

RECORDS · TAPE · RETAILING · VIDEO · BROADCASTING · STUDIOS · PUBLISHING

# MUSIC WEEK

21<sup>ST</sup>  
ANNIVERSARY  
FOUNDED  
1959

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

**Ron White warns that many standards may die following House of Lords decision**

## Bienstock wins rights issue



FREDDIE BIENSTOCK: Battled for eight years.

ROYALTIES WORTH hundreds of thousands of pounds are likely to be lost by British music publishers following the House of Lords decision last week that songs with music by one writer and lyrics by another legally revert to the estate of the original copyright owners 25 years after their death.

The Lords' decision confirmed a Court of Appeal ruling which had been contested by Chappell Music and EMI Music Publishing and was

greeted with delight by Freddie Bienstock, president of Carlin Music, who set up a subsidiary company, Redwood Music, eight years ago to contest the "reversionary rights" issue on behalf of the estates of various US composers and lyricists.

Redwood Music, and the widows, children and estates of the writers of up to 50,000 songs, stand to gain substantial sums of money in backdated and future royalties as a result of the decision.

And, Bienstock added: "The decision will have a significant effect on music copyright in Australia, New Zealand, South Africa and

Canada and will have consequences on many other aspects of copyright law."

But Britain's music publishers view the ruling with bitter disappointment and a high degree of alarm, claiming that it is contrary to the interests of the people for whom the case was originally brought.

Ron White, managing director of EMI Music Publishing warned: "Many standard songs will now just disappear. British music publishers are going to be left with lyrics but no melody, or melody with no words. Prospects for future exploitation of these old standards will depend on co-operation between two distinct copyright owners. Each song now has to be carefully examined in

copyright terms."

Songs involved include such standards and evergreens as April Showers, If You Knew Susie and Oh You Beautiful Doll.

A joint statement from EMI and Chappell expressed concern at the "considerable complexity of the law of reversionary rights which the decision produces", and it added: "Until another case, relating to the work Zing Went The Strings Of My Heart, where the decision was in favour of the publishers, is finally decided, it is difficult to tell what the repercussions, both financial and practical, will be for the music publishing industry."

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## Rebel MDs go solo

AMSTERDAM: Three managing directors of European record companies have quit their jobs to join together in setting up a totally new record company with headquarters in Holland and West Germany.

The rebels are Ruud Wijnants, managing director of the successful Dutch indie CNR Records, Bart Van Der Laar, MD of Carrere Holland, and Rolf Baierle, MD of Carrere Germany.

They will be joint owners of the new company, to be known as TTR Records, operating as a production and music publishing operation. Financial backing has come from WEA and RCA which will distribute TTR product in Benelux and

German-speaking territories respectively.

News of Wijnants' decision to quit CNR took the Dutch industry very much by surprise as he has been with the company for 15 years and is credited with having greatly contributed to its considerable success.

"It is perhaps not the ideal time to start a new venture," he said last week. "Far-reaching changes in the industry are inevitable, but at least I and my colleagues will be in control of our own destiny."

Van Der Laar, who speaks eight languages, is to embark on a world talent-seeking tour while Wijnants sets up TTR's Hilversum office and Baierle the German office.

## EMI pushes Sellers' LPs

ANTICIPATING DEMAND from the public for recordings by Peter Sellers, following the comedian's death last week, EMI is reminding dealers that it has the following albums available: The Best Of Peter Sellers (Starline MRS 3062), retailing at £2.50. The Very Best Of The Goons (EMC 3062), retailing at £5. First Men On The Moon (MTS 170) £4.10, and the Goon Show Classics featuring three complete shows (PMC 7179) also £5. The latter three are also available on cassette.

## Indies make it official

TO STRENGTHEN their hand in negotiations with the record companies, the loose association of strong indie retailers formed recently by Philip Ames will "go official"

after its second meeting on August 17.

"We have to make ourselves an official dealer association next time we meet," the head of Preston-based Ames Records and Tapes chain, told *MW*: "At that meeting we will decide on our plan to present the manufacturers with a code of practice — such as not selling parallel imports, not asking for returns facilities (even on wrong numbers) — and other things which we will offer to do to remove a lot of the bureaucracy involved in the trade."

## Ames in court

THE IDEA of lending as well as selling records resulted in a High Court appearance last week for Preston dealer Philip Ames.

The BPI alleged that an LP library scheme in Ames' Blackburn and

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## MUSIC WEEK CIRCULATION UP AGAIN!



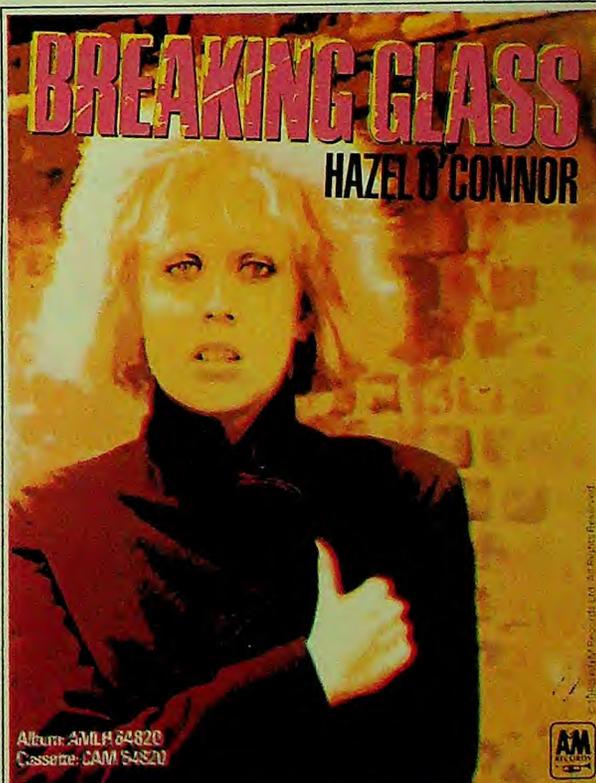
OFFICIAL FIGURES from the Audit Bureau of Circulations show that *Music Week's* circulation, reflecting paid subscriptions, increased by a further 5.2 per cent in the first six months of this year.

That's a 7.5 per cent increase over a year ago and a remarkable achievement in the light of the problems experienced by the music industry during that time.

Our new subscribers include new record shop owners up and down the country; the many new independent labels which have proliferated in the past year; and music industry executives in Europe and America.

*Music Week's* steadily increasing circulation also indicates that it has been entirely unaffected by the new music trade paper *Record Business*.

And it is, perhaps, specially significant that, although it has been with us for more than two years, *Record Business* chooses not to publish an ABC figure — the accepted way of establishing an independently-authenticated circulation figure.



Album: AMM 5482G  
Cassette: CAM 5482U



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## McCartney II TV boost

EMI IS to spend £40,000 TV advertising the Paul McCartney album, McCartney II. The campaign is centred on the Trident region where ads began last week and will continue for a three-week period. The ads feature the two recent hit singles, Coming Up and Waterfalls. EMI is considering a national roll-out at the end of the Trident campaign. The album has been in the *Music Week* chart for ten weeks and has been certified gold.

## APRS fixes digital date

THE APRS has fixed a date for the first meeting of a special working party to explore the problems of digital harmonisation. The meeting will be held during the forthcoming International Broadcasting Convention in Brighton on September 22. Interested parties should contact APRS secretary Edward Masek, telephone Rickmansworth 72907.



A SCHILLING met a Dollar recently when the well-known hat lady of Ascot Races — alias Gertrude Schilling — presented David Van Day and Therese Bazar, otherwise pop duo Dollar, with gold and silver discs for sales of their four Carrere singles, Shooting Star, Who Were You With In The Moonlight, Love's Got A Hold On Me and I Wanna Hold Your Hand. Dollar, who recently signed a new deal with WEA Records, have released their latest single — The Girls Are Out To Get You.

# Gladys Knight & The Pips

new single

## "Taste of Bitter Love"

*...has the sweet  
ring of success.*

Gladys Knight & The Pips have already made their mark in the disco's and on radio with their new single 'Taste Of Bitter Love'. It's got success written all over it so order your copies now and meet the demand.

Gladys Knight & The Pips

'Taste Of Bitter Love'

taken from the album 'About Love'

7" CBS 8890 12" CBS 13-8890

Order from CBS Order Desk. Tel: 01-960 2155. CBS Distribution Centre, Barlby Road, London W10

# Chrysalis alters European set up

CHRYSLIS HAS announced big changes in its licensing deals for Europe.

In Germany, Austria and Switzerland Ariola takes over from Phonogram; in France and Italy the switch is from Phonogram to RCA and in Spain from Ariola to RCA. In Sweden, Denmark, Norway and Finland, Chrysalis remains with Sonet and in Benelux countries stays with Ariola.

Commented Chris Wright, Chrysalis joint chairman: "The deals are of a substantial nature and they mean that Chrysalis is now in a stronger position to attract new talent and to develop it."

"The European market is now more important than ever, in that it is relatively stable compared with the US and UK."

"In view of the swing towards Anglo/American product away from local product, Chrysalis will be increasing its output of videos and touring its artists in Europe in order to gain an even more substantial share of the European market."

## Trojan Tighten-Up again

FOLLOWING THE success of recent re-releases of the Tighten-Up series, Trojan is making available again a further six albums in limited quantities of around the 1,000 mark and in their original sleeves. The albums are: Long Shot — The Pioneers (TBL 103), Reggae Jamaica Vol. 1 (TBL 181), Club Reggae Vol. 4 (TBL 188), Memorial — Slim Smith (TBL 198), Reggae Jamaica Vol. 3 (TBL 204) and Trojan's Greatest Hits Vol. 3 (TBL 208). As with the previous re-issues, the records will not be available from Trojan's usual distributor, CBS, but through independent outlets.

PRESSING PLANT Allied Records is increasing its 7" production facilities by 400 per cent. Managing director David Escott told *Music Week*: "Everybody's cutting back on production, but on the 7" side we are moving forward with large strides. Now that we have brought our 12" gross capacity to 9 million a year, there was a complete imbalance in having only four 7" positions despite their automation and high production levels. We are now having 16 completely new 7" units. The first eight should be producing by the end of this month, the next eight one month later."

Escott admitted to what he called a "price war" in the pressing business. "On very long runs we can go down to 10p for 7" and we negotiate around 26p on 12". I am told these are among the lowest in the industry," he said.

● Samea Records the central London pressing plant, launched earlier this year are now into full production of 7" pressings.

ADAM and the Ants have signed to CBS and their debut single for the label is Kings Of The Wild Frontier (CBS 8877). A tour and album are planned for later in the year.

PINNACLE IS now distributing Lordell Records and the first release is a new single from Diane Solomon entitled When The Lights Go Out Tonight (LORD 1).

GEM IS to release a live UK Subs album on September 12. Entitled Crash Course, it was recorded at the Rainbow earlier this year. There will be a free 12" EP with the first 30,000 pressings. Retailing at £5.29, the album will be pressed in coloured vinyl.

KLUB RECORDS, the Glasgow-based record company has launched a new pop-orientated label, OK. First release is a single, Adios (OK 001), by husband and wife duo Sweet Light. The song, written by John Reid, has been recorded in both Spanish and English and will be released in 10 Spanish-speaking countries as well as in the UK and Germany. Publishing is being

## News in brief...

handled by Bill Martin of Mews Music and distribution is through Pye. Further releases are planned from Middle Of The Road and Rikki Peebles (ex-Marmalade).

ORIGINAL RECORDS has signed a distribution deal with Stage One. Upcoming Original product includes a Chris Hunter album this month and a second Hitch Hiker's Guide To The Galaxy LP in November.

PHILIP DEMONTE has become general manager of Intervention Video. He was previously manager at Rumbelows and has also worked at Thorn.

BEGGARS BANQUET releases the new single from Johnny G this week. It is a double A side with a re-mixed version of Blue Suede Shoes and Highway Shoes from the artist's G-Best album.

NEW YORK band The Comateens have their debut single released this week, taken from the Marty Thau Presents 2 x 5 compilation album on Criminal Records. Entitled Late Night City, the single is produced by Jimmy Destri of Blondie.

TWO LICENCE deals just concluded by Sandy Robertson, MD of Rockburgh Records, cover release of product by Jo Jo Zep and the Falcons in France, Germany, Austria, Switzerland, Holland and Belgium.

The deal for France is with Polydor, and apart from the Jo Jo Zep album first releases there as a result of the agreement will be a single by new signing Aircraft, called Move In Rhythm, and another by Radio 5, called True Colours.

For the other five countries Jo Jo Zep product is now licensed through Ariola Eurodisc.

# CHIPPING NORTON STUDIOS

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"The Best in the Country"

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## Fuse Music goes into liquidation

FUSE MUSIC, the independent music publishing company set up in 1975 by Nigel Haynes as a jointly owned venture with French publishers Francis Dreyfus, has gone into voluntary liquidation owing an estimated £230,000.

Fuse was put into liquidation on July 18 by David Sloan, of Sloan & Co, although a meeting of creditors of an affiliated publishing company, Black Neon Music was postponed a month.

Hit & Run Music is the largest single creditor of forty various firms owed money. David Sloan explained that certain contracts would become null and void and others would be offered for sale.

The Fuse Music catalogues include some thirty recorded titles, although copyrights written by Jean Michel Jarre and Robert Johnson are included in the Black Neon catalogue. Jarre's contract now becomes available and Johnson's material will be offered for sale.

Nigel Haines, a former head of Chrysalis Music and MD of Fuse was unavailable for comment at press time.

# Captive audience just the ticket for bus promo plan

RECORD COMPANIES can now buy "airtime" on the buses! For £225 they can buy 63,000 plays a week on 300 buses in 10 major towns, reaching a potential audience of two million people at a cost per thousand claimed to be comparable with independent local radio.

This novel alternative to traditional promotional exposure is

being offered by Neon Marketing & Communications via a company called Sounds In Motion which installs "in-bus entertainment" on the top deck of 300 buses in Edinburgh, Aberdeen, Dalkeith, Greater Manchester, Stockport, Sheffield, Doncaster, Rotherham, Leeds and Bradford.

Former Pearl and Dean managing director Bob Green has been appointed MD of Sounds In Motion and the company is embarking on an expansion programme to greatly increase the number of buses used.

The service features a one-hour taped programme played continuously each week during the full period that the bus is in service. Music programming is mainly pop, MOR and light classics and both airplay and advertising support can be purchased.

A record can be played for 75p per bus per week and each track can be played twice in an hour, which works out at 210 plays per track on each of 300 buses for a total cost of £225.

Advertising is sold in lengths of 15, 30, 45 and 60 seconds at rates varying from £3.50 to £9 per bus per week and each ad is repeated every 15 minutes.

Brian Oliver, of Neon Marketing & Communications (01 434 1839) is handling the introduction of the new service to record companies, concert promoters and record retailers.



ONE OF the most successful of the new wave of heavy metal bands, Iron Maiden, have been signed to a worldwide publishing agreement by Zomba Management and Publishers. The signing ceremony took place in the bizarre surroundings of the Madame Tussaud's chamber of horrors with (L to R): Dennis Stratton, Paul d'Anno, Clive Burr, Dave Murray (all Iron Maiden), Ralph Simon (Zomba), Rod Smallwood (manager). Seated: Steve Harris (Iron Maiden).

## 101 Club starts own label

LEADING LONDON club venue, the 101 Club, is launching its own label. 101 Records releases its first album, *Band Its At Ten O'Clock* (Polydor 2384116), on September 5. It features 12 tracks from acts such as Holly & The Italians, Wasted Youth, The Hitmen, Thomson Twins, Electric Eels and the VIPs. The second release will be a live compilation LP of bands who have played the 101 Club.

These will be followed by a series of 10 albums under the banner Live At 101 featuring 10 different bands recorded live at the club. The albums' sleeve design will incorporate a continuous theme of a tabloid newspaper front cover. Also, each release will feature a competition printed on the sleeve. Prizes for the first competition

include a Walkabout cassette recorder, six cassettes of the winner's choice and life membership of the 101 Club. Marketing and distribution of 101 Records is through Polydor for the world.

Frank Sanson of 101 Records comments: "We are not only launching a new record label, but a new idea. These albums are not just simple one-off deals, but a whole concept linked with the 101 Club and with nationwide distribution and promotion through Polydor."

The retail price of the albums will range from £2.99 to £3.75. On average, 101 plans to operate on a timetable of six weeks between recording date and release date. Sanson explains: "Once kids see a band they like, they want to buy a record immediately and not have to wait five months for a release."

## Bowie Boost

RCA IS mounting one of its most lavish campaigns for a single to boost David Bowie's new single *Ashes To Ashes*, released on August 1.

The single — taken from Bowie's forthcoming album *Scary Monsters ... (and Super Creeps)*, released on September 12 — comes in three different picture bags and each bag will contain one of four sheets of special stamps. The differently sieved singles will be supplied at random to dealers.

RCA is hoping to appeal to the fans' "collecting instinct", says Gareth Harris who believes this single can reach a wider audience than recent efforts.

The picture bags and stamps will be advertised in *NME*, *MM*, *Record Mirror*, *Sounds*, *Smash Hits* and *The Face*.

## Capitol signs Tubes

CAPITOL RECORDS has signed The Tubes to a long-term worldwide recording deal. They will be recording their first album for the label in the near future. The band were previously with A&M.

## Oberstein to chair BVA inaugural meeting

THE BRITISH Videogram Association, the organisation set up by the BPI to look after the interests of video companies, will hold an inaugural meeting on August 13.

As a chairman has still to be appointed from outside the record industry, the BVA will be temporarily chaired by Maurice Oberstein.

The meeting has four main

## Fancy a few fantasies

FOR THOSE who really want to listen to someone talking for three hours about their own sexual secrets and fantasies the Extasy label has released a double cassette pack featuring the "Happy Hooker" Xaviera Hollander doing just that. The pack is called *Xaviera's Fantastic Sex* and is based on her book of the same name. They are also the first tapes, the manufacturers claim, to be released in this country which have been recorded using the binaural stereo technique. RRP for the three cassette pack (including the bonus cassette titled *Xaviera's Zodiac*) is £11.50. Extasy sales office is at 62 Berners St, London W1.

proposals on its agenda. The first is to ratify a rate card for musical works on video compiled by the BPI's Videogram Steering Committee chaired by Oberstein; the second is to try and formulate an agreement for rates on electrical music used, the third is to try to find proposals for agreements with the MU and Equity, and the fourth to look at the problems of piracy.

Proposals for the rate card are laid down in a discussion document in which the committee was critical of the MCPS/MRS proposals. Rather than working out rates on the RRP of videograms, the BPI committee has suggested that they should be worked out on the basis of average audio record prices.

It has also proposed that for featured commercial music the full royalty paid should be 0.625 pence per minute. It agrees with the MCPS that the ratios between the four types of prominence should be 100 per cent for featured commercial music, then 75 per cent for background commercial, 50 per cent for featured library and 37.5 per cent for background library.

Those percentages will apply to the minute rate.

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# W H Smith planning in-store video trial

FOLLOWING *BOOTS* and *Woolworths'* lead, W. H. Smith is to use in-store video in its record departments with an initial trial run in six shops. The service is expected to start during the second two weeks of August, and the test period will last for nine weeks.

The service has been set up by advertisement liaison manager Bob Clarke and the shows will be produced by Raymond Goldsmith, who ran *Film-a-Disc* for Virgin, and who will also advise the company.

It is still not clear how much record companies will pay for the service during its trial period, although this agreement is similar to *Film-a-Disc's* Virgin set-up with headsets below the monitors and dumper racks with the featured albums.

Smiths will be using its own

fixtures and fittings in-house. The six stores used will be Birmingham, Brighton, Hull, Liverpool, Brent Cross and possibly York.

Meanwhile, Goldsmith has pulled out of *Film-a-Disc* and the company has been liquidated after only five weeks in Virgin stores. Despite its initial success, Virgin has no plans to replace it as yet.

In a statement Goldsmith said: "In the time it was there, *Film-a-Disc* was very very successful and the sales figures as a result were extremely encouraging. I think it proved that in-store video does work as long as there is continuous play and there is a rack by the video."

Goldsmith added that disagreements between other shareholders made him decide to fold the company and he will now be working independently.

# TYGERS OF PAN TANG

New Single

## SUZIE SMILED AND TUSH

MCA634



MCA RECORDS

1 Great Parkway Street, London W1 9 9W  
Distributed by CBS (1980 215)

Limited Edition  
available in full colour bag



# SUMMER SOUNDS

For night and day.  
60's originals by

The Small Faces, Shangri-Las,  
Chiffons, High Numbers, Flamingos,  
Hondells, Spanky and our Gang,  
Dobie Gray, Angels, plus

Cool Jazz for a Hot Night



#### SWEET SOUNDS OF SUMMER

Captures the 60s era in America on 14 tracks, The Shangri-Las, The Hondells, and many others.  
LP 6463 053 MC 7145 053.



#### ALLNIGHTERS

Features 16 great tracks of the 60s from The Small Faces, James Brown, The Chiffons, The High Numbers and many others.  
LP 6498 025 MC 7133 025



#### GATO BARBIERI - UNDER FIRE

Features Gato Barbieri with Lonnie Liston Smith and Stanley Clarke.  
LP 6321 116.



#### HEAVY HORNS

Dizzy Gillespie, Nat and Cannonball Adderley, Clark Terry and Gato Barbieri together on one album.  
LP 6498 031.

Major campaign including national window displays, advertising in Black Music and Jazz Review, Jazz Journal, Melody Maker, Smash Hits, Sounds and Record Mirror.

PHILIPS

## NEWS

### Smash Hits tops pops

AS THE boom in sales of music papers continues, a new market leader has emerged in the fortnightly *Smash Hits*, launched less than two years ago by former *NME* editor Nick Logan and now published by East Midlands Allied Press.

With an ABC figure of 235,659 for the first six months of this year — 51,170 more than the previous six months — *Smash Hits* is now ahead of *New Music Express* (230,939), *Sounds* (161,775), *Record Mirror* (136,054) and *Melody Maker* (127,845).

And with the exception of *MM*, which dropped 12,000, all the papers have increased circulation: *Sounds*

put on 24,738; *NME* 17,984; and *RM* 7,708.

Taking all the increases together, and including the new *New Music News* which does not yet have an ABC, this adds up to an astonishing additional number of music papers sold during the first half of the year compared to the last six months of 1979 — indicating that despite the decline in record sales, consumer interest in reading about rock and pop music is greater than ever.

And the rocketing success of *Smash Hits*, with a profile pitched at an audience somewhat younger than the other papers, suggests that the young pop market is still a very valid area.

### Bentley buys Intervision

MILLIONAIRE CITY whizz-kid John Bentley is taking over the pre-recorded video software company Intervision through his company John Baker Insulation.

The takeover, which should be completed in a month, comes at the same time as Intervision's expansion into new premises and the installation of broadcast quality mastering facilities. And the company has also acquired a number of new titles, including an Abba video cassette that arrives on the market this week.

Once the final agreements go ahead Intervision will become a "163" company — a city term for a company that has become publicly owned without necessarily trading for four years, which it normally has to do to become public.

Meanwhile, the company has acquired British distribution for the Abba Music Show, produced by Europa Films (£39.95). But the video is not going to be included in Intervision's rental scheme.

Intervision has also appointed Philip Demonti, previously with Thorn and Rumbelows, as general manager National field sales manager is Roy Roynance who is responsible for multiple store accounts and field sales staff selling the company's 400 titles.

### Ames in court

FROM PAGE ONE

Burnley shops "amounts to an authorisation to home copy copyright material onto blank cassettes" and it will be seeking an injunction to close down the lending operation and obtain damages.

In a five-minute hearing before Mr. Justice Goulding last Friday counsel for Ames and for the BPI agreed that they wished to deal with the preliminary exchange of information in writing during the Courts' long vacation, and the judge directed that the trial of action should be heard as speedily as possible. Pending this, Ames voluntarily undertook to keep full details of all titles of records offered for hire or hired out; of the dates of each hiring; and of all sums received as a result of such hiring. Trial is expected to take place in about three months.

### Rights battle

Five Law Lords pondered the case and Lord Salmon adjudged: "When a song has its words written by one person and the music by another, its words have a copyright and so has the music. But these two copyrights are entirely separate from each other and cannot be merged."

In essence, the decision holds that such a song has no copyright in itself and so does not qualify as an exception to the reversionary proviso in the 1911 Copyright Act which requires that copyrights shall revert to the estate of the author 25 years after his death, except in the case of "collective works."

It is in the definition of that term that the legal hassle has run on.

The British Copyright Act of 1911 demands that copyright subsists in a work for the life of the author, plus 50 years, but the reversionary provision means that when an author has assigned a work to a publisher it automatically reverts to the author's estate 25 years after his death.

Miriam Stern, a former member of the American Guild of Authors and Composers, first saw the reversionary provision in the 1911 Act as a possible way of getting

### Stage One gives

### Sabbath undertaking

STAGE ONE Records, Nems Records, Patrick Meehan and Islestate, trading as Nems Recording Corporation, gave undertakings in the High Court last Friday not to sell or distribute copies of the Black Sabbath album, *Live at Last*.

They also agreed not to make any copies from any tape or master reproducing performances embodying the musical contents of the album, or to make any "tape or similar contrivance" for the purpose of making copies.

The undertakings will remain in force until a full hearing of copyright action brought by Gimcastle Ltd and present and former members of Black Sabbath, Anthony Iommi, John Osbourne, Terence Butler and William Ward.

FROM PAGE ONE

increased royalties for the widows and offspring of deceased composers. She set up the Miriam Rose Stern Agency and offered to represent the estates of US songwriters.

When she first took up the project eight years ago, she represented 177 estates and around 40,000 songs. It was suggested that UK publishers to whom these pre-1956 songs had been assigned should pay to the 177 estates 50 percent of the royalties they'd collected over the previous six years and should keep only 50 percent of the earnings from the songs over the next 10 years. The agency received a commission of not more than 30 percent of the royalty increase it secured.

But British publishers refused to agree to those terms and Redwood Music Ltd was set up. To that company were assigned copyrights claimed to have reverted to legal personal representatives of dead composers and lyricists, so that it could start actions in court to test the Stern arguments.

Now the Law Lords, by a 4-1 majority, appear to have settled the matter.

# Dr. Hook

Their new single

# Years

# From Now

“..And I'll hold you  
years from now  
And I'll want you  
years from now  
As I love you  
tonight.”

In special  
colour bag.

 CL16154



# BUY 'EM IN...

RCA

## ODYSSEY Hang Together

LP PL13526/Cassette PK13526  
The dynamic Odyssey - Lillian and Louise Lopez and Billy McEachern - have taken "Use It Up And Wear It Out" to the top of the charts and are embarking on a massive UK tour. "Hang Together" includes "If You're Looking For A Way Out", "Don't Tell Me Tell Her" and "Use It Up And Wear It Out".



### ODYSSEY DATES

- 27th July - Whitehouse Disco, Whitehaven
- 28th July - Sands Show Bar, Skegness
- 29th July - Wakefield Theatre Club, Wakefield
- 30th July - Trident Club, Helensburgh
- 31st July - Peppers Club, Cleethorpes
- 1st August - Slough Community Centre, Slough
- 4th August - Villa Miriana, Douglas, Isle of Man
- 5th August - Maddisons, Newcastle
- 5th August - Maddisons, Middlesbrough

- 6th August - Romeo and Juliet, Derby
- 7th August - Cromwells, Norwich
- 8th August - Island Hotel, Leysdoon, Isle Of Sheppy, Kent
- 11th August - Geneveve Club, Sheffield
- 12th August - Talk Of The South, Southend
- 13th August - Romeo and Juliet's, Doncaster
- 14th August - Nottingham Palais
- 15th August - Royalty, Southgate
- 16th August - Mayflower Club, Manchester
- 18th August - Talk Of The Abbey, Neath Nr Cardiff, Wales
- 19th August - Park Hall Cabaret Club, Charnock Richard, Near Wigan

## THE WHISPERS My Girl

12" SO12-8/7" S08  
The perennial Whispers are riding high with "My Girl" taken from the album "The Whispers" SOLA 1 (cassette SOLC 1). Also included is "Lady" and the classic "And The Beat Goes On".



Star

FOX

## GENE CHANDLER Does She Have A Friend?

12" TCD2451/7" TC2451  
Gene Chandler's summer smoocher "Does She Have A Friend?" comes from "Gene Chandler '80" T605 (cassette C605). Also included is "Rainbow '80".



## DYNASTY I've Just Begun To Love You

12" SO12-10 7" SO-10  
Dynasty's new smash "I've Just Begun To Love You" is a taster for the forthcoming album "Adventures In The Land Of Music" SOLA 3 (Cassette SOLC 3) Eight tracks packed full of Solar soul.



Star

A&B

## AVERAGE WHITE BAND For You For Love

12" AWB 12-2 7" AWB-2  
Taken from the hit album 'Shine' XL 13123 cassette XK 13123



### AVERAGE WHITE BAND DATES

- 4th August - Theatre Royal, Nottingham
- 5th August - " " " "
- 6th August - Rotters, Doncaster
- 7th August - Playhouse, Edinburgh Rock Festival
- 9th August - Fulcrum Centre, Slough (Radio 210)
- 10th August - Lyceum Ballroom, Strand, London

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# TOP 75 SINGLES

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| This Week   |                                     |  |  | Last Week                            |  |  |  | Wks on Chart                            |   |  |                                      | TITLE/Artist (producer) Publisher              |   |                                    |                                    | Label number                       |   |   |   |  |                                    |   |  |   |  |   |  |  |                                     |   |   |  |  |  |  |  |                           |
|---|-------------------------------------|--|--|--------------------------------------|--|--|--|---|---|--|--------------------------------------|--|---|------------------------------------|------------------------------------|------------------------------------|---|---|---|--|------------------------------------|---|--|---|--|---|--|--|-------------------------------------|---|---|--|--|--|--|--|---------------------------|
| 1   | 2                                   | 3  | 4  | 5                                    | 6  | 7  | 8  | 9                                       | 10  | 11                                       | 12                                   | 13   | 14  | 15                                 | 16                                 | 17                                 | 18  | 19  | 20  | 21   | 22                                 | 23  | 24                                       | 25  | 26   | 27  | 28   | 29   | 30                                  | 31  | 32  | 33   | 34   | 35   | 36   | 37                                     | 38                        |
| 1   | 2                                   | 3  | 4  | 5                                    | 6  | 7  | 8  | 9                                       | 10  | 11                                       | 12                                   | 13   | 14  | 15                                 | 16                                 | 17                                 | 18  | 19  | 20  | 21   | 22                                 | 23  | 24                                       | 25  | 26   | 27  | 28   | 29   | 30                                  | 31  | 32  | 33   | 34   | 35   | 36   | 37                                     | 38                        |
| USE IT UP AND WEAR IT OUT                           | MORE THAN I CAN SAY                 | UPSIDE DOWN                                  | XANADU   | BABOOSHKA                            | COULD YOU BE LOVED                                 | THERE THERE MY DEAR                        | JUMP TO THE BEAT                                       | WINNER TAKES IT ALL                     | CUPID/I'VE LOVED YOU FOR A LONG TIME              | WEDNESDAY WEEK                           | EMOTIONAL RESCUE                     | LET'S HANG ON                                  | MY WAY OF THINKING/I THINK IT'S GOING TO RAIN       | LIP UP FATTY                       | LOVE WILL TEAR US APART            | A LOVERS HOLIDAY/GLOW OF LOVE      | OOPS UPSIDE YOUR HEAD                             | THEME FROM THE INVADERS                   | 9 TO 5  | ME MYSELF I                                  | GIVE ME THE NIGHT                  | MARIANA                                     | FUNKIN' FOR JAMAICA                      | WATERFALLS                                    | NEON KNIGHTS                                   | ARE YOU GETTING ENOUGH...                         | DOES SHE HAVE A FRIEND                       | MY GIRL  | OH YEAH                             | PRIVATE LIFE  | BURNIN' HOT   | SANCTUARY  | SLEEP WALK   | 747 (STRANGERS IN THE NIGHT)               | BURNING CAR                                | TO BE OR NOT TO BE                     | BRAZILIAN LOVE AFFAIR     |
| Odyssey (S. Linzer) Chappell/ATV                    | Leo Sayer (Alan Tarney) Southern    | Diana Ross (Rodgers/Edwards) Warner Brothers | Olivia Newton John/Electric Light Orchestra (J. Lynne) Jet | Kate Bush (Bush/Kelly) Kate Bush/EMI | Bob Marley & The Wailers (Marley/Blackwell) Rondor | Dexy's Midnight Runners (A. Wingfield) EMI | Stacy Lattisaw (Narada Michael Walden) Warner Brothers | Abba (Andersson/Uvæus) Bocu             | Detroit Spinners (Zager) Kags/Carlin              | Undertones (R. Behirian) Warner Brothers | Rolling Stones (C. Kinsey) EMI       | Darts (Boycal/Hartley) Ardmore & Beechwood/EMI | UB40 (Lamb/UB40) Graduate/New Claims/ATV/Interworld | Bad Manners (Roger Lomas) Magnet   | Joy Division (M. Hannet) Fractured | Change (J. Petrus) Warner Brothers | Gap Band (L. Simmons) Total Experience (Leosongs) | Yellow Magic Orchestra (H. Hosono) Rondor | Sheena Easton (Chril Neil) Pendulum/Chappell                          | Joan Armatrading (R. Gottehrer) Rondor       | George Benson (Q. Jones) Rod Songs | Gibson Brothers (D. Vangarde) Blue Mountain | Tom Browne (D. Gnsin/L. Rosen) Intersong | Paul McCartney (Paul McCartney) McCartney/ATV | Black Sabbath (Martin Birch) Essex/Carlin      | Hot Chocolate (M. Most) Chocolate/RAK             | Gene Chandler (C. Davis/G. Chandler) Sunbury | Whispers (Griffy/Whispers) Jobete                              | Roxy Music (Roxy/Rhett Davies) E.G. | Grace Jones (Blackwell/Sadkin) Hynde House Of Hits/Modern/ATV | Jamaica Jackson (Jackson/Hazell/Gordy) Jobete/Famous/Ensign | New Musik (T. Mansfield) April                       | Ultravox (Ultravox/Plank) Island/Copyright Control | Saxon (Saxon/P. Hinton) Carrere/Heath Levy | John Foxx (J. Foxx) Island                 | B. A. Robertson (Britten) Myaxe        | George Duke (G. Duke) EMI |
| RCA PC 1962 (R/L)                                   | Chrysalis CHS 2442 (F)              | Motown TMG 1195 (E)                          | Jet 185 (C)  | EMI 5085 (E)                         | Island WIP 6610 (E)                                | Parlophone R 6038 (E)                      | Atlantic K 11496 (W)                                   | Epic EPC 8835 (C)                       | Atlantic K 11498 (W)                              | Sire SIR 4042 (W)                        | Rolling Stones PSR 105 (E)           | Magnet MAG 174 (A)                             | Graduate GRAD8 (SP)                                 | Magnet MAG 175 (A)                 | Factory FAC 23 (P/RT)              | WEA K 79141 (W)                    | Mercury MER 22 (F)                                | A&M AMS 7502 (C)                          | EMI 5066 (E)  | A&M AMS 7527 (C)                             | Warner Brothers LV 40 (W)          | Island WIP 6617 (E)                         | Arista ARIST 357 (F)                     | Parlophone R 6037 (E)                         | Vertigo SAB 3 (F)                              | RAK 318 (E)                                       | 20th Century TC 2451 (R/L)                   | Solar SO 8 (R)   | Polydor 2001 972 (F)                | Island WIP 6629 (E)   | Motown TMG 1194 (E)   | GTO GT 275 (C)                                       | Chrysalis CHS 2441 (F)                             | Carrere CAR 151 (W)                        | Metal Beat VS 360 (C)                      | Asylum K 12449 (W)                     | Epic EPC 8751 (C)         |
| 39  | 40                                  | 41   | 42   | 43                                   | 44   | 45   | 46   | 47                                      | 48  | 49                                       | 50                                   | 51   | 52  | 53                                 | 54                                 | 55                                 | 56  | 57  | 58  | 59   | 60                                 | 61  | 62                                       | 63  | 64   | 65  | 66   | 67   | 68                                  | 69  | 70  | 71   | 72   | 73   | 74   | 75                                     |                           |
| MY GUY/MY GIRL                                      | FUNKY TOWN                          | GIRL FRIEND                                  | I'M NOT YOUR STEPPIN' STONE                                | PAINT IT BLACK                       | CRYING   | SHINING STAR                               | FOR YOU FOR LOVE                                       | C30 C60 C90                             | SUNSHINE OF YOUR SMILE                            | IN THE FOREST                            | BLACK NIGHT                          | EVERYBODY'S GOT TO LEARN SOMETIME              | DOES IT FEEL GOOD/GIVE UP THE FUNK                  | KINGS OF THE WILD FRONTIER         | WHOLE LOTTA ROSIE                  | BUTCHER BABY                       | TOM HARK  | ALL OVER THE WORLD                        | READY AN' WILLING   | EASY LIFE                                    | SWEET HEART CONTRACT               | FEELS I'M IN LOVE                           | TAKE YOUR TIME (DO IT RIGHT)             | FANTASY                                       | BACK TO FRONT                                  | A WALK IN THE PARK                                | RACE WITH THE DEVIL                          | DREAM SEQUENCE   | FREE ME                             | BEHIND THE GROOVE   | YOU GOTTA BE A HUSTLER                                      | SIMON TEMPLER/TWO PINTS OF LAGER                     | PLAY THE GAME                                      | HANGIN' OUT                                | SHOT DOWN IN THE NIGHT                     | LAST NIGHT ANOTHER SOLDIER             |                           |
| Amii Stewart/Johnny Bristol (B. Long/S. May) Jobete | Lipps Inc. (S. Greenberg) Intersong | Michael Jackson (Q. Jones) McCartney/ATV     | Sax Pistols (Dave Goodman) Screen Gems/EMI                 | Modettes (Roger Lomas) Essex         | Don McLean (L. Butler) Acuff Rose                  | Manhattans (L. Graham) Content (Leosongs)  | Average White Band (D. Foster) Island/Big Heart        | Bow Wow Wow (McLaren) Copyright Control | Mike Berry (Chas Hodges) Francis Day & Hunter/EMI | Baby O (Villafane) Carlin                | Deep Purple (Deep Purple) B. Feldman | Korgis (Korgis) Heath/Warner Brothers          | B.T. Express (M. Brown) ATV                         | Adam & The Ants (Chris Hughes) EMI | AC/DC (Vanda/Young) EMI            | Plasmatics (J. Miller) Street      | Piranhas (P. Collins) Southern                    | Electric Light Orchestra (J. Lynne) Jet   | Whitesnake (Martin Birch) Seabreeze/Whitesnake/Dump/Eaton/Warner Bros | Bodysnatchers (J. Dammers) Copyright Control | Magazine (M. Hannett) Virgin       | Kelly Marie (Peter Yellowstone) Chibell     | SOS Band (Sigidi) Copyright Control      | Gerard Kenny (C. Neill) D&J Arlon/Chappell    | Stiff Little Fingers (D. Bennett) Rigid Digits | Nick Straker Band (J. Paul/N. Bailey) Lynton/Muir | Girlschool (Vic Maile) Poppun/Louvigny       | Pauline Murray & The Invisible Girls (Invisible Girls) Elusive | Roger Daltrey (J. Wayne) Island     | Teena Marie (R. Rudolph) Jobete                               | Sue Wilkinson (Trisha O'Keefe) Striped                      | Splodgenessabounds (Mike Robinson) Copyright Control | Queen (Queen) Queen/EMI                            | Kool & The Gang (M. Deodato) Planetary Nom | Hawkwind (Hawkwind/Howe) Pendulum/Chappell | Angelic Upstarts (P. Wilson) Singature |                           |
| Atlantic/Hansa K 11550 (W)                          | Casablanca CAN 194 (A)              | Epic EPC 8782 (C)                            | Virgin VS 339 (C)  | Deram DET 1 (F)                      | EMI 5051 (E)                                       | CBS 8624 (C)                               | RCA AWB 2 (R)  | EMI 5088 (E)                            | Polydor 2059 261 (F)                              | Calibre CAB 505 (A)                      | Harvest HAR 5210 (E)                 | Rialto TREB 115 (A)                            | Calibre CAB 503 (A)                                 | CBS 8877 (C)                       | Atlantic HM 4 (W)                  | Stiff BUY 76 (C)                   | Sire/Hansa SIR 5044 (W)                           | Jet 195 (C)                               | United Artists BP 363 (E)   | 2 Tone CHST 12 (F)                           | Virgin VS 368 (C)                  | Calibre PLUS 1 (A)                          | Tabu TBU 8564 (C)                        | RCA PB 5256 (R/L)                             | Chrysalis CHS 2447 (F)                         | CBS 8525 (C)                                      | Bronze BRO 100 (E)                           | RSO IVE 1 (F)  | Polydor 2001 981 (F)                | Motown TMG 1185 (E)   | Cheapskate CHEAP 2 (P)                                      | Deram BUM 1 (F)                                      | EMI 5076 (E)                                       | De-Lite KOOL 9 (F)                         | Bronze BRO 98 (E)                          | Zonophone Z 7 (E)                      |                           |

A-Z (TOP WRITERS)

|  |    |
|--|----|
| A Lovers Holiday (Roman/Willoughby)                                  | 17 |
| All Over The World (J. Lynne)  | 57 |
| Are You Getting Enough (L. Brown)                                    | 27 |
| A Walk In The Park (N. Bailey)                                       | 65 |
| Babooshka (Kate Bush)  | 5  |
| Back To Front (Fingers/Ogilvy)                                       | 64 |
| Behind The Groove (Teena Marie/R. Rudolph)                           | 69 |
| Black Night (Blackmore/Gillan/Glover/Lord/Paice)                     | 50 |
| Brazilian Love Affair (G. Duke)                                      | 38 |
| Burning Car (J. Foxx)  | 36 |
| Burnin' Hot (Jackson/Molinary/Foelbar)                               | 32 |
| Butcher Baby (Stotts/Svenson)  | 56 |
| C30 C60 C90 (McLaren/Barber/Ashman/Gorman)                           | 47 |
| Could You Be Loved (B. Marley)                                       | 6  |
| Crying (Orbison/Maison)  | 44 |
| Cupid I've Loved You For A Long Time (Cooke/Zagar)                   | 10 |
| Does It Feel Good/Give Up The Funk (W. Hall Jr/C. Ward/B.T. Express) | 52 |
| Dream Sequence (Murray)  | 67 |
| Easy Live (Bodysnatchers)  | 59 |
| Emotional Rescue (Jagger/Richards)                                   | 12 |
| Everybody's Got To Learn Sometime (J. Warren)                        | 51 |
| Fantasy (Kenny/Shepperd)   | 63 |
| Feels I'm In Love (R. Dorset)  | 61 |
| For You For Love (Ball/Chaplin)                                      | 46 |
| Free Me (Russ Ballard)   | 68 |
| Funkin' For Jamaica (T. Brown/L. Smith)                              | 24 |
| Funky Town (S. Greenberg)  | 40 |
| Give Me The Night (R. Temperton)                                     | 22 |
| Girl Friend (McCartney)  | 41 |
| Hangin' Out (R. Bell/Kool & The Gang)                                | 73 |
| In The Forest (Villafane/Mathieson)                                  | 49 |
| Jump To The Beat (Walden/L. Walden)                                  | 8  |
| Kings Of The World Frontier (Adam Ant/Pirani)                        | 53 |
| Last Night Another Soldier (T. Mansforth/R. Cowie)                   | 75 |
| Let's Hang On (Crawley/Linzer/Randell)                               | 13 |
| Lip Up Fatty (Bad Manners)   | 15 |
| Love Will Tear Us Apart (Joy Division)                               | 16 |
| Marianna (Vangarde/Francfort/Byl)                                    | 23 |
| Me Myself I (Armatrading)  | 21 |
| More Than I Can Say (Curtal/Allison)                                 | 2  |
| My Girl (Robinson/White)   | 29 |
| My Guy/My Girl (W. Robinson/R. White)                                | 39 |
| My Way Of Thinking (UB40/Newman)                                     | 14 |
| Neon Lights (B. Butler/D. Tomm/Ward)                                 | 26 |
| 9 To 5 (F. Palmer)   | 20 |
| Oh Yeah (Ferry)  | 30 |
| Oops Upside Your Head (L. Simmons/R. Wilson/C. Wilson/R. Taylor)     | 18 |
| Paint It Black (Jagger/Richards)                                     | 43 |
| Play The Game (Mercury)  | 72 |
| Private Life (C. Hynde)  | 31 |
| Race With The Devil (A. Gurrtyl)                                     | 68 |
| Ready An' Willing (Covardale/Lord/Moody/Murray/Paice)                | 58 |
| Sanctuary (T. Mansfield)   | 33 |
| 747 (Strangers In The Night) (Saxon)                                 | 35 |
| Shining Star (Graham/Richmond)                                       | 48 |
| Shot Down In The Night (Steve Swindells)                             | 45 |
| Simon Templar (Max/Pat/Fred)   | 71 |
| Sleep Walking (Curtal/Cross/Cann/Ure)                                | 34 |
| I'm Not Your Steppin' Stone (Boycal/Hard)                            | 42 |
| Sunshine Of Your Smile (Cooke/Ray)                                   | 48 |
| Sweet Heart Contract (Magazine)                                      | 60 |
| Take Your Time (Do It Right) (Clayton/Sigidi)                        | 62 |
| There There My Dear (Rowland/Archer)                                 | 7  |
| Theme From Invaders (Yellow Magic Orch)                              | 19 |
| To Be Or Not To Be (Britten/Robertson)                               | 5  |
| Tom Hark (Bopaepa/Good)  | 56 |
| Use It Up & Wear It Out (Linzer/Brown)                               | 1  |
| Upside Down (Rodgers/Edwards)  | 3  |
| Waterfalls (Paul McCartney)  | 25 |
| Wednesday Week (John O'Neill)  | 11 |
| Whole Lotta Rosie (Young/Young/Scott)                                | 54 |
| You Gotta Be A Hustler (S. Wilkinson)                                | 70 |
| Winner Takes It All (Anderson/Uvæus)                                 | 9  |
| Xanadu (J. Lynne)  | 4  |

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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DAVID HAMILTON'S SINGLE OF THE WEEK

BODY LANGUAGE Dooleys

DAVID HAMILTON'S ALBUM OF THE WEEK

VITAL VINYL Various Pickwick SHM 3036

CAPITAL: PEOPLE'S CHOICE

ROLLER JUBILEE Al Di Meola

CLYDE: CURRENT CHOICE

ASHES TO ASHES David Bowie

DOWNTOWN: MUSIC MOVER

FORTH: STATION HIT

SINCE I DON'T HAVE YOU Don McLean

LUXEMBOURG: POWERPLAY

RACE WITH THE DEVIL Girlschool

BBC SCOTLAND: SINGLE OF THE WEEK

BODY LANGUAGE Dooleys

PENNINE: PENNINE PIC

YOU GOTTA BE A HUSTLER Sue Wilkinson

MANX ALBUM OF THE WEEK

A RUSTY OLD HALO Hoyt Axton

# AIRPLAY ACTION

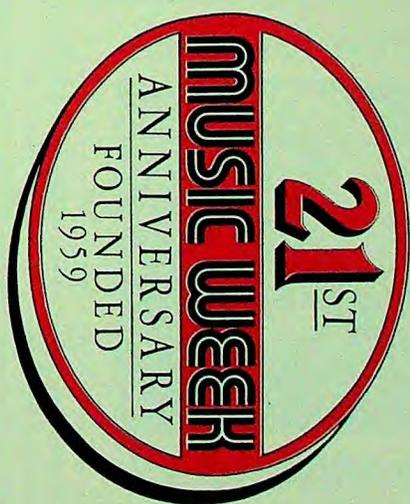
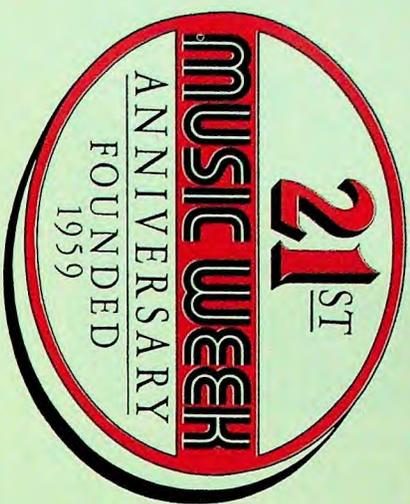
Listings exclude last week's Top 40

|  | RADIO ONE | RADIO TWO | BBC SCOTLAND | BBC WALES | BBC NORTHERN IRELAND | BBC MOUTH | BBC SOUTH | TEES | SHANSEA | SOUND | PLYMOUTH | TRENT | THAMES | VALLEY | VICTORY | NEW RELEASES |
|--|-----------|-----------|--------------|-----------|----------------------|-----------|-----------|------|---------|-------|----------|-------|--------|--------|---------|--------------|
| ADAMS, GAYLE Stretchin' Out CBS 8791 (C)                       |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| AXTON, HOYT Hotel Ritz Young Blood YB 92 (F)                   |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| ABBA The Winner Takes It All Epic EPC 8835 (C)                 |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| ANY TROUBLE Second Choice Staff BUY 79 (C)                     |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| ALPERT, HERB Beyond A&M AMS 7541 (C)                           |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| AITKEN, LAUREL Big Fat Man I-Spy SEE 7 (F)                     |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| AVERAGE WHITE BAND For You For Love RCA AWB 2 (R)              |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| ALIBI Friends Magnet MAG 173 (A)                               |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| B52's Give Me Back My Man Island WIP 8579 (E)                  |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| BARRACUDAS Summer Fun Zonophone 25 (E)                         |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| BEACH BOYS Santa Anna Winds Caribou CRB 8633 (C)               |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| BLUES BROTHERS Gimme Some Lovin Atlantic K 15499 (W)           |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| BISHOP/ELLIMAN Your Precious Love WB K 17668 (W)               |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| BLUES BAND Blues Band EP Arista BOOT 2 (F)                     |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| BROOKS, ELKIE Paint Your Pretty Picture A&M AMS 7547 (C)       |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| BODYSNATCHERS Easy Life 2 Tone CHSTT 12 (F)                    |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| BUBBA LOU/HIGH BALLS Love All Over The Place Silent SSH3 (SP)  |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| BABY O In The Forest Calibre CAB 505 (A)                       |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| BENSON, GEORGE Give Me The Night WEA K 17673 (W)               |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| BOW WOW WOW C30 C60 C90 EMI 5088 (E)                           |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| BOWIE, DAVID Ashes To Ashes RCA BOW 6 (R)                      |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| BROWNE, JACKSON Boulevard Asylum K12466 (W)                    |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| CARNES, KIM More Love EMI America EA 113 (E)                   |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| COMMODORES Old Fashioned Love Motown TMG 1193 (E)              |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| CHIC Rebels We Are Atlantic K 11539 (W)                        |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| CHRISTINA Baby You Can Drive My Car Island WIP 6616 (E)        |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| CHEAP TRICK Everything Works . . . Epic EPC 8755 (C)           |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| CAMPBELL/COULDRIDGE Somethin' . . . Capitol C 16151 (E)        |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| CITIZENS Satisfy The Citizens Cavalcade 1 (P)                  |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| CHARLES, RAY I Can See Clearly Now London HL 10554 (F)         |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| CARMEN, ERIC It Hurts Too Much Arista ARIST 351 (F)            |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| CRUSADERS Soul Shadows MCA 630 (C)                             |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| CROSS, CHRISTOPHER Say You'll Be Mine Warner Bros. K 17659 (W) |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| CROWN HEIGHTS AFFAIR You've Been Gone Mercury MER 28 (F)       |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| CASH, ROSEANNE Take Me Ariola                                  |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| DOOLEYS Body Language  |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| DALTREY, ROGER Free Me Polydor 2001 980 (F)                    |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| DICKSON, BARBARA It's Really You Epic EPC 8838 (C)             |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| DI MEOLA, AL Roller Jubilee                                    |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| ELO Over The World Jet 195 (C)                                 |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| FINGER PRINTZ Bullet Proof Heart Virgin VS 358 (C)             |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| FAIRWEATHER LOWE, ANDY Let Ya Beedle . . . WB K 17643 (W)      |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| FIALKA, KAREL File In Forget Blue Print BLU 2014 (A)           |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| G FORCE You Jet 194 (C)  |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| G, JOHNNY Blue Suede Shoes Beggars Banquet BEG 44 (W)          |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| GIRLS Clap Clap Aura AUS 118 (SP)                              |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| GOMEZ, RAY Summer In The City CBS 8659 (C)                     |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |
| HALL, LANI I Don't Want You To Go A&M AMS 7534 (C)             |           |           |              |           |                      |           |           |      |         |       |          |       |        |        |         |              |

DISTRIBUTORS CODE. A - Pys, C - CBS, W - WEA, E - EMI, F - Polygram, R - RCA, S - Selecta, Z - Enterprise, Y - Relay, Q - Chamdale, SP - Spartan, P - Pinnacle, HT - Rough Trade.



# MUSIC WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK



# TOP 75 ALBUMS

Week-ending August 2, 1980

**NEW** = 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

|    |                                 |   |  |
|----|---------------------------------|---|--|
| 1  | DEEPEST PURPLE                  | □ | Harvest EMTV 25                        |
| 2  | XANADU                          | □ | Jet JETLX 526                          |
| 3  | EMOTIONAL RESCUE                | ● | Rolling Stones CUN 39111               |
| 4  | FLESH AND BLOOD                 | ● | Polydor POLH 002                       |
| 5  | THE GAME                        | ● | EMA 795                                |
| 6  | CLOSER                          | □ | Factory FACT 25                        |
| 7  | GIVE ME THE NIGHT               | □ | Warner Brothers K 58823                |
| 8  | SEARCHING FOR THE YOUNG REBELS  | □ | Parlophone PCS 7213                    |
| 9  | OFF THE WALL                    | ◐ | Epic EPC 83468                         |
| 10 | UPRISING                        | □ | Island ILPS 9596                       |
| 11 | SKY 2                           | ● | Ariola ADSKY 2                         |
| 12 | ME MYSELF I                     | ● | A&M AMLH 64809                         |
| 13 | MCCARTNEY II                    | ● | Parlophone PCTC 258                    |
| 14 | VIENNA                          | □ | Chrysalis CHR 1296                     |
| 15 | PETER GABRIEL                   | □ |  |
| 26 | DIANA                           | □ | Motown STMA 8033                       |
| 27 | DUKE                            | ◐ | Charisma CBR 101                       |
| 28 | READY & WILLING                 | □ | United Artists UAG 30302               |
| 29 | DO A RUNNER                     | □ | A&M AMLE 68514                         |
| 30 | REGGATTA DE BLANC               | ◐ | A&M AMLH 64792                         |
| 31 | HEAVEN & HELL                   | □ | Vertigo 9102 752                       |
| 32 | BAT OUT OF HELL                 | ◐ | Epic/Cleveland International EPC 82419 |
| 33 | BRAZILIAN LOVE AFFAIR           | □ | Epic EPC 84311                         |
| 34 | HEAD ON                         | □ | Gem GEMLP 108                          |
| 35 | ROMANTIC GUITAR                 | □ | K-Tel ONE 1079                         |
| 36 | THE MAGIC OF BONEY M            | ● | Atlantic/Hansa BMTV 1                  |
| 37 | OUTLANDOS D'AMOUR               | ◐ | A&M AMLH 68502                         |
| 38 | THERE AND BACK                  | □ | Epic EPC 83288                         |
| 39 | IF YOU WANT BLOOD YOU'VE GOT IT | □ | Atlantic K 50532                       |
| 40 | RHAPSODY AND BLUES              | □ |  |
| 51 | BEAT BOYS IN THE JET AGE        | □ | Rocket TRAIN 10                        |
| 52 | THE PHOTOS                      | □ | Epic PHOTO 5                           |
| 53 | TWELVE GOLD BARS                | ● | Vertigo QUOTV 1                        |
| 54 | DEMOLITION                      | □ | Bronze BRON 525                        |
| 55 | WAR OF THE WORLDS               | ◐ | CBS 96000/MOW 100                      |
| 56 | THE UP ESCALATOR                | □ | Sffr SEEZ 23                           |
| 57 | GREAT ROCK & ROLL SWINDLE       | □ | Virgin V2168                           |
| 58 | RUMOURS                         | ◐ | Warner Brothers K 56344                |
| 59 | EMPTY GLASS                     | □ | Atco K 50699                           |
| 60 | SHINE                           | □ | RCA XL 13123                           |
| 61 | PARALLEL LINES                  | ◐ | Chrysalis CDL 1192                     |
| 62 | CHAIN LIGHTNING                 | □ | EMI INS 3025                           |
| 63 | FROM A-B                        | □ | GTO GTLP 041                           |
| 64 | THEMES FOR DREAMS               | □ | K-Tel ONE 1077                         |

CLASSICSCENE

Edited by NICOLAS SOAMES

# Domestic digitals take off



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# MUTI

New for July



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THROUGHOUT THE first six months of this year, the expansion of digital recordings has been one of the most consistently stimulating aspects of the classical record market, for all elements of the industry.

Most dealers with a substantial classical business now have digital sections and many report that more and more customers are asking for details of the latest digital releases.

And it is becoming clear now that while the popularity of the imported digital discs may tail off, largely because of the high prices, digital interest will be sustained and expanded as more of the majors enter the field.

This month CBS releases its first digital disc in this country: Beethoven's Symphony No 3 with the New York Philharmonic conducted by Zubin Mehta (35883 maximum retail price £4.99) to coincide with the appearances of Mehta and orchestra at the Edinburgh Festival on August 24 and 25.

CBS has been using the Sony system for all its digital recordings, and it has plans for another five or six digital releases during the autumn and winter period.

EMI also comes forward with two new digital recordings this month. There is a record of Baroque music, with Bach's Suite in B minor and Telemann's Suite in A minor played by Ransom Wilson and the Los Angeles Chamber Orchestra conducted by Gerard Schwarz (ASD 3948). And, perhaps more importantly, Mendelssohn's Symphony No 4, The Italian, coupled with Schumann's Symphony No 4, played by the Berlin Philharmonic Orchestra conducted by Klaus Tennstedt (ASD/TC 3963).

This digital disc — the first made by the Berlin Philharmonic — also has an Edinburgh connection as Tennstedt conducts the LPO in Mahler's Seventh Symphony on August 29.

I also understand that DG and Phonogram are planning digital releases as well, both entering the field with operatic recordings. DG gets in first with Karajan's version of The Magic Flute scheduled for an October release, and Phonogram will follow, probably shortly after Christmas, with a digital performance of Verdi's Falstaff, with Giuseppe Taddei in the title role.

But the most extensive digital programme comes from Decca, the first major to release digital records in this country.

At a special event at the Warwick Arts Trust in London last month, John Kehoe, Decca's classical promotions manager, presented a portfolio of a dozen digital records to be released this autumn.

Decca was the first company to develop, and regularly use, an editing system involving cross fade, and claims that it still maintains a technical lead over most of the other systems now available.

Certainly, Tony Griffiths, the chief engineer, research and development at Decca, argues convincingly that the combination of the use of video tape and a cross-fade editing process makes it a most flexible digital system.

At Warwick, Griffiths presented an amusing but also impressive display tape on which a number of digital edits were highlighted — literally — with bulbs because the edits themselves were too clean to perceive aurally.

In fact Griffiths claims that Decca's digital editing is cleaner and swifter than editing conventional analog tapes, which does not apply to other digital systems.

The speed is the main reason why Decca has been able to produce so many digital discs. By the end of the year, Decca's digital programme will have come of age with 21 titles, covering most of Decca's big names. The next major digital release comes this month and features one of Decca's most loyal and most popular artists, Joan Sutherland's Le Roi de Lahore.



KLAUS TENNSTEDT

The release comes before the major campaign Decca is to launch for its digital series, but should prove of interest because of Sutherland's presence. The snatch that I heard at the Warwick Arts Trust was very clear indeed.

Among the other Decca digital autumn releases are two other complete operas, Verdi's La Traviata, again with Joan Sutherland, who is joined by Pavarotti, and Janacek's From The House Of The Dead, with a Czech cast and the Vienna Philharmonic, conducted by Charles Mackerras who is a Janacek specialist.

This recording created perhaps the most unforgettable impression from the collection of excerpts played at Warwick and will doubtlessly be greeted with great acclaim.

Among the other releases are three major symphonic discs: Bruckner's Symphony No 5 played by the Chicago Symphony under Solti, Shostakovich's Symphony No 7 coupled with the Age of Gold played by the LPO under Haitink, and Sibelius' Symphony No 2 played by the Philharmonia under Ashkenazy.

Decca is now looking towards recording all the major works in the catalogue digitally, and the fact that there is a real future in this system is indisputable. At Warwick, however, all the excerpts were played on tape, and the difference between the sound to which we are accustomed through records and the tape sound is very great.

A number of dealers have made the point — some quite forcibly — that no matter how impressive digital recordings may be, if they are marketed on carelessly pressed records, the whole exercise becomes worthless. And some have said that there have been too many returns on some digitals — though clearly customers are expecting a particularly high standard.

The record companies are aware, however, that it is necessary to pay extra attention to digital pressings. Decca's digitals are now pressed in Holland and RCA's digitals are imported from Germany. EMI's Baroque flute record comes from Germany as well.

Many of the companies are now recording many things in digital as well as analog against the time when a digital playback system becomes common. What will be interesting to see is how much digitalism really makes its mark on the market when only a fraction of its qualities are perceivable through conventional playback systems.

## CfP world premiere for Vaughan Williams work

CLASSICS FOR Pleasure has included a world premiere recording — highly unusual for a mass marketing label — in the latest release of its catalogue of English music.

It is Vaughan Williams' Prelude and Fugue originally written in the Twenties for organ solo, but later arranged for large orchestra and organ by the composer himself.

The work is coupled with Vaughan Williams' Symphony No 6 and is played by Vernon Handley and the LPO, the same forces which made Elgar's Cockaigne Overture and Falstaff which was dubbed a "bargain record" of last year by Edward Greenfield. The new disc is released on CfP 40334 and retails at £1.99.

More Vaughan Williams comes in a collection of English Music For Strings played on an EMI Greensleeve record by the Bournemouth Symphony Orchestra conducted by Norman del Mar who won the 1980 Audio Award from *Hi-Fi News* earlier this year, particularly for his services to British music.

The release (ESD/TC 7088) contains Vaughan Williams' Concerto Grosso, Elgar's

Serenade, Delius' Air and Dance and Warwick's Serenade for Frederick Delius.

Two other new recordings on the Greensleeve label come from Sir Charles Mackerras and the Prague Chamber Orchestra — Handel's 6 Concerti Grossi Opus 3 (ESD/TC 7089) — and organist Noel Rawsthorne who plays some popular Bach works including the D minor Toccata and Fugue on the organ of Liverpool Cathedral (ESD/TC 7090).

## Price rise for Saga 5000 series

THE RECOMMENDED retail price of Saga's 5000 series has been increased from £2.75 to £3.50. The company's jazz series, Saga 6000, rises to £2.50.

Martin Compton, Saga label director, points out that the company absorbed a 7 per cent VAT increase last year, and that the price of the series, which is pressed by Teldec in Germany, has effectively only increased by 19 per cent since March 1979. The increase took effect on August 1.

## In the studios.

BOITO'S MEFISTOFELE is recorded by Pavarotti, Freni, Caballe and Ghiaurov with the National Philharmonic conducted by de Fabritis for Decca... Iona Brown and the Philharmonia record Bartok's Concerto No 2 under Simon Rattle for Argo.

Rachmaninov's Concerto No 2 and Schumann's Concerto are recorded by Alicia de Larrocha with Dutoit and the RPO for Decca, and de Larrocha then records a Haydn Piano Concerto with David Zinman and the London Sinfonietta.

The Medieval Ensemble of London continues recording the complete secular music of Dufay for Florilegium... The Hungarian pianist Zoltan Kocsis records Wagner Transcriptions for Phonogram, three by Liszt and two by himself... members of the Academy Chamber Ensemble (with Kenneth Sillito as first violin) record Handel Trio Sonatas from the Opus 2 and Opus 5 set, for Phonogram... Raymond Leppard directs the ECO in Harpsichord Concertos by Bach for Phonogram.

Scotto, Kraus and Bruson record La Traviata under Muti for EMI... and James Levine conducts Scotto, Domingo and Bruson in Tosca again for EMI... the premiere recording Elgar's Light of Life was made with Margaret Marshall, Helen Watts, Robin Leggatt, John Shirley-Quirk and the RLPO under Sir Charles Groves for EMI... and Muti also conducted Cherubini's Requiem with the Ambrosian Chorus, and the Philharmonia again for EMI.

Edited  
by  
TERRI ANDERSON

## RETAILING

# A literary labour of love

SOME BOOKS have 'labour of love' written all over them and Richard Wootton's travel guide to US music, called *Honky Tonkin*, is one of them.

The publishing of the third edition of this unpretentious, thinking-fan's-guide to the lesser-known haunts of America's real musicians coincides with Wootton's decision to stop combining freelance journalism with teaching and take up writing full-time. His easily digested, and easily referred to travelogue was published privately by himself for the first two editions (and sold mainly by mail order) but the interest it attracted led to its acceptance by Music Sales for distribution — which will give it well deserved breadth of availability. Wootton takes a selection of the towns and cities of the US in alphabetical order, introducing each with a precis of his own impressions of the place as a visitor, and ending with a check list of where to eat good regional food and listen to good live music. This is worth every penny of its £2.95 retail price.

Blondie, by Lester Bangs, costs £1 more — the price is justified by the good quality paper and plentiful inclusion of photographs, but when it comes to a choice of light reading I'll take the *Honky Tonkin* route rather than trudge the winding trail in the wake of Debbie Harry and her assorted band line-ups with Bangs as guide.

While never quite in Hunter Thompson's class as a lunatic reporter on the age of sex, drugs and rock 'n' roll, Bangs was, and



THE FRONT cover of *Honky Tonkin*, which was designed by Colin Elgie, whose work will be familiar from its use on many an album sleeve.



probably still is, capable of writing something much, much better than this. As the press handout says: "Bangs documents the development of the group from the Stilettoes to

the eventual creation of Blondie".

Like many documents, this one benefits from liberal use of a blue pencil to cut out sizeable chunks of redundant rambling on the part of those Bangs interviewed. The book's format and layout are overwhelmingly predictable, and the choice of photographs indicates that quantity rather than quality was the rule. All these criticisms, of course, are likely to be monumentally irrelevant to the Blondie fan who simply wants a book about the darlings of post-punk-power-pop.

Taking their role as music publisher a stage further than usual, Heath Levy Music Co has published a collection of lyrics and pictures of the heavy metal outfit Rush. The variety of pictures included here is even less fascinating than that in *Blondie*. However, the promise in the title — *Rush, The Words and Pictures* — is faithfully borne out inside; you get the words to many of their songs and you get the pictures. This is an immensely popular band, and since even the most dogged fan must have failed to catch the lyrics over the sound barrage now and then, it has a good potential market.

*Honky Tonkin* by Richard Wootton, published by Travelaid, distributed by Music Sales. Retail Price: £2.95.

*Blondie* by Lester Bangs, published by Omnibus Press. Retail Price: £3.95.

*Rush, The Words and Pictures* (Lyrics by Neil Peart and photographs by Fin Costello) published by Heath Levy, from whom it is available direct at £2.50, although it is also being distributed for sale through music shops.



MODERN GIRL Sheena Easton did her best to liven up the depressed record trade scene when she visited shops in the Croydon and Bromley areas last week. She is pictured here in Croydon with (left to right) David Fleming of the EMI national merchandising team; EMI Records product manager Charles Webster; and Steve Williams, manager of H & R Cloake Ltd.

## News in brief...

THE VIEWS of the GRRC have been summarised by the Monopolies and Mergers Commission for inclusion in its report on discounts to retailers. The GRRC, through the MTA, put forward the views of its member record retailers on this topic and those views have been condensed by the commission to read: "The GRRC of the Music Trades Association maintained that the buying power, centralised delivery and accounting systems of the multiples enabled them to obtain overriding discounts from suppliers with which to finance reduced prices to consumers. "Moreover, the multiples were frequently able to obtain advertising revenue from record manufacturers as a result of promotional campaigns. Records

were also supplied to multiples but not to independents on a sale or return basis and this was regarded as inequitable. Independents were unable to compete on a profitable basis."

GRRC ACTING chairman Harry Tipple was of the opinion when talking to *MW* last week that, real though the trade and industry recession is, the human depression which had inevitably accompanied the economic one is getting bad enough to be affecting the industry and trade's ability to think clearly or even sell as much as they could. He reported the fact that one would-be record buyer had come into his own shop during the past fortnight asking for an album which was high in the charts — and which had been unobtainable, he claimed, at 16 other shops he had visited.

"That is a terrible indictment of the retailers and manufacturers. The problems aren't just prices and margins and home taping — people have talked themselves into depression, and they need to be encouraged to want to try harder again," he commented.

A NEW quarterly magazine has been published dealing specifically with the topics of security and fire prevention, with the intention of informing retailers and those responsible for such aspects of any shop premises. The lead story in the first issue of *Retail Security and Fire Prevention* reports the findings of the inquiry into the tragic Woolworth fire in Manchester — and looks at what retailers in general could learn from it. There are also features on prevention of fire and theft, details of devices for warning and combating, and information on insurance etc. The magazine is published by Baitse Publications Ltd, of Pembroke House, Campsbourne Rd, London N.8.

Edited  
by  
NIGEL HUNTER

## PUBLISHING

# MTA to probe sheet music complaints

THE SERVICE that sheet music publishers provide for retailers is being investigated by the sheet music division of the Music Trades Association.

Writing in the July issue of *MTA News*, Joyce Bailey, chairman of the sheet music division, says: "It has been brought to our attention that the service retailers are receiving from various music publishers is getting progressively worse".

Sheet music retailers who have experienced problems with publishers are urged to write to Ms Bailey at the MTA (5 Denmark Street, London W1), detailing their complaints so that the association can tackle the offending companies.

"I hope that we will be able to improve things by consultation and our collective voice will bear fruit," she adds.

## FD&H names Ende as MD

HAMBURG: EMI Music publishing managing director Ron White has announced the appointment of Peter Ende as managing director of Francis Day & Hunter, Hamburg. He is currently international manager with Intersong here and takes up his new position on September 1.

White adds: "Gerd Muller — currently managing director of F.D. & H. Hamburg — hopes to move to another area of EMI Music Worldwide operations from October 1."

## DJM signs Roker & Reilly

DICK JAMES Music has signed writers Ron Roker and David Reilly to exclusive worldwide publishing deals.

## Cavalcade deal

CAVALCADE MUSIC has signed Tony McDonald to an exclusive worldwide agreement and negotiations are under way with European record companies for release of his debut single, *Warp Factor One*.

CARLIN MUSIC should have been shown at No. 7 in the list of corporate publishers in last week's Market Survey — not Chaplin Music as printed.

Roker was an ATV staff writer and wrote the theme tune to *Rupert Bear* which became a Top 20 hit. He has also co-written chart hits for *The Fortunes*, *Barry Blue*, *Polly Brown* and *Tina Charles* and has had other songs recorded by *Manhattan Transfer*, *The Drifters* and *Dionne Warwick*.

David Reilly is the son of the well known harmonica player *Tommy Reilly* and began writing at the age of 17 for the original *Seekers*. His songs have been recorded by *Perry Como*, *John Denver*, *Barry Manilow* and *Max Bygraves*. He is presently working on an album with *Kevin Peak of Sky*.

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|----|--|--------------------|
| 19 | Peter Gabriel  | Charisma CDS 4019  |
| 16 | ANOTHER STRING OF HOT HITS<br>Shadows                                  | EMI EMC 3339       |
| 17 | CROCODILES<br>Echo And The Bunnymen                                    | Korova KODE 1      |
| 18 | MANILOW MAGIC<br>Barry Manilow   | Arista ARTV 2      |
| 19 | MAGIC REGGAE<br>Various  | K-Tel NE 1074      |
| 20 | ALL FOR YOU<br>Johnny Mathis   | CBS 96115          |
| 21 | I JUST CAN'T STOP IT<br>The Beat                                       | BEAT 001           |
| 22 | BLACK SABBATH LIVE AT LAST<br>Black Sabbath                            | Nems BS 001        |
| 23 | CULTOSAURUS ERECTUS<br>Blue Oyster Cult                                | CBS 96120          |
| 24 | KING OF THE ROAD<br>Boxcar Willie                                      | Warwick WW 5094    |
| 25 | WHEELS OF STEEL<br>Saxon   | Carrere CAL 115    |
| 40 | Crusaders  | MCA MCG 4010       |
| 41 | HOT WAX<br>Various   | K-Tel NE 1082      |
| 42 | GREATEST HITS<br>Rose Royce  | Whitfield RRTV 1   |
| 43 | HIGHWAY TO HELL<br>AC/DC   | Atlantic K 50628   |
| 44 | HOLD OUT<br>Jackson Browne   | Asylum K 52226     |
| 45 | HEART TO HEART - 20 HOT HITS<br>Ray Charles                            | London RAY TV 1    |
| 46 | SAVED<br>Bob Dylan   | CBS 86113          |
| 47 | ORCHESTRAL MANOEUVRES IN THE DARK<br>Orchestral Manoeuvres In The Dark | Dindisc DID 2      |
| 48 | ONE STEP BEYOND<br>Madness   | Siff SEEZ 17       |
| 49 | PRETENDERS<br>Pretenders   | Real RAL 3         |
| 50 | SOMETIMES WHEN WE TOUCH<br>Ciao Laine/James Galway                     | RCA RL 25296       |
| 66 | NEW THE 20TH ANNIVERSARY ALBUM<br>Various                              | Motown TMSF 6010   |
| 67 | SPECIALS<br>Specials   | 2 Tone CDL TT 5001 |
| 68 | DEFECTOR<br>Steve Hackert  | Charisma CDS 4018  |
| 69 | CHAMPAGNE & ROSES<br>Various   | Polystar ROSTV 1   |
| 70 | GLASS HOUSES<br>Billy Joel   | CBS 86108          |
| 71 | SOUNDS SENSATIONAL<br>Bert Kaempfert                                   | Polydor POLTV 10   |
| 72 | IRON MAIDEN<br>Iron Maiden   | EMI EMC 3330       |
| 73 | HIS GREATEST LOVE SONGS<br>Charles Aznavour                            | K-Tel NE 1078      |
| 74 | 21 AT 33<br>Elton John   | Rocket HISP 126    |
| 75 | FOUR SYMBOLS<br>Led Zeppelin   | Atlantic K 50008   |

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 TIN KAN ..... A  
 U-2 ..... A  
 VIEWERS ..... A  
 WILLIAMS, Don ..... J  
 WIRE ..... O  
 ZEN Featuring  
 Jimmy Thomas ..... J

**DISTRIBUTORS CODE**  
 A - Pye, 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 - Pinnacle, RT -  
 Rough Trade, SH - Shannon, Q -  
 Charmdale, G - Lightning, SP - Spartan, FP  
 - Faulty Products.

**A**  
 A DAY WITHOUT ME, Things To Make  
 And Do, U-2, Island WIP 6630 (E)  
 A THOUSAND MILES OF WHITE, Girl  
 I'd Never Let You Down, TIN KAN,  
 White Dove WD 103 (P)  
 ACCIDENT, Penfriend, THE VIEWERS,  
 Fire Exit LOCK 1 (A)  
 ALL FOR THE SAKE OF ROCK AND  
 ROLL, Good Good Feeling, HENDY,  
 Bronze BRO 101 (E)  
 ALL THE LITTLE IDIOTS, Advance,  
 MODERN MAN, Mam MAMS 204  
 (A)  
 AMERICAN PIE, Empty Chairs, DON  
 McLEAN, United Artists UP 628 (E)  
 ASHES TO ASHES, Move On, DAVID  
 BOWIE, RCA BOW 6 (R)

**B**  
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 A Stewart JAS 1 (P)  
**DE**  
 D-A-N-C-I-N-G, Better Than Ever,  
 STEPHANIE MILLS, 20th Century  
 TC 2464 (R)  
 DO YOU LIKE DANCING, Give It Up,  
 NICK RYAN, Pye 7P 192 (A)  
 DO YOU LOVE ME, Babylon, JUNIORS,  
 Charisma CB 372 (F)  
 DRIVE MY CAR, Team Up, CLIFF  
 BENNETT, Korova KOW 8 (W)  
 EQUINOX 5, Fender Vender,  
 SHADOWS, Polydor POSP 148 (F)

**F**  
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 Polydor POSP 150 (F)  
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 FRANCE JOLI, Ariola ARO 240 (A)  
 FOREVER BEACH, How To Be A Man,  
 FACE DANCER, Capitol CL 16158 (E)

**H**  
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**I**  
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 LINO, RAK 319 (E)  
 I BELIEVE IN YOU, Simple Song, DON  
 WILLIAMS, MCA 631 (C)  
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 Love Ain't Too Far Away, KORGIS,  
 Rialto TREB 118 (E)  
 I'M CALLING, Sea Of Blue, PRETTY  
 THINGS, Warner Brothers K 17670  
 (W)

**J**  
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 THOMAS, Laser LAS 34 (W)

**L**  
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 SIMON, Warner Brothers K 17666  
 (W)  
 LET ME LOVE YOU TONIGHT, Janny  
 Lou, PURE PRAIRIE LEAGUE,  
 Casablanca CAN 201 (A)  
 LOVE AMNESIA, Ghosts Of Love,  
 MARIANNE CHASE, D Dee 4 (A)  
 LOVE THAT GOT AWAY, Business Is  
 Business, FIREFALL, Atlantic K  
 11552 (W)

**M**  
 MAGIC MIRROR, Shirley You're Wrong,  
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MONTEGO BAY, Love Don't Live Here  
 Anymore, SCOTT FITZGERALD  
 WITH ST. THOMAS MORE  
 SCHOOL STEEL BAND AND  
 CHOIR, Creole CR 203 (C/CR)  
 MOVIE SHOW, Sun Moon Rain, FERN  
 KINNEY, WEA K 79148 (W)

**O**  
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 CB 371 (F)

**P**  
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 SABBATH, NEMS BSS 101 (SO)  
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 (P)  
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 HALE AND THE STORMERS, ami  
 AIS 105 (A)

**R**  
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 ROCK IT, Rock It Instr, LIPPS INC,  
 Casablanca CAN 172 (A)

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 Tonight I'll Cry, SONNY FISHER,  
 Ace SW 60 (P)  
 SHE'S CRAZY, Startin' Line, RITCHIE  
 AND THE CUFFLINKS, MCA 623 (C)  
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 Beggars Banquet BEG 39 (W)  
 SOUNDS OF CONFUSION, Take It Or  
 Leave It, SECRET AFFAIR, I-Spy  
 SEE 8 (A)  
 STAYING WITH IT, Don't Blame Me,  
 TONY KISHMAN, RCA PB 5270 (R)  
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 Polydor POSPX 163 (F)  
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## SELECT SINGLES

Edited  
 by  
 TONY JASPER

**CHART CERTS:**  
 ABBA  
 The Winner Takes It All (Epic EPC  
 8835, CBS)

**CROWN HEIGHTS AFFAIR**  
 You've Been Gone/Far Out (De-Lite  
 12" MERX 28, 7" MER 28,  
 PolyGram)  
 ELECTRIC LIGHT ORCHESTRA  
 All Over The World (Jet 195, CBS)

**DAVID BOWIE**  
 Ashes To Ashes (RCA BOW 6,  
 RCA)

**LAMBRETTAS**  
 Another Day Another Girl (Rocket  
 XPRES 36, PolyGram)

**ROXY MUSIC**  
 Oh Yeah (Polydor 2001 972,  
 PolyGram)

**KORGIS**  
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 (Rialto TREB 118, Pye)

**THE OTHERS:**  
 SPLIT ENZ  
 I Got You (A&M AMS 7546, CBS)  
 Solid drum underpinning, tight  
 forceful vocals, builds well with  
 dramatic effect, might be too good  
 for general pop 75. Arresting colour  
 bag.

**THE CITIZENS**  
 Satisfy The Citizens (Cavaleade  
 CAV 1, Pinnacle) Good first single  
 for new company, aggressive up-  
 tempo instrumentation with spot-on  
 vocals, rhythmic chorus which bears  
 well under constant repetitive push,  
 final late thrust. B/W pic bag.

**FINGERPRINTZ**  
 Bullet Proof Heart (Virgin VS 358,  
 Virgin) This band's singles are  
 always good, now more accessible,  
 less front-foot forward hitting hard,  
 good changes of pace, expressive  
 lead vocals, strong back-up chorus.  
 Arrangement inventive, expressive.  
 Amusing pic bag.

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Edited  
by  
DAVID DALTON

BROADCASTING

## The ascent of DJs: from 'aimiable ape' to accomplished broadcaster

THE DEPARTURE of Radio One DJ Kid Jensen to a lucrative job as news front man for American TV shocked almost everyone in music and broadcasting circles.

One man not surprised — though perhaps taken aback by the suddenness of the revelation — was Nicky Horne. The Capital Radio DJ and TV presenter of the Music News slot in Thames News on Monday evenings regards the move as a natural progression for the accomplished broadcasters of today.

Noel Edmonds was perhaps the first to show that pop DJs are capable of much more than just spinning discs interspersed with inane chatter, and Horne has tried to reinforce that idea both on radio and TV.

Spurred on by one prominent newspaper's description of disc jockeys as "amiabile apes", Horne has constantly striven to provide more than just music. He is a well educated and personable character who not only knows a great deal about music, but is also intensely interested in the workings of the industry.

While he doesn't use his TV slot as a soapbox like some sort of music business evangelist, he is not afraid to delve into the problems currently afflicting the industry. His only criterion is that any subject he handles must be news, and Thames is anxious to emphasise that it is a news show rather than a magazine programme.

"We are blessed with a very wide



NICKY HORNE: not afraid to delve into industry's problems.

spectrum of subjects to cover within the confines of time — anything from a new process to stopping counterfeits to the latest Stevie Wonder tour dates. It is a news programme, though, and has to touch the audience in some way," says Horne.

"We have had firsts on the programme, such as the McCartney video, but we were able to show only 35 seconds when we would like to have screened the whole thing. When we announced that the New Victoria was opening again as the London Apollo, the Thames switchboard was jammed with people wanting more details."

As in all news formats, time is in short supply and Horne comments:

"We would obviously love to have more than the current three and a half to four minutes but we are delighted to have that much. Ours is a global industry and everyone takes some sort of interest in music, so I would like to cover the same sort of topics — just more of them."

"Documentaries covering a subject in depth need half an hour, but it is surprising how much you can get through in those few minutes and to precis an item down to 15 seconds is very good discipline."

While there are no plans yet to expand the Music News slot within Thames News, Horne is being given more scope to handle topics with wide appeal at greater length in the main body of the programme. He has already handled issues such as chart hyping in depth on his Capital show. And his producer predicts that they also intend to stretch the technology used in the presentation of the TV slot.

Horne's ambitions lie beyond the few minutes allowed music on TV at the moment, however.

"London is still the music capital of the world but we don't do it justice on TV," he laments. "I really think there is a place for a programme for young people with music as the central core as it touches so many people."

And Thames TV seems to echo those sentiments as there happens to be a projected programme fitting that description in the company's application for the London franchise, currently being reviewed as are all the franchises.



BBC RADIO disc jockeys gave Melissa Manchester a lift at a dinner hosted by Arista head of promotion Alison Short. The Arista artist was in London to record an episode of the Muppet Show to be transmitted later in the year. Pictured with her are (left to right) Richard Skinner, Andy Peebles, Tony Blackburn and David Hamilton.

RADIO CITY has won the main promotion award presented annually by the American based Broadcasters' Promotion Association and Michigan State University, in the face of international competition totalling 1,000 entries. It is the first time the award has been presented to a European organisation and City's entry comprised a presentation of a full year's promotion and advertising work using non-broadcast media presented by their ad agency, Brunnings of Liverpool.

FRANK HUGHES — currently programme organiser at BBC Radio Blackburn — has been appointed as the new manager for Radio Carlisle as a replacement for Tim Pitt, recently transferred to Radio Sheffield.

## News in brief...

CHILTERN RADIO, the group chaired by computer company managing director Peter Burton, has been chosen by the IBA from the three groups seeking the ILR contract for the Luton/Bedford area. The Chiltern consortium includes Colin Mason, former programme controller at Swansea Sound.

REPLACING ADRIAN Love, leaving for Radio One, in Capital's evening slot is Sarah Ward.

THE NEXT meeting of the Local Radio Association at the Cafe Royal, London, will be on Friday, September 19, with registration starting at 10am. During the morning session Terence Harris, a director of Leicester's Centre Radio, and David Keddie, chairman of Southend/Chelmsford's Radio Eastway, will talk about their philosophies in forming their consortia and their experiences of appearing before the IBA. IBA director of radio John Thompson will report on the current position of ILR and answer members' questions. In the afternoon, Brian Shepherd of BRMB and Ian Rufus of Mercia Sound will talk about their work and experience in ILR, followed by Bev Smith, IBA head of programming, who will comment on the preceding presentations.

CARL DAVIS' first full-length symphony, premiered last week at the Fairfield Halls, Croydon, was recorded by Capital Radio who commissioned the work and will be broadcast in The Collection on September 28 and October 19.

# ADAM AND THE ANTS

## KINGS OF THE WILD FRONTIER

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 RE-ENTRY

| This Week | Last Week | Wks. on Chart | TITLE/Artist (producer)                                   | Label number                                     | This Week | Last Week | Wks. on Chart | TITLE/Artist (producer)  | Label number                               |
|-----------|-----------|---------------|---|--|-----------|-----------|---------------|--|--|
| 1         | 4         | 3             | DEEPEST PURPLE<br>Deep Purple (Martin Birch)              | Harvest EMTV 25 (E)<br>C: TC-EMTC 25             | 39        | 39        | 6             | IF YOU WANT BLOOD YOU'VE GOT IT<br>AC/DC                               | Atlantic K 50532 (W)<br>C: K4-50532        |
| 2         | 3         | 3             | XANADU<br>Original Soundtrack                             | Jet JETLX 526 (C)<br>C: JETCX 526                | 40        | 40        | 3             | RHAPSODY AND BLUES<br>Crusaders  | MCA MCG 4010 (C)<br>CMCG 4010              |
| 3         | 2         | 5             | EMOTIONAL RESCUE<br>Rolling Stones                        | Rolling Stones CUN 39111 (E)<br>C: TC-CUN 39111  | 41        | 31        | 8             | HOT WAX<br>Various   | K-Tel NE 1082 (K)<br>C: CE 2082            |
| 4         | 5         | 10            | FLESH AND BLOOD<br>Roxy Music                             | Polydor POLH 002 (F)<br>C: POLHC 002             | 42        | 32        | 23            | GREATEST HITS<br>Rose Royce  | Whitfield RRTV 1 (W)<br>C: RRTV 41         |
| 5         | 1         | 4             | THE GAME<br>Queen   | EMA 795<br>C: TC-EMA 795 (E)                     | 43        | 64        | 3             | HIGHWAY TO HELL<br>AC/DC (Robert John Lange)                           | Atlantic K 50628 (W)<br>C: K4 50628        |
| 6         | 11        | 2             | CLOSER<br>Joy Division                                    | Factory FACT 25 (P/RT)                           | 44        | 60        | 4             | HOLD OUT<br>Jackson Browne   | Asylum K 52226<br>C: K4 52226 (W)          |
| 7         | 7         | 2             | GIVE ME THE NIGHT<br>George Benson                        | Warner Brothers K56823 (W)<br>C: K456823         | 45        | 29        | 3             | HEART TO HEART - 20 HOT HITS<br>Ray Charles                            | London RAY TV 1 (F)<br>C: RAY MC 1         |
| 8         | 6         | 2             | SEARCHING FOR THE YOUNG REBELS<br>Dexy's Midnight Runners | Parlophone PCS 7213 (E)<br>C: TC-PCS 7213        | 46        | 30        | 6             | SAVED<br>Bob Dylan   | CBS 86113 (C)<br>C: 40-86113               |
| 9         | 9         | 38            | OFF THE WALL<br>Michael Jackson (Quincy Jones)            | Epic EPC 83468 (G)<br>C: 40-83468                | 47        | 35        | 23            | ORCHESTRAL MANOEUVRES IN THE DARK<br>Orchestral Manoeuvres In The Dark | Dindisc DID 2 (C)<br>C: DID C 2            |
| 10        | 8         | 6             | UPRISING<br>Bob Marley                                    | Island ILPS 9596 (E)<br>C: ZCI-9596              | 48        | 43        | 39            | ONE STEP BEYOND<br>Madness (C. Langer/A. Winstanley)                   | Stiff SEEZ 17 (C)<br>C: Z SEEZ 17          |
| 11        | 18        | 14            | SKY 2<br>Sky (Sky/Clarke/Bendall)                         | Ariola ADSKY 2 (A)<br>C: ZCSKY 2                 | 49        | 62        | 29            | PRETENDERS<br>Pretenders (Chris Thomas)                                | Real RAL 3 (W)<br>C: RAL C 3               |
| 12        | 10        | 11            | ME MYSELF I<br>Joan Armatrading                           | A&M AMLH 64809 (C)<br>C: CAM-64809               | 50        | 61        | 10            | SOMETIMES WHEN WE TOUCH<br>Cleo Laine/James Galway                     | RCA RL 25296<br>C: RK 25296                |
| 13        | 13        | 10            | Mc CARTNEY II<br>Paul McCartney                           | Parlophone PCTC 258 (E)<br>C: TC PC TC 258       | 51        | 45        | 5             | BEAT BOYS IN THE JET AGE<br>Lambretta                                  | Rocket TRAIN 10 (F)<br>C: SHUNT 10         |
| 14        | 20        | 3             | VIENNA<br>Ultravox  | Chrysalis CHR 1296 (F)<br>C: ZCHR 1296           | 52        | 49        | 7             | THE PHOTOS<br>The Photos (Roger Bechirian)                             | Epic PHOTO 5 (C)<br>C: 40-PHOTO 5          |
| 15        | 19        | 9             | PETER GABRIEL<br>Peter Gabriel                            | Charisma CDS 4019 (F)<br>C: 7150 015             | 53        | 34        | 20            | TWELVE GOLD BARS<br>Status Quo   | Vertigo QUOTV 1 (F)<br>C: QUO MC 1         |
| 16        | 52        | 2             | ANOTHER STRING OF HOT HITS<br>Shadows                     | EMI EMC 3339 (E)<br>C: TC-ENC 3339               | 54        | 36        | 5             | DEMOLITION<br>Girlschool (Vic Maile)                                   | Bronze BRON 525 (E)<br>C: TC-BRON 525      |
| 17        | 47        | 2             | CROCODILES<br>Echo And The Bunnymen                       | Korova KODE 1 (W)                                | 55        | 57        | 17            | WAR OF THE WORLDS<br>Jeff Wayne's Musical Version                      | CBS 96000/WOW 100 (C)<br>C: 40-96000       |
| 18        | 17        | 12            | MANILOW MAGIC<br>Barry Manilow                            | Arista ARTV 2 (F)<br>C: ARTVC 2                  | 56        | 59        | 9             | THE UP ESCALATOR<br>Graham Parker & The Rumour                         | Stiff SEEZ 23 (C)<br>C: ZSEEZ 23           |
| 19        | 16        | 12            | MAGIC REGGAE<br>Various                                   | K-Tel NE 1074 (K)<br>C: CE 2074                  | 57        | 42        | 9             | GREAT ROCK & ROLL SWINDLE<br>Original Soundtrack                       | Virgin V2168 (C)                           |
| 20        | 22        | 4             | ALL FOR YOU<br>Johnny Mathis                              | CBS 86115 (C)<br>C: 40-86115 (C)                 | 58        | 68        | 6             | RUMOURS<br>Fleetwood Mac   | Warner Brothers K 56344 (W)<br>C: K4-56344 |
| 21        | 21        | 10            | I JUST CAN'T STOP IT<br>The Beat                          | BEAT 001 (F)<br>C: TC-BT 001                     | 59        | 70        | 14            | EMPTY GLASS<br>Peter Townshend (Chris Thomas)                          | Atco K 50699 (W)<br>C: K4-50699            |
| 22        | 14        | 5             | BLACK SABBATH LIVE AT LAST<br>Black Sabbath               | Nems BS 001 (SOIL)<br>C: -                       | 60        | 51        | 10            | SHINE<br>Average White Band  | RCA XL 13123 (R)<br>C: XK 13123            |
| 23        | 12        | 3             | CULTOSAURUS ERECTUS<br>Blue Oyster Cult (Martin Birch)    | CBS 86120 (C)<br>C: 4086120                      | 61        | -         | 1             | PARALLEL LINES<br>Blondie  | Chrysalis CDL 1192 (F)<br>C: ZCDL 1192     |
| 24        | 15        | 7             | KING OF THE ROAD<br>Boxcar Willie                         | Warwick WW 5084 (M)<br>C: WW 45084               | 62        | 50        | 8             | CHAIN LIGHTNING<br>Don McLean  | EMI INS 3025 (E)<br>C: TC-INS 3025         |
| 25        | 26        | 17            | WHEELS OF STEEL<br>Saxon (Peter Hinton/Saxon)             | Carrera CAL 115 (W)<br>C: CAC-115                | 63        | -         | 1             | FROM A-B<br>New Musik  | GTO GTLP 041 (C)<br>C: GTMC 041            |
| 26        | 37        | 7             | DIANA<br>Diana Ross                                       | Motown STMA 8033 (E)<br>C: TC-STMA 8033          | 64        | 56        | 9             | THEMES FOR DREAMS<br>Pierre Belmonde (Jeff Jarratt)                    | K-Tel ONE 1077 (K)<br>C: OCE 2077          |
| 27        | 27        | 18            | DUKE<br>Genesis (David Hentschel)                         | Charisma CRR 101 (F)<br>C: CBRC 101              | 65        | 72        | 2             | THE WALL<br>Pink Floyd   | Harvest SHDW 411 (E)                       |
| 28        | 26        | 9             | READY & WILLING<br>Whitesnake (Martin Birch)              | United Artists UAG 30302 (E)<br>C: TCK 30302     | 66        | -         | -             | THE 20TH ANNIVERSARY ALBUM<br>Various                                  | Motown TMSP 6010 (E)<br>C: TC-TMSP 6010    |
| 29        | 33        | 2             | DO A RUNNER<br>Athletic Spizz 80                          | A&M AMLE 68514 (C)                               | 67        | 55        | 39            | SPECIALS<br>Specials (Elvis Costello)                                  | 2 Tone CDD TL 5001 (F)<br>C: ZCDDL 5001    |
| 30        | 23        | 42            | REGGATTA DE BLANC<br>Police (Police/Nigel Gray)           | A&M AMLH 64792 (C)<br>C: CAM 64792               | 68        | 66        | 7             | DEFECTOR<br>Steve Hackett  | Charisma CDS 4018 (F)<br>C: 7208 630       |
| 31        | 44        | 15            | HEAVEN & HELL<br>Black Sabbath (Martin Birch)             | Vertigo 9102 752 (F)<br>C: 7231 402              | 69        | 54        | 14            | CHAMPAGNE & ROSES<br>Various   | Polystar ROSTV 1 (F)<br>C: ROSMC1          |
| 32        | 53        | 73            | BAT OUT OF HELL<br>Meat Loaf (Todd Rundgren)              | Epic/Cleveland Int. EPC 82419 (C)<br>C: 40-82419 | 70        | -         | 1             | GLASS HOUSES<br>Billy Joel   | CBS 86108 (C)                              |
| 33        | 48        | 2             | BRAZILIAN LOVE AFFAIR<br>George Duke                      | Epic EPC 84311 (C)                               | 71        | 67        | 5             | SOUNDS SENSATIONAL<br>Bert Kaempfert                                   | Polydor POLTV 10 (F)<br>C: POLVM 10        |
| 34        | 75        | 2             | HEAD ON<br>Samson   | Gem GEMPL 108 (R)<br>C: GEMK 108                 | 72        | 65        | 15            | IRON MAIDEN<br>Iron Maiden (Will Malone)                               | EMI EMC 3330 (E)<br>C: TC-EMC 3330         |
| 35        | 24        | 3             | ROMANTIC GUITAR<br>Paul Brett (Jeff Jarrett)              | K-Tel ONE 1079 (K)<br>C: OCE 2079                | 73        | -         | 1             | HIS GREATEST LOVE SONGS<br>Charles Aznavour                            | K-Tel NE 1078 (K)<br>C: CE 2078            |
| 36        | 28        | 17            | THE MAGIC OF BONEY M<br>Boney M                           | Atlantic/Hansa BMTV 1 (W)<br>C: BMTV4/1          | 74        | -         | 1             | 21 AT 33<br>Elton John   | Rocket HISP 126 (F)<br>C: (Rewind 126)     |
| 37        | 38        | 68            | OUTLANDOS D'AMOUR<br>Police (Police)                      | A&M AMLH 68502 (C)<br>C: CAM 68502               | 75        | -         | 1             | FOUR SYMBOLS<br>Led Zeppelin   | Atlantic K 50008 (W)                       |
| 38        | 46        | 3             | THERE AND BACK<br>Jeff Beck                               | Epic EPC 83288 (C)<br>C: 40-83288                |           |           |               |  |  |

## ARTISTS

|                                   |       |
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| AC/DC                             | 39.43 |
| ARMATRADING, Joan                 | 12    |
| ATHLETIC SPIZZ 80                 | 29    |
| AVERAGE WHITE BAND                | 60    |
| AZNAVOUR, Charles                 | 73    |
| BEAT                              | 21    |
| BECK, Jeff                        | 38    |
| BELMONDE, Pierre                  | 64    |
| BENSON, George                    | 7     |
| BLACK SABBATH                     | 22.31 |
| BLONDIE                           | 61    |
| BLUE OYSTER CULT                  | 23    |
| BONEY M                           | 36    |
| BOXCAR WILLIE                     | 24    |
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| BROWNE, Jackson                   | 44    |
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| CHARLES, Ray                      | 40    |
| CRUSADERS                         | 40    |
| DEEP PURPLE                       | 1     |
| DEXY'S MIDNIGHT Runners           | 8     |
| DUKE, George                      | 33    |
| DYLAN, Bob                        | 46    |
| ECHO & THE BUNNYMEN               | 17    |
| FLEETWOOD MAC                     | 58    |
| GABRIEL, Peter                    | 15    |
| GENESIS                           | 27    |
| GIRLSCHOOL                        | 54    |
| GREAT ROCK 'N' ROLL SWINDLE       | 57    |
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| HOT WAX                           | 41    |
| IRON MAIDEN                       | 72    |
| JACKSON, Michael                  | 9     |
| JOEL, Billy                       | 70    |
| JOHN, Elton                       | 74    |
| JOY DIVISION                      | 48    |
| KAEMPFERT, Bert                   | 71    |
| LAMBRETTAS                        | 51    |
| LAINE, Cleo/James Galway          | 50    |
| LED ZEPPELIN                      | 75    |
| MAGIC REGGAE                      | 19    |
| MADNESS                           | 48    |
| MANILOW, Barry                    | 18    |
| MARLEY, Bob                       | 10    |
| MATHIS, Johnny                    | 20    |
| MEAT LOAF                         | 32    |
| Mc CARTNEY, Paul                  | 13    |
| McLEAN, Don                       | 62    |
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| ORCHESTRAL MANOEUVRES IN THE DARK | 47    |
| PARKER, Graham                    | 56    |
| PHOTOS                            | 52    |
| PINK FLOYD                        | 65    |
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| QUEEN                             | 5     |
| ROLLING STONES                    | 3     |
| ROSE ROYCE                        | 42    |
| ROSS, Diana                       | 26    |
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| SAXON                             | 25    |
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## INTERNATIONAL

## Red Bus &amp; Melody link up

PARIS: Red Bus Records (International) has joined with Didier Guinochet's Caroline Melody label in France to form a new label to be called Red Melody.

Product on Red Melody will be placed with different labels rather than going through one company. First singles will be Go To The Police by Toys on Red Melody/Carrere; The Russians Are

Coming by English Boys on Red Melody/A-Z; and Rocking With The Boys by Geordie on Red Melody/Barclay.

The deals are for France and Belgium and Red Bus and Caroline Melody will share offices in Paris to administer the label.

Red Bus is also setting up individual deals in other territories and has so far signed with Roba/RCA for Germany, Switzerland and Austria and launches in those territories with five singles.



PARIS: Didier Guinochet (left) and Red Bus director Eliot Cohen — setting up joint Red Melody label in France and Belgium.

## Dutch studio for Police

From SUE BAKER

AMSTERDAM: The latest album from French singer Michel Fugain, who is very popular here, is the subject of a big marketing campaign including messages flown from planes over the Dutch seaside resorts. The album, His Greatest Successes, is also featuring in press and radio advertising . . . THE POLICE are currently recording their third album, with Nigel Gray producing, at Wisselord Studios in Hilversum, purpose-built two years ago with three 24-track studios and which is proving to be popular with international acts . . . RCA is promoting Waylon Jennings' Greatest Hits LP to tie in with a one-hour TV special on the singer being screened by Avro TV next week.

## New ruling in France on live shows using records

From GERARD WOOG

PARIS: In a move to protect musicians livelihood, the French Musicians Union (SNAM) and the record industry organisation (SNEPA) have drawn up new regulations for the use of recorded music in live shows including the theatre, ballet, circus etc.

If recorded music constitutes more than ten per cent of the content of a show permission has to be sought from the record producer who must first consult with SNAM. When the amount is less than 10 per cent the producer can give permission without consultation, providing the normal royalties are paid.

A NEW platinum record award has been created by SNEPA, at the request of the industry, for records which sell one million units (singles) or 400,000 albums and cassettes.

The present gold award (500,000 singles; 100,000 albums) category will continue.

SHORTS: Gaumont Musique is taking off with hits (distributed by WEA) such as Talkie Walkie, Ketchup Richard and Les Amants . . . Michael Bonnet, former general manager of Pathe Marconi, has been appointed general manager of the Midem organisation and joins president Bernard Chevy and international director Xavier Roy on the management board . . . Henry LeMarchand has been elected president of SACEM, replacing Gerard Calvi, and the following have been admitted to the Conseil d'Administration: lyricists Jacques Demarny and Roger Desbois; composers Georges Jouvin and Camille Sauvage; and publishers Fernande Fay and Philippe Seiller.

## Aggressive policy for SA acts

From JOE BRONKHORST  
JOHANNESBURG: Pursuing a new aggressive policy of investing in local acts, WEA's marketing and promotion manager Ben Mudie says: "We've spent more of our budget on local acts in the first six months of this year than we did in the whole of last year."

One artist in particular will be worth watching — Anne Power whose debut WEA album is out this month. Her approach to music puts her squarely between Kate Bush and Lene Lovich.

SOUTH AFRICA'S supergroup, Stingray, hope to be breaking into the British charts soon with Better The Devil You Know and have just appointed a new manager, Clive Lisko, who is no stranger to the charts having had a huge hit with Face Of An Angel in 1978.

THE TWENTIETH Century Discotheque, a favourite haunt of the teen set, has been gutted by a fire causing £300,000 damage, and the band Fantasy, performing there at the time of the fire, also lost £40,000 worth of equipment. The music industry is rallying round to organise a benefit for the band to help them buy new equipment.

## TV boost for Abba's Spanish LP

From JORDI RUEDA  
BARCELONA: Abba have released an album entirely in Spanish, titled Gracias Por La Musica (Thanks For The Music), which has been given TV advertising during most of July and a 20 week radio advertising campaign.

Discos Columbia SA is also running a competition tied in with the LP for dealers and consumers with a number of prizes involving free trips to Sweden.

The competition runs until next January and there will be two winners every week.

THE SPANISH record industry association (AFE) brought together the directors and managing directors of all companies to a special dinner to say goodbye to Tomas Munoz who managed CBS Espanola for ten years and is moving to CBS Brazil as general manager.

IN BRIEF: Epic is spending 28 million pesetas (£186,000) on TV advertising for a compilation album of tracks by Police, Michael Jackson, ELO, Umberto Tozzi etc . . . Epic also putting a big campaign behind a single, I Shouldn't Hesitate, by Antonio (son of famous Spanish folk singer Lola Flores) . . . Group Tequila, who are released on Zafiro here and on DJM in the UK, undertaking extensive Latin American tour in October . . . CBS artist Miguel Bose enjoying successful tour of Italy . . . Pedro Marin (Hispanovox) has achieved gold record in Mexico for 400,000 sales of his first single, Que No 1 (I Say No).

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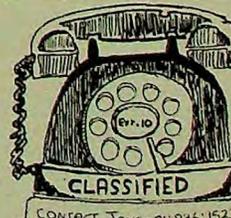
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## American Commentary



### New wave debated . . . Beatles publisher wins video case . . . Explosive answer to taping

ALTHOUGH *Billboard's* Disco Forum was the better publicised event, a recent one day "new music" seminar, held at Sir Studios here, drew some 400 participants and generated more than a modicum of attention for itself. The primary problem examined concerned radio resistance to new wave music. The term itself (like disco, interestingly) retains a negative connotation here dating back to the Sex Pistols who, while all the media raged, never caught on at radio or dealer levels.

A residue of that negativism manifests itself in programmers' reluctance to play anything "new wave". Additionally, some participants pointed out, retail sales being as slow as they are, especially new product, a station gets little in the way of information on sell-through that might support the playing of new wave material.

Kate Ingram, programme director of WCOZ-FM in Boston, emphasised the differences between the Sixties and Seventies and accused many of her peers of "suffering from a contagious and congenital disease" in their refusal to recognise "a counter culture that's affecting what's happening in music now".

The seminar was attended by record company personnel, agents, club owners, radio people and publicists, with Warners, RCA, A&M and Polydor among the majors represented. Most agreed, however, that the future of new wave is really in the hands of smaller independent labels, even if those labels are distributed by majors.

*Billboard*, incidentally, revised its registrations estimate for the Disco Forum after raised eyebrows suggested scepticism at the "just under a thousand" figure initially offered.

Fewer than 400 names were listed in the registration book and, judging by the attendance and comments from exhibitors, several of those were "no-shows".

MID-YEAR financial reports from various entertainment conglomerates were more careful than ever in breaking down revenue and profit changes by division — or more accurately, in *not* breaking them down apparently in the hope of not painting the bleak picture of reality that would have emerged. Enough said, I believe.

ATI EQUITIES, the parent for various entertainment entities including American Talent International booking agency, has upped Jeff Franklin to chairman of the board and chief executive officer while forming a new division, ATI Video Enterprises.

The latter company will be headed by Wally Meyrowitz and will work both roster and non-roster artists. Thus far, ATI Video has acquired 50 video works for future release. Current projects include the leasing of Rod Stewart, Joni Mitchell and Neil Young specials.

### By IRA MAYER

IN WHAT seems to be the first major suit brought by a music publisher against video tape manufacturers and distributors, Video Communications Inc video tape network and Media Home Entertainment have agreed to pay Northern Songs Ltd in excess of \$50,000 for unauthorised use of 37 Beatles copyrights on nine programmes.

The infringements cited were for copies of tapes sold and/or for college bookings — including such titles as *History Of The Beatles*, *Condensed Cream Of Beatles* and *Magical Mystery Tour*. Northern is administered by ATV here and all three companies have agreed that the preliminary injunctions against their sale or rental of said tapes will now become permanent. A similar case against Video Shack, a New York based retailer has yet to be resolved.

LATEST anti-counterfeiting device is a jacket developed by the Continental Group and Album Graphics Ltd Inc, which uses an orange coloured substance implanted between coatings of paperboard. The product is still in the testing and quality control stages though Album Graphics is ready to fabricate jackets and to offer use of the invention to other manufacturers.

In a related area, a San Francisco radio station, KSAN, claims to have experimented with a scrambling technique that destroys loudspeakers when home tapers play back their tapes of live concerts. An interesting idea, but thus far the station isn't telling anyone when the system is being used, which seems a mite unfair to the poor soul at home who may not even know he or she is doing anything wrong!

SOUTH-EASTERN one-stop operator Michael J. Spector will open an 11,000 square foot facility in Long Island City, NY, offering imports and pursuing export business in addition to being a full line house on domestic product.

His business will be conducted through a co-operative relationship with Caroline Exports of the UK, part of the Virgin Group and represents the first major competition to local import/export mainstay, JEM Records.

WHILE EUROPE has had a mainly lousy summer, the US languishes under a blanket of 100-plus degree heat which is being blamed for everything from slow retail business to slackened ticket sales for outdoor concerts.

As always though, when the audience wants to see an act, they'll endure most anything. Proof, were it needed, was offered when Devo played Central Park in New York, leaving 6,600 fans sitting in the heat for two-and-a-half hours while the group waited for it to be dark enough for their lighting effects to be seen.

There was much grumbling in the interim, and a few departures, but most of the audience were up on their feet as soon as the group hit the stage.

## ALBUM REVIEWS

### HAWKWIND

Live '79. **Bronze BRON 527.** Recorded live during the band's 1979 UK winter tour. A rough and raw souvenir of a band that have never been over-subtle but who have survived and should enjoy excellent sales in view of the current HM boom.

### GEORGE BENSON

Give Me The Night. **Warner Bros K56823. Producer: Quincy Jones.** Always a classy singer/guitarist, he has the songs to match on this album with outstanding contributions from Rod Temperton, responsible for that distinctive Heatwave sound. A Temperton-penned single cut, Give Me The Night, has already charted and should provide the impetus for the LP.

### ANY TROUBLE

Any Trouble. **Stiff SEEZ 25. Producer: John Wood.** These Stiff debutants have been given a big splash in *Melody Maker*, hailed as the most exciting new band since The Specials. Difficult to tell what all the fuss is about as they sound rather like a cross between Elvis Costello and Graham Parker but not as good as either. A single — Second

Choice — is getting airplay, however, and if every *MM* reader buys a copy of the LP, it could make the chart.

### TAMMY WYNETTE

Only Lonely Sometimes. **Epic. EPC 84343. Producer: Billy Sherrill.** Strong selection of songs from one of country's top female exponents, including the familiar ballady tearjerker. Should chart.

### MILLIE JACKSON

For Men Only. **Polydor SP — 1 — 6721. Producers: Millie Jackson and Brad Shapiro.** Other than a rather silly boy meets girl introduction, Millie Jackson's strident vocals are as pungent as ever, although rather obvious production loses some of the effect. If you can tolerate the disco drums *Despair* stands out as a powerful, soulful rocker while the bitter *I Wish That I Could Hurt You That Way Again* stands out.

### JOHN OTWAY & WILD WILLY BARRETT

Way Bar. **Polydor 2383 581. Producer: Wild Willy Barrett.** More

quirky fun from the re-formed duo who are undergoing a massive tour that should help sales along. The single *DK 50/80* that got nowhere is included on this album. Much the same tenor as previous offerings, although *Cry, Cry* stands out among the rest.

### LIQUID GOLD

**Liquid Gold. Polo Records POLP 101.** This first *Liquid Gold* album features their two hit singles, *Dance Yourself Dizzy* and *Substitute*, which should certainly help stimulate sales. In addition the group are on tour throughout August and September, so this could be a handy stock item.

### DORIS DAY

**The Best Of Doris Day. CBS 31825.** The now-retired singer had a lease of life as a recording artist last year when Warwick did a TV package of her greatest hits. This mid-price release naturally enough has some duplication of tracks — *Secret Love*, *Move Over Darling*, *Que Sera*, and so on — but the price may well attract customers who could not afford last year's package.

## Good Old PHIL'S

### The new tasty album from Phillip Goodhand-Tait

GUN 1LP

Includes the single  
'Fly me to the Sun'  
GUNS 2



DISTRIBUTED BY SPARTAN RECORDS 01903 8223

## OPINION

## PolyGram's postal riposte

RECENTLY POLYGRAM has started to charge dealers 1p for sending them news on new releases (enclosed in their weekly orders). I have returned it unopened and asked for a credit of 1p plus postage. We also deal with musical instruments and hi-fi manufacturers and these firms can't give you enough sales information and price lists etc — free of charge.

B. COYLES, *Brooks Music Centre, Duke Street, Whitehaven, Cumbria.*

● TOM PARKINSON, commercial director PolyGram Record Operations comments: "In order for mail-outs to go through our computer system, a charge has to be included for each item. The dealer is then given a discount of 99.9 per cent so he pays, in theory, .001p. That figure is not legal currency, so the charge is not made in practice."

WHILE TOP OF The Pops is off the screens because of the MU strike, does not this give a more honest picture of the charts as it is what is in the grooves that sells records, not the visual effects of such a show?

Also, I believe radio is responsible for the way records whizz up and down the charts as some seem to be dropped from playlists as soon as they fall a couple of places.

Oh for some sanity in the charts as we had back in the creative and exciting Sixties. BRIAN R. HAWKINS, *Highfield Drive, West Wickham, Kent.*

## Sign up now and stop home-taping

AS A constructive solution to the home-taping problem, I would be grateful if record companies, dealers and associated traders would consider these proposals:

- That a point of sale campaign be activated nationally in every record store to create consumer awareness of this.
- That this campaign be headed "HOME-TAPING HURTS".
- That each dealer displays material outlining the relevant laws.
- That promotional material be distributed to dealers to enhance the campaign — eg badges, stickers and posters bearing the slogan.
- That the relevant media be alerted to the campaign and act accordingly.
- That any interested company offers to fund, in some part, this onslaught against home-taping.

I would be more than happy to use my resources to put this campaign together and a true show of responsibility would be for each and every associate record business breadwinner to register his "two-pennorth" with an offer of help.

I speak for 500 professional DJs, with a collective audience of over 1 million people per week, who are happy to give airspace at their venues, free of charge, to promote this worthwhile cause. Only by enlisting the help of everybody who hopes to have a future in this industry can we put the plan into action.

Perhaps you could print, in 14 days, the names of those companies

willing to get up from their chairs and make a stand. Please contact me and let's get on with it.

GLENN J. SIMPSON, Public Eye Enterprises Ltd., Town Centre House, The Merrion Centre, Leeds LS2 8LY.

## King: too hasty to be fair

JONATHAN KING'S derisory comments about Liberty UA's promotion team (*Music Week*, July 12) were hasty and unfair, particularly as they seemed to be directed pointedly at Dave Phimister, UA's head of promotion for two years. If Jonathan King spent longer in the UK than his flying visit he would have heard an impressive list of UA promoted records on the airwaves.

In fact just before the messy redundancies at EMI — of which Dave Phimister was one — there were at least 16 records promoted by Liberty on the Radio One playlist. And previously Dave Phimister was to a very great extent responsible for the success of the Stranglers, Whitesnake, Gerry Rafferty and The Vapors. This is a personal view, for no financial or personal gain, simply aired to set the record a bit straighter and to give credit where it's due — and notably lacking.

SUE BUCHANAN, *Lordship Road, London N16.*

## DOOLEY

AFTER SEEING his eight-year battle over reversionary rights vindicated by the House of Lords last Thursday, Freddie Bionstock wasted no time in jetting off for a holiday in Venice, and his press statement welcoming the decision was issued "on his way to London Airport" . . . BPI consultant Geoff Bridge hob-nobbing with royalty at a Buck House garden party last week . . . Herb Alpert planning to record in UK this autumn with British musicians . . . Expect first-ever budget albums from a world famous group later this year . . . Phonogram and Polydor planning to merge classical departments? . . . Which American music publishing company told its UK managing director: "Don't bother signing any new writers — we're only interested in making money from the catalogue." . . . Congratulations to former RCA MD George Lukan, now with K-tel in the USA, who married girl friend Michelle in New York last week.

SUCCESS OF *Smash Hits* largely due to inspired direction of Nick Logan who is now doing it all over again with his new venture, *The Face*, which he says he launched on a budget "just about enough to cover James Goldsmith's monthly champagne bill", and after selling-out 75,000 copies of first issue claims he is up to 95,500 for issue No. 4 . . . Ex EMI staff (there's a lot of 'em) took over Gulliver's club last week for a leaving party dubbed "Escape From The Titanic" which, considering the circumstances, was a convivial affair — and EMI magnanimously picked up the tab . . . Alan Brown, musician/A & R man and casualty of the Fuse Music demise can be contacted on 752 4227 . . . Polydor's Adrian Rudge has clocked up ten years with the company and 20 years in the music business . . . Any music company interested in entering a team for the 1980/81 Music Industry Football League should contact Eddie Levy (439 7731) now . . . After 11 years with Phonogram Don Percival now working independently in artist promotion and can be contacted at 38 North Row, London W1 (499 0695 or 499 2014).

CONGRATULATIONS ARE due to Tony Stratton Smith and Brian Gibbon for another superb garden party at Strat's country home, and not forgetting Andrew Sheehan who did most of the organising . . . This year's party was also celebrating the 10th anniversary of Genesis, who were presented with platinum awards, and ended, after much ale and Bucks fizz had been consumed, with Genesis' name being spelt out in a dazzling firework display . . . Alan Walsh's plans to launch *Heavy Metal Weekly* have been shelved "because of recession and uncertainty in the British record business" . . . Geoff Goy of Chrysalis organising cricket match in aid of Music Therapy this Sunday at Aldenham, near Watford, at 2.30pm — anyone wishing to attend or play call him on 408 2355 . . . In House of Lords debate on the Broadcasting Bill, Lord Annan declared that local radio was more important even than ITV's Channel Four and that the BBC was mad to continue competing in local radio "against first class stations like Capital".

## PERFORMANCE

## Hitch-Hiker's Guide To The Galaxy

THE HITCH-HIKER'S Guide To The Galaxy has quickly become something of a cult since the BBC Radio Four science fiction comedy series emerged last year. The paperback book has been followed by a double album recording on Original Records, through Stage One Distribution, and a film and TV series are planned.

The latest interpretation — for stage — was officially launched at The Rainbow last week and provides an entertaining, if over-long show with some dazzling effects.

Pick of the performers is the narrator, The Book (Roger Blake), who is lowered on a space capsule from time to time to let everyone who has not heard the radio series, read the book, or played the record, know just what is going on.

The double LP covers the first half of the stage version and unfortunately the high level of comedy is not sustained beyond the interval. The record will sell steadily for some time to come as more and more people are exposed to this original concept.

DAVID DALTON

## Fabulous Poodles

BACK IN this country after a very successful spell in America, The Poodles are really no further ahead than they were four years ago. However, their playing has become even tighter and at The Venue they

showed they have some classy new material like Trash and Poison Pen.

But the band really has to decide what direction it wants to take. I first saw them doing neo-cabaret, parodying just about every form of music and they were pretty successful on the London club circuit. With new wave, the band, like so many others were brushed aside and understandably wanted to play with more serious intentions.

They have not quite managed to pull it off, though, as the songs still have the quirky feel that seems to alienate vinyl junkies, and their heavy Americanisms must put some off. Yet Mirror Stars and Workshy are both brilliant pop songs which PRT would be well advised to re-release.

SIMON HILLS

## Johnny G

FOR OVER two years Beggars Banquet has held on to a man by the name of John Gotting. He is the antithesis of label stablemate Gary Numan, an anti-star whose songs are warm and varied and have some of the most interesting arrangements as you're likely to hear.

At his local, The Cock Tavern in Fulham, Johnny G played a quiet set — although it seemed ready to explode at any time if G so chose. As it was, his voice sounded pure and confident over an interesting line-up of string bass, and early synthesiser and percussion.

G's songs have a wide range of influences, and he grabs pieces of folk, blues and reggae, mixing them into his own allusive compositions.

All credit to Beggars Banquet for sticking with Gotting, who deserves his fair share of acclaim.

SIMON HILLS

## Jo Jo Zep And The Falcons

SHOWCASE GIGS are always hard for any band to pull off, and this was no exception for Jo Jo Zep and The Falcons who have recently been given a hefty slice of WEA advertising.

The Australian combo came into London for two gigs and showed that they are a great R&B band but not anything else. Consequently, their set veered from some fine powerful songs like So Young to messy sub Southside Johnny/Graham Parker sound alike.

Lead singer and band leader John Camilleri turned on some fine vocals and reasonable sax playing, but it was the portly John Power on bass who held it all together with down to earth rhythm playing and some raucous vocal additions when they were necessary.

Jo Jo Zep have bundles of energy and feel for the music they are playing when they keep it tight. And really, the band should be looking back to the excellent Taking The Wraps Off album on Rockburgh Records for their material. Once they've settled down to their new company they should have some fine stuff on offer. Until next time . . .

SIMON HILLS



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Please send me Music Master 1980 and supplements to Dec 80. I enclose remittance at the rate of £50 per subscription.

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The 1980 Music Master main catalogue is now available. Subscription rate is £50 which includes the main catalogue and monthly supplements to Dec 1980. Music Master lists every pop single, album, cassette and cartridge currently available in the UK, plus all records deleted over the past five years: over 100,000 entries. It is a record dealer's unique and indispensable reference. To subscribe, simply complete the form on this page and post off today with your remittance.

# Club Sandwich

WINGS FUN CLUB 1980 No. 21

**A WEEK  
MUSIC WEEK  
ADVERTISING SUPPLEMENT**

## IT'S HIS WEEK!

### INSIDE THIS ISSUE

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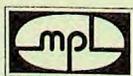
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**SPECIAL  
OFFERS**



PHOTO: BRUNO OF HOLLYWOOD



WE ARE PROUD TO BE ASSOCIATED  
WITH THE LEGEND OF  
BUDDY HOLLY



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# BUDDY HOLLY

By John Tobler

When Paul McCartney decided to broaden his music publishing interests, he was given a list of the catalogues of songs which were available to be purchased. It didn't take him more than a minute to choose the portfolio of songs written by the late, great Buddy Holly, and ever since, Paul has put substantial efforts into keeping Buddy's name alive. This year will see the fifth annual Buddy Holly Week, (the programme of events can be found on page 4).

What was so special about Buddy Holly? Let's look at the facts - Charles Hardin Holley (the 'e' in Holly was dropped after Buddy's name was spelt 'Holly' on one of his early records) was born on September 7th, 1936, in Lubbock, Texas. As the youngest of Lawrence and Ella Holley's four children, Charles Holley was named after his grandfather, but his parents soon took to calling him Buddy, feeling that Charles was rather too formal a name for a small boy.

Buddy wasn't particularly talented at school work, nor especially involved in the piano lessons he took from the age of eleven, but by the time he was thirteen, had become very interested in playing the guitar. This was when he became friendly with a school friend, Bob Montgomery, and the two began to play country & western music, eventually appearing on a local radio station. At that time, Bob Montgomery was the dominant partner, but after Buddy heard Elvis Presley's early records, he began to sing rock 'n' roll, which attracted more attention than Bob's country songs.

Prior to 1957, various recordings were made by Buddy, both with and without Bob, but none was successful, and at the start of the new year, little progress had been made in fulfilling Buddy's ambition to become a rock star. However, around this time Buddy had formed a new group known as the Crickets, which consisted of



Buddy (vocals and guitar), Niki Sullivan (guitar), Joe B. Mauldin (bass) and Jerry Allison (drums), and the group decided to approach a local studio owner, Norman Petty, with a view to making more records. As soon as he heard the songs Buddy was writing, Petty knew that he had stumbled across a remarkable talent, and during February 1957, the Crickets recorded the classic *That'll Be The Day*, which peaked at number three in the U.S. singles chart, and topped the hit parade in Britain.

At the same time, a Buddy Holly 'solo' single was released - Petty felt that Buddy was writing so many great songs that he could release two records at once, although for commercial reasons, it would be better to release them under different names. Thus, *Words Of Love* was issued at around the same time as *That'll Be The Day*, but on a different record label, and credited to Buddy Holly rather than the Crickets, even though all the group was actually playing

on the record. If you're a McCartney expert, you'll know that *Words Of Love* turned up several years later on the *Beatles For Sale* LP, and is now recognised as a classic, even though Buddy's own original recording was far from a hit . . . By 1958, both Buddy as a solo artist and the Crickets were familiar names in the charts, the Crickets with songs like *Oh Boy*, *Maybe Baby* and *Think It Over*, and Buddy with *Peggy Sue*, *Rave On*, *Heartbeat* and *Early In The Morning*.

However, by this time Buddy had found himself a steady girlfriend named Maria Elena, and was spending less time with the group - at the end of 1958, after a year of enormous success, the group and their leader decided to go their separate ways, the other Crickets remaining in Lubbock while Buddy and Maria, who by this time were married, moved to New York, which remains the world centre of the record business. Buddy had also severed his connections with

Norman Petty, who had been acting as his manager, but due to the highly complicated legal ramifications involved in terminating this business connection, Buddy and Maria found themselves rather short of money.

As a result, Buddy hired a backing group and embarked on a long and uncomfortable package tour during the winter of 1958/9. The touring party travelled by bus, often covering four hundred miles through the night to get to the next town where the show was due to appear, which placed a severe strain on everyone involved. Eventually, after a show in Clear Lake, Iowa, Buddy and two of the other performers on the tour, Ritchie Valens and the Big Bopper, decided to charter a private plane to get them to the next city, thinking that the extra cost involved in hiring the plane would be justified by the fact that they could sleep properly in a real bed (rather than sprawled across the coach seats) and would also have time to attend to their laundry, which had been

somewhat neglected. The trio were driven to a nearby airport, in Mason City, Iowa, and boarded a light plane piloted by a somewhat inexperienced flyer - shortly after take-off, the plane crashed into a field during a snowstorm, killing all four people aboard. The date was February 3rd, 1959, which Don McLean later immortalised in his song *American Pie* as 'the day the music died'.

Certainly, Buddy Holly was dead, but his music has lived on in a remarkable manner ever since. The list of singers who have recorded Buddy Holly songs since his untimely death reads like a 'Who's Who' of rock music - John Denver, Don McLean, the Beatles, the Rolling Stones, the Everly Brothers, Linda Ronstadt, Eric Clapton, Leo Sayer and Blondie are just some of the acts who've recorded (and frequently scored big hits) with songs associated with Buddy Holly, while several of Buddy's own records were released after his death and dented the top ten, including another chart topper *It Doesn't Matter Anymore*. As recently as 1978, a compilation album, *20 Golden Greats* by Buddy Holly and the Crickets, topped the British charts.

Gone, certainly - but definitely not forgotten. Buddy Holly's music sounds as fresh today as the day he recorded it, and part of the credit belongs to Paul McCartney, who has spent considerable time and money on ensuring that Buddy's memory remains in our minds. This year's Buddy Holly Week will be dedicated to that aim, and I hope as many of you as possible will be there to remember Buddy Holly and enjoy his music. I certainly will . . .

John Tobler, author of *The Buddy Holly Story* (Plexus Publishing), a fully illustrated account of Buddy's life story and the continuing interest which surrounds him and his music today. For special offer see page 8.

# PROGRAMME OF EVENTS

## ON THE AIR . . .

On Friday, September 12th 6:00-7:00 p.m. Capital Radio will broadcast an original dramatization of Buddy Holly's life story entitled **THE DAY THE MUSIC DIED**. This 48-minute programme was written for radio by Martyn Sutton and includes selections of Buddy Holly's best known musical works. It will be directed by Andy Hinds and produced by Anthony Cornish.

Walk of Fame'. In the circular base around the statue of Buddy Holly, a plaque representing one Texas musician will be installed each year. The first plaque, to be placed on September 6th, will be for Waylon Jennings.

## HEARTFELT HOLLY SOCIETY

Dear Reader,  
It is with great pleasure that I am able to write to you in this issue of Club Sandwich.

I welcome this opportunity to express, on behalf of Holly fans everywhere, my sincere thanks to Paul McCartney for having created and continued the September celebration known as **BUDDY HOLLY WEEK**. Paul has given much to the music world, not only through his own musical talents but also through his recognition and appreciation of Buddy Holly as a cornerstone of our popular music.

I am very pleased to be associated with MPL and their splendid efforts to perpetuate the memory and the music of Buddy Holly.

Yours sincerely

**TOM HAMMOND**,  
Chairman Heartfelt Holly Society.

Anyone who would like to become a member of the Heartfelt Holly Society should contact:

**TOM HAMMOND**  
Heartfelt Holly Society 21 Caldecote Street  
Newport Pagnell, Bucks. Telephone 0908 613122

## EVENTS IN THE USA

### LUBBOCK

This year the Buddy Holly Memorial Foundation is sponsoring **A TRIBUTE TO BUDDY HOLLY** and the events will be:

**September 5th** - a special concert entitled *The Legends of Rock 'N' Roll* featuring Roy Orbison, Bo Diddley, The Crickets and Surprise Guests

**September 6th** - the unveiling of the 7½ foot bronze statue of Buddy Holly at the new Lubbock Civic Centre. The unveiling will be attended by Grant Speed the sculptor who was commissioned to create this monument.

September 6th will also see the beginning of the 'Music

### DALLAS

Buddy Holly Week (September 7th-14th) will also be celebrated in Dallas and will be sponsored by *Buddy Magazine*. Events will include a rock 'n' roll dance evening in Dallas, a roller skating evening (because Buddy in his early days performed at a roller rink), a special radio programme and various concerts in clubs around the Dallas area. There will also be a display at the Dallas Public Library of Buddy's personal effects donated by Maria Elena. And, *Buddy Magazine* will publish a special memorial issue in September.

### MORE NEWS FROM THE USA

A new book about Buddy Holly by Norman Petty is now in preparation and will be published in the near future.

A new musical production entitled **THE ADVENTURES OF BUDDY HOLLY**, produced by Bill Easley will have its premiere in Dallas, Texas on October 26th. We hear that the show features some very original ideas and special effects.



# HAPPY HOLLY DAYS

BEST WISHES FOR A SUCCESSFUL WEEK  
FROM ALL AT ABBEY ROAD STUDIOS

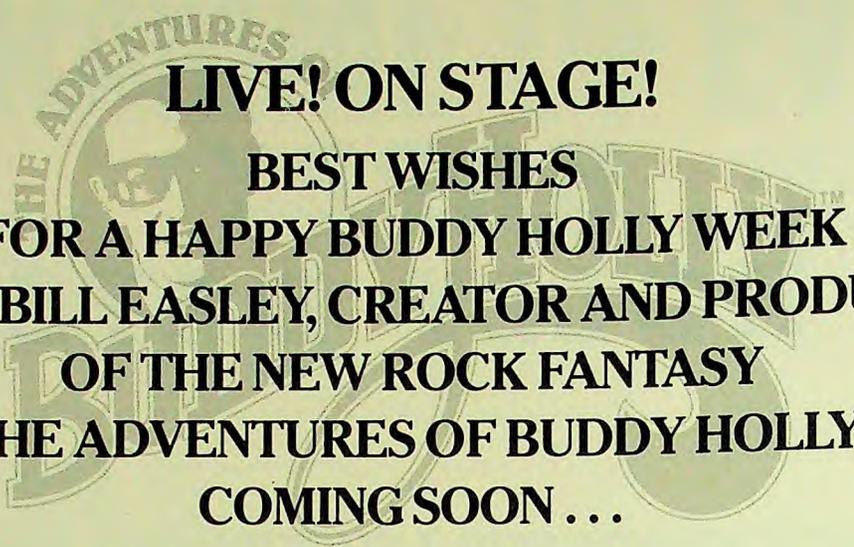
NEW ADDITIONS  
TO THE ABBEY ROAD FAMILY TREE

\*\*\*PENTHOUSE STUDIO  
AT THE TOP OF THE TREE  
FEATURING NEVE 8108 48-TRACK CONSOLE

\*\*PENTHOUSE CUTTING SUITE  
A CUT ABOVE THE OTHERS  
FEATURING NEUMANN VMS 80 LATHE

\*ANVIL ABBEY ROAD SCREEN SOUND  
A NEW BRANCH GRAFTED FROM THE STICKS  
FEATURING MUSIC TO PICTURE

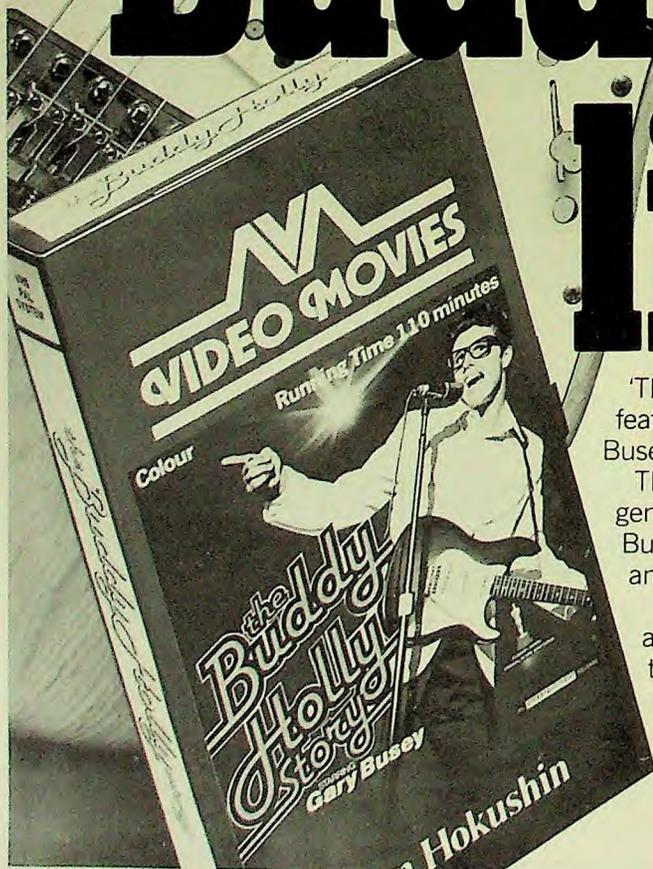
DON'T FORGET THE SALE OF THE CENTURY AT  
ABBNEY ROAD STUDIOS  
OCTOBER 15-16 1980



**LIVE! ON STAGE!**  
**BEST WISHES**  
**FOR A HAPPY BUDDY HOLLY WEEK**  
**FROM BILL EASLEY, CREATOR AND PRODUCER**  
**OF THE NEW ROCK FANTASY**  
**“THE ADVENTURES OF BUDDY HOLLY”**  
**COMING SOON...**

**HAVE A VERY HAPPY ‘WEEK’**  
**AND A GREAT ‘FAN FAIR – 1980’!**  
**LOVE AND BEST WISHES**  
**TO BUDDY HOLLY FANS EVERYWHERE**  
**FROM MARIA ELENA**

# Buddy Holly lives



'The Buddy Holly Story' a complete feature film on video, starring Gary Bussey.

This film biography of a musical genius reconstructs the story of Buddy's early struggles, his triumphs and his sad, untimely death.

Now, thanks to four years' research, a two million dollar budget and the blessings of Buddy's widow Maria Elena, fans old and new can thrill to that very special Buddy Holly magic for 110 minutes in full colour.

Why not fill out the coupon and send for your cassette now.

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Please send me ..... Copy(ies) of 'The Buddy Holly Story' for the system indicated.

VHS  BETAMAX  £39.95 each.

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Price includes P & P and a free catalogue. For catalogue only send 50p which includes P & P.

I enclose cheque for .....

Name .....

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from Hokushin

# MARIA ELENA

By Guy Phillips

It has taken, on her own admission, twenty years for Maria Elena Holly Diaz to get over the death of Buddy Holly. "And even now," she says, "despite the fact that I have a loving husband and three wonderful children, there is not a day goes by when I don't think of him at some point."

Maria, Buddy's bride of just six months was two months pregnant on the day of the fatal plane crash in February, 1959. She lost her husband in the plane and her baby through miscarriage during the emotional trauma that followed. "I was in a state of numbed shock," she recalls. "What was happening around me seemed from a horror movie. The only difference was that I seemed to be playing one of the main parts."

Indeed, she rejected countless movie offers and deals on books from film men and publishers who talked of money in millions: "They wanted to turn Buddy's life in to one big fantasy and I shunned any part of it," she explains.

It was left to Paul McCartney — still a schoolboy in Liverpool when Holly, Richie Valens and the Big Bopper died in the small plane at Clear Lake, Iowa — to change her mind. Seven years ago he bought the rights to a number of Holly songs and launched what was bravely called Buddy Holly Week to coincide with what would have been his 40th birthday on September 7th, 1976.

"I was very flattered that someone like Paul should take an interest in Buddy," says Maria. "I first met him in London and although he was in the middle of recording an album he took several hours off to entertain me. He told me that Buddy had more influence on his early songwriting than any other singer and he thought that more should be done to keep his memory alive. My attitude to what could be done changed from that meeting. Paul was very gracious and I appreciated what he had to say."

Since then there have been three more Buddy Holly Weeks — each gathering even greater interest than the last — and a much-acclaimed film starring actor Gary Busey called simply *The Buddy Holly Story*. "I knew there would be many inaccuracies in the film," says Maria. "That I had accepted already as being typical of Hollywood. But what really mattered was that it brought Buddy alive in a way I would not have thought possible."

Maria, a youthful 46, sat and talked in her four-bedroom home in a quiet suburb of Dallas, Texas. Outside was a sleek Corvette Stingray. Her three children, Carlos, 18, Miguel, 16, and 15 year-old Elena, joke that she's known as the 'perpetual teenager.' Husband Joe Diaz is a Puerto Rican government official based in the centre of Dallas, a 45-minute drive along the freeways: "He has always told me to remember that Buddy was an important part of my life and to be proud of it," says Maria.

Maria speaks slowly, but freely, in an accent which could be straight from the world of 'Dallas' and J. R. Ewing. At one point, as if on cue, the Holly song *True Love Ways* is played on the radio. This version is by Mickey Gilley and rides at number one in the American Country Chart. "That song was *our* song," she smiles. "And I must say, that out of all Buddy's songs that was my favourite. He wrote it for me and dedicated it to me whenever he was on tour. I would stand and watch him on stage and forget that anyone else was in the audience. Those words were just for me. Sometimes songs have lovely melodies but the words mean very little. With Buddy he always had songs that meant something: you can listen and they make sense. I think this was because he would always write the words first. He sometimes got up very early in the morning — 5 o'clock or even earlier — if he had an idea and wanted to get it down on paper. Then he would walk around the house humming to himself trying to get the tune right. When he felt in his own mind that he could put the two together he used a piano or a guitar. I watched the process in our New York apartment with *Peggy Sue Got Married* and *Stay Close To Me*. It was fascinating to see how he worked so quickly and easily."

It was in New York that Maria and Buddy first met: "I was working as a receptionist for a music company in Manhattan and one day Buddy walked in for a business meeting. He sat down and started talking to me before he went in to the meeting. Later that day he telephoned and asked me out. He took me to the P. J. Clarke restaurant in Manhattan that night and while we

were eating he leaned forward and said: 'You probably think I'm very pushy, but I would like you to marry me.' 'Yes,' I joked, 'how about tomorrow? I think I'm available.' But he was deadly serious. I couldn't believe it. I was thrilled — any woman would be to have a man sweep her off her feet — but I said: 'Now let's take this slowly.'"

"That was no good to Buddy. He said he loved me at first sight and he wanted an answer. So I took him back to see my Aunt Provy — I was living with her in New York at the time — and she had a simple attitude towards all musicians. They were *trouble*. But as soon as she met Buddy there was no problem. She found him very nice and straight: polite, clean and neat.

"It was, believe it or not, my very first boyfriend. My aunt had seen to that. I used to go out with groups of girls and boys, but never with a boy alone. And I was 24 at the time!"

"Two weeks later we got married in Lubbock, Texas — Buddy's home town — and the reception was held at his parent's house. We went on honeymoon to Mexico with Jerry Allison of The Crickets and his wife Peggy Sue, for whom Buddy had originally written *Peggy Sue* the year before. And from that moment I never left his side until that very last tour."

It is here that her memories become tinged with bitterness: the only sign she showed during the hour-long interview. "This was one tour he did not want to go on," she recalled. "But he had to — because we were broke. Buddy had parted from his manager, Norman Petty, about a month before. We had moved from Texas to New York because he was ambitious and was eager to get involved in other bigger, better things. The Crickets had also gone their own way. So Buddy had to go on tour to get some money and he hired another set of musicians. It was all done at the very last minute.

"My aunt Provy was loaning us money to live in New York and Buddy hated this. It embarrassed him and he wanted to repay her quickly. Only the day before he died The Crickets were trying to contact him to let him know that they wanted to rejoin. Buddy missed them very much. He would have welcomed the change of heart.

"I was in the early stages of pregnancy and felt unwell, so Buddy told me to stay behind. He was frightened that I might lose the baby if I travelled with him. I was in bed the day of the crash. I had a telephone call from a friend who told me: 'I'm coming right over to see you. Whatever you do, don't listen to the radio or watch television.' That was the worst thing they could have said in a way. I immediately switched on TV and that's how I learned of Buddy's death.

"My aunt got to our apartment at about the same time I watched the news. I don't remember much after that. Just the tremendous waves of shock that hit me. My life seemed to be destroyed in that one moment.

"But I believe in God," she says, "and I feel that he wanted Buddy with him. Sometimes when I need help today in a business situation I can feel Buddy alongside me. I have him on my mind at sometime during every single day. He always comes through."

The inevitable question, asked a thousand times of those who knew him, is would Buddy Holly have survived the test of time over the last two decades? Would, for example, his work have been swept aside by the Beatles and the very man who is now the most ardent supporter, Paul McCartney? "I felt that he could have been as big as Elvis," she says quite firmly. "And I think he had an even greater advantage, because Elvis Presley never wrote his own songs.

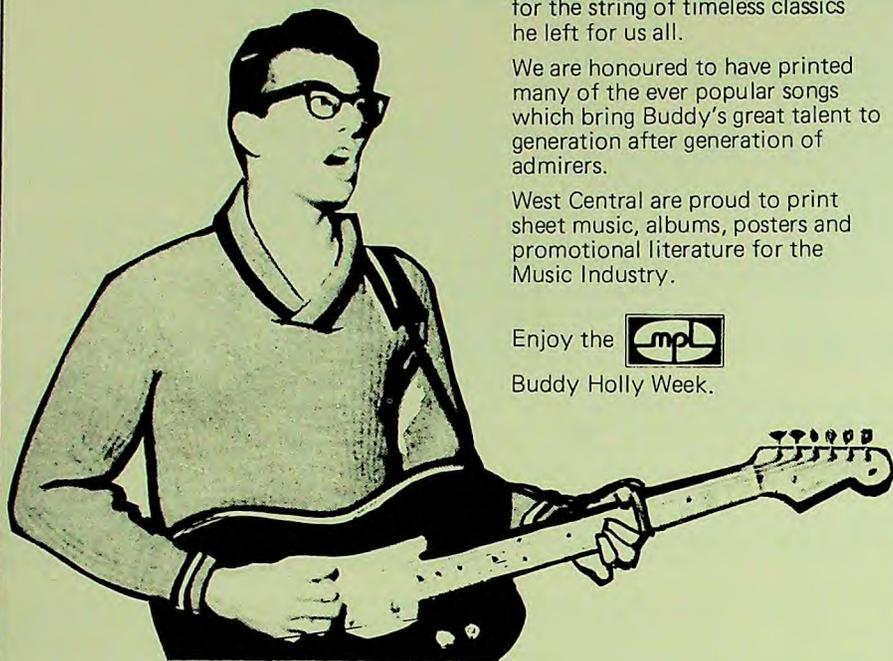
"Buddy was interested in all music — whether rock, classical or country. Before he died he was learning the Spanish guitar. He was also at the stage of improving himself, signing other performers and becoming more involved in the whole business. I think all that would have seen him through to become one of the all-time greats. Yes, he would have done more than just survive."

It was time to go. Outside, the Texas sun beat down at a harsh 103 degrees. Maria Elena wrinkled her eyes at the glare and smiled: "I was afraid of my own emotions if I got involved in the campaign to keep Buddy's name alive. But the fans ended any fears I had. It was wonderful to see and feel their love for his music. That is why, from now on, I shall always be available to talk of Buddy and what his memory means to me."



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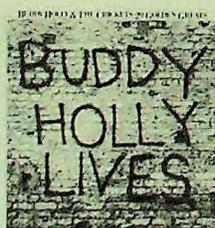
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# BUDDY'S WEEK 1976-80

By Chris White

Just four years after it was first held, to celebrate what would have been the late singer's 40th birthday, Buddy Holly Week has rapidly established itself as one of the most important and justifiable events in the annual pop calendar. Important because it serves as a reminder, to both public and music business alike, of the great talent that was Buddy Holly and justifiable because the rock and roll star's following is as big now as it was when he perished in an aircraft in February 1959.

The music of Buddy Holly lives on, 21 years later. His recordings still sell in thousands – the MCA TV-promoted album, *20 Golden Greats*, released in 1978 sold several hundred thousand units, a film *The Buddy Holly Story* brought his music to the big screen, and a definitive box-set of albums, *The Complete Buddy Holly*, contained every track that he had ever recorded and has fast become a collector's item. Little surprise, then, that Holly's music has been brought to a whole new generation of fans, many of whom were not even born when he died, and who are now amongst his most ardent followers, while continuing to retain a tremendous hold over those who did witness the original Buddy Holly phenomenon.

The first Buddy Holly Week was held between September 7 and 14, 1976, instigated by Paul McCartney's MPL Communications. It is no secret that The Beatles and particularly Paul, were influenced by Holly and his music during their formative years, and McCartney's admiration took a more tangible form when, seven years ago, he acquired the Music Catalogue which contains most of Holly's well known songs.

It was Paul McCartney's idea originally that the 40th anniversary of Holly's birth should be commemorated with a Buddy Holly Week and since then the whole idea has just snowballed. The first 'Week' included a visit to Britain by Norman Petty, Holly's manager, co-writer and record producer, who was guest of honour at a luncheon in London's Holland Park, hosted by MPL. At the same time, EMI in the UK and Capitol Records in the US released a Paul McCartney-produced single from Wings' Denny Laine with his version of the Holly classic *It's So Easy*. A dance was also held at the Lyceum Ballroom in the Strand with a Buddy Holly disco, attended by fans old and new.

The seeds had been sown for what has now become a major event. The second Buddy Holly Week included a special concert by The Crickets, featuring Jerry Allison, Sonny Curtis and Joe B. Mauldin. It led to a new lease of life for the group who now work live frequently in the US and have started recording again. Their London 'come-back' was witnessed by

Mick Jagger and Ronnie Wood of the Stones amongst others.

In 1978 the 'Week' was climaxed by a midnight showing of the film, *The Buddy Holly Story*, which was attended by many present-day pop stars. Before this special one-night premiere celebrity guests enjoyed a private reception at London's Peppermint Park.

Last year's Buddy Holly Week was undoubtedly the best-yet tribute to the late legend. There were a couple of particular highlights – an evening of rock and roll at the Hammersmith Odeon which featured, again, The Crickets. They were joined in a spontaneous jam onstage by such contemporary luminaries as Paul McCartney, Denny Laine, Ray Thomas (Moody Blues), Ronnie Lane and Rick Grech (Blind Faith). The well-known rock venue was packed out – the 2,000 tickets were given away to the public, via distribution through the Buddy Holly fan clubs and competitions in the media.

The other highlight of the 1979 Buddy Holly Week was the initiation by MPL of a Buddy Holly 'Fan Fair', held on September 13 at The Clarendon in Hammersmith, and organised by Ivan Bird of the Buddy Holly Memorial Society and Tom Hammond of the Heartfelt Holly Society.

So the Buddy Holly Week is now an established part of the calendar of annual pop events, looked forward to by thousands of fans, the length and breadth of the UK, and in Europe too. Although Holly still has a loyal following back in the States, there can be no doubt that it is here in Britain that there is still the most affection for his name and music.

The organisation of any Buddy Holly Week is not perhaps as simple and straightforward as many people would think. While plans for this year's event were already well advanced, discussions were also taking place about the 1981 Buddy Holly Week. Arrangements cannot be left to chance and a whole army of people are called upon to participate in the planning.

One of those involved in this year's event is Trudy Anderson, MPL's publishing manager. She points out that organisation for the 'Week' started in earnest three months ago although discussions began even earlier. This year's plans include another Buddy Holly Fan Fair, following the tremendous success of the first, scheduled for Friday, September 12. There will also be various press, TV and radio

interviews, a special visit by the Capital Radio road 'cruiser' to one of London's parks, and the broadcast of a special radio programme about Holly and his music. Trudy says: "MPL is primarily responsible for the organisation of the 'Week' but in recent years we have also let the fans become involved. For instance, the Fan Fair is very much the Fans' event. We help by booking the venue, and providing such things as a sound system, but the actual running of the occasion is left up to the fans. It is amazing just how much interest Buddy Holly Week generates. Fans come from all over the British Isles and last year there were representatives from countries like Switzerland and Holland." Trudy adds. "And the fans span all ages – last year I was talking to young teenagers who weren't even thought of when Buddy Holly was alive, and yet they were walking encyclopaedias on him and his work."

"When the Crickets played their first concert for Buddy Holly Week, in 1977, everybody wondered just how successful the occasion would be. After all, they had not played a major gig for many years. A certain ticket allocation was left at the theatre box-office and within two hours they had all gone. The theatre manager rang up, saying that the whole place had gone crazy. There were fans queuing around the block, and we had to get more tickets over to him urgently!"

That performance was in fact a turning point for The Crickets. After the success of that concert, they started playing live again in the US, and did a concert tour with Waylon Jennings."

Paul McCartney is very closely involved with Buddy Holly Week and takes an interest in all the planning. "It was Paul's idea originally to have a week commemorating Holly's work and he is involved in all stages," Trudy points out. "Anything from the artwork, badges and posters, to the actual functions planned, Paul knows just what is going on."

There are still those who feel that Paul McCartney's involvement with Buddy Holly and his music is purely a business matter, but they are wrong. He has always been a big fan and Buddy Holly Week is a genuine tribute to a great rock and roll star. Buddy Holly Week is strictly a non-profit making venture. Admission to the events is always free, and items like badges, stickers and T Shirts are given away each year. There is certainly a lot of goodwill surrounding the occasion and people like Buddy's widow, Maria Elena, have given MPL great support. She blazes a trail around the US letting everybody know just what is happening. Many people contribute to the 'Weeks' success, and every effort is made to ensure that as many people as possible know about Buddy Holly Week.



1977



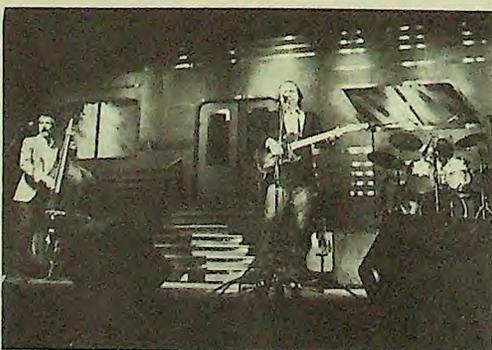
1977



Ronnie Wood, Mick Jagger and Paul 1977



Linda, Paul and George Melly – Peppermint Park 1978



The Crickets – Joe B. Mauldin, Sonny Curtis and Jerry Allison 1979



Joe B. Mauldin, Don Everly, Paul, Linda, Denny Laine and Ray Thomas 1979

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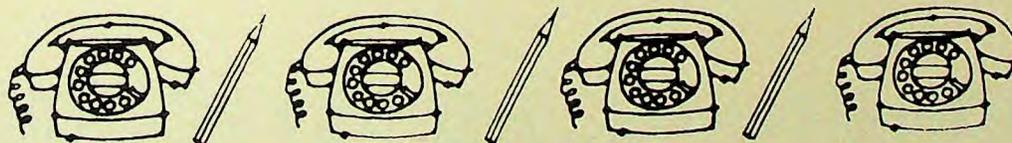
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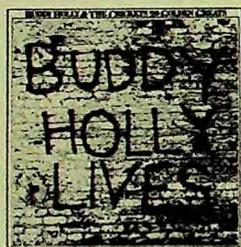


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- 'Side Saddle'
- 'Nut Rocker'
- 'Sugar Sugar'
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- 'Baby come back'
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# DON EVERLY: DOING WHAT HE DOES BEST

By Kip Kirby



Don and Buddy probably taken in 1958

"When I was little," confides Don Everly, barely concealing his shy grin, "I used to dream of growing up to be Hank Williams."

Instead he grew up to become a legend in his own time as one-half of the unforgettable Everly Brothers who trailblazed the early halcyon days of rock 'n' roll. The Everlys' pure spine-shivering harmonies and string of classic records became the magnet that motivated many who followed after them – including the Beatles. Now, at a boyish-looking 43, Don is back on the road again, this time with his new band, the Dead Cowboys. He radiates an unfettered enthusiasm when he talks about his music and his career circa 1980.

"I'm enjoying myself more now than I have in years," Don says. "It's fun being in front of audiences as part of my own group again. The magic is coming back."

Prior to leaving his home in Nashville for a summer-long European concert tour in July, Everly made his first U.S. appearance in almost five years. He chose a small informal neighbourhood club to polish the new band, which consists of British drummer Tony Newman (formerly of Jeff Beck), Irish lead guitarist Phil Donnelly, Rachel Peer on bass and Lamar Hill on keyboards. "The only one missing now that I'd like to have in the band is Albert Lee," laughs Everly, referring to his longstanding friendship with the brilliant English guitarist.

He also credits Albert with being one of the people who continually urged him to return to performing after Don admittedly hung up his guitar in 1975 for several years of 'semi-retirement.' "Oh, I'd still come

over to England to do Wembley in the spring because I always have such a good time when I play here," Don recalls. "But I wasn't writing or performing any more in the States, and I'd even stopped recording. I wasn't sure what direction I wanted to go in."

Gradually, through the influence of Jack 'Cowboy' Clement in Nashville and various musician friends in the business, Don began to guest on studio sessions. He did some rhythm guitar work and sang background harmonies for Emmylou Harris and for Albert Lee's solo album on A&M Records, *Hiding*. And little by little, he found himself with a brand new band of his own which he named (tongue-in-cheek) the Dead Cowboys "because it seems that everything these days has the word 'cowboy' in the title somewhere!"

What led to this summer's European tour? "Well," says Don, "I'd still been doing country music festivals over here about once a year, and when they asked me to play some dates this year in Holland, France and England, I suddenly decided I wouldn't do it again unless I had my own band. Because you know, without your own group, you're limited – I could come over and sing some familiar country stuff, but I felt it was time for me to do more than just that." He laughs. "I really like rock 'n' roll an awful lot, good old honkin' rock 'n' roll! Maybe that's why I loved Buddy Holly's music so much . . ."

The first time Don Everly met Buddy face to face, it was 1957 at one of the Everly Brothers' first concerts in Montreal. "I'll never forget it," says Don slowly, thinking back over the years between. "I walked into the room and there he was . . . of course, we'd heard of

Buddy Holly and the Crickets already, his name was getting widely known by then. In those days, we all worked the packaged tours, and there weren't very many white southern rock 'n' roll acts being booked yet. There was me and Phil . . . and Buddy and the Crickets . . . Buddy Knox . . . Jimmy Bowen . . . and that was about it at first. So when I walked in that night and saw Buddy and the Crickets, it was like, 'aha, some compadres here,' and we all became fast friends. That was over 20 years ago, and though Buddy's gone, I'm still real close to Sonny (Curtis) and Jerry Allison and Joe Mauldin who were the original Crickets. We're like blood relations."

Everly remembers one particular evening when they were booked with Holly somewhere in Florida, and the band which had been hired for the show couldn't play the Everlys' music. "It sounded terrible, they couldn't read our charts, but we didn't have our own back-up group yet then and we didn't know what to do. And Buddy said, 'Well, I'll play behind you,' and we said great, we'd love it! So he went out first with the Crickets and did their set, and then we came out and they played right through behind US! Needless to say, it was one of the most unforgettable concerts I ever did . . . it was really marvellous." Don pauses a moment before continuing. "That's the kind of guy Buddy Holly was . . . he was real genuine and straightforward and he'd do anything he could to help you."

Although Don knew that the Beatles were devoted fans of the Everly Brothers, he'd never had the chance to sit down and talk with Paul until last year when he was invited to appear at Paul's annual Buddy Holly Music Festival. "It was great to spend a week in London with Paul and Linda; we had a fabulous time! I did a set onstage and it was kind of like a celebration of Buddy's music. And then I got to go out and work with Paul and sing in the finale with Wings. It was a joy for me, and I have to say that I really admire Paul for the effort he takes to put on the Buddy Holly festival for the fans . . . for him to go to such time and care just shows how deeply Paul appreciates Buddy's music . . . I know Buddy would be real proud if he knew."

Besides refining his considerable musical talents on guitar, Don – who has to credit such classic compositions as *So Sad (To Watch Good Love Go Bad)*, *Til I Kissed You* and *Cathy's Clown* (which he co-wrote with Phil) – is back once more into his songwriting and he hopes to be in the studio recording an album sometime later this year.

But he's in no hurry. "I really like where I'm headed now, the sound of my band and the music we're playing," says the singer. "I feel freer in my career than ever before, freer to do the old songs and a lot of new ones, too."

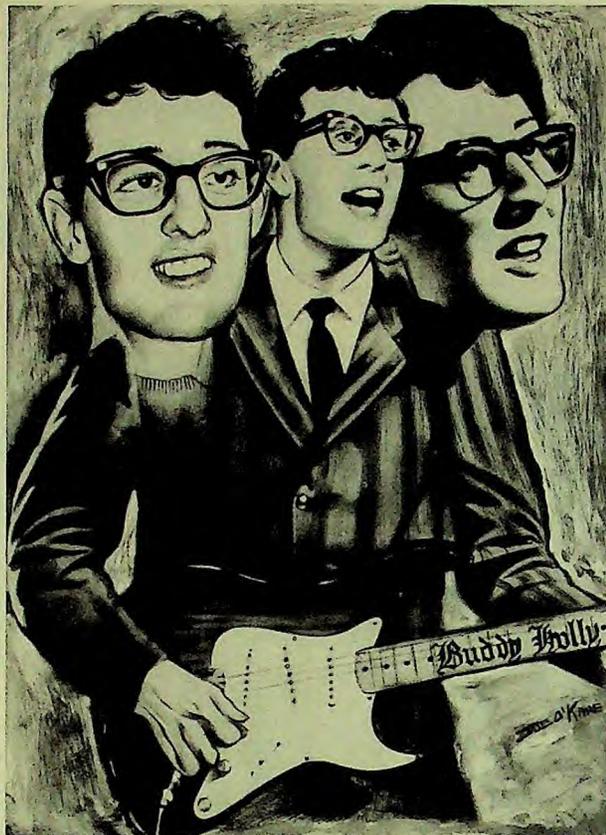
Don flashes his trademark wide grins and adds, "You know, they say you can get too old to rock 'n' roll – well, I don't think I EVER will!"



# GALLERY CORNER



by Francis Atkinson, Canterbury, Kent



by Joe O'Kane, Northern Ireland

# SUE'S LETTER

• Hi there!

• As you can see from our cover, we've linked this special Sandwich *ish* as a supplement to *Music Week*, to launch our fifth annual Buddy Holly Week celebrations. But before I fill you in on this year's activities, let's catch up on Wings, 'tho there's not much news in the middle of the summer hols. Most of the band's still on vacation: Paul and Linda are away and Laurence is taking a short break in the U.S. After some rest, too, Denny and Steve returned to the road with their band and played at the Lewisham Concert Hall, London on 16th August, and at the Marquee Club, Wardour St., London on 17th and 18th August. Perhaps some of you Funsters got to hear them... The only upcoming item on Paul is that he's set to release another single from *McCartney II* on 12 September. It's a 12" version of "Temporary Secretary" B/W "Secret Friend" - a new track which runs for 10 min. 30 sec! Packaged in a four colour sleeve, its catalogue no. is 12-R6039.

• As for the rest of us, we're putting the final touches to our 1980 Buddy Holly Week celebrations. As usual there's going to be a big splash... there'll be lots of posters and stickers plastered about, and a special Buddy Holly Week advert will be shown in many Kensington, Chelsea and West End Odeon cinemas during the week. Posters will also be displayed and material given away at the Hard Rock Cafe in London, and throughout the ten restaurants in the Great American Disaster chain - five in London and the others in Chester, Manchester, Birmingham, Brighton and Bath, spreading the activities regionally.

• To start the ball rolling, we've secured the services of the Capital Radio Cruiser, which will be playing lots of Buddy's music in Holland Park from 12 noon-3 p.m. on Tuesday, 9th September... Look out for any surprise guests!

• Once again The Clarendon (Hammersmith) will be the venue for the second Buddy Holly Fan Fair to be held on Friday, 12 September. To kick off there'll be a gathering of fans and a raffle. Following on will be a private showing of a new American documentary film entitled "Reminiscing", produced for U.S. television by Doug Brooker. Included in the film will be the complete story of Buddy's life and music, featuring interviews with many people who knew Buddy closely - Norman Petty, the Crickets, Niki Sullivan and Buddy's brother, Larry Holley. Then from 6-7 p.m. there will be a hook-up to the broadcast of the special Capital Radio programme, "The Day the Music Died". And finally, topping off the event, will be a rock 'n' roll dance evening including a jive competition. Do try and make it. Tickets for admission can be obtained from Tom Hammond of the Heartfelt Holly Society (see page 4).

• We thank all those taking part in the different aspects of our events, which help to make the music of Buddy Holly live on twenty-one years after his death. And remember, let us have any interesting information about the events, pix or artwork relating to this year's celebrations. We'll save them for our Buddy Gallery Corner next year.

• 'til next time, Sue

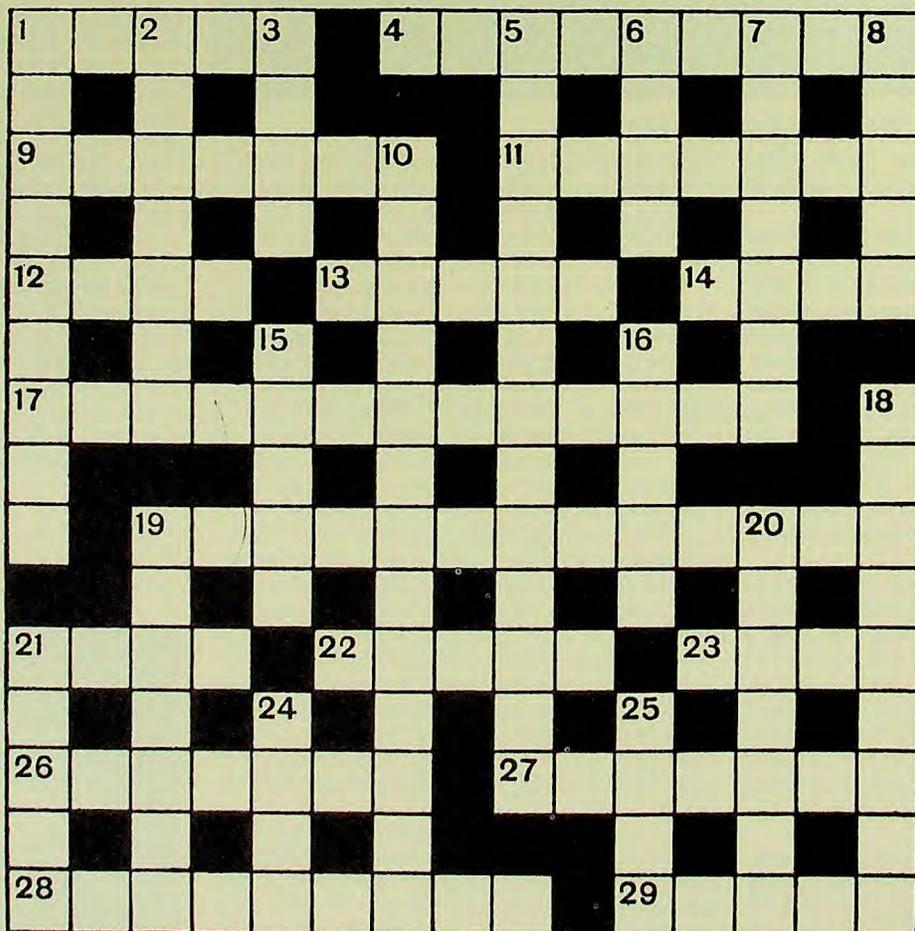
# CROSSWORD No. 21

**CLUES ACROSS:**

- 1 See 4 across.
- 4, 21 down & 1 across. Buddy Holly's explanation of your infatuation? (5,4,1,4,2,3)
- 9 As a substitute, dines at Twists (7)
- 11 Where, in Texas, Buddy Holly was first heard (7)
- 12 Holly in ancient Rome? (4)
- 13 Traveller in a car? (5)
- 14 Knock-out, crazy in retirement (4)
- 17 Buddy's song of 13 across? (4,3,2,4)
- 19 Full-length movie apparatus (13)
- 21 Either way, she was a Siamese governess (4)
- 22 Sliced peach, not expensive (5)
- 23 Sluff ascent - big attraction (4)
- 26 Musical clay pipe? (7)
- 27 St. Andrew's cross, it's tasting more marine-like (7)
- 28 Handled spectacles (9)
- 29 With Sue, she got married according to Buddy Holly (5)
- 7 One sent to preach at poles, perhaps (7)
- 8 Idol image of some sheik, once (5)
- 10 Way in to Buddy Holly's affections? (4,2,2,5)
- 15 Getting on (5)
- 16 Numbers of discs? (5)
- 18 Holly's car smashed - like one at school? (9)
- 19 Fabulous creature. Can true version be found? (7)
- 20 Entertaining in a thoughtful way (7)
- 21 See 4 across.
- 24 Animal having combed wool on its back? (4)
- 25 B side? Loud impertinence! (4)

**CLUES DOWN:**

- 1 Sailing or changing, they are not copies (9)
- 2 Old country version of *Yesterday*? (7)
- 3 Employed country editor (4)
- 5 Holly version of sorrowful depression? (6,2,5)
- 6 Cries of grief heard in 5 down? (4)



## ANSWERS TO CROSSWORD No. 20

**ACROSS:**

4 Music-box, 8 Wheeze, 9 Unafraid, 10 Creation, 11 Ox-tail, 12 Operetta, 13 Insuring, 16 Men's-wear, 19 Air-force, 21 Affair, 23 Libretto, 24 Crossbow, 25 Kitten, 26 Feathery.

**DOWN:**

1 Therapy, 2 Repairers, 3 Depict, 4 Mountain-railway, 5 Sea-horse, 6 Carat, 7 Opinion, 14 Rigoletto, 15 Terrible, 17 Enforce, 18 Scatter, 20 Rebuke, 22 Asset.

RAVE ON!

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W E E K 1980

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# "Buddy Holly"

...The Hollies new album available in October,  
featuring fifteen great songs immortalised by Buddy Holly.  
Includes "HEARTBEAT," their brand new single.

## THE HOLLIES

Order from: Polygram Record Services Ltd., Clyde Works, Grove Road, Romford, Essex RM6 4QR. Telephone: 01-590 6044



# HOLLY BY THE HOLLIES

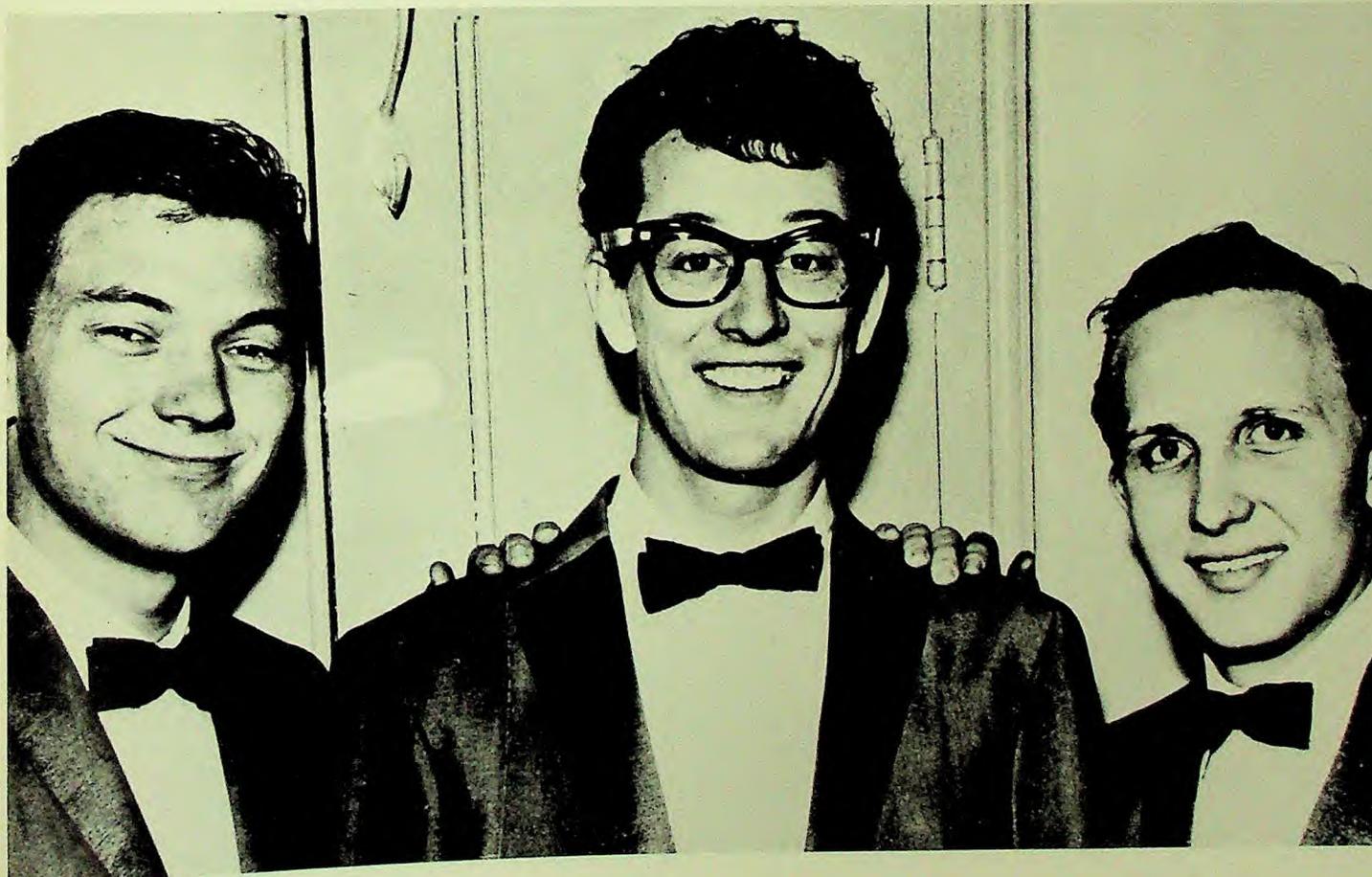
We are pleased to announce that the Hollies are this year paying their own special tribute to Buddy Holly.

Their new LP, to be released end of September, includes 15 well known Holly numbers such as **HEARTBEAT**, **PEGGY SUE**, **THAT'LL BE THE DAY**, **MAYBE BABY**, **EVERY DAY** and **IT DOESN'T MATTER ANYMORE**. The Hollies, who have always admired Buddy Holly's work, carefully selected the tracks for this album and their original interpretation brings new feeling to these rock 'n' roll hits of 20 years ago.

**HEARTBEAT** b/w **TAKE YOUR TIME** is the first single from the LP (released end of August) and, as a bonus, the B-side features a "Reprise" which previews all 15 tracks from the LP.

The Hollies, whose worldwide record sales are in excess of 40 million, have always maintained their standing as one of Britain's foremost pop groups and are today recognised by the **GUINNESS BOOK OF BRITISH HIT SINGLES** as having had more vocal hits than any other British group.

We wish the Hollies continued success with this latest release!



# THE GREEN BAY HOLLY PHOTOS

These photographs were taken by Larry Matti a tenor saxophonist who had travelled from Wausau to Green Bay, Wisconsin on February 1, 1959 with four friends, Bob Oestreich, his brother Terry, Judy and Joan Bender. During 1958, as a semi-professional Rock 'N Roll group they played week-end engagements in Wausau, Wisconsin and through previous meetings had met and played with Buddy Holly.

That night they arrived early, about 6.30 and got into the Riverside ballroom as the groups were setting up on stage. Bob asked Buddy if they could possibly stay backstage during their performances. Buddy approved, and in fact asked Bob if he would help to fill in for

Charlie Bunch's absence. Their tour bus had broken down after leaving Duluth, Minnesota. It had taken some time to get help, and Charlie got frostbitten feet, requiring hospitalization. The arrangement then, as Bob recalls, was to have Ritchie Valens play drums for Dion and the Belmonts, one of the Belmonts played for the Big Bopper and Frankie Sardo, and Bob played for Buddy. Waylon Jennings and Tommy Allsup played for all of the performers, as well as with Buddy.

When they first went backstage, there was a big man sitting there in a plaid shirt. None of them recognised him until everyone changed into their costumes. Then there was no mistaking him – the Big Bopper with his long leopard skin jacket!

Ritchie Valens is remembered as being very quiet and staying out of most of the good natured banter that took place backstage. But that all seemed to disappear when he went onstage in his blue satin shirt and black studded vest. It was like he lived for those moments onstage, and made the most of them when they came. He seemed to really enjoy the added opportunity of playing the drums that night.



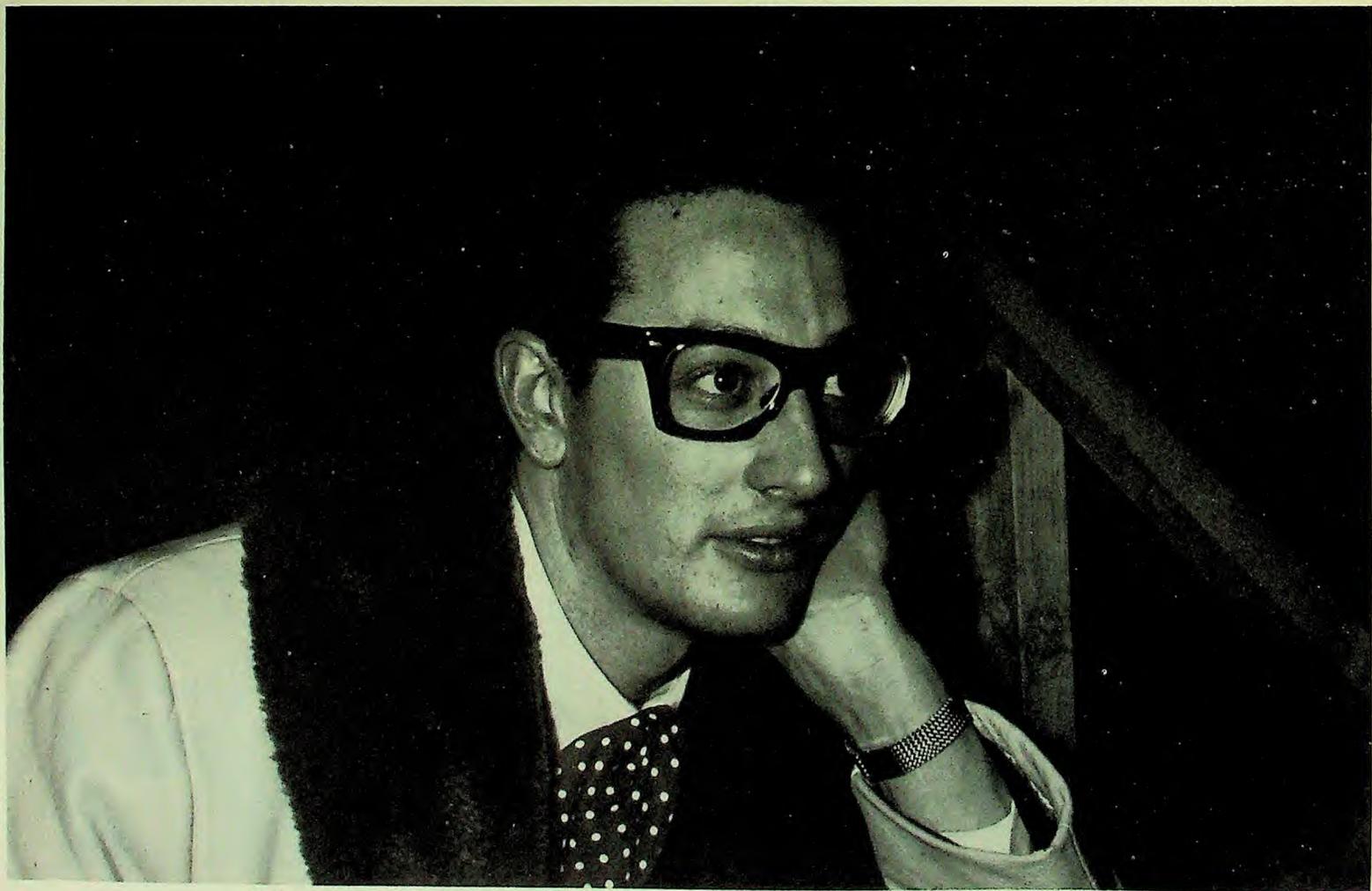
Buddy backstage with Frankie Sardo (left) and Dion (of the Belmonts). Ritchie Valens was probably onstage at this time as the Big Bopper is just visible in the left side of the photo.



Buddy with twin sisters Joan and Judy Bender, a vocal group called the Jayettes who sang his song 'Peggy Sue' in those days.



Buddy, onstage with Waylon Jennings (left), and Tommy Allsup (right, behind Buddy). One of the Belmonts is sitting at the back of the stage, between Buddy and Waylon.



Believed to be the last photo taken of Buddy Holly on the night of his last concert at Green Bay, Wisconsin