of their New Year Special with a new set of **Big Nights Out**, commencing on Wednesday February 27 1991.

Featuring old faves like **The Man With The Stick**, **Novelty Island** and **The Wheel Of Fortune**, the show starts at 10.30pm, so brush down your videos and give the cat the night off.

OVIC REEVES



## REGGAE REFRESHERS

Reggae fanatics will be delighted to discover that **Mango Records** have released a third batch in their **Reggae Refreshers** series of mid-price CDs and cassettes. Albums featured include **Black Uhuru's** 'Red', **'Marcus Garvey'** by **Burning Spear**, **Jimmy Cliff's** 'Reggae Greats' and **Steel Pulse's** 'Handsworth Revolution'. Also featured are LPs by **The Heptones**, **Toots And The Maytals**, **Max Romeo**, **Ijah Man** and **Linton Kwesi Johnson**.

## RELEASES

**Lindy Layton** kicks off the New Year with her single 'Echo My Heart' on January 14. It's the follow-up to her big summer hit 'Silly Games' and the B-side features 'This Isn't Fair'. Lindy's debut album will be out in the spring.

**Jellybean**, the man who produced **Madonna's** early hits, releases his single 'What's It's Gonna Be' on January 14. The single features the vocal talents of **Niki Harris** who backed **Madonna** on tour and who was also featured in her 'Vogue' video. 12-inch and CD versions of the single will feature an 'Excellent Adventure' mix of 'What's It Gonna Be'.

**Sting** will be back for the first time in two years with his single 'All This Time' out on January 21. It's taken from his third solo album 'The Soul Cages' which will be out on the same day, and the B-side features 'I Miss You Kate', a new song which won't be on the album.

**The London Boys**, the world's rubberiest men, release their single 'Freedom' on January 7. The B-side features an instrumental version while 12-inch versions have an 'Eight-O-Eight Mix' of the song.

**The Associates** featuring **Billy Mackenzie** release their single 'Poperetta' on January 14. It features the old Associates classic 'Waiting For The Love Boat', while the B-side features 'Club Country Club'. Also out on the same day as the single is The Associates' greatest hits compilation album 'Poperá'.

**Chris Isaak** releases his album 'Wicked Game' on January 14. The album features the best of Isaak's work to date including 'Blue Hotel', 'Heart Shaped World' and the title track.

THE DARKSIDE



## T O U R S

**Power Of Dreams** have lined-up a New Year tour, playing **Bath Moles** January 11, **Slough Furze Hotel** 12, **Leicester Princess Charlotte** 15, **Nottingham University** 16, **Leeds Duchess Of York** 17, **Blackpool Jenks** 18, **Glasgow King Tuts** 19, **Dundee Dance Factory** 20, **Edinburgh Venue** 21, **Newcastle Riverside** 22, **Coventry Tick Tock** 23, **Birmingham Barrel Organ** 24, **London ULU** 25, **Manchester Boardwalk** 30.

**The Darkside** have lined-up a monster tour, playing **Loughborough University** January 10, **Taunton Cage** 11, **Coventry Stoker** 12, **London Borderline** 15, **Stoke FreeTown** 16, **Liverpool Planet X** 18, **Bath Moles** 19, **Glasgow Technical College** 24, **Blackpool Jenks** 25, **Southampton Joiners** 31, **Canterbury University** February 1, **Warwick University** 2, **Sheffield University** 8, **Buckley Tivoli Ballroom** 13, **Swindon Link Arts Centre** 16, **Chelmsford Y Club** 21, **New Cross Venue** 22, **Portsmouth Ritzy** 23.

Compiled by **Robin Smith**

# THIS WEEK



●MADONNA

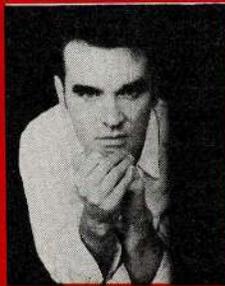


●DE LA SOUL



●THE KLF

●SEAL



●MORRISSEY

**EMF**, those spunky little whipper-snappers from the Forest Of Dean, will be releasing their new single, 'I Believe', on January 24, followed by an album in the spring. Apart from their dates in January, we can also expect another tour later in the year, slotted around some promotional work in America.

**Happy Mondays** should have another album out in the late summer. First, though, there'll be a single out in February, but they won't tell us what the title is yet. Watch out too for the long rumoured Shaun Ryder solo version of the old **Donovan** hit 'Colours', to be recorded with **Barney Sumner** and **Johnny Marr**.

**Northside**, who built up a tremendous reputation in 1990, will be spending most of 1991 recording a new album, but they should have the time to squeeze in a selection of dates. **The Stone Roses** also say they'll be spending a lot of time in their bedrooms writing new material, but they hope to arrange a massive open-air free concert in either London's Hyde or St James' park in the summer, with a variety of special guests. Watch this space for details.

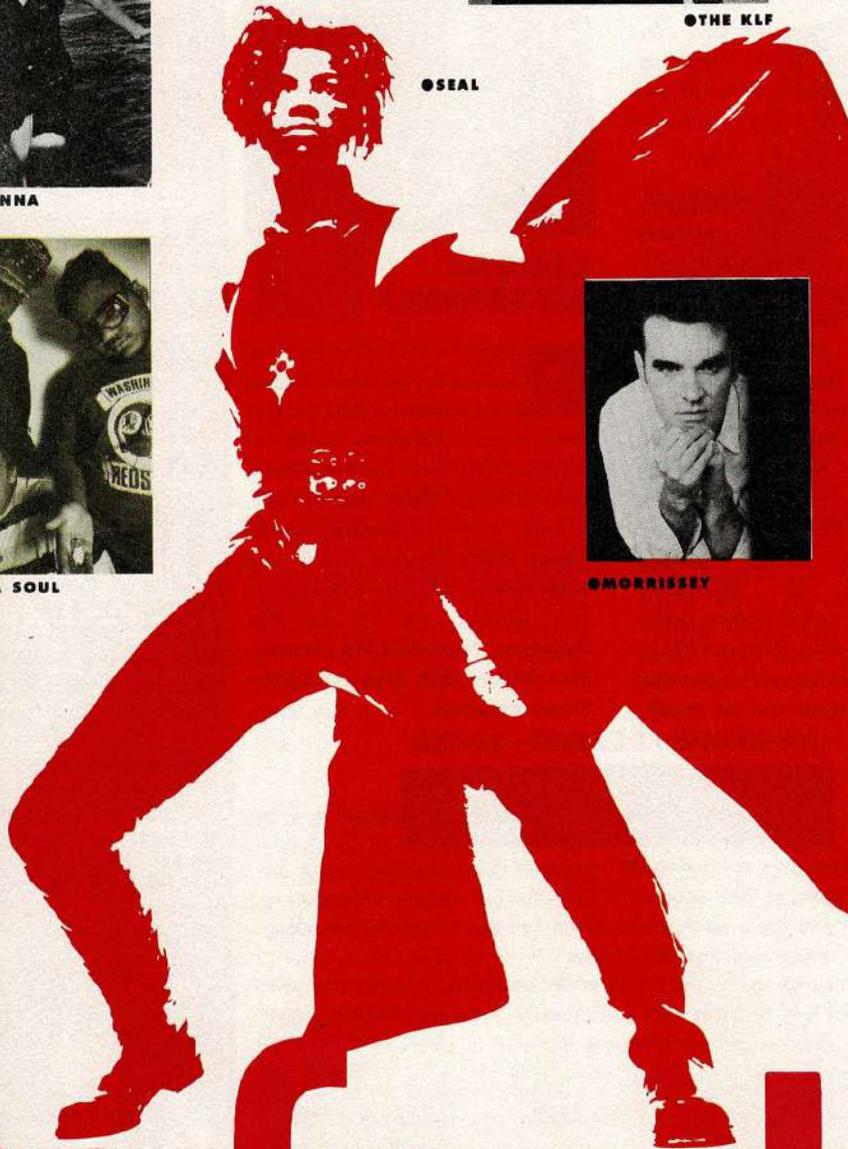
The **Inspiral Carpets** will be beaver away in the studio on an album which should be out towards the end of the summer. No details of any dates yet, though.

Nineteen-ninety-one should be the year when **Morrissey** plays his long awaited dates. It looks likely that **Mozzer** will be taking to the road with a 20-date tour in March and April — probably with a couple of dates at the Royal Albert Hall and maybe a Wembley show. **Mozzer's** album 'Kill Uncle' is scheduled for release in February.

With all those re-releases of 'There She Goes' finally paying off last year, **The La's** will get round to releasing their new single, 'Feeling', on January 28 followed by a big tour in February. **James** will also be hopping about with their new (old) single, 'Sit Down', in February, followed by a new album and a tour in April.

**Beats International** will be gearing themselves up for another successful year with a new single and an album out at the end of March, plus a spring tour. We can also look forward to some more dates from **The Beautiful South** and probably a new album towards the end of the year.

**The Charlatans** will begin recording their new album in January and hopefully they'll have time to squeeze in a tour, although they'll be spending much of the year playing America, Japan and Australia.



the futur

Those Demons of dance, **Deee-Lite**, are promising us some long-awaited tour dates in January or February and they might even have time to squeeze out another album before the end of the year. Get ready too for the return of **Bomb The Bass** with a new album and a new single, 'Love So True', featuring Tim Simenon's new singing discovery, the luscious Loretta.

**S'Express** will also be back on the right track again with their single 'Find 'Em Fool 'Em' and an album out in March with the rather interesting title of 'Intercourse'.

**Beatmasters** will be back in the dance groove with their new single 'Donowatitit' and in April they'll release their new album 'Funky Hat Shop'. It'll be time to get funky again with **Soul II Soul** as well. Following their departure from

**Seal**, one of music's brightest hopes, is putting a band together for some dates and his album, 'The Begging', will be out in March. We can also expect some dates from those old stagers **Run DMC**, who will be spending most of 1990 on a world tour.

Cowabunga! **Madonna**, who seemed to fall foul of the censors every other week last year, is being lined-up to play the voice of Bart Simpson's girlfriend Mary Elizabeth in the satellite TV cartoon series 'The Simpsons'. Madders is also working up to do a film with Woody Allen as well as considering playing Wonder Woman in a film adaptation of the famous comic book heroine. To tide herself over, there's also the possibility of a live album and video from last year's world tour. Rock on.



OBM-F



PET SHOP BOYS

**Did Granny break your new Nintendo game? Was your little sister playing her Kylie record for the 50th time before nine o'clock on New Year's Day, when you'd only just got to sleep? Life's not looking too bright is it? But with this *Record Mirror* definitive news guide to what's going to happen in 1991, your life just might seem that little bit brighter and you'll have plenty of things to look forward to.**

**Here we go . . .**

South London's famed club, The Fridge, they'll be looking for a new venue and working on a new album for release hopefully before the end of the year, as well as touring extensively. Expect some tour action from ex-Soul II Souler **Caron Wheeler** too.

Daisy chained funkateers **De La Soul** look like releasing their new single 'Ring Ring Ring' in February followed by a new album. Ding-dong Canadian rappers **The Dream Warriors** will release their album 'And The Legacy Begins' at the end of January, followed by their single 'Ludi' in February.

Controversial Compton rap ensemble **NWA** unleash their album 'Efil For Zaggin' in February followed by some more dates towards the summer. Watch out too for the return of **Adeva**, who'll be releasing her new, as yet untitled, single in March, followed by some dates.

The **Coldcut** team will be boogying back too. They've just finished a reggae album, with a singer called **Roots**, called 'Are You Ready' and they're in the process of remixing the **Eurythmics** 'Love Is A Stranger' for re-release.

That dynamic duo, **The KLF**, will continue to dominate the world with the release of their single '3am Eternal' and they'll be releasing their album, 'The White Room', in late February. Following their corn-circle hoax last summer, watch out for some spiffing new japes as well . . .

**Beloved** will be spending much of '91 writing and recording a new album which they'll later remix and release all over again — the clever little toads.

Nineteen-ninety-one will also see the return of a few old stagers: **Bananarama** are back with their single 'Preacher Man' this month, with an album to follow in the spring; **Rick Astley** will be putting in a fresh appearance complete with new shaggy haircut and new single.

And that's about it. There's just time to say that **Jesus Loves You** will be releasing an LP called 'The Martyr Mantras'; **MC Kinky** will be releasing a solo single; **Transvision Vamp** will be back with an album; **Michael Hutchence** will marry **Kylie**; and **Vic Reeves** will propose to **Betty Boo**, but she'll probably turn him down. Have a wonderful year.



THE LA'S



S'EXPRESS



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djdirectory

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# LIVE AND DIRECTORY!

If you're one of the many *Record Mirror* readers who are DJs, or even if you're just interested in dancefloor culture as a whole, then enhance that knowledge with the *Record Mirror* DJ Directory.

Produced by our dedicated team of club music specialists, it's everything you need to know about the dance music side of the record business: how to contact record and promotions companies, set up a studio in your own bedroom or get loads of records free by getting on record company mailing lists.

Not only that, but there's all the top dancefloor hits of the past 12 years listed and bpm'd for your convenience. Thrill your friends at parties with the exact beats per minute of all those classic tracks they know and love, or learn to mix it with the best of them in our easy-to-use guide to knob twiddling.

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# DANCE

EDITED BY TIM JEFFERY

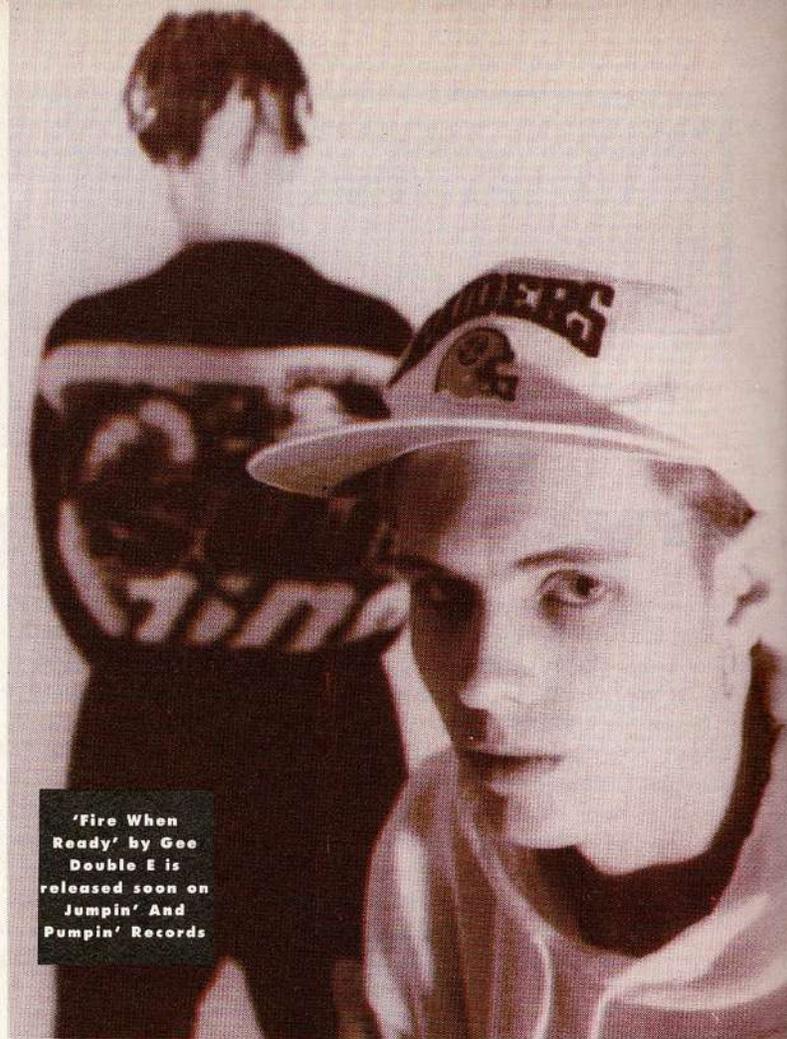
## MINE'S A DOUBLE

**W**hen you can just about swallow the current overdose of dodgy dance tracks, it makes a pleasant change to meet a young graduate of bedroom mixing for whom making innovative music is more important than making money. Danny Gee is the 20-year-old DJ and brain behind the **Gee Double E** project who are currently nestling snugly in the Cool Cuts Chart with 'Fire When Ready'.

Danny's disregard for musical barriers is obvious on this, his second sought-after white label. It samples everything from reggae star Michael Prophet, Ice-T and Fingers Inc to Run DMC, Frankie Bones and Deee-Lite and was welded together with help from Uzi Da Fluzi of Genaside II.

Danny, currently DJ at London's Subterania club, says he was weaned on his sister's reggae and soul collection, became a teen B-boy, then got into house and rare groove while working in import record shops. "I like a bit of everything really. I can even appreciate The Doors and Pink Floyd — if I have to!"

Ideas are already in hand for the next single and Danny's long-term plans include travelling the world and starting his own label. But wot, no bleeps? "No, it's not really my style of music. A few bleep tracks stand out, but most of them are incredibly boring!" **Richie Blackmore**



'Fire When Ready' by Gee Double E is released soon on Jumpin' And Pumpin' Records

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# DANCE

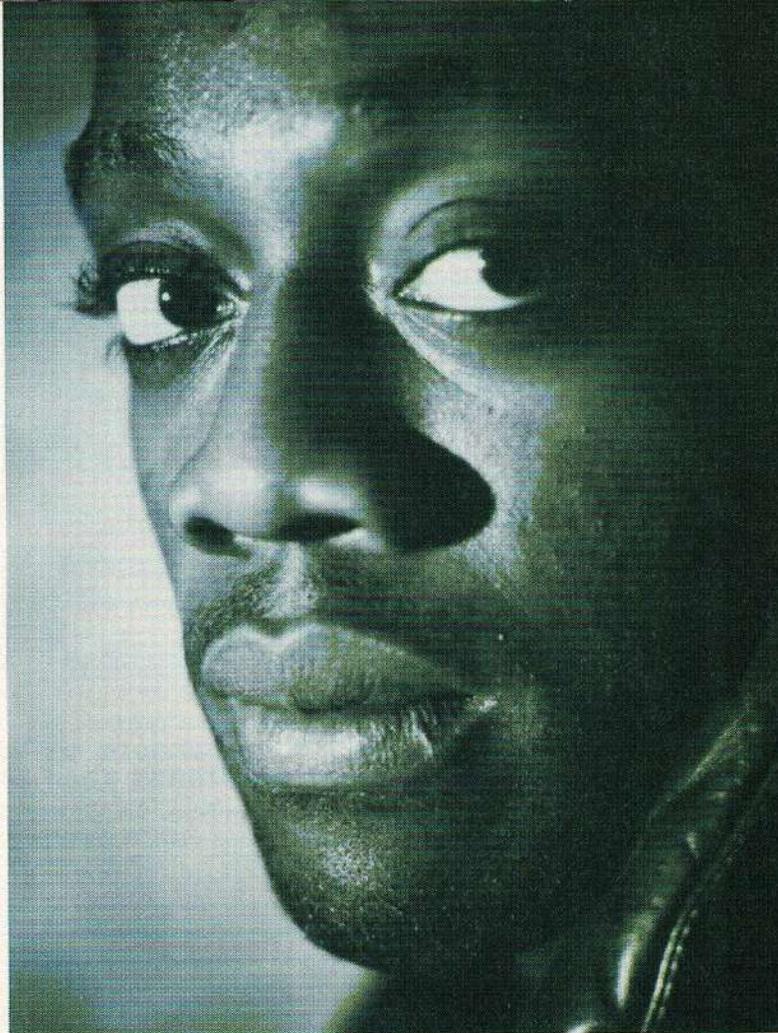
## THREE CHAIRS!

**Y**o-yo, go with the flow/here's a beat that really kicks/to a hot blanket like shit/it really sticks'.

OK, that's not really the opening line from 'Kid Get Hyped', the new offering from hip houser **Deskee**, the lad so named because his mates at school considered him a bit on the swotty side. But you get the idea. Except that this one is probably his best yet, again with Germany's top DJ West Bam in the mix providing handy riffs and keyboard lines.

Legend has it that the young Deskee and his family escaped from Queens, New York, to Frankfurt, Germany, to get away from a CIA, desperate to stamp out hip house before anyone had actually invented it. There'll be more consternation in Agency quarters when Deskee gets up to more jumping and stomping on his forthcoming album, due around the end of January. Just how many more of these American-Germans are there waiting to come out of hiding? **Phil Cheeseman**

'Kid Get Hyped'  
is out on Big One  
on January 21



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T R O P I C A L P S Y C H O S I S



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Records

**1990** saw the birth of yet another mutation of dance music, but in all the confusion over slow beats, fast beats and in-betweenie beats, hardly anyone noticed the strange fusion of hip hop and house — and no, we're not talking about hip house here. This beat was different. A phenomenon emerging mainly from London, its brief was simple: to take a hip hop drum pattern and make a deranged house track with it. And out they came — 'Amo' by Cash Crew, 'Exorcist' by The Scientist, 'Total Confusion' by A Homeboy A Hippie And A Funki Dredd and anything you like by Shut Up And Dance. Plus, of course, 'Only For The Headstrong' by **Psychotropic**. Now on their third release, the London duo — Nick, who describes himself as a refugee from the music business, and DJ Face, a well known, erm, *face* on the London rave scene — have come up with a corker in the form of 'Hypnosis'. Utilising a riff from a well known Northern track, they build it up with a series of dubby synth pads in the way only Psychotropic can. "Face was originally a hip hop DJ," says Nick, "so I think that's where he gets the beats from. People can be a bit too eclectic and it's often hard to tell what's what. It's good to have an identity." **Phil Cheeseman**

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# DANCE

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- 4 **3 AM ETERNAL** The KLF  
KLF Communications
- 5 (NEW) **LOVE IS THE MESSAGE** Love Inc  
Love
- 6 **CHANGE THE STYLE** Son Of Bazerk  
Sound Of Urban Listeners
- 7 **I'M ALRIGHT** Katherine E  
White Label
- 8 (NEW) **GO SISTER** Franschene  
Omen
- 9 **TINGLE** That Petrol Emotion  
Virgin
- 10 (NEW) **MY HEART, THE BEAT** D-Shake  
Cooltempo
- 11 **IT'S GRIM UP NORTH** The JAMS  
KLF Communications
- 12 **THINKING ABOUT YOUR CHOCOLATE** Bobby McFerrin  
White Label
- 13 **EVERYBODY LET'S SOMEBODY LOVE** Frank K  
Urban
- 14 (NEW) **MR SANDMAN** 3 x Dope  
Citybeat
- 15 **MISTER/PHUTURE** Rhythm Doctor  
White Label
- 16 (NEW) **YEAH YOU** The Step  
WARP
- 17 (NEW) **IT'S TOO LATE** Quartz  
Phonogram
- 18 (NEW) **HATE** Loopzone  
yobro
- 19 **PAY THE PRICE** The Creations  
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City Sounds

## ONLYERS LIKE

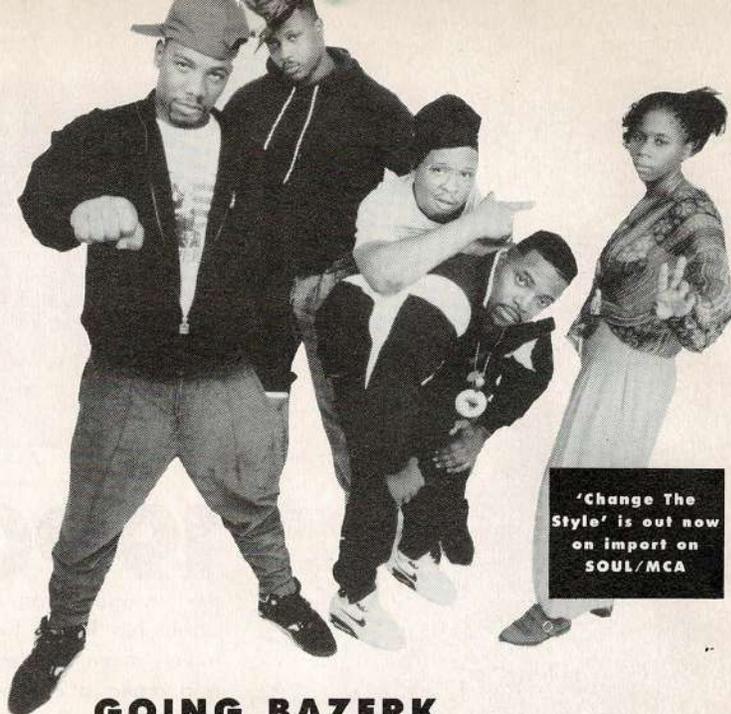
Toronto may be fast becoming the capital of Canadian dance music thanks to The Dream Warriors, but respect is also due to one Rupert Gayle.

A talented half of house duo In-dex, Rupert fired the first maple-leafed broadside at UK clubs with classics like 'Give Me A Sign' and 'Now You're Gone' during his brief fling with Big Shot Records.

Now, his own small but perfectly formed Beat Factory studio is the city's musical hot bed, booming to the sounds of The Dream Warriors, house diva Jillian Mendez, reggae star Carla Marshall and Rupert's own new project **Sike**.

With such diverse acts demanding Rupert's mastery at the mixing desk, new influences on his own four-track Sike EP have produced a pick 'n' mix assortment to suit all tastes.

'Hit Em Wit Da' and 'Merge' discard those beefy Big Shot bpm's in favour of rolling, funky, hip hop breaks and samples but still deliver the melodic Euro-style piano parts which characterised In-dex. Meanwhile, for ravers there's cranked up deep techno in fine Detroit fettle with 'Intrigue' and a bleep-friendly 'Miditrip' which shows homegrown Sheffield steel is still reaching the far flung corners of the empire. **Richie Blackmore**



'Change The Style' is out now on import on SOUL/MCA

## GOING BAZERK

Not content with introducing us to Public Enemy, producers Hank Shocklee and Bill Stephney are unleashing another aural SWAT team — **Son Of Bazerk, No Self-Control And The Band**.

'Change The Style', their debut single (out on the producers' own Sounds Of Urban Listeners label) is pure craziness: it grinds funk, reggae, hip hop and thrash metal between its jaws, spitting it all out in one concentrated three-and-a-half-minute chunk. But rather than just juxtapose these elements, Bazerk and his pals have avoided the obvious, chopping and changing like an asylum out-patient with a TV remote-control.

The core of the group originate from the Long Island scene and were a part of the Adelphi University set, which once included Shocklee, Stephney, Dr Dre, Chuck D and Flavor Flav. Unsurprisingly, the single has a strong PE flavour, but this is by no means plagiarism. As Chuck D explains: "We grew up around the same way and we rubbed off on each other. I call Bazerk the hardest rapper that I ever heard, period. He was a big influence on me as far as style and technique are concerned." No mean tribute that.

But if you're looking for social terrorism, look elsewhere. "Bazerk is not into any of that," says Shocklee. "He sounds Like Chuck D, but with a Slick Rick mentality. The attitude is ultra-materialistic. They may not have a place to live, but if you asked them what they wanted in life, they'd tell you they wanted a mobile phone."

Bazerk's co-conspirators are singer-rapper Daddy Raw, singer-rapper Almighty Jahwel, stuttering emcee-comic fail Sandman, reggae man Dubmaster and singer Cassandra. But if you think they are the aforementioned Band you'd be wrong. For they are, in fact, No Self-Control, and The Band is actually the name of their DJ. Confused? After hearing 'Change The Style', you certainly will be. **Davydd Chong**



The Sike EP is out now on 4th B'way

# DJ DIRECTORY

## H O T V I N Y L

Reviewed by James Hamilton and Paul Gotel

### 2ND AVENUE 'It's The New'

(US Allied Records ML-2211)  
Yet another exceptionally classy Larry Heard creation, this gruffly drawing rap duo's cooing Kriss Coleman supported friskily leaping but gentle joyous jazzy skipper is in vocal Club Mix and Short Versions (120bpm), and Mr Fingers' breezily keyboarded Dub (120 $\frac{1}{4}$ bpm), deserving to be big by now. Don't miss it! (JH)

### RISING HIGH COLLECTIVE 'Magic Roundabout' (128bpm)

(Tam Tam Records TTT 038)  
The Hippie from A Homeboy, A Hippie & A Funki Dredd goes it alone to produce this slow organ and ragga comments punctuated but mainly "come on" shouts exhorted, frantic thrumming and bleeping low frequency oscillated bouncer, selling fast just before Christmas, flipped by the similarly tempoed but different drums throbbled bassily booming 'Guess Who's Back Jack' (125bpm), punctuated by some title answering "Jack The Ripper" stutters. (JH)

### EVE GALLAGHER 'Love Come Down (Remix)'

(More Protein PROTX 612, via Virgin)  
The Switzerland based sultry Sunderland siren's fabulous subtle jiggling slinker has been selling all over again in Phil Chill's piano plonked even slinkier stripped down sinewy Full 12 inch Mix (100bpm), flipped for contrast by Bruce Forest's lushly arranged almost swingbeat-ish jauntier soulful Subwoofer Mix (100 $\frac{1}{2}$ bpm). (JH)

### TRILOGY 'Love Me Forever Or Love Me Not'

(US Atco 0-96400)  
Ever busy Robert Clivillés & David Cole's latest creation (ignoring their surprisingly disappointing C&C Music Factory album), this sax squealed, fatback drums and cowbell

tapped ultra jiggy pure funk groove eventually erupts with some loosely rambling rap, in bragging "the sounds you are about to hear will be devastating to your ear" introed Clivillés & Cole Club and sparser jittery instrumental Clivillés & Cole Dub Mixes (109bpm), tighter vocal R&B Radio and fully sung rather than rapped Club Vocal Mixes (109 $\frac{1}{4}$ bpm). (JH)

### ESSENCE 'Just A Touch'

(US Strictly Rhythm SR 1224)  
Wayne Gardiner's hot double-sider is getting most attention both here and in the States for this trickily time signatured but otherwise lushly ambient jazzy keyboards instrumental, in bumpily clicking and leaping Jazz Element (122 $\frac{1}{2}$ bpm) and blander more easily thumping washing machine style Smooth (122 $\frac{1}{4}$ bpm) Mixes, coupled by the stark 'Set It Off' meets 'Disco Connection'-ish jerky 'Moments In House', in Full Effect and Dub Mixes (121 $\frac{1}{4}$ bpm). (JH)

### MADONNA 'Justify My Love'

(US Sire 0-21820)  
This, the US pressing of her controversial smash, includes two additional alternative remixes, André Betts' percussive break beats rumbled sensuous slinky Hip Hop Mix (96bpm) — with a useful, non-broadcastable, outro! — and writers Lenny Kravitz & Madonna's own Indian orchestrated, satanic verses reciting The Beast Within Mix (96bpm), as well as William Orbit's UK issued sexily juddering Orbit 12 inch Mix (99 $\frac{1}{2}$ bpm) and Shep Pettibone's twitery lurching 'Express Yourself (1990) (Shep's 'Spressin' Himself Re-remix)' (116bpm). (JH)

### JIVE BUNNY AND THE MASTERMIXERS 'The Crazy Party Mixes'

(Music Factory Dance MFD 010, via BMG)  
On a two tracker given the above generic

ICE CUBE 'Kill At Will' (US Priority Records EVL7230)  
AmeriKKKa's most wanted, the angry N.W.A. rapper's latest instantly big selling solo album is only a six ('n' a bit) tracker this time (so presumably a mini-LP?), with the "Los Angeles, gang capital of the nation" documentary quote introed, violently churning Chuck D guesting 'Endangered Species (Tales From The Darkside) (Remix)' (108bpm), similarly churning 'The Product' (110 $\frac{1}{2}$ bpm), street confrontation introed then sampled breaks weaving 'Jackin' For Beats' (104 $\frac{1}{4}$ bpm), languidly but chillingly narrated 'Dead Homiez' (84 $\frac{1}{4}$ bpm), jolting romantic 'Get Off My Dick And Tell Yo Bitch To Come Here (Remix)' (97 $\frac{1}{4}$ bpm), and respects due namechecking 'I Gotta Say What Up!!!' (88 $\frac{1}{4}$ bpm). Radio jocks will need to be good tape reversing splicers before they can air any of it, as usual! (JH)



title, the A-side's smoothly sequenced thumping 'The Crazy Conga Mix' (123 $\frac{1}{2}$ -123 $\frac{1}{4}$ bpm) weaves 'I Came, I Saw, I Conga'd' around Lonnie Donegan's 'My Old Man's A Dustman', George Formby's 'When I'm Cleaning Windows', Peter Sellers' 'Any Old Iron', Scaffold's 'Gin Gan Goolie', Donegan's 'Does Your Chewing Gum Lose Its Flavour (On The Bedpost Over Night)?' and Formby's 'I'm Leaning On A Lampost', usefully strong, while the AA-side's less punchy and more self indulgent 'The Crazy Party Mix (Extended Mix)' (134 $\frac{1}{2}$ bpm) runs together 'Oh Susannah' The Yellow Rose Of Texas/William Tell Overture/Flight Of The Bumble Bee/Yankee Doodle Dandy/Scotland The Brave/When The Saints Come Marching In/Blue Tailed Fly/Entry Of The Gladiators/Shortnin' Bread/Chopsticks/The Sailor's Hornpipe' through silly cartoon sound effects, both sides fluctuating fractionally. (JH)

### MAUREEN 'Where Has All The Love Gone' (122 $\frac{3}{4}$ -122 $\frac{1}{2}$ bpm)

(Urban URBX 65)  
Originally promoted with a deliberately uninformative label that could be (and was!) interpreted as 'Love Odyssey' by Where, 'Where' by Love Odyssey, or indeed either title by Icehouse, the throbbing instrumental electro strider with bleeps, stuttery effects and familiar sounding samples that was initially circulated in fact has turned out to be the B-side Rockhouse Love Odyssey Mix of this, Maureen Walsh's Rockhouse produced newie, which is fleshed out with plonking Italo house-type piano, stabbing shrill synthetic strings and some attractive nasal wailing to become the A-side's Rockhouse Mecca Mix, and shorter fully vocal Rockhouse Radio Mix (122 $\frac{3}{4}$ bpm), out this week. (JH)

### EPMD 'Gold Digger'

(US Def Jam recordings 44 73633)  
Erick & Parrish Makin' Dollars return with an 'Atomic Dog'-ish murky rolling, James Brown introed and punctuated, wordily muttering bitter rap that dis's the gold digging dames they've fallen for and ended up paying alimony to, in E&P Remix (104 $\frac{1}{4}$ bpm) and Vocal (105 $\frac{1}{4}$ bpm) versions plus respective instrumentals, and the lethargically tugging 'Rap Is Outta Control' (88 $\frac{1}{4}$ bpm). (JH)

### CASH CREW 'Green Grass (The Predictor's Mix)' (95bpm)

(From A Whisper To A SCREAM WTST I, via Virgin)  
Previously signed to Vinyl Solution but now on a new label (divided into two halves, logo emphasis on Scream denoting dance music while emphasis on Whisper would denote more mellow blues, latin and stuff), the Notting Hill rappers get lyrically ecological while Amare provides bursts of sweet lovers rock style female chorus on this attractive jazz-funk jogged slinky jiggler, flipped by the judge introed frantic word spitting 'Ghetto Circumstances (12 inch

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

DISCO MIX CLUB has agreed to pay the PPL (Phonographic Performance Limited) a dubbing licence royalty of 17 $\frac{1}{2}$  per cent, as demanded, on the full retail price of everything the club's members purchase through their subscriptions, including not only the club's megamixes (its original reason for existence) but also its magazines, a backdated amount to cover the latter being payable in instalments over the next few years (magazine-only sales, and promotions like the DJ Mixing Championships, are not involved) . . . Jive Bunny's current 'The Crazy Conga Mix', incidentally, uses many of the same oldies and in the same order as a classic Disco Mix Club megamix, the Les Adams created 'Laugh It Off' from around five years ago (when it was set to the schlorping 'pshta pshta' rhythm of the oddly spelt Harlequin Fours' 'Set It Off') . . . Phonogram Records have appointed Paul Martin as the new overall head of dance, co-ordinating all promotion of dance product on labels like Mercury, fontana, talkin' Loud and Global Village, while Wendy K (recently at Sleeping Bag Records) has become the actual club promotions manager and is updating the DJ mailing list (especially for upfront, indie and soul

playing jocks outside London) on 081-741 1212, extension 5476 . . . Mariah Carey's 'Someday' appears to be out here too now (CBS 656583 6), although in how many of the imports's Shep Pettibone mixes (110bpm) is unclear . . . DJ's Rule 'Serious EP Vol-1' (Canadian Hi-Bias Records HB-001), the four-tracker created by Nick Anthony Fiorucci (of former Bigshot Records fame) and Michael Ova on their Hamilton, Ontario, based new logo — which announces itself as "The DJ's Label" — features the repetitive girls chanted jauntily skipping 'Get Into The Music' (122bpm), jumpy Detroit techno style 'That's It' (122bpm), "you make my body hot" repeating girl moaned though passion lacking 'Makes Me Feel Sexy' (120bpm), and ambient rippling water introed/outroed cantering 'In Deep' (122bpm) . . . Mimmo Mix's 'My Way' (118bpm), the girl wailed and piano plonked cantering cheeky Italian rewrite of Phase II's 'Rechin', has been creating quite a stir — but will any label dare to pick it up here! . . . Sweet Exorcist's 'Clonk' had a belated sudden sales surge just before Christmas, following the temporary hiatus caused while its Sheffield based W.A.R.P. label ended a fruitful association with

Rhythm King's logo Outer Rhythm and signed instead now to Pinnacle for independent distribution . . . Birmingham's Network label has been given the rights to an exclusive Nugroove compilation of underground New York tracks, due soon along with a Retro-Techno series of remixed Detroit classics and other techno rarities . . . Stafford's last claim to pop chart fame may have been the Climax Blues Band, back in 1976, but during an earlier even more primitive technological era in Techno City UK, as it is now fast becoming known, bleeping Nexus 21 member Mark Archer's percussionist father played bongos and sang with the Bob Gough Sound! . . . Norman Wisdom isn't Pete Waterman's dad by any chance, they look awfully alike? . . . Nexus 21's next release, by the way, will be called 'Two Men, A Drum Machine & A Cornet' — that's cornet as in soft ice cream cone, Mr Whippy style! . . . DJ EZJ mixes up bleeps, house, hip hop, pop and lots of indie on 'freaky Dancin' Fridays at Madchester's 42nd Street . . . James Brown once sang (more or less, with one word changed to suit the season!), "It's a brand new year so let a man come in and do the Funky Popcorn" . . . DAMN RIGHT!

# DJ DIRECTORY

Mix)' (120bpm), and Spanish girl chattered and groaned twittery disjointed beat losing techno type 'Hump' (124bpm). (JH)

## PICK-4 featuring M.C. DUKE 'Think (Just A Little Bit)'

(105/4bpm)  
(Global Village NORDJ 3)  
As originally promoted by Phonogram, this title repeating girls chanted and MC Duke rapped lazily lurching jogger was flipped by the 'Think Wicked' and 'Last Night (Original Mix)' slower dubwise variations (104bpm) of the same track, but since then the A-side has been added on a different label to the now "MC"-less rapper's Simon Harris partnered, wailing girl duetted, **DUKE & D.J. LEADER ONE**  
'Sweet Power' (118/4bpm)  
(Music Of Life NOTE 42, via Pinnacle Recuts), a JB funk churning jittery frenetic word spitter in just its Hip Hop Version and sparser Alternative Hip Hop Mix, these in turn on another separate promo having originally been B-side to a more bassily wriggling R'n'B Version (118bpm). (JH)

## TEKNO TOO

'Feel The Power' (122/4bpm)  
(D-Zone Records DANCE 006, via SRD)  
Due to launch Romford based André Jacobs' rapidly rising eccentric label's new distribution deal when fully released on January 21, this thrumming and spurting jerky bleeper is not necessarily quite as compulsive as the logo's earlier Bassix or Hypersonic singles but will obviously attract attention, flipped by perhaps livelier more consistently wriggling 'Feel The Clonk' and short 'Feel The Dub' variations (122bpm), the tracks' titles as usual being etched into the actual vinyl between the grooves! (JH)

## GREED

'Give Me' (122/2bpm)  
(D-Zone Records DANCE 004, via 0831-472804)  
More Italo house than bleep in style, this cheeky samples woven jauntily thudding bouncer is stuffed full of familiar riffs, with some "you gotta give it all to me, gotta give it all today" vocals added to the AA side's mix. (JH)

## Dr. TIMOTHY LEARY meets THE GRID

'Origins Of Dance' (123/2bpm)  
(evolution EV 01, via Rhythm King)  
The Sixties' "tune in, turn on, drop out" acid guru, Dr. Leary has some of his psychedelic pronouncements — in particular, "Think for yourself, and question authority" — sampled spasmodically through Richard Norris & David Ball's twittered and synched calmly though briskly throbbing atmospheric electro track, in Electronic Future and Hi-Tec Pagan Mixes, too classy to be dismissed as a mere bleeper. (JH)

## JAMES INGRAM

'I Don't Have The Heart'  
(22/4/44/2-89bpm)  
(Warner Bros W991IT)  
His US hit schmalzy radio ballad (with a rock guitar backed big finish) is here much more hotly coupled by the Shep Pettibone remixed thumping smooth soulfully anguished 'It's Real' (115/4bpm) in 12" Vocal and more bassily jolting Real Dubbed Vocal versions, building infectious power. (JH)

## Malcolm McLaren presents the WORLD FAMOUS SUPREME

## TEAM SHOW!!

'Operaa House' (117/4bpm)  
(Virgin VST 1273)  
Originated as an award winning but subsequently little shown British Airways TV commercial's operatically warbled 'Aria On Air' tune (also 117/4bpm, available just on the seven inch flip), this still soaringly operatic but more beefily chugging, chanting and at times fiercely rapping (by its versatile diva Mona Lisa Young as well as MC Hamlet) dancefloor adaptation is flipped on 12 inch by starker dubwise variations, 'Diva Loves Operaa House' retaining the operatic bits and 'Die For Love' giving the rap a chunkier setting — while, sturdiest of all now, the remixed separate new vigorously lurching and smacking 'Operaa House (Rap)' (118bpm) (VSTX 1273) is filled with Mona Lisa and Hamlet's rap interplay, and flipped by a good jauntily driving 'House Of Operaa' (118bpm) instrumental house style treatment. (JH)

## TWENTY 4 SEVEN featuring Captain Hollywood 'Are You Dreaming?'

(123/4bpm)  
(BCM Records BCM 12505, via Pinnacle)  
Another breezy pop rap galloper that may be a big chart hit but has meant little at club level outside the most commercial venues, released in Nightmare Mix, Radio Edit, sparsely pounding percussive Dream Dub and Acappella versions, although rather oddly promoted just to clubs as a much more sturdily wriggling hip house style **Bruce Forest Club Mix** (123/4bpm) (BCM 12504), flipped by his bassily chugging instrumental (123/2bpm) and the Nightmare Mix again. (JH)

## PENETRATION

'Forced Entry' (124bpm)  
(Dutch Go Bang! Records BANG 009)  
Its name and titles reveal the thinking behind Lenny Dee, Eddie de Clercq & Nico Yorkapich's New York recorded instrumental four-tracker, with this beefy bass throbbled and hip house drums driven speedy jiggler, the sparse then fiercely throbbing 'Flash' (126bpm), bleeper frantically churning 'Basic Penetration' (124bpm) and even more frantic simple bleepy rumbling 'Rear Entry' (126bpm), get the picture? (JH)

## BASSHEADS

'The Deffhouse E.P. Vol 1'  
(Deffhouse DESA 1, via 051-647 2208)  
White labelled by DJ Desa from Birkenhead's Deffhouse club, this (long) 33/3rpm four-tracker has the electro bubbled and "keep your body movin'" girls stuttered gradually developing 'Do You Like Bass' (120/2bpm), thunderstorm introed/outroed tinnily jangled and anguished "oh yeah" punctuated dubwise sparse jittery then (following further lengthy thunderstorm interruption) more smoothly thumping 'Trip Along With Me' (100/4bpm), mellow soulful guys mumbled attractive bouncily striding 'What Is Love' (110/4bpm), and concert crowd reaction overdubbed thrashing and plonking 'Everybody In The House Make Some Noise' (115/4-115bpm), some of the tape edits losing the beat. Spot the sources for yourselves! (JH)

## DI-MAGNIFY

'Manifestation' (124bpm)  
(Tam Tam Records TTT 037)  
Starting with looped wordless ethereal vocal tones and a calmly thrumming bass beat



Funny what little gems you discover when rummaging through *Record Mirror's* long and illustrious history. Take this corker of a pic of DMC's boss Tony Prince in his lesser known role as editor of the Osmonds magazine and 'big cheese' in the Osmonds fan club, caught here scouring *Record Mirror* for useful tidbits. Judging by the similarity of their haircuts, Tony was obviously a big fan of Donnie himself. Those were the days eh? — Donnie, David Bowie and Nazareth all in the magazine at the same time. And just to show there's no malice involved here, *Record Mirror* would like to sincerely congratulate DMC for extricating themselves from their dispute with PPL and wish them a prosperous year ahead. Coming soon: more embarrassing pics of DJs from our photo library.

before fiercer more frenetic drum and organ breaks cut in, this rave aimed repetitive instrumental wriggler is prodded by its ragga enunciated title line and some oddly mirthless guffaws, missing from the bleeper B-side mix (124/2bpm) which is fiercely thrashed from the start, with really speaker shaking bass resonances. (JH)

## LIQUID EMPIRE

'Cold Sensation' (123bpm)  
(Tam Tam Records TTT 034, via Pacific)  
With an atmospheric intro to its lead A-side mix that suggests Australian aboriginal influences, this then pounding and booming, bleeping and leaping, percussively clanking galloper has a few tribal type "koom ba yay" chants too, with three further variations on info lacking white label, two being in less exotic straightforward speedy electro house style. (JH)

## D - M - S

'A Brand New World' (127bpm)  
(Production House PNT 018)  
Kicked off by a "here we go again" comment, here we go again indeed with another cash-in bleeper, at least using an imaginative fluidly strutting bassline that's different enough as it speedily chugs and flutters through the Dub Plate, A New Dawning, and A Brighter Day Mixes. (JH)

## JU-JU

'The Happy Dance' (123bpm)  
(Oh'Zone Records ZONE 004, via 071-384 2320)  
Created by Ju-Ju (for Mfufu's Big Elephant Productions!) on jazzy M and Jasper VJ's label (J & J = Ju-Ju?), based at their Vinyl Zone record shop in London's New Kings Road, this jerky low frequency oscillation clonked tapping and droning bleeper starts so disjointedly that its beats may be easier to mix a bit further in, the flip's washing machine tone clonking 'Daybreak' (123/2bpm) being breezier and possibly better. (JH)

## DEE GEE

featuring ATLEE & M.C.  
BWOSS  
'Young Free & Single' (106/4bpm)  
(Upfront UPFX 4, via BMG)  
Originally promoted on a private pressing back in July, Medway DJ 'Disco Gary' VanDenBussche's pleasant juddery swaying revival of Sunfire's 1982 classic is sung in attractively dated Phil Fearon-ish style by tremulously quavering 'Starlight Express' dancer Atlee Baptiste, with some opening and closing comments from young ragga rapper M.C. Bwoos, flipped by the Paro Jay rapped 'Popcorn'/'Tom's Diner'/'Dance To

The Music' and other elements woven, rave artists namechecking 'Rave It Up (This Way)' (123/2bpm), and murkily bumping 'Jump To It'/'Hear The Drummer Get Wicked' title lines weaving 'Have Some Fun' (108/4bpm), none quite as determinedly trendy as other recent DJ offerings. (JH)

## ORCHESTRA ON THE HALF SHELL 'Turtle Rhapsody (Extended Mix)'

(121/3/4bpm)  
(SBK 12SBK 17)  
As exclusively revealed some time ago, Music Factory's Dave Roarty remixed this house piano plonked stuttery juddering jerkily chanted latest paean to those Teenage Mutant Ninja Turtles, flipped by the soundtrack's also juddery and brassily shrill but more rollingly thudding instrumental Album Version (122bpm), plus the previously chart topping lugubriously rapped **PARTNERS IN KRYME**  
'Turtle Power (Album Version)'  
(105bpm). (JH)

## TECHNOTRONIC

featuring Melissa & Einstein  
'Turn It Up (International 3)'

(111/2bpm)  
(Swanyard Discs Ltd SYDT 9)  
The first single featuring the act's new South London rappers is sadly far from street cred, a dreadful jerkily lurching judderer with all the charm of a three legged hippo (Everlasting Loop Version and Dub Mix too). Can even 13 year olds like this? (JH)

## PAVESI SOUND

'I'll Never Lose' (113bpm)  
(Italian Inside IN 6071)  
Produced by Maurizio Pavesi, this pleasant enough quite soulful girl wailed jiggy looper has interesting electronically stuttered 'Din Daa Daa'-ish chipmunk pitched vocal support that is almost cast like in effect, echoing the brass breaks in both the Club Mix and (not very) Instrumental, or totally dominating the Trend Mix. (JH)

## SUBLIMINAL AURRA

'(The Next Phase)'  
(US Fourth Floor Records F-1119)  
Whipped together by Lenny Dee, Victor Simonelli and Tommy Musto, this five-tracker has the mumbly echoed Rob Smalls rapped, electronically droned and shuffled 'It Puts Me In The Mood' (122/4bpm) and main rap lacking 'It Puts Me In The Instrumental' (122bpm), flipped by the rave aimed ecstasy promoting Yazoo 'Don't Go' quoting 'Try Yazz On E (Feel The Difference)' (124bpm), girl moaned mystically

swirling 'The Mist (Fallout Mix)' (120bpm) and its largely sound effects backed 'Mist Is In My Mind' version. (JH)

### SYNERGY

#### 'One Way Only' (1193/4bpm)

(Dedicated ZT 44034, via BMG)  
Possibly preferable in its less vocal 'One Dub Only' instrumental, this quite jauntily percolating and pounding bouncy bleeper has a flat female vocal weaving through it in pop-aimed rave style, with a bleppless alternative more urgent but monotonously vocal B-side mix (123bpm). (JH)

### VARIOUS ARTISTS

#### Christmas Bootie

(White Label)

Since it's the festive season, I just had to review this collection of bootlegged tunes, all in varying degrees of remix but loaded together on a white EP available from all the usual dodgy outlets.

**SOS BAND** 'The Finest': Their mid-Eighties chart hit has been given the Nineties touch — tuff breakbeat, a chunky funky bassline and vocal shouts to round it off. Excellent stuff!

**CULTURE CLUB** 'Minimixed': A track for the Balearic boyz, starting off with 'White Lines' bassline with Boy George 'It's A Miracle' vocals and chimes from Phil Collins' 'Another City'. Coupled together with amazing ease and very catchy tune it is too!

**QUEEN** 'We Will Rock You!': The drums, the bass and Freddie vocally taunting you to grow yer hair and play those cardboard guitars with the inevitable chorus. If you're a Mecca jock, this won't replace the original, but for anyone new to Queen, it could well be an education.

**PRINCE** 'When Doves Cry': Not to be outdone by MC Hammer, this is a tough reworking of the Prince classic with a fast hip hop beat and chugging bass that make it the pick of the EP.

Aside from these you have a couple of usable instrumentals, making this an essential purchase for collectors and fans alike. But watch the lawsuits, boyz! (PG)

### IZIT

#### 'Make Way For The Originals'

(Optimism)

When Izit's club monster 'Stories', originally out on Pig & Trumpet, got booted by the Italians and sold loads on Import, it created such a buzz that Paul Oakenfold's Perfecto label released it via London and still did

### MICHELLE VII 'You Can Have It All'

(From A Whisper To A SCREAM WTST3, via Virgin)

This Wapping warbler's Jolley/Harris/Jolley created rumbling jiggly Soul II Soul-ish breakbeat backed judderer meanders through a "you got it" male punctuated bass bin shaking His Mix (1003/4bpm) as 12 inch A-side, flipped by a quite different girls chorussed more slinkily fluid My Mix (101bpm) and its similar 7" Mix edit. (JH)



well with it! Now, after being one of the most ripped-off bands of last summer, they have a new line up with new vocalist, and this latest offering starts where 'Stories' left off — if anything, more refined and classy. Laid back bassline, some interesting tabler work and minimal guitar create the feel, while their patented horn work chugs along providing a theme interspersed with flute and vocals of the "we're doin' our own thing" variety. On the flip you've got 'Make Way For The Solos' which is a dubwise instrumental ideal for a Sunday afternoon. On the whole an excellent combination of early soul, jazz and rare groove influences which just might see wider coverage due to the demand built up by Kiss FM and their new label Optimism. (PG)

### ALANDA

#### 'Night By Night'

(USID)

The garage wave continues, and this week's selection is no exception, with four solid mixes. The lead mix on side one is the club mix with all the right ingredients: kickin' breakbeat, flowin', catchy piano and heavy on the reverb voice box before we get the lead vocalist Alanda (from Brookfield, Illinois, I believe) telling us how she waits night by night for her uncaring man. Late night mix is the more traditional classy arrangement with the strings and bass up in the mix, ideal for the likes of Tee Harris to spin on Kiss.

The flip contains a real scorcher from Mr Steve 'Silk' Hurlley which gets chunky and hard with the emphasis on making you dance your legs off. Another mix by M Doc is included but doesn't seem to pick up. Like most songs of its genre, it has all the accessibility to be big both clubwise and commercially if picked up in this country — and with that catchy vocal chorus, just might do it! (PG)

### GEE DOUBLE E

#### 'Fire When Ready'

(Jumpin and Pumpin)

Already receiving a lot of attention is this mad ragga style workout, taking a leaf out of the Shut Up & Dance book. A frantic breakbeat kicks off with NWA whistles and house bassline, with a speeded up reggae vocal and shouts with horn stabs and rare groove guitar breaks. Altogether an ingenious and infectious dance tune. Other side, meanwhile, has 'When Does It Hurt' and 'Gees Theme'. The first is a deep style, bongo filled piano instrumental with atmospheric not dissimilar to what was coming out of Europe, eg Sueno Latino. The second is an even madder breakbeat excursion by Gee. On the whole, another quality 12 from the label likely to be big on the underground but lacking the hooks for more commercial pastures. (PG)

### D SHAKE 'My Heart, The Beat'/'Dance The Night Away'

(Cooltempo)

The mad Belgians are back after narrowly missing national success with 'Yaah!' in the summer. Now they've come out with another newbeat style monster. The two titles are the same song but the latter achieves a more commercial feel with the addition of Inner City's 'Dance The Night Away'. The track again has an awesome build up that, with heavy repeated synth line and vocal, almost choral feel, will cause a storm before the record proper has begun. Nice touches are the funky breakbeat and the almost Renegade Soundwave Dub feel which together should see this one crossover in a lot of venues, both hip and un-hip, and get the floor churning! (PG)

### ADONTE

#### 'Feel It'

(Republic)

Originally signed to GTI, and responsible for the Italian-style summer anthem 'Dreams', this excellent group come up with a wonderful Chicago-style soul tune which,

although about 110 bpm, still manages to appeal to house floors. Starting off with strings and echoed "Feeeeeel it!", it goes into a piano fed chugger much like Lenny Williams, with a positive message in quality female vocal all kept together by tinkling cowbells, and violin and xylophone breakdowns. Probably a little too good for the masses but an essential purchase for soul fans and the preferred dancefloors. (PG)

### ATAHUALPA

#### 'La Furia Y El Condor'

(Italian DFC)

The sound of the pan pipes is back. With two singles already under their belt, Atahualpa this time go for the most accessible choon to date. Fast and furious, with husky Italian deep throated vocals, it features loads of atmospheric and ethnic bongos. To top it all off, there's Incantation's 'Pan Pipes' which everybody knows and starts whistling as soon as it starts. With the success of DNA's 'La Serisek', this could build up quite a following if it became available on a UK label. Nevertheless, hunt it out and watch your club go crazy!. (PG)

### KATHERINE E

#### 'I'm Alright'

(UK White)

Dance tune through and through. It sounds like a credible 'Pink Cadillac' without the naff lyrics. Not sure where it comes from except that it sounds vocally American, instrumentally European and British by arrangement! But a little bird tells me there's a scam brewing on this one. The main mix begins with a strong Adeva-like intro before lifting your heart with an echoed piano solo dropping into a rolling breakbeat. Add twittering synth line and catchy chorus and *voila*, a hit!! (PG)

### 3 TIMES DOPE

#### 'Mr Sandman'

(Citybeat)

Clever, clever record from the rap trio EST, Chuck Nice and DJ Woody Wood. After a two year gap, they're back with a top US album 'Live From Acknickulous Land', and the cut to see UK release is the one and only 'Back to The Future' classic. The Fifties theme tune is coupled together with a lazy rhythm, quirky sampled horn and Tribe-like vocal rapping. With Mr CJ MacIntosh in full control, it's actually the cosmic mix which hits the spot. With loads of deep rhythms and soaring strings, it's just so groovy, it gets into the realms of his Young MC Southern Comfort mixes off 'I Come Off'. But this version lacks the hook to gain it much more critical praise!

The main mix seems a little strange despite being catchy, but could well grow if given exposure. (PG)

### NORTHERN LIGHTS

#### 'Jet Lag'

(Next Plateau Records, US)

Acid revival 1991! . . . This might seem like a stupid and uninformed thing to say but when you see some of the more recent bootlegs using acid synths, and the more adventurous clubs spinning the greater rarities of '88, it's a question that many might ask! And Ralphy Dee certainly does, creating these four versions of a mad brain warping track. On the Arrival side you get treated to heavy 'washing machine' sounds which could have slotted into the Summer Of Love, no problem. But it's the flip Departure side, combining 'Lords Of Acid' guitar sound, groovy breakbeat, housebeat and acid twittering, that makes this one of the best sounds around at the moment. Only for the upfront and adventurous amongst you! (PG)

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**BIG LIFE**

**Tommy Boy**

# CHARTFILE

BY ALAN JONES

●ABBA: Can you spot the ball?

**T**he biggest selling piece of recorded music in Britain last year was not **Phil Collins'** '... But Seriously'. In fact, it was the 35-year-old 'Lady And The Tramp' soundtrack, largely written and sung by **Peggy Lee**.

The album sold peanuts last year, but the video of the Walt Disney cartoon classic sold nearly 1,500,000 copies in a mere 12 weeks to become the best-selling video ever. Only a few weeks earlier 'Dirty Dancing' became the first video to sell a million copies in the UK.

'Pretty Woman' is most likely to become the next video to top a million sales, having sold over 750,000 copies since its release a mere six weeks ago.

●Readers of this column will already know that the best-selling album in America last year was **MC Hammer's** 'Please Hammer, Don't Hurt 'Em' and the best-selling single was **Madonna's** 'Vogue', but in its hefty year-end issue, published a couple of weeks ago, *Billboard* listed **Janet Jackson's** 'Rhythm Nation 1814' as Number One album and **Wilson Phillips's** 'Hold On' as Number One single, with both 'Please Hammer...' and 'Vogue' ranked in fifth place.

The reason for this discrepancy is that the *Billboard* tabulations are based strictly on chart performance over a twelve month period and take no account of the number of copies sold. The fact that MC Hammer's album was Number One for 21 weeks, selling over eight million copies in the year (twice as many as 'Rhythm Nation 1814') held no sway with *Billboard*. The less said, therefore, about their multitudinous year-end charts the better though they did reveal that **Phil Collins'** '... But Seriously' and **Sin ad O'Connor's** 'Nothing Compares 2 U' were the year's biggest sellers on a global basis, while pan-European music trade paper *Music & Media* bestowed similar European honours on the same records.

●American columnist Paul Grein reveals that the current **Whitney Houston** single 'All The Man I Need' was previously recorded in the early Eighties by both **Linda Clifford** and **Sister Sledge**.

Houston's massive hit 'Saving All My Love For You' was another song rescued from obscurity, having originally appeared in 1978 tucked away on an album by **Marilyn McCoo** and **Billy Davis Junior**.

●Radio 1's **Phil Swern** has teamed up with former record company executive **Shaun Greenfield** to write '30 Years Of Number Ones', a companion volume to the radio series he produces and researches for **Alan Freeman**.

Sub-titled 'UK & US Chart toppers 1960-1989', this small format 144 page paperback retails for £6.99 and devotes four pages to each year, striking a nice balance between trivia, quotes from hitmakers and some of the important news items of each year.

The book's strongest point is the fact that Swern and Greenfield have researched their trivia and quotes primarily from interviews held in the BBC archives, many of them unheard since they were first recorded 20 or more years ago.

With such a tremendous archive at their disposal, they have come up with a lot of information never previously published. For example: **Four Seasons'** supremo **Bob Gaudio** reveals how the group deliberated about recording **The Beatles'** 'Please Please Me' before settling on 'Walk Like A Man'; **Mannfred Mann's Tom McGuinness** reveals that they only recorded their Number One hit version of **Bob Dylan's** 'Mighty Quinn' because another Dylan song they actually wanted to record called 'I Shall Be Released' had been earmarked for **Tom Jones!**

Perhaps the only disappointing aspect of the book is that, despite the claim that "the charts themselves are those used by



BBC Radio 1 and 'Top Of The Pops' " this is not always the case.

They are, in fact, the charts used by *Record Retailer* and its successor *Music Week*, regardless of whether or not they were actually aired by the BBC. That's fine for the Seventies and Eighties where they were one and the same, but in the Sixties the BBC showed its independence by assembling its own exclusive charts which averaged out all the others. It would have been good to have seen these in print, but this small grievance apart, I wholeheartedly recommend '30 Years Of Number Ones'.

●A lady with a great idea for a book, but no publishing deal, is **Norena Ann Davies**, who has tracked down details of the writers of each and every top 20 hit since charts began in 1952. Norena has arranged these hits in alphabetical order by writer, under which can be found details of who had a hit with the song, its highest chart position, and the name(s) of co-writers.

An impressive feat of research that would make an exceptional companion volume (though obviously with a more limited audience) to 'Guinness' British Hit Singles', it also lends itself to interesting analyses of successful writers, the hits which required most writers and much much more.

●MC HAMMER:  
"Rap? I thought  
you said tap"



Any publishers interested in the project are invited to 'phone Norena's agent Tina Betts on 071 734 4751.

● There is no chart rule in Britain that says singles have to be issued on vinyl, but they almost invariably are. The highest position yet attained by a single not released on vinyl remains the 1980 number 58 peak of **Bow Wow**'s 'Your Cassette Pet'.

In America and in Ireland, there are instances of Number One singles issued only on cassette. The latest in Ireland, which debuted at Number One just before Christmas, is appropriately 'The Christmas Number One' by **Zig & Zag**.

Said act consists of a pair of alien puppets who appear on Ireland's top afternoon children's TV show 'The Den' which has been popular for four or five years in the Emerald Isle.

The **Zig & Zag** single, from which all proceeds got to a children's hospital in Dublin, is the second cassette-only single to top the Irish chart. The first, also tied to a TV programme, was 'Byroad To Glencoe', by **Mick Lally**, 'Glencoe' being a top Irish soap opera.

Meanwhile, the Christmas Number One in Sweden was 'Lassie' by **Ainbusk Singers**, a female trio who have been

together for a decade though this is their first hit.

The girls wrote the lyrics to the song themselves, while former **Abba** member **Benny Anderson** wrote the music. 'Lassie' does indeed refer to the famous canine TV star of the same name and the song is part of a theatrical show performed by the **Ainbusk Singers** in which a young girl, beaten by her parents, finds solace in a dreamworld where **Lassie** is her friend. **Aaah!**

The fact that **Anderson** is working with other writers doesn't spell the end of his relationship with **Bjorn Ulvaeus**. Swedish papers are speculating that the duo are writing a new musical, based on one of Sweden's most famous books, a novel about the lives of Swedish immigrants to America in the 1870s.

● A good deal of space in this column is given over to analysing major hits. So, for a brief moment, let's pause and take a look at the smallest hits of 1990: the singles and albums whose entire chart career consisted of a single week at number 75.

The only album to suffer this fate in 1990 was **Daniel O'Donnell's** 'Favourites' — something of a misnomer it would appear.

But no fewer than 15 singles peaked at number 75 in the year, these being (in order): 'Rock & Roll (Is Gonna Set The Night On Fire)' by **Pretty Boy Floyd**; 'Heartbeat' by **Seduction**; 'Candleland' by **Ian McCulloch** featuring **Elizabeth Fraser**; 'More Than One Kind Of Love' by **Joan Armatrading**; 'Just Mellow' by the **Ruthless Rap Assassins**; 'Chapel Of Love' by the **London Boys**; 'Anyway That You Want Me' by **Spiritualized**; 'Reeling' by **The Pasadenas**; 'Abstain' by **Five Thirty**; 'And It Wasn't A Dream' by **The Ruthless Rap Assassins** featuring **Tracey Carmen**; 'My Cutie Cutie' by **Shakin' Stevens**; 'Type' by **Living Colour**; 'Scope' by **Paris Angels**; 'Phobia' by **Flowered Up**; and 'Operaa House' by the **World Famous Supreme Team Show**.



● **JANET JACKSON**: "Eat your heart out **Gordon The Gopher**, here's the new **Janet Jackson** glove puppet"

# LETTERS

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

## ■SNAP! DECISION

In the light of Snap's fascination with nursery rhymes (see 'Mary Had A Little Boy' and the reference to Little Miss Muffet in 'Oops Up'), can we expect to see further releases along the lines of 'Three Blind And Def Mice' or 'Jack And Jill Raved Up The Hill'?

**Baa Baa Black Sheep, Aberdeen**  
●Speaking of Little Miss Muffet, what exactly is a 'tuffet'?

## ■WHY THE FUSS?

I can't see why Mark Robbins (Letters, December 15) is making such a fuss over Milli Vanilli's planned comeback. Alright, so they didn't sing on the original records, but at least they have the guts to admit that they didn't and surely that kind of determination is going to carry them through in the future. I wish them a lot of luck and I'm sure they're going to have real hits with their own music.

**Deborah Fraunces, Tiverton**  
●Then again, Deborah, pigs might fly.

## ■ENOUGH IS ENOUGH

What is this idiot Tony Smetton on about (Letters, December 15) when he says he's had about enough of EMF "leering out of our TV screens"? Doesn't he realise that EMF are just about one of the most exciting live bands around at the moment and they're definitely on a mission to save the world from too many Phil Collins or Tina & Rod records. And as for saying that EMF are a slightly more credible New Kids On The Block, I think he needs a severe blow on the head to get his senses back in gear.

**Simon Stanton, Blackburn**  
●Then again, if it was fisticuffs at noon between Tina and the EMF boys I wouldn't fancy the Forest Of Dean posse's chances much.

## ■ICED UP

While Ian Jones of Dulwich is trying to make some fair comments about people criticising Vanilla Ice in his letter in *Record Mirror* (Letters, December 22/29) I think he's missing the point. What a lot of people find upsetting is that Ice is flagrantly copying a black style and because he's white and well packaged he's had almost instantaneous recognition while a great deal of black artists have to struggle for years to get the praise they deserve. Ice is not nice.

**David Kennedy, Croydon**  
●Then again, is the fact he's so successful his fault or the fault of the

people who buy his records? And white people exploiting music which was originally from black culture is nothing new. Have you ever heard of Elvis Presley?

## ■GULF BORE

So the Ministry Of Defence bungled a free concert for our boys in the Gulf. But what a boring event it would have been anyway with Phil Collins, Elton John and even Eric Clapton. Why not arrange another one instead with Happy Mondays, Inspiral Carpets and EMF, and give the lads a real treat? I understand Saddam Hussein's a real Happy Mondays fan as well.

**Simon Gittings, Peterborough**

## ■RAVE OFF

Why do politics have to get in the way of everything? There was me, my friends and thousands of other young people really looking forward to this rave due to be held at Henley On Thames. But because the venue was in Michael Heseltine's constituency, they slapped an injunction on it. It might make him look good with all the recent nail-biting uproarious goings-on in

●EMF: 'I don't think that Pumpin' Curls is right for my hair lads'



the government, but stopping enjoyment like this just makes it worse. Heseltine hasn't got my vote.

**Simon Walker, Putson, Hereford**  
●What, even with that Scally haircut of his?

## ■POET'S CORNER

Interest will be created when you print this poem:

*We follow the heart in speaking and action/  
The mind is the part that is dealing reaction/  
By using the brain, may we never refrain/  
From loving ourselves to distraction.*

●The Old Man of Whitewater

## ■UP THE POLL

Having faithfully filled in your Readers' Poll, I noticed a few serious omissions in some of the categories, so I've made a list of some I think you missed:

**The 'Why am I releasing the strongest material of my career but no one cares?' award**

**Winner:** Kylie Minogue

**2nd:** Duran Duran

**The 'Ooh aren't we just slightly wacky and we don't care' award.**

**Winner:** The Beautiful South

**2nd:** Nigel Kennedy

**The 'Gosh what an original song, that took ages to compose' award.**

**Winner:** The Farm's 'All Together Now'

**2nd:** Vanilla Ice's 'Ice Ice Baby'

**The 'Time to get a decent singer' award.**

**Winner:** EMF

**2nd:** AC/DC

**The 'My LP is devoid of any**

variety or musical interest' award.

**Winner:** Phil Collins

**2nd:** Elton John

**Major Bonkers (Ms), Lancs**

●You forgot the 'Doing the most interviews after saying you weren't going to do any interviews' award (George Michael) and the 'Best use of old Squeez bottles' award (Milli Vanilli).

## ■BOOTIFUL

Could I just put the record straight that it was French & Saunders who rediscovered 'Kinky Boots' and not Simon Mayo, even if he has promoted this brilliant pant swinging session.

Ooh, I think I'm getting one of my headaches.

**Trev & Simon's Singing Corner Stubble, Blackhall**

●Actually, it was independent label Cherry Red who rediscovered 'Kinky Boots' when they re-issued it three or four years ago. And don't we all thank them from the bottom of our hearts, eh readers?

## ■WHOOOPS!

I'd like to make a serious complaint. In reply to my letter a few weeks ago concerning the Pet Shop Boys' UK Tour dates clashing with GCSE or A-Level exams, you proclaimed: "Don't worry, the Petties won't be here until around August".

I have since booked tickets for their concerts at the beginning of June. This seems just slightly inaccurate to me. If I fail my A-Levels shall I blame you?

**Neil Tennant's Blue Eyes, New Malden, Surrey**

●How about 'no'?

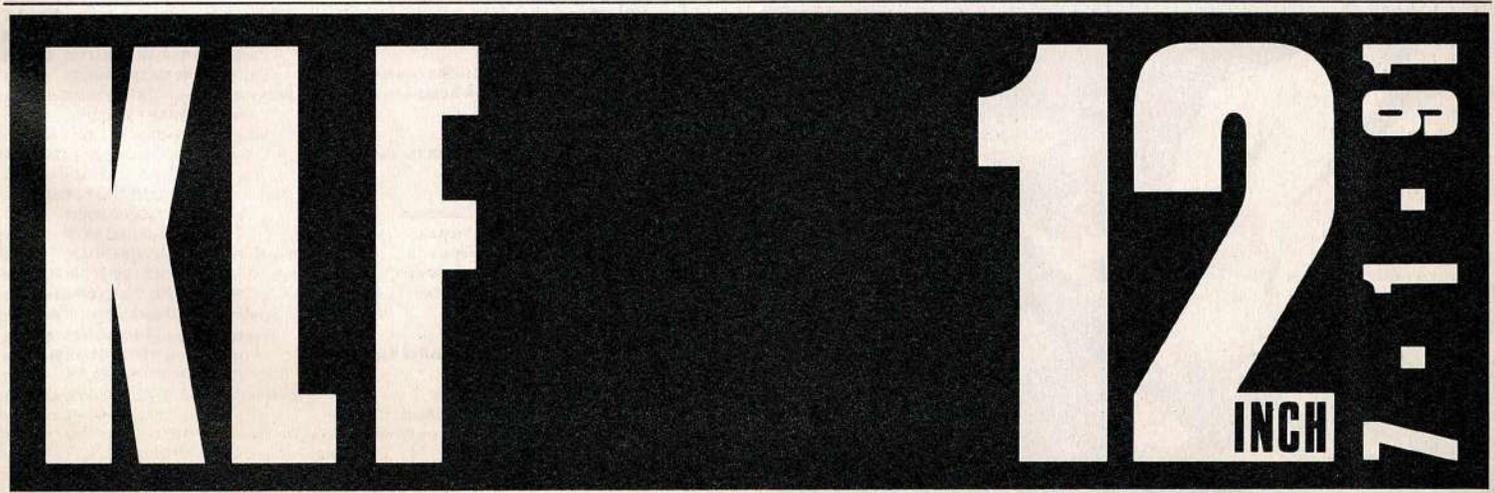
# CLUB CHART



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

TW

1	<b>GHETTO HEAVEN</b> Family Stand	Atlantic 12in	50	<b>HEAVEN</b> The Chimes	CBS 12in
2	<b>GROOVE IS IN THE HEART</b> Deee-Lite	Elektra 12in	51	<b>LOVE COME DOWN</b> Eve Gallagher	More Protein 12in
3	<b>GOT TO HAVE YOUR LOVE</b> Mantronix	Capitol 12in	52	<b>HEAR THE DRUMMER (GET WICKED)</b> Chad Jackson	Big Wave 12in
4	<b>IT'S A SHAME (MY SISTER)</b> Monie Love	Cooltempo 12in	53	<b>FREE</b> Tammy Payne	WEA 12in
5	<b>NATURAL THING</b> Innocence	Cooltempo	54	<b>LOVING YOU</b> Massimo featuring Tracy	Debut 12in
6	<b>DOWN TO EARTH</b> Monie Love	Cooltempo 12in	55	<b>PURE</b> G.T.O.	Cooltempo 12in
7	<b>LET'S PUSH IT</b> Innocence	Cooltempo 12in	56	<b>FANTASY</b> Black Box	de/Construction 12in
8	<b>LIVIN' IN THE LIGHT</b> Caron Wheeler	RCA 12in	57	<b>PORTRAIT OF A MASTERPIECE</b> The D.O.C.	East West 12in
9	<b>THE POWER</b> Snap	Arista 12in	58	<b>FACTS OF LIFE</b> Danny Madden	Eternal 12in
10	<b>A DREAM'S A DREAM</b> Soul II Soul	10 Records 12in	59	<b>I'LL BE GOOD TO YOU</b> Quincy Jones featuring Ray Charles & Chaka Khan	Qwest 12in
11	<b>THE MASTERPLAN</b> Diana Browne & Barrie K. Sharpe	ffrr 12in	60	<b>DON'T MISS THE PARTYLINE</b> Bizz Nizz	Cooltempo 12in
12	<b>EVERYBODY</b> Wendell Williams/Criminal Element Orchestra	de/Construction 12in	61	<b>POWER OF LOVE</b> Deee-Lite	Elektra 12in
13	<b>HOLD ON</b> En Vogue	Atlantic 12in	62	<b>WHAT'S IT ALL ABOUT</b> Run DMC	Profile 12in
14	<b>DUB BE GOOD TO ME</b> Beats International/Lindy Layton	Go Beat 12in	63	<b>IT'S HAPPENIN'</b> Plus One featuring Sirron	MCA 12in
15	<b>MOMENTS IN SOUL</b> J.T. & The Big Family	Champion 12in	64	<b>SUN WORSHIPPERS</b> Diana Browne & Barrie K. Sharpe	ffrr 12in
16	<b>WHAT "U" WAITIN' "4"?</b> Jungle Brothers	Eternal 12in	65	<b>FASCINATING RHYTHM</b> Bass-O-Matic	Guerilla 12in
17	<b>TRIPPIN' ON YOUR LOVE</b> A Way Of Life	WARP/Outer Rhythm	66	<b>IT'S OVER NOW</b> Ultra Naté	WEA 12in
18	<b>LFO</b> LFO	A&M 12in	67	<b>THE MAGIC NUMBER</b> De La Soul	Big Life 12in
19	<b>TOM'S DINER</b> DNA featuring Suzanne Vega	Cooltempo 12in	68	<b>REACH UP TO MARS</b> Earth People	Champion 12in
20	<b>MONIE'S IN THE MIDDLE</b> Monie Love	Arista 12in	69	<b>LOVE'S GOT ME</b> Loose Ends	Ten 12in
21	<b>OOOPS UP</b> Snap	Epic	70	<b>FEEL THE GROOVE</b> Cartouche	Brothers Organisation 12in
22	<b>FOUND LOVE</b> Double Dee featuring Dany	Cooltempo 12in	71	<b>A MATTER OF FACT</b> Innocence	Cooltempo 12in
23	<b>TECHNO TRANCE (PARADISE IS NOW)</b> YAAAAAHH D-Shake	ffrr 12in	72	<b>BONITA APPLEBUM</b> A Tribe Called Quest	Jive 12in
24	<b>CHIME</b> Orbital	Atlantic 12in	73	<b>TAKE YOUR TIME</b> Mantronix	Capitol 12in
25	<b>WHATEVER MAKES YOU HAPPY</b> Ten City	Optimism/Arista 12in	74	<b>STRAWBERRY FIELDS FOREVER</b> Candy Flip	Debut 12in
26	<b>ELEVATION</b> Xpansions	Arista 12in	75	<b>KILLER</b> Adamski	MCA 12in
27	<b>WHERE LOVE LIVES</b> Alison Limerick	10 Records 12in	76	<b>HARD UP</b> Awesome 3	A&M PM 12in
28	<b>GET A LIFE</b> Soul II Soul	Rumour 12in	77	<b>IN ZAIRE</b> African Business	Urban 12in
29	<b>GOING BACK TO MY ROOTS</b> FPI Project	Circa 12in	78	<b>20 SECONDS TO COMPLY</b> Silver Bullet	Tam Tam 12in
30	<b>JOY AND HEARTBREAK</b> Movement .98 featuring Carroll Thompson	Citybeat 12in	79	<b>LOVE DON'T LIVE HERE ANYMORE</b> Double Trouble	Desire 12in
31	<b>FIRST TIME EVER</b> Joanna Law	Cooltempo 12in	80	<b>LIES</b> En Vogue	Atlantic 12in
32	<b>SILENT VOICE</b> Innocence	10 Records 12in	81	<b>ANTHEM</b> N. Joi	de/Construction 12in
33	<b>DON'T BE A FOOL</b> Loose Ends	Fourth & Broadway 12in	82	<b>PUT YOUR HANDS TOGETHER</b> D. Mob	ffrr 12in
34	<b>TOUCH ME</b> 49ers	Mercury 12in	83	<b>WELCOME</b> Gino Latino	ffrr 12in
35	<b>DIRTY CASH (MONEY TALKS)</b> The Adventures Of Stevie V	Ten 12in	84	<b>ALL NIGHT LONG</b> Jay MonDi And The Livin' Bass	10 Records 12in
36	<b>MISSING YOU</b> Soul II Soul (vocals: Kym Mazelle)	RCA 12in	85	<b>WON'T TALK ABOUT IT</b> Beats International	Go Beat 12in
37	<b>UK BLAK</b> Caron Wheeler	Cooltempo 12in	86	<b>WASH YOUR FACE IN MY SINK</b> Dream Warriors	Fourth & Broadway 12in
38	<b>MOTHERLAND A-FRI-CA</b> Tribal House	Arista 12in	87	<b>DO YOU DREAM</b> Carlton	3 Stripe/ffrr 12in
39	<b>LIVE TOGETHER</b> Lisa Stansfield	A&M PM 12in	88	<b>COME TOGETHER AS ONE</b> Will Downing	Fourth & Broadway 12in
40	<b>BACK TO REALITY</b> The Intelligent Hoodlum	WARP 12in	89	<b>PACIFIC</b> 202 808 State	ZTT 12in
41	<b>AFTERMATH/I'M FOR REAL</b> Nightmares On Wax	CBS 12in	90	<b>TOTAL CONTROL</b> A Homeboy, A Hippie & A Funki Dredd	Tam Tam 12in
42	<b>GONNA MAKE YOU SWEAT</b> C&C Music Factory featuring Freedom Williams	Swanyard 12in	91	<b>COMING BACK FOR MORE</b> LA Mix	A&M PM 12in
43	<b>GET UP (BEFORE THE NIGHT IS OVER)</b> Technotronic featuring Ya Kid K	Epic 12in	92	<b>OUTSTANDING</b> Kenny Thomas	Cooltempo 12in
44	<b>DER ERDBEERMUND</b> Culture Beat featuring Jo Van Nelsen	MCA 12in	93	<b>THE CULT OF SNAP!</b> Snap!	Arista 12in
45	<b>NRG</b> Adamski	Motown 12in	94	<b>SINCE DAY ONE</b> Teens Marie	Epic 12in
46	<b>I'M STILL WAITING (PHIL CHILL REMIX)</b> Diana Ross	Urban 12in	95	<b>AIN'T NO STOPPIN' US NOW</b> Big Daddy Kane	Cold Chillin' 12in
47	<b>THINKING OF YOU</b> Maureen Walsh	KLF Comms. 12in	96	<b>WALK ON THE WILD SIDE</b> Beat System	Fourth & Broadway 12in
48	<b>WHAT TIME IS LOVE! (LIVE AT TRANCENTRAL)</b> The KLF	WARP/Outer Rhythm 12in	97	<b>INFINITY (1990'S: TIME FOR THE GURU)</b> Guru Josh	de/Construction 12in
49	<b>TRICKY DISCO</b> Tricky Disco		98	<b>WEIGHT FOR THE BASS</b> Unique 3	10 Records 12in
			99	<b>(I WANNA GIVE YOU) DEVOTION</b> Nomad featuring MC Mikee Freedom	Rumour 12in
			100	<b>THAT MAN (HE'S ALL MINE)</b> Inner City	Ten 12in



# CHARTS

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

DECEMBER 23 — 29 1990

## U S S I N G L E S

### TW LW

1	2	JUSTIFY MY LOVE	Madonna	Sire
2	1	BECAUSE I LOVE YOU (POSTMAN SONG)	Stevie B	LMR
3	3	FROM A DISTANCE	Bette Midler	Atlantic
4	6	HIGH ENOUGH	Damn Yankees	Warner Bros
5	5	TOM'S DINER	DNA featuring Suzanne Vega	A&M
6	4	IMPULSIVE	Wilson Phillips	SBK
7	11	LOVE WILL NEVER DO (WITHOUT YOU)	Janet Jackson	A&M
8	10	SENSITIVITY	Ralph Tresvant	MCA
9	16	THE FIRST TIME	Surface	Columbia
10	7	I'M YOUR BABY TONIGHT	Whitney Houston	Arista
11	21	GONNA MAKE YOU SWEAT	C & C Music Factory	Columbia
12	8	FREEDOM	George Michael	Columbia
13	17	MILES AWAY	Winger	Atlantic
14	23	PLAY THAT FUNKY MUSIC	Vanilla Ice	SBK
15	9	THE WAY YOU DO THE THINGS	UB40	Virgin
16	20	AFTER THE RAIN	Nelson	DGC
17	13	SOMETHING TO BELIEVE IN	Poison	Enigma
18	12	MIRACLE	Jon Bon Jovi	Mercury
19	14	LOVE TAKES TIME	Mariah Carey	Columbia
20	25	I'M NOT IN LOVE	Will To Power	Epic
21	24	JUST ANOTHER DREAM	Cathy Dennis	Polydor
22	18	ONE AND ONLY MAN	Steve Winwood	Virgin
23	15	GROOVE IS IN THE HEART	Deee-Lite	Elektra
24	26	FOR YOU	The Outfield	MCA
25	27	HANG IN LONG ENOUGH	Phil Collins	Atlantic
26	19	WIGGLE IT 2	In A Room	Cutting
27	29	ON THE WAY UP	Elisa Fiorillo	Chrysalis
28	32	ANYTHING IS POSSIBLE	Debbie Gibson	Atlantic
29	36	I'LL GIVE ALL MY LOVE TO YOU	Keith Sweat	Vintertainment
30	33	YOU'RE AMAZING	Robert Palmer	EMI
31	34	GENTLE	Dino	Island
32	39	DISAPPEAR	INXS	Atlantic

### ●RALPH TRESVANT



33	22	FEELS GOOD	Tony! Toni! Tone!	Wing
34	28	MORE THAN WORDS CAN SAY	Alias	EMI
35	30	STRANDED	Heart	Capitol
36	41	AROUND THE WAY GIRL	L.L. Cool J	Def Jam
37	53	ALL THE MAN THAT I NEED	Whitney Houston	Arista
38	43	DOES SHE LOVE THAT MAN?	Breathe	A&M
39	51	WHERE DOES MY HEART BEAT	Celine Dion	Epic
40	46	I SAW RED	Warrant	Columbia
41	40	UNCHAINED MELODY	The Righteous Brothers	Curb
42	44	THE GHETTO	Too Short	Jive
43	45	YOU GOTTA LOVE SOMEONE	Elton John	MCA
44	55	LOVE MAKES THINGS HAPPEN	Pebbles	MCA
45	31	FAIRWEATHER FRIEND	Johnny Gill	Motown
46	49	THE SHOOP SHOOP SONG	Cher	Geffen
47	47	PRAY	M.C. Hammer	Capitol
48	62	HEAT OF THE MOMENT	After 7	Virgin
49	64	WICKED GAME	Chris Isaak	Reprise
50	61	CANDY	Iggy Pop	Virgin
51	56	IF YOU NEEDED SOMEBODY	Bad Company	Atco
52	35	ICE ICE BABY	Vanilla Ice	SBK
53	68	I DON'T KNOW ANYBODY ELSE	Black Box	RCA
54	48	NEW YORK MINUTE	Don Henley	Geffen
55	60	MONEY TALKS	AC/DC	Atco
56	52	WORLD IN MY EYES	Depeche Mode	Sire
57	38	KNOCKIN' BOOTS	Candyman	Epic
58	58	NO MATTER WHAT	George LaMond	Columbia
59	42	SO CLOSE	Daryl Hall & John Oates	Arista
60	67	SHELTER ME	Cinderella	Mercury

### ●BULLETS

60	67	SHELTER ME	Cinderella	Mercury
62	74	SHOW ME THE WAY	Styx	A&M
65	73	GIVE IT TO ME GOOD	Trixter	Mechanic
68	75	ROUND AND ROUND	Kevin Campbell	Paisley Park
70	92	ONE MORE TRY	Timmy T.	Quality
73	77	JUST A LITTLE BIT LONGER	Maxi Priest	Charisma
74	79	GET HERE	Oleta Adams	Fontana
75	78	DEEPER SHADE OF SOUL	Urban Dance Squad	Arista
77	86	THIS IS PONDEROUS 2	Nu	Atlantic
79	89	THIS HOUSE	Tracie Spencer	Capitol
82	85	MELT IN YOUR MOUTH	Candyman	Epic
85	—	HERE COMES THE HAMMER	MC Hammer	Capitol
86	96	SPEND MY LIFE	Slaughter	Chrysalis
89	—	SIGNS	Tesla	Geffen
91	—	REMEMBER MY NAME	House Of Lords	Simmons
93	—	I'VE BEEN WAITING FOR YOU	Guys Next Door	SBK
95	—	DON'T HOLD BACK YOUR LOVE	Daryl Hall	Arista
96	—	POWER OF LOVE	Deee-Lite	Elektra

## U S A L B U M S

### TW LW

1	1	TO THE EXTREME	Vanilla Ice	SBK
2	2	PLEASE HAMMER DON'T HURT 'EM	M.C. Hammer	Capitol
3	3	THE IMMACULATE COLLECTION	Madonna	Sire
4	4	I'M YOUR BABY TONIGHT	Whitney Houston	Arista
5	5	MARIAH CAREY	Mariah Carey	Columbia
6	7	SOME PEOPLE'S LIVES	Bette Midler	Atlantic
7	6	RHYTHM OF THE SAINTS	Paul Simon	Warner Bros
8	8	WILSON PHILLIPS	Wilson Phillips	SBK
9	9	THE RAZORS EDGE	AC/DC	Atco
10	42	THE SIMPSONS SING THE BLUES	The Simpsons	Geffen
11	10	LISTEN WITHOUT PREJUDICE	George Michael	Columbia
12	12	SERIOUS HITS...LIVE!	Phil Collins	Atlantic
13	14	FLESH AND BLOOD	Poison	Capitol
14	13	RECYCLER	ZZ Top	Warner Bros
15	11	VOL. 3	Traveling Wilburys	Wilbury
16	24	JANET JACKSON'S RHYTHM NATION 1814	Janet Jackson	A&M
17	15	NO FENCES	Garth Brooks	Capitol
18	18	PUT YOURSELF IN MY SHOES	Clint Black	RCA
19	30	NO MORE GAMES/REMIX ALBUM	New Kids On The Block	Columbia
20	16	POISON	Biv DeVoe	MCA
21	26	LED ZEPPELIN	Led Zepelin	Atlantic
22	25	SHAKE YOUR MONEY MAKER	The Black Crowes	Def American
23	22	THE FUTURE	Guy	MCA
24	17	CHERRY PIE	Warrant	Columbia
25	27	PRETTY WOMAN	Original Soundtrack	EMI
26	21	RALPH TRESVANT	Ralph Tresvant	MCA
27	20	FAMILY STYLE	Vaughan Brothers	Epic
28	19	HEARTBREAK STATION	Cinderella	Mercury
29	33	REFLECTIONS OF PASSION	Yanni	Private Music
30	29	X	INXS	Atlantic
31	23	MIXED UP	The Cure	Elektra
32	31	BLAZE OF GLORY/YOUNG GUNS II	Jon Bon Jovi	Mercury
33	37	AFTER THE RAIN	Nelson	DGC
34	36	DAMN YANKEES	Damn Yankees	Warner Bros
35	35	STEP BY STEP	New Kids On The Block	Columbia
36	28	REFUGEES OF THE HEART	Steve Winwood	Virgin
37	—	STARRY NIGHT	Julio Iglesias	Columbia
38	41	RED HOT & BLUE	Various Artists	Chrysalis

- 39 39 FIVE MAN ACOUSTICAL JAM Tesla
- 40 34 TRIPPING THE LIVE FANTASTIC Paul McCartney
- 41 32 WORLD CLIQUE Deee-Lite
- 42 - WE ARE IN LOVE Harry Connick Jr
- 43 40 BECAUSE IT'S CHRISTMAS Barry Manilow
- 44 43 AIN'T NO SHAME IN MY GAME Candyman
- 45 - IN CONCERT Carreras/Domingo/Pavarotti
- 46 38 CRAZY WORLD Scorpions
- 47 - A FRESH AIRE CHRISTMAS Mannheim Steamroller
- 48 - MERRY MERRY CHRISTMAS New Kids On The Block
- 49 - LABOUR OF LOVE II UB40
- 50 44 EMPIRE Queensryche

- Geffen
- Capitol
- Elektra
- Columbia
- Arista
- Epic
- London
- Mercury
- American Gram.
- Columbia
- Virgin
- EMI

- 24 17 DIF FOR FIRE Pixies
- 25 19 GOD ONLY KNOWS Teenage Fanclub
- 26 24 WHAT TIME IS LOVE KLF
- 27 27 FALL EP Ride
- 28 - COME TOGETHER Primal Scream
- 29 - ONE LOVE Stone Roses
- 30 28 SALLY CINNAMON Stone Roses

- 4AD
- Paperhouse
- KLF Communication
- Creation
- Creation
- Silvertone
- Black

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

### TW LW

- 1 2 LOVE ME DOWN Freddie Jackson
- 2 1 IT NEVER RAINS (IN SOUTHERN CALIFORNIA) Tony! Toni! Tone!
- 3 5 THE FIRST TIME Surface
- 4 6 ONLY HUMAN Jeffrey Osborne
- 5 7 LOVE MAKES THINGS HAPPEN Pebbles
- 6 3 SENSITIVITY Ralph Tresvant
- 7 4 I WANNA GET WITH U Guy
- 8 8 LOVE ME JUST FOR ME Special Generation
- 9 13 LOVE WILL NEVER DO (WITHOUT YOU) Janet Jackson
- 10 10 TOM'S DINER DNA featuring Suzanne Vega
- 11 14 YOU DON'T HAVE TO WORRY En Vogue
- 12 17 AROUND THE WAY GIRL LL Cool J
- 13 16 IF I WERE A BELL Teena Marie
- 14 15 THING CALLED LOVE The Boys
- 15 18 DON'T BE A FOOL Loose Ends
- 16 12 THE GHETTO Too Short
- 17 20 GONNA MAKE YOU SWEAT C&C Music Factory
- 18 19 I'LL DO 4 YOU Father MC
- 19 24 I'LL GIVE ALL MY LOVE TO YOU Keith Sweat
- 20 23 IESHA Another Bad Crew
- 21 25 MY LAST CHANCE Marvin Gaye
- 22 22 CAUSE I CAN DO IT RIGHT Big Daddy Kane
- 23 9 I'M YOUR BABY TONIGHT Whitney Houston
- 24 27 BABY DON'T CRY Lalah Hathaway
- 25 29 SOMETHING IN MY HEART Michel'le
- 26 30 GET HERE Oleta Adams
- 27 31 WHAT'S IT ALL ABOUT Run DMC
- 28 28 MONIE IN THE MIDDLE Monie Love
- 29 32 I DON'T KNOW ANYBODY ELSE Black Box
- 30 36 WRITTEN ALL OVER YOUR FACE Rude Boys
- 31 34 GENTLE Dino
- 32 40 WHEN WILL I SEE YOU SMILE Bell Biv DeVoe
- 33 37 HEAD OVER HEELS Tony Terry
- 34 38 SOMEBODY'S CRYING Force MD's
- 35 11 ROUND AND ROUND Kevin Campbell
- 36 - MAKE IT WITH YOU Teddy Pendergrass
- 37 - MISSING YOU Soul II Soul
- 38 - GO FOR IT! (HEART & FIRE) Joey B Ellis
- 39 - FAIRY TALES Anita Baker
- 40 26 KEEP OUR LOVE ALIVE Stevie Wonder

- Capitol
- Wing
- Columbia
- Arista
- MCA
- MCA
- MCA
- Capitol
- A&M
- A&M
- Atlantic
- Def Jam
- Epic
- Motown
- MCA
- Jive
- Columbia
- Uptown
- Vintertainment
- Motown
- Motown
- Cold Chillin'
- Arista
- Virgin
- Ruthless
- Fontana
- Profile
- Chrysalis
- RCA
- Atlantic
- Island
- MCA
- Epic
- Tommy Boy
- Paisley Park
- Elektra
- Virgin
- Bust It
- Elektra
- Motown



MEAT BEAT MANIFESTO

## I N D I E A L B U M S

### TW LW

- 1 1 PILLS 'N' THRILLS AND BELLIES Happy Mondays
- 2 3 SOME FRIENDLY The Chariotans
- 3 2 GALA Lush
- 4 4 VIOLATOR Depeche Mode
- 5 6 STONE ROSES Stone Roses
- 6 5 LOVEGOD The Soup Dragons
- 7 7 NOWHERE Ride
- 8 9 HEAVEN OR LAS VEGAS Cocteau Twins
- 9 8 EN - TACT Shamen
- 10 11 WILD! Erasure
- 11 10 LIFE Inspiral Carpets
- 12 13 BOSSANOVA Pixies
- 13 12 PIGEONHOLE New Fast Automatic Daffodils
- 14 18 THE SINGLES 81 - 85 Depeche Mode
- 15 14 BUMMED Happy Mondays
- 16 15 THE CIRCUS Erasure
- 17 - SQUIRREL AND G MAN: 24 HOUR PARTY Happy Mondays
- 18 17 101 Depeche Mode
- 19 16 THE INNOCENTS Erasure
- 20 - INDIE TOP 20 VOL 10 Various

- Factory
- Situation Two
- 4AD
- Mute
- Silvertone
- Raw TV/Big Life
- Creation
- 4AD
- One Little Indian
- Mute
- Cow/Mute
- 4AD
- Play It Again Sam
- Mute
- Factory
- Mute
- Factory
- Mute
- Mute
- Beechwood

## I N D I E S I N G L E S

### TW LW

- 1 1 ALL TOGETHER NOW The Farm
- 2 2 SITUATION (REMIX) Yazoo
- 3 3 ISLAND HEAD EP Inspiral Carpets
- 4 6 KINKY AFRO Happy Mondays
- 5 9 GROOVY TRAIN The Farm
- 6 5 HIGH TENSION LINE The Fall
- 7 7 MY RISING STAR Northside
- 8 8 PHOBIA Flowered Up
- 9 4 PSYCHE OUT Meat Beat Manifesto
- 10 15 FOOL'S GOLD Stone Roses
- 11 10 STEP ON Happy Mondays
- 12 11 MADCHESTER RAVE ON Happy Mondays
- 13 12 MOTHER UNIVERSE Soup Dragons
- 14 20 THE ONLY ONE I KNOW The Chariotans
- 15 13 SUMERLAND Fields Of The Nephilim
- 16 16 THUNDER Renegade Soundwave
- 17 26 RAVE DOWN Swervedriver
- 18 25 MAKE IT MINE Shamen
- 19 - SHALL WE TAKE A TRIP Northside
- 20 14 THEN The Chariotans
- 21 19 UNTIL YOU FIND OUT Ned's Atomic Dustbin
- 22 21 HURDY GURDY MAN Butthole Surfers
- 23 29 KILL YOUR TELEVISION Ned's Atomic Dustbin

- Produce
- Mute
- Cow/Mute
- Factory
- Produce
- Cog Sinister
- Factory
- Heavenly
- Play It Again Sam
- Silvertone
- Factory
- Factory
- Big Life
- Situation Two
- Beggars Banquet
- Mute
- Creation
- One Little Indian
- Factory
- Situation Two
- Chapter 22
- Rough Trade
- Chapter 22

## M U S I C V I D E O

### TW LW

- 1 1 THE IMMACULATE COLLECTION Madonna
- 2 3 FROM A DISTANCE Cliff Richard
- 3 2 PAVAROTTI/DOMINGO/CARRERAS Various
- 4 4 SERIOUSLY LIVE... Phil Collins
- 5 5 STEP BY STEP New Kids On The Block
- 6 6 THE VERY BEST Elton John
- 7 7 LIVE IN BARCELONA Tina Turner
- 8 8 CITY OF LIGHTS Runrig
- 9 9 ROCKING OVER THE YEARS Status Quo
- 10 10 LUCIANO PAVAROTTI Luciano Pavarotti
- 11 13 AN EVENING WITH DANIEL O'DONNELL Daniel O'Donnell RITZ
- 12 11 ACCESS ALL AREAS Bon Jovi
- 13 12 THE VIDEOS 2 Jason Donovan
- 14 14 HANGIN' TOUGH New Kids On The Block
- 15 17 ONLY YESTERDAY The Carpenters
- 16 16 AT WEMBLEY Queen
- 17 - SINGLES COLLECTION Phil Collins
- 18 15 FLOWER OF SCOTLAND The Corries
- 19 18 THE FIRST TEN YEARS Iron Maiden
- 20 - CHRISTMAS COLLECTION Foster & Allen

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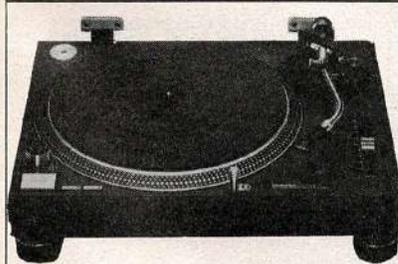
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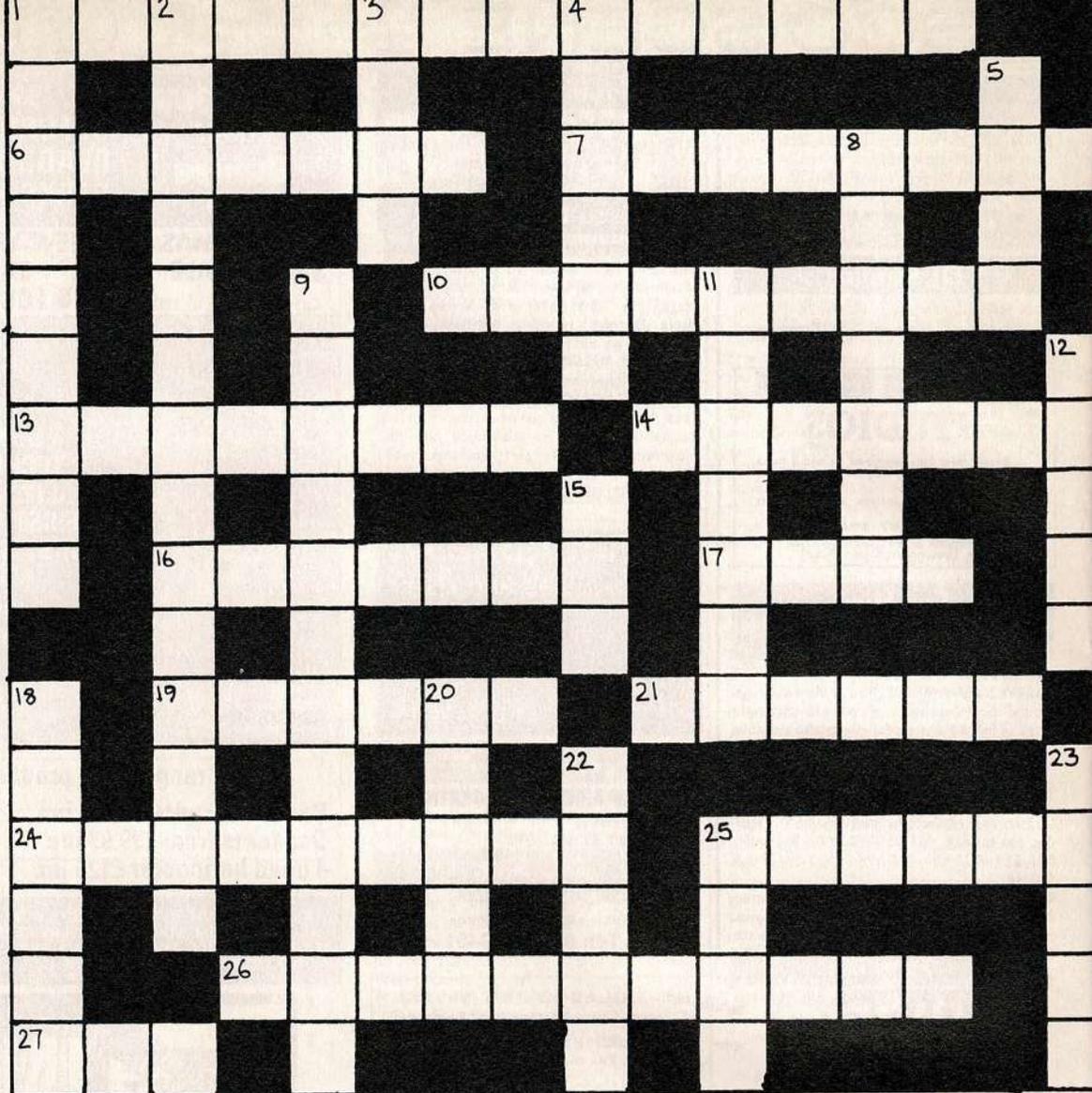
## ACROSS

- 1 It gave birth to The Soup Dragons (6,8)
- 6 A thing for Innocence (7)
- 7 The Beloved told us that '----- Takes Me Higher' (4,4)
- 10 He's recorded 'The Rhythm Of The Saints' (4,5)
- 13 Bobby Brown hit that leaves us all alone (2,3,3)
- 14 Where you'll find African Business going on (2,5)
- 16 Imaginary world for Black Box (7)
- 17 This man is 'Barefoot In The Head' (4)
- 19 It's difficult for the Pet Shop Boys (2,4)
- 21 'What Time -- ----?' asked The KLF (2,4)
- 24 'Don't Be A Fool' had them tied up (5,4)
- 25 Group that took 'Black Betty' back into the charts (3,3)
- 26 The Young Disciples want you to '--- ----- Together' (3,8)
- 27 We know all about her (3)

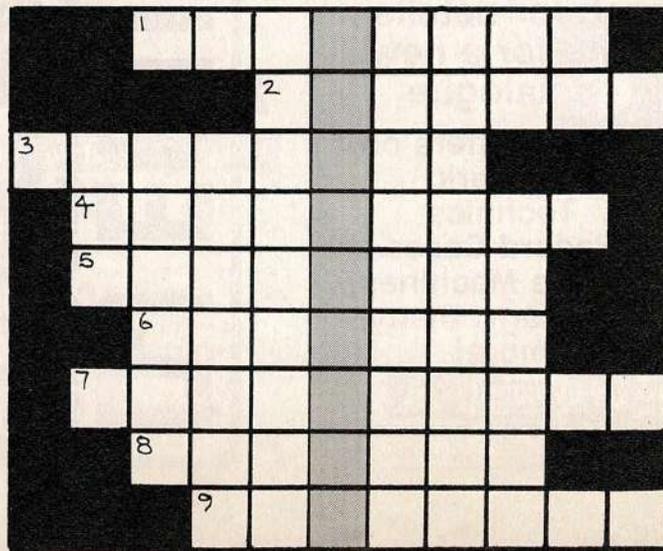
## DOWN

- 1 She's told us 'It's A Shame' (5,4)
- 2 Put A Homeboy, A Hippie and a Funki Dredd together and this is what you'll get (5,9)
- 3 Times three for 1990 Jesus Jones hit (4)
- 4 '--- ----' Baby Tonight' OK Whitney I'll put you to bed (2,4)
- 5 'Get ----' Brother Beyond LP (4)
- 8 1990 dance craze supplied by Kaoma (7)
- 9 She's been 'Livin' In The Light' (5,7)
- 11 Group who are good at 'Reading, Writing And Arithmetic' (7)
- 12 Ms Midler who you can see 'From A Distance' (5)
- 15 Robert's partner on 1989 hit 'Wait' (3)
- 18 Found by Morrissey in Piccadilly (6)
- 20 'Almaz' singer from '87 (5)
- 22 'This -- --- Music' Galazie 500 LP (2,3)
- 23 Robert from The Cure (5)
- 25 The Pixies surfer (4)

- 1 'Sally -----'
- 2 '----- -- My Eyes' Depeche Mode
- 3 'Mother -----' The Soup Dragons
- 4 '----- And Light' Lush
- 5 'Anytime, Anyplace, -----' Carter The Unstoppable Sex Machine
- 6 '----- Make Up' Saint Etienne
- 7 '----- -- ----' The Shamen
- 8 'Until You ---- ---' Ned's Atomic Dustbin
- 9 '----- Luck' Cocteau Twins



# puzzle



## ANSWERS

ACROSS: 1 Mother Universe, 6 Natural, 7 Your love, 10 Paul Simon, 13 On Our Own, 14 In Zaire, 16 Fantasy, 17 Adam, 19 So Hard, 21 Is Love, 24 Loose Ends, 25 Ram Jam, 26 Get Yourself, 27 Eve. DOWN: 1 Momie Love, 2 Total Confusion, 3 Real, 4 I'm Your, 5 Even, 8 Lambada, 9 Caron Wheeler, 11 Sundays, 12 Bette, 15 Kym, 18 Palare, 20 Randy, 22 Is Our, 23 Smith, 25 Rosa. NORTH-SIDE: 5 Anywhere, 6 Kiss And, 7 Make It Mine, 8 Find Out, 9 Iceblink. Answer in shaded column: 1 Cinnamon, 2 World In, 3 Universe, 4 Sweetness.

## X-WORD

\*Due to Christmas deadlines we are unable to bring you this week's Gallup charts. These will appear in the next issue and normal service will be resumed next week.

IN NEXT WEEK'S RECORD MIRROR

# hope things are eternal

**jesus jones**

— they're international, they're bright,  
they're young and they're things

**the klf**

— what time is it? it's 3am eternally

**mick hucknall**

— simply dj-ing

**bomb the bass**

— after messing around with  
catwoman, the boy wonder returns

**rick astley**

— dancing round his teabag

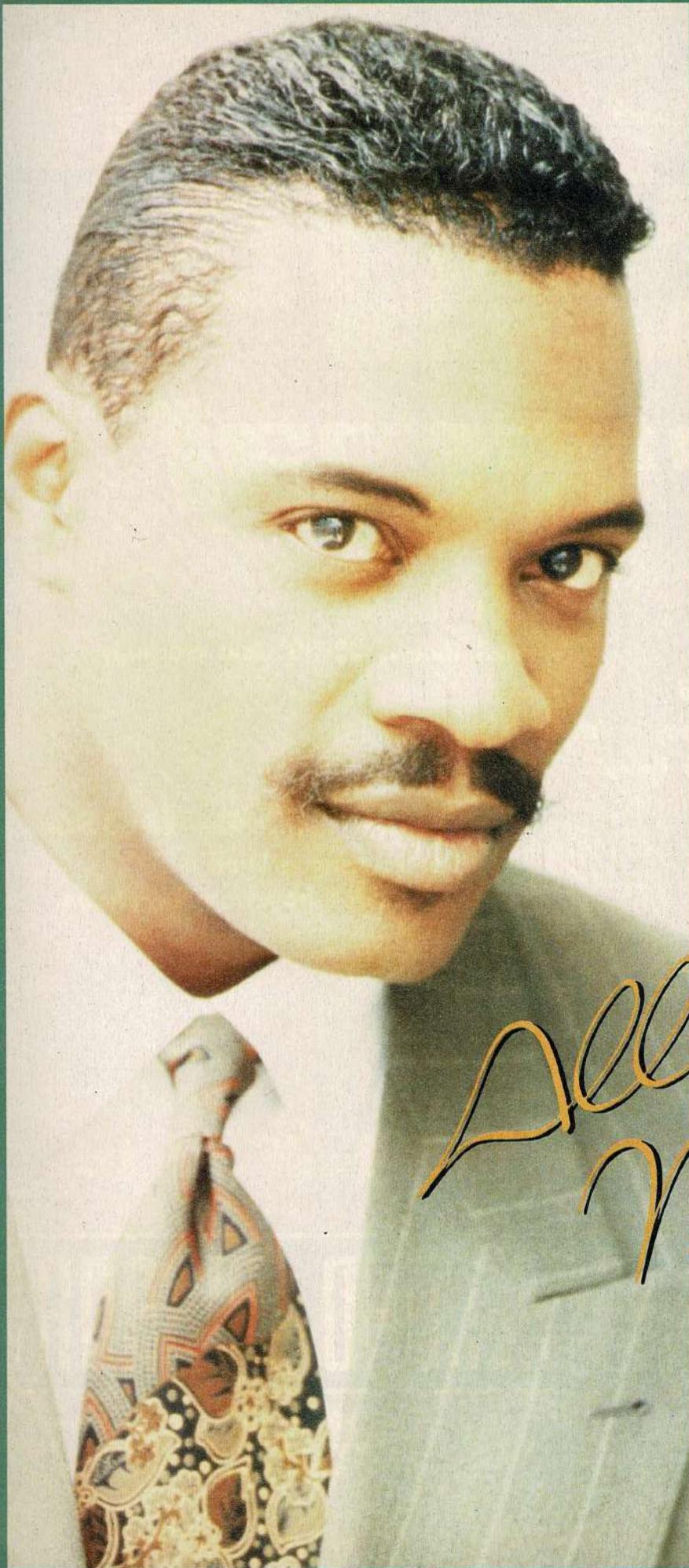
**and that's not even the half of it!**

this trailer is pleased to be able to  
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will be three (3!) gallup charts for  
the price of one

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