

INSIDE: Special Country Music Feature by Robert Shelton

Radio+Record

NEWS

Friday September 29, 1978 50p

PARALLEL LINES *Blondie*



CDL 1192

Chrysolis
A Division of

ALSO AVAILABLE
ON CASSETTE

News Digest

EMI launches On Line VDU

EIGHTY EMI 'supergirls' have undergone intensive training in recent months building up to the launch of On Line System for dealer orders on October 1. Page 8

Andy Peebles rocks on One

THE HOST of Radio One's much-vaunted new evening rock show is to be Peccadilly Radio's Andy Peebles, an award winner at R&RN's First National Radio Industry Awards. Page 7

Singer on air

AUBREY SINGER, in his first live appearance on local radio since his appointment as BBC radio to md, took calls from Radio Oxford listeners during a two-hour programme. Page 12

Clyde's changes

RADIO CLYDE turns the day upside down with the introduction of a new show, *Clydeaside Tonight*, described as 'the break/fast show of the evening.' Page 10

Hallam/AIR

AIR SERVICES and Radio Hallam, rumours standing with continuity their association for a further 12 months, commencing October 1.

A&M tests imports

A NUMBER of US albums have been especially imported by A&M to test market reaction.

These albums, which include Les McCann's *The Man, The Music, The Magic*, Ray Charles' *Bad and Beautiful*, and Gino Vanelli's *Brother*. To Brother are only available to shops in London's West End and retail at a price of £4.25, a low price for imports since A&M is also paying the MCPS stamp duty of 25p on each disc.

Commenting on the scheme, a spokesman for A&M said: "We do have a test scheme operating. It involves a certain number of albums which have no planned UK release at present and have not been

scheduled for simultaneous release around the world. If we receive good reaction on any of these discs, then they will be considered for normal British release in the near future.

So far, the album gaining most favourability is Peter C. Dinklage's *Chasing the Oddball* set from a singer-songwriter who includes a zany version of Catch A Falling Star, the old Perry Como hit, amongst his repertoire. Bonnie Raitt, Andy Pratt and Nils Lofgren are in the back-up.

SINGLES BY John Travolta and Eric Clapton will be released by Polydor on September 29. Travolta's *Sandy* (POSP 6) comes from the Grease soundtrack. That first 10,000 sale will be available in a four-colour vinyl edition.

Cherry's *Promises/Watch Out Lacy* (RSO 21) is being advertised in trade and music press.

TWO RECORD companies, Arista and MCA, are collaborating with Foster Knazes to move to *The Media Business* for creative work and buying. MCA is shopping around for an agency having left Osborne's.

THE FUSS surrounding Johnnie Ray's departure from Australia, leaving behind a number of broken in a long time.

TOP ACTION

SINGLES	SALES	ALBUMS
1. NEWTON-JOHN/TRAVOLTA Summer Nights	1. DON WILLIAMS Images	
TOP MOVER	TOP MOVER	
BUZZCOCKS Ever Fallen In Love 97-34	ANDY GIBB <i>Shadow Dancing</i> 52-39	
TOP NEW ENTRY	TOP NEW ENTRY	
THE B'LONGDOWN At The Doctors 80	10CC <i>Brandy</i> Tourist 4	

NEWS IN BRIEF

dates, seems to have been for nothing. According to his London agent, Henry Sellers Ray has little more than a minor stomach infection and will honour UK dates later in the year.

STRONG RUMOURS in London last weekend suggest that the Eagles would play at Blackbushe next year. In an event similar to Bob Dylan's recent triumph was organised.

ATLANTICARTIST Bette Midler, in London for six dates, took the Palladium storm last week with a blistering performance of the best part of three hours. Her Thursday night standing ovation, lasting a good five minutes, maybe more, was the most genuine London has seen in a long time.

HOT SHOT

THIS WEEK'S BARRY STAR SINGLE IS
BOB SEGER
Hollywood Nights

Radio + Record NEWS

WEEK ENDING SEPTEMBER 29 1978

BASILDON TO GO ON AIR SEPTEMBER 30

Ayellife since June. Of the remaining two, Telford will be on air from November 1 and Southport later on, although no date is yet given.

Fight for ATV in USA

ATV MUSIC in the United States has retained attorney throughout the country in a concerted effort with the FBI to crack down on pirated versions of Beatles' copyright material.

Sam Trout, president of ATV Music, which owns McCartney's publishers, estimates that over the last few years the FBI has been

RADIO BASILDON, the country's third experimental community radio station, will commence broadcasting on September 30.

Broadcasting on a Home Office license which runs till July 1979, Radio Basildon has been funded initially to the tune of £10,000 by Basildon Council and Basildon Development, but expects to pay its own way through advertising.

It will broadcast via the rediffusion cable system to a potential audience of 104,500 from 07.00 to 10.00 Mondays to Fridays, 09.00 to 15.00 Saturdays and Sundays.

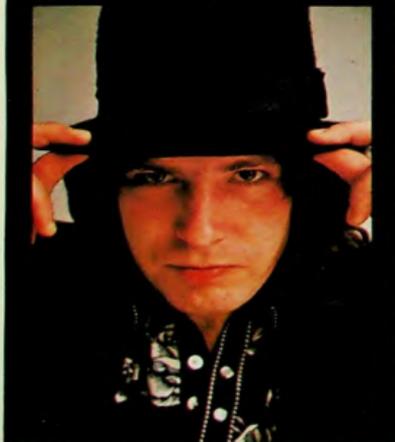
The station will include Thomas ex-hospital radio Alan Bell, ex-Voice of Peace and LBC, two local freelancers and up to four members of the local community. McQuinn from BBC Radio Leicester will be chief engineer with one

Programming will be

Frankie Miller's Great New Single 'Darlin'

CHS 2255
PRODUCED BY DAVE MACKAY


Chrysalis



GENERAL NEWS



TWO BUTLERS treat Radio City's managing director Terry Smith to first class service. As announced in last week's R&RN Billy Butler (right) is leaving BBC Radio Merseyside to join the ILR station in December, which means there will be two DJs named Butler at City. The other one is Joe (left) who presents the station's country show and Sunday afternoon request programme. "People are always confusing the two of us," says Billy, "even while we worked for the different stations. I am always asked if we are related."

Rocket's Phonogram deal gives strongest support

ROCKET RECORDS has concluded a distribution deal with Phonogram International for all territories except the USA,

Canada and South Africa. This immediately follows Rocket's split from EMI, announced two weeks ago.

State launches Prima

STATE RECORDS has launched a new label, Prima, whose first releases are scheduled for November 3.

State's managing director, Wayne Bickerton, says Prima will not be restricted to any particular music category but gives State "an ever-increasing breadth and depth to the catalogue."

State Records has joined other labels increasing catalogue prices.

State's singles will now cost the dealer 56p and have a recommended retail price of 90p. At full price, State albums and cassettes will retail at £4.39.

The new Prima label will retail at £3.79. Cassettes will cost £3.79.

State's mid-price albums will now have a recommended retail price of £2.99.

Rocket's decision to move to Phonogram is considered to be a wise one since it will provide the company with the strongest possible support in Europe, complementing the strength of the new North American agreement.

The first album to be released under the new agreement will be A Single Man (TRAIN 1) by Elton John, his first album for two years. Release date is October 20.

All Rocket singles will now carry the prefix XPRES, while cassettes will be prefixed SHUNT.

RTL: space-buying for Europe in UK

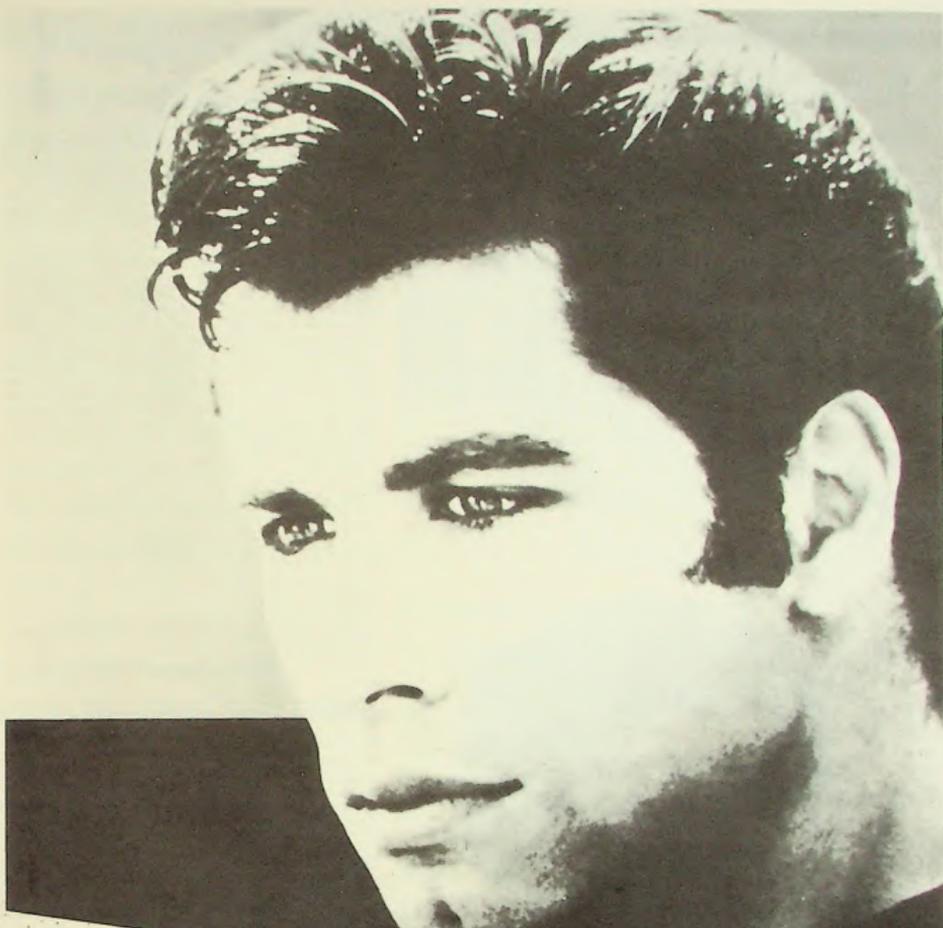
IT WILL soon be possible for new advertisers interested in buying time on the RTL services in Germany, Holland, France, Belgium and Luxembourg to do so through the London sales office.

Until now international clients have had to contact the local offices in each country individually.

Tony Logie, 208's sales director, has completed negotiations for an inter-

national rate card offering new advertisers the chance to buy the complete RTL package through one office, gaining sliding scale volume discount for contracts with more than two services.

Although the rate card is not completely finalised yet, Logie expects it to start generating new business for RTL straight away.



"Sandy"

The great John Travolta single from the film 'Grease'

Order from the Polydor distribution company; Phonodisc Ltd., Clyde Works, Grove Road, Romford, Essex RM6 4QR. Tel: 01-590 7766.

THE GREASE

From 'Grease'
A Robert Stigwood-Alan Carr Production of a
Paramount Picture distributed by G.L.C.


POLYDOR
POSP 6

This time,
with this song,
this man will be
sensational

This Time

Jim Rafferty's new single
Available Now.



F R 13797

DECCA

Disc from SELECTA LONDON 01 859 9771 MANCHESTER 061 961 4071

Radio + Record
NEWS

3rd Floor, Silver House, 31/35 Beak Street, London W.1.

EDITOR: Paul Phillips. PUBLISHER: Greg Thain.

Case for the defence

HAS BBC Local Radio developed its own sense of paranoia, or has it simply inherited it from its big brother at Portland Place?

It is truly astonishing how much time journalists on this magazine spend either reading letters or answering telephone calls from disgruntled BBC employees complaining that this or that ILR station has stolen an idea, or a valued colleague or, more commonly, is simply not living up to the ideals of being a truly local station.

R&RN has no beef against the BBC stations, unless it's that they spend so much time beefing. When we criticise the structure of the network it is basically in sympathy with a group of professional broadcasters who are, we believe, severely limited in the amount of success they can achieve because of the high-minded and, let it be said, patronising attitudes of those who make policy at Broadcasting House.

The BBC, of course, does not always own up to the fact that success is measured in terms of audience pull. Rather it likes to play on the aesthetic side of its role, talking in measured tones of its role as a shaper of opinion, a giver of the balanced point of view.

Nevertheless when the occasion suits it shouts pretty loud about the size of its audiences. A strangely two-headed attitude which must set up reaction down the line to the local radio staffs. Do they worry about pulling bigger audiences? Or do they worry about making better programmes?

They must be worried about something or they would not, with such regularity, be forced to adopt the attitude that defence is the best form of attack.

Relaxing into success?

DESPITE THE fact that the trade press was not invited to be present at RCA's product presentations during the company's recent conference, those who were at the final night dinner were impressed by the relaxed style of the occasion and by the company's willingness and ability to burlesque its recent upheavals.

It is never a pretty sight to see a company of any stature going through a major overhaul, and RCA seems to have been on the garage floor for a long time now.

Ken Glancy, though, has lent a steadying hand and the emergence of Peter Bailey as marketing supremo is one of the braver executive appointments of recent times.

Let us hope that between them, and despite the loss of their two biggest stars — Bowie through a move and Presley in sadder circumstances — they can now steer the company on a happier and more successful course.

Losing the spirit

AN AMERICAN executive, in London for his company's annual conference, moaned to R&RN — off the record of course — about the lack of excitement in the London music industry.

It's a fairly common complaint, particularly from local record company employees, but only to be expected in an industry which year by year becomes more and more professional.

Of course, everybody has a lot more to lose these days but wouldn't it be fun, just once, to grab a pretty kid off the street and tell him you'll make him a star? Just like in the movies.

Metro plans adult literacy campaign

METRO RADIO is to run an adult literacy campaign in October. Organised with the help of adult literacy education departments throughout the North East, the scheme commences October 9 and runs for one week.

Those with reading and writing difficulties will be encouraged on air to ring a central number where Metro programme staff will put the caller in touch with the relevant local service. The line will be open between 09.00 and 12.00.

The scheme will also appeal for volunteers to help teach pupils. The main requirement for volunteers is not that they can teach, but that they can create a relationship.

Comments features producer Frank Coulson: "Our aim is to help people over the difficult first hurdle of coming forward and asking for help. Once they have done that, things start to get better."

Conservative estimates put the number of semi-literate adults in the United Kingdom at over half a million.

Piccadilly's Peebles for new BBC rock show

PICCADILLY RADIO's Andy Peebles is to host Radio One's new evening rock show, starting November 13.

Variety Club Ball

THE VARIETY Club of Great Britain's second Record Industry Ball will be held at the London Hilton Hotel on Thursday, November 2. The Ray McVay and Joe Loss Bands will provide music and a top international cabaret artist is to be booked.

Tickets at £25.00 can be obtained from the Variety Club of Great Britain, 3rd Floor East, Avon House, 360 Oxford Street, London W1. The dinner begins at 20.00, preceded by a reception at 19.30, and ends at 01.30.

The first ball, held last year, raised nearly £50,000 for the Variety Club and Music Therapy Charities, which will both benefit from this year's ball.

29-year-old Peebles joined Piccadilly in 1974 where he has presented a variety of programmes including Stateside Spectacular which won an award at R&RN's First National Radio Industry Awards earlier this year.

Prior to joining Piccadilly he had been involved in the opening of a concert hall and disco in Manchester before working for BBC Radio Manchester.

Although the exact format of the new Radio One show (20.00 to 21.50 weekdays) has not yet been decided on, Peebles' wide experience from Piccadilly, which has included rock and soul presentation, showbiz and sports personality interviews and pre-match entertainments at football matches, is expected to be fully exploited.

Comments Peebles: "When I was first approached some months ago I expected to be given a weekly spot like all Radio One's other newcomers. So you can imagine my delight when I heard I was being given a daily show."



FRANK DAWES, Radio London's new editor, donned Reithian attire to read the news live from the main concourse at Waterloo Station during a week of special OBs from mobile studios beneath the famous clock.

Rumours confounded by Hallam AIR deal

RADIO HALLAM and AIR Services last week reached agreement that the sales agency should continue to represent the Sheffield station for the 12 months commencing October 1, 1978.

This new agreement scotches trade press speculation that Hallam would terminate its representation by AIR Services on October 1.

Bill McDonald, Hallam's managing director, expressed satisfaction in AIR's achievements in meeting the annual target despite a disturbingly slack market since March.

He said that forward business looked good with October bookings running 20 percent ahead of those for last year's record-breaking month.

"We are looking forward to a good response to AIR's energetic and

imaginative new sales plans," he added.

A £20 reward is being offered for information leading to the recovery of the Caroline roadshow van stolen in the early hours of Saturday morning, September 9.

The van, stolen from outside the Parkside Hotel, Finsbury Park is a dark blue twin-wheel Bedford, registration no WV6 274K.

THE 1978 CBS stockcount takes place on Friday, Saturday and Sunday September 29 and 30 and October 1. All orders received by noon on Thursday September 28 will be dispatched before the stockcount. Orders received after this time will be dispatched on Monday October 2.

More BBC females for PM

AS PROMISED by the BBC earlier this year, Radio Four is boosting the ranks of its female presenters when Rachel Heyhoe-Flint and Susannah Simons join a new-look PM in October.

Heyhoe-Flint, former England women's cricket captain, joins Gordon Clough on Mondays and Fridays while Simons, presently on BBC TV's Tonight, joins Robert Williams on Tuesdays, Wednesdays and Thursdays.

PM returns on October 2, at 17.00, running for its original length of 55 minutes.

LETTER

I WAS extremely interested to read in R&RN that Radio City is planning to broadcast a "prestigious new series of music programmes for young people" called Atarah's Bandstand featuring the former principal flautist with the Royal Liverpool Philharmonic Orchestra, Atarah Ben Tovim.

Radio City described it as "an extension of our role in ILR." But wait a minute...hadn't I seen it all somewhere before?

A swift check with the Merseyside edition of Radio Times for August 1975 jogged my memory. "Atarah Ben Tovim, former principal flautist with the Royal Liverpool Philharmonic orchestra, presents a series of programmes which introduce children to music and the orchestra," it said.

And the name of this then prestigious and new series broadcast by Radio Merseyside? You've guessed it - Atarah's Bandstand. Pinching our staff is one thing, claiming credit for our ideas is quite another.

Roy Corlett
(Programme Officer)
Radio Merseyside

IT'S ALWAYS GOOD NEWS TO RECORD AT

Loeward Sound

Recording Studios; 69 Dean Street, London W.1. (01-734/8588/9)

When you hear commercials on the air, there's an even chance they were recorded by us.

Intensive course readies EMI girls for On Line

EMI RECORDS is to officially launch its On Line System on October 1 which involves about 80 "supergirls" using Visual Display Units to receive orders from dealers.

The girls, who are employed at EMI's distribution centre at Hayes, have recently undergone an intensive training course teaching them to use the VDU systems which will enable more flexibility and give a better service to dealers. The girls are in groups of 12 or 13 and are responsible for certain geographical areas.

They will be responsible for taking orders from dealers, punching them on to the VDUs at the same time informing the dealer of "no matches," con-

versing with him about credit and delivery problems, filing the orders, giving catalogue information and clearing orders for invoicing. The VDU is also capable of interrogating stock and allocating it.

Gordon Collins, EMI Records assistant director of production and direction, says that the new service to dealers costs about £55,000. About £35,000 was spent on purchasing new equipment including new additional VDU units and about £25,000 on ancillary costs including increased terminal use.

Collins says that no redundancy occurred with the introduction of the new system but they would now work with a smaller staff decreased by natural wastage. This would result in about 25 percent less clerical staff in

the next 12 months.

He said that so far the system has proved even more successful than he had hoped it would be, despite most girls having to undergo a complete training course.

The system officially begins on October 1 but Collins says that they have been progressively easing into it the past few months so dealers would not notice a sudden change.

CAPITAL RADIO's music awards will be held on Monday March 5, 1979.

Capital is anxious that this date be published early in order to avoid clashes with any other possible functions.

MOVES

PETER PRINCE is to be the new international vice president of Motown International replacing Ken East who was recently appointed joint managing director of EMI Music Operations.

Prince is presently with Pye and is expected to take up his new position in early November. Before joining Pye nine years ago, Prince worked with Motown when he was EMI's promotion manager.

AFTER AN absence of 20 months Julian Moore returns to EMI LRD as marketing manager for a number of LRD labels including Bronze, MAM, Purple, RAK, Flash, EMI International, Fantasy, Stax and Salsoul. Moore left LRD where he was general manager of Motown in December 1976 and joined RCA as marketing manager. On his return he will report to Colin Burns.

MICK ROWLANDS has been promoted to general manager of Rondor Music (London). Previously he was creative manager and promotion manager. He will report to the managing director, Bob Grace.

Publicity, the operation headed by Roger St. Pierre. The company has just signed a deal with David Walker's Handle Artists to coordinate the forthcoming Olympic Runners and Candidate national tour.

FORMER PRESS officers with Stiff Records, Glen Colson and Pete Fearn, have begun their own independent public relations and press representation enterprise known as Colson Frame. Artists they represent include Elvis Costello and The Attractions, Nick Lowe, Doctor Feelgood, Dave Edmunds and Rockpile and Graham Parker And The Rumour. Their office is at 47 Frith Street, London W1, telephone 01-734 3007.

JOHNNY STIRLING, Jim Beach and the Pendulum Music Group Limited have moved to 11 Cross Keys Close, London W1 on telephone number 01-486 0596/9721.

BARBARA SALISBURY has joined Phonogram as press officer. Previously she has worked as assistant art director CBS, art director, Transatlantic Records, press and artist liaison officer, MAM and also been employed on independent PR work.

RADIO MOVES

IN HIS first television role Piccadilly Radio presenter Ray Teret has been signed by Granada TV to introduce the music content of the new series of What's On.

BBC RADIO Manchester's Mike Riddoph is leaving the radio station to join the What's On team. The show goes out at 22.30 for half an hour on Thursday nights.

BREAKFAST SHOW presenter Bill Steele left Metro Radio on Friday (22) to develop his TV interests. Ex-EMI promotion man Stuart St. Paul, who joined the station in June this year, takes over the early morning show today (Monday, 25).

BBC RADIO Solent's new reporter in Portsmouth is Steve Clarke recruited from Radio Victory's newsroom.



TONY BERRY has taken up a new job as marketing and operations manager at Pinnacle Records.

He will supervise and coordinate all activities relating to promotion, press, advertising and dealer liaison, as well as being the main link with Pinnacle's UK sales force and the Orpington factory management. He previously worked with WEA as a sales representative and before that as a dj and local music journalist.

TONY COLLINS, above, former marketing manager with Power Exchange Records has joined St. Pierre

WEEKLY PRESSES

The new single from

LITTLE RIVER BAND

EMI 2839

**WE'LL GO DANCING
IN THE DARK,
WALKING THROUGH
THE PARK AND...
...REMINISCING**

Taken from the album *Sleeper Catcher*

BOB SEGER

Capital

HOLLYWOOD NIGHTS

CL 16004 Radio One Playlist

DR. HOOK

Capital

CL 16013

**I DON'T
WANT TO BE
ALONE TONIGHT**

MINK DeVILLE

Capital

SOULTWIST

CL 16005

Radio One Featured 40

Paul Burnett record of the week

Clyde's new schedules include what's-on show

Cleo Laine back at Paldadium

CLEO LAINE returns to the London Palladium for a week-long season in November, following her record-breaking appearances last year.

Accompanied by her husband Johnny Dankworth and another as yet unnamed artist, Laine will play nightly shows from November 20 to 25 with early shows on November 24 and 25.

Prior to the shows she will appear in three hour-long ITV specials to be transmitted on November 5, 12 and 19.

Coinciding with her London appearances, Arcade Records will release a special album, 20 Songs From 20 Shows, to be subjected to nationwide TV advertising.

TV Organ show

BBC RADIO Manchester's popular organ music series Pedal, Percussion And Pipes is to be the subject of a Granada TV documentary. Granada's crew

visited the station recently as presenter and producer Alan Ashton was putting together the final programme in Manchester's present series.

The programme will form part of Granada's This England series, scheduled for transmission October 2.

Organ music is also popular with Welsh listeners as Swansea Sound has found. Public response to Ted Griffin's Tuesday night half hour of live organ music has been so great that Swansea has given the show an extra slot on Thursday nights between 21.30 and 22.00.

Richard and Rice

CLIFF RICHARD's Twenty Golden Years, a five-week series of hour-long programmes presented by Tim Rice, commenced on Radio One yesterday (24).

Rice's conversations with Richard span the singer's career, taking in his early days, his association with the Shadows, his films, religion and his present career.

The final programme will feature tracks from Richard's new album Green Light and an interview with producer Bruce Welch.

CLYDE'S WINTER daytime programming retains the extra hour until 19.00 found successful during the summer months, with the introduction of a new show entitled Clydewise Tonight (17.45-19.00).

Designed as the "breakfast show of the evening" the programme outlines what's on in the city of Glasgow that night and is introduced by a different presenter each day. It follows a 15-minute news magazine programme called Newsdesk at 17.30.

The new schedules, which took effect last week, include Richard Park being returned to his 12.00-14.00 lunchtime show - replacing Dougie Donnelly who takes over Homeward Bound from Park, now scheduled from 16.00 to 17.30.

Due to its popularity on Saturdays and Wednesdays Frank Skerret's When Music Was Music earns an extra spot to boost Sunday afternoon listening from 14.00-15.00. This is followed by a new show also linked to a mid-week programme called Richard Park's Nostalgia Show which will include news and sporting events from the date featured.

At 19.30 on Fridays Colin MacDonald returns with his folk programme followed by Tony Currie with a new music show entitled Nothing But The Best at 20.30.

A five part series on alcoholism is scheduled for Thursdays at 19.00 and a new release show introduced by Tim Stevens (Saturday midnight - 02.00) features a panel discussing the week's new product.

Finally, the station's jazz specialist Jim Waugh now presents Thru' The Night Sunday to Thursday (02.00-06.00) and Piccadilly's The Last Rose Of Summer is to be broadcast in the near future.

Jay hosts Bonham at bike show

MALCOLM JAY, presenter of BBC Radio Birmingham's Tuesday evening Heavy Pressure progressive music show, and keen motor cyclist, has the opportunity to bring both interests together when he appears at the City's Motor Cycle Show on Sunday, October 1 with his guest, Led Zeppelin drummer John Bonham.

As well as talking to stars of the motor cycle and entertainment world, some of Jay's own bikes will be on display at the station's stand.

Live concerts for B'ham

BBC RADIO Birmingham begins its autumn series of live broadcasts on October 2.

The concerts which are held in the George Cadbury hall Birmingham will be broadcast on alternative Mondays from October through to December.

The fortnightly live broadcasts from Selly Oak will be alternated with studio-based programmes, which will be mainly composed of recordings made by Radio Birmingham's outside broadcast unit.

ON THREE nights this week Radio Hallam turns its attention to the lonely and friendless amongst the Sheffield community.

On Tuesday, Wednesday, and Thursday from midnight two lonely Hallam listeners are invited to ring an of the air number where personal details and interests will be fed into the Hallam computer and hopefully friends will be matched.

Community projects organiser Howard Johns is the man in charge and if the project is successful it is likely to be repeated when Hallam goes twenty-four hour later this year.

TV RATINGS

TOP 20

Week Ending 10 September 1978

1. ON HER MAJESTY'S SECRET SERVICE
2. 3-2-1
3. THE FREDDIE STARR EXPERIENCE
4. STARKY AND HUTCH
5. THE RAG TRADE
6. RETURN OF THE SAINT
7. THE SWEENEY
8. GEORGE AND MILDRED
8. THE GOOD LIFE
10. SEASIDE SPECIAL
11. CORONATION STREET (Mon 4 Sep)
12. STAR GAMES
13. CROSSROADS (Tues 5 Sep)
14. CORONATION STREET (Wed 6 Sep)
15. THE KRYPTON FACTOR
16. LINGALONGAMAX
17. MASTERMIND
18. MAIN NEWS AND WEATHER (Wed 6 Sep)
19. CROSSROADS (Wed 6 Sep)
20. Z CARS
- 20= CROSSROADS (Thu 7 Sep)

Originating Programme	ITV Areas	Individuals Viewing Millions
ITV	All	16.75
Yorkshire	All	16.45
LWT	All	16.15
BBC	All	14.05
LWT	All	13.95
ATV	All	13.90
Thames	All	13.85
Thames	All	13.50
BBC	All	13.50
BBC	All	13.35
Granada	All	13.30
Thames	All	13.20
ATV	All	13.10
Granada	All	13.05
Granada	All	12.95
Thames	All	12.75
BBC	All	12.65
BBC	All	12.55
ATV	All	12.50
BBC	All	12.45
ATV	All	12.45

Produced for JICTAR by AGB

Thomas takes over City's morning show

RADIO CITY has announced a direct switchover of its morning presenters, effective from Monday (25).

Norman Thomas, who has been host of the mid-morning programme for four years, will take over from Dave Lincoln who has been the breakfast announcer for 17 months.

A spokesman for City said the switch came about as both presenters felt like a change from their normal slots. Thomas will begin his breakfast show for the first two weeks by personally delivering bouquets of flowers to listeners

celebrating birthdays, anniversaries or in hospital.

The format of the breakfast show would remain basically the same but the emphasis will now be on community involvement. Thomas is presently working on an idea to record the show at a listener's house whilst having breakfast together.

Lincoln's mid-morning show will include two new features - a lighthearted general practitioner's spot, entitled What's Up Doc, and an entertainment section which will capitalise events in the area.



BILL CROZIER (right) celebrates 30 years of broadcasting with a kiss from Hallam's Kath Devine, head of catering, who celebrated her fourth year at Hallam on the same day. Keith Skues gets ready to make a bolt for it when things hot up.

Whistle Test starts occasional simulcasts

ON OCTOBER 9 the Old Grey Whistle Test begins an irregular series of stereo simulcasts with Radio One. Ironically, though the band, Jethro Tull, recorded the concert in the States there is little possibility of a simulcast involving an American band.

The reason for this lies in an agreement made by the BBC with the Musicians Union stipulating that there must be a strict parity between American bands performing live on British radio and British bands broadcasting live in the States.

Unfortunately there seems little hope of this situation changing in the near future due primarily to the nature of American radio.

When American bands come over to these shores they do so on an exchange basis which extends to touring and television appearances but not to radio.

As American radio relies almost exclusively on needtime and has no nationwide equivalent to the BBC, the Musicians Union feels that a reciprocal agreement with American radio would not be in the best interests of its members.

Huge 208 audience

RADIO TELE Luxembourg estimated that 100 million listeners would be tuning in to Saturday's (23) live broadcast of Rose Royce in concert at Amsterdam's Paradiso.

Transmitted simultaneously on 208 MW, which reaches the UK and most of Europe, and on VHF in Germany, the concert marked RTL's first joint network transmission.

Programme director Tony Prince said that it is his aim to provide live transmission of similar prestigious musical events on all of RTL's three services, English, German and French. This will be possible once the French service has re-scheduled its programming.

Prince hopes to broadcast live concerts on a monthly basis, hooking up with major tours anywhere in Europe, making use of headline facilities.

THE MOST
COMPREHENSIVE
RADIO AND
MUSIC COVERAGE
IS IN R&RN

LAST YEAR STYX

HIT OVER 6 MILLION PEOPLE HARD!

In 1977 Styx sold over 4 million albums worldwide and performed in front of more than 2 million people.

This was only the start.

Their new album is

"PIECES OF EIGHT."



Literally millions of people are waiting for it...

CASSETTE CAM 64724



ALBUM AMLH 64724

RADIO & TV PROGRAMMING

Singer makes first live local radio appearance

IN HIS first live appearance on local radio since his appointment as BBC radio managing director, Aubrey Singer discussed BBC policy and plans for the future for two hours with listeners of BBC Radio Oxford's Morning Call on Friday, September 15.

Singer outlined his intention of increasing the present BBC local network of 20 stations to 30 in the next two years. "But all our plans to do what we want in radio, and what we are being asked to do by the public," he said, "depend on an adequate rise in the licence fee." He added that the BBC is asking the Government for an increase from £21 to £30

per annum.

Among other topics discussed on the programme with presenter Dave Freeman were the forthcoming wavelength changes, the separation of Radios 1 and 2, the grammar used in BBC programmes and the differences between BBC local radio and the ILR network.

"It was a great success," commented Dave Freeman afterwards. "We had a constant stream of calls on a wide variety of subjects. It was well worth doing."

Breakfast with Jack

JACK McLAUGHLIN, Radio Victory's programme controller returned to his original

breakfast show slot in the station's new autumn schedules which commenced on Tuesday, September 12. Local DJ Dave Carson took over the mid-morning programme from McLaughlin, now timed 09.00-11.00.

In his new breakfast show, previously presented by freelance Howard Pearce, McLaughlin is introducing a "better balance between music and speech" with the Victory Breakfast Club, Street 'n Area Spin, dedications and the usual road, traffic and transport bulletins blended with the records.

Chrissie Pollard, who used to present Trend (09.00-10.00) now gains an extra hour and the lunchtime show (11.00-13.00). The rest of the programme schedule remains largely unchanged.

TV NOTES

ROOTS, ROCK, Reggae, which was recorded in Jamaica, will be screened by BBC2 on Thursday (28). Since it was first broadcast last year the programme has won the 1977 Italian Film Festival Award and the 1978 Lausanne Film Festival Award. It features Bob Marley, Jimmy Cliff and Inner Circle.

POLICE AND The Movies will appear on The Old Grey Whistle Test on BBC2 on Tuesday (3) at 23.15. The programme is jointly hosted by Anne Nightingale and Bob Harris.

Arts people on London

RADIO LONDON'S daily topical arts and entertainments programme **Look Stop Listen** has re-

turned to 206 after its summer break, 18.10-19.30 weekdays.

turned to 206 after its summer break, 18.10-19.30 weekdays.

The programme's third series, presented and kicked off with a list of prestigious guests including Alan Bates, Sylvia Miles, Yul Brynner and Marcel Marceau. Future guests include film director King Vidor, actor Rod Steiger and conductor Claudio Arrau.

"Unlike other arts programmes on the radio, **Look Stop** is essentially topical," says Sparrow. "Our choice is highly cosmopolitan, and we try to balance a large number of star guests with new faces in the community and fringe activities."

"Our choice is highly cosmopolitan, and we try to balance a large number of star guests with new faces in the community and fringe activities."

Hall of fame

CAPITAL RADIO received 20,000 cards in response to an appeal for the best 500 records of the last 25 years for its Hall of Fame.

The top 150 of these will be played on October 16, the station's fifth birthday. The remaining 350 will be used to trail the birthday play-through.

Randonly selected card-senders will be invited to the studios for a tough musical quiz. The winners will receive an express-paid trip to America.

Serious content can be made entertaining - Young shows how

AS THE fifth anniversary of commercial radio looms over the horizon of my diary, the old criticism of 'juke-box radio' begins ringing in my ears again. Somehow the incantation never changes - endless pop lacking serious content or stimulating thought cooing its audiences in aural cotton wool.

The argument is half true. Commercial radio's business was always to make money, and to make money it had to deliver audiences to its advertisers, and to deliver those audiences it had to hit the Top Thirty with a deadly regularity. No one knew that better than the old commercial pirates like Philip Birch, and Piccadilly Radio in Manchester hit the formula bang on the head.

An inexperienced IBA asked for 'speech content' and began to get it - in between the hits and more; but mostly when fewer people were listening and it could do least harm to the 'book' of hardline rock and roll to pull the audience through the gate.

But as both the IBA and the station men got more experienced, by which I mean they both realised ILR was going to work and make money, and to be surrounded eternally by political argument - even Lord Annan and Marguarita Laszli liked them - so the speech content edged up almost by osmosis while no one was looking.

At Radio 210 or Pennine, Radio City or Victory the level of chat - both between all the hits and more, in phone-ins, or in local news and sports has almost certainly never been higher. And I'm delighted to hear it: but I have one small carp.

What exactly is commercial radio talking about? Recipes, weather forecasts, traffic jams, flower shows and fete openings are all attractive listener features, but you could hardly call them the staple diet of intellectual challenge. The average ILR station's day certainly isn't

exactly filled with discussions of the merits of President Carter's peace initiative at Camp David.

Now I'm not sure that isn't a little bit of a shame. I say that because if Jimmy Young proves anything - beyond the fact that it is almost possible to remain ageless (he must have a very old picture upstairs in his attic) - he manages to mix current affairs and, admittedly, middle of the road pop extraordinarily dextrously.

The day Carter announced his Camp David success last week, there was 'JY' on the 'prog' talking to experts in London, Israel and Egypt in between Deodada and Raymondo's recipe - his foot work positively twinkling. It wasn't Robin Day (it was at least 40 times less arrogant for a start) and it was delivered to its housewife audience as silyly as the best cough medicine - slipping down before anyone noticed.

Not every ILR station can run to the size of Young's programme staff, or can match his producer's and researchers' experience; but that doesn't mean they can't occasionally (just occasionally) push into one or two 'serious' areas between the hits.

While JY was talking to former Israeli Premier Rabin, on the excellent Capital, Michael Aspel was telling us Bette Midler was having a terrible time with the traffic - which though I find fascinating couldn't exactly be described as widening the frontiers of my knowledge. Michael didn't even ring up the GLC on the air and ask why the traffic was so bad that morning; which is no little waste for one of the most intelligent newsmen and Saturday 'Today' show presenter in the last decade.

But then ILR's a tiny bit like that, it's found its formula: my only fear is that it involves keeping Rolls Royces like Mike Aspel in the garage ticking over rather than whacking them out for a bit of an intellectual spin now and again. After all, please don't tell me the audience will disappear; not now, not any more. We're into the second five years now. *Geoffrey Wansell.*

EMI **Sun**

If you knew Suzi...



1967
SMOKIE
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We've harnessed the energy of the Sun.

12 million readers are going to hear about two great new albums from RAK.

Because Britain's biggest selling national daily newspaper is providing the exclusive platform for the launch campaign.

A short series of teaser ads, leading up to launch day will build up

the reader's interest.

Then big space launch ads, will reveal both albums simultaneously to the Sun's multi-million readership.

What's more the Sun itself will be running its own all-star reader competition around the chance to actually meet Suzi and Smokie. This will guarantee extra editorial and

promotional exposure for each album.

One way and another, Britain's best selling national daily is going to help us sell an awful lot of records.

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HAYES
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ENGLAND

RETAILING

Dr Feelgood's tour ties in with album promotion

FULL AND half-page ads have been taken in NME, Melody Maker, Sounds, Record Mirror and all the trade papers to promote Private Practice (UP 36444), the sixth album by Dr Feelgood.

These are being spaced to cover the length of the band's 33-date tour which commenced September 15 and terminates October 30.

In addition, 800 full colour, double crown posters have been placed on the London underground, while 300 nationwide window displays are being installed on the tour route. Foyer displays appear at all concerts, while the band has already undertaken a radio promotion tour encompassing BBC Nottingham and Birmingham, BRMB, Radio Trent, UBN, Thames Valley and Radio One's Newsbeat and Rock

On.

Over 7,000 posters are being distributed by EMI and 5,000 stickers and badges are also available.

Other current UA campaigns involve Connie Francis' latest album, Who's Happy Now (UAS 30182) and The Buzzcocks' Love Bites album (UAG 30197), both of which were released on September 22.

Full page ads appear in all major music papers plus the trade press to cover the period of the Buzzcocks' British tour dates (September through to October 30), while 250 window displays have been booked, including a full-colour poster and a circular show-card, allied to a fly-posting campaign.

Connie Francis, who is currently in this country for a press and promotion visit, has her Ken Barnes-produced album - her first in five years - heavily advertised in the music trades, 150 window

displays also being utilised.

Over 7000 posters boosting the album are being distributed by the EMI dealer mail out in conjunction with the UA sales force.

Anchor prepare Crusaders campaign

MAJOR PROMOTION campaign is being mounted by Anchor Records to coincide with the arrival of the Crusaders, who commence their tour of this country on September 29.

Giving details of the campaign, Ray Still, head of Anchor promotion, said: "Instore displays will be extensive in towns where the Crusaders will be appearing, these towns including Bristol, Oxford, Manchester, Birmingham, Liverpool, Dunstable, London and Brighton.

All Crusaders' back catalogue will be featured with, of course, special emphasis on Images (ABCL 5250), the band's latest album release, and Joe Sample's debut solo album Rainbow Seeker (ABCL 5245).

Ray Howarth, Anchor salesman explained that special displays would be mounted in the foyers of the respective venues, and added: "We shall be making a special stock offer to retailers in the various towns in which the Crusaders are appearing and giving our full promotional support not only to the album catalogue but also to the band's latest single Bayou Bottoms (ABC 4233)."

Santana's Inner Secret

LATIN-ROCK giants Santana return to Britain at the end of October to play six dates, three of which are at the Empire Pool, Wembley.

SPARE TRACKS

MUFF WINWOOD's first signing to CBS is *Starters*, a band from Belfast. The group is currently in the studios with producer *Pip Williams*, working on a debut album, to be released at the beginning of 1979.

HOLLYWOOD ROMANCE, a new single from Lynsey De Paul, is issued by Polydor on October 13. Produced in the US by Rupert Holmes, the single, which will be issued in a four colour bag, will be followed by a new album, also titled Hollywood Romance.

CBS is to employ extensive in-store displays to promote the soundtrack album to *Waterstep Down* (CBS 70161), the film of which is premiered in London during October. Tie-ups with the film's distributors and with Pam Books, who publish *Waterstep Down* as a paperback, are envisaged.

LYNDA KELLY, former 5000 Volts lead singer, has undergone a name change. Signed to Phil Wainman's Utopia label, she is now known as Lynda Virtu and has a single, *Treat Me Like A Woman* (Mercury Tango 4) set for release this Friday (29).

NEVER SAY Die (*Vertigo* 5102 751), the long awaited *Black Sabbath* album, is released Friday

(29). A new single *Hard Road*, pressed in purple vinyl, will be available on the same day.

SALES of The Dart's single *It's Raining* have now exceeded half a million and the disc has been certified gold.

MARSHALL HAIN, whose first single *Dancing In The City* recently went Gold and whose second single, *Coming Home* has just been released, open their first UK tour on September 28 at Crumpton in Batley, a new North West rock venue. The 13-date tour ends at London's Drury Lane Theatre on October 15 and features a four-piece backing band.

BEFORE EMBARKING on a major European tour on October 10, the Kinks play London's Hammer-smith Odeon on October 1, their first London appearance since the Round House benefit concert in May of this year.

DECCA IS to raise its price on October 2. The new suggested retail prices are as follows: singles - £0.90; EPs and 12-inch singles - £1.25; World Of series - £2.35; mid-price albums - £2.85 and £3.25; full-price pop - £4.35; full-price deluxe pop - £4.50; full-price classical - £4.50; double albums (DPA, FOS) - £4.35; double albums (DDV) - £4.35; double albums (DKL) - £4.99; double albums (MB, ROST, DBC) - £5.99. Dealers will be notified of full details before the end of September.

Limited edition single boosts Ash album

A LIMITED edition single is part of a campaign to be mounted by MCA around No Smoke Without Fire (MCG 3528), the new Wishbone Ash album scheduled for October 6.

Initial pressings of the album will include a live single, *Come In From The Rain*, recorded at Sheffield City Hall in October last year, and *Lorelei*, which was taped at Glasgow Apollo in November, 1976. This single will not be sold separately from the album.

One of the tracks from the album, *You See Red*

(MCA 392), was released as a single last Friday (22) and the first 15,000 copies of this are available in a full length version on a 12-inch pressing. Both the 12-inch and seven-inch copies of the single contain a 10-minute live version of *Bad Weather Blues*, a popular Wishbone stage number, as the B-side.

The album is being backed by full page ads in NME, Melody Maker and Record Mirror, while radio ads will be taken in most areas visited by the band during their tour. There will also be 400 window displays throughout the country.

Beatles red and blue TV albums

TELEVISION ADVERTISING is being taken in the London, Granada, Yorkshire, ATV, Harlech and Westward areas to re-promote The Beatles 1962-1966 (PCSPR 717) and 1967-1970 (PCSPB 718) which are now being pressed by EMI on red and blue vinyl respectively.

Dealer posters will be available to promote the

coloured discs which will retail at a recommended price of £7.99 each.

Last week EMI released their 25th Beatles single: *Hearts Club Band* which couples *With A Little Help From My Friends* on the A side, the flip featuring *A Day In The Life* (R 6022).

Inner Secret

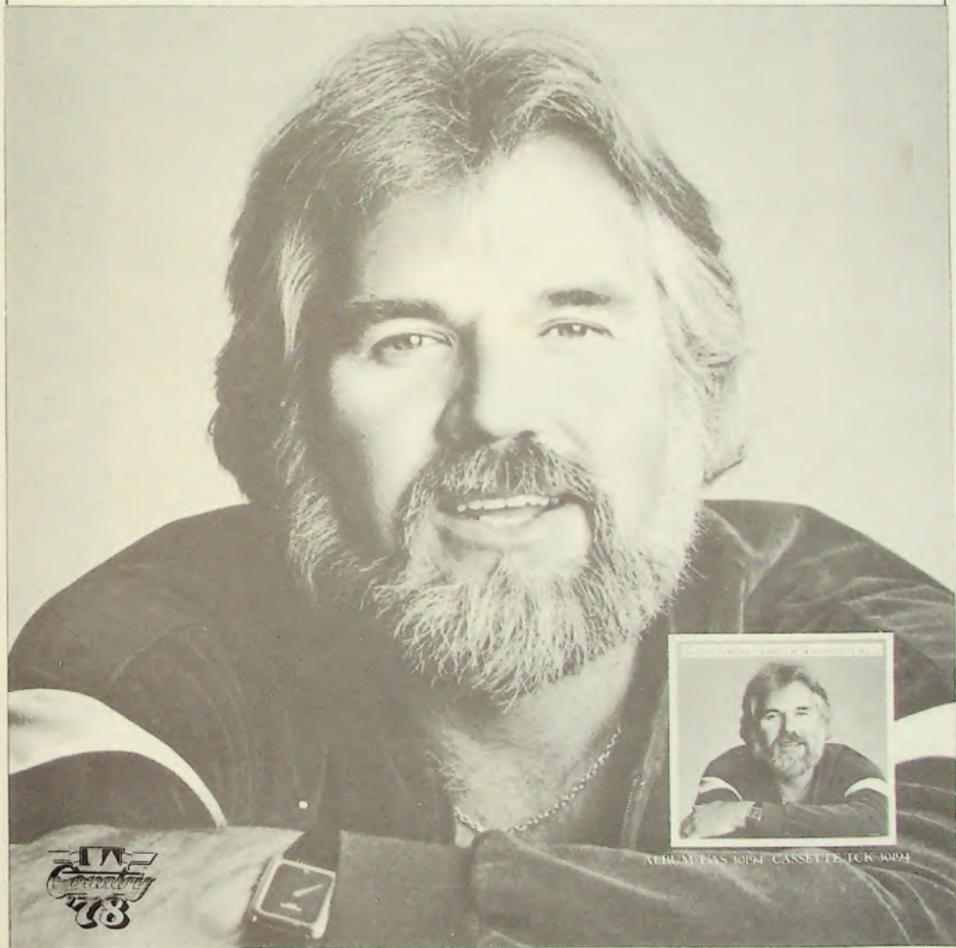
CBS has set the release of the band's latest album, *Inner Secret* (CBS 86075) to coincide with the tour, while a major advertising campaign has been set.

Press ads cover a four week period, other features being a number of radio spots and posters at both the London tube and British Rail.

KENNY ROGERS

NEW
ALBUM

LOVE OR SOMETHING LIKE IT



ALBUM CAS 3094 CASSETTE TCK 3094

SINGLE REVIEWS

FEATURED SINGLES

POACHER One More Fool. RR Records RK 1014. Hot from Washington, the Nashville of the North, a track which sounds like an updated Roy Orbison rendering, stopping just at the right side of the schmaltz line. Not quite country, nor mor, nor pop, it's a bit of all three and will undoubtedly enjoy a huge audience.

DAVID GATES Never Let Her Go. Elektra K 12318. A super-smooth ballad from the Broadway winner, predictable at every turn and the voice sounds lazier than ever. Not one of his more original, sounding a lot like Baby I'm A Want You slowed down a bit. But that's no obstacle to it getting a lot of plays.

LINDISFARNE Juke Box Gypsy. Mercury 6007 187. A great follow-up to Run For Home with a strong melody and gutsy harmonica over a real foot-tapper of an r'n'b theme. Already getting airplay, this one's a cert.

MARSHALL, HAIN Coming Home. Harvest HR 5168. A songwriting team whose talent is in no doubt, they have come up with a different enough follow-up to repeat their first success. The female voice may irritate some people but the slow, classically-structured song is easily strong enough to carry it, especially when it builds towards the end.

PUSSYFOOT A Night To Remember. EMI 2825. Production: Mick Flinn. If it wasn't for the fact that the Bee Gees do it so much better this would bear taking seriously.

CANDI STATON Victim. WB K 16221. Production: Dave Crawford. "I'm a victim of the very songs I sing," croons Candi in her usual impeccable style alluding to Young Hearts Run Free with her fingers crossed.

FRANKIE MILLER Darlin'. Chrysalis CHS 2255. Production: Dave Mackay. Miller at his grittiest with an appealing performance of an instantly familiar song. Excellent backing vocals throughout. His most commercial output for ages.

CAROLE KING Disco Teah. Capitol CL 16009. Production: Carole King/Norm Kinney. This funky cut from Welcome Home is absolutely faultless, if uninspired. As puzzling as the direction Ms King is headed. The subject matter doesn't match the image and this song would probably fare better performed by someone else.

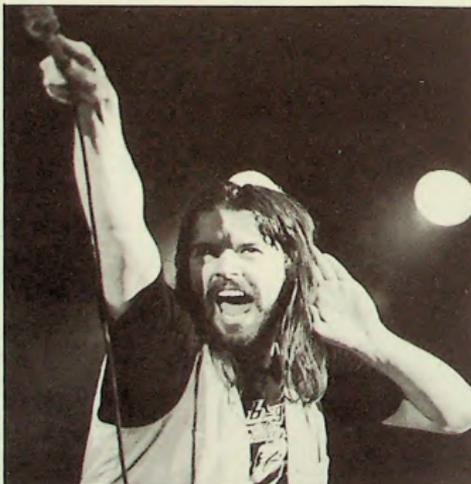
CIRRUS Rollin' On. Jet 12 123. Production: Adrian Sear/Graham de Wilde. If enough copies can be pressed in the rectangular chocolate-coloured vinyl this catchy, commercial-based ditty will undoubtedly sell. It looks so peculiar rotating on the turntable that it will probably get played a lot too.



DR HOOK I Don't Want To Be Alone Tonight. Capitol CL 15013. The most aptly named Doctor improves his commercial formula with every release. Lyrical and musical simplicity together with a distinctive vocal style make Hook instantly identifiable and hugely popular. Another smash prescription from the Doctor's drugstore.



BUZZCOCKS Ever Fallen In Love (With Someone You Shouldn't've). UA UP 36455. Production: Martin Rushent. After a frantically conceived introduction the song rushes into an incredible chorus which owes its phrasing and chord changes to the early Sixties' Mersey sound. A fusion which deserves a place in the upper echelons of the charts. Don't miss this one.



BOB SEGER Hollywood Nights. Capitol CL 16004. Production: Bob Seger/Punch. Worthy winner of Capital's People's Choice and probably the most commercial track from Seger's Stranger In Town album. Seger hasn't really capitalised on the success of Night Moves in the UK, his energising rock 'n' roll seems to terrify meek programmers, but he's really an original talent. (Limited edition silver vinyl.)

CAPTAIN AND TENNILLE You've Never Done It Like That. A&M AMS 7384. Production: Daryl Dragon. At last the Captain and Tennille have recaptured the essence of their previous excellence, beautifully illustrated on this sensuous Neil Sedaka song. Ideal for radio, discos and top of the charts. It can't fail.

FATHER ABRAHAM Dippety Day. Decca FR 13798. Production: Anonymous. Weak follow up to the Gold Surf Song. As one of the little brighters intones, when the monotonously morose chorus comes to an end, "I say, can't we sing something else?"

FRED MANN Clare's Theme. Columbia DB 9049. Production: James De Wolfe. Pleasant Pan Pipes-based instrumental, reminiscent of Abba's Fernando, which could comfortably fill those few seconds up to the news.

ALTERNATIVE TV Action Time Vision. Deptford Fun City. DFC 07. Production: ATV/Chris Grey. In probably the only single possible to lift from ATV's debut album The Image Has Cracked, vocalist Mark Perry (ex-editor of Sniffin' Glue) admits "The chords and notes don't mean a thing." Limited appeal.

SHANGRI LA'S Leader Of The Pack/AD LIBS The Boy From New York City. Charly CYS 1041. Hit third time round for the bike death song ('65 and '72 before), but this time coupled with the catchy Boy From New York City — never a hit in the UK. The Ad-Libs could well steal all the glory. Ideal radio material.

THE PIRATES Shakin' All Over. WB K 17231. Production: The Pirates. The guitar riff is still as mesmerising as it was 18 years ago, and this new recording has all the punch of the original yet with up to date dynamics. The vocals pail in comparison to Johnny Kidd's masterwork but otherwise Mick Green's boys give us a good treat. Nostalgia could well wish this into the charts.

CHOSEN FEW Stand By Me. Ariola Hansa AHA 526. Production: Pete Bellotte. Attractive disco/reggae version of the Ben E. King classic, with solid vocals and a production that includes a neat flute arrangement. Worth a spin.

More single reviews on Page 28

PIONEER
All singles reviewed on Pioneer equipment

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THE NEW ALBUM : ILPS 9555 : RELEASED NOW :

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The growth of COUNTRY MUSIC

by Robert Shelton

Wearing a dozen different names, styles costumes and accents

country music is surging ahead in Britain. Country recordings sales are rising dramatically, radio and TV exposure is gaining new ground, and feature films with country themes are enjoying box-office success. Television commercials with country-music elements are selling chocolate, fried chicken and denims.

Some knowledgeable observers see this trend as only in its early phases. One promoter predicts that in the 1980's the country-music market in Europe will be even greater than in the States. One record company official believes that country music will be the middle-of-the-road music of the near future.

Less euphoric observers still see problems regarding acceptance of country music by radio programmers and by audiences in "middle England" and "middle Scotland." While much remains to be developed at the grass-roots in Britain, the upward trend is undeniable.

The country tag often conjures up immediate prejudices and stereotypes. The image of a country singer or band as hillbilly-hayseed-redneck is all too prevalent. To the uninitiate, country still means only baleful ballads of home, hearth, cornfield and chapel in the valley, still evokes identification with syrupy laments about adultery, hard drinking and fallen sinners, sung by rhinestone cowboys or blonde-wigged ladies dripping leather-thonged jackets. To some radio programmers, media critics and audiences, country is almost a dirty word.

This survey will attempt to show some of the burgeoning activity on the British country scene. This is also an argument for sophisticated music people to go past old stereotypes and to explore the great sounds, voices, Radio & Record News - Page 18

ROBERT SHELTON was the first writer in the States to pick up on Bob Dylan and Simon and Garfunkel. Previously with the New York Times, he is one of the world's foremost rock music writers and an avid supporter of country music.

bands and songs coming out of the country genre. Although country music may seem a special dialect, it is speaking to millions more around the world than ever before.

The case can be argued that a new sophistication in the music is bringing the old rural ethos into contemporary trans-Atlantic life. Country songs may seem like family entertainment to some, but to others the songs talk more powerfully about things that matter—life, death, unemployment, hardship, divorce, adultery, work, loneliness, life on the road—than any other form of pop music.

Do conservative rednecks dominate country music? Not really. Not when Dolly Parton can write a beautiful feminist song like *To Daddy*. Not when Merle Haggard has just released a brilliant album track, *The Immigrant*, that spells out the exploitation of Mexican wetbacks by Yankee farming interests. Not when the chief country "outlaw," Willie Nelson, racks up Platinum album sales with reality and grit in his voice and his songs. Not when country-rock singer Linda Ronstadt makes the cover of *Time* magazine, sings at Jimmy Carter's inauguration and turns on a whole generation of rock fans. It's all changing.

From the Tin Pan Valley of Nashville, Bakersfield, Austin, Los Angeles, and London and Birmingham, too, is coming a new breed of popular music with a long heritage that goes back to Anglo-Celtic folk music. The case could be made for "pure" country music, but this is a report on country music in all its forms, traditional to contemporary.

The spectrum of country music can run from the corny museum-piece to the hippest of 32-track arrangements. Let's look past the old clichés and listen.

It has been estimated that about 600 country albums will be released in the UK

this year, accounting for 10 percent of record sales. If we add to that various hybrid performers working with country-derived influences, that album figure could well run in more than 1,000. With the signature tune of the hip-rock TV show, *The Old Grey Whistle Test*, using a country tune, Stone Fox Chase, the lines of demarcation are not easy to map.

Probably the fastest growing area of country-based music

here incorporates artists with crossover appeal into pop easy listening. The late Jim Reeves headed that way. In the late 1960's, an Arkansas guitar-picker named Glen Campbell really opened up that vast m-o-r field of country-cum-pop. Soon John Denver and Olivia Newton-John were making waves with country m-o-r on both sides of the Atlantic.

In the wake of these people "singing country music for people who hate country music," came a flotilla of exceptionally gifted vocalists. Female stars have been plentiful enough to make the point that "country music upgrades women." Besides Linda Ronstadt, there's been the excellent work of Emmylou Harris, Crystal Gayle, Ronee Blakely, Billie Jo Spears. The disparate routes travelled by Gayle, younger sister of a country giant, Loretta Lynn, shows the variety of approaches possible in one family.

Often, an artist will change directions. The redoubtable Dolly Parton was very rootsy in her early days, but now comes to Britain like a Hollywood celebrity. The country purists may be dismayed by her changes, but a superb audience has been opened up for her superb songs and voice.



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Two recent m-o-r country stylists also show the breadth of the trend. Last year Kenny Rogers sold half-a-million singles of his Lucille in the UK. Despite Rogers's pop background, the song was in a classic country tradition of adultery-confrontation-personal tragedy, and was soon recorded by a plethora of country singers.

The deep-voiced mellow balladeer Don Williams has also struck a responsive nerve here. On top of excellent album sales on the Anchor label, his K-Tel album, Images, seems headed for half-a-million sales.

Success for the m-o-r country-based singer in the UK is far from automatic, however. Charley Pride, the first black country-music star, had to wage a three-year campaign here, according to Jeffrey Kruger of the Embur Records and Concert Division.

When Pride first toured here in 1973, at a loss, he was determined to break the British market. Then, only three of his US-made RCA albums had been released here. Eighteen months later, he toured while 14 of his albums were on release here, and his audience was building significantly. By Pride's third UK tour, more than 30 of his albums were selling briskly and his box-office appeal was powerful.

Another quality country artist with strong m-o-r appeal, Bill Anderson, is a case-in-point that there's still an uphill battle here against anyone wearing the country tag. Anderson recently cut what is probably the first country-disco single, I Can't Wait Any Longer, which topped the US country charts and crossed-over to pop and even r'n'b charts. "The BBC didn't play it," Kruger told me, "because five nameless people there determine what we hear....They didn't play

it because it was country!"

A country-oriented performer who is exceedingly well-known here is George Hamilton IV. Dressed like a bank manager in dark blazer and tie, Hamilton certainly breaks the rhinestone cowboy image. In his frequent personal and TV appearances, Hamilton still extends that folksy, down-home relaxed charm of the rural ethos. As pleasant and amiable a performer as he is, Hamilton is nevertheless not representative of the dynamism and grit in country music.

The best known promoter of country music in Britain is Mervyn Conn,

producer of the annual Easter-time Country Music Festivals at Wembley for the last 10 years. Says the bearded, articulate Conn: "Country music is definitely growing. It has partly filled the vacuum left when we lost the melodic music of the older middle-of-the-road singer, like Tony Bennett and Andy Williams.

"In 1968, at the height of the rock phenomenon, I realised that a lot of people were

just not interested in rock. Only in the last three or four years has country music stopped being the 'poor relation' of pop in the US. In Europe, there was no marketplace, and we had to convince the industry and the media to see if there was a buying public."

Conn and his press aide, Warren Davies, offer some startling growth statistics. This year, there'll be a total of 22 TV programmes devoted solely to country music. This is beyond the many guest appearances by country artists on the Val Doonican, Tony Hatch and Vera Lynn shows.

There are also, they say, 17 specialist country-music shows on independent radio, while 20 BBC local stations have country shows. BBC network radio continues its longtime staples, Country Club and Folk Meets Country.

Also recommended is Bob Powell's two-and-a-half-hour show each Saturday afternoon on BBC Radio London for a broad spectrum of country styles on record, and interesting guests. On Capital Radio, Dave Cash and Roger Scott play quite a bit of contemporary country music.

Mervyn Conn continues: "Everyone said it was insane when I started the Wembley Country Festival in 1969." The events have grown steadily, and extended the beachhead right into Europe. In 1979, Conn will be producing the 11th annual festival at Wembley, the fourth in Sweden, the third in Finland, the second in Norway and Holland and the first in Germany and Switzerland.

For the performers, this will mean an 11-day swoop through seven countries. Conn, who says that "in this business you have to be an optimist," predicts that "by the 1980s,



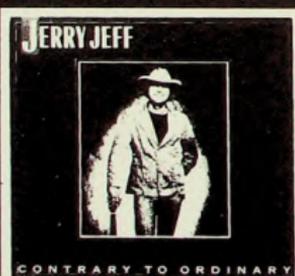
MUSIC COUNTRY AMERICA

JUST AVAILABLE



MERLE HAGGARD MCF 2848
I'm Always On A Mountain When I Fall

Following his triumphant visit to Britain this year, Merle Haggard has recorded a superb new studio album, which includes his two US smash country singles "I'M ALWAYS ON A MOUNTAIN WHEN I FALL" and "IT'S BEEN A GREAT AFTERNOON"



JERRY JEFF WALKER MCF 2851
Contrary To Ordinary

"Contrary to Ordinary" is Jerry Jeff Walker's new album, which has already received considerable critical acclaim in the U.S.A.

In addition to the outstanding title track, the album includes the Lynyrd Skynyrd track "Saturday Night Special" and Joe Ely's "Suckin' A Big Bottle Of Gin."



LORETTA LYNN MCF 2846
Out Of My Head And Back In My Bed

is the latest album from Loretta Lynn

It's been turning up in the import charts regularly since its U.S. release, and is now being issued for the first time in this country.

If you spotted her recently on "The Muppet Show" you'll know how good she sounds. If you didn't, listen to the album.

MCA RECORDS

MCA Records, 1 Great Pultney Street, London W1

UA Country...



Crystal Gayle

WHEN I DREAM

Nashville's new undisputed leading lady, highlighted on 12 beautifully produced titles. Includes her current hit single 'Talkin' In Your Sleep'

Album UAS 30169/Cassette TCK 30169



Nancy Peppers

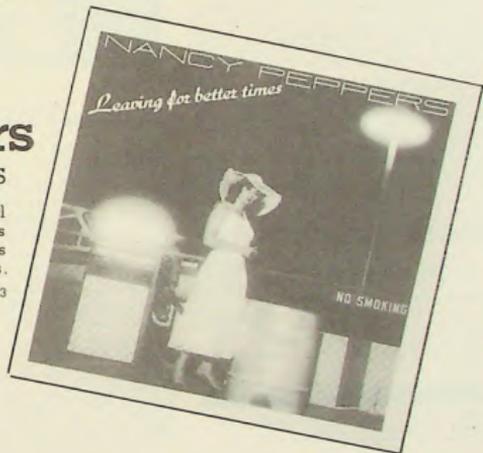
LEAVING FOR BETTER TIMES

Scotland's Nancy Peppers' distinctive vocal style is highlighted on this album's hauntingly evocative title track, which is included together with 11 other superb songs.

Album UAS 30183/Cassette TCK 30183



Cow Pie Records



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the European country-music market will be bigger than the American market." (Another straw in the wind — Jim Halsey, powerful American country promoter and manager of Don Williams and the Oak Ridge Boys, among others, will bring the first country acts to the annual MIDEM convention in Cannes in January.)

While Conn stresses the gains, Jeffrey Kruger warns of the problems in "middle England" and "middle Scotland," where concert audiences have to be built perseveringly. Last spring, he points out, country giant, Merle Haggard, after starring at Wembley, drew big audiences in Belfast and Liverpool, but astonishingly low turnouts in Brighton and Dublin.

"There was great promotional work by MCA Records for Haggard," Kruger continues, but he warns that grass-roots audiences have to be built patiently by stars and their recording companies over a long period.

Kruger, while pleased with the growth of country airplay on independent radio and BBC local stations, still believes there are "producers" at BBC network radio who "simply don't play country music because it is country." Paul Fenn of Asgard promotions, who has successfully presented Willie Nelson and Emmylou Harris and The Hot Band, says he generally shies away from the country tag with his acts.

In terms of country recordings, Sean Greenfield, RCA's international & manager, speaks of "a steady increase over the last three or four years." About four out of every five of RCA's huge country American album output is released in Britain. Naturally, he's pleased to have country "cross-over" superstars like Dolly Parton on his roster, and looks for her November tour to be enormously successful.

Greenfield says: "Music in the States is easily segregated, because there are so many thousands of radio stations. Here, the pop chart is where a record breaks. To break a country record, we must compete with all of pop."

A label that has had some astonishing success with such country artists as Crystal Gayle, Kenny Rogers and Billie Jo Spears, is United Artists. Michael Gray, UA's press chief, says: "We believe there is a large country-music market here. Given the material we get from the States, we saw no reason why Crystal Gayle, for example, shouldn't be marketed in a big way." (Mervyn Conn especially praises United Artists as an example of what any UK record company might achieve, with hard work.)

At Anchor Records, with a fine roster of American country talent, Charlie McCutcheon, head of publicity and country-music development, says: "Country music has only slightly broken here." But he sees vast development potential ahead. "If I didn't see a great future here in country music, I wouldn't have gotten into this," says the former rock publicist.

At least as important a trend in broadening country music as the sweet



Clockwise, from top left: Don Williams, Tammy Wynette, Waylon Jennings.

voiced m-o-r singer

has been the growth of country-rock or, as some DJs call it, "soft-rock." Think only of recent hits by The Eagles to epitomise this trend. If we go back to the early and mid-1950s, we realise that nearly every major rock star started as a country singer. This hall of fame would include Elvis Presley, Buddy Holly, Bill Haley, Jerry Lee Lewis, Carl Perkins, The Everly Brothers, even the skifflemaster, Lonnie Donegan.

The original fusion of hillbilly with the blues led to a style called rockabilly, which is enjoying a lively revival here currently. Some excellent compilations of vintage rockabilly have been released on CBS, Charly, MGM (via Polydor) and Imperial (UA).

This has provided a meeting-ground for fans of vintage rock as well as vintage country. Carl Perkins, one of the giants of rockabilly, is predictable with the coming of the film biography of Buddy Holly and a boxed six-album-plus-booklet MCA set of the complete recordings of that influential star, due in December.

A new phase of country-meets-rock began in 1968, when Bob Dylan ended his John Wesley Harding album with two gentle country-style songs. He has told me of his

own hillbilly roots in the American Midwest and said last June: "If it wasn't for Elvis and Hank Williams, I couldn't be doing what I do today."

Dylan's 1967 underground recording with The Band, *The Basement Tapes*, further explored country-rock. Soon, The Byrds were marching down Nashville way. The 1968 album *Sweetheart Of The Rodeo*, well as Dylan's Nashville *Skyline* the following year, pointed the way for the hip-rock to explore country music.

One member of The Byrds, the late Gram Parsons, was especially fascinated with country music. He led a whole coterie of West Coast rock people toward the country-rock fusion. Group followed group with this citing fusion: Buffalo Springfield, Cross Stills-Nash and Young, The Flying Burrito Brothers, the Ozark Mountain Daredevils, Commander Cody, the Doobie Brothers, Hook and the Medicine Show, the Nitty Gritty Dirt Band, Poco, the Amazing Rhythm Aces and New Riders Of The Purple Sage.

That's only a short list, for if we extend the roster to such country boogie bands as The Allman Brothers and The Mars Tucker Band, the list is enormous.

Perhaps the biggest split among hip listeners of the US and the UK came when Americans went for the "laid-back" sound country-rock while young Britons were tuning toward the punk and new-wave rock explosion. Trend predictions are always dubious, but it is safe to say that more country rock interest will follow in Britain in wake of the "rockabilly" revival.



Dolly Parton and Emmylou Harris.

Another major meeting ground of the country and rock audiences

has been through a group of singers and friends, loosely known as "the outlaws." Willie Nelson, recently the subject of a three-page spread in *Time* magazine as Country's Platinum Outlaw, has made it to the White House. He's also astonished the Nashville establishment by his dogged independence and vast influence.

Nelson has caused a stir through his work with Waylon Jennings, a brilliant Nashville singer who was attracted to the rebellious life-style and outlook of a country counter-culture. One might even trace the outlaws trail back through such giants as Hank Williams, ever the rebel, and two influential

superstars who always projected a rough and rambling image, Johnny Cash and Merle Haggard.

But the recent outlaws phase, which has far from run its course, probably started when Kris Kristofferson got to Nashville and when Willie Nelson left Nashville six years ago for Austin, Texas. The Nelson-Jennings collaboration was to prove fruitful, artistically and commercially. The Outlaws, Waylon and Willie and Red-Headed Stranger have each gone platinum in the US.

Willie Nelson's latest album on CBS, *Blue Skies*, is not representative of The Austin Sound but concentrates, surprisingly, on Tin Pan Alley standards. The upcoming Waylon Jennings album, contains a song, "Don't You Think This Outlaw Bit's Done Gone Out Of Hand?" It might seem that the outlaws are back-tracking on the movement they set in spin, but Jennings and Nelson are nothing if not unpredictable. Willie Nelson's new label, his own Lone Star, has just signed with Phonogram for release in Britain.

Whatever direction these two go, they've already inspired a lot of musical followers, including Tompall Glaser, Jessi Colter, Billy Joe Shaver, Jerry Jeff Walker, Michael Murphy and that eccentric member of The Rolling Thunder Revue, Kinky Friedman. While the outlaw craze has yet to hit Britain, probably because of their unwillingness to appear here frequently, the superb music of these redneck rockers, to borrow *Time*'s phrase, deserves the attention of British listeners.

It's conceivable that there may never be a mass audience in Europe

for the major influential musicians of traditional country music. But I'm hopeful that further awareness of m-o-r country, country-rock and outlaw-country can turn some listeners back to the grand tradition. The so-called Father of Country Music, Jimmie Rodgers, is also the progenitor of white blues and white soul. Some of his legendary performances on RCA might sound like another age (he recorded from 1926 until his death in 1933), but links to the present are still strong.

Hank Williams is timeless, as well. It's as if he never died, but just got repackaged (MGM via Polydor). His plaintive songs, whether gospelish or bright, lonesome or morose, seem to have an endless appeal to singers on all sides of the country-pop border. When The Carpenters sing Hank Williams tunes, you know that the tradition of country music is still very much alive.

Tammy Wynette has just toured Britain, and reminded listeners of the fine vocalising and vintage songs (like Stand By Your Man and D-I-V-O-R-C-E) that appear to never go out of fashion.

A longevity of career and loyal fans often distinguish the country fan from the more fickle pop fan. Country music can be addictive.

At the same time that there's a strong pull backwards

in traditional country music, there's a new surge of freshness in some mainstream country performers. Last spring's Wembley Country Festival struck me as particularly open toward what, for lack of a better term, I'd call "new-wave country." Among the people giving a contemporary polish to a long-standing style you might place Larry Gatlin, Ronnie Milsap, Moe Bandy, Hargus Robbins and Dave Suger.

One of the most appealing was a Canadian, Ronnie Prophet, who's now working with honour from Nashville. He is a facile comedian, and shows how far old hillbilly self-burlesque has changed toward hip modernity.

One group of performers, who could have enormous appeal in Britain are high-powered, energetic stylists who won't let your feet stop tapping. Buck Owens, George Jones, Bobby Bare and Marty Robbins are veterans of a special sort of extrovert country music. Inheritors of this vigour with strong appeal for younger listeners are two MCA artists, Joe Ely and Ronnie Sessions. It's hard to know whether to call them neohonky tonk singers or just mainstream contemporary. The tag doesn't matter as much as the energy, the charm and the directness of their work.

For a long time, British listeners could make an easy identification of their own jigs, reels and folk dance with Bluegrass music. Flashy banjo, manic fiddling and beautiful close-harmony singing dominates this style, fathered by Bill Monroe, and carried along by Earl Scruggs, Lester Flatt, Don Reno and dozens of others. For a time, *Country Gazette* was bringing Bluegrass toward younger audiences, as were the adept Dillards. One still hears Bluegrass echoes from The Dirt Band and let's not forget the country-based work of new-wavers Gordon Lightfoot and Jesse Winchester.

At least one of

the recurring prejudices against country music in Britain is the belief that it's all "imported" copying a style that is uniquely American. Granted, when a friend recently went into a North Devon pub and heard one of the local farmers singing Take Me Back To Nashville, this cross-cultural borrowing does seem limited by derivativeness.

Yet this never stopped native American rock from prospering and flowering in Britain. Recall that The Beatles were at least partially influenced by Buddy Holly, The Everly Brothers, Chuck Berry and other Americans, but went on to be highly creative energisers of world rock.

This may not have happened, as yet, out in the regional pastures of Britain, Scotland and Ireland, but there is every potential for



Raymond Froggatt

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*"It's
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it to happen. There are more than 400 British country clubs, which meet weekly or monthly, in towns and cities. Although the Fuller chain in West Kensington and Hammersmith went over to a rock policy when the available acts diminished, one can still encounter country music in unusual places.

A small pub behind the Lewisham Odeon, The Roebuck, puts on country music live every night but Tuesday, and has done so for 14 of the last 15 years. Saturday nights, such groups of cowboys as the Confederates and "rival" clubs come down in full Western regalia, including replica six-shooters in their holsters, spurs and Stetsons. To see local punks side by side with local cowboys is to witness one of the strangest, yet disarming, scenes in any London pub.

To encourage British country talent, the Marlboro Talent Competition this autumn and winter, will be held in 28 venues, from Dagenham to Glasgow, Banbury to Aberdeen. Already 150 local bands have applied for the competition. Admittedly, the native British country scene is a tough one - witness the years of struggle for recognition of an excellent band like The Hillsideers. But here, too, things are changing.

The imaginative singer/songwriter from Birmingham, Raymond Froggatt, stands poised to become an English country star. After eight weeks in Nashville to record Southern Fried Frog for Jet, Froggatt moved on with his band to support the recent Tammy Wynette tour.

Scotland has its own country native son in Sydney Devine, who has been often heard on Radio Clyde, BBC Radio 2 and Scottish TV. Publicists at Phonogram say Devine has sold a million albums north of the border in the last five years.

A new label, Cow Pie, has been launched by British steel-guitarist, B.J. Cole, distributed by United Artists. Cole is out to sign, record and promote "a British country sound that is not just a copy of American sounds." The first Cow Pie album, Nancy Peppers' Leaving For Better Times, was launched on September 14, appropriately enough at The Nashville Rooms, West Kensington. Island has just signed Charley Dore and hopes she'll be another Emmylou.

It would be impossible here to go into detail about the scores of talented British country musicians who've been working clubs for years. Certainly Bryan Chalker and the New Frontier have made an outstanding contribution. The country scene, local and international, is covered regularly by the magazines Country Music People, Country Music Round Up, Country Music Searchlight and Omaha Rainbow as well as by newsletters and yearbooks of the British Country Music Association (BCMA) and the Country Music Association (GB).

One way in which country music (and elements of its life style)

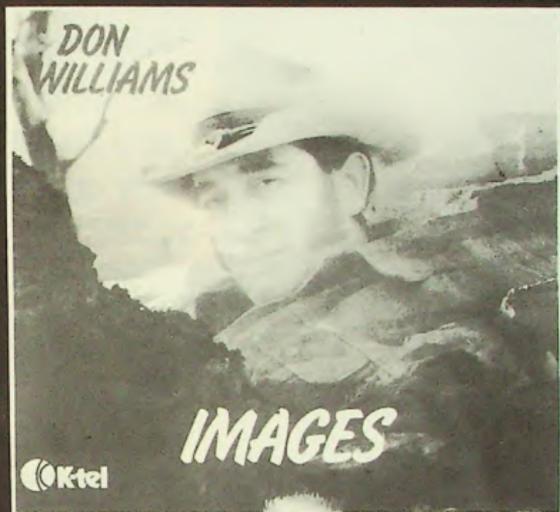
have been reaching a large British audience has been through theatrical and TV films. The whole heretofore-cowboy ethos has, of course, been with us for generations, going back to such singing cowboys as Gene Autry.

Currently, Convoy is making the circuits, a film about the new-cowboys, the truck-drivers. The Sam Peckinpah film is based on a country song by C.W. McCall, and stars the redoubtable Kris Kristofferson. (Polydor has re-released the Convoy single while Capitol has the sound-track album.)

Two films that examined the country-music life in



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Lucille

Crystal Gayle

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Billy Jo Spears

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with: Gene Watson, Billy "Crash" Craddock,
Merle Haggard, Doc Watson, Anne Murray


ON CAPITOL
RECORDS & TAPES



**"Mercy's sakes alive -
looks like we've got us a convoy!"**



The States were Robert Altman's Nashville and Daryl Duke's Payday, which starred Rip Torn. These were negative views of the country-music life, by and large, but they did give some of the realities of the scene and a lot of fine songs.

Bound For Glory was Hal Ashby's affectionate portrait of the great Oklahoma ballad-maker, Woody Guthrie. It was especially strong in showing how Guthrie's social songs, many set to tunes by the Carter Family, helped forge a community among the rural poor. The British Film Institute recently did a season of short country-music films. There are also elements of country, mixed with folk and rock, in The Last Waltz and Renaldo and Clara.

Both country music and trucking music are widely known

to anyone watching independent TV, through the famous Yorkie ad. Graham De Wilde of Cirrus Sound Company, wrote the commercial, which has been running for two years. He feels that the country music sound, with spoken lines over melody, gives advertising people, and listeners and sponsors of course, "an identifiable feel that is instantly recognizable."

Hoping to emulate the world success achieved by the Coca-Cola people with a song drawn from a commercial, Jet has just released a "rectangular, milk-chocolate-coloured" single of the revised Yorkie song, called Rolling On. British session musicians were involved, as they have been for TV adverts with country music for The National Coach Company, Kentucky Fried Chicken and Levis and Falmer's leisure-wear.

Like most back country roads

there are many twists and turns until you reach your destination. Professionals, observers and fans, however, feel that country music in Britain, is on the motorway now, rolling ahead with tremendous momentum. I'd like to see the old, instant prejudices against country music break down. It's a barrier to appreciating a lot of great music.

Of course, there is corn, and there is pap in country music. Of course, it's a somewhat special dialect and idiom of popular music. But the appeal is vast, and the reservoir of talent, from all over the world, is enormous.

Within two weeks, I heard fine country music shows at the Hammersmith Odeon. There were great differences between the Tammy Wynette-Raymond Froggatt-Duffy Brothers programme and that of Emmylou Harris-The Hot Band-Rodney Crowell and Guy Clark. Country music is far from being just one style of music with a uniform presentation. It's as rich and varied as m-o-r, rock, soul, reggae or jazz.

While radio programming has increased measurably, it's only the beginning. Country can and does co-exist well with a broad spectrum of pop music and given some study, some exploration, UK radio programmers can find enormous possibilities in the music.

ALBUM REVIEWS

JEANNIE C. RILEY Harper Valley PTA. Charly CR 30146. Production: Shelby Singleton Jr. This is a best of compilation tracing three years of hits from 1968 to the lady who probably put the term "crossover" into the music industry dictionary. There had been country hits before Harper Valley but they had always been seen as one-offs. From Harper Valley onwards the UK industry began to see ways to exploit one of America's biggest specialist markets and for that this album, and Jeannie C. Riley, deserve their niche.

ERIC CARMEN Change Of Heart. Arista SPART 1068. Production: Eric Carmen. He's bit of an enigma, as vocalist with the Raspberries he recorded some of the most heady American pop records born out of English influences (Beatles, Who, Kinks), but as a solo performer, despite having made reportedly the most expensive ever solo album, he's always fallen short of his potential. As a writer he tends towards melancholy (All By Myself) but as a performer his most successful material is uptempo harmony songs that make full use of his high pitched voice, as on the clever Haven't We Come A Long Way Baby and the single Change Of Heart. His records always make interesting listening but they lack real edge and suffer from over-production.

TRADITION Tell Your Friends About Dub. RCA PL 25169. Production: David Tyrone. Second RCA album from young British reggae outfit whose first album *Movin'* was praised by the Caribbean Post. This one retails at £1.49 and each of the 10 track titles contains the word dub. Which is what the album unerringly illustrates.

CARL MANN Gonna Rock 'n' Roll Tonight! Charly CRL 5008. Production: Bert Rockhuizen. 16 classic rockabilly tracks have been squeezed on to this album which will be lapped up by Carl Mann fans old and new. Side one is the studio side kicking off with the single *Till I Waltz Again With You*. Side two was recorded live at the International Rock 'n' Roll Meeting in Holland in March this year and includes Mann's two Fifties US hits for which he is best known: *Pretend* and *Mona Lisa*.

JESSE BARISH Jesse Barish. RCA PK 12555. Production: Marty Balin. Jefferson Starliner goes it alone with an album of high quality west coast easy listening music. The material is varied, ranging from soul, ballads and funk, all treated to light jazz/rock arrangements. This combined with Barish's fine, expressive voice and thoughtful songs add up to an effect which is perhaps a little laid-back to make a great impression here.

FEATURED ALBUMS



DR FEELGOOD Private Practice. UAG 30184. Production: Richard Gottreher. Les Brilleaux's Canvey mob keep improving album by album, and this, their sixth since they formed in '72 is their most complete collection of driving rock and r'n'b. New York producer Gottreher has pulled out all the drive in the band as they power through songs by Nick Lowe, Micky Jupp (*Down At The Doctors*) and Eddie Floyd (*Things Get Better*) with perfect balance, demonstrating that two guitars and a harmonica is all you need to rock. New guitarist Gypie Mayo has transformed the *Doctors* into a different league.



LINDA RONSTADT Living In The USA. Asylum K 53085. Production: Peter Asher. Ronstadt is so utterly dependent on interesting material that very often her standardised treatment of songs can be the absolute kiss of death — her last album showed definite signs of boredom and stylised blandness. *Living In The USA* though is a different matter, the mood is more buoyant and the accent is more on rhythm, with songs from Little Feat (*All That You Dream*), Elvis Costello (*Alison* — the king's first UK single), Warren Zevon and Chuck Berry. Her voice rings as true as ever and on Presley's *Louie Louie* Tender she pulls out all her resources to set the heartstrings whirling. A vast improvement on her recent albums.



ROSE ROYCE Strikes Again. Whitfield K 56521. Production: Norman Whitfield. "We are here to entertain you" proclaim Rose Royce on their opening cut of the latest Norman Whitfield project, and for the entire album that is exactly what they do. Smooth and funky, Rose Royce are the current outlet for Whitfield's experiments with sound and style, epitomised by the uniqueness of the single *Louie Don't Live Here Anymore*, and there's not one wrong step throughout the entire proceedings. The airwaves are already full of it, it's music that transcends category.

THE KINKS 20 Golden Greats. Ronco RPL 2031. Simply the definitive set of tracks ever assembled onto one record of the hits stemming from their Pye period (64-71). Pye have over the years issued various variations, but never have the hits appeared in chronological sequence together with the two Dave Davies solo singles (*Death Of A Clown* and *Susannah's Still Alive*). With a revival in the fortunes of other Sixties groups and with the Kinks on the verge of producing their finest album to date, this could be just the chart shove that they need.

ROGER MCGOUGH Summer With Monika. Island ILPS 9551. Production: John Leckie. McGough takes a leaf out of John Betjeman's book with considerable success as he recites the chronicle of a love affair to music. McGough's verse, like Betjeman's, is unpretentious and approachable. It lends itself well to musical interpretation and the music in this case is superbly humorous, sensitive and dramatic as required. The poetry is also wonderful and the result is an excellent album whose potential appeal is enormous.

CANNED ROCK Kinetic Energy. Canned Rock CAN 002. Production: Canned Rock/John Bright. Pub entertainers of the year are not the first to make the point this year with a home made album. The 1812 Overture, for which they've gained a reputation, is gruesome, but their own material is a certain appeal, describable only at kitsch. They have a definitely commercial approach, coming over as a sort of suburban Queen.

SUN SOUND SPECIAL: Raunchy Rockability. Charly CR 30147; Shoobie Oobie. CR 30148; Memphis Beat. CR 30149; Carl Perkins. CR 30152. Charly is becoming as adept as Pye at re-packaging its catalogue. This new series continues to milk the Sun catalogue which has been chewing the cud for more than 20 years. It's still fresh, though, and giving new life to old styles, particularly as on the Shoobie Oobie album, is something always worth doing — as long as it's done with care and love. Charly rarely misses on that score.

MICHAEL JOHNSON The Michael Johnson Album. EMI America AMA 2002. Production: Steve Gibson/Brent Maher. An easy to listen to album that includes the single *Bluer Than Blue* which received heavy airplay without ever selling, and will probably find favour amongst late night programmers but little support in the shops.

PIONEER
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FEATURED SINGLES

GERRY RAFFERTY Right Down The Line. UA UP 36445. Production: Hugh Murphy/Gerry Rafferty. It's going to be difficult for Rafferty to repeat his Baker Street success especially with a song as inconsequential as this, third track lifted from his City To City outing. Pleasant and beautifully produced but lacking the life and magic that he is capable of creating.

STEPHEN BISHOP Looking For The Right One. ABC 4232. Production: Stephen Bishop. One of the strongest tracks from Bish and already proving to be a radio favourite. A sensitive ballad which is full of atmosphere and has a memorable hook, it all seems a shade too obvious for a hit.

RAINBOW L.A. Connection. Polydor 2056 968. Production: Martin Birch. Routine rocker from the group which has won audiences through hard work on the road. The time seems right for them now to break through to big record success.

JENNY DARREN Heartbreaker. DJM DJS 10878. Production: Geoff Gill. Tough rocker with a strong hook from the lady in whom DJM seems to have so much faith. Not different enough to break her, though.



BETTE BRIGHT AND THE ILLUMINATIONS My Boyfriend's Back. Radar ADA 18. Production: Clive Langer. Sensational debut from throaty, confident sounding singer with a well made record that oozes charm, and will end up as a huge hit. Play it.

ROLLING STONES Respectable. EMI 2861. Production: The Glimmer Twins. Another from Some Girls, this sounds like very early Stones but with contemporary production. It's tough, noisy and wonderful for dancers who can't get to grips with the current disco steps.

ELAINE PAIGE Don't Walk Away Till I Touch You. EMI 2862. Production: Brian Wade/Alan Winstanley. Stepping away from the onstage personality which gained her so many plaudits as Evita, Paige delivers a straight performance on a pleasant disco-smoocher which should see her in the top reaches of the charts.

RUBETTES Movin'. Polydor 2059 059. Production: Rubettes/Alan Blakly. Group seems to change direction with each single. This is a pretty strong country/pop song with subtle production, but there's still nothing to suggest their luck will change.

TEMPTATIONS Bare Back. Atlantic K 11186. Production: Brian Holland. A new label and a renewed vigour to attack the market place, including a visit to the UK, gives the Temptations a strong chance of charting with this title track from their new album.

MICK JACKSON Blame It On The Boogie. Atlantic K 11102. Trying ever so hard to sound like Steve Wonder Jackson comes up with a disco-funker with lots of the right noises and a good chorus.

STOP PRESS

ELO Sweet Talkin' Woman. Jet 121. Production: Jeff Lynne. The coloured vinyl craze moves on a further stage with the first 250,000 of Jeff Lynne's latest single creation from the album *Out Of The Blue* being pressed in clear lilac. Typically the song is full of ELO trademarks — punchy guitar, thumping drums, and behind those famous strings, Lynne's unmistakable Brummie vocals.

John Paul Young

Brand New Single

The Day That My Heart Caught Fire

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Produced by Vanda and Young.



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SINGLE RELEASES

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Rhythm Of Life ARIST 12214 (f)
ARGENT, ROD Home

MCA 393 (e)
ASHFORD AND SIMPSON II
Seems To Hang On WB K 17237 (f)

AUTOGRAPHS While I'm Still
Young Rak 281 (e)
BARKER, RONNIE Pismoon-
uncation Alaska ADA 2051 (f)
BARRON KNIGHTS Get Down
Shep Epic EPC 6708 (e)
BILK, ACKER Theme From The
Incredible Hulk

Pyg Pop 7N 46119 (p)
BIONDA, LA One For You, One
For Me Mercury 9199 895 (f)
BLACK, CILLA The Other
Woman EMI 2840 (e)
BRECKER BROTHERS East
River Arista ARIST 211 (f)
BONEY M Ruspatin

Atlantic K 11192 (f)
BREEN, JOE When The Dance Is
Through Mountain TOP 42 (f)
BRUNO, MICHAEL Something
In My Life Calendar DAY 119 (s)
CAGNEY, JAMES Yankee
Doodle Boy UA UP 36385 (e)
CHICAGO GANGSTERS What's
Goin' On RCA PB 1269 (r)
DASHIELL, RUSSELL In The
Fire Epic EPC 6672 (e)
DOUGLAS, CAROL Burnin' *
Midson BURN 12 (f)
DOUGLAS, CAROL Burnin' *

Midson BURN 7 (f)
DYLAN, BOB Is Your Love In
Vain CBS 6718 (e)

EDGE Macho Man
Albion ION 4 (e)
ELLIS, STEVE Soothe Me
Ariola ARO 124 (p)

FISHER 2 Wax Dolls
UA UP 36458 (e)
FOUR TOPS I Can't Help Myself
Motown TMG 1120 (e)

JALN BAND Universal Love
Magnet MAG 131 (e)
JOHN, ELTON Various Singles
DJM DJS 10901 (e)

KENNY, GERARD W. New York
RCA PB 5117 (r)
KRAFTWERK Neon Lights *
Capitol 12CL 15998 (e)

LA REANGE, MAURICE
Indifference Decca F 13799 (s)
LAVETTE, BETTYE Doing The
Best I Can Atlantic K 11198 (w)

MCCOO, MARYLON/BILLY
DAVIES JR Shine On Silver
Moon CBS 6684 (e)
MERRIT, MAX Draggin' Chains
Polydor 2059 062 (f)

METAL URBAN Hysterie
Connective Radar ADA 20 (w)
MONEY, EDDIE You Really Got
A Hold On Me CBS 6701 (e)

MUNDELL, HUGH Let's All
Unite Greensleeves GRE 9 (e)
MUTUMBI Empire Road *
Harvest 12HAR 5169 (e)

OLIVER, PETER Sleeping Like A
Baby Now DJM DJS 10877 (e)
OLYMPIC RUNNERS Get It
While You Can *

Polydor RUN 12 (f)
OLYMPIC RUNNERS Get It
While You Can

Polydor RUN 7 (f)

PETTY, TOM AND THE
HEARTBREAKERS Listen To
Her Heart * Island 12WIP 6455 (e)
RAVAN, GENYA Back In My
Arms Again

20th Century B7C 2374 (p)
RAVEN, PAUL Tower Of
Strength EMI 2855 (e)
RAZAR Idle Rich

Charisma CB 320 (f)
ROGERS, GINGER Isn't This
A Lovely Day ODO 102 (e)

SKELLERN, PETER Love Is The
Sweetest Thing
Mercury 6008 603 (f)

SMITH, LEGS LARRY Spring-
time For Hitler ARIST 194 (f)
STEROIDS, THE In The Colonies
Radar ADA 11 (w)

TALKING HEADS Take Me To
The River Sire SIR 4004 (w)
TARNEY SPENCER BAND
It's Really You AMS 3786 (c)

THOMAS, JOE Plak's Retreat
TRAVOLTA, JOHN Sandy
Polydor POSP 6 (f)

VIRTU, LINDA Treat Me Like A
Woman TANGO 4 (f)
WEATHERS, VIVIAN Hip Hug
Front Line FLS 114 (c)

WELTONS, THE Call Me If You
Feel The Need
Decca FR 13800 (s)

WHILRWIND I Only Wish (That
I'd Been Told)
Chiswick CHIS 123 (c)
WHITESNAKE Lie Down (A
Modern Love Song)

EMI INTL 568 (e)
WILDE, MARTY Lonely
Avenue EMI 2854 (e)
ZWOL, WALTER New York City
AM 503 (e)

Distributors Code
(e) EMI (c) CBS (w) WEA (p) Pye
(r) RCA (f) Phonodisc (s) Selecta

* 12-inch

ALBUM RELEASES

Albums scheduled for release
week ending 29 September 1978

ABYSSINIANS, THE Arise
Front Line FL 1019 (c)
ALESSI Driftin' * A&M AMLH 64713 (c)

ARLYN Girl Back To The Mid
West Night ABCL 5261 (c)
ARMATRADING, JOAN To
The Limit A&M AMKH 64732 (c)

DEVINE, SYDNEY Nashville
Album Mercury 9199 224 (f)

JETHRO TULL Bursting Out
CTT 4 (f)
JONES, BOOKER T Try And
Love Again

A&M AMLH 64720 (c)
KNOWLEDGE Hall Dread
A&M AMLH 68500 (c)

LAWRENCE, SYD Plays
McCartney Philips 9109 221 (f)
LEWIS, SMILEY The Bells Are
Ringing UA USA 30186 (e)

MANGIONE, CHUCK Children
Of Sanchez
A&M AMLH 66700 (c)

MADELEINE Who Is She? *
UA USA 30188 (e)
McGHEE, DONNA Make It Last
Forever Anchor ANCL 2027 (c)

1994 1994 A&M AMLH 64709 (c)

RABIN, TREVOR Trevor Rabin
Chrysalis CHR 1196 (f)
ROGERS, KENNY Love Or
Something Like It UA 30194 (e)

STYX Pieces Of Eight
A&M AMLH 64724 (c)
10CC Bloody Tourists
Mercury 9102 503 (f)

TOWNSEND, DAVID Making Up
The Numbers
Mercury 9109 610 (f)

WILLIAMS, DON Expression
ABCL 5253 (c)

IMPORTS

CHARLIE DANIELS Volunteer
Jan III And IV Epic E2 35368
(Stage One)

A double "dedicated to the vol-
unteer spirit of the people of
Tennessee" on which the Charlie
Daniels Band hosts a shindig
attended by Wet Willie, Papa John
Creach, Mylon LeFevre, Sealeve,
Grinderswitch, The Marshall
Tucker Band, Winters Brothers
Band, Toy Caldwell, Bonnie
Bramlett and Willie Nelson, the
last named donating an eight min-
utes long medley of such hits as
Funny How Time Slips Away,
Crazy and Night Life, plus a tear-
away version of Goodhearted
Woman, also indulging in a jam
on Will The Circle Be Unbroken
with some of the album's other
stars.

DYAN DIAMOND In The Dark
MCA 3053 (Stage One)

A singer who's vaguely in the Patti
Smith mould, on an album pro-
duced by Kim Fowley. She pro-
vides a good interpretation of
Elvis Costello's 'Mystery Dance'
plus some self-penned material
and versions of Chris Spedding's
Nervous and Jimmy Reed's 'Baby
What You Want Me To Do. A fair
amount of media interest is
assured.

TYLA GANG Moonproof
Beserkley B 22401014
(Bonaparte)

The French pressing of Sean Tyla's
latest excursion into wax. Which
means that it's in yellow vinyl
and has an extra track in Walking
The Dog, a version of the old
Rufus Thomas hit.

JANIS IAN Remember
CBS/Sony 40 AP 870 (Flyover)

Yet another Nipponese import
from Louis Raynor. This one's
a 20-track double that contains
lan performances recorded live in
Japan during September, 1977,
plus some cuts taped at lan's
Sydney Opera House such that
same year.

THE MOIRS The Moirs
Rocket BSL1 - 2966 (STI)

Three sisters, Lesley, Margo and
Jean, who perform self-penned
songs in lightweight rock style.
It's all very pleasant, with good
harmonies etc., but the overall
effect is a trifle twee. Fine pro-
duction from John Farrar.

R & RN IMPORT CHART

ALBUMS

1. **BLONDIE** Parallel Lines (Clear)
2. **DAN FOGELBERG/TIM WEISBERG** Twin Sons Of
Different Mothers
3. **HALL/OATES** Along The Red Ledge
(Picture Disc)
4. **ROCKY HORROR SHOW** Moon Proof (Yellow)
5. **TYLA GANG** First And Last
6. **LYNYRD SKYNYRD** The Bahama Folk Guitar
Chords (Clear)
7. **JOSEPH SPENCE** Who Are You (Red)
8. **SYNERGY** Let It Be (White)
9. **WHO**
10. **BEATLES**

SINGLES

1. **GENESIS** Spot The Pigeon (Blue EP)
2. **IAN DURY** Sex 'n' Drugs
The Spot (Blue)
3. **SNAKEFINER** Teddy Bear (Green)
4. **ELVIS PRESLEY** Unchained Melody (White)
My Way (Red)
5. **ELVIS PRESLEY** (Pink EP)
6. **STRANGLERS** Tomorrow Night
Holiday In The Sun
Submission
7. **THE SHOES**
8. **SEX PISTOLS**
9. **SEX PISTOLS**

Business booms at BADEM's iscotek '78

ORDERS TO the tune of more than half-a-million pounds were taken during the three-day Discotek '78 exhibition promoted by the British Association of Discotheque Manufacturers and attendance figures equalled those of last year, despite the overlap of dates with the new London Disco Fair (reported last week).

"The numbers exceeded 2,500 which was very pleasing and there was a far greater emphasis on trade visitors. Of course a lot of DJs went to the Disco Fair instead but that's fair enough because catering directly for them is not our business anyway," said BADEM chairman Jim St. Pier.

"We were also pleased by the vast increase in the numbers of overseas trade visitors which made the exhibition a true export showcase for the British discotheque industry.

"The standard of display was vastly improved and everyone was impressed by the professionalism with which the show was run. To be honest, it was much more successful than our first attempt last year even though we then had the aid of a proper show organising company.

"To give you some idea of the kind of business that was being done, I'd lost my voice by the last day."

Some 40-plus companies took stand space at the Bloomsbury Centre Hotel for the event and they all reported satisfactory to exceptional trade.

Among new products unveiled were Deltec's new stereo disco console, a revitalised DJ Electronics range which included several new speakers and a budget-priced M78 Mk 11 console and the R4000 lighting unit which has been very successful in export markets since its introduction last year. Euroscope's new record and lightning effects carrying cases, a new up-market 607 console from Citronic and new versions of Zoro 88's Lightmaster 681 and

RADIO AND Record News' disco editor Roger St. Pierre can be reached at 24 Beauvoir Road, Dulwich, London SE22 8UQ (01-693 6463) where he welcomes news and pictures on disco product, equipment, DJs, dj associations, club proprietors and all aspects of the disco industry.

Pye ups 12 inch prices

PYE HAS raised the recommended retail price of their 12-inch singles from 99p to £1.25.

Said Pye's David Yeats: "Most record companies have regarded the 12-inch format as a loss leader and, since you can't make a profit with a price of 99p, they have made 12-inch releases available in a strictly limited edition, hoping the exclusivity will create a rush demand which will give the record a foot on the chart ladder.

"This has meant that many people, especially DJs, who really want 12-inch pressings, have been unable to get them. By making the format financially viable for continued runs we are obviating this problem and now everyone who wants to purchase a 12-inch pressing will be able to do so."

Pye, says Yeats, are anxious to give added value for the extra purchase price and with the current Glady's Knight and the Pips release, it's A Better Than Good Time, for instance, they have produced a full colour sleeve and thrown in a bonus cut, the previously unreleased Little Bit Of Love.

"We've also given a longer cut than the five minute 49 second American 12-inch which fades on the vocal. Our version runs to 6 minutes 30 seconds and with Saved By The Grace Of Your Love and the Flip It represents great value compared to import prices," said Yeats.

Responding to reviewers' criticisms of the original mix on El Coco's

Dancing In Paradise, as heard on import copies, Yeats has prepared the seven-inch with a special European re-mix (due for release on October 3). The 12-inch, which runs at eight minutes five seconds, will feature the original American 12-inch mix which is different from either of the seven-inch pressings.

"Michael Lewis and Laurin Rinder, the producers, are well aware that the UK disco scene is quite different from that in the States and they were quite happy for us to make the changes," added Yeats.

DJ CHRIS Gentry has been appointed to handle marketing, sales and promotion at Kings Country Club, Eastbourne, the venue used for the recent CBS sales convention.

Chris can be contacted at the club (Eastbourne 21466) between 10.00-16.00 on Wednesdays and Fridays to arrange promotional nights. Chris is hoping to hear from interested drinks manufacturers and record companies.

Vincent's COI film

DJ ROBBIE Vincent and the crowd at the Black Prince, Bexley, are featured in a special half-hour documentary on the British discotheque scene which is being put together by the government-run Central Office of Information for transmission on American and other overseas TV channels.

Vincent's BBC Radio One soul series has now come to an end and it is understood there are at present no plans for a replacement speciality series: "It seems that despite the undeniable current popularity of soul and disco music, the BBC do not feel it deserves its

ENCOURAGING TURNOUT of DJs from around the country for both BADEM's Discotheque '78 exhibition and Roger Squire's London Disco Fair reflects increasing professionalism among mobile DJs...Surrey DJ Association looking for members. Contact Chris Young, Merlins, Green Lane, Ashstead, Surrey (27-75207) for details...sensational live tour debut for the Olympic Runners should give their debut Polydor single Get It While You Can a lift but support band Kandikate is so good the Runners are in danger of being ousted...members of Glossop Soul Club held a mini-disco at Manchester's Ringway Airport while waiting for delayed flight to Spain...new Diana Ross and Michael Jackson single form the Wiz soundtrack appears on MCA and carries the Motown and Epic logos. It's the already much recorded Ease On Down The Road and is highly danceable...Birmingham-based JALN Band hoping to crack US market after successful tours of Germany and Holland and a string of disco hits here...worth checking out: specialised disco insurance policies through Lloyds, offered by John McFadyen and Mark Schenkein's Bonderset Insurance Ltd, 191 High Street, Hampton Hill, Hampton, Middlesex TW12 1NL (01-941 1021)...big Autumn discotheque promotion campaign being set up for Cosach sothe following association now boasting more than 50 members...Brighton's Street Sounds offering discounts on imports to bona fide DJs...Solent DJ Association have raised more than £125 towards buying a complete disco set-up for handicapped children at Cold East Hospital, Fareham...Sweden's Stena Lines have a discotheque on each of their ships which carry more than two-and-a-half million passengers a year between them...Ian Levine no longer responsible for UA's disco promotion though he is putting together a compilation album for them, comprising some great US imports which were never released here along with such proven items as Twenty Four Hours A Day and Ha Cha Cha. It seems that since UA changed ownership in the States they have lost virtually all their soul/disco acts, including Walter Jackson, the Winners and Gene Chandler and have moved right away from this style of music into other areas.

own long-term slot in the programme schedules," said Vincent.

TV for Transfer

WEA HAVE planned a massive three week nationwide TV campaign to tie in with the release of the new Manhattan Transfer album Manhattan Transfer Live. The album is released on October 20 and will feature the group's biggest hits performed in concert. The campaign's commercial on the 25th will be seen in an estimated 87% of homes throughout the UK. The 30-second commercial shows the band performing key extracts from the album including

their number one hit Chanson d'Amour. The campaign coincides with the group's weekly appearances on the new series of The Two Ronnies.

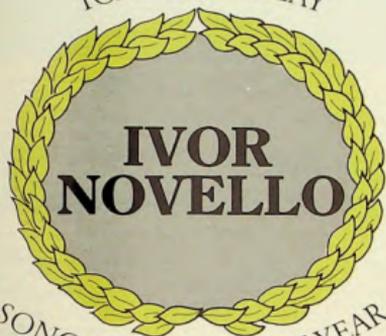
Disco holidays

IT HAD to happen - disco package holidays are now with us. Portsmouth based travel firm Renwicks are offering a week in Mallorca, including flight, insurance, half-board accommodation in a three-star hotel and a night of endless dancing in the island's best discotheques for an all-in price of £88.20p.

First flight of Disco Holidays will be on November 14.

DONNASUMMERHOMELOVINGMANDAVIDSOULBLAMEITONTHEPONYEXPRESSFALLING
APARTATTHESEAMSANDYWILLIAMSKISSINGINTHEBACKCROWOFTHEMOVIESMARMALADE
GLENCAMPBELLNEWEDITIONYOU'REASTARCAN'TWEJUSTSITDOWNANDTALKITOVER
DON'TGIVEUPONUSNEWSEEKERSILVERLADYGETALITTLESANDBETWEENYOURTOES
BILLYPAULYOU'REMORETHANANUMBERINMYLITTLEREDBOOKDRIFTERSIGETALITTLE
SENTIMENTALOVERYOULET'SHAVEAOUIETNIGHTINJOHNNYMATTHISLOVEGAMES
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SOUNDS OF THE WEEK

WILDE ROCK
TAPE 139A/B

Presented by Bob Harris

ABBA Summer Night City (Epic)
BRAM TCHAIKOVSKY Sarah Smiles (Criminal)
JESSE BARISH Grand Illusion (RCA)
Giving in (Ariola)
DEVO Jocko Home (Virgin)
DAVID ESSEX Oh What A Circus (Mercury)
ALLAN LOVE Wine Won't Turn To Water (Mountain)
MARSHALL HAIN Real Satisfaction (Harvest)

DEVO Come Back Jonee (Virgin)
EXILE Kiss You All Over (Rak)
LOCC Dreadlock Holiday (Mercury)
ALAN PARSONS PROJECT Hyper-Gamma Spaces (Arista)

ALBUMS OF THE MONTH

WILDE ROCK
TAPE LP 13

MARSHALL HAIN Free Ride (Harvest)
CAMEL Breathless (Decca/Gama)
DEVO Q: Are We Not Men? A: We Are Devo (Virgin)
JESSE BARISH Jesse Barish (RCA)
ALAN PARSONS PROJECT Pyramid (Arista)

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Greg Thain

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SINGLES

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This Last
Week Week

1	60	TRAVOLTA/NEWTON-JOHN Summer Nights	RSO 18 (f)	51	96	SKIDS Sweet Suburbia	Virgin VS 227 (c)
2	1	COMMODORES Three Times A Lady	Motown TMG 1113 (c)	52	-	MOTORHEAD Louie Louie	Bronze BRO 60 (e)
3	2	10CC Dreadlock Holiday	Merc 6008 035 (f)	53	58	DEE D JACKSON Meteor Man	Merc 6007 182 (f)
4	5	JILTED JOHN Jilted John	EMI INT 567 (a)	54	38	CLOUT Substitute	Carrere EMI 12788 (e)
5	3	DAVID ESSEX Oh What A Circus	Merc 6007 185 (f)	55	52	CHARLES EARLAND Let The Music Play	Merc 9199 831 (f)
6	8	ABBA Summer Night City	Epic EPC 6595 (c)	56	42	LTD Holding On	A&M A MSP 7378 (c)
7	16	FRANKIE VALLI Grease	RSO 12 (f)	57	-	CLEVELAND EATON Bamma Boogie Woogie	Gull GUL 63 (p)
8	9	SILOUSHE/BANSHEES Hong Kong Garden	Poly 2039 052 (f)	58	40	HAMILTON BOHANNON Let's Start....	Merc 9199 830 (f)
9	5	ROSE ROYCE Love Don't Live Here....	Whit K 12236 (w)	59	45	SHAM 68 If The Kids Are United	Poly 2059 050 (f)
10	10	EXILE Kiss You All Over	RAK 279 (c)	60	53	STRANGLERS Walk On By	UA UP 36429 (e)
11	4	BONEY M Rivers/Brown Girl	Atlantic/Hansa K 1120 (w)	61	94	AL HUDSON Dances Get Down	ABC 4225 (e)
12	7	BLONDIE Picture This	Chrysis CHS 2242 (f)	62	-	YELLOW DOG Little Gods	Virgin VS 224 (c)
13	6	DARTS It's Raining	Magnet 126 (e)	63	40	CITY BOY 5-7-0-5	Vert 6059 207 (f)
14	11	STATUS QUO Again And Again	Vertigo QUO 1 (f)	64	49	QUINCY JONES Stuff Like That	A/M A MS 7367 (c)
15	15	SYLVESTER You Make Me Feel....	Fantasy 12 FTC 160 (e)	65	37	RENAISSANCE Northern Lights	WB K 17177 (w)
16	12	HI TENSION British Hustle	Island WIP 6446 (e)	66	62	BARRY MANILOW Somewhere/Copacabana	ARIST 196 (f)
17	24	DODDLEYS A Rose Has To Die	GTO GT 229 (c)	67	55	BRYAN FERRY Sign Of The Times	Polydor 2001 798 (f)
18	18	ANDY GIBB An Everlasting Love	RSO 15 (f)	68	-	ALBERTOS Y LOS TRIOS Heads Down	Logo GO 323 (f)
19	19	TRAVOLTA/NEWTON-JOHN You're The One....	RSO 006 (f)	69	89	RAYDIO Honey I'm Rich	Arista ARIST 183 (f)
20	14	MOTORS Forget About You	Virgin VS 222 (c)	70	-	RAMONES Don't Come Close	Sire SRE 1031 (f)
21	13	BAKER/MULLARD You're The One....	Pye 7N 46121 (p)	71	51	REAL THING Rainin' Through My Sunshine	Pye 7N 46115 (p)
22	22	HERBIE HANCOCK I Thought It Was You	CBS 6530 (c)	72	59	DEVO Come Back Jonee	Virgin VS 223 (c)
23	48	LEO SAYER I Can't Stop Loving You	Chrysis CHS 2240 (f)	73	63	GLADYS KNIGHT Come Back And Finish....	Bud BDS 473 (p)
24	17	CERRONE Supernature	Atlantic K 11089 (w)	74	-	MUNICH MACHINE Whiter Shade Of Pale	Oasis 5 (w)
25	21	CROWN HEIGHTS AFFAIR Galaxy Of Love	Merc 9199 832 (f)	75	56	KLARK KENT Don't Care	Kryptonite KK 1 (c)
26	28	CRYSTAL GAYLE Talking In Your Sleep	UA UP 36422 (e)	76	57	WINGS London Town	Parlophone R 6021 (e)
27	20	REZILLOS Top Of The Pops	Sire 4001 (f)	77	66	TOM ROBINSON BAND Too Good To Be True	EMI 2847 (f)
28	84	THIRD WORLD Now That We've Found Love	Island WIP 6457 (e)	78	72	BILLIE JO SPEARS '87 Chevrolet	UA UP 36454 (e)
29	26	IVOR BIGGUN Winkin's Song	Beggars Banquet BOP 1 (e)	79	-	DEAN FRIEDMAN Lucky Stars	Lifesong LS 402 (c)
30	23	CHILD It's Only Make Believe	Ariola/Hansa AHA 522 (p)	80	74	O'JAYS Brandy	Philly PIR 6658 (c)
31	82	YES Don't Kill The Whale	Atlantic K 11184 (w)	81	-	BOB SEGER Hollywood Nights	Capitol CL 16004 (a)
32	33	PATRICK DUVET Got A Feeling	Casablanca CAN 127 (p)	82	77	FLASH AND THE PAN And The Band....	Ensign ENY 15 (f)
33	26	THE JAM Jaded Watts	Polydor 2059 054 (f)	83	73	GOLDIE To Be Alone	EMI 2848 (e)
34	97	BUZZCOCKS Ever Fallen In Love	UA UP 36455 (e)	84	-	RICH KIDS Ghosts Of Princes	EMI 2848 (e)
35	46	MANHATTAN TRANSFER Where Did....	Atlantic K 11182 (w)	85	100	DAVE EDMUNDS Deborah	Swan Song SSK 19413 (w)
36	39	JEFF WAHNE Eye Of The War	CBS 6496 (c)	86	78	RUBY WINTERS I Won't Mention It....	Creslo CR 160 (c)
37	31	BROS JOHNSON Ain't We Funkin' Now	A&M A MSP 7379 (c)	87	-	JACKSONS Blame It On The Boogie	Epic EPC 6603 (c)
38	29	BOB DYLAN Baby Stop Crying	CBS 6499 (c)	88	98	LITTLE RIVER BAND Reminiscing	EMI 2839 (e)
39	-	DR FEELGOOD Down At The Doctors	UA UP 36444 (e)	89	-	B'HOOD Of Man Middle Of The Night	Pye 7N 46117 (p)
40	27	WHO Had Enough/Who Are You	Polydor WHO1 (f)	90	90	BOSTON Don't Look Back	Epic EPC 6653 (c)
41	36	MEAT LOAF Two Out Of Three....	Epic/Cleve. Int. EPC 5281 (c)	91	-	VOYAGE Point Zero	GTO GT 235 (c)
42	30	STARGARD What You Waitin' For	MCA 382 (e)	92	80	999 Feeling Alright	UA UP 36435 (e)
43	35	KANDIDATE Don't Wanna Say Goodnight	RAK 280 (e)	93	87	RITA COOLIDGE You	A/M A MS 7375 (c)
44	44	TERI DE SARIO Ain't Nothing....	Cas CAN 128 (p)	94	-	BILL HALEY Rock Around The Clock	MCA MCEP 2 (e)
45	47	BILBO She's Gonna Win	Lightning LIG 548A (w)	95	-	JOHN COOPER CLARKE Post War	CBS 6541 (c)
46	32	JUSTIN HAYWARD Forever Autumn	CBS 6368 (c)	96	-	FATHER ABRAHAM Dippety Day	Decca FR 13798 (e)
47	34	KAREN YOUNG Hot Shot	Atlantic K 11180 (w)	97	-	JUDGE DREAD Dread Rock	GTO GT 112 (c)
48	68	GORDON LIGHTFOOT Daylight Katy	WB K 17214 (w)	98	-	ONLY ONES Another Girl....	CBS 6576 (e)
49	41	ATLANTIC STARR Gimme Your Lovin'	A&M A MSP 7380 (c)	99	83	CISSY HOUSTON Think It Over	P Stock PV 166 (e)
50	43	TASTE OF HONEY Boogie Oogie Oogie	Capitol CL 15988 (e)	100	-	GLADYS KNIGHT Its a Better Than Good Time	Bud BDS 478 (p)

MICK JACKSON

"Blame It On The Boogie"



K11102

RAMONES

"Don't Come Close"



SRE 1031

THE PIRATES

"Shakin' All Over"



K17231

CAROLE BAYER SAGER

"It's The Falling In Love"



K12314

STAR
CAMBERS

REGIONAL SINGLES ACTION

WEEK ENDING SEPTEMBER 29 1978

YORKSHIRE

Top 10

- 1 (2) JILTED JOHN Jilted John
- 2 (3) COMMODORES Three Times A Lady
- 3 (-) JOHN/OLIVIA Summer Nights
- 4 (4) BONEY M Rivers Of Babylon
- 5 (1) DAVID ESSEX Oh What A Circus
- 6 (-) EXILE Kiss You All Over
- 7 (5) 10CC Dreadlock Holiday
- 8 (7) ABBA Summer Night City
- 9 (6) SIOUXSIE/BANSHEES Hong Kong Garden
- 10 (-) FRANKIE VALLI Grease

EMI INT
Motown
RSO
Atlantic
Mercury
Rak
Mercury
Epic
Polydor
RSO

Climbers

CRYSTAL GAYLE Talking In Your Sleep
BROTHERS JOHNSON Ain't We Funkin' Now
DOOLEYS A Rose Has To Die

Flyers

YES Don't Kill The Whale
ROSE ROYCE Love Don't Live Here Anymore
CLEVELAND EATON Bama Boogie
YELLOW DOG Little Gods
LEO SAYER I Can't Stop Loving You
MANHATTAN TRANSFER Where Did Our Love Go

WALES & WEST

Top 10

- 1 (1) COMMODORES Three Times A Lady
- 2 (3) 10CC Dreadlock Holiday
- 3 (2) DAVID ESSEX Oh What A Circus
- 4 (-) JOHN/OLIVIA Summer Nights
- 5 (7) EXILE Kiss You All Over
- 6 (9) ABBA Summer Night City
- 7 (4) BONEY M Rivers Of Babylon/Brown Girl...
- 8 (5) JILTED JOHN Jilted John
- 9 (-) FRANKIE VALLI Grease
- 10 (8) BLONDIE Picture This

Motown
Mercury
Mercury
RSO
Rak
Epic
Atlantic
EMI INT
RSO
Chrysalis

Climbers

DOOLEYS A Rose Has To Die
CRYSTAL GAYLE Talking In Your Sleep
LEO SAYER I Can't Stop Loving You

Flyers

ROSE ROYCE Love Don't Live Here Anymore
YES Don't Kill The Whale
DR FEELGOOD Down At The Doctors
MANHATTAN TRANSFER Where Did Our Love Go

NORTH WEST

Top 10

- 1 (2) 10CC Dreadlock Holiday
- 2 (1) COMMODORES Three Times A Lady
- 3 (-) JOHN/OLIVIA Summer Nights
- 4 (7) SIOUXSIE/BANSHEES Hong Kong Garden
- 5 (4) JILTED JOHN Jilted John
- 6 (3) DAVID ESSEX Oh What A Circus
- 7 (-) ROSE ROYCE Love Don't Live Here...
- 8 (-) EXILE Kiss You All Over
- 9 (10) ABBA Summer Night City
- 10 (-) LEO SAYER I Can't Stop Loving You

Mercury
Motown
RSO
Polydor
EMI INT
Mercury
Whitfield
Rak
Epic
Chrysalis

Climbers

DOOLEYS A Rose Has To Die
HERBIE HANCOCK I Thought It Was You
SYLVESTER You Make Me Feel
MANHATTAN TRANSFER Where Did Our Love Go

Flyers

BUZZCOCKS Ever Fallen In Love
DR FEELGOOD Down At The Doctors
YES Don't Kill The Whale

NORTH EAST

Top 10

- 1 (2) 10CC Dreadlock Holiday
- 2 (4) COMMODORES Three Times A Lady
- 3 (3) JILTED JOHN Jilted John
- 4 (1) DAVID ESSEX Oh What A Circus
- 5 (5) BONEY M Rivers Of Babylon/Brown Girl...
- 6 (6) SIOUXSIE/BANSHEES Hong Kong Garden
- 7 (9) EXILE Kiss You All Over
- 8 (7) DARTS It's Raining
- 9 (-) STATUS QUO Again And Again
- 10 (-) JOHN/OLIVIA Summer Nights

Mercury
Motown
EMI INT
Mercury
Atlantic
Polydor
Rak
Magnet
Vertigo
RSO

Climbers

DOOLEYS A Rose Has To Die
FRANKIE VALLI Grease
GOLDIE To Be Alone

Flyers

LEO SAYER I Can't Stop Loving You
KANDIDATE Don't Wanna Say Goodnight
BUZZCOCKS Ever Fallen In Love
YES Don't Kill The Whale
ROSE ROYCE Love Don't Live Here Anymore
ALBERTOS Y LOS TRIOS
PARANOLAS Heads Down

MICK JACKSON
"Blame It On The Boogie"



K11102

RAMONES
"Don't Come Close"



SRE 1031

THE PIRATES
"Shakin' All Over"



K17231

CAROLE BAYER SAGER
"It's The Falling In Love"



K12314

STAR CLIMBERS

CAPITAL COUNTDOWN

**CAPITAL
RADIO
194**

W/E SEPTEMBER 29 1978

SINGLES

1 (21) ROSE ROYCE Love Don't Live Here....	Whitfield	21 (10) DARTS It's Raining	Magnet
2 (-) JOHN/OLIVIA Summer Nights	RSO	22 (20) STATUS QUO Again And Again	Vertigo
3 (1) COMMODORES Three Times A Lady	Motown	23 (23) IVOR BIGGUN Winker's Song	Beggars Banquet
4 (2) 10CC Dreadlock Holiday	Mercury	24 (19) ANDY GIBB An Everlasting Love	RSO
5 (17) FRANKIE VALLI Grease	RSO	25 (30) CRYSTAL GAYLE Talking In Your Sleep	UA
6 (11) ABBA Summer Night City	Epic	26 (-) LEO SAYER I Can't Stop Loving You	Chrysalis
7 (-) THIRD WORLD Now That We've Found Love	Island	27 (29) JEFF WAYNE Eve Of The War	CBS
8 (6) HI TENSION British Hustle	Island	28 (-) DOOLEYS A Rose Has To Die	GTO
9 (12) EXILE Kiss You All Over	Rak	29 (22) MOTORS Forget About You	Virgin
10 (4) JLTED JOHN Jilted John	EMI INT	30 (-) YES Don't Kill The Whale	Atlantic
11 (3) BONEY M Rivers Of Babylon/Brown Girl....	Atlantic	31 (-) DEAN FRIEDMAN Lucky Stars	Lifesong
12 (8) SYLVESTER You Make Me Feel	Fantasy	32 (31) CHARLES EARLAND Let The Music Play	Mercury
13 (5) DAVID ESSEX Oh What A Circus	Mercury	33 (25) BROTHERS JOHNSON Ain't We Funkin' Now	A&M
14 (18) SIOUXSIE/BANSHEES Hong Kong Garden	Polydor	34 (24) KAREN YOUNG Hot Shot	Atlantic
15 (7) CROWN HEIGHTS AFFAIR Galaxy Of Love	Mercury	35 (26) REZILLOS Top Of The Pops	Sire
16 (13) BLONDIE Picture This	Chrysalis	36 (27) STARGARD What You Waitin' For	MCA
17 (15) JOHN/OLIVIA You're The One That I Want	RSO	37 (28) KANDIDATE Don't Wanna Say Goodnight	Rak
18 (9) CERRONE Supernature	Atlantic	38 (33) BOHANNON Let's Start The Dance	Mercury
19 (16) HERBIE HANCOCK I Thought It Was You	CBS	39 (-) CLEVELAND EATON Bama Boogie	Gull
20 (14) BAKER/MULLARD You're The One That I Want	Pye	40 (32) BOB DYLAN Baby Stop Crying	CBS

ALBUMS

1 (3) VARIOUS Grease	RSO	11 (5) THE WHO Who Are You	Polydor
2 (1) DON WILLIAMS Images	K Tel	12 (9) JAMES Galway Songs For Annie	RCA
3 (7) LSO Classic Gold Rock	K Tel	13 (12) BOB DYLAN Street Legal	CBS
4 (2) BONEY M Night Flight To Venus	Atlantic	14 (10) HERBIE HANCOCK Sunlight	CBS
5 (8) VARIOUS Saturday Night Fever	RSO	15 (-) ROY AYERS You Send Me	Polydor
6 (-) 10CC Bloody Tourists	Mercury	16 (15) ROLLING STONES Some Girls	EMI
7 (4) JEFF WAYNE War Of The Worlds	CBS	17 (13) IAN DURY New Boots And Panties	Stiff
8 (-) ROSE ROYCE Strikes Again	Whitfield	18 (-) ANDY GIBB Shadow Dancing	RSO
9 (6) COMMODORES Natural High	Motown	19 (-) VARIOUS Big Wheels Of Motown	Motown
10 (-) BLONDIE Parallel Lines	Chrysalis	20 (11) CROWN HEIGHTS AFFAIR Dream World	Mercury

Hear the new Capital Countdown each Saturday 9-12 noon

The Capital Countdown is the London area sales chart based on information received from London record dealers.

RADIO & RECORD NEWS

MICK JACKSON

"Blame It On The Boogie"



K11102

RAMONES

"Don't Come Close"



SRE 1031

THE PIRATES

"Shakin' All Over"



K17231

CAROLE BAYER SAGER

"It's The Falling In Love"



K12314

**STAR
CLIMBERS**

**RADIO &
RECORD
NEWS**

ALBUM CHART

**TOP
60**

W/E SEPTEMBER 29 1978

1	2	DON WILLIAMS Images	K-Tel NE 1003	31	27	MOODY BLUES Octave	Decca TXS 129
2	1	BONEY M Night Flight To Venus	A/H K50498	32	30	HERBIE HANCOCK Sunlight	CBS 82240
3	4	VARIOUS Grease	RSO 2001	33	36	DARTS Everyone Plays Darts	MAG 5022
4	—	10 CC Bloody Tourists	Merc 9102 503	34	35	MATHIS/WILLIAMS That's What....	CBS 86068
5	10	LSO Classic Rock	K-Tel NE 1009	35	37	BROTHERS JOHNSON Blam	AMHL 64714
6	11	BLONDIE Parallel Lines	Chrys CDL 1192	36	31	FOREIGNER Double Vision	Atlantic K 50476
7	7	VARIOUS Saturday Night Fever	RSO 2658 123	37	32	KATE BUSH The Kick Inside	EMI EMC 3223
8	3	WHO Who Are You	Poly Deluxe WHOD 5004	38	29	HOLLIES 20 Golden Greats	EMTV 11
9	8	COMMODORES Natural High	STML 12087	39	52	ANDY GIBB Shadow Dancing	RSS 0001
10	5	JEFF WAYNE War Of The Worlds	CBS 96000	40	39	VARIOUS Evita	MCX 503
11	13	JAMES GALWAY Songs For Annie	PL 25163	41	—	BRYAN FERRY The Bride	Poly 2302 081
12	—	ROSE ROYCE Strikes Again	WB K 56527	42	22	BOOMTOWN RATS Tonic For....	ENVY 3
13	—	VARIOUS Big Wheels Of Motown	EMTV 12	43	45	CRYSTAL GAYLE When I Dream	UAG 30169
14	9	BOSTON Don't Look Back	Epic EPC 86057	44	40	PINK FLOYD Dark Side Of The Moon	SHVL 804
15	12	BOB DYLAN Street Legal	CBS 86067	45	43	LENA MARTEL Collection	Ronco RTL 2028
16	—	RAMONES Road To Ruin	Sire SRK 6063	46	26	STEEL PULSE Handsworth Revolution ILPS 9502	
17	6	DEVO Q: Are We Not Men....	Virgin V2106	47	—	VARIOUS Convoy	Capitol E-ST 24590
18	28	LEO SAYER Leo Sayer	Chrys CDL 1198	48	50	ABBA Greatest Hits	Epic EPC 69218
19	20	VARIOUS Star Party	K-Tel NE 1034	49	—	ULTRAVOX Systems Of Romance	ILPS 9555
20	14	IAN DURY New Boots And Panties	Stiff SEEZ 4	50	48	ELO A New World Record	Jet JETLP 200
21	21	ELO Out Of The Blue	Jet JETDP 400	51	38	B'HOOD OF MAN B Is For....	NSPL 18567
22	17	NOLAN SISTERS 20 Giant Hits	Target TGS 502	52	42	MANHATTAN TRANSFER Pastiche At. K	50444
23	19	ROLLING STONES Some Girls	CUN 39108	53	34	STRANGLERS Black And White	UAK 30222
24	16	THIN LIZZY Live And Dangerous	Vert 6642 807	54	47	CROWN HEIGHTS AFFAIR Dream....	DSR 9506
25	18	MEAT LOAF Bat Out Of Hell	EPC 82419	55	44	RENAISSANCE A Song For All Seasons	K 56460
26	25	ABBA The Album	Epic EPC 86052	56	53	PINK FLOYD Wish You Were Here	SHVL 814
27	23	FLEETWOOD MAC Rumours	WB K 56344	57	56	EAGLES Hotel California	Asy K 53501
28	15	REZILLOS Can't Stand The....	Sire K 56530	58	59	BREAD The Sound Of....	Elektra OFK 52062
29	24	GENESIS And Then There Were Three	CDS 4010	59	49	JOHNNY CASH 20 Foot Tapping....	CBS 10009
30	—	DR FEELGOOD Private Practice	UAG 30184	60	54	MOTORS Approved By....	Virgin V 2101

MICK JACKSON

"Blame It On The Boogie"



K11102

RAMONES

"Don't Come Close"



SRE 1031

THE PIRATES

"Shakin' All Over"



K17231

CAROLÉ BAYER SAGER

"It's The Falling In Love"



OK K12314

**STAR
CLIMBERS**

WEEK ENDING SEPTEMBER 29 1978



SINGLES

- 1 (23) (-) DEAN FRIEDMAN Lucky Stars
- 2 (7) (12) ABBA Summer Night City
- 3 (14) (-) THIRD WORLD Now That We've Found Love
- 4 (16) (-) NEWTON-JOHN/TRAVOLTA Summer Nights
- 5 (5) (5) FRANKIE VALLI Grease
- 6 (2) (2) BLONDIE Picture This
- 7 (10) (16) LEO SAYER I Can't Stop Loving
- 8 (1) (-) ROSE ROYCE Love Don't Live Here Anymore
- 9 (3) (3) COMMODORES Three Times A Lady
- 10 (4) (4) CROWN HEIGHTS AFFAIR Galaxy Of Love
- 11 (11) (15) SMOKIE Mexican Girl
- 12 (22) (24) GORDON LIGHTFOOT Daylight Katy
- 13 (6) (14) 10CC Dreadlock Holiday
- 14 (8) (1) STATUS QUO Again And Again
- 15 (4) (-) CHRIS REA Fool
- 16 (26) (-) MICK JACKSON Blame It On The Boogie
- 17 (4) (-) BOB SEGER Hollywood Nights
- 18 (18) (8) DAVID ESSEX Oh What A Circus
- 19 (19) (10) EXILE Kiss You All Over
- 20 (4) (-) CRYSTAL GAYLE Talking In Your Sleep
- 21 (27) (-) JACKSONS Blame It On The Boogie
- 22 (4) (-) MARSHALL HAIN Coming Home
- 23 (29) (-) TINA CHARLES Making All The Right Moves
- 24 (4) (-) STARGARD What You Waitin' For
- 25 (20) (11) MOTORS Forget About You
- 26 (12) (7) HERBIE HANCOCK I Thought It Was You
- 27 (4) (-) GLADYS KNIGHT Better Than A Good Time
- 28 (4) (-) FLASH AND THE PAN And The Band Played On
- 29 (4) (-) JEFF WAYNE Eve Of The War
- 30 (4) (-) THREE DEGREES Giving Up, Giving In

- Lifesong
- Epic
- Island
- RSO
- RSO
- Chrysalis
- Chrysalis
- Whitfield
- Motown
- Mercury
- Rak
- WB
- Mercury
- Vertigo
- Magnet
- Atlantic
- Capitol
- Mercury
- Rak
- UA
- Epic
- Harvest
- CBS
- MCA
- Virgin
- CBS
- Buddah
- Ensign
- CBS
- Ariola

BREAKERS

- MATHIS/WILLIAMS Until You Come Back To Me
 O JAYS Brandy
 DAVE EDMUNDS Deborah
 DR HOOK I Don't Want To Be Alone Tonight
 RAMONES Don't Come Close
 IAN GOMM Hold On
 WAR Baby Face
 FRANKIE MILLER Darlin'
 SIOUXSIE/BANSHEES Hong Kong Garden
 DOOLEYS A Rose Has To Die

MOST ADDED

- 1. ELO Sweet Talkin' Woman
- 2. BONEY M Rasputti
- 3. EARTH WIND AND FIRE Got To Get You Into My Life
- 4. ROLLING STONES Respectable
- 5. GERRY RAFFERTY Right Down The Line
- 6. ERIC CLAPTON Promises
- 7. BOB DYLAN Is Your Love In Vain?
- 8. LA BIONDA One For You One For Me
- 9. ANDREW GOLD Thank You For Being A Friend
- 10. BEATLES Sgt. Pepper's Lonely Hearts Club Band

ALBUMS

- 1. 10CC Bloody Tourists
- 2. ROSE ROYCE Strikes Again
- 3. BETTE MIDLER Best Of
- 4. STEPHEN BISHOP Bish
- 5. TONY ORLANDO Tony Orlando
- 6. LINDA RONSTADT Living In The USA
- 7. FRANKIE VALLI Is The Word
- 8. BLONDIE Parallel Lines
- 9. DAVE EDMUNDS Tracks Of Wax

← indicates a new entry. This airplay chart is based solely on statistics compiled weekly from reporting national and local radio stations.

MICK JACKSON

"Blame It On The Boogie"



K11102

RAMONES

"Don't Come Close"



SRE 1031

THE PIRATES

"Shakin' All Over"



K17231

CAROLE BAYER SAGER

"It's The Falling In Love"



K12314

STAR CLIMBERS

W/E SEPTEMBER 29 1978 SINGLES

1 (-) JOHN/OLIVIA Summer Nights	RSO	21 (19) ANDY GIBB An Everlasting Love	RSO
2 (12) ABBA Summer Night City	Epic	22 (21) BILBO She's Gonna Win	Lightning
3 (2) DAVID ESSEX Oh What A Circus	Mercury	23 (16) CHILD It's Only Make Believe	Ariola
4 (4) 10CC Dreadlock Holiday	Mercury	24 (17) CRYSTAL GAYLE Talking In Your Sleep	UA
5 (1) COMMODORES Three Times A Lady	Motown	25 (34) DOOLEYS A Rose Has To Die	GTO
6 (5) BLONDIE Picture This	Chrysalis	26 (-) DR FEELGOOD Down At The Doctors	UA
7 (8) SIOUXSIE/BANSHEES Hong Kong Garden	Polydor	27 (-) BUZZCOCKS Ever Fallen In Love	UA
8 (14) FRANKIE VALLI Grease	RSO	28 (26) HI TENSION British Hustle	Island
9 (3) DARTS It's Raining	Magnet	29 (31) IVOR BIGGUN Winker's Song	Beggars Banquet
10 (7) JILTED JOHN Jilted John	EMI INT	30 (27) TERI DE SARIO Ain't Nothing	Casablanca
11 (32) SKIDS Sweet Suburbia	Virgin	31 (-) ALBERTOS Y LOS... Heads Down	Logo
12 (6) BONEY M Rivers Of Babylon/Brown Girl....	Atlantic	32 (29) HERBIE HANCOCK I Thought It Was You	CBS
13 (20) EXILE Kiss You All Over	Rak	33 (37) YES Don't Kill The Whale	Atlantic
14 (9) STATUS QUO Again And Again	Vertigo	34 (30) BAKER/MULLARD You're The One That I Want	Pye
15 (10) REZILLOS Top Of The Pops	Sire	35 (33) PATRICK JUVET Got A Feeling	Casablanca
16 (-) ROSE ROYCE Love Don't Live Here....	Whitfield	36 (13) THE JAM David Watts	Polydor
17 (13) SYLVESTER You Make Me Feel Mighty Real	Fantasy	37 (-) RAMONES Don't Come Close	Sire
18 (11) MOTORS Forget About You	Virgin	38 (36) CROWN HEIGHTS AFFAIR Galaxy Of Love	Mercury
19 (15) JOHN/OLIVIA You're The One That I Want	RSO	39 (22) MEATLOAF Two Out Of Three	Epic
20 (-) LEO SAYER I Can't Stop Loving You	Chrysalis	40 (23) CERRONE Supernature	Atlantic

ALBUMS

1 (1) DON WILLIAMS Images	K Tel	11 (-) RAMONES Road To Ruin	Sire
2 (8) VARIOUS Grease	RSO	12 (5) BOSTON Don't Look Back	Epic
3 (-) 10CC Bloody Tourists	Mercury	13 (-) VARIOUS Big Wheels Of Motown	Motown
4 (6) BLONDIE Parallel Lines	Chrysalis	14 (12) MEAT LOAF Bat Out Of Hell	Epic
5 (13) LSO Classic Gold Rock	K Tel	15 (-) THE RICH KIDS Ghosts Of Princes In....	EMI
6 (9) BONEY M Night Flight To Venus	Atlantic	16 (3) DEVO Are We Not Men	Virgin
7 (2) THE WHO Who Are You	Polydor	17 (-) BRYAN FERRY The Bride Stripped Bare	Polydor
8 (11) COMMODORES Natural High	Motown	18 (14) JEFF WAYNE War Of The Worlds	CBS
9 (19) VARIOUS Star Party	K Tel	19 (-) LEO SAYER Leo Sayer	Chrysalis
10 (10) VARIOUS Saturday Night Fever	RSO	20 (4) REZILLOS Can't Stand The...	Sire

RADIO & RECORD NEWS

MICK JACKSON
"Blame It On The Boogie"
ZAS
K11102

RAMONES
"Don't Come Close"
SRE 1031

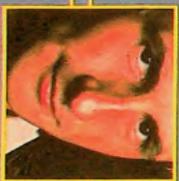
THE PIRATES
"Shakin' All Over"
K17231

CAROLE BAYER SAGER
"It's The Falling In Love"
K12314

STAR
CLIMBERS



John Glover



No frills. No gimmicks. Black vinyl single in a plain white bag.
If you've already listened to MIDNIGHT OVER ENGLAND
You'll know the rest....



WOT 25