

PICTURE-DISC CRAZE HITS BRITAIN - see page 4

Roddy Record

NEWS

Friday October 13, 1978 50p

Roddy



NATIONAL PRESS
NATIONAL TELEVISION
BUS FRONTS
TUBE CARDS
NATIONWIDE DISPLAYS

....But have YOU heard the album?

 marketed by
phonogram

Album 9109 227 Cassette 7108 189

PHILIPS

World Radio History

Picture disc

ON OCTOBER 20 WEA releases the world's first seven-inch picture disc, the product of a revolutionary process which, says the company, will facilitate up to 1,300 pressings per day. This follows phenomenal success of promotional picture discs in North London.

Page 4

IBA code

STRICT CONTROL on advertising of children's products is one of the main features of a set of new regulations added to the IBA's Code of Advertising Standards and Practice. Alcoholic drink ads also get tighter rules while contraceptive rules are slightly relaxed.

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Capitol link

CAPITAL RADIO and WOR New York swap experiences of each other's cities in Tale Of Two Cities, starting on Capital October 30. Main features of the four-day series will be environmental problems in London and New York culminating in a live satellite link city officials.

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License fees

HOME SECRETARY Merlyn Rees says that the Government's measure of the validity of the BBC's case will be reflected in the level at which it fixes new license fees.

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I.R.C. phone-ins

Radio + Record

NEWS

WEEK ENDING FRIDAY OCTOBER 13 1978

HOT SHOT

THIS WEEK'S R&RN STAR SINGLE IS

BOOMTOWN RATS
Rat Trap

Up-market Beatles

IN A bid to capture a spectacular slice of the up-market Christmas spending, EMI is to utilise the Beatles back-catalogue.

On November 3, the company is to market a special Beatles Box, containing 12 previously released albums plus a collector's item, The Beatles Rarities — a one-off LP comprised of various B sides and tracks not currently available on any existing British album, including two in German.

A limited edition issue — only 5,000 boxes of albums and 2,000 boxes of tapes will be marketed — the retail price for the set will be £51.39.

Also to be released, on the same day, is EMI's eagerly awaited picture disc version of Sgt. Pepper. R&RN understands that 100,000 copies of this particular pressing will be made available, retailing at a price of £6.99.

EMI is also readying other big guns — Novem-

ber 10 seeing the release of albums by Kate Bush, Queen and Olivia Newton-John.

Shares up

EMI SHARES added 12p last Thursday, jumping to 158p, despite the announcement of a massive drop in profits from £24.656 million in 1976/77 to just £5.317 million in 1977/78.

The shares improvement came about because EMI was able to announce a deal pending in America which would secure the future of its medical scanning equipment, a source of many problems for the company recently and the subject of three legal actions in America where EMI is fighting to establish its patents.

On the music side, EMI sales showed an increase of just under £9 million, but profits fell by almost half, from £32.703 million to £16.829 million.

NEWS IN BRIEF

FOLLOWING THE recent changes within RCA, Ken Glancy has announced the immediate appointment of four divisional directors. They are: Peter Bailey, commercial marketing; Charles Brown, finance; Derek Everett, creative development and Stan White, personnel.

TWO SINGLES from the Grease soundtrack join the 18-title list of singles that have sold a million in the UK; You're The One That I Want and Summer Nights. Meanwhile the Grease soundtrack album has gone Platinum twice, this before the general release of the film.

BBC claims 84 percent

BBC RADIO stations claim an 84 percent share of listening in Britain, according to August figures issued last week.

The BBC Radio Audience Research figures show that the average daily patronage for the ILR network has dropped by one point since July to 6.4 percent. BBC claims 40.8 percent of this patronage, based on a sample of the population over five years of age.

A NUMBER of teams from the music industry will compete at an It's A Knock Out competition to raise money for Music Therapy for handicapped children this Friday night (13). Participants include Eddie And The Hot Rods, Hi Tension and Sham 69.

THE general manager creative division of ATV Music, Stuart Slater, is understood to be leaving within the next few weeks to take up a position at Chrysalis.

GRAHAM MOON joins RCA as marketing manager on November 1. Moon has held a similar position at DJM for two years.

EX-GUYS And Dolls singers, Thereza Bazar and David Van Day, have teamed as a duo, Dollar, and signed to Carrere — the company's first UK signing. First single Shooting Star, produced by Marshall, Hain producer Christopher Neil, is rush-released via EMI on October 13.

AMERICAN promoter Eddie Hershler, in town to promote an upcoming European tour by Billy Preston, has a special radio package on Elvis Presley available. The package includes interviews and live concert recordings. Hershler can be contacted on 01-478 2531.

Of those who listen to the radio, BBC claims 36 percent for Radio 1, 26 percent for Radio 2, three percent for Radio 3, 12 percent for Radio 4, seven percent for local radio, 14 percent for ILR stations and two percent for other stations.

The figures are similar to those in July except for

a one percent rise each for both Radio 3 and Radio 4.

The BBC says that among programmes which achieved high average audiences in August were Simon Bates' The Top Twenty of Radios 1 and 2, with an audience of 7,500,000, and Family Favourites on Radio 2 with an audience of 3,500,000.

ILR revenue up

60,000 R&RN readers

SINCE ITS relaunch on September 4, R&RN's weekly pressing of 13,000 copies (1500 more than our nearest trade rival) is being read by 60,000 people a week.

And one of the more startling growth areas for the magazine is via bookstand sales — via national distributors Moore-Harnes — which have increased by 30 percent in only four weeks, proving that a trade paper can be lively and interesting for the general public without betraying the industry it covers.

An independent phone survey of 484 respondents, carried out between September 11 and September 22, shows without a doubt that R&RN is THE magazine for the disco, radio, television and record industries. Of dealers surveyed 89.2 percent read Music Week, 67.9 percent read R&RN and 44.7 percent read Record Business.

97.1 percent of respondents claim to use Music

LBC IS to cut its phone-in programmes by about 25 percent in the forthcoming autumn programme schedules. *Md Patrick Gallagher explains why in an interview tracing five years of LBC.*

Pages 24 & 25

Disco special

LUMINOUS DISCO wear in New York; Motown to log tempo changes on labels of all new disco product; Reslosound produces new radio mike with 300-foot range; MCA goes heavy on disco with November album *Downtown Disco Party*.

ALL R&RN departments are now at: 3rd Floor, Silver House, 31/35 Beak Street, London W1. EDITORIAL Tel: 01-437 8937/8/9; ADVERTISING Tel: 01-437 8930 & 01-439 4505; TEMPORARY TELEX 266243 ROD-SHO.



DAVID KUBINEC (seated) last week signed a worldwide recording deal with A&M Records; his debut album *Some Things Never Change*, and the title track as a single, will be supported by a major marketing campaign when released at the beginning of the next month. Pictured are (left to right standing): Mike Noble, A&M's head of a&r; Trevor Beaton and Rod Smallwood, Kubinec's managers and, perching, a lady with good taste.

- record sales

ILR REVENUE in August amounted to £1,892,886, bringing the total for the first eight months of 1978 to £17,324,337.

This figure is £398,828 up on August 1977.

Although national advertising has been at a relatively low ebb, most stations are reporting record local sales.

Victory, for example has increased its local sales revenue almost 70 percent over the last 12 months and is collecting impressive case histories.

A local freezer centre, having traded in Portsmouth for some years,

gained an all-time Tuesday record take on the first day of its radio campaign.

Marks launch

TODAY (OCTOBER 9) sees the launch of the St Michael record label.

Twenty-one releases from the St Michael catalogue will be going into the reintroduced record departments of 20 nationwide stores.

Week's BBC charts, whereas 37 percent use R&RN's independent charts. 19.7 percent use Record Business's charts and the Melody Maker charts are used by 4.9 percent.

Our new Disco section has won us an incredible 62.7 percent of djs reading R&RN. 27.6 percent of djs read NME, and 16 percent read Music Week.

With our new streamlined, comprehensive news pages and coverage of all the important events and arrivals in the radio and record industries, we've become the most indispensable read for everyone involved in the music business.

And next week watch out for our biggest-ever issue — 80-plus pages.

1978. The Year of Bob Dylan.

A phenomenal tour, a top selling album and single ... and now 'Is Your Love In Vain,' another chartbound single. That's what makes 1978 a great year for Bob Dylan. Make it a great year for you too ... order the single now.



BOB DYLAN NEW SINGLE 'Is Your Love In Vain?'

Playlisted on:
BRMB
City
Clyde
Metro
Orwell
Pennine
Piccadilly
Thames Valley

— and already a Capital Climber.

6718



Order from CBS Order Desk Tel. 01-960 2155 CBS Distribution Centre, Bantley Road, London W10

TOP ACTION

SINGLES	SALES	ALBUMS
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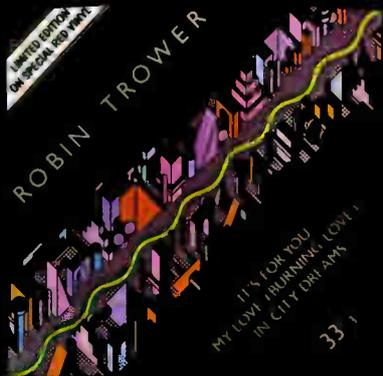
1. NEWTON-JOHN/TRAVOLTA Summer Nights	1. VARIOUS Grease
TOP MOVER	TOP MOVER
BONEY M Rasputin '94-6	DAVID BOWIE Stage 37-3
TOP NEW ENTRY	TOP NEW ENTRY
ELO Sweet Talking Woman 5	BLACK SABBATH Never Say Die

SINGLES	AIRPLAY	ALBUMS
---------	---------	--------

1. DEAN FRIEDMAN Lucky Stars	1. DEAN FREIDMAN Well, Well
MOST ADDED	MOST ADDED
ELTON JOHN Part Time Love	DAVID BOWIE Stage
BREAKERS	BREAKERS
ERIC CLAPTON IAN GOMM LA BIONA	VAN MORRISON FOGELBERG/WESIBERG AL STEWART

Robin Trower

NEW SINGLE IN
RED VINYL



'IT'S FOR YOU' /
'MY LOVE (BURNIN' LOVE)'

CHS2247



Chrysalis



GENERAL NEWS

WEA cuts production time for Cars single

WEA HAS developed a revolutionary new process that will cut production costs and streamline the processing of seven-inch picture discs.

On October 20 the company will release My Best Friend's Girl by The Cars on the Elektra label, believed to be the world's first seven-inch picture disc produced by the new process.

WEA says that its new technique will make it possible to produce between 1,000 and 1,300 pressings a day.

Currently, picture discs are used for promotional purposes only, says the company and usually adopt the American production process of a five part sandwich: clear vinyl/paper/solid core black vinyl/paper/clear vinyl. Production rate on these is slow at between 200 and 300 discs each day.

WEA claims that the new process will also lead to a reduction in material and manufacturing costs so it will be possible to press the new single as an unlimited edition with an initial run of 50,000.

The Cars single will retail in the UK only, priced at 90p, the same as a standard seven-inch single. Sound quality is said to be equal to that of a standard single. My Best Friend's Girl comes in a clear PVC plastic bag displaying the Cars logo.

Also on October 20 Chrysalis Records hopes to release a special picture disc of its new Blondie album, Parallel Lines.

Marketing director, Keith Kewis says the company is importing approximately 10,000 copies of the disc from America and it is expected to retail here at £7.99.

So far, WEA and Chrysalis appear to be the only two record companies in Britain with firm plans about entering the picture disc market.

A spokesman for Island says that discussions are presently being held but no decision has been reached yet. A&M has postponed its plans until after Christmas as they ex-



THE RELEASE of the seven-inch picture disc of The Cars single My Best Friend's Girl (pictured) is part of a campaign planned by WEA to break the Boston-based band in Britain. A tour by Cars next month will be backed by an extensive advertising and merchandising campaign with full page ads in consumer and trade press. A radio campaign will also be mounted but details are still being finalised. Merchandising will comprise 600 window displays featuring four colour blow ups of the album sleeve artwork. A special press kit mail out will coincide with the release.

pect a heavy programme within the next few months and are concentrating on black vinyl discs.

The release of picture discs in Britain this month follows the incredible success of the promotional discs in America and Canada during the past 12 months.

Response has been so good there that many record companies cannot keep up with the demand for the special pressings and some stores are selling the discs at double the recommended price. Dealers are apparently already concerned that there will be an instant oversaturation which will put a dampener on the latest gimmick.

The picture disc is viewed as a consistent profit source with the imminent

creation of a real collector's corner or a memorabilia section in the full-line retail outlet seen.

Eire's first Platinum

IRISH DISTRIBUTORS, Solomon & Peres, have achieved their first ever Platinum single with over 50,000 units moved of Boney M's Rivers Of Babylon.

They also achieved gold for the recent Boney M album and for Fleetwood Mac's Rumours. The Boney M gold album was the fastest-ever to achieve gold in Eire.

DISCO ACK-SHON

**ALICIA
BRIDGES**

"I LOVE THE NIGHT LIFE"

2066 936

TOP 30 IN USA, CAPITAL AND CLYDE CLIMBER



**CAROL
DOUGLAS**

"Burnin'"

Burn 7

**Midsongs
Debut Single in the UK
Follow up to her
Chart Hit
'NIGHT FEVER'
Breakin' out in the Discos**



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

Winter of content

IT WOULD be a disaster if this winter the record industry found itself without pressing facilities because factory workers, having found their collective union muscle in recent years, decided to take action against the five percent Government guidelines.

There are people within the industry who have a real fear of this becoming a reality. Interestingly union representatives, canvassed by R&RN this week, unanimously claimed to be satisfied with recent agreements and stated they would not be looking to further discussions until early next year.

This does not mean to say, of course, that there will not be any trouble. Factories are overloaded and the summer has not provided the usual respite. A continuous pressure from now until Christmas could see tempers fraying and communication between head offices and factory staff should be a priority.

CBS, bravely, allowed its Barby Road works convener a spot on stage at its last night conference dinner in Eastbourne during September. He grabbed the opportunity by the scruff of the neck and railroaded the 600 guests into acknowledging the contributions of accountants, sales girls, machine handlers and quality control staff.

It was the best cabaret of the evening, and yet a sobering reminder to all present that there is another side to this industry — a vast workforce who never get to first nights, receptions or expenses-paid lunches.

It was certainly a more intelligent move than waiting for production to grind to a halt before finding out who your manufacturing workers are and what they think about their working conditions.

The right controls

THE BRITISH way of life has its irritating foibles and unbearable hypocrisies, but amongst them could not be counted the unending insistence on the part of radio and TV programme makers to resist pressure from advertisers on programme content.

In an interview to be published in next week's R&RN Aidan Day, recently promoted Capital programme controller, spells out emphatically the principles upon which he, and others like him in the industry, plan their stations' outputs. They do not include pandering to those whose money makes it possible for the commercial stations to exist.

And, right on cue, here comes the IBA with a new set of additions to its Code of Advertising Standards and Practice.

However much the agencies and their customers may scream (and however much they manage to avoid the Code) it is a constant source of pride that this country still has its feet enough on the ground to realise the dangers of unbridled advertising.

It is particularly pleasing to see the increasingly tightening noose around the neck of tobacco and alcohol commercials. Parents, too, will breathe a sigh of relief at the tighter restrictions on the way a message can be aimed at children.

The trick which the IBA must now master is to more rigidly enforce its own rules. A body whose bark is worse than its bite is little use to anyone. Except, of course, those at whom it is barking.

THE
MOODY BLUES

NEW SINGLE

'Droitwood'

F 13809

A Justin Hayward composition
taken from the album

Octave

Album TXS 129, Cassette KTXC 129

DECCA

Order from Selecta, London 01-852 9171
Manchester 061-681 4071

IBA adds to code

NEW RULES have been added to the IBA's Code of Advertising Standards and Practice regarding the advertising of drink, family planning and child-oriented advertising.

In response to suggestions by the Annan Committee, the Code now states that direct-sale advertisements, requiring customers to order by phone or mail, must not be directed at children and that such advertisements will not be allowed before 21.00.

Changes to the Code also mean that child-oriented advertising must be realistic and not mislead children, advertisements inciting children to "badger" parents or friends to purchase products will not be allowed, and advertisements offering free gifts or competitions must be clearly related to their product.

The IBA also rules that all children's programmes of 30 minutes or less must have no commercial breaks.

Changes in the Code are also aimed at breaking myths that surround drinking. The social obligation to 'buy a round', felt to lead to excessive drinking, must not be explicitly portrayed. Advertisements must not condone regular, solitary drinking, suggest that drink has therapeutic powers or imply that it is linked with bravery or manliness.

The Code still prohibits the advertising of brand contraceptives, but allows mention of them in connection with official family planning organisations providing alternative family planning forms are also mentioned.



METRO RADIO's James Whale is now a world champion. He achieved this status by kissing a total of 4,049 women in eight hours, beating the previous record, held by an American, of 3,567 kisses. He wasn't only in it for the fun, he raised nearly £1,000 for Action Research For The Crippled Child.

Youth Charter hits snag

AS PART of the jointly-sponsored National Youth Week BBC local radio devoted a considerable amount of airplay to discussions on problems affecting young people in Britain.

But a similar project between one of the sponsors, Youth Charter and the ILR network, was scrapped.

The chairman of the Youth Charter Steering Committee, Suki Kurai, said that it had been hoped that a series of discussions would be held in Capital Radio's foyer and subsequently be sold as a package to other ILR stations.

Kurai claimed that a "major block" to the plans

occurred when he told Capital that he was having "pipeline" talks with BBC local radio.

A spokesman for Capital said the station had pulled out because they wrongly thought that a national election would coincide with the discussions and therefore there would be a danger that the discussions could become "very political." In addition, the producer concerned had left Capital about the same time.

Capital had been surprised by the BBC's involvement because the station had "gone to town enormously" on National Youth Week last year. It had limited its involvement to brief references to the conference.

No lack of enthusiasm for radio, says Rees

"MY AIM is that as much of the United Kingdom as possible should eventually have both BBC and ILR local radio, but I want to see an immediate initial expansion," Home Secretary Merlyn Rees told a recent Broadcasting Press Guild luncheon.

There was no lack of enthusiasm and interest in local radio, he said, but he was anxious to restore the impetus for its development.

The working party chaired by Shirley Littler, head of the Home Office Broadcasting Department, had the planning of the initial

expansion of BBC and independent local radio at the top of its list of priorities.

"I hope to be in a position before very long to announce where the first of the new stations is to be located," said Rees.

Littler, who also attended the luncheon, said there could be frequency problems in the long term with local radio stations, but not in the short term.

Asked if the BBC would be adequately financed to develop local radio as recommended in the Government's White Paper on the Annan Report, Rees replied that the question of the priority given to local

radio was one which the BBC's Board of Governors would have to decide.

He would not be drawn on the Government's attitude to the BBC's recent application for an increase in television licence fees — £30 for a colour licence and £12 for monochrome.

To the suggestion that the Corporation might well be exaggerating its financial problems as "propaganda" for more money, he said the Government's measure of the validity of the BBC's case would be seen in the level at which it fixes the licence fee.

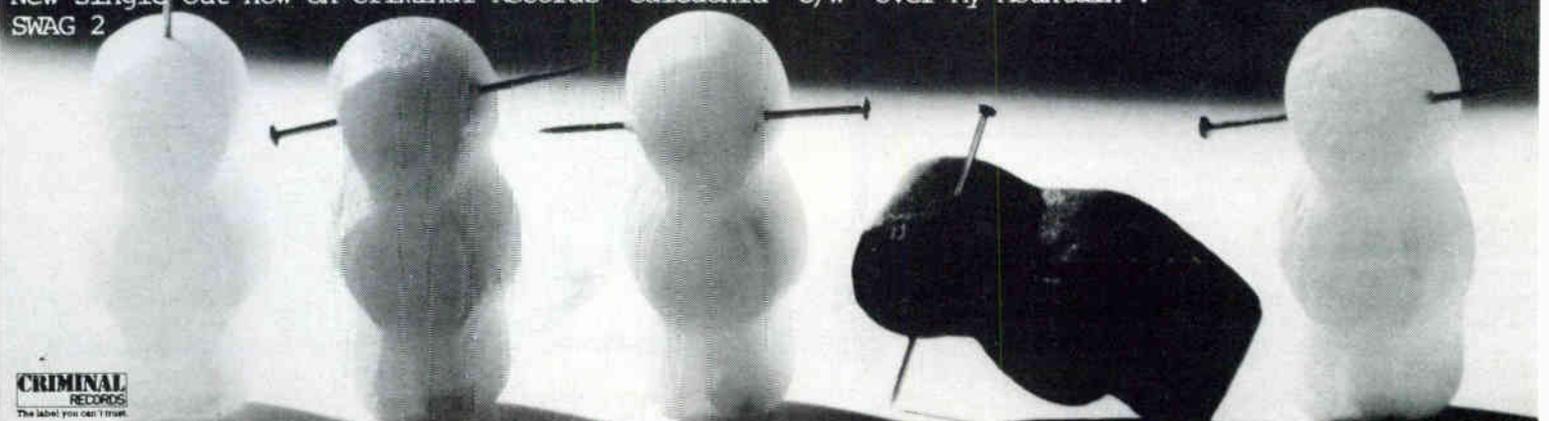
The question of putting up the licence fee was a political problem because

so many people regarded the licence as a "poll tax." The proposed Open Broadcasting Authority would, of course, be subsidised by the government for some years after its inception.

"We were concerned about giving the OBA some flexibility," said Rees. "It seemed clear that block advertising and spot advertising alone were not going to give the OBA enough money."

When the Government discussed the financing of the OBA, he said, it had "corporate involvement" — as it operated in the United States in relation to programmes — very much in mind.

Tense, nervous headache...?
Ease that pain with Roberts and Maclean.
New single out now on Criminal Records 'Caledonia' c/w 'Over My Mountain'.
SWAG 2



CRIMINAL RECORDS
The label you can't trust.

GENERAL NEWS

RADIO MOVES

MIKE READ will be presenting Radio 1's Saturday night pop show from November 11, the day Radio 1 achieves complete separation from Radio 2. 27-year-old Read has been with Radio Luxembourg for the last year, during which time he compered Yorkshire TV's Pop Quest.

Prior to that he was with Radio 210 in Reading and aided Paul Gambaccini and Tim Rice in the compilation of the Guinness Book Of British Hit Singles. The new show, 19.30-22.00, will be broadcast from Manchester where Read was born.

MORNING SHOW presenter Steve Jones is to leave Radio Clyde at the end of this month due to network television commitments although he will maintain a connection with the station and present occasional programmes.

Jimmy Gordon, Clyde managing director, says the station is very sorry to lose Jones, but "he is on the threshold of what I believe could be a very promising career as a national television personality and it would be wrong of Radio Clyde to stand in his way."

Jones has been with the station since its inception and a replacement will be announced within the next few weeks.

DOWNTOWN RADIO'S Kieran Doyle has been appointed sales manager of the Belfast station following the promotion of Ivan Tinman to chief executive.

Senior sales executive for two years, Kieran's appointment means he will now assume responsibility for both the management and administration of the sales department which includes the local sales team, national selling agents and the commercial production studio.

DAVID LONGMAN has left Radio Hallam where he has been publicity and promotions executive for the last 16 months prior to which he was broadcasting editor at Music Week. At present Longman is free-

lancing and has not yet decided whether to return to London permanently.

RADIO LUXEMBOURG's Nigel Mort, who has been with 208 sales since January this year, has been appointed senior sales executive with special responsibilities for liaison with record companies, an area formerly handled by John Sharman who now becomes a sales manager for Luxembourg.

CAPITAL RADIO has appointed 35-year-old Herbert Sternberg as general manager of its Wren Orchestra. Australian born Sternberg was a London surgeon before becoming general administrator of the Wavedon All Music Plan. He takes up his appointment on November 1.

BEFORE SHE takes up her appointment as Controller of Radio 4, Monica Sims, currently BBC TV's head of children's programmes, will be completing a report evaluating the BBC's existing guidelines on the portrayal of violence and revising them as necessary with a group of leading programme-makers of which she is chairman.

As Controller of Radio 4 she will be succeeding Ian McIntyre who is to become Controller of Radio 3 when Stephen Hearst takes up the new appointment of Controller, Future Policy Group.

THE IBA has appointed Eirion Lewis as replacement officer for Wales and the West of England. Previously development officer of Wales Tourist Board, Lewis will take over from Lyn Evans who retires next summer.

IN LAST week's R&RN (Programming) it was inadvertently reported that Jean Challis had left BBC's Family Favourites show on Sundays for an afternoon spot on 210. She is still with Family Favourites, her 210 spot being on Saturdays.

MOVES

MARILYN FORD, head of promotions at Magnet for the last 15 months and previously with Island, Transatlantic and Pye, has left Magnet to set up her own freelance promotion company. She can be contacted on 01-455 4607 or 01-540 6831. Magnet is her first client.

Together
Yvonne Keeley
& Steve Flanagan
make beautiful
music...



with their new single
"WE GOT LOVE"

Yvonne Keeley's last single 'If I Had Words' was a huge number 1 hit. Now, together with Steve Flanagan and writer/producer Peter Shelley we have a beautiful combination of people for a beautiful hit single.

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WEEKLY PRESSES

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Capitol

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MINK DEVILLE

Capitol

CL 16005

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PAIGE**

EMI 2862

**DON'T WALK
AWAY TILL I
TOUCH YOU**

Available in Special Full Colour Bag

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HAR 5168



COMING HOME

RADIO & TV PROGRAMMING

Sheffield gains an extra hour

BBC RADIO Sheffield has gained an extra one and a half hours broadcasting during the week and four hours on Sundays in its new programme schedules announced last week.

Michael Cooke's weekday breakfast show now starts half an hour earlier at 06.00 and Chris Hughes' Afternoon Show has been extended to finish at 18.00 instead of 17.00.

On Sundays the station's extra four hours from 14.00 to 18.00 will be filled by a brass band programme, a chat show and a personality interview followed by a two hour rock show at 16.00 introduced by station news producer Winton Cooper.

Comedian Bobby Knutt makes his dj debut on Sunday lunchtimes in It's Knutty featuring listeners' requests and dedications with Knutt's own choice of music.

Tony Capstick moves from the Sunday lunch-

time spot to his own regular weekday show (09.05-10.30) and Dinah Maiden's popular phone-in programme (which achieved second place in the phone-in section of R&RN's Awards in May this year) returns after a summer break (10.30-12.00 weekdays).

One of the station's new programmes will be broadcast from its 'shop-window' studio in Norfolk Street involving a studio audience daily from 12.05 to 12.50.



Winton Cooper, presenter of Sheffield's new two-hour rock show called *Somethin' Else*.

Specialist music spots return weekday evenings between 19.00 and 20.00 featuring local talent in the jazz, folk, classical and country music fields.

discusses the role of the media in the music industry and examines the intensive competition for chart success between major record companies.

In addition Sham 69, Lindisfarne and Debbie Harry will make guest appearances. The 50-minute special begins at 21.25.

THE OLD Grey Whistle Test on Tuesday (17) will feature B.B. King. Also joining co-presenters Anne Nightingale and Bob Harris

Capital links with New York

IN A unique programming link-up entitled Tale Of Two Cities, between New York's WOR and London's Capital Radio, the stations will be broadcasting simultaneous comparisons of four major environmental problems, common to both cities, culminating in a live satellite linked discussion between London

and New York officials.

Capital's Gillian Reynolds and producer Liza Myers have just returned from New York where they investigated law and order, transport, health care and unemployment — while an American team from WOR visited London to do likewise.

The results form the first four days' programming of Tale Of Two Cities on Capital from Monday, October 30 to Thursday, November 2 when one subject a day is given 15 minutes coverage by each team.

On Friday (3) one-and-a-half hours will be devoted to the live satellite link-up between stations when Mayor Ed Koch of New York, Horace Cutler of the GLC, New York police commissioner Robert McQuire and Scotland Yard's David McNee take part in discussions.

is Al Dimeola.

ROCK GOES To College screened by BBC2 each Friday will star The Crusaders on October 13 at 23.10. Earlier that evening BBC2 will present Sounds Like Friday with Madeline Bell at 22.15.

GRANADA will broadcast Get It Together on Tuesday (17) at 16.20. The series will feature Jim and Ady, John Gregg and Child.

TV NOTES

ON THURSDAY, October 12 BBC1 will present The Record Machine, a special featuring reports and music.

John Peel examines the British new wave phenomenon and Paul Gambaccini



Pinnacle's New Phase

California Dreamin'
by Colorado
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A Pinnacle/Firebird release PIN 67
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Heavy Radio Responce!

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Marketed and Promoted by Pinnacle Records 62, Grosvenor Street London W1.



LIVE MUSIC

Keeping the Stiffs happy

KELLOGS KONCEPTS sounds like a mis-spelling of a breakfast cereal company's advertising schedule, but in fact it's the name under which one of Britain's top tour managers touts his services.

Raised in Essex of Polish stock John Kalinowski (the nickname Kellogs had stuck with him from school) is now tour manager for Stiff Records' Be Stiff tour, a frightening logistic exercise involving the transportation, feeding, and quartering of five groups, nine road crew, and a train.

So what precisely does a tour manager do? "Basically I'm in charge of the day-to-day running of a tour, from organising the road crew, watching the equipment, liaising with the promoter, accommodation, dishing out money and so on.

"The responsibilities are as large or as small as you make them. For instance, at the moment I'm involved in the Be Stiff tour which's travelling by train, so I'm organising 23 musicians, plus press, photographers, merchandising and British Rail people all travelling by rail, and an eight-man road crew travelling by coach to turn up to venues up to 200 miles apart.

"We have a 6,000 watt sound system, three Genie hydraulic lighting towers, three drum kits, £10,000 worth of keyboards, and God knows what else, to shift around 36 concerts in 42 days — and everything that happens on the transportation and live side over those 42 days is my responsibility."

Obviously an undertaking on a large scale, but who pays the bills? "In this case Stiff Records, though normally it would be the artist's management.

"It's a standard thing to rent equipment these days — it's cheaper than buying gear that may be obsolete soon and you get exactly what you need, but the cost is still appalling.

"The days are long gone when you could turn up at the gig at six o'clock, unload in 10 minutes, play

the gig and drive home overnight. Nowadays it's like staging Ben Hur every night."

So why do it? "There's two reasons. One is that the British tour might be part of a world tour, where the artist is used to production on a certain level and doesn't want to lower the standard of the act, even if it costs him money.

"The other is promotion. Britain is full of great rock 'n' rollers who never get on the radio but who have thousands of fans because they care enough about them to get out there and play live."

The Be Stiff tour is taking in a number of universities as opposed to the Straight Music/Harvey Goldsmith Town Hall type of venue. What problems does that create?

"Well I should say first that we are in fact working with some top promoters on dates — Harvey Goldsmith is doing Hemel Hempstead Pavilion and the London Lyceum and local promoters like Edinburgh's Regular Music are involved.

"But it's true that most of the dates are in colleges. It's a deliberate choice on our part because we want the atmosphere that a stand-up gig in a packed hall can provide, though there's no denying the problems.

"Probably my biggest beef is lack of professionalism in colleges. It's not the social secretary's fault, and most of them are very keen to help, but the fact remains that they're only in office for a year, they don't do the job full-time, and often they've had no proper briefing before they take over.

"Probably the best part of my job is when I can make people realise that we're all in it together, from the artist on down.

"If I can tie all the elements together so that the act does a good show, the promoter makes money, the kids have a good time, and the record company flogs a few albums, then I'm doing my job."

Driftin'
the Alessi Brothers' new album.

AM RECORDS
Album: AMLH 64713
Cassette: CAM64713

World Radio History

Radio & Record News : Page 11

Big push by UA for Connie Francis album

UNITED ARTISTS Records is planning an extensive booster advertising campaign to promote the recent Connie Francis album, *Who's Happy Now?*

From December 4 to December 15 inclusive, 30-second ads will be broadcast on ATV, Granada, Trident, Border and Stags television stations. In addition, 7,000 posters will be distributed by the EMI dealer mailout and UA sales force, and 150 window displays have been installed which include a full-colour poster and show card.

The first 10,000 copies of 999's second album *Separates*, released on September 29, will contain a voucher which is redeemable from the address given for a limited edition, 12-inch single of two previously unreleased 999 tracks on their original Labritain label. Also 3,000 black and yellow 999 badges and 2,000 stickers have been produced.

Window displays have been booked including a full-colour poster and circular show card with extensive fly posting promoting the Buzzcocks' second album *Love Bites*. Three types of badges and stickers are being made and a specially embossed album sleeve was designed.

Bronze's campaign

BRONZE RECORDS is planning extensive ad campaigns for its Uriah Heep, Andy Mackay and Sally Oldfield albums, all three of which will be released on October 6.

Ads will appear in Melody Maker, New Musical Express, National Student, Time Out, Sunday Times, Observer and Guardian for Mackay's album *Revolving Conventions*. Posters will be displayed on London buses during October and November and saxophone badges and colour posters will be distributed.

Colour posters and ads in the music weeklies, Nat-

Polydor is giving a combined promotion push for Barclay James Harvest's new album *XII* and extensive British tour which began on September 27.

Sixty-second radio ads with Alan Freeman voice-overs on four local stations will begin this week and full-page ads will be taken in Sounds, New Musical Express and Melody Maker,

supported by national advertising in the Guardian, Observer, Sunday Times, Manchester Review and Time Out. Fly-posting will announce the band's arrival in Liverpool, Sheffield, Newcastle, Birmingham, London and Bristol. The band's Butterfly logo will be converted into 300 special badges and 500 cut-outs for shop windows.

POLYDOR IS to mount a treble-threat campaign to promote The Jam's *All Mod Cons* (PLLD 5008), Siouxsie And The Banshees' *The Scream* (PLLD 5009) and Sham 69's *That's Life* (PLLD 5010), three new-wave albums, which all receive a release on October 13.

Also available will be singles by all three bands, these being *Down In The Tube Station* (POSP 8) by The Jam, *Hurry Up Harry* by Sham 69 (POSP 7) and an as yet undisclosed offering by Siouxsie And The Banshees (POSP 7).

Hall and Oates ads

DOUBLE-STRIP ads on facing pages in the trades will announce the release this week of Hall And Oates' single *The Last Time*, taken from their album *Along The Red Ledge* also released this week. Promotions on the album include strip ads on facing pages in the rock press followed by a full page ad on the next page.

The first week has a single-page ad in MM plus a double-page ad in NME;

the second week, double-page in MM and a single-page ad in Sounds and the third week has a single-page ad in Record Mirror plus ads in Miss London, *Girl About Town* and *Time Out*. This will be backed up by 6000 3-D counter displays and 5000 20x30 posters.

Capital push Bob Seger

IN AN attempt to firmly establish Bob Seger in Britain, Capitol Records will launch an intensive marketing campaign during the next three months.

To kick off the campaign 40,000 copies of Seger's album, *Stranger In Town*, will be pressed on silver vinyl and sold at a recommended price of £4.70. It will be available on October 20 to coincide with 400 window displays.

Full page advertisements will appear in all the music press and posters will be fly-posted in major towns throughout the UK.

Watson promotion

GIANT (DJF 20551), the new album by Johnny

SPARE TRACKS

NEW MOTOWN act Switch release their Jermaine Jackson produced album, *Switch* (STML 12096), and single, *There'll Never Be* (TMG 1123), on October 13, backed by badge, T-shirt and extensive press promotion.

BRITISH release of *Beserkley's Spitballs* album, featuring the combined might and mayhem of *The Tyla Gang*, *The Rubinoos*, *Earthquake*, *The Greg Kihn Band* and *Jonathan Richman* has been put back until November — though import copies from Germany are already in shops here.

NOW signed to Motown — Billy Preston, who has been with A&M for several years; Bonnie Pointer of the now-disbanded Pointer Sisters; and sax player Grover Washington Jr, who was formerly with CTI.

MOVE *It On Over*, second album from George Thorogood and his Destroyers, is available on *Sonet SNTF 781* on October 13. But the guitarist's proposed trip to this country is now off — Thorogood recently dislocated his shoulder while playing baseball and currently has his arm in a sling.

Guitar Watson, was rush-released last Friday (October 6) by DJM.

The album is being promoted by radio ads on BRMB, City, Capital, Trent, Hallam, Pennine and Clyde, while press ads are scheduled for New Musical Express, Melody Maker, Blues and Soul and Black Echoes.

Also released on October 6 was a 12-inch single by Watson. Titled *Miss Frisco*, Queen of the Disco, the catalogue number is DJT 10881.

'Roddy' LP

RODDY (9109 227), Roddy Llewellyn's long awaited debut album is to be released by Phonogram on October 13. The album, which contains 12 songs including a number of standards, will be promoted by ads in music trade publications plus a Lon-

NOTICEABLE that the country music fraternity is taking to the music of Elvis Costello. Linda Ronstadt features Costello's Alison on her new album, while George Jones, Tammy Wynette's ex-husband, has cut a version of Elvis' *Stranger In Town*.

Costello, who was recently in Nashville to record with Jones, appeared onstage in that city, gigging with Delbert McClinton and singing such songs as Hank Williams' *You Win Again* and Merle Haggard's *Tonight The Bottle Let Me Down*.

MISS *Ginger Rogers* (*Odeon ODN 1002*), the first album by Ginger Rogers for EMI, will be released later this month, a single, *Isn't This A Lovely Day* (*ODO 102*) having already been issued September 29. It is understood the album will be in good taste and definitely not pressed on ginger vinyl.

A NEW single by Japan, *Sometimes I Feel So Low* (*AHA 529*) is to be released in a blue vinyl pressing for the first 10,000 copies only. The single, which is taken from the band's forthcoming album *Obscure Alternatives* (*AHAL 8007*) was produced by Ray Singer. A major tour of Japan is now being planned for the band, following massive sales of *Adolescent Sex*, the band's first album, in that country.

don Transport poster campaign that runs from October through till Xmas.

There will also be nationwide window and in-store displays, a media reception being held for the singer-celebrity at Tramps.

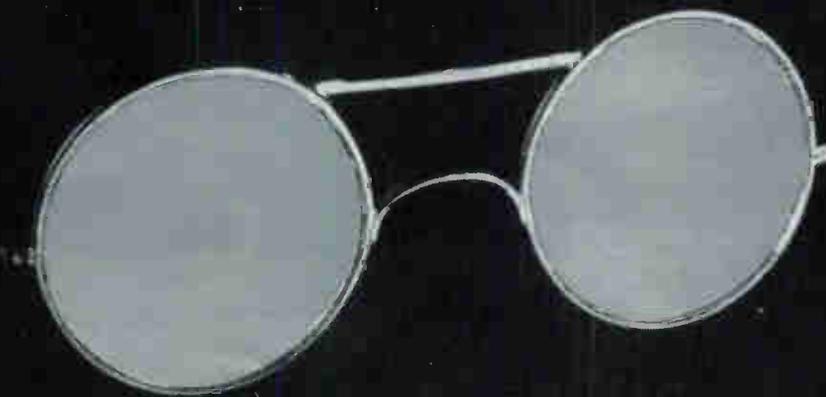
TV for Best Of Carrott

TELEVISION Advertising is being taken in the ATV, London, Granada, Yorkshire, Tyne-Tees and Scottish areas to publicise DJM's forthcoming *Best Of Jasper Carrott* (DJF 20549), which is released on October 13.

The commercial features Carrott holding a wooden facsimile of his album and ties-in with the campaign slogan — "Buy it at your greengrocer's now!"

HEAR THE FEAR

...AND DISCOVER THE PRIMITIVE
FORCES INHERENT IN THE DARKNESS



'FEAR OF THE DARK' THE NEW ALBUM FROM **GORDON
GILFAR**

A musical masterpiece on Electric Records and Tapes.

25 Date U.K. Tour commencing October 22nd



ALBUM TRIX 7 CASSETTE ZCTR X 7



Sandy & The Backline

McLelland

are storming around the country

Catch them at:

- October 13 Dundee University
- 14 Glasgow, Queen Margaret's University
- 16 Edinburgh, Astoria
- 19 Bristol Polytechnic
- 20 Plymouth Polytechnic
- 21 London, Dingwalls
- 24 London, Nashville
- 25 Manchester University
- 27 Newcastle Polytechnic
- 28 Aberdeen University

Hear their new single

'LIKE A HURRICANE'

Single 6007 186



LIVE MUSIC

Time for rethink on agencies' role

"I USED to say that I was as green as our contracts. I really didn't know what the business was all about or what the job entailed." Cowbell's John Jackson recalls the early days of his first and only job when the agency was still Chrysalis and he was just 19 years old.

Six years later the contracts are no longer green, the agency has enjoyed its own identity as Cowbell for three years and at 25 Jackson is a director of the company primarily concerned with UK tours for artists such as Rod Stewart, Bryan Ferry, Roxy Music, Thin Lizzy, David Essex, ENO, Lindisfarne, the Jam and Chrysalis acts Jethro Tull, Robin Trower, Frankie Miller, Generation X and Gentle Giant.

But in six years Jackson has witnessed radical changes in the business of getting an act on the road. "Whereas five or six years ago groups earning £1,000 a year were regarded as superstars, £1,000 these days is relatively nothing and unfortunately our return doesn't rise."

Cowbell act Wire started a 26-date tour on Friday with tour production costs estimated at a conservative £2,000 a week once PA hire, lighting, accommodation and ancillary expenses have been taken into account.

The story is the same for the current Rich Kids and Judas Priest tours and for AC/DC, Frankie Miller, Generation X, the Jam, Judas Priest, Lindisfarne and Magazine tours being prepared for later in the year.

"We only got one group that profits on its own and that's the Pirates," says Jackson. "But they have a totally different and sensible attitude. They don't take a massive production on the road; they have their own PA and don't hire big lighting tressles or have a huge personnel.

"There are only three in

the group plus a driver-cum-humper and that's all. Fortunately they can do a gig at about a minute's notice and often do. In my opinion they are one of the most professional groups on the road who can play almost anywhere."

With the prohibitive costs incurred by the majority of Cowbell's acts on the road, obvious exceptions being Stewart and Tull, record company commitment to offset any losses becomes part of the initial requirement by managements. Which doesn't help the agency much.

"In the record business we're a necessary evil, but we're at completely the other end of the business of selling records. Let's face it, it's in concert that a group actually succeeds or fails so we are major contributors in achieving record sales. Unfortunately the economic climate in this country has meant that our particular profit margins haven't risen whereas the cost of records can go up and therefore the royalties to the artists go up accordingly.

"Ticket prices at concerts can increase but proportionately you've got hall rentals and production costs on the up so the actual monies grossed by the act stay pretty much the same and, in most cases, actually drop. This means the money we see as an agency gets smaller and smaller. Every half year that goes by we start to think why are we doing it?"

Jackson believes the day will have to come when agencies can pick up record royalty over-rides to enable them to stay in business.

Competition with other agencies is at its fiercest which makes it difficult to negotiate with an act for a higher percentage. "When they can probably go down the road and get a similar job done at a lesser rate, they're going to go with them. That's partly the reason we're very selective in what we sign and why we don't sign a great deal."

A KILLER IS OUT



A surprising new departure:
DAVID BYRON'S "BABY FACED KILLER" . . .
Don't turn your back on it.

Includes the Single "Rich Man's Lady" ARIST 218.



ARISTA
SPART 1077.
CASSETTE TCARY 1077



SINGLE REVIEWS

FEATURED SINGLES

JOHN PRINE There She Goes. Asylum K 13136. Production: Steve Goodman. A growler, given the chance. Strong harmonica riff and Prine sounding more than a little like Mr Dylan. Very country, very catchy.

DAVIE JONES AND THE KING BEES Liza Jane. Decca F 13807. Production: Les Conn. What may well turn out to be an embarrassing skeleton from the Thin White Duck's closet. Recorded in mono in 1964, Liza Jane is a rough, gritty r'n'b song from Bowie's first group. Should sell well, considering the scrabble for Bowie memorabilia and the NME's recent extensive discography.

SANDY McLELLAND AND THE BACKLINE Like A Hurricane. Mercury 6007 186. Production: T. Sharp/S. McLelland. A warm and mellow production of the Neil Young song, with some fine saxophone work aiding the rhythm. A pleasant, if understated, debut from a hardworking pub band.

GENE COTTON WITH KIM CARNES You're A Part Of Me. Ariola ARO 137. Production: Steve Gibson. Kim Carnes song given the boy/girl treatment with pretty arrangement which doesn't match the power of her original version. With this kind of song currently in vogue, it should get picked up on m-o-r lists.

GAP MANGIONE Time Of The Season. A&M AMS 7377. Production: Larry Carlton. Already a disco mover, this piano instrumental reworking of the Zombies' '69 US Number One could easily become more than just talk over filler on the playlists. It's a distinctive piece of jazz funk that's very appealing.

FABULOUS POODLES Mirror Star. Pye 7N 46118. Production: Muff Winwood. With their recent signing to Pye and their new album, Unsuitable (from which this is taken), '78 seems to mark an upward swing in the Fab Poo's career. Mirror Star, a middling fast rocker, seems unlikely to add much momentum however.

TIM CURRY I Will. A&M AMS 7383. Production: Bob Ezrin. An enjoyable, if not totally successful, cod-Latin slice from his recent Read My Lips album. The bagpipe intro and shoulder-dipping rhythm are quite unusual, but the obvious parody may well relegate it to the bottom of the charts.

BRAM TCHAIKOVSKY Sarah Smiles. Criminal SWAG 3. Production: Nick Garvey. Motors guitarist goes solo and comes out sounding like the band he just left. Already being picked by key stations, the song is typical of the melodic rock output that has brought the old man so much success over the past year, this should be another.



THE BOOMTOWN RATS Rat Trap. Ensign ENY 16. Production: R.J. Lange. Still the cleverest band to emerge from all the new wave fuss. Ex-NME Dublin correspondent Bob Geldof writes with increasing confidence and authority, and this is the band's best moment to date. Suits Top 40 and rock lists.



PETER TOSH (You Gotta Walk) Don't Look Back. EMI 2859. Production: Robbie Shakespeare and Peter Tosh. Ex-Wailer, currently caught up in Jamaican political fracas, has recorded a sure fire reggae hit that sounds remarkably Stones-influenced — probably something to do with Mr Jagger lending vocal support. With EMI's long-term commitment to Tosh be prepared for chart entry, its good radio as well.



DONNA SUMMER MacArthur Park. Casablanca CAN 131. Production: Giorgio Moroder and Peter Bellotte. The Jimmy Webb standard given the Munich touch and amazingly survives intact. For aficionados there's a 17-minute version of it on her new album Live And More, but this four-minute version is long enough to do it all. As usual Moroder has come up with a thrilling production.

I JAH MAN Jah Heavy Load (Edited Version). Island WIP 6458. Production: I Jah Man. Taken from his much-acclaimed Haile I Hymn album, Jah Heavy Load is an upbeat, lyrical reggae number, with warm dub effects and echoed vocals from I Jah Man. Deserves exposure, but is probably too roots for the Top 30.

THE UNDERTONES Teenage Kicks. Good Vibrations Records GOT 4. Belfast band, currently centre of much record business interest (Sire, Polydor, Virgin and Island), pack in power and punch on this four track EP. Standout cut is the driving Teenage Kicks which could grab enough plays to bring the small label success.

HEART Straight On. Portrait SPRT 6704. Production: Mike Flicker/Heart/Michael Fisher. Fairly primitively arranged, steady rock song, featuring a good vocal performance which is all but lost in a production that hasn't paid enough attention to detail.

SINGLE RELEASES

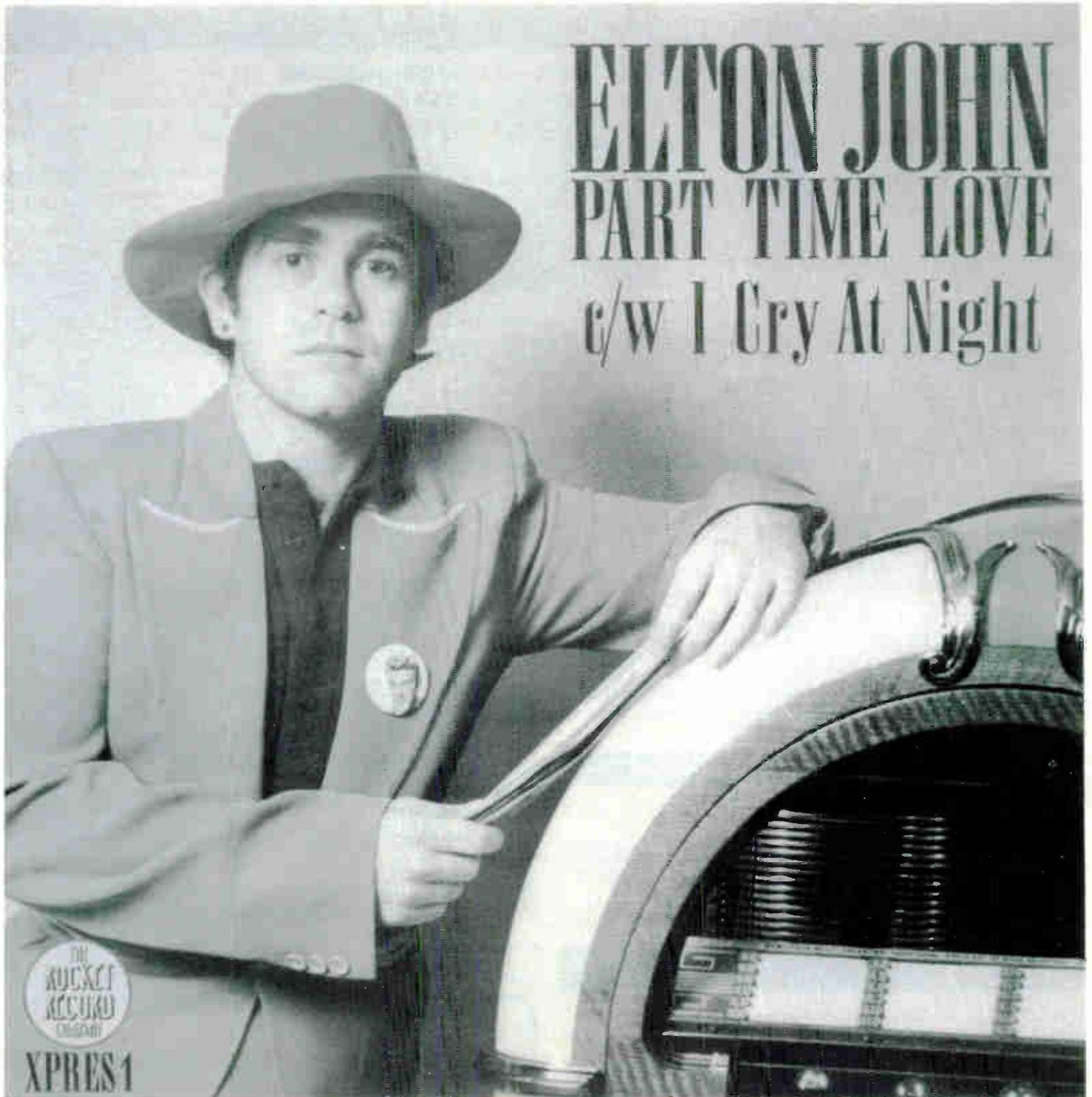
Singles scheduled for release week ending 13 October 1978

BAKER, ADRIAN I'll Keep You Satisfied MCA 395 (e)
BANKS, ROBIN Odd Job Man GM 9051 (w)
BARTZ, GARY Shake Your Body Capitol 12CL 15999 (e)
BAY CITY ROLLERS All Of The World Is Falling In Love Arista ARIST 212 (f)
BOYFRIENDS, THE Jenny UA UP 36442 (e)

BRIGHTMAN, SARAH And HOT GOSSIP I Lost My Heart To A Star Ship Trooper Ariola Hansa AHAD 527 (p)
CARMEN, ERIC Change Of Heart Arista ARIST 219 (f)
CARROT, JASPER 12 Days Of Christmas DJR 18002 (c)
CHARLY Watching TV Polydor 2059 069 (f)
CHIPS Sooner The Better Decca F 13802 (s)
DOLLAR Shooting Star EMI 2871 (e)
FLYING LIZZARDS, THE Summertime Blues Virgin VS 230 (c)
FOGELBERG, DAN/TIM Weisberg Tell Me To My Face Epic EPC 6707 (c)
FORD, T AND THE BONE-SHAKERS Twilight Time CB 23 (e)
FOREIGNER Hot Blooded Atlantic K 11167 (w)
FOUR TOPS Put It On The News ANCT 4235 (c)
HARTMAN, DAN Instant Replay Sky 6706 (c)
HENDERSON, EDDIE Prance On Capitol 12CL 16015 (e)
HI FI Run Run Run Aura AUS 106 (c)
HI TENSION Autumn Love Island WIP 6462 (e)
IN CROWD A Little Bit Of Reggae Cactus CT 114 (c)
INNER CITY EXPRESS Spring Rain Ebony EYE 15 (r)
JAH WOBBLE Dreadlock Don't Deal In Wedlock Voile 9 (c)
JALN BAND Universal Love Magnet MAG 131 (e)
JAPAN Sometimes I Feel Low Ariola Hansa AHA 529 (p)
LAVETTE, BETTY Doing The Best That I Can Atlantic K 11198 (w)
LOUD SPEAKER You Got A Hard Time Coming Ebony EYE 14 (r)
LYNYRD SKYNYRD Down South Junkin' MCP 101 (e)
McGEE, DONNA Do As I Do Anchor ANCT 1061 (c)
MOODY BLUES, THE Driftwood Decca F 13809 (s)
MORRISON, TOMMY When This Pub Closes Real ARE 5 (w)
PETERS, RUAN Dolphin Dive Epic EPC 6122 (c)
PLAYER Prisoner Of Your Love RSO 20 (f)
PRICE, PETER Hilda Pye Popular 7N 46125 (p)
PUBLIC IMAGE LIMITED Public Image Virgin VS 228 (c)
PUMPKIN DELIVERY The Creeper Creole CR 155 (c)
QUARTZ Beyond The Cloud Pye Int 7NL 25797 (p)
QUEEN Bicycle Race EMI 2870 (e)
RABBIT, EDDY You Don't Love Me Anymore Elektra/Asylum K 12319 (w)
RED CRAYOLA Wives In Orbit Radar ADA 22 (w)
RHEAD BROTHERS, THE Black Shaheen EMI 2869 (e)
ROYALS, THE Israel Be Wise Ballistic UP 36457 (e)
RUSSELL, LEON Elvis And Maryln Paradise K 17244 (w)
SCOTT HERON, GIL Show Business Arista ARIST 215 (f)
SMIFF AND THE TEARS Drivers Seat Chiswick CHIS 105 (e)
SPENCER, JOHN Crazy For My Lady Beggars Banquet BEG 12 (e)
SOVEREIGN Light Up My Eyes EMI 2872 (e)
STRUGGLE The Road Creole CR 158 (c)
SWITCH There'll Never Be Motown TMG 1123 (e)
13th FLOOR ELEVATORS You're Gonna Miss Me Radar ADA 13 (w)
TORME, BERNIE I'm Not Ready Jet 126 (c)
TURRENTINE, STANLEY Disco Dancing Fantasy FTC 162 (e)
TURRENTINE, STANLEY Disco Dancing* Fantasy FTC 162 (e)
ULTRAVOX Quiet Man Island WIP 6459 (e)
URIAH HEEP Come Back To Me Bronze BRON 62 (e)
VAN EEDE, NICK Rock And Roll Form Barn 2014 128 (f)
VARIOUS Bass Man MCP 5 (e)
WHITMAN, SLIM Puff The Magic Dragon UA UP 36454 (e)
ZEVON, WARREN Exciteable Boy Elektra/Asylum K 13140 (w)

Distributors Code

(e) EMI (c) CBS (p) Pye (r) RCA (s) Selecta (f) Phonodisc (w) WEA * 12-inch



ELTON JOHN
PART TIME LOVE
c/w I Cry At Night

THE
ROCKET
RECORD
COMPANY
XPRES 1

**His new single on Rocket Records
Available now from Phonodisc
From the new album
“A Single Man”**

Released October 20th.

PRODUCED BY ELTON JOHN & CLIVE FRANKS FOR FRANK N. STEIN PRODUCTIONS.

Single XPRES1 marketed by
phonogram 

ALBUM REVIEWS

BLACK SABBATH Never Say Die. Vertigo 9102 751. Production: Black Sabbath. Black Sabbath storming out the same head-banging enormities they were playing 10 years ago, if anything with less taste and originality than their early works. Played loud, the thunderous title-track and a host of others will have the blood trickling from the ears of their blissful devotees, but the rut they inhabit gets less profitable as they grow old.

DOCTOR ALIMANTADO Best Dressed Chicken In Town. Green-sleeves GREL 1. Production: W. Thompson. "Ten original recordings that made him a legend" the cover says, and you can see why. Recorded with some of Jamaica's best musicians and engineers during the early Seventies, Chicken is a collection of raw and vital roots reggae numbers, with the good Doctor rapping and chanting over the top. Some sizzling fast dub pieces, notably Poison Flour and the complex I Shall Fear No Evil.

RICHARD AND LINDA THOMPSON First Light. Chrysalis CHR 1177. Production: John Wood and Richard Thompson. First studio album since 1975 from the husband and wife team is full of the lyrical touches that were so prevalent on their Bright Lights album, and their sound beefed up with the addition of American rhythm section Andy Newmark and Willie Weeks, still maintains a strong foothold in their folk roots. Thompson's original material confirms his stature as one of England's most important songwriters. Best cuts: Don't Let A Thief Steal Into Your Heart, Layla, Restless Highway.

FEATURED ALBUM



DARYL HALL AND JOHN OATES Along The Red Ledge RCA PL 12804. Production: David Foster. Whilst Hall and Oates have only ever achieved modest sales in the UK with their previous albums, RCA are expecting bigger things from the masters of harmony and melody, and if the single *The Last Time* gets the deserved airplay they'll be onto a winner at last. As usual the duo's singing is the main highlight but there's some fine support from George Harrison, Jay Graydon and Todd Rundgren. LA rock lovers won't be disappointed with the collection. Best Cuts: *It's a Laugh, I Don't Wanna Lose You*.

JOE COCKER Luxury You Can Afford. Asylum K 53087. Production: Allen Toussaint. On the inner sleeve there's the simple statement, Home At Last. It's true. Proving the importance of producer to artist — and artist to producer (neither Cocker nor Toussaint has done much of note lately) — comes an album of good songs, good sounds and good singing. If you thought A Whiter Shade Of Pale could hold no more surprises for you, listen to Cocker's version.

ALBUM RELEASES

Albums scheduled for release week ending 13 October 1978

ANDERSON, BILL Love And Other Sad Stories Ember NR 5092 (p)
BASSEY, SHIRLEY 25th Anniversary Album SBTV 60147 (e)
BETCHET, SIDNEY Vol 2 Vogue Jazz Double VJD 552 (p)
BESSES O'TH BARN BAND English Brass Vol 2 Pye Top Brass TB 3016 (p)

BROWN, RANDY Welcome To My Room Parachute RRL 2005 (p)
BOLT, ADRIAN SIR Sibelius Tone Poems Pye Collector GGCD 305 (p)
BRAXTON, ANTHONY Charly AFF 15 (p)
BRYAN AND MICHAEL The Matchstalk Men Pye Popular NSPL 18589 (p)
BYGRAVES, MAX/VICTOR SILVESTER The Song And Dance Men Pye Pop NSPL 18574 (p)
CARROT, JASPER The Best Of DJM DJF 20549 (c)
CHARLES, RAY Love And Peace Decca SHU 8519 (s)
COLTRANE, JOHN Contranology Vol 2 Charly AFF 16 (p)
COLTRANE, JOHN Contranology Vol 1 Charly AFF 14 (p)
CRAZY CAVAN AND THE RHYTHM ROCKERS Crazy Rhythm Charly CR 3015 (p)
DARREN, JENNY Queen Of Fools DJM DJF 20547 (c)
DEE, GRAHAM Something Else Pye Popular NSPL 18570 (p)
EL COCO Dancing In Paradise Pye Int NSPL 28268 (p)
FABULOUS POODLES, THE Pye Popular NSPL 25 (p)
GELZER, HELEN Introducing Pye Pop NSPL 18578 (p)
GETZ, STAN Stan Getz At The Storyville VJD 554 (p)
GILTRAP, GORDON Fear Of The Dark Cube/Electric TRIX 7 (p)
GOLDSBORO, BOBBY Greatest Hits Of UA SLS 50421 (e)

GRAINER, RON ORCHESTRA Original Soundtrack From Edward & Mrs Simpson RKL 5003 (p)
HALLE, ORCH THE Oboe Concerto's Pye Collector 15033 (p)
HALLE, ORCH THE Vaughan Williams Pye Collector GSGC 15035 (p)
HILL, DAN Frozen In The Night 20th Century BT 558 (p)
HILL, RICHARD Chanctonbury Ring Pye Pop NSPH 23 (p)
HULL, ALAN Pipedream Charisma CAS 1069 (f)
JABARA, PAUL Keeping Time Casablanca CAL 2029 (p)
JAMES, TOMMY AND THE SHONDELLS Twenty Genuine US Chartbusters Pye Int NSPL 28260 (p)
JOHN, ELTON London And New York Pickwick SHM 966 (p)
LEWIS, JERRY LEE The Essential Charly CRM 20001 (p)
LINDISFARNE Nicely Out Of Time Charisma CAS 1025 (f)
LITTLE TINA AND FLIGHT 56 The Little Girls Gonna Rock It Charly CR 30155 (p)
MARTELL, LENA Somewhere In My Lifetime Pye Popular NSPL 18590 (p)
MATCHBOX Riders In The Sky Charly CR 30157 (p)
MIKI AND GRIFF Country Pye Popular NSPL 18588 (p)
MONTGOMERY, MARION Town And Country Hify 28 (p)
MOORE, DUDLEY The Music Of Toofa 14 (p)
MONTGOMERY, WES Impressions Charly AFF 13 (p)
PAXTON, TOM Heroes VSD 79411 (p)
PENETRATION Moving Targets Virgin V2109 (c)
PIPS, THE Callin' Casablanca CAL 2031 (p)
PRINCE FAR I Long Life Front Line FL 1021 (c)
PRISM See Forever Eyes Ariola ARL 5014 (p)
PRO ARTE ORCH, THE Janacek Pye Collector GSGC 15033 (p)
RAVAN, GENYA Urban Desire 20th Century BTH 8007 (p)
SCORCHER, ERROL AND THE REVOLUTIONARIES Rastafire UA UAS 30198 (e)
SORAHAN, TOM I've Seen The View NSPL 18580 (p)
STITT, SONNY Stitt For Starters VJD 555 (p)
SUMMER, DONNA Live And More Casablanca CALD 5006 (p)
THREE DEGREES The Three Degrees Ariola ARLH 5012 (p)
VARIOUS Hot Disco Nights Pye NSPL 28271 (p)
VARIOUS Blue Note Meets The LA Synamonic UA UAG 20014 (e)
VARIOUS (Starring Bing Crosby) The Golden Age Of American Radio UAK 30115 (e)
VARIOUS The Riot Rockers Charly CR 30158 (p)
VARIOUS TV Theme DJM 22081 (c)
WOODWARD, EDWARD The Thought Of You DJM DJF 20535 (c)
XTC Go 2 Virgin V2108 (c)

IMPORTS

ROLLING STONES Big Hits (High Tide And Green Grass) Decca 6835 210 (Stage One)
 In Europe, the whole Stones catalogue seems to have developed a rainbow complex and Big Hits is available in orange vinyl, while Thru The Past Darkly (Decca 6835 206) comes in Green and Their Satanic Majesties Request (6835 208) is in white. Meanwhile, we hear that Pacific Records are currently importing Some Girls (EMI 5C 062 610) in a fetching shade of orange. Sunglasses anyone?

IAN MATTHEWS Tigers Will Survive. Phonogram 9199 139 (Parke)
 Long deleted in this country, Tigers could be a reasonably in-demand item following the acclaim afforded Matthews' recent Rockburgh release. This one was recorded in 1971 along with If You Saw Thro' My Eyes (9286 924), which Parke are also bringing in. Both were cut shortly after the demise of Matthews

Southern Comfort.

ESQUERITO Esquerito! Capitol 2S 150 85370/71 (Bonaparte)
 A double-album by the legendary Little Richard imitator. Rock collectors will welcome this release due to the inclusion of 12 previously unreleased tracks.

PLASTIC PEOPLE Egon Bondy's Happy Hearts Club Banned LTM LTM 1001 (Rough Trade)
 Sides recorded by a Czech band, plus poet Egon Bondy, during 1970-'73. The music is a cross between Zappa, The Fugs and Velvet Underground and though recorded in Czechoslovakia, the disc has had to be produced in France, pressed in Ireland and packaged in British printed sleeves, the reason being that the Czech authorities are distinctly unhappy with Plastic People, having jailed seven of the group's members at one time.

R&RN IMPORT CHART

ALBUMS

- | | |
|----------------------|------------------------|
| 1. BLONDIE | Parallel Lines (Clear) |
| 2. ROLLING STONES | Some Girls (Orange) |
| 3. GROVER WASHINGTON | Reed Seed |
| 4. IAN DURY | New Boots And Panties |
| 5. VILLAGE PEOPLE | Cruising |
| 6. LA BIONDA | La Bionda |
| 7. ROCK HORROR SHOW | (Picture Disc) |
| 8. PETER HAMMILL | Visions |
| 9. BARRY WHITE | The Man |
| 10. ROLLING STONES | Let It Bleed (Red) |

SINGLES 12-inch

- | | |
|------------------|--------------------------------|
| 1. COMMODORES | Three Times A Lady |
| 2. SYLVESTER | You Make Me Feel (Mighty Real) |
| 3. DAN HARTMAN | Instant Replay |
| 4. KAREN YOUNG | Hot Shot |
| 5. SWEET THUNDER | Everybody Singing Love Songs |

Singles 7-inch

- | | |
|-------------------|-----------------|
| 1. STRANGLERS | Pink EP |
| 2. RESIDENTS | Satisfaction |
| 3. DAN HARTMAN | Instant Replay |
| 4. GENESIS | Spot The Pigeon |
| 5. ROLLING STONES | Beast Of Burden |

What have John Travolta and Olivia Newton-John got in common?



GARY BENSON

Few singer-songwriters are fully accomplished in both their singing and writing talents.

Gary Benson has taken great care to develop his vocal style whilst his writing track record is undeniable, with his songs recorded by John Travolta, Olivia Newton-John, Joey Travolta (John's brother), the Shadows, the Delfonics, and the Carpenters to name but a few.

This new self penned single 'Loving You Was Easy' is as beautifully sung as it is written and is a chart cert.

Gary Benson performer,
Gary Benson songwriter.



5 YEARS OF ILR

Jim Saunders talks to JIMMY GORDON

"THERE WAS a time," admits Jimmy Gordon, managing director of Radio Clyde and chairman of AIRC, "a couple of years ago when we considered pulling out of AIRC. We were dissatisfied with its operation at that time, but now we are clear that some form of trade association is required and Clyde will remain part of it. At the time I must admit it was doing us no good, and seemed in danger of doing positive harm. There have been changes since then."

Now his position is definitely confirmed in the AIRC court. Not only his chairmanship, but membership of two sub-committees — one on copyright, the other labour relations — demand a fairly heavy time commitment from him.

However, with the Governmental approval for expansion of the Independent network, he sees the need for change looming. "At the moment we have been engaged in an attempt to make AIRC more efficient — specifically in terms of added staff. But with the extension of the system it would appear to be an appropriate time for a fundamental reappraisal of AIRC — its funding, whether there is adequate representation, what fields it should operate in, they all have to be looked at closely.

"I think it is wrong that decisions taken in 1973 — and remember when AIRC was set up there were five companies, none of them on air — should be treated as if they were written in stone.

"I also serve on a working party investigating the future role of AIRC, and when you think that we could end up with a representation of 60 companies there are very real problems about presenting an identity whilst keeping the independence of the separate companies.

"We have to be creating a proper forum for joint action, but at the moment it is ridiculous that we should be so bogged down in discussions on labour relations to the detriment of other important matters."

Gordon refuses to be drawn on a great number of matters, at least as far as personal opinions are concerned. He insists that he is not avoiding any questions: "Most of these decisions must be taken by the committee themselves, and I can only give a broad outline of what we are talking about."

Discussing the expected influx of new and smaller stations, however, he feels quite strongly about the difference between networking and the suggestion, put forward by Clyde, for a mini-network of sub stations servicing the entire West of Scotland with programmes.

"With smaller stations, unable financially to produce all their programming in house, it would seem logical that they would take at least some of their evening programmes from the larger stations, but I would expect them to produce as much as they can afford themselves.

"In the particular situation of the West of Scotland outside Glasgow, with large areas and a sparse population, it would seem logical to have the kind of branch

station set-up I have described. Most of the West has an affinity with Glasgow, and with some flexibility the programming from here could be directed to special needs as well as general ones."

That is his own opinion but "it would be premature for me to say anything about the AIRC viewpoint on that or some other matters without the benefit of discussion.

"I think it is fair to say, though, that we share the view that we are against networking in general, but are looking to a time when we can keep one another more fully informed of what we are planning. I am also against central control exercised by either government or trade associations.

"What I expect is co-ordination not control. If you have 19 separate companies all producing their own product we don't even have to discuss networking."

"The most important development to affect AIRC must be the certainty of new

"I think it is wrong that decisions taken in 1973 should be treated as if they were written in stone."

stations coming in who will want us to take a fresh look. It could be that there would be regional groupings within the association but the members must decide what they want it to do, and then decide about elections and funding etcetera.

"But it seems inevitable that we will elect some form of executive which will meet regularly, with quarterly plenary meetings for the executive to report, and to ascertain further instructions.

"But just because these developments are coming, does not mean that we can sit back and wait for them. We have got to make up our minds now about a number of these problems. As I've already mentioned there are going to be some changes when the new stations arrive.

"Already, in the past five years, we have seen an immense change. From the time when AIRC consisted of LBC, Capital, BRMB, Clyde and Picadilly, when we were all much the same in our needs, we have

seen the development of 14 more stations, and found we are no longer typical, and will be even less typical in future."

One of the incidents which one would have expected to have been dealt with by AIRC was the recent dispute between Clyde and the Musicians' Union. Clyde became the subject of an MU special notice — which asks members proposing to work with the station to contact their local branch — over the payment of fees for jingles. The crux of the matter was whether musicians used to play on a backing track for jingles should be paid for each session on which the tracks was used, as if they had actually played each time.

Gordon points out that the problem has now been solved. "At the time," he says, "there was no AIRC agreement with the union concerning jingles, but we are now putting forward suggestions which we expect the MU to find acceptable. Clyde solved its own problem, and our relations with the MU are most cordial."

One might have thought that there would exist a similar agreement to the general one with the Musicians' Union, between AIRC and Equity. One would have been wrong. Gordon says: "We have minimum rates for the employment of actors for commercials, but no agreement with Equity as such."

One might further have thought that this could become a bone of contention, especially since so many presenters on ILR are Equity members, Gordon smiles. "I don't think that Equity are going to introduce themselves into our agreements with presenters."

With BBC Radio about to undergo its biggest shake-up for more than 10 years it seemed an apt time to ask about AIRC's attitude to the threat. Again, however, the decentralised nature of the association meant that the national problem seemed unlikely to envince a reaction from Gordon, so one asked how he felt about the opening of Radio Scotland, the BBC's closest thing to local broadcasting.

Smiling again, and after admitting he may lose one or two staff to the station, Gordon replies: "I very much hope it will reflect a big improvement in Radio Scotland's output. But from a national point of view I don't think we will be affected very much."

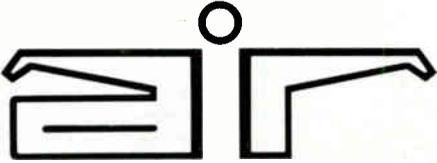
On a subject closer to home, does he foresee changes on the distant horizon when the time comes for licence renewals? The response is an immediate "No comment."

RADIO:

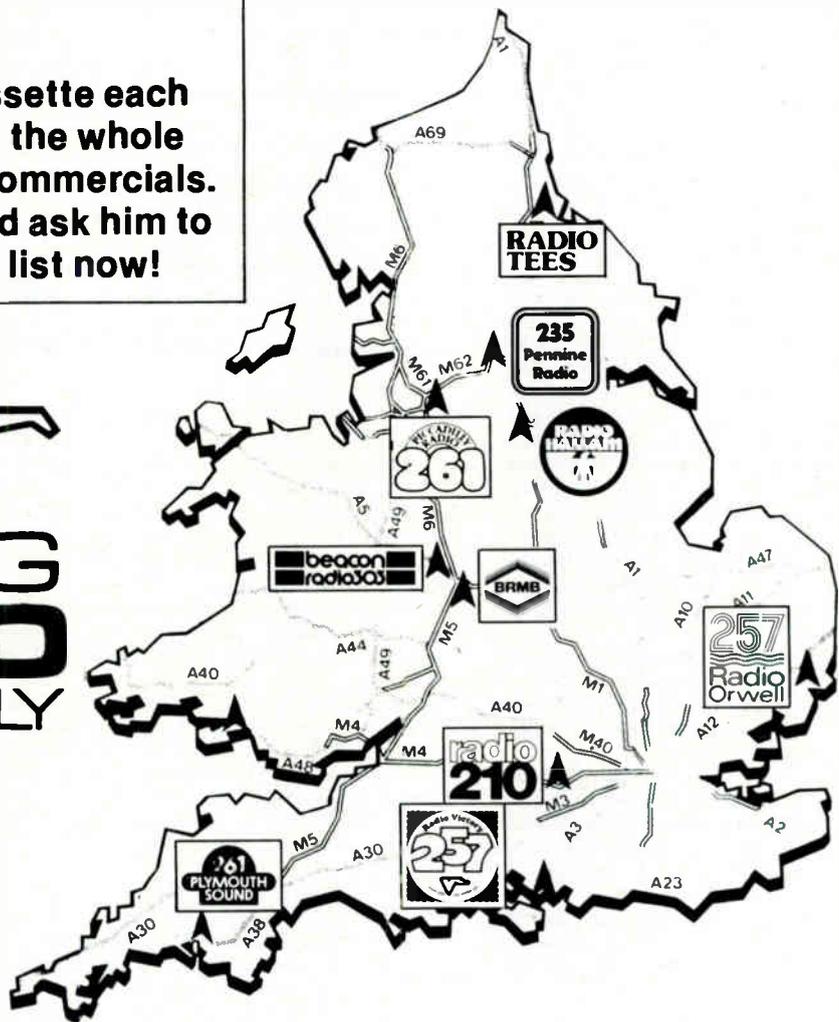
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5 YEARS OF IRN

"WE'VE GROWN up as the system has grown up," says Ron Onions looking back on five years of broadcasting by Independent Radio News which he joined in 1974 and where he is now editorial director.

Since it opened in 1973, closely woven into the LBC station set-up, IRN has undergone financial crises, industrial disputes, wholesale changes in management and broadcasting staff, as well as all the predictable journalistic growing pains of a pioneering radio news service.

It has also had its development stunted by being deprived of the rentals it would have had from extra ILR stations if the new Labour government in 1974 had not put a ban, only recently revoked, on expansion of the system.

But even when its style lacked a consistent air of authority and was liable to slip into embarrassing amateurism, it has always maintained a reputation for fairness and accuracy. Without this it could never have aspired to ranking with BBC radio and TV news and ITN.

"But it has succeeded in that," says Ron Onions. "It is well regarded now by the client stations and by the people involved with ILR such as politicians."

He shudders to recall the quarterly meetings with regional news editors when he first joined the company. "They were remarkably tense affairs with IRN barricaded at one end of a big table and the rebellious hordes led by the Scots tossing tartan bombs from the other end."

The atmosphere is totally different now, with much less nit-picking and more concern about the total philosophy of IRN — further evidence to Onions of how IRN has grown up.

The broadcasting of Parliament since 1975 with reports edited by IRN's highly regarded Parliamentary staff has shown the regions that IRN is capable of doing more than merely pump out a teleprinted service and linked its interests more closely with theirs. Says Onions: "It has stitched IRN into the radio fabric, because this was a service which could only come from IRN."

IRN's cause has also been aided by nudges to the stations from the IBA to indicate that they should adequately cover Parliament and the IRN service from there was not merely an optional extra.

Though the client stations still have criticisms of IRN, one or two condemn it without mitigation and several would like it to be under network control, all agree that it has immensely improved.

IRN itself is confident that it is now producing a service that can take on the BBC with its immense tradition, resources and reverential aura and outdo it in several respects.

Rather than reproduce a BBC style, which would have been pointless and expensive, it has created its own more urgent, sometimes brasher style, sought to plug some of the gaps which the BBC has left in the market and provided bulletins which fit naturally into the music formats of its clients.

Terence Kelly talks to RON ONIONS

For example it provides more pop and showbusiness news than the BBC and more human interest material. It also claims to cover a far greater range of subjects — "not just trivia or light-hearted items," says Onions, "but many more subjects and with a far greater variety of news coverage."

It believes itself to be more nimble-footed than the BBC and gets even routine news to its listeners faster. The clinching of Jimmy Carter's election victory, which depended on one result from the Mid-West, reached IRN listeners half an hour before BBC listeners.

Of the recent Europa Hotel shoot-out in London, IRN editor Peter Thornton says: "Within 20 minutes of the shooting first breaking we had a bulletin with eye-witnesses, a senior police officer and a description of

"The news editors' quarterly meetings had "IRN barricaded at one end of a big table and the rebellious hordes led by the Scots tossing tartan bombs from the other end."

the scene on the air."

When Jim Callaghan went to Uganda to secure the release of Mr Hills, IRN had an exclusive report of Hills coming out of the back door of a building, not the front, plus an interview before he was whisked on the plane home. During the ending of the Balcombe Street siege, IRN crashed into the normal LBC programme with live coverage which was also offered to stations. In both cases the reporter was John Snow, since recruited, in a back-handed compliment, by ITN.

A BRMB journalist touring Germany gave IRN a scoop about IRA bombing there. Network news has also benefited from BRMB industrial editor Colin Palmer's great knowledge and fast reporting of the motor industry and West Midlands industrial scene. Palmer reported the Chrysler merger from Paris for IRN.

Likewise IRN set up World Cup coverage from Argentina but used Bill Greig, sports editor of Radio Forth for commentary and reports. Scottish news coverage by Forth and Clyde already makes Onions feel that IRN is "fairly fully devolved in its thinking."

IRN has also gained by recruiting trained journalists from the regional stations. Clyde, BRMB, Metro, Forth, Radio City and Swansea Sound are a few of the ILR stations some of whose journalists have gone to IRN.

Upsetting as it may be for them to lose staff, such cross-fertilisation makes the IRN newsroom more aware of regional needs and news values.

The influx of regional journalists counterpoints IRN's own efforts to overcome the London bias of which its output was constantly accused in the early days. The accusation still lingers in some regional news editors' minds, though IRN has deliberately sought to use more regional material and Ron Onions insists: "The imbalance has been corrected. It doesn't exist any longer and we're very aware of what is going on in the other areas."

IRN and the regions are creating a new breed of radio journalists and offering them an implied career structure, with the journalist leaving the small local paper for the small radio station, moving on to the bigger station and then aspiring to IRN. ITV may well be the summit of this structure, as witness the departure to ITN, not only of John Snow, but also recently of Mervyn Hall from the IRN sports desk which has also lost Steve Ryder to Anglia TV. By offering a possibility of advancement, ILR should be able to pick up a higher quality of recruit.

To weld its own early recruits into a reliable and responsible team and create a station ethos and attitude to news selection and presentation presented problems which it took IRN a long time to overcome. Successful broadcasting, as Onions sees it, depends on the newsroom operating within a "received tradition" on how to react to different kinds of news story, eg., how to present budget day news or report sensitively on air crash with many deaths.

The BBC has this tradition and the IRN desk now has an immensely experienced line-up of duty editors, and others, who know what to do and what not to do. But in the early days IRN's staff included enthusiastic young people from newspapers who were used to relying on the subs to filter out their excesses of breathless sensationalism.

On radio the reporter must be able to get it right first time and responsible news-gathering allows no room for what Onions calls 'the Killer Bees Head South' mentality.

The newsreading side of IRN has also made what Onions calls "spectacular progress" since more and more stations round the country began to take its bulletin service live.

This imposed a discipline of strict timing on IRN — and the recipient stations — and compelled IRN to improve newsreading standards in order to offer a national service that could stand direct comparison with the BBC.



Week commencing 9 October
Downtown Top Forty
OLIVIA/JOHN Summer Nights (RSO)
FRANKIE MILLER Darling (Chrysalis)
DOOLEYS A Rose Has To Die (GTO)
LEO SAYER I Can't Stop Loving You (Capitol)
ROSE ROYCE Love Don't Live Here Anymore (Whit)
SMOKIE Mexican Girl (Rak)
BONEY M Rasputin (Atlantic)
10CC Dreadlock Holiday (Mercury)
DEAN FRIEDMAN Lucky Stars (Lifesong)
ABBA Summer Night City (Epic)
CRYSTAL GAYLE Talking In Your Sleep (UA)
BLONDIE Picture This (Chrysalis)
ELTON JOHN Part Time Love (RCA)
DAVID ESSEX Oh What A Circus (Mer)
JILTED JOHN Jilted John (EMI)
EXILE KISS You All Over (Rak)
SYLVESTER You Make Me Feel (Fan)
COMMODORES Three Times A Lady (Motown)
CLUBSOUND Ballymoure Grouse Beaters (Emerald)
BONEY M Brown Girl (Atlantic)
FRANKIE MILLER Darling (Chrysalis)
ROLLING STONES Respectable (EMI)
JACKSONS Blame It On The Boogie (Epic)
GORDON LIGHTFOOT Daylight Katy (Mer)
STATUS QUO Again And Again (Vert)
FATHER ABRAHAM Dippety Day (Capitol)
DR FEELGOOD Down At The Doctors (UA)
BUZZCOCKS Ever Fallen In Love (UA)
BOB SEGER Hollywood Nights (Cap)
JOHN TRAVOLTA Sandy (Poly)
THIRD WORLD Now That We've Found Love (Island)
MOTORS Forget About You (Virgin)
JEFF WAYNE War Of The Worlds (Capitol)
JOHN OLIVIA You're The One That I Want (RSO)
DARTS It's Raining (Magnet)
DR HOOK I Don't Want To Be Alone Tonight (Capitol)
JILTED JOHN Jilted John (EMI)
SIOUXIE & BANSHIEES Hong Kong Garden (Poly)
ANDY GIBB An Everlasting Love (RSO)
THREE DEGREES Giving Up (Giving In)
ELTON JOHN Part Time Love (Rock)

Hit Picks
John Paul
BOOMTOWN RATS Rat Trap (Ensign)
Hendi
SARAH SMILE Bram Tchakovsky (Criminal)
Trevor
DONNA SUMMER MacArthur Park (Cas)
Eddie
DAVID ESSEX Brand New World (CBS)
Top 10 Albums
VARIOUS Images (ABC)
BONEY M Night Flight To Venus (At)
DON WILLIAMS Images (ABC)
PHILOMENA BEGLEY In Nashville (Top Spin)
10CC Dreadlock Holiday (Mercury)
VARIOUS Big Wheels (Motown)
JEFF WAYNE War Of The Worlds (Capitol)
BLONDIE Parallel Lines (Chrysalis)
Light Light (Mint)
Swansea Sound 257 logo

Hit Picks
Curtis Mayon
TANNEY SPENCER It's Really You (AM)
Dave Bowen
JOE COCKER Fun Times (Asyl)
Stuart Freeman
KENNY LOGGINS Whenever I Call You Friend (CBS)
John Sachs
DARYL HALL/JOHN OATES The Last Time (RCA)
Jan Hawkins
FOUR TOPS Put It On The News (ABC)
Instrumentals
EARL KLUUGH
VOYAGE Point Zero (GTO)
OUTSIDERS
SANTO & MESTRA
JOHN PEARSON ORCH
All Creatures Great And Small (Rampage)
Studio Albums
BLONDIE Parallel Lines (Chrysalis)
10CC Dreadlock Holiday (Mercury)
JOHNNY MATS/ DENISE WILLIAMS That's What Friends Are For (CBS)
BROTHERS JOHNSON Blam (AM)
JOHN KLIMATRADING To The Limit (AM)
DEAN FRIEDMAN Well Well (Lifesong)



Week commencing 8 October
Orwell Top Forty
JOHN/OLIVIA Summer Nights (WB)
10CC Dreadlock Holiday (Mercury)
ROSE ROYCE Love Don't Live Here Anymore (Whit)
FRANKIE VALLI Grease (RSO)
COMMODORES Three Times A Lady (Motown)
ABBA Summer Night City (Epic)
JOHN TRAVOLTA Sandy (Poly)
JILTED JOHN Jilted John (EMI)
DAVID ESSEX Oh What A Circus (Mer)
FATHER YOU MAKE ME FEEL (Fantasy)
BLONDIE Picture This (Chrysalis)
SIOUXIE & BANSHIEES Hong Kong Garden (Poly)
LEO SAYER I Can't Stop Loving You (Chrysalis)
DOOLEYS A Rose Has To Die (GTO)
BONEY M Brown Girl (Atlantic)
CRYSTAL GAYLE Talking In Your Sleep (UA)
BONEY M Rasputin (Atlantic)
STATUS QUO Again And Again (Vertigo)
GORDON LIGHTFOOT Daylight Katy (Mer)
ANDY GIBB An Everlasting Love (RSO)
JACKSONS Blame It On The Boogie (Epic)
HI TENSION Britn Hustle (Island)
MOTORS Forget About You (Virgin)
THIRD WORLD Now That We've Found Love (Island)
LEO SAYER I Can't Stop Loving You (Chrysalis)
BUZZCOCKS Ever Fallen In Love (UA)
SMOKIE Mexican Girl (Rak)
CERRONE Supernature (Atlantic)
EARTH WIND AND FIRE Got To Get You Into My Life (CBS)
JULIE AND GORDON Gordon's Not A Moran (Rage)
MANHATTAN TRANSFER Where Did Our Love Go (Atlantic)
ROLLING STONES Respectable (EMI)
DR FEELGOOD Down At The Doctors (UA)
ELO Sweet Talking Woman (Jet)
MICK JACKSON Blame It On The Boogie (Atlantic)
JOHN TRAVOLTA Sandy (Poly)
O JAYS Brandy (Philadelphia)
FATHER ABRAHAM Dippety Day (Decca)
FRANKIE MILLER Darling (Chry)
JONATHAN KING One For You (GTO)
DONNA SUMMER MacArthur Park (Cas)
CLEVELAND EATON Bama Boogie (Gull)
SUGAR CANE Montego Bay (Ariola)
Hit Picks
Keith Rogers
CITY BOY
Patrick Eade
IMPOMB
Andy Archer
THE JAM
Anthea Clarke
BOOMTOWN RATS Rat Trap (Ensign)

SMOKIE
SALLY OLDFIELD
FOGELBERG/WESBERG
VAN MORRISON
DAN FOGELBERG/TIM WEISBERG
Tell Me To My Face (Full Moon)
MILLIE JACKSON Sweet Music Man (Spring)
GENE COTTON You're A Part Of Me (Ariola)
DAVID HUBI Embrace Road (Harvest)
ELTON JOHN Part Time Love (RCA)
CURTIS LEE Pretty Little Angel Eyes (Decca)
BARBRA STREISAND Eyes Of Laura Mars (CBS)
JACKSONS Blame It On The Boogie (Epic)
MICK JACKSON Blame It On The Boogie (Atlantic)
JOHN TRAVOLTA Sandy (Polydor)
BUZZCOCKS Have You Ever Fallen In Love (UA)
O JAYS Brandy (Philadelphia)
ALBERT HAMMOND Greatest Hits (CBS)
KINKS 20 Golden Greats (Ronco)
MATHIS/WILLIAMS That's What Friends Are For (CBS)



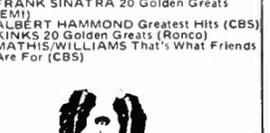
Week commencing 8 October
Merseyside 40 Favourites
ROSE ROYCE Love Don't Live Here (Whit)
TRAVOLTA/NEWTON-JOHN Summer Nights (RSO)
ABBA Summer Night City (Epic)
DEAN FRIEDMAN Lucky Stars (Lifesong)
LEO SAYER I Can't Stop Loving You (Chry)
BLONDIE Picture This (Chry)
DOOLEYS A Rose Has To Die (GTO)
BONEY M Rasputin (Atlantic)
TANNEY SPENCER It's Really You (AM)
EXILE KISS You All Over (Rak)
10CC Dreadlock Holiday (Mer)
COMMODORES Deborah (Mer)
DAVE EDMUNDS Deborah (Mer)
BUZZCOCKS Have You Ever Fallen In Love (UA)
JACKSONS Blame It On The Boogie (Epic)
COMMODORES Three Times A Lady (Motown)
JEFF WAYNE Eve Of The War (CBS)
THIRD WORLD Now That We've Found Love (Island)
NEIL DIAMOND Let Me Take You In My Arms (CBS)
CRYSTAL GAYLE Talking In Your Sleep (UA)
O JAYS Brandy (Philadelphia)
HERBIE HANCOCK I Thought It Was You (CBS)
FATHER ABRAHAM Dippety Day (Decca)
RUSTY CAT Wet Day In September (Sone)
JAMES CAGNEY Yankee Doodle Boy (JAI)
SMOKIE Mexican Girl (Rak)
HOT FOOT GALE Washing Machine Boogie (Charly)
GERRY RAFFERTY Right Down The Line (UA)
STEPHEN BISHOP Looking For The Right One (ABC)
STATUS QUO Again And Again (Vert)
DONNA SUMMER MacArthur Park (Cas)
KENNY LOGGINS Everytime I Call You Friends (CBS)
BETTE BRIGHT My Boyfriends Back (Radar)
ERIC CLAPTON Promises (RSO)
RAGS HOW CAN I EXIST (MCA)
CHRIS REA Fool (Magnet)
MICK JAGGER I Don't Want To Be Alone Tonight (Capitol)
FRANKIE MILLER Darling (Chry)
FRANKIE MILLER Darling (Chry)
GENE COTTON/KIM CARNES You're A Part Of Me (Ariola)
Mersey Maybes
ABDUL WASSIS Arabian Affair (Decca)
CURTIS LEE Pretty Little Angel Eyes (Charly)
HERBIE LEE Try It On (PVK)
CHECKS Rock Around With Ollie Vee (Roller Coaster)
THREE DEGREES Giving Up Giving In (Ariola)
ROLLING STONES Respectable (EMI)
STREET BAND Toast Hold On (Logo)
ALAN PRICE I Love You (Jet)
HALL/OATES Last Time (RCA)
BOB DYLAN Your Love Is Like A Fire (Mer)
PETER SKELLERN Love Is The Sweetest Thing (Mer)
NEIL LANCASTER Somebody To Love (GTO)
GARY BENSON Loving You Was Easy (Arista)
CAROL DOUGLAS Burning (Midland)
ROD ARGENT Home (MCA)

Week commencing 4 October
Chrysler Audio System Playlist
TRAVOLTA/NEWTON-JOHN Summer Nights (RSO)
ABBA Summer Night City (Epic)
SMOKIE Mexican Girl (Rak)
ROSE ROYCE Love Don't Live Here Anymore (Whit)
DEAN FRIEDMAN Lucky Stars (Lifesong)
STATUS QUO Again And Again (Vert)
THREE DEGREES Giving Up (Giving In)
CARL PERKINS Mustang Wine (Jet)
FRED MANN Clare's Theme (Columbia)
O JAYS Brandy (Philadelphia)
PETERS AND LEE Love (Philips)
NEIL DIAMOND Let Me Take You In My Arms (CBS)
WINGS London Town (EMI)
FLAMIN' GROOVIES Move It (Sire)
FRANKIE VALLI Grease (RSO)
LINDISFARNE Juke Box Bypsy (Mer)
BLONDIE Picture This (Chry)
TINA CHARLES Makin' All The Right Moves (CBS)
JONATHAN KING One For You (GTO)
FRANKIE MILLER Darling (Chry)
RAMONES Don't Come Close (Sire)
NINA SIMONE Baltimore (CTI)
RAYMOND FROGGATT Me And My My (Spring)
HOT FOOT GALE Washin' Machine Boogie (Charly)
TOM ROBINSON BAND Too Good To Be True (EMI)
RAYDIO Honey I'm Rich (Arista)
DR HOOK I Don't Want To Be Alone Tonight (Capitol)
MILLIE JACKSON Sweet Music Man (Spring)
MATHIS/WILLIAMS Until You Come Back To Me (CBS)



Week commencing 7 October
Hospital Radio Ward 20
DEAN FRIEDMAN Lucky Stars (Lifesong)
ROSE ROYCE Love Don't Live Here Anymore (Whit)
NEWTON-JOHN/TRAVOLTA Summer Nights (RSO)
FRANKIE MILLER Darling (Chrysalis)
LEO SAYER I Can't Stop Loving You (Chrysalis)
JACKSONS Blame It On The Boogie (Epic)
THIRD WORLD Now That We've Found Love (Island)
BONEY M Rasputin (Atlantic)
BLONDIE Picture This (Chrysalis)
FRANKIE VALLI Grease (RSO)
LITTLE RIVER BAND Reminiscing (EMI)
10CC Dreadlock Holiday (Mercury)
ROLLING STONES Respectable (EMI)
SMOKIE Mexican Girl (Rak)
BROTHERHOOD OF MAN Middle Of The Night (Pye)
ALBERT HAMMOND Greatest Hits (CBS)
KINKS 20 Golden Greats (Ronco)
MATHIS/WILLIAMS That's What Friends Are For (CBS)
ARTHUR FAULKNER Record Of The Week
BEATLES Sgt. Peppers With A Little Help From My Friends (Parlophone)
JAYNE STRATON'S STREAKER
VOYAGE Latin Odissey (GTO)
Dennis Gardner's Jive '45
CARLY SIMON Tranquillo (Elektra)
Bernie Forbes Fatourie
DAN HARTMAN Instant Replay (Blue Sky)
Dave Berry's Pick 2 Clik
DR HOOK I Don't Want To Be Alone Tonight (Capitol)

Week commencing 7 October
Solent Albums
CLIMAX BLUES Shine On (WB)
Chris Louglin
Jeff Link
DON WILLIAMS Expressions (ABC)
Heather Lynn
RAY CONNIF 20 Number One Hits (CBS)



Week commencing 7 October
Radio Brighton
Add Ons
BARRY MANILOW Even Now (Arista)
ANDREA MARCOVICCI I'm Dreamin' (Capitol)
SHERBERT Take My Heart (Epic)
BARBRA STREISAND Love Theme (Decca)
ANDREW GOLD Thank You For Being A Friend (Asylum)
Also Receiving Attention
PETER SKELLERN Love Is The Sweetest Thing (Mer)
DON WILLIAMS Not A Chance (ABC)
CAROLE BAYER SAGER It's The Falling In Love (Elektra)
Albums
ALESSI Driftin' (A&M)
CLIFF RICHARD Green Light (EMI)

Week commencing 8 October
Hospital Radio Hillingdon
Add Ons
SHADOWS Love Deluxe (EMI)
RENAISSANCE Back Home Once Again (WB)
BARRON KNIGHTS Get Down Ship (Epic)
MARSHALL HAIN Coming Home (Harv)
BOB SEGER Hollywood Nights (Capitol)
FATHER ABRAHAM Dippety Day (Dec)
BROTHERHOOD OF MAN Middle Of The Night (Pye)
LADY'S KNIGHT It's A Better Than Good Time (Buddah)
5 Hi Flyers
LINDISFARNE Juke Box Gypsy (Mer)
CHRISTY LANE Let Me Down Easy (Pye)
ERIC CLAPTON Promises (RSO)
DANNY GREEN Ask Her (ABC)
STEPHEN BISHOP Looking For The Right One (ABC)
Presenter Picks
Bob Ballard's Bullet
SANDY McLELLAN AND THE BACKLINES Like A Hurricane (Mer)
Alan Green's Golden Goodie
GERRY RAFFERTY Right Down The Line (UA)



ERIC CLAPTON Promises
IAN GOMM Hold On
LA BIONA One For You One For Me
DR. FEELGOOD Down At The Doctors
THREE DEGREES Giving Up, Giving In
JOHN PAUL YOUNG The Day That My Heart Caught Fire
WARENE ZEVOON Excitable Boy
POLICE I Can't Stand Losing You
GENE COTTON/KIM CARNES You're A Part Of Me
UNDERTONES Teenage Kicks

MOST ADDED
Part Time Love
Rat Trap
Driftwood
The Last Time
Get It While You Can
1. ELTON JOHN
2. BOOMTOWN RATS
3. MOODY BLUES
4. HALL/OATES
5. OLYMPIC RUNNERS

Brave New World
Love Brought Me Back
Fun Time
Even Now
Instant Replay
6. DAVID ESSEX
7. D.J. ROGERS
8. JOE COCKER
9. BARRY MANILOW
10. DAN HARTMAN

LITTLE RIVER BAND Reminiscing (EMI)
FRANKIE VALLI Grease (RSO)
FRANKIE MILLER Darling (Chry)
MANDRE
RAYDIO Honey I'm Rich (Arista)
TANNEY SPENCER It's Really You (AM)
ABBA Summer Night City (Epic)
TINA CHARLES Makin' All The Right Moves (CBS)
DEAN FRIEDMAN Lucky Stars (Lifesong)
SMOKIE Mexican Girl (Rak)
BLONDIE Picture This (Chry)
MOTORS Airport (Virgin)
ELO Sweet Talking Woman (Jet)
CROWN HEIGHTS AFFAIR Galaxy Of Love (Mercury)
SUGAR CANE Montego Bay (Ariola)
CAROLE BAYER SAGER It's The Falling In Love (Elektra)
ROSE ROYCE Love Don't Live Here Anymore (Whit)
BOZ SCAGGS It's Over (CBS)
DOOLEYS A Rose Has To Die (GTO)
LENNY WILLIAMS Midnight Girl (ABC)
JACKSONS Blame It On The Boogie (Epic)
LINDISFARNE Juke Box Gypsy (Mer)
SEALS AND CROFTS You're The Love (AM)
CANDI STATION Victim (WB)
MELANIE HAIN Coming Home (Harvest)
ELO Sweet Talkin' Woman (Jet)
BEATLES Sgt Pepper (AM)
TOMMY LONDON Don't Let Go (Elek)
NEIL DIAMOND Let Me Take You In My Arms (CBS)
JOHNNY DENISE Until You Come Back To Me (CBS)
ROLLING STONES Respectable (EMI)
DR HOOK I Don't Want To Be Alone Tonight (Capitol)
JOHN OLIVIA Summer Nights (RSO)
THIRDWORLD Now That We've Found Love (Island)
ELAINE RAINGE Don't Walk Away Till I Touch You
MARSHALL HAIN Coming Home (Harvest)
BROTHERHOOD OF MAN Middle Of The Night (Pye)
BONEY M Rasputin (Atlantic)
MIDNITE FOLLIES ORCH No Strings (EMI)
QUINCY JAMES Love, I've Never Had It So Good (AM)
CAPTAIN AND TENNILLE You Never Done It Like That (AM)
JONATHAN KING One For You (GTO)
GERRY RAFFERTY Right Down The Line (UA)
ERIC CLAPTON Promises (RSO)
JOHN PAUL YOUNG The Day That My Heart Caught Fire (Ariola)
EARTH WIND AND FIRE Got To Get You Into My Life (CBS)
ANDREW GOLD Thank You For Being A Friend (Asylum)
TIM CURRIE
STEVE JOSEPH
ASHFORD AND SIMPSON It Seems To Hang On (WB)
BOB SEGER Hollywood Nights (Capitol)
VACHTS
EL COCCO Dancing In Paradise (Pye)
GREEN
JOHN PRINE
THREE DEGREES Giving Up Giving In (Ariola)
CRYSTAL GAYLE Talking In Your Sleep (UA)
JOHN TRAVOLTA Sandy (Polydor)

Orwell Newplays
ERIC CLAPTON Promises (RSO)
BOZ SCAGGS It's Over (CBS)
CANDI STATION Victim (WB)
LINDISFARNE Juke Box Gypsy (Mer)
YELLOW DOG Little Gods (Virgin)
MATHIS/WILLIAMS Until You Come Back To Me (CBS)
ANDREW GOLD Thank You For Being A Friend (Asylum)
RAMONES Don't Come Close (Sire)
GLADYS KNIGHT Better Than A Good Time (Buddah)
TINA CHARLES Makin' All The Right Moves (CBS)
PRISM Flying (Ariola)
IAN GOMM Hold On (Albion)
MARSHALL HAIN Coming Home (Harvest)
DE PARISS
BOB SEGER Hollywood Nights (Capitol)
WILSPEERS Headlights (RCA)
CAPTAIN AND TENNILLE You've Never Done It Like That (AM)
THREE DEGREES Giving Up (Ariola)
RENAISSANCE Northern Lights (WB)
VOYAGE Point Zero (GTO)
KENNY LOGGINS Whenever I Call You Friend (CBS)
BEATLES Sgt Pepper (EMI)
ALAN PARSONS PROJECT What Goes On (Arista)
JONATHAN KING One For You (GTO)
GERRY RAFFERTY Right Down The Line (UA)
THE SUNSHINE BAND Do You Feel Alright (TK)
QUINCY JONES Love I've Never Had It So Good (AM)
DONNA SUMMER MacArthur Park (Cas)
TINA TURNER Don't Let Go (Elek)
BOB DYLAN Is Your Love In Vain (CBS)
GLORIA GAYNOR RUSSELL DE SHELL In The Fire (Epic)
AFRO CUBAN BAND Rhythm Of Life (Arista)
JOHN PRINE There She Goes (Asylum)
Newplay Albums
10CC Bloody Tourists (Mer)
AL STEWART Time Passages (RCA)
JUCE NEWTON Well Kept Secret (Cap)
JOHN ARMATRADING To The Limit (AM)
RACING CARS Bring On The Night (Chry)
YES Tormato (Atlantic)
BRYAN FERRY The Bride Stripped Bare (Poly)
TONY ORLAND (Elektra)
BURTON CUMMINGS Dream Of A Child (Arista)
FRANKIE VALLI Is The Word (WB)
ROSE ROYCE Strikes Again (Whit)
VARIOUS Big Wheels Of Motown (Motown)
LIND RONSTADT Living In The USA (Arista)
BEACH BOYS

202 Albums
DAVE EDMUNDS Trax On Wax (Swan)
CONNIE FRANCIS Who's Happy Now (Capitol)
DON WILLIAMS Expressions (ABC)
DEAN FRIEDMAN Lucky Stars (Lifesong)
VARIOUS Rare Rockabilly Vol. Two (CBS)
BEACH BOYS M U I Album (Reprise)
CLIFF RICHARD Green Light (EMI)
VARIOUS Moments To Remember (Lotus)
RACING CARS Bring On The Night (Chry)
DAVID ROUSSOS Life On And Love (Mer)
LINDA RONSTADT Living In The USA (Asylum)
PALEY BROTHERS (Sire)
BARRY MANILOW Even Now (Arista)
FELICE BERG/WESBERG Twin Sons (Fug Woon)
SUZI QUATRO If You Knew Suzie (Rak)

Radio London 206
Week commencing 9 October
Radio London Playlist
ANDY GIBB An Everlasting Love (RSO)
LITA GOLDIE You (A&M)
DEAN FRIEDMAN Lucky Stars (Lifesong)
CARLY SIMON Tranquillo (Elektra)
CAROLE BAYER SAGER It's The Falling In Love (Elektra)
WINGS London Town (EMI)
MARSHALL HAIN Coming Home (Harv)
SMOKIE Mexican Girl (Rak)
CAPTAIN AND TENNILLE You Never Done It Like That (AM)
RENAISSANCE Back Home Once Again (WB)
STEPHEN BISHOP Looking For The Right One (ABC)
JOHN PAUL YOUNG The Day That My Heart Caught Fire (Ariola)
THIRD WORLD Now That We've Found Love (Island)
MATHIS/WILLIAMS Until You Come Back To Me (CBS)
WAYNE HENDERSON Hot Stuff (Poly)
TRAVOLTA/NEWTON-JOHN Summer Nights (RSO)
CRYSTAL GAYLE Talking In Your Sleep (UA)
LEO SAYER I Can't Stop Loving You (Chry)
Presenter Hit Picks
David Kremer
MIDNITE FOLLIES ORK No Strings (EMI)
Mike Sparrow
JUDIE T ZUKE For You (Rocket)
Tony Fish
PETER SKELLERN Love Is The Sweetest Thing (Mer)
Paul Owens
JOHN TRAVOLTA Sandy (Polydor)
Rick Vaughan
BOB DYLAN Is Your Love In Vain (CBS)
Malcolm Laycock
MARILYN MCCOO/BILLY DAVIS Jnr Shine On Silver Moon (CBS)
Susie Bates
TIM CURRY I Will (A&M)
New Releases
DAVID ESSEX High Flying Adored (Mer)
JOHN PRINE There She Goes (Asylum)
DORIS ROSS I'm A Good Girl In Love (Mer)
ACKER BILK Theme From The Incredible Hulk (Pye)
MOTORS Forget About You (Virgin)
ROD ARGENT Home (MCA)
TANNEY SPENCER BAND It's Really You (AM)
STEVE JOSEPH Holding Back The Tears (Charisma)
KINKS Black Messiah (Arista)

Gethyn Jones
BRECKER BROTHERS Heavy Metal Bee Bop (Arista)
BEACH BOYS M U I Album (Reprise)
Bob Ledwidge
CHIEFTAINS The Chieftains 5 (CBS)
Week commencing 7 October
Radio Brighton
Add Ons
BARRY MANILOW Even Now (Arista)
ANDREA MARCOVICCI I'm Dreamin' (Capitol)
SHERBERT Take My Heart (Epic)
BARBRA STREISAND Love Theme (Decca)
ANDREW GOLD Thank You For Being A Friend (Asylum)
Also Receiving Attention
PETER SKELLERN Love Is The Sweetest Thing (Mer)
DON WILLIAMS Not A Chance (ABC)
CAROLE BAYER SAGER It's The Falling In Love (Elektra)
Albums
ALESSI Driftin' (A&M)
CLIFF RICHARD Green Light (EMI)

Week commencing 7 October
Radio Blackburn Hit Picks
Jude Bunker
ALAN PRICE I Love You Too (Jet)
Rob Salvage
MOTORS Forget About You (Virgin)
Kath Dutton
ELTON JOHN Part Time Love (RCA)
Phil Scott
NEIL LANCASTER Somebody To Love (GTO)
Trevor Hall
GARY BENSON Loving You Was Easy (Arista)
Pat Gibson
BARBRA STREISAND Love Theme (Decca)
Gerald Jackson
JOHN BLOVER Out In The Jungle (Electric)
Week commencing 7 October
Radio Ulster Playlist
TOM PETTY/HEARTBREAKERS Listen To Her Heart (Island)
TRAVOLTA/NEWTON-JOHN Summer Nights (RSO)
ROSE ROYCE Love Don't Live Here Anymore (Whit)
ABBA Summer Night City (Epic)
AUTOGRAPHS While I'm Still Young (Rak)
LEO SAYER I Can't Stop Loving You (Chry)
DEAN FRIEDMAN Lucky Stars (Lifesong)
LAURIE HERTZ Ben (Crashed Car)
SYLVESTER You Make Me Feel (Fantasy)
CRYSTAL GAYLE Talking In Your Sleep (UA)
ELO Sweet Talkin' Woman (Jet)
THIRD WORLD Now That We've Found Love (Island)
RAINBOW LA Connection (Polydor)
SMOKIE Mexican Girl (Rak)

Week commencing 8 October
Hospital Radio Hillingdon
Add Ons
SHADOWS Love Deluxe (EMI)
RENAISSANCE Back Home Once Again (WB)
BARRON KNIGHTS Get Down Ship (Epic)
MARSHALL HAIN Coming Home (Harv)
BOB SEGER Hollywood Nights (Capitol)
FATHER ABRAHAM Dippety Day (Dec)
BROTHERHOOD OF MAN Middle Of The Night (Pye)
LADY'S KNIGHT It's A Better Than Good Time (Buddah)
5 Hi Flyers
LINDISFARNE Juke Box Gypsy (Mer)
CHRISTY LANE Let Me Down Easy (Pye)
ERIC CLAPTON Promises (RSO)
DANNY GREEN Ask Her (ABC)
STEPHEN BISHOP Looking For The Right One (ABC)
Presenter Picks
Bob Ballard's Bullet
SANDY McLELLAN AND THE BACKLINES Like A Hurricane (Mer)
Alan Green's Golden Goodie
GERRY RAFFERTY Right Down The Line (UA)

ALBUMS
Well, Well Stage Wavelengths Twin Son
1. DEAN FRIEDMAN
2. DAVID BOWIE
3. VAN MORRISON
4. DAN FOGELBERG/TIM WEISBERG
5. 10CC
6. JOAN ARMATRADING
7. BLONDIE
8. AL STEWART
9. CONNIE FRANCIS
10. BARCLAY JAMES HARVEST
Chris Highton's Hot One
MAURICE LARCANGE Indifference (Decca)
Eddie Marsden's Blockbuster
BETTE MIDLER Say Goodbye To Hollywood (Atlantic)
John Mandrak's Monster Mover
CAROL DOUGLAS Burning (Midson)
Terry (Cavalier) Savage's Sure Shot
BELL AND JAMES Livin' It Up (Friday Night) (A&M)

Week commencing 1 October
Radio 5 Playlist
Album Of The Week
Easy Listening Top 20
ABBA Pick A Bale Of Cotton/On Top Of The World (Capitol)
CRYSTAL GAYLE Talking In Your Sleep (UA)
PETERS AND LEE Love (Philips)

WHAT DO you think LBC has achieved in its five years?

IT FALLS into two parts. The first two years were very unhappy years. The company lost an enormous amount of money.

WAS THAT expected, was it budgeted for?

NO IT wasn't. Everybody had underestimated the concept, the difficulty of selling this concept — an all-news, all-talk, all-information station. It's been done in the States, but even there, in those days, was not making money. They probably underestimated the length of the educational process.

I think they regarded this as a talking newspaper, which it isn't, and I also think there was some sort of halo effect from the success of Independent TV. People believed that LBC would take off and generate an audience and income the way independent TV had done.

They totally forgot, I suspect, that for its first 18 months or so ITV had a fairly rocky road as well. I was in the agency business at that time and I can remember the TV people desperately trying to persuade us to put money into TV commercials — but there were few people who knew how to make commercials in this country and the marketing men were not persuaded that the thing would work here. So it was fairly tough going and I think the people at LBC and those at Capital in fact underestimated the time scale as much as anything.

HOW MANY of the founding fathers of LBC are still here?

I GUESS there must be about a dozen, but they are working broadcasters and journalists, not management. There is no management here now that was here five years ago.

YOU SAID that there were two phases to the station's history.

THE FIRST period was leading up to '75 when the station had roughly 180 people employed and was quite a modest business. At the time its credibility was very low in the market place. The money wasn't coming in and LBC was really in a major financial crisis.

The investors had shown enormous faith and patience, they put in additional capital and watched that vanish. So by the early part of '75 the question was whether the business could continue.

THE SAME investors have stuck with it from the beginning.

ALWAYS. AND that's the sort of investor you want. They stayed with this company through a lot of trouble. If it prospers, which I think it will, they deserve, very belatedly, their reward.

5 YEARS OF LBC

YOU'VE ONLY been here three years, so you came in the middle of the crisis.

YES. THERE were negotiations going on to raise additional capital. We had a massive reduction in manpower, but we obviously had to raise additional capital to fund the redundancies.

The board and investors believed that if they could do that they could get the thing moving forward. It was really a fairly enormous piece of confidence. The whole plan was agreed with the unions and management — this was not an arm's length thing. Everybody was locked in conference 20 hours a day to try and find a solution. It was absolutely clear that the company would still be in a loss-making position after the surgery took place, but there would be some prospect of it recovering.

SO WHAT attracted you to come into the middle of all that?

I HAVE to say that if I knew then what I know now nothing would have attracted me. Certainly when I came in there were things which seemed very clearly wrong in terms of the general financial control of the company — it had been over-staffed, it had no formal budget procedures, its financial controls were not tight enough.

On the other hand it had a group of people, extraordinarily talented people. It seemed to me that those people had the ability to win an audience — but it had to be done at an affordable cost.

It was clear to me, and was emphasised by my contacts in the agency business, that it was in the interest of the advertising business to have the maximum range of media choice. They would have hated to see commercial radio go down, principally because it would mean that one of their choices would have gone.

BUT DID they not make the distinction between commercial radio as in the case of Capital — as a general interest station and LBC with its all-news format?

NO THEY didn't. I think I can honestly say that that was not in their minds. I think they saw us all together although they were worried about a domino effect. Here were the two big boys in

London having problems — the advertising industry was not entirely sure what they should do about it because they were spending their clients' money and no matter how much of a choice they wanted, they had to spend money where it was effective. They were in a dilemma.

WAS THERE any point during all this when you felt it would just not happen?

NO. BY the third quarter of 1975, six months after the reconstruction of the company and the reduction of the staff, it was pretty clear to me that if we really held firm and pushed we could get an audience. The key problems were the technical things — obvious stuff like getting financial control, living within our budget.

But the over-riding problem was credibility. Once you have lost credibility it's extraordinarily hard to get it back. Everybody remembers and all the bad things are stacked up. It's an enormous job to bury the bad under the weight of good.

BUT WHATEVER is going on in the company, if you have an audience it's an audience that needs to be sold to.

WE HAD a modest audience. I think the figures in '75 were less than a million. Half the emphasis had to be, and this was not my job, to lift the appeal of the station. LBC had been of variable quality and what the editorial staff did was to even this out, to create and maintain a standard which we are still seeking to increase.

COMING FROM marketing did you have a point of view as to how that may be done?

NO. THIS is a peculiar animal because it's got two functions. One is LBC which is a local radio station for London having news and information. Then, within these premises, was some intermingling of activity and a lot of common services with IRN supplying LBC plus the other 18 stations. So this is an extremely complex business.

THERE IS a lot of talk about a possible split between LBC and IRN.

THE IRN news service has certain conditions set upon it by the IBA. One of them is that it will provide

a responsible, authoritative up-to-the minute news service which will represent a real alternative to the BBC. Now if you take that as your standard, by definition this is not going to be a cheap operation.

News is quite expensive, someone has got to go out and get it and process it and check it. IRN is a good service — if you go around the 18 stations you will not find many complaints.

But it is expensive. It represents, every month, a substantial payment. Given that, and given the fact that some of the independent stations are headed by former journalists, it's not surprising to find that people are arguing that the customers should have a say in how the thing runs, that it should be made a co-operative

to have the best radio news service that we can get at a fraction of the cost of such a service to the BBC. Given that the BBC is going to have one channel going all night, as well as the World Service which is already a competitor plus suggestions that BBC Radio London are going to become a roving news station going 24 hours a day — my guess is that the importance of news in the ILR system is going to increase. What we're trying to do is make sure the cost doesn't.

The two key ingredients in the cost of a news service are salaries, which are negotiated nationally with the NUJ, SETT and ABS, and the cost of the wire services where you have to pay the market rates. It's a non-profit making service, which is forgotten. In fact

gets pumped out as part of the service, not attributed to LBC.

The real question is: what is the purpose of making the split? If you insist on the present standard being maintained it will not in fact be cheaper because of the shared costs and because there is a concealed subsidy. So IRN would have to stand in its own right.

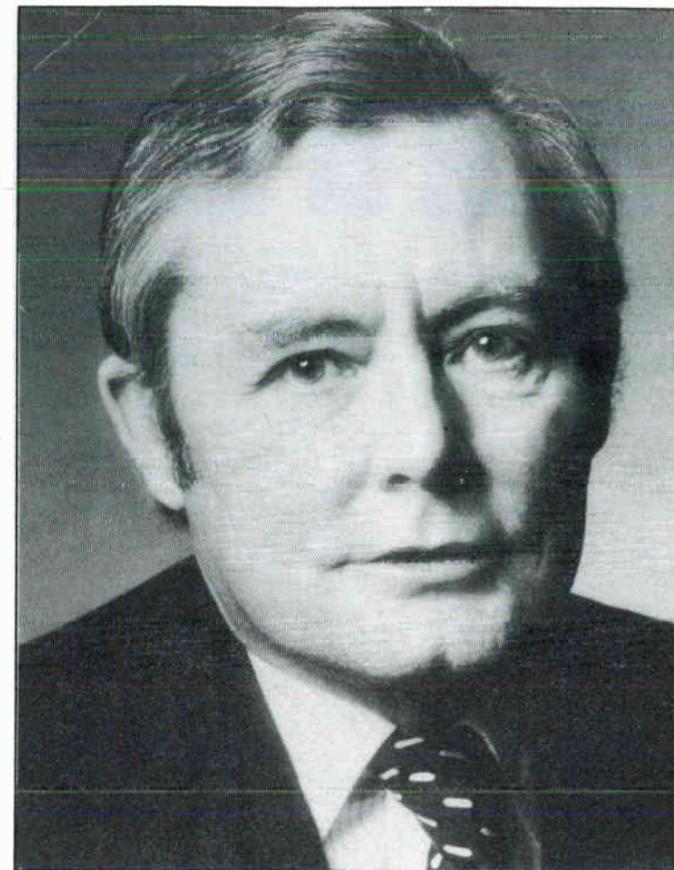
In the end the IBA has to make the decision, although I suspect strongly that one of the things that has influenced the Annan committee in recommending extension of the independent network is the fact that the independent stations have mixed their music and good local community stuff with absolutely responsible and respectable national and international news.

THERE IS research in the IBA which shows an enormous interest in national and international news — not just local news. Research which the IBA has commissioned and which has never been made public?

NO. BUT it's no secret. The research is there and has been discussed with the stations and every station knows that quite substantial research show that people want to hear the news up to date, and with authority, and that's what we reckon we give them.

DO YOU have any views on the possibility of other stations, similar to LBC, existing in other major cities. Do you think that LBC works because it's in London and you have access to people like Thatcher, Callaghan and major sports and showbusiness people?

I THINK it would be very difficult. I don't say impossible, but



Paul Phillips talks to PATRICK GALLAGHER

and that's basically what the argument's about.

Making it a co-operative won't make it any cheaper because if the IBA demands that quality of news service then there is a price — no matter who runs it. Here it shares common services like reception and switchboard so it is probably even a bit cheaper because it would have to cover all that for itself.

The other thing that is talked about is co-operative on the lines of ITN. But ITN is not a news agency service as IRN is. ITN is a programme company and it produces a certain number of programmes and independent TV companies are mandated to take those programmes. They don't have any option.

If IRN was a co-operative, will everyone give up the top of the hour to its programme? If you don't do that then you've got a total Micky Mouse world. And who are these people going to be who represent the stations? Are they going to have any authority to commit 18 companies?

There are lots of questions which hang in the air, so I think this argument will go on for quite a long time.

In the meantime our object is

LBC is paying out just short of £200,000 a year, as well as its own subscription, as a subsidy. We reckon that at least £¾ million of our losses represent subsidising IRN. You won't hear that mentioned anywhere else.

WHAT DIFFERENCE would it make to LBC if there was a split?

FIRSTLY WE would press very strongly to reduce the cost of the service because we would have to duplicate many of the specialist functions of IRN. So we would probably be noisier than anyone. In saying 'Let's make this cheaper' not because we are trying to increase our profits but because we are trying to offset the costs of LBC's additional staffing.

WOULD IT make your programming any more difficult?

IRN PUMPS out an enormous amount of stuff. People talk about it as a three-minute bulletin, but in any 24 hours there is something like 10 hours of IRN audio going up the wires and much of it interviews with people who have come on LBC in the morning. It

very difficult to do it. Certainly outside a major city. LBC has this enormous benefit of being so near the politicians, opinion page writers, crooks, the chief of police. They're all here, sooner or later. If we don't catch them at Heathrow we catch them in the West End.

ARE YOU happy with the amount of editorial freedom you're allowed by the IBA?

ON THE news side we have virtually no problems at all. The IBA certainly comments on some of the stories we do and the priorities we give but I have to say that our relationship in terms of news coverage is absolutely excellent. They are punctillious at leaving the editorial people to make their own decisions.

On the programme side, there is a permanent interchange, which may be greater in our case because we're in London and everything we do is immediately audible. We

do have a continuing discussion with the IBA about the sort of balance.

They, like us, have become increasingly weary of the phone-in. The phone-in has certain advantages. It is cheap and our research showed that many of the phone-ins were drawing increasing audiences. Despite the fact that we on the station don't regard it as the highest form of broadcasting, we do see it as a very important type of programme. It's very significant what happens when major figures are exposed to a very professional presenter and a good audience, which you get in the day time.

But this last JICRAR indicated that some of the night time phone-ins and weekend phone-ins, for the first time, were losing listeners. It's a very slight loss, but it's the first time that the curve has not gone up. We will in our autumn schedule reduce the amount of phone-ins for the evening by around 25 percent.

'We reckon at least £¾ million of our losses represent subsidising IRN'

ILR DIARY

1973

FEBRUARY

- 9) IBA announces Capital and LBC franchises.

JULY

MICHAEL Flint, acting Capital md, forms the Association of Radio Contractors with representatives of the other first four stations.

OCTOBER

- 1) AIR Services established.
- 8) LBC starts transmissions on 417m MW 24 hours a day. Sales through AIR Services — first commercial is for Birds Eye Fish Fingers.
- 16) Capital Radio starts transmissions on 539m MW 24 hours a day.

NOVEMBER

- CECILIA Garnett becomes secretary of the AIRC.
- 2) IBA vetos live royal wedding coverage.
- 23) Independent survey shows not one of 222 people questioned listens to LBC between 0800 and 0845 and only five to Capital.

DECEMBER

- 6) FINANCIAL Times suggests advertising agencies are to blame for "sluggish" ILR start.
- 31) Radio Clyde starts transmissions.

1974

JANUARY

- BROADCAST Marketing Services (BMS) is established.
- 19) BRMB starts transmissions including radio's first problems phone-in.

MARCH

- 13) ILR claims 1 million listeners.

APRIL

- 2) PICCADILLY starts transmissions.

JULY

- 11) TONY Wedgwood-Benn calls for scrapping of BBC and IBA.
- 15) Metro Radio starts trans-opening speech is accidentally broadcast at twice its correct speed.

AUGUST

- PICCADILLY broadcasts live pre-match entertainment from Manchester United FC for the first time.

SEPTEMBER

- HOT AIR ballon crashes out-

side BRMB's building killing two people. Ed Doolan watches it come down and gives a blow by blow account live on air.

- 25) BBC quoted as believing ILR "a failure."

- 27) Four consortia interested in Reading franchise told station may be shelved if agreement is not reached between them.
- 30) First bi-lingual station, Swansea Sound, starts transmissions.

OCTOBER

PICCADILLY starts broadcasting 24 hours a day.

- 1) Radio Hallam starts transmissions.
- 4) BRMB holds Adopt A Child campaign.
- 7) Capital announces dropping of news and current affairs programmes for financial reasons.
- 8) Capital off air for four hours due to ACTT dispute.

- 21) Radio City starts transmissions 24 hours a day.

NOVEMBER

- 28) Capital announces programme cutbacks due to financial difficulties.

DECEMBER

- 10) ILR loses fight to reduce IBA rental.
- 25) Swansea Sound's Christmas appeal raises 10,000 items worth £2,000.
- 31) Michael Levete (md) and editor Michael Cudlipp leave LBC.

1975

JANUARY

- SELKIRK's Patrick Gallagher becomes LBC md.
- BRMB starts first ILR Asian programme — Geet Mala.

- 22) Radio Forth starts transmissions.

FEBRUARY

- SWANSEA gains 67 percent cum in independent survey.
- 28) Capital and LBC announce wavelength changes, to 194m and 261m respectively.

MARCH

- PICCADILLY's Roger Day undertakes marathon broadcasting stint for 72 hours non-stop.

APRIL

- CAPITAL's first Help A London Child campaign raises £10,000.
- LBC cuts broadcasting hours from 24 to 16 and reduces staffing level by almost 50 percent.

MAY

- 19) PLYMOUTH Sound starts transmissions.

JUNE

- 24) RADIO Tees starts transmissions.

JULY

- 3) RADIO Trent starts transmissions.

- 15) Metro's first birthday celebrations include an open day which attracts 5,000 people to the station.

AUGUST

- 1) METRO takes 100 square feet of space at the Tyneside Exhibition.

SEPTEMBER

- FIRST 52-week radio advertising contract is signed.
- Gillian Reynolds leaves City and David Maker becomes programme controller.

- 16) Pennine Radio starts transmissions with first daily Asian programme.

OCTOBER

- LBC's contract with AIR Services expires — national sales sold in house through Radio Sales & Marketing.
- ILR gross revenue reaches £1 million a month.
- Swansea becomes first station to introduce access programmes.

- 14) Radio Victory starts transmissions.

- 28) Radio Orwell starts transmissions.

DECEMBER

- 31) Radio Clyde starts broadcasting 24 hours a day.

1976

JANUARY

- SALES manager Freda Todd dismissed from Radio Forth.

MARCH

- 8) THAMES Valley starts transmissions.

- 16) Downtown Radio starts transmissions.

APRIL

- RADIO Clyde sponsors 60-piece orchestra whose recording of Sky High is played on Concorde.
- Capital's second Help A London Child appeal raises £15,000.

- 2) Piccadilly celebrates second birthday by becoming first station in Europe to make quadrophonic broadcasts — experiment lasts three days.

- 12) Beacon Radio starts transmissions.

MAY

- 10) ABS & NUJ members stage 30-hour occupation of Trent's master control following "sacking" of programme controller Bob Snyder.

- 11) Snyder is reinstated at Trent.

- 12-26) First annual Clyde Festival is staged at a cost of £25,000.

- 28) ABS/NUJ strike at Trent in attempt to enforce demand for management to sign and implement union agreements.

- 30) Trent strike ends as management signs.

JUNE

- 7) BMS holds first radio seminar for advertisers at London's Europa Hotel.

- 17) Programme controller Geoffrey Coates quits Metro over programming policy.

- 27) Trent strikes in demand for implementation of union agreements.

- 29) Agreement reached at Trent following discussions with IBA.

JULY

- 1) IRN now feeds news continuously to ILR stations instead of half hourly bulletins.

- 7) Eight-day strike at Trent: appalling conditions reported.

- 31) Pd Michael Bukht leaves Capital Radio.

AUGUST

- 12) NUJ stoppage puts LBC off air for 27 hours — IRN service affected.

- 18) Pc Dave Symonds leaves Radio Victory.

SEPTEMBER

- STEPHEN Whitehead resigns as Pennine md.
- Capital starts Helpline 24 hour advice service with £14,000 six month grant from the government's Job Creation Programme.

- 25) Kid Jensen leaves Trent for Radio 1.

OCTOBER

- TERRY Bate relinquishes managing directorship of BMS.
- 1) Capital and BRMB commence Dolby test transmissions.

- 4) Simon Dee almost makes a comeback on Thames Valley.

- 11&12) Radio Forth holds creative radio seminars in Edinburgh and Glasgow.

- 18) BRMB starts broadcasting 24 hours with dramatic effect. A young woman calls the station having taken a drug overdose and is kept talking until help arrives.

- 20) Tony Grundy replaces LBC-bound Kevin Ward as Victory's sales manager.

We interrupt this supplement to bring you a radio commercial.

It's good news all the way on our 5th birthday. For people who like solid statistics—2,500,000 people listen to LBC every week. That's the 2nd largest I.L.R. audience in the country. And it's a special kind of audience—because they get the news they need, they listen!

We're also going all out to increase our listenership. For example, this autumn we're going on television with a heavyweight advertising campaign.

Advertisers, don't wait till our 6th birthday. Join our celebrations now!

If you want to hear more, call Malcolm Grant on 242 0727.

LBC 261

Where news comes first.



If you would like a slice, call us...

A slice of listening London could be just what your product or service needs. In five years Capital Radio has built a loyal audience of 5,000,000 listeners a week that includes 1½ million young adults and well over 1½ million housewives. Costs per thousand are better value than ever. If you want to hear more of why

Capital Radio takes the cake, ring Philip Pinnegar at Capital Radio on 01-388 1288 or call Broadcast Marketing Services on 01-839 4151.

*Capital Radio, Euston Tower, NW1 3DR.
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CAPITAL RADIO 194

Broadcasting to 5 million Londoners 24 hours a day on 194m Medium Wave (1546 kHz) and 95.8 MHz VHF Stereo.

London's best media buy

DIARY

From Page 26

DECEMBER

- 3) LBC sells out for the first time.
- 10) IBA bans Queen Day on ILR.
- 13) First Radio Campaign Awards for best radio commercials on air during previous twelve months.
- 22) Orwell begins transmitting on 212m as well as 257m due to interference from Radio Caroline on 259m.

1977

JANUARY

- NEWS International announces its intention to sell its 45 percent share in Thames Valley. City's Paul Daniels only radio reporter to interview Tyler family following their release by Etheopian guerillas.
- 4) Piccadilly's Richard Bliss becomes Pennine managing director.
 - 5) Forth announces seven redundancies and the letting of part of its building for financial reasons.
 - 7) Capital holds first live Headline debate.
 - 18) Bob Kennedy to be new BMS md.
 - 25) Pennine switches from BMS to AIR Services.

FEBRUARY

- YORKSHIRATES linking Pennine, Tees and Hallam introduced by AIR Services. Capital's Helpline is funded by government's Job Creation Programme for a further six months.
- 14) Rift between Pennine board members results in programme controller James Towler's resignation.
 - 16) Bob Snyder quits as programme director of Trent and leaves the station.

MARCH

- Lord Annan's Report on The Future Of Broadcasting is published, recommending the expansion of ILR. Head of programmes Eugene Fraser leaves Victory following an assault on a member of staff.
- 29) John Whitney attacks radio manufacturers for failing to grasp opportunities provided by the growth on radio industry.
 - 31) Chief editor Marshall Stewart leaves LBC.

APRIL

- Capital's third Help A London Child appeal raises £35,000.
- 14) 210 pirates upset Noel Edmonds' Radio 1 riverside roadshow.
 - 18) Neil Spence appointed Trent programme director.

- 30) Orwell ceases transmissions on 212m, (in addition to 257m) because Caroline now using 312m.

MAY

- RON Onions appointed editorial director of LBC. Forth makes £6,000 profit in March, April and May. BRMB's ice appeal for hospitalised boy gains enormous national press coverage.

- 2) AIR's Chris Yates becomes 210 md. Dial 194 For Radio City commences — output available at the end of a telephone to Liverpool subscribers.
- 3) R&RN is a year old.
- 6) Metro gives live detailed coverage of President Carter's visit to the North East.
- 9) Dial 194 used 128,000 times in first week.
- 11) Downtown programme controller Don Anderson resigns to become Assistant Head of Programmes, Northern Ireland.
- 12) Surprise announcement made by Pennine board that Richard Bliss is no longer managing director.
- 16) Acting chief executive Michael Boothroyd to be Pennine md.

JUNE

- 3) MD Chris Lucas leaves Forth for Royal Society of Arts; programme controller Richard Findlay is appointed acting md.
- 23) Radio City broadcasts Liverpool Philharmonic concert from Cathedral in first air tests of British developed Ambisonics sound system.

JULY

- FIRST network JICRAR audience survey puts Downtown top with 70 percent adult weekly reach and LBC last with 20 percent. ILR now has 13.6 million adult listeners.

- 4) To celebrate US bi-centennial Beacon changes name and station ids to WABC (Wolverhampton And Black Country) and links live with WBNR in Beacon, New York State.
- 14) Metro's extensive and professional live coverage of the Queen's two day visit to the North East praised by local IBA office.

- 20) NUJ dispute puts both LBC and IRN off air.
- 23) IRN service resumes.
- 24) LBC back on air.

AUGUST

- CAPITAL finances Helpline itself at a cost of £26,000 per year — the service has generated an average of 1600 calls a week.
- 8) Steve Merike is appointed deputy programme director at Trent.
 - 26) BMS, AIR, Capital and the Radio Operators make largest

and most comprehensive radio presentation to date.

SEPTEMBER

- CAPITAL to sponsor Wren Orchestra for £50,000 this season.
- Prince Philip takes part in an ILR programme for the first time in Clyde's prestigious Towards 2000 series.
 - 25) Jack McLaughlin returns to Victory.
 - 28) IBA announces proposed list of new station sites.
 - 30) In last financial year four companies liable for secondary IBA rental: Capital, Clyde (for the second time), Piccadilly and BRMB.

OCTOBER

- ILR gross revenue reaches £2 million per month but IRN service to cost stations 18½ percent more.
- 4) Dial 261 is available — direct line to Piccadilly's output.

NOVEMBER

- Bob (OGWT) Harris joins 210.
- 7) Public Service Without Public Expenditure — presentation made by the AIRC to MPs.
 - 21) For the first time Pennine sells all air-time this week.
 - 28) Jeffrey Winston becomes Pennine's programme controller.

DECEMBER

- SWANSEA is first ILR station to secure a teacher as educational attache. Second Radio Campaign Awards.

1978

JANUARY

- John Wellington resigns as programme controller of Orwell. Marshall Stewart commissioned by IBA to study ILR's integration with local communities.

FEBRUARY

- 2) CITY'S blood donor appeal results in 2,000 new donors.
- 21) LBC resumes 24 hour broadcasting.
- 24) Radio Victory sells out today for the first time.
- 27) Beacon begins 24 hour broadcasting trial.

MARCH

- 1) Radio Tees starts broadcasting 24 hours a day.
- 7) The Queen visits 210.
- 24) Hallam starts six-week 24 hour trial.

APRIL

- Capital's fourth Help A London Child appeal raises £70,000.
- 3) Start of Parliamentary broadcasting.
 - 25) David Hannon (md) resigns from Downtown with affect from September 30.

MAY

- LBC produces trading surplus in excess of £100,000 in first seven months of financial year. Downtown quits AIR Ser-

vices for BMS.

Austin Mitchell, MP, resigns from Pennine board following his party political broadcast appearance.

- 26) First Radio and Record Industries Awards held by R&RN.

JUNE

CAPITAL Helpline team increased by two — now 12. Colin Lecky-Thompson appointed Downtown programme controller.

JULY

SECOND network JICRAR survey puts Plymouth Sound top (53 percent) and LBC last (22 percent) — it is the first time the network can compare results. ILR now has 17 million listeners.

Government's long awaited White Paper On Broadcasting is published recommending expansion of both ILR and BBC.

Section 42 of 1973 IBA Act amended to allow MPs to fulfill parliamentary obligations while remaining on the boards of ILR stations.

- 17) Tees cuts certain local news and sports coverage due to shortage of trained journalists.
- 22) LBC ceases broadcasting once again due to NUJ dispute over acting up of JLR2s and the use of freelances.

AUGUST

BEACON starts giving regular details of children available for fostering. Pennine starts dj training courses.

- 1) Metro takes 10,000 square feet at Tyneside Exhibition.
- 4) LBC/IRN return to air after 16 days' absence.
- 23) Ian Gilchrist resigns from LBC following his on air remark that Pope John was a "silly old fool."

SEPTEMBER

AIR Services and BMS introduce one rate card for all stations.

Home Office Working Party first meets to discuss future local radio sites.

Bev Smith replaces Spence at Trent.

Metro's James Whale breaks the world record when he kisses 4,049 women in eight hours.

- 15) Pennine starts 26-part series covering 1,000 years of British music.
- 28) Radio Clyde becomes first station to have its own programme journal — on the 50th anniversary of the Radio Times.
- 30) Ivan Tinman becomes Downtown's chief executive.

OCTOBER

—ILR gross revenue reaches £2.5 million per month.

- 1) Hallam and Metro start broadcasting 24 hours.
- 2) BMS opens Northern office.
- 4) In first year Piccadilly's Dial 261 received an average of 60,000 calls a week.



**NOT MANY
5 YEAR OLDS
CAN COMMAND
AN AUDIENCE OF
17
MILLION**

**CONGRATULATIONS
BMS**

Broadcast Marketing Services is the national sales organisation which sells advertising airtime on behalf of eight of the 19 ILR stations:
Capital, City, Clyde, Downtown, Forth, Metro, Swansea and Trent
Telephone: 01-839 4151

DISCO SUPPLEMENT

DISCOTHEQUES HAVE been a British institution for at least two decades, though it has taken Saturday Night Fever and the current rash of disco movies to focus media attention on the idiom — and to make record companies really take the disco dj seriously as a valued assistant in promoting their product to a highly receptive audience.

It's true that few records make the top reaches of the charts on disco support alone but the clubs do put a lot of records into the lower part of the listings before they get any radio airplay.

It is arguable that the discos are far more important than is usually credited because, once a record is in the chart, the radio stations are almost certain to pick up on it, but, even if they didn't, many of the big disco originated hits would have gone all the way without this additional support.

DISCO AND video equipment are to feature heavily at the New York Hi Fi Exhibition in the city's Statler Hilton hotel. The Sam Goody record store chain and WNEW-FM Radio are jointly sponsoring a 'Super Disco' with guest artists to tie in with the show....Jackson, Mississippi funksters Sho-Nuff have packed with Stax....the famed Hunter College, New York, is to offer disco training programmes for djs, run by Stash Furman, president of the Disco Van 2000 mobile dj operation....Billy Preston has switched allegiance from A&M to Motown....Steve Collins, formerly at Sadies in Bradford, is the new dj at Oxford Street Top Shop clothes' store while his predecessor Adrian John goes on the road setting up similar operations at other Top Shop branches around the country....promotion set for North East DJ Association at Mingles, Whitley Bay, on November 7....Radio Luxembourg rumoured to be considering a disco format to combat Radio One's new evening programmes....odd request from Magnet's promo girl Joanna Kochen — she wants to hear from gay discotheque djs around the country so she can add them to her mailing list....R&RN's Roger St. Pierre came close to winning Robbie Vincent hosted 'Wally dancing' competition during Olympic Runners/Kandidate gig at Royalty Ballroom, Southgate....Yorkshire TV call-boy Graham Thornton of Leeds the winner of Tea Council's young dj competition — he carried off £1,000 worth of DJ Electronics gear, presented by Jimmy Savile, as his prize....North East Essex DJ Association treasurer Len Wooden has resigned because of business commitments....Surrey DJ Association going through a rough patch....Chris Hendon has left Calbarrie and set up his own retail equipment outlet, the Luton Disco and Lighting Centre, across the road at 77 Wellington Street, but will stock Calbarrie decks alongside Citronic and Optikinetics gear....Black Music Association formed in Philadelphia with Philly International boss Kenny Gamble as its first president and Motown founder Berry Gordy as chairman....A&M in the States planning to put out next Brothers Johnson record in picture disc form but, given the high costs involved, will we see such items here or will our record companies stick at coloured vinyl for their 12-inch specials?...Voice Of America, the US government financed propaganda station, beaming disco music into Russia to cater for the sudden upsurge of interest in the idiom in that country.

Probably the real truth is that discos are more important than the record companies give them credit for, but less important than they themselves believe.

This can also be said of the radio stations for since Radio One and the commercials are in full swing in their music programming only during the very hours when the biggest section of the record buying public is either at school or work, it is obvious that there is some other far more important factor which really sells records big.

That factor is almost certainly fashion, spread by word of mouth. Who sets that fashion? Rarely the media be it press, radio, or disco (though TV really does seem to sell records), but rather quite ordinary young people who happen to be the trend setters in their particular social group.

The real importance of discos is probably in the fact that today they are where the trendsetters really hold sway, often as not dictating to the dj just what he does and doesn't play.

Fashions in clothes, fashions in speech and fashions in music are often evolved via the discos, the most popular meeting place of the nation's young. Record companies ignore these trends at their peril.

Whether or not disco music will, as in America, emerge as a music form in its own right with its own purist adherents on the mass-movement scale seems doubtful.

But, whatever the music form bracket be it soul — the traditional fodder of our discos — hard rock, punk, Abba-style pop, the new disco style of the Bee Gees and Boney M or even revivalist rock 'n' roll, if it's danceable — and by that definition programmable in some or all of our discos — then you've a lot more chance of a hit.

MCA hopes to lead the field

MCA IS making a concerted bid to establish itself as one of the nation's leading disco labels, following its recent success in the idiom with Stargard, War, Deodato and other artists.

Planned for November release is an impressive concept album titled Downtown Disco Party.

Said MCA's Stuart Watson: "What we've done is to take advice from djs around the country and put together a carefully programmed selection of cuts segued for continuous dancing. Side one runs for 23 minutes of non-stop music. Stargard's Which Way Is Up is segued into their current hit It's Worth Waiting For which then runs into Put Your Money Where Your Mouth Is by Rose Royce, War's Galaxy and the main theme from Car Wash. We are using the US disco mix of each track.

"On the other side we cater for oldies djs with six classic disco cuts from the Sixties and Seventies — Osibisa's Music For Gong Gong, Deodato's Peter Gunn, Shirely Ellis's Clapping Song, Len Barry's One Two Three, Dobie Gray's Drift Away and Love Unlimited's Walking In The Rain With The One I Love.

"We've had a special logo designed for the album and for all the advertising and promotional material and we are producing T-shirts, posters and so on. We plan to hold promotional nights at discotheques around the country."

MCA also have strong hopes for disco success with two upcoming singles, NRG's Disco Fever, which is being 12-inched, and Satisfaction — not the Stones number but an up-tempo crossover pop/disco effort by Adrian Baker.

RADIO AND Record News' disco editor Roger St. Pierre can be reached at 24 Beauval 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.

Disco puts station on top

THANKS TO programing consultant Kent Burkhart, the previously lowly rated WKTU-FM has become the hottest radio station in New York thanks to switching to a disco-only format.

Burkhart put the concept together in a single weekend, initially with a mix of pure disco and salsa, the latter having since been dropped.

In just 14 days, the station jumped from a .9 to a 4.2 market share in the monthly Mediatrend ratings.

Said Burkhart: "The new policy has made WKTU-FM the hottest radio station in New York, if not the whole country. What we did was to research the 150 biggest disco hits of the past three years and use them as a programme base, but unlike other disco stations, we excluded slow cuts entirely."

Disco radio is also making an impact in Los Angeles where KUTE-FM has bounced from nowhere to grab a 3.7 market share and take second place to KMET-FM among contemporary music outlets.

Formerly an r'n'b station aiming at a predominantly black audience, KUTE-FM now attracts many white listeners as well and presents a mix of pure disco with r'n'b and pop items which have crossover potential for the disco market: "We have to be very careful in our programming though because what sounds good in a discotheque doesn't always sound as potent over the air," said programme director Larry Williams. "We have a programme late on Saturday nights in which we try to break new disco sounds. Karen Young's Hot Shot was just one record which we broke in this way."

Williams feels a pure disco format would not work as well in Los Angeles as it does in New York: "New York is the capital of disco but over here you have to blend in some pop and soul records with dance potential to bring a bit more variety to the format."

Top US cabaret venue re-opens as records-only discotheque

ONCE RENOWNED as one of America's leading cabaret venues — ranking alongside the top Las Vegas and Lake Tahoe sites — New Jersey's Latin Casino, which closed its doors last year, is to get a new lease of life as a plush discotheque under the title Emerald City.

With a capacity of nearly 3,000, the new club will feature only recorded music, except on very special occasions. Even opening night is set to have a pure disco format: "We feel the exciting sound and light systems we have installed will in themselves be more of an attraction to the public than even the biggest name disco acts."

Custom designed by Richard Long Associates of New York, the speaker system will feature 10 full range speakers hung from the ceiling around the dance floor and four sub-bass speakers, the largest ever installed in a disco.

The powerful sound system will enable the dj to synthesize low bass sounds which aren't actually on the record being played but which will help give depth to the sound and enhance the dance appeal.

"We have spent an enormous amount of money on the installation but feel that it will give tremendous return in terms of quality of sound and light entertainment for our patrons," said proprietor Dallas Gerson.

Tempo changes to be logged by Motown

STARTING WITH the totally re-mixed promo only 12-inch of Finished Touch's You Danced Into My Life, Motown in America is planning to log details of tempo changes on the labels of all new disco product.

The Finished Touch record starts at 132 beats per minute and accelerates to 136 in the break.

Since American disco djs rarely speak and specialise in making segues of different records and

keeping a definite tempo going, this new policy is seen by Motown as a significant factor in helping win pay for their product in the clubs.

Said Barry Blenstein, Motown's national director of disco promotion: "Many labels are simply not aware of how important it is for the disco dj to know of any change in tempo so that he can programme his records in the perfect sequence."

SPARE TRACKS

LATEST SENSATION in New York's trend-setting discotheques is spectacular "body lighting" marketed by the Disco Lite company. Bow ties, trousers and handbags are studded with multi-coloured light-emitting diodes.

CHURCHES, OLD warehouses, school buildings, just about any place capable of holding a couple of thousand people — they've all been converted into discotheques to help cater for the current boom in America.

Latest addition to the list of unusual venues is the National Guard Armoury in a North East suburb of Philadelphia which is being used as a disco catering to 14-20 year-olds by promoter Ed Kelly.

ON OFFER to American djs: the Disco Beats Directory, a listing of more than 2,000 disco records by beats-per-minute.

Compiled by Tom Lewis, the directory is a godsend to those djs who wish to follow the American system of non-stop music programming with records carefully segued together to keep the same tempo going and the dancefloor packed for hours on end but, with most UK club owners relying on bar take for their profits that, in itself, would not necessarily be a good thing in a British disco setting.

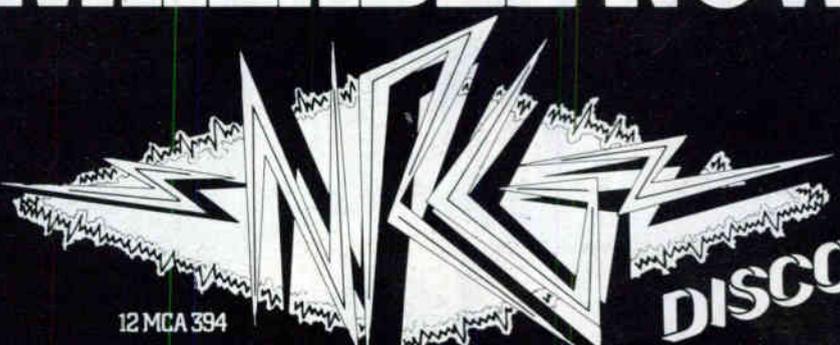
CURRENTLY CELEBRATING his 50th year in show business, Cab Calloway, the 71-year old star of Bubbling Brown Sugar's Broadway production, is planning to hit the discos in a big way.

Calloway has updated his old hit Mini The Moocher under the new title Disco Mini and is hoping that the cry of "Hi de ho" will displace that of "whoop whoop" in the discos.

The record is being readied in 12-inch 33½ rpm form and Calloway is planning to do disco personal appearances for promotion.

MCA DISCO

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and

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I'll Keep You Satisfied

MCA 395

DISCO FEVER

LEON HAYWOOD

PARTY

C/W

LIFE GOES ON

12 MCA 390

DIANA ROSS/MICHAEL JACKSON

Ease on Down The Road

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'THE WIZ'

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The disco label that's stood the test of time

MOTOWN AND discos have been synonymous right back to the early Sixties when the label first came to prominence.

Today, following the mass exodus of many of its most established artists throughout the Seventies, Motown is busy re-establishing its reputation and, thanks to newer acts like the Commodores, is riding high.

"Motown has always been very much disco orientated. Uniquely among EMI licensed American labels, we employ our own exclusive disco promotion man, former Liverpool dj Les Spaine," says David Hughes, former editor of Disc who joined the Motown team two months ago as general manager after a long spell as Polydor's press officer.

"We still have an extremely faithful following and most of the new releases in the US soon pick

up a buzz here on import which is one of the reasons why we are able to put out albums by unknown acts which other companies would probably not bother issuing.

"This month for instance we've scheduled an album by Major Lance. There's a limited market but the following for him in Northern Soul circles and the following for the Motown label are both so strong that we can safely anticipate sales of 5,000 or so which is financially viable if you aren't spending money on big promotion.

"Virtually all our albums get an initial order of at least 2,000 and I reckon just about all of them end up making money for us. They all have a long life too. Dealers can still sell a Motown album many months after release, and that goes for our singles.

"One classic example is TMG 806, one of several

re-releases of the Velvettes oldie Needle In A Haystack. The re-issue came in March '72 and the record has stayed on catalogue, selling steadily, ever since. Suddenly, a couple of weeks back, I saw it at 175 on the charts so I had a look at the EMI computer print-out and found it has sold 10,000 copies already this year.

"Now we are going to reactivate it with He Was Really Saying Something on the flip instead of I'm The Exception To The Rule."

More disco features and reviews on following pages



MAN BEHIND the Troggs, Daniel Boone, Chelsea Football Club's Blue Is The Colour hit and a dozen more pop successes, Larry Page now finds his interest very much focused on the disco scene and with his own Larry Page Orchestra had a massive US and Canadian disco chart hit with *Erotic Soul*, the album which has not yet been released here but has sold vast quantities on import.

Rampage is Page's current label and though it also features m-o-r and pop material, a lot of the output is being aimed at the disco market with some success: "We nearly cracked it with *Amadeo* and currently our latest Blackwell album is picking up a lot of play around the country," says Page who is firmly convinced that British and European producers and artists can now compete on equal terms in the disco stakes with the Americans. "Eurodisco has made a tremendous impact in America. Now their producers are even copying our ideas."

They'll go in at your ears and come out at your feet.

Paul
Gee

'HEAVENS ABOVE'

CHS 12-2252

Len
Boone

'LOVE WON'T BE DENIED'

CHS 12-2227

Hot
R.S.

'HOUSE OF THE RISING SUN'

CHS 12-2228

All great 12" Disco Singles

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Chrysalis

YOU'RE LIVING IN A FANTASY WORLD



FT 546



FT 543



FT 541

It's a fantastic month for Fantasy with four singles already blazing up the charts or else poised for immediate release.

Sylvester's "You Make Me Feel (Mighty Real)" is lifted from his new album, **"Step II"** and is already riding the 'MusicWeek' chart.

Sweet Thunder's "Everybody's Singing Love Songs" (from their **"Sweet Thunder"** album) and **Phil Hurtt's "Giving It Back"** both feature on the chart as imports.

"Giving It Back" is the title track of Hurtt's new album and is available from Oct 13th, including a special limited 12" edition.

Plus a promise. Jazz-funk master **Stanley Turrentine** has a new album in the can—**"What About You"**—along with a dynamic single in **"Disco Dancing"**, also to be made available as a special 12" limited edition.

So even if you don't dance 'til you drop, you're certainly gonna dance away the Fall.



ANOTHER FANTASY TURNS TO FACT

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Greg Lynn, king of CBS's 'Disco Pool'

"THE COMPANY that keeps you dancing" — that's the slogan being adopted by CBS for its new CBS Disco Pool dj service headed by Greg Lynn who, at just 21 years of age, is acknowledged as one of the most experienced disco promotion men in the business.

"We decided on the Disco Pool tag because we aim to give a service similar to that given by the American dj pools, though direct from record company to dj, cutting out the middleman, and also because we want to get our djs into the concept of pooling ideas with us," Greg told me.

An exhaustive questionnaire has gone out to djs over the past month or so and Lynn aims to put the 500 or 600 best applicants onto his mailing list.

"Djs don't always understand just why they do or do not get put onto a mailing list. It's worth explaining that the only criteria as far as I'm concerned is — will the dj concerned be effective in helping us to sell more records? I'll look at mobiles, hospital radio services and so on, as well as resident club djs.

"To me, a mobile working seven nights a week to punters who are really into music is worth far more than a club dj working one or two nights in a venue which doesn't attract a record-buying audience.

"That's why I don't include djs from the hip London clubs frequented by people in the business, though I do service some of them who call in on me at the office. I intend to set up a B list of djs who will not get all the freebies but who can be called on when we need an extra push.

"What I really want our djs to realise is that they are working for us and we are working for them. It's a co-operative effort — they want more people to attend their gigs and we want to sell more records.

"Disco power is now enormous. During my spell at RCA, disco records accounted for 30 percent of all the company's single sales, even with people like Bowie, Dolly Parton, John Denver and Elvis on the books.

"At one stage, the sales percentage reached as high as 67 percent. Strangely, despite these kind of sales, most companies still seem loathe to spend much money on advertising and promoting their disco product, preferring to put everything behind name rock acts who often come up with total flops.

"Fortunately, here at CBS I'm getting the kind of back-up which the power of the discos warrants."

Lynn started in the record business three years ago straight from school, as a management trainee at EMI. "I was given a three-month training course, touring the factories and so on, which was extremely valuable experience," he recalls.

"Then I joined the licensed label division working on Motown, Fantasy and other labels as a general dogsbody. It was coming up for summer and the marketing manager suggested it would be a good idea to put together a list of seaside discos.

"I drew up a list of 600 venues and helped put together a Capitol soul package. We started work on Natalie Cole's *It Will Be* and Tavares' *It Only Takes A Minute* with great success so we then expanded this dj mailing service to cover all the company's licensed labels and dubbed it The EMI American DJ Service.

"We had no real conception of how it was going to go but realised it should be done professionally so we got together a logo, a regular newsletter and were very choosy about what product we pushed, the idea being to create a really good image with the djs. We initiated reaction report forms to provide a feedback of information on happening records.

"After a year I was promoted to the job of assistant marketing manager for EMI licensed labels — which was far removed from disco promotion but then, after a further six months, RCA approached me and in November 1976 offered me a job and gave me a free hand to set up their Disco Direction dj mailing service. A month later Sally Ormsby joined from Trojan to help me out and since I left RCA



she now heads up Disco Direction.

"We got into the 12-inch thing very early on and came up with a pack-

aged concept, with coloured sleeves — those early RCA 12-inch releases are now collectors' items.

"The RCA redundancies

came in August last year and we had to double up on jobs so I was promoted to looking after the role of black music product manager, scheduling product as well as supervising its promotion.

"Then, in April this year, came the offer to join CBS. It was a sideways step really, from product back into disco promotion, but I welcomed the chance to work for a highly successful company with a wide range of product and, since TK had gone from RCA to CBS, it was a nice opportunity to get back into working some of my favourite disco sounds."

Unlike some disco promotion managers Lynn intends to spend a lot of his time in the office. "There's sometimes a bit too much emphasis on travelling around the country."

First 10,000 copies of album in coloured vinyl.
Album includes single 'Empire Road'. The theme music from the forthcoming BBC TV series. (First 15,000 copies of single available as 12 inch limited edition in special illustrative bag.)

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UK 7-inch

THE PIPS Baby I'm Your Fool. Casablanca CAN 130. The Pips take time off from Gladys Knight and hassles with Buddah Records for this disco-aimed collaboration with Philly writer/producer Bunny Sigler. Totally faceless effort right in the now groove but with limited potential despite a rather catchy chorus-line.

TONY ORLANDO Don't Let Go. Elektra K 12311. Tony had enormous success as leader of Dawn but he's now back to his solo career and pinning his hopes on this doomy, slowed down reading of the Jesse Stone penned oldie. Ponderous, maybe, but it's got plenty of atmosphere and has potential in the right venues. There's an eight minute 53 second 12-inch promo version available to djs on WEA's mailing list.

CHICAGO GANGSTERS What's Goin' On. RCA PB 1269. Available on import for some months, RCA are

finally giving this fast funky driver a shot. Wacka-wacka guitar lick recalls some of George McRae's backing tracks. It stays on one plane but has a certain hypnotic appeal.

CRUSADERS Bayou Bottoms. ABC 4233. Reviewed recently as an import, this cut ties in nicely with the jazzier highly successful concerts here. Nice, gritty, down-home feel underlying typical riffing horn work, taken at a lazy-paced tempo. A

quality record which will not mean a thing beyond the discos but should keep the dancers happy.

M.J. WILLIAMS Only Your Love Can Save Me Now. Ariola ARO 136. Mr. Williams' true identity remains a closely guarded secret, but all will be revealed, we are told, if we put this one into the charts. Arranged by the late Jerry Shury, it's a typical pop-slanted Biddu production which will probably win it plays

FEATURED 7-INCH SINGLE



GLORIA GAYNOR For The First Time In My Life. Polydor 2066 922. Original holder of the 'Disco Queen' title, Gloria Gaynor makes a concerted effort to win her crown back with this mainstream dancer which has a stronger lyric than most — and her voice seems to have become more powerful. No way is it for funkies but most djs will find it highly workable while the more frenetic flip, This Love Affair, could also win a following.

UK 12-inch

ROBERT PALMER Best Of Both Worlds. Island 12 WIP 6445. Grossly underrated in this country Robert Palmer has come up with some of the finest blue-eyed soul records of recent years. This 12-inch comes in full glory album-style colour sleeve and features cuts from three of the man's four Island albums. Best Of Both Worlds is a reggae-slanted effort given a Tom Moulton mix but I prefer the bumping Sneakin' Sally Through The Alley, while there's more of that reggae influence on Pressure Drop, which completes the trio and fills the whole of side two

PULSE The Warrior. Ipi Tombi IPT 1S. This number from the successful African musical Ipi Tombi made some noise for Osibisa not so long back and Pulse give it a potent disco flavour for a six minute 12 second work-out which hinges around pounding drums, chant vocals, and an infectious hook. Already picking up strong

local radio play and different enough to make a big impact.

COLORADO California Dreaming. Pinnacle Firebird PIN 67-12. Blue vinyl and a beautiful new label design from the revamped Pinnacle label. This Eurodisco reading of the Mamas and Papas' oldie is already a hit in Italy and the 12-inch features stronger emphasis on the brass than does the shorter seven-inch pressing. Flip is the Munich flavour-ered Space Lady Love. Dealers wishing to pick up on this limited edition 12-inch should ring 0689 73141 — there is no minimum order surcharge.

QUINCY JONES Love, I Never Had It So Good. A&M AMSP 7385. Another goodie in A&M's admirable Funkamerica series. Quincy's big band roots shine through on the powerful intro then, sadly, it lapses into an awful girlie chorus vocal. Straight disco sell-out from a man capable of far better, as witnessed by the slow rocking funk of both I Heard That! and Body Heat on the downdeck.

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UK albums

THE SUPREMES At Their Best. Motown 12091. Not really their best because it concentrates on the period after Diana Ross left but cuts like Stoned Love, Floy Joy, Nathan Jones, and Up The Ladder To The Roof do still have a reliable dance-floor following.

VARIOUS ARTISTS Satin City. CBS 10010. A convenient way of carrying some vital catalogue items on gigs with you. 20 slow-down cuts, most proven dance items, including Heatwave's Mind Blowing Decisions, the Floaters' Float On, Dorothy Moore's Misty Blue, the Emotions' The Best Of My Love, Earth Wind And Fire's Fantasy and Herbie Hancock's currently super hot I Thought It Was You.

BIDDU ORCHESTRA Disco Gold. CBS-Warwick PR 5054. TV advertised and sure to be a big seller as Britain's top disco-pop producer strings together 20 of the biggest disco

dance faves of the past 20 years, and gives them his distinctive orchestral treatment. Titles include Shaft, Star Wars, Reach Out (I'll Be There), All Right Now, Heard It Through The Grapevine, Satisfaction, Band Of Gold, Rock Your Baby and, of course, Kung Fu Fighting, all segued together to make it the ideal album to slip on your decks while you nip out for a pee.

Import 7-inch

LES McCANN Just The Way You Are. A&M 2081. The jazz pianist does his best but I can't see him turning the pop hit song into a disco success, despite his classy styling.

FATBACK I Like Girls. Spring SP 181. From the street-funkers' Fired Up And Kickin' LP comes this typical item hinged round a totally infectious riff but it really doesn't go anywhere and, despite the hip "girl watchin'" lyric, will make only limited impact. Flip, Get Out On The Dance Floor, shows a James Brown influence.

Import albums

CISSY HOUSTON Think It Over. Private Stock PS 7015. The erstwhile Sweet Inspirations' lead voice has been making quite a name for herself in the Stateside discotheques but her records, produced by Michael Zager, are perhaps a bit too NY disco mainstream for most British DJs and their crowds. Think It Over is already a monster in the US and Cissy's gospel inspired vocals help give depth to its disco mood while Warning-Danger and Somebody are also fairly strong items.

THE BAR KAYS Money Talks. Stax STX 4106. Tracks cut before the Bar-Kays split from the then ailing Stax to sign for Mercury are now made available on this classy album from the revitalised Memphis-based label. It's interesting to note that Ralph MacDonald, now strong in his own right, was the Bar-Kays' percussionist at the time, while the album also benefits from the added talents of

Bill Summers, Paul Smith, Greg Crockett and Dale Warren. The mood is funk — and then some. Particularly good: the mid-tempoed sledgehammer raunch of the opener Holy Ghost and, in a faster vein, Money Talks.

DAVID SIMMONS Hear Me Out. Fantasy WMOT F-9561. Newcomer Simmons bears a vocal similarity to both Teddy Pendergrass and Isaac Hayes and

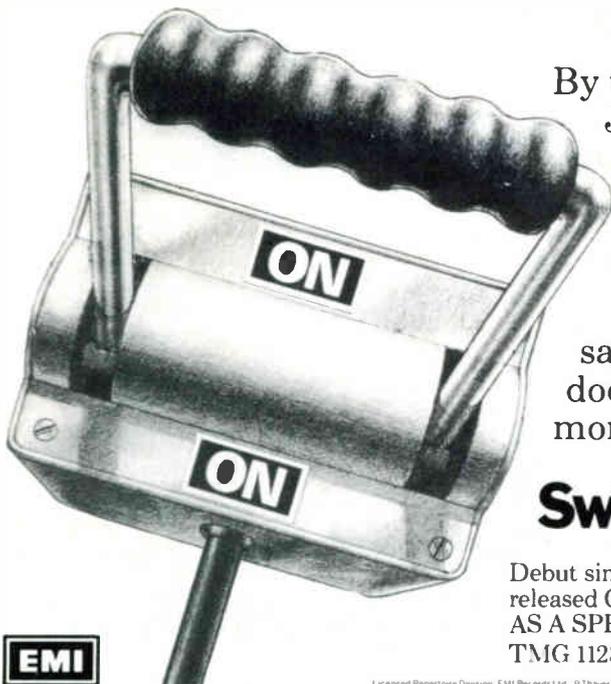
he makes a promising debut with this set which is danceable soul rather than straight disco. Will They Miss Me kicks the album off admirably and should pull some needle-time in the nation's clubs while the easier tempo of Yesterday's Song and the dance balladry of Taxi-Greyhound Station are also worth investigating. Not a great album but one which should be checked out.

FEATURED 12-INCH SINGLE



HEATWAVE Mind Blowing Decisions. Epic 28-50597. A colossus in the making — and there's a story behind this one. It seems that Heatwave heard the reggae cover version of this cut from their Central Heating album, dug the treatment and so came up with this total re-cut which includes a mid-section instrumental break in reggae tempo, replete with a great electric organ solo. If GTO (the label source here) decide to re-release this in its new guise they could well have a pop number one given the public's penchant for easy-paced yet danceable soul ballads a la Commodores/Rose Royce. Whatever, it's already a sensation round the discos on import.

THE SWITCH YOU CAN'T TURN OFF.



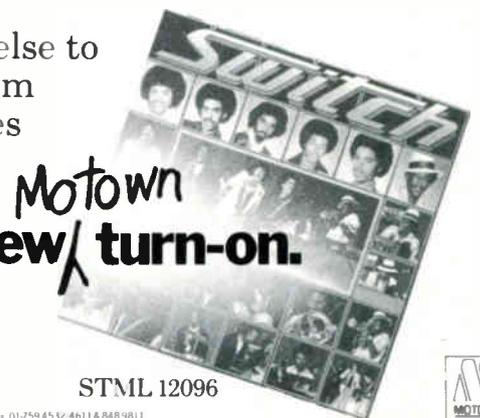
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RANK LEISURE Services control what is Britain's largest discotheque group: "The past year has been fantastic for us, we've grown from 22 to 40 units and the total now includes 21 discotheques and eight Top Rank suites," says the company's 32-year-old promotion and publicity executive Bill McGreggor, the man behind all those special promotion nights for a whole range of consumer products from records right through to coffee and jeans.

"Discos have been a solid part of the entertainment scene for many years and I feel the growth would have been there even without Saturday Night Fever. But there is no doubt that the movie's success has awakened big companies to the possibilities of promoting their products through the clubs.

"In recent months we've done national promotions for Brooke Bond-Oxo's Brazilian Blend coffee, Canada Dry, Dubonnet, Pernod, Riccadonna, Dry Cane, Saturday Night Fever, Thank God It's Friday and Grease, as well as a host of record companies.

"We've noticed that the record companies are now much more aware of the discos as a promotional tool for their product and the service to us has improved enormously. Their

Consumer promotion and Rank's Bill McGreggor

promotion nights used to be very much hit-and-miss affairs but now they are put together really professionally. We get a lot of help from the record companies now."

An important part of Rank's expansion came through the purchase of the Kirby House group which brought the Tramps' chain of discotheques and the plush Fiesta nightspot (in Sheffield) into their fold.

"The clubs had been called Tramps for years but when we took them over Tramp in London complained that we were infringing their trade name so we simply changed all the names.

"It taught us a lesson though — we never bothered in the past but now we register all our clubs' names."

If the supposed disco boom of the past year hasn't noticeably sped up an already apparent growth pattern in disco attendances, it has produced a change in habit for the punters: "There's a lot more interest in dancing now," says McGreggor. "In the past a lot of people went to discos just to stand at the bar and try to pull but now the dance floor is very much the focal

point and where once it was the girls who danced most now it's the boys. Yet, surprisingly, bar takings haven't gone down at all."

Admission fees have, on the other hand, crept up substantially. "I'd say that £1.25 is the average price for admission these days and it can be as much as £3 — and I'm not talking about the trendy society discotheques when I say that.

"Strangely, we put the admission charges up at some of our venues and found our attendance figures went up at the same time. We've always aimed at the over-twenties but it's been noticeable that crowds are getting younger at the top end of the age spectrum."

McGreggor feels there is an enormous demand right now for discos which cater to the very people his company does not at present set out to accommodate. "There's a tremendous interest in disco music among the 10-18-year-olds but in most towns they simply have nowhere to go.

"In the old days we used to have kiddies discos on Saturday mornings and another session in the afternoons and fill the huge old style suites and I can see this happening again.

"Young kids in the Midlands are paying as much as £1 to get into clubs which hold afternoon sessions for them.

"It's good business to keep a club in use throughout the day — it costs money just having it standing there empty — that's why we make our places available for darts matches fashion shows and the like."

Clackmannanshire, Scotland, (the smallest county in Britain), has seen many changes.

Joining the company after a spell as a cinema manager with EMI, he managed clubs in Derby, Blackpool and Bristol before taking up his current appointment.

"While name live bands are too expensive to put on in the discotheques on a regular basis, the tours are coming back in a big way and are pulling the people in — something they couldn't do three or four years ago.

"People can make a lot of money out of promoting one-night stands these days. We don't get directly involved in promoting live gigs though, we prefer to hire the hall out, which means we make money whatever they take at the door."

To Page 38

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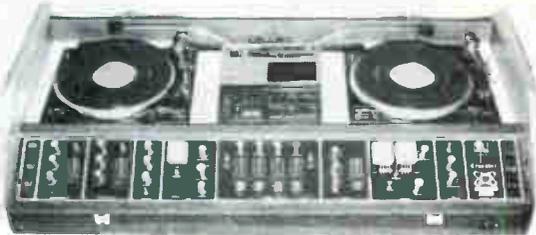
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Oldie dance classics make a comeback

WITH SO much of today's disco music output being cursed with a soundlike quality, more and more of the country's djs are turning back to the dance classics of yesterday.

Some djs merely play the occasional Four Tops' oldie but others are turning their back on today's product and reviving the sounds of Sam and Dave, Otis Redding, Wilson Pickett and all the other one-time disco standards.

Mobile djs in particular find a heavy demand for oldies, playing as they do

at weddings, 21sts, club dances and other events which attract a wide age range. But even a lot of younger disco dancers are now turning their interest to oldies.

"Rock 'n' roll is stronger than ever and our audiences are getting younger all the time," says Stuart Wester one-third of the triumvirate which runs the Wild Wax has recently been doing a nationwide series of gigs to promote Lightning Records' Old Gold series and that company's oldies' catalogue

which is filled with some 4,000 items from a vast array of labels and covering every sphere of popular music.

"Rock 'n' roll is really our thing but on the tour we've been playing all sorts of oldies and there's been a tremendous response."

It was this burgeoning interest in oldies, helped by such radio shows as Capital's Cruisin' and American Dream — hosted by Roger Scott and Mike Allen respectively — which prompted Lightning to put

the Old Gold label together in the first place.

Said Lightning director Keith Yershon: "Much of our business as a one-stop has been built on supplying oldies, particularly to juke box operators."

"Some of the sales on old disco records recently have been amazing — we've sold more than 5,000 copies of Freda Payne's Band Of Gold in recent months for instance.

"We're getting a lot of enquiries from djs and they are definitely playing more oldies now."

From Page 37

Despite the threatened advent of American-style computerised disco-format programming, McGregor reckons the music in British clubs is still very varied. "I can't see the American concept of disco music working here. It's doing well in America at the moment but to British ears it's boring. Our public demands something a bit more varied and interesting than a mindless, relentless dance tempo."

Despite talk in the media of increased violence elsewhere in society, McGregor says the disco scene is cleaner than it's ever been.

"Owners have become aware of the benefits to be had from tight door control. The old days of punch-ups happening all the time have gone. People are more into dancing now than being aggressive with each other and the deterrent of an automatic ban for trouble-makers has

worked well."

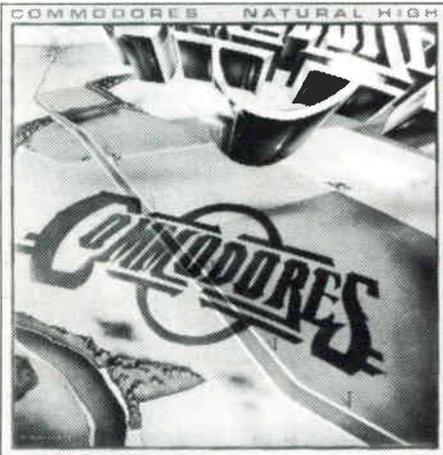
There can be no complacency though, despite a seemingly healthy scene. "If we are going to keep discos popular we have to continually up-date them, improve the sound and lighting and give people value for money.

"I can't really see the bubble bursting though — after all, what alternative entertainment is there geared to the needs of young people?"



ROY AND Stu of the Wild Wax Show.

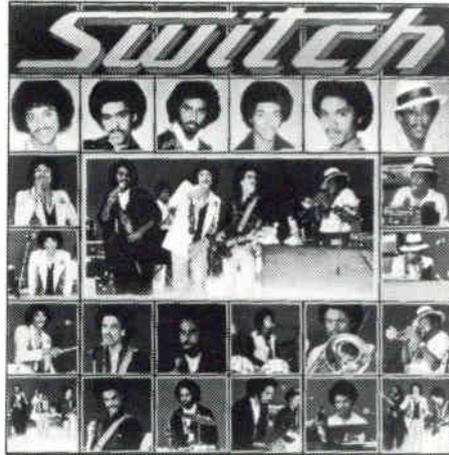
The first three symptoms of a slipped disco.



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BRAM TCHAIKOVSKY Sarah Smiles (Criminal)
MARSHALL HAIN Different Point (Harvest) (Album)
ALLAN LOVE Wine Won't Turn to Water (Mountain)
CHELSEA Urban Kids (Step Forward)
SLADE Rock 'n' Roll Bolero (Barn)
LEO SAYER I Can't Stop Loving You (Chrysalis)
THE DP's If You Know What I Mean (Barn)
DEVO Too Much Paranoias (Virgin) (Album)
TRAVOLTA/NEWTON-JOHN Summer Nights (RSO)
JESSE BARISH A Kiss Made The World Begin (RCA) (Album)

THREE DEGREES Giving Up Giving In (Ariola)
DEAN FRIEDMAN Lucky Stars (Lifesong)
DARYL HALL/JOHN OATES Love Time (RCA)
CAMEL A Wing And A Prayer (Decca/Gama) (Album)
SYLVESTER You Make Me Feel (Mighty Real) (Fantasy)
ALAN PARSONS PROJECT In The Lap Of The Gods (Arista) (Album)

ALBUMS OF THE MONTH

WILDE ROCK
TAPE LP 14

DAVID BOWIE Stage (RCA)
WAYLON JENNINGS I've Always Been Crazy About You (RCA)
SLADE Slade Alive Vol. 2 (Barn)
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NATIONAL TOP 100 SINGLES

W/E OCTOBER 13 1978

This Week Last Week

This Week	Last Week	Artist	Title	Label	Chart Position
1	1	TRAVOLTA/NEWTON-JOHN	You're The One	RSO '8 (f)	1
2	2	ROSE ROYCE	Love Don't Live Here....	Whit K 17236 (w)	2
3	3	FRANKIE VALLI	Grease	RSO 12 (f)	3
4	13	DEAN FRIEDMAN	Lucky Stars	Lifesong LS 402 (c)	4
5	-	ELO	Sweet Talkin' Woman	Jet JET 121 (c)	5
6	94	BONEY M	Rasputin	Atlantic Hansa K 11192 (w)	6
7	11	SYLVESTER	You Make Me Feel...	Fantasy FTC 160 (e)	7
8	9	LEO SAYER	I Can't Stop Loving You	Chrys CHS 2240 (f)	8
9	6	EXILE	Kiss You All Over	RAK 279 (e)	9
10	18	THIRD WORLD	Now That We've Found....	Island WIP 6457 (e)	10
11	3	10CC	Dreadlock Holiday	Merc 6008 035 (f)	11
12	-	JOHN TRAVOLTA	Sandy	Midsong/Polydor POSP 6 (f)	12
13	23	CRYSTAL GAYLE	Talking In Your Sleep	UA UP 36422 (e)	13
14	5	ABBA	Summer Night City	Epic EPC 6595 (c)	14
15	38	ROLLING STONES	Respectable	EMI 2861 (e)	15
16	36	RAINBOW	LA Connection	Polydor 2066 968 (f)	16
17	12	BLONDIE	Picture This	Chrysalis CHS 2242 (f)	17
18	10	COMMODORES	Three Times A Lady	Motown TMG 1113 (e)	18
19	7	DAVID ESSEX	Oh What A Circus	Merc 6007 184 (f)	19
20	19	IVOR BIGGUN	Winker's Song	Beggars Banquet BOP 1 (e)	20
21	19	JACKSONS	Blame It On The Boogie	Epic EPC 6683 (c)	21
22	8	JILTED JOHN	Jilted John	EMI INT 567 (e)	22
23	37	SMOKIE	Mexican Girl	RAK 283 (e)	23
24	-	MICK JACKSON	Blame It On The Boogie	Atl. K 11102 (w)	24
25	24	BUZZCOCKS	Ever Fallen In Love	UA UP 36455 (e)	25
26	15	SIOUXSIE/BANSHEES	Hong Kong Garden	Poly 2039 052 (f)	26
27	-	DEEP PURPLE	Burn	Purple PUR 137 (f)	27
28	14	BONEY M	Rivers/Brown Girl	Atlantic/Hansa K 11120 (w)	28
29	57	BOB SEGER	Hollywood Nights	Capitol CL 16004 (c)	29
30	20	TRAVOLTA/NEWTON-JOHN	You're The One....	RSO 006 (f)	30
31	33	CLEVELAND EATON	Bama Boogie Woogie	Gull GUL 63 (p)	31
32	48	RAMONES	Don't Come Close	Sire SRE 1031 (f)	32
33	58	O'JAYS	Brandy	Philadelphia PIR 6648 (c)	33
34	21	DARTS	It's Raining	Magnet MAG 126 (e)	34
35	-	BOOMTOWN RATS	Rat Trap	Ensign ENY 16 (f)	35
36	16	STATUS QUO	Again And Again	Vertigo QUO 1 (f)	36
37	22	HI TENSION	British Hustle	Island WIP 6446 (e)	37
38	42	GORDON LIGHTFOOT	Daylight Katy	WB K 17214 (w)	38
39	-	OLYMPIC	Runners Get It While You Can	Polydor RUN 7 (f)	39
40	25	DOOLEYS	A Rose Has To Die	GTO GT 229 (c)	40
41	-	EARTH WIND AND FIRE	Got To Get You....	CBS 6553 (c)	41
42	28	ANDY GIBB	An Everlasting Love	RSO 15 (f)	42
43	-	DONNA SUMMER	McArthur Park	Cas CAN 131 (p)	43
44	51	THREE DEGREES	Giving Up Giving In	Ariola ARO 130 (p)	44
45	30	HERBIE HANCOCK	I Thought It Was You	CBS 6530 (c)	45
46	88	MARSHALL, HAIN	Coming Home	Harvest HAR 5168 (e)	46
47	-	LA BIONDA	One For You....	Phillips 6198 227 (f)	47
48	40	DR FEELGOOD	Down At The Doctors	UA UP 36444 (e)	48
49	84	LITTLE RIVER BAND	Reminiscing	EMI 2839 (e)	49
50	46	FATHER ABRAHAM	Dippety Day	Decca FR 13798 (s)	50
51	34	REZILLOS	Top Of The Pops	Sire 4001 (f)	51
52	35	ALBERTO Y LOST TRIOS	Heads Down....	Logo GO 323 (r)	52
53	-	ELTON JOHN	Funeral For A Friend	DJM 15000 (c)	53
54	27	CROWN HEIGHTS AFFAIR	Galaxy Of Love	Merc 6168 801 (f)	54
55	26	MOTORS	Forget About You	Virgin VS 222 (c)	55
56	50	SKIDS	Sweet Suburbia	Virgin VS 227 (c)	56
57	-	BEATLES	Sgt. Peppers/With A Little Help	Parl. R 6022 (e)	57
58	32	CERRONE	Supernature	Atlantic K 11089 (w)	58
59	64	FLASH/PAN	And The Band Played On	Ensign ENY 15 (f)	59
60	-	B'HOOD OF MAN	Middle Of The Night	Pye 7N 46117 (p)	60
61	-	GERRY GRANGER	I Go To Pieces	Casino Classics CCS (p)	61
62	31	JAM	David Watts	Polydor 2059 054 (f)	62
63	-	JONATHAN KING	One For You	GTO GT 237 (c)	63
64	43	JEFF WAYNE	Eve Of The War	CBS 6496 (c)	64
65	75	RICH KIDS	Ghosts Of Princes	EMI 2848 (e)	65
66	39	STARGARD	What You Waitin' For	MCA 382 (e)	66
67	-	BARRON KNIGHTS	Get Down Shep	EPC 6703 (c)	67
68	-	DC LA RUE	Let Them Dance	Pye 7N 25795 (p)	68
69	-	CHRIS REA	Fool	Magnet MAG 111 (e)	69
70	85	LINDISFARNE	Juke Box Gypsy	Merc 6007 187 (f)	70
71	47	BILBO	She's Gonna Win	Lightning LIG 548 (w)	71
72	41	PATRICK JUVET	Got A Feeling	Cas CAN 127 (p)	72
73	-	GLADYS KNIGHT	It's A Better Than Good Time	Bud BDS 478 (p)	73
74	29	BAKER/MULLARD	You're The One	Pye 7N 45121 (p)	74
75	-	SUGAR CANE	Montego Bay	Ariola AHA 524 (p)	75
76	-	ROBERT PALMER	Best Of Both Worlds	Island WIP 6445 (e)	76
77	-	FRANKIE MILLER	Darlin'	Chrysalis CHS 2255 (f)	77
78	53	WHO	Who Are You	Polydor WHO 1 (f)	78
79	-	ELAINE PAIGE	Don't Walk Away	EMI 2862 (e)	79
80	-	BOSTON	Don't Look Back	Epic EPC 6653 (c)	80
81	72	MUNICH MACHINE	Whiter Shade Of Pale	Oasis 5 (c)	81
82	73	MOTORHEAD	Louie Louie	Bronze BRO 60 (e)	82
83	78	WINGS	London Town	Parlophone R 6021 (e)	83
84	-	POLICE	Can't Stand Losing You	A&M AMS 7381 (c)	84
85	83	CLIFF RICHARD	Please Remember Me	EMI 2832 (e)	85
86	100	GAP MANGIONE	Time Of The Season	AMSP 7377 (c)	86
87	-	BRAM TCHAIKOVSKI	Sarah Smiles	Criminal SWAG 3 (s)	87
88	91	ERIC CLAPTON	Promises	RSO 21 (f)	88
89	29	STARGARD	What You Waitin' For	MCA 382 (e)	89
90	97	MATHIS/WILLIAMS	Until You Come Back To Me	CBS 6553 (c)	90
91	96	ONLY ONES	Another Girl, Another Planet	CBS 6576 (c)	91
92	55	MEAT LOAF	Two Out Of Three Ain't Bad	Epic EPC 6281 (c)	92
93	-	BOB DYLAN	Is Your Love In Vain?	CBS 6178 (c)	93
94	80	AL HUDSON	Dance Get Down	ABC 5229 (c)	94
95	77	HAMILTON BOHANNON	Let's Start	Merc 9199 830 (f)	95
96	63	ATLANTIC STARR	Gimme Your Lovin'	A&M AMSP 7380 (c)	96
97	61	JUSTIN HAYWARD	Forever Autumn	CBS 6368 (c)	97
98	59	BOB DYLAN	Baby Stop Crying	CBS 6459 (c)	98
99	66	BILLIE JO SPEARS	'57 Chevrolet	UA UP 3454 (e)	99
100	-	CHELSEA	Urban Kids	Step Forward SF 8 (fp)	100

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

K12314

ANDREW GOLD
"Thank You For Being A Friend"

K13135

JULIE & GORDON
"Gordon's Not A Moron"

Pogo POG 003

JOHNNY THUNDERS
"You Can't Put Your Arms Round A Memory"

ARE3





PLAYLISTS

Weak Commencing 9 October
Radio 1's Featured Forty
JACKSONS Blame It On The Boogie (Epic)
MICK JACKSON Blame It On The Boogie (Atlantic)
O'JAYS Brandy (Philadelphia)
MARSHALL HAIN Coming Home (Harv)
FRANKIE MILLER Darlin' (Chrysalis)
DR FEELGOOD Down At The Doctors (UA)
10CC Dreadlock Holiday (Merc)
BRECKER BROTHERS East River (Capitol)
BOB SEGER Ever Fallen In Love (UA)
THREE DEGREES Giving Up Giving In (Ariola)
EARTH WIND AND FIRE Got To Get You Into My Life (CBS)
FRANKIE VALLI Grease (RSO)
BOB SEGER Hollywood Nights (Cap)
LEO SAYER I Can't Stop Loving You (Chrysalis)
GLADYS KNIGHT AND PIPS Better Than Good Time (Buddah)
CAROLE BAYER SAGER It's The Falling In Love (Elektra)
DJ ROGERS Love Brought Me Back (CBS)
ROSE ROYCE Love Don't Live Here Anymore (Whit)
QUINCY JONES Love I've Never Had It So Good (A&M)
DEAN FRIEDMAN Lucky Stars (Lifesong)
DONNA SUMMER MacArthur Park (Cas)
SMOKIE Mexican Girl (RAK)
BETTE MIDLER ILLUMINATIONS My Boyfriend's Back (THIRD WORLD Now That We've Found Love (Island)
LA BIONDA One For You (Merc)
JONATHAN KING One For You (GTO)
BLONDIE Picture This (Chrysalis)
ERIC CLAPTON Promises (RSO)
BONEY M Rasputin (Atlantic)
ROLLING STONES Respectable (EMI)
GERRY RAFFERTY Right Down The Line (UA)
JOHN TRAVOLTA Sandy (RSO)
MARVIN MCCOO/BILLY DAVIS JNR Shine On Silver Moon (CBS)
MINK DEVILLE Soul Twist (Cap)
ABBA Summer Night City (Epic)
TRAVOLTA/NEWTON-JOHN Summer Nights (RSO)
ELO Sweet Talkin' Woman (Jet)
CRYSTAL GAYLE Talking In Your Sleep (UA)
ANDREW GOLD Thank You For Being A Friend (Asylum)
JOHN PAUL YOUNG The Day That My Heart Caught Fire (Ariola)
MATTHEW WILLIAMS Until You Come Back To Me (CBS)
CAPTAIN AND TENNILLE You Never Done It Like That (A&M)

Records Of The Week
Paul Burnett for DLT
CAPTAIN AND TENNILLE You Never

Done It Like That (A&M)
Simon Bates
ELTON JOHN Part Time Love (DJM)
Peter Powell for Paul Burnett
THE UNDERTONES Teenage Kids
Tony Blackburn
DARYL HALL/JOHN OATES The Last Time
Kid Jensen
ERIC CLAPTON Promises (RSO)

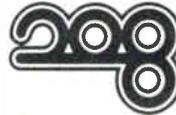


Week commencing 8 October
BRMB Playlist
THIRD WORLD Now That We've Found Love (Island)
CHRIS REA Fool (If You Think It's Over) (Magnet)
BROTHERHOOD OF MAN Middle Of The Night (Pye)
JOHN TRAVOLTA Sandy (Polydor)
O'JAYS Brandy (Philadelphia)
FATHER ABRAHAM Dippety Day (Decca)
GORDON LIGHTFOOT Daylight Katy (WB)
FLASH AND THE PAN And The Band Played On (Ensign)
JACKSONS Blame It On The Boogie (Epic)
MICK JACKSON Blame It On The Boogie (Atlantic)
ELO Sweet Talkin' Woman (Jet)
BOB DYLAN Is Your Love In Vain (CBS)
FRANKIE MILLER Darlin' (Chrysalis)
CRYSTAL GAYLE Talking In Your Sleep (UA)
DONNA SUMMER MacArthur Park (Casablanca)
JONATHAN KING One For You (GTO)
ROLLING STONES Respectable (EMI)
10CC Dreadlock Holiday (Mercury)

BONEY M Rasputin (Atlantic)
THREE DEGREES Giving Up Giving In (Ariola)
ABBA Summer Night City (Epic)
ANDREW GOLD How Can This Be Love (Asylum)
RANONES Don't Come Close (Sire)
ROSE ROYCE Love Don't Live Here Anymore (Whit)
LINDISFARNE Jukebox Gypsy (Mercury)
POLICE I Can't Stand Losing You (Ablon)
IAN GOMM Hold On (Ablon)
JOHN PAUL YOUNG The Day That My Heart Caught Fire (Ariola)
DR HOOK I Don't Want To Be Alone Tonight (Capitol)
LEO SAYER I Can't Stop Loving You (Chrysalis)
GERRY RAFFERTY Right Down The Line (UA)
BRECKER BROTHERS East River (RSO)
JOHN/OLIVIA Summer Nights (RSO)
SMOKIE Mexican Girl (RAK)
EARTH WIND AND FIRE Got To Get You Into My Life (CBS)
DJ ROGERS Love Brought Me Back (CBS)
ELTON JOHN Part Time Love (Rocket)
BOB SEGER Hollywood Nights (Capitol)
DEAN FRIEDMAN Lucky Stars (Lifesong)
PETER OLIVER Sleeping Like A Baby Now (DJM)
PETER TOSH Don't Look Back (Mercury)
STEPHEN STILLS Can't Get No Booty (CBS)
THELMA HOUSTON Don't Pity Me (Motown)
JOE COCKER Fun Time (Arista)
KINKS Black Messiah (Arista)
MARSHALL HAIN Coming Home (Harvest)
CHOSEN FEW Stand By Me (Ariola)
ETTA JAMES Take It To The Limit (Motown)
BARRY MANILOW Even Now (Arista)
RENAISSANCE Back Home Again (WB)
QUINCY JONES Love, I've Never Had It So Good (AM)
JOHN PRINE There She Goes

(Asylum)
PULSE The Warrior (Ipitombi)
PETER SKELLERN Love Is The Sweetest Thing (Mercury)

BRMB Album Tracks
MELANIE We Can Work It Out (RCA)
KENNY ROGERS I Could Be So Good For You (UA)
JOAN ARMATRADE Taking My Baby Upstairs (AM)
ALESSI No! Tonight (AM)
RAY CHARLES You 20th Century Fox (Decca)
CITY BOY Summer In The Schoolyard (Vertigo)



Week commencing 3 October
208 Top Forty
BONEY M Rasputin (Atlantic)
DEAN FRIEDMAN Lucky Stars (Lifesong)
ELO Sweet Talkin' Woman (Jet)
LEO SAYER I Can't Stop Loving You (Chrysalis)
SYLVESTER You Make Me Feel (Fantasy)
THIRD WORLD Now That We've Found Love (Island)
ROSE ROYCE Love Don't Live Here Anymore (Whit)
SMOKIE Mexican Girl (RAK)
THE JACKSONS Blame It On The Boogie (Epic)
MICK JACKSON Blame It On The Boogie (Atlantic)
ABBA Summer Night City (Epic)
THE DOOLEYS A Rose Has To Die (GTO)
GLADYS KNIGHT Better Than A Good Time (Buddah)
BOB SEGER Hollywood Nights (Capitol)
THE ROLLING STONES Respectable (EMI)
OLIVIA NEWTON-JOHN/JOHN T Summer Nights (RSO)
FRANKIE MILLER Darlin' (Chrysalis)
EXILE Kiss You All Over (RAK)
FRANKIE VALLI Grease (RSO)
SUGAR CANE Montego Bay (Ariola)
O'JAYS Brandy (Philadelphia)
GORDON LIGHTFOOT Daylight Katy (WB)
CLEVELAND EATON Bama Boogie (Gulf)
MATTHEW WILLIAMS Until You Come Back To Me (CBS)
THE WARRLORD The Ultimate Warrior (Birds)
JONATHAN KING One For You (GTO)
LA BIONDA One For You (Mercury)
THREE DEGREES Giving Up, Giving In (Ariola)
DR FEELGOOD Down At The Doctors (UA)
ALBERTOS Y LOST TRIOS Heads Down (Logo)
10CC Dreadlock Holiday (Mercury)
BROTHERHOOD OF MAN Middle Of The Night (Pye)
CRYSTAL GAYLE Talking In Your Sleep (UA)
QUINCY JONES Love I've Never Had It So Good (AM)
THE COMMODORES Three Times A Lady (Motown)
JUDIE TZUKIE For You (Rocket)
BOB DYLAN Is Your Love In Vain (CBS)
EARTH WIND AND FIRE Got To Get You Into My Life (CBS)
THE BEATLES Sgt Pepper (AM)
CHRIS REA Fool (Magnet)
LINDISFARNE Juke Box Gypsy (Merc)
CROWN HEIGHTS AFFAIR Gakaxy Of Love (Merc)

DOOLEYS A Rose Has To Die (GTO)
GORDON LIGHTFOOT Daylight Katy (WB)
EXILE Kiss You All Over (RAK)
FRANKIE VALLI Grease (RSO)
BLONDIE Picture This (Chrysalis)
CARLY SIMON Tranquillo (Elektra)
RONNIE HARWOOD Baby I Love You (RCA)
LITTLE RIVER BAND Reminiscing (RCA)
GOLDIE To Be Alone (Bronze)
CRYSTAL GAYLE Talking In Your Sleep (UA)
EMELANIE HARROLD Let's Spend The Night Together (DJM)
O'JAYS Brandy (Philly)
RAYDIO Honey I'm Rich (Arista)
LEO SAYER I Can't Stop Loving You (Chrysalis)
JUDIE TZUKIE For You (Rocket)
STATUS QUO Again And Again (Vert)
IAN GOMM Hold On (Ablon)
DEAN FRIEDMAN Lucky Stars (Lifesong)
SMOKIE Mexican Girl (RAK)
DAVE EDMUNDS Deborah (Swansong)
DR HOOK I Don't Want To Be Alone (Capitol)
KENNY LOGGINS Whenever I Call You Friends (Arista)
CAROLE KING Disco Tech (Cap)
TRAVOLTA/NEWTON-JOHN Summer Nights (RSO)
JACKSONS Blame It On The Boogie (Epic)
JENNIFER WARNES Right Time Of The Night (Arista)
DR HOOK I Don't Want To Be Alone (Capitol)
ROSE ROYCE Love Don't Live Here Anymore (Whitfield)
LINDISFARNE Juke Box Gypsy (Merc)
PRISM Flying (Ariola)
DAVID GATES Never Let Her Go (Elektra)
LITTLE RICHARD Send Me Some Lovin' (Capitol)
CHRIS REA Fool (Magnet)
STEPHEN BISHOP Looking For The Right One (ABC)
GARY BENNETT Highway Affair (DJM)
JUNIOR CAMPBELL America (P Stock)
GLADYS KNIGHT/PIPS It's A Better Than Good Time (Buddah)
BONEY M Rasputin (Atlantic)
THREE DEGREES Giving Up Giving In (Ariola)
FRANKIE MILLER Darlin' (Chrysalis)
FATHER ABRAHAM Dippety Day (Dec)
GERRY RAFFERTY Right Down The Line (UA)
ELAINE PAIGE Don't Walk Away Till I Touch You (EMI)
GORDON LIGHTFOOT Daylight Katy (WB)
DONNA SUMMER MacArthur Park (Cas)
ANDREW GOLD Thank You For Being A Friend (Asylum)
BROTHERHOOD OF MAN Middle Of The Night (Pye)
BOB SEGER Hollywood Nights (Cap)
ELO Sweet Talkin' Woman (Jet)
MOODY BLUES Driftwood (Decca)
TONY ORLANDO Don't Let Go (Elektra)
MAX MERRITT Draggin' Chains (Poly)
COLORADO California Dreaming (Pin)
DARYL HALL/OATES The Last Time (RCA)
RAGS How Can I Exist (MCA)
BRAN TCHAIKOVSKY Sarah Smiles (Criminal)
CAPTAIN AND TENNILLE You Never Done It Like That (A&M)
SLADE Rock n Roll Bolero (Barn)
JOE COCKER Fun Time (Arista)
VYONNE KEENEY/STEVE FLANAGAN We Got Love (Ariola)

People's Pick
EARTH WIND AND FIRE Got To Get You Into My Life (CBS)

Featured Albums
CLIFF RICHARD Green Light (EMI)
VARIOUS Satin City (CBS)
KINKS 20 Golden Greats (Ronco)
NEW SEEKERS Anthem (CSB)
AL STEWART Time Passages (RCA)
BEACH BOYS M I U Album (Reprise)
BAY CITY ROLLERS Strangers In The Wind (Arista)
SMOKIE The Montreaux Album (RAK)
ALLESBI Driftin' (A&M)
SUZIE QUATRO If You Knew Suzie (RAK)
LINDA RONSTADT Living In The USA (Asylum)



Week commencing 8 October
Beacon A List
LEO SAYER I Can't Stop Loving You (Chry)
BLONDIE Picture This (Chrysalis)
ROSE ROYCE Love Don't Live Here Anymore (Whitfield)
EXILE Kiss You All Over (RAK)
FRANKIE VALLI Grease (RSO)
BILBO She's Gonna Win (Light)
STATUS QUO Again And Again (Vert)
SIUXSIE/BANSHEES Hong Kong Garden (Polydor)
10CC Dreadlock Holiday (Mercury)
CRYSTAL GAYLE Talking In Your Sleep (UA)
HI TENSION British Hustle (Island)
OLIVIA/JOHN Summer Nights (RSO)
DEAN FRIEDMAN Lucky Stars (Lifesong)
THIRD WORLD Now That We've Found Love (Island)
JACKSONS Blame It On The Boogie (Epic)
BONEY M Rasputin (Atlantic)
ROLLING STONES Respectable (EMI)
ELO Sweet Talkin' Woman (Jet)
JOHN TRAVOLTA Sandy (Poly)
GLADYS KNIGHT Better Than A Good Time (Buddah)
BROTHERHOOD OF MAN Middle Of The Night (Pye)
JONATHAN KING One For You (GTO)

Beacon B List
GORDON LIGHTFOOT Daylight Katy (WB)
TINA CHARLES Making All The Right Moves (CBS)
JILTED JOHN Jilted John (EMI INT)
SYLVESTER You Make Me Feel (Fantasy)
DR FEELGOOD Down At The Doctors (Capitol)
SMOKIE Mexican Girl (RAK)
CAROLE BAYER SAGER It's The Falling In Love (Elektra)
BOB SEGER Hollywood Nights (Capitol)
MARSHALL HAIN Coming Home (Harvest)
CHRIS REA Fool (Magnet)
WAR Baby Face (MCA)
O'JAYS Brandy (Philadelphia)
DR HOOK I Don't Want To Be Alone Tonight (Capitol)
LINDISFARNE Juke Box Gypsy (Merc)
SHADOWS Love Deluxe (EMI)

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RADIO TEES
 Weak Commencing 8 October
 Tees Playlist

CAPITAL COUNTDOWN

**CAPITAL
RADIO
194**

W/E OCTOBER 13 1978 SINGLES

1 (1) TRAVOLTA/NEWTON-JOHN Summer Nights	RSO	21 (32) ROLLING STONES Respectable	EMI
2 (2) ROSE ROYCE Love Don't Live Here	Whitfield	22 (-) RAMONES Don't Come Close	Sire
3 (3) FRANKIE VALLI Grease	RSO	23 (15) HI TENSION British Hustle	Island
4 (5) THIRD WORLD Now That We've Found Love	Island	24 (-) JOHN TRAVOLTA Sandy	Polydor
5 (7) SYLVESTER You Make Me Feel....	Fantasy	25 (-) ALBERTO Y LOST PARANOIAS Heads Down	Logo
6 (6) DEAN FRIEDMAN Lucky Stars	Lifesong	26 (13) BONEY M Rivers Of Babylon	Atlantic
7 (-) ELO Sweet Talking Woman	Jet	27 (34) BUZZCOCKS Ever Fallen In Love	UA
8 (-) BONEY M Rasputin	Atlantic/Hansa	28 (-) SMOKIE Mexican Girl	RAK
9 (11) LEO SAYER I Can't Stop Loving You	Chrysalis	29 (21) SIOUXSIE/BANSHEES Hong Kong Garden	Polydor
10 (8) EXILE Kiss You All Over	RAK	30 (19) TRAVOLTA/NEWTON-JOHN You're The One....	RSO
11 (4) 10CC Dreadlock Holiday	Mercury	31 (-) O'JAYS Brandy	Philadelphia
12 (9) ABBA Summer Night City	Epic	32 (-) BOB SEGER Hollywood Nights	Capitol
13 (10) COMMODORES Three Times A Lady	Motown	33 (23) STATUS QUO Again And Again	Vertigo
14 (16) CLEVELAND EATON Bama Boogie Woogie	Gull	34 (-) OLYMPIC RUNNERS Get It While You Can	Polydor
15 (14) DAVID ESSEX Oh What A Circus	Mercury	35 (-) DONNA SUMMER MacArthur Park	Casablanca
16 (18) IVOR BIGGUN Winker's Song	Beggars Banquet	36 (-) MICK JACKSON Blame It On The Boogie	Atlantic
17 (17) BLONDIE Picture This	Chrysalis	37 (39) GORDON LIGHTFOOT Daylight Katy	WB
18 (12) JILTED JOHN Jilted John	EMI International	38 (30) DOOLEYS A Rose Has To Die	GTO
19 (20) JACKSONS Blame It On The Boogie	Epic	39 (-) LITTLE RIVER BAND Reminiscing	EMI
20 (25) CRYSTAL GAYLE Talking In Your Sleep	UA	40 (-) EARTH WIND AND FIRE Got To Get You....	CBS

ALBUMS

1 (1) VARIOUS Grease	RSO	11 (10) BLONDIE Parallel Lines	Chrysalis
2 (7) ROSE ROYCE Strikes Again	Whitfield	12 (-) JOAN ARMATRADING To The Limit	A&M
3 (2) DON WILLIAMS Images	K Tel	13 (-) BROTHERHOOD OF MAN 20 Greatest	K Tel
4 (4) LSO Classic Gold Rock	K Tel	14 (11) VARIOUS Saturday Night Fever	RSO
5 (6) VARIOUS Big Wheels Of Motown	Motown	15 (-) AL STEWART Time Passages	RCA
6 (-) DAVID BOWIE Stage	RCA	16 (14) BUZZCOCKS Love Bite	UA
7 (4) BONEY M Night Flight To Venus	Atlantic	17 (-) THIRD WORLD Journey To Addis	Island
8 (5) 10CC Bloody Tourists	Mercury	18 (-) KINKS 20 Golden Greats	Ronco
9 (9) JEFF WAYNE War Of The Worlds	CBS	19 (13) JAMES GALWAY Songs For Annie	RCA
10 (8) YES Tormato	Atlantic	20 (-) DONNA SUMMER Live And More	Casablanca

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

 K12314

ANDREW GOLD
"Thank You For Being A Friend"

 K13135

JULIE & GORDON
"Gordon's Not a Moron"

Pogo POG 003

JOHNNY THUNDERS
"You Can't Put Your Arms Round A Memory"

 ARE3



**RADIO &
RECORD
NEWS**

ALBUM CHART

**TOP
60**

W/E OCTOBER 13 1978

1	3	VARIOUS Grease	RSO RSD 2001	31	—	JETHRO TULL Live	Chrysalis CJT4
2	2	DON WILLIAMS Images	K Tel NE 1003	32	19	MEATLOAF Bat Out Of Hell	Epic/Cleve.82419
3	37	DAVID BOWIE Stage	RCA PL 02913	33	35	CAMEL Breathless	Decca TXSR 137
4	4	10CC Bloody Tourists	Mercury 9102 503	34	—	DONNA SUMMER Live & More	CALD 5006
5	3	YES Tormato	Atlantic K 50518	35	32	NOLAN SISTERS 20 Giant Hits	Target TGS 502
6	8	BLONDIE Picture This	Chrysalis CDL 1197	36	27	FLEETWOOD MAC Rumours	WB K 56344
7	6	LSO Classic Rock	K-Tel NE 1009	37	29	HERBIE HANCOCK Sunlight	CBS 82240
8	7	VARIOUS Big Wheels Of Motown	EMTV 12	38	—	DIRE STRAIGHTS Dire Straights	Vert. 9102 021
9	5	BONEY M Night Flight To Venus	A/H K 50498	39	41	BROTHERHOOD OF MAN 20 Greatest	K Tel 7980
10	—	BLACK SABBATH Never Say....	Vertigo 9102 751	40	33	KATE BUSH The Kick Inside	EMI EMC 3223
11	11	BUZZCOCKS Love Bite	UA UAG 30197	41	31	ABBA The Album	Epic EPC 86057
12	14	LEO SAYER Leo Sayer	Chrysalis CDL 1198	42	36	BOOMTOWN RATS Tonic For....	Ensign ENVY 3
13	9	VARIOUS Saturday Night Fever	RSO 2658 123	43	43	VARIOUS Evita	MCA MCX 503
14	10	JEFF WAYNE War Of The Worlds	CBS 96000	44	30	VARIOUS Star Party	K Tel NE 1034
15	12	ROSE ROYCE Strikes Again	WB K 56527	45	50	RICH KIDS Ghosts Of Princes	EMC 3263
16	—	JOAN ARMATRING To	A&M AMLH 64732	46	40	GENESIS And Then There Were Three	CDS 4016
17	—	BRYAN FERRY Bride Stripped Bare	POLD 5003	47	48	STEEL PULSE Handsworth Revolution	ILPS 9502
18	17	BOSTON Don't Look Back	Epic EPC 86057	48	—	CROWN HEIGHTS AFFAIR Dream....	6372 754
19	18	ELO Out Of The Blue	Jet JETDP 400	49	54	WILKO JOHNSON Solid Sender	Virgin V1205
20	15	COMMODORES Natural High	STML 12087	50	25	ROLLING STONES Some Girls	EMI CUN 39108
21	16	JAMES GALWAY Songs For Annie	PL 25163	51	—	BARRY MANILOW Even Now	SPART 1047
22	28	CRYSTAL GAYLE When I Dream	UAG 30169	52	49	BROTHERS JOHNSON Blam	AMLH 64714
23	13	WHO Who Are You	Polydor WHOD 5004	53	52	LENA MARTELL Collection	Ronco RTL 2028
24	20	RAMONES Road To Ruin	Sire SRK 6063	54	53	STRANGLERS Black And White	UAK 30222
25	—	TOM JONES I'm Coming Home	Lotus WH 1001	55	—	WIRE Chains Missing	Harvest SHSP 4093
26	21	DR FEELGOOD Private Practice	UAG 30184	56	45	ANDY GIBB Shadow Dancing	RSO RSS 0001
27	34	HOLLIES 20 Golden Greats	EMTV 11	57	57	ULTRAVOX Systems Of Romance	ILPS 9555
28	24	IAN DURY New Boots And Panties	Stiff SEEZ 4	58	42	MOODY BLUES Octave	Decca TXS 129
29	22	DEVO Are We Not Men	Virgin V2106	59	39	REZILLOS Can't Stand The	Sire K 56530
30	23	BOB DYLAN Street Legal	CBS 86067	60	60	KINKS 20 Golden Greats	RPL 2031

GREAT ENCOUNTERS OF THE BEST KIND

(Don't let them happen without you).



Midem 79

International Record and Music Publishing Market
January 19 - 25 1979. Palais des Festivals - Cannes - France.

In 1978 : 52 countries represented, 1.238 firms, 5.050 participants.

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Midem. The winner's date.

WEEK ENDING OCTOBER 13 1978

SINGLES

1 (1) JOHN/OLIVIA Summer Nights	RSO	21 (6) JILTED JOHN Jilted John	EMI INT
2 (2) FRANKIE VALLI Grease	RSO	22 (22) BUZZCOCKS Have You Ever Fallen In Love....	UA
3 (7) ROSE ROYCE Love Don't Live Here....	Whitfield	23 (23) IVOR BIGGUN Winker's Song	Beggars Banquet
4 (14) DEAN FRIEDMAN Lucky Stars	Lifesong	24 (39) ROLLING STONES Respectable	EMI
5 (10) EXILE Kiss You All Over	Rak	25 (31) JACKSONS Blame It On The Boogie	Epic
6 (13) SYLVESTER You Make Me Feel Mighty Real	Fantasy	26 (26) DOOLEYS A Rose Has To Die	GTO
7 (-) JOHN TRAVOTLA Sandy	Polydor	27 (16) JOHN/OLIVIA You're The One That I Want	RSO
8 (4) ABBA Summer Night City	Epic	28 (12) SIOUXSIE/BANSHEES Hong Kong	Polydor
9 (-) BONEY M Rasputin	Atlantic	29 (-) MICK JACKSON Blame It On The Boogie	Atlantic
10 (-) ELO Sweet Talking Woman	Jet	30 (24) JAM David Watts	Polydor
11 (-) THIRD WORLD Now That We've Found Love	Island	31 (15) STATUS QUO Again And Again	Vertigo
12 (3) 10CC Dreadlock Holiday	Mercury	32 (20) DARTS It's Raining	Magnet
13 (-) LEO SAYER I Can't Stop Loving You	Chrysalis	33 (-) FRANKIE MILLER Darlin'	Chrysalis
14 (21) CRYSTAL GAYLE Talkin' In Your Sleep	UA	34 (37) RAMONES Don't Come Close	Sire
15 (17) RAINBOW LA Connection	Polydor	35 (-) BOB SEGER Hollywood Night	Capitol
16 (5) DAVID ESSEX Oh What A Circus	Mercury	36 (27) REZILLOS Top Of The Pops	Sire
17 (11) COMMODORES Three Times A Lady	Motown	37 (-) GORDON Lightfoot Daylight Katy	WB
18 (8) BLONDIE Picture This	Chrysalis	38 (.) DEEP PURPLE Burn	Purple
19 (-) SMOKIE Mexican Girl	Rak	39 (28) BILBO She's Gonna Win	Lightning
20 (19) BONEY M Rivers Of Babylon/Brown Girl....	Atlantic	40 (40) CERRONE Supernature	Atlantic

Radio+Record
NEWS

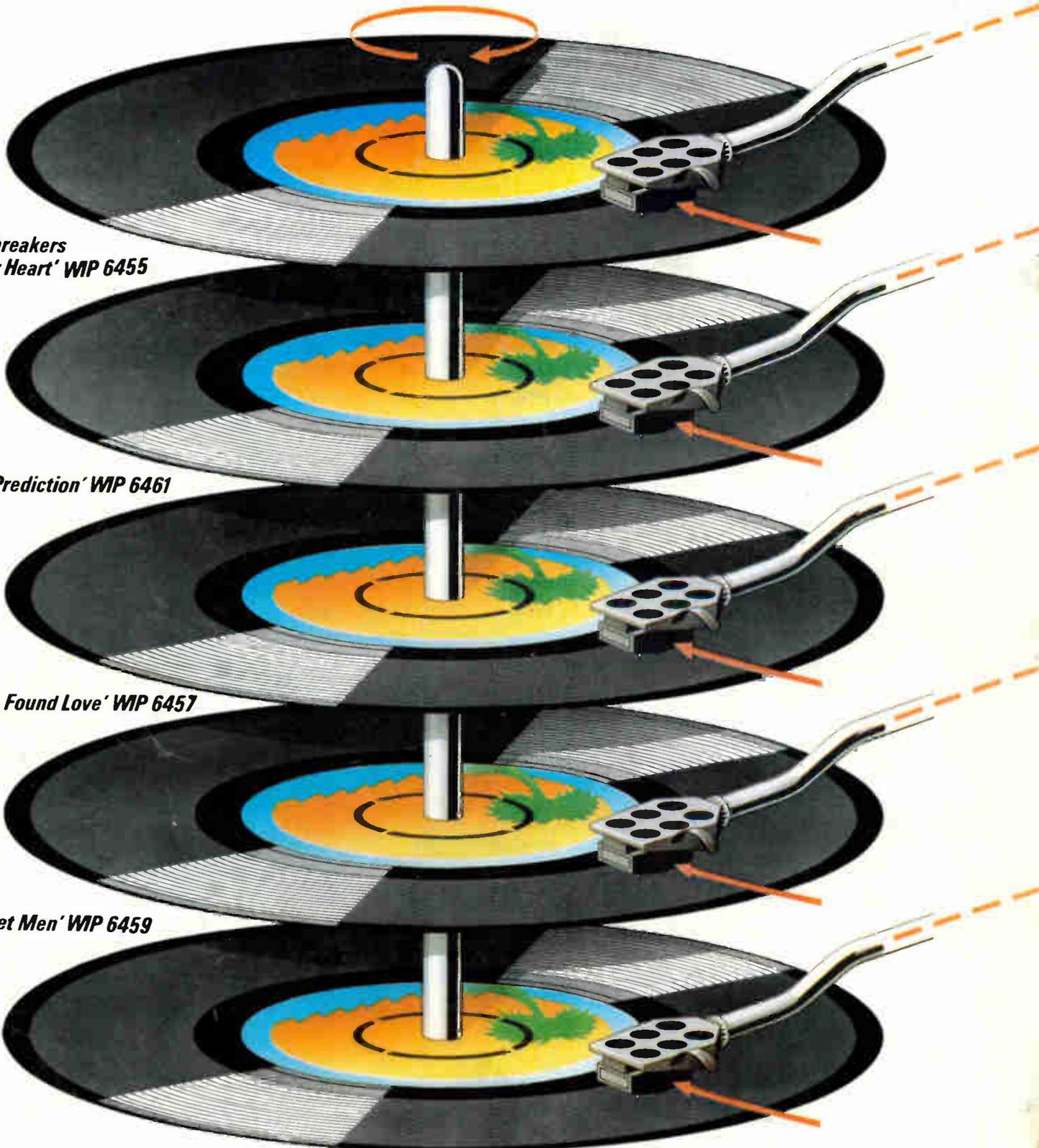
Top 30 Airplay

WEEK ENDING OCTOBER 13 1978

SINGLES

1 (1) (1) DEAN FRIEDMAN Lucky Stars	Lifesong	16 (20) (21) JACKSONS Blame It On The Boogie	Epic
2 (4) (4) JOHN/OLIVIA Summer Nights	RSO	17 (25) (-) FRANKIE MILLER Darlin'	Chrysalis
3 (2) (3) THIRD WORLD Now That We've....	Island	18 (18) (-) ANDREW GOLD Thank You For Being....	Asylum
4 (9) (17) BOB SEGER Hollywood Nights	Capitol	19 (26) (-) O'JAYS Brandy	Philadelphia
5 (5) (-) BONEY M Rasputin	Atlantic	20 (15) (6) BLONDIE Picture This	Chrysalis
6 (3) (7) LEO SAYER I Can't Stop Loving You	Chrysalis	21 ← (-) JOHN TRAVOLTA Sandy	Midsong/Polydor
7 (11) (-) ELO Sweet Talkin' Woman	Jet	22 ← (-) DONNA SUMMER MacArthur Park	Casablanca
8 (7) (8) ROSE ROYCE Love Don't Live Here....	Whitfield	23 (21) (22) MARSHALL HAIN Coming Home	Harvest
9 (6) (2) ABBA Summer Night City	Epic	24 ← (-) JONATHAN KING One For You....	GTO
10 (24) (-) ROLLING STONES Respectable	EMI	25 (27) (-) GERRY RAFFERTY Right Down The Line	UA
11 (13) (20) CRYSTAL GAYLE Talking In Your Sleep	UA	26 ← (-) EARTH WIND AND FIRE Got To Get You....	CBS
12 (16) (16) MICK JACKSON Blame It On The Boogie	Atlantic	27 (28) (28) FLASH/PAN And The Band Played On	Ensign
13 (14) (11) SMOKIE Mexican Girl	RAK	28 (30) (-) RAMONES Don't Come Close	Sire
14 (10) (5) FRANKIE VALLI Grease	RSO	29 (29) (-) BOB DYLAN Is Your Love In Vain?	CBS
15 (8) (13) 10CC Dreadlock Holiday	Mercury	30 ← (-) PETER TOSH You Gotta Walk....	EMI

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



*Tom Petty
& The Heartbreakers
'Listen To Her Heart' WIP 6455*

Steel Pulse 'Prediction' WIP 6461

*Third World
'Now That We Found Love' WIP 6457*

Ultravox 'Quiet Men' WIP 6459



ISLAND

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