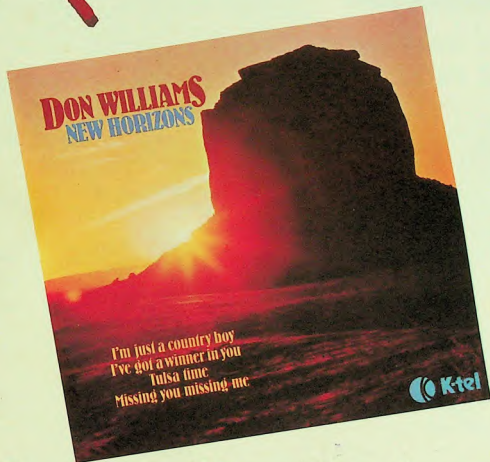


19/79

Radio+Record

NEWS 50p



Discover New Horizons with Don Williams.

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

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

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

So make sure you order enough to meet demand.

Single of the Week

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

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

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

TV News
ITV strike hits TV
albums;
page 24

Don Williams

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

Release of the Week

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

Radio NEWS

Sales agencies announce post-JICRAR rates

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

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

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

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

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

Singles Playlists

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

Interpop: "radio does sell records"

"THE RECORD industry is sick . . . ILR is extremely healthy" was the quotation, origin unknown, used to open an ILR presentation, supposedly to the record industry, at last Tuesday's Interpop gathering in London.

RS&M's Malcolm Grant candidly enquired of the meagre audience how many people were actually from record companies. A hesitant arm or two was tentatively raised; "Oh, you'll be in for a lot of sick later," Grant retorted to the owners.

David Robson of BMS started the



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

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

To page 26

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

Basic rates for 30 sec spot

	AIR									
	AAA		AA		A		B		C	
	OLD	NEW	£	£	£	£	£	£	£	£
BRMB	115	same	54	same	37	same	22	same	6.05	same
Oswell	22	25	15.50	17.10	9.70	11.40	3.30	4	—	—
Pennine	22	24.50	18.50	same	10	same	5	same	—	—
Piccadilly	129	142	76	85.50	53.00	59	19.20	same	7.50	same
Plymouth	19.60	same	16	same	7	same	4	same	—	—
Tees	48.80	54.20	29.40	same	16.10	17.40	5	same	2	same
210	23	29	16.50	same	—	11	4	6.10	—	—
Cardiff (introductory)	—	29	—	21	—	11.50	—	4.75	—	—
BMS										
	£	£	£	£	£	£	£	£	£	£
City	72	114	—	—	37	48	—	13	6	—
Clyde	110	150	—	—	44	54	16.50	8	—	—
Downtown	50	74	—	—	25	34	14	7	—	—
Forth	42	52	—	—	16.50	17	5.50	2	—	—
Metro	56	65	—	—	24	27	12	5	—	—
Swansea	29	33	—	—	11.50	14	4.50	2	—	—
Trent	45	58	36	42	18	28	5	same	—	—
CAPITAL										
	£	£	£	£	£	£	£	£	£	£
	280	340	170	200	50	60	—	—	—	—
RSM										
	£	£	£	£	£	£	£	£	£	£
Beacon	34.75	42	24.25	21	16.75	10	7	5	2.30	1
Hallam	55	72	37	40	24	25	7	6	2.50	2
LBC	180	220	80	90	40	60	20	same	—	—
Victory	22.25	32	14.05	22	10.05	10	3.15	3	—	—

BRMB installs new £10,000 intercom

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

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

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

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

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

LBC schools competition

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

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

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

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



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



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PETER SARSTEDT



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Mountbatten send off from radio

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

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

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

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

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

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

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

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



Radio News

More Radio News on pages 23 and 26.

People

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

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

NUJ wants training

by Terence Kelly

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

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

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

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

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

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

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

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

handicapped children spend a week at a special hostel, their parents and older children rested at a holiday camp in the area.

The scheme was launched with the co-operation and help of British Rail and Pontins holiday camps.

Freelance rates up

NEW MINIMUM rates for freelances working for IRN newsrooms have been fixed between the AIBC and NUJ. Increases average 20 per cent and apply to the year from August 1.

News copy goes up to £3 per item for an individual station, £3.30 for LBC and £4.20 for IRN. Voiced news reports now carry a fee of £8.05 for the first two minutes and £2.85 per minute thereafter on an individual station, with LBC paying £9.60 and £2.85 and IRN £13.45 and £3.30. Tip-off fees are raised from £2.25 to £3.90.

The rate for hiring an NUJ freelance for a day on an exclusive engagement is now £27.50 for the individual station or LBC and £33 for IRN. There is also a new fee for ordered football match coverage, including previews, flashes and summaries, of not less than £15, with £6 extra payable if a freelance maintains his own telephone at a football ground.

If a station passes a freelance item for another station other than IRN to use, an additional fee must be negotiated with the freelance.

Piccadilly's holidays scheme

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

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

Forth fringe awards success

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

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

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

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

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

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

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

LETTERS

Dino: the truth at last

Dear Sir,

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

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

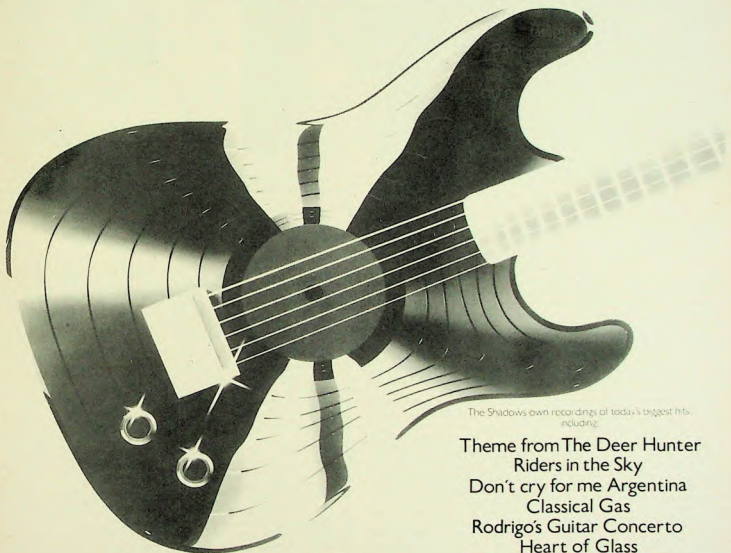
The Suffolk police contacted us to ask whether it would be possible to put a personal message from Dino's mother via radio link to the ship and re-broadcast it in case Dino was listening. The police had to seek permission from the Home Office as they would be breaking the law communicating with the ship!

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

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

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

The SHADOWS
STRING OF HITS



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

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

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



ALBUM EMC 3310 Available on tape

Distributed by EMI Music in other UK territories. London W14 6LS. Tel: 01-296 2000. Distributors: Rock World, Reading.

Survey shows only retailers and publishers increasing profits

Gloomy industry analysis

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

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

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

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

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

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

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

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

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

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

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

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

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

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

EMI Music reshuffles: three redundant

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

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

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

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

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

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

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

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

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



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

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

Little 'Uns

HAWLEY THROUGH the presentations at EMI's sales conference the other week, journalists attending the conference were asked to leave the room and return only when requested. Could this have something to do with the presentation of Cobra, the new label EMI is rumoured to be launching, for which a certain video company recently made two promotional films of Little Bo Bitch and Crazy? Watch this space . . . ACTT willing, Phonogram is launching a £250,000 TV ad campaign on 10cc's Greatest Hits (9102 504), released next Friday (21). The campaign begins in Granada and Westward, progressing on through London, Southern, Stags, Trident and ATV, and will get full dealer-level backing . . .

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

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

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

Welcome, once again, to the Gentle Giant

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

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

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

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

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

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

Guitar at 12

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

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



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

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

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

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

Vocal style

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

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

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

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

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

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

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

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

Enjoyment

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

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

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

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

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

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



Laid-back Britain

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

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

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

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

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

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

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

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

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

"Lush oasis"

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

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

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

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

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

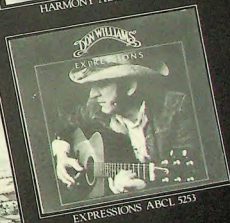
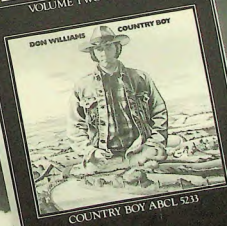
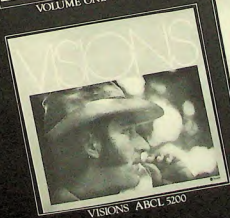
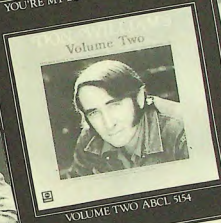
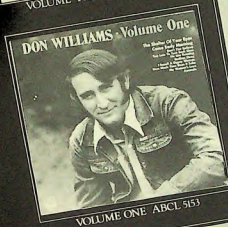
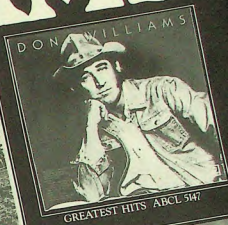
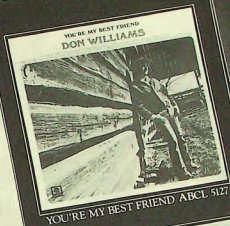
And disc jockey Larry Adams, whose Radio Midway country music show on Friday evenings is one of the most popular anywhere in the UK — it has run uninterrupted for nine years — is another country authority whose opinion of Don Williams is, to put it euphemistically, favourable.

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

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

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

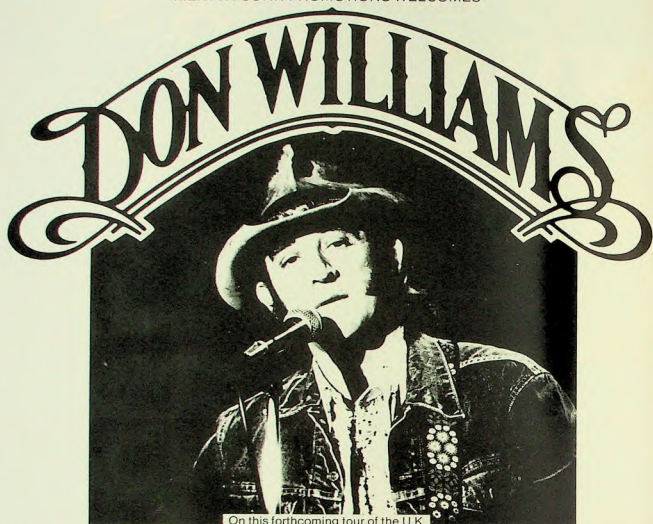
DON WILLIAMS



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Distributed by CBS (969 3277)

MIC

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On this forthcoming tour of the U.K.

September		26th	Ipswich Gaumont Theatre
20th	Capitol Theatre Aberdeen	27th	Gloucester Leisure Centre
21st	Capitol Theatre Aberdeen	28th	Manchester Belle Vue
22nd	Glasgow Apollo	29th	Bingley Hall Staffs
23rd	Liverpool Empire	30th	Bristol Colston Hall
24th	Brighton Conference Centre	October	
25th	Southampton Gaumont Theatre	1st	Royal Festival Hall London

and looks forward to his appearance
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USA
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Don Williams tour dates

The itinerary of the Williams tour is as follows:

Date	Venue	Prices	Times
Sept 20, 21	Aberdeen Capitol	£7, 6, 5, 4	18.45/21.15
22	Glasgow Apollo	same	18.30/21.00
23	Liverpool Empire	£7.50 to £4	18.00/20.30
24	Brighton Conference Centre	£7.50 to £4.50	21.00
25	Southampton Gaumont	£8 to £5	18.30/21.00
26	Ipswich Gaumont	£8 to £4	19.00/21.15
27	Gloucester Leisure Centre	£7 to £4	(unknown)
28	Manchester Belle Vue	£7.50 to £2	20.00
29	Bingley Hall, Staffs.	£7.50 to £5	20.45
30	Bristol Colston Hall	£7.50 to £5	18.15/20.45
Oct 1	Royal Festival Hall, London	£8.50 to £4.30	18.15/21.00

The Don Williams Tour Making his giant audience even greater

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

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

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

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

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

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

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

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

New Album on K-Tel

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



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

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

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

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

Watson told R&RN:

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

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

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

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

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

Support Acts

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

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

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

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

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

The Williams catalogue

THE MCA back-catalogue is as follows:

Title	Catalogue Number
Don Williams, Volume 1	ABCL 5153
Volume 2	\$0154
Volume 3	\$125
You're My Best Friend	\$127
Greatest Hits, Volume 1	\$147
Harmony	\$177
Visions	\$200
Country	\$233
Expressions	\$253

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

Activity at MCA

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

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Airplay Top 50

TWO LAST THIS

			WEEKS ON CHART
29	4	1 JOHNNY MATHIS Gone Gone Gone	CBS 7730 7
6	1	2 WINGS Getting Closer	EMI R 6027 4
—	3	3 E.L.O. Don't Bring Me Down	Jet 163 2
4	5	4 BELLAMY BROS. I Told You...	WB K 17405 5
41	34	5 DOLLAR Love's Got A Hold On Me	Carrere CAR 122 6
9	3	6 GERRY RAFFERTY Get It Right Next Time	U.A. BP 301 5
1	2	7 CLIFF RICHARD We Don't Talk Anymore	EMI 2975 9
12	14	8 CRUSADERS Street Life	MCA 513 5
19	20	9 ME AND YOU Never Know What You've Got	Laser LAS 9 7
—	10	10 SQUEEZE Slip & Tickle	A&M AMS 7466 1
23	21	11 SISTER SLUDGE Lost In Music	Atlantic K 11337 4
11	11	12 ROXY MUSIC Angel Eyes	Polydor POSP 67 6
46	17	13 BILL LOVELADY Reggae For It Now	Charisma CB 337 6
14	16	14 NICK LOUVE Cruel To Be Kind	Radar ADA 43 3
17	18	15 GIBSON BROTHERS Ooh What A Life	Island WIP 5503 10
18	16	16 PLANETS Lines	Rialto TREC 104 4
—	24	17 FLYING LIZZARDS Money	Virgin VS 276 2
45	13	18 B.B. KING Better Not Look Down	MCA 515 6
21	25	19 TOURISTS The Loneliest Man In The World	Logo GO 360 3
47	20	20 TRICKSTER I'm Satisfied	Jet 149 3
5	7	21 RANDY YANWARMER Just When I Needed You Most	Island WIP 5514 8
22	21	22 BONEY M Getta Go Home	Atlantic K 11361 5
2	23	23 EARTH WIND & FIRE After The Love Has Gone	CBS 7721 8
24	34	24 B.A. ROBERTSON Bang Bang Bang	Asylum K 13512 6
37	26	25 JAGS Back Of My Hand	Island WIP 5501 4
42	27	26 COMMON SENSE Sail On	Motown TMG 1185 3
—	27	27 VIOLA WILLS Gonna Get Along Without You Now	Ariola/Hansa AHA 564 1
—	28	28 RACEY Boy On Boy	RAK 297 1
15	12	29 JOE JACKSON Is She Really Going Out With Him	A&M AMS 7469 8
30	30	30 GARY NUMAN Clean	Beggars Banquet BEG 23 1
8	30	31 BOOMTOWN RATS I Don't Like Mondays	Ensign ENY 30 9
35	32	32 AVERAGE WHITE BAND When Will You Be Mine	RCA NY 1096 4
37	33	33 DAVID NAUGHTON Makin It	RSO 32 3
—	38	34 STRANGLERS Duchess	UA BP 308 1
36	40	35 SPECIALS Gangsters	Two Tone TT 1 5
—	41	36 FRANTIQUE Strut Your Funky Stuff	Phil PIR 7728 2
—	37	37 DOOBIE BROS. Open Your Eyes	WB K 17461 1
38	42	38 JACKIE MOORE This Time Baby	CBS 7722 3
40	45	39 SILICON TEENS Memphis Tennessee	Mute 003 3
—	40	40 ADRISIS BROS. Ghost Dancer	Scotti Bros K11361 1
—	41	41 MIKE BATT Run Like The Wind	Epic EPC 7725 1
—	32	42 QUADS There Must Be Thousands	Big Bear BB 23 1
7	43	43 DARTS Duke Of Earl	Magnet MAG 147 7
43	48	44 LINDISFARNE Easy & Free	Mercury NEWS 1 4
13	45	45 IAN DURY Reasons To Be Cheerful	Stiff BUY 50 5
—	46	46 SECRET AFFAIR Time For Action	I Spy SEE 1 1
—	47	47 BEACH BOYS Surferama	Caribou CB 7846 1
—	48	48 ROCKY SHARPE Love Will Make You Fall In School	Chiswick CHIS 114 1
—	49	49 RY COODER Little Sister	WB K 17460 1
49	10	50 SUZY & THE RED STRIPES Seaside Woman	A&M AMS 7461 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 playlist being accorded a value based on actual audience figures established by JICRAR and BBC Audience Research.

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

British Country Music Chart

CMA/IRBRN Country Album Chart

1	(1)	3 DON WILLIAMS New Horizons	K-Tel NE 1048
2	(3)	20 BILLIE JO SPEARS Singles Album	UA UAK 3023
3	(2)	5 MERLE HAGGARD Serving 190 Proof	MCA MCF 3002
4	(7)	23 DON WILLIAMS Images	K-Tel NE 1004
5	(4)	16 BOXCAR WILLIE Dadsy Was A Railroad Man	Big R BRA 1004
6	(6)	23 MARTY ROBBINS Golden Collection	Lotus WH 5008
7	(5)	22 CRYSTAL GAYLE When I Dream	UA UAG 30189
8	(8)	13 EMMYLOU HARRIS Blue Kentucky Girl	Asylum K 56627
9	(11)	7 WAYLON JENNINGS Greatest Hits	RCA PL 12778
10	(10)	12 GENE WATSON Reflections	Capitol E ST 11085
11	(30)	18 GEORGE HAMILTON IV Reflections	Lotus WH 5009
12	(9)	8 DOLLY PARTON Great Balls Of Fire	RCA PL 13361
13	(R)	12 CHARLIE HILL Rich Collection	Lotus WH 5012
14	(12)	17 WILLIE NELSON Willie & Family Live	CBS 88333
15	(9)	13 BOXCAR WILLIE Boxcar Willie	Big R BRA 1001
16	(15)	5 PATSY CLINE 20 Golden Pieces	— Bullfrog
17	(13)	7 BILLIE JO SPEARS I Will Survive	UA UAG 30249
18	(14)	6 RONNIE MILSAP Images	RCA AML 3346
19	(16)	21 JOHNNY CASH Gone Girl	CBS 83323
20	(23)	18 KENNY ROGERS The Gambler	UA UAG 30220
21	(18)	10 PATSY CLINE Country Hall Of Fame	MCA CDLM 8077
22	(28)	21 VARIOUS Country Life	EMI EMTV 16
23	(29)	17 DON WILLIAMS Expressions	ABC ABL 5253
24	(22)	22 DOLLY PARTON 20 Golden Pieces	Lotus WH 5006
25	(25)	6 ALBERT LEE Hiding	A&M 64750
26	(26)	17 MOE BANDY It's A Cheatin' Situation	Epic EPC 83952
27	(5)	5 PHLOMENA BEGLEY Fire Country	Top Spin TSP 113
28	(—)	1 LEON COUNTRY Live	Homespun
29	(R)	3 LINDA RONSTAD Greatest Hits	Asylum
30	(—)	— DOLLY PARTON Collection	Camden

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

Radio London's Bob Powel Metropolitan country

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

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

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

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

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

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

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

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

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

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



Tony Baynes One Day At A Time/Lena Marini, Pyle
Catin Burman
Suzanna/Beach Boys,
Caribou
Nick Clarke Throw Down
/Tom Brown, Anita
Stan Leaden II I Heard You
Call My Name/She Stripes,
MCA
Berk Ottaway Lmelight/XTC,
Virgin
Mark Wedington Main
Event/Barbra Streisand, CBS



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



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circumstances
beyond our
control this
Station will not
appear this week.



Thames Valley

John Hayes In The
Brownies/Billy Connolly,
Polydor
Mike Matthews
Suzanna/Beach Boys,
Caribou
Howard Pearce Memphis
Tennessee/Silicon Teens, Mute
Neil French Blake Proculus
Angel/Bob Dylan, CBS

BBC

COMMERCIAL

Artist	Track	Station	Time
AMERICAN ECHOES	Last Vegas	Blue Port BLU 4	9:17
ANGELIC UPSTARTS	Teenage Warning	WB K 56717	30:17
ANGIE	Peppermint Lump	Soft BUY 51	27:18
ATLANTA RHYTHM SECTION	Do It Or Die	Polydor 2065 081	9:17
ASHFORD & SIMPSON	Found A Cure	WB K 17422	20:18
AVERAGE WHITE BAND	When Will You Be Mine	RCA XB 1096	23:17
BADOWSKI, HENRY	Baby Sign Here	Dept. Fun City DFC 11	27:18
BARRON KNIGHTS	The Topical Song	Epic EPC 7791	20:18
BATT, MIKE	Run Run The Wind	Epic EPC 7725	3:19
BEECH BOYS	Suzanna	Caribou CB2 1946	27:18
BELL ARCHIE & THE DRELLS	Strategy	Philadelphia PIR 3842	3:19
BELLAMY BROTHERS	If I Said To You	WB/Curb K 17405	19:17
BENEDITH, DAVID	Feel The Real	Sidewalk SID 113	30:17
BENELUX & NANCY DEE	Switch	Scope 4	20:18
BENOIT, DAVID	Life Is Like A Samba	Avs AVI 103	19:17
BERRY, CHUCK	Oh What A Thrill	Atlantic K 11354	20:18
BLUE OYSTER CULT	Mirrors	CBS 7783	20:18
BOENEY M	Gotta Go Home	Atlantic K 11351	30:17
BOOMTOWN RATS	I Don't Like Mondays	Ensign ENY 30	9:17
BOYER, BONNIE	Got To Give In To Love	CBS 7779	3:19
BROOD, HERMAN	Saturday Night	Aniolo ARD 173	6:18
BROOKS, BERNIE	Come On Alice	DK 4020	20:18
BROWN SUGAR	Our Reggae Music	Decca FR 13851	13:18
BUSH, KATE	EP	EMI PSR 443	3:19
BUGGLES	Video Killed The Radio Stars	Island WIP 8524	3:19
BUZZCOCKS	Spiral Scratch	New Hormones	3:19
CATS UK	Luton Airport	WB K 18075	3:19
CHANDLER, GENE	When You're No. 1	20th Century Imp.	30:17
CHARLES, TINA	You Set My Heart On Fire	CBS 7784	3:19
CHAS & DAVE	The Sideboard Song	EMI 2986	30:17
CHEEKS, JUDY	Little Girls	Aniolo ARD 184	27:18
CHICAGO	Must Have Been Crazy	CBS 7822	27:18
CITY BOY	Day The Earth Caught Fire	Vertigo 9559 238	6:18
COMMODORES	Sail On	Motown TMG 1156	13:18
CONNOLLY, BILL	In The Brownies	Polydor 2259 160	27:18
COODER, RY	Little Sister	WB K 17460	30:17
CRUSADERS	Street Life	MCA 513	30:17
CUT OUTS	D.I.Y.	EMI 2984	13:18
DANA	I Can't Get Over	GTO GT 256	3:19
DANCOLEY	Hollywood Hecker & Jive	Big Tree K 11334	6:18
DANIELS, CHARLIE	Deed Went Down To Georgia	Epic EPC 7737	3:19
DANTES	INFERNO Could It Be Magic	Infiniti INF 116	27:18
DARTS	Duke Of Earl	Magnet MAG 147	27:18
DAZZLES	Feeling Free	Charisma CS 238	27:18
DETROIT SPARKERS	I Love The Music	Atlantic K 11347	27:18
DICKIES	Nights In White Satin	Asht AMG 7489	3:19
DICKSON, BARBARA	Come Back	Epic EPC 7713	30:17
DOLLAR	Love's Got A Hold On Me	Carrie CAR 122	23:17
DOOBIE BROTHERS	Open Your Eyes	WB K 17461	3:19
DOOLEYS	Wanted	GTO GT 249	7:15
DR. HOOK	When You're In Love	Capitol CL 36038	20:18
DRIFTERS	Pour Your Little Heart Out	Epic EPC 7806	27:18
DUKAYNE, KENNY	Soft Spot	Aniolo ARD 178	27:18
DUKES	The Hearts In Trouble	WB K 17453	20:18
DUNCAN, CARRIE	Natural Attraction	Henson	3:19
DUNNLEY, ERIC	O.K. Fred	Match 1	13:18
DURY, IAN	Reasons To Be Cheerful part 3	Soft BUY 50	23:17
DYLAN, BOB	Previous Angel	CBS	20:18
EARTH WIND AND FIRE	After The Love Has Gone	CBS 7721	19:17
EDMUNDOS, DAVE	Girls Talk	Sven Song SSK 19417	21:15
ELO	Diary Of Horace Wimp	Jet JET 150	19:17
ELO	Don't Bring Me Down	Jet JET 153	20:18
ESSEX, DAVID	World	UA UP 605	27:18
FAT LARRY'S BAND	Looking For Love Tonight	Fantasy FTC 179	30:17
FINGERPRINTZ	Tough Luck	Virgin VS 278	3:19
FISCHER	2 First Impressions	UA UP 306	6:18
FITZGERALD, SCOTT	Pezalle	UA UP 36542	23:17
FLASH & THE PAN	Hey St. Peter	Ensign ENY 1	3:19
FLYING LIZZARDS	Money	Virgin VS 276	9:17
FOODBAND	Send Me Back Mona	Electric WOT 32	30:17
FRANTIQUE	Strut Your Funky Stuff	Philly PIR 7728	27:18
GALLAGHER & LYFE	Missing You	Mercury 8007 233	27:18
GALLAGHER, RORY	Philly	Chrysalis CHS 2384	3:19
GAYLE, CRYSTAL	We Should Be Together	UA UP 604	27:18
GERALDINE	Back Street Band	Come CUT 3	30:17

WALES

Artist	Track	Label	Chart Position
GIBB, STEVE	Don't Blame It On Love	Epic EPC 7781	20/8
GIBSON BROTHERS	What A Life	Island WIP 6533	19/6
GILOWIX	Too Much (Coloured Vinyl)	Elektra/Aylum K 1237	20/8
GLOVER, JOHN	The American Way	Electric WOT 36	6/8
GONZALEZ	Am I No Way To Treat A Lady	Sidewalk SID 111	6/8
GRANT, EDDY	Walking On Sunshine	Isle GUY 27	6/8
GREEN, Al	Belle	Pye HCS 101	27/8
HARDING, MIKE	Disco Vampire	Philly LLOG 2	27/8
HARIGT, DEREK	Born To Love You	Laser LSK 175	3/9
HARTMAN, DAN	Boogie All Summer	Blue Sky SKY 741	6/7
HEADBOYS	Shape Of Things To Come	RSO 40	20/8
HENDRIX, SUZ	Zero Zero	Radio Records RR 042	3/9
HENDRYX, NDNA	Snakes Alive	Arista ARIST 288	3/9
HIATT, JOHN	Radio Girl	MCA 502	6/8
HODGES, JAMES & SMITH	Dancing In The Street	HLU 10523	20/8
HOUSE, BILL	Better Than I Ever Thought...	Decca FR 13858	6/8
HUDDSON, AL & THE PARTNERS	You Can Do It	MCA 511	6/8
HUNTER, IAN	Ships	Chrysalis CHS 2346	30/7
HUTTON, SHEILA	Breakfast In Bed	Baltic 1789 304	30/7
IAN, JAMES	At Seventeen	CBS 3458	20/7
INGRAM, BRIMSTON	Songs We Used To Sing	Grapevine RED 1	3/9
INMATES	Dirty Waters	Soho SH 7	20/7
JACKSON, JOE	Is She Really Going Out...	ABM AMS 7459	9/7
JACKSON, MICHAEL	Don't Stop Till You Get Enough	Epic EPC 7783	27/8
JAVIS	Back Of My Hand	Island WIP 6501	20/8
JAM	When You're Young	Polydor POSP 69	20/8
JENNINGS, WAYLON	Amanda	RCA PB 1596	6/8
JEREMY SPENCER BAND	Cool Breeze	Atlantic K 11363	20/8
JESSAM	Say High	Solash SP 002	20/8
JONES, RICHIE	Lee Young Blood	WB K 17445	20/8
KAY, JANET	Silly Games	Scope SC 2	20/8
KENNY, GERARD	Son Of A Song & Dance Man	RCA PB 5172	30/7
KING, B.B.	Better Not Look Down	MCA 515	20/8
KIPNER, STEVE	Love Is It's Own Reward	Elektra K 12376	20/8
KISS	Sure Know Something	Casablanca CAN 163	3/9
KLEER	Tonight's The Night	Atlantic LV 33	27/8
KODRIS II	I Had You	Rialto TREB 103	28/5
LACT, JAMES	Sailadee Paul Adeline	Polydor ZPC 129	6/8
LEE, ALBERT	Serious Me Ur	ABM AMS 7457	30/7
LEWIS, JERRY LEE	Rock! My Life Away	Elektra/Aylum K 12204	20/8
LINDSAY	Easy & Free	Mercury NEWS 1	20/8
LOGGREN, NILS	Shine Silently	ABM AMS 7455	20/8
LOVELADY, BILL	Reggae For It Now	Charisma CB 337	20/8
LOWE, NICK	Cruel To Be Kind	Radar ADA 43	13/8
MADNESS	The Prince	Two Tone TT 3	13/8
MARTELL, LENA	One Day At A Time	Pye 7N 46021	27/8
MARTELL, GERALD	Falling	Pye 7P 124	20/8
MATHIS, JOHNNY	Gone With A Wind	CBS 7726	16/7
MATTHEWS, IAN	You Don't See Me	Rockburgh RGCS 214	3/9
MATUMBI	Point Of View	Harvest RIC 101	20/8
McCARTHERY, DAN	Whatta Gonna Do	Bantam MOUNTAIN TOP 47	3/9
McGOVERN, MAUREEN	Different Worlds	Curb K 17437	27/8
ME & YOU	You Never Know What You've Got	Laser LAS 8	16/7
MILLS, STEPHANIE	What You Gonna Do...	20th Cent. MC 562	23/7
MOORE, JACKIE	This Time Baby	CBS 7722	20/8
MORGAN FISHER	Genova	Cherry Red CHEROBY 5	20/8
MURRAY, ANNE	Shadows In The Moonlight	Capitol CL 16501	20/8
NAUGHTON, DAVID	Maker It	RSO 32	20/8
NEWMAN, RANDY	Rock & Roll Band	WB K 17447	13/8
NEW MUSIK	Straight Line	GTO G 256	13/8
NILAN, DENISEE	Sorry Seems To Be...	Pye 7P 126	13/8
NILAN SISTERS	Spirit Body & Soul	Epic EPC 7796	13/8
NUMAN, GARY	Cars	Beggars Banquet BEG 23	20/8
OCEAN, BILLY	American Hearts	GTO G 274	20/8
O'JAYS	Sing A Happy Song	Philadelphia PHIL 7625	13/8
OLDFIELD, SALLY	You Set My Gypsy Blood Free	Bronze BRN 79	6/8
ORLEANS	Everybody Needs Some Music	Infinity INF 114	30/7
PALMER, ROBERT	Jealous	Island WIP 6515	13/8
PAIS PEOPLE	Club Lido	GM GMS 9052	20/8
PARSONS, ALAN	Lufoer	Arista ARIST 294	27/8
PENETRATION	Come Into The Open	Virgin VS 268	6/8
PHILLIPS, ESTER	One Day Will Come	Mercury 6161 622	9/7
PLANETS	Lives	Rialto TREB 194	6/8
POCO	Heart Of The Night	Rialto TREB 194	13/8
PROMISSES	Radio's On	MCA 509	20/8

Dan Damon Story Of A Rock & Roll Man/Randy Norman, Caribou
 Mike Flynn Sky High
 Richard Bees No American Starship/Quantum Jump, Electric



Brian Faulkner Different Worlds/Maureen McGovern, Caribou
 Don Durbridge Spirit, Body & Soul/Neuen Sakers, Epic
 F/John Thurston Body & Soul/Ricanna, RCA
 Mike Ball Video Killed The Radio Star/Buggles, Island
 Tom Valencia I Wonder Where You Are Tonight/Rose Royce, Windfall
 Dave Brown There's A Reason In Reason, Island
 Ian Pearson World/David Essex, USA

Radio Oxford

Dave Freeman Precious Angel/Ruby Dukes, CBS
 Timmy Mallett When The Money Runs Out/Leo Sayer, Chrysalis
 Martin Stanford Sing A Happy Song/The O'Jays, Phil Int'l



Phil Fogelberg - Whatever You Want/Status Quo, Vertigo
 Bernard Mulhern Sing A Happy Song/The O'Jays, Phil
 Nigel Rennie Queen Of Hearts/Dave Edmunds, Swan Song
 Keith Rogers When The Money Runs Out/Leo Sayer, Chrysalis
 Tony Valencia Underlove/Lover/Debbie Jacobs, MCA
 Andy Archer Message In A Bottle/Paul McCartney, ABM
 Bonnie Raitt From Her Heart/Kate Bush, EMI
 Patrick Skae Don't Be A Dummy/John Du Cann, Vertigo

THE PIRATES

HAPPY BIRTHDAY ROCK 'N' ROLL

Rush released Sept. 27th
Produced by Bill House for 77 Productions Ltd.



THE PIRATES ON TOUR

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

The Cube Record Company

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





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



TRIBESMAN. Street Level: The Label BOA LP 1001



THE COMMODORES. Midnight Magic: Motown STMA 8032



FOODBAND. Foodband: Electric TRIX 10



THE KNACK. Get The Knack: Capitol EST 11948

Album 60

10th September, 1979

- 1 (—) LED ZEPPELIN In Through The Out Door Swan Song SSK 59410 (w)
- 2 (—) BOB DYLAN Slow Train Coming CBS 86095 (c)
- 3 (1) ELO Discovery JETLX 500 (c)
- 4 (2) VARIOUS Best Disco In The World WB 58062 (w)
- 5 (12) ABBA Voulez Vous EPC 85066 (c)
- 6 (6) EARTH WIND & FIRE I Am CBS 86084 (c)
- 7 (3) SUPERTRAMP Breakfast In America AMLK 83708 (c)
- 8 (10) CRUSADERS Street Life MCF 3008 (c)
- 9 (20) BLONDIE Parallel Lines CDL 1192 (f)
- 10 (7) POLICE Outlandos d'Amour AMLH 68502 (c)
- 11 (5) TUBEWAY ARMY Replicas BEGA 7 (w)
- 12 (5) AC/DC Highway To Hell K 50628 (w)
- 13 (4) RAINBOW Down To Earth POLD 5023 (f)
- 14 (—) VAN MORRISON Vertigo 9102 852 (f)
- 15 (17) GERRY RAFFERTY Night Owl UAK 30238 (e)
- 16 (23) JUDIE TZUKE Welcome To The Cruise TRAIN 7 (f)
- 17 (32) BARRY MANILOW Manilow Magic Ariola (f)
- 18 (26) DOOLEYS Best Of GTTV 038 (c)
- 19 (18) SEX PISTOLS Some Product VR 2 (c)
- 20 (19) TUBEWAY ARMY Tubeway Army BEGA 4 (w)
- 21 (15) ROXY MUSIC Manifesto POLM 1 (f)
- 22 (13) COMMODORES Midnight Magic STMA 8032 (c)
- 23 (25) IAN DURY Do It Yourself SEEZ 14 (e)
- 24 (11) MIKE OLDFIELD Exposed SEEOY 2511 (c)
- 25 (—) CLIFF RICHARD Rock 'n' Roll Juvenile EMI EMC 3307 (e)
- 26 (16) QUEEN Live Killers EMSP 33 (e)
- 27 (44) BEACH BOYS 20 Golden Greats EMTV 1 (e)
- 28 (14) SPYRO GYRA Morning Dance INS 2003 (c)
- 29 (28) JOHN WILLIAMS Bridges VH 5015 (k)
- 30 (35) XTC Wings & Drums Virgin V2129 (c)
- 31 (—) TALKING HEADS Fear Of Music Sire SRK 6076 (w)
- 32 (31) LEO SAYER Best Of CDL 122 (f)
- 33 (33) DIRE STRAITS Communique 8102 031 (f)
- 34 (49) DONNA SUMMER Casablanca CALD 5007 (p)
- 35 (30) ELO Out Of The Blue JETPD 400 (c)
- 36 (47) EDDIE COCHRAN Singles Album UAK 30244 (e)
- 37 (49) MEATLOAF Bat Out Of Hell EPC 82419 (e)
- 38 (30) JAMES LAST The Whole Night Through PTO 5008 (f)
- 39 (—) SHADOWS String Of Hits EMI EMC 3310 (e)
- 40 (36) BOB DYLAN At Budokan CBS 96004 (c)
- 41 (40) IAN DURY New Boots & Panties Stiff SEEZ 2 (e)
- 42 (45) JEFF WAYNE War Of The Worlds CBS 96000 (c)
- 43 (37) ANGELIC UPSTARTS Teenage Warning WB K 56717 (w)
- 44 (58) SEX PISTOLS The Great Rock And Roll Swindle Virgin VD 2510 (c)
- 45 (39) JOE JACKSON Look Sharp A&M AMLH 64743 (c)
- 46 (22) SEX PISTOLS Never Mind The Bollocks Virgin V 2086 (c)
- 47 (22) CHIC Risque Atlantic K 50634 (w)
- 48 (50) FLEETWOOD MAC Rumours WB K 56344 (w)
- 49 (42) RICKIE LEE Jones Rickie Lee Jones WB K 56628 (w)
- 50 (54) DIRE STRAITS Dire Straits Vertigo 9102 021 (f)
- 51 (34) B52's 52's Island ILPS 9580 (e)
- 52 (—) SISTER SLEDGE We Are Family Atlantic K 50587 (f)
- 53 (43) THIN LIZZY Black Rose Vertigo 9102 032 (f)
- 54 (46) WINGS Back To The Egg Parlophone PCTC 257 (e)
- 55 (8) ROGER WHITTAKER 23 All Time Greats Polydor POLT 3 (f)
- 56 (21) BOOMTOWN RATS A Tonic For The Troops Ensign ENVY 3 (f)
- 57 (—) BLONDIE Plastic Letters Chrysalis CHR 1166 (f)
- 58 (55) DAVID BOWIE Lodger RCA BOW LP 1 (r)
- 59 (24) RY CODDER Bop Till You Drop WB K 56691 (e)
- 60 (29) J.J. CALE 5 Shelter ISA 5018 (e)



JOHN WILLIAMS. Cavatina: Cube HIFLY 32



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



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



JOHN TOWNLEY. Townley: EMI CD398

Album Airplay

- (11) 1 ALESSI Words & Music
- (2) 1 CHIC Risque Atlantic K 50634 (w)
- (3) 3 DOLLAR Shooting Stars Carrere CAL 111 (w)
- (4) 4 ROCKY SHARPE Rama Lama Chiswick CWK 3010 (w)
- (5) 5 JOAN BAEZ Honest Lullaby Epic EPC 83474 (c)
- (7) 6 MARIA MULDAUR Open Your Eyes WB K 56634 (w)
- (10) 7 ROSE ROYCE Rainbow Connection IV Whitfield K 45714 (w)
- (16) (—) COMMODORES Midnight Magic Motown STMA 8032 (c)
- (—) 9 BOB DYLAN Slow Train Coming CBS 86095 (c)
- (16) 10 SMOKEY ROBINSON Where There's Smoke . . . Motown STML 12115 (e)
- (2) 12 ENGLAND DAN & JOHN FORD COLEY Dr. Heckle & Mr. Jive Big Tree K 50602 (w)
- (8) 13 HOT CHOCOLATE Going Through The Motions Polydor POLT 3 (f)
- (9) 13 HELEN REDDY Capitol E ST 11949 (e)
- (12) 14 WILLIE NELSON & LEON RUSSELL One For The Road CBS CBS 88461 (c)
- (14) 15 ELO Discovery Jet JETLX 500 (c)
- (—) 16 ATLANTIC RHYTHM SECTION Underdog Polydor 2391 398 (f)
- (—) 15 J.J. CALE 5 Shelter ISA 5018 (e)
- (—) 18 ROBERT JOHN Robert John EMI America AML 3003 (e)
- (—) 19 CRYSTAL GAYLE We Should Be Together UA UAG 30256 (e)
- (—) 20 BARBARA MANDELL Moons MCA MCF 3011 (e)
- A&M AMLH 64776 (e)
- Atlantic K 50634 (w)
- Carrere CAL 111 (w)
- Chiswick CWK 3010 (w)
- Epic EPC 83474 (c)
- WB K 56634 (w)
- Whitfield K 45714 (w)
- Motown STMA 8032 (c)
- CBS 86095 (c)
- Motown STML 12115 (e)
- Jet JETLX 500 (c)
- Polydor 2391 398 (f)
- Shelter ISA 5018 (e)
- EMI America AML 3003 (e)
- UA UAG 30256 (e)
- MCA MCF 3011 (e)



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

New Singles Breakdown

RELEASE DATE:
Friday, 14 Sept 1979

Key

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

RATING

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

GIMMICKS

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



The Monday Report contains the *only* Airplay Guide that gives you:
● Complete playlist details on almost 300 singles for the current week, plus date of entry, all available Monday morning.
● Separate Top 50 Airplay Chart.
● BBC local playlists.
● Comprehensive Hit Pick information.

● Top 20 Album Airplay Chart.
● Rock, Country, Folk and Jazz Airplay Lists.

POLICE
THE CHOICES
KNACK, THE
REZILLOS
STATUS QUO
THREE DEGREES
XTC
BROOKS, ELKIE
GAYLE, CRYSTAL
SMITH, PATTI

Message In A Bottle/Landlord
The Chosen Few/A Million To One
Good Girls Don't/Frustrated
Where's The Boy For Me?/The Friend
Whatever You Want/Hard Ride
You're The Gun/Falling In Love Again
Making Plans For Nigel/Bush Man President
He Could Have Been An Army/Not Enough Love
Hall The Way/Room For One More
Do You Want To Be A Rock & Roll Star

ABM AMS 7474 (c) 1 Pop A ●
GTO GT 258 (c) 2 Pop A ●
Capitol CL 16097 (e) 2 Pop A ●
Dindisc DIN 1 (v/c) 2 N. Wave A ●
Vertigo 6055 242 (f) 2 Rock A ●
Ariola AR/ARAC 183 (p) 2 Pop A ●
Virgin VS 282 (c) 2 Pop A ●
ABM AMS 7475 (c) 3 Ballad A ●
CBS 785 4 (c) 3 C&W A ●
Arista ARIST 291 (f) 3 N. Wave A ●

ALPERT, HERB
BACCARA
BLACKFOOT
BLONDE ON BLONDE
BLAKE
BROWN, RANDY
CHORDS, THE
CLARKE, JOHNNY
COTT, JAMES
COUCHOS
DRAYTON'S TWO
EAST SIDE BAND
EVANS, BRIAN
FCC
FOLEY, ELLEN
GOTT, JAMES
COUCHOS
FREEZE
FRAY, DOBIE
HAGAR, SAMMY
HALL, LARI
HAMILTON, GEORGE IV
HAYNES, STEVE
HOLMES, WINSTON 'Ninety'
INNER CIRCLE
JABARA, PAUL
JONES GIRLS
KRAFTWERK
LBS
LINDSAY, JIMMY
LOBO
METRO
McCOY, VAN
MODERN ENGLISH
MORRISON, VAN
OWENS, GWEN
POUSSEZ
QUICK, THE
RABB, LUTHER
RABIN, TREVOR
RAFFERTY, JIM
RAMBLERS, THE
RENTALS, THE
RIPERTON, MINNIE
RITA & THE TIARAS
ROBINSON, FRIDAY
ROBINSON, SMOKEY
Royal Phil. Orch.
THE SPECT, PETER
SHORT PEOPLE
SILVER, KAREN
SKIRISS
Sonic Faces/Bryds/David Bowie
SOUTHSIDE JOHNNY
STEEPS, RICHARD
THREANE
THIRD WORLD
TNT
TOTAL ECLIPSE
WALLING SWOOS
WARREN, ELLIE
WEATHERS, VIVIAN
WILLIAMS, BEASTS, THE
WILLIAMS, DENICIE
WILSON, MARY
YELLOW MAGIC ORCH.
YORK, NOLA
YOUNG, JOHN PAUL

Rise/Arise/Juzt (Mon Amour)
Rock Talk/By 1996
Highway Song/Road Fever
Hold On I'm Coming/Love In The Afternoon
The Way I See It/Forever Making Love
I Thought Of You Today/Use It
Now It's Gone/Don't Go Back
Peace & Love In The Ghetto/The Version/etc
Couldn't Believe A Word/Lonesome Lane
Paranoia/For JPS/Psychiatric Nightmares
Out On The Floor/Be A Man
Plain Jane/Wounded In Love
Blood & Fire/Magic Garden
Forever Young/Ramenge Blues
If This Isn't Love/Don't Grow On Trees
Blood & Fire/Magic Garden
We Rock/Rockers/I've Got The Hand/Standing Firm
Disco Wedding/Honeymoon
You Made Me Love You/I'm At Your Mercy
Snowman/Dummes/Spacelab/Europe/Endless
LBS/How Much Is Much
Where Is Your Love/Daughters Of Babylon
Where Were You When I Was Falling In Love
The Mystery/Cut Up
The Hustle/Love Is The Answer
Drowning Man/Silent World
Bright Side Of The Road/Rolling Hill
Don't Wanna Dance/Hold Me Like You Never Had Me
Come On & Do It/You're All I Have
Sharks Are Cool, Jets Are Hot/Arabian Nights
Make A Little Move/Street Angels
Don't You Ever Loss/Stay With Me/etc
Keep It In The Family/Oh Lucy
The Cowboy/Lollipop & Shipping Ropes
I've Got A Crush On You/New York
Lover & Friend/Return To Forever
Gone With The Wind Is My Love/Wild Times
Zoo/Keep Off The Grass
Crossin'/The Humming Song (I Lost For Words)
Prince Regent/Melancholy Serenade
The Fabulous Four/My Little Theme
Why'Du Put It To Me Baby!/Tall People
Hold On I'm Coming
Number 1 Girl/Where Do We Go From Here
Sonic Faces/Bryds/David Bowie
All I Want Is Everything/Paris
Holiday In Hollywood/Good To Have You
Fain Diver/La Bomba Humana
Tonight For Me/The Story's Been Told
Pull Back The Night/Sail Away
You Got The Cooties/Astrology
The Fabulous Four/My Little Theme
Something Funny/Dub Funny Something
Lovers Theme/The Other Side Of Me
Just A Game/Cheating Heart Dub
Maximum Maximum/Another Noun
I Found Love/Are You Thinking
Red Hot/Midnight Dancer
Le Fantome/Chinoise/Ma Pierrrot
La La Love To Love Ya/Downfall
Can't Get You Out Of My System/... Lose You

ABM AMS 7465/AMSP 7465 (c) Disco/Jazz A ● ● ● ●
RCA PB 5637 (r) Pop A ● ● ● ●
Atlantic K 11368 (w) Unheard A ● ● ● ●
Pye PY 123/12P 123 (p) Disco C ● ● ● ●
Unheard MAC 154 (e) Unheard C ● ● ● ●
Parachute RRS 508 (p) Soul A ● ● ● ●
Polydor 2059 141 (f) Unheard A ● ● ● ●
Kingston 12KING 4 (Pin) Reggae B 12 ● ● ● ●
Destiny DS 1004 (e) Rock A ● ● ● ●
WB K 17459 (w) Pop B ● ● ● ●
Sire SIR 4013 (w) Unheard A ● ● ● ●
RAK 298 (e) Disco A ● ● ● ●
EMI INT 596 (e) Unheard A ● ● ● ●
RCA PB 1595 (r) Unheard A ● ● ● ●
Epic EPC 7847 (c) Disco B ● ● ● ●
Sire BUY 62 (e) Unheard A ● ● ● ●
A1 A11A (e) Unheard A ● ● ● ●
Destiny DS 1001 (Pin) N. Soul Oldie A ● ● ● ●
Capitol CL 16101 (e) C&W B ● ● ● ●
ABM AMS 7463/AMSP 7463 (e) C&W B ● ● ● ●
MCA 526 (e) C&W B ● ● ● ●
Harbor HRB 1 (Pin) Rock B ● ● ● ●
Kingston 12KING5 (Pin) Reggae A 12 ● ● ● ●
Island 12XWP 6498 (e) Reggae B 12 ● ● ● ●
Casablanca CAN/CANL 160 (p) Disco B ● ● ● ●
Philadelphia PIR 7843 (c) Disco B ● ● ● ●
Capitol 12CL 16098 (e) Unheard A ● ● ● ●
Satril SAT 148 (w) Unheard A ● ● ● ●
Gem GEMS 9 GEM 12.9 (r) Reggae A ● ● ● ●
MCA 523 (c) Pop C ● ● ● ●
EMI 2883 (f) Unheard A ● ● ● ●
HEI 6105 092/9998 436 (f) Disco Oldie A ● ● ● ●
Limp LIMP 2 (w) Unheard A ● ● ● ●
Mercury 8901 121 (f) Pop/Rock A ● ● ● ●
Atlantic K 11335 (w) Unheard A ● ● ● ●
Vanguard VS/VSLL 5015 (p) Disco B ● ● ● ●
Epic EPC 7856 (c) Unheard A ● ● ● ●
MCA 522 (c) Reggae B ● ● ● ●
Chrysalis CHS 2362 (f) Pop B ● ● ● ●
Decca FR 13861 (s) Pop B ● ● ● ●
Decca F 13860 (s) Unheard A ● ● ● ●
Beggars Banq. BEG 24 (e) Unheard A ● ● ● ●
Capitol CL 16102 (w) Soul B ● ● ● ●
Destiny DS 1002 (Pin) Unheard A ● ● ● ●
Contact CON 7 (p) Unheard A ● ● ● ●
Motown TMG 1164 (e) Disco B ● ● ● ●
Decca F13785 (e) Orchestral A ● ● ● ●
Monarch MON 04 (f) Pop B ● ● ● ●
Inferno HEAT 72 (Pin) Unheard A ● ● ● ●
Arista ARIST 12309 (f) Disco B 12 ● ● ● ●
WEA K 18076 (w) Unheard A ● ● ● ●
Decca FR 13864 (e) Oldie A ● ● ● ●
Mercury 8167 837 (f) Pop A ● ● ● ●
Richard Stepp HRB 2 (Pin) Unheard A ● ● ● ●
Nonarch MON 04 (e) Unheard (red) B ● ● ● ●
Island WIP 6519 (c) Reggae B ● ● ● ●
Polydor 2059 155 (f) Disco B ● ● ● ●
Island WIP 6523/12XWIP 6523 (e) Unheard B ● ● ● ●
Chrysalis CHS 2372 (e) Reggae B ● ● ● ●
Island WIP 6522 (e) Reggae B ● ● ● ●
Pye PY 7 135 (p) Unheard B ● ● ● ●
Island WIP 6529 (e) Reggae B ● ● ● ●
Fried Egg EGG 002 (e) Reggae B ● ● ● ●
CBS 7858 (e) Unheard B ● ● ● ●
Motown TMG 1163 (c) Disco B ● ● ● ●
Decca FR 13864 (e) Disco B ● ● ● ●
Aggro AG 1 (Pin) Unheard A ● ● ● ●
Ariola ARO 185 (p) Unheard A ● ● ● ●

PEEVEE KAY



WHAT DO YOU
THINK OF MY NEW
JEANS PEEVEE

HOW ONEARTH DO
YOU GET INTO THOSE
JEANS

WELL-YOU COULD
START OFF BY
POURING ME A
DRINK

P2K RECORDS
Hot Shots
CARLOS ROMANOS
"ARE YOU READY"
Available in
12" PV 12-26 and 7" PV 26

Disco Top 50

Last This			Weeks Highest on Chart	position reached
1	1	THE CRUSADERS Street Life	MCA MCA 513	4 1
2	2	ROXY MUSIC Angel Eyes	Polydor POSP 67	5 2
3	3	EARTH WIND & FIRE After The Love Is Gone	CBS 7721	10 1
4	4	IAN DURY Reasons To Be Cheerful part 3	SiFF BUY 50	4 1
5	5	THE SPECIALS Gangsters	ZTone TT1	4 5
6	6	FRANTIQUE Strut Your Funky Stuff	Phil. PIR 7728	12 6
7	7	F.L.B. Lookin' For A Love Tonight	Fantasy FTC 179	5 5
8	8	SISTER SLEDGE Lost In Music	Atlantic K11337	4 8
9	9	BONEY M Gotta Go Home	Atlantic/Hansa K 11351	10 9
10	10	SPYRO GYRA Gone Gone Gone	CBS 7730	4 10
11	11	COMMODORES Sail On	Motown TMC 1155	4 12
12	12	AL HUDSON You Can Do It	MCA 511	6 13
13	13	DAVID BENNETT Feel The Real	Sidewalk SID 113	8 2
14	14	GIBSON BROS. Ooh What A Life	Island WIP 6503	8 2
15	15	DONNA SUMMER Dim All The Nights	Casablanca CAN 162	3 17
16	16	GENE CHANDLER When You're No 1	RSK 295	8 3
17	17	KANDIDATE Girls Girls Girls	RAO 32	3 18
20	21	DAVE NAUGHTON Makin' It	Salsoul SSO1 121	1 23
24	22	CANDIDO Dancin' & Prancin'	Source IMPORT	2 24
25	23	LEE MOORE Reacher! Out	Source IMPORT	2 24
26	24	AVERAGE WHITE BAND When Will You Be Mine	RCA XC1096	6 24
32	26	JACKIE MOORE This Time Baby	CBS 7722	7 17
33	28	CHIC Good Times	Atlantic K11310	12 2
34	29	STEPHANIE MILLS Put Your Body In It	20th Cent. TC582	9 15
35	30	BENELUX & NANCY DEE Switch	Scope SC4	4 22
36	31	JANET KAY Silly Games	Scope SC4	4 22
37	32	SHEILA HYLTON Breakfast In Bed	UA/Balistic BP304	4 31
38	33	BILLY OCEAN American Hearts	GTO GT244	1 33
39	34	LYMPIC JONES Let's Dance	Flamingo FM4	4 30
40	35	DONNA SUMMER Bad Girls	Casablanca CAN 155	12 3
41	36	SLICK Space Bass	Fantasy FTC176	15 2
42	37	AL WILSON Earthquake	RCA FC 9399	4 22
43	38	DAVE HARTMAN Boogie All Summer	Blue Sky SKY 7741	2 36
44	39	BLOOD SISTERS Ring My Bell	UA/Balistic BP 314	4 39
45	40	ARCHE BELL & THE DRELLS Strategy	Phil. PIR 7842	2 40
46	41	JANET KAY Loving You	Pye 7P131	2 40
47	42	OLYMPIC JONES Can't Live Without Your Love	Polydor STP 19	2 42
48	43	OLYMPIC RUNNERS The Bitch	Polydor POSP 63	8 10
49	44	CLEM CURTIS Unchained Melody	HCA MC 5175	2 44
50	45	BLACK HARMONEY Don't Let It Go To Your Head	Laser LAS9	4 37
51	46	ADRENALIN Feel The Real	Hillhouse HT2	2 46
52	47	REAL THING Roochie Down	Pye 7P109	7 6
53	48	ASHFORD & SIMPSON Found A Cure	WB K17422	8 30
54	49	ATMOSPHERE Dancin' In Outer Space	Elite	1 49
55	50	TOM BROWN What's Going On	Arista ARTIST 297	1 50

A reasonably quiet chart this week with the exception of CANDIDO which enters at 33. The CRUSADERS remain at No. 1, easily outselling everything else by over two copies to one.

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

Album releases

- Albums scheduled for release week ending 14 September 1979
- BUZZCOCKS A Different Kind Of Tension
 - JACOBS, LAWRENCE HILTON All The Way ... Love
 - JEFFRIES, GARLAND American Boy & Girl
 - LIVE WIRE Pick It Up
 - VARIOUS Ballistic Breakouts
 - VARIOUS Mods Mayday
 - VARIOUS Rockers Film Soundtrack

- UA UAG 30260 (e)
- MCA MCF 3012 (c)
- ARN AMLH 64776 (c)
- ARN AMLH 64793 (c)
- Balistic SAM 102 (e)
- Arista FOUR 1 (f)
- Island ILPS 9587 (e)

RADIO NEWS

The new franchises

We want Brighton ILR

by Terence Kelly

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

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

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

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

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

Guildford

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

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

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

Chelmsford/Southend

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

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

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

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

LEO SAYER

NEW SINGLE

When The Money Runs Out

EMS 3361

Taken from the forthcoming album 'Leo Sayer Here Available Soon'

TV album marketing — fears of abuse come autumn

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

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

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

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

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

TV advertised albums Autumn/Winter 1978/9

	Quantity of product	Total spend £ million
Sept	10	0.9
Oct	14	1.4
Nov	22	2.2
Dec	20	1.9
Jan	11	1.0
Feb	11	1.1
	86	8.5

Thames new schedule

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

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

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

important to companies who are unwilling to commit big money to an expensive Christmas campaign without prior testing. Companies can get away with less creative campaigns in smaller TV regions like Border. Denis Knowles, marketing director of Arista Records, said that using Border's facilities Arista had produced a Slim Whitman ad for a meagre £500. "It was awful, but it worked," he said.

It is the smaller record companies that will take the brunt of the strike if it continues much longer. Major names like K-Tel and Ronco have tested their Christmas product well in advance.

Rich is worried that the dispute will force small companies into buying poor airtime. "Quantity" he said "is not enough." More important is the quality of the ad, emphasised by the 200 odd commercials that bombarded viewers each night.

Brian Baird, UK general manager of Polygram's TV Merchandising unit, estimates that 80 per cent of their sales from TV advertised albums occur within the first two months.

"TV advertising has now replaced the healthy back catalogue market in the UK," he said. "Economic circumstances dictate that now we must all advertise on TV. That means a lot of competition in the medium and unfortunately smaller companies without money to spend on good ads will suffer.

"I don't believe in these harbingers of doom. There is still a place for a good product, creatively advertised, that reaches the public."

A number of the companies are reluctant to use radio as an alternative advertising medium while the dispute continues.

"It does not work in direct response

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

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



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



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

... and the records hit

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

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

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

United Artists has two TV campaigns planned. Promos for the

IBA relays

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

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

Short Takes

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

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

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

"Every-time we've used radio it has been extremely disappointing. It has taken a long time to get the message across or stand out — it's a case of like against like. We've tried funny ads, straight, soft for pop, punk, rock, MOR, and none has worked."

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

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

Turning Tables

New Albums in Review

Robert Shelton

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

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

On Serving 190 Proof (MCA MCF 3002) is Haggard at his mellowest, and toughest, examining the tough life-on-the-stage and a bedeviling world with drink. There's slightly more *grittiness* to Haggard than his country-MOR singers and his appeal to younger listeners might be wider. The album's best dominating country shows.

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

Singer-Songwriters

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

This is all adult-oriented pop of very

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

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

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

So bad it's good

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

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

VIDEO Off-line

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

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

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

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

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

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

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

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

It's all go round the corner at **Molinar**. They've recently entertained two distinguished artists. VCL has been shooting that in-the-news soulful American combo the Commodores, while **Derek Burdige** of Zoetrope shot **Uncle Norman**. SqueeZoom was used during the edit of Norman's promo.

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

Apology

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

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

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



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

TOTP and TV

TOP OF THE POPS BBC1 Network

Thursday (6) 19.20 DJ: Mike Read

FRANTICE (play-in) Strat Your Funky Stuff

Phil. PRB. 714 (1) Q8-28

THE RUTS Something That I Said

Virgin VS 285 (1) 45-21

MADNESS The Prince

2 Tone T13 (1) 68-42

ELD On It (Bring Me Down

JET 153 (1) 02-8

RACEY Boy Oh Boy

Bak. RAK. 291 (1) Q8-28

BILL LOVELADY Reggae For It Now

Charisma CS327 (1) 17-18

BONEY M. Gotta Go Home

Adornitiliana K1152 (1) 18-11

CLIFF RICHARD We Don't Talk Anymore

EMI EM0275 (1) (1-2)

RANDY VANARMER (lego) Just When I Needed

You Most Inland WIP 8516 (1) (13-8)

BELAMY BROS. (lego) If I Said You Had A

Beautiful... Wb. K 17405 (1) (7-4)

FLYING UZZARDS (play-out) Money

Virgin VS 276 (1) (7-4)

SEASIDE SPECIAL BBC1 Network

Saturday (8) 19.30

BONEY M L.P. Oceans Of Fantasy

Atlantic/Hansa K50610 (1w)

RUBY WINTERS Back To Love

Crosby CR14 (1)

THAT'll BE THE DAY BBC1 Network

Monday (10) 21.25 (film)

Features DAVID ESSEX, RINGO STARR, BILLY FURY

and KEITH MOON. Could stir up some interest

in music of the late fifties — a good piece

of nostalgia.

Interpop report

From page 2

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

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

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

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

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

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

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

Programming notes

A SERIES of 25-minute interviews with the "greatest names in British sport" is being undertaken by BRMB sports editor Tony Butler for use in his Friday evening sports show. The interviews are currently on offer to the other 18 ILR stations, free of charge.

Six interviews are already in the can, with England manager Ron Greenwood, champion jockey Willie Carson, top golfer Tony Jacklin, England's cricket captain Mike Brearley, former world motor cycle racing champion Barry Sheene and international sprinter Sonia Lanman.

RADIO MERSEYSIDE launches a new series of programmes on September 20 aiming "to bring alive some of the texts of English Literature." Entitled Extra

Ordinary Level Show, the series will use actors and experts to provide local O-level and CSE students with a fresh look at their set works along similar lines to the hugely successful ILR Set Books series produced at Capital, narrated by Michael Aspel.

"We can't promise everyone a pass of course," says education producer Eric Wise, "but I'm sure these programmes will prove there's nothing dull about English Lit! We're also offering anyone who writes to us a set of background notes designed to make crib sheets redundant!" Featured texts are: Henry V, Merchant of Venice, Julius Caesar, Lord of The Flies, Pride And Prejudice, Great Expectations and A Man For All Seasons.

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Promotion Services

ROMAR Presentation & Production Services Ltd. 146 West Regent Glasgow, Tel: 041-204 2505 P.A. audio & video hire, catering, venues, lighting, hostesses. Tel: 041-204 2454 or 2401-204 2305

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Interhype!



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

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

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

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

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

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

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

Jane Wallace — "a fresh young lady", we are informed — has joined Lewis Rogers' team at CBS, working on Radio 2, Capital and Luxie. . . . Hurricane Gary approaching the US's eastern seaboard. Thousands evacuated. Egos at the ready, persons, as the race to supercede Gary Farrow in the Hype hype stakes gets under way. Yup, Gary's gone Stateside for a fortnight, so it's all quiet on the Clarges Street front. But just wait till he gets back! . . . Roy Sheen, West Country man for Rog Saint Pee's organisation, "wrote off" £500-worth of Pyrenean Mountain dog last week when said dog wandered onto the M6 in the wee hours. The collision didn't do Roy's XJs much good, either. . . . Phonogram regional bods Judith Hutchinson and Stuart Coxhead organising a nationwide radio tour for Gallagher & Lyle soon, preceding G&L's nationwide gig tour. . . .



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

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