

Radio + Record

NEWS 50p



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Radio News

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Record News

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Ronnie Scott:

20 years
by Kitty Grime
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Tim

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

Release of the Week

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

Radio

NEWS

R&RN's new sister paper this week

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

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

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

Further details on page 27.

BBC's Aubrey Singer in attack on record industry

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

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

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

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

Birmingham controversy over local radio stations

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

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

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

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

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

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

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

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

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

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

To page 4

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Luxembourg
200

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

SUBSCRIPTIONS

Radio & Record News subscriptions department has moved to:

4 Selhurst Road London SE25 5GF

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

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

A new subscription for is on page 6.



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

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Tay Sound Broadcasting plans for Dundee/Perth

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

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

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

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

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

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



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



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

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

Wings over Luxembourg

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

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

BBC's Singer attacks record companies

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

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

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

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

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

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

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

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

Capital gives Operation Drake presentation

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

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

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

IBA boffins developing surround sound

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

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

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

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

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

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

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

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

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

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

He concluded that the process of

Radio News
by Gabrielle James

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In Brief

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

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

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

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

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

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

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

Litigation over rights fees

PRS reveals income from broadcasting

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

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

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

These rates are calculated on the formula:

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

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

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

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

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

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

PRS British and Irish Radio and TV Royalties

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

Source: PRS Ltd.

University News

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

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

IBA in Bournemouth

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

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

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

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Gettin' Any



EMI 2972

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*See you soon
Suzi x*

Little 'Uns

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

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

Classical bootlegger caught

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

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

Virgin: Ralph Resident's Nibbles, Sparks single

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

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

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

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

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

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

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

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



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

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

WEA: Yes

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

EMI: Whitesnake tours

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

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

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

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

Rock fills both Reels 003 and 004, the former boasting items by Bachman-Turner Overdrive, David Essex, Status Quo, Rush, Nazareth etc, while the latter features City Boy, Godley and Creme, Steve Miller, and Graham Parker and The Rumour among others.

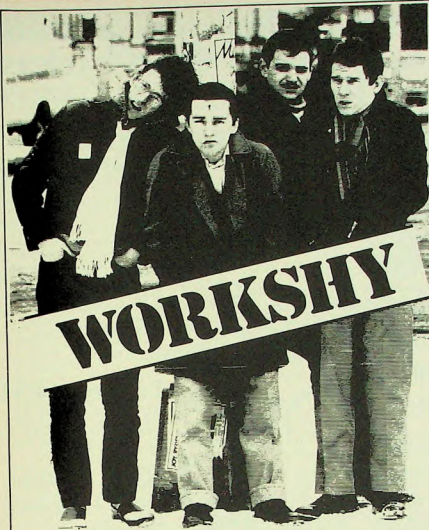
Finally, Reel 005 caters for the easy listening fraternity, the artists on this tape including Paul Mauriat, Syd Lawrence, Stephanie Grappelli and Horst Janowski. The release will be accompanied by advertising in MM, NME, Sounds, Record Mirror and trade papers, with 4,000 posters available in a dealer mail out.

Record News by
Fred Dellar every week in R&RN

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

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

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



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

UA: oldies, Cochran and Moonraker planned

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

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

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

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

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

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

Chrysalis: San Tropez double

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

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

Inferno Coulter release

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

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

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

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

Inferno has been launched with five

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

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

Hal Shaper buys Sparta Florida catalogue

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

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

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

Publishing News by
Philip Palmer
every fortnight in R&RN

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Rock around the Clock for re-release

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

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

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

People

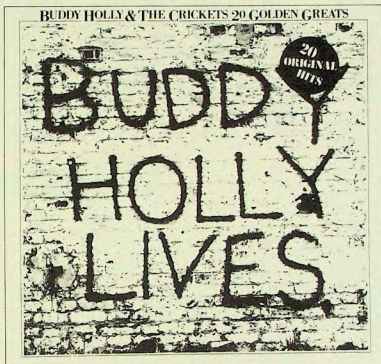
PAUL NORTHCOFF has been appointed exploitation manager for Rocket Publishing, with immediate effect. He will report to Eric Hall, the recently appointed managing director of the division.

Steve Gibb

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

Radio & Record News.

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



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4. Every Day
5. Not Fade Away
6. Oh Boy
7. Maybe Baby
8. Listen To Me
9. Heart Beat
10. Think It Over

Side 2

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

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

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01-573 3891 area C. (E. Midlands), 01-561 4422 area D. (South West), 01-561 2888 area E. (South East)

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

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

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

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

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

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

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

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



Ronnie Scott:

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

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

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

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

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

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

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

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

Radio & Record News



his club

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

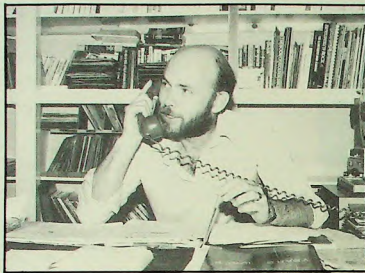


"Oh there have been amazing nights. So many amazing nights. I remember one time Eddie 'Lockjaw' Davis was on the stand. And you know how they call people up to the stand, regardless of whether they're socialising or whatever. Well, he had Mel Torme playing drums, and Ella Fitzgerald, Mark Murphy, Marian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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

has generally ended up being weaker.

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

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

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

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

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

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

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

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

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

Picks of the week



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



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



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

The Monday Report

BRITAIN'S ONLY COMPREHENSIVE TIP SHEET AIRPLAY AND CHART GUIDE

TOTP and TV

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

TOP OF THE POPS BBC1 Network

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

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

VIOLENSKI Save Me
Jet JET 146 (cd) (Disappointing)

JUKE BOX JURY BBC 1 Network
Saturday (30) 18:15 Presenter: Noel Edmonds

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

MERSEY PIRATE Granada/Network
Saturday (23) 10:30 Host: Duggie Brown

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

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

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

Hit Line

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

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

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

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

THE PRETENDERS have a top twenty smash due for release this Friday. Called Kid, it is **PAUL SIMON**'S record of the week on **RADIO 1** (Real ARE 9). That's it for this week folks. Speak to you again next week, 'nuff said!



GUARDIAN ANGEL Laser China Gate

Laser LASS

DAVE EDMUNDS Girls Talk

Swan Song SSK19418

VAN HALEN Dance The Night Away

Warrnes K17371

BRAM TCHAIKOVSKY I'm The One That's Leaving

Reder ADA37



Airplay Top 50

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

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

British Music Chart

CMJ/R6RN Country Album Chart

| | | | | |
|-----|------|-----------------------------------|--|---------------------|
| 1 | (1) | 9 | BILLIE JO SPEARS Singles Album | UA UAK 30231 |
| 2 | (2) | 12 | VARIOUS Country Life | EMI EMTV 16 |
| 3 | (3) | 12 | MARTY ROBBINS Golden Collection | Lotus WH 5008 |
| 4 | (4) | 12 | DON WILLIAMS Images | K Tel NE1003 |
| 5 | (8) | 12 | CRYSTAL GAYLE When I Dream | UA UAG 30169 |
| 6 | (—) | 11 | VARIOUS Country Portraits | Warwick WW 5057 |
| 7 | (7) | 12 | GEORGE HAMILTON IV Reflections | Lotus WH 5009 |
| 8 | (11) | 11 | DOLLY PARTON Both Sides Of | Lotus WH 5006 |
| 9 | (11) | 11 | JOHN DENVER John Denver | RCA PL 13075 |
| 10 | (6) | 5 | BOXCAR WILLIE Daddy Was A Railroad Man | Big R BRA 1004 |
| 11 | (5) | 8 | CHARLIE RICH Rich Collection | Lotus WH 5012 |
| 12 | (24) | 2 | KENNY ROGERS The Gambler | UA UAG 30220 |
| 13 | (12) | 12 | DON WILLIAMS Expressions | ABC ABCL 5253 |
| 14 | (28) | 5 | CHARLY PRIDE Burgers And Fries | RCA PL 12983 |
| (—) | 1 | ALBERT LEE Hiding | AB M 54760 | |
| 16 | (14) | 5 | LINDA RONSTADT Livin In The USA | Asylum K 53055 |
| 17 | (22) | 3 | WILLIE NELSON Willie And Family Live | CBS 88333 |
| 18 | (21) | 3 | ANNE MURRAY Lay's Keep It That Way | Capitol E-ST 11743 |
| 19 | (3) | EMMYLOU HARRIS Blue Kentucky Girl | WB K 56627 | |
| 20 | (16) | 12 | JOHNNY CASH Twenty Foot Tapping Greats | CBS 10009 |
| 21 | (—) | 1 | MARTY ROBBINS The Performer | CBS 83488 |
| 22 | (28) | 4 | TAMMY WYNETTE Stand By Your Man | Top EPC 3411 |
| 23 | (—) | 1 | PHILOMENA BEGLEY Fireside Country | Eric Spinn TSLP 113 |
| 24 | (—) | 1 | VARIOUS Red Hot Country | RCA PL 42808 |
| 25 | (—) | 1 | POCO Legend | ABC ABCL 5264 |
| 26 | (—) | 1 | JIM REEVES I'm Pure Gold | RCA NL 13014 |
| 27 | (10) | 5 | BOXCAR WILLIE Boxcar Willie | Big R BRA 1001 |
| 28 | (—) | 1 | EMMYLOU HARRIS Profile | Asylum K 56570 |
| 29 | (—) | 1 | ORIGINAL SOUNDTRACK Every Which Way | Elektra K 11919 |
| 30 | (15) | 2 | GENE WATSON Reflections | Capitol E-ST 11805 |

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

Country Comment

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

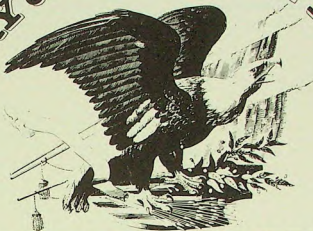
Country Airplay

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

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

GUARDIAN ANGEL Laser LASS Dave EDMUNDS Swann Song SSK19418 VAN HALEN Dance The Night Away Warners K17371 BRAM TCHAIKOVSKY I'm The One That's Leaving Reader ADA37

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

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

Albums scheduled for release week ending 29 June 1979

BEACH BOYS L.A. (Light Album) Caribou CBS 118001 (s)
 CARS, THE (The Cars) Elektra EKA 5274 (s)
 CYRIL KEVIN/DAGMAR KRASSE Babes Vinyl V 2129 (s)
 CHUSANDERS Street Line RCA MC 3088 (s)
 CUSAT, XAVIER & LES ORCHESTRAL Les All Friends
 Intersound USR 116 (s)

INTERVIEW Big Dreamer Virgin V 2123 (s)
 KINK, COREY BAND With The Natural Five (Reunited) BSR/K 70 (s)
 LAST, JAMES Closure Up To Date Vca V Playmate Super 2731 819 (s)
 GARIBOLDI BOYS The Saturday Night Boys Arnetel ABC 852 5279 (s)
 ORIGINAL MOTION PICTURE SOUNDTRACK Musicmaker
 UA GAB 20242 (s)

DARLING Put It Down To Experience Dreams CAS 1144 (s)
 ELLINGTON Duke Ellington Afrodisiac 2000 (s)
 EVANS, BILL 1190 - DUO Bill Evans Trio - Duo
 Warner Bros. Double Double 2022 254 (s)
 GORDON, DEXTER Love At The American Parades Affinity AFRI27 (s)
 HAWKWOOD P.P.S. Chorusa COS 4671 (s)

PACKAGES & HERB 21 Heret Planet Super 3177 378 (s)
 ROCKETS Turn Up Your Radio! RSD Super R55 (s)
 SIMON, CARLY Say Hello K 52147 (s)
 TELEVISION Television (Da Nc) T 11 (s)
 TDSR, PETER Mypic Main Rolling Stones GUN 2810 (s)
 TURNER, IRE & TINA Arrowsmith UA GAB 20243 (s)

Album 60

Monday, 29 June 1979

Weeks Highest
position
Chart

| This List | Weeks Highest position Chart |
|---|------------------------------|
| 1 (1) ELECTRIC LIGHT ORCHESTRA Discovery | Jet JETXL 500 (c) 4 |
| 2 (2) ABBA Voulez-Vous | Epic EPC 85066 (c) 4 |
| 3 (11) JAMES LAST The Whole Night Through | Polydor POT 50089 (c) 11 |
| 4 (4) BLONDIE Parallel Lines | Chrysalis CDL 1192 (h) 25 |
| 5 (3) DIRE STRAITS Communicue | Vertigo 9102 031 (h) 3 |
| 6 (18) WINGS Back To The Egg | EMI PMC 257 (e) 2 |
| 7 (13) TUBES/VAZ ARMY Replicas | Beggars Banquet BSGA 7 (w) 3 |
| 8 (5) IAN DURY Do It Yourself | Stiff SEEZ 14 (e) 5 |
| 9 (7) EARTH WIND AND FIRE I Am | CBS 86084 (c) 2 |
| 10 (6) SKY Sky | Arjola ARL 21 (c) 4 |
| 11 (12) ROXY MUSIC Manifesto | Polydor POLM 1 (s) 16 |
| 12 (10) GERRY RAFFERTY Night Owl | UA UAK 30238 (e) 5 |
| 13 (20) SUPERTRAMP Breakfast In America | A&M AMLK 63708 (h) 4 |
| 14 (8) DAVID BOWIE Lodger | RCA BOW LP 1 (r) 4 |
| 15 (23) BILLIE JO SPEARS The Billie Jo Spears Single Album UA UAK 30231 (e) 6 | 5 |
| 16 (38) BARRY MANILOW Manilow Magic | Arists ARTV 2 (f) 18 |
| 17 (9) VARIOUS This Is It | CBS 10014 (e) 5 |
| 18 (17) RICKIE LEE JONES Rickie Lee Jones | WB K 56628 (w) 2 |
| 19 (15) BOB DYLAN At Budokan | CBS 96004 (c) 6 |
| 20 (19) VARIOUS Monument To British Rock | Harvest EMTY 17 (e) 6 |
| 21 (14) LEO SAYER Very Best Of | Chrysalis CDL 1222 (f) 14 |
| 22 (—) JOHN WILLIAMS Bridges | Lotus WH 5015 (k) 1 |
| 23 (24) RAMONES It's Alive | Sire SRK 26074 (w) 2 |
| 24 (26) DONNA SUMMER Bad Girls | Casablanca CALO 5007 (p) 5 |
| 25 (—) THE WHO The Kids Are Alright | Polydor 2675 179 (h) 1 |
| 26 (29) THIN LIZZY Black Rose | Vertigo 9102 032 (f) 9 |
| 27 (47) RUBY WINTERS Songbird | K T'ai NE 1045 (h) 2 |
| 28 (35) DIRE STRAITS Dire Straits | Vertigo 9102 021 (f) 13 |
| 29 (37) SISTER SLEDGE We Are Family | Atlantic K 50587 (w) 7 |
| 30 (22) POLICE Outlando D'Amour | A&M AMLH 68502 (c) 10 |
| 31 (21) THE UNDERTONES The Undertones | Sire SRK 6071 (w) 6 |
| 32 (27) BEE GEES Spirits Having Fun | RSO RSBG 001 (f) 20 |
| 33 (—) THE DOOLEYS The Best Of | GTO GTTV 038 (c) 1 |
| 34 (25) ART GARFUNKEL Fate For Breakfast | CBS 85082 (c) 10 |
| 35 (28) VARIOUS That Summer | Arists SPART 1088 (h) 3 |
| 36 (31) ELVIS COSTELLO Armed Forces | Radar RAD 14 (w) 24 |
| 37 (—) CREEDENCE CLEARWATER REVIVAL Greatest Hits Fantasy FT 37 (e) 37 | 1 |
| 38 (39) VILLAGE PEOPLE Go West | Mercury 9109 821 (f) 7 |
| 39 (40) KATE BUSH Lion Heart | EMI EMA 787 (e) 25 |
| 40 (16) VARIOUS Knuckle Sandwich | EMI EMTY 18 (c) 5 |
| 41 (34) RICK WAKEMAN Rhoadspies | A&M AMLX 68508 (c) 4 |
| 42 (33) MEAT LOAF Bat Out Of Hell | Epic 82419 (c) 16 |
| 43 (32) ELECTRIC LIGHT ORCHESTRA Out Of The Blue Jet JET DP 400 (c) 25 | 1 |
| 44 (43) VARIOUS Jeff Wayne's War Of The Worlds | CBS 95000 (c) 25 |
| 45 (50) NICK LOWe Labour Of Lust | Radar RAD 2 (w) 2 |
| 46 (41) BLONDIE Plastic Letters | Chrysalis CHR 1165 (h) 12 |
| 47 (44) VARIOUS Country Life | EMI EMTY 16 (e) 11 |
| 48 (53) DEVO Duty Now For The Future | Virgin V 2125 (c) 2 |
| 49 (—) DAVE EDMONDS Repeat When Necessary Swansong SSK 59409 (w) 1 | 49 |
| 50 (57) SYLVESTER Mighty Real | Fantasy FTA 3009 (e) 2 |
| 51 (48) SEX PISTOLS The Great Rock'n'Roll Swindle | Virgin VDT 2510 (c) 17 |
| 52 (51) VARIOUS ARTISTS Boogie Bus | Polystar 9198 174 (f) 6 |
| 53 (52) BARBRA STREISAND Greatest Hits II | CBS 10012 (c) 19 |
| 54 (—) VARIOUS The World Is Full Of Married Men | Ronco RTD 2038 (h) 1 |
| 55 (42) CHIC 'C'est Chic | Atlantic K 90556 (w) 1 |
| 56 (—) SOULZEZE Cool For Cats | A&M AMLH 68503 (e) 8 |
| 57 (58) IAN DURY & BLOCKHEADS New Boots & Panties | Stiff SSZ 4 (e) 2 |
| 58 (30) PETER GREEN In The Skies | PVK PVL 101 30 |
| 59 (—) HAWKWIND PXR 5 | Charisma CDS 4016 (f) 1 |
| 60 (49) SCORPIONS Love Drive | Harvest SHSP 4097 (e) 8 |

Rock Airplay

WAYNE COUNTY Things Your Mother Never Told You
 DAVE DUTY Now For The Future
 DAVE EDMONDS Repeat When Necessary
 FISCHER Z Word Salad
 PATRICK FITZGERALD Grubby Stories
 PETER GREEN In The Skies
 MOLLY HATCHET Molly Hatchet
 RICKIE LEE JONES Rickie Lee Jones
 NICK LOWE Labour Of Lust
 TED NUGENT State Of Shock
 THE POP GROUP Y
 RAMONES It's Alive
 RECEPT Shades In Bed
 SCORPIONS Lovedriver
 SHOES Black Vinyl Shoes
 TELEX Looking For St Tropez
 TOURISTS The Tourists
 YACHTS The Yachts
 ZONES Under The Influence

Safari
 Virgin
 Swan Song
 United Artists
 Polydor
 PVK
 Epic
 WB
 Radar
 Epic
 Radar
 Sire
 Virgin
 Harvest
 Sire
 Sire
 Logo
 Yacht
 Arista

Jazz Airplay

PETE ALLEN Turkey Trot
 ART ENSEMBLE OF CHICAGO Paris Sessions
 SIDNEY BECHET Jazz Classics Vol 2
 CARLA BLEY Musique Mecanique
 DON BYARS Savoy Sessions
 ART FARMER/ART PEPPER On The Road
 STAN GETZ Moonlight In Vermont
 HAMPTON HAWES The Dynamic
 COLEMAN HAWKINS Hawk
 LEE MONITZ Sax Of A Kind
 HUMPHREY LYTTLETON Spreadin Joy
 JAY McSHANN Early Bird
 THELONIOUS MONK The Complete Genius
 THE LONONIOUS MONK Sphere
 WEST MONTGOMERY And Easy
 DE DE PIERCE N.O. Stompers
 SONNY ROLLINS Village Vanguard
 JOE SAMPLE Fancy Dance
 JOE TURNER Every Day I Have The Blues
 PHIL WOODS Song For Sisypheus

Black Lion
 Freedom
 Blue Note
 Blue Note
 Savoy
 Contemporary
 Vogue
 MPS
 Shoestring
 Dragon
 Black Lion
 RCA
 Blue Note
 Affinity
 Affinity
 Biograph
 Blue Note
 Sonet
 Pablo
 RCA

Folk Airplay

FREEMAN BARBOUR Fire In The Heart
 Black & Gold
 BLACKTHORN Blackthorn
 PETER & CHRISTINE COE Out Of Season, Out Of Rhythm
 SHIRLEY COLLINS Amaranth
 NIC JONES From The Devil To A Stranger
 MIKE MARON Penny Whistles
 ALASTAIR McDONALD Music Of The Highlands
 KEVIN MCCHURCH Easy And Easy
 OSSIAN Sr Kilda Wedding
 PENTANGLE Best Of English Folk
 JEAN REDPATH Jean Redpath
 ROBERTS & MACLEOD Caledonia
 SCAFFELL PIKE Lord's Rake
 SHASKEN Shasken
 SILLY WIZARD Caledonia's Hardy Sons
 JUNE TABOR Ains & Graces
 CYRIL TAWNEY I Will Give My Love
 CILLA & ARTIE TREIZZE For Foul Day & Fair
 TRUNKLES Traditional

Radio Edinburgh
 Emerald Gem
 Homespun
 Trailer
 Harvest
 Transatlantic
 Albia
 Emerald Gem
 Topic
 Iona
 Transatlantic
 Philo
 Plant Life
 Epic
 Release
 Highway
 Topic
 Argo
 Kettle
 Sweet Folk All



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AD 1984 The Russians are Coming VOY 005
 The Coolnotes Like a Fool (also on 12") VOY 004
 Clinton Grant I'm Going to Love You My Way
 Keep on Groovin' Me Girl VOY 002 (Double A Side)
 Kyshites Under Control (parts 1 and 2) VOY 003

PLAYLISTS REPORT-ALBUMS

BBC

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

COMMERCIAL

NEW THIS WEEK

| NEW THIS WEEK | TOP 100 | TOP 50 | TOP 20 | TOP 10 | TOP 5 | TOP 1 | TOP 100 | TOP 50 | TOP 20 | TOP 10 | TOP 5 | TOP 1 |
|---|---------|--------|--------|--------|-------|-------|------------------------|--------|--------|--------|-------|-------|
| ALDRICH, RONNIE Tomorrow's Yesterdays | | | | | | | Decca SKL 5308 | | | | | |
| BOULAYE, PATTI You Stepped Into My Life | | | | | | | Polydor POLS 1009 | | | | | |
| CREDENCE CLEARWATER REVIVAL 20 Greatest Hits | | | | | | | Fantasy F TC 556 | | | | | |
| FLEET DIMENSION High On Sunshine | | | | | | | Motown | | | | | |
| FIVE PENNY PIECE The Very Best Of | | | | | | | Columbia SCX 6612 | | | | | |
| FRAMPTON, PETER Where I Should Be | | | | | | | ABM AMLK 63710 | | | | | |
| FRICKE, JANNIE Love Notes | | | | | | | CBS 85543 | | | | | |
| MANHATTAN Love Talk | | | | | | | CBS 8342 | | | | | |
| MANUEL Viva Manuel | | | | | | | EMI TWOW 1078 | | | | | |
| McFADDEN & WHITEHEAD McFadden & Whitehead | | | | | | | Philadelphia PRR 83613 | | | | | |
| MELANIE Ballroom Streets | | | | | | | RCA XL 12073 | | | | | |
| PALE, BILLY First Class | | | | | | | Philadelphia PRR 83681 | | | | | |
| TARNEY SPENCER BAND Run For Your Life | | | | | | | ABM AMLH 64757 | | | | | |
| VARIOUS Pops We Love You | | | | | | | Motown | | | | | |
| WATSON, GENE Reflections | | | | | | | Capitol E-ST 11865 | | | | | |
| WILLIAMS, JOHN Bridges | | | | | | | Lotus NW 515 | | | | | |
| WUNDERLICH, KLAUS The Fantastic Sound Of ... | | | | | | | Lotus WH 5013 | | | | | |
| ABBA Voulez-Vous | | | | | | | Epic EPC 86290 | | | | | |
| ANDERSON, LYNN Outlaw Is Just A State Of Mind | | | | | | | CBS 82611 | | | | | |
| BASSEY, SHIRLEY The Magic Is You | | | | | | | UA UATV 30230 | | | | | |
| BEACH BOYS LA (Light Album) | | | | | | | Caribou CRB 86081 | | | | | |
| BELL JR JAMES Bell Jr James | | | | | | | ABM AML 144728 | | | | | |
| BOWIE, DAVID Lodger | | | | | | | RCA BOW 1 | | | | | |
| BROOKER, GARY No More Fear Of Flying | | | | | | | Chrysalis CHR 1224 | | | | | |
| CLIFFORD, LINDA Let Me Be Your Woman | | | | | | | RSO/Custom RSD 5005 | | | | | |
| CLIMAX BLUES BAND Real To Reel | | | | | | | WB | | | | | |
| COLE, NATALE Love You So | | | | | | | Capitol E-ST 11869 | | | | | |
| DION & THE BELMONT'S 20 Original Hit Recordings | | | | | | | Ensign ENGY 8 | | | | | |
| DIRE STRAITS Communicue | | | | | | | Vertigo V102 031 | | | | | |
| DISTEL, SACHA From Sacha With Love | | | | | | | Mercury 9198 139 | | | | | |
| DOOLEY The Best Of | | | | | | | GTO GTTV 038 | | | | | |
| DOZER, LAMONT Bittersweet | | | | | | | WB K 56594 | | | | | |
| DR. FEELGOOD As It Happens | | | | | | | UA UAK 30239 | | | | | |
| DURY, IAN Do It Yourself | | | | | | | Suffi | | | | | |
| DYLAN, BOB At The Budokan | | | | | | | CBS 86004 | | | | | |
| EARTH WIND & FIRE I Am | | | | | | | CBS 86088 | | | | | |
| EDMUNDS, DAVE Repeat When Necessary | | | | | | | Swan Song | | | | | |
| EGAN, JOE Out Of Nowhere | | | | | | | Atco/ARL 5021 | | | | | |
| ELO Discovery | | | | | | | Jet JETLX 500 | | | | | |
| EXILE All There Is | | | | | | | RAK SRAK 535 | | | | | |
| FLINT, BERNI Just Like A Movie | | | | | | | EMI EMC 3297 | | | | | |
| FORBERT, STEVE Alive On Arrival | | | | | | | Epic EPC 83208 | | | | | |
| GALLANT, PATSY Patsy | | | | | | | Mercury MLP 3004 | | | | | |
| GARFUNKEL, ART Fate For Breakfast | | | | | | | CBS 86082 | | | | | |
| GREEN, PETER In The Skies | | | | | | | PVK | | | | | |
| HAYWORTH, BRYN Keep The Ball Rolling | | | | | | | ABM AMLH 68807 | | | | | |
| HARRIS, EMYLOU Blue Kentucky Girl | | | | | | | WB K 56627 | | | | | |
| HEATWAVE Hot Property | | | | | | | GTO GTLP 039 | | | | | |
| HUMPERDINCK, ENGBELT This Moment In Time | | | | | | | Columbia SCX 6611 | | | | | |
| JONES, RICKIE Lee Rickie Lee Jones | | | | | | | WB K 56628 | | | | | |
| KENNY, GERRARD Made It Thru The Rain | | | | | | | RCA PL 25218 | | | | | |
| LEE, ALBERT Hiding | | | | | | | ABM AMLH 64750 | | | | | |
| LEWIS, JERRY Lee Jerry Lee Lewis | | | | | | | Elektra K 52132 | | | | | |
| LOWE, NICK Labour Of Love | | | | | | | Rader RAD 21 | | | | | |
| MATTHEWS, JOHNNY Best Days Of My Life | | | | | | | CBS 86060 | | | | | |
| McLELLAND, SANDY Sandy & The Backline | | | | | | | Mercury 9109 620 | | | | | |
| MIDLER, BETTE Broken Blossom | | | | | | | Atlantic K 50432 | | | | | |
| MOORE, MELBA Melba | | | | | | | Epic EPC 83209 | | | | | |
| MORRISSEY & MULLEN Cape Wrath | | | | | | | Harvest SHSP 4098 | | | | | |
| MOTHER'S FINEST Masher Factor | | | | | | | Epic EPC 83011 | | | | | |
| MURRAY, ANNE New Kind Of Feeling | | | | | | | Capitol E-ST 11849 | | | | | |
| NASH, JOHNNY Let's Go Dancing | | | | | | | Epic EPC 83043 | | | | | |
| NOLAN SISTERS The Best Of Vol 2 | | | | | | | Pickwick SHM 994 | | | | | |
| OLIVER, JANE Stay The Night | | | | | | | CBS 82034 | | | | | |
| ORLEANS Forever | | | | | | | Infinity | | | | | |
| PARTON, STELLA Love Ya | | | | | | | Elektra K 52136 | | | | | |
| RAFFERTY, GERRY Night Owl | | | | | | | UA UAK 30238 | | | | | |
| RECORDS Shades In Bed | | | | | | | Virgin V 2122 | | | | | |
| ROGERS, KENNY & DOTTY The WEST Classics | | | | | | | UA UAG 30235 | | | | | |
| ROLLING STONES Time Waits For No One | | | | | | | WB CCC 58102 | | | | | |
| RUNNER Runner | | | | | | | Acrobat ACR 0 1 | | | | | |
| SAYER, LEO The Very Best Of | | | | | | | Chrysalis CDL 1222 | | | | | |
| SKY Sky | | | | | | | Arnela | | | | | |
| SPENCER, BILLIE JO The Billie Jo Speans Singles Album | | | | | | | UA UAK 30231 | | | | | |
| SPYROGLOVA Morning Dance | | | | | | | Infinity INS 2003 | | | | | |
| STEWART, JOHN Bombs Away Dream Battles | | | | | | | RSO RS 5 B | | | | | |
| SUMNER, DONNA Bad Girls | | | | | | | Casablanca CALD 8007 | | | | | |
| SUPERTRAMP Breakin' In America | | | | | | | ABM AMLK 62708 | | | | | |
| SUTHERLAND BROTHERS When The Night Comes Down | | | | | | | CBS 83427 | | | | | |
| TOWNLEY, JOHN Townley | | | | | | | EMI EMC 3236 | | | | | |
| TZUKE, JUDY Welcome To The Cruise | | | | | | | Rocket TRAB 7 | | | | | |
| VARIOUS A Monument To British Rock | | | | | | | EMI EMTV 17 | | | | | |
| VARIOUS Country Life | | | | | | | EMI EMTV 16 | | | | | |
| VARIOUS It Takes Two | | | | | | | Motown SP1M 9002 | | | | | |
| VARIOUS The Summer | | | | | | | Anata SPART 1058 | | | | | |
| WAKEMAN, RICK Rhinoadies | | | | | | | ABM AML 68058 | | | | | |
| WARNER, JENNIFER Shot Through The Heart | | | | | | | Anata SPART 1097 | | | | | |
| WARRICK, DIONNE Donne | | | | | | | Anata SPART 1056 | | | | | |
| WELCH, BOB Three Hearts | | | | | | | Capitol EA-ST 11847 | | | | | |
| WHO The Kids Are Alright | | | | | | | Polydor 2875 179 | | | | | |
| WOOD, RON Gamma Some Neck | | | | | | | CBS 83337 | | | | | |
| WINGS Back To The Egg | | | | | | | MPL PCTC 257 | | | | | |



THE TOURISTS The Tourists LOGO 1018



DIRE STRAITS Communicue Phonogram Vertigo 9102 031



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



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

Special Charts

N Ireland Sales

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

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

Scotland Sales

| | | | |
|------|----|----------------------|----------------------------|
| (1) | 1 | Anita Ward | TK TKR 7543 (c) |
| (2) | 2 | Roxy Music | Polydor POSP 44 (f) |
| (3) | 3 | Blondie | Chrysalis CHS 2200 (f) |
| (7) | 4 | Tubeway Army | Beggars Banquet BEG 18 (w) |
| (15) | 5 | Squeeze | AGM AMS 1444 (c) |
| (6) | 6 | Earth Wind & Fire | Atlantic K 11293 (w) |
| (9) | 7 | Sister Sledge | Atlantic K 11293 (w) |
| (17) | 8 | Quantum Jump | Electric WOT 33 (f) |
| (10) | 9 | McFadden & Whitehead | Phil PIR 7265 (c) |
| (11) | 10 | Shadows | EMI 2636 (e) |
| (5) | 11 | ELO | Jet JET 144 (c) |
| (27) | 12 | John Williams | Cable BUS 80 (f) |
| (12) | 13 | Edwin Starr | 20th Century TK 2408 (f) |
| (14) | 14 | Skids | Virgin VS 262 (e) |
| (11) | 15 | Donna Summer | Casablanca CAN 151 (p) |
| (17) | 16 | Dollar | Careere 110 (e) |
| (18) | 17 | Peaches & Herb | Polydor POSP 43 (f) |
| (19) | 18 | Sparks | Virgin VS 244 (e) |
| (20) | 19 | Lene Lovich | Soft BUUT 46 (e) |
| (21) | 20 | Edwin Starr | 20th Century TK 2408 (f) |
| (28) | 21 | Eddie Grant | Ensign ENY 26 (f) |
| (22) | 22 | Village People | Mercury 6007 221 (f) |
| (18) | 23 | Anita Stewart | Atlantic/Hansa K 11278 (w) |
| (13) | 24 | David Bowie | RCA BOW 2 (f) |
| (16) | 25 | MCA | MCA 413 (e) |
| (-) | 26 | Tham Face | RSD 34 (f) |
| (27) | 27 | Art Garfunkel | Scope SCS 12 (w) |
| (-) | 28 | Tham Face | RSD 34 (f) |
| (-) | 29 | Janet Kay | Scope SCS 12 (w) |
| (30) | 30 | Chas & Dave | EMI 2947 (e) |

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

Disco Top 50

| Last This | | Weeks Highest on Chart (reached) | |
|-----------|----|----------------------------------|---|
| 1 | 1 | ANITA WARD | Ring My Bell TK TKR 7543 4 1 |
| 2 | 2 | McFADDEN & WHITEHEAD | Air'n't No Stopping Us Now Phil PIR7265 4 2 |
| 3 | 3 | SILK SPINCE | Basic Fantasy FT 176 3 4 |
| 4 | 4 | EDDIE GRANT | Livin' On The Frontline Ensign ENY 26 4 4 |
| 5 | 5 | QUANTUM JUMP | The Lone Ranger Electric WOT 33 4 5 |
| 6 | 6 | SISTER SLEDGE | We Are Family Atlantic K-11293 4 5 |
| 15 | 7 | CHANTAL CURTIS | Get Another Love Pye 7P5003 3 7 |
| 9 | 8 | JOE THOMAS | Make Your Move TKR-7544 4 8 |
| 7 | 9 | EDWIN STARR | H.A.P.P.Y., Radio 20th Century TK 2408 4 7 |
| 18 | 10 | JANET KAY | Silly Games Scope SC2 4 10 |
| 14 | 11 | AMII STEWART | Light My Fire/137 Disco Heaven Atlantic/Hansa 3 11 |
| 8 | 12 | EARTH WIND & FIRE | Breezy/Winterland CBS 7292 4 3 |
| 17 | 13 | CANDI STATON | When You Wake Up Tomorrow WB K1270 4 13 |
| 12 | 14 | PEACHES & HERB | Reunited Polydor POSP 43 4 6 |
| 16 | 15 | JACKSONS SHAKE | Your Body Epic EPC 7181/IMPORT 4 15 |
| 10 | 16 | VILLAGE PEOPLE | Go West Mercury 6007 221 4 10 |
| 17 | 17 | HENSION | FunKified Island 12 WIP 6489 3 11 |
| 31 | 18 | G.O.M. | My Dream A Reality Ensign ENY 27 3 18 |
| - | 19 | CHIC | Good Times Atlantic K11310 1 19 |
| 29 | 20 | CARRIE LUCAS | Dance With You Solar FR 1482 2 20 |
| 13 | 21 | DONNA SUMMER | Hot Stuff Casablanca CAN 151 4 7 |
| 22 | 22 | JONES GIRLS | You're Gonna Make Me Love Somebody Else Phil PIR7265 2 22 |
| 25 | 23 | HUDSON PEOPLE | Trip To Your Mind Ensign ENY 27 4 23 |
| 20 | 24 | ULTIMATE | Rimmo De Brazil Casablanca CAN 148 4 20 |
| 26 | 25 | JACKIE MCLEAN | D. Jackyl & Mr Funk RCA PB 1575 25 25 |
| - | 26 | TEENA MARIE | Sucker For Your Love Motown TMC 1146 1 26 |
| 33 | 27 | BILLY PAUL | Bring The Family Back Phil PIR 7456 4 27 |
| - | 28 | DONNA SUMMER | Bad Girls Casablanca/IMPORT 4 28 |
| 28 | 29 | ROY AVERS | Feels Like A Day Polydor POSP53 3 22 |
| 24 | 30 | ASHFORD & SIMPSON | Flashback WB K17345 30 30 |
| 38 | 31 | DEXTER WANSELL | It's Been Cool Phil IMPORT 4 31 |
| 32 | 32 | DENEICE WILLIAMS | I've Got The Next Dance CBS 7399 3 32 |
| 32 | 33 | LAX DANCIN' | At The Disco Pye 7P5002 4 32 |
| 44 | 34 | PATTI LABELLE | Music Is My Way Of Life Ensign ENY 295 1 34 |
| 21 | 35 | TATA VEGA | Get It Up For Love Motown TMC1140 8 20 |
| - | 36 | SYLVESTER | Stars Fantasy FT 177 36 36 |
| 35 | 37 | EROTIC DRUM BAND | Love Disco Style Scope SCS 1 35 |
| 27 | 38 | MELBA MOORE | Pick Me Up I'll Dance Epic EPC 7234 2 34 |
| 42 | 39 | UNCLE LOUIE | Flit Tilt Boogie TK IMPORT 1 39 |
| 42 | 40 | FIVE SPECIAL | Why Leave Us Alone Elektra IMPORT 2 40 |
| 41 | 41 | VARIOUS TUN | On The Tap Tappan Zee CBS 7333 1 41 |
| 48 | 42 | MARTIN CURCIO | Disco Circus Pye Int 7P5001 2 42 |
| 43 | 43 | GEORGE BENSON | Unchaine Melody/Before You Go WB K17409 1 43 |
| 44 | 44 | RIVERA | Since I Don't Have You Miracle ME 1 44 |
| 45 | 45 | SKYNY | First Time Around Salsoul IMPORT 1 45 |
| 23 | 46 | HERBIE HANCOCK | Tell Everybody CBS CS57229 1 46 |
| 47 | 47 | BREAKWATER | Work It Out Artists ARIST 267 1 47 |
| 48 | 48 | FRANTICQUE | Strut Your Funky Stuff Phil. IMPORT 1 48 |
| 49 | 49 | FRANCIS SIMONE | Let Your Body Run BC IMPORT 1 49 |
| 19 | 50 | GARY'S GANG | Let's Lovendence Tonight CBS CS57328 4 15 |

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

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

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

London Sales

| | | | |
|------|----|----------------------|----------------------------|
| (1) | 1 | Anita Ward | TK TKR 7543 (c) |
| (9) | 2 | Tubeway Army | Beggars Banquet BEG 18 (w) |
| (13) | 3 | Squeeze | AGM AMS 1444 (c) |
| (4) | 4 | Earth Wind & Fire | CBS 7292 (c) |
| (5) | 5 | Roxy Music | Polydor POSP 44 (f) |
| (2) | 6 | Blondie | Chrysalis CHS 2200 (f) |
| (4) | 7 | McFadden & Whitehead | Phil PIR 7265 (c) |
| (17) | 8 | Sister Sledge | Atlantic K 11293 (w) |
| (9) | 9 | Quantum Jump | Electric WOT 33 (f) |
| (27) | 10 | Gerry Rafferty | UA LP 36512 (w) |
| (11) | 11 | Edwin Starr | 20th Century TK 2408 (f) |
| (16) | 12 | Shadows | EMI 2636 (e) |
| (8) | 13 | ELO | Jet JET 144 (c) |
| (15) | 14 | Skids | Virgin VS 262 (e) |
| (25) | 15 | John Williams | Cable BUS 80 (f) |
| (20) | 16 | Donna Summer | Casablanca CAN 151 (p) |
| (17) | 17 | Dollar | Careere 110 (e) |
| (18) | 18 | Sparks | Virgin VS 244 (e) |
| (19) | 19 | Lene Lovich | Soft BUUT 46 (e) |
| (-) | 20 | Anita Stewart | Atlantic/Hansa K 11278 (w) |
| (21) | 21 | Village People | Mercury 6007 221 (f) |
| (28) | 22 | Eddie Grant | Ensign ENY 26 (f) |
| (24) | 23 | Clash | CBS 7224 (c) |
| (11) | 24 | Peaches & Herb | Polydor POSP 43 (f) |
| (16) | 25 | MCA | MCA 413 (e) |
| (26) | 26 | Chas & Dave | Scope SCS 12 (w) |
| (-) | 27 | Janet Kay | Scope SCS 12 (w) |
| (-) | 28 | Tham Face | RSD 34 (f) |
| (18) | 29 | David Bowie | RCA BOW 2 (f) |
| (-) | 30 | Wings | Parlophone R 6026 (e) |

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

N East Sales

| | | | |
|------|----|----------------------|----------------------------|
| (1) | 1 | Anita Ward | TK TKR 7543 (c) |
| (2) | 2 | Tubeway Army | Beggars Banquet BEG 18 (w) |
| (3) | 3 | Roxy Music | Polydor POSP 44 (f) |
| (4) | 4 | Blondie | Chrysalis CHS 2200 (f) |
| (13) | 5 | Squeeze | AGM AMS 1444 (c) |
| (6) | 6 | Earth Wind & Fire | CBS 7292 (c) |
| (9) | 7 | Sister Sledge | Atlantic K 11293 (w) |
| (17) | 8 | Quantum Jump | Electric WOT 33 (f) |
| (10) | 9 | McFadden & Whitehead | Phil PIR 7265 (c) |
| (11) | 10 | Shadows | EMI 2636 (e) |
| (5) | 11 | ELO | Jet JET 144 (c) |
| (27) | 12 | John Williams | Cable BUS 80 (f) |
| (12) | 13 | Edwin Starr | 20th Century TK 2408 (f) |
| (14) | 14 | Skids | Virgin VS 262 (e) |
| (11) | 15 | Donna Summer | Casablanca CAN 151 (p) |
| (17) | 16 | Dollar | Careere 110 (e) |
| (18) | 17 | Sparks | Virgin VS 244 (e) |
| (19) | 18 | Eddie Grant | Ensign ENY 26 (f) |
| (20) | 19 | Peaches & Herb | Polydor POSP 43 (f) |
| (21) | 20 | Lene Lovich | Soft BUUT 46 (e) |
| (-) | 21 | Anita Stewart | Atlantic/Hansa K 11278 (w) |
| (13) | 22 | MCA | MCA 413 (e) |
| (23) | 23 | Clash | CBS 7224 (c) |
| (-) | 24 | Peaches & Herb | Polydor POSP 43 (f) |
| (-) | 25 | Janet Kay | Scope SCS 12 (w) |
| (18) | 26 | David Bowie | RCA BOW 2 (f) |
| (27) | 27 | Chas & Dave | EMI 2947 (e) |
| (-) | 28 | Tham Face | RSD 34 (f) |
| (-) | 29 | Wings | Parlophone R 6026 (e) |

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

DEALER

THE RECORD RETAILER'S PAPER

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

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

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

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

DEALER

THE RECORD RETAILER'S PAPER

Free!
 TO RECORD DEALERS EVERY WEEK

21 April 1978

page 13
 Public Image album
 Index

Profit margins increased on gimmicks

12" SINGLES HIT £2.50

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 Page 3
 Dealer Dolly



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Or you can secure your copy every week by sending £5.50 to cover postage for one year to Dealer, Third Floor, 31/35 Beak Street, London W1.

New Singles Breakdown

RELEASE DATE:

Friday, 29 June 1979

Predicted Hits

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

| Artist | A & B Sides | Label | Cat No. | Dist | (w) | 1 | Disco | B | - |
|--|--|--|--|---------------------------------|------------------|-----|--|----------------------------|----------------------------|
| ALTERNATIVE TV | The Force Is Blind/Lost In Room | Deppford Fun City | DFC 10 AMS 7452 | (f) | (c) | | N. Wave Disco | B - | |
| ATLANTIC STARR BARNES, J.J. & THE ALL NIGHT BAND BRETT, PAUL BROTHERS, THE BURTON, CHINA CHEEKS, JUDY | Let's Rock & Roll/Bulseye How Long/I Can't Seem To Hold You 1999/Take 5 Mauritius Farewell/Loving You You Don't Care/About Our Love/P. 2(Inst.) The Little Girl In Me/Why Don't You Kiss Me Baby | Casino Classics RCA Scottia Logo | CC9 PB 5167/PC 5167 SCO 19 GO 354/GOIT 354 | (p) | (r) | (r) | Disco Inst Reggae Disco | C C A B | ** * |
| CHILLY CUGAT, XAVIER & ORCH | For Your Love/C'mon The New Cucaracha/Que Lindas Las Mexicanas | Ariola Polydor | ARO 164 POSP 54/POSPX 54 | (p) | (f) | | Unheard | - | |
| FLAMIN' GROOVIES | Marie/Werewolves Of London (Next One Crying) | Intersound | ISS 101 | (s) | | | Classical | A | - |
| GILDER, NICK GORDON, ROBERT HIGHWAY HOWE, CATHERINE JACKSON, MILLIE JANKOWSKI, HORST & HIS ORCHESTRA JAY TWINS, THE JOHN, ROBERT LAZY RACER LOU AND THE HOLLYWOOD BANANAS MATHIS, JOHNNY | Rock Me/Gotta Get Out Black Slacks/The Cat Man You Made A Fool/Cheatin' Eyes Quietly & Softly/Daylight Kiss You All Over/Once You've Had It | Sire Chrysalis RCA Epic Ariola Polydor | SIR 4018 CHS 2332 PB 9408 EPC 745 ARO 174 Spring 2059 091 | (w) | (r) | (c) | N. Wave Pop Rockably A Unheard Ballad Disco | B B A C C B | ● ● ● ● ● ● |
| FLY ME TO HAPPYLAND/Rhein River Boat BLESS YOU/A Kinder Lie Sad Eyes Am I Ever Gonna Hold You Again You Keep Running Away/Every Day | Intersound Shadow EA 101 A&M | ISS 104 SHA 10 EA 101 AMS 7453 | (s) | (s) | (e) | (c) | M.O.R. Pop Soft Rock Soft Rock | C C C C | - - - - |
| Kingston Kingston/ Kingston Kingston (Dub) Begin The Beguine/The Best Days Of My Life | Pinnacle/ Firebird | PIN 5 (yellow) | (P) | Unheard | ● ● ● | | | | |
| CBS Barn | CBS 7484 005 | (c) | Ballad | B | - | | | | |
| UP 36519 UP 36299 UP 36376 UP 36399 UP 36435 UP 36467 | (e) | N. Wave N. Wave N. Wave N. Wave N. Wave N. Wave | B B B B B B | ● ● ● ● ● ● | | | | | |
| UP 36538 ABC 4258 | (e) | Pop Soft Rock | C B | ● - | | | | | |
| Intersound Arista | ISS 102 ARIPD 274 | (f) | MOR N. Wave | B B | * | | | | |
| Contact Motown Stiff Decca Laser | CON 3 TMG 1150 BUY 45 F 13831 LAS 5 | (p) | N. Soul Unheard Pop Soft Rock | B - B B | - - - ● | | | | |
| UP 36467 | (e) | N. Wave | B | ● | | | | | |
| UP 36538 ABC 4258 | (e) | Pop Soft Rock | C B | ● - | | | | | |
| Intersound Arista | ISS 102 ARIPD 274 | (f) | MOR N. Wave | B B | * | | | | |
| CON 3 TMG 1150 BUY 45 F 13831 LAS 5 | (p) | N. Soul Unheard Pop Soft Rock | B - B B | - - - ● | | | | | |
| SIR 4016 | (w) | Reggae | C | - | | | | | |
| CBS 7475 004 | (c) | Pop Soft Rock | C C | - - | | | | | |
| (P) | Soft Rock | C | - | | | | | | |
| WB K 17410/17410T | (w) | Disco | B | ** | | | | | |
| Gravipine RK Sire Arista Bell | GRP 122 RK 1019 SIR 4020 ARIGV 266 (Green) BEL 3 | (r) | N. Soul Unheard Soft Rock Soft Rock | B - C C | - - - - | | | | |
| UP 36539 | (e) | Pop | C | - | | | | | |
| AMS 7450 ARIST 272 Arista FB1590/F1590 (yellow) H&L 6105 090/91/98 276 WOT 364/WOT 35 A&M AMS 7447 (yellow) F 13818 | (c) | Rock Ballad Disco Disco Electric Nip Rock Folk | C B B B C B B | ● ● ● ● ● ● - | | | | | |

Key

INDEX

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

RATING

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

GIMMICKS

| | | |
|----------------|---|----|
| PIC BAG | = | ● |
| 12" ONLY | = | 12 |
| PIC DISC | = | * |
| COLOURED VINYL | = | ⊗ |
| 7" & 12" | = | ** |

We told you so

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

RUNNING TOTAL

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

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ST. PIERRE PUBLICITY 858 8892 Roger St. Pierre. Press, disco, radio and dealer promotion.

Radio Ad Agency
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Turning Tables

This Week's Albums in Review

by Robert Shelton

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

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

Some Avant-Garde

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

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

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

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

Album of the Week



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

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

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

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

Where's the Middle?

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

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

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

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

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PROMOTION

TV's summer music programmes announced

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

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

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

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

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

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

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

The first programme includes an

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

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

Person

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

Hype!

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

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

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

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

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

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

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



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

The remixed version of

LIGHT OF THE WORLD



MIDNIGHT GROOVIN'

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