

RECORDS · TAPE · RETAILING · MARKETING · RADIO & TV · STUDIOS · PUBLISHING

MUSIC WEEK

21ST
ANNIVERSARY
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1959

Europe's Leading Music Business Paper · A Morgan-Grampian Publication · 80p

Virgin moves further away from RRP

VIRGIN'S TOTAL restructuring of prices has presented a further blow to the concept of RRP.

From April 1 the company is reducing prices of all albums with the effect of cutting dealer margins to 30 per cent. A concession to dealers, however, is the introduction of a five per cent returns scheme on all product, falling into line with distributor CBS.

The standard album price will fall from £5.49 to £5.25. Explaining the move, Virgin managing director Simon Draper says: "Discounting has over the last 10 years steadily become so prevalent it has completely devalued the concept of RRP.

"We intend to emphasise more and more the wholesale price to dealers and introduce special discounts on that wholesale price on an album to album basis. We will also be offering price reductions and special incentives."

The sales force has also been expanded and Virgin aims to improve its service to dealers by modifications to the calling cycle, plus an increase in the amount of car stock carried by the sales team. All reps will now carry current singles and albums. Four new reps — David Stewart and Leslie Malloy have already been named — have been added to the sales team.

ROCK AND Roll is into its 26th year and still going strong. In a special revival music supplement *Music Week* looks at the scene past and present with emphasis on the latest re-releases and catalogue availability. See pages 35-39.

Live promoters give recession the slip

THE RECORD industry may be in the doldrums, but as far as Britain's concert promoters are concerned, business has never been better.

Top promoters are all unanimous in this view: the public are prepared still to pay their money at the box office, provided it is the right act and at the right price.

Despite the downturn in record sales, top international and UK acts will be turning out in force during the next few months. And among those scheduled to tour so far are Mike Oldfield, 10cc, Judie Tzuke, New Musik, Peter Skellern, Dean Friedman, Gerard Kenny, Steve Forbert, Jack Jones, Helen Reddy, Johnny Mathis, Max Boyce, Doctor Hook, Sad Cafe, Jack Jones, Frankie Valli and After The Fire.

Also confirmed for UK dates are Frank Sinatra at the Royal Festival Hall in September, while the Beach Boys are expected to play several dates during summer.

Ric Dixon of Kennedy Street Enterprises in Manchester summed up the general attitude of promoters: "Business is buoyant, as good as it has ever been. The recession which is currently being experienced by the record industry certainly hasn't reached the concert platform as yet.

"A lot of the problems with the record industry have been caused by bad staffing and over-manning, but that has not really happened in the concert promotion business. People still like to go out and see live shows. However, there are certain problems that we are facing, of which the most important is VAT on the prices of tickets. At the moment,

it is absolutely crippling."

Andrew Miller, who in partnership with Noel D'Abbo will be presenting such names as Mike Oldfield, Judie Tzuke, Gerard Kenny and Peter Skellern, came straight to the point: "If the act and the price of the tickets are right, then the halls will be full."

Louis Benjamin, head of the Moss Empire circuit, which includes the London Palladium, comments: "It really is all down to booking the artists that the public want. For instance, I know that with someone like Bette Midler we could charge up to £25 a seat and still fill the Palladium to capacity for three weeks — yet with others you could charge only 50p and the bookings would be disastrous. Lack of quality is part of the disease currently afflicting the music industry, and it is important to give the public what they want."

Jack Barry, head of the Marquee Organisation which includes the famous Wardour Street club: "The scene is very healthy at the moment and there is no reason why it shouldn't remain that way. The reason for our continued success is that we have stuck with our original policy, which is not to jump on the latest musical bandwagon but to present music of quality and of a high standard. It is wrong to look for just commercial gain."

A spokesman for another of London's top pop and rock venues, The Venue in Victoria, says: "Ours has been quite a success story but if you get the right acts then the public will come."



DECCA RECORDS' New Malden factory held a wake last Wednesday when Lady Lewis and commercial director William Townsley presented employees with over 30 years' service with silver discs. And pictured above is Mr Stanley Foster, who has been with the company for 40 years. "It is a sad end," said Townsley, "And I wasn't looking forward to it. But there was no bitterness and it was wonderful that Lady Lewis came along to it. I felt part of a team — it was like a family affair." For full story see Diary page 46.

Chrysalis stars to appear on Pickwick

CHRYSLIS RECORDS and Pickwick International have signed a long-term deal which provides for a substantial amount of Chrysalis back catalogue to be made available to Pickwick for issue on its budget label. The agreement was signed last week and the first releases are expected to be issued on May 1.

Artists available to Pickwick include Leo Sayer, Ten Years After, Mary O'Hara and others, and compilation albums envisaged will include tracks by most Chrysalis artists, including Blondie.

Chrysalis managing director Doug D'Arcy comments: "Because we don't have a huge back catalogue to draw on, we haven't found it worthwhile to form our own budget label. The agreement with Pickwick is ideal, as its expertise in the budget field will give added promotion to our artists and develop the catalogue as well."

Monty Lewis, managing director of Pickwick, states: "We are particularly delighted with this agreement since Chrysalis product is so important to Pickwick's new look for the Eighties which is to major on contemporary music."

Clampdown on counterfeiters

BPI PROBES into the activities of a UK company importing counterfeit cassettes from the US resulted in a High Court action against a wholesaler and a retailer last week.

Information received led to writs being issued against Warrens Records, of Hollen Street, London W.1. (wholesaler) and Simons Sales Stores, of Ripple Road, Barking (retailer and wholesaler). Because the BPI is not itself a copyright holder, the plaintiffs named in the writs were the 20 record companies whose copyrights were infringed.

These tapes, which were described as being of poor sound quality but well packaged, with inlay cards which would easily pass for legitimate ones — were of nine titles: Paul Simon's Greatest Hits; Abba The Album; Saturday Night Fever; Carpenters' Passage; Rod Stewart's Footloose and Fancy Free;

Fleetwood Mac's Rumours; Linda Ronstadt's Simple Dreams; Queen's News of the World and Elton John's Greatest Hits Vol. 2.

At the High Court last Wednesday Mr. Justice Fox granted perpetual injunctions against Warrens and Simons restraining them from infringing copyright in sound recordings; from infringing copyright in packaging; from passing off tapes not of, or connected with, the plaintiff; and infringing various trade marks.

He also made an order for costs against the defendants, who are to surrender the counterfeit material, to submit to an inquiry as to damages, and to disclose customers' and suppliers' names.

All these orders were, however, suspended for seven days (until today, Wednesday) to allow Warrens and Simons to enter a

defence if they wish. If the defence is entered the orders remain suspended until full trial of the action, which would be several months from now. If not, the orders will come into effect.

On the same day, also before Mr Justice Fox, the case against one of the defendants in the BPI Anti-Piracy Operation Moonbeam action was concluded. Leslie Smith, of Washway Road, Sale, Cheshire; and his company Paramount Book Exchange of Withy Grove, Manchester, consented to a High Court order banning them from selling bootleg recordings. Among the recordings named as being sold in the Manchester book shop were bootlegs of David Bowie, Buzzcocks, Dylan and Siouxsie and the Banshees. The defendants also agreed to pay damages of £775 and costs which are yet to be determined.

MUSIC BY ANDREW LLOYD WEBBER
LYRICS BY DON BLACK
SINGING BY MARTI WEBB

A SINGLE GIRL, A FOREIGN COUNTRY, A BEAUTIFUL ALBUM.
ALBUM POLD 5031 CASSETTE POLDC 5031

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NEWS

Tamla Motown starts singles campaign

DURING THE second week of March, Motown is starting an extensive singles campaign which will involve 30 catalogue items on the Tamla Motown label. The campaign covers all the classic Tamla singles, still in demand, but possibly not known to be still available.

The campaign also coincides with the second publication of the Motown catalogue which "will be one hundred per cent accurate and which will in future be sent to dealers at least every three months."

Advertising will run for six weeks in the music press and there will be dealer mail shots.

The singles campaign will be followed by the late spring release of a special singles re-issue set as part



of Motown's 20th Anniversary celebrations. Singles involved in the first campaign include This Old Heart Of Mine by the Isley Brothers, Walk Away Renee by the Four Tops, Heatwave by Martha Reeves and The Vandellas and There's A Ghost In My House by R. Dean Taylor.

On April 3, Motown is to issue a 12" single featuring a hit medley by Diana Ross and the Supremes. And following the success of 20 Mod Classics, released last November, Motown issues the second volume of this series on April 11.

PURPLE HEARTS release their debut Fiction album, *Beat That*, on March 14. Polydor will be backing the release with advertising in the consumer music press, posters and badges.

SPECIAL in-store display units are being distributed by EMI for the Cockney Rejects debut album, *Greatest Hits Volume 1*. Released on March 7, there will also be ads in the music press and a poster campaign.

WITH THE return of the Saturday night TV series, *Tales Of The Unexpected*, RK Records is re-promoting the theme music by The Ron Grainer Orchestra (RK 1021). Available through Pye, the single

will be mentioned at the end of each programme.

BLACKBEARD (Dennis Bovell), top reggae producer has an album, *1 Wah Dub* (RDC 2002) out on the More Cut label through EMI. It is being backed with extensive music press advertising posters and in-store display material. A limited edition is available at RRP £3.99.

POLYDOR RELEASES the soundtrack album of *American Gigalo* on March 7, catalogue No 2391 447. The LP contains a full length version of Blondie's Stateside hit, *Call Me*, which is receiving heavy import action. Polydor will release a single, *Love & Passion*, from the album. It features Cheryl Barnes and Giorgio Moroder who produced the album. Polydor will be pegging their music press advertising on the Blondie and Cheryl Barnes tracks.

AMERICAN "PUNKABILLY" band The Cramps release their debut album on Illegal Records on March 7. Released through Faulty Products the album coincides with a 12-date British tour and follows their *Gravest Hits* EP released last year.

VIRGIN IS backing the first single from *The Motors* for 18 months to the tune of a trade and consumer press ad campaign backed by London Underground posters and national flyposting. Promotional backup for the disc — *Love And Loneliness* — includes 500 T-shirts and 500 metal badges. An album, *Tenement Steps*, is set for March 21 release.

The next release on Virgin from *The Mekons*, set for March 7, is a specially packaged pair of singles.



CHAS CHANDLER (far right) is photographed with some of the artists who will feature on his new *Six Of The Best* label. Surrounding the company logo are (L-R) Dave Hill (Slade), Ian Sprange (En Route), Nick Van Eede, Don Powell (Slade) and Arrogant Adams. *Six Of The Best* — with six tracks on a 12" 45 will retail for £1.49. Pressing and distribution is through RCA.

Terry Tonik heads Valiant debut

JOHN SHERRY and Leonard Richenberg have formed a record and publishing company — Valiant Records and Music — and have assigned the UK distribution rights to Pinnacle.

Initial releases from the South West London based company are from Geneva and Terry Tonik. The Geneva single, *Two Minutes Thirty*, is produced by Rod Lynton who is responsible for A&R, marketing and promotion for Valiant.

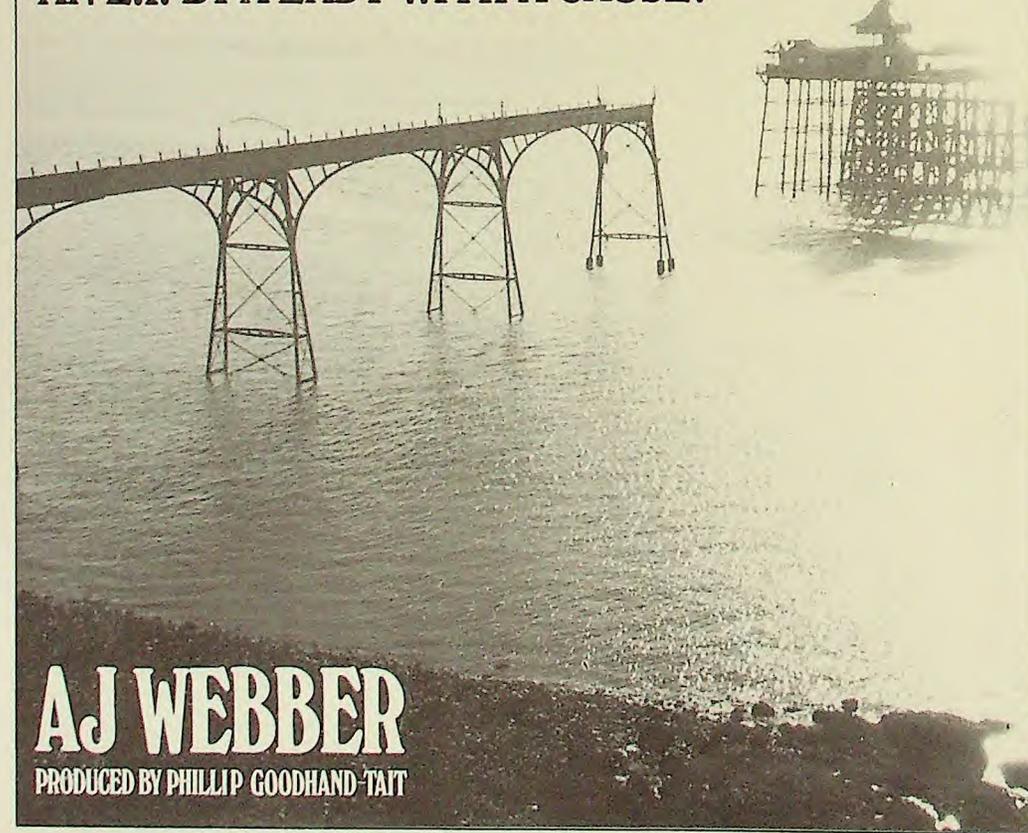
The Terry Tonik single, *Just A*

Little Mod, will appear on Valiant's sister label, Posh, which is also distributed through Pinnacle. A 16 page fanzine written by Tonik and covering the original Mod era will be marketed to promote the record as well as being retailed in its own right.

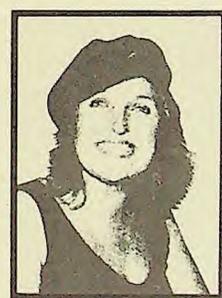
Valiant is also releasing a self-titled single by heavy metal band Sledgehammer on March 7. Previously the single was sold at the band's gigs and Valiant reports it has notched up sales of more than 2,000 in this way.

CLEVEDON PIER

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AJ WEBBER
PRODUCED BY PHILLIP GOODHAND-TAIT



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- MARCH
- MON. 10 BRIGHTON DOME.
- TUES. 11 BRIGHTON DOME.
- WED. 12 CANTERBURY.
- THURS. 13 IPSWICH GAUMONT.
- FRI. 14 IPSWICH GAUMONT..
- SAT. 15 CAMBRIDGE LEISURE CENTRE.
- WEDS. 19 BOURNEMOUTH.
- THURS. 20 CRAWLEY LEISURE CENTRE.
- SAT. 22 GUERNSEY.
- MON. 24 JERSEY FORT REGENT.
- FRI. 28 ST. ALBANS CITY HALL.
- SAT. 29 WOLVERHAMPTON CITY HALL.
- SUN. 30 WOLVERHAMPTON CITY HALL.
- APRIL
- TUES. 1 PLYMOUTH, PALACE THEATRE.
- SAT. 12 SCARBOROUGH.



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MCPS warns of import ban on Blondie theme

A WARNING has been issued by the Mechanical Copyright Protection Society to notify wholesalers and retailers that EMI Music Publishing and Chappell Music, the UK copyright holders of Call Me, the theme from the film American Gigolo recorded by Blondie, have refused a licence for the importation of the record and its parent album American Gigolo.

The MCPS letter adds that any importation or sale of the records will consequently be an infringement of copyright, with remedies available to the copyright owners such as an injunction to stop importing and sales, damages and delivery of all records in any importers' possession.

Furthermore, having given notice of the situation, the UK copyright owners intend to issue a writ to any importer, wholesaler or retailer, which imports or sells the records in question, whose American catalogue number is CHS 2414 (single) and PDI 6259.

NARM to examine the 'dangerous decade'

THE UPDATED convention schedule for this year's NARM event promises discussion of several topics very close to the hearts — and businesses — of industry and trade on both sides of the Atlantic at present. On the first formal convention day, a subject which has been raised with the BPI fairly recently is treated as an "audio visual spectacular". The idea is that of promoting record and tape buying generally to the public as a gift suggestion — not individual company or album advertising, but selling music as a gift.

Accepting the grim fact that the industry and trade leave the Seventies and enter the Eighties in straightened circumstances, the latter part of the first day is taken up with a seminar on a market research report on business in US record and

tape outlets; and with a talk on tax.

After a session on merchandising accessories, the main topic on the second day is again dealing with the decade just begun — The Eighties: Decade of Danger ... Age of Knowledge, which has world famous economist Leo Cherne giving the keynote address. Computers and advanced audio software are both under discussion later in the day.

With the current troubled relationship between manufacturers and importers in the UK, the session on Merchandising Cut Outs which opens the final day of the convention could prove informative and provocative on this side of the ocean, and the final session fittingly deals with the "coming age" in the entertainment industry — The Video Future.

Virgin gets Immediate

THE IMMEDIATE Records catalogue is to be re-activated by Virgin which has acquired the licence from NEMS.

The label was originally launched by Andrew Loog Oldham in 1965, but the tapes were sold to NEMS in 1972 when the label foundered.

BPI action on tape advert

A FORMAL complaint about its current radio ads for blank tapes has been sent to Memorex by the BPI. After considering whether or not it felt the ad — which features Moody Blues soundalikes performing Night In White Satin — was offensive, the BPI has decided to take action. As a first step a letter outlining the objections of the BPI, which is monitoring all blank tape advertising, has been sent to Memorex.

Charisma change

CHARISMA RECORDS cuts its dealer margin to 30 per cent from this month. A company spokesman explains: "We had hoped to hold the dealer margin at the existing rate of 33 1/3 per cent, but unfortunately it is necessary to fit in with the rest of the PolyGram licensed and distributed labels."

Virgin will be releasing many of the original albums as well as some new compilations which will be specially packaged with photographs of the period.

The first release — set for March 28 — will be The Small Faces' Ogdens' Nut Flake which reached Number One in the album chart during 1968. The album will appear in its original circular sleeve, but on the Virgin label.

Other material to be exploited comes from Humble Pie, Amen Corner, The Nice, Eric Clapton, Savoy Brown and Crispian St Peters.

Grayson forms Pagan label

JACK STEWART Grayson, formerly US label manager at Arista Records has formed a new label, Pagan Records. He is joined by general manager Gary Shoefield, formerly sales promotion manager at Arista and Chrissy Race, press officer, previously at McCann's advertising agency.

First release on Pagan is Tres Chichi (PAG 1) by New York new wave artist Amy Bolton, out on March 7. Other artists signed to Pagan are Wall Street, Hot Property, Your Hero and The Hitmakers.



GEM RECORDS has signed the VIP's and the band's first single, *Causing Complications*, backed with *Belinda* and *Love Is A Golden Word*, will be released on April 3. Pictured at the signing are, standing (L to R): Nick Rosenberg (Gem), David Simone (Gem), Simon Lai (Grandmark Management), Hugh Stanley-Clarke (Gem), Edward Christie (Gem), Clive Solomon (VIP's manager). Sitting are the band — Guy Morley, Andy Price, Paul Shurey and Jed Dmochowski.

Extra excise duty on Irish records

From PAT PRETTY

DUBLIN: The Irish Minister of Finance, Michael O'Kennedy, has raised the excise duty on records from 30 to 40 per cent, and cassettes, rated for VAT at 20 per cent, will now bear a 25 per cent rate with effect from May 1.

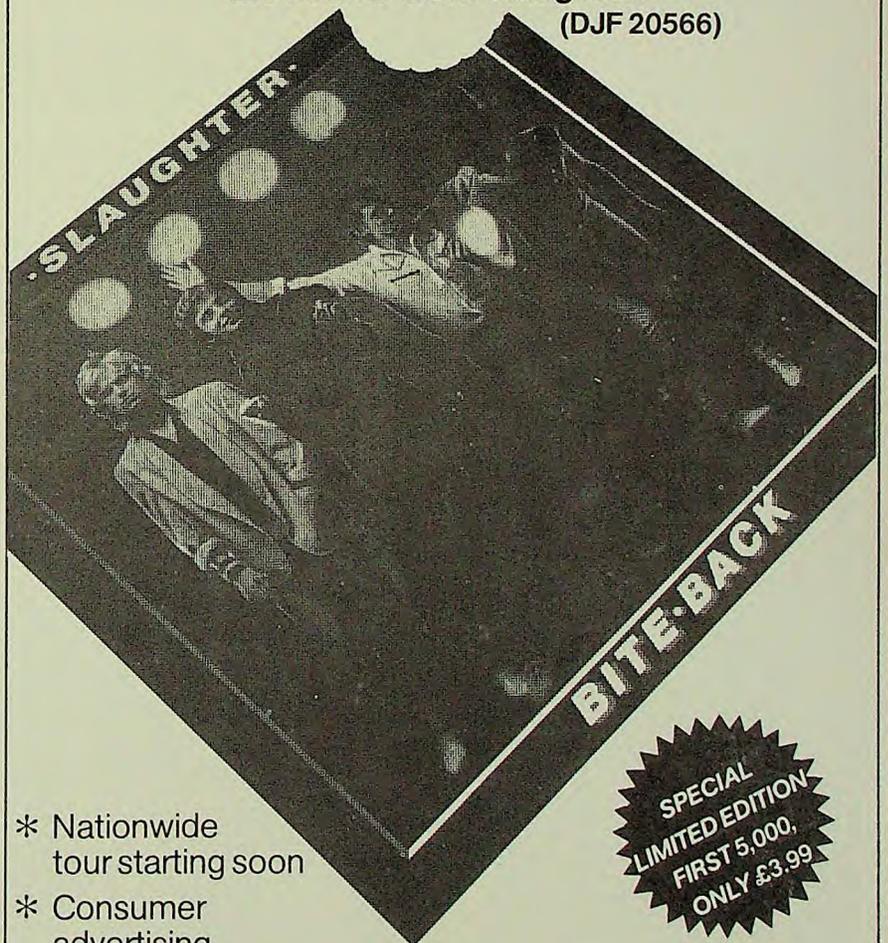
These are two effects from the Irish Budget presented last Wednesday (27). Record companies will also be affected by an increase of 20p per gallon on petrol, plus a further 2p rise granted last Friday to petrol filling stations.

Extra charges for the telecommunications service will be imposed from July 1, and postal charges will rise on May 1. The only good feature about the Budget, in fact, is a reduction in personal income tax rates.

Slaughter!

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NEWS

Decca studios wind down

THE DECCA recording studios at Broadhurst Gardens in London's West Hampstead ceased their operations under the Decca banner last Friday as a consequence of the company's agreement with PolyGram.

A PolyGram spokesperson told *Music Week* that the group has purchased "a substantial part" of the recording equipment, which will remain in the West Hampstead premises for "an interim period". The premises themselves remain in the possession of Decca Ltd. for ultimate disposal.

PolyGram is offering jobs to the Decca classical recording team, which it hopes to retain intact. Decca personnel manager Bill Hanmer was unavailable for comment at press time on the question of studio staff redundancies, but one source told *Music Week* that there would be about 20 from a total payroll of 70.

A temporary solution to Tourists tussle

TRANSATLANTIC RECORDS was granted a temporary injunction in the Appeal Court last Thursday (28) stopping the Tourists pop group making recordings for any other label. The injunction covers the world with the exclusion of the USA and Canada.

Transatlantic had appealed against a High Court judge's refusal on January 22 to grant an injunction, pending hearing of an action over an alleged recording agreement between Transatlantic and Bulltown Ltd., the Tourists' production company, in April last year.

The three members of the group, Peter Coombes, Annie Lennox and David Stewart, were said to have rescinded the production agreement between themselves and Bulltown.

Lord Justice Templeman said on Thursday that the balance of convenience came down in favour of Transatlantic being granted a temporary injunction. All matters in dispute between the parties could then be decided finally at the full hearing of the action.

MU reacts to BBC 'blow'

THE BBC faces a battle to implement music cuts in radio as part of its £130 million streamlining operation announced last week.

The Musicians' Union has reacted strongly to this blow to employment prospects and assistant union secretary Stan Hibbert has already talked of a possible "boycott" of the network by session musicians.

Of the BBC's 11 house orchestras, the axe has fallen on the Scottish Symphony Orchestra, the London Studio Players, the Northern and Midlands Radio Orchestras, plus the Northern Ireland Orchestra — at a cost of 172 jobs. The net financial saving from the orchestra cuts is just

£500,000, but managing director of BBC Radio Aubrey Singer described this as "a lot of money".

In further cuts aimed at losing 1,500 jobs Radio Three will close down at 11.15pm and Radio One could open later in the morning. The latter appears to have escaped lightly, but is under pressure to reduce its record output having exceeded its agreed "review" time for broadcasting new releases.

The Corporation's needletime agreement with PPL has more than 18 months to run and the music networks will have to engage session musicians rather than rely on more records to plug the music gaps.

VCL's top name videos

HEAVYWEIGHT ROCK artists such as Mike Oldfield, The Boomtown Rats, Thin Lizzy and David Bowie are to be made available on video cassette from VCL.

The company is finalising rights for the range to be released in two months' time. They comprise one-hour specials of "in concert" performances filmed by Rock Biz Pix and featuring Black Sabbath, The Boomtown Rats, Thin Lizzy and Oldfield — the same show that was televised on BBC's Old Grey Whistle Test.

David Bowie is to be featured on VCL's release of the film *Just A Gigolo*, which should come on to the market slightly earlier.

In addition, there will be

American television specials with Tom Jones and Raquel Welch along with Count Basie and Ella Fitzgerald from a major jazz festival, with another cassette of Benny Goodman and Gene Krupa.

VCL aims to release as much music product as possible, as long as it is a universally accepted seller with no language barriers. This follows the success of its Tina Turner programme.

"It is basically an arrangement we have with Rock Biz Pix," said VCL MD Steve Webber. "We would like to expand that arrangement as we have exclusive distribution companies for us throughout Europe, and a comprehensive world-wide network."

Bronze goes digital

THE FIRST digital multitrack recorders in Europe were demonstrated by the manufacturer, the 3M Mincom Group, at the Audio Engineering Society convention in London last week.

The equipment had in fact been put on show with the permission of its new owners — Bronze's Roundhouse Studio in North London — which has come through in the race to be the first facility here or on the Continent to go digital.

The set of equipment bought by the Roundhouse (32-track and four-track recorders and an editor) is the seventh to be installed in the world, the first six having gone into US studios. After the London AES exhibition ended on Friday, the recorders were taken to the Roundhouse and were installed and working within hours.

A fair cop

POLICE SCOOPED the top prizes at the Capital Radio Music Awards announced at London's Grosvenor House Hotel on Monday night. *Message In A Bottle* was named Best British Single, *Regatta De Blanc* Best British Album and the A&M group were named Best British Group and Best British Newcomer.

In the poll of Capital listeners, Gary Numan was voted Best British Male Artist and Kate Bush Best British Female Artist, Ian Dury Best London Artist and Michael Jackson Best International Artist.

GRADUATE RECORDS

Grad 1 - Eazie Ryder - Motorbikin
 Grad 2 - Venigmas - Red Revenge
 Grad 3 - Last Gang - Spirit Of Youth
 Grad 4 - Circles - Opening Up
 Grad 5 - Mean Street Dealers - Japanese Motobikes
 Grad 6 - UB40 - King / Food For Thought

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ON MY LEFT FROM SOUTHEND, ENGLAND

ON MY RIGHT FROM MELBOURNE, AUSTRALIA

WILKO JOHNSON

DOWN BY THE WATERSIDE

ROCS 220

WILKO JOHNSON
DOWN BY THE WATERSIDE

JO JO ZEP & THE FALCONS

Security

ROCS 219

JO JO ZEP & THE FALCONS
SECURITY

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A great artist with a great line-up.

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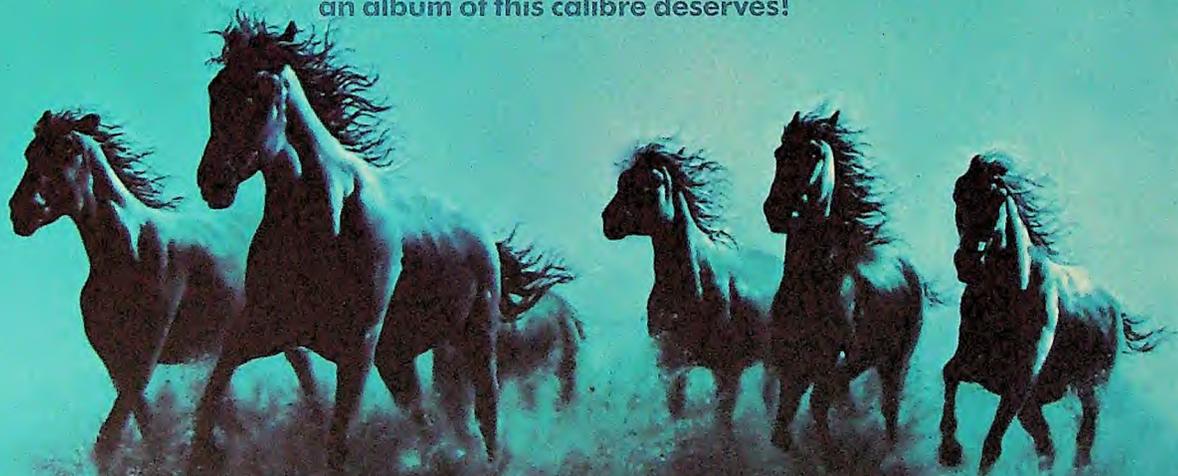
Full page ads

Melody Maker NME Sounds Record Mirror

Time Out Music Week Record Business

Window and In-Store Displays

All supported by the extensive airplay
an album of this calibre deserves!



EAST 10041

ON CAPITOL RECORDS & TAPES

INTERNATIONAL

Country & Aussie festival biggest yet

From PETER CONYNGHAM

SYDNEY: One of the major events in Australia's music calendar is the Tamworth Country Music Festival, held each January. Originated and organised by Radio 2TM (Tamworth), the eighth festival this year was the biggest yet, running for 13 days and culminating with the annual Australian Country Music Awards.

Among the international guests attending were Charley Pride (who presented some awards), Jeannie Pruett and Jo Walker, president of the Country Music Association of America, and there was a good turnout by Australian artists and record and media executives.

Among the winners in the 11 categories were Allan Caswell (best new talent), Slim Dusty (best album and top selling record, which was Walk A Country Mile), Jean Stafford (best female vocalist with Hello Love), and Reg Lindsay (best male vocalist with The Empty Arms Hotel).

GRAHAM WEBB has left the high rating pop show Sound Unlimited — and taken the name with him.

The show is now operating under the slightly changed name Sounds with the same compere, Donnie Sutherland.

Webb started Sound Unlimited almost six years ago, compering it himself initially before introducing Sutherland and becoming the show's producer.

TWO NEW directors have been appointed to the board of WEA

Dateline: Sydney

Records Pty Australia in the persons of Peter Ikin and Ken Cooper.

Ikin, formerly marketing manager, assumes the title of marketing director. He joined the company from EMI in 1975. Cooper is the overseas director added to the board.

Announcing the appointments, WEA Records managing director Paul Turner said: "Ken Cooper, formerly WEA Australia's financial controller and presently vice-president/treasurer of WEA International, Burbank, is a highly experienced financial executive who spent some six years at Phonogram Australia before joining WEA in 1976, and we are delighted to have him join our board."

Cooper will continue to be based in Burbank, California, while Ikin will work out of Sydney.

SHORTS: One of Australia's top groups, Mi-Sex, has achieved platinum with their debut album Graffiti Crimes and gold with their single Computer Games . . . Michael Jackson has hit gold with Don't Stop Till You Get Enough . . . Peter Allen arrived in Sydney on his 36th birthday to open his smash Broadway show Up In One . . . John Paul Young to tour Australia with Fleetwood Mac . . . Air Supply latest Aussie group to crack US chart, entering top 100 bulletted with Lost In Love, a big hit here last year . . . top ranking Aussie groups Angels and Mental As Anything looking towards US tours this year . . . Queensland Labour Party up in arms about 48 per cent interest sale of its radio station 4KQ to entertainment personalities Kevin Jacobsen, Michael Edgeley and Mike Willesee . . . at CBS, John Anderson becomes general manager of April Music, Barry Bull director of marketing and Peter Dawkins head of A&R . . . The Four Kinsmen signed by APA, one of America's top booking agencies, and will tour States around July, including the Kentucky State Fair.



DUBLIN: Philomena Begley with her gold disc award presented at the Tara Club here by K-tel Ireland managing director Brendan Harvey for sales of her album, *The Best Of Philomena Begley*. Harvey revealed that the LP is to be released in Scotland in mid-March, and is likely to go platinum soon in Ireland, confirming in his opinion that she is No. 1 female country artist in Europe.

A&M celebrate successful year

PARIS: A&M Records has registered an outstanding year of results in 1979 against the general trend of European record sales, which A&M rates as a 10 to 15 per cent decline.

The company claims a stupendous leap in European income for the year of 246 per cent over 1978. Sales in France alone, adds an A&M statement, were nearly six times more than the previous year and now account for over 30 per cent of European sales, and sales in Germany and Belgium are over four times more than in previous years, with other major markets doubling in results.

The prime factor in this success is attributed by A&M to Supertramp and their *Breakfast In America* album, which has now sold nearly 10 million units in continental Europe.

Commodores star in ninth Tokyo festival

From BERT TANIMOTO

TOKYO: The Commodores, enjoying growing popularity here through their singles *Sail On* and *Still*, have been named guests of honour for the ninth annual Tokyo Music Festival and will also perform during the event.

The Commodores will also appear at the Budokan on April 1 for a concert and appear at a dinner show at the Tokyo Prince Hotel, where all the festival entrants will stay, on March 29, the eve of the festival.

The Commodores concerts have been long awaited by a steadily increasing following in Japan. Victor Records, Motown's distributor here, is planning an

Dateline: Tokyo

extensive marketing campaign for the group's visit, including TV spots, in-store displays and promotional golden jackets resembling the Commodores' stage costumes.

A central theme for the campaign has been devised as MFA or Music For Adults. A Victor spokesman noted that "there is a vast market of young Japanese adults between 18 and 23 that the record companies have simply not been servicing. Disco music and pop music is for a much younger age bracket here and the buyers in the older age groups have gone to the jazz-fusion genre for lack of knowledge in just what is available to them in more commercial music."

The Commodores' appearance during the Tokyo Music Festival will obviously boost the campaign, with the festival being transmitted live for two hours on prime time TV and featuring 15 competitors from all over the world, including four Japanese acts.

Among the participants will be Karla Bonoff (US), Amii Stewart (West Germany), the Dooleys (UK), Claudja Barry (Canada), Dionne Warwick (US), Gloria Gaynor (US) and the Stylistics (US).

Brandenburg heads CMT

HILVERSUM: Phonogram here has set up a new management unit with the name CMT (Creative Management Unit), headed by leading Dutch show business manager, Paul Brandenburg.

CMT will handle management, bookings and merchandising for clients, who will initially be confined to Phonogram acts and actors already managed by Brandenburg. In the long term, though, the company will not work exclusively with Phonogram artists.

Also based in Hilversum is a new booking agency set up by Fleet Benelux managing director Robert Aardse with the name Submarine Agency. Managed by Frank Bierens, Submarine will concentrate on bookings for Fleet acts such as Cashmere and the Urban Heroes and for acts from Hansa International.

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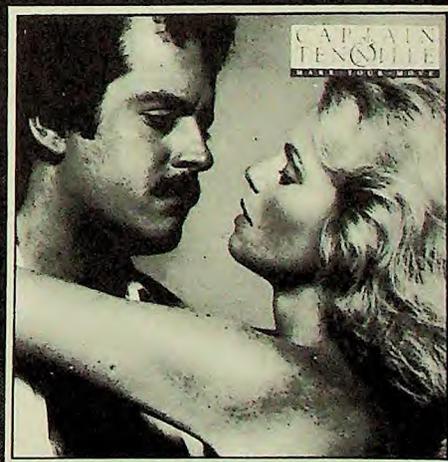
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FEATURE

Napier-Bell offering a rehearsal haven

THE CHANCE meeting of members of Zep, Floyd, Who, Yes, Jam, Quo, Police, Rats, etc, in a dairy sounds rather like rock's answer to the definition of Dadaism. It is not that, however nor is it some ambitious promoter's extravagant plan for the Ultimate Concert. A project which is officially launched this week could bring the idea, or something like it, to reality.

By
TERRI ANDERSON

The dairy is a very solidly built premises in Shepherds Bush, West London and it has now been converted by Nomis Studios and Equipment Hire Ltd into what will eventually be the biggest rehearsal studio complex anywhere.

Weeks before the building was anywhere near ready to receive its first clients, enquiries were coming in from the UK's big name bands who wanted to book time in this unique, up-market facility.

The Nomis complex is the result of an idea which Simon Napier Bell, well-known artist manager and man-about-the-music-business, had been nursing for many years. As long ago as 1966, when he was managing the Yardbirds, Napier Bell heard everyone around him bemoaning the lack of proper rehearsal rooms in London.

Now, after 18 expensive months finding the premises, obtaining planning permission and then designing and building the complex, the doors of the first eight rooms (which include what is probably the world's first DIY video facility) open officially on March 7. Another 10 acoustically-treated, PA-equipped, air-conditioned rehearsal studios will be opened later this year.

Design

Just about the time that Napier Bell had found his premises and was going ahead with the design, but looking for someone to run the facility because he lives abroad, Robbie Wilson (one-time manager of Eric Burdon and owner of his own equipment business and lighting hire business in the US) was in Britain looking for a way to materialise his own ideas of setting up a rehearsal studio business. Fate for one got it right; the two met and teamed up to run Nomis.

When looking for suitable premises Napier Bell had viewed several unlikely sounding places, bearing in mind that what was needed was a structure built predominantly from concrete. The dairy proved a good choice because concrete had been extensively used in its construction for summer coolness.

Of the studios already complete, each is basically the same as the others — a low timber-built stage for band and PA, an area for relaxing or watching — and the only differences are in size. Some of the rooms are small enough to suit an acoustic guitarist, some large enough to accommodate a rock band and small horn or string section at the same time. In two studios walls of full-length mirrors will liven up the acoustics and make the rooms suitable for dancers as well as musicians to rehearse in.

Napier Bell is particularly enthusiastic about his idea for a video studio. This can be hired at £30 an hour and is fitted out with suitable lighting. The band can make their own videos with live sound, or mime the visuals and sound synch in the studio later. With the coming video age apparently set to demand that acts should look as well as sound interesting, the chance of making visual demos as cheaply as music tapes must be of great value to bands.



NOTING THE bookings as they roll in for the new Nomis rehearsal studio complex in West London are owner Simon Napier Bell (left), and manager Robbie Wilson.

The Nomis building houses All Napier Bell's companies (Chadwick Nomis, publishing; Nomis Morgan, management; Nomis Music, the record production partnership between Napier Bell and Hansa; the Nomis Studio and Equipment Hire). Offices are also rented by other companies and The Jam has its offices there, too. One room is being kept unlet so that a band which wants to base itself there during a long rehearsal period can have an office to run business from.

Deluged

With an average rate of £50 a day (perhaps doubling for the most luxurious and largest of the rooms and dropping for the smallest ones) it is hardly surprising that Robbie Wilson could say two weeks before opening: "I'm being deluged with enquiries. I could fill 12 studios now and I'm just trying to space the bookings out."

Nomis will be more expensive than the few good rehearsal rooms now available, but "the smaller rooms will be priced at a level that unsigned groups will be able to afford." Revox machines will be available, so rough demos can be made by the bands themselves.

By next September the first floor of the building will house an eight-track demo studio and a 24-track professional facility. There will also be a showroom for a prestige musical instrument range. Yamaha is very interested in taking up the space, to show special lines which will not be generally retailed in the UK.

Last in a long list of commercially promising ideas at Nomis is the floor of security cages for the storage of band equipment and instruments. Of the 20 available.

Nomis is at 45 Sinclair Road, Hammersmith W14 (tel: 602 6351)

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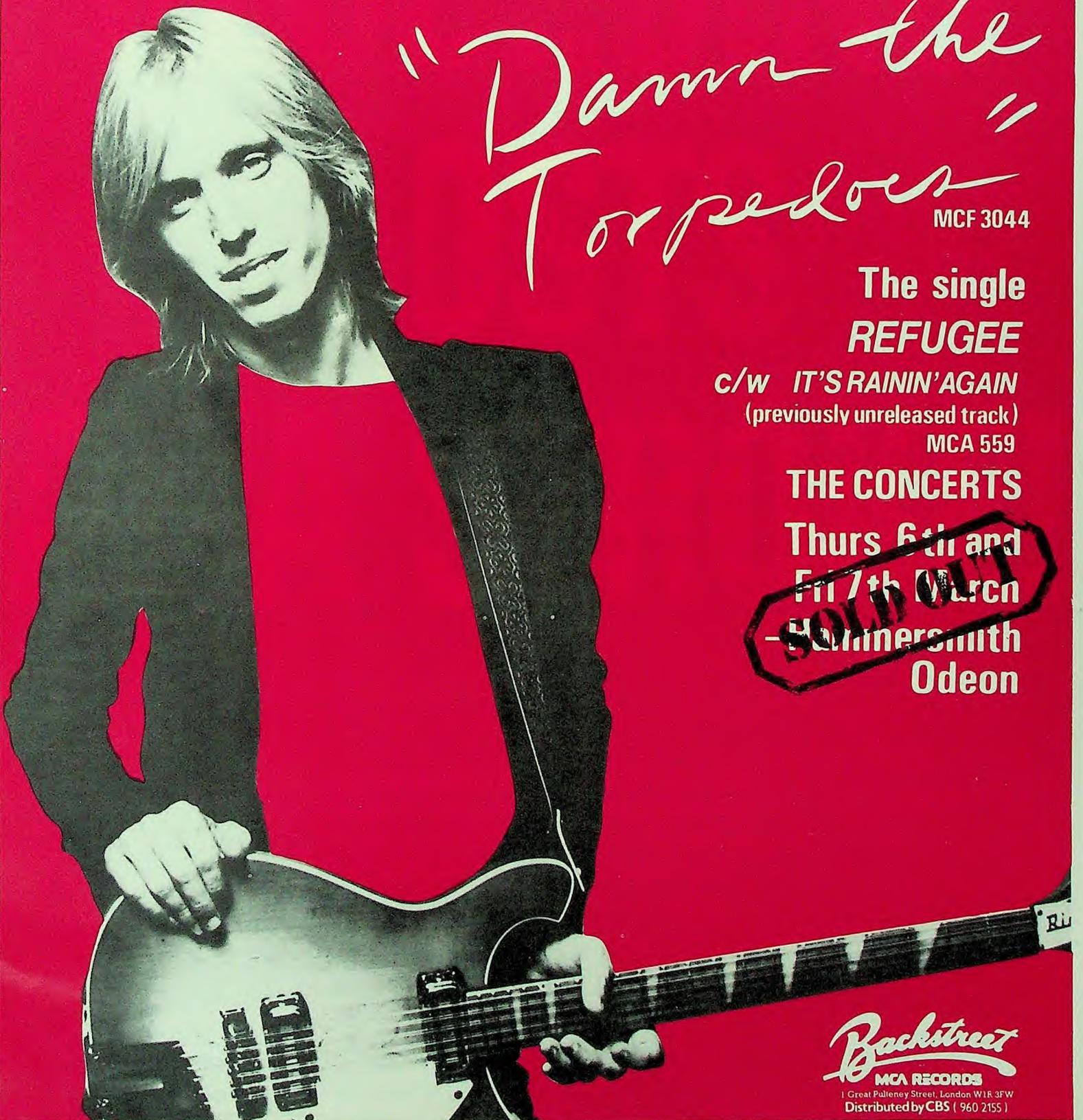
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STUDIOSCENE

RECORDING HAS long been an internationally-based occupation. For groups with sufficiently high earnings there is the option of working almost anywhere in the world that they choose. But when thinking of a European studio UK and US bands seldom look much further afield than Germany or France, Benelux or Switzerland.

But there are now excellent, totally professional facilities a long way north and south of this central area of the Continent.

With the exception of Hot Ice in Reykjavik, Nidaros studio in Trondheim, Norway can claim to be the most northerly professional facility in the world; while Ibiza Sound can certainly claim to be the most southerly recording venue of its top class standard on the Continent.

Ambience and environment have, over the past five or 10 years, become increasingly important to artists, hence the great increase in residential studios of all kinds, and highly individually designed non-residential ones. Aware that the need is not just to offer the best technical facilities, good engineering and maintenance, the people at Nidaros

Technical perfection far from the madding crowd

and Ibiza proudly offer the where-we-are as well as the what-we-are.

Both Arnt Pettersen, manager of Nidaros, and Fritz Ehrentraut, owner of Ibiza Sound, have a habit of gazing around their respective (and totally different) Norwegian and Spanish scenery and commenting: "Here any writer or musician would find creating and playing a pleasure". And they are both absolutely right.

Pettersen and Nidaros owner, Barry Matheson, are well aware that Trondheim is likely to be the last place a UK band looking for a Continental studio would think of. But with very good reason they suggest that these artists ask themselves "why not Nidaros?" And they are enthusiastically backed up by UK act The Boys, who made their last LP there.

The Nidaros team points out that



RUNNING FINAL checks on the modules in the new MCI desk at Ibiza Sound before official opening date are manager Dennis Herman (foreground) and his maintenance engineer Manfred.

the kind of agreements on rates which it is prepared to make would negate the fares for a band who want to work at the studio for a reasonable length of time.

Ehrentraut and his studio manager, Dennis Herman, (an American who came for two days two years' ago) don't just suggest that bands ask "why not Ibiza?". They cannot understand how anyone could ignore the advantages of working in a place which can offer so much rural isolation while being on an island which is the busiest crossroads for Mediterranean travel.

As important as the differences in their surroundings, and that indefinable "feel" which every good studio has, are the similarities between these studios. Technical standards are equally high in both.

Musicians may want crisp white

exceptionally beautiful Spanish/Moorish style building — designed by Ehrentraut himself and built with considerable artistic skill around the original 400-year-old house.

The control room here is equipped with all MCI — a 556 desk (56-in and out) and two 24-track, a four-track and two stereo tape machines. Monitoring is via a TM3 Eastlake system with JBLs.

The Ibiza Sound's studio room is, at 250 sq. ft. exceptionally large — more than twice what would probably be thought of as average pop recording facility size. The Yamaha concert grand goes almost unnoticed in its acoustic niche, and one feature of the room which could be intrusive in a smaller studio is the large formal indoor garden.

In five-star single and double suites the house can accommodate 16 (soon more) visitors.

Nidaros is not a residential studio, although Trondheim itself can offer a variety of accommodation for visitors.

Both studios are staffed and/or frequented by musicians.

Nidaros has a part from Nordal (who used to play drums) and his assistant engineer Roger Valstad chief producer and arranger



GROUP AROUND the Solid State Logic console at Nidaros are chief engineer Rune Nordal (seated) and (standing left to right) manager Arnt

Pettersen, assistant engineer Roger Valstad, owner Barry Matheson, and chief producer/arranger Bjoern Nessjoe.

ski slopes and ice shrouded woods, or sundrenched hills covered in wild herbs, to gaze upon; but they do not want the studio equipment to be either as rustic, or as full of national quirks and pleasant peculiarities, as the local scenery, food and drink.

Both Nidaros and Ibiza Sound were acoustically designed by Eastlake, which — appropriately for the jet age — would allow recording in one and mixing in the other. Both control rooms have the characteristic feel and sound of an Eastlake construction, and the layouts are remarkably similar, with an isolation-booth-sized gap between the double windows dividing control room and studio, and doors therein to give direct access between the two rooms.

After considering other state-of-the-art consoles, Nidaros has gone for the latest 40-in, 40-out SSL console, the SL4000E.

And the praise which chief engineer Rune Nordal heaps on this desk might actually make the designer blush. The multitracks are Lyrecs, and among its catalogue of audio electronic aids available Nidaros has both stereo and quad EMT plates, as well as Master Room echo. Monitoring is Eastlake with JBLs.

The studio itself is medium large, with plenty of choice between live and dead areas; a good range of instruments is permanently available, and the well-stocked musical instrument store in the town has a standing arrangement to supply other requirements at the studio at pretty short notice.

Ibiza Sound is housed in an

Bjoern Nessjoe and producer Baard Svendsen, both of whom are musicians. Berit Nyheim, who does the editing at Nidaros, is also a singer with recording experience; Pettersen himself was bass player for several years with one of Norway's most successful groups, the Four Jets.

Ibiza has its own much-revered bass player in manager/engineer Herman; and the island has become the home of a very large and disparate collection of musicians who, whatever their commitments to composing or playing in bands, or recording in their native countries, want to live on this very lovely island. Well-known UK engineer Brian Humphries (Traffic, Floyd, Spooky Tooth) is soon to move into the house as resident chief engineer.

It is quite possible that one contributing factor towards the strong, pleasing atmospheres that these two studios have is the fact that both are owned by men with great personal enthusiasm for music. Both Matheson and Ehrentraut were working musicians before becoming involved in business and finally building their own studios.

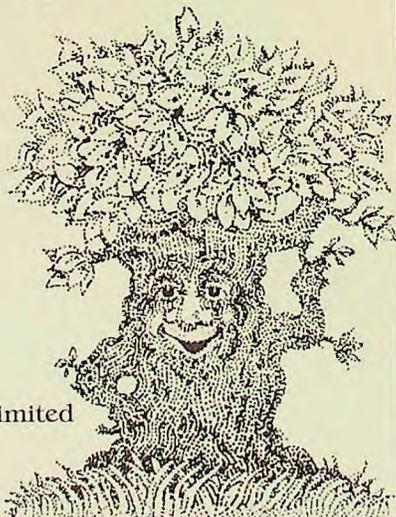
NIDAROS STUDIO: basic rate is £2,500 a week, and the studio can if required arrange package deals including transport, accommodation, meals, studio time, engineer, producer and musicians and instrument hire.

IBIZA SOUND: office number is (from the UK) 010 34 71 30 50 33. The rate is a negotiable £1,000 per day, which includes all studio facilities and engineering, and full board for up to a dozen people.

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STUDIOSCENE

Regent's Park Studios: 'just take it that the works allow for anything anyone is likely to want to do to sound . . .'

EXCEPT FOR the fact that it is in the same interesting building (a North London parish hall listed as of historical interest) that housed it in 1976, Regent's Park Studio is a completely new studio, with new business ideas attached. Basic rate is £48 an hour.

Last autumn the place was completely refurbished, and the company is now in the process of setting up and gaining credibility for its in-house production and publishing operations — with the later aim being to have its own Regent's Park label.

The St John's Wood church hall was converted into a studio four years ago in order to provide "a fresh alternative recording facility near the centre of London" and its popularity in its original and various gradually improving forms since then indicated that the basic idea was a good one.

The control room, which has always been notable for its spaciousness and the way it mingled a pleasant "drawing room" atmosphere with the more normal technical ambience, is equipped with a new 32 channel Trident console. The multitrack is 3M, and the other tape machines are Studer (all with autolocate) and the monitoring offers a choice of JBL and Tannoy speakers in Regent's Park custom cabinets. As for the electric toys, these are wrapped up with "just take it that the works allow for anything anyone is likely to want to do to sound." A bold claim, but one which will probably pass muster unless one is going to get into the kind of detailed technical argument which audio engineers love but everyone else avoids like the plague.

A hundred years ago the studio room was a classroom,

with the walls and ceiling taking the noise of scores of children. Now suitably acoustically treated it is even better equipped to cope with sound made by adults.

Regent's Park can probably safely claim to be the only studio with an open fireplace (which works, if anyone wants a nice log fire) in the recording room, but upstairs the off-duty facilities are of the normal variety — TV, snooker, kitchen equipment for light meals.

The latest development in the studio's organisation, and one which is felt to be a very important one, is the offer of executive producer services, particularly to overseas clients who need local supervision of a UK project.

If a client has an artist to be recorded, or an artist's management wishes to finance a recording itself and bring it in on budget, the new Regent's Park service will help develop the ideas, work out budgets, find the right producer, supervise the recording sessions — and if necessary take the whole thing through marketing and promotion, including readying ads and making promo videos.

Near the end of last year the studio's own in-house production company was started, and made headlines with Oh Bosanquet by the Not the Nine O'clock News bunch. Alongside running the studio and the exec production service the aim at Regent's Park now is to develop the production company as widely and as fast as they can.

Artists looking for producers can also contact Regent's Park which has friendly working contacts with a number of these.

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INTERIOR OF the newly refurbished Regent's Park Studio.

Putting Berry Street back in business. . .

ANYONE WHO remarks that "the music industry appears to have gone slightly mad" is risking the response "so what else is new?". But Bob Zimble, who has very recently reopened Berry Street Studios near the City of London, did venture the remark.

He was speaking as one who had been up until 4 a.m. engineering a session; he had been doing a fair amount of that sort of timekeeping since putting Berry Street back in business, and was feeling pleased but slightly bemused at how many people wanted to buy recording time at all hours of the day and night.

Since Zimble bought Berry Street last autumn from Raymond Laren of Lightning Records, it has been completely stripped out and rebuilt from the four walls; the refurbished and redecorated control room has been upgraded to 24-track. It has now reopened with the additional attraction of a low hourly rate of £30.

After 10 years' experience in big studios Zimble decided there was a gap to be filled on the studio scene in London, at the right price. "There are a lot of artists and producers throwing money away spending £60 an hour and more on studios which are over equipped for their needs. As the industry moves into serious recession it's time for managers and A&R chiefs to re-think their ideas on recording expenditure.

"A lot of budgets that are presently being spent on one band could easily be spread over two. A simple example of cost-effective recording is the new Flying Lizards album — which has already charted in the UK and the US — recorded for about £3,000 at Berry Street.

"Most studios in the £30 to £40 an hour range suffered from a shortage of the right equipment, the desks were antiquated — having usually lived out their working lives elsewhere — and the atmosphere was not right," says Zimble.

With his firmly held, if slightly controversial, opinions as a launching point, Zimble started on the deceptively-simple-sounding task of looking for a studio which could offer the same basic facilities as the big name complexes — at half the price. Not too surprisingly, he did not find any which to his eye and ear fitted this bill. He set out to try and create a place which did.

Despite the fact that Berry Street



Bob Zimble

had a busy booking sheet when he took over last November Zimble decided to close down as soon as possible and reconstruct the facility to his own specifications. The enlarged control room's new desk is a Soundcraft 32-track Series 3B, and the 24-track machine is Ampex. Risking dissent from several quarters Zimble asserts: "I had decided early on that you don't need the latest state-of-the-art technology to make good commercial recordings. The Soundcraft is excellent and practical. Just last week we installed the new Urei Time Aligned monitors, so now we have the previously used Tannoy monitors in the studio itself."

Since he felt that the sound in the studio room itself had been "boomy and a bit dead" Zimble called in acoustic designer Ken Shearer to check the place over. His plans and adjustments have now been fully implemented.

Berry Street has two engineers available for clients who do not bring their own — Dave Hunt, who moved to Berry Street from Gooseberry Studio two years ago; and Adam Kidron, who worked previously at Matrix. Their collective experience has included working with Roger Greenaway, Mike Leander, Matumbi, Flying Lizards, The Slits and Raincoats.

Zimble has also set up a production company in partnership with Stewart Joseph, manager of Generation X, who says: "We are looking at a number of young groups and writers, and our aim is to provide studio time so that artists can record masters suitable for release. Our arrangements will leave them free to shop for their own deal."

Zimble: "You don't need the latest state-of-the-art technology to make good commercial recordings"

IBIZA SOUND



URO

STUDIOSCENE

THE AES convention in London last week saw the European launch of 3M's new Digital Mastering System — developed from joint research by the BBC research labs in Surrey, and the company's own labs in St. Paul, Minnesota and Camarillo, California, US.

Among the first to install the new system were several Los Angeles studios — Westlake Audio, Record Plant, A&M and Warners — as well as AV Rents in San Francisco and Sound 80 in Minneapolis. In addition to the 32-track and four-track digital audio recorders and the digital editor, 3M equipment now includes a 16-track machine, two delay preview units for disc cutting, and a 16-32 track update kit.

THE ROUNDHOUSE studio in North London will be the first European facility to install the 3M Mincom digital mastering system — which the studios expect to be operational by the middle of this month. Enthusiasm for what it sees as "the biggest breakthrough in recording techniques since the analogue system was pioneered 40 years ago" is clearly very great at the Chalk Farm studio and which sees itself heading a trend which within five years will see all major studios recording digitally.

The Roundhouse's new purchase will link it technologically with Virgin's Town House Studio in West London, which will soon be installing the 3M Mincom four-track digital recorder and preview unit — thus becoming the first studio in Europe to be able to cut discs from the Roundhouse's future digital multi-track recordings.

ONLY JUST toppled from the Number one singles chart position, Kenny Rogers has been keeping Tape One Studios in London's Soho busy during the past

STILL ON the subject of exhibitions — all available space at this year's APRS exhibition, at the Connaught Rooms in London from June 18 to 20, has been sold, and extra space has been arranged to accommodate this year's 93 exhibitors — 10 of whom are at the event for the first time. The APRS is hoping to top last year's record attendance of 2,740 visitors.

UPGRADING TO 24-track has just been completed at Freerange Studios in London's Covent Garden; the control room has been re-designed, and now houses a new Trident Series 80 console and 3M M79 machine. Among those so far eager to pay the very reasonable £19 an hour (for six-hour block bookings) have been Eddie and the Hot Rods, Bethnal, Gold and Duncan McKay.

The availability of studio facilities in London continues to grow despite all gloomy financial restraint in the record business. Robert Kingston (Productions) has now made its 16-track studio in Windmill Street available for hire. It has been used by various jingle agencies, and has also made masters such as the sound track for the recent Thames TV series Edward and Mrs Simpson. The basic rate is £15 an hour.

few months. As well as compiling and cutting the Singles Album, Tape One recorded the 30-second TV ad, (with the voice-overs done in the Tape One eight-track speech studio).

NEWLY BOUGHT up by Morgan Studio in Brussels, RKM Studios (at Avenue Moliere, Brussels) will now reverse its name to become Studio RKM. This

and the Coward Of The County hit was also cut at the studio.

On the subject of cutting, the complex's new Neumann VMS 80 lathe has been packing 35.5 minutes per side onto the Des O'Connor Warwick LP, and working on a fair number of other hits such as Cliff Richard's Carrie and New Musik's Living By Numbers.

Tape One is particularly proud of its ability to turn urgent cutting work around very fast — working through the night when necessary. The studio can also work slowly if required — BBC Scotland recently asked that 500 cassettes of a special project be run off in real time, to get the best possible quality.

minimal switch is accompanied by bigger changes and additions in the area of equipment. Morgan's aim is to "make the new operation one of the most modern and dynamic in the heart of Europe". Studio RKM has accordingly now acquired automated mixdown, additional digital echo and a JBL monitoring system.

Morgan has also set up two of the jet age, (Stand By and Apex) and the studio would welcome inquiries about them. The RKM team of manager and engineer does, however, remain unchanged.

RKM equipment is now based on a Cadac quad console (28-in, 24-out) with Allison Research Programmer

automated with Trident Fadex fader; 3M M79 24-track and 16-track machines and Studer four-track and stereo machines; and JBL 4350s for monitoring (also Tannoys and Auratones). Studio capacity is up to 60 musicians, or twice as many singers.

Morgan has also set up two new reservation procedures. The studio would welcome inquiries about them. The RKM team of manager and engineers does, however, remain unchanged.

GOOSEBERRY ONE is surprisingly, the second. Gooseberry studio in London. Its title indicates seniority in size and technology rather than age.

The address of the new 24-track facility is 2 Hillside Road, Streatham, and Peter Houghton, proprietor of both Gooseberries, originally intended to call it Hillside. His friends and acquaintances politely informed him that he was

with the installation of the new Tannoy Super Reds — which are also used for the Gooseberry One monitoring.

Unable to expand at the original premises, Houghton decided to have the 24-track facility he wanted anyway, but at a new address. He appreciates that times in the music industry are hard, but he was ready to make the investment. "If things are tough then they are tough; but it will pick up eventually." Those prices include a proposed rate of £24 per hour, for a full day (eight-hour working day, that is) or more.

The control room is equipped with a Soundcraft 32-in, 24-out Series 3B computer-ready desk, and the tape machine is the latest piece of Japanese recording technology from Otari — the MTR 90. It has its own highly sophisticated computer autolocate system. Engineers are Mark Lusardi and Dennis Bovell.

SOLID STATE LOGIC (Oxford), at AES, in LA will be introducing several extensions to the SSL's integral studio computer having already introduced new hardware and software options for the Master Studio system at AES London. He is using the LA convention as a platform to launch the new SSL "total recall" (TM) option for the SL-4000 E Series, using a satellite computer under the control of the main one to store and recall the settings of every control on all of the console's in/out modules.

Among the studios which enjoy the company of the gregarious SSL computer mixing system (the friendly little fellow always addresses the engineer by name and responds to some commands with phrases like "do you definitely mean that?") are Larrabee Sound, Hollywood; Lee Studio, Montreal; CGD Studios in Rome; and Nidaros, in Trondheim.

Studio buzzes

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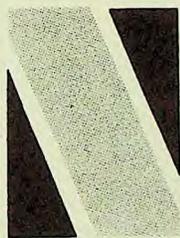


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Thursday 20	SHEFFIELD	City Hall
Friday 21	NEWCASTLE	City Hall
Sunday 23	GLASGOW	Apollo
Monday 24	EDINBURGH	Usher Hall
Tuesday 25	HULL	City Hall
Wednesday 26	PRESTON	Guild Hall
Thursday 27	OXFORD	New Theatre
Friday 28	BIRMINGHAM	Odeon
Saturday 29	CAMBRIDGE	Corn Exchange
Sunday 30	CROYDON	Fairfield Halls

April

Tuesday 1	HAMMERSMITH	Odeon
Wednesday 2	IPSWICH	Gaumont
Thursday 3	COVENTRY	Theatre
Saturday 5	BLACKPOOL	ABC
Sunday 6	LIVERPOOL	Empire
Tuesday 8	PORTSMOUTH	Guild Hall
Thursday 10	BRIGHTON	Dome
Friday 11	POOLE	Wessex Hall
Saturday 12	BRISTOL	Colston Hall
Monday 14	SOUTHPORT	Theatre
Tuesday 15	MANCHESTER	Apollo
Wednesday 16	MANCHESTER	Apollo
Thursday 17	MANCHESTER	Apollo



The single: MY OH MY (SAD 3)
The album: FACADES (PL 25249 Tape: PK 25249)

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ORDER FORM CHART

TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
1	1	3	ATOMIC Blondie (Mike Chapman) EMI	Chrysalis CHS 2410 (F)
£ 2	9	4	TOGETHER WE ARE BEAUTIFUL Fern Kinney (Whitsett/Stephensen/Couch) Brampton	WEA K 79111 (W)
£ 3	6	5	TAKE THAT LOOK OFF YOUR FACE Marti Webb (Andrew Lloyd Webber) DJM/Really Useful	Polydor POSP 100 (F)
4	5	4	I CAN'T STAND UP FOR FALLING DOWN Elvis Costello (Nick Lowe) Warner Brothers	F. Beat XX 1 (W)
5	3	6	AND THE BEAT GOES ON Whispers (Dick Griffey/Whispers) Rondor/Chappell	Solar SO 1 (R)
6	2	7	COWARD OF THE COUNTY Kenny Rogers (Larry Butler) EMI	United Artists UP 614 (E)
7	4	6	CARRIE Cliff Richard (Richard/Britten) Mews/Kongridel/United Artists/Myaxe	EMI 5006 (E)
£ 8	17	5	GAMES WITHOUT FRONTIERS Peter Gabriel (Lillywhite) Clivofine/Hit & Run	Charisma CB 354 (F)
9	7	5	ROCK WITH YOU Michael Jackson (K. Jones) Rondor	Epic EPC 8206 (C)
▲ 10	22	4	ALL NIGHT LONG Rainbow (R. Glover) Panache	Polydor POSP 104 (F)
11	8	5	SO GOOD TO BE BACK HOME AGAIN Tourists (T. Allom) Logo Songs/Arnakata/Warner Brothers	Logo TOUR 1 (R)
£ 12	19	4	SO LONELY Police (Police) Virgin	A&M AMS 7402 (C)
13	12	9	RIDERS IN THE SKY Shadows (Shadows) Chappell/Morris	EMI 5027 (E)
14	11	7	BABY I LOVE YOU Ramoness (P. Spector) Carlin	Sire SIR 4031 (W)
£ 15	25	4	AT THE EDGE Stiff Little Fingers (Doug Bennett) Rigid Digits	Chrysalis CHS 2406 (F)
£ 16	20	3	HANDS OFF - SHE'S MINE The Beat (Bob Sargeant) Copyright Control	Go Feet FEET 1 (F)
17	10	7	CAPTAIN BEAKY Keith Michell (Hugh Murphy) Chappell	Polydor POSP 106
▲ 18	34	5	TURNING JAPANESE Vapors (Vic Coppersmith-Heaven) EMI	United Artists BP 334 (E)
▲ 19	40	3	CUBA/BETTER DO IT SALSA Gibson Brothers (Daniel Vangarde) Heath Levy/Blue Mountain	Island WIP 6561 (E)
20	16	7	LIVING IN THE PLASTIC AGE Buggles (Buggles) Island	Island WIP 6540 (E)
21	13	7	TOO MUCH TOO YOUNG/GUNS OF NAVARONE Specials (Dammers/D Jordan) Plangent Visions/Chappell	2 Tone CHSTT 7 (F)
22	14	7	SOMEONE'S LOOKING AT YOU Boomtown Rats (Mutt Lange) Sewer Fire Hits/Zomba	Ensign ENY 34 (F)
▲ 23	47	3	DANCE YOURSELF DIZZY Liquid Gold (Adrian Baker) Cellar/ATV/Leeds	Polo 1 (C/CR)
24	21	7	JANE Jefferson Starship (R. Nevison) Carlin	Grunt/RCA FB 1750 (R)
£ 25	30	4	DO THAT TO ME ONE MORE TIME Captain & Tennille (T. Tennille) ATV	Casablanca CAN 175 (A)
26	23	2	ALABAMA SONG David Bowie (David Bowie/Tony Visconti) Universal Edition/Gema	RCA BOW 5 (R)
27	15	11	I'M IN THE MOOD FOR DANCING Nolans (Ben Findon) Blacksheep	Epic EPC 8068 (C)
28	28	5	SINGING THE BLUES Dave Edmunds (D. Edmunds) Acuff Rose	Swan Song SSK 19422 (W)
29	29	6	TOUCH TOO MUCH AC/DC (Robert John Lange) Zomba	Atlantic K 11435 (W)
▲ 30	43	4	HOT DOG Shakin' Stevens (M. Hurst) Acuff Rose	Epic EPC 8090 (C)
▲ 31	48	3	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL Detroit Spinners (M. Zager) Ardmore & Beechwood/EMI/Carlin Atlantic K 11432 (W)	
£ 32	44	3	STOMP Brothers Johnson (Quincy Jones) Sunbury/Rodsongs	A&M AMS 7509 (C)
33	27	6	THREE MINUTE HERO Selector (E. Ross/Selector) RAK	2 Tone CHSTT 8 (F)
34	38	3	RUNNING FREE Iron Maiden (Wil Malone) Sanctuary	EMI 5032 (E)
£ 35	57	2	WORZEL SONG Jon Pertwee (Evans) Chappell	Decca F 13885 (S)
36	18	10	I HEAR YOU NOW Jon & Vangelis (Vangelis) Topographic/Warner Bros./Spheric	Polydor POSP 96 (F)
37	35	4	ON THE RADIO Donna Summer (Moroder) Intersong/Carlin	Casablanca NB 2236 (A)
38	45	3	TONIGHT I'M ALRIGHT Narada Michael Walden (Narada Michael Walden) Warner Brothers	Atlantic K 11437 (W)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
£ 39	67	2	ECHO BEACH Martha & The Muffins (Howlett) Dinsong	Dindisc DIN 9 (C)
£ 40	65	2	ANOTHER NAIL IN THE HEART Squeeze (Wood/Squeeze) Rondor/Deptford Songs	A&M AMS 7507 (C)
£ 41	50	3	HOLDIN' ON Tony Rallo (Goldschmidt/Costandinos) ATV/Louvigny	Calibre CAB 150 (A)
42	NEW		WARHEAD U.K. Subs (Garratt/Harper) Sparta Florida	Gem GEMS 23 (R)
43	36	4	I'VE DONE EVERYTHING FOR YOU Sammy Hagar (Hagar/Carter) Warner Brothers	Capitol CL 16120 (E)
£ 44	69	2	POISON IVY Lambretas (P. Collins) Progressive Music	Rocket XPRES 25 (F)
45	55	4	HELLO AMERICA Def Leppard ((Colonel) Tom Allom) Def Lepp/Marksman	Vertigo LEPP 1 (F)
46	39	7	UNDERPASS John Foxx (J. Foxx) Island	Virgin VS 318 (C)
47	54	4	YOU KNOW HOW TO LOVE ME Phyllis Hyman (J. Mtno/R. Lucas) Heath Levy	Arista ARIST 323 (F)
48	26	8	LIVING BY NUMBERS New Musik (T. Mansfield) April	GTO GT 261 (C)
49	52	3	ROSIE Joan Armatrading (Joan Armatrading) Rondor	A&M AMS 7506 (C)
50	24	6	SAVE ME Queen (Queen) Queen Music/EMI	EMI 5022 (E)
£ 51	73	2	KOOL IN THE KAFTAN B. A. Robertson (Britten) Myaxe/United Artists/Cop. Con.	Asylum K 12427 (W)
52	NEW		LOVE INJECTION Trussel (Richardson/Wesley) Famous Chappell	Asylum K 12312 (W)
53	33	11	7TEEN Regents (Sheller/Pew) Tooti Fruit/EMI	Rialto TREB 111 (A)
54	37	10	BABE Styx (Styx) Rondor	A&M AMS 7489 (C)
£ 55	64	2	NE-NE-NA-NA-NU-NU Bad Manners (R. Lomas) Copyright Control	Magnet MAG 164 (A)
56	58	2	ANIMATION Skids (Nelson) Virgin	Virgin VS 323 (C)
57	53	5	RIGHT IN THE SOCKET Shalamar (Leon Sylvers/Griffey) Rondor/Chappell	Solar SO 2 (R)
58	61	5	GANDHARA (THEME FROM MONKEY) Godiego (Satrii/Normul) Satrii	BBC Records RESL 66 (A)
59	46	6	TV Flying Lizards (Cunningham) Quartz/Art Songs	Virgin VS 325 (C)
60	NEW		IN THE STONE Earth Wind & Fire (M. White) Rondor	CBS 8285 (C)
61	42	9	IT'S DIFFERENT FOR GIRLS Joe Jackson (D. Kershanbaum) Albion	A&M AMS 7493 (C)
62	72	2	HAVEN'T YOU HEARD Patrice Rushen (Mims Jnr./Rushen/Andrews) Copyright Control	Elektra K 12414 (W)
63	NEW		HELLO, I AM YOUR HEART Kette Bright (Alted/Clinger/Dickins) EMI	Korova KOW 3 (W)
64	NEW		JUST A TOUCH OF LOVE Slave (J. Douglass)	Atlantic K 11442 (W)
65	NEW		KING - FOOD FOR THOUGHT U.B.40 (B. Lamb) Graduate/New Claims	Graduate GRAD 6 (SP)
66	56	3	RHYTHM TALK Jocko (Jocko) Carlin/Mighty Three	Philadelphia PIR 8222 (C)
67	NEW		OOH BOY Rose Royce (N. Whitfield) Warner Brothers	Whitfield K 17575 (W)
68	NEW		LOVE PATROL Dooleys (B. Findon) Blacksheep	GTO GT 260 (C)
69	41	10	MY GIRL Madness (Clinger/Winstanley) Warner Brothers	Stiff BUY 62 (C)
70	31	8	TOO HOT Kool & The Gang (Eumia Deodato) Planetary Nom	Mercury KOOL 8 (F)
71	NEW		JIMMY Purple Hearts (C. Parry) And Son/Bryan Morrison	Fiction FICS 9 (W)
72	NEW		MY WORLD Secret Affair (I. Page) And Son/Bryan Morrison	I-Spy SEE 5 (F)
73	59	16	BRASS IN POCKET Pretenders (C. Thomas) Hynde House Of Hits/ATV	Real ARE 11 (W)
74	32	8	BUZZ BUZZ A DIDDLE IT Matchbox (Peter Collins) Chappell	Magnet MAG 157 (A)
75	NEW		IT WILL COME IN TIME Billy Preston/Syreeta (B. Preston) Rondor	Motown TMG 1175 (E)

Top 75 compiled for Music Week and BBC based upon 250 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd

A-Z (TOP WRITERS)

Alabama Song (Wall/Brecht)	26
All Night Long (Blackman/Glover)	10
And The Beat Goes On (Sylvers/Shockley/Shelby)	5
Animation (Johnson/Jarvis)	56
Another Nail In The Heart (Tibbrot/Difford)	40
Atomic (Stain/Harry)	1
At The Edge (Stiff)	15
Little Fingers	54
Babe (B. De Young)	54
Baby I Love You (Spector/Greenwich/Barry)	14
Brass In Pocket (Hynde/Honeyman-Scott)	73
Buzz Buzz A Diddle It (Blav/Crews)	74
Captain Beaky (Wired/The Wissett (Lloyd/Parker)	17
Carrie (Britten/Robertson)	7
Coward Of The Country (Bolling/Wheeler)	13
Cuba/Better Do It Salsa (Vangarde/Kluger)	19
Dance Yourself Dizzy (Baker/Saagol)	23
Do That To Me One More Time (D. Dragon)	25
Echo Beach (Grage)	39
Games Without Frontiers (Gabriel)	8
Gandhara (Yoshino/Natashahi/Takakawa)	58
Hands Off - She's Mine (The Beat)	16
Haven't You Heard (Rushen/Mims Jnr./Washington/Brown)	62
Hello America (Savage/Clark/Elliott)	45
Hello, I Am Your Heart (D. Lindo)	63
Holding On (Rollo/Simms)	41
Hot Dog (Owen/Dadmon)	30
I Can't Stand Up For Falling Down (Homer Banks/Alan Jones)	4
I Hear You Now (Vangelis/Jon Anderson)	36
I'm In The Mood For Dancing (Findon/Myers/Puzey)	27
In The Stone (White/Foster/Willis)	60
It's Different For Girls (J. Jackson)	61
It Will Come In Time (B. Preston)	75
I've Done Everything For You (Sting)	43
Jane (Various)	24
Jimmy (Manton/Stebbing)	71
Just A Touch Of Love (Various)	64
King - Food For Thought (U.B.40)	65
Kool In The Kaftan (Britten/Robertson)	51
Living By Numbers (T. Mansfield)	48
Living In The Plastic Age (Horn/Downes)	20
Love Injection (Lane/Smith)	52
Love Patrol (Findon/Myers/Puzey)	68
My World (David Cairns)	72
My Girl (Mike Barson)	69
Ne-Ne-Na-Nu-Nu (Deane)	55
On The Radio (Moroder/Sommer)	37
Oh Boy (N. Whitfield)	67
Poison Ivy (Leiber/Stoller)	44
Riders In The Sky (S. Jones)	13
Right In The Pocket (Spencer/Sylvers/Griffey)	57
Rhythm Talk (Cohen/Whitehead/McFadden/Henderson)	66
Rock With You (Temperton)	9
Running Free (Harris/D'Anno)	34
Rosie (Armatrading)	49
Save Me (May)	50
7Teen (Sheller/Pew)	53
So Good To Be Back Home Again (Peet Combs)	11
So Lonely (Sting)	12
Singing The Blues (N. Endsley)	28
Someone's Looking At You (Geldof)	12
Stomp (Johnson/Brothers/Temperton)	32
Take That Look Off Your Face (Andrew Lloyd Webber/Don Black)	3
Three Minute Hero (Davies)	33
Together We Are Beautiful (Ken Leray)	2
Tonight I'm Alright (Walden)	38
Too Hot (Brown/Kool & The Gang)	70
Too Much Too Young (Dammers)	21
Touch Too Much (Young/Young/Scott)	29
Turning Japanese (D. Fenton)	18
TV (General/Solomans/Cunningham/Evans)	59
Underpass (J. Foxx)	46
Warhead (Slack/Harper)	42
Working My Way Back To You (Linzar/Randell)	31
Worzel Song (Evans)	26
You Know How To Love Me (Mtno/Lucas)	47

ANY TROUBLE

YESTERDAY'S LOVE

THE SINGLE FORMERLY ON PENNINE RECORDS
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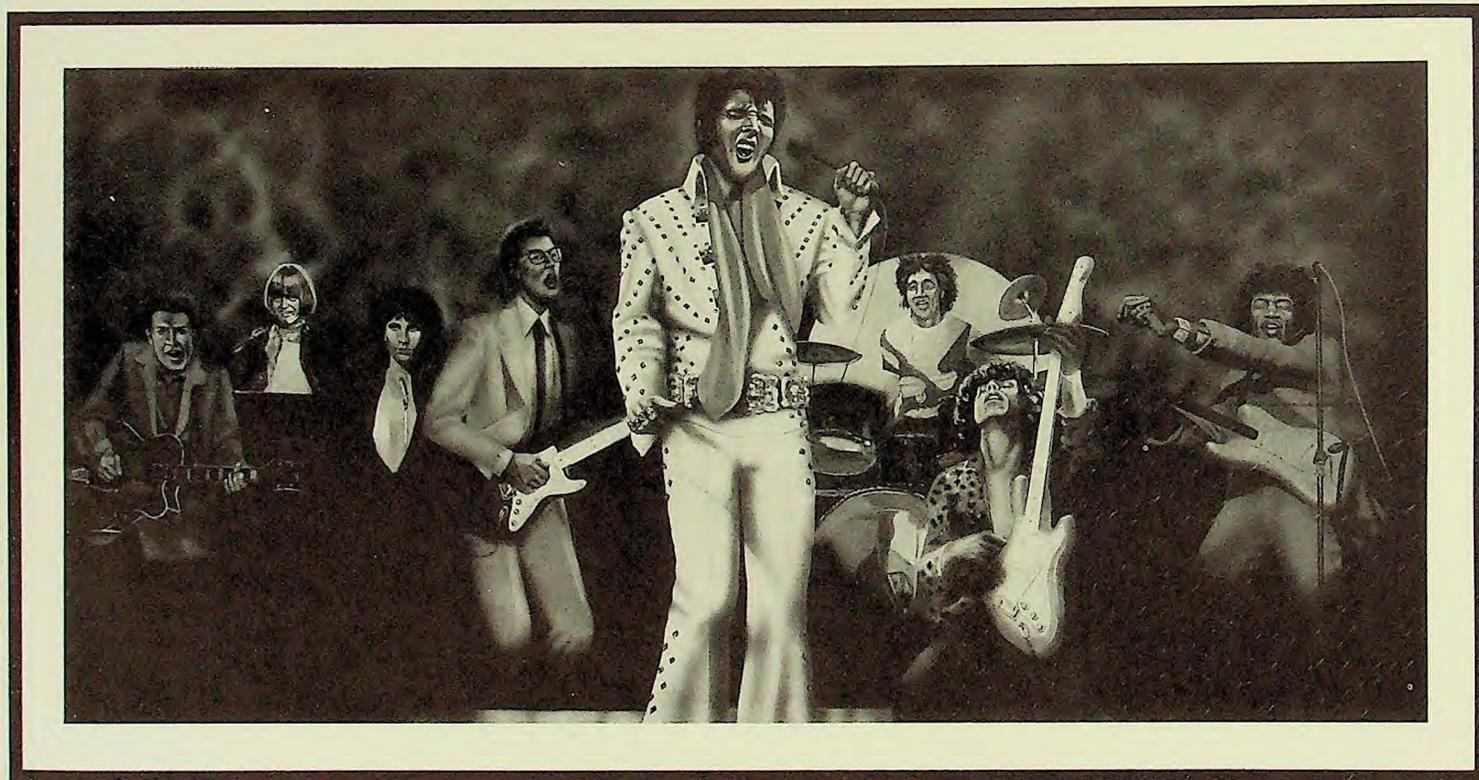
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SPECIAL PLAYS

RADIO TWO: ALBUM OF THE WEEK

RADIO TWO: DAVID HAMILTON'S RECORD OF THE WEEK

CAPITAL: PEOPLE'S CHOICE
 HEARTBREAKER — Pat Benatar
 CLYDE: CURRENT CHOICE
 BRING IT ALL HOME — Gerry Rafferty
 DOWNTOWN: MUSIC MOVER
 BRING IT ALL HOME — Gerry Rafferty
 FORTH: STATION HIT
 PHOENIX — Dan Fogelberg
 LUXEMBOURG: POWERPLAY
 THIS YEAR — Opposition
 TEES: PEOPLE'S PIC
 JANUARY FEBRUARY — Barbara Dickson
 BBC SCOTLAND: SINGLE OF THE WEEK
 LAST DANCE — Various
 MANX: ALBUM OF THE WEEK
 TURN IT ON AGAIN — Genesis
 PENNINE: PENNINE PIC

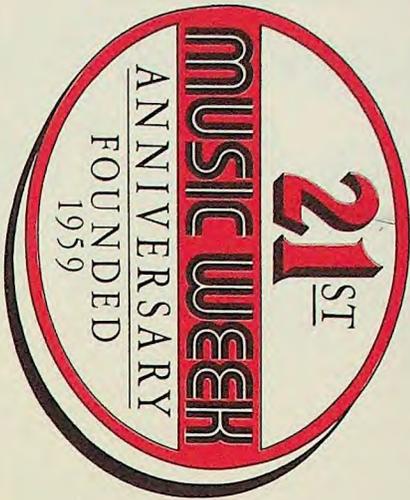
AIRPLAY ACTION

RADIO ONE
 RADIO TWO
 BBC SCOTLAND
 BBC WALES
 BBC
 CAPITAL
 CITY
 CLYDE
 DOWNTOWN
 FORTH
 HALLAM
 LUXEMBOURG
 MANX
 METRO
 ORWELL
 PENNINE
 PLYMOUTH
 SOUND
 SWANSEA
 TEEES
 THAMES
 VALLEY
 VICTORY
 NEW RELEASES

Listings exclude last week's Top 40

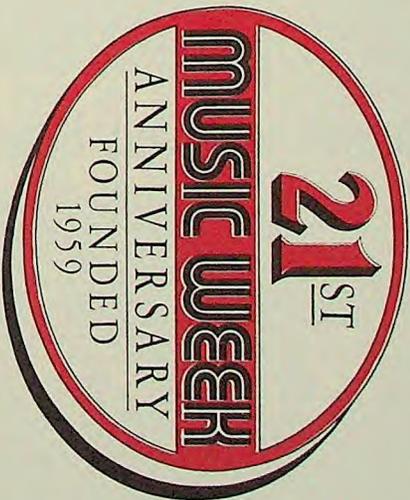
Artist/Track	RADIO ONE	RADIO TWO	BBC SCOTLAND	BBC WALES	BBC	CAPITAL	CITY	CLYDE	DOWNTOWN	FORTH	HALLAM	LUXEMBOURG	MANX	METRO	ORWELL	PENNINE	PLYMOUTH	SOUND	SWANSEA	TEEES	THAMES	VALLEY	VICTORY	NEW RELEASES	
ALTON/JOHNNY Hang On In There Baby Polydor POSP 118 (F)																									
ANY TROUBLE Yesterday's Love Stiff BUY 74 (C)																									
ARMATRADING, JOAN Rosie A&M AMS 7506 (C)																									
AYERS, KEVIN Money Money Money Harvest HAR 5190 (E)																									
BAD MANNERS Ne-Ne-Na-Nu-Nu Magnet MAG 164 (A)																									
BATT, MIKE Losing Your Way In The Rain Epic EPC 8155 (C)																									
BAYER-SAGER, CAROLE It's The Falling Elektra K 12314 (W)																									
BELLAMY BROTHERS Lovin' On Warner Brothers K 175668 (W/I)																									
BLUES BAND Come On In Arista BOOT 1 (F)																									
BRIGHT, BETTE Hello, I Am Your Heart Korova																									
BROTHERS JOHNSON Stomp A&M AMS 7509 (C)																									
BROWN, PETER Love In Our Hearts KK TKR 7575 (C)																									
BURNETTE, ROCKY Baby Tonight EMI 5037 (E)																									
BUFFET, JIMMY Volcano MCA 562 (C)																									
CAIRO I Like Bluebeat Arista/Hansa AHA 560 (A)																									
CAMPBELL, GLEN The Highway Man Capitol CL 16122 (E)																									
CASTLE, DAVID Ten To Eight Parachute RPS 501 (A)																									
CHASE, CAROL This Must Be . . . Casablanca West CWS 1001 (A)																									
COWBOYS INTERNATIONAL Today Today Virgin VS 326 (C)																									
DE SARIO, TERRI/K.C. Yes I'm Ready Casablanca NB 2225 (A)																									
DETROIT SPINNERS Working My Way Back Atlantic K 11432 (W)																									
DICKSON, BARBARA January February Epic EPC 8115 (C)																									
DIRT BAND American Dream United Artists UP 609 (E)																									
DOOLEYS Love Patrol GTO GT 260 (C)																									
DORE, CHARLIE Where To Now? Island WIP 6576 (E)																									
EAGLES I Can Tell You Why Asylum K 12418 (W)																									
EARTH WIND & FIRE In The Stone CBS 8252 (C)																									
EASTON, SHEENA Modern Girl EMI 5042 (E)																									
ELY, JOE Fingernails MCA 579 (C)																									
FLACK/HATHAWAY You Are My Heaven Atlantic K 11414 (W)																									
FLYING LIZARDS TV Virgin VS 325 (C)																									
FOGELBERG, DAN Longer Epic EPC 8230 (C)																									
FOREIGNER Head Games Atlantic K 11417 (W)																									
GAP BAND The Boys Are Back In Town Mercury MER 2 (F)																									
GATES, DAVID Falling In Love Again Elektra/Asylum K 12423 (W)																									
GENESIS Turn It On Again Charisma CB 356 (F)																									
GIBB, ANDY Desire RSO 55 (F)																									
GRIFF, ZAINE Tonight Automatic K 17547 (W)																									
HASLAM, ANNIE Going Home Warner Brothers K 17563 (W)																									
HATCHETT, MOLLY Flirtin' With Disaster Epic EPC 8221 (C)																									
HAYWOOD, LEON Don't Push It . . . 20th Century TC 2443 (R)																									
HINES, MARCIA Oh Child Logo GO 377 (C)																									
HOLMES, RUPERT Him MCA 565 (C)																									
HYMAN, PHYLLIS You Know Arista ARIST 323 (F)																									
JAMES, BOB/EARL KLUGH Kari CBS 8139 (C)																									
JOCKO Rhythm Talk Philadelphia PIR 8222 (C)																									
JOHN, ELTON Skyline Pigeon/Lady Samantha DJM DJS 10901 (C)																									
KC & THE SUNSHINE BAND Let's Go Rock 'n' Roll TK TKR 7574 (C)																									

MUSIC WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK



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NOBODY'S HEROES
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Chrysalis



TOP 75 ALBUMS

Week-ending March 8, 1980

NEW = NEW ENTRY
 * = PLATINUM LP (300,000 units as of Jan '79)
 • = GOLD LP (100,000 units as of Jan '79)
 □ = SILVER LP (50,000 units as of Jan '79)
 -1 = RE-ENTRY

1	STRING OF HITS Shadows	EMI EMC 3310	26	41	FREEDOM AT POINT ZERO Jefferson Starship	Grunt FL 1345Z
2	GET HAPPY Elvis Costello	F. Beat XXLP 1	27	49	ORCHESTRAL MANOEUVRES IN THE DARK Orchestral Manoeuvres In The Dark	Dindisc DIND 2
3	THE LAST DANCE Various	Motown EMTV 20	28	38	ROCK AND ROLL JUVENILE Ciffr Richard	EMI EMC 3307
4	GREATEST HITS Rose Royce	Whitfield RRTV 1	29	28	CAPTAIN BEAKY AND HIS BAND Keith Michell/Twiggy/Sellers/Secombe	Polydor 2383 46Z
5	TELL ME ON A SUNDAY Marli Webb	Polydor POLD 5031	30	24	THE FINE ART OF SURFACING Boomtown Rats	Ensign ENROX 11
6	REGGATTA DE BLANC Police	A&M AMLH 6479Z	31	71	DOWN TO EARTH Rainbow	Polydor POLD 5023
7	OFF THE WALL Michael Jackson	Epic EPC 83468	32	30	PARALLEL LINES Blondie	Chrysalis CDL 119Z
8	PRETENDERS Pretenders	Real RAL 3	33	25	I'M THE MAN Joe Jackson	A&M AMLH 64794
9	KENNY Kenny Rogers	United Artists UAG 30273	34	27	THE AGE OF PLASTIC Buggles	Island ILPS 9585
10	GREATEST HITS K.C. & The Sunshine Band	T.K. TKR 83385	35	43	ON THE RADIO GREATEST HITS VOLS. 1 & 2 Donna Summer	Casablanca CALD 5008
11	OUTLANDOS D'AMOUR Police	A&M AMLH 6850Z	36	35	GREATEST HITS Rod Stewart	Riva ROD TV 1
12	ONE STEP BEYOND Madness	Siff SEEZ 17	37	40	DISCOVERY Electric Light Orchestra	Jet JETLX 500
13	TWO MUCH PRESSURE Selector	Two Tone CDL TT 500Z	38	23	FLOGGING A DEAD HORSE Sex Pistols	Virgin V 214Z
14	EAT TO THE BEAT Blondie	Chrysalis CDL 1225	39	36	BEE GEES GREATEST HITS Bee Gees	RSD RSDX 001
15	GOLDEN COLLECTION		40	33	LONDON CALLING The Police	A&M AMLH 64794
16			41	30	PARALLEL LINES Blondie	Chrysalis CDL 119Z
17			42	25	I'M THE MAN Joe Jackson	A&M AMLH 64794
18			43	27	THE AGE OF PLASTIC Buggles	Island ILPS 9585
19			44	43	ON THE RADIO GREATEST HITS VOLS. 1 & 2 Donna Summer	Casablanca CALD 5008
20			45	35	GREATEST HITS Rod Stewart	Riva ROD TV 1
21			46	40	DISCOVERY Electric Light Orchestra	Jet JETLX 500
22			47	23	FLOGGING A DEAD HORSE Sex Pistols	Virgin V 214Z
23			48	36	BEE GEES GREATEST HITS Bee Gees	RSD RSDX 001
24			49	33	LONDON CALLING The Police	A&M AMLH 64794
25			50	30	PARALLEL LINES Blondie	Chrysalis CDL 119Z
26			51	25	I'M THE MAN Joe Jackson	A&M AMLH 64794
27			52	27	THE AGE OF PLASTIC Buggles	Island ILPS 9585
28			53	43	ON THE RADIO GREATEST HITS VOLS. 1 & 2 Donna Summer	Casablanca CALD 5008
29			54	35	GREATEST HITS Rod Stewart	Riva ROD TV 1
30			55	40	DISCOVERY Electric Light Orchestra	Jet JETLX 500
31			56	23	FLOGGING A DEAD HORSE Sex Pistols	Virgin V 214Z
32			57	36	BEE GEES GREATEST HITS Bee Gees	RSD RSDX 001
33			58	33	LONDON CALLING The Police	A&M AMLH 64794
34			59	30	PARALLEL LINES Blondie	Chrysalis CDL 119Z
35			60	25	I'M THE MAN Joe Jackson	A&M AMLH 64794
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38			63	35	GREATEST HITS Rod Stewart	Riva ROD TV 1
39			64	40	DISCOVERY Electric Light Orchestra	Jet JETLX 500
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41			66	36	BEE GEES GREATEST HITS Bee Gees	RSD RSDX 001
42			67	33	LONDON CALLING The Police	A&M AMLH 64794
43			68	30	PARALLEL LINES Blondie	Chrysalis CDL 119Z
44			69	25	I'M THE MAN Joe Jackson	A&M AMLH 64794
45			70	27	THE AGE OF PLASTIC Buggles	Island ILPS 9585
46			71	43	ON THE RADIO GREATEST HITS VOLS. 1 & 2 Donna Summer	Casablanca CALD 5008
47			72	35	GREATEST HITS Rod Stewart	Riva ROD TV 1
48			73	40	DISCOVERY Electric Light Orchestra	Jet JETLX 500
49			74	23	FLOGGING A DEAD HORSE Sex Pistols	Virgin V 214Z
50			75	36	BEE GEES GREATEST HITS Bee Gees	RSD RSDX 001
51			76	33	LONDON CALLING The Police	A&M AMLH 64794
52			77	30	PARALLEL LINES Blondie	Chrysalis CDL 119Z
53			78	25	I'M THE MAN Joe Jackson	A&M AMLH 64794
54			79	27	THE AGE OF PLASTIC Buggles	Island ILPS 9585
55			80	43	ON THE RADIO GREATEST HITS VOLS. 1 & 2 Donna Summer	Casablanca CALD 5008
56			81	35	GREATEST HITS Rod Stewart	Riva ROD TV 1
57			82	40	DISCOVERY Electric Light Orchestra	Jet JETLX 500
58			83	23	FLOGGING A DEAD HORSE Sex Pistols	Virgin V 214Z
59			84	36	BEE GEES GREATEST HITS Bee Gees	RSD RSDX 001
60			85	33	LONDON CALLING The Police	A&M AMLH 64794
61			86	30	PARALLEL LINES Blondie	Chrysalis CDL 119Z
62			87	25	I'M THE MAN Joe Jackson	A&M AMLH 64794
63			88	27	THE AGE OF PLASTIC Buggles	Island ILPS 9585
64			89	43	ON THE RADIO GREATEST HITS VOLS. 1 & 2 Donna Summer	Casablanca CALD 5008
65			90	35	GREATEST HITS Rod Stewart	Riva ROD TV 1
66			91	40	DISCOVERY Electric Light Orchestra	Jet JETLX 500
67			92	23	FLOGGING A DEAD HORSE Sex Pistols	Virgin V 214Z
68			93	36	BEE GEES GREATEST HITS Bee Gees	RSD RSDX 001
69			94	33	LONDON CALLING The Police	A&M AMLH 64794
70			95	30	PARALLEL LINES Blondie	Chrysalis CDL 119Z
71			96	25	I'M THE MAN Joe Jackson	A&M AMLH 64794
72			97	27	THE AGE OF PLASTIC Buggles	Island ILPS 9585
73			98	43	ON THE RADIO GREATEST HITS VOLS. 1 & 2 Donna Summer	Casablanca CALD 5008
74			99	35	GREATEST HITS Rod Stewart	Riva ROD TV 1
75			100	40	DISCOVERY Electric Light Orchestra	Jet JETLX 500

CLASSICAL

Top awards for Beaux Arts Trio

THE BEAUX Arts Trio's recording of all Haydn's Piano Trios, released in one box set of 14 LPs last year by Philips, has scooped the chamber section and the Record of the Year Award from *The Gramophone*.

And it is certainly an achievement that merits the top place in the awards for 1979 which were announced at the Savoy Hotel on Monday (March 3). For although the records in the set were made over a period of eight years, they represent a marvellously consistent effort from the leading contemporary piano trio.

It is also a fitting tribute to the Beaux Arts Trio itself — Menahem Pressler, piano, Daniel Guiet, violin and Bernard Greenhouse, cello — which this year celebrates its 25 anniversary.

The set (Philips 6768 077 £48.30) also won the corresponding section in the MTA awards also announced this week. In fact no less than five choices were the same in both *The Gramophone* and MTA Awards.

Predictably, Boulez's recording of Berg's *Lulu*, complete with the controversial third act and Teresa Stratas in the title role (DG 2740 213), won the operatic sections; and EMI's first digital recording, Debussy's *Images* and *Prelude à l'après-midi d'un faune* with the LSO/Previn (HMV ASD 3804) won the orchestral sections.

The digital disc picked up another medal in *The Gramophone's* audio engineering section.

The other disc to appear in both sets of awards was in the concerto section — Maurizio Pollini's recording of Bartok's *Piano Concerto Nos 1 and 2* with Chicago SO under Abbado (DG 2530 901)

found much favour with the judges.

And as expected, the first volume of Mozart's *Symphonies* "authentically" played by Hogwood and the Academy of Ancient Music (D169D3) took *The Gramophone's* early music award and Decca also had another success with the contemporary section — nothing could compete with Maxwell Davies' *Symphony* played by the Philharmonia under Simon Rattle (Head 21).

EMI's immense project, *The Record of Singing, Volume 2* (RLS 742), had few competitors among the historical issues. But some of the other awards were less predictable.

Few would have predicted that the instrumental award would go to Peter Hurford for the third volume of the *Complete Organ Works of Bach on Argo* (D150D3); nor that the choral section would be taken by Schoenberg's *Gurrelieder*, in the live performance recorded for Philips by Jessye Norman, Troyanos and McCracken under Ozawa (6769 038). Or, for that matter, that the solo vocal section would be won by a record of Russian songs sung by Elisabeth Soderstrom with Vladimir Ashkenazy at the piano (Decca SXL 6900).

One questionable aspect of both *The Gramophone's* awards and the MTA Awards was that neither felt that the small, independent companies put out anything during the year of 1979 that merited an award. The company outside of the majors that got a mention was Supraphon with Neumann's *Complete Martinu Symphonies* project with the Czech Philharmonic Orchestra.

And I find it hard to accept that this is really the case.



A PROUD moment for Sir Colin Davis, music director of the Royal Opera House, Covent Garden, and his wife, Lady Davis, pictured above, outside Buckingham Palace after Sir Colin's investiture.

Sutherland sings Wagner

AFTER YEARS of domination in the great bel canto repertoire, Joan Sutherland is moving into the very different world of Wagner on a new record released by Decca in March.

Authentic Messiah

THE FIRST recorded performance on authentic instruments of the most popular choral work of all, *Handel's Messiah*, is being released next month by Decca.

It is performed by the Choir of Christ Church Cathedral and the Academy of Ancient Music directed by Christopher Hogwood using the same soloists who gave such a stunning account of the work in the 1979 Proms.

The recording is based on a performance given at Covent Garden and the Foundling Hospital in 1754 under Handel's supervision. It features the sopranos Judith Nelson and Emma Kirkby, Carolyn Watkinson, contralto, Paul Elliott, tenor and David Thomas, bass. It's on D189D/K189K and the three LPs/cassettes retail at £15.75.

And March marks an important time in this country for the soprano. She sings the title role in a new production of *Lucretia Borgia* at Covent Garden — the first performance of which is to be televised live on BBC (March 26). There will also be a full length BBC feature documentary on Sutherland and her husband Richard Bonynge.

And she is making her first personal appearance in London for many years on April 14 when she comes to Direction in Dean Street, Soho, for a signing session.

The record, Joan Sutherland Sings Wagner (SXL/KSXC 6930 £5.25), contains various arias from the operas, from *Rienzi*, *The Flying Dutchman*, *Tannhauser*, *Lohengrin*, *Die Walkure*, *Die Meistersinger* and *Tristan und Isolde*. Sutherland is accompanied by the National Philharmonic Orchestra, conducted by Richard Bonynge.

Tributes to Offenbach

THIS YEAR marks the centenary of the Death of Jacques Offenbach, and, true to form, the music industry is to mark the date with vigour.

There will be even more performances of the composer's music than usual, with some of the lesser-known works getting an airing, including some ballets (such as *Papillon*) and operettas, such as *Les Bavards* and *Monsieur Choufleuri Restera Chez Lui*.

But Offenbach's success really began with *Orpheus in the Underworld*, and EMI is releasing what will be the only complete recording currently available.

This is a French production with Mady Mesple, Michel Senechal and Charles Burles among the cast with the Orchestra and Chorus of the Capitole de Toulouse conducted by Michel Plasson (SLS 5175 £13.95). Incidentally, the solo violin is played by Yan Pascal Tortelier. The work is, of course, in French.

The other major release from EMI in March is Mahler's *Symphony No 9*, the third release in the Mahler cycle played by the London Philharmonic Orchestra conducted by Klaus Tennstedt (SLS 5188, £9.95) which comes as two records in a double wallet or one double play cassette tape. Previous recordings of Tennstedt's Mahler (*Symphonies 1 and 5 & 10*) have, on the whole, been well received.

On the more popular side, it is worth noting that Itzhak Perlman's second volume of *Encores* (more virtuosic gems from Wieniawski, Vieuxtemps, Stravinsky, Tchaikovsky, Heifetz and others) is now available on ASD 3810 and on cassette.

BROADCASTING

Cardiff calls on local community to help shape policies

CARDIFF BROADCASTING Company, the next ILR station to come on air, has been holding meetings in the community to discuss the station's music policy.

Already set is a rock programme to be hosted by Steve Tupper between 9pm and midnight on Sunday nights and a Monday night showcase for local rock talent. The station aims to be on air by May this year.

The idea of meetings to discuss future policy reflects the community base of the station which made its application to the IBA with an "emphasis on popular

speech over popular music". Yet music will still have its place and responsible for that aspect of output will be programme controller Dan Damon, former presenter of the BBC Radio Wales' morning show.

Another addition to CBC, headed by managing director Tony Gorard, is Simon White whose job it is to co-ordinate the community influence on the station's policy.

The new station is based in a former warehouse, now converted into studios and offices and called Radio House, West Canal Wharf, Cardiff (Tel: Cardiff 374757).

Two hosts winning bands showcase

AN ALL Winners Concert — the climax of the Radio Two and BBC Local Radio sponsored National Rehearsal Band Competition — will be broadcast on Two on March 13 in Alan Dell's Big Band Sounds slot.

The jury, made up of musicians Don Lusher, Duncan Lamont, Henry Lowther, John Patrick and Kenny Clare and chaired by head of Radio Two Geoff Owen, met early in January to select the winning bands and soloists from 17 recordings submitted by BBC local and regional stations.

During the recording in February at the Golders Green Hippodrome compere Alan Dell introduced the winners of the senior section, the Chris Burn Jazz Ensemble, entered by Radio London and they were

presented with the Radio Two Rosebowl by Radio Two controller Charles McLelland. The Midland Youth Jazz Orchestra entered by Radio Birmingham won the junior section and Moira Heath presented the Ted Heath trophy to their leader Mike Beaumont. MYJO's drummer Peter Cater also won the Jack Parnell drum prize.

The BBC Local Radio soloist award was presented by Local Radio controller Michael Barton to David Bainbridge, pianist with the Darlington Youth Big Band from Radio Cleveland. Don Lusher presented his trombone prize to Daryl Williams from the Welsh Jazz Orchestra and also presented John Dankworth's prize for the most promising musician under 25 to Paul

Lawley, trombonist in the Radio Leicester Big Band.

Christine Eames, leader of the Leicester band, won the trophy for the best composition, given each year by MCPS.

The Musicians Union supports the competition each year with a number of prizes, and its London District organiser Maurice Jennings presented awards to winners of the senior and junior sections as well as the award for the most outstanding musician to trumpet player Peter Smith of the Southampton All Stars from Radio Solent. Jennings also presented the MU's arranger trophy to Chris Burn, leader of the winning senior band for his arrangement of three tunes by Charlie Mingus.

News in brief...

CAPITAL RADIO believes it has secured the right to stage this year's Knebworth Festival. Subject to formal approval by the local council, that station has been granted a licence with an audience limit of 100,000. Following local objections to the late finish of previous festivals held there, Capital has agreed to put up a £25,000 bond which it will forfeit to a charity named by the local authority if the music carries over the midnight deadline, though the aim is for the concert to end by 11pm.

THE BBC will again present an active live presence at this year's Ideal Home Exhibition, with programmes from Andy Peebles on Radio One, David Hamilton and Ed Stewart on Radio Two, plus broadcasts from BBC Radio London and other BBC locals. The Radio London involvement includes a live broadcast of *Reggae Rockers* on March 21 from Earl's Court.

MOTHERS PRIDE is injecting £30,000 into a hospital radio service for children as part of a competition involving Radio One DJ Peter Powell. The service, called Radio Lollipop, already operates from Queen Mary's Hospital, Carshalton, Surrey, and with the aid of this donation it will be expanded to cover a number of

children's hospitals in the London, Birmingham, Manchester and Glasgow areas. Radio Lollipop features musical requests, jingles, phone-ins and competitions.

BBC RADIO Birmingham's Brass Band competition starts this month with six programmes covering round one. Producer Barry Lankester says: "Birmingham Brass '80 has attracted more than 30 entries from all over the West Midlands and over 800 musicians came to record in our music studio during three weekends in January and February." The competition, in its ninth year, culminates in a Grand Final held at Birmingham Town Hall on September 28.

PAUL HOLLINGDALE former Thames Valley assistant programme controller, is spearheading Viennese FM station Blue Danube's move into weekend broadcasting on medium wave. Broadcasting on 203 metres (1476kHz) from its 600kW transmitter on Saturday nights Hollingdale hopes to reach Britain with his 60 minute show of British and American releases.

CAPITAL RADIO points to latest listener response figures amounting to more than a million as an indication that it is not "just aerial wallpaper" and actually gets involved with the community.

Edited
by
NICOLAS SOAMES



SUZI QUATRO

HER NEW SINGLE

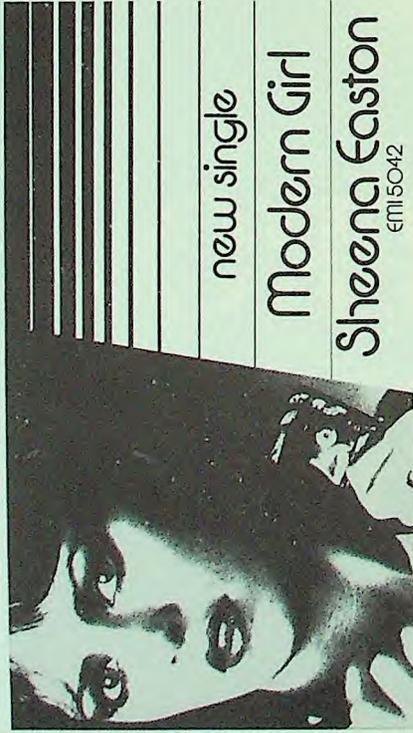
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MUSIC WEEK MUSIC WEEK MUSIC WEEK



new single

Modern Girl

Sheena Easton
EMI 5042

TOM PETTY AND THE HEARTBREAKERS

NEW SINGLE

REFUGEE

c/w IT'S RAININ' AGAIN

(previously unreleased track) MCA 559

taken from the album

DAMN THE TORPEDOES

MCA RECORDS
MCF 3044

THE FABULOUS

THUNDERBIRDS

NEW E.P.

You Ain't Nothing

But Fine

She's Tuff

Scratch

My Back

CBS 2145

Chrysalis

TOP 75 SINGLES

1	ATOMIC	Blondie	Chrysalis CHS 2410
2	TOGETHER WE ARE BEAUTIFUL	Fern Kinney	WEA K 79111
3	TAKE THAT LOOK OFF YOUR FACE	Marti Webb	Polydor POSP 100
4	I CAN'T STAND UP FOR FALLING DOWN	Elvis Costello	F. Beat XX 1
5	AND THE BEAT GOES ON	Whispers	Solar SO 1
6	COWARD OF THE COUNTY	Kenny Rogers	United Artists UP 614
7	CARRIE	Cliff Richard	EMI 5006
8	GAMES WITHOUT FRONTIERS	Peter Gabriel	Charisma CB 354
9	ROCK WITH YOU	Michael Jackson	Epic EPC 8206
10	ALL NIGHT LONG	Rainbow	Polydor POSP 104
11	SO GOOD TO BE BACK HOME AGAIN	Tourists	Logo TOUR 1
12	SO LONELY	Police	A&M AMS 7402
13	RIDERS IN THE SKY	Shadows	EMI 5027
14	BABY I LOVE YOU	Ramones	Sire SIR 4031
15	AT THE EDGE		

26	ALABAMA SONG	David Bowie	RCA BOW 5
27	I'M IN THE MOOD FOR DANCING	Nolans	Epic EPC 8068
28	SINGING THE BLUES	Dave Edmunds	Swan Song SSK 19422
29	TOUCH TOO MUCH	AC/DC	Atlantic K 11435
30	HOT DOG	Shakin' Stevens	Epic EPC 8090
31	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL	Detroit Spinners	Atlantic K 11432
32	STOMP	Brothers Johnson	A&M AMS 7509
33	THREE MINUTE HERO	Selector	2 Tone CHST 8
34	RUNNING FREE	Iron Maiden	EMI 5032
35	WORZEL SONG	Jon Pertwee	Decca F 13885
36	I HEAR YOU NOW	Jon & Vangelis	Polydor POSP 96
37	ON THE RADIO	Donna Summer	Casablanca NB 2236
38	TONIGHT I'M ALRIGHT	Narada Michael Walden	Atlantic K 11437
39	ECHO BEACH	Martha & The Muffins	Dindisc DIN 9
40	ANOTHER NAIL IN THE HEART		

51	73	KOOL IN THE KAFKIAN	B. A. Robertson	Asylum K 12427
52	NEW	LOVE INJECTION	Trussel	Asylum K 12412
53	33	7TEEN	Regents	Riako TREB 111
54	37	BABE	Styx	A&M AMS 7489
55	64	NE-NE-NA-NU-NU	Bad Manners	Magnet MAG 164
56	58	ANIMATION	Skids	Virgin VS 323
57	53	RIGHT IN THE SOCKET	Shalamar	Solar SO 2
58	61	GANDHARA/THEME FROM MONKEY	Godiego	BBC Records RESL 66
59	46	TV	Flying Lizards	Virgin VS 325
60	NEW	IN THE STONE	Earth Wind & Fire	CBS 8285
61	42	IT'S DIFFERENT FOR GIRLS	Joe Jackson	A&M AMS 7493
62	72	HAVEN'T YOU HEARD	Patrice Rushen	Elektra K 12414
63	NEW	HELLO, I AM YOUR HEART	Bette Bright	Korova KOW 3
64	NEW	JUST A TOUCH OF LOVE	Slave	Atlantic K 11442
65	NEW	KING - FOOD FOR THOUGHT		

Week-ending March 8, 1980

● MILLION (PLATINUM)

● 1/2 MILLION (GOLD)

● 1/4 MILLION (SILVER)

15	AT THE EDGE Stiff Little Fingers	Chrysalis CHS 2406	40	65	SQUEEZE A.M. Squeeze	A&M AMS 7507
16	HANDS OFF - SHE'S MINE The Beat	Go Feet FEET 1	41	50	HOLDIN' ON Tony Rallo	Calibre CAB 501
17	CAPTAIN BEAKY Keith Michell	Polydor POSP 106	42	NEW	WARHEAD U.K. Subs	Gem GEMS 23
18	TURNING JAPANESE Vapors	United Artists BP 334	43	36	I'VE DONE EVERYTHING FOR YOU Sammy Hagar	Capitol CL 16120
19	CUBA/BETTER DO IT SALSA Gibson Brothers	Island WIP 6561	44	69	POISON IVY Lambertas	Rocket XPRES 25
20	LIVING IN THE PLASTIC AGE Buggles	Island WIP 6540	45	55	HELLO AMERICA Def Leppard	Vertigo LEPP 1
21	TOO MUCH TOO YOUNG/GUNS OF NAVARONE Specials	2 Tone CHSTT 7	46	39	UNDERPASS John Fox	Virgin VS 318
22	SOMEONE'S LOOKING AT YOU Boomtown Rats	Ensign ENY 34	47	54	YOU KNOW HOW TO LOVE ME Phyllis Hymn	Arista ARIST 323
23	DANCE YOURSELF DIZZY Liquid Gold	Polo 1	48	26	LIVING BY NUMBERS New Musik	GTO GT 261
24	JANE Jefferson Starship	Grunt/RCA FB 1750	49	52	ROSIE Joan Armatrading	A&M AMS 7506
25	DO THAT TO ME ONE MORE TIME Captain & Tennille	Casablanca CAN 175	50	24	SAVE ME Queen	EMI 5022

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ALBUM REVIEWS

BOB SEGER

Against The Wind. Capitol EA-ST 12041. A long-awaited album from Seger, one of the true giants of American rock music whose breakthrough in Britain is long overdue. That having been said however, it must be added that if he took the opportunity to come over here, and play several key concerts around the country, then the tide could well turn — to too many people, Seger is just a name and he really does need live exposure to let everybody know just why he has the reputation of being one of the States' most exciting rock performers. Against The Wind is probably the strongest Seger album to date and deserves to be big. It contains all the usual hallmarks of a Bob Seger performance — aggression, subtlety, excitement and strength. Included is the "taster" single, Fire Lake, which is already picking up airplay. With Capitol's marketing tactics behind this, the album could easily be a chart certainty.

●

SQUEEZE

Argybargy. A&M AMLH 64802. Producers: John Wood and Squeeze. This third album from Squeeze is the band's most reactionary yet. However the Tilbrook/Difford writing partnership has consolidated itself and it looks as if Argybargy will still be a carrier for singles. Tracks like Pulling Mussels (From The Shell), Vicky Verky and Separate Beds all retain the cockney humour of Cool For Cats, but tracks like If I Didn't Love You and There At The Top are much more interesting. Will no doubt chart, but a lot less adventurous than their previous offerings.

●

DAN FOGELBERG

Phoenix. Epic EPC 83317. Producers: Dan Fogelberg, Norbert Putnam and Marty Lewis. The content varies from electric rock to acoustic country ballads and is a fine showcase for Fogelberg's talents. The ballad Along The Road is outstanding.

●

LOVE UNLIMITED

Love Is Back. Unlimited Gold (CBS) ULG 83790. Arranged and produced by Barry White, features the three girl singers Linda James, Diane Taylor and Glodean White. Up to the usual high standard.

●

LESTER YOUNG

The Lester Young Story Vol 4. Lester Leaps In. CBS 88479. Double album featuring some welcome material from Young's days with Count Basie and Billie Holiday. Record one is a bit of a waste in as much as it features some awful tracks with Glenn Hardman and his Hammond Five, while side two is devoted to assorted takes of Dickie's Dreams and Lester Leaps In. Still, any material from Young is welcome and there is an eager audience that will lap this up.

●

MR PARTRIDGE

Take Away (The Lure of Salvage). Virgin Records. V2145. Andy Partridge has always been the mastermind behind XTC's most ambitious numbers, and this LP is a logical extension of his work with the group. By no means easy to listen to, Take Away is imaginative, intelligent and enjoyable, if you've got the patience to bear with it, give it a few plays and let it grow on you. Could sell steadily among XTC fans but unlikely to become national listening.

●

URIAH HEEP

Conquest. Bronze BRONX 524. First album featuring new vocalist John Sloman and drummer Chris Slade. Heavy metal from a band that has been in the game for 10 years now. RRP of £3.99 and recent UK dates will boost sales.

●

SHAKIN' STEVENS

Take One. Epic EPC 83978. Producer: Mike Hurst. As far as quality goes, this deserves to do better than the single, itself a long overdue hit for this artist. Superb backing band — with top honours to Albert Lee on lead guitar, Geraint Watkins on piano and the ever-listenable pedal steel player B. J. Cole — very nice vocals, and altogether a good solid 40 minutes-worth of rock 'n' roll.

●

MARCIA HINES

Ooh Child. Logo 1023. Producer: Robie G. Porter. Strong, gutsy but melodic approach to material which leans more towards the cabaret end of live entertainment than the rock stage. All the rage in Australia, and with appearances planned for UK next month she stands a fair-to-good chance of finding a respectable market here.

●

FRANKIE VALLI

The Very Best Of. MCA MCF 3053. Includes Grease, My Eyes Adored You and Swearin' To God. Strong push from MCA, plus upcoming tour by Valli could help this album chart.

●

WILLIE NELSON

Sings Kristofferson. CBS 83877. Nelson has been around for years of course, but in the last couple of years or so word has finally reached Britain about him, and potentially he could be one of the big country names of the Eighties. This latest album combines his distinctive voice with the best-known songs of Kris Kristofferson, including Me And Bobby McGee, Help Me Make It Through The Night, For The Good Times and Please Don't Tell Me How The Story Ends.

●

THE CROOKS

Just Released. Blueprint BLUP 5002. Producer: Simon Boswell. Pye could well have missed the boat with this Mod revival record, what with 2-Tone carving its own niche for the Eighties, and the Jam retaining their well-deserved elevated position. The Crooks sound similar to the Latter's early product, but inevitably, much cleaner. Songs like All The Time In The World and I'm In Love might push them to the periphery of the charts for a week or two, but Blueprint will need something more substantial for the long-term.

●

NAZARETH

Malice In Wonderland. Mountain. TOPS 126. Producer: Jeff Baxter. Unoriginal title reflects the slightly tarnished image that Nazareth has to break to get back into the charts. Baxter's production compliments a more melodic approach, although the band still retains a tough, steel edge. In recent years Nazareth have slipped to the second division of the heavy metal league and it will take more than this album to put them back on top.

●

VARIOUS ARTISTS

Beyond Our Ken. EMI NTSM 195. Much-welcome re-issue featuring excerpts from the Sixties BBC radio series which starred of course Kenneth Horne, Betty Marsden, Hugh Paddick, Bill Pertwee and Kenneth Williams. Originally released in 1964 and now once more firmly installed in the EMI catalogue.

●

DAN HARTMAN

Relight My Fire. SKY 84023. Hartman scored heavily in the charts last year with Instant Replay and This Is It, and his second album via CBS is another selection of highly commercial disc-oriented songs. Material here includes Hartman's own Free Ride, which was a big hit for the Edgar Winter Band, as well as contributions by Stevie Wonder and Edgar Winter.

●

Edited
by
CHRIS WHITE

TALENT



HOLLY AND The Italians have signed a long-term worldwide recording contract with Virgin, which has already been distributing the group's single, *Tell That Girl To Shut Up/Chapel Of Love*. The band, which consists of Holly Vincent, Mark Henry and Steve Young, have just started a nationwide tour with Selector. Left to right, standing: Jeremy Lascelles (Virgin A&R) and Richard Branson sitting, Mark Henry, Holly Vincent and Steve Young.



FOLLOWING THEIR sell-out concert at The Venue recently, Ariola/Hansa recording artists Japan made a personal appearance at the Virgin Megastore in Oxford Street, where they signed copies of their current chart album, *Quiet Life* (A&R 8011). Pictured, left to right: Johnny Fewings (Virgin store manager), Gerard Talbot (head record buyer), Richard Barbieri, Dave Sylvian, Rob Dean, Steve Jansen and Mick Karn, all of Japan.

Edited
by
SUE FRANCIS

A funny thing happened...

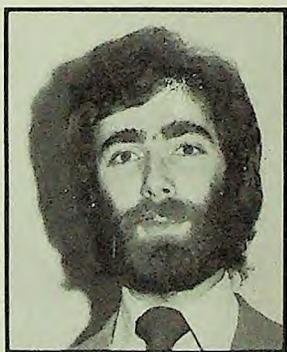
REGULAR VISITORS to Los Angeles's Sunset Strip may have visited its popular Comedy Store, where a couple of dozen up-and-coming professional comics and amateurs try out their acts in front of an audience for the price of a couple of drinks.

Peter Rosengard has successfully duplicated this situation by taking over a Soho strip-club each Saturday night from 11.30pm to around 3.30am, and invites comics to come along and try their hand in front of a capacity audience often filled with A&R men, TV bodies, etc.

Significantly, one reported show-stopper several weeks ago at the Soho Comedy Store was a singer/songwriter. Interesting because Rosengard discovered, out of an early audience, singer Jimmy Grierson, whom he signed to management and has overseen the release of his first single, *This Way Up*, on Jet Records.

So while watching the growth of his new club — he means to extend to six nights a week as soon as he finds a suitable London venue — Rosengard is also keen to expand his management activities. As a top salesman in a totally unrelated area, he feels certain qualities and attitudes are universal in getting a project off the ground.

"I'd like very much to hear from A&R men who have artists in need



PETER ROSENGARD.

of professional, responsible management capable of original ideas, giving financial support and enthusiasm."

As back-up to his energetic pronouncements, Tipsheet was shown one music consumer magazine's description of Rosengard, after it had obviously come in contact with this manager and his artist's first release. The reviewer spent three paragraphs describing him as "an amazing modern-day phenomenon". He also gave the record a good review, Rosengard pointed out.

Comics, artists and A&R men are invited to the Comedy Store.

"It's great therapy for the record industry recession blues," says Rosengard.

Contact: Peter Rosengard, 40 Dean Street, London W1. (01) 437 6455.

Child seek image songs

THE GROUP Child means to perpetuate its "teen dream" image by recording a new album. Says producer Michael Devere: "We really need good contemporary pop songs and are very open to any songs that a publisher may feel will suit the group."

Child has had hits covering past greats like *It's Only Make Believe*, through Hansa Productions. Now, recording independently, they are seeking a strong record company commitment.

CONTACT: Michael Devere, Michael Devere Productions, 148 Main Street, Shadwell, Leeds LS17 8JB. Tel. Leeds 66370.

TV opera opportunity

BBC MIDLANDS is organising a competition for "budding" composers to write a rock opera for television. The scheme will be launched on the television show, *Look! Hear!* the programme for the young people of the Midlands, on Tuesdays.

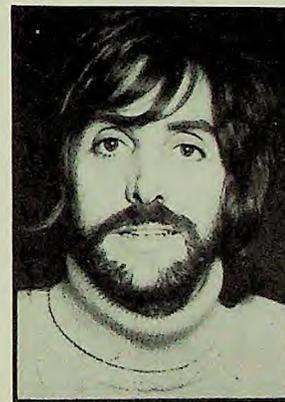
Eagle Studios seeking distribution deal

EAGLE STUDIOS has been busy turning out disco and contemporary singles and albums and reports it is now on the look out for a distribution deal.

"Among product is a sure-fire disco instrumental single and three Stu Stevens albums, prior to his MCA signing."

The company is part of Eagle Records (Nottingham) Ltd. Contact: Stu Stevens, Eagle Studios, Cropwell House, Salmon Lane, Kirby-in-Ashfield, Notts. (0623) 75448.

Paul's production plan



DON PAUL: back to production

AFTER A year's hiatus, producer Don Paul is anxious to get back to production on a freelance basis as opposed to being an in-house producer as he was for the last 12 years at Essex Music.

During those years he produced a cross section of artists from Hawkwind, Don Partridge, Paul and Barry Ryan, Julie Covington, Jimmy Campbell, Waterloo and Robinson (for Metronome, Germany), Carl Wayne and a one man album with Sammy Cahn.

Says Paul: "I would not like to 'just' work with bands, as I feel my experience as a producer covers a wide spectrum of the recording industry."

Contact: Don Paul, 45 Oaklands Avenue, Osterley, Middlesex TW7 5PY. (01)560 3623.

Motor wants hit vehicle

MOTOR RECORDS and Vehicle Music have moved to new offices in the West End and are in the market for finished masters for release on their own label and to help place elsewhere. They are also in need of single potential hit songs to "musically go across the board".

Says director, Don Gallacher: "Our hit, *Dr. Who*, by Mankind which went to top 30 also had success internationally. New material from Mankind is coming out in America, Scandinavia and Italy through deals done at Midem this year."

CONTACT: Don Gallacher, 18 Nassau Street, London W1. (01)631 1669.

12	Charlie Pride	K-Tel NE 1056							
16	SHORT STORIES Jon & Vangelis	Polydor POLD 5030	□						
17	SPECIALS Specials	2 Tone CDL TT 5001	●						
18	THE WALL Pink Floyd	Harvest SHDW 411	⊙						
19	SMALLCREEP'S DAY Mike Rutherford	Charisma CAS 1149							
20	PERMANENT WAVES Rush	Mercury 9100 071	□						
21	THE NOLAN SISTERS Nolans	Epic EPC 83892	□						
22	METAL FOR MUTHAS Various	EMI EMC 3318							
23	REALITY EFFECT Tourists	Logo 1019	□						
24	LIGHT UP THE NIGHT Brothers Johnson	ABM AMLK 63716							
25	GREATEST HITS VOL 2. Abba	Epic EPC 10017	⊙						
40	Crash								
41	NEW BIG SMASH Wreckless Eric	Siff SEEZ 21							
42	METAMATIC John Foxx	Metalbeat V2146							
43	SEPTEMBER MORN Neil Diamond	CBS 86096	●						
44	KENNY ROGERS SINGLES ALBUM Kenny Rogers	United Artists UAK 30263	●						
45	CATCHING THE SUN Spyro Gyra	MCA MCG 4009							
46	NEW SECOND EDITION OF PIL Public Image Ltd.	Virgin VD 2512							
47	JUST FOR YOU Des O'Connor	Warwick WW 5071							
48	SOMETIMES YOU WIN Dr. Hook	Capitol EST 12018	●						
49	BAT OUT OF HELL Meat Loaf	Epic/Cleveland International EPC 82419	⊙						
50	FLEX Lene Lovich	Siff SEEZ 19							
65	Linda Ronstadt								
66	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC	Atlantic K 50532							
67	SEMI DETACHED SUBURBAN Manfred Mann	EMI ENTY 19	●						
68	NEW THE ROSE Soundtrack	Atlantic K 50681							
69	NEW THE WANDERERS Soundtrack	Gen GENLP 103							
70	VICTIMS OF THE FURY Robin Trower	Chrysalis CHR 1215							
71	I AM Earth Wind And Fire	CBS 86064	⊙						
72	HIGHWAY TO HELL AC/DC	Atlantic K 50628							
73	SHEER GREED Girl	Jet JETLP 224							
74	ELO'S GREATEST HITS Electric Light Orchestra	Jet JETLX 525	⊙						
75	VIDEO STARS Various	K-Tel NE 1066	●						

Top 75 compiled for Music Week and BBC based upon 250 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd.

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is the new single from
Look Hear? soon.



Catalogue No. Look1



It's not the end of the world.

When a much-loved band breaks up, their fans like to remember them with a special tribute.

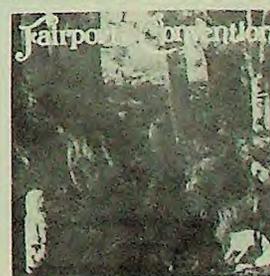
'Farewell Farewell' (GAMA 1) was recorded live at Fairport Convention's last concert in Spring 79, and includes some of the great old favourites like 'Meet on the Ledge', 'Matty Groves' and 'Mr. Lacey.'

Also out now, Fairport's great

sing-along single 'Rubber Band'. (PMW1).

Order from **RCA** Ltd.,
Lyng Lane, West Bromwich,
West Midlands, B70 7ST.
Telephone: 021-525 3000.

It's available from: — Simons
Records, 335 Barking Rd., East
Ham, London E.6. Telephone:
01-552 5211 and all major
wholesalers and one-stops.



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DISTRIBUTORS CODE
 A - Pyra, C - CBS, W - WEA, E - EMI, F - Polygram, H - H. R. Taylor, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprise, CR - Creole, P - Annalee, RT - Rough Trade, SH - Shannon, Q - Charddale, G - Lightning, SP - Spartan, FP - Faulty Products.

AB

ABOVE AND BEYOND, Above And Beyond, EDGAR WINTER. Sky 8246 (C)
 ALL THE GOLD IN CALIFORNIA, How Much Is A Man Supposed To Take, LARRY GATLIN. CBS 8247 (C)
 BE LIKE ME, Pain In Love, THE PHYSICALS. Big Beat NS 58 (P)
 BLOWN IT, Blown It, PHIL DAVIS/GARY SHAIL. Rocket XPRES 27 (F)
 BREAKING DOWN THE WALLS OF HEARTACHE, Dancing Master, JOLLY JOHNSON AND THE BANDWAGON. Epic EPC 8315 (C)

CD

CAN IT BE LOVE, Too Many Colours, TEENA MARIE. Motown TMG 1178 (E)
 CAN'T STAND TO LOSE YOU, Believe In Me, E.J. CHANDLER. Destiny DS 1026 (P)
 COME BACK BOGART/I WISH YOU WOULD, Are You Strong Enough/Strangest Man, JERKS. Laser LAS 25 (W)
 DANCING IN THE STREET, Jazz Time, NEIL DIAMOND. CBS 8322 (C)

EFG

EVERYTHING'S ELECTRIC, Lady Casanova, DAZZ. Polo POLO 2 (C/CR)
 FOOLISH HEARTS, Face The Lady, DELIVERANCE. Epic EPC 8275 (C)
 GET OFF THE TELEPHONE, Big Boys Don't Cry, KICKS. Carrere CAR 136 (W)
 GIRL, Hey You, SHY. Gallery GA 1 (W)

HI

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 HIM, Get Outta Yourself, RUPERT HOLMES. MCA 565 (C)
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 I'M BORED, We're OK, BRENDA AND THE RATTLESNAKES. Active ACT 3 (R)
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 I WOULD DO IT ALL AGAIN, Together We Are Beautiful, KEN LERAY. Piccadilly 7P 168 (A)

JL

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MN

MAN FROM CHINA, On Patrol, VIVA BEAT. Charisma CB 355 (F)
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 NOW THAT I'VE FOUND YOU, Rock, ONE WAY FEATURING AL HUDSON. MCA 553 (C)
 NUCLEAR BLUES, Agitato, BLOOD SWEAT AND TEARS. MCA 569 (C)
 NYET NYET SOVIET, Moscow Drug Club, B.B. GABOR. Blue Print BLU 2009 (A)

OP

ONE, TWO, FIVE, Only Child, 10cc. Mercury LOOK 1 (F)
 PLEASE PLEASE PLEASE, Don't Believe A Word I Say, BOB SEGARINI. Epic EPC 8223 (C)
 PREFAB HEARTS, Spot The Ridge, THE REELS. Back Door DOOR 3 (F)

RS

REAL LOVE, Ways Of The Heart, CRETONS. Planet K 12433 (W)
 SATISFIED, It's A Thrill, DYNASTY. Solar SO 3 (R)
 SHIRALEO, Stand By 19, STARJETS. Epic EPC 8276 (C)
 SHOOT OUT THE LIGHTS, Helpless, DIAMOND HEAD. MMDH 120 (P)
 SO LONG, Hiding, FISCHER Z. United Artists BP 342 (E)
 SONG FOR GUY, Just The Way You Are, ACKER BILK. Piccadilly 7P 169 (A)
 STRUT YOUR STUFF, Lazy Lady, SARR BAND. Calendar/Stage One DAY 12-127 (Calendar)

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 TENNIS, If You Really Love Me, CHRIS REA. Magnet MAG 163 (A)
 THE PALM OF MY HAND, More Of Your Time, ROD ALEXANDER/

STEVE DALE, Songwriters Workshop SW 2(?)
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16 SCOTTI (WEA)
 SAME GOS FOR YOU Leif Garrett K 50677

17 SIRE (WEA)
 THE SEARCHERS The Searchers SRK 6086

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21 UNLIMITED GOLD (CBS)
 LOVE IS BACK Love Unlimited ULG 83790

SELECT SINGLES by TONY JASPER

UK SUBS
Warhead (Gem GEMS 23, RCA). Generally sparse airplay for group 45s, this should gain even less. Hard driving backing to lyric reflecting current Russian-American animosity. Sounds chilling in a way McGuire never achieved with Eve Of Destruction. Flip with instrumental plus average version of Lou Reed classic I'm Waiting For The Man. Comes in limited brown vinyl, full-colour flak jacket bag, indie PR, Hazell-Smith Ltd (01-240-3284). Should give band fourth hit via Gem but note band's stay in 75 never too long.

PAT BENTAUR
Heartbreaker (Chrysalis CHS 2395, PolyGram). Much touted lady, recent London PA visit. Both cuts from her recent LP, In The Heat Of The Night (CHR 1236). With heavy rock hitting popularity wave this might get attention it might otherwise not have received. Basic fare with lady not totally convincing but certainly interesting. Pic, colour bag.

MOTORS
Love And Loneliness (Virgin VS 263, Virgin). Two top 20 hits in past, highest Airport (4, 1978). Colour pic bag, usual dramatic production with several pounding climaxes before vocal again emerges. Has an ELO style string outing amidst other instrumentation colouring on obviously crafted disc with 'commercial' as operative word. Sales.

SLAVE
Just A Touch Of Love (Atlantic K 11442, WEA). Smooth riding late night disco soother, gentle but insistent beat, added vocals of

Starlena Young positive plus particularly vocal gulps on hook, end line words. Title cut of band's fourth US LP. Worth airplay.

ROSE ROYCE
Ooh Boy (Whitfield K 17575, WEA). Ties in with TV promoted Rose Royce Greatest Hits, from that LP, much repeated title hook which doesn't have pathos, sensuousness of some previous hits like Is It Love You're After. Presumably chart placing.

ROCKY BURNETTE
Baby Tonight (EMI 5037, EMI). Early airplay pick-up from Luxembourg, BRMB, Tees. Pitched up scale, pacy pop rocker with vocal yelps, repetition of B on Baby. Sounds good but not quite the one for major take-off after heavily airplayed Toein' The Line. March 14 release LP, Son Of Rock 'N' Roll (MC 3323).

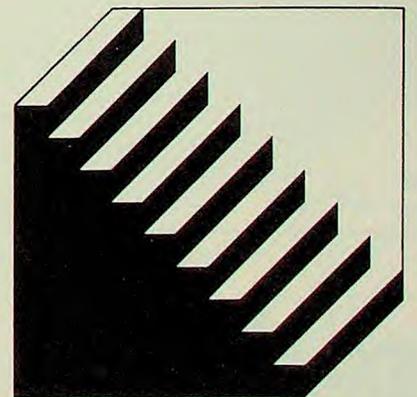
UB40
King (Graduate GRAD 6, Spartan). Seven piece jazz dub reggae Birmingham band. Delicious, evocative cut which floats with majesty. Perfect for summer. Needs persistent airplay, deserves consideration from major DJ, Record of the Week; disc which takes its time. Recent tour with Pretenders.

NINA HAGEN BAND
African Reggae (CBS 8304, CBS). Individualistic German lady with large alternative following. Less opera, more commerciality than previous. German, English lyrics, solid beat which encompasses most styles but particularly settles for disco - reggae. Several other songs seem to intrude but quickly disappear. Pic bag.

THE MOTORS

LOVE AND LONELINESS

THE SINGLE
VS 263



Virgin

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V2151

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CHART FOR
WEEK-ENDING
MARCH 8

ORDER FORM CHART

TOP 75 ALBUMS

NEW ENTRY
 PLATINUM LP
 (300,000 units as of Jan '79)
 GOLD LP
 (100,000 units as of Jan '79)
 SILVER LP
 (60,000 units as of Jan '79)
 RE-ENTRY

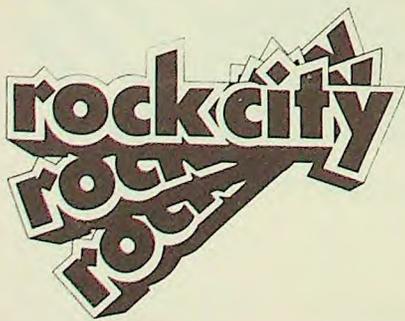
This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number	This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
1	1	26	STRING OF HITS Shadows (The Shadows)	EMI EMC 3310 (E)	39	36	17	BEE GEE'S GREATEST HITS Bee Gees		RSO RSDX 001 (F)
2	3	2	GET HAPPY Elvis Costello (Nick Lowe)	F. Beat XXLP 1 (W)	40	29	11	LONDON CALLING Clash (Guy Stevens)		CBS CLASH 3 (C)
3	2	6	THE LAST DANCE Various	Motown EMTV 20 (E)	41			BIG SMASH Wreckless Eric		Stiff SEEZ 21 (C)
4	58	2	GREATEST HITS Rose Royce	Whitfield RRTV 1 (W)	42	39	6	METAMATIC John Foxx (John Foxx)		Metalbeat V2146 (C)
5	5	4	TELL ME ON A SUNDAY Marti Webb (Andrew Lloyd Webber)	Polydor POLD 5031 (F)	43	37	8	SEPTEMBER MORN Neil Diamond (Bob Gaudio)		CBS 86096 (C)
6	12	21	REGGATA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C)	44	26	12	KENNY ROGERS SINGLES ALBUM Kenny Rogers		United Artists UAK 30263 (E)
7	9	15	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C)	45	31	3	CATCHING THE SUN Spyro Gyra (R. Calandra/J. Beckenstein)		MCA MCG 4009 (C)
8	4	8	PRETENDERS Pretenders (Chris Thomas)	Real RAL 3 (W)	46			SECOND EDITION OF PIL Public Image Ltd.		Virgin VD 2512 (C)
9	7	4	KENNY Kenny Rogers (Larry Butler/Kenny Rogers)	United Artists UAG 30273 (E)	47	34	6	JUST FOR YOU Des O'Connor (O'Connor/Peter Huggett)		Warwick WW 5071 (M)
10	45	2	GREATEST HITS K.C. & The Sunshine Band (Casey/Finch)	T. K. TKR 83385 (C)	48	48	16	SOMETIMES YOU WIN Dr. Hook (Ron Haffkine)		Capitol EST 12018 (E)
11	13	47	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C)	49	59	52	BAT OUT OF HELL Meat Loaf (Todd Rundgren)		Epic/Cleveland International EPC 82419 (C)
12	8	18	ONE STEP BEYOND Madness (Clanger/Winstanley)	Stiff SEEZ 17 (C)	50	42	6	FLEX Lene Lovich (Bechirian/Chappell/Lovich/Winstanley)		Stiff SEEZ 19 (C)
13	6	3	TOO MUCH PRESSURE Selecter (Errol Ross/Selecter)	Two Tone CDL TT 5002 (F)	51	63	4	ARGY BARGY Squeeze (Squeeze/John Wood)		A&M AMLH 64802 (C)
14	17	12	EAT TO THE BEAT Blondie (Mike Chapman)	Chrysalis CDL 1225 (F)	52	33	8	END OF THE CENTURY Ramoness (Phil Spector)		Sire SRK 6077 (W)
15	15	13	GOLDEN COLLECTION Charlie Pride	K-Tel NE 1056 (K)	53	44	12	20 HOTTEST HITS Hot Chocolate (Mickie Most)		RAK EMTV 22 (E)
16	10	7	SHORT STORIES Jon & Vangelis (Vangelis/Papathanassion)	Polydor POLD 5030 (F)	54	55	50	BREAKFAST IN AMERICA Supertramp (Supertramp/Peter Henderson)		A&M AMLK 63708 (C)
17	11	18	SPECIALS Specials (Elvis Costello)	2 Tone CDL TT 5001 (F)	55	53	88	WAR OF THE WORLDS Jeff Wayne's Musical Version		CBS 96000/WOW 100 (C)
18	18	13	THE WALL Pink Floyd (Gilmour/Ezrin/Waters)	Harvest SHDW 411 (E)	56		1	LADY SAMANTHA Elton John		DJM 22085 (C)
19	14	3	SMALLCREEP'S DAY Mike Rutherford (David Hentschell)	Charisma CAS 1149 (F)	57			TEARS & LAUGHTER Johnny Mathis		CBS 10019 (C)
20	20	7	PERMANENT WAVES Rush (Rush/Brown)	Mercury 9100 071 (F)	58	50	19	TUSK Fleetwood Mac (Dashut/Callat/Fleetwood Mac)		Warner Brothers K 66088 (W)
21	21	8	THE NOLAN SISTERS Nolans (Ben Findon/Nicky Graham)	Epic EPC 83892 (C)	59			OFFICIAL BOOTLEG ALBUM Blues Band		Arista BBBP 101 (F)
22	16	3	METAL FOR MUTHAS Various	EMI EMC 3318 (E)	60	61	13	ASTAIRE Peter Skellern		Mercury 9109 702 (F)
23	32	3	REALITY EFFECT Tourists (Tom Allom)	Logo 1019 (C)	61	47	7	CORNERSTONE Styx (Styx)		A&M AMLK 63711 (C)
24	22	4	LIGHT UP THE NIGHT Brothers Johnson (Quincy Jones)	A&M AMLK 63716 (C)	62	64	9	DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)		Harvest SHVL 804 (E)
25	19	17	GREATEST HITS VOL. 2 Abba (B. Andersson/B. Ulvaeus)	Epic EPC 10017 (C)	63	56	3	RAINBOW RISING Ritchie Blackmore's Rainbow		Polydor 2490 137 (F)
26	41	5	FREEDOM AT POINT ZERO Jefferson Starship (Ron Levison)	Grunt FL 13452 (R)	64	46	16	20 GOLDEN GREATS Diana Ross		Motown EMTV 21 (E)
27	49	2	ORCHESTRAL MANOEUVRES IN THE DARK Orchestral Manoeuvres In The Dark	Dindisc DIND 2 (C)	65			MAD LOVE Linda Ronstadt		Asylum K 52210 (W)
28	38	5	ROCK AND ROLL JUVENILE Cliff Richard	EMI EMC 3307 (E)	66	70	2	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC		Atlantic K 50532 (W)
29	28	5	CAPTAIN BEAKY AND HIS BAND Keith Michell/Twigg/Sellers/Secombe (Hugh Murphy)	Polydor 2383 462 (F)	67	51	9	SEMI DETACHED SUBURBAN Manfred Mann (John Burgess)		EMI EMTV 19 (E)
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32	30	76	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)	70	74	4	VICTIMS OF THE FURY Robin Trower (Trower/Emerick)		Chrysalis CHR 1215 (F)
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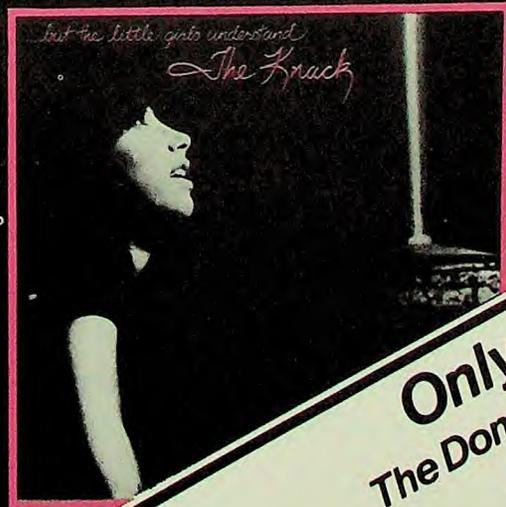
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THE MILLION Dollar Quartet: Jerry Lee Lewis, Carl Perkins, Johnny Cash and Elvis Presley seated at the piano. This famous picture was taken in the Sun Studios in May 1957.

Elvis soundtracks to get kiss of life

RCA, VIA its mid-price RCA International series plans, within the next 18 months, to have on release every Elvis Presley soundtrack album and EP. With a retail price of £2.99, the albums will be released in their original sleeves.

Lee Simmonds, RCA's mid-price label manager told *Music Week*: "At this stage I'm not sure whether to have a special 'Elvis Month' or release them at

intervals. Many of them have been deleted and are currently only available on import. The demand is there and the mid-price releases are a logical step."

Also on RCA, June sees the release of Neil Sedaka's Greatest Hits and Sam Cook's Mr Soul LP. The Elvis album, Pictures of Elvis, originally released on the SarCall label is also re-issued this month (March).

ROLLERCOASTER RECORDS has announced plans for further additions to its rock and roll catalogue in 1980. The label's rockabilly compilation, Rockaphilly! will be followed by The Return Of Rockaphilly!, another 16 track collection of rock rarities from the Philadelphia Arcade label. A number of EPs and singles are also in the pipeline including one by former Cricket Ricki Sullivan and the original version of Juke Box Help Me Find My Baby.

Rollercoaster is planning a further push for its best selling single, Washing Machine Boogie by The Echo Valley Boys (RRC 2003). Said John Beecher of Rollercoaster, "5000 copies of Washing Machine have been sold so far without any real promotion. So, with an extra push and the fact that home-grown rockabilly acts like Matchbox and Shakin' Stevens are charting, we are looking for our first chart placing."

Darts back in the studio

DARTS, TOP UK Doo-wop band are back in the recording studios with the producers who gave them a string of early hits — Tommy Boyce and Richard Hartley. A new album and single can be expected next month. Guitarist George Currie has left the band and has been replaced by ex-Mud musician Rob Davis. Darts have scheduled an extensive US tour following completion of their recording activities.

Early Cliff featured on MFP releases new budget Rock 'n' Roll series

BUDGET RECORD company Music For Pleasure has chosen Rock 'n' Roll music as the subject of its first big promotion campaign of the Eighties — and spearheading the promotion will be eight newly-released albums featuring some of the biggest Rock 'n' Roll hits of the last 25 years.

Titles of the LPs are: Jack Good's Original Oh Boy! TV Show (MFP 50462) which features Cliff Richard,

the Vernon Girls and John Barry among other, Rock On With Gene Vincent (50463), Rock On With Alvin Stardust (50464), Let The Good Times Roll (50465), a compilation of Liberty-United classics From Eddie Cochran, Fats Domino, Bobby Vee and The Ventures among others, Rockin' (50466), with tracks from MCA, Rock On With Cliff Richard (50467), Rock On With The Shadows (50468), and Rock On

Through The Sixties (50469).

The Cliff Richard album will feature no less than 12 of his earliest Rock 'n' Roll hits while the Shadows compilation includes Apache and Shazam. Rock On Through The Sixties includes the original Juke Box Jury theme by John Barry, as well as such names as Johnny Kid, Shane Fenton, the Hollies, Manfred Mann and Cliff Bennett and The Rebel Rousers.

Music For Pleasure sales and marketing director Ted Harris commented: "We have wanted to do a campaign along these lines for two years or more, but it was a case of getting the right kind of product together. There has been a definite resurgence in the popularity of Rock 'n' Roll music and, in fact, the influence of such music is being seen in the new wave music of today.

"We are confident that the kind of albums we are releasing will have universal appeal because not only will they be bought by those who remember the music the first time around, but also by the young pop fans of the Eighties."

Harris added: "You have only got to take Cliff Richard's recent London concerts. Obviously a lot of people in his audience had grown up with his music but when he started playing his old Rock 'n' Roll hits the response from the kids in the audience was amazing. And in fact Cliff is now again recording the rock and roll music that made him famous back in the late Fifties."

Jerry Lee classic out

FOLLOWING JERRY LEE Lewis's successful UK tour, Phonogram has released the classic Jerry Lee Lewis Live At The Star Club, Hamburg, album (Philips 6336 634). A re-issue, the album has long been an in-demand import item. It includes such tracks as Mean Woman Blues, Great Balls Of Fire, Good Golly Miss Molly and Whole Lotta Shakin' Goin' On.

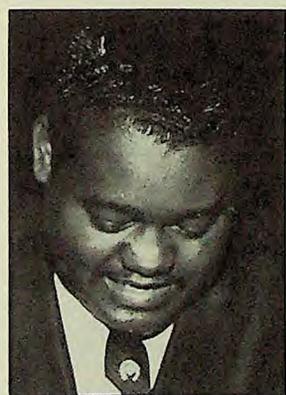
Hammer's big double

HAMMER RECORDS will issue its first two-artist Rock 'n' Roll album next month. Featuring Chuck Berry on one side, with Fats Domino on the other, Giants Of Rock & Roll (HMR 9007) will be released on April 11.

Also released on the same date is a various artist compilation LP, Solid Gold... They Sold A Million (HMR 9010).

The label recently released an Elvis Presley documentary album, Elvis Presley — The King Speaks (HMR 9005), which was recorded at a 1961 press conference.

Des Dolan, Hammer managing director, who returned from America last week after conferences with several R & R labels, pointed to the high pre-release orders for the Giants Of Rock & Roll LP as "another example of the booming interest in 1950s rock music."



FATS DOMINO (above) is featured on a new Hammer album release with another rock legend, Chuck Berry.

Charly's catalogue expansion

CHARLY RECORDS, already armed with a vast catalogue of vintage rock, blues and jazz albums, is increasing its catalogue even further.

Charly has acquired the European rights, for five years, to the complete catalogue of Jewel/Paula/Ronn. Based in Shreveport, Louisiana, the labels encompass a wide variety of mostly Southern recordings, including John Fred and His Playboy Band, Joe Stampley, Little Johnny Taylor, Bobby Rush, Cookie & The Cupcakes, Lightnin' Hopkins, Memphis Slim and Mickey Gilley. First Charly issues from these artists will be available soon.

Following preliminary negotiations at Midem, Charly

has signed the UK and Irish rights to the complete catalogue of the legendary R & B company Vee-Jay.

Between 1955 and 1966, Vee-Jay, then based in Chicago, recorded and released an extensive roster of black talent to become one of the top U.S. indies of its day, rivalled only by Chess/Checker and by Atlantic and King.

Among the Vee-Jay artists soon to have releases on Charly are Jimmy Reed, John Lee Hooker, Jerry Butler, Gene Chandler, Billy Boy Arnold and The Impressions.

Latest releases on Charly are Ronnie Hawkins' Racket Time (CR 30180) and The Nightcaps' Wine, Wine, Wine (CR 30183).

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SUPPLEMENT

Waxie Maxie, well-known rock and roll publicist remembers. . .

The golden age of Rock 'n' Roll

ROCK 'N' ROLL, the primitive 1950's dance music that caused rebellious teenage Teddy Boys to assault policemen, dance and sing in the streets and wreck cinemas; the fast and furious fun music nearly killed off by The Beatles in the early-60s; the hottest, wildest and most exciting music of all time; is heading — nay, shake, rattling and rolling — into its twenty-sixth year.

And while it's prime appeal is for those who were teenagers in the Fifties, it also excites the interest of record-buyers too young for such nostalgia. And with a growing number of record companies (CBS, Charly, Chiswick, Hammer, Lightning, MCA, Sonet, etc) engaged in reissue projects of one kind or another, today's pop fans are finding the rocking music from the far-off Fifties is a great trip to be on.

I hardly need add that films like *Elvis — The Movie*, *The Buddy Holly Story* and *Blue Suede Shoes* are also helping to boost the strong resurgence of interest in Fifties rock music. And *Oh Boy!*, a TV show featuring British rock and roll performers, continues to attract more and more viewers, thanks to some rock'em-sock'em performances by regulars Billy "GBH" Hartman, Freddie "Fingers" Lee, Johnny Storm and Shakin' Stevens.

Naturally I expect some of you are slightly puzzled by the current use of the word "Rockabilly" by means of today's teenage record-buyers. What does it mean? No mystery. Rockabilly is basically the fusion of ROCK 'n' Roll with Hill-BILLY music. The term was first used in the mid-Fifties as an explanation for white country and hillbilly artists who adapted the sounds and styles of black blues performers. It was not a copy of any particular black style, but rather a blending of country with blues and gospel music by artists such as Carl Perkins, Charlie Feathers, Billy Lee Riley and many others recorded out of Memphis by former Sun-owner Sam Phillips, the man responsible for making popular Elvis Presley, Jerry Lee Lewis, Carl Perkins, and Johnny Cash — *The Million Dollar Quartet*. But I'm getting ahead of the story. First let me take you on a journey back into the mists of time. . .

Naturally I did not visualise Rock 'n' Roll lasting all this time when, in 1952, I first heard *House Of Blue Lights* by Merrill Moore. Do I hear cries of . . . "who?" from some quarters? Well, let me put you in the picture. It was Merrill Moore's twofisted boogie piano playing that got clear down to my toenails and turned me on to Rock 'n' Roll . . . two years before Cleveland disc jockey Alan Freed coined the term from a Bill Haley song called *Rock-A-Beatin' Boogie* ("Rock, rock, rock everybody/Roll, roll, roll everybody



WAXIE MAXIE, right, gets a "dressing down" from Gene Vincent.

. . ."). More about Billy Haley in a minute. First, however, a few more words about the legendary West Coast pianist. Merrill Moore had a lot going for him in those early days: namely, a special brand of pre-Haley boogie-based country-rock music that shook walls, packed dance floors and even made non-dancers keep time with their hands and feet. He was, in a word, groovy — and I've been grooving on his old Capitol records for more years than I care to remember. But unlike most of the innovators of Rock 'n' Roll, Merrill Moore never really had a big enough single hit to originally endear his name to the general British record-buyer, but just lately (thanks to the '20 Golden Pieces of

Merrill Moore' LP issued by Bulldog Records) he has finally taken up his rightful place as one of the early Rock 'n' Roll greats.

But Bill Haley was the man who really started it all: the chubby-faced bandleader with the famous kiss-curl gimmick, black Gibson L7 guitar, immense personal magnitude and the man who sparked off the Rock 'n' Roll revolution that manifested itself in just about every corner of the world. He brought black music to white kids with such records as *Rocket 88*, *Crazy Man, Crazy* and *Rock The Joint* — which, incidentally, is the title of a Bill Haley LP recently issued by Rollercoaster Records. In 1955, Bill Haley, then 25, recorded *Rock Around The Clock* — the record that was to become the biggest selling R&R record of all time. It was the theme song of the Rock 'n' Roll generation, a symbol of the musical revolution that was taking place. It also became something of a "battle hymn" when it was used as a background theme for a film starring Glenn Ford about juvenile delinquency entitled *Blackboard Jungle* — the film that caused the first Rock 'n' Roll riot when it was shown at the Prince of Wales cinema in the Harrow Road, Paddington, in 1956. Teddy Boys, who were the pioneers of the peculiar hairstyles, the extravagant clothes, the angry contempt for age and respectability that is now accepted as youth's unalienable right, tore up cinema seats and dismantled theatre fittings. His British tour in 1957 triggered off more riots — remember the scenes at Southampton, Waterloo Station and the Dominion cinema in Tottenham Court Road? They even called out the fire-brigade when he played the Olympia in Paris.

1956 was the big year for Rock 'n' Roll, when Elvis Presley collided with television from the waist up. He had just signed with RCA and was being promoted as the "King of Western Bop", which in retrospect was completely justified. He was, after all, the Rock 'n' Roll singer with everything: brains, good looks and the kind of sex appeal that other white R&R singers envied. Elvis combined blues and country music to produce hit records, sung in that sexy Presley manner that made young girls think his dark eyes were quietly undoing their underclothes. By the end of the year he was a worldwide star and had just made his first Hollywood film, *Love Me Tender*. And we all know what happened after that!

But Elvis wasn't the only entrant in the Rock 'n' Roll popularity stakes. Enter one Gene Vincent, "Capitol's Answer To Elvis Presley," the greasy rocker who used to go on stage with a Coca-Cola bottle stuffed down the front of his trousers! He was the singer who made black leather his trademark — performing in black leather trousers, leather jerkin, metal leg brace, with a silver chain and medallion around his neck.

Gene Vincent, real name Gene Vincent Craddock, grew up in Munden Point, Norfolk, Virginia, where he found enough time after school to shoot rabbits and swans in the nearby swamps, before lying about his age and enlisting in the US Navy Marines. It was while he was

on active service in Korea that Gene sustained a serious injury to his left leg; other reports have attributed it to a later motorcycle accident.

Of course, I knew Gene Vincent, alias The Screaming Kid — a nickname he picked up because of his screaming vocal delivery caused by a very narrow palate, had once been one of Capitol's hottest properties with a string of hit records (*Bebop-A-Lulu*, *Race With The Devil*, *Woman Love*, etc), but I never knew he had been awarded two Distinguished Service Medals, and that his name was on a sidewalk star on Vine Street, right in front of the Hollywood Palace. Not, that is, until he told me that afternoon in London.

Back to 1957 when everything was Rock 'n' Roll. Eddie Cochran was setting the charts on fire with *Summertime Blues* and *C'Mon Everybody*. Alan Freed was promoting Rock 'n' Roll concerts round the States and being accused of fermenting riots. Princess Margaret was reported (Time, Feb 1957) sitting in a London cinema with stockinged feet propped on the balcony railing, wiggling her toes in time to the big beat music in *The Girl Can't Help It* — the 20th Century Fox film starring Eddie Cochran, Gene Vincent, Fats Domino, Little Richard, and a host of others. In Leningrad, recordings by Elvis Presley cut on discarded X-ray plates sold for £10 a copy! In Houston, Texas, Little Richard had to be rescued by a police helicopter when a crowd of 3,000 R&R fans he was entertaining went wild. One American psychiatrist at the time described Rock 'n' Roll as a "communicable disease and a sign of adolescent rebellion". Another called it a "cannibalistic and tribalistic form of music". It provided our vocabulary with many new words and phrases. Like: "crazy man, crazy," "go cat, go," "see you later, alligator," "killer-diller," etc. Rock 'n' Roll fans avidly read about their heroes, bought millions of their records, and created dances to their music. Everybody seemed to be having a good time, even when they were miserable — oh, those wonderful Long Ago days.

But now, just try and keep things in the right order, let me tell you a few things about another of my R&R favourites in those dear dead days between 1952 and 1959. His name, as you no doubt have already guessed, is Jerry Lee Lewis, the piano-punching rocker from Ferriday, Louisiana — the same Deep South territory which spawned Elvis Presley and other R&R figures such as Bo Diddley and Ronnie Hawkins, Mr. Dynamo, the Toronto-based rocky-roller, whose later-day trademarks are a battered stetson hat, giant Havana cigar and Texan oilman boots. Once, while travelling to the BBC TV studios in a white Cadillac — with 15 motorcycle outriders — he told me that his recording career started in 1956 when he joined Sam Phillips at Sun Records in Memphis, along with Carl Perkins, Johnny Cash and Roy Orbison, as a replacement for Elvis Presley, who had just moved to RCA Records.

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The golden age

from P36.

Jerry Lee, who apparently drew his original inspiration from both Merrill Moore and Hank Williams, ultimately proved himself capable of working in either country music or Rock 'n' Roll to equally powerful effect; in fact, aside from his recordings for Sun in the mid-Fifties his longest association has been with country music, beginning in 1963 when he joined Smash Records. Now 45, Jerry Lee Lewis can look back on four broken marriages and numerous lawsuits, arrests and brushes with authority. In 1958, for example, there was a storm of criticism when he arrived for a tour with his young bride. It was the fact that she was only 13 that upset the British press and public. The tour was cancelled and, amid a number of questions in the House of Commons, Jerry Lee and his child bride returned to the States.

But I prefer to recall a concert at Wimbledon Theatre back in 1966 when the handsome, arrogant Jerry Lee Lewis gave a spectacular performance that finished with him standing on the piano and shaking his pelvis in true Elvis-style tradition. The great, shattering roar which greeted the end of the number burst like a huge explosion over the roofs and chimney stacks of unsuspecting Wimbledon. For six solid minutes the audience clapped and cheered as though they were trying to reduce the walls of Jericho to rubble. Was the show over, I wondered? It was not, Jerry Lee's voice could just be detected in the pandemonium, shouting, "Whole Lota Shakin' Goin' On, and then he was back at the piano, both hands pounding the keys at lightning speed — and right away, they were living in the aisles, shouting: "Jerry Lee! Jerry Lee!" Which brings us to the

question — "Who is the greatest Rock 'n' Roll performer I have ever seen?" The answer, without any doubt, is Jerry Lee Lewis. Why isn't it Elvis Presley? Although in my mind's eye I can still see Elvis singing and gyrating against a backdrop of prison bars in Jailhouse Rock, I was never lucky enough to see the Tupelo Mississippi Flash perform in person.

And now it's back to 1980 ("Line up. About turn, quick march: left, right, left . . .") to check out the British scene, a doo-wop, R&R, rockabilly mixture. Among the up-and-coming bands are Dynamite, CSA, Cruisers, Rockin' Rebs, Chuck Fowler Band, Gina and the Rockin' Rebels, Blue Cat Trio, Hound Dog, Rhythm Hawks, Rockhouse, Vernon and The GIs, Sunsets, Little Tony and the Tennessee Rebels, Sunstrike, Let The Good Times Roll, Sabrejets, Jonny Reb and the Confederates, Rockabilly Wildcats, Stormforce, Coast To Coast, Johnny and the Rocco's, Flashcats, and Jets, all have large fan followings, and almost all have record deals of one kind or another.

You can argue till Doomsday about the musical merits of these groups compared with the giants of the past, but there's one thing about which there's no argument. The fabulous characters are now missing. I don't mean good musicians. The 1980's R&R/rockabilly scene, with established bands such as Matchbox, Flying Saucers, Crazy Cavan 'n' the Rhythm Rockers, Rockin' Shades, Johnny and the Jailbirds, Rock Island Line, Yaketty Yak, Whirlwind, Polecats, and so forth, has more top class musicians than R&R ever had before. But the fabulous characters? Well, that's something different.

Now that I've finally come back from my journey into the Golden Years Of Rock 'n' Roll, I'd better let you return to today's over-amplified, over-publicised non-rolling rock bands — kiddie guitar twangers — and music that is about as much fun as a cremation! But one thing is certain: rock 'n' roll was, is, and always will be, the hottest, wildest and most exciting music of all time! And woe unto those who disagree.

Lightning strikes hard at market for golden oldies

IT WAS the constant request for oldies by juke box operators that paved the way for the now established Lightning Oldies catalogue. The juke box programming service was supplied by Lightning's associate company, Laren For Music, which preceded the establishment of Lightning Records by two years.

As the business grew, so did the range of oldies stocked, so that when the Lightning one-stop was launched in November 1975 there was already a solid framework to build on.

The one-stop "explosion" of the mid 70's saw the proliferation of many independent wholesalers and Lightning's growth, like many others, was rapid.

Lightning's reputation for oldies grew apace — so much so that Music Master began to list titles under Lightning's own catalogue number, using the LR prefix, and still do.

Dealers now receive an impressive 96 per cent average completion rate from a tightly controlled stock of readily available best sellers. The actual reference catalogue is supplied free of charge to all customers on Lightning's mailing list and any other dealer who applies in writing.

It was about mid-1977 when Lightning first began the search for product to release on their own oldies label, Old Gold. It was a logical step to take. Lightning was constantly getting requests for titles that none of the majors were interested in releasing.



THE EVERLY Brothers whose hits include *Cathy's Clown*, *Cryin' In The Rain* and *Ferris Wheel*, are the first artists to be featured in Lightning's new special boxed set singles series.

Managing director Ray Laren says: "The major companies must put the bulk of their investment in new acts, otherwise where do tomorrow's oldies come from? That's why we can confidently invest in the marketing and selling of oldies product and provide a service as well as earning some money."

From modest beginnings, Lightning has established Old Gold as the leading label in the UK devoted solely to the re-issuing of Golden Oldies 45s. Already there are over fifty titles on Old Gold, including some of the best-known hits of the last two decades.

Bobby Darin's *Dream Lover*, Chris Montez' *Let's Dance*, The Equals' *Baby Come Back*, Troggs' *Wild Thing* and The Drifters' *Save The Last Dance For Me*, are just a few examples of the classic hits that Lightning has secured the rights to. All are original recordings.

Now, Lightning is embarking on more projects to keep the momentum going, as well as scheduling at least another fifty titles for release on Old Gold over the next two years.

Lightning is planning a series of singles packages to be issued in limited edition de-luxe box sets. These will feature the biggest hits of "legendary" pop artists and will include an informative giveaway booklet tracing the artists' career. The first package, available shortly, will feature the Everly Brothers — most of who's biggest hits have not been available in the UK for fifteen years.

Another project is the launch of a specialist label called Revival. The label will cater for Rock 'n' Roll and pop oldies that did not feature in the charts but are still in constant demand.

Among the titles scheduled for

early release on Revival are *I Fought The Law* (Bobby Fuller Four), *Do You Wanna Dance* (Bobby Freeman), *Mr Lee* (Bobettes), *Rockin' Red Wing* (Sammy Masters), *Jim Dandy* (Laverne Baker) and *Angel Baby* (Rosie and The Originals).

Lightning is confident Revival will become a "prestigious outlet for various collectors' items and album packages, supplementing the role of Old Gold in filling the gaps on collectors' shelves." First Revival releases are set for mid-March.

To complete the circle, Lightning recently established the Golden Oldies Club of Great Britain.

"This is the vehicle for increasing public awareness of oldies and generating consumer demand," says Lightning director Keith Yershon.

"It is amazing how little the public knows about which records are available or being re-issued. One can never do enough to make people aware and awareness is the key."

With this in mind, The Golden Oldies Club undertakes distribution of news letters, free leaflets, posters and dealer counter displays, constantly reminding consumer members of the club where their local authorised Golden Oldies Club dealer is situated. All this is coupled with regular liaison with radio stations, DJs and the press.

Yershon is confident of the future: "Sales of oldies have not 'dried up' in the fifteen years experience I've had in the business and I see no reason why they should in the foreseeable future."

"In fact, if anything, interest and sales should increase, in the perspective of the 80's and all our efforts will ensure yesterday's and today's hits take their rightful place in the archives of popular music history."

Will the purist attitude cramp Rock 'n' Roll progression?

BOB CLIFFORD, former record company A & R man, is a rockabilly/Rock 'n' Roll fanatic. Through his own company Frog Records, he has released a number of self-made recordings including the albums *Rockabilly Guitar Man* (Frog 001) and *Frogabilly* (Frog 002). Here, he states the case for no-frills music:

TO MOST people, Rock 'n' Roll is a collection of oldies, either hits of the late 50's and early 60's, or obscure legendary recordings.

One cannot deny the existence of a considerable nostalgia-type market, however, Rock 'n' Roll and its specialist offshoot Rockabilly are still alive and well in the UK. From the die-hard teds to the 14-year-old kids who adorn themselves in crepes and drapes, rock and roll refuses to die.

Who can have foreseen the success of the MCA Rockabilly series and the many other compilations which arose after it? About two years ago, young kids looking for an alternative music form to punk and disco "discovered" a wealth of Rockabilly music — the country flavoured rock typified by Sam Phillip's Sun Sound.

Artists like Ray Campi and Mac Curtis (from the excellent *Rollin' Rock* stable) started to tour to rave reviews and packed houses. *Rollin' Rock*, run from a front room in Los Angeles, even got a deal with Radar. The youth Rock 'n' Roll movement never got to the epidemic punk, mod and skinhead proportions, basically because of the lack of a commercial figure-head and the media backing which that brings.

But it did allow the establishment legends like Campi, Curtis and others to tour again to enthusiastic audiences

and to sell some records.

Rock 'n' Roll artists doing the pub/club/hop and sometimes the recording circuit, fall into two categories. The first are those merely copying note-for-note rock styles and songs. From a live side, this type of act works well, but in the long run tends to be sterile, and certainly limits the act when recording.

The rarer type of artist — and far more interesting — are those merely using the established format and injecting new ideas and re-working old underexploited themes. The scope of Rock 'n' Roll is so broad, ranging from the edges of R & R to Doo-wop and Wimp-Rock, through Urban Rock to Rockabilly, that any artist has a wealth of excellent formats on which to base his new workings and ideas. To regurgitate note for note just like the 50's is OK for some, I suppose, but to create with something new in the established format is the only answer to it in the long run.

Record companies rely on crossover. However, in any specialist field this word can mean trouble for many artists. For example, obscurity and difficulty in obtaining product can be a great advantage for the artist in the Rock 'n' Roll field. Do the kids think that Darts and, to a certain extent, Matchbox, have sold out? The purist attitude goes down a long way.

Rock 'n' Roll still has a lot to offer the public and the music industry. It's not just the Chuck Berry compilations which can sell, but the up and coming Rock and Rollers like the Blue Cat Trio, Matchbox, Jim Carlisle, Whirlwind (and Frog's own Al Roberts Jr) who are trying to carry on the tradition of Rock 'n' Roll. Kids want rough music with no frills and just good boppin' music. Let's hope that the move from pretentious to lolsa-fun/good-time music continues.

Rock 'n' Roll's all time greats

Little Richard

ON DECEMBER 25, 1935, Richard Wayne Penniman, later known as The Georgia Peach, a Seventh Day Adventist by religion, was born in Macon, Georgia. He was reared amid humble surroundings as a member of a large family, and by 14 he was playing the piano in his local church, prior to joining Doctor Hudson's Travelling Medicine Show, where he sang and tap danced to attract customers. Thereafter, he had a number of jobs, including working as a dishwasher in a Greyhound bus station, before making his first appearance, singing Caledonia, at a night club in Fitzgerald, Georgia.

In 1951 he won a talent competition in Atlanta, Georgia, and signed a recording contract with RCA Records — Taxi Blues, Get Rich Quick, I Brought It All On Myself, etc. Earlier he had worked with the Sugarfoot Sam Medicine Show, hoping to meet and play with some of the roving R&B musicians of the day. He made his next records with the Temple Toppers group for Peacock Records and was backed by the Johnny Otis Band on one of the songs, Little Richard's Boogie.

In 1955, Little Richard, nicknamed The Human Atom Bomb — or, as some fans prefer, The Bronze Liberace — sent an audition tape of Tutti Frutti and Chicken Little Baby to Specialty Records in Hollywood. But since he was still under contract at the time, nothing was done about it for a year. He eventually got a release from the

other label and Specialty boss Art Rupe send record producer Robert 'Bumps' Blackwell (later to become Little Richard's manager for a number of years) to meet the Wild Man Of Rock 'n' Roll in New Orleans, where his first Specialty single, Tutti Frutti, was recorded on Sep 14, 1955. And in view of his growing popularity it was quite a shock when it sold only 250 copies initially. However, within two weeks of release it was re-promoted and sales took off.

Little Richard had seven Gold Discs between 1955 and 1958 (Tutti Frutti, in 1955; Long Tall Sally — originally titled The Thing, in 1956; Rip It Up, in 1956; Lucille, in 1957; Keep-A-Knockin' in 1957; and Good Golly Miss Molly, in 1958), all on the now famous black-and-yellow Specialty label — which, by the way, is issued in this country by Sonet Records. His recordings, and there are plenty, have also appeared on other labels in various countries — Moonglow, Roulette, Little Star, Mystic Valley, Mercury, Atlantic, Guest Star, Kent, Vee-Jay, Modern, Joy, Charly and Polydor. But despite the wealth of material available by Little Richard, his appeal still lies in the early Specialty recordings.

In the mid-Fifties Little Richard was frequently seen on American TV, and his film appearances included Don't Knock The Rock, Mr. Rock & Roll, and The Girl Can't Help It — the 1957 film in which he sang the title song. But for five years from 1958 to 1963, he quit music to attend a course of religious instruction at Oakland Adventist College, before coming back into the rock and roll business and signing a record contract with End Records, followed by Okeh, Epic, Brunswick, and Reprise, in 1970. In 1977 he reached No. 37 in the MW chart with a maxi-single of re-recorded R&R songs (Rip It Up, By The Light Of The Silvery Moon, Good Golly Miss Molly) issued here by Creole Records.

Little Richard, The Warhawk, another of his many nicknames' is one of Rock 'n' Roll's all-time greats (despite his excesses of self-idolatry), who tells it like it is and he, more than anyone, should know.

Recommended listening:
Good Golly Miss Molly, (Specialty)
Rock Hard, Rock Heavy, (Specialty)
The Original (Specialty)
20 Original Hits, (Specialty)
Little Richard Now (Creole)

taught himself on his father's six string guitar. He just picked it up and played chords purely by ear.

He did, however, study for a short time to become a preacher at the Bible Institute, Waxahatchie, Texas, but his studies came to an abrupt end after he had played a Rock 'n' Roll version of My God Is Real at a student concert. Jerry Lee entered showbiz in 1948, making his first public appearance "jamming" with a Western Swing band in a Ford showroom in Ferriday. The local car dealer was introducing a new line and Jerry Lee got things rocking with a pounding version of Drinkin' Wine-Spo-Dee-O-Dee — the old Sticks McGhee hit. The result was that everyone — literally everyone — band, sales staff, customers, passers-by clapped, cheered and stamped their feet in time to the crashing Rock 'n' Roll beat. The local sheriff passed his stetson hat around and collected the most money Jerry Lee had ever had in his pocket — 15 dollars!

In February 1956, Jerry Lee Lewis made his way to Sun Records in Memphis. Sam Phillips, the record producer-executive who had discovered Elvis Presley for Sun — which, as you probably know, is issue in Britain by Charly Records — was away in Miami. Jack Clement, who was a member of the Sun Records staff, saw Jerry Lee instead and asked him to cut a demo recording. That tape became his first single, Crazy Arms. The fans liked it and four hits followed inside a year — Whole Lotta Shakin' Goin' On, Breathless, Great Balls Of Fire and High School Confidential.

He appeared in his first film, Disc Jockey Jamboree, in 1957, making his second appearance in High School Confidential (with Ray Anthony) the following year. He continued to make such great R&R records as Break Up, Lovin' Up A Storm, I'll Sail My Ship Alone, each one helping to establish Jerry Lee as a major rock and roll star. In 1963, Jerry Lee left Sun for Smash/Mercury Records and embarked on a highly successful career in country music, before finally moving to Elektra Records, in 1979. His latest LP entitled When Two Worlds Collide proves he is still one of the most talented and exciting performers around today.

Recommended Listening:
The Essential Jerry Lee Lewis, (Charly)
Good Rocking Tonight, (Charly)
Nuggets (Vols 1 & 2), (Charly)
The Original Jerry Lee Lewis, (Charly)
Jerry Lee Lewis & His Pumping Piano, (Charly)
Rare Jerry Lee Lewis (Vols 1 & 2), (Charly)
Original Golden Hits, Vol 1, (Sun)
Original Golden Hits, Vol. 2, (Sun)
Monsters, (Sun)
Sunday Down South (with J. Cash), (Sun)
(All records on the Sun label are available from the Midland Record Company in the UK.)
Live At The Star-Club Hamburg, (Phonogram)
Jerry Lee Lewis, (Hammer)
Jerry Lee Lewis, (Elektra)
When Two Worlds Collide, (Elektra)

Eddie Cochran

EDDIE COCHRAN was born in Oklahoma City on October 3, 1938, the youngest of five children. Shortly after his birth the family moved to Albert Lea, Minnesota, and then to Buena Park, California, where he grew up. Eddie was a sturdy young man, just two inches under six feet, with dark brown hair

and blue eyes. His interests included most outdoor sports, especially hunting and fishing. He entered show business in his early teens, making his first recordings (Mr Fiddle, Tired and Sleepy, Two Blue Singing Stars, etc) in 1956 for the small West Coast-based Crest, Eko, and Silver labels.

Early in 1957 Eddie was signed by Liberty Records and recorded Sitting In The Balcony (originally recorded by Johnny Dee, real name John D. Loudermilk, for Colonial Records). It was a very successful record; so successful, in fact, that it launched him on three years of non-stop success in the rock world — including a highly successful tour of Australia (with Gene Vincent and Little Richard) and a guest appearance in the film The Girl Can't Help It, singing Twenty Flight Rock. Further major film appearances included Untamed Youth (1957) and Go Johnny, Go (1959).

Eddie maintained his chart success with Mean When I'm Mad, Cut Across Shorty, Somethin' Else, Three Stars, My Way, Three Steps To Heaven, C'Mon Everybody, and Summertime Blues, a Gold Disc in 1957. Eddie structured his songs around strongly chorded guitar phrases, while the lyrics usually reflected the anarchic attitudes of the Rock 'n' Roll rebellion and mirrored the frustrations of millions of teenagers, both in America and Britain.

In 1960, at the age of 22, Eddie Cochran was killed in a road accident — a few hours after his last bow before screaming teenage fans at Bristol Hippodrome. The hire car in which he was travelling to London Airport burst a tyre near Chippenham and crashed into a cement signpost. Others in the car were R&R singer Gene Vincent, who suffered a fractured collar bone; Sharon Sheeley (Eddie's fiancée), who received back and pelvic injuries. Eddie, with severe head and back injuries, died on the operating table without regaining consciousness. He was buried on April 25, 1960, at Forest Lawn Cemetery, Glendale, California. Yes, that was twenty years ago, but Eddie Cochran will never be forgotten.

Recommended listening:
The Eddie Cochran Singles Album, United Artists.
Eddie Cochran: The Many Sides Of ... , Rockstar.

Buddy Holly

BUDDY HOLLY, in case you didn't know, was born Charles Hardin Holley, on September 7, 1936, in Lubbock, Texas. The youngest of four children, he became interested in music at an early age, and by his early-teens had bought himself a secondhand Fender Sunburst guitar and six instruction books. By 1954 Buddy had teamed up professionally with Bob Montgomery. Bob who? Bob Montgomery was a young singer/songwriter who shared Buddy's taste for country and hill-billy music. They were soon in demand at local dance parties in and around the Lubbock area. The local KDAV radio station featured them on their Sunday Party show and that was soon followed by a regular programme of their own called The Buddy & Bob Show, which was broadcast every Sunday afternoon.

Buddy Holly's big break, however, came in 1956 when he appeared on a bill with country singer Marty Robbins and Elvis Presley, who was on one of his first tours and still with Sun Records. As a result Buddy was offered a

contract with Decca. But although Buddy and The Three Tunes (the name of his band at the time) had a couple of regional hits (Blue Days & Black Nights and Ting-A-Ling) success didn't come until Buddy parted company with Decca, changed the group's name from The Three Tunes to The Crickets and met record producer and future manager Norman Petty, who came from Clovis, New Mexico. The former radio announcer negotiated two contracts: (1) One for The Crickets (with Buddy as lead singer) on Brunswick; (2) One for Buddy as a solo artist (backed by The Crickets) on Coral.

And they had a smash hit with their first release, That'll Be The Day, the record that established the bespectacled pop-rockstar as an international star. This led to Peggy Sue and guest appearances on all the major American TV shows, including the all-important Ed Sullivan Show. In 1957 Buddy Holly had four singles in the Top 30 at the same time — Peggy Sue, Oh Boy, Listen To Me, and Maybe Baby. Between 1957 and 1959 Buddy Holly & The Crickets had 11 chart hits in England. But in the early hours of February 3, 1959, Buddy Holly, the Big Bopper (J.P. Richardson) and Ritchie Valens crashed to their deaths in a four-seater plane near Mason City, Iowa, during a snow storm. They were on their way to a rock and roll concert at Fargo, North Dakota ... Like Eddie Cochran and Gene Vincent, his stature as an artist increased after his death.

Recommended Listening:
The Complete Buddy Holly — (MCA)

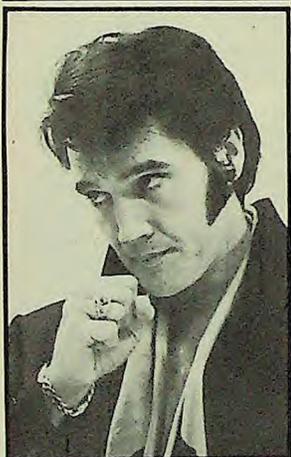
Chuck Berry

CHUCK BERRY was born October 18, 1931, in St. Louis, Missouri, and he was one of five children (two brothers and three sisters). His parents wanted him to be either a barber, an engineer or a photographer, but Chuck decided to become a Rock 'n' Roll singer. By 1952, he had formed his own group, The Chuck Berry Combo, and was gigging — "for five dollars a night and beers" — at local clubs such as the Moonlight Bar and Al Crank's Lounge. But Chuck, who was singing Rock 'n' Roll before they had a name for it and being billed as Mr Crazy Legs Berry, had to wait until 1955 for the big break when Chess, the Chicago blues label, signed him after bluesman Muddy Waters had told them how good he was. His first record for Chess was Maybelline, which sold over a million copies. In 1956, he had his second million seller with Roll Over Beethoven, which led to him appearing in the Newport Jazz Festival film, Jazz On A Summer's Day.

Chuck, who wrote and sang mostly about the things that would appeal to his new white teenage audiences (dancing, driving cars, sex, etc), went on to record more hits like Rock 'n' Roll Music and Sweet Little Sixteen, appear in several R&R films (Mr Rock 'n' Roll, Rock, Rock, Rock, and Go Johnny, Go), serve a two year prison sentence in 1959 (for transporting a minor across the state line for immoral purposes), open his own amusement park and earn a considerable amount of money. In 1972, he had a No. 1 hit on both sides of the Atlantic with My Ding-A-Ling. The same year he made a bill-topping appearance at the London Rock 'n' Roll Festival, which attracted 50,000 R&R fans to Wembley Stadium.

Chuck Berry, who was released

TO PAGE 42



Back catalogue from Elvis

ELVIS PRESLEY, with world sales of around 300 million records and still selling, was and still is The King of Rock 'n' Roll. Millions of words have been written about Elvis — his story is well known.

Recommended Albums (covering the most important material): All are on RCA. The numerous compilation, budget and TV albums are not listed.
The Sun Sessions
Elvis Is Back
G.I. Blues
Something For Everybody
Blue Hawaii
Pot Luck
On Stage (1970)
Elvis: That's The Way It Is
Elvis-Now
Elvis As Recorded Live At Madison Square Garden (1972)
Aloha From Hawaii Via Satellite (1973)
Having Fun With Elvis On Stage (1974)
Promised Land (1975)
Today (1975)
From Elvis Presley Boulevard, Memphis Tennessee (1976).

Jerry Lee Lewis

JERRY LEE LEWIS was born at Ferriday, Louisiana, on Sep 29, 1935. He has been playing the piano — storming the ivories — since he was nine, when his father heard him practising on his Aunt Stella's piano — and mortgaged the small family home for 900 dollars — to acquire an almost new set of 88's for his son to practice on. That battered piano is now a showpiece in Jerry Lee's Mississippi home. The piano keys have holes worn in the ivory where Jerry Lee used to beat them.

The stamp of versatility which characterises Jerry Lee's musical history stems from an agricultural area close to the mighty Mississippi River, where everything from boogie-woogie to the blues; country music from the earliest Jimmy Rodgers to the then popular Hank Williams; and even straight pop music was played on local radio and truckstop jukeboxes. There are several stories concerning his early musical tuition. But the most popular and widely accepted is, of course, Jerry Lee



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(B) Bobby Freeman — Big Fat Woman
- REV 6003 — (A) Rosie and the Originals — Angel Baby
(B) Kathy Young and the Innocents — A Thousand Stars

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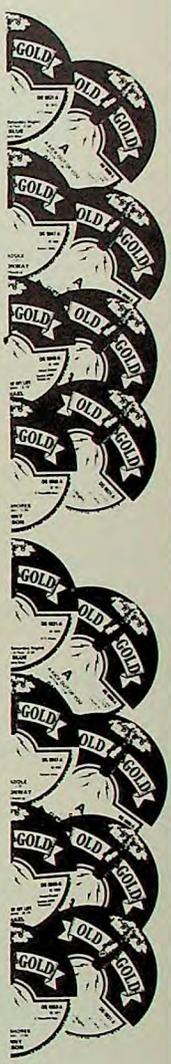


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OG9001	(A) TROGGS	Wild Thing
OG9001	(B) TROGGS	With A Girl Like You
OG9002	(A) MR BLOE	Groovin' With Mr Bloe
OG9002	(B) MR BLOE	Sinful
OG9003	(A) CHICORY TIP	Son Of My Father
OG9003	(B) CHICORY TIP	What's Your Name
OG9004	(A) PYTHON LEE JACKSON (ROD STEWART Vocal)	In A Broken Dream
OG9004	(B) PYTHON LEE JACKSON	If the World Stopped Still Tonight
OG9005	(A) LINDISFARNE	Meet Me On The Corner
OG9005	(B) LINDISFARNE	Lady Eleanor
OG9006	(A) SHOCKING BLUE	Venus
OG9006	(B) SHOCKING BLUE	Hot Sand
OG9007	(A) DANIEL BOONE	Beautiful Sunday
OG9007	(B) DANIEL BOONE	Truly Julie
OG9008	(A) CLIFFORD T WARD	Gaye
OG9008	(B) CLIFFORD T WARD	Scullery
OG9009	(A) GARY SHEARSTON	I Get A Kick Out Of You
OG9009	(B) GARY SHEARSTON	Dingo
OG9010	(A) THE FLOWERPOT MEN	Let's Go To San Francisco
OG9010	(B) THE FLOWERPOT MEN	Sweet Baby Jane
OG9011	(A) CHRIS MONTEZ	Let's Dance
OG9011	(B) LONNIE MACK	Memphis
OG9012	(A) KETTY LESTER	Love Letters
OG9012	(B) THE CASINOS	Then You Can Tell Me Goodbye
OG9013	(A) DEL VIKINGS	Come Go With Me
OG9013	(B) DEL VIKINGS	Whispering Bells
OG9014	(A) THE DRIFTERS	Save The Last Dance For Me
OG9014	(B) THE DRIFTERS	When My Little Girl Is Smiling
OG9015	(A) TEDDY BEARS	To Know Him Is To Love Him
OG9015	(B) JODY REYNOLDS	Endless Sleep
OG9016	(A) JOHNNY TILLOTSON	Poetry In Motion
OG9016	(B) JOHNNY TILLOTSON	Princess Princess
OG9017	(A) BOBBY DARIN	Dream Lover
OG9017	(B) BOBBY DARIN	Mack The Knife
OG9018	(A) THE EVERLY BROTHERS	Bird Dog
OG9018	(B) THE EVERLY BROTHERS	Devoted To You
OG9019	(A) THE EARLS	Remember Then
OG9019	(B) BILLY BLAND	Let The Little Girl Dance
OG9020	(A) THE FENDERMEN	Mule Skinner Blues
OG9020	(B) JEWEL AKENS	The Birds And The Bees
OG9021	(A) EQUALS	Baby Come Back
OG9021	(B) EQUALS	Hold Me Closer
OG9022	(A) TRINI LOPEZ	If I Had A Hammer
OG9022	(B) TRINI LOPEZ	La Bamba/Lemon Tree
OG9023	(A) RAY STEVENS	The Streak
OG9023	(B) RAY STEVENS	Misty
OG9024	(A) TROGGS	I Can't Control Myself
OG9024	(B) TROGGS	Give It To Me
OG9025	(A) EQUALS	Viva Bobby Joe
OG9025	(B) EQUALS	I Can't Let You Go

OG9026	(A) BARRY BLUE	Do You Wanna Dance
OG9026	(B) BARRY BLUE	Miss Hit And Run
OG9027	(A) TWINKLE	Terry
OG9027	(B) TWINKLE	Golden Lights
OG9028	(A) PAPER LACE	Billy Don't Be A Hero
OG9028	(B) PAPER LACE	The Night Chicago Died
OG9029	(A) RITCHIE VALENS	Donna
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SUPPLEMENT

FROM PAGE 39

from Lompoc Prison, California, on November 19, 1979, after serving part of a four-month jail sentence for income tax evasion, says his definition of Rock 'n' Roll is a cross

between blues and country — "Some cats lean a little towards the blues; some towards country. Anything in between is Rock 'n' Roll, rockabilly, R&B — whatever you like to call it". Aside from laying the roots for rock and doing

the spadework for a generation of musicians, Chuck Berry has the recent distinction of playing for President Carter on the White House lawn — and getting a standing ovation. His audience today ranges from pre-shave teenagers to men who look like they've just rolled out from under a leaking crankcase. Like his audiences, Chuck Berry's music embraces many styles from Chicago bar blues to Rock 'n' Roll to jazz — hence his appearance last year at the Capital Radio Jazz Festival.

"My bag is broad enough so that I can do just about anything," he says.

- Recommended Listening:**
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Chuck Berry In London, (Chess)
Chuck Berry's Golden Decade, (Chess)
Back In The USA, (Chess)
Chuck Berry In Memphis, (Mercury)
Chuck Berry, (Hammer)
Giants Of R&R (with Fats Domino), (Hammer)
Mods & Rockers, (Phonogram)

Fats Domino

FIFTY-TWO years ago, on February 26, 1928, a fat, chubby-faced baby was born in New Orleans, Louisiana. The baby was Antoine Domino and although the world didn't know it — the first Rock 'n' Roller had been born. Few who saw him, or the photographs of him, in his lace-trimmed baby-clothes (blue bonnet and a little woolly jacket done up far too tight around his podgy chest) could have realised that he would grow up to be one of the undisputed Kings of Rock 'n' Roll. Fats was 10 when he was first taught to play the piano by his Uncle Harry, who had once played trumpet in Kid Ory's New Orleans Jazz Band. Four years later, in 1942, he was practising hard and working

for local gardeners, cutting hedges and mowing lawns. He was still unsure whether he should pursue a career in landscape gardening or direct his efforts towards the New Orleans music scene.

Music won, and his first few dates were at the local Hideaway Club, along with many other R&B artists who were soon to make it big in the entertainment business — Amos Milburn, Roy Milton, Roy Brown, Professor Longhair & his Shuffling Hungarians, and Smiley Lewis — or, perhaps I should say Overton Lemon, for that was his real name. In 1948, when he was a member of the Billy Diamond Dance Band, he made a guest appearance at a Natchez talent show which gained the attention of Lew Chudd, president of Imperial Records. Chudd quickly signed him to a contract and arranged for him to meet Imperial's A&R manager, Dave Bartholomew — who, incidentally, was to play trumpet on Fats' records up until about 1956 when he began playing to white audiences at college concerts and similar functions across the country. For his first recording for Imperial Fats chose a number written by himself and Dave Bartholomew in four and a half minutes — The Fat Man. The choice proved correct because within a few weeks the record sold nearly a million copies.

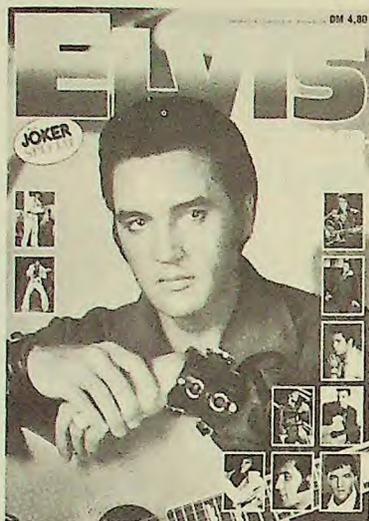
Once established, Fats took to the road, touring the well-worn circuit of one-night stands, concerts, dances, and theatres. With him went The Fats Domino Band — a band which has earned a legend of its own, a band so strongly identified with Domino that one seldom comes to mind without the other. By 1956, he had recorded several big-sellers for Imperial (Poor Me, Please Don't Leave Me, All By Myself, Ain't That A Shame, Blueberry Hill, etc), and a few months later made his film

exuberant singing in a pronounced Louisiana creole accent, warmth, and that good-humoured, good-time feeling that pervades all New Orleans music — into one complete entity. The result is a completely individual style and approach to rock and roll that, in many ways, has rarely, if ever, been equalled by other R&R performers.

debut in *Do Re Mi*. He stayed in Hollywood for a while and made a film for Warner Brothers, *Disc Jockey Jamboree*, and also appeared in *The Girl Can't Help It* and *The Big Beat*, but his heart was in New Orleans and he has never wanted to live anywhere else or to work for long away from home.

To sum up: The Golden Age Of Rock 'n' Roll is not just the creation of nostalgists. There was one; it lasted from 1954 to 1959 — the years when almost every Fats Domino single sold between three and five million copies. It seems hard to credit that the ever-youthful Fats has been a major Rock 'n' Roll star for twenty-six years. The explanation, of course, is that in Rock 'n' Roll music, Fats Domino, probably above all other performers, is able successfully to coalesce all his many gifts — superb rolling boogie piano playing,

- Recommended Listening:**
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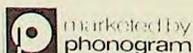
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PERFORMANCE

Ellen Foley: The Venue

ECSTATIC REPORTS in the business don't necessarily mean the public feels the same way — and Ellen Foley's debut album *Nightout* hasn't made a lot of impact as far as the charts are concerned.

Possibly, it is because these two dates at The Venue were her first live concerts in Britain — bar an Old Grey Whistle Test performance; but it is more likely due to a certain shallowness in her delivery, apparent on the album, and brought out on stage at The Venue.

She bounded on stage bubbling and fizzy with so much all-American kitsch and style that she could turn a head at 200 yards. And there is no doubt that Ellen Foley is a brilliant singer, with a vast vocal range exploited to the maximum — deep and resonant on *We Belong To The Night*, and thin and whispering on *Sad Song* and *Don't Let Go*.

The show was a joy to watch too, as Foley slinked across the stage dressed in leather pants and various brightly-coloured jackets with a true sense of drama and a natural feel for performance. Yet it was sometimes the histrionics that let her down, giving a superficiality that is not really inherent in the songs.

At the beginning of the set she sang the brilliant *What's A Matter Baby*, simply standing by the drums, and it was about the best song of the night. Graham Parker's *Thunder And Rain* didn't ring quite so true, and she gave the impression that any song would receive the same big treatment.

As a performer, Ellen Foley simply bursts with talent both vocally and visually. And she is very entertaining — a quick cover of *Elvis Costello's Mystery Dance* with the keyboard player dueting on

vocals provided good cabaret. But she must hold back the reins on some numbers and think a little more about what warrants full-blooded emotion, or it will all be wasted.

SIMON HILLS

Iris Williams: Blazers

IRIS WILLIAMS is one of the finest female ballad singers to emerge during the last five years. Her style is somewhere between Bassey, Squires and Laine, but she has enough star quality of her own, and sheer vocal skill, to become one of the leading MOR ladies of the Eighties.

Her recent week stint at *Blazer's* in Windsor served as an appetiser for her upcoming month-long season at *The Talk Of The Town*, and it is to Williams' credit that she

managed to silence all the noisy diners by the sheer quality of her performance.

She lacks the sex appeal of Bassey, or the finesse of Cleo Laine, but she does appeal to a vast market which is not necessarily catered for by those two particular ladies. From the opening number, *Let The Music Begin*, to the spell-binding *He Was Beautiful*, Williams indicated that she has years of hard-graft behind her — and now that she's arrived, she's going to stay.

Her act was excellently balanced incorporating a personalised tribute to such singers as Ella Fitzgerald and Edith Piaf, the latest EMI single *No Walls No Ceilings No Floors*, and a moving version of *Autumn Leaves*, which she sang in both French and English, without the aid of microphones and with just a piano for accompaniment.

Iris Williams is definitely one of the 'new' singing talents around. Just watch her career take off.

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OPINION

Monster Monster signs production deal with Pye

A PRODUCTION deal has been signed between Pye Records and John Reid and Eric Hall's recently-formed company, Monster Monster Productions.

First product via the new alliance is Give Me Love by Garth Hewitt, produced by Cliff Richard and written by Alan Tarney, co-writer of Richard's recent number one hit, We Don't Talk Anymore.

VIRGIN HAS signed Kansas based rock group Shooting Star and their Gus Dudgeon produced self-titled album is set for UK release on March 14. Preceding that is a single titled You've Got What I Need and a UK tour is planned for late spring.

SPARTAN RECORDS will be handling the UK launch for top Dublin rock band, Stepside, via a deal with the new Gale Records label which has been formed by the band's producers, Bill Fisher and Roy Farrant.

Their first LP for the UK market, which has already been released in Eire on their own Sidestep outlet, will be available in the UK on the Gale label within the next few weeks. There will also be a single released from the LP.

Other Gale artists involved in the Spartan deal include Dolphin, CTA 102 and The Fureys, who will all have product released later this year.

ANY TROUBLE, a four-man band from Manchester, have signed to Stiff Records. First release is the single, Yesterday's Love (BUY 74), previously available on the Pennine label.



RUBBER AND MWII, the two label off-shoots of the Newcastle-based Dawson and Wareham music group, have signed a long term distribution deal with Spartan Records. The catalogue includes a lot of material by Mike Harding.

FUSE MUSIC has finalised European deals for its Black Neon operation. Roba Music will publish Fuse/Black Neon material in Germany, Austria and Switzerland. A similar deal with Dutch company Nada Music covers the Benelux countries.

HAZELL-SMITH public relations have been retained by Mervyn Conn promotions to handle the Marlboro International Festival of Country Music at Wembley, April 4-7.

CHRYSALIS RECORDS have picked up the distribution of The Circles single Opening Up. The single will still appear on the Dudley based Graduate label, but the catalogue number changes to CHS 2418.

THE HITMEN, whose first single has just been released on their own Urgent Record label have arranged distribution through Pinnacle.

Letters

Is the day of reckoning here at last?

I READ with great interest your article in Music Week (February 23) by Terri Anderson on imports.

Where were all the screams from the major record companies when the pound was weak and UK prices were low and I, among many other exporters, was dumping records by the tens of thousands in Europe (especially Germany) as well as in North America when the English rock groups were all the rage?

It would appear that not only do they want their cake and eat it too, but also I feel sure they would be happy if all the independent people who make a living from the record industry, retailers and wholesalers, were to go out of business completely.

I have believed for years that eventually the major record companies would need us more than we need them and I have a funny feeling that the day has almost arrived.

JEFFREY COLLINS, Collins International & Jeffrey Collins (Wholesale), Colindale Avenue, London, N.W. 9.

Stop moaning and stick your necks out

I AM not in record retailing, but enjoy Music Week as a regular reader.

I'm fed up with all the weeping and wailing about the decline and fall of the industry. I've collected popular records for over 20 years and have more money to spend on them now than ever before, but I can't find any worth buying.

The standard of musicianship on record is very low in this country at the moment. Did you see the Best Of The Old Grey Whistle Test recently? Great American musicians and not a British group to touch them!

I would like to say to the British record industry: find the musicians, ignore your accountants, and stick your neck out. Oh for a British Clive Davis!

That's the way it was done in the Fifties and Sixties, with good results and lasting talent.

DAVE PARKER, Rose & Crown, The Green, Wingrave, Bucks.

Gold reduction

ONLY A FEW weeks after bringing down its distribution charges S. Gold and Sons of East London have been able to bring them down again. Response to the new terms — carriage free on the UK mainland for orders of £150 or over, £2.50 for orders between £100 and £150, and cost for orders under £100 — was so positive from dealers that Golds were able to negotiate yet lower rates with their couriers. These are now passed on to the retailers. Orders over £100 are now carriage paid, and every lower order will go for £2.50.

American Commentary



PolyGram denies large redundancies. . .EMI US operation streamlined. . . Stiff staying alive. . .Goody counterfeit scene worsens

NEW YORK: The continuing consolidation of staffs under the new PolyGram PRO-USA umbrella will find all the individual label local promotion personnel folded into the PolyGram Distributing Corporation and reporting to Rick Bleiweiss, who has been promoted from director of national singles to VP of promotion.

The national promotion staffs will remain under the domain of the individual labels, with support coming from regional people who will be considered "specialists" on behalf of those labels.

Officials of PRO-USA claim that the 60 people rumoured to be fired under the new plan is probably an exaggeration, but the final figure is not expected to be known for several weeks — particularly in view of the major changes taking place at Phonogram and Casablanca.

Although approval of PolyGram's takeover of Decca has now been finalised, with the London classical repertoire (but not the corporate identity) to be taken under the PolyGram Classics wing, no decision has been made regarding where the pop repertoire is going to be placed in this country.

At Phonogram, some staffers have been offered positions in New York, where the label expects to be fully operative by June, but not all have been offered moving expenses from the current Chicago base, and not many are considered likely to make the move.

At Casablanca, the publishing operation has now become a part of Chappell (also part of PolyGram), and administrative, editorial and publicity functions are being pared down to basics. Word has it that as many as three-quarters of the 160-strong Casablanca staff may be let go as a result of such trimming and of the takeover of business and finance duties by PRO-USA itself.

SIMILARLY, CAPITOL, EMI America and UA have streamlined their operation by combining promotion and marketing functions for country, classical and black music divisions, eliminating duplication of field forces and reassigning product responsibilities based on division rather than label lines.

Concurrently, Capitol and Ariola America severed their distribution agreement for the US market, a move that has been anticipated ever since the purchase of Ariola by Ariola's parent company and the label's move to New York.

No official change of distribution to the Ariola label has been announced yet, though Ariola already has some Ariola titles in its catalogue. Ariola returns will be accepted by Capitol until March 15, but no arrangements have been set for returns after that date.

By IRA MAYER

DISMISSING REPORTS that Stiff chief Dave Robinson was considering closing the Stiff-America office, label general manager Barry Taylor has detailed upcoming projects for Music Week.

Included is a sampler of UK material being designed especially for the US market and to be distributed via Stiff-America's indie network (not via its CBS pact), which, unique to this country, is based on a COD/no returns policy. The sampler will include tracks by Madness, Wreckless Eric, The Cure, A. More and The Damned among others.

Stiff-America is also deleting its Wreckless Eric LP, which will soon be re-released by CBS as part of a double disc package, Live Stiffs album, originally on Arista here. The company hopes to make its indie network viable enough to take on other labels for distribution.

Taylor denied any plans of breaking away from CBS, but he jokingly suggested it was CBS that started the rumours of Stiff's demise in the first place.

SPEAKING OF samplers, they seem to be a small trend unto themselves — surprising only in that they have never been a very popular format in the US.

Among those recently released or currently in the works are new wave material from Richard Perry's Planet label; Declaration Of Independence, a compilation from Steve Leeds and Bruce Rosenstein with a dozen tracks by groups from all over the country, and Jem's Fast Product/Mutant Pop featuring UK bands The Mekons, 2:3, Human League, Gang Of Four, Scars, and Flowers.

THE GRAND Jury investigation spurred by the PolyGram discovery of counterfeit returns from Sam Goody was part of an elaborate FBI probe that included the setting up of a record store on Long Island (closed a year ago) as a front for undercover agents.

The only name to come out of the secret probe thus far is George Tucker, who allegedly told agents he had manufactured hundreds of thousands of counterfeit records for Goody.

Executives of most major labels have already testified before the Grand Jury, and reports are filtering out that when the results of the probe are released and indictments are handed down, Goody will certainly not be the only chain involved in the sale and return of counterfeit tapes and records and that the percentages are going to make this scandal one of much more immense proportions than the payola problems of the Fifties.

Some label chiefs are said to have told the Grand Jury that the percentage of counterfeit returns runs as high as 30 per cent, and one area of particular growing interest is the cutout sector.

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DIARY

The last dance at Decca

DECCA'S "FAMILY" atmosphere carried through to the very end when its New Malden pressing plant held a wake before it finally closed down last Friday (February 29).

But one employee dissented and smashed a special silver disc for 30 years' service in front of Lady Lewis and commercial director William Townsley, who were there to present the discs. The occasion was inevitably an emotional one, with factory manager George Williams commenting that Lady Lewis has never been seen as part of management.

"Decca has a tradition of a family approach," he said, "and I think this was appreciated. The feeling towards Lady Lewis was one of admiring her courage and she is not associated with management — people were absolutely thrilled when she came.

"But some people blame management, and that must go up as far as Sir Edward. I think one of the things that overtook us was the music industry recession and our turnover definitely fell.

"From the production side, we were all set to modernise the factory, and it was assured until August last year that necessary funds would be available. We were pushing for change in the New Malden factory metal shop, and we had virtually completed the development planned for the PVC side. Until that point, I did not know what was happening."

As a surprisingly jovial workforce drowned its sorrows, there was a mixture of pride and bitterness. Decca had been a very good



LADY LEWIS

firm to work for, everyone agreed. And the redundancy payments are up to expectations.

However, many of the staff had expected the company to try and make more of a success of its A&R side, especially as they saw turnover and new titles dropping over the past year. And Williams said afterwards that Decca might have dropped its pop catalogue in favour of its profitable classical material.

About a fifth of the 500-odd workforce look set to be offered new jobs at the nearby Decca Radar, although many have decided to keep the redundancy money. Radar is not the same, they say, it was merely a development built from the profits of the record industry.

William Townsley, at over 80 years old, said he is ready to retire now.

"A lot of people have been fixed up at Radar," he said. "I don't

know what the transfer rate is going to be, but the problem is to fix them up with comparable jobs at Decca Radar. Some people want redundancy money, of course.

"It is a sad end, and I wasn't looking forward to it. But there was no bitterness, and it was wonderful that Lady Lewis came along to it. There were a very nice bunch of people and I felt part of a team. It was like a family affair."

The workforce generally agreed, but they had reservations about the closure. While Rolling Stones records played in the background, tears were in evidence as many enjoyed a "last dance".

Mr Albert Wythe, an electrician who served over 30 years at the company and was an EPTU convener, said: "It was a sad thing being given the official notice, but it had been in the pipeline for a long time. There were mass meetings — but how can you fight a thing like this? We are not the share holders, and all we could do was to see that our members got the most that was possible. I think we got a fair deal, and it has always been a fair firm."

Plating and finishing supervisor George Winterton added: "I think there is a slight bitterness that the company has built up to what it is now, with the Radar side from the profits of the record company. When they say the radar company has been sold for £11 million, I feel hard done by.

"I don't think the workforce could have done anything, but I feel that the people above could. We seemed to be top-heavy, and for me, there were too many chiefs."

DOOLEY

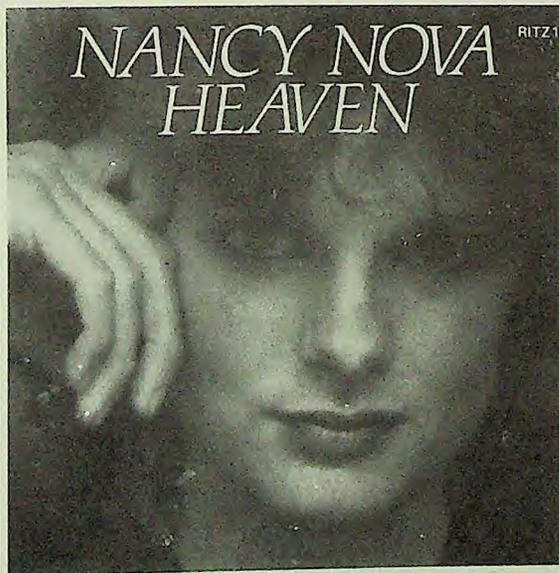
SCOTLAND AND Ulster come off particularly badly in the Beeb's economy cuts with the axing of the Scottish Symphony Orchestra and the Northern Ireland Orchestra. In Scotland's case, with all that offshore oil gurgling up, surely some philanthropic oil company might consider a grant to keep the SO going and avoid a further reduction in Scotland's not boundless cultural resources? Or perhaps the Arts Council might consider switching some subsidies from those who play with bricks and sit on poles. And then, of course, there's the MU Special Account No. 2 which might come to the rescue.

APOLOGIES TO **Adrian Hope** for calling him Andrew on last week's letter. Sorry, Barry . . . in reviving Immediate catalogue, Virgin killed off its founder, **Andrew Loog Oldham**, by referring to his "death" in a press release. Immediate certainly died, owing a lot, but Oldham is alive and well and living in Paris . . . with a name like **Clive Brandy**, shouldn't Iris Williams' manager have hankering to look after Lena Martell as well? . . . Phonogram MD **Ken Maliphant** to play fly-half (where else?) in a Kent v. Edinburgh rugby tourney on March 15, same day as the England v. Scotland clash.

TONY ADLER, Polydor product manager responsible for Captain Beaky discs, on jury service. Hope he finds Hissing Sid innocent . . . **Graham Moon**, former DJM and RCA marketing man, appointed MD of Severn Sound, the forthcoming Gloucestershire ILR station . . . erstwhile Arista publicity director **Howard Harding** attributes his departure to "Teutonic circumstances beyond my control" . . . Chappell Music retaining indie promo man **Steve Colyer** for "extra muscle" . . . our best wishes for a swift and complete recovery to **Judith**, Mrs Philip Palmer, in Wycombe General Hospital.

INDEPENDENT PRs sniffing around Pye acts as a consequence of imminent departure of long-serving press officer **Brian Gibson** . . . latest entry in the Tasteless Stakes — Stiff press release accompanying the **Feelies** album includes a message in Braille . . . same company dropping other bricks around the parish to promote the new **Wreckless Eric** album, Big Smash . . . Dept. of Useless Information: BRMB's **Ed Doolan** used to teach at Highgate School, where Paul Michell, son of **Keith "Captain Beaky" Michell** was a pupil . . . recent **MW** feature on songwriter **Tony Waddington** prompted call from MCPS requesting contact number so they could forward him some unpaid royalties.

IFPI BOARD meeting this week in Lisbon to discuss anti-piracy strategy and funding, the campaign for royalties on blank tape and hardware, and to hear report on a possible anti-counterfeiting device . . . engagement announced between Phonogram A&R man **Jeremy Ensor** and songwriter **Cathy Shostak** . . . 10cc's tour starting May 12 to feature "lavish stage set" . . . Neon Music publishes Two's Blues, theme of BBC-2's new Jazz series presented by **Billboard** writer **Mike Hennessey**.



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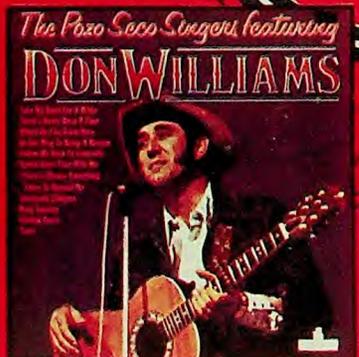
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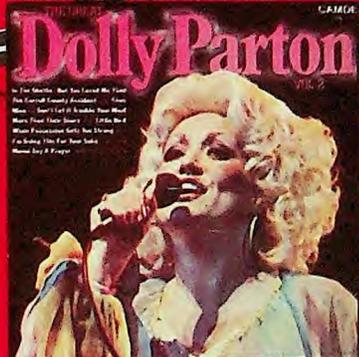
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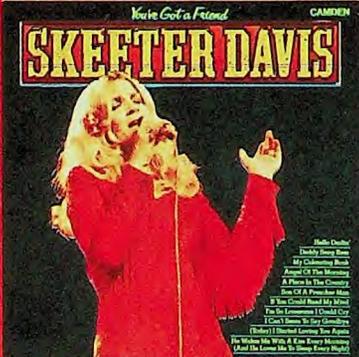
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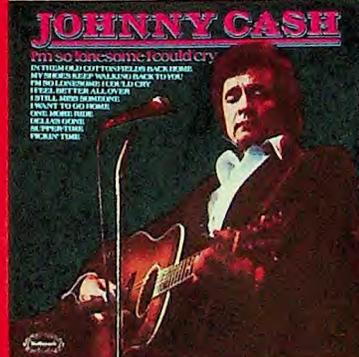
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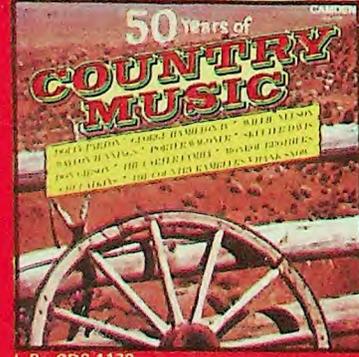
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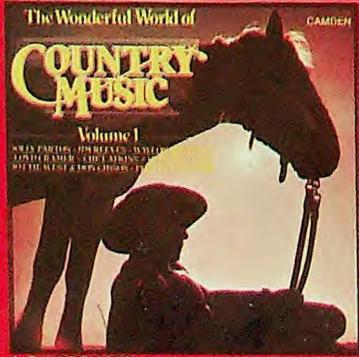
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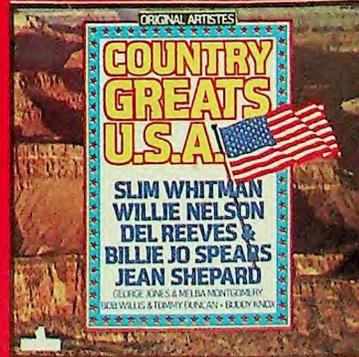
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