

Radio + Record

NEWS 50p



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Radio News

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Record News

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20 years
by Kitty Grime
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Tim

Blackmore
an interview with
Capital's head of
music
Page 14.

Release of the Week

PUBLIC IMAGE
Death Disco
Virgin VS 274/VS 27412
Johnny Rotten's second

Radio

NEWS

R&RN's new sister paper this week

THIS WEEK, *Needletime Music*, publishers of R&RN, launch a new publication.

Called **DEALER**, the publication is a weekly tabloid newspaper for the record retailer, distributed free every week to up to 7,000 dealers.

DEALER will carry specifically dealer news and views, charts, release and marketing information, and dealer classified advertising.

Further details on page 27.

BBC's Aubrey Singer in attack on record industry

AUBREY SINGER, managing director of BBC Radio, accused the recording industry of sowing the seeds of its own destruction in a recent address to music industry chiefs.

"In the pursuit of profits, your industry tends to seek its own self-interest," he said in the keynote speech at the Ninth Annual International Music Industry Conference in Monte Carlo on June 12.

Declaring that "the whole scene has become too exploitative," Singer said he sometimes wondered "whether the pop side" of the recording industry "is not on the road to self-destruction".

He recalled how "in the sixties, the record industry high-lighted the artistry of the new-wave performers."

Birmingham controversy over local radio stations

LOCAL RADIO should be run on a commercial basis, maintains BRMB managing director David Pinnell according to a recent article in the Birmingham Evening Mail. "I believe local radio should be given to the commercial sector where it's being done efficiently and gains huge audiences," he told the newspaper.

The Mail reported that Pinnell dismissed BBC Radio Birmingham's output as "no competition" for BRMB. "It devotes itself to very worthy programming with very

small audiences. The writing is on the wall. Their cutbacks in broadcasting time indicate that ILR should now have priority to expand. It can produce radio for local audiences more quickly and efficiently without being a drain on the public purse."

In reply, chairman of the local BBC advisory committee Alan Cattell did not accept Pinnell's figures, the newspaper reported. Cattell was quoted as saying "You can get figures to prove anything. We're not running scared, although we care whether or not people listen. From my evidence people are listening."

At that time, he continued, "marketing worked alongside, but had not yet triumphed over their art." He quoted The Beatles, Dylan, Cream, and The Who as artists who had benefited from a proper balance between artistic skills and marketing skills.

Where are today's innovators? Singer asked. "Now, marketing is all! Now that artistry is going and the beat taking over, what next? Volume of sound? Already the latest wave alongside disco and punk is a revival of heavy metal, which depends on a sadomasochistic wallowing in decibels. . . This is the total degeneration of style."

The BBC Radio chief said that this state of affairs "is collectively our fault, but there is nothing in it for

either of us" but falling profits for the recording industry and declining audiences for radio.

"Where," Singer asked, "is the new popular artistry? Any ideas? . . . Why don't we jointly act? Could we? Or is it wishful thinking?"

Defining our society as "an audio culture . . . that is conquering the world," Singer said the broadcasting and recording industries were the "guardians of this culture." To improve and revitalize its content, he suggested, both industries had to nurture new talent and exercise better standards. "Our job in radio must be concerned with the employment of musicians of all kinds, for what the

To page 4

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Luxembourg
200

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HOME SECRETARY William Whitelaw visited BRMB Radio recently and was interviewed by Ed Doolan during his lunchtime show. Whitelaw talked about his background, his new job in Government and subjects of political significance — both current and future.

SUBSCRIPTIONS

Radio & Record News subscriptions department has moved to:

4 Selhurst Road London SE25 5GF

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Please direct all subscription renewals, queries or requests to Linda Black at the above address, from Monday June 25 onwards.

Should you experience any temporary difficulties as a result of the change-over, please don't hesitate to inform John Hunt at R&RN's Beck Street offices.

A new subscription for is on page 6.



FORTH FIXED it recently for three little girls whose ambition was to meet **Christian**, presenter of Radio Forth's Saturday morning children's show. *Dreams* came true following a Jim'll Fix It type operation held by the Kirkcaldy Junior Chamber in the Fifa area. Not only did the girls meet their idol, they sat with him in the studio during the show and spoke to their families on air. Hot on the heels of Revision Line, Capital is spending £10,000 on a telephone service called Kidsline which hopes to provide some answers to the annual question of what's on for kids in the school holidays. Manned by a team of six, the service will operate from 08.00 to 15.00 from July 23 to August 31. . . . More room becomes available next week when the station's sales and research operations move up the road. . . . BRMB currently shortlisting for a late-night presenter now that **Paul Brown** has been appointed operations manager. . . . Piccadilly's **Tom Tyrrell** has produced a series of programmes on thriving local industries under the title *Manchester Made*. The series began last week and looks at everything from the manufacture of ice cream, cakes and biscuits to umbrellas and beer. . . . **Paul Gambaccini**, dipping for **Kid Jensen**, thinks he wasn't asked to introduce the *Stayin' Alive* feature in case he died on the air. . . . **Radio London** broadcast three shows from the Hillingdon show at the weekend via its mobile studios housed in the BBC roadshow caravan including **Stuart Colman's** Echoes and Reggae Rockers, currently searching for a *Black Beauty* to qualify for the *Miss Reggae Rockers 1979* title. . . . Congratulations to Forth's **Chris John** who was recently married to a lady he met via his *Lonely Hearts* show. . . . Congrats also to **Capital's Maggie Norden** whose set books series has now been placed in ILEA's autumn catalogue — the Authority is issuing tapes to schools. . . . Winners of a **Radio 1** competition attended the premier of *The Kids Are Alright* on Sunday (24) and met members of *The Who* beforehand. . . . A plea broadcast by **Mick Meanwell** in his *Tees* morning show succeeded in reuniting a brother and sister who had been apart for 54 years. . . . **Clyde's** new 16-track *Mobile 2 pm* show in London last week. . . . **Andrew Peet** Leaves BRMB at the end of this week to run his own promotions company — *Runnin' Bear* — concentrating in the Midlands. He can be reached on 02-427 7923. . . . When **Radio London's** "commercial" spot asked for a caravan for handicapped children, the following day they had two. . . . Apparently two Wakefield lads travel 60 miles to Rochdale and back every week specially to listen to the **Piccadilly** serial *Hunter's Moon* (the sequel to *Last Rose Of Summer*). . . . 'In' and 'Out' in 1979, according to the *Sun* newspaper — in comes **Kenny Everett** and out goes **Capital Radio**. . . . When two "weird looking characters" tried to kidnap **Tees' Mark Page**, they were sent packing by brave promotions lady **Gail Sparrey**. . . . Congrats to the BRMB cricketers who have won two matches out of three. . . . stars of the latest success; captain **Stewart White** and **Nicky Steele** who bowled out seven Birmingham Publicity Associates between them. . . . The modernisation of **Radio Ulster's** studios caused station personnel to ask the sledge-hammering pneumatic-drilling builders to listen to the radio and bang, bash and reverberate while music was playing on air. So the builders sent up a request to **Walter Love** and while reading it he asked them over the air if they were listening. And over the airwaves went two answering thuds. . . . Finally, while with our Irish friends, how's this for a real Irish joke? When **Sonnie of St JJ** rang Ulster TV (albeit a little late in the day) to ask their address so she could send them a **Lene Lovich** film, the security guard told her: "It's 110 to 108. . . ." "Hang on," said **Sonnie**, "don't you mean 108 to 110?" — "No, no, no, that's right," he assured her, "it's a one way street. . . ."

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Tay Sound Broadcasting plans for Dundee/Perth

A HAPPY Tay salmon leaping and splashing will be the symbol of Tay Sound Broadcasting, winners of the Dundee/Perth ILR contract.

The company is looking at a possible studio building in Dundee and will open premises in Perth as soon as finances permit. No station manager has been appointed yet, but, subject to IBA approval, the company is setting up boards which will in practice be committees of the main board, to cover programming, advertising and community liaison. The last-named board will cover religion, sport, community bodies etc, setting up sub-groups and organising contacts with people living within the transmission area.

Tay Sound hopes to go on air in a year's time, but the chairman, James Pow, having examined the experience of other stations, is not yet committing himself to a date.

The main board has been slimmed down to eight members, but may be expanded again as shareholding elements are

finalised. Band-leader Jimmy Shand, who is 73, is one of those now moving into an advisory role.

Associated Independent Radio Group is revealed as a shareholder, and Eddie Blackwell represents it on the board. Given his presence, it can be expected that AIR Services will get the initial national sales contract for the station.



FORMER METRO breakfast presenter Stuart St Paul is currently hosting two Sunday shows and undertaking holiday relief at Radio Orwell. In addition to his radio work, St Paul is kept busy with acting TV parts, commercials and modelling.



WITNESS A moving outside broadcast — and a prize-winning one at that. A certain Sheffield radio station parades the streets during the Lord Mayor's Parade marking the beginning of *Industry Week*, with Mike Rouse presenting his usually studio-bound Saturday morning show from the specially built float, which took the theme "Radio Hallam works for its listeners 24 hours a day." The station broadcast daily from the week-long exhibition explaining what *Industry Week* was all about and interviewing key figures.

Music programmers in radio read R&N for the best coverage of airplay

Wings over Luxembourg

WHILE LUXEMBOURG'S Bob Stewart is on holiday for two weeks his Big Country Show is being replaced on Saturday (30), 23.00-01.00, by a two-hour special with Wings. Rob Jones has conducted an interview with the band which is being used in the compilation of the show, featuring Wings sounds old and new.

On July 7 Stewart will be appearing at the Montreux Jazz Festival which, for the first time, is incorporating a country and western section. The following week Stewart will feature a special Montreux edition of the show.

BBC's Singer attacks record companies

From page 2
pop industry has suffered from the recorded sound feeding on itself. If a musician's only outlet is the recording studio, the quality of performance suffers from lack of live contact.

In a direct challenge to the record industry, Singer declared: "It may be that by making records too freely available to radio stations in the interests of promotion you are not laying the basis for the future of your industry... Maybe your talent should be going more to concerts... We in the BBC would hate to see the demise of the live musicians."

Earlier in his 4,000-word address, Singer had done a fair bit of promoting, live, of the role of the BBC as "a unique public service organisation." He offered these statistics, amongst others, on the BBC's activities in the field of music: maintaining 11 orchestras, with some 550 musicians on the permanent payroll; 56.2 per cent of BBC radio airtime devoted to music — more than 14,000 hours a year — as opposed to 14.7 per cent relegated to current affairs, features and documentaries; and a yearly output of 4,363 hours of pop on Radio 1, with 90 per cent from records.

"We must," he said, "start a new programme on the record industry entitled Keeping Track, which will keep people up-to-date with new releases, techniques and performers. He went, too, into great detail about the BBC's Gramophone Library of

over a million discs, now augmented by the annual purchase of about 35,000 new records. He also explained the allocation of needtime, and negotiations for payments to Phonographic Performance Ltd (PPL).

Payments to PPL and the Performing Rights Society (PRS) cost BBC Radio a total of around £25 for a three minute airplay on a national network. "The whole point about public service broadcasting," said Singer, "is that it is in the name of nurturing — more than in the name of exploitation."

All these payments, purchases and concert promotions, he continued, "constitute one other thing. They buy us freedom from the worst extravagance of your marketing exercises." The Radio 1 playlist, he explained, comes "not from record shop sales but is compiled by a small team of producers, singing and actually listening to new releases."

Describing the "waiting wall" for a song-plunger at the publication of a playlist, Singer said "if we pay you to play your records, we will play what we feel our listeners want and not what your pluggers would like them to have. Fair enough? You look after your job, we will look after ours!"

Capital gives Operation Drake presentation

AS PART of its £100,000 involvement in Operation Drake, Capital staged "one of the most sophisticated audio visual presentations ever seen" at Wembley Conference Centre last Thursday (21), chronicling the story so far in front of an invited audience of 2,000.

As well as other individuals and firms which have sponsored the round-the-world expedition, members of the IBA, the local advisory panel, members of Capital's board of directors and key Operation Drake personnel (including director of operations Lt Col John 'Blashers' Blashford-Snell), more than 1000 school children were present from the 150 schools which follow the Eye of the Wind as part of their curriculum through the station's twice weekly broadcasts from the brigantine.

First phase Capital explorer Peter Shea and Crafts took part in the show, which was put together by Magic lantern, audio visual experts, who flew out to Panama specially to take pictures for Capital. "bringing together" which has been produced by the station's involvement in Operation Drake helps "to illustrate what radio is really capable of doing."

IBA boffins developing surround sound

THE INDEPENDENT Broadcasting Authority recently held an open day for the press at their Engineering Centre at Crawley Court near Winchester.

It was a chance for the IBA engineers to show off some of the ideas that may just find their way into broadcasting in the next few years.

One of these projects is a surround-sound system for use by ILR stations. The idea is that with more than two channels of information being broadcast it is possible to locate the relative positions of any instruments, voices or sound effects produced at the time of recording in a more realistic way than at present with standard stereo broadcasting.

Over the past year studies of a theoretical nature and practical recording work has been undertaken with experimental transmissions being made in collaboration with both Radio City and Radio Clyde.

It is known that the BBC is also working on a broadcast quad sound system, and one of the major problems that will have to be overcome is the system is to take off will be one of an industry standard.

As a sidelight on this development work the IBA is also looking at a way by which this quad matrix system could be used to transmit a programme identification signal along with the normal station programming, so that as you swing down dial hunting for your favourite station, a small built in visual display unit on your teler would show you the name of the station being tuned in.

Speaking at the presentation, which was introduced by Michael Aspel, managing director John Whitney explained what a radio station could and should be. "Is it," he asked, "as it has been in this country until very recently, simply to be an impersonal voice coming from a little box you either plug into the wall or carry around? Or is it to have a personality of its own, to be a member of the community and play a strong and active part in the life of that community?"

"We believe that it is vitally important for a radio station to take inspiration from its listeners and to give them a service in return," he continued, "By helping to sponsor Operation Drake we've been putting that philosophy into action."

Whitney said radio can be a meeting place where people can share their experiences for everybody's benefit. "I don't think it is too much of an exaggeration to say that people have felt their lives changed in a positive way by sharing Operation Drake."

"Our regular newsletters and broadcasts have helped stimulate projects which have led to broadcast reading, other research and a great deal of thinking for yourself. Children all over London have been discovering new interests in subjects that they might otherwise have remained closed to them."

He concluded that the process of

Radio News
by Gabrielle James

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In Brief

LAST WEEK Radio Ulster began providing regular information about holiday weather and tides for yachtsmen, sea anglers and those going to the beach. Details are provided of day-time high tides at four places on the Northern Ireland coast: Bangor, Portrush, Killyleagh and Newcastle.

As well as ordinary weather details, information is given about winds around the coast.

A BBC Radio London reporter, David Edwards, was thrown out of an Islington Borough Council meeting after he had produced a tape recorder in the council chamber to record the shouted protests of a tenants' leader. The council was discussing economy cuts proposed by the leadership of the Labour group which holds 50 of the council's 52 seats.

After the protester had been made to leave, councillors complained to the mayor about Edwards. One of them called his making of the recording "provocative". Edwards told the council that he did not know there was a rule against recording.

The mayor, Councillor A. R. Bell, said it was a matter of general courtesy that someone should apply in advance before bringing in a microphone.

Afterwards Edwards told R&RN: "I'm not repentant. It's a reflex action to switch on a tape recorder when there's going to be a punch-up."

ACCESS TELEVISION meets access radio on Thursday (28) when BBC-2's Grapevine programme features the Local Radio Workshop's aims to help community groups make programmes and get them aired by local radio. The show includes the efforts of a youth club in Clerkenwell threatened with closure to make a lively programme in the Radio London studios. Grapevine is presented by Ann Hunter, herself a producer with Radio Leeds.

Litigation over rights fees

PRS reveals income from broadcasting

ILR PAID over £1 million in royalties to the Performing Right Society for 1978 it is revealed in the Performing Right Yearbook 1979, which will be made available to the public following the Society's 65th AGM on July 5.

The initial five-year agreements signed when Capital and LBC commenced broadcasting in 1973 expired in October last year. At the time negotiations between the PRS and the AIRC had not produced an agreement about new licensing terms and later last year the Association "took formal steps to refer the Society to the Performing Right Tribunal".

At present those stations whose five-year PRS agreements have expired continue provisionally to pay royalties at the rates agreed between the PRS and the IBA in 1972, "namely a percentage of their net advertising revenue which is determined by the extent to which they broadcast music in the Society's repertoire."

These rates are calculated on the formula:

12% x PRS music hrs
total broadcasting hrs x net revenue

If the figure arrived at from applying the above formula is lower than the ceiling rate then this figure is the fee payable. The ceiling is calculated as a straight percentage of net revenue:

1st year of broadcasting: 4.5%
2nd year of broadcasting: 5%
3rd year of broadcasting: 6%
4th year of broadcasting and thereafter: 8%.

In ILR's early years most stations' royalties were calculated using the formula, but obviously as revenue grew then more stations began paying the ceiling rate. The inclusion of total broadcasting hours as a means of calculation suggests that stations who broadcast only around 18 hours a day are at a disadvantage immediately.

As shown below, the BBC (radio and television), was liable for £6½ million in PRS royalties in 1978, which is calculated at 2 per cent of the BBC's gross licence income.

On behalf of ILR the AIRC is also referring the licensing terms of Phonographic Performance Limited (PPL) to the Performing Right Tribunal. Neither case is expected to be heard before the autumn of this year.

PRS British and Irish Radio and TV Royalties

	1978 £	1977 £
BBC	6,593,918	5,712,433
ITV	2,285,618	2,102,255
ILR	1,290,330	897,271
RTE	196,176	167,006
Cable TV	50	300
TOTAL	10,366,092	8,879,265
Less administration expenses	885,108(8.54%)	746,036(8.40%)
OPERATIONAL SURPLUS	9,480,984	8,133,229

Source: PRS Ltd.

University News

UNIVERSITY RADIO Airthrey is now operating with full use of new studio facilities which have greatly extended the scope of programmes possible, and means that the station can now produce tapes for local bands. The station, Scotland's first and only campus radio set-up, which has been on air since September, 1978, installed the equipment in Studio A. It includes an Allen and Heath 12 channel mixer with full equalisation, fadback, re-linking to a custom-built control unit providing remote start on gram, tape and jingles, automatic fade on mike and jingle channels and output routing. The system was completed with the installation of ancillary equipment, giving comprehensive monitor and talkback facilities, thus expanding the potential of the station's larger Studio B.

IMPERIAL COLLEGE Radio broadcast what the station believes is the first real breakfast programme ever last Sunday (17) when assistant station manager Harvey Nadin celebrated the end of term by presenting the show live from his bedroom and providing a full breakfast for anyone who turned up. The programme, which almost ran out of food, required a special two-way line, laid from Nadin's room in one of the College residence halls to the station control room.

IBA in Bournemouth

TONIGHT (25) the IBA is holding a public meeting in Bournemouth prior to interviewing the five applicant groups for the ILR franchise for the area. Further interviews will be held in London later.

The five applicant groups are: Airbourne Independent Radio, Bournemouth Independent Radio, Coramouth Radio Co, South Dorset (CTR) Radio Bournemouth and South Wessex Independent Radio (SWIRL). The public meeting is in the Bournemouth Pavilion at 19.30 and is chaired by Mrs Ann Coulson, Authority member.

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TO CELEBRATE her 10,000th road report since Radio Forth's day one, the AA's Geraldine Bardley joined Mike Scott in the studio. The previous 9,999 bulletins broadcast seven times a day emanated from the AA studio in Melville Street.

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Gettin' Any



EMI 2972

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*See you soon
Suzi X*

Little 'Uns

Eve (SPART 1100), third album in Alan Parsons' out-of-sequence trilogy, is logged to appear on July 13 . . . the Midem office has moved — those wishing to contact Liz or Joe should now point their epistles at 9 Stafford Street, London W1. (01-499 2317). . . The Strangers no longer grasping the throat of producer Martin Rushent, who worked on all their four albums. "It's all down to musical differences," claimed the group as they moved into the studio to co-produce their up and coming epee with Alan Winstanley, previously the band's engineer. . . RSO planning 'a series of albums' based on the story and music to The Empire Strikes Back, follow-up to Star Wars — now all it needs is for some idiot to re-make Greed in it's entirety and we're really in trouble! . . . ZZ Top now signed to WEA, took all their back-catalogue with 'em after parting company with London . . . The Bee Gees, of whom you may have heard, are now off on a 38 city tour of North America after claiming 24 citations plus other awards at Broadcast Music Inc's annual awards shindig . . . Not long now before that inevitable pic of Gilbert O'Sullivan signing a new record deal is delivered by our friendly, everyday top chappie . . . Chet Atkins, Eddie Cochran, King Curtis, Don Gibson and Floyd Cramer figure on the back-up names on RCA's Victor Rock 'n' Rollers (PL 42809) back to mono release . . . Loudon Wainwright now hitched to Radar, who are reading an album for September . . . and could be that Van Morrison is flying the WEA coop and heading in the direction of a Euro-based company . . . could it be Dusty Springfield who is bumped into along Oxford Street recently? If so, could a studio alliance with a well-known British record producer be in the offing? . . . The B side of the imported version of Patti Smith's Frederick hit, features a live version of the song . . .

Virgin: Ralph Resident's Nibbles, Sparks single

NIBBLES, by The Residents (VR3) is to be the first album released following the deal concluded between Virgin and Ralph Records of California.

Available on July 13, the album is claimed to be the fifth in a series of long-playing exploits by The Residents, the world's most mysterious band. Masterminded by the equally mysterious N. Senada, who was supposedly composing a magnum opus among the Eskimos when R&RN last tried to contact him, The Residents have in the past recorded one album which remained unissued until they had completely forgotten it, cut another which demonstrated their hatred of The Beatles and also indulged in an item known as "Third Reich and Roll", which proved as zany as any of its predecessors.

Virgin Fuhrer Richard Branson, now released after being chained to the railings at St Ives, following his typically irrational display during Virgin's weekend assault (officially dubbed "an outing") on the town, is already considering several hand-drawn memes to promote the album. But it's understood that his idea of dressing for dinner, an exercise which saw him arriving at the table dressed only in a leotard plus a suspender belt etc, cannot be blamed on The Residents in any way.

● Among the more normal activities now being planned by Virgin is the release of a picture disc of Call me Every Night/Lazy Boy by Akron Singer Jane Eyre (VS 270), which will be available on July 6. Also on the same date is Beat the Clock (VS270), a newie from Sparks, culled from the band's current album.

The disc will also be pressed in 12" format, this particular version (VS270-12) featuring a spoken interlude by Peter Cook, who — according to Virgin — wished to record various sentiments on behalf of those "up above" regarding Sparks' No.1 In Heaven hit.

Phonogram: tape-only release coming, Going for a Song gone

A TAPE only series, Reels on Wheels, makes its debut via Phonogram during July. Aimed basically at the motorist, the initial release in the series will feature five cassettes, each featuring approximately one hour's playing time and retailing at an rrp of £4.25 per tape.

Reel 001 is titled Disco and contains tracks by The Barkays, Village People, Crown Heights Affair, Hamilton Bohannon, etc, while Reel 002, Pop Hits, contains chartbusters by Elton John, 10CC, Dire Straits, Lindisfarne, Boomtown Rats and others.



MAGGIE BELL and Nicholas Ball cuddle up and wave picture discs, thus proving that Maggie's title song from the Hazell TV show is now available in that very format. The single was written and produced by Andy Mackay, who was also responsible for the music to Rock Follies.

AS TIME Goes By (Ballad DHS-6) the first studio recording since 1969 by 40s star Dick Haymes, is now available from Maurice Dunn, 16 Cradley Park Road, Netherthorn, Dudley at a dealer price of £3.00. The album, hailed as Haymes' finest ballad work since the 20-year-old Moonstreams and Rain Or Shine albums, was produced and financed by the members of the Dick Haymes Society.

WEA: Yes

WITH YES lined up to play a string of concerts at London's Earl's Court, WEA are to issue a double live album, titled Yesshows, in August. The story was apparently leaked to the press by Yes keyboardist Rick Wakeman — whose Rhapsodies solo album, on AAM, is already around and begging for publicity.

EMI: Whitesnake tours

WHITESNAKE, David Coverdale's band, return to Britain during the next few days in order to complete work on their forthcoming EMI album.

The band, who have special concerts in Sweden on August 4 and in Belgium on

August 18, are booked to play the Reading Festival on August 25.

During September they fly to Japan to play a Budokan date, while on October 11, Coverdale and Co commence a 17-concert British tour which includes a Hammersmith Odeon gig on October 28.

FACT
88% of all music programmers in radio read R&RN and the Monday Report

Classical bootlegger caught

BPI investigators recently uncovered what is believed to be the first classical music bootlegging operation to be organised in the UK. The operation, known as Reed Opera, was being run from his house by John Horowitz of Woodcock Hill, Kenton, Middlesex.

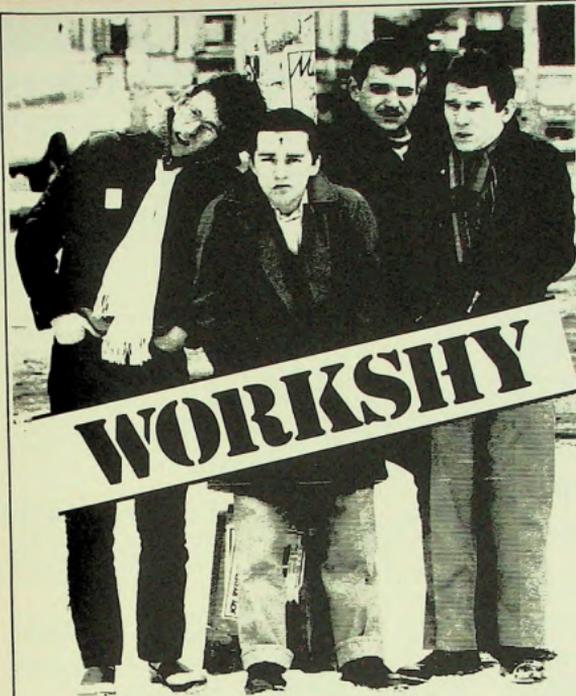
Investigators seized recording equipment plus nearly 400 master tapes of illegal recordings by Janet Baker, Herbert Karajan, Maria Callas and many others.

Record News by
Fred Dellar every week in R&RN

● Four months after it's initiation, Phonogram's Going for a Song back-catalogue promotion scheme — which reduced the price of some 350 full-price popular albums and cassettes — has been halted by the company's managing director Ken Maliphant.

Explaining the reasons for his decision, Maliphant claimed, "Despite some genuine encouragement and support from many sectors of the Trade, the campaign was not an economic success largely due to:

- (1) The fact that the level of price reductions required to stimulate sales of back catalogue has to be so dramatic as to make them uneconomic;
 - (2) The costs of communicating the message to the consumer are prohibitive.
- The net result is that back-catalogue albums recently retailing for £3.75 will now bear a £4.65 price tag.



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Mitcham, Surrey CR4 3UT. Telephone: 01-640 3344.



RICHARD ROBSON Associates have been appointed to handle all press and public relations on behalf of the BPI. Commenting upon the appointment, BPI director general John Deacon said: "We feel the time has come for the BPI to start making its presence felt and its views known to a much wider audience, particularly with regard to piracy and related problems." Richard Robson, who can be contacted at 01-864 3634, is pictured here (left) shaking hands on the deal with John Deacon.

UA: oldies, Cochran and Moonraker planned

THOUGH DETAILS were not to hand at press-time, R&RN understands that UA is soon to market a special oldies series of singles featuring such artists as Eddie Cochran, Bobby Vee, Fats Domino, Rick Nelson and Johnny Burnette, the collective series being titled Silver Spotlight.

Prior to the release of this series, which is scheduled for August, the label is to issue The Eddie Cochran Singles Album (UAC 30244) a 20-tracker (all in mono) that is likely to garner considerable punter attention. All copies of the album will contain a free poster but the first 10,000 pressings will also include a free single Think of Me/Pretty Girl.

- Other forthcoming UA albums include Portrait of Bobby Womack (UAG 30245), a 'best of' compilation, and Baldry Is Out (AML 3002) an American International item featuring Long John Baldry, who is currently alive and well and living in Canada.
- In the meantime, all UA efforts

are being utilised in an effort to promote Shirley Bassey's Moonraker single (UP 602), which will be out on July 29. The disc contains two versions of the same number, one of which is disco oriented.

Moonraker is the title of the new James Bond film, which has its world premiere on June 26 and, once more, Shirley Bassey can be heard providing the title song on the film soundtrack, hoping, no doubt, to reactivate the kind of interest roused by her Goldfinger and Diamonds Are Forever ventures.

A soundtrack album containing both Shirley Bassey's song and John Barry's incidental music gets a June 29 release on UAG 30247.

Chrysalis: San Tropez double

CHRYSLIS MOVE into the twofor market on July 20, when they release Belle De Jour, San Tropez's current US hit album, back-to-backed with Je T'aime, the group's previous LP. Bearing the catalogue number CDL 1242, the double will be offered at an rrp of £4.78.

San Tropez, whose One More Minute single was recently released here in both 7" and 12" pressings, gained more than a modicum of publicity when Jean Paul Vignon, the male member of the outfit, joined his trio of female accomplices in an erotic, look at my sultan photo-session for We magazine.

Inferno Coulter release

A FEW months ago, a former disc jockey operating in the Midlands called Neil Rushton came to the attention of Richard Gillinson, creative director of the Martin Coulter Group of Companies.

"He wanted to obtain rights to release an old time Phil Coulter had written a few years back called A Good Thing Going, recorded by the Phil Coulter Orchestra. The tune is currently one of the most popular instrumentals on the Northern soul scene," explained Gillinson.

The record has only been available up till now via import copies on the American Columbia label, and is one of the first releases on the new Inferno label, formed by Rushton and distributed through Wynd UP Records of Manchester.

On meeting Rushton, Gillinson, realising the potential of the twelve-year-old Coulter disc, promptly formed Inferno Music to act as a publishing outlet for all available copyrights acquired by the Inferno label.

Inferno has been launched with five

records, some available on coloured vinyl: New York (The Dark by the Ad-Libs (Heat 1), They're Talking About Me by Johnny Bragg (Heat 2), Don't Let It Slip Away by Hal Donner (Heat 3), If That's What You Wanted (Heat 4) by Frank Beverley and the Butlers and the Phil Coulter Orchestra disc (Heat 5) all of which are now figuring in the UK disco charts.

Future product will include Gloria Jones's Tainted Love, Queen of Fools by Barbara Mills and the Freda Payne classic Band of Gold.

Hal Shaper buys Sparta Florida catalogue

HAL SHAPER has acquired 100 per cent ownership of all the copyrights and catalogues contained within Sparta Florida Music Group, in a deal said to involve "a considerable sum."

This follows Jeffrey Kruger's severance of his connexion with the company and gives Shaper worldwide control of a number of important copyrights, including songs written by Paul Anka, The Moody Blues, Steeleye Span, Michel Legrand, Francis Lai, Glen Campbell, David Bowie, and contemporary hits like Don't Want to Put a Hold on You, Jilted John, the latest Jonathan King opus you're The Greatest Lover and the current Bowie hit, Boys Keep Swinging.

Mike Berry, responsible for much of the Group's contemporary success, becomes a partner in the company while Pamela Semmens continues in foreign administration and Anne Bishop joins the company as Financial Controller.

Publishing News by
Philip Palmer
every fortnight in R&RN

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Rock around the Clock for re-release

JAMES E. MYERS, a Philadelphia-based songwriter, music publisher, orchestra leader, composer, writer and actor has often been described as "the man who changed the face of the musical world". Under the name of Jimmy De Knight, Myers fronted his own band Jimmy De Knight and His Knights of Rhythm and wrote the all-time classic Rock Around The Clock, originally used in the film, The Blackboard Jungle and generally considered to be the rock classic.

Myers has now signed an agreement with President Records' Dave Kassar for the release of a new two-sided recording of the song for the UK. The record (PT 476) will be issued shortly.

The song has sold collectively over 100 million units, recorded in nearly 300 different versions, and has been translated into over 30 languages, performed in 25 films and on countless TV shows, ranking as one of the most important rock 'n' roll tunes of all time.

People

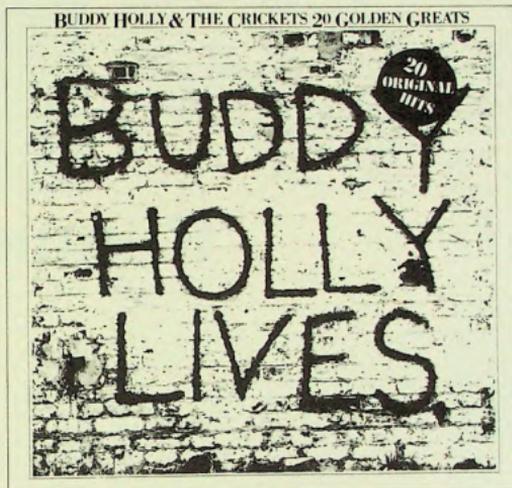
PAUL NORTHCOFF has been appointed exploitation manager for Rocket Publishing, with immediate effect. He will report to Eric Hall, the recently appointed managing director of the division.

Steve Gibb

ATV MUSIC managing director Peter Phillips points out that the latest Kenny Rogers single She Believes in Me isn't written by any of the Brothers Gibb, but a Nashville based writer Steve Gibb...

Radio & Record News.

**When they've seen
the film,
they'll want to hear
the real thing.**



**Buddy Holly & The Crickets 20 Golden Greats
is the real thing.**

Twenty ORIGINAL hits from the man who gave birth to Rock 'n Roll.

Side 1

1. That'll Be The Day
2. Peggy Sue
3. Words Of Love
4. Every Day
5. Not Fade Away
6. Oh Boy
7. Maybe Baby
8. Listen To Me
9. Heart Beat
10. Think It Over

Side 2

1. It Doesn't Matter Any More
2. It's So Easy
3. Well... All Right
4. Rave On
5. Raining In My Heart
6. True Love Ways
7. Peggy Sue Got Married
8. Bo Diddley
9. Brown Eyed Handsome Man
10. Wishing

The film of his life "The Buddy Holly Story" is on release now in London and rolls out across the country soon, so don't get caught with your stocks down!

MCA RECORDS

Available on disc and tape from:

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Telephone: 01-561 4646 area A. (North & Scotland), 01-848 9811 area B. (Wales & N. Midlands),
01-573 3891 area C. (E. Midlands), 01-561 4422 area D. (South West), 01-561 2888 area E. (South East)

"I'D HAD the idea of starting a club ever since going to New York in 1947 and walking into the Three Deuces."

He's talking about legendary times, legendary places and faces in the story of jazz. Ronnie, wry and smiling, and looking better to these eyes than when he was described as "almost handsome" and "the tenorman of the future", and with a few like-minded friends begged, borrowed and sold their all to get to Fifty Second Street, the legendary Swing Street, to find out what was really happening.

Then, you walked this row of brownstones (where the CBS building is now) and there was Art Tatum in one club, Coleman Hawkins in the next, Billie Holiday across the street. But it was the new sounds of Charlie Parker and Dizzy Gillespie that tempted our hopefuls, in or just out of their teens, from austerity Britain to the brighter lights and the newer music.

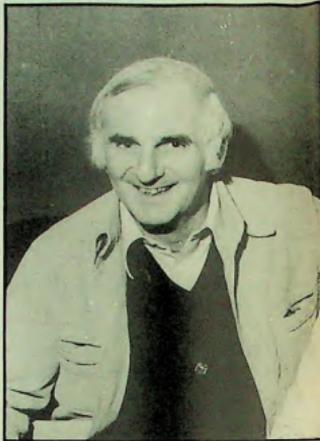
Fired by it all, back home this nucleus of English first generation beboppers started the legendary Club Eleven, a co-operative venture in Great Windmill Street. *Everything* happened, as they say, and then it disintegrated after the first big drugs bust in 1951. Ronnie had successful small bands, a disastrous big band, and co-led the Jazz Couriers with the late, formidably talented Tubby Hayes.

"After the Couriers there wasn't much to look forward to, going round the country with a jazz group. I'd done that. We used to go to this basement in Gerrard Street which had been all sorts of things, but at the time was an all night taxi drivers' hang-out — coffee bar, sit around, play cards. It folded and the landlord asked us 'Why didn't we rent the place one day a week and run jazz things?' We did a few one offs, then he said 'Did we want to rent it on a regular basis?' So we borrowed some money from my step father, Pete King and I painted it up, got some second hand chairs. And started."

October 1958 the music papers carried the opening ad. Packed, the place, 150 souls, most of whom knew each other. And *hadn't* paid the 2/6 entry charge. But lots of us regard memories of suffocating nights in that little sweat box, overwhelmed by revelations of great American jazzmen live and within spitting distance, with as much nostalgia as we can allow ourselves. Stumbling up or squeezing down that rickety staircase (getting a grand piano good enough for Bill Evans' tender touch and compact enough to get down those stairs was just one of the early-day desperate comedy routines that Ronnie relishes), downing a lukewarm Coca-Cola (the club, like most jazz places, was "dry"), checking out the loony ads which were another feature of those days . . . how it comes back . . .

"Soon to commence eight nights a week . . . full coffee bar service: fried water . . . We're holding a musician's ball . . . this week for the first time in any club: Public Hangings . . . Ronnie Scott playing music from the film of the same name . . . The Benzedrine Show . . . Next week, dog racing on ice . . . Post-natal appearance of Johnny Dankworth . . . Special offer to our one thousandth customer: a pair of exquisitely matched great bird-eating spiders: or a week in Manchester . . . Spot prizes: warts and boils not eligible . . . Ronnie's Aunt Fanny's 83rd Birthday Party: a protest will be devoted to the Ronnie Scott home for destitute Ronnie Scotts everywhere . . .

A funky, swinging, undervalued, wailing musician's musician week . . . Ice Cold Bread . . . Grand lecture — Jazz in India by Pandit Umner Siffle . . . This Week — Iced Gravy . . . Pot-Holing Expedition: bring your own pot . . . Our speciality — toasted vaseline sandwiches (as advertised) . . ." and so on. All the jokes which have found a permanent home in Ronnie Scott's inter-set patter today. "There was a mini dance floor for the jivers in the beginning — kids went to the jazz clubs to dance then," remembers Pete King, Scott's right hand man from that day. This (Pete was once compared to William Bendix, lookswise, and it stuck).



Ronnie Scott:

"It was assumed most of our crowd was under drinking age. So it went on like that for a year or more. But you couldn't draw many youngsters because there wasn't enough room for them to jig about. And you couldn't get the late teens onwards, because they liked to have a drink and listen. So we decided we'd got to do something. Neither Ronnie or I drink, so it was something we weren't too hip about. The first licence was quite simple — in those days you could get one to eleven pm without too much trouble. It was when you applied for extended time that officialdom came down. So after we'd experienced running the alcoholic side a bit, we decided to apply for the one o'clock licence.

"First, we had to have a certain amount of cooking available. Joe, our chef, came in off the street and he's been with us ever since. Then a man came in specially to look at the premises and the fire hazards. He was a really nice man, just back from his holidays, and we got talking about that. And he said 'Well, where are the exits' and we said 'There's the one you came in by, and there's the one behind the bar there'. We were crossing our fingers because that exit just went up to the ground floor and was sealed off rather heavily. And he said 'Well, that's all right'. And it wasn't until right at the end of our time there that he had another inspection. And when they realised, they were going to close us. Then and there. But they couldn't because it was embarrassing to them that that lovely, smashing man had passed it. Anyone who went in there now wouldn't stand a chance with the licence."

"Of course, the club was strictly members-only then — on paper at least. Officially you had to be a member to buy a drink. Well, we just couldn't exist like that — so we — um — worked round it. Eventually in Frith Street we had a visit from Her Majesty's Police Force."

"Roland Kirk was on the stand," recalls Ronnie. "He'd distributed about a hundred penny whistles to the audience and everyone was blowing them like mad. It was a *madhouse*. About twenty plain clothes men and women came in. And no one took a bit of notice. Just went on blowing like an aviary. Roland, being blind as you know, didn't know about all this, just thundered on. All this law trying to get names

and addresses . . . policeman says to me 'Go up and tell him to stop.' I said 'You go up and tell him to stop.'"

Pete King says, "Yes, we were guilty, and were found guilty. But it was suggested that by then we were a reputable establishment. And they suggested we went in for a different type of licence. And we did. And we've held it ever since. When we extended the Frith Street premises in 1969 to include what had been the Chez August restaurant next door, we applied for a three o'clock closing. The idea was — if a couple can get a baby-sitter and come into Town for a night out, you give them as much entertainment at one establishment as possible. This puts the building into a different category, so the GLC become involved and the Fire Department and everything. I'm proud at this stage that when our licence is reviewed annually, they put us in the top grade club category."

Go to Ronnie's these days — you can hear a top jazz name like Oscar Peterson or the Basie Band with a singer or the best in British jazz. Latest improvement is a sophisticated new light system which casts a modish backlight on balding patches and is in the hands of the famous Martin ("Best sound man in the country," says Ronnie. "In the city . . . nothing"). You can eat and drink ("For Christ's sake," says Ronnie. "Food's a bit expensive. I think it's cheaper to eat the money"). You can go to the disco on the top floor — live music there too some nights. It rated in the top six last time Time Out covered discos. At one time it boasted revolutionary freeform foam seating. ("They tell me it's very sexy," says Ronnie. "I've never been there."). Then, in the basement, there's a hushed little bar with an elegant selection of jazz records perceptively picked by Francoise behind the bar. So if you want to jump about, chat or listen, you're catered for. From the cramped, near-sordid sweat box of 1958 ("The Old Place should be reserved as a sort of Black Hole of Calcutta," said the Melody Maker), the move to Frith Street in 1965, and the near-splendid place today with a world wide name, it's been twenty years of touch and go.

"When we came here from Gerrard Street, it was tough and got all right," says Pete King. "We got help from Harold Davison, who has been an absolute

Radio & Record News



his club

JUST OVER 20 years ago, Ronnie Scott and Pete King formed Scott's club in a taxi-drivers' dive in Gerrard Street. KITTY GRIME tells the tale.

gem of a man to us. Not just because he's loaned us money, but for any kind of help. He was always available. We were optimistic about repayment; but we never kept to the arrangement that we'd set up. And Harold never questioned it once. Thirteen, fourteen years ago, we were in debt for fifty thousand pounds to his company. Of course, Harold earned a lot of out jazz music and thought he was putting something back in. I don't suppose he ever thought he'd get his money back."

Today the club is at work twenty four hours a day almost, and employs about forty people in day and night staff. "Ronnie and I work lunatic hours," says Pete. "I suppose we're in from about one in the afternoon to closing time."

Big or small, the thing has been the music. . . . The first years, the club opened seven nights a week with two "All Nighters" at the weekends. British musicians of high quality were featured, but the dream was to import American musicians. Today, it's more or less commonplace to hear a jazz great live — and it's hard to remember that a whole generation of British musicians and fans learnt it all from records. The British Musician's Union and the American Federation of Musicians had mutually banned each other from the early 'thirties.

"It was only in the War that we heard American musicians. Then Harold Davidson made a breakthrough by negotiating exchange visits for bands playing concerts only. We started to try to bring over American jazzmen on the same ruling he'd agreed; things like no dancing and so on. Singers, of course, were no problem; they came in under a different union. They hummed and haa-d; it had to go through committee after committee, through the system. I had meetings with the AF of M in New York. But we finally convinced them that it was life or death. So the first exchange was agreed. And Zoot Sims played the Club. It had to be reciprocal — a man for a man — and Tubby Hayes played in New York (an *Radio & Record News*).

American musician told him 'Steal my gigs and I'll make you swim back to Britain'. But it was hard selling even someone as brilliant as Tubbs to the Americans. Like coals to Newcastle. What changed it all was the Beatles — after that they wanted British musicians."

"We can't get Duke Ellington now," says Pete King with regret. "Or John Coltrane." But most of the active jazz greats have played the club or are on Pete's "wanted" list; "Why so many saxophone players?" says Ronnie. "Because I'm one myself, and I like to hear them."

Skip through just the famous saxophone names, quick and dead, and it's a history of jazz. From father figures like the late, lamented Coleman Hawkins, drawing close to the end of a glorious career; Ben Webster of the gentle presence and gorgeous sound; magical mystery Rahsaan Roland Kirk; the unpredictable Mohawk-profland Sonny Rollins; prima donna Stan Getz ("I slipped a disc bending over backwards to please Stan Getz" says Ronnie); ebullient Johnny Griffin; unique Lockjaw Davis; under-rated Hank Robley; glamorous Dexter Gordon; electrified Eddie Harris; barrel-chested, deep-rooted Illinois Jacquet; uncompromising Lee Konitz; dazzling Sonny Stitt; controversial Lucky Thompson; veteran smoothie Bud Freeman; sonorous George Coleman; outrageous Archie Shepp; autocratic Don Byas; elegant Benny Golson; and most disputed of all at the time, avant garde father figure Ornette Coleman.

The club is usually reproached for its over-safe, establishment names. "Lots of people we'd like to have ask for too much money. Or wouldn't mean much at the door. We find as the years go by the names have to be bigger and bigger to do business," says Ronnie.

"We try to balance the programme," says Pete. "I sit in here and try to work it out. We think . . . let's have a voice in there to give a different atmosphere. People come to the club who are not jazz lovers, you know. They hear a musician playing with all that intensity — they don't really know what — but then if you get someone like Blossom Dearie or Marian Montgomery to loosen up the heavy concentration for a bit, they can sit back and think . . . this is pleasant."

"I fancied Cecil Taylor." (for non jazz buffs — this is an unsparring avant garde piano player whose sets last up to an hour and a half of uninterrupted ferocity) "People said 'Really?' I said to Ronnie, 'I'm going to book him.' Well, Ronnie's tremendous, he doesn't bat an eyelid. Then the next booking fell through, so it was three weeks of Cecil Taylor. Well . . . the clash of avant garde music on the ears of your regulars could mean that next week you don't have any regulars. Simple as that. But it worked, of course, he's a stunning musician. But three weeks could have been disaster."

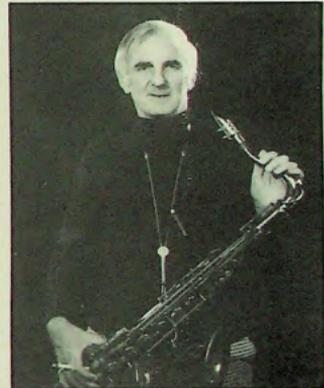
Another disaster area has been more or less sidestepped. The West End's memory is littered with clubs that attracted too much attention from the law or the law breakers. Says Pete, "It's funny that when we started, what you might call modern jazz or bebop music was regarded the way punk rock is today — with all that that implies. The club could have gone the way of Club Eleven. Twenty years ago if there was a mention of drugs in the media it was always connected with jazz musicians — even when there was no connection. Now, it's much wider. You have to look at everybody now. Then you used to stand down near the door and give a nod or a shake of the head to anyone who looked under the weather, and run a tight door. If you don't let them in, you have less chance of problems inside. I must say though, any problems here have always been with the alcohol thing. . . ."

"We've had a few idiot drunks (I saw Ronnie wrestle one such out of the door one night). And we've had a few hard cases, but we've always managed. It's the West End, of course, we've had

our nasties when Soho was bubbling with villainy. But I suppose there's no fortune to be made of the Club; we're not dealing with girls or hostesses or one arm bandits. Ronnie's father was a saxophone player and he liked a game of cards in the afternoons, or when he'd finished work. And in those days, nine out of ten, you finished up playing cards with a few villains. So we knew them, and they knew us, because we'd been about the West End for years. So it was 'If you ever get any problems, let us know.'

"We never had to let them know. Matter of fact, we've got a huge magnum of champagne in the store room which Albert Dimes, who was a notorious, er, man of the West End, gave us on the opening of the Club here. We said we'd drink it when we got out of debt. Well, it's down there. You know what it is? I think that the heavens and the hoods and the thugs and that just can't stand the music."

"People come here not because it's a chichi place, but because they like the music. All sorts of people . . . Princess Margaret . . . we always try to arrange it so she can sit quietly somewhere like incognito and no one will bother her. One time we heard she was coming in with Peter Sellers and Spike Milligan. We were sitting in the office here and Spike phones through to say he can't come, would we apologise to them. Ronnie went over to them and did. Comes back in here; phone goes again; it's Spike. 'Did they arrive?' 'Yes.' So he says 'I want you to read this out over the mike as a telegram.' And Ronnie's sniggering away. Then he puts down the phone and says 'This could be the Tower for me . . . and goes out. Does a bit of chat at the mike . . . telegram . . . etcetera, etcetera . . . and reads out 'Wherever you are, wherever you be, take your hand of the Princess's knee.'

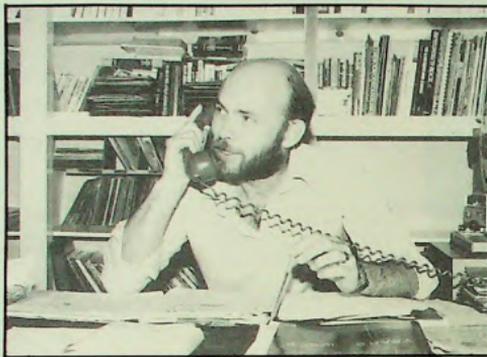


"Oh there have been amazing nights. So many amazing nights. I remember one time Eddie 'Lockjaw' Davis was on the stand. And you know how they call people up to the stand, regardless of whether they're socialising or whatever. Well, he had Mel Torme playing drums, and Ella Fitzgerald, Mark Murphy, Marian Montgomery, Cleo Laine, Tony Bennett and Annie Ross all on stage together. Then Mel sang at the end and cut the bloody lot. . . . This year, Ronnie and Pete can tot up twenty years of amazing nights — so far."

"I have to live here six nights a week," says Ronnie. "And I want to come in to work and not be bored."

Kitty Grime's history, *Jazz at Ronnie Scott's*, has just been published by Robert Hale.

Tim Blackmore: what it means to be a head of music



CAPITAL RADIO'S head of music, Tim Blackmore: a phone call from a promotions man every six minutes, 113 visitors in three months. "I rely on recommendations from presenters, all the sales and airplay charts, and my own gut feeling built up over 12 years."

TIM BLACKMORE has been Capital Radio's head of music for seven months. **JAMIE JAUNCEY** asked him about the pressures on him from promotions men, what he hopes to make the station sound like, and what it means to be head of music at a station second only in importance as a Top 40 outlet to Radio 1.

TO MOST record company promotion men and women the name Tim Blackmore is synonymous with an audience for their product exceeded only by that of Radio One. If you work the London area and you don't have Tim Blackmore's ear you might as well call it a day.

Blackmore once got his secretary to count the number of calls he had from promotions people over a three day period. The result was an astonishing one call every six minutes. He also counted the number of people he had seen over three months. It amounted to 113, many of the more than once.

As the focus for such a deluge of attention from the record industry, Blackmore might justifiably have created all the personal barriers which close contact with that industry often produces. He has not, however. He is open and friendly and clearly still finds it difficult to tell someone that their record doesn't make the grade. Although the face to face business with the record companies is only a fraction of his work, he finds it the area of greatest pressure. "When I have six people coming in in a row, all trying to sell me their product, the pressure builds up because there's only a limited number of reasons I can give for turning something down. And I realise that each record is very important to the guy that brings it in".

Blackmore took over the responsibility for the running of Capital's music output in November 1978 when Aidan Day was appointed programme controller, leaving his previous position as head of music vacant for Blackmore, who had joined the station in 1977 as the music department's executive producer.

Blackmore's radio career, like Aidan Day's, began at the BBC. Joining in 1962 he trained as a technical operator and moved over to studio management in 1965. In 1967 Radio One started and Blackmore, along with Aidan Day, Peter James (also now at Capital) and Stuart Grundy (now an executive producer at Radio One) were taken on as production assistants in the grants department under the late Anna Instone.

18 months later Blackmore became a producer, and over the next eight years produced, at some stage or another, every Radio One presenter except John Peel and Jimmy Young. He also worked on several of the Radio One features, including the Insight series

and the Story of Pop, for which he was sole producer.

By 1977 however he found himself becoming stale. He was offered an attachment to Radio Four in production of the Today programme but at the same time met Aidan Day again. Day had more than once suggested he might like to give ILR a try. This time he agreed, and joined Capital in June that year.

As head of music, Blackmore is immediately responsible for all but two hours per day of the station's weekday output — an enormous task. Although ultimate responsibility and policy decisions rest with Day, it is Blackmore who runs the department, selects the playlist and supervises the producers and presenters (17 of whom come under his aegis).

It is, of course, his playlist responsibility which makes him the man the promotions people want to know. He personally listens to every single that is released — and to convince the incredulous he can produce a large notebook in which each one is written down, dated and commented on.

There is no playlist committee or formal playlist meeting, and it is Blackmore himself who actually puts the thing together. But he does rely to some extent on recommendations from the presenters, combined with the fruits of his own listening. "input from all the sales and airplay charts, and my own gut feeling built up over 12 years." Thus a weekly list of around 60 records appears, broken down into an A, B and C list, with Climbers and People's Choice.

He describes the playlist as "the bed for the station's sound" — it is the 50 per cent of the music played which rotates with sufficient frequency to create a familiarity amongst the listeners, and hence a "station identity." It is however only 50 per cent of music output and the remaining half is the responsibility of the individual presenters (except in the case of the breakfast show which is strictly formatted and follows a more or less predetermined running order).

It is vital to the quality of the presenter's performance that he has some latitude to impose personal choice on his programme, says Blackmore. "It's best for the presenter, who has more freedom, and so it's obviously best for the audience. I've worked in the past under circumstances where the presenter had little to say in programming his show and the show

has generally ended up being weaker.

"Equally though, there is a limit to the amount of your own taste you can impose on the listener. My own preference is the story song — I love them, but I think there are a lot of people who don't want to have to give all their attention to a song. In my entire career I've only had 18 months programming exactly the music I liked — that was a Sunday morning album show with Noel Edmonds between 1971 and 1972. That sort of chance is very, very rare."

Blackmore defines Capital's musical style in the broadest possible terms as "good music, preferably strong on melody with no emphasis on particular tastes," and from that recipe, vague as it may sound, an identity does somehow emerge. Ask any of the station's four million odd listeners.

He won't be drawn however on the theory that the station sound has "loosened up" in the last few months, in other words that it has become less formatted. "In principle I haven't made alterations and it's not for me to comment on how it sounded before I took over the music department," he says. But there are people in London who feel that Capital is an "easier listen" now.

What sort of image does Blackmore have of his audience, which, in global terms, is enormous for a commercial station? "I often think of the 45-year-old man who came up to me when I started here and said he loved getting pop music in stereo. But usually I think of 25-year-olds — no particular class. I feel very close to the listeners because they obviously feel close to us — it's their station and we're very accessible. They come to us for jobs, flats, whatever. The station is part of their lives and it's all built on the music".

The music is Tim Blackmore's raison d'être. He is not ambitious, he says, and has no secret plans to become a managing director, or even a programme director. "At the end of the day I'm still a programme maker and the programmes I make will always be musical or about music.

"I love music because it moves people, that's its great strength. I still don't feel I know any more about it than anyone else and I still consider it a real privilege to be able to exercise my musical judgement for a living."

"I realise that each record is very important to the guy that brings it in . . ."

"The playlist is the bed for the station's sound . . ."

"I feel close to the listeners because they obviously feel close to us — it's their station . . ."

Picks of the week



RADIO HALLAM Maggie Mash — **Krank It Up/Peter Brown, TK TKR 7545**



BBC RADIO LONDON Paul Owens — **Old Siam, Sir/Wings, EMI R 6026**



BBC RADIO MERSEYSIDE Alan Jackson — **Never Gonna Say Goodbye/Poussez, Vanguard VS 5014**

The Monday Report

BRITAIN'S ONLY COMPREHENSIVE TIP SHEET AIRPLAY AND CHART GUIDE

TOTP and TV

The **CHART** below gives details of artists appearing last week on TV shows, with title of song, label, catalogue number, distributor code (see key on Monday 100), chart position last week and this, and comment.

TOP OF THE POPS BBC1 Network

Thursday (21) 19:25 DJ: Dave Lee Travis

CLASH (play-in) I Fought The Law
CBS CBS 7274 (cd) 02:30 Sales slowing
EDDIE GRANT Live! On The Frontline
Epsom EBY 28 (fl) 15:14 Will go up next week
DOOLEYS Wanted
GTO G1 749 (cd) 06:49 Selling steadily
RUBY WINTERS Baby Lay Down
Creslo CR 171 (cd) 02:17 Good tear jerker
RUTS Babylon Burning
Virgin VS 271 (cd) 07:30 Will go up next week
AMI STEWART Light My Fire/12 Disco Heaven
Atlantic/Hansa K11278 (fl) (24-11) Top ten next week
DAME EDNA EVERAGE Disco Malinda
Charisma CH 306 (fl) (NR) Lost for words
DOLLAR Who Were You With In The Moonlight
Carere CAR 110 (fl) (17-16) Reached sales peak
PATRICK HERMANDEZ Born To Be Alive
Gems/Gammas GEM5 4 (fl) 08:50 Still on 12"
VILLAGE PEOPLE Go West
Mercury 6007 221 (fl) (31-17) Sales increasing
SMIFF 'N' THE TEARS Driver's Seat
Chiswick CHS 104 (fl) in at 53 On Pic disc
ANTA WARD Ring My Bell
TK TR 7943 (cd) (1-1) Easily outlasting everything else
JOHN WILLIAMS (legit) Cavatina
Cuba BLS 80 (fl) (24-18) Will it outdo the Showdows?
THOM PAGE Maybe
RSD RSD 34 (fl) (48-43) Sales resurgence

JUKE BOX JURY BBC 1 Network

Saturday (23) 18:15 Presenter: Noel Edmonds. **PANEL:** Joe Brown, Flick

CHLOE Here Comes Summer
Arista/Hansa AHA 545 (fl) Their best single yet
LULU I Love To Boogie
Rocket XPRESS 15 (fl) Good but not outstanding pop-disco material
MANFRED MANN'S EARTHBAND Don't Kill It Carol
Bronze BRO 77 (fl) (91-50) Pic-disco selling well
RICK WAKEMAN Animal Showdown
A&A MMS 7436 (cd) Not a singles artist
ROGER CHAPMAN Who Pulled The Nite Down
Acrobat BAT 5 (fl) Good track but not single material

VILINSKI Save Me
Jet JET 146 (cd) Disappointing

JUKE BOX JURY BBC 1 Network

Saturday (30) 18:15 Presenter: Noel Edmonds

SHOWADDYWADDY Sweet Rock & Roller
Arista ARIST 247 (fl) Good reworked olde
DONNA SUMNER Bad Girls
Casablanca CAN 156 (fl) Another big hit
ABBA Angel Eyes/Voulez Vous
Epic EPC 7438 (cd) Yet another big hit
ADRIAN HUNSEY C'est Sheep
Virgin VS 266 (cd) Comedy interlude
SIOUXSIE & THE BANXSHEES Playground Twist
Polydor POSP 59 (fl) Stronger than the last one
MONKS I Ain't Getting Any
EMI 2972 (fl) The elusive follow up hit

MERSEY PIRATE Granada/Network

Saturday (23) 10:30 Host: Duggie Brown

RUTS Babylon Is Burning
Virgin VS 271 (cd) 07:28 Could go top twenty
ELD Shine A Little Love
Jet JET 144 (cd) (4-8) Discovery album going platinum
DON ESTELLE & WINDSOR DAVIES Cool Water
UA UP 30534 (cd) (NR) Fair novelty record

The Monday Report gives details of over 450 singles every week — releases, airplay, sales, gimmicks, TV appearances

BRITAIN'S ONLY COMPREHENSIVE TIP SHEET AIRPLAY AND CHART GUIDE
In Radio & Record News every week

Hit Line

Hi there! Here we go with another pile of tips and predictions. First the obvious ones. **DONNA SUMNER** has a hit on her heels with Hot Stuff (Casablanca CAN 156) already selling tons on import and due out here on Friday (6). Also slated for July 6th is the new **ABBA** single, a double A-side coupling Angel Eyes and Voulez-Vous (Epic EPC 7499) — a certainty for top honours. Thirdly, we have the new **SHOWADDYWADDY** single Sweet Little Rock & Roller (Arista ARIST 247), a typical **SHOWADDYWADDY** re-work.

Provisionally scheduled for July 13th is a new single from **DIRE STRAITS**, entitled Lady Writer it comes from their current album Communicate and should follow Sultans Of Swing up the charts.

GREG EDWARDS has been stirring up a lot of interest in a track by **JOHNNY MATHIS** on his **SOUL SPECTRUM** programme on Capital Radio. The track is called Gone Gone Gone and represents MATHIS'S first foray into the disco market. A little birdy (we know a few little birdies) tells us that CBS have plans to release the track either in late July, or early August. Watch this track move!

In the airplay stakes **THE BEACH BOYS** take over the top spot in our **AIRPLAY TOP 50** with Lady Lynda (Caribou CRB 7427). It has jumped twenty places to 23 in the Monday 100 this week and please don't say we didn't tell you about this smasher! **RICKIE LEE JONES** goes up to number 2 in the selfsame airplay chart with Chuck E's In Love (WB K17300) while she rises to 31 in the Monday 100.

THE PRETENDERS have a top twenty smash due for release this Friday. Called Kid, it is **PAUL SIMON**'S record of the week on **RADIO 1** (Real ARE 9).

That's it for this week folks. Speak to you again next week, 'nuff said!



GUARDIAN ANGEL Laser
China Gate

LASS

DAVE EDMUNDS
Girls Talk

Swan Song
SSK19418

VAN HALEN
Dance The Night Away

Warrnes
K17371

BRAM TCHAIKOVSKY Radar
I'm The One That's Leaving AOA37



Records being programmed for the period Saturday 25 June to Sunday 1 July 1979

Artist/Record Title	Label	Time	Notes
HERNANDEZ, PATRICK Born To Be Alive/Gem	Aquarius GEMS 4	215	
HI TENSION Funkified Pt. 1	Island WIP 6489	116	
HOT GOSSIP Super Casanova	Atlantic K 11309	186	
HOWELL, EDDIE This Could Be You	Gem GEMS 6	186	H
HULL, ALAN I Wish You Well	Rocket XPRES 12	46	
INTERVIEW You Didn't Have To Lie To Me	Virgin VS 249	118	
JACKSON, MIUK Married Men	Atlantic K 11281	75	
JACKSON, MIUK Never Change Lovers	Spring POPS 51	75	
JETI, BILLY Honesty	CBS 1427	46	
JOHN, ELTON Are You Ready For Love	Rocket XPRES 131	304	
JOHN, OLIVIA NEWTON Deeper Than The Night	EMI 2954	46	H
JONES GIRLS... Love Somebody Else	Philly PIR 7361	116	H
JONES, RIKIE LEE Chuck 'E's In Love	WB K 117390	285	
JUVET, PATRICK Viva California	Casablanca CAN 150	75	
KAY, JANET Silly Games	Scope S 2	285	
KEEGAN, KEVIN Head Over Heels In Love	EMI 2965	46	
KENNEDY EXPRESS Little Lolita	Jet JET 145	46	
KENYON, STEVE So Back to Lat. Music	Play/Rampage RAM 41	75	
KING, GREG BANO Madam Rouge	Beserkley 822.7	46	
KING, EVELYN CHAMPAGNE Music Box	RCA PW 1986	116	
KING, JONATHAN You're The Greatest/Love	UK 120NT 386	215	
KISS I Was Made For Loving You	Casablanca CAN 152	116	
KISSDON, MACK Lavender Blue	Carrera CAR 112	46	H
KNACK, THE Sharona	Capitol CI 16087	46	
KNIGHT, GLADYS You Bring Out The Best In Me	CBS	186	H
KORGIS If I Had You	Rialto TREB 103	285	
LEE, ALBERT Country Boy	ABM AMS 7443	116	
LENO, SAM Love	PVX PV22	116	
LEWIS, LINDA I'd Be Surprisingly Good For You	Arise ARS 196	116	
LINER You And Me	Atlantic K 11285	234	
LJOUND GOLD Mr. Groovy	Creslo CR 178	116	
LONGMIRE, WILBERT Black Is The Colour	CBS TZ 1	46	
LONGMIRE, WILBERT Say When	Swift BUY 46	75	
LOWE, NICK Crackin' Up	Radar ADA 34	215	
LUCAS, CARRIE Dance With You	Solar SB 1482	285	
LULU I Love To Boogie	Rocket XPRES 15	116	
LURKERS Out In The Dark	Beggars Banquet BEG 19	186	
LUV Trojan Horse	Philips 8012 858	75	
LYNN, CHERYL Star Love	CBS Impact	116	
MANFRED MANN Don't Kill It Carol	Bronze BR 77	116	H
MANNATTENS Here Come The Hurt Again	CBS 7360	46	H
MacCOLL, KRISTY They Don't Know	Swift BUY 47	285	
MASON, JEANE What Would I Do...	Epic EPC 7385	46	
MATCH Boogie Man	Flamingo FM 2	285	
MATTHEWS, AL I Can't Face The Music	Electric WOT 34	116	
MAYALL, JOHN Bottom Line	DJM DJS 10918	116	
McADDEN/WHITEHEAD Aint No Stoppin' Us	Philly PIR 7365	304	
McLEAN, JACKIE Dr. Jackyl & Mr. Futik	RCA PW 1975	186	
MILES, JOHN On Heat	Decca DI 13880	116	
MOORE, GARY Parsian Walkways	MCA 418	24	
MORRISSEY/MULLEN Love Don't Live Here	EMI 12010 1001	116	
MUSIC MACHINE Music Machine	Pye 7N 46199	46	
NASH, JOHNNY Wonderful Woman	Epic EPC 7332	215	
NATIONAL YOUTH JAZZ ORCH. Mary Rose	Pye 7P104	215	
NAUGHTON, DAVID Maker It	RSO 32	186	H
NICHOLAS, PAUL Tews Up Two Down	RSO 29	215	
OHIO PLAYERS Everyday	Arista ARST 298	186	
PAGE, THOM Manly	RSO 34	186	
PAGE, JAM Over My Head	Lego GO 358	116	
PALMER, ROBERT Bad Case Of Loving You	Island WIP 6481	285	
PARTON, STELLA Steady As The Rain	Elektra/Aylum K 12363	116	
PAUL, BILLY Bring The Family Back	Philadelphia PIR7456	186	H
PEACHES & HERB Reunited	Polydor POPS 43	46	
POUSSEZ Never Gonna Say Goodbye	Vanguard VS 5014	94	
PRICE, ALAN England My England	Jet JET 143	234	
PROTTER I Can't Cope	Polydor 2059 124	186	
QUANTUM JUMP The Lone Ranger	Electric WOT 33	75	
RAFFERTY, GERRY Night Owl	UA UP 3612	215	
REAL THING Boogie Down	Pye 7P7109	186	
RECORDS Teenerama	Virgin VS 250	285	
RICH, CHARLIE When I Get Home	Elektra/Aylum K 12348	116	
RIPPERTON, MINNIE Memory Lane	Capitol CI 16082	46	
RITZ Locomotion	Epic EPC 7457	186	H
RIVERIA Since I Don't Have You	Mercade M6	75	
ROBINSON, TOM... Never Going To Fall In Love	EMI 2967	46	



Radio Oxford

Phil Rappa Ring Ring/Chris Rankow, IMI
 Martin Stanford The Next
 Davina Davies Williams, CBS
 Dave Freeman Honesty/Billy Joel, CBS
 Alan Roberts Stay With Me/Judy Tusk, Rocket
 Listeners' Choice Save Me/Chris, EM

Airplay Top 50

TWO	LAST	THIS		WEEKS ON CHART
11	2	1	BEACH BOYS Lady Luck	Caribou CR8 7427 4
24	14	2	RICKIE LEE JONES Chucky E's In Love	WB K 17390 3
25	4	3	VILLAGE PEOPLE Go West	Mercury 6007 221 4
1	5	4	DOLLAR Who Were You With In The Moonlight	
10	10	5	GERRY RAFFERTY Night Owl	Carere CAR 110 6
13	8	6	SISTER SLEDGE We Are Family	Atlantic K 11239 6
41	15	7	WINGS Old Siam Sir	Parlophone R 6026 3
15	11	8	EARTH WIND & FIRE Boogie Wonderland	CBS 7232 9
5	13	9	NEIL DIAMOND American Popular Song	CBS 7408 5
17	10	10	NICK LOWE Crackin' Up	Radar ADA 34 7
12	3	11	ANITA WARD Ring My Bell	TK TKR 7543 5
4	25	12	AMII STEWART Light My Fire/137 Disco Heaven	
19	16	13	THE SQUEEZE Up The Junction	Atlantic/Hansa K 11278 4
14	18	14	ENGLAND DAN & JOHN FORD COLEY Love Is The Answer	AB M AMS 7444 4
7	6	15	McFADDEN & WHITEHEAD Ain't No Stopping Us Now	Atlantic K 11296 5
—	12	16	THIN LIZZY Do Anything You Want To	Phil PIR 7365 7
—	12	17	EDDIE GRANT Livin' On The Front Line	Vertigo Lizzy 2 4
—	1	18	SUPERTRAMP Breakfast In America	Ensign ENY 26 4
—	—	19	DOOBIE BROTHERS Minutes By Minute	AB M AMS 7451 2
—	—	20	KORGIS If I Had You	WB K 17411 1
—	2	21	BLONDIE Sunday Girl	Raito TREB 103 2
—	20	22	KNACK My Sharona	Chrysalis CHS 2320 8
—	24	23	DAVE EDMUNDS Girl Talk	Capitol CL 16087 2
23	26	24	KENNY ROGERS She Believes In Me	Swan Song SSK 19417 1
3	22	25	ROY MCNEELY Dance Away	UA UP 36533 6
31	29	26	QUANTUM JUMP Lone Ranger	Polydor POSP 44 9
6	7	27	E.L.O. Shine A Little Love	Electric WOT 34 4
—	19	28	JOHN STEWART Gold	JET 133 7
—	29	29	POLICE Can't Stand Losing You	RSD 35 2
21	33	30	KIRSTY MCCOLL They Don't Know	AB M AMS 7381 1
44	34	31	BILLY JOEL Honesty	Stiff BUY 47 3
27	38	32	GRAHAM GOLDFMAN Sunburn	CBS 7422 3
18	23	33	NONA HENDRICKS You're The Only One	Mercury SUNNY 1 4
37	34	34	ALBERT LEE Country Boy	Arista ARISTA 253 3
—	—	35	CHIC Good Times	AB M AMS 7443 2
8	9	36	AFTER THE FIRE One Rule For You	Atlantic K 11310 1
16	36	37	VOYAGER Halfway Home	CBS 7025 5
37	40	38	LEN LOVICH Say When	Mountain VOY 001 9
46	41	39	PATRICIA HERNANDEZ Born To Be Alive	Stiff BUY 48 3
26	30	40	TOTO Geosy Pony	GEIS 4 3
—	—	41	CARIE LUCAS Dance With You	Mercury SUNNY 1 4
—	—	42	UK Nothing To Lose	Solar BF 1482 1 3
—	46	43	ART GARFUNKEL Since I Don't Have You	Polydor POSP 55 5
—	44	44	JUDIE TUDOR Stay With Till Dawn	CBS 7317 2
—	—	45	TUBEWAY ARMY Are Friends Electric	CEMS 4 3
—	42	46	CHAS AND DAVE Gerchka	Rocket XPRESS 17 1
—	47	47	ROBERT PALMER Bad Case Of Loving You	B. Banquet BEG 16 1
30	17	48	EDWIN STARR Happy Radio	EMI 2947 2
—	48	49	SYLVESTER Stars Two Up Two Down	Island WIP 6481 2
—	—	50	PAUL NICHOLAS Love You Two Down	20th Century TC 2408 7
—	—	—	—	Fantasy FTC 177 2
—	—	—	—	RSD 29 5

The Airplay 50 is computed from all the playlists on the preceding pages, and is based on the number of plays per week, each station's play being accorded a value based on actual audience figures established by JICRAR and BBC Audience Research.

British Music Chart

CMJ/R6RN Country Album Chart

1	(1)	9	BILLIE JO SPEARS Singles Album	UA UAK 30231
2	(2)	12	VARIOUS Country Life	EMI EMTV 16
3	(3)	12	MARTY ROBBINS Golden Collection	Lotus WH 5008
4	(4)	12	DON WILLIAMS Images	K Tel NE1003
5	(8)	12	CRYSTAL GAYLE When I Dream	UA UAG 30169
6	(—)	11	VARIOUS Country Portraits	Warwick WW 5057
7	(7)	12	GEORGE HAMILTON IV Reflections	Lotus WH 5009
8	(11)	11	DOLLY PARTON Both Sides Of	Lotus WH 5006
9	(11)	11	JOHN DENVER John Denver	RCA PL 13075
10	(6)	5	BOXCAR WILLIE Daddy Was A Railroad Man	Big R BRA 1004
11	(5)	8	CHARLIE RICH Rich Collection	Lotus WH 5012
12	(24)	2	KENNY ROGERS The Gambler	UA UAG 30220
13	(12)	12	DON WILLIAMS Expressions	ABC ABCL 5253
14	(28)	5	CHARLY PRIDE Burgers And Fries	RCA PL 12983
(—)	1	1	ALBERT LEE Hiding	AB M 54760
16	(14)	5	LINDA RONSTADT Livin In The USA	Asylum K 53055
17	(22)	3	WILLIE NELSON Willie And Family Live	CBS 88333
18	(21)	3	ANNE MURRAY Lay's Keep It That Way	Capitol E-ST 11743
19	(3)	8	EMMYLOU HARRIS Blue Kentucky Girl	WB K 56627
20	(16)	12	JOHNNY CASH Twenty Foot Tapping Greats	CBS 10009
21	(—)	1	MARTY ROBBINS The Performer	CBS 83488
22	(28)	4	TAMMY WYNETTE Stand By Your Man	Top EPC 49141
23	(—)	1	PHILOMENA BEGLEY Fireside Country	Eric SPT 11319
24	(—)	1	VARIOUS Red Hot Country	RCA PL 42808
25	(—)	1	POCO Legend	ABC ABCL 5264
26	(—)	1	JIM REEVES I'm Pure Gold	RCA NL 13014
27	(10)	5	BOXCAR WILLIE Boxcar Willie	Big R BRA 1001
28	(—)	1	EMMYLOU HARRIS Profile	Asylum K 56570
29	(—)	1	ORIGINAL SOUNDTRACK Every Which Way	Elektra K 11919
30	(15)	2	GENE WATSON Reflections	Capitol E-ST 11805

THIS CHART is the official Country Music Association of Great Britain chart, compiled from returns from a panel of fifty specialist country shops. It is used by the CMA, ABC, Radio Mirror, Country Music Round-up, Country Music People, and by the following specialist radio programmes: Radio 2 Country Club; Radio Cleveland Country Time; Radio Clyde Country Sounds; Radio Luxembourg Big L Country; Swansea Sound Country Stage; Radio Humberstone Country Music Time; Radio Orwell Orwell Country; Radio London London Country.

Country Comment

Still no change at the top. But ALBERT LEE comes in at 15 this week with the single COUNTRY BOY getting off to a lot of airplay. If it charts the album can expect to go even higher. EMMYLOU HARRIS' BLUE KENTUCKY GIRL still holding around the middle of the chart. Will go higher when word begins to get around about it.

Country Airplay

BOXCAR WILLIE	Boxcar Willie	Big R
JOHNNY CASH	Gone Girl	MCA
JOHN CONLEE	Rose Coloured Glasses	CBS
PATSY CLINE	Country Hall Of Fame	CBS
JANIE FRICKE	Love Notes	RCA
TOM T HALL	Places I've Done Time	RCA
EMMYLOU HARRIS	Blue Kentucky Girl	Asylum
FRANK JENNINGS	SYNDICATE Me & My Guitar	Columbia
WAYLON JENNINGS	I've Always Been Crazy	RCA
ALBERT LEE	Hiding	AB M
RAY LYMAN	Music Man	Release
HELEN McCAFFREY	Country Music In My Soul	Mint Julep
WILLIE NELSON	Willie & Family Live	CBS
DOLLY PARTON	Collection	WB
STELLA PARTON	Love Ya	Elektra
RONNIE PROPHET	Just For You	Tea Vee
KENNY ROGERS & DOTTIE WEST	Classics	UA
KENNY BERRITT	Give Me A Title And I'll Write You A Song	Big R
ERNEST TUBBY	Country Hall Of Fame	MCA
GENE WATSON	Reflections	Capitol

Records listed under Country Airplay are in alphabetical order. The list is compiled from returns made by specialist radio programme presenters.

GUARDIAN ANGEL Laser LASS
Ching Gate

DAVE EDMUNDS Swann Song SSK19418
Girls Talk

VAN HALEN Warner's K17371
Dance The Night Away

BRAM TCHAIKOVSKY I'm The One That's Leaving
Rader ADA37

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HERE ARE JUST A FEW EXAMPLES:

GEORGE JONES/Hillbilly Hit Parade
LONESOME PINE FIDDLERS/14 Mountain Songs
COWBOY COPAS/Best of
GRANDPA JONES/Greatest Hits
BILL DOGGETT/Original Greatest Hits
FEDERAL ROCKABILLYS/Original Hits
DIXIE ROCKABILLYS/Vol. 1 & 2

EARL BOSTIC/Great Hits of '64
JEAN SHEPARD/Best of
LITTLE JIMMY DICKENS/Best of
MEL TILLIS & FRIENDS
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Album releases

Albums scheduled for release week ending 29 June 1979

BEACH BOYS L.A. (Light Album) Caribou CBS 118001 (s)
 CARS, THE (The Cars) Elektra EKS 3274 (s)
 CRYNNE, KEVIN/DAGMAR KRUISE (Baby Voice) V212 (s)
 CRUSADERS Street Life MCA MC 3008 (s)
 CUSAT, XAVIER & LES ORCHESTRAS (The All Stars Friends)

Instrumental US 116 (s)

DARLING Pair D Down To Experience Damocles CAS 1144 (s)
 ELLINGTON (The New Alliance) AFRO 220 (s)
 EVANS, BILL (1960 - 1969) BM Eaves Trio - Bus
 GARDNER, BOB (The New Alliance) Double Double 2022 254 (s)
 GORDON, DEXTER (Live At The American Paralytic Activity AFRO2) 217 (s)
 HAWKWOOD P.P.S. (Chronica COS 4071 (s))

INTERVIEW Big Dreamer Virgin V 2123 (s)
 KINK, COREY (Band With The Natural Five) Resonance RESER 80 (s)
 LAST, JAMES (Cameo Up To Date Vol 9) Playboy Super 2271 819 (s)
 GARDNER, BOB (The Soundbyte) Baby Voice Arneland ARS 262 3274 (s)
 ORIGINAL MOTION PICTURE SOUNDTRACK (Moonbeam)

USA GAB 2024 (s)

PACKAGES & HERB 2 (Herb) Planet Super 3177 378 (s)
 ROCKETS Turn Up Your Radio! RSD Super R55 1 (s)
 SIMON, CARLY (Say Electra K 52147 (s))
 TELEVISION (Telemania Da NYC!) 1 (s)
 TDSR, PETER (Mystic Mind Rolling Stones GUN 2810 (s))
 TURNER, IRE & TINA (Newwave USA GAB 2024 (s))

Album 60

Monday, 29 June 1979

Weeks Highest
position
Chart

This List

1	(1) ELECTRIC LIGHT ORCHESTRA	Discovery	Jet JETXL 500 (c) 4	1
2	(2) ABBA	Voulez-Vous	Epic EPC 85066 (c) 4	1
3	(11) JAMES LAST	The Whole Night Through	Polydor POT 50089 (c) 11	3
4	(4) BLONDIE	Parallel Lines	Chrysalis CDL 1192 (h) 25	1
5	(3) DIRE STRAITS	Communicue	Vertigo 9102 031 (h) 3	3
6	(18) WINGS	Back To The Egg	EMI PMC 257 (e) 2	6
7	(13) TUBES/VALENTINE	Army	Beggars Banquet BSG 2 (w) 3	7
8	(5) IAN DURY	Do It Yourself	Stiff SEEZ 14 (e) 5	1
9	(7) EARTH WIND AND FIRE	I Am	CBS 86084 (c) 2	7
10	(6) SKY	Sky	Arjola ARL 2 (c) 4	6
11	(12) ROXY MUSIC	Manifesto	Polydor POLM 1 (s) 16	6
12	(10) GERRY RAFFERTY	Night Owl	USA UAK 30238 (e) 5	10
13	(20) SUPERTRAMP	Breakfast In America	A&M AMLK 63708 (h) 4	2
14	(8) DAVID BOWIE	Lodger	RCA BOW LP 1 (r) 4	4
15	(23) BILLIE JO SPEARS	The Billie Jo Spears Single Album	UA UAK 30231 (e) 6	5
16	(38) BARRY MANILOW	Manilow Magic	Arists ARTV 2 (f) 18	7
17	(9) VARIOUS	This Is It	CBS 10014 (e) 5	5
18	(17) RICKIE LEE JONES	Rickie Lee Jones	WB K 56628 (w) 2	17
19	(15) BOB DYLAN	At Budokan	CBS 96004 (c) 6	3
20	(19) VARIOUS	Monument To British Rock	Harvest EMTY 17 (e) 6	12
21	(14) LEO SAYER	Very Best Of	Chrysalis CDL 1222 (f) 14	1
22	(-)	JOHN WILLIAMS Bridges	Lotus WH 5015 (k) 1	22
23	(24) RAMONES	It's Alive	Sire SRK 26074 (w) 3	23
24	(26) DONNA SUMMER	Bad Girls	Casablanca CALD 5007 (p) 5	24
25	(-)	THE WHO The Kids Are Alright	Polydor 2675 179 (h) 1	25
26	(29) THIN LIZZY	Black Rose	Vertigo 9102 032 (f) 9	1
27	(47) RUBY WINTERS	Songs	K-Tel NE 1048 (h) 2	27
28	(35) DIRE STRAITS	Dirge Stranded	Vertigo 9102 021 (f) 15	3
29	(37) SISTER SLEDGE	We Are Family	Atlantic K 50587 (w) 7	10
30	(22) POLICE	Outlando D'Amour	A&M AMLH 68502 (c) 10	14
31	(21) THE UNDERTONES	The Undertones	Sire SRK 6071 (w) 6	11
32	(27) BEE GEES	Spirits Having Flown	RSO RSBG 001 (f) 20	1
33	(-)	THE DOOLEYS The Best Of	GTO GTTV 038 (c) 1	33
34	(25) ART GARFUNKEL	Fate For Breakfast	CBS 85082 (c) 10	3
35	(28) VARIOUS	That Summer	Arists SPART 1088 (h) 3	28
36	(31) ELVIS COSTELLO	Armed Forces	Radar RAD 14 (w) 24	1
37	(-)	CREDENCE CLEARWATER REVIVAL	Greatest Hits Fantasy FT 306 (h) 1	37
38	(39) VILLAGE PEOPLE	Go West	Mercury 9109 821 (h) 7	16
39	(40) KATE BUSH	Line Heart	EMI EMA 787 (e) 25	5
40	(16) VARIOUS	Knuckle Sandwich	EMI EMTY 18 (c) 5	15
41	(34) RICK WAKEMAN	Rhapsodies	A&M AMLX 68508 (c) 4	23
42	(33) MEAT LOAF	Bat Out Of Hell	Epic 82419 (c) 16	13
43	(32) ELECTRIC LIGHT ORCHESTRA	Out Of The Blue	Jet JET DP 400 (c) 25	1
44	(43) VARIOUS	Jerry Wayne's War Of The Worlds	CBS 95000 (c) 25	13
45	(50) NICK LOW	Jeffrey Love Of Lust	Radar RAD 2 (w) 2	45
46	(41) BLONDIE	Plastic Letters	Chrysalis CHR 1165 (h) 12	22
47	(44) VARIOUS	Country Life	EMI EMTY 16 (e) 11	3
48	(53) DEVO	Devotion For The Future	Virgin V 2125 (c) 2	48
49	(-)	DAVE EDMONDS Repeat When Necessary	Swansong SSK 59409 (w) 1	49
50	(57) SYLVESTER	Mighty Real	Fantasy FTA 3009 (e) 2	50
51	(48) SEX PISTOLS	The Great Rock'n'Roll Swindle	Virgin VDT 2510 (c) 17	4
52	(51) VARIOUS ARTISTS	Boogie Bus	Polystar 9198 174 (f) 6	16
53	(52) BARBRA STREISAND	Greatest Hits II	CBS 10012 (c) 19	1
54	(-)	VARIOUS The World Is Full Of Married Men	Ronco RTD 2038 (h) 1	53
55	(42) CHIC	C'est Chic	Atlantic K 90556 (w) 1	2
56	(-)	SOULZEZE Cool For Cats	A&M AMLH 68503 (e) 8	21
57	(58) IAN DURY & BLOCKHEADS	New Boots & Panties	Stiff SSZ 4 (e) 25	8
58	(30) PETER GREEN	In The Skies	PVK PVL 101 30	30
59	(-)	HAWKWIND PXR 5	Charisma CDS 4016 (f) 1	59
60	(49) SCORPIONS	Love Drive	Harvest HSHP 4097 (e) 8	38

Rock Airplay

WAYNE COUNTY Things Your Mother Never Told You

DAVE EDMONDS Repeat When Necessary

FISCHER Z Word Salad

PATRICK FITZGERALD Grubby Stories

PETER GREEN In The Stars

MOLLY HATCHER Molly Hatch

RICKIE LEE JONES Rickie Lee Jones

NICK LOW Labour Of Lust

TED NUGENT State Of Shock

THE POP GROUP Y

RAMONES It's Alive

RECEPT Shades In Bed

SCORPIONS Lovestrive

SHOES Black Vinyl Shoes

TELEX Looking For St Tropez

TOURISTS The Tourists

YACHTS The Yachts

ZONES Under The Influence

Jazz Airplay

PETE ALLEN Turkey Trot

ART ENSEMBLE OF CHICAGO Paris Sessions

SIDNEY BECHET Jazz Classics Vol 2

CARLA BLEY Musique Mecanique

DON BYAS Savoy Sessions

ART FARMER/ART PEPPER On The Road

STAN GETZ Moonlight In Vermont

HAMPTON HAWES The Dynamic

COLEMAN HAWKINS Hawk

LEE MONITZ Sax Of A Kind

HUMPHREY LYTELTON Spreadin Joy

JAY McSHANN Early Bird

THELONIOUS MONK The Complete Genius

THE LONONIOUS MONK Sphere

WEST MONTGOMERY And Easy

DE DE PIERCE N.O. Stompers

SONNY ROLLINS Village Vanguard

JOE SAMPLE Fancy Dance

JOE TURNER Every Day I Have The Blues

PHIL WOODS Song For Sisypus

Folk Airplay

FREEMAN BARBOUR Fire In The Heart

BLACKTHORN Blackthorn

PETER & CHRISTINE COE Out Of Season, Out Of Rhythm

SHIRLEY COLLINS Amaranth

NIC JONES From The Devil To A Stranger

MIKE MARON Penny Whistles

ALASTAIR McDONALD Music Of The Highlands

KEVIN MCCHURCH Easy

OSSIAN Sr Kilda Wedding

PENTANGLE Best Of English Folk

JEAN REDPATH Jean Redpath

ROBERTS & MACLEOD Caledonia

SCAFFELL PIKE Lord's Rake

SHASKEN Shasken

SILLY WIZARD Caledonia's Hardy Sons

JUNE TABOR Airs & Graces

CYRIL TAWNEY I Will Give My Love

CILLA & ARTIE TREZZIE For Foul Day & Fair

TRUNKLES Traditional

Safari

Virgin

Swan Song

United Artists

Polydor

PVK

Epic

WB

Radar

Epic

Radar

Sire

Virgin

Harvest

Sire

Sire

Loano

YacHTS

Arista

Arista

Black Lion

Freedom

Blue Note

Watt

Savoy

Contemporary

Vogue

MPS

Shoestring

Dragon

Black Lion

RCA

Blue Note

Affinity

Affinity

Biograph

Blue Note

Sonet

Pablo

RCA

Radio Edinburgh

Emerald Gem

Homespun

Trailer

Harvest

Transatlantic

Alba

Emerald Gem

Topic

Iona

Transatlantic

Philo

Plant Life

Epic

Release

Highway

Topic

Argo

Kettle

Sweet Folk

AD 1984 The Russians are Coming

VOY 005

The Coolnotes Like a Fool (also on 12")

VOY 004

Clinton Grant I'm Going to Love You My Way

Keep on Groovin' Me Girl

VOY 002 (Double A Side)

Kyshites Under Control (parts 1 and 2)

VOY 003



264 Lavender Hill
 London SW11 1LJ
 Tel: 01-223 6543/4

PLAYLISTS REPORT-ALBUMS

BBC

Records being programmed during the period
Saturday 16 June to Sunday 24 June 1979

COMMERCIAL

NEW THIS WEEK

NEW THIS WEEK	TOP 100	TOP 50	TOP 20	TOP 10	TOP 5	TOP 1	TOP 100	TOP 50	TOP 20	TOP 10	TOP 5	TOP 1
ALDRICH, RONNIE Tomorrow's Yesterdays							Decca SKL 5308					
BOULAYE, PATTI You Stepped Into My Life							Polydor POLS 1009					
CREDENCE CLEARWATER REVIVAL 20 Greatest Hits							Fantasy FTC 556					
FLEET DIMENSION High On Sunshine							Motown					
FIVE PENNY PIECE The Very Best Of							Columbia SCX 6612					
FRAMPTON, PETER Where I Should Be							ABM AMLK 63710					
FRICKE, JANNIE Love Notes							CBS 85543					
MANHATTAN Love Talk							CBS 8342					
MANUEL Viva Manuel							EMI TWOW 1078					
McFADDEN & WHITEHEAD McFadden & Whitehead							Philadelphia PRR 83613					
MELANIE Ballroom Streets							RCA XL 12073					
PALE, BILLY First Class							Philadelphia PRL 83681					
TARNEY SPENCER BAND Run For Your Life							ABM AMLH 64757					
VARIOUS Pops We Love You							Motown					
WATSON, GENE Reflections							Capitol E-ST 11865					
WILLIAMS, JOHN Bridges							Lotus NW 515					
WUNDERLICH, KLAUS The Fantastic Sound Of ...							Lotus WH 5013					
ABBA Voulez-Vous							Epic EPC 86290					
ANDERSON, LYNN Outlaw Is Just A State Of Mind							CBS 82611					
BASSEY, SHIRLEY The Magic Is You							UA UATV 30230					
BEACH BOYS LA (Light Album)							Caribou CRB 86081					
BELL JR JAMES Bell Jr James							ABM AML 164728					
BOWIE, DAVID Lodger							RCA BOW 1					
BROOKER, GARY No More Fear Of Flying							Chrysalis CHR 1224					
CLIFFORD, LINDA Let Me Be Your Woman							RSO/Custom RSD 5005					
CLIMAX BLUES BAND Real To Reel							WB					
COLE, NATALIE Love You So							Capitol E-ST 11869					
DION & THE BELMONT'S 20 Original Hit Recordings							Ensign ENGY 8					
DIRE STRAITS Communicue							Vertigo V102 031					
DISTEL, SACHA From Sacha With Love							Mercury 9198 139					
DOOLEY The Best Of							GTO GTTV 038					
DOZER, LAMONT Bittersweet							WB K 56594					
DR. FEELGOOD As It Happens							UA UAK 30239					
DURY, IAN Do It Yourself							Suffi					
DYLAN, BOB At The Budokan							CBS 86004					
EARTH WIND & FIRE I Am							CBS 86088					
EDMUNDS, DAVE Repeat When Necessary							Swan Song					
EGAN, JOE Out Of Nowhere							Atco/ARL 5021					
ELO Discovery							Jet JETLX 500					
EXILE All There Is							RAK SRAK 535					
FLINT, BERNI Just Like A Movie							EMI EMC 3297					
FORBERT, STEVE Alive On Arrival							Epic EPC 83208					
GALLANT, PATSY Patsy							Mercury MLP 3004					
GARFUNKEL, ART Fate For Breakfast							CBS 86082					
GREEN, PETER In The Skies							PVK					
HAYWORTH, BRYAN Keep The Ball Rolling							ABM AMLH 68807					
HARRIS, EMYLOU Blue Kentucky Girl							WB K 56627					
HEATWAVE Hot Property							GTO GTLP 039					
HUMPERDINCK, ENGBELT This Moment In Time							Columbia SCX 6611					
JONES, RICKIE Lee Rickie Lee Jones							WB K 56628					
KENNY, GERRARD Made It Thru The Rain							RCA PL 25218					
LEE, ALBERT Hiding							ABM AMLH 64750					
LEWIS, JERRY Lee Jerry Lee Lewis							Elektra K 52132					
LOWE, NICK Labors Of Love							Rader RAD 21					
MATTHEWS, JOHNNY Best Days Of My Life							CBS 86060					
McLELLAND, SANDY Sandy & The Backline							Mercury 9109 620					
MIDLER, BETTE Broken Blossom							Atlantic K 50432					
MOORE, MELBA Melba							Epic EPC 83209					
MORRISSEY & MULLEN Cape Wrath							Harvest SHSP 4098					
MOTHER'S FINEST Masher Factor							Epic EPC 83011					
MURRAY, ANNE New Kind Of Feeling							Capitol E-ST 11849					
NASH, JOHNNY Let's Go Dancing							Epic EPC 83043					
NOLAN SISTERS The Best Of Vol 2							Pickwick SHM 994					
OLIVER, JANE Stay The Night							CBS 82034					
ORLEANS Forever							Infinity					
PARTON, STELLA Love Ya							Elektra K 52136					
RAFFERTY, GERRY Night Owl							UA UAK 30238					
RECORDS Shades In Bed							Vigra V 2122					
ROGERS, KENNY & DOTTY The WEST Classics							UA UAG 30235					
ROLLING STONES Time Waits For No One							WB CCC 58102					
RUNNER Runner							Acrobat ACR 1					
SAYER, LEO The Very Best Of							Chrysalis CDL 1222					
SKY Sky							Arista					
SPENCER, BILLIE JO The Billie Jo Speans Singles Album							UA UAK 30231					
SPYROGLOVA Morning Dance							Infinity INS 2003					
STEWART, JOHN Bombs Away Dream Battles							RSO RSG 6					
SUMMER, DONNA Bad Girls							Casablanca CALD 8807					
SUPERTRAMP Breakfast In America							ABM AMLK 62708					
SUTHERLAND BROTHERS When The Night Comes Down							CBS 83427					
TOWNLEY, JOHN Townley							EMI EMC 3298					
TZUKE, JUDY Welcome To The Cruise							Rockit TR819 7					
VARIOUS A Monument To British Rock							EMI EMTV 17					
VARIOUS Country Life							EMI EMTV 16					
VARIOUS It Takes Two							Motown SP18M 9002					
VARIOUS The Summer							Anata SPART 1058					
WAKEMAN, RICK Rhinoadies							ABM AML 68058					
WARNER, JENNIFER Shot Through The Heart							Anata SPART 1097					
WARRICK, DINNIE Donnie							Anata SPART 1096					
WELCH, BOB Three Hearts							Capitol EA-ST 11847					
WHO The Kids Are Alright							Polydor 2875 179					
WOOD, RON Gamma Some Neck							CBS 83337					
WINGS Back To The Egg							MPL PCTC 257					



THE TOURISTS The Tourists LOGO 1018



DIRE STRAITS Communicue Phonogram Vertigo 9102 031



VARIOUS The World is Full of Married Men: Ronco RTD 2038



IAN HUNTER You're Never Alone with a Schizophrenic Chrysalis CHI 1214

Special Charts

N Ireland Sales

19	1	Tubeway Army	Beggars Banquet BEG 18 (w)
2	2	Anita Ward	TK TKR 7543 (c)
113	3	Squeeze	AGM AMS 1444 (c)
19	4	Roxy Music	Chryslis CHS 2200 (f)
5	5	Blondie	Chryslis CHS 2200 (f)
4	6	Earth Wind & Fire	CBS 7292 (c)
119	7	Quantum Jump	Electric WOT 33 (f)
19	8	Sister Sledge	Atlantic K 11293 (w)
7	9	Shadows	EMI 2636 (e)
10	10	McFadden & Whitehead	Phil PIR 7265 (c)
20	11	Gerry Rafferty	UA LP 36512 (f)
12	12	ELO	Jet JET 144 (c)
113	13	Edwin Starr	20th Century TK 2408 (f)
114	14	Skids	Virgin VS 262 (e)
19	15	John Williams	Cable BUS 80 (f)
11	16	Donna Summer	Casablanca CAN 151 (p)
117	17	Dollar	Carene 110 (e)
118	18	Sparks	Virgin VS 244 (e)
19	19	Lene Lovich	Soft BUY 46 (e)
110	20	Peaches & Herb	Polydor POSP 43 (f)
(-)	21	Ami Stewart	Atlantic/Hansa K 11278 (w)
22	22	Village People	Mercury 6007 221 (f)
23	23	Eddie Grant	Ensign ENY 26 (f)
24	24	Clash	CBS 7224 (c)
116	25	Them Face	MCA 413 (e)
(-)	26	Chas & Dave	RSD 34 (f)
22	27	Art Garfunkel	Scope SCS 12 (w)
113	28	David Bowie	RCA BOW 2 (f)
(-)	29	Janet Kay	Scope SCS 12 (w)
20	30	Chas & Dave	EMI 2947 (e)

ANITA WARD pipped at the post by TUBEWAY ARMY. But some doubt about TUBEWAY ARMY going top elsewhere. Big jump for SQUEEZE, but no big new entries.

Scotland Sales

(1)	1	Anita Ward	TK TKR 7543 (c)
(2)	2	Roxy Music	Polydor POSP 43 (f)
(3)	3	Blondie	Chryslis CHS 2200 (f)
(7)	4	Tubeway Army	Beggars Banquet BEG 18 (w)
(15)	5	Squeeze	AGM AMS 1444 (c)
(19)	6	Earth Wind & Fire	Atlantic K 11293 (w)
(9)	7	Sister Sledge	Atlantic K 11293 (w)
(17)	8	Quantum Jump	Electric WOT 33 (f)
(9)	9	McFadden & Whitehead	Phil PIR 7265 (c)
(11)	10	Shadows	EMI 2636 (e)
(5)	11	ELO	Jet JET 144 (c)
(27)	12	John Williams	Cable BUS 80 (f)
(14)	13	Edwin Starr	20th Century TK 2408 (f)
(14)	14	Skids	Virgin VS 262 (e)
(11)	15	Donna Summer	Casablanca CAN 151 (p)
(18)	16	Dollar	Carene 110 (e)
(13)	17	Peaches & Herb	Polydor POSP 43 (f)
(18)	18	Sparks	Virgin VS 244 (e)
(20)	19	Lene Lovich	Soft BUY 46 (e)
(21)	20	Them Face	RSD 34 (f)
(28)	21	Clash	CBS 7224 (c)
(28)	22	Eddie Grant	Ensign ENY 26 (f)
(16)	23	Village People	Mercury 6007 221 (f)
(16)	24	Them Face	RSD 34 (f)
(13)	25	David Bowie	RCA BOW 2 (f)
(18)	26	M	MCA 413 (e)
(21)	27	Art Garfunkel	Scope SCS 12 (w)
(-)	28	Them Face	RSD 34 (f)
(-)	29	Janet Kay	Scope SCS 12 (w)
(30)	30	Chas & Dave	EMI 2947 (e)

Top three places same as last week. SQUEEZE and QUANTUM JUMP moving well. But the rest of the chart rather stagnant.

Disco Top 50

Last This		TK TKR 7544 - 4		Wrests Highest on position Chart (reached)	
1	1	ANITA WARD	Ring My Bell	TK TKR 7543	4
2	2	McFADDEN & WHITEHEAD	Air'n't No Stopping Us Now	Phil PIR7266	2
3	3	SILK SPANCE	Beas	Fantasy FT 176	3
4	4	EDDIE GRANT	Livin' On The Frontline	Ensign ENY 26	4
5	5	QUANTUM JUMP	The Lone Ranger	Electric WOT 33	5
6	6	SISTER SLEDGE	We Are Family	Atlantic K-11293	4
15	7	CHANTAL CURTIS	Get Another Love	Pye 7P5003	3
9	8	JOE THOMAS	Make Your Move	TKT-7544	4
7	9	EDWIN STARR	H.A.P.P.Y. Radio	20th Century TK 2408	4
18	10	JANET KAY	Silly Games	Scope SCS 12	7
14	11	AMII STEWART	Light My Fire/137 Disco Heaven	Atlantic/Hansa	3
8	12	EARTH WIND & FIRE	Breezy/Winterland	CHS 7292	3
17	13	CANDI STATON	When You Wake Up Tomorrow	Moving WB K1270	4
12	14	PEACHES & HERB	Reunited	Polydor POSP 43	6
16	15	JACKSONS SHAKE	Your Body	Epic EPC 7181/IMPORD	4
10	16	VILLAGE PEOPLE	Go West	Mercury 6007 221	10
11	17	H-TENSION	Funkified	Island 12 WIP 6489	3
31	18	G.O. Make My Dream A Reality		Arista ARIST 263	18
(-)	19	CHIC	Good Times	Atlantic K11310	19
29	20	CARRIE LUCAS	Dance With You	Solar FR 1482	20
13	21	DONNA SUMMER	Hot Stuff	Casablanca CAN 151	4
22	22	JONES GIRLS	You're Gonna Make Me Love Somebody Else	Phil PIR7266	22
25	23	HUDSON PEOPLE	Trip To Your Mind	Ensign ENY 27	23
20	24	ULTIMATE RHYME	De Brazil	Casablanca CAN 148	20
26	25	JACKIE MCLEAN	D. Jackyl & Mr Funk	RCA PB 1575	25
(-)	26	TEENA MARIE	Sucker For Your Love	Motown TMC 1146	26
33	27	BILLY PAUL	Bring The Family Back	Phil PIR 7456	27
(-)	28	DONNA SUMMER	Bad Girls	Casablanca/IMPORD	4
29	29	ROY AYERS	Feels	Polydor POSP53	29
26	30	ASHFORD & SIMPSON	Flashback	WB K17345	30
38	31	DEXTER WANSSELL	It's Been Cool	Phil IMPORD	41
32	32	DENEICE WILLIAMS	I've Got The Next Dance	CBS 7399	32
32	33	LAX DANCIN'	At The Disco	Pye 7P5002	32
44	34	PATTI LABELLE	Music Is My Way Of Life	Epic IMP 7395	34
21	35	TATA VEGA	Get It Up For Love	Motown TMC1140	8
(-)	36	SYLVESTER	Stars	Fantasy FT 177	36
35	37	EROTIC DRUM BAND	Love Disco Style	Scope SCS 1	35
27	38	MELBA MOORE	Pick Me Up I'll Dance	Epic EPC 7234	24
42	39	UNCLE LOUIE	Why Tilt Boogie	TK IMPORD	39
48	40	FIVE SPECIAL	Why Leave Us Alone	Elektra IMPORD	20
41	41	VARIOUS TUN	On The Tap	Tappan Zee CBS 7333	41
48	42	MARTIN CURCIO	Disco Circus	Pye Int 7P5001	42
43	43	GEORGE BENSON	Unchaine Melody/Before You Go	WB K17409	13
44	44	RIVERA	Since I Don't Have You	Miracle ME 1	44
45	45	SKYNY	First Time Around	Salsoul IMPORD	1
23	46	HERBIE HANCOCK	Tell Everybody	CBS C857226	14
47	47	BREAKWATER	Work It Out	Arista ARIST 267	47
48	48	FRANTICQUE	Strut Your Funky Stuff	Phil. IMPORD	1
49	49	FRANCIS SIMONE	Let Your Body Run	BC IMPORD	1
19	50	GARY'S GANG	Let's Lovendence Tonight	CBS C857328	4

No change at the top with ANITA WARD holding off all competition. CHANTAL CURTIS enters the top ten at number seven since it's finally gets released. Strong new entry from CHIC in 19 with Le Freak part two. There are now two reggae items in the top ten as JANET KAY (in at 10) joins EDDIE GRANT (4).

The R&R Disco Sales Top 50 is currently used by a number of stations including Manx Radio, Downtown Radio, BBC Radio Leicester, Radio Victoria and BBC Radio Manchester.

The R&R Disco Sales Top 50 is compiled from sales figures submitted by members of our Chart Returns Panel.

London Sales

(1)	1	Anita Ward	TK TKR 7543 (c)
(9)	2	Tubeway Army	Beggars Banquet BEG 18 (w)
(13)	3	Squeeze	AGM AMS 1444 (c)
4	4	Earth Wind & Fire	CBS 7292 (c)
5	5	Roxy Music	Polydor POSP 43 (f)
6	6	Blondie	Chryslis CHS 2200 (f)
4	7	McFadden & Whitehead	Phil PIR 7265 (c)
17	8	Sister Sledge	Atlantic K 11293 (w)
9	9	Quantum Jump	Electric WOT 33 (f)
12	10	Gerry Rafferty	UA LP 36512 (f)
11	11	Edwin Starr	20th Century TK 2408 (f)
12	12	Shadows	EMI 2636 (e)
10	13	ELO	Jet JET 144 (c)
15	14	Skids	Virgin VS 262 (e)
19	15	John Williams	Cable BUS 80 (f)
20	16	Dollar	Carene 110 (e)
11	17	Donna Summer	Casablanca CAN 151 (p)
17	18	Sparks	Virgin VS 244 (e)
19	19	Lene Lovich	Soft BUY 46 (e)
(-)	20	Ami Stewart	Atlantic/Hansa K 11278 (w)
21	21	Village People	Mercury 6007 221 (f)
28	22	Eddie Grant	Ensign ENY 26 (f)
24	23	Clash	CBS 7224 (c)
11	24	Peaches & Herb	Polydor POSP 43 (f)
11	25	M	MCA 413 (e)
25	26	Chas & Dave	EMI 2947 (e)
(-)	27	Janet Kay	Scope SCS 12 (w)
(-)	28	Them Face	RSD 34 (f)
18	29	David Bowie	RCA BOW 2 (f)
(-)	30	Wings	Parlophone R 6026 (e)

ANITA WARD under a lot of pressure from TUBEWAY ARMY and SQUEEZE, who have both made considerable gains.

N East Sales

(1)	1	Anita Ward	TK TKR 7543 (c)
(2)	2	Tubeway Army	Beggars Banquet BEG 18 (w)
(3)	3	Roxy Music	Polydor POSP 43 (f)
(4)	4	Blondie	Chryslis CHS 2200 (f)
(13)	5	Squeeze	AGM AMS 1444 (c)
(6)	6	Earth Wind & Fire	CBS 7292 (c)
(9)	7	Sister Sledge	Atlantic K 11293 (w)
(17)	8	Quantum Jump	Electric WOT 33 (f)
(9)	9	McFadden & Whitehead	Phil PIR 7265 (c)
(11)	10	Shadows	EMI 2636 (e)
(5)	11	ELO	Jet JET 144 (c)
(27)	12	John Williams	Cable BUS 80 (f)
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(-)	28	Them Face	RSD 34 (f)
(-)	29	Janet Kay	Scope SCS 12 (w)
(30)	30	Chas & Dave	EMI 2947 (e)

ANITA WARD holding off a strong challenge from TUBEWAY ARMY. Big jumps for SQUEEZE, JOHN WILLIAMS and EDDIE GRANT.

U.S. TOP 10 DISCO SINGLE

SANT TROPEZ

NOW AVAILABLE HERE AS A 12" SINGLE IN YELLOW VINYL

One More Minute
by Je T'aime

CHS 12 2231 ALSO AVAILABLE IN 7"

DEALER

THE RECORD RETAILER'S PAPER

Warrens Records, London
 Charmdale, London
 S. Gold & Sons, London
 Lightning Records, London
 Wynd Up Records, Manchester
 Terry Blood Records, Stoke-on-Trent
 Graduate Records, Bradford
 Solomon & Peres, Ballyclare
 Solomon & Peres, Glasgow
 Clyde Factors, Glasgow
 Bonaparte Records, Croydon
 Van Disc, Birmingham

This week, Needletime Music launches Dealer, a new weekly tabloid newspaper writing for and about the record retailer. Every Wednesday, Dealer will be sent out to distribution centres across the country where it will be given to dealers free.

Each week, Dealer will be covering the stories that concern the day-to-day business of record retailers, from cataloguing upcoming releases and campaigns to probing into the areas of the industry that influence the retail trade. Dealer will also offer retailers the space to make known their own feelings about the state of the business. First and foremost, Dealer will reflect the retailer's interest when covering news.

Every Wednesday, Dealer will be available from the outlets at left.

DEALER

THE RECORD RETAILER'S PAPER

Free!
 TO RECORD DEALERS EVERY WEEK

21 April 1978

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 Public Image album

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Profit margins increased on gimmicks

12" SINGLES

HIT £2.50

TORIES FACE TAX CUT THREAT — VAT WON'T GO DOWN

THE RECORDS which British retailers were warned to expect a price increase of up to 20 per cent in the next few weeks are now being sold at a price which is 10 per cent higher than the original price.

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New Singles Breakdown

RELEASE DATE:
Friday, 29 June 1979

Predicted Hits

Artist	A & B Sides	Label	Cat No.	Dist	(w)	(l)	Disco	A	**
CHIC PUBLIC IMAGE LTD	Good Times/Warmer Summer Nights A Good Time/No Birds Do Sing	Atlantic Virgin	K 1130/K11310T VS 274	(w)	1				
CURTIS, CHANTAL PRETENDERS	Half Mix/Megga Mix Get Another Love/I'm Burnin'	Pye	12P 5003	(p)	2	N. Wave	C	**	
SHOWADDYWADDY	Kid/Tattooed Love Boy Sweet Little Rock 'n' Roller/ Five Minutes More	Real	ARE 9	(w)	2	N. Wave	A		
SIouxSIES & THE BANSHIES	Playground Twist/Pull To Bits Here Comes Summer	Arista Polydor	ARIST 278 POSP 59	(f)	2	Pop	A		
UNDERTONES	Moondraker - End Title/Main Title	Sire	SIR 4022	(w)	2	N. Wave	A		
BASSEY, SHIRLEY	Boys Don't Cry/Plastic Passion	UP	UP 602	(e)	3	Pop	A		
CURE, THE	What A Life/Ooh! What A Life	Polydor Fiction	FICS 2	(f)	3	N. Wave	B		
GIBSON BROTHERS	Back Of My Hand/Double Vision	Island	WIP 6503/12XWIP 6503	(f)	3	Disco	B	**	
JAGS, THE	Single Vision/What Can I Do/ Boogie Down (Get Funking Now!/ We gotta Take It To The Second Stage)	Island Pye	WIP 6501/ 12SWIP 6501	(e)	3	N. Wave	B	**	
REAL THING			7P109/12P109	(p)	3	Disco	B	**	

Artist	A & B Sides	Label	Cat No.	Dist	(w)	(l)	Disco	B	-
ALTERNATIVE TV	The Force Is Blind/Lost In Room	Deppford Fun City	DFC 10 AMS 7452	(p)	(c)	N. Wave	B	-	
ATLANTIC STARR BARNES, J.J. & THE ALL NIGHT BAND	Let's Rock & Roll/Bulseye	Casino Classics	CC9	(p)		Disco	C	-	
BRETT, PAUL	How Long/I Can't Seem To Hold You	RCA	PB 5167/PC 5167	(r)		Inst	C	**	
BROTHERS, THE	1999/Take 5	Scotia	SCO 19	(e)		Reggae	C	-	
BURTON, CHINA CHEEKS, JUDY	Manhattan Farewell/Loving You You Don't Care/About Our Love/P. 2 (Inst.) The Little Girl In Me/Why Don't You Kiss Me Baby	Logo	GO 354/GOIT 354	(r)		Disco	B	**	
CHILLY CUGAT, XAVIER & ORCH	For Your Love/C'mon The New Cucaracha/Que Lindas Las Mexicanas	Ariola Polydor	ARO 164 POSP 54/POSPX 54	(p)		Unheard	-	-	
FLAMIN' GROOVIES	Marie/Werewolves Of London (Next One Crying)	Intersound	ISS 101	(s)		Classical	A	-	
GILDER, NICK GORDON, ROBERT HIGHWAY	Rock Me/Gotta Get Out Black Slacks/The Cat Man You Made A Fool/Cheatin' Eyes	Sire Chrysalis RCA	SIR 4018 CHS 2332 PB 9408	(w)		N. Wave	C	●	
HOWE, CATHERINE JACKSON, MILLIE JANKOWSKI, HORST & HIS ORCHESTRA	Quietly & Softly/Daylight Kiss You All Over/Once You've Had It	Epic Ariola Polydor	EPC 745 ARO 174 Spring 2059 091	(c)		Unheard	C	-	
JAZY TWINS, THE JOHN, ROBERT LAZY RACER	Flow Me To Happyland/Rhein River Boat Bless You/A Kinder Lie Sad Eyes Am I Ever Gonna Hold You Again	Intersound Shedow EA 101	ISS 104 SHA 101	(s)		M.O.R.	C	-	
LOU AND THE HOLLYWOOD BANANAS	You Keep Running Away/Every Day Kingston Kingston/ Kingston Kingston (Dub)	A&M Pinnacle/ Firebird	AMS 7453	(e)		Soft Rock	C	-	
MATHIS, JOHNNY	Begin The Beguine/The Best Days Of My Life	CBS	CBS 7484	(c)		Ballad	B	-	
MYER, FREDDY	Fool Over You/The Charger I'm Alive/Quite Disappointing	Barn UA	005 UP 36519	(p)		Ballad	B	-	
999	Nasty Nasty/No Pity	UA	UP 36299	(e)		N. Wave	B	●	
999	Me & My Desire/Crazy	UA	UP 36376	(e)		N. Wave	B	●	
999	Emergency/My Street Stinks	UA	UP 36399	(e)		N. Wave	B	●	
999	Feelin' Alright/Titanic	UA	UP 36435	(e)		N. Wave	B	●	
999	Homocide/Soldier	UA	UP 36467	(e)		N. Wave	B	●	
NIRVANA Featuring JOE FAGAN OAKRIDGE BOYS	Restless Wind/Thank You & Goodnight Sail Away/The Only One	Pepper ABC	UP 36538 ABC 4258	(e)		Pop	C	●	
PEEK, KEVIN	Guilty Junction/Don't Lose Your Heart In London Town	Intersound	ISS 102	(c)		Soft Rock	C	-	
POP, IGGY RAISIN	Five Foot One/Pretty Flamingo The Man That I Love Is In/ I Wanna Go Dancing	Arista	ARIPD 274	(f)		MOR	C	*	
ROSS, DIANA RUMOUR, THE RYDER, KRIS SAMSON SHAKE	The Boss/I'm In The World Hard Enough To Show/Emotional Traffic We're Alive/Zoom In On Me Mr. Rock 'n' Roll/Drivin' Music Culture Shock/Glasshouse/ Dream Only (But Not Mine)	Contact Motown Stiff Decca Laser	CON 3 TMG 1150 BUY 45 F 13831 LAS 5	(p)		N. Soul	B	-	
SHELLEY, PETER	Baby It Feels So Right/ Some Other Time/Some Other Place Danger Zone/Swear To God	CBS Barn	CBS 7475 004	(c)		Pop	C	-	
SPLINTER STAPLES, MAVIS	Tough! I Feel Like Dancing/ If I Can't Have You	CBS	K 17410/17410T	(w)		Disco	B	**	
TAMANGOES, THE	I Really Love You/You've Been Gone So Long	WB		(w)		Disco	B	**	
TAYLOR, NEVILLE TELEX	Let Me Be Your Man/Everytime Rock Around The Clock/Moskow Diskow	Grapevine RK	GRP 122 RK 1019	(r)		N. Soul	C	-	
THIEVES	400 Dragons/Headlights	Sire	SIR 4020	(p)		Unheard	C	-	
VALVES, THE VITSESS	Don't Mean Nothing At All/Linda Vindaloo We'll Do The Music Rollin' Through The Midnight Rain	Arista Bell	ARIGV 266 (Green) BEL 3	(f)		Disco/Inst	C	-	
WAGON, CHUCK	Rock 'n' Roll Won't Go Away/ The Spy In My Face	Pepper	UP 35639	(e)		Pop	C	-	
WARNES, JENNIFER WHISPERS, THE WOODWARD, CYNTHIA	Don't Make Me Over/Frankie In The Rain Can't Do Without Love/Headlights California Dreamin'/Disco Roller	A&M Arista Sire	AMS 7450 ARIST 272 RK 1019	(c)		Rock	C	-	
YELLOW MAGIC ORCH YETTIES	Night Nurse/Drive Away Long Poof/Coon Surfer/ Oil/Green Fields of Dorset	H&L A&M Decca	6105 090/91/98 276 WOT 3647/WOT 35 AMS 7447 (yellow) F 13818	(f)		Disco	B	**	
				(p)		Unheard	B	**	
				(c)		Nip Rock	B	-	
				(s)		Folk	B	-	

Key

INDEX

TOP 10	=	1
TOP 40	=	2
TOP 100	=	3

RATING

EXCELLENT	=	A
GOOD	=	B
FAIR	=	C
SAD	=	D
PATHETIC	=	E

GIMMICKS

PIC BAG	=	●
12" ONLY	=	12
PIC DISC	=	*
COLOURED VINYL	=	◎
7" & 12"	=	**

We told you so

WELL we did it again! Going back eight weeks to the releases of April 30, we find eight records were predicted to chart, and once again they all did. Needless to say that's another 100% success rate. As predicted the hits came from Earth, Wind & Fire, Elvis Costello, Dooleys, David Essex, XTC, Regulators, Elton John and Lene Lovace. Of the city-one we said wouldn't make it, only three did: that's a paltry 5.8%. These came from Gerry Rafferty, Blonde on Blonde and this week's number two, Tubeway Army. Nobody's perfect!!

RUNNING TOTAL

Release dates	3
Predicted Hits	37
Actual Hits	36
Hit Ratio	97.3%
Predicted Misses	159
Predicted Hits	159
Which Were Hits	14
Miss Ratio	8.8%

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DISCOUNT PRINTERS LTD 0535 67848 Barry Hardie. Vinyl and paper labels.
KALL KWIK PRINTING Co Crawford Street 487 5942 Sheila Bowe; Edgware Road 402 6161 Tina Cook; Knightsbridge 589 7203 Denise Cowling-Cass. Instantprinting, photocopying, design artwork and typesetting.

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HAZELL-SMITH LTD 240 3284 Peter Hazell-Smith or Maxine. Public relations services.
ST. PIERRE PUBLICITY 858 8892 Roger St. Pierre. Press, disco, radio and dealer promotion.

Radio Ad Agency
QUIXOTE RADIO ADVERTISING 586 4062 Nigel Milan. Full-service radio, advertising industry.
QUIXOTE RADIO PRODUCTION CO 586 4062 Alan Fitter. Radio commercial production company.
LONDON RADIO PRODUCTIONS 385 9583 Charles Hoste or Ian Gilchrist. Production of radio programmes and commercials for local radio.

APPOINTMENTS

ASSISTANT SECRETARY

The Music Publishers' Association, representing both popular and serious music publishers, seeks applications for the job of Assistant Secretary. The right candidate will be 25-40, currently earning not less than £5000 pa, and have proven ability in administration, public relations, and the popular music industry.

Reply in confidence, enclosing CV, to The Secretary, Music Publishers' Association, 73/75 Mortimer Street, London W1N 7TB.

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Metro Radio continues to expand its operation and now has a vacancy for a Features Producer, who will be involved in the production of community projects and documentaries.

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Manager, Monday Report Bradley Aspress
Research Supervisor Eamonn Vincent
Research Assistants Jayne Stratton, Ian Shepherd
Production Manager Nick Higham
Advertisement Manager Peter Mate
Advertising Co-ordinator Felicity Briski
Chief Administrator John Hunt
Subscription Department 4 Selhurst Road, London SE25
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Turning Tables

This Week's Albums in Review

by Robert Shelton

AN ENORMOUS amount of verbiage is wasted, in my view, in some pop criticism on polemic and hipper-than-thou castigation of artists. I understand the impetus — to tell the recording industry that it's not omnipotent, to fight the bland leading the bland, to toast yesterday's heroes to make room for today's latest hero or heroine.

I'd much rather stress the *positive*, looking for material deserving air-play, and trying to show tolerance for all styles, from avant-garde to middle-of-the-road. There's as much diversity in experimentation these days as there is in that wide, rambling road, with its broad verges and hard-to-define middle.

Some Avant-Garde

James White & The Blacks is an experimental band from New York, making its striking debut on Off White (ZE 3003). I wouldn't recommend the album for breakfast shows, but there are some of the most audacious and

exciting sounds here since The Pop Group's album, *Y*. The saxophone is clearly nonguish in rock and White's alto effects are brain-rattling. His duet with Stella Rico on Stained Sheets is more than aural sex-play, it's an inventive contrast of sax and voice textures that would delight free-form jazz people. More adventure throughout. Definitely not easy listening, but worth the effort.

How Devo, the Akron-based experimentalists, have slipped from grace in only a year since their UK debut, is difficult to fathom. Their new album, *Duty Now for the Future* (Virgin VE105) is eccentric, challenging and borders on the bizarre. For Devo, life is sur-real, life is sur-earnest, but I think this platter merits more respect than it's been getting. Perhaps if the listener would plumb the satire behind the sound, there would be more Devo-tees.

John Mills-Cockell is an electronic-fusionist from Canada who founded the band *Syrinx*. On *Neon Accelerando*

Album of the Week



JENNIFER WARNES.
Shot Through the Heart (Arista SPART 1097).
Produced by Rob Fraboni and Jennifer Warnes.

A STARTLING come-back for a singer-writer-pianist-arranger who recorded this strong collection of intimate, unclimbed songs of love and loss in studios from Malibu to London. The voice is pure, warm and well-focused; the arrangements are MOR shot through with imagination; the "feel" is of believable involvement. The title track, written in London by the West Coast-based lady, is a stunner with lyrics of subtle substance. A chorus of three unaccompanied voices punctuates the song's story line with chilling simplicity, proving that you don't need the London Symphony and banks of electronica to jolt. The single, *Don't Make Me Over*, is a Bacharach/David song 17 years old, but evergreen. The title track, however, is the one that could predictably brighten the air-waves.

(AURA AUL 705) he works keyboards and synthesizers, backed by five session men. This is often opaque, eerie material; you don't exactly start whistling the tunes. They love him in Toronto, and I'd vote, tentatively, for a fair sampling over here in the centre of the Commonwealth.

Not much need be said in defence of John McLaughlin, the guitar master and composer who rarely stands still. He fronts a sextet, *The One Truth Band*, on electric Dreams (CBS 83526), that continues his fascination with the fusion and inter-action of jazz, Asian elements and restrained electronics. McLaughlin manages to make avant-gardism palatable to even those with conservative taste. Recommended tracks: Guardian Angels, Miles Davis and The Unknown Dissident.

Where's the Middle?

As tastes change, and artists toy with new approaches, we can't always be sure what we mean by "MOR". **Bette Midler** can handle such a range from raucous cabaret to lofty balladry — that it's difficult to slot Midler as a middle-of-the-road. But that's the dominant impression of *Broken*

Blossom (Atlantic K50432). There's some gentle doo-wapping on *Empty Bed Blues*, a nice, earthy duet with Tom Waits on his I Never Talk to Strangers. Mostly, this is center-of-the-highway material, like Billy Joel's *Say Goodbye to Hollywood*, *La Vie En Rose* and *Paradise*. A rather tame outing for la Midler, but with highly competent use of her versatile vocal resources.

Dionne Warwick, on an album called simply *Dionne* (Arista SPART 1096), has here a powerful producer, Barry Manilow, once the man behind Midler before he stepped stage-center. Dionne has weathered the years well, even if this collection doesn't crackle with the excitement she had in her earlier Bacharach/David days. A tasteful interpretation of her old hit, I'll Never Fall In Love Again, is the judiciously chosen single.

Bonnie Tyler's *Diamond Cut* (RCA PL 25194) is almost the gem of its album cover proclaims. Her throaty, husky inflection is making her sound more and more like a female Rod Stewart. She's a very "reliable" MOR singer who can be programmed anywhere, anytime without fear or favour.

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LIGHT OF THE WORLD
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PROMOTION

TV's summer music programmes announced

THE INDEPENDENT Television network as related details of upcoming fab programs or its summer season. Among the not-to-be-missed specials are:

Big Tops: three one hour 'specials' lined in the big top of Billy Smart's circus, led by Gene Pitney, Charles Aznavour and Lulu.

Oh Boy: a televised version of the West end rock'n'roll show featuring Elvis Presley, Jean Vincent, Eddie Cochran and Terry Lee Lewis.

We've Been Waiting: a musical show set in the streets of various British cities and

featuring Patti Boulaye, Lenny Henry, Kenny Lynch, Helen Geilzer and Charles Aznavour (again).

Born Fighters: a musical documentary on Nick Lowe and Dave Edmunds, and **Babylon:** a six-part series on black culture in Seventies Britain, with a healthy dose of reggae.

● **Meanwhile, back in the modern world,** Granada is re-running its Paul series, hosted by singer Paul Nicholas, starting this Friday (29) at 16.50 — timed to catch the teenyboppers before tea.

The first programme includes an

interview with the ubiquitous Wings, a set from The Pleasers and an excerpt from Saturday Night Fever, which has just been re-released in a censored A certificate version.

Acts lined up for future shows in the seven-part series are Abba, Andy Gibb, Darts, Leo Sayer, Thin Lizzy and other notables.

Person

RCA's head of television promotion, Dave Asplen, leaves the company at the end of this month to join management company Sound Barrier, looking after the day to day running of the company, whose main artist of which is Bonnie Tyler.

Hype!

SO YOU DO read Hype! after all. R&RN has been inundated with phone-calls from people trying to find out the date of our Pee Pee Pee. It's this Thursday, if you wanna know. Everyone who's anyone has already received a personalised invitation from two rather special and wonderful music celebrities, but you can count yourself as invited too. . . . Carrere's dashing promo bod, Oliver Smallman (a Special Friend, you may recall, of Dollar) is apparently considering taking Squash lessons. . . . Decca (well, we did say we wouldn't print your name again, didn't we, Geoff?), have got Brit funk combo Sooko's onto Grampton's The Entertainers series. . . . Wings again, with Luxembourg broadcasting a two-hour taped interview with the band on June 30. A Doctor Writes that Lucie seem the only people to have got serious interviews out of the lovely couple. . . . GTO is sending out a special 10-minute 12-inch single to nationwide discos containing three tracks from Heatwave's Hot Property album.

Please pity poor Peter Price, regional promo guy at Virgin. While taking it easy on Virgin's annual beano in Cornwall recently, poor Peter copped a heavy macking dose of sunstroke — he's currently beaming dangerous radioactive waves all over Virgin's Porribebble pista a terre. . . . On the same tack: The Bats, Virgin's hot little number which Hype! just happened to discover at a Rock Against Racism fest in hip Southall last July (Beetcha to it, Dickie) have copped TOTP, In Concert and Mersey Pirate appearances in upcoming weeks. So There. And you thought Tessa Watts was hip to the trip? . . . Poor Peter Skellern has got landed mid appearances on da Marti Cain Show this Fry and da Lena Rigattoni show on Furdzeddy, Worrarfool. . . . If, wandering by boring Beeb Central today, you cometh across a firey enter, fear not. It be some joker hired by Alison Short of Arista, flogging the new fireyfire by Thieves, entitled Four Hundred Dragons (too cryptic for ya, square? Four 'undred dragons: fire-breathing: geddit?). He's also going to be outside Capital.

On another sporting note: is producer Dave Mackay in for a thrashing in his back-garden? (This has been a rude R&RN broadcast dept public service message) . . . Richard Branson, of 'I don't own a record player and my barge didn't sink' fame, did not take his clothes off at Virgin's Cornwall binge. 'At least not this time,' quoth a Virgin promo spokesman last week. AND, Tessa Watts, team is catapulting lacko ad sell on this month to promote her single (Neil's, not Tessa's).

It Alice Music's promo team planning to clean up in the Chrissie album stakes? Wait and see. . . . Arista (hello Alison again) is sending out blood capsules, rubber bats and false Oliver Smallman, sorry, vampire, teeth to promote its upcoming release on AcroBAT, Drac's Back, cat no BAT 12 (geddit?). . . . and if Oil the Small is really jealous of Gary Farrow — as Hype! has heard — we'd simply luv to interview him, too. You know our number, don't you, Oil? . . . You've got to lauf, aincha? When suave, debonaire Charisma md Tony Stratton-Smith ('O! Peter Hannill fame,' writes reader Z. Gill of Earls Court) threw a party up north for Charisma's 10th birthday, some drunken sod from Radio City rose from his seat and proposed a toast to "Chrystalis Records, for such a wonderful party".

Congratulations to Sue and Steve of Beggars Banquet. Contrary to expert opinions from ex-Lighting Records operatives elsewhere in this paper, Gary Numan's R. Friends Electric? has shot above the number 10 spot. . . . Amanda Lear, friend to opportunist poster, Salvador Dali, makes her debow appearance on Maggie Thatcher's TV Lit soon with a guest spot on Seaside Special. The Girl Who Never Had A Sex Change — Let Alone Considered It — is also lining up a Brit gig tour soonarama. . . . John Williams' Sky are appearing at HMV, Oxford Street, on Friday. . . . And even more congrats to Carolana of Faulty, handling Rock'n-roll mutants from the Black Lagoon, Cramps. When have any of you got such ravo response to bands you've been doorstepping? . . . Child are off again, trying to regain some vestige of credibility via another nationwide promo tour. Watch out for the waitresses in Glasgow, lads. . . . Arista launching Joe Egan on a regional promo tour soon ('So What' says the readers and T. Parsons and J. Burchill of Carnaby St.). . . . Hello tour to Lesprog Promotions who are doing summink or other with the Peter Jacques Band. We'd tell you what, but we can't read our notes.

The exquisite, sensuous Three Degrees (get out of this column, you sexist pig) are in for a big push (we said get out) when the film Golden Lady, avec 3D's title song, swamps the circuit soon, we hear. . . . Rumours are reaching News At Ten that Steve (him again???) Blackwell is on a two-week binge in Scandinavia, but the John Miles Band let the country's night days ago. . . . And it's a big hello to beleaguered Sue Carling of Logo Records. Poor Sue, trying to get any seria promo on a certain import-deal label sur le Continent, had to resort to sending one of Sound's most unpleasant freelancers to Germany to get some promo on the Brain label.

This has been brought to you by the R&RN "If they don't phone us up we'll fabricate scandalous remarks about 'em anyway" Service. You don't have to phone us up, but for the sake of litigation, it helps. Be seeing you (writes reader P. McCoolhan of Portmeirion, Wales).



THIS IS one of around 55 photos which flooded into the Hype office last week of Wings posing with godsome how many radio personalities to promote their new back to the Egg album. We chose this one 'cos it's the funniest. Paul, Linda and pals are pictured acting the retard behind the suave, debonaire Roger Scott at Capital. Rugged Roger plainly doesn't realise they're going gaga behind his back.

The remixed version of

LIGHT OF THE WORLD



MIDNIGHT GROOVIN'

and 7" version ENY 29

Orange
12

World music marketplace

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California
Pat Taylor
6430 Sunset Boulevard
Suite 1121
Los Angeles, Cal. 90028
Tel: (213) 462-6544

Tennessee:
Ervan James Parker
106 Highway 70
Mt. Juliet, Tenn. 37122
Tel: (615) 747-8708

Florida:
George Mora
P. O. Box 25610
Tamarac, Fla. 33320
Tel: (305) 741-6455

Australia:
Harry Plant
GPR/General Public Relations Pty. Ltd.
25 Grosvenor Street, P. O. Box 451
Neutral Bay Junction 2089, Australia
Tel: 9082411 Telex: ClausAA26937

Latin America:
Tomas Fundora
3140 West 8th Avenue
Hialeah, Florida 33012
Tel: (305) 823-8491

United Kingdom:
Colin Hadley
McKinley Marketing Consultants Ltd.
601, Grand Buildings, Trafalgar Sq.
London WC2N 5HN, England
Tel: (01) 930 0341

Italy:
Aldo Pagani
Eleven Music SRL
Via Correggio 27
20149 Milan, Italy
Tel: (02) 482 456

France:
Charles Ibgui
Atoll Music
18 Avenue Matignon
75008 Paris, France
Tel: 266.18.09
Telex: 611211F

Germany:
Silke Stein
Georgenstrasse 53
8 Munich 40.
West Germany
Tel: (089) 378-1393