

MUSIC WEEK



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Majors back top 20 video singles drive

MAJOR RECORD companies and an independent distributor are combining to give a huge marketing push to video singles that will put the tapes in the shops just three days after the record version has entered the top 20.

Under the banner of Chart Attack, the project is being launched in the first week of June and will be centred on 15-minute videos retailing for £4.99. Distribution is being handled by Pinnacle

and managing director Trevor Eyles comments: "The idea's so simple it's hard to believe no-one's done it before."

Collaborating with Pinnacle is T&T Management Services which will organise manufacture of the tapes. The companies will have no rights to the material but will act as an umbrella organisation for participating record companies.

Says T&T general manager Arthur Cookson: "The record com-

panies retain full control over their product — T&T will provide a generic package and racking for the dealer.

"Chart selections will be made on a Tuesday, following as closely as possible to the Gallup chart, and we should have the end product in the shops by Friday. Our figures show that, after the initial batch of releases has been launched, we will be looking at two or three new

TO PAGE FOUR ▶

Virgin on course now it's afloat

A NUMBER one hit in the US by Cutting Crew with I Just Died In Your Arms Tonight conveniently coincided with the Virgin Group's announcement last Thursday of profits before taxation of £16.1m for the six months ended January 31, 1987. This compares with £12.4m for the same period last year, and City analysts believe the group is on course for £25m for the full year.

The music division shows a profit

of £11.5m on a turnover of £77.2m as opposed to £12.1m profit on £65.6m for the six months ended January 31, 1986. Retail division profit is up slightly at £1.96m (£1.16m), and the vision sector more so at £2.6m (£1.2m).

Virgin chairman Richard Branson sums up the six-month figures as "a good performance overall with significant and encouraging turnover and profit contributions from our retail and vision activi-

ties".

Comment in the *Financial Times* on the figures is less bullish, however. It says Virgin "is dangerously dependent on a stream of new short-life products for a capricious market", and emphasises the slight fall in the music division's profits due to the lack of new releases. This, declares the *FT*, highlights "a further uncomfortable dependence on the artistic temperament".

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JOHN FRUIN: New UK anchor man for ambitious Zomba.

Fruin back with Zomba

JOHN FRUIN, one of the UK's most experienced and colourful record industry executives, is back in the mainstream of the music business as UK group managing director of the growing Zomba group of companies.

"As Zomba has expanded its range of activities and increased its commitment to the UK market,

we've recognised the need to strengthen our senior management in the UK," says Zomba's low profile chief Clive Calder. "With John's appointment, we will now be able to accelerate our international expansion plans, particularly in America, in the knowledge that our UK operations will be underpinned by very capable and experienced senior management.

To mastermind that expansion abroad — particularly in the US — Calder becomes chairman of the Zomba Group of companies. Ralph Simon becomes director of special projects worldwide, long-standing Zomba executive Ron Schiff becomes finance director and Chris Clark joins the company as financial controller.

Fruin has acted as a consultant to Zomba for four years but has now been tempted back into the mainstream to "hasten the growth of the record company", he says, and to bring together the diverse elements of the group which includes Live Records, Battery Studios, Dreamhire, Zomba Management, Music, Productions and Books.

"The company is already larger than most people realise — the challenge now is to assist in building it into something considerably bigger," says Fruin. Fruin's introduction will not lead to any sudden lurch in Zomba's style of operation, however, with the accent still on investing in the development of artists, production and songwriting talent.

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ITV decides

NETWORK CONTROLLERS were meeting as *MW* went to press to decide who should have the contract to produce an ITV chart show. The shortlist consists of Tye Tees, and two independent production companies.

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PolyGram and WEA vie for supremacy

WEA moves to the top slot in the January-March 1987 market survey as leading company in the singles market (16 per cent) and PolyGram does likewise in the albums market share sector (17.7 per cent).

WEA was third in the October-December 1986 period after CBS and PolyGram. The latter is now in second place with CBS third.

PolyGram pushes WEA into second place in the albums sector, with EMI and CBS maintaining third and fourth place as they did for October-December 1986.

Epic hits the top spot as leading label in the singles category (7 per cent), rising from fourth last quarter, with Atlantic second, Polygram third and Mercury fourth.

Polygram climbs into first place as leading label in the album sector (7 per cent) from 17th last quarter. EMI retains its second place as before, with CBS third and Warner Bros fourth.

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Next Music Week Directory free to subscribers, correct as January 1987.

More Beatles CDs — plus press ads

EMI is supporting the release of its second batch of Beatles compact discs with a press advertising campaign similar to the one which backed the first four CDs.

Space has been bought in the serious national newspapers, hi-fi

magazines and music papers. Plus posters, counter displays and other point of sale material.

This second batch of releases comprises *Help*, *Rubber Soul* and *Revolver* with *Sergeant Pepper* due to follow on June 1.



● **SANTANA**, DUE to play two nights at Hammersmith Odeon on May 16 and 17, have a single, *Vero Cruz*, released by CBS to coincide.

● **THRASHING DOVES**, who are supporting *Alison Moyet* during May, have a single to tie in, *The Grinding Stone* (Let Me Climb Your Ladder).



K-TEL is adding five more titles to its budget range of compact discs: *Solid Soul* (various artists), *The Best Of Billy Fury, Love Songs (Cilla Black)*, *Incomparable (The Montovani Orchestra)* and *Greatest Hits (Chubby Checker)*.

● **JACK RUBIES** are playing 19 UK dates during May and June to tie in with the release of their *Be With You* single on Idea on May 15. The dates are as support to The Blow Monkeys.

● **A WORLD** Without Love is the title of the debut single from *Playing At Trains* which they will be promoting on their support slot on the *Icicle Works* tour. The record is out on the Idea label through Pinnacle.

● **HURRAH!** HAVE a single, *How Many Rivers*, released by Arista on May 25 and will be promoting it on live dates during May.

● **THE ANTI-Nowhere** League have signed to GWR Records and release their first album for almost four years, *The Perfect Crime*. The LP has been written and produced by the band. Live dates are being lined up.



● **THE NEW** Bruce Springsteen single, a live version of *Born To Run*, will be available in a limited edition, two record box set. A 90-minute Springsteen special is being screened by Whistle Teat on May 12.

● **THE BLOW** Monkeys have out a new single, *Celebrate (The Day After)* to tie in with their current UK tour.

FINGERTIPS ARE playing six dates in London during May to promote their new single on Priority, *Be Young, Be Foolish, Be Happy*.

● **GIL EVANS** is due to appear in Nottingham, Edinburgh, Newcastle and London on his 75th birthday tour during May. To coincide, Antilles Records is re-issuing *Princess on Monday* (10) and *King Records* is releasing two double albums early next month.

ALL SINGLE

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Lim pledges PR to take lead role

PRT DISTRIBUTION has the potential to become the UK's leading independent distributor now that it has dispensed with its "ivory tower" management.

So argues newly-appointed managing director Richard Lim, brought into the company for his financial expertise by new owner Key Richards.

Lim comments: "Mr Richards says I have 101 per cent of his support and I could not have a better working basis. It's his intention that we are going to become

the most prominent independent distribution company.

"Yes, we do regard ourselves as independent, even though the record label still has all the old Pye catalogue.

"The state of health of the company when I took over was pretty poor but it is not incurable. All that's needed is fine tuning here and there to put us properly at the top of the market.

"There is plenty of room for improvement in the information we give to labels. When a label rings up now they have got somebody here at Michom who can make a decision rather than a managing director who is stuck in an ivory tower in the West End."

Lim believes there are several advantages in his being based in the same building as the distribution operation and he contrasts that with previous managing director Simon Carrel who worked from an office at Marble Arch.

Oldies handy for Andy

THE HIGH price commanded by some second-hand records has prompted the Andy's chain of stores to set up its own re-issues label to cater for demand.

The group, based in the east of England, has established Beast Gals On Records to put out albums from the Seventies, first re-

lease being Robert Calvert's Lucky Lief And The Longships.

Andy's runs a specialist second-hand store in Cambridge and company head Andy Grey comments: "Prices of some albums have been going up and up. Lucky Lief was changing hands for £40 or more."

August launch for MTV-UK

MTV EUROPE is to begin broadcasting in the UK on August 15 and the group, based in London, will be boosting its launch with publicising its own music video demand for satellite and cable services.

As things stand, only 166,000 homes in this country are equipped

to receive MTV but the company intends to be available to a further 400,000 on the Continent from its first day of operation.

The service will feature all-European VJs, hourly music news bulletins and competitors and will be backed by press advertising.

22 months for pirate

A SOUTH London man who already had two convictions relating to the selling of counterfeit cassettes was given a 22 months prison sentence suspended for two years for trade description offences when he appeared at the Inner London Crown Court.

Coswell Williams of London

SW16 pleaded guilty to 22 counts under the Trades Descriptions Act and one of common assault. The offences took place between December 1985 and March 1986 and related to the selling of counterfeit tapes at Brighton, and fly-pitching outside Brixton Tube Station and in Whitehall Road.

COMPACT disc

DIGITAL AUDIO

- 1 NEVER LET ME DOWN, David Bowie, EMI/America
- 2 RANDANING, Alan Moran, CBS
- 3 UNDISCOVERED COUNTRIES, Genesis, Virgin
- 4 BURNING IN THE FAMILY, Level 42, Polygram
- 5 TANGO IN THE NIGHT, Fleetwood Mac, Warner/Brunswick
- 6 THE JOSHUA TREE, U2, Island
- 7 F.A.M., Neil Kinn, Supraphon
- 8 NOW, THAT'S WHAT I CALL MUSIC 9, Various, EMI/America/Polygram
- 9 GRACELAND, Paul Simon, Warner/Brunswick
- 10 THE TIME, Culture Club, Virgin
- 11 MOVE OVER, Yello, CBS
- 12 AIR AND MORNINGS, Simply Deep, VCA
- 13 BROODERS IN ARMS, Dixie Sweats, Vertigo/Phonogram
- 14 THREE BLUE, Madonna, Sire
- 15 INTO THE FIRE, Bryan Adams, A&M
- 16 SO, Peter Gabriel, Virgin
- 17 IN THE PHANTOM OF THE OPERA, Various, Polygram
- 18 THE VERY BEST OF HOT CHOCOLATE, Hot Chocolate, S&W
- 19 THE CRUCIAL, Bruce, Mute
- 20 18 SIMON & GARFUNKEL, Various, Polygram/Warner/Brunswick

Compiled by Music Week Research © 1987

Video singles

► FROM PAGE ONE

chart entries to week 10. "The idea behind Chart Attack is to utilise the facilities we already have. The record companies have already paid for the video so we are offering them a chance to make a profit centre out of what was a marketing cost."

Twelve companies have agreed in principle to take part, including BMG (RCA/Ariola), MCA, WEA, PolyGram, Chrysalis, Island and Rough Trade. Comments BMG Enterprises commercial manager Chris Haralambous: "Record companies spend a lot of money making promo videos so it's a good idea to let the public buy them and recoup some of the outlay. At this stage, none of us can say if they will sell, but there are always people who want to collect product by their favourite bands in original packaging so I can't see any real reason why it shouldn't work."

Adds MCA head of business affairs John Benedict: "I believe there are enough people out there who will buy these videos provided



CHART ATTACK's in-store display of videos.

they are issued at the right price and get into the shops on time."

Eyles goes on: "This would never have worked if one of the majors had suggested it, but because Pinnacle is an independent distributor and I&T is an independent manufacturer they all seem happy." "We feel this is something the public is going to love — and it's another way for record retailers to make profit."

Fruin back

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"That's what it does best and that is what we will build on," says Fruin. "With the A&R effort, the studios, plus Clive and Ralph's background, there is literally a musical base to the company."

After starting as a junior trainee at EMI and ending as sales, distribution and manufacturing director, Fruin left EMI in 1969 to launch into one of the most colourful top level music business careers of the Seventies.

He was Polygram MD for five years, launched State Records with Wayne Bickerton, then joined WEA as MD in 1976. He was elected chairman of the BPI during his term at WEA and came under the media spotlight when Granada TV's World In Action team investigated chart hyping allegations in a programme which rocked the business at the time. He left WEA in the autumn of 1980 and apart from two years as Pickwick's senior executive, he has concentrated on personal business interests.

Woulda BRIEFING

KUALA LUMPUR: After years of deliberation and several false starts, a Malaysian Copyright Bill was passed by Parliament here last month. Effective June 1, it will protect sound recordings, broadcasts among other usage, and prescribes fines of £2,454 per infringing copy for pirate and bootleg product, and/or jail sentences of up to five years.

Any person found to possess three or more infringing copies will automatically be presumed to have them for purposes other than private use. The amended bill was formulated after consultation with record companies, music publishers, video operators and other interested parties, and deputy trade and industry minister Kok Wee Kial assured Parliament that the Malaysian Government will implement and enforce the provisions of the bill.

SYDNEY: The MTV company has reached agreement with the National 9 network here for a 12-hour weekly Music Television Australia FM simulcast, with MTV providing names, logos, graphics and programme material.

The show will be screened in three four-hour segments on Thursday, Friday and Saturday nights, produced by radio consultant Trevor Smith who was music consultant on the Crocodile Dundee movie.

MTV president Tom Fresman promises a strong local content in the shows, although National 9 will have access to everything produced by MTV.

NEW YORK: The Recording Industry Association of America (RIAA) states that US recorded music sales in 1986 totalled \$18.3m units worth \$4.65 billion. The unit total was five per cent down on 1985, but the dollar value rose by six per cent, due to compact disc shipments. CDs climbed by 139 per cent to \$930.1m, representing 20 per cent of the overall dollar value.

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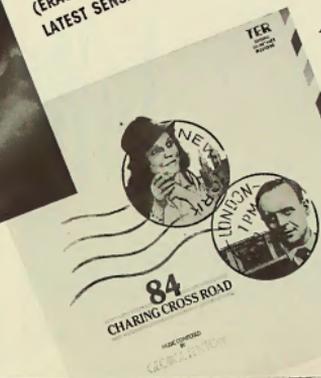
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(who also composed
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Music by
GEORGES DELERUE

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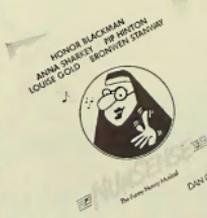
DIGITAL
2 LPs: TER 2 1128
Cassettes: ZCTED 1128
2 CDs: CDTER 2 1128



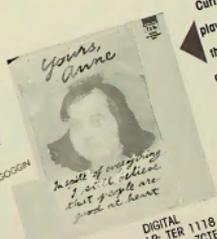
DIGITAL
LP: TER 1121
Cassettes: ZCTER 1121
CD: CD TER 1121

LP: TER 113

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Cassette: ZOTER 1132



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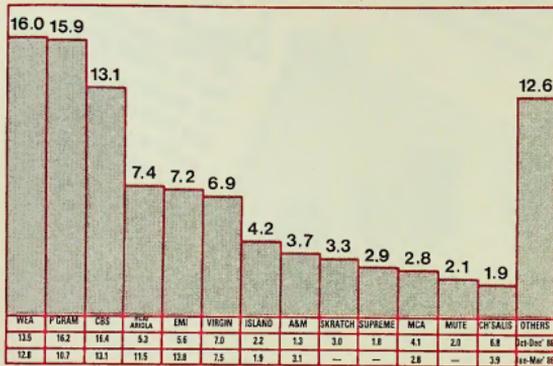


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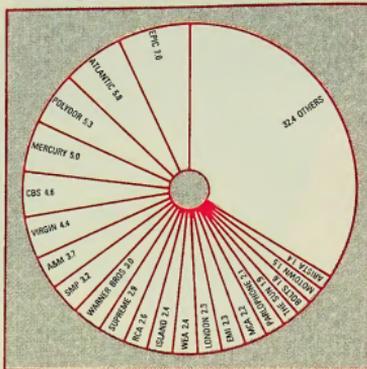
MARKET SURVEY JAN-MAR '87

SINGLES

LEADING COMPANIES %



LEADING LABELS %



ARTISTS

1. Ben E. King
2. Jackie Wilson
3. Aretha Franklin/George Michael
4. Mel & Kim
5. Curiosity Killed The Cat
6. Pappi & Shirie
7. Percy Sledge
8. Alison Moyet
9. Boy George
10. Ferry Aid

PRODUCERS

1. Stock/Aitken/Waterman
2. Stewart Levine
3. Jerry Leiber/Mike Stoller
4. Carl Davis
5. Narada Michael Walden
6. Jimmy Iovine
7. Fearon/Fernando
8. Quin Ivy/Marlin Greene
9. Steve 'Slik' Hurley
10. Richard Gottschir

WRITERS

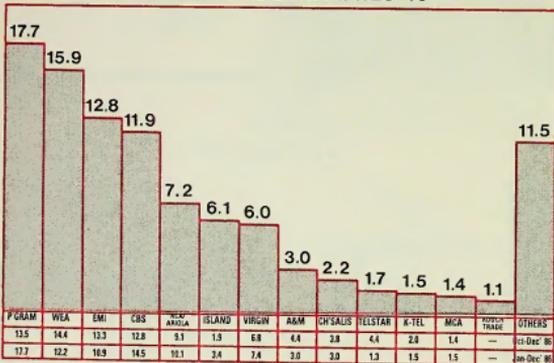
1. King/Leiber/Stoller
2. Cimlie/Morgan
3. Stock/Aitken/Waterman
4. Curiosity/Anderson
5. T. & I. Fernando/Brown
6. Lewis/Wright
7. Gates
8. Lennon/McCartney
9. McCoy/Evelyn
10. Smith

TOP 10

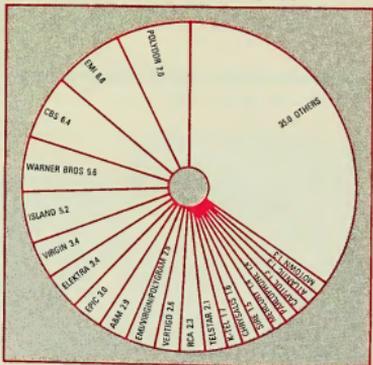
1. Stand By Me, Ben E. King, Atlantic A9361
2. I Knew You Were Waiting (For Me), Aretha Franklin/George Michael, Epic DUET 2
3. Respectable, Mel & Kim, Supreme SUPE 111
4. Down To Earth, Curiosity Killed The Cat, Mercury/Phonogram CAT 2
5. Heartache, Pappi & Shirie, Polydor POSP 837
6. When A Man Loves A Woman, Percy Sledge, Atlantic YZ 96
7. Everything I Own, Boy George, Virgin BOY 100
8. Let It Be, Ferry Aid, The Sun/Zebruggo Disaster Fund AID 1
9. I Get The Sweetest Feeling, Jackie Wilson, SMP SKM 1
10. Live It Up, Mental As Anything, Epic ANY 1

ALBUMS

LEADING COMPANIES %



LEADING LABELS %



ARTISTS

1. U2
2. Simply Red
3. Paul Simon
4. Hot Chocolate
5. Queen
6. Level 42
7. Madonna
8. Five Star
9. Dire Straits
10. Kate Bush

PRODUCERS

1. Daniel Lanois/Eno
2. Andrew Lloyd Webber
3. Paul Simon
4. Mickie Most
5. Wally Badarou/Level 42
6. Phil Collins
7. Alex Sackin
8. Queen/Trip Khalaf
9. Stewart Levine
10. David Kahne

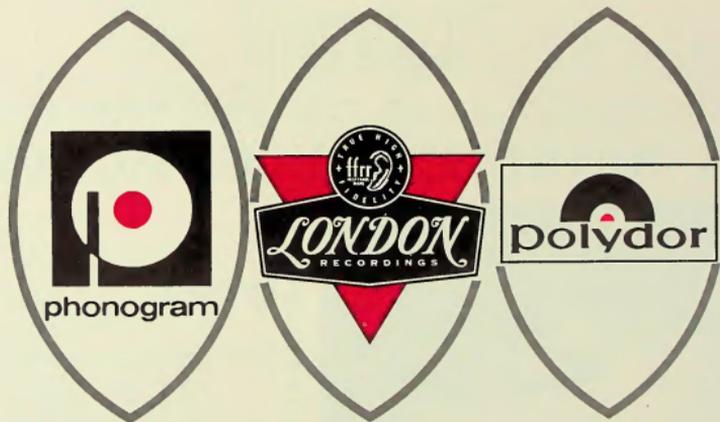
VARIOUS ARTISTS

1. The Phantom Of The Opera — Original London Cast (Polydor)
2. Now, That's What I Call Music 9 (EMI/Virgin/PolyGram)
3. Move Closer (CBS)
4. Now, That's What I Call Music 8 (EMI/Virgin/PolyGram)
5. Impressions (K-tel)
6. The Singing Detective — Music From The BBC TV Series (SBC)
7. Hits 5 (CBS/WEA/RCA Ariola)
8. Top Gun — Original Soundtrack (CBS)

TOP 10

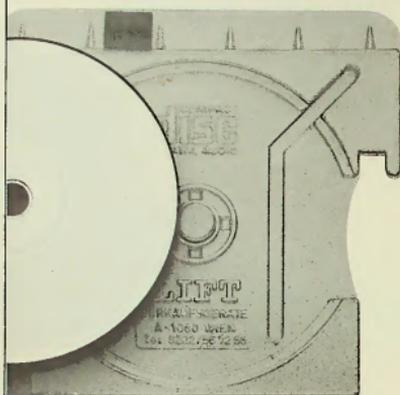
1. The Joshua Tree, U2, Island U2S
2. The Phantom Of The Opera, Original London Cast, Polydor PDV 9
3. Graceland, Paul Simon, Warner Brothers WX 52
4. Now, That's What I Call Music 9, Various, EMI/Virgin PolyGram NOW 9
5. The Very Best Of Hot Chocolate, Hot Chocolate, EMI EMTY 42
6. Men And Women, Simply Red, Elektra WX 85
7. Running In The Family, Level 42, Polydor POLH 42
8. The Whole Story, Kate Bush, EMI KBTV 1
9. August, Eric Clapton, Duck/WEA WX 71
10. Silk And Steel, Five Star, Tent/RCA PL 71100

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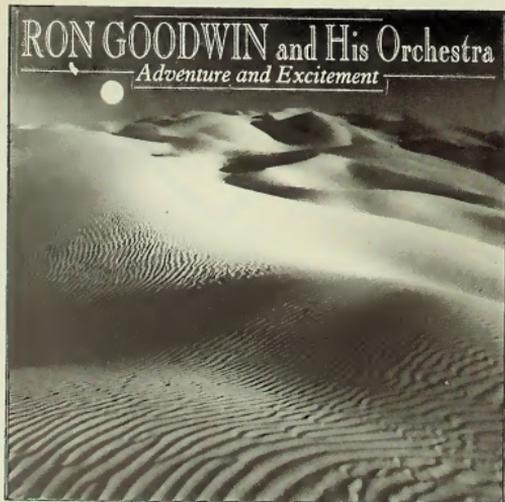
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MUSIC VIDEO

The Year	Rank	Description (track)	Timings	Recommended	Retail Price
1	5	U2: "Under A Blood Red Sky"	1:15	Video	£14.95
2	2	NOW, That's What I Call Music Video 9	3:00	Video	£14.95
3	4	CULTURE CLUB: The Time	3:00	Video	£14.95
4	3	KATE BUSH: The Whole Story	1:14	Video	£14.95
5	1	LEVEL 2: Live At Wembley	1:14	Video	£14.95
6	19	OZZY OSBOURNE: The Ultimate Ozzy	1:14	Video	£14.95
7	30	STATUS QUO: Rocking Through The Years	1:14	Video	£14.95
8	11	HOT CHOCOLATE: Very Best of Hot Chocolate	1:14	Video	£14.95
9	6	FREDDIE MERCURY: The Great Pretender	1:14	Video	£14.95
10	9	FIVE STAR: Luxury Of Life	1:14	Video	£14.95
11	12	BON JOVI: Breakout	1:14	Video	£14.95
12	14	IRON MAIDEN: Live After Death	1:14	Video	£14.95
13	16	NEIL DIAMOND: I'm Glad ...	1:14	Video	£14.95
14	26	THE COMPLAINTEER	1:14	Video	£14.95
15	10	QUEEN: Live In Budapest	1:14	Video	£14.95
16	24	QUEEN: Bohemian Rhapsody/Crazy Little Thing Called Love	1:14	Video	£14.95
17	10	QUEEN: Greatest Hits	1:14	Video	£14.95
18	—	QUEEN: THE WORKS	1:14	Video	£14.95
19	—	STYLE COUNCIL: For Ever, For Out	1:14	Video	£14.95
20	—	STYLE COUNCIL: What We Did ...	1:14	Video	£14.95
21	15	DIRE STRAITS: Alchemy Live	1:14	Video	£14.95
22	17	PET SHOP BOYS: Television	1:14	Video	£14.95
23	12	QUEEN: Who Wants To Live For Ever	1:14	Video	£14.95
24	27	JANET JACKSON: Control	1:14	Video	£14.95
25	—	BANANARAMA: Rosterama	1:14	Video	£14.95
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ONCE AGAIN it seems that Britain is a nation divided. This time the barrier isn't at Watford Gap, it isn't even as far out from London as the M25 orbital motorway. What has happened is that London, amongst many other musical fads, has become "rap city", the taste for rap there being highly developed whereas elsewhere around the

country it's only the more gimmicky rap records that stand a chance of selling as novelty hits. Outside the M25 the rest of the country has become a "house nation", which of course does not preclude house hits from happening in London too, but by and large it's still the slower tempo traditionally preferred by the significantly large West Indian population that holds the swing in the centre city, and — in case you hadn't noticed — all the big roots rap records are really quite low, if bouncy, and have an increasingly close relationship with the equivalent reggae "masters" style. Such as the **Masters Of Ceremony's** Sexy has been huge just within London, being a rap from New York which is actually Jamaican accented and slots in bits from reggae hits, but, like many other recent examples, it just did not cross over with any significant sales to other areas. People cannot be blamed for failing to appreciate a music that is largely foreign to them, but by now there have been enough of the gimmicky rap crossover hits surely to make it hard to understand why something as frisky and fun as the current **Salt-n-Pepas** My Mike Sounds Nice has not been seen in that light too?

Unfortunately it appears that, apart from a few provincial pockets of def beat appreciation, the majority of pop orientated disco **DJs** have seized on the fast and simple house style to combine with their commercial playlists, and can't be bothered with anything different that might be tricky to programme.

The latest rap import to create a stir, especially on radio, in London is decidedly different, **THE RAPPIN' REVEREND I** Ain't Into That (Forrest D-281), a plaintively pitched list by the Reverend Dr. C. Dexter-Wise III of bad then good habits set to a slow Timmy Thomas-ish backing! Also an import 12-inch are **PLEASURE PUMP** Fantasize Me (State Street Records SSR 1003), Sybil-style bouquet sprightly bouncer; **AROLD JARVIS** Take Some Time Out (Fourth Floor Records NYC 287), interestingly atmospheric sparse soul moaner with house trappings; **STRAFE** Outlaw (A&M SP-12233), odd muttering jittery galloper produced by Arthur Baker but remixed by Britain's own Les Adams (it's soon due here and has been selling well on the initial seven-inch import). On import LP are **MC SHY-D** Got To Be Tough (Luke Skywalker Records XR-1004), shrill practically chipmunk-pitched rap 'n' scratch; **T LA ROCK** Lyncal King (From the Boogie Down Bronx) (Fresh Records LPRE-2), tediously tempoed murky specialist rap.

Not due here until May 18 but too hot to hold is **LILLO THOMAS** I'm In Love (Longer Love Mix) (Capitol 12CL 450), brightly remixed rolling and soaring chugger with possibly more commerciality than his

Sexy Girl hit, while also an UK 12-inch are **VOICES IN THE DARK** Keep It Warm (Champion CHAMP 12-46 via RCA/Aniolo), girls sung chiming catchy strider with the single dated appeal of a King My Self. **FIRST CIRCLE** Miracle Worker (EMI America 12EA 232), Brass Construction-style slippery pant-up roller remixed with digital chipmunks (the group was originally Full Circle); **HOT LINE** Rock The House (Rhythm King LEFT 101), fascinating fusion in a DSM style from bits of Twilight Set It Off, go go and house to create an hypnotic burbling groove; **AL JARREAU** Tell Me What I Gotta Do (WEA US52314), remixed rambling jiggy popper with his typical scat, selling however more for the Flip's Les Adams-created magamix; **RUN-DMC** It's Tricky (London LONX 130), stark sluttier rap jerker too fast except for the pop market; **KING SUN-D MOET** Hey Love (Flame Records MELT 51), intriguingly different conventional smoother rap, technically deleted here already as its US label's new parent company wants more money for the deal; **SHAWNIE & Mission Impossible** (Rhythm King LEFT 131D), go go tempoed rapper bragging about his spaying skill over bursts of the old TV theme; **RUBY TURNER** I'm In Love (Live RTS T-2), reasonably classy soul swayer probably too classy for her pop fans; **DARRYL DUNCAN** Rock The House (Motown ZT 41278), fast "purple house" bouncer (if you can imagine that!) unlikely to mean much here although it chugs along quite brightly; **TWO NATIONS** That's The Way It Feels (10 Records TENT 168), pleasant Rets Wingfield-produced Blue-eyed soul slowie getting London radio play. Also blue-eyed on LP is **LIVING IN A BOX** Living In A Box (Chrysalis CDL 1547), an extremely commercial fusion, while **JOHN ROCKS** Extra Extra (Citybeat CBP 001) by contrast is a disappointing weedly squeaky set probably more for Communards than funk fans.

James Hamilton

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CHRIS ISAAK: 'The craft's getting better... With the first LP I had no idea'

Chris Isaak

by John Tobler

IT WAS quite an interesting day. Who would have guessed in the morning that the afternoon would provide not only a meeting with a rising young icon, Chris Isaak, but also a chat with Isaak's manager/record producer, Erik Jacobson, whose credits include the Lovin' Spoonful and Norman Greenbaum, with apparently still waiting for the royalties from Spirit In The Sky by Dr and the Medics.

Jacobson had given up producing during those dark years of the early Seventies, but the arrival of acts like the Police and the Sex Pistols rekindled his enthusiasm for music, and he went out in search of an unknown with potential.

He found Chris Isaak, but according to the latter, they didn't consider working together until around their twentieth encounter, Isaak, who is in his late twenties and has a pair of rather promising albums behind him, knew nothing of the Spoonful (he was first turned on by Sun rock'n'roll, and worked playing Jerry Lee covers around "every bar and night club in San Francisco"), but was impressed by the fact that Jacobson had worked on real records.

The marriage has produced something at least unusual, if not precisely original.

Isaak's early rock'n'roll look (his first LP sleeve finds him in a Presley pose — Isaak was unaware it was that well known, but anyway claims he had no money to arrange another picture), his on-stage raps (as in Springsteen rather than Grandmaster X) and his style (flash, but not alienating), have made him a dynamic live performer, but both he and Jacobson independently admit that thus far studio work has failed to capture the attack of the live show.

"It's always tough to make things as exciting as being there, but I think we're moving in the right direction with our recording. The cover's getting better and better, so I'm starting to know what we have to do to make things sound the way

we want. With the first LP, I had no idea." He believed that if he played loudly enough, the noises made by his malfunctioning amp wouldn't be audible — he puts across a sometimes disturbing black and white approach to most topics.

Isaak's favourite artists (he suggests that you can establish who your own favourite is by piling up each contender's albums, and seeing which is the biggest pile, which does seem to possess a curious logic) are Gene Vincent, whose recording of *Over The Rainbow* Isaak claims he can play 50 times in succession and still enjoy it. Elvis Presley and the Beatles. He's also partial to Bill Haley, although he's careful to add that Haley did a number of more pure old-fashioned tracks as well as *Rock Around The Clock*, illustrating it by breaking into the first verse of R.O.-C.K. Rock.

Talking of the on-stage raps, he claims never to have seen Springsteen, crediting instead Lord Buckley in particular. According to a Lord Buckley B-track which Isaak owns (I, Buckley, like Isaak, comes from Stockton, California).

At this point, as most people won't be able to talk with him, the best thing to do is catch Chris and his three cohorts live, their single night at the Marquee recently occurred because the band were already in France (Gene Vincent territory), where Chris is already on the verge of stardom and were able to slip over on a free day.

When's he returning to Britain? "It's not really up to me. It's not like I'm Prince deciding when he'll come out. Maybe September — there's a possibility we'll be back in France, and then we could come back here. We love coming over here."

A very fine live show indeed, and one which all who like to stay clear of the crowd musically will lap up — it's also old-fashioned enough to appeal to the "roots" crowd and the middle-aged rockers alike (as in the records so far pale in comparison with "being there"). The answer may be a live album, a daunting prospect to a career only a few years old, but it worked for Dr. Feelgood, and it might work for Chris Isaak.

Autographing his eponymous second LP — the first is *Silverblood*, he wrote "Keep A Moving" in capital letters. It's advice he plainly lives by himself.

Chorus of approval

by Danny Van Emden

THEIR FIRST London appearance and Frazier Chorus cannot decide whether to be ecstatic or scared stiff.

After a couple of years tucked away in Brighton they're about to step out and compete. On the pros side they have a string of pearls in a brief set of quietly understated songs that head straight for the heart and are built around the embryonic talents of Tim Freeman, who possesses the soft, sad voice of a young Robert Wyatt and writes the songs to match, plus the complementary elements of Kate on flute, Chris on a humble sax clarinet and Michelle on percussion.

On the cons side they have no record contract and little money — though the cashflow problems have eased somewhat in the wake of a publishing deal with the laudably alert Blue Mountain Music, which has served not only to get some decent equipment and tapes together, but also to raise the group's morale — and hopes — significantly.

Hopefully, the only doubts on the night, supporting Island's *Started Insects* at the ICA, must have been on the band's part. The audience, a fair few paying punters and, it must be said, friends and relations, along with an early scattering of music biz, was genuinely charmed and impressed by a six-strong set with enough character and marvellous songs like *Dream Kitchen* and *The Endearing Sloppy Heart* to suggest that this is a group that will rise above the maelstrom of record company haggling and be heard.

Tim: "The lack of notice so far means that we're always really thinking about what we're doing. We've got to the stage where we don't have to scramble about and worry and we can get some really nice tapes together."

"We've played stacks of gigs in Brighton — but it's such a rut. There are too many bands and a strange sort of mentality where everyone wants to be the best band in Brighton but no more," says Kate.

There were glimmers of action a while back when Frazier Chorus were part of a putative local label, which included Chrysalis loudbays Max, and took part in a "horribly mismatched" gig in Brighton to which various media people and minor clubland celebs were invited from London. The evening ended with a fight, a fire and the group beating a hasty retreat. "That gave us a bit of a kick," says Chris, the quietest of the four from behind a front of spectacular hair.

And finding they really didn't fit in with the garage scene or onyx crew operating on the South Coast, Kate finally resorted to nicking someone else's media directory, looking up the names and addresses of who they thought might be sympathetic ears within the industry and sending tapes.

But now, with the Blue Mountain deal and the money which means an end to humping all their equipment from gig to gig in cardboard boxes, they understand that "discovery" and favour of the musicists could blow the whole thing before it begins.

After all, this marvellously restrained bunch knows the value of quiet persuasion. "There's nothing I hate more than trying to express my emotions by shouting — we always try to keep the volume down so that people can hear what we're saying," says Tim with all the wealth of knowledge that being something of a forerunner of Aled Jones, as one of the country's top charters says a dozen or so years ago has brought.

Noteworthy songwriters themselves — and check out those delectably untypical lyrics, bereft of any rockisms or mawkishness — Frazier Chorus also pay tribute to J. Rollen & Co with a version of *Anarchy* in the UK, on which Tim unbelievably avoird the temptation to sneer, opting instead for an intense whispered rendition, the only way to revivul such a song ten years later to make it any more than a mockery.

And their name? Michelle turns around and it's there, applied on her jacket. "It seemed so good a name as any," she shrugs.

Mind over business matters

by Paul Sexton

YOU MIGHT have tried already to picture the scene. Joe Jackson walks into A&M and boldly announces he's going to do an all-instrumental, classically-flavoured album with no obvious singles on it. Politicians for Herb and Jerry? Well, a few nervous people anyway, says Joe as we discuss the resultant *Will Power* work.

"The first time we played it to A&M, we went out to their head office in LA and sat down about 50 people from the company. Everyone just sat with blank faces for 45



JOE JACKSON: 'more of a test of the music business than the listening public'

minutes, then politely applauded and walked out. I got very nervous... since then I've just been explaining having meetings to explain what the record's all about and try to figure out some ideas for how to promote it."

Of necessity, Jackson's taken a much higher profile than usual in pushing the new record, but in spite of the fact that it represents such a dramatic career switch, he has faith. "I think it's going to be more a test of the music business than it is of the listening public." His own description of the very unconventional orchestra he assembled for *Will Power*: "It's really like a cross between an orchestra, a jazz big band and a rock band, it's everything but the kitchen sink."

The LP's the latest in a series of record adventures for Jackson that have included post-punk pop, live pushing, film soundtrack and even a three-sides-live album last time with *Big World*. He doesn't see it as particularly courageous or unusual. "That's what people say. I don't quite see it that way myself. To me it's all pretty logical, to me it's fairly consistent with a broad interpretation of what you can do with pop music."

And the old LPs? "I can't listen to them. With the possible exception of *Jumpin' Jive*, which still makes me smile. But that doesn't count anyway. I don't consider that a Joe Jackson record, I didn't write any of the songs, but *Look Sharp* I can't listen to at all."



FRAZIER CHORUS: sloppy hearts attack

Hopping at the Maltings

THE FARNHAM Maltings was the venue for the first of this year's big folk concerts and fittingly enough the first big reaction of the day went to a band which fully reflects the astonishing growth of the genre's recent horizons.

West Africans **Dembo Konite** and **Kausu Kuyateh** brought a rustic excitement into a traditional rustic folkiness with their extraordinary music played on the kora, a 21-stringed lute/harp. A rhythmic yet melodic sound plus a wailing and intense vocal, it was a revelation that was greeted with much and acclaim. Bear the duo in mind and look out for the Tanante LP on Rogue Records. If the Maltings reaction was anything to judge by, much more will be heard of this strange and appealing music.

It's the very vibrance and eclecticism of current folk that can allow such a due to be followed by **Dick Gaughan**, fast becoming the voice of contemporary roots music. His playing and singing was again a stirring, astonishing experience, moulding a traditional performance into a sharply observed political narrative. Bragg and Kershaw join Christy Moore as fans, his records sell in quantities, his wider acceptance beckons.

From Gaughan's Scotland we took the short trip to **Andy White's** Africa. A touch of passion with a savage guitar and the Main Hall audience shuffled uncomfortably. White was later to be seen to greater effect in a smaller annex of the venue, where his considered lyricism was folk to work a subtler magic. Folk concerts probably need White more than White needs folk concerts, but a valid attempt to demonstrate his

growing talent.

A few sides of a more traditional nature and then to everybody's favourite, **The Oyster Band**. Cooking Vinyl has the LP and so now should you, with the Maltings having the pleasure of their jolly brand of folk-rock. Fitting snugly into an area where Richard Thompson was once king, they played a substantial set of folk-based songs always prepared to let their hair down. A commanding performance setting the stage nicely for the more informal proceedings for the rest of the day.

A perfect antidote to the miseries of the mainstream pop concert and pots on the back for Folk Roots magazine and County Radio who helped ensure the Maltings were hopping.

GUNCAN HALLS

Prefab sprites

PLAYING THE support slot at 8.30 at the **Marquee** to a couple of dozen tourists, zealous supporters crew and lurking AXR men, you had to admire **The Bridge** for their almost audacious enthusiasm alone.

One single old (the recently issued *Very Vibrance Is A Girl* currently pricking up ears on the Backs label) and oozing ambition, they're still at the stage where their influences are determining the band's way too strongly. Nick Trainor, half the group's songwriting thrust, shares guitar and vocal duties with Mark Davies, but it was his songs and steady voice which really guided the show and provided most of the highlights of a well-paced set.

Ear-catching melodies, with no gimmicks, inventive arrangements (though sometimes approaching gratuitously inventive with several songs boasting just too many divisions). The Bridge are wholly admirable in what they're trying to achieve. The drawback? Their slavish allegiance to the Prefab Sprout school of incoherent lyrics is going to draw unfavourable comparisons. On this showing, they can obviously sing, play and write so why bother chasing the elusive poetry of a Paddy McAloose? They should beat their own path to the top.

DANNY VAN EMDEN



Coasting?

AT **Michael McDonald's Hammermill Odeon** concert one somehow got the impression that the action on stage was out of reach, as if there was a tangible barrier between the audience and the band. It had a lot to do with the garish lighting and the hard, brittle sound quality which disguised the subtle strength of McDonald's voice. It also had something to do with the fact that the band seemed caught in a mid-Seventies, West Coast time bubble.

The crowd didn't seem to mind the sound or the jarring visuals, they were right behind McDonald as a matter of principle. He didn't particularly at the star, however, looking shaggy and considerably rougher round the edges than his recent publicity stunts have suggested.

His air of self-absorption and total inability to move around did not enhance his vocal delivery and while the old Doobie Brothers number shone out, the material as a whole blurred into overblown keyboard and guitar work.

It was a shame that McDonald preferred to rely on his old West Coast tunes to back him a more vigorous, funky band would have injected much needed vitality. Overall, quite a disappointment.

KAREN FAUX

Rising from the ranks

THE **Chiefs Of Relief's** recent **Marquee** date showed that there is a lot to this outfit than just straight forward, strong rock.

Formed by ex-Bow Wow Wow guitarist Matthew Ashman and featuring Paul Cook on drums, these two different generations of former Malcolm McLaren protégés performed a solid set of dynamic songs that veered from vigorous pop to outright heavy metal, the best of their material fell between these two extremes.

They are obviously very much influenced by hip-hop, making great use of their bubbling rhythms and rap-inspired vocals in numbers such as their recent WEA single **Weekend** which appeared early on showing their confidence in their set. Just to underline the point they even had the audacity to cover Cannon's **Word Up**, which they surprisingly carried off.

To make sure they've got all angles covered, they threw in a

couple of lightweight pop songs which certainly didn't do them justice when they've shown they can produce excellent, anthemic pop numbers like their rallying cry and theme song, **Chiefs Of Relief**: a great track that will make a great single and certain hit. They nearly blew it at the end with a long plodding number, full of far too much over-indulgent, heavy guitar.

They are going to have to decide whether they want to be a rock version of Big Audio Dynamite or a two dimensional pop band. They've certainly got the talent and songs to come close to the first, but they are just as certainly not pretty enough for the second.

JERRY SMITH

Hungry beat

LIMERICK'S **Tuesday Blues** were rescued in a **Bowie/Mott** The Hoopie-type eleven-hour scenery by Liz Adam Clayton who was impressed enough by a video screened on Irish TV to offer the group a release on **Mother Records**. The result was *Tuesday Blues*, a *four de force* rock/r'n'b ambition with its hookline "All I know is I'm hungry".

That some hunger, it now appears, is a danger of being compounded by frustration as the band await confirmation of a recording date for their debut album for **S&W**.

Such a stage is a delicate one — and it was particularly apparent in Mick Ryan's vocals — where a

seven-month hibernation period writing new songs has had the side effect of a tendency to over-experiment with their older numbers. Also, this gig was marred by a sound system which would have done justice to Wembley Arena but none to 200-seater like **The Project Arts Centre**.

The musical atmospheres and incisive lyrics were completely lost in a barrage of drums and power chords that failed to portray the maturity of numbers like **Between The Smiles And Tears** and **Dear Life**. More importantly, however, new numbers like **Golden Boy**, **Lollipop**, and **Stop Thinking** ought well for what could well be a croaker of an album before the year is out. **Tuesday Blues** are well capable of it.

Just on hour later, **Westford Cry Before Dawn** hosted a showcase gig at **The Cathedral Club** to promote their single **Gone Forever** (Epic) and the media and record company personnel ecclesiastically outnumbered the paying punters.

CBD's profile has been unusually low this past year as the band were writing and recording to the detriment of road experience and that was bound to be a telling factor in this vital rehearsal. As such, it was an unrespectable performance relying almost exclusively on the inherent poppiness of the Celtic flavour rather than the band's adeptness at communication.

More live work should see them markedly improved by the time they reach the UK.

PAUL O'MAHONY

EUROPARADE

Rank	Artist	Song	Label
1	LA TRIA DONITA	LA TRIA DONITA	SONY/RESONANCE
2	LET IT BE	LET IT BE	SONY/RESONANCE
3	NOTHING'S GONNA STOP US NOW	NOTHING'S GONNA STOP US NOW	SONY/RESONANCE
4	RESPECTABLE	RESPECTABLE	ABACO/SONY
5	EVERYTHING I OWN	EVERYTHING I OWN	SONY/RESONANCE
6	BURNING IN THE FAMILY	BURNING IN THE FAMILY	SONY/RESONANCE
7	YOU'RE THE VOICE	YOU'RE THE VOICE	SONY/RESONANCE
8	STAT	STAT	SONY/RESONANCE
9	SAILOR MOON	SAILOR MOON	SONY/RESONANCE
10	ELECTRICA SALSA	ELECTRICA SALSA	SONY/RESONANCE
11	CALL ME	CALL ME	SONY/RESONANCE
12	LEAN ON ME	LEAN ON ME	SONY/RESONANCE
13	IN MY HEART YOU ARE	IN MY HEART YOU ARE	SONY/RESONANCE
14	THE SILENT STITCH	THE SILENT STITCH	SONY/RESONANCE
15	LOVING YOU IS SWEETER THAN EVER	LOVING YOU IS SWEETER THAN EVER	SONY/RESONANCE
16	STAND BY ME	STAND BY ME	SONY/RESONANCE
17	LEVING IN A BOX	LEVING IN A BOX	SONY/RESONANCE
18	THE FINAL COUNTDOWN	THE FINAL COUNTDOWN	SONY/RESONANCE
19	CARRE	CARRE	SONY/RESONANCE
20	THE RIGHT THING	THE RIGHT THING	SONY/RESONANCE
21	WALK LIKE AN EGYPTIAN	WALK LIKE AN EGYPTIAN	SONY/RESONANCE
22	CROCKETT'S THEME	CROCKETT'S THEME	SONY/RESONANCE
23	THE BRIS ROVER	THE BRIS ROVER	SONY/RESONANCE
24	YENS ROVER	YENS ROVER	SONY/RESONANCE
25	SOME GIRLS ARE LADIES	SOME GIRLS ARE LADIES	SONY/RESONANCE
26	SI PUO' DARMI PIU'	SI PUO' DARMI PIU'	SONY/RESONANCE
27	REET PITEE (The Sweetest Girl In Town)	REET PITEE (The Sweetest Girl In Town)	SONY/RESONANCE
28	SALA	SALA	SONY/RESONANCE
29	CAN'T BE WITH YOU TONIGHT	CAN'T BE WITH YOU TONIGHT	SONY/RESONANCE
30	EN LIE MELODI	EN LIE MELODI	SONY/RESONANCE
31	A BOT FROM NOWHERE	A BOT FROM NOWHERE	SONY/RESONANCE
32	ANOTHER STEP	ANOTHER STEP	SONY/RESONANCE
33	I LOVE TO LOVE	I LOVE TO LOVE	SONY/RESONANCE
34	SEND ME ROSES	SEND ME ROSES	SONY/RESONANCE
35	WHAT ARE YOU UP TO	WHAT ARE YOU UP TO	SONY/RESONANCE
36	SHAKE YOU DOWN	SHAKE YOU DOWN	SONY/RESONANCE
37	THAI NANA	THAI NANA	SONY/RESONANCE
38	DAY IN DAY-OUT	DAY IN DAY-OUT	SONY/RESONANCE
39	THE GREAT PRETENDERS	THE GREAT PRETENDERS	SONY/RESONANCE
40	STAYING LOUVING	STAYING LOUVING	SONY/RESONANCE

Top 40 Airplay Chart. *Includes German, Dutch, Danish, Spanish, Portuguese, Italian, Greek, and Japanese charts. **Includes French, Irish, and Swedish charts. ***Includes Australian, Canadian, and New Zealand charts. ****Includes Hong Kong, Singapore, and Taiwan charts. *****Includes South African, South American, and African charts. *****Includes New Zealand, South African, and African charts.



DEMBO KONITE & KAUSU KUYATEH: extraordinary

TOP 50 SINGLES

MUSIC WEEK



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

- NO 1** NOTHING'S GONNA STOP US NOW
Guns N' Roses
5/27/86
- 2** CAN'T BE WITH YOU TONIGHT
Judy Boucher
Oblivions CR 72 (17) - (R 1221)
- 3** LA ISLA BONITA (Remix)
Madonna
Sire W 8287 (7)
- 4** A BOY FROM NOWHERE
Tom Jones
Epic OLE 11
- 5** THE SLIGHTEST TOUCH
Free 3 Star
Font RCA BR 41265 (17) - (F 1126)
- 6** LIVING IN A BOX
Living In A Box
Chryslers UBR 1 (C) - CD 4
5/27/86
- 7** [SOMETHING INSIDE] SO STRONG
Labi Siffre
Class WOKX 12
- 8** APRIL SKIES
The Jesus and Mary Chain
Isosceles regno/WEA NEG 24 (7)
- 9** ANOTHER STEP (Closer To You)
Kim Wilde & Jamor
5/27/86 MCA KM (T) 5
- 10** TO BE WITH YOU AGAIN
Level 42
Polygram POP 576 (R) 85
- 11** LEAN ON ME
Club Nouveau
King Jay/Hammer Brothers W 8230 (7)
- 12** IF YOU LET ME STAY
Tennessee Three/D'Arby
CBS TRINT (T) 1
- 13** BIG LOVE
Fleetwood/Mac
Warner Brothers W 8388 (7)
- 14** DIAMOND LIGHTS
Glen & Chris
Record Shack RICK (T) 1
- 15** SHEILA TAKE A BOW
The Smiths
Rough Trade RTD (T) 186
- 16** BACK & FORTH (REMIX)
Commo
Club Photographers JARLE 49
- 17** LIL' DEVIL
The Cult
5/27/86 Beggins Beggout BEB (R) 17
- 18** RESPECTABLE
Mel & Kim
Supreme SUPRE (T) 111
- 19** NEVER TAKE ME ALIVE
Spear Of Destiny
10/Virgin TEN (T) 182
- 20** EVER FALLEN IN LOVE
Fine Young Cannibals
London LON 121 (C) CD LONCD 121
- LET'S WAIT AWHILE - REMIX
London LON 121 (C) CD LONCD 121

MUSIC WEEK



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

- 53** I WANT TO HEAR IT FROM YOU
Go West
Chryslers GOWR 5 (C) - CD 5
- 54** ECHO BEACH
Toryn
EG/Virgin EG 03 (T) 31
- 55** STILL OF THE NIGHT
Whitetrake
EMI 121 BEM 566
- 56** BEN
Lionel Richie
Meri CRM 119
- 57** HOUSE NATION
Housemaster Boys & The Route Boy Of House
Magnum Dance MAG 01 (T) 1
- 57** JACK MIX II
Mingie
Debut/Parsons - (D) BT 3022
- 59** I KNOW
Fool King
CBS PRNG (T) 1
- 60** WET MY WHISTLE
Midnight Star
Salar/MCA MCA (T) 1127
- 61** IN LOVE WITH LOVE
Dabbie Henry
Chryslers CHS 102 0128
- 62** FRIDAY ON MY MIND
Gary Moore
10/Virgin TEN (T) 184
- 63** DAY-IN DAY-OUT
David Bowie
EMI America (T) EA 220
- 64** NO LIES
S.O.S. Band
Tolu 650447 (T) - 65044 (4)
- 65** RESPECT YOURSELF
Bruce Willis
MCA/MCA 1127 (T) - 27 4118
- 66** EVE'S VOLCANO (Covered In Sin)
Julian Cope
Herald 121515 (C) - CD 318
- 67** WEAK IN THE PRESENCE OF BEAUTY
Albanu/Moyet
CBS MOET (T) 2
- 68** LOVE & MONEY
Love & Money
Mercury/Phonogram MONEY 4125
- 69** SIGN OF THE TIMES
Prince
Paisley/Warner Brothers W 8389 (D)
- 70** LOOKING FOR A NEW LOVE
Jody Watley
MCA MCA (T) 1102
- 71** BIG TIME
Patsy Goebel
Virgin VGS 312 (C) - CD 641 312
- 72** I GET THE SWEETEST FEELING
Jocelyn Wilson
5/27/86 CBS PW 62 (T) 1
- 73** AIN'T THAT LOVIN' YOU BABY/BOSSA NOVA BABY
5/27/86

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MUSIC WEEK



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25
YEARS OLD

PICKWICK GROUP PLC

Pickwick quick at the startline

**MONTY LEWIS
talks about
25 years of
Pickwick's
history.**

MONTY LEWIS almost single handedly began the budget record business in the UK back in 1958. He set up Gala Records, which was the first company in Europe to concentrate on the re-issue and re-packaging of records at very low prices. The first success was a cover version of *My Fair Lady*, offered as a premium six track EP through *Woman* magazine to its readers at only 4/11d at the same time as the show opened in London. This offer was a smash success, selling in excess of 250,000 copies in one week.

In 1962, with Cy Leslie, Lewis founded Pickwick UK and took their first measured steps into the British budget market with predominantly classical repertoires released on the Allegro label, the first 12-inch LPs retailing for only 10/-d. "The business prospered and we signed our first pressing contract with Leslie Gould of Philips for 1m albums, to be produced over 12

months," says Lewis. "We began supplying WH Smith and we were able to achieve a turnover in our first year of operation in excess of £1½m."

From that modest beginning, the Pickwick operation has grown solidly and impressively: "We started with one salesman on the road and then added a second and then a third and this sales force, over the years, has increased to approximately 45 men. We began using 5 cwt. Ford vans, grew to use a fleet of three ton Mercedes trucks, each carrying up to 10,000 records, and tapes. Now, in the main, we use Securicar for the vast majority of our deliveries to customers and only special promotional items are carried by the reps in their estate cars."

"In 1962 we operated from a small site in the West End before moving to a 1,100 sq ft basement warehouse in Tottenham Court Road. As business began to grow, the necessity to move to even larger premises resulted in a move to Victoria Works, Cricklewood,

to a warehouse and office complex of 11,000 sq ft. Today Pickwick occupies more than 63,000 sq ft of warehouse and office accommodation at the Hyde in Colindale — a far cry from its humble beginnings."

The company's first major repertoire acquisition was when it signed with CBS Records a deal which Lewis concluded with Maurice Oberstein in 1967 which gave Pickwick the use of CBS back-catalogue material such as Andy Williams, Tony Bennett, Frankie Laine, Doris Day, Johnny Ray, Ray Conniff etc. These albums were manufactured at CBS's plant at Aylesbury and retailed for 12/6d. This was the first time quality repertoire on first class pressings had ever been made available at such a low price. That deal with CBS has continued right through to this present day when, in fact, Pickwick has just renewed this contract once again.

Pickwick was growing and, two years later, concluded a similar product deal with RCA Records which gave the company access to Elvis Presley, Glenn Miller, Perry Como, Jim Reeves and many top country artists. "This took us into the country business in a big way because of RCA's broadly based country catalogue."

'We started with one salesman on the road and then added a second and then a third and this sales force, over the years, has increased to approximately 45 men'

Soon followed other repertoire deals with Eyr for the Marble Arch label, giving Pickwick Petula Clark, Sandie Shaw, The Searchers, The Kinks, Donovan etc and then with PolyGram for the Musical Rendezvous label with The Walker Brothers, Nana Mouskouri and Harry Secombe. A later acquisition was the Sun catalogue from Nashville providing Jerry Lee Lewis, Johnny Cash, Carl Perkins and a host of early rock and country artists which are

still best sellers in the Eighties. All these agreements are still in existence, having been renewed over and over again.

A series of important steps in the company's progress began with the launch of Mr Pickwick 7-inch children's records, the introduction of eight-track cartridges in 1974 and, subsequently, cassettes. Pickwick was beginning an important climb into the overall home entertainment business, perhaps without realising it at that time.

Classical music became an important part of the scene — Pickwick releasing RCA Camden Classics, a series of very prestigious American orchestras, conductors and soloists. Another growth area was the introduction of Top of the Pops, issued on an eight weekly cycle. Ninety two volumes of this series were issued over a period of 12 years — many of those issues exceeding 300,000 copies. Top of the Pops was licenced worldwide and was issued in many countries.

The Ditto two-cassette pack, launched in 1983, has been a more recent marketing success for Pickwick. Originally retailing at only £1.99 and featuring original artists, Ditto sells around 4m of the twin-cassette package every year, the price is now £2.40 and sales continue to grow. "The Ditto catalogue of almost 300 titles makes available to collectors repertoire that quite often is not available from any other source," Lewis says. "It's value-for-money product which is having increasing success."

In 1983, in conjunction with Ladybird Books, Pickwick launched Tell-A-Tale, the £1.99 book and cassette label which took off and became a major product line for the company within two years. Tell-A-Tale, which is predominately children's well loved tales plus TV characters such as Thomas The Tank Engine, Masters Of The Universe and Transformers, achieved sales of more than 4m units in 1985 and sales are still growing.

"Pickwick has changed a lot over the years," Lewis asserts. "Many low-price companies have come and gone during the last 25 years but we are still here and that is because we offer good product, attractively packaged, at good prices. We are always looking for new ideas and new areas where we can sell our ever increasing range."

"Compact disc — which we first started researching about three years ago — and, more

PICKwick

PICKwinners

25 DOWN

many more
to go

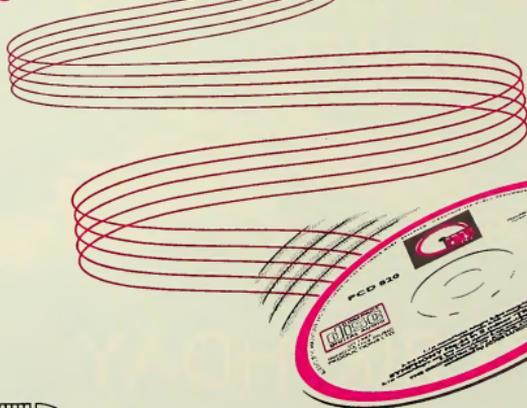
GOODluck

MCA RECORDS



MONTY LEWIS, chairman of Pickwick, set up Gala Records in 1958 and co-founded the Pickwick business in the UK in 1962.

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'Compact disc — which we first started researching about three years ago — and, more currently, our video distribution, have added new vistas to the company's prospects'

◀ FROM PAGE 2

currently, our video distribution, have added new vistas to the company's prospects. We soon realised that compact disc had a very big future and we started to produce our own classical digital recordings, using the ISO and Scottish Chamber Orchestra, as well as a number of other famous orchestras, for release on the IMP label which was launched in 1985 with only 12 titles, 11 of which were our own recordings — a major investment for

this company.

"Success was instantaneous, sales were governed only by our ability to accelerate production and we embarked on a programme enabling Pickwick to issue 50 albums, all of which were to be digitally recorded. This unique label, retailing for £7.99, was the first CD mid-price line in the world."

IMP was critically acclaimed everywhere for the quality of its recordings, the superb range of artists coupled with a mid-price. Approaches to Pickwick to licence this product for CD use came from a number of major record companies and Ivor Schlosberg was able to conclude several extremely important deals.

Video distribution is another big part of Pickwick's business.

"Due to the very broad distribution network that Pickwick has built up over the years, we were an obvious choice for a number of major film and TV companies who were anxious to enter the sell-through video business. We distribute video catalogues under the generic name Screen Legends for companies like MGM, CIC and the BBC, and other video companies of that calibre, and the success has been enormous. In the first three months of business last autumn, almost 1m



MONTE LEWIS (right) presents John Ogdon with a silver salver at his Fiftieth Birthday Celebration Concert (sponsored by Pickwick) at the Royal Festival Hall on February 9, 1987.

units were sold and Screen Legends' titles have taken up more than 50 per cent of the various video charts including the one published by Video Week," Lewis points out.

"We're also going into the video market with our own

label which is aimed at the children's home entertainment market. The product is being licensed from various sources and includes Thomas The Tank and other favourites. Sales so far have been good and are showing no sign of slowing

down. The opportunities that sell-through video has presented to retailers have been enormous and I hope that what we're doing is helping dealers, as well as encouraging those who aren't already in it to go into video retailing."

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We now
look forward
to the next 25.**

CBS

Record turnover marks quarter century

IT WAS back in April 1962 that *Record Retailer and Music Industry News*, the predecessor to *Music Week*, announced the birth. "Following meetings last week in London between Mr Monty Lewis, managing director of Rainbow Records and previously with Gala, and Mr Cy Leslie of Pickwick International of New York, a British off-shoot of Pickwick has been formed with Mr Lewis as managing director.

"The new company will enter the low-price LP market within the next eight to ten weeks with a first release of 60 LPs, all retailing at under £1... the lines to be marketed include a catalogue of 12-inch LPs including shows, jazz, classical and orchestral music and some records by top-name artists. Their other lines will include a large range of 'Kiddie' 7in and 12in records, all in four-colour covers 'at very low prices'."

"A quarter of a century on, Pickwick has become part of music industry history. Now completely separate from Pickwick in the US, it has an annual turnover in excess of £25m and employs a staff of approximately 200 people. The company produces, distributes and

merchandise records, pre-recorded audio and video cassettes, books-and-cassettes packs and compact discs. Its products are sold through a wide range of outlets including specialist retailers, chain stores, department stores, multiple news-agents and supermarkets.

"Pickwick presents an opportunity of investing in a unique company with a stable product base..."

In 1982 more than 95 per cent of Pickwick's turnover was derived from sales of low price cassettes and records and, although those sales continue to grow, they now account for less than half of total turnover reflecting the rapid development of new home entertainment product over the last five years. Pickwick's creative ability, combined with its extensive distribution network, has enabled it to

respond successfully to changes in the market's requirements including video cassettes, compact discs, children's books and cassettes, and of course low-price cassettes and records.

Apart from producing a record turnover figure for Pickwick, 1986 was an important year for Pickwick for another reason. Ivar Schlesberg joined the company as chief executive, as part of the deal in which a City consortium acquired a stake in the Pickwick Group. The consortium, led by Rothschild Ventures, is an institutional one including Midland Bank Equity, Warburg Charterhouse Development, Citicorp, Hill Samuel and Hanover Acceptances.

Jeremy Hayward, managing director of Rothschild Ventures who joined the Pickwick board, summed up the deal at the time: "Pickwick presents an opportunity of investing in a unique company with a stable product base which is ideally placed to take advantage of the expanding consumer demand for home entertainment products in the music and video industry without the risks usually attributed to pop record companies."

TO PAGE 8 ►



A DISPLAY of recompiled, repackaged records at low prices.

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AND
OVERTURES BY WAGNER

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◀ FROM PAGE 6

As a distributor Pickwick is the market leader in the UK in each of the product areas in which it operates and with its broad range of reasonably priced home entertainment products has achieved a predominant position in the marketplace — the company has also recently expanded its business through the creation of an international division, with the objective of creating a worldwide demand for the products for which Pickwick has international rights. Pickwick has done exclusive licensing arrangements with MCA Records Inc. in the US and Canada, and with Virgin Records in Australia and New Zealand, whereby the company supplies both MCA and Virgin with digital master tapes of Pickwick's own classical recordings. Negotiations are currently in progress for similar deals covering other worldwide territories including Japan.

While Pickwick's original business was the production and distribution of low-priced records, it diversified with great success into the pre-recorded tape market in 1972, licensing product from such sources as CBS, RCA and PolyGram. Today it is estimated that the company's share of the UK low-price market is in excess of 40 per cent. Pickwick generally releases the products of major artists

such as Elvis Presley, Neil Diamond, Jim Reeves, Johnny Mathis and Mantovani where there is a known demand for recompiled, re-packaged recordings at low prices. These recordings have a more lasting appeal than those of contemporary pop artists whose music is more vulnerable to constantly changing consumer tastes.

In 1983 Pickwick began an association with Ladybird Books and introduced the popular Tell-A-Tale children's book-and-cassette range which includes traditional fairy tales, nursery rhymes and historical tales. It has since expanded into the television character market together with Ladybird and has the exclusive rights to characters such as Thomas The Tank Engine, Masters Of The Universe and The Transformers. Pickwick has also re-

The concept of 'learning can be fun' has proved to be an effective educational medium



A SELECTION of Pickwick's Tell-A-Tale children's book and cassettes.

leased the Puddle Lane learning-to-read series with Ladybird Books — under the arrangement with Ladybird, the books for the Tell-A-Tale range are supplied by them directly and the recordings are produced by Pickwick.

Three years ago Pickwick developed a range of children's stories and songs, marketing them on the Ditto range of double cassette packs, and this range includes popular Erid Blyton stories such as The Secret Seven and Noddy. It's estimated that Pickwick's share of the UK children's cassette and book-and-cassette market during 1986 was approximately 45 per cent. The company believes that there is considerable growth potential in this market, particularly in the area of education, and the concept of "learning can be fun" has proved to be an effective and entertaining educational medium.

In 1985 Pickwick recognised the potential of digital recording, particularly in relation to the development of the market for compact discs, and was first with a mid-price range of classical compact discs, which initially comprised 12 new recordings of major classical works. Pickwick has now produced or acquired worldwide rights to digital recordings of performances by orchestras and artists such as the London Symphony Orchestra,

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the Scottish Chamber Orchestra, John Ogden and Jaime Laredo, and has established the leading mid-price classical compact disc collection of new digital recordings in the world comprising more than 50 classical works.

Pickwick's digital recordings use the latest computerised techniques and on compact disc produce the finest attainable sound reproduction. The company has an exclusive licensing arrangement for distribution in the US and Canada of recordings by the Royal Philharmonic Orchestra's own record company featuring artists of the stature of Andre Previn and Yehudi Menuhin.

Pickwick's directors estimate that the company now accounts for more than 15 per cent of all classical compact discs sold in the UK and in a fast-growing market believe that its ability to produce quality recordings of major classical works coupled with an aggressive pricing policy leaves Pickwick well placed to take advantage of the rapidly expanding market for CDs.

Video distribution is yet another successful facet of Pickwick's business. During the last 12 months a significant new market has developed for pre-recorded video cassettes selling at under £10 through multiple retail outlets. Because of the company's significant

distribution and customer base it was approached by a number of major film companies, together with the BBC, with a view to it entering and developing the market. As a result Pickwick obtained exclusive rights in the UK to distribute and merchandise major films on video cassette through companies such as CIC (Paramount and Universal), MGM, Warner Brothers

Pickwick's digital recordings use the latest computerised techniques and on CD produce the finest attainable sound reproduction . . .

and Rank (including Disney) while securing similar rights for the BBC's extensive catalogue of television productions which include comedy and sporting compilations such as the Fawley Towers series and Botham's Ashes.

Pickwick has also established its own children's series and has

obtained the production and distribution rights to popular children's stories and characters. All video cassettes are distributed by Pickwick under the name of Screen Legends and the directors believe that Pickwick is now one of the largest distributors of video cassettes in the UK having generated sales of almost 1m units between October and December 1986. The National Video Sales Chart for non-music videos, published by Video Week has consistently shown Pickwick with more than half of the top 20 selling titles since last October.

On the distribution side, Pickwick has an extensive network reaching outlets in virtually every High Street throughout the UK which has been built up over a 25 year period. It has been the key to the company's ability to respond quickly to changes in market demand and to take advantage of new opportunities.

For the vast majority of its deliveries to customers, Pickwick uses outside carriers, in particular Securitor. The sales force consisting of over 40 full-time sales staff services some 4,000 accounts throughout the UK. The salesmen are responsible for merchandising products and maintaining stock levels in and re-ordering stock for the retail outlets.

Large multiple retailers account

for over 80 per cent of Pickwick's total turnover (excluding the international division) and most major multiple retailers like Woolworth's, W H Smith, Boots, Tesco, Asda, Morrisons and Marfins and John Menzies stock the full range of Pickwick's products. The company's marketing strategy ensures that a high product profile is achieved within each outlet, and a large proportion of the marketing budget goes towards the costs of stores, display units and other in-store marketing materials supplied by Pickwick.

The distribution network is supported by an in-house computer system which includes direct data exchange with major retail outlets, permitting the immediate transfer of sales invoices, ensuring prompt processing and payment.

For the near future, Pickwick's digital recordings will enable it to take full advantage of current technological developments in new areas such as digital audio tape. The prospects for combining audio-visual and computer playback on to a single CD or digital audio tape are likely to have a significant impact on the audio-visual home entertainment market, and Pickwick's distribution and administrative structure leaves it ideally placed to benefit from this and any other technological innovation.

Pickwick's distribution and administration structure leaves it ideally placed to benefit from technological innovation . . .

The aim is to develop Pickwick as a leading merchandiser and distributor of pre-recorded home entertainment and educational products worldwide. It is a unique company with a stable product base which is well placed to benefit from the expanding consumer demand for such home entertainment. Pickwick's prospects are further enhanced by the fact that its emphasis on quality family entertainment such as classical music and traditional children's stories gives its products a lasting appeal.

However Pickwick will remain primarily concerned with home entertainment products and, by recognising and responding to new opportunities, the company will be able to continue expanding successfully and profitably.



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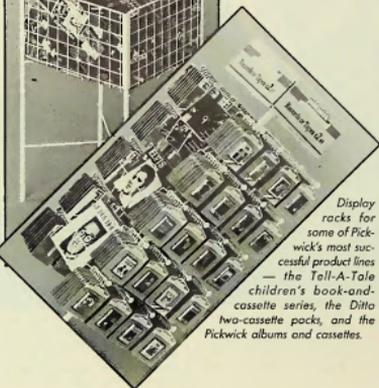
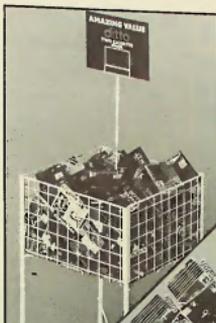
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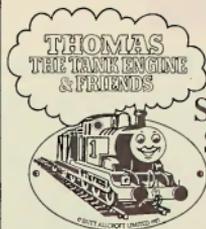
PICKWICK SUB-CONTRACTS the manufacture of cassettes, records, compact discs and the printing of sleeves and labels. The company is able to plan its volume requirements well in advance and utilise manufacturers' idle capacity at off-peak periods so enabling itself to obtain a lower manufacturing cost than is normally available.

All artwork for sleeves, backing cards, inlays, labels and point-of-sale material is created by Pickwick's own art department. During 1986 Pickwick established a packaging department and most packaging of Pickwick's products is now done through the use of automated packaging machines.

The company itself principally operates from leasehold premises on the Hyde Industrial Estate in North London which occupies approximately 63,000 square feet. The premises include warehouse facilities which are divided into three areas concentrating on videos, cassettes and records, and packaging respectively. The different operational areas in the warehouse are fed by an automated conveyor belt system.



Display racks for some of Pickwick's most successful product lines — the Tell-a-Tale children's book-and-cassette series, the Ditto two-cassette packs, and the Pickwick albums and cassettes.



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CBS and Pickwick: renewing their vows



PICKWICK CELEBRATED a 20-year licensing partnership with CBS by re-signing a deal with the major which will see even more big-name acts appearing on low-price recordings in the future, among them Abba who will have a greatest hits album and cassette released by Pickwick later in the year. Among those pictured at the signing are CBS Records managing director Paul Russell, Pickwick chief executive Ivor Schlosberg, Barry Hatcher, head of CBS special projects, Pickwick chairman Monty Lewis, Jonathan Sternberg, CBS legal affairs and Tim Bowen, senior administration and commercial operations director of CBS.

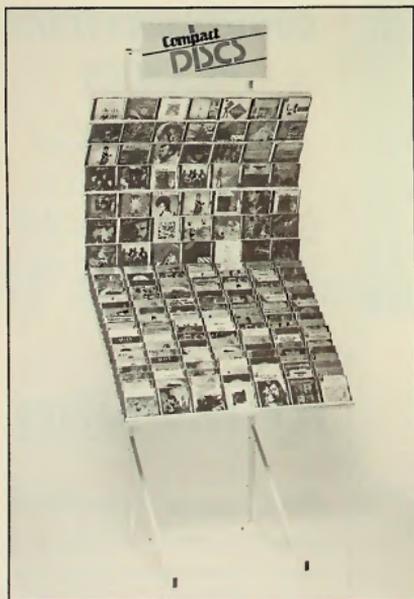
Solid support

DURING THE Sixties Murrells supplied Pickwick Revolving Record Display Units at a price of £6 1/- each on their first order of 200, and the company is still supplying a variation of the original unit in line with 1987 prices. Over the last two decades Murrells has supplied Pickwick with more than 25,000 units — an example is the spinner pictured when albums were just 79p.

The changing trends towards cassette and compact disc sales established the need for designs to display the changing mix of product, and the Universal Sound Display System is Murrell's most recent unit.



PICKWICK CHIEF executive Ivor Schlosberg with Andre Previn, Tom Shepherd (head of MCA Records' classical division in the US) and Ian Mackillop, managing director of the Royal Philharmonic Orchestra. The company has an exclusive licensing agreement for distribution in the US and Canada of recordings by the RPO's own record company which includes artists of the stature of Previn and Yehudi Menuhin.



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Schlosberg: penetrating the market

IVOR SCHLOSBERG joined Pickwick in January 1986, becoming Chief Executive in June of the same year. He was primarily responsible for assembling the City consortium, led by Rothschild Ventures, which acquired a stake in the Pickwick Group and since joining the Company he has been instrumental in directing the Group into a number of new areas.

Building on his music industry experience — including seven years as Chief Executive of the RPM Record Group, which was the biggest independent record company in South Africa — Schlosberg expanded Pickwick's existing product lines and established international and video operations which are serviced by the Pickwick distribution and administrative infrastructure. The expansion into new operational areas and the continued growth of Pickwick's existing business resulted in a turnover increase of more than 75 per cent in 1986.

"I was immediately attracted to Pickwick as a com-

pany because in many ways it is quite unique within the UK record industry. It is both a marketing and creative organisation with one of the largest distribution networks in the industry reaching many outlets not served by traditional record companies. As a company catering for the home entertainment market it has a very solid base and with a great deal on offer for the future."

Schlosberg had no difficulties persuading the City to become involved in Pickwick. "They have realised for a long time the potential growth of the audio and visual pre-recording industry and recognise that family home entertainment is a market of the future. Research has shown that people are working less hours nowadays and there is more disposable income around — apart from food, people spend more money on home entertainment than anything else."

"That means that the potential for the CD, record, cassette and video market during the next 10 years is going to be immense."

Schlosberg adds: "At Pickwick we have the ability to put together licensing deals as well as creating our own product for the children's and classical music markets. We are able to take product out into the marketplace and ensure that it has the best possible exposure and, by having such a broad base of family product, we are able to gain access to a very wide range of retail outlets throughout the UK. Exposure of any of our product range in any one retail operating area opens potential outlets for other products to penetrate — for example our Tell-a-Tale book and cassette range retailing in certain supermarkets means potential outlets for other product lines such as videos, records and CD's."

Apart from extending its distribution network in the UK, the company has also been making in-roads overseas via licensing deals with MCA Records in North America and Canada, and with Virgin in Australia and New Zealand. Pickwick supplies these companies with digital master tapes of its own classical recordings, and

negotiations are currently in progress to enter into similar agreements covering other countries including Japan.

"Pickwick has always been very strong in the classical market," Schlosberg says. "At one

'Pickwick has always been very strong in the classical market. At one time the releases comprised mainly back-catalogue recordings but we now also produce our own'

time the releases comprised mainly back-catalogue recordings but we are now also producing our own. With the emergence of the compact disc as the sound carrier of the future,

it was a logical step to start creating our own classical recordings, and I'm confident that Pickwick will remain a market leader in the compact disc and classical music market.

"However, we don't wish to compete with full-price record companies — we see ourselves as providing a complementary service and that's how we have built up long standing relationships with the major record companies over the past 25 years. They come to us because we concentrate on a broader range of retail distribution which provides an ideal outlet for back catalogue. Similarly, video is going to become an increasingly important area for the company — with the distribution machine that Pickwick has, its cost effective for us to take on the distribution of higher value products like videos and it equally becomes cost effective for those video companies whose product we distribute. We can provide the warehousing and a full sell-in, delivery and merchandising service.

"Pickwick has every intention of maintaining its concept

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PICKWICK RECORDS managing director and chief executive Ivor Schlosberg who has been involved in the record industry for 15 years, including seven years as chief executive of the RPM Record Group. He joined Pickwick in January 1986 and became managing director last June, with overall responsibility for the day-to-day running of the business.

of mass marketing quality 'value-for-money' products."

Pricing remains an important part of the Pickwick strategy, Schlosberg says: "We know that if we release product at the right price, with the right repertoire and the right packaging, then we are going to do very well with it. Pickwick's traditional concept is to provide value for money — we were retailing compact discs at £7.99 long before anybody else came in at that price level and later this year we will be releasing an even lower price range retailing at £5.99. We dislike the term 'budget' because it has connotations of being inferior and Pickwick certainly isn't that. The days of cheap cover versions have gone, we use original recordings by the original artists but sell them at a lower price."

Schlosberg reports that sales of low-price albums and cassettes are holding up very well and it is interesting to note that, while cassette sales are in line with general trends (excellent business), black vinyl sales are more than holding up in a market which has seen falling LP sales. "Buyers of catalogue recordings have not yet discarded the album format," Schlosberg says. "In an era when people are spending more on CDs and cassettes,

they still like to buy something for their record player and it's usually older recordings and that means excellent black vinyl business for Pickwick."

Schlosberg says that although some of Pickwick's re-issued and re-packaged products still rely on impulse buying, many of the company's labels are fast becoming household names valued for their quality.

'... apart from food, people spend more money on home entertainment than anything else'

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DICK SPELLER— Commercial Director. After graduating from Cambridge in 1965, he gained experience with PA Management Consultants Limited and Melrosound Audio Products Limited before joining Pickwick in 1977. He has been head of commercial operations since 1983. As commercial director, Speller has responsibility for the smooth running of all the group's operations, including production, distribution and warehousing of products.



CHARLES REGAN— Company Secretary. Joined Pickwick in 1982 as Company Secretary and Financial Controller.



WALTER WOYDA— Director of Video Operations. Extensive experience within the record and video industry at the most senior levels prior to joining Pickwick in July 1986.



GARRY LE COUNT— Sales and Marketing Director. He has 17 years experience in the record industry, having held senior sales and marketing positions with EMI Records and Music for Pleasure. He joined Pickwick in 1980 as operations manager and became senior sales and marketing executive in April 1983.

Le Count has a sales and marketing team of over 60 full time employees, handling selling and marketing operations of all Pickwick's product. He also plays an active role in the A&R department and has been responsible for much of the growth of the children's product division.

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MELVIN SIMPSON — MARKETING MANAGER — joined Pickwick Record Distributors in 1981 as a sales analyst and became Marketing Manager early 1983.



BERNARD WILKS — NATIONAL SALES MANAGER — has had a long career in sales and marketing, joining Pickwick Record Distributors in 1978 and becoming National Sales Manager in March 1985.



MARGARET BROGAN — GROUP CREDIT MANAGER — joined Pickwick in June 1981 and has responsibilities for the Company's credit functions.



KEITH MCGREGOR — PRODUCTION AND DISTRIBUTION MANAGER — joined Pickwick in November 1978 as a Distribution Supervisor and became Production and Distribution Manager in September 1983.



ROBIN LUXTON — UK COMPACT DISC SALES MANAGER — joined Pickwick in October 1986 after many years spent with Record Merchandisers, Precision Video and Combracord.



JOHN HOWARD — INTERNATIONAL ARTIST & REPERTOIRE MANAGER — joined Pickwick in May 1986 having previously been with World Records, Combe Records and Center Records.



STEVE BISHOP — GROUP FINANCIAL ACCOUNTANT — joined Pickwick in 1982 with responsibility for the company's day to day accounting functions.



ADRIAN BALL — WHOLESALE MANAGER — joined Pickwick 12 years ago as Graduate Trainee. Responsible for the sales and marketing of all the company's wholesale distributors.



PAUL YATES — EXPORT MANAGER — joined Pickwick 2 1/2 years ago as Graduate Trainee. Responsible for the sales and marketing of Pickwick production to distributors throughout the world.



JOHN BOYDEN — MANAGER OF CLASSICAL RECORDING — has been involved in the music industry for more than 25 years. During his career he has produced more than 1,000 recordings and been instrumental in launching the careers of numerous classical artists. He has also been Managing Director of the LSC and been associated with a number of EMI companies. John is now under exclusive contract to Pickwick.



BACHU PATEL — ROYALTY MANAGER — joined Pickwick in 1978 as a stock controller and since that time has worked on Stock and Production Control up to his appointment as Royalty Manager in 1983.



REX CROSSKEY — COPYRIGHT AND PEE PRODUCTION MANAGER — entered the record industry in February 1955 with the Record Division of Philips Electrical before joining Monty Lewis in 1958 to set up Gale Records. This association has continued through the formation of Pickwick in 1982 up to the present time.



CHRISTINE BICKERS — PRESS OFFICER — joined Pickwick in May 1980 and is responsible for all press and promotional functions.

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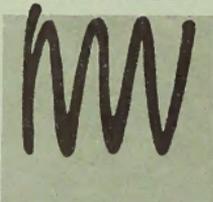
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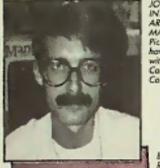
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BERNARD WILKS — **NATIONAL SALES MANAGER** — has had a long career in sales and marketing, joining Pickwick Record Distributors in 1978 and becoming National Sales Manager in March 1985.



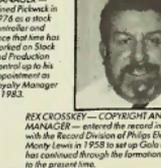
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STEVE BISHOP — **GROUP FINANCIAL ACCOUNTANT** — joined Pickwick in 1983 with responsibility for the company's day to day accounting functions.



BACHU PATEL — **ROYALTY MANAGER** — joined Pickwick in 1978 as a stock controller and since that time has worked on Stock and Production Control up to his appointment as Royalty Manager in 1983.



REX CROSSKEY — **COPYRIGHT AND PRE-PRODUCT MANAGER** — entered the record industry in February with the Record Division of Philips Electrical before joining Monty Lewis in 1958 to set up Gols Records. This unit has continued through the formation of Pickwick in 1983 to the present time.

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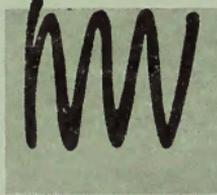
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 - 13 **14** **ROCKAWAY**, The Waitresses
 - 14 **15** **LI'L DRILL**, The Waitresses
 - 15 **16** **COURT WITNESS**, The Waitresses
 - 16 **17** **YOU GOTTA FIGHT FOR YOUR RIGHT (...)**, Beastie Boys
 - 17 **18** **THE SLIGHTEST TOUCH**, The Waitresses
 - 18 **19** **BEHIND A BENCH**, Madonna
 - 19 **20** **BACK & FORTH**, Cameo
 - 20 **21** **BOOTS HERE TO GO!**, Sly & Robbie
 - 21 **22** **THE SILENT VOICE**, The Waitresses
 - 22 **23** **NEVER TAKE AN ALIVE**, Spear Of Destiny
 - 23 **24** **LEAN ON ME**, Club Nouveau
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SCHOOLY-D: album on the way

Rhythm King dance comes thick & fast

by Barry Lazell

RHYTHM KING, the dance division of indie label Mute Records, is fast becoming one of the most prolific sources of new black and dance material in the UK, with a release sheet of current and imminent product which touches practically all bases, from hard-core hip-hop to boogie go-go and the Eurobeat sound of turf which recently gave the label its first major pop success with I Love My Radio.

These recent varied 12-inches are: Dr Fresh's The American Dream, a solid protest rap-groove, Tonya's commercially conceivable Waiting To Be Found, and a mid-tempo DC go-go track from Bailey & The Bridges, Come And Get It. Alongside these on Jay Strongman's Flame label, marketed by

Rhythm King, are King Sun D Moel's Hey Love, a slow-burning intense rap which was a cult success on import (MELT 5), and a double live album by the "Godfather of go-go" Chuck Brown, Live '87 (MELT LP 3), recorded in Brown's natural environment — a partying club venue in Washington DC.

But the labels also have a host of further releases due for launch in the weeks ahead, including a new 12-inch from Rhythm King's home-grown rap discoveries, the Three Five Men — another social conscience rap to a hip-hop beat, entitled Refresh Yourself. There is also Taffy's follow-up to her hit, Step By Step and more British talent in the shape of Huddersfield's funk band Hot Line with Rock This House, and London's Renegade Soundwave with Kray Twins (described as "East End hip-hop — no brass and unconvicted").

All of those are on Rhythm King itself, as is forthcoming House track from Denise Motto, the entitled Jack Mowbray, on another associated label, Trans Global, comes a European outing by Hard Corps, titled Lucky Charm, while Flame also has another 12-inch in the wings — another really heavy slice of rap, by Sugar Ray Dinks from Chicago, and called Cabini Green Rap, a sharp exclamation of life on the city's poorest side.

Albums on the way are a new set by Schooly D on Flame, entitled Saturday Night, and destined to be as uncompromisingly hard-rap as its first one. Also comes a compilation with six new Chicago tracks by Denise Motto, Matt Warren, Kevin Irving, J.B. Troax, Bryan Singley and Mark Inman. Title of this one is Jackboot, Vol. 2.

Moving into the early summer, Rhythm King will have a new Chuck Brown single (a revival of Beethoven's Beethoven Song — the mind boggles!), and a remix of Keep In Touch by Mollis Morgan, among others.

A&R SINGLES

Reviewed by Jerry Smith

THE HE: Sweet Bird Of Truth (Some Bizzare/Epic/TENSET) 2) Much deserved re-release of this exceptional, and perceptive, track from the brilliant, neglected LP. Everyone knows Matt Johnson's a genius, now he deserves a big hit!

HOLLYWOOD BEYOND: Save Me (WEA YZ 112(T)) As well as previewing Hollywood Beyond's forthcoming debut album, this their third single, with a sharp funky pop sound, should give them another hit to follow the top 10 success of Colour Of Money.



STOCK IT

WIRE TRAIN: Diving (CBS 650821 7(65082) 4) Wire Train are another band with an eagerly awaited new LP, their third and titled Ten Woman, and this excellent moody track shows them at the height of their authentic San Francisco pop can reach.

THE GO-BETWEENS: Cut It Out (Beggars Banquet BEG 19 (T)) More epic throbbing pop than the acclaimed Aussies and maybe this time the big beat and smooth harmonies will bring a long deserved chart success.

RENEGADE SOUNDWAVE: Kray Twins (Rhythm King/Mute LEFT 8(T)) Great mean and moodily bubbling rhythms and a loping rap make sure that this hip-hop reggae/rock fusion works well, even if only for the more adventurous dancefloors.



STOCK IT

THE WISHING STONES: New Ways (Head HEAD 6(12)) Bill Prince's praised Wishing Stones release their second single with Mayo Thompson production, the hazy atmospheric sound and the beguiling hooks being most impressive.



THE BAMB! SLAM: Don't It Make You Feel... (Product Inc/Wave 7(12 PROD 8)) All the fuss over the Bomb! Slam is now justified with this fine follow-up, as it's sharp and spiky in all the places that Ramp Ramp fall down on.

GARY MOORE: Friday On My Mind (10 TEN(T) 164) Heavy rock guitar hero Gary Moore produces a rather predictably heavy handed version of the old Easy-beds standard, but one which will surely see chart action.

THE WISEACRES: spontaneous, mesmerising, superb.



1 3 MEL & KIM: I'm A Supper 502(2 A)

2 4 LEVEL 42: Running In The Family Palace POEM 42 (P)

3 5 ULIHO THOMAS: ...and the Winner Takes All Capitol 02 2031 (S)

4 6 VARIOUS: The House Of The Living Dead London 4000(3 P)

5 7 PRINCE: Sign 'O' The Times Polygram/Polygram 808 98 (P)

6 8 FIRST NIGHT: The First Night EMI America 804 318 (S)

7 9 JANEL JACKSON: Control A&M 556 (S)

8 0 ATLANTIC STARR: All The Love Warner Brothers 9254 8 (W)

9 10 PATRICE RUSHEN: The Love Train 02783 (S)

10 11 LUTHER VANDROSS: Love Train 4042 8(12) (S)

11 12 FOGGY BEL: The Blue Capitol 01 42350 (Imp) (S)

12 13 KENI STEVENS: Blue World A&M Today 808 9 (A)

13 14 FIVE STAR: 16 And Still Atlantic 91 9100 (I)

14 15 CHUCK STANLEY: The Blue Bird 4042 8(12) (S)

15 16 KURT TURNER: Women Hold Up the Sky Polygram 808 98 (P)

16 17 JOCYLYN BROOKS: On Fire Warner Brothers 9254 8 (W)

17 18 MACONNA: True Blue Sire W&A 50 (S)

18 19 MACON: Love On The Edge Elektra 808 423 (S)

19 20 LIVING IN A BOX: Living In A Box Onyx 001 1547 (P)

20 21 PUBLIC ENEMY: 99 Realness Public Enemy 402 482 (S)

LP REVIEWS

GENERAL



STOCK IT

THAT PETROL EMOTION: Bubble Polydor TPEP 1. From a gallery start, TPE have grown to deliver their first, accepted masterpiece in Big Decision, with Bobbie holding onto the quality, excitement and power. They've got the best guitar, the best ideas and the sort of freshness so many strive for but so few achieve. Bobbie brings up some splendid melodies, giving tension and anthems with Steve Mack singing better than ever. No loss of intent as TPE move to a major, proving you don't actually have to live the life of an indie to sing the indie's song. Good stuff. **DH**



STOCK IT

DWIGHT YOAKAM: Hillbilly Deluxe. Reprise 925 567-1. Produced: Pete Anderson. Yoakam set himself some very strict ground rules with his debut last year, telling the world's media in no uncertain terms about how his aim was to restore country music's traditional values. This follow up is released after the Bootlegs have opened, and without meaning to damn the man with faint praise, is very much a sequel, rather than a progression. If the first LP hadn't been heard, this would appear strongly and produce fresh converts, but it's much the same as before, although without as many standout songs. **JT**



STOCK IT

PACO DE LUCIA: Siroco. Mercury, 830 913-1. For once the elevated language of sleeve notes — in this case written by poet and flamencaologist Felix Grande — is entirely justified in its glowing appreciation. Flamenco is a live, developing art and guitarist Paco de Lucia is at the forefront of its current impetus. Siroco demonstrates the new vitality flamenco with all its drama and underlying starkness carried along by de Lucia's technical genius and emotional grasp. It's stirring stuff and not just for aficionados. **KN**



STOCK IT

IN TUA NUO: Vaudeville. Virgin V2421. Another label and still not quite there in the Dublin hopscotch. There must be a touch of the special about In TUA Nuo, otherwise this would be simply pleasant rather than fun to sit, disorienting. Because it seems they are capable of something much stronger, Vaudeville sounds a little flat, with only the merest glimpse of their real potential shining through. As it stands, blending rock with traditional Irish instruments is a fine idea looking for a better home. Is it rock or is it folk? At the moment it's neither and it really ought to be one fairly soon. Keep on trying, I'll get there one day. **DH**

Reviews: Duncan Holland, Karen Fox, John Talbot

RADIO LONDON

A LIST

DOMINA ALLEN: *Shame*, *The Way*, *Columbia* (Parlophone)
 NANCY BROWN: *Crack*, *Be Your Own Man*, *Top Gear* (EMI)
 CAMELO: *Back In Time*, *Top Gear* (EMI)
 FIVE STAR: *The Single*, *Top Gear* (EMI)
 THE JETS: *Company*, *Top Gear* (NCA)
 CAROL JOYNSON: *Real Bad*, *Reggae*, *Top Gear* (NCA)
 MIDNIGHT STAR: *Shake*, *Top Gear* (Sublime/NCA)
 MINT JAYS: *Love*, *Top Gear* (Sire)
 MILO KROMANOFF: *People*, *EMI America* (EMI)
 SYBIL: *Let's Turn On*, *Top Gear* (Chrysalis)

CLIMBERS

REGINA BELLE: *Shame*, *The Way*, *Columbia* (Parlophone)
 CURTIS MAYFIELD: *Why Do We Love It So Bad*, *Top Gear* (Parlophone)
 ARTHUR FRANKLIN: *Rock*, *Top Gear* (A&M)
 ALI BARBAU: *Let's Get It On*, *Top Gear* (NCA)
 CATHY MATHEW: *Love*, *Top Gear* (Sire)
 LUCY THOMAS: *Let's Love*, *Top Gear* (Capitol)
 RUBY TURNER: *Let's Love*, *Top Gear* (Capitol)
 TWO TONES: *Two Tones*, *Top Gear* (Virgin)
 WESLEY WILLIAMS: *Let's Love*, *Top Gear* (A&M)
 WRESTLING BEVERED: *LO COCKER*, *Top Gear* (Parlophone)

As featured on the TONY BLACKBURN Show, Radio London from 12 noon Monday-Friday (1000W & 90W)

TRACKING

by Dave Henderson

A SUMMER of much action and anticipation. First, **Lee "Scratch" Perry's** clash with **Dub Syndicate** on Time Boom for On-U has been held up a little due to talk of a deal with EMI. **Good LP** when it finally makes it though, but let's get back to Manchester where it's probably still raining. There, **The Monkey Run** have their second single, intense through **Red Rhino** and a good sound it is. Early copies of **The Fall's** shaky cover of old Motown stalwart **Ghost In My House** (from **R Dean Taylor** for purists) come complete with a hairy hologram and the band go on tour to support the action. **Big nos.** **The Dave Howard Singers** are back with tracks on EMI's Dotted Line comp and a track manhandled on Concrete's **Funky Alternatives II** (through Revolver).

MORE SOULFUL. **Sugar Ray Dinke** does **Cabrini Green** (an about a Chicago Housing project) on Home via Rhythm King, while **The Washing Stones'** New Ways (produced by **Mayo Thompson**) is causing a **Furly** on Head through Revolver. Up to Nine Mile, **Mighty Mighty** have a new 45 too, **Bath Like A Car** is on Chapter 22. Also from the Nine High Club come a batch of new **Ron Johnson** releases including a loud and boishie **Great Leap Forward** thing called **Controlling The Edges Of Tone**, **Wangford's** Kick And Compline (good one that) double from Holland's **The Ex** called **Too Many Cowboys** (**Hank Wangford** beware) and **The Nosetripz's** 12-inch **Reversers**. Back with Rhythm King, **Three Wise Men** follow up their excellent **Urban Hell** with an even "harder" **Refresh Yourself** (through the Mute via Cartel channel).

DEMON TEAMS up with Rounder/Euro (through Pinnacle) to give the world the purest of deep south draws on **Nand Griffiths** splendidly twee and enjoyable **The Last Of The True Believers**. Also from Pinnacle, **Derek B** turns out **Rock The Beat** on the Music Of Life label. **The Wake** have a four track EP called **Crusade** on Castle on Factory, the long awaited debut album from **The Band Of Holy Joy** hits the schedule and is called **Moss Tales From The City**, while **El offer Kari Blake's** **The Underneath** on the album **Lunatic Down Of The Dismantler**. **Red Rhino** will be handling an LP/cassette/CD from **The Sounds**, which'll appear on the **Play It Again Sam** label and be called **Thunder**. Up, and **The Inca Babies** return from the depths of Mancunian obscurity with a new album on their own **Black Lagoon** label entitled **Opium Den**.

RED RHINO also have some new shunter on their own label including the excellent new **Hula LP**. Voice, the much talked about **Boat Trips In The Bay** album from **Brendan Croker** and **The Five O'clock Shadows** and



THE WAKE: factory four-track

the threat of a new **Soviet France** release to join the already moving **Lorrie's** 45. They'll also be doing their damndest to clear their warehouse of ex-Spear person **Stan Stammers'** latest outfit, **Crazy Pink Revolvers'** debut LP **First Down** which is on Choinisv plus a CD of the best of everything in the world from the **Rousko** label which is called **Zarah Leander's** Greatest Hits and features tracks from the excellent **Son Of Sam**, the slightly groovy **Dustdevils**, the organically tactile **Cassander Complex** and a lot more.

OH YES, let's just remind ourselves that **RR** will also be handling the excellent new 45 from **The Screaming Trees**. Produced by **ABC** person **Steve Singleton**, it features the newest in hip hop meets anorak ounk stylings, it's called **Iron Guru** and it's on **Native Records**.

AND **THE Bolshoi**, who look set to do "something" real soon, have a new single called **Please** released this week on **Beggars**. **Hoboken** makes the map too with an album from **Tiny Lights** with an album from **RT and the Cartel**. **AAD** grind solo into another less interesting period by releasing **Le Mystere Des Voix Bulgares** on CD through Pinnacle and the Cartel, while down at Revolver they're clapping their ears to great **Hellswear's** keeper of **The Seven Keys** album on Noise. Quickly up the motorway to Scotland to learn that **Fast Forward** have an album of trod Scottish folk on **Ossian** on the lono label (that's called **Light On A Distant Shore**), and they're also preparing the world for **The Bones** which will be your avenue in early June.

THINGS TURN around again and **Revolver** have an "offin and new" album which will also be available on CD. On **Flicknife**, it's called **Out And Intake** and will be available through **Spartan**. Via **Revolver** and the Cartel comes a split single from **Four Came Home** and **Passion Of Ice** which should interest more than a few independently minded

sorts and news just in...beep, beep...soy, that **Glass Records** will be back in action after being greatly involved and overwhelmed of the interest in the excellent **Pastels' LP** with a whole wodge of new stuff including a preview of **In Embance's** upcoming LP, **Songs About Snogging**, in the shape of a single called **Who's Got Into Me?**, **The Perfect Disaster's** Hey, Hey, Hey, 12-inch EP, and a new album/cassette from **The Jazz Butcher** entitled **Big Questions**. All this and more through **Nine Mile** and the Cartel.

BUT back to Revolver, and the soon to be mega whopping **Welsh, Celtic And Worldwide** label. Newest from these vinyl mountains is from the rather good **Eirin Peryglus** with their **Bronson 45** (excellent electronic-styled pop sung in Welsh). Bristol band **The Bloody Marys** (who, er, almost came from Hull) have their second single released called **Stain** on the **Mess** label. The cross country references crop up to the group "knowing" **The Housemartins** and the line up also "featuring" a former **Red Guitar**. What can we say? **Stock II**, it's good.



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The studio recording industry's SoundScan system will report album sales figures beginning in March. Week beginning ending to the BBC. All rights reserved.

COUNTRY

9 May 1987

- 1 **TRIO** Warner Brothers WX99 (W) C: WX99C
Dolly Parton/Linda Ronstadt/Emmylou Harris CD: 925 491-2
- 2 **GUITAR TOWN** MCA MCF 3335 (F)
Steve Earle C: MFCF 3335/CD: DMCF 3335
- 3 **SWEET DREAMS** MCA MCG 6003 (F)
Patsy Cline C: MCGC 6003; CD: MCAD 6149
- 4 **THIRTEEN** Warner Brothers K 925 352-1 (W)
Emmylou Harris C: 925 352-4
- 5 **GIVE A LITTLE LOVE** RCA PL 90011 (R)
The Judds C: PK 90011
- 6 **GUITARS, CADILLACS, ETC. ETC.** Reprise 9253721 (F)
Dwight Yoakam C: 9253724; CD: 925 372-2
- 7 **I NEED YOU** Ritz RITZLP 0038 (SF)
Daniel O'Donnell C: RITZLC 0038
- 8 **LOVERS AND BEST FRIENDS** MCA MCF 3357 (F)
Don Williams C: MFCF 3357
- 9 **THEY DON'T MAKE THEM LIKE THEY USED TO**
Kenny Rogers RCA PL 85633; C: PK 85633; CD: PD 85633 (R)
- 10 **MR ENTERTAINER** RCA NL 90000 (R)
Jimmy Russell C: NK 90000
- 11 **STORMS OF LIFE** Warner Bros 9254351 (F)
Randy Travis C: 9254354/CD: 925 4352
- 12 **LYLE LOVETT** MCA MCF 3361 (F)
Lyle Lovett C: MFCF 3361/CD: DMCF 3361
- 13 **HANGIN' TOUGH** MCA MCF 3360 (F)
Waylon Jennings C: MFCF 3360/CD: DMCF 3360
- 14 **GIRLS I HAVE KNOWN** RCA NL 89996 (R)
Jim Reeves C: NK 89996
- 15 **REPOSSESSED** Mercury/Phonogram MERR 103 (R)
Kris Kristofferson C: MERHC 103/CD: 830 406-2
- 16 **A MATTER OF LIFE... AND DEATH** CBS 4504791 (C)
David Allan Coe C: 4504794
- 17 **WHAT AM I GONNA DO ABOUT YOU** MCA MCF 3346 (F)
Reba McEntire C: MFCF 3346
- 18 **THE COUNTRY MAN** RCA NL 89997 (R)
Charley Pride C: NK 89997
- 19 **ROCKIN' WITH THE RHYTHM** RCA PL 87042 (R)
The Judds C: PK 87042
- 20 **NEW LONE STAR STATE OF MIND** MCA MCF 3364 (F)
Nanci Griffith C: MFCF 3364

Compiled by Gallup for the Country Music Association © 1987

Outlaws, pickers
legends and lies

by John Tabler

ANOTHER VINYL overload has occurred this spring, with many American artists over here to appear at Mervyn Conn's three day country festival. Rather than full reviews therefore, here's a selection of the innumerable country albums recently released.

Let's start with RCA, a label which has delved into its archives and given several past classics a new lease of life in, some cases even taking them into the chart. Albums by **Skeeter Davis**, **Jim Reeves**, **Charley Pride** and **Johnny Russell** are quite typical works, but five others may have appeal to New Country buffs, like

Songs Of Billy Yank And **Johnny Reb** by **Jimmy Driftwood**, a 1961 LP by an under appreciated and unique performer from the folk end of country. Equally authentic is **The Father Of Bluesgrass Music** by **Bill Monroe**, writer of Presley's **Blue Moon Of Kentucky**. His LP is from 1962, while from the next year comes **Mark Snow's Railroad Man**, a collection of songs about trains, a subject which everyone knows is dear to the hearts of country songwriters.

Country favourites — **Willie Nelson** Style reminds us of a clean shaven Willie, who was singing other people's songs, duelling with nobody and proving that before he was an outlaw, he was a peerless vocal stylist. This LP comes recommended, as does **Lullabies, Legends And Lies** by **Bobby Bare**, which is a collection of 14 songs written by the remarkable Shel Silverstein. Not a bad bunch of albums, RCA.

The same label has also licensed material by a number of its country acts to Music For Pleasure, which has combined them with many Capitol country acts to make up **The Best Of 1964 Country**, a 14 track LP featuring New Country

stars like **T. Graham Brown**, **Dan Seals** and **The Judds**, plus such as **Alabama**, **Tanya Tucker** and **Galt Davies**. While not quite as adventurous as Starbuck's **Discover New Country** compilation, this budget album provides a cross section of the big country names on Capitol and RCA. MFP has also signed a British country artist, **Tammy Cline**, whose LP, **Sings The Country Greats**, is a brave attempt to cover a dozen well known songs. If she rarely competes with the original versions, the song selection is creditable.

CBS, having lost **Johnny Cash** to Poly Gram after nearly 30 years, has released an excellent retrospective double LP titled **1958-1986: The CBS Years**. This well documented package deserves to do well, although why **Anniversary: Twenty Years Of His Work** by **Tammy Wynette** on Epic is capable of fitting 20 tracks on a single LP (and a good one) while the same number of tracks by Cash need a double album is hard to understand.

It's safe to see two new **John Hartford** albums after an ominous silence of about 10 years since his last UK release. **Gum Tree Canoe** (Sunound) is a 1984 LP licensed from Flying Fish, and as well as several typically quirky Hartford items, includes versions of **Piece Of My Heart** (as in Janis Joplin) and **No Expectations** (Rolling Stones). Having now signed with MCA, Hartford's latest LP, **Annual Waltz**, seems slightly restrained, but still produces an impression of a man at peace with the world. Good to have him back on British release.

A live album by **Sleepy LaBeef**, **Nathin' But The Truth** (Roulette Europe) provides cash-in opportunities for the rockabilly star who has been remarkably visible in Britain of late, while **The Very Best**



RECOMMENDED LULLABYS FROM

Bobby Bare

of **Ricky Skaggs** on Starbuck's **Country Store** label is a good 14 track introduction to the increasingly popular trail-blazer's work. Finally, MCA's **Master Series** (virgin vinyl, it says) finds two LPs by hot pickers — **Speechless** by **Albert Lee** and **Under The Wire** by **Jerry Douglas** will delight anyone who appreciates instrumental virtuosity. We'll have to leave the very wonderful Nanci Griffith for next time...

TOP 10
COMPILATIONS

- 1 **THE KENNY ROGERS STORY**
Kenny Rogers Liberty (E) 28 (E)
- 2 **ANNIVERSARY — 20 YEARS OF HITS**
Tammy Wynette Epic 4503291 (C)
- 3 **THE COLLECTION**
Bobby Bare Castle Collector Series (C) 519 (E)
- 4 **BICHAIR VILLAGE AT THE COUNTRY STORE**
Bobby Bare Country Store CS 004 (R)
- 5 **JOHN HARTFORD AT THE COUNTRY STORE**
John Hartford Country Store CS 005 (R)
- 6 **THE GUN CAMPBELL ALBUM**
Glen Campbell Ktel NE 1241 (C)
- 7 **DOLLY PARTON'S GREATEST HITS**
Dolly Parton RCA PL 84422 (R)
- 8 **THE VERY BEST OF DOLLY PARTON**
Dolly Parton RCA PL 89007 (R)
- 9 **THE VERY BEST OF DON WILLIAMS**
Don Williams MCA MCG 4014 (F)
- 10 **TAMMY WYNETTE AT THE COUNTRY STORE**
Tammy Wynette Country Store CS 011 (R)

The Judds
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Rock it, Billy

Scott of the Ukraine

Nigel Hunter meets acclaimed songwriter Alan Roy Scott, who poses the ultimate question 'I bet I'm the first Irish Ukrainian you've met'.

"I BET I'm the first Irish Ukrainian you've met," declares Alan Roy Scott, and he's right.

Apart from his interesting pedigree, Scott is also a songwriter of some note and accomplishment and signed to Jobete Music, the publishing arm of Motown Records. This enables him to work with the likes of Smokey Robinson, The Temptations and DeBarge among others, which is doing him no harm at all.

Scott has earned his place in the Jobete sun, however. Raised in Chicago and initially an actor, he absorbed several influences during his formative years such as black R&B and white traditional pop which are reflected profitably in his own output.

As a performer, Scott has been in the cast of the Broadway revival of Hair and productions of Godspell and Jesus Christ Superstar. He has played many cabaret dates in the US and on cruise liners, and toured with Connie Francis as a backing vocalist. He was signed to Screen Gems-EMI

Music for five years prior to joining the Jobete stable.

His songwriting credits include Fame, Paper Dolls, Where The Boys Are 84 and the gung-ho Top Gun in the TV/movie world, an international success with Body Language recorded by The Spinners during his staff writing time with Love/Zager Productions, a triumph in the Yamaha Song Festival with Longshot run by Stacy Lattikow, and recordings of his songs by Johnny Mathis (The Best Is Yet To Come), Anne Murray (Call Us Fools), Irene Cara (You Hurt Me One) and George McCrae III (Was Always You) among an impressive lot of others.

Scott has a forthright Irish Ukrainian attitude and policy towards his work.

"I write the best songs I can and I write them to order. I don't write on spec anymore unless the prospects are very good."

He also emphasises the vital importance of a good demo when pitching a song.

"The demo is as much the song as the song itself nowadays. The formula is melody, lyrics and a good studio. More writers should aim to be producers if at all possible. Most record producers are sound engineers and don't necessarily feel the song they're working on. It's changing for the better, though."



ALAN ROY Scott is flanked by Jobete Music (UK) general manager Ivan Chandler and catalogue manager Wendy Provo.

Copyrights avoid tax threat

THE NEW withholding tax, which has been causing flutters in the music industry dovecotes, is not applicable to music copyright royalties, according to the MPA.

The association has been in touch with the Inland Revenue's foreign entertainers unit in Birmingham to seek clarification. IR inspector Nigel Clay has responded that all copyright payments made by

music publishers will fall outside the withholding provisions of Schedule 11 of the Finance Act 1986.

"This agreement is obviously given on the basis of matters as they currently stand," he adds, "and accordingly should there be a change of circumstances in the future, then I reserve the right to review, revise and if necessary refile from this agreement."

Standards to remain buried

NEW YORK: Warner Bros Music has no immediate intention of publishing the songs by Cole Porter, George Gershwin, Jerome Kern and others which were discovered in its New Jersey warehouse. (MW April 4).

Some of the manuscripts have already been donated to libraries,

and WB Music president Jay Morgenstern comments that there is apparently nothing "truly great" among the songs.

Variety magazine alleges that there are underlying questions of copyright ownership to be clarified prior to any publication or exploitation of the works.



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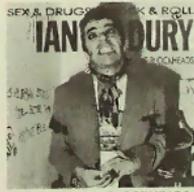
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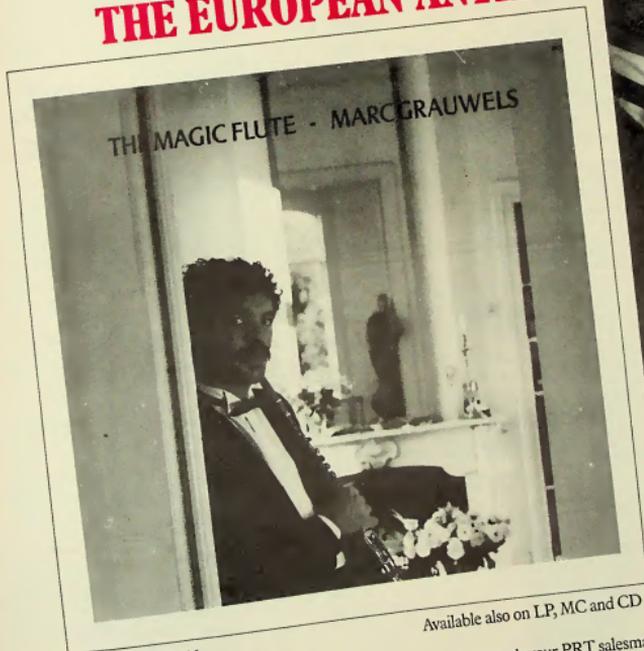
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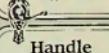
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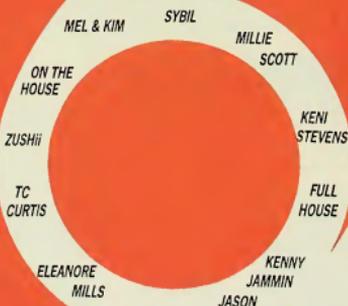
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Today's

DIARY

OH DEAR, Peter Holt's been at it again (see right), but it wouldn't be so bad if the London Evening Standard's gossip columnist did a bit more homework before rushing into print, as **Godfrey Rust's** reply illustrates at length... "I do not intend to rush into anything," said John Fruin when he quit the hot seat at WEA in 1980. He wasn't kidding, was he, and **acknowledges** that he was in two minds about taking on a full time job at Zomba. After the unwelcome limelight of WEA, which at the height of the chart hyping furore meant that TV crews were camped outside his home, Fruin has rather enjoyed the relative obscurity of the past seven years. He remains a fitness fanatic in spite of overcoming recent heart trouble... Expect changes at EMI this week... No immediate changes at Polydor following the arrival of David Munas and marketing director **Tim Read** — one of the internal candidates for the MD's job — quits: "I can't leave now, I still haven't managed to get tickets for my family to see The Phantom Of The Opera"... The switchboard at Bedford Avenue is answering with a chirpy "BMG/RCA" from this week for the first time... **Chrystalis** has no plans for further publication in spite of our attempts to transmogrify the company name on last week's front page... Imagine the surprise of **Revolver Records** in Birmingham as they were copping up to closing time when a giant figure rapped on the door and enquired if his "boss" could come in and buy some tapes. In strolled Prince and proceeded to snop up £140-worth of cassettes by the likes of Nick Kamen, Jimi Hendrix and Joni Mitchell. The little one was apparently residing in the area while rehearsing at the NEC...

WHAT DO they want — blood? At the time of Virgin's flotation, the wise City advice was "keep it simple", and the company duly lived off extraneous interests to concentrate the company's music profile. Now, following Virgin's pecuniary satisfactory results, pundits have suggested that the company might be too dependent on one strand of business... While **W H Smith** still ponders a giveaway magazine launch, Tower debuts its own mag — **Top** — at the end of the month to replace **Yes**, which it had been importing from the States. Estimated print run is 50,000 copies per month and, edited by former **MM** and **NME** writer **Mark Williams**, **Top** will be free to all visitors to Tower shops... A neighbour of **Terry Rice-Milton** has collected the reward mentioned last week in **Doogler's Diary** for locating the former Cupid's Inspiration singer... **Beil's** man of **PRT Simon Carrel** is sunning himself down under, but is expected back in the UK with a music industry project of his own... As a promotional spin-off from the release of the first four Beatles CDs, EMI trialed the normal vinyl and cassette sales of each of the albums and that man of the momentous quotes **Tony Wadsworth** says: "People tell me that vinyl is dead, but I think that some people want to bury it a bit too soon."



CLASS OF '42: The Level 42 team show their pride in platinum discs for **Running In The Family**.



SO SWEET: **Michael McDonald** and his manager, **Craig Ford**, receive platinum discs from WEA for **Sweet Freedom**.



ENTER THE dragon: **Tom Jones** is introduced to The Prince Of Wales at a reception for the Welsh Association Of Youth Clubs.



SONGSTER'S SONET: **Peter Skellern** puts his name to a worldwide recording and publishing deal with **Sonel**.

Dave Domleo

ISLAND HAS been shaken by the sudden death on Monday last week of **Dave Domleo**, Island's general manager and a director of the company since 1977. **Domleo** joined the company in 1970 as a member of the promotions team and throughout the late-Seventies became involved in all facets of the company's operation, eventually becoming general manager.

"Dave was the key man who kept the whole company ticking and his loyalty to Island was supreme," says Island's founder **Chris Blackwell**. "Dave would give 100 per cent support to everyone who joined the company. He was really the person who kept everything together and I know I'm going to miss him very badly."

An inquest will determine the cause of death.

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JB Peter Holt

New swive at chart hype

STUNG by complaints of hyping and in an effort to ensure greater accuracy, Gallup chart compilers are increasing the number of record shops from which the Top 75 is compiled. The number of sites on a computer will go up from 450 to around 750 by the end of the year.

Comments from **The London Evening Standard's Peter Holt** on the operation and make-up of the chart have stung Gallup into taking a swive back. We feature here the letter to the paper's John Lese from **Godfrey Rust**, Gallup's chart manager.

GALLUP IS used to misleading press coverage about the charts, as some of our previous business journalism is bound to rub off on reporting of the chart research itself, and we are normally philosophical and fairly thick-skinned about it.

But this article is (A) factually incorrect, (B) its implications wholly misleading and (C) Peter Holt's manner of researching and reporting it highly irresponsible. (A) The substance of this piece is that there have been complaints about "hyping" the charts which have "stung" Gallup into the action of doubling its Chart Panel in an attempt to overcome them.

The real story is nothing like that. Gallup's first year contract with the record industry expired this year. More than a year ago we submitted proposals for the next contract which involve a major expansion in the panel among a number of other developments.

The over-riding reason for the expansion is the increasing demand for detailed research information about record sales on a daily and regional basis. Only with a larger panel can this be produced accurately. For from "hype" being a major reason, we conceded in our proposal that the increase would actually make very little difference to the Top 100 Charts, which are already very reliable.

A number of record companies were understandably reluctant to invest even more money in Gallup's chart research has a turnover approaching £1m this year when it would make no substantial difference to the published chart. In the end the industry accepted that the value of better "spin-off" research on balance justified the increase.

There were no "complaints of hype" which provoked this action and Gallup was not "stung into action" by this or anything else. (B) I refer you to the last para-

No, if a former employee of one major London record store is to be believed, He tells me, "It's impossible to type in information about records sold when there's a queue of people waiting to buy records. We usually wait until a slack period and then enter those singles and albums that we'd personally like to see in the charts."

graph (above), Peter Holt put this comment to me on the telephone two days ago. I spent about 15 minutes explaining in some detail how we deal with the kind of problem (and many others) which he outlined. It should anyway be a matter of commonsense that Gallup would hardly allow a research contract of this size to be operated as casually as is implied.

Nothing of this was even referred to, instead Peter Holt presents as his authoritative source an unnamed ex-employee of an unnamed record store (the name of which he was unable to remember when talking to me).

I do not for a moment deny that precisely the sort of thing which he describes happens in a number of shops which have computers of the type used for chart compilation, but such shop's data is not used by Gallup for the chart.

The implication is that Gallup is incompetent to control the accuracy of its research. Gallup's business is built on its reputation for providing accurate information.

Gallup's perpetually whiffy method of chart-rigging which wholly misled the record-buying public and seriously damages Gallup's reputation in the eyes of that public.

In the past few years I have been welcome to look at all aspects of the chart system with our full co-operation. Those who have taken the trouble to look before they leap into print have come away understanding that there is a great deal more to the science of retail research than they had imagined, and that Gallup's systems have effectively laid the ghosts of "hype".

Much of "Ad Lib's" coverage is chart-related, so after a previous silly remark about the charts some months ago I invited Peter Holt to Gallup to look at the system for himself, in the belief that prevention is better than cure, and that this would avoid silly and incorrect stories in the future. He agreed it would be helpful, accepted the invitation, then failed to turn up and made no apology. My next contact with him was his phone call a few days ago.

It's a lazy, irresponsible reporting of the acceptable standard for your paper! It does nothing for your own reputation.

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