

INSIDE: TOP OF THE POPS 15th Anniversary Feature

Radio+Record

NEWS

Friday March 9, 1979 50p

ROXY MUSIC MANIFESTO



THREE YEARS LATER A NEW ALBUM

Public NEWS

Swansea profits up 45%

SWANSEA SOUND has announced an increased trading profit of nearly 45 per cent for the 12 months ended October 1, 1978 — some £73,712 against £51,722 the year before.

In his annual report chairman Professor J. H. Purnell pointed out that although turnover increased by around £90,000 the rapid escalation in costs has meant that the company's trading profit did not increase in anything like the same proportion. "Even so," he continued, "we must regard this as a very acceptable result from which we can take encouragement. On account of part losses, the company is still not liable either for corporation tax or secondary rental payments."

On the subject of primary rental, Purnell said the company would be watching with keen interest the IBA's reassessment of the primary rental system which the IBA recently announced it was undertaking in order to allow all well-managed companies to make an adequate return on capital.

A reassessment by the Authority has long been anticipated following a similar pattern of events affecting Independent Television. During the early years of ITV, the Authority (then ITA) assessed primary rental on the potential audience available in each station's coverage area, as ILR is assessed today. However after a number of years when the companies had become well established and profitability had increased, a new set of criteria was introduced.

A similar system will undoubtedly be implemented eventually to assess ILR's primary rental payments where criteria such as regional prosperity and individual station's running costs will be used.

As mentioned by Professor Purnell, the change in assessment of primary rental, as part of the IBA's long-term strategy, supports its encouragement to potential ILR investors by helping to facilitate a proper return on capital.

"We are also watching events at Cardiff," continued Purnell, "where a new ILR station will come into existence in 1980. We see here great opportunities for joint operations, in a variety of areas, that will be of great mutual advantage."

Commenting on the 45 per cent gain over 1977 in terms of trading profit, Purnell reported: "While this is an excellent result it must, of course, be seen in the light of past financial performance and future prospects. By virtue of the losses inevitably incurred during the first two years trading, the company still has an adverse trading balance, while the national economy is currently sufficiently volatile as to induce a measure of caution in the short term.

"Thus, taking all things into account, your Board has decided that it would be in the best interests of the company not to declare a dividend for this year but to further consolidate the financial base against which the future must develop."

Purnell selected several examples of company achievement throughout the year, citing the completion of a "badly needed" extension building, the purchase of an "excellent" outside broadcast vehicle, the introduction of 16-track recording facilities and the greatly improved quality of station-produced commercials, one of which took first prize in the Radio Campaign Awards station-produced commercial section.

EUFA Cup on BRMB

BRMB RADIO will be broadcasting live coverage of the EUFA Cup quarter final match between Red Star Belgrade and West Bromwich Albion on Wednesday (7) in keeping with its sports policy of following local teams wherever they may be playing.

In a special Tony Butler show, between 15.15 and 18.00, Bob Mills

will be on air from Belgrade in Yugoslavia where BRMB's chief engineer Dave Wood will be taking care of the technicalities involved.

This coverage is the latest in a series of sports specials which have taken the BRMB team to such places as Spain, Turkey and Poland.

TOTP bumper issue

THIS WEEK Radio & Record News becomes the first UK industry magazine to publish a major tribute to Top Of The Pops, marking the 15th anniversary of Britain's longest-running influential music show.

Twelve thousand specially-bound copies of R&RN's 28-page Of The Pops supplement will be available on bookstands throughout the country, making it R&RN's third major "book special". The Capital and Clyde "specials", published last October and December respectively, sold out within days.

R&RN would like specially to thank Johnnie Stewart at BBC's Robin Nash, Anne Rosenberg and Brian Clifford for their enormous cooperation over the last two months.

Air Services ad boost

IN AN announcement made last Thursday (1), Air Services revealed plans to increase the size of its sales team to "maximise national advertising revenue for radio still further."

The company will be seeking four new sales executives and assistants, together with back-up clerical staff in the traffic department. Managing director Gerry Zierler stated that the expansion comes "as the next step in what has already been an eventful and positive year for Air.

"Our new Research Unit has got off to a flying start," he said. "As has Air Services North, under the new aegis of Kevin Webb."

The announcement comes at a time when the sales house has been subjected to numerous expressions of dissatisfaction from a number of its smaller stations looking to improve their national sales figures.

Mike Denholm is expected to announce the acquisition of a new station this week for his newly formed Radio Time sales house.

Zierler however confidently concluded: "Under Tony Lister's direction since January, our force has an impetus which will find impossible to match in 1979 plan will further enormous investment in the industry's future."



CAPITAL RADIO held two separate conferences on two consecutive days at the end of February, one to discuss the role of its Helpline service, the other to discuss the work of its Jobfinder scheme. Pictured above are the speakers at Capital's Helpline conference: L-R John Wines (Capital md), Tony Stroller (IBA), Baroness Phillips (chairperson), Baroness Faithfull (Dr. Barnardo's) and Ian Bruce (Volunteer Centre).

Radio Four to improve London reception

BBC RADIO Four is having to plan a new booster station for its listeners in London and other parts of the country.

The station switched to long wave transmission in the BBC wavelength changes last November, and since then has received a stream of complaints from people saying they have difficulty receiving the stations.

Although the transfer to long wave made Radio Four available to many more people up and down the country, a variety of factors combined to affect its reception.

Geoffrey Sturge, assistant head of the BBC's engineering information department, told R&RN that reception is especially bad in large towns and tall buildings.

He said it is well known that the wave is especially susceptible to interference from tv sets and unshielded electrical equipment. Radio Four's signal is accentuated by interference from a Russian radio station on the same wavelength, which is now operating greater power than at the time of wavelength changeover.

The BBC is currently looking for a site for the booster station. It will need Home Office approval, and it is possible that it could be over a year before the booster station is operational.

The BBC is also considering booster stations for other parts of the country where Radio Four reception is poor. Sturge denied newspaper reports that extra booster stations were being planned.

Hallam Snow Busters



SHEFFIELD WAS one of the country's worst hit regions during the recent Arctic weather and to compensate both Radios Sheffield and Hallam pulled out all the proverbial stops. With considerable flair Hallam applied snow chains to its fleet of vehicles (pictured above) including the station's Range Rover which, driven by chief engineer Derrick Connolly, coped very well.

In addition however the station hired a Trail Blaster, an American built vehicle similar to a Range Rover, which worked flat out for two days ferrying Hallam staff to and fro to ensure the provision of up-to-the-minute information for the station's re-instated Snow Line.

Radio Sheffield has amassed a long list of ardent "thank-yous" for its emergency broadcasts which led to an extra 2,000 calls being processed a day. "The calls ranged from straight-forward requests for information to urgent pleas for help," says programme organiser Geoff Sargieson. "I never knew there was so much happening in the area until most of it was cancelled." Station staff had their share of difficulties too notably dj Tony Capstick who walked seven miles from his home to present his morning request show and then walked home again. A day later, making the same trip he lost his way in a snow storm — while crossing a traffic island!



FULL MARKS to Beacon's **Pete Clements** for securing an interview through personal contacts with the now-Stateless **George Harrison** unbeknown to WEA who had assured regional stations that the ex-beatle could not, in any circumstances, undertake regional promotion on his new album — his appearances being limited to **Radio 1 (Kid Jensen)**; **Capital (Nicky Horse)** and **TV's Thames At Six** Can **Radio Trent** seriously be considering an investment in a possible East Midlands TV company when initial costs are still outstanding — although **Tees** is the same age, it is paying dividend already. When will **Trent** declare a dividend? Lines were jammed during first-ever phone-in on **Radio 1** when listeners rang **Kate Bush** **Radio Manchester** reports that calls to its "problems" phone-in, **Late Night Line** on Sunday nights increased by more than 11 per cent over 1977 when the prog first started — nearly 1,200 calls being received in the last 12 months **Radio Merseyside** jock **Steve Kaye** very surprised when a young lady burst into his show to collect her prize for a station competition. The prize? A cuddle from **Kaye** **Vegetarian MP** for **Paddington**, **Arthur Latham**, refused the specially laid-on Spanish omelette offered to him at **Capital's** recent **Helpline** conference — nut cutlets would have sufficed however **Radio 1** planning a major outside broadcast operation from the North — more details next week The **Street Band** commercial currently promoting **Mangrover Services Commission's** **Youth Opportunities** scheme on **Capital** to the tune of **Toast** is extremely good — catchline: **Ain't You Got A Job Yer, Ain't You Got A Job?** Quick mensh for all the **Beeb** locals who came into their own during the snow crisis: **Medways** (specially **Colin Johnson** on duty 48 hours with no more than five hours' sleep); **Leeds** (open all night); **Leicester** (reunited father and son after the little boy got lost in the snow); **Derby** (lack of producers led to the abandonment of programme schedule); **Humber** (all usual programming abandoned, staff stayed in local hotels); **Newcastle** (**Linkline** re-instated — a listener tuned in to learn that her own 21st birthday party had been cancelled) and **Solest** (emergency broadcasts for blood supplies almost certainly saved several lives) **Radio Guy's** (**Guy's** Hospital broadcasting service) reopens tomorrow 6/ following redevelopment which forced its temporary closure in June 1977 "We are listened to by more than three quarters of London's vandals," said **John Whitney** at the recent **Jobfinder** conference. "I doubt whether any other organisation can claim the same — or would want to" Is **Kid Jensen** seriously thinking of changing his name, as a report in the **Sun** suggested? Rumour has it that **Metro's** **James Whale** may be appearing in a touring **Old King Cole** production this Christmas following the lead given by **Piccadilly's** **Phil Wood** who supplemented his income with a starring role in **Manchester Opera House's** **Dick Whittington** production **LBC's** commuter service is not exclusive — **Radio London** uses the same service **Catherine Howe** reported to be recording a **Radio 1** in Concert special on **March 28** **Radio Newcastle** organised a pancake race last Tuesday for local disabled children with £25 worth of prizes donated by **Jif Lemon Bureau** **Radio Oxford** took **Dave Freeman's** morning show out to a local community centre for **Pancake Day** — over 1,000 people attended Following the snippet in this column of a **Capital** listener naming her baby after **Dave Cash**, **Merseyside's** presenter **Dave Potter** and **telexphonic** **Cliff Marsh** have become the namesakes of two bouncing baby, er, rabbits **Metro's** had enough of bus rears and is now embarking on a £1,000 bus sides poster campaign for the breakfast show When will **Johany Beringer** have the courage to wear the amazing hat brought back from China for him by chief engineer **Duncan MacEwan**? that's it.

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First dividend for Selkirk



ALAN HENN (left), chairman of Beacon Radio hands a £4,584.90 cheque to Stuart McKay, president of Selkirk Communications.

BEACON RADIO has become the first ILR company to pay a dividend to Canadian shareholders Selkirk Communications. A cheque has just been presented for £4,584.90 representing the first return on ILR investment Selkirk has yet received.

"Although heavily criticised over its policy," says managing director Jay Oliver, "this major Canadian company was prepared to invest where 'others feared to treat' and

at long last are beginning to see the benefit of their entrepreneurial insight."

While it is undoubtedly gratifying for Beacon to be in the enviable position of becoming the first ILR to pay a dividend to the controversial Canadian investors, after less than three years on air, it seems likely that the IBA will discourage the setting up of future local commercial stations with large non-British shareholdings.

Sea of vinyl for Wales

FOLLOWING R&R's revelation two weeks ago of the unwillingness of certain record companies to supply BBC Radio Wales with current product, the station has been flooded with promotional copies from various — but not all — companies.

Radio Wales only started its playlist eight weeks ago. Until then it was considered unimportant by the record companies, and received few promotional copies of new records. The station's (mistaken) image of being the

Welsh version of Radio 4 also was not at the top of the list for promotional copies.

Since R&R's story, all but a few record companies — who Radio Wales refuses to name — have started sending the station records.

Apart from the ILR station, Sound, BBC Radio Wales is the station specifically serving Wales, a potential audience of three million and can also be heard in Ireland, North Devon, Gloucestershire and the West Country.

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How Tom Ferrie made a switcheroo to success

THOSE WHO doubted his wisdom in quitting the afternoon slot of Tom at Two on Radio Clyde — and some among his former 261 colleagues were not backward about coming forward to warn him he was making a mistake — had a Valentine's Day surprise.

For Tom Ferrie, 32, who switched his allegiance to BBC's Radio Scotland in late November last year, has emerged as this year's Scottish radio personality, and recently collected his handsome trophies from the Radio Industries Club of Scotland at a slap-up lunch in Glasgow's Albany Hotel (on February 14).

The silver rosebowl (Tom personally retains a cup) promptly went on display in BBC's busy canteen at its Queen Margaret Drive hq in Glasgow, where delighted employees of the much-criticised channel did little to hide their glee that the award — previously retained by a succession of Clyde broadcasters including Dave Marshall and Frank Skerret — had finally been wrested from the ILR after a five-year run of supremacy.

Less obvious, however, and Tom Ferrie is the last person to push the point, is that the accolade goes a long way to vindicate his decision to throw in his lot with the BBC's still-new Scottish venture.

"I'm very proud that the Radio Industries Club saw fit to choose me as its top personality — especially when I think of some of the other people I listen to on Scottish radio who are my superiors in both experience and ability," he says dismally.

But it is no secret that BBC in Scotland is delighted with listener response to Tom's 90-minute morning shows which mix music, bingo, phone-in competitions and dedications by the dozen each weekday forenoon.

In the absence of the latest set of audience research figures — the

delay blamed on computer processing, by the way, the Glasgow press office claims: "Tom has succeeded in increasing Radio Scotland's audience during the mornings by a tremendous amount, and it is clear from the response to his programme that he has a vast audience."

On his programme Tom currently has 9,000 listeners playing radio bingo for a weekly £25 prize, and pulls in up to 400 phone-in dedications each week. My random check of callers to Studio Four during just one programme confirmed listenership stretching from Skye to Aberdeen and Inverness, and from Ayrshire, across central Scotland (including Glasgow and Edinburgh), to Perthshire and Fife.

There was even one caller from Carlisle.

"The big buzz is being national," says Tom who was initially amused to discover he was held in something approaching awe by some establishment BBC types as he is the only self-op jock on the station's day-time programming.

The norm in commercial circles of one-man operation is still a rarity at Broadcasting House, although Radio Scotland's late-night presenters — one, at least, having graduated from continuity announcing — also drive their own desks.

Interestingly, the studio set-up includes Technics turntables similar to those used by Clyde (but without the remote-start facility), and faders which work in reverse to the mode with which Ferrie was previously accustomed! "I did have a few hairy moments to begin with," he admits readily, "but it is just something else to get used to."

He also enjoys the luxury of a producer (the role is shared enthusiastically by genial Yorkshireman Philip Whitaker and Ben Lyons. During the programme there's also an audio supervisor on

hand (formerly a studio manager, in BBC parlance), and at least one production assistant. Back-up includes a team of girls answering calls from listeners which are fed through to the producer.

"I've found everyone very friendly and I was made to feel very comfortable right away," says Tom of his new colleagues. Radio Scotland accounts for only a floor of the BBC's Glasgow premises, and Ferrie likens it to the Clyde operation which is equally self-contained.

"I was met with a certain curiosity in some quarters when I first arrived," he says, recalling also that he experienced a brief sensation of something hard to define when he found himself within the portals of the mighty BBC. "I suppose they had heard about this ex-Clyde jock and wondered if I was as good as my publicity — because the papers made quite a thing about my 'capture'."

"But I think all of that just put me on my mettle a bit more to prove myself." Now, he says, he's responding to the challenge of being in on the ground-floor of something new, and is keen to play a long-term part in pioneering the Radio Scotland service.

On an equally-serious note Tom talks about finding himself "on the wrong side of 30", with his American wife Nanette and their year-old son Alan Stewart to consider, and the knowledge that being a presenter may not last for ever. "It's inevitable to start thinking about the future," he says.

"There are plenty of people who do go on being presenters — Radio Scotland's Howard Lockhart is a classic example — but there are also so many other opportunities within the organisation like this. In time I wouldn't mind moving into other areas; it's all a great chance to learn more about other aspects of broadcasting."

His morning shows apart, he has also landed the role of link in the Tuesday series "On Third Beat" which showcases BBC's Scottish Radio Orchestra with singing guests, and is networked on Radio 2. Contributions have also appeared on increased the programmes' reach and now the series has been tended.

In his own shows, Tom enjoys certain freedom to choose his music. "I don't like to play many chart things, and I take advantage of the review facility — new discs are out with no restrictions. He attends the Friday afternoon playlist meetings works from the station's Es which include its own top 50 and albums as well as fees — singles, albums and hit-picks."

"I've got about 20 per cent freedom of choice," he explains adding that needletime — so a problem elsewhere — is a worrisome factor on the front.

"I'm in the studios by 9.30 mornings, and I usually spend a couple of hours at home on days planning the content of coming week's shows," he says.

With an eye to the future external interests which include record shop in Barrhead are expanded. Tom and his partner planning a second shop in a shopping precinct being built in a suburban area of Glasgow's side.

Meanwhile, he's still introduced and ending his shows with L. Theme as his signature tune — track he introduced with his ever broadcast for Radio 2 back in the first week of 1974.

As the blurb in Radio 2 indicates... you can brighten day the Ferrie way. And Tom top of the world.

Experiment for disabled is made permanent

AN EXPERIMENTAL series of six monthly programmes for the disabled has proved so successful that BBC Radio Newcastle has extended the idea into a regular, permanent weekly show.

Prompt was introduced to the station's programming as a means of presenting news, information and advice to disabled and blind people — and those in general poor health. With its new weekly fixture (Sundays at 14.00, repeated on

Mondays at 17.45) comes a new name: Contact. The series commenced yesterday (4).

"A programme for the disabled, though a worthy idea, could easily be a sort of radio ghetto," said programme organiser Mike Marsh. "We wanted to create a programme for and about the disabled which would also be of interest to a wider audience. The programme could have been patronising and loaded with self pity. But I believe

we've managed to avoid those pitfalls largely due to the fact that disabled people themselves help to produce the programme. With the majority of disabled people, the last thing they want is pity."

Richard Swallow, one of the producers of the programme, added: "We try to present interesting information in an entertaining way. We tackle serious topics — such as how disabled people will fare with Newcastle's metro transport system

— but we never lose sight of the fact that many disabled are extremely active."

Swallow plans to introduce topics of interest to the housebound and elderly now the programme has gone weekly. Newcastle's Council for the Disabled also involves itself each week and experts man a telephone to answer listener queries every time the programme is broadcast.

Metro's career advice

TOMORROW, Tuesday (6), Metro Radio begins a six-week series of two-minute careers advice features aimed at young people through a sharp, bright pop-format package broadcast twice a week and created in consultation with the Department of Employment.

"The message of each episode is condensed into a two-minute package for maximum impact," says John Coulson, features producer. "Our main aim is not to find specific jobs for school leavers but to encourage them to make full use of the careers service in seeking worthwhile employment."

Negotiations with the Department of Employment, who set up a media subcommittee encompassing all the local authorities' careers services in the area, began in anticipation of the Broadcasting and Youth report (R&N, February 23) rather than as a direct result.

The series, presented with a pop intro, and broadcast at 18.45 on Tuesdays in Marc Paul's show, with a repeat on Thursdays, uses schoolchildren voicing their opinions and stresses the importance of early applications and correct interview technique.

By this summer it is estimated that 35,000 school leavers in the North East will be looking for work — 5,000 of whom will be joining the queue from school this year.

At present the station runs two employment services in conjunction with Manpower Services Commission. Joblink is broadcast 15 times a week with availabilities at local job centres giving a MSC central number for details. The other is Gateway, broadcast six times a week giving opportunities specifically available to young people.

REVENUE TO ILR in January was up 37.4 per cent on last year. It amounted to £2,149,931 against £1,564,594 for January 1978.



Unsuspecting Generation members Billy Idol and Tony James seen chatting to Tiswas presenters Chirs Tarrant and Sally James moments before the Phantom Flan Flinger did his worst amid dying flies and dripping wet "volunteers" caged in the Adult House.

TV NOTES

TUESDAY (6): *Old Grey Whistle Test* (BBC2, 23.00) features guests the Gordon Giltrap Band and the Undertones in the studio. Cliff Richard joins the Pop Quest team (*Granada*, 16.20) with Parchment and regulars Beryl Flint and Nutshell. In *STV's In Concert* screened by Thames TV (23.45) is Alexander Robinson.

Wednesday (7): A new BBC2 programme, *Musical Chairs*, kicks off with Keith Macmillan and his association with Kate Bush, David Essex, Blondie and Wings. Also on the programme is classical guitarist John Williams with a new rock group he has just formed called Sky.

Thursday (8): *Top Of The Pops* gives way to *Song For Europe* with Terry Wogan from the Albert Hall (19.20). *Hopefuls* include Herbie Flowers, Guys 'n' Dolls, Linda Kendrick and the Nolan Sisters. At 21.55 (BBC2) Nana Mouskouri's guest is Chuck Mangione.

Friday (9): *Top Of The Pops* (only relegated for a day) is introduced by Kid Jensen (BBC1) at 19.30.

Saturday (10): Steve Hillage at Brunel University is today's *Rock Goes To College* gig with Pete Drummond (BBC2, 18.55). Ex-Darts Den Hegarty joins BBC1's *Multi-Coloured Swap Shop* (09.30) while *Tiswas* doesn't know yet and LWT's *Saturday Morning Show* guest is non-musical.

Writing for radio

PICCADILLY RADIO is launching a major essay writing competition to encourage short story writing for radio in the North West. Prizes of £200, £100 and £50 are being offered for each of two categories: stories suitable for adult listening and for youngsters of primary school age.

The winning story in each class will be broadcast on air, and while the subject matter is completely

open, the competition has been designed for those who do not write professionally. The winning entry will be announced in April.

Says Colin Walters, programme controller: "Last year we produced our first drama production, a six-part science fiction serial, and we hope that the short story competition will stimulate interest in writing for radio."

Live Home broadcast

IBC HAS installed an external-broadcast studio at the Ideal Home Exhibition in Earls Court and will be broadcasting live throughout the exhibition's duration.

At least one LBC show will be broadcast live from Earls Court each day, and various other shows will be including inserts from the exhibition for its four-week run.

LBC is also running a competition at Earls Court, the prizes of which include the winner's choice of any holiday from the Tjareborg catalogue, and a holiday in Tenerife.

BBC Radio London has had its outside broadcast caravan installed inside the exhibition hall, and will be putting out the bulk of its programmes live from Earls Court for the duration of the show, including live news bulletins.

Radio London is also one of the many stations who were at Paddington Station to celebrate the station's 125th birthday. It broadcast live during its Rush Hour programme (06.30-09.00), and Stop Look Listen, its evening show.

Band blow out

THE FOURTH annual National Rehearsal Band Competition All Winners concert is broadcast tonight (5) by Radio 2 from 20.02-21.00. Winners of the jazz competition include the Tony Faulkner Jazz Orchestra, entered by Radio Leeds, Young Jazz, entered by Radio London, and the Midland Youth Jazz Orchestra, entered by Radio Birmingham.

Thirteen local brass bands are to take part in Radio Leicester's annual brass band tournament, Brass Gauntlet, which starts this month and culminates in a 2-day festival on June 16/17.

Fox leaves Pye for RCA

THE AMERICAN 20th Century Fox label is to leave Pye as of March 31 at the end of the present contract, although it is understood that negotiations are underway for a possible extension of six months for a limited part of the catalogue.

RCA Records has arranged a worldwide pressing and distribution contract with 20th Century Fox which is believed to come into effect April 1.

Pye has had the 20th Century Fox catalogue for five years and during that time has been responsible for breaking a number of American acts in the UK. The main artist on the label is Barry White and the roster of artists

include Edwin Starr and Gene Chandler, Love Unlimited and Randy Edelman.

The pending loss of the 20th Century Fox catalogue is not seen by Pye as "a major loss" and speaking to R&RN, Pye Records UK managing director Derek Honey revealed, that with immediate effect the company has acquired, under licence, the American Cream and Hi label catalogues through negotiations handled by Bob Wise.

The two labels are owned by Al Bennett, a former President and owner of Liberty Records, and the main artist on Hi is Al Green, formerly with Decca.

Billy Fury receives K-Tel treatment

TWO NEW releases on K-Tel are currently being tested marketed, Billy Fury's *The Golden Years* (NE 1030) in the Harlech and Anglia TV regions and David Soul's *Moods* (NE 1041) package receiving exposure in the Trident area.

On March 12 K-Tel will unleash *Moonlight Serenade* (Lotus WH 5010) by Billy Vaughan and his orchestra in the Granada and Westward area and another forthcoming Lotus release *The Rich Collection* by Charlie Rich (WH 5012) will receive initial TV boosts from April 2nd in Trident and Anglia regions.

Other new K-Tel releases include *Disco Inferno* (NE 1043) which will

start March 19 in the ATV receiving national treatment. April 2nd and the follow up to Action Replay called *Hi-Fi* (NE 1044) which includes Lovich's *Lucky Number*, Fury's *Hit Me With Your K-Stick* and the new *Darts* single. It. The package will be available on ATV from April 12, nationwide on April 26th.

K-Tel is also formulating a plan for the release of Country Stars which will be issued to coincide with the International Festival of Country Music held in Wembley over the Easter Weekend.



LATEST UA signing, American/Australian songwriting team Waldorf Travers seen at the AIR studios recently for a playback session of their new United Artist album, *Night Blindness*. A single *Big Time American Girl* (UP 36501) has just been released. Pictured from left are, producer Dave Courtney, Garry Travers, UA marketing manager Howard Berman, UA Records managing director Cliff Busby, Marcia Waldorf, Interworld Music director John Velasco and arranger Richard Niles.

Wings settle for EMI

AFTER MONTHS of speculation EMI has now officially signed Paul McCartney and Wings to an exclusive, long-term, recording agreement for all world territories outside of North America where they will record for the CBS-Columbia Records Group.

Bhaskar Menon chairman and chief executive of EMI Music Worldwide Operations said, "EMI feels deeply privileged in our

continuing association with Paul McCartney".

EMI has not released any details on McCartney's new recording contract but it is understood that as before, it includes a product commitment clause in addition to a higher royalty rate.

EMI's long association with Paul McCartney began 17 years ago when the company signed the Beatles in 1962.

Hutson returns to London

IN AN exclusive transatlantic telephone interview last week, with R&R Publisher Greg Thain, Mike Hutson told R&RN of his feelings on being appointed md of RSO Records in Britain.

"I've been very happy working in New York and setting up the international office," he said, "But I'm also going to be very happy to do the job in England and pick up where Brian O'Donoghue left off."

He has no qualms about leaving New York, either. "It doesn't matter where I do my job from. All the big companies are in Los Angeles, New York and London.

However, we're distributed worldwide by Polygram, so it'll help to be near Hamburg."

There are, he feels, very definite benefits from working in England. "The UK is still the world's number one talent source, and next to the US, the major talent breaking ground. Also, English talent is continuing to grow in all the overseas markets."

RSO has always had very strong links with Britain, he said, adding that the majority of its artists are of British origin. Has he any plans for RSO UK? We hope we shall be very active, considering the great amount of talent that is around."

Backing tracks re-dubbed for vintage Bing release

PHONOGRAM is readying the release of a double album featuring tracks recorded by Bing Crosby, accompanied by the Buddy Cole Quartet during the mid-fifties for the American CBS Radio network. The album will be called *Songs Of A Lifetime* (6641 923) and will be available during April with a price tag of £6.99. The musicassette version (7599412) will sell at £7.25.

Phonogram has acquired rights to the album from Ken Barnes and Chris Harding's Vista star Productions company, which in turn secured rights from the Bing Crosby Estate.

A major marketing campaign will surround the release of the set, including a television campaign beginning in the ATV area from

April 16th. Phonogram will up the release with window displays posters for the retail trade.

Leon Campadelli, a Phonogram product manager explained, producer Ken Barnes has taken original Crosby vocals and dubbed up to date arrangements by Bill Moore in the Phonogram recording studios. The album includes tracks, ten of which have never been issued commercially before. Two of the tracks on the set Crosby's version of *The Lady Tramp*, generally associated with Frank Sinatra, and Crosby's with Rosemary Clooney on *I Love a Number* he originally with Grace Kelly in the film, *The Society*.



THE BEE GEES in neon lights. Site is the HMV store in London Oxford Street, organised by Polydora display manager Barry Barnes to promote their current album, *Spirits Having Flown*.

Gem installed

GEM RECORDS, the international department of Arcade Records and GTO Films, are now installed in their new offices in Camden Town. The new address is GTO City, 115/123 Bayham Street, London NW1 (01-485 5622). Plans are also being discussed for the construction of a recording studio to be

built in the basement of building.

Second release on the new label will be Brian Wade's new single *Only Me* (GEMS 2) scheduled March 23rd. Wade, an ATV staff writer, has recently been responsible for producing Gem star Elaine Paige for EMI.

WEEKLY PRESSES

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TAVARES



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LIKE THIS BEFORE**

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THE ALEXANDER BROTHERS have been named the best selling recording act in Scotland by Clyde Factors. The award has been given for their best selling album *Two Highland Lads* issued on the Warwick label. The album, licensed to Warwick by Pye was originally issued in December and sold 20,000 units in 14 days. The album now has sales in excess of 50,000.

Pictured with the award at the Pye recording studios are from left, producer Terry Brown, Tom and Jack Alexander, manager Ross Bowie and engineer John Timperley.

The Alexander Brothers are currently recording tracks for a double album for Autumn release.

News in brief....

TO HELP promote Gloria Gaynor's album, *Love Tracks*, which features an eight-minute disco version of her current hit, *I Will Survive*, Polydor will be making available posters to dealers throughout the UK. Polydor will back up the release with extensive advertising in trade and consumer press.

Polydor has also embarked on a campaign for the new Paul Evans single *What's A Nice Guy Like Me (Doing In A Place Like This)* which is available on Spring/Polydor (POSP 39). To tie in with the release, Polydor has taken trade advertising and will also distribute two-colour badges, 4000 with the wording "What's A Nice Guy Like Me" and 4,000 with the wording "Doing In A Place Like This". Evans' debut album *Hello This Is Paul Evans (POLS 1008)* featuring his current release and hit, *Hello, This Is Joannie*, is released this month.

POLYDOR has signed Ian Matthews through a licensing agreement with Sandy Robertson's Rockburgh Records. Matthews' product will be available on the Rockburgh label and distributed and manufactured by Polydor. Matthews' current product, an album *Stealin' Home (ROC 106)* and a single *Shake It (ROCS 210)* are now both available through Phonodisc.

A NEW artist management company called Starkers has been formed by Brian and Peter Bird, Steve Flack and Kevin Turner. The company is based at 11 Wardour Mews, London W1 (01-734 3041). First signing to the new organisation is a new band the Extras and a label deal is currently being negotiated. Starkers has signed a music publishing agreement with Heath Levy and an agency deal with Bob Salmon of ITB.

A TEN-INCH album, retailing at £3.50, by Bill Haley and the Comets recorded for the American Essex label, is to be issued at the beginning of March by the small independent label, Roller Coaster, run by John Beecher. The album is called *Rock The Joint* and carries the catalogue number ROLL 2002.

The album has been pressed for Roller Coaster by Sound Manufacturing of High Wycombe, Buckinghamshire and will be available through independent wholesalers and from the Roller Coaster record shop.

The LP coincides with Haley's current tour of the UK.

WEA HAS increased the price of its singles, the rise taking effect this week. Seven inch singles rise from 90p to 99p, and Standard 12 inch singles also rise from 90p to 99p. The current LV series releases remain at £1.79, but future LV releases will be packaged in a special four-colour sleeve and will retail at £1.99. Dealers will be notified by post of the LV price rise when it becomes effective.

A BLUE-VINYL pressing of Third World's *Journey To Addis* album (ILPSB 9554) which includes the extended version of *Now That We've Found Love* originally available as a 12-inch single, is now available.

JOHN DENVER is to play six concerts in Britain in late March/early April, and has an album and single scheduled for release this week on RCA.

The concerts are: Dublin (March 28), Manchester (29), Glasgow (30) and London Wembley Arena (April 1 & 2).

Denver's new album, *John Denver (PO 13075)* is released immediately, as is his single *Downhill Stuff (PB 1479)*.

EMI under one roof

THE EMI GROUP has now concluded negotiations subject to contract, for a £33 million funding of the new EMI Centre. In 1971 EMI purchased a leasehold site in London's Tottenham Court Road, south of Percy Street, then known as the Gort Estate. Planning difficulties were eventually resolved and in October 1976 EMI announced its intentions to commence the present development.

The project includes shops, and over 180,000 square feet of usable office space, to be occupied by EMI Music, Leisure and Entertainments operations, presently housed in over 20 different locations in Central London, and by EMI as its corporate headquarters.

It is due for occupation in the

latter half of 1980.

Under an arrangement with a freeholder, the Prudential Assurance Company, the total payment to be made to EMI approximately £33 million, of which approximately £12 million will be received EMI's current financial year ending June 30 1979, and the remainder stage payments thereafter.

The eventual rental payable EMI for the entire site will be £ million per annum.

Although the final costs of construction cannot be precisely determined at this time, it is believed, based on estimates through to the end of 1980, that transaction should be profitable when the ultimate outcome falls reported in EMI's accounts.



SINGER/SONGWRITER Bruce Wooley, current release is *Bobby* is pictured with CBS executives at a recent visit to the CBS Leeds Offices. Seen with Wooley, from left are CBS UK a and r director M. Winwood, Epic product manager Frank Brunger, Epic label manager Judd Lander, CBS UK chairman Maurice Oberstein, producer M. Hurst and CBS UK managing director David Betteridge.

Lovely Crash

CHARISMA RECORDS is to mount a major marketing campaign built around the release of *Lovely Crash* by the Dazzlers on March 16.

The record will be issued in a 60's style EP sleeve and will carry a price tag of 99p. (CB 33.) Charisma

will make available a limited edition of 10,000.

The company has also hired Record Sales to handle dealer local colour promotion and 5,000 full-colour posters will be available to dealers throughout the UK.

People

DAVE MCALEER has re-joined Pye to head a separate division within the existing a and r promotional framework to handle disco music. As disco development manager McAleer will be responsible for exploiting and acquiring additional and existing product from overseas and UK based licensors. He returns to Pye after a spell at RCA Records.

Martin Wyatt's Bright Music similar capacity....

MIKE HUTSON who for the year has operated from New York as managing director of Records International will be located in London as overall manager of the record operation. He fills post left vacant following resignation of Brian O'Donoghue who is now formulating plans for his own company.

AT ATV Music, secretary Sally Perryman has been appointed professional co-ordinator working under general manager Charlie Crane while former Essex Music staffer Clare Russell has joined

RICHARD ROWE, a qualified licitor, has been appointed as CBS business affairs officer, and report to Tim Bowen, CBS business affairs manager.

TOP of the POPS

A Radio and Record News Supplement

MARCH 50p



'Cue Harold MacMillan'



FOR SOME 400 editions of Top of the Pops, the long-running weekly chart saga, executive producer Robin Nash has supervised the complex weekly balancing act behind the simple "play the chart records" formula.

For seven years Nash has scanned the Tuesday charts each week and emerged with the optimum balance of male and female artists, up-tempo records and slow ballads, bands and solo performers, British and foreign acts, black and white, live studio appearances and promo films. For seven years he has worried about sound balance and camera script. For seven years, angles have been a way of life.

Being a kindly man — "avuncular" is what the press usually call me — he handed me an angle as he ushered me to the door of his Television Centre office, a door now bearing the BBC Head of Variety tag. "Journalists usually begin by saying I look like a politician," he confided. Well, since TOTP is built on the strength of a proven and little-changed formula, I'll follow tradition.

Twinking amusement lights the hooded eye of Robin Nash in an uncanny echo of ex-Prime Minister Harold MacMillan, an echo amplified by the greying moustache.

No doubt any producer of TOTP needs a prime ministerial skill to keep a forever changing, bewilderingly varied and potentially unruly assembly of musicians on the rails each week. Add to that the constant pressures from a record industry anxious for exposure. Add the problems of controlling a weekly chaos of enthusiasts in the studio audience, whose limited appreciation of production values must vanish in the thrill of contact with heroes and villains straight from the charts, and it becomes clear that an instinctive appreciation of the politician's art must prove as useful as any BBC training scheme.

Nash himself remains modest about this enviable political achievement. "I've never really had any serious problems with musicians themselves," he asserts, "except in getting them to have their hair done at the right time! They want so much to be on the programme that they just behave themselves." More than one will testify in glowing terms to Nash's invaluable patient aid in preparing their first television performance.

Audiences present him with no problem, tall and erect, Nash dominates a studio. A Nash call to 'Silence!', reinforced by an impressively loud clap of the hands, will bring

"Audiences present him with no problem, Nash dominates a studio. Tall and erect, a Nash call to 'Silence!', reinforced by an impressively loud clap of the hands, will bring an excited studio babble to hush in a way even Mark Antony would envy, never mind MacMillan".

an excited studio babble to hush in a way even Mark Antony would envy, never mind MacMillan.

But there we'll let the MacMillan echo fade. For while MacMillan has etched history for his "You've Never Had It So Good" rallying call, Nash may merit a place in television annals for his belief that "You couldn't have it any better". While it would be unjust to charge him with complacency — "after all, we were three weeks ahead of Radio 1 with New Wave" — he believes deeply in the continuing value of the tried, tested and proved TOTP formula. Head of Variety he may be, but variety comes second on TOTP.

He sees little reason to change the formula, although he made one dramatic innovation in the face of enormous resistance. To increase the Top 30 record content of the programme, he dropped the famous TOTP signature tune which opened the programme for many years.

On January 1st 1979, Top of the Pops celebrated its 15th birthday. As the 800th edition of the long-running chart programme approaches, audience ratings have never been higher. No other programme can match the power of Top of the Pops, unchallenged as British television's premier music programme. The industry recognises it as the media's most potent selling force. The artists recognize it as a key to mass exposure. The audience recognises it as just the best. R&RN celebrates the birthday by looking at life behind the programme.

Rick Ball researched and wrote this feature.

Apart from that, he maintains that "the programme changes itself and provides its own variety. The British chart is really extraordinary in the variety of music it contains, and changing music changes production. For example, when the New Wave arrived, we moved to faster camera cutting. If MOR dominates the charts, that would be reflected in softer photography."

And the formula works. "We are now playing to bigger audiences than ever." Figures rise each winter, falling with the long evenings, the only memorably rough period coinciding with the introduction of an eight-nine minute album slot. "Too long," says Nash.

Nash sees TOTP as a news programme. "Basically we are reporting and reflecting what is happening in the British charts. The reasoning behind the idea is simple and logical. If a record is top of the charts, it means some 200,000 people have bought it, and they want to see the artist. The ones they want to see most are the ones they have bought most."

This judgement explains Nash's hostility

to the excessive camera gimmickry which has marked other TV pop programmes. "The arrival of colour made for a more imaginative use of lighting, but basically the viewers want to see the artists, so I reject camera work so bizarre it interferes. If we can get a close-up of every member of a band, so much the better; they've got their fans. And remember that most speakers are not very high quality, so performance must take precedence over sound."

Nash has noticed increasing sophistication in the artists appearing, Bob Geldof being a prime example. "As performers became more essential to a group, audience interest in performance grew and incidentally the studio audience stopped dancing to watch." Yet Nash insists on the continuing necessity for even the most inert of audiences. "They are an essential part of the atmosphere. They are the foreground for the cameras and give the artists something to play to."

Today's audiences are smaller than they were. GLC fire regulations have reduced numbers from a milling mass to 120, and must — theoretically — be aged over 16. But vetting for age is difficult. "I've seen some of the audience arriving at Shepherd's Bush tube station," says smiling Nash, "without make-up so they can travel half-fare, then painting their faces along Wood Lane to reach the age 16 by the time they enter the studio."

While tickets were distributed in early days to dancers in the clubs at Manchester and London, all requests now handled by the Ticket Unit, with vetting on dancing ability.

While reflecting the studio audience changing taste in clothes, and the record buyers' changing taste in vinyl, the programme remains faithful to John Stewart's 1964 original. "I didn't alter the basic rules of the programme," Nash claims, "but I made them more overt, stating them publicly and defending the rules. While making less of a continuous conversation possible with the record industry, the strict rules have improved relationships with record companies. The promoter people know it's fair and they can usually predict my answer to any suggestion before they even phone. It's a situation that's fair to both the industry and myself."

"What are the rules?" "First of all, always end with the number 1 record. And that's the only record we'll play two weeks running. Then we never play anything that's not rising up the charts. The Top 30 account for an average 70 per cent of material. Then we consider records rising in the 40-75 positions, with an eye to a programme balance, but no record featured from the lower end of the charts can be used again until it enters the 30. Beyond that come minor rules, such as Leg's always using a Top 30 record unless it's really pushed."

The brew is influenced by the technicians active in the field. The television union — the Association of Broadcast Staffs — has banned use of promotional

'It's all in the name'



Kathy Kirby talking to producer Johnnie Stewart (left) and disc jockey Jimmy Savile (right) during rehearsal for TOTP seen on BBC-1 on Wednesday May 20, 1964.

JOHNNIE STEWART'S busy life is built around music and expressed through television. From the simple days of Juke Box Jury to the live complexities of In Concert, the BBC's major pop/rock series have carried the Stewart production imprint. His personal stamp of quality remains the famous seated silhouette, jacket slung over the shoulder, which for many years graced the final seconds of TOTP.

It now adorns the Stewart breastbone, in the form of an embossed silver medallion presented to him, as the inscription confirms, by his friends at the BBC. His friends are legion, for throughout his career he's kept impeccably clean, spurning both the lucrative bribe offers which go with positions of influence and the queue of journalists and publishers wanting the dirt from the man in the hot seat. Bitterness crosses the open face only when talk turns to the smutty exposes of TOTP, which he believes to be both inaccurate and unjust.

In 1963, Stewart and Bill Cotton Jr, then on the Assistant Head of Light Entertainment rung of the BBC ladder, agreed on the excellent idea of a chart-based TV series.

"The BBC needed a live pop music programme at that time. I proposed a formula covering the Top 50, but Cotton insisted, rightly, on limiting it to the Top 20."

TOTP was born, and with Cotton's continuing support and interest behind him, Stewart was to remain in sole control until Robin Nash joined the programme. "The idea is so simple, but the peg was strong. It's all in the name, Top of the Pops: it all hangs on that."

The programme first emerged on January 1st 1964 from the BBC's Manchester studios, blasting the deconsecrated ceiling of the old Dickenson Road church, which had seen wartime service as a film studio before the BBC takeover. Demolished two years ago, the church's soot-blackened stone lives on in a nostalgic photograph hung in the bar at the BBC's new headquarters in central Manchester.

"But new acts don't make TOTP. From Day 1, TOTP has always played the number one record at the end of the show. Only one number one sound has not been featured, the once notorious Je t'Aime, with Serge and Jane getting it on for, or perhaps even with, the mikes. This one fell foul of the 'family audience' criterion.

"That first programme was a nightmare," Stewart remembers. "People were heavily hung over from New Year's Eve, with acts drifting in to rehearsal all day looking jaded. And the show was transmitted live!" Despite the headaches both literal and metaphoric, popular response was positive.

The Week One presence of the Rolling Stones, the Dave Clark Five and Dusty Springfield meant that the studio entrance was fan-jammed and impassable as the Beatles' broken-down van was pushed up to the stage door for a Week Two appearance by the Fab Four.

A weekly hustle developed in Manchester's beat clubs, when the TOTP ticket supremo toured the floors in the company of decorative dj Samantha Just — who owes her later marriage to the Monkees' Mickey Dolenz to a TOTP meeting — looking for likely dancers to provide the Wednesday studio audience.

The unlucky but inventive were obliged to con their way into the studio, braving the Mancunian rain in shirt-sleeves to bamboozle a confused commissioner by their claim that they'd just nipped out for a minute, leaving their coats inside. Sleight of hand with the pass outs completed the operation, leaving a bewildered floor manager wondering at the gross overcrowding inside. Now the tickets are handled by the BBC's Ticket Unit, who labour against a four-month queue, and GLC restrictions have placed a strict limit on audience numbers.

If today's programme is a frenetic race from Tuesday morning's chart to Wednesday's recording, the organisation of the early TOTP was logically impossible. "We went out on Wednesdays in those days," Stewart recalled, pleasure and panic flickering over his face at the memory, "but the charts weren't even published until the following evening!"

BBC chartists worked out the BBC early version by taking a mean average from advance information supplied by the major music papers. "They rang the chart through to us just after lunch on Tuesday," and the outrageous logistical problems of getting the acts booked and on the road to Manchester began — an easy ride for the Hollies. Every week saw a bleary all-night office session before Wednesday's 10.30am rehearsal. "You would often arrive on Wednesday morning to learn that a band had missed the train or plane from London, or they were being violently sick somewhere on the M6."

From the start TOTP represented a major television break for even the most established artists, who willingly made the short-nocturnal trek north, however unfit for the journey.

Despite the problems, the formula was an immediate success. "The ratings soon justified extending the programme to 40 minutes, and that opened the way for an extended Top 30 base. But we left the

format unchanged for five years, which took in the move from the original Manchester studios to London," first to Television Centre, then on for a five-year residence at Lime Grove, where TOTP remained until colour made the black and white facilities at Lime Grove's Studio G redundant.

Growing technical and organisational problems dictated a London move after two Mancunian years. "By that time the ratings justified use of a London studio. We had already done the show from London for the 1964 Christmas TOTP compilation of all the number one records of the year."

First format changes added the now-dropped Tip for the Top and New Release slots, a programming decision made when repeated chart domination by the same established faces risked tedium. "Besides, we wanted to give a break to new acts," Stewart added.

But new acts don't make TOTP. From Day One, TOTP has always played the number one record at the end of the show. Only one number one sound has not been featured, the once notorious Je t'Aime, with Serge and Jane getting it on for, or perhaps even with, the mikes. This one fell foul of the 'family audience' criterion. "I also refused to play 'They're Coming to Take Me Away until it reached number one, because I thought, and still think, it was rather sick. When I finally played it, I tried to defuse the lyrics by running a film of a Keystone Cops chase, hoping that people would be laughing too hard to listen."

The early shows also opened with the number one sound, when the chart rundown followed the immortal line "Yes, it's number one, it's Top of the Pops," which must merit a place in a dictionary of modern quotations before memories fade. As should a Fluff muff of gross proportions.

While the show itself was transmitted live, the music was mimed. In later years a Musicians Union ban on mime created a place on the show for Musical Director Johnny Pearson and his orchestra. Under the name Sound Orchestra they had a hit record with Cast Your Fate to the Winds, "We were still transmitting live," a grinning Stewart recalled, "and Alan Freeman announced the number as Cast Your Wind to the Fates!"

Throughout his TOTP era, Stewart's was always the decisive influence. Apart from holidays, it took a space touchdown and an overrun on a vital match at Wimbledon to keep the Stewart logo off the air. As he says, "someone has to drive the bus." And will it keep on rolling? "Definitely. It's such a simple idea once it's there, but simple ideas are not easy to find. The power of TOTP is unbelievable. You and I will be pushing up daisies and there will still be a Top 50."

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The good ole boys



Tony Blackburn believes TOTP owes little to the presenter, he has no real influence but owes all to the format. "It's a simple idea that works, like cats' eyes on the road."

TOTP FIRST brought the nation the smile behind the radio voice some twelve years ago, in black and white, when TOTP was still transmitted live from Lime Grove.

"I liked live transmission," Blackburn asserts, whose pirate ship experience had no doubt provided an ample sample of the pitfalls and adrenalin of live radio. "Now the music has become so intricate that from a production point of view it's better to tape it.

Unlike many people, I regret the passing of mime, because it allowed artists to appear more on local stations, but on the other hand the TOTP backing tracks now can be better than the original record."

When TOTP began in 1964, nationwide access to pop was very limited. "There was the Light Programme with Middy Spin and Saturday Club, and not much else. That gave TOTP enormous impact on the charts, almost guaranteeing Top 40 for anyone who appeared. With the arrival of Radio 1 and the commercial stations its chart influence has declined, but it can still reinforce trends, as it did with punk rock."

Blackburn modestly believes the programme's success owes little to the presenter — "he has no real influence" — but owes all to the format. "It's a simple idea that works, like cats' eyes on the road. That's what the critics don't like and can't understand. But I think it's a mistake to pay too much attention to critics, and I'm in a position to know!"



"So much importance does Savile attach to a continuing association with TOTP that he will now renew contracts with the BBC only if they contain a TOTP guarantee."

A QUARTET of djs dominated TOTP from 1964 into the early '70s: Alan Freeman, David Jacobs, Pete Murray and the ever-eccentric Jimmy Savile first among the equals.

Producer Johnny Stewart insisted on Savile, a tv unknown, for the January '64 launch programme, from the Manchester studio in a converted church. "We called it Pray TV," Savile remembers, "it was so unpredictable."

Unlike the other three djs, who just announce while the smiling Samantha Just played the records, Savile always turned his own tables, "The other three had tv backgrounds, whereas I was a working dj on the Mecca circuit, earning a living by talking and playing records at the same time."

So much importance does Savile attach to a continuing association with TOTP that he will now renew contracts with the BBC only if they contain a TOTP guarantee. He feels the programme gives him his unique credibility as an interviewer of both cardinals and cardinal sinners. "Anyway," he says, "it's always fun to do, and it always will be. The format can't change radically. In a sense it's like the 9 o'clock news for music. The content of the news and TOTP changes, and presentation adapts to the times, but basically they both reflect what's happening."



Peter Powell, the youngest dj on Radio 1, came to TOTP in November 1977 and is now a regular presenter.

CURRENT REGULAR dj Peter Powell first presented TOTP in November '77, immediately after a cross-channel move from 208 to Radio 1.

"I was very new to both the BBC and the medium, but Robin Nash gives you a lot of grooming to get you into the format." The mixture of ad lib work and close timing has to be learned. "I have from five to fifteen seconds to introduce the acts, with the studio floor manager counting me in."

Powell's TOTP weeks begin with Tuesday phone call to the TOTP office to learn the running order and check out the featured records. "On Wednesday I turn up at the studio around 2pm to watch the videos and film, and see the camera shots. Then it's make-up, clothes and the rehearsal, which is our only rehearsal for the full programme."

"I don't think the dj can or should change the programme. After all, it's bigger than anyone on it. I see my role just as presenting a party for the top chart records. And that weekly party is the most powerful outlet in the media. It must be everyone's aim to make the Radio 1 plays and TOTP. Why? Well why does the value of gold keep rising? Because it's available and trusted and proved."

'Cue Harold MacMillan'

films for records outside the Top 30, and they limit the use of material from outside the BBC to three items per programme. Further constraints are imposed by Equity, which covers singers who don't play any musical instrument, and the Musicians Union which oversees the rest.

The miming which dominated the early TOTP was outlawed to create work for

musicians, and further protection for British musicians was provided when strict controls were imposed on foreign musicians, which now means non-EEC. No artist can come into the country only to make a TOTP appearance. Moreover, there has to be a one-for-one TV exchange with a British musician, with a maximum of two exchanges per visit. "Of course, we don't handle the exchanges ourselves," states a relieved Nash, "that's a problem for the agents. Arranging exchanges can be very confusing. I remember one particularly awkward case where the musician was a

stateless person!"

Enquiries about buying the programme are regular, but problems such as conflicting foreign release dates and late changes have always proved insuperable. "Nevertheless, it's the one programme foreign visitors always want to see." Nash remembers one August visit when Eric Crosby appeared on the programme, looked around the audience and said, "Edward Heath standing on the side, it was in the building and he'd heard Crosby was on." Or perhaps he'd just heard that Harold MacMillan was directing TOTP.

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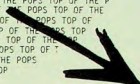
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T.O.P

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Tales of the Glee Club and the man with the over-proof blood.

BUSINESS IN BBC Television Centre's licensed club swells dramatically each Wednesday, when the thirsty music industry moves in for TOTP. The line-up at the bar looks like a convention of soft-top sandwich-board men, with the tour-jacketed backs of roadies and promotion men waiting for the liquor.

The weekly invasion has been institutionalised, with one of the club bars out of bounds for the day to all but members, a haven of peaceful drinking for the rest of the BBC.

There have been legendary musical revels in the Club bar, led as often as not by Polydor's man with the 70° proof blood, Tony Bramwell, ex-Beatles road manager and founder member of the now dormant — or wiped out — Glee Club, a select band of TOTP regulars who adjourn after the programme until late at night to preserve the moment in alcohol. Memories of Glee Club locations remain as hazy as Thursdays heads.

If the seventh floor TOTP office is the heart of the programme, the bar must be the digestive system, where background information flows from industry men to programme team as freely as the drink, which flows very free indeed.

The programme cannot run on its tight schedule without a constant information input from the record companies. TOTP must know in advance what product is coming, which records are selling well, which have been playlisted by radio stations, which artists will be touring, which are available at short notice. The promo men work hard and continuously to get the programme together, a concerted effort which proves the importance the industry attaches to this long-running, much criticised programme.

"It's quite simply the most important showcase of what's in the charts," states EMI National Promotion Manager Geoff Atherton, resident in his Queen jacket. "There's nothing to compare it with. Other shows are spasmodic and unpredictable, but this one is there every week, and its identity is strong."

Phonomag's Dave Howson agrees. "With 16 million viewers, it must be the biggest plug you can get, but its role is to reflect what's happening rather than to influence things. I think that's why the programme gets knocked so much — people want it to change direction of music, but how can you with a programme called 'TOTP'?"

Bill Fowler from WEA feels that TOTP has risen on occasion above its mirroring image to influence musical developments. "They were onto the New Wave before

half the record industry," he points out. "Nash brought in the Boomtown Rats and the Stranglers before they had a big chart record. And TOTP remains the only programme where you could follow Barry White with the Stranglers!" If the Stranglers could follow anything.

The promo men are happy to go along with the TOTP rules. Atherton had arrived that Tuesday morning as the charts were phoned in, clutching a Queen video, only to hear their single read out at number 31, outside the 30 and therefore ineligible. He didn't push his luck, smiled on and remembered the same thing happening to an Elton John video, "Where we can help is by predicting from our daily sales returns what's likely to happen in the following week's chart. Sometimes," he admitted, with a glance at the Queen VT disappearing into the cupboard, "we get it wrong. We check availability of artists, then if we are lucky we organise studio bookings for the backing track or check video availability." Later that morning, I saw the system in action, as Dave Howson sorted out a delicate personnel problem to clear a post-recording session for Thin Lizzy, off to the States before release of their single.

Availability at short notice has put countless artists on the map. Atherton quotes Tom Robinson and Kate Bush as two who were available and lucky when their singles were idling in the lower depths of the 75, with today's chart bearing witness in the form of the Shadows. "Don't Cry for me Argentina wasn't on the Radio 1 Featured 40 when we had a TOTP appearance. Then it was an immediate rapid rise up the chart."

NERVOUS BREAKDOWN

WEA's Bill Fowler has been working TOTP for eight years, and likes the present format. "Now they use the Top 75 rather than the 30, taking perhaps three numbers from the 40-75 spots, there's more chance for newer artists, and that's healthy. However, I think radio airplay must come first, particularly with unknown acts. When the public knows the record, the visual clinches the big sales."

A good visual performance is crucial, and newer acts can find TV appearance very frightening. After all, they go in cold, with little time to prepare, and TOTP is very different from a 40 minute act." Atherton agrees. "The artists are always anxious to do the programme, and that can generate nerves, which means that first appearances are often shaky."

The shortage of time becomes a mammoth hassle when US artists are involved. US artists are aware of the

programme, and are all anxious to appear despite the low fees, but they often find the truth unnerving. "They just don't believe there's only a 20 minute rehearsal," Fowler complains. English bands can handle a backing track in an hour, but the Americans want to make a record every time they get inside a studio. You can't do that in the three-hour maximum." Add that to the initial problems of work permits and exchange arrangements and Fowler's "I have a nervous breakdown every time I book an act in" becomes understandable.

His worst moment came with a Beach Boys appearance for Sloop John B. "Johnny Pearson's orchestra was doing the accompaniment, and of course they needed the scores. With everyone in the gallery waiting to go ahead, the Beach Boys announced they'd decided to change the arrangement during rehearsal and were writing the scores up now." The mere memory made Fowler unintelligible.

Like Fowler, Fleming is happy with today's formula, reminiscent of the earliest days of TOTP, bar the ban on mime. Fleming's TOTP association predates programme 1, when TOTP originator Johnny Stewart was working on the neanderthal Juke Box Jury. "It has always been an important programme," he claims, "and it's the simple formula that does it. It's a rare exception for an artist to appear on the programme without benefitting from it."

Saleswise this benefit may not show in the following week's chart, but two weeks later sales rise noticeably, after punters have scoured empty shops for the records they have heard on TOTP, and the record dealers often ask for advance information on running order, to allow them to order in advance. The information is not available.

Fleming's long involvement is matched by Bramwell's. His prodigious memory is saturated with TOTP stories, tales of imminent chaos averted. As Beatles roadie, he was involved in the Manchester days of TOTP. "We were always told that if we weren't in the studio by one pm, they wouldn't guarantee our safety, there were so many kids outside the studio in those days." He recalled the second edition of TOTP in January '64, when he had to push the Beatles van to the studio after a breakdown. He recalled a lot more, but by then the drink had reached me, my memory was drowned, my notes grew unreasonable or unreadable. Only the headache remained, the method reporter's impression of the record industry's weekly round of TOTP.



Above: Jimmy Savile faces the camera.
Below: Crowd scene at Mid 70's show.



Above: Remember the mini skirt and the bars!



1 Jan-First broadcast of Top Of The Pops

21 April-Opening of BBC2

**17 July-Aberdeen ruled that Harris Tweed
should be made in the Outer Hebrides**


4 Sept-Opening of Forth Bridge

23 Dec-Dr. Beeching returns to ICI

**31 Dec-Donald Campbell breaks world
water speed record**

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it’s N°1,
it’s Top of the
Pops.”**

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all at the Polydor promotions office. 



Congratulations







PROGRAMME:

Top of
the Pops

DATE:

1979

TAKE:

15 yrs

Happy Birthday



FROM BLACK AND
WHITE TO COLOUR...

FROM BERNIE FLINT
TO X-RAY SPEX...

FROM ERIC HALL
TO GEOFF ATHERTON...

FROM CLIFF RICHARD
TO KATE BUSH...

FROM STEVIE WONDER
TO DR. HOOK...

FROM WINKLE PICKERS
TO BONDAGE PANTS...

FROM WINGS
TO RACEY...

FROM EMI TO
TOP OF THE POPS...

CONGRATULATIONS
ON 15 GREAT YEARS.



RECORDS



Above: Johnny Pearson and the TOTP Orchestra.
Below: Slade, on almost every week?



Les Gray of Mud, getting into the feel of things.

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'Top of the Pops'
past and present*



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G MAGNET RECORDS

A day in the life of Legs and Co

Left to right: Rosemary Hetherington, Patti Hammond, Sue Menhenick, Gill Clark, Lulu Cartwright and Pauline Peters.



THE LONDON WELSH Rugby Club on a cold Kew Monday morning provides an unlikely location for Legs and Co, as they begin the two-day rehearsal for Wednesday's routine at the TOTP recording.

In a first floor room above the spacious bar, decorated with the glass-cased trophies of London Welsh tours, a heroic electric fire fights a losing battle against the chill air. A large window looks out over the snow-covered pitch to the bizarre pagoda of Kew Gardens beyond.

On the other side lies the yard, where some 50 empty beer barrels witness the continuing vitality of the beer and rugby tradition.

As rehearsal begins under the experienced eye of long-standing TOTP choreographer Flick Colby — one of the few television choreographers to direct her own work — the girls assemble in a disciplined huddle over a plastic chair to build the opening shot of the Bee Gees' tragedy, facing the group are five tall mirrors reflecting their progress.

It is unfortunate that Legs and Co's

critics cannot watch the Monday trials. The skill and dedication is truly impressive: dedication expressed by their unwillingness to stop rehearsals even during Colby's absences, and skill expressed in the extraordinary speed with which they learn and remember every complex movement.

"It's just done by counting," says Patti, as if this explains the virtuosity all disco dancers must envy. In fact, it's all done by training and hard work. Legs and Co's six all have classical ballet training, and lunchtime talk centres on the virtues of London's dance schools.

It is the learning ability which separates Legs and Co from the disco hopefuls who write in for auditions. A televised Legs and Co number may be learned on the day before recording, from scratch. "The record we dance to is chosen on Tuesday," Colby explained. "I discuss it with the costume and set designers, then think out the routine before Monday's rehearsal. TOTP will only feature records rising in the charts, so if next Tuesday's chart shows our number going down, we have to scrap everything and work to a new record.

That's happened three times so far this year!"

Colby's inventiveness is severely tested in such situations, and she's never failed. Over 50 times a year she comes up with fresh ideas, each one tightly tied to the individual record. Little wonder executive producer Robin Nash states "I'll defend Flick against all criticism."

Legs and Co represent Colby's third phase on TOTP. First came Pan's People — Pan is the God of Dancing — who took over from TOTP originals Jo Cook's Gojos. Pan's People got married, although Sue survives into Legs and Co looking ludicrously young, having survived the traumas of Ruby Flipper. Patti and Sue agree that Ruby Flipper were ahead of their time: "if Ruby Flipper had waited for Saturday Night Fever, it would have worked."

As if TOTP were not enough work, Legs have at least one cabaret engagement a week, featuring a 40 minute act. As Sue explained, there is little time left for discos. "When we're not working we just eat and sleep." Agreement was general.



WINDSOR Shut-Up Davies and Don Lofty Estelle of the BBC-1 comedy series *It Ain't Half Hot Mum*, sing their number one hit, *Whispering Grass*. When this show was programmed they had been in the charts five weeks and in their second week at number 1.

Monday afternoon

IN THE TOTP office, producer Stanley Appel pores over scripts and charts, predicting, programme possibilities. Monday's inspired crystal-ball gazing will save valuable time on Tuesday when the new chart comes in to dictate programme content.

Appel's options at this stage include a Leif Garrett promo film, which he decides to use if the record rises. A Darts vt is also pencilled in, informants having told him a live Darts appearance is impossible. With Nazareth and the Feelgoods unavailable, and Elvis Costello on tour and beyond recall, there could be problems. However, Appel's ear to the ground hears rumours of Real Thing rising, so he checks out the band's availability. It's OK. The Members too are able and willing.

Appel works through the afternoon on camera scripts for the probables. His office record player provides the sounds for a close analysis of every bar of every featured record, the basis of his camera decisions. Himself an ex-senior cameraman, Appel's expertise avoids time-wasting during the Wednesday sprint.

Tuesday

ACTIVITY centres on TOTP HQ, three connecting rooms on the top floor of the Television Centre labyrinth.

The smallest of the three, dominated by the promo film and vt storage cupboards, provides little space for human movement. Next door, the producer's three-strong back-up team — two producer's assistants and the assistant floor manager — sit at phone-crowded desks, surrounded by filing cabinets and the filed remains of past TOTP. Walls and furniture stand camouflaged under the promotional stickers and pop paraphernalia which decorate any musical office.

Assistant floor manager Barrie Martin — a TOTP veteran of 10 years' experience — arrives at 8.30, cheerfully preparing to handle a weekly list of labours worthy of a Marvel Comics hero in the two-day run-up to recording.

Before supervising movement of the bands during recording, Martin's task list includes organisation of the chart slides and liaison with the Musicians Union on backing track sessions, sorting out the guest list and confirmation of artist availability, filing the records and booking the dressing rooms.

At 8.30 on Tuesday, he begins sorting through the morning mail while producer's assistants Beryl Hoda and Linda Beadle

Production from crystal ball to credit roll.

face each other across the typewriters, their early morning dominated by script preparation.

The third room is Appel's, where he sits at work on scripts, a studio plan at his side waiting for the names of the performers. All depends on the coming charts.

08.45 With Appel on the camera scripts next door, Phil Bishop, soon to take over the Appel TOTP hot seat, arrives bruised and bronzed from a strenuous Alpine film session with Kate Bush.

09.10 Hoda grabs the ringing phone. It's the British Market Research Bureau (BMRB) with the new chart run down, the weekly key to TOTP.

"Hold on!" Hoda howls down the line as the assembly scatters, grabbing a copy of last week's chart as they scramble to the telephone extensions. With each one glued to a receiver the new Top 75 are read out. Silence is absolute.

09.12 Robin Nash arrives, but no whispered greeting breaks the almost religious silence as he tiptoes through the stillness.

09.15 Number 75 — Karen Young's Hot Shot — completes the BMRB list, and breathing begins again. Phones are downed, muscles relax, charts are compared.

09.20 Confusion over number 19 leads to Martin contacting BMRB for clarification.

09.21 Hoda's weekly chart-typing session begins, with upper case letters for a rising record, dropping to lower if they're dropping lower. As TOTP uses only records moving up-chart, the system simplifies life for the producers planning running order. Martin opens the Top 70 record file, digging out the doubtfulls to double-check spellings for the graphics department, who will prepare the opening Top 30 titles.

09.24 Nash, Appel and Bishop go into conclave, armed with last week's running order, the new chart and a stop watch, to decide on the content of this week's TOTP.

09.40 The first eager record company rings in for chart news on its product. "Sorry mate, you are far too early. It's embargoed until 10," replies Martin, in a dress rehearsal for countless comparable calls over the next 20 minutes, until all...

10.00 Martin confers with the office. "Are we agreed it's 10 o'clock?" It's yes, and Martin and Beadle begin the frantic weekly information hour, endlessly repeating the Top 5 plus varied special requests as the phone rings on. A copy of the chart is sent to Ceefax.



JOHNNY PEARSON'S Orchestra is used regularly on backing tracks and incidentals. He has been involved with TOTP since its inception in 1961. This picture dates back to 1954.

10.04 Appel enters. The Members are moving up the charts and he wants to confirm a booking. While Martin checks, Nash takes over as relief information service to the record industry.

10.20 Hoda begins typing the camera script, a detailed bar-by-bar breakdown of each record.

10.22 A new Queen video arrives, to be spurned because the band are just outside the magic 30 at 31, and there's a ban on using promo films outside the Top 30.

10.25 Appel emerges with the running order. The programme is planned, just 70 minutes after the BMRB chart call. "It's going to be easy," Appel asserts. "Usually there are 15 or 16 possibilities each week, and we have to make a selection based on programme balance and what's been used before."

"But this week there are so many new entries in the 30 which we have to feature that we can't go outside the 30."

"Leif Garrett's gone down, so that's unusable, but the Darts are there. We'll have only two live appearances — the Members and the Real Thing — so we'll fit in Cliff Richard, Bad Company and Thin Lizzy sessions after the recording for use in a later programme. This is the second week running we haven't needed Johnny Pearson's orchestra — that must be a record."

"Now I'll work on the list of videos — we're using five this week, and they'll all be put together on one tape. It takes 10 minutes to line up each vt, so putting them together saves time." Time saving is as important to the TOTP team as it is to an Olympic runner. With a full planning meeting at noon, the confirmed running order must be there; it can be as late as 11.30 on a bad day, with a bizarre chart and a preponderance of live performances to be confirmed.

11.10 Appel calls the film library, reeling off the vt numbers needed for the show, while Martin digs the promo vts of Blondie and Rod Stewart out of the back room cupboard. And the phone rings on.

11.20 Real Thing's Tony Hall rings in to learn the Wednesday rehearsal call time. The Real Thing will follow the TOTP tradition by spending half the night pre-recording a backing track, with BBC and Musicians Union representatives in attendance to check names and numbers for contractual reasons. The vocal will be laid on live in front of Wednesday's studio audience.

11.30 Leaving Beadle working on the contracts for every musician featured on the show, Appel takes to the corridors, to a

Continued on page 22

nostalgia



Electric Light Orchestra before they hit the big-time in the States, January 31, 1973.



Terry Savalas during the recording of a sequence for the Christmas Day edition, 1975.



The Brighouse and Rastrick Brass Band as they appeared on Thursday, December 17, 1977.



Cliff Richard, seen in an extra special edition of Top Of The Pops, to celebrate its 500th birthday on Thursday, October 4, 1974.



Lynsey de Paul singing on the 500th birthday show October, 1973.



Suzi Quatro, Christmas, 1973.

Production from crystal ball...

viewing theatre and his first look at the Gene Chandler promo film for tomorrow's show. Stop watch in hand, he decides on a 20 second cut. Beadle battles with contractual complexities. Musicians Union (MU) recognized bands, such as Members or Bad Company, will be paid a special group fee, whereas the session men used by the Real Thing for their backing track will work to MU rates for a three or five hour session. On occasion TOTP has to check with the MU whether a group of musicians is defined as a band or not.

12.00 The participants for the weekly technical planning meeting join Appel in his office, led by Lighting Director Fred Wright, Sound Supervisor Lance Andrews and Designer Roger Cann, who enters bearing a 3-dimensional mock-up of the studio floor, over which a huddle develops and the attendant lighting and camera problems are discussed.

Appel and Cann discuss which artists will appear on each area, how many people the rostra will have to accommodate, which musician will stand where, and what set changes will therefore be required. Cann and choreographer Flick Colby have already settled the Legs and Co. set on the previous Wednesday. The rest of the set consists of minor alterations to a flexible basic model, built around the necessity to leave two fire lanes free for a fleeing audience. The sets are made of neutral-tone fibre glass, giving the Lighting Director great freedom to deploy his skills.

When the planning meeting disperses at **12.30**, Cann takes the full design to the studio night manager, who will supervise a nocturnal set-up. The lighting rig will also be arranged through Tuesday night, with fine adjustments left to Wednesday's rehearsal in Studio 3, allocated to TOTP for the day. Studio changes are regular — last week TOTP came from Studio 1, and Studio 8 being used the week before.

13.00 Martin takes the Top 30 slides to graphics department, and it's lunch. The major problems are over.

Wednesday

THE 11am camera rehearsal time nears, and floor manager David Warne's two assistants drift around the dimly lit Studio 3, organising arrival of the artists and positioning of their equipment.

From the studio floor, Warne liaises with the production control room, or gallery, connected to the studio by a steep staircase and a battery of TV screens, which face Appel and his team. A b/w monitor covers each camera, all topped by the

colour transmission monitor displaying the director's chosen shot, with an effects monitor alongside.

First action is a rehearsal for Cliff Richard's Looking for a Green Light. Richard will not arrive until the evening's recording session, so a stand-in gets a chance to fantasise by taking Richard's place for the lighting and camera rehearsal.

Six stand-ins, enough to simulate the average band, are employed for the TOTP rehearsal, their brief moment of glory gone, they remain for the evening for a more humble role, hustling the audience to clear a passage for the five heavy cameras to plough through.

As rehearsal begins, lighting director Fred Wright walks the studio floor, supervising fine adjustments to the lighting rig, while designer Cann is on hand for set alterations. Robin Nash is in attendance too, as he will be for the evening's recording, a presence dictated as much by desire as necessity.

When all are satisfied with the Richard number, a new set of problems walk into the studio. It's the Members, whose physical energy makes for a demanding job for the cameras. Before the music and leaping begin, Appel prefixes rehearsal with a shot by shot rundown of the camera script. Some 30 seconds are needed to get each shot right, with each cameraman writing in his shot numbers and positional details on the camera clipboard.

Objections are discussed and, if sustained, pencilled into the scripts of Appel, right-hand woman Chris Cage, the vision mixer who selects camera on cue from Linda Beadle, who sits at Appel's left. To her left, stop watch in hand, is Beryl Hoda. They will later be joined by an effects generator operator, who feeds the natty visuals to Cage. Image mixing is Cage's prerogative, controlled by faders which she plays with the speed of Jerry Lee Lewis on piano.

The studio masters to play, Beadle calls out the camera shots faster than an auctioneer, some 40 for each number, her voice fed through to the camera crew's headphones. "26, 2 next; 27, 4 next..." giving shot number and next camera to be used.

"Those calls can be really helpful when you've got to get your camera into a new position and build up the next shot," a cameraman told me, "although the high level of studio sound on TOTP can mean you don't hear what she's saying, and with someone like Rod Stewart you never know what's going to happen anyway". Nevertheless, cameramen enjoy working on TOTP, "particularly when it's live and un-

predictable, with kids standing on your cable and ruining your shots." On one live show the power supply to a dolly failed for 15 minutes. It had to be pushed around while the other cameras improvised shots. "Now the show is recorded, we just do it again if things go wrong."

At **12.15** Flick Colby takes over the director's chair for Leg's and Co's rehearsal of the Bee Gees Tragedy. She displays a confidence and proficiency built up over many years association with the programme. Instructions begin: "I need three cameras — five, one and two. Start on one with a wide angle and track in as the curtains open." Floor manager Warne is told he has four bars to open the curtains behind which the lovely Leg's and Co wait. Mice on roller skates are suggested as a method of opening the curtains smoothly, until Cann intervenes with the suggestion that they shorten them.

As Colby runs through camera script, Beadle pencils in the shots on her script. When all is ready, Beadle starts to call them out, Cage selects cameras and the run-through begins. Colby discusses a final unsatisfactory shot with the cameramen and the rehearsal is repeated. Satisfied, Colby pauses to collect the record for next week's number and disappears to supervise make-up.

With Appel back in the chair, Thin Lizzy rehearse on Area A. When Appel OK's the number's 40 shots, the studio breaks for lunch.

After lunch, Bad Company take the stage, then it's the Real Thing and immediately there's an overcrowding problem on the studio's Area D rostrum, with the bass player hidden behind the scenery. Next the cymbal has to be lowered to provide a better shot. By 4 o'clock time is pressing on tempers, when the day's dj, Dave Lee Travis, strolls in, looking remarkably healthy for a breakfast showman. He checks his script.

As the Barry Manilow slide comes up on the gallery monitor, the Top 30 title sequence is recorded. It's all done to the beat of the backing track, the whole control room bouncing with the music as Cage sends the slides down on every bar.

At **5 pm**, the full run through, and final adjustments to each number. On the studio floor DLT jokes with the gallery. All is smooth, liberating everyone for an hour's break before the 7.15 invasion of studio three by the night's studio audience.

19.30. Martin has explained the safety regulations to the audience, and got them moving with a few records. Now, with the cameras lined up and ready to move, and

...ping the studio audience jovial, the
...ction gallery waits for the show to
... In the sound control room, beyond
... battery of TV screens facing the
... or, the sound crew, led by Lance
... ws, are desperately trying to establish
... nk. "All lines to vt are engaged," we
... "We are going to be delayed," Appel
... nounces disconsolately. "What would
... happened if we were going out live?"
... rless soul demands.

Half the studio audience has gone
... e," DLT informs Appel, to add to the
... se. In the lighting control room behind
... el, separated by a glass screen, Wright
... the lighting crew are turning their extra-
... rinary array of monitors, watched by
... Richard.

... me drags. Appel turns round. "Who's
... ing down to dance?"

Finally the gremlins disappear. Appel
... tenses. "Stand by. Run the clock."

"Stand by on VT 26," calls Beadle. A re-
... assuring buzz gives her the OK.

"He was in the loo all the time," DLT
... quips.

"Run VT 26".
... Right on cue, DLT comes in, with an ad-
... lib line of some brilliance, correct to the
... second.

As the production gallery finishes
... bopping through the slides again, Appel
... calls "Cue applause" and it's straight into
... the Real Thing, showing no signs of stress
... from their unpredicted wait. Beadle calls
... the shots, pencilled in her script, and the
... gallery bops on.

"Stand by on DLT," and he announces
... the Rod Stewart vt.

"Good, good start to the show, well

done," judges Appel, looking less than
... less tense.

"OK. Line up for Leg's and Co," and
... Colby takes over the desk. Leg's and Co
... begin dancing, and it's trouble again.
... "Hold it," calls Colby, and the show stops.
... "Sorry, but something's going early."
... Appel asks vt to spool back 2½ minutes
... into Stewart, an answering buzz says they
... are ready to go, and Stewart sings again on
... tape. DLT announces Leg's and Co for the
... second time and the show runs on.

At 20.22 Blondie begin at number 1, the
... credits roll, and it's the end of the show.
... The problems are now all Appel's.
... Tomorrow he will edit the tape to the
... second and that's the 778th edition of
... TOTP ready for 16 million Thursday viewers.

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20 Feb 64	DIANE Bacharach	3	24 Jan 68	THE BALLAD OF BONNIE & CLYDE Georgie Fame	7	9 Sep 72	MAMA WEE! ALL CHAZEE Now Slide
7 Nov 64	ANYONE WHO HAD A HEART Cilla Black	3	31 Jan 68	EVERLASTING LOVE Altair	1	30 Sep 72	HOW CAN I BE SURE David Cassidy
21 Mar 64	LITTLE CHILDREN Billy J Kramer & Dakotas	3	31 Jan 68	MIGHTY QUINN Marianne Faithfull	2	14 Oct 72	MOULDY OLD DOUGH Lieutenant Pigson
4 Apr 64	CAN'T BUY ME LOVE Beatles	3	14 Feb 68	CINDERELLA ROCKEFELLA Eather & Abu Olafson	2	11 Nov 72	CLARENCE R. O'Sullivan
23 Apr 64	A WORLD WITHOUT LOVE Peter & Gordon	2	28 Feb 68	THE LEGEND OF XANADU Dave Dire Dorer Beaky Mick & The	3	23 May 72	MY DING-A-LING Chuck Berry
7 May 64	DON'T THROW YOUR LOVE AWAY Searcher	2	20 Mar 68	THE GOOD THE BAD AND THE UGLY Hugh Monaghan	4	31 Dec 72	LONG HAIRD LOVER FROM LIVERPOOL Lulu January Simons
21 May 64	JULIET Four Pennies	1	27 Mar 68	LADY MADONNA Beatles	1	27 Jan 73	BLCKBUSTER
28 May 64	YOU'RE MY WORLD Cilla Black	4	10 Apr 68	CONGRATULATIONS Cliff Richard	2	2 Mar 73	CUM ON FEEL THE NOIZE Slade
26 Jun 64	IT'S OVER NOW The Beatles	1	24 Apr 68	WHAT A WONDERFUL WORLD/CABARET Louis Armstrong	3	31 Mar 73	THE TWELFTH OF NEVER Donny Osmond
9 Jul 64	THE HOUSE OF THE RISING SUN Animals	1	22 May 68	YOUNG GIRL Union Gap	4	7 Apr 73	GET DOWN Gilbert O'Sullivan
23 Jul 64	A HARD DAY'S NIGHT Beatles	1	24 May 68	JUMPING JACK FLASH Rolling Stones	2	2 Apr 73	OAK TREE DANCE THE YELLO BROWN ROUND THE OLD
13 Aug 64	HAVE A BITTIN' NIGHTCOMES	2	19 Jun 68	BARBY COME BACK Equals	3	16 Jun 73	CAR THE CAN SUN DANCE
13 Aug 64	DO WAH DIDDY DIDDY Manfred Mann	2	24 Jul 68	I PRETEND Des O'Connor	1	23 Jun 73	REEB BULLETS 10 C.C.
27 Aug 64	YOU'RE GONNA GO WITH A WIND YOU REALLY GOT ME KINKS	2	31 Jul 68	MONEY MONEY Tommy James & Shondells	2	30 Jun 73	SWEETZE ME PLEASE ME Slade
24 Sep 64	I'M INTO SOMETHING GOOD Herman's Hermits	2	14 Aug 68	DO IT AGAIN Beach Boys	1	21 Jul 73	I'M THE LEADER OF THE GANG (I AM) Gary Glitter
8 Oct 64	OH PRETTY WOMAN Roy Orbison	3	28 Aug 68	I GOTTA GET A MESSAGE TO YOU The Beatles	1	25 Jul 73	YOUNG LOVE Donny Osmond
12 Nov 64	BABY LOVE Supremes	2	11 Sep 68	HEV JUDE Beatles	2	22 Sep 73	ANGEL FINGERS Wizzard
3 Dec 64	LITTLE RED ROOSTER Rolling Stones	1	25 Sep 68	THOSE WERE THE DAYS Mary Hopkin	2	25 Sep 73	EYE LEVEL Simon P. Orchestra
10 Dec 64	I FEEL LIKE BEATLES	2	6 Nov 68	WITH A LITTLE HELP FROM MY FRIENDS Jonicoe	6	27 Oct 73	DAVE CASTDY DAVE CASTDY LOVE ME LOVE ME LOVE GARY GLITTER
28 Jan 65	GO NOW Moody Blues	1	13 Nov 68	THE GOOD THE BAD AND THE UGLY Humph Monaghan	4	15 Dec 73	MERRY XMAS EVERYBODY Slade
27 Feb 65	THE FIRST TIME YOU LEFT YOUR LOVIN' Ragimous Brothers	2	11 Dec 68	OB LA DI OB LA DA Marmalade	3	19 Jan 74	YOU WANT IT FIND ANOTHER FOOL LIKE ME New Seekers
17 Mar 65	IT'S NEVER FIND ANOTHER YOU Seekers	2	1 Jan 69	OB LA DI OB LA DA Marmalade	3	26 Jan 74	THEIR FEET MUD
11 Mar 65	I'LL BE UNUSUAL Tim James	1	8 Jan 69	THE LINTY PINK Scallonia	1	23 Feb 74	DEVIL GATE DRIVE Surf Quadro
15 Apr 65	THE LAST TIME Rolling Stones	1	18 Jan 69	ALBARTROSS Fleetwood Mac	1	9 Mar 74	ALSO ASKING JOHN Standaert
8 Apr 65	CONCRETE AND CLAY Lin O'Neal Plus Two	1	29 Jan 69	BLACKBERRY WAVE BLACKBERRY WAVE	1	16 Mar 74	BILLY DON'T BE A HERO Peter Dinklage
15 Apr 65	THE MINUTE YOU'RE GONE Cliff Richard	1	5 Feb 69	WHERE DO YOU GO TO MY LOVE JAY FALMEE - KNOI NOL PLUS	2	6 Apr 74	WATERLOO Abba
22 Apr 65	TICKET TO RIDER KING OF THE ROAD Roger Miller	1	26 Feb 65	I HEARD IT THROUGH THE GRAPEVINE Marvin Gaye	3	4 May 74	SUGAR BABY LOVE Rubettes
13 May 65	WHERE ARE YOU NOW (MY LOVE) Jack Teat	1	26 Mar 65	SPRIT IN THE SKY Norman Greenbaum	1	28 May 74	THE STRAIGHT AND THE NARROW ALWAYS YOURS Gary Glitter
27 May 65	LONG LIVE LOVE Sandie Shaw	3	16 Apr 69	GRAND GRITTES Desmond Dekker & The Aces	2	29 Jun 74	SHE CHARLES AMOROUS
17 Jun 65	CRYING IN THE CHAPEL Elvis Presley	1	23 Apr 69	GET BACK Beatles	6	22 Jul 74	WHEN WILL I SEE YOU AGAIN The Beatles
24 Jun 65	MY ALIVE HOLLIES	2	2 Jun 69	DIZZY Tomino Roy	1	31 Aug 74	LOVE ME FOR A REASON Osmonds
1 Jul 65	CRYING IN THE CHAPEL Elvis Presley	1	11 Jun 69	SOMETHING IN THE AIR Thunderclap Newman	3	21 Sep 74	KUNG FU FIGHTING Cliff Douglas
22 Jul 65	MR. TAMBOURINE MAN Byrds	2	23 Jul 69	HONKY-TONK WOMEN Rolling Stones	5	8 Oct 74	ANDY'S SOULS Denver
5 Aug 65	THE FIRST TIME YOU LEFT YOUR LOVIN' Ragimous Brothers	2	30 Aug 69	BAD MOON RISING Celebration Charwater Revival	3	19 Oct 74	EVERYTHING I OWN Ken Boothe
2 Aug 65	I GOT YOU BABE Sonny & Cher	2	20 Sep 68	JE T'AIME... KNOI NOL PLUS Jane Birkin & Serge Gainsbourg	1	26 Oct 74	GONNA MAKE YOU A STAR David Essex
9 Sep 65	SATISFACTION Rolling Stones	3	11 Oct 69	WILL NEVER FALL IN LOVE AGAIN Spirits In The Sky	1	7 Dec 74	YOU'RE THE FIRST THE LAST MY EVERYTHING Barbara White
23 Sep 65	MAKES IT EASY ON YOURSELF Warblers Brothers	5	18 Oct 69	SUGAR SUGAR Archies	8	21 Dec 74	SPICE ODORITY David Bowie
30 Sep 65	GET OFF OF MY CLOUD Rolling Stones	5	20 Oct 69	TWO LITTLE SUGAR ROSE HANNS	6	1 Jan 75	DOWN DOWN STATUS Duo
25 Nov 65	THE CARNIVAL IS ON SEEKERS	3	31 Oct 69	LOVE GROWS LINGER LINGER WAND'N' STAR Love Marvin	3	25 Jan 75	WHISPERING GRASS Windsor Davis
16 Dec 65	DAY TRIPPER WE CAN WORK IT OUT Beach Boys	3	7 Mar 70	WAND'N' STAR TROUBLED WATER Simon & Garfunkel	3	8 Feb 75	JANUARY Pilot
20 Jan 66	KEEP ON RUNNING Spencer Davis Group	3	28 Mar 70	ALL KINDS OF EVERYTHING Dana SPIRIT IN THE SKY Norman Greenbaum	1	22 Feb 75	MAKE ME SMILE (COME UP AND SEE ME) The Beatles
27 Jan 66	MICHELLE OVERLANDERS	1	18 Apr 70	EVERYBODY'S DANCING KNOCK THREE TIMES DAVE	5	8 Mar 75	IF TELL SAVANAS
7 Feb 66	THESE BOOTS ARE MADE FOR WALKIN' Nancy Sinatra	4	16 May 70	BLACK HOLEM ENGLAND World Cup Squad	2	22 Mar 75	BYE BYE BABY Bay City Rammers
17 Mar 66	THE SUN Ain't GONNA SHINE ANYMORE Warblers Brothers	4	2 Jun 70	YELLOW RIVER Choke	1	5 Apr 75	STAND BY YOUR MAN Jimmy Wyville
14 Apr 66	SOMEBODY HELP ME Spencer Davis Group	2	8 Jun 70	THE WUNDER OF YOU Elvis Presley	1	7 Jul 75	WHISPERING GRASS Windsor Davis
28 Apr 66	YOU'VE GOT TO HAVE LOVE IN YOUR DUSTY SPRINGFIELD	1	1 Aug 70	THE TEARS OF CLAYONE Scorpions Robinson & Perry	6	28 Jun 75	I'M NOT IN LOVE 10 C.C.
5 May 66	PRYING FLIMMINGO Manfred Mann	3	12 Sep 70	BAND OF GOLD Frets Pajon	6	30 Jun 75	THE CHRISTMAS FIVE (BUT MY LOVE) BARRADOS Typically Tropical
26 May 66	PAINT IT BLACK Rolling Stones	1	19 Sep 70	GRANDMA Cheer Dumm	5	19 Jul 75	GIVE A LITTLE LOVE Bay City Rollers
26 May 66	STAND BY YOUR MAN Jimmy Wyville	1	2 Nov 70	I HEAR YOU KNOCKING Dave Edmunds	6	9 Aug 75	BARBADOS Typically Tropical
23 Jun 66	PAPERBACK WRITER Beatles	1	9 Jan 71	GRANDMA Cheer Dumm	5	20 Aug 75	SPICE ODORITY David Bowie
21 Jun 66	GET AWAY GEORGE FAME	1	20 Mar 71	MY SWEET LORD George Harrison	5	22 Nov 75	D.I.V.O.R.C.E. Billy Connolly
28 Jun 66	OUT OF TIME Chris Farlowe	2	30 Mar 71	HOT LOVE T. Rex	2	29 Nov 75	BOHEMIAN RHAPSODY Queen
4 Aug 66	WITH A GIRL LIKE YOU Troggs	2	15 May 71	DOUBLE BARREL Dave & Annal Collins	5	31 Dec 75	FOREVER AND EVER SIA
18 Aug 66	YELLO SUBMARINE-ELEANOR RIGBY Beasties	4	19 Jun 71	KNOCK THREE TIMES DAVE MIDDLE OF THE ROAD	5	21 Feb 76	TO LOVE TO LOVE (OH WHAT A NIGHT) Four Seasons
15 Sep 66	ALL OR NOTHING Simi Reeves	2	24 Jul 71	I'M STILL WAITING Dana Ross	4	6 Mar 76	I LOVE TO LOVE THE TWO CHARLES THE TWO CHARLES FOR ME
22 Sep 66	DISTANT DRUMS Jim Rowles	1	18 Sep 71	HEV GIRL DON'T BOTHER ME FANE	3	27 Mar 76	THE BROTHOOD OF MAN FRANNO AND ALBA
22 Sep 66	REACH OUT I'LL BE THERE Four Tops	5	1 Oct 71	COZ I LUV YOU Slade	4	8 May 76	THE BARN COMBINE HARVESTER (BRAND NEW KEY) WIZARD
19 Nov 66	GOOD VIBRATIONS Beach Boys	2	11 Dec 71	WESTY Benny Hill	4	12 Jun 76	YOU TALK TO ME WE'RE EVERYTHING Real Thing THE ROUSSOUS PHENOMENON (EP) Demis
1 Dec 66	GREEN GREEN GRASS OF HOME Tom Jones	2	4 Jul 72	I'D LIKE TO TEACH THE WORLD TO SING TELEGRAM SAM T. Rex	2	17 Jul 76	DON'T GO BREAKING MY HEART Ewan MacColl
4 Jan 67	I'M A BELIEVER Marlene Dietrich	2	23 Aug 72	SOPE SLOPE Newbury Chocery Top	3	2 Jul 76	AMAZING GRACE Pipes & Drums & Military
2 Feb 67	THIS IS MY SONG Petula Clark	1	13 Mar 72	WITHOUT YOU The Beatles	2	4 Sep 76	METAL GURU T. Rex
2 Mar 67	RELEASE ME Englebert Humperdinck	1	4 May 72	VINCENT Don McLean	2	4 Oct 76	MISSISSIPPI PUBBA WELCOME TO JACKSONVILLE
13 Apr 67	SOMETHING STUPID Nancy Sinatra & Frank Sinatra	2	17 Jun 72	PUPPY LOVE Donny Osmond	2	13 Nov 76	IF YOU LEAVE ME THIS WAY Showaddywaddy
27 Apr 67	SING ON A STRING SANDIE SHAW	3	8 Jul 72	TELEGRAM SAM T. Rex	2	4 Dec 76	UNDER THE MOON IS BORN Johnny Maddox
18 May 67	SILENCE IS GOLDEN Tremeloes	3	6 Sep 72	SOPE SLOPE Newbury Chocery Top	3	25 Dec 76	
8 Jun 67	A WHITER SHADE OF PALE Procol Harum	6	11 Mar 72	WITHOUT YOU The Beatles	2		
29 Jun 67	ALL YOU NEED IS LOVE Beatles	1	4 May 72	VINCENT Don McLean	2		
9 Aug 67	SAN FRANCISCO (BE SURE TO WEAR FLOWERS IN YOUR HAIR) Scott McKenzie	2	17 Jun 72	PUPPY LOVE Donny Osmond	2		
6 Sep 67	THE LAST WALTZ Englebert Humperdinck	1	1 Jul 72	TELEGRAM SAM T. Rex	2		
11 Oct 67	MASSACHUSETTS Bee Gees	2	8 Jul 72	PUPPY LOVE Donny Osmond	2		
8 Nov 67	BABY NOW THAT I'VE FOUND YOU Foundations	2					
20 Nov 67	LET THE HEARTACHES BEGIN Radio & Record News Special	2					

nostalgia



Rolling Stones took part in the first Top Of The Pops on Wednesday January 1, 1964.



Brian Poole and The Tremeloes during rehearsal, May 20, 1964, in the Manchester Studios.



The Hollies take time out for a picture session on the first programme of TOTP on January 1, 1964 when the show came out of Manchester.



The Swinging Blue Jeans, date unknown.



The Faces, Thursday, February 8, 1973.



The Who in the 500th birthday programme on October 4, 1973.



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ROY NORTH, presenter of Granada TV's *Get It Together*, has debuted on *Pye* with a song written by ATV Music writer Dave Jordan called *Won't Change My Mind*. North (third from left) is pictured with ATV Music promotion manager Malcolm Buckland, ATV Music creative manager Eric Hall and Kenny Lynch, who produced the single.

Famous Chappell has a finger on the popular pulse



ALTHOUGH STEPPED in film and theatre music, Famous Chappell has started to make considerable inroads into contemporary music via deals with Secret and Adrian Gurvitz.

Famous Chappell recently sent Benny Leppard and Mickey Modern of Secret on a promotional visit to America to coincide with the release of their first single on Charlie Gillett's Oval Label, handled by A&M Records, *Valid or Void* which they jointly wrote and produced for Shrink, and their own album *The Secret*.

The Secret are also represented on the A&M compilation album, *No Wave* and plans are underway for Leppard and Modern to produce *Little Nell* for A&M Records.

Adrian Gurvitz was originally signed to Famous Chappell in August 1977, and debuts with his own solo album on the Jet label this month entitled *Sweet Vendetta*. Gurvitz, who co-produced the album with his brother Paul, is currently on a month long visit to America to promote the LP which is receiving maximum promotion. A single called *The Way I Feel* will

be issued in the UK this month.

On the film front, Famous Chappell publishes the Francis Lai score to *Oliver's Story* starring Ryan O'Neal and Candice Bergen which is the follow up to the award winner, *Love Story*. Andy Williams has recorded the main theme from the film, *The Music's Too Sweet Not To Dance* (CBS) and the film will receive a UK premiere at Easter.

Another film Famous Chappell is involved in is the Goldie Hawn picture *Foul Play* in which Barry Manilow sings the main song, *Ready To Take A Chance Again* which opens and closes the film. The song is issued (Arista ARIST 242) on March 9 and is also available on the Manilow *Magic* album.

Famous Chappell boss Ivan Chandler also reports that the Roy Budd score to the Richard Burton/Roger Moore/Richard Harris film has been entered for a nomination to this year's Ivor Novello awards. The main song from the film, *Flight Of The Wild Geese* was a recent A&M single by Joan Armatrading.

Other current Famous Chappell releases include a new version of *Tower Of Strength* by Alex Harvey, *Angie Gadd's* MCA disco single, *Disco Jive*, written by the songwriting team of Ziegler and Klarc and a forthcoming single by the New Seekers called *The Songs Sound Different To Me* now written by Los Angeles writer Paul Nussbaum.

Stig holds Sweden's Eurovision key

STIG ANDERSON of Polar Music Sweden and manager of Abba, is the original publisher of Sweden's entry into this year's Eurovision Song Contest to be held in Jerusalem.

The entry is by singer/songwriter

Ted who will sing *Satellite*, published in the UK by Bocu Music.

Ted is already known in the UK for his single, *Take Me Back To Hollywood* and like Abba, also records for Epic.

Brian Oliver tunes in

BRIAN OLIVER, the recently appointed managing director of Infinity Music's international division, is currently listening to the wealth of material which is now published by the American company which in most cases is available for the UK and overseas territories.

Until Infinity Music finds its own offices in the UK, Oliver is operating from Infinity Records (01-723 7114) or can also be reached at the

MCA Records offices in London. Apart from now handling the Orleans publishing catalogue on a worldwide basis, Infinity handles compositions written by staff writer Joe Droukas — he has had songs recorded by Van Morrison, Joe Cocker and Genya Raven (Goldie of sixties chart act Goldie and the Gingerbreads) — Nashville writer Con Fullam (worldwide) and New York writer/producer Victor Millrose.

Chorale signing



ROBERT HOWES (left) founder of Chorale, a recent signing to Arista Records pictured with Irving Spellman legal advisor, George Gluck of United European Publishers, Bob Britton publishing consultant and Peter Gosling of Sticky Songs and a member of Chorale. The Chorale album, available on Arista 163, is published by United European Publishers for Europe, excluding the UK and Eire.

Disco in Paradise

CARLIN MUSIC President Freddy Bienstock and director Mike Collier, have formed a new label, *Paradise* aimed at the disco market. Collier, who heads the Carlin subsidiary Peterman Music, has arranged a licensing agreement with Michael Levy of Magnet Records.

First release on the label will be *Get Dancin'* by the Bombers,

currently in the American disco charts.

All releases will go out initially on 12-inch, with a price tag of £1.99 in a special Paradise sleeve.

The deal follows discussions between Collier and most of the UK majors, "Magnet did not offer me the most money or the highest points" quipped Collier, "but they certainly came up with the most enthusiasm and understanding".

McCartney and Joel elected to ASCAP

PAUL MCCARTNEY'S MPL Communications company has terminated its affiliation with BMI and becomes a Publisher Member of ASCAP with immediate effect.

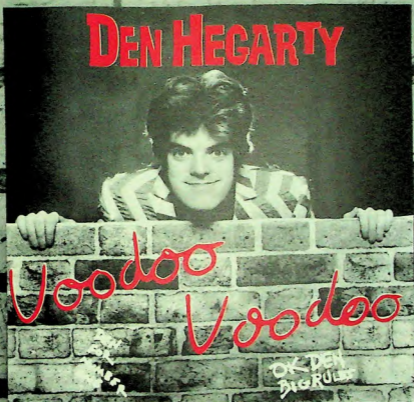
This means that the bulk of the McCartney catalogue subsequent to the Beatles is now licensed in America through

ASCAP whilst Paul McCartney himself remains a member of the Performing Right Society (PRS).

Other important recent elections include Billy Joel, winner of two Grammy Awards for record and song of the year (*Just The Way You Are*) and Earth Wind and Fire currently high in the American charts with *September*.


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STRAWBS Part Of The Union, A&M AMS 7425. Production: Strawbs. Another re-release perhaps somewhat ironically timed in view of recent events. The rousing Hudson/Ford singalong has been designated the A side, but Cousins' eerie Lay Down on the flip is just as strong and will probably pick up as much airplay as Part Of The Union.

DOLL by **DOLL** Palace Of Love. Automatic K17330. Production: Bill Price/Doll By Doll. Powerful single from one of the best bands on the pub circuit. Unfortunately the uncompromisingly tough production means it's going to miss out on a lot of airplay. But should win a lot of converts from the mainstream rock audience.

GONZALEZ Haven't Stopped Dancing Yet. Sidewalk SID 102. Production R & G Jones. Hard to see why EMI have chosen this rather bland and mediocre disc to launch their new disco label "Sidewalk". For my money the B side, Your All I Need, is by far the better cut — a lovely, melodic, soft soul number.

LINDISFARNE Warm Feeling. Phonogram 6007 205. Production: Gus Dudgeon. Another excellent track from the much acclaimed Back And Forth album, and a more likely hit than Juice (see review) — the last single. Great mouth organ intro and accompaniment. The B side is from their current live album.



DIRE STRAITS Sultans Of Swing. Vertigo 8059 208 DJ. Production: Dire Straits. Re-release of one of last year's best singles. Already picking up a lot of airplay and with its fluid guitar lines and wry vocals should chart even higher this time around.

THIN LIZZY Waiting For An Alibi. Vertigo LIZZY 003. Production: Tony Visconti/Thin Lizzy. Instantly recognizable Thin Lizzy offering. Powerful, rhythmic. Perhaps a little too heavy for prime time airplay, but should sell well.



STEVE TEMPO Break It To Me Gently. Rialto TREC 102. Production: S. Tempo. Rialto's second signing is Steve Tempo and judging by the excellence of this his first release they are likely to be on a winner. Tempo was

previously with Deaf School and whilst some traces of their style can be seen he has developed a strong and original vocal pattern which looks good for the future. Co Production on the single and the forth coming album is with The Blockheads.

NANA MOUSKOURI There's A Time. Philips 6176 002. Production: Chappelle. A rather intriguing disc that it sounds for all the world as new work set to the tune of the Elvis classic "Wooden Heart" — but with a bazaar beat. Quite catchy all the same and could pick up airplay but unlikely to see chart success.

SUGAR CANE Valhevala. Ariola Hansa AHA 533. Production: Loggins, D. Lottermoser. Although recorded by many artists over the years, this old favourite has never been a hit. It keeps popping up from time to time, under different guises and this time it's the turn of Sugar Cane to give the Euro-disco/semi-reggae treatment. Their recent version of Montego Bay must have been one of the all time sleepers which was played for months on Radio 2 and by mobile disco d/s's. This one could do the same although doubtfully.

THE KORGIS Young 'N' Russian. Rialto TREC 101. Production: Davis & Warren. Brilliant debut single for ex-Stackedridge member Warren and Davis to launch the new Rialto label. Highly infectious and witty song with equally good B side could well see the label into the Top 30.

ALBUM REVIEWS

TINA TURNER Rough. United Artists UAG 30211. Production: Bob Monac. Tina Turner has been the recipient of many titles and adjectives during her career. One will suffice: Great. I can find no fault with this L.P. It is brilliant. Probably the most impressive aspect is the phenomenal power with which she handles the ballads Funny How Time Slips Away and Sometimes When We Touch. All the up tempo numbers have a totally solid driving production and this L.P. must become a compulsory part of any dj's collection. I understand Tina Turner will be playing concerts here in the near future. Watch this one take off.

THE SKIDS Scared To Dance. Virgin V2116. Production: Dave Batchelor. Energetic set from Scottish new-wavers, moving perceptibly away from their punk background. Their songs showcase keen guitar work and intelligent vocals, though they do tend to be somewhat one-paced. Nevertheless impressive debut and with the Into The Valley single moving steadily up the charts should do well.

CHORALE Chorale. Arista ARTY 163. Production: Christopher Nell. All the contributors to this album have impressive credentials and the production is immaculate. Unfortunately the end result is just too academic and lacking in vitality. But undoubtedly will sell to those who picked up on the Riu Riu single before Christmas.

Radio & Record News

THE RUMOUR Frogs Sprouts Clogs And Krauts. Stiff SEEZ 13. Musically a sophisticated package, but lyrically much harder to place. No doubt all part of the strategy. The trouble with the Rumour is that their excellence as a live act is almost impossible to capture on vinyl. Nevertheless an impressive mix of technical wizardry and quirky humour.

CLOVER The Cover Chronicles. Best Of The Fantasy Years. Fantasy FT 550. Production: Ed Bogas. Interesting re-release for this American country outfit who've recently had some success with Phonogram. Dating from the early seventies (and sounding it) most of the material here is of interest to collectors only, although at their best Clover sound like the Grateful Dead in their gentler moods. The production unfortunately is crude and tinny.

THE BAR-KEYS Money Talks. Stax STX 3023. Production: Allen Jones and Phil Kaffel. Part of the flurry of worthy re-releases from Fantasy this final effort from the Stax house musicians got lost in the company's financial collapse. Now re-mixed and completed by Phil Kaffel the result is a satisfactory slice of funk that should help to draw attention to some of the other nuggets in the Stax vaults.

GLORIA GAYNOR Love Tracks. Polydor Super 2391 385. Production: Dino Fekaris. Firmly

back on course after a period of uncertainty this album should see Gloria Gaynor once again challenging Donna Summer as Queen of the Discos. Ms. Gaynor has the considerable advantage of being a singer of some talent, with the result that all the tracks here sound excellent even in the cold light of day; the production, as expected, is immaculate.

JOHNNY PAYCHECK Armed and Crazy. Epic EPC 83499. Production: Billy Sherrill. Another of Country music's rising stars, Paycheck has the Bonus of a slightly rougher voice than usual, and this coupled with the occasional slice of rock'n'roll gives him an advantage over some of his rivals. Even so this is a patchy affair and seems unlikely to bring him to the attention of a wider market especially as the cover is quite comfortably one of the worst so far this year.

CLAUDIA BARRY I Wanna Be Loved By You. Lollipop 6306 107. Production: Jurgen S. Korduletsch. Pleasing attempt at the pop end of the Disco market, closely modelled on the success of Donna Summer at Casablanca. Ms. Barry has all the equipment necessary for success in this field although she's often let down by some pretty average material. Carefully calculated product though, that's almost certain to find a degree of popularity in discoland.

MAL WALDRON Signals Freedom. FLP41042. Production: Alan Bates. I can think of nothing

good to say about this L.P.: even the cover is unattractive. On all four piano solos originality and style are conspicuous by their absence. The tracks are over long, self indulgent and tedious in the extreme. In fact how this came to be recorded in the first place will ever be a mystery.

GORDON PAYNE Gordon Payne. A&M SP 4725. Production: Audie Ashworth & J.J. Cale. If like me you've never heard of Gordon Payne I suggest you do something about it immediately. Whoever he is, Gordon and his assembled illuminati, including J. J. Cale, make excellent music. The L.P. has its roots in country/delta blues/rock and is as fine an example of the idiom as you could hope to find. Vocally Gordon leans towards Steven Stills and the laid back style would relax and please even the most frenetic and demanding fan. Best cuts: Go Ask Her, Red Light/Fumbling The Blues.

ANGELO BRANDUARDI Highdown Fair. Ariola ARL 5016. Production: M. Fabrizio. Already something of a phenomenon in his native Italy Branduardi could well achieve similar success here. Highdown Fair is an English lyrical version of his last but one album and is comparable to early Cat Stevens but with a melodic style which is very much his own. The album is one of the most entertaining and original to be released for many a month. Ariola would be well advised to bring Branduardi over for promotion and touring.

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BEACON RADIO presenter KJ has been voted Voice Of The Year in a competition organised by BBC TV's Look! Hear! programme. The award to the competition, which was open to all BBC and ILR local radio stations, were presented last Tuesday (20) on the programme.

The mysterious KJ started out as dj at his local Boys Club in Edgbaston and progressed to running his own roadshow. He auditioned for a dj position at Beacon and, out of 1,500 entrants, got the job. He started presenting Beacon's Saturday night Disco Spectacular, and went on to host a nightly pop show and Beacon's Saturday morning slot. Reverting to the Disco Spectacular, he moved on to launch Beacon's Top 40 show on Sundays. KJ also fulfils regular outside appearances, to audiences sometimes as big as 20,000.

Soon after he received his award, he was presented with the above Ford Capri by Billingham's of Wolverhampton, the area's main Ford dealers. And as good fortune should come in three's, talks are currently underway with a major record company for a special disco compilation album to include KJ's video links.

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Towards 2000 in book form

RADIO CLYDE'S widely acclaimed Towards 2000 series has resulted in the publication of the station's first book — the complete scripts of each talk bound together in a 100 page handbook.

The speakers, whose 'Platform' speeches have been reproduced in full, are HRH Prince Philip, Len Murray, Lord George-Brown, The Rt Hon Enoch Powell, MP, Field Marshall Lord Carver and Lord Home of the Hirsell.

In an introduction to the book, Alex Dickson, Clyde's head of news, explains how the series came about. "It was so simple," he writes, "so obvious, we were surprised that nobody had employed it before. Fix the topic, invite your guests and tell them they can deliver their talk without interruptions."

He recalls that while some came into the Clyde studios, like Lord Home and Enoch Powell, other contributors had to be captured between schedules.

"Prince Philip promised to take part, wanted to take part and worked on the draft of his speech," he says. "But he kept changing it as events changed and he wanted to be as up to date, as topical as he could. When we arrived at the Palace to record his Platform, he apologised and said he was not ready."

"But he was prepared to take a lesson on operating a fairly complicated professional stereo tape recorder and take it off on holiday to Balmoral. He listened, experimented, asked questions and the machinery went away with him that afternoon.

"A few days later, the tape

arrived and did not require one edit, one alteration.

"None of the programmes were changed," Dickson continues. "Not a word cut out. Not a cough removed.

"It was a new concept in broadcasting. Each speaker knew that he would be talking to many thousands of people and it was fascinating to see each of them gradually forget that he was talking into a microphone. They reacted as if they were on that platform. Gestures, mannerisms, the pauses they would have left in for effect in the public hall were all built in. Hand waving, rocking backwards and forwards, heads tilted or fingers crooked.

"It was intriguing to see them take to the idea exactly as it had been conceived."

A copy of the book bound in leather has been sent to each speaker as a special thank-you. In addition a copy of the book is being sent free of charge to every MP, town hall and city chambers in the country, to political figures and to those who have written to Clyde for "scripts" from all over Britain and many parts of the world.

Enquiries came from areas ranging from trade union officials to school-masters, ministers and managing directors.

The extensive interest shown in the series is easy to understand when its content became known world wide through excerpts used by both BBC and ITV, front-page news in Britain, Europe, North America, Australia and New Zealand, South Africa and countries which, says Dickson, "have only recently had their names put on maps."

'Not just a load of pop'

IN AN address given at the Belfast Rotary Luncheon last week, Downtown Radio programme controller Colin Lecky-Thompson maintained that the station is "not just a load of pop."

On the subject of music, Lecky-Thompson named 10 types of music played on the station as well as pop: country and western, Irish country, traditional Irish folk, standard ballroom dancing, classical, jazz, gospel and band; music from the movies, religious and oldies.

Speaking of spoken word output he referred to the station's news output as "well established now throughout our area as an excellent, fast, accurate and balanced source of local, national and international news — a total of nearly 12 hours a week."

He referred to a total of nearly 10 hours a week feature material constantly fed into music-based programmes and asked the assembled company to listen to a few excerpts "from the more serious programmes" broadcast.

People

SIR STANLEY Holmes has been appointed chairman of the Advisory Council of BBC Radio Merseyside for a three-year period. He takes over the post on May 1 from Henry Cotton.

Sir Stanley is a Knight twice over: in addition to his British honour, he is a knight first class of the Royal Norwegian Order of St. Olaf.

WHILE KEITH Chegwin continues to be wooed by BBC1's Multi-Coloured

Swap Shop and Radio City in Liverpool, Merseyside acquired the services of his sister Janice Long, 23, who took over the station's Junior Spin on Sunday (4). The programme returns to the air after a short break at 13.15 each Sunday.

CHRIS MOORE has joined Piccadilly Radio's newsroom as Duty Editor from Radio Trent where he spent nine months as a producer/reporter. Previously he was with the Derby Evening Telegraph.

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CAUGHT LIVE



Gentlemen the Odeon is your oyster.

CHEAP TRICK HAMMERSMITH ODEON FEB 25

On the face of it Cheap Trick have it all going for them at the moment; an album (Live at the Budokan) that has met with almost unanimous praise, a growing reputation in America, and now what can only be described as a triumphant concert at London's most prestigious venue.

From the start the band could do no wrong in front of a totally dedicated audience that stood and cheered from first to last. Cheap Trick are in some ways the perfect seventies rock band, appealing to almost every conceivable market; They're loud enough to attract the UFO/Boston audience but have just enough humour to appeal to the more sophisticated; and while visually stylish they manage not to offend the new-wave contingent.

Obviously a lot of thought has gone into the marketing of the band for their stage show is as slick and effective as any we're likely to see all year. The most striking initial impression is the total contrast within the group itself; two Peter Frampton/Aerosmith types and two totally bizarre looking characters who've obviously assumed the role of heroes to the audience - especially the lead guitarist whose every move was cheered to the echo.

To me at least the music was less interesting than the image but there was no arguing with the delirious response or the demand for encores. They played much of the material from the new album, with On Top Of The World outstanding for its vocal harmonies and clever changes of pace (indeed the support act Wreckless Eric could have learnt something about pacing from the headliners) and perhaps the only major complaint should be at the shattering volume which somehow seemed to imply an unwarranted lack of faith in their material.

If they carry on at this pace (and there is no reason why they shouldn't) Cheap Trick could well be doing a week at Hammersmith by this time next year.

Adrian Hodges



Michael Jackson, it has been said you have the stage presence of Bette Midler.

THE TANNAHILL WEAVERS THE 100 CLUB FEB 23

BILLED AS Scotlands' finest, The Tannahill Weavers are currently bringing their entertaining brand of Scottish traditional music to the ears of the old enemy down south. It may be some time since the sound of swirling bagpipes filled London's 100 club but judging by the response the experiment was a success.

The five piece band played solely traditional fare from Robert Burns songs to French ballads, Scottish jigs to Irish laments with their last Plant life album The Old Woman's Dance providing much of the material. It was jigs like the Humours of Cork that were best received with, Bonny Was Yon Rosie Briar the stand out ballad. Though the vocals were more than adequate the band's real strength lies in the instrumental line up of bagpipes, fiddle, whistles, guitars, banjo, and bouziki.

Plant life also supplied the evenings support act, Rosie Hardman, a large lady with a personality to match, who plays guitar and sings an impressive array of self-penned songs. With Jon Gillespie on keyboards and Pat Tate supplying superb harmonies the audience were appreciative enough even without Rosie's threat to sit on anyone who didn't sing along. The Poco influenced Cleveland County and the title track of her recent album, Eagle Over Blue Mountain stood out in a well balanced set.

Seth Linder

THE JACKSONS RAINBOW

ONLY A BAND with the Jacksons' professionalism and experience could turn such an appalling start into such a tour de force. The first half of the set was a complete cock up on the P.A., balance, and organisational fronts. At one stage there were more technicians and camera men on the set than there were Jacksons.

The camera men deserve special mention as a particular pain in the cocyx. They were consuming distracting and made a mockery of what was obviously a totally electrifying and precisely rehearsed set.

Ben, Michael Jackson's self-proclaimed favourite ballad was a



Kevin Coyne, not just a pretty tongue.

singular disaster. This could in part be due to the rather camp presentation in which he kept caressing the atmosphere with the mike, and in part due to a P.A. that sounded reminiscent of a perforated Wellington boot. The same was true of I Want You Back, and some of the material off the new L.P.

However, suddenly the speakers stop buzzing, the PA starts behaving, and the Boys turn it on and wind it up. For my money only Bette Midler has a greater stage presence and more charisma than Michael Jackson. He dances up a storm and is such a sweet mover that he might well be on castors. The backing behind him became tighter and hotter as the set progressed and suddenly, with Destiny, the audience were on their feet and dancing.

All the old hits were there and although only one encore, Blame It On The Boogie, was offered it was the best number of the night. Full marks then for perseverance above and beyond the call of duty, but next time boys get the sound sorted out first. Full marks also to The Real Thing. They had a lot of support and their latest single Can You Feel The Force was tremendous.

Seth Linder

KEVIN COYNE ROYALTY THEATRE FEB 18

AFTER a long period of minimal commercial success Kevin Coyne at last seems on the verge of major recognition from the record buying public.

There was no suggestion of compromise however at the Royalty on Sunday night when he was as bitter and scabrous a performer as he's ever been. Featuring a variety of material from his five year Virgin career, with the accent on the new album Millionaires and Teddy Bears Coyne, backed by the excellent keyboard work of Zoot Money and Gerry Decade played for over 90 minutes to an enraptured audience divided equally between rather serious looking student types and younger more extrovert fans.

An amiable and jokey character between songs Coyne is transformed in performance as he lays waste all manner of targets from God to his mother to the Middle classes.



Out of the Fairport shadow.

All his songs are characterised by a savage humour, and the presence of menacing backing tapes and Decade's synthesizer underpinned the vocal attack to good effect. Coyne's jaundiced view of the music industry was especially evident on Having A Party, while The Bourgeoisie Dance made sure that suburbia will never be quite the same again. Although the set was well paced the evening was slightly too long, as Coyne's technique becomes too limited on close acquaintance; but there was no denying the enthusiasm that brought him back for two encores, including a really bizarre rendition of Strange Locomotion. Kevin Coyne is a true original and deserves attention, although don't go expecting an easy evening.

Adrian Hodges

RICHARD AND LINDA THOMPSON THE VENUE FEB 24

PERHAPS THE most striking feature of last Saturday's set was the relaxed and confident manner in which Richard Thompson has now harnessed his unique gifts as songwriter and guitarist to the demands of live performance.

In place of the awkward gravity of recent years was a strong, cheerful and well-mixed set much appreciated by an audience of long standing fans.

While Linda Thompson was, as ever, in fine voice, much credit for the fullness of the band's sound must go to button accordionist John Kirkpatrick and his wife, Sue Harris, who alternated between dulcimer and oboe.

Drawing chiefly on their recent Chrysalis album: First Light, the band blended newer songs like Pavanne, Died For Love, and Layla with old Thompson classics, For Shame Of Doing Wrong and Night Comes In. Diversity was ensured with non-originals, Cheatin Heart and Blowing Away, English dance tunes and as a rousing finale, Loving Spoonful's Back On The Road Again.

Since the early days with Fairport Convention Thompson has been recognized as one of England's finest songwriters. This new change in attitude suggests he is now ready to take that reputation to a wider audience.

Seth Linder

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