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PET SHOP BOYS



NOW! COMPARED TO U2

GALLIANO
BOOMBASTIC JAZZ STYLE

James

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- THE UK'S TOP 100 SINGLES AND ALBUMS
- THE RECORD MIRROR/RADIO 1 CLUB CHART

ALSO

LOOSE ENDS

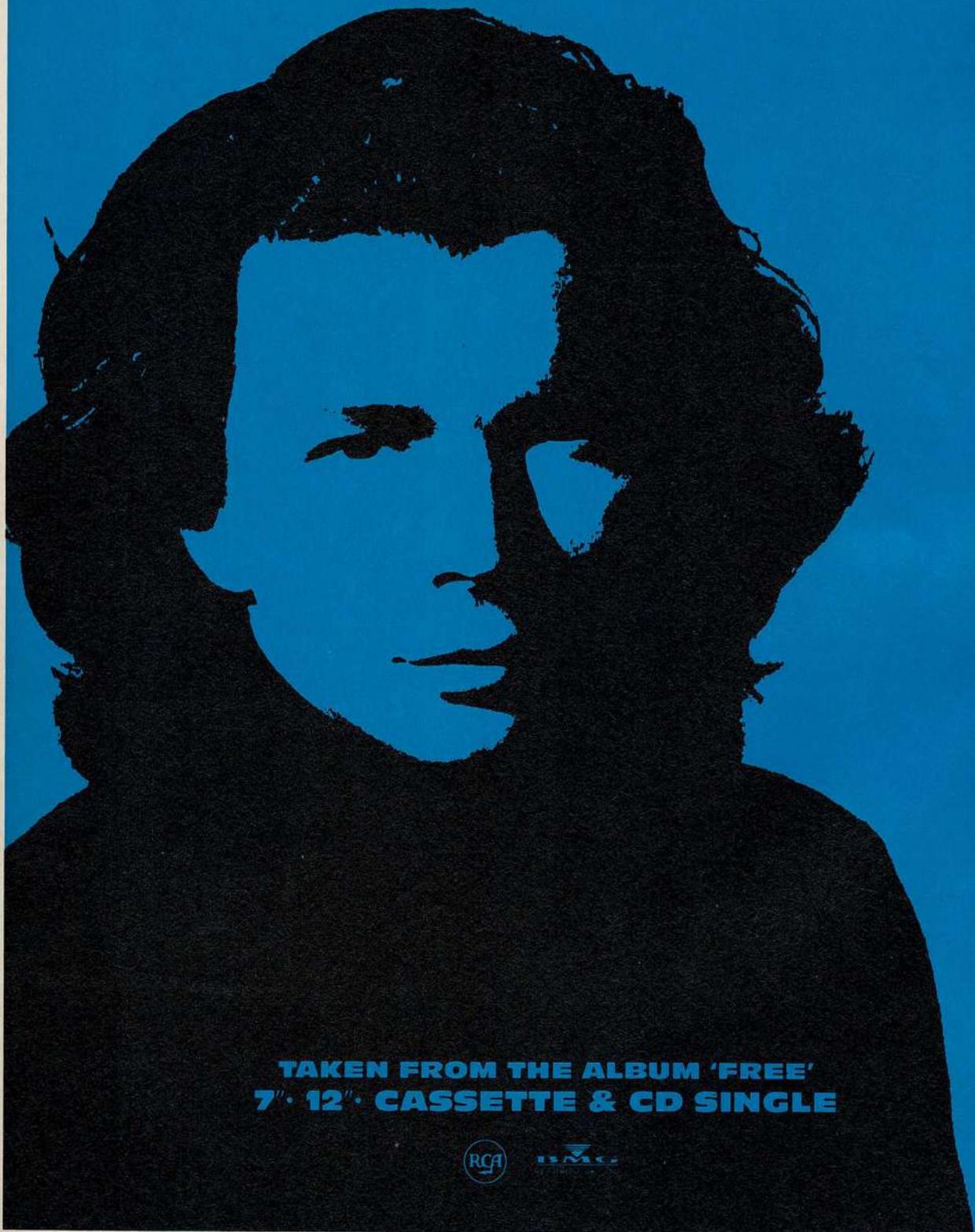
DIANA BROWN & BARRIE K. SHARPE

WIN! EURYTHMICS VIDEOS

CHAPTER AND THE VERSE



RICK ASTLEY
THE NEW SINGLE
MOVE RIGHT OUT



TAKEN FROM THE ALBUM 'FREE'
7" · 12" · CASSETTE & CD SINGLE



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DIGITAL UNDERGROUND

"We came to eat a lot of food. . .

And sleep all day"

P22

“

DIANA BROWN & BARRIE K. SHARPE



”

BARRIE K. SHARPE
"Personally, I'm a full-time sinner"

P12

“

of downtown New York

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Not the clothes designer but the jazz-rap outfitters



DIGITAL UNDERGROUND

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All that's new in music

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EDITED BY JOHNNY DEE

The Poppy Factory

"More hooks than your average cloakroom" goes the press release that accompanies the debut single from Bradford's Poppy Factory. Well, interestingly enough, '7x7' does catch your shell-like in more ways than one. For starters, is that the theme from 'Howard's Way' striving to get out?

"That's my least favourite soap," exclaims Mick, the keyboard player, horrified. "Now if you'd have said 'Knots Landing'..."

In the words of singer and lyricist Jock — a good Yorkshire



name that — the song's about "escape, hence the line 'Call me Charlie Bubbles'." As we all know, 'Charlie Bubbles' was a '60s film in which Albert Finney escaped from his humdrum life in a hot-air balloon.

"We've just made the video and it's well wacky," continues Jock. Hey, that doesn't surprise me. The Poppy Factory defy this lazy journalist's talent for pigeonholing. With references to balloons and the like, we'll settle for atmospheric, shall we? **CF**

Jefferson Airhead

They hail from Maldstone, are four in number and apparently named themselves after their dog. Jefferson Airhead's debut single, 'Congratulations', is definitely not a cover of Cliff's rocking good floor-filler. In fact, it's a loose-fitting and funky, snarling wah-wah fuelled gem, stabbed with keyboards and produced by Soho's Leigh Gorman. The chaps are soon to tour the nation's music halls, and their ultimate ambition is to work with Rod, Jane & Freddy. **GC**



Rain

A SWEET crisp wind of renaissance currently blows from that fair city of Liverpool, with the likes of Top, The La's, The Farm and 25th Of May making their presence felt. The latest melodic breeze brings Rain, four Liver lads with a penchant for harmonious, '60s-tinged rock with a twist. 'Lemonstone Desired' is their debut single, and a perfect jingle-jangle introduction it is too with chugging, chiming guitars and emotive, gritty vocals. Go on, throw away your umbrellas — soak yourselves. **GC**



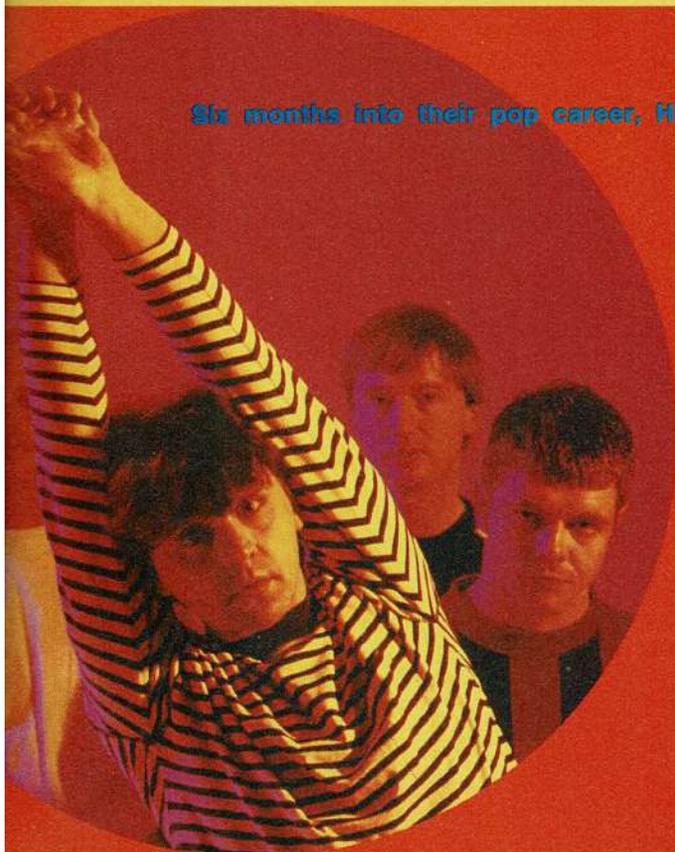
Small Town Parade

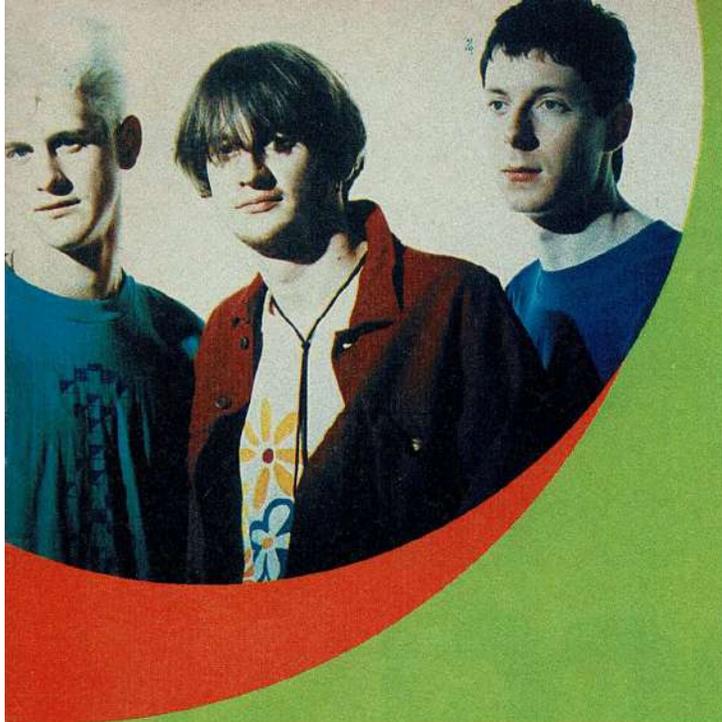
Six months into their pop career, Hackney's Small Town Parade release their second

single, 'And We Dance On', on Deltic Records.

Following hard on the footsteps of the jangly 'The Sunday Way Of Life', the new single sees the Townies take the predictable but musically agreeable step of opting for an unashamed guitar-dance crossover. This may make sceptics nauseous, but it's an extremely catchy and radio-friendly record, trading Paul Bevoir's winding vocals with a wah-wah mmbwanna bwa mmbwaapwaa bbwannabwaah (Eh? — Ed) guitar-bit played throughout.

Small Town Parade look set to march into our living rooms, turn up the stereo, dance all over the sofa and do something unpleasant with our grandmothers' posh tea sets. **TS**





Chapter And The Verse

Aniff Cousins and Colin Thorpe are Chapter And The Verse. With their diverse LP, 'Great Western Street', which took two years to be released, now appearing on all the hippest turntables, *Record Mirror* tracked Aniff down and got him to spill the beans

'WE'RE CRAP'

"I don't think we're very good. I don't know if we'll ever be any good because we keep changing."

MANC MEN

"Berlin [the Manchester jazz club] is where Gilles Peterson and Baz Fe Jazz first got into jazz. It's been the top venue for jazz since the '70s and we've been going down there to dance from the first. Jazz has always been a small stream that has run continuously through Manchester, from the Jazz Defektors to A Certain Ratio.

"Colin and I were as much into techno and indie-house as jazz. We know the Happy Mondays, we know The Stone Roses, The Ruthless Rap Assassins, MC Buzz B...

"When I was young I liked punk because it conveyed a twisted soulful emotion."

A GUY CALLED GERALD

"I heard some of Gerald's tapes when he was still called House Master G and I thought I'd go and dig him out 'cos I'm all into helping the lesser man. I found him in his bedroom surrounded by all his machines.

Eurythmics Competition

FANS of cool pop supremos The Eurythmics will be pleased to hear of a new compilation album, simply called 'Eurythmics: Greatest Hits'.

The 21-track LP, also available on video, moves from the early days of the impeccably earnest 'Sweet Dreams' and the uptempo cha-cha 'Right By Your Side' through the strength of 'Missionary Man' and 'Sisters Are Doing It For Themselves', bringing us bang up-to-date with the emotive 'Angel'.

Virtually every swellegant single that the Annie Lennox-Dave Stewart collaboration has given us is included here, providing a comprehensive history of one of the most innovative bands to emerge from the '80s. And if the songs don't grab you, the accompanying three-minute televisual epics will. Indispensable.

We've got 10 copies of the CD and 10 copies of the video up for grabs. All you have to do is answer one simple question: **Who is Dave Stewart married to?**

The first 10 correct answers picked after the closing date will

receive a CD and video. Send answers on a postcard to *Record Mirror* Eurythmics Competition, Punch Publications Ltd, London SE99 7YJ, to arrive by April 1 1991. No purchase is necessary to enter.



"His music at the time was really basic, only basslines. I told him before we went into the studio that the secret of success is to give your song something that people can remember it by. I even gave him the name 'A Guy Called Gerald', but now *he's* the one with the big house."

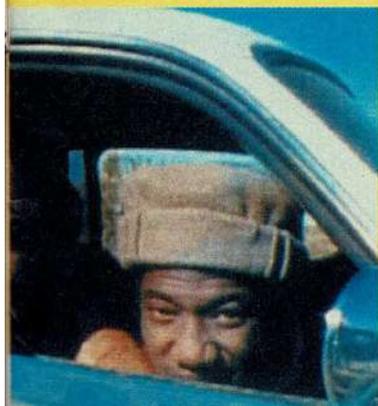
THE LAST WORD

"If we have to be categorised then I'd categorise us as being into everything to do with black music.

"Jazzie B has done something important that no one else could do. He's put soul music back at the front of British music. We wouldn't have stood a chance without Soul II Soul. Jazzie's built a door for us to go through. Before, if it was black music it had to be dance." **SL**

A Tribe Called Quest

Dramatically remixed by Norman Cook, A Tribe Called Quest re-release their classic ode to misbehaviour south of the border, 'I Left My Wallet In El Segundo', on March 25. Originally released as the flip-side of 'Public Enemy' last year, the track has been given a laid-back reggae treatment by Cook and you can bet your last peso on it being a top follow-up to 'Can I Kick It'. Instinctively fab. **JP**



Janet Jackson

After six months of fierce music business bidding, Janet Jackson has announced that she's leaving A&M and signing to Virgin Records. Janet has signed an exclusive worldwide contract with Virgin and is currently working on her debut single and album for the label. Exactly how much Janet is getting out of the deal isn't known but it's thought to be more than the price of a couple of pints of Guinness and a bag of crisps. "I am very excited to be part of the Virgin family and I am confident that together we will break new ground," she says. Janet's move to Virgin follows the extraordinary success of her album 'Rhythm Nation 1814', which has landed her seven top five hits.



Black Box

BLACKBox release a double A-side single featuring 'Strike It Up' and 'Ride On Time (Bright On Time Mix)' on March 25. The 'Bright On Time Mix' is a new re-working of Black Box's classic 1989 single, produced by the Groove Groove Melody team, while 'Strike It Up' features the vocal talents of ex-Company Two rapper Stepz.

The Doors



Stand by for a chart invasion by The Doors. All of the band's six studio albums plus the compilation LP 'The Best Of The Doors' have been taken off the shelves so that they can be re-released to coincide with the forthcoming Jim Morrison bio-pic 'The Doors' and flood the charts. A film soundtrack will also be available along with a live LP.

FATHER FATHER



the new single

7" · 12" · MC · CD



Stone Roses

The Stone Roses continue to battle it out with their record company, Silvertone, at the High Court in London. Silvertone is trying to sue the band and their manager, claiming that they've been poached by a rival unnamed record company (strongly rumoured to be the American label Geffen), but the Roses claim their contract with Silvertone is invalid and they're free to do as they please. A judge's decision on the case is expected in about two weeks.

The Radio 1 FM

Nightlife 10

- | | | |
|----|--|------------------------|
| 1 | 4 SEASONS OF LOVE Keith Nunnally | Grant 12-inch |
| 2 | 3 HAPPINESS Nu-Tekk | Oh Zone 12-inch |
| 3 | 1 PLAYING WITH KNIVES Bizarre Inc | Vinyl Solution 12-inch |
| 4 | — LOVE OR NOTHING Diana Brown & Barrie K. Sharpe | frr 12-inch |
| 5 | re DEEP IN MY HEART Clubhouse | Media 12-inch |
| 6 | — KINDA GROOVY Cool 2 | City Sounds 12-inch |
| 7 | 6 DON'T DO IT Lemax | Flying 12-inch |
| 8 | — GOT TO BE PERFECT Youngblood | Soul Power white label |
| 9 | — HOUSE FLY Tricky Disco | Warp 12-inch |
| 10 | — CAN'T GET OVER YOUR LOVE Simphonia | Republic 12-inch |

RADIO



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

Transvision

Vamp

Blasting back after an 18-month break, Transvision Vamp release their new single '(I Just Wanna) B With U' on April 2. The song was written by Wendy James and Nick Christian Sayer and the B-side features 'Swamp Thang' and 'Straight Through Your Head'. The Vampies are planning a tour for the



late spring to coincide with the release of another album.

Tours

STEREO MC'S Newcastle Riverside March 20, Glasgow King Tut's 21, Edinburgh Carlton Studios 22, Aberdeen Pelican 23, Brighton Zap 26, London Underworld 28.

PAY IT ALL BACK TOUR Featuring Gary Clail and Mark Stewart, playing London Town & Country April 13, 14, Bristol Studio 16, Brighton Event 17, Manchester Academy 20, Glasgow Barrowlands 21.

808 STATE Play an all-night rave at the Brixton Academy, April 13. With MC Tunes, The Spinmasters and Nipper. 808 will go onstage at 10pm. Tickets are £12.50 each.

INTER-PROJECTION Stockton The Mall March 22, Manchester Libertys 23, Hammersmith Le Palais 30.

Releases

SINGLES

THE SHAMEN 'Hyperreal', out on March 25. Taken from their album 'En-tact', remixed by William Orbit and Mark Maguire.

MONIE LOVE VS ADEVA Release 'Ring My Bell' on March 25. The track's taken from Monie's debut album 'Down To Earth'.

CHRIS ISAAK 'Dancin' released on March 25. It's taken from his album 'Wicked Game' and the video is particularly steamy.

GLORIA ESTEFAN 'Seal Our Fate', out on March 25. It's taken from her album 'Into The Light' and the B-side features an extended mix of the song.

THE WATERBOYS Classic track 'The Whole Of The Moon', out on March 25. Originally found

on the band's 1985 album 'This Is The Sea', it reached number 26 in the charts.

ALISON MOYET 'It Won't Be Long', out on March 25, her first single since 1987. The track's taken from her forthcoming album 'Hoodoo'.

ALBUMS

THE CURE Live album 'Entreat', out on March 25, featuring 'Pictures Of You', 'Last Dance', 'Prayers For Rain', 'Fascination Street' and 'Homesick'. Royalties will be going to charity.

'NOW 18!' Compilation album out, on March 25 featuring The Clash, Scritti Politti, 808 State and Kim Appleby.

'PARADISO!' 18-track compilation LP with 12 essential Italian club hits, out March 25.

Jesus Loves You

Jesus Loves You release their debut album 'The Martyr Mantras' on March 25. The album contains 11 tracks including 'Generations Of Love', 'After The Love Has Gone' and the current single 'Bow Down Mister'. Watch out for Jesus Loves You tour dates soon.



Mantronix

IS BACK

THE INCREDIBLE SOUND MACHINE

The Action-Packed New Album

Featuring the Hit Single 'DON'T GO MESSIN' WITH MY HEART'
And 'STEP TO ME (DO ME)'

"A brilliant return to form" THE FACE

"The Incredible Sound Machine near enough lives up to its name" ****Q

"Enough dynamite here to place a charge under the charts for the rest of 1991. We are about to become citizens of the Mantronix rhythm nation" *****SELECT

CD, CASSETTE, LP. OUT NOW

Born to snoop Babble

THE POP DETECTIVE



Phil's world of wigs

"Please can we have a nice piccy of Phil in an 'Eraserhead' wig and could you dedicate it to my flatmate Paul?" says Blackie from Peckham.

Thought for the day



With your host
Richard Briers

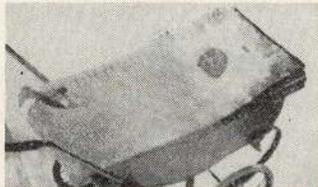
"A man is not drunk if he can lie on the floor without holding on"

Handy home hints

With **RICK ASTLEY**

This man is just great to have around the house! This week: A dolly's pram cover!

"This would make a thrilling present for the little mother in your life. All you need is four ounces of Paton's Double Quick Knitting, a pair of No.9 needles and half a yard of ribbon. Knit it in blue, white pearl, pink or turquoise and add a matching ribbon bow. Little dolly will be warm in no time."



For God's sake come in off the street, my house is being watched. Life for the Pop Detective isn't all steamy sex, swiss rolls and carpet slippers you know.

Danger lurks in every nook and cranny. Somewhere in this bitch of a city there's a pair of cement boots in my size and I'm not ready to step into them just yet. Not without a fight. So, let us switch off the lights, draw the blind, cover our faces in boot polish and lie down beneath the kitchen window — I've important information which may be of some use ● **The Farm** are to be immortalised as a Subuteo team. Bassist Carl Hunter, who designed the band's LP sleeve, is to design the strip, making them the first flick-to-kick band since **The Beatles** ● Jailhouse rockin' **Reggie Kray** has started a career in music. 'Retribution', a poem he wrote while inside, has been set to music by rock band **Cheap & Nasty** and features on their latest LP ● **The Soup Dragons** had to cancel two shows in America recently as **Sean Dickson** had a chest infection. He collapsed and was

taken to hospital. It was later discovered that he was allergic to the antibiotics prescribed to him. Doctors eh! ● Ever since they split, the members of **OMD** have been squabbling to see who kept the band's name.

Andy McCluskey won, while the others formed a new outfit called **The Listening Pool**. Who's the better off, that's what I want to know? ● When **Quartz** filmed their new video at London Zoo, a giraffe took a shine to singer **Dina Carroll**. He started going crazy whenever she came near and tried to pull her skirt off. Some neck that boy's got ● Mr Constantine from **Galliano** is a radical skateboarder. He likes to go really fast downhill and see how far momentum will carry him up the next one. I hope he's got a hard hat ● **Intastella** were speeding through the Berkshire countryside when their car had a blow-out. It rolled over six times but luckily no one was hurt. 'Clunk-click every trip', that's what I say! ● **Des Lynam** may look like he wears a toupee but he's still sexy. He recently left the BBC studios at the same time as **Boy George** when a horde of girls rushed up to them. They went right past

★ babble ★ star ★ spotting ★ guide ★

★ **Bamber 'Paul's Dad' Gascoigne**, outside posh Conran shop in Fulham, sporting an unbelievably sad haircut.

★ **Ian McShane** from 'Lovejoy' inside the Conran shop, wearing an unbelievably sad leather suit.

★ Posh actress **Susan Hampshire** settling her slate in posh delicatessen Justin de Blanks.

★ **Shaun Ryder** in a sleek wine bar in Victoria station sipping a pineapple cocktail.



★ **Captain Sensible**, sans beret, watching Small Town Parade at the Powerhaus, North London.

★ Top DJ **Andy Kershaw** sipping Mexican beer with a lady friend in a Crouch End bar. He laughed twice.

★ **Paul Ince** of Manchester Utd travelling in a car along the M25.

★ **Jean Paul Gaultier** seen fiddling with some make-up on a stall in Kensington Market.

★ Agents: Richie Rich of no fixed abode; Danny V from Camden Town; Lorraine the displaced Irish personette; Robin Hines from Croydon; Marcus 'Bridge Watch' from Highbury; Mr Ian from Crouch End; Wayne from Tottenham; and Clive and Rocky from Flying Records, Kensington High St. If you've seen anyone being suspiciously famous in your corner shop, drop us a line at Babble Star Spotting Guide, *Record Mirror*, Ludgate House, 245 Blackfriars Road, London SE1 9UZ, and we'll send you something you'd rather live without in return.

HUMAN NATURE

NEW SINGLE FROM **GARY CLAIL ON-U SOUND SYSTEM**

OUT NOW

Perfecto
Records
DISTRIBUTED BY
BMG
RECORDS (UK) LIMITED

the Boy and up to Big Des! ● **Vanilla Ice** didn't get those scars from a knife fight at all! He was bitten by his best friend's dog. They were both going for a 50-50 bone in the park and tempers flared ● **Chris Coyne** from **The Godfathers** was mugged the other day on his way home. He eventually managed to fend his assailants off but damaged his wrist in the process. The band are therefore cutting their tour short and will only be playing in London ● Callum from **The Apples** is a keen breeder of lizards — with other lizards you understand. He recently helped Edinburgh Zoo to get their long slimy reptiles at it. Don't ask me how ● Finally, double-breasted, pinstriped, patent leather soulster **Alexander O'Neal** is to reinstate the kingsized bed into his stage show. The big man is also hot favourite to star in the leading role of a film about **Otis Redding's** life ● Well, that's it. You'd best leave by the back door and cut across the common wearing this cunningly fashioned papier-mâché tree disguise. Don't talk to anyone until I contact you next week, otherwise I'll have to have you shot.

B's cheeseboard

When Mr Jazzie B isn't busy crafting another smashing hit single, he's digging deeper into the fabulous world of cheese. Each week, in this exclusive column, he selects one of his many favourite cheeses and recommends liquid, as well as savoury, accompaniment. It's not easy being cheesy but Mr B, he aims to pleasey.

THIS WEEK: KRAFT PHILADELPHIA



white wine. Make room in the fridge for this mother!"

"Yeah man this is smooth, creamy and well delicious. Easy to spread, you know what I'm saying? This is mellow, safe and satisfying, but man watch out for those crazy calories. We're talking full fat soft my friends! Shock out with a tub of this stuff, a French stick, some salad and a sparkling

Kermit's step by step guide to rock guitar



He may be green of hue, but he sure knows what to do. Forget Clapton and Hendrix, for no one can touch the guitar legend that is **Kermit The Frog**. Now you can learn to play just like him, thanks to his weekly professional guitar playing guide!

STAGE 2: YOUR FIRST CHORD — THE A CHORD

Put your fingers on the dots and strum a bit.

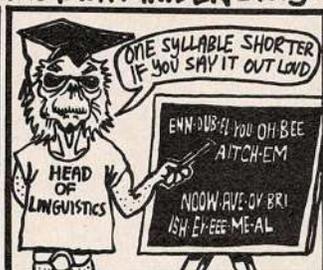
Remember: practice a little each day. But above all, have fun!

6	5	4	3	2	1	Frets
			1	2	3	1st
						2nd
						3rd
						4th
						5th

GREAT POP THINGS → The IRON MAIDEN story: "THEY TRIED TO CHANGE THE FACE OF HEAVY METAL WITH THEIR SOCIALLY-AWARE LYRICS AND MONSTERS!" BY Colin B. Morton and Chuck Death



Iron Maiden were formed in the East End of London in 1977, at the height of "punk rock" with its attendant nihilism and funny clothes.....times were hard for "THE IRONS" as they were known to their 300-strong road crew and dozen or so fans.....



Being dedicated to Heavy Metal, the Irons decided to "stick it out." Their luck turned when a journalist invented the NEW WAVE OF BRITISH HEAVY METAL, or NWOBHM as it was known for short, even though it wasn't much shorter....



Meanwhile, in another part of the forest, young Dicky Tickerson was being expelled from St. Chadbourne's public school for general HEAVY-METAL-goings on in the lower 4th dorm after lights out.....



Unable to find a "responsible" job like the army or the stock exchange, young Dicky went through several up and coming HEAVY METAL bands. Being an all-round sophisticate, however, he kept on not fitting in.....(TO BE CONTINUED.)

OUT NOW

possessed

A

AWESOME

AA

pin-up girls

(RE)POSSESSED BY GRAEME PARK OUT NEXT WEEK



**QUESTIONS
OF ULTIMATE
IMPORTANCE
ANSWERED
BY MC KINKY**

**WHAT WAS THE LAST
FILM YOU SAW THAT
MADE YOU CRY?**

A mad film I saw at O'Dowd's mansion on BSB where a kind-hearted granny gets mutilated by a knife-wielding weirdo masquerading as a Hare Krishna devotee.

**WHO WOULD PLAY YOU IN A
FILM OF YOUR LIFE?**

Flora Foster-Jenkins who sang "Most peculiar, ha! ha! situation — ha! ha! ha!"

**WHO OR WHAT DO YOU MOST
DESPISE?**

Jealousy and evil green jealous monsters. Violence, halitosis, Clause 25, stinginess, judgmentalists and preconceptions.

**WHO WERE YOU IN A PAST
LIFE?**

The Artful Dodger.

WHAT ARE YOU OBSESSED BY?

Sex, Toffee Crisps, me.

**WHAT DO YOU KEEP IN YOUR
FRIDGE?**

On a good day — monkey glands, Coke, seitan [*a Chinese food made from wheat gluten*], tofu, vegetables, mould, filth, gunge and everybody else's food, graciously provided by my generous flat dwellers for me to pick at when the desire takes me.

**WHICH BOOK WOULD YOU LIKE
TO HAVE WRITTEN?**

The Bible and 'The Importance Of Being Kinky' by Oscar Wilde.

WHAT DO ALIENS LOOK LIKE?

Martin Confusion [*he's a DJ*] wandering along Lanzerote's luscious beach front, suffering from an *après* 'Planet Of The Apes'-type spooky experience, *Español*-style, *olé!*

**WHAT DO ORGASMS LOOK
LIKE?**

Gorgeous faces, dark eyebrows, light eyes, fab smiles and usually nada personality.

**WHAT DO ALIENS' ORGASMS
LOOK LIKE?**

The above but green with horns.

**HOW WOULD YOU DESCRIBE
YOURSELF?**

With sounds rather than words: Ooh, Aah, Mmmmmmm-atteson's. Lovely eyes, alright thighs, fab cheeks, skinny and sleek and loads of other hideous things I'm not revealing unto you. Yuk! Yuk!

WHAT DO YOU DO TO RELAX?

Turn the volume right down on my answer machine, turn the ringer off the phone so that

George can't get in touch with me. Lie in bed, thinking.

**IF YOU HAD YOUR OWN CHAT
SHOW, WHO WOULD BE YOUR
GUESTS?**

Bob Marley, Marc Bolan, Quentin Crisp and George.

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

Back to where I came from or the American Indians' plains, where I could be ridden around bareback by a young brave.

**WHAT'S YOUR FAVOURITE
TIPPLE?**

Woodpecker Sweet Cider (classy, like me!), cans or bottles. Gifts accepted.

**WHAT ARE YOUR FAVOURITE
INSULTS?**

'Watch it, else I'll get my Dad on you!'

**HOW WOULD YOU LIKE TO BE
REMEMBERED?**

Affectionately, lovingly, gorgeously and without any pain or loss to anyone else.

**WHAT'S THE MOST IRRITATING
ADVERT ON TELLY?**

I don't really know any telly adverts because after three years I've only just acquired a TV, but sanitary towel adverts used to get on my nerves.

**WHAT'S THE MOST
EMBARRASSING RECORD IN
YOUR COLLECTION?**

I don't get embarrassed by music. Whatever I've bought or ended up with, I did, so that's good enough for me. Tacky records are fab.

**WHAT TALENT WOULD YOU
MOST LIKE TO HAVE?**

Any more than I already have would surely be something of a burden. But I suppose being able to sing might be quite nice.

**WHAT'S YOUR FAVOURITE
CULTURE CLUB SONG?**

'Do You Really Want To Hurt Me'. I hated 'Come A Come A Come A Come A . . .'

WHAT'S YOUR GREATEST FEAR?

The dark.

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

'Get Over It' or 'Kinky Reggae' or 'Stir It Up' or 'Don't Cry'.

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

'Is there a phone I can use?'

WHAT'S THE MEANING OF LIFE?

If I knew that, la-di-da-di-da. . . Loads and loads of love to everyone and everyone I love. Oh yes indeed, we are vacating the building. Several syllables to your mother.

What's the
meaning
of life?



innocence

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coolix226

DIANA BROWN & BARRIE K. SHARPE

Sharpe d

INTERVIEW: JACK BARRON



Inspiring carpets CARAVAN



NEW SINGLE • OUT NOW



Pressers

DIANA BROWN & BARRIE K. SHARPE, innovators of what they call "groundbeat", are hoping their new single 'Love Or Nothing' will become as successful as Sharpe's 'Duffer Of St George' clothing empire

Some are born to blag successfully and live large, others gargle in their own bullshit trying to do it. Barrie K. Sharpe is one of the former. And large is the first thing that jumps to mind on meeting Barrie, and his vocalist partner Diana Brown, to discuss the pair's current single 'Love Or Nothing' in Sharpe's clothes gaff, The Duffer Of St George, Soho.

Crowned by a black commando-style wool hat, Barrie's shaved head looks the size and shape of a slightly punctured football. His hands would be useful for professional strangulation. Topped and bottomed by a gun-metal grey Duffer jacket and leather trousers, Barrie stares with a most pleasant disdain. Part-man, part-refrigerator at the outset, Barrie's studied cool soon gives way to amused sarcasm. Which is fine. After all, Barrie has come a long way from his beginnings — "I'm descended from Cossacks" — in Whitechapel, 31 years ago.

Via teen years spent listening to Prince Buster and being converted to The Church Of James Brown, DJing at various clubs, the flare groove revival and selling dodgy second-hand clobber in Camden Market, plus being in a couple of bands, to his present status as musical mastermind and international clothes designer. Well there's no arguing that Barrie has been a top blagger.

Even if his and Diana's songs are destined to

wrinkle in obscurity, which they probably won't because they firefight with imagination, Barrie's pawprint would still be all over London clubland: he clothes virtually all of it. At do's like Flying, Wiggle It and Gosh, you'll find ex and would-be-others football hooligans with ecstatic gleams in their eyes clad in Duffer gear, dancing and snogging to gay Italian hi-NRG.

The irony of this isn't lost on Barrie, though he doesn't admit to first-hand knowledge. "I've heard about this scene but never really seen it for myself," he says. "I don't really go out to clubs any more; I don't have the time or inclination. I mean, I've got my own club, Do Ya Do, at The Gardening Club, where I play the music that I like — classic funk and soul — but really the whole of club culture is dying.

"The one thing that was interesting for a while was the jazz thing. But that has been killed off by media hype. Jazz clubs are now all full of *Time Out* types drinking shandies and all the rest of the venues are house clubs. I liked house when it first kicked off but now it's just Euro-disco rubbish. Really, club culture has never recovered from 'Saturday Night Fever'."

Brown and Sharpe are expert wind-up merchants, as opposed to windbags, only Diana is (cue non-sexist comment) much prettier to look at. A volcanic mix of Italian and Jamaican — "Michaelangelo, Etruscans, slaves, they're

all part of my ancestry" — her voice erupts like a moody Mount Etna over 'Love Or Nothing', all molten delivery and turbulent sentiments. Between winking, she explains how she used to be into astrology and mysticism but now thinks the Bible is a good read and the Devil is on the throne. "The Bible is just like anything else — fashion, music, food — you just take what you want out of it for yourself," she reckons, while Barrie punctuates her explanation with "Bollocks!" and "Personally, I'm a full-time sinner".

The duo admit 'Love Or Nothing' is a deliberately lightweight-pop stab at the charts compared with last year's splendid 'Masterplan' and 'Sun Worshipers'.

"Most of our songs have a deep message; the current single is an exception," says Barrie.

"It still means something to me and I sing the thing," argues Diana.

"Yeah alright," agrees Barrie, "but with 'Love Or Nothing' we've deliberately aimed at the charts, even though it's a good song, because we want to get a big audience before we put out our album. What is it called? 'The Black, The White, The Yellow And The Brown'. That's what our music is all about and that's why we decided to call it groundbeat. Although it has its roots in funk and soul, it's meant to transcend colour and race — it's for everybody."



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COLUMBIA

R M 13

Singles

REVIEWED BY JACK BARRON

Class A

LOVE CORPORATION 'Give Me Some Love'

CREATION

Along with Clail's, this tune has for the past month been the club rejuvenator of tired limbs. The wonderful progeny of Joe Orton obsessive Ed Ball and Boys' Own bod Andrew Weatherall, 'Give Me Some Love' is quite possibly the most avant-garde dance experiment you'll trip across until the New Year. The hole-in-one of the project, however, is that it's also more itchy on the senses than being plunged into a bathtub of fleas. Minimal to the core — a Doppler Effect, a bass pulse, appealing bells and an occasional brass fanfare are the ingredients.

KATHERINE E 'I'm Alright'

DEAD DEAD GOOD

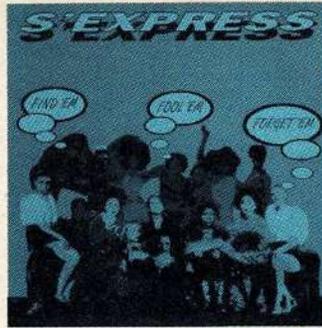
Arguably the most instant pop tunes of the moment are those swishing, Armani-clad, from the Italian house scene. 'I'm Alright'

has the formulaic trademark of the genre intact, a gibbering piano motif, and scores an 11 on the tack-o-meter as Katherine E sings with all the subtlety of her diminished surname about how she is doing very well thank-you very much. Massivo.

S'EXPRESS 'Find 'Em Fool 'Em Forget 'Em'

RHYTHM KING

With the bawdy if daunting



Sonique — potentially the successor to Grace Jones' diva queendom — on vocals, the iguana of clubland, Mark Moore, sets S'Express rattling down the tracks of an old Bobby Gentry song wherein the singer's dad

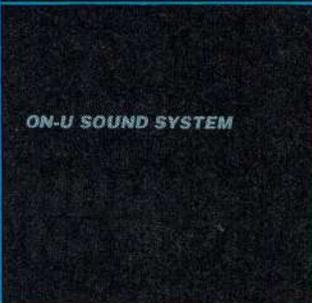
gives her advice of the wham-bam-thank-you-mam-now-piss-off sort. A sarcastic castration of macho mores, Mark injects the arrangement with air-bubble bass to fatal effect.

RUTHLESS RAP ASSASSINS 'Justice (Just Us)'

MURDERTONE

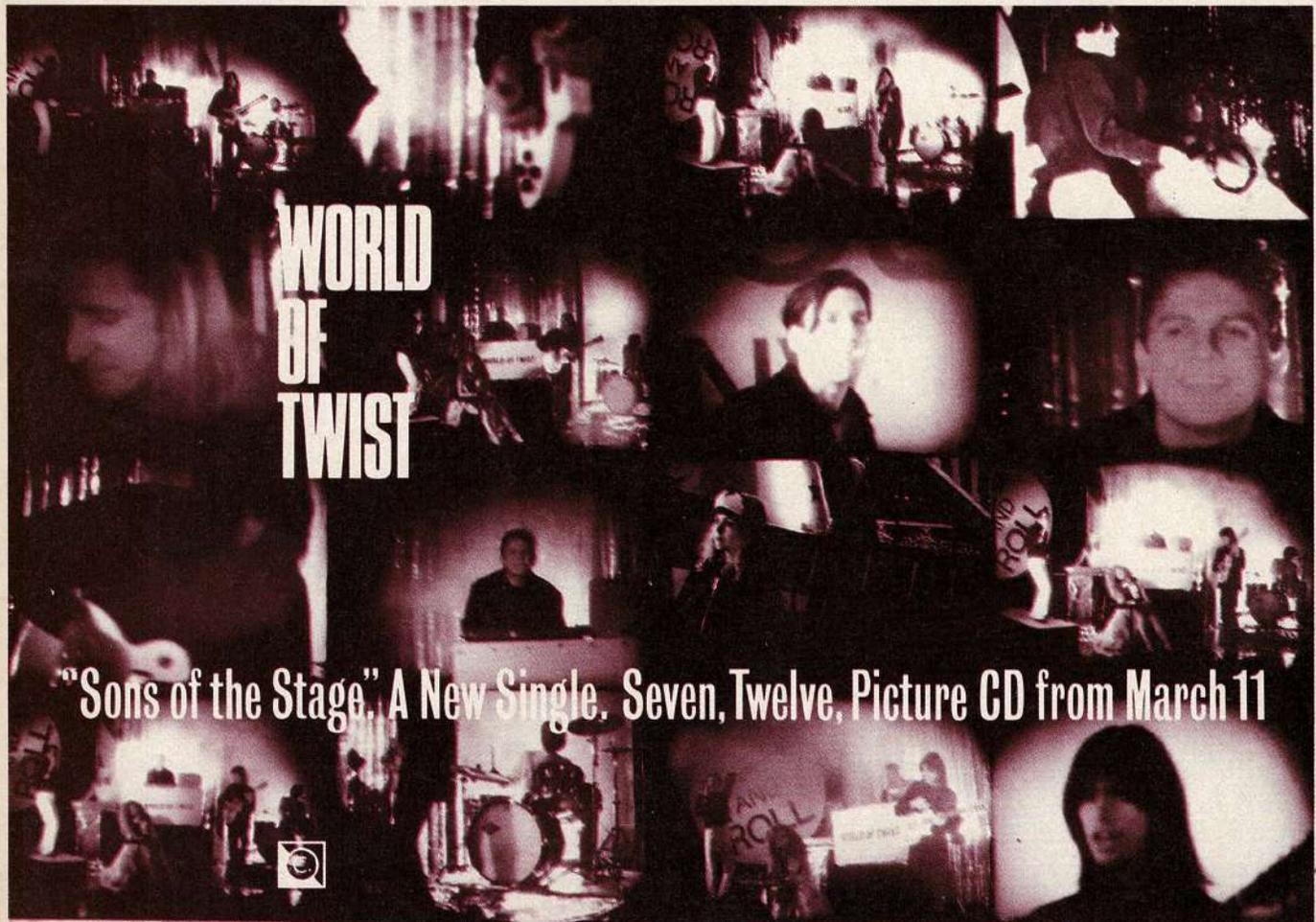
In the best tradition of heavy metal guitar ripping into hip hop beats, 'Justice...' claws at the ears with talons set to stun. The Assassins sound thoroughly pissed off on this message rap, which isn't all that surprising because they come from that blot on the landscape of the North, Manchester. Fearsome and judging by the well-bottom

Single of the week



GARY CLAIL 'Human Nature' PERFECTO

Crushing. With all the momentum of a nailbomb explosion in the privates, Gary Clail spins once more into orbit riding on the back of a stellar keyboard riff, which you'll instantly recognise as the theme tune to 'Snub TV', with this follow-up to last year's 'Beef'. As a purely physical club experience, 'Human Nature' is like strapping yourself to a roller-coaster that suddenly leaves the rails. And, as usual with Clail, there is a serious prank afoot. In this case he mimics the evangelist Billy Graham, whose moralistic oratory — "What makes a man lust, cheat and lie?" — is stitched into the tune to create a Frankenstein funk. Produced by Adrian Sherwood and remixed by Paul Oakenfold, who bounces the instruments around the mix like a hyperactive kid playing with his reflection in a hall of mirrors, 'Human Nature' is a proper indeed.



WORLD OF TWIST

"Sons of the Stage," A New Single. Seven, Twelve, Picture CD from March 11



resonance of the MC's voice, the chap has a build to match.

JAMES
'Sit Down'

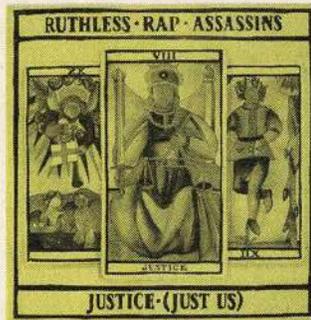
FONTANA
In by a scratch. It seems bloody cheeky for James to release a re-recorded version of one of their most popular songs. Yet the radically different structure on show here and the terrace fever participation of the audience on the live effort make it a must for James-spotters. Personally I think they'd be better off with Clearasil.

C&C MUSIC FACTORY
'Here We Go'

COLUMBIA
Freedom Williams jabs his rap through this current club favourite with all the aplomb of a pit bull greeting a poodle. Replete with every kind of dance hook, 'Here We Go' is kosher, though a wet patch on the Paradiso cut of the same name.

LAND OF FUN
'In The Basement'

POLICE
One of those cuts with an instantly recognisable bassline that inevitably nobody can recall the origin of. Caroll Hall entwines her voice like a lazy python around the drumbeat and invites you to, uhm, rock her in the basement. Innuendo, or is her sauce without foundation?



B-Wares

WORLD OF TWIST
'Sons Of The Stage'

CIRCA
'The Storm' was a compelling debut, but this misses the aesthetic boat by a couple of decades. Maybe it's the 'Silver Machine'-type synth? Perhaps it's the tie-dyed cod psychedelia? On the other hand, the fact that 'Sons Of The Stage' blows with methane unlimited and is as alluring as an elephant fart in the face doesn't help. World Of Twist ask for noise and confusion, they might just as well have delivered silence. Immensely disappointing.

INXS
'By My Side'

MERCURY
Wrapped in an orchestral duvet,

somehow (actually through sheer lyrical pretension) Mad Mike and his mates manage to make Angst seem less like an emotion and more like the name of a small German town.

RICK ASTLEY
'Move Right Out'

RCA
Feel a bit sorry for Rick. He appears to be a very gifted singer forced to jump through corporate record company hoops by a bunch of bods who think that his artistic development can be measured by the length of his hair. Useless as a handbrake on an ashtray, though no doubt a hit.

C-U Suckers

P.U.M.P.
'Barabajagal'

ULTIMATE
An update of the ancient Donovan-Jeff Beck tune by some ex-Junior Manson Slags. Although this pleases many in clubs like Terry Farley's Yellow Book and has some nice production touches by Steve Proctor, the original song was pony and so is this. They shoot horses, don't they?

LENNY KRAVITZ
'Always On The Run'

VIRGIN
One day a great rock 'n' roll

star will emerge. It's not Lenny Kravitz. 'Always On The Run' is a lyrical list of what Len's "Mamma" used to say to him. Things no doubt like: 'Don't forget to put clean underwear on when you go out just in case you have an accident. We live in hope.'

ROLLING STONES
'Highwire'

SONY
The Rolling Stones have, in the past couple of years, been given the critical thumbs up by many. Quite why still mystifies me. No doubt their technospectacular Steel Wheels-Urban Jungle tour helped. From the latter, a live version of '2000 Light Years From Home' is lifted for the B-side. The A-side finds Mick once more imitating a hyena with throat cancer.

VANILLA ICE
'I Love You'

SBK
Van the rapping side of spam goes all moody on us with a tune that might have been cloned from LL Cool J's 'I Need Love' as he tries to prove his heart doesn't run on anti-freeze. Comes with a poster which features a shot of the father of the Banana Splits which is out of focus — thankfully.

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5 So-so 4 Poor 3 Very poor 2 Dreary 1 Recycle

Album of the week

GALLIANO 'In Pursuit Of The 13th Note' TALKIN LOUD

A white jazz-rap street poet with a quixotic cockney-patois delivery smacks of plagiarism of black culture typical from certain immodest pillagers. But Rob Galliano's no Vanilla Ice. He's inspired by the 'black spirit' and pays homage, showing only the utmost reverence to that tradition, while stamping it with his own identity.

With the help of spars Mr Constantine and Bro Spry, Galliano has taken the mutual fascination between rap and jazz a step further and added poetry and dance rhythms — from hip hop to world beat — backed by a clutch of sharp samples and the capable musicianship of the likes of Mick Talbot and Steve White, giving it an almost 'live' feel.

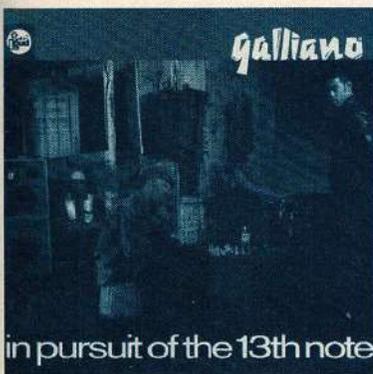
With themes such as ecology, love and racial syncretism, Galliano's intentions are clearly to arouse public consciousness, educate through rhyme and encourage an atmosphere of positivity, as on '57th Minute Of The 23rd Hour'.

Galliano is not afraid to acknowledge his limitations, however. On 'Leg In the Sea Of History' he defends his music as the product of his multicultural

background, a fusion of an Irish heritage and Afro-Caribbean culture. But he's not ashamed of being a Londoner and avoids degenerating, like many others, into a poor imitation of US artists.

Musically, the influence of figures like Roy Ayers is in evidence, particularly on 'Power And The Glory'. But the album owes as much to the spirit of Soul II Soul as to John Coltrane and other jazz legends whose spirit it incorporates.

Laced in places with a liberal dose of humour together with its 'social commentary' lyrics and diverse musical influences, it's an album that doesn't need the support of any media-hyped jazz revival to ensure its success. **Catherine John**



R.E.M. 'Out Of Time' WEA

For R.E.M. fans worldwide, the arrival of 'Out Of Time' will seem like the birth of a child. Or rather — considering the three-year gestation period — a new Messiah.

Rapper KRS-1 escorts us in, with the chunk-funk of 'Radio Song'. In the tradition of previous opening tracks, like 'Finest Worksong' and 'Pop Song '89' (spot the obvious connection), Stipe's tirade against FM America is hard-hitting and instantly convincing. One day, students of American history will be given the R.E.M. back catalogue in place of text books.

If the band paired 'Shiny Happy People' with 'Near Wild Heaven', they'd have the perfect summer single. 'Shiny Happy People', free of irony, has a brightly chiming naivety which guitar god Peter Dinklage reckons will make you want to throw up; 'Near Wild Heaven', featuring Kate Pierson of The B-52's, is clothed in pretty West Coast harmonies.

The country-folky 'Half A World Away' sweeps softly at dust and fallen leaves. The instrumental 'End Game' is the sound of the breeze kissing sand dunes. 'Country Feedback' is just that, sweat-soaked soul-searching bathed in heavy reverb, and 'Me In Honey' is Stipe's variation on 10,000 Maniacs' 'Eat For Two' theme.

10 The 11 sublime tracks on 'Out Of Time' signify a great leap forward for R.E.M. Still the best rock band in the world? You bet your life. **Davydd Chong**

Rap round-up

YO YO

'Make Way For The Motherlode'

US ELEKTRA

As the only female of anti-hero Ice Cube's Lench Mob, the former LA bus driver tears into hip hop's blatant machismo like a woman possessed. Laying the groundwork for her IBWC (Intelligent Black Women Coalition) with the inexhaustible 'Stompin' To The '90s' cut, Yo Yo venomously spits the collective's doctrine throughout her debut. Radio phone-in out-takes, street humour, fiery

8 funk dubs and icy rhetoric total one indispensable piece of plastic.

BRAND NUBIAN

'One For All'

ELEKTRA

Brand Nubian are a purist's dream: music for the mind, body and soul.

The mellow title track opens the set and from then on in the listener is enveloped in a world of lyrical gymnastics swathed with lush harmonies and funky, bluesy, jazzy melodies.

Close your weary peepers, lie back and pick your jam:

'Ragtime' is reminiscent of The Cotton Club era; there's the hyper swingbeat of 'Try To Do Me' or 'Slow Down', which masterfully borrows from Edie

9 Brickell. Skip lunch for a week if you must, you need this.

STETSASONIC

'Blood, Sweat And No Tears'

US TOMMY BOY

The original radical rappers finally unleash their third LP, three years in the making due to industry politics (to which this is dedicated) and DJ-producer Prince Paul's involvement with De La Soul's phenomenal 'Three Feet High And Rising'.

As Stet's tradition dictates, their flippant displays of braggadocio fall sorely by the wayside compared with their passionate polemics.

The full gospel depth of 'Ghetto Is The World' and the Gil Scott Heron tribute, 'The Revolution Will Not Be Brought To You By Corporate America',

consolidate the Brooklyn boogie boys' significance in the genre.

7 Not immediate or accessible, but quality grooves throughout.

MAIN SOURCE

'Breaking Atoms'

US WILD PITCH

The brilliant, psychedelic 3D-effect sleeve speaks volumes. Tired and disillusioned with vacuous rap clichés, the three-man team, headed by the much-revered Large Professor, has succeeded in pulling together a dazzling fusion of... Er, just about the full nine (as our Stateside cousins would say).

So smooth is the lyrical styling that A Tribe Called Quest, Gang Starr or The Dream Warriors would rate as hardcore in comparison, but that's not to say it's soft.

'Just A Friendly Game Of Baseball', 'Watching Roger Do His Thing' and 'He's Got So Much Soul (He Don't Need No Music)' are the stand-out cuts of an album destined to become a classic.

The Large Professor has perfected the art of creative sampling — painting a picture

8 from a selection of sources. Hip hop with integrity.

BOOGIE DOWN PRODUCTIONS

'Live Hardcore Worldwide'

JIVE

Drawing from his early 'South Bronx' days right up to present intellectual rap, KRS-1 delivers a live session recorded at New York's S.O.B. club.

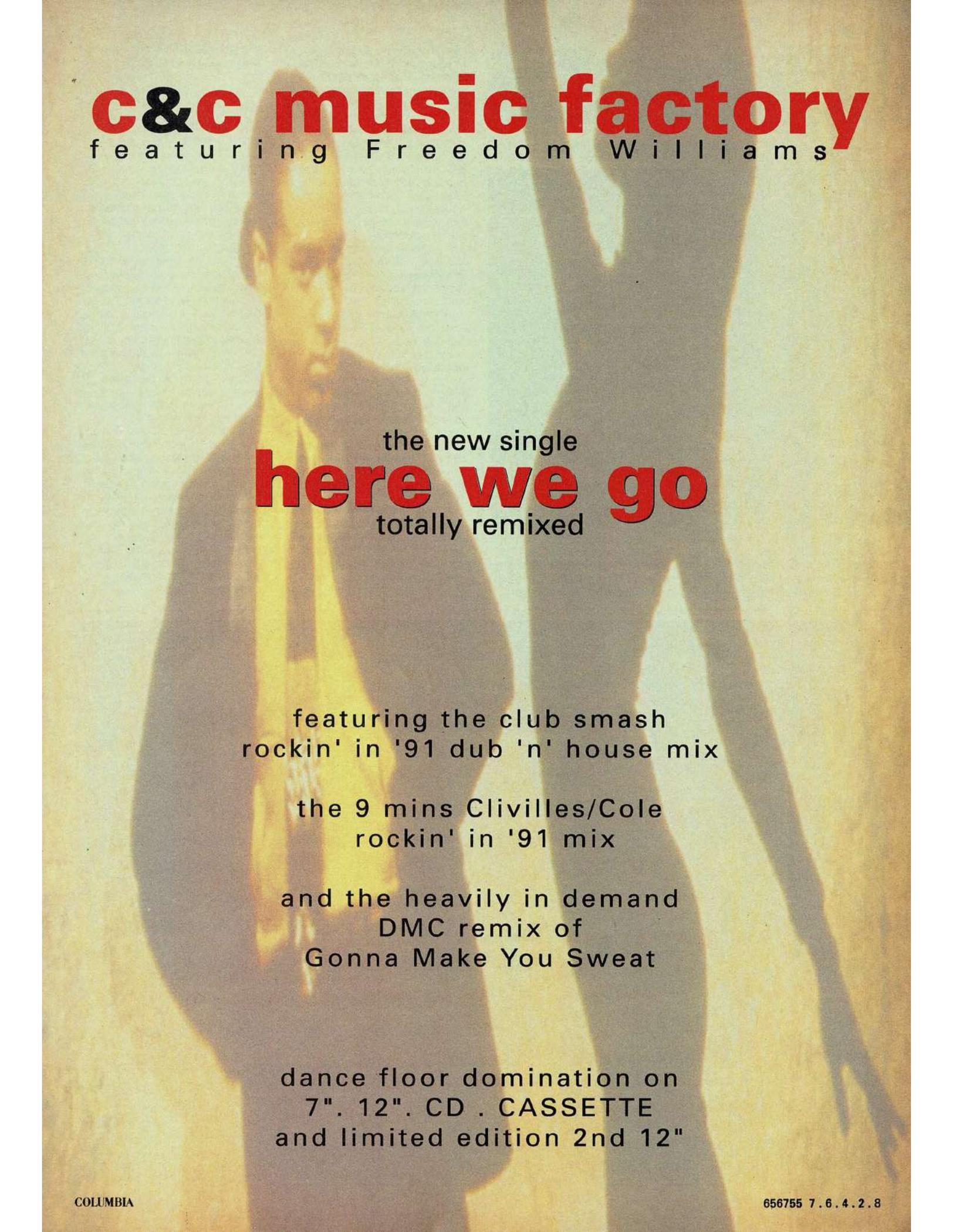
The problem with our man is he wants so sincerely to educate us lesser mortals that the musical content is a poor relation to the awesome dynamics of his vocabulary.

His previous album 'Edutainment' was practically a lecture available in three formats.

'Live Hardcore Worldwide' merely serves to remind us of long gone days when this 'entertainer' called himself a

4 rapper as opposed to his present 'metaphysician' moniker. **Jerome Michael**





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featuring Freedom Williams

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here we go
totally remixed

featuring the club smash
rockin' in '91 dub 'n' house mix

the 9 mins Clivilles/Cole
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lives

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STORM! The Event, Brighton

After a successful fling with their Hastings Pier all-nighters, the

South Coast's premier rave promoters moved back home for perhaps the most diverse Storm! line-up yet. Not before time.

Mental mayhem played a smaller part in the proceedings as three of Britain's continually innovative and aurally-exciting DJs — Steve Proctor, Glen Gunner and Graeme Park — prepared to assault the turntables.

Feisty Brooklyn rapper **Nikki D's** run-of-the-mill funky rapping bombed with a predominantly white crowd who expected house music all night long. Even so, a few of them swayed along out of politeness.

A warmer reception awaited the lively Manchester crew **Franschene** and their spunky rhymes, hardcore house rhythms and an acrobatic pair of 14-year-olds who showed the ravers a thing or two about dancing.

By the time surprise act **Man Machine** arrived to replace Nomad, the advertised attraction, things were hotting up among the sea of fazed but friendly faces. Dressed like a pair of 'Tron' film extras, the duo whipped up the same crowd frenzy Guru Josh had done over a year earlier — but, thankfully, they had more than a fingerful of talent.

For the finalé, **Proctor** and **Park** took over vinyl duties with a two hour set of beat-perfect mixing. Their refreshing blend of uplifting hard house, Italo piano and thumping garage proved to the once-mental masses that

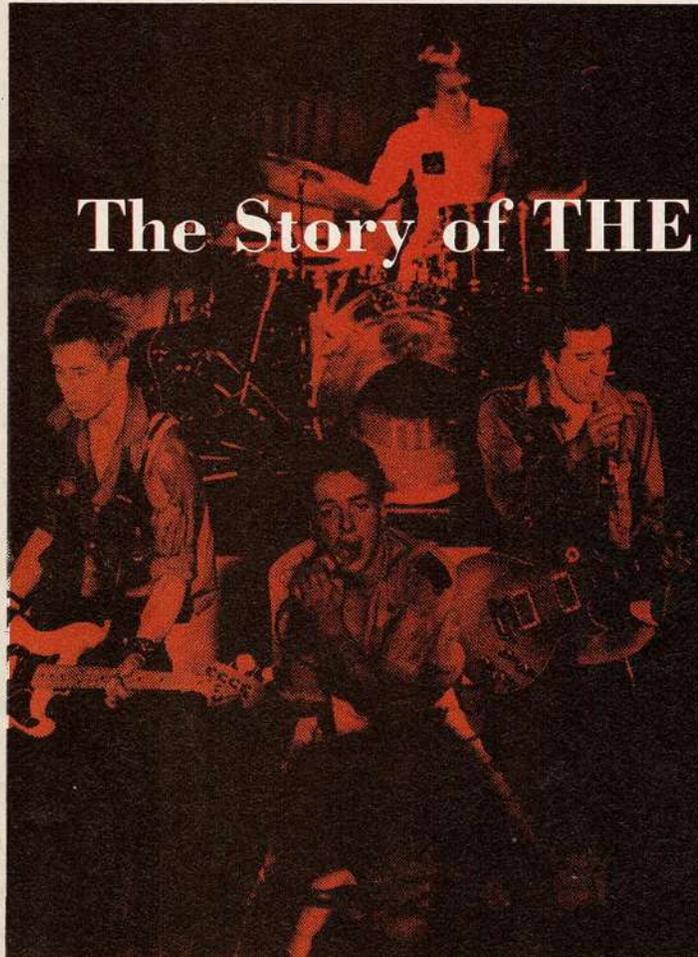
everything need not begin with a bleep. **Richie Blackmore**

THE LA'S The Academy, Manchester

That 'There She Goes' was finally a hit, and the debut LP by The La's a critical and commercial success, owed a huge debt to the persistence of a band who've consistently churned out good singles and raw live performances.

'There She Goes' is a perfect record and it's such a live favourite that it makes a double appearance, feigning two different guises — initially as Captain Kickstart to get the engines revving and then as Johnny Reliable, an encore their fans predictably demand.

'Come In Come Out' goes down a storm, Mavers' voice echoing majestically against a simplistic and quirky interpretation which conjures up fairground images — all flashing lights and musical twists. One suspects their last single, 'Feelin', was a rather churlish statement of reluctance from The La's (its brevity perplexing radio stations like they'd been confronted by the Saddam Hussein Rap), but live it's an absolute gem, jumping all over yer face with unashamed acoustic guitar joy.



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COLUMBIA

'Doledrum' follows with the razor-sharp sarcastic line "Get on the bus, get out of doledrums", a stark reminder that The La's are urbane guitar warriors first, nancy pop stars second.

The highlight is 'IOU', a skiffly tune jostling for position as The La's finest Beatles kick to date. "On the streets for knowledge, you must eat your porridge," sings Mavers without the slightest hint of embarrassment.

But while The La's reproduce their vinyl creations to stunning effect in the early stages, the second half wilts alarmingly. Their staggered and giddy guitar tunes lose their charm, falling short of the kind of magic we, perhaps unfairly, have come to expect of them. Unfortunately, tonight's performance gives much credence to the analogy that there is no heavier burden than unlimited potential. **Tim Southwell**

BANDERAS Barrowland, Glasgow

With a single in the ascendancy and a singer, Caroline Buckley, cheered on by a characteristically supportive home town crowd, there was never any risk of Banderas being forced off stage under a hail of rotten tomatoes. What is surprising though is that tonight they merit every last expression

of appreciation.

Assured and confident, they rant through their set like they're previewing a forthcoming greatest hits collection. And they may well be.

From the tense, driving, anti-advertising attack of 'She Sells' to the slow, mournful, lapsed Catholic lament of 'Last Sorrow', every tune hits the target. Barring the already familiar 'This Is Your Life', eyebrows are raised highest by the exuberant, catchy-as-the-common-cold 'Bring On The Love' and a gorgeous hand-on-heart Big Ballad, 'It's Never Too Late (To Fall In Love)'.

The Pet Shop Girls tag may be justified on record (and they're certainly an oddball duo to look at), Caroline coming across as a tough little unit next to Sally Herbet (who resembles Rowan Atkinson's kid sis), but in the flesh there's clearly no ice running through these girls' veins.

Banderas are the heart of the machine. **JB Bernstein**

AFRICAN HEAD CHARGE, FIRST OFFENCE The International, Manchester

Tonight is a case of taking the rough with the smooth: the rough being North Manchester punk-rap crew, First Offence; the

smooth, On-U Sound's reggae stars, African Head Charge.

First Offence have the audience puzzled for a while. As sampled guitars screech and drum beats cascade, a stocky lad dressed in a priest's smock begins an aggressive rap while, next to him, a scrawny kid dances like a Bez from hell, face hidden by a Batman mask and hooded top.

Soon, the anger and energy take effect and the dancefloor begins to throb. Tracks like 'Government Decides' and the new, extra-raw and hard hittin' 'Just Try Me,' with its "I am an Antichrist" Pistols sample, smash their way into your consciousness, screaming for recognition.

In contrast to F/Off's confrontational style, **African Headcharge** extol the virtues of love, peace and happiness. The atmosphere drips with sweat, smoke and lovin' vibes, as the crowd sway with mesmeric glee.

After a few old standards, tracks off their recent 'Songs Of Praise' LP are given an airing, with a customary tightness and bass-heavy boom. On 'Whole Some More', wailing vocals and crisp, shimmering guitar reveal the band's distinctive reggae style.

A gig of two radically different halves, both enjoyable, but the rough is undoubtedly the most memorable. **Chris Sharratt**

RIDE Town & Country Club, London

The euphoric atmosphere that reverberates around the T&C tonight is ample indication that Ride are huge. Just reward then, for few can match their power, conviction and overwhelming prowess onstage.

Singer Mark almost looks at odds with his fame, for his sullen face indicates little joy and his complacent vocals belie the power within.

The music is phenomenal, with three guitars scaling untold heights, then gushing down to form a maddening yet somehow restrained cacophony. Prickly but sweet, Ride's songs are like barbed wire kisses and live, each transcends its vinyl limitations.

'Dreams Burn Down' and the mesmeric, savage-like 'Seagull', in particular, penetrate down to the bone with frightening precision.

If their songs are perhaps too one-dimensional at the moment it's because the band are still in their infancy. They have a way to go yet, but with already stunning musicianship (testament to Ride's burgeoning talent), they'll be up there soon enough.

Within the next 12 months, the sky will have accommodated them, for it is there they are headed. **Nick Duerden**

THE REDHEAD ONE RETURNS

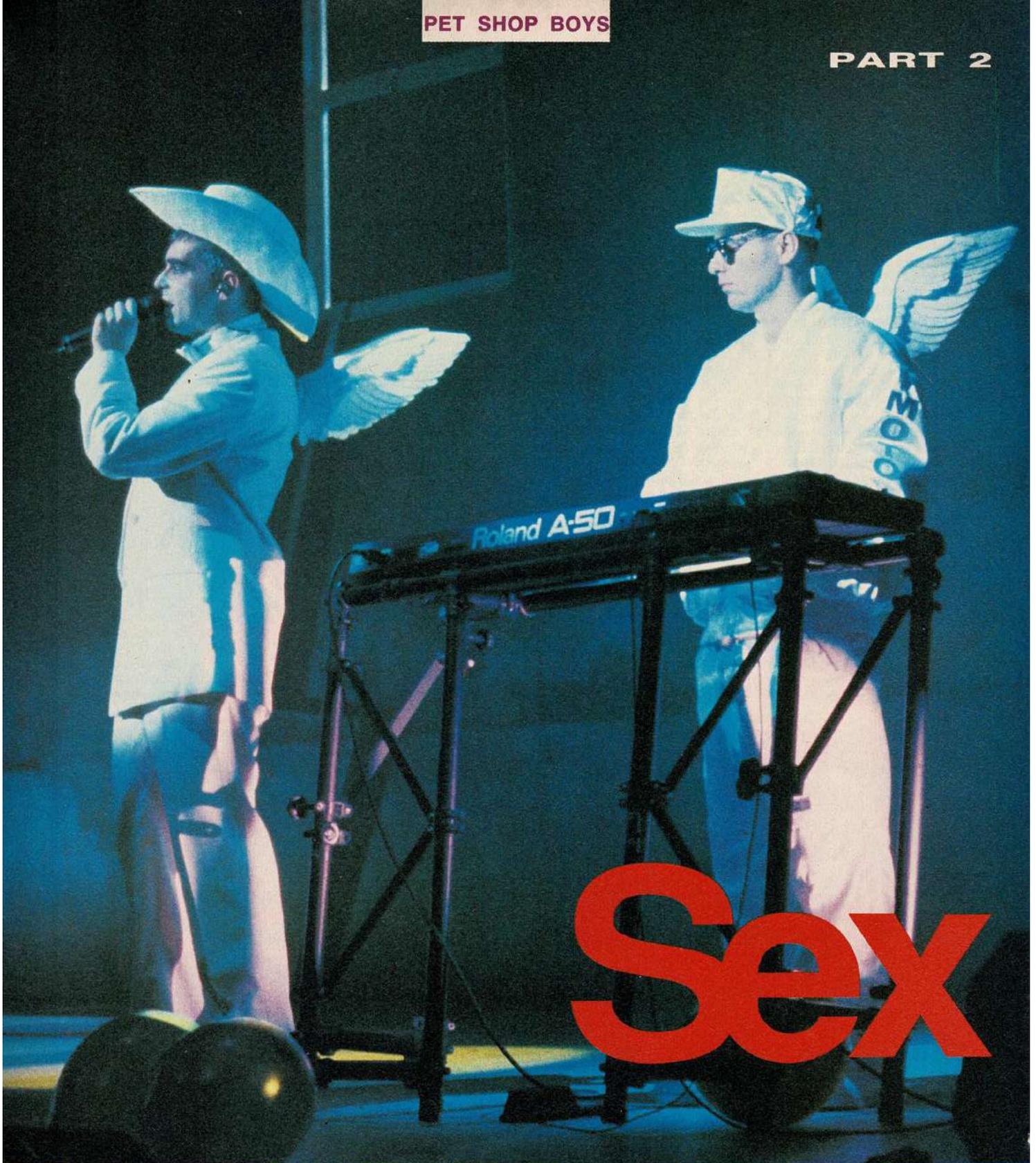
REDHEAD KINGPIN
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Sex

“The only thing pop music has ever succeeded in persuading people to do is take drugs”

In the first part of this two-part interview, **PET SHOP BOYS** denied the rock 'n' roll overtones of going on the road and covering U2. Now they turn their attention to sex and drugs and Abba

PILLS 'N' THRILLS AND BELLYACHES

If the Pet Shop Boys refuse to become part of Rock 'N' Roll, then it follows that Sex and Drugs come way down their list of priorities also. The reason for Chris' suggestion that the interview should take place over a meal, hastily rejected by Neil, was that "after a couple of glasses of wine, Neil doesn't know what he's saying" — more like a warning about someone's dad at a wedding reception than a world renowned pop star. But then Neil's view of world renowned pop stars is sorely tarnished.

"I don't think pop musicians jumping on the back of any cause going have ever changed anybody's mind about anything," says Neil. "This whole campaigning pop music movement happened before in the '60s, but the only thing pop music has ever succeeded in persuading people to do is take drugs and I don't see that as having been a positive thing. It's happening again with Happy Mondays and others. One can now write admiringly about drug consumption in

Gahan. . . Even Chris De Burgh is a sex symbol! Even though his eyebrows meet in the middle, he has a huge fan club of people who fancy him like mad."

"What about Robert Smith?" asks Neil with a puzzled look.

"He's a sex symbol to a certain type of person," affirms Chris. "But I don't think that's our appeal at all."

Just try telling that to Neil Tennant's Left Nipple from Darlington and you may get a different story.

THANK YOU FOR THE MUSIC

One of the more negative aspects in pop music in the last year has been the comparative lack of success of the Pet Shop Boys' album 'Behaviour' and in particular the second single, 'Being Boring'. Both are widely thought to be perhaps their finest work to date, yet neither have set the world alight. Is this the age-old 'The better you get the less you're liked' syndrome

I loved what they did with 'So Hard'," says Neil. "They didn't remix it so much as remake it, which is why it was credited to Pet Shop Boys Versus The KLF. I think it's great that they are having so much success. . . I suppose they are a kind of bizarre, mutant version of us. I went to their studio, Trancentral, once, in a cab. The cab driver pulled up outside this practically derelict building and said 'You don't want to go in there, do you?' and I was inclined to agree with him."

Collaborations are something that the Pet Shop Boys do particularly well. Patsy Kensit, Liza Minnelli and Dusty Springfield have all had

rock
&
roll

& drugs &

the press. I just think that's really naff.

"The press relationship with Happy Mondays is interesting. Meeting Ronnie Biggs and Piers Morgan from *The Sun* in Rio — it's a fascinating situation, but no one explores what that situation is about. The Happy Mondays have got rather comfortable with the idea of publicity and I'm not sure if they've taken it just a little too far."

SEX SHOP BOYS

So, the Pet Shop Boys are not drugstore cowboys. But what about sex? In a profession where, how you say, *unconventionally attractive* types like Bez and Shaun get to pose nude in *Penthouse*, surely there's room on our bedroom walls for a bit of Pet Shop flesh?

"Oh, I'd get my kit off for anyone," confesses Chris. "I've been working on my body — I get my legs waxed once a week. It's quite painful, but that's part of the pleasure, isn't it?"

"Seriously, though, I think one of the reasons we're not as massive as we could be is that we're not sexy. If you look at the really massive groups, they sell themselves on the sort of sex appeal that makes kids want to slick posters of them on their bedroom wall. And we've never presented ourselves like that. A lot of stars' success depends upon people fancying them to death, whether they're Julio Iglesias, Whitney Houston, George Michael, Dave

that has afflicted many groups, from Abba to Duran Duran, rearing its ugly head?

"I guess it is in a way," admits Neil. "It happened before with 'Love Comes Quickly'. What we thought was our best song was the one that didn't sell so well. I think 'Being Boring' was perhaps our best record so far, and lots of people who usually don't care for us said the same. You know, people prefixing what they say with 'I don't usually like you but. . .' George Michael said to me that he thought 'Being Boring' was a brave single, but we didn't see what was brave about it."

Is it more important to you to leave behind a great record that will outlive trends?

"Oh, but we love trends as well." Neil looks confused. "When you compare us to Abba, that's perfect because Abba made great records and had tons of hit singles. Pet Shop Boys are about hit singles. We love having hit singles."

KING'S CROSS TO TRANCENTRAL

One pair of Pet Shop Boys collaborators who had a run-in with Abba in 1987 after they had illegally sampled 'Dancing Queen' are The KLF. While Neil and Chris have been perfecting pop, Bill and Jimmy have been taking it apart and putting it back together in their own image, something they did with 'So Hard'.

life breathed into their careers by the duo and this side to their work is unlikely to stop there.

"I think the next person we collaborate with will be a new artist. It would be fun to do something from scratch like that. Perhaps we could just shrink into the background and let them take over."

The Pet Shop Girls maybe? But before any more can be said on the matter, PSB personal assistant Denton returns bang on time to whisk them away to the waiting restaurant.

Filing out through the Brixton Academy's corridors, Chris spies their road manager Ivan having his hair cropped in the make-up room. He tiptoes in and relieves the barber of his clippers. Neil looks on in horror, shouting "You can't do that, you don't know how," as Chris brings Ivan's scalp just a little closer to the surface. Amused by such rock 'n' roll behaviour, Chris decides to pick on my KLF 'It's Grim Up North' T-shirt. "I hope you realise we're both Northerners. I shall choose not to take it as an insult."

Lock up your barbers, the Pet Shop Boys are on the road.

© PET SHOP BOYS LIVE IN JAPAN ON THEIR CURRENT WORLD TOUR



DIGITAL
UNDERGROUND

"We may get into building nuclear
Playdoh furniture business"

No home should
be without 'Sex
Packets', and
now you should

complement it with the 'Same Song'. The new
single from **DIGITAL UNDERGROUND** is not
the same song, and yet it is, if you catch our
drift. Confused? You will be

Sam

drift

WHAT'S IN A NAME?

It's going wrong from the beginning. Even getting vocalist Schmoovy Schmoov and musicmaker Chopmaster J to introduce themselves on tape proves impossible.

"I'm Chopmaster J!" they declare simultaneously, scuppering initial attempts to put the right voice and quotes to the right person. Nor do things get any easier when Schmoov launches into a 10-minute story about the origins of his name, an explanation that leaves no one any the wiser, but everyone laughing.

Still, this is what's so neat about Digital Underground. They may not have the most important messages in the rap world, but they certainly have the most fun delivering them.

While their debut 'Sex Packets' album established them as rap funakateers with the emphasis on fun, their new 'This Is An EP Release' confirms their position as rap's cheekiest pioneers. Who but Digital Underground could get away with an opening track with the main hook, "All around the world, same song" ('Same Song')? Only the group that dedicated their first LP to one Doctor Edward Earl Cook and his Sex Packets.

Along with the band's manager, Sleuth, and fellow Undergrounders DJ Fuse and Money B, Chopmaster J and Schmoov recently flew into New York for the Grammy Awards. Nominated for the Best Rap Performance By A Group Or Duo, they eventually lost out to Quincy Jones and his all-star rap posse's performance on Jones' 'Back On the Block' album. As Underground head honcho Humpty Hump later points out, Jones, who accepted the award, isn't even a rapper.

Lounging in Chopmaster's somewhat trashed hotel room, with Sleuth dozing on the bed, Schmoov and J maintain they really came to New York for a rest.

"We came to eat a lot of food," starts

Schmoov.

"And sleep all day," continues J.

"And all night," concludes Schmoov. It's a formidable double act. Each finishes the other's sentences. Schmoov constantly unravels implausibly outrageous tales and J's laughter booms around the room.

They are seriously miffed about the Grammy organisers' decision to allow MC Hammer to be the only rapper televised.

"The thing is," says Schmoov, "it's an event that's been so dominated by older musicians and people who are more established, and with rap being so young, it's hard for them to accept it. I just think they don't want to look at a lot of categories seriously. But it is serious and I'm sure in the years to come they're gonna want us to be there and televised. But who says we're all gonna do it since we've been dissed first?"

BUYWUTCHYALIKE

Still, Digital Underground have been rewarded in more significant ways. 'Sex Packets' was a major hit in the US and almost a hit over here, and a little more cash has been collecting in the group's pockets of late. They've been appeasing themselves with a little shopping. So what did they buy?

"OK," shrugs J, "it was drugs. I spent it all on drugs." Once the laughter dies down, Schmoov reveals, a little more sincerely, that his cash went on "a couple of nice shirts that say Schmoov on them. I couldn't afford to shop before," he goes on, ignoring J's laughter. "Serious. You look at Humpty and you trip on how he's dressed because Humpty's large now, but we was really shot. We didn't have means to buy clothes or food and we were bussing it and everything, but now we've bought a car and everybody trades off. Chop gets it a coupla days, I get it a coupla days, Sleuth gets it a coupla days. It's a Nova — it's nice too, man. A green Nova..."

"Vomit green," J corrects. They agree, though, that the aim is to trade up for a Volkswagen Scirocco.

Humpty's cash, apparently, went on clothes.

"I got a white polar bear pussy hair tie and a new fur Humpty coat," he confides.

We can rest assured it wasn't real. To continue the clothing theme a little longer, Humpty also speculates that Digital Underground's forthcoming album may be called 'Sex Jackets'. These are the band's latest discovery.

"You wear the jacket and you brush up on someone and it makes them have an orgasm," explains Humpty.

With the rest of the band abandoning him in the studio, he adds that the LP

might be also be called 'The Humpty Album'.

"I'm gonna drop that on the rest of the band," he says. "They can't freak it like Humpty can." Toying with alternatives he's cheered by the thought of crediting the album "Humpty And Friends Featuring Digital Underground".

UNDERGROUND MOVIES

While we are waiting for the 'Sex Packets' sequel, Digital Underground have launched 'This Is An EP Release'.

"It's to pacify the people until the album comes out," says J. "Well, actually, it's for the movie. We did this movie with Dan Ackroyd and Chevy Chase called 'Nothing But Trouble'. It was called 'Valkenavia' but now it's called 'Nothing But Trouble'. But there should be no name. They shoulda just released it on video. We had little lines and stuff, but we were just stuck in it and it looked crazy."

Schmoov is even more damning. "Demi Moore was in the house, but we never got a chance to see her," he says. "It was like that, see. It was kinda like the Grammys. They kept us in the back."

Nor is Schmoov particularly clear what the film is about. "After watching it I don't know," he says. "That's a quote."

The episode has, though, inspired Digital Underground to put together their own movies. "I'm going to put Schmoovy in a beach porno film," claims J.

"Science-fiction?" ruminates Schmoov.

"A spoof," J decides. "A spoof of a porno, thriller, sci-fi film."

Beyond the movie business, the Undergrounders have also been pursuing various individual projects such as Chopmaster J's Force One Network, and Gold Money.

"It's time for all of us to come out and turn it out," says J, before quickly scotching any suggestion of splits in the Underground camp.

Chopmaster J and Schmoovy Schmoov begin to pick up the pace with tales of future projects.

"We may get into building nuclear space cars," reveals Schmoov. "Or into the Playdoh furniture business."

"Yeah, that's the shit," agrees J. "That and invisible clothing. We may get together and do another album soon, you never know. But we got the movie thing, we got nuclear space cars, we got the Playdoh furniture, Schmoovy Schmoov's invisible threads..."

And that's it, it's over. No more innuendo and nonsense, no more trying vainly to get a straight answer to a straight question. With a Sex Packet tucked into my jacket pocket by Chopmaster J, it's back out onto the far less wacky streets of New York.

space cars, or into the

ne

INTERVIEW: DAVID DAVIES

ference

Uppers and downers

INTERVIEW: GARY CROSSING

PHOTOS: PHIL WARD

When James played Blackpool last August, the father of a devout girl fan put the 20-strong entourage of band and road crew up in his hotel for free. After one of the finest and slickest gigs of the year, bunches of daisy T-shirts clung mostly to those fans who wiffully missed their last train to see the encore. Huddled together at the station, chilled by the sea's breath, they froze their cockles off till dawn.

Earlier that night, an ocean of devotion swelled the Empress Ballroom, as each and every punter parked their sweaty bottoms on the floor during a magical version of 'Sit Down'. Seven years into their career, this ritual is fast becoming an integral part of the colourful James experience.

Today, in a Manchester studio, James end a six-hour photo session to promote the re-release of 'Sit Down'. Originally out in June 1989, it failed to become more than just an indie hit. This was due to a Musicians' Union ban on the video, which featured bassist Jim Glennie playing a log with two sticks, apparently putting bits of percussionists out of a job. A new video will be used this time 'round using live footage.

"Jim was the model upon which David Lynch based his Log Lady in 'Twin Peaks'," says violin maestro Saul Davies. "My log has something to say to you; it saw something that night."

With that, he slopes mysteriously off, following the others home to watch that very same soap, leaving frontman Tim Booth and guitarist Larry Gott to explain themselves. Why a re-release of 'Sit Down'?

"It would have been nice to continue with new material, but we think that it's fair to exploit our stuff if it didn't get a fair hearing first time 'round," says Tim. "The mechanism to reach the public wasn't ready at the time. It's slower than James and we're always creating. We have to wait for it to catch up."

Released last December, the meandering and wonderful 'Lose Control' surprisingly suffered a similar fate. Tim proffers an answer:

"It was a really bad time to release it. It sold twice as many copies as 'Come Home' but

CONTINUED ON PAGE 24

They've revolutionised the promotional T-shirt business and send crowds up and down the country into a wild frenzy every time they play. They've been together seven years and are finally on the verge of their first major hit. They are **JAMES** and are currently telling us all to 'Sit Down'. But are they really the non swearing, non drug-taking saints they're supposed to be?

"There's a Press image of James which is becoming a bit of a bummer. We're being presented as Cliff Richard types: ecological, monastic, non drug-taking. Kind of the anti-matter of the Happy Mondays — and it's not true"



JAMES

Uppers and downers

F R O M P A G E 2 4

**"Singles come to us
about twice a year.
They descend like the
Tooth Fairy"**

didn't get as high. If we'd released it in January or February it would have reached the top 30. Instead it got lost in the Christmas rush.

"Singles come to us about twice a year. They descend like the Tooth Fairy. We don't know how to contrive them — they either come or they don't. Phonogram wanted to release 'Sit Down' at the time, but we wanted to get some new material out first so we chose 'Lose Control' which is a lovely song."

Explaining how James ditties ever find themselves on vinyl, Tim takes us through the "distillation process".

"We start with seeds of songs and choose which ones to develop. In the past, the real test was to throw them onstage. If they get up and walk around you use them. If they roll around drunkenly you put them away. We're taking less risks in that way now, though, because we're aware of the standards we set with other songs. Also, we've got such an intricate light show that if you throw a new-born under unprepared lighting it's doubly shown up."

Not that James are in the habit of showing themselves up in a live situation. Most recently, they did themselves proud at The Great British Music Weekend. Was it fun?

"Yes," answers Tim. "We could have played on all three nights. The heavy metal night might have been difficult because my Spandex tights don't fit anymore and Larry would have had to dig his V-shaped guitar out of the closet."

"Robert Smith had a good point when he said that the awards ceremony should have been linked with the weekend," says Larry. "A lot of the people playing weren't even nominated for awards and then you have this frothy dinner party much later on where they dish them out. The only thing connecting the two events was that Jonathan King was at both."

How did you find the Wacky One?

"He was really nice," says Tim. "He came into our dressing room expecting to get a bad time. We just took the piss out of him and he did the same to us. He's just a professional bullshitter and provocateur. It's hard to know how to react to people like that because they want you to react badly. He's like a Julie Burchill or a Tony Wilson. I'm quite impressed with people who stir it and seem not to give a damn."

"I saw it was a real dance night and said we

should end with a heavy metal song. Jonathan turned round and said, 'If you do I'll give you a blow job'. Anyway, we finished with 'Stutter', which is quite a thrash metal song, and then legged it.

"We were impressed by The Cure. We approached Robert Smith about producing at one point. We're impressed by longevity and keeping standards up for years. I worry about that a lot because my favourite bands always burn out after about two albums. None of them have lasted as long as us. We're frightened that we're going to lose this level of intensity and creativity; that one day you'll wake up and it will have gone, like a cloud, and suddenly you're as bland as Cliff Richard, Phil Collins or Eric Clapton — hollow men.

"Basically you push yourself all the time. You have to keep trying to renew yourself, seeing if you can go deeper with each song. You have to keep being an agitator with your own material, never accepting that it has reached its limit. It's a hard process."

"Every band has at least one album inside them," says Larry. "After that you're thinking on your feet. You've got to keep looking over your shoulder."

Mention the band's clean-living image and obsession for all things green and you're greeted with a patient sigh.

"There's a Press image of James which is becoming a bit of a bummer," says Tim. "We're being presented as Cliff Richard types: ecological, monastic, non drug-taking. Kind of the anti-matter of the Happy Mondays — and it's not true."

"I was quoted as saying we don't take drugs, but what I really said was we don't take them before a gig. I don't want to advocate drugs, but I didn't actually say that and it bugs me. The whole drugs issue is far more complicated than saying whether or not we take them. I don't come out black and white like that anymore."

Although not known as a 'cause' band who spend nights playing benefits for this or that movement, James did support the Serenads concert at the Brixton Academy before Christmas, where all proceeds went to The Terrence Higgins Trust AIDS charity. It wasn't a particularly good performance though.

"The sound onstage was comical," remembers Tim. "We actually started laughing. There was complete panic at first but then you just give up, stop worrying and enjoy yourself. It's the philosophy of 'Fuck it'. When you're trying to get to an appointment on time and everything conspires against you, you think 'I'm not meant to be there'. You reach this point of release. You put yourself in fate's hands; you accept things. I'm trying to cultivate that feeling into a permanent, enlightened state of mind: The State Of Fuck It."

Well, I hope he didn't use that language in front of the kiddy. Tim is the proud father of a 22-month-old son.

"Having a child hits you like a truck — changes your whole attitude. The nicest aspect is that there's somebody you love and who loves you back in the most direct, physical, unquestionable way. I've never experienced that before. I love him totally, without argument, whereas if you love anyone you can always question it in dark hours."

Gold Mother to the bairn is Martine, James' manager, designer of those T-shirts and backing vocalist on the new version of 'Sit Down'.

"She's got a good eye for design," says Tim. "She came up with an idea that was as good in sartorial terms as the music. She's got some good watches out now."

A 10-minute live version of 'Sit Down' is on the new 12-inch. Recorded at Manchester's G-Mex last year, it features a rousing crowd sing-along with much cheering and tooting of claxons. A video of the night will be out soon.

"It captures a very good James concert. It's the best thing we've ever done. We're very proud of it. The BBC people who made it rang us up the next day and said it was the best thing they'd ever recorded. When we saw it we thought, 'Where do we go from here?'. It's exhausting. At the end of it, I'm on my hands and knees taking oxygen from a St John's Ambulance woman. I'd never watched myself before and I thought, 'Jesus, do I go through that every night?'. It really made me want to give up. I certainly want to look for a different way of performing. I don't want it to be so frantic. If anyone wants to judge James then they should judge us on the video. If they don't like that, then they don't like James, and that's fair enough."



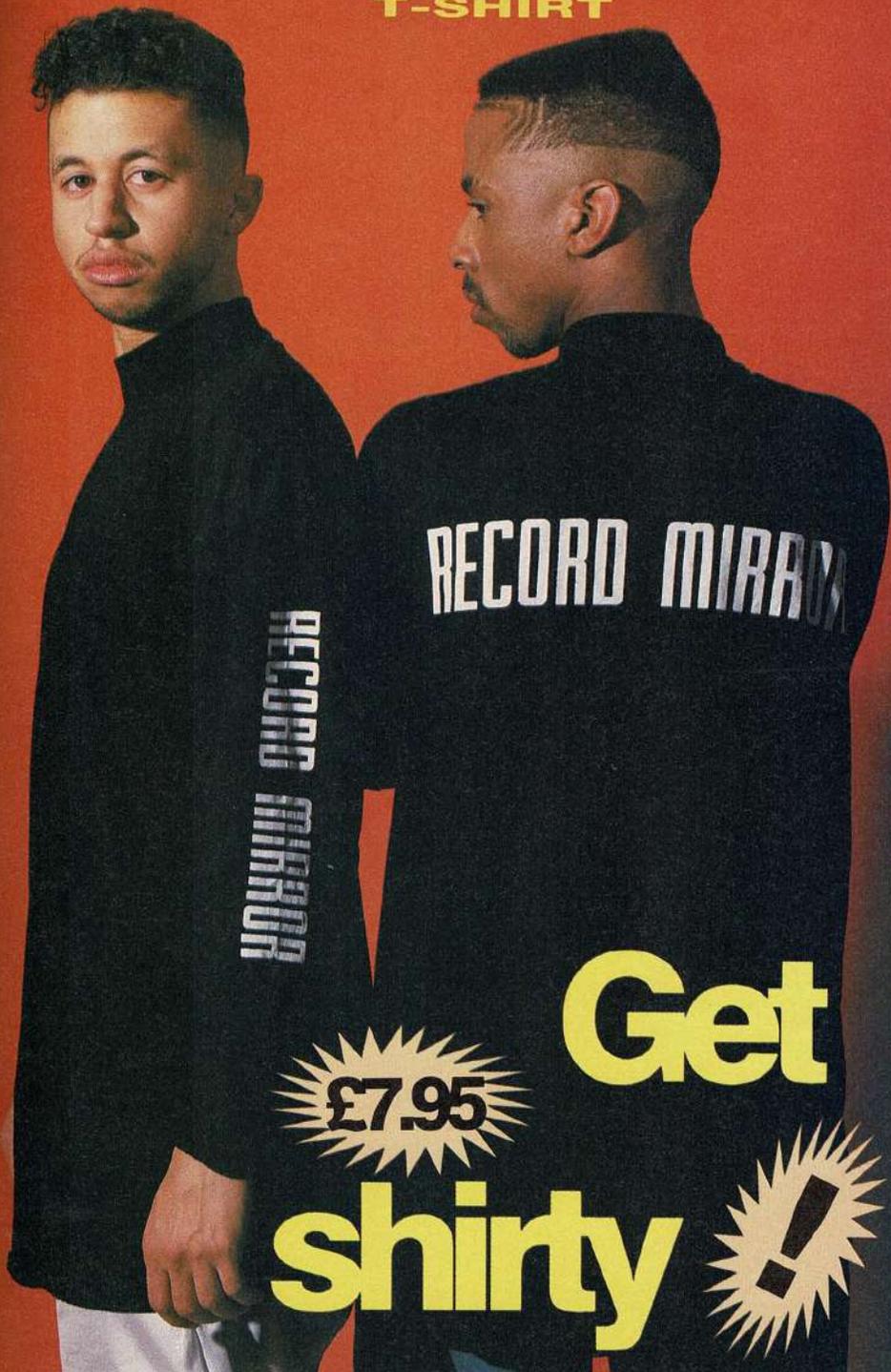
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T-SHIRT**

T-SHIRT OFFER

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HER
NEW
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ON

Paisley Park

S-E-X CYMBAL



dj directory

THE LATEST NEWS AND REVIEWS
FROM THE DANCEFLOOR
EDITED BY TIM JEFFERY



Definition Of Sound competition

'Wear Your Love Like Heaven' urge those Definition Of Sound boys and now all you DJs out there have got the chance to wear your love on your turntables too, thanks to some dapper slipmats provided by their record company, Circa.

win!
win!
win!

Undoubtedly inspired by our 'Make Love Not War' issue of a few weeks ago, these pink-hearted mats will hug your vinyl with love and affection. They can be yours along with copies of 'Wear

Your Love Like Heaven' and its remix on 12-inch. Just tell us the title of Definition Of Sound's equally fab debut single from last year and the first 10 correct entries out of the hat will have a pair of slipmats and records before you can say "squiggly jerky phssta phssta throbbing burbler".

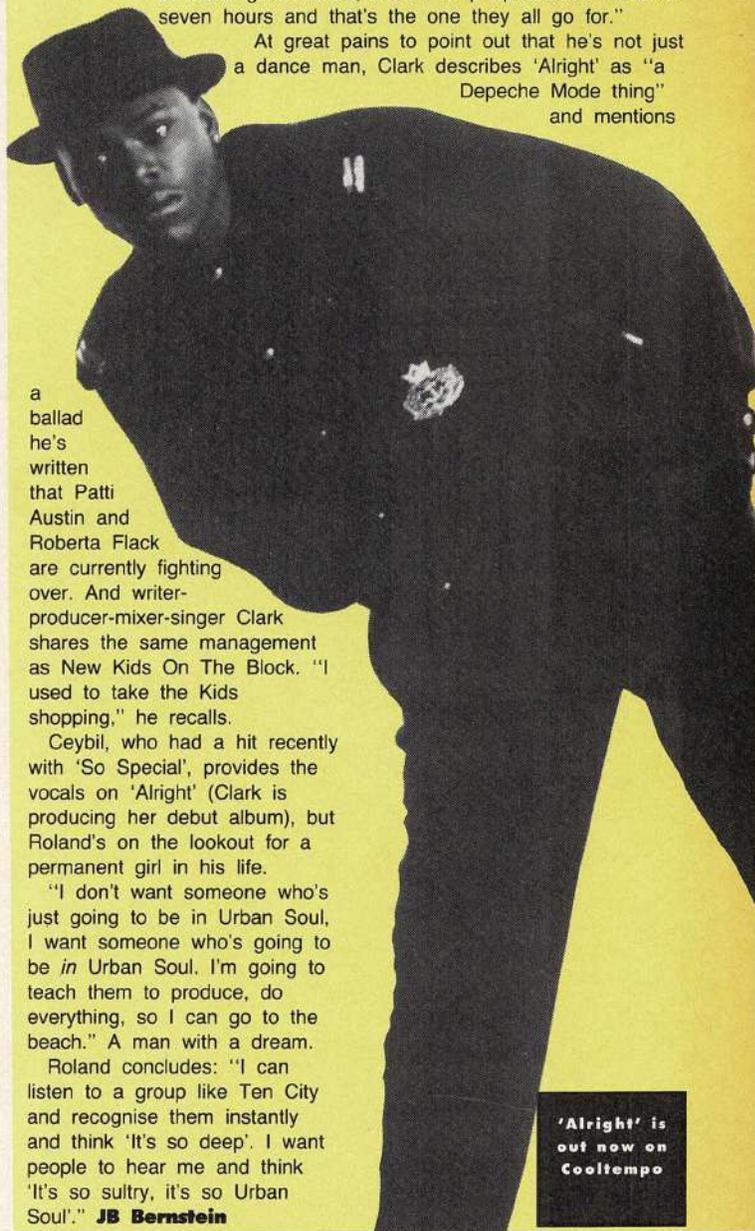
Answers on a postcard to: Definition Of Sound Competition, Record Mirror, Punch Publications Ltd, London SE99 7YJ.

Urban Soul

ROLAND Clark, the brains behind Urban Soul's naggingly addictive 'Alright', is both amused and bemused by the reception his record is receiving.

"They're calling this the new sound, but I've been doing this for the last four years," he guffaws. "I've been busting my butt trying to make great music, then I whip up a track in about seven hours and that's the one they all go for."

At great pains to point out that he's not just a dance man, Clark describes 'Alright' as "a Depeche Mode thing" and mentions



a ballad he's written that Patti Austin and Roberta Flack are currently fighting over. And writer-producer-mixer-singer Clark shares the same management as New Kids On The Block. "I used to take the Kids shopping," he recalls.

Ceybil, who had a hit recently with 'So Special', provides the vocals on 'Alright' (Clark is producing her debut album), but Roland's on the lookout for a permanent girl in his life.

"I don't want someone who's just going to be in Urban Soul, I want someone who's going to be in Urban Soul. I'm going to teach them to produce, do everything, so I can go to the beach." A man with a dream.

Roland concludes: "I can listen to a group like Ten City and recognise them instantly and think 'It's so deep'. I want people to hear me and think 'It's so sultry, it's so Urban Soul'." **JB Bernstein**

'Alright' is
out now on
Cooltempo

alison limerick where love lives (come on in)

out now on 7"/12"/cd/mc features the red zone and classic mix by frankie knuckles and david morales

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dj directory

Shades Of Rhythm



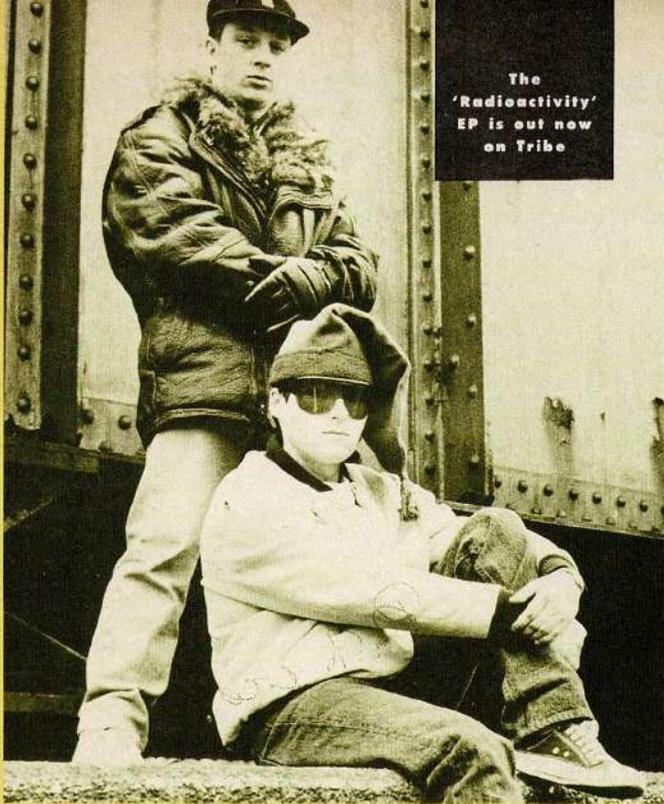
'Sweet Sensation' is out now on ZTT with the revamped 'Shades Of Rhythm' LP due on April 1

Some would say having a hit record is a bit like winning the Pools. But lucky old Peterborough trio Shades Of Rhythm managed to pick eight draws even before their promotion to house music's premier league. In fact, rave freaks would be without Rayan Gee, Lanx and Nick's butt-moving basslines if Rayan hadn't scooped a healthy wad on the Pools in 1986.

"He could have gone to Jamaica for four weeks," recalls Lanx, "but with a little persuasion from us he bought a synthesiser instead. From then on it was an addiction."

By early 1990, their self-pressed debut album 'Frequency Frequency' had sold out and bootleggers were making a fast buck with rip-off copies.

Now the Shades' second excellent single, 'Sweet Sensation', should ensure they get paid in full, with its frantic concoction of Doug Lazy cowbell beats, a soaring female vocal sample and a darned uplifting keyboard melody. Another away win for Peterborough, at last. **Richie Blackmore**



The
'Radioactivity'
EP is out now
on Tribe

Paradox

WHEN the word 'Paradox' brings small white capsules of concentrated painkiller to mind, you've got a problem. Thumb through the dictionary, however, and you'll find that it's all to do with self-contradiction. Oh yes it is; oh no it's not. So now you know.

The new EP by Paradox — the group — is definitely not something to turn to in the event of a headache. A whole parade of live and sampled instruments march through the three cuts: 'Radioactivity', 'Mindflip' and 'Land Of Grove'. The first crackles with enough energy to blow up your Geiger counter, covering all points from Ali Baba pipes to hazy guitar loops and dramatic 'Thunderbirds'-style horn blasts. And I reckon I even heard a kitchen sink being played somewhere in there.

'Mindflip', a fierce hip hop track, is only let down by a rap which has gone slightly stale and turned up at the edges. This minor problem is thankfully rectified by 'Land Of Grove', the duo's tribute to their home turf of Ladbroke Grove in West London.

MC T-Bone and DJ Kuku found their Ronin Records release 'Jailbreak' restrained and shackled to the club dancefloor — although acclaimed within those walls — and unable to escape into the big wide world. As the foundations of Ronin began to crumble, Paradox packed their tea chests and moved to Tribe. This new EP is their house-warming party. Gatecrash it. **Davydd Chong**

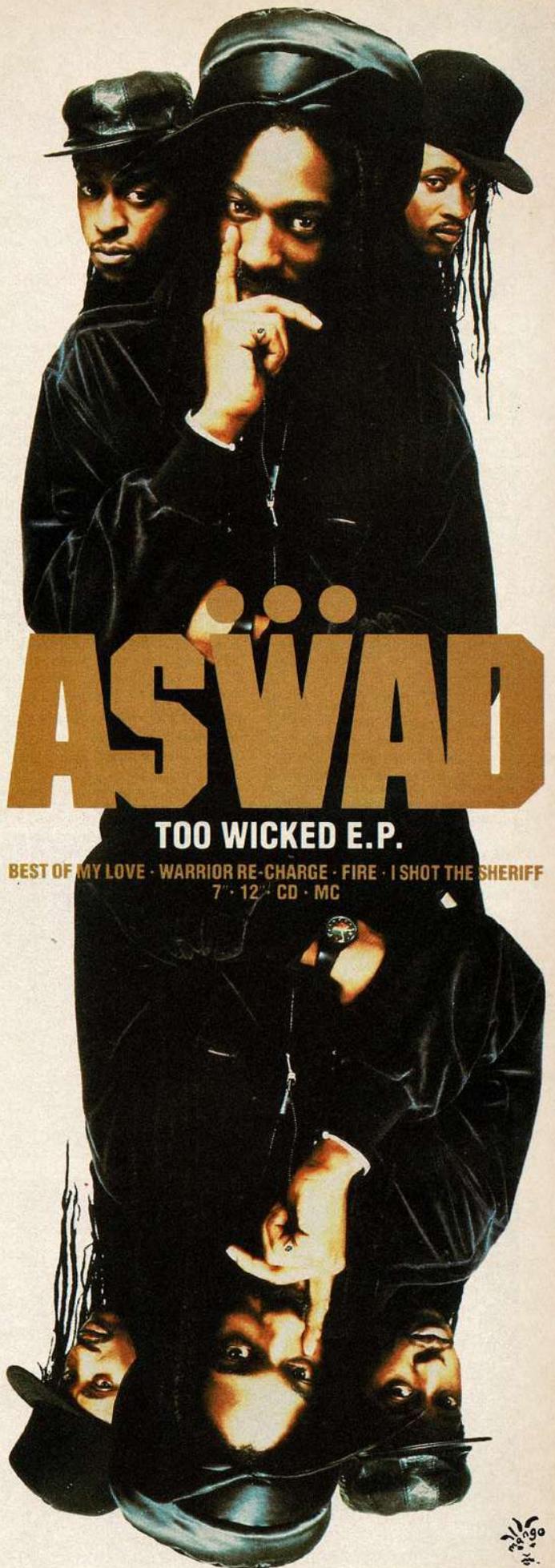
Language

Bristol's reputation as a source of dance music talent has been established for some years now. True commercial success may have eluded the city, but you can't help feeling it's only a matter of time before something really big happens there.

The latest contenders from the South-west are Language, a duo with an idea of hipness that refreshingly lacks the fickleness sometimes clouding the vision of those from London. Their first release features two tracks of surprisingly differing moods; 'I Can't Stop' shows the happy, housier half of the bargain, while its flip side, 'Underwater', is a darker, deeper and altogether more disturbing kind of a groove.

Bristol — the Manchester of 1991? Probably not, but if there are many more like Language tucked away in the South-west, we're definitely going to be hearing from the place for some time to come. **Kevin Ashton**

'I Can't Stop' /
'Underwater' is
out now on Earth
Recordings



dj directory

Hot vinyl

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

DEEE-LITE 'ESP'

(US Elektra promo ED 5531)

Yippee! My absolute favourite track from 'World Clique' appears as a single in a spaced-out and dubbed out 'Oujee Extended Mix'. It's not radically different (thank goodness), just heavier and longer with less vocals (not that there were many to start with). I played this last week in Brighton and the crowd went wild. A superb club record. (GP)

A MAN CALLED ADAM 'I Want To Know'

(Big Life Promo AMCA 2)

Prepare yourself for an utterly fabulous record. A Man Called Adam get all laid-back, lowdown and funky with this melancholy groove that creeps up on you unawares and leaves you wanting more. 'The One Mix' is wonderfully sparse with a supercool, almost psychedelic, Sixties-type vocal which complements the subtly groovy backing superbly. Well worth digging in a major way, the 'Dogs Of Peace' mix is more uptempo and housey with many looped breaks and piano chords and you can whistle to it. (GP)

AGAPE' SOUNDS featuring RICHIE WEEKS 'Your Love Never Fails'

(US Red Heat RHR 769)

I knew this record would be good before I even played it. How? Because it bears the legend 'Crazy Frenchman'. This has Reynold Deschamps' trademark all over it. Distinctive walking drum patterns and sounds underneath a sparse house groove that is both mellow and funky thanks to Richie Weeks' powerful vocal. Wonderful organ, strings and piano. Very percussive and very, very good. Hard, heavy garage anyone? (GP)

GROOVE AND THE GANG 'In The Mood To Party'

(US United Sounds Of America USA)

Heavens, another Reynold 'Crazy Frenchman' Deschamps production that sounds a lot like Agape' sounds (see above) but is in fact funkier and more of a groove. This has shades of Sly Stone and has some superb backing vocals. Typically and subtly brilliant. (GP)

BLACK ART 'Manifest'

(US 4th & Broadway 162-440 528-1)

Uptempo house groove with a rising bassline, off-beat open hi-hat, piano chords, brass and strong female vocal with sultry female backing vocals. A modern day disco tune that you can't go wrong with and causes my crowds to sweat a lot. Great bongo sound and patterns. A sheer delight with a variety of mixes to play around with, (the best being the 'Da House' mix). (GP)

BLACK TULIP AND WENDELL A MORRISON JNR 'A Song Of Love'

(Dutch Tink! TINK 006)

"Sing a song of love, in times of war..." wails Wendell rather poignantly on this Hammond-driven garage groove that sounds more like it



Beats & Pieces

James Hamilton's

JEFF YOUNG, having only recently given up DJing to concentrate on his day job, this week makes a surprise move to **MCA Records** as head of A&R, the hot rumour being that a nationally known DJ has been offered a directorship to replace him at **A&M!**... **Jazz FM** and **Kiss 100 FM**, having just made changes to their DJ rosters, **Capital FM** also has revamped its weekday line-up following the sudden departure of **John Sachs**, apparently to pursue his new career as an author... **Final Cut W/True Faith's** 'Take Me Away' (as it was originally credited) actually surfaced here on **US Move The Crowd Records** shortly before Christmas 1988, I now see from my records, while around August 1989 it was then credited just to **Bridget Grace** on **US Atlantic** — how many people knew *that?* — it being the mixes from both these that were combined on the recently mentioned **US Paragon Records** pressing credited to **Bridgett Grace**, a few copies of which are on offer to 'trainspotters' for £6 each (postage included) from **Network**, Stratford House, Stratford Place, Camp Hill, Birmingham B12 0HT... **Monie Love vs Adeva's** 'Ring My Bell', although a brisk and breezy instant dancefloor hit, unfortunately sounds a bit muddy and monotonous on radio, so might not become a real pop smash when out next week... **Mantronix's** breezily lightweight 'Don't Go Messin' With My Heart', like their import 'Step To Me (Do Me)', is again nasally whined by

new girl **Jade Trini** but with a burst of rap from **Bryce Luvah**, in Album Version plus more chunkily percussive US 12" Mix and Dub treatments (113bpm)... **Friends Of Matthew's** 'Out There', now is on **Pulse 8** (12 LOSE 8, via Total/BMG)... **Femi Fem** of the **Young Disciples'** remix of **Wop Pop Torledo's** 'Kissaway (Soulamuffin Mix)' has a very pleasantly keyboarded instrumental Pt. II and 7" Edit... **Chad Jackson**, hit maker and former world mixing champ, is just back from a DJing tour of sweltering Australia and between co-producing the next **Yazz** album is looking for fun clubs to play in here: offers to **Justin Tunstall** or **Danny De Matos** on 081-545 0111 at **Contact Management**... **The Jelly Club**, with indie grooves spinning **DJ Dave** and others dishing out free vodka jellies, opens this Thursday (21) at the **Soho Theatre Club** behind Charing Cross Road's **Astoria** in London... **Galliano** are live at Brixton's **The Fridge** this Saturday (23)... Sunday (24) should see **Yogi Horton** with Bradford's **DJ Sammon** and more at a 1pm all day Scottish rave in Troon's **Pebbles Hotel**... **Frances Nero's** 'Footsteps Following Me' was definitely the soul anthem at Pwllheli, its "trust me, trust me" lyric having already wormed its way inside many soul fans' brains... **MC Jammy Hammy's** telephoned contribution turns out to be on a forthcoming **Altern 8** rather than **Nexus 21** single... **AS IT GROOVES!**

ALISON LIMERICK 'Where Love Lives (Come On In)'

(122bpm) (Arista 614 208)

A genuinely massive floorfiller for the last five months although it never hit the pop market, this pelvis-twitching sinewy girl's piano jangled then sparsely pulsing attractive canterer rightly gets relaunched this week with a bracketed addition, to its title in, their very last together, **Frankie Knuckles** and **David Morales'** vocal **Classic Mix**, **Frankie's** more gently tinkling (with a beat skipping shift of emphasis as it gets going) lush strings backed instrumental **Cut To The Bone**, and **David's** drier more electro instrumental **Red Zone Mix**, which actually correspond with the original promo pressing's **Knuckles & Morales, Knuckles**, and **Red Zone Mixes**. Further brand new remixes by the duo are due to follow. (JH)

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inside life





Stress

Tense? Wound up? Head-butting people on the bus? If so, then you're suffering from stress. Just go home, chuck a few darts at a picture of Jeremy Beadle and hang upside down from the ceiling by your ankles. Alternatively, you could pick 'Flowers In The Rain'.

London threesome Stress have invited the Coldcut boys into their magic garden to remix their single of that very name. While retaining a faint outline of the original's Indian feel, Matt and Jonathan's 'Blood Pressure Mix' largely replaces the hippy rock guitars with bouncy percussion. Best of all is their utilisation of The Doors' 'Not To Touch The Earth' organ, which lurches menacingly throughout.

The 'International Blood Pressure Mix' takes us on a more extensive trip around the world, in typical Coldcut fashion. Even less faithful to the original, the tune carries little excess baggage as it winds its way through Africa and Asia, stopping off at the West Coast of the USA to pick up Ray Manzarek's killer organ riff.

All a bit far-flung from the lads' home turf of Ladbroke Grove, but, as they say, travel does broaden the mind. **Davydd Cheng**

'Flowers In The Rain' is out now on Eternal/WEA

should certainly hear it and make your own mind up. Written by Joe Smooth and best in its 'Craig Loftis Gut Bucket Mix' (which makes a feature of the a-go-go's). (GP)

MEMBERS OF THE HOUSE 'Reach Out For Love'

(US Shockwave SW 1001)

This strongly sung, male vocal garage-disco tune surprisingly hails from Detroit. It's very uplifting and has a great anthemic feel to it (probably because of its repeating "everybody" vocal hook). This has some great warm synth sounds and worked well at the recent Main Event weekend. A fine record that features a great dub and two more typically Detroit mixes on the flip. (GP)

IRENE ORITZ 'My House'

(US 111 East JB 01)

Hailing from New Jersey, this piano chord-driven, female-sung house groove is very exciting indeed, with elements of Latin hip hop (the repeating vocal bits and synth riff in particular). Enjoyable, delightful and well received by my Brain audience. Very poppy for New Jersey, but a joy to dance to. (GP)

RARE ARTS 'Boriqua Posse'

(US Strictly Rhythm SR 1229)

An exciting groove that sounds like a cross between Yazoo and Todd Terry with a hint of Latin thrown in. Hardly original, but certainly interesting with quite a wide appeal, the track takes its name from the infuriating Hispanic voice shouting throughout. There are loads of great mixes to choose from but for maximum dancefloor effect, stick to the sparser ones (GP)

WALLY BADAROU 'Chief Inspector'

(4th & Broadway 12 BRW 213)

These new Nomad Soul remixes of this six-year-old influential classic are, thankfully, very true to the original mixes but with a more laid-back and funky contemporary feel. This brings back such good memories of my early days behind the decks at The Garage, Nottingham, when there weren't so many shite records about. Great to hear this again but why, 4th & Broadway, why? (GP)

MARINA VAN ROOY 'Solid Love'/'Never Let You Go'

(de/Construction MVR 1)

Mean and moody with a Latin piano and some interesting synth noises, is the only way to describe the interesting and delightful 'Solid Love'. What the tune lacks in vocals it more than makes up for in atmosphere. More of a groove than a song, with a wonderfully bouncy bassline. 'Never Let You Go' you may already be familiar with, because it's been around on promo for ages. It's an exciting uptempo synth-driven groove that is meaner and moodier than 'Solid Love' and sounds absolutely terrific in a club. The vocals soar over your head while the

► was recorded in New York five years ago than five weeks ago in Holland. An absolutely superb disco record with excellent vocals that remind me of a Marshall Jefferson production or a Ce Ce Rogers record. I just can't believe that such a fine record hails from that ravers' paradise of Amsterdam. Five mixes to mess with (although two of them aren't too hot, but I'm not saying which. It should be obvious if you've got any taste, that is!). (GP)

LUCKY STRIKE featuring CHAMPAGNE 'Body To Body'

(US Raw Raw 75007)

This wonderfully brilliant record almost defies description, which these days is a rare thing indeed. It creatively (now there's a word that doesn't appear on these pages very often) uses some breaks and samples and has this absolutely wonderful marimba-type sound that rises with a subtle and chunky real-sounding bass underneath and there's a female rap that sounds a wee bit like Latifah. I play this over and

over again at home without getting fed up, probably because it scores high points in the originality department. The funkiest and best tune of the week (despite the fact that the 'UK Marathon Mix' is crap). (GP)

LIVING COLOUR 'Love Rears Its Ugly Head'/'Elvis Is Dead'

(US Epic 24 73677)

Soulshock and Cutfather remix Living Colour's current single 'Love Rears Its Ugly Head' in a mean and moody hip hop style which detracts slightly from its original bluesy feel but retains its r'n'b edge with some mighty beats underneath and some pretty ambient synths. Choose from the moody 'Soulpower Mix' or the tougher, scratch-filled, dog's bollocks 'Hip Hop Mix'. Fabulous, but not really guaranteed to get your dancefloor jumping, unlike the completely surprising B-side, which should make your dancefloor flip (Mine did — and did too, actually). The fabulously titled 'Elvis Is Dead' gets the Tony Humphries remix treatment and

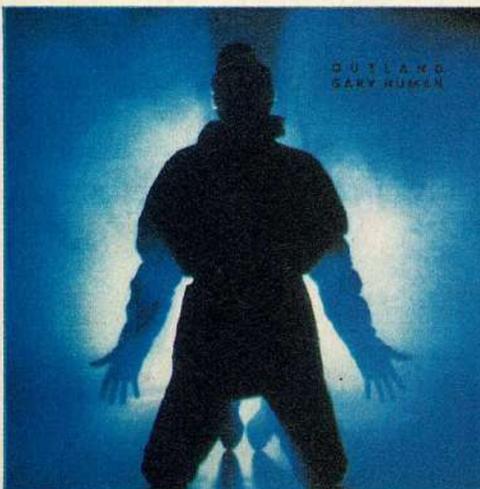
becomes unrecognisable in its 'Elvis Is In The House Mix' which is an instrumental house track with a neat riff, a groovy bassline and typical Humphries understated claps and percussion. A bit of guitar remains along with just a touch of vocal and the addictive "Elvis is dead" chant appearing every now and then. You should see a club full of people getting down to this — it's bizarre and hilarious, yet completely fabulous! This is what dance remixes should be about. The 'Zans Is Dead Mix' is completely instrumental with a pretty groovy organ solo throughout. Quirky, but funky. (GP)

MIKKHIEL

'You Can Make It Better'

(US Underground UN 135)

A sparse, rhythmic and percussive backing with rising disco bassline, brass stabs, jazzy piano chords, pick guitar, female backing vocals and falsetto male lead...Yes, it's another fine modern day disco tune that is very raw and very authentic. You'll either love it or hate it, but you



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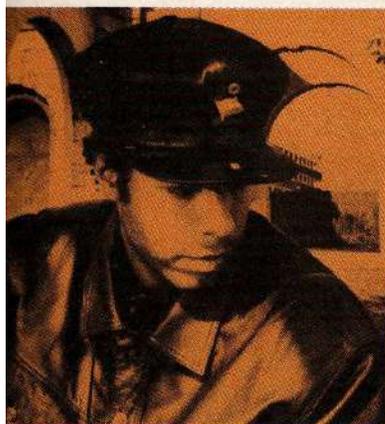
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REBEL M.C. (featuring Tenna Fly) 'The Wickedest Sound'

(64-128bpm) (Desire WANTX 40, via Pinnacle)

Different and well wicked, this starts with a toasting intro in strange stately slow reggae before erupting into a frantic ragga rapped hip house shuffler with the same whistling bleeps piping through both parts, in a Don Gorgon Mix flipped at 33 1/3rpm by a rap-less similar jaunty Soundclash Mix and Instrumental, out this week. (JH)

► bass grabs you around the wrist forcing you to submit to its plodding beat. Atmospheric again, and catchy in the extreme. Massive at the Hacienda (when it was open). (GP)

TONY MORAN 'Same Sun, Same Sky'

(US Panic/RCA 2771-1-RD)

A song of peace and racial harmony, which persistently asks you to "Throw up you hands and make the peace sign". A great uptempo house groove with Tony rapping and singing over some pretty familiar beats and some dead catchy and uplifting female backing vocals. This sounds a lot like Serious Intention and even uses a sampled sound from 'You Don't Know' to great effect. Even the use of the tired old "let's dance" sample sounds good. A highly recommendable tune remixed by Morales. One to dance to or listen to, as it's definitely saying something. And it's good to hear a peace, love and unity message that's not all hippy, spaced-out and 100 bpm. This is one hell of a catchy groove that grows and grows — "We all dance under the same sun/Why should it matter where we come from?" Hear, hear. (GP)

TARA KEMP 'Hold You Tight'

(Giant/WB W0020T)

Finally out here in three brand new remixes by David Shaw & Winston Jones after being huge for ages on import in its seven original mixes, this squeakily plain, attractive San Franciscan blonde's unhurried repetitive jiggly jogging lurcher now has an acappella introed percussion clacking All Night Extended Version (100bpm), drier funky drum tapped lightly swingbeat Tight Mix (102 1/4bpm), and similar more chunkily percussive Hold It Now Hit It Mix (102bpm), all still monotonously mesmeric with much simple sweet appeal. (JH)

ORCHESTRA JB

'Come Alive' (100bpm)

(Rumour Records RUMAT 30, via Pinnacle) James Brown returns — no, no, not that one, the UK's Jimmy Brown (well, it is his real name too!) — with a seagulls and wailing Lydia Steinman introed, then soundtrack-type guy intoned and sexy Miss Bliss breathed chunkily jiggling attractive jogger washed at times by some nice harmonica, in a Love In London Mix and

Cool Cuts

- | | | |
|----|---|---------------------|
| 1 | A WATCHER'S POINT OF VIEW PM Dawn | Gee Street/Island |
| 2 | HEROES Billy Preston | Italian Outer Space |
| 3 | (NEW) THE GOOD THING/GIVE IT ALL I GOT Dada Nada | One Voice |
| | Superb moody and soulful cut from the States in delicious chunky mixes flipped by a traditional house toon | |
| 4 | FOOTSTEPS FOLLOWING ME Frances Nero | Debut |
| 5 | (NEW) SEASONS OF LOVE Keith Nunnally | US Grant |
| | Classic Steve 'Silk' Hurley production, classic song, classic voice. What more could you want? | |
| 6 | FIND 'EM FOOL 'EM 'FORGET 'EM S'Express | Rhythm King |
| 7 | (NEW) TO MY DONNA Young Black Teenagers | MCA |
| | White NY rappers justify their love of Madonna with this rap reply. Hot and sweaty | |
| 8 | 7 WAYS TO LOVE Cola Boy | White Label |
| 9 | DROP AND LET THE GROOVE MOVE Vadok | White Label |
| 10 | (NEW) I SURRENDER (REMIXES) Love & Laughter | US SBK One |
| | Out here last year but why didn't they release these excellent US mixes? Tuff hip hop beats, rap and a great song | |
| 11 | MAKE THIS WORLD Circuit | Cooltempo |
| 12 | (NEW) LET THE MUSIC MOVE ME Moz-art & Master Freez | Irma |
| | Euro hip house like only those spaghetti people know how. Another Italian monster | |
| 13 | DEEP IN MY HEART Club House | frr |
| 14 | HERE WE GO C&C Music Factory | Columbia |
| 15 | (NEW) LOVE IS LIKE OXYGEN Tacye | Fly |
| | Yes, the Sweet oldie, but covered in an unusual, ambient way by an ex-backing singer from Bomb The Bass | |
| 16 | RING MY BELL Monie Love & Adeva | Cooltempo |
| 17 | LOOK UP WHAT'S GOING ON Rep | White Label |
| 18 | (NEW) AEROTEK Frankie Valentine & Lovejoy | White Label |
| | Original and unusual tech-house that builds and builds. Hot and heavy | |
| 19 | CAN'T GET OVER YOUR LOVE (REMIX) Simphonia | Republic |
| 20 | (NEW) GOO GOO BARABAJAGAL P.U.M.P. | Ultimate |
| | The other version of the Donovan song getting heavy rotation as a result of Steve Proctor's mixes | |



Thanks to City Sounds, 8 Proctor St London, Flying, Kensington Market, Kensington High St London W8, Zoom, 188 Camden High St, London NW1

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▶ intro-less Radio Edit, coupled also with a piano started import remix of last year's similarly harmonica-ed and "I need ya" girl nagged powerful jiggly rolling 'Free Spirit (The F.P.I. Project Remix)' (99 $\frac{1}{2}$ bpm), a real grower. (JH)

CLUB HOUSE

'Deep In My Heart' (122 $\frac{1}{2}$ bpm)
(Italian Japan/Media Records Production MR 574)

Alternating male pop verses and "deep in my heart, kee-ay-oh" choruses with some stuttery female "givin' 'im all I've got" repetition, this jittery catchy Italo chugger is driven by reedy organ, plonking piano and pattering percussion in its Extended Mix, flipped very differently by a starkly wah wah-ed and phased instrumental Funky House Version and sparser pattering drums throbbled vocal Afro Mix, due here eventually on ffr. (JH)

CHARLIE SAYS... 'Bass 'N' Buzz'

(Moving Shadow TOP 004, via SRD)
Created by Rob Playford, this low frequency oscillation fluttered, episodically rumbling, tinkling and thumping sonic house raver revolves around bursts of droningly synthed bassline, as its title suggests, in 37 Hz Dub, 56 Hz Cat (123bpm), and brighter more percussive Headf**k Remix (122 $\frac{1}{2}$ bpm) versions. (JH)

THE LOVE-IN

'Goo Goo Barabajagal'
(From A Whisper To A SCREAM WTST 6, via Virgin)
Not the only act currently reviving Donovan with the Jeff Beck Group's catchy title line chanting 1969 hit, this winsome Shelley

Daniels cooed sombre languidly rolling version in its jiggly reggae tinged (with some ragga rap accents) The Ronin Boom Teng (90bpm) and wah wah rock guitar introed chunkier The Love-In Mix (89 $\frac{1}{2}$ bpm), out next week, is rivalled by **P.U.M.P. (PURPLE UNDER MELTED PINK) 'Barabajagal (Love Is Hot) (Steve Proctor Remixes)'** (100 $\frac{1}{2}$ bpm) (ultimate. TOPP 002T), a faster but much duller monotonous resonantly droning and tapping jittery rolling treatment that's eventually enlivened by a fairly deadpan small voiced mumbling female vocal, and flipped by a more starkly jolting instrumental Proctor Indulgent Mix (100 $\frac{1}{2}$ bpm). (JH)

PAT & MICK 'Gimme Some (Extended Version)'

(124 $\frac{1}{2}$ -124 $\frac{1}{2}$ bpm)
(PWL Records PWLT 75)
Easter's coming, so once again Capital FM's prime time jocks Pat Sharp & Mick Brown benefit their station's Help A London Child charity by fronting a Stock Aitken Waterman produced remade disco oldie, this year's being an inevitably bright 'n' breezy singalong — featuring vocals by Mae McKenna, Miriam Stockley & Mike Stock — revival of Jimmy 'Bo' Horne's catchy 1976 TK classic (only ever a pop hit here as previously covered by Brendon, exactly 14 years ago), good pop fun. (JH)

APOLLO 440 'Lolita'

(Stealth Sonic Recordings RVB T 001, via Reverb Records/Spartan)
Labelled with the information that its BPM is 120 +2%VS @30ips — like it! —

recorded direct to DAT in suite #515 of the Britannia Adelphi Hotel, Liverpool, by the local Liverpoolian four piece who have already mixed Scritti Politti + Shabba Ranks' current hit, this instantly fast selling low frequency oscillations rumbled, bleeps, tinkling chimes and girlish giggles punctuated, scrubbing sonic house raver actually checks in on vinyl at 122 $\frac{1}{2}$ bpm, flipped by a drifting hallucinogenic 'Lolita Ambient' (120 $\frac{1}{2}$ bpm) version that's rhythmic only for less than its last half. (JH)

NIKKI D

'Daddy's Little Girl' (99 $\frac{1}{2}$ bpm)
(Def Jam recordings 656734 6)
The girl who rapped on Alyson Williams' 'My Love Is So Raw' now solos strongly over the familiar rumbling jiggly "da de der dup" DNA featuring Suzanne Vega break beat, with some additionally scratched buffalo gals and a "what daddy don't know won't hurt him" male chorus (her trouble is that she's pregnant), in Main, Dub, A Cappella, and Alternate Mixes. (JH)

TEMPER TEMPER

'Talk Much' (105bpm)
(Ten Records TENX 333)
Manchester's soulfully gurgling Melanie Williams choppy rides the juddery beats and Snap-py bells of this jolting wriggly jumper in its Blind Mice Mix, flipped by Jon DaSilva's calmer burbling chimes backed instrumental Disco Shi-Va Mix (with Eric Gooden's mantra like mournful "I want you to cure me love" repetition) and similar bubbly tapping DaSilva Remix (Melanie this time saying "I want you to show me love"), while also out separately is a languid bassily strolling **David Morales Mix** (105bpm) (TENR 333), coupled by a piano and synth backed

vocal Morales Dub Mix plus again the Disco Shi-Va Mix. (JH)

B.O.O.M. (Brothers On Organised Missions)

'Boom' (107 $\frac{1}{2}$ bpm)
(Music Of Life NOTE 49, via Pinnacle)
Co-produced by Professor Griff, this not surprisingly Public Enemy like remorselessly churning angry shouting rap is lightened by a catchy "B.O.O.M.'s gonna get the people, give the people what they want" chant and some little melodic touches, in Extended Organised Mix, Instrumental Version, Boom Beats, and beat skipping Insane Dub Crises Edit versions. (JH)

BEN CHAPMAN

'Erotic Animals' (105 $\frac{1}{2}$ bpm)
(de/Construction PT 44366)
This strange hauntingly mournful semi-falsetto moaned and whined jittery burbling moody groove is driven by a grumbling 'Tubular Bells'-ish bass overlaid with brighter tinkles and a jazzy sax climax, coupled with a quieter twittery throbbing more introspective dubwise variation (106bpm). There doesn't seem to be anything called 'Give Me Love' included. (JH)

LOVE CORPORATION 'Give Me Some Love'

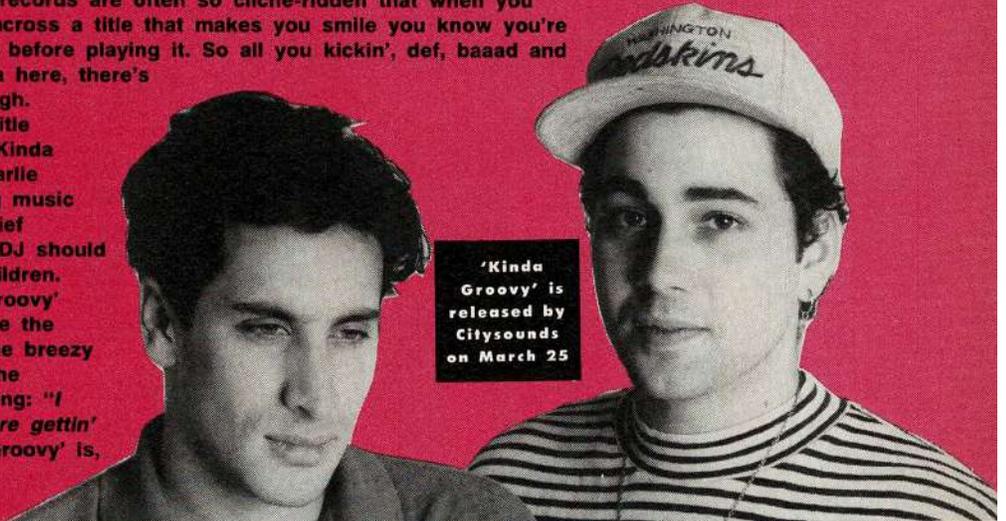
(Creation CRE 086, via Pinnacle)
Starting in its Andy Weatherall Mix (110 $\frac{1}{2}$ -110 $\frac{1}{2}$ bpm) with the looped repetition of its female intoned title line that then carries on throughout, a few lulls apart, this strange monotonously rattling, clanging and droning shuffler is fleshed out by an added bassline and jauntily jangling piano in the flip's more melodic Mix II (110 $\frac{1}{2}$ bpm). (JH)

the Cool 2

Dance records are often so cliché-ridden that when you come across a title that makes you smile you know you're onto something good, sometimes even before playing it. So all you kickin', def, baad and serious toons can get your arses outta here, there's something 'Kinda Groovy' comin' through.

Not the '60s bubblegum anthem its title suggests, but rather a jazzy number, 'Kinda Groovy' is the work of the Cool 2. Charlie Lexton and Adam Pendse were making music while still in school uniforms and a brief mention of Charlie's stint as a Bristol DJ should dispel any mental images of flower children.

So what is it exactly about 'Kinda Groovy' that is so darn, er, groovy? Could it be the glowing touches of piano, or maybe the breezy 'Ain't No Stoppin'...' melody? Or is it the celebratory female vocal line, proclaiming: "I think it's so groovy now that people are gettin' together". Whatever the case, 'Kinda Groovy' is, without a doubt, more uplifting than a Cross Your Heart bra. **Davydd Chong**



CHIEF INSPECTOR

NOMAD SOUL REMIX OUT NOW

WALLY BADAROU



REBIRTH OF COOL

Longtime cupids in rap's love affair with jazz, **GALLIANO** are setting sail on a new single, 'Nothing Has Changed'. With their inspired new album, 'In Pursuit Of The Thirteenth Note', the group are on course for both charted and uncharted waters

Before this interview gallops past the starting post, let me put all my cards on the table. The name Galliano may inspire visions in some of your lush, ripe minds that this tête à tête whisked me away to Rome, briefed perhaps to track down an ultra-slick clothing designer or maybe even a culinary genius who's created a spicy new pasta dish.

Well it's *nil point* from our French judges for that assumption. The Galliano encountered on a drizzly day in West London are perpetrators of a fresh jazzy groove, always ready to slip the odd Brazilian beat into their back pocket with a hint of bravado and top it with an enticing downtempo rap. Their sweet sound forms part of the growing groove HQ of Talkin Loud, led by top DJ Gilles Peterson, whose talent cupboard includes The Young Disciples.

Galliano were moulded during the acid-jazz scene of a few years back and their debut single 'Frederick Lies Still', released on the Acid Jazz label, picked up a favourable response in certain quarters. Chart recognition still eludes them though: their first single on Talkin Loud, 'Welcome To The Story', barely scratched the surface. Flowing on steady currents of funk and jazz, the track deserved greater recognition, so what went wrong?

"I think someone in Grimsby bought it," jokes main voice Rob Galliano.

"It went down well in Canterbury too," adds percussionist Bro Spry.

Their new release, 'Nothing Has Changed', has a delicious mellow streak which should ensure it doesn't slip into oblivion like its predecessor. What's the message in this tune?

"That we're searching, seeking, finding and

boldly going where no group has gone before," explains Rob. "It came from a poem and is about how violence is always behind the power which makes people do things."

"It seems really weird to see that single in the shops," adds fellow voice Constantine. "I keep thinking 'What's that doing there? It's meant to be in my house. How come they got one?'"

This spring sees the culmination of two years of hard graft: the release of their first album, 'In Pursuit Of The Thirteenth Note'. As diverse a collection of beauties as you'd find at the Chelsea Flower Show, switching eclectically in pace at the drop of a hat, it must be up there as one of *the* albums of the year. Strange title though.

"Well the normal music scale is only 12 notes and we're in pursuit of that extra push over the cliff," informs Bro Spry.

Silly title-it is virulent throughout the album, with a track called 'Sweet Like Your Favourite Gears', which finds jazz veteran Roy Ayers doing what he does best on a scat.

"Roy Ayers was really into doing something," says Rob, "because we've got the same type of sound and we're coming from the same place."

"Well, we're going there and he's just come back," adds Bro Spry.

With his knowledgeable ear and immense experience of clubs and radio, the influence of Gilles Peterson must rub off too.

"He's the instigator, the navigator," says Constantine.

"And the alligator," butts in Rob, with a smirk.

"London would have been a different place if Gilles Peterson hadn't been here over the last

10 years," adds Bro Spry.

The Young Disciples are on for something big too, be it as remixers or performers. How do their partners-in-groove rate them?

"They're just making the most superior music on the planet," claims Constantine. And yourselves? "We're just a kind of joyful noise."

Experiencing Galliano live is without doubt joyful, and a completely different kettle of fish to the vinyl experience. The stage buzzes with life, resembling a rush-hour Tube carriage without the depressed faces, one such attendant figure being Paul Weller's old organ-playing sidekick, Mick Talbot. Their noise making has just gone trans-global and the band have recently returned from a successful tour of Japan. How did they react to your vibes?

"The Japanese are well clued-up about the scene over here," informs Rob. "They're down with anything that moves."

"They've even got a club over there called Jamaica," adds Constantine. "The biggest buzz for me was to see a Japanese ragamuffin. I just thought 'Whooaa!'"

Though the future looks rosy, Galliano are taking things in their stride.

"Our philosophy is that we're not here to entertain anyone; we're all here to entertain ourselves," says Constantine. "If you want to get up and shake a shaker with us, then you come onstage and do so."

"Our music is contributive rather than competitive," adds Rob.

"If we can achieve a constant smile," closes Constantine, "then we've got what we're after." And with that smile, they were gone.

INTERVIEW: PETER STANTON

Thirteens

"We're searching, seeking, finding and boldly going where no group has gone before"

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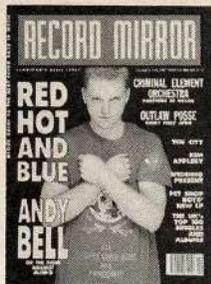
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Groundbeat Selection (Damn Right)

OUT NOW

**Diana Brown
 &
 Barrie K. Sharpe**

New Single
Love Or Nothing

The New Groundbeat Selection
 Mixes by Barrie K. Sharpe/Diana Brown
 and Steve Anderson, DMC



1990

- JAN 6 ● The Mission, Ambient House, Carmel, And Why Not?, Max Q, Buzzcocks
- JAN 13 ● Paul McCartney, Afrika Bambaataa, Michelle Shocked, Laurie Anderson
- JAN 20 ● The Beloved, D-Mob, Adamski, Terence Trent D'Arby, Simply Red, Paul McCartney, Kym Mazelle, Bon Jovi
- JAN 27 ● Mantronix, Halo James, Martika, The Fall, Janet Jackson, Tears For Fears, Matt Dillon
- FEB 10 ● Michael Hutchence, Max Q, Stone Roses, Sybil, House of Love, Depeche Mode, Beats International
- MAR 17 ● Depeche Mode, Shakespear's Sister, Techno, B-52's, Primal Scream
- MAR 24 ● Salt-N-Pepa, Rebel MC, Boo-Yaa Tribe, Candy Dulfer, They Might Be Giants, Hugh Harris, The Associates
- MAR 31 ● Sinéad O'Connor, Candy Flip, Tears For Fears, Leila K, Cowboy Junkies, Sly 'N' Robbie, Keith Allen
- APR 7 ● Happy Mondays, Snap!, The House Of Love, Andrew Ridgeley, That Petrol Emotion, Mary Coughlan, Janet Jackson
- APR 14 ● Jimmy Somerville, Sydney Youngblood, The Jungle Brothers, Orbital, Soho
- APR 21 ● Paula Abdul, Public Enemy, Luther Vandross, Bizz Nizz, The Family Stand, Betty Boo
- APR 28 ● Suzanne Vega, Madonna, Digital Underground, Martin Stephenson
- MAY 5 ● Adamski, Madonna, Sinéad O'Connor, Morrissey, Billy Idol, BGG, E-Zee Possee, New Kids On The Block
- MAY 12 ● Beats International, Stevie V, Double Trouble, Lenny Kravitz, Cabaret Voltaire
- MAY 19 ● Inspirational Carpets, Black Box, James, Faith No More, Jody Watley
- JUN 2 ● Prince, Betty Boo, The Blue Aeroplanes, The Railway Children
- JUN 9 ● Prince (continued), The Chimes, New Order, Stone Roses, Was (Not Was), Dusty Springfield, The Charlatans, Gary Lineker
- JUN 16 ● Yazz, Chad Jackson, Guru Josh, Frazier Chorus, Prince (continued), Don Pablo, Wee Papa Girl Rappers
- JUN 30 ● MC Tunes, Boy George, New Kids On The Block, Prince, They Might Be Giants, MC 900 Ft Jesus
- JUL 14 ● Paul Oakenfold, Monie Love, Maxi Priest, James, Tony! Toni! Tone!, Digital Underground, Teenage Mutant Ninja Turtles
- JUL 21 ● The Soup Dragons, Candy Flip, Blue Pearl, Wendy & Lisa, Double Trouble, Innocence
- JUL 28 ● Flowered Up, Ben Liebrand, The Clash, A Certain Ratio, The Beach Boys
- AUG 4 ● Betty Boo, Suzanne Vega, Madonna, Innocence, Bell Biv DeVoe,
- AUG 11 ● Lindy Layton, Prefab Sprout, Deee-Lite, Dream Warriors, Paul Young
- AUG 18 ● Primal Scream, Bocca Juniors, Pixies, Aswad, Johnny Depp, LFO, Tricky Disco
- AUG 25 ● The KLF, The Farm, Together, Caron Wheeler, Sunsonic, The High, Diana Brown & Barrie K. Sharpe
- SEP 1 ● S'Express, Deee-Lite, Mariah Carey, Ice Cube, INXS
- SEP 8 ● Caron Wheeler, INXS, Cocteau Twins, Movement 98, The Grid, Neneh Cherry
- SEP 15 ● Electribe 101, That Petrol Emotion, World Party, Darling Buds, Awesome 3, Botany 5
- SEP 22 ● Snap!, Loose Ends, Stereo MC's, Youssou N'Dour, Stevie V
- SEP 29 ● The Farm, Bass-O-Matic, The Shamen, Soul II Soul, Trevor & Simon, Monie Love, Inner City
- OCT 6 ● Inner City, Mica Paris, James Taylor Quartet, Saint Etienne, Smith & Mighty, Sinéad O'Connor, Cocteau Twins
- OCT 13 ● Jesus Jones, LL Cool J, Janet Jackson, MC Tunes, Cathy Dennis
- OCT 20 ● Andy Bell/Red Hot And Blue, Criminal Element Orchestra, Outlaw Posse, Ten City, Kim Appleby, Wedding Present, Pet Shop Boys
- OCT 27 ● Happy Mondays, Blur, EMF, Milltown Brothers, My Jealous God, The High, Ocean Colour Scene, Terry Christian, PIL, Cactus Rain
- NOV 3 ● Northside, The Pet Shop Boys, The Soup Dragons, Sinéad O'Connor, Happy Mondays, The Sound of Shoom, The Trash Can Sinatras, The Stone Roses, Jonathan King, Youth & Zoe, Dannielle Dax
- NOV 17 ● EMF, Inspirational Carpets, Public Enemy, Beloved, Unique 3, Pebbles
- NOV 24 ● Seal, The Beautiful South, The La'S, Madonna, Jimmy Somerville, Rebel MC, Mark Goodier
- DEC 8 ● Bass-O-Matic, Run DMC, Kid Frost, Julee Cruise, Happy Mondays, MC Tunes, Dream Warriors, Chris Isaak
- DEC 15 ● Monie Love, Dimples D, A Tribe Called Quest, The Grid, Harry Enfield
- DEC 22-29 ● Betty Boo, Vic Reeves, Beloved, S'Express, EMF, Bass-O-Matic, Normski, The KLF, The Grid, Mariah Carey, Seal, Adamski, Graeme Park

Chartfile

SHORT CUTS

CHART FACTS AND FIGURES
BY ALAN JONES



SHUT THAT DOORS

WITH the Oliver Stone movie, *'The Doors'*, grossing over \$10 million in America within days of release, the US chart looks set to be gripped by Doors-mania. *'The Best Of The Doors'* is first off the mark, entering the chart last week at number 129, having reached only number 158 when initially released in 1973, though it subsequently sold over a million copies.

The UK also looks ripe for a Doors chart invasion, with all six of the group's studio albums and *'The Best Of The Doors'*, currently deleted, scheduled for re-release early next month, followed by a new compilation of tracks recorded live by the group in 1973, some of them previously unreleased.

First release, however, will be the soundtrack of the film. Entitled simply *'The Doors'*, it's set to give the group its first chart entry since the 1987 release of *'Live At The Hollywood Bowl'*. Though the CD and cassette versions contain not only tracks by the Doors and lead singer Jim Morrison, but also the Atlanta Symphony Orchestra's *'Carmina Burana'* and *'Heroin'* by the Velvet Underground & Nico, they will be eligible for the artists' albums chart.

A fortnight ago the singles chart included the highest placed tied discs since they were made possible by a change in chart regulations at the beginning of the year. Sharing 46th place in



the listings were **The Mock Turtles'** *'Can You Dig It?'* and **The Railway Children's** *'Every Beat Of The Heart'*.

Admittedly, the decade is only in its infancy, but congratulations are due to AOR band **Styx**, who are the first group to have a top three hit in America in



the '70s, '80s and '90s. Their latest, *'Show Me The Way'*, climbed to number three last week. They previously reached number one in 1979 with *'Babe'* and number three with both *'The Best Of Times'* (1981) and *'Mr Roboto'* (1983).

Currently number one in Holland and Sweden, number two in Germany, number four in Norway and Switzerland, number six in Belgium and number eight in Italy and Greece, **Seal's** *'Crazy'* is a highly successful first solo single. In Britain, the record dips out of the chart this week, after an unusually long, 15 week residency. *'Killer'*, the **Adamski** single on which Seal performed uncredited lead vocals, rode the chart for even longer — 18 weeks.

The Clash's *'Should I Stay Or Should I Go?'* was, of course, the third number one



precipitated by Levi's 501 advertisements, not the second. The others: Ben E. King's *'Stand By Me'* and The Steve Miller Band's *'The Joker'*.

CHARITY BEGINS AT HOME

'THE STONK' by **Hale & Pace And The Stonkers**, moves to the top of the singles chart this week. The record, which aids Comic Relief, is the latest in a long line of charity records to reach number one in recent years.

The first 32 years of charts brought no charity chart-toppers, but in the last six-and-a-bit years, a total of 11 charity singles have reached number one, including at least one every year since Band Aid set the ball rolling at the end of 1984.

Apart from *'The Stonk'*, they are *'Do They Know It's Christmas?'* (Band Aid, 1984),

'We Are The World' (USA For Africa, 1985), *'You'll Never Walk Alone'* (The Crowd, 1985), *'Dancing In The Street'* (David Bowie & Mick Jagger, 1985), *'Living Doll'* (Cliff Richard & The Young Ones, 1986), *'Let It Be'* (Ferry Aid, 1987), *'With A Little Help From My Friends/She's Leaving Home'* (Wet Wet Wet/Billy Bragg with Cara Tivey, 1988), *'Ferry Cross The Mersey'* (Christians, Holly Johnson, Paul McCartney, Gerry Marsden, Stock, Aitken & Waterman, 1989), *'Do They Know It's Christmas?'* (Band Aid II, 1989) and *'Sacrifice/Healing Hands'* (Elton John, 1990).



It's all very admirable, but musically they nearly all suck, the most honorable exception being the Elton John hit.

WE ARE FAMILY

MAKING a strong first showing on the US Singles chart last week were new harmony act **The Triplets**, comprising — yes, you guessed it — triplets Diana, Vicki and Sylvia Villegas.

Originally from Mexico, the girls now make their home in America and are, as far as I can ascertain, the first triplets ever to have a hit, though they are by no means the first trio of sisters to chart.

Early US female vocal trios to hit the chart include The Paris Sisters (1961), while as early as 1957, The Shepherd Sisters scored a top 20 hit with *'Alone (Why Must I Be Alone?)'* — though even contemporary reports can't agree whether they were a trio or a quartet. But the first female sibling trio ever to have a US hit was our very own Beverley Sisters, who scored a number 41 as long ago as 1957 with their version of the traditional song *'Greensleeves'*.

The most successful female family threesome in the US chart is The Pointer Sisters, whose tally of over 20 top 100 hits includes 13 that reached the top 40. They scored several more hits as a quartet, prior to Bonnie Pointer going solo in 1978.



Letters

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

CANADA'S NOT DRY

■It is important that I comment on the Phil Cheeseman article, 'Let's Get Serious' (*Record Mirror*, December 22/29), a copy of which has just crossed my desk. The article presents readers with two erroneous facts.

Firstly, the Big Shot/Blast label is alive and well, with a solid schedule of upcoming releases. From a business standpoint, it would be quite foolish not to release any viable completed projects still "in the can". Any music is new if ears have not heard it and it has never been released. If the article's writer used a simple journalistic technique, proper research, or even common sense, he would have contacted Big Shot Records directly rather than communicate with a former partner.

Secondly, Nick Fiorucci's comments concerning the Toronto club scene are grossly inaccurate. There is a vibrant,

enthusiastic dance music community with a number of active independent artists and labels, including Hi-Bias. Fiorucci states that there are five good clubs in Toronto, with him and partner Mike Ova spinning at four of them. To a DJ in an extremely competitive market, like Fiorucci, any club is good if you are under their employ.

The club circuit is very open, with more than 600 venues in the immediate region. There are three major record pools in Toronto with a combined membership of over 100 club DJs, all committed to spinning fresh dance music. Without any disregard for Mr Fiorucci's creative talent, his comments are strictly a personal opinion with no factual base.

Randy Brill, Director, Toronto Programmer's Association (TOPA)

●The piece you mention was an interview with Nick Fiorucci and his comments were to be taken as his personal opinion, to be

agreed with or, as in your case, disputed by anyone who cared to. We are, though, very pleased to pass on your knowledge of the Toronto scene to even the balance.

BAD SHORTS

■Here is a short, smart-arsed letter. Cheers!

Josie Parker, Walthamstow

■OK.

Doug Shorter, Camberley,
Surrey

■Is there such a thing called coincidence or am I just out of my depth?

Conservative Edward, Solsbury
Plane

■An open fax:

Dear Carter USM, your apparently right-on lyrics are, in actual fact, totally shit.

Bill, Rob and Justin

●You asked for short letters that we could write trite answers to, now how about trite letters we can write short answers to?

Letter of the week

■Alert! Alert! Don't do it! You'll regret it for ever more. You know how embarrassed you are at owning a copy of 'Nothin's Gonna Change My Love For You' by Glenn Medeiros? Well, purchase that Stevie B garbage and by April you'll be even more ashamed. You have been warned.

PS Thank you Pet Shop Boys. I never thought a U2 song could be ruined any more than it was originally. I was wrong.

Mr Fluffy, Devon

●It's a little-known fact that the success of Stevie B is down to a simple case of mistaken identity. The reason is that people thought it was by Stevie P — ie Stevie Perryman — one-time captain of Tottenham Hotspur and the man who led the great FA cup winning team of 1981 in their touching 'Ossie's Dream' hit. With the cries of "Spurs are on their way to Wembley" ringing out once more, fans thought by buying this record they could help alleviate the club's much publicised financial difficulties. Sadly it was not to be. Well, that's easier to believe than anyone actually liking it isn't it?

The Letter Of The Week wins a current
top 40 album or CD (please specify)

"stonking, pounding, grooving,
key-changing, melodic, rhythmic,
funky, soulful, uptempo, uplifting, new
york, garagey, monster of a tune..."

graeme park, record mirror

urban soul alright



7.12.mc.cd.coolmix231

THE club chart



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

100% RADIO



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

TW LW

1	1	ALRIGHT (ORIGINAL MIX) Urban Soul	Cooltempo 12in	54	71	H.O.U.S.E. (THE REMODELLED REMIX) Doug Lazy	Atlantic 12in promo
2	3	HUMAN NATURE (ON THE MIX) Gary Clail On-U Sound System	Perfecto 12in	55	—	HYPERREAL (WILLIAM ORBIT MIX) The Shamen	One Little Indian 12in promo
3	5	RING MY BELL (TOUCHDOWN MIX) Monie Love vs Adeva	Cooltempo 12in	56	66	LOOSE FIT/BOB'S YER UNCLE (REMIX FASHION) Happy Mondays	Factory 12in
4	2	TAKE ME AWAY (PINNED UP MIX) True Faith featuring Bridgette Grace with Final Cut	Network 12in	57	20	BACK BY DOPE DEMAND (FUNKY BASS MIX) King Bee	First Bass 12in white label
5	7	UNFINISHED SYMPATHY (PAUL OAKENFOLD MIX) Massive	Wild Bunch 12in	58	94	HOUSE FLY Tricky Disco	WARP 12in promo
6	4	APPARENTLY NOTHIN' Young Disciples	Talkin Loud 12in	59	91	OUT THERE Friends Of Matthew	Pulse-8 12in
7	16	SAME SONG (MIXES) Digital Underground	Big Life 12in	60	—	RAPPIN' IS FUNDAMENTAL (BRIGHTON DAZE 12' REMIX) Rapping Is Fundamental	A&M PM 12in promo
8	6	(I WANNA GIVE YOU) DEVOTION (MIXES) Nomad featuring MC Mikee Freedom	Rumour 12in	61	97	VERY EMOTIONAL (REMIXED BY TERRY FARLEY/PETE HELLER) The Farm	Produce 12in promo
9	14	HERE WE GO (REMIXES) C&C Music Factory	Columbia 12in	62	54	JEALOUSY (RED ZONE MIX) Adventures Of Stevie V	Mercury 12in
10	11	THROUGH Victoria Wilson-James	Epic 12in	63	52	GIVE ME SOME LOVE (ANDY WEATHERALL MIX) Love Corporation	Creation 12in white label
11	8	THE WICKEDEST SOUND (DON GORGON MIX) Rebel MC (featuring Tenor Fly)	Desire 12in promo	64	30	POSSESSED/PIN UP GIRL Awesome 3	A&M PM 12in
12	15	I'M ALRIGHT (EXTENDED MIX) Katherine E	Dead Dead Good 12in promo	65	27	NASTY RHYTHM (PKA REMIX) Creative Thieves	Stress 12in white label
13	12	YOU GOT THE LOVE (MIXES) The Source Featuring Candi Staton	TrueLove 12in	66	61	SCANDAL/IS IT LOVE? The Basement Boys Present Ultra Naté	Eternal 12in
14	13	THINK ABOUT... DJ.H. featuring Stefy	RCA 12in	67	—	I LEFT MY WALLET IN EL SEGUNDO (VAMPIRE MIX) A Tribe Called Quest	Jive 12in promo
15	18	MOVE YOUR BODY (MIXES) Xpansions	Optimism 12in	68	31	TAKE A REST (REMIXED BY C.J. MACKINTOSH) Gang Starr	Cooltempo 12in
16	22	GOT YOU WHERE I WANT (501 MIX) Marva Hicks	Wing 12in promo	69	—	GOD IS IN THE HOUSE (FREE TIBET MIX) Rumbledub	ffrr 12in
17	40	PLAYING WITH KNIVES Bizarre Inc.	Vinyl Solution 12in	70	98	CHUNG KUO (REVISITED) Addams & Gee	12in white label
18	39	LOVE THE LIFE (GUARANA DJ VERSION) James Taylor Quartet	Urban 12in	71	55	COME ALIVE (MIXES) Orchestra JB	Rumour 12in promo
19	10	REMEMBER THE DAY (FINAL MIX) Innocence	Cooltempo 12in promo	72	82	AROUND THE WAY GIRL (UNTOUCHABLES REMIX) LL Cool J	Def Jam 12in
20	50	YOU USED TO SALSA Richie Rich's Salsa House	ffrr 12in promo	73	83	COME INTO MY HEART I World	ffrr 12in promo
21	29	SUCH A GOOD FEELING (INSPIRATIONAL DELIGHT MIX) Brothers In Rhythm	4th & B'way 12in promo	74	74	ECHO CHAMBER Beats International	Go Beat 12in
22	9	LOVE IS THE MESSAGE (LOVE LOVE LOVE MIX) Love Inc. featuring MC Noise	Love 12in	75	53	STRIKE IT UP Black Box	Italian Groove Groove Melody 12in
23	17	LOST IN MUSIC (ULTIMATUM REMIX) Stereo MC's	4&B'way 12in	76	re	WIPE THE NEEDLE (MIXES) The Ragga Twins	Shut Up And Dance 12in promo
24	28	MOVE (DANCE ALL NIGHT) (MIXES) Slam Slam	MCA 12in	77	—	TEMPERATURE RISING P.K.A.	Stress 12in promo
25	19	MY LOVE (ATMOSPHERA MIX) Collapse	Citybeat 12in	78	93	GET INTO IT (PARK YOUR CAR IN MY BRA MIX) MC Kinky	More Protein 12in
26	49	SWEET SENSATION (EXTENDED MIX) Shades Of Rhythm	ZTT 12in promo	79	35	WEAR YOUR LOVE LIKE HEAVEN (ULTIMATUM MIX) Definition Of Sound	Circa 12in
27	76	FIND 'EM FOOL 'EM FORGET 'EM S'Express	Rhythm King 12in promo	80	92	LOVE'S GOT A FEELING (WHEN THE GOING GETS TOUGH MIX) Neutron 9000	Profile 12in
28	25	IT'S TOO LATE Quartz	Mercury 12in	81	65	LOVE'S HEARTBREAK Lisa M	Polydor 12in promo
29	41	LOVE OR NOTHING Diana Brown & Barrie K. Sharpe	ffrr 12in	82	84	GET INTO THE MUSIC (REMIX) DJs Rule	Canadian Hi-Bias 12in
30	24	ADRENALIN/THE KRAKEN N-Joi	deConstruction 12in	83	67	INSIDE LIFE Incognito	Talkin Loud 12in
31	23	GIVE ME (MIXES) Greed	D-Zone 12in	84	58	BLACK WHIP Chapter And The Verse	Virgin 12in
32	100	FOOTSTEPS FOLLOWING ME! Frances Nero	Debut 12in promo	85	45	NOTHING HAS CHANGED (ALL ABOARD MIX)/LITTLE GHETTO BOY Galliano	Talkin Loud 12in
33	32	EVERYBODY (ALL OVER THE WORLD) FPI Project	Rumour 12in	86	68	GOOD TIME S.I.N. featuring Claudja Barry	Pulse-8 12in white label
34	—	FAITH (IN THE POWER OF LOVE) Rozala Plus-8 12in white label	—	87	re	THIS IS YOUR LIFE (MIXES) Banderas	London 12in
35	44	DADDY'S LITTLE GIRL (MAIN MIX) Nikki D	Def Jam 12in promo	88	—	PROBLEM SOLVED (WAY BEYOND DUB)/100% TOTAL SUCCESS Moodswings	12in white label
36	17	HOLD YOU TIGHT Tara Kemp	Giant 12in	89	—	THANK 4 THE FUNK (MIXES) The Boys	Motown 12in white label
37	48	I'M READY Caveman	Profile 12in	90	87	BARABAJAGAL (LOVE IS HOT) P.U.M.P.	Ultimate 12in promo
38	33	TELL ME THAT YOU'LL WAIT (MIXES) Culture Beat	Epic 12in	91	—	NO ONE CAN LOVE YOU MORE THAN ME (BOILERHOUSE EXTENDED VERSION) Kym Mazelle	Parlophone 12in promo
39	47	DON'T GO MESSIN' WITH MY HEART (ALBUM VERSION) Mantronix	Capitol 12in	92	63	BAD ATTITUDE Sha Sha	Jive 12in promo
40	64	GIVE ME LOVE/EROTIC ANIMALS Ben Chapman	deConstruction 12in	93	—	DRIVE ME (HOUSE REMIX) Patti Day	Starway 12in
41	43	THE WORLD IS A GHETTO (MIXES) Will Downing	4&B'way 12in	94	—	STEP TO ME (DO ME) Mantronix	US Capitol 12in
42	—	ONE WAY ONLY (R.U.D.E. VOCAL MIX) Synergy	Dedicated 12in promo	95	85	IT NEVER RAINS (IN SOUTHERN CALIFORNIA) Tony! Toni! Toné!	Wing 12in
43	26	MAINLINE (CHEP'S MIX) Tribal House	Capitol 12in	96	—	JOY & PAIN (IN THIS WILD, WILD WORLD) (CLEAR BLUE SKY MIX) Gigi Hamilton	Epic 12in promo
44	51	TALK MUCH (BLIND MICE MIX) Temper Temper	Ten 12in	97	34	FAMILY OF PEOPLE (EXTENDED FAMILY MIX) Quest For Excellence	Republic 12in
45	38	GOO GOO BARABAJAGAL (THE RONIN BOOM TENG) The Love-In	From A Whisper To A Scream 12in promo	98	46	MAKE IT RAIN/NO MORE TEARS The KLF	KLF Communications 12in promo
46	96	LOVE SO SPECIAL (THE STEVE ANDERSON TOTAL REVAMP) Ceybil	Atlantic 12in promo	99	—	WHERE LOVE LIVES (COME ON IN) (MIXES) Alison Limerick	Arista 12in
47	72	WEEKEND (CLUB MIX) Dick	Low Spirit 12in	100	—	RESCUE ME (MIXES) Madonna	US/German Sire 12in
48	99	QUADROPHENIA (REMIX) Quadrophonia	Dutch Streetbeats 12in	100	—	FACES/BACK FROM HELL (REMIX) Run D.M.C.	Profile 12in promo
49	—	DEEP IN MY HEART (EXTENDED MIX) Clubhouse	ffrr 12in promo	100	—	TRAVELS IN HYPER REALITY Band Of Gypsies	Pulse-8 12in white label
50	37	HOLD ME (VOCAL CLUB MIX) Velvet	Tam Tam 12in	100	—	ONE STEP AHEAD (B.I.D.) MIX Boneshakers	Reachin 12in promo
51	—	WHAT IS THIS THING CALLED LOVE (ONE WORLD REMIX) Alexander O'Neal	Tabu 12in	100	—	—	—
52	21	TILL WE MEET AGAIN Inner City	Ten 12in	100	—	—	—
53	60	SHE'S A WOMAN Scritti Politti & Shabba Ranks	Virgin 12in	100	—	—	—

THIS SOUND AIN'T NO D I B I D I B I SOUND

REBEL MC

FEATURING

TENOR FLY

7.1 2 7.1 2

THE WICKEDEST SOUND

PINNACLE DISTRIBUTION

charts

March 17 — March 23 1991

U S singles

TW LW

1	2	ONE MORE TRY	Timmy T.
2	1	SOMEDAY	Mariah Carey
3	4	COMING OUT OF THE DARK	Gloria Estefán
4	6	THIS HOUSE	Tracie Spencer
5	8	GET HERE	Oleta Adams
6	10	HOLD YOU TIGHT	Tara Kemp
7	14	YOU'RE IN LOVE	Wilson Phillips
8	15	I'VE BEEN THINKING ABOUT YOU	Londonbeat
9	11	RESCUE ME	Madonna
10	19	SADENESS PART I	Enigma
11	16	SIGNS	Tesla
12	3	SHOW ME THE WAY	Styx
13	17	IESHA	Another Bad Crew
14	5	ALL THIS TIME	Sting
15	21	I'LL BE BY YOUR SIDE	Stevie B
16	7	ALL THE MAN THAT I NEED	Whitney Houston
17	22	RICO SUAVE	Gerardo
18	20	ROUND AND ROUND	Tevin Campbell
19	9	WHERE DOES MY HEART BEAT	Celine Dion
20	24	I'LL DO 4 YOU	Father M.C.
21	25	STARSPANGLED BANNER	Whitney Houston
22	27	BABY BABY	Amy Grant
23	18	GONNA MAKE YOU SWEAT	C & C Music Factory
24	12	AROUND THE WAY GIRL	L.L. Cool J
25	26	MERCY MERCY ME	Robert Palmer
26	30	JOYRIDE	Roxette
27	13	WAITING FOR LOVE	Alias
28	29	CRY FOR HELP	Rick Astley
29	23	WICKED GAME	Chris Isaak
30	32	MY SIDE OF THE BED	Susanna Hoffs
31	31	SOMETHING IN MY HEART	Michel'le

Quality
Columbia
Epic
Capitol
Fontana
Giant
SBK
MCA
Sire
Charisma
Geffen
A&M
Motown
A&M
LMR
Arista
Interscope
Paisley Park
Epic
Uptown
Arista
A&M
Columbia
Def Jam
EMI
EMI
EMI
RCA
Reprise
Columbia
Ruthless

32	35	I LIKE THE WAY (THE KISSING GAME)	Hi-Five
33	34	JUST THE WAY IT IS, BABY	The Rembrandts
34	42	TOUCH ME (ALL NIGHT LONG)	Cathy Dennis
35	38	HOW TO DANCE	Bingo Boys
36	44	HERE WE GO	C&C Music Factory
37	37	TOGETHER FOREVER	Lisette Melende
38	41	RIDE THE WIND	Poison
39	28	THE FIRST TIME	Surface
40	53	RHYTHM OF MY HEART	Rod Stewart
41	47	WRITTEN ALL OVER YOUR FACE	Rude Boys
42	45	EASY COME EASY GO	Winger
43	61	I TOUCH MYSELF	Divinyls
44	46	CALL IT POISON	The Escape Club
45	33	IF YOU NEEDED SOMEBODY	Bad Company
46	54	STONE COLD GENTLEMAN	Ralph Tresvant
47	56	LET'S CHILL	Guy
48	55	TEMPLE OF LOVE	Harriet
49	62	MORE THAN EVER	Nelson
50	43	I'LL GIVE ALL MY LOVE TO YOU	Keith Sweat
51	36	I SAW RED	Warrant
52	57	I LOVE YOU	Vanilla Ice
53	40	DEEPER SHADE OF SOUL	Urban Dance Squad
54	63	ALL TRUE MAN	Alexander O'Neal
55	75	YOU DON'T HAVE TO GO HOME	The Triplets
56	76	VOICES THAT CARE	Voices That Care
57	39	CHASIN' THE WIND	Chicago
58	49	HIGH ENOUGH	Damn Yankees
59	91	SAVE SOME LOVE	Keedy
60	59	FUNK BOUTIQUE	The Cover Girls

Jive
Atco
Polydor
Atlantic
Columbia
RAL
Enigma
Columbia
Warner Brothers
Atlantic
Atlantic
Virgin
Atlantic
Atco
MCA
Uptown
East West
DGC
Vintertainment
Columbia
SBK
Arista
Tabu
Mercury
Giant
Reprise
Warner Brothers
Arista
Epic

●SONO: Number 8 and 9 in the Indie Singles chart



•BULLETS

61	72	HIGHWIRE	Rolling Stones
62	73	CALL IT ROCK N' ROLL	Great White
65	71	DON'T TREAT ME BAD	Firehouse
66	69	THAT'S WHY	The Party
67	—	SILENT LUCIDITY	Queensryche
68	81	IT'S A SHAME (MY SISTER)	Monie Love
72	92	SHE TALKS TO ANGELS	The Black Crowes
73	87	BABY'S COMING BACK	Jellyfish
75	89	DEEP, DEEP TROUBLE	The Simpsons
81	—	MORE THAN WORDS	Extreme
82	—	ANOTHER LIKE MY LOVER	Jasmine Guy
83	—	MY HEART IS FAILING ME	Riff
85	—	HEARTBREAK STATION	Cinderella
87	95	STEP ON	Happy Mondays
88	—	WRAP MY BODY TIGHT	Johnny Gill
91	—	DO YOU WANT ME	Salt-N-Pepa
97	—	HERE I AM (COME AND TAKE ME)	UB40

Columbia
Capitol
Epic
Hollywood
EMI
Warner Brothers
Columbia
Charisma
Geffen
A&M
Warner Brothers
SBK
Mercury
Elektra
Motown
Next Plateau
Virgin

U S albums

TW LW

1	1	MARIAH CAREY	Mariah Carey
2	3	THE SOUL CAGES	Sting
3	4	WILSON PHILLIPS	Wilson Phillips
4	2	TO THE EXTREME	Vanilla Ice
5	10	GONNA MAKE YOU SWEAT	C&C Music Factory
6	9	SHAKE YOUR MONEY MAKER	The Black Crowes

Columbia
A&M
SBK
SBK
Columbia
Def American

digital
underground
same song e.p.
part two (remix)

out now

digital underground



- 7 5 **I'M YOUR BABY TONIGHT** Whitney Houston
 8 8 **INTO THE LIGHT** Gloria Estefan
 9 6 **PLEASE HAMMER DON'T HURT 'EM** M.C. Hammer
 10 7 **SOME PEOPLE'S LIVES** Bette Midler
 11 11 **HEART SHAPED WORLD** Chris Isaak
 12 12 **THE IMMACULATE COLLECTION** Madonna
 13 15 **FIVE MAN ACOUSTICAL JAM** Tesla
 14 19 **EMPIRE** Queensryche
 15 14 **THE SIMPSONS SING THE BLUES** The Simpsons
 16 13 **THE RAZORS EDGE** AC/DC
 17 29 **MCMXC A.D.** Enigma
 18 48 **HOOKED** Great White
 19 16 **X INXS**
 20 21 **THE FUTURE** Guy
 21 20 **RHYTHM OF THE SAINTS** Paul Simon
 22 23 **NO FENCES** Garth Brooks
 23 18 **JANET JACKSON'S RHYTHM NATION 1814** Janet Jackson
 24 24 **MAMA SAID KNOCK YOU OUT** L.L. Cool J
 25 17 **SERIOUS HITS...LIVE!** Phil Collins
 26 22 **WE ARE IN LOVE** Harry Connick Jr
 27 26 **DAMN YANKEES** Damn Yankees
 28 25 **POISON** Bell Biv DeVoe
 29 30 **THIS IS AN EP RELEASE** Digital Underground
 30 40 **CIRCLE OF ONE** Oleta Adams
 31 28 **TRIXTER** Trixter
 32 36 **CHERRY PIE** Warrant
 33 27 **LISTEN WITHOUT PREJUDICE** George Michael
 34 32 **AFTER THE RAIN** Nelson
 35 42 **COOLIN' AT THE PLAYGROUND** Another Bad Creation
 36 34 **INNUENDO** Queen
 37 31 **FLESH AND BLOOD** Poison
 38 35 **RECYCLER** ZZ Top
 39 33 **RALPH TRESVANT** Ralph Tresvant
 40 - **THE DOORS (OST)** The Doors
 41 39 **HEARTBREAK STATION** Cinderella
 42 37 **PUT YOURSELF IN MY SHOES** Clint Black
 43 - **DIVINYLS** Divinyls
 44 41 **IN CONCERT** Carreras/Domingo/Pavarotti
 45 38 **I'LL GIVE ALL MY LOVE TO YOU** Keith Sweat
 46 - **TIME AFTER TIME** Timmy T.
 47 44 **STICK IT TO YA** Slaughter
 48 - **BUSINESS AS USUAL** EPMD
 49 49 **ALL TRUE MAN** Alexander O'Neal
 50 - **IN THE BLOOD** Londonbeat

- Arista
 Epic
 Capitol
 Atlantic
 Reprise
 Sire
 Geffen
 EMI
 Geffen
 Atco
 Charisma
 Capitol
 Atlantic
 MCA
 Warner Brothers
 Capitol
 A&M
 Def Jam
 Atlantic
 Columbia
 Warner Brothers
 MCA
 Tommy Boy
 Fontana
 Mechanic
 Columbia
 Columbia
 DGC
 Motown
 Hollywood
 Capitol
 Warner Brothers
 MCA
 Elektra
 Mercury
 RCA
 Virgin
 London
 Vintertainment
 Quality
 Chrysalis
 Ral
 Tabu
 Radioactive
- 29 38 **IT SHOULD'VE BEEN YOU** Teddy Pendergrass
 30 12 **THIS HOUSE** Tracie Spencer
 31 35 **ALL I WANT IS YOU** Surface
 32 - **SPARK OF LOVE** Special Generation
 33 - **CALL ME** Phil Perry
 34 - **BACKYARD** Pebbles (With Salt-N-Pepa)
 35 19 **SOMETHING IN MY HEART** Michel'le
 36 - **SHORT BUT FUNKY** Too Short
 37 40 **BLUE (IS THE COLOUR OF PAIN)** Caron Wheeler
 38 - **TREAT 'EM RIGHT** Chubb Rock
 39 14 **FAIRY TALES** Anita Baker
 40 - **CHEAP TRICK** Loose Ends

- Elektra
 Capitol
 Columbia
 Bust It
 Capitol
 MCA
 Ruthless
 Jive
 EMI
 Select
 Elektra
 MCA

Indie singles

- TW LW**
- 1 - **TODAY FOREVER EP** Ride - Creation
 2 1 **OVER RISING** Charlatans Situation Two
 3 2 **HAPPY** Ned's Atomic Dustbin Furtive
 4 4 **LOOSE FIT** Happy Mondays Factory
 5 3 **3 AM ETHERNAL** KLF KLF Communication
 6 - **MAGIC** Cud Imaginary
 7 5 **FOUNTAIN O' YOUTH** Candyland Non Fiction
 8 - **LOVE GENERATION** Soho Savage
 9 - **HIPPYCHICK** Soho Savage
 10 7 **DRIVE THAT FAST** Kitchens Of Distinction One Little Indian
 11 6 **CELESTE** Telescopes Creation
 12 8 **ALL TOGETHER NOW** The Farm Produce
 13 9 **MORNINGRISE** Slowdive Creation
 14 10 **TO HERE KNOWS WHEN** My Bloody Valentine Creation
 15 14 **COUNTING BACKWARDS** Throwing Muses 4AD
 16 11 **SNAG** Bleach Way Cool
 17 21 **RIDE** EP Ride Factory
 18 16 **STEP ON** Happy Mondays Factory
 19 25 **FALL EP** Ride Creation
 20 20 **EVERYBODY NEEDS SOMEBODY** Birdland Lazy
 21 13 **BLOODSPORT FOR ALL** Carter USM Rough Trade
 22 26 **PLAY EP** Ride Creation
 23 19 **MADCHESTER RAVE ON** Happy Mondays Factory
 24 24 **SITUATION (REMIX)** Yazoo Mute
 25 17 **GODLIKE** The Dylans Situation Two
 26 28 **THE ONLY ONE I KNOW** The Charlatans Situation Two
 27 - **SLOWDIVE** Slowdive Creation
 28 12 **IN WONDER** Presence Reality
 29 15 **ENJOY THE SILENCE** Depeche Mode Mute
 30 - **MAKE IT MINE** Shamen One Little Indian

US r'n'b singles

- TW LW**
- 1 2 **I LIKE THE WAY (THE KISSING GAME)** Hi-Five Jive
 2 3 **DON'T LET ME DOWN** O'Jays EMI
 3 4 **SOMEDAY** Mariah Carey Columbia
 4 7 **DO ME AGAIN** Freddie Jackson Capitol
 5 5 **ALL TRUE MAN** Alexander O'Neal Tabu
 6 10 **WRAP MY BODY TIGHT** Johnny Gill Motown
 7 1 **WRITTEN ALL OVER YOUR FACE** Rude Boys Atlantic
 8 9 **HOLD YOU TIGHT** Tara Kemp Giant
 9 11 **LET'S CHILL** Guy Uptown
 10 6 **ALL SEASON** LeVert Atlantic
 11 13 **STONE COLD GENTLEMAN** Ralph Tresvant MCA
 12 16 **ANOTHER LIKE MY LOVER** Jasmine Guy Warner Brothers
 13 18 **GETTING BACK INTO LOVE** Gerald Alston Motown
 14 15 **GOLD DIGGER** EPMD RAL
 15 8 **ALL THE MAN THAT I NEED** Whitney Houston Arista
 16 21 **IT'S A SHAME (MY SISTER)** Monie Love Warner Brothers
 17 20 **ALL OF ME** Big Daddy Kane Cold Chillin'
 18 22 **IS IT GOOD TO YOU** Whispers Capitol
 19 25 **NO MATTER WHAT YOU DO** Diana Ross & Al B. Sure! Warner Brothers
 20 24 **NEVER BEEN IN LOVE BEFORE** Marva Hicks Polydor
 21 27 **TEMPLE OF LOVE** Harriet East West
 22 23 **ANOTHER SLEEPLESS NIGHT** Shawn Christopher Arista
 23 28 **MY HEART IS FAILING ME** Ruff SBK
 24 17 **HERE COMES THE HAMMER** M.C. Hammer Capitol
 25 30 **TELL ME** The Wooten Brothers A&M
 26 33 **WHATEVER YOU WANT** Tony! Toni! Tone! Wing
 27 39 **I'M DREAMIN' (FROM NEW JACK CITY)** Christopher Williams Giant
 28 31 **THANX 4 THE FUNK** The Boys Motown

Indie albums

- TW LW**
- 1 - **SPARTACUS** The Farm Produce
 2 - **THE WHITE ROOM** KLF KLF Communication
 3 1 **30 SOMETHING** Carter USM Rough Trade
 4 2 **PILLS 'N' THRILLS AND BELLYACHES** Happy Mondays Factory
 5 3 **THE REAL RAMONA** Throwing Muses 4AD
 6 - **POUGHD** Butthole Surfers Rough Trade
 7 4 **RECURRING** Spacemen 3 Fire
 8 9 **SOME FRIENDLY** The Charlatans Situation Two
 9 13 **NOWHERE** Ride Creation
 10 6 **BIRDLAND** Birdland Lazy
 11 5 **THE SKY IS FALLING** Jello Biafra Alternative Tentacles
 12 8 **101 DAMNATIONS** Carter USM Big Cat
 13 12 **VIOLATOR** Depeche Mode Mute
 14 7 **GODDESS** Soho Savage
 15 11 **STONE ROSES** Stone Roses Silvertone
 16 10 **INDIE TOP 20 VOL XI** Various Beechwood
 17 15 **EN-TACT** Shamen One Little Indian
 18 14 **KEEPING THE FAITH** Various Creation
 19 - **LIFE** Inspiral Carpets Cow/Mute
 20 16 **BOSSANOVA** Pixies 4AD

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Chart

n e w s

BY ALAN JONES

Hale & Pace and friends' 'The Stonk' is this week's number one, but what price The Conk — Rod Stewart — for next week?

Rod's more mature and melodic material often fails to make a big impression, but anthems always serve him well: 'Sailing' climbed to number one and 'Every Beat Of My Heart' reached number two. The latest example of Sing-Along-A-Rod, 'Rhythm Of My Heart', soars to number three on only its second week in the chart, becoming Rod's fastest-breaking, and highest-charting, single since the aforementioned 'Every Beat Of My Heart', which debuted at number 17 and immediately rocketed to number two following its release in 1986.

●When Rod was first number one with 'Maggie May' in 1971, Chesney Hawkes was a mere two-weeks-old. Now, his debut single, 'The One And Only', nearly matches Rod's move. In fact, 'The One And Only' has risen 13 or 14 places in each of the past four weeks. Debuted at number 59, it has subsequently come to rest at number 45, number 32, number 18 and now number five. It was written by Nik Kershaw, writer of five previous top 10 hits, all self-performed and none more recently than 1985.

●More erratic in the magnitude of its upwards movement, but up for the seventh week in a row is Quartz And Dina Carroll's hit 'It's Too

Late'. Its progress so far: 73-57-44-42-40-21-9-8.

●Pet Shop Boys have the highest new entry on this week's chart and one of the longest titled hits ever with 'Where The Streets Have No Name (Can't Take My Eyes Off You)/How Can You Expect To be Taken Seriously?'. The PSBs came a cropper with their last single, 'Being Boring', which faltered to a halt at number 20, to ruin their run of 10 consecutive top 10 hits. Their new single enters at number seven.

Least the fact that the PSB single debuting higher than the new Simple Minds single causes any surprise, it's worth noting that the 'Minds' single was released only on 12-inch and compact disc last week, with cassette, seven-inch vinyl and an alternative compact disc being held back.

●REM have won much praise for their latest album, 'Out Of Time', which is largely devoted to love songs. Their tenth album, it has already spawned their biggest hit single in 'Losing My Religion'. This week, the single stalls at number 19, while the initiative shifts to the album, which debuts at number one, easily surpassing the peak of their most successful album to date, 1988's 'Green', which reached number 27.

●The Scottish Record Industry Association (SRIA) has recently commissioned Gallup, via C.I.N., to



●PET SHOP BOYS

compile a weekly chart of best-sellers north of the border. The first charts, issued on Sunday, showed few major differences from the charts for the UK as a whole.

Here's how the top 10 singles lined-up, with UK positions in brackets: 1 (1) Hale & Pace And The Stonkers, 2 (2) The Clash, 3 (3) Rod Stewart, 4 (4) Roxette, 5 (13) Simple Minds, 6 (9) The Source-Candi Staton, 7 (7) Pet Shop Boys, 8 (5) Chesney Hawkes, 9 (10) Xpansions, 10 (11) The Simpsons.

The best-selling albums were: 1 (1) R.E.M., 2 (15) The Stranglers, 3 (2) Chris Rea, 4 (4) The Farm, 5 (3) Debbie Harry, 6 (39) The Silencers, 7 (6) The KLF, 8 (10) Chris Isaak, 9 (8) 808 State, 10 (16) The Simpsons.

Local loyalties explain the Scottish chart showings of Simple Minds and The Silencers, while a TV campaign is the reason for The Stranglers' strong Scots bias.

●In explaining why there were differences between the year-end chart printed in *Record Mirror* and the one broadcast by Radio 1 FM, I suggested that the latter chart excluded sales from the busiest week of the year. That's not entirely accurate. The Radio 1 chart

included sales right up to Christmas and missed only the 27-31 December sales — probably the third or fourth heaviest sales period of 1990. Obviously, in order to prepare the show for broadcast on New Year's Eve they had to call a halt at this stage. My comments implied no criticism of the station, they merely addressed the issue raised by many readers puzzled by the differences between the two charts.

●Capital Radio disc jockeys Pat Sharp & Mick Brown return to the chart with the latest in their ongoing series of singles to raise funds for the station's Help A London Child charity appeal.

It's the fourth year in a row that the duo has had a hit with a remake of an oldie, this year's effort being 'Gimme Some'. Few acts have opened their chartmaking career with four remakes in a row and none (till now) has opened with four charity hits or, indeed, with a single hit in each of four consecutive years.

While Pat & Mick debut at number 53, the other Brown & Sharpe: Diana Brown & Barrie K. Sharpe, enter the chart at number 71 with 'Love Or Nothing.'

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● TWELVE INCH

TW LW

1	—	WHERE THE STREETS.../HOW DO YOU...? Pet Shop Boys	Parlophone
2	—	LET THERE BE LOVE Simple Minds	Virgin
3	1	YOU GOT THE LOVE The Source featuring Candi Staton	Truelove
4	3	(MOVE YOUR BODY) ELEVATION Xpansions	Arista
5	5	UNFINISHED SYMPATHY Massive	Wild Bunch
6	8	IT'S TOO LATE Quartz introducing Dina Carroll	Mercury
7	13	PLAYING WITH KNIVES Bizarre Inc	Vinyl Solution
8	2	TODAY FOREVER (EP) Ride	Creation
9	—	LOOSE FIT Happy Mondays	Factory
10	—	BEEN CAUGHT STEALING Jane's Addiction	Warner Brothers
11	4	ADRENALIN (EP) N-Joi	deConstruction
12	6	SHOULD I STAY OR SHOULD I GO The Clash	Columbia
13	7	(I WANNA GIVE YOU) DEVOTION Nomad featuring MC Mikee Freedom	Rumour
14	—	LOVE REARS ITS UGLY HEAD Living Colour	Epic
15	18	WEAR YOU LIKE HEAVEN Definition Of Sound	Circa
16	—	THIS IS YOUR LIFE Banderas	London
17	19	AROUND THE WAY GIRL L.L. Cool J	Def Jam
18	—	LOST IN MUSIC Stereo MC's	4th & Broadway
19	20	TAKE ME AWAY True Faith with Final Cut	Network
19	15	DON'T GOMESSIN' WITH MY HEART Mantronix	Capitol

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'



March 17 — March 23 1991

UK SINGLES UK ALBUMS

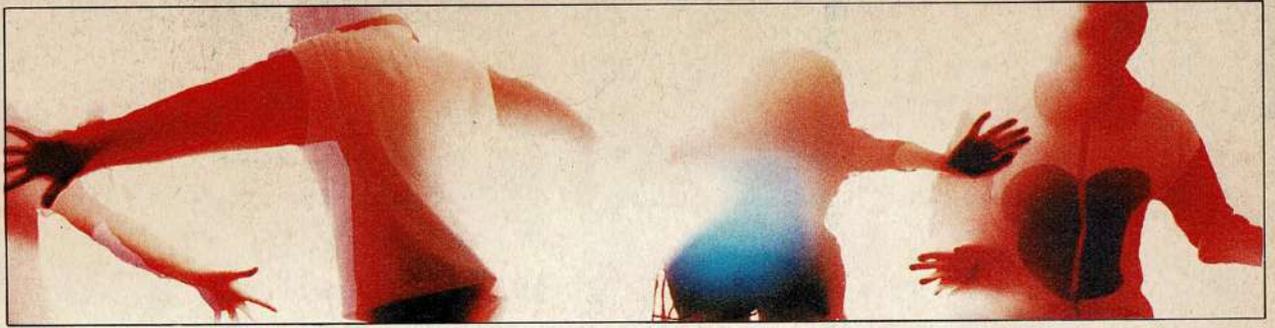
TW LW W/C			TW LW W/C		
1	2	3	1	—	1
2	1	4	2	2	3
3	20	2	3	5	2
4	8	3	4	1	2
5	18	6	5	14	4
6	6	5	6	3	2
7	—	1	7	11	18
8	9	8	8	4	2
9	5	8	9	16	2
10	7	10	10	7	9
11	3	9	11	10	28
12	22	4	12	6	20
13	—	1	13	12	6
14	4	4	14	9	6
15	12	8	15	15	14
16	13	5	16	19	8
17	25	3	17	26	7
18	10	8	18	21	6
19	19	3	19	13	6
20	26	5	20	22	6
21	23	4	21	18	4
22	24	2	22	20	19
23	38	3	23	27	35
24	11	7	24	17	30
25	14	2	25	24	17
26	30	2	26	34	19
27	32	5	27	—	1
28	21	6	28	8	2
29	40	3	29	25	5
30	15	3	30	28	14
31	16	11	31	33	19
32	41	2	32	29	19
33	28	4	33	23	2
34	—	1	34	30	4
35	39	1	35	36	3
36	—	1	36	31	18
37	36	3	37	32	35
38	—	1	38	48	41
39	47	3	39	—	1
40	27	10	40	41	25
41	17	3	41	—	1
42	37	2	42	37	4
43	58	2	43	38	8
44	31	9	44	42	8
45	29	4	45	44	57
46	48	3	46	50	20
47	—	1	47	47	35
48	34	4	48	45	23
49	—	1	49	39	54
50	74	2	50	46	4
51	54	2	51	49	15
52	46	3	52	54	4
53	—	1	53	55	6
54	52	2	54	59	10
55	33	6	55	75	46
56	—	1	56	43	19
57	63	2	57	64	15
58	—	1	58	69	81
59	—	1	59	56	71
60	35	5	60	—	67
61	—	1	61	57	54
62	42	6	62	74	28
63	—	1	63	62	27
64	64	2	64	51	16
65	67	3	65	67	22
66	61	4	66	52	52
67	44	6	67	59	2
68	50	4	68	65	18
69	—	1	69	70	3
70	43	2	70	72	69
71	—	1	71	53	17
72	—	1	72	58	4
73	45	8	73	73	77
74	53	3	74	60	136
75	—	3	75	71	37
76	90	—	76	—	—
77	68	—	77	—	—
78	—	—	78	—	—
79	—	—	79	—	—
80	92	—	80	—	—
81	84	—	81	—	—
82	88	—	82	—	—
83	78	—	83	—	—
84	—	—	84	—	—
85	77	—	85	—	—
86	85	—	86	—	—
87	—	—	87	—	—
88	83	—	88	—	—
89	79	—	89	—	—
90	—	—	90	—	—
91	—	—	91	—	—
92	—	—	92	—	—
93	89	—	93	—	—
94	96	—	94	—	—
95	—	—	95	—	—
96	87	—	96	—	—
97	93	—	97	—	—
98	—	—	98	—	—
99	—	—	99	—	—
100	—	—	100	—	—

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

TOP 20 COMPILATION ALBUMS

TW	LW	W/C	Artist/Album
1	1	1	UNCHAINED MELODIES Various
2	2	2	AWESOME!! Various
3	3	3	SOUL REFLECTION Various
4	6	4	THE LOST BOYS (OST) Various
5	5	5	THINKING OF YOU... Various
6	4	4	MASKING YOU 2 — AN ALBUM OF LOVE Various
7	15	7	KARAOKE PARTY 2 Various/Unknown
8	7	8	PRETTY WOMAN (OST) Various
9	9	9	GREASE Original Soundtrack
10	8	10	DIRTY DANCING (OST) Various
11	12	11	ROCKY V (OST) Various
12	11	12	ROCK 'N' ROLL LOVE SONGS Various
13	13	13	VERY BEST OF GREATEST LOVE Various
14	16	14	NOW! THAT'S WHAT I CALL MUSIC 18 Various
15	14	15	BRITS 1991 — MAGIC OF BRITISH MUSIC Various
16	—	—	DON'T STOP... DOOWOP! Various
17	17	17	SMOKEY ROBINSON WRITER & PERFORMER Various
18	20	18	CLASSIC EXPERIENCE II Various
19	—	—	THE GODFATHER PART III Original Soundtrack
20	19	19	THE CLASSIC EXPERIENCE Various

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



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KING BEE
MUST BE THE MUSIC

B. G. THE PRINCE OF RAP
THIS BEAT IS HOT

SECCHI
I SAY YEAH

NIKKI D
DADDY'S LITTLE GIRL

ALEXANDER O'NEAL
ALL TRUE MAN

VICTORIA WILSON-JAMES
THROUGH

L.L. COOL J
AROUND THE WAY GIRL



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