

Radio + Records

NEWS

Friday, March 2, 1978 \$50¢

HARMAN
PRODUCT SPECIAL

GENERATION X

VALLEY OF THE DOLLS



Their New Album 'VALLEY OF THE DOLLS'

CHR 1193 Also available on cassette

Features Their New Hit Single 'KING ROCKER'



Chrysalis
RECORDS

Scots claim a first with simul-cast ad

by Colin MacDonald

THE SCOTS ILRs, Clyde and Forth — in association with Scottish Television — are claiming credit for the first-ever simul-cast of a commercial in vision and stereo sound following the successful Valentine's Day transmission of a 30-second commercial for the Three Degrees' 20 Greatest Hits album.

Discussions about the ambitious project began six days before the trans-

mission, and the ILRs' respective chief engineers.

It was preceded by a teaser — produced for all involved by Radio Clyde — and broadcast in each station's preceding break, warning listeners and viewers of the impending simul-cast and advising how to receive maximum impact.

"It's important to establish a first," explained Mr McWilliams, who devised a fool-proof timing system for the ILRs to cue their cartridges with stereo sound.

"I didn't have a second to manoeuvre," added the STV controller who admitted he could have been so pored "if 'Coronation Street' had misbehaved."

At 19.58 and 36 seconds STV ran 25mm film of the commercial with mono soundtrack and, two seconds later — in Edinburgh and Glasgow — the stereo radio commercials were punched up on air.

Clyde production officer, Graeme Moreland, who pressed the buttons in Glasgow was further aided by an ace of STV's output, but there was visual monitoring.

Clyde's Traffic Department, aware of the exercise's success, conceded that its transmission "could have been up half a second out" but that such minor delays would be quite imperceptible to either viewers or listeners.

Radio Forth's sales director, Derek Gorman, noting that the exercise produced precisely £10 of revenue, also claimed that Forth's participation had been equally precise.

Last word came from David Donaldson of CBS whose congratulatory letter to Clyde's managing director James Gordon expressed "thanks for that special kind of magic in helping to make a small piece of history."

As STV's Vernon McWilliams commented: "It's good to try new things, lived up to the night, and gives a great deal of satisfaction to know that we done something for the first time in Scotland."

NEWS

NUJ push for staff increases

THE STAFF of BBC local radio stations should go up by a quarter on average says a report presented to BBC local radio management last week by the ABS and NUJ. Most of the increase is needed, the unions argue, simply to maintain existing output with the balance providing cover for sickness and holidays.

The unions also want improvements in training and career opportunities, better facilities on stations and a detailed breakdown of BBC spending on local radio since it began.

If the BBC does not deal with the problems of existing stations and agree a policy for staffing, training, etc., on new ones, the unions are unlikely to cooperate in the planned expansion of BBC local broadcasting.

Stations most in need of more staff are named as Sheffield, where it is said 17 more are needed, Brighton (16), Humberide (15), Medway (15) and Cleveland (12).

The unions claim that staff resources are stretched to breaking-point. They add: "Workload stress is caused as much by the distraction of staff from their legitimate work to undertake lower grade support tasks as it is by de facto understaffing."

The report speaks of "widespread frustration and despair among female local radio staff about their prospects of ever getting out of the secretarial and clerical categories."

Further union-management talks will consider the report in detail. Welcoming the opening meeting, the first ever of its kind, a NUJ representative, John Barsby, said: "The discussions so far give room for thinking that things are going to get better."

LBC ad revenue increases by 70%

LBC MADE a trading profit of around £325,000 in 1977/78 against £50,000 in the previous year. Advertising revenue was up over 70 per cent and audience up some 17 per cent announced Sir Geoffrey Cox at the company's annual general meeting last Wednesday (21).

"The financial year 1977/78 has been one of outstanding progress for the company," he said. "It has seen a healthy growth in our audience, in our reputation, and in our trading surplus."

He pointed out that the increase in profit "reflects the fact that we have emerged from the period of acute difficulties which surrounded the setting up of LBC, and that the concept of an all-news and all-information station has now been strongly established in the public mind."

He compared LBC's 70 per cent increase in advertising revenue, both local and national, against the 35 per cent increase within the network as a whole.

He praised the IRN unit at Westminster for its efficiency and fairness of coverage. "The IRN coverage is also provided to Independent Television," he said, "and we have been gratified to see the use made by ITN in News At Ten of our live coverage of divisions in the Commons."

Repayment has been made possible of the first position of the company's loan stock. "I am glad that at long last we are able to begin to meet the company's obligations to those who showed their faith in LBC by putting up capital for our operations, and who have had in the past no return at all on that Capital," he said.

Of the recent change of managing directorship Cox said: "Last month Patrick Gallagher, who had been managing director of LBC since 1975, resigned as an executive director, though he has remained a member of the board in a non-executive capacity. He has made a major contribution to the development of LBC and IRN over the past few years, and on behalf of the board I would like to express to him our wish for every success in the next stage of his career."

"George Ffitch, who was appointed managing director in mid-January, brings to the post not only experience as an administrator but a first-hand knowledge of broadcasting and journalism which is most valuable to the company in this further phase of our development."

"I must stress that with the rate of inflation once again showing an upward trend, and with the recent disruption of trading conditions caused by the weather and industrial stoppages, the future contains many elements of uncertainty. We are confident however," he concluded, "that the station is in good shape to grapple with these problems."

BMRB celebrates five years on air

BRMB CELEBRATED five years of broadcasting on February 19, when under the IBA's present policy of reviewing the companies' progress on anniversary dates, its contract was extended for the duration of the IBA's own life until the end of 1981.

Two parties were held by the station, one on Friday (16) for the public and one on Wednesday (21) for advertisers and agencies.

Members of staff who had been at the station since day one (19 in all, around one third of total personnel) assembled around the microphone reminiscing with taped output. The station also contacted ex-BRMB personnel from as

far afield as Vancouver and South Africa.

During the Stewart White show five children who were born on February 19, 1974 (chosen from 31 applications) were presented with £50 each from BRMB and the Trustee Savings Bank, souvenir postage stamps, mint coins and facsimile front pages of local papers from their birthday. Their mothers received bouquets of flowers.

Special guests at the public party (attended by 2,500 people) were the Barron Knights. It became a family party with age groups ranging from 15 to 95 (including a coach-load of 30 people from a West Bromwich Derby &

Joan Club.)

Over 600 people attended the party for advertisers and agencies, representing all the station's major local advertisers and all the leading advertising agencies in the Midlands. Disco dancing was to the sound of the JALN Band.

Projects planned by the station for the future include a series on the various continental twin towns within the BRMB transmission area, more programmes broadcast direct from important events at the National Exhibition Centre and the up-dating of newsroom equipment "to keep BRMB in the forefront of British radio broadcasting."

LETTER

Sir,

I maintain that it would be truly horrendous if we in Britain were to have a 24 hour rock station with the choice of stations is so desperately limited. (Your leader February 23).

Come the day that Britain has enough radio stations for everyone I will be fighting for 24 hour rock stations and 24 hour everything else stations too.

As a founder of the Local Radio Association that has always been my ideal.

Until such time as we achieve the those of us who are on the air must continue to provide a wide choice of programme.

John Whitman
managing director, Capital Radio

STATION-**STATION**

100 210 250 300 370 420 500 580

That **ELLEN BEAR** luvvs **BENJAMIN BEE**
 is written here for all to see
 In this way she's had her fun
 By courtesy of **26**

"TWENTY SIX?" said Benjamin Bee? "Now, who are they supposed to be?" "A slip of the paw," said Ellen B. "It's Doug 'n' Bob at LBCE!" A very successful Valentine's Day party at Radio Tees enjoyed by record company promotion people despite appalling weather conditions which prevented some arriving at all — well done **Matt Donald** for braving impassable roads from Glasgow to get there. **Bob Hopton** welcomed the opportunity to say "hi" for all the record company support during the station's first three-and-a-half years and chat socially with the people who, after all, supply 50 per cent of the station's daytime output **Robert Morley** guest speaker at the Radio Industries' Club lunch tomorrow (27).

Will Lord George-Brown shortly be taking part in a regular monthly phone-in on Capital? Having adopted Radio 1 as their mascot, three members of the Kent 4th Welling Scout group were expected by Playground presenter **David Rider** at BH on Saturday having walked from Dover in the first of a series of non-stop walks for charity — the radio station will donate the funds gained to a charity of its choice. . . . **Hallam's Money Mountain** is still growing — another £1,120 has just been raised at a local restaurant and the only question now left is how children's charities are to benefit from the £8,000 over the target. . . . Seems **Andy Peebles** is still the only dj-on-the-beach — **Daily Mirror** credited him as **Sandy Peebles** the other day. . . . Surprise pop-in guest on **Simon Bates** programme on Tuesday was **Billy Joel** who turned up at BH to record Star Special. . . . **Beacon's Jay Oliver** has no announcement to make at the moment about a switch in national sales agents to R&M as rumoured, but he is as unhappy as a number of other smaller ILRs about the national sales scene at present. . . . An announcement is expected from **Mike Denholm's** new sales company on the acquisition of an ILR person currently signed to **Air Services**. . . . Local sales are registering marked improvements throughout the network. **Victoria's Tony Grundy** has reported an increase of 65.3 per cent in January against the same last year and is considering expanding his sales force to five with the addition of a recruitment specialist.

A total of nine languages are now broadcast every week by **Radio Merseyside** which has added Cantonese and Mandarin (for the 10,000-strong Chinese community) to its existing English, Bengali, Persian, Punjabi, Gujarati and Spanish. . . . **Piccadilly** reports **Tony Sutcliffe** off to Paris recently with a North West Industrial Development Association contingent chatting up French industrialists and bankers for the World From The North West programme. . . . In his first five years on air **BRMB** has sent reporters to France, Spain, Luxembourg and Turkey to cover stories. . . . 210 has adopted **Racal-Zonal** Triple Eight tape for all its reel-to-reel requirements (according to **Racal-Zonal**) and its chief engineer **Paul Atkinson** (according to R-Z) says the high quality obtained makes it easier to meet the high standards expected by the IBA. . . . **Piccadilly's Juliet Blake** is to be on the panel of judges in the **Family Circle/McDougalite's Home Baker** competition — prior to presenting the station's Sunday afternoon children's show with **Phil Wood** she worked as a production assistant and researcher for a Spanish film company.

Paul Burnett took his wife **Nicole** to see **Edda Everage** and she was unlucky enough to be drawn into the act. . . . Sport-mad **Peter Powell** looking forward to skiing holiday at the end of the month. . . . **World** has just got out that **Swanee's John Sachs** is the son of **Fanny's** sidekick **Mamuel** (aka **Andrew Sackj**) — strange, since **Andrew** wrote the BBC's first play without words, **The Revenge**. . . . Tuesday (27) sees Radio 1's first ever phone-in, **Personal Call**, with **Ed Stewart** and **Sae Cook**. . . . since its announcement six months ago, **Jeremy Joslyn's** Radio Prospect factory radio service based in **Caversham** has yet to begin broadcasting — **Joslyn** appears to be rejecting offers of financial backing in favour of a system where 20 promoters pay him £10 per week each until such time as he can begin paying them. . . . Current **Victory** negotiations include plans to swap broadcasters for a month with **WDX** in **Chaitanooga** and also donate them to **Portsmouth FC** for home games. . . . **Radio 1** and 2 encouraged by their night-time figures since separation. . . . **Tony Blackburn** claims on air that his audience figures have gone up a million thanks to the new 'non-stop music' policy on the programme. . . . Remember last year's **Creative Circle** recruitment campaign asking young people to think up a slogan for bicycles in return for a job in advertising? This year **Capital** once again donated air-time to a commercial voiced by one of last year's eight winners for entries extolling the virtues of public libraries.

Metro switchboard jammed last week when expatriate geordie footer manager **Laurie McMenemy** (now with **Southampton**) took part in a 60-minute phone-in to discuss all things round and muddy. . . . **Jimmy Young** at last seems to have broken the TV barrier with appearances on **Give Us A Clue** and **Saturday Night at the Mill**. . . . Conceptual **Primo Corser** **Kerry Juby's** **Capital** **Nothing Club** is going a bomb, with thousands of non-membership applications not out (This is getting too silly, Ed). . . . OK, **Yul Brynner** has donated the season he wore in **The Magnificent Seven** to **Capital's Help-A-London Child** Easter campaign. . . . **Gulfjaws** galore at **Victory** when they reported that a rival double-decker **Fun Bus**, launched recently by a local paper, was transformed into a single decker and not-to-jun-has after a contretemps with a low railway bridge. . . . and, finally, **Radio 1** was inundated with letters after **Jonathan King** had said in **Talkabout** interview with **Mary Whitehouse** that he thought **Jesus Christ** had been responsible for more deaths than **Adolf Hitler**. . . .

T-CONNECTION

CONNECT WITH THE CHARTS 'AT MIDNIGHT'



T-Connection are racing up the charts and setting the discs alight with the red hot sound of their new funk single 'At Midnight'. 'At Midnight' is happening right and it's happening now. Don't waste a second — stock it and spin it!

T-CONNECTION 'AT MIDNIGHT'. TKR 7517





MANPOWER SERVICES
Commission is currently involved in two unique ventures with two of the country's biggest ILR stations — Capital in London and Piccadilly in Manchester, giving each station-based scheme unparalleled commitment to the cities' young unemployed.

At Piccadilly a special Job Desk was instituted for a week of concentrated effort by both the MSC and the station. At the same time Capital's special Jobfinder bus, as previously reported, began its two-week tour of London suburbs.

72,000 people in the Greater

Piccadilly and Capital aid young unemployed

Manchester area were unemployed when Piccadilly's Job Desk opened last Monday. 20,000 employers had been asked to phone in their vacancies to the special Job Desk number, manned by MSC experts. Details were immediately passed to the on-air djs involved — Pete Reeves, Phil Sayer and Roger Day.

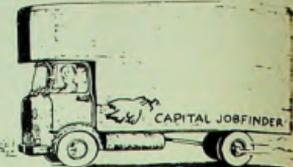
Listeners were requested to contact their local jobcentre or careers office straight away. The radio station's features department co-ordinated the results of each day's efforts and put together a daily summary for broadcast at about 17.45. A full summary of

events is due to be broadcast today (26).

The Capital Jobfinder bus (illustrated above) began its tour of London last Tuesday accompanied by John Golding, Under Secretary of State for Employment to its first venue — the Michael Sobell Sports Centre in North London.

At each locality visited the bus is manned by experts from the MSC with details of jobs in the area and catering specifically for those interested in local openings available through the Youth Opportunities Programme.

A Capital dj is aboard, playing



If you're an unemployed teenager this bus could get you to work.

music and reporting live to the station with reports and appeals of the type of job required locally. When the bus visits Coldharbour Lane in Brixton on Wednesday (28), West Indian born soul dj G Edwards will provide the station links.

As an expertly produced explanatory leaflet proclaims: "you're an unemployed teenager this bus could get you to work."

In the Piccadilly picture, from left to right: Diane Platt, Phil Sayer, Roger Day and Rob Janac at the Fountain Street Job Desk.

How Tees Trent and Humberside broke the ice

RADIOS TEES, Trent and Humberside each became the focal information point for their areas' devastation caused by the recent arctic conditions which swept the country.

At midday on Thursday (15) Radio Tees turned over its programming to an information service as communications and travel were seriously disrupted.

As programme controller Bob Hopton told R&RN, it wasn't a case of normal programming becoming interrupted by the snow coverage but the station's snow desk and snow line being interspersed with normal programming. This situation continued until late Friday night by which time conditions had markedly improved.

Because of the high winds causing unpredictable drifting the station faced a situation where they announced, for example, that the A19 and A1 were passable on Thursday night, only to learn a

short time later that the A1M was closed.

On Thursday the station's afternoon presenter was unable to report and the services of a local hostelry was engaged to prevent any more on-air staff being stranded.

The station relayed constant appeals from both private companies and large corporations asking for assistance from the public to maintain as near-normal services as possible.

An appeal was broadcast on behalf of the Post Office for calls to be kept brief — so many people were telephoning their families that exchanges were becoming jammed. Motorists were advised to pack sacks, spades, hot flasks and sandwiches in their car and to keep journeys to essential only.

"Local radio really comes into its own in these crises situations," said Hopton. "The station sounded

nothing like Tees does normally — we played maybe four records in an hour. The focal point of transmissions was for the good of the community."

Radio Trent broadcast 24-hours a day for the first time to enable three emergency bulletins an hour to be broadcast.

Detailed reports were supplied round the clock by news editor Dave Newman and producers Howard Bennett, Trisha Foster and Phil Dixon. Presenters Steve Merike, Len Groat and Colin Bower kept a constant stream of on air information from listeners who had telephoned with messages about family and friends delayed in the snow.

More than 3000 calls were processed by Radio Humberside in four days when the station set up an emergency information desk. All normal programming was scrapped in favour of continuous

information within a music bed. Presenters worked in four shifts until 20.00 each night. Secretaries, newsmen and staff involved also spent the time away from home, close to the radio station which had become the area's prime information centre.

All three stations have since been rewarded by messages of thanks and congratulations from listeners. A local police force described Trent's efforts as "a most valuable and constructive community service."

The leader of Humberside County Council, Councillor John Townsend said Radio Humberside had done a "magnificent job — better than the national service."

On a lighter note, there were always the joke callers and Humberside staff are still trying to decide whether a group of enthusiasts did cancel their barbecue at the weekend.

**"FOOLS
A WINNER"**

On Flintlock's New Album
"Stand Alone" PLP 8312
suggests a genuine new
direction — not surprisingly
D.J.'s are picking-up on
this track!

Listen to "Tokyo"
"Don't Drink the Water"
"Stand Alone" for further
proof of changin' times for

FLINTLOCK





	LAST WEEK	THIS WEEK
BILLBOARD	54	45
CASHBOX	47	37
RECORD WORLD	45	40



"THERE'S NO BUSINESS LIKE M-O-R BUSINESS"

JOE JACKSON LOOK SHARP!



THE ALBUM

AMLH 64743

SUNDAY PAPERS THE NEW SINGLE

AMS 7413



RADIO NEWS

Victory reporter retains spirit of adventure

VICTORY FREELANCE reporter Peter Wightman, who runs the Solent News Agency in Southampton, made news himself when he decided to try and become the first British reporter to join the QE2 on her first visit to the South Atlantic volcanic island Tristan Da Cunha.

Not only was Wightman gambling that he could recoup the £1,500 travelling costs through payment for stories world-wide, but also that he would be able to beat the treacherous seas surrounding the island to reach the shore from the liner.

But Wightman won the fifty/fifty odds given against him via radio telephone by the island's administrator and spent five hours ashore with him. He also spoke to the chief islander, during which time he used his previous experience at Southern Television to encouragingly discuss their chances of installing a close circuit television station.

Interviewed at length on the Portsmouth ILR, Wightman talked about his eventful return trip which involved a flight from Johannesburg to London in a South African Airways 747 jumbo jet — the first international flight in and out of Salisbury after the shooting down of the Rhodesian Viscount.

He recalled: "It was dark when the captain announced he was putting out all the cabin lights, and the navigation lights, and would fly an evasive course for his approach into Salisbury.

"He explained he was doing this to present less of a target for a missile attack. When we took off from Salisbury we went through the same dramatic blacked-out procedure. And as we climbed away the pilot announced that he had just been informed of the shooting down by Sam 7 missile of a Rhodesian Viscount bound for Salisbury.

"It was 20 minutes before he snapped the lights off and announced we were out of missile range. It was a very interesting 20 minutes," he added.

Radio+Record

NEW

3rd Floor, Silver House, 31/35 Beak Street, London W1 Editors: 01-437 8937/8/9; Advertising tel: 01-437 8930 & 01-439 4506; 01-21697.

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SALES: Alan Campbell, Nick Higham, Felicity Briski (production)

PROPRIETORS: Needleline Music Ltd.

Radio & Record News origination by The Humble Wordsmith Ltd, Tunbridge Wells. Monday Report origination by Med-way Typesetters, 200 High Street, Chislehurst. Printed by Peshawar Press, Tunbridge Wells, in association with Geoffrey Lang.

Leeds prepares for Haydn

LISTENERS TO BBC Radio Leeds are being invited to take part in choir practice by radio. For six weeks the station is holding rehearsals-by-proxy in preparation for a live performance of Haydn's *Creation* on April 7.

For three years the station has been organising "monster, unrehearsed broadcasts of Handel's Messiah. The result has been a high-spirited, if not totally musical, performance."

This year something a little different was sought, but the choice of Haydn's demanding piece raised the problem of how to retain spontaneity and musical verisimilitude.

Producer Frank Pagden's answer resulted in the setting up of the six weekly programmes where families can follow the rehearsals with song-sheets at home; facilities have also been made available for confused participants to phone-in and check on any unclear passages.

Radio Leeds' large new music studios will house the 40 volunteers taking part in the rehearsals, conducted by Paul Shepherd, head of music at Trinity and All Saints College, Horsforth, Leeds.

Celebrated local singers will take part in the final performance in the Great Hall, University of Leeds with a specially assembled amateur orchestra accompanying.

Says Pagden proudly: "As far as we know this has never been done before. It should be lots of fun."

Yukon warm reception

BBC RADIO Manchester can rightly consider itself an international station following correspondence and cassettes sent to the station from a homesick listener in a small mining village in Yukon.

Former Bolton resident Brian Vernon sent both written and cassette proof that he picked up parts of the station's two morning shows on Tuesday, January 30.

In his covering letter, he wrote: "Radio Manchester was something of a regular in October and begin-



"YOU 'UM it son, I'll play it." Could only be Hallam's Roger Moffat making a gallant attempt to play Colin Slade's guitar. At least the owner (left) doesn't appear too worried about the adverse effects on his instrument. Musical accompaniment: singer/songwriter Frank White (right).

Occasion: Keith Sukes' second lunchtime live outside broadcast extravaganza. Venue: Sheffield's Fiesta night club. Audience: Over 1200 assorted housewives, children, office workers enjoying an unusual lunchbreak. Comment: (Skues) "Fantastic." Extras: Presenters Ray Stuart and Howard John. Next: March 9, Fiesta again with the Northern Dance Orchestra.

TV NOTES

SATURDAY'S TISWAS (ATV 10.30) was due to have included an appearance by an unspecified number of Darts whose single Get It (Magnet MAG 140) is currently proving that you all have. But Monday's Kenny Everett Video Show could include anything. At present-time the producer wasn't sure exactly who his video scalpel would reveal.

Berni Flint and Nutshell appear in Granada's Pop Gospel on Tuesday (16.20) with guests Megg Nicol and Garth Hewitt. BBC2's Old Grey Whistle Test (23.30) features studio guests Bill Nelson's Red Noise currently offering a single, Furniture Music (Harvest HAR 5176), and an album, Sound On Sound (Harvest SHSP 4095). Osibisa complete the studio line-up. At 23.45 Thames TV is screening an STV In Concert production with Madeleine Bell.

Mike Reed introduces Thursday's Top Of The Pops (BBC1, 19.20) while Nana Mouskouri has her own BBC2 show at 22.20 in which American singer Robert White guests. The show is entitled Nana's Journey Into Song and no doubt her new single, released on Friday, will be included in her repertoire. It's called There's A Time and has a Philips release, 6176002.

Sydney Devine's guest in Devine Country (STV, Friday, 19.30) is Texas country singer Dotts.

Saturday morning offers Billy Connelly in BBC1's Multi-Coloured Swap Shop (09.30). The Scottish personality is currently touring the nation and has a Polydor single out called I Can't Spell **** (POSP 21). Generation X talk about their new Chrysalis album Valley Of The Dolls (CHR 1193) in LWT's Saturday Morning Show (10.00). Evening viewing sees Herbie Hancock at Chelsea College in BBC2's Rock Goes To College (18.55). New single and album receiving deserved acclaim: You Bet Your Love (CBS 7010) and Feets Don't Fail Me Now (CBS 83491).

Steve Jones Illustrated, preceding Kenny Everett on STV (18.30, Monday), includes appearances by Polly Styrene and Catherine Howe whose follow-up to Move On Over was released on Friday, also on Ariola: Turn The Corner Singing (ARO 151). Finally, Lenky & Jerry At The Talk Of The Town (BBC2, 20.10) are joined by Charles Aznavour.

ning of November; however since then you've only been heard here once or twice."

Vernon's detailed reception

report listed exact times and dates, together with the internationally-recognised code for signal strength — SINPO, of the reception.

ROUNDUP

RECORDS THAT have sold a million over twenty years will provide the material for Simon Bates' weekday morning Golden Hour from today (26). The regular 09.00-10.00 Radio 1 slot is to be devoted to million sellers from 1957 to 1976 — each show covering a year. "Listeners will be able to follow the careers of individual artists like Cliff Richard through their hit records and trace the trends down the years," says Bates.

A NEW series of programmes devoted to Liverpool's maritime history begins on BBC Radio Merseyside on Wednesday (28). Mike Stammers, keeper of maritime history at Merseyside County Museums, compiled the series which covers his visit to the Falkland Islands where he inspected the remains of many ships wrecked on this British colony's rocky shores. A number of the vessels encountered are of specific interest to Merseyside, either through origin, ownership or class. Ghosts of Cape Horn is broadcast at 19.00.

THE NEW phone-out system, which replaced Dave Cash's Capital Love Line phone-in on St. Valentine's Day, is beginning to sound like radio US-style complete with on-air hysterics. One girl burst into tears when she heard his voice on the 'phone and in true blue nostalgia form a couple whose baby had just been born promised to name him after the dj.

MIXING SPORT and rock, BBC Radio Sheffield broadcasts live from London this Sunday (4) to cover Sheffield's Concord Sports Centre team's participation in the Tate & Lyle Sportswoman competition final. Winton Cooper's "Something" Else rock show has been specially extended from 14.00 to 18.00 to accommodate the live coverage from London's Sobell Sports Centre care of sports producer Malcolm Brammar.

IN ADDITION to the station's regular Job Spot recruitment service, Capital has launched a special Executive Job Spot for up-market appointments in the £7,000 to £10,000 range. For about £485 employers can purchase 20-seconds of air time for broadcast three times on Sundays only. Each 20-second slot is aired with two others to make up a 30-second programming segment.

MAURICE DODD, Daily Mirror cartoonist and author of The Pershires talked to Trisha Ingrams in LBC's The London Interview on Saturday (18.00). In the station's new black magazine programme on Sunday (The London File, 19.00) Hilton Fyke talked to the Head of Community Relations at New Scotland Yard, Cdr. John Thornton.

Maison Mobile for sale

MAISON ROUGE'S mobile recording studio is for sale. Interested parties should contact Robin Black at Maison Rouge, Wansdown Place, London SW6 (01-381 2001) for details of equipment available and to negotiate a price.

The mobile was introduced in January 1976 and was designed to record 16 and 24 Track and to mix finished masters in stereo quadrasonic.

In June 1977 Maison Rouge launched their new studio in Fulham and plans for a second studio are currently underway.

Island forms a disco division

FOLLOWING THE success of its reggae and soul catalogue over the last year, Island Records has formed a disco division.

The new division will be headed by Erskine Thompson, an experienced radio and club dj. He will be responsible for acquiring and promoting new disco acts and

product for Island.

Thompson's intention for the division is to pick up hot American and European disco product before it is available here on import.

First releases under the aegis of the disco division are Cuba (12 WIP 6483) by the Gibson Brothers, released March 2, Third World's

One Cold Vibe (WIP 6485), due for March 9 release, and upcoming product from Hi-Tension and NY funk group, Roundtree.

Working with Thompson will be Eon Irving, who will be responsible for London club promotions and national dj mail-outs.

Gilltrap picture problem

THE RELEASE of Gordon Gilltrap's new single, Fear Of The Dark which is to be made available as a 12-inch picture disc, a normal 12-incher and a 7-inch, has been held up due to pressing problems at the Picture Disc Inc. factory in Los Angeles where the picture disc version of the release is being manufactured.

The Electric label have held up the release of all three versions to enable all dealer orders to be shipped out at the same time.

The records carry the catalogue numbers LWOP 29 (picture disc), LWOT 29 (12-inch) and WOT 29 (seven inch).

The release is backed up by an extensive marketing campaign built around the Gordon Gilltrap Band's UK tour.

Light of the World

ENSIGN'S latest signing, Light of the World, a London based r and b band, will be the subject of a major promotion campaign, currently being finalised.

The band has been produced by Vinnie Castellano, a one-time staff producer at the All-Platinum label in America.

Ensign will release a debut single, Swinging (ENY 22) as a 12-inch release on March 17 followed by an album called Light of the World in May.



FRENCH SINGER Sacha Distel has been signed to Phonogram on a worldwide basis for his English language recordings. Distel is currently working on a debut album for Phonogram of 20 love songs, scheduled for an April Release.

Sacha Distel (right) is pictured with from left, Polygram's Brian Baird, his manager Tito Burns, Phonogram's a/r executive John Holman and Phonogram's director of business affairs, David Baker.

R&RN's Driver changes gear with Needletime

PAUL PHILLIPS, who has been editor of Radio & Record News since January 1978, is to assume the role of editorial consultant in order to allow him to concentrate more on his songwriting and recording activities.

His new position means he will have an involvement with all Needletime Music magazines. Needletime publishes R&RN, The Monday Report and Radio Month and Phillips will be particularly concerned in the launching of new publications.

Since his Top 10 hit as Driver 67 Phillips has found his time split between music and journalism. "Since I have spent the last three and a half years trying to achieve a hit record," he says, "I owe it to myself to make the most of the

opportunities which Car 67 has opened up for me.

"R&RN publisher Greg Thain and everyone involved in the magazine has been very understanding during the last few months about my frequent absences and only our difficulty in finding a suitable replacement has prevented me from stepping down before.

"Now, however, the demands of my recording schedule make it impossible to carry on an effective role as editor.

"I will naturally be giving any assistance required until such time as the position is filled, but I am looking forward very much to an involvement in the overall development of Needletime Music to the launch of 2AM, a leisure consumer monthly."

More Miles Per Hour

TO COINCIDE with John Miles' first tour here for over 18 months, Decca is releasing a new album, More Miles Per Hour (TXSR 135), on March 30. As taken from the album, Cañon, A Good Man Down (FR 11) will precede the album on March 31. Miles' 26-date tour starts April 1 and includes a night (20) at Hammersmith Odeon.

Hot Rods Thriller trailer

ISLAND RECORDS launches a gigantic marketing campaign for the Hot Rods next week, based on the band's new album, Thriller (ILPS 9563), released March 9, their preceding single, Power of The Glory (WIP 6474), released this Friday (2).

The campaign includes fully-funded ads in the programmes for football games due to be played this Saturday; Bristol City v. Utd., Ipswich Town/Notts Forest, Coventry City/West Brom Albion, Celtic/Morton and Spurs/Derby County. The Rods single will be played at all matches.

Full-page ads will appear in MM and NME of March 2, and NME and Sounds on March 10.

Island will start an international in-store display campaign in early March, with displays based on the Thriller visual content, posters and posters of sale material, and will also make available a video of the band performing Media Messiahs and Power of The Glory.

The merchandising campaign for the album includes Thriller t-shirts (some to be given free to selected dealers), t-shirts, jeans and shirts. A sales leaflet is included in every album cover.

The Hot Rods tour starts on Liverpool on March 9, and includes dates at the London Rainbow, Manchester Apollo (24) and Newcastle City Hall (20).



“Hello - EMI Records, can I help you?”

To streamline telephone ordering of EMI Records and Tapes, you need now call only ONE NUMBER.

Your region will have twelve telephone sales girls, all trained to process your order through our on-line VDU computer system. They will deal with all enquiries relating to:- Orders,

Catalogue and price information,

Despatch queries,

Record returns.

After-hours, this same ONE NUMBER will supply a telephone Ansafone service. You will already have received a card stating your new telephone number. Please keep it next to your phone.

This new service starts Thursday, 1st March 1979.

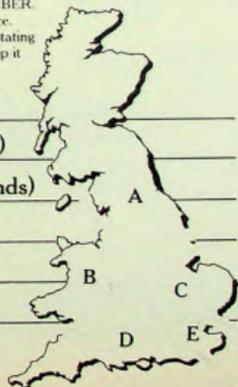
01-561 4646 area A. (North & Scotland)

01-848 9811 area B. (Wales & N. Midlands)

01-573 3891 area C. (E. Midlands)

01-561 4422 area D. (South West)

01-561 2888 area E. (South East)



EMI Records (UK).
Sales and Distribution Centre, 1-3 Uxbridge Road, Hayes, Middlesex.

RSR launch with a Lionel Bart musical

A NEW all embracing company aimed at all aspects of the entertainment and leisure industry called RSR Entertainments, has been formed by Roland Rennie, Paul Robinson and David Shaw.

Operating from Suite 1, 3 Abbey Road, Orchard Street, London SW1 (01-222 4444) RSR's first major project is Lionel Bart's new musical based on Jonathan Swift's classic Gullivers Travels.

RSR has signed Bart to a management contract and an album titled Gullivers Travels — The Search For Perfection is to be recorded in March with a rock superstar cast, the first signing being Justin Haywood of the Moody Blues.

The album is planned as an introduction to a projected Broadway and West End stage presentation. The book for the show has been written by Larry Gelbart, creator of the successful TV series Mash and screen-play writer.

RSR has also signed a management contract with Chris Simpson and his group Magna Carta, currently with Phonogram.

RSR Entertainments will be involved in record production,

music publishing, artists management, films, book publishing and projects geared towards the leisure industry.

The RSR Records label is soon to be launched and a pressing and distribution deal is currently being negotiated.

Roland Rennie is a former executive at Chappell and a one-time managing director of Polydor Records while Paul Robinson recently operated his own company. David Shaw is best known for his contribution he made as Robert Stigwood's partner.

Legal advice sought by Sidewalk on Sidewalk

A PROBLEM might arise this week over the launch of the first of a new disco label of the EMI Group Repertoire Division called Sidewalk.

Although GRD General Manager Geoff Kempin explained the company had registered the name, there is currently another label with the same name on the market.

The Sidewalk label name was registered just over three years ago by producer Peter Eden, a one-time associate of Donovan.

Eden's Sidewalk label is handled by another small indie label EMI co-owner, in which Eden is a partner with John Beecher.

It is understood that Eden is taking legal advice over EMI's use of the Sidewalk name.

EMI's first release on Sidewalk is Haven't Stopped Dancing by Gonzalez (SID 102) and the company has also lined up a release by Duncan called Book of Rules (SID 103).



THE NEW, as yet un-named label of the EMI Licensed Repertoire Division, will be launched early Summer and the first release is expected to be by the Screen Idols, the first act to be signed directly to the LRD division. The screen Idols — signed by the recently appointed head of the new a and r department, Tony Squire — are a five piece London band fronted by Michelle Nieddu.

The band also features drummer Woody Woodmansey, who formerly fronted his own band, U-Boat and a one-time member of David Bowie's Spiders From Mars, Tony Smith, ex Lone Star, Ched Cheeseman and Jeff Appleby, both of whom played with the Rats. Appleby was also a member of the Hunter Ronson Band.

The band will be recording at EMI's Abbey Road Studios from the beginning of March with producer Dennis McKay who has been involved with such acts as Randy Bachman, Jack Bruce and Kayak.

Seen at the contract signing are, left to right standing, Alan Kaupé, Managing Director of the EMI LRD division, Tony Squire, Martin Haxby (Business Affairs), John Collins (Screen Idols manager), and EMI Records Managing Director Ramon Lopez. The Screen Idols (seated) are Ched Cheeseman, Woody Woodmansey, Michelle Nieddu, Tony Smith, Jeff Appleby.

Magnet retains Robson

RICHARD ROBSON Associates have been retained by Magnet Records as press consultants to the label and its roster of artists.

The company will be providing back-up to Magnet press officer Helena Blakemore at both corporate and artist level. Richard Robson is a former Magnet Records marketing manager.

One of Robson's other clients, Angelo Branduardi has a limited edition three-track E.P. just issued on the Ariola label. The E.P. includes the title track from his debut UK album, Highdown Fair, plus The Stag and Old Men and Butterflies. The E.P. will have a limited edition run of 7,500 and is packed in a special gatefold sleeve and will be backed up by consumer press advertising.

PEOPLE

ISLAND RECORDS International and r manager Bill Lawrie has been asked to join Arista Records as a and r.

SIMON DAVIES has joined the LRD department as assistant to Tony Squire, who recently formed the a and r department. Davies' most involvement was with public company, The Glorious Box, of which he was a co-director with Andy Ashford and Phil Chambon. He has also worked for United Artists Music and Music.

KIT TAUPIN has joined the EMI Records promotions department for 18 months with the company as a messenger. Younger brother of Mike Taupin, he will be responsible for liaising with independent promoters and with Phonogram until a promotion head is appointed.

ALAN BONNER has been appointed to the post of technical service manager reporting to Fred Whittle, at the Barbury Road distribution centre.

WEA has promoted several of its National Sales Promotion team to immediate effect.

The team members concerned, their new titles are, Jeff Beard (Field Manager of the sales force), John Sax (Field manager of the sales promotion team), Mike Olivier (sales manager special projects/disco activities), Steve Betts (area manager of the sales force for the Midlands) Diane Brown (area manager of sales promotion for the Midlands) and in addition Nick Johnson moves from East England to the Midlands as area manager of sales promotion.

PAUL DAVIS has been appointed coordinator of group business affairs at DJM. He will be responsible for coordinating all financial, administrative and legal matters at DJM, and reporting to DJM's directors.

His previous job in the account department of DJM has been taken over by John Gibson, who became financial and management accountant.

Buzzcocks stay sharp

UNITED ARTISTS launches a big campaign on new and re-released material from the Buzzcocks in March.

The Buzzcocks' new single, Everybody's Happy Nowadays (UP 36499), is released on March 2 in a pic sleeve, and will be backed by full-page ads in all the rock papers.

A week later, UA re-releases the last six singles from the Buzzcocks, all in their original pic sleeves. The singles are; Orgasm Addict (UP 36316), What Do I Get (UP 36348), I Don't Mind (UP 36386), Love You More (UP 36433), Ever Fallen In Love (UP 36455) and Promises (UP 36471). The releases are backed by a full-colour full-page ad in MW, and half-page ads in Record Mirror and NME.

The singles, which have been selling steadily since their original release dates, will be available initially for two months. If demand necessitates it, the period will be extended.

UA is also planning similar re-packaging plays on the Stranglers' Peaches and all 999 product.

The Jacksons

Still takin' it to the top



with their
chart single
'Destiny' and a
dynamite U.K. tour.

Daily Express Saturday February 10th 1979

Dramatic

Michael Jackson, at 20 has evolved into a potentially great actor. His touching film debut as the floppy garbage-stuffed scarecrow in "The Wiz" - has got him tipped for an Oscar nomination...

Daily Star Thursday February 15th 1979

The Wiz-

Jacksons 'Destiny'



Blues & Soul...
...all that is left for The Jacksons to achieve in the next decade is to become the first group to play live on the moon."

New Album
'Destiny' EPC 83200

The Birmingham Evening News...

The Jacksons
"The Jacksons have a reputation of being one of the hardest working acts in show business."



Get 'Destiny' into your store today!

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

Chappell retains Irving Berlin

CHAPPELL INTERNATIONAL has signed three new music publishing contracts for the UK and certain overseas territories, and they are a renewal of the company's Irving Berlin contract, with Olivia Newton John for representation of her Zargon music catalogue and with American singer/songwriter Ritchie Snyder.

Operative from the beginning of the year, the agreement with Irving Berlin has now been extended for a further five years and was negotiated by Nick Firth, senior vice president and general manager of Chappell International Music Publishers with Berlin. As with previous agreements, the contract covers the world outside of America, Canada and Japan.

Chappell has been associated with Irving Berlin since 1934.

Chappell International's deal with Olivia Newton John is for a three year period and was negotiated by David Hockman, Chappell International's assistant general manager. The Zargon catalogue includes the B side of A Little More Love called Borrowed Time and two tracks from her gold album, Totally Hot. The agreement is for the world, excluding Scandinavia, France, Japan, America and Canada.

The third signing is for Ritchie Snyder's material published through Don Rubin's Megusta Music and covers all territories excluding France, Japan, Scandinavia, America and Canada.

Fleetwood Mac donate proceeds to UNICEF

FLEETWOOD MAC are to donate the publishing proceeds from a song featured on a new album to UNICEF's Music for UNICEF. The donated song is Beautiful Child, written by Fleetwood Mac vocalist/composer Stevie Nicks and the song reflects the theme of this year's United Nations campaign, The International Year of the Child.

The Nicks composition is included on the forthcoming Fleetwood Mac album, slated for a Summer release which will be the



ISLAND MUSIC president Lionel Conway is pictured with the Average White Band at a recent after-gig party. Pictured left to right standing are Island Music creative manager Keith Aspden, Onnie McIntyre (AWB), David Mintz (AWB manager), Malcolm Duncan (AWB), Dinky Diamond (Island Music professional manager), and Peter Cornish (Island Music managing director). Seated left to right are Dave Aspden (RCA artists development), Steve Ferrone (AWB), Alan Gorrie (AWB), Lionel Conway, Hamish Stuart (AWB), and Roger Ball (AWB).

AWB signed for US

ISLAND MUSIC president Lionel Conway has signed three new music publishing contracts, with the Average White Band, Vapour Trails and the Gibson Brothers. Conway, now based in Los Angeles picked up publishing rights to the Average White Band for the American market on a recent visit to London.

Island Music in the UK has had control of the Average White Band catalogue for the past three years. The new American deal begins with a new album, Feel No Fret.

Vapour Trails, a UK band, are currently in Los Angeles recording an album for Warner Brothers which will be produced by Larry Carlton of the Crusaders.

Conway's third signing, The Gibson Brothers debut on Island Records with Cuba (Island 12 WIP 6483), a record which has already been released by the Zagura label in France. Island will publish Gibson Brothers compositions in America, the UK and Canada.

The Gibson Brothers, born in the Caribbean, living in Paris most of their lives, have been recording for the past two years and have had two European hits, Come To America and Non Stop Dance.

Island Records has already shipped a limited quantity of white label copies of the Cuba single to key disco jockeys throughout the UK.

Macca expands to stage and screen

AN INTERESTING aspect of Paul McCartney's new recording contract, Columbia in America, EMI for the rest of the world is the fact that as part of the American deal, McCartney was given Frank Music, one of the most prestigious catalogues in the theatre area.

Through his MPL Communications company, McCartney is a substantial copyright owner, he already has the old established Edwin H. Morris catalogue and most of Buddy Holly's compositions, under his belt, and the acquisition of Frank Music, formed by Frank Loesser, gives McCartney the rights to such scores as Guys and Dolls, Music Man, Dama Yankee and many others.

One music publisher who obviously wishes to remain nameless explained, "there is nothing strange in the deal, the advantage is that no money exchanges hands, just a change in ownership, but of course it could become difficult in the future if it becomes a common practice".

Chart success

A TUNE acquired by the Valentine Music Group way back in April 1977 is now paying dividends for the company in the UK.

The tune is Music Box Dancer by Canadian composer and pianist Frank Mills, which has been issued by Polydor. Valentine Music boss John Nice picked up rights to the tune for the world outside America and Canada from the original publisher North Country Music.

The tune, a major chart entry in America and a hit in Belgium and Holland, is picking up considerable airplay on BBC Radio Two and Capital Radio.

Frank Mills is currently in London on a short promotional visit.

KAY O'DWYER, director of a general manager of the EMI Music Publishing Group middle of road division has renewed the company's exclusive publishing contract with Mike Harding for further five years. Harding, who is currently recording a new single, Phonogram, is also planning to follow up book to his recent Napoleon's Retreat from Waterloo music film.

Notes

AT THE end of March veteran music publisher Leslie Osborne and wife Kathleen celebrate their golden wedding anniversary ... in July Martin and Linda Wyatt's daughter Joanna takes over the part of Mollie in Annie musical at Victoria Palace ... Chrysalis music director and general manager Chris Stone currently in Nashville accompanied by Leo Sayer who will undertake recording session with Stella Parton ... new singer/songwriter Bruce Woolley signed by Epic label...

follow up album to the Rumours LP, which now has international sales of 13 million.

The Music for UNICEF programme encourages composers to donate publishing royalties to compositions that can earn money for UNICEF over many years, and thereby create a continuing source of funds for the organisation.

Funds raised by the campaign will go to support the organisation's efforts in more than 100 developing countries.

BIG DEN'S BACK

DEN HEGARTY



Voodoo
Voodoo

OK DEN
DID RULES

DEN'S FIRST SOLO SINGLE
AVAILABLE MARCH 2ND MAG 143

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& 848 9671

RSO top rock albums in MTA awards

THE RESULTS of the 1978 Music Trades' Association Awards were announced last week.

RCA and EMI both walked away with clutches of first prizes in the various classical sections, with Decca hotly in pursuit. Decca also won first prize in the 'Historical' section for its double-album soundtrack of Pennies From Heaven.

RCA MoR artistes Cleo Laine and James Galway took first prizes in, respectively, the MoR vocal and MoR non-vocal categories. The BBC dominated the results in the Comedy section, taking first and second prizes for its Two Ronnies (Vol 3) and Goon Show Classics (Vol 5) albums.

THE FIRST of a series of staggered tv campaigns on Shirley Bassey's album, *The Magic Is You* (UATV 30230), released last Friday (23), begins on Tyne-Tees tv today (26). The Tyne-Tees campaign features a three week series of prime-time tv slots.

The album is released nationally on April 13, and the same three weeks of prime-time slots starts three days later on ATV, Yorkshire and Granada.



SAFARI RECORDS, the independent record company formed by Tony Edwards and John Craig (centre) have been awarded their first gold album from James White (left) of Festival Records and Peter Hebbes (right) of the company's music publishing company, Festival Music. The award was for Australian sales of Roger Glover's concept album, *The Butterfly Ball*.

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RSO romped home with two Top Rock Albums, Saturday Night Fever (first) and Grease (second).

Boney M's *Rivers Of Babylon* was the top single, followed by Newton John/Travolta's *You're The One That I Want*.



Phonogram has extended its manufacturing and distribution agreement with Chrysalis and Arista whereby Phonodisc is responsible for the two companies product.

Pictured following the signing of the new contract are from left, Polygram Leisure managing director David Fine, Chrysalis Records managing director Doug D'Arcy, Arista Records managing director Charles Levison, Steve Gottlieb, executive chairman of Chappell Music and chairman of Polygram Leisure, Chris Wright, joint chairman of the Chrysalis/AIR Group of Companies and Phonodisc managing director Bill Bryant.

Europe push for TOTO

TOTO, the Los Angeles rock band whose *Hold The Line* (CBS 6784) single is at 29 in only its second week in the R&RN charts, release their UK debut album on March 9.

The album, entitled simply *Toto* (CBS 83148) has already gone platinum in the States. The release will be backed by full-page advertising in the music press and comprehensive display material. CBS is bringing three members of the band to Europe at the end of February to promote the album.

Released on the same date is Bill Withers' album, *'Bout Love* (CBS 83176). This is preceded a week earlier by a single, *Don't It Make It Better* (CBS 7052). Both will be the subject of a press ad campaign in the rock and black music press, as well as an initial point-of-sale campaign highlighting the single.

Reggae independent is propelled nationwide

PEOPLE UNITE, the record label formed by the black community group Peoples Unite, has been signed to Propeller Records for a nationwide pressing and distribution agreement.

The first release on the People Unite label is a single from the Brixton reggae band Misty, a double A-side 12-inch pressing entitled *How Jah/See Them Ah Come* (PU-PR1 001), scheduled for March 2 release.

This will be followed by Misty's debut album, *Mankind*, during August. The band will also be touring the country at the time of the release.

Tribute to Berry Gordy

MOTOWN RECORDS is releasing 15,000 12-inch pressings of a tribute song to Berry Gordy Set Pops, *We Love You* (12-T 1136), by Diana Ross, Smokey Wonder, Smokey Robinson and Marvin Gaye.

The 12-inch version is released on March 9, and will be Discovision Cued, with details of the D Eye-Cue system on the sleeve.

Arista's 12-inch series

THE FIRST three releases Arista's new 12-inch singles series, ARIST 12, retailing at £1.49, in special sleeves are available week.

The first three releases in the series are a remixed six rail version of the already released inch I Wish I Could Fly Superstar by the Kinks (AR 12240), General Johnson's *C Nobody Love Me Like You* (ARIST 12237) and Black Woman (ARIST 12230) by Afro Cuban Band, produced Michael Zager.

Released concurrently with twelve inch versions are the three inchers of the Kinks General Johnson.

M-Squad

NEW SIGNING to Arista M-Squad, release their debut single, *Miss Caroline Newley* (ARIST 150) on March 9. The group reached the final twelve in the Eurovision entrants heats.

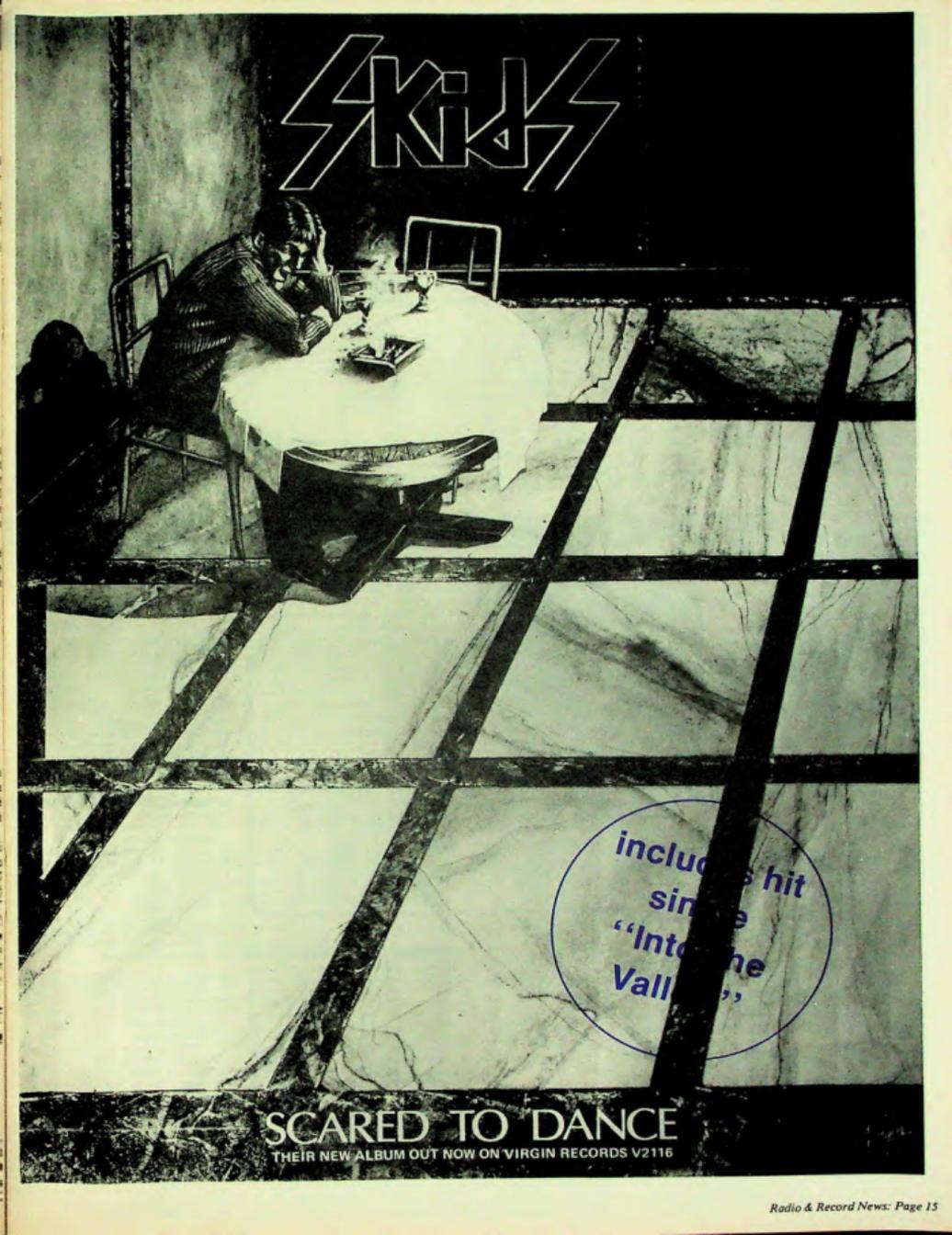
Doll buy Doll

BUYERS OF BOBBIN GIRLS, *Bobbin Boys* (Alaska ALA 2017), recorded by singer/songwriter Tony Lauren will receive a free gift worth almost two pounds when they buy the single, scheduled for release next month.

The first 4,000 copies of the record will be accompanied by a *Bobbin Doll* Kit, worth £1.99. The kits, based upon wooden bobbins discarded from the old cotton mills of Lancashire, are part of a range of *Bobbin Crafts* products produced in Rochdale by the Yarn Crafts company.

Lauren's single is the first of a series which will be linked to his own range of planned 'Bobbinland' children stories.

4KIDZ



includes hit
single
"Into the
Valley"

SCARED TO DANCE

THEIR NEW ALBUM OUT NOW ON VIRGIN RECORDS V2116

KEITH RICHARDS Run Rudolph Run, *Rolling Stones RSR 102*. Production: Keith Richards. A bit late (or early) for Christmas but this is such a good rock'n'roll record it would be welcome almost anytime. Fascinating to see how the Stone fares on his own.

OLIVIA NEWTON-JOHN Totally Hot, *EMI 9213*. Production: John Farrar, Famar and Newton-John must be the world's hottest combination after the Bee Gees. A Little More Love will slide down as this slides up, maintaining an almost constant chart presence for the lady in recent months. After this a short break could be advisable or over-exposure may be diagnosed.

CHEAP TRICK Voices, *Epic SPG 7144*. Production: Tom Werman. An impressive stereo start with whippers around the room that make you wonder when they'll bring round the straight jackets. This effect may well be lost on radio and the song itself, while a pleasant rock ballad, doesn't strongly impress. The band are getting a lot of press at present so it may just break.

SARAH DASH Sinner Man, *Kirshner SKI R 6973*. Production: W. Gold. Amazing vocals from the Dash on a number that has everything. A brassy jazzy rocker of a song with a disco mix and a raunchy horn break in the middle, this is certain to get massive disco plays and should be picked up for airplay. A stupendous single and a stupendous performance from the lady.

THE POINTER SISTERS, *Fire Planet, K 12339*. Production: Richard Barry. In the good old days Fire and The Pointers were

ALBUM REVIEWS

rock

CHRIS SPEDDING Guitar Graffiti, *RAK SRAL 534*. Production: Chris Spedding. Spedding has always been just on the verge of real popularity both as group member and solo artist but has never managed to consolidate more than his occasional single success. This album is unlikely to solve that problem but although it's professional and shiny the overall sound is still that of an anonymous session musician searching for a distinctive style.

MEAL TICKET Take Away, *Logo 1008*. Production: Dave Mackay. Meal Ticket have yet to make the impression expected of them in some critical quarters but this, their third album and by far their strongest, should go a long way to putting that right. More confident and more aggressive the overall sound owes a lot to the impeccable production work of Dave Mackay. If the single takes off this could be the one to do it for this worthy outfit.

GEORGE HARRISON Dark Horse, *K55652*. Production: George Harrison/Russ Titelman. There's nothing particularly special about this album — even the fact of its release has caused little stir. Love Comes To Everyone, Not Guilty and Blow Away are lovely songs but, sad to relate, no better than anything Billy Joel or Neil Diamond are currently producing. Growing up is owing up, finally, that the ex-Beatle is now just another singer-songwriter.

NEIL ARDLEY Harmony of the Spheres, *Decca TXS-R 133*. Ardley's follow-up to the acclaimed Kaleidoscope of Rainbows finds him in mellow mood, toning down the jazz element and upping the MoFi mood-music mood of the critics. The critics are thus going down, but it should do well in the old-Clied market.

CHANSON Chanson, *Ariola ARL 5018*. Production: Williams & Jamerson Jr. Good, but nothing special, debut album from Chanson which includes the current chart hit Don't Get Back. The Chanson twosome, David Williams & James Jamerson Jr. — after 5 other disco tracks — aided by a solid horn section (including EW & P's Louis Satterfield) and several excellent session players.

CATHERINE HOWE Dragonfly Days, *Ariola ARL 5013*. Production: R. Hewson. It's been quite some time since Ms Howe's last album however it was well worth the wait, Dragonfly

featured single



FISCHER Z Remember Russia, *United Artists UP 36486*. Production: Mike Howlett. An excellent debut single from Fischer Z, an uncharacteristic of their live repertoire. Ex-Gang bassist Mike Howlett has given this sophisticated white reggae song a sharp and distinctive sound, spacious yet rhythmic. Probably too slow to be a dance favourite.

synonymous. However sister Bonnie has left to pursue a solo career, and none of her strong vocal arrangements from the debut, L.P. are in evidence here. This apart, the moody production and tightly controlled performance of the Sisters Three makes for an excellent record even if the sparks are conspicuous by their absence.

FRANK MILLIS The Music Box Dancer, *Polydor 2121 370*. Production: F. Mills. Although earning a platinum disc in Canada and being hailed on the press release as being another Eye Level — it seems unlikely that this rather bland and unoriginal disc from '74 will emulate this record over here.

PETER COLLINS Do I Love You, *Polydor 2059 692*. Production: Kenny Denton. This English version of an Italian song is the debut for Peter Collins, Polydor's new ballad singer, and despite excellent arrangement by ELO's Lou Clark seems to be a non starter. A pity really as Collins has a pleasant voice — but must be given better material.

WILD FANTASY Jungle Drums, *Magnet 12 MAG 136*. Production: T. Hillier. Excellent Bee Gees style disc single from Wild Fantasy, their first release over here, but perhaps the slow and rather long intro may put the dj's off.



KEVIN COYNE Millionaires and Teddy Bears, *Virgin V2115*. Production: Kevin Coyne/Bob Ward. In which we find the eccentric Coyne on brilliant form, yet again. Sad, funny, acerbic and sympathetic, Coyne's songs display a quirky but powerful insight into life, akin to a manic version of Randy Newman. His music, ranging from melancholy dirges to lively rock numbers, complements his lyrics and vocals perfectly. Best cuts: Pretty Park, Don't Biame Mandy.

CLIFF RICHARD AND THE SHADOWS Thank You Very Much, *EMI EMTV 15*. Production: Bruce Welch. The live recording of their Palladium reunion early last year, generally hailed as special of the best concerts in British rock for ages. It loses a little in the translation to disc, mostly in the energy department, but it's a biggie for all that.



country

MCGUINN, CLARK AND HILLMAN McGuinn, Clark and Hillman, *Capitol EST 110110*. Production: Ron and Howard Albitt. Almost every track on this first album by the ex-Byrds bears the evidence of its writers experience in the rock world: from the romantic angst of Gene Clark's Release Me Girl to the sharp L.A. rock of Chris Hillman's Sad Boy they sound unmistakably that of a band rather than a collection of individuals; if anything McGuinn is rather under used by out-compassing by contributing the album's outstanding cut Don't You Write Her Off. All in all an outstanding return.

VARIOUS ARTISTS Every Which Way But Loose, *Original Soundtrack, Elektra K 52118*. Production: Snuff Garrett. Mixed bag of country standards and originals from the sound track of Cling Eastwood's latest film; Eddie Rabbit's title song is already

THE RUMOUR Frozen Years, *Sire BY 10889*. Production: The Rumour and Roy Bechirian. First release for Sire from Grand Parker's men in a synthesizer based tune that takes a while to sink in and consequently could miss out on initial airplay, although should make an entry into the chart when the melody becomes more familiar.

KAI OLSSON Love Is Living In Your Face, *Chrysalis CHS 2288*. Production: De Mackay/Guard/Richards. Catty pop music that is already picking up some airplay will blend of his own CSN&Y style harmonies with thoroughly expert production that exp. Olsson's slightly fragile voice to the full.

VILLAGE PEOPLE Just A Gigolo, *D.M.G. 10889*. Production: Jacques Morin. Released to be in with the new Bee Gees this typical big production disco number from New York's Macho men should keep the shimmering nicely, although it won't do much damage to the chart as the well known Phenogram material.

HORSLIPS: The Man Who Built America *DJM DJ5 10888*. Production: Steve K. Powerful vocals and a fine guitar solo should ensure some play for the fish room although it's probably just too heavy for daytime programming.

STEELY DAN: Rikki Don't Lose That Number, *ABC A241*. Production: Gary N. Absolutely classic re-release from the Decca Pretzel Logic album: infectious hook, superb musicianship (especially Jeff Beck's sinuous guitar) and intriguing lyrics all to a massive hit if there's any justice at all.

familiar but the outstanding cut is On Rich's five year old 'Behind Closed Doors' to be an attraction for fans of the band and probably for a wider county audience as well.

JERRY JEFF WALKER Jerry Jeff, *Elektra 52106*. Production: Michael Brosky. Jeff's first for Elektra is well up to standard of his previous work for MCA should see him firmly established as a country composer. Guy Clark (whom he resembles) and Waylon Jennings as some of the leading exponents of outlaw country music. The only problem is that Walker has a tendency to be undiscovered with result that the songs are sometimes marred by sloppy playing.

jazz

ORIGINAL SOUNDTRACK Banjo Man, *SRK 6026*. Production: Richard Abramo. Michael Verhol, The East of Eden Revue albums have become something of an annual highlight over the past few years. 1978 saw a successful record formula transferred to a stage, to be filmed leading, as usual to a soundtrack album. You should be left in the studio — it's a basic rule — to save for a couple of contributors from Nitty Gritty Dirt Band and Scuzzgrass Highlight, though, is Black Mountain Rag. Doc and Merle Watson.

DUKE ELLINGTON AND HIS ORCHESTRA The Radio Transcriptions, 1946-47, *Decca A Five record series. Volume 1 HMP SP3 Volume 2 HMP 5034, Volume 3 HMP SP3 Volume 4 HMP 5038, Volume 5 HMP SP3* Issued in January as part of the second of releases by Decca from its new licence deal with Hindsgy Records the five albums represent a host of excellent titles previously only available as imports. Original from radio broadcasts of the years 46-47 and feature several of the names ever to play and sing with Ellington as part of its agreement with the US label Decca have got Hindsgy to remaster the discs and Decca's usual high pressing quality — some of the radio broadcasts were originally from early records. With the usual boom in nostalgia showing no signs of abating and a rrp of £2.85 these albums will be a good market.

MONDAY REPORT

RADIO & RECORD NEWS, WEEKLY SUPPLEMENT

MONDAY FEBRUARY 28, 1979

SALES

SINGLES

Bee Gees
Tragedy
RSO 27

Number One

Bee Gees
Spirits Having Flown
RSO RSBG 001

Fastest Mover

Real Thing
Can You Feel The Force
Pye 7N 46147

Kate Bush
Lionheart
EMI EMA 787

Top New Entry

Chic
I Want Your Love
Atlantic LV 16

Generation X
Valley Of The Dolls
Chrysalis CHR 1193

AIRPLAY

NUMBER ONE: Donna Summer Heaven Knows, Casablanca CAN 141
FASTEST MOVER: Real Thing Can You Feel The Force, Pye 7N 46147
TOP NEW ENTRY: Chic I Want Your Love, Atlantic LV 16

PICKS OF THE WEEK



PLYMOUTH SOUND Ian Calvert — I Had The Love In My Eyes — Cooper Brothers Capricorn 2089 064.



RADIO FORTH Bill Torrance — Something's Cooking In The Kitchen — Dana GTO GT 243.



RADIO MEDWAY Brian Faulkner — I Had The Love In My Eyes — Chris De Burgh A&M AMS 7416.



SWANSEA SOUND Dave Bowen — Fire — Pointer Sisters Planet LV 18.

TOTP

Presented by Dave Lee Travis, looking for higher chart positions this week were: **Real Thing** Can You Feel The Force (79-16); **Rod Stewart** Ain't Love A Bitch (10-8); **Elvis Costello & The Attractions** Oliver's Army (7-4); **Gene Chandler** Get Down (13-10); **Members** Sound Of The Suburbs (15-11); **Darts** Get It (21-20); **Nazareth** May The Sun Shine (50-29); and **Blondie** Heart Of Glass (1-2). Play-in was **Judas Priest** Take On The World (17-15) and play-out **Meat Loaf** Bat Out Of Hell (48-31). Legs and Co did their thing to the **Bee Gees** Tragedy — now number one.

CHART ACTION

NOT ONLY do the Bee Gees top the singles and albums charts in this country, but Stateside as well. Who is going to stop them? Certainly no-one in the next three weeks or so, but after that Chic and Lene Lovich should be very close. Expect big jumps next week from Chic, Inner Circle, Dennis Brown and Clash. Our top 10 tip this week is Voyage's Let's Fly Away. Picture disc craze well on the way with this week's number seven, 23, 25 and 51. Only forty-four of this week's Top 100 are available on 12-inch!!! 10 of the remainder appear on coloured vinyl.

CBS is once again the top singles label with 10 entries in a field of 51

different labels, closely followed by Atlantic with eight, Warner Brothers tops the publishers' league with eight A sides; Carlin is second with five in the Top 100.

Distributors' positions are very close this week, with EMI having 23, CBS and WEA 22 each — the three companies thus commanding 67 per cent of the top selling singles.

For your own company's breakdown, contact the Monday Report office.

NICOLETTE LARSON
"Letta Love"

K17303

DAVE EDMUNDS
"A1 On The Jukebox"

SSK19417

BONEY M
"Painter Man"

K11255

BAD COMPANY
"Rock 'n' Roll Fantasy"

SSK 19416

STAR CLIMBERS

BBC

COMMERCIAL

● **Playlisted**
H **Station or DJ Hit Pick**

Artist	Track	Label	W	Tu	We	Th	Fr	Sa	Su	W	Tu	We	Th	Fr	Sa	Su	W	Tu	We	Th	Fr	Sa	Su	
BOWN, ANDY	Another Shipwreck	EMI 2906																						281
BOWLES BROTHERS	Hawaiian Cowboy	Decca F 13823																						192
BRIGHT, BETTE	Captain Of Your Ship	Radar ADA 21																						281
BROTHERS JOHNSON	It's You Girl	AGM AMS 7410																						52
BROTHERHOOD OF MAN	Goodbye, Goodbye Ppe Popular 7N 46145																							151
BROWN, DENNIS	Money In My Pocket	Atlantic LV5																						192
CAMPBELL, GLEN	You Can Fool	Capitol CL 18036																						221
CAPTAIN & TENNILLE	You Need A Woman Tonight	AGM AMS 7404																						151
CARMEN, ERIC	Havin' We Come A Long Way	Arista ARIST 235																						151
CARS	The Just What I Needed	Elektra K 12312																						52
CHANDLER, GENE	Get Down 20th Century	BTC 1040																						151
CHARLES, TINA	Boogie Round The Clock	Epic EPC 7024																						192
CLARKE, ALLAN	Shadow In The Street	Aura AUS 106																						102
CLOUT	Since You've Been Gone	Carrere CAR 101																						52
COOL NOTES	My Tune	JA MAN S40047																						52
COOPER BROTHERS	The Dream Never Dies	Polydor 2058 082																						192
COSTELLO, ELVIS	Oliver's Army	Radar ADA 31																						281
CRAWFORD, CAROLINE	Coming On Strong	Mercury 6187 753																						192
CRUISE, PABLO	Don't Want To Live Without It	AGM AMS 7414																						52
DARTS	Get It	Magnet MAG 134																						221
DAVIS, JOHN & MONSTER ORCH	Amn'T That Enough For You	Miracle M2																						151
DELEGATION	Oh Honey	State STAT 52																						122
DE BURGH, CHRIS	I Had Love In My Eyes	AGM AMS 7432																						102
DE PAUL, LYNSEE	Tigers And Fire Flies	Polydor 2058 086																						281
DIAMOND, NEIL	Forever In Blue Jeans	CBS 7047																						151
DICKSON, BARBARA	Fallen Angel	CBS 6977																						151
DODD, KEN	Give Me Your Love	Columbia DB 9062																						281
DODDIE BROS	What A Fool Believes	WB K 17314																						281
DOOLEYS	Honey I'm Lost	GTO GT 242																						221
DR FEELGOOD	Milk & Alcohol	UA UP 364468																						151
DRIVER 67	Car 67	Logo GO 336																						151
DURY IAN AND THE BUCKHEADS	Hk Me With Your Rhythm Stick	SHR BUY 38																						151
EARTH WIND & FIRE	September	CBS 6922																						151
EDMUNDS, DAVE A1	On The Jukebox	Swansong SSK 19417																						122
ESSEX, DAVID	Imperial Wizard	Mercury 6007 202																						52
FIREFALL	Strange Way	Atlantic K 11218																						151
FIVE SAPPHERES	Duke of Earl	WB K 17307																						122
FLACK, ROBERTA	Independent Man	Atlantic K 11238																						281
FLETCHER, LINDA	Hush	Anola ARAH 532																						281

PAUL EVANS PAUL EVANS PAUL EVANS PAUL EVANS
PAUL EVANS PAUL EVANS PAUL EVANS PAUL EVANS
PAUL EVANS PAUL EVANS PAUL EVANS PAUL EVANS



AIRPLAY REPORT

50

ROCK AIRPLAY

This is an Alphabetical list drawn from the Playlists of various stations.

THE BABYS - Head First - Chrysalis; **BLONDIE** - Parallel Lines - Chrysalis; **CHEAP TRICK** - At The Budokan - Epic; **ELVIS COSTELLO AND THE ATTRACTIIONS** - Armed Forces - Radar; **KEVIN COYNE** - Millionaires And Teddy Bears - Virgin; **CHRIS DE BURG** - Crusader - A&M; **FUNKADELIC** - One Nation Under A Groove - WB; **GENERATION X** - Valley Of The Dolls - Chrysalis; **STEVE HILLAGE** - Live Herald - Virgin; **JOE JACKSON** - Look Sharp - A&M; **ROBERT JOHNSON** - Close Personal Friend - Ensign; **KANSAS** - Two For The Show - Kirshner; **MOON MARTIN** - Shots From A Cold Nightmare - Capitol; **PIERRE MOERLEN'S GONG** - Downwind Arista; **GARY MOORE** - Back On The Streets - MCA; **NARZARETH** No Mean City - Mountain; **BILL NELSON'S RED NOISE** - Sound On Sound - Harvest; **MIKE OLDFIELD** - Incantations - Virgin; **RONNIE REID** - Valley Of The Dolls - Chrysalis; **TERRY REID** - Rogues Waves - Capitol; **DAVID SANCIOS AND TONE** - True Stories - Arista

2 Weeks Last This

- | | | | | |
|----|----|---|---|------------------------|
| 9 | 7 | DONNA SUMMER Heaven Knows | Casablanca CAN 141 | |
| 10 | 5 | GLORIA GAYNOR I Will Survive | Polydor 2095 017 | |
| 1 | 3 | BEE GEES Tragedy | RSO 27 | |
| 19 | 4 | NEIL DIAMOND Forever In Blue Jeans | CBS 7047 | |
| 3 | 15 | LENE LOVICH Lucky Number | Stiff BUY 42 | |
| 5 | 12 | BLONDIE Heart Of Glass | Chrysalis CHS 2275 | |
| 22 | 16 | TOTO Hold The Line | MCA 6784 | |
| 8 | 19 | DARTS Get It | Magnet MAG 140 | |
| 14 | 10 | ELVIS COSTELLO Oliver's Army | Radar ADA 31 | |
| | | - 10 CHIC I Want Your Love | Atlantic LV 16 | |
| 17 | 13 | ROD STEWART Ain't Love A Bitch | Riva 18 | |
| 16 | 14 | HERBIE HANCOCK You Bet Your Soul | CBS 7010 | |
| 12 | 6 | MICK JACKSON Weekend | REAL K 11224 | |
| | | - 39 14 REAL TIME Can You Feel The Force | Pye 7N 46147 | |
| 21 | 18 | 15 QUEEN Don't Stop Me Now | EMI 2910 | |
| 49 | 22 | 16 BONEY M Painter Man | Atlantic K 11255 | |
| 23 | 26 | 17 GENE CHANDLER Get Down | 20th Century B7C 040 | |
| 38 | 40 | 18 FOREIGNER Blue Morning, Blue Day | Atlantic K 11236 | |
| | | 2 | 19 ABBA Chiquitita | Epic EPC 7030 |
| | | 7 | 20 DOOLEYS Honey I'm Lost | GTO GT 242 |
| 33 | 32 | 21 GARY'S GANG Keep On Dancin' | CBS 7019 | |
| 27 | 29 | 22 THE PRETENDERS Stop Your Sobbing | Real ARE 6 | |
| 32 | 1 | 23 MANFRED MANN'S EARTHBAND You Angel You | Bronze BRD 58 | |
| 18 | 11 | 24 BOB SEGER We've Got Tonite | Capitol CL 16028 | |
| 25 | 28 | 25 DOOBIE BROTHERS What A Fool Believes | WB K 12314 | |
| | | - 17 | 26 VIOLINSKI Clog Dance | Jet JET 135 |
| | | - 31 | 27 GEORGE HARRISON Blow Away | WB K 13227 |
| 35 | 27 | 28 ANDY DAWN Another Shogunway | EMI 2906 | |
| | | - 20 | 29 EDWIN STARR Contact | Mercury 8007 199 |
| | | 6 | 4 30 LEIF GARRETT I Was Made For Dancing | WB K 11202 |
| 37 | 31 | 31 CARS You're Just What I Needed | Elektra K 12312 | |
| 30 | 43 | 32 NAZARETH May The Sun Shine | Mountain NAZ 003 | |
| | | - 35 | 33 RITCHIE MARY American Generation | Mercury 8007 199 |
| | | - 38 | 34 KANDIDATE I Don't Wanna Lose You | RAK 289 |
| 24 | 35 | 35 DR FEELGOOD Milk & Alcohol | UA UP 36468 | |
| | | - 36 | DAVID ESSEX Imperial Wizard | Mercury 8007 202 |
| | | - 37 | BRAM TCHAIKOVSKY Girl Of My Dreams | Radar ADA 28 |
| | | - 38 | DIRE STRAITS Sultans Of Swing | Vertigo 6059 216 |
| 4 | 25 | 39 THREE DEGREES A Woman In Love | Arista ARO 141 | |
| | | - 40 | GERARD KENNY D D D Dancin' | RCA PB 5136 |
| 11 | 42 | 41 EDDIE RABBITT Every Which Way But Loose | Elektra K 12331 | |
| | | - 42 | VOYAGE Let's Fly Away | GTO GT 245 |
| | | - 43 | 11 VILLAGE PEOPLE Just A Gigolo | DJM DJ5 10899 |
| | | - 44 | MEMBERS Sound Of The Suburbs | Virgin VS 242 |
| | | - 45 | 46 DA EDMUNDS A 1, On The Juke Box | Swansong SSK 19417 |
| | | - 48 | 6 DIANOR SISTERS Fire | Planet LV 18 |
| | | - 47 | 47 PIANA ROSS/MARVIN GAYE etc., Pops We Love You Motown TMG 1136 | TMG 1136 |
| | | - 48 | KEITH RICHARDS Run Rudolph Run | Rolling Stones RSR 102 |
| 48 | 45 | 49 LATE SHOW Binstal Stamp | Decca F 13822 | |
| | | - 50 | FIREFALL Strange Way | Atlantic K 11218 |

Casablanca CAN 141
Polydor 2095 017
RSO 27
CBS 7047
Stiff BUY 42
Chrysalis CHS 2275
MCA 6784
Magnet MAG 140
Radar ADA 31
Atlantic LV 16
Riva 18
CBS 7010
REAL K 11224
Pye 7N 46147
EMI 2910
Atlantic K 11255
20th Century B7C 040
Atlantic K 11236
Epic EPC 7030
GTO GT 242
CBS 7019
Real ARE 6
Bronze BRD 58
Capitol CL 16028
WB K 12314
Jet JET 135
WB K 13227
EMI 2906
Mercury 8007 199
20th Century B7C 2396
WB K 11202
Elektra K 12312
Mountain NAZ 003
Mercury 8007 199
RAK 289
UA UP 36468
Mercury 8007 202
Radar ADA 28
Vertigo 6059 216
Arista ARO 141
RCA PB 5136
Elektra K 12331
GTO GT 245
DJM DJ5 10899
Virgin VS 242
Swansong SSK 19417
Planet LV 18
TMG 1136
Rolling Stones RSR 102
Decca F 13822
Atlantic K 11218

AIRPLAY COUNTRY

15

BILL ANDERSON - The Best Of - MCA; **CAROL BAKER** - If It Wasn't For You - MCA; **MOE BANDY** - Love Is What Life Is All About - CBS; **JOHNNY DUNCAN** - Greatest Hits - CBS; **THE FAMILY BROWN** - Believe In Us - RCA; **JERRY JEFF WALKER** - Jerry Jeff - Elektra; **LORETTA LYNN** - We've Got A Long Way Baby - MCA; **JOHNNY PAY-**

CHECK - Armed And Crazy - CBS; **COLLEEN PETERSON** - Takin My Boots Off - Capitol; **POCO** - Legend - ABC; **MARY ROBBINS** - Golden Collection - Lotus; **KENNY ROGERS** - The Gambler - UA; **CONWAY TWITTY** - Conway - MCA; **VARIOUS** - Banjo Man - Sire; **LITTLE ROY WIGGINS** - Tribute To My Buddy George Morgan - Midland.

AIRPLAY JAZZ

20

AIRPLAY FOLK

20

MICKIE BAKER - Jazz Rock Guitar - Kicking Mule; **ROB BROOKMEYER** - Back Again - Sonet; **RAY BRYANT** - Montreux 77 - Pablo; **BENNY CARTER** - Benny Carter & His Orchestra 1934-40 - Tax; **MILES DAVIS** - My Funny Valentine - CBS; **DUKE FITZGERALD** - Radio Transcriptions Vol 4 - London; **EILLA FITZGERALD** - Dream Dancing - Pablo; **ERROLL GARNER** - The Greatest Garner - Atlantic; **HERBIE HANCOCK** - V.S.O.P. - CBS; **COLMAN HAWKINS** - Vol 2 - RCA (French); **KEITH JARRETT** - The Best Of - Impulse; **HARLAN LEONARD** - Harlan Leonard Vol 2 - RCA (French); **HUMPHREY LYTTLETON** - Spreadin Joy - Black Lion; **MAGADINI** - Bones Blues - Sackville; **THE MIDNIGHT FOLKS ORCHESTRA** - Hotter Than Hades - EMI; **BARRE PHILIPS** - Three Day Moon - ECM; **SEXTET OF ORCHESTRA USA** - RCA (French); **MEL TORME & TOMMY RICH** - Together Again For The First Time - RCA; **BUDDY WHITTLE** - Waxing With Whittle - Esquire; **TEDDY WILSON** - His Piano His Orchestra 1938-40 - Tax.

THE ALBION BAND - Rise Up Like The Sun - Harvest; **BANDOGGS** - Bandoggs - Transatlantic; **BARDE** - Emerald; **THE BOTHY BAND** - Old Hag You Have Killed Me - Polydor; **PAUL BRADY** - Welcome Here Kid - Strangers - Mulligan; **BRIGHT HOUSE AND RASTRICK BRASS BAND** - Lord Of The Dance (Single) - Logo; **THE BUSKERS** - David And Michael - Polydor; **JACK CLEMENT** - All I Want To Do In Life - Elektra; **PETE & CHRIS COE** - The Dalcroze Players - Transatlantic; **ROBIN AND BARRY DRANSFIELD** - Popular To Contrary Belief - Free Reed; **MICK HANLY** - Kiss In The Morning Early - Mulligan; **HORSLIPS** - Dance - Hordis; **THE INCREDIBLE STRING BAND** - No Ruinous Feud - Island; **JOHN KIRKPATRICK** - Going Spare - Free Reed; **CHRISTY MOORE** - Christy Moore - Polydor; **ORRINE STRATHSPEY AND THE GIG SOCIETY** - Orkney Fiddle Music - EMI; **OSSIAN** - St. Kilda's Wedding - Iona; **PENSIARY** - Music From The USSR - UA; **JIM RITCHIE** - None But One - Sire; **STEELYE SPAN** - Live At Live - Chrysalis.

The Airplay 50 is computed from all playlists based on the number of plays per week and actual audience figures as established by JICRAR and the BBC. This chart is totally accurate.

NICOLETTE LARSON

"Leta Love"

K17303

DAVE EDMUNDS

"A.J. On The Jukebox"

SSK19417

BONEY M

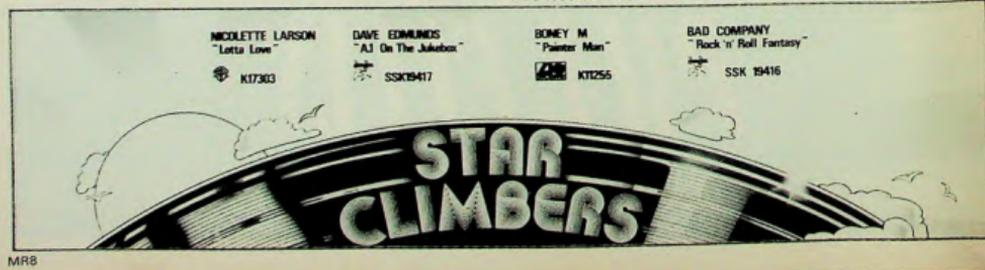
"Painter Man"

K1255

BAD COMPANY

"Rock 'n' Roll Fantasy"

SSK 19416



THE SINGLES REPORT 100

This Week	Last Week	Wks on Chrt	Title, artist, (producer), label, catalogue no., (distributor code)	This Week	Last Week	Wks on Chrt	Title, artist, (producer), label, catalogue no., (distributor code)
1	3	3	TRAGEDY Bee Gees (Bee Gees) (Chappell/RSO) RSO 27 (f)	36	—	1	PAINTER MAN Boney M (F. Farlan) (WB Music) Atlantic K 11255 (w)
2	1	6	HEART OF GLASS Blondie (M. Chapman) (Chrysalis) Chrysalis CHS 2285 (f)	37	38	2	GOT TO BE REAL Cheryl Lynn (David Paich) (Carlin Music) CBS 6967 (c)
3	2	5	CHIQUITITA Abba (Abba) (Polar Music) Epic EPC 7030 (c)	38	16	8	MY LIFE Billy Joel (Phyl Ramone) (Arista Music) CBS 6821 (c)
4	7	3	OLIVER'S ARMY Elvis Costello (Nick Lowe) (Plangent) Radar ADA 31 (w)	39	60	2	KEEP ON DANCIN' Gary's Gang (—) (—) CBS 7019 (c)
5	12	4	I WILL SURVIVE Gloria Gaynor (D. Fekaris) (ATV Music) Polydor 2095 017 (f)	40	—	1	EVERYTHING IS GREAT Inner Circle (Blackwell/Inner Circle) (Blue Mountain Music) Island WIP 6472 (e)
6	4	6	CONTACT Edwin Starr (ATV Music) 20th Century BTC 2396 (p)	41	18	8	SEPTEMBER Earth Wind And Fire (M. White) (Rondor) CBS 6922 (c)
7	5	6	I WAS MADE FOR DANCIN' (M. Lloyd) (Curb Carlin Music) Leif Garrett Scotti Bros. K 11202 (w)	42	46	2	YOU CAN DO IT Dobie Gray (Rick Hall) (Top Of The Town Music) Infinity INF 001 (c)
8	10	4	AIN'T LOVE A BITCH Rod Stewart (Tom Dowd) (Riva) RIVA 18 (w)	43	27	8	Y.M.C.A. Village People (Moralli/Belco) (Zomba Music) Mercury 6007 192 (f)
9	6	7	WOMAN IN LOVE Three Degrees (Giorgio Moroder) (Heath Levy) Ariola ARO 141 (p)	44	14	8	A LITTLE MORE LOVE Olivia Newton-John (J. Farrar) (Rondor) EMI 2879 (e)
10	13	5	GET DOWN Gene Chandler (Carl Davis) (Leo Music) 20th Century BTC 1040 (p)	45	54	2	WHAT A FOOL BELIEVES Doobie Brothers (Templeman) (Intersong) WB K 17314 (w)
11	15	4	SOUND OF THE SUBURBS The Members (S. Lillywhite) (Virgin) Virgin VS 242 (c)	46	—	1	MONEY IN MY POCKET Dennis Brown (Gibbs) (Lightning Music) Lightning LV5 (w)
12	28	2	LUCKY NUMBER Lene Lovich (Stateless) (Oval Music) Stiff BUY 42 (e)	47	44	8	YOU NEEDED ME Anne Murray (Norman) (Chappell/Ironside) Capitol CL 16011 (e)
13	8	7	MILK AND ALCOHOL Dr Feelgood (M. Rushent) (UA/Message Choice) UA UP 36468 (e)	48	78	2	POPS WE LOVE YOU Diana Ross/Marvin Gaye & Co. (—) (Jobete) Motown TMG 1136 (e)
14	11	7	KING ROCKER Generation X (Ian Hunter) (Chrysalis Music) Chrysalis CHS 2261 (f)	49	25	8	JUST THE WAY YOU ARE Barry White (White) (J&J Songs) 20th Century BTC 2380 (p)
15	17	8	TAKE ON THE WORLD Judas Priest (J. Guthrie) (A&M) CBS 6915 (c)	50	45	5	(OUR LOVE) DON'T THROW IT ALL AWAY Annie Gibb (Gibb) (RSO/Chappell) RSO POSP 26 (f)
16	79	2	CAN YOU FEEL THE FORCE (Gold) (Open Choice) Real Thing Pye 7N 46147 (p)	51	—	1	BLUE MORNING, BLUE DAY Foreigner (Olson/Jones) (WB Music) Atlantic K 11236 (w)
17	9	6	HIT ME WITH YOUR RHYTHM STICK (Chas Jankell) (Blackhill) Ian Dury Stiff BUY 38 (e)	52	57	4	YOU BET YOUR LOVE Herbie Hancock (Hancock) (Panache/Rondor) CBS 7010 (c)
18	22	3	HEAVEN KNOWS Donna Summer (Giorgio Moroder) (Heath Levy) Casablanca CAN 141 (p)	53	59	4	BRISTOL STOMP The Late Show (Boyce/Hartley) (Carlin) Decca F 13822 (s)
19	—	1	I WANT YOUR LOVE Chic (Edwards/Rodgers) (WB Music) Atlantic LV 16 (w)	54	70	3	CLOG DANCE Violiniski (Violiniski) (Aviation) Jet JET 136 (c)
20	21	5	GET IT Darts (Boyce Hartley) (Magnet Music) Magnet MAG 140 (e)	55	36	8	LE FREAK Chic (M. Rodgers/B. Edward) (WB Music) Atlantic K 11209 (w)
21	20	8	DON'T CRY FOR ME ARGENTINA (Shadows) (Evita Music) The Shadows EMI 2890 (e)	56	51	3	SINCE YOU'VE BEEN GONE Clout (G. Beggs) (Island Music) Carrere CAR 101 (e)
22	64	2	HONEY I'M LOST The Dooleys (Findon) (Heath Levy) GTO GT 242 (c)	57	53	2	AMERICAN GENERATION Ritchie Family (Belolo) (Zomba Music) Mercury 6009 199 (f)
23	29	3	HOLD THE LINE Toto (Toto) (Arista Music) CBS 6784 (c)	58	34	4	DESTINY The Jacksons (Jacksons) (Carlin Music) Epic EPC 6983 (c)
24	24	3	STOP YOUR SOBBING The Pretenders (Lowe) (Kassner Music) Real ARE 6 (w)	59	55	4	Why Have You Left The One You Left Me For Crystal Gayle (Reynolds) (Chrysalis Music) UA UP 39494 (e)
25	31	2	JUST WHAT I NEEDED The Cars (Roy Thomas Baker) (Lido) Elektra K 12312 (w)	60	32	8	MIRRORS Sally Oldfield (Mike Oldfield) (Better Bron Music) Bronze BRO 66 (e)
26	33	5	DON'T STOP ME NOW Queen (Queen/Roy Thomas Baker) (EMI Music) EMI 2910 (e)	61	71	2	FIFTY FOUR Sea Level (Stuart Levine) (Carlin) Capricorn POSP 23 (f)
27	41	2	THIS IS IT Dan Hartman (Hartman) (Arista Music) Blue Sky SKY 6999 (c)	62	63	2	COMING ON STRONG Caroline Crawford (—) (—) Mercury 6167 753 (f)
28	23	7	THIS IS THE WAY Nazareth (Charlton) (Naz Songs) Mountain NAZ 0031 (f)	63	43	4	WE'VE GOT TONITE Bob Seger (Seger) (Warner Bros Music) Capitol CL 16028 (e)
29	50	5	MAY THE SUN SHINE Nazareth (Charlton) (Naz Songs) Mountain NAZ 0031 (f)	64	37	6	SIR DANACE-A-LOT Olympic Runners (Mike Vernon) (Handle/Island Music) Polydor POSP 17 (f)
30	52	4	WEEKEND Mick Jackson (S. Levy) (Rondor) Atlantic K 12244 (w)	65	98	2	YOU'RE A STAR Aquarian Dream (—) (—) Elektra LV7 (w)
31	48	5	BAT OUT OF HELL Meat Loaf (Rundgren) (Dick James Music) Epic/Cleveland Int. EPC 7018 (c)	66	65	3	SATURDAY NIGHT (Beneath The Plastic Palm Trees) Beyton Buzzards (Lillywhite) (Chappells) Chrysalis CHS 2286 (f)
32	19	8	CAR 67 Driver 67 (Tax Loss Productions) (Logo Songs) Logo GO 336 (r)	67	—	1	B.Y.O.F. Fantastic Four (D. Coffey) (WB Music) Atlantic LV14 (w)
33	26	8	COOL MEDITATION Third World (Saxkin/Blackwell) (Blue Mountain) Island WIP 6469 (e)	68	30	8	HELLO THIS IS JOANNIE Paul Evans (Jimmy 'Wiz' Wisner) (Singature) Spring 2066 932 (f)
34	61	8	SHAKE YOUR GROOVE THING (F. Perren) (ATV Music) Peaches & Herb Polydor 2006 936 (f)	69	66	4	I'M IN LOVE (And I Know The Feeling) Rose Royce (Whitfield) (WB Music) Whittfield K 17291 (w)
35	49	2	BABY OF MINE Alan Price (Price) (ATV Music) Alan Price Jet JET 135 (c)	70	—	1	FOREVER IN BLUE JEANS Neil Diamond (B. Guadoli) (—) CBS CBS 7047 (c)

This Week	Last Week	Wks on Chrt	Title, artist, (producer), label, catalogue no., (distributor code)	This Week	Last Week	Wks on Chrt	Title, artist, (producer), label, catalogue no., (distributor code)
71	58	5	DOCTOR DOCTOR UFO (Neveon) (Intersong) Chrysalis CHS 2287 (f)	86	—	1	AT MIDNIGHT T Connection (C. Wade) (April Music) TK TKR 7517 (c)
72	69	3	STANDING IN THE SHADOWS OF LOVE Deborah Washington (G. Tobin) (Jobete) Arista ARO 145 (p)	87	—	1	FURNITURE MUSIC Bill Nelson's Red Noise (Leckie/Nelson) (Arnakata) Harvest HAR 5176 (e)
73	40	8	LAY YOUR LOVE ON ME Racy (Mickie Most) (Chinnichap Music) RAK 284 (e)	88	39	8	TAKE THAT TO THE BANK Shalamar (Griffey/Sylvers) (ATV Music) RCA FB 1379 (r)
74	68	3	D-D-D-Dancing Gerard Kenny (Cris Neil) (Chappell) RCA PB 5136 (r)	89	75	5	AIN'T THAT ENOUGH FOR YOU The Monster Orch. (Miracle M2) (p)
75	93	2	YOU ANGEL YOU Manfred Mann's Earthband (Mann) (Better Bron Music) Bronze BRO 68 (e)	90	—	1	HOT SHOT Karen Young (Khan/Borusiewicz) (Carlin Music) Atlantic LV8 (w)
76	—	1	SING SING GAZ (Jurgens/Kordulets) (ATV Music) Salsoul SSOL 116 (e)	91	56	5	GET OVER YOU The Undertones (Roger Bechinian) (ATV Music) Sire SIR 4010 (w)
77	72	6	BRIGHT EYES Art Garfunkel (Mike Batt) (April Music) CBS 6947 (c)	92	47	6	GOT MY MIND MADE UP Instant Funk (Bunny Siegler) (ATV Music) Salsoul SSOL 114 (e)
78	77	5	EVERY WHICH WAY BUT LOOSE (Garrett) (Campbell Connolly) Eddie Rabbitt (Elektra K 12331) (w)	93	—	1	LOTTA LOVE Nicolette Larson (—) (—) Warner K 17303 (w)
79	—	1	KILLING AN ARAB Cure (—) (—) Small Wonder FIST 101 (f)	94	76	4	I DON'T KNOW IF IT'S RIGHT Evelyn Champagne King (Leif/Schaltz) (Intenworld) RCA PB 1386 (r)
80	—	1	GIMME THAT FUNK Dennis Coffey (D. Coffey) (WB Music) Atlantic LV 6 (w)	95	80	7	BOOGIE WOOGIE DANCING SHOES Claudia Barry (—) (Lolly Music) Lollipop LOLLY 5 (f)
81	85	2	ONE MORE STEP Street Band (—) (Logo Songs) Logo GO 34 (r)	96	—	1	I DON'T WANT TO LOOSE YOU Kandidate (—) (Chinnichap) Rak 289 (e)
82	35	8	RAMA LAMA DING DONG Rocky Sharpe And The Replays (Mike Vernon) (Tristan) Chiswick CHIS 104 (e)	97	—	1	STELLAR FUNK Slave (Jeff Dixon) (Spurtree Music) Cottillion LV12 (w)
83	—	1	English Civil War (Johnny Comes Marching Home) Clash (—) (—) CBS CBS 7082 (c)	98	82	6	QUE TAL AMERICA Two Man Sound (Roland Kluger) (Martin Coulter Music) Miracle M1 (p)
84	42	8	ONE NATION UNDER A GROOVE Funkadelic (George Clinton) (Malviz) Funkadelic WB K 12746 (w)	99	—	1	JUST A GIGOLO Village People (—) (—) DJM DJs 10999 (c)
85	89	2	ANOTHER SHIPWRECK Andy Bown (Chris Neil) (EMI Music) EMI 2906 (e)	100	62	8	COULD IT BE MAGIC Barry Manilow (Manilow/Dante) (Chappell) Arista ARIST 229 (f)

The Singles Report 100 is a sales related chart formulated from computerised diary returns of record dealers, airplay input and telephone sales information.

* Distributors Code: (c) CBS (ch) Charmdale (e) EMI (f) Faulty Products (f) Phonodisc (i) Independent (p) Pye (Pin) Pinnacle (r) RCA (s) Selecta (Sp) Spartan (w) WEA.

ARTISTS A-Z

ABBA	3	DURY, IAN	17	KING, EVELYNE CHAMPAGNE	94	ROSS, DIANA	48
AQUARIAN DREAM	65	EARTH, WIND & FIRE	41	LARSON, NICOLLETTE	93	SEA LEVEL	61
BARRY, CLAUDIO	95	EVANS, PAUL	68	ATE SHOW	53	SEGER, BOB	63
BEE GEES	1	FANTASTIC FOUR	67	EYTON BUZZARDS	66	SHADOWS	21
BLONDIE	2	FOREIGNER	51	LOVICH, LENE	12	SHALAMAR	88
BONEY M	36	FUNKADELIC	84	LYNN, CHERYL	100	SHARPE, ROCKY/REPLAYS	82
BOWN, ANDY	85	GARFUNKEL, ART	77	MANLOW, BARRY	37	SKIDS	27
BROWN, DENNIS	46	GARRETT, LEIF	7	MANN, MANFRED	75	SLAVE	97
CARS, THE	25	GARY'S GANG	59	MEAT LOAF	65	STARR, EDWIN	6
CHANDLER, GENE	10	GAYLE, CRYSTAL	5	MEMBERS	11	STEWART, ROD	8
CHIC	19	GAYNOR, GLORIA	5	MURRAY, ANNE	47	STREET BAND	81
CHIC	55	GAZ	76	NAZARETH	29	SUMMER, DONNA	18
CLASH	83	GENERATION X	50	NELSON, BILL'S RED NOISE	87	T CONNECTION	86
CLOUT	56	GIBB, ANDY	14	NEWTON-JOHN, OLIVIA	44	THIRD WORLD	33
COFFEY, DENNIS	80	GRAY, DOBIE	42	OLDFIELD, SALLY	60	THREE DEGREES	23
COSTELLO, ELVIS	4	HANCOCK, HERBIE	52	OLYMPIC RUNNERS	64	TOTO	9
CRAWFORD, CAROLINE	62	HARTMAN, DAN	28	PEACHES/HERB	34	TWO MAN SOUND	98
CURE	79	INNER CIRCLE	40	PRETENDERS, THE	24	UNDERTONES	91
DARTS	20	INSTANT FUNK	92	PRICE, ALAN	35	UFO	71
DAVIS, JOHN & MONSTER ORCH	89	JACKSON, MICK	30	QUEEN	26	VILLAGE PEOPLE	43
DIAMOND, NEIL	70	JACKSONS, THE	58	RABBIT, EDDIE	78	VILLAGE PEOPLE	59
DOOBIE BROTHERS	45	JOEL, BILLY	38	RACEY	57	VIOLINSKI	9
DOOLEYS, THE	22	JUDAS PRIEST	15	REAL THING	73	WASHINGTON, DEBORAH	72
DR. FEELGOOD	13	KANDIDATE	96	RITCHIE FAMILY	16	WHITE, BARRY	49
DRIVER 67	32	KENNY, GERARD	74	ROSE ROYCE	69	YOUNG, KAREN	90

NICOLETTE LARSON

"Lotta Love"



DAVE EDWARDS

"AJ On The Jubilee"

SSK89417

BONEY M

"Painter Man"

SSK255

BAD COMPANY

"Rock 'n' Roll Fantasy"

SSK 19416

STAR CLIMBERS

ALBUM RELEASES

Albums scheduled for release week ending 2 March 1979.

CULTURE Columbo
LLOYD, JOHN Black Moses
RICH, CHARLIE The Fool Strikes Again
SKIDS, The Scared And Dance
STREISAND, BARBRA Greatest Hits Vol. II
TURNER, TINA Rough
Virgin Front Line FL 1040 (c)
Virgin Front Line FL 1031 (c)
UA UAS 30219 (f)
Virgin V 2116 (c)
CBS 10012 (c)
UA UAG 30211 (e)

SINGLES RELEASES

Singles scheduled for release week ending 2 March 1979

AFTER THE FIRE One Love For You** CBS 7025 (c)
BALDWIN, COLIN Blow Out The Candle Gold GD 014 (f)
BARRIE, JAMES Just Fall In Love Again (Dreamin') RCA PB 5146 (f)
BASTIN, BOY Love You A Little White DJM DJS 10895 (c)
BELL AND JAMES Livin' It Up A&M AMSP 7424 (c)
BLAKE, PETER Boogie Breakout** Arista ARIST 241 (f)
BOHANNON, HAMILTON The Cut Loose* Mercury 9198 082 (f)
BUZZCOCKS Everybody's Happy Nowadays** UA UP 36499 (c)
CHIC I Want Your Love Atlantic K 11245 (w)
CONLEE, JOHN (Look Through) Rose Coloured Glasses ABC 4243 (c)
CRISS, PETER You Matter To Me Casablanca CAN 139 (p)
DASH, SARAH Sinner Man* Kirshner KIR 6973 (w)
DIAMOND, DYAN Mystery Dance MCA 405 (c)
DR HOOK When You're In Love With A Beautiful Woman Capitol CL 10639 (p)
DUKE, GEORGE Party Down Epic EPC 7149 (c)
EDDIE & THE HOT RODS Power & The Glory Island WIP 6474 (c)
ELO Showdown Harvest HAR 5179 (c)
ELO Showdown* Harvest 12HAR 5179 (c)
EMIGRE That Girl Is Poison Chrysalis CHS 2291 (f)
EVANS, PAUL What's A Nice Guy Like Me (Doing In A Place Like This) Spring POSP 39 (f)
FITZGERALD, PATRICK All Sewn Up Polydor 2059 091 (f)
FLASH AND THE PAN California Ensign ENT 21 (f)
GALAXY Book Of Rules Sidewalk SID 103 (c)
GIBSON BROTHERS Cuba Island WIP 6482 (c)
GIBSON BROTHERS Cuba* Island WIP 6482 (c)
GURVITZ, ADRIAN The Way I Feel Jet JET140 (c)
HOLLIES, The Something To Live For Polydor POSP 35 (f)
HOLLIES, The Something To Live For* Polydor POSP 35 (f)
HORSLIPS The Man Who Built America DJM DJS 10888 (c)
JACKSON, CHARLES The Train Capitol CL 16068 (c)
JAMES, RICK High On Your Love Suite Motown TMG 1137 (c)
JAMES, RICK High On Your Love Suite* Motown 12TMG 1137 (c)
JOLLIFF, JOHN Follow The Ward Rocket XPRES 9 (f)
KHAN, CHAKA Life Is A Dance WB K 17320 (w)
KRYPTON Can You Read My Mind (Love Theme From Superman) A&M AMS 7421 (c)
KRYPTON Can You Read My Mind (Love Theme From Superman)* A&M AMSP 7421 (c)
LYNCH, KENNY Put Your Faith In Love Satriel SAT 141 (w)
M. Pop Muzik MCA 413 (c)
MACHINE There But For The Grace Of God* RCA PC 1456 (f)
MAGAZINE Rhythm Of Cruelty Virgin VS 251 (c)

SPECIALIST SALES

LONDON 20

N. EAST 20

1 (6) Bee Gees Tragedy; 2 (1) Blondie Heart Of Glass; 3 (3) Abba - Chiquitita; 4 (2) Leif Garrett I Was Made For Dancin'; 5 (15) Rod Stewart Ain't Love A Bitch; 6 (7) DJE Costello - Oliver's Army; 7 (10) The Members Sound Of The Suburbs; 8 (4) Edwin Starr Contact; 9 () Lene Lovich Lucky Number; 10 () Generation X King Rocker; 11 (8) The Three Degrees Woman In Love; 12 (9) Ian Dury And The Blockheads Hit Me With Your Rhythm Stick; 13 () Real Thing Can You Feel The Force; 14 (13) Dr Feelgood Milk & Alcohol; 15 (17) Bob Seger We've Got Tonite; 16 (14) Darts Get It; 17 (11) Third World Cool Meditation; 18 () Donna Summer Heaven Knows; 19 (11) Billy Joel My Life; 20 (12) Olivia Newton-John A Little More Love.

1 (2) Bee Gees Tragedy; 2 (1) Blondie Heart Of Glass; 3 (3) Abba Costello - Oliver's Army; 4 (7) Abba Chiquitita; 5 (6) Leif Garrett I Was Made For Dancin'; 6 (14) Rod Stewart Ain't Love A Bitch; 7 (9) Generation X King Rocker; 8 (12) The Members Sound Of The Suburbs; 9 () Real Thing Can You Feel The Force; 10 (10) Judas Priest Take On The World; 11 (5) Edwin Starr Contact; 12 () Chic I Want Your Love; 13 (13) Dr Feelgood Milk & Alcohol; 14 (14) Darts Get It; 15 (17) Lene Lovich Lucky Number; 16 () Donna Summer Heaven Knows; 17 () Toto Hold The Line; 18 () Gene Chandler Get Down; 19 (16) Third World Cool Meditation; 20 (18) The Shadows Don't Cry For Me Argentina

MANILOV, BARRY Ready To Take A Chance Again** Arista ARIST 242 (f)
MAYFIELD, CURTIS This Year RSO/Custom RSO 28 (f)
MORODER, GIORGIO Chase Casablanca CAN 144 (p)
MORODER, GIORGIO Chase* Casablanca CAN 144 (p)
NEON Don't Eat Bricks Radar ADA 27 (w)
NIGHTSHIFT Jet Set** Arista ZUM 9 (f)
NINE, SADIE Take It Easy Pye Popular 7N 46158 (p)
OLSSON, KAI Love Is Living In Your Heart Chrysalis CHS 2288 (f)
PENDERGRASS, TEDDY Life Is A Song Worth Singing Philadelphia PIR 7151 (c)
PETERS & LEE People All Over The World Philips 6006 617 (f)
PLAYERS ASSOCIATION Turn The Music Up Vanguard VSL 5011 (p)
PLAYERS ASSOCIATION Turn The Music Up* Vanguard VSL 5011 (p)
POP GROUP, The She's Beyond Good And Evil Radar ADA 29 (w)
PROMISES Baby It's You EMI 2921 (c)
RACEY Some Girls RAK 291 (c)
RECORDS, The Rock 'n' Roll Love Letter Virgin VS 247 (c)
REED, HERB & SWEET RIVER One More Minute (News Been In Love) PVK PV 20 (c)
ROMEO When They Pull The Strings Chrysalis CHS 2301 (f)
SACCR Boston MCA 407 (c)
SARSTEDT, PETER Mulberry Dawn Arista ARIST 242 (f)
SEX PISTOLS Something Else Virgin VS 242 (c)
SHARPE, ROCKY Imagination Chiswick CHS 110 (c)
SNOW, PHOEBE In My Life CBS 7175 (c)
SNOW, PHOEBE Poetry Man Island WIP 6484 (c)
SOLLO, JAKE Say No More Pye Popular 7N 46162 (p)
STRANGWAYS Wasting Time Real ARE (w)
SWEET Call Me Polydor POSP 36 (f)
TAVARES Never Had A Love Like This Before* Capitol 12CR 16032 (c)
TEE CEE'S Ecstasy DJM DJS 10988 (c)
TRAVERS, WALDOFR Big Time American Girl UA UP 36501 (f)
TURNER, TINA Riot Too Undisputable Rock 'n' Roller UA UP 36485 (c)
VANNELLI, GINO Wheels Of Life A&M AMS 7420 (c)
WHITE SNAKE Time Is Right For Love EMI International INT 578 (c)
WILLIAMS, JOHN Runaway Cube/Electric BUG 80 (p)
WITHERS, BILL Don't It Make It Better CBS 7052 (c)
WOOLLEY, BRUCE Bobby Day Epic EPC 7116 (c)
XANADU When The Lights Went Out MAM 185 (c)
XANADU When The Lights Went Out* MAM 185 (c)
YOUNG, FARON Winning Sure Made A Loser Out Of Me 12MAM 185 (c)
MCA 412 (c)

* 12 inch
 ** Special Picture Bag

OF THE new single releases this week, we expect 10 to make the charts, these being the efforts from Hamilton Bohannon, Buzzcocks, Chic, Eddie & The Hot Rods, Gibson Brothers, Barry Manilov, Giorgio Moroder, Players Association, Racey and the Sex Pistols. Top 20 should be Buzzcocks, Chic and Sex Pistols.

Excellent disco releases from the American groups Gibson Brothers and Players Association, both on seven-inch and 12-inch, should give them their first British hits.

Follow-ups not expected to do so well include Paul Evans, Boston, Sweet, Tavares and Phoebe Snow.

Out of 71 releases, EMI are tops with 15 followed by CBS with eight. Between them EMI (19), CBS (19) and Phonodisc (16) are distributing a staggering 76 percent of this week's releases.

39 of this week's artists have never had a hit before but 17 of the hopefuls have each enjoyed more than five hits since 1970.

THE ALBUM REPORT 70

This Week	Last Week	Wks on Ch	Title, artist, (producer), label, catalogue no., (distributor code)	This Week	Last Week	Wks on Ch	Title, artist, (producer), label, catalogue no., (distributor code)
1	3	8	SPIRITS HAVING FLOWN Bee Gees (Bee Gees) RSO RSBG 001 (f)	36	32	8	JEFF WAYNE'S WAR OF THE WORLDS Various (Jeff Wayne) CBS 96000 (c)
2	2	8	PARALLEL LINES Blondie (Mike Chapman) Chrysalis CDL 1192 (f)	37	41	2	FORCE MAJEURE Tangerine Dream (Tangerine Dream) Virgin V2111 (c)
3	4	7	ARMED FORCES Elvis Costello (Nick Lowe) Radar RAD 14 (w)	38	19	8	IMAGES Don Williams (Don Williams/Garth Fundes) K-Tel NE 1033 (k)
4	1	6	ACTION REPLAY Various Artists (Various) K-Tel NE 1040 (k)	39	48	8	AMAZING DARTS Darts (Tommy Boyce/Richard Hartley) K-Tel/Magnet DLP 7981 (k)
5	39	2	THANK YOU VERY MUCH Cliff & The Shadows (Hank Marvin) EMI EMTV 15 (e)	40	22	8	A TONIC FOR THE TROOPS Various (Robert John Lange) Boomtown Rats Ensign ENVY 3 (f)
6	7	8	NEW BOOTS & PANTIES Ian Dury & Blockheads (P. Geennor/L. Lothan/R. Walton) Stiff SZZ 4 (e)	41	36	8	SATURDAY NIGHT FEVER Various (Various) RSO 2658 123 (f)
7	5	4	GOLDEN COLLECTION Marty Robbins (-) Lotus WH 5008 (k)	42	35	2	TUBULAR BELLS Mike Oldfield (Mike Oldfield) Virgin V 20001
8	6	7	DON'T WALK — BOOGIE Various (Various) EMI EMTV 13 (e)	43	33	2	NEW DIMENSIONS Three Degrees (Giorgio Moroder) Ariola ARHL 5012 (p)
9	13	8	EQUINOXE Jean Michel Jarre (Jean Michel Jarre) Polydor POLD 5007 (f)	44	—	1	SOUND ON SOUND Bill Nelson's Red Noise (John Lickie/Bill Nelson) Harvest SHSP 4095 (e)
10	31	2	GREATEST HITS II Barbra Streisand (Various) CBS 10012 (c)	45	42	8	CLASSIC ROCK London Symphony Orch. (Jeff Jarrett/Don Reedman) K-Tel ONE 1009 (k)
11	10	7	BEST OF Earth Wind & Fire (Maurice White) CBS 83264 (c)	46	30	8	INCANTATIONS Mike Oldfield (Mike Oldfield) Virgin VDT 101 (c)
12	11	8	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynn) Jet JET DP 400 (c)	47	34	7	GHOST RIDERS IN THE SKY Slim Whitman (Alan Warner/Scott Turner) UA UATV 30203 (e)
13	15	8	NIGHT FLIGHT TO VENUS Boney M (Frank Farian) Atlantic/Hansa K 50498 (w)	48	17	8	EVEN NOW Barry Manilow (Roy Dante/Barry Manilow) Arista SPART 1047 (f)
14	50	8	LIONHEART Kate Bush (Andrew Powell) EMI EMA 787 (e)	49	52	8	25th ANNIVERSARY ALBUM Shirley Bassey (Various) UA SBTV 601478 (e)
15	—	1	VALLEY OF THE DOLLS Generation X (Ian Hunter) Chrysalis CHR 1193 (f)	50	47	2	DARK SIDE OF THE MOON Pink Floyd (Pink Floyd) Harvest SHVL 804 (e)
16	8	20	GOLDEN GREATS Neil Diamond (Various) MCA EMTV 14 (e)	51	59	8	GIVE 'EM ENOUGH ROPE Clash (Sandy Pearlman) CBS 82431 (c)
17	9	8	BLONDES HAVE MORE FUN Rod Stewart (Tom Dowd) Riva RVL P 8 (w)	52	62	8	ALL MOD CONS The Jam (Vic Coppersmith-Heaven) Polydor POLD 6008 (f)
18	18	8	WINGS GREATEST Wings (Paul McCartney) Parlophone PCTC 256 (e)	53	53	3	STRANGERS IN THE NIGHT UFO (Neivison/UFO) Chrysalis CJT 5 (f)
19	27	8	52nd STREET Billy Joel (Phil Ramone) CBS 83181 (c)	54	55	2	LIVE AND MORE Donna Summer (Moroder/Bellotte) Casablanca CALD 5006 (p)
20	26	8	EVITA Original London Cast (Bob Swash) MCA MCG 3527 (e)	55	54	8	NIGHT GALLERY Barron Knights (Pete Langford) Epic EPC 83221 (c)
21	38	4	CHIC Tres Chic (Rodgers/Edwards) Atlantic K 50565 (w)	56	—	1	STRANGER IN TOWN Bob Seger (Seger) Capitol EAST 11698 (e)
22	24	8	GREATEST HITS Showaddywaddy (Mike Hurst/Showaddywaddy) Arista ARTV 1 (f)	57	65	2	BARRY WHITE THE MAN Barry White (Barry White) 20th Century BT 571 (p)
23	23	8	RUMOURS Fleetwood Mac (Fleetwood Mac/Calilatt/Dashut) Warner Brothers K 56344 (w)	58	46	2	WELL WELL SAID THE ROCKING CHAIR Dean Friedman (Rod Stevens) Lifesong LSLP 4019 (c)
24	21	8	YOU DON'T BRING ME FLOWERS Neil Diamond (Bob Gaudio) CBS 86077 (c)	59	—	1	EXPRESSIONS Don Williams (Don Williams/Garth Fundes) ABC ABCL 5253 (c)
25	25	8	GREASE Various (Original Soundtrack) RSO RSD 2001 (f)	60	51	8	GERM FREE ADOLESCENT X X-Ray Spex (Falcon Stewart/X-Ray Spex) EMI INT INS 3023 (e)
26	12	4	REFLECTIONS George Hamilton IV (-) Jet JETDP 40 (c)	61	—	1	TOUCHDOWN Bob James (James) Tapanzee/CBS 83175 (c)
27	—	1	MANILOW MAGIC Barry Manilow (Manilow/Dante) Arista ARTV 2 (f)	62	64	5	NEW WORLD RECORD Electric Light Orchestra (ELO/Lynn) Jet JETLP 200 (c)
28	20	8	A SINGLE MAN Elton John (Elton John/Clive Franks) Rocket TRAIN 1 (f)	63	49	8	BABYLON BY BYE Bob Marley & Wailers (Chris Blackwell/Jack Newbar) Island ISLD 11 (e)
29	43	8	JAZZ Queen (Queen) EMI EMA 788 (e)	64	—	1	LET'S KEEP IT THAT WAY Anne Murray (Norman) Capitol EST 11743 (e)
30	29	8	TOTALLY HOT Olivia Newton-John (John Farrar) EMI EMA 789 (e)	65	—	1	AT THE BUDOKAN Cheap Trick (Gary Lodinsky) Epic EPC 86083 (c)
31	16	8	SINGLES 1974-78 Carpenters (Carpenters) A&M AMLT 19748 (c)	66	63	8	BOTH SIDES Dolly Parton (Various) Lotus WH 5006 (k)
32	37	8	SONGS FOR ANNIE James Galway (Ralph Mace) RCA/Red Seal RL 25163 (r)	67	44	8	EMOTIONS Various (Various) K-Tel NE 1035 (k)
33	28	8	20 GOLDEN GREATS Doris Day (Various) Warwick PR 5053 (War)	68	68	7	GREATEST HITS Steely Dan (Gary Katz) ABC ABCD 616 (c)
34	45	4	NO MEAN CITY Nazareth (M. Charton) Mountain TOPS 123 (f)	69	—	1	ROSES AND SUNSHINE Nana Mouskouri (-) Phonogram 9103 550 (f)
35	14	6	CLASSIC ROCK 2nd MOVEMENT London Symphony Orch. (J. Jarrett/D. Reedman) K-Tel NE 1039 (k)	70	40	8	EVERGREEN Acker Bilk (Terry Brown) Warwick PW 5045 (War)

SPECIALIST SALES

COUNTRY ALBUMS

20

1 (1) **Marty Robbins** — Golden Collection — Lotus WH 5008; 2 (3) **George Hamilton IV** — Reflections — Lotus WH 5009; 3 (4) **Don Williams** — Expressions — ABC ABCL 5253; 4 (11) **Billie Jo Spears** — Love Ain't Going To Wait For Us — UA UAS 30205; 5 (6) **Don Williams** — Images — K-Tel NE 1033; 6 (3) **Slim Whitman** — Ghost Riders In The Sky — UA UATV 3202; 7 (5) **Charley Pride** — Burgers And Fries — RCA PL 12983; 8 (12) **Various Artists** — Original Soundtrack From Every Which Way But Loose — Elektra — KS2119; 9 (—) **Boxcar Willie** — Daddy Was A Railroad Man — Column One Imp; 10 (7) **Dolly Parton** — Both Sides Of — Lotus WH 5006; 11 (—) **Ann Murray** — Lets Keep It That Way — Capitol Est; 11 (47); 12 (9) **Emmylou Harris** — Profile (The Best Of) — WB K 56570; 13 (14) **Kenny Rogers** — The Gambler — UA UAS 30220; 14 (8) **Poco** — Legend — ABC ABCL 5264; 15 (17) **Don King** — The Feelings So Right — Rampage; 16 (10) **Janie Fricke** — Singer Of Songs — CBS 83154; 17 (13) **Neil Young** — Comes A Time — Reprise K 50494; 18 (15) **Moe Bandy** — Love Is What Life Is All About — CBS 83124; 19 (16) **Nicolette Larson** — Nicolette Larson — WB K 56569; 20 (18) **Jessie Colin Young** — American Dream — Elektra K 52105.

REGGAE ALBUMS

20

1 (2) **Dr Alimantado** — Best Dressed Chicked In Town — Greensleeve; 2 (11) **Augustus Pablo** — East Of The River Nile (Pre) Message; 3 (3) **Revolutionaries** — Jonkanoo Dub-Cha-Cha — (—); 4 (4) **Burning Spear** — Social Living — One Stop; 5 (8) **Tapper Zukie** — Tapper Roots — Front Line/Virgin; 6 (5) **Hugh Mandell** — Africa Must Be Free — Message; 7 (7) **Gregory Isaacs** — Cool Ruler — Front Line/Virgin; 8 (16) **Ray** — Cancer — Taste Of A Young Heart — Deb; 10 (11) **Bob Marley And The Wailers** — Babylon By Bus-Island; 11 (10) **The Fat Man Riddim Section** — Israel Tafari — Top Ranking Lightning; 12 (13) **The Royals** — Israel Be Wise — Ballistic; 13 (12) **Peter Tosh** — Bush Doctor — Rolling Stone/EMI; 14 (18) **Steel Pulse** — Handsworth Revolution — Island; 15 (14) **Poet And The Roots** — Dread Beat And The Flood — Front Line/Virgin; 16 (17) **Various Artists** — African Dub Vol 3; 17 (15) **Third World** — Journey to Addis — Island; 18 (19) **Pat Kelly** — Give Love A Try — Third World; 19 (20) **Abyssinians** — Arise — Front Line/Virgin; 20 (9) **Revolutionaries** — Slum In Dub — Burning Sounds.

SCOTLAND SINGLES

20

1 (9) **Elvis Costello** — Oliver's Army; 2 (11) **Bee Gees** — Tragedy; 3 (2) **Blondie** — Heart Of Glass; 4 (3) **Leif Garrett** — I Was Made For Dancin'; 5 (4) **Abba** — Chiquitita; 6 (5) **Three Degrees** — Woman In Love; 7 (7) **Rod Stewart** — Ain't Love A Bitch; 8 (8) **The Members** — Sound Of The Suburbs; 9 (15) **Lene Lovich** — Lucky Number; 10 (6) **Ian Dury And The Blockheads** — Hit Me With Your Rhythm Stick; 11 (13) **Gene Chandler** — Get Down; 12 (19) **Judas Priest** — Take On The World; 13 (16) **Alan Price** — Baby Of Mine; 14 (10) **The Pretenders** — Stop Your Sobbin'; 15 (11) **Edwin Starr** — Contact; 16 (—) **Real Thing** — Can You Feel The Force; 17 (—) **Chic** — I Want Your Love; 18 (—) **Donna Summer** — Heaven Knows; 19 (—) **Dooleys** — Honey I'm Lost; 20 (—) **Generation X** — King Rocker.

FOR NORTH EAST
AND LONDON SALES
CHARTS
SEE PAGE 14

ALBUM IMPORT

20

1 (11) **Players Association** — Turn The Music Up; 2 (5) **Eton John** — A Single Man (Pic Disc); 3 (8) **Village People** — Crusin' (Pic Disc); 4 (3) **Joe Sample** — Carmel; 5 (—) **Freedom** — Farther Than Imagination — Malaco; 6 (6) **Arpeggio** — Let The Music Play; 7 (9) **Tomita** — Bermuda Triangle — In delicious Bermuda Pink Vinyl; 8 (7) **Lionie Liston Smith** — Exotic Mysteries; 9 (—) **Peter Jacques Band** — Fire Night Dance; 10 (2) **Keith Barrow** — Physical Attraction; 11 (14) **Frank Zappa** — Floep Dirt; 12 (15) **Meco** — Superman; 13 (11) **Lionie Liston Smith** — Gotcha; 14 (10) **Elvis Costello** — Armed Forces (Different Sleeve and Tracks); 15 (12) **Sea Level** — On The Edge; 16 (16) **Jeff Lorber** — Fusion — Soft Space; 17 (13) **Gene Chandler** — Get Down; 18 (—) **Isaiah Hayes** — Zeke The Freak; 19 (18) **Stanley Cowell** — Talk 'Bout Love; 20 (19) **Dan Hartman** — This Is It.

12-INCH SINGLES IMPORT

20

1 (1) **Blondie** — Heart Of Glass; 2 (4) **Edwin Starr** — Contact; 3 (7) **Garys Gang** — Keep On Dancin'; 4 (2) **Gene Chandler** — Get Down; 5 (5) **Boney M** — Dancin' In The Streets; 6 (3) **Instant Funk** — Got My Mind Made Up; 7 (11) **Herbie Hancock** — You Bet Your Love; 8 (14) **Rod Stewart** — Do Ya Think I'm Sexy; 9 (—) **Willie Hunt** — Come On And Dance With Me; 10 (18) **Keith Barrow** — Turn Me Up; 11 (R) **Bill Summers** — Straight To The Bank; 12 (—) **Players Association** — Turn The Music Up; 13 (—) **Bombers** — Everybody Get Dancin'; 14 (—) **Howard Kenny** — Save Some For The Children; 15 (9) **Village People** — YMCA; 16 (6) **Lionie Liston Smith** — Space Princess; 17 (10) **Meco** — Superman; 18 (17) **Two Man Sound** — Que Tal America; 19 (15) **Dan Hartman** — This Is It; 20 (R) **Arpeggio** — Love And Desire.

R Indicates a re-entry.

DISCO 30

1 (1) **Edwin Starr** — Contact; 2 (3) **Bee Gees** — Tragedy; 3 (4) **Garys Gang** — Keep On Dancin'; 4 (2) **Gene Chandler** — Get Down; 5 (17) **Real Thing** — Can You Feel The Force; 6 (6) **Blondie** — Heart Of Glass; 7 (5) **Cheryl Lynn** — Got To Be Real; 8 (10) **Gloria Gaynor** — I Will Survive; 9 (—) **Caroline Crawford** — Comin' On Strong; 10 (7) **Dan Hartman** — This Is It; 11 (7) **Olympic Runners** — Sir Dance-A-Lot; 12 (8) **Village People** — Y.M.C.A.; 13 (19) **Herbie Hancock** — You Bet Your Love; 14 (—) **Bonnie Pointer** — Heaven Must Have Sent You; 15 (9) **Chic** — Le Freak; 16 (—) **Chic** — I Want Your Love;

17 (12) **Peaches & Herb** — Shake Your Groove Thing; 17 (21) **Donna Summer** — Heaven Knows; 18 (23) **Dobie Gray** — You Can Do It; 19 (—) **General Johnson** — Can't Nobody Love Me; 20 (27) **Inner Circle** — Everything Is Great; 21 (26) **Dennis Brown** — Money In My Pocket; 22 (18) **Sea Level** — Fifty Four; 23 (14) **Earth Wind & Fire** — September; 24 (16) **Shalamar** — Take That To The Bank; 25 (—) **Bell & James** — Livin' It Up; 26 (13) **Funkadelic** — One Nation Under A Groove; 27 (—) **Boney M** — Painter Man; 28 (22) **Isaac Hayes** — Zeke The Freak; 29 (15) **Musique** — In The Bush; 30 (—)

Mick Jackson — Weekend.

GARYS GANG moves up one place to three and seems set to challenge BEE GEES and EDWIN STARR for the top place whilst last week's major new entry INNER CIRCLE moves up seven places to 20. This week's top new entry, CAROLINE CRAWFORD, in at nine closely followed by BONNIE POINTER at 14 and CHIC at 16. THE REAL THING storm up to five.

The Disco 30 is based on the number of plays per disc at a wide range of venues and audiences.

Saturday Night
Beneath The
Plastic Palm Trees

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Chrysalis CHS 2288

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As we say, a pity the new TEAC A-3440 wasn't around to do the job.

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There's an optional dbx unit available, the RX9, adding an astonishing 30dB to the overall S/N ratio.

And we've even built in a Pitch Control to alter tape speed by $\pm 5\%$. Which means you can add a piano solo weeks after your initial recording, and instead of tuning the piano, you just tune the tape.

As you'd expect, the A-3440 is fully compatible with all modern studio systems, with a comprehensive range of TEAC back-up hardware available.

That includes mixers, monitors, mikes, mastering machines, and as your system expands, a complete 8 or even 16-track capability.

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TEAC



PRODUCT REVIEW

TEAC A3300SX—2 Tracks

reviewed by Brian Davies, Technical Editor — Disco International

MANUFACTURERS SPECIFICATION

Track system: 2-track, two channel stereo or mono.

Heads: 3 heads; erase, record and playback.

Motors: 3 motors 2 eddy-current induction reel motors. 1 dual speed hysteresis capstan motor.

Reel size: 10 $\frac{1}{2}$ " and 7" (26.6cm and 17.7 cm)

Tape speed: 15" and 7.5" per second. (38cms and 19cms) \pm 0.5%

Wow & flutter: 0.04% @ 38cms

(Nab weighted): 0.06% @ 19cms

Frequency response: 25—28KHz (\pm 3db: 30—26KHz) @ 38 cms

Overall: 25—26KHz (\pm 3db: 30—24KHz) @ 19cms

Signal to noise ratio: 60db

(overall)

Harmonic distortion: 1% @ 1KHz normal operating level.

(overall)

Stereo channel separation: 50db @ 1KHz

Rewind/fast forward: 140s for 1800 feet.

Inputs: 2 line: 100mV @ 100Kohms

2 mic: 0.25mV (-72 db) @ 600 ohms or greater.

Outputs: 2 line: 0.3V @ 10Kohms or greater

1 stereo headphone jack @ 8 ohms

Power requirements: 100/117/220/240V AC 50/60Hz General Export model 117v AC 60Hz USA/Canada.

220V AC 50Hz European model.

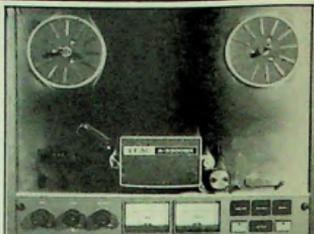
Power consumption: 145 Watts.

Dimensions: 440 x 440 x 210mm.

Weight: 20Kgm net.

Supplied accessories: Empty reel (26.6cm, RE—1002), reel adaptors, reel height adjusting sheet, input-output connecting cables, AC power cable, cleaning stick, silicone cloth, rubber feet, splicing tape.

Specifications were determined using low noise high output tape.



1. Clean, uncluttered look.

WITH THE specifications, left, this machine will inevitably be compared with the Revox high speed version of the A77, and as an owner of two HST71 I was particularly pleased to have the opportunity to review the TEAC A-3300SX (High Speed).

The machine arrived very well packaged in a heavy cardboard box which I was delighted to see had been carefully designed to minimise the chances of damage during transit. Within the box was a further box containing the accessories plus yet another box containing the empty reel and lying loose was the Owners Manual together with two additional sheets which covered the circuit diagram.

My first impression was that a great deal of thought had gone into the whole operation and this was borne out by the content of the manual. All operating conditions were listed and driving the A-3300SX proved to be very simple. However on second thoughts it was felt that should this machine be purchased by a first time buyer, which is very improbable, then some operational difficulties might be encountered.

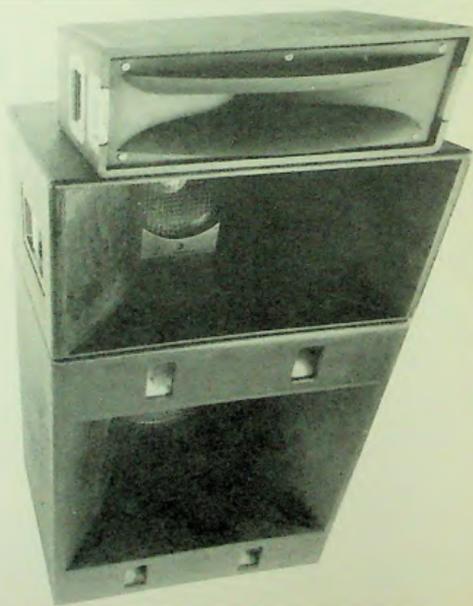
Ergonomically the front panel has a clean unclut-

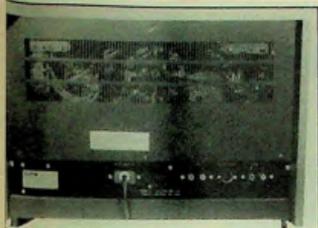
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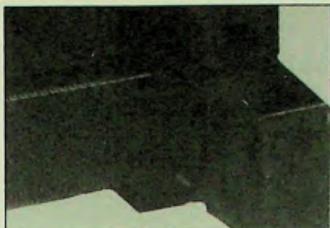
1. The din plug and line in/out sockets are to be found on the back panel.

ered look all controls being easy to use and well positioned as can be seen from picture 1. Immediately below the tape counter are three push switches which control power on/off; reel size and speed. To the right of the pinch wheel is a small lever which is used for using and editing. This brings the tape into permanent contact with the replay head.

To the right of this lever is the end-of-tape lever which causes the machine to stop when the tape comes to an end. On the lower panel at the left are the various level controls, which are of the dual concentric variety, together with the mic input sockets and headphone jack.

The VU meters take up the middle position with various controls beneath. The left-hand pair control the monitor position either source or off tape, the next pair are used for different types of tape there being two positions for bias and two positions for equalisation.

The final two control the bias and erase voltages so that it becomes possible to record either track by itself or together in the stereo mode. On right hand side of this panel are located the tape function switches. The



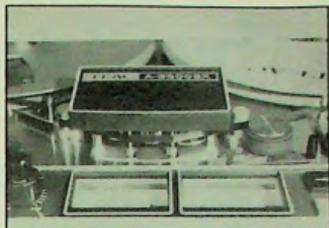
3. Rubber feet have been placed on the side panels, more as an afterthought to avoid re-design.

pause control being somewhat unusual in that in the playback mode the pause control operates only as a stop control, but in the record mode the pause button will stop the tape running and then on pressing the start button the machine continues in the record mode. The usefulness of this facility is that it enables recordings to be stopped and started without the usual clicks and bumps.

Threading the tape is simplicity itself even with large reels, there being plenty of room to get at all points on the tape path. Fitting the reels to the reel hubs brings out one of the finest features of this machine and Teac are to be congratulated for what is a simple and most positive method of securing the reels that I have come across.

The din plug and line in/out sockets are to be found on the back panel, see picture 2. It can be readily seen that the input/output sockets are of the phono variety, a fairly normal situation, although for a machine which aims at the semi-professional market I still find this incredible.

For a machine costing several hundred pounds it would seem sensible to fit the industry standard of



4. Restricted access to tape path.

Cannon connectors, the cost of which is negligible compared to the overall cost of the machine.

The remote control/timer control socket can also be found on the rear panel together with the mains lead. One problem was apparent, due to the location of the back panel sockets it became impossible to use this machine horizontally as the connecting cables would be in the way. Unfortunately for editing purposes it is essential that the machine be used flat.

Teac have realised this and have had the forethought to provide some rubber feet which fit onto the wooden side panels and lift the whole machine clear of the under surface.

My major complaint with this system is that the feet will drop off if the unit is transported around very much and it is certain that the feet will eventually be lost. Picture 3 is a closeup of one rubber foot in position.

Talking of editing brings me to two criticisms. Anyone buying a machine of this calibre will expect to be able to edit their tapes. An editing facility does exist which aids the location of the point where an edit is to take place. The usual procedure then is to mark the

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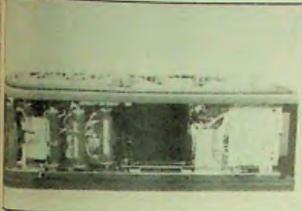
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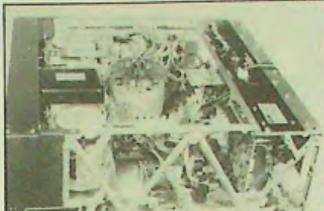
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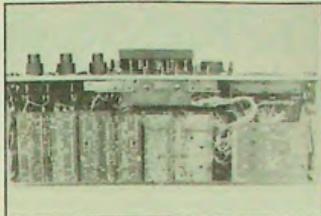
PRODUCT REVIEW



5. Six screws have to be removed to gain access to the fuse panel.



6. Removal of nine screws allows access to the rest of the machine.



7. Access to the printed circuit boards is good, but the boards are permanently wired into the chassis and the replacement of a panel would be a major undertaking.

of the tape with a chinagraph pencil prior to pulling the tape away from the heads and onto the splicing block. Here lies another problem, one which with practice can be overcome, but with some difficulty remaining.

The head cover is too large and covers too much of the head making access to the replay head very difficult. Secondly when the tape has been marked it has to be pulled down onto the block which is nearly impossible to do with a finger and means using some sharp pointed instrument preferably plastic. Having got this far yet another problem arises in that due to the location of the VU meters and switches under no reasonably flat surface exists on which to place a splicing block.

This means that a very large loop of tape has to be pulled out beyond the base of the unit with the associated problems of possible tape spillage.

In the event I found that removing the head block over completely and mounting a splicing block on top of the VU meters with large lumps of 'blue tack' did in fact solve most of the foregoing problems. Picture 4 shows the very restricted access to the tape

path.

As an engineer with considerable experience of servicing, I find that I always approach a review with the possibility of repairs in mind. For instance fuses can blow and sometimes simply due to fuse fatigue. This can be very disturbing when it happens particularly if you are out in the 'field' and working with other people. This does make it necessary to be able to at least replace a fuse quickly and easily. This is not the case with the Teac A-3300SX.

To gain access to the fuse panel, see picture 5, it is necessary to remove the entire back cover, to do which requires the removal of no less than six cross-head screws. I would have thought that a small cutout coincident with the fuse panel could have been fitted to enable fuse replacement to be accomplished with ease! Removal of the side panels, four screws each, and the bottom panel no less than nine screws, allows access to the rest of the machine. The layout can be seen from pictures 6 and 7.

The latter figure shows that access to the printed circuit boards is good allowing for quite easy servicing, but it must be stated that these boards are

permanently wired into the chassis and the replacement of a panel would be a major undertaking.

This is unlike competitor machines where the printed circuit boards are of the plug in variety thus if one goes wrong it is then only necessary to plug in a replacement board for the machine to be in a usable condition.

TURNING NOW to performance I tested the machine both objectively with test tapes and equipment as well as subjectively. The frequency response was checked between 30Hz and 18KHz and was found to be within less than $\pm 0.5\text{db}$ over the entire range this is a most exemplary performance and could not be bettered at the price.

I would conclude by saying that ergonomically and aesthetically this is a most pleasing machine. I have been very critical of a number of points such as editing and servicing, but bearing in mind the cost and the quality of the opposition I feel that the criticism is fully justified. However the cost of this machine is somewhat less than the competition and it may well be felt that the short-comings are therefore more than acceptable.



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JBL Loudspeakers

An overview by Brian Davies, technical editor, *Disco International*

IN ALMOST every area of sound reproduction one name stands out from the rest as being the ultimate in loudspeakers. That name is JBL, which for the uninitiated stands for James B. Lansing.

This American company must be one of the largest if not the largest manufacturer of high quality loudspeakers covering the whole range of activities within the sound reinforcement field from hi-fi to disco and live music entertainment to studio monitors this name has always had the connotation of extreme quality.

For this article only the units suitable for disco and studio use are considered. Taking the disco industry first what is required of a loudspeaker? Undoubtedly the first thing which comes to mind is high sound levels, particularly at the bass frequencies. Sound pressures of 120db are common and to reproduce these levels without serious distortion requires the use of high quality units mounted in suitable cabinets.

At the base end four models would be eminently suitable the K130; K140; K145 and the K151 the latter being a 460mm unit whilst the other three are 380mm units. All will reproduce the bottom E string on a bass guitar, when mounted in a suitable enclosure, and at levels exceeding 120db. These bass units are complemented by one or more units for mid-range and HF, and there is a very wide choice of models to choose from. Either horn types or direct radiators may be

used, the horn variety such as the 2470 fitted with a suitable horn and lens will complement the bass drivers to give an excellent all round sound. Should it be felt that additional HF is required this can be accomplished with a 2402 HF horn assembly.

This brings up the subject of a suitable enclosure in which to mount this hardware. This type of chassis equipment does demand the very best of cabinets and in this respect JBL have not been idle. For a very few pounds, around £6.75 you can obtain a set of working drawings to suit most if not all of the speaker chassis units supplied. This kit of drawings is very complete and can be recommended to anyone contemplating the construction of speaker units. A wealth of information is given including hints and tips on construction techniques.

Should you not wish to build your own cabinets, but wish to install units of the highest standard then give consideration to the range of JBL monitor loudspeakers. These range in price from £150.00 to as high as £1,500.00. Incidentally these prices are the professional price and cannot be compared to recommended retail price.

Again there is a wide choice of system which can be chosen to suit the individual application, from dual rear loading horns to single front loaders, from single to multiple driver arrays. With and without diffrac-

tion horns and lens adaptors. For studio use the most usual combination is for a three or four way unit such as the 4333A and 4343 models.

Both these models are intended for bi-amplification techniques or for use with a passive crossover which is built in. Somewhat smaller and therefore cheaper are models 4301 and 4301E the latter having a built in power amplifier. Priced at around £150.00 and £220.00 respectively these units will give excellent results as a broadcast monitor speaker.

From an operational viewpoint I have been using a K140 mounted in a suitable cabinet on my own roadshow for the past few weeks and have yet to find a venue that it is unable to cope with. The bass sound is very punchy, and because it is so good it shows up the failings in other parts of the system and particularly in record pressings. Any low frequency distortion sticks out like a sore thumb. This is all to the good as it has enabled me to isolate the weak points in my system. Having corrected these I can say that the K140 is performing better than any other bass unit I have tried.

Finally if you are in the market for loudspeakers for any purpose either home or business then do check out JBL they are good and not necessarily as expensive as you might think.

This will be a detailed JBL product review in early March.

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Chinese install disco in Shanghai hotel

RED CHINA is to open its first custom built discotheque. TJ Disco, a five-year old firm of consultants from Honolulu has teamed with C&W Management of Hong Kong to undertake the installation at the new venue in a Shanghai hotel.

The contract reflects not only improving trade relations between China and the US but also a softening of previous cultural bars between the communist state and the West.

TJ general manager Gary Friedman is set to fly to Peking with C&W executives for two days of meetings with Chinese government and trade officials.

American technical experts will undertake the installation of a sophisticated sound and light system using local labour.



SANDY MARTIN has been voted *Tyaside's* top dj for the second year running, in a competition held at *Tiffany's* night spot.

Martin's carefully rehearsed 20-minute show won a unanimous top vote from the judges for its polished precision and sheer professionalism.

Close runner-up was Steve Jenner, who also finished second last year, while Johnny Francombe and Fraser Elder filled third and fourth place.

RANK NORTHERN promotions manager Andy Hoffman can now concentrate on his own job supervising 10 discotheque units spread from Aberdeen to Blackpool, following the appointment of Steve Martell as resident dj at Clouds discotheque in Preston.

Following the departure of the previous dj, hard-pressed Hoffman was filling in as dj at the club on four nights of the week.

Martell had previously worked for Rank at both Fusion, Leicester, and Jingles, Chesterfield.

Rank have made a commitment to spend a substantial sum on a total re-fit for Clouds which has now been redesigned with work due to start shortly.

THERE'S AN unusual story behind First Choice's current disco hit *Hold Your Horses*.

The song Philadelphia girlies by a 40-year-old secretary at a sweet factory in the tiny Berkshire town of Twyford.

Kathleen Poppy, a part-time poetess and songwriter has never set foot in a disco in her life nor ever visited the USA but now the song she penned with help from professional musician Les Hurdle is a Stateside disco smash.

"Disco is already happening in Russia, Poland, Czechoslovakia and other Eastern countries and now the Chinese seem anxious to catch up," said Friedman.

Certainly previous taunts against "decadent Western culture" now seem a thing of the past and vast new marketing opportunities are opening out for American and British disco equipment manufacturers who as yet lead the world.

Holden's circus is top draw

THAMES VALLEY DJ Association members must now feel confident their association is in competent hands for secretary **Tony Holden** has just won the UK Roadshow *Of The Year* title with his Music Circus which features dancing girls, films, lighting effects, giveaways, flashes, bangs and theatrical effects.

The event was decided over 11 weeks of heats, semis and finals at Bournemouth's Maison Royale and 29-year-old Holden won the final in the face of strong competition from Steve Maxted of Swanley, John De Sade's Reverberation from Maidstone and Paul's Sound of Salisbury.

To win the title and a cash prize of £125, Tony Holden's Music Circus provided 35-minutes non-stop entertainment.

Holden, who lives in Reading, has been a dj for more than 12 years and has worked as a mobile all over the country as well as serving as a presenter with Reading's commercial station Thames Valley Radio 210.

Melting Wax

BARRIE ELSON has left his residency at Southend's Zero 6 discotheque and is looking for another residency. In the meantime, Elson has been guesting at *Croc's* in Rayleigh. . . . *Oxford Street Top Shop* resident dj **Steve Collins** is currently recording programmes for use in other *Top Shop* fashion stores. . . . **the OG** buzz is getting louder! . . . *Chic* addicts annoyed that I didn't rate the group's UK concert. Nor it seems did **Steve Day** from Chelmsford who reckons Crown Heights *Affair's* earlier *Hammersmith* gig was far superior. . . . *Bournemouth-based* dj **Terry Baker** has opened his own retail outlet, *Sun-Peas Record and Discotheque Centre*, at 117 Barges, Christchurch, catering for *djs* looking for 12-inchers and imports and also hiring sound and lighting equipment. . . . *Flick's*, *Dartford*, were turning 'em away again when a capacity crowd turned up for a **Herbie Hancock** PA hosted by mainman radio soul dj **Robbie Vincent**. . . . female *djs* free to do guest spots at the *Rainbow*, *Liverpool Road*, *Eccles*, *Lancs*, are being sought by the club's resident **Dave Singleton** who can be contacted on 061-775 8273.

Promotion lady **Sally O** guested along with *Bob Jones* from Chelmsford club *Dee Jays* and *Paul Gratue* from *Crackers*, *Soho*, on *Bob Willis's* Chelmsford Hospital Radio *Boogie Too Sunday*. Incidentally, *Dee Jays* is sadly set to close. . . . watch out for the *Gibson Brother's* *Cuba* which should reach the import shores soon. . . . **Carol Douglas** has renewed her contract with *Midsong International*. . . . **Karen Young** to make disco tour of Alaska, of all places. . . . *TK London* offices now open at 42 *Hanway Street*, *London W1* (01-636 1042), the one-time home of *Blues and Soul* magazine. *Man in charge* is **Phil Holmes** who previously worked for *Black Magic* in Nottingham and then for *CBS* in London. . . . **East Anglian Soul Club** have been able to reintroduce their all-dayers at the *St. Ivo Centre*, *St. Ives*, *Cambridgeshire* though they have to make it a membership only affair in order to get their licence back. . . . yet another move in the air for **Dave Macalcer** who only joined *RCA* recently — musical chairs.

Donnie Graham now handling disco promotion at *Anchor* following *Orville Swainey's* move across to *RCA*. . . . lot of South London disco action for **Dennis Brown's** reggae 12-inch *Money In My Pocket* which could give *Lightning* their biggest since *Uptown Top Rankin*. . . . **Lon Rawls** set to make his first ever UK tour (though he has already appeared on *The Muppets!*). . . . *Ember* have lots of disco goodies up their sleeves.

Michael Riley, singer with *Steel Pulse*, has left the disco-reggae band. He claims he was given the big 'E' because he would not divorce his white wife. . . . lots of interest surrounding **Bill Summers' Prestige** import *Straight To The Bank*. *Summers* has just been here as a member of *Herbie Hancock's* *Headhunters* back-up group. . . . *Madame Butterfly* is projected title for *Tavares* new *Capitol* album. . . . *Northern* soul dj **Dave Evison** now part of *RK Records/Casino Classics* promotion team. . . . *Piccadilly* Radio's **Mike Shaft** has left *Manchester's* *Angels*. . . . **George Clinton** planning to launch his own P-Funk label featuring various members of the *Parliament/Funkadelic* team. . . . **Freddie Hubbard** and *Harvey Mason* guest on *Rufus's* new *Chaka Khan-Kees Numbers* album. . . . **Steve Wax**, president of *Elektra/Asylum*, planning to extend that company's disco commitment and is hunting for new talents. . . . interesting import version of *Una Lacrima Sul Viso* on *EMI* imported from *Spain*. . . . **Malaya's Music Machine** operation, which runs a string of discotheques across the country, now planning to launch a dancing school and go into record production. . . . **Disco Inferno** title of big disco compilation album due shortly from *K-Tel* who have upstaged all the other TV companies by getting it right and putting together a 20 tracker which really does represent where disco music is at.

All the tracks included have been or currently are smashes in the hard-line clubs. Included are *YMCA*, *Chaka Khan's I'm Every Woman*, *Edwin Starr's Contact*, *Gene Chandler's Get Down*, *Charon's Don't Hold Back* and *Patrick Juvet's Got A Feeling*. *Plymouth* must be behind the scenes: *Jazz-Funk* nights at the *Penthouse* are dying a death while *Northern* soul sessions at the same club are packing 'em in. . . . soul and disco scribe **James Hamilton** of *Recorda Mirror* set to gig at *famed Goldmine*, *Canvey Island* on *March 16*. . . . **Peaches** and **Herb** getting good reviews *Stateside* for their live shows while their *Shake Your Groove Thing* is a worldwide disco smash. *Herb* is the original. *Peaches* is a new girl. *Linda Green*. . . . *General Electric Company* is using a six artist disco compilation album to promote a new hair dryer in the States. All the acts are from *TK: Foxy, Peter Brown, T-Connection, George McCrae, Laura Taylor* and *USA/European Connection*. . . .

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singles

LOVE DIMENSION You Stepped Into My Life. **Big Bear**. Certainly an ace song and this version explores its potential to better effect than the Melba Moore biggie. Ultra-splaf vocal and an interesting arrangement should see it win the race, even if it was the last one out of the starting gate.

PATTI BOULAYE You Stepped Into My Life. **Polydor POP 37**. Third cover of the Gibb Brothers song and this one is virtually a straight cover of Melba Moore's — a shame because the New Faces winner does have a good voice and certainly deserves the chance to be judged on her own merits rather than merely trying to copy an American record.

BONEY M Painter Man. **Atlantic K12355**. From the Nightflight to Ecstasy album and the format as much as before, a basic pop-disco beat and a singalong quality which will suit mobiles and MOR venues but will not exactly do well on the main discotheque circuit.

THE POINTER SISTERS Fire. **Planet K12339**. Bruce Springsteen song given an easy-paced treatment by the re-formed sisterhood. Memorable song, fine vocals and a firm yet laid-back beat will help it grow into a biggie for slow spots. Real quality.

12 inch

SIDE EFFECT She's A Lady (Fantasy 850). Spooahh-balled from a soul outfit who must really break it down much longer. This has class all over it and makes a taste smoother.

ODYSSEY Single Again/What Time Does The Balloon Go Up? **RCA 11399**. A medley which doesn't really come off. More pop angled than even their earlier output and it's a dancer but will it please this nation's discographers? — I doubt it.

GREY AND HANKS Dancin'. **RCA 11460**. Personally I didn't think much of it — and subsequently lack of word action proved me right — but Grey And Hanks You Fooled Me debut was an undoubted monster on import. This review is a much better proposition and will have wider appeal. Lifted from the album as a response to pressure so that should help.

GARY'S GANG Keep On Dancin'. **CBS 12-7109**. One of discoland's hottest items of the moment. From 1750s rock and roll with bubbling synthesizer led rhythm, smooth vocal chorus, almost like a throw-back to the '40s, and a classy male lead vocal. All that plus a totally infectious tune adds up to a sure colossus.

albums

CHANSON Chanson. **Arlo** **ARL 5018**. The column that was first to hit-pick the single brings you the album review! The vocal duo manage to reach out to the discos will hang on to strong soul. Don't Hold Back is clearly the prime cut but I can Tel, the gritty I Love You More, and the smooth ballad All The Time You Need are all worth the caress of your stylus.

VARIOUS ARTISTS Action Replay. **K-Tel NE 1040**. A useful compilation for mobile DJs to carry. It's not all disco but it's all danceable. Most obvious dance floor fodder is Patrick Juvet's I Love America, Cerrone's Supernature, Three Degrees Giving Up Givein' Up Village People's YMCA, Boney M's Rapsun with side one by far the strongest.

THE BAR-KEYS Money Talks. **Slax STX 3023**. The 'lost' Bar-Keys album, with cuts which stayed in the can on the demise of the original Slax set-up now unearthed, re-mixed for dj use and pushed out on the new Slax label (re-issues). The vocal duo (EMI here). Surprisingly up-to-date sound gives the power-soaked Holy Ghost a real chance in funk circles and there's plenty more ultrastik material that came from. Try Money Talks and the last track, Monster.



GONZALEZ Haven't Stopped Dancing Yet. **Sidewalk SID 102**. First release from EMI's new disco oriented label, like the group's other recent records, was produced by Gloria Jones and her brother Richard, a distinctly American funk. This one carries the multi-dimensional band out of its usual funk bag into a swinging pop-disco-soul groove which hinges round a strong lead vocal. Nice string lines give it flavour but they still haven't come up with the real killer that is their potential.

GENERAL JOHNSON Can't Nobody Love Me Like You Do. **Arista ARIST 237**. Not the old song but a new composition by the one time Chairman of the Board. Popping bass and a swirling string arrangement put it right into the now disco bag and this time out he gets a chance to shine vocally. With oldies but goodies Edwin Sliam and Gene Chandler currently riding high, perhaps the General's day has returned. In any case, he's got one of the most distinctive voices in black music and sets this song superbly. A 12-inch is on the way.

WILD FANTASY Jungle Drums. **Magnet MAG 136**. Drab Euro-pop better with a bland vocal chorus and, naturally, lots of percussion. The tempo is right though and the lead singer isn't bad when he gets the chance to let loose. Not for me but would well come out of leftfield.

PATRICE RUSHEN Hang It Up. **Elektra K12336**. A fringe funk-jazz man, Patrice Rushen has been turning out consistently



MICHAEL JACKSON You Can't Win. **Win EPC 05654**. May favourite track from the disappointing *The Wiz* movie and it's got a similar appeal to *Ease On Down The Road* but it's a shame Michael's voice is so far back in the mix because he really does sing his heart out and proves once and for all that the one-time boy wonder has matured into a soul singer of the first order. Produced by Quincy Jones but not as definitely disco as much of his recent output.

VERNON BURCH Brighter Days. **Chocolate City 017**. Easily the best track from the former Bar-Keys. Love-A-Thon album. This high energy highly orchestrated groove has real commercial chances given enough radio plays to back up the disco support it is sure to win.

PEGGY SCOTT You've Got It All. **Pinnacle PIN 73-12**. The gal who used to duet with Jo Jo Benson — Pickett! Will Mountain Berries and all that jazz-resurveys via the currently highly successful Pinnacle label, and on clear vinyl at that! The lady has always sung with enormous power and this is a go-all-the-way better. Somewhat dated feel. It could easily have been cut in the '60s, but there's so much energy it really should break through. The sax solo is like a cherry on top of a very delicious cake. A great record.

THE BRIDES OF FUNKENSTEIN Amorous. **Atlantic 3556**. Another slice of George Clinton masterminded superfunk to follow the ladies *Disco To Go* debut *US HI* but just as that one missed out in the UK so this solid effort is unlikely to spread beyond the funk outlets.

DENNIS BROWN Money In My Pocket. **Lightning LVS 12**. 12-inch mix of the item which should finally break the talented Dennis Brown out of the ethnic market in this country. Funnily enough, it makes no concessions to commerciality and is very similar to a hundred other class JA records which have only sold here on the ethnic market, but this one already has a huge underground following among white kids and if your management will let you programme

good records and this could well be the one to go if it had it. Simple approach with chant vocals and a chugging rhythm and the brass riffs are neat, while the piano solo in the Ramsey Lewis vein. Builds nicely.

SARAH DASH Sinner Man. **Epic KIR 6973**. Gutsy effort from the former Labelle. Very big on import and its easy to understand why, everything is right, the voice is strong, the tempo is spot on and the arrangement first-class — it'll fit in well with Cheryl Lynn's current biggie.

RUBY S.O.S. (Save Our Souls). **Atlantic 1117**. Save our souls indeed from such gashly rubbish. A Boney M rip-off but with none of that group's energy and style.

SWEET CREAM I Don't Know What I'd Do (If You Ever Left Me). **Ember 364**. Out for some time on 12-inch, this has been an undesired sleeper. To my ears it's the best you can get from the highly creative Wizards production team and it's an incredibly exciting record which is more than you can say for most efforts aimed, as this is, at the disco.

reggae then you shouldn't go far wrong with this. Flip is the dub version, credited to Brown's producer Joe Gibbs and his studio group the Professionals.

FAT LARRY'S BAND Boogie Town. **Fantasy WMOT 848**. Fat Larry borrows Herbie Hancock's gimmick and pumps the vocals through a voice box synthesizer. The idea works well and is the selling point on a record which has a rather predictable and unadventurous backing track.

NARADA MICHAEL WALDEN I don't Want Nobody Else. **Atlantic 3541**. Clear falsest ever a budding pop singer whom plus the highly touted Mr. Walden into a firm disco groove and, maybe, en route to a hit.

GENE CHANDLER Get Down. **20th Century BTCL 1040**. Now on 12-inch and this extended cut is even more powerful than the seven Like Edwin Starr, long serving Chandler has helped himself to a major comeback with this sizzling soul-disco winner.

FLB Boogie Town. **Fantasy 12 FTC 168**. Firm 41sec of brass propelled funk with a chant vocal over a very much up-tempo zipping rhythm track. Voice box lead vocals. Safe programming but a rather undistinguished record.

THE EMOTIONS Heart Association (Best Of). **Stax STX 3008**. Production: Various. Best of the Six years would be a more proper title for this soft soul record, all the tracks dating from the late sixties and early seventies.

Information

EACH WEEK Radio and Record News gives you the finest insight of what's happening on the disco scene — the big records in the making, new developments in disco equipment, news on dj associations and all the rest.

Disco editor Roger St. Pierre is happy to receive news and pictures for inclusion from DJs, record companies, disco equipment manufacturers, club owners and anyone else connected with this boom industry. Roger can be reached at 24 Beavall Road, Dulwich, London SE22 8UQ (01-693 6463 or 01-299 0719).



BOOKER T. JONES Time Is Tight. **Slax STX 3007**. Not the best of Booker T, because, unfortunately, EMI don't have access to the group's early hits like *Green Onions* (the tapes now belong to Atlantic) but a very interesting concept. Included are such disco oldie certs as *Hang 'Em High*, *Soul Limbo*, *Time Is Tight* and *Melling Pot* and also included are interesting re-workings of things like *Soul Man*, *Funky Broadway* and *Land Of 1,000 Dances* plus some items released under different artist names (from the Mar-Keys, from Steve Cropper's solo album) on which the MG's played a prominent part as the rhythm section. Cropper was, of course, the MG's lead guitarist and his *Crop Dustin'* and *Funky Broadway* are two of the strongest if not kindest tracks in evidence here.



RADIO I-203

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

THIS MONTH the controller of BBC Local Radio, Michael Barton gives the reasons why he needs to have the diplomatic touch.

NE KARPFF takes a long and sometimes critical look at what radio is doing about the International Year of the Child.

HERE IS a special six page feature on the courses available for would be local radio broadcasters. Fred Hunter surveys the scene generally, Jamie Jauncey reports on the BBC's Local Radio Training Unit and Greg Strange describes the London College of Printing's Radio Journalism Course.

PROGRAMME SHARING is a topical subject at the moment. John Grierson discusses the need for a small team of specialists producing three or four minute programmes.

ROBERT SHELTON, author, critic and journalist, reviews Radio 3's recent much acclaimed Caribbean evening.

RADIO LUXEMBOURG'S new sales director, Tim Bradshaw, has only been involved in radio for four months but he has already formulated strong views about the medium and the way it is sold.

COUNTRY BAY was the scene of appalling devastation when an oil tanker exploded killing 50 men. IRN's Jim Dallmeyer describes his erratic trip to report on the disaster.

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UK TOP 70 SINGLES

This Week	Last Week	Wks on Chrt	Title, artist (producer), label, catalogue no., (distributor code)	This Week	Last Week	Wks on Chrt	Title, artist (producer), label, catalogue no., (distributor code)
1	3	3	TRAGEDY Bee Gees (Bee Gees) (Chappell/RSO) RSO 27 (f)	36	—	1	PAINTER MAN Boney M (F. Farian) (WB Music) Atlantic K 11255 (w)
2	1	6	HEART OF GLASS Blondie (M. Chapman) (Chrysalis) Chrysalis CHS 2285 (f)	37	38	2	GOT TO BE REAL Cheryl Lynn (David Paich) (Carlin Music) CBS 6967 (c)
3	2	5	CHIQUITITA Abba (Abba) (Polar Music) Epic EPC 7030 (c)	38	16	8	MY LIFE Billy Joel (Phil Ramone) (Arista Music) CBS 6821 (c)
4	7	3	OLIVER'S ARMY Elvis Costello (Nick Lowe) (Plangent) Radar ADA 31 (w)	39	60	2	KEEP ON DANCIN' Gary's Gang (-) (-) CBS 7019 (c)
5	12	4	I WILL SURVIVE Gloria Gaynor (D. Fekaris) (ATV Music) Polydor 2095 017 (f)	40	—	1	EVERYTHING IS GREAT Inner Circle (Blackwell/Inner Circle) (Blue Mountain Music) Island WIP 6472 (e)
6	4	6	CONTACT Edwin Starr (Starr) (ATV Music) 20th Century BTC 2396 (p)	41	18	8	SEPTEMBER Earth Wind And Fire (M. White) (Rondor) CBS 6922 (c)
7	5	6	I WAS MADE FOR DANCIN' (M. Lloyd) (Curb Carlin Music) Leif Garrett Scotti Bros. K 11202 (w)	42	46	2	YOU CAN DO IT Dobbie Gray (Rick Hall) (Top Of The Town Music) Infinity INF 001 (c)
8	10	4	AIN'T LOVE A BITCH Rod Stewart (Tom Dowd) (Riva) RIVA 18 (w)	43	27	8	Y.M.C.A. Village People (Moralli/Belotti) (Zomba Music) Mercury 6007 192 (f)
9	6	7	WOMAN IN LOVE Three Degrees (Giorgio Moroder) (Heath Levy) Ariola ARO 141 (p)	44	14	8	A LITTLE MORE LOVE Olivia Newton-John (J. Farrar) (Rondor) EMI 2879 (e)
10	13	5	GET DOWN Gene Chandler (Carl Davis) (Leo Music) 20th Century BTC 1040 (p)	45	54	2	WHAT A FOOL BELIEVES Doobie Brothers (Templeman) (Intersong) WB K 17314 (w)
11	15	4	SOUND OF THE SUBURBS The Members (S. Lillywhite) (Virgin) Virgin VS 242 (c)	46	—	1	MONEY IN MY POCKET Dennis Brown (Gibbs) (Lightning Music) Lightning LV5 (w)
12	28	2	LUCKY NUMBER Lene Lovich (Staesle) (Oval Music) Stiff BUY 42 (e)	47	44	8	YOU NEEDED ME Anne Murray (Norman) (Chappell/Ironside) Capitol CL 16011 (e)
13	8	7	MILK AND ALCOHOL Dr Feelgood (M. Rushton) (UA/Message Choice) UA UP 36468 (e)	48	78	2	POPS WE LOVE YOU Diana Ross/Marvin Gaye & Co. (-) (Jobete) Motown TMG 1136 (e)
14	11	7	KING ROCKER Generation X (Ian Hunter) (Chrysalis Music) Chrysalis CHS 2261 (f)	49	25	8	JUST THE WAY YOU ARE Barry White (White) (Joel Songs) 20th Century BTC 2380 (p)
15	17	8	TAKE ON THE WORLD Judas Priest (J. Guthrie) (Arista) CBS 6915 (c)	50	45	5	(OUR LOVE) DON'T THROW IT ALL AWAY Andy Gibb (Gibb) (RSO/Chappell) RSO POSP 26 (f)
16	79	2	CAN YOU FEEL THE FORCE Real Thing (Gold) (Open Choice) Pye 7N 4647 (p)	51	—	1	BLUE MORNING, BLUE DAY Foreigner (Olson/Jones) (WB Music) Atlantic K 11236 (w)
17	9	6	HIT ME WITH YOUR RHYTHM STICK (Chas Jankell) (Blackhill) Ian Dury Stiff BUY 38 (e)	52	57	4	YOU BET YOUR LOVE Herbie Hancock (Hancock) (Panache/Rondor) CBS 7010 (c)
18	22	3	HEAVEN KNOWS Donna Summer (Giorgio Moroder) (Heath Levy) Casablanca CAN 141 (p)	53	59	4	BRISTOL STOMP The Late Show (Boyce/Hartley) (Carlin) Decca F 13822 (s)
19	—	1	I WANT YOUR LOVE Chic (Edwards/Rodgers) (WB Music) Atlantic LV 16 (w)	54	70	3	CLOG DANCE Violsnki (Violsnki) (Aviation) Jet JET 136 (c)
20	21	5	GET IT Darts (Boyce Hartley) (Magnet Music) Magnet MAG 140 (e)	55	36	8	LE FREAK Chic (M. Rodgers/B. Edward) (WB Music) Atlantic K 11209 (w)
21	20	8	DON'T CRY FOR ME ARGENTINA (Shadows) (Evita Music) The Shadows EMI 2890 (e)	56	51	3	SINCE YOU'VE BEEN GONE Clout (G. Beggs) (Island Music) Carrere CAR 101 (e)
22	64	2	HONEY I'M LOST The Dooleys (Findon) (Heath Levy) GTO GT 242 (c)	57	53	2	AMERICAN GENERATION Ritchie Family (Belotti) (Zomba Music) Mercury 6007 199 (f)
23	29	3	HOLD THE LINE Toto (Toto) (Arista Music) CBS 6784 (c)	58	34	4	DESTINY The Jacksons (Jacksons) (Carlin Music) Epic EPC 6983 (c)
24	24	3	STOP YOUR SOBBING The Pretenders (Lowe) (Kassner Music) Real ARE 6 (w)	59	55	4	Why Have You Left The One You Left Me For Crystal Gayle (Reynolds) (Chrysalis Music) UA UP 36494 (e)
25	31	2	JUST WHAT I NEEDED The Cars (Roy Thomas Baker) (Lido) Elektra K 12312 (w)	60	32	8	MIRRORS Sally Oldfield (Mike Oldfield) (Better Bron Music) Bronze BRO 66 (e)
26	33	5	DON'T STOP ME NOW Queen (Queen/Roy Thomas Baker) (EMI Music) EMI 2910 (e)	61	71	2	FIFTY FOUR Sea Level (Stuart Levine) (Carlin) Capricorn POSP 29 (f)
27	41	2	INTO THE VALLEY The Skids (D. Batchelor) (Virgin Music) Virgin VS241 (c)	62	63	2	COMING ON STRONG Caroline Crawford (-) (-) Mercury 6167 753 (f)
28	23	7	THIS IS IT Dan Hartman (Hartman) (Arista Music) Blue Sky SKY 6999 (c)	63	43	4	WE'VE GOT TONITE Bob Seger (Seger) (Warner Bros Music) Capitol CL 16028 (e)
29	50	5	MAY THE SUN SHINE Nazareth (Charlton) (Naz Songs) Mountain NAZ 003 (f)	64	37	6	SIR DANCE-A-LOT Olympic Runners (Mike Vernon) (Handle) (Island Music) Polydor POSP 17 (f)
30	52	4	WEEKEND Mick Jackson (S. Levy) (Rondor) Atlantic K 12244 (c)	65	98	2	YOU'RE A STAR Aquarian Dream (-) (-) Elektra LV7 (w)
31	48	5	BAT OUT OF HELL Meat Loaf (Randgren) (Dick James Music) Epic/Cleveland Int. EPC 7018 (c)	66	65	3	SATURDAY NIGHT (Beneath The Plastic Palm Trees) Layton Buzzards (Lillywhite) (Chappell) Chrysalis CHS 2288 (f)
32	19	8	CAR 67 Driver 67 (Tax Loss Productions) (Logo Songs) Logo GO 336 (r)	67	—	1	B. Y. O. F. Fantastic Four (D. Coffey) (WB Music) Atlantic LV14 (w)
33	26	8	COOL MEDITATION Third World (Sackin) (Blackwell) (Blue Mountain) Island WIP 6489 (e)	68	30	8	HELLO THIS IS JOANNIE Paul Evans (Jimmy 'Wiz' Wisner) (Signature) Spring 2066 932 (f)
34	61	8	SHAKE YOUR GROOVE THING (F. Perren) (ATV Music) Peaches & Herb Polydor 2006 936 (f)	69	66	4	I'M IN LOVE (And I Know The Feeling) (Whitefield) (WB Music) Rose Royce Whitefield K 17291 (p)
35	49	2	BABY OF MINE Alan Price (Price) (ATV Music) Jet JET 135 (c)	70	—	1	FOREVER IN BLUE JEANS Neil Diamond (B. Guadio) (-) CBS CS8 7047 (c)

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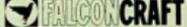
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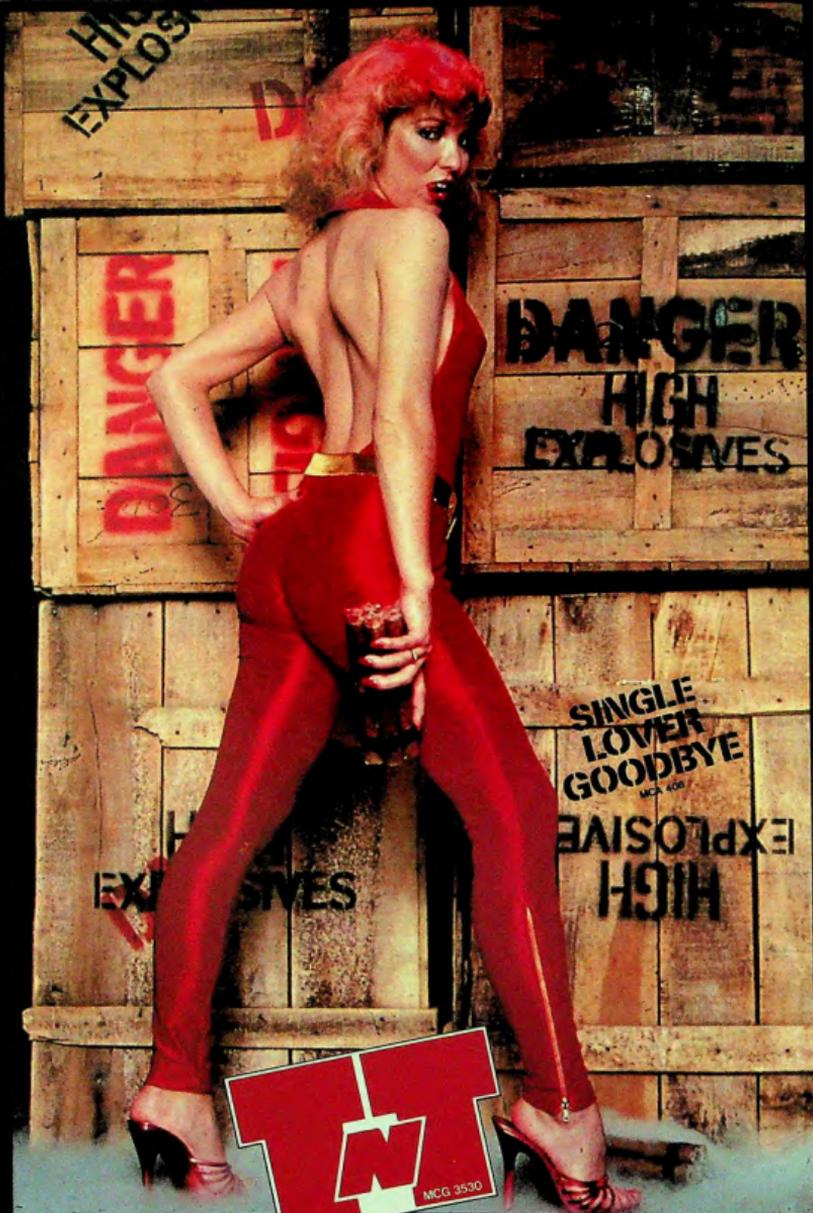
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