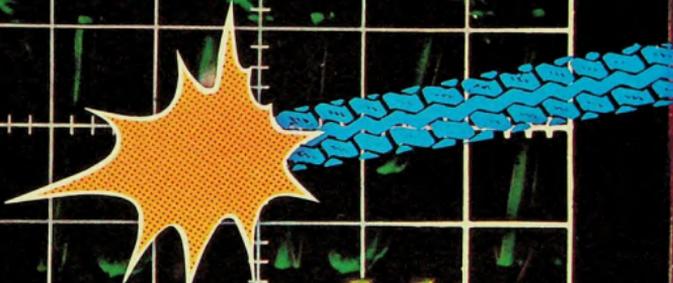


Radio + Record

NEWS 50p

WRITZ



Night Nurse



RELEASED JUNE 29th

Night Nurse
aka Drive Away

7" WOT 35 • 12" LWOT 35
Both in special four colour picture bag

Single of the Week

TUBEWAY ARMY Are Friends Electric Beggars Banquet BEG 18 First totally new wave number one.

Radio News

Luxembourg discovers synergism; Prince Charles to visit Radio City; page 2
Tees fourth birthday coming; classical music on ILR; page 4

Record News

WEA £¼ million Best Disco push; big Polydor Charlie campaign; Stiff and Virgin in US deals; pages 6, 8

Frank Sinatra:

40 years of

The Voice

a special anniversary feature by Stan Britt; page 9

Dick

Seabright an interview with RS&M's md; page 14

Release of the Week

ABBA Angel Eyes Epic EPC 7499



Prince Charles to visit Radio City in October

HIS ROYAL Highness, the Prince of Wales, has accepted an invitation by Radio City to visit Merseyside on the occasion of the station's fifth birthday. He will be guest of honour at a gala concert, sponsored by City, on Wednesday, October 24.

The concert, at the Philharmonic Hall featuring the Royal Liverpool Philharmonic Orchestra, will be followed by a private celebration party at Liverpool's Holiday Inn which Prince Charles will attend.

Chairman Ken Medlock said: "We are absolutely delighted that Prince Charles has accepted our invitation. It will make our fifth birthday a wonderful occasion for all concerned."

"We are also very pleased that the Royal Liverpool Philharmonic Orchestra are involved with us on the project, over the past few years we have provided substantial sponsorship of the Orchestra and a close working arrangement has been established."

Radio City is actually five years old on Sunday, October 21.



Luxembourg discovers synergism:

IN THE last two weeks, Radio Luxembourg's Airtime Sales has made almost a dozen 35-minute presentations to major advertising agencies based on Gallup research into the phenomenon of synergism, or visual transfer.

Although studies on this subject have been made in the USA since 1966 and, more recently by Radio-Tele Luxembourg in Germany, the Gallup data is the first to be UK-based and contains considerable implications for commercial radio in this country.

Previous research in the USA and Germany has demonstrated that, on average, 72 per cent of people exposed to television advertising can recall the visual components of a TV commercial with only the soundtrack to refresh the memories. Last December Gallup recruited 292 respondents, aged between

formula for maximising ads' efficiency on both TV and radio

16 and 34, exposed them to the soundtracks of eight television commercials and asked them what visual scenes they could remember.

An average of 69 per cent had correct recall of one or more visual elements. The scores for at least one visual element recalled varied substantially between commercials. Three commercials, Birds Eye Chicken Pie, Ready Brek and Marini, achieved a score of over 80 per cent but each in a different way. Marini's continuity over a number of years produced 81 per cent recall, Ready Brek's combination of a small boy surrounded by a

glowing aura and thematic continuity of wind, rain and cold scored 84 per cent and Birds Eye Chicken Pie 85 per cent with Pinocchio's mother's nose glowing as she fibbed.

This research, says Luxembourg, offers proof that radio can extend the life of a TV commercial or campaign. Sales director Tim Bradshaw says that advertisers want to know how they can get the right volume and right weight at the right time, "but it isn't always easy to achieve this optimisation of TV. What visual transfer shows is that it's possible to reuse the apparently unusable portion of the TV campaign on radio. In effect, therefore, part of the radio spend is translated back into TV by means of an action replay."

Bradshaw admits that the research figures are less than ideal for a medium

struggling to attract creativity away from the "TV without pictures" image. "And this is not to say that visual transfer has to use an exact and literal soundtrack, it could well be developed by merely continuing an identifiable theme from TV to radio, thus setting up a familiar audio pattern."

"Imagine how effective visual transfer can be if an advertiser views TV and radio commercials using a thematic combination designed for both media. If you have the right theme with audio standpoints it can work even more effectively."

Bradshaw is delighted with the response from the market place and is fairly convinced that all commercial radio, not just Radio Luxembourg, will benefit, probably as early as this autumn.

The document which accompanies visual transfer presentations gives details of a hypothetical TV campaign continued on radio:

"To demonstrate in financial and media planning terms the very real significance of visual transfer we detail below the effect of a national TV burst of 400 T.V.R.'s over four weeks against a target of 15-34 adults, compared with the effect of including Radio Luxembourg and reducing television exposure for the same budget of £310,000. Whereas research demonstrated a mighty 69% correct recall of at least one visual element, we have based the following examples on a visual recall of just 15% — less than a quarter of the figure attained.

Media Selection	Television only	Television	Radio Luxembourg	Radio Luxembourg and Television combined
Assumed percentage level of visual transfer:				
Duration:	4 Weeks	4 Weeks	9 Weeks	9-13 Weeks
Budget:	£210,000	£275,000	£26,000	£210,000
T.V.R.'s	400	355	338*	405
Net Coverage %	80	80	38	80
Av. Frequency	5.0	4.4	8.9	5.1
*T.V.R. equivalent				7.4

Have you obtained your FREE copy of the Radio Luxembourg Commercial Radio Map?

This beautifully produced wall map contains all the information the others leave out: addresses for all stations, selling organisations, major towns, audience data on Radio Luxembourg, the ILR Network and the two combined.

Phone Nigel Mort on 01-439 7401

Britain's only National commercial radio station

2881/Maxium/Wave/139/KHz

Swansea goes native

NEXT YEAR'S National Eisteddfod of Wales is being held in Llin Valley, just a few hundred yards from Swansea Sound's studios, which means that in August 1980 a minimum of 200,000 people from all over the world will be literally on the station's doorstep.

According to custom it is necessary to hold a Proclamation Ceremony at least one year and one day before a National Eisteddfod may be held. This ceremony, staged on Saturday (30), was the first expression of the pageantry of the Eisteddfod that the people of the area could enjoy since their work on the festival began two years ago. It is costing nearly £600,000.

Swansea Sound has played a major role in the preparations for the Proclamation

Ceremony as well as for the Eisteddfod itself. The station's Welsh programmes head, Wyn Thomas, is a member of the executive committee for next year's Eisteddfod and programme controller David Lucas is of several station personnel to be involved in various committees.

Many of the concerts and singing festivals taking place this week are being recorded by Swansea Sound and the station itself also recorded the Proclamation Ceremony itself.



ACCORDING TO a report in *Billboard*, the FCC may well allow stations in America to carry as many commercials as they care to by eliminating the regulation of commercialisation before the year is out . . . Jukes & Cureton will handle a £60,000 campaign on ATV and BRMB for the Bull Ring shopping centre starting this autumn . . . As mentioned in this column some weeks ago **Crispian St John** is back on dry land and working hard putting together an application for *Life in Galilee*. Any professional interested in **North Down Sound** should write to St John via Contemporary Communications, Suite 68, 12/13 Henrietta Street, London WC2 . . . **Radio Victory** is expanding its retail outlets for promotional paraphernalia — local retailers are selling the stuff in Chichester, the Isle of Wight (two), Southampton (two) and, of course, Portsmouth . . . As promised by **Derek Chinnery** some weeks ago, **Al Matthews'** *Discovery* show takes to the road — tomorrow night (3) Matthews will record the show at the Barracuda Club in Dundee (for broadcast on Saturday 7). 60 per cent of the proceeds being donated to the local Tayside Children's Leukaemia Fund . . . **Radio Oxford's Alan Roberts** didn't know whether to laugh or cry when a local bobby turned up at the studios with handcuffs pretending to mistake him for a wanted 37-year-old domestic cleaner of the same name . . . What was that strange radio vehicle that took part in the recent revolution in Ghana? **BBC News** listeners round the world must have been puzzled by its role until the correction went round *Bush House*: "In lines three and 20 read *Accra* radio not a car radio" . . . Congratulations to **Tim Lyons** of *Piccadilly* who has successfully steered *Country Cousins* to its 200th mammoth edition . . . Congrats also to **Phil Brice** and the *Poison Dwarf*, sorry **Paul McMahon**, who have accrued so much business for their *Sound House* commercial production operation (just six months old) that they have had to give up **Beacon's** kids' show on Sunday mornings. Apparently delighting *Wolverhampton* youngsters no-wadays are *Fearless Foadick* and *Big Al* . . . **John Peel** looking stonier lighter lately . . . **Simon Bates's** *Irish* draught cross mare was aided in the delivery of a filly by said jid who is hoping that listeners will come up with a name for the new born . . . Where will **The Times** boat-people sail if their paper finally goes under? Some are casting their eyes at **BBC jobs**, but if every wave carries a load of *thrusting Timesmen*, the welcome they bring from their entrenched journalistic colleagues in the *Bech* could turn out to be decidedly *Malayan*. Meanwhile, several of those dotted round the world can be heard contributing foreign news to *IRN* most days . . . A certain national newspaper journalist arranged for a list to be compiled of every record and session played by **Radio 1** and **Capital** between 06.00 and midnight last Monday (25) as background for a forthcoming article. The resulting lists show that **Radio 1** played 261 against **Capital's** 190 — just four out, **Euston Tower** . . . To celebrate the summer solstice **Radio Oxford's Timmy Mallett** hosted a five hour programme of summer hits and silly competitions including a singalong spot in which one stalwart supplied the lyrics to *Brigade* & *Ratrick's* *Floral Dance*. Listeners were apparently making themselves known from as far afield as *Timbridge Wells*, *South Wales* and *Cornwall* . . . Her appointment to marketing manager for **Heron Motor Group** has meant that **Joan Denton** has had to give up her motoring correspondent position at **Victory** . . . A new and more powerful transmitter for **Radio 1** has been installed at the *Postwick* Transmitting Station five miles east of **Norwich** — broadcasting on 105.3 kHz (285 metres) it will bring listeners in **Norwich**, much of **Norfolk** and parts of **Suffolk** a marked improvement in reception . . . **Hallam** begins repeating an updated *Dying For A Drink* series today (2). The **R&RN** award-winning series looks at Britain's alcohol problem and includes dramatisation on case histories and original score by **Richard Dignace** . . . When **Kenny Everett** decided to investigate the *Penines* last weekend, **Roger Scott** commanded three hours of varied programming on **Capital's** Saturday 12.00-15.00 show. First up was a repeat of his excellent *Wings* interview, then London's top sounds from a year ago and finally an absorbing interview with **Keith Moon** which was recorded "six or seven years ago" by **Scott** and **Nicks Horne**. Us consumers reckon that it must have been a **UBN** interview and while **Scott** came over exactly as he does today, and **Little Nick** was almost unrecognisably softly-spoken, the interview itself is definitely one for the archives . . . During a recent **Radio Manchester** tea-time show students from the *University* rang at the unlikely hour of 16.35 asking for something to pull two 40-ton trailers to a Year of the Child children's party. Five minutes later a listener had contacted her husband who was driving around in a 32-hp tractor unit and the day was saved . . . And last Monday **Piccadilly's** news desk were contacted by police who were trying to contact relatives of an 84-year-old widow stranded at **Manchester's Ringway Airport** after arriving from **Australia**. Within 15 minutes of the appeal being aired several listeners had called to offer help. **Mrs Taylor** accompanied by her brother **Edward** called. Reporter **Steve Winstanley** drove **Edward** and his brother **William** to an hotel where they were tearfully reunited with their sister after 30 years . . . **June** was **Victory's** best month ever in terms of total revenue (local and national) — not only did the local sales force beat its own May record but the national target for **June** was also achieved . . . **Jack McLaughlin** just back from a three day trip to **Northern Ireland** with promotions assistant **Dave Gambler**. They were in the Province gathering material for a documentary on the **Royal Hampshire Regiment** and to bring home dedications and messages . . . **BBC Radio Aberdeen's Jeff Jones** is now getting requests for the *train* for other **BBC** stations . . . **John Peel** has also received a request from **Banffshire** *Tory* MP **David Myles** the *House of Commons* noteputer caused raised eyebrows among the station's administrators . . . Finally, we end with three wishes: First we hope **Roger Moffat's** new set of jangs settle in soon; secondly we hope **Capital** haven't boomed by admitting that in three years of staging open air concerts it hasn't raised one cent (watch out on 4y and 15); and we *Provinciales* was cashed by the burning of £41,000,000 worth of marijuana . . .

BILLY PAUL is back with a hit single



No stranger to the UK charts, Billy Paul is set to repeat the success of his previous hits with his new single

'Bring The Family Back'

taken from his new album "First Class" the single is getting heavy play on regional stations and is playlisted on **Radio 1** and **Luxembourg**.



'Bring The Family Back'
Billy Paul's
new single on **Philadelphia Records**.

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

BBC Saigon in Stoke?

THE BBC'S Vietnamese service is providing "English by radio" lessons for transmission daily by BBC Radio Stoke-on-Trent for the 400 Vietnamese refugees housed in its area.

The lessons, each lasting eight minutes, are broadcast weekday evenings for the boat people who are moving into a local education college taken over by the Ockendon Venture in conjunction with Staffordshire County Council.

Radio Stoke becomes the second BBC local radio station to step in with help for the boat people. A few weeks ago Radio Solent began twice-weekly half-hour broadcasts in Vietnamese for 600 refugees, at a former RAF camp. The programmes, again provided by the BBC's Vietnamese service, are being heard on a batch of portable radio sets donated by an electronics firm in Gosport, Hampshire.

Classical music sponsors blossom in ILR

PICCADILLY RADIO has formed a 35-piece orchestra using local musicians. Throughout the summer the Piccadilly Radio Concert Orchestra will be giving free afternoon concerts at various parks in the area. The first one took place yesterday (1) in Heaton Park, featuring light classical pieces.

Although the station did not attempt to record this concert, nor the forthcoming open air events, because it is

A PHONE-IN programme about antiques on Piccadilly Radio was so successful that the station decided to mount a special antiques road show in Manchester, at which listeners could have their old jewellery, china, paintings and bric-a-brac valued by experts. Over 400 people attended, and now Piccadilly is looking for other areas in which to mount similar events. Another antiques fair, a health and beauty consultancy and even a legal clinic are all on the cards.

Tees fourth birthday phone-in to chiefs

LAST MONDAY (25) Radio Tees celebrated its fourth birthday with its annual phone-in on the subject of the radio station. For the first time managing director John Bradford and programme controller Bob Hopton were joined by Tony Stoller, the IBA's head of radio programming.

The special phone-in, conducted during the station's usual Morning Call spot with presenter Neil Meanwell, raised such interesting discussion points that it over-ran its schedule by half-an-hour. Hopton told R&RN afterwards that he found it "very useful. We're well pleased with the type and

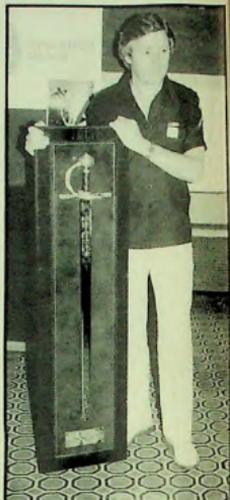
quality of calls received," he said. "There was a lot more meat in them than on previous occasions... sometimes they used to sound as if we'd booked rent-a-crowd!"

Stroller's participation, Hopton felt, enabled a welcome indication to be given to listeners as to what the IBA actually is, and its influences on ILR. One caller commented on how relaxed, friendly and easy to listen to the found Radio Tees. This led to the question of whether a relaxed and informative approach lacks authority. The conclusion reached was that it doesn't undermine authority — output should be informal but not casual.

One listener complained that his wife had asked for a dedication for him to be aired while they were on holiday — but although he took the tranny and listened at the appointed time he couldn't pick up Radio Tees in Morecambe.

Commercials came under fire from a caller who suggested that many advertisements don't match the programmes into which they are slotted. The panel concurred, pointing out that the world of advertising hasn't yet "seen" ads in the context of station output, but it was generally agreed that the situation has improved dramatically in the last four years.

So, it seems, has the Tees annual phone-in which has come a long way since Bradford and Hopton opened the phone lines in 1975, asking listeners what they expect from their radio station after only four hours on air.



MICHAEL ASPEL pictured with a replica of Sir Francis Drake's sword (manufactured by Wilkinson Sword) at the audio-visual Operation Drake presentation staged by Capital recently at the Wembley Conference Centre. Aspel, who introduced the evening and maintained continuity throughout, may have been tempted to use the weapon threateningly after his prompter packed up in mid-sentence as he was explaining the station's rapport with its millions of listeners. At the end of the presentation Aspel spoke to Capital's Pam Armstrong live by satellite on board the Eye of the Wind "somewhere in the Pacific"

In Brief

AS PREDICTED by R&RN, Capital's 1979 Help A London Child appeal has raised well over £100,000 with donations still arriving. A total of £115,583 has now been distributed to 143 organisations in the London area, the largest single sum of £8,120 being made available to Electronic Aids for the Blind.

THROUGHOUT JULY Radio 1's Playground programme is taking part in a European story-writing competition for children under 12 which will be introduced by Roll Harris this Saturday (7). To ensure a large number of entries most BBC local stations are also running the contest in their own children's programmes asking entrants to complete an adventure story written by Sweden's Astrid Lindgren. The winners and runners-up will be judged by a panel of children's writers and broadcasters, the BBC awarding a trophy to the British winner and Playground giving cash prizes to the runners-up. Their stories will be judged in Switzerland to find the European winner.

RADIO HALLAM is taking part in a special Racial Harmony Week in Sheffield next week. With the theme Unity and Understanding, the multi-racial events being organised include a competition for children jointly sponsored by Hallam, the U and U organisers and the Sheffield Campaign Against Racism. Children are invited to write a radio piece on the week's theme, submit a drawing to draw the station's community projects organiser Howard John will be keeping a "close watch" on the week's events culminating in a special two-hour programme on Sunday, July 15 entitled Unite And Understand.

not technically feasible to produce tapes of broadcast standard, Piccadilly will be recording the orchestra's winter concerts which will be held at Manchester's Free Trade Hall, when the orchestra will probably be increased to a 47-piece outfit.

The forming of the orchestra is something the station has wanted to do for a year or more, producer Tony Hawkins told R&RN, but now, he says, the time is right.

● A CONCERT by the Hallam Sinfonia is sponsored by the radio station of the same name. Radio Hallam has booked the Marble Saloon at Wentworth Woodhouse (formerly Lady Mabel College) for the performance, which will take the form of an eighteenth century drawing room concert, the conductor and two soloists being dressed in period costume.

The evening's programme includes music by Mozart, Rodrigo, Cimarosa, Vivaldi and Boyce. Soloist Christopher Underwood (baritone) will sing Mozart and Cimarosa; Yorkshire's Cheryl Grize, the classical guitar soloist, is earning a national reputation as an accomplished musician.

Managing director Bill MacDonald, who presents the station's Concert Classics programme, says: "This is part of Radio Hallam's policy of trying to give exposure of musical groups and talent to the public of South Yorkshire."

● THE ROYAL Academy of Music, the Royal College, the Guildhall School of Music and Trinity have each nominated students they think would benefit from the £25,000 Anna Instone Memorial Grant set up by Capital Radio for post-graduate music students to continue their studies in Britain or abroad.

Auditions are set for July 9 in London's Wigmore Hall, the panel of adjudicators including Eleanor Warren of the Royal Northern College of Music (chairing), Jack Bryner, principal clarinet, LSO, Howard Snell of Capital's Wren Orchestra and John Lade.

LETTERS

CMA fears radio cutbacks

Dear Sir,

From recent statements published in Radio & Record News, it would appear that cuts in BBC Local Radio programming will affect various specialist programmes and, in particular, those featuring country music.

This Association sincerely hopes that station managers will give serious thought

to the re-scheduling of country music programmes as and where they are affected.

The loss of even one programme would seriously damage the tremendous strides country music has made in the last few years.

Don Ford
Chairman
Country Music Association

Thanks to Radio Leicester

Dear Sir,

Through your news magazine I would like to thank all who contributed to our Radio Leicester Disco Party Dance which was held on Monday Bank-Holiday May 29, in aid of the Lord Mayor's Leicester Royal X-Ray Scanner Appeal.

Guests their services free from Radio Leicester were Herdle White, Lee McArthur,

Franklin Hughes and Dan Chisolm. Also a special thanks to many of the staff who gave part or all their evening's wages to the appeal.

Last Thursday (21) it gave me great pleasure to present to Councillor Albert S. Watson, President of the Appeal who attended the presentation at the Fusion, a cheque for £340.

I believe the total money collected so far is £400,000 only £100,000 short of target.

Dennis Campbell
Fusion Discotheque
Leicester

Radio News
by Gabrielle James



**Millie
Jackson**

WANTS TO
"KISS YOU ALL OVER"

2095 091

TAKEN FROM HER LATEST ALBUM
A MOMENT'S PLEASURE



Order from Polygram, a world distribution company, PolyGram Record Services Ltd (formerly Phonogram), Chiswick, Great West Road, Uxbridge, Bucks, Middx, UK. Telephone 01-990 4014

Polydor: major Charlie release, TV Whittaker

A MAJOR campaign has been devised to launch Charlie's new album *Dirty Flight* (POLD 5017), which is to be released on July 27, and a single of the same name (PSOP 62), which will be available on July 13.

Both will be available in picture disc format

Little 'Uns

FOLLOWING OUR news of The Residents' Nibbles album, now scheduled for July release by Virgin, we hear that the long-awaited Eskimo album could be with us before igloo weather sets in . . . Pacific Records report that their imported Rocky Horror Show album is still selling a healthy 2,000 copies a week! . . . Since I Don't Have You, Art Garfunkel's latest single, can be found in the original version — by The Skyliners — on Increase Records' 'Cruise' 1959 album, the same LP that features The Flamingos' I Only Have Eyes For You, an earlier Artie rip-off. Will Arthur now try The Crests' 16 Candles, we ask ourselves? . . .

Though QPR haven't signed anyone for the new season at the time of writing, could be that the UA and RCA press offices will ink new strikers . . . the MIDEM organisation is now launching Discom, touted as the first European Discotheque Show. The venue will be the Parc des Expositions, Paris, while October 22-26 are the dates to keep in mind . . .

Bob Powell's Country Line Specials compilation for MFP a nice 'un, containing several tracks never previously released in the UK. Meanwhile, keepin' on the country kick, R&R's Fred Dellar (age 208 next Michaelmas) dead chuffed to be described in Country Music Round-up as 'an intrepid young trendy' . . .

Beggars Banquet have climbed on the Mod merry-go-round, signing authentic Mods The Merton Park . . . No more daft letters from Charlie, 'cos Waxie Maxie has moved on to pastures new and is now freelancing from 01-672 6918 . . .

Led Zep and Maggie Bell among those imbibing Tizer (or was it?) at the recent Rockpile gig . . . A surprise phone call from Marc Ellington, whose Phonogram and Charisma albums used to be star-studded. Seems he's alive and well and running a recording studio based at a Scottish castle. Future visitors are likely to be Dave Swarbrick and Richard Thompson

— catalogue numbers for these being PPDI (album) and POSPD 62 (single) — and will be advertised on the front page of R&RN on July 14, with a mail-out in the same edition of the magazine. Ads are also being placed with other trade papers plus Melody Maker, Sounds, Man About Town and Mayfair, the campaign continuing with full back-page ads in NME and Record Mirror on August 3.

Press and promotion kits will be sent out to the media and include special brochures, plus T-shirts etc. The display team will also be organising window and in-store displays, double-cover posters being distributed to dealers, along with a display card featuring the picture-disc.

The picture disc album will be initially available at the special price of £4.99, reverting to £5.31 at the end of August. The picture disc single bears a RRP of £1.59.

Other Polydor releases including considerable press promotion including Jim Capaldi's *Electric Nights* (2383 534) LP and Shoe Shines (2059 137) single; John Stewart's *Bombs Away* Dream Babies (RSS 6) LP and Gold (RSO 35) single; and Olympic Runner's *The Bitch* single, which is available both as a 7" (PSOP 62) and a 12" (POSP 62).

Stewart arrives in London shortly to play two dates at the Venue on July 21 and 22, Capaldi does two charity shows, also at the Venue, on July 5 and 6, while *The Bitch* is almost guaranteed to bring a fair amount of kudos to the Olympic Runners way, being the title song to the new Joan Collins film.

Also in July, Polydor once more delve into the TV promotion market, with the Roger Whittaker album *20 All Time Greats* (Super POLTV 8) being advertised on Granada for three weeks, commencing July 18.

POLYDOR band Charlie (below): major campaign for *Dirty Flight* album released July 27.



Record News by Fred Dellar every week in R&RN



PICTURED HERE are various Stiff and Epic Records execs caught in the act of trying to bribe a hot dog vendor into buying a copy of the latest single by Wreckless Eric.

Seen here in a left to right line-up are Rick Wingate (with hat — Stiff A&R for Epic); Allan Prey (Stiff); bribed hot dog vendor; Don Dempsey (managing director, Epic); Lennie Petze (head of A&R, Epic); Ron McCarrell (marketing, Epic); Barry Taylor (Stiff) and Dave Robinson (Stiff).

This nefarious incident occurred during Stiff's recent Stateside assault during which a licensing deal with Columbia/Epic was concluded. First product to be released under the deal will be albums from Lene Lovich, Rachel Sweet, Ian Dury and new Stiff-America signing Ian Gomm.

To coincide with the release of their records in the US both Lene Lovich and Rachel Sweet will embark on tours, Lovich touring radio stations throughout the country. Sweet playing live dates with Fingerpritz.

The only Stiff act not involved in the deal is The Rumour, who have signed direct with Arista, joining Graham Parker.

WEA: Best Disco Album on TV with £¼ million spend

OVER A quarter of a million will be spent on TV advertising by WEA in an effort to promote *The Best Disco Album In The World* (K 58888 TV), details of which were exclusively revealed in the June 15 edition of R&RN.

The commercial, which will be screened over a four-week period commencing July 4, utilises special video techniques never

seen before on British television.

Edited to 30 second length in America, it is estimated that 90% of the viewing population will see the ad at least five times.

The Best Disco Album, which includes 15 tracks by Chic, Amii Stewart, Eruption, Boney M., Chaka Khan, Funkadelic, Sister Sledge, Ashford And Simpson, The Pointer Sisters, Rose Royce and Mick Jackson, will also receive extensive in-store promotion throughout July, WEA supplying displays using 3D effects plus posters.

Hammer: new London label launch

A New London-based record label, Hammer Records, is to be launched in July by producer Des Dolan.

The first releases include albums by Mike 'Stand' Douglas (HMR 9001), Fats Domino

(Golden Greats — HMR 9002) and Chue Berry (20 Golden Greats — HMR 9003) while others by Jerry Lee Lewis (HMR 7002) and Johnny Cash (HMB 7001) are in the pipeline, along with future releases by Bob Marley, Mary O'Hara, The Platane and Johnny And The Hurricanes.

The first three releases retail at a RRP of £4.25. First single from Hammer is *Rock And Roll This And That* (HS 301 — £1.00) by New York cult band The Mumps.

Negotiations are now taking place. It may result in The Mumps touring Britain during August.

DJM: Money, money

MY MONEY, Your Money, the new single by Geno Washington, produced by Bruce Johnston and Curt Becher, will now be available on July 13. The disc will be pressed in a limited 12" edition (DJR 1800) while a normal 7" pressing (DJR 10919) also planned.

Soak up these sounds...

WIRE HAR 5187

**A Question
of Degree**

Limited edition in picture sleeve

CLOUT

Save Me

EMI 2953
Limited edition 12", 7" & 12"
both in full colour
picture sleeve

WINGS R 6026

Old Siam, Sir
Available in Special Bag

THE KNACK CL 16087

My Sharona MOVING FAST
Limited edition in picture sleeve with special label



EMI gets copyright injunction

EMI RECORDS (UK) have been granted an injunction against infringement on their Columbia trademark by Karen Short, a record dealer trading at the London Market Place, Oxford Street, London.

The shop was found to be selling records of CBS Canadian manufacture carrying the Columbia trademark — an EMI trademark worldwide except for North and South America, Japan and Spain.

A spokesman for EMI claimed: "As a matter of policy, we do not take legal action without warning retailers of the problem, and advising them of ways to avoid it."

Brolly: release put back

ONLY LOVE Can Break Your Heart, Brolly Records' first release, has now been put back to July 6. Which is just as well, because we blew the correct catalogue numbers the first time we mentioned this Rafoot single. Dealers should now order Rain LL1 for the 12" version and Rain I for the 7".

TONY BERRY, in his first fortnight as Pinnacle Records' operations manager, has signed no less than 11 distribution deals, with more pending. Among the labels signed are Brolly, Rollercoaster, KSV, Rabid, Bludgoin Riffola and RKM. Belgium, along with Inferno, whose six Northern Soul items have kept the Pinnacle phones busy during the past few days.

Virgin/Atlantic long-term contract

KEN BERRY, President of Virgin Records, USA, and Jerry Greenberg, President of Atlantic Records, have announced a long-term contract between the labels.

Making the announcement, Berry said: "Virgin has been involved in distribution for a number of years. However, the major difference with this new agreement is that Virgin will be here in the United States, with fully staffed offices. I am confident that this new association between Atlantic and Virgin will create the best environment for our company to both succeed with new bands and further develop our already established artists."

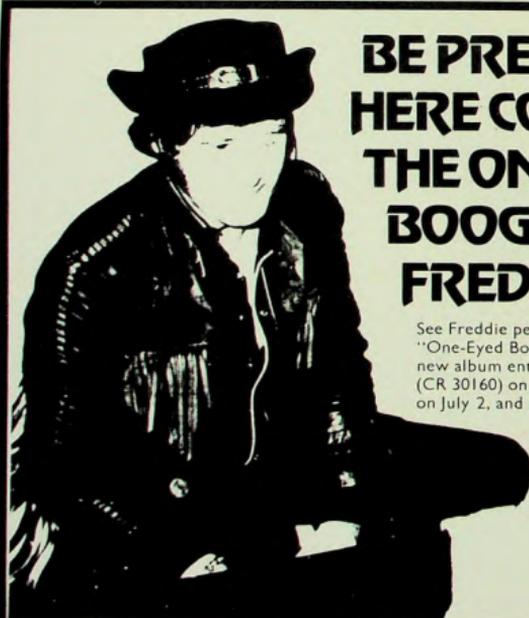
Virgin's US offices already have fully operational promotion and publicity departments and will shortly be adding marketing and production divisions. "Virgin and Atlantic staffs will be working closely together to ensure the greatest coverage for each artist."

"Each release will be backed by a substantial advertising campaign and, in most cases, the artists will follow up releases by touring," added Berry.

Virgin previously had a successful association with Atlantic in 1973-75, during which time Mike Oldfield's Tubular Bells became a multi-million selling album Stateside.



DON WILLIAMS's Images has gone double platinum, and the man himself is seen here (centre) being presented with the award by (L-R): Jim Foglesong (president of MCA Nashville), Don Reedman (K-Tel GB), David Milner (K-Tel USA and Canada) and Erv Woolsey, MCA Nashville's national promotion director



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TO BE celebrating 40 years as an undisputed leader of, and a major contributor to, the entertainment world represents something that is quite out of the ordinary. And to have been warmly acknowledged, from far and wide, as a living legend during the greater portion of those two-score years is far, far in excess of anything remotely akin to the norm.

Longevity in any career, even though it encompasses a variety of important categories of show business, isn't necessarily concomitant with continuing — let alone everlasting — omnipotence. But where Francis Albert Sinatra is concerned all this is true: in 1979, he remains a vibrant entertainer, and a 24-carat Living Legend. Moreover, on more than one occasion during a career of unparalleled success and distinction he has been titled the Entertainer of the Century . . .

**An anniversary
tribute
by Stan Britt**

Frank Sinatra: 40 years of The Voice

FORTY YEARS ago to this very month a lean, 24-year-old Frank Sinatra took the first tentative steps up the ladder of success when he eagerly accepted an invitation to sing with a recently-assembled big band fronted by trumpeter Harry James, one of the leading lights during the period in pop music known as the Swing Era.

Sinatra, it has been said, over and over again, has been super-confident, at all times, of his ability to make an indelible mark on pop music history; right from the beginning he was absolutely certain he was going to be the greatest singer in the world. Even so, not even a tremendously self-assured Sinatra could have foreseen — way back in 1939 — that his list of real achievements would be as impressive, both artistically and numerically. They are achievements that have been made within practically all the major areas of the entertainment industry — an industry sometimes most easily remembered for its transience, especially with regard to the life-span of its innumerable personalities.

Radio & Record News.

For, overall, Sinatra's reputation in 40 mostly glorious years is — as far as the international music business, the world of movies and the more discerning general public are concerned — second to none. For example, he has long since been recognised by cognoscenti of the silver screen as a gifted actor of Oscar-winning sensitivity (From Here To Eternity) who can also handle a widely varied range of roles — maybe a dope addict (The Man With The Golden Arm), a girl-shy sailor on leave (On The Town) or a brainwashed US Army officer (The Manchurian Candidate). An actor about whom Otto Preminger (they worked together on The Man With The Golden Arm) once said that if he were to concentrate on this aspect of his talents full-time he would be the finest of all screen players.

Right from his early involvement with discs, Sinatra's name became a legend in the record business. A singer whose undoubted artistic gifts were matched by worldwide public acceptance. A perfectionist in the studio, who was prepared to

make take after take until he was satisfied that he had produced a performance that was the very best, and nothing but the best. The possessor of an ultra-keen ear that could spot a split-second flaw somewhere in the accompanying orchestra that no-one else heard. The perpetrator of probably more definitive recorded songs than any other singer, past or present.

As a live performer, too, whether surrounded by the plushness of a top supper club or hotel entertainments room, or in a basic concert setting — outdoors as well as indoors — his reputation as an electrifying, totally professional *ne plus ultra* vocal performer remains a byword in the music business. An in-person artist whose stage presence is as immaculate as his microphone technique is unsurpassed (only Johnny Mathis approaches him in this latter aspect of the pop vocal art — but it was Sinatra who first set the impeccable standard).

Elsewhere, at various stages of his career, Sinatra has an enviable track record as a leading personality of, and significant contributor to, both TV and

radio. Throughout his 40-year career he has been the recipient of all manner of awards. Apart from his Academy Award victory in 1954, for *From Here To Eternity*, he was given a special Oscar Award for *The House I Live In* (1945), a short film whose theme preached racial and religious tolerance.

In addition, Sinatra hosted the 35th Annual Academy Awards ceremony, in 1963; he was selected to present individual awards to Cary Grant (1970) and Rosalind Russell (1973), and in 1969, he sang one of the Oscar-nominated film songs for the year — *Star*.

“Frank Sinatra is the kind of singer who comes along once in a lifetime — but why did it have to be my lifetime?”

Bing Crosby

In 1965, it was Sinatra's turn to receive the twin accolades of Man of the Year and Entertainer of the Year. Three years later, he was Master of Ceremonies for the 1968 Emmy Awards presentations, and in 1971 during that year's Oscar ceremony, he received from Gregory Peck an exceptional award, the Jean Hersholt Humanitarian Award. This latter honour was given in recognition of Sinatra's tireless work over many years in aid of all manner of charities. Singing for charity, in many and different countries throughout the world — including, on more than one occasion, Great Britain — has been perhaps the most rewarding aspect of his involvement with show business. And high on his list of additional activities have been many concert appearances in support of prominent US politicians, including at least two former Presidents.

Although Frank Sinatra has proved himself, time and again, as a highly accomplished actor, it is as the pop *mettersinger* of this and every generation of the present century that he will be most obviously — and warmly — remembered by anyone fortunate enough to have heard and/or seen him sing in one or more of the entertainment media since 1939.

Quite simply, Sinatra remains the greatest living interpreter of the popular lyric. And taking everything into consideration only the late and inimitable Billie Holiday — a premier influence on Sinatra's approach to his art, now as in his formative years — can be said to have equalled, if not surpassed, him in this area of pop singing. Certainly, a unique combination of exquisite phrasing plus impeccable diction has long since elevated him to the very pinnacle of the genre. Sinatra's vocal timbre is likewise very much an inimitable asset to his musical armoury — not even long-time buddy Sammy Davis Jr, for all his considerable skills as an impersonator of singers and actors has managed to reproduce anywhere near the actual *sound* of the Sinatra singing voice. And throughout his career Sinatra has never sacrificed emotional content for sheer vocal bravura.

It is no secret that among fellow singers Sinatra's name has been a byword for the very best in pop vocalism. Whether representing the musical past or present — or indeed the future — an extraordinarily wide selection of other vocalists continue to rate his contributions to pop music of the past forty years as being equal to none. He has been called *The Voice*, *The Leader*, *The Chairman of the Board*, and *The Guv'nor* (this last appellation bestowed upon Sinatra by Britain's Matt Monro).

What his peers have said of him:

Sarah Vaughan: I love the way he sings. He doesn't have the greatest voice on earth. But neither did Billie Holiday. But they both have plenty of soul — their singing comes from the heart. When I was going to school I was one of those out there screaming and hollering; fainting and falling out. And I've loved him ever since then . . . I know wherever he appears, if you don't make a reservation of two . . . three . . . four weeks in advance you won't get a seat. So, from Tommy Dorsey up to today — I think that's kind of fantastic . . . !

Vic Damone: Long before I met him, I admired him as a performer. When I was about 14 or 15, I used to listen to his recordings with Tommy Dorsey. You could say he was my biggest influence at that time. He is a marvellous interpreter of lyrics. An absolute spellbinder. He can weave a spell with a song. And everything he does is so professional. He's certainly one of the most confident men I've ever met. Like Crosby, he's a completely natural singer. I've been trained professionally, and Frank does things with his voice I would never dare to attempt. Even if he's suffering from a touch of laryngitis, he'll go for notes or phrase carry-overs that just seem an impossibility. But he always makes it. He has so much confidence, I want to kill him!

Annie Ross: Sinatra reads a lyric so beautifully, and the way he phrases a song is better than ever it was, so much so that he doesn't really have to actually sing. He's also well aware of the kind of atmosphere, the kind of mood, he creates; he makes you feel as if you personally are the one he's singing to . . . Now that he's older, I think he's singing better than ever. You feel he has lived the lyrics, that he knows what he's singing about. People say he can't reach the high notes anymore,

that it's just sad to hear him, but I can't see that. Sinatra is way ahead of what's happening today; very few people can interpret a song the way he does. Technically? Well, apart from the phrasing, I suppose the breathing, the control, which he's always been very aware of as very important . . .

Andy Williams: I admire other people, too, of course, but I'm particular about how a song should be sung and Frank is especially communicative . . .

Jo Stafford: It's a matter of breath control. If you've got the pipes to begin with, breath control is the beginning and end of your singing. That's it. He just has great bellows going for him, and knows how to control things. The instrument is there by way of God . . . he is a perfectionist, he learned how to control that breath that he had. He knows how to let out more and when not to let out so much. He knows how to conserve it, therefore giving attention to lyrics. And he combines the musical quality and the lyrics just about better than anyone ever did.

Peggy Lee: He's an extraordinarily fine singer. Has his own sound. His way with lyrics is beautiful, and so right. As someone who has written lyrics, I can say that Frank is the person almost any song-writer would want to sing his or her songs . . .

Rod Stewart: I saw Frank Sinatra in Chicago and I found his style and professionalism quite overwhelming.

Lena Horne: Back home in the States, Frank Sinatra is a legend; there is nothing bigger than him and that includes the Empire State Building.

Bing Crosby: Frank Sinatra is the kind of singer who comes along once in a lifetime — but why did it have to be my lifetime?



WITH Gene Kelly in *On the Town*.

Musicians are often the most critical fraternity, especially when asked to voice their opinions of vocal performers. Inevitably, though, when talking about Sinatra the Singer, they offer nothing but unstinting praise.

For example, Duke Ellington, who recorded with Sinatra in 1967 — “Artistry can make something of even the triest lyric. Give it to Sinatra — and see what he does. It becomes a gem. The performance is

the thing. I have a great opinion of Frank — as a man and a musician . . .”

Record producer Jimmy Bowen, who worked with Sinatra in this capacity during the Sixties — it was Bowen who produced *Strangers In The Night*, the singer's biggest-selling single release — told the writer: “Recording Frank Sinatra is a dream, he's real pro. A Sinatra session is more serious than other sessions because Sinatra is a perfectionist and does everything again and again until it's just right. We might do 12 or 13 takes on one song until he's satisfied he's gotten exactly what he wants. He has a fantastic ear — he can hear a fly sigh a mile away”.

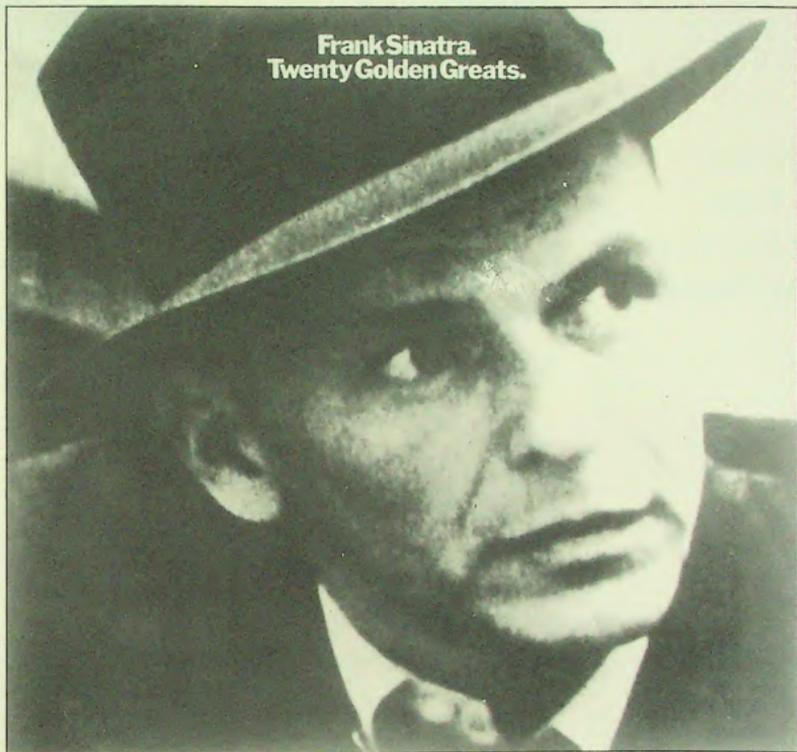
Writers on things musical, too, have been unequivocal in their recognition of Sinatra's supremacy. The late Ralph J. Gleason — a Prince amongst writers on pop and jazz — produced an extraordinarily perceptive summation of Sinatra's vocal attributes in relation to one of the last albums the latter recorded during the Fifties, thus:

“I love you” is surely the most hackneyed phrase in language, yet it has served perpetually as the conduit for great emotion. Sinatra can take lyrics that are in themselves and of themselves banal, lyrics that are trite and sometimes even slight enough to be silly, and yet he can make them live and breathe and communicate emotion.

“This is the great creative force of a real artist: to make something live. The jazz player can do it with his horn, the painter with his brush, the composer with his pen. Sinatra does it with his voice and

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SIDE ONE

- THAT OLD BLACK MAGIC 1
- LOVE AND MARRIAGE 2
- FOOLS RUSH IN 3
- THE LADY IS A TRAMP 4
- SWINGIN' DOWN THE LANE 5
- ALL THE WAY 6
- WITCHCRAFT 7
- IT HAPPENED IN MONTEREY 8
- YOU MAKE ME FEEL SO YOUNG 9
- NICE 'N' EASY 10

SIDE TWO

- 1 COME FLY WITH ME
- 2 HIGH HOPES
- 3 LET'S DO IT (Let's Fall In Love)*
- 4 I'VE GOT YOU UNDER MY SKIN
- 5 CHICAGO
- 6 THREE COINS IN THE FOUNTAIN
- 7 IT'S NICE TO GO TRAV'LING
- 8 YOUNG AT HEART
- 9 IN THE WEE SMALL HOURS OF THE MORNING
- 10 (LOVE IS) THE TENDER TRAP



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FRANK SINATRA

From page 10

personality. Note, for instance, the way in which he sings the verse to a song. Verses never have the impact that the chorus has. Yet, when he sings them, they take on new life, set the stage for the mood and the message of the song . . ."

Like Crosby, who came before him, and Presley, who came into prominence after Sinatra had well and truly made his mark on the music scene, there is absolutely no substitute: there is, and always will be, only one Frank Sinatra . . ."

The Sinatra Story: from Major Bowes to Tommy Dorsey

THE SINATRA STORY began December 12, 1915. In the industrial town of Hoboken, in New Jersey, Francis Albert was to be the only child of Martin and Natalie (whom everyone called 'Dolly'). His father was a native of Catania, Sicily; his mother had been born in Genoa. Both had emigrated to the U.S. At the time of his son's birth, Martin Sinatra was employed as a shipyard worker in Hoboken. He also had something of a local reputation as a bantamweight boxer. Dolly Sinatra often involved herself with local politics.

Young Frank's interest in music manifested itself first in a ukelele, given him by an uncle, but he had already begun collecting gramophone records of the top pop vocalists of the day. One of these, Bing Crosby, was to have an important and lasting influence on the young Sinatra. It was after taking his steady girlfriend Nancy Barbatto to a Crosby show in Jersey City in 1933 that Frank decided his future lay in singing for his supper.

There was initial parental opposition to his decision, but eventually it was his mother who was to help him by purchasing a portable microphone/amp, and it was her influence which enabled him to make some sort of start, performing in the numerous roadhouses that were dotted throughout New Jersey.

It was at the State auditorium, in Jersey City, that Sinatra won his first singing contest, although real recognition of a localised kind came in September 1935, when Sinatra was featured as lead vocalist with an initially makeshift group called the Hoboken Four. The Four made their debut on the radio talent show of a characterful local impresario, Major Bowes, who gave the quartet its name for his broadcast Amateur Hour.

The Four won first prize in the contest, and as a result toured, for \$50 a week, with meals found, as part of Bowes' travelling troupe. Frank Sinatra was singing professionally for the first time, and what was more it was evidently he who attracted individual attention whenever the Four were called upon to appear together in the Bowes unit.

From the beginning of 1936, he recommenced appearances at local New Jersey clubs. Two years later, business had picked up. This time, it was radio that helped spread his reputation. Sinatra himself has



said that at one period his singing voice could be heard as often as 18 times a day, a monopolistic situation that involved practically all hours of the day and night, covering all wavelengths.

A single event of significance was to follow. Sinatra was invited to work at the Rustic Cabin, a not unimpressive roadhouse a few miles from Englewood, NJ. He took a cut in salary when he accepted the job, but the Rustic Cabin was wired for live broadcasting, and, as author George T. Simon has revealed, Sinatra's fondness for singing with big bands also manifested itself during his days at the roadhouse: ". . . (Sinatra) used to come into New York mornings to rehearse with Bob Chester's band. He never worked with it, just rehearsed with it for the experience and possibly the kicks of having a big band, rather than just an organ, blowing behind him. That was in May 1939 . . ."

The ambitious young man from Hoboken, NJ, had a singing style that was no carbon copy of any other vocalists of the period (or before)

The Rustic Cabin management soon upped his weekly salary, but Sinatra was in need of a substantial increase in pay, for in early February he and girlfriend Nancy had married, and taken a three-room apartment in Jersey City.

It was the leader of a big band — Harry James, in June 1939 — who provided both the increase and the opportunity to break into the Big Time, and whose own search for a male vocalist to help his new band on its way ended one evening at the Rustic Cabin, after an introduction to Sinatra's singing by way of a WNEW transmission the previous night.

Sinatra left the Rustic Cabin to join the James payroll at a promising \$75-a-week, and debuted with the James band, in Baltimore, at the tail-end of June. The association lasted just six months, during which time Sinatra worked hard at developing his own individual style and dispensing with any vocal short-comings.

It was with Harry James that Sinatra made his

first-ever appearance on record. Today, the two sides that emanated from the first James-Sinatra studio session — From The Bottom Of My Heart and Melancholy Mood — are important mostly from an historic standpoint. Yet, already, there are signs that the ambitious young man from Hoboken, NJ, had a singing style that was no carbon-copy of any other vocalists of the period (or before); and despite a rather charming naivete in delivery, there is no doubting a certain sincerity and sensitivity.

Of the 10 sides Sinatra recorded with James the best are probably It's Funny To Everyone But Me and On A Little Street In Singapore — recorded in August and September 1939, respectively — and by far the least effective item is the Neapolitan-flavoured Ciribiribin, with the singer's light baritone reaching high into the upper register, especially at the ending.

With the advent of 1940, with Sinatra's reputation growing, slowly but surely, came a most tempting offer: to become featured vocalist with the Tommy Dorsey Orchestra, one of the most respected, popular, jazz-influenced dancebands of the period.

With Dorsey, Sinatra's flowering talent really began to emerge. Earliest recorded evidence — both from record sessions and live appearances — indicate, still, a slight tentative quality in the singing. But by the time he had chalked up a year's service with the band, he had begun to evince a definite assertiveness. And certain characteristics of the Sinatra approach to singing that would, in a few years' time, be identifiable as easy recognition of a unique and individual style, were already most apparent. Apart from the crystal-clear diction, the mellow sound and the elegant phrasing, it was his extraordinary breath control that enabled him to be bracketed — even at this embryonic stage — with the very best of the pop singers of the early-Forties: brand of breath control that enabled him to execute carry-over phrases, for instance, with consummate ease, apparently without his needing to take a breath in the customary places.

Sinatra himself has often been the first to credit Tommy Dorsey with being foremost in helping him to acquire a technique that includes an effortless way of breathing, naturally, whilst singing — or seem-

FRANK SINATRA

not to breathe at all.

In a fascinating explanation for Life International magazine, much later in his career, he told how much he learned merely from watching Dorsey playing trombone. "How in the hell did he do it? I used to sit behind him on the bandstand and watch, trying to see him sneak a breath. But I never saw the bellows move in his back. His jacket didn't even move. I used to edge my chair to the side a little, and peek around to watch him. Finally, after a while, I discovered that he had a 'sneak' pinhole in the corner of his mouth — not an actual pinhole, but a tiny place where he was breathing. In the middle of a phrase, while the tone was still being carried through the trombone, he'd go *shhhhh* and take a quick breath and play another four bars with that breath. Why couldn't a singer do that too? Fascinated, I began listening to other soloists. I bought every Jascha Heifetz record I could find and listened to him play the violin hour after hour. His constant bowing, where you never heard a break, carried the melody line straight on through, just like Dorsey's trombone.

"It was my idea to make my voice work in the same way as a trombone or violin — not sounding like them, but 'playing' the voice like those instruments. The first thing I needed was extraordinary breath control, which I didn't have. I began swimming every chance I got in public pools — taking laps under water and thinking song lyrics to myself as I swam holding my breath. I worked out on the track at the Stevens Institute in Hoboken, running one lap, trotting the next. Pretty soon I had good breath control, but that still wasn't the whole answer. I still had to learn to sneak a breath without

"It was my idea to make my voice work like a trombone or a violin — not sounding like them, but 'playing' the voice like them."

Frank Sinatra

being too obvious. It was easier for Dorsey to do it through his 'pinhole' while he played the trombone. He could control the inhalation better because the horn's mouthpiece was covering up his mouth. Try it and see, and sing at the same time.

"Instead of singing only two bars or four bars of music at a time — like most of the other guys around — I was able to sing six bars, and in some songs eight bars, without taking a visible or audible breath. This gave the melody a flowing, unbroken quality and that — if anything — was what made me sound different. It wasn't the voice alone; in fact, my voice was always a little too high, I thought, and not as good in natural quality as some of the competition".*

Sinatra's colleagues with Dorsey soon became most respectful of his always musicianly, totally perfectionist attitude to his work. When he joined the Dorsey band, Jo Stafford was singing lead with

* 1965 Frank Sinatra, Sinatra Enterprises

the Pied Pipers vocal group. They became friends, a situation which lasts up to the present, and her opinion of his abilities was emphatic: "He was *absolutely the best singer I had ever heard . . .* He sounded completely original — he sounded like no-one else. In those days, everyone was trying to sound like Bing Crosby. Frank sounded nothing like Crosby. He was himself. He was an original — and he was awfully good. I heard about eight bars and I thought: 'Wow! This is one of the best vocal sounds I've ever heard! . . . I can't speak for all of the Dorsey crew but I know the rest of the Pipers thought he was marvellous!'"

It was during his tenure with Dorsey that Frank Sinatra made his first film appearances. Both Las Vegas Nights (1941) and Ship Ahoy (1942) featured the Tommy Dorsey Orchestra and singers.

As a singer with the Dorsey band there were many occasions when repertoire and Sinatra's vocal performance proved to be of a comparably high quality (e.g. East Of The Sun, I'll Never Smile Again, The One I Love (Belongs To Somebody Else), Imagination, Everything Happens To Me, This Love Of Mine, Violets For Your Furs, Street Of Dreams, There Are Such Things). And Sinatra (alone, or acting as a fifth Pied Piper) was responsible for a string of hit discs that did much to further increase the overall popularity of Tommy Dorsey.

But by early 1942, there were rumours in the US music business that Dorsey's ever-improving male singer might well try his luck elsewhere. Frank Sinatra's astonishing career as a solo artist was about to begin.

Continued next week.

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Dick Seabright: RS&M makes its breakthrough

THERE IS an air of confidence at Radio Sales and Marketing these days. In the last 18 months the company has moved from the sidelines into the full force of the battle for national sales representation of the 19 ILR stations. It is acquitting itself very well indeed.

Established in spring 1973 as LBC's sales force, RS&M spent the first three years of its active life immersed in, almost submerged by, LBC's financial difficulties. Then came the first tentative steps on dry land and it was not until late 1977 that RS&M was able to start looking towards the pickings available amongst the UK's other commercial stations.

In January 1978 RS&M acquired the representation of Manx Radio and again lay low for a year before bursting onto the front pages in the spring and early summer of this year with the acquisition of three more stations, Beacon, Victory and Hallam, in almost as many months.

By August 1 this year, when RS&M officially starts representing Hallam, it will handle about 20 per cent of ILR's total revenue. (Capital, going it alone in October, will account for about 30 per cent, leaving the other 50 per cent to Air Services and BMS.)

The turning point, according to Dick Seabright, RS&M's managing director, came when "we started to make substantial revenue levels for LBC, pushing them into the number two slot in ILR. Two years intense achievement with LBC gave us the credentials without which we could never have pitched against the other two agencies."

Not only has RS&M increased LBC's share of network revenue, Seabright continues, but of London revenue as well, proving that it can perform in a directly competitive market — only in London do two ILR stations fight for the same market. "Now, on the eve of its sixth birthday, LBC is incredibly strong — It's bigger than the two London evening papers put together, and at one tenth of the cost."

But the battle is not over with LBC. The sales message has taken a long time to get through to advertisers and with LBC's large speech programming costs Seabright sees the need for research to establish more than inflationary trends for the station simply to stand still.

To a sales agency which had only ever sold an all-speech station, Manx Radio came as something of a challenge — a necessary challenge for anyone wanting to break into the bulk of ILR. Although Manx was a guinea pig to an extent, the advantages flowed both ways, says Seabright. "While we gained experience from them, they got solus treatment from us (RS&M had by now created a special division to sell LBC solely). They didn't want to be tail-end Charlie with another sales house."

The particular lessons RS&M have learnt through Manx are "what you can and can't do with sponsored programmes." What you can't do, apparently, is sell very many of them. English advertisers regard sponsorship with the utmost suspicion, says Seabright, and all the traditional fears about the abuse of sponsorship therefore become pretty well groundless. "Anyone who doesn't believe me should try selling a few," he quips.

With the right treatment, Manx has highly profitable potential — it is, after all, effectively a legitimate offshore mine whose new boosted transmitter beams it into the west coast of England and Wales. Although Manx can't be sold on this basis — only on the official audience on the island — RS&M is now producing "substantial revenue" for Manx from the UK where before its share was "miniscule". Local revenue has increased dramatically as well and the station is still being sold at the same cost per thousand as London — ie very cheaply, says Seabright, who is now pitching on four or five Manx presentations to agencies each week.

Over the last year or so RS&M had begun pitching to other stations around the network who "wanted to be sold more individually" — the so far



RS&M managing director Dick Seabright is justifiably pleased at his company's recent successes. Here he talks to JAMIE JAUNCEY about recent events and what the future holds in store.

Seabright: RS&M for stations who want to be sold "more individually."

visible results have been Beacon, Victory and Hallam. Seabright won't even be drawn to speculate on whether he will maintain his current rate of acquisition. But it's fair to say that even if his lips are sealed there is a distinct glint in his eye.

Nor will he divulge his selling pitch except to say that RS&M now has a first class track record, is constantly investing money into new services such as the Portable Audience Statistical System and the computer link to the Target Group Index information bank in New York, and has "a unique package to offer."

RS&M's new share of ILR revenue is big enough to alter the balance of power within the industry, says Seabright who doesn't consider RS&M in the same league as BMS and Air Services (meaning of course that he doesn't consider BMS and Air Services in the same league as RS&M).

"Our organisation is run fundamentally differently — we don't have the same line selling function, nor do we sell on headcounts. Our research is very important and it all leads to two jobs at the end of the day: selling the concept of radio and acquiring the biggest possible share of the market. We are doing both at the moment."

Capital's impending move from BMS to its own selling operation will not affect the way RS&M sells LBC. "We've been selling the London market as a whole now for three years and Capital's move won't alter that," Seabright sees the move as "logical and inevitable" and positively advantageous to both the London and total ILR markets. Any advertiser attracted to radio in London is a potential national advertiser and with this as the goal, LBC and Capital have made and will continue to make joint presentations, jointly offering 52 per cent net coverage of the city at a cost that is "very, very low."

Seabright doesn't subscribe to the fragmentation theory which says that Capital setting up its own sales

house merely adds one more element to the already confusing mix of sales avenues. "This idea presupposes that the radio buyer knows less and is looking for job lots, whereas in fact he ought to know more. Anyway, the two London stations are destined to go their own way by their size and proximity."

As RS&M's managing director he naturally doesn't want to see more sales houses springing up, but he believes they will appear "as and when they're needed" if they can overcome the serious obstacle of expense and lack of track record in an industry which has now been going long enough to look for such things. The advertising industry's fears of proliferation are somewhat ill-founded, he believes, dismissing the possibility of other stations following Capital's lead as "extremely impractical."

Seabright clearly predicts a glowing future for RS&M — he doesn't say as much, but the inference is there not least in his passing reference to the possibilities that ITV might open up to RS&M which, he says, harbours a good deal of TV expertise. "We have a job to do for our present stations, to demonstrate that we can do for them what we said we would, which we'd done a great deal of presentation to a lot of stations, putting in an incredible amount of work which we'd like to see the benefit of in the not too distant future."

The general future for ILR Seabright sees as being one of "progressive expansion". There will not be explosive growth as there was in TV but ILR will relentlessly expand at a rate far better than inflation. "The new nine stations won't provoke a sudden growth and there's only one thing that will — an understanding that radio is a unique medium by national advertisers who have resisted that understanding for some time because they're steeped in the tradition that it's a disadvantage not to be able to see the product."

PLAYLISTS REPORT-Singles

THE PLAYLISTS REPORT is designed to give an alphabetical, at-a-glance guide to which playlists any individual record is on (read horizontally), and to complete station playlists (read vertically). H represents Station, Personality and Hit Picks, ● represents a place on the playlist. New entries are entered alphabetically at the head of the Report. Hit Picks are also listed station by station down the right-hand side of the page.



Dave Lee Travis
Renegead/Star, A&M
Simon Bates Game Set & Match/P.T. & The Plimsolls
Terri!i
Paul Burnett Church/Bob Welch, Capitol
Tony Blackburn The Boss/Diana Ross, Motown
Kid Jensen Thinkin'/Steve Forbert, Epic

CAPITAL FADK194

People's Choice Girls Girls/Kandis, RAK
Clintons Going My Way/Driver 07, Logo
Concoursi Mini/Joey Brother, Ballistic, True
Romance/Andrew Mulholland, Arista
Julius/Kid Prentiss, Real Records, I'll Never Love This Way Again/Dionne Warwick, Arista



Radio Luxembourg

Power Play Bang Bang/B.A. Robertson, Asylum
Star Plays Chellio Girls/Sarah Mims, Arista
(You Really) Rock Me-Nick Gilder, Chrysalis, I Can't Stand In No More/Peter Frampton, A&M



Bob Snyder/You Really Rock Me-Nick Gilder, Chrysalis
George Ferguson Stay With Me/Til Dawn/Judie Tzuke, Rocket
Dick Fisher We Don't Talk Anymore/Ciff Richard, EMI
Chris Heger Night
Dancing/Taka Boom, Arista
John Warwick Church/Bob Welch, Capitol
Peter Craig Ohn What A Life-Glenn Brans, Island
Pete Clements Can't Stand Loving Your Police, A&M



Nick Clarke Stay With Me/Til Dawn/Judie Tzuke, Rocket
Colin Brunyan Make Love To Me/Heaven Robby, Capitol
Anna Davies Baby It's Just So/Rough/Peter Shalvey, CBS
Barry Ostaway Time Let's Go/The Ventures, Rubber Connection
Stan Laundon I Will Survive/5013 Jo Seaton, UA
Tony Baynes Outlaw In Just A State Of Mind/Lynn Anderson, CBS
Mark Waddington I Love You So/Natalie Cole, Capitol



Norman Thomas We Don't Talk Anymore/Ciff Richard, EMI
Dave Linslip Quietly And Softly/Catherine Howe, Arista
Billy Butler Here Comes Summer/Chlo, Arista

Radio & Record News

BBC

COMMERCIAL

Records being programmed for the period
Saturday 30 June to
Sunday 8 July 1979

NEW THIS WEEK

ABSA Angel Eyes	Epic	EPC 7499
A LA CARTE When The Boys Come Home	Sonet	
ALAN, ANDREW Street Singer	Zero	
ALTON McLAIN & DESTINY It Must Be Love	Polydor	2085 026
● ANGLETREX Things To Make An Do	Arista	Hansa A4 54
ATLANTIC STARR Let's Rock N Roll	AMS	7452
BASSY, SHERLEY Macomber	UA	UP 802
BEAR, RICHARD T. Sunshine Hotel	RCA	PS 1470
BICHET, SIDNEY Summertime	Blue Note	UP 36535
BOWIE, DAVID CJ	RCA	BOW 3
BULLEN, CINDY Desire Wire	UA	UP 36515
CARS Let's Go	Elektra/Asylum	K 12371
CHEEKS, JUDY Little Girls	Arista	ARD 164
CIRCLUS, MARTYN Disco Circus	Pye Int	12P 5001
COMIC ROMANCE Cry Myself To Sleep	WB	
COUGAR, JOHNNY Miami	Riva	20
● CREEDENCE CLEARWATER REVIVAL Grapevine	FTC	78
CULBERTSON, CLIVE Busy Signal	Rip Off	
CURTIS, CHANTAL Get Another Love	Pye	12P 5002
DARTS Duke Of Earl	Magnet	MAG 147
DUDEX, ANDRE Cello Caprice	Laser	LAS 4
FARRELL, BRIAN England	WB	
FAVOURITES S.O.S.	4 Play	
FLAMIN GROOVIES Absolutely Sweet Marie	Sire	SIR 4018
FLEISHMAN, ROBERT All For You	Arista	
FORBERT, STEVE Thinkin'	Epic	EPC 7461
FRANCOISE, Street Your Funky Stuff	Philly Imp	
GRATIS Please Call My Number	BPM	1
HOWE, CATHERINE Quietly And Softly	Arista	ARD 174
JACKIE Under Fire	EMI	2983
JACKSON, LYNNE Sad Songs	MAM	188
JAMES, RONNIE Love Is All	Safari	SAF 1
JANKOWSKI, HORST Follow Me To Happiness/and ISS	ISS	304
JOLLY BROS Conductor Man	Ballistic	TAP 36415
KANDIDATE Girls Girls	RAK	295
KEB'NAT Rainbow Connection	CBS	7486
MIGLER, BETTE Married Man	Arista	K 11258
MILES, VICTORIA Midnight Mover	Arista	K 11258
MOTORHEAD No Class	Bronze	BRD 78
OKARIDGE BOYS Sail Away	ABC	4258
OIL CITY SHEIKS Don't Take But A Few Minutes	UA	UP 36514
OLYMPIC RUNNERS The Bitch	Polydor	POSP 63
PAIGE, ELAINE Don't Cry EP	MCA	MCEP 201
PHILLY DREAM Motown Review	Fantasy	Imp
PRINTER, BONNIE Heaven Must Have Sent You Motown Imp		
P.T. & THE PLIMSOLLS Game, Set & Match	Terri!i	TRIF 002
RICHARD, CLIFF We Don't Talk Anymore	EMI	2975
RING Savage Love	Vanguard	VS 5013
ROXY ROLLER I Need A Holiday	Polydor	POSP 60
RUBINOVIS Hold Me	Beserkley	B 2226
SAVOY Sunny Side Of The Street	EMI	2951
SHELLEY, PETER Baby It Feels So Right	CBS	7475
SIMON, CARLY Vengeance	Elektra	K 12362
SIXTY First Time Around	Sabot	SSCL 118
SPECIAL A.K.A. Gangsters	Chrysalis	
STUDIO SWEETHEARTS I Believe	DJM	DJM 10915
TELEX Rock Around The Clock	Sire	SIR 4020
TRAVERS, WALDORF Night Blindness	UA	UP 36516
TRUMPHE Hold On	RCA	1569
WARRIORS Theme From	A&M	AMS 7442
WOODARD, CYNTHIA California Dreaming	H&I	6105 090
YELLOW MAGIC ORCHESTRA Teng Poo	A&M	AMS 7447



RECORDS
LTD

COOL NOTES

Like A Fool [VOY 004]
also some limited edition
12" mix [12VOY 004]

CLINTON GRANT

Double 'A' I'm Going To Love You My Way [VOY 002]
Keep On Grooving Me Girl

KUSHITES

Under Control Pt 1 and Pt 2 [VOY 003]

A.D. 1984

The Russians Are Coming [VOY 005]

Future releases: Reggae Shop, Jersey Gang [VOY 007/12VOY 007]

Meat (Sheep May Safely Graze) Rotavators [VOY 008]

Available from Voyage International Records Ltd, 264 Lavender Hill, London SW11 1LJ, Tel 223 6543/4,
Lightning, Mojo, Vandisc, Wynd Up, Jet Star, Bonaparte and other leading distributors.

Album releases

Albums scheduled for release week ending 6 July 1979

AMERICA Silent Letter
BONNIE RAITT Ken Who Gets Your Love?
BRAINSTORM Funky Entertainment
CALDERA Dreamer
CHELSEA Chelsea
CLAYTON, LEE Naked Child
COUGAR, JOHN John Cougar
CRUSADERS Street Life
CURVED AIR Air Conditioning
DAN ENGLAND & JOHN FORD COLEY Dr Heckle & Mr Jive

Capitol E-ST 11950 (e)
 Trojan TRLS 164 (c)
 Tabu TBU 83736 (e)
 Capitol E-ST 11952 (e)
 Strip Forward SFLP 2 (fp)
 Capitol E-ST 11942 (e)
 Riva RVLV 9 (w)
 MCA MCB 3008 (c)
 WB K 56004P (w)

DEGAETANI, J. Sonata For Violin
DETROIT SPINNERS From Here To Eternally
DOLLAR Shooting Stars
ERUPTION Leave A Light
FASHION Product Perfect
FOODBAND Foodband
GIBBS, JOE Majestic Dub
GIBSON BROTHERS Cuba
GUTHRIE, ARLO Outlasting The Blues
HALLE ORCHESTRA/LOUGHRAN Schubert Symphony No. 9

Atlantic K 56062 (z)
 Nonesuch H 71355 (w)
 Atlantic K 50544 (e)
 Carrere CAL 111 (w)
 Atlantic K 50632 (z)
 Fashion Music FML1 (fp)
 Cube/Electric-TRIX 10 (p)
 Laser LASL 3 (z)
 Island ILPS 9579 (e)
 WB K 56658 (w)

"The Great" in C Minor
HEARTBREAKERS, The Live At Max's
HEDDA Hedda
ISAACS, GREGORY Soon Forward
ISLEY BROTHERS Winner Takes All
JACOBS, P. 6 Sonatas For Piano
JONES, TOM Sings The Hits
JUNGHANS/TRACY 2 Harpsichords
KANSAS Monolith
KO & THE SUNSHINE BAND Do You Wanna Go Party
KING, CAROLE Touch The Sky
KISS Dynasty
KLEER I Love To Dance
KNACK, THE Get The Knack
KORGIS, THE The Korgis
LABELLE, PATTI It's Alright With Me
LAKE Paradise Island
LEE, BYRON Jamaica's Golden Hits Vol. 2
LEIBER & STOLLER Other Songs
LIBERACE Best Of The Classics
LOUISIANA'S LE ROUX Keep The Fire Burnin'
MORRIS & BOLCOM Gerwin Songs
MUSIC GROUP OF LONDON Beethoven Chamber Music

Enigma K 53582 (w)
 Elektra/Asylum K 52135 (w)
 Beggars Banquet BEGA 9 (w)
 Pye N107 (p)
 Front Line FL 1044 (c)
 Epic EPC 88460 (e)
 Nonesuch H 71359 (w)
 Columbia SCX 6613 (z)
 Nonesuch H 71357 (w)
 Kirschner KR 83644 (c)
 Go Party TK TKR 83369 (c)
 Capitol EA-ST 11953 (e)
 Casablanca CALD 2051 (p)
 Atlantic K 50614 (z)
 Capitol E-ST 11948 (e)
 Rialto TENOR 101 (e)
 Epic EPC 83524 (z)
 CBS 83480 (c)
 State ETPM 17 (w)
 Nonesuch H 71346 (w)
 AVI AVLP 402 (p)
 Capitol E-ST 11926 (e)
 Nonesuch H 71358 (w)

OAKRIDGE BOYS The Oakridge Boys Have Arrived
ORBISON, ROY Laminar Flow
ORIGINAL SOUNDTRACK Lord Of The Rings
PINKNEY PAYETTE One Degree
QUEEN Live Killers
RABBITT, EDDIE Loveline
RAWLE, LOU Let Me Be Good To You
RUNAWAYS, THE And Now... The Runaways
ST. GEORGE'S CANZONA A Tapestry Of Music For King Charles I & His Cavaliers
ST. GEORGE'S CANZONA A Tapestry Of Music For Oliver Cromwell & His Roundheads
SUN Destination Sun
SYLVERS Disco Fever
TARR, E.J.G. Kent Trumpet & Organ
TONY LEE TRIO Tony Lee & Friends
VALENCE, RITCHIE Ritchie Valence
VARIOUS Rebel Music
VARIOUS 16 Reggae Rockers
VITSESS Vitseess
WASHBOARD RHYTHM KINGS 1930-1933
WILLIAMS, JOHN Cavatina
WOMACK, BOBBY A Portrait Of
WUNDERLICH, KLAUS More Golden Hammond Pops
WYETTE, TAMMY Just Tammy
YOUNG, NEIL & CRAZY HORSE Rust Never Sleeps

Enigma K 53582 (w)
 Elektra/Asylum K 52135 (w)
 Beggars Banquet BEGA 9 (w)
 Pye N107 (p)
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 Nonesuch H 71346 (w)
 AVI AVLP 402 (p)
 Capitol E-ST 11926 (e)
 Nonesuch H 71358 (w)

YOUNG, NEIL & CRAZY HORSE Rust Never Sleeps
 Reprise K 54105 (w)

Album 80

Monday, 2 July 1979

This List		Weeks Highest on position Chart	reached	
1	(1) ELECTRIC LIGHT ORCHESTRA Discovery	Jet JETLX 500 (c)	5	
2	(4) BLONDE Parallel Lines	Chrysalis CD 1192 (f)	26	
3	(3) JAMES LAST Last The Whole Night Through Polydor	PTO 5008 (f)	12	
4	(7) TUBEWAY Army Replicas	Beggars Banquet BEG 7 (w)	4	
5	(2) ABBA Voulez-Vous	Epic EPC 85066 (c)	8	
6	(6) WINGS Back To The Egg	EMI PCTC 257 (e)	3	
7	(9) AIR HURT AND FIRE I Am	CBS 86084 (c)	7	
8	(5) DIRE STRAITS Communicue	Vertigo 912031 (f)	4	
9	(12) GERRY RAFFERTY Night Owl	UA UAK 30238 (e)	6	
10	(10) RYKY Sky	Arista ADL 5022 (f)	5	
11	(22) JOHN WILLIAMS Bridges	Lotus WH 5015 (z)	1	
12	(16) BARRY MANLOW Manlow Magic	Arista ARTV 2 (f)	7	
13	(13) SUPERTRAMP Breakfast In America	AB-M AMLK 63708 (c)	15	
14	(33) THE DOOLEYS The Best Of	GTO GTTV306 (z)	2	
15	(8) IAN DURY Do It Yourself	Shiff SEEZ 14 (e)	6	
16	(17) VARIOUS This Is It	CBS 10014 (c)	6	
17	(18) RICKIE LEE JONES Rickie Lee Jones	WB K 56628 (w)	3	
18	(14) DAVID BOWIE Lodger	RCB BOW LP 1 (r)	5	
19	(-)	QUEEN Live Killers	EMI EMP33 (c)	1
20	(34) ART GARFUNKEL Fate For Breakfast	CBS 85082 (z)	3	
21	(11) ROXY MUSIC Manifesto	Polydor POLM 1 (f)	6	
22	(30) POLICE Outlando D'Amour	AB-M AML 6802 (c)	11	
23	(24) DONNA SUMMER Bad Girls	Casablanca CALD 5007 (p)	6	
24	(21) LEO SAYER Very Best Of	Chrysalis CD 1222 (f)	15	
25	(-)	ICARS Candy-O	Elektra K 52148 (w)	25
26	(26) THIN LIZZY Black Rose	Vertigo 9102 032 (f)	10	
27	(20) VARIOUS Monument To British Rock	Harvest EMTV 17 (z)	7	
28	(15) BILLIE JOE SPEARS The Billie Jo Spears Single Album	UAUK 30231 (e)	7	
29	(54) VARIOUS The World Is Full Of Married Men	Ronco RT 2038 (f)	2	
30	(28) DIRE STRAITS Dirty Streets	Vertigo 9102 021 (f)	16	
31	(23) RAMONES It's Alive	Sire SRK 26074 (z)	6	
32	(25) THE WHO The Kids Are Alright	Polydor 2675 179 (f)	25	
33	(19) BOB DYLAN At Budokan	CBS 96004 (z)	3	
34	(43) ELECTRIC LIGHT ORCHESTRA Out Of The Blue	Jet DP400 (c)	26	
35	(37) CREEDENCE CLEARWATER REVIVAL Greatest Hits/Fantasy	FT586 (z)	25	
36	(51) SEX PISTOLS The Great Rock'n'Roll Swindle	Virgin VDT 2510 (c)	18	
37	(38) VILLAGE PEOPLE Go West	Mercury 9108 621 (f)	8	
38	(29) SISTER SLEDGE We Are Family	Atlantic K 50887 (w)	16	
39	(52) VARIOUS ARTISTS Boogie Bus	Polystar 9198 174 (f)	7	
40	(27) RUBY WINTERS Songbird	K-Tel NE 1045 (f)	27	
41	(53) BARBRA STREISAND Greatest Hits II	CBS 10012 (z)	1	
42	(44) VARIOUS Jeff Wayne's War Of The Worlds	CBS 95000 (c)	26	
43	(45) NICK LOBBE Labour Of Lust	Radar RAD 2 (w)	3	
44	(31) THE UNDERTONES The Undertones	Sire SRK 6071 (f)	11	
45	(42) MEAT LOAF Bat Out Of Hell	Epic 82419 (f)	7	
46	(-)	SEX PISTOLS Never Mind The Bollocks	Virgin V2086 (c)	16
47	(47) VARIOUS Country Life	EMI EMTV 12 (z)	3	
48	(56) SQUEEZE Cool For Cats	AB-M AMLH 6805 (c)	21	
49	(32) BEE GEES Spirits Having Flown	RSO 8583 001 (f)	21	
50	(36) ELVIS COSTELLO Armed Forces	Radar RAD 16 (w)	25	
51	(58) PETER GREEN In The Skies	PVK PVLS 101 (e)	30	
52	(40) VARIOUS Knuckle Sandwich	EMI EMTV 18 (c)	16	
53	(55) CHIC C'est Chic	Atlantic K 50555 (w)	22	
54	(57) IAN DURY & BLOCKHEADS New Boots & Panties	Shiff SSZ 4 (e)	26	
55	(-)	STEVE HACKETT Spectral Mornings	Charisma CDS 4017 (f)	6
56	(59) HAWKWINN PXR 5	Charisma CDS 4016 (f)	53	
57	(49) DAVID EDWARDS Repeat When Necessary	Swansong SSK 59408 (w)	2	
58	(41) RICK WAKEMAN Rhoades	AB-M AMLK 69608 (z)	23	
59	(-)	IRUMOUNDS Fleetwood Mac	Warner Bros K 58344 (w)	26
60	(39) KATE BUSH Lion Heart	EMI EMA 787 (e)	5	

Regional charts for London, Northern Ireland, Scotland and the North East are on the Monday Report Specialist Charts page every week

The Disco Play Top 50 is on the Specialist Charts page of the Monday Report every week

Social Charts

N Ireland Sales

(1)	1	Tubeway Army	Beggars Banquet BEG 16 (w)
(2)	2	Squeeze	AGM AMS 7444 (c)
(11)	3	Gerry Rafferty	UA LP 36512 (e)
(4)	4	Anita Ward	TK TKR 7543 (c)
(5)	5	Roxy Music	Polydor POPS 44 (b)
(6)	6	Blondie	Chrysalis CHS 2220 (f)
(7)	7	Quantum Jump	Electric WOT 32 (e)
(8)	8	Earth Wind & Fire	CBS 7292 (c)
(15)	9	John Williams	Cube BUG 80 (p)
(10)	10	McFadden & Whitehead	Phil PIR 7365 (c)
(9)	11	Sister Sledge	Atlantic K 11293 (w)
(-)	12	Edie Grant	Ensign ENY 26 (f)
(-)	13	Shadows	EMI 2938 (e)
(13)	14	Edwin Starr	20th Century TC 2408 (f)
(17)	15	Dollar	Carrera CAR 110 (e)
(21)	16	Ami Stewart	Atlantic/Hansa K 11278 (w)
(18)	17	Skids	Virgin VS 252 (c)
(19)	18	Lennox Lovich	Self BUY 46 (e)
(12)	19	ELD	Jet JET 144 (c)
(20)	20	Eddie Grant	Ensign ENY 26 (f)
(22)	21	Village People	Mercury 6007 221 (f)
(-)	22	Thin Lizzy	Vertigo LUZZ 4 (f)
(23)	23	Thom Pace	RSD 34 (f)
(18)	24	Donna Summer	Casablanca CAN 151 (p)
(-)	25	Beach Boys	Caribou CRB 7427 (c)
(-)	26	Kanga	Radio TRB 102 (e)
(-)	27	Protectors	Polydor POPS 124 (f)
(28)	28	Janet Kay	Sex SC2 101 (f)
(24)	29	Clash	CBS 7324 (c)
(-)	30	Ruts	Virgin VS 271 (c)

TUBEWAY ARMY stay top, but SQUEEZE challenging strongly. GERRY RAFFERTY moves right up to 3 and SEX PISTOLS come in at 12.

Scotland Sales

(4)	1	Tubeway Army	Beggars Banquet BEG 16 (w)
(1)	2	Anita Ward	TK TKR 7543 (c)
(13)	3	Gerry Rafferty	UA LP 36512 (e)
(5)	4	Squeeze	AGM AMS 7444 (c)
(2)	5	Roxy Music	Polydor POPS 44 (b)
(8)	6	Blondie	Chrysalis CHS 2220 (f)
(23)	7	Village People	Mercury 6007 221 (f)
(18)	8	Quantum Jump	Electric WOT 32 (e)
(9)	9	Earth Wind & Fire	CBS 7292 (c)
(10)	10	Edwin Starr	20th Century TC 2408 (f)
(8)	11	McFadden & Whitehead	Phil PIR 7365 (c)
(13)	12	Shadows	EMI 2938 (e)
(7)	13	Sister Sledge	Atlantic K 11293 (w)
(12)	14	John Williams	Cube BUG 80 (p)
(17)	15	Dollar	Carrera CAR 110 (e)
(15)	16	Skids	Virgin VS 252 (c)
(17)	17	Ami Stewart	Atlantic/Hansa K 11278 (w)
(18)	18	ELD	Jet JET 144 (c)
(22)	19	Eddie Grant	Ensign ENY 26 (f)
(20)	20	Lennox Lovich	Self BUY 46 (e)
(21)	21	Clash	CBS 7324 (c)
(-)	22	Ruts	Virgin VS 271 (c)
(-)	23	Donna Summer	Casablanca CAN 151 (p)
(-)	24	Beach Boys	Caribou CRB 7427 (c)
(-)	25	Thin Lizzy	Vertigo LUZZ 4 (f)
(-)	26	Kanga	Radio TRB 102 (e)
(-)	27	Janet Kay	Sex SC2 101 (f)
(-)	28	Clash	Fantasy FIC 176 (e)
(-)	29	Chas & Dave	EMI 2947 (e)
(-)	30	Sex Pistols	Virgin VS 272 (c)

GERRY RAFFERTY moving strongly. VILLAGE PEOPLE making an even bigger leap. Lots of new entries. Interesting chart to watch.

London Sales

(2)	1	Tubeway Army	Beggars Banquet BEG 16 (w)
(1)	2	Anita Ward	TK TKR 7543 (c)
(3)	3	Squeeze	AGM AMS 7444 (c)
(4)	4	Quantum Jump	Electric WOT 32 (e)
(5)	5	Roxy Music	Polydor POPS 44 (b)
(4)	6	Earth Wind & Fire	CBS 7292 (c)
(8)	7	Blondie	Chrysalis CHS 2220 (f)
(10)	8	Gerry Rafferty	UA LP 36512 (e)
(11)	9	Sister Sledge	Atlantic K 11293 (w)
(10)	10	Edwin Starr	20th Century TC 2408 (f)
(11)	11	McFadden & Whitehead	Phil PIR 7365 (c)
(15)	12	John Williams	Cube BUG 80 (p)
(12)	13	Shadows	EMI 2938 (e)
(12)	14	Eddie Grant	Ensign ENY 26 (f)
(10)	15	Ami Stewart	Atlantic/Hansa K 11278 (w)
(10)	16	Dollar	Carrera CAR 110 (e)
(14)	17	Skids	Virgin VS 252 (c)
(13)	18	Lennox Lovich	Self BUY 46 (e)
(19)	19	Lennox Lovich	Self BUY 46 (e)
(20)	20	Village People	Mercury 6007 221 (f)
(-)	21	Ruts	Virgin VS 271 (c)
(-)	22	Chas & Dave	EMI 2947 (e)
(27)	23	Janet Kay	Sex SC2 101 (f)
(24)	24	Thom Pace	RSD 34 (f)
(-)	25	Sex Pistols	Virgin VS 272 (c)
(-)	26	Clash	CBS 7324 (c)
(37)	27	Wraps	Parlophone R 8026 (e)
(-)	28	Beach Boys	Caribou CRB 7427 (c)
(-)	29	Donna Summer	Casablanca CAN 151 (p)
(-)	30	Slack	Fantasy FIC 176 (e)

Just to disprove the pundits TUBEWAY ARMY goes top. Middle of the chart still tight, but two New Wave entries from RUTS and SEX PISTOLS.

N East Sales

(2)	1	Tubeway Army	Beggars Banquet BEG 16 (w)
(1)	2	Anita Ward	TK TKR 7543 (c)
(5)	3	Squeeze	AGM AMS 7444 (c)
(4)	4	Earth Wind & Fire	CBS 7292 (c)
(3)	5	Roxy Music	Polydor POPS 44 (b)
(4)	6	Blondie	Chrysalis CHS 2220 (f)
(10)	7	Quantum Jump	Electric WOT 32 (e)
(8)	8	McFadden & Whitehead	Phil PIR 7365 (c)
(14)	9	Gerry Rafferty	UA LP 36512 (e)
(13)	10	John Williams	Cube BUG 80 (p)
(11)	11	Sister Sledge	Atlantic K 11293 (w)
(10)	12	Edwin Starr	20th Century TC 2408 (f)
(11)	13	Shadows	EMI 2938 (e)
(12)	14	Eddie Grant	Ensign ENY 26 (f)
(12)	15	ELD	Jet JET 144 (c)
(10)	16	Ami Stewart	Atlantic/Hansa K 11278 (w)
(17)	17	Lennox Lovich	Self BUY 46 (e)
(18)	18	Dollar	Carrera CAR 110 (e)
(19)	19	Chas & Dave	EMI 2947 (e)
(17)	20	Skids	Virgin VS 252 (c)
(22)	21	Village People	Mercury 6007 221 (f)
(20)	22	Janet Kay	Sex SC2 101 (f)
(-)	23	Ruts	Virgin VS 271 (c)
(24)	24	Clash	CBS 7324 (c)
(-)	25	Sex Pistols	Virgin VS 272 (c)
(-)	26	Thom Pace	RSD 34 (f)
(-)	27	Thin Lizzy	Vertigo LUZZ 4 (f)
(-)	28	Beach Boys	Caribou CRB 7427 (c)
(-)	29	Donna Summer	Casablanca CAN 151 (p)
(-)	30	Slack	Fantasy FIC 176 (e)

Here as elsewhere TUBEWAY ARMY firmly in control. The SEX PISTOLS will obviously go much higher, but what about the RUTS?

Disco Top 50

Monday
2 July
1979

Last	This	Artist	Title	Label	Weeks on Chart	Highest position
1	1	ANITA WARD	Ring My Bell	TK YK 7543	5	1
3	2	SLICK Space Bass	Fantasy FS 176	5	2	
7	3	CHANTAL CURTIS	Get Another Love	Pye 7P 5003	4	3
4	4	EDDIE GRANT	Live! On The Frontline	Ensign ENY 26	5	4
5	5	QUANTUM JUMP	The Lone Ranger	Electric WOT 33	5	5
2	6	MCFADDEN & WHITEHEAD	Air! No Stopping Us Now	Phil PIR7365	5	2
7	7	JANET KAY	Silly Games	Scope SC 52	7	7
6	8	SISTER SLEDGE	We Are Family	Atlantic K11293	5	5
9	9	AMI STEWART	Light My Fire	Atlantic K11278	4	9
10	10	CHIC	Good Times	Atlantic K11310	2	10
28	11	DONNA SUMMER	Bad Girls	Casablanca CAN 155	2	11
18	12	G.M. Make My Dream A Reality	Arista AR187	26	12	
22	13	JONES GIRLS	You're Gonna Make Me...	Phil PIR7361	3	13
12	14	EARTH WIND & FIRE	Boogie Wonderland	CBS FS 7292	5	3
9	15	EDWIN STARR	H.A.P.P.Y. Radio	20th Century TC2408	5	7
16	16	TEENA MARIE	Sucker For Your Love	Motown TMG 1146	2	16
15	17	JACKSONS	Shake Your Body	Epic EPIC7181	10	15
8	18	JOE THOMAS	Make Your Move	TK TKR 7544	5	8
10	19	CARLENE LUCAS	Change With You	Solar FB 1482	3	19
27	20	BILLY PAUL	Bring The Family Back	Phil PIR 7456	5	20
13	21	CANDI STATON	When You Wake Up Tomorrow	WB K13730	5	13
17	22	HI-TENSION	Kunfunktified	Island 12WIP 6489	4	11
23	23	HUDSON PEOPLE	Tripp To Your Mind	Ensign ENY 27	5	23
16	24	VILLAGE PEOPLE	Go West	Mercury 6007 221	6	10
25	25	JACKIE MCCLEAN	Dr. Jackyl & Mr. Funk	RCA PB 1575	5	25
14	26	PEACHES & HERB	Re-united	Polydor POSP 43	5	6
45	27	SKYY	First Time Around	Salsoul SSOL 119	2	27
31	28	DEXTER WANSSELL	It's Been Cool/I'll Never Forget Phil	IMPORT 4	28	31
21	29	ULTIMATE	Ritmo De Brazil	Casablanca CAN 148	20	29
30	30	LIGHT OF THE WORLD	Midnight Groovin'	Ensign ENY29	1	30
32	31	SYLVESTER STALS	Top 50	Fantasy FIC 177	31	31
30	32	DEMIUS WILLIAMS	I've Got The Next Dance	CBS CBS7399	3	32
33	33	PETER BROWN	Crank It Up	TK TKR 7545	1	33
34	34	LAX Dancin'	At The Disco	Pye 7P 5002	5	32
48	35	FRANTIQUE	Strut Your Funky Stuff	Phil IMPORT	2	36
40	36	FIVE SPECIAL	Why Leave Us Alone	BC IMPORT	3	36
21	37	DONNA SUMMER	Hot Stuff	Casablanca CAN 151	7	7
38	38	POUSSEZ NEN	Gonna Say Goodbye	Vanguard VS 5014	1	38
39	39	GEORGE BENSON	Before You Go / Unchained Melody	WB K17409	2	39
34	40	PATTY LABELLE	Mull It In My Life	Epic EPIC 7395	2	24
41	41	VARIOUS	Turn On The Tap	Tappan Zee CBS 732	5	41
39	42	UNCLE LOUIE	Full Th Boogie	TK IMPORT	2	39
43	43	HARVEY MASON	Groovin' U	Arista IMPORT	1	43
44	44	SLICK	Sxy Cream	Fantasy IMPORT	1	44
45	45	JAMES BROWN	It's Too Funky	Polydor IMPORT	1	45
49	46	FRANCIE SIMONE	Let Your Body Run	BC IMPORT	1	46
47	47	MARTIN CURCIO	Disco Circus	Pye 7P5001	3	42
48	48	THE FLAKES	Mis Fine Love	Source IMPORT	2	40
49	49	KLEENER	Tonight's The Night	Atlantic IMPORT	1	49
38	50	MELBA MOORE	Pick Me Up I'll Dance	Epic EPIC724	5	14

ANITA WARD still hangs on to the top spot but for how much longer with strong competition from the likes of SLICK and CHANTAL CURTIS. Highest new entry this week is from LIGHT OF THE WORLD (in at 30 with Midnight Groovin'). Watch out for the REAL THING single Boogie Down which gets released next Friday (6).

The RBN Disco Sales Top 50 (also appearing in Dealer) is compiled sales figures submitted by members of our Chart Returns Panel and is used by a number of radio stations including Manx Radio, Downtown Radio, BBC Radio Leicester, Radio Victory, BBC Radio Manchester and BBC Radio Merseyside.

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 PATRICK FITZGERALD Grubby Stories
 PETER GREEN In The Skies
 HOT TUNA Final Vinyl
 KNACK The Get The Knack
 RICKIE LEE JONES Rickie Lee Jones
 LINK WRAY Bullshot
 NICK LOWE Labour Of Lust
 MOLLY HATCHET Molly Hatchet
 TED NUGENT State Of Shock
 RAMONES It's Alive
 ROCKETS Rockets
 RECORDS Shades In Bed
 TOURISTS The Tourists
 YACHTS The Yachts
 ZONES Under The Influence

Folk Airplay

Elektra/Asylum
 Illegal
 RCA
 Virgin
 Swan Song
 Polydor
 PVK
 RCA
 Capitol
 WB
 Charisma
 Radar
 Epic
 Epic
 Sire
 RSO
 Virgin
 Logo
 Radar
 Arista

AR LOG Ar Log
 BANDOOGS Bandoggs
 BARDE Barde
 FREEMAN BARBOUR Fire In The Hearth
 MARTIN CARTHAY Because It's There
 PETER & CHRISTINE COE Out Of Season, Out Of Rhytm
 SHIRLEY COLLINS Amaranth
 THE CORRIES 10 Scottish Favourites
 DE DANAAAN Selected Jigs, Reels & Songs
 FAIRPORT CONVENTION Tiplers Tales
 VIN GARBUIT Tossin A Wobbler
 JOHN GOODLUCK Monday's Child
 MICHAEL HERBERT The Rangan Cat
 KENTIGERN Kentigern
 MIKE MARAN Penny Whistles

Dingles
 Transatlantic
 Emerald
 Radio Edinburgh
 Topic
 Trailer
 Harvest
 EMI
 Decca
 Vertigo
 Topic
 Tradition
 Free Repo
 Topic
 Alba

Records listed in the specialist airplay guides are in alphabetical order. The lists are compiled from returns made by specialist radio programme presenters.

Jazz Airplay

ART ENSEMBLE OF CHICAGO Paris Sessions
 SIDNEY BECHET Jazz Classics Vol 2
 CARLA BLEY Musique Mecanique
 BOB BROOKMEYER B. B. Small Band
 BUCK CLAYTON JIMMY RUSHING Copenhagen Concert
 DUKE ELLINGTON Radio Transcriptions Vol 1
 BOOKER ERVIN The Book Cooks
 JAN GARBAREK Blue Sky
 PAT HALCOX ALL STARS 7th Avenue
 THE HANNA/FONTANA BAND Live At Concord
 ILLINOIS JACQUET The Blues From Louisiana
 LOUIS MOHOLO Spirits Rejoice
 THELONIOUS MONK The Complete Genius
 THELONIOUS MONK Sphere
 WES MONTGOMERY Solitude
 N.Y.J.O. To Russia With Jazz
 ART PEPPER Art Pepper Today
 SONNY ROLLINS Village Vanguard
 JOE SAMPLE Fancy Dance
 SOPRANO SUMMIT In Concert

Freedom
 Blue Note
 Watt
 Gryphon
 Steeplechase
 London
 Bethlehem
 ECM
 Plant Life Jazz
 Concord Jazz
 JRC
 Qgun
 Blue Note
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New Singles Breakdown

RELEASE DATE:

Friday, 6th July 1979

Predicted Hits

Artist	A & B Sides	Label	Cat No.	Dist.	(c)	(1)	Pop	A
ABBA	Angel Eyes/Voulez-Vous	Epic	EPC 7499	(c)	1	Pop	A	—
DARTS	Duke Of Earl/I've Got To Have My Way	Magnet	MAG 147	(c)	1	Pop	A	—
CARS, THE	Let's Go/That's It	Elektra/Asylum	K12371	(w)	2	Pop	A	★
QUEEN	Love Of My Life/Now I'm Here	EMI	EMI 2969	(e)	2	Rock	A	★
STAYNARD, DENNIS	Silence/Cassandra	Laser	LA 125877	(w)	3	Reggae	B	★
DICKIES, THE	Paranoid/I'm Okay, You're Okay	ABM	AMS 7468 (clear)	(c)	3	N. Wave	B	★
GARRETT, LEIF	New York City Nights — Once A Fool/ Special Kind Of Girl	Scotti	K11316	(w)	3	Pop	B	—
MACCOLL, KIRSTY	You Don't Know/Motor On	Stiff	BUY 47	(e)	3	Soft Rock	A	★
OLYMPIC RUNNERS	The Bitch/Energy Beam	Polydor	POSP53/POSP63	(f)	3	Disco	B	★
RICHARD, CLIFF	We Don't Talk Anymore/Count Me Out	EMI	EMI 2975	(e)	3	Ballad	B	★
SKYY	Time Around/Disco Dancing	Salsoul	12SSOL 119	(e)	3	Disco	B	12

Key

INDEX

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

RATING

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

GIMMICKS

PIC BAG	=
12" ONLY	= 12
PIC COLOURED	= ★
DISCURED VINYL =	◎
7" & 12"	= ★★

We told you so

EIGHT weeks ago we find the releases of May 7, and this week turns out to be our worst so far, with only an 85.7% success rate. Of the fourteen we predicted would chart, twelve did, these coming from McFadden & Whitehead, Clash, Candy Star, Raydio, Amii Stewart, Fisher Z, Quantum Jump, Blonde On Blonde, Edwin Starr, Donna Summer, E.L.O. and Blondie. The two which didn't make it came from Dana and Phil Hurtt. Of the other fifty only seven charted, that's 14%. These were from Chas & Dave, Nick Lowe, Gerry Rafferty, Gary's Gang and three which at the time were unheard: The Lyons, Buzzards, Skyhooks and Third World.

RUNNING TOTAL

Release dates:	4
Predicted hits:	51
Actual hits:	48
Hit ratio:	94.7%
Predicted misses:	209
Actual misses:	203
Which were hits:	21
Miss ratio:	10%

Artist	A & B Sides	Label	Cat No.	Dist.	(c)	(1)	Pop	A
ACE, RICHARD	Substitute/Ghetto Nation	Blue Inc	INC 61	(w)	Reggae	C	B	12
AIRE, Jane and Belvedere	Right To Be Proud	(c)	N. Wave	C	B	—	—	—
ALLAN, VICTOR	Tomorrow Is My Destiny/Easy For You	(f)	Unheard	B	—	—	—	—
ARDLEY, NEIL	Leap In The Dark/Summer Ice	(s)	Pop	B	—	—	—	—
ASHTON, MARK	Dancing In The Street/By My Side	(a)	Pop	B	—	—	—	—
ATLANA, RHYTHM	Do It Or Die/My Song	(f)	Jazz/Rock	B	—	—	—	—
BELL & JAMES	Can't Get Enough/You Never Know	(c)	Ballad	C	—	—	—	—
BLACK LACE	So Long/Suzie Baby/Little Miss Easy	EMI	2971	(e)	Pop	C	—	—
BRIDGWATER, Dee Dee	Let Me Be/Don't Let Your Mind	Elektra/Asylum	K12370	(w)	Disco	B	—	—
BROWN, DENNIS	Wolf & Leopards/Emanuel	(e)	Reggae	C	—	—	—	—
BROWN, JAMES	It's Too Funky/Are We Really Dancing	(f)	Disco	B	—	—	—	—
BULLENS, CINDY	Desire/Wire/Anxious Heart	(e)	Pop	C	—	—	—	—
COCHRAN, EDDIE	Everybody/Don't Ever Let A Good	(w)	Oldie	B	—	—	—	—
CRAMPS	The Human Fly/The Way I Walk	(f)	N. Wave	B	—	—	—	—
Creedance Clearwater	Through The Grapevine/Keep On Chogoin	(e)	Oldie	B	—	—	—	—
DE LEPPARD	Through The Grapevine/Keep On Chogoin	(f)	Disco	B	—	—	—	—
DESTROY all Monsters	Into The Sun/Getcha Rocks Off	(Pin)	Unheard	—	—	—	—	—
EDWARDS, JIMMY	November 22nd 1963/Meet The Creeper	(l)	N. Wave	B	—	—	—	—
EL DORADO	Nora's Diary/Call Me A Fraud	(w)	Comedy	B	—	—	—	—
EMIGRE	Displaced Persons/Snake Dance	(f)	Unheard	B	—	—	—	—
FINISHED TOUCH	The Down Sound Pt. 1/Pt. 2.	(c)	Disco	C	—	—	—	—
FORBET, STEVE	Thinkin' /You Can't Win etc.	(c)	Soft Rock	C	—	—	—	—
48 CHAIRS	Donna It Around/Payke Sluts	(r)	Unheard	B	—	—	—	—
FRUIT	Bananas/No Plastic Leather	(p)	Unheard	B	—	—	—	—
GILDER, NICK	Chorus AUS 110	(p)	Rock	A	—	—	—	—
GORDON THE MORON	Really/You Rock Me/Go To Get Out	(f)	Rock	A	—	—	—	—
HAREM	For Nothing/Sold On You	(Pin)	Unheard	—	—	—	—	—
HEARTBREAKERS	The Boogie Man/Mama Don't Boogie	(c)	Unheard	—	—	—	—	—
HEDDA	Get Off The Phone/I Wanna Be Loved	(w)	N. Wave	B	—	—	—	—
HULL, ALAN	Friend Friends/French Bread	(c)	Unheard	—	—	—	—	—
JACKSON, JOE	Walk In The Sea/Corporation Rock	(f)	Unheard	—	—	—	—	—
JOHN POTTER'S CLAY	Is She Really/You've Got The Fever	(c)	N. Wave	A	—	—	—	—
LEAH, GHEINGIS	Speeding On EP	(f)	Unheard	—	—	—	—	—
KERMIT	Therapy/Bar/Desert Inn	(f)	Pop	C	—	—	—	—
KIDDABAND	Rainbow Connection/Something Better	(c)	Pop	C	—	—	—	—
KLEINOWSKI, BOGDAN	Finding My Way Back/Saturday Night Fever	(w)	Unheard	C	—	—	—	—
LEWIS	Blue Angels/Something She's Got	(c)	Disco	B	—	—	—	—
LOVELADY, BILL	In The Summertime/Should You Leave Me	(p)	Disco	C	—	—	—	—
LOVE, SYLVIA	Reggae For It Now/Reggae For Strings	(f)	Reggae	B	—	—	—	—
L.T. D.	Extraterrestrial/Lover	(f)	Disco	B	—	—	—	—
MASON, HARVEY	Decca PB 5168/PC 5168	(c)	Disco	B	—	—	—	—
MIGHTY DIAMONDS	ABM AMS 7458/AMSP 7458	(f)	Disco	B	—	—	—	—
MITCHELL, JONI	Arista ARIST 270/12270	(c)	Reggae	B	—	—	—	—
MONKORS, THE	Front Line FLS 12212	(c)	Reggae	B	—	—	—	—
MONKS	Elektra/Asylum K13154	(w)	N. Wave	B	—	—	—	—
MUNDI, GLORIA	RSO 39	(f)	Unheard	B	—	—	—	—
MUNNINGS, RAY	EMI 2972	(e)	Unheard	B	—	—	—	—
MURRAY, ANNE	RCA PB 5169	(e)	N. Wave	B	—	—	—	—
NAZARETH	Tammy TAM 103	(e)	Disco	C	—	—	—	—
NETTETS	Capitol CL 16091	(c)	Ballad	C	—	—	—	—
O'NEILL, RUAN	Mountain Top 45	(f)	Pop	B	—	—	—	—
PAIGE, LAINE	Mercury 602 7070/9198 277	(f)	Disco	C	—	—	—	—
PAINTER, BOB	Albion DEL 6	(e)	Ballad	C	—	—	—	—
PLANETS	MCA MCEP 201	(c)	Ballad	B	—	—	—	—
PRESTON, Billy & Syreeta	Chrysalis CHS 2344	(f)	Pop	C	—	—	—	—
PRESTON, Billy & Syreeta	Rialto TREE 103	(e)	Unheard	B	—	—	—	—
RABOW, PHILIP	Motown 127MG 1139	(e)	Disco	C	12	—	—	—
RICHARDS, DAVID	TMG 1139	(e)	Disco	C	—	—	—	—
ROBERTSON, BRIAN	EMI 2974	(f)	Unheard	B	—	—	—	—
RUNNER	RCA PB 5166	(e)	Pop	B	—	—	—	—
SAINT & STEPHANIE	Elektra/Asylum K13152	(w)	Unheard	B	—	—	—	—
SALFORD, JETS	Acrobat ART 8	(f)	Pop	B	—	—	—	—
SASSY	Arista ARIST 12283	(f)	Disco	B	12	—	—	—
SEGHINI, BOB	EMI INT 590	(e)	N. Wave	B	—	—	—	—
SHEVLY, CHRIS	Flamingo FM 3	(e)	Disco	B	—	—	—	—
SIMON, CARLY	EPC 7474	(c)	Unheard	B	—	—	—	—
SUSSEX	Rapido TOSH 109	(Pin)	Unheard	—	—	—	—	—
TAMBLACK	Elektra/Asylum K 13362	(w)	Soft Rock	C	—	—	—	—
TROIANO, DOMENIC	Genetic/Radar ADA 40	(w)	N. Wave	B	—	—	—	—
WEATHER REPORT	Island 12XWIP 5500W/PIP 5500	(w)	Unheard	—	—	—	—	—
WRECKLESS ERIC	Capitol CL 16090	(c)	Inst.	B	—	—	—	—
	CBS 7701	(c)	Inst.	B	—	—	—	—
	Stiff SI128Y 49(Daygo Orange)	(e)	Rock	B	—	—	—	—

Turning Tables

This Week's Albums in Review

by Robert Shelton

tron plus the vocal-guitar-rhythm mix. The single, Puny Kid, (which boils down to PUNK), is sardonically representative of the polished New England sound.

'Zones' debut, Under Influence, (Arista SPART 1095), has a professional, seasoned sound that belies the group's being together only two years. Support roles on Magazine and Iggy Pop tours have already built an audience for Zones. A late July BBC Scotland TV documentary should spread their message. Not easy to categorise the quartet, except as communicable pop-rock of potentially wide appeal.

Briefly noted: The first album by Yachts (Radar RAD 19) is definitely causing a buzz among new-wavers. The band comes on with roaring pulse. I keep playing it — not out of joy, but searching for what the excitement's about. Has that ever happened to you, out there in radio land? Or does the creeping lava of new releases just push your listening onward, ever onward?

Album of the Week

NEIL YOUNG & CRAZY HORSE, Rust Never Sleeps (K 54105). Produced by Neil Young, David Briggs and Tim Mulligan.



THE FIRST of two albums promised this year by the influential singer-writer. Young is no stranger to plaudits, on his own, or with Crosby, Stills and Nash. This strong new entry shows him as the solo singer with acoustic guitar sounding like a pained traveller surviving the rusty, dusty trail. Then, he teams with Crazy Horse as a hard-rocker. Young's versatile voice can be as biting as strong cider, as tender as a desert-flower, or, if he chooses, turns him into a high-voltage shouter. Imaginative programming offers an opening and closing version of My My, Hey Hey, which could be the story of Johnny Rotten, or any other rock king "gone but not forgotten." Welfare Mothers is uptempo hard-rock, while Ride My Llama, against gently plucked strings, is a wistful drifter's song. All told, an album to treasure, and broadcast.

Less confusion here about the new album from the German band Can on its self-named platform (Laser LASL 2). Heavily electronic, yet toward a sedative, not sensational end. Try the moody track All Gates Open, and see if it doesn't open new doors in restrained experimentation.

Flamenco, Olé!

Can't remember the last time I've heard flamenco's smouldering darkness or turbulent climaxes on British radio. Somebody must love this great Spanish folk-derived music, for world concert halls have long been jammed for Sabicas, Montoya, Manitas de Plata and . . . which brings me to Paco Pena: Live in London (Decca MOR 524). A random track here and there should convince you that here's a Spanish guitar master, oozing technique, burning with the dark inner fire of the front-line masters of this virtuoso guitar music.

Lost in the Shuffle?

I've got nothing but sympathy for radio music programmers if they can't always sort out the worhies in disco-soul. There's so much about! Charts tell a lot, but not always the whole story. Minnie Riperton, for example, has a superb album called Minnie (Capitol SO-11936) that's only been in the high twenties in the US soul charts recently, with the single, Memory Lane, in the same vicinity. (The album has been playlisted on two stations here, Radio 210 and Hallam.)

None of which diminishes her superb singing, lush arrangements and quality material. Perhaps mentioning some of her guest session people will help with "gilt by association": Stevie Wonder, José Feliciano, Hubert Laws,

Tom Scott and The Seawind Horns, among many others. Perhaps it's the slow-tempo soul balladry that's kept Minnie from the top of the charts, thus far. But Dancin' & Actin' Crazy, for example, is disco-soul of ineffable vitality.

Wardell Piner (Midsong Super 2310 664) hasn't made much of an impact yet for the lady who used to sing with First Choice. The Captain Boogie track alone proclaims an under-appreciated disco-soul-stirrer of potential.

A few other disco-soul releases worth attention: Jimmy James: Dancing Till Dawn (Pye N 101); The Beck Family: Dancin' On The Ceiling (London: SHE 8534) and Alton McClain & Destiny: It Must Be Love (Polydor Super 2391 370). Thanks to the film of the same name, the Music Machine (Pye NH 106), by the group Music Machine, should have no trouble moving up the charts. I forgot to mention that the special guest here is Patti Boulaye.

Reggae's Split Roots

One can expect nothing but controversy over the new Peter Tosh album, Mystic Man (Rolling Stones CUN 39110). The former Waller isn't heard here with patron Mick Jagger, but has a group, Word, Sound and Power, which includes two of reggae's magic men, Robbie Shakespeare and Sly Dunbar. Why controversy? Because Tosh is patently trying to break beyond reggae confines and go as mainstream as possible. If he gets the airplay, which is too soon to report, he'll be a hero, to some. If he doesn't then he'll have "sold out," to others. That's reggae's burden, at the moment.

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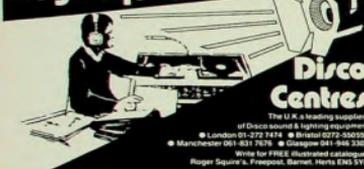
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