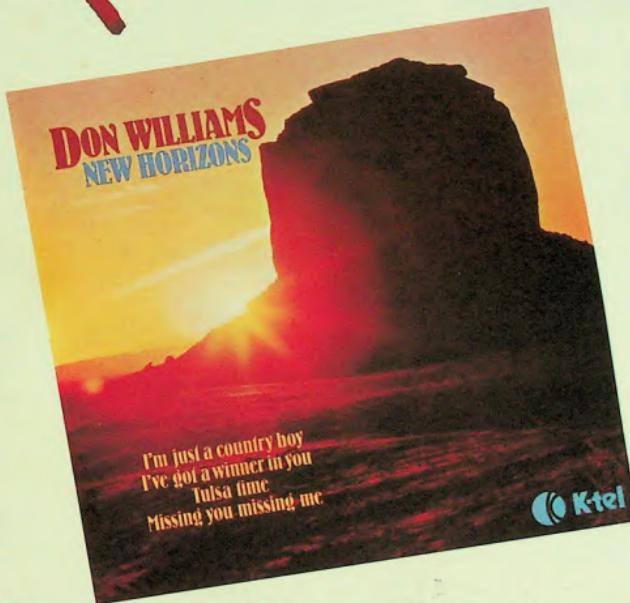


Radio Record

NEWS 50p



Discover New Horizons with Don Williams.

Following "Images" his last double Platinum album on the K-tel label, Don Williams is already bound for new success with *New Horizons*.

This latest twenty track album featuring this ever popular country singer has already earned a gold album in advance sales.

Coinciding with his visit to Britain, *New Horizons* is sure to be Don Williams' biggest ever in this country.

So make sure you order enough to meet demand.

K-tel International Ltd, 620 Western Avenue, London W3. Telephone 01-992 8000.



Single of the Week

SECRET AFFAIR Time
For Action, I Spy SEE
1. From 64 to 35 in the
Monday 100.

Radio News
Interpop report;
New ILR ratecards;
page 2
Mountbatten
funeral coverage;
ILR training;
page 4
New franchise
applicants;
page 23

Record News
Survey: industry's
performance
"dismal"; EMI
Music redundancies;
page 6

TV News
ITV strike hits TV
albums;
page 24

Don Williams

A pre-tour profile by Stan Britt and Robert Shelton; page 7
Airplay chart and country music, 13;
Monday 100, 14;
Singles Playlists report, 15;
Turning Tables, Video, 25;
Promotion, 27

Release of the Week

POLICE Message In
A Bottle, A&M AMS
747.

Radio

NEWS

Sales agencies announce post-JICRAR rates

ON MONDAY week the first of the ILR ratecard changes will take effect for BMS stations. They will be followed on October 10 by Capital and all stations represented by AIR services and RS&M.

The figures below make no mention of cost per thousand or the changes in programme segmentation. Capital, for

instance, has put on an extra two hours in primetime and lost two in "A." (Incidentally, Hallam, Capital and Victory did not increase rates in April).

This table is meant merely as a guide to the new rates.

ILR pocketed over £3 million in gross advertising revenue this July, which brings total revenue for the year to £20,452,660. Figures show a steady increase of more than 32 per cent over the seven months of last year, when advertising revenue netted £15,431,451. The magic £40 million for 1979 seems assured.

Singles Playlists

LAST WEEK the third page of the Singles Playlist Report (p18) was printed incorrectly. The page should have started with GRANT, EDDY and the section MOORE, JACKIE to PENETRATION should have come after MILLS, STEPHANIE at the bottom of the page. The dots, however, are correct. It is only the list of records that is out of order. We attempted to contact all those companies with product listed, but to everyone concerned we apologise for any inconvenience.

BRMB installs new £10,000 intercom

CURRENTLY BEING installed at BRMB is a £10,000 M100/4C Direct Speech Intercom System supplied by Pye Business Communications of Cambridge. Radio Clyde installed the system three or four years ago; it has a microprocessor control unit, which controls and co-ordinates the M100 system and stores information, and 40 stations.

Chief engineer Dave Wood told R&RN that although the system is basically an internal intercom it has all sorts of variations. The unit resembles foolscap book in size and has push-

button controls. Its hands-free versatility is ideal for a busy radio station and, more importantly perhaps, a hectic newsroom.

"One of its major advantages," says Wood, "is that it is Post Office-approved for inter-connecting remote buildings. It can be extended to an adjoining building or even from town to town."

It is not inconceivable, he agreed, for a direct link to be set up at the station's national sales house, AIR Services in London. Big Brother gets closer every day.

Interpop: "radio does sell records"

"THE RECORD industry is sick . . . ILR is extremely healthy" was the quotation, origin unknown, used to open an ILR presentation, supposedly to the record industry, at last Tuesday's Interpop gathering in London. RS&M's Malcolm Grant candidly enquired of the meagre audience how many people were actually from record companies. A hesitant arm or two was tentatively raised; "Oh, you'll be in for a lot of stick later," Grant retorted to the owners.

David Robson of BMS started the

presentation, detailing the network results of this year's JICRAR survey,

followed by Grant, who pointed out that the network is growing and that by 1981 the 28 stations will cover 80 to 83 per cent of all UK adults. If Aubrey Singer is right, he said, and ILR is a licence to mint money, "I can't wait!"

Radio, he stressed, is an economic but not a cheap medium. He consi-

To page 26

JUST WHEN we thought it was all over, the erstwhile panellists turned their backs and stripped off their shirts one by one to reveal bright red T-shirts proclaiming "radio . . . sells . . . records." The full frontal effect is shown above. Left to right: David Robson, Malcolm Grant and Chris Yates.



Basic rates for 30 sec spot

	AAA		AA		A		B		C	
	OLD	NEW	£	£	£	£	£	£	£	£
BRMB	115	same	54	same	37	same	22	same	6.05	same
Orwell	22	25	15.50	17.10	9.70	11.40	3.30	—	—	—
Pennine	22	24.50	18.50	same	10	same	5	same	—	—
Piccadilly	129	142	76	85.50	53.50	59	19.20	same	7.50	same
Plymouth	19.50	same	16	same	7	same	4	same	—	—
Tees	48.80	44.20	26	same	16.10	17.40	5	same	2	same
210	23	29	16.50	same	11	12	4	6.10	—	—
Cardiff	—	29	—	21	—	11.50	—	4.75	—	—
(introductory)										
	BMS		CAPITAL		LBC		RSM		TOWER	
	£	£	£	£	£	£	£	£	£	£
City	72	114	—	—	37	48	13	16	—	—
Clyde	110	150	—	—	44	54	16.50	8	—	—
Downtown	50	74	—	—	25	34	14	7	—	—
Forth	42	52	—	—	16.50	17	5.50	2	—	—
Metro	56	65	—	—	24	27	12	5	—	—
Swansea	29	33	—	—	11.50	14	4.50	2	—	—
Trent	45	58	36	42	18	28	5	same	—	—
	280	340	170	200	50	60	—	—	—	—
Beacon	34.75	42	24.75	21	16.75	10	7	5	2.30	1
Hallam	55	72	37	40	24	25	7	6	2.50	2
LBC	180	220	80	90	40	60	20	same	—	—
Victory	22.25	32	14.05	22	10.05	10	3.15	3	—	—

LBC schools competition

LBC LAUNCHED a major competition for schools at the weekend in conjunction with the Tower of London. The project is to produce a ten minute sound tape about the Tower drawing from any theme, past or present. Recording facilities are being made available at the Tower itself and the education officer will be on hand to advise and to supply background material on the building.

Entries will be judged in three age-group categories: up to 11, 11 to 14 and 14 and over. The three winning schools will each receive a Pye Music Centre and pupils in the winning

production teams will get a special "behind-the-scenes" tour of the Tower, plus a Season Ticket to History (free admission for a year to 60,000 of ancient monuments and historic buildings in state care throughout the UK) and, of course, the obligatory LBC T-shirt.

The awards ceremony will be broadcast live by LBC from the Tower of London on Saturday, December 15 when the winning entries will be played. Judging the entries are Major General Giles Mills, resident governor of the Tower, Keith Belcher, LBC's controller of news and Therese Birch, presenter of *Jellybone*.



STATION TO STATION

MW 180 210 250 300 370 430 500 560



DURING ITS Kids Carnival, Piccadilly Radio's *Whiz Kids* transported the above inflatable castle to a local park where it was much enjoyed . . . Not having such a good time at the moment is the new Radio 210 programme schedule. The station is rumoured to be losing Paul Hollingsdale to Blue Danube Radio in Vienna shortly and Stephen Crozier seems likely to be leaving for Capital in South Africa — a station which has claimed many ILR people over the last few months. Only Tony Fox and Mike Matthews remain of the original team. Radio Victory's Keith Butler has joined 210 full time and it is understood that two youngsters are to be taken on — a school leaver and someone from the BBC . . . Collecting feedback on its coverage of Lord Mountbatten's funeral last week, LBC persons somewhat amused to hear Clyde's comments: the ceremony was too long, they complained. No doubt the Royal Family will be consulting Clyde in future, said LBC . . . Congrats to John Peel and *The Pig* who're expecting third child in February . . . Not much fun for Mike Read at the Radio 1 Fun Day recently. He had his engagements book pinched which makes life so exceedingly awkward that he'd like it back . . . Whilst on the subject, the Reading Festival wasn't too kind to Radio 1 folk either. The station's *'On The Road'* banner was swiped and so were quantities of records owned by a certain soon-to-be-a-dad-again forty-year-old-fat-man . . . Bon voyage to *Downton's* Lawrence John who splits for the States next month. His replacement in the evenings might be a woman who as yet has not been found. A new schedule has been planned for October 7 by acting programme controller John Rousborough; although there are some changes and rearrangements the basic format remains the same as its JICRAR winning predecessor. The station has yet to appoint a programme controller . . . But Beacon Radio has made a decision on its new chief executive. The lucky man will be identified at a special press conference on Tuesday next week . . . To mark the end of its summer Kidsline service Capital staged an impromptu kite party on Parliament Hill and flew everything from tiny home made kites to gigantic creations needing teams of helpers to hold them. Over 1000 people turned up and *David Cash* compered from the Tranny Van . . . Quentin Howard of the Devizes Radio Broadcast Service in debt to 210 who loaned its OB vehicle for DHBS's OB from the Game Fair in Wiltshire. Howard says the three days of live broadcasting was an "unparalleled success" despite the last minute scrapping of plans to link 50 hospital stations to the broadcasts by landline — he hopes it may be possible next year . . . An appeal to Radio 1's Andy Peebles now into the second week on the afternoon show. *Pleasantly and curiously* you'll be surprised to learn he's becoming an unashamed, over-enthusiastic showbiz personality. *Beating to be a good dj*. Andy, than a balding Tony Blackburn . . . Capital's drama series, *Prudence*, definitely following in true Soap tradition — the daily promos are delightfully whimsical . . . Nicky Horne meets a recalcitrant DC10 and lives! Only just though. Four tyres burst and the plane lunched to one side when attempting to land at Frankfurt when the rock dj was returning from a holiday in Bali . . . Congratulations to Douglas Cameron for delivering the goods last Wednesday. It was imperative to LBC's coverage of Lord Mountbatten's ceremonial funeral that the three minute IRN bulletin at midday should be exactly that. Doug made it to the second which means it can be done after all . . . Among those taking part in the ceremonials and processions was Vice-Admiral Sir Ronald Brockman, founder of the Exeter/Torbay contractor Radio Haldon, who carried the insignia of Lord Mountbatten's Order of the Garter. Sir Ronald used to be Lord Mountbatten's private secretary, had known him for many years and kept in frequent contact with him. He was, in Lady Brockman's words, "a very dear family friend" . . . Speciality book Job Shop adored Capital's foyer last week for the annual Jobweek. From Friday 100 of 300 applicants started training to become Jobmates — helping long-term unemployed find their first job . . . Not everyone is greeting ILR's national decision to allow a 10 per cent discount on 60-second commercials with glee. Comments next week . . . A new programme schedule due from Victory any minute . . . And finally Swansea Sound seems to have acquired a resident punk rocker. He's Steve Mitchell who hosts a new two-hour punk show each Saturday night and attracts a lot of attention both in and out of the studio. Labelled the "Jonathan King of Swansea" he's been known to bound into the station in tights, black leather jacket covered in badges and silver T-shirt. "To call him opinionated would be putting it mildly," an eye-witness told us. Steve says his one claim to normality is winning a football medal when he was 11.



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Mountbatten send off from radio

LAST WEEK radio stations joined with BBC TV for a comprehensive coverage of the Lord Mountbatten ceremonial funeral.

The LBC coverage, fed to the independent radio network, was presented by Bob Holness together with reporters Peter Gould, Paul Woodley and Di Latham. It painted an extensive picture of the procession, Westminster service and departure of the coffin to Romsey. LBC's Keith Belcher proudly commented that the coverage was "spot on. It went without a hitch."

The ten minute ad clearance given to such events was extended by many of the stations. LBC aired no commercials for 30 minutes before and after the coverage.

Radio stations Beacon, Tees, Trent and BRMB joined the LBC broadcast at 10.30 and stayed till the close of service at 12.30. The other 13 stations came in at 12.03.

Capital joined LBC just after the 11.00 news. Paul Woodley covered the procession for the ILR network as it moved along Whitehall into Parliament.

Piccadilly's holidays scheme

PICCADILLY RADIO, to mark International Year of the Child, recently launched a scheme to send needy families on holiday.

Piccadilly, after seeking advice from social welfare organisations, decided to send on holiday 70 families who had suffered a variety of problems ranging from bereavement to care of handicapped children. Many had been unable to take holidays for years because of financial hardship. While

Forth fringe awards success

THE RADIO Forth Festival Fringe Awards, initiated in 1978, were an even greater success this year than the station had anticipated.

Held the week before the official Edinburgh Festival, the awards are open to anyone "who wants to come up and do their thing." This year both performers and audience were attracted from countries as far flung as Australia, New Zealand, Canada and America.

"This year there were about 1200 performances given," said Forth's Hamish Wilson (about to take off on a well earned holiday). "The music section had more than doubled in size."

The Nurnberg Pocket Opera took the Outstanding Musical Performance Award for the horror opera Der Vampyr while Mick Wilson, composer of Punch In Prison won the award for outstanding new musical score.

Radio Orwell presented a live one hour broadcast that night retelling the story of Lord Louis' life interspersed with repeat material from the funeral. It also included a rare interview with the present Sea Lord Admiral Sir Henry Leech, and Sir Ian Jacob, military assistant to the war cabinet, contemporary of Mountbatten and one time director general of the BBC. Producer Tony Revett, who had previously interviewed Mountbatten, was himself a serving sailor.

BBC Radio 4 delayed the You and Yours programme for commentary and coverage of the event provided by Robert Hudson, Raymond Baxter and Alun Williams.

People

TWO FURTHER appointments have been made to Radio Norfolk, the BBC's newest local radio station.

Peter Glanville, currently education producer at BBC Medway, has been named programme organiser for the new station. Ian Hyams, regional journalist for the BBC at Norwich, has been appointed news editor.

SO NOW we know where they put Graham Dene when he's not broadcasting! In fact, dinky Dene is pictured (right) with the latest addition to the props dept of Capital's drama division; a fake door with enough bits and pieces on it to provide sound effects for any conceivable drama situation. The door, which is attached to a heavy coffin-like wooden box, was specially built for Capital for a mere £400.



Radio News

More Radio News on pages 23 and 26.

NUJ wants training

by Terence Kelly

THE NUJ has suggested to Lord Belstead, the Home Office minister responsible for broadcasting, that the AIB should be given overall authority for ensuring that training is provided in ILR and ITV.

The NUJ broadcasting organiser, John Foster, has told the minister that a clause to this effect should be in the new Broadcasting Bill.

The NUJ has long pressed for ILR to have a training scheme. Its interest was heightened after a row at Radio Trent over the proposed sacking of a trainee. Other industries accept the need for training, but, Foster argues, ILR has shorthanded relied on taking people trained by other organisations.

He welcomes the appearance of a number of training schemes in ILR if only because "any training is better than no training." Of Radio City's programme to give graduates a month's introductory course followed by a year studying journalism at university then a year in the station newsroom, Foster says: "It seems to me a serious attempt to look at the long term need for training and trainees in the industry. It's an initiative we'd like to see duplicated."

The problem, he believes, is that the efforts at City, Capital, Swansea Sound, Clyde, etc, form what R&RN (August 24) called "an unplanned patchwork" — "It's all being done on an ad hoc basis," he says.

"What we're looking for from the AIBC is an overall training scheme, which could perhaps knit together the schemes at the stations."

It takes weeks if not months to teach journalists the techniques of radio news. Merely throwing them in the deep end is not enough.

"Because techniques and standards vary from station to station," Foster argues, "we look for an opportunity for trainees to move from one station to another for a while to broaden their practical experience of the industry. That requires an overall training scheme."

"We'd like to see a recognition of the positive role in training which the NUJ can and would play. The present ad hoc arrangements seem to be emerging without any direct involvement of this union. There seems to be little prior and post evaluation of the schemes, certainly by the unions."

"We'd like an overall concept for training with each scheme evaluated, not just by the employer who set it up but by the industry and most importantly by the students, immediately after and perhaps three or six months after going on it."

He is surprised that Capital, which employs very few journalists and certainly very few NUJ members, should be sponsoring a scheme that would include training journalists.

LETTERS

Dino: the truth at last

Dear Sir,

We noticed the snippet in "Station to Station" about the renowned little fella "Dino."

To put the record straight he was wearing a radio Caroline T-shirt. In fact his mother was quoted as saying that Dino always listened to Caroline and visited the station Roadshow at Lowestoft the previous Thursday.

The Suffolk police contacted us to ask whether it would be possible to pass a personal message from Dino's mother via radio link to the ship and re-broadcast it in case Dino was listening. The police had to seek permission from the Home Office as they would be breaking the law communicating with the ship!

As a postscript Dino was a regular Roadshow follower whenever we played in Suffolk, and was usually a quiet and well behaved young lad.

Also, sadly enough for Capital, they cannot be received in Brandon where Dino lives.

All the boys on board...
Caroline Roadshow,
London SW1.

The SHADOWS STRING OF HITS



The Shadows own recordings of today's biggest hits,
including:

Theme from The Deer Hunter
Riders in the Sky
Don't cry for me Argentina
Classical Gas
Rodrigo's Guitar Concerto
Heart of Glass
Bridge over Troubled Water
Bright Eyes
Parisienne Walkways
Song for Duke
You're the one that I want
Baker Street

On September 1 The Shadows hit the road again.
One month of concerts in main cities
from Scotland to the South Coast.
playing tracks from their new album
String Of Hits.



ALBUM EMC 3310 Available on tape

Released by EMI Records (UK) Ltd Manchester Square, London W1M 0EE, and Broadcast Centre, 13 Chalcots Road, Marylebone, Middlesex

RECORD NEWS

L Survey shows only retailers and publishers increasing profits

Gloomy industry analysis

DECLINING SALES, "desirous" returns on total assets and falling profit margins are all that the music industry can look forward to, according to the second music industry report published by ICC Business Ratios last Friday (7).

The report followed the business activities of 99 companies in the industry during the period 1975-78. The catchment area included record companies, distributors, retailers, publishers and instrument manufacturers, wholesalers, and retailers.

During the period, average profit margins fell to 5.6 per cent, with an accompanying drop in sales growth. Distributors' profit margins fell to an average of 0.6 per cent.

The average return on assets during 1977-78 was a desirous 2 per cent.

During the period, the 20 major record companies surveyed suffered a drop in sales growth of 1.3 per cent. In the same period, however, distributors experienced a rise in sales growth of 3.1 per cent, and retailers a growth of 0.4 per cent.

The volume and value of sales to customers during the January-March periods of 1978 and 1979 shows a marked disparity. Singles sales during these periods rose by 4.5 million, accounting for a value increase of £6.2 million. All-important album sales slipped from 17.7 to 17.1 million, yet, due to price increases, accounted for a £1.5 million value increase to £33.2 million. Pre-recorded tape sales rose from 4.1 to 5.3 million, accounting for a £1.8 million increase in value. ICC analysts ascribe this disparity to the industry's focus on the singles market, instead of the lucrative album market.

With an average 4 per cent income increase set against a mere 5 per cent income increase and also an inflation rate of 10 per cent, it is little wonder that company profit figures have been badly affected.

ICC analysts also state that not one major company in the study produced a consistent pattern of rising profits during the three year period.

During the period, record companies' margins dropped from 8.7 per cent to 6.0 per cent, and their returns from assets dropped from 16.8 per cent to 10.3 per cent. Distributors' margins dropped from 1.3 per cent to 0.6 per cent, their asset returns dropping similarly from 4.2 per cent to 2.0 per cent.

Only the retailers experienced a growth, from 2.7 per cent to 3.4 per cent in margins, and from 10.0 per cent to 11.9 per cent in assets.

ICC ascribes these changes to the increase in home taping which (as the BPI reported last week) lost the companies £150 million in revenue over the last year.

As well as contradicting the current dealer grousing of decreasing dealer margins, settlement facilities also come under attack as a contributory factor in the slump. According to ICC, since

1975 the average credit period allowed by record companies has increased from 96 to 106 days.

Interestingly, the only sector of the industry to increase profitability or, at least, remain stable, is publishing.

The 16 publishers surveyed experienced the only profit margin increase in the study, from 32.7 per cent in 1975-76 to 35.9 in 1977-78. Inflation caused the return on assets during this same period to rise a mere 0.4 per cent from 23.1 to 23.5 per cent. According to ICC's report, publishers "can't help earning money, whether on the domestic or export markets."

EMI Music reshuffles: three redundant

EMI MUSIC Publishing has restructured its Popular Repertoire Division, to encompass its existing UK and International catalogues, plus the entire Screen Gems catalogue of US compositions and British writers.

The changes are effective immediately, and involve three redundancies. Shanti K. Bhateria, press and publicity officer, has been made redundant and the press/publicity department closed down. Future press and publicity work will devolve to public relations man John Gordon. Screen Gems repertoire assistant Tony Ajagbe and copyist David Arabian have also been made redundant.

Brian Hopkins has moved from his position of general manager of Screen Gems to become director and general manager of PRD, reporting to Roy Tempest, who remains as director and general manager of EMI Music Publishing.

Brian Freshwater, who has become responsible for acquiring UK pop material will report to Hopkins, and will be assisted by David Ambrose and Phil Sharp.

Des McCamley, assisted by Martin Pursey, Allen Jacobs and Simon Cullinan, will select and exploit international repertoire for Hopkins. Repertoire available to McCamley will include Screen Gems, Tree, Combine, Gallico and other US catalogues contracted to EMI Music Publishing.

EMI Music Publishing MD Ron White said that the three redundancies were caused "by the state of the industry at present." Although there are no plans for further redundancies, White said that EMI Publishing is "looking very carefully at all our staff at present." The cutbacks were made in departments where it was felt they would not affect the running of the company.

White denied the rumours that an order had come from higher echelons of the EMI hierarchy ordering a 10 per cent cut in staff.

1979 has been "the best year ever" for EMI Music Publishing, but the change around comes at a time when the effects of the industry recession are

just beginning to filter down to the publishing sector. "The effects of any recession are much slower to come through in publishing," said White. "The indications are that the future will not be quite so bright in publishing as at present."

Waving



NOT WAVING but drowning. V Lanza EMI-MOR general manager took to the pool in fighting fashion at EMI's conference in Coventry the other week. Or, to quote EMI's press office, "Like the mighty Titan he 'went down defiantly.' Hasn't that joke gone far enough?

Little 'Uns

HALFWAY THROUGH the presentations at EMI's sales conference the other week, journalists attending the conference were asked to leave the room and return only when requested. Could this have

something to do with the presentation of Cobra, the new label EMI is rumoured to be launching, for which a certain video company recently made two promotional films of Little Bo Bitch and Craze? Watch this space . . . ACTT willing, Phonogram is launching a £250,000 TV ad campaign on 10cc's Greatest Hits (9102 504), released next Friday (21). The campaign begins in Granada and Westward, progressing on through London, Southern, Stags, Trident and ATV, and will get full dealer-level backing . . .

Also due next Fri is the Buzzcocks' latest, *A Different Kind Of Tension* (UAG 30260) and PuniLUX's debut, backed by full press and retail advertising . . . WEA lining up a new single, You've Got My Number, and album, *Undertones*, from new wave topstars The Undertones later this month . . . Rocket is

re-activating Judy Tzuke's slow-burning 45, For You (XPRES 2), as the single has been selling steadily for a year without charting . . .

The release of Happy Birthday Sweet Sixteen (PIN 21) by the curiously-titled Clive Pig & The Hopeful Chinamen (honest!) marks the start of Phase Two of Pinnacle's label drive . . . EMI-ARD releases a 45 from fab Frog rockers, Telephone, entitled *Father*, this Friday (14) . . . Rockburgh Records is releasing the latest long-playing platter from Ian Matthews, entitled *Siamese Friends* (ROC 107) this Friday (14). The album will be backed by extensive media and dealer advertising . . . The debut album from lauded homebred reggae hotshots, Capital Letters, is released on September 28 by Greensleeves. Entitled *Headline News* (GREL 7), the album will be backed by flyposting, trade and consumer ads and "extensive" disco promo . . . Producer John Schroder has launched his own label, Harbor (sic), and has landed a distribution deal with Pinnacle and a pressing deal with Damon!

Welcome, once again, to the Gentle Giant

DON WILLIAMS is back in Britain, with a nationwide tour starting on September 20. Here, STAN BRITT gives an appreciation of the career and talents of perhaps the world's most popular country music singer, and on page 11 we look at the tour itself, and the marketing campaigns coinciding with it.

DON WILLIAMS holds a unique position in the world of contemporary music in general and country music in particular.

For during the present decade he has become one of the most respected artists within a basic singer-songwriter field. As a major force in the world of recording, he has a string of hits to his name, with an ever-growing catalogue of original song material which has helped him collect four silver and three gold albums in addition to the remarkable achievement of K-Tel's double platinum LP, *Images*, which has generated over £2 million sales. And his fourth gold award arrived when K-Tel released his latest album — *New Horizons* — on August 13.

In addition, Williams is a most popular live performer, whose concerts attract SRO audiences with an almost monotonous regularity.

A real-life success story by a quiet, friendly man who has been called, on more than one occasion, the Gentle Giant — a success story that has been achieved in a non-sensational style that has long since become a Williams trademark, without the need to resort to media hyperbole or personal and professional extravagances.

Indeed, Williams's enviable reputation has been built on a combination of hard work, natural talent, and the kind of low-key charisma — both personally and musically — that is part-and-parcel of the man.

Guitar at 12

Certainly, Don Williams's has not been an overnight trip to stardom. Born in a small Texas community called Floydada, he spent most of his formative years in Portland, Oregon (although his family moved at fairly regular intervals throughout the Mid- and South-West). His mother bought him a guitar at 12, and it was she who gave him his earliest guitar lessons.

Later, he sang and played guitar in a high school band, something he also managed during his military service with the US Army.



In 1964, in Corpus Christi, Texas, Williams put together a fondly-remembered trio known as the Poco Seco Singers. This folk-country group lasted until 1971, during which time it established a healthy reputation, notching up a sizeable hit with its first single — *Time* — as well as creating further interest with a clutch of other beautifully conceived discs, including *I'll Be Gone*, *I Believe It All*, and *Louisiana Man*.

When Poco Seco Singers split, Don, together with his wife Joy, and sons Gary and Timmy, moved from Nashville back to Texas to take up employment with his father-in-law in the latter's furniture business. That venture didn't last long, and the lure of the music business proved too much. Shortly afterwards, he was back in Nashville, this time as a staff writer — of country songs — for a music publishing company based there.

Encouraged by various Nashville music people, Don Williams himself became a recording artist — singing his own songs for Jack Clement's JMI Records. Williams recalled his early recording experiences as a solo performer for this writer with obvious affection.

In a telephone interview, from his home outside Nashville, near Ashland City, Tennessee, Williams remembered: "It was the first time I had assembled the musicians on that first album together inside a studio. We did songs that really sparked something. Really, it was just a special situation — which isn't, of course, to say that it hasn't been special with all my other LPs . . ."

Vocal style

Even at this early stage as a solo recording artiste, the Don Williams vocal style was very much apparent. A basically simple approach to

pop vocalism, technically speaking, but with a warmth and sensitivity coupled with an admirable fine in vocal understatement. It was a built-in appeal that was to cross those artificial music barriers erected by the kind of people who have to compartmentalise each and every personality in the business.

Increasingly, Williams's straightforward-but-devastatingly-effective formula for singing was to attract the attention of millions of record-buyers, both at home and abroad — far outside the area of country music, in which his initial reputation was established. The same is true of his talents as a songwriter.

Until the demise of ABC Records at the beginning of this year, all Don Williams product was available on ABC. The entire Williams catalogue has now been transferred to MCA, whence all future recordings will also come. The catalogue includes Williams's first album, *Don Williams — Vol 1*, and amongst the selections included on the album are several performances and songs today regarded as classics. Of prime importance in this respect are *The Shelter Of Your Eyes*, *(I Recall) A Gypsy Woman*, and *Amanda*.

Both *The Shelter Of Your Eyes*, with words and music by Williams, and *Gypsy Woman*, co-written by Allen Reynolds and Bob McDill, were Stateside hits for the Texan. *Amanda*, another McDill composition, seems to be a permanent favourite with Williams fans. It has been covered by numerous other performers, and earlier this year became a hit for Waylon Jennings — although, strangely, Williams himself has yet to attain outstanding single-disc success with this superior McDill number.

Both Allen Reynolds and Bob McDill have been closely associated with Williams's recordings since that first JMI session ("We completed more or less one side of Vol. 4 at the

first JMI date," says Williams. Reynolds acted as record producer (or co-producer with Williams) on four of the first half-dozen Don Williams LPs, as well as occasionally participating in writing songs (e.g. *Gypsy Woman*). McDill has been responsible for many of the finest non-Williams numbers, including, as well as the afore-mentioned *Gypsy Woman* and *Amanda*, US hits for Williams like (*Turn Out The Light*) And Love Me Tonight, She's In Love With A Rodeo Man, and Rake & Rambling Man. Similarly, Williams continues to utilise the services of Wayland Holifield, another top Country writer who is also presently employed in the offices of Williams's publishing company.

Says Williams: "Working with the same team is very important. If something works — personally as well as business-wise — then there is a good chance of getting the kind of results you're after."

Enjoyment

As far as recording is concerned, he has no worries, neither does he find the making of records a tedious affair. "Other than writing songs, recording is what I enjoy doing most of all. What I consider to be the creative part of the business — writing and recording — I've always enjoyed. And, yes, I take an active interest in all parts of making records. As you know, there is a certain way for things to sound. And we all work — my team and me — very hard to get exactly the right sound for me."

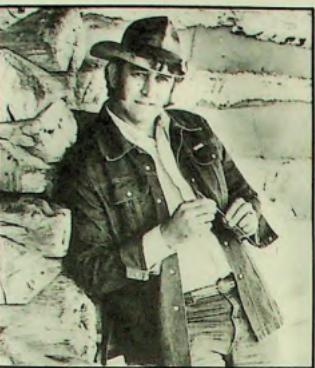
Composing has taken up a lot of his time since before his first JMI date. One report has claimed that he has a personal repertoire in excess of 500 songs. There's no hard-and-fast rule as to whether Williams writes fast or not. "Sometimes it's really quick. Sometimes it's pretty slow. I get 99 per cent of my songs from my guitar. If I get into something with my guitar it usually dictates the mood and the feel of the song."

"And it must be the music that comes first. After which the ideas start taking shape."

Asked to select the best of his own material, Williams's natural modesty tries, for a time, to divert the question. But, when pressed, he confesses to being especially pleased with how *The Shelter Of Your Eyes* turned out. "Yeah, that's probably my best. Rhythmically, though, it turned out quite a bit different from how I first wrote it. But usually my songs turn out pretty close to the way I put them together at the beginning."

Recording and composing apart, Williams also enjoys performing before live audience. "You get from concerts that which you can't get from a recording studio — and, of course, vice versa. The biggest problem for me has been, always, trying to maintain a reasonable approach to the variables you find at each auditorium — and also to the times when you've been on the road too long and you're worn out. Anyway, I try to maintain a good working balance in everything, where everyone feels good."

Right now, Williams is looking forward to making his third major UK tour, opening in Aberdeen on September 20 and climaxing with a prestigious Festival Hall appearance on October 1.



Laid-back Britain

"I have always enjoyed playing before British audiences. There's just something about the British people that is really good for me. For one thing, audiences in Britain are more laid-back and more honest."

It is no surprise, too, that Williams's affection for UK audiences is reciprocated by his many fans here. For Williams first established himself as a major recording artist in this country, even before doing so in his home country. And it was in the UK that Williams's reputation as a cross-over artiste, and not merely a top country performer, became an irrefutable fact.

There is one aspect of a fascinating career which Don Williams hopes, one day, to reactivate. It was in 1975 that he was featured in the 20th Century Fox production of W. W. & The Dixie Dance Kings, with Burt Reynolds topping the bill. Williams explains away his involvement, once again with modesty, as "something that just kinda happened." But he admits he enjoyed the experience — and was delighted at how it turned out for him.

"I haven't been actively pursuing more film parts. But if the right kind of role came along, I'd like to accept. I've had several things offered — but they weren't right for me. And I wouldn't mind more cowboy parts — once again, if they were okay for me."

The all-round appeal that Don Williams can radiate is often quite astonishing. The most unlikely punters can often be seen at a Williams gig. And that widespread appeal stretches into the big-time areas of rock music.

Eric Clapton is one captive fan — so much so, in fact, that during Williams's UK tour in 1975, the legendary rock guitarist joined him on stage for a couple of songs. Clapton also included Williams's *We're All The Way On His Slowhand* album; and on their *Rough Mix* duet LP, Messrs. Townsend and Lane gave their own interpretation of the American's *Till The Rivers All Run Dry*.

Williams's appeal has been felt in more than one area of today's popular music scene in this country including, to no one's surprise, the British country music scene. One leading light in British country for many years now has been

Bryan Chalker, a performer in his own right, a recording artiste with sales successes under his belt, and a respected writer on the genre.

To Chalker, there is absolutely no doubt that Williams's abilities, or the influence he has demonstrated, both inside and outside country music circles.

"Lush oasis"

"Don Williams," says Chalker, "emerged during the mid-70s as a lush oasis in a desert of musical mediocrity. His simplistic approach to music, which stripped a song to its bone-marrow, came at a time when over-production was threatening to totally stifle the lyrical content of the pop music genre."

"Country music was perilously close to losing its identity and becoming completely absorbed into the mainstream of pop. Williams, with techniques, expertise and a genuine feel for grass-roots balladry, virtually put the 'country' back into country music — but on a phenomenally successful commercial basis."

"Similarities can be drawn between Don's approach to music and the recordings of Hank Williams, Jim Reeves and Johnny Cash — stark simplicity of musical arrangements prevailed, and the voice was featured as the focal point, as opposed to being an incidental addition to an overall musical sound."

Significantly, adds Chalker, the vast majority of commercially successful country songs have all possessed similar characteristics. And he cites, as prime examples, recordings by such as Marty Robbins — (*Elo Paso*), Crystal Gayle (*Don't Make My Brown Eyes Blue*), Jim Reeves (*Distant Drums*), Kenny Rogers (*Lucille*), the Bellamy Brothers (*If I Said You Have A Beautiful Body*), and Billie Jo Spears (*Blanket On The Ground*).

"And Don's initial pop success — (*I Recall A Gypsy Woman*) — was the embodiment of all that's good in country music; a strong storyline, catchy, almost singalong melody, and the barest rudiments of musical accompaniment, serving as a feather-bed upon which to lay the voice."

And disc jockey Larry Adams, whose Radio Medway country music show on Friday evenings is one of the most popular anywhere in the UK — it has run uninterrupted for nine years — is another country authority whose opinion of Don Williams is, to put it euphemistically, favourable.

"He is one of the major influences on the development of country music in the past five years. As far as radio programming is concerned, whatever kind of country presentation you produce, you can always include a Don Williams record without any fear of offending the listeners: you know you won't get any complaints . . . !"

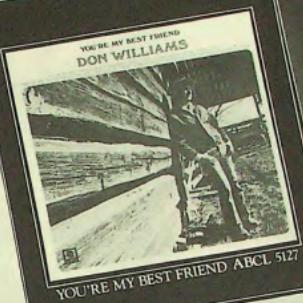
When the now well-known figure of Don Williams appears on stage during the upcoming British Tour — the battered stetson, the fading denim jeans suit, a friendly greeting and a shy smile — the concert promoters, together with fans and critics alike, will find absolutely nothing at which to complain.

For, as usual, the Gentle Giant will be delivering the goods with the kind of low-key authority that is the quintessence of Don Williams' each and every performance . . .

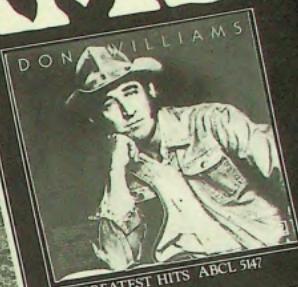
DON WILLIAMS



VOLUME THREE ABCL 5125



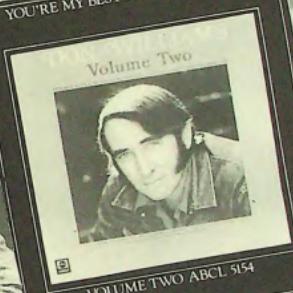
YOU'RE MY BEST FRIEND



GREATEST HITS ABCL 5147



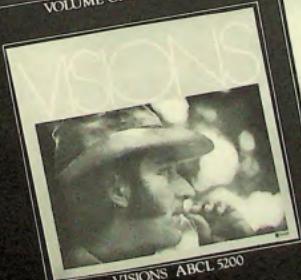
VOLUME ONE ABCL 5153



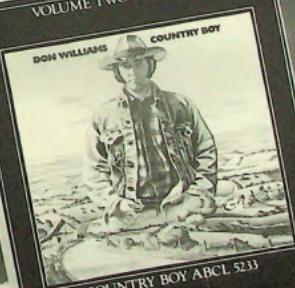
VOLUME TWO ABCL 5154



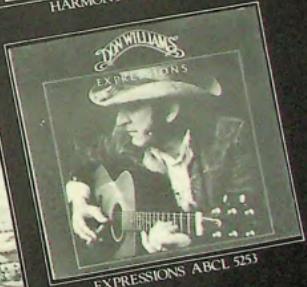
HARMONY ABCI 5177



VISIONS ABCI 5200



COUNTRY BOY ABC 5233

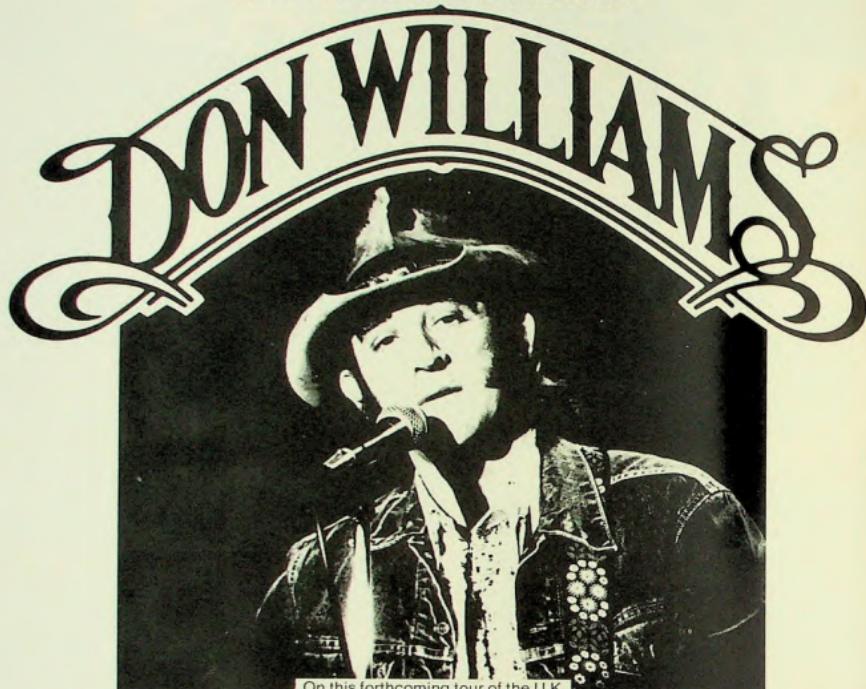


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20th Capitol Theatre Aberdeen	27th	Gloucester Leisure Centre
21st Capitol Theatre Aberdeen	28th	Manchester Belle Vue
22nd Glasgow Apollo	29th	Bingley Hall Staffs
23rd Liverpool Empire	30th	Bristol Colston Hall
24th Brighton Conference Centre	October	
25th Southampton Gaumont Theatre	1st	Royal Festival Hall London

and looks forward to his appearance
at the

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Mervyn Conn of America Inc.,
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50 Music Square West
Nashville, Tennessee 37202
USA
Tel: (615) 320 7143

Don Williams tour dates

The itinerary of the Williams tour is as follows:

Date	Venue	Prices	Times
Sept 20, 21	Aberdeen Capitol	£7, 6, 5, 4	18.45/21.15
22	Glasgow Apollo	same	18.30/21.00
23	Liverpool Empire	£7.50 to £4	18.00/20.30
24	Brighton Conference Centre	£7.50 to £4.50	21.00
25	Southampton Gaumont	£8 to £5	18.30/21.00
26	Ipswich Gaumont	£8 to £4	19.00/21.15
27	Gloucester Leisure Centre	£7 to £4	(unknown)
28	Manchester Belle Vue	£7.50 to £2	20.00
29	Bingley Hall, Staffs.	£7.50 to £5	20.45
30	Bristol Colston Hall	£7.50 to £5	18.15/20.45
	Royal Festival Hall, London	£8.50 to £4.30	18.15/21.00

The Don Williams Tour Making his giant audience even greater

ROBERT SHELTON outlines details of Don Williams's UK tour, and the marketing men's efforts to spread his fame still further.

THE THIRD major British tour by Don Williams seems destined to broaden the already giant audience for the gentle-voiced country troubadour.

The man who most typifies the marriage of country style with middle of the road crooning will be making his first UK visit since the 10th International Festival of Country Music in April, 1978. In the interim, his recordings on ABC Anchor MCA and K-Tel have been flourishing.

Producing the 12 concert dates by Williams, Terri Hollowell and Poacher, is the prominent country promoter, Mervyn Conn. Conn says proudly: "I brought Don Williams to the attention of the British public."

Conn had heard a Don Williams record at a party in America and was "deeply impressed": there is a great vacuum in MOR and he fills it. Don appeals to older and younger listeners because of his appearance, style and the fine material he writes," Conn explained.

"He's become a good friend, and he is a man of his word, which cannot be said of all performers. He has the potential to cross-over into so many different music areas," Conn continued, "that he just can't lose."

Williams's first UK appearances were in 1975, although he had visited Britain as early as 1972 in a non-starring capacity. Conn booked Williams for the Wembley International Country Music Festival at Easter, 1976, and the reaction was electric. Conn had already called Williams to the attention of Anchor Records, saying that they had a sleeping giant on their roster. Anchor, then the British arm of ABC, released Williams's Gypsy Woman just before his first Wembley appearance, and its immediate success helped pave his way.

Conn produced another Williams tour in the autumn of 1976, and brought him back to Wembley in a starring role in 1977 and 1978. Last week, Conn told R&RN exclusively that Williams will be starring at the 1980 Wembley Country festival sweep through six European countries.

New Album on K-Tel

The Don Williams tour coincides with the late August release of a new K-Tel compilation of previously released material, New Horizons, which is shipping gold (100,000 units).

K-Tel's A&R director, Don Reedman does find it "a bit frustrating" that the ITV strike is interfering with a major television campaign planned for the record. "But," Reedman said confidently, "we're actively involved in a major promotional campaign, not just on commercial radio but BBC as well." The album was chosen album of the week on Radio 2 last week.

Reedman was delighted that New Horizons had hit the number one spot on the Radio & Record News Country Chart last week. Because of Williams' dual appeal, K-Tel can promote the album on specialist country shows as well as mainstream MOR programmes.

In July, 1978, the company, with heavy television promotion, did a similar Don Williams campaign on the album, Images. Reedman said that album sold

The Williams catalogue

THE MCA back-catalogue is as follows:

Title	Catalogue Number
Don Williams, Volume 1	ABCL 5153
Volume 2	50154
Volume 3	5125
You're My Best Friend	5127
Greatest Hits, Volume 1	5147
Harmony	5177
Visions	5200
Country	5233
Expressions	5253

more than 600,000 copies in the UK, going double platinum! In the style of many country concerts, K-Tel will be selling New Horizons at all the venues of the Williams tour.

Activity at MCA

MCA, having absorbed the ABC-Anchor catalogue, is advantageously poised with a strong back-catalogue of Don Williams recordings, nine albums in all. MCA's marketing manager Stuart



ABOVE: British group Poacher, one of Don Williams's two support acts on his forthcoming UK tour: "survivors in the frozen wastelands of British country music."

Watson told R&RN:

"We're mapping out a very large campaign on what we consider the unexplored catalogue of Don Williams. Our main album will be Expressions, to which we will give full-page ads in all country music, trade and consumer music magazines. There will be shop displays around the country in or near all the tour dates, a ad in the tour programme book and foyer displays," Watson added.

While backing K-Tel on its venue album sales, MCA had not yet decided if it would also be selling back-catalogue albums at the concerts, but he was hoping the decision would be made to do so.

Does Watson see Williams having any potential with the youth audience? The MCA marketing chief replied: "One single would crack it! We're very hopeful about the new studio album coming from Williams."

Although it was temporarily planned to be bringing out the Williams Greatest Hits Volume II, album which is flourishing in the US, the K-Tel release means the Greatest Hits will be released in the future in Britain. But, with a handsome array of catalogue material going back to his earliest work with veteran producer, Jack Clements, MCA's well-armed.

Williams will be arriving in London on September 18th, and will be available for interviews in London the following day, beginning at 16.30. These must be booked by Warren Davies and Sue Banks of the Mervyn Conn Organisation Press Office, 45/46 Chandos Place, London WC2.

Support Acts

To be seen and heard along with Williams at all venues will be Terri Hollowell and Poacher. Miss Hollowell is a 22-year-old country singer who has had five American chart singles on the Nashville-based Con Brio label. In 1978, she filled a last-minute space at the Wembley Festival and won wide appreciation.

Poacher is the Warrington-based country band who have won more British polls and competitions than they can remember. Conn said: "I was so impressed with them at Wembley and at last year's Country Music Association Awards Dinner that I'm sure they deserve a spot on such a prestigious tour."

The six members of Poacher are Peter John Frampton, Peter Longbottom, Allan Crookes, Adrian Hart, Stan Bennett and Tim Flaherty.

Derek Wakefield, country music specialist journalist, has said of Poacher: "In the frozen wastelands of British country music, very few artists manage to survive the rigours of the road, and those that do seldom achieve the pinnacle of financial recognition or artistic achievement which seems a common denominator among their contemporaries in the pop field."

The band is best known for breaking American and European charts with the original version of Darling, on RK Records, distributed by Pye.

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Airplay Top 50

WEEKS
ON
CHART

TWO	LAST	THIS		
29	4	1	JOHNNY MATHIS	Gone Gone Gone
6	1	2	WINGS	Getting Closer
—	9	3	E.L.O.	Don't Bring Me Down
4	5	4	BELLAMY BROS	I Told You . . .
41	34	5	DOLLAR LOVE'S	Got A Hold On Me
9	3	6	GERRY RAFFERTY	Get It Right Next Time
1	2	7	CLIFF RICHARD	We Don't Talk Anymore
12	14	8	CRUSADERS	Street Life
19	20	9	ME AND YOU	You Never Know What You've Got
—	10	10	SQUEEZE	Slap & Tickle
23	23	11	SISTER SLEDGE	Lost In Music
11	11	12	ROXY MUSIC	Angel Eyes
46	17	13	BILL LOVELADY	Reggae For It Now
14	16	14	NICK LOWE	Cruel To Be Kind
17	18	15	JOHN DENVER	Don't Be Afraid
18	19	16	PLANETS	Lineup
—	24	17	FLYING LIZARDS	Mother
45	13	18	B.B. KING	Better Not Look Down
21	25	19	TourISTS	The Loneliest Man In The World
47	27	20	TRICKSTER	I'm Satisfied
5	7	21	RANDY VANWARMIER	Just When I Needed You Most
22	21	22	BONEY M	Getta Go Home
2	23	23	EARTH WIND & FIRE	After The Love Has Gone
24	33	24	B.A. ROBERTSON	Bang Bang
25	26	25	JAGS	Back Off My Hand
42	47	26	COMMODORES	Sail On
—	27	27	VIOLA WILLS	Gonna Get Along Without You Now
—	28	28	RACEY Boy On Boy	
15	12	29	JOE JACKSON	Is She Really Going Out With Him
—	30	30	GARY U.S. BROWN	Carrie
35	32	31	BOOMTOWNERS	I Don't Like Mondays
37	37	32	LEVERAGE WHITE BAND	When Will You Be Mine
38	34	33	DAVID NAUGHTON	Makin It
36	40	34	STRANGERS	Duchess
41	36	35	SPECIALS	Gangsters
—	37	36	FRANTIQUE	Strut Your Funky Stuff
7	8	38	DOOBIE BROS.	Open Your Eyes
43	44	39	JACKIE MOORE	This Time Baby
40	45	40	SILICONE TEENS	Memphis Tennessee
—	40	41	ADRISSY BROS.	Ghost Dancer
—	41	41	MIKE BATT	Run Like The Wind
32	42	42	QUADS	There Must Be Thousands
7	8	43	DARTS DUKE OF EARL	
43	44	44	LINDISFARNE	Easy & Free
13	15	45	IAN DURY	Reasons To Be Cheerful
—	46	46	SECRET AFFAIR	Time For Action
—	47	47	BEACH BOYS	Summertime
—	48	48	ROCKY SHARPE	Love Will Make You Fall In School
49	10	49	RY COODER	Little Sister
50	10	50	SUZY & THE RED STRIPES	Seaside Woman
			A&M	AM 7465 1

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

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

British Country Music Chart

CMA/R&B Country Album Chart

1	(1)	3	DON WILLIAMS	New Horizons
2	(3)	20	BILLIE JO SPEARS	Singles Album
3	(2)	5	MERLE HAGGARD	Serving 190 Proof
4	(7)	23	DON WILLIAMS	Images
5	(4)	16	BOXCAR WILLIE	Daddy Was A Railroad Man
6	(6)	23	MARTY ROBBINS	Golden Collection
7	(5)	22	CRYSTAL GAYLE	When I Dream
8	(9)	13	JOHNNY MATHIS	Greensleeves/Greatest Girl
9	(11)	12	WAYLON JENNINGS	Greatest Hits
10	(10)	16	GENE WATSON	Reflections
11	(30)	18	GEORGE HAMILTON IV	Reflections
12	(19)	8	DOLLY PARTON	Great Balls Of Fire
13	(R)	12	CHARLIE RICH	Rich Collection
14	(12)	17	WILLIE NELSON	Family Live
15	(15)	23	BOXCAR WILLIE	Boxcar Willie
16	(15)	5	PATSY CLINE	20 Golden Pieces
17	(7)	3	BILLIE JO SPEARS	I Will Survive
18	(14)	6	RONNIE Milsap	Images
19	(16)	21	JOHNNY CASH	Goose Girl
20	(23)	18	KENNY ROGERS	The Gambler
21	(17)	27	CHARLIE RICH	Country Hall Of Fame
22	(28)	21	VARIOUS	Country Life
23	(29)	17	DON WILLIAMS	Expressions
24	(22)	22	DOLLY PARTON	Both Sides Of
25	(26)	6	ALBERT LEE	Hiding
26	(27)	17	MOE BANDY	It's A Cheatin' Situation
27	(R)	5	CHARLIE RICH	Fireside Country
28	(28)	1	LEON COUNTY	Country Love
29	(R)	3	LINDA RONSTADT	Greatest Hits
30	(—)	—	DOLLY PARTON	Collection

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

Radio London's Bob Powell Metropolitan Country

DO YOU think you've got to be up in Scotland or Ulster to hear quality country music on radio? Wrong! Listener's in the metropolitan area can wake up each Saturday morning to the down-home sounds of London Country on BBC Radio London, from 8.30 to 11.30.

The amiable producer and presenter is Bob Powell, who has been trumpeting the joys of country music for Radio London since the spring of 1971. "Being based in London means that we are able to get nearly every major country artist touring Britain," says Powell.

Among his memorable "firsts" have been the 1972 interview with Don Williams, long before he'd captured the huge country-MOR market here. Powell has also interviewed John Denver, Merle Haggard, Charley Pride, Don Gibson, Barbara Mandrell, The Oak Ridge Boys, Mack Allen Smith and countless others.

London Country is probably the best ear anthology of recent and vintage country recordings to be heard this side of Nashville, Tennessee. Powell runs the gamut of styles, from the sophisticated (Crystal Gayle, Dolly Parton) to the real raw "authentic" traditional material that hints at the folk-song origins of country music.

"I'm probably the only radio person in Britain who is in country music full-time," Powell says. His main job is compiling albums of country music —

for Reader's Digest Records, RCA, CBS, WEA, Music for Pleasure. He's done some 400 such compilations.

Powell was born 36 years ago in Bickley, near Chislehurst, at the South Eastern fringe of London. His father was born in Philadelphia and his mother was Canadian. At the age of two, Powell was taken back to Canada, but he returned to England in 1955 and now lives in Orpington.

He recalls his father telling him that he "grew out of country music." At seven, in Quebec City he remembers "stealing" a small radio from his parents and twisting the dials until he got the right Montreal or American country broadcasts.

He's seen a "dramatic" change in attitude toward country music in Britain: "It used to be regarded as a joke, but now it has become regarded as an adult music form. There are still a few idiots who do a 'hee-haw' at the mention of country music, but not as many as there used to be."

Powell's philosophy of playlisting is simple: "You shouldn't just play what you like, but have to survey the whole field." When his show was on Saturday afternoons, following the Robbie Vincent rock show, Powell began with a contemporary spot. But with the switch-over to a Saturday morning slot, he now precedes Vincent, and has his more contemporary country sounds at the end of the show, to play the way for the rock to follow.

K Tel NE 1048	UA UK 30231
MCA MCF 3002	K-Tel NE 1004
Big R BRA 1004	Lotus WH 5008
UA UAG 30169	Asylum K 10077
Capitol E-ST 11085	K 1278
Lotus WH 5009	Top Spin 1013
RCA AHLJ 3346	Homescapes
CBS 83323	Asylum
UAG 30220	Camden
MCA CD 1003	
EMI ENT 16	
ABC ABC 5253	
Lotus WH 5000	
Epic EPC 83562	
Top Spin 1013	

- This symbol is gained for 1-10 an upward movement; 11-30 upward movement of 5 places; 31-100 upward movement of 8 places. Symbols are also issued for large sales increases. S indicates silver sales ($\frac{1}{4}$ million), G is Gold ($\frac{1}{2}$ million), P is Platinum (1 million) as supplied by the BPI. The Monday 100 is

a sales related chart formulated from Computerised Diary Returns of record dealers, airplay input and telephone sales information.

Distributors code: (c) CBS, (ch) Charmdale, (e) EMI, (f) Polygram, (i) Independent, (p) Pye, (pn) Pinnacle, (r) RCA, (rt) Rough Trade, (s) Selecta, (Sp) Spartan, (w) WEA

ARTISTS A-Z

ARTISTS A-Z	DARTS	KANDIDATE
AC/DC	39 DOLLAR	10 KING, B.B.
THE FIRE	58 DOOLEY	49 KORGIS
ANGELIC UPSTARTS	37 DYLAN, BOB	84 JOHNSON, BILL
AVERAGE WHITE BAND	72 EARL, WIND & FIRE	18 NICKIE
BABYMETAL	72 EATON, DAVID	14 MADNESS
BARRON KNIGHTS	93 ELO	10 MANN, JOHNNY
BEE GEES	62 FBLB	8 ME AND YOU
BEETHOVEN	64 FLYING LIZARDS	51 MEMPHIS
BEENEXLUK AND NANCY DEE	100 GIBSON BROTHERS	10 NORTON PARKAS
BENEDICT, DAVID	90 GRANT, EDDIE	2 NAUGHTON, DAVID
BESTIALITY	11 HEAD, DAN	29 NEIL, RAY
BLOOD SISTERS	13 HEAD BOYS	10 OCEAN, BILLY
BLOOD DYSTER CULT	69 HERNANDEZ, PATRICK	66 OLYMPIC RUNNERS
BODHRAN	93 HILL, CLIFF	11 PAPERBOATS
BOOMTOWN RATS	98 HYLTON, SHEILA	63 POLICE
BUSH, KATE	50 INMATES	52 POLICE
CANDIDOS	77 JACKSON, JOE	10 RAILROAD
CANDIDO	91 JACKSON, MICHAEL	85 RAFFERTY, GERRY
CHANDLER, GENE	34 JAGS	77 RAINBOW
CHARLIE & DAVE		61 RICHARD, CLIFF
CHIC		50 ROBERTSON, B.A.
CONNOLLY, BILLY		

GEE it's great to be back with what's going to happen. Have we got news for you!

On the CBS front there are a number of great albums scheduled for Friday week. First off is a new album from FRANK ZAPPA called Joe's Garage Act 1 (CBS 86101), as well as albums from JUDAS PRIEST (Unleashed In The East, CBS 83852), LEONARD COHEN (Recent Songs, CBS 86097), BOB JAMES (Lucky Seven, CBS 83729) and IT'S A BEAUTIFUL DAY with a re-release of their first album, It's A Beautiful Day (83797), this

83666) also due on September 21.
Chrysalis has a good day on the 21st too with a new album from JETHRO TULL entitled *Stormwatch* (CDL 1238), and a new album from PFRF UBLI entitled *New Picnic*.

album from PERE UBU entitled New Picnic Time (CHR 124Bz). The latter is at a special price of £3.99 maximum retail. The icing on the Chrysalis cake is a new single from BLONDIE (at last!) called Dreaming (CHS 2350) also out on September 21 and available in a special bag.

Pollydor have a new SIOUXSIE AND THE BANSHEES single due on the 21st, called Victim Of Love (Rocket XPRS 21).

BANSHEES single due on the 21st called (wait for it) Nittageisen (Metal Post Card) (2059 151) in a special bag.

Finally we have a new single from DOLLY PARTON called Great Balls Of Fire. Taken from her current album on RCA it is out on (surprise, surprise) September 21 and comes in cerise coloured vinyl (that's pink to us).

CHART ACTION

CHANGE in the top five this week
GARY NUMAN climbs **CLIFF** off
 spot spot — Cars is currently only in its
 top spot on the charts. The **LIZARDS**
 are at the top five at number four while
CRUSADERS enter at number five.
LEO SAYER (see page 14) is at number six, **SQUEEZE**
 (see page 41) steadily followed by **THE POLICE**
 (see page 41). This week's new entries are all
 good quality with **THE POLICE** and
SQUEEZE both destined for the top.
 Two other new entries present the
 possibility of interesting collaborations.
 They are **LEO SAYER** in at 76 with
 the co-written song co-performed by
JOHN HURT (see page 14).

CHANGE in the top five this week is the appearance of CLIFF OFFORD's new spot. Cars is currently the most popular song of the week on the charts. THE LIZARDS are at the top five at number four while THE CRUSADERS enter at number five. THE POLICE are at number six (their single "I'm Gonna Live My Life") closely followed by THE POLICE (single "44"). This week's new entries are all odd quality with THE POLICE and THE CRUSADERS being the best of the bunch. Two other new entries present the sort of interesting collaborations. You have LEILY SAAYER in at 16 with a duet with ROBIN TROWER and PARKER JERK, of R.E.M. fame. This has worked in the past, with such le BARRY WHITE (You See The Difference With Me) and STEVIE WONDER (I'm Still Standing). Interestingly, we have BOB DYLAN in at 84 with a single featuring the sound of GUY KNOPFLER and PICK WITHERS of Dire Straits. The result is a sound which, at the same time, new yet

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.



BBC

COMMERCIAL

Records being
programmed during
the period
Sunday 9 September to
Saturday 15 September 1979

NEW THIS WEEK

N, RANCE Smile

	A'S, THE ALARM Last Night	Arista ARST 295
H	ALTOS MACANAS & DESTINY Crazy Love	Polydor POSP 72
	BACCARA Body Talk	RCA PB 9837
	BLACKFOOT Highway Song	Atlantic K 11368
	BLOCK, RORY You're The One	Chrysalis CHS 256
	BROWNE, TOM What's Going On	Atlantic K 11368
	BUCKEYE You're The One	Polydor POSP 72
	BURNETTE, ROCKY Tired Of Tosis! The Line	EMI 292
	CALE, J.J. KATE KODI Lady	Island WIP 5521
	CHEAP TRICK Ain't That A Shame	Erico EPC 7838
	COOL NOTES My Tune	Scope SC 3
	CRAWFORD, RANDY Endlessly	WB K 17457
	CURRY, TIM I Do The Rock	ABM AMS 7410
	CURTIS, CLEM Unshamed Melody	RCA PB 5175
	DENTON/COURT Circuit Eleven Miami	BBC REG 70
	DESIRE Boogie-Airline	Carrera CAR 174
	DIXON HOUSE Band Sooner Or Later	Infinity INF 112
	DODDELYS The Chosen Few	GTO GT 258
	DUCANN, JOHN Don't Be A Dummy	Berney 6029 241
	EDMONDS, DAVE Queen Of Hearts	Swing Song 19X4
H	EXODE Teenage Girls	AGM AMS 7473
	45's The Crowd Can't Believe A Word	Self BUT 52
	GRAHAM, LARRY Star Walk	WB K 17461
	GRAT, JURIE Spending Time Making Love	Infinity INF 115
	HI TENSION There's A Reason	Island WIP 6453
	HOLISTER, DAVID JAMES Constant Love	CBS 7825
	INNER CIRCLE We A' Rockers	Island WIP 6456
	JACOBS, DEBBIE Undercover Lover	MCA 5020
	JACOBS, LAWRENCE-HILTON Love Shot	MCA 512
	KONG, CAROLE Move Lightly	Capitol CL 10853
	LERAY, Ken Let's Make Love	Pye 7P 12
	LITTLE RIVER BAND Lonesome Loser	Capitol CL 10855
	LOVE, APRIL Jerry Hall	Arista
	McDOY, VAN The Hustle	HBL 6105 052
H	McFADDENWHITEHEAD Do You Want To Dance	Fantasy PHR 7744
	MUHAMMED, IDRIS Fox Huntin'	Fantasy FTC 181
	POLICE Message In A Bottle	AGM AMS 7474
	QUICK Sharks Are Cool . . .	Epic EPC 7856
	REDS, The What's Goin' On Me	AGM AMS 7454
	RELVILLE'S The Boy For Me	Dinkee DIN 1
	RICHARDS, DIGBY Someone Touched Me	RCA PB 5194
	RICHARDS, NIKKI Oh Boy	Carrera CAR 123
	ROTOR Patch Me Through	Arista ARD 186
	RUSH, BOBBY I Wanna Do The Do	Epic EPC 7805
	SECRET SERVICE On Suse	Sonet SON 2193
	SKY Carlton	Arista ARD 182
	STATUS QUO Whatever You Want	Vertigo 6059 242
	SUMMERS, BILL Feel The Heat	Prestige PRS 103
	THIRD WORLD Tonight For Me	Island WIP 5519
	UNIVERSE, BILLY Love Me Tender	Jollyboy
H	W.I.R. I'm The One Who Understands	MCA 514
	WAYNE, JEFF Eve Of The War	CBS 7731
	WRIGHT, LINDA Love Me When You Want Me	Mercury 6007 227
	ABBA Angel Eyes/Voulez Vous	Epic EPC 7474
	AC/DC Highway To Hell	Atlantic K 5026
	ADAMS, BRYAN Let Me Take You Dancing	ABM AMS 7445
	ADDRESSIS BROTHERS Ghost Dancing	Scents K 11361
	AFTER THE FIRE Laser Love	CBS 7769
	ALUKI Moonlight Dancing	Epic EPC 7166
	ALLIANCE Lonely Lady	Pye 7P 114
	AMERICA Only Game In Town	Capitol CL 16094

Dave Lee Travis The Devil
Went Down to Georgia, Charlie Daniels Band, Epic
Simon Bates I Wonder Where
You Are Tonight/Rose Royce,
Whitfield
Peter Powell Couldn't Believe
A Word/The 45's, Saff
Andy Peebles Sing A Happy
Song/The O'Jays, Phil Int.
Kid Jensen Message In A
Bottle/The Police, ABM

CAPITAL
RADIO 1941

**People's Choice Message In A Bottle/Police, ABM
Climbers Run Like The Wind/Mike Batt & Friends,
Epic Queen Of Hearts/Dave Edmunds, Swan Song; Luton Airport/Cats UK, WB; Hey St Peter/Flash & The Pan, Ensign; For You/Judie Tzuke, Rocket**



Radio Luxembourg

Power Play Ain't That A Shame/Cheap Trick, Epic
Big L Bullets The Devil Went Down To Georgia, Charlie Daniels Band, Epic;
There's A Reason/High Tension, Island; The Prince/Madness, Two Tone Lullaby Of Broadway/Bram Tchaikovsky, Criminal; Message In A Bottle/The Police, At&T; Hey St Peter/Flash And The Pan, Ensign



the Voice of Mann

Su Richardson Oh
Susie/Secret Service, Sonet
Dave Eager Let's Make Love/Ken Leary, Pye
Louis Quirk Spiné, Body & Soul/Nolan Sisters, Epic
Paul Moulton The Main Event/Barbra Streisand, CBS
Tony Miles The Devil Went Down To Georgia/Charlie Daniels Band, Epic



Trevor Hall There's A Reason/Hi Tension, Island
Simon Johnson No American Starship/Quantum JUNG, Electric
Geraldine Maine Slap And Tickle/Squeeze, A&M
Nigel Dyson Spending Time Making Love And Going Crazy/Dobie Gray, Infinity
Gerald Jackson The Far



Tony Baynes One Day At A Time
Celine Dion Mariah, Pye
Colin Buchanan
Sunshine Beach Boys
Celine Dion
Nick Clarke (throw Down) ...
Tom Brown, Arista
Billie Jeanie (I'm Gonna) Love You
Cat Meow (Nancy) Stu Stevens,
Randy Ottaway Lighsteep/XTC,
Mark Waddington Main Event/Babba Streisand, CBS



We regret that
due to
circumstances
beyond our
control this
Station will not
appear this week.



We regret that
due to
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Station will not
appear this week.



Thames Valley

John Hayes In The Blues/Billy Connolly,
Peter Cook, Mike Matthews,
Mike Matthews
Sunshine Beach Boys,
Colleen
Howard Pearce Memphis
Tina Turner, David Lee Murphy, Muir
Neil French Blake Precious
Angel/Bob Dylan, CBS

BBC

COMMERCIAL

WALES

Dan Damon Story Of A Rock
Rolf Man/Randy Norman, VTB
Clare Vincent
Samantha/Beach Boys,
Carbone

Wales Five Sky High
(Deccal/Jigaw, Splash
18B
Richard Rees No American
Shashad/Quantum Jump,
Electric

20B

18B

20B

5B

6B

21B

21B

21B

39

39

27B

27B

97

20B

39

39

6B

20B

6B

27B

39

30B

Sapote His Run Like the Wind / Mike Batt & Friends, Eric

Eric Scott Cray Love / Alan McCauley - Denzil Polydor

Steve Hamilton Sing A Happy Song / Steve Hamilton, EMI

Brian Ford The Eve Of The War / Jeff Wayne, CBS

Big Fortune Carrington Sky, Arista

Jay Crawford Message In A Bottle/The Police, ABK



Chris Jones Video Killed The Radio Star/Buggles, Island

Dawn / David Lee Roth

Lover/Little River Band, Capitol

Teddy Jackson Love Me Tender/Billy Universe, Jollybody

CITY

Norman Thomas Love Me When You Want Me/Linda Wright, Mercury

David Lee Roth Midnight Wood/John Stewart, RSO

Eastie Missing You/Gallagher & Lyle, Virgin

Mark Jacobs Fell The Real/Devid Bentien, Sidewalk

Peter Eastman/Boyz II Chakovsky, Criminal

Brent Tie Movie Light/Carrie King, Capitol

Daryl Jay Wonder Where You Are/Polydor

Kevin Curtis Saturday Night/Herman Brood And Wild Romances, Andra



Mack Mowen When The Money Runs Out/Lee Sawyer, Chrysalis

Reindeer Club /Ken's People, CBS

Edie West Lovin' You/Janet Jackson, Polydor

Heidi Selling Me Up/Albert Lee, ABC

Uptown Sambinha/Beach Boys, Capitol

David Sinner Where's The Boy For Met?/The Revolts, CBS

Big T Love It Is Own Reward/Steve Kipner, Elektro

Dave Bowen The Devil Want To Dine With Charlie Daniels/CBS

Sts Freeman Lonesome

Love/Little River Band, Capitol

Alan Roberts Open Your Eyes/Denziel Polydor

Evie/Dobie Bros, WB

With You Now/Vince Wills, Atlantic

SCOTT BARNS Missing You/Gallagher & Lyle, Mercury	Electric BUGA 83
Richard Vaughan L'Amour Locks Something In Your Mouth, EMI	EMI INT 10521
Paul Owens I'm A Beach Boy, Carlisle	Bob Kilby Open Your Eyes/Denziel Polydor
Mark Maynard Laycock Pour Your Little Heart Out/Dinners, Epic	Philips PR 7500
JAY CRAWFORD Message In A Bottle/The Police, ABK	EMI 2675
H QUADS There Must Be Thousands	Big Bear BB 23
H QUANTUM JUMP No American Starship	Electric WDT 37
H BABBITT, EDDIE Suspicion	Elektra K 12375
H RACEY Boy Oh Boy	RAX 297
H RADATORS Kitty Ricketts	Chinwick CHS 115
H RAFFERTY, GERRY Got It Right Next Time	UA BP 301
H RAINBOW Since You've Been Gone	Polydor POSP 70
H RAMONES Rock 'n' Roll High School	Sire
H RAWLS, LOU You Will Take Care Of Everything	Philips PR 7500
H RICHARD, CLIFF We Don't Like Anymore	Mercury 5007 228
H RITCHIE FAMILY It's A Man's World	Mercury 5007 228
H ROBERTSON, B.A. Bang Bang	Aylum K 13152
H ROSE BOYCE I Wonder Where You Are Tonight	Whitfield K 1463
H ROXY MUSIC Angel Eyes	Polydor POSP 87
H RUBINOS I Wanna Be Your Boyfriend	Beverly BZG 18
H RUTS, THE Something That I Said	Virgin VS 285
H SAD CAFE Every Day Hurts	RCA PB 5180
H SARSTEDT, PETER For Pavilions	Monarch MON 94
H SANDY Sunny Side Of The Street	EMI 2551
H SAYLER, LEO When The Money Runs Out	Chrysalis CHS 238
H SECRET AFFAIR Time For Action	Arista SEE 1
H SHAM 69 Hersham Boys	Polydor POSP 64
H SHARE, ROCKY Love Will Make You Fall ...	Chinwick CHS 114
H SHIRTS Out On The Ropes	Harvest HAR 5190
H SHOWADDYWADDY Sweet Little Rock 'n' Rollin' Astra ARST 278	20/8
H SILICONE TEENS Memphis Tennessee	Mute 003
H SIMON, CARLY Spy	Elektra K 12380
H SISTER SLEDGE Lost In Music	Atlantic K 11337
H SOFTROCK The Fool	Monarch MON 001
H SPARKS Beat The Clock	Virgin VS 270
H SPECIAL A.K.A. Gangsters	Two Tone TT1
H SPIRO GYRA Morning Dance	Infinity INF 111
H SQUEEZE The Tickle	Adm AMS 7466
H STAKERS Way Stories	Epic EPC 7770
H STEVENS, STU If I Heard You Call My Name	MCA 507
H STEWART, JOHN Midnight Wind	RSD 42
H STRANGLERS Ouches	UA BP 308
H STREISAND, BARBRA The Main Event	CBS 7714
H SUMMER, DONNA Dim All The Lights	Casablanca CAN 192
H SUTHERLAND BROTHERS As Long As I've Got You	Capitol CBS 7746
H SUZY & THE RED STRIPES Seaside Woman	Adm AMS 7461
H SWEET INSPIRATIONS Love Is On The Way	RSD 41
H TAYLOR, JAMES B.S.U.R.	CBS 7773
H TCHAIKOWSKY, BRAH Lullaby Of Broadway	Criminal SWAG 8
H TEKNIQUE Looking For Someone To Love	Epic EPC 7715
H T.F. JORD Just Keep It Up	Splash SP 003
H THIN LIZZY Things Ain't Working Out ...	Decca THIN 1
H THOMAS, TASHA Street Fever	WB K 11346
H THORPE, T.J. Ain't No Kinda Star	EMI INT 504
H TOURISTS The Loneliest Man In The World	Logo GO 360
H TOWNEY, JOHN Shine On	EMI 2959
H TRAINSPOTTERS High Risk	Avista ARIST 290
H TRICKSTER I'm Satisfied	Jet JET 149
H TRIPLE S CONNECTION My Cherie Amour	20th Century TC 2413
H TZUKI, JUDIE Stay With Me Til Dawn	Rocket XPRSES 17
H VANVAMMER RANDY Are When I Needed You	Island WIP 8516
H VARTIAN, STYLIE I Don't Want The Night To End	RCA PR 5176
H VEGA, TATA If Love Must Go	Motown TMG 1157
H VIDEO Just Might Happen Again	Logo
H WARNER, FLORENCE Falling In Love	Chrysalis CHS 2348
H WATERMAN, DENNIS Love's Left Me Bleeding	EMI 2989
H WEBBER, JULIAN LLOYD Broads Love Theme Enigma K 13570	20/8
H WHITE, BARRY I Love The Sounds ...	20th Cent. TC 2416
H WHITE, BARRY Love Ain't Easy	Unlimited Gold ULD 7778
H WHITE, BARRY ... When I Met You	20th Century BTG 1045
H WILLIAMS, JOHN Air On A 'G' String	Electric BUGA 83
H WILLIAMS, MICHELLE I Feel Much Better Now/DLM QLS 10521	20/8
H WILKS, VIOLA Gonna Get Along Without You Now	Andie Home 546
H WINGS Getting Closer/Baby's Request	EMR K 5027
H WINTER, EDGAR It's Your Life To Live	Blue Sky SKY 7803
H WINTERS, RUBY Back To The Love	Crook CR 174
H WISHBONE ASH Come On	MCA 518
XANTEN, PETER Do Not Disturb My Crocodile	Introuard 155106
ZIPPER The Life Of Riley	Virgin VS 283

THE PIRATES

HAPPY BIRTHDAY ROCK 'N' ROLL

Rush released Sept. 27th
Produced by Bill House for TT Productions Ltd.



THE PIRATES ON TOUR

- | | |
|---------------------------------------|---------------------------------------|
| Sept 27th - Tech LUTON | Oct 11th - Troubadour PORT TALBOT |
| Sept 28th - Poly NORTH LONDON | Oct 12th - University BRUNEL |
| Sept 29th - Norbreck Castle BLACKPOOL | Oct 13th - New Cornish Riviera Club |
| Oct 1st - Tiffany's EDINBURGH | St. AUSTELL |
| Oct 2nd - University STRATHCLYDE | Oct 9th - Poly NORTH STAFFORD |
| Oct 3rd - University BRADFORD | Oct 20th - Poly LEICESTER |
| Oct 4th - Fusion Club CHESTERFIELD | Oct 23rd - Tiffany SCUNTHORPE |
| Oct 5th - Umist MANCHESTER | Oct 25th - Music Machine LONDON |
| Oct 6th - Poly KINGSTON | Oct 26th - Village Newport SALOP |
| Oct 8th - Hideaway Club WORCESTER | Oct 27th - University BATH |
| Oct 9th - Stowaway Club NEWPORT | Oct 30th - University CARDIFF |
| Oct 10th - Dingwall's LONDON | Nov 2nd - Aston University BIRMINGHAM |
| | Nov 3rd - University SHEFFIELD |

The Cube Record Company

Orders To: Pye Records Ltd., 132 Western Road, Mitcham, Surrey CR4 3UT, Telephone: 01-640 3344.



Radio & Record News.

CHAS & DAVE

"DON'T GIVE A MONKEY..."



CHAS & DAVE. Don't Give A Monkey's...: Rockney EMC 3303



TRIBESMAN. Street Level: The Label BOA LP 1001



THE COMMODORES. Midnight Magic: Motown STMA 8032



FOODBAND. Foodband: Electric Trix 10



THE KNACK. Get The Knack: Capitol EST 11948

Album 60

10th September, 1979

- 1 (-) LED ZEPPELIN In Through The Out Door
- 2 (-) BOB DYLAN Slow Train Coming
- 3 (1) ELO Discovery
- 4 (1) ABBA Voulez Vous?
- 5 (12) ABBA Voulez Vous?
- 6 (6) EARTH WIND & FIRE I Am
- 7 (3) SUPERTRAMP Breakfast In America
- 8 (10) CRUSADERS Street Life
- 9 (20) BLONDIE Parallel Lines
- 10 (7) POLICE Outlandos d'Amour
- 11 (9) TUBEWAY ARMY Replicas
- 12 (5) AC/DC Highway To Hell
- 13 (4) RAINBOW Down To Earth
- 14 (-) VAN MORRISON
- 15 (17) GERRY RAFFERTY Night Owl
- 16 (23) JUDIE TZUKE Welcome To The Cruise
- 17 (32) BARRY MANILOW Manilow Magic
- 18 (26) DOOLEYS Best Of
- 19 (18) SEX PISTOLS Some Product
- 20 (19) TUBEWAY ARMY Tubeway Army
- 21 (15) ROXY MUSIC Manifesto
- 22 (13) COMMODORES Midnight Magic
- 23 (25) IAN DURY Do It Yourself
- 24 (11) MIKE OLDFIELD Exposed
- 25 (-) CLIFF Richard Rock N Roll Juvenile
- 26 (16) QUEEN Live Killers
- 27 (44) BEACH BOYS 20 Golden Greats
- 28 (14) SPYRO GYRA Morning Dance
- 29 (28) JOHN WILLIAMS Bridges
- 30 (30) STC The Big Picture
- 31 (-) TALKING HEADS Fear Of Music
- 32 (31) LEO SAYER Best Of
- 33 (33) DIRE STRAITS Communique
- 34 (49) DONNA SUMMER Casablanca
- 35 (30) ELO Out Of The Blue
- 36 (47) EDDIE COCHRAN Singles Album
- 37 (49) MEATLOAF Bat Out Of Hell
- 38 (30) JAMES LAST The Whole Night Through
- 39 (-) SHADOWS String Of Hits
- 40 (36) BOB DYLAN At Budokan
- 41 (40) IAN DURY New Boots & Panties
- 42 (45) JEFF WAYNE War Of The Worlds
- 43 (37) ANGELIC UPSTARTS Teenage Warning
- 44 (59) SEX PISTOLS The Great Rock And Roll Swindle
- 45 (39) JOE JACKSON Look Sharp
- 46 (22) SEX PISTOLS Never Mind The Bollocks
- 47 (22) CHIC Risque
- 48 (50) FLEETWOOD MAC Rumours
- 49 (42) RICKIE LEE JONES Rickie Lee Jones
- 50 (54) DIRE STRAITS Dire Straits
- 51 (34) BS2's BS2's
- 52 (-) SISTER SLEDGE We Are Family
- 53 (43) THIN LIZZY Black Rose
- 54 (46) ROGER DALTREY To The Egg
- 55 (8) ROGER WHITMORE 20 All Time Greats
- 56 (21) BOOMTOWN RATS A Tonnic For The Troops
- 57 (-) BLONDIE Plastic Letters
- 58 (55) DAVID BOWIE Lodger
- 59 (24) RY COODER Bop Till You Drop
- 60 (29) J.J. CALE 5

Swan Song SKS 58410 (w)

CBS 86095 (c)

JET X 500 (c)

WBK 56622 (w)

EPC 85066 (c)

CBS 86084 (c)

AMLY 63708 (c)

MCF 3008 (c)

CDL 3192 (f)

AMLY 68502 (c)

BEGA 7 (w)

K 50628 (w)

POLD 5023 (f)

Vertigo 9102 852 (f)

UAK 30238 (e)

TRAIN 7 (f)

Arista (f)

GTWV 038 (c)

VR 2 (c)

BEGA 4 (w)

POLM 1 (f)

STMA 8032 (e)

SEEZ 14 (e)

SEEOY 2511 (c)

EMI EMC 3307 (e)

EMSP 33 (e)

EMTV 1 (e)

INS 2003 (c)

WBK 56615 (w)

Vertigo V2129 (c)

Sire SRK 6076 (w)

CDL 122 (f)

9102 031 (f)

CALD 5007 (p)

JETDP 400 (c)

UAK 30244 (e)

EPC C82419 (c)

PTO 5008 (f)

EMI EMC 3310 (e)

CBS 96004 (c)

Stiff SEE 12 (e)

CBS 96000 (c)

WB K 56717 (w)

Virgin WD 2510 (c)

A&M AMLH 64743 (c)

Virgin V 2086 (c)

Atlantic K 50634 (w)

WB K 56344 (w)

WB K 56628 (w)

Vertigo 9102 921 (e)

Island I 9580 (e)

Atlantic K 56892 (w)

Parlophone PTC 257 (a)

Polydor POLTY 8 (f)

Ensign ENVY 3 (f)

Chrysalis CHR 1166 (f)

RCA BOW LP 1 (r)

WB K 56691 (w)

Shelter ISA 5018 (e)



JOHN WILLIAMS. Cavatina: Cube HIFLY 32



CLIFF RICHARD. Rock 'n' Roll Juvenile: EMI EMC 3307 (released September 7th)



THE SHADOWS. String Of Hits: EMI EMC 3310 (released August 31st)



JOHN TOWLEY. Townley: EMI EMC 3298

Album Airplay

- (11) 1 ALESSI Words & Music
- (2) 1 CHIC Risqué
- (3) 3 DOLLAR Shooting Stars
- (4) 10 ROBERT CHARPE Romeo Llama
- (5) 10 JOAN BAEZ Honest Lullaby
- (7) 6 MARIA MULDAUR Open Your Eyes
- (10) 7 ROSE ROYCE Rainbow Connection IV
- (6) 8 COMMODORES Midnight Magic
- (-1) 9 BOB DYLAN Slow Train Coming
- (10) 11 ROBERT CHARPE There's Smoke . . .
- (21) 11 ENGLAND DAN & JOHN FORD COLEY Dr. Heekle & Mr. Jive Big Tree K 50602 (w)
- (8) 12 HOT CHOCOLATE Going Through The Motions
- (9) 13 HELEN REDDY Reddy
- (12) 14 WILLIE NELSON & LEON RUSSELL One For The Road
- (15) 15 ELO Discovery
- (-1) 16 THE RHYTHM SECTION Underdog
- (-1) 15 J.J. CALE 5
- (-1) 18 ROBERT JOHN Robert John
- (19) 19 CRYSTAL GAYLE We Should Be Together
- (-1) 20 BARBARA MANDELL Moods

A&M AMLH 64776 (e)

Atlantic K 50634 (w)

Carriere CAL 1110 (a)

Chiswick CHS 2010 (a)

Epic EPC 83474 (c)

WB K 56634 (w)

Whitfield K 45714 (w)

Motown STMA 8032 (e)

CBS 86095 (c)

Motown STMA 12115 (e)

RAK SRAK 536 (e)

Capital EST 11949 (e)

CBS CBS 88461 (c)

Jet JET X 500 (c)

Polydor 2283 001 (c)

Shemar ISA 5018 (e)

EMI America AML 3003 (e)

UA UAG 30256 (e)

MCA MCF 3011 (c)



CHRIS RAINBOW. White Trails: EMI EMC 3305 (released September 7th)

New Singles Breakdown

RELEASE DATE:
Friday, 14 Sept 1979

Key

INDEX

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

RATING

EXCELLENT	= A
GOOD	= B
FRESH	= C
BAD	= D
PATHEMIC	= E

GIMMICKS

PIC BAG	= 0
12" VINYL	= 12
PIC DISC	= *
COLOURED VINYL	= 0

7" & 12" = ★★

YOU
ONLY
FIND
IT
HERE

The Monday Report contains the only Airplay Guide that gives you:

- Complete playlist details on almost 300 singles for the current week, plus date of entry, all available Monday morning.

- Separate Top 50 Airplay Chart.

- BBC local playlists.

- Comprehensive Hit Pick information.

- Top 20 Album Airplay Chart.

- Rock, Country,

- Folk and Jazz

- Airplay Lists.

POLICE	Message In A Bottle/And I'm
DODDLES	The Thing Feels Like One To Me
KNOCK, THE	Good Girls Don't Get Frustrated
REZILLOS	Where's The Boy For Me?/The Fiend
STATUS QUO	Whatever You Want/Hard Ride
THREE DEGREES	Jump The Gun/Falling In Love Again
XTC	Making Plans For Nigel/Bush Man President
Brooks, Elkie	He Can't Have Both Of Us/It's Not Enough Love
Gayle, Crystal	Half The Way Home/Romance For One More
Smith, Patti	Do You Want To Be A Rock & Roll Star

AGM AMS 7474	(b) Pop
GTO GT 258	(c) Pop
Capitol CL 16097	(e) Pop
Dindisc DIN 1	(v/c) N. Wave
Vertigo 6059 242	(f) Rock
Ariola ARO/ARAC 183	(p) Disco
Virgin S 282	(c) Pop
CBS 7859	(c) Ballad
AM AM 7475	(c) CBW
CBS 7859	(c) N. Wave
Arista ARIST 291	(f) N. Wave

ALPERT, HERB	Rise/Arun Juez (Mon Amour)
BACKSTREET	Body/Body
BLACKFOOT	Highway Song/Road Fever
BLONDE ON BLONDE	Hold On I'm Coming/Love In The Afternoon
BRAKES	The Way I See It/Never Making Love
BROWN, RANDY	I Thought Of You Today/Use It
CHORDS, THE	Now It's Gone/Don't Go Back
CLARK, JOHNNY	Peace Love/Lonely In The Ghetto/The Version/etc
COKE JAMES	Bliss/Don't Give Up
COUCHOIS	Roll The Dice/No Longer Needed
DRAYTON'S TWO	It Was Written Down/Play Dah Stouge
EAST SIDE BAND	Rendezvous/Waiting For You
EVANS, BRIAN	Save The Children/Born On Back The Night
FCC	Baby I Want You Down/Hurt So Bad
FLEYE, ELLEN	We Belong To The Night/Yours Lust
45's THE FREEZE	Couldn't Believe A Word/Lonesome Lane
GRAY, DOBIE	Paranoia/For JPS/Psychedelic Nightmares
HAGAR, SAMMY	Out On The Floor/Be A Man
HAMILTON, GEORGE IV	Plain Jane/Wounded In Love
HAYNES, STEVE	Double Your Northern Magic Garden
HOLNESS, WINSTON 'NINEY'	For You/Yesterday/Romantic Blues
INNER CIRCLE	If This Isn't Love/Love Don't Grow On Trees
JABARA, PAUL	We're All Rockers/I've Got The Handle/Standing Firm
JONES GIRLS	Disco Wedding/Horizon
KRAFTWERK	You And I/May I Love You/I'm At Your Mercy
LBS	Showroom Dumplings/Synthesia/Europe Endless
LINDSAY, JIMMY	LBS/How Much Is Much/Lamb
LOBO	Where Is Your Love/Daughters Of Babylon
MCCOY, VAN	Where Were You When I Was Falling In Love
MODERN ENGLISH	The Mystery Cup/U
MORRISON, VAN	The Answer/Drowning Man/Silent World
OWENS, GWEN	Bright Side Of The Road/Rolling Hill
POUSSEZ	Don't Wanna Dance/Hold Me Like You Never Had Me
RAUB, THE	Come On & Do It/You'll All Have
RABBIT, THE	Sharks Are Cool, Jets Are Hot/Arabian Nights
RABIN, TREVOR	Maniac/Get It Right
RAFFERTY, JIM	Don't You Ever Lose/Stay With Me/etc
RAMBLERS, THE	Keep It In The Family/Oh Lucy
RENTALS, THE	The Sparrow/Lollipops & Skipping Ropes
THE RIPPLES	I've Got A Crush On You/New York
ROBBINS, ANNIE	Love & Life/Let's Go To Forever
RITA & THE TIARRAS	Going With The Wind Is My Love/Wild Times
ROBINSON, FRIDAY	Keep Off The Grass/Crossin'/The Humming Song (Lost For Words)
ROBINSON, SMOKEY	Prince Regent/Melancholy Serenade
Royal Phil. Orch.	The Far Pavilion/Juli's Theme
SARSTEDT, PETER	Why You Put Me To Baby/Tall People
SHOP-APEOPLE	Hold On I'm Coming
SILVER, KAREN	Number 1 Girl/Where Do We Go From Here
SIRKISS	Small Faces/Byrds/David Bowie/Dobie Gray The London Boys EP
SOUTHSIDE JOHNNY	All I Want Is Everything/Paris
STEPH, RICHARD	Holiday In Hollywood/Good To Have You
TELEPHONE	Felt Like I Was Born Yesterday
THIRD WORLD	Tonight For Me/The Story's Been Told
TNT	Pull Back The Night/Sail Away
TOTAL ECLIPSE	You Got The Cootes/Astrology
UBU, PERE	The Fabulous Sequel/Humour Me/The Book
WALKING SOULS	Something Funky/Dream Something
WARREN, CLIE	Lover's Theme/The Other Side Of Me
WEATHERS, VIVIAN	Just A Game/Cheating Heart
WILD BEASTS, THE	Maximum Maximum/Another Noun
WILLIAMS, DENIECE	I Found Love/Are You Thinking
WILSON, MARY	Red Hot Midnight Dancer
YELLOW MAGIC ORCH.	Le Femme Chinese/Mad Pierrot
YOUNG, NOVAK	La La Love/Love Goodwill
YOUNG, JOHN PAUL	Can't Get You Out Of My System/. . . Lose You

AGM AMS 7465/AMSP 7465	(c) Disco/Jazz
RCA 2628	(r) Pop
Atlantic K 11368	(w) Unheard
Pye 7P 123/12P 123	(p) Disco
Magnet MAG 154	(e) Unheard
Parachute RRS 508	(p) Soul
Polydor 2059 141	(f) Unheard
Kingston 12KING 4	(Pin) Reggae
Desperado 1004	(Pin) Unheard
WB K 17459	(w) Pop
Sire SIR 4013	(w) Unheard
RAK 2013	(e) Disco
EMI INT 596	(e) Unheard
RCA 1595	(e) Unheard
Epic EPC 7847	(c) Disco
Stiff BUV 52	(e) Unheard
A1 A11A	(Pin) Unheard
Destiny DS 1001	(Pin) N. Soul Oldie
Capitol CL 16101	(c) CBW
ABC 7535/AMSP 7463	(c) Unheard
MCA 5262	(c) CBW
Harbor HR 1	(Pin) Rock
Kingston 12KING 5	(Pin) Reggae
Island 12XWIP 6496	(e) Reggae
Casablanca CAN/CAN 160	(p) Disco
Philips PHR 7843	(c) Disco
Capitol 12L 16098	(e) Rock
Satril SAT 148	(w) Unheard
Gem Gems 9 GEM 12.9	(r) Reggae
MCA 523	(c) Pop
EMI 2512	(e) Unheard
HIS 105 092/9998 436	(Pin) Unheard
Limp LIMP 2	(Pin) Unheard
Mercury 6001 121	(p) Pop/Rock
Atlantic K 11355	(w) Unheard
Vanguard VS/VS 5015	(p) Disco
MC 7856	(c) Unheard
Chrysalis CHS 2362	(f) Pop
Decca FR 13861	(s) Pop
Decca F 13860	(s) Unheard
Beggars Banq, BEG 24	(w) Unheard
Capital CL 16102	(e) Soul
Destiny DS 1002	(Pin) Unheard
Contact CON 7	(p) Unheard
Motown TMG 1164	(e) Disco
Decca F13765	(s) Orchestral
Monarch MON 04	(p) Pop
Inferno INFR 22	(Pin) Unheard
Arista ARIST 12309	(f) Disco
WEA K 18076	(w) Unheard
Decca FR 13864	(s) Oldies
Mercury 6167 837	(f) Pop
Richard Stepp HR 2	(Pin) Unheard
Parlophone PMT 102	(Un) Unheard (red)
Island WIP 6519	(e) Reggae
Polydor 2059 155	(f) Disco
Island WIP 6523/12XWIP 6523	(e) Unheard
Chrysalis CHS 2372	(f) Unheard
Island WIP 6522	(e) Reggae
Pye 7P 123	(s) Unheard
Island WIP 6529	(e) Reggae
Fried Egg EGG 002	(Pin) Unheard
CBS 7858	(c) Unheard
Motown TMG 1163	(e) Disco
A&M AMS 7477	(c) Disco
Aggro AG 1	(Pin) Unheard
Arilda ARO 185	(p) Unheard

PEEVEE KAY



PVK
RECORDS

Hot Shots
CARLOS ROMANOS
ARE YOU READY?

Available in
12" PV 12-26 and 7" PV 26
Radio & Record News

Disco Top 50

Last This

Weeks Highest
on position
Chart

1	THE CRUSADERS Street Life	MCA MCA 513	4	1
2	ROXY MUSIC Love Evolver	Polydor 2067	5	2
3	EARTH WIND & FIRE After The Love Is Gone	CBS 7721	10	1
4	IAN DURY Reasons To Be Cheerful part 3	Stiff BUY 50	4	1
5	THE SPECIALS Gangsters	2 Tone TT1	4	5
6	FRANTIQUE Strut Your Funky Stuff	Phil PIR 7728	12	6
7	F.L.B. Lookin' For A Love Tonight	Fantasy FTC 179	5	1
8	SISTER SLEDGE Lost In Music	Atlantic K11337	4	8
9	BONEY M Go Go Home	Atlantic/Hansa K11351	4	6
10	SPV'S MODERN Gypsies Gone	Motown TML 1156	10	4
11	MODERNOMORES Sail On	MCA 511	6	13
12	AL HUDSON You Can Do It	SideWalk SID 110	10	9
13	DAVID BENDETH Feel The Real	Island WIP 6503	2	8
14	GIBSON BROS. Ooh What A Life	Casablanca CAN 162	3	17
15	DONNA SUMMER Dim All The Nights	RAK 296	4	14
16	GENE CHANDLER When You're No 1	RSO 32	3	18
17	KATE MILLER-CLARK Girlie Girls	Salsoul SSOL 121	1	23
18	DAVID NAMOTH Man' It	Source IMPORT	2	24
19	LEE MOORE Reachin' Out	CBS 7722	7	17
20	AVERAGE WHITE BAND When Will You Be Mine	RCA XC1096	6	24
21	JACKIE MOORE This Time Baby	Atlantic K11310	12	2
22	CHIC Good Times	20th Cent. 9384	9	15
23	STYLICHEES Malls Put Your Body In It	Scope SC4	2	22
24	BENELUX Y NAVY DEE Switch	Scope SC4	4	22
25	JANET KAY Silly Game	UBA/Ballistic BP304	4	31
26	SHEILA HYLTON Breakfast In Bed	GTO GT244	1	33
27	BILLY OCEAN American Hearts	Flamingo FM4	30	30
28	BOMBERS Let's Dance	Casablanca CAN 155	12	3
29	DONNA SUMMER Bad Girls	Fantasy FTC 176	15	2
30	SLICK SASS Bass	RCA 9384	10	22
31	AL WILSON Earthquake	Blue Sky SKY 741	2	26
32	JOHNSON & MCCLAIN Boogie All Summer	UBA/Ballistic BP314	4	39
33	BLOOD SISTERS Ring My Bell	Phil PIR 7842	2	40
34	ARCHIE BELL & THE DRELLS Strategy	Pye PT 131	2	40
35	41 JANET KAY Loving You	Polydor STEP 1	2	42
36	OLYMPIC JONES Can't Live Without Your Love	Polydor POSP 63	8	10
37	OLYMPIC RUNNERS The Bitch	RCA PC 102	1	40
38	CELESTE CLOTHES Underlined Melody	Hithouse HITZ 2	37	37
39	PLACID HARMONY Don't Let It Go To Your Head	Pye PT 109	7	6
40	ADRENALIN FEEL The Real	WB K17422	8	30
41	REAL THING Bonnie Down	Elite 1	1	49
42	ASHFORD & SIMPSON Find A Cure	Arista ARIST 297	1	50
43	ATMOSPHERE Dancin' In Outer Space			
44	TOM BROWN What's Going On			

A reasonably quiet chart this week, with the exception of CANDIDO which entered at 25 and BILLY OCEAN which entered at 32. The CRUSADERS remain at No. 1 easily outselling everything else by over two copies to one.

The R&B Disco Sales Top 50 is compiled from sales figures submitted by members of our chart returns panel and is used by a number of radio stations including Radio Forte, BBC Radio Merseyside, BBC Radio Leicester, London Radio, BBC Radio Manchester, Plymouth Sound, Radio Victory and Manx Radio.

Album releases

Albums scheduled for release week ending 14 September 1979

BUZZCOCKS A Different Kind Of Tension
 JACOB'S LAWRENCE HILTON All The Way . . . Love
 JEFFRIES, GARLAND American Boy & Girl
 LIV W/ WICKED SPARKS
 VARIOUS Baistic Breakouts
 VARIOUS Mods Mayday
 VARIOUS Rockers Film Soundtrack

RADIO NEWS

The new franchises

We want Brighton ILR

by Terence Kelly

THOUGH BRIGHTON is not yet listed for an ILR station, a new company, Regency Radios has formed there. Its chairman is Henry Cohen, the entrepreneur behind the creation of Brighton Marina. Board members are veteran dj Alan Freeman, who is said to have "close local ties" including a boat at Brighton, Mrs Lesley Cohen, Lis Soltkhan, a councillor who has done a lot of broadcasting, and A. H. Massing, an accountant.

"I've written to the IBA and the Home Secretary," says Cohen, "asking if it's possible for Regency Radio to be included in the franchise." He has told the IBA how disappointing it is that there is an ILR void between Portsmouth and the forthcoming Canterbury/Dover station, and that Brighton is not currently listed for an ILR station, though it was on an earlier IBA list, according to Cohen. What list that was is not clear.

Cohen has accepted the chairmanship because he is "really dedicated" to the town. The company has masses of local support promised from the community, and lots of traders, companies and other organisations are asking him if they can participate. Capital will be £600,000 of which Cohen will subscribe 12½ per cent. Small investors will also be invited to subscribe.

"All this will go in a letter to the Home Secretary asking if we can have the franchise," he says. The only problem is that the company has been

formed so recently that he has not got any headed notepaper yet.

Guildford

THE SURREY hills are sprinkled with the graves of still-born radio companies. Voice of Guildford, set up in 1966 by ad-man Sidney Graham, has long since been wound up. "We didn't reckon it was worth paying the £20 a year," says Graham, now a shareholder in Capital. Radio Woking seems dormant. Surrey Community News, West Surrey Broadcasting and Radio Roundabout are all wound up or consigned to the shelf by their parent, the Surrey Advertiser group.

The newspaper is now a small element in Guildford and Counties Broadcasting, founded by Professor Robert Williams some 19 years ago. The Advertiser chairman, Ray Tindall, is one of several people who have been meeting to discuss local broadcasting. They include Lord Nugent of Guildford, formerly conservative M.P. for the town and a junior minister from 1951 to 59, Lord Hamilton of Dalzell, Lord Lieutenant of Surrey, councillors, and people from the University of Surrey, the Anglican cathedral, the local theatre, social services, etc. A consortium to apply for a contract is in the process of being put on a firm footing.

There are also reports of activity by another applicant group, with the possible title Northdown Sound.

Chelmsford/Southend

RADIO EASTWAY, the group created by the merger of Radio Essex and Radio Thamesway, now has a prospective station manager, David Keddie, the chairman, "cannot comment" on a report that the person picked is Eddie Blackwell of AIR Services, who lives locally. All he will say is: "We are very happy with our choice."

Blackwell himself adds an equally reticent "no comment." He says he is

advising Eastway and adds: "I'll act as the guy who pulls the application together. But I'm not writing it, not a single word!" That is being done by "a very well-known person in radio." Blackwell may take a shareholding as a private investor if Keddie's company wins.

Keddie himself is up to his eyes in preparatory work. Thamesway's only worry, he says, is that of the athlete getting ready for a race: "We don't want to get over-trained."

LEO SAYER

NEW SINGLE

When The Money Runs Out

CHS 23081

Taken from the forthcoming album 'Leo Sayer Here' available soon



TV album marketing — fears of abuse come autumn

THERE ARE growing fears within the record industry that the ITV dispute — regardless of when it now ends — has already sown the seeds for a repeat of last autumn's abuse of TV album marketing.

These fears were expressed last week at Interpop '79 where the question of overkill was discussed.

The final four months of last year saw the hefty advertising of 66 albums which ploughed a massive £6.4 million into the already well-lined pockets of the TV companies. It is doubtful whether sales complimented that expenditure. Overall TV advertising of records and tapes in 1978 hit £13.3 million — part of an estimated six per cent of forecast profit many record companies put aside for marketing.

Alan Rich, director of the Media Business, complained that the record companies were "hellbent on advertising any product without too much consideration of return." Jon Duffield, marketing services manager for Westward TV, agreed that the market "went mad" although he hastened to add it was misuse by the companies rather than overkill. "Record advertising on TV is at the stage where packaged goods were 20 years ago. And last autumn pointed to a serious lack of thinking in marketing," he said.

The possibility that the ITV strike this year could create a similar scenario has many people worried. Autumn, particularly for compilation albums, is

TV advertised albums Autumn/Winter 1978/9

	Quantity	Total spend of product	£ million
Sept	10	0.5	
Oct	14	1.4	
Nov	22	2.2	
Dec	20	1.9	
Jan	10	1.0	
Feb	11	1.1	
	86	8.5	

"It does not work in direct response

Thames new schedule

IT HAD to happen. The oft-mentioned wife of that bumbling detective Lt Colombo has landed a series of her own, to be seen on Thames as part of the new autumn schedule.

She's quite a gal if all is to be believed — journalist, part-time student, mother, freeway detective (as adept as hobby at solving crimes). Phew! Thames' Richard Hughes (controller of sales) labels the ITV autumn schedule "the best ever."

MONDAY: A good line-up including the return of Crossroads, Coronation Street and Oh Boy. New comedies are: Only When I Laugh — from the pen of Rising Damp author Eric Chappell — and The Plank, a remake of the successful cinema comedy written, directed and starred in by Eric Sykes.

Other new shows include the best-sellers Ike, and Irwin Shaw's Top of the Hill, The Mighty Micro (the effect of microprocessors on our lives) and Minder.

TUESDAY: Year Of The Child (six half hour films), UK/World Disco Championships, Life Begins At Forty (comedy starring the delightful Derek Nimmo and Rosemary Leach), India (three part series) and Hollywood, plus more.

WEDNESDAY: This Is Your Life, London Night Out, Benny Hill and Quatermass.

THURSDAY: The pick of viewing nights: Charlies Angels, Robins Nest followed by George and Mildred, Best Sellers, Mrs Colombo and Fallen Hero (starring Del Henney as an injured Rugby Star), Lou Grant, FRIDAY: Handover to LWT.

terms," said Knowles. "But if the strike is to continue we are looking at radio to provide the sound and newspapers the visuals. What radio is capable of is low cost frequency."

• At press time rumours were ripe that ITV would be back on air this week — September 17 at the latest. If it drags on any longer it will bode ill for the record companies who have heavy campaigns scheduled for mid-September.



ARISTA's Denis Knowles: "Radio doesn't work in direct response terms."



POLYGRAM's Brian Baird: "...now we must all advertise on TV."

... and the records hit

TALES OF woe continue to emanate from the marketing men of the record companies. The ITV dispute has now hit the planned TV campaigns of many majors.

Warwick, which has 11 albums scheduled for TV promos, has been hit savagely, along with K-Tel. The effect on Warwick, however, has been lessened financially by its Chevron line which is sold through 1100 outlets in Woolworth and Woolco stores. "It has taken the edge off slightly," said spokeswoman Anne Miles. Two albums heavily affected are Echoes Of Gold and the Bubbly Holly soundtrack album (although the film is providing some promotional mileage).

Arcade has "missed the boat" with the soundtrack album from the Elvis Presley movie. "It's left a nasty taste in our mouth," said promotions man Bert Herman. "We haven't organised alternative promotional plans because they'd have to be released in conjunction with the film as it moves around." Arcade is delaying another autumn release until the strike ends.

United Artists has two TV campaigns planned. Promos for the

IBA relays

THREE NEW IBA television relays, affecting almost 98,000 viewers, began transmission last Friday.

The new relays, which will improve the quality of colour television, are part of the IBA push to build around 70 new relays every year. The aim is to have 600 in operation by 1983.

Short Takes

FURTHER NEWS on the popularity of English TV across the water... Our LA correspondent tells us that expatriates, particularly those living around the beach suburb of Santa Monica, have more than a taste of home. Shows to be seen weekday evenings include *The Goodies*, *Fawlty Towers*, *I Claudius*, *Duchess of Duke Street*, *Upstairs Downstairs*, *Survival* and English soccer games each week. And if that wasn't enough, one local radio station plays an hour and a half of British comedy every Sunday morning. Other stations have cottoned on to the idea and are running similar features.

* * *

IT PAINTS a scenario that could set TV management a quiver. One of America's biggest labour unions has announced its intention of recruiting several thousand members and their families to monitor everything on TV from local news to network programming. The union believes TV has treated workers unfairly and says it will watch closely for violations of the Fairness doctrine. Perhaps they'd be better off reading the TUC booklet "How to handle the Media — A guide to trade unionists."

Kenny Rogers Album are due to air this Wednesday and UA is planning to test market Slim Whitman's 20 Greatest Love Songs (due for release in October) in Tyne Tees. United Artists is banking on an early strike settlement. Marketing chief Howard Berman is reluctant to use radio and has geared the albums for heavy TV exposure.

"Every-time we've used radio it has been extremely disappointing," he said. It doesn't get the message across or stand out — it's a case of like against like. We've tried funny ads, straight, soft for pop, punk, rock, MOR, and none has worked."

EMI's Manfred Mann album Semi Detached Suburban, due for national exposure has forced the company to look at radio and rock press ads. It was also hoping to do a trial test on Granada with the new children's album All Aboard, released this week.

"Because it's a good album, if we can't test it we'll go national anyway," said Brian Berg. "But it is essentially a TV concept album so TV advertising is important."

Turning Tables

New Albums in Review

Robert Shelton

CRISIS? What crisis? It's certainly not a crisis on the artistic side of the recording business. As the summer wanes and the inflow of autumn albums increases, it seems like the famine is over and the bounty is upon us. So much quality material is surfacing already that we'd need more radio stations and needletime to accommodate it all.

With Don Williams having a new K-Tel compilation, reviewed here last week, and his tour spreading some country-MOR benign joy, let us now praise another great country vocalist **Merle Haggard**. Once described as "having a name out of a morality play," Haggard is the rich-voiced California-based singer-writer that many regard as "the king of country music."

On Serving 190 Proof (MCA MFC 302) is Haggard at his mellowest, and toughest, examining the tough life-on-the-stage and a bedeviling with drink. There's slightly more grittiness to Haggard than many country-MOR singers and his appeal to younger listeners might be wider. The album's been dominating country shows.

The third album by **Talking Heads**, Fear of Music, (Sire SRK 6076), coincides with their appearance at Edinburgh. Produced by Brian Eno, the four-member group stars the singer writer David Byrne. This is almost the antithesis of "easy listening" — Talking Heads jolt, intrigue, mystify and are even sometimes abrasive. Yet this is really thinking-person's contemporary pop of high calibre, that draws you back and back again. Only playlisted on Clyde, alas.

Singer-Songwriters

The power of the once folk-based composer of long ago hasn't disappeared. It has grown, deepened and broadened in musical maturity. Three of the best in this area have new albums: **Randy Newman**: Born Again (Warner Bros. K 56663); **Loudon Wainwright III**: A Live One (Radar RAD 24); and **John Baez**: Honest Lullaby (Portrait PR 83474).

This is all adult-oriented pop of very

high degree, fine mixes of lyrical sensibilities and musical settings. Newman, at his piano keyboard with varied backing, is one of the most acidic social satirists we have, hopping all over human foibles with his sharp fustilules. Best track: It's Money That I Love, as cutting a critique of American values as I've heard in song lately.

Wainwright has a sting in his lyrics, but he so alternates between pain and laughter, between the poignant and the absurd, that he makes you fasten your seat belts. The audience rapport is delicious and opening track, Motel Blues, a minor classic, in my view.

Baez went to Muscle Shoals for this creditable addition to her 20 years as a recording star. Who should be producing this but Barry Beckett, who was on Dylan's Slow Train Coming. Strange concentric circles! Baez is brighter, lighter and less overtly political than she's been in a while. In this mix of her songs and those of Jackson Browne and others, her reliable poise and focussed vocalising have weathered the years well. Heavy playlisting.

So bad it's good

The Portsmouth Sinfonia: 20 Classic Rock Classics (Philips 9109 231) is the work of that outrageous group of former art-school students who used to purposefully mangle the classics. Here, under "conductor", and I use the word advisedly, John Farley, they desecrate standards from Pinball Wizard to A Day In The Life. The Sinfonia, of course, is a sustained joke. They play off-key, out-of-synch arrangements calculated to jar you into giggles. Don't know who would be daring enough to broadcast it. Imagine Kenny Everett conducting the London Symphony at a cocktail party and you'd get a vague idea of the games going on here.

Ron Warren Ganderont: Guitar Star (Sound Ceremony, unnumbered) is so delicately balanced on that razor's edge between intensity and send-up that one can't be sure if he's taking the mickey or is just suffering from an overdose of new-wave earnestness. He's bound to remind you of a lot of rock hopefuls, but I'll wait to hear from the provinces if you think he's for real, or for laughs.

GARY NUMAN. The Pleasure Principle (Beggars' Banquet BEGA 10).

The name has changed, from Tubeway Army, but the winning, eerie style hasn't. Hot on the remarkable aesthetic and commercial success of the album, *Replicas*, and the single, *Are Friends Electric?*, this can only be a giant. There is a similarity in texture with the early summer hit album, and, if



it haunts you as much as it does me, the similarity is just fine. Numan's vocals, keyboards and "synthetic percussion" dominate, with the cohesive backing of five others, adding up to a spaced-out aural odyssey that so many others can't achieve with armies of sidemen.

VIDEO

Off-line

AT LAST, the end of a mentally exhausting week, full of hassles, hassles, and explanations. Anyway, I'm still with you just about, so if you could continue to fill me in on your news, and continue to point out my mistakes I'd be most grateful.

Special mention this week for **Paul Rutherford** of EMITEL who was open minded enough to see the funny side of what I'd written about his company. "You sound such a gentle bloke on the phone but your writing doesn't reflect that at all," Paul told me (in good humour, to be fair).

Young Mr. Rutherford, after offering to take me out for a drink, decided to help me in a more positive way. He gave me some info for my sorely depleted video "page". His main revelation concerned the **Commodores**. EMITEL has worked extensively with this band before, and even made a cinema film for them. Things have changed, as EMITEL director **Des Good** said, "We didn't see a way of getting the kind of quality we like if we had to shoot in one day for four numbers, for a band as good as the Commodores." When will these record companies open their eyes and realise that if they want a first class video they have to be prepared to put in the necessary time, and more importantly money?

Director **Lindsey Crennell** is back from a six week holiday in India. To get him back in the working mood he's just finished a commercial for **Slim Whitman's Greatest Hits**. At the moment this talented chap is busy working on an "impressionist" documentary about boxing, for which he's also writing the music.

Moving Picture Company has found itself a new backroom star, **He's Tony Vandermonde** who's been working for them for three

years as an engineer and camera man. Now his full talents have been recognised by MPC and he's just finished directing a promo of *Lines* by the group **Planets**, which I'm told is full of very super special effects.

Martin Baker's *Rock Biz Pix* has acquired an interesting foothold in the States. They are currently involved with **Todd Rundgren**, who is producing and directing Holst's *Planet Suite* specially for RCA's videodisc. Rundgren has his own video studio and has invented plenty of special effects. More about this futuristic adventure in weeks to come.

Word is reaching me from the frozen north (Manchester) that **Bob Auger** has resigned as managing director of the newly opened Arrow Sounds video production studios. A replacement is being sought.

It's all go round the corner at **Molinare**. They've recently entertained two distinguished artists. VCL has been shooting that-in-the-news soulful American combo the **Commodores**, while **Derek Burbridge** of Zoetrope shot up 'n' coming Bowie clone **Gary Numan**. *SqueezeZoom* was used during the edit of *Numan's* promo.

That's all for now. Stay tuned 'cos next week we've got a wonderful supplement starring **Jon Roseman Productions**, and also a report on video at Interpop.

Apology

Radio & Record News wishes to apologise to Mike Mansfield for the references made to him as "King Of The Quickies" in last week's issue.

TOTP and TV

TOP OF THE POPS BBC1 Network

Thursday 15.19.20 D.J. **Mike Read**

FRANTIQUE (play-in) Strut Your Funky Stuff

Phil PR 714 (cl) (CB 25)

THE RUTS Something That I Said

Virgin VS 205 (cl) (45-21)

MADNESS The Prince

3 J 77 T3 (cl) (59-42)

ELO Don't Bring Me Down

JET 153 (cl) (24-2)

RACEY Boy On Boy

Rak RAK 297 (cl) (28-24)

BILL LOVELAY Reggae For It Now

Charisma CS337 (cl) (17-18)

ADAMANTHIANA K11351 (cl) (18-11)

CLIFF RICHARD We Don't Talk Anymore

EMI EM9295 (cl) (1-2)

RANDY VANWARMER (legis) Just When I Needed

You Must Be Strong WIP 0516 (cl) (13-8)

BELOVED BRONX If I Said You Had A

Smile WIP 17405 (cl) (7-4)

FLYING LIZARDS (play-out) Money

Virgin VS 276 (cl) (7-4)

SEASIDE SPECIAL BBC1 Network

Saturday 18.00

BONEY M L.P. Ocean Of Fantasy

Atlantic/Hansa K5061 (cl) (4)

RUBY WINTERS Back To Love

Crest CR173 (cl) (4)

THAT'Ll BE THE DAY BBC1 Network

Monday 20.21.25 (film)

Features DAVID ESSEX, RINGO STARR, BILLY

FURY

and KEITH MOON. Could stir up some interest

in music of the late fifties — a good piece

of nostalgia.

TRADING POST

Interpop report

From page 2

cdered record company creative work on commercials to be "abysmal" — a point taken up, with examples, by 210 MD Chris Yates later. Radio is a sound medium, said Grant, and it was crazy for record companies to put back release dates for potential TV-advertised product when they could use radio.

"Record companies," suggested Grant, "should get behind record retailers locally, taking account of regional markets, and making use of test marketing." He deplored the fact that, "people who put together budgets don't look North of Watford."

Chris Yates defended ILR's policy of "playing it safe" musically as a way of increasing listening share and loyalty. Referring to R&RN's playlist guide he noted that "broadly speaking" ILR station playlists were very similar. "Radio 1 is losing listeners," he said, "in spite of

the fact that they've been pinching our broadcasters."

As well as the playlist material, Yates stressed that ILR does programme large doses of specialist music. "Not all record companies know how to make commercials; very little thought is put into them, especially in regard to the environment in which they are aired," he said. On ILR the DJ has been replaced by the broadcaster, he said: "He gives information and a variety of local items. It works. Listeners tune in to because of what we say rather than what we play."

To illustrate that record companies are indeed superbly capable of airing appealing commercials, Yates treated the bemused audience to four prime examples, before playing four commercials he considered to have made the best use of radio as a "sound" medium. Kenny Everett featured in two of them.

At the end of the day, the consensus seemed to be that good creative work coupled with intelligent buying within programme schedules could and would get results.

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PROMOTION

Interhype!



SOME OF the best known figures in promotion whip themselves into a frenzy at Interpop, giving their verdict on the panellists' performances.

*Q. WHAT's the difference between the band on the Titanic and Interpop? A. The band on the Titanic had an audience. The only promotion people present at last week's Interpop promo seminar were (groom) Gary Farrow and Oliver Smallman — both of whom were on the Guest Panel. Some 30 or so radio sales people sat through the promo seminar, waiting for their own seminar later in the morning, while Radio London's David Carter, 208's Tony Prince, Garry and Ollie discussed the merits (or lack off) of the promo industry. David said that promo people had failed to progress with the changing industry, Tony made a succinct point about the shift of emphasis from radio promo to marketing, and Gary and Ollie both denied that corruption (*néé* *payola*) exists in certain parts of the promo field. They then took the Fifth Amendment, Ollie called himself "a six-foot luncheon voucher" and then we all went back to Gary's place and (this has got to stop. — Ed.) . . .*

Congrats to Nikki Levene and Marilyn Ford of Tequila Promotions, who celebrate Tequila's first birthday this month with the Flying Lizards' Money

to do with the fact that Louisa is leaving Logo this week. Anyone wishing to nab her eminent talents should contact her at Logo . . . How to embarrass your friendly neighbourhood dj. Get Mike Read's back up with talk of little green men (he's a UFO spotter), or ask Sprog Jensen his opinion of Pam Ayres (he's soon to be heard declaiming poems on a Lizzy album) or ask Peter Powell if he's really in love with Miss Anglia TV as Radio 1's press office suggests . . .

Ex-Ronnie Lane, Ben E. King and Groundhogs drummer Colin Davis has just joined CBS's promo team — he has no previous experience but Golly Gallagher is reported to be much impressed . . . Arista Goes Gay. The incorrigible Alison and cohorts are giving male producers and dj's at the Beeb "skirt" t-shirts (the knee-length ones you tie a knot in and under which you're meant to wear tights) to promote Patti Smith's single, So You Wanna Be A Rock'n'Roll Star. Which enterprising promoid among you will be first to rush into the Beeb bearing lurex tights to go with them? . . . Golly Gallagher among those label managers at CBS wrestling over hot new signing, The Photos, who have yet to be assigned to a label . . . Clive Banks has resigned from his job as director at the indie promo company, Red Shadow. Clive has set up his own venture, temporarily based at 39, Floral St. WC2 (tel: 379 6363). Banks will be promoting Boomtown Rats, Elvis Costello, Nick Lowe and others . . . Which "funny little fellow" in the promo field went to lunch with a certain Beeb producer recently and "got off on being insulted for two hours"? Answers on a postcard please, to . . . A camera-crew from the indie film production company CTC invaded GTO's general management meeting last week to film GTOer Jackie Cambria. They were shooting a documentary on divorce and separation and, as Jackie is just going through said process, they decided to follow her around, filming her day-to-day life . . . Neil Storey, recently made redundant from Island's rep team, has returned to the company — as a press officer . . . Michelle Friedman issuing "Told you so" warning on hot-action Island newies, The Buggles, whose Video Killed The Radio Star is "gonna be huge" . . . Polydor's Phil Patterson —

"A very brave type" — picked the shortest straw last week and hoofed it over to Belfast to accompany Siouxsie & The Banshees . . .

It's rumoured that Phonogram's Kenny Barker tried to get plays by hanging a new Radio 1 dj over the balcony of the Rainbow a while back . . . You tightwads, you. After our tearjerking plea for more gnomes for the Polydor promo grotto (not *Italian* for rubbishy promotions), Chris Bryan-Smith reports that not one of you sent them a gnome. They've had to shell out for three more gnomes (bringing the ménage to a grand total of twelve) themselves . . . Oyster Bites Man Shock Horror! Ariola's Richard Evans launched into a plateful of the season's first oysters and came out the other side with a dreadful case of oyster poisoning . . .

Jane Wallace — "a fresh young lady", we are informed — has joined Lewis Rogers' team at CBS, working on Radio 2, Capital and Luxie . . . Hurricane Gary approaching the US's eastern seaboard. Thousands evacuated. Egos at the ready, persons, as the race to supersede Gary Farrow in the Hype hype stakes gets under way. Yup, Gary's gone Stateside for a fortnight, so it's all quiet on the Clarges Street front. But just wait till he gets back! . . . Roy Sheen, West Country man for Rob Saint Pee's organisation, "wrote off" £150-worth of Pyrenean Mountain dog last week when said dog wandered onto the M4 in the wee hours. The collision didn't do Roy's XJ6 much good, either . . . Phonogram regional bods Judith Hutchinson and Stuart Coxhead organising a nationwide radio tour for Gallagher & Lyle soon, preceding G&L's nationwide gig tour . . .



John "Softly" Adrian (centre) who left A&M a while back, has formed his own promotion company, Softly Entertainments. He's pictured here with his first two clients, Utopia Records general manager Lisa Denton and Utopia MD Phil Wainman. First product to be worked on by Softly will be *The Film Stars* new single, L.A., due out late this month. Publicity for Softly Ents is being handled by — wait for it — ex-A&M press person Versa Manos. Self-promotion with style. Streetband vocalist Paul Young is wandering around London impersonating Harpo Marx. A throat infection has left him speechless, so he has been reducing to "honking" (no, not in that sense) to communicate with people . . . Interflop (slight return): David Carter cited Oliver Smallman's transvestite plug (remember that?) as a good example of "*The Changing Role Of The Promotion Man*" . . . Oliver also admitted that promotion "isn't a hard job" . . . A man in the audience revealed that he manages a chart-return shop and was subsequently swamped by Gary and Ollie and then we all went back to Gary's place and said stop. — Ed) . . .

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