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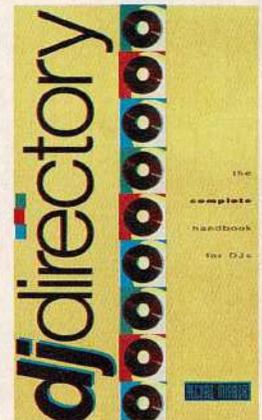
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● BOMB THE BASS P12

# 12

# JANUARY

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● MICK HUCKNALL P20



● JESUS JONES P22

# I N D E X

WHAT'S GOING ON . . .

WE'LL SEE YOU IN **QUARTZ**

Last year, dancefloor versions of classic songs soon became very tedious, with almost any evergreen tune being rehashed with the clichéd Soul II Soul beat. Thankfully, Quartz have overlooked Jazzie and Co with their cover of that Seventies AOR weepie by Carole King, 'It's Too Late'.

Former East London DJs Ronnie, Herel and Dave Rawlings first achieved club prominence with their Summer Of Love classics 'Meltdown' and 'We're Coming At Ya'.

Now Quartz have plundered someone else's material and transformed it into a crisp club biscuit with seductive vocals from Dina Carroll. The English born but US raised singer nearly launched her own career last year with her superb cover of 'Walk On By'. Her latest efforts propel the new single into the Alison Limerick-Eve Gallagher league of large larynxed dance divas.

"We heard 'It's Too Late' being played in a club in Ibiza a year ago," says Ronnie. "We just looked at each other and thought 'That's the tune we've got to do'.

"The summer was full of naff cover versions and if we'd brought ours out then it would have got lost in the rush. A lot of tracks were being murdered and we wanted to do ours right — not just do it for the sake of it."

**Richie Blackmore**

'It's Too Late' by Quartz is out on January 21 on Mercury Records



## THE ADAMS FAMILY

Somewhere amid the hype that made up 1990, **Oleta Adams** re-emerged from her guest slot on the Tears For Fears album with an album of her own, a record owing nothing to passing fads and fashions. The critically lauded 'Circle Of One', a collection of truly timeless melodies, put those years of touring hotel circuits well behind her. With the stunning new single 'Get Here' she steps out of the darkness and into a welcoming limelight.

All 19 years of her 'overnight discovery' have been well documented since Messrs Orzabel and Smith stumbled upon her in that Kansas City hotel lounge. Hugely impressed, the duo invited her on their world tour, where she proceeded to steal the show — and a few hearts — along the way.

With few singers capable of matching her eloquent tones (Anita Baker excepted), 'Get Here', a wondrous three-minute love affair with the senses, is destined to scale deserving heights. But Ms Adams remains level-headed.

"No matter what happens now, I've achieved everything I always wanted to," she says happily.

"But I certainly don't think things are all over — no way, not by a long shot. It's only just beginning."

Get here if you can. It'll be well worth it.

**Nick Duerden**

**L.A. mix**

The New Single **Mysteries Of Love**  
7", 12" & C.D.

AM PM  
AM RECORDS



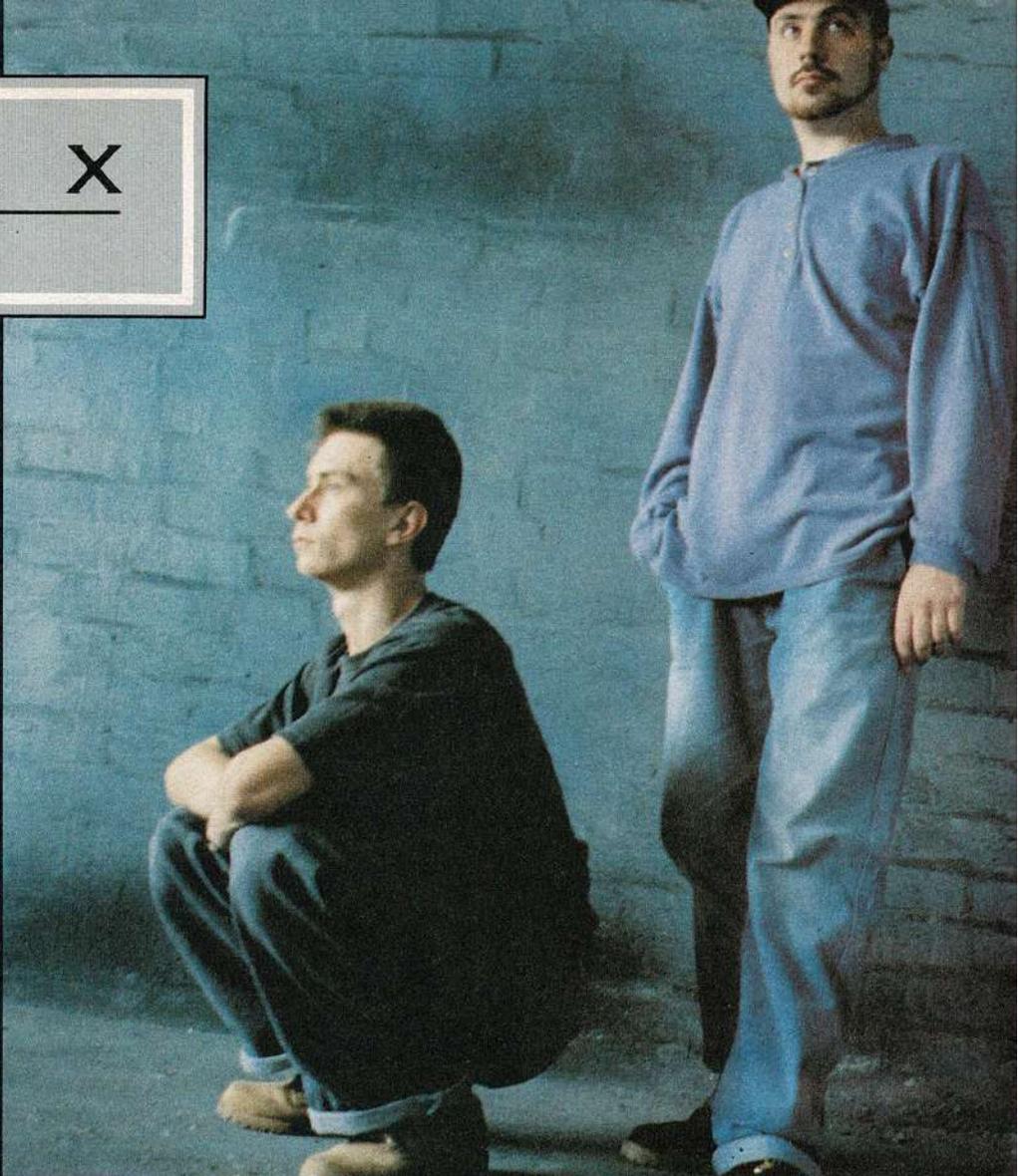
# I N D E X

## ICE CREAM IN YOUR PANTS

To thieve a line from **Nexus 21**'s entertaining information pack, 'Self Hypnosis' (from their pin sharp 'Progressive Logic EP') has "a bass sound so deep it can only be appreciated by pathologists". Journeying several miles deeper into the techno-bleep abyss than the Inner City pop of their last single, 'Self Hypnosis' sends sonic vibrations throughout your lumber region while fiddling your membranes with twiddly bits so infectious they could have come straight out of the BBC Radiophonic Workshop.

In addition to Mark and Chris's reputation as the most boombastic bleepers in Stafford, they are also notorious for inhabiting the epicentre of a whirlwind of strange occurrences. The extremely low frequencies oscillating wildly through 'Self Hypnosis' have been responsible for the destruction of at least two speakers at Network Records' headquarters; a devoted fan claims that that very base bass makes him come in his pants; and the 'Mr Whippy' mix of the single, so christened because of its likeness to an ice cream van jingle, has been adopted as just that by Bob's Ices in Stafford.

All, some or none of the above may be true. 'Self Hypnosis' *does* leave me feeling a bit damp though. **Tim Nicholson**



## DEANAGE RAMPAGE

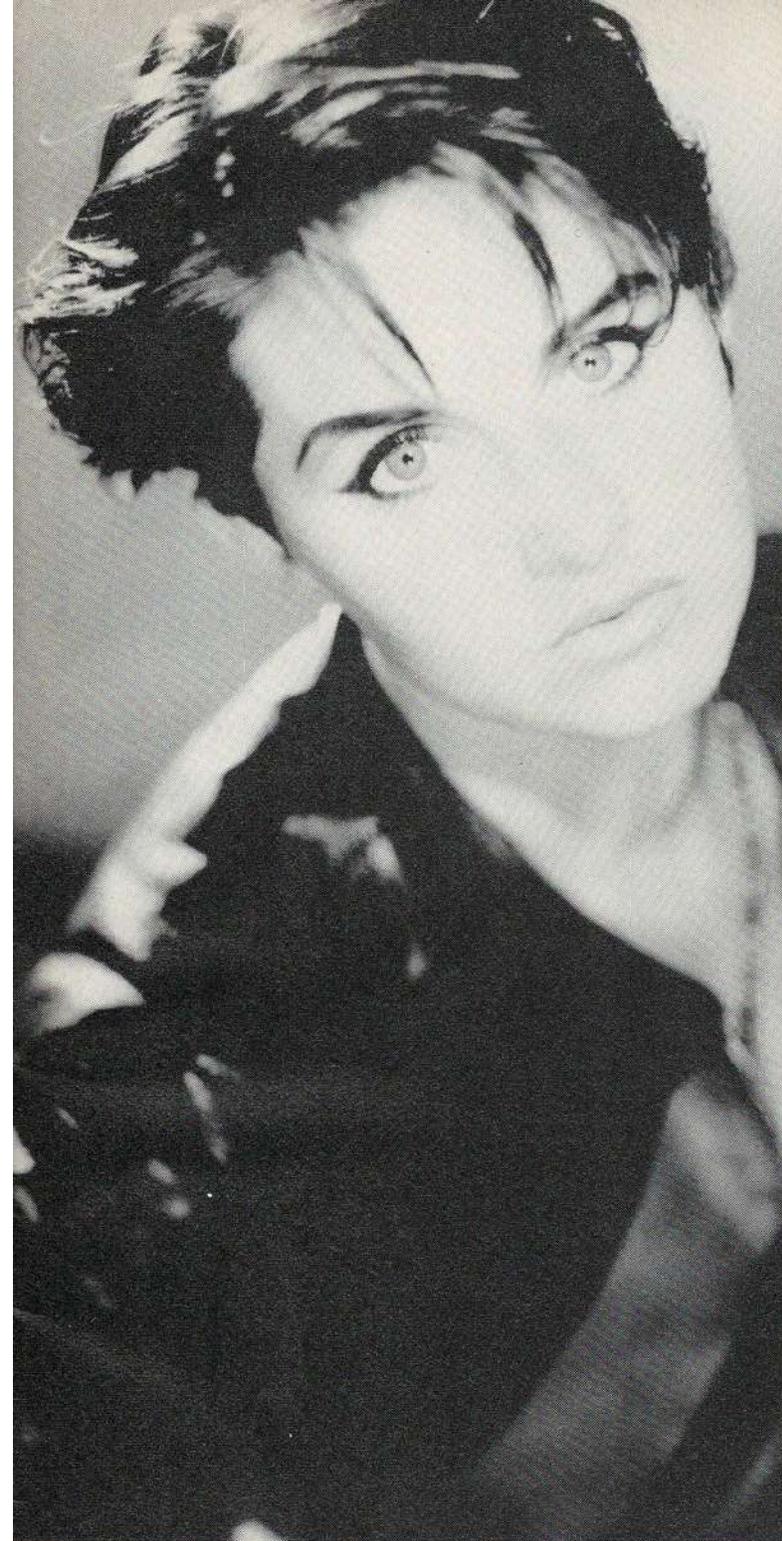
First **EMF** tell us life's 'Unbelievable' then, not two months later, they change their minds, naming the follow-up to their recent top three single 'I Believe'. Have the Forest Of Dean's favourite sons come over all spiritual? Who do they think they are, Cliff Richard?

Well, no. The second single from EMF is further evidence that this is one band destined for greatness — and not the one-hit wonders that a certain stage invader at their recent sell-out Marquee show claimed.

With one eye on a classic pop hook and another on a ragged, rockin', fruggin' time, 'I Believe' is a powerful antidote to fortysomething rock and a welcome reminder that there are still some people the right side of 21 sticking two fingers up at this thing we call pop music.

Their live performances and the fact that 'I Believe' makes the kind of downright dirty noises no clean living band would dare allow on their records, guarantee that those New Kids comparisons will be forgotten. Someone to believe in at last. **Eleanor Levy**





## ● LAYTON ORIENT

Following last year's trans-global, inter-continental success of *Beats International*, 19-year-old **Lindy Layton** returns to her solo career this week with the follow-up to last year's summer-time hit 'Silly Games'. Bearing more than a hint of a Prince influence with its 'Sign O' The Times' intro and sensual feel, 'Echo My Heart' — written by Richard Feldman, who has previously worked alongside the likes of Paula Abdul, Shakespear's Sister and Belinda Carlisle — finds Lindy in more soulful, mature territory.

Lindy's connections with his purple highness go further than the similarity of intro; he's said to be a great fan of her work and has written a song exclusively for her, 'Do Me', which is likely to surface on her debut album released in March.

Involved in show business throughout her teens as an actress in TV shows *Grange Hill* and *Casualty*, Lindy retains a down-to-earth attitude to fame: "Just because I've made a record it isn't going to change my outlook," she says.

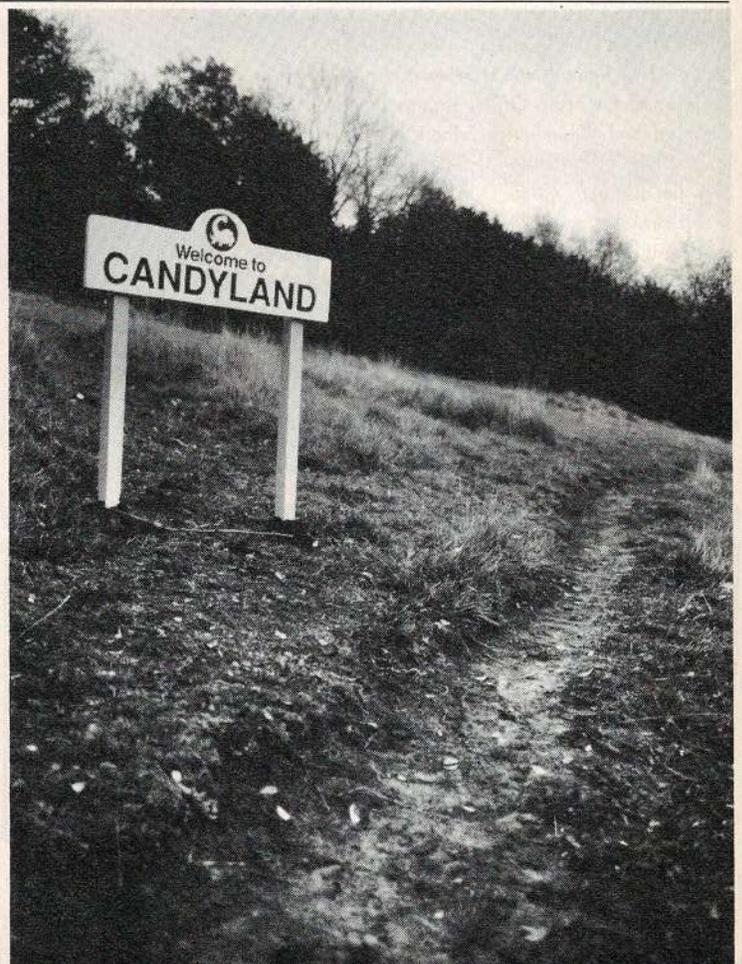
"There's no point going around thinking you're something special, because you're not. I want to be approachable and there's nobody standing over me with a big stick saying 'You will do this *this way*'."

Whilst 1989 was the year of Yazz and 1990 of Lisa Stansfield, the sound money's on Lindy Layton beating newcomers in 1991. **Johnny Dee**

## EARBENDERS

This week's tunes for Gazza to listen to while serving his suspension:

- 1 'Ludi' Dream Warriors (4th + Broadway 45)
- 2 'Beautiful Love' Julian Cope (forthcoming single)
- 3 Four-track demo tape by PM Dawn (soon to be very huge)
- 4 'This Is Your Life' Banderas (forthcoming London single)
- 5 'I Believe' EMF (Parlophone hit 45)
- 6 'The Call Is Strong' Carlton (London LP)
- 7 'Too Late' Quartz (wonderful Mercury 45)
- 8 'It's Crim Up North' The JAMS (Grey Label)
- 9 'Tingle' TPE (Serious Bleep Vibe mix)
- 10 'Johnny Panic & The Bible Of Dreams' Fluke/Tears For Fears (Fontana 45)



# I N D E X

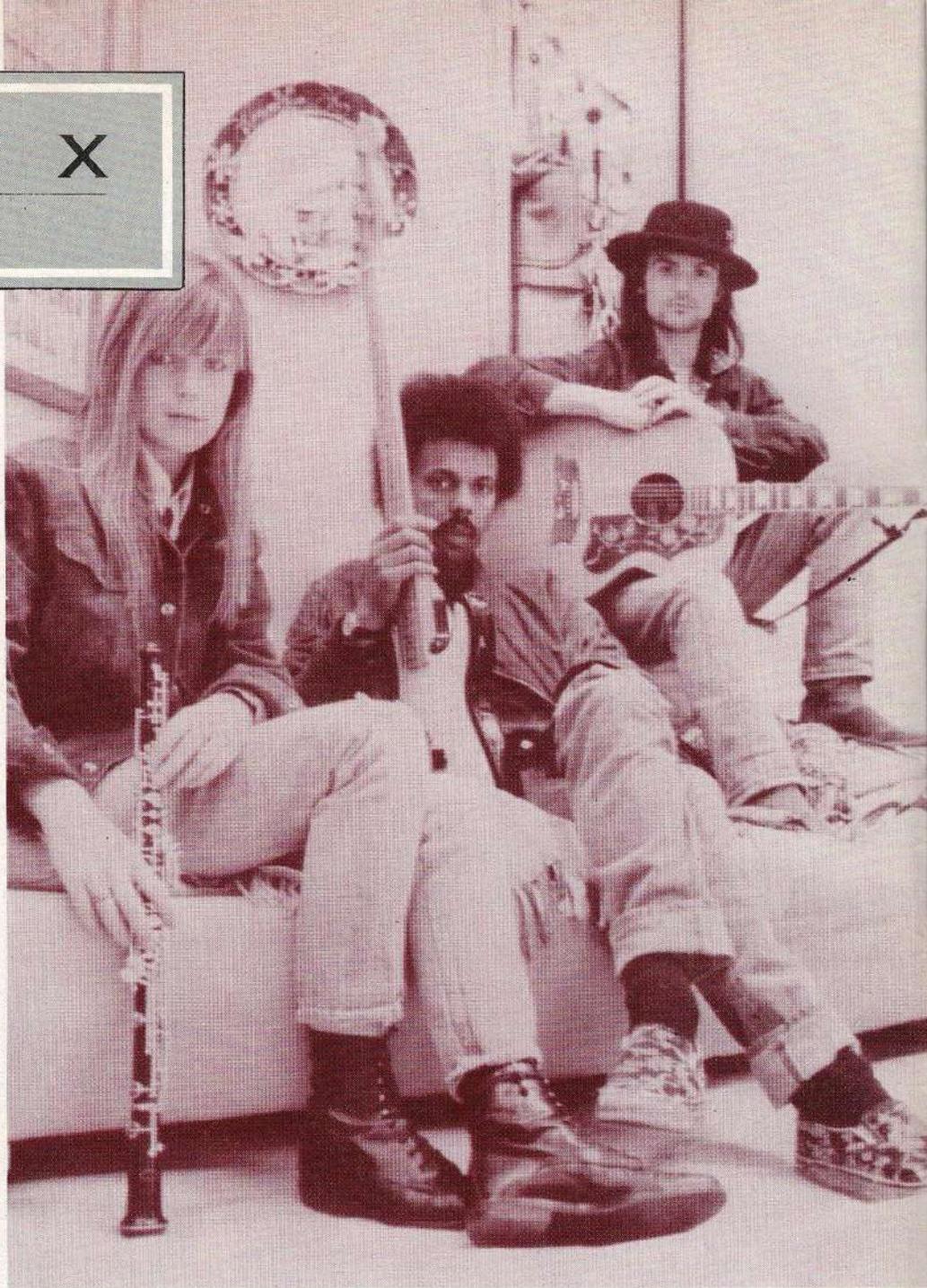
## LOVE SCHOOL

**D**ream Academy, once famed for using the twee music of the opulent south to describe hard 'Life In A Northern Town', have returned from their hols in India with a whole new slant on life and music. It seems that, in addition to "finding themselves", Nick 'Loud-Clothes' Laird-Clowes, Kate 'Theme Tune' St John and Gilbert 'Kravitz' Gabriel also found dance music — something that had eluded them thus far.

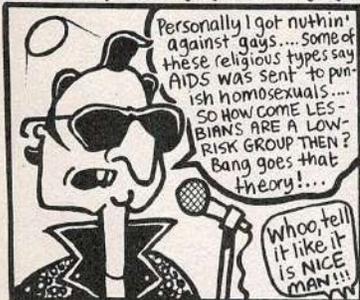
Armed with this newly acquired knowledge, and a thirst for a chart-bound sound, the Dreamers set about applying the laws of rhythematics to John Lennon's ancient song 'Love', which is best remembered for the classic gibberish line "Ow bawa cawa pusseh pusseh".

Poly Styrene, ex-singer with punk stars X-Ray Spex turned Krishna consciousness person, helped out with a spot of "Hari Rama Rama Hari" to add a little Eastern mysticism to the brew. Of this strange blend of hippy dippiness and 98bpm-ness, Gilbert says, "Music is a fusion of the organic and the technical, of the rational and the abstract". Quite.

Not afraid to face the wrath of those easily offended Lennonists, or the scorn of dance purists, Dream Academy have done a tidy, professional bit of interior and exterior decorating. Some 'heavy on the Mayo' playlisting should see their market price shooting up. Hmm... "shooting up" — that gives me an idea for a cover of 'Cold Turkey'. **Tim Nicholson**



## GREAT COMEDY THINGS → Andy "NICE" Davis A.K.A. "THE NICE MAN" By Colin B. Morton and Chuck Death



At the end of the '80s a new comedic phenomenon was thrown up, the so-called 'comedy of niceness'. Andy "Nice" Davis, one of its chief proponents, is not afraid to tackle controversial subjects in his act.....



Some old-school comedians criticise "Nice" for alleged lack of comedic skills. "He doesn't actually tell jokes," they quibble, "He just says pleasant things about minority groups!... where's the fun in that, eh?".....



But is the "Nice man" actually that nice or is it all an act? We asked his mother, Mrs Annie "makes good coffee" Davis of Greensboro: "yes he always tidies his room and is constantly running errands for the elderly....."



His tactic of picking on members of the audience and complimenting them on their dress-sense, plus the fact that he comments on controversial issues has led to comparisons with Lenny Bruce.....

THE END.

**WHAT WAS THE LAST VIDEO YOU HIRED?**  
'Total Recall'.

**WHO WOULD PLAY YOU IN A FILM OF YOUR LIFE?**  
Jayne Mansfield or Simon Bates.

**WHAT'S THE FIRST THING YOU DO WHEN YOU WAKE UP?**  
Turn all the alarm clocks off and tiptoe out of the room. I have to shave and lay all my clothes out the night before so I don't wake my wife up.

**DO YOU PREFER OLD SPICE OR BLUE STRATOS?**  
Old Spice because of the music and my dad uses it.

**WHAT'S YOUR IDEA OF A PERFECT DAY?**  
Getting up late — when I'm working I have to get up at four — then going to watch Tottenham beat Arsenal, preferably at Highbury with Gary Lineker scoring a hat-trick. Then having a curry in front of the telly — maybe watch highlights of the game.

**WHEN AND WHY WERE YOU LAST IN A BAD MOOD?**  
I don't really get in moods. It's usually little things like the car not starting or waking up.

**QUESTIONS  
OF  
ULTIMATE  
IMPORTANCE  
ANSWERED  
BY RADIO  
1'S  
SIMON MAYO**

**WHAT DO ALIENS LOOK LIKE?**  
Tony Adams.

**WHAT DOES GOD LOOK LIKE?**  
Gary Lineker.

**HAVE YOU EVER WORN FLARES?**  
Yes, when I was at University, but never again. People now don't know what they're starting. When they look back at wedding photos in 10 years time they'll be grimacing.

**WHAT WAS THE LAST RECORD YOU DANCED TO?**  
We usually have a boogie in the studio. We danced to The Dream Warriors this morning.

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

**WHAT WOULD YOU DO IF YOU WERE PRIME MINISTER?**  
Restructure the economy and institute a bill of rights.

**WHO KILLED LAURA PALMER?**  
Simon Bates and the log.

**IF ELVIS WERE ALIVE WHAT WOULD HE BE DOING NOW?**  
Watching 'Twin Peaks'.

**WHERE'S YOUR IDEAL HOLIDAY DESTINATION?**  
America.

**WHAT WORDS OR PHRASES DO YOU MOST OVER-USE?**  
"Where are my trousers"; "Why won't the car start?"; "Where are the keys?"

**WHAT'S THE MEANING OF LIFE?**  
Bhajis and winning the *Record Mirror* Readers' Poll.



**FORGET  
TONGUE IN CHEEK  
ME  
NOTS**

**DINA REMIX**

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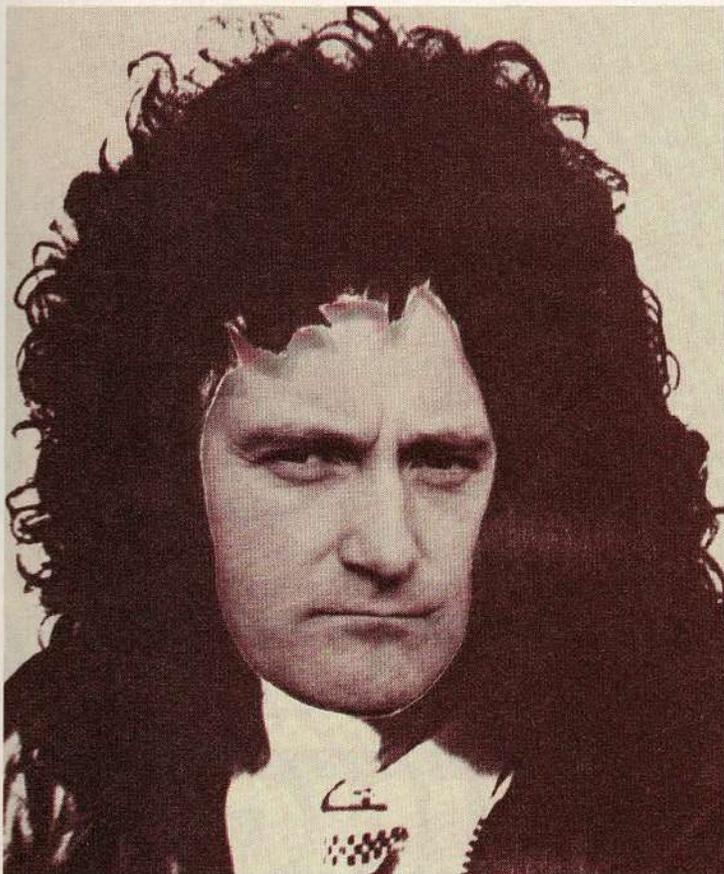


# BABBLE

THE POP DETECTIVE  
— HE ALWAYS USES HIS VOTE



## PHIL'S WORLD OF WIGS



"Phil would look wonderful in a Brian 'full head of hair' May wig," writes Andy Currie from Rotherham.

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

**W**elcome back to the page everyone's calling 'Babble'. Well, during our three week absence from the world of gossipy goings-on you'd have thought the pop populace would have got up to all sorts of seasonal sauce. But, oh no, all's been quiet on the juicy scandal front and our gossometer this week registers a pitiful 3.34. Anyway... ● Wacky geezer and wizard of the keyboard area **Guru Josh** informs us that contrary to popular opinion, he hasn't paid his poll tax yet. Maybe it's because he's short of dosh after being rumoured to have parted company with his major record company? ● Following **Rick Astley's** chest hair revelation in this week's issue, a *Babble* informant who went to school with him and sat next to him in biology tells us that throughout his teenage years Rick had a medical problem due to greasy ears! ● **Monie Love** and **Adeva** are to celebrate the release of their single 'Ring My Bell', a cover of the Seventies disco classic, by manning a switchboard where fans can call them and discuss any topic they want ● Whilst holidaying in Thailand **Miki** and **Emma** of top hypnotic indie choir **Lush** were continually hounded by nightclub owners who wanted them to perform in their sex shows, said to feature strange acts with bananas. Not surprisingly, the girls declined. But did you know that Miki's mum was **Madame Cholet** in a

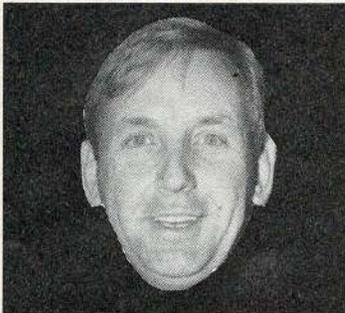
Wombles film? Maybe she knows *Record Mirror's* News Editor, Robin Smith, whose major claim to fame is that he used to dress up as Uncle Bulgaria and open supermarkets. Maybe Miki is their love child? We doubt it somehow ● **Janet Jackson** has had her hair cut and now looks the spitting image of her bro Mike ● **Penny Ford**, the woman who contributed the voice on **Snap!**'s hit singles and replaced **Jackie Harris** in the group (who, it was later discovered, had mimed to Penny's vocals), has been sacked by Snap! man mountain **Turbo B** who says: "She was just in it for the money!". Snap! is now just Turbo on his own ● **Seal** looks set to team up with rock man **Lenny Kravitz** after the pair met in New York and had a "jam" ● More collaborations: **The Dream Warriors** have teamed up with their idol, jazz man **Slim 'Cement Puti Puti' Gailard** and the results appear on 'Easy To Assemble And Hard To Take Apart', the B-side of their next single, 'Ludi' ● Swedish rapper **Papa Dee** has fallen in love with the model who simulates "steamy love" with him in the video for his 'Beautiful Woman' single. After the shoot, which a spokeswoman describes as "groiny", Papa asked the girl if she'd like to "do it for real" and now they're stepping out into the night together. Corny or bloody what? The standards are slipping around here these days...



STONE R  
A 26 PIE

**PETE'S POEMS**

Join us each week for our pop poetry spot inspired by the work of top disco man Pete Waterman as we fanfare the stars of today.



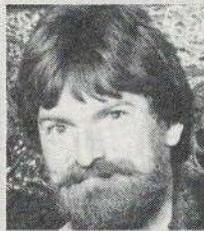
**KRAZY METAL MAMA'S**

Even though they worship satan Iron Maiden — I'll always rate 'em With metal sounds loud and heavy And even harder than the famous Leeds team managed by Don Revie

Bruce Dickinson you've got long hair But about the kids you just don't care

You really set a bad example Even though you never sample

Face it guys you're just not nice So clean up your act and follow my advice If you meet a girl and you want to court her Don't play 'Bring Your Daughter... To The Slaughter'



★**Ben Elton** sporting a suspiciously short new haircut in Kensington High Street, London.

★**Lindisfarne** "relaxing" in the Britannia Hotel bar in Manchester.



★**Michael Aspel** "looking serious going into some boozier in Greek Street, opposite Trax Records"

★**Blimey**, you go weeks without seeing anyone famous (except for the odd actor from 'The Bill' maybe) and then you see five all in one day. Daytripping star-spotters from Port Talbot spotted all of the following in the seedy streets of Soho: film director **Ken Russell** looking "fat" and "ruddy"; comic **Roland Rivron** wearing a dirty

★**World Party's Karl Wallinger** spotted in Camden three times in the same afternoon, in Sainsbury's and in two different stationery shops, by one lucky informant.



**SONIA'S BEST BUYS**

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

"Eh Chrissy things are dead cheap like. You can get cards at half price from most shops in town and tinsel. It's brilliant cos it doesn't have to be Chrissy, like, to have a bit of tinsel in your house, like, or you can save it till next year."

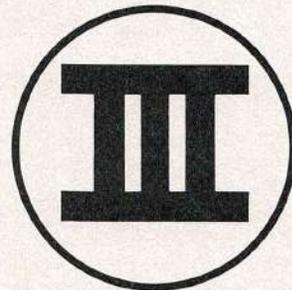


★**Keith Allen** of Comic Strip and England/New Order fame looking "disillusioned with life" in Soho Square.

white rain coat and looking "suspicious"; just up the road top light entertainer **Vic Reeves** was getting some notes out of a Natwest cashpoint; **Electric 101's Billie Ray Martin** was looking "ordinary" whilst perusing the latest releases in the Virgin Megastore; and DJ **Pat Sharpe** was found guilty of having a "crap haircut in a built-up area".

★**AGENTS:** The EC Pervs, Danny B of Camden, the chaps at Flying and Richie Rich of no fixed abode. If you've seen anyone famous "down your way" let us know and we'll send you something special from our something special cupboard. Send your sightings to: Babble Star Spotting Guide, Record Mirror, Ludgate House, 245 Blackfriars Road, London SE1 9UZ.

released 7th january



I SATAN  
II LCI  
III BELFAST



SES TO BECOME  
E ??? ?



# lost **B**in

● "I'm glad that people who like my music don't treat me as some weirdo."

**T**hree years ago, Tim Simenon was a hopeful snotty-nosed kid standing outside Rhythm King Records with some demo tapes recorded after he'd scraped together £300 clutched under his arm. Later, when he was catapulted to success with 'Beat Dis', 'Say A Little Prayer' and his innovative snappy album 'Into The Dragon', he was well on his way to living life in the fast lane. Then he decided to hit the brakes.

Preferring to stay in the background for a while, he spent a lot of time building his own studio and working on a variety of projects, including producing Prince's protégée Cat, co-producing Neneh Cherry, working with Seal and even writing the soundtrack for a skateboarding film.

"In the early days I was really dropped in at the deep end," he says. "One of the problems was that I couldn't say no to anything. I guess I was a bit too willing and in many respects my life wasn't my own. I was under a great deal of pressure and although you're supposed to enjoy fame, things were getting too frantic.

"There was no time to sit back and think about the

real values because it always seemed that I was expected to smile for the cameras. All I've ever wanted to do was to create music; I didn't really like all the glitter that seemed to surround it all. Recognition can be nice, but it's never been something I'm obsessed with. I'm just happy to go home and watch a kung fu film or a sci-fi movie. I suppose I'm a bit of an anti-star. I don't want people to take anything from me, apart from my music. I like to keep the rest of my life quite private.

"I don't really go out a great deal, but because I have a fairly low profile doesn't mean I spend my time sitting in a pub somewhere. I'm a workaholic; I'll spend 12 hours in the studio non-stop. Maybe I'll start about 1pm and then work right through before I get out and relax. I wouldn't have it any other way."

**N**ext week, Bomb The Bass return with their single 'Love So True', with an album 'Unknown Territory' to follow shortly. Featuring Loretta, Tim's newly discovered singing sensation, who's big on the Japanese dance scene, 'Love So True' is a pulverising, bitter-sweet,

soulful mix of a song with a throbbing bassline.

"I suppose the single's all about day-dreaming; it's a kind of wild fantasy," explains Tim. "You know, you sit down and you drift off, everybody likes doing that from time to time. The album is industrial funk. It's destructive dancefloor material — Bootsy Collins meets Metallica, or something like that. I've decided to get heavy because it's just something I wanted to do. I've always relied on instinct because that's the way to be. I don't care if this album doesn't do as well as the first one, or doesn't sell as many copies as an album by U2, because at least I'll be satisfied with it; and in the long run people always appreciate that. The album's uncompromising; we just went in and did it. I like it because it's very raw and I think it's going to grab people. I wanted it to be very immediate.

"It would be easy to do something softer, something deliberately commercial. It might work for a while, but then people would realise that I'd compromised — and worst of all, I'd know that I'd compromised myself in the long term. If you can't be honest with yourself, then I don't think you can make good music. Although it might

In 1987, Tim Simenon created the monster 'Beat Dis' and the DJ as star had arrived. But following the success of the innovative 'Enter The Dragon' album, Tim, in his role as mainman of **BOMB THE BASS**, disappeared out of the public gaze to step behind the mixing desk once more for a host of stars. Now he's back and heading for uncharted galaxies with the single 'Love So True'. Story: Robin Smith

# ASS

kind of symbol, or want to tear out chunks off my hair as a souvenir"

sound like an old cliché, music should come from the guts."

Tim has always seen Bomb The Bass as a flexible line-up and, apart from Loretta, this year's model also boasts manic bass player Doug Wimbush, who's worked with Tackhead, Gota from Japanese rap crew Full Force and Tim's old friend Kenji on manic guitar parts, which have been liberally sprinkled across 'Unknown Territory'.

"What I hate is the idea that dance music has become a giant factory where things are just churned out month after month," says Tim. "A lot of house music is so dull it sounds like Tesco's house music. You'll also hear a lot of fairly bland remixes. I believe that if you do a remix, then you can do a lot to alter the structure of the song and make it sound even more interesting. But a lot of remixes you hear are just wallpaper jobs. They sound pretty, but they're not particularly experimental or imaginative.

"But whatever happens I think dance music is always going to be here. Of course there's a lot of shit involved in it and a lot of bad deals going on. The

trouble is that when a movement gets popular, you always have the really big guys trying to muscle in on it, but perhaps you just have to accept that.

"I imagine a lot of old rock managers are now trying to manage dance acts to make a quick killing. But for all the bad deals going on and the crap getting turned out, there will always be the people with real genuine talent coming through to offset it all. So the pendulum keeps swinging both ways to make a sort of balance. I don't have a manager myself; I do everything on my own. It's difficult at times but I know where I am."

**A** DJ when he was 15, Tim knows the business through and through. He's had more than his fair share of struggling to survive and a few weeks before 'Beat Dis' was a hit he was working as a waiter in Covent Garden, London. Knowing what it's like to get doors slammed in his face, he hopes to start his own record label this year to encourage young talent. The label is still in its planning stages, but Tim's already considering three new acts.

"It won't necessarily just be dance music on the

label. It could be rock or anything at all. Anything that takes my fancy which I think is worthwhile. I guess I've grown up, but I've never lost my enthusiasm. So far as I'm concerned, I'm still close to my roots. I haven't lost my grip on reality.

"I'm glad that people who like my music don't treat me as some weird kind of symbol, or want to tear out chunks off my hair as a souvenir. Generally they're pretty polite. They just want to know how I operate or how to get started. Some of them are so young, they make me feel like a Grandfather."

Tim's allowing himself a three week break in Malaysia where a lot of his relatives live, before he gets back into a dance groove. But chances are he'll be itching to fondle a slipmat before his holiday's finished.

"All I want to do is just keep on making good records and I want to sleep easy at nights knowing that I've been as fair as I can. I have no idea how long the concept of Bomb The Bass is going to last, but the great thing is that I can keep it flexible and do whatever I want to achieve. So as long as it's fresh, I'll keep on doing it. Right now, I feel f\*\*\*in' great."

# SINGLES

REVIEWED BY ELEANOR LEVY

## ● SINGLE OF THE WEEK

### THE KLF FEATURING THE CHILDREN OF THE REVOLUTION '3am Eternal'

KLF COMMUNICATIONS

It worked with 'What Time Is Love?' so why not get your remixing head on, try again with another criminally ignored single



from your back catalogue and answer your own question at the same time? For all the allegations that Bill Drummond and Jimmy Cauty are wantonly zany, the fact remains that this record — like the previous one — is a magnificent, pulsating beast combining bleeps with body-heat, and swirly sounds with the soulful tones of Maxine Harvey. A KLF record is for ever.

## ● TIMELESS

### STEREO MC'S 'I'm A Believer'

4TH + BROADWAY

One day, Les Dennis will be funny, Spurs will win the First Division championship and Stereo MC's will have the hit they deserve. (Well, two out of three ain't bad.) This track (not the Monkees song of the same name) from last year's classy 'Supernatural' LP humps along mightily, lurching addictively around The Head's nasal rapping, and is spiced up with some spine hugging sax sounds. One to keep both ears — and what's between them — warm.

### THE BEATMASTERS 'I Don't Know What It Is'

RHYTHM KING

So much has happened since The Beatmasters brought the likes of 'Hey DJ' to the world, introduced the record buying public to Betty

Boo and popularised that irritating house piano sound that is still relentlessly with us. Yet, despite its inevitable presence here too, it's good to know that the freshness they brought to the pop and dance charts then is still very much in evidence now. With the soulful tones of Elaine Vassel on guest vocals, this happy, funky little number grabs you immediately with Rottweiler strength and refuses to let your eardrums go.

### RICK ASTLEY 'Cry For Help'

RCA

If critical acclaim is what you're after, the worst possible way to go about it is to have once been produced by Stock Aitken Waterman and to come back looking like the singer from Del Amitri. Then again, critical acclaim is something Rick Astley probably gave up on years ago when, despite possessing a voice the angels would kill for and 'good bloke' characteristics, he was a particularly bloody victim of assassination by Fleet Street typewriter. When he disappeared after that difficult second album and a world tour, that, we thought, was that. Instead, Rick comes back with long hair and a record that's even longer on class and sentiment. A Michael McDonald style ballad that, rather than shocking the world, cuddles it instead.

### A HOMEBOY, A HIPPIE AND A FUNKI DREDD 'Freedom'

TAM TAM

The follow-up to the club smash 'Total Confusion' turns out to be a Spaghetti Junction of sound. It's like they've been locked in a studio with the instruction that they'll only get out if they can twist the right knob and so set about trying *everything* before finally bursting free. A glorious mess of a record and absolutely nothing to do with George Michael at all!

### BOOGIE DOWN PRODUCTIONS 'Ya Knows The Rules'

JIVE

More music for the mind from New York's premier message rapper, KRS-One, in which 'E' stands for the greatest stimulant of them all: education. Another of BDP's loose grooves (the remix of the original album track is the best version here), accompanying the big K's evangelical call to intellectual arms. 'Ya Knows The Rules' and ya knows the format.

### ALEXANDER O'NEAL 'All True Man'

EPIC

With this title track from the forthcoming LP, the all-true man with the dapper 'tache and trouser creases glides gracefully through a slightly more laid-back 'Criticise' style Jam & Lewis production. As classy and 'Control(ed)' as you would expect.

## ● TIME TO GO HOME

### STING 'All This Time'

A&M

Taken from the forthcoming album 'The Soul Cages', this is Sting's first new single in two years and a surprisingly ordinary effort it is too. 'All This Time' has none of the quirky experimentation or grand aural gestures of his previous solo outings, sounding instead like the slightly less interesting half sister of Paul Simon's 'Gracelands'. The instrumental B-side, 'Miss You Kate', is Richard Clayderman meets Duke Ellington and wouldn't go amiss playing in the background of 'Twin Peaks'. Damn Fine.

### KYLIE MINOGUE 'What Do I Have To Do?'

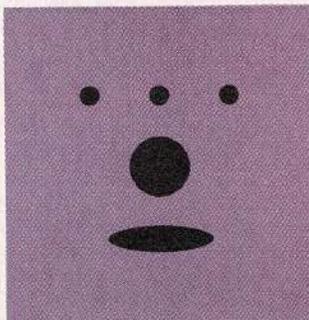
PWL

Our Kyles may have lost that cheery freshness she used to convey in interviews, but that bubbly old SAW beat continues smiling on through her musical career. 'Step Back In Time' was a wonderful song and though Kylie isn't ready to collect her free bus pass yet, this is more mature, in a Hi-NRG, Bronski Beatish way. More straightforward rhythm than formula pop song, it fizzles predictably rather than sparkles but, like Kylie's ever-elongating fringe, will no doubt grow and grow.

### POP WILL EAT ITSELF 'X, Y And Zee'

RCA

The Poppies return with another attempt to persuade the world they're more than just a bunch of names on the great guest list of life. The four mixes on the 12-inch offer everything from house piano, funky chords to lolling heavy beats. Despite this, the Vestan Pance (!!!) mix, particularly, still retains a degree of freshness in this samey, sampling world of ours. The familiar nasal vocal still sounds like Baldrick rapping, but a definite improvement on recent efforts.



### THE DREAM ACADEMY 'Love'

BLANCO Y NEGRO

Mixing The Beatles with a Soul II Soul beat might have been last year's thing, but someone forgot to tell The Dream Academy. The trio return from 'Life In A Northern Town' with a swirly cover of a John Lennon/Plastic Ono Band song from 1971 and, though it's pleasant enough, they add nothing new. The 12-inch is more adventurous but the backing sounds like it belongs to another song altogether.



### ORBITAL 'Satan'

ffrr

How to make an Orbital record. Step one: find your studio. It should be big and have lots of knobs in it. Step two: twist those knobs, push those buttons, press anything that moves. Step three: go and have a cup of tea and let technology get on with it all.

Standard electronic dance music, full of noises you've heard before moulded to a beat you've danced to a hundred times. It probably sounds wonderful at 2am when your head's light, your feet are heavy . . . And your brain's somewhere on planet Tharg.

### EDIE BRICKELL AND THE NEW BOHEMIANS 'Mama Help Me'

GEFFEN

Despite the success of 'What I Am', Edie Brickell still has to break through Britain's traditional reluctance to embrace US folk-rock stars until they've released at least three LPs and appeared on a David Lynch soundtrack album. Given the current dancefloor-led mood of this country's singles market, this very American guitar boogie sounds glaringly dated.

### THE LONDON BOYS 'Freedom'

TEL DEC

The return of pop's own Stretch Armstrongs, the rubberiest men in music: Edem and, um, the other one. This is what 1992 will be about: cross-fertilisation of European cultures. We'll get German organisation and Italian style but only if we dance ourselves dizzy to good old-fashioned Euro disco like this. Come back Nicholas Ridley, all is forgiven.

FATHER  FATHER



WHAT IS A SOUL



# LIVES

EDITED BY IESTYN GEORGE

## **BILLY IDOL** **Wembley Arena, London**

Billy's come a long way since riding his Harley 'Into The Valley' in 1977. Although everyone else has grown up, it seems someone forgot to tell Billy. Cocooned in his own ego, he's content to be a parody of the peroxide punk figure William Broad invented for himself to front Generation X. He's a character who inspires either loyal affection or ridicule, with enough of the former to fill three nights at Wembley — his first shows in London for eight years.

As he swaggers on to his skull-infested subterranean set, pausing only to sneer and wave his walking stick, you don't know whether to laugh or cheer. Backed by two scantily clad Barbie dolls and extras from 'Spinal Tap', he begins to rock through his diamond-studded back catalogue. As 'Eyes Without A Face' and 'White Wedding' get things cruisin', Idol drops the anchor with some nonsensical drivel about an Armenian and a coral castle (!!!) as an introduction to 'Sweet Sixteen'.

Life in LA has been good for both Billy's tan and his rock tendencies, which flourish alongside his sense of humour, exemplified by his "Have a f\*\*k on me" quip as he showered the audience with condoms. Blessed with a good voice and some great songs, Idol has worked long and hard on developing his rock star caricature, to the point where you feel he takes it all a bit too seriously.

Tonight you couldn't help wishing he'd relax, enjoy his own party and quit wondering if the real William Broad would show up.

**Kevin Murphy**

## **LEVEL 42** **Hammersmith Odeon**

So what prompted this? Level 42's record breaking run at the Hammy Odeon could well be deserved, but does it mean they're very big, very vain or just very broke?

"It's nice to be able to see people again", says Mark King in a rare moment of between-song chatter, referring presumably to the band's confirmed stadium rocker status. Ah, so that's it.

Having successfully made syncopated dancefloor pop their thing, Level 42 can be, in the right place at the right time, the ultimate party band. Although they've often been accused of displaying more technical ability than musical clout, it's precisely that facility for precision that makes them such a good live act

to catch. Besides, it would be churlish to overlook their back catalogue, which has placed them amongst Britain's most distinctive songwriters.

On the whole this was an unpretentious run through some of those highlights — 'Lessons In Love', 'Something About You', 'The Sun Goes Down' etc — mixed with a lot (too much in fact) of new material. The odd unexpected moment also cropped up — a song from Mike Lindup's commercially snubbed solo LP for instance. And yes, Mark King's bass playing was awe inspiring.

If keeping in touch means epic slogs at theatre sized venues, instead of one-offs at the Wembleys and NECs of this world, then I'm all for it — and so was everyone else! **Chris Twomey**

## **ACR** **Manchester International**

It's the old 'sardine' situation: hundreds of bodies packed in — drunken, sweaty, expectant. Well, maybe just the first two. An ACR home gig doesn't really spin the same kind of excitement as a buzzing new group would these days. It's more a case of having to be seen to be there. Especially in a time of need as the band's departure from A&M is a reliable rumour at this point.

With the dancefloor successes of last year in mind, everybody's expecting maximum dance direction rather than the polished melodies of two summers ago. Typically, ACR go their own way, offering something of a mixed bag. The housed-up singles, 'Won't Stop Loving You' and 'Shack Up', crop up early, revealing a rhythm-heavy sound unsympathetic to melody.

Denise Johnson now seems to be a fixture as co-vocalist with Harry Kerr, but on this outing it's an arrangement that sounds distinctly uncomfortable.

New toons 'Turn Me On' and the instrumental 'Take No For An Answer' struggle for impact and, sadly, for mass attention. The problem with being a local institution is that you're taken for granted. It's hardly surprising that it's material from the 'MCR' LP that does the best business. The likes of 'Good Together' are what the dancing hordes want in a party atmosphere.

ACR are still flitting across a world of styles without really surprising anybody. The thought that they might not survive doesn't come into it; but the suspicion that they can still do better lives on.

**Craig Ferguson**



SIMON TAYLOR

● **WORLD OF TWIST: Foiled again**

## **WORLD OF TWIST** **Manchester, Ritz**

Wacky! Zany!! Madcap!!! And that's just the audience. Enter onstage a luscious looking woman — all fake-furs and sequins. As she takes her place at her lectern to produce Dr Who-style sound effects, curtains are ripped aside to reveal a stage-set straight from a Batman villain's hideout, and a man dressed head to toe in Bacofoil. Zap! A joyous visual moment in the history of rock 'n' roll! In the World Of Twist, the sights and sounds are cheap and tacky but bright and colourful, and funny and sexy.

De-foiled, crooner Tony Ogden, with his unique singing stance, lurches through 'Sons Of The Stage' as everything in sight but humans rotate. Dance music that laughs at itself. With an audience that's immediately spellbound, the Twisters lay it on thick in an orgy of visuals that sometimes threatens to overshadow the music. 'The Storm' strikes the preferable balance — everything's memorable.

Ogden apologises if we can't hear the funky little guitar, but no one's noticed. All eyes are on him or the aforementioned MC Shells; all ears are on the beat and the cheesiest organ in town.

The truly epic 'Life And Death' and the whimsical 'The Spring' confirm that they have more than one trump card in their hand. It's easy to see why some folk will dismiss them as clever, art school rock. But you've got to admit it, they have got something, even if it isn't your thing.

**Craig Ferguson**

## **THE FARM** **The Plaza, Glasgow**

I doubt if The Plaza has seen the like of this before. For one night only, ballroom dancing and pensioners' tea dances are replaced by a full-blooded rave. If the dance boom has been responsible for nothing else, at least it has reclaimed popular music back for youth, snatching it away from musos and cynics. The Farm's live show is hedonism at its best.

A short set allows no room for second rate efforts — old songs are updated, the singles are reworked and new songs previewed. 'Stepping Stone' never sounded better, but while 'Groovy

Train' is predictably brilliant, it is somehow difficult to become truly excited. There is no sense of the show being an event. The band's stage presence falls desperately short of the mark and although singer Peter Hooton is certainly charismatic, he remains an awkward and seemingly reluctant focal point.

The only time things threaten to become a little bit special is when fellow Liverpoolian Pete Wylie joins in for a version of his song 'Sinful' during the encore, and a climactic rendition of 'All Together Now'.

Ultimately, The Farm show that having a couple of top ten singles is not enough to be a convincing live act. **James Haliburton**

# ALBUMS

EDITED BY IESTYN GEORGE

## CARLTON 'The Call Is Strong'

It wouldn't be overstressing the case to say that Carlton is a major talent waiting in the wings for his cue. The angelic voice belonging to this young Bristolian has been known to people for quite a while,

are plenty of other good shots here. Most notable are the spooky 'Please Leave', the infectious 'Indication To You', the reggae tinged 'Come On Back' and the fragile 'We Vie'. No moment is wasted and no space is unnecessarily filled.

If you are searching for a face to fit the Star Of 1991 identikit, then look no further than Carlton. The call is strong and the voice is sweet. ■■■■½ **Tim Nicholson**

## ORIGINAL SOUNDTRACK 'The Garden'

Soundtrack albums divide into two distinct categories: the compilation cash-in which mostly features songs that seem to bear no relation to the film, and the more worthy original soundtrack which contains music written especially for the film.

Avant garde-ist Simon Fisher Turner's score for Derek Jarman's new film 'The Garden' is a marvellous example of the latter. Using a combination of electronic noises and a string quartet, Turner creates a black comedy of sound that is never as chirpy as it might appear. Church bells die before your ears, murdered by stabs of distorted guitar, accompanied by the voices of various cast members.

'The Garden' isn't recommended for fighting off drowsiness, and playing it at night is apt to induce nightmares. Nevertheless, the image that remains is one of a concrete jungle of sound, more complicated than Spaghetti Junction and with more hairpin bends than Silverstone. This is one garden that should be left to grow.

■■■■ **Tim Nicholson**

## DANCE COMPILATION ROUND-UP

## VARIOUS 'Dance Energy'

ACTIVATE  
The album of the TV series presented by he of the natty threads, neat turn of phrase and persistent ants in his pants — the essential homeboy, Normski. Twenty-three of the 32 tracks are British, testimony to the fact that 1990 was a bumper year for dance here, with new acts and labels sprouting up with amazing rapidity.

As vibrant and colour-splashed as the show itself, it's a popular collection with something for everyone. For pop pickers there's Adamski's 'Killer'; for house freaks, rave darlings A Man Called Adam plus discordant bleeps from Unique 3. Sublime soul comes courtesy of Mica Paris and for jazz funk there's the classy, pure soul-funk attack of Ashley & Jackson. Finally, for the rap posse, there's the percussive beat and dubwise bassline of Sindecut. You certainly get your money's worth! ■■■■

## VARIOUS 'Dancemasters Vol 1'

CBS  
On a slightly less commercial tip, this album could easily be passed over amidst the myriad dance compilations around. With 20 tracks of the old, new and remixed it's diverse in the extreme. It's a bizarre, ad hoc mixture ranging from Public Enemy's cynical rap 'Can't Do Nuttin' For You Man' to the dulcet meanderings of A Guy Called Gerald's 'Emotions Electric'; from David Morales' rave remix of The Chimes' 'Heaven' to a surprisingly good remix of Sly Stone's 'Family Affair'. Effervescing diva of flamboyant rapturous soul, Teena Marie, is also included along with Gang Starr's 'Jazz Thing', setting itself apart from some of the more chart oriented compilations around. ■■■■

## VARIOUS 'Decoded And Danced Up'

deCONSTRUCTION  
A selection of highly accessible poppy tunes from the label with a reputation for some well dodgy

Italo house records. The only genuine Italian export here is Black Box's sacrilegious attempt to cover 'Fantasy'. Some of the stronger cuts include Coloursound's 'Talk To Me' and Wendell Williams' warblings on 'Everybody', woven around the Black Box song of the title. The best track comes from sultry siren Marina van Roy — the breathily panted 'Sly One' simply oozing sexy beat. Excepting two duff numbers from Guru Josh, this album has no allusions to being anything other than a chirpy upbeat dance collection. ■■■½

## VARIOUS 'Beats In Time'

CITYBEAT  
A bit more specialist in content, 'Beats In Time' is a truly eclectic mix of old and new, known and unknown. We step back in time for the pre-house of Dinosaur L's 'Go Bang', precursor to Todd Terry's classic 'Bango'. There's early rap from Ultramagnetic MC's and we come up to the present with 3xDope's excellent 'Sandman'. This would be enough, but there's more, with real club classic 'Starlight' by Numero Uno.

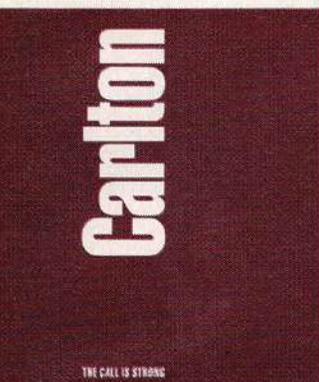
It's a good buy, if only to show the breadth of the dance revolution, and for me the pick of the bunch. ■■■■

## VARIOUS 'Beat This'

RHYTHM KING  
From the label once at the forefront of UK dance, here's a compilation featuring some of their main artists. Betty Boo delivers her cheeky brand of whimsical rap in her inimitable sassy, self-assured style. Mark Moore, that perverter of the nation's morals, includes two lesser known tracks. 'Lollypop' is the B-side to his last single, with its saucy soft porn samples from Karen "Suck it quick" Finlay.

Weird and wonderful Baby Ford is the only one at Rhythm King not coining it in, it seems, but with worthless bits of fluff like 'Beach Bump' it's not surprising.

Unmemorable and unlikely to withstand the ravages of time. ■■ **Catherine John**



most encountering it for the first time on last year's 'Do You Dream' single. But, one more flop later, the charts remain Carlton-free.

Surely this situation cannot persist. 'The Call Is Strong' is a remarkably assured collection of songs, underpinned by the bass-driven, dub production of Smith & Mighty. Though the bulk of the album emphasises Carlton's position in the slow dance field, songs such as the recent (rather pre-emptive) Record Mirror Single Of The Week 'Love And Pain' display an effortless ability to carry an unadorned love song.

If 'Love And Pain' doesn't do the business when it finally hits the shops later this month, then there



# Donna Summer

## BREAKAWAY (REMIX)

THE NEW SINGLE OUT NOW

7" · 12" · CD · MC

THE ALBUM 'THE BEST OF DONNA SUMMER'



After two years away

"I'd rather  
someone say  
'What a  
talentless  
puppet git'  
than some of  
the things  
the tabloids  
say which  
are meant to  
be true but  
aren't"

long-haired

from the pop spotlight, one-time boy next door from the SAW house

**RICK ASTLEY** is back — or is it the lead singer of Del

**Amitri? Johnny Dee meets the new hairy Rick**

**T**he last time we saw Rick Astley was with his arms around a tramp in leafy Regent's Park for the 'Hold Me In Your Arms' video. That was two years ago, January 1989, when the Berlin Wall still divided Germany, Paul Gascoigne was a mere footballer and the nation's youth was yet to discover the New Kids On The Block or Happy Mondays.

Rick's changed a bit too. No longer part of the Stock Aitken Waterman stable, Rick's new material is classier and more mature than could have been achieved at the home of the hits. With a new gosselly tinged, smoochy single to relaunch his career in 'Cry For Help' the boy Astley looks set for another ride on the roller-coaster of fame and stardom. That's if you can get to grips with his new hairdo. Yes, once clean-cut Rick has now got long ginger hair. Leaning back in the conference suite of his London record company, the Newton Le Willows accent is still there. He's still as earnest as ever, but you're still not completely sure it's really him. What happened to the Brylcreem bounce?

"When I was touring I was having my haircut once a week for ages," explains the lad. I'm sure he's an imposter — maybe Simon Parkin, the lead singer of Hothouse Flowers? "I just got a bit bored with it, so I grew it. I've had my hair long when I was at school and that." So, are you going all rock 'n' roll on us?

"I've got two older brothers and sisters so I've been into all sorts in my day. I saw Camel when I was 12! The

rock 'n' roll thing is a big myth. The only people who are rock 'n' roll are people who live in a fantasy; and people let them live in a fantasy. I mean, if I started throwing TVs out of windows my manager would go . . ."

"F\*\*\*in' mad," pipes Rick's Liverpudlian manager, Tops, from the adjoining kitchenette.

"I think it's a bit pretentious really," continues Rick. "Mind you there is a track on my new album that's a bit rock 'n' roll; it's called 'Is This Really Love, Bitch?' Er, forget the bitch bit. Ah, here's the tea and cakes."

"Someone's eaten a couple of 'em," announces Tops carrying in the tray.

"Cheeky bastards," responds Rick. "They're like Yum Yum fingers," says Tops.

"Lovely. There's your headline: 'Tea and cakes with Rick Astley'."

Tea seems to have played quite a major part in your career, Rick. Didn't you make tea for Stock Aitken Waterman once upon a time?

"Yes I did."

Did you make it in the cup or a pot?

"Both. Mainly in the pot."

**R**ick's tea making days look far away now. Having left the world of bimbo pop, 'Cry For Help' and the accompanying album 'Free' (released next month) are more likely to nestle alongside the likes of Simply Red or Elton John in the nation's record collections.

"A lot of people have said it's organic — whatever that means — I suppose because it's got real instruments on it.

It's a different flavour than the SAW stuff but it's still pop music. There's a bit blatant, a bit one dimensional. My last album was a bit samey — all down one path. Each song is its own on my new album. Whereas they were writing for all these different artists, me included, and there wasn't a great deal of change between any of them."

Rick parted company with the Hit Factory after 'Hold Me In Your Arms' but doesn't regret his involvement with the trio.

"If it wasn't for them I wouldn't be able to make this album and work with the people I have." Five of the tracks on 'Free' are co-written by Rick with Mark King of Level 42 and Rob Fisher from Climie Fisher, whilst Elton John plays on several tracks. "It's great that people like that wanted to work with me — a real confidence boost."

But despite the calibre of these partnerships he still thinks it'll be trouble shrugging off the SAW link.

"A lot of people have a preconception of what Rick Astley is and it wouldn't matter whether I'd done a concept album that was sonically organic with Sting & Friends, I'd still be the same in their eyes."

Do you think you were manipulated by SAW?

"Yeah, I think everybody is to a certain extent; you have your picture taken a certain way, you're marketed to a certain audience. The Stone Roses, me — we're all just a bunch of tossers really. We've all been used; we all go along with it. I don't think anybody in music has a beautiful, happy, totally

marvellous, no regrets career."

**D**uring his two years in the limelight, everyone from grannies to small kids seemed to have a soft spot for Rick — whether they liked his music or not. Compared to the rest of the smiling circus that was the Stock Aitken Waterman phenomenon during 1987 and 1988, Rick seemed to take himself and his music very seriously and sincerely — "I do think I have a vocal ability". It's something that held him up for more than a fair share of ridicule in best-selling comic *Viz*, and in a recent impression on 'Vic Reeves' Big Night Out.

"I wish I'd seen that. Having the piss taken out of you isn't such a bad thing. It's better than blatant lies in the tabloids. I'd rather someone say 'What a talentless puppet git' than some of the things the tabloids say which are meant to be true but aren't. For instance, once I had one where I was supposed to have this hairy back and I had to have this medical treatment. I wouldn't mind but I wasn't even shaving!"

Ladies and gentlemen, I give you Rick Astley: a talented long-haired git.

**"The Stone Roses, me — we're all a bunch of tossers. We've all been used"**

**OVER**  
from Newton-le-Willows



**We've had DJs making records for years. Now it's the record makers who are turning the tables and hitting the decks around the country. MICK HUCKNALL of SIMPLY RED chose to forget the strain of trying to come up with a follow-up to the million selling 'A New Flame' album by packing his 'phones and slipmats and riding the wheels of steel at Manchester's Academy club.**

John Hyland met him there

# AT THE CONTROLS

"I've gotta go for as much pleasure as I can because you only live once"

It might seem strange that Mick Hucknall should be found moonlighting as a DJ. It may seem even stranger that he should choose to do so at Manchester University Students' Union.

However, for the past few weeks this is precisely how the lead singer of Simply Red has been spending his Wednesday nights. And as Mick explains, he's no fumbling virgin when it comes to spinning a few discs, having DJed in various clubs around Manchester for two years, before signing a record contract. More recently he's performed post-concert guest spots in clubs in Europe, the States and Japan.

The night is called 'Black Rhythms' and gives Mick the chance to play the sort of music that he claims isn't often heard in British clubs.

"There's a whole black musical heritage that goes back to the Forties that's really significant and is gonna be remembered as being very significant, so it's nice to just show some of it and review it a little bit."

The impact of this musical heritage is immediately clear to any Simply Red fan, as the band themselves have worked with such soul dignitaries as James Brown, Lamont Dozier, Joe Sample and Stewart Levine whose

contributions have been important to the overall sound of Simply Red. But at the same time Mick is conscious that the group's own input is paramount.

"You realise that they've done what they came to do and may do more in the future. So you get to the point where you think 'I'm just paying tribute here and I've done that now, and I have to go on and write my own view of the world. They've had 25 years writing theirs, so I'm going to go and get mine'."

The music Mick selects for his DJ spots has developed from being a fusion of old Sixties and Seventies soul in those pre-Simply Red days into a playlist that now incorporates classic house grooves from the last few years and a healthy helping of dub reggae from the mid-Seventies.

"It just covers everything that I think is really danceable, including relatively undiscovered dub reggae, which has been named as being an influence by a lot of major musicians around now . . . And it's amazing how much some things released in the Seventies sound so contemporary now . . . So much has actually been sampled by the house things, that you do occasionally hear something and think 'Aaah, I've heard

that before!'"

Without doubt victim of the sampling wave himself, Mick is surprisingly complimentary of those who regularly use the creations of others. "I think it's another instrument — that's all," he offers. "It's just compiling things and putting them together. Some people happen to be brilliant at it."

His only complaint lies with the amount of people who have sampled James Brown's voice, who he sees as "deserving at least a point of the royalties" for the times he has been used.

So what does such a Seventies man think of the Nineties breed of revivalists like Deee-Lite and Inspiral Carpets?

"Well, I think the beauty of it is that it doesn't actually sound like it's intended to sound. Perhaps if they got too good at sounding like something old-fashioned it wouldn't work so well. It sounds actually quite original and some of it sounds very good!

"There's always going to be that emulation period for any band," he continues. "I think I went through the same thing in 1984, when you're obsessed with a certain mental idea of what you want to do. If you listen to the first two Stones albums, they are like

r'n'b covers verbatim, then later on they move out and become more individual."

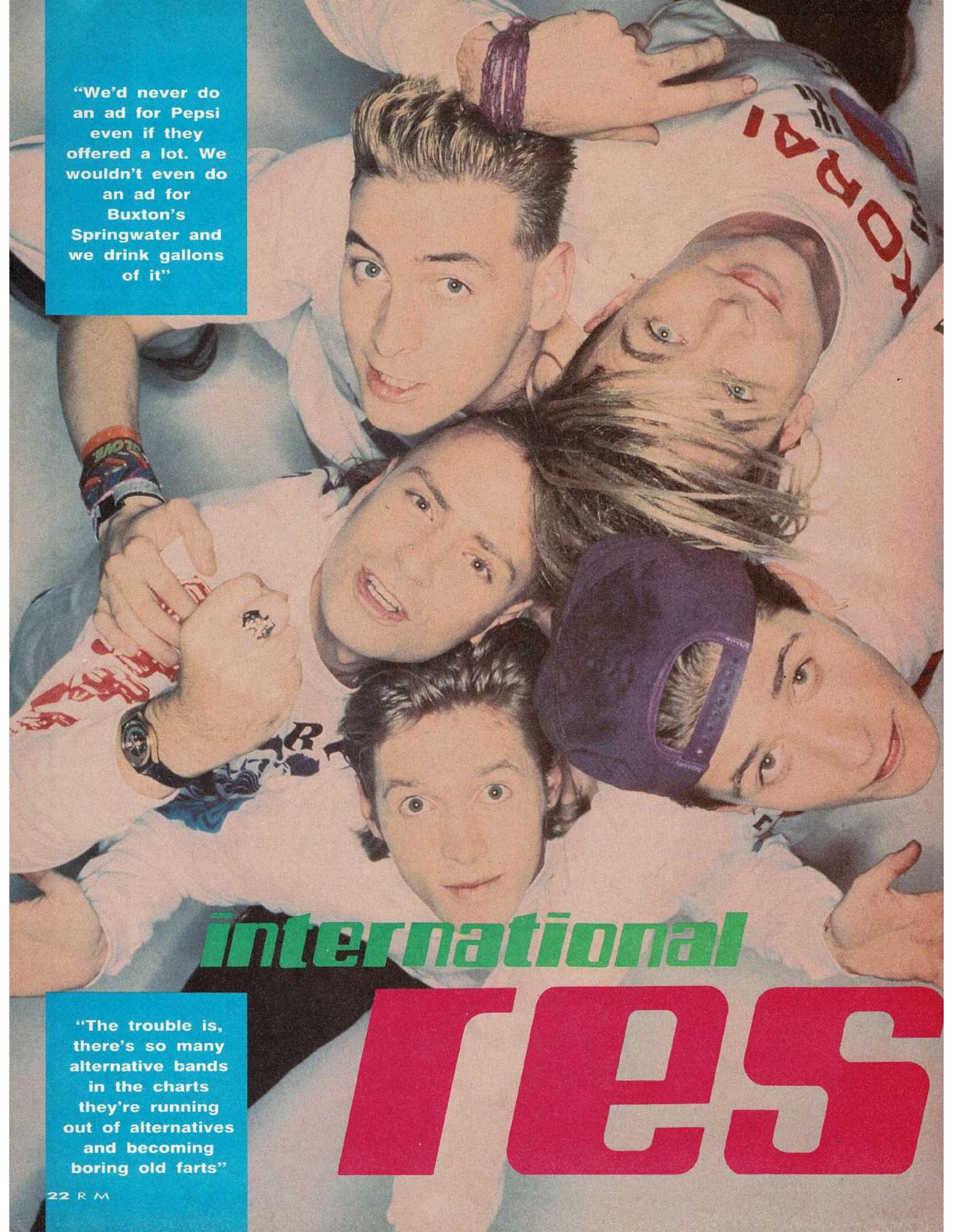
What about the explosion of bands, like those from his native Manchester?

"There's been a very energetic period and it's reaching a point now where the really interesting bands and the really interesting music will start to stand out a little bit more from the mediocrity that is created by trends and fashions. In the Sixties — the beatdom trend with the Beatles and all that — only a few got through. The same thing happened with funk and the same thing's gonna happen with this."

However, on the future of Manchester and the UK in general, Mick is less hopeful. Living in Milan and Paris and touring throughout Europe has left him the impression that his own country is getting left behind — a thought he finds quite depressing.

"I see it as one big bloody hard climb now . . . We've tried the short term solutions and it has slapped right back in our faces," he says. "I find it completely different over there in how you experience life." In a rare moment of frightening hedonism he adds, "I've gotta go for as much pleasure as I can because you only live once. Fortunately my work is my pleasure as well."

"There's a whole black musical heritage that goes back to the Forties that's really significant so it's nice to just show some of it and review it a little bit"



"We'd never do an ad for Pepsi even if they offered a lot. We wouldn't even do an ad for Buxton's Springwater and we drink gallons of it"

**international**

**res**

"The trouble is, there's so many alternative bands in the charts they're running out of alternatives and becoming boring old farts"

## Last year, JESUS JONES got 'Real, Real, Real'; now they're "international bright young things" with a new single and a mission to rescue the charts from fortysomething rock. F.A.B says Robin Smith

There was nothing quite like a flight over the Siberian wastelands to inspire Mike Edwards of Jesus Jones to write a song.

While everybody else was dozing or listening for the fifteenth time to the Michael Jackson compilation tape on the in-flight entertainment system, Mike looked out of the window and dreamed beautiful dreams.

In two hours he'd written Jesus Jones' new single, 'International Bright Young Thing', a sensual sonic attack to tickle your eardrums and stimulate your senses.

"It's all about us being posey pop stars jetting around the world," grins Mike. "Well, that's part of it, but the song is also about the things we've seen and experienced. It's literally about how people are all part of the big global village.

"Travelling around and meeting certain groups of people makes you think there's hope for the future, but you also realise that people will always be motivated to kill each other because of the colour of another person's skin or religion.

"We were flying back from Japan when I wrote the song and as we flew over Siberia it looked like no other place in the world. It's just thousands of miles of bleak country and it's so barren it looks like the surface of the moon. Parts of it looked good for skateboarding!"

Jesus Jones spent most of last year being international bright young things on a mission to take their music to previously little explored areas. One of the most interesting places they played was Romania, where modern Western

music is virtually unknown.

"It was a very weird audience," says keyboard player Iain Baker. "We had everybody there from little kids right up to grandmothers. In a way, though, to see such a mixture was refreshing. It means that music isn't élitist; everybody there was curious and open to it. We did very well.

"But playing Romania made me appreciate coming home and what we have here. Although Romania's been through a revolution it's still going to take a long time for them to achieve everything they want. Just because they open a McDonald's there doesn't mean the entire population is going to be free and most of the music is still caught in a Seventies time warp."

Back home, Jesus Jones are looking forward to the release of their second album 'Doubt' and another British tour.

"We're very content and very optimistic at the moment," continues Mike. "We've also switched into a kind of sci-fi mode. The video for 'International Bright Young Thing' has us writhing about on a clear sheet of perspex. It's very futuristic and surreal; we spared no expense."

"Our first album was a mêlée of styles on each song, but I think with 'Doubt', each song has more individuality," says Iain. "But of course we're always experimenting. I was taping all our singles the other day for a friend and when I played the tape back it struck me that the songs were almost so individual that they could have been recorded by five different bands. You see, you can't pin us down."

Being true innovators is something

Jesus Jones pride themselves on — each song cut and polished to be a true dance gem. Well, something like that.

"All of this so called indie-dance crossover material just makes me feel sick," says Iain. "What happens now is that a band will get in some slick producer who'll twiddle the knobs here and there for a remix and Bob's your uncle — they've got a hit. All this stuff is disappearing up its own backside.

"I mean these bands were supposed to offer an alternative to the mainstream, but the trouble is there's so many alternative bands in the charts they're running out of alternatives and becoming boring old farts."

"It seems that artistic values are being compromised and that's a crime," adds Mike. "Music shouldn't be about just taking one idea and copying it over and over again. It also shouldn't be reduced to a level where it's used to promote soft drinks. Music should be anti-establishment, not part of cheap mass consumerism. We'd never do an ad for Pepsi even if they offered a lot. We wouldn't even do an ad for Buxton's Springwater and we drink gallons of it.

Neither are Jesus Jones ever going to be film stars. There's nothing worse than somebody who makes a hit record thinking they can act. I mean, look at that boring nonsense Sting has done, posing in a pair of leather underpants in 'Dune'."

"It's pathetic to see Rod and Tina in action," groans Iain. "The charts should really be a football league where people can be relegated into Division Four. Tina and Rod should be banished from the charts immediately and only allowed to play in pubs to audiences of 50 people at a time."

Still, Jesus Jones can proudly claim that they've been leading the backlash against fortysomething rock, inspiring their followers to wear baseball caps, dust down their skateboards and make music in their bedrooms.

"We hope we have done our bit to ease the stranglehold of the Phil Collins generation," says Iain. "We're very pleased about what's happened to EMF. Derry, the keyboard player, used to phone me up asking if I could get him into our concerts. Then about 18 months ago, he told me he'd joined a band called EMF. At that time of course nobody had heard of them."

"Music should be about attitude not about people just copying each other, and EMF have a good attitude," says Mike. "The healthy thing now is that a whole generation of kids are being encouraged to make music. Look at that bloke, The Scientist. He's only 17 years old. New technology is also making music accessible to so many people. The boring old farts will try and tell you that you mustn't use technology or machinery to create music, but using technology is only like using an instrument — it's a tool."

"Music shouldn't be all those hippy ideals about sitting on a leyline and good karma," says Iain. "It should really be about using the equipment of the age to create it. Using contemporary instruments to create contemporary music."

And so Jesus Jones are looking forward to an action packed 1991. They might even get to play the snow driven wastes of Siberia. Then again, maybe not. For the time being Mike is locked away at home writing songs, rarely going out if he's in a particularly creative mood.

"Inspiration can come from anywhere: books, television, plays," he says. "The obituary column in a newspaper can be good as well, because laid out in front of you are the details of an entire person's life, which is very stimulating. It's good to get away from everybody else, although we do get on very well.

"In a way we grew up together. There aren't any really big egos, which is nice. Our guitarist did want to put his guitar right through my head after a heated argument once, but I talked him out of it. Just as well really, because the guitar was very old and valuable.

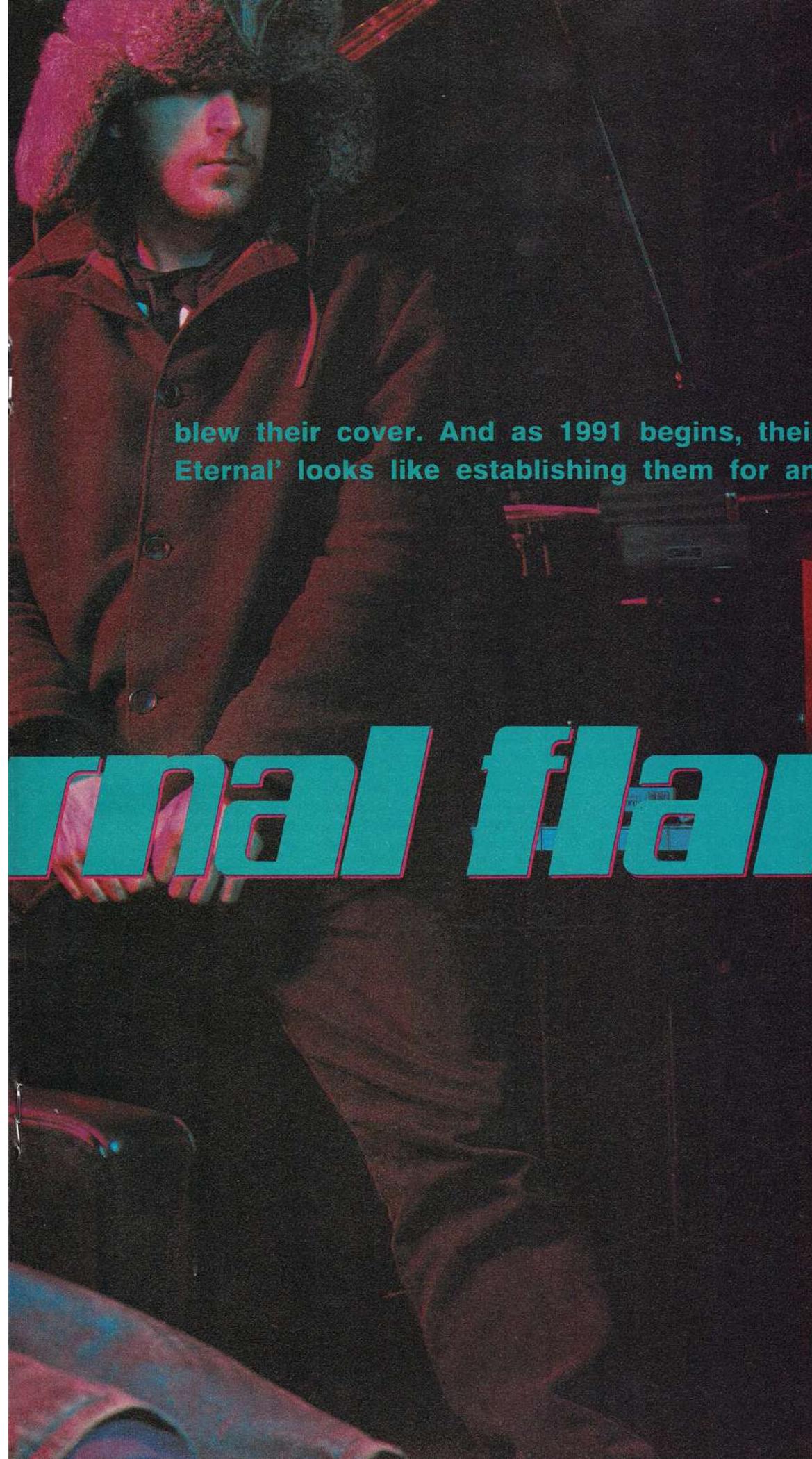
"I think we have the capacity for great things because we haven't been totally absorbed by the industry. We can use it and make it work, not the other way around. We don't like people telling us what to do. We're lean, we're mean and we're on the scene. We're international bright young things."

# CLUE

**"I think if  
people  
knew more  
about us  
they'd be  
horrified"**

***ete***





blew their cover. And as 1991 begins, their new single '3am Eternal' looks like establishing them for an eternity in the charts.

**THE KLF** revel in their anonymity, but the success of 'What Time Is Love?' last year blew their cover. And as 1991 begins, their new single '3am Eternal' looks like establishing them for an eternity in the charts. Phil Cheeseman (words) and Phil Ward (pics) synchronise watches

# 3am Eternal

**1990:** Britain's most idiosyncratic pop group, The KLF, finally have a hit with a remix of their 1988 single 'What Time Is Love?'. But it doesn't make any difference; the nation is still confused as to their identity and purpose.

With the release of another remix of a previous single, '3am Eternal', plus an album to follow, as well as a revival of their previous incarnation The Justified Ancients Of Mu Mu (infamous for losing a copyright court case with Abba) for another album and a single called 'It's Grim Up North', it seems unlikely that the confusion will clear. Add to that their temporary stint as The Timelords, who hit Number One in 1988 with the supremely ludicrous 'Doctorin' The Tardis' (not to mention 'The Manual', a book of how to make a Number One single, that followed it), and the picture becomes very murky indeed. *Record Mirror* split the terrible twins Bill Drummond and Jimmy Cauty and interrogated them separately on the meaning of KLF.

CONTINUED ON PAGE 26

"There's no point to anything we do.  
We just do it"

FROM PAGE 25

## JIMMY

**Pre-1983:** "I was painting most of the time. That's what I did when I left school, right the way through from about 16 or 17. I made quite a lot of money in the Seventies. I haven't got the time at the moment, but I'm sure that's what I'll end up doing. We're making records every day."

**1983-4:** "I got into music through Brilliant, though I already played guitar. The whole thing, being signed to a major company, was a horrible nightmare."

**1986:** Joined The Justified Ancients Of Mu Mu.

**1989-90:** Teamed up with Alex Patterson as The Orb.

"Musical differences, ha ha ha. I didn't think the ambient thing was going anywhere. The 'Chill Out' LP said whatever needed to be said and there was a lot of confusion with being in two bands, as well as Alex and I wanting to do different things.

"I think if people knew more about us they'd be horrified, especially with The Timelords. I think most people are really confused about who and what we are. We're really confused."

●THE KLF: Bill Drummond (left) Jimmy Cauty (right)

## BILL

**1977-78:** Formed Big In Japan with Holly Johnson.

**1979-80:** Co-ran Zoo records and managed Liverpool groups Echo & The Bunnymen and The Teardrop Explodes.

"I was forced into the situation of becoming a manager, but after the Bunnymen made 'Ocean Rain', which was the album I wanted them to make, I got out. After that I acted as an A&R consultant for WEA before getting involved with Brilliant. We had this idea that we could trim them down to a glossy, worldwide act.

"I met Pete Waterman and I was impressed with him as a guy, so we persuaded him to do Brilliant. We spent a fortune making the album, but it was brilliant to work with him even though he was a pain in the arse about some things. He didn't know too much about music — he couldn't do [jumps up to the piano and bangs out a few chords] that, but he was right every time and he could get straight to the point. And he wasn't embarrassed about being a train-spotter. He was totally into British Rail and standing at the end of platforms. These days you only hear him going on about Ferraris!"

**1986:** Joined The Justified Ancients Of Mu Mu.

"Around 1985 I got to hate the whole history of rock 'n' roll: The Doors, Velvet Underground, the Stones, The Beatles, Tamla, Otis Redding — all the stuff that's handed down as being what

good music's all about. A lot of it I liked and I'll probably always like it, but I was sick of the idea of dragging around 30 years of rock 'n' roll history. You just wanna go 'Aw f\*\*\* off!'. The only thing that excited me was hip hop. I was going through a period of wanting to be a writer, but I really wanted to make a hip hop record, so I phoned Jimmy and we started working."

## JIMMY ON BILL

**How would you describe your relationship?**

"Hard-working. We only see each other when we're working and we never argue. We were going to be having sex in the video for the new single, but we chickened out." What, with each other? "Yeah. Bill was going to be on top. But I couldn't face it."

**Do you take different roles when you work?**

"Not really. Bill has a more analytical brain, so he's good at structuring the stuff, and I'm better at just jamming. But there's no set pattern."

**Is your input equal?**

"Exactly. Otherwise it wouldn't work."

**Who comes up with the wackiest ideas?**

"We take it in turns. One day Bill could be the record company and I'll be the band; the next day I'll be the record company. It's whoever's got the best ideas."

**Do you intend to follow the manual on how to make Number One singles yourselves?**

"No, we're not about having Number One singles. It's really difficult for a start! I think if we wanted Number Ones we would make those sort of records."

**Is The KLF a serious thing?**

"Oh God yeah. We're dead serious about it. We're not taking on the record industry and we're not out to prove anything. We're not making an independent stand against the mainstream. We just do what we do."

**Would you turn down a major deal?**

"I think it would damage The KLF. I don't think there'd be much point, really. It'd be good to have a £100,000 budget for a video, but there are ways of doing it on the cheap, and anyway, you lose control."

## BILLY ON JIMMY

**How would you describe your relationship?**

"I don't know. We just get on with it."

**Do you argue?**

"Not really. We're both pretty laid-back. If one of us isn't excited about an idea it gets dropped. It's not even as if one of us'll say 'That's a f\*\*\*ing crap idea'; it just doesn't happen."

**Is your input equal?**

"I suppose so. Jimmy's far better at time-keeping on the percussion side. I usually come up with the basic chords. I think I've got more of a pop mentality,

whereas Jimmy's got more of a groove mentality. The difference is that I grew up strumming Beatles chords while Jimmy was doing Hendrix-style jams.

**Who comes up with the wackiest ideas?**

"Equal, I think. I get the impression that sometimes people think I'm some kind of person that comes up with stupid ideas, but lots of them are Jimmy's. They've got him down as the straight man, but the strange things can come from either of us."

**Is The KLF a serious thing?**

"Totally. People think we're out there to wind up the industry, but we've got nothing to do with it. Sometimes what we do is perceived as humorous when it's not meant to be. When there is humour there it's because we're not 18 and thinking we've got to be taken seriously and getting all po-faced about it. We're just two people getting on with doing whatever we're trying to do. Usually we don't know what it is and why."

**Would you turn down a major deal?**

"I can't imagine being able to cope with a major company, nor them with us. They can advance you a lot of money, but suddenly you owe them something. I would never say never though. There might be a time when we're just about to go to jail for something and someone comes along and offers us £10 million!"

**Do you intend to follow the manual on how to make Number One singles yourselves?**

"Nah! we've got that out of our systems."

**Y**ou could see '3am Eternal' as a smart Alec way of following 'What Time Is Love?'. But Jimmy's got the answer to a more prosaic poser.

"Everybody's saying 'Oh God, can't you write any new stuff?' But we're just saying that '3am . . .' was an advance DJ copy and this was always the mix it was supposed to be."

They'll be saying that when the new album, 'The White Room' or "songs from the soundtrack of The White Room" as Bill puts it, appears in February, judging from the continuous train sound effects — evidence of a remixed 'Last Train To Trancentral' leaking from the adjoining room.

Ah yes, the film.

"We started about a year and a half ago in Spain," says Jimmy.

What happens?

"Well nothing in what we've done so far. It's just a journey — Bill and I in a car going from this acid party in London to South America. What we want to do next is go to Mexico and make it bigger and better, but we've got to raise a million quid, so we're looking for someone to back it. Making a film's a good way of spending money very quickly."

What's the point of it?

"There isn't any point at all. There's no point to anything we do. We just do it."



# THIS WEEK

NEWS PLUS  
BY TIM NICHOLSON



© PAUL MCCARTNEY

## MCCARTNEY MURDER MESSAGE

A man was stabbed to death in Camden, London, last May, his attacker claiming that the disembodied voice of Paul McCartney told him to "injure people who whistled". Forty-year-old Thomas Main, a schizophrenic, attacked Robert Staunton, 61, as he walked along a canal bank. Main justified the killing in court saying, "That man was whistling, so I stabbed him in the back." He admitted manslaughter through diminished responsibility, having had his plea of not guilty to murder accepted by the court. The case was adjourned so that a secure mental hospital could be found.

## STREET CLOSURE

**G**ee Street Records, former home of Richie Rich, Outlaw Posse and Stereo MCs and UK residence of The Jungle Brothers and Queen Latifah, closed just before the New Year. The label had traded successfully for three years, their main aim being to raise the profile of British rap and hip hop.

Their problems began last year when distribution difficulties left them out of pocket and they severed their contract with Rough Trade. A distribution deal with Big Wave gave them a new lease of life in August, but further financial problems left Gee Street unable to carry on. Several major record labels were interested in coming to the rescue, but none made the commitment soon enough to save the label.

Record Mirror tips for 1991, PM Dawn, were the last Gee Street act to sign to a major — in their case WEA — before the label closed. Dance music will be the worse for their loss.

## OBLOOD SWEAT & TEARS



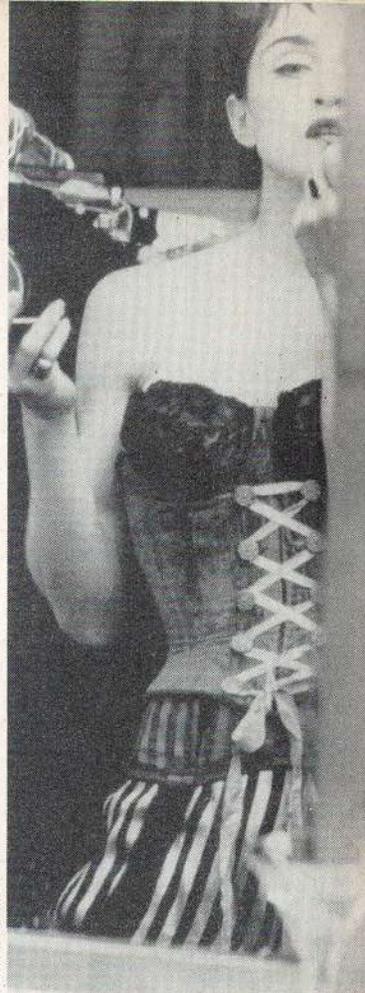
## JUSTIFY MY LAWN

**T**he hectic lifestyle of pop stars is bound to take its toll somewhere in their day-to-day lives, and in **Madonna's** case the unwitting victim appears to be her garden.

A fortnight ago, the aptly named Judge Sally Disco ruled against Her Royal Sauciness in a case brought against her by Hollywood neighbour Donald Robinson. Robinson claimed that the sight of Madonna's unkempt garden lowered the value of his property by £500,000. The judge agreed and added that the star was responsible for keeping her garden "in check" despite only renting the house, and ordered her to pay Robinson's legal costs.

Madonna attempted to counter the claim by accusing Robinson of chucking things into her swimming pool, peeking through a hole in the hedge and trespassing on her land, but to no avail.

Madonna was not present at the hearing, but was sighted in the New Year sales queue at Sainsbury's Homebase.



© MADONNA

## BOO HOO HOO

**S**melling the saleability of **Betty Boo's** name, Music Of Life Records recently reissued a single by her old group She-Rockers with the inscription 'featuring Betty Boo' in a prominent position on the sleeve. This displeased Ms Boo greatly and she has issued a High Court writ against the label. The writ has been issued under Betty's real name, Alison Clarkson, and seeks to prevent 'Give It A Rest 1990' being distributed further. The appearance of 'Give It A Rest 1991' is eagerly awaited.



© BETTY BOO

## GIRL, YOU KNOW IT'S NOT TRUE

**T**hings seem to be going from bad to worse for **Milli Vanilli**, with a new £60 million law suit for plagiarism joining their recent run of bad luck.

Having had their non-appearance on Milli Vanilli records exposed and their Grammy reclaimed, Rob and Fab must have thought that the world was against them when Rob was charged with sexual battery. Although he was later cleared of the charge, the nightmare seems determined to continue apace with David Clayton-Thomas, lead singer with Sixties heroes Blood Sweat & Tears, claiming that Milli Vanilli's 'All Or Nothing' bears too striking a resemblance to his 'Spinning Wheel' hit of 1969.

The case does beg the question: can a group that doesn't appear on its records be accused of plagiarism?

# THIS WEEK

EDITED BY ROBIN SMITH



● KYLIE MINOGUE

## OUT OF RATIO

**A Certain Ratio** have parted company with A&M records after their three year career with the label. The split is said to be amicable and as *Record Mirror* went to press no details of what A Certain Ratio will be doing in the future were available. A Certain Ratio's biggest hit on A&M was 'Won't Stop Loving You' which was released in June last year and reached number 55 in the charts.

● SOHO



## MAIDEN'S CHART SLAUGHTER

**Iron Maiden** have made rock history by being the only heavy metal band to have gone straight in at Number One with a single. 'Bring Your Daughter To The Slaughter' stormed into the top position last week.

Maiden are remaining unrepentant about the rather nasty title of their single. "Bruce Dickinson wrote it with his tongue in his cheek," says a spokesperson. "People shouldn't take it seriously."

## R E L E A S E S

**Bomb The Bass** return on January 21 with their single 'Love So True'. The single features Tim Simenon's new singing discovery Loretta and the other personnel in Bomb The Bass are Doug Wimbush, Gota and Kenji. The B-side of Love So True' features 'You See Me In 3D' and 'Understand This', and we can look forward to a new Bomb The Bass album very soon.

**De La Soul**, those daisy-chained rap warriors, release their single 'Ring, Ring, Ring' on February 12. It's taken from their forthcoming album 'De La Soul Is Dead', the long awaited follow-up to their debut album '3 Feet High And Rising'. 'De La Soul Is Dead' has 23 tracks apart from the single, including 'Dedication To The Biffies' and 'Afro Connection'.

**Soho**, who are enjoying tremendous success in the states with 'Hippychick', re-release the single here this week. 'Hippychick' was out in Britain in the spring last year but failed to crack the charts open. Now they're hoping that's all going to change. In the States 'Hippychick' has already sold 600,000 copies, earning Soho a gold disc.

**The KLF** follow-up their top five single 'What Time Is Love?' with '3am Eternal' this week. It's a complete reworking of the track, originally out in 1989, and features Maxine Harvey on vocals and a rap by Ricardo. The KLF's new album is scheduled for release in late February.

**Tribe Called Quest** release their single 'Can I Kick It?' this week. It's the third single to be lifted from their debut album 'People's Instinctive Travels And The Paths Of Rhythm' and it's been remixed by the Boilerhouse Gang. A special 3-D sleeve seven-inch is also available.

**Kylie Minogue** releases her new single 'What Do I Have To Do?' on January 21 and it seems she's trying to be nearly as outrageous as Madonna. The video for 'What Do I Have To Do?' not only features Kylie lying half naked in a clump of water lillies, but she's also pictured writhing around in some satin sheets. What is Michael going to make of it all?

**Frank K** releases his single 'Everybody Lets Somebody Love' on January 14. Written by Roberto Fontolan, who produced the single with Frank K, 'Everybody Lets Somebody Love' features the multinational trio Wiston Office, with MC Killiam, Sharon Blythe and Roberto Fontolan, all very arty people working in Italy. Frank himself is really called Francesco Pini and he's one of the hottest DJs on the Italian circuit.

**Donna Summer** releases her single 'Breakaway' this week. Taken from her recently released album 'The Best Of Donna Summer', it was produced by the SAW team and the B-side features 'Love Is In Control (Finger On The Trigger)'.

**The Scientist** releases a special remix version of his hit 'The Bee' on January 14 and it's so different he's claiming it's almost a completely new track. The Scientist was recently featured on a Russian TV show and he's been booked to do a 40 date tour of the USSR in June and July.

**Tongue 'N' Cheek**, who had a hit with 'Tomorrow', release their single 'Forget Me Nots' this week. It's a reworking of the Patrice Rushen song that reached number eight in the charts in 1982 and it's been remixed by DNA who were responsible for the revamp of the Suzanne Vega hit 'Tom's Diner'.

**Queen**, whose song 'Under Pressure' was heavily featured on Vanilla Ice's 'Ice Ice Baby', release their 37th single, 'Innuendo', on January 14. It's the title track of their forthcoming album due out on February 4 and runs for a terrifying six and a half minutes. The song was written by all four members of Queen and recorded in England and Switzerland.

R E L E A S E S

**Hall And Oates**, those old-time kings of blue-eyed soul, release their single 'Everywhere I Look' on January 14. The B-side features 'Sometimes A Mind Changes' and the 12-inch features a special Ben Liebrand remix of their classic track 'I Can't Go For That (No Can Do)'.



**Gloria Estefan** will be back on her feet with her single 'Coming Out Of The Dark' on January 14. The B-side features a Spanish version of the song, while on the 12-inch you'll find an instrumental version and also a version recorded by Gloria when she was singing in the bath. (Eh — Ed?)

**King Bee's 'Must Bee The Music'**, one of the most sought after import tracks, is released on January 14. 'Must Bee The Music' is the work of DJ All Star Fresh, a club DJ from Holland, and features rappers Phyme Michele and Ragoo.

**Mariah Carey** releases her new single 'Someday' on January 14. It's taken from her hugely successful debut album 'Mariah Carey' and the B-side is another track from the album, 'Alone In Love'. Extra tracks on the 12-inch and cassette versions are 'Visions Of Love' and 'Love Takes Time'.

**Ralph Tresvant**, the one-time vocalist with New Edition, releases his debut solo single 'Sensitivity' this week. The single was produced by Jimmy Jam and Terry Lewis and an album is on its way.

**Boogie Down Productions** follow 'Love's Gonna Get'cha (Material Love)' with their new single 'Material Rules' out this week. The 12-inch B-side features a live medley of songs from their first album 'Criminal Minded' and a live album will be out in February or March.

T O U R S

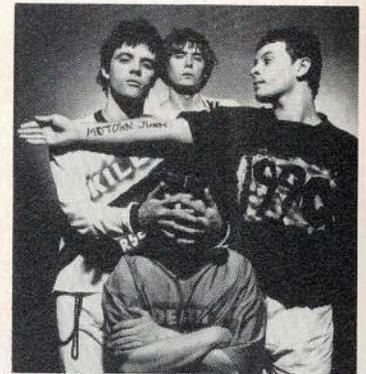
**The Farm** kick off the New Year with a tour, playing dates at Glasgow Barrowlands February 25, Edinburgh Network 26, Newcastle Mayfair 28, Leeds University March 1, Hanley Victoria Hall 2, Birmingham Hummingbird 3, Exeter University 4, Cardiff University 6, Cambridge Corn Exchange 7, Norwich UEA 8, Sheffield Octagon 9, Brighton Event 11, Kilburn National 12, Warrington Parr Hall 15, Manchester Academy 16, Hull City Hall 17, Bristol Studio 19, Leicester De Montfort Hall 20, Middlesbrough Town Hall 21, Liverpool Royal Court 23. The Farm are putting the finishing touches to their debut album and it will be out to coincide with their dates.

**The Dream Warriors** will be playing an action packed night at the London Town & Country on February 23 and tickets priced £8.50 each are available from the box office and usual agents. Further tour dates will be announced shortly.

**Tanita Tikaram**, who releases her single 'Only The Ones We Love' on January 21, has lined up a tour playing Cork City Hall March 1, Dublin Stadium 2, Belfast Ulster Hall 3, Poole Arts Centre 5, Margate Winter Gardens 6, Bristol Colston Hall 8, Cambridge Corn Exchange 9, Birmingham Hippodrome 10, Nottingham Centre 11, Norwich UEA 13, Newcastle City Hall 14, Sheffield City Hall 15, Edinburgh Playhouse 17, Glasgow Pavilion 18, Manchester Apollo 19, Brighton Dome 23, Hammersmith Odeon 24.

**Tom Jones**, the living Welsh legend, will be playing a long tour starting in March. Tom will be kicking off with Oxford Apollo on March 21, followed by Cardiff St David's Hall 23, 24, 25, 26, 27, Brighton Centre 28, Port Talbot Afan Lido 30, 31, Sheffield City Hall April 2, Newcastle City Hall 3, Glasgow SECC 4, Blackpool Opera House 5, Manchester Apollo 6, Birmingham NEC 7, Bournemouth BIC 9, Wembley Arena 10, Dublin The Point 12, Belfast Kings Hall 13, Liverpool Empire 14, Manchester Apollo 15.

**The Manic Street Preachers** have lined up some dates and they'll be playing Reading Gatsby's January 23, Southampton Joiner's Arms 24, Leicester Princess Charlotte 25, Warwick University 26, Birmingham University 29, Stoke Wheatsheaf 30, Leeds Duchess Of York 31.



MANIC STREET PREACHERS

**HACIENDA CASE POSTPONED AGAIN**

The Manchester **Hacienda** has won another reprieve against being closed down. A case against the club brought by the police under section 28 of the Licensing Act was due to be heard at the City Magistrates Court in Manchester last week, but it was held over until July 11. The police have alleged that the club has become a haven for drug pushing but now say they've been encouraged by a "positive change in direction" at the premises. This is the second time that the case against The Hacienda has been postponed.

OTOM JONES



# THIS WEEK

## TELEVISION

### WEDNESDAY JANUARY 9

#### The Oprah Winfrey Show

C4 5pm  
Oprah chats to the mothers of teeny wonder band New Kids On The Block.

#### The Wonder Years

C4 6pm  
Kevin fights for his right to party.

#### Star Trek: The Next Generation

BBC2 6pm  
A mysterious virus breaks out on board.

#### Tonight With Jonathan Ross

C4 6.30pm  
More weird and wonderful guests rap with Johnno.

Turn to page 47 to see who's on.

#### The Simpsons

Sky 1 8pm  
More animated fun.

#### Wiseguy

Sky 1 9pm  
Deborah Harry pops up in a cameo role when undercover cop Vinnie Terranova infiltrates Dead Dog Records.

#### The Mary Whitehouse Experience

BBC2 9pm  
What is the connection between Saddam Hussein and a pair of missing pyjamas?

#### Cheers

C4 9pm  
Sam cons a basketball pro to play in the Cheers team.

#### The Word

C4 11pm  
New co-presenter Michelle Collins (Cindy in 'EastEnders') joins Terry Christian and Amanda De Cadenet.

#### Film: Barbarella

BBC1 11.05pm  
Jane Fonda's sci-fi fantasy. Duran Duran named themselves after one of the characters.

### SATURDAY JANUARY 12

#### Film: The Return Of The Incredible Hulk

Sky Movies 2pm  
More adventures with the Jolly Green Giant.

#### Film: Rocky III

Sky Movies 8pm  
Can our hero survive a defeat?

#### Concert

BSB Power Station 8pm  
The Stranglers unleashed live.

### SUNDAY JANUARY 13

#### Film: Who Framed Roger Rabbit?

Sky Movies 10pm  
Breathtaking cartoon action.

#### Voyage To The Bottom Of The Sea

C4 1pm  
More wet and dangerous missions.

#### Film: Escape To Victory

Sky Movies 2pm  
World War II football adventure yarn.

#### Grim Tales II

C4 5.45pm  
Rik Mayall brings some folk tales to life.

#### The Cosby Show

C4 6.30pm  
Theo is excited at the prospect of going to Egypt for the summer.

### MONDAY DECEMBER 14

#### Roseanne

C4 6pm  
Roseanne takes the kids shopping.

#### Tonight With Jonathan Ross

C4 6.30pm  
Crazy suits; crazy interviews.

#### The Manageress

C4 10pm  
Repeat of the popular football drama series starring Cherie Lunghi.

### TUESDAY JANUARY 15

#### Film: The In-Crowd

Sky Movies 2pm  
Boy meets girl in 1965. Dig those kinky boots.



DEBORAH HARRY, SKY 1 THURSDAY

## RADIO

### WEDNESDAY JANUARY 9

#### Mark Goodier

Radio 1 7.30pm  
Your chance to win tickets for The Great British Music Weekend.

### THURSDAY JANUARY 10

#### Mark Goodier

Radio 1 7.30pm  
Paris Angels in session.

#### Smokey!

Radio 1 9pm  
A profile of soul legend Smokey Robinson.

### SATURDAY JANUARY 12

#### John Peel

Radio 1 11pm  
Sessions from Robert Lloyd and LFO.

### SUNDAY JANUARY 13

#### John Peel

Radio 1 11pm  
Stereo MC's in session.

### MONDAY JANUARY 14

#### Mark Goodier

Radio 1 7.30pm  
The Dance Countdown  
**The Mix**  
Radio 5 9.30pm  
Journalist Danny Sugarman talks about his book on The Doors and there's a session from baggy popsters Spin.



OSPIN IN SESSION, RADIO 5 MONDAY

#### Rapido

BBC2 7.35pm  
Featuring Bob Geldof, ZZ Top and a report on industrial rock.

#### Des O'Connor Tonight

ITV 8pm  
The world's rubberiest men, The London Boys, put in a guest appearance.

### THURSDAY JANUARY 10

#### The Oprah Winfrey Show

C4 5pm  
After talking to the mums, Oprah chats to New Kids On The Block themselves.

#### Film: Carry On Doctor

BBC2 6pm  
Classic hospital capers. Ooh-er.

#### Desmond's

C4 6.30pm  
What are the police doing outside Desmond's barber shop?

#### Top Of The Pops

BBC1 7pm

#### Film: Hell Comes To Frogtown

Sky Movies 10pm  
Bizarre sci-fi drama involving giant frogs. Not for the squeamish.

### FRIDAY JANUARY 11

#### Happy Days

C4 6pm  
Fonzie's pet dog goes missing.

#### Tonight With Jonathan Ross

C4 6.30pm  
Start the weekend the right way.

#### Film: No Man's Land

Sky Movies 8pm  
A playboy car thief teams up with an undercover cop. Charlie Sheen stars.

#### Travelog

C4 8.30pm  
The traveller's alternative guide to holidays presented by Robert Elms.

#### Monty Python's Flying Circus

BBC2 9pm  
More from the classic comedy series.

# DANCE

EDITED BY TIM JEFFERY

## A DREAM'S A DREAM

**T**hose of you who remember Preston's Dream Frequency for their ravey, techno-ish 'Live The Dream' EP from last year are in for a mild surprise if you expect more of the same from their new 'Love, Peace And Harmony' single.

Like the title suggests, it's a pretty laid-back affair, with a captivating vocal from Manchester's Denise Johnson (previously known for her work with soul act Fifth Of Heaven), plenty of strings and a drum pattern that veers uncomfortably close to . . . Yes, you *know* the one. But for all that, it's a powerful song which will hold its own against the post-Christmas doldrums.

"'Live The Dream' was a really underground record," says Dream Frequency mainman Ian Bland. "This time I just wanted to sit down and write a nice song, but still with a dance beat underneath it. I don't want to be pigeonholed."

Phil Cheeseman

'Love, Peace and Harmony' is out now on Citybeat

# CAN I KICK IT?

## BOILERHOUSE REMIX OUT NOW ON 7", 12" AND CD

7" INITIAL COPIES IN SPECIAL 3D SLEEVE  
WITH FREE 3D GLASSES: DON'T MISS IT!

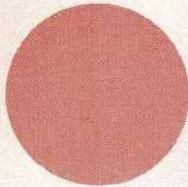


# DANCE



◉ JAMIE PRINCIPLE

## LOVE WILL FIND A WAY



◉ CANDI STATON

**M**uch to the chagrin of the music industry, 1990 turned out to be the year of the bootleg. Slipped in with the ever-increasing avalanche of white labels, a form of oblique communication involving winks, nods and knowing looks between shop

staff and customers was resurrected.

Some bootlegs were just cheap and nasty copies of records temporarily in short supply, some were an inevitable response to record companies sitting on hot tracks and some were truly clever reworkings or mixes of old tracks. 'Your Love' by True Love was one of the latter, a stupidly simple but brilliantly inspired mix of the vocal from The Source Featuring Candi Staton's 'You Got The Love' and the music of Jamie Principle's proto-house classic 'Your Love', both, coincidentally, recorded in 1986.

Having become one of those impossible-to-find records, the track is now set to reappear as a legal release under the name 'You Got The Love' by **Truelove Presents The Source Featuring Candi Staton**, following lengthy negotiations by the Truelove label's John Truelove, who even went as far as flying to Chicago to see Jamie Principle and Trax Records. Jamie is possibly the most hard-done-by artist of the notoriously victim-littered original

Chicago house boom. 'Your Love' turned up on no less than three Chicago labels — Trax, DJ International and Persona — and he didn't even get the artist credit, which went to Frankie Knuckles. Nor, he says, seen any dosh.

Candi Staton's vocal isn't without its own history either. After the original was roundly ignored, the main hookline turned up on a record which was to become a national hit in the UK charts — Paul Simpson's 'Musical Freedom' — before it was welded to 'Your Love'.

Having secured the rights to the two tracks which, in a strange coincidence, were both held by Morgan Khan who originally put them out on his StreetSounds label, assent was gained from Jamie Principle and Candi Staton.

John is confident that the new release, which features the original bootleg mix plus a new one by Olimax, will give the original artists the credit they deserve. With such a winner of a track, we think it'll be a happy New Year for the lot of them. **Phil Cheeseman**



'You Got The Love' is out this week on Truelove

## FLYING HIGH

**C**lubland's success story of 1990 was that of **Flying Records**. From opening a record emporium in Kensington Market, co-ordinating The Farm tour and running two of London's top night spots, to airlifting 500 clubbers on the Ibiza '90 trip, the Flying posse have appeared everywhere. The figure behind this ever expanding organisation is club face Charlie Chester. Back in '87 Charlie was busy applying short back and sides at the unisex salon in Kensington Market. Following an eye-opening holiday in Tenerife, the scissors and blow-dryer were discarded and London gained a fledgeling entrepreneur. The first fruits were the renowned Sunday lunchtime sessions at Queens in Slough, a club that housed the toast of the DJs, PAs and a few hundred serious clubbers who just wouldn't stop. With the closure of Queens last year, the focus moved to London's centre.

The Flying Shop is the everyday face of the organisation. Boasting the likes of respected disc spinners Rocky, Glen Gunner, Dean Thatcher and Phil Perry behind the counters, the attitude is decidedly alternative — or, more accurately, open-minded. "We think it's really important to be open-minded and really approachable in the shop," Charlie states. "There's no room for élitism at all."

Flying remains one shop where humming that elusive tune at the counter

is actively encouraged. And you won't suffer ridicule for not possessing an encyclopaedic knowledge of music either.

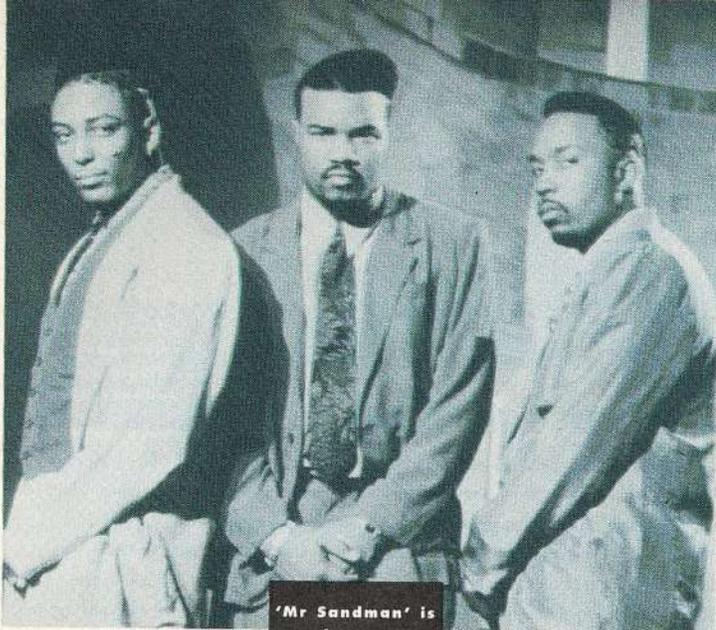
"It's also important to keep in mind that a lot of girls want to buy records but are often put off because they get looked down at. We're all for encouraging anyone who likes dance music to come in," says Charlie.

In the same way that Danny and Jenni Rampling, and Boy's Own, built their identity through their own gangs, Flying is a family affair. The DJs work in the shop by day, play in the clubs at night, remix at weekends and with the help of Karen Dunn (Charlie's girlfriend) find time to knock out a free fanzine.

The family's latest exploit is the genesis of their own label. The first release is to be the excellent reworking of Ian Dury's 'Hit Me With Your Rhythm Stick' courtesy of the talented Glen Gunner and they've signed The Lazy — both ones to watch.

With cheque-book waving major labels chasing them, 'filled to the gills' clubs, a packed shop and now Flying merchandise, there must be a secret to their success. "It's all down to hard work and enthusiasm," Charlie replies. Proof that clubbers can use their heads just as well as their feet.

**James Ruddell**



'Mr Sandman' is  
out now on  
Citybeat

## DOPE, DOPE, DOPE

Of all the wild yarns spun by desperate parents to keep their sprogs in check, the myth of the Sandman must be the most warped. Those kids may be able to handle Santa — a fat stranger crawling down the chimney in the middle of the night — or the Bogeyman and his mucus problem, but the idea of an intruder intent on scattering anaesthetising sand is sure to get 'em.

Rap trio **Three Times Dope's** funky 'Mr Sandman' — while altogether less threatening — appears to have stepped straight out of a Dennis Potter creation. For, although the track is stacked safely between the sheets of hip hop by **CJ Mackintosh**, it's the unlikely sprinkling of Thirties dancehall nostalgia of the 'Singing Detective' variety that subverts it.

The group — individually **Chuck Nice**, **Woody Wood** (pecker?) and **EST** — are probably better known to hip hop historians as plain **3D**, part of the **Hilltop Hustlers** crew and providers of tracks like 'Crussin' And Bussin'' and 'On The Dope Side'. But strange things do indeed happen overnight and the guys awoke one morning to discover not only claggy pieces of sand in the corners of their eyes but also a name change.

The use of such vintage fodder is certainly inspired and, while there's no chance of this 'Mr Sandman' scaring the kiddies, it may well have the nation's grannies muttering into their handbags. **Davydd Chong**

## C O O L C U T S

- |          |   |                           |
|----------|---|---------------------------|
| 1 (NEW)  | <b>THE SLAM (REMIX)/FANTASIZE</b> Westworld   | <b>White Label</b>        |
|          | The brilliant Westworld (aka Nitrous) with a new mix of their best track together with a scorching remake of The Associates' 'Party Fears 2'. Massive |                           |
| 2        | <b>NASTY RHYTHM</b> Creative Thieves  | <b>White Label</b>        |
| 3        | <b>LOVE IS THE MESSAGE</b> Love Inc   | <b>Love</b>               |
| 4 (NEW)  | <b>MY MY LOVER</b> Dee Dee Brave  | <b>US Movin'</b>          |
|          | One of New Jersey's premier garage labels, back with a hypnotising female vocal cut in the Ultra Nate vein  |                           |
| 5 (NEW)  | <b>DRINK ON ME</b> Teule  | <b>Profile</b>            |
|          | More on the deep garage tip from New York, featuring a startling male vocal   |                           |
| 6        | <b>3am ETERNAL</b> The KLF  | <b>KLF Communications</b> |
| 7        | <b>JOHNNY PANIC AND THE BIBLE OF DREAMS</b>   |                           |
|          | Johnny Panic  | <b>Fontana</b>            |
| 8        | <b>KID GET HYPED</b> Deskee   | <b>Big One</b>            |
| 9        | <b>GO SISTER</b> Franschene   | <b>Omen</b>               |
| 10 (NEW) | <b>FEEL FREE</b> Rough Dance Squad  | <b>Shock</b>              |
|          | One for the slow and low crowd. No doubting the resemblance to early, raw Soul II Soul but a sure-fire floorfiller                                    |                           |
| 11 (NEW) | <b>LOVE, PEACE AND HARMONY</b> Dream Frequency  | <b>Citybeat</b>           |
|          | Preston's finest return with a catchy little tune with 'crossover' written all over it  |                           |
| 12       | <b>MRSANDMAN</b> 3xDope   | <b>Citybeat</b>           |
| 13       | <b>IT'S TOO LATE</b> Quartz   | <b>Phonogram</b>          |
| 14       | <b>MY HEART THE BEAT</b> D-Shake  | <b>Cooltempo</b>          |
| 15 (NEW) | <b>IT'S JUST A DREAM</b> Nouveux Nation   | <b>US Housejam</b>        |
|          | Techno-tinged house with old school vocals from the much improved Chicago crew  |                           |
| 16 (NEW) | <b>LONELY (NO MORE)</b> Tyree   | <b>USDJ International</b> |
|          | One of the Chicago originals back on song with a thumping new track   |                           |
| 17       | <b>CLONKS COMING EP</b> Sweet Exorcist  | <b>Warp</b>               |
| 18       | <b>YEAH YOU</b> The Step  | <b>WARP</b>               |
| 19       | <b>TINGLE</b> That Petrol Emotion   | <b>Virgin</b>             |
| 20       | <b>I'M ALRIGHT</b> Katherine E  | <b>White Label</b>        |

## COOL CUTS CLUBLINE 0898 334334

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

33p per minute cheap rate, 44p all other times. Original Artists PO Box 174, Brighton



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

City Sounds

OUT NOW

# LeftField

**MORE THAN I KNOW**  
and  
**NOT FORGOTTEN**  
Hard Hands Mix



# DANCE

**NEW**

## THE RADIO 1 FM NIGHTLIFE 10

- |    |  |         |
|----|--|---------|
| 1  | <b>IT'S THE NEW</b> Second Avenue                                  | 12-inch |
| 2  | <b>DRINK ON ME</b> Tuelé   | 12-inch |
| 3  | <b>THINK ABOUT</b> DJH featuring Stephy                            | 12-inch |
| 4  | <b>YEAH YOU</b> The Step   | 12-inch |
| 5  | <b>HOLD YOU TIGHT</b> Tara Kemp                                    | 12-inch |
| 6  | <b>LOVE ME FOREVER</b> Trilogy                                     | 12-inch |
| 7  | <b>HOLDING ON</b> Tikkle   | 12-inch |
| 8  | <b>TROY (ARMAGEDDON MIX)</b> Freshtrax + Ace II With Pressure Zone | 12-inch |
| 9  | <b>IT'S ALRIGHT</b> Catherine E                                    | 12-inch |
| 10 | <b>I CAN'T TAKE THE POWER (REMIX)</b> Offshore                     | 12-inch |

DDB RADIO



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



'Tingle' is released by Virgin on January 28

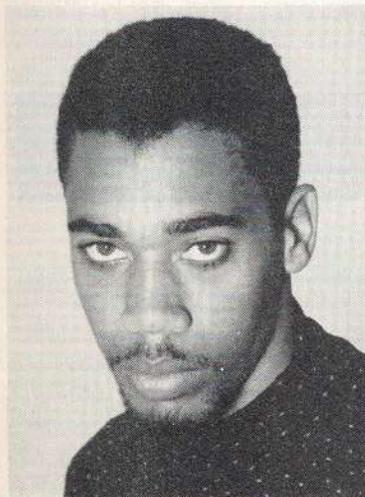
## WORLD EMOTION

As you've probably noticed, indie-dance records are two-a-penny nowadays. However, in this world of fluctuating trouser-leg widths and Frankie Howerd pouts, there is one small thing which has been overlooked. Or rather, one big record. 'Big Decision', **That Petrol Emotion's** riffy classic from 1987, is arguably the daddy of all these baggy-bottomed whipper-snappers. Hung on a gold-plated hook and openly fraternising with hip hop influences from the other end of town, here was a track to look up to. Such is the wicked way of the world, however, that the majority of punters, doubtless in need of paternity suit evidence, let the track slip by, depriving the band of richly deserved credit.

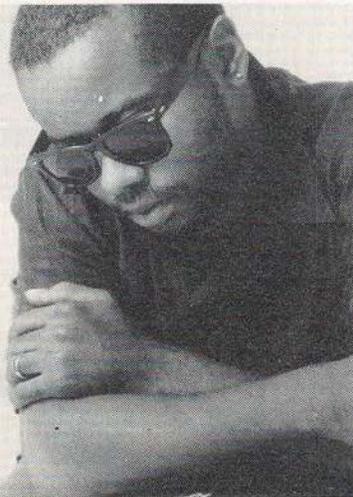
Four years on, the new single 'Tingle' (lifted off their fifth album 'Chemicrazy') sees Steve Mack and the lads once more in full dancefloor mode. The best of the many mixes — available on two platters of brain-curdling green and yellow vinyl — is the chaotic, percussion-heavy 'Christmas In Kreuzberg Mix'. Beginning in atmospheric mood with a little Speedy Gonzales trumpet, its high vocal content and scorching patches of guitar bear the strongest resemblance to the original track.

Mind you, if the rockier formula isn't exactly your cup of Tizer, there's always the 'Serious Bleep Vibe Mix' in a more dubby house vein, or the 'Hard Boppin' Mix' to sink your incisors into. **Davydd Chong**

## COMPETITION TIME

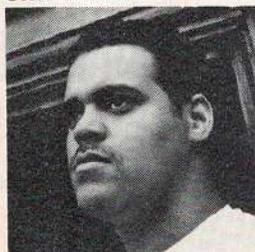


●PSYCHE



●MODEL 500

●JAY DENHAM



**W**e're not in the habit of handing out awards around here, but hardcore bleeping Brum label **Network** have the 1990 Dance Section Cup for the most consistently unhinged press releases safely in the bag. And, with the likes of **Rhythmic, Nexus 21, Psyche**

and **Fade II Black**, they put out some useful tunes too. In just over a year the Kool Kat offshoot has huffed, puffed and bullied its way to the top, helped no doubt by their excellent 'Biorhythms' compilations, the first of which hasn't gone gold in Japan, but we're still waiting. To celebrate their inevitable success in the singles chart in 1991, they've bribed us with a whole stack of goodies including 10 fetching canvas bags sporting the Network logo, 10 copies of 'Biorhythms 1' and '... 2' plus 10 copies of a three track DJ promo. As we're in a generous mood we're giving them all away to the first people out of

the bag to answer the following questions correctly.

- 1 Which is the 'greener' washing powder — Bold Biological or Ecover?
- 2 Name either the act or producer behind possibly the most sampled techno track ever — 'The Dance'.
- 3 Which town, in your judgement, has produced the greatest Techno tracks? a) Walsall b) Sutton Coldfield c) Detroit

Answers to **Record Mirror Baggy Network Competition**, Ludgate House, 245 Blackfriars Road, London SE1 9UZ by January 28.



●RHYTHMIC

# DJ DIRECTORY

## HOT VINYL

Reviewed by James Hamilton

### C&C MUSIC FACTORY

(featuring Freedom Williams)  
**'Gonna Make You Sweat  
(Everybody Dance Now) (Cole 1991  
Hip House Club Mix)'** (122bpm)  
(CBS 656454 5)

Now making the pace in the sales race, this less Snap-like much thinned out and sometimes siren punctuated remix has an odd booming heartbeat outro, flipped by jiggly stark episodic The 1991 House Dub/Music Beats (122bpm) and punchily leaping The 1991 Radio Remix (121¾bpm) versions, also new to Britain. (JH)

### A TRIBE CALLED QUEST

**'Can I Kick It? (Extended  
Boilerhouse Mix)'** (96½bpm)

(Jive JIVE T 265)

Already reviewed as a single sided promo, the Boilerhouse boys' Ed Rudy commentary (about The Beatles' first US visit) introed remix of this 'Walk On The Wild Side' bassed lethargically rolling muttered rap is now slightly faster and out commercially coupled by the import's LP Version (96¼bpm) and totally different Watts 103rd St. Rhythm Band 'Fried Okra' backed Phase 5 Mix (101bpm), plus the Afrika Baby Bam guesting slinky jazz organ backed wordily drawled 'If The Papes Come (Remix)' (95¼bpm) — except now also there is yet another, strictly limited, single sided promo containing a real "do-re-mi-x", a 'The Sound Of Music' dialogue interspersed **'Can I Kick It? (The Von Trapp Mix)'** (96½bpm) (Jive QUEST 1), very clever and witty, and not likely to be on commercial release! (JH)

### v.i.m.

**'Maggie's Last Party'**

(BOZ Records 12-BOZ 1)

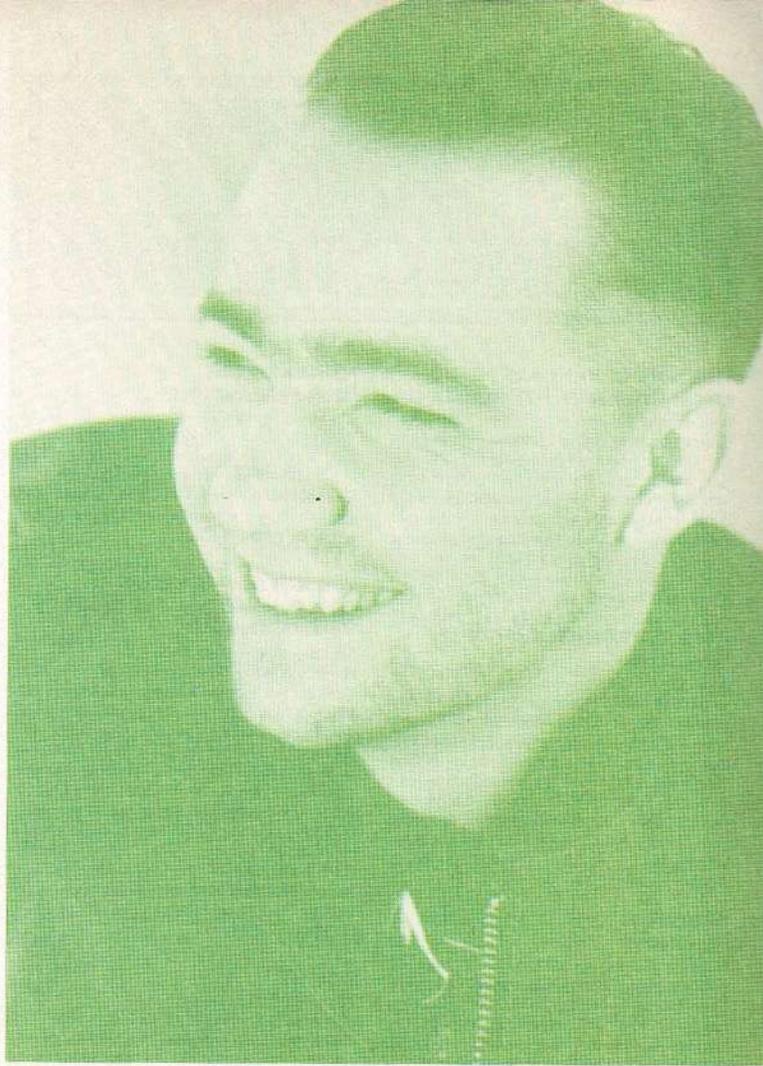
Already plugged so much on Kiss 100 fm that it's sure to be a novelty hit in London at least, and a likely national smash, this cleverly splices together formerly separate samples of Margaret Thatcher to make a continuous 'hip hop' rap in which she apparently rabbits on all about having an acid party! Maggie's rap is actually much stronger than the thrumming, lurching and bleeping A-side's musically undistinguished Club Mix (120bpm), but there are better more mellow chugging Radio Mix (120bpm) and jaunty percussive Beats + Bass Mix (123bpm) alternative versions as flip — although people will be dancing to the words, mainly. (JH)

### MARIAH CAREY

**'Someday'** (110bpm)

(CBS 656583 6)

Reinforcing the claim made by many that she's 'the new' Whitney Houston, Mariah forsakes her ballad style in favour of this very Whitneysque sturdy wailer, not perhaps the strongest of songs but interestingly remixed by Shep Pettibone in piano plonked calmly striding 12-inch House, staccato wriggling jiggly 12-inch Jackswing, and self descriptive Pianoapercaloopapella (think percapella!) Mixes, here however without the import's early Eighties style New seven-inch Straight version and smoochy 'Alone In Love' (69bpm). (JH)



### KENNY THOMAS

**'Outstanding (The More Beef Mix)'** (102¾bpm) (Cooltempo COOLXR 215)

An 'I Found Lovin''-like enduring 'sleeper' for first its originators the Gap Band during the early Eighties and more recently (since way back last June) London-based Kenny, neither act's versions ever having made much pop chart impact despite their repeatedly proven dancefloor popularity, this naggingly grooving groin grinder still can't quite rival the Gaps' original for sheer power but is now much improved by this appropriately beefier bassily jogging remix, flipped by an also new, acappella and bass introed, sparsely jiggling Bust A Cone Mix (105½bpm). (JH)

# MARK SUMMERS

# SUMMERS MAGIC

12/BRW 205

OUT NEXT WEEK



"ON THE ROUNDABOUT"

# DJ DIRECTORY

## ▶ THE SOUND VANDALS

### 'Extasy (What Is It?)' (124 $\frac{3}{4}$ bpm)

(US Nugroove NG 066)

Created by How & Little (Howie How & Little Carlos), this whisperingly questioning "Do you like ecstasy?" girls and male "yeah" (minus the normally preceding "ah") prodded tinkling frisky flutterer has rough and only slightly different shorter Body & Soul Mixes, coupled with the jangling piano and honking sax started and finished, 'Billie Jean'-ishly chugging 'Feel It (Concept Mix)' (121 $\frac{3}{4}$ bpm). (JH)

## KEYS & TRONICS ENSEMBLE

### 'You X Me'

(Italian IRMA casadiprimordine ICP 016)

Created by Kekko Montefiori & Umbi Damiani as another offshoot of Kekkotronics, this vamping piano and organ chorded, cooing girl wailed cool tapper only builds into a latin finale in its First Mind Version (114bpm) but is jauntily latin right from the start of its Montuno-Salsa Version (117bpm), with more soulfully jolting attractive Slow Latin, Radio Short, and vibes tinkled instrumental First Slow Versions (110bpm), worth checking. (JH)

## SPECTRUM

### 'Spectrum'

(Belgian R & S Records RS 920)

A Ghent recorded rave four-tracker created by David Morley and Renaat VDP (which doubtless stands for Van Den something), this has the "work your body" and whistles prodded, powerful reedy organ chorded chugging 'Brazil' (120 $\frac{1}{2}$ bpm) and throbbing blippy 'The Incrowd' (122 $\frac{1}{4}$ bpm) on the *Black* side (AA according to the etched matrix numbers, which don't match the otherwise correctly printed label), coupled on *This* side (A) by the fiercely thumping and bleeping, synth snarled 'Spectral' (122 $\frac{1}{4}$ bpm) and more buzzingly blippy socking 'Amplification' (121 $\frac{1}{2}$ bpm). (JH)

## NEUTRAL ZONE

### 'Outer Space' (125bpm)

(Optimism Records OPT 12011)

With an oddly slowed down "10, 9, 8, 7, 6, 5, 4, 3, 2, 1" intro, this thrumming and surging spacey bleeper is washed by ethereal ambient-type synth tones but has rave-style whistle blasts too — and, in spurts, a more percussively thrashed flipseid variation. (JH)

## THE RHYTHM MASTERS

### 'The Original Trip-Out Break EP - Volume Three'

(US Requestline Records RR-563)

Produced by Ray Love and co-mixed by Frankie 'Bones', this acidic 'washing machine' tones bleeped six-tracker has the simple 'drain' and drumbeat combining 'Sending Out An S.O.S.' (122bpm), nervy title repeating 'Think I'm Gonna Lose Control' (125 $\frac{3}{4}$ bpm), galloping likewise repetitive 'Dance, You Got The Chance' (123 $\frac{1}{4}$ bpm), Joey Beltram dedicated fluttering 'This One's For Joey' (124 $\frac{1}{4}$ bpm), distant shouts punctuated tapping 'They Are Wrong' (120 $\frac{1}{4}$ bpm), and — the only non-bleeper — Robert Plant prodded Madchester-ish wriggly lurching 'You Need Paradise (Tina's Tripp Mix)' (119 $\frac{3}{4}$ bpm). (JH)

## DOGGY

### 'Psyche' (124 $\frac{3}{4}$ bpm)

(Rham! Records RS 9010, via Pinnacle)

Called "the sound of young Asian Birmingham", apparently recorded in his bedroom by a 16-year-old, this simple sparse percolating bleeper shifts up a gear when it adds a smacking backbeat after burbling about for a while (this edit point could throw your rhythm if you've been mixing on the earlier slippery bass beat, beware), flipped by the more beefily striding although disjointedly surging 'Dog's Dinner' (121 $\frac{3}{4}$ bpm). (JH)



## ALEXANDER O'NEAL

### 'All True Man' (104 $\frac{3}{4}$ bpm) (Tabu 656571 6)

Due to have been released on Christmas Eve (not that this marketing ploy appears to have helped it, if indeed it was out then!), this now very fast selling Jam & Lewis created pleasant plaintively growled and vibes tinkled mellow thumping looper is coupled by the Barry White-ish mumbling tender 'Hang On' (74 $\frac{1}{2}$ /37 $\frac{1}{4}$ bpm), and flipped rather boringly by Rita Liebrand's old 'The Official Bootleg Megamix (12-inch Version)' of '(What Can I Say) To Make You Lovè Me/ Never Knew Love Like This/Fake/Hearsay/Criticize/ Innocent' (114 $\frac{3}{4}$ -116bpm), already a pop hit in its own right just over a year ago. (JH)

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

**THE MAIN EVENT** is the new North Wales weekender that completely replaces **LiveWire's** already discontinued **Prestatyn** series, now only seven weeks away on March 1/2/3 (instead of over Easter as before), with a change of location a further 70 or so miles through scenic Snowdonia to Pwllheli's far superior **Starcostar World** where the funfair rides, boomerang roller coaster and sub-tropical **Water World** are all included in the £55, £60 or £65 ticket cost (according to different accommodation grades, booking details on 081-364 1212), four separately themed music venues each having their own live concerts (acts yet to be confirmed), PAs, and DJ teams, with **Frankie Knuckles**, **David Morales**, **Pete Tong**, **Paul Oakenfold**, **Graeme Park**, **Dave Dorrell**, **Nicky Holloway**, **Dean Thatcher**, **Orde Mickle**, **Stuart McMillan** and **Marvin Connor** jockeying in the Red Zone, **Chris Hill**, **Bob Jones**, **Bob Masters**, **Simon Dunmore**, **Chris Brown** and **Gary Dennis** in The Soul Mine, **Tim Westwood**, **Soul II Soul** DJs, **Martin Collins**, **Madhatter** **Trevor**, **CJ Mackintosh**, **Stu Allan**, **Froggy**, **Ian Reading**, **Jeff Thomas**, **Eddie Gordon**, **Kev Hill** and **Chris Forbes** in The Fun House, and **Gilles Peterson**, **Patrick Forge**, **Sylvester**, **Norman Jay**, **Kevin Beadle**, **Brother Marco**, **Tin Tin** and **Craig & Marcus** in the talkin Loud Jazz Club . . . **Allied Breweries** are promoting their **Hobec** beer by sponsoring a **Hobec Hot Wax** recording competition and

club tour (during which entrants' tapes will be played for preliminary judging), the competition being open to over-18s not already signed to a record company — the prize is a contract with **RCA** — who should submit their own fully original dance music creations (on non-returnable tapes labelled with name and address) no later than February 15 to **Brooks Senior**, 142-144 New Cavendish Street, London W1M 7FG, the tour starting at Saltcoats's **Metropolis** this Saturday (Jan 12), then visiting Newcastle upon Tyne's **Walkers** (Friday, Jan 18), Manchester's **Man Alive** (Wednesday, Jan 23), Sheffield's **The Palais** (Wednesday, Jan 30), Nottingham's **Venus** (Tuesday, Feb 5), Birmingham's **Coast To Coast** (Friday, Feb 15), with the final at London's **Subterania** (Friday, Feb 22), where judges should include the likes of **Norman Jay**, **Derek B**, **Dave Dorrell** and **Barrie K. Sharpe** . . . **Subterania** DJ **Danny Gee** (**Griffiths**) calls himself **G Double E** on 'Fire When Ready' (129 $\frac{1}{2}$ bpm), ragga rapped frantic funky hip house flipped by the moodier deep house 'Why Does It Hurt' (122 $\frac{1}{2}$ bpm) and **Deee-Lite** influenced thundering breakbeat 'Gee Theme' (127 $\frac{1}{2}$ bpm), out commercially in a fortnight (Jumpin' & Pumpin' 12TOT 10, via Pinnacle Recuts) . . . Bologna based but Guadeloupe born **Jean Claude 'MC' Killiam**, Rimini based but London born **Sharon Blythe** and Turin based native Italian **Roberto Fontolan** make up the oddly named **Wiston Office**, who accompany Parma

based Italian club DJ **Francesco Pini** as **Frank "K"** featuring **Wiston Office** on the hot 'Everybody Let's Somebody Love', already reviewed (and promoted here) as an Italian **Unknown** pressing ahead of UK release next week on **Urban** (URBX 66) . . . **IzIt's** again 'Stories'-like old fashioned daintily but funkily half-steppin' 'Make Way For The Originals' (96 $\frac{1}{2}$ bpm), with a mellower instrumental 'Make Way For The Solos' (95 $\frac{1}{4}$ bpm) flip, was warm before Christmas on **Pig & Trumpet Records** (PT 002) but apparently is due on **Optimism Records** . . . **Ralph Tresvant's** self-titled album, recently reviewed on import, is now out here (MCA Records MCG 6120), and his 'Sensitivity' import single is due too . . . **CJ Mackintosh's** Extended Club Mix (98bpm) of **Three Times Dope (3xD)**'s 'Mr Sandman' (CityBeat CBE 1258), out next week, is introed and interspersed by a snatch of the **Four Aces'** 1954 version of the **Chordettes'** similar vintage 'Mr Sandman' smash, not heard though in his other three remixes . . . **D-Shake's** droning industrial raver 'My Heart, The Beat' (122 $\frac{3}{4}$ bpm) — not quite as remorselessly brutal as 'Yaaaaaaah!' — is flipped (both at 123bpm) by its 7" Edit and a much lighter jerkily bounding house-type 'Dance The Night Away' variation (Cooltempo COOLX 228) . . . **Adonte's** languid rollingly lurching 'Feel It' (RePublic Records LIC 041) is in soulful **Carlotta** wailed K.M.A.P.H. Mix and husky **Akeef** rapped Jazz-Dub Stylee versions

(105 $\frac{3}{4}$ bpm), coupled by the funkily drummed wriggler 'Good Times (Obzokey Mix)' (118 $\frac{1}{2}$ bpm) . . . **Pitstop** has moved with his DJ mailing list from London to Manchester, where his address is now **Pitstop Promotions**, c/o Jellystreet, Grosvenor House, 94-96 Grosvenor Street, All Saints, Manchester M1 7HL (telephone 061-273 6522/6592) . . . **DJ Tat**, following up some successful **Bassment Beats** underground nights, presents **dec-a-dan-ce** (dress how ya like, but no visible Y-fronts!) every second Wednesday (this week, January 9, included) in Chesterfield's **La Mont Martre** nightclub, with a cross section of old and new house, hip hop, ragga and soul to get away from the continuous bleep sessions that apparently pass for entertainment elsewhere in his area . . . **Andrew 'Madhatter' Holmes** has 'bleep free' non-stop garage and classic Eighties dance **Keep The Fire Burning** Mondays at Manchester's **Precinct 13**, where he's joined by hip hop DJs **Kwartz** for **Intimate Connection** Fridays and **First Priority Sound** for **Wild Pitch** Saturdays . . . DJs **Phil C**, **CJ**, **Jazz T**, **Prone** and **Bucks** launch the rap, swing and ragga **Intelligence** — motto 'Intelligent Music, Intelligent DJs, Intelligent People' — this Friday at Farnborough Recreation Centre (off the A325, two roundabouts south of Farnborough Station, on Meudon Road then right on Westmead) . . . **Alyson Williams** meanwhile appears this Friday (11) at Brixton's **The Fridge** . . . **DAMN RIGHT!**

**THE ONES THAT GOT AWAY**

- 1 French Paradise **Roy The Boy** (Italy)
- 2 Just Let Go **Petra** (Belgium)
- 3 Nena De Ibiza **Crazy Eddie** (Spain)
- 4 Hold Me Back **Westbam** (Germany)
- 5 Chains **Mimmo Mix** (Italy)
- 6 Hoomba Hoomba **Voices of Africa** (Italy)
- 7 Bandido **Azucar Moreno** (Spain)
- 8 Unbelievable **Yello** (Germany)
- 9 Rumba Samba Mambo **Loco Mia** (Spain)
- 10 Keep It Up **LUPO** (Germany)

**THE NEWIES FOR '91**

- 1 Think About **DJ H Featuring Steffi** (Ital. White)
- 2 Hold Me **Velvet** (Ital. DFC)
- 3 Jungle Fever **Raimunda Navarro** (Ital. DWA)
- 4 Unit 1 **Modular Expansion** (Bel. Music Man)
- 5 Never Get Enough **Omniverse** (Ital. Irma)
- 6 Take Me Away Now **Sbam** (Ital. Rare)
- 7 Let's Get Down **Mechanix Enterprise** (Ital. Mighty Quinn)
- 8 Keep It Up (Techno Mixes) **YBU** (Ital. Mighty Quinn)
- 9 What's Going On **Oscari** (Ital. Flying)
- 10 Flying Beat 4 Megamix **Various** (Ital. Flying)

Now that the silly season's over we can get down to playing some new tunes. Chuck out those Deee-Lite records and fill up the box with some superb sounds from Europe.

The first of the two charts (left) is a selection of tunes which did well on the underground scene but never impacted the charts. They're all underplayed records that may be worth tracking down as part of the New Year new broom. The second is packed full of essential new material.

When it comes to the best club tracks, look to the Italians. **DJ H's** 'Think About' is one of those storming Italo house tracks. There's no song, just a brilliant piano driven groove. **Velvet's** 'Hold Me' is hot too, especially the dub version, which has plenty of groovy Hammond organ. **Raimunda Navarro's** version of the old club classic 'Jungle Fever' is close to the original, with a beefed-up drum beat. It falls just on the sexy side of tack, mainly because the groaning boy and girl actually sound like they are enjoying themselves, rather than in pain.

On the harder front, top Belgian producer **Frank De Wulf** has started a new series of four-track instrumental hardbeat EPs to follow the B-sides series. He's now called **Modular Expansion** — so you can guess the style hasn't changed much — and the latest offering is **Unit 1**, the boom cut being 'Cubes'. Meanwhile, **YBU's** newbeat style stomper has been techno-ized, de-vocalised and released on

the Italian Flying label and **Omniverse** have come up with a real underground groove that just builds and builds called 'Never Get Enough' that's classic minimalist house. **PJ Master's** 'Ecstasy Beat' (Ital. D&W) sees a return to the sound of acid house.

There seems to be a small 'acid' revival, with a new generation discovering the joys of twiddly synth noises and the original acid housers going back to their roots, which means that all those tunes that were, until recently, taboo because they had the 'a' word in the title, will start selling again. **Ecstasy Club's** 'Jesus Loves Acid' could be the first rave from the grave.

The covers and bootlegs keep on coming. This time, it's **Oscari** with a reasonable new version of Cyndi Lauper's classic Balearic version of Marvin Gaye's 'What's Going On'. Look out for a Belgian bootleg of the **Pink Project's** early-Eighties dance version of Pink Floyd's 'Another Brick In The Wall', which is doing well underground.

If it's not covers it's megamixes. One that works is **Flying Beat 4's**, featuring hits from that label all stuck together. And if it's not megamixes it's new records made from vocal bits of other records. The Italians still do it best and the latest Black Box-style tacky thing that'll fill any dancefloor is **Sbam's** 'Take Me Away Now'.

Predictions for '91? Forget it. Just more of everything, please. **Chris Mellor**

Thanks to Trax Records, Greek Street, London, W1.

# RALPH TRESVANT

"sensitivity"

the u.s. smash

all formats out now

MCA



# THE GALLUP CHART



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



DECEMBER 23 - 29 1990

## UK SINGLES UK ALBUMS

TW	LW	W/C	Artist	Label
1	2	4	SAVIOURS DAY Cliff Richard	EMI
2	1	6	ICE ICE BABY Vanilla Ice	SBK
3	4	3	YOU'VE GOT THAT LOVIN' FEELING The Righteous Brothers	Verve
4	6	3	SOMEONE'S PART I Enigma	Virgin International
5	14	2	THE GREASE MEGAMIX John Travolta & Olivia Newton John	Polydor
6	5	4	ALL TOGETHER NOW The Farm	Produce
7	3	4	JUSTIFY MY LOVE Madonna	○Sire
8	8	4	MARY HAD A LITTLE BOY Snap!	Arista
9	10	4	PRAY MC Hammer	Capitol
10	7	9	UNBELIEVABLE E.M.F.	Parlophone
11	12	6	WICKED GAME Chris Isaak	London
12	9	10	UNCHAINED MELODY The Righteous Brothers	Verve
13	25	2	THE CRAZY PARTY MIXES Jive Bunny & The Mastermixers	Music Factory Dance
14	11	5	JUST THIS SIDE OF LOVE Malandra Burrows	YTV Ent.
15	23	4	CRAZY Seal	ZTT
16	20	3	THE ANNIVERSARY WALTZ - PART TWO Status Quo	Vertigo
17	19	6	ARE YOU DREAMING? Twenty 4 Seven featuring Captain Hollywood	BCH
18	15	3	THE TOTAL MIX Black Box	deConstruction
19	24	3	THE BEST CHRISTMAS OF THEM ALL Shakin' Stevens	Epic
20	13	4	THIS ONE'S FOR THE CHILDREN New Kids On The Block	CBS
21	18	4	SITUATION Yazoo	Mute
22	27	2	ALL THE MAN THAT I NEED Whitney Houston	Arista
23	21	4	DISAPPEAR INXS	Mercury
24	16	5	KINKY BOOTS Patrick Macnee & Honor Blackman	Deram
25	26	4	MERRY CHRISTMAS DARLING (THEY LONG TO BE) CLOSE TO Carpenters	A&M
26	36	4	CRAZY Patsy Cline	MCA
27	17	9	DON'T WORRY Kim Appleby	Parlophone
28	22	7	SUCKERD! Dimples D	FBI
29	31	3	GONNA MAKE YOU SWEAT (EVERYBODY DANCE NOW) (featuring Freedom Williams)	C&C Music Factory
30	29	5	24 HOURS Betty Boo	CBS
31	30	8	FALLING Juice Cruise	Rhythm King
32	28	3	FREEDOM! George Michael	Warner Brothers
33	32	6	IT TAKES TWO Rod Stewart & Tina Turner	Epic
34	43	2	GEORGE BOYS (GAZZA RAP) Gazza	Warner Brothers
35	33	9	FANTASY Black Box	Best
36	35	6	KING OF THE ROAD (EP) The Proclaimers	deConstruction
37	39	2	DOCTOR JEEP Sisters Of Mercy	Chrysalis
38	41	3	TURTLE RAP SODY Orchestra On The Half Shell	Merciful Release
39	38	4	A MATTER OF FACT Innocence	SBK
40	34	6	MY DEFINITION OF A BOOMBASTIC JAZZ STYLE Dream Warriors	Cooltempo
41	47	2	SUMMER RAIN Belinda Carlisle	4th + B'way
42	37	9	TO LOVE SOMEBODY Jimmy Somerville	Virgin
43	48	15	(I'VE HAD) THE TIME OF MY LIFE Bill Medley & Jennifer Warnes	London
44	42	6	SEVEN LITTLE GIRLS SITTING IN THE BACKSEAT Bomalurlina featuring Timmy Mallett	RCA
45	44	4	MY BOOK The Beautiful South	Carpet
46	40	9	I'LL BE YOUR BABY TONIGHT Robert Palmer And UB40	Go! Discs
47	56	2	PRODIGAL BLUES Billy Idol	EMI
48	49	8	FOG ON THE TYNE (REVISITED) Gazza & Lindsifarne	Chrysalis
49	45	3	I CALL YOUR NAME A-ha	Best
50	71	2	I'M NOT IN LOVE Will To Power	Warner Brothers
51	65	2	I CAN'T TAKE THE POWER Off - Shore	Epic
52	46	3	TURN IT UP Technotronic featuring Melissa & Einstein	CBS
53	59	8	CUBIK/OLYMPIC 808 State	Swanyard
54	52	4	ALL MY TRIALS Paul McCartney	ZTT
55	53	13	ALITTLE TIME The Beautiful South	Parlophone
56	54	6	BEING BORING Pet Shop Boys	Go! Discs
57	60	2	SOLSBUY HILL/SHAKING THE TREE Peter Gabriel & Gabriel & N'dour	Parlophone
58	70	4	DO YOU REMEMBER (LIVE) Phil Collins	Virgin
59	50	8	TIME TO MAKE THE FLOOR BURN Megabass	Brothers Org
60	67	6	POWER OF LOVE/DEE - LITE THEMÉ Deee - Lite	Elektra
61	58	6	MISSING YOU Soul II Soul (Vocals: Kym Mazelle)	Ten
62	62	8	LOVE TAKES TIME Mariah Carey	CBS
63	—	4	EASIER TO WALK AWAY Elton John	Rocket
64	69	4	LOSE CONTROL James	Fontana
65	57	12	TAKE MY BREATH AWAY Berlin	CBS
66	63	4	TELL ME WHERE YOU'RE GOING Silje	EMI
67	51	3	I CAN'T SAY GOODBYE Kim Wilde	MCA
68	—	3	LOVE COME DOWN Eve Gallagher	More Protein
69	—	11	I'M YOUR BABY TONIGHT Whitney Houston	Arista
70	61	4	EASE ON BY Bass - O - Matic	Virgin
71	73	5	HUMAN WORK OF ART Maxi Priest	Ten
72	55	3	THE BEE The Scientist	Kickin
73	—	1	FREEDOM A Homeboy, A Hippie & A Funki Dredd	Tam Tam
74	74	5	DOWN TO EARTH Monie Love	Cooltempo
75	72	9	THERE SHE GOES The La's	Go! Discs
76	85	—	WAP BAH BOOGIE Matt Bianco	East West
77	88	—	KEEP ON RUNNING Milli Vanilli	Chrysalis
78	—	—	CHRISTMAS WRAPPING Tony Robinson And The Angel Voices	Nico Polo
79	—	—	KINKY AFRO Happy Mondays	Factory
80	79	—	CLOCK SWEET Exorcist	Warp
81	95	—	MURPHY AND THE BRICKS Noel Murphy	Murphy
82	92	—	THE ANNIVERSARY WALTZ - PART ONE Status Quo	Vertigo
83	89	—	LET ME HEAR YOU (SAY YEAH) PKA	Stress
84	78	—	FOUR DIMENSIONS (EP) The Byrds	CBS
85	—	—	SOUTH OF THE RIVER Mica Paris	4th + B'way
86	80	—	DEAL FOR LIFE John Waite	Epic
87	90	—	RED HOT (REPUTATION) Gary Glitter (featuring The Gang)	Virgin
88	84	—	THE GONZO Lost	Perfect 10
89	—	—	MY RISING STARN Northside	Factory
90	—	—	STILL FEEL THE RAIN Steez	Some Bizzare
91	83	—	CLOSE ENCOUNTERS Bassix	Champion
92	97	—	SUNSHINE ON A RAINY DAY Zoë	M&G
93	97	—	MERRY XMAS EVERYBODY Slade	Polydor
94	100	—	THE BEST THING Charley	Big World
95	—	—	STEP ON Happy Mondays	Factory
96	98	—	THE ORIGINS OF DANCE Timothy Leary Meets The Grid	Evolution
97	—	—	PSYCHE - OUT/RADIO BABYLON Meat Beat Manifesto	Play It Again Sam
98	—	—	SOMETHING TO BELIEVE IN Poison	Enigma
99	99	—	GROOVY TRAIN The Farm	Produce
100	—	—	PRIMARY RHYMING MC Tunes	ZTT

## TOP 75 ARTIST ALBUMS

TW	LW	W/C	Artist	Label
1	1	7	THE IMMACULATE COLLECTION Madonna	○Sire
2	2	8	THE VERY BEST OF FELTON JOHN Elton John	☆☆Rocket
3	5	7	FROM A DISTANCE (THE EVENT) Cliff Richard	☆☆EMI
4	4	18	IN CONCERT Carreras/Domingo/Pavarotti	☆☆☆☆Decca
5	3	7	SERIOUS HITS... LIVE Phil Collins	☆☆Virgin
6	7	42	SOUL PROVIDER Michael Bolton	☆☆CBS
7	6	6	THE SINGLES COLLECTION 1984/1990 Jimmy Somerville/Variou	London
8	8	7	I'M YOUR BABY TONIGHT Whitney Houston	☆☆Arista
9	10	10	THE RHYTHM OF THE SAINTS Paul Simon	☆☆Warner Brothers
10	14	16	LISTEN WITHOUT PREJUDICE VOL. I George Michael	☆☆Epic
11	12	11	ROCKING ALL OVER THE YEARS Status Quo	☆☆Vertigo
12	11	3	TO THE EXTREME Vanilla Ice	☆☆SBK
13	9	7	THE VERY BEST OF THE BEE GEES Bee Gees	☆☆Polydor
14	15	5	SHAKING THE TREE - GOLDEN GREATS Peter Gabriel	☆☆Virgin
15	13	8	CHOKER Beautiful South	☆☆Go! Discs
16	16	5	THE VERY BEST OF THE RIGHTEOUS BROTHERS Righteous Brothers	☆☆Verve
17	18	39	ONLY YESTERDAY Carpenters	☆☆A&M
18	17	8	SOUVENIRS Foster & Allen	□Telstar
19	20	13	XINXS	Mercury
20	25	23	PLEASE HAMMER DON'T HURT! EMMC Hammer	□Capitol
21	21	20	RHYTHM OF LOVE Kylie Minogue	□PWL
22	23	14	BOOMANIA Betty Boo	□Rhythm King
23	22	10	REMASTERS Led Zeppelin	□Atlantic
24	27	41	THE ESSENTIAL PAVAROTTI Luciano Pavarotti	☆☆☆☆Decca
25	24	23	IT'S PARTY TIME Jive Bunny & The Mastermixers	☆☆Telstar
26	26	9	BEHAVIOUR Pet Shop Boys	☆☆Parlophone
27	31	7	BILLS 'N' THRILLS AND BELLY ACHES Happy Mondays	Factory
28	19	3	MERRY, MERRY CHRISTMAS New Kids On The Block	□CBS
29	29	3	TRIPPING THE LIVE FANASTIC Paul McCartney	☆☆Parlophone
30	30	6	BE MY LOVE... AN ALBUM OF LOVE Placido Domingo	☆☆EMI
31	28	12	REFLECTION Shadows	☆☆Polydor
32	33	11	VERY BEST OF BEN KING & THE DRIFTERS Drifters	☆☆Telstar
33	59	2	MCMXC AD Enigma	Virgin International
34	34	5	GREATEST EVER JUNIOR PARTY MEGAMIX Hound Dog & The Megamixers	Pop Arts
35	37	9	TRIP ON THIS - THE REMIXES Technotronic	☆☆Telstar
36	40	5	STARRY NIGHT! Julio Iglesias	☆☆CBS
37	32	4	KIM APPLEBY Kim Appleby	○Parlophone
38	35	29	LOOK SHARP! Roxette	☆☆EMI
39	41	9	CORNERSTONES 1967-1970 Jimi Hendrix	□Polydor
40	43	59	VIVALDI FOUR SEASONS Nigel Kennedy/ECO	☆☆EMI
41	36	6	MY CLASSIC COLLECTION Richard Clayderman/RPO	Decca
42	49	66	FOREIGN AFFAIR Tina Turner	☆☆☆☆Capitol
43	47	41	DO NOT WANT WHAT I HAVEN'T GOT Sinéad O'Connor	☆☆Ensign
44	45	27	STEP BY STEP New Kids On The Block	☆☆CBS
45	39	10	LLOYD WEBBER PLAYS LLOYD WEBBER Julian Lloyd Webber/RPO	□Philips
46	51	57	...BUT SERIOUSLY Phil Collins	☆☆☆☆☆☆Virgin
47	50	7	MIXED UP The Cure	☆☆Fiction
48	44	4	FOSTER & ALLEN'S CHRISTMAS COLLECTION Foster & Allen	Telstar
49	42	9	NEW KIDS ON THE BLOCK New Kids On The Block	☆☆CBS
50	38	7	MUSIC FROM TWIN PEAKS Angelo Badalamenti/Variou	○Warner Brothers
51	46	5	THE SONGS OF THE MUSICALS Mark Rattray	Telstar
52	56	30	DREAMLAND Black Box	deConstruction
53	48	7	THE WANDERER Freddie Starr	Dover
54	52	9	BALLADS - 22 CLASSIC LOVE SONGS Roy Orbison	Telstar
55	61	11	SOME FRIENDLY Charlatans	Situation Two
56	54	6	THE BEST OF DONNA SUMMER Donna Summer	□Warner Brothers
57	58	6	NECK AND NECK Chet Atkins/Mark Knopfler	☆☆CBS
58	53	8	TRAVELING WILBURY'S VOL. 3 Traveling Wilburys	○Wilbury
59	68	31	WORLD POWER Snap!	☆☆Arista
60	63	56	LABOUR OF LOVE II UB40	☆☆Dep International
61	60	8	BELIEF Innocence	Cooltempo
62	55	3	HUGGIN' AN' A KISSING Bomalurlina featuring Timmy Mallett	☆☆Polydor
63	64	90	THE CREAM OF ERIC CLAPTON Eric Clapton/Cream	☆☆Polydor
64	57	10	THE LA'S The La's	☆☆Go! Discs
65	66	16	WE ARE IN LOVE Harry Connick Jr	☆☆CBS
66	70	57	WAKING HOURS Del Amitri	□A&M
67	73	7	DON'T EXPLAIN Robert Palmer	☆☆EMI
68	65	46	SLEEPING WITH THE PAST Elton John	☆☆☆☆Rocket
69	62	19	BLAZE OF GLORY/YOUNG GUNS II Jon Bon Jovi	☆☆Vertigo
70	—	—	THE LAST WALTZ Daniel O'Donnell	☆☆Polydor
71	69	34	THE PHANTOM OF THE OPERA Original Cast	☆☆Polydor
72	71	13	THE RAZOR'S EDGE AC/DC	□Atco
73	67	16	MARIAH CAREY Mariah Carey	☆☆CBS
74	—	1	WORLD CLIQUE Deee-Lite	Elektra
75	—	1	ENLIGHTENMENT Van Morrison	Polydor

## TOP 20 COMPILATION ALBUMS

TW	LW	Artist	Label
1	1	NOW! THAT'S WHAT I CALL MUSIC 18 Various	☆☆EMI/Virgin/PolyGram
2	—	THE HIT PACK Various	CBS/WEA/BMG
3	2	IT'S CHRISTMAS Various	☆☆EMI
4	3	SMASH HITS 1990 Various	☆☆Dover
5	6	VERY BEST OF GREATEST LOVE Various	□Telstar
6	5	DEEP HEAT 90 Various	□Telstar
7	4	ROCK 'N' ROLL LOVE SONGS Various	Dino
8	7	60 NUMBER ONES OF THE SIXTIES Various	Telstar
9	8	MEGABASS 2 Various	□Telstar
10	9	MISSING YOU - AN ALBUM OF LOVE Various	☆☆EMI
11	10	GREATEST HITS OF 1990 Various	□Telstar
12	11	THAT LOVING FEELING VOL. 3 Various	Dino
13	12	MOTOWN COLLECTION Various	☆☆Telstar
14	13	A TON OF HITS Various	Dover
15	14	PRETTY WOMAN (OST) Various	☆☆EMI/USA
16	—	BACHARACH & DAVID - THEY WRITE THE SONGS Various	Dino
17	—	THAT LOVING FEELING Various	Dino
18	17	TRULY UNFORGETTABLE Various	☆☆EMI
19	15	NOW DANCE 903 Various	☆☆EMI/Virgin/PolyGram
20	20	GREATEST LOVE 4 Various	□Telstar

©CIN. Compiled by Gallup for Music Week and the BBC.  
 ☆Platinum (600,000), □Gold (400,000), ○Silver (200,000)

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

# CHARTFILE

CHART FACTS AND FIGURES  
BY ALAN JONES

**W**hen all the figures are added up, 1990 will emerge as a year in which album sales declined fairly significantly compared to the record levels they reached in 1989. But, for some it was a year to remember, not least for **Madonna**. Her greatest hits-remix album, 'The Immaculate Collection', debuted very strongly at Number One and then increased its week-on-week sales for five weeks in a row, reaching a dizzy peak just before Christmas when it sold 345,000 copies in just seven days, narrowly failing to beat the all-time record tally for a week of 350,000 established by **Michael Jackson's** 'Bad' in 1987.

The only other album to sell even

## ●MADONNA



300,000 copies in a week in Britain, is U2's 'Rattle & Hum', which sold 320,000 the week it was released in 1988, though **Elton John's** 'The Very Best Of . . .' nearly joined this elite group, selling over 280,000 copies the same week that Madonna reached her peak.

'The Immaculate Collection' went on to register a straight seventh week at Number One last week, beating Madonna's personal record of six weeks on top established by 'True Blue' in 1986. Only one album by a female solo singer has ever spent longer at Number One than 'The Immaculate Collection' — **Barbra Streisand's** 'Love Songs', which ruled the roost for nine weeks in 1982.

'True Blue' remains Maddy's biggest seller overall, with estimated UK sales topping 1,600,000. But its days may be numbered. 'The Immaculate Collection'

has already sold over 1,250,000 copies and, despite its late release, finished as the second biggest selling album of 1990 behind **Phil Collins'** . . . But 'Seriously' and narrowly ahead of the **Carreras/Domingo/Pavarotti** album 'In Concert'.

Collins and Madonna also appear to be London's most popular singers. They share the honours in Capital Radio's Hall Of Fame, a listing of London's 500 favourite records compiled from thousands of top three charts submitted by the radio station's listeners and readers of the *Daily Mirror's* London supplement *Xtra*. Collins placed 15 recordings on the list — some solo, some as a member of **Genesis** and now a duet with Philip Bailey. Madonna matched this total all on her own. The order in which Londoners favour her waxings look like this (with each record's position in the overall Hall of Fame rankings shown in brackets):

**1** (3) 'Vogue' **2** (13) 'Crazy For You' **3** (46) 'Into The Groove' **4** (67) 'Papa Don't Preach' **5** (73) 'Like A Virgin' **6** (96) 'Like A Prayer' **7** (112) 'Express Yourself' **8** (132) 'Holiday' **9** (172) 'Dear Jessie' **10** (311) 'True Blue' **11** (399) 'Dress You Up' **12** (401) 'Borderline' **13** (451) 'Gambler' **14** (455) 'Live To Tell' **15** (461) 'La Isla Bonita'.

The record placed at number one in the Hall Of Fame was, for the second year in a row, **George Michael's** 'Careless Whisper'. The remaining berths in the top 10 were filled by: **2** 'Against All Odds (Take A Look At Me Now)', **Phil Collins** **3** 'Vogue', **Madonna** **4** 'Bohemian Rhapsody', **Queen** **5** 'Stairway To Heaven', **Led Zeppelin** **6** 'Money For Nothing', **Dire Straits** **7** 'Imagine', **John Lennon** **8** 'Ride On Time', **Back Box** **9** 'Unchained Melody', **The Righteous Brothers** **10** 'The Power', **Snap**.

As before, Britain's best-selling singles fared badly: **Wings'** 'Mull Of Kintyre' (the first record to sell two million copies in the UK) was ranked 186th, while 'Do They Know It's Christmas?', the **Band Aid** single which overtook it and went on to sell over 3,250,000 copies, struggled to 325th place.

●**Iron Maiden** created chart history last week, when their new single 'Bring Your Daughter . . . To The Slaughter' debuted at Number One. It's the first heavy metal single to debut at Number

One, and the first metal record to reach Number One at any time, unless we treat **Jimi Hendrix's** 'Voodoo Chile' as a metal record.

**Maiden** have been chart regulars now for 11 years, and had 21 hits under their belt before 'Bring Your Daughter . . .'. Though their instant Number One is sensational, that it occurs so late in their career is by no means unique.

**Stevie Wonder** had accumulated 33 solo hits over 16 years before he teamed with **Paul McCartney** for the Number One hit 'Ebony And Ivory' in 1982, returning to pole position alone two years later with 'I Just Called To Say I Love You'.

**Stevie's** record may yet be rivalled by **Depeche Mode**, who've had 26 hits to date, never climbing above the number four peak of 1984's 'People Are People'.

Above all, 'Bring Your Daughter . . .' was a triumph of marketing. Appearing in what is traditionally the 'softest' week of the year for singles' sales, it was released simultaneously on both seven and 12-inch picture discs, a seven-inch etched disc, a 12-inch 'Banner Pack' and cassette versions, attracting multiple purchases from the group's faithful fans, and narrowly averting the sight of **Vanilla Ice's** 'Ice Ice Baby' returning to the top of the chart. Note that the **Maiden** single is not available on CD. And, as chart regulations allow a maximum of only five different formats to contribute towards a record's chart position, it probably won't be released on CD — something of a rarity for a hit single. Only three other titles in last week's top 75 were not available on CD singles.

The mercurial rise of 'Bring Your Daughter . . .' will probably be only marginally quicker than its decline, the main point of interest being whether or not it will become the Number One record to spend fewest weeks on the chart. The current title holder was the last record to debut at Number One — **Band Aid II's** 'Do They Know It's Christmas?', which spent a mere six weeks in the chart in total.

'Bring Your Daughter . . .' is the third Number One in a row on the EMI label, or a label owned by EMI, the company's first hat-trick since 1968.

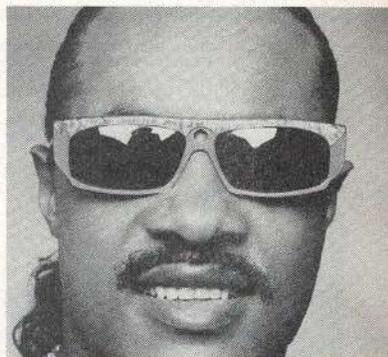
●Japan's musical estrangement from the West continues to gather pace. The current Japanese top 40 singles chart as compiled by *Original Confidence* magazine includes just one British and one American record and

both are oldies: the **Righteous Brothers'** 'Unchained Melody' is parked at number 29; while **Wham!**'s 'Last Christmas' is number 34.

Staying on the international scene, the year-end chart champs are beginning to filter through. In Belgium, the year's best-selling single is French act **Felix Gray & Didier Barbelivien's** 'A Toutes Les Filles'; in Germany it's local talent **Matthias Reim's** 'Verdammt, Ich Lieb Dich' (just ahead of **Sinéad O'Connor's** 'Nothing Compares 2 U'), and in New Zealand **MC Hammer** tops the tabulation with 'U Can't Touch This/Dancin' Machine'. Number one albums in the same three countries: 'Hozo' by **Clouseau** triumphs in Belgium (the group, a Belgian five piece, also have the number three album of the year in 'Of Zo' and will represent their country in this year's Eurovision song Contest); **Phil Collins'** . . . But 'Seriously' leads the list in Germany; 'Their Greatest Hits' by **The Carpenters** gets the nod in New Zealand.

Moving back up-to-date, **Paul McCartney's** 'Tripping The Live Fantastic' has been rather less successful than he would have hoped almost everywhere. One country where it has proved to be a major success is Italy, where it currently sits proudly atop the album chart, its success being fuelled by simultaneous top 20 singles 'Birthday', which recently peaked at number three, and 'The Long And Winding Road', which stands at number six after only a fortnight in the chart.

●My spies tell me that the nucleus of mystery German act **Enigma** are in fact Romanian record producer **Michael Cretu** and his German wife **Sandra**, who nearly scored here a couple of years ago with 'Everlasting Love' and Michael's composition 'Maria Magdalena'.



●STEVIE WONDER

**Sandra**, who has had a string of top 10 solo hits in Germany, is responsible for the seductive French whispering on 'Sadness', though another girl lip-synchs the words in the video clip for the song.

# THE GALLUP CHART



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



DECEMBER 30 — JANUARY 5 1991

## UK SINGLES UK ALBUMS

TW LW W/C

1	1	BRING YOUR DAUGHTER... TO THE SLAUGHTER	Iron Maiden	EMI
2	7	ICE ICE BABY	Vanilla Ice	SBK
3	5	SAVIOUR'S DAY	Cliff Richard	EMI
4	4	SADNESS PART I	Enigma	Virgin International
5	5	THE GREASE MEGAMIX	John Travolta/Olivia Newton-John	Polydor
6	3	YOU'VE LOST THAT LOVIN' FEELING	The Righteous Brothers	Verve
7	6	ALL TOGETHER NOW	The Farm	Produce
8	7	JUSTIFY MY LOVE	Madonna	Sire
9	8	MARY HAD A LITTLE BOY	Snape!	Arista
10	9	PRAY	MC Hammer	Capitol
11	15	CRAZY	Seal	ZTT
12	10	UNBELIEVABLE	EMF	Parlophone
13	12	UNCHAINED MELODY	The Righteous Brothers	Verve
14	18	THE TOTAL MIX	Black Box	deConstruction
15	20	THIS ONE'S FOR THE CHILDREN	New Kids On The Block	CBS
16	16	THE ANNIVERSARY WALTZ — PART TWO	Status Quo	Vertigo
17	14	JUST THIS SIDE OF LOVE	Malandra Burrows	YTV Entertainment
18	13	THE CRAZY PARTY MIXES	Jive Bunny & The Mastermixers	Music Factory Dance
19	11	WICKED GAME	Chris Isaak	London
20	17	ARE YOU DREAMING?	Twenty 4 Seven featuring Captain Hollywood	BCM
21	26	CRAZY	Patsy Cline	MCA
22	21	SITUATION	Yazoo	Mute
23	1	GOT THE TIME	Anthrax	Island
24	23	DISAPPEAR IN X'S		Mercury
25	29	GONNA MAKE YOU SWEAT (EVERYBODY DANCE NOW)	C&C Music Factory	Mercury
26	22	ALL THE MAN THAT I NEED	Whitney Houston	CBS
27	24	KINKY BOOTS	Patrick Macnee & Honor Blackman	Arista
28	28	SUCKERD! Dimples D		Deram
29	30	24 HOURS	Betty Boo	FBI
30	35	MERRY CHRISTMAS DARLING/ (THEY LONG TO BE) CLOSE TO YOU	Carpenters	Rhythm King
31	34	GEORDIE BOYS (GAZZA RAP)	Gazza	A&M
32	32	FREEDOM!	George Michael	Best
33	19	THE BEST CHRISTMAS OF THEM ALL	Shakin' Stevens	Epic
34	43	(I'VE HAD) THE TIME OF MY LIFE	Bill Medley & Jennifer Warnes	Epic
35	33	IT TAKES TWO	Rod Stewart & Tina Turner	RCA
36	38	TURTLE RAP	SODASOL Orchestra On The Half Shell	Warner Brothers
37	40	MY DEFINITION OF A BOOMBASTIC JAZZ STYLE	Dream Warriors	SBK
38	31	FALLING	Julee Cruise	Warner Brothers
39	35	FANTASY	Black Box	deConstruction
40	36	KING OF THE ROAD (EP)	The Proclaimers	Chrysalis
41	1	PREACHER MAN	Bananarama	London
42	39	A MATTER OF FACT	Innocence	Cooltempo
43	27	DON'T WORRY	Kim Appleby	Parlophone
44	41	SUMMER RAIN	Belinda Carlisle	Virgin
45	1	ALWAYS THE SUN (REMIX)	The Stranglers	Epic
46	51	I CAN'T TAKE THE POWER OFF	Shore	CBS
47	37	DOCTOR JEEP	Sisters Of Mercy	Merciful Release
48	1	THE ONE TO SING THE BLUES	Motorhead	Epic
49	50	I'M NOT IN LOVE	Will To Power	Epic
50	52	TURN IT UP	Technotronic feat. Melissa & Einstein	Swanyard
51	1	MERCY MERCY ME — I WANT YOU	Robert Palmer	EMI
52	42	TO LOVE SOMEBODY	Jimmy Somerville	London
53	45	MY BOOK	The Beautiful South	Go! Discs
54	44	SEVEN LITTLE GIRLS SITTING IN THE BACKSEAT	Bombalurina featuring Timmy Mallett	Carpet
55	53	CUBIK/OLYMPIC 808 State		ZTT
56	48	FOGON THE TYNE (REVISITED)	Gazza & Lindisfarne	Best
57	1	JORDAN: THE EP	Prefab Sprout	Kitchenware
58	57	SOLSBERY HILL/SHAKING THE TREE	Peter Gabriel/Gabriel & N'dour	Virgin
59	49	ICALLY YOUR NAME	A-ha	Warner Brothers
60	66	TELL ME WHERE YOU'RE GOING	Silje	EMI
61	61	MISSING YOU	Soul II Soul (vocals: Kym Mazelle)	Ten
62	47	PRIDIGAL BLUES	Billy Idol	Chrysalis
63	56	BEING BORING	Pet Shop Boys	Parlophone
64	55	ALL LITTLE TIME	The Beautiful South	Go! Discs
65	60	POWER OF LOVE/DEE-LITE THEME	Deee-Lite	Elektra
66	74	DOWN TO EARTH	Monie Love	Cooltempo
67	54	ALL MY TRIALS	Paul McCartney	Parlophone
68	73	FREEDOM	A Homeboy, A Hippie & A Funki Dredd	Tam Tam
69	70	EASE ON BY	Bass-O-Matic	Virgin
70	1	WELL, DID YOU EVAH!	Deborah Harry & Iggy Pop	Chrysalis
71	59	TIME TO MAKE THE FLOOR BURN	Megabass	Brothers Organisation
72	46	I'LL BE YOUR BABY TONIGHT	Robert Palmer And UB40	EMI
73	58	DO YOU REMEMBER (LIVE)	Phil Collins	Virgin
74	64	LOSE CONTROL	James	Fontana
75	7	THE STORM	World Of Twist	Circa
76	79	KINKY AFRO	Happy Mondays	Factory
77	91	CLOSE ENCOUNTERS	Bassix	Champion
78	76	WAP BAMB BOOGIE	Matt Bianco	East West
79	1	MOTHER UNIVERSE	The Soup Dragons	Raw TV
80	1	CALLING YOU	Paul Young	Factory
81	89	MY RISING STAR	Northside	Capitol
82	1	HAVE YOU SEEN HER?	MC Hammer	M&G
83	92	SUNSHINE ON A RAINY DAY	Zoe	Factory
84	1	MADCHESTER RAVE ON	Happy Mondays	Factory
85	100	PRIMARY RHYMING	MC Tunes	ZTT
86	77	KEEP ON RUNNING	Milli Vanilli	Chrysalis
87	83	LET ME HEAR YOU (SAY YEAH)	PKA	Stress
88	1	FOOL'S GOLD/WHAT THE WORLD IS WAITING FOR	The Stone Roses	Silvertone
89	82	THE ANNIVERSARY WALTZ — PART ONE	Status Quo	Vertigo
90	1	RHYTHM TAKES CONTROL	Uniq3 (featuring Karin)	Ten
91	1	ANTHEM N — Jai		deConstruction
92	99	GROOVY TRAIN	The Farm	Produce
93	85	SOUTH OF THE RIVER	Mica Paris	4th + Broadway
94	1	GROOVE IS IN THE HEART	Deee-Lite	Elektra
95	1	LITTLE FLUFFY CLOUDS	The Orb	Big Life
96	98	SOMETHING TO BELIEVE IN	Poison	Enigma
97	95	STEP ON	Happy Mondays	Factory
98	1	THE ONLY ONE I KNOW	The Charlatans	Dead Dead Good
99	1	100 MILES AND RUNNIN' NWA		Ruthless
100	1	NOW IS TOMORROW	Definition Of Sound	Circa/Virgin

## TOP 75 ARTIST ALBUMS

TW	LW	W/C	ALBUM	ARTIST	RECORD LABEL
1	1	7	THE IMMACULATE COLLECTION	Madonna	Sire
2	2	9	THE VERY BEST OF FELTON JOHN	Elton John	Rocket
3	5	8	SERIOUS HITS... LIVE!	Phil Collins	Virgin
4	7	7	THE SINGLES COLLECTION 1984/1990	Jimmy Somerville/Bronski Beat/Communards	London
5	4	19	IN CONCERT	Luciano Pavarotti/Placido Domingo/J Carreras	Decca
6	8	8	I'M YOUR BABY TONIGHT	Whitney Houston	Arista
7	6	43	SOUL PROVIDER	Michael Bolton	CBS
8	3	8	FROM A DISTANCE... THE EVENT	Cliff Richard	EMI
9	12	4	TO THE EXTREME	Vanilla Ice	SBK
10	10	17	LISTEN WITHOUT PREJUDICE VOL I	George Michael	Epic
11	14	6	SHAKING THE TREE — GOLDEN GREATS	Peter Gabriel	Virgin
12	11	12	ROCKING ALL OVER THE YEARS	Status Quo	Vertigo
13	16	6	VERY BEST OF THE RIGHTEOUS BROTHERS	The Righteous Brothers	Verve
14	15	9	CHOKO	The Beautiful South	Go! Discs
15	13	8	THE VERY BEST OF THE BEE GEES	The Bee Gees	Polydor
16	9	11	THE RHYTHM OF THE SAINTS	Paul Simon	Warner Brothers
17	21	7	RHYTHM OF LOVE	Kylie Minogue	PWL
18	20	24	PLEASE HAMMER DON'T HURT 'EM	MC Hammer	Capitol
19	19	14	XINXS		Mercury
20	17	41	ONLY YESTERDAY	Carpenters	A&M
21	27	8	PILLS 'N' THRILLS AND BELL YACHES	Happy Mondays	Factory
22	33	3	CMXC A.D.	Enigma	Virgin International
23	22	16	BOONAMIA	Betty Boo	Rhythm King
24	26	10	BEHAVIOUR	Pet Shop Boys	Parlophone
25	23	11	REMASTERS	Led Zeppelin	Atlantic
26	28	4	MERRY, MERRY CHRISTMAS	New Kids On The Block	CBS
27	25	5	IT'S PARTY TIME	Jive Bunny & The Mastermixers	Telstar
28	18	9	SOUVENIRS	Foster & Allen	Telstar
29	35	10	TRIP ON THIS — REMIXES	Technotronic/Hi Tek 3	Telstar
30	24	43	THE ESSENTIAL PAVAROTTI	Luciano Pavarotti	Decca
31	38	30	LOOK SHARP!	Roxette	EMI
32	32	12	THE BEST OF BEN E. KING & THE DRIFTERS	The Drifters	Telstar
33	37	5	KIM APPLEBY	Kim Appleby	Parlophone
34	30	7	BE MY LOVE... AN ALBUM OF LOVE	Placido Domingo	EMI
35	29	8	TRIPPING THE LIVE FANTASTIC	Paul McCartney	Parlophone
36	39	10	CORNESTONES 1967-1970	Jimi Hendrix	Polydor
37	47	8	MIXED UP	The Cure	Fiction
38	43	42	IDID NOT WANT WHAT I HAVEN'T GOT	Sinead O'Connor	Ensign
39	49	10	NEW KIDS ON THE BLOCK	New Kids On The Block	CBS
40	31	13	REFLECTION	The Shadows	Polydor
41	34	6	GREATEST EVER JUNIOR PARTY	Megamix Hound Dog & The Megamixers	Pop & Arts
42	40	60	VIVALDI FOUR SEASONS	Nigel Kennedy/ECO	EMI
43	44	28	STEP BY STEP	New Kids On The Block	CBS
44	46	58	... BUT SERIOUSLY	Phil Collins	Virgin
45	36	6	STARRY NIGHT	Julio Iglesias	CBS
46	55	12	SOME FRIENDLY	The Charlatans	Situation Two
47	42	67	FOREIGN AFFAIR	Tina Turner	Capitol
48	52	19	DREAMLAND	Black Box	deConstruction
49	50	8	MUSIC FROM TWIN PEAKS	Angelo Badalamenti/Julee Cruise/Various	Warner Brothers
50	64	10	THE LA'S	The La's	Go! Discs
51	59	26	WORLD POWER	Snap!	Arista
52	41	7	MY CLASSIC COLLECTION	Richard Clayderman/RPO	Decca
53	61	9	BELIEF	Innocence	Cooltempo
54	69	20	BLAZE OF GLORY/YOUNG GUNS II	Jon Bon Jovi	Vertigo
55	67	8	DON'T EXPLAIN	Robert Palmer	EMI
56	60	57	LABOUR OF LOVE II	UB40	DEP International
57	72	14	THE RAZOR'S EDGE	A/C/D/C	Atco
58	56	7	THE BEST OF DONNA SUMMER	Donna Summer	Warner Brothers
59	74	12	WORLD CLIQUE	Deee-Lite	Elektra
60	1	9	NO PRA YER FOR THE DYING	Iron Maiden	EMI
61	66	37	WAKING HOURS	Del Amitri	A&M
62	73	17	MARIAH CAREY	Mariah Carey	CBS
63	68	39	SLEEPING WITH THE PAST	Elton John	Rocket
64	45	11	LLOYD WEBBER PLAYS LLOYD WEBBER	Julian Lloyd Webber/RPO	Philips
65	65	16	WE ARE IN LOVE	Harry Connick Jr	CBS
66	63	92	THE CREAM OF ERIC CLAPTON	Eric Clapton/Cream	Polydor
67	58	9	TRAVELING WILBURYS VOL 3	Traveling Wilburys	Wilbury
68	1	98	KICKINXS		Mercury
69	62	4	HUGGIN' AN' A KISSIN'	Bombalurina featuring Timmy Mallett	Polydor
70	51	5	SONGS OF THE MUSICALS	Mark Rattray	Telstar
71	54	10	BALLADS — 22 CLASSIC LOVE SONGS	Roy Orbison	Telstar
72	1	41	THE BEST OF ROD STEWART	Rod Stewart	Warner Brothers
73	1	8	CHARMED LIFE	Billy Idol	Chrysalis
74	1	81	SLIPPERY WHEN WET	Bon Jovi	Vertigo
75	1	49	THE ROAD TO HELL	Chris Rea	East West

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4	6	6	DEEP HEAT 90	Various	Telstar
5	5	5	VERY BEST OF GREATEST LOVE	Various	Telstar
6	7	7	ROCK 'N' ROLL LOVE SONGS	Various	Dino
7	9	9	MEGABASS 2	Various	Telstar
8	11	11	GREATEST HITS OF 1990	Various	RCA
9	10	10	DIRTY DANCING (OST)	Various	EMI
10	10	10	MISSING YOU — AN ALBUM OF LOVE	Various	EMI USA
11	15	15	PRETTY WOMAN (OST)	Various	Telstar
12	8	8	60 NUMBER 1s OF THE 60s	Various	Dover
13	14	14	A TON OF HITS	Various	Telstar
14	13	13	MOTOWN COLLECTION	Various	Dino
15	12	12	THAT LOVING FEELING VOL 3	Various	EMI/Virgin/PolyGram
16	19	19	NOW DANCE 903	Various	EMI
17	3	3	IT'S CHRISTMAS	Various	EMI
18	17	17	TRULY UNFORGETTABLE	Various	Telstar
19	20	20	GREATEST LOVE 4	Various	Dino
20	1	1	BACHARACH & DAVID — THEY...	Various	Dino

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

# CLUB

# CHART

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



COMPILED BY ALAN JONES FROM A SAMPLE OF OVER 500 DJ RETURNS AND SHOP SALES. THIS WEEK'S SHOPS:  
CRASH (LEEDS) GROOVE (LONDON), REPLAY (BRISTOL), 23RD PRECINCT (GLASGOW),  
TRAX (LONDON) AND VINYL ZONE (LONDON).

TW LW

1	1	GONNA MAKE YOU SWEAT (SLAMMIN' VOCAL CLUB MIX) C&C Music Factory (featuring Freedom Williams)	Columbia 12in	48	—	ONE DAY WE'LL ALL BE FREE Dr. Umbardi	Noise 12in
2	11	I CAN'T TAKE THE POWER (RIVA MIX) Off-Shore	Columbia 12in	49	—	HYPNOTIC (FEATURING 2 SUPREME) Hypnotone	Creation 12in promo
3	27	(I WANNA GIVE YOU) DEVOTION (ORIGINAL MIX) Nomad featuring MC Mikee/Freedom/ (SOUL MIX) Nomad featuring MC Mikee Freedom & Sharon Dee Clarke	Rumour 12in	50	42	ICE ICE BABY Vanilla Ice	SKB 12in
4	10	CAN I KICK IT? (EXTENDED BOILERHOUSE MIX) A Tribe Called Quest	Jive 12in promo	51	30	3 A.M. ETERNAL (LOVE AT THE S.S.L.) The KLF	KLF 12in promo
5	7	EVERYBODY LET'S SOMEBODY LOVE (CLUB MIX) Frank "K" featuring Wiston Office	Italian Unknown 12in/Urban 12in promo	52	67	LOVE, PEACE AND HARMONY (ORIGINAL MIX) Dream Frequency	Citybeat 12in
6	56	MY HEART, THE BEAT D-Shake	Cooltempo 12in promo	53	—	FEEL THE POWER Tekno Too	D-Zone 12in white label
7	49	OUTSTANDING (THE MORE BEEF MIX) Kenny Thomas	Cooltempo 12in promo	54	9	WHAT'S IT ALL ABOUT? Run-DMC	Profile 12in
8	5	WHERE LOVE LIVES (RED ZONE MIX) Alison Limerick	Arista 12in	55	—	MIDNIGHT EXPRESS/BOPULATE Xon	Network 12in promo
9	8	A MATTER OF FACT (CLASSIC MIX) Innocence	Cooltempo 12in	56	—	MORE THAN I KNOW/NOT FORGOTTEN (REMIX) Leftfield	Outer Rhythm 12in promo
10	—	KID GET HYPED (VOCAL MIX) Deskee	Big One 12in promo	57	52	JAZZ IT UP (JAZZ MIX) CFM Band	US Underworld 12in
11	—	YOU GOT THE LOVE The Source featuring Candi Staton	Truelove 12in white label	58	—	SPACEFACE Sub-Sub	12in white label
12	21	HOMICIDE/EXORCIST Shades Of Rhythm	ZTT 12in white label	59	—	OUTER LIMITS (ANDROMEDA MIX) The Predator	Industrial 12in
13	2	DOWN TO EARTH (TOUCH DOWN MIX) Monie Love	Cooltempo 12in	60	70	I WANNA BE THE ONE Pinky	First Bass 12in promo
14	6	FEEL THE GROOVE (MIX 1) Cartouche	Brothers Organisation 12in	61	77	NIGHT & DAY (TWILIGHT REMIX) U2	Island 12in promo
15	4	FOUND LOVE (CAIPIRINA MIX) Double Dee (featuring Dany)	Epic 12in	62	—	GET INTO THE MUSIC DJ's Rule	Hi Bias 12in EP
16	19	WHERE HAS ALL THE LOVE GONE (ROCKHOUSE LOVE ODYSSEY MIX) Maureen	Urban 12in	63	50	SUBSONIC BLEEPS SAMPLER: OFFWORLD Microphobia/20Hz AND FOLLOWING	Upfront 12in promo
17	24	RELEASE ME (STEVE ANDERSON REMIX) Fatman featuring Stella Mae	Cue/ffrr 12in	64	35	SOUTH OF THE RIVER (UPSO MIX) Mica Paris	4+B'way 12in
18	re	MUST BEE THE MUSIC (CLUB MIX) King Bee featuring Michele	Columbia 12in promo	65	—	WIGGLE IT (THE CLUB MIX) 2 In A Room	US Cutting 12in
19	83	SCANDAL The Basement Boys present Ultra Naté	Eternal 12in promo	66	78	BACK ON THE BLOCK (MELLOW RADIO MIX) Quincy Jones	Qwest 12in
20	90	JOHNNY PANIC & THE BIBLE OF DREAMS (MIX ONE) Johnny Panic	Fontana 12in promo	67	29	SELF HYPNOSIS (MR WHIPPY REMIX) Nexus 21	Network 12in EP
21	13	THE GONZO Lost	Perfecto 12in	68	20	ALL TOGETHER NOW (ORIGINAL MIX) The Farm	Produce 12in
22	—	REPORT TO THE DANCEFLOOR (FULL ALERT MIX)/(ELECTRO MIX)/LIKE DIS (FULL DREAD MIX) Energize	Network 12in promo	69	re	KLONK Sweet Exorcist	W.A.R.P. 12in
23	—	KEEP YOUR LOVE (CHERRY PIE MIX) New Life	A&M PM 12in promo	70	61	CLOSE ENCOUNTERS (CLUB MIX) Bassix	Champion 12in
24	3	LOVE COME DOWN (NORMAN NORMAL MIX) Eve Gallagher	More Protein 12in	71	100=	WHAT'S IT GONNA BE (EXCELLENT ADVENTURE MIX) Jellybean	East West 12in
25	—	SUMMERS MAGIC (UNIT MIX) Mark Summers	4+B'way 12in promo	72	—	MAGIC STYLE (AROUNDABOUT MIX) The Badman	Citybeat 12in
26	—	SOMEDAY (12in JACKSWING MIX)/(12in HOUSE MIX) Mariah Carey	Columbia 12in promo	73	38	SPICE Eon	Vinyl Solution 12in
27	17	MARY HAD A LITTLE BOY Snap	Arista 12in	74	95	SCHOOL OF THE WORLD/SINGLE MINDED PEOPLE Nicolette	Shut Up And Dance 12in
28	66	FEEL IT (K.M.A.P.H. MIX) Adonte	Republic 12in	75	—	COMPARED TO WHAT (THE UPRISE MIX) Fresh 4 featuring Lizz E	Ten 12in
29	25	HELPING HANDS (INCISIVE REMIX) Arthur Miles	ffrr 12in	76	—	FLIGHT X (SCHOOL MIX) Paul Haig	Circa 12in promo
30	48	BORN TO LOVE YA Rozala	Pulse-8 12in	77	—	THE GIRL I USED TO KNOW (STRESS MIX) Brother Beyond	Parlophone 12in
31	54	FAMILY OF PEOPLE (EXTENDED FAMILY MIX) Quest For Excellence	Republic 12in	78	28	CULTURE (DANCEHALL MIX)/COMIN' ON STRONG Rebel MC	Desire 12in
32	—	INTENSITY/FILO FUNK Mystic Knights	W.A.U./Mr. Modo 12in	79	22	LOVE'S GOT ME (EXTENDED VERSION) Loose Ends	Ten 12in
33	34	CRAZY (MIXES) Seal	ZTT 12in	80	—	ECHO MY HEART (GRAND CANYON MIX) Lindy Layton	Arista 12in
34	—	IN YER FACE (IN YER FACE MIX) 808 State	ZTT 12in promo	81	—	(YOU'RE PUTTIN') A RUSH ON ME Technomania featuring Emma Haywoode	Rumour 12in
35	16	SUPERFICIAL PEOPLE (SUPERFICIALITY REMIX) Ten City	Atlantic/East West 12in	82	—	LUV DANCIN The Underground Solution	Strictly Rhythm 12in
36	—	TINGLE (HARD BOPPIN' MIX) T.P.E. (That Petrol Emotion)	Virgin 12in promo	83	re	MANIFESTATION Di-Magnify	Tam Tam 12in
37	43	FREEDOM (PRISONER MIX) A Homeboy, A Hippie & A Funki Dredd	Tam Tam 12in	84	23	CELEBRATE (CLUB MIX) Double Trouble's Collective Effort	Desire 12in
38	14	MAMA SAID KNOCK YOU OUT (12-inch REMIX) L.L. Cool J	Def Jam 12in	85	re	SHARE Jomanda	Giant 12in
39	—	DEREK WENT MAD (REMIX) Shut Up And Dance	Shut Up And Dance 12in promo	86	18	SITUATION (AGGRESSIVE ATTITUDE MIX BY YOUTH) Yazoo	Mute 12in
40	33	JUSTIFY MY LOVE (MIXES) Madonna	Sire 12in	87	—	MR. SANDMAN (EXTENDED CLUB MIX) Three Times Dope	Citybeat 12in
41	15	THE TOTAL MIX/I DON'T KNOW ANYBODY ELSE (STEVE HURLEY MIX) Black Box	de/Construction 12in	88	99	NOW IS TOMORROW (EXPERIMENTS IN SOUND PART 1) Definition Of Sound	Circa 12in
42	44	SADNESS Enigma	Virgin 12in	89	47	SOLID GOLD (VERSION) Ashley & Jackson	DFM Big Life 12in
43	53	THE BEE The Scientist	Kickin 12in	90	—	IT'S TOO LATE Quartz	Mercury 12in white label
44	65	SENSITIVITY (EXTENDED VERSION) Ralph Tresvant	MCA 12in	91	84	THE MODEL Dance Robots	German WEA 12in
45	—	LOVE SO TRUE Bomb The Bass	Rhythm King 12in promo	92	—	PAY THE PRICE (GOSPEL DANCE MIX) The Creations featuring Debbie Sharp	Loco 12in
46	12	MISSING YOU (THUMPIN' BASS MIX) Soul II Soul/Kym Mazelle	Ten 12in	93	—	DIRTY GAMES (CLUB MIX) Tom Tall	Low Spirit 12in
47	57	EASE ON BY (MIXES) Bass-O-Matic	Guerilla 12in	94	36	STILL FEEL THE RAIN Stex	Some Bizarre 12in
				95	—	I AM THE FUTURE The Mad Bastard	Strictly Underground 12in white label
				96	100=	EVERYBODY PLAYS THE FOOL (EVERY FOOLS 12-inch MIX) Bassix	East West 12in promo
				97	89	ALLELUIA Prayers	WEA 12in
				98	64	CAN YOU FEEL ME Incognito	Talking Loud 12in
				99	—	HIPPYCHICK (REMIX) (STEVE PROCTOR MIX) Soho	S&M 12in promo
				100	32	H.O.U.S.E. (BENADEF MIX) Doug Lazy	East West 12in promo

**KLF** **12** INCH **7-1-91**

# LETTERS

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

## SAVE THEM

■ Can nothing be done to save the vinyl single? I was very dismayed to read in *Record Mirror* that CBS Records are going to cease making vinyl records, but what right do they have to take away our freedom of choice? I find cassettes just don't have the same sound quality and I don't have a compact disc player, so why should I be forced to buy one?

If vinyl singles were supplied to shops on a sale or return basis, with unsold records being returned to be melted down and the vinyl used again, surely that would make them cost-effective. In my opinion, the reason record companies want to drop vinyl singles is not "falling demand", but because they lose money on them.

There is something special about a flat, round piece of plastic that's fragile and needs looking after, and compact discs are not as indestructible as record companies would like us to believe. I rest my case.

## R Cooke, Newport, Isle Of Wight

● *Sorry, but it's just part of the continuing march of progress. Years ago people probably wanted to keep the square wheel as well.*

## HI!

■ Looking back through past issues of *Record Mirror*, I realised how informative your Hi-NRG chart used to be. NRG is still played in lots of clubs, so why not run a chart even if it's only once a month for the people like me who really would appreciate it? I'd like to know if anybody agrees with my letter.

## Martin Austin, Bristol

● *Does anybody out there think the same? Let us know.*

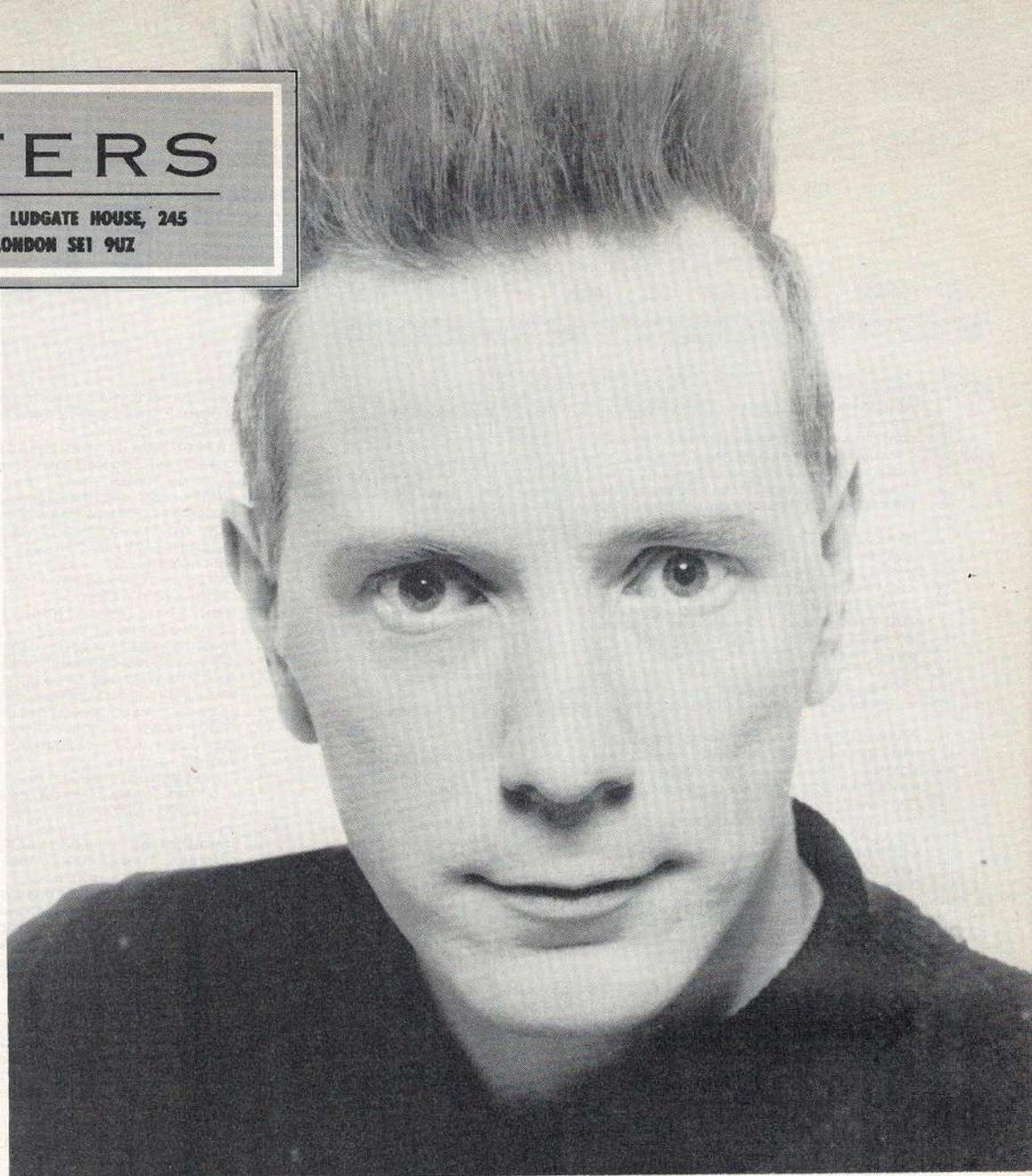
## HAPPY CHRISTMAS

■ Wasn't it pleasing to see that during the Christmas period there were no crap charity records in the charts. It's not that I disagree with giving money to charity, it's just that when a record like that is released it's usually crap. Maybe chart stars are reaching into their pockets a bit more and giving their cash away quietly. It's certainly a much better idea.

## John Kellard, Dumbartonshire

## WHO'S NEXT?

■ When are we going to get a look at Nexus 21 then? They are obviously Jammy Hammy's fave ravers because he's written a lot about them over the past few weeks. Come on *Record*



● **JOHN LYDON: A stare is born**

*Mirror*, let's see them and put us out of our misery.

## A Flappy Bass Bin, Somewhere In Rave Land

● *Your dreams have been realised. Turn to page six and there they are.*

## GREASY

■ What the f\*\*\* is that diabolical 'Grease Megamix' doing in the charts? Why it was made is quite beyond my comprehension. I just can't imagine who's buying this megaturd of a single and anybody who does must be retarded. The tracks on the single were bad enough the first time around. Why are they being inflicted on the record buying public again?

## Max Jackard, Canvey Island

● *Because people just aren't willing to give Grease the elbow, Max.*

## LYDON TROUBLE

■ Who does John Lydon think he is? After his performance on 'The Word' I

wouldn't be surprised if he never sold another record. If he can't stop swearing when a disagreeable subject crops up during an interview, why does he continue to do them? His performance was unnecessary and very embarrassing.

## Joanne McBride, Sheffield

● *Perhaps he was just trying to impress Amanda de Cadenet?*

## ADULT EDUCATION

■ What was that bloke Ian Crewkerne on about (*Record Mirror*, Letters, December 22) when he complained about a class full of students being lectured on Madonna as part of their course. I'm on a business studies course and it's bloody boring, so I'm sure I'd definitely benefit from such a lecture, particularly if it was tied in with how the music business operates. Mr Crewkerne just has no imagination.

## Ian Fenton, Canterbury

● *After watching 'Like A Virgin' on*

*the same programme, we think biology would be a more appropriate lesson where Ms Ciccone's concerned.*

## PEACEFUL SOLUTION

■ Simon Gittings (*Record Mirror*, Letters, January 5) was right to accuse the Ministry Of Defence of bungling the free concert in the Gulf they planned to give "our boys", but for the wrong reasons. Phil Collins, Elton John and Eric Clapton should play, but to their boys. What better way to undermine the morale of Iraqi troops? **Fiona, London's West End**

## WHAT A DISAPPOINTMENT

■ Your article on Betty Boo's blind date with Vic Reeves was excellent, but I couldn't believe how unattractive Vic really is. I bet Betty was very disappointed when she met him. Why couldn't you have fixed her up with me instead?

**Steve Hayward, Burton Bradstock**

# CHARTS

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

JANUARY 6 - 12 1990

## U S S I N G L E S

### TW LW

1	1	JUSTIFY MY LOVE	Madonna	Sire
2	2	BECAUSE I LOVE YOU (POSTMAN SONG)	Stevie B	LMR
3	4	HIGH ENOUGH	Damn Yankees	Warner Brothers
4	7	LOVE WILL NEVER DO (WITHOUT YOU)	Janet Jackson	A&M
5	3	FROM A DISTANCE	Bette Midler	Atlantic
6	5	TOM'S DINER	DNA featuring Suzanne Vega	A&M
7	9	THE FIRST TIME	Surface	Columbia
8	8	SENSITIVITY	Ralph Tresvant	MCA
9	6	IMPULSIVE	Wilson Phillips	SBK
10	11	GONNA MAKE YOU SWEAT	C & C Music Factory	Columbia
11	14	PLAY THAT FUNKY MUSIC	Vanilla Ice	SBK
12	13	MILES AWAY	Winger	Atlantic
13	10	I'M YOUR BABY TONIGHT	Whitney Houston	Arista
14	16	AFTER THE RAIN	Nelson	DGC
15	15	THE WAY YOU DO THE THINGS	UB40	Virgin
16	12	FREEDOM	George Michael	Columbia
17	20	I'M NOT IN LOVE	Will To Power	Epic
18	17	SOMETHING TO BELIEVE IN	Poison	Enigma
19	21	JUST ANOTHER DREAM	Cathy Dennis	Polydor
20	19	LOVE TAKES TIME	Mariah Carey	Columbia
21	24	FOR YOU	The Outfield	MCA
22	18	MIRACLE	Jon Bon Jovi	Mercury
23	25	HANG IN LONG ENOUGH	Phil Collins	Atlantic
24	23	GROOVE IS IN THE HEART	Deee-Lite	Elektra
25	22	ONE AND ONLY MAN	Steve Winwood	Virgin
26	28	ANYTHING IS POSSIBLE	Debbie Gibson	Atlantic
27	26	WIGGLE IT 2 In A Room		Cutting
28	29	I'LL GIVE ALL MY LOVE TO YOU	Keith Sweat	Vintertainment
29	27	ON THE WAY UP	Elsa Fiorillo	Chrysalis
30	30	YOU'RE AMAZING	Robert Palmer	EMI
31	32	DISAPPEAR INX		Atlantic
32	31	GENTLE DINO		Island
33	37	ALL THE MAN THAT I NEED	Whitney Houston	Arista
34	36	AROUND THE WAY GIRL	L.L. Cool J	Def Jam
35	40	ISAW RED	Warrant	Columbia
36	39	WHERE DOES MY HEART BEAT	Celine Dion	Epic
37	38	DOES SHE LOVE THAT MAN?	Breathe	A&M
38	35	STRANDED	Heart	Capitol
39	33	FEELS GOOD	Tony! Toni! Tone!	Wing
40	44	LOVE MAKES THINGS HAPPEN	Pebbles	MCA
41	46	THE SHOOP SHOOP SONG	Cher	Geffen
42	34	MORE THAN WORDS CAN SAY	Alias	EMI
43	43	YOU GOTTA LOVE SOMEONE	Elton John	MCA
44	42	THE GHETTO	Too Short	Jive
45	53	I DON'T KNOW ANYBODY ELSE	Black Box	RCA
46	50	CANDY	Iggy Pop	Virgin
47	49	WICKED GAME	Chris Isaak	Reprise
48	48	HEAT OF THE MOMENT	After 7	Virgin
49	41	UNCHAINED MELODY	The Righteous Brothers	Curb
50	45	FAIRWEATHER FRIEND	Johnny Gill	Motown
51	51	IF YOU NEEDED SOMEBODY	Bad Company	Atco
52	47	PRAY	M.C. Hammer	Capitol
53	55	MONEY TALKS	AC/DC	Atco
54	54	NEW YORK MINUTE	Don Henley	Geffen
55	52	ICE ICE BABY	Vanilla Ice	SBK
56	58	NO MATTER WHAT	George LaMond	Columbia
57	56	WORLD IN MY EYES	Depeche Mode	Sire
58	60	SHELTER ME	Cinderella	Mercury
59	59	SO CLOSE	Daryl Hall & John Oates	Arista
60	61	MY LOVE IS A FIRE	Donny Osmond	Capitol

### BULLETS

61	67	IT NEVER RAINS	Tony! Toni! Tone!	Wing
62	62	SHOW ME THE WAY	Styx	A&M
63	70	ONE MORE TRY	Timmy T.	Quality
67	74	GET HERE	Cleeta Adams	Fontana
69	75	DEEPER SHADE OF SOUL	Urban Dance Squad	Arista
72	73	JUST A LITTLE BIT LONGER	Maxi Priest	Charisma
73	79	THIS HOUSE	Tracie Spencer	Capitol
76	77	THIS IS PONDEROUS 2	Nu	Atlantic
78	-	IESHA	Another Bad Crew	Motown
79	86	SPEND MY LIFE	Slaughter	Chrysalis
82	82	MELT IN YOUR MOUTH	Candyman	Epic
83	85	HERE COMES THE HAMMER	MC Hammer	Capitol
87	-	I'LL DO 4 YOU	Father M.C.	Uptown
88	89	SIGNS	Tesla	Geffen
91	91	REMEMBER MY NAME	House Of Lords	Simmons
92	-	SOMETHING IN MY HEART	Michel'le	Ruthless
93	93	I'VE BEEN WAITING FOR YOU	Guys Next Door	SBK
95	95	DON'T HOLD BACK YOUR LOVE	Daryl Hall	Arista
96	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	5	MARIAH CAREY	Mariah Carey	Columbia
5	4	I'M YOUR BABY TONIGHT	Whitney Houston	Arista
6	6	SOME PEOPLE'S LIVES	Bette Midler	Atlantic
7	10	THE SIMPSONS SING THE BLUES	The Simpsons	Geffen
8	8	WILSON PHILLIPS	Wilson Phillips	SBK
9	7	RHYTHM OF THE SAINTS	Paul Simon	Warner Brothers
10	9	THE RAZORS EDGE	AC/DC	Atco

11	11	LISTEN WITHOUT PREJUDICE	George Michael	Columbia
12	12	SERIOUS HITS...LIVE!	Phil Collins	Atlantic
13	13	FLESH AND BLOOD	Poison	Capitol
14	16	JANET JACKSON'S RHYTHM NATION 1814	Janet Jackson	A&M
15	14	RECYCLER 77	Top	Warner Brothers
16	20	POISON	Beil DeVoe	MCA
17	15	VOL. 3	Traveling Wilburys	Wilbury
18	22	SHAKE YOUR MONEY MAKER	The Black Crowes	Def American
19	17	NO FENCES	Garth Brooks	Capitol
20	18	PUT YOURSELF IN MY SHOES	Clint Black	RCA
21	19	NO MORE GAMES/REMIX ALBUM	New Kids On The Block	Columbia
22	21	LED ZEPPELIN	Led Zepplin	Atlantic
23	24	CHERRY PIE	Warrant	Columbia
24	23	THE FUTURE	Guy	MCA
25	25	PRETTY WOMAN	Original Soundtrack	EMI
26	34	DAMN YANKEES	Damn Yankees	Warner Brothers
27	30	X INXS		Atlantic
28	26	RALPH TRESVANT	Ralph Tresvant	MCA
29	33	AFTER THE RAIN	Nelson	DGC
30	27	FAMILY STYLE	Vaughan Brothers	Capitol
31	31	MIXED UP	The Cure	Epic
32	32	BLAZE OF GLORY/YOUNG GUNS II	Jon Bon Jovi	Elektra
33	28	HEARTBREAK STATION	Cinderella	Mercury
34	39	FIVE MAN ACOUSTICAL JAM	Tesla	Mercury
35	29	REFLECTIONS OF PASSION	Yanni	Geffen
				Private Music

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

### TW LW

1	1	LOVE ME DOWN	Freddie Jackson	Capitol
2	2	IT NEVER RAINS (IN SOUTHERN CALIFORNIA)	Tony! Toni! Tone!	Wing
3	3	THE FIRST TIME	Surface	Columbia
4	4	ONLY HUMAN	Jeffrey Osborne	Arista
5	5	LOVE MAKES THINGS HAPPEN	Pebbles	MCA
6	9	LOVE WILL NEVER DO (WITHOUT YOU)	Janet Jackson	A&M
7	6	SENSITIVITY	Ralph Tresvant	MCA
8	7	I WANNA GET WITH U	Guy	MCA
9	8	LOVE ME JUST FOR ME	Special Generation	Capitol
10	11	YOU DON'T HAVE TO WORRY	En Vogue	Atlantic
11	10	TOM'S DINER	DNA feat. Suzanne Vega	A&M
12	12	AROUND THE WAY GIRL	L.L. Cool J	Def Jam
13	13	IF I WERE A BELL	Teena Marie	Capitol
14	15	DON'T BE A FOOL	Loose Ends	Epic
15	17	GONNA MAKE YOU SWEAT	C & C Music Factory	MCA
16	14	THING CALLED LOVE	The Boys	Columbia
17	19	I'LL GIVE ALL MY LOVE TO YOU	Keith Sweat	Motown
18	18	I'LL DO 4 YOU	Father M.C.	Vintertainment
19	20	IESHA	Another Bad Crew	Uptown
20	16	THE GHETTO	Too Short	Motown
21	21	MY LAST CHANCE	Marvin Gaye	Jive
22	25	SOMETHING IN MY HEART	Michel'le	Motown
23	22	CAUSE I CAN DO IT RIGHT	Big Daddy Kane	Ruthless
24	24	BABY DON'T CRY	Lalah Hathaway	Cold Chillin'
25	26	GET HERE	Oleta Adams	Virgin
26	29	I DON'T KNOW ANYBODY ELSE	Black Box	Fontana
27	27	WHAT'S IT ALL ABOUT	Run - D.M.C.	RCA
28	28	MONIE IN THE MIDDLE	Monie Love	Profile
29	32	WHEN WILL I SEE YOU SMILE	Beil DeVoe	Chrysalis
30	30	WRITTEN ALL OVER YOUR FACE	Rude Boys	MCA
				Atlantic

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

### TW LW

1	1	ALL TOGETHER NOW	The Farm	Produce
2	2	SITUATION (REMIX)	Yazoo	Mute
3	3	ISLAND HEAD EP	Inspirational Carpets	Cow/Mute
4	4	KINKY AFRO	Happy Mondays	Factory
5	13	MOTHER UNIVERSE	The Soup Dragons	Big Life
6	12	MADCHESTER RAVE ON	Happy Mondays	Factory
7	7	MY RISING STAR	Northside	Factory
8	10	FOOL'S GOLD	The Stone Roses	Silvertone
9	5	GROOVY TRAIN	The Farm	Produce
10	14	THE ONLY ONE I KNOW	The Charlatans	Situation Two
11	11	STEP ON	Happy Mondays	Factory
12	8	PHOBIA	Flowerd Up	Heavenly
13	-	STILL FEEL THE RAIN	Stex	Some Bizarre
14	18	MAKE IT MINE	The Shamen	One Little Indian
15	27	FALL EP	Ride	Creation
16	21	UNTIL YOU FIND OUT	Ned's Atomic Dustbin	Chapter 22
17	20	THEN	The Charlatans	Situation Two
18	9	PSYCHE OUT	Meat Beat Manifesto	Play It Again Sam
19	29	ONE LOVE	The Stone Roses	Silvertone
20	-	WORLD IN MY EYES	Depeche Mode	Mute
21	24	DIG FOR FIRE	Fixies	4AD
22	15	SUMMERLAND	Fields Of The Nephilim	Beggars Banquet
23	28	COME TOGETHER	Primal Scream	Creation
24	25	GOD ONLY KNOWS	Teenage Fanclub	Paperhouse
25	30	SALLY CINAMON	The Stone Roses	Black
26	17	RAVE DOWN	Sweatdriver	Creation
27	-	LOADED	Primal Scream	Creation
28	-	SPIRIT	Bridewell Taxis	Stolen
29	19	SHALL WE TAKE A TRIP	Northside	Factory
30	-	W.F.L.	Happy Mondays	Factory

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

### TW LW

1	1	PILLS 'N' THRILLS AND BELLYACHES	Happy Mondays	Factory
2	2	SOME FRIENDLY	The Charlatans	Situation Two
3	5	THE STONE ROSES	The Stone Roses	Silvertone
4	4	VIOLATOR	Depeche Mode	Mute
5	6	LOVEGOD	The Soup Dragons	Raw TV/Big Life
6	7	NOWHERE	Ride	Creation
7	9	EN - TACT	Shamen	One Little Indian
8	11	LIFE	Inspirational Carpets	Cow/Mute
9	15	BUMMED	Happy Mondays	Factory
10	12	BOSSANOVA	Fixies	4AD
11	8	HEAVEN OR LAS VEGAS	Cocteau Twins	4AD
12	3	GALA	Lush	4AD
13	10	WILD!	Erasure	Mute
14	13	PIG HOLE	New Fast Automatic Daffodils	Play It Again Sam
15	19	THE INNOCENTS	Erasure	Mute
16	14	THE SINGLES 81 - 85	Depeche Mode	Mute
17	17	SQUIRREL AND G MAN: 24 HOUR PARTY	Happy Mondays	Factory
18	-	HALLELUJAH	Happy Mondays	Factory
19	18	101	Depeche Mode	Mute
20	-	READING WRITING ARITHMETIC	The Sundays	Rough Trade

Due to squeezing in two extra Gallup charts in this issue, we are unable to print the Music Video chart or the US Albums and R 'N' B Singles in full





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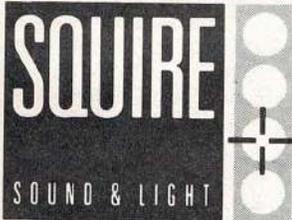
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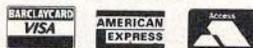
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# CHARTFILE

BY ALAN JONES

● **Iron Maiden's** 'Bring Your Daughter ... To The Slaughter' stays at Number One in the singles chart for a second week, with a rather more comfortable margin over the new number two — **Enigma's** 'Sadness Part One' — than it had over last week's runner-up, **Vanilla Ice's** 'Ice Ice Baby'. Ice came close to recapturing the Number One slot last week, something that hasn't been done since 1969. 22 years ago this week, when **Marmalade's** 'Ob-La-Di, Ob-La-Da' regained its chart title from **Scaffold's** 'Lily The Pink'.

'Ice Ice Baby' now dips to number five, but the post-Christmas period always throws up a few anomalies, and this year is no exception, with **The Farm's** 'All Together Now', **MC Hammer's** 'Pray' and **Whitney Houston's** 'All The Man That I Need' — all of which appeared to have peaked before — now climbing the chart by default as other records pass them on the way down.

The market's current weakness probably explains why this week's two highest debuting singles are by **Jesus Jones** and **Pop Will Eat Itself**, both cult acts with faithful fan bases who have yet to score major hits. Both came closer to this goal than ever before this week: Jesus Jones' 'International Bright Young Thing' enters at number 15, beating the peak positions of each of their six earlier hits; similarly, Pop Will Eat Itself debut at number 18 with 'Z Y & Zee', their very first top 20 success. Of their seven previous hits, last summer's 'Touched By The Hand Of Ciccolina' fared best, peaking at number 28.

● Welcome back **Oleta Adams**, who

returns to the singles chart at number 51 with a remake of **Brenda Russell's** 'Get Here'.

Russell, who deserved a major hit a few weeks ago with her excellent single 'Kiss Me With The Wind', has never climbed higher than number 23 as a chart star in her own right, that being the peak position of her 1988 single 'Piano In The Dark', though she did also write **Donna Summer's** number 13 hit 'Dinner With Gershwin'.

Russell recorded 'Get Here' herself as the title track of a 1988 album that also housed 'Piano In The Dark'. In Adams' capable hands it should bring well-deserved recognition to both women.

● There are two vocalists in the top 20 who appear on two records. **Bill Medley** is lending his larynx to the **Righteous Brothers'** 'You've Lost That Lovin' Feeling' and 'I've Had The Time Of My Life', his 1987 duet with **Jennifer Warnes**, which soars from number 34 to number 13 this week and could conceivably pass its original number six peak. The other? Step forward the rather ample form of **Martha Wash**, who can be heard on **Black Box's** 'The Total Mix' and (though not as lead vocalist) **C&C Music Factory's** 'Gonna Make You Sweat'. Wash was formerly a member of the **Weather Girls** and also claims to have sung on recent hits by **Seduction**.

● **Betty Boo's** '24 Hours' dips from number 29 to number 47 this week, even though it was featured on last Thursday's 'Top Of The Pops'. It's the biggest drop ever experienced by any record after



● **JESUS JONES**

exposure on the show. To be fair, the damage was done even before the show was aired, but no matter how much of a lost cause records have become prior to 'TOTP', they usually pick up a bit after it.

● New Year's Day 1991 was an odd one, being the first since 1985 to start without a **Stock Aitken Waterman** record in the chart. But they're back this week as both writers and producers of 'Breakaway', the belated fifth hit off **Donna Summer's** two-year-old album, 'Another Place, Another Time'. The first four: 'This Time I Know It's For Real' (a number three hit); 'I Don't Wanna Get Hurt' (number seven); 'Love's About To Change My Heart' (number 20); and 'When Love Takes Over' (number 72).

● 'Justify My Love' is **Madonna's** ninth Number One single in America, putting

her ahead of Whitney Houston as the female singer with most solo chart toppers, but it could be only a temporary lead, as Whitney's 'All The Man That I Need' continues to sprint towards the summit.

Despite Madonna's singles success, 'The Immaculate Collection' seems to have lost its impetus in the US albums chart, where it stays at number three for the fourth week in a row. Unless it dethrones Vanilla Ice's 10 week topper 'To The Extreme' in the next week or two, it probably won't make it — 'The Simpsons Sing The Blues', already ranked seventh after just three weeks on release, being a more likely successor to Ice.

In Britain, 'The Immaculate Collection' has no such problems. This week is its eighth in a row at Number One, and its lead over the rest of the field remains considerable.

## TWELVE INCH

TW	LW	ARTIST	RECORD LABEL
1	1	BRING YOUR DAUGHTER... TO THE SLAUGHTER Iron Maiden	EMI
2	2	SADNESS PART I Enigma	Virgin International
3	3	ICE ICE BABY Vanilla Ice	SBK
4	9	CRAZY Seal	ZTT
5	—	X, Y & ZEE Pop Will Eat Itself	RCA
6	11	GONNA MAKE YOU SWEAT C&C Music Factory/Freedom Williams	CBS
7	4	ALL TOGETHER NOW The Farm	Produce
8	18	I CAN'T TAKE THE POWER Off-Shore	Columbia
9	5	JUSTIFY MY LOVE Madonna	Sire
10	8	GOT THE TIME Anthrax	Island
11	6	MARY HAD A LITTLE BOY Snap!	Arista
12	7	THE GREASE MEGAMIX John Travolta/Olivia Newton John	Polydor
13	—	INTERNATIONAL BRIGHT YOUNG THING Jesus Jones	Food
14	—	ALL TRUE MAN Alexander O'Neal	Tabu
15	13	THE TOTAL MIX Black Box	deConstruction
16	—	SENSITIVITY Ralph Tresvant	MCA
17	10	PRAY MC Hammer	Capitol
18	12	UNBELIEVABLE EMF	Parlophone
19	—	BOX SET GO The High	London
20	17	ARE YOU DREAMING? Twenty 4 Seven/Captain Hollywood	BCM

## COMPACT DISC

TW	LW	ARTIST	RECORD LABEL
1	1	THE IMMACULATE COLLECTION Madonna	Sire
2	2	THE VERY BEST OF ELTON JOHN Elton John	Rocket
3	3	SERIOUS HITS... LIVE! Phil Collins	Virgin
4	5	I'M YOUR BABY TONIGHT Whitney Houston	Arista
5	4	THE SINGLES COLLECTION 1984/1990 Jimmy Somerville	London
6	8	LISTEN WITHOUT PREJUDICE VOL I George Michael	Epic
7	6	SHAKING THE TREE — 16 GOLDEN GREATS Peter Gabriel	Virgin
8	—	MCMXCA.D. Enigma	Virgin International
9	7	SOUL PROVIDER Michael Bolton	Columbia
10	10	IN CONCERT Various	Decca
11	11	THE HIT PACK Various	Sony/WEA/BMG
12	12	THE RHYTHM OF THE SAINTS Paul Simon	Warner Brothers
13	—	X INXS	Mercury/Phonogram
14	16	ROCKING ALL OVER THE YEARS Status Quo	Vertigo
15	13	CHOKO The Beautiful South	Go! Discs
16	9	FROM A DISTANCE... THE EVENT Cliff Richard	EMI
17	15	NOW! THAT'S WHAT I CALL MUSIC 18 Various	EMI/Virgin/PolyGram
18	17	VERY BEST OF THE RIGHTEOUS BROTHERS Righteous Brothers	Verve
19	14	THE VERY BEST OF... The Bee Gees	Polydor
20	—	DIRTY DANCING (OST) Various	RCA

# THE GALLUP CHART

TOP RADIO



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



JANUARY 6 - 12 1990

## UK SINGLES UK ALBUMS

TW	LW	W/C	SINGLE	ARTIST	RECORD LABEL
1	1	2	BRING YOUR DAUGHTER... TO THE SLAUGHTER	Iron Maiden	EMI
2	4	5	SADNESS PART I	Enigma	Virgin International
3	5	4	THE GREASE MEGAMIX	John Travolta/Olivia Newton-John	Polydor
4	11	6	CRAZY SEAL		ZTT
5	2	8	ICE ICE BABY	Vanilla Ice	SBK
6	7	5	ALL TOGETHER NOW	The Farm	Produce
7	6	5	YOU'VE LOST THAT LOVIN' FEELING	The Righteous Brothers	Verve
8	10	6	PRAVNIC HAMMER		Capitol
9	9	6	MARY HAD A LITTLE BOY SNAP!		Arista
10	25	5	GONNA MAKE YOU SWEAT (EVERYBODY DANCE NOW)	C&C Music	Columbia
11	8	6	JUSTIFY MY LOVE	Madonna	Sire
12	14	5	THE TOTAL MIX	Black Box	deConstruction
13	34	17	(I'VE HAD) THE TIME OF MY LIFE	Bill Medley & Jennifer Warnes	RCA
14	21	6	CRAZY PATSY CLINE		MCA
15	—	1	INTERNATIONAL BRIGHT YOUNG THING	Jesus Jones	Food
16	23	2	GOT THE TIME	Anthrax	Island
17	26	4	ALL THE MAN THAT I NEED	Whitney Houston	Arista
18	—	1	X, Y & ZEE	Pop Will Eat Itself	RCA
19	16	5	THE ANNIVERSARY WALTZ - PART TWO	Status Quo	Vergo
20	3	6	SAVIOR'S DAY	Cliff Richard	EMI
21	20	8	ARE YOU DREAMING?	Twenty 4 Seven featuring Captain Hollywood	BCM
22	19	8	WICKED GAME	Chris Isaak	London
23	12	11	UNBELIEVABLE	EMF	Parlophone
24	—	1	ALL TRUE	MAN Alexander O'Neal	Tabu
25	22	6	SITUATION	Yazoo	A&M
26	—	1	ALL THIS TIME	Sing	A&M
27	46	4	I CAN'T TAKE THE POWER OFF	Off-Shore	Columbia
28	24	6	DISAPPEAR IN XS		Mercury
29	41	2	PREACHER MAN	Bananarama	London
30	51	2	MERCY MERCY ME - I WANT YOU	Robert Palmer	EMI
31	13	12	UNCHAINED MELODY	The Righteous Brothers	Verve
32	45	2	ALWAYS THE SUN (REMIX)	The Stranglers	Epic
33	18	4	THE CRAZY PARTY MIXES	Jive Bunny & The Mastermixers	Music Factory Dance
34	17	7	JUST THIS SIDE OF LOVE	Malandra Burrows	YTV Entertainment
35	57	2	JORDAN: THE EP	Prefab Sprout	Kitchenware
36	—	1	BOX SET GO	The High	London
37	31	4	GEORDE BOYS (GAZZA RAP)	Gazza	Best
38	15	6	THIS ONE'S FOR THE CHILDREN	New Kids On The Block	Columbia
39	44	1	SUMMERRAIN	Belinda Carlisle	Virgin
40	—	1	A LIL' AIN'T ENOUGH	David Lee Roth	Warner Brothers
41	28	9	SUCKER D	Dimpled D	FBI
42	—	1	SENSITIVITY	Ralph Tresvant	MCA
43	36	5	TURTLE HAPSODY	Orchestra On The Half Shell	SBK
44	32	5	FREEDOM!	George Michael	Epic
45	48	2	THE ONE TO SING THE BLUES	Motorhead	Epic
46	49	4	I'M NOT IN LOVE	Will To Power	Epic
47	29	7	24 HOURS	Betty Boo	Rhythm King
48	42	6	A MATTER OF FACT	Innocence	Cooltempo
49	70	2	WELL, DID YOU EVAH!	Deborah Harry & Iggy Pop	Chrysalis
50	27	7	KINKY BOOTS	Patrick Macnee & Honor Blackman	Deram
51	—	1	GET HERE	Oleta Adams	Fontana
52	37	8	MY DEFINITION OF A BOOMBASTIC JAZZ STYLE		4th + Broadway
53	35	8	IT TAKES TWO	Rod Stewart & Tina Turner	Warner Brothers
54	38	10	FALLING	Julee Cruise	Warner Brothers
55	60	6	TELL ME WHERE YOU'RE GOING	Silje	EMI
56	39	11	FANTASY	Black Box	deConstruction
57	80	1	CALLING YOU	Paul Young	Columbia
58	—	1	MISS AMERICA	The Big Dish	East West
59	—	1	BREAKAWAY (REMIX)	Donna Summer	Warner Brothers
60	—	1	THE FIRST TIME	Surface	Columbia
61	59	5	I CALL YOUR NAME	A-ha	Warner Brothers
62	58	4	SOLSBURY HILL/SHAKING THE TREE	Peter Gabriel/Gabriel & N'dour	Virgin
63	40	8	KING OF THE ROAD (EP)	The Proclaimers	Chrysalis
64	47	4	DOCTOR JEEP	Sisters Of Mercy	Merciful Release
65	53	6	MY BOOK	The Beautiful South	Go! Discs
66	63	8	BEING BORING	Pet Shop Boys	Parlophone
67	62	4	PRODIGAL BLUES	Billy Idol	Chrysalis
68	69	6	EASE ON BY	Bass-O-Matic	Virgin
69	55	10	CUBIK OLYMPIC	808 State	ZTT
70	68	3	FREEDOM A	Homeboy, A Hippie & A Funki Dredd	Tam Tam
71	—	1	TWICE AS HARD	The Black Crowes	Def American
72	—	1	LOVE, PEACE & HARMONY	Dream Frequency	Citybeat
73	52	11	TO LOVE SOMEBODY	Jimmy Somerville	London
74	75	5	THE STORM	World Of Twist	Circa
75	—	1	WHERE HAS ALL THE LOVE GONE?	Maureen	Urban
76	86	1	KEEP ON RUNNING	Milli Vanilli	Chrysalis
77	—	1	DON'T BELIEVE HER	The Scorpions	Vergo
78	—	1	STILL FEEL THE RAIN	Stex	Some Bizzare
79	—	1	AFRICAN REIGN	Deep C	M&G
80	78	1	WAP BAM BOOGIE	Matt Bianco	East West
81	—	1	THE GONZO	Lost	Perfect 0
82	81	1	MY RISING STAR	Northside	Factory
83	87	1	LET ME HEAR YOU (SAY YEAH) PKA		Stress
84	—	1	I LIKE IT HOT	Wolfsbane	Def American
85	83	1	SUNSHINE ON A RAINY DAY	Zoe	M&G
86	—	1	LOVE WILL NEVER DO (WITHOUT YOU)	Janet Jackson	A&M
87	—	1	TAKE YOUR TIME	The High	London
88	93	1	SOUTH OF THE RIVER	Mica Paris	4th + Broadway
89	94	1	GROOVE IS IN THE HEART	Dee-Lite	Elektra
90	79	1	MOTHER UNIVERSE	The Soup Dragons	Raw TV
91	91	1	ANTHEM	N-Joi	deConstruction
92	—	1	FOUND LOVE	Double Dee (featuring Dany)	Epic
93	97	1	STEP ON	Happy Mondays	Factory
94	—	1	MANIFESTATION	D-Magnify	Tam Tam
95	—	1	UK BLAK	Caron Wheeler	RCA
96	—	1	FLASHBACK	JACK Adamski	MCA
97	84	1	MADCHESTERRAVE ON	Happy Mondays	Factory
98	100	1	NOW IS TOMORROW	Definition Of Sound	Circa/Virgin
99	90	1	RHYTHM TAKES CONTROL	L'Unique 3 (featuring Karin)	Ten
100	—	1	RIGHT HERE, RIGHT NOW	Jesus Jones	Food

## TOP 75 ARTIST ALBUMS

TW	LW	W/C	ALBUM	ARTIST	RECORD LABEL
1	1	8	THE IMMACULATE COLLECTION	Madonna	EMI
2	2	10	THE VERY BEST OF ELTON JOHN	Elton John	Virgin International
3	3	9	SERIOUS HITS... LIVE!	Phil Collins	Verve
4	9	5	TO THE EXTREME	Vanilla Ice	SBK
5	6	9	I'M YOUR BABY TONIGHT	Whitney Houston	Arista
6	5	20	IN CONCERT	Luciano Pavarotti/Placido Domingo/J Carreras	Decca
7	7	44	SOUL PROVIDER	Michael Bolton	Columbia
8	4	8	THE SINGLES COLLECTION 1984/1990	Jimmy Somerville/Bronski Beat/Communards	London
9	10	18	LISTEN WITHOUT PREJUDICE VOL I	George Michael	Epic
10	22	4	MC MXXA.D.	Enigma	Virgin International
11	13	7	VERY BEST OF THE RIGHTEOUS BROTHERS	The Righteous Brothers	Verve
12	12	13	ROCKING ALL OVER THE YEARS	Status Quo	Vergo
13	19	15	X INXS		Mercury
14	11	7	SHAKING THE TREE - GOLDEN GREATS	Peter Gabriel	Virgin
15	14	10	CHOKO	The Beautiful South	Go! Discs
16	8	9	FROM A DISTANCE... THE EVENT	Cliff Richard	EMI
17	16	12	THE RHYTHM OF THE SAINTS	Paul Simon	Warner Brothers
18	15	9	THE VERY BEST OF THE BEE GEES	The Bee Gees	Polydor
19	18	25	PLEASE HAMMER DON'T HURT 'EM	MC Hammer	Capitol
20	21	9	PILLS 'N' THRILLS AND BELLY ACHES	Happy Mondays	Factory
21	17	8	RHYTHM OF LOVE	Kylie Minogue	PWL
22	20	42	ONLY YESTERDAY	Carpenters	A&M
23	25	12	REMASTERED	Led Zeppelin	Atlantic
24	23	17	BOOMANIA	Betty Boo	Rhythm King
25	24	11	BEHAVIOUR	Pet Shop Boys	Parlophone
26	30	44	THE ESSENTIAL PAVAROTTI	Luciano Pavarotti	Decca
27	38	43	IDON'T WANT WHAT I HAVEN'T GOT	Sinead O'Connor	Ensign
28	31	31	LOOK SHARP!	Roxette	EMI
29	27	6	IT'S PARTY TIME	Jive Bunny & The Mastermixers	Telstar
30	29	11	TRIP ON THIS - REMIXES	Technronic/H-Tek 3	Telstar
31	60	10	NO PRAYER FOR THE DYING	Iron Maiden	EMI
32	26	5	MERRY, MERRY CHRISTMAS	New Kids On The Block	Columbia
33	48	20	DREAMLAND	Black Box	deConstruction
34	39	11	NEW KIDS ON THE BLOCK	New Kids On The Block	Columbia
35	51	27	WORLD POWER SNAP!		Arista
36	33	6	KIM APPELBY	Kim Appleby	Parlophone
37	44	59	BUT SERIOUSLY	Phil Collins	Decca
38	34	8	BEMY LOVE... AN ALBUM OF LOVE	Placido Domingo	EMI
39	33	10	BELIEF	Innocence	Cooltempo
40	37	9	MIXED UP	The Cars	Fiction
41	41	7	GREATEST EVER JUNIOR PARTY MEGAMIX	Hound Dog & The Megamixers	Pop & Arts
42	32	13	THE BEST OF BEN E. KING & THE DRIFTERS	The Drifters	Telstar
43	36	11	CORNERSTONES 1967-1970	Jimi Hendrix	Polydor
44	50	11	THE LA'S	The La's	Go! Discs
45	40	14	REFLECTION	The Shadows	Polydor
46	42	61	VIVALDI FOUR SEASONS	Nigel Kennedy/ECO	EMI
47	—	4	THEIR GREATEST HITS	The Four Tops	Telstar
48	35	9	TRIPPING THE LIVE FANTASTIC	Paul McCartney	Parlophone
49	49	9	MUSIC FROM TWIN PEAKS	Angelo Badalamenti/Julee Cruise/Various	Warner Brothers
50	46	13	SOME FRIENDLY	The Charlatans	Brothers
51	28	10	SOUVENIRS	Foster & Allen	Situation Two
52	70	6	SONGS OF THE MUSICALS	Mark Rattray	Telstar
53	43	29	STEP BY STEP	New Kids On The Block	Columbia
54	59	13	WORLD CLIQUE	Dee-Lite	Elektra
55	—	4	GREATEST HITS 1977-1990	The Stranglers	Epic
56	—	7	NECK AND NECK	Chet Atkins/Mark Knopfler	Columbia
57	47	68	FOREIGN AFFAIR	Tina Turner	Capitol
58	56	58	LABOUR OF LOVE II	UB40	DEP International
59	62	18	MARIAH CAREY	Mariah Carey	Columbia
60	55	9	DON'T EXPLAIN	Robert Palmer	EMI
61	64	12	LLOYD WEBBER PLAYS LLOYD WEBBER	Julian Lloyd Webber/RPO	Philips
62	—	25	RUNAWAY HORSES	Belinda Carlisle	Virgin
63	45	7	STARRY NIGHT	Julio Iglesias	Columbia
64	54	21	BLAZE OF GLORY/YOUNG GUNS II	Jon Bon Jovi	Vergo
65	61	38	WAKING HOURS	Del Amitri	A&M
66	57	15	THE RAZORS EDGE	AC/DC	Atco
67	74	82	SLIPPERY WHEN WET	Bon Jovi	Vergo
68	69	5	HUGGIN' AN' A KISSIN'	Bombalurina featuring Timmy Mallett	Polydor
69	—	11	JORDAN: THE COMEBACK	Prefab Sprout	Kitchenware
70	58	8	THE BEST OF DONNA SUMMER	Donna Summer	Warner Brothers
71	65	17	WE ARE IN LOVE	Harry Connick Jr	Columbia
72	66	93	THE CREAM OF ERIC CLAPTON	Eric Clapton/Cream	Polydor
73	63	40	SLEEPING WITH THE PAST	Elton John	Polydor
74	—	72	THE BEST OF UB40 VOL 1	UB40	Rocket
75	—	43	RHYTHM NATION 1814	Janet Jackson	Virgin

## TOP 20 COMPILATION ALBUMS

TW	LW	ALBUM	RECORD LABEL
1	1	NOW! THAT'S WHAT I CALL MUSIC 18	Various
2	2	THE HIT PACK	Various
3	3	DIRTY DANCING (OST)	Various
4	4	GREATEST HITS OF 1990	Various
5	4	DEEP HEAT 90	Various
6	3	SMASH HITS 1990	Various
7	6	ROCK 'N' ROLL LOVE SONGS	Various
8	11	PRETTY WOMAN (OST)	Various
9	10	MISSING YOU - AN ALBUM OF LOVE	Various
10	5	VERY BEST OF GREATEST LOVE	Various
11	—	THE LOST BOYS (OST)	Various
12	14	MOTOWN COLLECTION	Various
13	7	MEGABASS 2	Various
14	12	60 NUMBER 1s OF THE 60s	Various
15	13	A TON OF HITS	Various
16	19	GREATEST LOVE 4	Various
17	15	THAT LOVING FEELING VOL 3	Various
18	—	THE ULTIMATE BLUES COLLECTION	Various
19	18	TRULY UNFORGETTABLE	Various
20	—	POP CLASSICS - 28 CLASSIC TRACKS	Various

➔ Indicates artist/artists are scheduled to appear on this week's 'Top Of The Pops'

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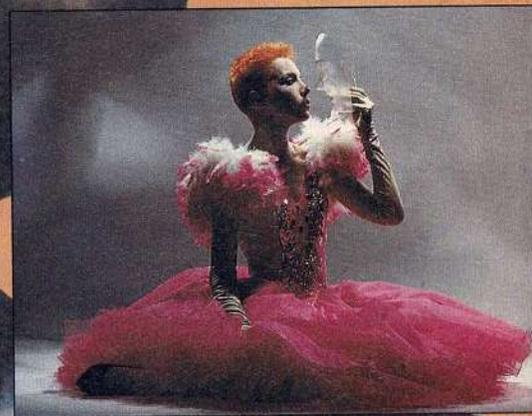
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