

INSIDE: Special Feature On Jim Halsey

Radiot+Record

NEWS

Friday, January 18, 1979. 50p.



Phoebe Snow's superb new album
'Against The Grain'
contains her current hit single
'Every Night'.

CBS 6842



Radio

NEWS

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UBN PRESENTER John Hayes has joined Radio 210 to present the Friday night rock show, usually hosted by the convalescing Bob Harris, the Late Show on Saturdays and Sunday's Top 40 show. Hayes has also worked for Piccadilly Radio in Manchester.

HOWARD PEARCE is currently freelancing for both *Victory* in Portsmouth and *Radio 210*. In Neil French Blake's absence (on holiday in Europe) Paul Hollingdale is involved in programming duties so Pearce has taken on the drivetime slot and, in Harris's place, Sunday evening's oldies show.

TOM MADDOCKS has joined Douglas Moffitt on LBC/IRN's financial desk. He will be presenting a weekly two-and-a-half to three minute feature explaining the peculiarities of financial terms (such as the "green pound" and "floating exchange rate") in layman's language which will be broadcast during the station's hour-long City Week on Monday nights and in the weekend AM programmes. These regular financial "packages" have been offered to all ILR stations.

Evans is Anchor M.D.

KEN EVANS, formerly Radio Luxembourg's programme director and more recently handling Anchor Records' marketing and promotions, has been appointed managing director of Anchor.

The announcement was made by ABC's international president Jay Morganstern who, together with Alan Rowan, ABC vice-president, will become a director of the British company.

Anchor's financial controller Sunny Damley will leave the company and return to India.

Skues experiments with live broadcasts

KEITH SKUES, programme director of Radio Hallam and broadcast has given his own lunchtime show a three-month break — the first programme has been off air since the station began broadcasting in October 1974.

This decision, he told R&RN, was made for a variety of reasons — at least being the current globe-trotting habits of his colleagues. Managing director Bill MacDonald is on holiday in America (Skues is also managing director), music producer Beverley Chubb is in Australia and presenter Bill Crozier is treading South African soil.

Skues has always disagreed with those who believe a programme director's duties should not include broadcasting regularly ("unfashioned") but current pressures have precipitated an exceptional rule.

Between meetings with the IBA, the board of directors, press meetings and presentation meetings, Skues hopes to experiment with what he has long wanted to implement.

His first venture took place last Wednesday when the last two Roger Moffat's new 10.00-14.00 show came live from the Sheffield where two local acts were performing. The idea proved a great despite the innumerable technical problems to be overcome.

"I want to prove that live music doesn't have to be broadcast in the middle of the night," he said afterwards, "but that the daytime timing of live music as an outside broadcast can be made commercially viable and intends to produce a similar hour show every three weeks or so.

Tony Logie joins Air Services

TONY LOGIE, sales director of Radio Luxembourg, joins Air Services today also as sales director. In a surprise announcement last week he outlined some internal promotions as well as the launch service for the 10 ILR stations it serves and its clients.

"I am tremendously pleased to be joining Air," said Logie. "I've built a great reputation for outstanding services to radio selling and I will be able to play a major part in taking Air's success even further in a great challenge and I'm going to enjoy every minute of it."

Logie, who was sales director of 208's expanding sales department for nearly two years, has been replaced by Tim Bradshaw, former controller. Bradshaw was previously new business manager for Television, where Logie too used to work.

In the Air group of companies' new structure, former sales manager Mike Goodrich is appointed marketing director with responsibilities within the group where he will be working with Eddie Blackwell, group managing director.

In recognition of his "considerable contribution to Air Services operation" Doug Pipe has been appointed sales manager. He will be company in June 1978 from Marshall Cavendish.

Of Logie's appointment, managing director of Air Services, Zierler comments: "We needed an outstanding man to replace Tony Logie who we feel we have obtained the very best available."

Radio 1 Autonomous

RADIO 1 will finally gain its independence from Radio 2 on Saturday, January 27 it was announced last week. At the same time Radio 2 will begin round-the-clock broadcasting — the first BBC radio or television channel to do so.

Programming details have altered only slightly from those already planned when the split was announced by Aubrey Singer, managing director of BBC radio, last September.

In Radio 1's weekday schedule, Jonathan King and ex-Settler

Cindy Kent will co-present the Thursday evening chat show originally to be hosted by Noel Edmonds.

A repeat of the Moody Blues *Story* will occupy the Tuesday evening slot until February 27 when the station's first phone-in will commence, presented by Ed Stewart and Sue Cook.

Filling Radio 2's three hours' programming through the night (02.00-05.00) will be *You And The Night* And *The Music* presented by Colin Berry, Chris Aldred, Len Jackson, Ruth Cubbin, Bill

Rennells, Sheila Tracey and Gudgin.

Charles McLelland, controller of Radio 2, stresses that the night-time output will be "entertainment and information for people who work at night," he says.

A publicity officer for Radio 2 will shortly be appointed in recognition of the station's autonomy leaving Alan currently overseeing the network, free to co-operate with overseas Radio 1.

RADIO 1's imminent increase in output has led Doreen Davies to delegate the chairmanship of the playlist meeting to producer Paul Williams from this week although she will remain closely involved in the coice of product Trent's news reporter Dave Newman has taken over the station's daily local current affairs programme, Decision Makers, from Steve Merike who now presents the late night 22.00-02.00 show Having negotiated a double fee for his appearance on Capital's Who Needs Holidays? Headline debate (on the grounds that he never took part in a 90-minute programme for the station's normal fee) Clive Jenkins eventually forfeited all payment as in the event prior commitments prevented him from staying longer than half-an-hour Could Radio 1's much improved reception in the Sheffield area be a contributory factor to Keith Skues' voluntary exile into full-time programme directorship? Negotiations between the ACTT and LBC management somewhat hampered by broadcasting officer Bob Hamilton's work to rule dispute with his own union Congratulations to Metro's Mike Taylor on the birth of his first child James Michael Radio Forth celebrating their fourth birthday (Monday 22) the night before BMRB currently having its two on-air studios re-equipped — Capital building a new library floor concert tapes — Beacon's new 16-track recording studio opened last week, the next major building work involves the demolition of the present newsroom for a brand new self-op studio complex and Swansea Sound had its new office accommodation erected last week Is Bob Harris' involvement with OGWT coming to an end? One of Dave Gregory's first actions when he became Radio Tees' playlist head 12 weeks ago was to list Driver 67's Car 67 — he, Bob Hopton (who hails from Birmingham) and Joyce Wood (from Wolverhampton) are delighted with the record's success (so's Paul — Ed.) as they've supported it since its release Money still rolling in to Victory's Give A Child A Chance appeal — the total now nearing £4,000 Beacon swapped 1400 pantomime tickets for 3,500 toys recently and last week's BMRB toy collection result should have read 20,000 toys and not 20,000 pounds If Forth can hang on to the listeners it's gained during its Snow Line service, this year's JICRAR survey could show a large increase in audience Five-man acappella group The Complexions recipients of music industry interest following their radio debut on Capital's Hullabaloo Roger Day is to play every number one hit since Rock Around The Clock in 1955 on his Piccadilly afternoon shows — playing about five every day it will still take him about four months to do Getting around local press reluctance to publicise local radio stations, Victory's Tony Grundy has bought a weekly column to give exposure to djs and their programmes Tony Prince to be broadcasting five 15-minute spots from MIDEEM live to 208 listeners During the rubber dinghy extravaganza (this column last week) undertaken by two stalwart LBC teams, resident eccentric John Linbley actually succeeded in dropping an outboard motor on his head — reports indicate that the cerebral blow has made no noticeable difference to his subsequent behaviour Finally some consolation for hopeless handy men of whom Billy Butler numbers himself — he ran a competition to try and find Liverpool's worst. He found him — a gentleman curiously named Albert Unwin who built a garage with the stanchion placed in the centre with the result that he couldn't get his car in — decided to sweep his chimney but having had no luck by conventional means climbed on the roof and threw a brick down. Unfortunately he forget to tell his wife who just escaped serious injury as the offending object crashed into the room. Nothing daunted he had another go but this time chose the wrong chimney and covered his neighbour's living room in soot. He won a Black & Decker drill but was made to promise not to use it

'Destiny'

is happening fast
for The Jacksons.

Still hot from the presses, and already it's playlisted on every ILR Station and zooming up the charts.

It's The Jacksons single 'Destiny' and it's gonna be a hit. Order now.

The Jacksons
new single
'Destiny'



Get ready
for The Jacksons
National Tour
in February



MCA LEAVE EMI

MCA RECORDS has finalised a production and distribution deal with CBS in England for the MCA and Infinity labels.

MCA is launching the New York-based Infinity Records via CBS in England on January 19, when the new single, You Can Do It, and album, Midnight Diamond, from Dobbie Gray are released. Further Infinity releases will follow from Marva Hicks, Orleans and New England.

From July 1, when MCA's five year old licensing agreement with EMI-LRD expires, all new MCA material and the MCA back-catalogue will be available through CBS.

Commenting on MCA's departure from EMI for CBS, MCA md Roy Featherstone said last week that MCA had enjoyed a "very friendly and successful relationship" with EMI. But since the company had become responsible for its own marketing and promotion, its turnover had increased by 150 per cent. This led to MCA's decision to become an independent company.

The new MCA operation will involve expansion in all areas of the company. Included in the expansion plans are the appointment of a sales manager, the formation of an A&R department and increased staffing in the press and promotion departments. The expansion will probably make it necessary for MCA to move to larger offices during the next year.



GERARD KENNY: visited Beacon Radio last week, to be interviewed by Chris Harper and later to record five songs in Beacon's studio. On air Kenny premiered his new single D-D-Dancing, and was also in at the inauguration of Beacon's new 16-track recording facility.

EMI's international repertoire division picked up one platinum, one gold and one silver record during the first week of 1979 alone.

The platinum went to Wings' album, Wings Greatest, Olivia Newton-John gained a gold album for her Totally Hot album, and the ex-Guys And Dolls duo Dollar won a silver record for their Shooting Star single.

Anti-theft device for vans

A NEW vehicle anti-theft alarm system which can be installed by any mechanic is being launched by RSP Marketing (83 Church Road, Addlestone, Surrey).

The system consists of a single transmitter unit to cover both cab and load space, and can detect any movement inside either cab or load space.

The Olympic CS-55 is housed in a box only five by three by one and

King guests on Radio 1

JONATHAN KING is to co-present Radio 1's new Thursday evening Talkabout show for eight weeks when the station finally achieves separation from Radio 2 on January 27. Noel Edmonds was originally scheduled to host the chat show but decided against it.

King has regularly presented a Boxing Day show on Radio 1 over the last five or six years and has also hosted a number of shows for Capital Radio — the last during Kenny Everett's Christmas vacation.

R&RN asked King if his Radio 1 series would affect his relationship with Capital. "My relationships with all the country's radio stations always have been and always will be excellent," he said emphatically. He stressed that his appearances were made with the status of guest celebrity ("I've had more hits than Elton John") and not as an employee of a radio station.

THE INDEPENDENT Rockburgh Records label is to increase its album and singles prices as of February 1. From this date, Rockburgh albums will retail at £3.99, and singles will retail at 90p.

a quarter inches, and emits ultrasonic waves which will detect any movement in both cab or load space and trigger an electronic horn.

For protection against hijacking, the horn can also be used as a driver-operated panic button.

The system, which could be of considerable benefit to theft-prone record delivery vans, retails at £45.00 plus VAT.



RIPPING RECORDS — Sandy Campbell (left), Phil Straight, Brian Lane, Sue Patience.

EPIC RECORDS has just completed a major logo deal with Brian Lane, manager of Yes, and Sun Artists in America.

The logo, the first to be arranged between Epic and a non-American company, will be called Park Lane Records in the US, and Ripping Records in all other territories.

Philip Straight, previously with Atlantic Records, and Sue Patience, previously with State Records, takes on the vice-presidency on Park Lane Records.

Sandy Campbell, Brian Lane's personal assistant for five years, now becomes general manager of Sun Artists and Pat Fairley, previously head of RSO Publishing, will run Roundabout Music, the publishing arm of Sun Artists.

The first two Park Lane/Ripping signings are the Fabulous Poodles (in the US only), who are about to embark on their debut US tour, and American group Aviary, whose debut album is due for March release. Both groups are managed by Sun Artists.

Ripping Records will be based at 9 Hillgate Street, London W8.

Snow Line reinstated

IN RESPONSE to further crippling snow falls Radio Forth once again put its highly acclaimed Snow Line into operation (R&RN last week), but this time with the additional service of special log deliveries to help alleviate the critical fuel shortage.

Around 40 volunteers have been manning the Snow Line round-the-clock giving an almost non-stop information service on road conditions, setting up an emergency transport system to get medical teams to work, rushing milk supplies to a children's hospital, food and heat for the elderly and providing a team of plumbers to cope with burst pipes.

The service has been praised by MPs and high-ranking officials from the church, police, local government, social services and agencies, newspapers and the public.

In a Leader article the Scotsman said the first Snow Line was "much more than an enterprising response to a particular local crisis or a useful service of news and information. It was an echoing and

spontaneous evocation of a society still capable of mutual concern and compassion." It also observed that "although its journalistic irrelevance may have irked the authorities, Radio Forth has shown that things are not as black as they sometimes seem".

According to Councillor Pat Gemmill, Fife Region's Social Work Committee chairman, discussions have already begun as to the best possible future uses of local radio in emergency situations. "I don't think we have any choice — it's the best agency we have got."

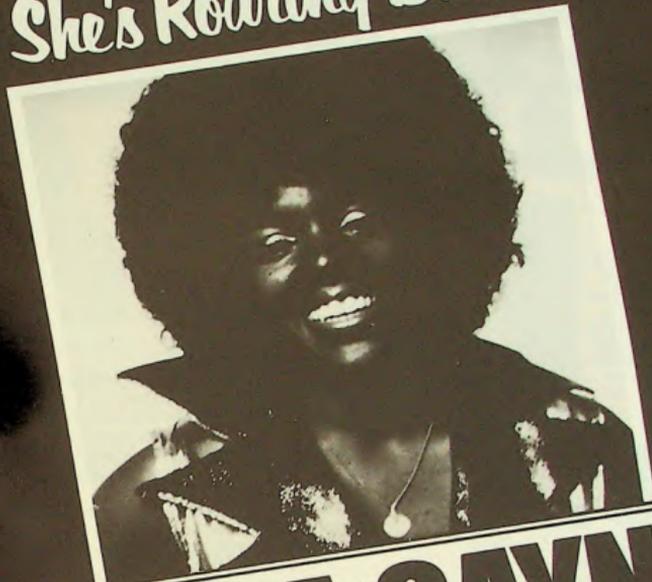
Age concern too is investigating local radio's effectiveness during crises.

CHILD AID

TOP TEENYBOP band Child will be assisting Oxfam and UNICEF during this Year Of The Child.

At a press conference in London last week, the band said it would be donating part of their earnings for 1979 to Together For Children, an 1979 to Together For Children, an organisation jointly founded for the Year Of The Child by Oxfam and UNICEF. They will also be asking their fans to support their effort at concerts and public appearances.

She's Roaring Back!



GLORIA GAYNOR

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No. 3 in the U.S. Disco charts
and receiving extensive U.K. airplay.

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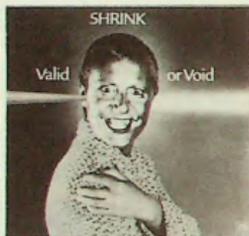
You Bring The Feet, We'll Bring The Beat



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SHRINK
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b/w
"You Chauffeur Me"
AMS 7409

TIM CURRY
"Birds Of A Feather"
b/w
"All I Want"
AMS 7411



**BROTHERS
JOHNSON**
"It's You Girl"
b/w
"Mista Cool"/"Brother Man"
A Funkamerica Single
AMS 7410



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Radio + Record NEWS

3rd Floor, Silver House, 31/35 Beak Street, London W.1.
Editorial tel: 01-437 8937/8/9; Advertising tel: 01-437
8930 & 01-439 4505; Telex: 21697.

EDITOR: Paul Phillips	MANAGER OF CHARTS, REVIEWS AND SERVICES: John Williams
NEWS EDITOR: Jamie Jauncey	ADVERTISEMENT MANAGER: Peter Mate
ASSISTANT TO THE EDITOR: Gabrielle James	ASST. ADVERTISEMENT MANAGER: Jonathan Evitt
EDITORIAL: John Gill, Fred Dellar, Derrick Ayre, Roger St. Pierre	SALES: Nick Higham Felicity Briski, (Production)
PRODUCTION: Julie Meldrum	PUBLIC RELATIONS: Jacky Moiri
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G.N.D. Thain (managing director); J.O. Browne;
B.J.D. Hazel; J.S.P. Hunt (secretary); D.M. Thain.

THERE ARE more jokes about committees and their members than we could care to go into here. However, we did wonder if you had heard the one about the committee which thought it had too many sub-committees so set up a sub-committee to look into the usefulness of its sub-committees.

Too good to be true? Don't you believe it.

The AIRC has been gradually and quietly exasperating all of its thinking members to the point where some have given serious thought to withdrawing their membership. It now seems that voting rights are to be changed at tomorrow's annual meeting so that votes will be allotted on a comparative scale with the size of each station's share of the ILR market.

Now it does not require immense intellectual capacity to understand that biggest is not always best and it goes without saying that the people running the most successful stations are not automatically to be assumed of greater intelligence than, say, the directors of Plymouth Sound.

What is required of an institution like AIRC is plain commonsense. It should be one area of ILR where might is not necessarily right, where an objective point of view can be put without a backward glance in the direction of commercial compromise.

This latest move appears to be yet another step on the ladder from which AIRC will eventually, inevitably, fall. Needless to say, the higher it climbs the further there is to fall.

It seems a great pity — and this is not the first time we have been moved to say so — that ILR, a mere infant in commercial terms, should run its association in such a chauvinistic way. Committees and sub-committees and sub-sub-committees are for old men. On air ILRS has cleared the cobwebs and provided a vital and real challenge to the fusty Beeb.

Yet behind the scenes the industry seems to be determined to bind itself up with the same amount of red tape that its Auntie has been manufacturing for more years than she cares to remember. It is not an auspicious start to a new year.

Record NEWS



THE LATEST SINGLE FROM Dr Feelgood, Milk And Alcohol (UP 36468) was released on Friday (12). The second single to be culled from their last album, *Private Practice*, the first 50,000 copies come in coloured vinyl — 25,000 in milk white and 25,000 in 'alcohol' brown. The single also comes in a specially designed picture sleeve.

UNITED ARTISTS Records releases a new single from *Bobby Womack and the English debut single from "Hungarian Country and Eastern rock" group Fonograaf* on January 12.

The first 15,000 copies of *Bobby Womack's I Can Understand It (UP 36462)* will be released in a special 12-inch edition, featuring an extended version of the song, and will come in a picture sleeve. *Fonograaf's Greyhound (UP 36483)*, c/w *Lonesome Once Again*, features two of the group's Hungarian chart hits.

THE FOLLOW-UP album to *Classic Rock*, entitled *Classic Rock — The Second Movement (NE 1039)* is released by *K-Tel* on January 22, again featuring the *London Symphony Orchestra* and *Royal Choral Society*, the album includes material from *Brian Wilson*, *David Bowie*, *Lennon & McCartney*, *Moody Blues* and *Pete Townshend*, who is featured on vocals in *Pinball Wizard*.

The album will be launched at two special *Classic Rock* concerts to be held at the *Royal Albert Hall* in London on January 30 and 31.

It is also hoped that *Pinball Wizard* will be released as a single in the near future — an unusual move for *K-Tel* who have been exclusively involved in the album market up until now.

MAGNET RECORDS is mounting its first major marketing campaign of 1979 on *Stadium Dogs*, who

have a single, entitled *Love On The Airwaves (MAG 135)* released on January 19. The single release coincides with the group's 15-date British tour supporting the *Kinks*. The first 10,000 copies of the single will come in a special 4-colour bag.

The campaign will be based around the group's December-released album, *What's Next?*, as well as the single and tour. There will be a display in each venue on the tour, as well as in major record shops in all tour towns. Heavy trade and consumer press advertising will back the campaign, as well as badges and stickers.

TOMMY: the rock opera written by *Pete Townshend* and the *Who*, opens at the *Queen's Theatre, Shaftsbury Avenue*, on February 6.

Presented by *The Who* in league with *Backstage Productions*, the *Queen's Theatre* production is based on a recent seven-week sell-out run at a theatre in *Hornchurch, Essex*. *Pete Townshend* is personally supervising the music in the show, which stars *Allan Love* in the title role and *Peter Straker* as *The Narrator*.

SATRIL RECORDS released the debut single from *Jeff Chegwain*, entitled *Feel The Rush (SAT 138)* last week.

Chegwain is the twin brother of young actor *Keith Chegwain*, of *Swampshop* and *Cheggers Plays Pop TV fame*.

Satril is promoting the single via a special *Feel The Rush* competition in *Skateboard* magazine, plus special press promotion through *WEA's* press office. *Satril* is also using an independent promotion company to back up *WEA's* work with radio and TV promotion.

FOLLOWING the chart success of *Sally Oldfield's Mirrors* single, *Bronze Records* is to re-release her *Water Bearer* album (*BRON 511*) with a re-arranged line-up including the single.

All stocks of *Water Bearer* without the single track have been withdrawn and dealers re-ordering the album will receive copies of the new pressing.

Bronze is also to re-promote the album, with ads in *MM*, *NME*, *Sounds* and *Music Week*. The album is also to be re-serviced to all UK radio stations, and *Bronze* is launching an extensive in-store poster and sticker campaign.



POLYDOR RECORDS releases a single, *On The Shelf (PD 14510)* and album, *Goin' Coconuts (Polydor 2391 371)* from *Donny and Marie Osmond* on January 25. The releases coincide with a charity concert by the *Osmonds* at the *Royal Albert Hall* on January 25 in the presence of *HRH Princess Margaret*. They also play *London's Rainbow Theatre (26-27)* and the *Apollo, Manchester*, on January 29.

UNITED ARTISTS releases the latest single from *Brass Construction*, entitled *Help Yourself (UP 36474)* on January 19. The single will be available on 12-inch with a special picture sleeve, and is taken from *Brass Construction's* album, *Brass Construction IV (UAG 30210)*, which was released in December. The single is also available in a shortened seven-inch edition, also in a picture sleeve.

THE FIRST 25,000 copies of the new single from *Andy Gibb*, *Don't Throw It All Away (RSOX 26)*, released on January 19, will be available as 12-inch blue vinyl pressings with a special picture label. The single retails at £1.49. The single will be advertised on national commercial radio.

POLYDOR RELEASES a special 12-inch disco mix of *Peaches & Herb's* single, *Shake Your Groove Thing (POSPX 25)* on January 19. The single is released under the *Steppin' Out* banner, and will be advertised in *Record Mirror* and *Black Echoes* for the week of release.

BESERKLEY RECORDS release on January 12 a re-recorded version of *Falling In Love* by the *Rubinoos* **UFO** single *Doctor Doctor* in limited clear vinyl edition **McGuinn**, *Clark* and *Hillman* of the *Byrds* have signed a worldwide deal with *Capitol Records* and a debut album will be released within next few months **Keith Richard** solo album on the way **Chris Bell** ex lead guitarist of legendary *Big Star* died in car crash just after Christmas **Ian Dury** single *Hit Me With Your Rhythm Stick* now gone gold **Dave Lewis** back gigging after illness delayed his last tour **Driver 67** perform magically on *Top Of The Pops*, number one in two weeks say the experts **Mike Nesmith** albums currently selling for 50p in London sales **Roddy Llewellyn** crucified on recent US chat shows reactivation of *Gonzales* single *Just Let It Lay* after US chart entry **Ian Matthews'** *Shake It* to be first hit since *Woodstock* in '70



STIFF RECORDS has produced a six-track album of material from the *Stiff*-released *Devo* singles, entitled *B Stiff (ODD 1)*, which is only available on mail order from the *Stiff* shop, *Secret Service (32, Alexander St., London W2)*. The album includes *Jocko Homo*, *Satisfaction*, *Mongoloid*, *Be Stiff*, *Stuppy* and *Social Pools*, and sells at £1.99 plus 40 p+p.

Rubinoos single

THE RUBINOOS single, *Falling In Love* (BZZ 22), released late last year by Beserkley and instantly withdrawn because the group themselves did not like the released version, has been re-recorded and was released last Friday (12) by Beserkley.

Beserkley released the original version on November 10. It was immediately put on to Radio One's playlist. A phone call from Matthew Kaufman, then in America, subsequently established that the Rubinoos did not like the version and were demanding it be withdrawn. The group re-recorded the song. Beserkley are hoping for a repeat of the original version's instantaneous airplay success for their revised version.



PHONOGRAM HAVE signed a long-term, worldwide production agreement with the newly formed Vistastar production company. Under the terms of the agreement, Vistastar will provide Phonogram with M.O.R. recorded product.

Vistastar is headed by Ken Barnes, independent M.O.R. producer who has worked with Bing Crosby, Peggy Lee, Frankie Laine, Gene Kelly, Fred Astaire and Connie Francis. He scored a chart-topper with Slim Whitman's *Red River Valley*.

The first product to be released by Phonogram from Vistastar is expected in the Spring and will be the subject of one of the biggest marketing campaigns ever mounted for a solo artist.

Ken Barnes (left) Chairman of Vistastar; Ken Maliphant Phonogram M.D. and Chris Harding M.D. of Vistastar.

BLOOBLO?

BLOOBLO, WHO have been trying to establish "Stikki Music" as a potent new force in music for the past five years and are presently bombarding the media with apocryphal fan mail, have recorded, produced and are presently distributing their debut album, entitled *Blooblo, Is That You?*, on Mother And Son Records (MUM 1/2).

The group is retailing the album via various London one-stops, and is seeking national distribution of the album.

UFO campaign

AN EXTENSIVE marketing campaign is to accompany the release of the new double live album from Heavy Metal act *UFO*, entitled *Strangers In The Night* (CJT 5), and their limited edition clear vinyl single, *Doctor, Doctor* (CHS 2287), taken from the album.

UFO are undertaking a 30-date tour throughout Britain during January and February, and Chrysalis Records will be flyposting and distributing shop displays for every tour town.

An extensive consumer press advertising campaign on the single, album and tour started last Saturday (13) in the consumer press and runs through to January 27, with ads in *Sounds*, *MM*, *NME* and *Record Mirror*.

Chrysalis is also distributing 2,500 four-colour *UFO* posters and 250 *UFO* display kits to shops around the country.

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THE SHADOWS



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EMI 2890

**CHAS &
DAVE**
WITH ROCKNEY

**MASSAGE
PARLOUR**

EMI 2902

MINGUS DIES

CHARLES MINGUS, the man who took jazz bass beyond the confines of the rhythm section, died of a form of sclerosis in Mexico on January 5. He was 56.

Mingus joined the league of jazz giants in the Sixties, and was a major influence on both modern jazz composition and bass playing. He was also an outspoken — although unaligned — member of the black consciousness movement.

Although too ill to play himself, Mingus finished a collaborative album with Joni Mitchell just before he died. As yet untitled, the album is scheduled for release by WEA in March.

WEA boost Chic album

WEA RECORDS is mounting an extensive merchandising and advertising campaign on the new album from Chic, entitled *Tres chic* (K50565) and due for release on January 18.

The album has been re-designed for the British market, and now includes Chic's three hits, *Dance, Dance, Dance*, *Everybody Dance and Le Freak*.

WEA is taking a full-page ad in *Record Mirror*, plus strip ads in the *Daily Mirror* and *Sun* during the week of release. Radio slots have been taken on *Capital Radio* for January 11, 12 and 13, plus two weeks of advertising on *Radio Luxembourg*.

During February, 1,000 double-crown posters will be distributed to British Rail Inter-City stations, as well as 500 posters in London Underground stations.

Instore promotions for the album consist of 500 shop displays using Chic posters, logo boards and album sleeves.

New Cassette System

A NEW line in in-car radio/cassette systems is launched in Britain this month by Autocar Electrical.

The Japanese Alpine Jetset series, acquired exclusively by Autocar Electrical, includes stereo radio and cassette combinations, separate components (high power cassette decks, power booster and graphic equaliser), speakers and electric aeras.

Autocar Electrical claim that the new line combines the best multi-band radios with highest quality cassette-playing systems.

UNITED ARTISTS releases a collection of Paul Anka's greatest hits, entitled *Paul Anka At His Best* (UAG 30216) on January 19. The album includes three Anka songs recorded live in concert in Japan.

Collector's record shop

A NEW specialist record shop, aimed at giving high quality, comprehensive service to collectors and people seeking out of the ordinary records, opened last Friday (12) in South London.

Twist And Shout (151, Battersea High Street, London SW11), specialises in oldies of any kind; reggae, disco, punk, and also a wide range of picture discs.

Owned jointly by publicist Roger St. Pierre and author/musicologist Clive Solomon, the shop will take orders for and search out obscure records for customers.

Arista raise prices

ARISTA RECORDS, with the exclusion of its seven-inch singles and reissued albums from the Savoy catalogue, is raising its prices as of February 1.

12-inch singles with a prefix of SPART 12 are increased from the loss-making price of 99p to £1.49, and the standard Arista album, bearing the prefix ARTY rises to £4.49. Arista's special price albums (prefix SPART) increase to £4.99, while the sole Arista album cassette prefix (TCART) rises to £4.49.

Double albums (prefix ARTY) and double-album cassettes (TCDAR) are increased to £6.99.

CBS appointment

KOOS DE VREEZE has been appointed as adjunct directeur at CBS *Grammofonplaten B.V.* (Domestic) Holland. De Vreeze joined the Polygram group in 1970, where he held a variety of executive positions, gaining experience in a&r, marketing, business and legal aspects of the music industry. Prior to his appointment, he was head of legal and business affairs at Phonogram International and deputy head of the Polygram Holding company legal department.

MOVES

MARSHALL BLONSTEIN has been appointed president of Island Records Inc., the American arm of the Island group of companies. Blonstein has been involved in the industry for 12 years, and spent eight of those at Ode Records, where he was general manager and vice president. He will work from Island's offices in New York and also at the Island building in Los Angeles.

HEINZ T. VOIGT and Willem Zalsman have been appointed vice presidents of the international Polygram Group, with effect from January 1.

Voigt has been involved with the music industry since 1945, and at various points in his career has been head of production and A & R director at Polydor International, and has been president of both Intersong International and the Chappell Publishing Group.

Previous to his appointment, he was president of the Polygram publishing division. Willem Zalsman has been involved in the communications industry since 1956, when he joined Philips Photographic Industries.

He has been senior vice president of Phonogram International and since November 1976 held the position of president in Polygram's video division.

JANICE HAGUE, previously with Polydor for three and a half years, has joined EMI International Repertoire Division as press officer. She replaces Franco Chen, who has left to become a freelancer, and will report to general manager Geoff Kempin.

JOHN BEGG, commercial manager at Phonodisc for the last five years, has joined CBS operations manager, with effect from January 1. He will be responsible for product control on new releases as well as order service functions at CBS. Reporting to him will be new release Co-ordinator Liz McClure, product controller Nick Kipping and company order service manager Ed Butt.

JET RECORDS has expanded its promotions team with the appointment of two field promotion men.

Ian Gurney, general manager at Elektra/Asylum until 1977, will take responsibility for Scotland and the North East. Pete Winkelman, previously a singles sales and promotion man (Midlands) for EMI-LRD, will take responsibility for the Midlands and the North West. Both appointments took effect on January 8.

MICHAEL STOCKTON has been appointed national promotion man at Sparta Florida Music. He will report to Mike Berry and has additional responsibility for artist development.

DR CECIL HALE has been appointed vice president of Capitol Records soul A & R Department. He will work from offices in the Capitol Tower in Hollywood.

Hale, who takes over from Larkin Arnold, comes from a background in radio and two years as national director of album promotion at Phonogram.

During 1973-5 he was also national president of the National Association of the *Recording and Radio Artists in the US*.

CBS finish '78 with gold

CBS RECORDS earned a multitude of silver and gold albums during the final quarter of 1978, as well as a platinum album for Jeff Wayne's double album, *War Of The Worlds*.

Those hardy annuals, The Barron Knights, celebrated their eighteenth year in the music business by gaining a silver record for their Taste Of Time Gallery album and a gold record for their top three single, *A Night Of Aggro*.

Billy Joel reaped two silvers for his albums, *The Stranger* and *52nd Street*; Santana's *Inner Secret*'s album won them a gold album; Neil Diamond won a gold for his *You Don't Bring Me Flowers* album (also collecting a silver single for his duet single of the same name with Barbra Streisand).

Bruce Springsteen's *Darkness On The Edge Of Town* album went silver, as did Boston's *Don't Look Back* and Meatloaf's debut album, *Bat Out Of Hell*.

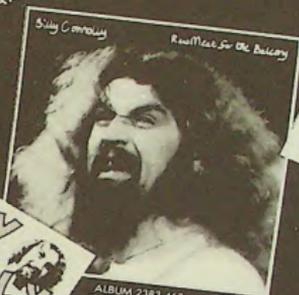
In the singles field, silvers went to The Jacksons' *Blame It On The Boogie*, and Dan Hartman for *Instant Replay*.

BILLY CONNOLLY'S 'BIG WEE TOUR 1979'

BILLY CONNOLLY IS BACK WITH A NATIONWIDE 62 DATE TOUR STRETCHING FROM JANUARY TO APRIL INCLUDING DATES IN EDINBURGH, GLASGOW, MANCHESTER, LIVERPOOL AND LONDON.



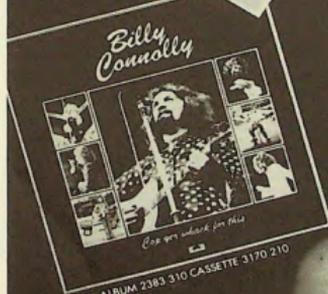
ALBUM 2383 368 CASSETTE 3170 268



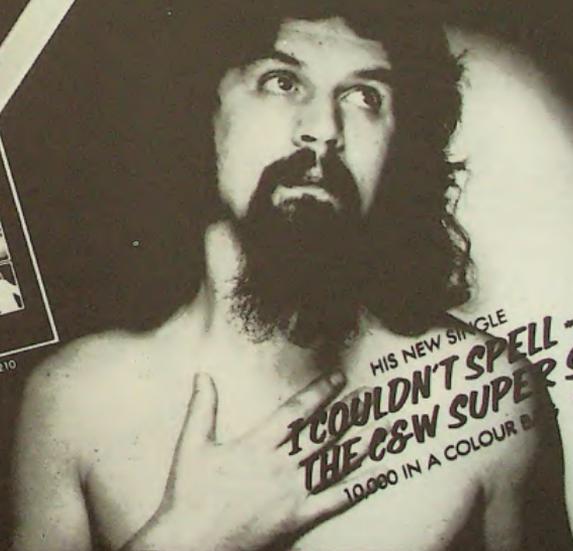
ALBUM 2383 463
CASSETTE 3170 463



ALBUM 2383 419
CASSETTE 3170 419



ALBUM 2383 310 CASSETTE 3170 210



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Radio aid in big freeze

BOTH PICCADILLY Radio and BBC Radio Manchester found themselves dealing with further crises from last weekend when vital services in the area were severely disrupted by the combined effect of the tanker drivers' dispute and haulage strikes.

In Liverpool too, although not so drastically affected, Radios City and Merseyside equipped themselves to cope with the torrent of enquiries from the public as doctors, nurses and midwives strove to remain mobile in order to visit patients.

An emergency information desk was set up by Piccadilly to provide up-to-the-minute information for emergency bulletins in addition to the regular news broadcasts. Listeners were also asked to telephone the emergency desk with information which could help others.

BBC Radio Manchester too gave regular bulletins and exact details of the hundreds of schools which closed down owing to inadequate heating fuel — the only area not affected being Wigan. A special phone line was adapted for firms to ring and give details of lay-offs or special

shifts or, as bus services were cut to peak time travel only, the times and routes of works buses.

With taxis running at a bare minimum, Manchester interviewed the proprietor of a company whose taxis ran on calor gas and located a couple of "electric" buses which still operated, unaffected by the shortage of petrol. Appeals were made to garages with stocks of diesel fuel to contact the station.

A broadcast was also made on behalf of Radio Cavell, the Oldham hospital radio service, asking friends and relatives unable to visit patients to contact them so that extra dedications could be made for the patients in lieu of visitors.

In Liverpool, although public transport was nothing like as severely affected as in neighbouring Manchester, petrol supplies were fast dwindling and City appealed to all garages to contact them if they would offer their services to doctors, nurses and midwives. The medical teams were then invited into the station with identification to obtain lists which were given out with special stickers. Thus armed, having shown their identification they

could fill up at the many participating garages who responded so readily that all available stickers were cleared in a couple of hours on Saturday morning.

Cancellations of various club events for housewives, old age pensioners and others have been continually broadcast by City under the banner: What's Off.

BBC Radio Merseyside too aided medical staff by providing them with details of garages prepared to sell them petrol. Many calls from anxious parents were also dealt with by the news team who kept abreast of school closures.

Says news editor Ian Judson: "Liverpool's Area Medical Officer told us about the serious situation facing doctors and nurses and we readily agreed to co-operate with him. We received dozens of calls every hour throughout Saturday and were able to tell medical staff of their nearest point for petrol supply."

BBC LOCAL stations have been the happy recipients of thousands of thank-you letters and telephone calls following their sterling efforts to institute emer-

gency round-the clock broadcasting to aid communication during the new year devastation caused by nationwide blizzards and gales.

Radio Medway in particular became the communication centre for Kent following the sea wall's collapse flooding the Isle of Sheppey. For over 48 hours the station relayed a continuous flow of information to listeners from the police, fire brigade, motoring organisations and the Southern Water Authority.

Just before midnight Rochester police appealed for help to manhandle a houseboat which had broken away from its mooring and 30 people turned out to lend a hand.

When an elderly woman in Gillingham rang the station to say water was pouring through her roof several neighbours heard of her plight and arrived on her doorstep with ladders and tarpaulin.

"This serves as a dramatic reminder of the vital role local radio plays in any community," says BBC local radio publicist Officer Tony Talmage. "The moment there is a crisis we can offer an instant response."

TV NOTES

NOT A lot this week. Rock goes to College returned to BBC2 on Saturday (13) at 18.50 when Pete Drummond introduced *The Caves from Reading University* — to be repeated at 23.40 on Friday (19). The second show also comes from Reading (18.50, Saturday 20) featuring *The Rubinoos*. . . . On Tuesday (16) BBC2 screens the second of three *George Hamilton IV* specials with guest *Billie Jo Spears* (22.25) followed by the *Old Grey Whistle Test* in which *Anne Nightingale* introduces *Chuck Mangione* and *UFO* (23.30). . . . Thursday's edition of *Top Of The Pops* (19.20, BBC1) is compered by *Peter Powell* and *Liberace* adds a little glamour to *ATV's Muppet Show* (Friday, 19.00)

Pebble Mill returns

A NEW Pebble Mill produced series of weekly music programmes. Look, Hear!, began on BBC1 Midlands last Tuesday (9). The seven programmes, featuring local bands, news and discussions, have a close link with local radio.

They are presented by BBC Radio Birmingham's Chris Phipps, BBC Radio Nottingham's John Holmes, actress Toyah Willcox and West Indian broadcaster Vera Gilbert. Viewers will be able to take part in a popularity poll to choose the top

BBC local radio dj in the Midlands.

Producing the programmes, which are aired at 18.50, is Roger Castles. Midlands group Judas Priest headlined the first programme in the series which will feature local bands Little Acre, Neon Hearts, Special Clinic and Quartz.

TOM ROBINSON has written and recorded the theme music for the new Thames TV documentary series entitled *Our People* — seven half-hourly programmes exploring ethnic origins — which began transmissions on Thursday (11).



WITH A four-hour sports programme scheduled on New Year's Day when icy conditions decimated most events, producers at BBC Radio Nottingham were not deterred and introduced their listeners to radio darts. The station's number two studio was suitably rigged out for a competition in which World Masters darts champion Ron Davis met six county class challengers and beat four of them. Producer Jim Harland was one of two commentators using lip-mikes and an effects mike picked up the sound of the darts and the scorer's voice. "We were all surprised at the atmosphere which was created by whispered voices, the thud of the darts and the scratch of the chalk on the scoreboard. Each game lasted about 10 minutes but we broke it up with interviews with the players." The matches were used as a base for the Home And Away sports programme. Pictured left to right: Ron Davis, commentator Railton Howes and producer Jim Harland.

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ENO GOES MOR

MUSIC FOR Airports (AMB 001) by Brian Eno, is the first album planned for release on the Ambience label, in early February.

Ambience is Eno's own label but it is understood that he also intends to continue running his existing Obscure label.

A spokesperson for Eno's management company told R&RN: "Other Obscure releases are already in the pipeline but Eno wants to run Ambience as a separate entity. It is really a Muzak type label and Eno will be enclosing a leaflet, written by himself, with all copies of the initial Ambience release."

Matthews disco release

FOLLOWING THE release of Shake It (ROCS 209), a 12-inch four track single by Ian Matthews, Rockburgh Records are to issue a 12-inch disco item in early February.

Titled Drive My Car, the A side is an updated version of a McCartney number performed by Orient Express, a band formed by a number of leading session musicians.

Currently, Rockburgh are experiencing tremendous success in the States, where Matthews' Shake It, available on Mushroom, has entered the top 20, selling over 400,000 copies to date. Rockburgh owner Sandy Robertson, who also produced the hit, claimed: "The Ian Matthews' album Stealin' Home (available here on ROC 106) is also a best-seller in the U.S. and looks almost certain to go gold."

Matthews himself returns to London shortly to play two concerts at The Venue on January 31. He will then spend the whole of February recording a new album for Rockburgh before embarking on tours of the US and Japan.

STIFF RUMOUR

A NEW line in loony marketing ideas is being planned by Stiff to promote Frogs, Sprouts, Clogs and Krauts (SEEZ 13). The Rumour's first album for the label.

Produced by the band and featuring all self-penned numbers, with the exception of Tired Of Waiting, a Rick Danko composition, the album is to be released in Europe under the title Euro.

A single, Frozen Years (BUY 43), promoted by Stiff as a special souvenir of Winter '78-'79 will be available on February 2, the album being scheduled for February 16. The Rumour, whose last album was for Vertigo, commence a UK tour with Graham Parker in March.

SPARE TRACKS

TANGERINE DREAM'S Force Majeure album (V2111) released by Virgin in this week, is pressed in clear vinyl. Virgin plan a major promotional campaign to tie-in with the release, full page ads being placed in Melody Maker, NME and Sounds plus various trade publications. A large number of window displays utilising special cardboard cut-outs will also be employed, while a flyposter campaign has been envisaged.

Meanwhile, the label has experienced further production difficulties with the Sex Pistols' awaited The Great Rock 'n' Roll Swindle LP (VD2510) and the release date has now been set back to January 26.

SINGER FLORRIE Palmer is to be the subject of a £56,000 promotional spree by Phonogram. A debut album titled Florrie Palmer is planned for March, this being preceded by a single, 9 to 2, which will be available in a special 'trick' bag of original design. The advertising campaign will tie-in the album artwork, which features 'an amazing design on a large deck-chair'.

MILE OLDFIELD, Mick Taylor, Steve Winwood and Didier Lockwood are the guest musicians on Pierre Moerlen's Gong (ARTY 1080), an album now being scheduled by Arista. The LP is Gong's first for Clive Davis' company, the band formerly being signed to Virgin Records.

PATRICK FITZGERALD'S nine-track 12-inch single, Paranoid Ward (Small Wonder WEENY 1), released last October, has been re-released as an eight track seven-inch single, retaining the same catalogue number, and its price has been slashed from £1.99 to 99p.

Fitzgerald is at present in the studios recording another single and his debut album for Polydor.

BRONZE RECORDS has signed Ariola-Germany artist Bernie Paul. Previously with European chart-



THE THREE Degrees, whose latest Ariola single *A Woman In Love* has entered R&RN's Top 70 at number 53 this week, are pictured with Bill Oddie who presented them with an award as the Saturday Banana's Favourite Ladies. The American trio are currently on a UK tour which takes them through February



stoppers Family Child, Paul's first Bronze release is his single Lucky (BRO 65), released January 5, which was a Top 10 hit in Germany.

CHARLIE ANLEY, whose latest single, Deed I Do (EMI 2903) was released last Friday (12), is in London for two concerts this month. He and his back-up band, which includes Tony Ashton and Pete Wingfield, played The Venue last Saturday (13) and are due to play the Music Machine on January 25.

IAN HUNTER, frontman with the now-defunct Mott The Hoople, has signed to Chrysalis Records and is currently finishing off his first album on Chrysalis, tentatively entitled *The Outsider*. The album is due for release during April.

CHRYSLIS RECORDS releases Head First (CHR 1195), the new album from The Babys, on January 19. Also released that day is a single taken from the album, *Everytime I Think Of You* (CHS 2279).

EMI RELEASED the latest single from lauded cockney rockers, Chas & Dave, last Friday (12). Entitled *Message Parlour* (EMI 2902), a track from their Rockney album, the single is backed by a new Chas & Dave composition, *Pay Up And Look Big*.

ADAM AND The Ants commence their first major British tour later

this month. A single, *Young Parisians* (Decca FI3803) was released on January 11. The band first achieved fame through their appearance in *Jubilee*, hailed as the first punk movie.

A RECORDING by Ozzie Nelson, band-leader father of Rick Nelson, is to be issued by Decca. The album forms part of the big-band series originally released on Wally Hyder's Hindsight label in the U.S. Other Hindsight albums, by Harry James and Les Brown, are being scheduled for Decca release.

WELL OVER 90 albums figure on DJM's latest deletion list — mainly as a result of the termination of contracts with the US Springboard and Hickory companies.

HORSLIPS' TOUR of Britain has now been put back until the end of the month. The tour will be known as *The American Tour*, the reason being that the band's forthcoming album is titled *The Man Who Built America* (DJS 20546). A single, featuring the album's title track (DJS 10892) will also be issued, towards the end of the tour.

THE FIRST Kinks tour since the groups Schoolboys In Disgrace tour in Spring 1976 kicks off in Oxford on January 18.

The 15-date nationwide tour, taking in Glasgow, Cardiff and several major English cities, does not include London in its itinerary.

FEATURED SINGLES



IAN MATTHEWS Shake It Rockburgh ROCS 209 Production: Sandy Robertson and Ian Matthews. Suddenly everything is happening for the talented singer, a chart album and single in the US, a big US tour lined up, and now a lot of stations are picking this smooth uptempo song for their lists. 1970 was the year of his last hit Woodstock, it's been a long wait.

BOSTON A Man I'll Never Be Epic EPC 6837 Production: Tom Scholtz. Still haven't conquered the UK, perhaps Scholtz' layered guitars are too powerful for daytime programming, nevertheless Boston do sound good on the radio, and CBS are keen to break them here.

JOHNNY WAKELIN Lay Down And Rock Me Pye 7N 46137 Production: Steve Elson & Keith Rossiter. A well crafted, hypnotic single from a much maligned

singer, who always creates a moody atmosphere and deserves to see some chart action with this clever song.

RAMONES She's The One Sir SIR 4009 Production: T. Erdelyi & Ed Stasium. Fine aggression and power following up their last chart single. Taken from the Road To Ruin album.

JOE COCKER A Whiter Shade Of Pale Asylum K13148 Production: Allen Toussaint.



BLONDIE Heart Of Glass CHS 2275 Production: Mike Chapman. Third track to be lifted from Parallel Lines and without a doubt their strongest and most commercial release to date. Debbie Harry's popularity is still showing no sign of waning and Chrysalis are still pushing her as the frontpiece despite group desire for more corporate image. Nevertheless it's a great record.

—recommended—

EDDIE RABBITT Every Which Way But Loose Elektra K12331 Production: Snuff Garrett

STARJETS It Really Doesn't Matter Epic EPC 6968 Production: Pig Williams

THE DOLL DESIRES ME Beggars Banquet II Production: Mick Glossop

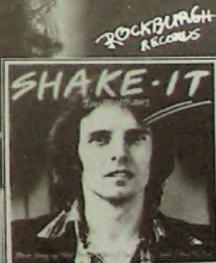
CATHERINE HOWE Move On Over Aniola ARO 143 Production: Richard Hewson

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ROCS 209

ALBUM REVIEWS

ROD ARGENT Moving House
MCA MCF 2845A Production:
Robin Lumley.

Uniformly poor set from a veteran. The presence of some interesting sidemen (Phil Collins/Alphonso Johnson) fails to redeem banal lyrics and drab melodies. The keynote here is complacency and even a dig at music critics (Well Well Well) only disappears up its own coda ... Disappointing.

JEAN-LUC PONTY Cosmic Messenger Atlantic K 50505
Production: Jean-Luc Ponty.

Good if unremarkable offering from Ponty. Well tempered sounds neatly assembled, but suffers from a lurking pedestrianism that belies the track titles, and lacks any sense of spontaneity. Nevertheless manages to avoid most of the pitfalls to which this kind of cosmic instrumental workout is prone, though rarely transcending the limitations of the genre in the way that the Mahavishnu Orchestra once did.

JESSE COLIN YOUNG American Dreams Elektra K 52105
Production: Jeff Labes and Jesse Colin Young.

A new label but old problems for the ex-Youngblood who has yet to match the freshness and originality of his first album for Warner's. Typically clear production and often excellent musicianship (largely from Young's regular band of ex-Van Morrison sidemen including the

outstanding Jim Rothermel on saxes) fail to compensate for cluttered arrangements and a general lack of original ideas. A new approach is definitely needed if Young is to break out of his cult status and through to a larger audience.

FIREFALL Elan Atlantic K 50494
Production: Tom Dowd and Ron & Howard Albert.

Competent a-o-r music from a Los Angeles outfit that includes ex-Byrd Michael Clarke and one time Burrito Rick Roberts. Currently high in the American charts, this album seems unlikely to repeat its success here, although the release of the strongest track Strange Way as a

single should guarantee a certain amount of interest. Tom Dowd's clinical production only serves to emphasize the relative paucity of the material. Generally an undistinguished addition to an already overcrowded field.

DEVO Stiff Odd 1 A Production: Devo.

Six tracks retailing at £1.99 including Jocko Homo. Satisfaction and Monogloid should reach the fanatical end of the market. The material sounds dated already, and the band's limited musical ability shows through, their version of Satisfaction has, for instance, none of the power of the original or of The Residents version.

UFO Strangers In The Night
UFO Live Chrysalis CJT 5
Production: Ron Nevinson.

This double live set is unlikely to produce the breakthrough in the UK for which UFO are looking. They perform more than competently, but both style and content are heavily outdated and the double live format is not noted for its chart-busting qualities. Quite clearly a change of direction is needed before UFO can hope to see chart action here.

KARAJAN Berlin Philharmonic Orchestra Overtures Deutsches Grammophon Privilege 2535 310.

Karajan leads the feted Berlin Philharmonic through some exemplary readings of the overtures to Beethoven's Fidelio, Strauss's Die Fledermaus, Rossini's William Tell and others. Other more populist selections on budget labels will probably have the edge over it, but its inclusion on the mid-range Privilege label should ensure good sales.

Various Hi-Fi Classics Deutsche Grammophon 2563 542.

A mid-price range (£2.75) sampler taking in performances by world-class conductors and orchestras of such hardy annuals as Rossini's Thieving Magpie, Wagner's Ride of the Valkyries and Strauss's Zarathustra (Space Odyssey) openings, alongside less Classical Pops material from Saint-Saens and Dvorak.



MARVIN GAYE Here, My Dear Motown TMSP 6008 Production: Marvin Gaye.

The two record set that chronicles Gaye's relationship with his former wife and the breakdown of their marriage is an intense and at times moving piece of music, and although Gaye frequently becomes obsessively personal, the overall work is a triumphant and brave set.

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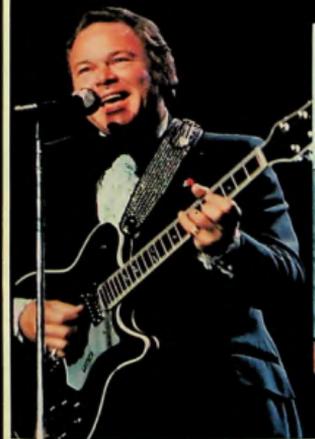
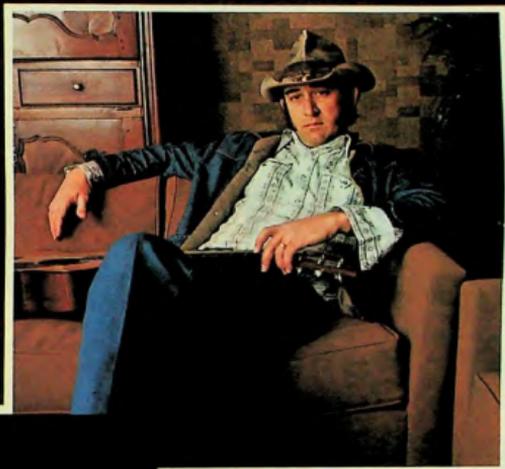
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JIM HALSEY

COUNTRY AT CANNES

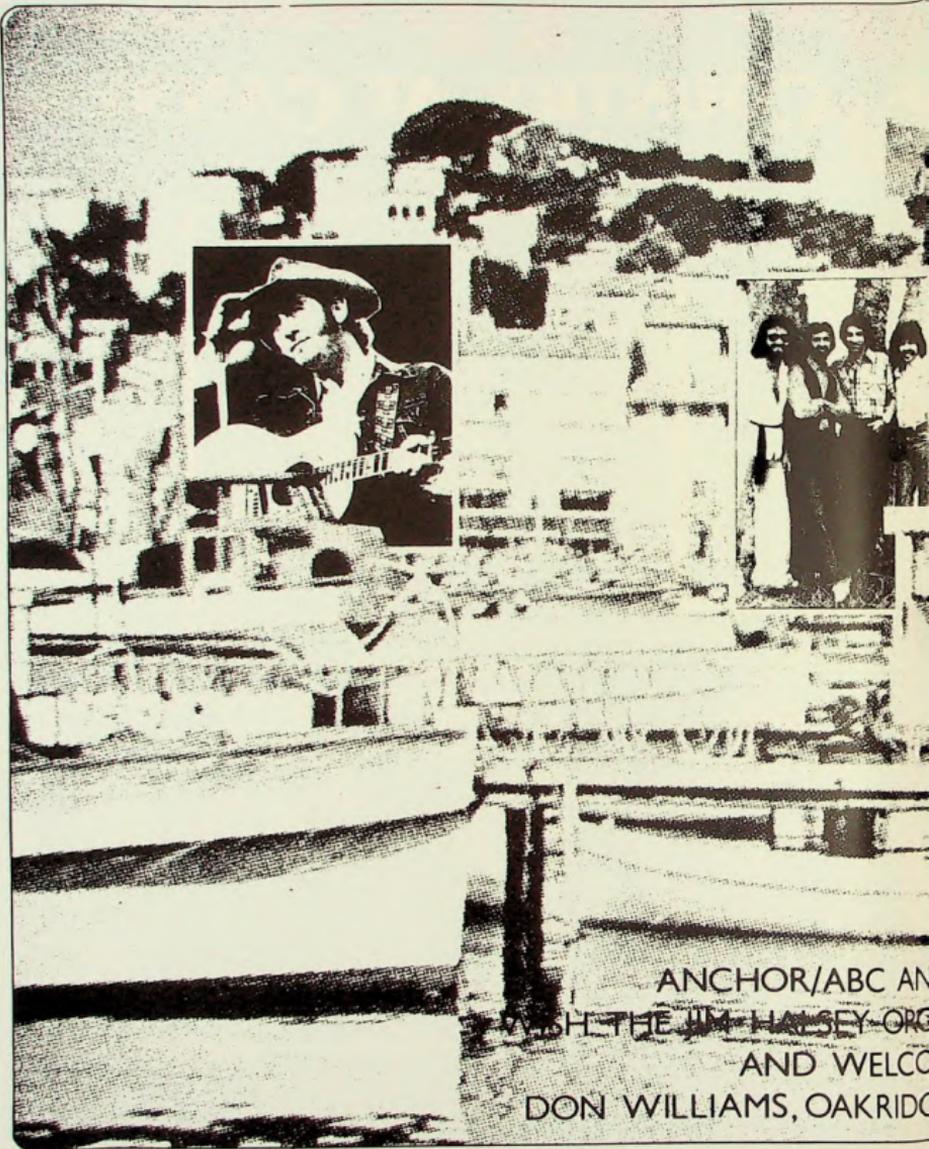
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Roy Clark



Oak Ridge Boys



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AND ANCHOR MUSIC
ORGANISATION EVERY SUCCESS
COME TO MIDEM,
THE BOYS AND ROY CLARK



In 1978, Jim Halsey was adjudged Manager Of The Year at Nashville's CMA Awards ceremony. He now plans to expand the growth of Country Music in Europe. His task begins at Midem, where he presents the festival's first Country Music gala. Fred Dellar reports.

'I also booked wrestling matches, ice shows . . . anything that enabled me to sell tickets. But the one thing I was always successful with was country music. Come snow or ice, people would still turn up for that.'

'What we try and do is not spread ourselves thin over a large number of artists but rather expand each artists' activities to encompass everything. It's more exciting to work that way, trying to maximise everyone's potential instead of just skimming off and working with scores of different artists.'

ON JIM HALSEY'S office wall hangs a plaque presented by Hank Thompson. It commemorates the many years of their management-artist relationship, a relationship that has now lasted well over a quarter of a century. It also says a great deal about the quiet man from Independence, Kansas.

He's easy to get along with, cares about people. Think of the average, high-powered American businessman as epitomised in numerous T.V. dramas, then blot that picture out of your mind. For that's not Halsey at all. He's as unassuming as they come, a background man who impresses not by all-too-apparent activity but by his unflappable manner and the smooth efficient way in which he deals with seemingly world-shattering emergencies.

To those not familiar with his way of things, Jim Halsey would then seem unlikely as the miracle man of country music, the man who will finally establish the genre in Europe, the one who will prove that country acts can vie with rock acts in pulling power and record sales. Yet, by the close of '79 the number of country music fans in Europe could well be doubled. If so, then Halsey will have played no small part in creating this whole new audience.

For on January 21, Halsey artists, Don Williams, Roy Clark, Buck Trent and The Oak Ridge Boys will become the first country music entertainers to present a gala at MIDEM, this event being quickly followed by a concert at Monte Carlo's Sporting Club, dates in Moscow for Clark and The Oaks, a concert at London's Sadlers Wells Theatre and a BBC television special.

"This," says Halsey, "is just the start. For throughout the whole of '79 our artists will be appearing somewhere in Europe. It's important that we expand into more and more markets — and Don Williams has already shown just what can be done in Britain. I see country music expanding quickly in Europe once the artists really begin to appear onstage in Britain and elsewhere. The appeal is there and it's not limited. Maybe, a few years ago, there was just a hard core of country music fans who bought everything that came out. Now, because of television and because of personal appearances,

that appeal has broadened and includes a lot of folk who, maybe before, didn't really consider themselves to be country fans. All of a sudden there's this whole new group of people out there saying, "Hey, I like that!" The same thing happened in the States a few years ago.

At one time, a lot of people were almost too embarrassed to tell you that they liked country music — but now it's the hottest music there — in the thing. It's my opinion that the same thing is beginning to happen in Europe and one of the reasons is the number of personal appearances being made by The Oak Ridge Boys, Don Williams, Tammy Wynette and other artists who are — though I hate the word "crossover" — crossing over into areas that have wide appeal. There are certain traditional types of music that don't change and there are purists who don't change either.

They'll always have their fans — but they won't expand their markets, unlike Tammy, Freddy Fender, The Oaks and others who have a more broad-based appeal. Roy Clark is one performer who is not all that well-known in England yet — but we're gonna change all that . . . and the only way we're gonna do it is by bringing him over, doing concerts and exposing people to the talent of Roy Clark. He came over last February to do the Muppet Show and he'll be back for the Sadlers Wells show. Then the MIDEM thing is really important to us because there'll be a lot of journalists, a lot of television people, a lot of impresarios — and they'll all see Roy!"

Halsey, who won the CMA Manager Of The Year plaudit at the Nashville award ceremony, just a short while ago, has been thinking internationally for some considerable while now. His Tulsa-held Music Festivals have featured acts from all over the world in recent years, while he masterminded a precedent-setting tour of Russia for Roy Clark back in January, '76.

"The world is really shrinking," he avers. "You get from here to Washington in next to no time, while London is just a short flight from New York — there's not that problem of transportation anymore. And country music is finding acceptance everywhere because there's so much television and radio encompassing country sounds. Though all of our artists have toured internationally in the past, we've not had the extensive programme we began setting up three or four years ago. It was then that we began expanding our horizons, setting a systematic programme to get our people out into the world. By doing this, we've created a whole new market, an area of people who say "I love a Don Williams' song" — whereas, if we hadn't set out on the initial pioneering we might still be just sitting in America and hoping someone would hear us out there."

The Halsey career began in the late '40s when he was a student at Independence Junior College. He began to promote shows as a supplement to his studies (something in which his son Sherman indulges at Kansas University) booking big bands like those headed by Charlie Spivak, Harry James and Stan Kenton, plus



such shows as Mr Roberts and The Dark At The Top Of The Stairs.

'I also booked wrestling matches, ice shows . . . anything that enabled me to sell tickets. But the one thing I was always successful with was country music. Come snow or ice, people would still turn up for that.'

Hank Thompson was already a heavy record seller at that time, his Capitol single of *Whee, Sailor* proving a hit in 1949. Halsey booked him for two or three dates in a row on occasion — and along the way, the two became firm friends. "At the end of 1951, his manager left to go with a big agency — at which point Hank called me and said, "John Hitt's leaving to go with MCA. Why don't you just handle all my dates instead of just one or two? So I did. I was 20 years old at the time — but I got a portable typewriter and a bag of clothes and boarded Hank's bus. I made 250 dates myself that year — that's when I learned the business. I also learned the geography too — I'd hardly been out of Kansas at the time. It was all a great experience for me. All these years later things haven't changed,

The aim is to finally establish country in Europe



Hank's still one of my best clients . . . and one of my best friends too."

In 1956 he signed an 18 year-old Oklahoma City girl to a contract and found himself with a winner. Provider of such hits as **Let's Have A Party, Right Or Wrong and In The Middle Of A Heartache**, her name was Wanda Jackson. Later she began employing a fast-fingered guitar and banjo player in her band and Halsey hailed him out of the background to build him into a star — which is where Roy Linwood Clark first came into the picture.

After a stint with General Artists, one of the world's largest booking agencies, Halsey moved out on his own, initially setting up offices in Independence and L.A. before heading for Tulsa, where he currently operates out of a swish penthouse office on East Skelly Drive.

For years, Jim Halsey Inc. was virtually a one-man operation. Nowadays he employs an impressive number of helpers in order to promote the careers of Thompson, Clark, The Oaks, Freddy Fender, Tammy Wynette, Barbara Fairchild, Minnie Pearl, Rick Nelson,

Ray Price, Jody Miller and the other artists that he handles. But, he claims, he still manages to keep a tight rein on things.

"Actually, the roster of artists I represent doesn't really get that big (it numbered about 22 acts at the last count) and I've got over 50 people in the company. What we try and do is not spread ourselves thin over a large number of artists but rather expand each artist's activities to encompass everything. It's more exciting to work that way, trying to maximise everyone's potential instead of just skimming off and working with scores of different artists. Our way, you can take a Roy Clark, Don Williams or a Mel Tillis and maximise everything that they do — from television to records to personal appearances, always upgrading, always expanding. We don't lose sight of things when we operate this way. One thing — we don't get involved with artists if we don't feel they've got a lot of potential. What we like to do is to try and design a programme for each artist and systematically set about working on it — we don't just shoot in the dark. Nothing we're doing in Europe is part of a hit or miss deal, it's all part of that systematic programme.

I'm not saying that everything we've done has worked out — but we *have* done enough things right to keep things successful. We line up programmes for each artist, establishing maybe 10 different goals — and if only five of those goals are achieved then we've been successful. On the other hand, it's possible that we'll achieve just one or two of those aims and still have a success. What is important is that we provide the same dedication to the career of each artist as we provide to the running of our own company — and success that we've had is purely because of this dedication to our artists."

Though Halsey has one or two lesser-known artists on his books — these include Randy Gurley ("She's got a great set of pipes") and British band Poacher — he prefers to sign established acts and then expand their line of activities. A few months ago, Tammy Wynette joined the ranks of those promoted by Jim Halsey Inc. The quiet man of country says he's delighted to be working with such a star. "Tammy came to us just a short while back but I've been a fan of hers for a long time and I respect what she's done.

However, big as she is, she still hasn't reached her potential and we've already been able to open a lot of doors for her in an effort to expand her horizons. In November, she went into Las Vegas for the very first time — and she's doing more television now than she's ever done. She's still got the biggest part of her career ahead of her — which is great because she's a wonderful lady and a great person."

Halsey doesn't only believe in Halsey. He also believes in Tulsa. "I was born and raised in this part of the country — Independence, Kansas, is only about 85 miles away — and I love Tulsa because it has a special kind of energy, stemming out of the fact that it's a young city and is basically built on the energy that comes from the oil business. It's the corpo-

rate headquarters for 185 major oil companies and the spirit that thrives here, the type of people that are here, all has much that is indigenous with the energy that's part of the entertainment industry — it's a different type of energy you feel any place else. We've looked for investments within Tulsa and bought two radio stations, apartment buildings, business buildings, land, cattle and other things — all because it's a good part of the country in which to do that sort of thing."

Another Halsey project involves a lighting and sound company. "We've invested a lot of money in that because it's important we own a company of that kind. We have one of the most elaborate lighting systems in the business — I don't mean just in country music, I mean in the *whole* business. We've got digital computerised boards and we're getting into lasers.

It all started out as a service, because the presentation of an artist is extremely important — maybe somebody has never seen that artist before and the first time at a show is gonna be what they're gonna be impressed with . . . it's like a photograph that you send to a television producer or an impresario, probably he's never seen that act work or even heard their records, so that photo *has* to be good.

And it's the same with onstage presentation. Everything we can do to make that presentation good and make things entertaining is to our advantage. I got so sick of inadequate lighting and inadequate sound — and that's why I decided we should do things ourselves. We still run into problems sometimes because of the peculiarities of certain halls but at least we don't have anybody but to blame but ourselves if things go wrong now. We're the only impresarios in country music to have their own lighting system — the rock people have been doing it for years . . . they're in show business, just like Ringling Brothers or Barnum and Bailey. I want to do the same thing — but use good taste. So we're gonna get the best onstage presentation we can offer, partly because people are paying a lot of money and deserve to see and hear all that is best, and partly because our artists deserve to be presented that way.

After all, our whole philosophy, the thing that we build our company on is that the artist comes first. If anybody joins our company, whether it's a secretary or a new agent, I tell them that first and foremost we deal with integrity — and the most important thing is the well-being of the artist. After all, they're the heart of our business."

Halsey says this, as he says everything, quietly and sincerely. Cynics may laugh and say they've heard it all before — was there ever a manager or agent who didn't claim he was doing his best for his clients?

But then, how many of these have plaques on their walls commemorating the sort of relationship Halsey and Hank Thompson have enjoyed for so many years? "He's simply the best manager in the business," say The Oak Ridge Boys. And as far as country music's concerned, nobody's arguing.

All smiles in



John Hitt, senior vice president.



*Dianna Pugh,
executive vice president.*



*Larry Baunach, vice president
special projects.*



Steve Ripley, record production.



Judi Polsky, TV agent.



Joseph Ianello, publicist.

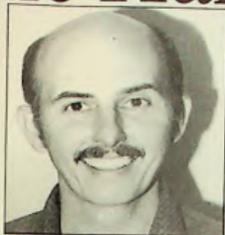
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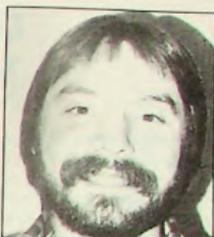
the Halsey office



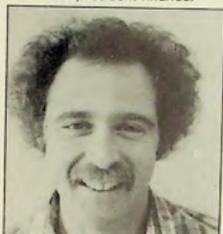
Ernie Smith,
vice president finance.



Charles Hailey,
operations manager.



Bob Burwell, creative projects.



Leo Leichter, agent West Coast.



Kathy Gangwisch, publicist.



Noel Fox, general manager.

Congratulations to Jim Halsey -the man who took Country to Cannes

Good luck at Midem
from your artists on CBS/Epic

Jody Miller Johnny Rodriguez
Rick Nelson Joe Stampley
and Tammy Wynette



'The name of the game is television exposure. Nothing can replace it.'

'The whole name of the game, as far as I'm concerned, is television exposure. There is nothing that can replace television's ability to introduce acts to a new audience. This audience includes people who are not necessarily record fans or buyers. . .'

RESPONSIBLE for over 200 video bookings during the first 10 months of '78 — this figure being for the U.S. alone — Dick Howard is small box king of the Halsey empire. A quick-witted, likeable, eager-beaver who works out of the company's Los Angeles office, he's a confirmed Anglophile and is therefore happy to make frequent flights to Britain, where he has a strong working relationship with various television companies.

He says he joined Halsey on a full-time basis around five years ago. "But for six years prior to that, I'd represented the company when I was working for a national talent agency. Then I was brought in as Vice-President and opened the California office. I'm now a Senior Vice President, on the board of directors, and Vice-Chairman of the Executive Committee, which, I guess, is a lot of titles.

However, it's a great company and I've got a fine staff working with me in Los Angeles, where my associates are Judi Pofsky and Peter Ruttenburg. They're the ones who do most of the work and I'm kinda running around supervising everything."

Talking about Halsey's plans within television for '79, Howard explains that the company intends to build on what has gone before.

"We've had The Donna Fargo Show — Donna has her own nationally syndicated show — while Mel Tillis has a mini-series on a variety show for him. We're now looking for a situation comedy for him. I've had several offers for the Oak Ridge Boys to do their own series and, thinking back over the things we've done in England, Don Williams did a BBC special last Spring, Barbara Fairchild flying in during November to do her BBC special as well as appearing on a Christmas Special at The Maltings, where she worked with Larry Gatlin and Ronnie Prophet.

It's possible that we'll shortly be doing a BBC show with Roy Clark, Don Williams, The Oak Ridge Boys and Barbara Fairchild, filmed at a U.S. Air Force base outside London — and I'd also like to bring several of them back during the Spring to do the Val Doonican Show. I'm a great admirer of Val Doonican, both as a performer and a person. I'm very impressed by him, as are my artists, so I hope we can work that out. We've just shot the Tulsa Festival for viewing in the United States and the BBC wants to look at the footage. Whether or not we make a deal with them depends on their reaction, of course.



The whole name of the game, as far as I'm concerned, is television exposure. There is nothing that can replace television's ability to introduce acts to a new audience. This audience includes people who are not necessarily record fans or buyers — but the thing is, if they like what they see on the screen, they might be interested in buying some albums or could get to feel "Hey! I want to see this act next time they come to town." That, for me, is what television's all about."

Howard admits that he shares one Halsey trait in his persistence. He claims that this has paid off on more than one occasion — a case in point being that of Mel Tillis.

"Mel's problem . . . or rather what people saw as a problem . . . was his stutter. I went to certain talk and game shows and other programmes where they thought his stutter would be (a) uncontrollable, or (b) prove a turn-off to the audience. But I knew that Mel's stutter was something he's been able to cope with and turn into an asset rather than a liability and I stuck with it. It took me two years to get him onto Hollywood Squares because they were afraid of that stutter — however, now he's a regular and anytime he wants to do the show they're happy

to have him.

I've had that sort of experience with Mel on various shows, including the Tonight programme, which is one of the toughest to obtain for an artist in the States. If you're lucky enough to get one shot on that show and it doesn't work out then you're really in trouble! Well, we had one shot and that didn't work out too well — and we even got a second shot that didn't work out too well either. They were ready to write him off as not being right for that show. But I believed in Mel so much that I just kept on top of the producers, badgering them until they finally gave us a third opportunity. Thankfully, that time Mel went on and scored dramatically — in fact, he was a sensation — with the result that he's been able to go back time and time again. It all boils down to the belief you have in an artist — and we do believe in our artists — which means we have something to communicate to the producers with whom we work.

I know that I'm biased, but even taking that into consideration, I still feel we have the best list of clients in the country. Everyone of them is a true pro and a supertop person. I love them and I'm proud to represent them.

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Images
Don Williams

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I'D ID (Williams) Anchor Music (MCPS)
I'VE GOT TO GO (Williams) Anchor Music (MCPS)
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I'D BE ID (Williams) Anchor Music (MCPS)
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I'D ID (Williams) Anchor Music (MCPS)
I'D ID (Williams) Anchor Music (MCPS)
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Images should have been a million times over. It's a real gem. The music is so good, it's hard to believe it's not on the radio.

Tulsa Time — something more than a House Party

AROUND SEVEN years ago, Jim Halsey, Roy Clark and Hank Thompson threw a friendly "thank-you" shindig for a few friends who had helped them make it through the night — people who had supported them, bankers who had invested money in Halsey projects, talent buyers who believed in Halsey acts.

But, like Topsy, it just grew until, by 1977, what had commenced as a ranch-house affair had been transformed into an International Country Music Festival, attended by more than 350 talent-buyers, over 100 journalists from the U.S., Mexico, Canada, Europe and Japan, plus a large number of other guests, all of whom were invited to view concerts provided by such acts as Asleep At The Wheel, Don Williams, Minnie Pearl, Freddy Fender, Raymond Froggatt, Carl Perkins and Donna Fargo.

Jim Halsey Inc. footed the bill for air-fares, hotel accommodation, buses for ferrying guests to and fro, plus various parties and odd soires — the total outlay being something in excess of \$70,000. But this proved a modest outlay when set against the amount of booking fees logged by Halsey — around two million in all — while the publicity gained for both the Festival and the attendant artists was more than a whole regiment of publicists could have achieved in a lifetime.

Predictably then, the stage was set for an even more successful Festival last November, when Halsey embarked on a follow-up event. Once more the journalistic junket was arranged, the British contingent being treated to such pre-festival extras as a lunch hosted by the Oklahoma City Chamber, a visit to a western clothing store, the Cowboy Hall Of Fame And Western Heritage Centre, a ranch, plus a trip to the Gilcrease Museum to view an art exhibition given by Indian artist Woody Crumbo, whose "Eagle Dancer" painting adorned Halsey's programmes and posters throughout the Festival.

A day later, in flooded the performers, talent buyers, record company execs and the rest of the world's press, the event being officially sparked off by a cocktail party, held on the 50th floor of the Bank Of Oklahoma Building (part of Tulsa's breath-taking Williams Centre), followed by an Oklahoma Indian dinner at the Williams Plaza Hotel, where the after-dinner entertainment included performances by The Oak Ridge Boys, Airtio Moreira, Gatemouth Brown and Mexico's El Condor Pasa. The show also included a multi-media laser presentation encompassing the use of 20 slide projectors, four lasers and four-track audio all linked by a computer, this impressive part of the proceedings reflecting Halsey's growing interest in light shows and other visual aspects of on-stage performances.

During the next two days, the Halsey showcase continued in fine style, the side events involving a Coors Beer party at the Mayo Hotel, a brunch hosted by fiddle-player Jana Jae, Country Music Magazine's "Bullet"



GEORGE LINDSEY — Star of the Hee Haw TV show and comper at this year's Tulsa Festival

awards luncheon, giveaways involving jeans, crisps, lemonade, Californian wine etc., a Williams Centre brunch organised by the Tulsa Chamber of Commerce and a visit to the famous Cain's Ballroom, where the late Bob Wills, King of Western Swing, once held court.

But the main events were the three concerts held at the Tulsa Assembly Centre, these performances being taped for T.V. by Osmond Productions for syndication, and recorded on 24 track audio by Nashville's Fanta Sound for ABC Records, who plan to release an album culled from the proceedings. The first of these shows spotlighted Halsey's interest in music at international level, performances being provided by Britain's Poacher, plus such acts as Saltbush (from Australia), Bissier Kirov (Bulgaria), Colleen Peterson (Canada), El Condor Pasa (Mexico), Rankarna (Sweden) and Matthew And The Mandarins (Singapore).

Then followed the two main shows (November 4 and 5), at which the entertainment was supplied by Tammy Wynette, Mel Tillis, Barbara Fairchild, Roy Clark, Buck Trent, Don Williams, The Oak Ridge Boys, Jody Miller, Jana Jae, Jimmy Henley (a 14 year old banjo player and guaranteed show-stopper), Ray Price, Tweed, Freddy Fender, Rick Nelson with the Stone Canyon Band, Joe Stampley and George "Goober" Lindsey, who compered the whole affair in heroic fashion, filling any gaps with rounds of stories, jokes, songs and personal revelations, enhancing the enviable reputation he's won as a funnyman on the Hee-Haw TV show.

Although the Festival is, unlike Mervyn Conn's Wembley show, not a consumer affair, the public were allowed to purchase seats for

these major concerts and filled the huge hall for the Saturday night show, the Sunday afternoon programme attracting slightly less people — a predictable situation in what is heart of Bible Belt country.

The applause generally was little short of rapturous for Halsey's sets, most of whom paraded their best shots for the benefit of the buyers and promoters (representing state and county fairs, rodeos, amusement parks, theatres, clubs, major network and syndicated television shows, concert halls, plus various Las Vegas, Reno and Lake Tahoe hotels) and there is little doubt that the record booking fees accrued in '77, will be well surpassed when the Halsey accountants get around to their final totting up.

Most promoters would have sat back at this stage and rubbed their hands gleefully. However, it's to Halsey's credit that, next day, all the British journalists were invited to attend a special meeting hosted by Dianna Pugh, Executive Producer for Halsey's company, and asked to air their criticisms of the way the Festival had been organised. Things had not been perfect, Halsey theorised (and considering the size of the operation, perfection on every minor point would have been impossible) but, just one day after concluding one of the most successful events in the Country Music calendar, he was already trying to improve it: 1979 counterpart!

It is by such attention to detail, such readiness to accept genuine criticism and put things to right, such sheer professionalism, that Jim Halsey has prospered in the past.

There can be little doubt that he will continue to do so in the future.

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MIDEM ARTISTS 1979



A COUNTRY superstar in Britain, where he has won a platinum disc for over one million pounds worth of sales with his Images album, also accruing three gold and four silver album awards, Don Williams has become known as The Gentle Giant.

Winner of the coveted CMA Best Male Vocalist plaudit in 1978, Williams, who was born near Plainview, Texas and raised around the Argus Christi area, first came to promi-

nence with a pop-folk group, the Pozo-Seco Singers, gaining half-a-dozen hits including *Time, I Can Make It With You* and *Look What I've Done*, all of which charted in the U.S. Top 50 during 1966.

Five years later, the Pozos were no more and, somewhat disillusioned by the music business, Don returned to Texas where he joined his father in the furniture business. In 1972, however, he ventured to Nashville, where he signed as a songwriter for Jack Clements' JMI company before commencing a fresh recording career and gaining a country music hit with *The Shelter Of Your Eyes*, his second JMI record release.

Since that time, the Williams career has mushroomed, the Texan gaining a recording contract with ABC Records in 1974, making appearances in venues that have included New York's Carnegie Hall and London's Wembley Arena, also capturing a role in the Burt Reynolds' movie *W.W. And The Dixie Dancekings* and making a string of T.V. appearances that have included a BBC special and spots on *The Tonight Show*, *Dinah*, *The Merv Griffin Show*, *Hee Haw* and *The Mike Douglas Show*.

Possessor of a laid-back, easy-going style that appeals to a wide audience, the seasoned, bearded Williams has scored hits with such singles as *Amanda*, *You're My Best Friend*, *I Recall a Gypsy Woman* (a top 20 British hit) and *Tulsa Time* and seems likely to become the most popular crossover country singer since Jim Reeves.

"I was really surprised about the CMA award," he told R&N during the Tulsa festivities.

A modest man too.



DUANE ALLEN, Richard Sterban, Joe Bonsall and Bill Golden, who together form *The Oak Ridge Boys*, moved into the world of country pop just over two years ago.

Formerly they'd been a gospel group and just about the best of that particular genre in the U.S. winning the Gospel Music Association's Dove Awards for many a year — in 1972 gaining Doves for Best Male Group, Best Instrumentalist, Best Album, Best Album Cover and Best Liner Notes! Along the way too, they also netted some Grammys — in fact, just about every award it was possible for a white gospel act to collect. But after working with Paul Simon — they initially worked with Simon on a Roche Sisters project and later appeared on his *Slip Slidin' Away* million seller — The Oaks left CBS and pure gospel, signing for Jim Halsey, ABC Records and country music stardom via such hits as *'All Come Back Saloon*, *Cryin' Argus and I'll Be True To You*. In 1977, the group played 300 dates worldwide.



BANJO-PLAYING partner of Roy Clark since 1973 — the duo have worked together on numerous shows and recorded such banjo duet albums as *A Pair Of Fives* and *Banjo Bandits* — Buck Trent is also a brilliant performer on guitar, mandolin, dobro and bass.

The winner of numerous awards — voted top instrumentalist for 1975 and 1976 by *The Music City News* and twice recipient of the CMA's Instrumental Duo Award (in the company of Roy Clark, of course) — Trent has become a firm favourite on the *Hee Haw* T.V. show, while he has also guested on a large number of networked prime time programmes.



ADJUDGED ENTERTAINER OF The Year by the Country Music Association in 1973 and *Musican of The Year* in 1978, the multi-talented Roy Linwood Clark is not only a country music superstar but also a performer of international stature, a headliner who's booked into top Las Vegas niteries for long stays every year.

Born in Meherrin, Virginia, on April 15, 1933, the jovial Clark, son of a guitar-playing tobacco farmer, used to watch his father play at local square dances. And by the time he was a teenager, he was sitting in, performing on both guitar and banjo, becoming so proficient on the latter instrument that he won the National Country Music Banjo Championships two years in a row.

At 17, three years after singing on his first TV show, he headed for Nashville, where, following numerous ups and downs, he toured with Wanda Jackson's back-up band, gaining the attention of Hank Thompson and Jim Halsey, this liaison eventually gaining Clark — who had earlier recorded for such labels as Four Star, Debbie and Coral — a contract with Capitol, for whom he provided a hit with *Tip Of My Fingers*, in 1963.

Since that time, he has enjoyed numerous hits, mainly for ABC-Dot, the biggest of these being with *Yesterday When I Was Young*, *I Never Picked Cotton*, *Thank God And Greyhound*, *Come Live With Me* and *If I Had To Do It All Over Again*, but it's as an on-stage performer and TV personality that Clark has made most headway, his vocal ability, plus his musical talent on such instruments as guitar, banjo, accordion, piano, trumpet, trombone and drums, helping to flavour TV shows headed by Glen Campbell, Johnny Carson, Jackie Gleason, Merv Griffin, Joey Bishop, Bing Crosby, Mac Davis, Flip Wilson and many others, his long-term stint on the popular *Hee Haw* programme, winning a further army of admirers.

A natural comedian — he played the dual role of Cousin Roy and his mother Myrtle on the *Beverly Hillsbillies Show* — he's also a very shrewd businessman. So much so, in fact, that he's now a millionaire who owns his own racing stable, a yacht, his own plane (a fine pilot, Clark often provides material for *Flying* magazines) and has a stake in real-estate holdings and a radio station. Once a professional boxer, Clark has also made his debut in films — appearing as a Boxing Commissioner in *Matilda*, an Albert S. Ruddy production — while in 1976, he became the first country artist to headline his own show in the USSR.

It's possible that there's something he doesn't do well. But if that's so, then whatever it is appears to be a well-kept secret.

Whispering Bob's return to radio

Jamie Jauncey filed this interview with Bob Harris just before his recent illness. Latest report is that he is now well on his way to full recovery.

"THE FIRST THING I HAD TO OVERCOME AT 210 was the idea that I was likely to play a whole lot of off the wall rock music. I suppose they could very well have been forgiven for thinking that I might play Zappa at 3.00 in the afternoon."

After several years presenting The Old Grey Whistle Test, a TV rock show not noted for its adherence to the mainstream of popular music, Bob Harris' arrival as a daytime presenter on a commercial radio station was bound to occasion certain misgivings.

What, people might have asked, was a bumbling, amiable hippy like Harris going to do for the housewives of Reading? Frank Zappa, or stranger fare still, would hardly send 210's afternoon ratings soaring.

But Harris had to intention of justifying any such suspicions. As a professional broadcaster first and foremost he adapted himself to the requirements of the job. Credit, he says, is due to Neil Ffrench Blake, 210's programme controller, who put The Old Grey Whistle Test in its proper perspective and offered him the job on the strength of his broadcasting abilities alone.

Harris joined 210 in October 1977. For a short time he worked on weekend programmes while tidying up loose ends with the BBC. He then moved on to the daily afternoon drivetime show and now hosts a total of 20 hours over the weekend, in addition to compiling the station playlist. He shoulders more than enough responsibility at 210 to give the lie to any fears about his suitability as an ILR person.

Although the spectre of the Whistle Test is at last beginning to fade, Harris's six years in front of the camera still eclipse anything else he has done in the eyes of the general public. People in general do not know, or have forgotten, that his broadcasting career began on Radio 1.

In fact there is much about Bob Harris that is either not widely known or forgotten — and much of it is extremely surprising background for a man whose public image seemed the quintessence of the easy-going, unmotivated sixties youth.

He maintains that he has never

tried to be anything other than what he is, and that throughout his career he has been the victim of a series of fortuitous accidents. The latter may be true in part but he omits to mention the fact that he obviously had an ability to capitalise on his accidents.

COMING TO LONDON from Northampton in 1966 with the vague notion that he wanted to broadcast and write, Bob Harris met Tony Elliot, then editor of *Unit*, The Keele University magazine. When, in 1968, Elliot conceived *Time Out* (initially as a one-off tourist guide), he invited Harris to co-edit it with him. This Harris did for the first year before retiring to the country when the internal politics got too hot.

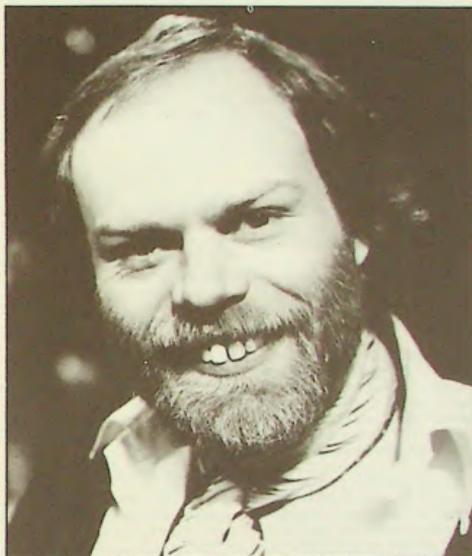
In 1970, quite out of the blue, he says, he was asked to write a piece on Radio 1 for the magazine *Friendz*. He immediately looked up John Peel with whom he had become close friends in his first months in London, and Peel suggested he contact one of the station producers, Jeff Griffin.

"Although I was not hustling at all," Harris recalls, "we ended up discussing ideas about radio. Jeff liked some of the ideas I had and we did a pilot programme — I felt quite at home because I had spent so much time with John Peel in the studio previously."

To his amazement, Harris was immediately offered a holiday relief job in August 1970, presenting Peel's Wednesday night *Sounds Of The 70s* for one month.

At the end of his month he departed in despondency only to be contacted 10 days later and offered the regular Monday *Sounds Of The 70s* following David Symonds' departure.

Within eight months Harris had been voted into second place behind Peel in the annual *Melody Maker* dj poll. After one year he began hosting two of the extended



Bob Harris, as he appeared to rock fans on The Old Grey Whistle Test. He is now the voice on afternoon and weekend programmes on Radio 210.

Sounds Of The 70s, by now running in stereo from 22.00 till midnight.

"Mark White," he recalls, "then head of Radio One, had incredible faith in me. He put me on the air when I had no experience at all."

During August 1971 chance struck again when Roy Harper, who was portraying a rock star in the film *Made*, asked Bob Harris to take the part of a journalist supposed to be interviewing him in the back of a Rolls Royce. Shortly afterwards the Old Grey Whistle Test made its debut with Richard Williams presenting (who, coincidentally, later edited *Time Out* for a while).

Appleton eventually began casting around for another presenter and, spotting Harris in *Made*, offered him a couple of slots the first of these Harris remembers, involved the petrifying task of chairing a discussion on the Night Assemblies Bill.

When Williams left Whistle Test

after one series, Harris was offered the chair and the die was cast.

"It took me a long time to realise the implications of what I'd got into," he reflects. "By the very fact of surfacing every week on the show I became the most recognisable person in rock in the UK."

"And my continued presence on Radio 1 for the first year or so became completely overshadowed by the TV show. I didn't go into TV for recognition but it took me over completely."

The extent to which Harris and the Whistle Test became indistinguishable was brought harshly to light with the advent of New Wave. After a fairly rock start to the series during which, says Harris, the audience had been unsure of his sincerity, acceptance gradually grew and developed into active approval. However, the arrival of New Wave immediately cast Harris into the role of establishment and he became an obvious whipping boy for punk-conscious press and

public alike.

Although Harris would have been the last person to take a stand in this situation circumstances — notably an incident with the Sex Pistols — forced him into it and the programme appeared to polarise against the newcomers, although, as Harris readily admits, it should have been interacting with, even anticipating the phenomenon.

Although the Whistle Test did later open its doors to new wave music it was soon enough to prevent Harris becoming the object of intense criticism, mainly from the music press, for a period of two years — an experience which clearly affected him profoundly.

The sniping has more or less ceased now. Harris, despite occasional prerecorded appearances, no longer features regularly on the Whistle Test and he enjoys the relative anonymity of life at 210. Looking back at the last difficult two years he states philosophically that it wasn't his time.

"I don't like the cynicism and aggression that's prevalent now. On the show I reflected what I had grown up with in London in the sixties."

Although Harris's delivery and presence in front of the camera was a direct reflection of his past, the music was not necessarily all to his personal taste. Mike Appleton had the final say and was at least as energetic a selector of material as Harris.

"It was essential to have someone in the middle who could make experienced, calculated judgements. Mike saw and still sees hundreds of bands, listens to the records and has a completely open mind.

"I always trusted and respected him and so would accept things on the show which I didn't necessarily endorse. I could content myself that Mike would trust my recommendations in turn. If I was energetic, he would respond. Thus I had influence but not control."

HARRIS FINALLY QUIT THE Whistle Test in 1978. Apart from the hammering he was receiving from the press, he had come to the point where he felt himself getting stale and losing the feeling of challenge.

Not only had the programme taken over his social life and people's attitudes towards him, it had reduced the voice-over work he had once enjoyed because he had become too recognisable and the public appearances had started dropping off because many venues had begun to book new wave acts, to whom Harris was anathema.

"As soon as Neil French Blake offered me the job at 210 I knew it was the genuine alternative I was seeking and I left. I had put out a

few feelers. 210 invited me for a live interview on a Wednesday, I liked the feeling of the place and Neil put me on the Saturday afternoon show.

"It was very casual, almost tentative to start with, but I think he realised almost immediately that I would be responsible on air."

Now Harris considers his first year at 210 to have been valuable in several ways. As a period of rehabilitation, he says, it has enabled him to re-establish the sense of self, the confidence he had lost in the final months with the Whistle Test.

More than that, however, it has given him experience of behind the scenes work and helped him to the realisation that programming and the creation of a station sound are where his real interests lie.

"I'm not going off broadcasting," he adds, "and I'm not disappearing. But programming is the thing for me now and when I next go for something people will take me for what I am — which will be a programmer."

Since taking over the playlist of 210 in November Harris has already accrued invaluable experience in an area which is integral to the creation of a station sound.

In compiling the playlist, he

'I want to continue the process by being a producer, monitoring the sound and being available for advice. My job is definitely expanding.'

looks for a thread which will allow whatever comes over 210's airwaves to have a recognisable identity. "It must be possible for the listener to feel familiarity with the sound and warmth of the station. It shouldn't be all things to all people, but it should be broad enough to get a wide spectrum of listeners who really know what they're getting.

"I suppose my three principal requirements are that the audience knows what they're getting, the djs know why they're doing it and the programming department in general understands the needs of both."

The station sound that Harris is now going for, with the blessing of his immediate boss, programme controller French Blake and station md Chris Yates, is Top 40 a-o-r (album oriented rock).

The a-o-r philosophy, Harris points out, is relatively uncommon within ILR at the moment. His main reasons for pursuing it are that it is easily definable and therefore will be able to confer an element of consistency; that it is a musical field which he knows well and that it is sufficiently close to m-o-r ("in parallel" he says), to be

acceptable to a wide number of people.

This blend, he reckons, will attract the "volatile spending consumer audience between the ages of 15 and 35" without going too much to the over-35s in whom he is less interested from a commercial point of view. It is also sharper than the west coast American a-o-r radio formats which he considers to have "blinded out".

It is nevertheless still a relatively vague definition of a station format. Asked for basic criteria Harris pins it down to "quality contemporary music".

This he qualifies by stating that any given record must be programmed according to time of day. Thus the playlist is constructed for daytime listening and although he allows the presenters freedom of choice within the playlist they must not go outside it. "What is required for the sound of an individual presenter's show should be on the playlist anyway," he says.

After only two months in charge, Harris admits his playlist is not exactly right yet; for one thing it's still too long. He would eventually like to introduce a three-tier system to solve this problem.

Also, the album playlist which, says Harris, should include something for everyone, is not yet capable of being put to its best advantage.

Another aspect of playlisting which Harris has considered vital but which he is not yet able to give as much attention to as he would like is monitoring, not only to ensure that what he has selected actually is sounding right but so he can communicate with the presenters about the sounds of their specific programmes. "Monitoring," he says, "must go in hand with playlisting."

"I suppose the process has really just started. I haven't altered the sound a lot but I think I've sharpened it up slightly, on one level, by cutting out bad m-o-r records which really are the worst in the world.

"I want to continue the process by being a producer, monitoring the sound and being available for advice. My job is definitely expanding. Naturally that will hit my on-air work but I don't really mind. At the moment after 20 hours over each weekend I'm shell-shocked to say the least."

FOR THE TIME BEING Harris feels that he has found his medium in ILR. The BBC tends to buffer people against certain realities and 210 has been a real eye-opener for him. While he misses some of the BBC's resources, ILR makes up for that in its closeness — the

way someone can be in contact with a total system.

Also, he adds, the professionalism of the BBC made some aspects of 210 hard to swallow at first, but now he views odd moments of amateurishness (including his own), as part of the station's appeal.

The occasions when he dropped all the advertisement cartridges onto the arm of the record player halfway through a record, and when he left the studio for a minute to be yelled at by Chris Yates that the needle had stuck the second he went out of the door, although technical disasters, actually loosened him up and make him take a more relaxed approach to the whole operation.

Radio, Harris feels, is the level to which he will always return. It is the medium in which he is most at home and despite his accomplishments in other fields it is for him the most satisfying.

"One thing that came out of all my experiences with the Old Grey Whistle Test, the filming, the recording, the writing, the producing was that I began to feel I was neglecting my root — radio.

"When I left the show I told myself I'd got to stop always going where the grass was greener and get back on a solid tack with a definite goal. Now I'm back in radio and programming is that goal."



FANCY THAT

IT HAD to happen — a biblical disco musical. It appears that a group of black American businessmen are planning to put some £300,000 behind a West End Production of Holy Moses, which is being touted as 'a disco opera'.

Moses' role is being re-written to that of a disco leader and his followers dance it out to the Ten Commandments.

Cliff Richard and Andy Gibb are among the names being banded around for the lead role.

UA NEW PRODUCT

Oh Boy! returns.

JACK GOOD, veteran pop figure of the Fifties and Sixties, arrived in London last week to take part in a re-creation of his 1960's TV show **Oh Boy!**

Coney-Marsh Theatres in association with Richard Leyland are producing eight shows at London's Astoria Theatre twice-nightly on January 28 and February 4, 11, and 18. The shows will start at 17.30 and 20.00 each night, and will feature over 70 classic rock'n'roll numbers from the Fifties and Sixties performed non-stop by Alvin Stardust, Joe Brown and The Bruvvers, Shakin' Stevens, Fumble, Timothy Whittall and Bogdan Kominowski (all from the London cast of Elvis).

Also appearing are Les Gray, who left Mud last week, The Cruisers, Freddy Fingers Lee, and the Salford Jets. Tickets for each performance are £4.00, £3.50 and £2.50.

SIMON SOUSSAN, the British ex-patriot who provided so many of the remakes of rare Northern Soul classics which became big sellers several years back, has set-up his own Los Angeles' based Harlem label, distributed by Polydor.

Soussan was the man behind Shalamar's first big disco hit, Uptown Festival and has recently produced a lot of product for the French label Barclay.

He is hoping to switch Charisma and Romance from Barclay to his new label which will also feature product from Laura Hunt, French Kiss, Jessica Williams and Arpeggio among others.

RCA, EMI and other UK labels are currently involved in negotiations with Soussan to provide a British outlet for the label.



UNITED ARTISTS is making major efforts to re-establish itself in the disco market with new product from Ronnie Laws, Brass Construction and Bobby Womack.

Released on January 26 is a Ronnie Laws 12-inch featuring tracks culled from three separate albums.

From Flame comes the A-side-side All For You in a 5min 51sec extended version. Let's Keep It Together, from Fever, and Nuthin' 'Bout Nuthin', from Friends and Strangers, complete the 12-inch, which is being issued in a limited edition of 15,000.

"Now we've switched Ronnie Laws from the specialist Blue Note label to UA, there has been a tremendous surge of interest. We've had an amazing pre-release order of 50,000 for the seven inch which comes in a picture bag and features All For You, shortened to 3min 45sec, and Let's Keep It Together," a spokesman said.

From Brass Construction's new album comes a 4min 45sec cut of Help Yourself, backed with Pick Yourself Up, and issued in picture bags in both seven-inch and 12-inch formats.

Two in-demand Bobby Womack cuts are issued this week in a picture bag for both seven-inch and 12-inch versions. On the 12-inch, I Can Understand It runs to 6min 25sec and it is edited to 3min 25sec for the seven-inch. In both cases, the flip is 3min 50sec of Harry Hippie.

A major promotion campaign is being launched behind all three records with trade paper advertisements and intensive disco promotion.

DISCO KINGS professional dancing troupe disbanded: "They wanted too much for too little work" said manager Ian Williams after forking out £100 pw salaries for five dancers for six months. "To make it worse, bookings simply tailed off." ... **Sammy Southall** now resident dj at Le Moon discotheque in Charleroi, Belgium, where he reports reggae scene is developing fast ... **Chanter Sisters** into the studio with producer Hugh Burns to cut follow-up to their still bubbling disco hit Can't Stop Dancing ... **Sheffield** discotheque Samantha's closed for re-decoration before fresh launch as Stars ... **North Midlands** Association of DJs held a successful first annual dance at the Hallam Towers Hotel ... **dj Tony Valence** and **Croc's** disco hosted a trip for seven coach loads of children, including kids from five Southend area orphanages, to see a specially staged pantomime at Walthamstow ... **Patti Labelle's** musical director Bud Ellison producing Phyllis Nelson and Marguerite Pinder, alias Breeze for Philly based WMOT disco label ... **journalist Snoopy**, of Black Echoes renown, debuting on RCA as an artist with reggae versions of the Beatles' This Boy and Heatwave's Mind Blowin' Decisions, back-to-back on a 12-inch ... **Shirley Brown** re-signed by Stax after spell with Arista ... **South Eastern** Discotheque Association opening their annual dinner-dance to non-members in a bid to attract the attendance of record company promotion people — but those worthies will have to pay £6.50p a head for the privilege ... **David See** resigning as Thames Valley DJ Association press officer, a replacement will be sought at the association's Sunday January 28 agm ... **ABC TV** preparing half-hour TV series Makin' It, built around the Bee Gees ... **bankruptcy** ... *long drawn hotel bottles with*

INDUSTRY! NOW

coloured bags ... **disco power** proved once again by success of Village People's Y-M-C-A ... **more disco power** — **Radio WKU-FM** has taken over as New York's top rated radio-station thanks to disco programming policy ... **174-page book** Disco, on the history of the phenomenon, published in US by Hawthorn Books but writer Albert Goldman's account shows just how different a scene we have, and have always had, over here where disco is less a phenomenon, more an institution ... **South Eastern Discotheque** Association agm set for 8pm on Sunday January 28 at Moat Hotel, Wrotham ... **MCA** launching new Infinity label with a wing-ding at Regents Park Zoo, First release is You Can Do It, a hot disco item from veteran Dobbie Gray ... **26 prominent black djs** have just joined the Florida Record Pool en-bloc, bringing its strength to 125 members ... **a middle-aged Chinaman** who spoke no English walked into Southend Disco Centre and hired a powerful Pulsar strobe from manager Emann Guerrini. The mind boggles as to what he wanted it for! ... **Frenchie's disco mainman Robin Nash** looking for a job with a major record company following demise of his own record import business ... **Dundee dj Sandy Martin** raised £100 for handicapped people in the city by charging punters 10p to sign the plaster-cast on his leg following a car accident ... **CBS** belatedly releasing Bobby Caldwell's heavily imported Down For The Third Time on January 19 ... **Decca** belatedly 12-inchling Zuleira's superb Change ...

Polydor steps out

POLYDOR RECORDS launches its Steppin' Out series on January 29 with the first of thirty special Steppin' Out disco nights which will be held at the Lyceum ballroom in London.

The series originated from an American disco compilation of the same name, since which the Steppin' Out series has had chart successes with releases from Roy Ayers/Wayne Henderson, Olympic Runners, Gregg Diamond, Miquel Brown and Peaches & Herb.

Coming weeks will see Steppin' Out releases from James Brown, Don Ray and Millie Jackson.

Each Steppin' Out disco pro-

motion night will feature Steppin' Out releases, with Polydor giving away records, t-shirts, cosmetics, jeans, badges and stickers in conjunction with a major cosmetics and jeans supplier. Polydor will install Steppin' Out displays at each venue, part of which will be a giant illuminated Steppin' Out sign.

Where possible, Steppin' Out artists such as Roy Ayers, Olympic Runners and Miquel Brown will make personal appearances at each venue.

The campaign is to be advertised in all major consumer papers, publicising both Steppin' Out product and the promotional tour.

MOZART ON WAX

Revamped classics are the big new thing in Stateside disco circles.

Following the success of Walt Murphy's *Fifth Of Beethoven* some months back, other disco producers have turned their attention to re-makes of familiar classical works.

In response to encouraging sales for an album dubbed *Saturday Night Fever on Turnaround*, Mass Music have released *Disco Saturday Night* through a new label, MMG.

Compositions by Mozart, Haydn, Beethoven, Strauss, Schubert and Mendelssohn are all included.

Love In A Turkish Bath and a medley of Strauss pieces titled *Disco Concerto* have been 12-inch and producer Bugs Bowen

"I don't like the cynicism and aggression that's prevalent now. On the show I reflected what I had grown up with in London in the sixties."

LOUIE BURNETT The *John Williams Philharmonic Orchestra* album on *Capricorn* and from *It Fur Elise* and *Piano Concerto* are now available as a disco 12-inch.

DJs occupy producers' chairs

AMERICAN DISCO DJs are becoming increasingly involved in producing the product which they play, a logical extension of their activities, given their close contact with the buying public and what it wants.

Richie Rivera, resident dj at New York's Flamingo Club, has just been appointed as production assistant to Joe Long and Robby Adcock at Casablanca and worked on the currently hot *Hallelujah 2000*, a string and brass laden re-working of Handel's *Hallelujah Chorus*, replete with a hard-hitting gospel chorus.

Other djs currently occupying producers' chairs include Bobby DJ Guttadaro who produced *Get Your Clax Together 12-inch by Class* which has recently been created by TK, and Nick Siano, dj at New York's *Buttermilk Bottom*, who co-produced *Kiss Me Again* by Arthur Russell on *Sire*.

—UK ALBUMS—

BEN E. KING *Let Me Live In Your Life* (Atlantic KS527) One of THE great voices of black music, Ben E. King has had some rather lean years — though he did experience a sudden but short-lived surge of fortunes with *Supernatural Things* some time back. Perhaps *Dark Storm On The Horizon*, from this set, could turn the wheel of fortune in his favour once more. It's a ponderous yet totally captivating moody beater and uses Euro-influenced strings perfectly, just a dash to add spice. The rest of the album lacks distinction, unfortunately, though it makes pleasant home listening if not rich dj pickings.

ARETHA FRANKLIN *Aretha Franklin Vol 2* (Midmi MID 20079) From one ecstasized giant to another. Lady Soul really hadn't done anything worthwhile in a long, long time but this low price album imported from Germany by EMI Imports, shows just how good she used to be and just how relevant such masterpieces as *Spanish Harlem*, *Chain Of Fools* and *Rock Steady* still sound today.

THE NOTORIOUS B.I.G. *Ready To Die* (A&M 30000)

Since taking over the playlist of 210 in November Harris has already accrued invaluable experience in an area which is integral to star programming today, provided you choose your moment right. Incidentally, keep an ear open for the Wicked's latest Stateside coupling *She's So Thru*/Punky Situation.

OTIS REDDING *The Dock Of The Bay* (A&O 40 076) It really is oldies' time among this week's releases. Here's another offering of EMI Imports, a French re-issue that will keep your older punters well happy. Chained And Bound, the ballad that's How Strong My Love Is and the familiar title number are the best cuts.

SHALAMAR *Disco Gardens* (RCA FL12895) Hinged round their current monster *Take That To The Bank* of course, but the whole album hits that dance groove perfectly right from the belting *Tossing*, *Turning And Swinging* on down through *Shalamar Disco Gardens* to the closer, *Cindy Cindy*, though side two does include two slow ballads, albeit danceable.

BRASS CONSTRUCTION *Brass Construction IV* (United Artists UAG 30210) Competent, highly professional even, but the nine strong Brass Construction, exciting innovators until a couple of years back, really do seem to have got stuck in a groove which just rehashes what they've done before. That said, I personally enjoyed the album but have to confess it's hard to pick on a really strong potential single. UA are going with *Help Yourself*, coupled with *Pick Yourself Up*, and I guess they are probably right.

VARIOUS ARTISTS *Capitol Soul Casino* (Capitol CAPS 1025) 16 tracks from the Capitol archives (first released on *Tower*, *Crazy Horse* or *Uptown*) issued to meet demand in Northern soul circles. If that's your gig then tracks like *Bobby Paris's I Walked Away* and *Gloria Jones's Heartbeat* will do it for you.

—IMPORTS—

LEMON *Lemon* (Prelude PRL 12162) Specialist disco import shops are already stocking up on this one from Kenny Lehman's latest studio aggregation. It could have done with some stronger songs and a touch more inventiveness but the overall feel is appealing and djs should get good mileage from *Chance to Dance*, *Freak On* and *Hot Bodies*, all heavy on percussion and featuring strong vocals.

STARFIRE *Dancing And Singing For You* (Dynamic Artists DA1002) An odd album from a new-to-me five-some. Top Deck, sub-titled *Dancing For You*, is comprised of predictable yet dance-ey funkies while the flip, *Dubbed Singing For You*, is made up of soulful ballads with love as the over-riding theme. Nicest goods on display are *If You Can't Stand The Heat* and *Surp Sensuous Woman*.

MARVIN GAYE *Here My Dear* (Tamla TT-364 LP2) Due out here any instant, but if you can't wait and you have the akers to spare, then this sad tale of the man's own real-life divorce (only an American would pick on such a theme) is Marvin's best effort musically in a long, long time — dare I say, since *What's Going On?* That said, it's a bit sparse on dancers but *Sunky Space Reincarnation*, an indolently infectious groove, somewhat reminiscent of *Eddie Kendricks' classic Keep On Truckin'*, though more laid back, will repay the effort of wading through the epee till you come to it.

WILD FANTASY *Jungle Drums* (Midwest International MSI 003) Wild sleeve picture featuring gay lovers in loincloths — whatever nut ducky? — but the music is pretty dire. Producer Tony Hiller has tried to carry Afro tribal rhythms into the disco format but others have done it more successfully. Best tracks are *Africa* and *Jungle Drums* but even they are pretty limp.

—UK 12 INCH—



J.A.L.N. BAND *Mockin' Bird Hill* (Magnat 12 MAG 137) Sorry, but the *Migil Five* did it better way back when. Just what are the J.A.L.N. Band, once regarded as being among our most promising home-grown funk outfits, doing with such a twee ditty? Magnat's release claims the track was chosen by many djs as their pick from the album and that it has had 'fantastic audience response in the discos'. But they also describe it as 'a great funky disco sound' which it certainly isn't so you'll have an idea of how much credence to give their

claims. Much better is the flip, the title from their *Movin'* City High album, but even that falls short of their capabilities and sounds strangely dated.

IAN MATTHEWS *Shake It* (Rockburgh ROCS 209) The roughest thing we've been 12-inch these days and I can't see any point in this issue. Undoubtedly a good pop-folk-rock record (high up in the US charts) but no way disco material, nor is the misleadingly titled *Don't Hang Up Your Dancing Shoes*.

LAKESIDE *It's All The Way Live* (RCA FC1382) One I've been living with ever since producer Dick Griffey sent me a US 12-inch way before Christmas. Should give Griffey's *Solar* set-up their follow-up smash to *Shalamar*. Hinges on a super-heavy popping bass line that hooks far funkier than you'd expect from its label of source.

DAN HARTMAN *This Is It* (Blue Sky SKY 83265) A lot of djs have already been doing with the US 12-inch. This limited edition UK twelver is edited down to a more effective 6min 45sec. Somehow it sounds too fast to me, as the rhythm section storming along as though they've got a bus to catch. Nowhere near as strong as *Instant Replay*.

—US 12 INCH—

GEORGE MC RAE *I Want You Around Me* (TK Discs 119) 3min 20sec of sheer magic and what a surprise, showing at last that the man who seemed to have had his life live trying to achieve the impossible of topping the classic *Rock Your Baby* (arguably the biggest disco hit of all time) can do just that and with a record far removed from the usual formulaised Miami dancers he has been churning out for years. Produced by Rick Finch and H.W. Casey, though you'd never guess it from the mood, this is a real soul record. It'll take a lot to break this haunting ballad in the clubs but the effort will be well worthwhile. Forget the flip (officially the A-side) — it's crass dance rubbish.

JOE TEX *Loose Caboose* (Dial) The erstwhile preacher-man tries to revive past glories with a novelty bouncer reminiscent of his mighty *Skinny Legs And All* but it lacks that epic's conviction and sounds not a little contrived, and dated too. High on energy, low on dynamism.

JIMMY BO HORNE *Spunk* (Sunshine Sound SS 205) My fellow panelists on a Radio Medway review show didn't rate this too highly but I stick by my first assessment of it as a perfect dancer and one which will keep many a floor jumping as well as inviting interpretations of the American dance craze — even though that's dead already in the States. The man's catchiest effort since *Dance Across The Floor*, which should have gone all the way but didn't.

LOVE EXCHANGE *Got To Find A Disco* (Dance Disc) If they find one then they'll soon clear the floor with this appalling 10min 20sec slab of trite nonsense. Next please.

DISCO SINGLES. UK



THE POINTER SISTERS *Everybody Is A Star* (Planet K12324) New label from WEA and a new home for the Sisters. A classic Sly Stone song slowed down into a classy ballad performance but there are so many good ballads around right now and most clubs have only a few slots for them. This one could well make it through.

TOOTS AND THE MAYTALS *Fame* (Island WIP 6477) I could never understand why it was Bob Marley rather than Toots Hibbert who became the first Jamaican singer to become a true international superstar, but there you are. Already heavily radio playlisted, this could do something to redress the balance but, in truth, it's far from the Maytals best and is getting the cold shoulder even in some of the more reggae slanted clubs.

KC & THE SUNSHINE BAND *Who Do Ya Love* (TKR 7514) More pop angled than ever, they really do seem to have lost their grip. This is trite commercial slop aided only by a somewhat infectious hook. Inoffensive, it's easy to programme in most discos though funk jocks will give it a very wide berth.

CERRONE *Je Suis Music* (CBS) 6918) Reviewed previously on 12-inch, this seven-inch mix is wisely cut back to 3 min 50 sec which is just about how long interest can be sustained in this special Euro-stomper.

SUPERMAX *Dance, Dance, Dance* (Atlantic K11170) Incisively pounding drums, a machine-gun tempo and swirling synthesizer tones beneath brash chant vocals add up to the best, and most original, German disco record since Donna Summer first burst on the scene. Officially the B side but it deserves to be a colossus.



ERUPTION *Leave A Light (I'll Keep A Light In My Window)* (Atlantic K11213) It's been quite some time since this German-based black group struck big with their re-moulding of Ann Peebles' *I Wish It Would Rain*. They did a great job on that one but this new effort isn't in the same league.

THE RAES *A Little Lovin'* (Keeps The Doctor Away AAM AMS 7399) Some worthy names among the credits — it was co-written by Freddie Perren and arranged by David Van De Pitte — but it's a pretty ordinary pop/soul effort from a girlie group. Airplay chances are good and it'll go well in Rank/Mecca type venues but will probably end up as a turntable hit rather than a big seller.

CELLI BEE *Boomerang* (TK STKR 7509) Culled from the lady's *Fly Me On The Wings* album, this one takes her even closer to the Abba end of the disco market. Strong hook-line but a totally lightweight record though the rhythm section and the horns manage to cook to some effect.

TERI DE SARIO *Back In Your Arms Again* (Casablanca CAN 137) Beaty pop dancer of limited potential.

HONEYBOY *Sound of Silence* (Galactic GAL 007) Phonogram's John Waller, among others, has been helping to generate the buzz on this nifty reggae version of the Simon and Garfunkel classic. Cheapo production but the lad sings well and the tempo is ace for reggae-smooch dancing.

EARTH, WIND AND FIRE *Saturday Nite* (CBS 4835) September has become a monster for them and this is an ideal follow through. Nicely melodic yet punchy too with one of those riffs which just sinks its hook into your mind and won't let go.

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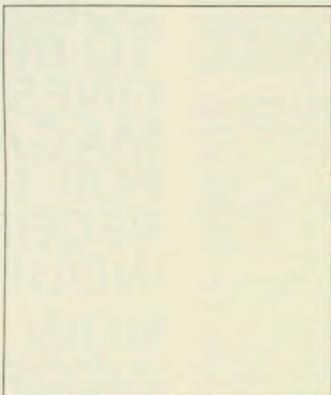
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UK TOP 70 ALBUMS

This Week	Last Week	Wks On Chrt	Title, artist, (producer), label, catalogue no. (distributor code)	This Week	Last Week	Wks on Chrt	Title, artist, (producer), label, catalogue no. (distributor code)
1	4	2	GREATEST HITS Showaddywaddy (Mike Hurst/Showaddywaddy) Arista ARTV 1 (f)	36	—	1	ARMED FORCES Elvis Costello (Nick Lowe) Radar RAD 14 (w)
2	2	2	SINGLES 1974-78 Carpenters (Carpenters) A&M AMLT 19748 (c)	37	38	2	GERM FREE ADOLESCENT X-Ray Spex (Falcon Stuart/X-Ray Spex) EMI INT INS 3023 (e)
3	7	2	MIDNIGHT HUSTLE Various (Various) K-Tel NE 1037 (k)	38	—	1	BEST OF Earth Wind & Fire (Maurice White) CBS 83264 (c)
4	18	2	WINGS GREATEST WINGS (Paul McCartney) Parlophone PCTC 256 (e)	39	46	2	YOU DON'T BRING ME FLOWERS Neil Diamond (Bob Gaudio) CBS 86077 (c)
5	5	2	NIGHT FLIGHT TO VENUS Boney M (Frank Farian) Atlantic/Hansa K 50498 (w)	40	41	2	IF YOU CAN'T STAND THE HEAT Status Quo (Pip Williams) Vertigo 9102 027 (f)
6	1	2	GREASE Various (Original Soundtrack) RSO RSD 2001 (f)	41	49	2	ALL MOD CONS The Jam (Vic Coppersmith-Heaven) Polydor POLD 6008 (f)
7	3	2	BLONDES HAVE MORE FUN Rod Stewart (Tom Dowd) Riva RVL P 8 (w)	42	42	2	BOTH SIDES Dolly Parton (Various) Lotus WH 5006 (k)
8	—	1	DON'T WALK—BOOGIE Various (Various) EMI EMTV 13 (e)	43	21	2	FATHER ABRAHAM IN SMURFLAND The Smurfs (Marcel Stellman/Frans Erkelens) Decca SMURF 1 (s)
9	10	2	A SINGLE MAN Elton John (Elton John Clive Franks) Rocket TRAIN 1 (f)	44	45	2	SONGS FOR ANNIE James Galway (Hatch Mack) Red Seal RL 25163 (r)
10	11	2	EMOTIONS Various (Various) K-Tel NE 1035 (k)	45	23	2	FIRST ISSUE Public Image (Public Image Ltd) Virgin V 2114 (c)
11	6	2	20 GOLDEN GREATS Neil Diamond (Various) MCA EMTV 14 (e)	46	40	2	20 GOLDEN GREATS Nat King Cole (Various) Capitol EMTV 9 (e)
12	8	2	AMAZING DARTS Darts (Tommy Boyce/Richard Hartley) K-Tel/Magnet DLP 7981 (k)	47	36	2	EVITA Original London Cast (Various) MCA MCG 3527 (e)
13	9	2	JAZZ Queen (Queen) EMI EMA 788 (e)	48	37	2	BABYLON BY BUS Bob Marley & The Wailers (Chris Blackwell/Jack Nubar) Island ISL 11 (e)
14	12	2	A TONIC FOR THE TROOPS Boomtown Rats (Robert John Lange) Ensign ENVY 3 (f)	49	31	2	52nd STREET Billy Joel (Phil Ramone) CBS 83181 (c)
15	13	2	EQUINOXE Jean Michel Jarre (Jean Michel Jarre) Polydor POLD 5007 (f)	50	—	1	GHOST RIDERS IN THE SKY Slim Whitman (Alan Warner/Scott Turner) UA TV 30202 (e)
16	14	2	LIONHEART Kate Bush (Andrew Powell) EMI EMA 787 (e)	51	51	2	EVERGREEN Acker Blik (Terry Brown) Warwick PW 5045 (War)
17	19	2	WAR OF THE WORLDS Jeff Wayne's (Jeff Wayne) CBS 96000 (c)	52	39	2	LEO SAYER Leo Sayer (Richard Perry) Chrysalis CDL 1198 (f)
18	16	2	INCANTATIONS Mike Oldfield (Mike Oldfield) Virgin VDT 101 (c)	53	59	2	RUMOURS Fleetwood Mac (Fleetwood Mac/Callat/Dashut) Warner Brothers K 56344 (w)
19	17	2	PARALLEL LINES Blondie (Michael Chapman) Chrysalis CDL 1192 (f)	54	67	2	SANDY John Travolta (Jeff Barry/Bob Reno/John Davis/Louis St. Louis) Polydor POLD 5014 (f)
20	20	2	20 SONGS OF JOY Harry Secombe (—) Warwick WW 5052 (War)	55	43	2	ROGER WHITTAKER SINGS THE HITS Roger Whittaker (Eric Robinson/John Mackiswith) Columbia SCX 6601 (e)
21	15	2	25TH ANNIVERSARY ALBUM Shirley Bassey (Various) United Artists SBTV 6014748 (e)	56	66	2	BIG WHEELS OF MOTOWN Various (Various) Motown EMTV 12 (e)
22	69	2	20 GOLDEN GREATS Doris Day (Various) Warwick PR 5053 (War)	57	50	2	THAT'S LIFE Sham 69 (Jimmy Persey/Peter Wilson) Polydor POLD 5010 (f)
23	28	2	GREATEST HITS Commodores (Various) Motown STML 12100 (e)	58	32	2	EVEN NOW Barry Manilow (Roy Dante/Barry Manilow) Arista SPART 1047 (f)
24	25	2	IMAGES Don Williams (Don Williams/Garth Fundes) K-Tel NE 1033 (k)	59	52	2	BAT OUT OF HELL Meat Loaf (Todd Rundgren) Epic/Cleveland International EPC 82419 (c)
25	26	2	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne) Jet JETDP 400 (c)	60	44	2	GREATEST HITS Steely Dan (Gary Katz) ABC ABCD 616 (c)
26	24	2	NIGHT GALLERY Barron Knights (Pete Langford) Epic EPC 83221 (c)	61	—	1	THE SCREAM Siouxsie & The Banshees (Steve Lillywhite/Siouxsie & Banshees) Polydor POLD 5009 (f)
27	29	2	SATURDAY NIGHT FEVER Various (Various) RSO 2658 123 (f)	62	—	1	LOVE SONGS Various (Multiple Sound) Warwick WW 5046 (War)
28	22	2	BACKLESS Eric Clapton (Gavin Johns) RSO RSD 5001 (f)	63	61	2	40 GREATEST Elvis Presley (Various) RCA PL 42691 (r)
29	33	2	TOTALLY HOT Olivia Newton-John (John Farrar) EMI EMA 789 (e)	64	65	2	HI TENSION Hi Tension (Coli Ayyvor/Alex Sadkin) Island ILPS 9564 (e)
30	35	2	CLASSIC ROCK London Symphony Orchestra (Jeff Jarrett/Don Reedman) K-Tel ONE 1009 (k)	65	47	2	THREE LIGHT YEARS Electric Light Orchestra (Jeff Lynne) Jet JETBX 1 (c)
31	30	2	BOOGIE FEVER Various (Various) Ronco RTL 2034 (Ron)	66	64	2	TUBULAR BELLS Mike Oldfield (Mike Oldfield) Virgin V 2001 (c)
32	34	2	GIVE 'EM ENOUGH ROPE The Clash (Sandy Pearlman) CBS 82431 (c)	67	68	2	THE BEST OF JASPER CARROTT Jasper Carrott (Jasper Carrott) DJM DJF 20549 (c)
33	48	2	NEW BOOTS & PANTIES Ian Dury & The Blockheads (J. Jenner/L. Loham/R. Wallon) SHIF SEEZ 4 (e)	68	57	2	THE CARS Cars (Cars) Elektra K 52088 (w)
34	62	2	CLASSIC GOLD Vol. 2 Royal Philharmonic Orchestra (Gordon Smith) Ronco RTD 42032 (Ron)	69	—	1	THE ALBUM Abba (B. Anderson/B. Ulvåens) Epic EPC 86052 (c)
35	27	2	LIVE Manhattan Transfer (Tim Hauser/Jarvis Siegel) Atlantic K 90540 (w)	70	—	1	THE KICK INSIDE Kate Bush (Andrew Powell) EMI EMC 3233 (e)

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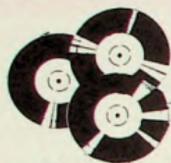
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UK TOP 70 SINGLES

This Week	Last Week	Wks on Chart	Artist	Title	This Week	Last Week	Wks on Chart	Artist	Title
1	1	2	HIT ME WITH YOUR RHYTHM STICK Ian Dury (Chas Jankell) (Blackhill)	36	—	1	HEAT OF THE BEAT Roy Ayers (Roy Ayers) (Carlin)	Polydor POSP 16 (f)	
2	2	2	Y-M-C-A Village People (J. Morali/H. Belolo) (Zomba)	37	40	2	DON'T CRY FOR ME ARGENTINA Shadows (Shadows) (Evita)	EMI 2890 (e)	
3	5	2	A SONG FOR GUY Elton John (John & Clive Franks) (Big Big)	38	43	2	WHO, WHAT, WHEN, WHERE, WHY Manhattans (Tim Hauser) (Warner Brothers)	Atlantic K 11233 (w)	
4	4	2	LAY YOUR LOVE ON ME Racey (Mickey Most) (Chinnichip/RAK)	39	69	2	THE SUPERMAN THEME John Williams (John Williams) (Warner Brothers)	WB K 17292 (w)	
5	14	2	SEPTEMBER Earth Wind & Fire (M. White) (Rondor)	40	31	2	PROMISES Buzzcocks (Martin Rushent) (Virgin)	United Artists UP 36471 (e)	
6	13	2	I'M EVERY WOMAN Chaka Khan (Arl Mardin) (Nick-O-Dale)	41	36	2	CHRISTMAS IN SMURFLAND (Stellman/Erkelens) (Burlington/Britico)	Father Abraham/Smurfs Decca F 13819 (s)	
7	18	2	HELLO THIS IS JOANNIE Jimmy 'Wiz' Wisner (Jimmy 'Wiz' Wisner) (Singature)	42	33	2	DANCE (DISCO HEAT) Sylvester (Harvey Fugus/Sylvester) (Jobeta)	Fantasy FTC 163 (e)	
8	17	2	A LITTLE MORE LOVE Olivia Newton-John (J. Farrar) (Rondor)	43	32	2	THE ELO EP Electric Light Orchestra (Jeff Lynne) (Jet)	Jet ELO 1 (c)	
9	9	2	LE FREAK Chic (N. Rodgers/B. Edwards) (Warner Brothers)	44	51	2	SIX MILLION STEPS Rahni Harris & Flo (-) (Intersong)	Mercury 6007 198 (f)	
10	7	2	TOO MUCH HEAVEN Bee Gees (Bee Gees/Richardson/Galuten) (Music for UNICEF)	45	41	2	THE LAST FAREWELL Ship's Company & Royal Marine Band of HMS Ark Royal (M. Harding) (Tembo)	BBC RESL 61 (p)	
11	11	2	I LOST MY HEART TO A STARSHIP TROOPER Brightman/Gossip (Roland) (Coort Anvys/Levy)	46	—	1	DESIRE ME Doll (Mick Glossop) (Beggars Banquet/Andrew Heath)	Beggars Banquet BEG 11 (w)	
12	8	2	YOU DON'T BRING ME FLOWERS Barbra/Nell (B. Gaudio) (ATV)	47	60	2	DON'T HOLD BACK Chanson (Jamerson Jr/Williams) (Copyright Control)	Ariola ARO 140 (p)	
13	24	2	JUST THE WAY YOU ARE Barry White (Barry White) (JostSongs)	48	37	2	HANGING ON THE TELEPHONE Blondie (Mike Chapman) (Chrysalis)	Chrysalis CHS 2266 (f)	
14	23	2	CAR 67 Driver 67 (Taxi Loss Productions) (Logo Songs)	49	38	2	DON'T LET IT FADE AWAY Darts (T. Boyce/R. Hartley) (Magnet)	Magnet MAG 134 (e)	
15	15	2	GREASED LIGHTNING John Travolta (-) (Chappell/Morris)	50	29	2	DON'T CRY OUT LOUD Elkie Brooks (-) (Rondor/Chappell)	A&M Brass 7395 (c)	
16	20	2	I'LL PUT YOU TOGETHER AGAIN (Mickie Most) (Dick James)	51	49	2	A TOUCH OF VELVET - A STING OF BRASS Ron Grainer Brass Orch (Kingston) (Aeolian/Bourne)	Casino Classics CC5 (p)	
17	19	2	IN THE BUSH Musique (Patrick Adams) (Leeds/Carlin)	52	—	1	THIS IS IT Dan Hartman (April) (Dan Hartman)	Blue Sky 5999 (c)	
18	6	2	A TASTE OF AGGRO Barron Knights (Pete Langford) (Various)	53	—	1	WOMAN IN LOVE Three Degrees (Giorgio Moroder) (Heath Levy)	Ariola ARO 141 (p)	
19	26	2	YOU NEEDED ME Anne Murray (Jim Norman) (Chappell/ironside)	54	30	2	MY LIFE Billy Joel (Phil Ramone) (April)	CBS 6821 (c)	
20	22	2	DR WHO Mankind (D. Galacher) (Chappell)	55	45	2	PRETTY LITTLE ANGEL EYES Showaddywaddy (Showaddywaddy) (Carlin)	Arista ARIST 222 (f)	
21	10	2	DA YA THINK I'M SEXY? Rod Stewart (Tom Dowd) (Riva/Warner Brothers)	56	52	2	NEW YORK NEW YORK Gerratard Kenny (Christopher Neil) (D and J Arton/Chappell)	RCA PB 5117 (f)	
22	3	2	MARY'S BOY CHILD Boney M (Frank Farnan) (Bourne/Hansa/ATV)	57	61	2	HOW YOU GONNA SEE ME NOW Alice Cooper (David Foster) (Ezra/Jodrell/Candlewood Mountain)	WB K 17270 (w)	
23	12	2	ALWAYS AND FOREVER Heatwave (Barry Blue) (Rondor/Tincabell/Heath Levy/Wilder)	58	42	2	I LOVE THE NIGHT LIFE Alcia Bridges (Steve Buckingham) (Lowry/Chappell)	Polydor 2066 936 (f)	
24	21	2	SHOOTING STAR dollar (Christopher Neal) (Face Haze/Heath Levy)	59	47	2	RAT TRAP Boomtown Rats (Robert John Longo) (Sewer Fire Hits/Zomba)	Ensign ENY 16 (f)	
25	25	2	RAINING IN MY HEART Leo Sayer (Richard Perry) (Acuff Rose)	60	58	2	INSTANT REPLAY Dan Hartman (-) (April)	Blue Sky 6706 (c)	
26	16	2	TOMMY GUN The Clash (Sandy Pearlman) (Riva)	61	—	1	JE SUIS MUSIC Cerrone (Giannone) (Parache)	CBS 6918 (c)	
27	27	2	MIRRORS Sally Oldfield (Sally Oldfield) (Better Bron)	62	59	2	HOPELESSLY DEVOTED TO YOU Olivia Newton-John (John Farrar) (Famous Chappell)	RSO 17 (f)	
28	96	2	COOL MEDITATION Third World (Sackin/Blackwell) (Blue Mountain/Cat)	63	55	2	ANY WAY YOU DO IT Liquid Gold (Adrian Baker) (Cellar/ATV/Channel)	Creole CR159 (c)	
29	35	2	ONE NATION UNDER A GROOVE George Clinton (George Clinton) (Malibu)	64	57	2	RIVERS OF BABYLON/BROWN GIRL IN THE RING Boney M (Farnan) (Farr/Hansa/ATV/Blue Mount)	Atl/Hansa K 11120 (w)	
30	34	2	COULD IT BE MAGIC Barry Manilow (B. Manilow/R. Dante) (Chappell)	65	71	2	SHAKE YOUR GROOVE THING Peaches and Herbs (P. Perren) (ATV)	Polydor 2006 936	
31	39	2	RAMA LAMA DING DONG Rocky Sharpe & The Replays (Mike Vernon) (Tristan)	66	62	2	I LOVE AMERICA Patrick Juwet (J. Morali/P. Juwet) (Gas Songs/Heath Levy)	Casablanca CAN 132 (p)	
32	46	2	TAKE THAT TO THE BANK Shalamar (Dick Griffey/Leon Sylvers) (ATV)	67	—	1	EQUINOXE Jean Michel Jarre (Jean Michel Jarre) (Black Neon)	Polydor POSP 20 (f)	
33	56	2	FOUR STRONG WINDS Neil Young (Young/Katth/Mulligan) (Warner Brothers)	68	—	1	WHEN I'M AWAY FROM YOU Frankie Miller (Dave MacSparr) (Kye/Chrysalis)	Chrysalis CHS 2276 (f)	
34	63	2	EVERY NIGHT Phoebe Snow (Barry Beckett/Phil Ramone) (Northern Songs)	69	—	1	GROOVIN' Ronnie Jones (Konradtetsch) (Lollipop/Andrew Heath)	Lollipop LOLLY 4 (f)	
35	28	1	B-A-B-Y Rachel Sweet (Liam Sternberg/Pete Solley) (Warner Brothers)	70	—	1	CHANGING OF THE GUARD Bob Dylan (Don Devilo) (Big Ben)	CBS 6935 (c)	

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