

## MUSIC WEEK



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Music industry loses 2-1, but likely to force Amstrad to a replay

## Carry on copying

JUDGES ARE to be asked to give the music industry the new copyright legislation it is crying out for after the failure of Parliament to find time to debate a new Copyright Act.

Stinging criticism of existing copyright laws by three Appeal Court judges last week now means that the highest court in the UK, the House of Lords, is likely to consider giving new rulings on copyright. Judgments handed down by the House of Lords are effectively as binding as Parliamentary statute.

The BPI is currently seeking leave to take its dispute with Amstrad and Dixons to the House of Lords after Appeal Court judge Lord Justice Nicholls, in allowing an appeal by manufacturer Amstrad and retailer Dixons, said he had a feeling of profound dissatisfaction and grave concern about the legal remedy for copyright owners.

The Appeal Court ruled in a two-to-one majority decision that claims by the BPI and Mechanical Rights Society that Amstrad was inciting people to infringe copyright laws with the marketing of its twin-cassette systems were not legally sustainable.

But Lord Justice Nicholls went on: "If the facts alleged against

Amstrad are correct, substantial manufacturers and distributors are, on a large scale, inciting others to infringe copyright in circumstances where the copyright owners have no practical remedy against the actual infringers, and there is nothing the copyright owners can do through the courts to stop them.

"If, indeed, that is so, the present state of the law is, in my view, gravely defective."

The two judges rejected the BPI/MRS case because they felt the organisations' claim of criminal in-

fringement was "misconceived". However, in his dissenting judgement, Sir Derys Buckley said: "The underlying cause of this action is the present apparent inefficiency of the law to protect those proprietary rights which statutes have conferred upon owners of copyrights against widespread infringement by the use of modern electronic copying devices.

"Either the means and methods of detection and control require improvement or the very nature of

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## Radio shapes up for 21st century

THE GOVERNMENT plans a thorough shake-up of radio in the UK and, as predicted in *Music Week* last week, music will play a significant part in the proposed expansion.

The existing BBC and ILR stations will face competition at both national and local level in what is described by Home Secretary Douglas Hurd as "a framework for radio broadcasting which will take it into the twenty-first century."

All least 125 low-powered com-

munity stations and three national networks — two of which are likely to feature music — are planned to come on stream in the Nineties, according to the Government's *Green Paper Radio: Choices and Opportunities*. The discussion document recognises the "commercial value" to broadcasters of playing records though warns that "there would be little purpose in introducing new national networks on a commercial basis if they were unable to secure sufficient need-

le to enable them to compete effectively with the existing BBC national service". Referring to ILR needletime fees of up to £30 per record, the *Green Paper* says: "If fees are at a certain level then the broadcasting of records covered by these arrangements may be beyond the reach of small radio stations. It is however possible that new surges of recorded music might emerge to meet the demand."

● HMSO, £5.

Accountant Robert Valentine, later appointed liquidator of Streetwave and Brazzenden Limited — which traded on StreetSounds — then interjected that there had never been a point in the companies' history when they had been solvent.

Introducing the companies' statement of affairs, Valentine said: "It makes quite horrific reading," adding: "Although it is no consolation to the creditors, Mr Khan has also lost a substantial sum of money."

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RECORD SHOPS up and down the country were besieged last week by eager buyers of Beatles compact discs, available for the first time on Thursday. Initial demand was so great that on Thursday's sales alone, all four albums entered the top 75 of the unpublished "mid-week" chart. Pictured above is the crowd of CD-only store Earthshaker in Twickenham when the doors opened on Thursday morning.

## Khan's 'horror' story

THE STREET Group made net losses in each year of its short trading life and its final statement of affairs made "horrid reading", a meeting of creditors was told last week.

Managing director Morgan

## INSIDE

New product: Pickwick's charity Blitz, and TV push for James Taylor's Classic Songs

Radio One's pat on the back for ignoring oldies

Music Video: Rushes Past Production buys Trilion studios

Albums, singles charts

A&R: Europe, The Style Council and Beethoven's 9th revisited (Performance)

Shriekback, The Wedding Present, Surreal Estate and Deacon Blue (Talent), plus the latest singles and albums reviews, Europaread, James Hamilton and Tracking.

Starts

Retailing: Reed's makes it to the 40 mark

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### MUSIC WEEK



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YUGOSLAVIAN ROCK band *band Lohach* are due in the UK during March and April to promote their new single on Mute, *Gabriel Einer Nation* — a cover of Queen's *Eine Vision*.

## Solitaire for two

STARBLEND RECORDS, the TV-merchandising record company, has launched a new label, Solitaire which debuts with singles by Barry Palmer, who did vocals on Mike Oldfield's European hit *Crime Of Passion*, and Amanda Scott, the younger sister of Bonnie Tyler.

Palmer has revived the Animals' 1964 hit *The House Of The Rising Sun* while Scott debuts with *Lies*, which was co-produced by Palmer. She has already made five regional TV appearances and several radio interviews to promote the single.

Palmer who is also responsible for Solitaire's A&R department says: "The label will operate across the board musically — the only pre-requisites are quality and long term potential."

Solitaire Records, 30 Lingfield Road, Wimbledon Village, London SW19 4PU (01-879 1222).

● BB KING'S *Standing On The Edge Of Love*, taken from the soundtrack *Colour Of Money*, is being released by MCA to tie in with the film's UK release.



GREEN ON Red will be promoting the album around the UK during late March.

## COMPACT disc

DIGITAL AUDIO

- 1 THE PRISONER OF THE OPERA, Original London Cast Polygram
- 2 GRACELAND, Paul Simon Warner Brothers
- 3 THE VERY BEST OF HOT CHOCOLATE, Hot Chocolate EMI
- 4 AUGUST, Edie Gathegory Duck/Warner Brothers
- 5 BROTHERS IN ARMS, Die Jazats Vertigo/Phonogram
- 6 SO, Peter Gabriel Virgin
- 7 THE WHOLE STORY, Kate Bush EMI
- 8 PICTURE BOOK, Simply Red Elektra
- 9 I GIVE ME THE REASON, Luther Vandross EMI
- 10 I LIVE MAGIC, Queen EMI
- 11 REVENGE, Daphnia RCA
- 12 DIFFERENT LIGHT, Bangles CBS
- 13 EVERY BREATH YOU TAKE — THE SINGLES, The Corrs A&M
- 14 10 SWEET FREEDOM, THE BEST OF MICHAEL McDONALD, M. McDonald Warner
- 15 SILK AND STEEL, Eve Star Teac/URCA
- 16 CAPTURE, Anita Baker Elektra
- 17 COMMUNARDS, Communards London
- 18 20 INVISIBLE TOUCH, Genesis Virgin
- 19 17 NO MORE THE FOOL, Eric Burdon Legend
- 20 DANCING ON THE CEILING, Lionel Richie Motown

Compiled by Music Week Research 1987

## NEW PRODUCT

### £1/4m K-tel TV spend for 'lovers' collection

K-TEL IS spending £1/4m on a TV campaign to support Rhythm Of The Night, a 14-track compilation of "songs for late-night lovers".

The album is now available and the promotion begins in Central and STV on March 11. It will run in those regions for two weeks before going national later.

In addition, the company has organised club promotion and a radio campaign.

Dealer priced at £4.51, the album features works from Cameo, Aretha Franklin, Grace Jones, Sade, Alexander O'Neal and De Barge.

### TV push for Taylor tracks

A TV campaign to back the release of James Taylor's Classic Songs is being mounted by WEA and CBS. It will break in Granada on March 25 and roll out nationally later.

In addition, billboard and fly-posting campaigns will run in all

major cities until May and there will be advertising in the national and music press. In-store material will also be available.

The album features 16 tracks from the Seventies, all digitally re-mastered.

### Pickwick blitz for charity

THE NATIONAL Autistic Society, celebrating its 25th Anniversary this year, will benefit from the release of a new Pickwick budget album Blitz One which includes tracks by George Michael, Wham!, Tears For Fears, Sade, Level 42, and Bucks Fizz. The LP includes four number one hits and Pickwick will be running promotional campaigns to support the album via the multiples and the indie sector. All royalties are being donated to the charity.



ARISTA IS releasing the soundtrack to the film *Nothing In Common* which goes on general release in the UK on June 5. The album features *The Thompson Twins* (above), *Aretha Franklin*, *The Kinks* and *Christopher Cross*.

### Magnificent ABC Seven

ABC RECORDS is backing the release of *The Magnificent Seven*, a compilation featuring the likes of *The Meteors*, *Guana Batz* and *The Dallas*, with press advertising, in-store posters and shirts for dealers. The bands will also be touring to support the release. Distribution is through Pinnacle.

● **ELEVATION RECORDS**, formerly part of the Creation label, has joined the WEA roster. First product under the new association is a single from *The Weather Prophets*, *She Comes From The Rain*.

● **A LIMITED** edition, autographed edition of *The God-fathers' Love Is Dead* is being released on *Corporate Image* through *Red Rhino* and *Cartel*. The band this week began a 19-date tour of the UK to promote the single.

● **LUCK THE TINS** are on an eight-date tour of the UK to support their *Can't Help Falling In Love* single. The record is also featured in the soundtrack of the *Pretty In Pink* film *Some Kinda Wonderful*.

● **STOAT & BOTTLE** is the title of the album from *Haze* that the band will be promoting on a 19-date tour of the UK during March and April.

● **BLACK ROOTS** are playing 13 dates in March and April to support the release of their *Allday Allnight* album on *Nubion Records* through *th + Cartel*.

● **ALED JONES' Aled** (*Music From The TV Series*) is being released by 10 to tie in with the BBC's broadcast of a six-part series *Aled & Friends*.

# GRACE JONES



## PARTY GIRL

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Radio One praised for 'out with the old, in with the new' policy

A CLAIM that Radio One plays more new music than anybody else — up to 37 per cent of its broadcasting time — was made by the station this week after it had been congratulated for "sticking to its guns" and keeping the current crop of re-issues off the playlist.

WEA director of promotions Alan McGee wrote to MW to say: "I think it would be a terrible thing for the music industry for Radio One to include re-issues on its list, as this would make it even harder to establish the new talent which the British record industry has been so proud of over the last 25 years."

Radio One chief assistant Dave Price reacts to that with: "We play

more new material than anybody else. Last year, 32 per cent of our airtime was occupied by records less than six weeks old and not in the top 40. If you add to that the five per cent of airtime which is given to our own recordings of bands, there is an argument that says 37 per cent is new material.

Atlantic last week occupied the number one and two single slots with Stand By Me and When A Man Loves A Woman.

Price continues: "No other station in the country can claim to play even 10 per cent of new material, let alone 32. Nobody has the commitment to new bands that Radio One has by even half."

In his letter, McGee congratulates Radio One for "sticking to its guns", then says: "I am not against the re-issuing of old material, far from it. As companies like WEA have such a vast catalogue with classic and outstanding tracks, and as sales are down generally, it is good business for companies to sell back catalogue. At the same time that brings record buyers back into record shops and, hopefully, they will purchase more than a re-issue of an old single."

McGee adds that the spot plays which Radio One currently gives re-issues is sufficient and saves the playlist from becoming bogged down.

Steve, Paul grab Grammys

LOS ANGELES: Steve Winwood took home the record of the year and pop male vocal awards at the NARAS-sponsored Grammy ceremony for Higher Love, while Paul Simon's Graceland was awarded album of the year honours. They had been the most nominated artists this year, along with Peter Dinklage.

• That's What Friends Are For, the Dionne/Ellen/Slevie/Glady's benefit for AIDS research, won best song and pop group performance awards.



'Horror' story

► FROM PAGE ONE

After stating that RCA/Ariola Operations had given an advance of £1/2m in securing the group's distribution from PRT, Khan defended himself with: "I believe I have acted responsibly by trying to get the financial constraints together when I came back from the Christmas break."

"I was led to believe that we were trading our way out of debt." However, the representative of the Mechanical Copyright Protection Society, which is owed a total of £100,000, told Khan: "I do not believe for one moment that you did not know until January." She contended that MCPS had not received any royalty payments since April.

Khan replied: "All current bills were being met. We had our own copyright person and she did not bring it to my notice until later in the year."

The MCPS representative went on: "You had no financial control whatsoever."

Said Khan: "The controls I had were adequate for the size of company we were becoming."

White puts faith in youth

TWO OF the happiest aspects of this year's Music Week Awards luncheon were the presentation of a very large cheque to Music Therapy and the Exemplary Service Award to new Performing Right Society chairman Ron White, who has also celebrated 45 years service with EMI.

White, pictured below right, was taken aback by the surprise award and did not have a speech prepared, but later contacted Music Week to say: "I really did say what I meant from the heart. I truly believe that the business must always be for the young (and the young in heart) and whilst experience is vital, we also need the enthusiasm we can obtain from the kind of young people we saw at the lunch — even including table 22!"

The Nordoff-Robbins Music Therapy Centre benefited to the tune of £42,000 — primarily from the proceeds of the BPI awards brochure, advertisements in which were sold by Music Week, and also from the Music Week Awards. As is customary, host for the day Tony Blackburn and guest of honour Michael Hurli waived any fees

for the occasion to boost the figure.

BPI director general John Deacon (pictured right) handed over the cheque to charity committee member Mike Stanford, supervised by Music Week managing director Jack Hutton.



Carry on

► FROM PAGE ONE

copyright in works exposed to these risks of infringement calls for consideration."

The BPI and MRS see this month seeking leave to appeal to the House of Lords and, in view of the judges' comments, they are confident that leave will be granted.

BPI legal adviser Patrick Isherwood says: "The issues in this case have always gone far beyond the immediate matter in dispute. They are relevant to the whole question of creators being able to protect and exploit their work in the face of new technology (including DAT). The Court of Appeal in this case have felt themselves to be fettered by previous, sometimes elderly, decisions and have had grave misgiv-

ings about it.

"The facts against Amstrad in this case are not in dispute — they have been proved beyond controversy in the courts — what is at issue is whether the law can keep pace with changing technology. The House of Lords is in the unique position to adjudicate on both the broad issues of legal principle and the specific matters in dispute between the parties."

R E V I E W

# Rushes first past the post for Trilion studios

by Sue Sillitoe  
RUSHES POST Production has acquired the former Trilion television sound studio in Dean Street, Soho, which is equipped for worldwide satellite transmission.

The 2,500 sq ft studio used for film and television productions gives Rushes a total of three London based studios — the others are Camera Effects, Camden and the studio at Boleton Street.

The new studio is acoustically equipped as a television sound stage with all the usual facilities. But its main advantage for Rushes is the facility for worldwide satellite transmission which operates via picture and sound land lines connecting the studio directly with London's Telecommunications Tower and Rushes' VT operation in Old Compton Street.

Trilion for the last eight years and the man behind the setting up of the Dean Street premises, is staying on as part of the Rushes team.

Although the studio began life as a recording and film venue for pop promos, it now caters increasingly for corporate video and commercials. Rushes will hire out the studio as a basic shell or equipped for television with up to four cameras and five VTRs.

Cramps, Iggy Pop and literally a million more, it's fitting that the most outspoken of punk's remaining crop of valid acts should be on show. The group themselves turn in excellent performance with vocalist Jello Biafra's mimes and presentation perfectly supported by a massive stereo soundtrack. This is great stuff.

Sales forecast: With their latest album touching of punk's remaining chart and the superb quality of this show sales should follow. The reasonable shop price and punter awareness should assure sales. Good press increased too.

DEH

## Dearden moves

POST PRODUCTION facility Video Tape Recording has appointed Targui Dearden (right) as an editor where he joins Phil Stone and Ant Frand.

Dearden joins the company from Carlton Television where he made his name specialising in pop promos. His credits include Kyrie for Mr Mister, the award winning I Knew The Bride and many others including Five Star, DC Lee, The Alarm, Go West and Grace Jones.

Before joining Carlton, Dearden was at Island Records where he designed and built the editing studio, while at Island he put together and edited the advertising campaign and pop promos for Bob Marley's Legend, directed by Don Letts.



● FRONT ROW Films has moved to The Gate Cinema, 2nd Floor, 87 Notting Hill Gate, London W11 3JZ. Telephone: 727 2060.

## EC was here — see the video

VIDEO GEMS has released The Eric Clapton Concert — a 58 minute video retailing at under the £10 mark.

The video is a record of Clapton's concert in Birmingham last summer and also features his guest stars Phil Collins, Nathan East and Greg Phillinganes (all pictured left). Tracks performed include Layla, Miss You, Sunshine Of Your Life and In The Air Tonight.

Video Gems has released the Clapton Concert as one of a batch of 13 videos all priced at under a tenner.



# MUSIC VIDEO

Rank	Artist	Description (Tracks)	Timings/Recommended Retail Price	Label
1	QUEEN: Live In Budapest	Live (12 tracks) 1hr 25 min	£14.99	EMI
2	KATE BUSH: The Whole Story	Compilation (11 tracks) 77 min	£14.95	EMI
3	STATUS QUO: Rocking Through The Years	Compilation (12 tracks) 1hr 10 min	£9.99	CS
4	OZZY OSBOURNE: The Ultimate Ozz	Live (11 tracks) 1hr 20 min	£14.99	Virgin/PVG
5	DIRE STRAITS: Alchemy Live	Live (10 tracks) 1hr 20 min	£9.99	Channel 5
6	TINA TURNER: Break Every Rule	Live (13 tracks) 1hr 18 min	£9.99	ARF 99 1148 2
7	ARCADIA	Video Album (10 tracks) 1hr 15 min	£5.99	EMI
8	BON JOVI: Breakout	Compilation (11 tracks) 77 min	£14.95	Chrysalis
9	PET SHOP BOYS: Television	Compilation (10 tracks) 1hr 10 min	£9.99	EMI
10	QUEEN: We Will Rock You	Live (10 tracks) 1hr 10 min	£6.95	Video Classics
11	THE POIZUE: Every Breath You Take — The Singles	Compilation (11 tracks) 52 min	£13.99	ASAP/PVS
12	NOW: That's What I Call Music 8	Compilation (18 tracks) 1hr 10 min	£11.99	EMI
13	DIRE STRAITS: Brothers In Arms	Live (10 tracks) 1hr 10 min	£9.99	Chrysalis
14	THE COMPLETE BEATLES	Compilation (13 tracks) 1hr 10 min	£9.99	EMI/USA
15	FIVE STAR: Luxury Of Life	Compilation (10 tracks) 70 min	£9.99	RCA/Columbia
16	QUEEN: Greatest Hits	Compilation (17 tracks) 1hr 10 min	£9.99	EMI
17	QUEEN: Live In The City	Live (10 tracks) 1hr 10 min	£9.99	EMI
18	LED ZEPPELIN: The Song Remains The Same	Live (10 tracks) 1hr 10 min	£11.95	EMI
19	IRON MAIDEN: Live After Death	Live (11 tracks) 1hr 10 min	£11.95	EMI
20	WHAM!: The Final	Live (10 tracks) 1hr 10 min	£11.95	EMI
21	WHAM!: The Final	Live (10 tracks) 1hr 10 min	£11.95	EMI
22	CAMCO: The Videotapes	Live (10 tracks) 72 min	£9.99	EMI
23	WHAM!: The Video	Live (10 tracks) 72 min	£9.99	EMI
24	LEVEL 42: The Videotapes	Live (10 tracks) 72 min	£9.99	EMI
25	WHAM!: In China — Foreign Skies	Live (10 tracks) 72 min	£9.99	EMI
26	WHITNEY HOUSTON: No. 1 Video Hits	Live (10 tracks) 72 min	£9.99	EMI
27	BOB DYLAN: LIVE WITH TOM PETTY: Hard To Handle	Live (10 tracks) 72 min	£9.99	EMI
28	MADONNA: The Virgin Tour	Live (10 tracks) 72 min	£9.99	EMI
29	SIMON & GARFUNKEL: In-Central Park	Live (10 tracks) 72 min	£9.99	EMI
30	DURAN DURAN: The Video Album	Live (10 tracks) 72 min	£9.99	EMI
31	UB40: Labour Of Love	Live (10 tracks) 72 min	£9.99	EMI

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5th/6th DUBLIN SFX  
7th BELFAST Kings Hall  
9th GLASGOW SECC  
10th EDINBURGH Playhouse  
11th NEWCASTLE City Hall  
13th/14th MANCHESTER Apollo  
15th BRADFORD St. Georges Hall  
17th BRIGHTON Centre  
18th PORTSMOUTH Guild Hall  
19th CARDIFF St. Davids Hall  
21st SWINDON Oasis Centre

23rd-26th LONDON Hammersmith Odeon  
28th BIRMINGHAM Odeon  
29th LIVERPOOL Empire  
30th NOTTINGHAM Royal Concert Hall

### APRIL

1st/2nd KILBURN National  
4th BIRMINGHAM Odeon  
5th LEICESTER De Montfort Hall  
6th SHEFFIELD City Hall  
8th BOURNEMOUTH International Centre  
9th ST. AUSTELL Coliseum  
10th BRISTOL Hippodrome

# MEN AND WOMEN



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*(Side Two)*, Let me have it all, Love fire,  
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## TOP 100 ALBUMS

INCORPORATING LP, CASSETTE &amp; CD SALES

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MUSIC WEEK

**No 1** ORIGINAL CAST PHANTOM OF THE OPERA \* CD

Verona - Michael Crawford, Sarah Brightman &amp; Cast - Polygram 2009

**2** **NEW** THE WORLD WON'T LISTEN \* CD

The Smiths - Rough Trade/ROUGH 101

**3** THE VERY BEST OF HOT CHOCOLATE \* CD

Hot Chocolate - B&amp;W ENT/42

**4** GRACELAND \*\*\* CD

Peter Simon - Warner Bros/WKS2

**5** PICTURE BOOK \* CD

Simply Red - EMI/ECI 27

**6** SILK AND STEEL \*\*\* CD

Frankie R. Miller - RCA R 31100

**7** AUGUST \* CD

Eric Clapton - Duck/Dunne Records/WRT1

**8** LIVE MAGIC \* CD

Queen - EMI/EMIC 319

**9** THE FINAL COUNTDOWN \* CD

Europe - EMI/ECI 2808

**10** GIVE ME THE REASON \* CD

Luther Vandross - Epic/ECI 3014-1

**11** DIFFERENT LIGHT \* CD

Bangles - CBS 35659

**12** REVENGE \*\*\* CD

Eurythmics - RCA R 31099

**13** BROTHERS IN ARMS \*\*\*\*\* CD

Dire Straits - Virgin/Phonogram WCRH35

**14** THE WHOLE STORY \*\* CD

Katie Bush - EMI/ART 11

**15** SO \*\*\* CD

Peter Gabriel - Virgin R 53

**16** TRUE BLUE \*\*\* CD

Madonna - S&amp;W 254

**17** COMMUNARDS \* CD

Communards - London/LOM 18

**18** NOW... THAT'S WHAT I CALL MUSIC 8 \*\*\* CD

Various - EMI/Virgin/Belgian NOW 8

**19** RAPTURE \* CD

Aino Baker - EMI/ECI 27

**20** SLIPPERY WHEN WET \* CD

Various - Virgin/ECI 27

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Chis/Phonogram WMR119

**60** Music From BBC-TV Series 'THE SINGING DETECTIVE'

Verona - B&amp;W ENT/42

**61** LONDON O HULL 4 \* CD

The Housemartins - Gal/Dies/ECU 7

**62** HIPSWAY CD

Hipsway - Mercury/Phonogram WMRH 85

**63** ALF \*\*\*\*\* CD

Alison Moyet - CBS 36229

**64** STREET LIFE — 20 GREAT HITS \* CD

Bryon Ferry - EMI/Phonogram WCR11

**65** PLACIDO DOMINGO COLLECTION CD

Placido Domingo - Symp/ECI 3MR 153

**66** RIPTIDE \* CD

Robert Palmer - Island WKS 9801

**67** HUNTING HIGH & LOW \*\* CD

Alba - Warner Bros/WKS 210

**68** BACK AGAIN IN THE D.H.S.S.

Holl Man Hall Biscuit - Peak WKS PROBE 3

**69** ARETHA CD

Aretha Franklin - Arista 201 020

**70** LIKE A VIRGIN \*\*\* CD

Madonna - S&amp;W WKS 20

**71** GOD'S OWN MEDICINE CD

The Mission - Mercury/Phonogram WMRH 110

**72** RENDEZ-VOUS \* CD

Leoni-Michael Lane - Daphne/Rodden POLH 27

**73** ALCHEMY — DIRE STRAITS LIVE \* CD

Dire Straits - Virgin/Phonogram WCR111

**74** NO JACKET REQUIRED \*\*\* CD

Phil Collins - Virgin V 2345

**75** THE HOUSE OF BLUE LIGHT O CD

Deep Purple - Polygram POLH 22

**76** THE GREATEST HITS CD

Bananis 1980 - Telstar SWS 2201

**77** BY THE LIGHT OF THE MOON CD

Les Lobos - Squid/Lobos SQU 13

**78** BREAK EVERY RULE \* CD

Foggy Turner - Capitol EC1 2018

# Shriekback — strange but true

by Danny Van Emden

"GLOOM, UTTER gloom," moaned one Fleet Street critic on the goods up for grabs in his review pile recently. With this and all the current breast-beating at the lack of Big Things in '87, you'd think that The Smiths, Hurrah! and Shriekback and others weren't showing the world how to do it, with a clutch of monstrously good songs.

Shriekback? you may ask — haven't they been around for ages? Several LPs, actually, each on an obvious relation to, but progression from, its predecessor. Most notably this is the case with *Big Night Music*, their newest, impressive and

reaped the just rewards of their inspiring individuality. "In the UK you have to get through the filter of commercial radio and I think that Shriekback have suffered from not being too weird or too straight. We ignore all the obvious subjects," says Andrews.

"We really have become a sort of strange and lovely plant growing in the corner of the garden. We're commercial, but there are clear messages. And, actually, we're quite a cuddly bunch." They were "phenomenally well-received" on last year's *Simple Minds* tour, winning ovations in states they couldn't play in their own right at home. Of their monically electric set, providing the right vibes for mind and body. Andrews says: "It's just a logical extension of showing off really, though I did think 'Jesus Christ Almighty!' when I saw 17,000 people in the audience of the Maple Grove Gardens."

"I heard that Pete Townsend once said I might be perfectly reasonable in the dressing room, but I might kill you enstage. I never forced myself to that extent. Once I had to be pissed to go onstage, now I have to be straight."

What next? Andrews hankers after the prospect of an extra media in his grasp, making videos — starting with Shriekback's of course, who, again, have an impressive record in that direction. But, after slumming down to a trio with the departure of Karl Marsh a couple of albums ago, Andrews feels Shriekback are pretty fit for action as a trio. "The three of us make a tight core of writers. It would never work for us to bring in bolstered old session men. We like people who work with us to give part of the essence of themselves."

Above all, the Shriekback philosophy remains that of positive thinking in a negative world. "We're not going to change anyone. You can't bugger people. The creative way out is to build up your own little thing and hope it rubs off."



SHRIEKBACK'S Barry Andrews: 'I think we've suffered from not being too weird or too straight'...

most commercial album, and the first through Island after an amicable divorce from Arista.

Maybe it's a case of familiarity breeding contempt, but ask anyone who's really in the know and they'll tell you Shriekback, with all their executive and mind-expanding sensual fun, are up there with the greats.

But is the surprise move towards more benevolently commercial feel — albeit it as deft and imaginative as you'd expect — the deliberate response to record company pressure or are Barry Andrews, et al mellowing? One glimpse of Andrews' impish grin beneath the famous shiny pink polo dispels thoughts of the latter instantly. So what gives?

"Big Night Music was actually put together in a totally different way to all our other albums," he says. "On all our previous excursions, everything's actually written once we're in the studio, realising some initial vision of a song that we might have had."

"This time we did things in a much more sequential rock order, and even went to rehearsal rooms to work songs out, mainly because the other way takes longer and is riskier. But it was good for us to try the conventional way... it gave us a certain discipline."

Critical acclaim and the rapid elevation of a core of fans here (with more in New Zealand, Canada, and, as of recently, the US) aside, Shriekback really haven't



STARTING TO come good: The Wedding Present

# Present & correct

by Martin Aston

OVER THE sound of Test Department warping up the cups and saucers in a Soho coffee bar, three Wedding Presents by the name of David, Shaun and Keith are squeezed into a corner changing over their reasons to be cheerful.

"So it's one for their John Peel session EP (on Strange Fruit) which is surprisingly the third biggest seller in the series (after the obvious *Joy Division* and *New Order* releases), and two for the group's new single *My Favourite Dress*, easily their best and best-produced so far three, for the gaggle of A&R men sent out to recruit guest lists which has progressed to major record company fretting and seducing, and four, for the boys' insistence that no producer or deal will come between the Wedding Present and their real identity — those lost guitarists and those turbulent, compulsive songs."

"We don't want to go into anything yet until it's concrete," they say, fidgeting. "But it's starting to come good."

The Wedding Present are unquestionably a guitar group, and it's their fastest-guitarists-in-the-North (Leeds actually) schtick that has whipped up all the fervent support.

A fifth reason to be cheerful, after The Smiths and The Fall with seven songs apiece, the Wedding Present were third in Peel's festive 50 with four entries.

Yes, they've mastered the Art of Good Songs too. Keith: "David's main concern is for the quality of the songs and not many songwriters who show that concern would wrap themselves up in such an abrasive manner."

But would a major company attempt to sandpaper your exhilarating rock-out guitars? Shaun: "It's easier for bands like us because we've built up our following and reputation first before going to the record companies, and you can say to them that they're stupid if they try and do certain things because you lose the credibility and you lose your fans."

It's hard, though, to watch promising independents like The Shop Assistants or The Mighty Lemon Drops making sub-standard albums after explosive singles because they're encouraged, too quickly, advised before it's time, rushed into mediocrity.

David: "We've got no illusions. We're scared of making compromises which might hurt people. Hopefully we'll be able

to convince people that what we want to do will sell records. We aren't the sort to rush into things — if we're going to make an album, we're going to make it great."

The way The Wedding Present have gone about their musical lives is still the epitome of the independent principle — a lot of hard gigs, fanzine interviews, late-night Radio One sessions — as against the major spider-and-fly courting of groups like West World and Morgan McVey whose greatest need is for recognition. Lacking those glossy faces, styles and any groove to walk in for the leather-jacket 'n' jeans of Everytown, The Wedding Present extol the value of their lyrical honesty, of crafting those grimy, garage guitars, and the commitment to running their own label, Reception.

So will The Wedding Present follow some of Leeds like the Mission and The Age Of Chance with a major deal?

"I hope I'll be someone who has faith in the group," says Keith, and you can bet they'll make the right choice. Start making up those wedding lists, boys.

# Estate of the nation

By Duncan Halland

"IT'S BEING the party pooper, musing up the party by mentioning that somebody shat on the carpet. It's ignoring the fact that something's wrong, but you can only carry on ignoring problems for so long."

So says John Potter of Surreal Estate, one of whose really wrong is their wonderful second single, *Cartoon Coll*, is languishing, largely overlooked. It takes a simple piano motif and winds it round whimsical guitar with Potter's world-weary vocals down the rest. But, beyond the strictures of a low budget deal with Lethargic Records, through Red Rhino/Cartel, their ambitions could well be frustrated.



WHAT'S The definition of an indie band? 'All it means is that people aren't investing any money in us to experiment,' says Surreal Estate

What, then, do Surreal Estate require?

"We'd like to use the studio more," says Potter. "But at the moment, we're an indie band and all that means is that people aren't investing any money in us to experiment and fully be ourselves. The ultimate goal is having a sympathetic record company that can give us a budget to explore ourselves. We don't want to strive for our art, we want to get the idea in when it's our turn. If we were artists we'd be saying, we want unlimited canvas to do exactly what we want."

Surreal Estate is primarily Potter's guitar, throaty voice, plus Bob Eagles' lard and lutes, helped out by this release by Anthony Williams' drums, Alan McLaughlin on bass, and the piano of Peter Higgins. And yes, they're another Liverpool band, rich in the history of Eric's The Beatles, who don't want to strive, the whole caboodle. But they remain at pains to play down their connections, rightly feeling that whatever they may have gained on the way to their present level, it's wrong to top into a source of friends, preferring to take things on their own feet. Hence the potentially disastrous move to London.

"It was important," says Potter. "And looking back, in an unconscious way, it was the best thing we could've done. Because Liverpool is so small and there's this acute feeling of a hierarchy, it's like a mirror, you're so aware of everything you do and who you are."

Eagles continues: "London was a great change, instead of running into a rut where it's easy to do nothing. Anyway, London is like the Surreal Estate, where you can walk past a window and see a grand piano in the corner of the room and then just down the road, somebody's sleeping in a cardboard box."

And indeed within the cramped melody, which belies their obscurity and financial position, it's such modern-day absences as this with which the considered prose of Potter concerns itself.

But is there some great plan ahead of this? "People who plan ahead are the saddest people in the world because they are the most disappointed," says Potter. "We can leave things to chance to a certain extent, but there is ambition behind this. If Dire Straits are going to split up, well I wouldn't mind taking over from them, it's just snobbery says you don't want to sell to that market and you want some element of independence. I mean, I wouldn't be doing this if I didn't see as many people as possible to hear our songs."

Party poopers are not, all tomorrow's parties would be greatly improved if Surreal Estate could come along.

# The Wallflowers

THE WALLFLOWERS are published by Intersong Music and Chappells as inadvertently reported (Tolent, 21 February).



● DEACON BLUE move from being just another name on a band to being real chart contenders with their forthcoming CBS single, the climactic pop anthem, *Dignity* (out on March 16). As sophisticated as the song from which they take their name, it does have them off as Becker/Fagen copyists: the Glaswegian liversome have already piggied to wide acclaim North and South and an album is due in the summer... by which time they should be up there with those other Scot stars-to-be, Danny Wilson.

DVE



## The soft underbelly of Europe

EUROPE PLAY health-and-safety approved metal with no hard corners, sharp edges or protruding spikes; it's safe for all ages.

With it, the band are widening their metal spectrum to take on untapped sectors and generations; their audiences for two nights at Hammersmith Odeon replaced the standard denim-and-leather with schoolgirls' party frocks.

Purists argue that Europe's music lacks the passion and depth that makes more conventional forms of metal so inspirational, but what cannot be challenged is the band's power to invoke movement. At no point during either night did the fans stop dancing, clapping or waving banners. Indeed, what could be said to have over-reacted at several points, notably during the drum solo. Despite being markedly pedestrian and predictable, the crowd applauded loudly — but then the realisation dawned that, for many of them, this is the first drum solo they have seen.

Europe are never going to win favour among traditional metal fans, but they've proved that their clean, sanitary hard rock is likely to be the acceptable face of muscular music for a very long time.

JEFF CLARK-MEADS

## Ms B-hiving

YOU HAD to be early to catch **The Voice Of The Beehive** at the newly trendy-again **Astoria**, but the word on these gals is spreading sufficiently to ensure they're a bigger crowd than the venue has bigger ever seen at 8 o'clock on a Saturday night... and, boy, was it worth it.

After a clutch of pub dates in London this was Tracey and Melissa Beehive's biggest gig, though only supported by former Madman Woodsy and Beedlers on drums and bass, you wouldn't have guessed it and guitarist Mike Jones was equally more than up to scratch.

But the show belongs to the sister bees who write, sing, dance, play and are the essence of the group.

Evoking memories of the fun of the B52's with their tack aesthetics, and the Roches with their witty sensitivity and singing, it won't be long until they put paid to comparisons with The Bangles for good... and their **Just A City single** on the Food label must surely be their (first and) last for an indie... and maybe an oblique clue to the lucky major that wins them. For once, a name-droppable name that's

actually worth all the fuss. Girls may just want to have fun, but these are the business.

Next up before the headlining and off-reviewed **Microdisney** (who, it should be added, were in sparkling form at the end of their **Town To Town Tour**) were **The Wishing Stones**, the new(ish) outfit of former Loh-man and Sounds/NAME writer Bill Prince. First impressions of a band undermined by Prince's paltzy vocals were soon corrected as the sound desk turned the vocals up to that of a band of fine though unspectacularly laconic gentle guitar style, stymied by a severe lack of projection, as embodied by Prince whose blank facial expression was presumably the result of nerves not attitude.

The set took a turn for the better with the Beat Girl single, though the hackneyed title itself says a lot about the band's originality. Rumour has it that the almost absurd politeness and feyness is the band's little quip. That joke is not funny anymore.

DANNY VAN EMDEN

## Keep the home fire burning

THE IMPENDING worldwide release of a debut album and the importance of carefully balanced touring to whet the appetites of previously uncharted territories — what retaining those already conquered — is a classic dilemma, the pitfalls of which can be revealed an return visits to any town on any particular night.

To some degree, this misfortune



LABF: slow build-up required

would appear to have befallen one of Ireland's more finely-tuned of credible rock acts, **Light A Big Fire**, whose first major home-town test since signing to Sire a year ago was attended by just 700 souls in a half-empty **Olympic Ballroom**. Not so long ago, such a figure would have been unthinkable — and when one considers that local unsigned act **WetHouse Flowers** filled the venue recently, then the perils of vacating the home base for too long become glaringly apparent.

Sadly working on the international gig circuit this past year, LABF were caught slightly unawares by the challenge presented on the night and the experience of an impressive support act.

The admirable attempt of Simon Carmody, the cosmic-speaking hippie with a punk attitude who fronts **The Golden Horde**, to imitate influences such as The New Dolls, Motorhead, and The

Ramones with honesty, integrity, and humour is quite obviously distasteful to the waitress he himself believes he can achieve.

The question remains whether **The Golden Horde** can hope to challenge mainstream pop's recent blandness and retain their own identity. But once they build upon an already expanding repertoire and apply consistent discipline to structural elements that is potential for crossover is indeed possible.

If **The Golden Horde** deserve of a future beyond indie-land, then **Light A Big Fire** are already in line to fulfil their dreams. Their set was full of the polished maturity expected of a band who have already been through the indie ranks with a mini-Greatest Hits in **Gunpowder** (Holwrie, Ireland) before joining Sire.

Their appeal is less chart-orientated than stablemates **The Cutting Crew**, yet much more enduring and falling on the right side of a credibility divide that could find them in favour with the more demanding music press.

Crucial to the band's vibrant form of danceable rock is not only the loaded lyricism of Tom McLaughlin but the breadth of the spectrum they embrace.

Despite all these distinguishing qualities there are doubts and these lie in vocalist McLaughlin's failure to bridge the communication gap, and their pacing which was totally inadequate in that it never reached logical sequence.

Ideally, a slow-build to their career would reap rich dividends in quality of product and quantity of long-term sales. This was reflected by an audience who walked home content but not one day **Light A Big Fire** are going to click into gear and when that happens they can say "I was there in the early days".

PAUL O'MAHONEY

## Ode To Joy revisited

ROGER NORRINGTON'S weekend of exploration into Beethoven's **Symphony No 9** if it would have been performed in the composer's lifetime was an undoubted success with the **South Bank Queen Elizabeth Hall** and **Purcell Room** packed throughout.

Accompanied with waltzing in the foyer and it was not surprising to find Norrington himself leading the dancing and encouraging the musicians to play even more vigorously. For the effectiveness of the final concert — formal performances of Beethoven's last two symphonies palpably continued well after the last notes died away.

The event was a tribute not only to the entertaining and informative format of a weekend of varied talks and performances all aiming at a re-examination of one work — in this case the powerful **Choral Symphony** — but the charisma of Norrington himself.

Fortunately something of the weekend will be caught on record, as Norrington has taken his **London Classical Players** into **Abbey Road** to put his interpretation of Beethoven's Ninth on disc, following the issue this month of **Nos 2** and **8**.

Interestingly, the lower pitch made the **Ode to Joy** a much more persuasive vocal celebration than the harsh sound the higher modern pitch often allows. The recording should be a revelation for those not at the weekend.

NICOLAS SOAMES



ROGER NORRINGTON: revelations

## So happy together

IT IS BACK to the Sixties at the **Clarendon, Hammersmith**, with the **Speemans X** tripping all over the place in front of their psychedelic lightshow.

Their sound is the curial equivalent of the **Severn Bore**. The swell of noise builds up gradually and then rolls along slowly, occasionally pecking and colliding.

Next up, the **BMX Bandits** who take twoness way beyond its logical limits. They end up as an extremely awkward joke that misses the mark by light years.

Headliners, **The Pastels**, are shaking off their "wing" leg with a tougher sound. But they are unlikely to ever lose their "shambling" reputation on stage.

That a band, which has been together for five years, can be so unalike a remarkable. Perhaps, such live appearances are their only rehearsals.

Three songs — **Baby Honey**, **Truck, Train**, and **In My Right With You** — were strong enough to rise above the sloppiness. The same could not be said of the rest of the short set.

ANDREW BEEVERS

## High Flyers

THE SLEEVE of the latest LP by Los Angeles-based quintet **The Mighty Flyers** bears a joke rubber stamped warning reading "This record contains raw blues and rocking R&B", and on the strength of their performances at London's **St George Robey**, the warning is accurate.

The show was being recorded for **Stuart Colman's** laudable **Echoes** show on **Radio London**, and a very healthy-sized crowd was present to see this group who have emerged at a time when R&B is becoming trendy again.

Vocalist and harmonica player **Red Piazza's** name may be familiar from an early **Seventies Blue Horizon** album by **Bacon, Fat**, and he is a strong front-man in the mould established by such early legends as **Sonny Boy**

**Williamson** (a cover of whose classic, **Help Me**, went down a storm). Inevitable guitarist **Junior Weaver** is quite a find, while visual aspects are well catered for in the persons of double bass man **Bill Suave** and keyboard lady **Honey Alexander**. While such as **Red Lightnin' LP**, **From The Start To The Finish** (sic), was showcased, they loaned their originals with blues classics like **Yellow Down Eyes**.

The group are back here in the summer and the word seems to be spreading, so try out the LP, which is via **Oasis**.

JOHN TOBLER

## Poitics of dancing

THE **Style Council's** showing of their film **Arise** as a preamble to their **Royal Albert Hall** date smacked of being a cheap ploy and brought down an atmosphere of profound boredom. Any nuances of humour were lost through the appalling sound quality and the audience seemed unable to concentrate after the first 10 minutes.

With expectations dulled rather than heightened, **Paul Weller** did nothing to take the excitement back up. Anyone expecting the subtle, honeyed smoothness of the band's first classy album **Cafe Bleu** was severely disappointed as their material seems to have graduated towards a less soul-based, abrasive sound.

Weller possesses a listenable voice, but the roughness of the sound as a whole, made it inaccessible and while **Dee C Lee** provided some interest she was unimpressingly shrill and flat. My **Ever Changing Moods** had a whisper of magic and **Shout To The Top** was the nearest the band got to exuberance.

The **Style Council's** image has always been fragile, but never more so than now without the foundations of solid, valid material. Their approach suggests that they are aiming principally at teenagers, but this was contradicted by an audience which had obviously grown up with the **Jam**. Sadly enough, it was the air of old time's sake that was the most memorable aspect of the evening.

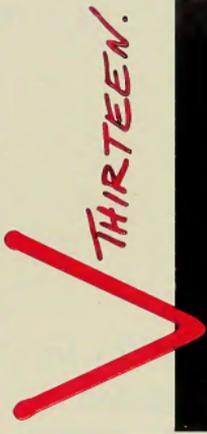
KAREN FAUX

PAUL WELLER: ever-changing and moody



# TOP 75 SINGLES

## MUSIC WEEK



Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 record outlets.

<b>1</b>	<b>STAND BY ME</b> ○	Ben E. King	A&M (A117)
<b>2</b>	<b>WHEN A MAN LOVES A WOMAN</b> ○	Menotti	Atlantic (23617)
<b>3</b>	<b>LIVE IT UP</b>	Mentals As Anything	Epic (ANT11)
<b>4</b>	<b>MALE STRIPPER</b> ○	Non 2 Man Meet Man Parrish	Epic B01347 (1Z—B0135472)
<b>5</b>	<b>CRUSH ON YOU</b>	The Jags	MCA (MCA11) 148
<b>6</b>	<b>EVERYTHING IN THE FAMILY</b>	Level 42	Polygram POPSPR (82)
<b>7</b>	<b>EVERYTHING I OWN</b>	Boy George	Virgin BOY (10012)
<b>8</b>	<b>DOWN TO EARTH</b>	Curiosity Killed The Cat	Mercury/Phonogram CAT (2)
<b>9</b>	<b>THE GREAT PRETENDER</b>	Freddie Mercury	Polygram (12) (6151)
<b>10</b>	<b>I GET THE SWEETEST FEELING</b>	Jackie Wilson	Parlophone (12) (6151) SIP (6A121)
<b>11</b>	<b>THE RIGHT THING</b>	Simply Red	WEA (Z) (1011)
<b>12</b>	<b>COMING AROUND AGAIN</b>	Carly Simon	Arts & Crafts (2) (ARST COM2)
<b>13</b>	<b>MANHATTAN SKYLINE</b>	o-h-a	Warner Brothers W (80517)
<b>14</b>	<b>SONIC BOOM BOY</b>		RCA BOMB (11)
<b>15</b>	<b>HEARTACHE</b> ○	Praga & Shiraz	Polygram POPSPR (82)
<b>16</b>	<b>ROCK THE NIGHT</b>	Europe	Epic (EM171)
<b>17</b>	<b>I KNEW YOU WERE WAITING (FOR ME)</b> *	Aretha Franklin and George Michael	Epic (MPT 112)
<b>18</b>	<b>LOVE REMOVAL MACHINE</b>	The Gull	Reggae Beatport REG (1817)
<b>19</b>	<b>STAY OUT OF MY LIFE</b>	Five Star	TowloCA PR 41131 (1Z—P41132)
<b>20</b>	<b>IT DOESN'T HAVE TO BE</b>	Exposure	Mercury (12) (M61E56)

Records to be featured on this week's Top of the Pops



<b>53</b>	<b>HOW MANY LIES?</b>	Spandau Ballet	Information/CBS SPANS (12)
<b>54</b>	<b>WHEN LOVE COMES CALLING</b>	Faul Johnson	CBS FADJAN (11)
<b>55</b>	<b>FREE TO FALL</b>	Debbie Harry	Cypress/CBS (13) 390
<b>56</b>	<b>ONE FOR THE MOCKINGBIRD</b>	Catting Crew	Sire/Virgin/SIREN (6112)
<b>57</b>	<b>LET THE MUSIC TAKE CONTROL</b>	J.M.Silk	RCA PR 67131 (1Z—P1 67146)
<b>58</b>	<b>STOP BAJON ... PRIMAVERA</b>	Tullio De Piscopo	Capitol/Phonogram (12) (CPT 9)
<b>59</b>	<b>SHAKIN' LIKE A LEAF</b>	The Stranglers	Epic (SHEK 11)
<b>60</b>	<b>GOOD TO GO LOVER/OUTSIDE IN THE RAIN (US Remix)</b>	Green Gartside	Mercury/Phonogram (2) (P2) (81)
<b>61</b>	<b>HAPPY</b>	Surface	CBS 66393 (1Z—66393 6)
<b>62</b>	<b>LET THE MUSIC MOVE U</b>	Kaze	Champion CHAMP (12) (27)
<b>63</b>	<b>TURN ME LOOSE</b>	Wally Junior and the Criminal Element	London LON (3) 116
<b>64</b>	<b>IS THIS LOVE?</b> ○	Alison Moyet	CBS MOYET (11)
<b>65</b>	<b>NO MORE THE FOOL</b>	Elkie Brooks	Legend (12) (LAK 4)
<b>66</b>	<b>I'M NO REBEL</b>	View from the Hill	EMI (12) (EM 1566)
<b>67</b>	<b>LOVE LIKE A ROCKET (REMIX)</b>	Bob Geldof	Mercury/Phonogram (BORR) 1602 (CD, BOX CD 102)
<b>68</b>	<b>I FOUND LOVE</b>	Lone Justice	Geffe (GFF 1817)
<b>69</b>	<b>I FOUND LOVE</b>	Darlene Davis	Sire/70151 (1Z—120151)
<b>70</b>	<b>TOWN TO TOWN</b>	McDonalds	Virgin (V3) (2112)
<b>71</b>	<b>LET MY PEOPLE GO-GO</b>	The Kalamanders	Mercury/Phonogram (MERN) 228
<b>72</b>	<b>STRAWBERRY FIELDS FOREVER/PENNY LANE</b>	The Beatles	Polygram 6 5500
<b>73</b>	<b>TEA-SER</b>		



Music Week Masterfile is the brand new monthly guide to everything being released in the UK — Singles, Albums, Cassettes, CDs, Music Videos.

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P.T.O.

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**RECORD SHACK.** One of the most successful of the group of labels which emerged from specialist retail concerns at the beginning of the Eighties, has been responsible in recent years for a number of major crossover hits by the likes of Breck Machine, Evelyn Thomas and Eartha Kitt, writes **Barry Lazell.**

Quiet of late product-wise, Shack is, in fact, just emerging from a period of complete reorganisation which has seen managing director Jeff Weston acquire the majority shareholding previously held by an overseas finance company, and restructure the operation into four discrete but interlocking companies, whose spread is emphasised by the new logo: "From the studio to the store."

The studio operation is the former Berwick Street Recording Studios, now being refurbished for in-house Record Shack use and for hire to other record companies. On the publishing side is Record Shack Music, which has acquired all copyrights owned by the old company, and now, under Mike Collier, has a brief to both administer the existing catalogue and also acquire other publishing catalogues for sub-publishing or administration deals, in collaboration with the studios, the publishing wing also plans to sign new writers.

The Record Shack shop in central London will see little change to its operations while the Record Shack label, on the other hand, sees the biggest reorganisation of all. Previous music policy was largely dictated by overseas concerns which effectively held the company back in its search for varied and good-quality product. The restructuring has meant the termination of all previous recording contracts or the dropping of options. Thus, the roster of erstwhile hitmakers have all been released, in order to build a new talent line-up from scratch. Says Weston: "We want to pursue a policy which enables us to concentrate on building and establishing acts, rather than breaking one-off singles with no album potential." Currently, this means just two freshly-signed acts, on which the label will be solely concentrating all efforts until the middle of the year. One is a band



VOCALIST, SADIE NINE

named VHF, and the other is solo vocalist Sadie Nine, a London-born artist with wide experience of session and back-up work with such artists as Millie Jackson, Madeline Bell, Barbara Dickson and the Commodores. Sadie Nine's record debut for Shack is produced with a distinct Chicagoesque House feel behind a catchy song with clear crossover potential. Title is *Let's Work It Out* (Record Shack SOHKT 74), and release date was February 23rd. Record Shack has also signed a new pressing and distribution deal for its current and future product, linking for two years with PRT.

### Gaining ground

FULHAM BASED Greyhound Records has been steadily building up its Greyhound dance label which replaced the original Greyhound Record Productions label — spawned from the import/distribution side of the company.

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(Featuring Jack Your Body , Showin' Out, Axel F)  
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Edited by  
**KAREN FAUX**

7 MARCH 1987

## TOP · 75 · SINGLES

MUSIC WEEK



Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 record outlets.

- 1** **STAND BY ME** Epic/AMT (7)  
Ren E. King
- 2** **WHEN A MAN LOVES A WOMAN** Atlantic/ASDA (7)  
Percy Sledge
- 3** **LIVE IT UP** Epic/AMT (7)  
Menotti As Anything
- 4** **MALE STRIPPER** Bala BOLS 47 (12) - BOLS 4 (12)  
Man 2 Man Men Parrish
- 5** **CRUSH ON YOU** MCA/MCA (1) 148  
The Jets
- 6** **RUNNING IN THE FAMILY** Polygram/POPM (14)  
Level 42
- 7** **EVERYTHING I OWN** Virgin/BOY (10) (12)  
Boy George
- 8** **DOWN TO EARTH** Mercury/Phonogram CAT (1) (2)  
Corrosion Killed The Cat
- 9** **THE GREAT PRETENDER** Polygram (12) 14 (15)  
Freddie Mercury
- 10** **I GET THE SWEETEST FEELING** SVP (24) (12) (1)  
Jackie Wilson
- 11** **THE RIGHT THING** WEA (7) (10) (7)  
Simply Red
- 12** **COMING AROUND AGAIN** Arista/AMST (12) 48 (12) - AMST COMB  
Carly Simon
- 13** **MANHATTAN SKYLINE** Warner/Burton W 845 (7)  
o-h-o
- 14** **SONIC BOOM BOY** RCA/BOOM (7)  
Westworld
- 15** **HEARTACHE** Polygram/POPM (14) 157  
Peppas & Shine
- 16** **ROCK THE NIGHT** Epic/EUR (7)  
Europe
- 17** **I KNEW YOU WERE WAITING (FOR ME)** Epic/AMT (12)  
Aethia Franklin and George Michael
- 18** **LOVE REMOVAL MACHINE** Begonia/Begonia BEG (10) (7)  
The Cull
- 19** **STAY OUT OF MY LIFE** Five Star  
Fire Star
- 20** **IT DOESN'T HAVE TO BE** T&A/CA 98 4 (11) (12) - PF 4 (12)  
Erasure

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# ACT

# CLUB

## Shack re-shape

RECORD SHACK, one of the most successful of the group of labels which emerged from specialist retail concerns at the beginning of the Eighties, has been responsible in recent years for a number of major crossover hits by the likes of Breck Machine, Evelyn Thomas and Eartha Kitt, writes Barry Lazell.

Quiet of late product-wise, Shack is, in fact, just emerging from a period of complete reorganisation which has seen managing director Jeff Weston acquire the majority shareholding previously held by an overseas finance company, and restructure the operation into four discrete but interlocking companies, whose spread is emphasised by the new logo. "From the studio to the store."

The studio operation is the former Berwick Street Recording Studios, now being refurbished for in-house Record Shack use and for hire to other record companies. On the publishing side is Record Shack Music, which has acquired all copyrights owned by the old company, and now, under Mike Collier, has a brief to both administer the existing catalogue and also acquire other publishing catalogues for sub-publishing or administration deals. In collaboration with the studios, the publishing wing also plans to sign new writers.

The Record Shack shop in central London will see little change to its operations while the Record Shack label, on the other hand, sees the biggest reorganisation of all. Previous music policy was largely dictated by overseas concerns which effectively held the company back in its search for varied and good-quality product. The restructuring has meant the termination of all previous recording contracts or the dropping of options. Thus, the roster of erstwhile hitmakers have all been released, in order to build a new talent line-up from scratch. Says Weston: "We want to pursue a policy which enables us to concentrate on building and establishing acts, rather than breaking one-off singles with no album potential." Currently, this means just two freshly-signed acts, on which the label will be solely concentrating all efforts until the middle of the year. One is a band

Edited by  
KAREN FAUX

London's release schedule unveiled — including an album from Run DMC (centre) — and what's coming from Club 2  
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## Bluebird clinches new Stiff/ZTT deal

BLUEBIRD RECORDS, one of the most successful of the UK's independent specialist dance labels, is moving confidently into 1987 with the signing, just a few days ago, of a new deal linking it with Stiff/ZTT. The move will have come as a surprise for much of the dance industry, particularly as Bluebird was widely believed in recent weeks to be on the verge of linking with Polydor.

Bluebird's Billy Russell told Music Week: "It should be a highly beneficial deal for both parties. I find the possibilities very exciting, because it's not going to be an arrangement which will hamper us in terms of restrictions on what we release and how we go about acquiring product. From Stiff and ZTT's point of view, we work in an area of which they don't have too much experience and they see our operation as filling a gap in what they do. From the Bluebird side, we shall benefit from EMI distribution, studio avail-

ability, and above all the freedom to market the label effectively, both here and worldwide.

With the ink scarcely dry on the contract, no new product is in the offing immediately, but two new direct signings to the label are expected before too long.

"Both the new signings, as it happens, are from overseas, although that is not to say that we aren't still scouting — as we always have — for worthwhile UK talent. From Austria we have a very strong vocalist named Fritz Grainer, who is going to be working in the studio immediately," says Russell. "And we also have an American signing named Amy Keys, a girl singer very much in the Whitney Houston mould. And of course, we shall be continuing to keep our ear to the ground as we always have to licence product from the US. If anything, we'll have more freedom to pursue hit US dance masters than previously."



VOCALIST, SADIE NINI

named VHF, and the other is solo vocalist Sadie Nini, a London-born artist with wide experience of session and back-up work with such artists as Millie Jackson, Madeline Bell, Barbara Dickson and the Commodores. Sadie Nini's record debut for Shack is produced with a distinct Chicagoesque House feel behind a catchy song with clear crossover potential. "I'll Be Left Work It Out (Record Shack SMOOT 74), and release date was February 23rd. Record Shack has also signed a new pressing and distribution deal for its current and future product, linking for two years with PRT.

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# London keeps up hectic pace

PEOPLE KEEP asking London Records' Pete Tong "when are you going to start up a dance label?" His only retort can be, why bother? As Tong told *Music Week*: "London is probably in the unique position among major company labels of having what amounts to total dance-type street credibility anyway. We are a hugely successful pop label, of course — look at last year, when we had the most successful chart-topper of the year with the Communards' Don't Leave Me This Way. But that, too, was very much a dance record."

The label has a very credible programme, for the coming months, much of which Tong revealed exclusively for *AWK*. For starters, there will shortly be a second Chicago House Music anthology album. The first, issued midway through last year and numbering Steve 'Silk' Hurley's *Jack Your Body* among its attractions, is now over the 40,000 mark on sales — an incredible total for an ostensibly specialist package. The House Sound Of Chicago Vol 2 will be a 19-track double album, and subtitled (Chicago Trax) to indicate that it is indeed a showcase for the Trax label, one of Chicago's

acknowledged hottest House outlets. The contents, in fact, will sample the very finest of the entire Trax output to date.

Looking slightly further ahead, there are to be London albums from Wally Jump Junior ("an important act", says Tong, "which I see as fulfilling the vacant Ex-D Train slot in the dance world — a sort of male Sharon Redd"), Joyce Sims, and from the UK, Total Control (a Summer album probably to be called *Survivor*, produced by Steve Harvey) and Junior.

Also in the summer will come a new album from Run DMC to follow their barrier-breaking 1986 set, now a multi-million seller worldwide. The rap megastars should be touring here in May — when they also appear on the (to be televised later) *Montreaux Rock Festival*. "Most certainly the first rap act they've ever had on it," says Tong. "And pretty well the first black act too; after Kool And The Gang."

The label is also hoping to slice some success from the now-burgeoning reggae-rap scene in New York, via to soon-to-be released *Sexy by the Masters Of Ceremony*.



CLUB DECISION makers John Walker and A&R man Jeff Young

## The Club elite

FOUR YEARS on from its formation and the original charter for the Club label remains exactly the same — let the quality of the music and artists speak for themselves. And there's no doubt that the quality of its roster has been consistent: Phonogram marketing manager John Walker asserts "The label has been allowed to develop naturally — we don't dobble."

Part of its huge success must be attributed to the close knit team of three people. The decision makers are currently Walker, A&R man Jeff Young and recently recruited promotions manager Johnny Walker. A promotions assistant is shortly to be appointed. So for this year is shaping up to

be even more hectic than '86. Kool And The Gang, who have proved high achievers for the label have just released a remix of Stone Love while Cameo, established as a real force in '86 — are now paired with a third single *Back And Forth*.

Club is hoping to translate the American success of seasoned jazz funk man Jeff Lorber with a remix of *Facts Of Love* from his *Private Passion* album and Shannon will be making a bid for the limelight with a single *Dance In* and subsequent album *All The Way*, scheduled for the spring.

Other projects in the pipeline include new offerings from Cashflow, Kurtis Blow and Fearless Four.

ing Out, are currently working with writer/producers *Stack/Aiken/Waterman* on their debut album, due for release early in April, and tentatively entitled at the moment *Fun, Love And Money*.

Meanwhile, the girls' follow-up single *Respectable* finally hit the shops a day or two ago, the 12-inch pressing (SPUE 1111) featuring a long A-side version, with radio and "Extra Beats" cuts on the flipside. A club promo of the disc was mailed to DJs some three weeks ago, in order that dance-floor play should be well established long before commercial release, and that demand from specialist buyers would therefore be at its peak by shipout date.

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**JEFF LORBER**  
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DANCIN'  
*OUT SOON*

REGULAR 7" & 12" (JAB 50/JABX 50)

## TOP DANCE SINGLES

The Week Last Week	Chart	Title	Artist	Label
1	1	STAND BY ME	Janet King	Atlantic A936 (T) (W)
2	3	WHEN A MAN LOVES A WOMAN	Foxy Sledge	Atlantic YZ 90 (T) (W)
3	2	THIS BRUTAL HOUSE	Nitro Deluxe	Coccolempo/Chrysalis COOL (X) 142 (F)
4	4	CRUSH ON YOU	The Jets	MCA MCA (T) 1048 (F)
5	4	EV'RY LITTLE BIT	Millie Scott	Fourth & Broadway/Island (12) 8RW 58 (F)
6	5	RUNNING IN THE FAMILY	Level 42	Polydor PQSP (R) 842 (F)
7	10	WHEN LOVE COMES CALLING	Paul Johnson	CBS PQJH (N) 1 (C)
8	20	LET THE MUSIC MOVE U	Raze	Champion CHAMP (12) 27 (A)
9	6	HAPPY SURFACE	CBS 650 393 7 (12) — 650 393 6 (A)	
10	25	HAVE YOU EVER LOVED SOMEBODY	Freddie Jackson	Capitol (12) CL 437 (F)
11	4	THE MORNING AFTER (Remix)	Curtis Horstun	Atlantic AY280 (T) (W)
12	4	(YOU GOTTA) FIGHT FOR YOUR RIGHT	Brotha Blyz	Def Jam 6504 18 7 (12) — 6504 18 6 (C)
13	12	TEASER	George Benson	Warner Brothers WB942 (T) (W)
14	5	JUMP INTO MY LIFE	Stacy Lattisaw	Motown ZB 411 09 (12) — ZT 411 10 (R)
15	5	I KNEW YOU WERE WAITING (FOR ME)	Aretha Franklin and George Michael	Epic DUET (12) (C)
16	34	THE RIGHT THING	Miki Howard	WEA YZ 103 (T) (W)
17	2	TURN ME LOOSE	Welly Jump Junior & The Criminal Element	London LON (X) 126 (F)
18	7	I FOUND LOVE (Radio Mix)	Danielle Dae	Sirecex 7015 (12) — 12015 (A)
19	27	SEXY GIRL	U.S. Girls	[US Capitol VLS283] (Import)
20	4	WHATCHA GONNA DO	Primitiva	Champion CHAMP (12) 36 (A)
21	NEW	PRIMAVERA (STOP BAJON)	Tullio De Fiasco	Greyhound/Priority (12) GR 9 (R)
22	11	IT'S MY BEAT	Sweet Tee & Jazzy Joyce	Champion CHAMP (1) 23 (A)
23	NEW	I GET THE SWEETEST FEELING	Jackie Wilson	SMP SMC (12) 1 (A)
24	4	GOOD TO GO LOVER/OUTSIDE IN THE	Green Garties	Balling Point/Polydor PQSP (R) 841 (F)
25	4	U KNOW WHAT TIME IT IS	Grandmaster Flash	US Elektra 0-66825 (Import)
26	NEW	MOONLIGHTING "Theme"	AJ Jarron	WEA International U840 (T) (W)
27	11	MALE STRIPPER	Bolts Bolts 4/7 (12) — BOLTS 4/12 (F)	
28	5	THE MAGNIFICENT JAZZY JEFF	Jazzy Jeff & Fresh Prince	Champion CHAMP (12) 38 (A)
29	5	STAY OUT OF MY LIFE	Five Star	Tenri/RCA PB 41131 (12) — PT 41132 (R)
30	NEW	YOU DOWN	Reed For The World	MCA MCA (T) 1110 (F)
31	2	SOUL MAN	Sam Moore & Lou Reed	A&M AM 364 (F)
32	NEW	RESPECTABLE	Hel & Kim	Supreme SUPE (T) 111 (A)
33	15	WHO IS IT?	Mantrax	10/Virgin TEN (T) 132 (F)
34	24	GIVE ME THE REASON	Luther Vandross	Epic 665216 7 (12) — 660216 6 (C)
35	27	STAY	Howard Hewett	Elektra EKR 5 (T) (W)
36	2	I'VE GOT TO BE TOUGH	M.C. Sky-D	Champion—(CHAMP 12 34) (A)
37	7	KEEP YOUR EYE ON ME	Herb Alpert	US A&M SP 12226 (Import)
38	14	ALMAZ	Randy Crawford	Warner Brothers WB855 (T) (W)
39	1	WORKIN' UP A SWEAT	Full Circle	EMI America (12) EA 229 (F)
40	4	JACK YOUR BODY	Sweet 'N' Shady	DJ International/London LON (X) 117 (F)
41	2	I GOT THE FEELIN' (IT'S OVER)	Gregory Abbott	CBS A88 (T) 2 (C)
42	NEW	MY MIKE SOUNDS NICE (Remix)	Sally-n-Pepo	Champion CHAMP (12) 39 (A)
43	11	EGO MANIAC	Jocelyn Brown	Warner Brothers WB 869 (T) (W)
44	13	I LOVE MY RADIO	Tuffy	Transglobal/Rhythm King/Mute TYPE 1 (T) (L/R)
45	15	WAX THE VAN	Lola	Jumpstreet JS 1007 (Import)
46	11	ONCE BITTEN TWICE SHY	Vesta Williams	A&M AM (T) 382 (F)
47	2	CAUGHT UP IN THE RAPTURE (REMIX)	Anita Baker	Elektra EKR 49 (T) (W)
48	22	JACK THE GROOVE	Raze	Champion CHAMP (12) 23 (A)
49	NEW	LOVING YOU IS SWEETER THAN EVER	Nick Kamen	WEA YZ 106 (T) (W)
50	17	YOU SEXY THING	Hot Chocolate	EMI (12) EMI 5592 (F)
51	7	DAY BY DAY	Chuck Stanley	A&M Def Jam 64-6620 (Import)
52	4	BLOWN' MY MIND (WITH YOUR BODY)	Charlie Roberts	Affair (ARTS 4) (12) — TART 4 (DMC) (R)
53	NEW	LOVE ME	Sheila E	Paisley Park/Warner Brothers WB830 (T) (W)
54	NEW	MAN SIZE LOVE	Klymaxx	MCA MCA (T) 1112 (F)
55	22	SLAVE OF LOVE	T.C. Curtis	Hot Melts (15) TC 007 (F)
56	25	SHE I CAN'T RESIST	Janet Jackson	A&M AM (T) 2901 (F)
57	11	I FOUND LOVIN'	Fatback Band	Mastex Mix (12) CHE8401 (A)
58	29	SHE DON'T KNOW I'M ALIVE	Wiiu Calos	A&M AM (T) 380 (F)
59	12	CHASIN' A DREAM	Tashan	Def Jam 650 359 (C)
60	29	COME SHARE MY LOVE	Miki Howard	Atlantic A935 (T) (W)
61	NEW	AFTER LOVING YOU/PRIVATE PARTY	Juicy	CBS Associated 254 964 (1) (Import)
62	29	LOVESTRUCK	Projection	Elite—(DAZZ 63) (A)
63	NEW	IF YOU LET ME STAY	Terence Trent D'Arby	CBS TRENT (T) (C)
64	31	ENGINE NO. 9	The Real Thing	Solar/MCA MCA (T) 1117 (F)
65	42	HARD TIMES	The Real Thing	Jive JIVE (T) 132 (R)
66	NEW	CAN'T LET YOU GO	Norwood	Magnolia MCA 52929 (Import)
67	NEW	IT FEELS SO GOOD (TO BE BACK HOME)	Bobby McCloud	Edge ED 12-405 (Import)
68	27	CURIOSITY	Oran Juice's Juice	Def Jam OJJ (T) 2 (C)
69	28	FOLLOW YOUR HEART	Suzie McNeil	Expansions EXPAND 6 (A)
70	43	THE CHAMP	Motown's	Panor PM (T) 1 (JS/F)
71	34	YOU BE ILLIN'	Run D.M.C.	Profile/London LON (X) 118 (F)
72	NEW	SHAK RENDZOVUS	Bunch Of 5's	The Production House/Blue Bird PNT 002 (Blue Bird-01-723 9070)
73	57	JACKIN'	Home Wreckers	Champion—(CHAMP 1231) (A)
74	NEW	LET THE MUSIC TAKE CONTROL	I.M. Silk	RCA PB 49767 (12) — PT 49768 (R)
75	32	C'EST LA VIE	Robbie Nevil	Manhattan/EMI (12) MT 14 (F)

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# DMC — a big event even better

by Barry Lazell

**T**HIS YEAR'S World DJ Convention in London, organised by the Disco Mix Club, will be by far the biggest yet. For the first time, it becomes a two-day event, with the convention proper at the Hippodrome on Sunday March 8, and the Technics World DJ Mixing Championships on the following evening, Monday 9, at the Royal Albert Hall.

Says Tony Prince: "We have a long-term plan to make this into a major all-industry event, to give the UK something to rival, for instance, the New Music Forum in the US. Adding the second day and thereby giving ourselves more breathing space within the event to fit in additional features — as well as highlighting the Mixing Championship as a major event in its own right — is a positive step in that direction, we feel. There's no point in billing off more than we can chew in terms of expansion; if each new step works, we'll have an event we can continue to feel proud of, and which the British

record industry will find ever more vital." Sunday's convention will once again combine entertainments, artist showcases, forum debates and the annual awards ceremony, the latter including Music Week's

**'We have a long-term plan to make this into a major all-industry event, to give the UK something to rival, for instance the New Music Forum in the US'**

own new-annual award for outstanding commercial success by an act from within the UK dance music industry.

Detailed plans were not all final-

ised at time of writing, but the forums — the "nitty gritty" of the event for many industry attendees — will cover three areas: the relationship between the clubs and the record companies, the press and media from the DJ's point of view, and the ever-controversial topic of broadcasting. Tony Prince hopes to have "some political input" into the latter debate, although again could not confirm anything at time of writing. Clearly, if broadcasting becomes an issue in what seems certain to be a UK election year, such people may well find extra motivation to attend, and this will certainly make a pleasant change from the customary "Radio 1 Vs The Rest" furrow such debates invariably plough themselves into.

On a lighter side, there will be a Pop Mastermind contest, with well-known media and industry know-all's obviously hoping to emulate this writer's success two years ago. Shure Microphones is sponsoring a DJ rapping contest, while another competition, with an eye on a Guinness Book Of Records ploy, will find the DJ who can spin the most records — or snatches of, which must include the disc's title — in one and a half minutes. The personality DJ of the Year will also be introduced, and entertain the convention in the style which made him a champ.

A&M Records will be using the event to launch its new dance label Breakout and will be debuting the videos for its two major first releases — Janet Jackson's Let's Wait Awhile and Herb Alpert's Keep Your Eye On Me, on Sunday. As part of the Monday evening event at the Albert Hall, A&M will be bringing in Janet Jackson in person.

Monday night is likely to be at least as busy as Sunday. DJ mixing finalists from no less than 15 countries, covering most of Europe plus the US and even Singapore, will be battling during the evening for the coveted World Title. The UK heat winner C J McInosh will obviously gain huge support, as will Chod Jackson, also from the UK and last year's World Runner-Up. In the absence of last year's World Champion DJ Cheese from the US, Jackson will be deputising in defence of the title.

Several artist personal appearances will also keep the music flowing through the Monday evening. The line-up was still being finalised by DMC at time of writing, but will include current dance chart names, and further top international figures of the stature of Edwin Starr. Top-notch expertise is being brought in to equip the somewhat notorious Royal Albert Hall for the events and sounds with which it will have to cope. As well as described by DMC as "the world's premier discotheque installers," are creating the staging and lower light show, and Turbo Sound will be installing a sound system to master the challenge of the vast, daunting, Albert Hall dome.



## A&M: real clout behind Breakout

**A&M RECORDS** is using the occasion of the DMC World DJ Convention to launch a brand-new UK label focusing on black and dance music, to be known as Breakout.

Established mainstream labels have, of course, launched dance subsidiaries before, and continue to do so — even A&M did in a minor way back in 1978/9 with the Funk-America tag for disco releases. Some of these labels have not sparked and have subsequently fallen by the wayside; others, such as Phonogram's Club in recent years, have flourished. The planning which has gone into Breakout is designed to ensure not only survival, but recognition as a source of both successful specialist and crossover talent.

The label is not designed to be a mere sideline to A&M, and as if by way of emphasising this, it is being launched with singles by Janet Jackson, the company's current mega-successful flagship act, and Herb Alpert, the man who jointly launched A&M almost 25 years ago, and who remains with Jerry Moss as the "A" and the "M" at the top of the company.

The singles in question have the built-in pedigree to give Breakout a pair of immediate chart smashes. Jackson's Let's Wait Awhile is her current US top 20 ruler, while Alpert's Keep Your Eye On Me is an exciting departure for the trumpeter — an instrumental written by Jimmy Jam and Terry Lewis (their first) and produced in unmistakable fashion by the same team. Just out in the US, it was the most-added

urban radio record in the country in the week after its release, and is now debuting strongly on pop, black and dance charts. Clearly, this is going to be the biggest Alpert success since Rise, some years ago.

The man at the sharp end of organising and running Breakout in the UK is Mike Sefton, well-admired man about the dance world who was formerly the very successful club promotion man for Phonogram and London, where he was instrumental in particular in helping build the chart record of the former's Club label. Sefton admits that Breakout was just the sort of challenge he has been looking for: the chance to build a label's reputation from scratch with nothing but a dazzling roster of top-class acts to help out. And (seriously), the roster being assembled behind the Breakout flag is an enviable one, including, apart from the two acts already mentioned, the re-signed Brothers Johnson, Vesta Williams, Brian Loren and Jesse Johnson.

"Everyone who ever made a good reputation on A&M seems to be coming back into the fold," says Sefton. "The only act which has gone the other way recently has been Atlantic Starr. Who knows, we may see them again one day, too."

Breakout is being given its own highly distinctive label and identification logo, designed with some thought to emphasise the sharp, urban nature of the music it will be handling, while also emphasising the A&M connection by incorporating the traditional trumpet. 12-inch singles will be marketed in a specially designed house bag, which has all the streetwise-craze of a 12-inch import sleeve from New York — an important psychological factor for the club DJs who are likely to be among the first customers for each release.

● Interview with Herb Alpert on page 16.

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PRODUCER/SONGWRITER Derek Bramble: addicted to the possibilities of recorded sound.

## Bramble — he's all heart

by Barry Lazell

**D**EREK BRAMBLE is, by his own admission, an addict of good musical sounds of whatever persuasion. "Stand me on a club dancefloor," he says, "and I'll just want to go and stick my head between the speakers so I can simply get blown away by the music!"

He has also developed a tremendous reputation over the last few years for turning that musically acute ear to outstandingly creative use as a record producer and songwriter and coming to the attention of the world through

work with David Bowie, David Grant, Heatwave, Manhattan Transfer and latterly Jaki Graham. Graham's stream of crossover hits — Heaven Knows, Set Me Free, Breaking Away and Step Right Up, were all both written and produced by Bramble.

The latest venture by this prolific 26-year-old Londoner is one undertaken in partnership with his manager Brian Freshwater — the founding of a label, Heart Beat Records, and a publishing company, Play Music. This, together with a recording studio currently being constructed out-of-town in

Wraysbury, near Egham, Surrey, are designed to provide a total creative environment for Bramble the producer, writer and recording artist, along with those artists with whom he will be working and other producers or acts who might be looking for this sort of situation in which to work.

Bramble is forthright in his admiration of excellence: "The people I most look up to are Steve Winwood, Peter Gabriel, and one or two others in the same class. They're the ones who have it sussed — taking no short cuts with their material, not being dictated

to, and coming up unfettered with the goods. It's success not dictated by fashion, or by technology — though of course technology is used — but simply talent and vision.

"I try not to operate in any fixed sort of producer/artist relationship when I'm working with another act", he says. "Musical involvement, in whatever part you're playing in creating a record or a performance — that's the key. It's worth listening to and taking input from others; successful production is a teaming of creative inputs — provided, of course, that you're working with an artist of sufficient talent. I've been lucky with the people I've worked with because they've had such a lot to give. It's the way I work with Jaki, and it was also the way that David Bowie worked — I learned so much from what we did with him. Another artist who doesn't compromise what he knows he's looking for."

Production of Jaki Graham for EMI is to continue on a parallel course to what Bramble will be doing within the frame of the new studio and label. A fair amount of this year on his own turf will be spent doing his own album, for which a lot of material is already written. He's in no hurry to get it onto the streets ("probably early next year"), and is not looking for any short cuts through the quality. Several well-known names are likely to surface in these sessions: Mark King, vocalist and bassist with Level 42, will be in there somewhere, as will girl vocalist Juliet Roberts, familiar from both Working Week and as the *Solid Soul* TV

hostess. Bramble is also looking forward to some collaboration with his old sparring partner Rod Temperton — they played together in Heatwave in the early Eighties and together wrote Manhattan Transfer's hit Spice Of Life.

Does he have particular ambitions to work with any particular acts? "Well, if I would have to be those I've already mentioned; Steve Winwood, Peter Gabriel... the people I most admire as creative artists. But I'm not in the business of going looking after people to work with; it's always been a case of situations coming together and work opportunities coming out of them — that's the way the Bowie thing happened — and I'm happy to let it continue that way. We're certainly getting well-known enough here now; Al Jarreau called up the other day! But to go back to people I'd like to work with — on the studio side, I'd love to do something with an American guy, David Foster. A great producer and arranger; I've heard some incredible things that he's worked on."

For someone to whom artistic interaction is so important, and who is an admitted "addict" of the possibilities of recorded sound it is perhaps surprising when Bramble also mentions that he treasures "peace and quiet": time to think, write and create away from interruptions and noise distractions. "That's why I'm looking forward to the environment in the new studio; the ambience should be right for considering ideas, good for song-writing; good for the heart as well as the head."

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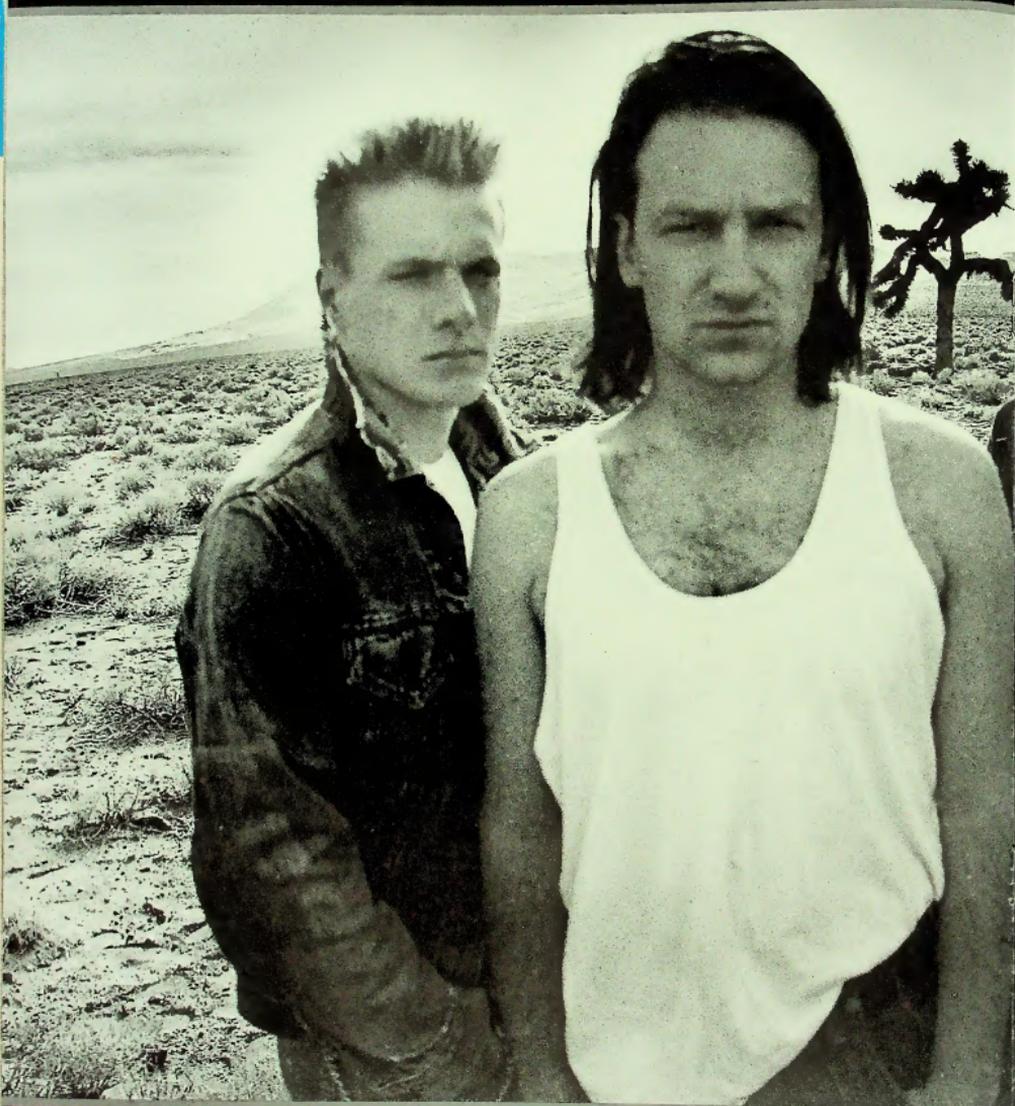
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THANKS TO the recent — for some, "unexpected" — rise of house music in the national charts it might be supposed that this is the dominant sound in discos at the moment. Well, it is, and it isn't. Equally important over the last year has been the belated widespread acceptance of Rap.

No longer considered suitable only for kids, rap has had a far greater success in the pop charts than house, which is only now beginning to catch up. The kids who used to breakdance on the street, cardboard to home-taped electro records have of course got older and become club-goers themselves now, three years later.

It was really the breakdancing craze which prompted the undoing of the original electro disco variant of hip hop. His like **Tyrene Brunson's** *The Smurf and Herbie Hancock's* *Rockit* were staples in every type of club's repertoire, until the great divide of 1984. That was the year when electro became equated with breakdancing, thanks to its exploitation in films and TV commercials, becoming a national craze primarily among kids too young to be club-goers. The result was bad news for club DJs in two ways: if they played an electro or rap record, their "mature" audience would either consider it to be unsuitable greasy kids' stuff and walk off the floor, or else they would stop dancing and stand in a circle to watch as inevitably somebody took it as a cue to start spinning on the back of their neck! Either way, the DJ lost his floor. Sales of all but the most commercial, kid-aimed, crossover electro records slumped, as in the main they became a specialist commodity, appealing to an audience that was too young to afford many of the actual records but was equipped with the ghetto-blasters cassette recorders which were part of the craze's uniform.

By early 1985 a new craze was so brief lived it was practically stillborn, but proved to have a lingering effect that in fact has directly inspired the current strength of hip hop here. This was the record

industry-hyped attention paid to Washington DC's go go music style, an interestingly basic percussive form of raw old fashioned funk which ended up appealing more to fashion-conscious intellectuals than to the nation as a whole. Go go's strength was its rhythm, restrictingly similar on everything though, its weakness being the lack of strong songs as opposed to chorús — the music had to develop in order to get anywhere properly outside its faithful local market.

What happened was unexpected, and nothing directly to do with Washington DC itself. New York rap star **Kurtis Blow** had already successfully used go go rhythms (and musically) some time before on his *Forty Time Classic*, and he was largely responsible for sparking off this next development. By the end of 1985, go go rhythms were being recorded electronically as the backing beats for a new breed of New York (and Philadelphia) rappers and scratching DJs.

A YEAR ago at the World Final of the **Technics DJ Mixing Championships**, disgruntled Dutchman **Oleveno Voorn** was moved to exclaim, "I hate a scratching competition or a mixing competition!" His traditional style of rhythmic synchronization had just been beaten into third place by the scratching and cutting displays of victorious New Yorkers **DJ Cheese**, and Manchester's **Chad Jackson**. Eleven months later, at this year's UK Final of the same championships, every single champion was primarily a scratcher. It will be interesting to see how the rest of the World's DJs cope with the coming 1987 World Final of the Royal Albert Hall on Monday (9).

Certainly, scratching is a much quicker way of manipulating the music being played on two turntables — a basket to say easier, as the scratcher has to have complete confidence that the stylus won't skip out of the groove — and gives for more scope for flashy

displays of exhibitionism by the DJs than does basic beat-on-beat mixing (however satisfying that may be for the ears). We live in a visual age, so it's little wonder that the usually exciting DJs have an edge at these types of competition now. That said, the new 1987 UK Champion **CJ McKinstry** last month won with a display of sustained scratching which was actually more exciting to hear than to watch, fascinating being a better visual description of his skill.

Existing technology having been mastered, with the minor refinement of individual items of equipment like stylis, cartridges and pick-up arms either under the better to withstand the scratcher's technique, the next obvious avenue for DJs to explore and exploit will be compact discs — and the widespread use of CD players in clubs is not only inevitable but also more imminent than most people might suppose. **Technics**, sponsors of the DJ Mixing Championships (with reason, as their SL-1200-variant record decks are universally considered the standard for mixing), have already launched an SLIP-1200-variant speed CD player designed specifically for club use, amazingly with an in-built facility to enable scratching effects (using a laser!), the great prize for the UK Champion this year.

By next year, it's on the cards that competing mixers will be given the option of using either vinyl or CD, the latter's spread is likely to be so rapid. All that's required is the greater availability of brand new dance material on CD, preferably in the equivalent of its greatest 12-inch remix form (the signs are that this will come, as **A&M** in the US has circulated **Herb Alpert's** current single in disco mix form on promotional CD). The style of mixing at next year's championships may well depend upon the outcome of the World Final this coming Monday. It's unlikely, but some previously unpublicized technique may be used by the winner and thus influence future competitors' style, just as did the scratching of **Chase** in **Chad** during this year.

The raps were bright and spunky, their rhythms had funky substance — no longer was this just "electro." DJs who'd happily feared go go alongside the vintage funk have **James Brown** now found that they could equally well use these new

style raps without clearing their floors.

In the ten-eighty-six down and continued with major crossover UK hits such as **Full Force's** *Allo! We Must Just For Me*, **Kurtis Blow's** *If I Ruled The World*, **Whitie's** *Nobin's* *Serious* (Just **Boggs's** *Mantra*), **Lodis and Bassini's** *Stretch*, **The Real Roxanne** with **Hittman Howie** *The Bang Zone* (let's Go Go), **Loubug Sterski's** *Anytime*, **The House On The Hill**, **Jazzy Jeff & Fresh Prince's** *Girls Ain't Nothing But Trouble*, and **Run-DMC's** *Walk This Way*. The latter, of course, fused rap with rock, and looks like setting one of the dominant directions to be followed this year, breaking down yet more barriers and punk potentials.

It was during the first impact of these hits that last March the **Technics DJ Mixing Championships** were both domestically and internationally by DJs working in the hip hop idiom, **Chad Jackson** and **DJ Cheese**. With their example, and the music's commercial acceptance, it's little wonder that most of 1987's mixing competitors have been scratchers, even when using other forms of music. And the most noticeable other form of music has indeed been house.

A year ago there were already a few of these odd, sparse and rather fast (or then) "pock ticks" cropping up in DJ's playlists during the Midlands, mainly, while quite a few records were copying the notions of **Colonel Abrams's** hits. It was becoming increasingly apparent that most of these originated from Chicago, but as links with Chicago at that time were weak the material was reaching us via New York — where this style's reputation was linked to the fact that it was featured by DJ **Larry Levan** (along with a lot of more local productions) of the club **Pardonize Garage**. As Levan and his music have been a major influence on the disco subculture since the late Seventies, it's not surprising that whatever he's playing tends to be called "gorge" (and it was this name that was mistakenly attached to the Chicago productions here in the UK until last summer when the correction was made to "house").

One of the first house track racks to take off was **Steve "Silk" Hurley's** *Jack Your Body*, which

arrived early last April and had immediate impact here, spreading from the specialist black music venues into all types of clubs as the summer progressed, even though at this stage it was still only on import. It was helped immensely once **London Records** had released **Fatou's** *"Jackmaster"* **Funk & Jesse Saunders' *Love Can't Turn Around*, which proved to be the first crossover pop smash in house style, prompting DJs to search for other material with the same uptempo rhythm.**

For too long, the taste in black music had been dictated by what worked on the dancefloors of London, where a conservative West Indian predilection for slower tempos within range of the reggae heartbeat meant that most black dance hits were below 116 beats per minute, only a few going up to maybe 122bpm. Outside this area of ethnic influence, most of the rest of the nation's population actually danced to music going simple and fast in order to be encouraged to get up and dance. The emergence of house music, whose tempos can slip down into the teens but are largely in the range 118bpm to 124bpm, was a godsend for provincial DJs, and the style took off in North before it had really penetrated London.

At last here was something recognisably hip yet within the spirit of the old, now mostly forgotten though still commercially popular, "disco" era. Indeed, up in the North-East and Scotland, where there's a tendency for dancers to like things really simple and fast, the DJs provide a consistent market for modern Hi-NRG records that are elsewhere are relegated to the gay clubs for which they were primarily made. Thus it was the discos of Yorkshire and the North-East which supported **Sinitta's** *So Macho*, and then currently **Man 2 Man** meet **Man Parrish's** *Made Strippers*, while in Scotland the DJs here kept a reissue of **Funkadelic's** *Hot Pants* (the bubble gum of the bottom of the national chart for months).

House has been big news up there from the start, and is now a major part of all types of DJ's playlists last week's **Record Mirror** disco chart, a Top 100, carried 22 house hits as opposed to 20 rap hits, house having the higher profile. However, this year it's only been three major crossover national hits in the house style to date — **Man 2 Man**, **Man Parrish's** *Made Strippers*, and **Fatou & Jesse Saunders' *Love Can't Turn Around* — plus, with the greatest pop penetration of all, the UK-produced **Mel & Kim's** *Shocking Blue*, which used the rhythm of the genre.**

# James Linton

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# Life according to Vincent's rule



"VARIETY IS the key", says Radio One DJ Robbie Vincent.

**THERE'S A definite move towards the real stuff — according to Radio One veteran soul DJ Robbie Vincent and that's got to be good. Paul Sexton listens in.**

**T**WO HOURS' soul a week? Doesn't sound like much of a ration... and Radio One will argue into the wee small hours that it makes and breaks plenty of dance/R&B product throughout the week. But two hours it is that Robbie Vincent gets on a Sunday night to cram the best American and British soul onto the national FM airwaves and he's pretty proud of it.

"It was a very different challenge," he says, thinking about the difference between this show and his previous, well-established BBC Radio London Saturday lunchtime show. "We're very spoilt in the south-east. When I stopped doing the Radio London show everyone said 'Robbie, please don't go but they tended to forget that other areas of the country are completely starved of exposure to this sort of music."

"Even five years ago, for me to be doing this kind of show nationally would have been unthinkable, they'd have said 'You can't put Vincent on nationally, can't have good stuff on the radio'."

So what happened to make it possible? "I don't know, you'd have to ask Johnny Beating," says Vincent, adding emphatically: "But for all the criticism of Radio One, it still plays more new records than any other station."

"Vincent feels very strongly that the responsibility for introducing

new dance and soul product rests firmly with club DJs, and that's one of the reasons he still keeps a high profile as a roving jock. "Certain records sound great on the dancefloor but terrible on the radio," he says. "Like Jack Your Body, that sounds great in a club but pretty awful on the radio. And I like to go around the country and keep in touch with people."

The movement back towards real soul music on the radio and in the charts is undeniable, even if it has had to lean heavily on post-disco-men videos and adverts for pairs of trousers. As someone who's been pumping the real thing for years, does Vincent feel it can last this time?

"I think what we're seeing is a generation turnover, and as I've seen happen before, we're moving away from the unreal stuff to the real stuff, now it's real soul music instead of the diluted poppy dance stuff. There is life after Five Star." But he quickly goes on to point out: "They're still suffering because they happen to be a black band and they get shoved into the black music thing, but in fact they're an out-and-out talented, attractive pop package."

Getting back to this business of the soul cycle: "It's evolutionary, it goes in about five-year periods, but I'm always very pleased when someone who obviously wasn't around when a certain record was made, comes up and asks me to

play it. I'm still getting asked for excellent, excellent records, stuff like Donald Byrd, an album track by O'Bryan, or early Luther Vandross."

Variety is the key in the Vincent rulebook. "Any fool can take the same 12 records and play them at a gig, and there are people that do that, just play the same old stuff again and again. The black music scene got diluted because of people doing that. But now, some clubs are actually banning certain records — I'm delighted to see there's a club in Bexley that's destroyed all their copies of 'I Found Love' by Foxybak."

Vincent's only regular presence now on the station that established him as a radio name, Radio London, is through his Monday-Friday lunchtime phone-in programme, which is rather ironic now that the station has really seized the opportunity to be the capital's legal fighting for quality soul. It's an opportunity practically handed to them on a plate by Capital Radio's reluctance to give its best jocks the time and space to expose the music the way they should be able to.

These days, come the later hours of the evening, what Londoners find on the 94.9 frequency isn't Radio London at all, but a new incarnation called Nite FM, with presenters such as Gary Crowley and jazz specialist Gilles Peterson doing the music justice. All very heartening, but wasn't Vincent tempted to be more involved in it?

"I'm absolutely delighted that they're doing some serious broadcasting at night, they take their musical responsibility very seriously indeed. And there's always been the market for a Gilles Peterson jazz programme. But I don't have the time left to be more involved. I take a lot of time planning the Radio One show, and I take a lot of time planning the phone-in show. But really, when you think about it, Nite FM is a continuation of what I started, isn't it? You do tend to be one man and his dog for a long time, it takes time for these things to develop."

So influential as he has been and continued to be when it comes to breaking the music, doesn't Vincent ever feel like Radio One's token soul DJ? "No, I don't feel like that, people can say that, but you know, I did four years on a Christmas Day on Radio One with Miss P, when they could have played the Top 40 backwards and sideways. And then someone says it's tucked away on a Sunday night, that's actually the best slot for it — it's got the FM outlet which I think is absolutely imperative for the sort of music I play. So you could bump at it another way and say Radio One have given up some of their valuable, very valuable FM time for the programme." "And lots of things you play, turn up on the playlist. You sort of test the daytime shows, because daytime has to be safe."

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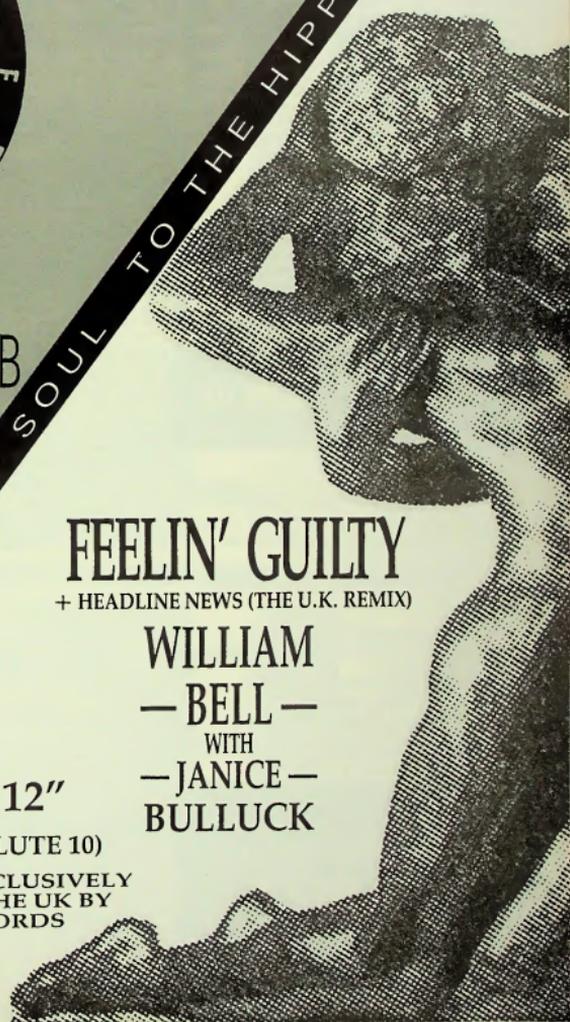
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## Dance AND DISCO

ONDON BASED clubs and discos take note — the dance music scene is alive, well and thriving north of that mythical geographical and cultural barrier the Watford Gap with various observers claiming that it is even more alive and innovative than in the capital itself.

As Peter King, the manager of two clubs in the Midlands, says: "Those who claim that nothing happens north of Watford couldn't be more wrong — I get a lot of people saying, after they've visited clubs in this area, that it's a lot better than back in London. They like the music played, and the general atmosphere, the music scene here is very funky with a mixture of different styles thrown in."

King who manages Madisons just outside Birmingham, and Park Avenue in Sutton Coldfield, has been a DJ on the local scene for several years, and reports that "jacking" music is also very popular in the Midlands at the moment but adds: "Audience tastes do vary regionally — I know when I was working in Derby that the kids there were much more into commercial disco, the more poppy stuff. A lot of it depends on the size of the venue anyway — the clubs which have a capacity of, say, around 1,000 go in more for music by Level 42 and Kool-And The Gang while the smaller clubs are often more innovative in their tastes."

Jacking music, he says, has been popular in the Midlands for several months. "It has been the new sound around, and like hip-hop it has come from the back streets. As far as UK disco/dance music is concerned, Level 42 have produced some of the best music around, and then there are newer acts like Curiosity Killed The Cat who have been making a big impression. There's a lot of cross-over appeal though in dance music — even rock music has been making an impression on the dancefloors with bands like Terraplane. And acts like Iggy Pop, Siouxsie And The Banshees, and Spear Of Destiny are also popular in the clubs."

Probably the most popular dance hit at the moment though is Man 2 Man Meets Man Parrish's Male Stripper on the Bolts label which King admits had a "mediocre" reception originally. "I got that record last October and played it in the clubs but the reception wasn't that good. I couldn't believe it when I went away on holiday and came back to find it in the national charts. It has turned out to be another You Spin Me Around (Like A Record) slow mover."

Tommy Taylor, with five mobile discos in the Barnsley area of South Yorkshire — and who is the local rep for Theo Loy's Superjacks Hit Squad — feels that his particular region often has different musical tastes to the rest of the country. "We've got a big cross-section of clubs, ranging from the big hi-lee venues in cities like Leeds and Sheffield, and the small pub discos with mobiles. In the latter places I find that the demand is more for the chart stuff like Simple Minds and U2, although the DJs themselves often want to be more adventurous — they have to strike the happy medium to keep everybody happy."

Taylor reports that slow funk continues to be popular with names like Rufus and Chakha Khan, Loose Ends and the SOS

# There's life beyond London

**TASTES AND trends vary tremendously across the country. Chris White finds out about the regional mix by talking to DJs nationwide.**

Bond drawing people onto the dancefloor. There are also new trends — bands like Curiosity Killed The Cat have come along very quickly. In fact their single Misfit was a hit locally long before they charted nationally with Down To Earth. There's also an underlying trend for Eurodisco music — Smit's Macho Man was a big one and Pearty Gates' Action is very popular as is another single Touch By Touch which has been a big European dance hit for a band called Joy.

Taylor feels that South Yorkshire suffers though because of a lack of live gigs in the area. "We get some artist PAs but promoters don't seem to be all that interested in the region — there's a lot of apathy. I've even tried to start a local DJ association myself, to help things along, but when it comes down to it there's very little interest. I think we need more promoters to take an interest in the area."

The North East of England has a

demand for them, whereas before the club scene was dominated by the big discotheque chains. At one time we hardly got any PAs in the area but last year there were appearances by people like Womack & Womack, David Grant and Jaki Graham," Gough says. "Some of the clubs, like Bennett's in Middlesbrough, get co-ops of young people coming from as far away as Manchester and Leeds."

Philip Evans, who has his own mobile Sam's Wax as well as managing 20 other mobiles in South Wales, reports that region has "always followed, rather than led when it comes to disco and dance music fashions." Under-18s are currently dancing to names like Bon Jovi and Europe, while the 18-25 age group is more into funk and fashion. "Until Christmas, hip-hop and break dance music was the big thing generally but now it is as old fashioned as yesterday's newspapers," he says.



**CURIOSITY KILLED THE CAT** (left) has made impact nationwide while PAs from acts such as Womack And Womack have boosted club attendances.



particular taste for soul/jazz/funk fusion music, according to local promoter and DJ Paul Gough who also reports that the area has had a resurgence of interest in dance music thanks to the opening of several big clubs. "At one time people used to look to the North East as being a wally area so far as dance music was concerned, but now it's got a lot of people — professional disc jockeys from other parts of the country see us in a different light, and even the record companies down in London are taking us seriously."

Main clubs in the area include Newcastles Walkers, MacMillans in Yarn, and the soon-to-be-opened The Mall in Stockton, which is reputed to have cost £2m. "What has caused such a change in national attitudes towards our local dance music scene is the fact that all these clubs have been opened by young, go-ahead people who realised that there was a

The success of the revived Jackie Wilson hit Reet Pette has also created an awareness of Fifties music, and Big Bopper's Chantilly Lace and Frankie Ford's Sea Cruise are getting a big reaction in South Wales. "Until Reet Pette it was difficult programming a Fifties hit without getting blank looks from the kids."

Proving that musical tastes do change from region to region, Gary Neal a full-time disc jockey based in Bristol reports that there is very little interest in Fifties music in the West Country. "They're more reserved about their dance music tastes when you cross over the Severn Bridge," he says, "but here in the West Country they're a bit more up-front with their music than many people give them credit for. It would be okay to slot in a Fifties record for a bit of fun but that's about as far as you can take it."

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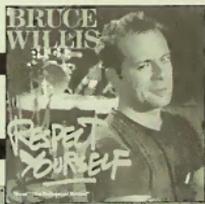


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BEN E. KING: Stand By Me (Atlantic)	Atlantic
READY FOR THE WORLD: Love You Down (MCA)	MCA
MELISSA SCOTT: Every Little Bit (Pavlo & Broadways/Island)	Island
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5	TASHAN: Quiet A Dream (Capitol)	Capitol
6	ANITA BAKER: Ray of Light (A&M)	A&M
7	HOT CHOCOLATE: The View From The Window (Capitol)	Capitol
8	NAJEE: Night's Throne (SMP)	SMP
9	VARIOUS: Top Four '84 (Scepter)	Scepter
10	CURTIS HARRISON: Curtis Harmon (Atlantic)	Atlantic
11	VARIOUS: Ultimate Top 100 - Volume 2 (Cherry)	Cherry
12	VARIOUS: Street Sounds Future 23 (Street Sounds)	Street Sounds
13	BEASTIE BOYS: Licensed to Ill (Capitol)	Capitol
14	GWEN GULTIERI: Good To Go (Capitol)	Capitol
15	RAY GOODMAN & BROWN: Ready to Go (EMI)	EMI
16	GAY BARD: One Night In (Scepter)	Scepter
17	MARTINIS: New Madness (Polygram)	Polygram
18	KANDY CRAWFORD: Almost Chasing My Heart (Arista)	Arista
19	DAVID SANDEEN: A Change of Heart (Warner)	Warner

\* Compiled by RBW

# New Challenge for Herb Alpert

HERB ALPERT, the "A" of A&M, is delighted by the whole concept of the UK company's new Breakout dance label. That's official: *Music Week* had it from the man himself over the transatlantic phone just prior to the launch here, writes Barry Lazell.

"They've done a wonderful job over there; I have nothing but admiration for the team. An independently-minded label like A&M has, above all, to stay abreast of the times and be aware of what's happening, and the way they are reacting to the challenges of the British market seems to be just right."

So he wasn't concerned about his own new UK release being missed out on what is essentially a new, untiered label?

"Far from it; I was honoured by the suggestion. I feel pleased that a recording of mine should be part of this new, fresh drive. And company like Janet Jackson is OK by me!"

Herb's *Keep Your Eye On Me* is, of course, a departure in itself, being written and produced by Jimmy Jam and Terry Lewis, and the most overtly hard dance item he has ever cut. What led to this perhaps unexpected link-up?

"I'd already been working on a new album, and had several tracks already complete. John McVain, who handles our A&R over here, was keen that we should try something together, and having been

knocked out by the work they had done on Janet Jackson's *Control* album, which has to be one of the greatest albums I've ever heard, I was excited to see how we worked out. I went to their studio in Minneapolis with no preconceptions, purely to experiment. We ended up cutting four tracks—the single, plus three with vocals—Diamonds, Pillow and Making Love In The Rain, all of which are on the album. I asked Jimmy and Terry if they'd



ALPERT: SENSITIVE to change.

ever done an instrumental before, and they said no, but they'd give it a try. *Keep Your Eye On Me* was the result, and I think the experiment worked very well."

It is, of course, harder to sell a pure instrumental to people nowadays than it was, for instance, when Herb was making hits in the Sixties with the *Trauma* Brass. He must find that too?

"It's true; people do expect these days to hear a lyric, to hear vocals. But you know, I think all these things are cyclical. I believe that purely instrumental sounds can come back into their own again, commercially. Who knows, maybe this new record of mine will do a bit to bring that about."

Thanks to some quick work by A&M's Debbie Bennett, it was possible to hear an advance tape of the forthcoming Herb Alpert album before speaking to him. I suggested that although there are just four Jam/Lewis tracks on it, much of the rest of the set has a complimentary edge about it, so had some of the dynamic duo washed over onto his own productions?

"In a sense it did, because although most of the other tracks were already recorded when I went to work with them, I was so knocked out by the sounds of what we did together that when I came back from those sessions I remixed the tracks already cut to spice them up to the level of Jimmy and Terry's work: to build just that extra edge into them. I'm pleased with the way the album sounds out, overall. It's very today, which is what I wanted, but the heart of each track, be it a dance rhythm or a vocal by Janet or Lani (Hall — *Mix Alpert*) and so on, is the essential, uncluttered trumpet of Herb Alpert. And that's what I'm all about, really — I just love to play the trumpet."

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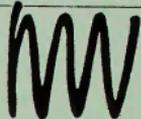
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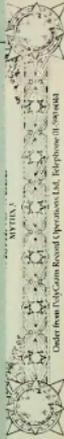
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**ALPERT: SENSITIVE to change.**

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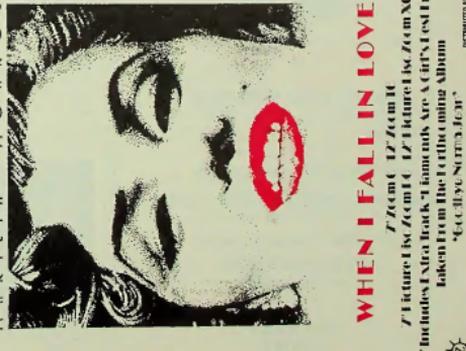
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Eric Clapton  
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Duck/Warner Brothers W 844(17)
- 22 **SKIN TRADE**  
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- 23 **YOU ARE MY WORLD '87**  
Commotions  
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- 24 **IT DOESN'T HAVE TO BE THIS WAY**  
The Blow Monkeys  
RCA MONS (74)
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Mel & Kim  
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- 27 **FORGOTTEN TOWN**  
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- 28 **THE MUSIC OF THE NIGHT/WISHING YOU**  
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- 29 **MOONLIGHTING "Theme"**  
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Alison Moyet  
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Eurythmics  
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Full Circle  
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- 49 **THIS BRUTAL HOUSE**  
Nitro DeLuxe  
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- 50 **JACK YOUR BODY**  
Steve Sill, Harley  
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- 51 **REET PETTE (The Sweetest Girl In Town)**  
Jackie Wilson  
J&R 26M 12(3)
- 52 **V. THIRTEEN**  
Big Audio Dynamite  
CBS BAO (72)

- 74 **EVERY LITTLE BIT**  
Milla Scott  
Beggins Beggins 80 181(17)
  - 75 **EVANGELINE**  
The TCBYorks
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- T W E L V E . I N C H**
- 1 **STAND BY ME**, Ben E. King  
Hollywood
  - 2 **FACE TO FACE**, More Than Just A Feeling  
Mercury
  - 3 **IT DOESN'T HAVE TO BE LIKE**  
CUBBY ON THE HILL  
Mercury
  - 4 **WHEN A MAN LOVES A WOMAN**  
The Bluebelles  
Mercury
  - 5 **DOWN TO EARTH**, Conway The Cat  
Mercury
  - 6 **EVERYTHING COMES TO YOU**, George  
Michael  
Mercury
  - 7 **THE NIGHT THING**, Sade  
Epic
  - 8 **LET'S GET OFFERED**, The Topography  
Mercury
  - 9 **AMARANTH SYDNEY**, also  
Lovers  
Mercury
  - 10 **LOVE REMOVA MACHINE**, The Car  
Mercury
  - 11 **SONG DOOM BOY**, Howard  
Jones  
Mercury
  - 12 **COMING AROUND AGAIN**, Gary  
Strean  
Mercury
  - 13 **ROCK THE NIGHT**, Inigo  
Argente  
Mercury
  - 14 **PAINTY**, Bruce Foxton  
Mercury
  - 15 **WILD FRONTIER**, Garry Moore
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## GENERAL

**SIOUXSIE & THE BANSHEES: Through The Looking Glass.** Wonderland SHELF 4 (via Polygram). Producers: Chris/Mike Hedges. On which The Banshees cover their favourite tunes and reveal that their taste probably eclipses their ability. "Part homage, part sledge," quotes bassman Severin and really that's it in a nutshell, an admirable and occasionally adventurous selection of tracks (through maybe not always wise as some are obviously beyond Siouxsie's range — and is that whirling noise on Billie Holiday's Strange Fruit the chanteuse turning in her grave?), some revealing a likeable streak of humour and for the cynics among us who might question The Banshees' motives for putting out an album of other peoples' songs, the word is that a long-player of originals is due later in the year. Includes the This Wheel's On Fire single plus Iggy Pop's The Passenger (a rarity). Television's Little Johnny Jewel (surprisingly successful vehicle for Siouxsie's voice), Sparks' This Town Ain't Big Enough (disappointing) plus six others. **DVE**

**GARY MOORE: Wild Frontier.** 10 Records DIX 56. Producers: Peter Collins, James Jimbo Barton, Pete Smith, Gary Moore. Gentler, more restrained offering than the axe attack albums that made his name. Keyboards and strings are prominent as Moore draws on his Celtic roots for inspiration. Might well attract a new set of fans, but the change could alienate some of his older followers. **J C-M**

## STOCK IT

**THE OTHER ONES: The Other Ones.** Virgin V2044. Producers: Christopher Neil. It's important not to mistake this bag as The Only Ones, since their music bears several comparisons, but all of them in a far more melodic vein than Ferrer's mob. This combo are, ahem,

half Australian and half German, and this debut album is a stunning collection of promise. Each track has its own identity, each seeming to have a different influence ranging from Japan to The Pretenders with most slots in between. The vocals are shared, but the female tones are distinctly Hynde-like, particularly on the single *We Are What We Are*. Strangely, it's not the strongest track — the rockier *Another Holiday* would've been my bet. But, with their fresh feel and obvious songwriting talent, it must only be a question of when it will fly. **CL**



**THE OTHER ONES: Only a matter when, not if**

**MIKI HOWARD: Come Share My Love.** Atlantic 781 688-1. The latest addition to the brothers Warner's soul stable is already enjoying huge success on the US urban charts with the luscious five-track first single, *Miki Howard* is the former lead singer of dance group Sista Effect and now gets to spread her big and capable voice over more "slow" tunes. Most of them are less distinguished than she is, but with generally stronger material like that 45, she'll be big. **PS**

**CONCRETE BLONDE: Concrete Blonde.** IRS MIRF 1018. The intriguing name and the inclusion of an ex-member of Sparks (Jim Manley, guitars) will be enough for some. Others will need at least 30 seconds of this fiery debut from these three LA misfits to be convinced of its hardened mixture of rock, punk, lyricism and lucidity. Johnette Napolitano is the pivot — she writes the songs, plays boss, sings and, despite the name, she's not a peroxide, either. What she

has got is a stunning voice which will suffer likening to Cristina Francis and a mixture of styles that keeps the LP fresh and eventful. **CL**

**MADHOUSE: 8.** Paisley Park, Warner Bros. 925 545-4. Scoring heavily on the Prince points, to some this has dance appeal, to others we hear speeches of Weather Report, but ultimately we'll go for background music always fighting for your attention. Jazz funk, but a million miles away from what passes under that name in this country, this will probably go un-noticed apart from those in the know as far as Prince is concerned and its very anonymity, almost a soundtrack without a film, will clearly not help at all. Good press, mind. **DH**

**VARIOUS: Angels In The Architecture.** Editions EG EG 47. Approaching ambient music can be as daunting as making your first foray into jazz or even classical — it's not played on the radio, so how do you go into your store and ask advice without looking like a wally? EG hopes to make a few converts with this budget-priced label sampler (CD for the disc or around a fiver for the CD and tape which both include an extra track). Granted, some will be too esoteric to appeal to all but a few, but there is wide appeal and scope in much of the album which includes works from artists such as the Enos (Brian and Rog), Harold Budd (a recent indie chart resident with his Cocteau Twins collaboration), Penguin Cafe Orchestra, Bill Bruford, Phil Manzanera and the captivating Lora Lin. Stirring, evocative and often tinged with a rich melancholy, these musicians' influence on a host of mainstream artists from David Sylvian to the Blue Nile is apparent and well worth pointing out and this should help bring a few mystics. **DVE**

## INDIES

### STOCK IT

**NYAH FEATIES: A Tasty Heifer!** LYT DOP. LP 001. Distributions: Cartel/Revolver. Approaching this one with trepidation — can they capture the raw excitement of live work on vinyl — one is relieved to report that they can. Press-in-late is now picking up, and this mini-LP gives the curious ear their first taste of the extraordinary Scottish duo. Open-minded ears find its gritty howling and bashing most appealing, while those still expecting to find songs and features remain a lot of what the fuss is all about. But this is as relevant and as exciting as anything and mark it down as a breath of fresh air in the clammy room of pop music. **DH**



**BANSHEES: 'part homage, part sledge'**



**NYAH FEATIES: dig those gritty howlings**

**AL GREEN: Greatest Hits.** Hi HLPX22. Producers: Willie Mitchell and Al Green. If the demimoelem soap operas are to continue in a soul vein, and if the commercial director wants a more recent setting, it's just possible they might alight on something from Demon's latest Al Green re-issue. Green never had the warmth of a Perry Sledge, but these tight, regressed recordings and Willie Mitchell's no-nonsense Memphis back-up allowed soul a little seventies flowering in the early Commercial. With Green's name much-mentioned when Tina Turner revealed *Let's Stay Together* and a whole new audience digging around in the pre-disc black music racks, this should be a valuable catalogue item at any rate. **RM**

## METAL

**MANOWAR: Fighting The World.** ATCO 790 563-1. This is by far the best album Manowar have made since they got together in 1980. It includes the obligatory narration by the late Orson Wells on a re-recorded *Defender*, while *Blow Your Speakers* has some eye watering high notes from lead vocalist Eric Adams and Carry on contains an obvious anthem chorus. The line-up has remained the same since the early days as they have their mission to spread the word "Death To False Metal". **MF**

● **LAST WEEK'S** Bill Bang Pow album review should have read "too edictic" not "to electric" as printed.

Reviewers: Jeff-Clark Meads, Maggi Farran, Duncan Holland, Carole Infield, Paul Sexton, Danny Van Emden

## EUROPARADE

Rank	Artist	Track	Label
1	1	I KNEW YOU WERE WAITING (FOR ME)	Mercury
2	2	KEEP PETITE (The Sweetest Girl In Town)	Mercury
3	3	CARAVAN OF LOVE	Mercury
4	4	HEAVENLY CREATURES	Mercury
5	5	DRIVING IN THE RAIN	Mercury
6	6	EACH TIME YOU BREAK MY HEART	Mercury
7	7	THE FINAL COUNTDOWN	Mercury
8	8	SOMETIMES	Mercury
9	9	SHOWING OUT	Mercury
10	10	REALITY	Mercury
11	11	STAND BY ME	Mercury
12	12	WHEN A MAN LOVES A WOMAN	Mercury
13	13	MOTORMOUTH	Mercury
14	14	C'EST LA VIE	Mercury
15	15	LAID OF CONFESSION	Mercury
16	16	HEARTBEAT	Mercury
17	17	DOWN TO EARTH	Mercury
18	18	THROUGH THE RAINBOWS	Mercury
19	19	BOOK THE NIGHT	Mercury
20	20	OPEN YOUR HEART	Mercury
21	21	SHAKE YOU DOWN	Mercury
22	22	THINK FROM HEAVEN	Mercury
23	23	ELECTRIC CALSA	Mercury
24	24	THE BAIN	Mercury
25	25	DON'T LEAVE ME THIS WAY	Mercury
26	26	CRY WOLF	Mercury
27	27	GOODBYE	Mercury
28	28	YEAH YEAH YEAH	Mercury
29	29	HEAVE STEVEN HEATHEN	Mercury
30	30	STAY OUT OF MY LIFE	Mercury
31	31	IN THE HEART OF MY LOVE	Mercury
32	32	THE RIGHT THING	Mercury
33	33	CELEBRATION RAY	Mercury
34	34	SUBURBIA	Mercury
35	35	6 VOLAGE VOLTAGE	Mercury
36	36	GERONIMO'S CALIFORNIA	Mercury
37	37	ALLIANCE	Mercury
38	38	GO SEE THE DOCTOR	Mercury
39	39	IF YOU DON'T HAVE TO BE THIS WAY	Mercury
40	40	COMING AGAIN	Mercury

Map: A&R. Charts: Music Week. **NEW** — New Germany (D), Warner (D), E-Group (F), France (F), Island (G), Mercury (I), Polygram (Netherlands), RCA (S), Virgin (S). **RE-ENTER** — 1. Released after its first week. **REMOVED** — 1. Released after its first week.

SINGLES

Reviewed by Jerry MPH

COLUMNS

AT LAST there's lots of hot new product — but first, some hot news: The German-issued big selling 19 track compilation of **Trax Records'** house material, **Chicago Trax Volume 1**, will be re-issued here by **London** as **Volume 2**, is the **House Sound Of Chicago Series**, for the price of a single import 12-inch. And, coincidentally, the same above German source has just issued a half-hour long three-track 12-inch of locally created medleys using this time **12 International Records** material, called **The House Sound Of Chicago Medleys (BCM DJ 333-1006-45)**. Confused? You'd be better not, be they're making you money.

New also on import US 12-inch are **NORWOOD I Can't Let You Go (Magnolia Sound/MCA Records MCA 73886)**, exciting intense. **Abrams/Vandross** very sexy soul builder, **BARBARA ROY** **Gonna Put Up A Fight (RCA 9945-14R)**, slightly dance/soulful raggie, **Lupe Fiasco** **TORRES featuring EDWARD CROSSBY** **Can't Get Enough (Shite Sound/S&W 1002)**, superb 5/5, lots of loosely leaping house swinger, **MG's My House Is Bigger Than Your House (Def Jam 5-1411)**, 10/11, stratty, catchy house chunter, **ROXANNE ITALY SHANTE** **Play Back (Part 2) (A&R 3505)**, sharp female rapper with two good sides; **JUSTICE** **Cold Gether** **Dumb II (Fresh FRE-9)**, Monotonic rapped and produced. Watch out for **PARISIA RUSHEN** **White Rock (Atlantic AD-95363)**, squaky synthomas returns in typical not new dated and insular style; **NUMARX** **Soles** **De (Shitico Records ST-12-121)**, best-as-it-is rap in a class; **INSIDE BYTHUM TEAM 122 House (Chicago Connection 1980 Records ST-12-121)**, interesting throbby sounds rap by two girls; **CLAUDIA BARRY** **Can't You Feel My Heart Beat (Epic 49-027818)**, purposefully derivative episodic long disco chugger; **LIVING PROOF** **Hold On To Your Dreams (Fonit 4-D-278)**, bland synthy mid-Seventies style message ballad; **MAHOAGNY**

Masterpiece Of Love (Crucible CR8579), girls wailed unity raggie including sad-sadness bass line; **PUBLIC ENEMY** **Public Enemy # 1 (Def Jam 44-06719)**, droning, rapping, rapping; **J.M.O. Jack** **The Message (In The House CHI 3122)**, gimmicky pseudo-house; **KAJAMMIN** **Ain't Gave (Marcelo Recordz CA MKC-9979)**, cliched snappy funk. Import LPs include **FULL CIRCLE Boys' Night Out (EMI America 24 07131)**, Randy 'Boss Construction' Muller-produced strong soul group on Dutch pressings initially, at their name is having to be changed to **First Circle** for US releases; **JUSTY** **Spread The Love (CBS Associated Records BRZ 40451)**, brother/sister soul duo with a pleasant set. UK LPs include the retro-released **CHICK STANLEY** **The First Things In Life (Def Jam 450483)**, classy subdued soul newswave created a specialist hit; **SHEILA E** **Sheila E (Paisley Park WX 63)**, strongly packaged (phone it's not a glib) purple funk with a fairly stazing side two; **KOOL MOE DEE** **Kool Moe Dee (Live Hip 444)**, good raps with a social conscience. Before getting into the brand new UK LP 12-inchers, it's worth pointing out that **RAZZE** **Let The Music Move U** (New Line) is a very interesting marketing by an excellent track like **The Groove (Champion CHAMP XI 2-27)**; **METRO DELUXE** **The Brutal House** is a yet another new Brazil. Mix as the best in the new Brazil. UK issued **Let Me Be Real U** (New Line) another version (Champion COOLR 142); **COMPANY B** **Jon On Me** is reissued with a new **Mastermind XI 2-27**; **SHIRAZ** **Shiraz (Shiraz Records BRX 27)** is the kick off of Bluebird's new association with U.S. Unreleased (as yet) is **Bluebird Records BRX 27**; **LILO THOMAS** **Sexy Girl (Capitol 12CL 445)**, yelping soul groove huge on import; **HELVIA** **Let's Get With Me (Mercury 12-121)**, lively swaying lughopper which could now establish **Max Springs**; **LEE PRENTISS** **U Plus Me (Frankie's Marvellous Records 12MAVR 6)**, piercingly pitched commercial disco flipped by her more soulful old love **Love This Way**.

**STOCK IT**  
**BIFF BANG POW!** **The Whole World's Turning Brouhaha!** (Creation CRE 038, Rough Trade/Cartel). A short, sharp sixties style instrumental from Creation boss Alan McGee's very own band. Bright and vibrant with atmospheric twanging guitars if no doubt benefits from the absence of his voice and should widen their appeal.

**FRANKIE GOES TO HOLLYWOOD:** **Watching The Wildlife [ZTT/Island 12] 2TAS 26, EMJ].** One of the better tracks from Creation's recent Liverpool album, **Wildlife** is a dynamic number whose dramatic piano and thundering beat sweep Holly Johnson's vocals along, should do much to revive their flagging fortunes.

**ALISON MOYET: Weak In The Presence Of Beauty (CBS MOYET 112, CBS).** A rather stonopop, not particularly subtle remake of the epic **Floy Joy** tune that still shows its pedigree despite the leaden Jimmy love production. The exposure and inevitable success this will gain would be more deserving on Carroll Thompson's new single!

**BOY GEORGE: Everybody's In My Own (Virgin BOY 100112), EMJ].** Boy George returns with his first solo release, a version of the David Gates song that made number one for Ken Boothe in '74. Although it's not a patch on the original, constant Keith Nunnery should ensure a massive hit.

**STOCK IT**  
**THE MEN THEY COULDN'T HANG:** **Charts Of Cab Street (MCA SELLT1 3, PolyGram).** In the great tradition of Googie pop, **The Men They Couldn't Hang** re-release this re-recorded track from **Green Green Is The Way U Fly** and its lively outfit of thrashing guitars and rousing horns should do a lot to gain them some much-needed attention.

**SHEILA E: Hold Me (Paisley Park/Warner Brothers WE 858012), WEA.** The luscious, pulsing princess of Paisley Park, Ms Escovedo, returns with a smooth slice of sensitive soul to preview her forthcoming, eponymously titled album. And her breathy vocals and lush production are no less entertaining for its lack of commerciality.

**SCREAMIN' LORD BYRON:** **The Devil Is An Englishman (Virgin VS 937112), EMJ].** Taken from the soundtrack to the new **Kan Russell** film, **Geothic**, this single by **Thames** and **Timothy Spall** is a bizarre and well OTT effort with a dark and satanic voice-over and drama-laden keyboards above a loping pop rhythm. Novel if nothing else.

**SURFSPACE: Happy (CBS 650393 F, 650393 6), CBS.** This slick soul ballad works due to a simple but



very effective arrangement that couples a jumpy bass line with swirling synths, while leaving the strong vocal harmonies to carry the tune, which they do very well. **DANCE LIKE A MOTHER: You Ain't So Tough (Virgin VS 936112), EMJ].** Ex-belle Star Janny McEthel and Ex-McDette Melissa Ritter team up to form a promising duo with some impressive backing from executive producer and co-writer **Narode** **Michael Walden** with **Preston Glass**, and legendary boss player **Larry Graham** is also featured. The result is a bubbly dance track that should form a good start.

**J. M. SILK: Let The Music Take Control (RCA PB 49767/PT 49768), RCA.** After Steve "Silk" Hurley's unique **Jack Your Body** he returns with this rather disappointing and very ordinary high energy dance track. Fast and catchy, but not novel enough to gain crossover support. **BRUCE HORNBY AND THE RANCE:** **Mandelin Rain (RCA PB 49768/PT 49770), RCA.** Having faltered with his last single, this moodily based from **The Way It Is** album should return **Hornby** to the charts as its dramatic piano hook and strong vocals become unforgettable after only a few plays.

**STOCK IT**  
**THE BODINES:** **Therese (New Mix) (POP BODIT1), RCA.** Now with a major deal, the Bodines take the opportunity to re-issue an updated and remodeled version of their infectious jangly classic to see if it can fend the main charts after a lengthy run at the top of the indie charts.

**PHIL WILSON: Waiting For A Change (Creation CRE 03612), Rough Trade/Cartel.** The former singer and songwriter of the late his own with this melancholy, country-tinged tune whose noogie hook and atmospheric pedal steel guitar make for an effective single all round.

**LAST PARTY: Mr Hurst (Harvey PPD 022, Revolver/Cartel).** The first single from this interesting new London band following **Porkys Range**, their debut LP of last year.



**THE STRANGERS** are *Shaking Like A Leaf*, but *The Men They Couldn't Hang* are ghostbusting in *Cable Street* while *Dance Like A Mother* strut their funky stuff on a promising debut.

Deapan delivery and diamond bright guitar lines produce an effective and moody number that's refreshingly straightforward.

**STOCK IT**  
**BRENDAN CROKER & THE 5 O'CLOCK SHADOWS:** **The's The Way All My Money Goes (UnAmerican Activities SIOUX 1, Rough Trade/Cartel).** A great punchy track from a band who are gradually making a name for themselves. Its beefy backing and raw vocals are instantly appealing so this should do much to enhance their burgeoning reputation.

**THE STRANGERS: Shakin' Like A Leaf (Epic SHEIKT1, 1, CBS).** Yet another diverse track from their latest LP, **Dreamtime**. Here, the **Maninblack** go for a light jazzy sound that lopes along behind **Hugh Cornwell's** detached vocal. Another bright, sprightly, chart-bound pop tune.

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- 100** NEVER TOO MUCH \*  
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# TOP 100 SINGLES

- 1 **LOVE REMOVAL MACHINE**  
The Cult Beggar's Banquet BEG 180 (1) (W)
- 2 **SHOPLIFTERS OF THE WORLD UNITED**  
The Smiths Rough Trade RT(1) 195 (U/R)
- 3 **MY FAVOURITE DRESS**  
Wedding Present Reception REC 005 (12) (U/R)
- 4 **IT DOESN'T HAVE TO BE**  
Estate (12) MUTE 54 (U/R/SP)
- 5 **LOVE IS DEAD**  
Goodfathers Corporate Image GFR1 040 (1) (Red/NM)
- 6 **SWEET SWEET PIE**  
Pop Will Eat Itself Chapter 22 (12) CHAP 11 (U/R)
- 7 **KISS**  
Ace Of Clubs Fon ACE75 (5) (U/R)
- 8 **HEAD GONE ASTRAY**  
The Soup Dragons Raw TV Products RTV (12) (U/R)
- 9 **BRIGHTER**  
The Railway Children Factory FAC 167 (7) (U/R/P)
- 10 **THE PEEL SESSION (5th December 1977)**  
Sirenia And The Sirenas Strange Fruit—(SFP5 012) (P)
- 11 **INTO THE GROOVY**  
Ciccone Youth Blastin!—(BEPF 08) (U/R)
- 12 **EVANGELINE**  
The Icicle Works Beggar's Banquet BEG 181 (1) (W)
- 13 **THE PEEL SESSION (5th February 1981)**  
Stump GHG 199/CDCH 199
- 14 **EVERYTHING'S GROOVY**  
Coyote Eaters On Acid In Tape (TT) 040 (1) (Red/NM)
- 15 **THE PEEL SESSION (19th September 1977)**  
The Sits Strange Fruit—(SFP5 021) (P)
- 16 **STOP KILLING ME**  
The Primitives lazy LAZY 03 (1) (U/R)

- 17 **BAMP-BAMP**  
Bambi Slam Product Inc 27 (12) — 2 (12) (U/R)
- 18 **BLEED CHAIR**  
The Beatnuts Denon D1047 (7) (P)
- 19 **TRIED & TESTED PUBLIC SPEAKER**  
Booghead Shellfish—(SHELF 3) (U/Becks)
- 20 **THE BOLD MONDAY**  
New Order Factory—(FAC 73) (U/R/P)
- 21 **STUMBO**  
Washboard K 422—(WIS 212) (U/R)
- 22 **ASK**  
The Smiths Rough Trade RT(1) 194 (U/R)
- 23 **SERPENT'S KISS**  
The Mission Chapter 22 CHAP 47 (12) — CHAP 6 (U/R)
- 24 **THE PEEL SESSION (31st January 1979)**  
Joy Division Strange Fruit—(SFP5 013) (P)
- 25 **LIKE A HURRICANE/GARDEN OF DELIGHT**  
The Mission Chapter 22 (12) CHAP 7 (U/R)
- 26 **POPPEKOPPEKOPPEK (EP)**  
Pop Will Eat Itself Chapter 22 (12) CHAP 9 (U/R)
- 27 **PANIC**  
The Smiths Rough Trade RT(1) 193 (U/R)
- 28 **THE PEEL SESSION (29th May 1979)**  
The Spacials Strange Fruit—(SFP5 018) (P)
- 29 **IN A LONELY PLACE**  
The Smiths Enigma ENIGMA 5003-2 (U/R)
- 30 **ROCKCHESTER**  
Fats Comet World—(WR 006) (1)
- 31 **ANAL STAIRCASE**  
Call K (12)/Force And Form—(ROTA 121) (U/R)
- 32 **HURRICANE FIGHTER PLANE**  
Alain Sex Fiend Anagram/Cherry Red 12 (12) ANA 33 (P)
- 33 **MAHALIA**  
The Blinks Backs 12 (12) NCH 11 (U/Becks)
- 34 **SOMETIMES**  
Eccuse Mute (12) MUTE 51 (U/R/SP)

- 35 **COMPLETELY AND UTTERLY**  
Glasthroes Subway SUBWAY 7 (1) (R)
- 36 **TRUMPION RIOTS**  
Half Man Half Biscuit Probe Plus TRUM 17 (12) — TRUMP 17 (U/Feat Forward)
- 37 **REALLY STUPID**  
The Primitives Lazy LAZY 02 (1) (U/R)
- 38 **HANG-11**  
The Grey Skies RAW TV Products RTV (12) (1) (U/R)
- 39 **THE SKEEPS BLUE**  
The Substrates Head Head 4 (U/R)
- 40 **LUCILLE**  
Fad! Churn Native (12) NTV 20 (1) (Red/NM)
- 41 **SIXTEEN DREAMS**  
Loop Head—(HEAD 5) (U/R)
- 42 **THE GRIP OF LOVE**  
Ghost Dance Karbon KAR 604 (P)
- 43 **THE DAY BEFORE TOMORROW**  
Blastin! 53rd & 3rd AGARR 6 (12) (U/Feat Forward)
- 44 **CUBIST POP MANIFESTO**  
Big Flame Ron Johnson ZRON 13 (U/R)
- 45 **THE WORLD'S TURNING BROADCHURCH**  
Bill Bang Pow Creation CRE 158 (1) (U/R)
- 46 **THE PEEL SESSION (1st June 1982)**  
New Order Strange Fruit—(SFP5 011) (P)
- 47 **PARALAX AVENUE**  
Slack Ink—(INK 1226) (U/R)
- 48 **GOING TO HEAVEN TO SEE IF IT RAINS**  
Close Lobsters Fire BLAZE 15 (1) (U/R)
- 49 **A WAY II**  
Boisbi Beggar's Banquet BEG 180 (1) (W)
- 50 **THE PEEL SESSION (24th April 1981)**  
The Birthday Party Strange Fruit—(SFP5 020) (P)

Compiled by Music Week Research

## face

### ALBUM TOP TWENTY

- 1 **REET PETITE**  
Jackie Wilson CH 125/CH 125 CDCH 902
- 2 **BEST OF BB KING VOL. 2**  
BB King CHG 199/CDCH 199
- 3 **A DATE WITH ELVIS**  
The Cramps WIKAC 46/CDWIK 46
- 4 **THE ICE KID AND TINA TURNER SESSIONS**  
Tina Turner KENT 065/KENC 065
- 5 **20 CLASSIC CUTS**  
Little Richard CH 195/CH 195 CDCH 195
- 6 **CRY WILFI**  
Howlin' Wilf WIK 51
- 7 **TEENAGERS FROM OUTER SPACE**  
The Meteors WIK 47
- 8 **ROCK 'N' ROLL MARDI GRAS**  
Art Neville CHD 188
- 9 **L'ORCHESTRE DE GRAND MUSTAPHA...**  
Local Music FEZ 002
- 10 **OYE LISTENI**  
Various ORB 014
- 11 **HITS**  
Dian & The Belmonts CHA 176/CH 176 CDCH 176
- 12 **THE JACKIE WILSON STORY**  
Jackie Wilson KENT 027/KENC 027
- 13 **LOST AND FOUND**  
The Shinkals ACT 010
- 14 **EVERYONE'S A FREAK**  
Shark Taboo NED 14
- 15 **NO. 1 ALBUM**  
Big Star WIK 53
- 16 **RADIO CITY**  
Big Star WIK 54
- 17 **YEMENITE SONGS**  
Olfa Haza ORB 006
- 18 **WACK WACK**  
Young Hot Licks KENT 062
- 19 **ROCKIN' ROBIN**  
Robby Day CH 200
- 20 **RETURN OF THE LIVING DEAD**  
Original Soundtrack WIK 38/WIK 38

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## TOP 25 ALBUMS

- 1 **BACK AGAIN IN THE DHSS**  
Half Man Half Biscuit Probe Plus PROBE 8 (1) (Probe)
- 2 **UP FOR A BIT WITH THE PASTELS**  
The Pastels Glass GLAP 21 (U/R)
- 3 **SHABINI**  
The Shabno Boys Discofrage AFRI LP 02 (U/R/STERN)
- 4 **THE TEXAS CAMPFIRE TAPES**  
Michelle Shocked Cooking Vinyl/COOK 002 (U/R)
- 5 **DIRTSHID**  
Washboard Some Bizarre WIS 003 (U/R)
- 6 **QUIRK OUT**  
Slump Subt Stop UZ 01 (U/R)
- 7 **PICTURES OF STARVING CHILDREN**  
Chambowanda Agit Prep PROP 102 (1) (U/R)
- 8 **THE QUEEN IS DEAD**  
The Smiths Rough Trade ROUGH 96 (U/R)
- 9 **ESPECIALLY FOR YOU**  
The Smithereens Enigma Europe 3208-1 (U/R)
- 10 **BEDTIME FOR DEMOCRACY**  
Cold Kennedy's Alternative Tentacles VIRUS 50 (U/R)
- 11 **HIT BY HIT**  
The Godfathers Corporate Image GFR1.P 01 (U/R)
- 12 **TAKE THE SUBWAY TO YOUR SUBURB**  
Various Subway SUBORG 001 (U/R)
- 13 **NME C86**  
Various Rough Trade ROUGH 100 (U/R)
- 14 **WONDERLAND**  
The Emotions Mute STUMM 25 (U/R/SP)
- 15 **HORSE ROTOVATOR**  
Cell Some Bizarre ROTA 1 (U/R)
- 16 **LONDON O HULL 4**  
The Housemartins Gold Discs AGOLP 7 (P)
- 17 **YOUR FUNERAL, MY TRIAL**  
Nick Cave & The Bad Seeds Mute STUMM 34 (U/R/SP)
- 18 **WALKING THE GHOST BACK HOME**  
The Blisters Backs NC.HLP 8 (U/R)
- 19 **WHAT'S IN A WORD**  
Brilliant Corners 5520 5526 (U/R)
- 20 **BROTHERHOOD**  
New Order Factory FACT 150 (U/R/P)
- 21 **LIVE IN PARIS 1986**  
Psychic TV Temple TOP 014 (U/R)
- 22 **BLOOD AND CHOCOLATE**  
Eric Clapton/The Attractions Imp/Demon XFNED 80 (P)
- 23 **BACK IN THE DHSS**  
Half Man Half Biscuit Probe Plus PROBE 8 (1) (Probe)
- 24 **THE MOON AND THE MELODIES**  
Budd/Fraser/Guthrie/Raymonde 4AD CAD 611 (U/R/P)
- 25 **THE MAN**  
Elvis Costello Demon FIEND 52 (P)

## JET STAR

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### REGGAE CHART

- | WEEK | LAST WEEK | TITLE                            | ARTIST          | WEEKS ON CHART |
|------|-----------|----------------------------------|-----------------|----------------|
| 1    | (1)       | HOOKED ON YOU Again              | Shabba          | 1              |
| 2    | (7)       | IN THE MOOD                      | Christina Lewis | 1              |
| 3    | (3)       | HOMEREBRACKER                    | Hot Style       | 1              |
| 4    | (2)       | LATELY                           | Mr. Vegas       | 1              |
| 5    | (5)       | AGONY 'N' ECSTASY                | London Reggae   | 1              |
| 6    | (4)       | PLEASE MISTER PLEASE             | Barbara Bena    | 1              |
| 7    | (6)       | I'VE MADE UP MY MIND             | John Ambrosio   | 1              |
| 8    | (11)      | YES MAMMA                        | Life Juice      | 1              |
| 9    | (8)       | CAN'T BE WITH YOU TONIGHT        | Judy Boucher    | 1              |
| 10   | (15)      | SHAKE AGAIN                      | Coco Tea        | 1              |
| 11   | (17)      | RAMBO                            | Bob Marley      | 1              |
| 12   | (9)       | RING MY NUMBER                   | Easy Love       | 1              |
| 13   | (19)      | BEYOND FOR THE DANCEHALL TONIGHT | Frankie Burrell | 1              |
| 14   | (13)      | BANGARANG ROCK AND ROLL          | Nancy Andy      | 1              |
| 15   | (14)      | SHAKE YOU DOWN                   | Teena Marley    | 1              |
| 16   | (15)      | RAGARAUFRIN AND RAMBO            | Diana French    | 1              |
| 17   | (20)      | CASANOVA                         | Various         | 1              |
| 18   | (16)      | DANGEROUS SYSTEM                 | Paul Anthony    | 1              |
| 19   | (—)       | NOTHING DON'T COME EASY          | Camell Campbell | 1              |
| 20   | (—)       | SHAKE YOU DOWN                   | Larry Lewis     | 1              |

### REGGAE ALBUM CHART

- |    |      |                                |                 |   |
|----|------|--------------------------------|-----------------|---|
| 1  | (1)  | CAN'T BE WITH YOU TONIGHT      | Judy Boucher    | 1 |
| 2  | (2)  | INTENTIONS                     | Easy Love       | 1 |
| 3  | (4)  | TALK CONNECTION LINE IN LONDON | Paul Getty      | 1 |
| 4  | (3)  | REGGAE HIT'S VOL 2             | Various Artists | 1 |
| 5  | (7)  | JUST YOU JUST ME               | Barbara Bena    | 1 |
| 6  | (10) | WE READY FE THEM               | Super Blue      | 1 |
| 7  | (6)  | LAY IT ON THE LINE             | Walking Soul    | 1 |
| 8  | (5)  | THE EXILE                      | Various         | 1 |
| 9  | (8)  | THE ORIGINAL REGGAE HITSOUND   | The Emotions    | 1 |
| 10 | (9)  | JUST CAN'T GET OVER YOU        | Eric Costello   | 1 |

### NEW RELEASES — 12 INCH

- |                    |                  |          |                  |
|--------------------|------------------|----------|------------------|
| NO ONE NIGHT STAND | Notion           | Strength | Fabulous         |
| NUH WANNA QUIT     | Topic            |          | Concert Bar      |
| TWO YEAR OLD       | Admiral          | Safety   |                  |
| BIG APPLE          | Philly All Stars |          | Rockers Paradise |

### NEW RELEASES — LPs

- |                          |                 |  |             |
|--------------------------|-----------------|--|-------------|
| YOU'VE CHANGED           | Various Artists |  | July 8      |
| VICTIM CONSCIENCE        | Various Artists |  | Concert Bar |
| GOVERNMENT BOOBS         | 2 Leaders       |  | 1500        |
| THE AGE OF REGGAE PART 2 | Various Artists |  | Island      |
| TIME FOR LOVE            | Various Artists |  | Concert Bar |
| HANDCART MAN             | Jordan Paul     |  | Concert Bar |
| RUBBER DOLL              | Life Juice      |  | Concert Bar |
| THEM A WOLF              | Sage Music      |  | Concert Bar |

by Dave Henderson

RED RHINO seem desperate to overwork themselves in a vain effort for a biz-people of the year award. They've now taken on the German Dossier/Atonal label and will be making the whole back catalogue which includes odd outbursts from **My Bloody Valentine**, **Minimal Man**, **Chrome**, **La Lora** and plenty more, as well as busting out with a load of newbies including **The Ordinaires** self-titled album, **Horowitz/Morris/Deane's** **Trios**, **Details At Eleven's** self-titled LP, France's own answer to **Zoviet France** with a **Collectif Nox** platter, **Elliot Sharp's** **Virtual Stance**, **Chrome's** brand new **Dreaming In Sequence** and percussionist **Steve Hubback's** **Be Alright When I'm Dead**.

OTHER GOODIES from RR include a seven and 12 from **The British Boys**, **The Hero Is Back** on British Inc, **The Dust Devils'** **Rhynyards** Grin LP on Rouska, **Eugene Chadbourne's** exceptionally groovy **There'll Be No Tears Tonight** on Fundamental, a couple of LPs from **Filippo** on

Fundamental, a new seven and 12 from **The Godfathers** called **Love Is Dead** on Corporate Image, **The Weatherman's** 10 **Deadly Kisses** on Play It Again Sam, **The Danny Boys** 12-inch **Days Of The Week** on Ugly Man and, oh, well it goes on. You know? More news of this stuff as the weeks progress and copies come our way.

EL RECORDS, that well-known Cherry Red subsidiary have another batch of drossy 45s heading our way (through Pinnacle). Ah, yes, by the way, C Red themselves have a retrospective compilation of **Eyeless In Gaza** singles ready to rock (more news soon). But, back to El, and the continually groovy **King Of TV Personalities'** **A Picture Of Dorian Gray**. All flamenco and gyrating forelocks. Still close by, **Louis Philippe** turns out again in baggy shorts on **You Many You**, then there's **The Florentines'** debut with **Man Of Mine**, **The Raj Quartet** get pungent on **Whoops! What A Player** and the fobby **Always** give us **Metro-land**.

WHO ARE **The Jams?** Last-weeks, track down their **All You Need Is Love**. **A Beatles'** low-suit, instant notoriety, and such-like can be theirs following this 500 only one-sided edition featuring a Scottish hip hop masterpiece. Search for this one.

AT REVOLVER life goes on too. Subverby offer us a new LP in the guise of **Hoppysad**, a little beauty from **Rodney Allen** whose reputation as a modern singer/songwriter has been slowly developing. There's a split LP on **Eraoche** from **Concrete Sox** and **Heresy**. A new wave of British metal speedcore anyone? There's more... **Last Party's** excellent **Mr Hurst 45**, which I've mentioned before, **The Chesters'** new 7-inch **Ask Johnny Doe**, and **The Darling Buds'** debut, a seven of style called **If I Said on the Darling Buds** label. In the jangly pop neverland, **The Groove Farm** do a brilo EP called **Sore Heads** and **Hoppy Hearts** on **Raving Pop Blast**, and then there is **Anhrain**, that spiffy Welsh conglomerate whose latest offering is a 7-inch EP by **Lhybr Llenbogl** called **Dull Drais** and there's also a six track EP on **Words Of Warning** called **The First Cut**. Are **The Deepest** with contributions from **Classi-**

**fied Protest**, **Elynn Praeli**, **The Heretics**, **Yr Anhrefn**, **I Monster** and **The Bugs**.

DIRTY AND daunting. **The Sirens Of 7th Avenue** on **New Rises** through **Rough Trade** and the **Cartel**, have a bloody and barbed 12-inch called **Shine** on ready to roll. **Biff Bang Pow** say that **The Whole World's Turning** Brouhard in a pump organ style on **Creation** while **Psychic TV's** **Temple Records** has the boys in action **Live In Paris**. **Factory** through all and sundry have the new marvy single from **Misow** entitled **When It All Comes Down**—expect big press



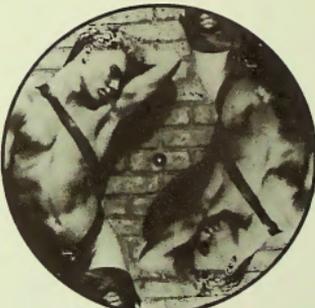
COURTING FAME, the King Of Luxembourg on his debut el LP

and promo, and back, briefly at **Red Rhino**, **Shrewkings** do a single called **Green Eyed Kids** on **Thin Sked**, **Chinese Gangster Element** have an EP on **CGE**, **Never Never**, **1,000 Violins** do **Ungrateful Bastards** on a limited edition 45 from German label **Constrictor**. Add to all that **Son Of Sam's** brilo **One Thousand Beats Per Minute** in 12-inch form on **Rouska**, **Zor Galster's** **Light House** on **Tape**, **Henry Normal's** **Ostrich Man LP** on **In Tape**, **Best Way To Walk's** **Unweleivable LP** on **Two Bad** and **Dum Dum Score's** weirdly sub-post-romantic opus **Audio Sheep** on **NWM**. Yes you've guessed, the independent onslaught is reving up again and pretty brrrr... sorry, good.

AT PINNACLE, **Bobby Suttiff** has a 12-inch on **The Dentists'** **Tambraine** label called **Another Night**. **Mess**, **Strawberry Alarm Clock** re-introduce kitsch psychedelia with a re-issue of their **Strawberries Mean Love LP** on **Big Deal** and sister label **Kent** offer **Kent Stop Dancing**—The Sequel. **Globoyle** have a compilation album called **Super All Star** showcasing their whole collection, and **The Flemish Groovies** have a brand new album called **One Night Stand** on **ABC** and **Tina Turner** turns up on **Kent** with **The Like And Tina Turner Sessions**.

# CONGRATULATIONS PINNACLE... BOLTS

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MEET  
MAN PARRISH

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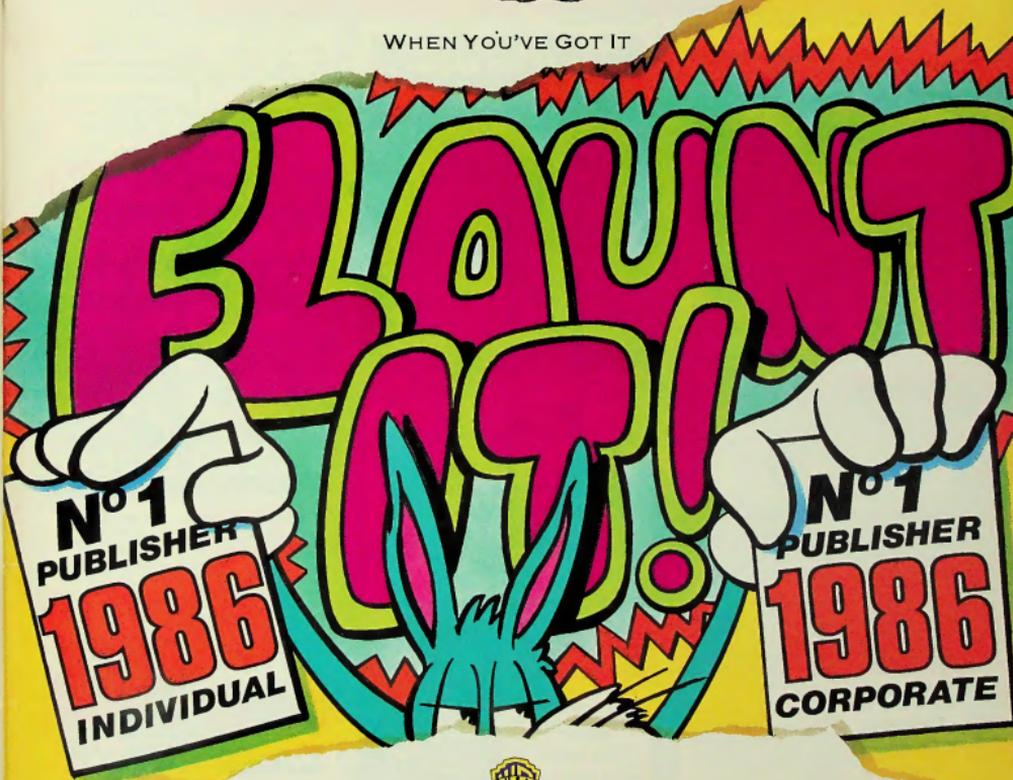


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# Reed's make it to the top 40

by Chris White

ONE OF London's longest established record shops has just celebrated its fortieth anniversary — it was on February 13, 1947 that Reg Reed, a South London musician opened his first shop in Rye Lane, Peckham, South East London, and although Reg himself died almost four years ago, the business is still continuing successfully, run by his widow Jean, assisted by director Ray Jones.

At one time Reg W Reed (Music) Ltd had shops in Forest Hill, Blackheath, Norwood (all South London), Pulney and the West End (Tottenham Court Road), but eventually they were all closed down, and the business concentrated on the flagship shop. Unlike some shops which were started soon after the Second World War, Reg Reed's has never been afraid to keep ahead with the times: compact discs and videos are an important part of the shop's present-day business, along with the usual albums, cassettes, singles and accessories.

"It's important to cater for all tastes — I remember when the old 78rpm records were being phased out in preference to the 45rpm vinyl single, a lot of dealers just didn't want to be bothered with 78s anymore and were reluctant to have stocks left on their hands in case they couldn't sell them," says Jean Reed. "We continued to retail the old discs for quite a long time after they stopped being manufactured — and sold every one."

Back in the Fifties, Reg Reed along with Harry Tipler who also had a record shop in the Peckham area founded the Gramophone Record Retailers Association (GRRRA) and was its first chairman before becoming president in 1962. In early 1959 he also co-founded, along with Tipler and

editor Ray Parker, *Record Retailer* which was, of course, *Music Week's* predecessor.

"The record retailing business wasn't as well organised in those early days," Reed recalls. "They felt that there should be a strong organisation representing the retailers, and the first meetings of the GRRRA were held in the upstairs room of the Rye Lane shop. There were always good turn-outs and the record companies were always represented — Louis Benjamin even turned up for one of the meetings."

"Similarly there was a need for a newspaper reporting what was happening both within the record industry and in the retailing sector and that's how *Record Retailer* came into being. Reg was involved with the paper until it was bought by *Billboard*, the US trade magazine, and changed its name to *Music Week*."

Jean Reed has worked for the company since 1952 and still takes a close interest in the shop's activities, working there three days a week with a staff of four others. "We've kept up with the times and we're not afraid to explore new avenues — CD is a very important part of our business, and we've got an extensive range of titles," she says. "Musically we cover most tastes — today's chart stuff, MOR, classical and pop. We also stock a lot of older records because there's still a demand for them, and apart from the local business we also get a lot of mail-order enquiries."

"We've never worried about competition, and over the years Reg Reed's has seen other record shops come and go, but then we have always provided a very personal service. Any query we get, we never let it go until we have the answer — the customer is the most important person to us, and if you give them the service then they'll come back again."



THE VIRGIN Megastore window display for the Psychedelic Furs' *Midnight To Midnight* album on CBS.

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# Women's

## DIARY

COULD FORMER Elektra UK MD Simon Potts be making a dramatic re-entry onto the scene soon? ... Signs are that NME could transform into an A4 glossy ... Now Bob Geldof has really made it — he's in *Who's Who*. After all the fund-raising, wonder if he lists music among his hobbies ... Remember when

Richard Branson was the shy, retiring type? He's now been named Communicator Of The Year by industrial journalists ... THE DORCHESTER. "I'm glad to see a return to the old style Music Week Awards," observed WEA's Andy Murray at the microphone. And how right he was as more than 500 music industry executives showed more exuberance than in recent years ... Table 22 [own up London Records], as the rowdiest, will surely pass into awards folklore and we will be charging extra for that table next year ... Guest of honour Michael Hurli, making his first ever public speech, handled the crowd well, while host Tony Blackburn was inspired. "For you it's an awards ceremony, for me it's an audition," he joked. And he passed ... The Radio London DJ was thanked by Keith Bennett of London Records [yes, that company again] "for naming the best little radio station after the most wonderful record company in the world". And Bennett maintained his balance by keeping his award in one hand and bottles of tequila and champagne in the other ... Blackburn naturally took a keen interest in the top pluggie category, describing it as an award for "the person who managed to get more producers and DJs pissed in the afternoon than anyone else and still stay standing himself" ... We're not totally sure, but we think we know what

CBS's Mark Williams meant when he said on collecting a market share award: "If there is a good year for coming second, then it was last year," while his colleague Alan Phillips, on collecting top albums label prize, was more positive: "I know we'll be back next year, God willing, to collect the same award" ... Celebrating 10 years in a row of publishing awards Warner Bros Music's Peter Reichardt added "personal congratulations to Vangelis" on the outcome of the recent court case ... Virgin's Tessa Watts, marking the triumph of Peter Gabriel's Sledgehammer video, observed: "It's amazing what you can do with a 15 grand budget these days" ... A few years ago we were nowhere to be seen," said WEA's Rob Dickens on sharing first place as top singles company with PolyGram, adding: "That's one team of people I've thought to be equal to three" ... Explaining further the reasons for his team's success, WEA's Paul Conroy told the audience: "They get up earlier in the morning, work harder than anyone else and can drink more than table 22" — a bold assertion ... Apologies to Patrick Leonard, who should have been mentioned in the top producer category along with Madonna and Stephen Bray ... Well, said PolyGram's Pete Rezon, who obviously likes his job: "I'd like to thank Obie for going on holiday so that I could come up and collect his award."



CBS SALES director John Aston keeps a firm hold on the award for three place singles company.



WARNER BROS MD Peter Reichardt is almost swamped by awards as he picks up the honours for top publisher corporate and individual.



NEIL FERRIS — better known as Ferret — about to offer thanks for being named top pluggie.



RAY STILL, WEA's director of US labels, takes note of the top album award for Madonna's True Blue.

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CBS HEAD of product management Mark Williams (right) receives the award for second place in the singles labels from MW managing director Jack Hutton.



BRIAN MUNNS, head of press at EMI, steps in for namesake David Munns and accepts the second place award for albums labels.



BARRY MCCANN from EMI takes the microphone after he and Ashley Abraham from Virgin took the stage to accept top compilation award for Now 8.



ISLAND HEAD of press Rob Partridge (right) accepts the Leslie Perrin PR award from MW editor David Dalton.



STYLUS MD Tony Naughton looks surprised to receive the award for top classical album, The Pavarotti Collection.

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## Hurl from the hip

IN A speech laced with memories of his 25 years in television, guest of honour Michael Hurl had a serious point to put across.

Reflecting on the paucity of music on television, the Top Of The Pops executive producer recalled the time when TV shows hosted by pop personalities established careers and helped sell millions of records to all members of the family. To get back to that healthy position Hurl called for further co-operation between the television and music industries: "I believe that TV producers and controllers must help to build the careers of today's artists — make them personalities, encourage and give them confidence. But we in television must have the help of the record industry.

"There must be a new marketing strategy. The industry must spend more time and money on establishing today's top bands and encourage more solo performers, not continually flood the market with new acts which can be self-defeating. Nowadays record companies positively deter artists from performing their old hits on TV. The new release is the thing.

"Talent scouts and A&R people should stop just looking for new bands who reflect the current sounds — another A-ha for instance — or those who would look good cosmetically on the pop promo video. They must remember the lasting stars are bright, intelligent and talented — look for singers with personality, humour and acceptability to all the family. Managers also are so important. If you

look at the lasting big superstars of the last 20 years they all have astute, caring and thinking managers.

"I believe that to get back both the viewers and the record sales, and create new stars, music TV must return to mainstream personality shows, and be determined to develop, build and nurture stars who are not afraid to be classed as adult rock or middle-of-the-road.

"Remember, the public are creatures of habit and above all they want and welcome something predictable. I wish the music industry and Music Week much success in the future, but let us remember that the music business and show business have always gone in cycles. Let's all try to get out of the present rut and look back 15 or 20 years to see what was happening then on TV, radio and records. Maybe we may learn something and, if we copied those trends and successes, we may all get a very pleasant surprise."



## THIS PAGE

Howard Berman is all smiles as he collects A&M's third place singles label award. 1

Andy Murray lays claim to WEA's marketing award. 2

EMI was third place albums company and Rupert Perry thanks his team. 3

Jeff Beard gets a grip on WEA's third place album label award. 4

London Records' Keith Bennet fails to lose his bottle on the long trek from table 22 to collect the singles sleeve design award. 5

Alan Philips takes a sideways look at CBS' top albums label award. 6

Three is a crowd as Joe Redman collects PolyGram's joint top singles company award. 7

Top distributor Phil Murphy from WEA makes a collection for a change. 8

Peter Rezon ponders PolyGram's top albums company award. 9

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