

INSIDE: MCA/ABC Country Feature

A & R

Radio + Record

NEWS

Friday April 13, 1979 50p



Spinning to the top.



Public NEWS

Lintas demonstrate advertising potential

SENIOR EXECUTIVES from nearly 100 major national and London advertisers were entertained to a lavish presentation on the subject of ILR by the London agency Lintas, last week.

Speakers during the audio-visual presentation, held at the International Press Centre, were Mo Drake, Lintas senior creative director, Alan Morgenthau, creative director, Air Group's Eddie Blackwell, Tony Vickers of Capital, Tony Hawkins, drama producer at Piccadilly, Jonathan King, Maggie Norden and Michael Bukht, Capital's first programme controller.

LBC's Bob Holness and Doug Cameron provided continuity for the presentation and the evening ended with an Any Questions session to a panel composed of the speakers and chaired by David Jacobs.

The presentation, aimed mainly at familiarising the advertisers with a medium many of them felt to know precious little about, was generally regarded as a success. The temptation to snow the audience under with figures and graphs was skilfully avoided and the balance between the light-hearted and more serious side of the business of broadcasting was represented by the variety of the speakers.

Harding for miners benefit

PICCADILLY RADIO hopes to raise £10,000 for the Golborne Miners Fund from the proceeds of a special concert being staged at Manchester's Free Trade Hall on Wednesday, May 9.

Local folk comedian Mike Harding will be topping the bill with Peter Skellern and the Grimethorpe Colliery Band. All the artistes, including Turnpike, a local folk group from Leigh, are donating the performance to the benefit fund which will be used to aid the families of the miners lost in the recent Golborne Colliery Disaster.

"It is a tragedy that in our times so many lives have been lost in the important job of supplying the nation's energy," says managing director Philip Birch. "We at Piccadilly Radio know that our listeners will want to support this special benefit for the families of those who were so tragically involved in the disaster.

The total proceeds of the folk concert will be given to Leigh Miners' Institute who will, with the secretary of the Golborne Colliery, distribute the fund to the families concerned.

Copy screening process streamlined by ITCA

A NEW advertising copy screening process has been developed jointly by the AIRC and the Independent Television Companies Association which is to be launched in the next few months.

The system, basically an expansion of ITCA's existing copy secretariat, will streamline the old and, according to AIRC, cumbersome, copy screening process.

At present, copy for radio advertising can be passed by any one of five independent radio organisations; BMS, Air Services, Capital Radio, RS&M and AIRC.

Local advertising copy can also be cleared at each ILR station. Up until now, ITCA has dealt solely with the 'problem' areas of advertising.

AIRC says that new copy screening system will streamline what has at times been an inadequate process by centering all copy screening in one organisation, similar to the screening process applied to television.

The current secretariat staff of 13 is to be expanded by three, and more staff may be taken on if necessary.

More equitable scheme announced for rentals

AS EXPECTED the Independent Broadcasting Authority has reassessed the primary and secondary rental rates payable by the ILR network's 19 stations to finance the Authority's future radio requirements, particularly in view of the network's imminent development.

Both primary and secondary rentals have been re-structured so that, broadly speaking, larger, more profitable stations will pay more and smaller, less profitable stations will pay less.

Capital Radio, for example, which had a turnover of £8,319,000 during the financial year ended September 30, 1978, will be liable for £925,000 primary rental when the new system takes effect from October 1, 1979. In 1978 the station paid £1,236,000 secondary rental; £874,000 in taxation; £500,000 in dividends and retained £491,000 profit for the year. This, in addition to £182,000 brought forward from 1977, left the company a balance carried forward of £673,000.

At the other end of the scale Plymouth Sound's primary rental

payment from October 1 will be reduced to £15,000 instead of £21,446 payable from May 1978 on its fourth anniversary, when it will roll the contract.

It is the first time the IBA has assessed the whole rental system from a straight population coverage-based estimate to the formulation based, as in TV, what stations "can reasonably be expected to pay subject to variations in structure and potential revenue raising capacity in the concerned.

As far as secondary rental is concerned, the threshold on rental is not payable has been broadened to a profit of 150,000 five per cent of income, which is the greater, to ease the situation for smaller stations. The top rental has been increased from 50 per cent of profits to 55 per cent so that larger slice is payable by more profitable companies.

Annual primary rental, payable from October 1, 1979, together with that payable as at September 30, 1979 for each station is given below:

Station	As at 30/9/79	As at 1/10/79
LBC	£180,000	up to £210,000
Capital	£525,320	up to £925,000
Clyde	£144,593	up to £230,000
BRMB	£130,145	up to £195,000
Piccadilly	£183,140	up to £250,000
Metro	£120,960	up to £130,000
Swansea	£24,097	up to £25,000
Hallam	£49,400	up to £60,000
City	£151,814	up to £180,000
Forth	£71,111	down to £70,000
Plymouth	£21,446	down to £15,000
Tees	£51,471	up to £60,000
Trent	£43,375	up to £50,000
Pennine	£28,917	down to £25,000
Victory	£33,298	down to £30,000
Orwell	£15,181	down to £15,000
210	£19,527	up to £20,000
Downtown	£71,111	down to £70,000
Beacon	£89,171	up to £90,000
TOTAL:	£1,954,077	TOTAL: £2,650,000

Radio's place in industry

"THROUGHOUT THE world, radio provides instant up-to-date information — as it happens. In factories and offices; homes and gardens; on crowded beaches and in those traffic jams that we all experience. Thousands of different subjects for millions of people; for the young apprentice and the top decision maker, from weather reports to stock market bulletins... radio is live communication between people and industry."

Capital managing director John Whitney addressed the seventh World Industrial Advertising Congress in Amsterdam last Thursday (4) with the above words. He was the only representative from British independent commercial radio to

be invited to speak at the congress and his audio/visual presentation was undoubtedly impressive — the professional back-up of the station's highly effective radio department.

To encourage the kind of industrial advertising radio needs, Whitney's presentation attempted to prove how decision makers actually listen to radio around the world. He quoted statistics and figures from Japan, Europe and the UK, and Capital's and LBC's influence in London and giving examples of how certain industrial advertisers have already used the radio stations to reach their target audience.



JONATHAN KING afraid of contracting a social disease by drinking from the same glass as **Tony Hawkins** (Piccadilly), **Maggie Norden**, **Mo Drake** (Lintas), **Eddie Blackwell** and **Tony Vickers** at the Lintas ILR presentation last week. Apart from that, the evening was a great success with special recommendation for the excellent performance by **Michael Bukht** who followed JK—not an easy task. . . . While on the subject, LBC's **Doug'n Bob** did a super comedy job apart from their lengthy foray into the marvels of LBC programmes (in addition to the wondrous AM) which surprised the assembled company almost as much as the organisers. . . . **Den Hegarty** will take over Radio 1's Talkabout on Thursday (12) from the afore-mentioned **JK** who has been topical and conversational for the last nine weeks. . . . Capital's **Help A London Child LP**, to be sold at Easter for £5, includes not only **Kenny Everett's** contribution — a **Captain Kremmen** special — but London songs: **Wings' London Town**, **Kinks' Waterloo Sunset**, **Abba's Waterloo**, **Donovan's Sunny Greek Street**, and **Rick Wakeman's Chamber of Horrors**. All royalties have been waived so that only manufacturing costs have to be paid out of the £5. Not to be outdone, it's being pressed in Capital blue vinyl. . . . **Paul and Linda** turned up after the preview showing of **Wings Over The World** in London last week and got mobbed by slaving journalists. The film was shown last Sunday evening on BBC2. . . . **Downtown's John Paul** is attempting to set up a special People programme on under-age drinking. "The only social life in the province is the pub or hotel bar," he says. The lack of disco's is also born out by relatively small disco sales in Northern Ireland. . . . **Derby's** exhausted duo, **Simon Shaw (24)** and **Paul Baird** succeeded in setting a new British record for live non-stop broadcasting last weekend — 45 hours. . . . **Radio Luxembourg** has agreed a contract with news agency UPI for 24-hour coverage of international news. With effect from the beginning of May the station will expand its news coverage and add news bulletins on the hour at 02.00 and 03.00 (at present only running from 20.00 to 01.00) and the station also hopes to increase its pop news output under an agreement with NME. . . . Surprising to see a £320 display ad in the *Guardian* for a station assistant for **Radio Cleveland** (starting salary £3,769) next to media ads offering up to £16,000. It's not that the BBC is desperate to find staff who'll work in Middlesbrough. In fact its pool of aspiring s/a's has run dry and the last pay rise has not yet replenished it. Also, it is worth buying display space to attract ambitious talent — frogs from the pool who'll one day turn into handsome producers? . . . **Merseyside's Dave Porter** is not sure whether he is very brave or very stupid, but he will be joining our parachuting Irish friends at **Shobden Airfield** on May 12. Dave ought to know that his hesitation is probably wise. **Hendi** and **Ivan** had a practice run last weekend and both had accidents which could have been very serious — **Hendi** had a bad fall, was recuperating in the ambulance when official bods rushed to the vehicle saying they had to take it to the scene of an accident. The amiable **Hendi** said he'd wait in the car for **Ivan**. It was a long wait — **Ivan** was the casualty — his lifesaving rope came adrift at 500 feet in a 50mph gust which swept him on to a golf course atop a cliff. . . . **Radio Newcastle** is trying to set up a network of volunteer "weather checkers" who live in recognized weather 'black spots' in the North East. In times of bad weather, the station would ring its team of weather checkers and get detailed local information on weather and travel conditions in the worst-hit areas. . . . **Jim Callaghan** will make his first-ever appearance on the **Jimmy Young** show in the run-up to the general election. . . . It's awards-time: The results of the **Radio 1 Rock and** . . . **Intrepid Forth** presenter **Jay Crawford** recently discovered a mile-long secret underground passage linking **Edinburgh Castle** with **Holyrood Castle**. Forth believes the tunnel was used by the fleeing **Bonnie Prince Charlie**, and is planning a station exploration in the near future. . . . Hospital radio organisation **NAHBO** is trying to contact established or recently formed hospital radio services who are not already members to add to their list of nearly 200 member stations — contact **Barrie James** on **Nottingham (0602) 624300**. . . . If you believe that the **Radio 1** playlist policy produces hits (which it unquestionably does in many instances) then Eurovision winner **Hallelujah** is bound for the top — **Tony Blackburn** has picked it for this week and it has made the **Featured Forty**. . . . Finally, **Scotland's** biggest rock venue, the **Edinburgh Playhouse Theatre**, has just been bought by **Lothian Regional Council**.

Don't Wait



'Until The Night'

It's happening now
for Billy Joel.

Billy Joel is set for yet another chart smash with his new single "Until The Night". "Until The Night" is already getting played on stations throughout the UK, and looks like being his biggest seller ever! Lots of people want "Until The Night" today. Make sure you've got it.

Billy Joel "Until The Night" CBS 7242
From the Album "52nd Street" CBS 83181



Order from CBS Order Desk. Tel: 01 800 2155. CBS Distribution Centre, Barkly Road, London W9

A life-saving gift



AT A special presentation evening organised by Radio Victory last week, managing director Guy Paine (right) handed over a cheque for £3,500 to Portsmouth's Lord Mayor, Councillor Richard Sotnick. The amount represented the total raised by the station in aid of the Lord Mayor's appeal Give A Child A Chance thanks to its listeners and advertisers. The funds are being used to buy expensive diagnostic medical equipment for St Mary's Hospital to help prevent unnecessary mental handicap in newly born children.

People....

ANDREW PEET, public relations and promotions manager at BRMB for the last two and a half years, has resigned. He is expected to leave the station in July but, at present, is not announcing any future plans. "I feel that I have gone as far as I can with BRMB," he told R&RN last week, "and it's time to move on." He believes career opportunities within local radio are probably too limited to tempt him to stay with the medium. **GLENN RICHARDS** has returned to Victory to present the Solid Gold Sunday show each Sunday morning, 07.00-11.00. His was the first voice to be heard on the Portsmouth ILR when it took to air on October 14, 1975. Since then he has had spells with Downtown Radio, national radio and television.

THE IBA has announced a new member for the Authority's North-

ern Ireland Advisory Committee. He is the Rev. R. John Young, who has been Minister of the Belmont Presbyterian Church, Belfast, for 27 years. He was a member of the BBC's Northern Ireland Religious Advisory Committee from 1964 to 1967 and is an experienced broadcaster. He succeeds the Rev. Dr. D. E. Gallagher whose term of office has expired.

BYRON NEWBERRY joins victory's local sales force today (9). He has acquired considerable sales experience working for various Hampshire-based companies and sales chief Tony Grundy feels he will be a "valuable asset to an already strong team."

SALES EXECUTIVE John Harvad-Davies has left Capital Radio to join another Capital radio company. He and his family are emigrating and he has secured the position of sales director at Capital in Capetown. He had been with the London station for nearly five years.

RADIO & RECORD NEWS

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Manuel strikes on Fools Day

CAPITAL RADIO'S own telephone exchange was jammed on April 1 with listener's complaining about the government's plan to cancel the next two Thursdays in order to bring us back into line with the rest of Europe. Over 1,200 people rang in response to the Sunday Soapbox feature, which contained the hoax, in Tony Myatt's Solid Gold Sunday show.

Among the various spoofs broadcast, nudism was a favourite. Both Radio Humberstone and Downtown Radio broadcast interviews with campaigning naturalists who were opening local nudist beaches that day.

RAF Leonfield, near Hull, put a helicopter on standby in case the naturist bathers got into trouble.

Downtown opened its phone lines immediately after the interview for irate anti-nudist callers, and also broadcast hoax traffic jam flashes advising people to stay away from the beach.

Radio 210 got into the Sunday papers with its controversial first ever OB from a local public convenience. Both the Sunday Mirror and News of the World carried stories of the OB unit being chased by an outraged local councillor after it had recorded an interview with Den (Alright now) Hegarty in the tents.

Perhaps the most successful prank of all came from Radio Swansea. It developed out of the fertile minds of Wynn Thomas,

presenter John Sachs and his famous father Andrew Sachs from *Fawlty Towers*. The plot was hatched during John's Saturday morning programme when local people have the opportunity to phone relatives abroad. One call came from Helen, a local publican's daughter who supposedly phoned her uncle George in Singapore. Uncle George was really Andrew Sachs in the adjoining studio.

Uncle George explained how he had to leave Swansea in some haste after some dealings in jewellery. He explained how he left a number of valuable pieces buried under a certain well known oak tree. Helen tries to stop him from making the gaff and when he supposedly realised he was on air he became a little abusive and put down the phone.

Meanwhile out in radio land, several people went straight for the tree equipped with shovels, metal detectors and good intent to find the buried stash before the police arrived. The police were soon to discover the joke and the matter had to be set straight on air within fifteen minutes of the phone call being broadcast. The police took the fool's joke in good humour and the local press had a field day with the consequences. One of the best thought out April Fool's days has even made the Daily Mirror. Manuel strikes again.

Personalised Hokey Cokey

SOME TWO hundred day-time jocks throughout the British ILR system, as well as their national counterparts on Radio 1 and 2, will each be receiving a personalised promotional copy of *The Bells' Hokey Cokey* single which was set for release on Friday 6 by Scots independent, Klub Records.

"That's the plan anyway, and we've all got our fingers crossed," confessed Klub's Peter Shipton who produced the disco single in Glasgow, and will see it distributed world-wide as the first fruits of a recent deal concluded with Pye.

Dubiety creeps in because industry response to Shipton's notion of including each dj's name among

the label information was universal: "Forget it, it'll cost thousands...."

"But I still liked the idea because, as far as we know, it has never been done before — and I suppose the sums quoted are the obvious reasons," he says.

Hokey Cokey, written decades ago by veteran Scottish songwriter Jimmy Kennedy, has an initial pressing of 20,000 copies shared equally by seven-inch and 12-inch formats. The disc is a follow-up to the Bells' debut single, a disco version of Auld Lang Syne which scored regional sales and airplay at the end of last year. *Hokey Cokey* is Klub's 15th single. — Colin MacDonald.

Ramashore

WITH A potential 10,000 "Victorians" having a special interest in naval affairs, ex-matelot and folk raconteur *Shep Woolley* is now presenting a weekly *Runashore* programme every Wednesday on *Victory* between 21.45 and 22.30. Assisting in a liaison capacity (right) is *Steve Campion*.



BEENIES



LOVE YOU INSIDE OUT

B/W I'M SATISFIED

THE NEW SINGLE

**TAKEN FROM
THE PLATINUM ALBUM**

SPIRITS HAVING FLOWN



RSO 31



News as it happens from IRN

John Gill reports after a day in the newsroom

NINE A.M. on a miserable, drizzling Monday, down in the bowels of opulent LBC Towers. The IRN newsroom, nerve centre of the ILR network's news coverage, ticks over at a leisurely pace. The three main bulletins of the morning, 07.00, 08.00 and 09.00 have passed and the next peak of activity will be the daily major news update at 13.00.

The 40-odd journalists in the news team work a rota of staggered eight-hour shifts, attendance peaking around the times of the most important bulletins of the day (07.00-09.00, 13.00 and 17.00-19.00) and slumping during the late evening and early morning.

All the IRN journalists have long experience in local ILR and foreign radio newsrooms. This, says Dutton, is a necessity. Newspaper journalists, used to only one or two major deadlines a day, could not walk into IRN and start working to hourly deadlines which sometimes require a story to be researched and written minutes before it is broadcast.

Chief news editor Ted Dutton, has the 07.00-15.00 early shift this week. He and the early duty editor, Colin Parkes, sit opposite each other on a small table which links two large, circular phone consoles at which the rank-and-file scribes sit. Next to Parkes sits Vince McGarry, who copytypes the stream of news stories arriving over teleprinter from the various London press agencies. The teleprinters are situated in a small office across the room from Dutton, next to which stands the voice-up studio used to record the news items fed out to the 19 subscribing ILR stations.

When Dutton arrives at 07.00, one of the first things he does is check the news possibilities for the day; a list of various events, Parliamentary and VIP occasions culled from press releases and news contacts which might provide IRN with its daily quota of news. This 'tip sheet' features items ranging from funny human interest stories to matters of national security.

The first news list of the day included the shooting of the British ambassador in Amsterdam (an old story but still containing good news potential), the committal of Barry Williams, who shot three noisy neighbours and two petrol pumpattendants, the OPEC talks in Geneva, the signing of the Middle East peace treaty in Washington, Georgie Best's appeal against being banned from British football, a young girl framed with possession of Heroin in Mexico and stuck in a mixed-sex Midnight Express-style prison, and Sid Vicious's mum on a dope charge at Marylebone Magistrates Court. The Muldergate, Uganda and San Salvador captive bankers stories were also current enough to demand regular checking for new developments.

The Georgie Best appeal was rejected in a matter of minutes. The sports desk thought they had his Los Angeles phone number, but it transpired that someone had removed their contacts phone book. A phone number for Best in LA finally materialised. Reporter John Greenwood dialled it and dragged a young woman out of her bed at 07.00, West Coast Time. No, she replied, regrettably she had no connections with the jet-setting (frustrated) footballer. The Best story, too, was deferred. . . .

Sid's mum went down with a minor sentence, multiple-murderer Williams (as Dutton had predicted) opted for diminished responsibility and was committed indefinitely to Broadmoor and Baroness Phillips' mysterious talk on Business Security was cancelled.

Meanwhile, across the table from the cool Dutton, deadline desperation was setting in. Colin Parkes, responsible for the compilation of tapes for the IRN network, was coming on like a dyspeptic Lou Grant, showering those who were hindering his deadline with unmentionable oaths. Vince the genial copy-taster looked on with a bemused grin.

The first editions of the two evening papers carried histrionic stories of Idi Amin's Kampala palace choc-a-bloc with Tanzanian tanks. IRN sources had proved this story to be dubious and unfounded earlier in the morning but there were rumours that Amin had fled Uganda.

Greenwood, who seemed to be getting the best assignments, was told to check-up with Uganda. A note left on Dutton's desk that morning said that you had to ask for "The Conqueror of The British Empire" to get any response from Amin's palace whatsoever, so Greenwood rang Uganda and went through the protocols. He was unceremoniously told by an aide to go and drown himself. Not one to take such advice out of hand, he instead included the quote in his 13.00 Uganda voice-up, tacking on another quote from a different Ugandan who told him not to be silly and go and ring Tanzania if he wanted any information.

A bizarre story also cropped

up of a publican killing himself and his family, hanging his dog and setting fire to his pub. This originated in BRMB's area and there is a free flow of news between IRN and the local news room. BRMB researched, wrote a voice-up for the story for IRN.

You could tell 13.00 was approaching at an amazing pace merely by the fact that beleaguered Parkes was buzzing and out of the news room like a blue-and-out fly. He and his young Australian bulletin editor were sitting buried beneath news stories which needed to be scripted, word up and assembled in a presentable shape and order for the IRN work.

The penultimate item was ready at 13.00 precisely, causing Parkes to dive through the door into the studio and give word to newsreader Alan Clark the second. The final item came as Clark still without his script — was still pronouncing his name. A favour for the Derby had been withdrawn because of illness. A sports writer quickly knocked out a sentence on the story, Parkes set it and rocketed through the studios. Clark read the piece off a minute or so later. . . .

The assembled news staff yelped "Phew!" and set to joking at themselves. None, they agreed, ever seen so frantic a morning. Parkes settled in his chair, began to relax, knowing that the next frantic rush for the 15.00 deadline was the responsibility of his replacement at 15.00.

Dutton typed out an updated news schedule for his replacement, tied up a few loose-ends stories, adjourned to the pub.

Roxy Music

THE NEW SINGLE



DANCE AWAY

PICTURE BAG

POSP 44



Order from Polydor's own distribution company: Phonodisc Limited,
Clyde Works, Grove Road, Romford, Essex, RM6 4QR. Telephone: 01-590 7766.



SOPHIA LOREN has recently completed an extensive tour of local radio to promote her book *Sophia — Living And Loving*. She is pictured above at Radio Forth where she talked to Clarke Tait (right) for his Saturday evening *Tait a Tete* programme about her childhood, career, ambitions and, of course, the great influences in her life — her father, husband and children. Producer Hamish Wilson looks on admiringly from behind.

Round up . . .

RADIO LONDON is celebrating the 150th anniversary of the Metropolitan Police in two special programmes, the first of which was broadcast yesterday (8) when Liz Donnelly followed a copper on the beat for two days around London, cruised the area in a Panda car and answered an emergency call on night duty. The programme looked at the effect on the ordinary PC of decisions made at the top. The second programme, to be broadcast on April 15, takes a more critical look at the Met. Donnelly and Frank Mansfield have co-produced both programmes, the second of which will be more a consumer's view of the force including police relations with young people and racial minorities.

TWO SPECIAL religious programmes, which have been entered for UNDA (the international competition for radio programmes on the theme of children in today's religious situation) are to be aired by LBC on Good Friday. The first, *He's My Friend*, was produced by John Willett and is aimed at children. It tells three bible stories which are related to the present day by interviews conducted by children. It is presented by Alexandra Bejda and goes out at 19.30. At 20.00 the second half-hour programme, entitled *Our Father*, deals with the problems of communicating religion to children from problem homes and includes an unusual interview with a scholar taking a Ph.D. on Sunday Schools.

HIGHLIGHT of Easter listening on Radio Newcastle will be a broadcast on Good Friday of hour-long excerpts from Bach's *St. Matthew Passion*, performed by 200 singers and musicians, just 250 years after the work was introduced.

THE FIRST-EVER link up between an ILR station and a local TV station is being planned by Radio Forth and Scottish Television in the near future. The link-up will be for a series of documentary talk programmes, but the station has yet to get the final thumbs-up for the project from the IBA.

CAPITAL'S MAY Headline debate will be brought forward from the usual first Friday of the month to Tuesday, May 1, when Gillian Reynolds will present an election special live from the foyer. Plans are currently under discussion to hold a Capital Question survey, conducted as usual by Marplan, between now and the election, but confirmation has yet to be received.

MIKE NORTH, presenter of Radio Victory's *Outdoors* programme (Tuesdays, 21.00-21.30) has just been awarded the special press class of the Southern Television Deep-Sea Finals, competing against media representatives from TV, radio and newspapers. North's show, while dealing with all aspects of country life, tends to specialise in fishing content and the station's local sales team have capitalised on this, selling air-time to a fishing magazine. North is president of the National Federation of Sea Angling.

RADIO TELEFIS Eirann in Dublin has bought a *Downtown Radio* programme which was broadcast by the Belfast ILR at Christmas. Entitled *Tommy Sands Meets The Saints And Scholars*, the programme featured prominent religious clergymen, officials and well-known dignitaries telling stories and singing religious songs, regardless of denomination. RET will be using an edited version with references to Christmas removed.

BRMB's murder scoop

BRMB'S NEWSROOM scooped the network the week before last with an extended news report on the trial of multiple murderer Barry Williams in a Midlands court.

Williams was committed for trial for shooting dead three of his next-door neighbours because they were "too noisy". After the murder, he drove off firing wildly from his car, injuring a little girl and killing two petrol pump attendants before being captured by the police.

BRMB reporter Andy Webb attended Williams' trial, where the murderer pleaded diminished

responsibility and was given an indefinite sentence to Broadmoor.

He recorded a 30-minute tape featuring recordings of the actual 100mph police chase, as well as interviews with survivors and relatives of the victims, which was broadcast as a news special at 11 that day.

A five minute version of the tape was taken direct by Radio Hallam and LBC and was made available to the network by IRN. The programme has so far been nominated for two radio awards.

Bowie as a traveller

DAVID BOWIE will be making a programme with 10 Londoners for Capital Radio. The idea was born following the singer's recent appearance on Nicky Horne's *Your Mother Wouldn't Like It* evening rock show in which he invited listeners to 'phone in and talk to him.

Normally a recluse, Bowie's initiative has been well received at Euston Towers. On Tuesday (3) on-air promo's began throughout the day asking listeners to write 200 words in prose or rhyme on David Bowie, *The Traveller*.

Bowie himself will choose the 10

best and those people will be invited to the studios to make the programme.

The travelling theme reflects changes undergone by Bowie himself over the years in terms of music, image, environment, life style and so on. The lucky 10 will devise the programme's format with Bowie, but it will probably be based loosely around questions asked by the chosen listeners and a choice of Bowie music and an accompaniment.

The show is expected to be aired towards the end of May in Nick Horne's 21.00-23.00 time slot.

Leicester's peculiar Top 20

RADIO LEICESTER presenter Dennis Coath, in constant receipt of criticism from listeners over music policy, decided to find out just what musical tastes Leicester listeners have by asking them to vote for their favourite three artists to produce a local Top 20.

'Why don't you play more country and western' had been a common complaint so it was not surprising to find Don Williams and Johnny Cash at numbers 6 and 15 respectively. Interestingly both Elvis Presley and Frank Sinatra scored an enormous number of votes putting them well ahead of the field while Cliff Richard only

managed 11th position and the Beatles eighth.

The complete Top 20 looks like this: 1) Elvis Presley; 2) Frank Sinatra; 3) Abba; 4) Neil Diamond; 5) Shadows (at least a British Act); 6) Don Williams; 7) John Travolta; 8) Beatles; 9) Bee Gees; 10) Four Seasons; 11) Cliff Richard; 12) Spinners; 13) Blondie; 14) Peter Dinklage; 15) Johnny Cash; 16) Queen; 17) Simon & Garfunkel; 18) Stevie Wonder; 19) Leicester Showaddywaddy; 20) John Denver.

New wave, it seems, has not dominated Leicestershire opinion club.

Eurodrama prize for BBC

THE BBC'S drama department has won a joint prize in the first ever competition for the Prix Futura for Radio Drama. The prize is sponsored by Sender Freies Berlin and Zweites Deutsches Fernsehen under the auspices of the European Broadcasting Union, and is worth DM5,000. The BBC shares this prize with a drama production from a Danish radio station.

The winning BBC production was *The Clerks*, written by Rhydian and produced by Jonathan Tydemann, and broadcast on Radio 3 last year. The play was a futuristic comedy starring Freddie Jones and Hugh Burden.

Rhys Adrian receives a certificate of honour and the prize money and the BBC receives a figure and certificate of honour.

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Samperidat?

RADIO MONTH issue three is available now. It is essential reading for all personnel involved in radio, particularly management. The magazine is designed as a forum from which informed decisions can be made.

THIS MONTH Anne Karpf looks at Capital Radio's recent two day conference which brought the station's community activities to the public in a blaze of publicity.

JOHN BRADFORD believes it does not matter if AIRC's members seldom speak with one voice. Dissent, he sees from the vantage point of chairman, is a motivating force.

SAMPERIDAT. A relatively new word in the Russian dictionary—means illegal broadcasting. John Marshall examines the growth of pirate transmissions in the USSR.

SIMON PARTRIDGE reviews the Calouste Gulbenkian Foundation's report on Broadcasting and youth.

AMERICAN BROADCASTERS would probably deem their system "a whole different ball game" to radio in the UK. John Grierson looks at its present state of radiant health and tries not to draw too many irritating comparisons.

RADIO FOR BREAKFAST—Robert Shelton spent a morning each with Radio 4's Today and LBC's AM teams while the Radio Month editorial trio were tuning in to one BBC local, one ILR and two BBC network breakfast shows.

A NUMBER of ILR stations are now five years old. Which of them are re-equipping their studios and with what? Dennis Rookard reports on changes afoot plus a special table breaking down present equipment usage.

THE AA's radio traffic service has developed rapidly into a highly sophisticated broadcasting system. A report by John Gill.

COMMERCIAL REVIEWS. Maggie DiMambro casts a critical ear to Air Service's monthly national and local showtape.

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The Monday Report

BRITAIN'S ONLY COMPREHENSIVE TIP SHEET AIRPLAY AND CHART GUIDE

PICKS OF THE WEEK



RADIO ORWELL — Keith Rogers/Feel The Need/Leif Garrett. Scotti K 11279



DOWNTOWN RADIO — Candy Devine/Reunited/Peaches & Herb. Polydor POSP 43



RADIO HALLAM — Keith Skues/When I Dream/Crystal Gayle. UA UP 36503



RADIO CITY — Billy Butler/Feel The Need/Leif Garrett. Scotti K 11279

Artist	Title	Label/Cat No/Die	Chart Pos	Comment
TOP OF THE POPS BBC 1 network 19.20 Thursday (5) DJ: Tony Blackburn				
SEX PISTOLS (Play in)	Silly Thing	Virgin VS 256 (c)	(55-12)	Should go top three
M. FACTOR	Pop Musik	MCA 413 (e)	(83-43)	Still available on double groove 12 inch
VILLAGE PEOPLE	In The Navy	Mercury 6007 229 (f)	(1-1)	Second week at number one
SQUEEZE	Curl For Cats	A&M AMS 742c (c)	(12-4)	Pink Vinyl 12 inch out this week
GENERATION X	Valley of the Dolls	Chrysalis CHS 2315 (f)	(60-21)	Sounds like Bowie's 'Rebel Rebel'
CHIC MEMBERS	I Want Your Love	Atlantic LY 16 (w)	(5-7)	Reached sales peak
JACKSONS	Offshore Banking Business	Virgin VS 248 (c)	(New at 38)	Was't last too long
	Shake Your Body	Epic EPC 7181 (c)	(23-13)	Big increase in sales this week
MILK AND HONEY	Hallelujah	Polydor 2001 870 (f)	(New at 39)	Eye-catching cover — will be top three
JAM	Strange Town	Polydor PDSP 34 (c)	(26-22)	Good picture bag
GLORIA GAYNOR	I Will Survive	Polydor 2895 017 (f)	(2-3)	Still selling very well
SIOUXSIE & THE BANXSHEES	The Staircase Mystery	Polydor POSP 9 (f)	(7-24)	Chances no staying power
(play-out)				
DIRE STRAITS (Legs & Co.)	Sultans Of Swing	Vertigo 6059 206 (f)	(11-10)	Reached chart peak
WINGS OVER THE WORLD BBC 2 network 20.10. Sunday (8) Documentary about wings. four.				
WINGS	Greatest Hits	Parlophone PCTC 256 (e)	(N/R)	Current chart album
WINGS	Goodnight Tonight	Parlophone B. 5022 (e)	(39-23)	12 inch still available
SATURDAY MORNING SHOW LWT (Plus Southern, Border and Grampian) 10.00 Saturday (7) Presenter: Steve Jones				
MICKY DOLENZ	Love Light	Chrysalis CHS 2287 (f)	(N/R)	Good picture bag
TITO SIMON	Things will be better	Pearl PFU 8006 (Spartan)	(N/R)	Chart single
SHAM '69	Questions and Answers	Polydor POSP 34 (f)	(25-18)	Reached sales peak
SARAH BRIGHTMAN	Adventures of a love crusader	Hansa AHA 528 (e)	(New at 51)	On 12 inch and coloured vinyl
MIKE OLDFIELD	Galley	Virgin VS 245 (c)	(N/R)	On 12 inch and coloured vinyl
RACEY	Some Girls	RAK 291 (e)	(21-5)	Probable Number One
KENNY EVERETT VIDEO SHOW Thames network 18.30. Monday (9) Presenter: Kenny Everett				
SPARKS	Number One Song In Heaven	Virgin VS 244 (c)	(45-67)	Sales potential finished
JUSTIN HAYWARD	Marie	Decca F 13634 (e)	(N/R)	Went Chart
TINA TURNER	Sometimes When We Touch	U.A. UP 36413 (e)	(N/R)	Great Performance
GERRY RAFFERTY	Night Owl	Oldie	(N/R)	
ALLRIGHT NOW Tynne Tees 17.00 Friday (13) Presenter: Den Hegarty				
POLICE	Roxanne	A&M	(N/R)	Must be top twenty
DIRE STRAITS	Sultans Of Swing	Vertigo 6059 206 (f)	(11-10)	Now established as a top band
TISWAS ATV (Plus Granada, HTV and Anglia) 10.30 Saturday (7) Presenters: Sally James & Chris Tarrant				
CHILD	Only You	Hansa AHA 536 (e)	(N/R)	Reworking of oldie
THREE DEGREES	The Runner	Ariola ARO 154 (p)	(8-8)	Still an white 12 inch
DANA	Something's Cooking In	GTO GT 243 (c)	(61-50)	Good single
DIRE STRAITS	The Kitchen	Vertigo 6059 206 (f)	(11-10)	Lots of T.V.

SHAUN CASSIDY
"Hard Love"

K17296

CRACKIN'
"Double Love"

K17297

NARADA MICHAEL WALDEN
"I Don't Want Anybody Else"

AS K11269

ERUPTION
"One Way Ticket"

AS K11266

STAR CAMBERS

THE MONDAY REPORT

MONDAY 100

☆ CHARTBOUND
☆ GARY MOORE
☆ Parisian Walkways
☆ POLICE
☆ 'Roxanne'

Pos	LAST WEEK	THIS WEEK	DATE	TITLE - Artist (Producer) Label & Number (Distributing Label)	TITLE - Artist (Producer) Label & Number (Distributing Label)	TITLE - Artist (Producer) Label & Number (Distributing Label)
1	5	5	1	IN THE NAVY Village People ** (Moray/Belton) (Zomba Music) Mercury 6007 209 S	IMAGINATION Rocky Steps & The Playboys (M. Venn) (Chappell) (Chappell) CBS 110	ROCKING CHAIR Dean Friedman (Rob Stevens) (Heath Levy) (Lifesong) US 465
2	18	12	1	BRIGHT EYES Art Garfunkel (Mike Barri) (Arista) (Arista) CBS 8947	HAVEN'T STOPPED DANCING Yeti Gozamer ** (R. Jones) G. Jones (Blockbuster Music) Setwalk SID 102	PAINTER MAN Money M. ** (F. Fairman) (WB Music) Atlantic K 11255 S
3	2	9	1	I WILL SURVIVE Gloria Gaynor ** (D. Fekaris) (ATV Music) Polydor 2095 017 G	HOLD THE LINE Toto * (T. Don) (Arista) (Arista) CBS 6784	THE RUNAWAY Elkie Brooks (Deniz Green/Elkie Brooks) (Rondor Music) A&M AMS 7428 (c)
4	12	4	1	COOL FOR CATS Squeeze ** (Steven J. Wood) (Rondor/Digital Seps) A&M AMS 7428 (c)	OFFSHORE BANKING BUSINESS The Members (Steve Lillywhite) (Virgin) (Virgin) VS 248 ** **	DANCE LADY DANCE Crown Heights Affair (CHA/Newsday) (Bronze) (Mercury) 6166 B4 ** * (f)
5	21	4	1	SOME GIRLS Beady Belle (M. Most) (Chromachord) RAK 291	I [W]HO HAVE NOTHING Sylvester ** (Sylvester) (Bricolage) Fantasy FCT 129	WHAT A FOL BELIEVES Double Brothers (Templeton) (Innersong) WB K 17314
6	4	6	1	TURN THE MUSIC UP Players Association ** (Damo, Wilson) (Fremont) Vanguard VS 5011	CLOG DANCE Violinski * (Violinski) (Avastone) Jet JET 136	HEART OF GLASS Blondie ** (M. Chapman) (Chrysalis) Chrysalis CHS 2265 P
7	5	7	1	I WANT YOUR LOVE Chic ** (Edwards/Rodriguez) (WB Music) Atlantic LV 16	TRAGEDY Bee Gees ** (Bee Gees) (Chappell) RSO 27 G	MUSIC BOX DANCER Frank Mills (F. Mills) (Valentini) Polydor 2121 370
8	4	8	1	THE RUNNER The Three Degrees ** (McDonald) (Heath Levy) (Shirco Music) Arista ARO 154	YOU BET YOUR LOVE Herbie Hancock ** (Herbie Hancock) (Panache) (Rival) CBS 7010	VOODOO VOODOO Don Heagyarty * (Big Don) (Columbia) Magnet MAG 143
9	3	6	1	SOMETHING ELSE Sex Pistols * (S. Jones) (Burlington) (WB Music) Virgin VS 240 S	POP MUZIK M. ** (Amida) (Sue) (Columbia) MCA 413	BRISTOL STOMP The Last Show * (George Duke) (Carlin) (Mercury) EG 7149
10	11	6	1	SULTANS OF SWING Dire Straits (Mark Knopfer) (Rondor) (Strat Jacket) Vertigo 6059 2266 (f)	KNOCK ON WOOD Amil Stewart ** (Long) (WB Atlantic) K 11214	PARTY DOWN George Duke (George Duke) (Carlin) (Mercury) EG 7149
11	6	11	1	HE'S THE GREATEST DANCER Sister Sledge (S. Rodgers) (Epic) (WB Music) Atlantic K 11257 (w)	EVERYBODY'S HAPPY NOWADAYS Buzcocks (M. Rusher) (U.A. Music) United Artists UP 36499	DISCO NITES/BOOGIE OOGIE G.O. ** (Simmons) (Fremont) (Concussion Music) A&M AMS 7226 (f)
12	5	2	1	SILLY THING Sex Pistols * (S. Jones) (Virgin) Virgin VS 256	HERE COMES THE NIGHT Beach Boys ** (Lubiano/Berger) (Rondor Music) Caribou CRB 7204 (c)	DIAMONDS Chris Rea ** (Gut Duggdon) (Magnet Music) Magnet MAG 144
13	23	4	1	SHAKE YOUR BODY (Down To The Ground) (The Jacksons) ** (Jacksons) (Carlin) Epic EPC 7181 (c)	English Civil War Johnny Comes Marching Home! (Clash) (Peachtree) (Rival) CBS CBS 7082	STOP YOUR SOBBIING The Pretenders (Lowe) (Kasson Music) Real ARE 6
14	7	8	1	LUCKY NUMBER Lene Lovich ** (Staesels) (Oval Music) Siffm BUY 42 S	SHA LA LA MEANS I LOVE YOU Barry White (B. White) (—) 20th Century BTC 1041	TRASH Roy McLeod (Roy McLeod) (E. G. Music) EG Polydor POP 32
15	13	7	1	MONEY IN MY POCKET Dennis Brown ** (Gibbs) (Lightning Music) Lightning LVN	CUBA Gibson Brothers ** (D. Vangarde) (Island Music) Island WIP 6483	Don't Want Nobody Else Nurada Michael Walden (Walden) (WB Atlantic) Atlantic K 11269
16	4	16	1	POW! Kate Bush (A. Powell) (Kate Bush Music) EMI EMI 2911	SOMETHING'S COOKING IN THE KITCHEN (Dana) (Barry Black) (ATV Music) GTO 243	OVERLUL! Motor Head (L. Miller) (Mercury) Mercury BRB 67
17	8	10	1	CAN YOU FEEL THE FORCE Real Thing ** (Good) (Open Circle) Pye TN 46147 S	The Advantages (A Love Cussupier) Sarah Brightman (Rowland) (ATV) (Aloha) Hama AHA 538 ** **	BLOW AWAY George Harrison (Dunk) (Dark Horse) (Dark Horse) K 7127
18	20	4	1	QUESTIONS & ANSWERS Shym 69 (J. Perry/P. Wilson) (Singapore) Polydor POP 37	CONTACT Edwin Starr ** * (Stern) (ATV) (Arista) 20th Century BTC 2396 S	TURN ME UP Keith Barron ** (Weiss) (Sabb) CBS 7090
19	6	9	1	OLIVER'S ARMY Elks Castle * (Nick Lowe) (Pheasant) Radar ADA 31 G	MARY ANN Black Lace * (P. Harris) (ATV Music) Lido EMI 2919	CHIQUITITA Abba (Abba) (Polar Music) Epic EPC 7030 G
20	15	11	1	DON'T STOP ME NOW Queen (Queen) (Roy Thomas Baker) (EMI Music) EMI 2910	IMPERIAL WIZARD David Essex ** (Essex/Nigel) (Nigel) (Mercury) Mercury 6007 202	HALLELUJAH Milk & Honey (Shimono Zachi) (Gosly Israel/Bricco) Polydor 2001 870
21	60	2	1	VALLEY OF THE DOLLS Generation X * (Hunter) (Chrysalis) Chrysalis CHS 2310	SHOOT SHOOT UFO * (D. King) (Kleiner Music) A&M AMS 7424	BOOGIE TOWN F.L.B. ** (Larry James) (Bacon) Fantasy AY 108
22	26	5	1	STRANGE TOWN The Jam (Crombwell) (Haven And Son Music) Polydor POP 34	KEEP YOUR BODY WORKING Klester ** * (D. King) (Kleiner Music) A&M AMS 7421	GIMME BACK ME BRIN Duto (Vandy) (Singsong) (Arista) (Beggars Banquet) BEG 5704
23	39	2	1	GOODNIGHT TONIGHT Wings ** (McCartney) (Haven And Son Music) Polydor POP 34	LIVIN' IT UP Billie Jean King ** (Bell) (E. Music) (Capitol Music) A&M AMS 7424	NANU NANU Daddy Dredford ** * (Pardo) (Polygram) (Arista) (Beggars Banquet) BEG 5704
24	27	3	1	THE STAIRCASE (Mystery) Sinusale & Barabas (Sinusale & Barabas) (Mystery) Polygram POP 34	LOVE BALLAD George Benson (Lenny Waronker) (Chappell) (Chappell) CBS 17323	UNTIL THE NIGHT (Singsong) (Arista) (Beggars Banquet) BEG 5704

Radio+Record

NEWS

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MUSIC COUNTRY AMERICA

DON WILLIAMS

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HAGGARD

ROY CLARK

MEL TILLIS

LORETTA LYNN

MICKEY NEWBURY

DON GIBSON · JOE ELY

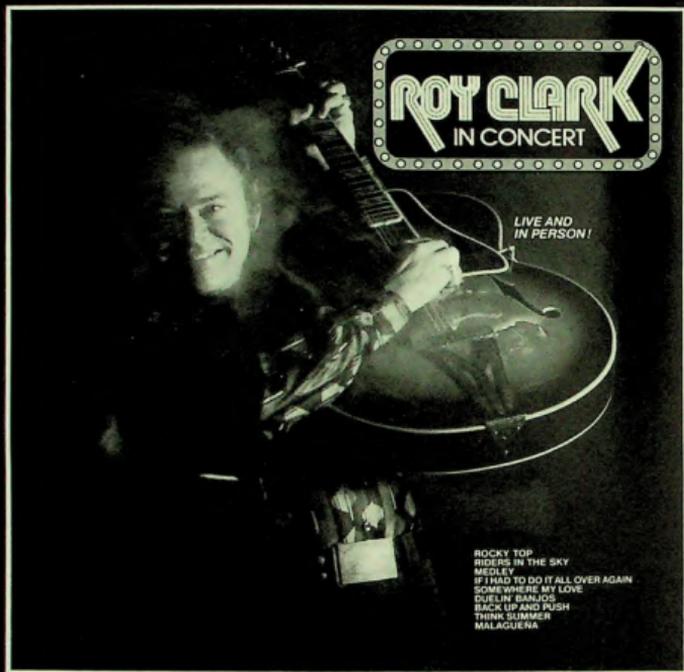
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RIDERS IN THE SKY
MEDLEY
IF I HAD TO DO IT ALL OVER AGAIN
SOMEWHERE MY LOVE
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BACK UP AND PUSH
THINK SUMMER
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BECAUSE OF THE TREMENDOUS RESPONSE TO ROY'S APPEARANCE ON BBC 2'S "ROY CLARK MUSIC SHOW", ANCHOR RECORDS IS RELEASING "ROY CLARK IN CONCERT"

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A feast of country now available for Britain

THE ACQUISITION of the ABC catalogue has now firmly established MCA at the top of the country music totem pole, alongside CBS and RCA. Though the label already possessed a considerable roster of established stars such as Merle Haggard, Faron Young, Loretta Lynn, Conway Twitty and Bill Monroe, plus highly rated up and comers like Joe Ely and Ronnie Sessions, the ABC take-over now provides material by Roy Clark, Barbara Mandrell, Don Williams, The Oak Ridge Boys, Buck Trent, Hank Thompson, Freddy Fender and others, thus effectively doubling the size of the company's country catalogue.

Stuart Watson, MCA marketing manager, is, naturally, excited about the prospects now opened up in what is a rapidly developing area of music. "Now that we have the ABC catalogue, Roy Featherstone (MCA managing director), John Wilkes (international manager) and I feel that MCA has the strongest catalogue of country material in the world — and we intend to exploit that catalogue on an international basis in an aggressive manner.

Watson adds that each act will be provided with individual treatment with regards to promotion and marketing and that no-one will become just another name on a country roster — as happens at some other record companies where that constant search for a rock/pop holy grail means that some fine country artists receive little or no promotion, being considered as working in an area of minority interest only.

"We will be treating each act as a separate project," Watson affirms. "We intend bringing

over as many country acts as possible and we'll be honouring all commitments made under the ABC set-up. We're already putting together a visit for Barbara Mandrell, while we hope to have Tanya Tucker coming over, maybe in September. Meanwhile, we have Joe Ely coming in this month and his new album will be promoted by full page ads in all the music papers."

The growth of MCA in the country music market stems from the late '60s when the company took over American Decca.

Decca had established itself as one of the leading country labels in the U.S. during the period when the genre was known as "hill-billy". Paul Cohen was appointed as country A&R man and in 1945 began recording Red Foley, Ernest Tubb, Kitty Wells and other acts at Nashville Radio WSM's Studio B, attaining such success (Foley became a massive seller, his Chatternooga Shoe Shine Boy topping the U.S. pop charts during 1950, claiming a top 30 spot for some 15 weeks) that other majors eventually moved into the city and established offices and studios there.

Prior even to that time, Decca had realised the potential afforded by country material, Bing Crosby recording Sierra Sue, Deep In The Heart Of Texas and covering Bob Willis' San Antonio Rose in 1940-41 (the last named providing the Old Groaner with his second million-selling disc) while Ernest Tubb, who had first entered Decca's studios totin' Jimmie Rodgers' famous guitar, recorded the million-selling Walkin' The Floor Over You in 1941, receiving a gold disc

for this achievement half a century later!

From the '40s onwards, Decca continued to bombard the charts with quality country material — a bombardment that has received no let-up since the MCA logo replaced that of Decca and Kapp. In recent times such MCA releases as Merle Haggard's It's Been A Great Afternoon and I'm Always On A Mountain When I Fall, Mel Tillis' Send Me Down To Tucson and I Believe In You, Loretta Lynn's Out Of My Head And Back In My Bed and Bill Anderson's I Can't Wait Any Longer (Ember here) have all topped the U.S. country charts, while Olivia Newton-John and Tanya Tucker have logged various crossover hits.

ABC, which was formed in Hollywood in 1956, also built much of its reputation on a strong country catalogue, during the '70s acquiring numerous No.1 hits thanks to Donna Fargo, Johnny Carver, Freddy Fender, Billy Crash Craddock, John Conlee, Don Williams, The Oak Ridge Boys and Barbara Mandrell.

In 1979 Stuart Watson is adamant: "We will be aggressive in our attempts to exploit the crossover potential offered by such artists as Roy Clark, Tanya Tucker and Joe Ely. Don Williams is already established as a major artist in this area."

With no less than five MCA acts appearing at this year's Wembley Festival and the big push on Ely about to begin, the company is really hotting things up on the country scene. If, as so many have predicted, a country music explosion is imminent, then MCA may have lit a fuse at exactly the right time!



AMAZING RHYTHM ACES.

One of the most underrated country-rock bands on the scene, the Aces have charted with such songs as *Third Rate Romance* and *Amazing Grace (Used To Be Her Favourite Song)*. Based in Memphis, the city responsible for the Sun and Stax sounds, the Aces, a six piece headed by singer-song-writer-rhythm guitarist Russell Smith, have toured with such diverse acts as Rick Wakeman and Willie Nelson. *Third Rate Romance*, which the band recorded in 1975 is considered a classic single, Melody Maker describing the song as "The very essence of the Mid West in just three minutes and 21 seconds. It's the stuff to make TV soap opera redundant. That song will live forever."

Available Albums: *Stacked Deck* ABCL 5152, *Too Stuffed To Jump* ABCL 5160, *Toucan Do It* ABCL 5219, *Burning The Balroom Down* ABCL 5244.

MCA The Country Host



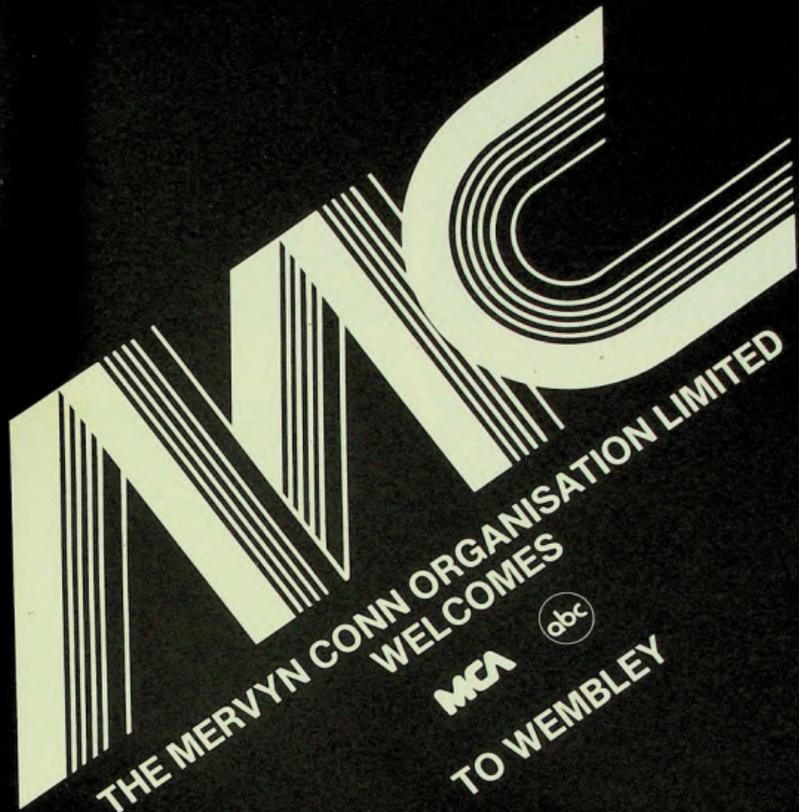
ROY CLARK. Once a back-up guitarist with Wanda Jackson, Roy Lincoln Clark is now recognised as one of the greatest showmen in country music — winning the CMA Entertainer Of The Year award in 1973. A natural comedian, an accomplished multi-instrumentalist and a singer who has logged hits with such titles as *Yesterday When I Was Young* and *Thank God And Greyhound*, Clark was a star of the country music gala held at Midem this year. Albums: *Country Comes To Carnegie* (with Don Williams, Hank Thompson and Freddy Fender) ABCD 614, *Roy Clark In Concert*.



MERLE HAGGARD. To many he's the greatest country star of 'em all. And certainly his appearance at Mervyn Conn's 10th Wembley Festival provided one of the finest performances ever to grace that annual event. Son of a farmer driven from the dustbowl of Oklahoma, Haggard, who was born in a converted boxcar, lived a life of crime during his early years, eventually receiving a sentence that put him in San Quentin jail. Later, aided by Buck and Bonnie Owens, he began recording for Tak and Capitol. Since signing for MCA a couple of years ago, there has been no let-up in Haggard's run of No.1 successes,



JOE ELY. Ely, who's due to play a number of British dates shortly, is the most highly touted of country's up and comers. From Lubbock, Texas, the honky-tonk star Buddy Holly, he first recorded with The Flatlanders, a band that sometimes utilised a musical saw player. His first album for MCA, in 1977, received widespread acclaim from the media, thanks not only to Ely's vocals and excellent songs (usually penned by Ely, or sidekicks Butch Hancock and Jimmy Galt) but also because of his exceptional band — Lloyd Maines (steel guitar), Jesse Taylor (guitar), Gregg Wright (bass), Ponti Bone (accordion) and Steve Kistner (drums) — possibly the finest outfit on the whole country music scene. Last year saw the release of Ely's second album — which was also enthusiastically received — plus his first appearance at Wembley. Available albums: *Joe Ely* MCF 2808, *Honky Tonk Masquerade* MCF 2832, *Down On The Drag* MCF 2833.



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MCA The Country Host



FREDDY FENDER. When it comes to crossover country, Freddy Fender's way ahead of the field. Of Mexican descent, the Texas born singer initially recorded in Spanish. Available albums: *Before The Next Teardrop Falls* ABCL 5132, *If You're Ever In Texas* ABCL 5199.



LORETTA LYNN. From Butcher's Hollow, Kentucky, Loretta is a coal miner's daughter who's climbed all the way to the top. CMA Female Vocalist of the Year in 1967, 1972 and 1973. Available albums: *Best Of Loretta Lynn* MCF 2787, *I Remember Patsy* MCF 2807.



MICKEY NEWBURY. A one-time boat dweller and an avid antique collector, singer-songwriter Newbury is probably best known for his *American Trilogy*, a composition formed from three Civil War songs, which became a world-wide hit for Elvis Presley. Texas born, Newbury spent four years in the U.S. Air Force during which time he was based for a while in England, becoming a confirmed Anglophile. A writer of depth and vision. Available album: *Rusty Tracks* ABCL 5215.



THE OAK RIDGE BOYS. Top gospel group in the States for many years (the Oaks were first formed in 1957), The Oak Ridge Boys, Duane Allen, Richard Sierban, Bill Golden and Joe Bonsall, have swung in a country-pop direction in more recent times, winning the CMA Best Vocal Group award in 1978. Their band, which features Garland, a keyboardist of considerable talent, also won the CMA Best Band award that same year. The Oaks, who guested on Paul Simon's million-selling *Slip Slidin' Away* single, have twice appeared at Wembley (stopping the show both times) and last year performed at the Royal Albert Hall. Available albums: *Room Service* ABCL 5257, *Y'All Come Back Saloon* ABCL 5241.



BARBARA MANDRELL. A petite blonde, Barbara Mandrell, Texas-born but L.A. raised, made her first onstage appearance at the age of 11, when she performed at a Chicago trade fair. A singer who's also a multi-instrumentalist — she plays guitar, pedal steel, bass, banjo and saxophone — she began her recording career during the '60s, having learnt her trade with The Mandrells, a family band that included her mother and father. Signed to CBS in 1969, Barban immediately scored with country renditions of such r&b songs as *D. Right Man* and *Treat Him Right* then moved on to join AB Records in 1976, her run of hits, continuing with *Tonight, Midnight, Angel, Hold Me*, and others. Louise is now breaking in country music, has been married

MCA The Country Host



HANK THOMPSON. A Western Swing King, Hank Thompson's been notching up hits since 1946, when his recording of *Whoa Sailor* became a regional seller. Signed to Capitol Records two years later, he then scored with *Humpty Dumpty Heart*, *Wild Side Of Life* (a million seller). Available albums: *Country Comes To Carnegie* ABCD 614.



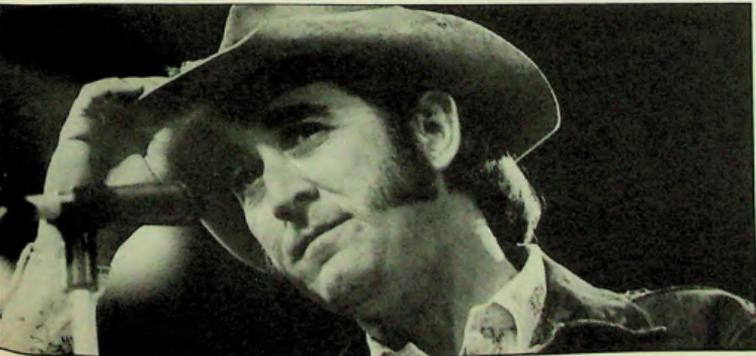
TANYA TUCKER. In 1974 she made the cover of *Rolling Stone*, her pic headed "hi, I'm Tanya Tucker, I'm 15, You're Gonna Hear From Me". By then she was already a country superstar having scored a massive hit with *Delta Dawn*, her first record, in 1972. Available albums: *Ridin'* Rainbows MCF 2796, *TNT* MCG 3530.



CONWAY TWITTY. A pop star, a rock and roll idol and a Grand Ole Opry favourite — Conway Twitty's been all of these things. Born at Friar's Point, Mississippi, in 1933, he latched onto rock during the mid-'50s and gained a gold record with *It's Only Make Believe*, following this with another million seller in *Lonely Blue Boy* (a re-write of *Danny*, a song from *Elvis' King Creole* movie) two years later. Always connected with the country music scene, Twitty moved to Nashville during the late '60s and began hitting the top spot on the U.S. country charts with monotonous regularity, his recorded duets with Loretta Lynn proving equally successful, resulting in the twosome winning the CMA Vocal Duo award in 1972, '73, '74 and '75. Twitty, who was booked for *Wembley* in 1977 but bowed out after receiving a number of death threats, takes his stage name from the towns of Conway (in Arkansas) and Twitty (in Texas), having originally been christened Harold Lloyd Jenkins. Available albums: *Best Of Conway Twitty* MCF 2737, *Play, Guitar, Play* MCF 2798, *Georgia Keeps Pulling On My Ring* MCF 2845.



ALSO AVAILABLE on MCA/ABC Records are albums by Ronnie Sessions, Jerry Jeff Walker, Jimmy Buffett, *New Riders Of The Purple Sage*, Mel Tillis, Tompall Glaser, Donna Fargo, Hoyt Axton, Marty Robbins, Kitty Wells, Patsy Cline, Bill Monroe, Rick Nelson, Brenda Lee, Bill Anderson, Poco and Commander Cody. Something for everybody, in fact. Add to these, forthcoming releases by John Conlee, Faron Young and others and you'll see the MCA's claim to possess "the strongest catalogue of country material in the world" is no idle boast.



DON WILLIAMS. CMA Male Vocalist Of The Year in 1978, gentle giant Williams first came to prominence with *The Poco-Seco Singers*, a folk group, during the mid-'60s scoring several U.S. pop hits. He began cutting solo records for Jack Clements JMI label in 1972, obtaining a hit with *The Shelter Of Your Eyes*, his second release — since when he's gained hit after hit with such singles as *Amanda*, *You're My Best Friend* and *I Recall A Gypsy Woman*, his albums constantly charting in Britain, where he's won many awards. Available albums: *You're My Best Friend* ABCL 5127, *Don Williams' Greatest Hits Vol. 1* ABCL 5147, *Don Williams — Vol. 1* ABCL 5153, *Don Williams — Vol. 2* ABCL 5154, *Harmony* ABCL 5177, *Visions* ABCL 5200, *Country Boy* ABCL 5233, *Expressions* ABCL 5253, *Country Comes To Carnegie* (with others) ABCD 614, *Don Williams — Vol. 3* ABCL 5125.

MUSIC COUNTRY AMERICA

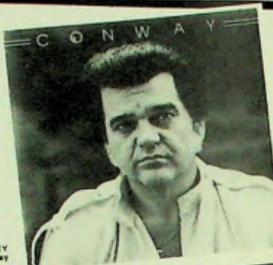
NEW RELEASES



LORETTA LYNN
We've Come A Long Way, Baby
MCF 2801



JOE ELY
Down On The Drag
MCG 3532



CONWAY TWITTY
Conway
MCF 2875



ROY CLARK
In Concert
AB CL 3268

BILL ANDERSON
The Best Of
MCF 2865



TANYA TUCKER
TNT
MCG 3530



MERLE HAGGARD
I'm Always on a Mountain
When I Fall
MCF 2848

CURRENT PRODUCT



MEL TILLIS
I Believe in You
MCF 2862



DON WILLIAMS
Expressions
ABCL 5253



JERRY JEFF
Contrary To Ordinary
MCF 2851

MICKEY NEWBURY
Rusty Tracks
ABCL 5215



THE OAK RIDGE BOYS
Room Service
ABCL 5257



FREDDY FENDER
The Best Of
ABCL 5321

MCA RECORDS

1 Great Pultney Street, London W1R 3PW
distributed by EMI Records Ltd.

all that's best in country

abc Records

Distributed through CBS Records

38	3	LOGICAL SONG Supertramp (Supertramp/Hansa) (Rondor Music) ABM AMS 7427	(c)
41	7	IDON'T WANT TO LOSE YOU Candidate (D. Most) (Chinnipack) RAK 289	(e)
28	14	8 KEEP ON DANCIN' Garry's Gang (Mathew) (April Music) CBS 7019	(c)
43	4	REMEMBER THEN Showaddywaddy (Showaddywaddy) (Barley/DJM Music) Arista Arist 247 HF	(c)
30	29	7 FOREVER IN BLUE JEANS Neil Diamond (G. Gladilo) (ATV Music) CBS CBS 7047	(c)
31	24	8 INTO THE VALLEY The Skids (D. Batchelor) (Virgin Music) Virgin VS 241	(c)
34	5	5 FIRE Pointer Sisters (Bl. Perry) (Imarson) Planet LV 18	(w)
33	28	8 JUST WHAT I NEEDED The Cars (Roy H. Baker) (Libo) Elektra K 12312	(w)
34	31	6 LET'S FLY AWAY Voyage (Roger Toazari) (Sire) (Lougney) GTO GT 245	(c)

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

ARTISTS A-Z

ABBA	37	ADAM	33	DAVID	GLORIA	3	MILLS	FRANK	75			
ANGELIC UPSTARTS	54	CHANDLER	DEE	GENERATION X	10	MONKS	100	WORKS	100			
APRESCO	59	CLASH	7	GENE CRUZ	1	THE BROTHERS	82	SOUZEZ	4			
BABY	46	COSTELLO	ELVIS	GOZZALEZ	19	ELA	65	MURPHY	ANNE			
BEACH BOYS	85	CRAYON	19	HARRISON	HERBIE	78	MURRAY	41	VILLAGE	PEOPLE		
BEE GEES	81	DADDY	DEWOPUP	HARDY	GEORGE	85	PLANNERS	ASSOCIATION	5	VOLUNTS		
BELLS	61	DRUM	HERDENTS	HEGARTY	JEN	31	PONTER	SISTERS	32	WALKER		
BLOK LACE	58	DUETS	5	HILL	JOHN	13	PRETENDERS	THE	31	WALKEN		
BLONDE	52	DYING	YOUNG	JACKSONS	5	13	THE	LUZUY	38	WALLEN		
BONNANNO	HAMILTON	DIAMOND	NEL	JAM	THE	30	TOM	HOBSON	IBAND	48	WINES	
BROOKS	ELIE	DIRE	STRATS	JANET	BILLY	32	THIRD	WORLD	23			
BROWN	BENNIS	DOBBIE	BROTHERS	BLACK	KANDICE	32	REAL	THING	80			
BUSH	MATE	DOOLEYS	THE	MAN	MANFRED	36	RICHARD	CLIFF	63			
BUZZCOKS	45	DUMK	GEORGE	MANN	MANFRED	36	ROCKY	MUSIC	32			
		ESSEX	DAVID	MARSH	ROCKY	6	SEX	PROTEGS	12			
		FLB	2	MARSH	ROCKY	6	SHAM	BO	18			
		FREEMAN	DEAN	MARSH	ROCKY	6	SHARPE	ROCKY	6			
		GARFUNKEL	ART	MARSH	ROCKY	6	SHOWADDYWADDY	MEMBERS	37			
		GARY'S	GANG	MARSH	ROCKY	6	SHOUGE	6	BUNSHES	35		
		GARTNER	ART	MARSH	ROCKY	6	SISTER	SLEAZE	11			



STAR CLIMBERS

SHAUN CASSIDY
"Hard Love"

◆ K1726

CRACKIN'
"Double Love"

◆ K1727

MARACA MICHAEL WALDEN
"I Don't Want Anybody Else"

◆ K1269

ERUPTION
"One Way Ticket"

◆ K1726

GIMMICK INDEX

These records have at some time in their chart life been on
 ● Picture Disc (only)
 ● Picture Disc (French)
 ● Picture Disc (Spain)
 ● Picture Disc (Italy)
 ● Picture Disc (Japan)
 ● Picture Disc (Latin)
 ▲ Triangular Disc

95	69	8	HONEY I'M LOSTHE DOOLEYS (Finnon) (Heath Levy) GTO GT 242
96	72	8	YOU ANGEL YOU Manfred Mann's Earthband (Mann) (Big Ben Music) Bronze BR 88
97	78	6	BULLY FOR YOU Tom Robinson Band (Todd Rundgren) (EMI Music) EMI EMI 2916
98	84	11	ONE COLD VIBE Third World A. Sade/In Third World (Blue Mountain) Island WIP 6488

31	67	1	THREE DEGREES
32	68	1	TOTO
33	69	1	UFO
34	70	1	VILLAGE PEOPLE
35	71	1	WILSON
36	72	1	WALKER
37	73	1	WALKEN
38	74	1	WALKER
39	75	1	WALKER
40	76	1	WALKER
41	77	1	WALKER
42	78	1	WALKER
43	79	1	WALKER
44	80	1	WALKER
45	81	1	WALKER
46	82	1	WALKER
47	83	1	WALKER
48	84	1	WALKER
49	85	1	WALKER
50	86	1	WALKER
51	87	1	WALKER
52	88	1	WALKER
53	89	1	WALKER
54	90	1	WALKER
55	91	1	WALKER
56	92	1	WALKER
57	93	1	WALKER
58	94	1	WALKER
59	95	1	WALKER
60	96	1	WALKER
61	97	1	WALKER
62	98	1	WALKER
63	99	1	WALKER
64	100	1	WALKER

CHART ACTION

VILLAGE PEOPLE sat at number one, but with ART GARFUNKEL at 2, SOUZEZ at 12, and RACEY at number 5, it should be topped next week. In fact ART GARFUNKEL could be the first record to spend three months in the chart before getting to number one. Lots of movement all through the chart, especially from GEMINATION X, WINGS, KANDIDATE, SHOWADDYWADDY, M and AMIL STEWART. MEMBERS at thirty-eight lead the way for twelve new entries which include a disappointing follow up for the BEE GEES, and a top five certainty for MILK AND HONEY. One sure to be around for a long time is ANNE MURRAY at sixty-five.
 One question sure to be answered next week is how many, if any, of the LIGHTNING picture disc Crusy series will chart.

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ALBUM RELEASES

Albums scheduled for release week ending 13 April 1979

AYERS, ROY Fever
BASSEY, SHIRLEY The Magic Is You
BOULAYE, PATTI You Stepped Into My Life
HILLAGE, STEVE Rainbow Dome Music
JACKSON, MILLIE A Moment's Pleasure
LYNN, LORETTA We've Come A Long Way Baby
MEMBERS, THE At The Chelsea Club
O'HARA, MARY In Harmony
OTWAY, JOHN Where Did I Go Right
TWITTY, CONWAY Conday
VARIOUS Golden Lady Soundtrack

Polydor Super 2391 396 (f)
UA UATV 30236 (e)
Polydor 2393 536 (f)
Virgin V1 (c) (clear vinyl)
Spring Super 2391 395 (f)
MCA MCF 2881 (e)
Virgin V 2120 (c)
Charlysis CHR 1217 (f)
Polydor Super 2393 532 (f)
MCA MCF 2878 (e)
Ariola ARL 5019 (p)

BRITISH COUNTRY MUSIC CHART

This chart is compiled from a panel of fifty specialist country shops and is by used by the CMA and various specialist Radio programmes.

— NATIONAL

THE FIRST CMA/RRN/COUNTRY ALBUM CHART

1	(-)	(1)	MARTY ROBBINS Golden Collection	Lotus WH 5008
2	(-)	(1)	VARIOUS Country Portraits	Warwick WW 5057
3	(-)	(1)	COUNTRY BREEZE The Sound Of	NEVP 141
4	(-)	(1)	SYDNEY DEVINE Doubly Devine	Phillips 6525 019
5	(-)	(1)	GEORGE HAMILTON IV Reflections	Lotus WH 5009
6	(-)	(1)	DON WILLIAMS Images	K-Tel NE 1033
7	(-)	(1)	DON WILLIAMS Expressions	ABC ABCI 5253
8	(-)	(1)	SYDNEY DEVINE Almost Persuaded	Phillips 6308 291
9	(-)	(1)	SYDNEY DEVINE Nashville Album	Phillips 9109 224
10	(-)	(1)	VARIOUS Country Life	EMI EMTV 16
11	(-)	(1)	SLIM WHITMAN Ghost Riders In The Sky	UA UATV 30202
12	(-)	(1)	DOLLY PARTON Both Sides Of	Lotus WH 5006
13	(-)	(1)	CHARLY RIDER Burgers & Fries	RCA PL 12983
14	(-)	(1)	KENNY ROGERS The Gambler	UA UAG 30220
15	(-)	(1)	JOHNNY CASH 20 Foot Tappin' Greats	CBS 10009
16	(-)	(1)	SYDNEY DEVINE Devine Time	Phillips 6308 283
17	(-)	(1)	MO BANDY Love Is What Life Is	CBS 83174
18	(-)	(1)	BILLIE JO SPEARS Love Ain't Gonna Wait For Us	UA UAS 30205
19	(-)	(1)	CRYSTAL GAYLE When I Dream	UA UAG 30169
20	(-)	(1)	JOHNNY CASH Gone Girl	CBS 83322
21	(-)	(1)	TANYA TUCKER T.N.T.	MCA MCG 3630
22	(-)	(1)	ANNE MURRAY Let's Keep It That Way	Capitol ET 11743
23	(-)	(1)	ORIGINAL SOUNDTRACK Every Which Way But Loose	Elektra K 52119
24	(-)	(1)	WILLIE NELSON There'll Be No Teardrops Tonight	UA UAS 30215
25	(-)	(1)	MERLE HAGGARD I'm Always On A Mountain When I Fall	MCA MCF 2848

ROCK AIRPLAY

BAD COMPANY — Desolation Angels — Swan Song; **EDDIE AND THE HOT RODS** — Thriller — Island; **STEVE FORBERT** — Alive On Arrival — W — Van Halen 2 — WB; **MAGAZINE** — Second Hand Daylight — Virgin; **MOTORHEAD** — Overkill — Bronze; **BILL NELSON'S RED NOISE** — Sound On Sound — Harvest; **THE ONLY ONES** — Even Serpents Shine — CBS; **GRAHAM PARKER** — Squeezing Out The Sparks — Vertigo; **TOM ROBBINSON BAND** — TRB II — EMI; **ROXY MUSIC** — Manifesto — Polydor; **THE RUMOURS** — Frogs Sprouts Clogs And Krauts — Stiff; **THE SEX PISTOLS** — The Great Rock N Roll Swindle — Virgin; **THE SKIDS** — Scared To Dance — Virgin; **SQUEEZE** — Cool For Cats — A&M; **STIFF LITTLE FINGERS** — Inflammable Material — Rough Trade; **THE STRANGLERS** — Live Cert X — A&M; **SUPERTRAMP** — Breakfast In America — A&M; **PAT TRAVERS BAND** — Heat In The Street — Polydor; **TUBES** — Remote Control — A&M.

FOLK AIRPLAY

THE ALBION BAND — Rise Up Like The Sun — EMI; **ROY BAILEY** — Our Folk Music Heritage — Trailer; **PETER BELLAMY** — The Transports — Free Reed; **BOTHY BAND** — After Yours — Polydor; **PAUL BRADY** — Welcome Here Kind Stranger Mulligan; **ANNE BROU** — Beautiful Ireland — Hometown; **ANDY CAHAN** — Chief O'Neill's Favourite — Kicking Mule; **MARTIN CARTHY** — Because It's There — Topic; **SHIRLEY & DOLLY COLLINS** — For As Many As Will — Topic; **MALCOLM DALGLISH & GREY RISEN** — Banish Misfortune — June Appal; **AC ERAILL** — Diwedd Y Gan — Sain; **BOB FOX & STU LUCKLEY** — Nowt So Good'll Pass — Rubber; **MARY HOPKIN** — The Welsh World Of Mary Hopkin — Decca; **JOHN KIRKPATRICK** — Going Spare — Free Reed; **FINN MACGUIL** — Sink Ye, Swim Ye — Radio Edinburgh; **RALPH McTELL** — Slide Away The Screen — Warner Bros; **MANDY MORTON & SPRIGUNS** — Magic Lady — Banshee; **NA FILLI** — The Music Of Na Ffilli — Outlet; **ROBERTS/MacLEAN** — Caledonia — Plant Life; **THE WHISTLEBINKIES** — The Whistlebinkies — Claddagh.

JAZZ AIRPLAY

LOUIS ARMSTRONG — The Best Of — MCA; **GORDON BECK** — The French Connection — OWL; **HARRY BECKET** — Got It Made — Ogun; **DAVE FRISHBERG** — You're A Lucky Guy — Concord; **BENNY GOODMAN** — Benny Goodman Today — Decca; **LIONEL HAMPTON** — As Time Goes By — Sonet; **ROLAND HANNA** — Perugia — Freedom; **ILLINOIS JACQUET** — King Jacquet — French RCA; **HUMPHREY LYTTLETON** — Spreading Joy — Black Lion; **ROB MCCONNELL** — The Jazz Album — Attic; **GERRY MULLIGAN** — Revelation — Blue Note; **PHIL NIMMONS** — The Atlantic Suite — Sackville; **JOHNNY PATRICK** — Johnny And Dick — Regis; **GARY PEACOCK** — December Poems — ECM; **ROSEWELL RUDD** — Inside Job — Freedom; **ARCHIE SHEPP** — There's A Trumpet In My Soul — Freedom; **SWINGLE SINGERS** — Jazz Sebastian Bach — Phillips; **ART TATUM** — The Art Of Tatum — Coral; **RICHARD TEITELBAUM/ANTHONY BRAXTON** — Time Zones — Freedom; **ALEX ZONJIC** — Alexander Zonjic — Polarix.

L.P. ACTION

Predictably the top two albums, **BARBARA STRIESAND** and **LEO SAYER** are both T.V. advertised, as is the highest new entry, **COUNTRY PORTRAITS** in at number six. **GRAHAM PARKER** makes the biggest in-chart jump this week up 29 places to number 13, but also going well with large chart gains are the new L.P.'s from **DAVID ESSEX** and **SQUEEZE**. Unlike the singles chart there is no takeover by disco product, with only four of the top thirty being in this vein.

COUNTRY AIRPLAY

AMAZING RHYTHM ACES — Amazing Rhythm Aces — ABC; **CARROLL BAKER** — If It Wasn't For You — RCA; **MOE BANDY** — It's A Cheatin' Situation — CBS; **JOHNNY CASH** — Gone Girl — CBS; **ROY CLARK** — In Concert — ABC; **JACK CLEMENT** — All I Want To Do — Elektra; **LLOYD GREEN** — 10 Shades Of Green — Checkmate; **KELVIN HENDERSON** — Country Comes West — Chopper; **WAYLON JENNINGS** — I've Always Been Crazy — RCA; **GEORGE JONES** — The Race Is On — Sunset; **WILLIE NELSON** — Willie And Family — Live — CBS; **POACHER** — Poacher — RK; **BRENDAN QUINN** — Country Lovin' — Mint Julep; **PHILOMENA QUINN** — Cowboy Lovin' Night — Emerald; **JEAN RITCHIE** — None But One — Sire; **KENNY ROGERS** — The Gambler — UA; **PETE SAYERS** — Bogalusa Gumbo — Response; **JOE STAMPEL** — Greatest Hits — Epic; **TANYA TUCKER** — TNT — CBS; **VARIOUS** — T For Texas — Charly.

In Harmony
 the new album from
Mary O'Hara



'In Harmony' CHR 1217

Charlysis

ALBUM 70

☆ CHARTBOUND
☆ ANNE MURRAY
New Kind Of Feeling
☆ SISTER SLEDGE
We Are Family

Wk	Wk on CH	THE ARTIST (producer) label catalogue no. (distributor code)	This Week	Last Week	Wk on CH	THE ARTIST (producer) label catalogue no. (distributor code)
8		GREATEST HITS II Barbra Streisand (Various) CBS 10012 (c)	36	(-)	1	THE BEST DAYS OF MY LIFE Johnny Mathis (Jack Gold) CBS 86060 (c)
3		VERY BEST OF Leo Sayer (-) Chrysalis CDL 1222 (f)	37	38	4	OVERKILL Motor Head (J. Miller) Bronze BRON 515 (e)
3		BREAKFAST IN AMERICA Supertramp (Supertramp) A&M AMLK 63708 (c)	38	(-)	1	CARS Cars (Roy Thomas Baker) Elektra K 52088 (w)
10		C'EST CHIC Chic (Rodgers/Edwards) Atlantic K 50566 (w)	39	47	5	PLASTIC LETTERS Blondie (M. Chapman) Chrysalis CHR 1166 (f)
5		DIRE STRAITS Dire Straits (Muff Winwood) Vertigo 9102 021 (f)	40	20	6	CAN YOU FEEL THE FORCE Real Thing (Ken Gold) Pye NSPH 18601 (p)
1		COUNTRY PORTRAITS Various (Various) Warwick WW 5057 (w)	41	34	13	BEST OF Earth Wind & Fire (Maurice White) CBS 83264 (c)
7		MANILOW MAGIC Barry Manilow (Manilow/Dante) Arista ARTV 2 (f)	42	32	8	THANK YOU VERY MUCH Cliff & The Shadows (Hank Marvin) EMI EMTV 15 (e)
9		SPIRITS HAVING FLOWN Bee Gees (Bee Gees) RSO RSBG 001 (f)	43	36	14	BLONDES HAVE MORE FUN Rod Stewart (Tom Dowd) Riva RYLP 8 (w)
14		THE GREAT ROCK 'N' ROLL SWINDLE Sex Pistols (Various) Virgin VDT 2510 (c)	44	30	7	AT THE BUDOKAN Cheap Trick (Gary Lodinsky) Epic EPC 85083 (c)
14		PARALLEL LINES Blondie (Mike Chapman) Chrysalis CDL 1192 (f)	45	(-)	1	BLACK ROSE Thin Lizzy (Thin Lizzy/Tony Visconti) Vertigo 9102 032 (f)
13		ARMED FORCES Elvis Costello (Nick Lowe) Radar RAD 14 (w)	46	28	6	TURN THE MUSIC UP Players Association (Danny Weiss) Vanguard VSD 79421 (p)
12		DESOLATION ANGELS Bad Company (Bad Co) Swan Song SSK 59408 (w)	47	39	14	GREASE Various (Original Soundtrack) RSO RSD 2001 (f)
2		SQUEEZING OUT THE SPOTS Graham Parker (-) Vertigo 9102 030 (f)	48	40	14	20 GOLDEN GREATS Neil Diamond (Various) MCA EMTV 14 (e)
18		MANIFESTO Roxy Music (Roxy Music) Polydor POLH 1 (f)	49	51	14	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne) Jet JET DP 400 (c)
19		52nd STREET Billy Joel (Phil Ramone) CBS 83181 (c)	50	37	5	LIVE (X CERT) The Stranglers (M. Rushent) UA UAG 30224 (e)
1		DISCO INFERNO Various (Various) K-Tel NE 1043 (k)	51	52	14	SATURDAY NIGHT FEVER Various (Various) RSO 2658 123 (f)
4		TRB II Tom Robinson Band (Todd Rundgren) EMI EMC 3296 (e)	52	66	14	YOU DON'T BRING ME FLOWERS Neil Diamond (Bob Gaudio) CBS 85077 (c)
13		THEIR 20 GREATEST HITS The Three Degrees (Various) Epic 10013 (c)	53	50	2	FEETS DON'T FAIL ME NOW Herbie Hancock (-) CBS 83491 (c)
10		GOLDEN COLLECTION Marty Robbins (Various) Lotus WH 5008 (k)	54	67	2	LEMON POPSICLE Original: Soundtrack (-) Warwick WW 5050 (Wr)
17		BAT OUT OF HELL Meat Loaf (T. Rundgren) Epic 82419 (c)	55	45	2	EVEN SERPENTS SHINE The Only Ones (-) CBS 83451 (c)
25		LIONHEART Kate Bush (Andrew Powell) EMI EMA 787 (e)	56	55	14	RUMOURS Fleetwood Mac (Fleetwood Mac/Calliat/Dashut) Warner Brothers K 56344 (w)
15		LIVING INSIDE YOUR LOVE George Benson (T. Lipuna) WB K 66085 (w)	57	46	2	LIVE AND DANGEROUS Thin Lizzy (-) Vertigo 6641 807 (f)
24		SCARED TO DANCE Skids (Skids) Virgin V 2116 (c)	58	49	5	SHEIK YERBOUTI Frank Zappa (Zappa) CBS 88339 (c)
21		LOVE TRACK Gloria Gaynor (-) Polydor 2391 835 (f)	59	43	14	NIGHT FLIGHT TO VENUS Boney M (Frank Farian) Atlantic/Hansa K 50496 (w)
2		TOTO Toto (-) CBS 83148 (c)	60	33	4	THRILLER Eddie And The Hot Rods (Peter Kerr) Island ILPS 9583 (e)
14		JEFF WAYNE'S WAR OF THE WORLDS Various (Jeff Wayne) CBS 96000 (c)	61	48	4	GEORGE HARRISON George Harrison (Harrison/Titelman) Dark Horse K56562 (w)
5		STATELESS Lene Lovich (Stateless) Stiff SEEZ 7 (e)	62	63	2	THE ALBUM Abba (-) Epic EPC 85052 (c)
14		NEW BOOTS & PANTIES Ian Dury & Blockheads (Jenner/Latham/Walton) Stiff SSZ 4 (e)	63	60	8	NEW DIMENSIONS Three Degrees (Giorgio Moroder) Ariola ARLH 5012 (p)
14		EQUINOXE Jean Michel Jarre (Jean Michel Jarre) Polydor POLD 5007 (f)	64	(-)	1	SKELLERN Peter Skellern (Skellern) Mercury 9109 701 (f)
2		COOL FOR CATS Squeeze (-) A&M AMLH 68503 (c)	65	54	14	WINGS GREATEST WINGS (Paul McCartney) Parlophone PCTC 256 (e)
14		JAZZ Queen (Queen) EMI EMA 788 (e)	66	44	4	DEVADIP ONENESS Carlos Santana (Santana) CBS CBS 85037 (c)
2		IMPERIAL WIZZARD David Essex (-) Mercury 9109 616 (f)	67	53	13	DON'T WALK - BOOGIE Various (Various) EMI EMTV 13 (e)
6		INFLAMMABLE MATERIAL Stiff Little Fingers (Ed Hollis) Rough Trade Rough 1 (ii)	68	(-)	1	PLAYS SONGS FOR ANNIE James Galway (Ralph/Mace) RCA Red Seal RL 25163 (r)
4		ANGEL STATION Manfred Mann's Earth Band (Anthony Moor) Bronze BRON 516 (e)	69	(-)	1	EVEN NOW Barry Manilow (Dante/Manilow) Arista SPART 1047 (f)
5		FEEL NO FRET Average White Band (AWB/Gene Paul) RCA XL 13063 (r)	70	61	7	VALLEY OF THE DOLLS Generation X (Ian Hunter) Chrysalis CHR 1193 (f)

1	PEACHES & HERB	Remixed	87
2	MILK & HONEY	Headbun	87
3	THREE DEGREES	The Ringer	85
4	DEAN FRIEDMAN	Wasn't	81
5	SUPREMACY	The Logical Song	80
6	POINTER SISTERS	Fire	78
7	KATE BUSH	Wow	77
8	VOYAGE	Let's Go Away	75
9	CHIC	Went Your Love	74
10	BEE GEES	Love You Inside Out	72
11	WINGS	Goodnight Tonight	72
12	SISTER SLEDGE	Yes, The Greatest Dancer	71
13	DIRE STRAITS	Sultans Of Swing	71
14	ROCKY SHARPE AND THE REPLAYS	Impagation	70
15	KANDIDATE	I Don't Wanna Lose You Love	70
16	PLUVEES	Cool for Cats	69
17	PLAYERS ASSOCIATION	Tom The Mad Cat	69
18	MIKE ODIFELDO	M. Rag Music	67
19	JACKSONS	Shave Your Body	65
20	BARRY WHITE	Do It La La	65
21	ERUPTION	One Way Ticket	62
22	BOB SEGER	Trillium	62
23	NEIL DIAMOND	Swanee Hill Blues	60
24	KEVIN KNIGHT	Are You Late	60
25	SHOWADDYADDY	Remember Then	59
26	Gloria Gaynor	I Will Survive	57
27	Gloria Gaynor	I Will Survive	55
28	Gloria Gaynor	I Will Survive	55
29	Gloria Gaynor	I Will Survive	55
30	Police	Every Breath You Take	54
31	Police	Every Breath You Take	54
32	Police	Every Breath You Take	54
33	Police	Every Breath You Take	54
34	Police	Every Breath You Take	54
35	Police	Every Breath You Take	54
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44	Police	Every Breath You Take	54
45	Police	Every Breath You Take	54
46	Police	Every Breath You Take	54
47	Police	Every Breath You Take	54
48	Police	Every Breath You Take	54
49	Police	Every Breath You Take	54
50	Police	Every Breath You Take	54

The Airplay 50 is computed from all playlist based on the number of plays per week and actual audience figures as established by JICGAC and the BBC. This chart is totally accurate. Week commencing April 2, 1979.

51	Paul Brown	Don't Worry	87
52	Shirley Bassey	Don't Leave This Way	87
53	Shirley Bassey	Don't Leave This Way	87
54	Shirley Bassey	Don't Leave This Way	87
55	Shirley Bassey	Don't Leave This Way	87
56	Shirley Bassey	Don't Leave This Way	87
57	Shirley Bassey	Don't Leave This Way	87
58	Shirley Bassey	Don't Leave This Way	87
59	Shirley Bassey	Don't Leave This Way	87
60	Shirley Bassey	Don't Leave This Way	87
61	Shirley Bassey	Don't Leave This Way	87
62	Shirley Bassey	Don't Leave This Way	87
63	Shirley Bassey	Don't Leave This Way	87
64	Shirley Bassey	Don't Leave This Way	87
65	Shirley Bassey	Don't Leave This Way	87
66	Shirley Bassey	Don't Leave This Way	87
67	Shirley Bassey	Don't Leave This Way	87
68	Shirley Bassey	Don't Leave This Way	87
69	Shirley Bassey	Don't Leave This Way	87
70	Shirley Bassey	Don't Leave This Way	87
71	Shirley Bassey	Don't Leave This Way	87
72	Shirley Bassey	Don't Leave This Way	87
73	Shirley Bassey	Don't Leave This Way	87
74	Shirley Bassey	Don't Leave This Way	87
75	Shirley Bassey	Don't Leave This Way	87
76	Shirley Bassey	Don't Leave This Way	87
77	Shirley Bassey	Don't Leave This Way	87
78	Shirley Bassey	Don't Leave This Way	87
79	Shirley Bassey	Don't Leave This Way	87
80	Shirley Bassey	Don't Leave This Way	87
81	Shirley Bassey	Don't Leave This Way	87
82	Shirley Bassey	Don't Leave This Way	87
83	Shirley Bassey	Don't Leave This Way	87
84	Shirley Bassey	Don't Leave This Way	87
85	Shirley Bassey	Don't Leave This Way	87
86	Shirley Bassey	Don't Leave This Way	87
87	Shirley Bassey	Don't Leave This Way	87
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89	Shirley Bassey	Don't Leave This Way	87
90	Shirley Bassey	Don't Leave This Way	87
91	Shirley Bassey	Don't Leave This Way	87
92	Shirley Bassey	Don't Leave This Way	87
93	Shirley Bassey	Don't Leave This Way	87
94	Shirley Bassey	Don't Leave This Way	87
95	Shirley Bassey	Don't Leave This Way	87
96	Shirley Bassey	Don't Leave This Way	87
97	Shirley Bassey	Don't Leave This Way	87
98	Shirley Bassey	Don't Leave This Way	87
99	Shirley Bassey	Don't Leave This Way	87
100	Shirley Bassey	Don't Leave This Way	87

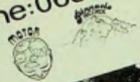
101	Paul Brown	Don't Worry	87
102	Shirley Bassey	Don't Leave This Way	87
103	Shirley Bassey	Don't Leave This Way	87
104	Shirley Bassey	Don't Leave This Way	87
105	Shirley Bassey	Don't Leave This Way	87
106	Shirley Bassey	Don't Leave This Way	87
107	Shirley Bassey	Don't Leave This Way	87
108	Shirley Bassey	Don't Leave This Way	87
109	Shirley Bassey	Don't Leave This Way	87
110	Shirley Bassey	Don't Leave This Way	87
111	Shirley Bassey	Don't Leave This Way	87
112	Shirley Bassey	Don't Leave This Way	87
113	Shirley Bassey	Don't Leave This Way	87
114	Shirley Bassey	Don't Leave This Way	87
115	Shirley Bassey	Don't Leave This Way	87
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125	Shirley Bassey	Don't Leave This Way	87
126	Shirley Bassey	Don't Leave This Way	87
127	Shirley Bassey	Don't Leave This Way	87
128	Shirley Bassey	Don't Leave This Way	87
129	Shirley Bassey	Don't Leave This Way	87
130	Shirley Bassey	Don't Leave This Way	87

W 4 H
D 1 S
AIRPLAY TOP 50

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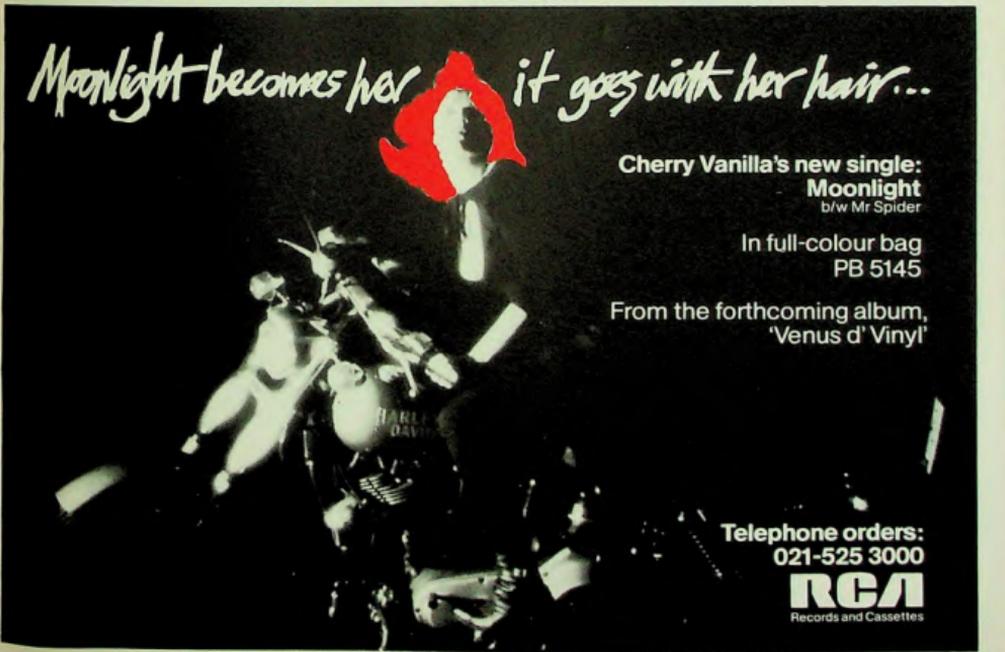
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NEW SINGLES BREAKDOWN

RELEASE DATE: APRIL 6, 1979

INDEX

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

RATING

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

GIMMICKS

PIC BAG = ■
12" ONLY = 12
PIC DISC = ★

COLOURED VINYL = ●
7" & 12" = ★★

Artist	A & B Sides	Label	Cat No	Dist					
DICKIE'S, THE	Banana Splits/Hideous/ Get It At The Store	A&M	AMS 7431	(c)	2	N. Wave	B	●	
MILK & HONEY	Hallelujah/Lady Sun	Polydor	2001 870	(f)	1	Pop	A		
ROSE ROYCE	Angel In The Sky/Hear	Whitfield	K 17347	(w)	2	Pop	A		
SHADOWS	Theme From The Deer Hunter/ Bermuda Triangle	EMI	2939	(e)	2	Pop	A	■	
SOCIO, GINO	The Dancer/Dance To Dance	Atlantic	LV23	(w)	2	Disco	A	12	
X—RAY SPEX	Highly Inflammable/Warrior In Woolworths	EMI	INT 583	(e)	2	N. Wave	B	■	
BILL NELSON'S RED NOISE	Stay Young/Out Of Touch	Harvest	HAR 5183	(e)	3	N. Wave	A	12	
DOZIER, LAMONT	Boogie Business	Atlantic	LV 24	(w)	3	Disco	B	12	
HANCOCK, HERBIE	Tell Everybody/Trust Me	CBS	7229	(c)	3	Disco	B		
ONLY ONES	Out There In The Night/Lovers Of Today	CBS	7285/127285 (blue)	(c)	3	N. Wave	B	★★	
PHILLY CREAM	Jammin' At The Disco/Soul Man	Fantasy	12FTC 173	(e)	3	Disco	A	12	
RECORD, EUGENE	Magnetism	Atlantic	LV 25	(w)	3	Disco	B	12	
ROXY MUSIC	Dance Away/Cry Cry Cry	Polydor	POSP 44	(f)	3	Pop	B	■	
TRAVOLTA, JOHN	A Girl Like You/(Long Version)	Polydor	POSP 48	(f)	3	Disco	B	★★	
AVERAGE WHITE BAND	Walk On By/Too Late To Cry/ Feel No Fret	RCA	XB 1087/X 1087 (blue)	(r)		Disco	C	★★	
BADFINGER	Last Inside Your Love/Come Down Hard Body Heat/We Are One	Elektra/Asylum	K 12345	(w)		Pop	B	12	
BRIDGES, ALICIA	Papa Louis/For You	Polydor	POSPX 38	(p)		Disco	B	12	
BROTHERHOOD OF MAN	Freddie Laker (Concorde & Eurobus/ Ceylanadia)	Pye Int.	7N 46194	(p)		N. Wave	C		
BURNEL, JEAN JACQUES	Time Passes By/Love You Rubber Biscuit/Oh My Darlin'	Grapevine	GRP 117	(r)		Disco	C		
BYNUM, JAMES	Fantasy/The Sound You Heard	Pye Int.	7N 25085	(p)		Unheard			
CHIPS, THE	Rasta Fiesta/Dirty Harry	CBS	7196	(c)		Disco	B	12	
CLARK, TIM	How Could This Go Wrong/Being In Love With You Is Easy	Virgin	FLS 12012	(f)		Reggae	B		
DUNBAR, SLY	Name Dropping/Fly v. Fly	RAK	2936	(c)		Pop	B		
EXILE	Going Down To Laurel/Steve Forbert's Moon River	EMI	EPC 7275	(e)		N. Wave	C		
FLYS, THE	She Believes In Me/Cynthia	Epic	EPC 7289	(c)		Pop	C		
FORBERT, STEVE	Super Hero/Sleeping Beauty	GTO	GT 247	(c)		Pop/Disco	B	★★	
GIBB, STEVE	It's Only Make Believe/Rocka Billie	RCA	PB 1471	(r)		Rockability	A		
GLITTER, GARY	California Rose/Just In Time	EMI	2896	(e)		Pop	D	■	
GORDON, ROBERT	Crying/Dark Vader	Salsoul	SSOL 118	(e)		Disco	B	12	
HAYES, LYNDA	Take It Back/I Can't Believe You	EMI	America AM 506	(e)		Heavy	C		
INSTANT FUNK	The Birthday Kiss/Baz's Party	EMI	INT 587	(e)		N. Wave	C		
J. GELS BAND	Fortuna	Bat	BAT 4	(f)		Unheard			
JILTED JOHN	Be Good To Yourself/Loving Arms	Polydor	2059 112	(f)		Pop	B		
LANCASTER, JACK	Who's The Feet (You Or Me)/The Best Victim Of Romance/Hot Night In Dallas/Cadillac Walk/Bad Case Of Lovin' You/I Saw Her Standing There	Hurricane	FIRE 1	(w)		Pop	B		
LE PARKER, SHAUN	Now That I Found You/Torero	Capitol	12CL 16076	(e)		Pop	C	★★	
MAGNETS	Don't You Write Her Off/Sad Boy	Capitol	CL 16078	(e)		Ballad	B		
MARTIN, MOON	Words & Music/Your Cheatin' Heart	Capitol	CL 16077	(e)		Soft Rock	C		
MARTINO, AL	Su Cancion/Contrastes	EMI	INT 588	(e)		Pop	C		
McGUINN, CLARK & HILLMAN	Pick Me Up I'll Dance/Where Did You Go Overkill/Too Late, Too Late	Decca	FR 13838	(s)		Unheard			
McLEAN, DON	Chicago/All That Jazz	Epic	EPC 7234/12EPC 7234	(e)		Disco	B	★★	
MISSIEGO, BETTY	Walking On Music	Bronze	12BRO 67	(e)		Heavy	B	12	
MOORE, MELBA	Second Hand Company/Stroedler & Co	Arista	ARIST 257	(f)		MOR	C		
MOTORHEAD	Jellyfish/Engine (Excess Bleeding Heart)	Ariola	ARO 162/AROD 162	(p)		Disco	B	★★	
ORIGINAL CAST	Rock 'n' Roll Love Letter/Wives & Mothers Of Tomorrow/Starry Eyes	EMI	2940	(e)		Pop	B		
PETER JACQUES BAND	Mothers Of Tomorrow/Starry Eyes	UA	UP 36507/12UP	(e)		N. Wave	B	★★	
PETER, SUE & MARK	Winter Tree	Virgin	VS 24712	(c)		N. Wave	C		
PUNISHMENT OF LUXURY	Run For Life	WB	K 17353	(f)		Soft Rock	C		
RECORDS, THE	We're Alive/Zoom In On Me	Bat	BAT 2	(f)		Unheard			
RENAISSANCE	The Hungry Years/All You Need Is The Music/The Immigrant	Decca	F 13831	(s)		Unheard			
RUNER, RYDER, KRIS	Someone Ought To Write A Song About You Baby/Times	Polydor	2059 113	(f)		MOR	A	■	
SADEKA NEIL	It's Love Love Love (Instrumental)	Decca	F 13830	(s)		Pop	C	■●	
SPOOKY	Call Mv Name/Wishes	MCA	416	(e)		Pop	C		
TARTAGLIA, & THE SPACE ANGELS		Columbia	DB 9065	(e)		Ballad	D		
WHITTAKER, ROGER									

SHAUN CASSIDY
"Hard Love"

K17296

CRACKIN'
"Double Love"

K17297

NARADA MICHAEL WALDEN
"I Don't Want Anybody Else"

K11269

ERUPTION
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K11266

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SPECIAL CHARTS

LONDON SALES 30

(1)	1	Village People	Mercury 6007 208 (f)
(2)	2	Chic	Atlantic LV 21 (w)
(3)	3	Squeeze	AS&M AMS 7426 (w)
(09)	4	Art Garfunkel	CBS 8947 (l)
(14)	5	Gloria Gaynor	Polydor 2086 017 (f)
(24)	6	Racey	RAK 291 (l)
(22)	7	Parlophone R 6023 (w)	
(11)	8	Kate Bush	EMI 2911 (w)
(5)	9	Gene Lovich	SFRR BU7 42 (f)
(10)	10	Dire Straits	Vertigo 6059 206 (f)
(17)	11	Siouxie & Banshees	Polydor POSP 9 (f)
(6)	12	Three Degrees	Aniela ARD 154 (w)
(19)	13	Sister Sledge	Atlantic K 11257 (w)
(15)	14	Sex Pistols	Epic EPC 7181 (l)
(28)	15	Elvis Costello	Radar ADA 31 (w)
(29)	16	Queen	EMI 2920 (w)
(3)	17	Players Association	Vanguard VS 5011 (f)
(14)	18	Dennis Brown	Lightning LG 554 (w)
(19)	19	Jacksons	Epic EPC 7181 (l)
(13)	20	Real Thing	Pye TN 46147 (l)
(2)	21	Sex Pistols	Virgin VS 240 (f)
(18)	22	Gary's Gang	CBS 7019 (l)
(-)	23	Cars	Elektra K12312 (w)
(26)	24	Voyage	GTD GT 245 (l)
(-)	25	Shade	Virgin VS 241 (w)
(-)	26	Doolleys	GTD GT 242 (l)
(26)	27	Neil Diamond	CBS 7047 (l)
(12)	28	Thin Lizzy	Vertigo LU221 3 (f)
(-)	29	Showaddywaddy	Aniela 242 (f)
(-)	30	Generation X	Chrysalis CHS 2310 (f)

The Jacksons faltered somewhat in the London area this week, but Sister Sledge continues to climb steadily. Biggest gain of the week is Art Garfunkel closely followed by Racy.

N. EAST SALES 30

(1)	1	Village People	Mercury 6007 208 (f)
(2)	2	Gloria Gaynor	Polydor 2086 017 (f)
(3)	3	Squeeze	AS&M AMS 7426 (w)
(24)	4	Art Garfunkel	CBS 8947 (l)
(8)	5	Dire Straits	Vertigo 6059 206 (f)
(14)	6	Three Degrees	Aniela ARD 154 (w)
(10)	7	Chic	Atlantic LV 21 (w)
(9)	8	Players Association	Vanguard VS 5011 (f)
(15)	9	Racey	RAK 291 (l)
(29)	10	Queen	EMI 2920 (w)
(11)	11	Elvis Costello	Radar ADA 31 (w)
(12)	12	Sister Sledge	Atlantic K 11257 (w)
(13)	13	Sex Pistols	Virgin VS 240 (f)
(-)	14	Generation X	Chrysalis CHS 2310 (f)
(-)	15	Jam	Polydor POSP 34 (f)
(-)	16	Sex Pistols	Virgin VS 256 (l)
(17)	17	Kate Bush	EMI 2911 (w)
(-)	18	Neil Diamond	CBS 7047 (l)
(-)	19	Showaddywaddy	Aniela 242 (f)
(19)	20	Real Thing	Pye TN 46147 (l)
(21)	21	Boney M	Atlantic K 11255 (w)
(-)	22	Voyage	GTD GT 245 (l)
(-)	23	Linda Shaw	EMI F 3822 (w)
(27)	24	Sham 69	Polydor POSP 27 (f)
(17)	25	Dennis Brown	Lightning LG 554 (w)
(-)	26	Jacksons	Epic EPC 7181 (l)
(-)	27	Roxy Music	Polydor POSP 32 (f)
(-)	28	Thin Lizzy	Vertigo LU221 3 (f)
(-)	29	SiRR Richard	EMI EMI 2920 (w)
(27)	30	Siouxie & Banshees	Polydor POSP 9 (f)

The top two positions remained unchanged, but there are plenty of challengers.

SCOTLAND SALES 30

(-)	1	Sex Pistols	Virgin VS 256 (l)
(8)	2	Three Degrees	Aniela ARD 154 (w)
(1)	3	Village People	Mercury 6007 208 (f)
(3)	4	Gloria Gaynor	Polydor 2086 017 (f)
(10)	5	Squeeze	AS&M AMS 7426 (w)
(-)	6	Showaddywaddy	Aniela 242 (f)
(6)	7	Dire Straits	Vertigo 6059 206 (f)
(4)	8	Sex Pistols	Virgin VS 240 (f)
(4)	9	Lene Lovich	SFRR BU7 42 (f)
(12)	10	Players Association	Vanguard VS 5011 (f)
(23)	11	Siouxie & Banshees	Virgin VS 241 (l)
(-)	12	Sister Sledge	Atlantic K 11257 (w)
(13)	13	Real Thing	Atlantic LV 21 (w)
(14)	14	Gary's Gang	CBS 7019 (l)
(-)	15	Neil Diamond	CBS 7047 (l)
(7)	16	Thin Lizzy	Vertigo LU221 3 (f)
(9)	17	Elvis Costello	Radar ADA 31 (w)
(12)	18	Kate Bush	EMI 2911 (w)
(13)	19	Real Thing	Pye TN 46147 (l)
(22)	20	Real Thing	EMI 2920 (w)
(-)	21	Siouxie & Banshees	Polydor POSP 9 (f)
(-)	22	Racey	RAK 291 (l)
(25)	23	Art Garfunkel	CBS 8947 (l)
(15)	24	Jacksons	Epic EPC 7181 (l)
(26)	25	Painters	Planet LV 18 (w)
(19)	26	Sham 69	Polydor POSP 27 (f)
(28)	27	Dennis Brown	Lightning LG 554 (w)
(28)	28	Jam	Polydor POSP 34 (f)
(-)	29	Supertramp	AS&M AMS 7427 (l)

Punk still goes down well in Scotland and The Sex Pistols go straight to Number One with Silly Thing. Art Garfunkel and Racey have not made as good a showing as elsewhere. But Showaddywaddy has moved well and Squeeze look as well poised here as they do in the other regions.

N. IRELAND SALES 30

(-)	1	Racey	RAK 291 (l)
(-)	2	Art Garfunkel	CBS 8947 (l)
(-)	3	Village People	Mercury 6007 208 (f)
(-)	4	Gloria Gaynor	Polydor 2086 017 (f)
(-)	5	Squeeze	AS&M 7426 (w)
(-)	6	Dire Straits	Vertigo 6059 206 (f)
(-)	7	Three Degrees	ARD 154 (w)
(-)	8	Neil Diamond	CBS 7047 (l)
(-)	9	Sex Pistols	VS 240 (f)
(-)	10	Showaddywaddy	Aniela 242 (f)
(-)	11	Chic	K 11257 (w)
(-)	12	Sister Sledge	L 1165 (w)
(-)	13	Rings	R 6023 (w)
(-)	14	Supertramp	AS&M 7427 (l)
(-)	15	Geraldine	Coma CUT 1 (f)
(-)	16	Lene Lovich	VS 5011 (f)
(-)	17	Players Association	VS 5012 (f)
(-)	18	Sex Pistols	VS 256 (w)
(-)	19	Jacksons	EPC 7181 (l)
(-)	20	SiRR Richard	ADA 31 (w)
(-)	21	Elvis Costello	EPC 6184 (w)
(-)	22	Toto	POSP 9 (f)
(-)	23	Siouxie & Banshees	VS 256 (w)
(-)	24	Black Lace	LU221 3 (f)
(-)	25	Thin Lizzy	CHIC 21 (w)
(-)	26	R. Sharpe & Replays	POSP 27 (f)
(-)	27	Sham 69	EMI 2910 (w)
(-)	28	Queen	X 12312 (w)
(-)	29	Cars	X 12312 (w)
(-)	30	Generation X	CHS 2310 (f)

12" CHART

1	Players Association	Turn The Music Up	1
2	Three Degrees	The Runner	1
3	Real Thing	Can You Feel The Force	2
4	Chic	I Want Your Love	2
5	Dennis Brown	Money In My Pocket	1
6	Gary's Gang	Keep On Dancing	1
7	Sister Sledge	He's The Greatest Dancer	1
8	Barry White	Sha La La Means Love	1
9	Edwin Starr	Contact	1
10	Herbie Hancock	Get Your Love	1
11	Gibson Bros	Cuba	1
12	General	Haven't Stopped Dancin' Yet	1
13	Musique	In The Bush	1
14	G.O.	Disco Nights	1
15	Bill & James	Living It Up	1
16	Bonners	Everybody Get Dancin'	1
17	Erico Drum Band	Love Disco Style	1
18	Danna Summer	McArthur Park/Heaven Knows	1
19	Blondie	Heart Of Glass	1
20	Pariti Boulaye	You Stopped Into My Life	1
21	Millie Jackson	My Man Is A Sweet Man	1
22	Michael Jackson	You Can't Win	1
23	Pointer Sisters	Fire	1
24	Wings	Goodnight Tonight	1
25	Eugene Record	Magnesium	1
26	Robert Longmore	Love's Holiday	1
27	Beach Boys	Here Comes The Night	1
28	Aqua Dream	You're A Star	1
29	Joe Simon	Love Vibration	1
30	Giorgio	The Chase	1
31	Robson	Cut Loose	1
32	Light Of The World	Swingin'	1
33	Lions Den	Born Free	1
34	Narada Michael Walden	I Don't Want Nobody Else	1
35	Kloster	Keep Your Body Working	1
36	Crown Heights Affair	Dance Lady Dance	1
37	Hilly	Do It	1
38	Kath Barrow	Turn Me Up	1
39	Wardell Pique	Captain Boogie	1
40	Creem O' Cocoa	Toe Jam	1
41	Yvonne	I (Who Have Nothing)	1
42	Bunny Sigler	By The Way You Dance	1
43	Jacko	The Rocketship	1
44	Martus	Dance It Freshly Rhythm	1
45	Air Power	Be Yourself	1
46	Mongo Santamaria	Watermelon Man	1
47	Bill Summers	Straight To The Bank	1
48	Gary & Hanks	Dancin'	1
49	Lavette	Don't Be That I Can	1
50	Gene Chandler	Get Down	1

• Import Only

This is a sales chart containing only 12-inch 'singles' and should show the first signs of disco action before any other chart.

Racey tops this chart, where disco records are not showing an increase. In fact every disco record is lower than it is in the national 100. High places not reflected by the main chart are attained by Neil Diamond, Geraldine and Black Lace.

DISCO PLAY TOP 50

(1)	1	Players Association	Turn The Music Up	1
(2)	2	Three Degrees	The Runner	4
(7)	3	Chic	I Want Your Love	5
(4)	4	Sister Sledge	He's The Greatest Dancer	5
(10)	5	Gibson Brothers	Cuba	6
(6)	6	Real Thing	Can You Feel The Force	6
(11)	7	Village People	In The Navy	4
(8)	8	Jacksons	Shake Your Body	6
(14)	9	Gloria Gaynor	I Will Survive	6
(10)	10	General	Haven't Stopped Dancing	4
(11)	11	Gary's Gang	Keep On Dancing	4
(12)	12	Bonbers	Get Dancin'	6
(22)	13	Light Of The World	Swingin'	3
(17)	14	Kloster	Keep Your Body Working	5
(30)	15	Arpeggio	Love and Desire	2
(15)	16	G.O.	Disco Freaks	5
(14)	17	Beach Boys	Here Comes The Night	6
(17)	18	Edwin Starr	Contact	6
(13)	19	Inner Circle	Everything Is Great	6
(19)	20	Gene Chandler	Get Down	7
(27)	21	Bill & James	Live! It's Fun	6
(18)	22	Dennis Brown	Money In My Pocket	6
(15)	23	Barry White	Sha La La Means Love	4
(-)	24	Sylvester	I Who Have Nothing	1
(10)	25	Racey	Some Girls	3
(31)	26	George Benson	Love Ballad	3
(-)	27	Ami Stewart	Knock Out Wood	1
(23)	28	Pointer Sisters	Magnesium	4
(19)	29	Eugene Record	Fire	4
(23)	30	Giorgio	The Chase	4
(28)	31	Instant Funk	Got My Mind Made Up	1
(36)	32	Hilly	Do It	4
(32)	33	Hamilton Bohannon	Cut Loose	2
(29)	34	T Connection	At Midnight	5
(26)	35	FLB	Turn Me Up	5
(27)	36	Wardell Pique	Captain Boogie	2
(29)	37	George Duke	Party Down	2
(38)	38	Sparks	No. 1 Song In Heaven	2
(-)	39	Crown Heights Affair	Dance Lady Dance	1
(28)	40	FLB	Boogie Town	5
(42)	41	Machine Three But For The Grace Of God		2
(-)	42	Sarah Brightman	Adventures Of A Starship Trooper	1
(47)	43	Rick James	High On Your Love Suite 2	1
(-)	44	Gino Soccio	The Dancer	1
(54)	45	Blondie	Heart Of Glass	7
(-)	46	The Glass Family	Crazy	1
(-)	47	Mike Mandell	Psy 1	1
(-)	48	Michael Walden	I Don't Want Nobody Else	1
(35)	49	Boney M	Painter Man	1
(-)	50	Philly Cream	Jammin' At The Disco	1

PLAYER ASSOCIATION holds off the THREE DEGREES but an about turn for CHIC brings them in line for possibly number one next week. Eight new entries led by SYLVESTER and AMI STEWART which will both go on to higher positions.

Gino Soccio at number forty-four seems destined to be a future number one. A sign of the times is that eight of this weeks top ten are in the national top twenty. Surprisingly Racy getting its fair share of disco play.

SHAUN CASSIDY
"Hard Love"

K17296

CRACKIN'
"Double Love"

K17297

NARADA MICHAEL WALDEN
"I Don't Want Anybody Else"

K11269

ERUPTION
"One Way Ticket"

K11266





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KANDIDATE

I Don't Wanna Lose You

(RAK 289)

7 inch Rak

BELL AND JAMES

Livin' It Up (Friday Night)

(AMSP 742)

12 inch A&M

G.Q.

Disco Nights (Rock Freak)

(ARIST 12245)

12 inch Arista

Hot off the Press!

THE KEANE BROTHERS (ABCT 4253)

Dancin' In The Moonlight

RUFUS (ABCT 4250)

Ain't Nobody Like You

THE FLOATERS (ABCT 4245)

You Don't Have To Say You Love Me

HIGH-VOLTAGE (BLA 2011)

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BBC joins publishing world



THE LONG-AWAITED entry by the BBC into music publishing has now been confirmed and after four years of negotiations, BBC Enterprises which controls BBC Records, has signed a worldwide agreement with the EMI Music Publishing Group. The BBC will place its copyrights in a new company, BBC Music which will be handled by Kay O'Dwyer's middle of the road division with Harold Franz acting as a liaison manager with Alan Bilyard, head of the BBC Record department. Through the terms of the deal the BBC will license its copyrights to EMI for a five-year period and then for a further ten years, EMI will be able to exploit material and administer copyrights on an international basis.

Handing negotiations with the BBC on behalf of EMI were Ron White, Managing Director and Roy Tempest, Director and General Manager of the publishing division, ironically a former head of BBC Records.

Explaining the new company, the BBC Enterprises company said, "Producers commissioning music will continue to exercise their editorial freedom in choice of composer but it is hoped that, as the success of the BBC/EMI venture becomes apparent, composers will be attracted to signing with EMI Music."

Seen signing on the dotted line are from left, Alan Bilyard, head of BBC records and manager of BBC Music, BBC Enterprises general manager Bryon Parkin, EMI Music Publishing Group managing director Ron White, Kay O'Dwyer, director and general manager of the standard and m.o.r. division of EMI Music and the company's director and general manager, Roy Tempest.

New name for UA records

UNITED ARTISTS Records has changed its name to Liberty/United Artists (UK) and the company will still be run by managing director Cliff Busby, who will be responsible to EMI Music Operations joint managing director Ken East.

In addition all EMI America repertoire will be transferred from EMI Records (UK) to Liberty/United Artists and Liberty/United Artists will continue to release its own repertoire on the UA label and will release EMI America product on the EMI America label.

The move follows the acquisition of Liberty/United Records Inc by

Capitol Industries — EMI Inc. and the subsequent merging of the a and r, promotional and marketing functions of EMI America and United Artists Records (US).

EMI America was established early last year to operate as an independent source of American repertoire, and its releases were handled in the UK by the Group Repertoire Division through Capitol Records office in London.

Included in the EMI America roster of artists who now become part of Liberty/United Artists (UK) operation are Kim Carnes, J. Geils Band, Michael Johnson and Walter Zwoil.

AS PART of a major promotional campaign the HMV Record shop in London's Oxford Street is taking part in London Transport's shoplinker scheme.

The scheme started April 7, and for the next twelve months, an HMV bus will be on the route from Regent Street, through Knightsbridge to Notting Hill.

Radio & Record News: Page 36

The London Transport scheme involves a total of 16 buses on the same major west end route which have been made available for advertising to major London stores. HMV is the only record store using the shoplinker scheme, which provides music and advertising facilities on the bus.

A&M to quick release imports

A&M RECORDS has revealed that they will be pre-selling and in certain cases rush releasing American import albums. The first release will be made on April 27 and company sales representatives taking orders prior to that date.

The price for single albums will be the same as those pressed in the UK and subsequent to the release date these particular albums will be available from the CBS telephone sales office. The American SP prefix will be used on all single albums.

A&M Records claim that the new scheme will give every dealer a chance to hear, and sell some of the new albums being released in America. The company is also looking into the back catalogue with a view to re-releasing the first few titles.

The first to be re-issued will be the classic Flying Burrito album,

Guided Palace of Sin on April 27, together with four albums for Peter C. Johnson, Richard Evans, Arthur Adams and Seawind.

Current imports on general release are Head Fast, Live, the soundtrack album from The Boys From Brazil and Gordon Payne whose album of the same name was produced by J. J. Cale and Audie Ashworth.

MEANWHILE a quantity of the double album, The Story of Genesis have been imported from Japan by HMV shops for sale in their 36 shops throughout the UK. The album retails at the introductory price of £15 and includes a limited edition full-colour booklet with lyrics in English and Japanese. HMV's decision to stock the Genesis album follows their success with the Japanese import album, Live At The Budokan by Bob Dylan.



CHAPPELL MUSIC has signed an exclusive agreement with John Deacon's Avocat Music, covering the writing, for the world, of writer/artists Mick Leeson and Peter Vale.

Stuart Newton, Professional Manager at Chappell (left), is pictured with Leeson and Vale.

Galactica turn-on

MCA RECORDS is to mount a major marketing campaign on two albums from the film *Battlestar Galactica*, the epic space fantasy which opens at Easter in London and around the UK shortly after.

The two albums are the original soundtrack (MCF 2860) containing music composed and conducted by Stu Phillips, and an album featuring dialogue from the film, The Saga of Battlestar Galactica (MCG 3531). A total of 500 window and instore displays commence this week featuring stills, streamers, models of space craft and three dimensional blow-ups of the sleeve design. Instore mobiles will also be provided with initial orders of the album.

All cinemas showing the film will

be provided with foyer displays, the C.I.C. company will advertise the film on TV and radio while MCA will take advertisements in the trade press and boys' comics.

There will be extensive merchandising on the film with a wide range of goods being made available within the next few months and these will include costumes, masks, games, jackets, and radios.

MCA have issued two singles from the soundtrack album, Theme From Battlestar Galactica (MCA 415) and It's Love, Love Love (MCA 416). Theme From Battlestar Galactica will also be issued in a limited twelve-inch edition (12 MCA 415) as a long US disco mix.

People . . .

GEOFF GOY, head of promotion at Chrysalis Records has left and joined Chrysalis Music, the publishing company, taking up the post of general professional manager. He originally joined Chrysalis in April 1975 after studying for a B.A. in business studies at Brighton Polytechnic.

Goy took over control of the promotion Department in 1977.

Explained Goy, "I have really enjoyed my time at Chrysalis, but my new role of being responsible for finding new talent and developing new writers, both in the UK and internationally will present me with an exciting challenge."

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No. 34 Fire - *The Pointer Sisters*

No. 56 What A Fool Believes - *Doobie Brothers*

No. 62 Shoot Shoot - *U.F.O.*

INTERSONG



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Video disc—test

RADIO & RECORD NEWS' symposium on video for the record industry, held two weeks ago on Wednesday March 28, at the Cafe Royal, excited considerable interest

The star of the show was of course the Philips video disc, revolutionary in technical concept and quality, demonstrated during the morning by Paul Bradley of Philips Industries.

The key quality of the disc is the fact that, unlike existing videotape and cassette machines, it cannot be used by the owner for home taping, but will only play pre-recorded material. What the bulk of that material will be it is hard as yet to predict: films, TV shows, home education are all possibilities. So too is porn, which some cynics feel will account for over half the sales.

Recorded music is an obvious frontrunner, and much of the R&RN symposium was devoted to discussion of the practical question of what kind of music, how presented and for whom.

Two of the speakers at the symposium, Des Gooch of EMI Audio-Visual, and Steve Webber of VCL Video Services, are already marketing 'videograms', as they are known, on video-cassette. But both pointed during the course of the symposium to the problem of

'repeatability': the number of times that the buyer will want to watch, as opposed to listen to, a group or artist performing in vision as well as sound.

After the symposium, we canvassed opinions from a number of sources on what they had seen and what they thought of the potential market for videograms on disc. Ian Wiener, International A&R Manager for K-Tel, Don Percival of Phonogram, and Tom Cooke, of Skippon Video Associates, and European representative for the Videotape Production Association of New York, give their opinions.

During the next few months, R&RN will be asking other figures from the record and video industries to contribute to an open forum on the whole subject. Many areas of the interface between the two media still need to be explored — amongst them the technical and financial questions raised by the high cost of video disc production, copyright and perhaps union difficulties, the artistic problems which recording artists in an audio-visual medium poses, and the likely size of the market in the future — and we hope to give an opportunity for all those who are now or might in the future be involved to work out answers to some of these questions.

'selling my records'



The VLP videodisc system to be released by Philips in the UK in 1980.

TO THE question "Is the potential for the video disc as great as Philips Industries suggested at the Cafe Royal?" Ian Wiener of K-Tel gives an unequivocal Yes.

"I think that the change-over to video disc won't be easy: the technology must change, and so must the jobs, including mine; and I see it as both frightening and a challenge that so many people seem to be burying their heads in the sand, as the poor turn-out from the record industry at the Cafe Royal indicated; but the video disc will certainly be here tomorrow, if it isn't here today.

'Repeatability is important, and it is a problem, but remember that you can always turn the pictures off, and treat a video disc like any other disc; and the problem is not so very different to that programme makers faced when they had to convert from black and white television to colour. Everyone thought in black and white, but the leap in assumptions and technical ability was quickly made.

"I'm just waiting to see Classic Rock on video disc: not just shots of the LSO but other visual ideas, exciting and original ideas.

"Another potential problem is that of incompatible systems. Whoever gets into the market first will probably corner it, because people will go for the first available system, assuming that the Philips/MCA system can get round certain problems not brought out at the Cafe Royal, like lasers sticking — just as conventionally stilted — and the phenomenal manufacturing costs. It's unlikely to be as bad as the launch of quad, which was a real mess, but even if

there are say two competing systems, there's no reason why companies like K-Tel can't manufacturer product for both systems, as we do at present for both LP and cassette markets."

Did he see the present vogue for video promos continuing with the advent of the video disc? "Yes, promos will still fulfil a visual need for promoting an artist, and there's no reason why single promo films can't be taken off video discs like singles. Perhaps it means the end of the single, but they said that a long time ago and it hasn't happened."

"What will be new in the field however is the companies that will spring up to cater for the needs of the new market. At present, the programmes are poor, but then entrepreneurs in an area like this need to step carefully, and people like Steve Webber of VCL are very much a dipstick, taking easily filmable programmes to begin with, with relatively low costs and no hassles from the Musicians' Union and so on. Obviously, when we start talking about putting the likes of Rod Stewart on video disc we're also talking about a lot more money and time and effort, and only the large companies like EMI can afford that! We're also talking about a very much bigger market, with perhaps a million video disc players necessary before it becomes cost-effective.

"But as soon as the large companies start to lead the way, the smaller ones will follow. They have to: the video disc is tomorrow. You only have to look at the number of people in the States who are now 'into video'. 1984 is not a very long way away."



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RRN4

Flexibility is keypoint

THE ADVENT of the v. disc is undoubtedly the most exciting innovation in home entertainment/education since the coming of television.

Apart from the comparatively low cost of the playback equipment and the discs themselves, the picture quality, which at the R&R News presentation on March 11th, was described as fairly poor is amazingly high.

From the record company point of view, we will need to look to our creative laurels in v. disc productions once the various royalty situations have been sorted out.

There should be no confusion between the promo film/video for singles and the concept of a multi-replayable audio-visual album, they are not the same thing at all for many reasons.

The use of the v. disc with its easy storage, long life, ease of locating needed sections etc., presents a tremendous opportunity in popular music presentations, training and educational curriculae and classical concerts but the record companies bear the responsibility for maintaining a high standard of software without which all the rest is naught.

Repeatability' is the key development area

ISN'T often that something with as much advance publicity as the video disc lives up to its promise (does anyone remember TED?) but I am grateful to Radio & Record News for giving me the opportunity to see and touch the Philips' vision recently put into test market in the States at the London seminar on the future of video and music recording.

The excellent quality of the picture and stereo sound, the ease of operating features of the player and the reasonable cost of both equipment and programming combine to make the video disc the most exciting development in entertainment and mass communications since television itself.

One speaker prophetically remarked that here the video and music recording industries were concerned, putting visual images to sound on the video disc would have much the same impact as putting sound to picture had on the motion picture industry.

When the subject turned to programming, aside from brief discussion about copyright, residuals and related topics, the buzzword for the day was repeatability. Except for certain feature films and concert events, if the samples shown to the audience of original music programming already produced for the home

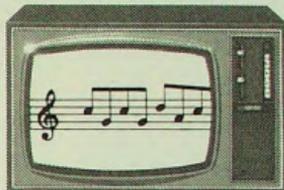
videocassette market were any indication, it is obvious that a great deal of exploration and development is essential if repeatability is to be achieved.

It was also disappointing to see the seminar well attended by video interests with apparently less representation by the music people, and one wonders whether or not the significance of the marriage between video and music is fully appreciated beyond the field of pop music promotion.

The video cassette and stereo video disc are examples of technology leading the trail into frequently uncharted areas. The implications for the video and sound recording industries require good communications between the people who must surely become close collaborators in the production of 'visual music recordings'. The best talents of video and sound will be needed to interpret what is likely to become a completely new art form, using imagery more related to the concept of video tone poems than traditional forms of cinema and television pictorial expression.

While it is still early days, the successful test launch of the video disc in the States suggests mass production in less than two years and that doesn't leave much time to get our acts together.

MUSIC FOR YOUR EYES



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UK 12-INCH REVIEWS

SARAH DASH Sinner Man. Kirshner KIR 12-6973. Patii Labelle's former side-kick seems set for a glittering solo career — in this superb record is anything but a 'has-been'. She's able to really sell the lyrics, with just a touch of appropriate envy.

GEORGE DUKE Party Down. Epic SEPC 12741-9. Jazz-rooted Duke has support from a lot of one who sounds a lot like Steve Wonders (but almost certainly isn't). 'Cause it's a little on the energy-charged side of raunchy street funk. Interest began to wane towards the end so it's fortunate that Epic have kept it short rather than being tempted to do an extended disco sequel.

MARCIA HINES Sigmund Seal Delivered (12 in Yours). Logo GXT 328. Licensed from Wizard Records in Australia, this re-make of the Stevie Wonder classic strays little from the original which is a shame in a way because Marcia has a classy soul voice and, given a more imaginative arrangement, could come up with something really good. As it stands, this is just too dated in feel to make it, despite the bonus of two tracks on the flip, including a pleasant version of 'I've Got The Music In Me'.

TAVARES Never Had A Love Like This Before. Capitol 12CL146032. This moody Grey & Hanks penned ballad gives the brothers the chance to get really soulful. Net result is their best record in a long, long while and real chart chances. One for slow dance spots.

KEITH BARROW Turn Me Up. CBS 12-7090. About time CBS woke up to this one which has been hot on import for months and months. Gay singer Barrow has an unusual falsetto voice and his phrasing is different to most — it does appear to be an octave up, but to my ears he's one of the most creative and distinctive new singers to emerge in years and could well capture the same audience that Sylvester has carved out. The tempo of this is a little off, and the arrangement, with its busy undertones is different from anything else on the market. Really one of the best records around in a long while and living proof that disco records don't have to all sound the same.

IMPORT 12-INCH REVIEWS

CARRIE LUCAS Dance With You. Solar VD-11483. It's back to R&B! A raunchy, gut-bucket stomper which is the best of the rave of a.s.'s discos and is the only one by Dick Griffey's 'Solar' label — even topping Shamalam's Take That To The Bank hit. It's nice to hear the electronic organ brought back to prominence and Carrie sings with real soul over a great riff that has an extremely catchy melody to grab a hold of. A great record which will launch the Solar label in its own right over here in a few weeks.

THE BEACH BOYS Here Comes The Night-
Caribou 228 9028. The surf kids go disco and it's gonna be their biggest hit since the good 'ol' days. Former Beach Boy Bruce Johnson gets back with the group, but as co-producer, and as a then co-writer, and there's a great arrangement which will be a total disco-pop crossover. It's even fun!

FUTURES You Got It (The Love That I Need). Philadelphia International Z236465. Falsetto-led, beautiful flowing summery mid-tempo sound that harks back to all those Temptations' classics of the past. No way a disco, although it's got an extremely strong hook — the whole thing is sheer poetry and will work well if programmed in the right part of the evening.

LUTHER RABV Make A Little Move (On The Side). MCA 133-1805. From Rabb's Street Angels album comes this fast mover. He's got a big, strong, rich soul voice but though the song is attractive, the arrangement lacks imagination and turns what could have been a really good into simply a routine work-out.

DADDY DEWDROP Nana Nana (I Wanna Get Funky With You). Pye TNL 25804. Pressed in translucent green vinyl which should not be viewed by the quartz, this 8min long opus has been building a fanatical following on import and, coming as it does from a new TV show, Nana Nana is bound to become something of a catch-phrase over the next few months. Handclaps, electric piano and synthesizer-led rhythm section and black-flavoured vocals plus a dash of vaudeville help carry it over and will give the man his first hit since Chica-Boom Chica-Boom in the early 70s.

EDDIE HENDERSON Cyclops. Capitol 12CL 16034. For once the disco version is the shortened one and that's on the top deck along with the album while the album version of Cyclops is on the flip. There's plenty of atmosphere to this belting instrumental, with heavy emphasis on the electronic side of things.

VILLAGE PEOPLE In The Navy. Mercury 9198 144. My God how I hate this record! — that said, it's probably going to sit at number one for weeks on end just to antagonise me. Totally different mix from both the seventh single and the album out, this 6min 21sec of re-arrangement is just as abysmal.

HAMILTON BOHANNON Cut Loose. Mercury 9198 082. The album of the same title which has been specially imported by Phonogram prior to the UK release, is his best in quite some time. The man's a master of simple, yet totally infectious rhythms and can play like his own. This one hits a neat groove and brings his drum work right up front.

BILL SUMMERS Straight To The Bank. Mercury 9198 082. The album of the same title. Herbie Hancock's sideman, with a good hook and nice chart vocals. Already happening very big in the hip discs.

ODYSSEY Lucky Star. RCA PC1444. The native New Yorkers slow the pace down for this floating disco/soul ballad. A pleasant record but nothing distinctive.

IMPORT 12-INCH REVIEWS

THE SALSOU STRINGS Sun After The Rain. Salsou SG209. Tom Moulton production and mix, opening with real live storm effects, as 'a Love Unlimited' Walking In The Rain (With The One I Love). Once it opens, it's pure MO orchestral stuff with vocal chorus — the sort of thing you'd expect from Percy Faith and his ilk. A total no-go for UK discos but it could win airplay — your mum will like it.

VALENTINE BROTHERS Sound Of Music. SOR 13969. Yes, it is THAT Sound Of Music. It's a highly talented arranger but even he can't work miracles and this old war horse of a song is just too well known in its normal form to become convincing when given the disco soul treatment. What's more, a couple of the supposed Valentine brothers sound suspiciously like girls, though there's no doubting the macho of the rich voiced lead singer.

CLAIRE High On Love. Prelude PR 1 D58. Produced at Sigma Sound's recently opened New York facility, this is typical of the Big Apple groove with high-rolling rhythm, funk and a full arrangement but the European sounding girlie lead voice simply can't cut it. Atrocious.

SIDE EFFECT Disco Junction. Fantasy D-704. Why's Henderson's consistently creative progeny come with a little less but so effective funk. Neato horns lines and chant vocals over a chug-a-lug riffing rhythm.

JOHNNY MASON has ended his residency at Emma's, Hastings, and is concentrating on his seasonal record and badge shop, Mason's Music on Hastings Pier, while seeking a new residency elsewhere in the town. **hot US label Roadshow** now led to RCA while in New York for the Billboard Disco Forum, our intrepid St. Pierre and promotion lady Sally Ormsby had a busy roller-disco but other luminaries including Chris Hill, Froggy and James Hamilton thought discretion the better part of valour. *(I truth be told, Froggy was a bit Froggy-less that night just voted as Canada's top female disco artist for 1979, Patsy Gallant, who had a big hit with From New York To L.A., is now signed here to Miracle, the hot disco label, who are releasing O Michel (Miracle M7) followed by an album in April formerly manager of Roger Squires' Manchester shop, Charles Slaney has left to set up his own discotheque design and installation operation working from 11 Crescent Road, Lower Brinnington, Stockport, Cheshire SK1 2QC (phone: 061 477 5027) sad to report the death of jazz guitarist Grant Green who could so easily have followed George Benson as a cross-over to disco artist watch for new Carrie Lucas cut 'Dance With You' which launches Dick Griffey's Solar label under its own identity here — it's a massive breakout Stateside and just right for the UK market BADEM's Discotek 79 exhibition has been set for September 11-13 at the Bloomsbury Centre in London Curtis Mayfield guests in an ABBA TV special due for showing throughout Europe later this year discotheque chain boss Bob Bikara has spent \$2 million on his new Bobby McGehee disco in Anchorage, Alaska. It seems they've taken to dancing as a way of keeping warm up there — the local KBYR radio station has gone 100% disco Billy Preston and Sreeta Wright have been teamed up by Motown for the Fast Break movie soundtrack. A 10-minute 12-inch disco cut of Go For It from the movie is planned for imminent release. Ron Banks of the Dramatics producing new group Five Specials on Why Leave Us Alone for Elektra MK Dance Promotions handling Solar label in States. Funk Funktion does the same job here Kent dj Marc Roman looking for reliable stand-ins to help fill his booking commitments. Anyone interested should send details of the type of audiences and venues they are best suited to for Marc at 19 Clearmount Drive, Charing, Ashford, Kent (phone: Charing 2183) djcs on WEA mailing list showing appreciation for the new weekend and evening anaphone service set up by Fred Veeve Gonzalez really breaking big in USA. Their Haven't Stopped Dancing Yet single is in Billboard top 20. The group's album of the same name, on EMI, is a Side-walk label, which appears to be doing well in the States and is being reissued from the American version. The group's producer Gloria Jones has her own Windstorm album set for immediate release Shaddybrook re-releasing British group Delegation's Oh Honey on 12-inch Inner Circle's British success Everything Is Great is also being 12-inch in the US Infinity club in New York gutted by fire. **Dj Jim Burgess** — voted America's top dj at the Billboard Forum — lost 40 records Gary Stevens of Arthur Murray School Of Dancing in Minneapolis has devised a new slow step called the Foxy to Oh Honey. Shaddybrook/Janus are promoting the dance through competitions in Chicago area discos crowds at Barry Rughy Club discos have become so big since dj Steve Wiggins introduced a soul-funk format that a membership entrance fee is being introduced Miles Wilson of Mi Amigo Promotions made a flying visit to Denmark to appear in the Eurojocks show in aid of UNICEF Shades, Green Lanes, London N4 is currently running a dancing doubles competition on Tuesdays with the finals for a top prize of £100 on April 10 Quills discotheque on Southend seafront visited by world circus trapeze champions The Flying Ors who were in town to shoot a photo spread for Playboy magazine Greg Edwards spent a short sojourn in Pentonville prison after arrest for alleged unpaid tax bills. The Capital Radio soul dj is now happily back in circulation but Owen Washington, another top London dj is now behind bars Nile Rogers and Bernard Edwards, currently hot in the discos with Chic, are set to produce Artha Franklin's next sessions Marcel's old classic Blue Moon revived by former Motowners the Originals who are now with Fantasy David Ruffin to Warner Bros as new Washington band Osiris Steve Walsh is resident at Lyceum and not the Sundown as credited recently.*

Casino Classics on playlists

CASINO CLASSICS Chapter One, the compilation album of Northern Soul disco favourites from the Casino Classics label run by Wigan Casino, has met with amazing response for a specialist release, being playlisted on Pennine, Piccadilly and City and chosen as LP of the month by Swansea Sound.

Diana Foster's I'm Gonna Share It With You, the only track not previously available as a single, has picked up good dealer and dj response and is now being rush released on March 30 backed by an in-demand instrumental, Autumn's Time Out. The first 10,000 copies will be in white vinyl and a special

bag. Also due shortly from Casino Classics is a four track 12-inch being pressed up exclusively for distribution to the 500 disco djs on the label's mailing list.

Tracks will be Diana Foster's I'm Gonna Share It With You, Autumn's Time Out plus the label's next two releases, Stone Soul Lovin' by Nikki Wilson (due for April 27 release) and the May release I Can't Seem To Hold You by the Allnight Band.

RK Records, with which Casino Classics is associated, plan to launch a commercial soul/funk label in the near future.

SINGLE REVIEWS

ROGER VOUDOURIS Get Used To It. Warner Bros K17348. Production: Michael Amarian. Funky Rock number relying heavily on synthesizer lead, heavy bass and high-fiving female vocals. Strutting rhythm base will fit into the disco, and it could possibly transfer into the charts.

THE MEMBERS Offshore Banking Business. Virgin VS248. Production: Steve Lillywhite. Hot on the heels of the chartstorming Sound Of The Suburbs (still to disappear beyond 100), this is an infectious, loosely-arranged spoof on roots reggae. Very catchy theme has already got it considerable airplay, but it's unlikely to chart as high as its predecessor.

BARBRA STREISAND Superman. CBS S-CBS 7286. Production: Gary Klein. The voice of the decade clambers onto the Krypton King's bandwagon. The customary exquisite string and horn orchestrations back a muted, downbeat rock lead liberally combined with La Streisand's powerful voice. Unquestionably, a top ten cert.

FOXY Hot Numbers. TK S-TRK 7532. Production: Ledesma/Galdo/Pasero/Puente/Murciano/Masters. ... And Uncle Tom Cobbley? A very punchy up-beat disco stormer, with raucous sound effects and a monstrous rhythm. Sounds initially too harsh for radio but is already being playlisted as a hipkick. Expect good action.

MICKEY DOLENZ Love Light. Chrysalis CKS 2297. Production: Dave McKay. Already hipkicked by Swansa Sound, Love Light is a bright, semi-acoustic upbeat ballad

TAMMY WYNETTE Vol 2 Best of. EPIC EPC 83214. Production: Billy Sherrill. Although none of the tracks included here could justify the album's title in this country this is still a good collection of the Nashville superstar's more recent material. Still resisting the temptation of the crossover market Ms. Wynette is without doubt the leading female exponent of mainline country music and this set is bound to attract healthy sales and airplay. Best cuts are Lets Get Together and Till I Can Make It On My Own.

ANGELA BOFFILL Angie. Arista SPART 1064. Production: Dave Grusin and Larry Rosen. Unusual and attractive jazz-pop blend that highlights the controlled and sensual voice of the talented Ms. Boffill. Ideal late night music produced with all the care and attention that we've come to expect from New York's finest session men. "This time I'll be sweeter" is the standout but there's a lot more to investigate. Highly recommended.

JAY FERGUSON Real Life Ain't Like This. Asylum KX3086. Production: Jay Ferguson and Ed Masah. Hard rock with a light touch from the ex-Spirit man on his third and most successful album for Asylum. Shake Down Cruise and Paving Time highlight his knack for good hooks and melodies with the former a possible single. May be the one to break him in the States but probably not here despite its quality. Good material for rock programming though.

THE LATE SHOW Snap. Decca TXS 134. Production: Boyce and Hartley. Terry McCreary's strongest release in a long time — the first from revitalized the Late Show is bound to place them in the same league as Darts and Showaddywaddy. A delight from the South Coast with a string of new singles where The Bristol Stamp came from with their version of Funny How Love Can Be an obvious favourite. With the right support this could be very big indeed.



that should garner healthy radio and chart reaction. The Monkees connections will, of course, help it into the shops no end.

SIMPLE MINDS Special View. Zoom ZUM 10. Production: John Leckie. A little Scottish act tipped by many for great things. This is a dense, catchy rocker led by marching synthesizer and guitar, not unlike the sound of Rocky Music jamming with XTC. Strange enough to accrue good chart and radio attention.

FREEWAY I Love The Music. Decca S13824. Production: Burt Berman. Unusual jell of CBW/Disco/Rock/Pop introduces this good rock-funk number praising the virtues of all areas of music. Interesting production and appealing sound will hopefully get it good chart and radio movement.



MARTY ROBBINS The Performer. CBS 83488. Production: Billy Sherrill. This has been a good year for country veteran Marty Robbins with his Golden Collection still riding high in the charts but this latest release is something of a disappointment; deserting his familiar Western territory Robbins has produced a competent Nashville album that bears little evidence of his usual individuality, strictly for the faithful.

RANDY EDELMAN You're The One. 20th Century B7S181. Production: Matthew McCauley and Fred Molin. Edelman has yet to follow up the success of his Concrete and Clay revival and although this is a very pleasant and accomplished set it may not be the one to change his fortunes. He's a good singer but as yet his material isn't quite memorable enough for the hit singles he obviously needs. Even so this album is nevertheless more than professional and should receive considerable airplay. Best Cuts: Don't Let Go Of Me and My Heart Got In The Way.

SPRIT The Best of Spirit. CBS Embassy 31683. Production: No Credit. Although this isn't a Best Of but a straight re-release of the first album by this underrated West Coast band, it's still a good introduction to the work. Even ten years on much of this still sounds remarkably fresh and original and at its

RAYDIO You Can't Change That. Arista AR17 249. Production: Ray Parker Jr. An excellent mid-tempo, bouncy disco number with synth-string backing and smooth black harmonies harking back to the days of the Four Tops and Temptations. Already getting hit picked by myriad radio stations, and a cert for the top ten.

DWIGHT TWILLEY BAND Out Of My Hands. Shelter/Island WY 6480. Production: Shark/Twilly. Superior slice of doleful West Coast Balladizing. Walking piano and guitar lead backed with a wall of string and horn sounds. Big production and ELO-ish feel could win it hot radio and chart action.

CRAIG PRUESS Moving In The Direction Of Love. Ariola AHA 538. Production: Pross Miles. Former member of Sub-Brand X jazz-rockers Visitor 2035 goes solo and comes up with a Hancock/Corea jazz funk soundaika. Countless temp changes will not endear it to disco gers, but superior production sound should ensure it nominal action.

T.H.P. ORCHESTRA Tender Is The Night. Rocket XPRE3 11. Production: Guenther/Morison. Presentable but unim-

piring slow-dance disco number, taking its name from F. Scott Fitzgerald and its style from countless other disco acts. Chart or radio action unlikely.

ISH Faster Than A Speeding Bulb. TK S-TKR 7540. Production: Ledesma/Masters/Radcliffe. No prizes for guessing the subject of this string semi-acoustic/electronic disco ballad. Funny space sound-effects and mellow, singalong, feel should garner it respectable radio action and, possibly, even chart action.

GREG ADAMS Need To Be Right. Epic S-EPC 7233. Production: Barry Beckett. Gentle, rippling acoustic guitar-and-piano ballad with West Coast rock rhythm and sub-Gordon Lightfoot vocals. Climaxes with a Boston/Foreigner style pop-rock workout which could help it in the FM-rock market.

TAMMY WYNETTE Let's Get Together. Epic S-EPC 7230. Production: Billy Sherrill. Well-produced mid-tempo ballad with lush string backing that sees Wynette moving away from her country roots and into the field of Streisand-style MoR. The twang in her voice is still evident enough to mark her apart from the plethora of MoR songstresses. Likely to get strong radio and chart action.

BEAVER What Am I Gonna Do. Rockburgh ROC5 211. Production: Sandy Robertson. Fast Post-pop-overpower rocker with beefy rhythm and surging guitar lead. Sweet female vocals add a pleasant poppy touch. Overall aura of Buzzcocks meet Gary Glitter. The production is as polished as you'd expect and the album will probably sell in vast quantities to the extensive hardcore of fans and to people picking up on their recent disco single Here Comes The Night. But there's nothing in the content to suggest that in any way this reflects the contemporary scene. Unlikely to become a classic.

THE BEACH BOYS LA. (Light Album). Caribou Records CBS 86061. Production: Bruce Johnston/Beach Boys. And indeed this is light albums away from classic Beach Boys material. The production is as polished as you'd expect and the album will probably sell in vast quantities to the extensive hardcore of fans and to people picking up on their recent disco single Here Comes The Night. But there's nothing in the content to suggest that in any way this reflects the contemporary scene. Unlikely to become a classic.

JJ BURNEL Euroman Cometh. United Artists UAG 30214. Production: Burnel/Winstanley. Strikingly out-of-character solo debut from the demon Stranglers bassist. Precedents for this collection of modern pop songs are Bowie and the Stranglers' synthesized drum rhythms, electronic effects and JJ's thunderous bass mixed up in a bizarre but very danceable sound owing something to US cult band, The Residents. Strangely association should ensure good sales.

ROXY MUSIC Manifesto. Polydor SD POLY 001. Production: Rhett Davies. Roxy are back, but from the sound of this you wouldn't think they'd been away. Powerful collection of songs showing all the facets that have made them a major act: rhythmic, schlemmerian, funk, and a certain production. Best cuts: Angel Eyes, Ain't That So.

CHARLES MINGUS Me, Myself An Eye. Atlantic K50671. Production: Ilihan Mimaroglu/Raymond Silva. The last album Mingus recorded before his death, when he was already confined to a wheelchair. Side one is taken up by a long big-band piece, Three Worlds of Dreams, interspersing classic Mingus arrangements with superb duet passages. Side 2 includes three shorter tracks, including the new one, Wednesday Night Prayer Meeting. Although overshadowed by past excellence, it should sell well.

ALBUM REVIEWS

MAGAZINE Secondhand Daylight. Virgin V2121. Production: Colin Thurston. Sophisticated second album from Devoto. It's evoked a mild backlash in the consumer press, almost inevitably in the wake of the highly acclaimed first album Real Life. But this album is strong enough to ride out this sort of carping. The combination of bizarre, allusive lyrics and atmospheric electronic arrangements should see it soon established as one of the more important albums of 1979.

budget price represents very good value. A worthy addition to the excellent Embassy catalogue.

LOWELL GEORGE Thanks, I'll Eat It Here. WB K 56487. Production: Lowell George. Long-awaited solo album from Little Feat Lynchyn. Disappointingly out of the nine tracks are self-penned and even those four are mostly co-written or in the case of Two Trains a rework of the Dixie Chicken number. Nevertheless the Lowell magic is still apparent and he even manages to bring something new to the old Aine Peebles' standard I Can't Stand The Rain. Don't expect to find classic middle-period Little Feat rhythmic subtlety here, but the range of mood and style is more than adequate compensation.

THE MEMBERS At The Chelsea Night Club. Virgin V2120. Production: Steve Lillywhite. On the back of the successful Sound Of The Suburbs single and the promising Offshore Banking Business comes the album. A unique blend of punk, pop and reggae this will certainly sell well to the band's enthusiastic London following, but with the help of the singles should also find a wider audience.

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