

Radio + Record

NEWS

Friday, January 26, 1979 50p

RCA (UK)



It's where your world begins

Radio

NEWS

Trent and City aid handicapped children

LAST SUNDAY (14) almost 100 blind children were able to enjoy the thrills of the circus along with over 1000 other children courtesy of Radio City.

Before the performances started the blind children were all given head-sets and were treated to a two-handed commentary throughout by Billy Butler and Norman Thomas.

Said Terry Smith, managing director: "Chipperfields approached us and asked us to give a number of tickets away to local children. We were thinking what a shame it was that we could not include blind children..

"Then we had the idea of using our own commentators.

"After all, as a radio station our job is to talk to people and to describe things to them. We decided doing just that would enable the

blind children to enjoy the circus as much as the rest."

A similar exercise was undertaken by the Ringling Brothers in Los Angeles last year.

£10,500 was raised by Radio Trent to aid handicapped children in the Nottingham area over Christmas and on Friday (19) managing director Dennis Maitland handed a cheque for this amount to the Duke of Rutland, president of the Rutland House School Appeal Committee.

The money accumulated over Christmas Day and Boxing Day when the station donated the two days' advertising revenue to the cause as well as asking listeners to pledge money for dedications given on air.

Originally Trent hoped to be able to donate £5,000 to the fund.

AIRC plans for future

AT THE AIRC'S annual meeting last Tuesday, when Ties managing director John Bradford took up the 1979 chairmanship, a new council was formed made up of representatives from 12 of the network's 19 stations. Formerly the AIRC council bore a representative from each station.

Bradford points out that the AIRC council is a policy making body which has been pruned to 12 members with a view to the future expansion of ILR. "We'd already got to 19 stations," he explains, "and a body of 19 was becoming too large and unwieldy to act efficiently. We now know the system is expanding and it was clearly going to be impossible to have a council of 28 members and eventually of 40."

The 12 companies to have a representative on the AIRC council are: Capital, LBC, Piccadilly, City, Clyde and BRMB, the six largest in the network; Trent, Forth and Beacon — all considered medium-size concerns and the smaller Plymouth, Swansea and Orwell.

"Clearly Capital Radio, as one of the large stations, is every bit as responsible for looking after Swansea Sound as it is for

Capital," says Bradford. "The responsibility of the network as a whole is the joint one of the council."

The council was reorganised, he adds, to ensure the AIRC had an "efficient and effective organisation to handle ILR's affairs not only now but in the future expansion."

Neil Robinson, managing director of Metro Radio is now chairman of the Labour Relations Committee and Donald Brooks, managing director of Radio Orwell, has taken the chairmanship of the Technical Sub Committee.

A new Programming Committee has been formed, of which City md Terry Smith is the chairman. Part of its responsibilities is the work of the previous Network Committee, of which Smith was also chairman. "The committee has been widened," says Smith, "to take in arrangements for programme sharing and negotiations with the IBA."

However at the time of going to press the chairmanship of the Marketing Committee, which had been offered to Hallam md Bill MacDonald, remained uncertain.

LBC turmoil

Gallagher resigns as managing director

AFTER TWO days of intense speculation the board of directors of LBC announced last Wednesday that managing director Patrick Gallagher had resigned and was to be replaced by journalist George Ffitch.

Ffitch, whose journalistic career has included pioneering ITN, of which he later became political and output editor, is considered to be a potentially adroit negotiator in union/management relationships.

In its five years on air LBC has suffered severe industrial problems. This has led to speculation that the contract, which the IBA is due to roll in March, might not be renewed. Ffitch's appointment therefore could be seen as a move to salvage the contract.

It appears that LBC staff/management relations have seldom been more strained than they are at the present. On January 11 a memo was sent to Gallagher, Onions and company secretary and financial controller Brian Wallis which consisted of a three-page list of grievances over working conditions. These included the explosion of a studio control box, no refreshment service at nights or weekends, filthy toilets, lack of maintenance of interview booths and lack of space for programme guests.

"If you add all the above

complaints together," concluded the memo, "it represents a situation which is intolerable for the many people who have to suffer under it and try to provide a bright, glittering service to rival the BBC, ITN, etc." The memo was signed by representatives of the NUJ, ACTT, NGA and ABS.

On January 15 the ACTT rejected the latest pay offer and threatened to go into mandatory session at 17.00 on Friday, 19. However, it was later suggested by the AIRC that the union should accept the overall pay offer and that on matters relating specifically to LBC all claims should be taken to arbitration before the ACAS. At press time it appeared that industrial action had been averted.

Although the IBA has officially sanctioned Ffitch's appointment, it is understood that it holds certain reservations. The authority is also believed to hold the view that all ILR stations should ultimately be wholly British-owned. Selkirk, its largest share-holder in LBC, is a Canadian company with one of its directors, Brian Wallis, holding the position of company secretary and financial controller at LBC.

Although his future plans are unclear, Patrick Gallagher remains on LBC's board of directors.

BBC claim 84 per cent of radio listeners

BBC RADIO Audience Research is claiming a total BBC share of listening for December 1978 of 84 per cent, conceding just 14 per cent to ILR and 2 per cent to other radio.

In terms of average daily patronage as a percentage of the population aged over five (£2.2 million) the total BBC listening is shown as 39.4 with ILR scoring 6.2.

Radio 1 tops the listening share with 37 per cent; Radio 2 achieves 30 per cent, Radio 3 just 1 per cent and Radio 4 10 per cent. The 20 local stations accumulate 6 per cent in total.

RSGB (RESEARCH Surveys of Great Britain) has secured the contract for the third national JICRAR survey commissioned by the AIRC. It also carried out the first two national ILR surveys.

A sample of approximately 11,000 people living in ILR reception areas will fill in diaries of a week's radio listening although the data collected will cover a four week period around April.

Results are expected to be published in July.

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THE DAILY Mail story last Tuesday linking Terry Smith and Alan Hardaker of the Football League (who were largely responsible for negotiating ILR's live commentary deal which ended the BBC's exclusivity) through Radio Fyde, a consortium interested in a possible Blackpool franchise, caused quite a stir from Lytham St Annes to Broadcasting House

..... Radio London doing its bit for the Beeb by broadcasting highlights from the Radio Times during its scarcity in the city

..... BRMB the first station to commission poster minis — 25 yellow BRMB-tised mobiles now in the Birmingham area at a cost of around £16,000

..... Tony Blackburn's apparent exclusive on the new Abba single last Friday (12) strongly contested by Hospital Radio Hillingdon whose Alan Green played the record on Wednesday night (10)..... Local dj Stu Lowe now presenting a Saturday morning two-hour golden oldie show on Manx Radio

..... Radio 1's Peter Powell house-hunting in London

..... Everyone's favourite City Sugar on Radio 3 yesterday (21) with John Shrapnel as Leonard Brazil, Michael Feast as Rex and Julie Covington as Nicola

..... New Waggoners Walk producer Anton Gill bolstering the Radio 2 serial with big names — soon Rock Follies star Rula Lenska can be heard playing a toughie from the fashion world and Janet Maw (The Mayor of Casterbridge and Richard II) as a women's lib journalist

..... Elvis Costello hosted an hour's worth of Forth's Edinburgh Rock last Tuesday

..... Capital's Peter Young will be on jury service throughout March so will relinquish his Night Flight duties for the month — how will he manage to keep quiet for hours at a time, we wonder

..... Would you believe an American comic strip character has been named after Paul Gambaccini?..... 16 big local stores taking part in a Pennine general knowledge quiz called Profit & Loss chaired by Peter Milburn

..... City the recipients of letters and phone calls of appreciation during its Good News Week — one good news story processed by Mike Green and picked up by the nationals concerned an 81-year-old pensioner who held up a burglar with a toy pistol until the police arrived

..... Radio 2's John Dunn Show comes from MIDEAM today (22)

..... A 'tighter' Tony Blackburn show on Radio 1 now that TB has cut the cackle

..... Best wishes to Piccadilly's Leigh Whitworth who suddenly had to have her appendix removed and valium to Maureen Burke in the press/promotion office who now has her hands full with Tony Ingham also away

..... From commenting at Brands Hatch just nine months ago Capital's Mike Smith takes over holidaying Graham Dene's 2.1 million listeners this week

..... BRMB splashing out again for a special £5,000 fifth birthday party for local advertising agencies and clients two days later on Wednesday February 21 at the Albany Hotel with entertainment from the JALN Band and the curious BRMB Big Band conglomerate

..... Next weekend Beacon devoting its airtime to Motown records — previous special weekend themes have included the Eagles, ELO, rock'n'roll and country

..... The IPA has made a submission to the Department of Prices and Consumer Protection stating that there is "absolutely no consumer justification" for the proposed legislation banning all claims that a retailer's price is less than a manufacturer's recommended, suggested or maximum retail price

..... Hallam has acquired 40 tickets to the 10-day country music Fan Fair in Nashville this summer — listeners to the station's country music show can pick one up for a cool £430

..... Capital's Best Disco In Town returned last week with an extra hour live on air

..... Radio Newcastle established a special Link Line last week designed to speed crises information flow

..... Jimmy Young anxious to get his own chat show on television

..... When Victory's local pub threatened to run out of beer the promotions team rushed to the rescue and picked up six barrels of ale in the station's fun bus

..... Finally, although Andy Park, Alex Dickson and Jan Tomasiak were sadly unable to attend Clyde's Buffet Supper at the IBA last Wednesday because of travel problems, the affair did produce the quote of the week from chairman Ian Chapman who thanked the assembled company for "braving the elephants....."

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PUBLISHER'S COMMENT

NEEDLETIME EXPANDS

NEEDLETIME MUSIC, which publishes Radio & Record News is undergoing a major expansion programme which involves several new appointments.

Keith Ellis (40), currently account director at Foster and Knowles, joins Needletime on February 1 as marketing director. He will assume responsibility for marketing, advertising revenue and circulation of Needletime's three current publications — Radio & Record News, Radio Month and The Monday Report — and all future projected publications.

Ellis, previously advertising manager at Melody Maker, Music Week and Music Business Weekly, will report direct to the board of directors of Needletime Music. The advertising managers of each publication will report to him.

Also on the advertising side, Alan Campbell has joined Radio & Record News as a sales executive from Nature magazine and Jonathan Evitt, also an R&RN sales exec, has been appointed advertising manager of the newly launched Radio Month (see separate story).

PHILIP PALMER has joined Radio & Record News as news editor. Palmer brings with him a wealth of experience in the music industry, including six years on the news staff at Music Week, and is generally regarded as Britain's top music industry news reporter.

Another recent addition to the R&RN staff is David Hollingworth who has joined as sub-editor. Hollingworth (28) was until recently editor and publisher of London-Australian Magazine (LAM) which he launched.

EAMONN VINCENT (26) has been appointed charts manager for Radio & Record News and The Monday Report. Vincent joins R&RN from Telex Monitors where he spent a year on research and sales administration.

Derrick Ayre, R&RN's retail correspondent, has joined the staff full time to take charge of retail services. Ayre has for five years been area record manager for the City Electronics chain of record shops.

RADIO MONTH

NEEDLETIME MUSIC this month launches a new publication, Radio Month.

Aimed at the management end of the radio industry — station and sales executives — Radio Month's editorial slant will be more concerned with behind-the-scenes facets of the industry: franchising, policy decisions and international matters. Circulation is initially slated at 4,500.

Radio & Record News will continue to be a music- and programming- orientated publication.

Jamie Jauncey, previously news editor of R&RN has been appointed editor of Radio Month. He will continue his association with R&RN as associate editor with special responsibilities for features.

Jonathan Evitt is appointed advertising manager of Radio Month.



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EDITORIAL

**PRS MUST REORDER
ITS PRIORITIES**

IT WAS a bad day for British record dealers when the High Court upheld the Performing Right Society's claim for an injunction against Harlequin record shop over the playing of records during selling hours.

Has the PRS so lost sight of its own function that it really feels the need to take on one of the record industry's hardest -pressed, and yet most essential elements?

It really does appear to be sheer greed which motivates the songwriters' own society to impose what can only be a nominal licence fee on record dealers who, it apparently needs to be spelled out, provide most of its members with their most prolific source of income — namely from the sales of records.

Mr Justice-Browne-Wilkinson, also, deserves to be severely admonished by all sensible people for his apparent lack of understanding of the real world in granting the injunction. The law may be an ass but is it really necessary for it so often to be seen to be so?

For the law to be respected by ordinary people it is important that its guardians should act with more commonsense than merely to slavishly follow its every technicality. Of course songwriters are entitled to be paid for public performance of their work, but does anyone doubt that the playing of records in shops is active promotion, inevitably drawing customers to the premises and putting money in the pockets of those whose works are bought and paid for?

Still, the law is the law and no doubt Mr Justice Wilkinson followed it to the letter. At least he allowed Harlequin a six-week stay of execution to consider an appeal against his verdict.

The real villain here is PRS. Do its employees sit around in midnight groups dreaming up new ways of feathering the collective nest? Obviously not, but the pettiness of this latest move does suggest a slightly blinkered attitude.

It is too much to hope, the case having come this far, that PRS would now consider dropping the issue, so all sensible fingers should be crossed for a verdict more favourable to the country's already beleaguered dealers should Harlequin, as now seems almost certain, lodge its appeal.

Radio+Record
NEWS

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WEEKLY PRESSES

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210 chairman attacks IBA secondary rental system

IN A statement to shareholders in Radio 210's year-end report, chairman Sir John Colville has bitterly attacked the IBA's system of secondary rental, which the station has incurred for the first time, as "inequitable."

The first of the small stations to become liable for this charge, 210 reported a turnover of £505,680 for the year ended September 1978 as against £366,580 for the previous year. The trading profit reported was £74,500, an increase of 85 per cent on the previous year. After writing off losses, paying tax and secondary rental however, the net profit was a mere £7,483.

In his statement Sir John said: "We have now reached the stage, two-and-a-half years after we began broadcasting, that we have paid off our initial expenses, we have acquired the freedom of our station and we have established a profitable business which both

serves the community and should remunerate those who have backed it's success.

"Now we must start paying secondary rental to the IBA. For 1977/1978 it was only £1,750 but for 1979 it will be a great deal more unless the system is changed. I think it is wrong that we, one of the smallest and youngest companies in the independent radio network, should have to pay a levy on profits in the form of secondary rental at a time when we are unable to give our shareholders, who have been very patient for the last two-and-a-half years, even a modest return on their investment."

He continued to state that he felt the present system was "clearly inequitable" and that it had been established by Parliament on a misconception that ILR shareholders would otherwise make unreasonably high profits on their investments. Unless some change was

made shareholders in the smaller stations could scarcely expect a reasonable return and this might discourage potential sponsors for the new ILR stations.

The need to set up a financial reserve and the uncertainty of the Government's future dividend policy meant that 210 did not feel it right to pay a small dividend which bore no guarantee of increasing significantly over the next few years. A rise in operational costs also made it uncertain as to whether profits before secondary rental for 1978/9 would any more than equal those of the previous year.

Sir John concluded that he would be disappointed if he was not in a position this time next year to offer some return on investment, especially if an alteration in the present secondary rental arrangements was forthcoming.

Clyde's fifth birthday

RADIO CLYDE has produced a magnificent 20-page full-colour brochure to celebrate its first five years on air. It took two-and-a-half months to compile, has 44 colour transparencies and cost around £8,350 for a print run of 5,000.

"What's Scottish, five years old and growing all the time?" is the question adorning the white glossy cover depicting a five-year-old girl in casual clothes superimposed over the tail of a large gold figure five, the cut-out centre of which reveals the distinct red and white Clyde logo.

The back cover is almost identical except that the same girl is wearing school uniform and the caption reads: "... and we still have a lot to learn."

The brochure contains an introduction written by Jimmy Gordon briefly outlining the station's success citing its high audience share, its financial stability, generous dividends and staff bonuses, the annual festivals and good industrial relations which have produced "not merely five years of industrial peace but a positive sense of partnership."

The text mentions Clyde's intention to find a site for a "new £1 million custom-built studio complex" and re-caps on the acquisition of Mobile 1, its 46 track



WHAT HAPPENED when they met in the middle? Only Radio Luxembourg's Richard Swainson (left), Tony Prince (right) and the man responsible for providing lunch in the form of a Swiss chocolate Barry White The Man album, Pye's Cliff Smith could tell you.

mobile recording studio, and the launch of ILR's first programme journal—Clyde Guide.

Colourful charts and graphs illustrate audience ratings, sales revenue and expenditure. 1978 figures are used to illustrate all three categories. A pie graph showing expenditure reads: Programmes £770,000 (34 per cent); Taxation £230,000 (10 per cent); Administration £225,000 (10 per cent); IBA Secondary Rental £223,000 (10 per cent); Sales Marketing & Promo-

tion £222,000 (10 per cent); Reserves £151,000 (seven per cent); Depreciation £141,000 (six per cent); IBA Primary Rental £141,000 (six per cent); Clyde '78 £67,000 (three per cent); Accommodation Costs £54,000 (two per cent) and Dividend £46,000 (two per cent).

Sales revenue, in terms of a net total of local and national reads: 1974: £431,493; 1975: £864,687; 1976: £1,204,772; 1977: £1,721,283 and 1978: £2,123,485.

Christian settlement

PRESENTER DAVE Christian, who was fired by Radio Victory last August, has been awarded a substantial settlement by his former employers which led to the withdrawal of his application to Southampton Industrial Tribunal against the station for unfair dismissal.

Christian was dismissed following a contractual dispute with the station relating to his performance in a TV commercial which was recorded in Victory's studios. In the company's view Christian had apparently violated his contract by negotiating directly with the producer of the commercial.

In a statement issued last week Christian states: "Although Radio Victory denied that the dismissal was unfair" they have paid what his solicitor Stephen Gold described as a "substantial sum."

Bruce Jenkins, Victory company secretary, told R&RN last week: "The company has no comment to make on the affair whatsoever."

It is understood that Christian, who has presented a number of shows for Radio 210 since he left Victory, will shortly be leaving the country. He joined the Portsmouth station three years ago following seven years with Radio Luxembourg.

Hollingdale appointment

210 BROADCASTER Paul Hollingdale has been appointed deputy programme director. He will be principally responsible to Neil French Blake for the music and entertainment output — a task previously, if briefly, allotted to Bob Harris.

Hollingdale's broadcasting career began over 20 years ago (1958) at BFBS in Cologne. His was the first voice to be heard on Radio 2 in September 1967 when he hosted the breakfast show for four years. A spell with BBC local radio and his syndication of radio feature material preceded his appointment to 210 where he also opened the station and sat in the breakfast seat for two years. He is currently involved with Drivetime, the Soul Survey and the production of 210 Cinema.

At the same time three internal appointments to the board have been announced. Sales manager David Oldroyd becomes sales director; company secretary David Porter has been appointed to director of administration and chief engineer Paul Atkinson to technical director.

Record

NEWS

Three week's vinyl supply for industry

The record production industry is holding out surprisingly well in the midst of the lorry drivers strike. The consensus among pressing plants is that the plants can operate normally for another three weeks. Decca, RCA Phonodisc and EMI said that they are delivering consignments with little or no difficulty and have stockpiles of raw materials for at least three weeks. There have been no reports of picketing or secondary picketing at pressing plants and the major factories are using private non-union haulage firms.

Secca, however, is having problems fulfilling export orders, as there is picketing at the depots which Decca overseas shipments pass through. George Williams, Decca works manager, said that Decca was also having a minor problem acquiring salt for the factory water cooling system — salt being one of the many commodities hit by the lorry drivers' strike.

Like most factories, EMI uses British Rail to transport shipments to railheads, where they are collected by local distributors. Gordon Collins, production director at EMI, summarised the situation for all pressing factories when he said that the industry's biggest problem was with the rail strike. The factories are, though, bypassing this problem by using independent haulage firms.

Frog for France

BOB CLIFFORD, owner of the rockabilly Frog Productions company, has signed a deal with the French independent label Honeycomb Records to release three Frog albums in France.

The albums are Hot Rock! (Bop 501), by Bob Clifford and The Hep Cats, Johnny Legend (BOP 52) by Johnny Legend, and a rockabilly compilation album (BOP 53), consisting of tracks by Clifford, Legend and the French group, Little Buddy and The Kids.

The small independent pressing plants, who might face harsher conditions in the present situation, are in fact better off than the major producers. Nick Rose, md of Sound Manufacturing in High Wycombe, said that although his company was having problems with both incoming and outgoing deliveries, the small size of its order could be accommodated by private

Infinity launch at zoo party

AN ESTIMATED 500 music industry figures attended last week's Infinity label launch in the UK, held at the Regent Building of London Zoo, at an overall cost of £10,000.

The MCA-financed label debuts this week with Dobie Gray's You Can Do It (INF 101) single and the album Midnight Diamond (INS 2001).

Infinity Records President Ron Alexenburg flew into London with his staff to attend the function as did the various overseas licensees which will be handling Infinity label product.

As previously reported Infinity product will be handled in the UK by CBS, which will also press and distribute MCA product from July 1 at the end of the current five year licensing contract with EMI's LRD division.

transport. Rose added that delayed deliveries resulting from the strike would not affect the independents' trade in the long term.

J. M. Rolfe, plant manager at RCA's factory in Tyne and Wear, said that although the industry had stockpiles to last three weeks. 'If it goes on for three weeks we could be in serious trouble.'

Acrobat joins Arista

ARISTA RECORDS has taken over the licensing of the Acrobat label, formed a year ago by Chris Youle, a former Managing Director of RSO. Since its launch, Acrobat has issued three singles through independent deals, one of which was the UK silver disc, Shooting Star by Dollar, an act which will remain with the EMI-distributed Carrere label.

The five year contract was negotiated by Arista Records Managing Director Charles Levinson with Chris Youle and covers the UK and Eire, Germany, Austria and Switzerland, Eastern Europe, excluding Yugoslavia, South and Centr. America, excluding Mexico.

The first release through the deal is an album by Roger Chapman, previously with Family and Streetwalkers, called Chappo and produced by Dave Courtney (SPART 1083). The release date is February 16.

Chapman is soon to embark on an eleven date tour of the UK, his first in two years, for promoter Harvey Goldsmith.

Future products on Acrobat will include a single by Christopher Neil, producer of Marshall Hain, Gerard Kenny and Dollar, called Working Girl, penned by Bugatti and Musker, an album and sax player Jack Lancaster produced by Robin Lumley of Brand X, a new band Runner, formed by former Rare Bird vocalist Steve Gould, Alan Merrill (ex Arrows), Mick Fleet (ex Streetwalkers and current Van Morrison band), and Dave Dowle (ex White Snake and Streetwalkers) and a single Boogie Breakout by singer/actor Peter Blake who was responsible for the recent turntable hit Lip Smackin' Rockin' Rollin', based on the Pepsi Cola television commercial.



ALTHOUGH ANCHOR Records UK has a new managing director in Ken Evans, the former head of radio/TV and public relations, the future of the American ABC parent and the UK operation, still appears to be in the balance. During the past few months it has been strongly rumoured that the company was to sign a licensing agreement with RCA but it is understood that Anchor Records product will continue with CBS on "a month by month basis". However, at the time of going to press unconfirmed reports suggest that the Polygram conglomerate was in the process of the purchase of the ABC/Anchor Records companies.

Ken Evans, the new Anchor Records managing director is pictured with Jay Morgenstern, vice president, general manager international operations, ABC Records. Morgenstern, together with president Steve Diener's assistant Alan Rowan, have become directors of Anchor Records UK.

MOVES

RICHARD JONES, assistant to Madeline Hawkyard at Pye Records is to leave the company, and will join Warwick Records on February 26th as business affairs manager and company secretary.

During his time with Pye, Jones has worked with Miss Hawkyard on contracts and other aspects of her department. He is the second Pye staffer to leave to join Warwick in the past few months.

Jed Kears, a former Pye label manager and producer recently joined Warwick as music marketing manager.

PETER SUMMERFIELD, previously head of promotion at Pye Records has been appointed marketing manager with immediate effect. Mike Lawrence, deputy to sales director Trevor Eyles, has transferred to Summerfield's post.

King says 'humbug' to BPI criteria

A MAJOR row over the criteria used to judge whether or not a record can be allowed into the BMRB charts is brewing at the British Phonographic Industry (BPI).

The row, sparked off by entrepreneur Jonathan King, has brought the policy used by the BMRB charts committee into question, and could possibly undermine both the authority and reliability of the BMRB charts.

In a letter to BPI director general, Geoffrey Bridge, King said he was "horrified" by the BPI's decision to disallow BMRB chart entries by flexi-disc singles. Accusing the music industry of "openly countenancing and approving an inaccurate chart", he describes the BPI's decision to omit potentially top-selling flexi-discs as "humbug!"

Last week, Geoffrey Bridge told R&RN that the decision had been taken jointly by the BPI, Music Week and the BBC. The BBC, he said, was "influential" in the decision as it was concerned over the poor quality of flexi-discs played on the radio. "Certain ground rules have to be laid down," he said, and added that the BPI was concerned with pressing quality and the consideration that flexi-disc releases drastically undercut normal-price releases. Although the BPI could well reconsider the decision, Bridge said personally "It seems fair to me."

Jonathan King told R&RN that it is "terribly dangerous" to use "as subjective a reasoning" as the BPI is doing. His pre-Christmas flexi-disc spoof release, Lick A Smurf For Christmas (All Fall Down) would have been a strong chart contender had it not been picked up and released on stiff vinyl by Magnet.

He told R&RN that the BPI's decision is based on consumer motivation and could well be applied to records sold through sex (Travolta, Newton-John et al) or gimmicks (the current Doll single, pic or coloured vinyl discs etc.). As for the BBC's concern over flexi-disc sound quality, King said the DJ's receive stiff vinyl copies suitable for airplay.

When asked if economic factors (flexi-discs retail for as little as 10p) might have occasioned pressure on the chart committee from certain areas of the industry, King said: "Nobody in this business is keen on other people coming up with ideas before they do."

King rejects Bridge's explanation of what he sees as a basically unrepresentative chart and has made personal complaints to individual members of the chart committee. He hopes that a further meeting on the subject will be held, and that he will be asked to make representations to that meeting.

He believes that the committee will reverse its decision and base its criteria on pricing; but even with this possibility says it is still dangerous "the moment they start excluding records for any reason."

THE BPI has also changed its policy on the awarding of silver, gold and platinum albums. In a shift of emphasis from sales revenue to the amount of records sold, the BPI will now award silver, gold and platinum discs in two areas.

For records with a RRP over £2.25, silver albums will have to sell 60,000 units, gold 100,000 units and platinum 300,000 units. Albums with a RRP of £2.24 or less will have to sell 120,000 units for a silver disc, 200,000 for gold and 600,000 for platinum. The changes reflect increases in record revenue and affect albums released on or after January 1. Singles remain the same.



THE AMERICAN AVI label handled by Pye Records for the past five years, is to get its own label identity in the UK following talks between Pye Records UK managing director Derek Honey with Ray Harris of AVI. The AVI roster of acts include Liberace and two disco acts, Pampelmousse and El Coco. Initial release will be an album by Pampelmousse Sweet Magic (AVLP 501) on February 9 and it will be available on yellow vinyl.

Pictured from left to right are David Yates, Pye Label manager for AVI, Pye marketing director Gary Ludington, Pye Records UK managing director Derek Honey and Ray Harris of AVI.

RCA February move

THE move of the RCA records division from Curzon Street to new premises at 1 Bedford Way, London WC1B 2AY is now taking place and the move is expected to be completed by mid-February.

The new office block which covers seven floors with an area of 22,000 square feet will now house record staffs which were previously at Curzon Street, where they occupied two floors and various other departments like copyright

and royalties which were previously at New Burlington Place.

The RCA a&r division is already situated in the new premises utilising the phone number 01-637 2455. The company will eventually use the 01-499 4100 which will remain at RCA House at 50 Curzon Street, London W1.

Red Rum Song

A MAJOR marketing campaign is being planned by Pye this week for the release of the Red Rum Song, a record inspired by the three times winner of the Grand National. The disc will be issued in a colour bag and is credited to Christopher Robin, Alice and Ted (7N 46157).

The record has been produced by Kevin Parrott, Brian of the Brian and Michael duo, and also features BBC racing commentator Peter Bromley who covered Red Rum's third win at the Grand National.

Pye will embark on an extensive advertising campaign to back up the release and is also organising a "Red Rum" competition with a number of consumer magazines.



CHAPPELL MUSIC'S recently appointed creative director Tony Roberts flanked by Stoussie and the Banishes at a pre-MIDEM party held last week. Roberts originally signed the band to a music publishing contract in Autumn last year.

PINNACLE RECORDS, represented at MIDEM this week for the first time by managing director Paul Lynton, has acquired the Ace Records catalogue for distribution through a deal negotiated with the independent Chiswick label. The Ace catalogue includes rock product from the fifties and sixties and initial releases are currently being planned. Pinnacle Records, a division of Pinnacle Electronics, is currently promoting its new single, God Only Knows by Monaco.

STIFF RECORDS introduces a new series devoted to the release of twelve inch records this week with Ian Dury's Hit Me With Your Rhythm Stick with the special price 12-BUY 38, R.R.P. is £1.40.

Stiff will raise the price of its product from the beginning of February. Singles will go up from 80p to 90p and albums carrying the SEEZ prefix will go up from £3.99 to £4.49. Stiff product on cassettes will also go up to £4.49.

Phonogram to slash prices?

AS R&RN went to press, it was being strongly rumoured that Phonogram were about to reduce the price of virtually all full-price albums, with the exception of their current 12 best sellers.

Though Phonogram would not confirm the rumour, it seems likely that, apart from such items as Status Quo's *If You Can't Stand The Heat, Boomtown Rats' A Tonic For The Troops*, Elton John's *A Single Man* and other high-flyers, most Phonogram albums now retailing at £4.35 could shortly bear a £3.75 price tag.

One record dealer who had heard the rumour commented: "It would make good sense really. Most chart albums are heavily discounted, with the result that punters can buy the latest album by an artist at a price that is lower than that of his older material. Such a move by Phonogram could help alleviate that sort of situation."

Psycho expand

THE INDEPENDENT Psycho Record label, a year old this month, is planning a major expansion of its catalogue within the next few months.

The label, which acquired a certain notoriety recently with Heavy Cochrane's *I've Got Big Balls*, is very shortly adding a jazz section to its catalogue, featuring American leases of albums from Basie, Hancock, Davis and Young.

Two as yet unnamed country albums are to be released to coincide with the Wembley country music festival, and a classical section will be launched later this year. The first classical releases are two five-album box sets aimed to introduce young people to classical music.

Blast release

SOUTH OF THE River (Nighthawk HOT 2), the second single from Blast Furnace, gets a January 26 release, distribution being in the hands of Faulty Records/Spartan Records.

The single, which comes in a pic sleeve, is the first from the band since Heatwave sued over the use of the name Blast Furnace and The Heatwave on the group's debut single. In deference to the court ruling, which was in favour of the GTO act, the new record will bear the artist credit Blast Furnace And . . .



Temptations head Motown releases

A heavy advertising campaign is to accompany MFP's release of eight Motown albums in February.

The albums The Temptations' *Live At The Talk Of The Town* (50419), *The Four Tops' It's All In The Game* (MFP 50416), *Gladys Knight And The Pips' The Look Of Love* (50417), *The Jackson Five's Zip A Dee Doo Dah* (50418), *Stevie Wonder's Light My Fire* (50420), *The Supremes' Stoned Love* (50421), *Smokey Robinson And The Miracles' Tears Of A Clown* (50422) and *Marvin Gaye's How Sweet It Is* (50423) — are all 14 track affairs and will be collectively marketed under the heading *The Magical Motown Music Machine*.

A full colour ad promoting the release will appear in T.V. Times, while other press advertising includes *Melody Maker*, *New Musical Express*, *Black Music*, *Daily Mirror*, *Sunday Mirror*, *Daily Mail* and the *Scottish Sunday Mail*. Radio ads on both Piccadilly and Plymouth Sound have been set for early March.

WEA streamlines sales

WEA HAS streamlined its national sales force by merging management control of its national sales and promotion forces.

The two departments have merged under the management of national sales and promotion manager, Mike Heap. As a consequence, WEA's national sales force manager, John Porter, has resigned.

Although the previous structure was highly successful, WEA says that the parallel departments needed to be controlled by one manager.

Flintlock to tour

Following the considerable airplay and sales of Flintlock's *You're Like A Magnet* (PIN 65) during the Christmas run-up, Pinnacle Records re-launched the single last Friday, and is releasing the groups fourth album on February 2.

You're Like A Magnet reached the top 100 prior to Christmas and has been subject to strong dealer and DJ action right up to its release, but Pinnacle feel it will stand a better chance by being re-released now. It is available as

either a seven or twelve inch edition.

Flintlock's album, *Stand Alone* (PIN 8313), is being released to coincide with a major British tour in February. Promotion for the album will include extensive press advertising, posters, shop displays and a multitude of personal appearances by the group at local shops and discos during the tour.

REAL RECORDS, a new wave label distributed by WEA, released the debut single from The Pretenders, featuring Chrissie Hynde, last Friday (19). The single, *Stop Your Sobbing* (ARE 6), was written by Ray Davies and produced by Nick Lowe.

Graduate launch

THE NEWLY-formed Midland independent label, Graduate Records, has its first release out this Friday (26). Entitled *Motorbikin* (GRAD 1), from Midlands rock band Eazie Ryder, it is first in a series of heavy metal releases due from Graduate.

Graduate is currently distributed by Spartan and other one-stops, but is currently planning to launch an independent distribution service in the West Midlands, catering specially for independent labels.

Bee Gees album

A NEW Bee Gees album will be available on February 9. Titled *Spirits Having Flown* (RSO RSBG 001), the LP, plus a single, *Tragedy/Until* (RSO 27), will be the subject of an intense publicity drive. The Sgt Pepper film, featuring The Bee Gees receives its first British screening in mid February.

A Best of Consequences (9109 615) album by Lol Creme and Kevin Godley receives a February 9 release. The LP spotlights a number of tracks taken from the Creme and Godley boxed set.

A LIVE album by The Stranglers, *Live X-Cert* (UA UAK 30224) is to be issued by UA on February 16.

A LIVE album by Steve Hillage is to be released by Virgin on January 26. Titled *Live Herald* (VGD 3502), the release, a double LP, will feature three sides of concert material by the three bands with which the guitarist has toured in recent years, while the fourth side comprises freshly recorded studio material.

Hillage, who commences a major tour at Edinburgh on February 21, is also featured on an album called *Space Shanty* (PVC 7902), which is currently being released in this country by Pacific Records. This album, by Khan, a band which also contained a number of other well-known musicians including keyboardist Dave Stewart, was originally issued by Decca in 1972.

SOUND OF THE SUBURBS (VS 242), first single from new Virgin signing The Members, is released this Friday (26). The single, which is pressed in clear vinyl, precedes the band's debut album and a nationwide tour, which is set for March.

SEQUENCER (Passport PB 6002) and *Electronic Realisation For Rock Orchestra* (PB 6001), the first two albums by Synergy, have been re-released here by Pacific Records. Both are in clear vinyl, as is *Chords* (PB 6000) the latest Synergy release.

MP's access radio

LONDON MP's have been given 30-minutes' access radio a week in a new LBC parliamentary programme called *London Rules* which began on Saturday (20) at 21.00.

Put together by the station's parliamentary team, the weekly show will feature a London MP per week, in alphabetical order. They will be examining the past week at Westminster and analysing what the proceedings mean to London.

The first MP to participate in the programme's debut transmission on Saturday was Norman Atkinson, Treasurer of the Labour Party, a member of the National Executive Committee and Labour MP for Harringay Tottenham. Next week's show (27) features Kenneth Baker, Conservative MP for the City of London and former Parliamentary Private Secretary to Edward Heath.

Although many of the programmes will simply consist of the MPs reading from their own previously prepared scripts, others may well be formed around an interview. All the programmes will be produced by LBC's parliamentary team.

Another new programme follows at 21.30. Entitled *City Week*, the

half-hour programme is hosted by financial editor Douglas Moffitt and looks at the previous week in the City as well as making predictions for the following week.

David Bassett's *Night Line* phone-in is cut by an hour to make room for the two new shows.



FRESH FROM an appearance on BBC TV's *Nationwide* (judging a bubblegum blowing competition) *Victory's* Dave Carson is once more before TV cameras but this time for Southern TV's *Southern Report* documentary *Does Local Radio Really Work* which includes a look at *Victory* in action, 210 on air and at the proposed new station for Bournemouth. Above Carson is seen interviewing shoppers in Portsmouth's Commercial Road precinct.

TV NOTES

ON TUESDAY (23) Don Williams in Concert on BBC2 at 22.25 has country singer Barbara Fairchild guesting... Afterwards at 23.30 *CGWT* highlights two concerts by Emerson Lake & Palmer — one in Memphis and the other in Montreal... Thursday's *TOTP* (25) is introduced by Dave Lee Travis (BBC1, 19.20) while on Thames at 19.30 the second in the series of Jim Davidson shows this week features Champagne... Rory Gallagher from Middlesex Poly is the Rock Goes To College excursion on Saturday (27) — BBC2 18.50 while LWT's *Saturday Morning Show* includes an interview with Pete Townshend and Alan Love — who plays Tommy in Townshend's musical which opens in the West End early next month. The programme is screened by LWT, Scottish TV, Southern TV Border and Grampian at 10.00.

Good news therapy

TO LIGHTEN the gloom of industrial crises Radio City last week offered listeners a chance to win a holiday for two in "Sunny Jim's island of Guadeloupe" in return for some "Good News" — the station broadcast three items a day throughout the week from individuals and companies.

"With industrial strife, bad weather and food and fuel shortages dominating the news, we hope to cheer up hard pressed Merseyside with some bright, home-spun 'Good News' stories," said news editor Roger Wilkes.

The special phone lines opened on Sunday and by Monday evening 70 calls had been processed. Most of the stories came from women although one 17-year-old girl rang in to say the best thing that had

happened to her was that the previous night her boyfriend told her he loved her for the first time.

A call was received from a relieved father who had read in the paper that goat's milk is an effective aid against infantile eczema but he was unable to obtain any more supplies. Following the broadcast offers of help were received.

On a self-congratulatory note, a Birkenhead flour mill telephoned to say that taped music had been abandoned owing to the company's exceptionally noisy machinery and now the full complement of 70-odd employees happily listened to Radio City 24 hours a day.

Other calls included family reunions and a successful blood donor campaign in a suburb of Liverpool.

Big bands defy strikes

ALTHOUGH PROGRAMME organiser Mike Marsh had thought seriously of abandoning the live broadcast of BBC Radio Newcastle's Big Band final at Newcastle City Hall on Saturday night (13) due to disruptive travel and fuel problems, the determination of the finalists to somehow get to the event urged him not to cancel the show.

"I was very pleased with the attendance," he told R&RN afterwards, "especially considering the snowy weather."

Easington Colliery won the contest and during the second half enjoyed a stimulating concert with the losers Hetton Silver, the Lemington Male Voice Choir occasionally conducted by guest adjudicator Harry Mortimer. The event was compered by Geordie personality George House and was produced by the station's Polished Brass producer Ernie Brown.

In his summing-up speech Mortimer praised local radio throughout the country for giving brass bands a "shot in the arm" through their energy and interest.

For the third time Radio London has entered a winning band in the

National Rehearsal Band Contest 1978/79. Young jazz from North London won the first place in the Youth Band category and will take part on February 11 in a recording of Alan Dell's Big Band Sound to be broadcast on Radio 2 on March 5.

Crime prevention programmes

RECORDINGS ARE underway for an experimental series of crime prevention quiz programmes organised by Radio Clyde in conjunction with local police.

Contestants all belong to various community groups in Renfrewshire where the shows are being recorded with quizmaster Dougie Donnelly.

The ten half-hour shows are yet to be scheduled but will be used to precede the station's regular 16-school Top Of The Form quiz. If the idea proves successful it could be extended to cover other geographical locations within Clyde's transmission area.

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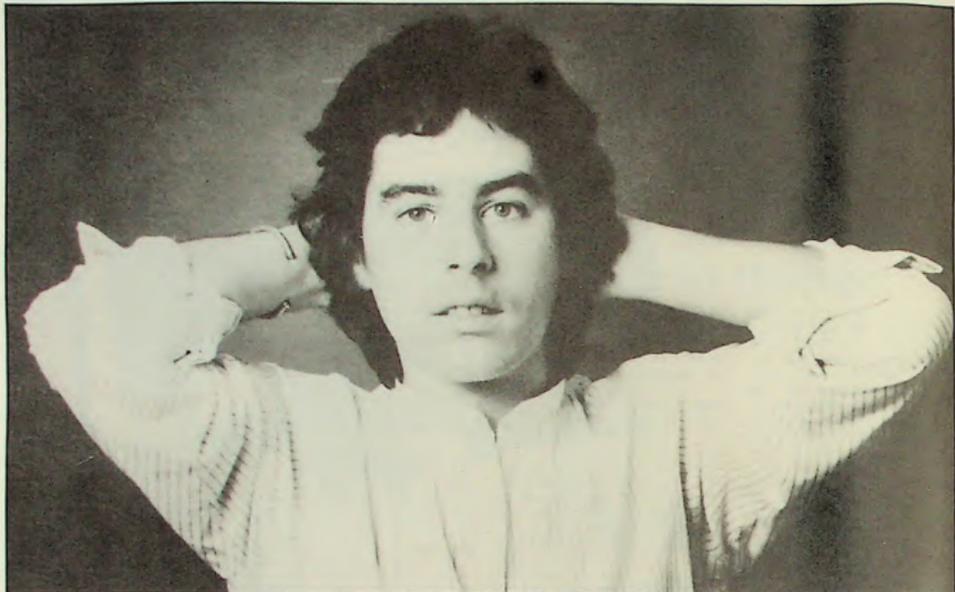
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EXCLUSIVE!



RCA are proud to have Gerard Kenny
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RCA
Records and Tapes



Piano man singing to stardom

THERE'S AN odd feeling at RCA these days. From marketing department to a and r, telephonist to secretary, everyone's wearing a self-satisfied, almost conspiratorial grin.

As R&RN's reporter wandered the corridors of Curzon Street, he wondered if the benevolence was just a chronic case of post-Christmas euphoria or a more sinister mass outbreak of super-dope. Then Steve Weltman, newly-appointed international manager of RCA UK, revealed all. "Why the grins? In a word," he grinned, "songs."

This universal enthusiasm for songs is a disturbing aberration in the song-sated record business. Had I stumbled on a scoop? Had Mitsubishi inscrutably bought out RCA UK and set about instilling a new Japanese-style devotion to company product?

As I demanded enlightenment from the euphoric, the living answer walked jauntily along the corridor. The cause of all is Gerard Kenny, songwriter extraordinaire, singer of confidence, pianist of merit and RCA UK's big new signing.

With just one single behind him, the New York, New York New Yorker has begun leaving a trail of enthusiasm wherever he hits the piano keys, provoking reactions such as only a script-writer for those old Hollywood rise-to-fame musicals would believe.

RCA themselves are convinced they have found the 'one every five years', and they have set about building Kenny with a will, backed with a lot of financial commitment.

A villa has been rented for Kenny at the week-long Mideam at Cannes this month, where he will sit at the piano and play his songs for the assembled RCA luminaries as phase two of an international career. First success has been Dutch release for NY/NY in a special bag, followed by release in Germany and Scandinavia.

Weltman predicts an easy ride on his first major campaign as international manager. "The product is so strong," he enthuses, "that I think they'll all automatically release it." He backs his judgment with the taped evidence of Kenny's new album, recorded at Audio International and produced by Chris Neal, who also handled production on NY/NY, and for whom Kenny has fulsome praise. "He's a tremendous guy for keeping it tight."

The album is scheduled for March/April release, following a lively new single D-D-D-Dancing, a disco number which will reach the shops at the end of January. A tour is being arranged to support the album release, Kenny hopefully touring with the fine musicians assembled for the album recording.

Weltman, in common with Kenny's experienced management, insists on Kenny's wide market appeal. "From age 14 to the ceiling," as he put it. In marketing terms this justifies the product back-up strategy planned for future record releases. "The next single goes out in a special bag," Weltman explained. "This should help familiarise the public with his face. On top of that we'll be putting out the

standard paraphernalia — badges, T-shirts, streamers and the rest. We're all confident this push is based on a very strong artist."

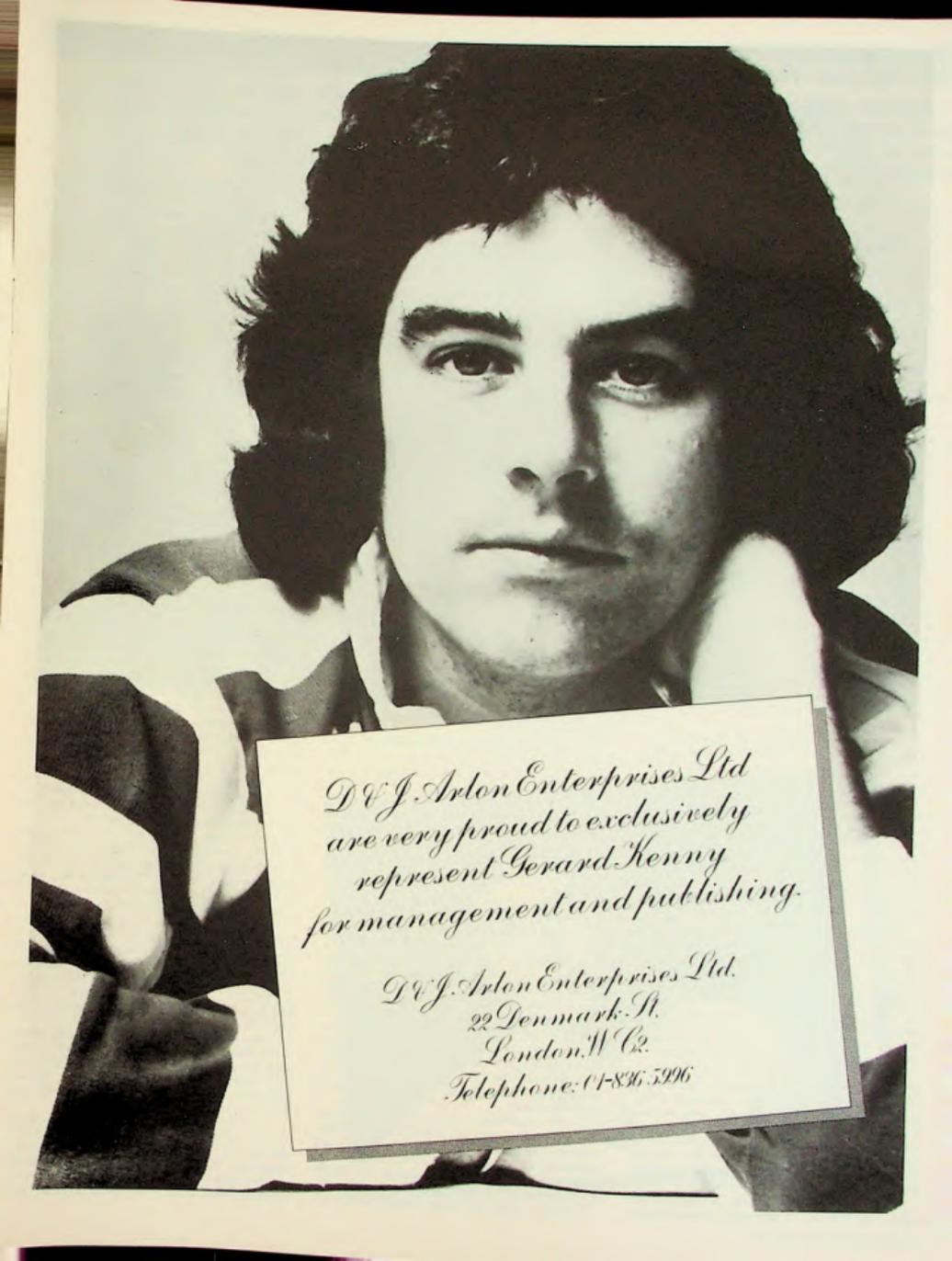
Kenny is the first new RCA UK artist to chart since Bonnie Tyler in '76. Unleashed on the awkward pre-Christmas market, NY/NY sat on the shelves for two months before charting. However, it proved to be a classic case of radio plays stimulating sales.

Only in the Midlands was play-listening not immediate, Capital moving in first with pre-release hit-pick listing, and national coverage coming from Radio 1, first on the B list, then on the A.

All this radio interest happened without the support of published background, advertising or associated hype. Only as sales picked up did RCA move in with a controlled week-by-week release of promo material. The strategy was deliberate. A canny manager Deke Arlon explained, "it's far better for an artist if the interest is generated by the industry itself rather than by ads."

All at RCA deny any uneasy feelings during the quiet months that perhaps the record wasn't strong enough after all. A&R man Derek Everett felt he was gambling on a certainty, which explains his willingness to commit himself and RCA both quickly and expensively to Kenny. It took Everett approximately five minutes listening to Kenny going through his songs at the piano (no demo tapes) to decide that RCA was about to make a signing.

Kenny remembers the situation with pleasure.

A black and white portrait of a young man with dark, wavy hair, looking directly at the camera with a serious expression. He is wearing a dark jacket over a light-colored shirt. The background is a plain, light color.

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GERARD KENNY

'Amazing', he muttered, as the strong songs sounded out, undoubtedly excellent, with clean production and confident voice, plus a fine band of musicians supporting the songs all built around Kenny's piano which dominate on two songs, Love and Drinking, a lyrically impressive ode to a drink problem.

"I was totally broke, with only £12 in my pocket to get back to New York next day. I'd just met Deke" (for odd circumstances see below) "and he'd lined up five record company auditions in two days. We had to cover four one day, and only one turned us down flat.

Then we came to RCA to see Derek Everett. I played him my song Nickels and Dimes and he actually said 'pretty nice'. I couldn't believe it, an A&R man admitting he liked something with my manager there! After five songs he turned to Deke and asked him 'what do you want?' We made the deal there and then. By the way, Deke lent me the money to get home."

Arlon too admires Everett's approach to his artist. "He wasn't just looking for immediate hit singles as Gerard played. He was listening to the artist behind the songs." Everett himself supported this argument later, saying "we haven't even scratched the surface of his talent yet."

Everett's only reservation about the new signing is a sneaking suspicion that this young man can't possibly have written such good songs. "How does he do it?" he mumbles as the album tapes are played again. The reservations were not strong enough to prevent him signing Kenny worldwide to RCA UK for a two-year, three-album deal.

His enthusiasm for the songs remains unchanged. Eager for musical evidence of Kenny's potential, I pushed into Everett's Curzon Street office where the tapes of the new album lay hidden behind a minor mountain of boxes and trunks. This was not a security measure, but the final stages of Everett's move to new RCA premises in Bedford Street.

Everett was delighted to stop packing for a listen to Kenny, and as the first sounds came from hidden speakers, I saw the Kenny super-drug at work. Everett's experienced eyes glazed over, his hands fell to the desk and he shook his head wistfully. "Amazing", he muttered, as the strong songs sounded out, undoubtedly excellent, with clean production and confident voice, plus a fine band of musicians supporting the songs, all built around Kenny's piano, which dominates on two songs, Love and Drinking, a lyrically impressive ode to a drink problem.

The tapes explained the euphoria at RCA. Further evidence of the power of the Kenny super-drug was later provided in the secrecy of the RCA basement car park, where Weltman took me among the subterranean plumbing to his Ford and an in-car cassette preview of Fit to be Tied (with Kenny on guitar as well as the ubiquitous piano), an album track which, as Weltman says, "would do credit to an album by Rod Stewart, Foreigner or Paul McCartney."

The McCartney comparison is not original, albeit apt. It was made recently by the influential New York Times journalist John Rockwell, who rates Kenny's song-writing ability highly. It's a comparison that pleases Kenny himself, who admits to having shared the Beatle fantasies of so many musicians in the sixties, by playing Paul-style, Vox-amplified Hofner bass in the High School band.

"I remember when I landed in England last year," he told me, "I just stood there at Dover

and thought 'wow, here I am in the land of the Beatles and the Stones'."

But Everett goes back further than the Beatles era to find the Kenny roots. Kenny's father was an old vaudeville song and dance man, so one of Kenny's many autobiographical songs, Son of a Song and Dance Man, explains with excellent lyrics. It was his father who taught Kenny Jr to sing harmony at the age of four, as Dad worked out his stage numbers with Gerard's older brother.

"When I started to learn piano, that early training meant I could really hear the harmonies for any melody and I could build up the chord structure. Later on, in my teens, I listened to the Beatles, and hearing their chords after all the early simple rock 'n' roll, I realised there was a whole new way of writing popular songs. At 14 I started to write," and he hasn't stopped since.

The early piano lessons led to a two year stint at the New York College of Music, which was, he says "all dark skirts, pony tails and goatees". But he remained the son of his father.

When Kenny sits at the piano these days, the vaudeville theatrical background remains strongly present. In fact he can run through a tight half-hour vaudeville/Hollywood routine which would bring a tear to the eyes of Tin Pan Alley. "In a way," Everett believes, "he's an old-time song salesman," a reference both to his background and his daunting reputation as a grabber of audiences, whatever the situation, however out of tune the piano.

Kenny's inability to pass by a piano without playing is well documented. The pianos of Britain's clubs and pubs bear fingerprints to prove the point, that Gerard Kenny is a devoted song and piano man.

Each person has his own favourite 'Live Kenny Knocks 'Em Dead' story. Arlon has learned the lesson and shuns the practice of hawking tape recorded evidence of his protégé's talent around the country. "If I want to show anyone what a good artist he is," he explained, betraying a curious nervousness in being able for once to extol his client's virtues without resort to the dictionary of hype. "I just put Gerard behind a piano, them in front, and let them hear it."

His own number one memory was of the duo's visit to the Midlands following the failure of NY/NY to make the playlists of BRMB and Beacon. "I invited 50 or 60 people over to meet Gerard and hear him, because I felt that if they saw him in action, they would realise he had talent and maybe be prepared for the next release. After that concert it was made a hit pick at each station, we had press coverage and a TV date at Pebble Mill. There was also a half-hour live show at each station." Capital Radio too has taken Kenny to its musical heart, recording a show with many of the songs on the new album, and expressing interest in promoting a London concert.

Everett remembers a Chappell's reception. "As the evening went on, I could see him edging towards the piano. He finally made it" and proceeded to bring a beam to the faces of the most tired and jaded, who instantly recognised the potential of a new writer of standards.

Weltman recalls the unique scenes at a West

Bromwich canteen during the first week of the single release, where Kenny played and sang for the assembled record packers and telephone sales girls, without the aid of a mike. The inevitable 'encore' calls were forthcoming, "and that", added Weltman, "was when I first realised what an artist we had signed."

He can play for anyone, and the personality is amazing in performance. "It also says much for the managerial finesse of Arlon that Kenny has established such good relations with the sales force at RCA, since their full-blooded backing of an artist can help sales tremendously."

Little seems left to chance in the building of Kenny, so good are relations with the sales team that flowers and cards were exchanged at Christmas, not a common occurrence.

But back to the performance. It is Kenny's performing ability which is constantly referred to by those involved, and it is this which convinces Weltman they have a winner. "It's like the old chestnut," he continued, "that you can teach a performer to sing, but you can't teach a singer to perform. That fits Gerard to a T; he's a great performer, and you can hear his singing improving all the time as his confidence grows. The enthusiasm at RCA's growing too, as more and more people meet him and see him perform."

Arlon echoes this sentiment, insisting both on the skill of Kenny's theatrical presentation and his energy in performance. "A performer without energy should stay on plastic." Arlon believes, "but Gerard can be closeted behind a piano without moving and it still comes through. He demands and receives 100 per cent concentration from his audience."

Arlon's intention is to build Kenny worldwide on the strength of his performances. "The important move in each country will be to assemble the local press, radio and TV, together with the record company people, just to hear him and see him. I'm positive that will give them all the strength to go out and fight for him. If people listen, he wins every time."

Kenny's own memories of performance centre on a gruelling April-September booking at Le Papagayo club, right on the port of St Tropez in the summer of '77, after he had been spotted by an alert agent at the Reno Sweeney, where he did two two-week stints.

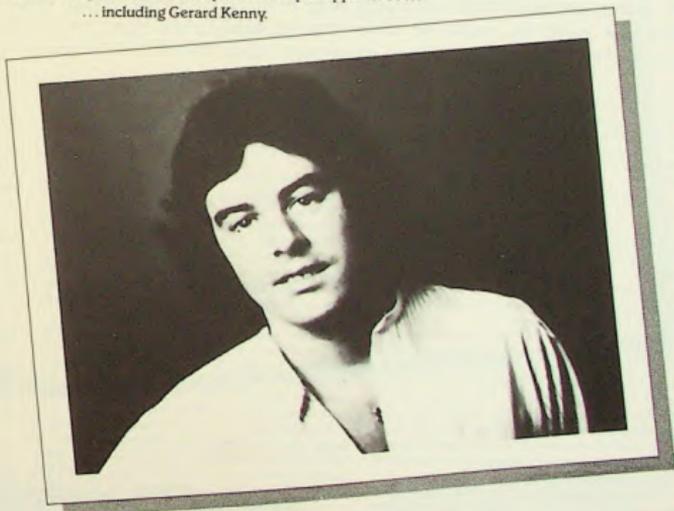
As many bands know to their cost, the summer resort work can be a killer. Gerard soon learned. "It was five shows a night for six nights a week," he remembered, wincing at the thought, "and every night was Saturday night. If I decided I wasn't feeling too good and did a laid back set, they'd be over immediately asking me what was wrong."

It was a real incredible Hulk job, with me as a one-man band. Some nights I'd come home and just soak my hands in water for an hour, they were so swollen. But at the end of September I was twice the piano player who had arrived in St Tropez."

It was the St Tropez job which led, indirectly, to Arlon and RCA. "When I came to London, I looked up some friends I'd made at Le Papagayo. One of them was Rick Jones of Meal Ticket, who had been playing the Papagayo's upstairs disco while I was going through Isn't

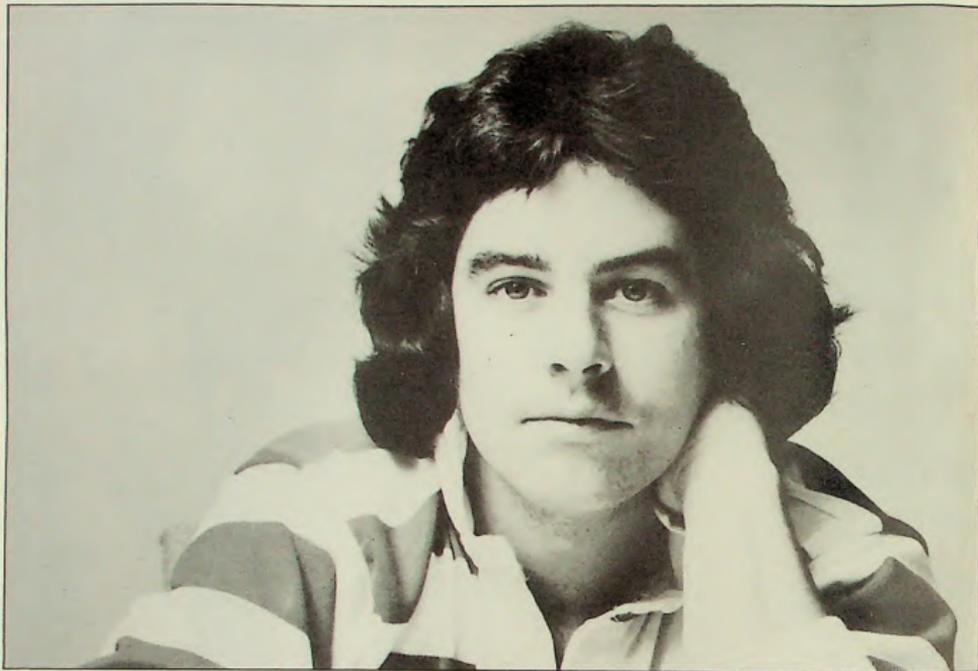


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'It was a real Incredible Hulk job, with me as a one-man band, some nights I'd come home and just soak my hands in water for an hour, they were so swollen. But at the end of September I was twice the piano player who had arrived in St Tropez.'

She Lovely in the lounge." He invited Kenny to his birthday party, which he was sharing with Sweeney star Dennis Waterman. Inevitably Kenny gravitated towards the piano, and having first spent some time repairing a dodgy sustain pedal on the ageing instrument, he began to play.

Among the guests were Waterman's manager Arlon and his wife. While her husband drank on, she heard the sounds. "I noticed this nice lady sitting by the piano," recalled Kenny. "She didn't lay on a heavy record deal offer, there was no 'name in lights' routine, no proposed publishing deal. But she found out I had no management or record deal and just said 'my husband would like to hear you'.

"At the time he didn't really want to know but he asked me to see him next day and told me he might be able to do something for me. 'Sure, sure' I told him, not believing a word of course, 'what did you come in, the Rolls or the Bentley?' 'The Bentley,' he replied and sure enough there it was in the drive. The next day I spent ten hours playing to him, and within a couple of days he was taking me to see record companies as my manager."

Film, theatre and television producer of note and continuing success, Arlon's vast and wide experience in the business is invaluable back-up

for Kenny. Also his wife, Jill, runs a highly profitable children's book publishing venture, independent of their record interests, which span two decades in every corner from singing to record company management and publishing.

Past successful associations have included Gilbert O'Sullivan, Kenny Young, James Taylor and Fox.

There's very little he doesn't know about the business, and his passion for the theatrical is precisely geared to Kenny's particular talents, which convinced Arlon to reopen his lapsed connections with rock. His involvement in his new signing extends even to doing handclaps and background vocals on NY/NY.

Kenny is already well versed in stagecraft, talking fluently about the differing demands of studio and stage. Live performance, he feels, gives greater freedom. "You can respond to the moment and take risks, because the performance is just there for the moment and gone."

His interest in record production, which began some ten years ago, becomes clear as he talks of the production of each album song, acutely aware of the effect each additional sound makes to the total concept.

As Arlon works on the management side, there's heavy backing on the PR side too, with

no less a luminary than Tony Barrow, a choosy man, handling affairs. He's as enthusiastic as the rest, deeply impressed by Kenny's shunning of tapes for a live session at the piano talking about his songs. "He just talked his way through when I first met him," Barrow told me, "and the only other person I can recall having the confidence to do that in the last sixteen years was Neil Sedaka."

Confidence is the keynote of the career of Kenny so far, confidence shared by artist, management, record company and PR. And that confidence is based, like the smiles at RCA, on the strength of the songs by this man Barrow refers to as a 'songwriter/singer'.

During my conversation with Arlon and Kenny, the manager stated, with patent sincerity, that "Gerard is definitely the strongest contemporary writer I've ever worked with." Unabashed, Kenny added that "it's going to take a little time to convince the world of that."

In the quiet of his own office, international manager Weltman begged to differ. "Every few years," he said, "you get a natural. Gerard's one, and by the end of the year he'll have cracked the world market." A lot of people are committed to the cause.

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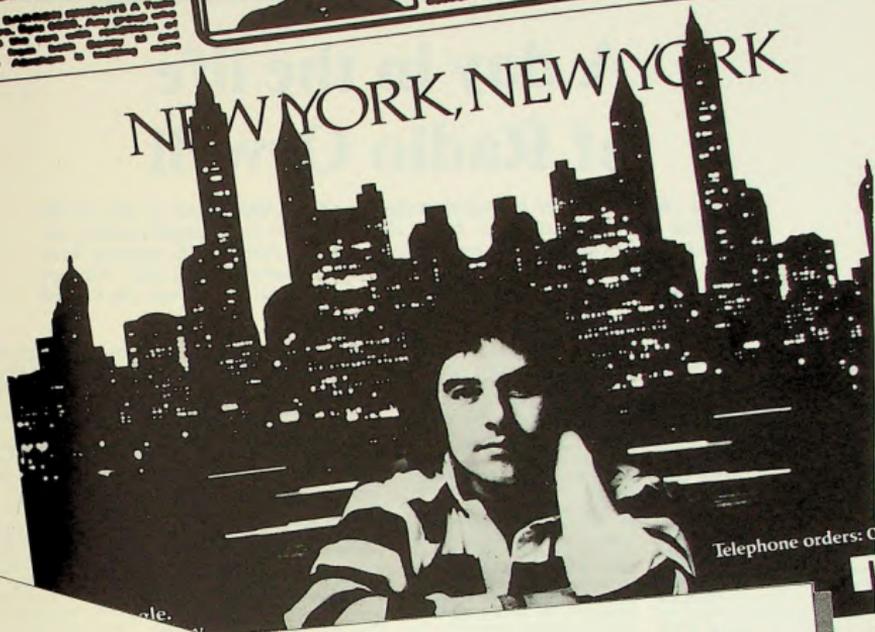


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A day in the life of Radio Orwell

Radio Orwell with its potential audience of 568,000 people is one of the smallest of the ILR stations. It has demonstrated that a small station can be run successfully. Many would-be owners of future ILR stations have been to Electric House, Ipswich, to see what makes Orwell tick. Terence Kelly has been to find out what lessons they should learn from the Orwell story.

ECONOMY of operation is less crucial than prudence of conception. This is the lesson of Radio Orwell for would-be owners of small ILR stations. The economy makes for marginal financial gains on the running of the station. With small cash flow in mind the importance of the station plan, covering finance, equipment, vehicles, staff and promotion, becomes the all important factor. The company with vast running expenses can meet with painful consequences if cash flow alters.

Station manager, Donald Brooks must keep a constant check on expenses. However, the items he can control are limited. Music charges IBA rental, IRN fees, local rates, telephone rental, electricity charges are all fixed externally.

On day-to-day economies the only area where expenditure can be varied is programming. This is the one area where the maximum possible should be spent — the rest is just good housekeeping. What appear to be small areas of importance, such as the sending of transmission certificates only to national advertisers and a tolerable amount of memo writing, all become important at the end of a financial year.

The demands of external bureaucracies weigh proportionately more heavy on smaller stations. This year the tax office requested names of all contributors, musicians and agencies who were paid a minimum of £50 per week. This request meant the employment of a part-time accountant.

A thrifty line is possible in other departments such as the distribution of promotional material. At Orwell, the policy is that all promotional material is sold with the exception of free lapel stickers for children. All that can be done, for that other office nightmare, the phone bill, is a constant appeal to keep calls to a minimum and to make trunk calls in the cheap rate times.

Brooks has escaped major head-

aches over bad debts — a £6000 loss on a turnover of £1 million is reasonable. Firms which liquidate are the main culprits. Other than the bad debts it is important to ensure that cash flows in regularly from outstanding accounts. Methods had to be revised at Orwell but cash flow is now satisfactory.

Good housekeeping, as in the above examples, is less vital to financial success than having an established, clear working plan from inception. The Orwell building itself is a good example of tight planning. There is no triumphal entrance to the office nor is there an acre of empty space inside. The managing director's office is particularly small. There is no vast music studio. It is cheaper to hire outside facilities rather than renting space which cannot be fully utilised. Orwell operates a self-op studio, a talk studio with discussion table and one small self-op stand-by studio control room where Malcolm Hall (a one man department) makes 40 to 60 commercials a week.

HOW TO EQUIP

The cost of converting premises was approximately £70,000 and a further £62,000 was spent on studio equipment. Today the cost would be approximately £200,000.

An engineer with two assistants installed the equipment which saved Orwell the cost of hiring contractors and it now means that Brooks has staff who understand and can maintain equipment without the need for too many specialists.

The substance of small stations he insists, is that everyone has to be innovative. An instance of this was when Orwell's engineers converted a standard tape recorder to a delay recorder, thus saving thousands of pounds.

Other economies were the building of an electronic effects unit and instead of buying an OB van or car

which would have spent 90 per cent of its working life static, Orwell bought a caravan which offers more space at one-third the price.

Staff ratio is one area which has not kept to the initial plan. The original projection was for 22 employees. The station opened with a staff of 25 which today numbers thirty two. One reason for this is the increase in broadcasting hours. The IBA was promised a cautious 14 hours a day, the station opened with 16 and now broadcasts for 18 hours daily.

Another reason for the staff increase is that there are few talented freelance workers available. As a result the station has to increase personnel rather than relying on local Suffolk talent.

Staff consists of a managing director, company secretary, programme controller, secretary, five presenters, record librarian, head of news, five journalists, head of sales, commercials producer, copywriter and secretary, promotions organiser, chief engineer, two engineers, two accountants, two receptionists and a production secretary.

It is not a list heavy with under-employed typists. Indeed, secretaries are expected to be more than secretaries and a number of staff, in addition to presenters and journalists have their own shows.

Productivity and versatility are essential if a station is to run without a heavy freelance input while still meeting the requirements of both the IBA and listeners. The newsroom typifies this position. Six journalists broadcast hourly bulletins of local stories and IRN cuts from 0700 to 1830 Monday to Friday with headlines on the half-hour at breakfast and a 20-minute news and sport round-up at 1300, in addition there is a 30-minute report at 1800 hours. At weekends there are three hourly bulletins from early morning to 1800. IRN broadcasts fill the gaps.

This achievement is more impressive when one realises that

Suffolk produces little dramatic news. Farming, docks and tourism provide some stories but one suspects that IRN would scarcely notice if Orwell dried up as a source of nation-gripping stories. As the station has become accepted locally, however, more news has been generated which makes for more lively bulletins.

For newsmen who yearn for the faster action of a big city station, there are psychological compensations. The need for versatility is both a challenge and a source of satisfaction. Thus there is no engineer on hand to relieve journalists of the technical chores of putting voice-pieces on cartridge. This means the highest technical quality is not always reached but it does allow for individual flair and variety when the journalist becomes an ideas man, producer, director and presenter. The other attraction is Suffolk itself — a peaceful place to work.

FEAST OF SPORT

It is also a region with a lot to offer the sports-loving journalist, with the FA Cup winners Ipswich Town, speedway champions the Essex Witches and Suffolk, the 1977 winner of the Minor Counties cricket championship.

On a social level the station combines relaxation with promotion of the Radio Orwell Taverners Cricket fixtures. The club symbol is a crossed bat and bottle.

Versatility again appears in the advertising department. Salesmen write the basic copy which is later polished by the commercials producer. The basic problem for the sales department is to keep inventing lively copy for long-term advertisers who naturally expect the best, even without the luxury of a full-time copywriter.

With a small staff in a limited and conservative sales area the advertisement department's methods have to be flexible, innovative and responsive to local needs without being too shocking

for the local populace. An example of good communication is the sales of a farming package which places advertisements around the weekly farming programme and the daily market prices.

Orwell sometimes holds a reception when a manufacturer introduces a product to wholesalers and retailers and here he is able to play and explain his campaign.

There is also a quick sale system by which people, other than traders, pay a pound for a spot to sell any item by an instant phone-in reply system. The system pays for itself and helps promotion.

The usual promotional activity takes place with dj's and others talking to school children, members of clubs, opening fetes or broadcasting public events. Tours of the station are booked up months in advance. Station promotions are quietly and thoughtfully placed without gimmicks — conservative yet successful.

David Cocks, head of sales, says Orwell would not be a success in Birmingham or Liverpool nor would a city station operate well in Suffolk. He maintains that big city stations have more fat to cushion the bump if they misjudge an audience or make a sales programming blunder. With a small station the margin of error is much thinner.

So Orwell is careful to suit itself to its stable and discerning listeners. Brooks comments: "Cities are big, fast, tense, nervous places. This is not Suffolk. The pace of life is slower and the radio station must reflect this pace. We're a very laid back true rural station."

COUNTRY MUSIC

One incidental result is that country music has a big following. One reason for this is the influence of the many US personnel on East Anglian bases. Rock and soul are the other two main specialist music areas.

Otherwise, Orwell follows a fairly conventional music policy, but with the emphasis on flexibility. The playlist includes a Top 40 based on local record shop returns, presenters hit picks, some 40 new plays of which a dozen a week drop out or enter the charts and 15-20 albums with five changes a week.

Day-time listening does not mirror Radio 1 but programmes are based on commercial pop music which suits the most important listener, the housewife.

There is no tight format controlling what discs must be played. Top 40 rotation is not the order of the day. The presenters choose from the playlist plus a proportion of golden oldies and a smattering of their own choice within the general category of contemporary pop. The only restriction is on the frequency of playing. A presenter does not repeat a title in the same three or four-hour shift.

The dj's have a colourful mixture of chat and music to identify with the listeners and the community. The successful formula of as much freedom as possible for the dj is reflected in the low turnover in on-air staff since Orwell opened.

The phone-in policy is not doctrinaire. The phone-in is used for serious evening discussion, the day-time swap shop and an experimental 2200-2400 programme. Innovations include a Sunday midday request show which receives good response to a wide range of music. Another popular programme is the People and Places series where a freelance team visits a village and chats with the inhabitants.

This new programme typifies the deep local involvement which is basic to the heart of Orwell. It shows in other directions, from the presence of 100 local shareholders in the company to the broadcasting of a pet's corner. When Ipswich won the FA Cup there was an all night show with a link-up with Piccadilly Radio and a direct line to the

team's London hotel room. There is also a Christmas charity drive when listeners pledge money to have a record played, an idea Brooks imported from his days running a radio and TV station in Hong Kong.

Ipswich has a sharply identifiable community so there must also be a check on trying to attract listeners from too large a district. With Colchester and Bury St. Edmunds greater Ipswich forms a tight editorial area and there is nothing to gain from extending to other towns.

Equally, Orwell from an advertisement standpoint must not dilute its broadcast area by over extending the total survey space. The 1978 JICRAR survey used a sample of 500 against 300 in 1977 and 42 sampling points instead of 35. The computer then selected some sampling points on the periphery of the TSA and their returns were embarrassingly small. It meant the TSA weekly search fell from 47 per cent to 43 per cent.

In comparison, the reach in the VHF heartland was only one point below the creditable 70 per cent of previous years and in Ipswich itself it was 81 per cent. So with an increase in listening hours per week from 13 to 13.5 disregarding the peripheral sample points, Orwell had a successful year.

OPEN MANAGEMENT

Another factor behind its success is the maintaining of morale by "open management" as Brooks calls it. "The door is always open and anyone who has anything to say is welcome. One needs frankness and a sympathetic approach to anyone who has a problem. You have to make sure, as in any job, that people enjoy what they are doing."

The external aspect of neighbourly policy is the close relationship with the IBA regional officer and the local advisory

committee which meets every three months. There is also a quarterly meeting with the managing directors of the other five small stations. Brooks believes the exchange of ideas at these meetings is a help to all stations.

Orwell's success is a matter of good luck as well as good management. The Station is situated in the centre of Ipswich near the bus station, car park and weekly market. The promotional value from this central position is considerable as most people know where Orwell lives. It is convenient for potential advertisers which helps sales considerably and gives Orwell at 55-58 per cent one of the highest proportions of local sales in ILL.

The small audience ration in absolute terms means that spot costs are not prohibitive to the small local advertiser. Spots are sold to virtually every shop in the city. For example, it is possible for the small wool shop to advertise with Orwell, an impossible situation in a large station. This compensates for the loss of revenue from national advertisers who will spend only on big-audience stations.

The sum result of Orwell's three years of broadcasting is shown by the profit and loss account. A year one loss of £52,000 was followed by a £240,000 profit. The year ended is expected to show a profit of £25,000. Year four should show a further improvement but with the rise in union-agreed minimum pay scales it means that ILL is in profit and Orwell still has approximately £50,000 of preparatory costs to cover before it can pay a dividend.

The former IBA chairman, Lord Aylestone, is said to have described the Ipswich contract as an experiment. That experiment has worked well so far. Orwell is running on original capital of £240,000 which in today's terms is £400,000. But as Brooks says: "We are always living with the uncertainty of the market-place."

Shortage of djs for French disco boom

FRENCH retailers are crediting the current disco boom with generating an upsurge of as much as 20 per cent on Monday sales over takings on other weekdays.

Many nightspots have been saved from closure by turning to a disco format — and investing as much as £250,000 in the latest sound and light gear and appropriate decor but, according to a report in the French daily *Le Matin*, there is a dearth of really good disco djs in France.

Unlike other European countries, like Denmark, Sweden and Germany, France's lack of djs does not provide an opening for

British djs as audiences there are far more parochial in their tastes and demand a dj who speaks fluent French and whose tastes fit exactly with their own.

Panache promotion

Panache Music have called in the Disc Jockey Federation GB for a unique new promotion based around a 12-inch single of Woman On Ice by Classical Gas, a recording which has not yet been placed with a record label.

Members of dj associations affiliated to the federation have each been sent a promo 12-inch in order to start a buzz in the discotheques which Panache hope will lead to a good release deal for the group which comprises keyboard player Tony Eyre, who has played with Joe Cocker and Jim Rafferty and guitarist Ken Burgess, who was formerly with Keith West and wrote *My White Bicycle* for Nazareth.

Island re-vamp

ZOE CLITHEROE is no longer handling disc promotion at Island Records having moved over to that company's radio promotions department.

Dj's will in future be looked after by Eon who is currently in process of totally re-vamping Island's disco mailing list.

First mail-out of the year will be a limited edition 12-inch single of *Strut It Up* from Bob Marley and the Wailers' *Babylon By Bus* album.

Also due soon is a 12-inch single from new signing Inner Circle who are due to tour here in February as support to The Average White Band. Everything Is Great, which is the title track from the band's debut Island album, will also be available in seven-inch.

UK BASED Greg James' Discotheque Consultants International company has been called in by owner Geoff Hardie of Grammy Records to mastermind a new American-styled discotheque complex in Hong Kong aiming at an upmarket gay tinged audience.

Also set to open in Hong Kong is the 7,000 square feet Disco Disco venue, claimed by its owner Gordon Huthart as the Far East's answer to Studio 54. Nearly £300,000 has been spent so far on fitting out the club.

DI TOMMY TERRELL is retiring his guard dog Vic. Twice Vic has been asleep in the back of Tommy's van when thieves have broken in and stolen it tragic death of ace soul arranger, keyboard man Donny Hathaway who cut so many disco classics. He died after falling from the 15th floor of a New York apartment block. Police suspect suicide Three Degrees manager Richie Barrett in trouble — the veteran Philadelphia music man was put on probation for six months and fined £350 after assaulting a London policeman current single Sir Dancelot is amazingly the first ever Olympic Runners' single to make the Radio 1 playlist before charting Warwick mobile operator Keith Black expressing amazement at the time it takes radio stations to pick up on disco action, citing the current Chanson hit Don't Hold Back which was hot in the clubs two months before any airwave action Southend's Zero Five discotheque having problems with beer deliveries — being part of the airport complex it's suffering from striking TGWU lorry driver picketing Change of venues for South Wales DJ Association meetings which are now set for the first Sunday in every month at Talbot Green Community Centre, Llantrisant, Mid-Glamorgan long-serving Plymouth dj Jeff Spence now resident at Penthouse, which was formerly known as the Roxy Studio 34-style audience selection policy now in operation at new Flick's venue in Darford where they have to turn hundreds of punters away on Fridays and Saturdays when Colin Hudd spins the sounds Keith Barrow debuts UK release now set by CBS for February ABC denying reports of a takeover bid by them for disco orientated Butterfly label T-Life producing new Evelyn 'Champagne' King album for RCA at Secret Sound Studio in New York James Brown gets his first 12-inch when Polydor use the format for dj promotion copies of his hot Take A Look At Those Cakes. Rumour has it there'll be a re-mixed version of Sex Machine on the down-deck Southend dj Sheikh Muhammed, who runs one of the most lavishly equipped mobile porperations in the country, currently taking flying lessons Cissy Houston and Michael Zagger have switched to Columbia for the US only. They stick with Private Stock, now an EMI licensed label, for this country. Houston's new album and single were set for release last Friday. Zagger's album will follow in March Clapham-based mobile Ian Clarke strongly recommending Mike Ritson, dj at Nelson's in Wimbledon EMI being sued in US by American promoter Philip Gary and National Video Corp of Ohio over their world disco dancing championship to which the irate colonials claim the winner of a competition they organised should have been invited under the terms of an alleged agreement with EMI. Gary claims loss of a TV contract for his event because of EMI renegeing disco music added to entertainment format for Oklahoma-Nebraska college football clash with KC And The Sunshine Band appearing live and 100 dancers plus records and a light-show extravaganza adding to the fun more than 80 per cent of the 200 students at Billboard magazine's New York Disco Forum V in the Hilton Hotel have been sold. Details of a special package trip visit for UK dj's are available from Billboard's London office at 7 Carnaby Street, London W1. The event runs from February to March 1 The Stylistics, now with TK Records, have up-dated the Totems oldie, The Lion Sleeps Tonight, as their latest release Atlantic have signed Patrick Adams who will also produce other disco acts for the label Lakeside, just breaking here with All The Way Live, did two special shows for inmates at Lorton Federal Penitentiary in Washington DC Formerly back-up band for Bunny Sigler, Instant Funk have stepped out in their own right with their Salsoul single I Got My Mind Made Up (You Can Get It Girl) Peking International Club staged a special disco night for diplomat guests to mark the new understanding behind communist China and the USA

Dance floor dangers!

DISCO — a health hazard? Following the various reports from doctors of varying reputation that too much sound on the dance floor can lead to premature deafness, now all sorts of other potential dangers are being suggested.

The growing use of lasers, even in controlled conditions, is say American medical researchers, a potential source of serious eye damage and with cocaine snorting being very much a part of the so-called hip disco scene over there plastic surgeons are being called on to do increasing amounts of nose work!

According to a report in the American trade paper *Billboard*, the return to fashion of stiletto heels is worrying pediatricians who claim they cause long-term damage to feet — quite apart from the growing number of sprained ankles reported.

Here in the UK, a current report from researchers at Leeds Polytechnic claims noise levels in some discos are reaching 104 decibel levels, as against the 87 of heavy traffic.

Already Leeds Polytechnic's Noise Advisory Council has discovered in a survey of disco goers aged between 11 and 49 that ten per cent like to be near the speakers. Twelve per cent feel that noise levels are too high and 10 per cent try to dance as far away from the dj as possible.

Only six per cent felt that discos, on average, play their music too quietly, older people among the survey tended to feel discos are too noisy but 81 per cent are totally happy with things as they are.

Mark Damon establishes hospital station

MARK DAMON, the Banstead, Surrey, dj who raised nearly £12,000 for charity last year, has built a new hospital radio station for Queen Mary's Children's Hospital, Carshalton.

Dubbed Radio Lollipop, the station's first broadcast was on Christmas Day but the official opening will not be until March.

Damon, who will be station manager of Radio Lollipop, also hosts a three hour Sunday night show on St. Helier Hospital Radio and runs his own record shop, the Funk Factory, in the Great Gear Market, Kings Road, where he also acts as resident dj.

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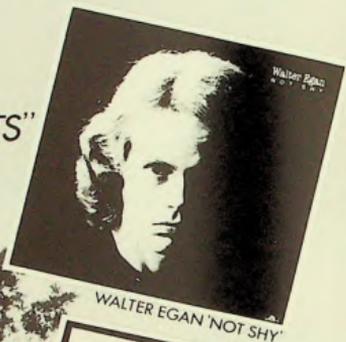
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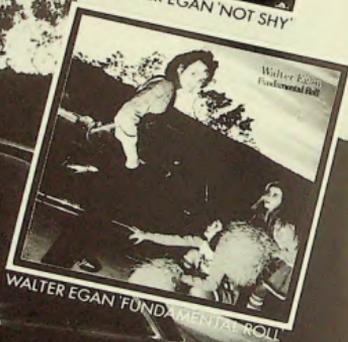
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UK TOP 70 SINGLES

This Week	Last Week	Wks on Chart	Title, artist (producer), publisher, label, catalogue no., (distributor code)	This Week	Last Week	Wks on Chart	Title, artist (producer), publisher, label, catalogue no., (distributor code)
1	1	3	HIT ME WITH YOUR RHYTHM STICK Ian Dury (Chas Jankell) (Blackhill) Stiff BUY 38 (e)	36	—	—	SIR DANDEL Olympic Runners (Mike Vernon) (Handle/Island Music) Polydor POSP 17 (f)
2	2	3	Y-M-C-A Village People (J. Morali/H. Belolo) (Zomba) Mercury 6007 192 (f)	37	—	—	GOT MY MIND MADE UP Instant Funk (Bunny Sieglar) (ATU Music) Salsoul SSOL 114 (e)
3	8	3	A LITTLE MORE LOVE Olivia Newton-John (J. Farrar) (Rondor) EMI 2879 (e)	38	—	—	I WAS MADE FOR DANCIN' Leif Garrett (Mike Mackay) (Kylé/Chrysalis) Scotti Brothers K11202 (w)
4	7	3	HELLO THIS IS JOANNIE Paul Evans (Jimmy 'Wiz' Wisner) (Signatune) Spring 2066 932 (f)	39	68	2	WHEN I'M AWAY FROM YOU Frankie Miller (Dave Mackay) (Kylé/Chrysalis) Chrysalis CHS 2276 (f)
5	5	3	SEPTEMBER Earth, Wind & Fire (M. White) (Rondor) CBS 6922 (c)	40	25	3	RAINING IN MY HEART Leo Sayer (Richard Perry) (Acuff Rose) Chrysalis CHS 2277 (f)
6	4	3	LAY YOUR LOVE ON ME Racey (Mickie Most) (Chinnichip/RAK) RAK 284 (e)	41	—	—	HEART OF GLASS Blondie (M. Chapman) (Chrysalis Music) Chrysalis CHS 2286 (f)
7	14	3	CAR 67 Driver 67 (Tax Loss Productions) (Logo Songs) Logo GO 336 (c)	42	—	—	SHOOT ME WITH YOUR LOVE Tasha Thomas (James R. Glaser) (—) Atlantic LV4 (w)
8	29	3	ONE NATION UNDER A GROOVE Funkadelic (George Clinton) (Malbiz) Warner Brothers K 17246 (w)	43	17	3	IN THE BUSH Musique (Patrick Adams) (Leeds/Carlin) CBS 6791 (c)
9	9	3	LE FREAK Chic (N. Rodgers/B. Edward) (Warner Brothers) Atlantic K 11209 (w)	44	32	3	TAKE THAT TO THE BANK Shalamar (Dick Griffey/Leon Sylvers) (ATV) RCA FB 1379 (r)
10	53	2	WOMAN IN LOVE Three Degrees (Gorgio Moroder) (Heath Levy) Ariola ARO 141 (p)	45	80	2	KING ROCKER Generation X (Ian Hunter) Chrysalis CHS 2281 (f)
11	3	3	A SONG FOR GUY Elton John (John & Clive Franks) (Big Pig) Rocket XPRES 5 (f)	46	22	3	MARY'S BOY CHILD Boney M (Frank Farjan) (Bourne/Hansa/ATV) Atlantic/Hansa K 11221 (w)
12	27	3	MIRRORS Sally Oldfield (Sally Oldfield) (Better Bond) Bronze BRO 66 (e)	47	42	3	DANCE (DISCO THEE) Sylvester (Harvey Fugus/Sylvestor) (Lobeta) Fantasy FTC 163 (e)
13	6	3	I'M EVERY WOMAN Chaka Khan (Anif Mardin) (Nick O-Dale) Warner Brothers K 17269 (w)	48	67	2	EQUINOXE Jean Michel Jarre (Jean Michel Jarre) (Black Neon) Polydor POSP 20 (f)
14	13	3	JUST THE WAY YOU ARE Barry White (Barry White) (Joesongs) 20th Century BTC 2380 (p)	49	18	3	A TASTE OF AGGRO Barron Knights (Pete Langford) (Various) Epic EPC 6829 (c)
15	31	3	RAMBLA DING DONG Rocky Sharpe & The Replays (Mike Vernon) (Tram) Chiswick CHIS 104 (e)	50	15	3	GRASED LIGHTNING John Travolta (—) (Chappell/Morris) Midsong POSP 14 (f)
16	16	3	I'LL PUT YOU TOGETHER AGAIN Hot Chocolate (Mickie Most) (Dick James) Hot Chocolate RAK 286 (e)	51	65	3	SHAKE YOUR GROOVE THING Peaches and Herbs (F. Perren) (ATV) Polydor 2006 936
17	12	3	YOU DON'T BRING ME FLOWERS Barbra/Neil (B. Gaudin) (ATV) CBS 6803 (c)	52	—	—	OUT DOR MINER Wire (Mike Thorne) (Carlin Music) Harvest HAR 5172 (e)
18	10	3	TOO MUCH HEAVEN Bee Gees (Bee Gees/Richardson/Galuten) (Music for UNICEF) RSD 25 (f)	53	—	1	CONTACT Edwin Starr (Starr) (ATU Music) 20th Century BTC 2396 (p)
19	11	3	I LOST MY HEART TO A STARSHIP TROOPER Brightman (Gospo/Roland) (Cocnt Arwys/Levy) (Aria Hnsa/AHS427 (p))	54	35	2	B-A-B-Y Rachel Sweet (Liam Stenberg/Pete Sowell) (Warner Brothers) Stiff BUY 39 (e)
20	52	2	THIS IS IT Dan Hartman (April) (Dan Hartman) Blue Sky 6999 (c)	55	39	3	THE SUPERMAN THEME John Williams (John Williams) (Warner Brothers) WB K 17292 (w)
21	37	3	DON'T CRY FOR ME ARGENTINA Shadows (Shadows) (Epic) EMI 2890 (e)	56	—	—	TAKE ON THE WORLD Judas Priest (James Guthrie) (ARNAKATA) CBS CBS 6915
22	20	3	DR WHO Mankind (D. Galacher) (Chappell) Pinnacle PIN 71 (Pin)	57	—	—	QUE TAL AMERICA Two Man Sound (Roland Kluger) (Martin Coulter Music) Miracle M1 (p)
23	23	3	ALWAYS AND FOREVER Heatwave (Barry Blue) (Rondor/Tinical) (Heath Levy/Wilder) GTO GT 236 (c)	58	—	—	CREAM (Always rises to the top) Gregg Diamond (Gregg Diamond) (Chrysalis Music) Polydor POSP 18 (f)
24	21	3	DO YA THINK I'M SEXY? Rod Stewart (Tom Dowd) (Riva/Warner Brothers) RIVA 17 (w)	59	26	3	TOMMY GUN The Clash (Sandy Pearlman) (Riva) CBS 6788 (c)
25	24	3	SHOOTING STAR Dollar (Christopher Neale) (Face Haze) (Heath Levy) Carrere/EMI 2871 (e)	60	40	3	PROMISES Buzzcocks (Martin Rushent) (Virgin) United Artists UP 36471 (e)
26	19	3	YOU NEEDED ME Anne Murray (Martin Rueland) (Chappell/Trosche) Capitol CL 16011 (e)	61	33	3	FOUR STRONG WINDS Neil Young (Young/Keith/Mulligan) (Warner Brothers) Reprise K 14493 (w)
27	47	3	DON'T HOLD BACK Chanson (Lamerson) (Williams) (Copyright Central) Ariola ARO 140 (p)	62	44	3	SIX MILLION STEPS Rahni Harris & Flo (—) (Intersong) Mercury 6007 198 (f)
28	36	2	HEAT OF THE BEAT Roy Ayers/Wayne Henderson (Roy Ayers) (Carlin) Polydor POSP 16 (f)	63	70	2	CHANGING OF THE GUARD Bob Dylan (Don Devito) (Big Ben) CBS 6935 (c)
29	46	2	DESIRE ME Doll (Mick Glossop) (Beggars Banquet/Andrew Heade) Beggars Banquet BEG 11 (w)	64	69	2	GROOVIN' Ronnie Jones (Kordulatsch) (Lollipop/Andrew Heade) Lollipop LOLLY 4 (f)
30	77	2	MILK & ALCOHOL Dr Feelgood (Martin Rueland) (UA Music/Message Choice) UA UP 36468 (e)	65	43	3	THE ELO EP Electric Light Orchestra (Jeff Lynne) (Jet) Jet ELO 1 (c)
31	61	2	JE SUIS MUSIC Cerrone (Cerrone) (Fanchac) CBS 6918 (c)	66	56	3	NEW YORK NEW YORK K. Gerard Kenny (Christopher Neil) (D and J Arcon/Chappell) RCA PB 5117 (r)
32	30	3	COULD IT BE MAGIC Barry Manilow (B. Manilow/R. Daniel) (Chappell) Arista ARIST 229 (f)	67	41	3	CHRISTMAS IN SMURFLAND Fr Abraham/Decca (Stellman/Eskelsen) (Burlington/Britico) Decca F 13819 (s)
33	34	3	EVERY NIGHT Phoebe Snow (Barry Beckert/Phil Ramone) (Northern Songs) CBS 6824 (c)	68	45	3	THE LAST FAREWELL SHIP Company & Royal Marine Band of HMS Ark Royal (M. Harding) (Tembo) BBC RESL 61 (p)
34	28	3	COOL MEDITATION Third World (Saskin/Blackwell) (Blue Mountain/Cat) Island WIP 6469	69	75	2	IT'S THE NEW THING Fall (The Fall) (Step Forward) Step Forward SF 9 (f)
35	54	3	MY LIFE Billy Joel (Phil Ramone) (April) CBS 6821 (c)	70	51	3	A TOUCH OF VELVET-A STING OF BRASS Ron Grainer Brass Orch (Kingston) (Aeolian/Bourne) Casino Classics CC5(p)

POP

THE DOORS *Hellow I Love You*. Elektra K1215. Production: Paul A. Rothchild. A hit in '68 and centre of a controversy arising from legal action taken by Ray Davies on the record's similarity to *All Day And All Of The Night*, it is nevertheless appealing music still, and limited edition contains free single with tracks from the recent *An American Prayer*.

ROSE ROYCE *I'm In Love And I Love The Feeling*. Whitfield K17291. Production: Norman Whitfield. Follow up to *Love Don't Live Here Anymore* and again taken from *Rose Royce Strikes Again* is another slice of smooth, soul funk destined for high chart honours.

ROY HILL *I Like I Like I Like*. Arista 221. Production: Dave Rohl. Originally released in the autumn of mixed reaction, although hailed in some quarters as Britain's best songwriter. There's no doubt about the cleverness of the song, but the highlight is some excellent lead guitar work. First class stuff.

THE RUBINOOS *Falling Love*. Baserley BZ222. Production: Matthew King Kaufman & Gary Phillips. First class teen drama from the best straight pop band around, clean, tight harmonies, and punchy guitars surround the strong lead vocals. This single will end their inexplicable dry chart run. Come back Raspberries.

GLORIA GAYNOR *I Will Survive*. Polydor 2095 017. Production: Dino Fekaris. After her string of '75 hits including *Never Can Say Goodbye*, and *Reach Out I'll Be There*, the disco queen has seen lean chart times, but this well made and catchy single should restore the balance.

FEATURED SINGLES

THE PRETENDERS *Stop Your Sobbing*. Real Records ARE 6. Production: Nick Lowe. Exciting reworking of '64 Ray Davies song (from their first album) from new band fronted by potential Debby Harry takeover lady Chrissie Hynde. Deserves to be huge.



THE UNDERTONES *Get Over You*. Sire SIR 4010. Production: Roger Bechirian. Sensational follow up to *Teenage Kicks* from the Irish band tipped by everyone for amazing things in '79. This single is simply the most devastating slice of pop/rock'n'roll to hit vinyl this year, dealers should stock heavily since it's going to be top five.



WALTER EGAN *Hot Summer Nights*. Polydor 2001 833. Production: Lindsey Buckingham. Deserved much more attention than it received first time out, re-released to coincide with his UK appearance at the Venue, it's ideal radio material with the usual west coast influences showing strong.

SANTANA *One Chain (Don't Make No Prison)*. CBS 6998. Production: Dennis Lambert and Brian Potter. Stands a better shot than their last single *Well All Right* which marked a commercial change in direction for the famed band. Distinctive if predictable guitar work, and some raunchy Steve Winwood soundalike vocals make it excellent airplay material.

NICK GILDER *Here Comes The Night*. Chrysalis CHS 2264. Production: CHS 2264. Big in US, small in UK and little to suggest from this that things are going to change.

THE SOFTIES *Killing Time*. Charly CYS 1047. Production: Dave Anderson and High Jones. Three track single from ex new wave trio including a remake of John Entwistle's *Whiskey Man*. Best cut is *Killing Time* though it's unlikely to cause a big stir.

VILLAGE PEOPLE *Crusin'*. Mercury 9109. 814 Production: Jacques Morali. Includes the hit single *YMCA* plus five other tracks all written by Village People mastermind and producer Jacques Morali. Now that they've broken the big league, there'll be no stopping them, it's non stop pop funk. Best Cuts: *Hot Cop*, *My Roomate*.

KIKI DEE *Stay With Me Rocket Train 3*. Production: Bill Schnee. A fabulous line up of musicians accompany the British singer on this LA recorded album, including Jeff Porco, Davey Johnstone, Jim Horn, and Carmen Twilley, however, the music is less than exciting and hardly shows the singer off to her best abilities. The problem lies with the material and even the remake of *Stay With Me Baby*, which bombed as a single fails to lift it. Best Cuts: *You're Holding Me Too Tight*, *Safe Harbour*, *Stay With Me*.

POP

WIFF'N' THE TEARS Fickie Hart, Chiswick WK 3002. Production: Luigi Salvoni, Steve Lipson, Bazza and Paul Roberts. Leading 70s painter extraordinaire Paul Roberts whose evocative work adorns the cover. His songs are refreshingly entertaining — an ideal mixture of bluesy harmonies and resistant rock'n'roll. Deserves a lot of attention although the catchy single Driver's Seat should have whetted a few appetites for more.

NEIL DIAMOND You Don't Bring Me Flowers. CBS 86077. Production: Bob Gaudio. No problems. After the success of the title track's outing this album will sell to Diamond aficionados and more. Flowers is the only track to feature Barbara Streisand but the rest contains some of Diamond's most sensitive performances. Witness Forever In Blue Jeans, You've Got Your Troubles and Remember Me.

GRATEFUL DEAD Shakedown Street. Arista AR159. Production: Lowell George. Generally ripped to shreds by most music papers, the album isn't that bad. It's just that it isn't that good. Little Feat's guitar wizard George gives the Dead a new latin-percussive slant. By no means a masterpiece but a far album nevertheless.

LONDON SYMPHONY ORCHESTRA: Classic Rock The Second Movement. K-Tel One 1039. Production: Don Reedman and Jeff Jarratt. An already over familiar collection of rock standards given the full classical treatment, performed with undeniable competence by the LSO and a worthy rhythm section, the whole operation ultimately seems pretty pointless. Further proof, if it were needed, of the classical rock schism. Best cuts: Pinball wizard, Question.

THE BLUE MAX The Blue Max. Chrysalis CLS 1142. Production: Anton Matzew. Wisely mixture of pop-rock clichés and wistfully adequate vocals sensuously hangs the first effort by ex members of UFO and the heavy Metal Kids. It's difficult to see the market this is aimed at, perched as it is uneasily between a rock and pop audience. In any case the production ensures that any power the material may have had in the original is entirely lost on record. Best cut: Murder at the Movies.

POINTER SISTERS Energy. Planet K 52107. Production: Richard Perry. Change of label and direction for the sisters who have chosen a more commercial sound under Richard Perry's direction with songs from Steely Dan, Bob Welch, Alan Toussaint, Springsteen and Russ Ballard with musical contributions from top west coast session men. Best Cuts: The Single Everybody Is A Star, Dirty Work. As I Come Of Age.

MARIO LANZA 20 Golden Favourites. RCA RL 42762. The greatest voice and romantic figure of light opera featured on some of his most well-loved songs, such as Drinking Song, O Sole Mio and I've Been Thinking and packaging suggest RCA are aiming beyond the army of Lanza fanatics, so should sell big.

IROY World On Fire Front Line LP 1033. Production: Roy Reid. Hard-hitting reggae with warm brass and melody arrangements from militant roots rocker I-Roy. Lots of dub effects, but with an emphasis of danceable numbers. Best Cuts: I'm a Ghetto Boy, I am Schiem and his Mohammed Ali paean, Ali.

ANDREA CROUCH AND THE DISCIPLES Live In London. Light LSD 7048. Production: Andrea Crouch and Bill Maxwell. Excellently mixed live double that, while never reaching the heights of the Sages of Mahalia Jackson, goes a long way to capturing the spirit of Crouch and his outfit, currently the hottest gospel act around. The overall feel is one of religious fervour but some cuts (Well Done and Just Like He Said) are pure soul. Sales should be boosted by a Black Top in January and Europe. Best Cuts: Well Done and You Don't Have To Jump No Pews.

FEATURED ALBUMS



VALERIE CARTER Wild Child. CBS 82556. Production: James Newton Howard. Follow up to the excellent Just A Stone's Throw Away is another beautiful collection of ballads, and mid tempo love songs from the willowy singerstress who is solidly building a fine career in the easy listening market. Soothing late night material. Best Cuts: Da Doo Rendevoos, What's Become Of Us, Trying To Get You.

PHOEBE SNOW Against the Grain. CBS 82915. Production: Phil Ramon & Barry Beckett. The hit single Every Night is going to give this special singer the boost that her career needs, and whilst her third album is less blues and more rock'n'roll than her previous outings, it's got more punch and lift and should easily chart. Best Cuts: Every Night, He's Not Just Another Man, In My Life.



BOB CLIFFORD AND THE HEP CATS Hot Rock! Honeycomb Records BOP 5. Production: Bob Clifford. Impressive follow up to the Stanmore rockably kings' first album *Al Roberts Jr — Rockably Guitar Man* with more of the witty, self penned, self played, rockin', jivin', rejuvenatin' material that made his debut album such a delight. As always, Clifford's smooth guitar licks stamp immense authority to the songs showing a fine understanding of rock'n'roll. Best Cuts: Hot Rock, 2% of 90% of 1%, and Who's That Knockin' At The Front Door.

late disco singles

HERBIE MANN Superman (Atlantic K11237) First chore since signing with Atlantic for singer/producer Patrick Adams who aims jazz faustian Mann straight at the disco market but this oddly Euro-favoured effort, with echo vocals over chugging bass and zinging strings will appeal in MOR rather than jazz-funk settings. Given the impact of the Superman movie this might well happen big.

ROY AYERS & WAYNE HENDERSON Heart Of The Beat (Polygram POSP18) One I've been living with for weeks — and liking more with each play. The whole album's worth checking out and this high-stepping item, with well executed vocals over a quick tempo beat is far from the best of the bunch,

even though it's got a lot going for it (with the exception of the now out-dated 'woop woop' vocal lines).

GROVER WASHINGTON JR Do Dat (Motown TMG 1131) The sax-man's first single since quitting CTI for Motown after long legal hassles but this bouncy title item, while pleasant enough, lacks any real balls. Background material if anything.

OLYMPIC RUNNERS Sir Dancelot (Polydor POSP 17) Well-reasoned follow-up to the Runners recent hit — and less of a kitchen-sink affair. The easy-pace of it all allows George Chandler's lead vocals and the group's harmonies to shine through more strongly and it's got a real tune to it. Like all their releases, it's a totally original sound and that should help it fight through the mire.

JAMES GALWAY Plays Mozart. RCA RL25181 LSO/Eduardo Maza. Produced Charles Gerhardt. An artist showcase featuring the instrument Mozart detested: the flute, on two concertos for flute and harp. Galway's controversial rise to superstardom continues unabated, so expect high sales.

TOM SORAHAN I've Seen The View, You Can Take Me Back Now. PVE NSPL 18580. Production: James Parsons and Karl Jenkins. An interesting, but rather uncommercial first release from PVE singing Tom Sorahan. Bad production tends to distract from Sorahan's inventive lyrics and well constructed songs. An artist to watch. Best cuts: Calron Park and Encore.

FREDDIE FINGERS Lee Freddie "Fingers" Lee. Charyl CR 30160. Production: Bert Rockhuizen. Freddie pounds away on the piano for 16 tracks with gusto and all the power of a dimmed automation. The album fails due to a terrible mix, bad support musicians and the inability to sustain interest throughout the album. It's also a perfect example of "spot the influence/copy".

jazz

CLEO LAINE Wordsongs. RCA RL 25176(2). Production: John Dankworth. England's only jazz stressress in the Filzigard/McPae league wrapping her golden voice around settings of Shakespeare, Eliot and other poets by Ellington, Dankworth (predominantly) and others. Hubby John's lowbrow approach will make this a comparatively big seller.

LARRY CARLTON Larry Carlton. WB 56548. Long available on import and finally made available, the Crusader guitarist's solo volume under is full of the brilliant jazz funk playing that has made the Crusaders such a major force. A veteran session musician, Carlton's exquisite guitar licks are augmented by the driving rhythm section of Abraham Laboriel and Jeff Porcaro. Best Cuts: Room 335, Point It Up, and Rio Samba.

classical

TARTINI Six Sonatas Pour Violon, Violoncelle & Clavecin. Errato STU 71023/24. RCA Import. Production: Edoardo Farina. A double album (imported by RCA) of sonatas from the fated 18th century Italian master violinist and composer, featuring his most famous work, The Devil's Tail. Bright, gentle and unimpeccable music, but sales will probably be limited by the double-import price of £9.98.

BRUCKNER Symphony No.7. RCA RL 31347. Leipzig Gewandhaus Orchestra/Kurt Mascher. One of Bruckner's most glorious symphonies given an ecstatic romantic performance by Masur and the Leipzig Orchestra. Written later in Bruckner's career, the 7th endures as a classical favourite.

imports

BOB DYLAN Bob Dylan at Budokan. CBS/Sony 40AP 1100. Production: Don DeVito. Incredible performances, impeccable sound quality, and amazing packaging make this an essential package for anyone who's a little bit of a fan. Best band road Rolling Stone, my finest songs... Like A Rolling Stone, Mr Tambourine Man, All Along the Watchtower and Knocking on Heaven's Door. 22 tracks of exceptional magic. The only price tag may deter some, but CBS UK's reluctance to release it will make it all the more sought after.

SPRINT Made in Germany. Polyto Records 072002. Production: Randy California. Superior mixes and general quality than SPRINT Live (legal LP 001), with the addition of three different numbers and the non-inclusion of Downer and the awful live single make this a more attractive package for lovers of SPRINT.

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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	8	2	DON'T WALK — BOOGIE Various (Various) EMI EMTV 13 (e)	36	33	3	NEW BOOTS & PANTIES Ian Dury & The Blockheads (P. Jenner/L. Lotham/R. Walton) Siff SEEZ 4 (e)
2	36	2	ARMED FORCES Elvis Costello (Nick Lowe) Radar RAD 14 (w)	37	58	3	EVEN NOW Barry Manilow (Roy Dante/Barry Manilow) Arista SPART 1047 (f)
3	4	3	WINGS GREATEST Wings (Paul McCartney) Parlophone PCTC 256 (e)	38	24	3	IMAGES Don Williams (Don Williams/Garth Fundes) K-Tel NE 1033 (k)
4	2	3	SINGLES 1974-78 Carpenters (Carpenters) A&M AMLT 19748 (c)	39	31	3	BOOGIE FEVER Various (Various) Ronco RTL 2034 (Ron)
5	—	1	ACTION REPLAY Various (—) K-Tel NE1040 (k)	40	30	3	CLASSIC ROCK London Symphony Orchestra (Jeff Janart/Don Reedman) K-Tel ONE 1009 (k)
6	6	3	GREASE Various (original Soundtrack) RSO RSD 2001 (f)	41	62	2	LOVE SONGS Various (Multiple Sound) Warwick WW 5046 (War)
7	1	3	GREATEST HITS Showaddywaddy (Mike Hurst/Showaddywaddy) Arista ARTV 1 (f)	42	35	3	LIVE Manhattan Transfer (Tim Hauser/Jance Siegel) Atlantic K 50640 (w)
8	5	3	NIGHT GLIGHT TO VENUS Boney M (Frank Farian) Atlantic/Hansa K 50498 (w)	43	42	3	BOTH SIDES Dolly Parton (Various) Lotus WH 5006 (k)
9	9	3	A SINGLE MAN Elton John (Elton John/Clive Franks) Rocket TRAIN 1 (f)	44	25	3	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne) Jet JETDP 400 (c)
10	7	3	BLONDES HAVE MORE FUN Rod Stewart (Tom Dowd) Riva RVL P 8 (w)	45	28	3	BACKLESS Eric Clapton (Glyn Johns) RSO RSD 5001 (f)
11	19	3	PARALLEL LINES Blondie (Michael Chapman) Chrysalis CDL 1192 (f)	46	32	3	GIVE 'EM ENOUGH ROPE The Clash (Sandy Pearlman) CBS 82431 (c)
12	22	3	20 GOLDEN GREATS Doris Day (Various) Warwick PR 5053 (War)	47	—	1	CLASSICAL ROCK 2000 MOVEMENT London Symphony Orch. (J. Janart/D. Reedman) K-Tel NE 1039 (k)
13	3	3	MIDNIGHT HUSTLE Various (Various) K-Tel NE 1037 (k)	48	44	3	SONGS FOR ANNIE James Galway (Various) Red Seal RL 25163 (r)
14	11	3	20 GOLDEN GREATS Neil Diamond (Various) MCA EMTV 14 (e)	49	49	3	52nd STREET Billy Joel (Various) CBS 83181 (c)
15	14	3	A TONIC FOR THE TROOPS Boomtown Rats (Robert John Lange) Ensign ENVV 3 (f)	50	40	3	IF YOU CAN'T STAND THE HEAT Status Quo (Peg Williams) Vertigo 9102 027 (f)
16	38	2	BEST OF Earth, Wind & Fire (Maurice White) CBS 83264 (c)	51	47	3	EVITA Original London Cast (Various) MCA MCG 3527 (e)
17	50	2	GHOST RIDERS IN THE SKY Slim Whitman (Alan Warner/Scott Turner) UA TV 30203 (e)	52	54	3	SANDY John Travolta (J. Barry/B. Reno/J. Davis/L. St. Louis) Polydor POLD 5014 (f)
18	—	1	DREAM LOVER Anthony Ventura Orchestra (—) Lotus WH 5907 (k)	53	51	3	EVERGREEN Acker Bilk (Terry Brown) Warwick PW 5045 (War)
19	20	3	20 SONGS OF JOY Harry Secombe (—) Warwick WW 5052 (War)	54	61	2	THE SCREAM Siouxsie & The Banshees (Steve Lillywhite/Siouxsie & Banshees) Polydor POLD 5009 (f)
20	10	3	EMOTIONS Various (Various) K-Tel NE 1035 (k)	55	70	2	THE KICK INSIDE Kate Bush (Andrew Powell) EMI EMC 3233 (e)
21	15	3	EQUINOXE Jean Michel Jarre (Jean Michel Jarre) Polydor POLD 5007 (f)	56	46	3	20 GOLDEN GREATS Nat King Cole (Various) Capitol EMTV 9 (e)
22	18	3	INCANTATIONS Mike Oldfield (Mike Oldfield) Virgin VDT 101 (c)	57	43	3	FATHER ABRAHAM IN SMURFLAND The Smurfs (Marcel Stellman/Frans Erkelens) Decca SMURF 1 (s)
23	29	3	TOTALLY HOT Olivia Newton-John (John Farrar) EMI EMA 789 (e)	58	48	3	BABYLON BY BUS Bob Marley & The Wailers (Chris Blackwell/Jack Nubar) Island ISLD 11 (e)
24	13	3	JAZZ QUEEN (Queen) EMI EMA 788 (e)	59	53	3	REMOURS Fleetwood Mac (Fleetwood Mac/Caillat/Dashut) Warner Brothers K 56344 (w)
25	39	3	YOU DON'T BRING ME FLOWERS Neil Diamond (Bob Gaudio) Neil Diamond CBS 86077 (c)	60	45	3	FIRST ISSUE Public Image (Public Image Ltd) Virgin V 2114 (c)
26	12	3	AMAZING DARTS Darts (Tommy Boyce/Richard Hartley) K-Tel/Magnet DLP 7981 (k)	61	55	3	ROGER WHITTAKER SINGS THE HITS Roger Whittaker (E Robinson/J Mackswth) Columbia SCX 6601 (e)
27	34	3	CLASSIC GOLD Vol. 2 Royal Philharmonic Orchestra (Gordon Smith) Ronco RAD 42032 (Ron)	62	57	3	THAT'S LIFE Sham 69 (Jimmy Persey/Peter Wilson) Polydor POLD 5010 (f)
28	21	3	25TH ANNIVERSARY ALBUM Shirley Bassey (United Artists SBTV 6014748 (e))	63	56	3	BIG WHEELS OF MOTOWN Various (Various) Motown EMTV 12 (e)
29	17	3	WAR OF THE WORLDS (Jeff Wayne) Jeff Wayne's CBS 96000 (c)	64	67	3	THE BEST OF JASPER CARROTT Jasper Carrott (Jasper Carrott) DJM DJF 20649 (c)
30	16	3	LIONHEART Kate Bush (Andrew Powell) EMI EMA 787 (e)	65	59	3	BAT OUT OF HELL Meat Loaf (Todd Rundgren) Epic/Cleveland International EPC 82419 (c)
31	41	3	ALL MUD CONS The Jam (Vic Coppersmith/Heaven) Polydor POLD 6008 (f)	66	52	3	LEO SAYER Leo Sayer (Richard Perry) Chrysalis CDL 1198 (f)
32	37	3	GERM FREE ADOLESCENT X Ray Spex (Falcon Stuart/X-Ray Spex) EMI INT INS 3023 (e)	67	60	3	GREATEST HITS Steely Dan (Gary Katz) ABC ABCD 616 (c)
33	23	3	GREATEST HITS Commodores (Various) Motown STML 12100 (e)	68	66	3	TUBULAR BELLS Mike Oldfield (Mike Oldfield) Virgin V 2001 (c)
34	26	3	NIGHT GALLERY Barron Knights (Pete Langford) Epic EPC 83221 (c)	69	63	3	40 GREATEST Elvis Presley (Various) RCA PL 42691 (r)
35	27	3	SATURDAY NIGHT FEVER Various (Various) RSO 2658 123 (f)	70	65	3	THREE LIGHT YEARS Electric Light Orchestra (Jeff Lynne) Jet JETBX 1 (c)

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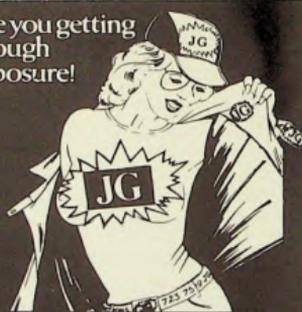


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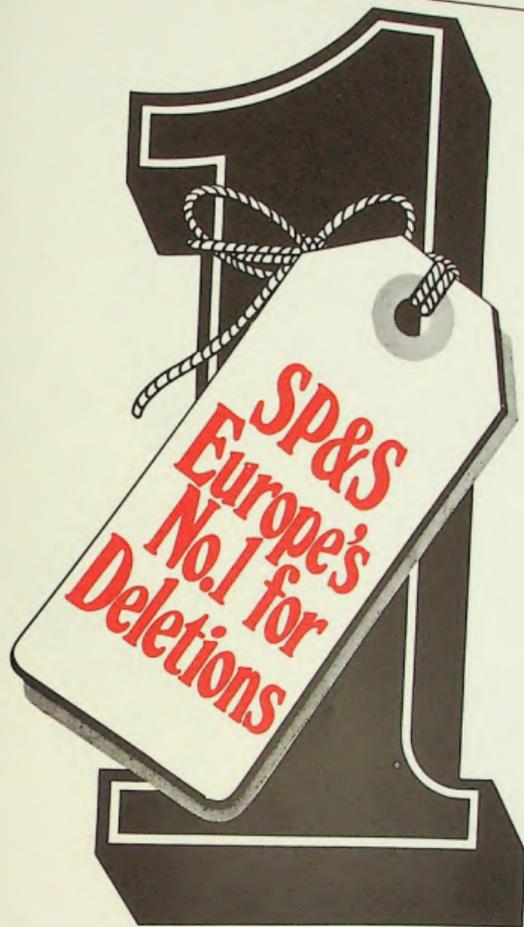
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