

Radiot+Record

NEWS

Friday October 20, 1978 50p

First Album

Father Abraham in Smurfland



Out in two weeks

DECCA SMURF R.T. Also available on cassette.

Forth, Trent new schedules

RADIO FORTH introduces four new djs plus new jazz, classical and childrens shows in its winter schedule. Radio Trent's includes a new local current-affairs programme and a four-hour week-day magazine programme.

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LBC news feed

WITHIN A month of operation, LBC's revived London news desk claims it is feeding over 50 local new stories per day to Thames Television for use on Thames' new lunch-time bulletin and evening news programme.

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Video growth

DISCUSSION ON the growth of the video industry foresees rapid growth of tele-data systems and availability of a wide range of consumer equipment; new electronic 'newspaper' debuts at Birmingham Motor Show; 3rd Video magazine conference starts November 28 in London.

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Factory radio

BRITAIN'S NEWEST industrial radio station, Radio Prospect, starts broadcasting in mid-December to factories in the Reading area. A minimum 12,000 listeners are expected for its 24-hour a day non-stop music programming.

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Radio + Record

NEWS

WEEK ENDING FRIDAY OCTOBER 20 1978

HOT SHOT

THIS WEEK'S R&RN STAR SINGLE IS

BRUCE SPRINGSTEEN
Promised Land

NUJ hits ILR with lightning strikes

AFTER THE breakdown of pay claim negotiations between the NUJ and AIRC early last week, ILR may face lightning news blackouts throughout the network from today (16).

NUJ negotiators walked out of the meeting with AIRC last week Tuesday after their claim for pay parity with BBC journalists had been met with an offer from AIRC which, they claim, would have left them 30 percent worse off than they are at present.

LBC father of chapel and NUJ negotiator John Perkins claims that AIRC offered pay parity with the BBC but offset the additional expense by withdrawing one week's holiday, newspaper allowances and IRN voice piece fees.

AIRC also withdrew the NUJ's right to agree on rosters and manning levels, says Perkins, and scrapped the £4.00 acting up payment agreed upon after LBC's 16-day August strike.

As a result of this the NUJ's broadcasting industrial council has instructed a number of ILR chapels to hold mandatory meetings in which they have been asked to give carte blanche to industrial action this week.

"We found AIRC's offer totally unacceptable," comments Perkins. "It was cynical in the extreme and we cannot continue negotiations until they actually have something to offer us."

For most of Friday Cecilia Garnett, secretary of AIRC, John Whitney, chairman of AIRC's labour

were being swept along by what was happening in London.

Terry Smith, City's managing director, and chairman of AIRC's network committee, stated that "communications between the union and AIRC have become hopelessly confused."

He maintained that AIRC offered to make joint representations with the NUJ to ACAS, the arbitration committee on pay increases, but that the only way to approach this was to seek total parity with the BBC in terms of both pay and conditions.

However, he suggests, the NUJ are seeking pay parity while wishing to retain their own conditions, in some cases peculiar to ILR.

"I find the whole thing sickening," he commented. "Some of us are already paying well over the basic rate and now when we're on the brink of getting a really good deal for everybody, the whole thing gets screwed up."

Smith did not think there would be many walkouts. This time, he said, most of the provincial chapels would sit down and look hard at what was actually being offered, something that so far has been deliberately misinterpreted by someone, he suggested.

Ralfini quits

ANCHOR RECORDS

NEWS IN BRIEF

AFTER THE third meeting of the Home Office working party last Wednesday (11), sources suggest that progress is now being made on the expansion of local radio. It is believed, and confirmed by the BBC, that both parties submitted lists of proposed sites to the working party at this meeting. Assuming that the BBC does not choose, for reasons of finance, to stall, the working party will submit their report to the Home Secretary who will then make an announcement, most likely when Parliament reassembles.

METRO RADIO's sales manager Norman Bilton and programme controller Mic Johnson have been appointed to the board. The announcement was made on Wednesday (11) to take immediate effect. 38-year-old Bilton has been at the station since May 1977 from Weight Watchers where he was marketing director. Johnson, 28, joined Metro at its inception as producer. This latest appointment is his fourth promotion in four years.

THE WINNER of the Tea Council's national dj con-

test, 21-year-old Graham Thornton, has been given a chance to break into radio by Piccadilly's programme controller Colin Walters. Thornton, who won £1000 worth of dj equipment and has guested on one of Kid Jensen's Radio One shows, will be presenting the first of three or four Piccadilly programmes on October 14 from 02.00 to 06.00. "If they work I am prepared to offer him a regular spot," says Walters.

BBC Radio Merseyside's documentary on country music *Rattlesnakin' Daddy*, has been shortlisted for the 1978 Imperial Tobacco Awards for Radio. The programme, presented by musicologist Ilene Melish, featured an interview with Carl Perkins, who performed country and blues music.

RADIO ONE controller Derek Chinnery will be heard telling Capital dj Kerry Juby that he personally values the growth of commercial radio in this country, and that the BBC welcomed the advent of ILR, on a 1½ hour Capital retrospective programme broadcast today (October 16) from 7.30-9.00pm.

EMI TV Disco

EMI'S FIRST disco TV album is launched on October 27. Entitled *Don't Walk, Boogie*, it contains 20 of EMI's strongest disco songs and will be launched on ATV television with a national campaign equivalent spend value of £250,000.

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No action

RUMOURS OF widespread industrial unrest affecting the record industry this winter have been allayed by seven unions involved in record production. The AUEW, GMWU, TGWU and others told R&RN last week they would not be making pay claims this winter.

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say that it was too early in discussions for comment.

Dennis Maitland, managing director of Trent and chairman of AIRC's marketing committee, said that he could not understand the breakdown. In his view nothing less than complete parity was being offered.

"Our respective bodies must get round the table and discuss because so far the proposals put are totally un-discussed." He added that he felt that provincial stations

tract with ABC Records when it expires at the end of this year.

Raffini, who formed Anchor four and a half years ago, financed by ABC, said he would announce his future plans then.



LATEST HOPEFULS striving for chart success are top Radio One DJs who have recorded a single *The New Wavebands*. Peter Powell wrote the song about BBC's new wave-lengths and plans to give all proceeds to charity. The team will record under the name *Jock Swan and The Metres* and the single will appear on BBC Records.

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

Fall top awards

DOLLY PARTON was voted Entertainer Of The Year at the annual Country Music Awards, held in Nashville last Monday (October 9).

Other awards went to Don Williams (male singer), Crystal Gayle (fe-

male singer), The Oak Ridge Boys (vocal group), Roy Clark (instrumentalist), and The Oak Ridge Boys Band (band).

Heaven's Just A Sin Away by The Kendalls (Ovation/Polydor) was adjudged top single, while Don't It Make My Brown

Eyes Blue gained top song spot.

Don Williams, The Oak Ridge Boys and Roy Clark are all managed by Jim Halsey, who is currently in London finalising details for his forthcoming Country Gala at Midem.

Marilyn and Billy are away

Marilyn McCoo and Billy Davis Junior are up and running with 'Shine On Silver Moon', their debut single on CBS. Within days of release, 'Shine On Silver Moon' is a Pennine Hit Pick and it's playlisted on Radio One, Metro and Piccadilly.

Marilyn and Billy will soon be way up the charts — so get the single and watch Silver turn to gold.

Marilyn McCoo & Billy Davis Junior
'Shine On Silver Moon'

6684



Records



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

TOP ACTION

SINGLES	SALES	ALBUMS
1. NEWTON-JOHN/TRAVOLTA Summer Nights	1. VARIOUS Grease	
TOP MOVER	TOP MOVER	
FRANKIE MILLER Darlin' 77-19	DONNA SUMMER Live And More 34-19	
TOP NEW ENTRY	TOP NEW ENTRY	
THE JAM Down In The Tube 15	BARCLAY JAMES HARVEST XII	
SINGLES	AIRPLAY	ALBUMS
1. NEWTON-JOHN/TRAVOLTA Summer Nights	1. DAVID BOWIE Stage	
MOST ADDED	MOST ADDED	
QUEEN Fat Bottomed Girls	DONNA SUMMER Live And More	
BREAKERS	BREAKERS	
JOHN PAUL YOUNG GENE COTTON/KIM CARNES LA BIONDA	THIRD WORLD MANHATTAN TRANSFER MADDY PRIOR	

Radio Prospect for Reading industry

IN DECEMBER a new kind of industrial radio will make its debut in the Reading area. Radio Prospect will broadcast non-stop music 24 hours a day to local factories. Dedications and requests of all kinds will be catered for but there will be no news and no commercials.

Programme director Jeremy Joslin told R&RN that the idea was formed about two years ago to further educational prospects in commercial radio. "There will always be about five places available for people who wish to become students", he says.

The station will broadcast from its Caversham studio direct to factories via Post Office land lines. Funding will be provided by subscribing factories who may take the service 24 hours a day or only four hours a day accord-

ing to their needs. Costs can be calculated in terms of tea and coffee money per employee, says Joslin.

Ultimately a second studio will be added as demand dictates. Joslin expects to begin broadcasting mid to late December with a minimum listening audience of 12,000.

Hospital seminar

OVER 70 people from the London area attended Capital's first Hospital Radio Seminar on October 7.

Chaired by Adrian Love, with a panel including Kenny Everett, Aidan Day, Clive Thomas from Metropolitan Hospital Radio and others, the seminar discussed hospital radio in the London area and presented a £300 Best Hospital Radio award to

STEVE STEVENSON joins the commercial development department of EMI as manager of special projects and EMTV albums. Stevenson has previously

MOVES

worked for MCA and the Stigwood organisation.

THE CLOTH Cap Enterprises group of companies will in future be known as the Mike Mingard Organisation and Mingard Music, 58 Hamilton Square, Birkenhead, Merseyside L41 5BP. Tel: 051-647 4576.

KAY ROWLEY becomes DJM's press officer after three years editing EMI's news magazine, Music Talk.

CEPCOR MUSIC has moved from PO Box 67, London NW8 to 74a Kensington Park Road, London W11.

THE NATIONAL dealer and local radio promotion company, Record Sales, has moved to 72 Newman Street, London W1. Telephone: 636-9251/2.

AURA, WHOSE roster of artists includes Big Star and Annette Peacock, has moved to 1, Kendall Place (off George St), London W1H 3AG. (tel: 01-486 0958). Suzie Rome, previously at Anchor, is now handling press and publicity at Aura.

Clyde's 10p Guide

RADIO CLYDE is producing its own weekly programme journal - the first of the ILR network to do so.

Clyde Guide, retailing at 10p, is distributed

through newsagents in the West of Scotland and has an initial circulation of 30,000. Published each Thursday, it includes competitions, letters, a round up of current films, arts and variety, sports news, an eating-out guide and a complete Radio Clyde programme chart.

Managing editor is Roddy Forsyth operating from Royal Exchange Square in Glasgow with a team including five editorial staff and four advertising assistants. Editorial contributions are also made by Clyde broadcasters.

The 28-page first edition (September 28) coincided with the 50th anniversary of Radio Times, but a Clyde spokesperson assures R&RN that this was purely accidental.

Kevin Holt, of the London Whitechapel Hospital radio station, for his four-hour, three-days a week programme.

Capital have also introduced a five-minute hospital radio spot on Duncan Johnson's Saturday Afternoon Delight show, which started on October 14, inviting a hospital-radio presenter in to read out requests and messages during the last hour of the show.

Watch it soar.



Imagine a double album that retails for only £4.95 yet contains most of the biggest American hits from the fifties to the seventies.

'America's Greatest Hits' is such an album. 34 Singles that got the highest and lasted the longest in the American charts. Compiled by Paul Gambaccini, Radio 1's authority on American rock music, this album is probably one of the ten best compilations ever made.

'America's Greatest Hits,' a complete history of American popular music.

Distributed by Pye Records,

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Cat. No: BEDP 013. Cassette ZCD 013.

'America's Greatest Hits' features The Beach Boys, The Supremes, The Everly Brothers, Chubby Checker, Johnny Mathis and many more...

SIDE 1. 1950-1957

- 1 1950 GOODNIGHT IRENE - Gordon Jenkins And His Orchestra
- 2 1951 CRY - Johnny Ray
- 3 1953 VAYA CON DIOS (MAY GOD BE WITH YOU) - Leo Paul and Mary Ford
- 4 1955 ROCK AROUND THE CLOCK - Bill Haley And The Comets
- 5 1955 MEMORIES ARE MADE OF THIS - Dean Martin
- 6 1955 THE GREAT PRETENDER - The Platters
- 7 1956 BLUEBERRY HILL - Fast Forward
- 8 1956 SINGING THE BLUES - Guy Mitchell
- 9 1957 IT'S NOT FOR ME TO SAY - Johnny Mathis

SIDE 2. 1957-1961

- 1 1957 LOVE LETTERS IN THE SAND - Pat Boone
- 2 1957 BYE BYE LOVE - The Everly Brothers
- 3 1957 WHOLE LOTTA SHAKIN' GOIN' ON - Jerry Lee Lewis
- 4 1958 AT THE HOP - Danny And The Juniors
- 5 1958 IT'S ALL IN THE GAME - Tommy Dorsey
- 6 1959 BATTLE OF NEW ORLEANS - Johnny Horton
- 7 1960 THEME FROM A SUMMER PLACE - The Four Freshmen
- 8 1960 THE TWIST - Chubby Checker
- 9 1961 TOSSIN' AND TURNIN' - Bobby Darin

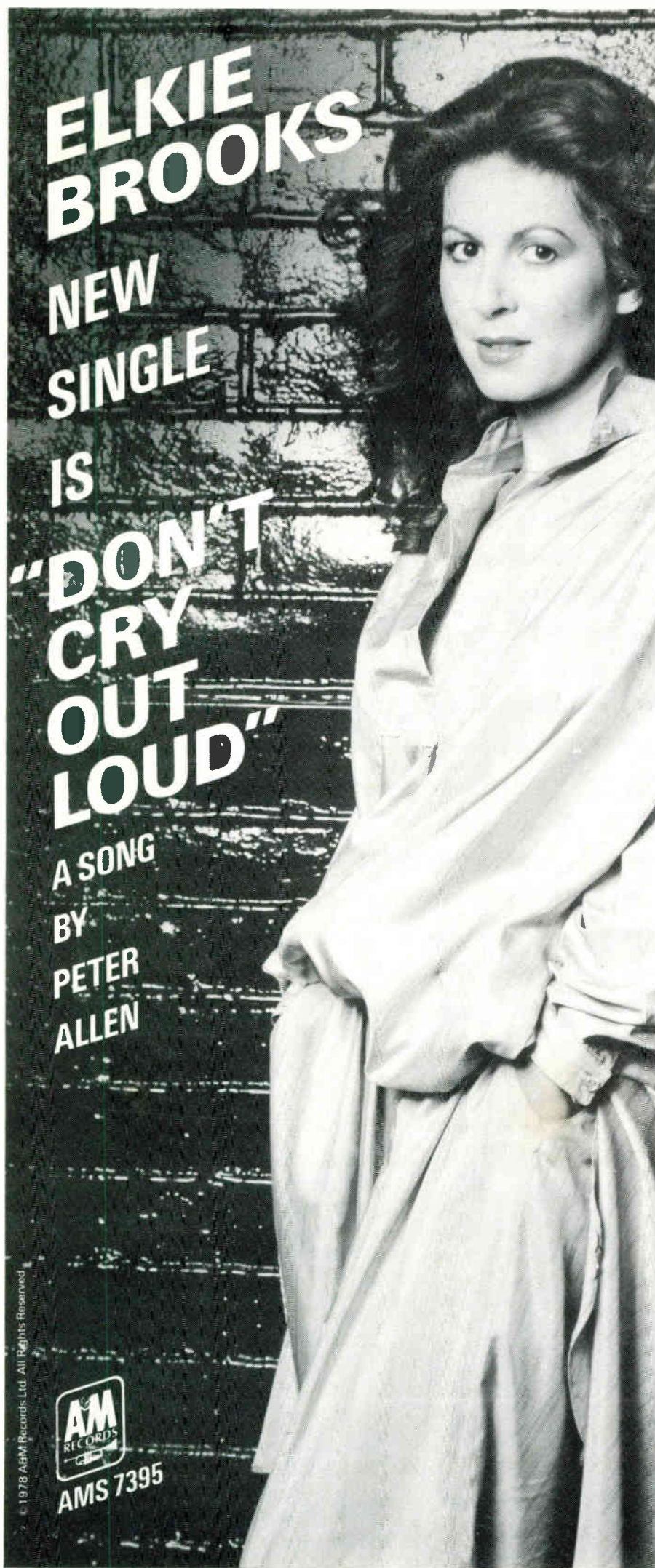
SIDE 3. 1964-1969

- 1 1964 I GET AROUND - The Beach Boys
- 2 1964 WHERE DID OUR LOVE GO - The Supremes
- 3 1965 MR. TAMBOURINE MAN - The Byrds
- 4 1966 CALIFORNIA DREAMIN' - Mamas And Papas
- 5 1966 I'M A BELIEVER - The Monkees
- 6 1967 RESPECT - Aretha Franklin
- 7 1967 THE LETTERS - The Box Tops
- 8 1968 I HEARD IT THROUGH THE GRAPEVINE - Marvin Gaye
- 9 1969 RAINBOWS KEEP FALLING ON MY HEAD - B J Thomas

SIDE 4. 1970-1977

- 1 1970 CLOSE TO YOU - The Carpenters
- 2 1970 I'LL BE THERE - The Jackson Five
- 3 1972 THE FIRST TIME EVER I SAW YOUR FACE - Roberta Flack
- 4 1973 TIE A YELLOW RIBBON ROUND THE OLD OAK TREE - Dawn
- 5 1975 LOVE WILL KEEP US TOGETHER - Captain And Tennille
- 6 1975 RHINESTONE COWBOY - Glen Campbell
- 7 1977 YOU LIGHT UP MY LIFE - Debbie Boone

BBC records & tapes



**ELKIE
BROOKS**

**NEW
SINGLE**

IS

**"DON'T
CRY
OUT
LOUD"**

A SONG

**BY
PETER
ALLEN**



AMS 7395

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Radio+Record
NEWS

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

EDITOR: Paul Phillips. PUBLISHER: Greg Thain.

Media on media, insult on insult

TRY AS we might we can never quite avoid being astonished at the way television and newspapers treat the music industry.

Last week's Omnibus, apart from being crashingly boring, was an absolute travesty and once again reinforces the fear that if media can get it so wrong about our industry, how should we rate their credibility on other 'in depth' investigations.

When, for instance, we are expected to swallow the statement that the 'BMRB chart is compiled from returns from 450 shops, and the list is secret,' how seriously are we expected to take their pronouncements about, say, the state of affairs within any political party or, even worse, on matters of grave importance.

Several people came across on the programme particularly badly. Muff Winwood, of CBS, for example must surely have been the victim of ruthless editing in order that his main expressed opinion was that it is possible to take someone who simply looks good and make them into a record seller.

Winwood's own track record gives lie to this as being any part of his general a&r philosophy. Once again we are left with the impression that TV producers have a picture of the record industry and it is their picture, not the true one, which they will present.

For example, Anchor's reception for Stephen Bishop must surely have been the most untypical album party of all time, if we are to judge by what the cameras recorded.

A line-up of journalists and producers at the door greet the artist? For royalty maybe, but not usually for rock singers. And poor Paul Gambaccini, forced to attempt an interview with the flip and resisting Bishop who refused, quite properly, to take anything at all seriously under these most false circumstances.

Even during the main body of the programme, in the structured interviews, Gambaccini and John Peel were left with egg on their faces at the sheer banality of the questions they asked.

Other BBC employees were even less graciously treated. Top Of The Pops' Robin Nash was allowed to make a fool of himself over not even knowing which side of a Boney M single he was listening to.

And as for the Radio One panel — horrific would hardly be the word. To think that week after week these people sit in a smoke-filled room, with bits of sandwich and half-empty Coke cans littering their table, discussing the efforts of songwriters, producers, arrangers and artists with the same offhandedness as if they were buying toilet paper.

It was clear that while some form of democracy was allowed at the meeting, there were one or two people whose opinions could be met only with agreement.

Then again, however, if the rest of the programme was anything to judge by, how typical of the regular meetings was the one we saw.

If it was typical then God help all the poor souls whose hopes and dreams rest on that weekly meeting. There was an arrogance apparent in the judgement made, and it permeated the entire Omnibus programme.

Perhaps it was the complete picture of BBC attitudes to contemporary popular music. From the producers of the show right down to the playlist panel and the approach was slipshod and reprehensible.

It certainly did not take the lid off' the record industry. But what is even worse, it did scant justice to the efforts of all in this business who strive week after week for a level of excellence which the Omnibus team, on this evidence, could never aspire to.

Forth's Fowlie gets Argos first

THE BROADCASTING section of the Argos Consumer Writers Awards has been won this year by Hazel Fowlie of Radio Forth. Capital's Helpline, last year's winners, came second and Gavin McCoy of Radio 210 third.

The winning entry, for which Fowlie received £250, a Silver Quill trophy and a Schaefer pen, was a 22-minute magazine programme about the Unfair Contract Terms Act which was legislated earlier this year.

The programme set out to simplify the Act, which has caused great confusion, by examining the small print on notices, tickets, contracts and other paraphernalia and obtaining legal advice as to whether they were in fact in contravention of the Act. The Helpline project, which gained second place, was on the subject of

Entitlement To Free School Meals, one of the service's regular weekly subjects when experts are made available to clarify listeners' doubts.

Third place was awarded to Radio 210 for a very unusual piece of consumer broadcasting, lasting seven days, which was instigated when a local bus company withdrew its information service claiming that 210's travel news of bus delays and cancellations were bad for the company's image.

Station dj Gavin McCoy immediately attempted to obtain the information first hand from the bus station and recorded a series of conversations with officials for broadcast.

There followed six days of investigative work by McCoy. On the seventh day the bus company finally acquiesced and normal service to the station was resumed.



RADIO 210 ran what is believed to be the first radio chess competition in the UK. For the last two weeks in September three challengers went to the station each day to play against the Chess Challenger, a computerised board. Paul Lamford, of the Reading Chess Club, who was runner-up, watches with other competitors as dj Tony Fox (second from left) and programme controller, Neil French Blake (right) test their skill.

BBC immigrant training

THE BBC has appointed its first member of staff to have special responsibility for training immigrant broadcasters for its 20 local stations.

He is 51-year-old Vernon Corea, former business manager of the Sri Lanka Broadcasting Corporation and, more recently pre-

senter of Radio London's Asian programmes.

A Hindi and Urdu linguist, Corea takes up his post this week and will also give specialist backing to broadcasts aimed at ethnic minorities.

"BBC local radio already offers a wide range of programmes reflecting the

culture, interests and problems of immigrant communities," he says. "By acting as point of liaison between the stations and the communities, I hope to make these broadcasts even more effective.

City Driving

THIS WEEK Radio City is launching a Good Driving Week campaign in conjunction with Merseyside Group of Advanced Motorists using the theme that good drivers are safe drivers.

A team of experts from advanced motoring organisations will be touring Merseyside looking for good drivers and ringing City with their registration numbers.

Each day three drivers will be selected and given the opportunity to take the advanced driving test, normally available at a cost of £12.50, absolutely free.

Throughout the week guests will appear in Dave Lincoln's morning show to discuss various aspects of good driving. The campaign has been welcomed by road safety experts in the area.

LETTER

Dear Sir,
FOLLOWING YET Another carping letter from Radio Merseyside, (Radio And Record News 29.9.) I write to offer my sincere apologies to them for inadvertently using one of their exclusive programme titles for our new Atarah Ben Tovim series.

But wait! Atarah rings to tell me that it was not Radio Merseyside's title and idea at all, but one she has used for over five years

for her touring childrens' concerts and for a television series.

Radio Merseyside's programme was only one of a number of similar broadcasts she has made over the years for, among others, Radio 3 and BRMB. But she points out that Radio City's series, with its many outside broadcasts and numerous musicians, is the largest and most ambitious to date.

I return to my office, joyful to have been vindicated by the one person who knows the truth of the matter.

But my joy is shortlived.

We have lost another staff member to Radio Merseyside. This time Chris Stocking as Local Government Reporter? Now that rings a bell....A quick reference to the October, 1974 edition of the Radio Times reveals that we were the only local radio station with a Local Government Reporter.

Is it not a double injustice that they should not only pinch our staff, but our exclusive ideas as well?

Yours, Crestfallen,
David Maker
Programme Controller
Radio City

STEP-FORWARD RECORDS marketing • distribution: FAULTY PRODUCTS, 41B BLENHEIM CRESCENT, LONDON W11 • also available through: SPARTAN • ROUGH TRADE • LIGHTNING • BONAPARTE • and other good distribution outlets • STOCK UP NOW - IT'S SELLING FAST!

SPECIAL THANKS to urbane suave JOHN PEEL • PHIL ROSS BBC Merseyside (his record of the week) • MALCOLM LAYCOCK radio London • TREVOR DANN BBC Nottingham • ROBIN WALK BRMB • STUART HENRY radio Luxembourg • PETE BAKER Piccadilly radio • JIM IRVIN UBN • GETHYN JONES BBC Solent • PETE SHARRATT BBC Manchester • LARRY OTTOWAY BBC Cleveland • MIKE BRILL BBC Medway • RADIOS TRENT, METRO

Report is unfair says Goodrich

RADIO VICTORY and Thames Valley are criticised in a newsletter issued by London agency The Media Department for offering advertising rates which look "seriously over-priced in relation to their audience delivery."

Replying to the criticism of Victory and Thames Valley Mike Goodrich, Air Service's sales director, comments: "The analysis is not really a fair composition. Advertisers are using both stations, which they would not do if they were unprofitable."

The two stations are singled out from the 10 represented by Air Services which, notes The Media Department, are more costly on average and less standardised than those stations represented by BMS.

In general terms, says the newsletter, the average increase resulting from September and October rate rises throughout all 19

stations, is 30 percent across all stations and all segments.

The network cost of a 30-second prime spot has increased from £931 to £1217 and a network 49-spot TAP has risen in cost from £17,280 to £22,131.

The Media Department analysis shows that the average cost per thousand for 49-spot TAPs for all BMS stations is 38 pence, for all Air Services stations 43 pence and for all stations 37 pence.

EMTV 13 features disco music

EMI IS to launch its first disco TV album on October 27.

Don't Walk, Boogie (EMTV 13) is a 20-track compilation of EMI's strongest disco product over the last 18 months. It contains 15 hits from Tavares, Sheila B. Devotion, Clout, La Belle Epoque, Marshall Hain, Sylvester and the Tom Robinson Band.



IAN MELDRUM, host of Australian rock show, Countdown, presents Jeff Wayne with two gold albums for Australian sales of his album War Of The Worlds during a recent promotional trip to the country. Since then the album has gone double platinum and is Number One in all five regional and national Australian charts.

AT THE time when the government's Phase Four pay policy is under attack, national and local representatives of unions involved in record production say that their members will not be involved in industrial action this winter.

The unions — the Transport And General Workers Union, Amalgamated Union of Engineering Workers, General And Municipal Workers Union, the Technical, Administrative and Supervisory Section of the AUEW, the Association of Scientific, Technical and Managerial Staff and the Electronic, Telecommunications and Plumbing Union — have told R&RN that their members had either recently concluded successful pay talks or that they were not due to undertake further talks until next year.

Three of the above unions, AUEW, GMWU and TGWU, were involved in last week's informal talks at Downing Street, along with Len Murray of the TUC.

The remaining five tracks will be material shortly to be released by these artists.

The TV campaign commences on ATV, October 30 with a national equivalent spend value of £250,000. Further details of the campaign will be

announced later, but it will be backed by nationwide major window displays and national disco media promotions.

The album is to retail at £4.40 and dealers will be offered delayed invoices on initial orders this month.

LBC goes for BBC's don't-knows

LBC IS to mount a major TV advertising campaign on both Thames and LWT to run throughout October, November and December.

Timed to coincide with the expected disruption resulting from the BBC's wavelength changes, LBC hopes to pick up many new listeners, especially from Radio Four which the BBC expects to lose 10 percent of its audience in the change from medium to long wave.

Incidental to this campaign will be publicity for LBC's new London news

desk which has been operational, under LBC's programme controller Keith Belcher, since early September.

The campaign, prepared for LBC by The Creative Business with media buying by Chris Ingram Associates, can be seen as a substantial increase in LBC's publicity consciousness which until recently, partly due to financial strictures, has not been great.

It might also be inferred that the campaign is necessary to counter bad publicity received from the 16-day August strike.

London news desk 'success'

AFTER ONE month in operation, LBC's new London news desk claims to be feeding Thames TV with upwards of 50 local stories daily for use on Thames' new lunchtime bulletin' and evening news programme.

The London news desk is a reactivation of LBC's original local news desk which was axed in April 1975. It is currently run by Keith Belcher, who is

on secondment from LBC's programme department, with four journalists on the desk gathering news from 60 stringers across London.

The seven daily bulletins broadcast on LBC, on the half-hour, have met with good public reaction, says Belcher. On several occasions already members of the public have contacted the desk with stories in response to the strictly local slant with which the desk treats all material.

Thames is also pleased with the service. News editor John Mahoney comments: "It's a completely new idea and I'm pleased to see that LBC has proved the value of a London news desk."

Once the desk has firmly established itself on LBC and with Thames, Belcher says he will start looking for other outlets. Capital Radio and LWT, with whom LBC is in discussion, are the most likely recipients at present.

Special Gala performance

Robin Courage presents
SAMMY DAVIS JR.
 MUSICAL DIRECTOR GEORGE RHODES
 with his special guest
BUDDY RICH
AND THE BUDDY RICH BAND
 in a
SPECIAL GALA PERFORMANCE
 in aid of the Music Therapy Charity Limited
7.30 pm October 26th
LONDON PALLADIUM
 By arrangement with Louis Benjamin
 Telephone 437 7373/437 2055 Credit Cards welcome. All other performances 27th Oct - 4th Nov sold out at London Palladium.

WEEKLY PRESSES

HAR 5168

Another Chart Single

MARSHALL, HAIN



COMING HOME

Special Limited Edition Picture Sleeve

DOLLAR SHOOTING STAR

CARRERE RECORDS

EMI 2871

Produced by Christopher Neil for Acrobat Records Ltd
Radio1 - One to watch

BOB SEGER

CL 16004



HOLLYWOOD NIGHTS

Limited Edition Special Sleeve

PETER TOSH

EMI 2859

**(YOU GOTTA WALK)
DON'T LOOK BACK**

Support Vocals, Mick Jagger
Limited Edition Picture Bag

Park brings new shows, voices, to Forth

RADIO FORTH has introduced four new voices and an hour-long specialised phone-in each weekday evening in its new winter schedules.

New also are a jazz programme, a children's show, a Saturday afternoon extravaganza, a new series of classical programmes and the return of Hazel Fowlie's popular request show Listen To The Warm.

The new phone-in programmes (19.00-20.00) daily feature a different topic each night of the week. On Monday new presenter Trevor Davies hosts Open Secret with the subject of education.

An ex-councillor, Davies has worked for the Scottish Council of Social Service as assistant director and more recently was chairman of the Manpower and Community Development Committee in the Lothian region.

Dr Eamon Hyde, also a new voice to Forth listeners, takes the calls in Tuesday's Keeper Of The Past when he delves into the community's folk lore and stages appropriate competitions. An historian and architect, Dr Hyde joined Warrington Development Corporation as Conservation Officer before he moved to Edinburgh to take up the same position in Lothian Regional Council.

On Wednesday Trevor Davies presents A Question Of Balance with studio guests from the world of politics. Consumer advice, information and answers to listeners' questions forms the basis of Hazel Fowlie's Thursday evening Checkout programme culminating in a phone-in.

On Friday Tom Steele hosts an extension of the station's previous series, Forth Line, now entitled Inside Story in which a topic of the day is examined in considerable detail.

The daily Forth Report returns to just half an hour, presented by Tom Steele and news reporter Caroline Dempster. When Parliament resumes there will be a report from Westminster at 17.55 and 23.02.

Tune In To Jazz (Wednesday 18.00-19.00) features local jazz talent in the hands of jazz drummer Mike Travis who has spent all his working life in the world of music. He has run a jazz club in Edinburgh, played with numerous bands, been musical

director for Peter Gordeno and appeared in the BBC2 In Concert series. Forth's fourth new voice belongs to Christian who has gained third place behind Billy Connolly and Sydney Devine in Scottish club and cabaret land in the last three years. His own STV series begins in November and he is playing Sinbad in Edinburgh's Christmas pantomime at the King's Theatre. On Forth he presents The Answer To Everything on Saturday mornings (10.00-12.00) - an adult request show with guests. Prior to Christian's show Saturday Morning Fever is introduced for children by Chris John. In addition to the ever popular record requests children themselves will be reviewing films, books, television, reporting on various news items, discussing hobbies, languages, religion and so on and interviewing people who fly jumbo jets, control signal boxes and the like. Saturday afternoons now have a music base with Big Tam's Saturday Slam. Tom Bell presents a mixed bag of oldies, and newies, goodies and baddies, movie memories and phone-in quizzes. Following the sports results Time Out (16.40-17.00) Bell continues with more results announced as they are known. Hamish Wilson presents a new series of classical music on Sunday (20.00-21.00) and Hazel Fowlie's Listen To The Warm request show returns for an hour at 22.00.

ONE OF the more consistent sellers to emerge from the new wave phenomenon, The Stranglers, will be featured in Rock Goes To College to be broadcast by BBC2 on Friday, October 20.

The programme, which begins at 23.10, is recorded before a student audience and this week comes from the University of Surrey.

GET IT Together will feature John Jolisse, Key West, and singing sensations Hylda Baker and Arthur Mullard on Tuesday (24). It will be broadcast by Granada at 16.20.

TV NOTES

THE AVERAGE White Band will be studio guests on October 24's edition of the Old Grey Whistle Test on BBC2 at 23.25. Also joining Anne Nightingale and Bob Harris is former Deep Purple vocalist, David Coverdale, and his band White Snake.

ENGLISH SINGER Elkie Brooks will star in Sounds Like Friday, BBC2's new weekly series. The show is screened before Rock Goes To College at 22.15.

Trent's schedules include new review -and a ghost story

AN EXTRA hour at night, a new four-hour weekday magazine programme, a weekly review of the local Decision Makers and a nightly ghost story form part of Trent's autumn schedules which are now in operation.

Closedown is now at 02.00 instead of 01.00 with Viv Evans' Sounds Across Midnight filling the 22.00-02.00 slot weekdays while new dj Kenny Haigh, acquired from BBC Radio Leicester, hosts the late night show on Saturdays (FM) and Sundays (Sounds Across Midnight).

Trent Today is the title of the new four-hour magazine, (16.00 Monday to Friday). Presented by Bill Bingham and John Kiddey, it features music, news, features, comment and opinion of subjects relevant to Nottinghamshire. On Fridays Steve Merike reviews the local political and business scene with news and interviews in Decision Makers (19.00-20.00).

The station's former hourly specialist programmes each evening have been extended to two hours (20.00-22.00) and

Horror In The Night makes a nightly rendezvous with ghosts and ghouls at 24.30.

Piccadilly's The Last Rose Of Summer serial is being broadcast at 13.30 on Tuesdays and Thursdays within Dale Winton's 1-2-4 On 301 show featuring music and interviews Monday to Friday, 13.15-16.00.

New to Trent in a free-lance capacity are Bob Hall of ATV, who is presenting The Bob Hall Show, a 301 production of the "best from the hit parade," Sundays (16.00-19.00), John McGuinn, who takes charge of Sounds Classic which follows, and Martin Campbell who presents an in-depth musical look at the top names on Saturdays (13.00-14.00).

As well as the station's weekday phone-in, Talkback (12.00-13.00) with Tricia Foster, an hour-long Sports Line has been introduced with Chris Ashley following his Saturday Sport programme (14.00-18.00).

Trent achieved ILR's biggest audience increase in July's JICRAR survey from 32 percent of all adults in 1977 to 41 percent.

TV RATINGS

Top 20

Week Ending 1 October 1978

	Originating Programme Company	ITV Areas	Individuals Viewing Millions
1. ALL CREATURES GREAT AND SMALL	BBC	All	15.95
2. 3-2-1	Yorkshire	All	15.50
2= LARRY GRAYSON'S GENERATION GAME	BBC	All	15.50
4. CORONATION STREET (Mon 25 Sept)	Granada	All	15.35
5. ROBIN'S NEST	Thames	All	15.00
6. THE SWEENEY	Thames	All	14.25
7. STAR GAMES	Thames	All	14.05
7= GEORGE AND MILDRED	Thames	All	14.05
9. LITTLE AND LARGE	BBC	All	13.85
10. MASTERMIND	BBC	All	13.60
11. STARKY AND HUTCH	BBC	All	13.50
12. CROSSROADS (Thurs 28 Sept.)	ATV	All	13.10
13. THE KRYPTON FACTOR	Granada	All	12.95
14. THE RAG TRADE	LWT	All	12.90
15. CORONATION STREET (Wed 27 Sept.)	Granada	All	12.85
16. CROSSROADS (Tues 26 Sept.)	ATV	All	12.65
17. CROSSROADS (Wed 27 Sept.)	ATV	All	12.55
18. SELWYN	Yorkshire	All	12.25
19. LILLIE	LWT	All	12.15
20. COOPER - JUST LIKE THAT!	Thames	All	12.00
20= THE RETURN OF THE SAINT	ATV	All	12.00

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Single XPRES 3

marketed by
phonogram



Hayes, Lewis, coming

THE ISAAC Hayes Movement, starring Isaac Hayes and The Hot Buttered Soul Singers, plus guest Edwin Starr, will play several British dates later this month and during November, while November also sees the arrival of Jerry Lee Lewis' Rocks On show, both tours being promoted by Jeffrey Kruger.

Hayes, whose new album For The Sake Of Love (2480-470) is being released to coincide with the tour, plays dates at Manchester (October 31), Birmingham (November 5), Portsmouth (6), Poole (7) and London (10), Lewis providing two shows at the London Rainbow on November 19, two at the Odeon, Birmingham on the following night (20), plus an extra show to open the brief tour, which takes place at the Winter Gardens, Margate on November 9.

Lewis was originally scheduled for the London Palladium but he was refused permission to play at the theatre by Moss Empires, a decision which infuriated Jeff Kruger in view of Bette Midler's non-Whitehouse approved show at the same venue recently.

Marley's new live album

BABYLON BY Bus is the title of the new live double-album (Island ISLD 11) by Bob Marley, which Island plans to release on November 10. The album was recorded during the band's world tour this summer, during which Marley headlined at New York's Madison Square Garden and also played in Britain.

A limited edition 12-inch single, War/No More Trouble/Exodus (IPR 2026) will be released on October 20 as a prelude to the album.

Johnson single

THE LONG awaited first single from Robert Johnson — Ensign released a "taster" demo single for the media several months ago — is released this Fri-

day (20). Titled I'll Be Waiting (ENY 17), the disc is taken from Close Personal Friend, the forthcoming album by the Memphis songwriter and guitarist.

Talking to R&RN about the release of the single, Ensign md Nigel Grainge said: "We shall be mounting a massive campaign that'll gradually build through to the release of the album.

"I'm flying to the States this week and hope to fix some British appearances for Robert Johnson for later this year. Meanwhile, both the single and the album are receiving a US release on the new Infinity label."

More Roots from Decca

NOVEMBER SEES the release of three further albums in Decca's Roots series. Released under the collective title of Blues Roots are three albums — British R & B (Roots 6), Savoy Brown (Roots 7) and John Mayall (Roots 8).

The r'n'b LP comprises tracks by The Graham Bond Organisation, Chris Farlowe, Alexis Korner with Cyril Davies, Small Faces, Alan Price, Moody Blues, Zombies and Dave Berry, plus Rod Stewart's version of Good Morning Little Schoolgirl and Times Are Getting Tougher Than Tough, a Them track not available on any other

Savoy's second batch

THE SECOND batch of Arista's Savoy double-albums has a release on November 3.

Artists featured this time around include Fats Navarro (SJM 2216), Art Pepper (2217), Pete Johnson and Cozy Cole (2218), Howard McGhee (2219), Dexter Gordon and Wardell Gray (2222), Joe Turner (2223), Yusef Lateef (2226), Pee Wee Russell (2227) and legendary doo-wop group The Ravens (2227).

Several compilations will also be available, these in-

cluding The Tenor Sax Album (2220), The Changing Face Of Harlem Vol. 2 (2224) and The Roots Of Rock 'n' Roll (2221). Heavy promotions will be mounted in the jazz press.

R&RN UNDERSTANDS that Readers Digest are readying an Everly Brothers compilation for a TV campaign in the near future. Though no details are yet to hand, it is probable that the album will be a Greatest Hits collection with material provided by WEA.

X-Ray colour

X-RAY SPEX release their third single on October 27. Titled Germ Free Adolescence and coupled with a new Poly Styrene composition called Age, the disc (EMI Int 573) will be issued in a limited edition full colour sleeve. An album has just been completed while arrangements for a lengthy tour are now being finalised.

A SMURFS' album, Father Abraham in Smurfland (SMURF R1) has been set for November release by Decca. Meanwhile, Dippet Day (F 13798), the current Smurf single, is being supported by spots on Captain Video and the GPO phone lines. National Benzole will also be employing the number as part of their next radio commercial campaign.

JB: two concerts

THE JAMES Brown Revue, which last played British dates in January, 1977, returns to this country next month to play two concerts at London's Hammersmith Odeon on November 24 and two more at the Manchester Apollo on November 25.

Polydor is to issue a single Sex Machine/Nature to coincide with the tour.

THE DOWNLINERS Sect continue the comeback trail with a single, Blue Night, to be released by Raw in November. Three original members of this Sixties outfit are still with the band, newcomers being Paul Tiller, formerly of Black Cat Bones, and drummer Paul Holm, once of Bluesology.

ERIC CLAPTON opens a nine-date tour at Glasgow on November 23. The tour coincides with the November release of Clapton's new RSO album, Backless.

SIRE HAVE signed The Undertones, from Derry, on a world-wide basis. Their locally recorded EP previously only available on the Belfast label Good Vibrations, has received considerable coverage on John Peel's late night show, and now Sire, who have acquired all rights to the disc, are rushing to release it in a new picture sleeve. Sire are also pressing 1200 copies of a special single for dj use only.

ROCKABILLY BAND Matchbox, who had an album released by Chiswick, are touring throughout October and November in order to promote Rockabilly Originals (LP 7810), the band lengthening their normal set in order to incorporate new, previously unperformed material from the LP. Matchbox, who play two dates with US rockabilly star Mac Curtis on October 23 and 26, will shortly be touring Europe for a three week period.

RCA Compilations

TWO COMPILATIONS — Harry Nilsson's Greatest Music (PL 42728) and The Best Of Vangelis (PL 25174) — figure among RCA's releases for October 20.

The Nilsson LP, a 16-track collection culled from the singer-songwriter's previous 15 RCA albums, will be the subject of 200 window displays, while 50,000 leaflets will be available providing details of all Nilsson back catalogue, along with 2,500 four-colour browser cards and 3,000 window streamers.

A strong compilation, formed by Everybody's Talkin', 1941, Kojak Columbo, Who Dunnit, Without You, Love Story, Without Her, Making Whoopee, As Time Goes

SPARE TRACKS

DOLLY PARTON arrives in Britain on October 31 to record a TV special with Bruce Forsythe. She then plays a brief European tour and returns to this country in mid-November to play dates at Brighton (November 15), Ipswich (16), Coventry (17), Oxford (18), Liverpool (19) and London (20). Parton's Heartbreaker single recently topped the US country charts.

FOREVER (6006 612) the first single by Magna Carta following the band's re-signing by Phonogram is to be released on October 20. The single is taken from Prisoners On The Line (9109 229) Magna's forthcoming album, which features Robin Ellis, of Poldark fame, as narrator.

TO LAUNCH their new album Crash Landing and single Nothing New, Bethnal will be touring from October 19 until November 25, when they will play Hammersmith Odeon.

Pete Townshend acted as musical adviser on the album. The first 15,000 singles will be on blue vinyl.

THE NEW Heatwave single, Always and Forever (GT 12 236), taken from their first album, is released on October 20.

By and others, the release will receive press advertising in Miss London, Girl About Town and the music trades.

The Vangelis album will be advertised in all four top music papers during October and November, the ads featuring the new LP plus Vangelis' previous releases — Heaven and Hell, Albedo 0.39, Spiral and Beaubourg.

Among the tracks on the compilation is So Long Ago So Clear, a song featuring Yes vocalist Jon Anderson, while Pulstar is also included, a number that is currently being featured as title music for the BBC-TV series Premiere. The track is also being heavily featured at the London Planetarium's laser show.

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SINGLE REVIEWS

FEATURED SINGLES

THE KINKS Black Messiah. Arista 210. Production: Ray Davies. Third track lifted from the Misfits album, and probably the most programmable with an infectious mock reggae beat and a typical Davies lyrical twist. Not a hit though.

GRUPPO SPORTIVO Hey Girl. Epic S EPC 6767. Production: Robert Van Stips. Talented Dutch outfit try again with their inventive brand of Sixties-styled pop music. Its catchy, witty and, most enjoyably, full of energy.

GERARD KENNY New York, New York. RCA PB 5117. Production: Christopher Neil. Pleasant debut from American RCA hope with a bouncy self penned song that will find its way onto daytime playlists. Not distinguished enough to become a big seller.

D.J. ROGERS Love Brought Me Back. CBS 6664. Production: D.J. Rogers. On the sidelines for most of this decade, DJ's stylish soul has already been picked up on major lists. This should be the breakthrough at last.

THE JAM Down In The Tube Station At Midnight. Polydor 2059 068. Production: Vic Coppersmith-Heaven. A much improved band, perhaps best indicated by their fabulous B side treatment of the Who's So Sad About Us, and the A side is classy as well. Hit.

TARNEY SPENCER BAND It's Really You. A&M AMS 7386. A big insistent ballad plods along with an enormous-sounding rhythm section. Constant melody changes leave a blurred impression of having heard it all before somewhere.

AL STEWART Time Passages. RCA PB 5121. Attractive, soothing ballad with the familiar acoustic guitar break. Not as instant as previous hits but still a very classy and commercial single.

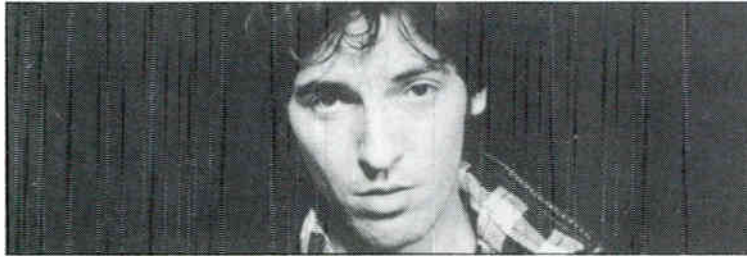
JOHN PAUL YOUNG The Day That My Heart Caught Fire. Ariola ARO 134. Production: Vanda/Young. This follow-up single from the same team as Love Is In The Air should be another big seller. Its catchy lyrics and tune provide good radio.

SHERBET Take My Heart. Epic S EPC 6732. Production: Jay Lewis. Another attempt by the Australian group to break into the British market. However, once again it just doesn't stand out and reeks too strongly of commercialism.

DAN FOGELBERG/TIM WEISBERG Full Moon. Epic SEPC Production: Fogelberg/Weisberg. Fogelberg is an a&r man's dream and a plugger's nightmare. This won't break him, but it's very pretty.



ELTON JOHN Part Time Love. Rocket XPRES 1. After the relative failure of *Ego*, *Elt* has returned to the *Don't Go Breaking My Heart* format, this time with lyrics by Gary Osborne who has penned all the new album tracks. A souly foot-tapper already getting huge airplay, this should reinstate John in the Top 10.



BRUCE SPRINGSTEEN Promised Land. CBS 6720. Production: Jon Landau and Bruce Springsteen. Without a shadow of a doubt this single will push the brilliant singer to a mass audience. It sounds great on the radio and stands the test of repeated playing. True talent comes through in the end.

AUTOGRAPHS While I'm Still Young. RAK 281. Production: Richard Hartley and Tommy Boyce. New Rak signing debut with explosive pop sound. Its full of bubblegum harmonies and punchy guitar licks that all add up to new thing. Hit.

DARYL HALL AND JOHN OATES The Last Time. RCA PB 9324. Production: David Foster. From their recent excursions into disco realms, the duo now move into a Phil Spector schtick on a strong-ish song but with a feel that has been the death of many great records. Still, the airplay is growing, so follow progress.

BRECKER BROTHERS East River. Arista ARIST 211. Production: Randy and Michael Brecker. Excellent white funk which takes the bros away from the middle of the road and straight onto the disco dance floor. Sensational production and Arista must fancy their chances with this one.

OLYMPIC RUNNERS Get It While You Can. Polydor RUN 007. Production: Mike Vernon. Change of label and change of fortune for hard working UK soul outfit who seem to have struck the right disco mood with this breezy uptempo workout.

KRAFTWERK Neon Lights. Capitol CL 15998. Production: Kraftwerk. Most commercial offering from the German outfit since their '75 hit *Autobahn*, and the limited edition luminous 12-inch should give it an early chart entry.

- Pye Popular 7N 46129 (p)
- EASTBOUND EXPRESS Never Let Go
- Pye Int 7NL 25798 (p)
- FATBACK I'm Fired Up Polydor 2066 975 (f)
- FERGUS Good Clear Fun/Open Sesame Pinnacle ROND 2 (P)
- FIL CALENDAR AND JAH STITCH Baby My Love Cactus CT-12-116 (c)
- FIVEPENNY PIECE I'll Be Still In Love With You DB 9055 (e)
- FITZGERALD, PATRIK The Paranoid Ward Small Wonder WEENY 1 (rt)
- FITZGERALD, SCOTT The Joy Of Love UA UP 36366 (e)
- FLYS, THE Walkiki Beach Refugees EMI 2867 (e)
- FRANCIS, CONNIE My Mothers Eyes UA UP 36463 (e)
- GOODIES, THE A Man's Best Friend Is His Duck DB 9053 (e)
- GENTLE GIANT Words Of The Wise Chrysalis CHS 2270 (f)
- GRAND HOTEL Secret Life CBS 6712 (c)
- GREY AND HANKS You Fooled Me RCA PB 1346 (r)
- HARNELL, JOE Theme From Incredible Hulk MCA 397 (e)
- HAYWARD, LEON Party 12MCA 390 (e)
- HEATWAVE Always And Forever GTO GT236 (c)
- HEATWAVE Always And Forever* GTO GT12236 (c)
- HURTT, PHIL Giving It Back Fantasy FTC 161 (e)
- I HAICIDEONS Rise Ethiopians Greensleeves GRED 7 (e)
- IPI TOMBI The Warrior Ipi-Tombi IPT 1 (S)
- IPI TOMBI The Warrior* Ipi-Tombi IPT 1S (S)
- JACKSON, CARL Anyone Is No One Capitol CL 16024 (e)
- JACKSON, CARL Lil' Jimmy Capitol CL 16025 (e)
- JACKSON, CHARLES Tonight's The Night Capitol CL 16018 (e)
- JACKSON, CHARLES Tonight's The Night* Capitol 12CL 16019 (e)
- JOHNSON BROTHERS Ride O Rocket/Dancing And Prancing/Thunder Thumbs And Lightning Licks Funk America AMSP 7400 (c)
- KANE, MADLEEN C'est Si Bon Decca F 13805 (s)
- LULU Don't Take Love For Granted Rocket XPRES 3 (w)
- MACNAB, JIM Crystal Chandeliers Klub 09 (m)
- MANU DIBANGO Sun Explosion SR 13810 (s)
- MANU DIBANGO Sun Explosion* GSR 13810 (s)
- MAZE Travellin' Man Capitol CL 16027 (e)
- MAZE Travellin' Man* Capitol 12CL 16017 (e)
- MUNDI, GLORIA Glory Of The World RCA PB 5118 (r)
- OLSSON, KAI Gloria Plays Chrysalis CHS 2265 (f)
- PAHROT, CHOU Buzgo Tram Chorus Kep 101 (m)
- PARTON, DOLLY Baby I'm Burning RCA PB 9829 (r)
- PENDER, TOMMY Oh Mandy Bulldog BD 15 (Pr)
- PEPPER Love On A Summer Night RCA PB 5120 (r)
- POINTER, BONNIE Free Me From My Freedom Motown TMG 1125 (e)
- RANK CONCERT ORCHESTRA Conducted by ED WELCH featuring CHRIS HEADINGTON (Piano) Hannay's Theme UA UP 36464 (c)
- SANTANA Well Alright CBS 6755 (c)
- SCHIFRON, LALO Theme From "Most Wanted" CTSF 8 (f)
- SEVILLE, DAVID AND THE CHIPMUNKS Rag Time Cowboy Joe/Alvin's Harmonica UA UP 36465 (e)
- SHAZAM Logan's Run Bulldog BD 14 (Pr)
- SHIRTS, THE Running Through The Night Harvest HAR 5170 (e)
- SMART, LEROY AND RANKING JOE Miserable Woman Cactus CT 12-117 (c)
- SOUTH BANK ORCHESTRA Lillie's Theme Decca F 13811 (s)
- STEEL PULSE Prediction Island 12WIP 6461 (e)
- STYX Blue Collar Man Funk America AMSP 7388 (c)
- SUN Wanna Make Love Capitol CL 16019 (e)
- SUN Wanna Make Love* Capitol 12CL 16019 (e)
- THOMAS, TIMMY Freak In, Freak Out CBS 6755 (c)
- TONIGHT Jealousy Kills TDS 5 (w)
- TURRENTINE, STANLEY Disco Dancin'* Fantasy FTC 162 (e)
- VELVELETES Needle In A Haystack Motown TMG 1124 (e)
- WILSON, DELROY Consider Myself Cactus CT 119 (c)

SINGLE RELEASES

Singles scheduled for release week ending 20 October 1978

- ADAM AND THE ANTS Young Parisians Decca F 13803 (s)
- AINLEY, CHARLIE I Don't Need No Doctor EMI 2876 (e)
- ANDREWS, ELAINE Amazing Grace/Contentment/The Lords My Shepherd Klub 02 (m)
- BANGER, ED Kinnel Tommy EMI INT 571 (e)
- BEACH BOYS, THE Peggy Sue Reprise K 14489 (w)
- BETHNAL Nothing New Vertigo 6059 612 (f)
- BRIAN AND MICHAEL Mam When Is Me Dad Coming Home Pye 7N 46130 (p)
- BYRON, DAVID Rich Mans Lady Arista ARIST 218 (f)
- CAMPBELL, CORNELL My Country CTI CT118 (c)
- CAPITAL LETTERS Smoking My Ganja Greensleeves GRED 5 (e)
- CARS, THE Best Friends Girl Elektra/Asylum K 12301 (w)
- CARTER, MAGNA Forever Phillips 6006 612 (f)
- CHAMPION It's Your Life Epic EPC 6756 (c)
- CHICAGO Alive Again CBS 6787 (c)
- CHIPS Sooner The Better Decca F 13802 (s)
- CIVVY STREET Just About Time DJM DJs 10887 (c)
- COHEN, IZAR AND THE ALPHA BETA Make A Little Love Polydor 2001 814 (f)
- COSTELLO, ELVIS Radio Radio Radar ADA 24 (w)
- COVINGTON, JULIE (I Want To See The) Bright Lights Virgin VS 225 (c)
- CRIMSON TIDE Love Stop Capitol CL 16021 (e)
- CROWN HEIGHTS AFFAIR I'm Gonna Love You Forever/Say A Prayer For Two Mercury 9199 918 (f)
- DE PAUL, LINSEY Hollywood Romance Polydor 2059 066 (f)
- DE SOUZA, RAUL Daisy Mae Capitol CL 16016 (e)
- DE SOUZA, RAUL Daisy Mae* Capitol 12CL 16016 (e)
- DISTEL, SACHA This Time It's For Real EMI 2877 (e)
- DINGOS Hold On I'm Coming

Distributors Code

(e) EMI (p) Pye (r) RCA (c) CBS (w) WEA (f) Phonodisc (s) Selecta (P) Pinnacle (S) Spartan (m) Musac * 12-inch

Home video 'an intermediary explosion' says Robin Scott

HOME VIDEO will be an intermediate explosion, according to the deputy managing director of BBC TV, Robin Scott.

"When you get into multi-channel broadcasting with the possibility of homes actually being able to retrieve and call up the particular audio visual material they want, the business of actually buying the cassette or whatever it may be, will be a thing of the past," he said speaking on last week's edition of LWT's Look Here show.

"Who knows how long those different periods will last. I'm not a manufacturer of hardware or of software but, basically I think in the end that tele-text systems, whatever they may be, are no alternative to good programmes, good story telling, and good entertainment.

"In the end the broadcasting organisations will

survive because of their capacity to go on producing that.

"Ultimately the broadcaster's interest lies in maintaining themselves as production houses. If they, say, attached too much importance to the transmission aspect of what they do and not enough importance to their own production capacity and their production future, then they should go out of business — because in the end transmission is a kind of technical problem which is fairly easily solved, and in due course would become a matter of cable distribution anyway.

"But, the capacity of a production house, whether it be an independent or whether it be one of the ITCA companies, or whether it be the BBC, to survive will depend on their ability to go on making programmes."

Also appearing on Look Here was Donald MacLean,

of EMI, who agreed that there was an initial possibility that only an elite could afford home video.

"The first people to buy, the people who are at this moment buying VTRs at home need, let's say, £700 of disposable income for this device — for which there is very little software at the moment.

"I think the micro processing is going to play the significant part in the next decade. Not in the next 20 to 30 years, literally in the next decade," MacLean asserted.

Software manufacturer, Steven Webber, said that programmes to be recorded onto video cassettes should offer a sufficient alternative, so people would want to buy them.

"I think the approach that one takes to making a video cassette has to be completely different to the one used for broadcast television. "One has to keep in mind that the programme is going to be

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watched a number of times.

"Also, I think one needs to take into account the way people are actually going to watch a video-cassette. Are they going to watch it in the same way as a TV programme — sit down in front of it and watch it from the beginning to the end? Or are they going to watch it in the same way as when they listen to a record?"

Webber told R&RN that his company, VCL, is by necessity, looking at the m-o-r market as having the most potential at present.

Nevertheless, despite considerable interest from dealers, only the "adventurous" are stocking video-cassettes. "It is a big jump to make for dealers to go from records to video."

November conference

THE THIRD annual Video magazine conference will be held in London from November 28 to December 1.

Topics to be discussed include Video Tape Recording, Programming For Home Video, Problem Areas of Industrial Video and Industrial Video Production.

Among delegates at the seminar will be representatives of the IBA, ILEA and IBS.

THE FIRST "electronic newspaper" will make its debut in the Midlands on October 20.

Viewtel 202 — news, information and advertising provided on a television screen at the touch of a button — will run a pilot basis for the duration of the International Motor Show at the National Exhibition Centre in Birmingham. It will be officially launched next year.

IF 'SAVE IT FOR A RAINY DAY' WAS YOUR KIND OF MUSIC AND 'ON AND ON' WAS A SINGLE YOU PLAYED AGAIN AND AGAIN— THEN YOU SURELY LIKED 'LITTLE ITALY' REASON ENOUGH TO GET INTO

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ALBUM REVIEWS

BARCLAY JAMES HARVEST XII. Polydor POLD 5006. Production: BJH. Every album notches up fairly respectable sales in the UK (bigger in Europe) and the band stay on safe ground by repeating their tested formula with slight variations once a year.

FRANK ZAPPA Studio Tan. WEA K 59210. Production: Frank Zappa. Can only see this album selling to a hard-core Zappa buffs. Nothing out of the ordinary on it but some parts of the Revised Music For Guitar And Low Budget Orchestra very good.

KENNY ROGERS Love Or Something Like It. United Artists UAS 30194. Production: Larry Butler. A highly professional, accomplished album from an artist whose reputation as a country music pioneer in the UK strengthens each year. Rogers shows he can not only produce emotive ballads but also some fine up-tempo rock 'n' roll while continuing to endorse his unique style.

LENE LOVICH Stateless. Stiff SEEZ 7 Production: Stateless. **JONA LEWIE** On The Other Hand, Stiff SEEZ 8. Production: Jona Lewie. **WRECKLESS ERIC** The Wonderful World Of Wreckless Eric. Stiff SEEZ 9. Production: Pete Solley. **MICKEY JUPP** Jupp-anese. Stiff SEEZ 10. Production: Nick Lowe/Gary Brooker. **RACHEL SWEET** Fool Around. Stiff SEEZ 12. Production: Liam Sternberg. The Stiff package in assorted lurid coloured vinyl has been released to coincide with the big-budget Be Stiff tour. Not one of the albums is outstanding but sales should be reasonable after nationwide exposure. The best of the lot is Wreckless Eric whose own peculiar brand of rock 'n' roll is stimulating but marred by his inadequate vocals. Best cuts are Walking On The Surface Of The Moon and The Final Taxi. Jupp is joined on his solo album by some big names, all of whom he has been associated with for some time. Good backing on the A-side by Dave Edmunds and Lowe with If Only Mother the best track. Brooker's piano and organ and Chris Spedding's lead guitar coupled with Jupp's pleasant vocals provide a welcome variety on the alternate side. Mystery woman Lene Lovich comes across as a second-rate Patti Smith but without the exhilarating power that Smith puts into her productions. Most of the tracks are co-written by Lovich and Les Chappell and although not shattering are interesting. Stiff's "big white hope" of the tour is 16-year-old American Rachel Sweet. Despite her young years she has notched up a lot of experience and greater things in years to come are likely. Lewie is the least impressive of the five artistes but On The Other Hand is still creditable. Chart entry very unlikely.

FEATURED ALBUMS



VAN MORRISON Wavelength. Warner Brothers K 56526. Production: Van Morrison. First album from the small man since *Period Of Transition* early last year, and it's been well worth the wait. His return to the UK seems to have given his music fresh direction and the addition of *Yellow Dog's* Herbie Armstrong has much improved the overall guitar sound. As always Morrison sings with power and authority. Best cuts: *Kingdom Hall*, *Checkin' Out* and *Wavelength*.



BEACH BOYS M.I.U. Album. Reprise K 54102. Production: Al Jardine/Ron Altbach. A simply wonderful album, after a false start and taking into account the general banality of most of the lyrics. *Pitter Patter*, *My Diane* and *Winds Of Change* are superb and the US single, *Peggy Sue*, isn't half bad. But the absolute corker is *Come Go With Me*, and update of the Fifties hit which puts *Darts* into the shade. 45 it, WEA.

NEIL YOUNG Goin' Back. Reprise K 54099. Production: Young/Ben Keith/Tim Mulligan/David Briggs. It is a tribute to the eclecticism of Neil Young that his update of Ian Tyson's *Four Strong Winds* fits perfectly into the 'open spaces' feel of this excellent album. The irritating unsureness of his vocal style is less evident now and this is one which could win him new followers.

ANDY MACKAY Resolving Contradictions. Bronze BRON 410. Production: Andy Mackay. A lovely record, much of the music inspired by Mackay's recent visit to China. The front sleeve artwork is attractive and eye-catching and there are several tracks here with enough melody to warrant culling for single release. The accent throughout is on good tunes and imaginative arrangements.

JETHRO TULL Bursting Out. Chrysalis CJT4. Production: Ian Anderson. The first ever live release from Jethro Tull is a double recorded during their last European Tour. Spanning the decade between *Bouree* and *Heavy Horses*, it's a fine, rousing representation of the very live Jethro Tull. Includes an unreleased Tull version of the *Dambusters March*.

SMOKIE The Montreaux Album. RAK SRKA 6747. Production: Mike Chapman. With massive nationwide exposure via the Sun, an October UK tour and the inclusion of the band's last three hit singles, Smokie's sixth and most diverse Rak album should be their biggest in this country to date. Best new tracks: *No More Letters*, *You Took Me By Surprise* and *Light Up My Life*.

ALBUM RELEASES

Albums scheduled for release week ending 20 October 1978

BYRON, DAVID *Baby Faced Killer* Arista SPART 1077 (f)
 CHICAGO *Hot Streets* CBS 86069 (c)
 COOPER CLARKE, JOHN *This Guy's In Love* CBS 83132 (c)
 FERGUS Fergus ROND LP1 (d)
 HEART *Dog And Butterfly* PRT 83080 (c)
 JALN BAND *Movin' City High* Magnet MAG 5023 (e)
 JOHN, ELTON *A Single Man* Rocket TRAIN 1 (w)
 KNOWLEDGE *Hail Dread* A&M AMLH 68500 (c)
 MANHATTAN TRANSFER *The Manhattan Transfer Live* Atlantic K 50540 (w)
 ORIGINAL SOUNDTRACK *Waterhip Down* CBS 70161 (c)
 PRIEST, JUDAS *Killing Machine* CBS 83135 (c)
 RUSH *Hemispheres* Mercury 9100 039 (f)
 STATUS QUO *If You Can't Stand The Heat* Vertigo 7231 017 (f)
 STILLS, STEPHEN *Thoroughfair Gap* CBS 82859 (c)
 VARIOUS (Featuring Bing Crosby) *The Golden Age Of American Radio* UA UAK 30115 (e)
 WEATHER REPORT *Mr Gone* CBS 82775 (c)
 WILLIAMS, DON *Expressions* ABCL 5253 (c)

R&RN IMPORT CHART

- | | | | |
|----|-------|-------------------|-------------------------|
| 1 | (1) | BLONDIE | Parallel Lines (Clear) |
| 2 | (-) | DEVO | We Are Devo (Marble) |
| 3 | (-) | DAVID BOWIE | Stage (Green) |
| 4 | (7) | ROCKY HORROR SHOW | (Picture Disc) |
| 5 | (3) | GROVER WASHINGTON | Reed Seed |
| 6 | (-) | ROLLING STONES | Beggars Banquet (White) |
| 7 | (-) | VILLAGE PEOPLE | Cruising |
| 8 | (6) | LA BIONDA | La Bionda |
| 9 | (-) | ELTON JOHN | Yellow Brick (Yellow) |
| 10 | (-) | WEATHER REPORT | Mr Gone |

12-inch

- | | | | |
|---|-------|-------------------------|------------------------|
| 1 | (4) | KAREN YOUNG | Hot Shot |
| 2 | (-) | HEATWAVE | Mind Blowing Decisions |
| 3 | (3) | DAN HARTMAN | Instant Replay |
| 4 | (2) | SYLVESTER | You Make Me Feel |
| 5 | (-) | SAMUEL JONATHAN JOHNSON | You |

7-inch

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

210 Soul Survey
 ROSE ROYCE Love Don't Live Here Anymore (Whitfield)
 SYLVESTER You Make Me Feel (Fantasy)
 COMMODORES Three Times A Lady (Motown)
 THIRD WORLD Now That We've Found Love (Island)
 JACKSONS Blame It On The Boogie (Epic)
 HI TENSION British Hustle (Island)
 MICK JACKSON Blame It On The Boogie (Atlantic)
 CROWN HEIGHTS AFFAIR Galaxy Of Love (Mercury)
 HERBIE HANCOCK I Thought It Was You (CBS)
 O JAYS Brandy (Phila)
 CERRONE Supernature (Atlantic)
 PATRICK JUVET Got A Feeling (Casa)
 BROS JOHNSON Ain't We Funkin' Now (AM)
 ETTA JAMES Take It To The Limit (Motown)
 LTD Holding On (AM)
 ATLANTIC STARR Gimme Your Lovin' (AM)
 PETER NROWN You Should Do It (TK)
 ASHFORD AND SIMPSON It Seems To Hang On (WB)
 VOYAGE Point Zero (GTO)
 JOE THOMAS Plato's Retreat (TK)



Week commencing 15 October
Victory Playlist

BEATLES Sgt Pepper/With A Little Help From My Friends (Parlophone)
 BONEY M Rasputin (Atlantic)
 BOOMTOWN RATS Rat Trap (Ensign)
 BOSTON Don't Look Back (Epic)
 JOE BREEN When The Dance Is Through (Mountain)
 ERIC CLAPTON Promises (RSO)
 DOOLEYS A Rose Has To Die (GTO)
 BOB DYLAN Is Your Love In Vain (CBS)
 EARTH WIND AND FIRE Got To Get You Into My Life (CBS)
 ELO Sweet Talking Woman (Jet)
 DAVID ESSEX Brave New World (CBS)
 FABULOUS RODDIES Mirror Star (Pye)
 DEAN FRIEDMAN Lucky Stars (Iffe)
 CRYSTAL GAYLE Talking In Your Sleep (UA)
 ANDREW GOLD Thank You For Being A Friend (Asylum)
 DARYL HALL/JOHN OATES The Last Time (RCA)
 JACKSONS Blame It On The Boogie (Epic)
 MICK JACKSON Blame It On The Boogie (Atlantic)
 JAM Down In The Tube Station (Poly)
 ELTON JOHN Part Time Love (Rockett)
 LINDISFARNE Juke Box Gypsy (Mercury)
 MARSHALL HAIN Coming Home (Harvest)
 MATHIS/WILLIAMS Until You Come Back To Me (CBS)
 O JAYS Brandy (Philadelphia)
 CHRIS REA Fool If You Think It's Over (Magnet)
 MURPHY ROBINSON Daylight And Darkness (Motown)
 ROLLING STONES Respectable (EMI)
 ROSE ROYCE Love Don't Live Here Anymore (Whitfield)
 LEO SAYER I Can't Stop Loving You (Chrysalis)
 BOZ SCAGGS It's Over (CBS)
 BOB SEGER Hollywood Nights (Capitol)
 CARLY SIMON Tranquillo Melt My Heart (WB)
 SMOKIE Mexican Girl (Rak)
 DONNA SUMMER MacArthur Park (Casa)
 THIRD WORLD Now That We've Found Love (Island)
 THREE DEGREES Giving Up (Ariola)
 JOHN TRAVOLTA Sandy (Poly)
 OLIVIA/JOHN Summer Nights (RSO)
 ROBIN TROWER It's For You (Chrysalis)
 YELLOW DOG Little Gods (Virgin)
 WARREN ZEVON Exciteable Boy (Asylum)
 PETER TOSH Don't Look Back (EMI)
 FRANKIE MILLER Darlin' (Chrysalis)
 JONATHAN KING One For You (GTO)

New Releases

TEDDY PENDERGRASS Close The Door (Phila)
 BRAN M TCHAIKOVSKY Sarah Smiles (Primal)
 PUBLIC IMAGE LTD Public Image (Virgin)
 DAN HARTMAN Instant Replay (Sky)

*FRANKIE MILLER Darlin' (Chrysalis)
 GERRY RAFFERTY Right Down The Line (UA)
 BOOMTOWN RATS Rat Trap (Ensign)
 DONNA SUMMER MacArthur Park (Casa)
 QUEEN Bicycle Race (EMI)
 CHRIS REA Fool (Magnet)
 GARY BENSON Loving You Was Easy (Arista)
 MOODY BLUES Driftwood (Decca)
 ROGER WHITTAKER Calypso (Columbia)
 TOM PETTY AND THE HEART BREAKERS Listen To Her Heart (Isi)
 BAY CITY ROLLERS All Of The World Is Falling In Love (Arista)

Album Playlist

LESSI Driftin' (AM)
 JOAN ARMATRADING To The Limit (AM)
 DAVE EDMUNDS Tracks On Wax (Swan Song)
 BRYAN FERRY The Bride Stripped Bare (Polydor)
 DEAN FRIEDMAN Well Well, Said The Rockin' Chair (Life)
 GENTLE GIANT Giant For A DA (Chry)
 CLIFF RICHARD Green Light (EMI)
 KENNY ROGERS Love Or Something Like It (UA)
 LINDA RONSTADT Living In The USA (Asylum)
 ROSE ROYCE Strikes Again (Whitfield)
 LEO SAYER Leo Sayer (Chrysalis)
 AL STEWART Time Passages (RCA)
 10CC Bloody Tourists (Merc)
 THIRD WORLD Journey To Addis (Island)
 VARIOUS Big Wheels Of Motown (Motown)
 DON WILLIAMS Expressions (ABC)
 KENNY LOGGINS Night Watch (CBS)
 SMOKIE The Montreaux Album (Rak)
 WISHBONE ASH No Smoke Without Fire (Mercury)
 BAY CITY ROLLERS Strangers In The Wind (Arista)
 VAN MORRISON Wavelength (WB)



Week commencing 8 October
Plymouth Sound Top 30

JOHN AND OLIVIA Summer Nights (RSO)
 ROSE ROYCE Love Don't Live Here Anymore (Whitfield)
 FRANKIE VALLI Grease (RSO)
 DEAN FRIEDMAN Lucky Stars (Life)
 LEO SAYER I Can't Stop Loving You (Chrysalis)
 BONEY M Rasputin (Atlantic)
 ABBA Summer Night City (Epic)
 10CC Dreadlock Holiday (Merc)
 SYLVESTER You Make Me Feel (Fantasy)
 MICK JACKSON Blame It On The Boogie (Atlantic)
 CRYSTAL GAYLE Talking In Your Sleep (UA)
 EXILE Kiss You All Over (Rak)
 JOHN TRAVOLTA Sandy (Poly)
 COMMODORES Three Times A Lady (Motown)
 ELO Sweet Talking Woman (Jet)
 JOHN TRAVOLTA Sandy (Poly)
 BLONDIE Picture This (Chrysalis)
 DAVID ESSEX Oh What A Circus (Merc)
 JILTED JOHN Jilted John (EMI INT)
 JACKSON Blame It On The Boogie (Epic)
 THIRD WORLD Now That We've Found Love (Island)
 SMOKIE Mexican Girl (Rak)
 STATUS QUO Again And Again (Vertigo)
 IVOR BIGGON The Winker's Song (Banguette)
 THE BANSHEES AND THE BANSHEES Hong Kong Garden (Polydor)
 BUZZCOCKS Ever Fallen In Love (Island)
 BONEY M Brown Girl In The Ring (Atlantic)
 ROLLING STONES Respectable (Decca)
 MICK JACKSON Blame It On The Boogie (Atlantic)
 ANDY GIBB An Everlasting Love (RSO)
 THREE DEGREES Giving Up Giving In (Ariola)

Ian Calvert's Evening Playlist

CAROL DOUGLAS Burnin' (Midson)
 ANDREW GOLD Thank You For Being A Friend (Asylum)
 BRAN M TCHAIKOVSKY Sarah Smiles (Primal)
 THE ROLLING STONES Respectable (EMI)
 COLORADO California Dreaming (Mercury)
 RONNIE BAKER Pismunocation

PLAYLISTS

TARNEY AND SPENCER BAND It's Really You (AM)
 MERCUY 6007 187)
 JAMIE STONE I'd Give It All Away (REBEL 2)
 O JAYS Brandy (PHIL. INT. PIR6658)
 EDDIE RABBIT You Don't Love Anymore (Elektra)

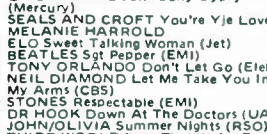
Records Of The Week

P G Tips
 PETER TOSH You Gotta Walk Don't Look Back (EMI)
 Peter Greig's Album
 VAN MORRISON Wavelength (WB)
 Ian Calvert's Single Of The Week
 Brian Measures It's For You (Chry)
 Ian Calvert's Disco Pick
 ADRIAN BAKER I'll Keep You Satisfied (MCA)
 Ian Calvert's Album
 BEACH BOYS MIU (Reprise)
 Brian Measures
 JAM Down In The Tube Station At Midnight (Polydor)
 Brian's Album
 ALESSI Driftin' (AM)
 Carmella McKenzie
 NEIL LANCASTER Somebody To Love (GTO)
 Mr Dream Merchant
 CHET AT KINGS/LES PAUL Guitar Monsters (RCA)
 Brian Measures Country Album
 DON WILLIAMS Expressions (ABC)
 Ian Calvert's Single
 ROBIN TROWER It's For You (Chrysalis)
 Ian Calvert's Disco Pick
 ADEIAN BAKER I'll Keep You Satisfied (MCA)
 Ian Calvert's Album
 BEACH BOYS MIU Album (Rep)



Week commencing 15 October
Swansea Sound Playlist

KANDIDATE Don't Wanna Say Goodnight (Rak)
 LITTLE RIVER BAND Reminiscing (EMI)
 FRANKIE VALLI Grease (RSO)
 CARLY SIMON Tranquillo (Elektra)
 MANDRE
 RAYDIER Honey I'm Rich (Arista)
 THE CHARLES Making All The Right Moves (CBS)
 DEAN FRIEDMAN Lucky Stars (Life)
 SMOKIE Mexican Girl (Rak)
 CAFE JACQUES
 SUGAR CANE Montego Bay (Ariola)
 ROSE ROYCE Love Don't Live Here Anymore (Whitfield)
 BOZ SCAGGS It's Over (CBS)
 DOOLEYS A Rose Has To Die (GTO)
 MATHIS/WILLIAMS Until You Come Back To Me (CBS)
 THE JACKSONS Blame It On The Boogie (Epic)
 LINDISFARNE Juke Box Gypsy (Mercury)
 SEALS AND CROFT You're Yr Je Love MELANIE HAROLD
 ELO Sweet Talking Woman (Jet)
 BEATLES Sgt Pepper (EMI)
 TONY ORLANDO Don't Let Go (Elek)
 NEIL DIAMOND Let Me Take You In My Arms (CBS)
 STONES Respectable (EMI)
 DR HOOK Down At The Doctors (UA)
 JOHN/OLIVIA Summer Nights (RSO)
 THIRD WORLD Now That We've Found Love (Island)
 ELAINE PAIGE Don't Walk Away Till I Touch You
 MARSHALL HAIN Coming Home (Harvest)
 BROTHEHOOD OF MAN Middle Of The Night (Pye)
 BONEY M Rasputin (Atlantic)



Week commencing 15 October
Merseyside 40 Favourites

DEAN FRIEDMAN Lucky Stars (Life)
 JOHN/OLIVIA Summer Nights (RSO)
 LEO SAYER I Can't Stop Loving You (Chrysalis)

LINDISFARNE Juke Box Gypsy (Mercury 6007 187)
 JAMIE STONE I'd Give It All Away (REBEL 2)
 O JAYS Brandy (PHIL. INT. PIR6658)
 EDDIE RABBIT You Don't Love Anymore (Elektra)

MEDWAY ALBUM OF THE WEEK

CLIFF RICHARD Green Light (EMI EMC 3231)

MEDWAY SELECTED ALBUMS

LINDA RONSTADT Living In The USA (ASYLUM K53085)
 BARRY MANILOW Even Now (ARISTA SPART 1047)
 KENNY ROGERS Love Or Something Like It (UA UAS 30194)
 VARIOUS 32 Slices of Showbiz (DOUBLE-UP DUO 126)
 RAY CONIFF 20 Number One Hits (CBS/WARWICK PR 5044)
 VARIOUS Grease (original soundtrack) RSO RSD 2001
 MANTOVANI Faraway Places (DECCA DKL 43-1)
 GINGER ROGERS Miss Ginger Rogers (ODEON ODN 1002)
 VARIOUS Convoy (original soundtrack) (CAPITAL BST R52955)
 DON WILLIAMS Expressions (ABC ABCL 5253)
 MATHIS/WILLIAMS That's What Friends Are For (CBS B6068)
 KENNY LYNCH Singin' And Swingin' (ONE UP OUM 2212)
 KEN HOLLOW Dog's Best Friend (EMI EMC 3271)
 CRYSTAL GAYLE When I Dream (UA UAG 30169)
 NORRIE PARAMOR AND MRO By Request (BBC REB 326)

PRESENTED PICKS

ROGER WHITTAKER Calypso (COLUMBIA DB 9054)
 ELTON JOHN Part Time Love (ROCKET XPRES 1)
 JOHNNY MATHIS AND DENICIE WILLIAMS Until You Come Back To Me (CBS 6771)
 MAX HARRIS A Horseman Riding (Mercury)
 AL STEWART Time Passages (RCA PB 5121)
 COLORADO California Dreaming (PINNACLE PIN 67)

REPLAY SINGLES

GILBERT O'SULLIVAN Get Oown (MAM 96)
 ABBA Fernando (EPIC EPC 4036)
 ROGER WHITTAKER New World In The Morning (COLUMBIA DB 8718)
 LYNN ANDERSON Rose Garden (DERAM DM 333)
 SCOTT WALKER Joanna (Phillips BF 1662)
 TREMELOES Silence Is Golden (CBS 2723)
 LINDA RONSTADT Vocal Band Afternoon Delight (RCS 2706)
 CARPENTERS Jambalaya (A & M AMS 7098)
 MARIAN TANNER Transero Tuxedo Junction (ATLANTIC K10670)
 LIMMIE AND FAMILY COOKIN' You Can Do Magic (AVCO 6105 019)



Week commencing 15 October
Merseyside 40 Favourites

DEAN FRIEDMAN Lucky Stars (Life)
 JOHN/OLIVIA Summer Nights (RSO)
 LEO SAYER I Can't Stop Loving You (Chrysalis)



Week commencing 16 October
Radio London Playlist

RITA COOLIDGE You (AM)
 DEAN FRIEDMAN Lucky Stars (Life)
 WINGS London Town (EMI)
 MARSHALL HAIN Coming Home (Har)
 SMOKIE Mexican Girl (Rak)
 CAPTAIN AND TENNILLE You Never Done It Like That (AM)
 STEPHEN BISHOP Looking For The Right One (ABC)
 THIRD WORLD Now That We've Found Love (Island)
 JOHNNY MATHIS/DENICIE WILLIAMS Until You Come Back To Me (CBS)
 JOHN TRAVOLTA/OLIVIA NEWTON JOHN Summer Nights (RSO)
 CRYSTAL GAYLE Talking In Your Sleep (UA)
 LEO SAYER I Can't Stop Loving You (Chrysalis)
 ROSE ROYCE Love Don't Live Here Anymore (Whitfield)
 JUDIE TZUKE For You (Rockett)
 PETER SKELLERN Love Is The Sweetest Thing (Mercury)
 JOHN TRAVOLTA Sandy (Polydor)
 MARILYN MCCOO/BILLY DAVIS Jnr Shine On Silver Moon (CBS)
 TONY MARTIN I Will (AM)
 TARNEY SPENCER BAND It's Really You (AM)
 ELTON JOHN Part Time Love (Rockett)

Presenter Picks

David Kremer
 DAVID ESSEX High Flying Adored (Mercury)
 Paul Owens
 MILLIE JACKSON Sweet Music Man (Spring)
 Tony Fish
 GENE COTTON You're A Part Of Me (Ariola)
 Malcolm Laycock
 DONNA SUMMER MacArthur Park (Casa)
 Susie Barnes
 JOHN PRINE There She Goes (Asyl)

New Releases

ELO Sweet Talking Woman (Jet)
 HERB REED & SWEET RIVER That's How The Chances Go Round (PVK)
 OAK RIDGE BOYS I'll Be True To You (ABC)
 NICK VAN EDEE Rock And Roll Fool (Island)
 NEIL LANCASTER Somebody To Love (GTO)
 PETER TOSH Don't Look Back (EMI)
 ROSE ROYCE Love Don't Live Here Anymore (Whitfield)
 TOO MUCH TROUBLE (WB)
 TEDDY PENDERGRASS Close The Door (Phila)
 VARIOUS WHEELS OF MOTOWN (Motown)
 THE SUPREMES At Their Best (Mercury)
 MARIAN TANNER Transero Tuxedo Junction (ATLANTIC K10670)
 LIMMIE AND FAMILY COOKIN' You Can Do Magic (AVCO 6105 019)

Albums

VARIOUS Ecstasy (Lotus)
 ERIC CLAPTON Promises (RSO)
 VARIOUS WHEELS OF MOTOWN (Motown)
 THE SUPREMES At Their Best (Mercury)
 MARIAN TANNER Transero Tuxedo Junction (ATLANTIC K10670)
 LIMMIE AND FAMILY COOKIN' You Can Do Magic (AVCO 6105 019)

Line (UA)
 KENNY LOGGINS Whenever I Call You Friend (CBS)

DISCO SHOWSTOPPERS

10cc Dreadlock Holiday (Mercury)
 EXILE Kiss You All Over (Rak)
 BLONDIE Picture This (Chrysalis)
 STATUS QUO Again & Again (Vertigo)
 SYLVESTER You make me feel (Fantasy)
 THIRD WORLD Now That We've Found Love (Island)
 JACKSONS Blame It On The Boogie (Epic)
 CROWN HEIGHTS AFFAIR Galaxy Of Love (Mercury)
 STONES Respectable (EMI)
 FLASH IN THE PAN And The Band Played On (Ensign)



Week commencing 15 October
Piccadilly Hit Thirty

JOHN TRAVOLTA Sandy (Polydor)
 ELO Sweet Talking Woman (Jet)
 BONEY M Rasputin (Atlantic)
 THREE DEGREES Giving Up Giving In (Ariola)
 JONATHAN KING One For You (GTO)
 DEAN FRIEDMAN Lucky Stars (Life)
 CHRIS REA Fool (Magnet)
 SMOKIE Mexican Girl (Rak)
 LEO SAYER I Can't Stop Loving You (Chrysalis)
 ROSE ROYCE Love Don't Live Here Anymore (Whitfield)
 JUDIE TZUKE For You (Rockett)
 PETER SKELLERN Love Is The Sweetest Thing (Mercury)
 JOHN TRAVOLTA Sandy (Polydor)
 MARILYN MCCOO/BILLY DAVIS Jnr Shine On Silver Moon (CBS)
 TONY MARTIN I Will (AM)
 TARNEY SPENCER BAND It's Really You (AM)
 ELTON JOHN Part Time Love (Rockett)

JOHN PAUL YOUNG The Day That My Heart Caught Fire
 GENE COTTON/KIM CARNES You're A Part Of Me
 LA BIONDA One For You One For Me
 CAPTAIN & TENNILLE You've Never Done It Like That
 ERIC CLAPTON Promises
 OLYMPIC RUNNERS Get It While You Can
 UNDERTONES Teenage Kicks
 IAN GOMM Hold On
 POLICE I Can't Stand Losing You
 WARREN ZEVON Exciteable Boy

(Chrysalis)
 KENNY LOGGINS Whenever I Call You Friend (CBS)
 JACKSONS Blame It On The Boogie (Epic)
 MICK JACKSON Blame It On The Boogie (Atlantic)
 BOOMTOWN RATS Rat Trap (Ensign)
 DONNA SUMMER MacArthur Park (Casa)
 THIRD WORLD Now That We've Found Love (Island)
 ANDREW GOLD Thank You For Being A Friend (Asylum)
 RAMONES Don't Come Close (Sire)
 FRANKIE MILLER Darlin' (Chrysalis)
 JOHN/OLIVIA Summer Nights (RSO)
 EARTH WIND AND FIRE Got To Get You Into My Life (CBS)
 BOSTON
 O JAYS Brandy (Phila)
 ROSE ROYCE Love Don't Live Here Anymore (Whitfield)
 BARRY MANILOW Even Now (Arista)
 MARSHALL HAIN Coming Home (Harvest)
 BUZZCOCKS Ever Fallen In Love (UA)
 SAILOR
 BEATLES Sgt Pepper (EMI)
 SHAM 69 Hurry To Hurry (Poly)
 QUEEN Bicycle Race (EMI)

Piccadilly Climbers

ERIC CLAPTON Promises (RSO)
 CAPTAIN AND TENNILLE You Never Done It Like That (AM)
 WISHBONE ASH
 TARNEY SPENCER BAND
 TONY M RASPUTIN Part Time Love (RCA)
 BARBRA STREISAND

CURTIS LEE Pretty Little Angel Eyes (Charly)
 JUPPO SPORTIVO Hey Girl (Epic)
 THE BOOMTOWN RATS Rat Trap (Ensign)
 JOE COCKER Fun Time (WEA)
 JOHNNY GUITAR WATSON Miss Frisco (DJM)

Network Album Of The Week

DEAN FRIEDMAN Well Well Said The Rocking Chair (Lifesong)

Chris Harrison's Regional Album

VARIOUS Big Wheels Of Motown (Motown)

Easy Listening

DON WILLIAMS Expressions (ABC)

Featured Instrumentals

GAP MANGIONE Time Of The Season (AM)
 FRED MANN Claire's Theme (Columbia)
 ABOUL HASSAN Desert Dance (Decca)
 CHRIS SPEDDING Evil (Rak)



Week commencing 14 October
Solent Albums

Bob Ledwidge
 MADDY PRIOR Changing Winds (Chry)
 Jeff Link
 PETER SKELLERN Skellern (Merc)
 Heather Lynn
 VARIOUS Pennies From Heaven (Decca)
 Gehtyn Jones
 WEATHER REPORT (Import) (CBS)
 DAVID ESSEX Hits (CBS)
 Chris Laughlin
 ALESSI Driftin' (AM)

Week commencing 14 October
BBC Radio Ulster Singles
 JOHN/OLIVIA Summer Nights (RSO)
 ROSE ROYCE Love Don't Live Here Anymore (Whitfield)
 BONEY M Rasputin (Atlantic)
 LEO SAYER I Can't Stop Loving You (Chrysalis)

Week commencing 16 October

BBC Radio Ulster Singles
 JOHN/OLIVIA Summer Nights (RSO)
 ROSE ROYCE Love Don't Live Here Anymore (Whitfield)
 BONEY M Rasputin (Atlantic)
 LEO SAYER I Can't Stop Loving You (Chrysalis)

THE INDEPENDENT RECORD CHART

NATIONAL TOP 100 SINGLES

This Week	Last Week	Artist	Title	Label	Chart Position	Artist	Title	Label	Chart Position	Artist	Title	Label	Chart Position
1	1	JOHN/OLIVIA	Summer Nights	RSO 18 (f)	31	63 JONATHAN KING	One For You	GTO GT 237 (c)	61	— BARRY MANILOW	Even Now	Arista ARIST 220 (f)	
2	2	ROSE ROYCE	Love Don't Live Here..Whit.K	17236 (w)	32	46 MARSHALL HAIN	Coming Home	Harv HAR 5168 (e)	62	— AFRO CUBAN BAND	Rhythm...	Arista 12214 (f)	
3	6	BONEY M	Rasputin	Atlantic Hansa K 11192 (w)	33	17 BLONDIE	Picture This	Chrysalis CHS 2242 (f)	63	29 BOB SEGER	Hollywood Nights	Cap. CL 16004 (e)	
4	4	DEAN FRIEDMAN	Lucky Stars	Lifesong LS 402 (c)	34	20 IVOR BIGGUN	Winker's Song	Beg.Banqu. BOP 1 (e)	64	68 DC LA RUE	Let Them Dance	Pye 7NL 25795 (p)	
5	5	ELO	Sweet Talkin' Woman	Jet JET 121 (c)	35	47 LA BIONDA	One For You	Mercury 6198 277 (f)	65	34 DARTS	It's Raining	Magnet MAG 126 (e)	
6	3	FRANKIE VALLI	Grease	RSO 12 (f)	36	32 RAMONES	Don't Come Close	Sire SRE 1031 (w)	66	84 POLICE	Can't Stand Losing You	A&M AMS 7381 (c)	
7	35	BOOMTOWN RATS	Rat Trap	Ensign ENY 16 (w)	37	40 DOOLEYS	A Rose Has To Die	GTO GT 229 (c)	67	60 B/HOOD OF MAN	Middle Of The..	Pye 7N46117 (p)	
8	10	THIRD WORLD	Now That....	Island WIP 6457 (e)	38	22 JILTED JOHN	Jilted John	EMI Int. 567 (e)	68	45 HERBIE HANCOCK	I Thought...	CBS 6530 (c)	
9	8	LEO SAYER	I Can't Stop. . .	Chrys. CHS 2240 (f)	39	50 FATHER ABRAHAM	Dippety Day	Decca FR 13798 (s)	69	— ANDREW GOLD	Thank You...	Asylum K 13135 (w)	
10	12	JOHN TRAVOLTA	Sandy	Midsong POSP 6 (f)	40	— BLACK SABBATH	Hard Road	Vertigo SAB 0021 (f)	70	36 STATUS QUO	Again & Again	Vertigo QUO I (f)	
11	7	SYLVESTER	You Make Me Feel...	Fantasy FTC 160 (e)	41	67 BARRON KNIGHTS	Get Down Shep	Epic EPC 6703 (c)	71	— TALKING HEADS	Take Me To The River	Sire 4004 (w)	
12	21	JACKSONS	Blame It On The Boogie	EPC 6683 (c)	42	— PETER TOSH	Don't Look Back	EMI 2859 (e)	72	52 ALB'TO Y LOST TRIOS	Heads Down	Logo GD 323(c)	
13	43	DONNA SUMMER	Macarthur Park	Cas CAN 131 (p)	43	— ROY AYERS	Get On Up...	Polydor AYERS 7 (f)	73	61 GERRY GRANGER	I Go To...	Cas. Class. CC3 (p)	
14	13	CRYSTAL GAYLE	Talking In...	UA UP 36422 (e)	44	31 CLEVELAND EATON	Bama Boogie...GULL GUL 63(p)		74	16 RAINBOW	LA Connection	Ply. 2066 968 (f)	
15	—	THE JAM	Down In The Tube	Polydor POSP 8 (f)	45	57 BEATLES	Sgt. Pepper	Parl. R 6022 (e)	75	48 DR FEELGOOD	Down at the...	UA UP 36444 (e)	
16	24	MICK JACKSON	Blame It On...	Atl K 11102 (w)	46	— D.J. ROGERS	Love Brought me Back	CBS 6664 (c)	76	86 GAP MANGIONE	Time Of The...	AMSP 7377 (c)	
17	41	EARTH WIND & FIRE	Got to Get You...	CBS 6553 (c)	47	26 SIOUXSIE/BANSHEES	Hong Kong...	Poly 2039 052 (f)	77	75 SUGAR CANE	Montego Bay	Ariola AHA 524 (p)	
18	14	ABBA	Summer Night City	Epic EPC 6595 (c)	48	— ELTON JOHN	Part Time Love	Rocket XPRES I (e)	78	85 CLIFF RICHARD	Please Remember Me	EMI 2832 (e)	
19	77	FRANKIE MILLER	Darlin'	Chrysalis CHS 2255 (f)	49	53 ELTON JOHN	Funeral For A Friend	DJM 15000 (c)	79	69 CHRIS REA	Fool	Magnet MAG 111 (e)	
20	22	CHICKEN RICE	Chickie	RAK 200 (f)	50	44 THREE DEGREES	Giving Up	Ariola ARO 130 (e)	80	— JOHNNY GUITAR WATSON	Miss Frisco	DJS 10811	
									81	— PEARLY GATES	Burnin' Love	Bronze BRO 61 (e)	
									82	54 CROWN HGHTS AFFAIR	Galaxy..	Merc.6168 801 (f)	
									83	56 SKIDS	Sweet Suburbia	Virgin VS 227 (c)	
									84	93 BOB DYLAN	Is Your Love In Vain?	CBS 6178 (c)	
									85	88 ERIC CLAPTON	Promises	RSO 21 (f)	
									86	87 BRAM TCHAIKOVSKI	Sarah Smiles	Crim.SWAG 3 (s)	
									87	79 ELAINE PAIGE	Don't Walk Away	EMI 2862 (e)	
									88	42 ANDY GIBB	Everlasting Love	RSO 15 (f)	
									89	— UNDERTONES	Teenage Kicks	SIRE 4007 (w)	
									90	— DAVID ESSEX	Brand New World	CBS 6705 (c)	
									91	— CHANTER SISTERS	Can't Stop...	Safari SAFE 10(p)	

Radio + Record

NEWS

Special Supplement

Happy Birthday from Radio & Record News



**Carrere Records would
like to wish Capital Radio
a very happy Christmas,
and a happy New Year
and a happy sixth birthday.**

(Sorry, we're always one jump ahead of the rest.)

CARRERE RECORDS



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

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

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

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

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

London's best media buy

CAPITAL DIARY

1973

FEBRUARY

- 9) IBA announces Capital franchise.

MARCH

Shareholders include: Evening Standard, Associated Rediffusion, Local Press Of London, The Observer and chairman Sir Richard Attenborough's Dominfast company.

MAY

- 3) John Whitney appointed managing director.
5) Ruth Leon appointed programme controller.
16) Ruth Leon's appointment rescinded.

JUNE

- 5) Michael Bukht appointed programme controller.
7) Financial Times announces Capital's sales team booked £148,000 worth of sales in first two days of operation.

JULY

- 2,500 applications received for jobs. Bukht sees 580 people and auditions 183.
21) Robin Snowdon appointed head of drama.

AUGUST

- Graham Dene is top of short list should dj vacancy occur. Entire staff is recruited, including Robin Ray and Humphrey Burton. Building not yet complete; only access to the first floor is by ladder.
27) Press reception reveals IBA's disapproval of Capital's development of own news team as opposed to LBC's network service.
31) Aidan Day appointed music director.

SEPTEMBER

- 24) Kenny Everett finally accepts Capital's offer and leaves the BBC for Euston Tower.
25) Programme details are announced in the press. Poster campaign begins throughout London.

OCTOBER

- 3) Proposed live coverage of Tory conference announced.
9) Launch television campaign commences.
16) On air 24 hours a day on 539m MW. Daytime programming Monday to Friday features:
Breakfast: Dave Symonds;
Mid-morning: Tommy Vance and Joan Shenton;
Lunchtime: Dave Cash.
Afternoon: Roger Scott.
Evening: news programme; phone-in with Allan Harg-

reaves; Nicky Horne. Presenters include Tony Myatt, Kerry Juby, Marsha Hunt with Tim Rice and Kenny Everett at weekends. News team includes Ron Onions, Brian Hayes, Susannah Simons. 2.5 million listeners needed to make station viable.

DECEMBER

Breakfast show is programming's weakest spot; experimental changes to be implemented in the new year.

1974

JANUARY

People's Choice begins. At 16.30 each Friday two or three new releases are broadcast in Roger Scott's programme and listeners invited to 'phone in with their choice until 17.00 when the votes are processed, the winning record becoming People's Choice for the following week.

- 11) Dave Symonds switches to lunchtime; Kenny and Cash take over the breakfast slot.

FEBRUARY

Bukht starts looking for a "woman winner" for the morning show.

- 13) Projected joint Capital/LBC coverage of general election falls through.

MARCH

JICRAR survey shows Capital has a weekly reach of 2.5 million adults and children in the total survey area.

APRIL

- 16) Roger Snowdon resigns due to lack of drama.

JULY

- 31) Michael Aspel leaves the BBC for Capital.

AUGUST

Regular programming begins to gel with Kenny Everett on breakfast show; Mike Aspel mid-morning and Dave Cash back to lunchtimes.

OCTOBER

- 7) Dropping of news and current affairs programmes is announced; station is losing £100,000 per week. Drastic cuts must be made.
8) ACTT dispute puts station off air for four hours.

NOVEMBER

- 14) Journalists reject redundancy offer.
25) Newsroom closes down; redundancy offer accepted. Many journalists join LBC.

- 28) Cutbacks in programming announced. Altogether the programming budget is almost halved.

Brian Hayes takes over Open Line from Allan Hargreaves. Marsha Hunt, Ray Humphries and Robin Ray leave the station.

1975

FEBRUARY

- 12) Standard Broadcasting Corporation (Canada) acquires 24.9 percent interest in Capital, becoming the station's largest shareholder.
28) Wavelength change to 194m announced. Dave Cash pens the highly successful 'All The Hits And More On 194' slogan.

APRIL

First Help A London Child campaign raises £10,000. JICRAR survey shows Capital has a weekly reach of 3.7 million adults and children in the total survey area.

MAY

Graham Dene joins Capital from City to do summer relief.

- 13) Kenny Everett accidentally takes too many sleeping pills and is rushed to hospital. On his recovery he moves to weekend shows.

JUNE

Hitline is introduced — listeners can ring in their favourite singles. Every weekday the Hitline Top Ten is featured in Roger Scott's afternoon programme.

- 30) Graham Dene starts presenting breakfast show.

SEPTEMBER

- 30) End of Financial year. Station suffers a trading loss of £182,000.

1976

JANUARY

- 5) Brian Hayes moves to LBC and is replaced by Adrian Love on Open Line who joins from LBC.
28) Records by Ringo, 10CC and Dylan are banned because of drug references in the songs.

MARCH

- 24) Duncan Johnson joins the station.

APRIL

Second Help A London Child campaign raises £25,000.

MAY

Jobfinder service set up with own telephone number: 01-636 3261.

JUNE

Nicky Horne and KSHE St Louis dj Ron Stevens swap shows for two weeks. Soul dj Greg Edwards falls out with management and quits.

- 31) Michael Bukht leaves the station.

AUGUST

- 24) Derek and Clive banned, not surprisingly.

SEPTEMBER

- 13) 24-hour advice telephone service, Helpline, commences with £14,000 grant from the government's Job Creation Programme for six months.

- 27) London Today starts two-week series on the seamier side of London life called East Enders.

- 30) Trading profit of £768,000 achieved during financial year ended today.

OCTOBER

- 1) Dolby test transmissions undertaken with BRMB.
3) People's Choice subjected to allegations of "fixing" by record companies.

JICRAR survey shows Capital has a weekly reach of 4.1 million adults and children in the total survey area.

DECEMBER

- 20) £1,000 prize offered for best half-hour programme What Is Music (as if explained to a visitor from outer space) for schools.

1977

JANUARY

Capital links live with Forth and Swansea to discuss Devolution with studio guests in London, Edinburgh and Wales.

- 7) First live Headline debate chaired by Gillian Reynolds broadcast from foyer. Replaces previous Friday forums with Allan Hargreaves.

FEBRUARY

- 3) First Capital Music Awards held at Grosvenor House.
27) Series of Capital sponsored pop and rock concerts begins at London's Drury Lane Theatre.

MARCH

Lord Annan's Report on The Future Of Broadcasting is

CAPITAL DIARY

published. It includes the unpopular observation that Capital "seems to be the type of station which, though financially successful, was the antithesis of what a local station should be."

John Whitney (md) is appointed programme controller; Aidan Day becomes director of programmes and Peter Black (formerly programme supervisor) becomes head of programme administration and special features.

Greg Edwards and management bury the hatchet. He returns to present Saturday evening's Soul Spectrum.

Helpline funded for a further six months, to the tune of £15,000, by the government's Job Creation Programme.

2) Evening Standard reports that Capital "pushed out girls" referring to a protest made by militant group Women In Media because seven female broadcasters have left the station since it started.

8) Speedway 'Capital Rebels' formed.
16) Blundering technicians at BBC World Service cause Capital output to be fed into West Africa.

29) John Whitney attacks radio manufacturers for failing to grasp opportunities provided by the growth in radio industry.

APRIL

Third Help A London Child campaign raises £35,000, £50 of which was paid to hear John Whitney singing Polly Wolly Doodle on air. Government's Employment Services Agency investing £40,000 in the Jobfinder service to help its extension.

MAY

2) We Pay The Bill feature commences in Michael Aspel's show; shopping bills paid up

to IBA £20 limit.
14) Kenny Everett's World's Worst Wireless Show features The Bottom Thirty — the worst records he and his listeners could find. I Want My Baby Back by Jimmy Cross is number one.

JULY

JICRAR survey shows Capital has a weekly reach of 4.2 million adults and children in the total survey area listening on average for 13 hours per week.

1) Tim Blackmore joins Capital as executive producer from the BBC.

AUGUST

27) Clare Francis to report live daily into station's programming from the ADC Accutrac as it competes in the eight month Whitbread Round The World race.

SEPTEMBER

Capital finances Helpline itself at a projected cost of £26,000 a year.

Also sponsors its own Wren Orchestra this season for £50,000.

27) Tommy Vance leaves the station.

30) Liable for £650,000 secondary rental for financial year ended today.

OCTOBER

2) Second sponsored concert season begins at Drury Lane Theatre.

12) Speak For Yourself series announced — seven youngsters to make their own programmes in conjunction with Youth Charter.

28) Announcement made about 22 forthcoming programmes on 'O' and 'A' level books to aid schoolchildren in Maggie Norden's Hullabaloo.

NOVEMBER

BBC chauffeur wins petrol

vouchers in Capital's road safety campaign.

Kenny Everett's Captain Kremmen book is published and 1,038 people queue outside the station for autographed copies.

1978

JANUARY

Set books series begins.

People's Choice undergoes face-lift. Listeners are now asked to write in if they want to be on the panel. Each Thursday afternoon six new releases are played and five or six participants telephoned to give each one marks out of twenty.

MARCH

Luminous 194 overjackets introduced to promote motor cycle safety.

21) Second Music Awards held at Grosvenor House.

30) David Soul guests on Michael Aspel's show and the crowd is so intense a security guard is bitten on the shin by a fan and has to have a tetanus injection.

APRIL

Fourth Help A London Child campaign raises £70,000.

17) Michael Aspel show comes live from Europe 1 studios in Paris this week.

MAY

Following the death of Anna Instone, who was to produce The Collection classical programme following Peter James' departure to America, the station institutes an annual Memorial Grant of £2,500 in memory of her outstanding contribution to the music industry.

Students from Chelsea School of Art sponsored by Capital

to sculptor three diseased Elm trees in Hyde Park.

22) Own 484 telephone exchange allotted by Post Office for phone-ins due to overloading of 388 exchange.

26) Capital gains five firsts, five seconds and three thirds in R&RN's first Radio & Record Industries Awards.

JUNE

Helpline team increased from 10 to 12.

JULY

Wren Orchestra signs three year recording contract with State Records.

10,000 applications received for nine places sponsored by the station in the Operation Drake round the world exploratory voyage.

JICRAR survey shows Capital has a weekly reach of 5 million adults and children in the total survey area, retaining the loyal 13 average listening hours per week.

AUGUST

Joan Shenton resigns when her Person To Person hospital request show is dropped.

SEPTEMBER

9) First live commercial aired for KJ Leisure Centre.

28) Marplan conducts first radio referendum for Capital on the Ford workers' five percent dispute.

OCTOBER

7) Hospital Radio Seminar is held in foyer and a prize of £300 awarded to the best Hospital Radio programme presented by Kenny Everett.

7) Volunteer Week begins.
16) Five years old today. From 07.00 to 19.00 the Top 150 records are played from the Hall Of Fame Top 500 most popular records of the last 25 years voted by Capital listeners.

Thanks to everyone who helped with the compilation of this Capital Diary, but especially Michael Bukht.

The Robert Kingston Organisation

34, Windmill Street, London W1P 1HH/3, Pennington Street, Hindley, Wigan.

CONGRATULATE EVERYONE AT **CAPITAL RADIO**
ON FIVE INCREDIBLE YEARS... HERE'S TO
194 MORE!!



RK RECORDS * CASINO CLASSICS * ROBERT KINGSTON MUSIC LTD *
PINDROP MUSIC LTD * RIVER MUSIC LTD

**Since 6a.m. on
October 21st 1973...**

**a lot of water's flowed
under this 'bridge'.**

Capital Radio opened with Simon & Garfunkel's
'Bridge Over Troubled Water' and we've been making
waves together ever since.

Here are a few Capital 'currents':

CBS Records

David Essex
Marilyn McCoo &
Billy Davis Jr.
Abba
Jeff Wayne
Bob Dylan
Neil Diamond

Brave New World
Shine On Silver Moon
Summer Night City
Eve Of The War
Is Your Love In Vain
Let Me Take You
In My Arms Again

Kenny Loggins

O'Jays

Boz Scaggs

GTO Records

Dean Friedman

Jonathan King

Whenever I Call
You Friend

Brandy

It's Over

Lucky Stars

One For You,
One For Me





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

**17
MILLION**

**CONGRATULATIONS
BMS**

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



"IN THE first year, when we were in a lot of difficulty, Capital's huge foyer came to be known as Dickie's Folly," reminisces Sir Richard Attenborough with a smile. "But I was sure it was a good idea, and now look at it — at lunchtime and teatime it's like Piccadilly Circus."

The current success of Dickie's Folly is one instance of the wisdom of the Capital consortium in accepting Sir Richard's terms when he was offered the chairmanship.

"I thought about it for a few days and decided that Capital couldn't have a chairman who wasn't totally interested or prepared to spend a lot of his time at the station. So I accepted on the condition that I was made executive chairman for a while to get to know the ropes."

Throughout Capital's first year on air, the man who had spent his life so far in the theatre and films, found himself working every day on London's new station. He found the experience, new to everyone involved, enormously exciting.

Working with Michael Bukht on moulding Capital's own sound, training the djs to adopt a style of intimacy at the microphone, making his own favourite contribution — the title of Nicky Horne's show, *Your Mother Wouldn't Like It* — were all things for which someone of Sir Richard's high creative energy was clearly well suited.

(His energy is unabated five years on — he cannot sit still, preferring to wear holes in the carpet while being interviewed.)

He was initially approached by Barclay Barclay White during filming at Shepperton with Bryan Forbes. He and Forbes suggested that a consortium would benefit from the presence of people with entertainments business knowledge and shortly a sizeable group was built up.

Sir Richard then disappeared filming for some while and returned to find that Rediffusion, The Observer and Local News of London had joined up with Capital in competition with at least 15 other London consortia. Because he had been away and uninvolved in some of the hard bargaining that had gone on, Sir Richard, to his surprise, was offered the chairmanship.

His first coup was to refuse to nominate management personnel in the franchise application, suspecting that if Capital was awarded the contract it would have the pick of the talent from the unsuccessful consortia. He was proved right and personnel were assembled after the franchise award.

Capital Radio got off to a phenomenal start, he recalls, because of the national boom at the time. But within four months the stock market had crashed, the miners were on strike and the nation was on a three-day week.

"We had times when, if John Whitney and I had had to face the board every day, the whole thing would have cracked up. All our investment went and we had virtually no income. I even had to cover cheques from my own bank account."



SIR RICHARD ATTENBOROUGH

BECAUSE OF the almost immediate recession which followed Capital's launch, plans for outside broadcasts and drama had to be scrapped.

OBs have been gradually introduced, but not in the field of news and current affairs as originally anticipated. Drama has been a longer time coming, but Sir Richard now reveals that drama will definitely feature in the 1979 schedules.

It is, not surprisingly, the one omission he is particularly keen to rectify and he has a number of ideas which, he says, involve distinctly unconventional approaches to radio drama. More than that he will not at present divulge.

The other area in which he expresses particular interest is the community service offered to London by Capital. He passionately disputes the criticism that Capital cannot truly be called a community station admitting that this constituted the station's biggest problem to start with — the single issue by which the station would stand or fall. But he believes Capital has remained standing.

The combination of programming and off-air activity has built up an atmosphere with which Londoners actively identify, he says. The station has provided listeners, particularly the younger ones, with information and events in areas of interest which they find lacking in their own communities or homes.

"I would say we're even more of a community station than some of those more obvious community stations. Certainly more so than the BBC local stations and local TV companies.

"If we're not local why do people listen to us? Our basic output is no different essentially from that of the BBC networks. There is something bringing the audience to us."

The community services — Helpline, Jobfinder, London Child inter al — all receive his strong approval. But they've got to go on getting better and better, he maintains, if Capital is to retain its identity as a local station.

"We are constantly finding new areas to support, not just financially, but with active

involvement, advice and promotions. The board is committed, to a man, to finding money to continue these activities.

One thing Sir Richard has no ambition to see is the return of Capital's short-lived newsroom. He is happy with IRN's service and considers it lunacy to see Capital's relationship with LBC in any other light than that of a partnership.

However he would like Capital to be able to complement LBC's service with some sort of regular in-depth commentary on relevant news stories. "Jane Walmsley's programmes are first rate. We should be doing more in the field of looking behind the stories. But that doesn't mean getting back into news, it would be stupid to duplicate LBC's function."

Looking ahead, Sir Richard derives the utmost encouragement from the White Paper, coming as it does from a Government which, in opposition, greeted the Tory go-ahead for ILR with mixed feelings.

He gives two reasons for seeing the ILR network expand as quickly as possible. In the first place the proportion of national advertising spent on radio will only reach what he terms "an appropriate size" when there are more stations.

Secondly, with the possibility of programmes being networked and paid for by the network, in part or whole, the opportunity will arise for a higher standard of programmes.

"We're still hugely dependent on popular music," he explains. "But with five million Capital listeners there are now half a million who want to hear The Collection. We have been able to produce it because of revenue increase." Enlarging this picture to the national level, the scope for quality programming would increase proportionately.

With a struggling newspaper industry, ILR will have a new function to perform, he concludes. "The more sources of news and platforms for varying opinions there are, the healthier it will be for the country.

"ILR will maintain a diversity of dispensation of attitudes which could otherwise disappear."

CAPITAL RADIO CONGRATULATIONS

ON YOUR

5th ANNIVERSARY

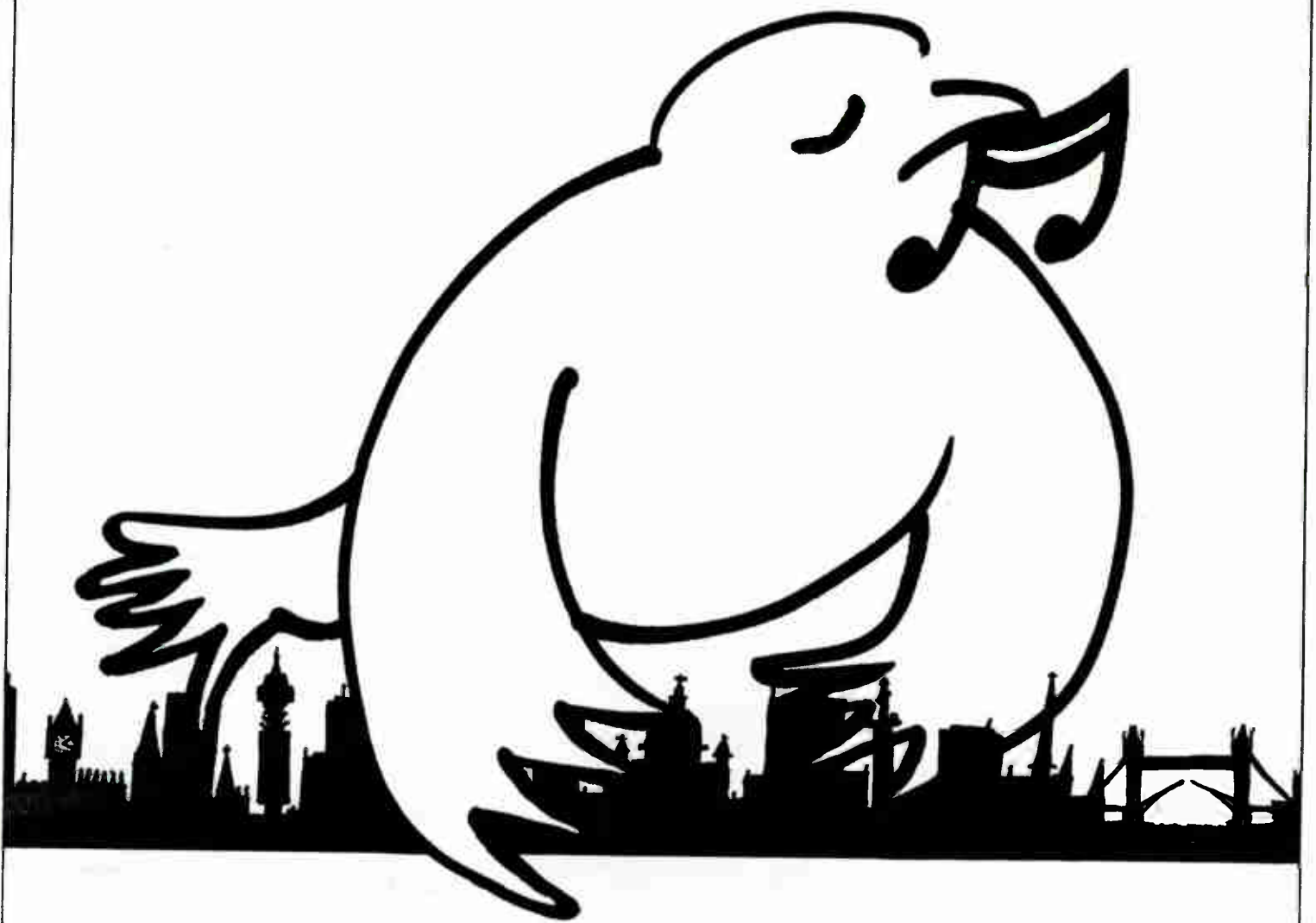
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MCA RECORDS

Capital Radio taking care of London.



HAPPY BIRTHDAY, CAPITAL



This Easter Week-end
HELP A LONDON CHILD
 Here's how you can help London's needy and deprived children

- * Send or bring your donations to the Appeal at Capital Radio.
- * Listen to the amazing magical musical Appeal programmes on Easter Saturday from 9 a.m. to 6 p.m. and Easter Sunday from 9 a.m. to 4 p.m.
- * Promise money to have your favourite records played on air.
- * Bid for special gifts donated by firms and famous stars, including -

- DAVID SOUL'S sunglasses • ELTON JOHN'S boots,
- TWIGGY'S pen • JAMES HURT'S racing jacket,
- Plus RETURN FLIGHT TO BAHRAIN FOR 2 by British Airways CONCORDE.

• A rare limited edition record of Kenny Everett's unique masterpiece, "CAPTAIN KREMEN and the KRELLS".

CAPITAL RADIO 194 Help a London Child, 70, King St, London W1W 3QR

Help a London Child Appeal Fund for the relief of poverty or deprivation or the promotion of physical, mental or general welfare of children who reside in the Greater London Area

It's been a pleasure to grow with you

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 A NEW CAPITAL RADIO SPECIAL
 WITH ROGER SCOTT

SPEAK FOR YOURSELF
 THE OPPORTUNITY FOR
 YOUNG LONDONERS TO SAY
 WHAT THEY THINK - ON
 THE THINGS THAT MATTER

6-7 PM EVERY WEDNESDAY FOR 7 WEEKS

TONIGHT 6 PM
'NOTHING ELSE TO DO'
VIOLENCE - WHO'S TO BLAME?

CAPITAL RADIO 194
 ALL THE HITS AND MORE

Capital Radio wish to thank you all for your enthusiastic support of the

Music Awards '77
CAPITAL RADIO 194

Thank you all for helping to make the event so successful
 See you again next year

CAPITAL RADIO 194
 All the hits and more

It's been exciting working with you through three-quarters of your life and almost all of ours.

5,000,000 LISTENERS PER WEEK

April 1978 JICRAE survey shows spectacular audience gains for Capital Radio

3/4 MILLION MORE LISTENERS
 771,000 Londoners have switched over to Capital Radio in the past year - an extra 544,000 adults
 Total weekly listening hours are up 2 million 150k to **54 MILLION HOURS**

HOUSEWIVES UP 350,000
 Capital Radio's programme audience has increased by 17% to **1,444,000**

AND MORE COSTS LESS!
 Capital's advertising revenue is up 10% - a result of the extra 771,000 Londoners who have switched over to Capital Radio in the past year - an extra 544,000 adults
 Total weekly listening hours are up 2 million 150k to **54 MILLION HOURS**

CAPITAL RADIO 194
 London's best media buy

5 years old & 5 million listeners

CAPITAL RADIO

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For over 3½ years, we've helped you to plan your growth, develop your promotions and create your advertising. We've enjoyed it. Thank you. It's great to be on a winning team.

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MARKETING & SALES PROMOTION



IT'S NOT ALL ROCK 'N' ROLL

CAPITAL RADIO has in the past been accused of being an expensive juke box, but its serious side and its strong audience involvement shatters this illusion.

Since its conception five years ago, the station has become involved in a myriad of activities and community projects aimed at informing, aiding and entertaining its public. These include a jobfinder service, a helpline, sponsorship of charities and the arts, on-air debates and a link-up with Commonwealth countries.

Despite Capital's reputation as a popular music station it has earned the attention of London's classical music buffs. Each Sunday evening Capital broadcasts *The Collection* for two hours, a presentation of classical music. It has been running now for five years and Capital claims that the listenership is greater than for similar programmes on the BBC.

Of greater import is the Wren Orchestra which was established by Howard Snell, the former Principal Trumpet in the London Symphony Orchestra.

After a successful series of concerts in 1976 at the Mermaid Theatre, Capital assumed sponsorship of the orchestra. Since then its popularity has risen and State Records is to release three albums by the orchestra shortly. Next month the Wren Orchestra is performing concerts in Capital's Music On Your Doorstep series under the title of Mozart to McCartney with dates at Chelsea, Hillingdon, Greenwich, Lewisham, St Pancras, Hornsey and Croydon.

The series aims to give listeners an opportunity to hear the music live as opposed to on record. The programme includes Mozart's Symphony No 40, Bartok's Rumanian Dances and excerpts from Gershwin and McCartney as well as a suite by Stravinsky.

Capital's involvement with classical music extends further. Earlier this year it acquired the broadcasting rights of the Vienna Philharmonic Orchestra concert at the Royal Festival Hall which was conducted by Leonard Bernstein. Capital also made the broadcast available to other ILR stations.

Another promotion by Capital is its commission of television theme music composer, Carl Davis, to write a symphony on a London theme.

Later this year the station will institute an annual music grant of £2,500 known as the Anna Instone Memorial Grant. Principles of leading music colleges have been asked to nominate students who in their opinion could benefit from a grant which will enable them to carry out post-graduate study at home or alternatively abroad.

The final selection will be made by a committee comprising the chairman of Capital Radio, Sir Richard Attenborough, and Capital's two representatives on the board of the Wren Orchestra, Aidan Day and Gerry O'Reilly.

disaster of the century seems to me to be quite admirable. We would be prepared not only to arouse public interest in the scheme but to put our hands in our pockets to turn these eyesores into something of beauty."

The Royal Parks Sculpture Committee gave its approval and eight first-year sculpture students under the direction of freelance sculptor, Nicholas Pope, worked on the project for eight weeks.

Pope said at the time that it gave Londoners an opportunity to see the final form emerge stage by stage, and provided a unique opportunity for students to work in the open. It was not a case of "parachuting a finished sculpture into public view," he said. The sculptures are now finished and "the Capital Elms" can be seen in Hyde Park.

An on-air activity which aroused a lot of public interest last year were the broadcasts by Clare Francis who participated in the Round The World yacht race.

From August last year to Easter this year Francis broadcast details of the race whenever transmission was possible. Surprisingly, the broadcasts were clearer in Antarctic waters than in the Atlantic Ocean.

In conjunction with the race Capital conducted a number of competitions which included identifying the voices of famous sailors and estimating the exact date on which Francis would return. Prizes included a day's sailing for 12 children with Francis on her yacht.

Out of doors

UNDER A scheme sponsored by Capital, diseased Elm trees in Hyde Park were transformed into sculptures by art students.

The idea was first mooted in a letter to *The Times* last October by Ian Hunter, MBE, who suggested that the trees to the north of the Serpentine could be retained and turned into sculpture. This suggestion was then picked up by Capital Radio managing director John Whitney who said at the time: "For some good to come out of the arboreal

Radio links

WHEN LONDON Link International began three and a half years ago it was on a mail in/mail out basis. Because of its popularity a direct link-up by telephone was introduced in February, 1977.

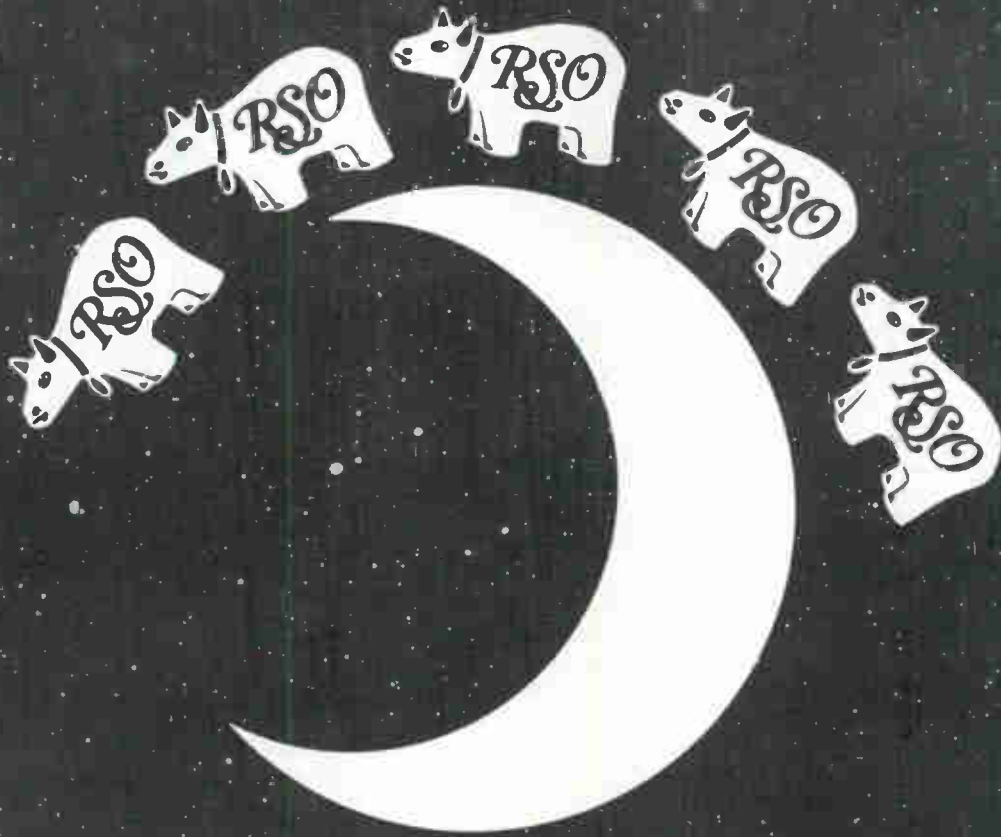
Now disc jockey Ian Davidson conducts conversations, passes on and receives messages from 11 radio stations situated in Commonwealth countries. The programme is in answer to BBC's long-running programme *Family Favourites*, and has proved very popular.

Davidson says that the lines are also always blocked by listeners trying to convey messages to relatives and friends abroad but he generally manages to pass these on within two weeks. The link-up involves swapping messages and greetings as well as current news items for about four to five minutes each time.

The stations Capital has link ups with are Radio 3UZ, Melbourne, Radio 2CC, Canberra and Radio 6PM in Perth, Australia, Radio Montserrat, Radio CJVB, Vancouver, Radio Antilles, Radio 1X1, Auckland, Commercial Radio Hong Kong, Radio Trinidad, Radio RJR Jamaica, and Rediffusion Bridgetown, Barbados. Davidson is currently negotiating with other stations as well.



THE WREN Orchestra with conductor Howard Snell.



HEY-DIDDLE-DIDDLE!
CONGRATULATIONS ON 5 YEARS OF
GREAT RADIO





During the Jubilee celebrations last year Capital played host to a number of Australian radio men who came over to London to provide on the spot coverage for their listeners back home.

The venture proved very successful with increased listenership figures at the Australian stations.

John Whitney was appointed the official broadcasting liaison officer by the Jubilee Committee in Australia and arranged studio use and introductions to celebrities and people involved in the music industry here.

January, 1977, marked the first link up between three independent radio stations to broadcast a live discussion. On the initiative of Capital, Radio Forth in Scotland and Swansea Sound in Wales invited guests to the studios for a three-way discussion on devolution.

An even more ambitious link-up is featured in A Tale Of Two Cities. Capital presenter Gillian Reynolds and producer Liza Myers have been in New York collecting material on the city's way of life, including interviews with a road sweeper and New York dignitaries.

At the same time New York station, WOR, was talking to British people and the two programmes will then be compiled from both points of view and broadcast in both cities.

Earlier this year, an international flavour was brought to Capital listeners when dj Michael Aspel broadcast live from Paris for a week and interspersed his programme with interviews with Parisians.

Open line

ADRIAN LOVE, presenter of Capital's phone in programme Open Line, says that he has the "tallest and the loudest soapbox in the world" and attributes the very high listenership to the anonymity offered and the ability to vent anger in front of one million people.

"Everyone wants to let loose with a primal scream at some time and Open Line gives them this chance," he says. "The audience is a vast cross section of London's population — it used to be thought that it comprised security guards, insomniacs, drunks and lonely people but that's not true. You name it they listen."

"It allows audience access and is a very important part of London life. The programme entertains, informs and allows access to a very powerful medium and to a very large audience.

"Sometimes it is depressing but I have to force myself not to be personally involved. If you get worried and upset, in the end you'll go insane. It's like good samaritans and priests. Not that I'm purporting to be of the same calibre as a priest — that's just an example.



MAGGIE NORDEN with some of her school-age listeners.

Education

MAGGIE NORDEN programme hostess of Hullabaloo, broadcast each Sunday from 16.00 to 18.00, introduced an examination special after phone-ins from the pupils who were experiencing trouble with exams.

Since then she has put together a series of programmes aimed at helping 'O' and 'A' level students with English literature exams

which have been included in Hullabaloo's format.

The idea was so successful that five other ILR stations also transmit the programmes — Victory, Metro, Trent, Swansea Sound and Piccadilly. On the programme set books and plays are discussed by actors, authors and directors.

Norden also hosts a series of educational phone-ins which ended recently with the Secretary of State for Education and Science, Shirley Williams, answering questions put to her by the public.

"In a place like Capital the feeling is that we're all friends. So it is very easy to get involved. The listeners trust us and it is a natural friendship between us and them," Love says.

The lines are jammed every day and from the moment Love arrives at work to when he leaves the telephone is constantly ringing.

In addition, he receives several hundred letters a week. He is backed by a team which includes production assistants who answer telephones and decide who should not be put through, plus producer Cathy Jervis who decides the order of calls and an engineer working the master control.

Preparation for the show is often so hectic that Love sometimes answers the telephone and purports to be an imaginary researcher, an Australian called Bruce Foster, which acts as a barrier when he can't talk to people. However, Love says he will always ring them back later that day.

Each Wednesday he is joined on his programme by Anna Raeburn and the Capital doctor (an anonymous general practitioner) who answer questions on sexual and emotional problems.

Love says that in his opinion this format does help listeners with problems and if they are unable to help, they refer them to other specialists. Often either Raeburn, the doctor or Love will call these people after the programme finishes at 21.00.

Community

CAPITAL RADIO held a one-day hospital radio seminar recently, organised after Cap-

ital received many requests for help with programming ideas from the stations.

The panel included the head of programming at the IBA, Tony Stoller, presenter Kenny Everett, and programme chiefs Aidan Day and Peter Black. Capital also provided a £300 prize for the hospital radio concern which submitted the best example of its broadcasting.

Activities organised by the station to raise money for the charity include auctioning off James Hunt's racing anorak, dj Graham Dene's alarm clock and gifts left at Capital's foyer and running a mobile disco. Every time £1,000 is raised Capital lets off balloons.

Presenter Michael Aspel has achieved a high success rate with his Where Are You Now? broadcast each Tuesday morning. It provides a spot where people can try and find long lost friends and relations.

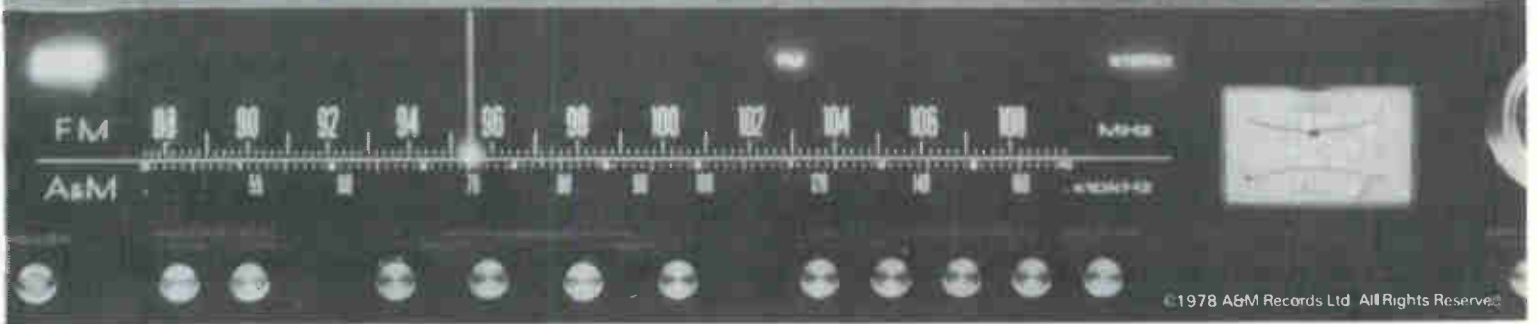
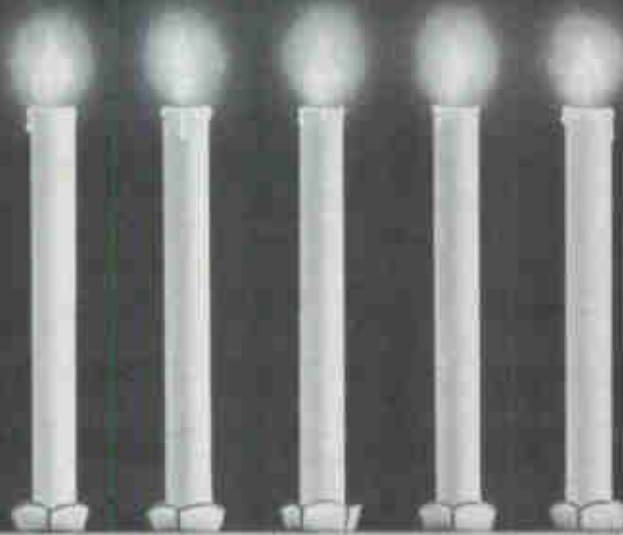
One success was the location of a colleague of the Canadian 9th Field Ambulance Unit who had not been heard of since his return to England 25 years ago. Five minutes after Aspel appealed on air the Dorking man, Jack Kemp, replied.

Another community service is flood warnings to the London public. The station owns an amphibious vehicle known as the Capital Tadpole which is used to keep London in touch informed of the flood situation. Capital regularly briefs its staff on the procedure for bringing London news of any future flooding emergency.

Situated in Capital's foyer is its Job Finder service run by a government employment staff. Since its establishment in 1976 24,767 have telephoned the special Capital jobfinder number and another 10,767 have gone to the station to consult employment staff.

Capital

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CAPITAL HELPLINE

WHILE CAPITAL Radio prepared to celebrate its fifth birthday, another significant Capital anniversary passed quietly by.

In September 1978 the Capital Helpline was two years old. Operating twenty-four hours a day, seven days a week, the Helpline can claim to be the radio world's first entirely off-air telephone advisory service, now handling some 250 calls a day.

In the first two years the Helpline telephones were answered 136,000 times, ample proof of London's need for Helpline.

The Helpline desks occupy a corner of Capital's main office area overlooking Euston Road. A determined team of a dozen assistants is kept busy answering a bewildering onslaught of questions.

The Helpline assistants never like to admit defeat, however odd the request for information. Armed with rows of carefully ordered files, backed up with a set of reference books which wouldn't shame a public library, and with the experience accumulated in answering those often bizarre 136,000 queries, they are rarely caught out.

A typically strange day in their birthday month brought a serious plea for help in locating a dead pig for hire, an anxious request for information on extricating two confused cockatoos from a back garden tree, and a late-night call from somewhere near the M1, where a hapless motorist had run out of petrol.

"I thought it was odd not hearing any pips from the 'phone," explained Helpline assistant Pete, "until I discovered that the driver was calling in from the telephone inside his Rolls Royce." Pete was happy to help, by referring to the Helpline's own directory of late-night petrol stations.

The petrol file takes its place in an impressive array of information, which needs constant updating. Bulging files cover the service's main areas of concern: leisure activities in London, legal problems, education, children, employment, volunteer work, counselling, social services, health, housing, financial and consumer problems and, of course, information on Capital Radio.

The files are updated by a variety of means. Outside agencies, such as the Citizens Advice Bureaux, the Law Society and the London Tourist Board supply a constant feed of information, while many listeners ring in with odd snippets, such as the person who told them about the supplier of shoes for people with odd-sized feet.

The information system began to take shape two years ago, when the experience of Capital's late-night djs indicated the need for a Helpline. The dj on air began to receive calls for help from a would-be suicide, desperately in need of a friendly voice to talk to. It is not easy to talk someone down and carry on broadcasting, yet the call for help could not be ignored. The Helpline idea was born.

At first the scheme was financed by the government's Job Creation Scheme. Ten unemployed people were taken on for an ini-



MICHAEL ASPEL presents a Helpline feature on Thursdays.

tial six month period. Public response was immediate and overwhelming. So impressed were the government by the success of the experiment that they took the unusual step of renewing the grant for a further six months.

After a year, Capital found themselves with an established service, a service which was obviously needed, but the government money had run out. "We decided that we just couldn't close the service down," explained Capital's Jan Reid, who was closely involved in the early days of Helpline, "so we began to finance it completely ourselves."

Reid went on to recall the problems of the infant Helpline, an idea without a form. "The Citizens' Advice Bureaux helped by providing their own information packs. Then I went down to the HMS bookshop, bought up all the leaflets I could find and presented them to the new assistants. But really the Helpline assistants themselves must take the credit for building up the reference library."

The background of the assistants is as varied as the calls they handle. All had some experience relevant to Helpline work. Pete, who specialises in sexual counselling, worked as an art therapist, while Gill's previous job was as a remedial teacher in East London. In

all, four assistants are qualified teachers, another two come from sexual counselling services, while one arrived at the Helpline via a job on a hospital information desk. They had already learned to live, professionally, with other people's problems.

Providing a twenty-four hour service means working shifts. Each assistant will work through the night three times a month, and the night time brings the real problems, calling on all their experience. Some calls are from 'regulars', for example the alcoholic who needs to talk over her problems with a friend. Then there are the deeply depressed, the lonely, the potential suicides, whose problems grow with the night. Night time calls can last an hour or more.

All too often the assistants have no means of knowing whether their advice has been of use or not. However, there is a regular flow of letters of thanks to the Helpline assistants, from people they may never meet.

Thursday is a special day on the Capital Helpline. A guest 'expert' is signed up for a day on the Helpline telephones. An interview on the Michael Aspel show begins a busy day for the guest. From about 10.00 to 19.00 in the evening he, or she, is on call to London, answering questions on their field of expertise. Subjects covered have ranged from weight problems to adult education, car insurance claims to family planning.

On one notable occasion parents on the verge of battering their kids were invited to call in. The phones were ringing all day.

Michael Aspel's interview is not the only dj involvement in Helpline. The service is absolutely confidential, and no caller need fear on-air exposure of their problem, but Capital Radio can reach a massive audience when the occasion demands. Requests for help are often broadcast, whether for a piece of equipment for a youth club or volunteers to help on an urgent archaeological dig on a central London construction site.

The djs also pass on Helpline information to the listeners, perhaps on child benefits, free school meals or student railcards.

The experience of 136,000 calls has given the Helpline team a good idea of the major problem areas facing Londoners. In an attempt to improve the Helpline service, they have produced a series of six original leaflets, to be sent to those who ring in and need further information. The leaflets are also available in the Capital foyer and will be distributed to London's libraries.

The first leaflet introduces the Helpline service. One covers drinking problems, another unwanted pregnancy. Consumer problems, volunteer activities and the thorny problem of finding accommodation in London completes the first series, with more leaflets planned for the future.

But leaflets can never replace the Helpline telephones, where the only truly predictable fact about the future is that the questions, like the first 136,000, will be almost completely unpredictable.

WORLD RADIO HISTORY 1994

Stuck On You

Happy 5th Birthday from all your friends
at United Artists Records





JAN REID:

DJs' protection from awkward questions

JAN REID, Capital's press and pr officer, presents a formidable exterior to the world at large. It is a front that stands her in good stead when fielding the innumerable awkward requests that come her way in her capacity as Capital's principal off-air link with the press and public.

But beneath the exterior lies an equally formidable devotion and loyalty to the station which has generated the sort of column footage that most publicists merely dream of.

Her office, which opens straight onto the djs' operations room, has an atmosphere which hovers just on the ordered side of chaos, intensified by the presence of a loudspeaker broadcasting the station's output at a volume which is mildly disconcerting to interviewers.

As an ex-journalist, 21 years with the Sunday Dispatch and the Daily Mail, latterly editing the Mail gossip column, Jan Reid has a well-developed sympathy for the journalist's problems. She believes as firmly in off-the-record comment as she disbelieves in

"no comment." Her policy is one of trust and so far, she says, the trust has not been broken.

She listens to the station continuously — in the car, at home and in the office (hence the loudspeaker which, admittedly, one gets used to) — and she is available by bleeper 24 hours a day. Thus she rewards the integrity of the press with a round-the-clock service of up-to-the-minute stories.

Jan Reid came to Capital in 1976, having left Fleet Street in 1971 to spend five years as a genealogist. She initially signed on with the station to launch the Helpline. The success of that venture led to her being offered a full time job as publicity officer.

"I accepted," she says, "on the condition that the job was not called publicity. That smacked too much of shoving things down people's throats." Her skill now lies in getting people to swallow what she wants them to and enjoy what they are swallowing.

Her role as buffer is no less important to Capital than her role as publicity source. Nobody from outside can talk to anyone on the station without being routed through Jan Reid. This is not an indication of megalomania, rather a healthy appreciation that the vulnerability of on-air personalities increases tenfold when they get off air.

"I believe on the whole in letting people do the talking themselves, but there are cases when they can't be expected to. The jocks

do get asked pretty awful policy questions which they have no means of knowing about."

This role has the appearance of extending even into the office of her managing director, John Whitney, whom she refers to affectionately as "JW" (chairman Richard Attenborough is "RA"). But she is emphatic that this is merely so she can keep up to date with his latest thoughts.

The journalistic thrill is still present in finding the stories within the station, she says. Fleet Street has stood her in good stead in all respects but one — her typing, which she admits was wrecked by newspaper work.

But even that has its advantages. "I have a secret feeling that a badly typed press release looks more journalistic. Of course, I'm not suggesting that I do it on purpose" she laughs.

As well as chasing station news, Jan Reid produces an in-house gossip sheet, writes numerous leaflets, publicises community work, sits in on Helpline, attends a variety of daily meetings, liaises with local authorities over public events and organises the other extraneous items which crop up such as a crash aqualung course for Capital's man on Operation Drake, the round-the-world expedition.

"I do all these things," she says, "because I feel they are all really worthwhile and because I do 100 percent believe in Capital."

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HELP A LONDON CHILD

NINE O'CLOCK on Easter Saturday morning All You Need Is Love begins the show. The Beatles classic has become the theme song announcing the start of two days devoted to frantic fund-raising, as Capital Radio's award-winning Help A London Child campaign gets into swing for another year.

In just four years Help A London Child has established itself as a major success, and it's getting better all the time. In 1975 it raised £10,000; 1976 gained £15,000; 1977, £35,000 and in 1978 a staggering £70,000. Perhaps an unbelievable £100,000 would not be beyond the capabilities of Capital and its listeners in 1979.

In this way Help a London Child easily justified the accolade of Best Community Project presented to the station by the Radio & Record News Industry Awards in 1978. The framed award hangs in the Euston Road foyer, overlooking another of Capital's successful ventures into helping the city's young people — the Employment Services Agency desk, providing advice to London's unemployed school leavers.

The dynamic dj duo of Dave Cash and Peter Young set the appeal fund ball rolling on Saturday morning, as they announce the monster hit records of years gone by, refusing to play them until listeners have pledged £100 to Help A London Child. A TV screen charts the progress of each record and gives the running total to the djs in the studio. By the end of the on-air appeal, all Capital's djs will have taken part.

"It's something I really look forward to," explains a smiling Peter Young, happy to recall the party atmosphere of the Easter campaign. "It's our chance to go completely mad on the air for a couple of days."

It seems that almost anything goes at appeal time. One listener might make his donation dependent on Peter Young's blowing a 'live raspberry' for Tony Blackburn. Others may have been prompted to reach for their cheque books when Capital's managing director was persuaded to sing Polly Wolly Doodle live on air.

But behind all the fun lies a serious pur-



DAVE CASH and Peter Young.

pose. "Dave and I have to convince the listeners that we are doing something really worthwhile and get them to join in," says Peter.

It's a job they do well, together with the other Capital djs, and countless young children would testify to their success. Ten-year-old Mark from Kent is just one who has benefited from Capital's work. Mark is blind, but with the help of a £2,300 grant from Help a London Child to Electronic Aids for the Blind, Mark can now read, thanks to his Optacon machine which picks up vibrations from the printed page.

Other grants have helped provide play facilities for thalidomide children, emergency accommodation for homeless teenagers in Soho, toy libraries in deprived areas of the capital and camping holidays for emotionally disturbed children. The list of projects is almost endless, proving that Capital's audience responds generously to the appeals of the djs.

Every year more money rolls in to the appeal fund than was pledged on air. Listeners write in enclosing cheques, with a note explaining that they were unable to get

through to the jammed Capital switchboard over the Easter period but would like to give the money anyway.

Pubs might donate the whole of an evening's takings to the fund. Schools might organise events in support.

The campaign is by no means limited to 'on air' activities. To help the appeal along, the foyer is turned into a temporary auction room. It could be Elton John's football shirt, Andre Previn's baton, the artwork for the Beatles' Abbey Road album or a tape cassette of Capital's first ever half hour of broadcasting. They have all come under the hammer in aid of Help A London Child.

Each time another £1,000 is pledged, balloons are released, with prizes for the finders.

A disco at the Lyceum adds to the total, and other fund raisers have included a custom car rally in Battersea Park and a special 12-inch Captain Kremmen record from Kenny Everett.

After three years, the Appeal Fund had raised a massive total of £130,000, more than adequate justification for the title of radio's best community project.

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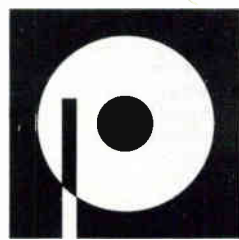
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THE CAPITAL

IN A coach yard brimming with conventional vehicles of all kinds, the brightly coloured Capital Fun Bus is impossible to ignore. It's 10 o'clock on a bright Sunday morning and passengers in a passing Richmond train are jolted out of their window-gazing inertia at the sight.

Driver Len Harris is checking the double decker bus's engine while promotions girl Jan Carmen sorts out stickers, T-shirts, fun books and other giveaways ready for today's outing. Once programme promotions organiser Pete Aldworth and crew are satisfied everything is ready and dj Adrian Love has arrived, the bus begins its journey to Blackbushe Airport for the National Drag Racing Meeting.

Booked by the organisers for a four-hour stint, from midday to four, we have plenty of time to get there. Once on the road cyclists and pedestrians wave and cars hoot appreciatively. A greeting always returned by Len who is cut off from the conversation inside the bus and finds consolation in singing to himself.

No detailed plans are made for the day's activities, they have all worked as a team many times and react naturally in any situation, but the fact that Adrian has brought four policeman's helmets with him gives them a clue.

This is not the first visit to Blackbushe but as soon as we arrive Jan finds an official and confirms the site to be used overlooking the track's starting point. Power is to be supplied by a portable generator and while the set-up operation takes place we take a walk to find "the legendary" Len Harris's own dragster which has finally qualified after two years of abortive attempts.

Len admits he doesn't understand what motivates the strange looking machine, but leaves it all to his team of mechanics who are swarming around it talking in a language all their own. They are excited and optimistic about the vehicle's chances. When Len has promised to have a trial run later we return to the bus where a crowd is rapidly gathering.

Sounds of the Eagles' Life In The Fast Lane confirms that the bus has been transformed into an extension of the radio station, the familiar Capital sounds emanating from two speakers balanced strategically on the roof. Alternative entertainment for those tired of watching dragsters of all shapes, sizes and vulnerability hurtle as fast as mechanically possible in a dead straight line.

The studio equipment is housed on the upper deck where Pete and Len keep the music and jingles flowing. Outside on the grass Jan is handing out Capital car stickers, dj pics and leaflets to an ever increasing audience.

Before long Adrian Love takes the microphone to the rear of the upper deck and introduced himself to the crowd gathered below. "Hello, my name's Anna Raeburn."

He invites them to identify records played Kenny Everett-style (the first inch only, backwards and at speed), while Len operates the cart machine, throwing Fun Books down to the well-voiced winners.

Adrian reacts instantly to what's happening around him in a way Bruce Forsyth would be proud of, holding friendly court, jibing, mickey-taking and often confounding his audience. His request for six volunteers to join him on the bus for a competition almost causes a stampede.

After careful selection, three girls and three boys climb the stairs to play Go For Your Life. There are only three rules Adrian tells them. "Number one, the contestants can cheat. Number two, the audience can cheat. And number three, I can cheat."

The game is used as a tie-breaker in Dave Cash's Cash On Delivery lunchtime quiz and involves the participants choosing a number from one to 10 and naming as many of the subject allotted as possible in 30 seconds.

"Has the yoghurt arrived yet, Len?" Adrian asks. Alarm momentarily registers in six pairs of eyes. "No, not yet," Len replies. Inaudible relief.

Muppets, underground stations, football teams and capital cities are all offered prolifically by the enthusiastic crowd taking advantage of Rule Two because the formidable proximity of microphone and ticking clock, not to mention a veiled threat of unknown quantities of yoghurt, is inclined to cause contagious hiatus.

But the contestant asked to name male pop stars remains immune. Olivia Newton-John stops the clock. And when the youngest boy lands items of lady's underwear he and the audience win the contest with alacrity.

They all leave the bus laden with records, Fun Books, T-shirts and Capital hold-alls, cleverly doubling as cushions when inflated. As nothing is ever sold from the bus an enormous number of promotional items are given away as prizes.

Pete takes over in the studio while Adrian has a break and Len dons racing gear for his trial run. Jan is kept busy restraining eager would-be bus boarders and children wanting more stickers for their friend's brother, nephew, sister, mother, second cousin-twice-removed and milkman. Adrian signs enough autographs to pave the racetrack.

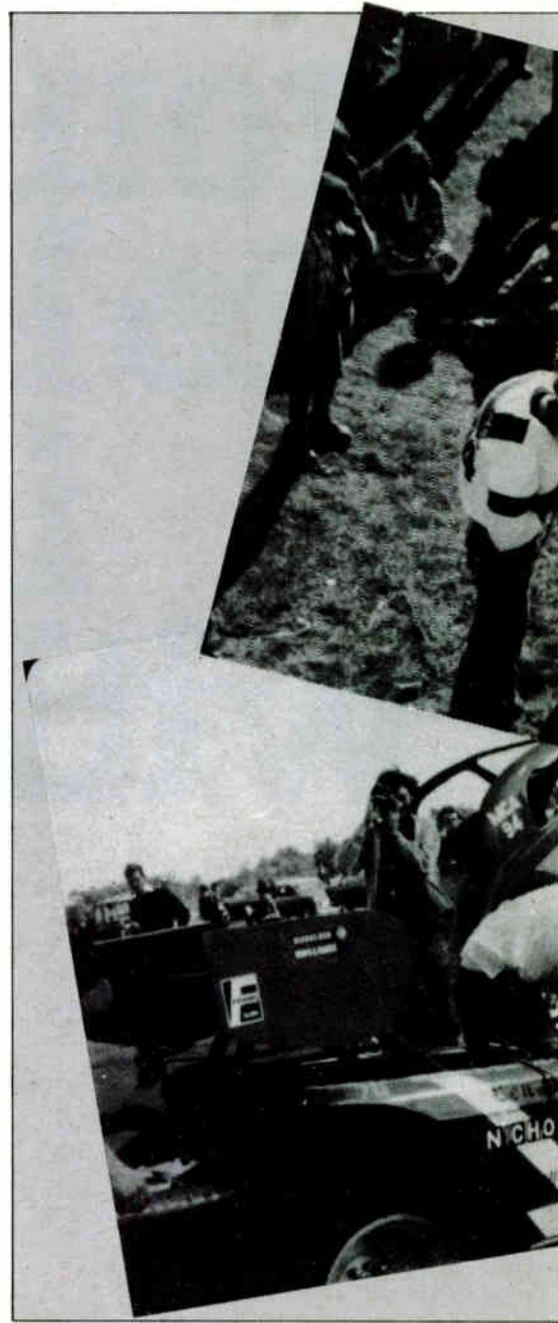
Much to everyone's disappointment Len's dragster only manages 50 miles an hour and half the length of the track. Back to the drawing board.

Believing as he does that "greed is a wonderful incentive" Adrian proves his point admirably when four unsuspecting volunteers are lined up in front of the bus and asked to put their hands behind their backs and practice a few knee bends.

In spite of the fact that the yoghurt still hasn't shown up, the truth begins to dawn when Jan places a policeman's helmet on each head accompanied by the unmistakable sounds of the Laughing Policeman. Sure enough the chorus is faded out to enable the contestants to take over.

To their credit, the microphone doesn't frighten all of them into total silence, or inane giggles, but the audience laughs loudest before adjudicating the event.

An insane ice-cream eating contest comes next where two couples are expected to feed ice cream cornets to their partners while blind-folded. The result is extremely messy



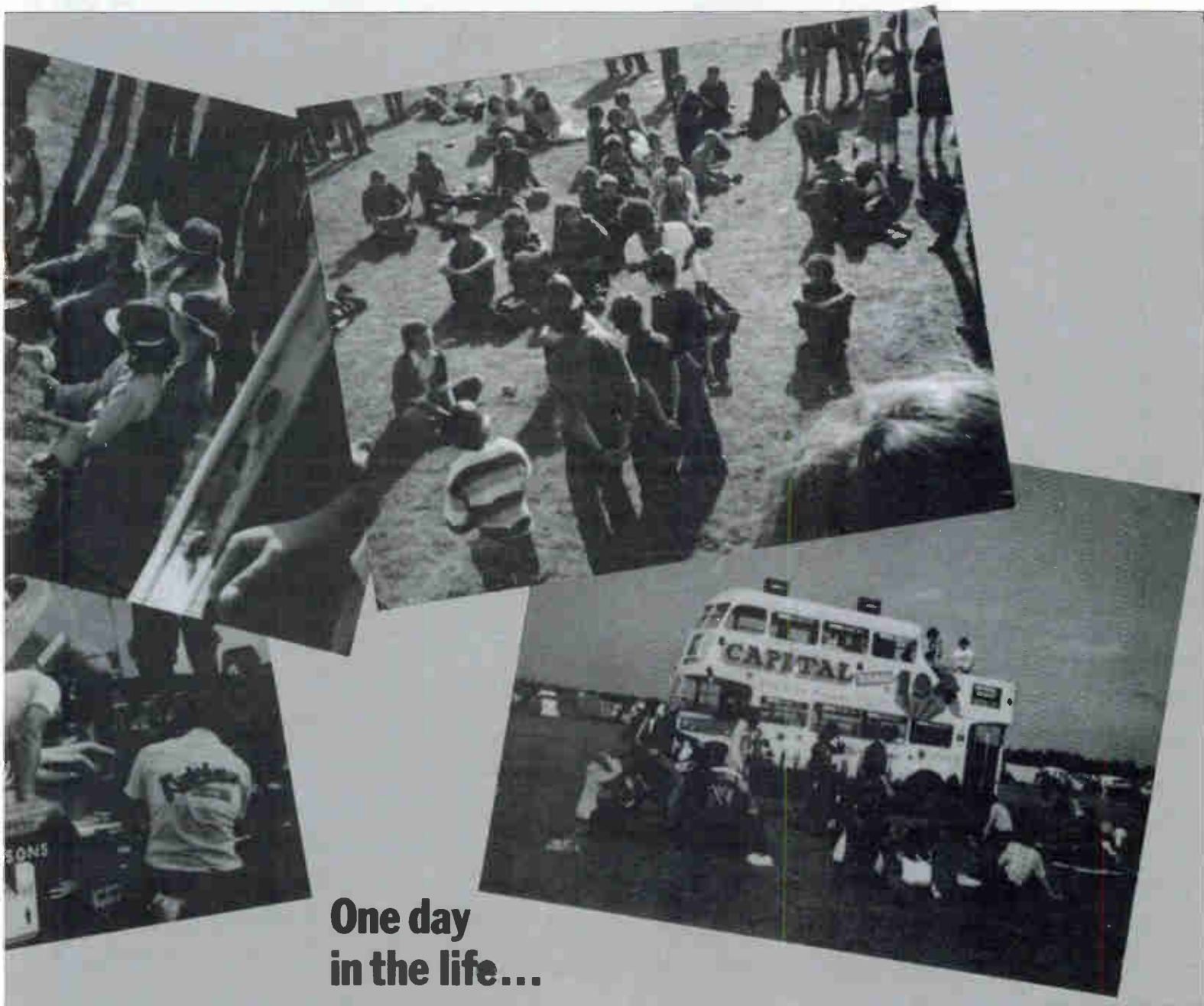
but the participants get to keep the Capital eye-shades used to blind-fold them with their other prizes.

A disco dancing competition for tots winds up the competitions but still the bus remains surrounded by autograph hunters and sticker-seekers until long after the timely 'Goodbye, Goodbye, Goodbye' at the end of the last record (Close Encounters Of The Third Kind) fades away.

The generator stops chugging, hatches are battened down and the bus becomes a road vehicle again as we head for the gate waving Len's dragster and the crowd au revoir.

IN TOTAL contrast, the following Sunday the bus is due to make an appearance at Battersea Park to celebrate a sponsored 20-mile walk over London's bridges undertaken by youngsters from the deprived Honor Oak Estate in Brockley, South London.

AL FUN BUS



One day in the life...

Capital's involvement stemmed from a Headline debate, Vandalism Rules, OK, in which 'punk' John Davidson, from the Estate, asked to speak in order to explain why vandalism in his area existed.

The Headline team were so impressed that they organised another debate devoted solely to the Honor Oak problems with Davidson on the panel. The result was that the local residents association agreed to allow Davidson to start a youth club, the social services gave their support and he began taking positive action to involve the kids in improving their own community.

He organised the sponsored walk as part of a bid to raise money for a mini bus for the kids. To show their support and encouragement Capital decided to welcome the walkers back with the Fun Bus on hand manned by Gillian Reynolds of Headline, Adrian Love and Peter Young.

But during the week a routine inspection had led to complications with the Ministry of Transport as to whether the bus should

be taxed and classed as a private vehicle or plated and tested as a goods vehicle.

The station's original bus, which had to be replaced after an elephant caused irrevocable harm by stepping on the platform, had always been classed as a private vehicle subject to the standard £50 a year road tax. But when the new bus was taxed in February, it was decided it was a goods vehicle liable for £674 goods tax, which was duly paid.

When inspected it was revealed that the bus did not have the requisite plating certificate to accompany its goods vehicle taxation and was, therefore, technically illegal.

The office which wrongly issued the licence without the certificate had closed down in March and Len couldn't get a decision from the Ministry of Transport in time for Sunday's gig. The fact that the bus carries equipment and display material only complicated matters.

The only answer seemed to be to tow the bus to the Park where it could operate under its own steam, being private land. So rather

than let the kids down Capital hired a towing vehicle and driver at its own expense. For the record, the following week the Ministry of Transport decided that the bus is, in fact, a private vehicle and had been wrongly classed in February. A rebate would be forthcoming.

As the footsore, weary walkers arrived back at Battersea Park they were welcomed by a performance best described by the pleasantly vociferous Peter Young as "the greatest double act since Dolly Parton."

For two hours the kids were lavishly and professionally entertained, the competitions adapted especially for them, no-one leaving the park empty handed. They had raised about £400 towards their mini bus and deserved every prize they won.

Almost every pen in the bus ran out of ink as Adrian and Peter signed autographs for everyone who asked and as Close Encounters Of The Third Kind faded away a small voice demanded "What happened to the yoghurt?"

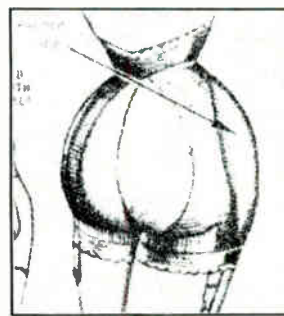
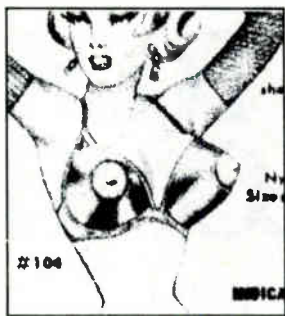
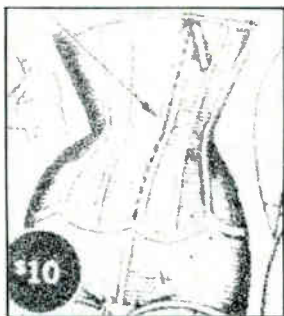
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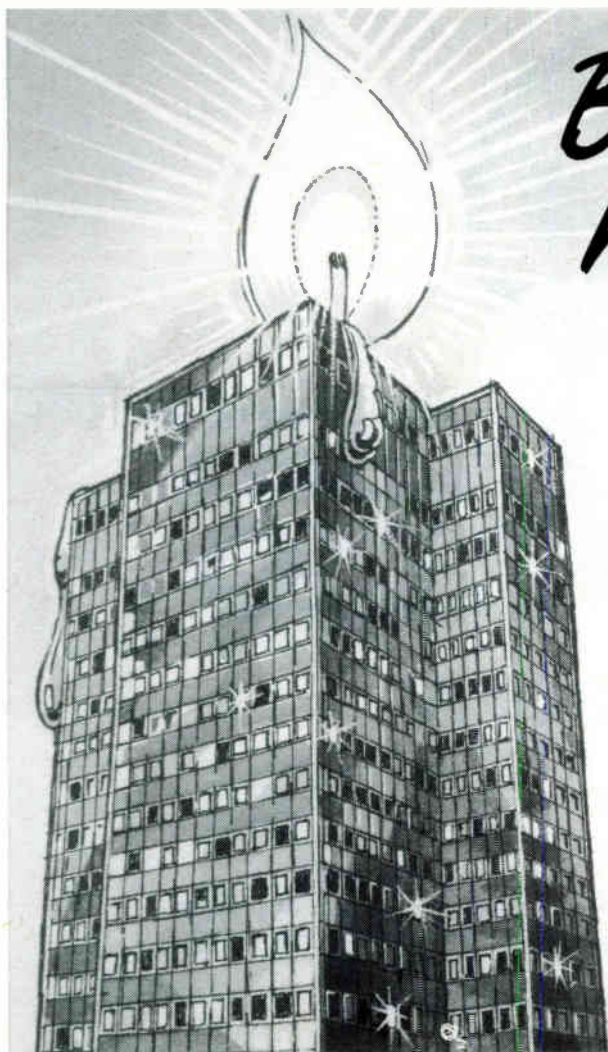
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HOW THE SOUND REACHES LONDONERS

TUNE TO 194 metres medium wave or 95.8M VHF, and London's radios vibrate with the sounds of Capital. Access to the music is as easy as that, but before the sounds can hit the trannies of Tottenham and Tooting, they've travelled a long way from the dj in Capital's Euston Road studios.

The story of the music's journey from the studio to the people of London, centres not on the djs but on the engineers who keep the complex system moving. At the heart of Capital Radio's sound system is the master control room in the Euston Road building, known as 'MCR'.

The control desk in the dimly-lit MCR is manned by the master control engineer, who sits facing the array of faders, dials and mikes which make up his sound mixing facilities. It is the engineer's job to watch over the quality and volume of the sound coming from the studio, which he can see beyond the control desk, protected by a sound-proof glass screen. Behind the screen the dj plays the records.

Capital has five studios built around the central MCR core. Two are equipped for use by the djs, with one held in reserve. A further studio is specially adapted for musical performances, with its own 16-track mixing facilities similar to those employed in recording sessions by the major record companies. Both live broadcasts and pre-recorded sessions are handled by this studio. The fifth studio is designed for talk programmes and current affairs, and there are plans to open a sixth by mid-1979.

The MCR engineer's role is not limited to monitoring and mixing the sounds from the studio. He can operate two tape machines for replaying pre-recorded programme material, such as interviews or studio sessions. He can also put his two turntables to use, and is constantly operating the cartridge machine to put the commercials on air.

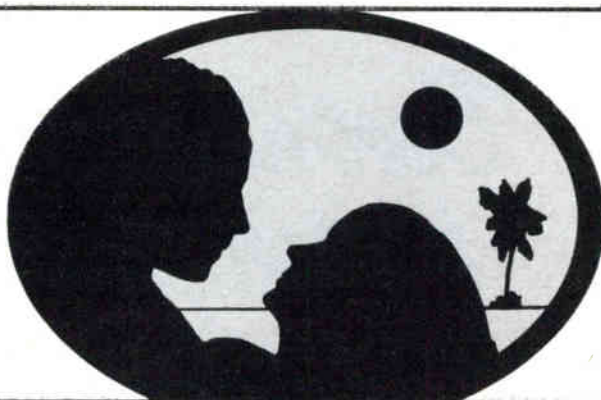
Whatever the programme, it is the engineer who plays and logs the ads. These cartridges are unlike domestic 8-track versions. Running at 19 cms per second, the commercials are on cartridges with only three tracks: two for audio left and right,

and a third carrying cue tones to tell the machine when to stop, as the endless loop-tape jingle or commercial reaches the beginning again.

While the engineer feeds the commercials through, the disc jockey himself plays the taped jingles on a studio cartridge machine. He can also operate his studio mixing console, which controls the balance of sound between his voice and the records. A talk-back switch comes into play for off-air communication between broadcaster and MCR engineer, who is monitoring sound quality from the transmitters and relaying programme information to the presenter/dj.

The Capital dj's equipment centres on three Technics direct-drive turntables, all ready to be deployed. The first two are in constant use, with the third kept in reserve for emergency use. While one record is going out to the audience, the dj cues up the next by using a prefade function on his mixing console, allowing him to hear the record without it being fed through to MCR.

When he is ready to play the record on



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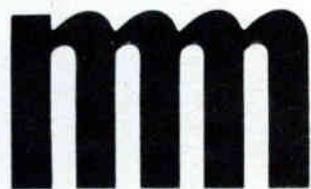
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KENNY EVERETT, technically possibly the UK's most skilled dj.

air, the jock employs the appropriate fader on the mixer and starts the turntable. The sound is amplified and equalized in the studio mixing desk and fed through to MCR and the engineer's master control mixing desk. The engineer makes the necessary adjustments to volume.

At this point the signal is split and taken out separately from the Euston Road complex to Capital's two transmitters — VHF stereo at Croydon and medium wave mono at Saffron Green, near Borehamwood. Three distribution amplifiers come into play. The first two carry the left and right stereo channels via equalized Post Office lines to the Croydon transmitter. The third amplifier carries the combined left and right channels, with the signal running along another Post Office line to the medium wave transmitter at Saffron Green.

Capital's responsibility for broadcasting quality ends at the transmitter. From here the IBA takes over. No commercial radio station runs its own transmitters, and the two Marconi transmitters used by Capital are rented from the IBA.

The technically-minded may be interested to know that the stereo transmitter site aerials are arranged to radiate a circularly polarized electric field, which means that the programme can be picked up with a normal Band II aerial with the rods at any angle from horizontal to vertical. This is particularly significant for in-car listening, where the standard vertical whip aerial is not perfectly adapted to horizontally polarized transmissions.

Although the music programmes are at the heart of Capital Radio, by no means all the round-the-clock output comes from the djs' turntables. For example, on the hour, every hour, it's news time from IRN.

Once again the MCR is called into action to control the operation. A direct Post Office line from IRN's Gough Square studios arrives in the MCR, where the engineer listens in as news time approaches. In the two-second pause before the start of the news broadcast, Capital's own jingle is in-

serted.

Outside broadcasts bring a new set of problems for the engineers. OBs, as they are called, come in three basic varieties, two for live events and the third for pre-recording. The first system would be used, for example, for live broadcast of a concert or lecture. A pair of OB circuits is rented from the Post Office, a mobile studio is driven down to the OB site and the engineer prepares for 'on-air' transmission. Via the Post Office lines the event comes back to MCR, and the normal transmission route takes over.

The second system is used when a Post Office line is not available. It involves transmission via a radio frequency link. A small mobile transmitter at the OB site sends the signal to one of Capital's scattered receiver stations.

One of these is located on top of the Barbican, with others at Brentford and on the Croydon TV mast. Permanent Post Office lines link the receiver sites to Capital's MCR.

Although adequate for brief talk transmissions such as a conversation with the Capital Fun Bus out on the road, the radio link would only rarely be used for musical events, as the sound quality falls short of Capital's musical standards. Stereo transmission is also problematic by the radio link.

The third OB operation involves sending a unit out to record an event for later transmission, such as the Wren Orchestra or the open-air concerts in Regent's Park. The engineers find classical music easier to handle

than a rock concert, which in all probability will mean hiring a 16-track recording mobile.

One of Capital's most dramatic OB ventures was the simultaneous broadcast with London Weekend Television, when Jethro Tull's *Too Old To Rock 'n' Roll, Too Young To Die* went out in stereo sound on Capital Radio as the colour pictures were broadcast by LWT. The exercise was a great success.

Although justifiably proud of the technical achievement, Capital's chief engineer, Gerry O'Reilly, reserves judgement on the future of simultaneous broadcasts.

He is anxious that radio should not lose its own particular identity, becoming merely the ears of television. Moreover, the problems of co-ordinating activities between two separate organisations — Capital and LWT — each with its own commercials to fit in and synchronise, make the operation considerably more tricky than the BBC's pioneering In Concert series.

Future technical developments may change the face of Capital. Quadrophonic sound is on the horizon. This summer, Capital engineers were at work with the IBA on the development of the IBA's own version of Quad, known as 3½ channel surround sound.

However, Gerry O'Reilly doesn't predict an early advent of quad which, he feels is not such a dramatic sound step as the leap from mono to stereo.

Split transmission is another possibility, with separate broadcasts going out on medium wave and VHF, but that would need the go-ahead from the IBA.

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HAPPY BIRTHDAY FROM ARISTA  **ARISTA**



LATE-NIGHT PROGRAMMES

THE WORLD of late and through-the-night radio programming has a strange image all of its own. The djs are seen as oddball, reclusive or plainly anti-social (otherwise why would they sit in a large vivarium-cum-cup-board in the dead of night, working while most of us are asleep?).

The audience, legend also has it, is comprised of the lonely, insomniac and those who, frankly, have very dubious excuses for being up at the oddest hours.

Late night radio is something of a no-man's land. Dwarfed in terms of audience by the high-rating daytime shows, late-night radio shows are seen as a backwater in terms of both programming and the dj's career. The audience is comparatively small and, it would seem, comprises impulse listeners, those who have nothing better to do with themselves in the wee hours.

Tony Myatt, one of Capital's alternating late show djs says that, in fact, late night radio does have a defined and regular audience. His show, which runs from 23.00 to 02.00, clocks up a regular and impressive 23,000 people per average half hour of the show.

"There are a lot of people out there at this time of night. Night security men, hotel and restaurant workers, people working at their own businesses."

Off the top of your head you could quickly extend that list to encompass a few thousand and print workers ploughing through the night in Fleet Street and environs, plus the immense list of public service workers on duty 24 hours a day and the countless night office workers. The city, as the movie adage goes, never sleeps.

It's after these that you add the domestic listeners, the lonely, insomniac and other night birds.

The letters Myatt and his colleagues receive from night workers asking for on-air phone calls from the dj bear witness to his regular audience, as do the phone calls that start queueing up to jam the switchboard for his mystery tune competition and request sections.

Half a dozen telephone terminals dotting the Capital phone room start flickering with hopeful incoming calls way before Myatt even announces on the air that he is taking calls.

The later it gets, the less needletime there is available. Most precious of radio commodities, needletime is concentrated on the big audience daytime shows. And as the day turns into morning, needletime becomes scarce, although this is only really noticeable on the Night Flight (02.00-06.00) show.

The music that does get slotted into their limited needletime is not, as one might expect, for nodding off to. Nor is it necessarily smooth late-night sounds to soothe the insomniac breast.

Myatt must have shocked quite a few of his listeners wide-eyed and awake one part-



TONY MYATT (above) and Duncan Johnson: insomniacs?



icular night by slipping Hendrix's All Along The Watchtower into one of his contests. His music policy tends towards FM-style music; quality pop, soul, reggae, jazz-funk and, on rare occasions, even pure jazz. The line seems to be drawn at heavy metal.

The listeners, Myatt says, "don't want music to send them to sleep. If they want to sleep, they can just switch off." He maintains his format at a steady pace, slipping in fast numbers if the show is moving too slow, and vice versa.

Watching him through the vivarium-window the sweat forming on his brow in what is a surprisingly chilly studio bears witness to the rhythm and speed of his presentation.

Pulling contests together, taking calls and calling up night shift workers (with all the attendant problems of engaged and crossed lines and people being cut off on the air), as well as the usual job of grappling with two turntables, incoming news stories and so on, Myatt goes at such a lick as to belie the myth of somnolent late night radio.

At two in the morning, the Late Show gives way to Night Flight, hosted variously by Peter Young, Ian Davidson and Duncan Johnson, which takes the station through until six in the morning. On the morning of R&RN's all-night vigil, Duncan Johnson was hosting this loneliest of shows. An accustomed night creature, the tall and sardonic Johnson finds himself sleeping when everyone else is awake, and vice versa.

It is during Night Flight that the paucity of needletime begins to show. Johnson finds that his four-hour programme is comprised mainly of live tapes recorded in Capital's own studios, film soundtrack albums (which are outside the needletime rulings and thus have given Capital a bonus lately with the release of the Star Wars, Close Encounters

and Grease soundtracks), and he also finds himself and the other Night Flight djs "rotating" their use of BBC TOTP compilation albums, which again escape the PPL needletime agreements.

The restrictions, however, in no way mean that Johnson is limited to a narrow musical format. Live tapes from artists as disparate as The Movies, playing their own brand of rock-funk, and a trio of Stephane Grappelli, John Renbourn and Davy Graham, playing anything from hot jazz to middle-eastern folk, are included in the show. His needletime programming consists in the main of chart oldies, straight pop and rock singles.

Each night, a varying amount of Night Flight's time is also given over to current affairs repeats from the daytime programming schedule. Part or whole current affairs programmes, dealing with a wide range of social issues, are interspersed among the live and recorded output of the show.

On this night, excerpts from the Capital arts programme, Alternatives, were included, as well as an interview with Lord George-Brown and a listener's referendum on the Ford Motor Company strike (in which the listeners came out against the strikers).

Night Flight has an estimated 18,000 listeners per average half hour of the show, and also claims a definite, regular audience, which would suggest, when taken alongside the 23,000 avid fans of The Late Show, that late night radio is not the backwater one might think it to be.

Both Johnson and Myatt are in no doubt that their shows provide a vital information and entertainment service for the considerable proportion of the London population who are awake or working while the rest of us sleep.

RADIO:

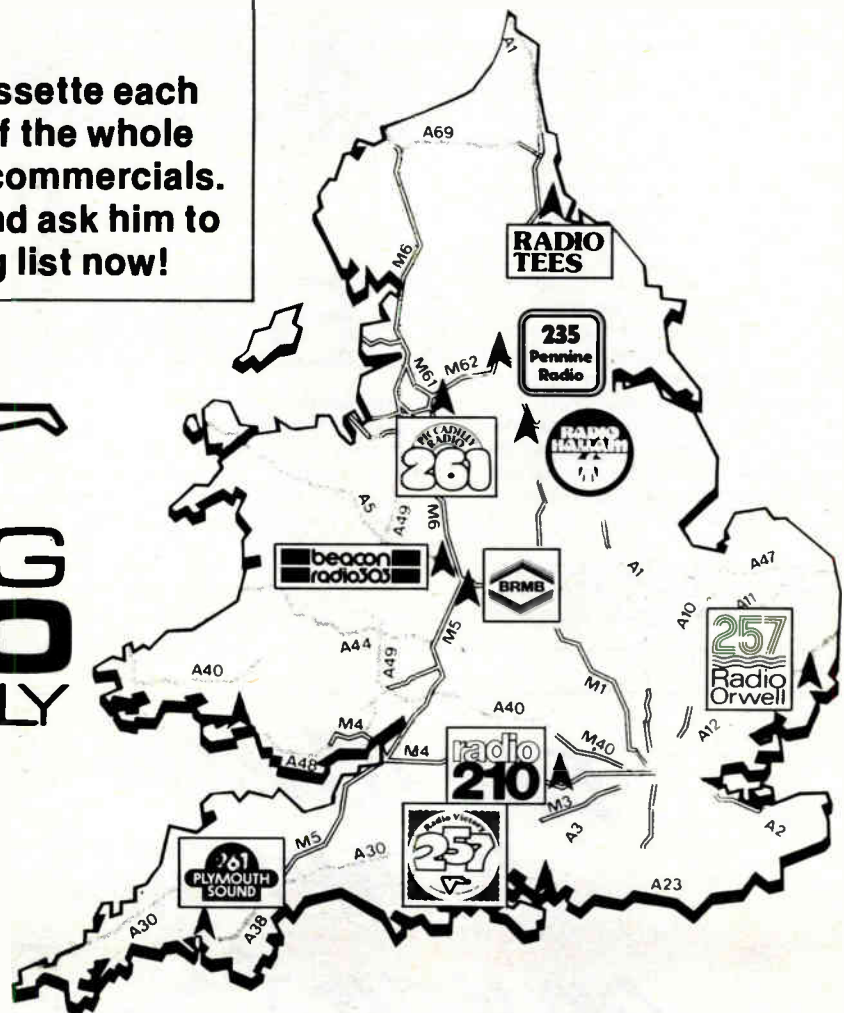
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SINCE FIRST being approached by the managing director of Capital Radio, John Whitney, more than a year ago former Foreign Secretary, Lord George-Brown has presented his weekly Capital Commentary.

Often controversial and emotive but always interesting, the five-minute spot has won him a large listenership.

"What is interesting is the number of people who stop me in the street and have heard it, and this is in all sorts of places and by all sorts of people," Lord George-Brown says.

"They seem interested in what it has for them. Apart from the ones I'm just entertaining when they're stuck in a traffic jam on the way home at night, the fact that it's a free commentary, has no party line attached to it, is not in any sense related to the station, and the idea that somebody once a week is speaking his own mind free from any hints or indication must appeal to them.

"My colleagues' reactions vary according to whether I've been very rude to them in a particular week or not. They're as interested as anybody else and obviously a lot of them hear it."

Lord George-Brown said he imagined that some of his colleagues would also like an opportunity to vent their opinions. "I should think that they're all just waiting for Capital to indicate that it's had enough of me and would like to consider one or two of them."

A staunch opponent of commercial television he admits that when the concept of commercial radio in Britain was first mooted he extended these arguments to apply to radio. He now feels differently.

"I think that what doing this programme and getting involved has taught me is that the argument, whatever it may be for television, is not relevant or true about commercial radio."

"I think the Press, being as bad as it is nowadays and, quite frankly, BBC radio appearing for the most part to have lost



LORD GEORGE-BROWN

its way supports this.

"Commercial stations, I know, are probably doing almost the only serious examination of current problems on the radio in a very independent and undirected way."

Lord George-Brown agrees that the ILR network should be expanded but "there must be a limit to the number of stations you can adequately staff and run. It would be better to have a few stations covering a

wider area, if they are better provided, but not so wide that it ceases to be local."

His opinion of Capital Radio is very high. "I'm most fond of it. It is a very friendly place and I also like the fact that it does really have a social conscience.

"There are a lot of things that commercial radio doesn't need to do, isn't funded to do. Yet Capital does them."

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capital (kăp'i-tál) [L. *capitālis*, relating to the head], *a.* Chief, most important; first-rate;

anchor (ăng'kór)

CONGRATULATIONS!

*Here's to continued success both
for Capital Radio and the Wren Orchestra.*





PRODUCER DAVID Briggs (second left) and presenter Roger Scott (in shorts) are pictured with young adventurers Chye Ong, Linda Ball-Rawden and Peter Shea.



OPERATION DRAKE

OCTOBER 22: Prince Charles manoeuvres the brigatine, *Eye Of The Wind*, out of Plymouth on the first leg of its two-year venture, an expedition sponsored by Capital Radio.

The station has allotted £100,000 for the expedition, known as Operation Drake, which follows the route taken by Sir Francis Drake 400 years ago.

Capital is backing its sponsorship of nine youths aged between 17 and 23 with lectures, brochures and broadcasts on the progress of the brigatine. A senior producer, David Briggs (who is co-presenter of *Hullabaloo*) has also managed to gain a berth on the *Eye Of The Wind*.

A total of 10,000 Londoners have already applied for the nine Capital-sponsored places — one place being allotted for each phase of the voyage.

Peter Shea, a 23-year-old Chislehurst printer, will help crew the brigatine from Plymouth

to Panama and be involved in the expedition's tasks which include diving for treasure from a ship sunk in Caledonia Bay, looking for the "lost city" of Acla, investigating the old Scots colony of Darien, building an aerial walkway so that tropical vegetation can be studied from above and helping a medical team working with Cuna Indians build an air strip for the local community.

Each youth will join the brigatine for approximately three months and then be replaced by the next who will fly out to join the venture.

Other organisations in Britain, mainly radio stations and newspapers, are also nominating young people so there will be 24 on each phase. But Capital's involvement with Operation Drake extends further than the rest.

It has exclusive rights to news of the activities and is the only London radio station to have official links of this kind with the operation.

Capital is planning, in co-operation with the Scientific Exploration Society, a series of lectures on each phase together with audio visual presentations in halls throughout London. They have appointed Warren Tate, who is co-writer of *D-Day*, and author of *Hitler The Last Ten Days* and *The North*

African War, as their liaison man.

Capital will also run competitions tied in with Operation Drake. Brochures presently being produced will contain details, plus crosswords, maps to follow the route and check lists for listeners to mark off as various items are mentioned on air.

Capital will be inviting applications for the remaining six places next year and contestants will be subjected to the same rigorous tests as applicants this year. Tests include an involved personal interview, physical endurance and initiative tests carried out in scrubland at an army base near Farnborough and weighing a live python.

Naturally Capital hopes to arouse as much, if not more, audience interest as Clare Francis's reports on the Round The World race succeeded in doing so earlier this year.

As the station says: "Since Operation Drake's work encompasses such a wide sphere of activities from marine biology to building, navigation to medical help, map making to animal conservation, Capital feels that the venture will interest a large number of our audience and the education possibilities, endless.

"But most of all, we feel that the excitement of it all should make excellent radio."



Capital cockney sparrow
Flying straight as an arrow
Right to No. 1 in our Top Cock'n Hen
You're more in tune with London
Than the capital's Big Ben!

Happy Birthday





AIDAN DAY

Capital's programme controller

ly to a more adventurous policy." Educating the listeners perhaps? The word sounds pompous, says Day, but in a way, yes.

"But you don't broadcast at people," he says. "You broadcast to them. Radio is an intrusion into their lives, not a God-given right for us to use as we please."

Station policy, he strongly asserts, is made by the station and is certainly not affected by pressure from advertisers. He's aware, of course, of the criticisms levelled at stations which have gone Top 40, but feels justified — and for more than simply commercial reasons — in going for the largest possible audience.

"Surely if you're trying to work with and for a community, you do a better job if you reach more people?" It's not a question, of course.

On the subject of advertisers exerting pressure he simply stresses the differences between America and Britain. Here the station creates the audience, the advertiser buys the time. The FCC in America allows sponsorship of programmes — which leads to all sorts of compromising situations — but Britain's IBA doesn't.

There is nothing further he has to say on that subject.

IT WOULD be a knuckle-head indeed who could be with a community-based station for five years and still only be interested in the music output. Aidan Day is no knuckle-head.

He is now Capital's programme controller, an appointment recently bestowed by managing director John Whitney. Having moved from his position as music director to being director of programmes he is, naturally, gratified that Whitney "now thinks I can handle the programming side."

On the premise that he doesn't "want to be a hippie when I'm 50" he feels it is right to give younger people, "who are more in touch than I am," the job of listening to new product. In any case the talent for picking hit records, except in rare cases, he sees as one with an inevitably limited life.

So how does it feel for someone who has built up his reputation on a skill with music to be involved in policy-making which has to include current affairs, phone-ins and community involvement programmes?

"It's exciting," he says, proving again the point that, at heart, he is simply a radio man.



AIDAN DAY is a radio man. The same way Harold Wilson is a political man, Mickie Most is a record man or Jeremy Isaacs is a television man. These people eat, sleep and breathe their respective professions and Aidan Day is one of them.

He finds radio exciting. Having left the BBC after a lengthy stint as Emperor Roskoe's producer, he felt the need to branch out, try something new.

But the boredom he had felt at Radio 1 was not with radio per se, but rather with a rut he had fallen into. Radio was still, he soon discovered, his first love.

He had departed from Broadcasting House in March 1973 to set up the new Scorpio Sound studios. Having sited Scorpio in the Euston Tower Block it was inevitable, although Day didn't realise at the time, that he would at some point come face to face with Capital's founding fathers.

The well-documented concrete block which crashed into a spare capacity area of Scorpio eventually brought him into contact with Michael Bukht and Gerry O' Reilly.

His first thought on discovering that the concrete was part of the structure of a new radio station was to try and interest its owners in utilising his studio facilities. For some time before and after its inception Capital did, indeed, record jingles and sundry other items in Scorpio.

As his relationship with Bukht and O' Reilly developed the trio's conversations became more and more serious and involved and Day began to feel the old excitement coming back. "We talked the same kind of language," he says, a language which soon translated to a real involvement with the station. He joined Capital as music director just six weeks before it went on air on October 16, 1973.

The station's presenters had already been hired but, says Day: "I was lucky because the original jocks mix was excellent." Not so excellent, however, was the early music policy.

Working more or less blind the station

played records which reflected nothing so much as Aidan Day's personal preference. There was good reason for him to think this was a practical proposition. After all, the Beatles and Stones generation had grown up and somebody out there was buying all those adult rock records.

Unfortunately it turned out not to be the sort of people who would make up Capital's daytime listenership and the lessons of low audience figures plus the advantage of practically-based market research swung Capital round to a more clearly defined Top 40 format.

It was a professional decision which needed to be taken. Says Day: "I personally preferred the music we played then, but there comes a time when you have to own up. What we thought the London audience would like, they simply didn't."

"Now the station is not of the same texture, but we are possibly moving back slight-

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THE PRESENTERS



ONE OF Londoner Mike Allen's great loves is his disco equipment which is used by the station for its Best Disco In Town.

Allen, 33 presents the Late Show and Backseat Boogie. He joined Capital after a "flirting experience" with the print industry, a stint as a professional guitarist and a hair cosmetic salesman. He first began broadcasting in 1970 when he joined BBC Radio Medway. Allen describes his present position with Capital as "puttin' on the records, or as in American terminology 'a cog in contemporary communication'."

THE LATEST addition to Capital's dj ranks is 23-year-old Mike Smith.

His first contact with broadcasting, apart from hospital radio stints, was when he was Noel Edmunds' chauffeur. From 1975-78 he worked in BBC research with the occasional on-air spots and was commentator for some time at Brands Hatch.

He recently joined Capital's presentation staff full time after being the station's summer relief dj.



FROM HIS first job as a tea boy at a publishing company Michael Aspel has definitely come a long way. He now has his own morning show on Capital from 09.00 to 12.00 each weekday which he says is "tiring."

Also born and educated in London he held a variety of jobs including several years in the national service, radio acting, television announcing and newsreading before joining Capital. Although these achievements would make most people envious, Aspel is still aspiring to fulfill his childhood ambition: to be a film star and author.



UNLIKE ASPEL, award-winning dj Dave Cash did fulfill his child ambition — to be a dj. Cash runs Capital's daily quiz programme and also chats to the listeners who ring up and request dedications for the Love Line for an hour and a half every weekday afternoon.

In 1969 Cash won the Carl Allen Award for the Best Disc Jockey and in earlier years won several sporting awards. However, now he has different aims. "Seeing I'm schizophrenic my main ambition is to be a crowd," he says.



CHATTY IAN Davidson is the only Australian dj employed by Capital and it's this background that makes him the ideal presenter of London Link International.

Davidson has had vast experience in radio having worked for many years in Australia before announcing on Radio London in 1967. Besides passing on and receiving messages from radio stations in Commonwealth countries Davidson is out with the Fun Bus several times a week, meeting the public and telling them about Capital, an ideal forum for his great love — talking.



TWENTY-NINE-year-old Graham Dene says his position with Capital is the least enviable as far as hours go, but the most enjoyable. He presents the breakfast show beginning at 06.00 and ending at 09.00.

Before Capital he was with the BBC, the United Biscuit Network and Radio City. His present ambition is to remain two inches taller than colleague Nicky Horne.

"TA."

from

THE BOOMTOWN RATS
"RAT TRAP"

RAY TISSIER

ROBERT JOHNSON
"I'LL BE WAITING"

FLASH & THE PAN
"AND THE BAND PLAYED ON"

and all at **Ensign**
RECORDS



WINGS congratulate CAPITAL
on reaching five
All the best from
Steve/Denny/Linda/Paul/Laurence





GREG EDWARDS says he is still waiting for fame and fortune, with little chance of getting it. So in the meantime he presents *Soul Spectrum* which he describes as "soulful, happy, joyful, rewarding and creative."

Before taking up his position at Capital Edwards was promotions manager for CBS Records.



SUNDAY'S TEENAGE show, *Hullabaloo*, is just one of many jobs Maggie Norden undertakes at the station. "I also report for Capital's talks and magazine shows — pop, news, book reviews. The lot really," she says.

She was a fashion assistant buyer for *Bazaar* before taking up a position with Capital as a trainee where her training included "doing everything from news reporting to phone-in production."



GERALD HARPER was a medical student, then an actor before entering the world of broadcasting. Now he presents *Sunday Affair*. His interests outside of the radio are diverse — his favourite hobby is reading other people's letters and his ambition is to ride the winner of the *Grand National*.

ALSO LURED away from UBN was Peter Young who presents the *Capital Countdown* on Saturday mornings. Before that he was involved in the disco circuit as a dj and held the position of salesman at Selfridge's Oxford Street store. He is also an occasional *Night Flight* dj.



SOME PEOPLE might say that Nicky Horne has an obsession with his height but at five feet three inches and the shortest of Capital's djs, this obsession could be justified. At 28-years-old his childhood ambition has not been realised — to be tall.

As presenter of *Your Mother Wouldn't Like It*, Horne is obviously dedicated to both his job and the station. He describes it as a "hobby and a labour of love" and his car door is emblazoned with the Capital bird.

Before joining Capital, Horne worked for the British Forces Broadcasting Service, BBC World Service, UBN and Radio 1.



CANADIAN DUNCAN Johnson's pet hates are juggernauts, the average British motorist who drives in the middle of a three-lane motorway and the British licensing laws "which prevent me from having a drink on nice sunny afternoons."

Besides presenting *Afternoon Delight* he occasionally hosts *Night Flight*.



THIRTY-YEAR-old Kerry Juby's first job was as a wages clerk. Not an auspicious beginning but eventually things have improved for him and he is now the weekend breakfast announcer at Capital.

Gin-drinking Juby's pet hate is having his photograph taken.



INSULTING SMALL djs and thinking up excuses for not doing the garden are Adrian Love's interests when not presenting *Open Line* and *Alternatives*.

Love describes his job with Capital as "talking with people" and his present ambition is to keep enjoying what he is doing.

His career spans positions at Radio City, the *Light Programme* and *World Service* sections of the BBC, LBC and UBN as programme director.



TONY MYATT was a journalist on the *South China Morning Post* before deciding to expand his career and become a dj.

Since then he has worked as a broadcaster in Hong Kong before joining the BBC and then Capital. He presents the *Late Show* and *Solid Gold* on Sunday.



THE TOTALLY unique Kenny Everett has been with Capital for more than five years and during that time has, like the station itself, increased in popularity and stature.

He went to Capital after spending time with the innovative *Radio London* and after that *Radio 1*. Award-winning Everett is the inventor of *Captain Kremmen* which was originally used as a radio character but now appears in cartoon form and on Everett's own television series.



ROGER SCOTT joined Capital in September, 1973, a month before the station went on air. At only 35 years old, he has notched up a lot of experience which includes working for both American and Canadian radio stations, *Associated Newspapers* on commercial radio, and programme director of UBN for a year.

His daily programme includes *Three O'Clock Thrill*, *Hitline* and *People's Choice*.

MCI Congratulate CAPITAL

how have you managed so long without us ?

The Year of the OX

People born in this year are patient, speak little, and inspire confidence in others. They tend, however, to be bigoted and they anger easily. Some Ox year people regard love as a sort of game, an attitude that occasionally causes some difficulties with their loved ones.
Most Compatible: Snake, Cock, Rat.
Disaster: Sheep.

The Year of the SNAKE

People born in the year of the Snake are deep. They speak little, possess great wisdom. They never have to worry about money, they are financially fortunate. Snake people are usually good-looking and often have marital troubles because they are fickle.
Most Compatible: Ox, Cock
Disaster: Tiger, Boar.

The Year of the RABBIT

People born in the year of the Rabbit are articulate, talented, and ambitious, and, it is said, "most fortunate". They are virtuous, reserved, and have excellent taste. They would make good gamblers, for they have the uncanny gift for choosing the right thing.
Most Compatible: Sheep, Boar, Dog.
Disaster: Cock.

MCI

1977

1976

1975

1974

1973

The Year of M.C.I.

People who work for M.C.I. are friendly and helpful, they inspire confidence and trust in others. They are industrious, capable, talented, loyal, and are devoted to their work. They tend to be arrogant about the superiority of their equipment and tend to upset their competition.
Most Compatible: Capital Radio
* *Disaster:* Neve, Studer People

The Year of the DRAGON

People born in this year are healthy, energetic, stable, stubborn. They are also honest, sensitive, brave and they inspire trust and confidence. Dragon people are seldom fooled for long. Other people love them. They tend to marry early or not at all.
Most Compatible: Rat, Snake, Monkey, Cock
Disaster: Dog.

The Year of the TIGER

Tiger people are sensitive, given to deep thinking, capable of great sympathy. Tiger people come into conflict with older people or those in authority. They tend to be suspicious of others and a bit selfish, but are courageous and powerful.
Most Compatible: Horse, Dragon, Dog
Disaster: Snake, Monkey.

For further information regarding your Zodiac calendar contact friendly Dag Fellner, M.C.I. (Professional Recording Equipment) Ltd., M.C.I. House, 4 Stanhope Street, London NW1 3EX. Tel: 01-388 7867.

* with apologies to our competitors for whom we have a high regard

**You've always been our
'Pet sounds'**



**Congratulations
from Gus Dudgeon
and all at Moonlight.**

21	— SHAM 69 Hurry Up Harry	Polydor POSP 7 (f)	51	— DAN HARTMAN Instant Replay	Sty 6706 (c)	93	— JOHN P YOUNG The Day That..	ARIOLA ARO 134 (p)
22	9 EXILE Kiss You All Over	RAK 279 (e)	52	— WISHBONE ASH You See Red	MCA 392 A (e)	94	— YACHTS Look Back in Anger	Radar ADA 23 (w)
23	15 ROLLING STONES Respectable	EM 2832 (e)	53	— SHADOWS Love DeLuxe	EMI 2838 (c)	95	— FABULOUS POODLES Mirror Star	Pye 7N46118 (p)
24	11 10CC Dreadlock Holiday	Merc 6008 035 (f)	54	49 LITTLE RIVER BAND Reminiscing	EMI 2839 (e)	96	— WAZMO NARIZ Tele-Tele Telephone	NAZ 1 (f)
25	25 BUZZCOCKS EverFallen In Love	UA UP 36455 (e)	55	— MOODY BLUES Driftwood	Decca F 13809 (s)	97	100 CHELSEA Urban Kids	Step Forward SF 8 (sp)
26	33 O'JAYS Brandy	Philadelphia PIR 6648 (c)	56	28 BONEY M Rivers/Brown Girl	Atl./Hansa K 11120 (w)	98	— PETER SKELLERN Love is...	Mercury 6008 603 (f)
27	27 DEEP PURPLE Burn	Purple PUR 137 (f)	57	— PENETRATIONS Life's A Gamble	Virgin VS 226 (c)	99	55 MOTORS Forget About You	Virgin VS 222 (c)
28	39 OLYMPIC RUNNERS Get It While...	Poly RUN 7 (f)	58	80 BOSTON Don't Look Back	Epic EPC 6653 (c)	100	— ATV Action Time VisionDeptford Fun City	DFC 07 (sp)
29	18 COMMODORES Three Times...	Motown TMG 1113 (e)	59	38 GORDON LIGHTFOOT Daylight Katy	WB K 17214 (w)			
30	19 DAVID ESSEX Oh What A Circus	Merc. 6007 184 (f)	60	30 JOHN/OLIVIA You're The One...	RSO 006 (f)			

The Recio/Radio & Record News Independent Record Charts are compiled each week by Recio Market Research from information supplied by record dealers. The charts represent the record sales indicated by those dealers. Every effort has been made to ascertain the accuracy of these returns.

Distribution Codes: Codes:
(c) CBS (e) EMI; (w) WEA; (f) Phonogram; (s) Selecta; (r) RCA;
(p) Pye; (sp) Spartan.

THE JAM

NEW SINGLE

DOWN IN THE TUBE STATION

AT MIDNIGHT

POLYDOR RECORDS

W/E OCTOBER 20 1978

Compiled from record sales information from 473 record retailers by Recio Independent Record Charts Ltd.

MOST ADDED

- 1. QUEEN Fat Bottomed Girls
- 2. ELVIS COSTELLO Radio Radio
- 3. CHICAGO Alive Again
- 4. PEARLY GATES Burmin' Love
- 5. JOHNNY GUITAR WATSON Miss Frisco
- 6. CITY BOY What A Night
- 7. SHOWADDY WADDY Pretty Little Angel Eyes
- 8. FOREIGNER Hot Blooded
- 9. DOLLAR Shooting Star
- 10. SWITCH There'll Never Be

ROGER WHITTAKER Calypso (AM)
 ELKIE BROOKS Don't Cry Out Loud (AM)
 ERIC CARMEN Change Of Heart (Epic)
 MOODY BLUES Driftwood (Decca)
 CITY BOY What A Night (Vertigo)
 WRECKLESS ERIC Take The Cash (K A S) (Stiff)



Radio Trent

Week commencing October 13
Radio Trent Playlist
 KEBERKELEKTRIK War Dance (Epic)
 JOHN/OLIVIA Summer Nights (RSO)
 CRYSTAL GAYLE Talking In Your Sleep (UA)
 A&M Summer Night City (Epic)
 LEO SAYER I Can't Stop Loving You (Chrysalis)
 IAN GOMM Hold On (Ablion)
 THREE DEGREES Giving Up Givin In (Ariola)
 JACKSONS Blame It On The Boogie (Epic)
 BROTHERHOOD OF MAN Middle Of The Night (Pye)
 DOOLEYS A Rose Has To Die (GTO)
 G JAYS Brandy (Phila)
 SMOKIE Mexican Girl (Rak)
 FLASH AND THE PAN And The Band Played On (Ensign)
 BONEY M Rasputin (Atlantic)
 BOB SEGER Hollywood Nights (Capitol)
 GARY MANGIONE Time Of The Season (A&M)
 GLADYS KNIGHT Better Than A Good Time (Buddah)
 SUGAR CANE Montego Bay (Ariola)
 RAGS How Can I Exist (MCA)
 DEAN FRIEDMAN Lucky Stars (Life)
 CHAPTER 11 Theme From TV Eye Inst (State)
 ROSE ROYCE Love Don't Live Here Anymore (Whit)
 ERIC CLAPTON Promises (RSO)
 FRED WILLIAMS Until You Come Back To Me (CBS)
 FLO Sweet Talking Woman (Jet)
 MARSHALL HAIN Coming Home (Harvest)
 ROLLING STONES Respectable (EMI)
 JONATHAN KING One For You (GTO)
 GUNNIE JONES Love I've Never Had It So Good (AM)
 THIRD WORLD Now That We've Found Love (Island)
 ANDREW GOLD Thank You For Being A Friend (Asylum)
 THE POLICE I Can't Stand Losing You (A&M)
 SAINT GERMAIN Return Of The Same (Pye)
 JOHN TRAVOLTA Sandy (Polydor)
 CAPTAIN AND TENNILLE You've Never Done It Like That (AM)
 BETTI LEE Sweet Talkin' Woman (Jet)
 BOB DYLAN I'm Your Man (Columbia)
 HAI I OATES Last Time (RCA)

(A&M)
 ABDUL HASSAN AND HIS ORCH Arabian Affair (Decca)
 GERRY RAFFERTY Right Down The Line (UA)
 RAGS How Can I Exist (MCA)
 RADIO STARS Radio Stars (EMI)
 DOMINO Heaven Must Have Sent You (EMI)
 BETTYE LAVETTE Doin' The Best That I Can (Atlantic)
 BRAM TCHAIKOVSKY Sarah Smiles (Criminal)
 DAN HARTMAN Instant Replay (Bluesky)
 EDDIE MONEY You're Really Got A Hold On Me (CBS)
 BONEY M Rasputin (Atlantic)
 GUNNIE JONES Love I've Never Had It So Good (AM)
 THE MOODY BLUES Driftwood (Decca)
 OUTSIDERS Autumn In The City (Anchor)
 ROBERT AND MACLEAN Caledonia (Criminal)
 TREVOR RABIN Getting To Know You Better (Chrysalis)
 FOUR TOPS Put It On The News (ABC)
 GRATEFUL ANARILLO Sleeping Like A Baby Now (DJM)
 NICK VAN EADE Rock N Roll Fool (Barn)
 AL STEWART Time Passages (RCA)
 DAVID ESSEX Brave New World (CBS)
 BETTY PETTY AND THE HEART-BREAKERS Listen To Her Heart (Island)
 SWITCH There's Never Be (Motown)
 HEART Straight On (Ariola)
 TEDDY PENDERGRASS Close The Door (Phila)
 JOHNNY GUITAR WATSON Miss Frisco (DJM)
 ELTON JOHN Part Time Love (Phono)
 CITY BOY What A Night (Veet)
 THE BOOMTOWN RATS Rat Trap (Ensign)
 THE CRUSADERS Bayou Bottoms (ABC)
 GRATEFUL ANARILLO (MCA)
 WAVES Dolphin Dive (Epic)
 ELO Sweet Talkin' Woman (Jet)
 MICHAEL BRUNO Something In My Eye (Candor)
 GRUPPO SPORTIVO Hey Girl (Epic)
 SUGAR JAMES Mary Jane (Motown)
 FRANKIE MILLER Darlin' (Chrysalis)
 BARBARA STREISAND Love Theme From Eyes Of Laura (CBS)
 MICHAEL BRUNO When The Dance Is Through (Mountain)
 LOUISA FERNANDEZ Lay Love On You (Ariola)
 TOMMY MORRISON When This Pub Closes (Real)
 JOE COCKER Fun Time (Asylum)
 FIGHT ENERGY Lovin' Fever (Motown)
 OLYMPIC RUNNERS Get It While You Can (Polydor)
 WILSON BROWN Ash You See Red (MCA)
 THE BRECKER BROTHERS East River (Arista)
 FRED WILLIAMS Poodles Mirror Star (Arista)
 MELANIE HARROLD Let's Spend The Night Together (DJM)
 FRED COTTON/KIM CARNES You're a Part Of Me (Ariola)
 ROD ARGENT Home (MCA)
 CAPTAIN AND TENNILLE You've Never Done It Like That (AM)
 PETER TOSH You Gotta Walk Don't Look Back (EMI)

MIDNITE FOLLIES ORCH No Strings (EMI)
 GUNNIE JONES Love I've Never Had It So Good (AM)
 CAPTAIN AND TENNILLE You've Never Done It Like That (AM)
 JONATHAN KING One For You One For Me (GTO)
 GERRY RAFFERTY Right Down The Line (UA)
 ERIC CLAPTON Promises (RSO)
 JOHN PAUL YOUNG The Day That My Heart Caught Fire (Ariola)
 EARTH WIND AND FIRE Got To Get You Into My Life (CBS)
 ANDREW GOLD Thank You For Being A Friend (Asylum)
 TIM CURRY I Will
 ASHFORD AND SIMPSON It Seems To Hang On (WB)
 FRANKIE MILLER Darlin' (Chrysalis)
 JACKSONS Blame It On The Boogie (Epic)
 FATHER ABRAHAM Dippety Day (Decca)
 FRANKIE MILLER Darlin' (Chrysalis)
 JAMES CAGNEY Yankee Doodle Dandy (MCA)
 PUSSYCAT Wet Day In September (Sone)
 HALL/OATES The Last Time (RCA)
 KENNY LOGGINS Whenever I Call You Friend (CBS)
 BOOMTOWN RATS Rat Trap (Ensign)
 BRUCE SPRINGSTEEN
 FRANKIE MILLER Darlin' (Chrysalis)
 DONNA SUMMER MacArthur Park (Casa)
 O JAYS Brandy (Phila)
 DAN HARTMAN Instant Replay (Sky)



Week commencing 16 October
RADIO MEDWAY TOP TEN
 TRAVOLTA/NEWTON-JOHN Summer Nights (Ariola)
 BONEY M Rasputin (Atlantic)
 DEAN FRIEDMAN Lucky Stars (Lifesong)
 FRANKIE VALLI Grease (RSO 12)
 LEO SAYER I Can't Stop Loving You (Chrysalis)
 E.L.O. Sweet Talkin' Woman (Jet)
 ERIC CLAPTON Sandy (Polydor)
 THIRD WORLD Now That We've Found Love (Island)
 DOOLEYS A Rose Has To Die (GTO)
 ABBA Summer Night City (Epic)
MEDWAY SELECTED SINGLES
 CRYSTAL GAYLE Talking In Your Sleep UA UP 36422
 ANNE MURRAY You Needed Me Epic Cl. 16011
 JAMES CAGNEY Yankee Doodle Boy (UA UP 36385)
 JUDIE TZUKE For You (ROCKET XPRS 2)
 GORDON LIGHTFOOT Daylight Katy (WARNER K17214)
 PETER OLIVER Sleeping Like a Baby Now (DJM DJS 10877)
 BARRY MANILOW Even Now (ARISTA 220)
 CHRIS REA Fool If You Think It's Over (MAGNET MAG 111)
 BEATLES Sgt. Pepper's Lonely Hearts Club Band (With a Little Help From My Friends (Parlophone R6022)
 ELAINE PAIGE Don't Walk Away Till I Touch You (EMI 2862)
 BROTHERHOOD OF MAN Middle Of The Night (Pye) 7N 46117
 JOHN PAUL YOUNG The Day That My Heart Caught Fire (ARILA)
 BOB DYLAN I'm Your Man (A&M) 7384
 IT'S A BETTER THAN GOOD TIME (Buddah BDS 478)
 TINA CHARLES Makin' All The Right Moves (CBS 6594)
 KEN HOLLOW Hooked On Her Loving (EMI 2843)
 DEE GEES WILSHER Sleepwalk (Inst.) (Pye 7N 46120)
 JOHNNY PEARSON All Creatures Great and Small (Inst.) (Rampage RAM 2)
 JIM RAFFERTY This Time (DECCA F13797)
 CAPTAIN AND TENNILLE You've Never Done It Like That (A&M) 7384
 PETERS AND LEE Love (Philips 6005 609)
 PETER SKELLERN Love Is The Sweetest Thing (Mercury 6008 603)
 JONATHAN KING One For You, One For Me (GTO GT 237)
 DONNA SUMMER MacArthur Park (Casablanca Can 131)
 PERRY COMO Where You're Concerned (RCA)
 FATHER ABRAHAM Dippety Day (DECCA FR 13798)
 ERIC CLAPTON Promises (RSO 21)
 SMOKIE Mexican Girl (RAK 283)

DOOLEYS A Rose Has To Die (GTO)
 BONEY M Rasputin (Atlantic)
 THIRD WORLD Now That We've Found Love (Island)
 BUZZCOCKS Have You Ever Fallen In Love (UA)
 DAVID ESSEX High Flying Adored (Mercury)
 ROSE ROYCE Love Don't Live Here Anymore (Whitfield)
 COMMODORES Three Times A Lady (Motown)
 O JAYS Brandy (Philadelphia)
 CRYSTAL GAYLE Talking In Your Sleep (UA)
 DAVE EDMUNDS Deborah (Swan)
 ABBA Summer Night City (Epic)
 FRANKIE VALLI Grease (RSO)
 JACKSONS Blame It On The Boogie (Epic)
 FATHER ABRAHAM Dippety Day (Decca)
 FRANKIE MILLER Darlin' (Chrysalis)
 JAMES CAGNEY Yankee Doodle Dandy (MCA)
 PUSSYCAT Wet Day In September (Sone)
 HALL/OATES The Last Time (RCA)
 KENNY LOGGINS Whenever I Call You Friend (CBS)
 BLONDIIE Picture This (Chrysalis)
 10CC Dreadlock Holiday (Mercury)
 JONATHAN KING One For You (GTO)
 SMOKIE Mexican Girl (Rak)
 ERIC CLAPTON Promises (RSO)
 BIFF WYVNE Eye Of The War (CBS)
 GEN COTTON/KIM CARNES You're A Part Of Me (Ariola)
 NEIL DIAMOND Let Me Take You In My Arms (CBS)
 KENNY LOGGINS Everytime I Call You Friend (CBS)
 RAGS How Can I Exist (MCA)
 BOB DYLAN I'm Your Love In Vain (CBS)
 CONWAY TWITTY One In A Million (MCA)
 MARSHALL HAIN Coming Home (Harvest)
 HOTFOOT GALE Washing Machine Boogie (Charly)
 THREE DEGREES Giving Up (Ariola)
 ALAN PRICE I Love You To (Jet)

Mersey Maybes
 CURTIS LEE Pretty Little Angel Eyes (Harvest)
 NICK GILDER Hot Child In The City (Chrysalis)
 HALL/OATES The Last Time (RCA)
 GERRARD KENNY New York New York (RCA)
 STREET BAND Toast Hold On (Loggo)
 REBECCAH BENSON Loving You Was Easy (Arista)
 ABDUL HASSAN Arabian Affair (Decca)
 CALIFORNIA Dreamin' (Pinnacle)
 EDDIE RABBITT You Don't Love Me Anymore (Epic)
 WARREN ZEAVON Excitable Boy (Asylum)
 ROBIN TROWER It's For You (Chry)
 BECKY GORDON I'm Your Man (A&M)
 FOUR TOPS Put It On The News (ABC)
 OAKRIDGE BOYS I'll Be True To You (ABC)
 ZWOL New York City (EMI)

Personal Picks
Billy Butler
 AL STEWART Time Passages (RCA)
Terry Lennane
 DAN HARTMAN Instant Replay (Blue Sky)
Dave Porter
 ELTON JOHN Part Time Love (Rocket)
Ian Davis
 JUDY TZUKE For You (Rocket)
Phil Ross
 PUBLIC IMAGE LTD Public Image (Virgin)
202 Albums
 DON WILLIAMS Expressions (ABC)
 DEAN FRIEDMAN Well, Well, Said The Thing (Mercury)
 DEMIS ROUSSOS Life On And Love (Mercury)
 BARRY MANILOW Even Now (Arista)
 CLIFF RICHARD Green Light (EMI)
 PALEY BROTHERS (Sire)
 THING (Mercury)
 DAVID ESSEX Greatest Hits (CBS)
 JOAN ARMATRADING To The Limit (AM)
 BEE GEES Best of Vol 1 (Poly)
 DONNA SUMMER Live And More (Casa)
 VARIOUS Satin City (CBS)
 NEIL YOUNG Come A Time (Rep)
 MANHATTAN TRANSFER Live (A&I)
 KENNY LOGGINS Night Watch (CBS)

CHEERY LADD (Capitol)
 VARIOUS Satin City (CBS)
 VARIOUS Pop Hits (St Michael)

 Week commencing 15 October
MANX RADIO
 List A
 JOHN TRAVOLTA/OLIVIA NEWTON JOHN Summer Nights (RSO)
 FRANKIE VALLI Grease (RSO)
 ROSE ROYCE Love Don't Live Here Anymore (Whitfield)
 COMMODORES Three Times A Lady (Motown)
 DAVID ESSEX Oh What A Circus (Mercury)
 ABBA Summer Night City (Epic)
 DOOLEYS A Rose Has To Die (GTO)
 LEO SAYER I Can't Stop Loving You (Chrysalis)
 ANDY GIBB An Everlasting Love (RSO)
 HERBIE HANCOCK I Thought It Was You (CBS)
 HYLDA BAKER/ARTHUR MULLARD You're The One That I Want (Pye)
 CRYSTAL GALE Talking In Your Sleep (UA)
 MANHATTAN TRANSFER Where Did Our Love Go/Je Vous Ai Dire (A&I)
 FATHER ABRAHAM & THE SMURFS Dippety Day (Decca)
 TERRI DE SARIO Ain't Nothing Gonna Keep Me From You (Casablanca)

ALBUMS

1. DAVID BOWIE	Stage	2. DEAN FRIEDMAN	Well, Well, Well And More	3. DONNA SUMMER	Live And More	4. THIRD WORLD	Journey To Addis	5. MANHATTAN TRANSFER	Live	6. CLIFF RICHARD	Green Light	7. JOAN ARMATRADING	To The Limit	8. MADDY PRIOR	Changing Winds	9. BEACH BOYS	MUI Album	10. VARIOUS	Pennies From Heaven
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O JAYS Brandy (Philly)
 BROTHERHOOD OF MAN Middle Of The Night (Pye)
 SUGAR CANE Montego Bay (Ariola)
 LIST B
 DAN HARTMAN Instant Replay (Blue Sky)
 CAPTAIN & TENNILLE You've Never Done It Like That (A&M)
 EARTH WIND AND FIRE Got To Get You Into My Life (CBS)
 BROTHERHOOD OF MAN Middle Of The Night (Pye)
 MARSHALL HAIN Coming Home (Harvest)
 ELAINE PAIGE Don't Walk Away Till I Touch You (EMI)
 STEPHEN BISHOP Looking For The Right One (ABC)
 KANADA Let Me Be Your Sunshine
 GENE COTTON WITH KIM CARNES You're part of me
 SEALS & CROFTS You're the Love
 PETER OLIVER Sleeping Like a Baby Now
 RITA COOLIDGE You (A&M)
 MATHIS/WILLIAMS Until You Come Back To Me (CBS)
 NEIL DIAMOND Let Me Take You In My Arms Again (CBS)
 MELISSA Midnight Blue
 COLIN BLUNSTONE Ain't it Funny (CBS)
 JOHN PAUL YOUNG The Day That The Earth Caught Fire (Ariola)
 PUSSYCAT Wet Day In September
 TINA CHARLES Makin' All The Right Moves (CBS)
 BEE GEES I Love You Too (Jet)
 ANDREW GOLD Thank You For Being A Friend (Asylum)
 JUNIOR CAMPBELL America (Private Stock)
 GERRY RAFFERTY Right Down The

DAN FOGELBERG
 ELTON JOHN Part Time Love (Rocket)
 MCCOO/DAVIS Shine On Silver Moon (CBS)
 DAVID ESSEX Brave New World (CBS)
 TOM PETTY Listen To Her Heart (Island)
 HEART
 GERRARD SPORITVO
 COLORADO
 FOREIGNER Hot Blooded
 TEDDY PENDERGRASS Close The Door (Phila)
 DAN HARTMAN Instant Replay (Sky)
 ERIC CARMEN
 AL STEWART Time Passages (RCA)
 MOODY BLUES Driftwood (Decca)
 BAY CITY ROLLERS All Of The World Is Falling In Love (Arista)
 STREETBAND Toast
Piccadilly Extras
 SYLVESTER You Make Me Feel (Island)
 FATHER ABRAHAM Dippety Day (Decca)
 SUGAR CANE Montego Bay (riola)
 DEEP PURPLE
 BLACK SABBATH
 OLYMPIC RUNNER Get It While You Can (Polydor)
 ANDY GIBB I Can't Stop Loving You (Chrysalis)
 STONES Respectable (EMI)
 ABBA Summer Night City (Epic)
 BOB SEGER Hollywood Nights (Capitol)
 BROTHERHOOD OF MAN Middle Of The Night (Pye)

UBN

Week commencing 16 October
UBN Star Singles
 ANDREW GOLD Thank You For Being A Friend (Asylum)
 EARTH WIND AND FIRE Got To Get You Into My Life (CBS)
 BROTHERHOOD OF MAN Middle Of The Night (Pye)
 MARSHALL HAIN Coming Home (Harvest)
 JONATHAN KING One For You Dne For Me (GTO)
DJ's Featured Singles
Robb Mason
 MICKY JUPP S P Y (Stiff)
Mark Stevens
 LEON RUSSELL Elvis & Marilyn (Para)
John Hayes
 BRAM TCHAIKOVSKY Sarah Smiles (Criminal)
Alan Mann
 VIRIAN WEATHERS Hip Hug (I front)
Peter Tait
 AL STEWART Time Passages (RCA)
Steve Allen
 ELTON JOHN Part Time Love (Rocket)
Jim Innes
 THE UNDERSTONE 5 Teenage Kick (Sire)
New Entries
 DAVID ESSEX High Flying Adored (CBS)
 SHAM 69 Hurry Up Harry (Polydor)

(Chrysalis)
 MOODY BLUES Driftwood (Decca)
 DEAN FRIEDMAN Lucky Stars (Life)
 ELO Sweet Talking Woman (Jet)
 RONNIE BARKER Pilscommunication (Alaska)
 CRYSTAL GAYLE Talking In Your Sleep (UA)
 SMOKIE Mexican Girl (Rak)
 BOOMTOWN RATS Rat Trap (Ensign)
 BUZZCOCKS Ever Fallen In Love (Island)
 MARSHA HUNT The Other Side Of Midnight (Magnat)
 FATHER ABRAHAM Dippety Day (Decca)
 FRANKIE MILLER Darlin' (Chrysalis)
 RAMONES Don't Come Close (Sire)
 PETER TOSH You Gotta Walk (EMI)
 DONNA SUMMER MacArthur Park (Casa)
 THREE DEGREES Giving Up Giving In (Ariola)



Week commencing 15 October
Radio Orwell Newplays
 ERIC CARMEN Promises (RSO)
 CITY BOY What A Night (Vertigo)
 JAMES CAGNEY Yankee Doodle Boy (UA)
 BEATLES Sgt Pepper (EMI)
 GILBERT & SULLIVAN The Pirates of Penzance (Fantasy)
 PULSAR The Warrior (Sol Tomb)
 THE VELVETTES Needle In A Haystack (Motown)
 ADRIAN BAKER I'll Keep You Satisfied (MCA)
 BETTE MIDLER Boogie Woogie Bugie Boy (Atlantic)
 MATHIS/WILLIAMS Until You Come Back To Me (CBS)
 ANDREW GOLD Thank You For Being A Friend (Asylum)
 THE MOODY BLUES Driftwood (Decca)
 RAMONES Don't Come Close (Sire)
 DAVID ESSEX Brave New World (CBS)
 PETER TOSH You Gotta Walk (EMI)
 ELTON JOHN Part Time Love (Rocket)
 FOGELBERG/WEISBERG Tell Me To My Face (Epic)
 DARYL HALL/JOHN OATES The Last Time (RCA)
 JOHN PAUL YOUNG The Day That My Heart Caught Fire (Ariola)
 IAN GOMM Hold On (Ablion)
 MARSHALL HAIN Coming Home (Harvest)
 AL STEWART Time Passages (RCA)
 BOB SEGER Hollywood Nights (Capitol)
 BROTHERHOOD OF MAN Middle Of The Night (Pye)
 GERRY RAFFERTY Right Down The Line (UA)
 KC & THE SUNSHINE BAND Do You Feel Alright (TK)
 AUTOGRAPHS While I'm Still Young (Rak)
 TONY ORLANDO Don't Let Go (Elek)
 GORDON LIGHTFOOT Daylight Katy (WB)
 BONEY M Brown Girl In The Ring (Atlantic)
 GLORIA GAYNOR For The First Time In My Life (Polydor)
 ANDY GIBB An Everlasting Love (RSO)
 AFRO CUBAN BAND Rhythm Of Life (Arista)
 HALL/OATES The Last Time (RCA)
 JOAN ARMATRADING To The Limit (AM)
 VOYAGE Point Zero (GTO)
 BOB DYLAN I'm Your Love In Vain (CBS)
 GUNNIE JONES Love I've Never Had It So Good (AM)
 BARRY MANILOW Even Now (Arista)

Hit Picks
Patrick Eadu
 DAN HARTMAN Instant Replay (Sky)
Andy Archer
 I DREAMER Hot Blooded (Atlantic)
Anthony Clarke
 ELKIE BROOKS Don't Cry Out Loud (AM)
Brian Mulhern
 CALIFORNIA Dreaming (Pinnacle)
Greg Bancro
 I AMT Straight On (Pye)
Tony Valence
 JOHNNY GUITAR WATSON Miss Frisco (DJM)
Night Rime
 JON KING Don't Make Promises (Rak)

FROM ITS humble beginnings five years ago, the Association of Independent Radio Contractors has become a major force in the broadcasting industry.

Cecilia Garnett, its administrator/secretary since November 1973, recently outlined the association's history and major achievements since its formation by lawyer Michael Flint and the first five commercial radio stations in July that year.

At the time Flint was acting managing director of Capital Radio and he and other representatives from LBC, Clyde, Birmingham and Piccadilly decided to establish the association to represent the stations as a whole body, primarily in areas such as trade union negotiations.

Garnett, who was working at the IBA joined soon after, on Flint's persuasion, as full-time administrator. They then rented a basement at Grays Inn, took on a temporary typist,

Five years of the AIRC

borrowed a manual typewriter, bought a gas light to provide extra light and commenced operations.

By February 1974 AIRC was deep in negotiations with national trade unions and soon had signed its first agreement, with the National Union of Journalists.

This paved the way for other major agreements which were signed by AIRC on behalf of all the ILR stations. Flint severed all ties and returned to his law practice in June 1974 appointing Garnett as his replacement.

At first each station conducted its own research methodology but AIRC issued its first research contract to Research Surveys of Great Britain at the end of 1974, gaining a fixed price for all the stations.

In 1976 talks began about the concept of a network survey and in 1977 the JICRAR network survey evolved. In

other marketing fields the AIRC operated on behalf of its members — it agreed with the IBA standard terms and conditions of contract which appeared on rate cards. It was soon established that if advertising agencies wanted straight information on the radio industry they went directly to the AIRC.

During 1974 and 1975 the AIRC produced a monthly bulletin on the ILR stations. In 1975 they began issuing revenue figures to advertising agencies but struck a problem in clearing advertising copy so an arrangement was negotiated with the ITCA whereby they would clear certain statutory areas of copy.

In 1975, as Garnett puts it, the association began developing its "public face" to collectively express the network's views and opinions. This included submissions to the Annan Committee, the Royal Commission Into Press,

and two to the Home Office.

One of AIRC's major achievements since its conception was to bring together the companies on policy matters in key areas of the business, Garnett says.

"An enormous achievement was to establish negotiations with the national trade unions as early as we did and to maintain those agreements with little disruption.

"In the marketing area we have established a creditable face for radio by bringing into operation the system of network research and initially getting the companies to put in substantial amounts of money. We established a good liaison with advertisers and agencies on research and other matters which affect us both.

"Other achievements which tend not to be written or sung about are keeping 19 companies together, getting them round a table,

discussing problems but at the end of the day coming out with some sort of agreement on all types of issues.

"I think we're now at a stage where we've built a solid base and done all the groundwork.

"We have to grow in experience within the secretariat in order to meet increasing calls upon us. There will be new problems all the time and we'd be fools to pretend we'd solved all these. We have to expand in staff — at the moment there are only five of us is full time which means that the association and I don't have the time to deal with the companies as much as we want to.

"The association is failing to respond to the needs of its members when this situation arises and it has arisen. But a strengthened secretariat should alleviate this burden.

"During the next few years we will expand and build on our credibility and become an even more effective voice for the companies."

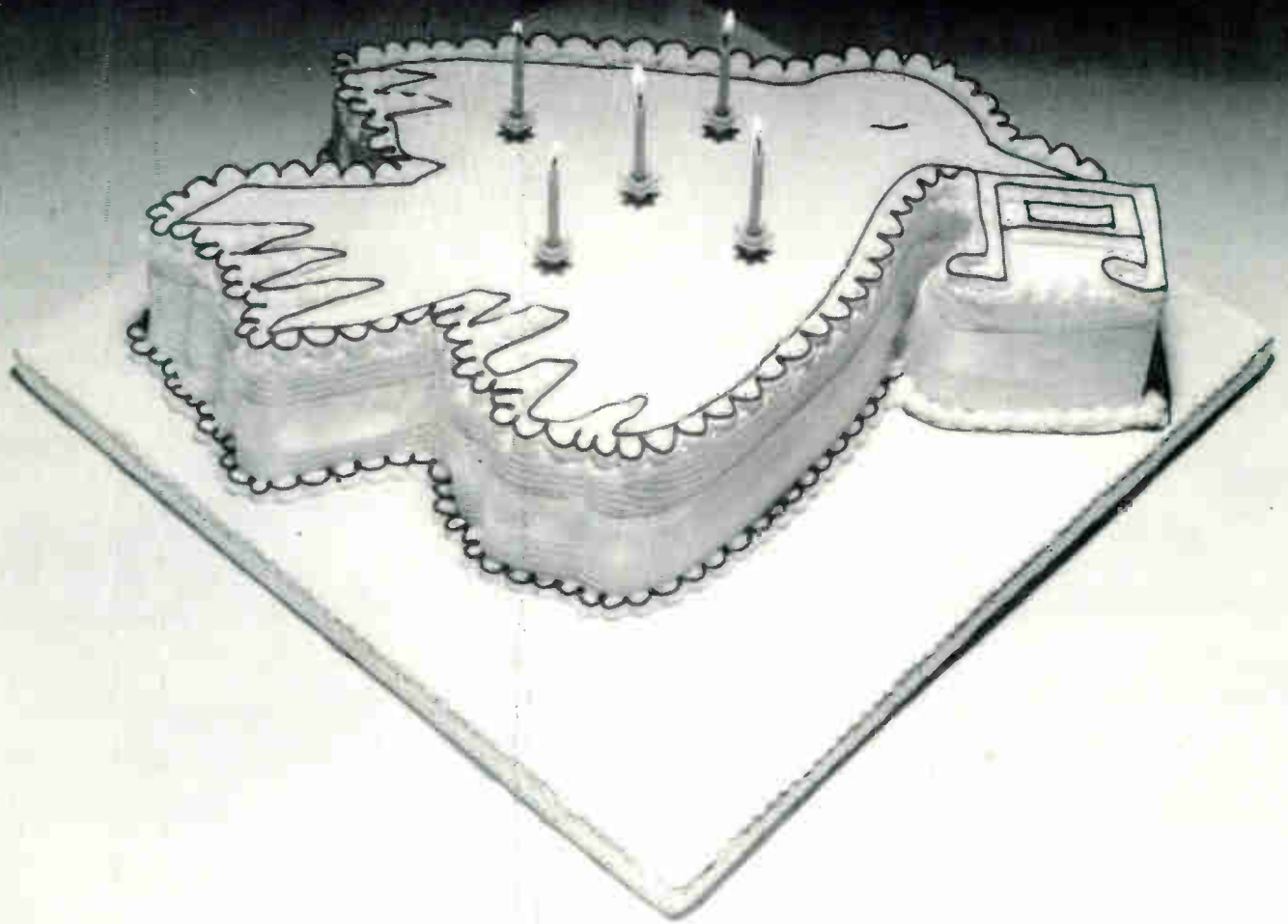
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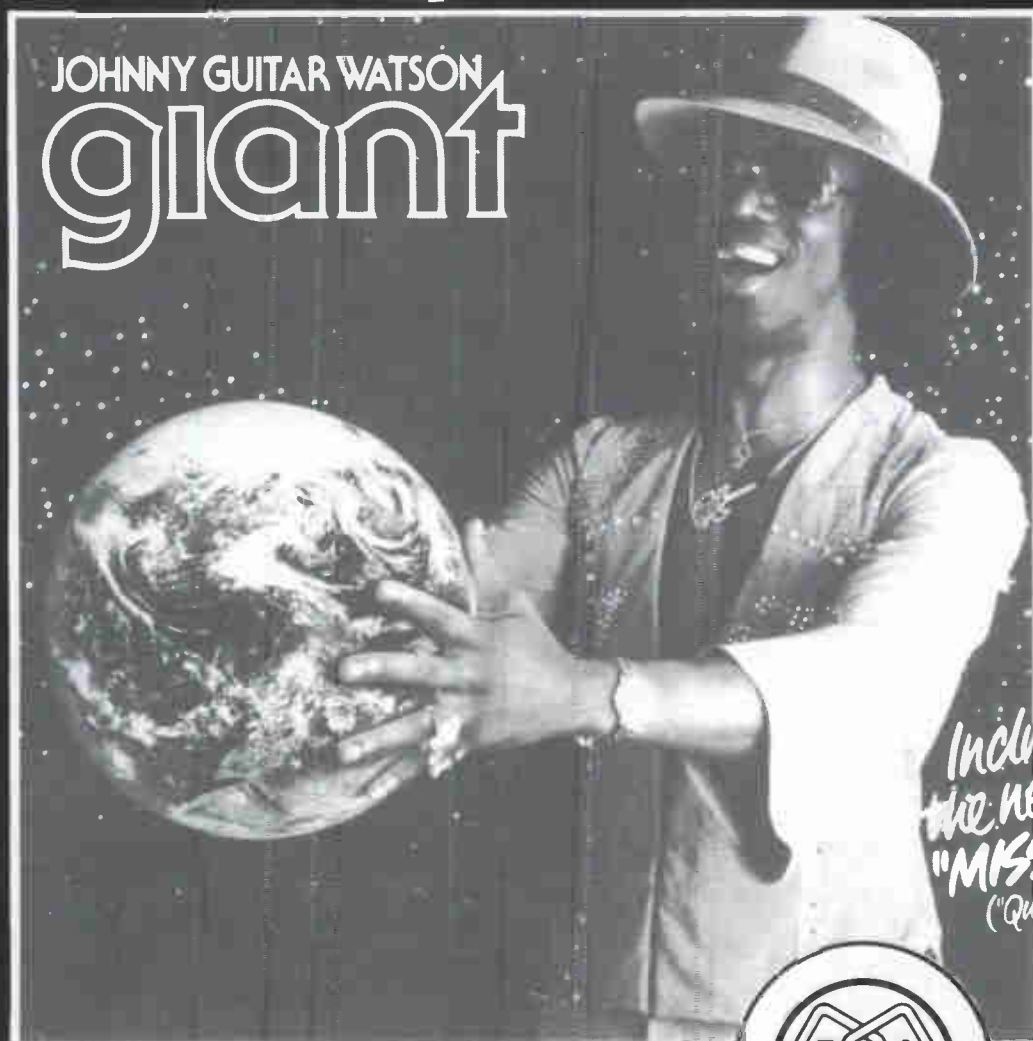
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RECORDS
 AND TAPES



I WAS delighted to hear that EMI had taken the lead and, at the time of their annual sales conference, had gathered together a number of dealers for their views on EMI's approach to the retail trade — with particular emphasis on the independent.

However the list of those taking part proved disappointing, including as it did Smiths, Boots, Woolies, HMV, Virgin, Pickwick, Record Merchandisers and The Long Player.

Of these nine only Tony Relf of the Long Player can truly be called an independent and far too many taking part were supremos of the High St multiples.

It was with interest that I first turned the pages of the press release to see what Tony Relf had to say. He started with a clear and simple statement: "Independent dealers should be thinking up new techniques of selling records.

"What I say isn't going to affect Smiths, Boots or any of the multiples policies."

Relf is right, of course, but at the same time we must continue to make it clear to the industry quite how much damage is being done by the multiples.

Survive

Relf goes on to urge dealers to be more professional and to aim at selling back catalogue and new releases at the full rrp. "The good independent will survive, the bad will go to the wall." But there is irony in his follow-up: "The bad multiple will survive because he does not have to rely on records."

Asked what he would like to see changed in EMI's marketing and sales policy Relf said fewer releases because some of the product issued now — perhaps for contractual reasons — does not have a chance of being successful thus increasing EMI's costs and thereby the dealers.

With all that Relf said I am in full agreement — but what did the multiples have to say? First was Bob Egerton from Woolworths.

Egerton argued for RPM (Resale Price Maintenance) and for in store price cutting on an artist to be limited to a four week exercise which is then 'pro-

"The Independents should be thinking of new ways to sell"

Following EMI's get-together for dealers, Derrick Ayre considers some of the points that were made, and adds a personal commentary.

motion' and not 'price cutting.'

He then went on to say why, for Woolworths, the continuation of the independent was a must — with its service, ability to sell that which is new and 'experimental' and depth of stock.

However when asked why the multiples seldom support the record companies on new artists he said: "When you are talking about new artists it is very difficult as a retailer to be able to take every record which is released, and therefore one tends to wait until we get signs of movement before we bring it into our catalogue."

Next speaker was Brian Austin from WH Smiths who said nothing of interest to the independent dealer — except perhaps his reply when asked about ensuring that a record receiving airplay was available for sale in their stores.

"Well, obviously I think the record needs to be there... and at the end of the day should things go wrong we are not left with it, so I think we need some assistance there, and I am not necessarily asking for an extra margin... one is almost asking for see safe arrangements." Perhaps Mr Austin would like EMI to do their ordering and selling as well?

With 13 percent of the market Boots are a major EMI account. Wilf Price, their chief buyer, argued, and probably quite rightly that they have done much to bring records to the attention of the whole public "in many instances catching the attention of people who would seldom go into a record shop." This is undoubtedly true but I wonder what might have been the situation if EMI and other companies had set out from the start to get people into record stores — perhaps utilising a much closer contact with the independents?

He then mentioned a particular pet subject of

mine — namely the continued habit of EMI and others to issue an album the minute an artist has a record anywhere in the chart. Finally Price commented on the need for industry and the trade to do more to sell back catalogue. "Music Centre is one way of doing this, but again, coming back, I think you should shout more about it to the public." Hear, Hear.

The next speaker was David Wilde, general manager for EMI's own retail arm, HMV, who commented on the power the multiples had and were only now becoming to realise this buying muscle.

Roles

"They screw the record company for advertising monies and s-o-r deals." Asked what could be done about this Wilde said he felt that EMI should reconsider the roles of the independent — and support him. What type of support do we get from HMV on new releases? was the obvious next question. He replied that it was their aim to give a very wide coverage of new releases and stock and that if a customer came into a HMV store for an obscure LP then either it is there or we do our utmost to order it. "But one of the reasons why we have gone in to discounting is obviously to get customers into the shop. If you get them in there hopefully they will be directed into looking on the browsers and seeing what else is available. But that's a slow process because it seems the customer has got brainwashed with the hot album, he's lost the wish to browse in the store."

The next question revealed what many dealers have suspected for a little while — namely a rapid decline in back catalogue sales in recent months. Wilde said that not all back catalogue had declined — some would sell forever (The Beatles,

Stones, and Deep Purples of this world) but that the linking of back catalogue albums to the top rrp price is causing lost sales.

"I would like to see far more emphasis placed on back catalogue. For instance, when a new album is released surely it would be beneficial to pick say six (back catalogue) albums by the artist and promote those (as well). It seems the business is so geared to today's release, yesterday's is forgotten and without the promotion yesterday's release just lies on the dealer's shelf."

I have not bothered to include the comments by either Hassan Akhtar of Record Merchandisers or Tony Harding of Pickwick as such rack jobbers are of no interest to the small dealer. Let's pass on to Pete Stone of Virgin Records.

"Well, let me say that I love the multiples. They're in terms of my business my best friends. My worst enemy is probably the independent record dealer because the multiples haven't at this time (nor in the past) and possibly will never be able to match the independent dealer in terms of service to the public." So starts Virgin's marketing manager and he backs up the comments of Relf that if the small dealer is on his toes he can certainly match the multiples.

Stone then went on to argue for the reinstatement by EMI of five percent returns and a greater effort put into s-o-r deals with shops to promote product and at the same time to ensure that a dealer who helps to break new artists does not get penalised with dead stock at the end of the promotion.

The final speaker was Colin Reilly, md of the Wynd Up one stop operation, who was asked why he felt one stops had become such a part of the UK market and were so successful? He felt that there had been a change in the market and that is was impossible for a record company to be both a manufacturer and a distributor.

"I see the role of the wholesale distributor as

being an extension of the manufacturer. For Wynd Up we are EMI's north west depot. We aim to stock the entire catalogue from ASD's onwards. We aim to stock every single that is currently available in the catalogue. We want to work with the manufacturer not against them."

Reilly argued that it was not their intention to pre-empt the salesforce.

"I'd like to see a more professional approach to selling. Overselling is as bad as underselling. I'd like tapes simultaneous with LPs and I think that would eradicate some of the problems of home taping... Perhaps even a tape coming out first."

And — something I have in the past voiced through Retail Blues — "I'd like to see a little less coming through my letter box from your various departments."

Reading back through the complete summary of what has been said I am pleased to see that many topics mentioned in passing by companies before are at last getting into the headlines.

Safe

The need to promote back catalogue, the need to assist the smaller dealer in selling product other than chart albums, the value of five percent returns and above all the need to realise that whilst the multiples may account for a considerable percentage of the UK market they do not, and are not in the future offering the means to sell other than 'safe' titles.

EMI must take this seriously — as a company with a very large back catalogue rivalled only in the UK by Decca they are very prone to suffer if such product stops selling. Whereas CBS and WEA are in a much less dangerous position in having, by comparison, a much smaller catalogue — dating from the Fifties in most cases.

For EMI this was a useful exercise but I wonder how much more might have been contributed if more small dealers had been invited?

CHARLIE

The new single 'Watching T.V.' 2059 069.
From the album 'Lines' 2383 487.



Get plugged in.

New Glasgow outlet added to Squire's chain

ROGER SQUIRE's, the country's leading disco retailer, has added a fifth outlet in Glasgow to its disco centre shops in London, Manchester and Bristol and the mail order and export sales division based at Barnet, Herts.

A free bar set up for the new shop's first 14 days undoubtedly helped to pack the customers in but the expansive range of disco equipment on display from such manufacturers as SAI, TK Discosounds, FAL, Sound-out, Citronic, H.H. Altec, Optikinetics, Pluto and Squire's own brand provided the main attraction.

The company's Northern sales manager John Adams is managing the shop with assistance from Glaswegians Steve Calton and Lawrie Taylor-Duncan who is well known for his work with the Radio Clyde Roadshow.

The Glasgow Disco Centre is located at: 1 Queen Margaret Road, off Queen Margaret Drive, Kelvinside, Glasgow G20 DP (Phone: 041-946 3303).

"We are hoping to add further shops in Leeds, Birmingham and South London next year," says Squire.

'Show of the year'

SOUNDS TO us like a nifty way to get your entertainment for next to nix department: Bournemouth's Le Cardinal discotheque, part of the Jimmy Savile owned Maison Royale complex, is running a UK Roadshow of the Year competition over the next few months.

Mobile djs taking part have to pay a £5 entry fee for the privilege of doing their thing in front of the panel of judges and the club's punters. The carrot is a prize list topped by £125 and regular bookings

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

Brazilian Blend's Grease dance comp

BRAZILIAN BLEND, the Brooke Bond-Oxo coffee brand, are sponsoring a Grease Dancing Competition, organised in conjunction with Rank Leisure Services at Top Rank Suites and discotheques around Britain.

The Disco King and Queen of '78, winners of the grand final will receive a £1,000 cash prize while every local heat winning couple will win £100 immediately and a place in one of the two semi-finals.

Rank venues taking part in the most ambitious promotion the chain has yet mounted are: Village

at the club for the winner.

To our mind it smacks somewhat of that old club-owner ploy of inviting djs and/or groups along to give auditions, in front of the regular patrons, only each week another dj/group is auditioned so there's no need to actually hire anyone.

DESIGNED VERY much with djs in mind, Reslosound's new radio microphone may be used up to 200-300 feet away from its compact receiver and, priced at £250 plus VAT, gives the user welcome mobility away from his decks. George Stow, managing director of Reslosound, recently presented one of the microphones to John Aitchison of Hastings Hospital Radio who also operate mobile discos.

Full details of the new microphone may be obtained from Reslosound Ltd., Eagle Road, Rye, East Sussex TN13 3NB (Phone: 079-733959).

Discotheque, Bournemouth; Eve's, Burton-On-Trent; Sundown, London; Fusion, Chesterfield; Fusion, Leicester; Top Rank Suite, Plymouth; Clouds, Preston; Top Rank Suite, Reading; Busby's, Redhill; Victoria's, Scarborough; Steely's, Sheffield; Top Rank Suite, Southampton; Top Rank Suite, Swansea; Top Rank Suite, Brighton; Fusion At The Palace, Aberdeen; Man Friday's Blackpool; Belinda's, Leeds; Top Rank Suite, Birmingham; Eve's, Cheltenham; Peaches, Bletchley; Sadie's, Bradford; The Sidings, Batley; Fusion, Mirfield; Jingle's, Sowerby Bridge.

Top 12-incher?

THOUGH IT's had far less publicity than all those songs from Saturday Night Fever (which those not really in the know regard as big disco sounds of this year, but which in reality were dropped from most club's play-lists as soon as they charted), Evelyn "Champagne" King's Shame just has to be the most remarkable disco record of the year.

TOM SAVARSE, a New York based disco dj has just slapped a million dollar law-suit on Prelude Records and the company's president Marvin Schlacter because his name was omitted from the credits on the sleeve of the disco album I'm A Man by Macho. Savarse's fit of pique arises because, he claims, he was responsible for the disco mixes on three of the album's cuts...new r'n'b disco label, as yet unnamed, planned by West Coast based Mushroom Records...Studio 54, the controversial NY disco that specialises in turning people away from its doors, has been landed with a \$1,500 bill for unpaid royalties by ASCAP, the American copyright protection agency...Voice of Peace controller Crispian St. John currently in Europe looking for new presenters for the offshore radio station...contact Rex Booth on Hull 441643 for details of the new Humberside DJ Association...Rank Leisure Services flooded with offers of special promotions from major consumer product companies in the wake of Saturday Night Fever and other disco movies — current efforts are centred around Grease (see news story)...improved Multiphase 405 lighting effects controller introduced by Multiform Electronics of Woking. The unit is available with either 1Kw or 2Kw per channel output at £175 and £235 respectively...disco-jazzers, the Brecker Brothers, Randy and Mike, have opened their own club in Greenwich Village...Wing And A Prayer Records in New York readying special re-mixed 12-inch 45 version of Consumer Rapport's reading of Ease On Down The Road from the hit Broadway musical The Wizz. A version of the song by Diana Ross and Michael Jackson, recorded for the film version of the show, is in competition...Manchester's Piccadilly Radio expanding the successful Best Disco In Town sessions aimed at 15-18 year olds. Added to the regular Friday promotions at New Century Hall are Saturday sessions at the Civic Centre, Winsford, Cheshire...Bobby Martin now producing Tavares for Capitol...The Reddings, a new vocal outfit recording for Allen Toussaint in New Orleans, has been formed around Otis III and Dexter, sons of the late Otis Redding...long popular in Britain's discos, former Flirtations' member Pearly Gates gets her own show as a dj as part of Radio Luxembourg's new disco orientated flavour...dj Kim Kershaw now resident at the Triple Echo, Sheffield, and responsible for building the big new soul/funk scene there...Decca disco promo man Robert Blenman has got his way — the company has now scheduled a limited edition 10,000 pressings of the eight minute two second full length 12-inch version of Manu Dibango's Sun Explosion, one of the hottest records in the London clubs right now...disco king James Brown to bring his full revue over for his first UK appearances in nearly a year with two shows scheduled for Hammersmith Odeon on November 24 and two shows at the Apollo, Manchester, on November 25.

With 122,376 copies sold so far, most of them on 12-inch, it has to be the highest selling record ever in that format.

POLYDOR, CBS, RCA and EMI are among the companies which will be represented at the North East DJ Association's promotion night, scheduled for Mingles Club, Whitley Bay, on November 7.

Organiser Bob Boardman would like to hear from any other companies who would like to attend.

He can be reached at 32 Marlow Way, Whickham, Newcastle-Upon-Tyne, NE 16 5RH (Phone: 0632-882486, after 5pm).

Every week in Radio And Record
News — disco news and features

UK 7-inch

BONEY M *Rasputin'* Atlantic K 11119. All the group's trademarks shine through on this poppy pounder which is certain to pack the floors in pleb discos. If you can still play Saturday Night Fever, Abba and the like at your venues you'll find a market for this.

MADLEEN KANE *C'Est Si Bon*. Decca FR 13805. Decca nearly got there for the lady with *Rough Diamond*. Now, from the same album comes this Eurodisco ballad. But do we really need to hear this cliched oldie in clubland?

THE PIRATES *Shakin' All Over*. WB K 17231. Another item perfect for the cruisers. The original, featuring the late Johnny Kidd, was arguably the best ever British made rock 'n' roll track. This is a re-cut which stays pretty faithful to that classic (still available via EMI).

DISCO REVIEWS BY ROGER ST. PIERRE

WHILE IT'S the radio djs who usually get all the media attention, the people really behind the disco explosion are the thousands of club resident and mobile disco djs working around the country. As in any profession, there are those who merely do an adequate job and there are others who have something really special going for them. Here we focus attention on some of the most successful and creative disco djs.

TV TIMES described him as "Britain's zaniest dj" and Wild Walt Brown certainly lives up to the tag.

The essence of his show is simple, uninhibited fun. He's more than a dj, he's an entertainer — a mixture of comedian, stunt man, impersonator and mime artist.

He'll dress up in a ballet skirt and hurtle round the stage on a pair of Wellington-boot mounted roller-skates to the tones of Swan Lake, he'll organise knees-ups for mobs of middle-aged German tourists and get away with funking the punks and pogoing the soulsters.

Walt Brown's technique is unique. Not for him the fine art of the segue, the carefully cueing of the next disc. As often as not he's got no idea what he's going to play next but will chat away to his audience while he delves into his huge battered sea chest or

CAROL DOUGLAS *Burnin'*. Midsong International 2001 821. First UK release under the new Midsong International logo (via Polydor) and follow-up to the lady's successful cover version of the Bee Gees' *Night Fever*. Already big in her native New York, this hustling stomper is catchy enough to give Carol her biggest hit since *Doctor's Orders*.

UK 12-inch

TEDDY PENDERGRASS *Only You*. Philadelphia International 12-6713. Though his vocal powers are not exploited to their fullest with this beaty disco workout, this record has incredible dance-floor appeal and will give djs lots of mileage. It's important that the record has a club setting in order to reveal its full dynamism. It now comes disco re-mixed and extended to seven minutes 58 seconds with his recent US 'n'b chart-topper *Close The Door on the flip*, a gentle beat ballad.

EDDIE HENDERSON *Prance On*. Tower 12CL 16015. From the Mahal album, Prance On gives jazzier Henderson his strongest shot at the disco charts to date. Belting pace, chunky rhythm and some tasty solos will keep 'em dancing though appeal beyond the discos is virtually nil.

SOME CHICKEN *Arabian Daze*. Raw RAWT 13. Punkoid stomper — great for pogo addicts but of limited disco appeal.

UK albums

GAP MANGIONE *Suite Lady*. A&M AMLH 64694. Class jazz-funk-disco amalgam, spearheaded by keyboard man Gap Mangione, and featuring such talents as Larry Carlton on guitar and Robert 'Pops' Powell on bass. *Mellow Out* is a potent fast-tempo opener running to five minutes 39 seconds and hinging round some zinging Arp synthesizer work by Mangione. *Sister Jo/Time Of The Season*, finds the man on acoustic piano and is similar to all those old Ramsey Lewis sides

FEATURED 12-INCH SINGLE

CHEETAH *Pressure Drop*. Safari SAFE 1. This isn't the best version artistically, but it could turn the song into a hit, both in the clubs and the charts. The secret lies in the tempo which has more in common with the earlier ska format than reggae and could happen for just the same reasons that Millie's *My Boy Lollipop* and the *Migil Five's Mockingbird Hill* were big in the Sixties — the tempo is right, being the almost plodding pace which dooms the hopes of most reggae items. This fair storms along and is far away enough from the ethnic JA form to be acceptable programming in pop venues.

JERRY GOLDSMITH *Original Motion Picture Soundtrack From Coma*. MGM 2315,398. They're even sticking disco cuts on soundtrack albums now. This features a disco version of the main love theme and a moody item titled *Disco Strut*. Base commercialism — save your bread.

Import albums

THE BOPPERS *The Boppers*. Fantasy F-9562. Interesting new outfit with a punchy sound which borrows from many influences but comes through in-toto as refreshingly different. Beautiful production allows each singer and instrumental to come through crystal clear. The four minute 15 second long *I Believe*

In You is a stone winner, so too are *Boppin', Everybody Wants To Be A Star* and the sheer class of the ballad offering *In The Meantime*.

GRAHAM CENTRAL STATION *Is It Love*. WB 8665. After the throw-back Fifties styling of *My Radio Sounds Good To Me*, Larry Graham and his crew go the ballad route with this one but it's not among the best cuts from the album — they'd have done better going with the unusual *Pow*.

SWEET CREAM *Sweet Cream*. Shadybrook 001. The three tasty Ridgeway Sisters did it big in the clubs with *I Don't Know What I'd Do* and the subsequent album has similar funk power.

Personality djs: Wild Walt Brown



ing up and down the motorway in his huge Volkswagen truck.

Given the chance, Brown would be a TV sensation. He's got what must be the most expressive face and infectious grin in show business. He rates as one of the biggest earners on the club circuits though, like most other professional disco djs, he is rather chagrined that radio djs can charge much higher fees for far less satisfactory shows: "Deejaying on

the radio and in a discotheque are two different arts and not many djs are good at both," he says, "what's more, most of these radio djs don't provide their own equipment and they only go on for an hour which, to me, is selling people short."

Walt himself gives great value for money — despite commanding fees around the £150 mark — for he is able to attract the same punters back time and time again, thanks to his ever-

changing and always hilarious show, no mean feat for someone who didn't get into dj work until well into his thirties, and then more by accident than design.

"I was made redundant at work," he recalls, "I sat down with my wife and we wrote down a list of the jobs we thought I could do. I'd been a drummer in a semi-pro band and used to do the mc bit so I included dj on the list.


"I saw an ad for an audition in *Melody Maker* and went along. I had no idea how to work the console so I just hammed it up. I had everyone in stitches but I didn't get the job.

"They did tell me, though, that I had a great personality for stage work so some time later they rang me and asked if I'd like to help one of the djs at a gig. He went off for a drink or to pull a bird or something halfway through the evening and left me to keep the show going.


"I tried the usual dj chat but it seemed daft so I tore up the script he'd given me and just started clowning around. The sum result was that the publican offered me a residency and I was under way."

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MORE TRADING POST
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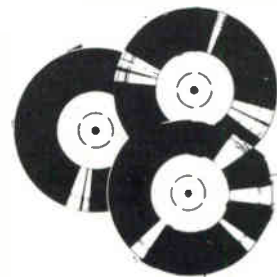
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NATIONAL TOP 100 SINGLES

W/E OCTOBER 20 1978

This Week Last Week

This Week	Last Week	Artist	Title	Label	This Week	Last Week	Artist	Title	Label
1	1	JOHN/OLIVIA	Summer Nights	RSO 18 (f)	51	-	DAN HARTMAN	Instant Replay	Sty 6706 (c)
2	2	ROSE ROYCE	Love Don't Live Here..	Whit.K 17236 (w)	52	-	WISHBONE ASH	You See Red	MCA 392 A (c)
3	6	BONEY M	Rasputin	Atlantic Hansa K 11192 (w)	53	-	SHADOWS	Love DeLuxe	EMI 2838 (c)
4	4	DEAN FRIEDMAN	Lucky Stars	Lifesong LS 402 (c)	54	49	LITTLE RIVER BAND	Reminiscing	EMI 2839 (e)
5	5	ELO	Sweet Talkin' Woman	Jet JET 121 (c)	55	-	MOODY BLUES	Driftwood	Decca F 13809 (s)
6	3	FRANKIE VALLI	Grease	RSO 12 (f)	56	28	BONEY M	Rivers/Brown Girl	Atl./Hansa K 11120 (w)
7	35	BOOMTOWN RATS	Rat Trap	Ensign ENY 16 (w)	57	-	PENETRATIONS	Life's A Gamble	Virgin VS 226 (c)
8	10	THIRD WORLD	Now That....	Island WIP 6457 (e)	58	80	BOSTON	Don't Look Back	Epic EPC 6653 (c)
9	8	LEO SAYER	I Can't Stop. . .	Chrys. CHS 2240 (f)	59	38	GORDON LIGHTFOOT	Daylight Katy	WB K 17214 (w)
10	12	JOHN TRAVOLTA	Sandy	Midsong POSP 6 (f)	60	30	JOHN/OLIVIA	You're The One...	RSO 006 (f)
11	7	SYLVESTER	You Make Me Feel...	Fantasy FTC 160 (e)	61	-	BARRY MANILOW	Even Now	Arista ARIST 220 (f)
12	21	JACKSONS	Blame It On The Boogie	EPC 6683 (c)	62	-	AFRO CUBAN BAND	Rhythm...	Arista 12214 (f)
13	43	DONNA SUMMER	Macarthur Park	Cas CAN 131 (p)	63	29	BOB SEGER	Hollywood Nights	Cap. CL 16004 (e)
14	13	CRYSTAL GAYLE	Talking In...	UA UP 36422 (e)	64	68	DC LA RUE	Let Them Dance	Pye 7NL 25795 (p)
15	-	THE JAM	Down In The Tube	Polydor POSP 8 (f)	65	34	DARTS	It's Raining	Magnet MAG 126 (e)
16	24	MICK JACKSON	Blame It On...	Atl K 11102 (w)	66	84	POLICE	Can't Stand Losing You	A&M AMS 7381 (c)
17	41	EARTH WIND & FIRE	Got to Get You...	CBS 6553 (c)	67	60	B/HOOD OF MAN	Middle Of The..	Pye 7N46117 (p)
18	14	ABBA	Summer Night City	Epic EPC 6595 (c)	68	45	HERBIE HANCOCK	I Thought...	CBS 6530 (c)
19	77	FRANKIE MILLER	Darlin'	Chrysalis CHS 2255 (f)	69	-	ANDREW GOLD	Thank You...	Asylum K 13135 (w)
20	23	SMOKIE	Mexican Girl	RAK 283 (e)	70	36	STATUS QUO	Again & Again	Vertigo QUO I (f)
21	-	SHAM 69	Hurry Up Harry	Polydor POSP 7 (f)	71	-	TALKING HEADS	Take Me To The River	Sire 4004 (w)
22	9	EXILE	Kiss You All Over	RAK 279 (e)	72	52	ALB'TO Y LOST TRIOS	Heads Down	Logo GD 323(c)
23	15	ROLLING STONES	Respectable	EM 2832 (e)	73	61	GERRY GRANGER	I Go To...	Cas. Class. CC3 (p)
24	11	10CC	Dreadlock Holiday	Merc 6008 035 (f)	74	16	RAINBOW	LA Connection	Ply. 2066 968 (f)
25	25	BUZZCOCKS	Ever Fallen In Love	UA UP 36455 (e)	75	48	DR FEELGOOD	Down at the...	UA UP 36444 (e)
26	33	O'JAYS	Brandy	Philadelphia PIR 6648 (c)	76	86	GAP MANGIONE	Time Of The...	AMSP 7377 (f)
27	27	DEEP PURPLE	Burn	Purple PUR 137 (f)	77	75	SUGAR CANE	Montego Bay	Ariola AHA 524 (p)
28	39	OLYMPIC RUNNERS	Get It While...	Poly RUN 7 (f)	78	85	CLIFF RICHARD	Please Remember Me	EMI 2832 (e)
29	18	COMMODORES	Three Times...	Motown TMG 1113 (f)	79	69	CHRIS REA	Fool	Magnet MAG 111 (e)
30	19	DAVID ESSEX	Oh What A Circus	Merc. 6007 184 (f)	80	-	JOHNNY GUITAR WATSON	Miss Frisco	DJS 10811
31	63	JONATHAN KING	One For You	GTO GT 237 (c)	81	-	PEARLY GATES	Burnin' Love	Bronze BRO 61 (e)
32	46	MARSHALL HAIN	Coming Home	Harv HAR 5168 (e)	82	54	CROWN HGHTS AFFAIR	Galaxy..	Merc.6168 801 (f)
33	17	BLONDIE	Picture This	Chrysalis CHS 2242 (f)	83	56	SKIDS	Sweet Suburbia	Virgin VS 227 (c)
34	20	IVOR BIGGUN	Winker's Song	Beg.Banqu. BOP 1 (e)	84	93	BOB DYLAN	Is Your Love In Vain?	CBS 6178 (c)
35	47	LA BIONDA	One For You	Mercury 6198 277 (f)	85	38	ERIC CLAPTON	Promises	RSO 21 (f)
36	32	RAMONES	Don't Come Close	Sire SRE 1031 (w)	86	87	BRAM TCHAIKOVSKI	Sarah Smiles	Crim.SWAG 3 (s)
37	40	DOOLEYS	A Rose Has To Die	GTO GT 229 (c)	87	79	ELAINE PAIGE	Don't Walk Away	EMI 2862 (e)
38	22	JILTED JOHN	Jilted John	EMI Int. 567 (e)	88	42	ANDY GIBB	Everlasting Love	RSO 15 (f)
39	50	FATHER ABRAHAM	Dippety Day	Decca FR 13798 (s)	89	-	UNDERTONES	Teenage Kicks	SIRE 4007 (w)
40	-	BLACK SABBATH	Hard Road	Vertigo SAB 0021 (f)	90	-	DAVID ESSEX	Brand New World	CBS 6705 (c)
41	67	BARRON KNIGHTS	Get Down Shep	Epic EPC 6703 (c)	91	-	CHANTER SISTERS	Can't Stop...	Safari SAFE 10(p)
42	-	PETER TOSH	Don't Look Back	EMI Int. 2859 (e)	92	76	ROBERT PALMER	Best of Both...	Isl.Wip 6445 (e)
43	-	ROY AYERS	Get On Up...	Polydor AYERS 7 (f)	93	-	JOHN P YOUNG	The Day That..	ARIOLA ARO 134 (p)
44	31	CLEVELAND EATON	Bama Boogie...	GULL GUL 63(p)	94	-	YACHTS	Look Back in Anger	Radar ADA 23 (w)
45	57	BEATLES	Sgt. Pepper	Parl. R 6022 (e)	95	-	FABULOUS POODLES	Mirror Star	Pye 7N46118 (p)
46	-	D.J. ROGERS	Love Brought me Back	CBS 6664 (c)	96	-	WAZMO NARIZ	Tele-Tele Telephone	NAZ 1 (f)
47	26	SIOUXSIE/BANSHEES	Hong Kong...	Poly 2039 052 (f)	97	100	CHELSEA	Urban Kids	Step Forward SF 8 (sp)
48	-	ELTON JOHN	Part Time Love	Rocket XPRES I (e)	98	-	PETER SKELLERN	Love is...	Mercury 6008 603 (f)
49	53	ELTON JOHN	Funeral For A Friend	DJM 15000 (c)	99	55	MOTORS	Forget About You	Virgin VS 222 (c)
50	44	THREE DEGREES	Giving Up..	Ariola ARO 130 (p)	100	-	ATV Action	Time Vision	Deptford Fun City DFC 07 (sp)

BETTY BRIGHT & THE ILLUMINATIONS
"My Boyfriend's Back"

ADA 18

UNDERTONES
"Teenage Kicks"

SIR 4007

JULIE & GORDON
"Gordon's Not a Moron"
(In A Picture Bag)

Pogo POG 003

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

K12314





Week commencing 16 October
Radio 1's Featured Party
 Appearance of an item on this list does not guarantee plays. Right is reserved to amend the list at any time.

THE JACKSONS Blame It On The Boogie (Epic)
 MICK JACKSON Blame It On The Boogie (Atlantic)
 O JAYS Brandy (Philadelphia)
 MARSHALL HAIN Coming Home (Har)
 FRANKIE MILLER Darlin' (Chrysalis)
 RAMONES Don't Come Close (Sire)
 MOODY BLUES Driftwood (Decca)
 THE BRECKER BROTHERS East River BUZZCOCKS Ever Fallen In Love (With Someone You Shouldn't Have) (UA)
 THREE DEGREES Giving Up Giving In (Ariola)
 EARTH WIND AND FIRE Got To Get You Into My Life (CBS)
 FRANKIE VALLI Grease (RSO)
 HOLLYWOOD NIGHTS Bob Seger (Capitol)
 LEO SAYER I Can't Stop Loving You (Chrysalis)
 DAN HARTMAN Instant Replay (RCA)
 DJ ROGERS Love Brought Me Back (CBS)
 ROSE ROYCE Love Don't Live Here Anymore (Whitfield)
 QUINCY JONES Love I've Never Had In My Life (A&M)
 DEAN FRIEDMAN Lucky Stars (Life)
 DONNA SUMMER MacArthur Park (Casablanca)
 SMOKIE Mexican Girl (Rak)
 BETTE BRIGHT AND THE ILLUMINATIONS My Boyfriend's Back (Mercury)
 THIRD WORLD Now That We've Found Love (Island)
 LA BIONDA One For You One For Me (Mercury)
 JONATHAN KING One For You One For Me (GTO)
 ERIC CLAPTON Promises (RSO)
 BONEY M Rasputin (Atlantic)
 BOOMTOWN RATS Rat Trap (Ensign)
 ROLLING STONES Respectable (EMI)
 GERRY RAFFERTY Down The Line (UA)
 JOHN TRAVOLTA Sandy (Polydor)
 MCCOO/DAVIS Shine On Silver Moon (CBS)
 JOHN/OLIVIA Summer Nights (RSO)
 ELO Sweet Talking Woman (Jet)
 CRYSTAL GAYLE Talking In Your Sleep (UA)
 UNDERTONES Teenage Kicks (Mercury)
 ANDREW GOLD Thank You For Being A Friend (Asylum)
 JOHN PAUL YOUNG The Day That My Heart Caught Fire (Ariola)
 JOHNNY MATHIS / DENEICE WILLIAMS Until You Come Back To Me (CBS)
 CITY BOY What A Night (Vertigo)
 CAPTAIN AND TENNILLE You Never Done It Like That (AM)
 GENE COTTON/KIM CARNES You're A Part Of Me

Records Of The Week

Paul Burnett for DLT
 ROBIN TROWER It's For You (Simon Bates)
 MOODY BLUES Driftwood (Decca)
 Peter Powell for Paul Burnett
 CITY BOY What A Night (Vertigo)
 Tony Blackburn
 NEIL LANCASTER Somebody To Love (Kid Jensen)
 QUEEN Bicycle Race (EMI)



Week commencing 16 October

208 Top 30
 DONNA SUMMER MacArthur Park (Casa)
 BONEY M Rasputin (Atlantic)
 THE JACKSONS Blame It On The Boogie (Epic)
 THIRD WORLD Now That We've Found Love (Island)
 OLYMPIC RUNNERS Get It While You

Can (Polydor)
 O JAYS Brandy (Philadelphia)
 SYLVESTER You Make Me Feel (Fan) ROSE ROYCE Love Don't Live Here Anymore (Whitfield)
 JOE THOMAS Plato's Retreat (TK)
 DAN HARTMAN Instant Replay (Blue Sky)
 FRANKIE VALLI Grease (RSO)
 LA BIONDA One For You One For Me (Mer)
 THREE DEGREES Giving Up Giving In (Ariola)
 EARTH WIND AND FIRE Got To Get You Into My Life (CBS)
 OLIVIA NEWTON JOHN/JOHN TRAVOLTA Summer Nights (RSO)
 SWITCH There'll Never Be (Motown)
 THE WARRIOR The Ultimate Warlord (Birds Nest)
 SOLAR FLARE Boogie Fund (RCA)
 GAR MANGIONE Time Of The Season (AM)
 CROWN HEIGHTS AFFAIR Galaxy Of Love (merc)
 QUINCY JONES Love I Never Had In My Life (A&M)
 CAROL DOUGLAS Burnin' (Midsong)
 ROY AYERS Get On Up Get On (Polydor)
 GERRI GRANGER I Go To Pieces (Casino)
 GLADYS KNIGHT It's Better Than A Good Thing (Buddah)
 CANDI STATON Victim (WB)
 ROBERT PALMER Best Of Both Worlds (Island)

208 Power Play

PATRICK JUVET I Love Am erica (Casablanca)

208 Twin Spin

MARILYN MCCOO AND BILLY DAVIS JNR Shine On Silver Moon (CBS)

Big L Bullets

PETER TOSH You Gotta Walk Don't Look Back (EMI)
 THE BRECKER BROTHERS East River (Arista)
 KENNY LOGGINS Whenever I Call You Friend (CBS)
 PEARLY GATES Burning Love (Bronze)
 QUEEN Bicycle Race (EMI)
 MUSIQUE In The Bush (CBS)
 ADRIAN BAKER I'll Keep You Satisfied (MCA)
 CHAKA KHAN I'm Every Woman (WB)
 ALLEN TOUSSAINT Night People (Island)
 JOE COCKER Fun Time (Asylum)

10 Featured Singles

CHRIS REA Fool If You Think It's Over (Magnet)
 DEAN FRIEDMAN Lucky Stars (Life)
 FRANKIE MILLER Darlin' (Chrysalis)
 JOHN TRAVOLTA Sandy (Polydor)
 ELTON JOHN Part Time Love (Rocket)
 ELO Sweet Talking Woman (Jet)
 MARSHALL HAIN Coming Home (Harvest)
 CAPTAIN AND TENNILLE You Never Done It Like That (AM)
 SMOKIE Mexican Girl (Rak)
 LEO SAYER I Can't Stop Loving You (Chrysalis)



Week Commencing 16 October

CAPITAL PLAYLIST

CLIMBERS
 ELVIS COSTELLO Radio Radio (Radar)

PLAYLISTS

CHICAGO Alive Again (CBS)
 DOLLAR Shooting Star (Carrera)
 DAN HARTMAN Instant Replay (Blue Sky)
 QUEEN Fat Bottomed Girls (EMI)

PEOPLES CHOICE

FOREIGNER Hot Blooded (Atlantic)

SECTION A

BONEY M Rasputin (Atlantic)
 BOB DYLAN Is Your Love In Vain (CBS)
 E.L.O. Sweet Talkin' Woman (JET)
 EARTH WIND & FIRE Got To Get You Into My Life (CBS)
 DEAN FRIEDMAN Lucky Stars (Lifesong)
 CRYSTAL GAYLE Talking In Your Sleep (UA)
 MARSHALL HAIN Coming Home (Harvest)
 MICK JACKSON Blame It On The Boogie (Arista)
 FRANKIE MILLER Darlin' (Chrysalis)
 O JAYS Brandy (Phil. Int.)
 ROSE ROYCE Love Don't Live Here Anymore (Whitfield)
 RAMONES Don't Come Close (SIRE)
 SMOKIE Mexican Girl (RAK)
 DONNA SUMMER MacArthur Park (Casablanca)
 THE SHADOWS Love Deluxe (EMI)
 LEO SAYER I Can't Stop Loving You (Chrysalis)
 BOB SEGER Hollywood Nights (Capitol)
 THIRD WORLD Now That We've Found Love (Island)
 JOHN TRAVOLTA Sandy (Polydor)
 JONATHAN KING One For You One For Me (GTO)

SECTION B

AUTOGRAPHS While I'm Still Young (RAK)
 ALICIA BRIDGES I Love The Nightlife (Polydor)
 BOOMTOWN RATS Rat Trap (Ensign)
 HEARTS Club Band/With a Little Help from My Friends (EMI)
 STEPHEN BISHOP Looking For The Right One (ABC)
 TIM CURRY I Will (A & M)
 ERIC CLAPTON Promises (RSO)
 NEIL DIAMOND Let Me Take You In My Arms Again (CBS)
 ANDREW GOLD Thank You For Being A Friend (Asylum)
 IAN GOMM Hold On (Albion)
 ELTON JOHN Part Time Love (Rocket)
 JONATHAN KING One For You One For Me (GTO)
 GERARD KENNY New York New York (RCA)
 KENNY LOGGINS Whenever I Call You Friend (CBS)
 MARILYN MCCOO/BILLY DAVIS Shine On Silver Moon (CBS)
 CHRIS REA Fool (If You Think It's Over) (Magnet)
 RENAISSANCE Back Home Once Again (Warner Bros.)
 BRAM TCHAIKOVSKY Sarah Smiles (Criminal)
 BRUCE SPRINGSTEEN Promised Land (CBS)

SECTION C

DENNIS BROWN How Can I Leave (Lightning)
 GENE COTTON WITH KIM CARNES You're A Part Of Me (Ariola)
 THE CONTROLLERS Somebody's Gotta Win (Mercury)
 DAVID ESSEX Brave New World (CBS)
 MARK MIDDLEBURY Sad Song (Warner Bros.)
 MOODY BLUES Driftwood (Decca)
 SUGAR CANE Montego Bay (Ariola)
 ROLLING STONES Respectable (EMI)
 SYLVESTER You Make Me Feel Mighty Real (Fantasy)
 SHOWADY WADY Pretty Little Angel Eyes (Arista)
 BRINSLEY SCHWARZ (What's So Funny 'Bout) Peace Loving & Understanding (U.A.)
 AL STEWART Time Passages (RCA)
 BOZZ SCAGGS It's Over (CBS)
 STREETBAND Toast (LOGO)

JENNIFER WARNES Right Time Of The Night (Arista)
 WARREN ZEVON Excitable Boy (Asylum)



Week Commencing 15 October

BRMB Playlist

THIRD WORLD Now That We've Found Love (Island)
 CHRIS REA Fool If You Think It's Over (Magnet)
 BROTHOOD OF MAN Middle Of The Night (Pye)
 JOHN TRAVOLTA Sandy (Polydor)
 O JAYS Brandy (Philly)
 FATHER ABRAHAM Dippety Day (Decca)
 MARSHALL HAIN Coming Home (Harvest)
 BOOMTOWN RATS Rat Trap (Ensign)
 JACKSONS Blame It On The Boogie (Epic)
 SHAM 69 Hurry Up Harry (Polydor)
 E.L.O. Sweet Talkin' Woman (JET)
 BOB DYLAN Is Your Love In Vain (CBS)
 FRANKIE MILLER Darlin' (Chrysalis)
 CRYSTAL GAYLE Talkin' In Your Sleep (U.A.)
 DONNA SUMMER MacArthur Park (Casablanca)
 JONATHAN KING One For You One For Me (GTO)
 ROLLING STONES Respectable (R. Stone)
 SUGAR CANE Montego Bay (Ariola)
 BONEY M Rasputin (Atlantic)
 THREE DEGREES Giving Up Giving In (Ariola)
 OLYMPIC RUNNERS Get It While You Can (Polydor)
 ANDREW GOLD Thank You For Being A Friend (Asylum)
 RAMONES Don't Come Close (Sire)
 ROSE ROYCE Love Don't Live Here Anymore (Whitfield)
 LINDISFARNE Juke Box Gypsy (Mercury)
 POLICE Can't Stand Losing You (A&M)
 IAN GOMM Hold On (Albion)
 JOHN PAUL YOUNG Day That My Heart Caught Fire (Ariola)
 CITY BOY What A Night (Vertigo)
 LEO SAYER I Can't Stop Loving You (Chrysalis)
 GERRY RAFFERTY Right Down The Line (UA)
 BRECKER BROTHERS East River (Arista)
 TRAVOLTA/NEWTOWN JOHN Summer Nights (RSO)
 SMOKIE Mexican Girl (RAK)
 EARTH WIND & FIRE Got To Get You Into My Life (CBS)
 DJ ROGERS Love Brought Me Back (CBS)
 ELTON JOHN Part Time Love (Rocket)
 BOB SEGER Hollywood Nights (Capitol)
 DEAN FRIEDMAN Lucky Stars (Lifesong)
 PETER OLIVER Sleeping Like a Baby Now (DJM)
 PETER TOSH Don't Look Back (R. Stone)
 STEPHEN STILLS Can't Get No Booty (CBS)
 DARYL HALL/JOHN OATES The Last Time (RCA)
 JOE COCKER Fun Time (Asylum)
 KINKS Black Messiah (Arista)
 WEATHER REPORT Birdland (CBS)
 CLAUDIA BARRY Down By The Water (Lolity)
 ETTA JAMES Take It To The Limit (W. Bros.)
 BARRY MANILOW Even Now (Arista)
 PEARLY GATES Burning Love (Bronze)
 MOODY BLUES Driftwood (Decca)
 CAPTAIN & TENNILLE You Never

Done It Like That (A & M)
 PULSAR The Warrior (Is. Tomb)
 PETER SKELLERN Love Is The Sweetest Thing (Mercury)

ALBUM TRACKS

MELANIE We Can Work It Out (RCA)
 KENNY ROGERS I Could Be So Good For You (U.A.)
 JOAN ARMATRADING Taking My Baby Uptown (A&M)
 ALESSI Not Tonight (A&M)
 RAY CHARLES Riding Thumb (Decca)
 BEACH BOYS Come Go With Me (Reprise)



CITY TOP 30 SINGLES

ROSE ROYCE Love Don't Live Here Anymore (Whitfield)
 DEAN FRIEDMAN Lucky Stars (Lifesong)
 BONEY M Rasputin (Atlantic)
 LEO SAYER I Can't Stop Loving You (Chrysalis)
 O JAYS Brandy (Philly)
 CRYSTAL GAYLE Talkin' In Your Sleep (US)
 E.L.O. Sweet Talkin' Woman (JET)
 SYLVESTER You Make Me Feel (Harvest)
 MICK JACKSON AND JACKSONS Blame It On The Boogie (Ati. Epic)
 MARSHALL HAIN Coming Home (Harvest)
 DOOLEY A Rose Has To Die (GTO)
 OLIVIA/JOHN TRAVOLTA Summer Nights (RSO)
 THIRD WORLD Now That We've Found Love (Island)
 DONNA SUMMER MacArthur Park (Casablanca)
 ABBA Summernight City (Epic)
 BUZZCOCKS Ever Fallen In Love (U.A.)
 THE BROTHOOD OF MAN Middle Of The Night (Pye)
 SMOKIE Mexican Girl (RAK)
 CHRIS REA Fool If You Think It's Over (Magnet)
 GLADYS KNIGHT PIPPS It's a Better Than Good Time (Buddah)
 ROLLING STONES Respectable (EMI)
 JOHN TRAVOLTA Sandy (Polydor)
 10CC Dreadlock Holiday (Mercury)
 THREE DEGREES Giving Up Giving In (Ariola)
 GORDON LIGHTFOOT Daylight Katy (WB)
 BOB SEGER AND SILVER BULLET Band Hollywood Nights (Capitol)
 FRANKIE MILLER Darlin' (Chrysalis)
 EARTH WIND & FIRE Got To Get You Into My Life (CBS)
 FRANKIE VALLI Grease (RSO)
 LA BIONDA One For You One For Me (Mercury)

BREAKERS

DOLLY PARTON Baby I'm Burning (RCA)
 CAPTAIN AND TENNILLE You Never Done It Like That (A&M)
 DAVID ESSEX Brave New World (CBS)
 ELTON JOHN Part Time Love (Rocket)
 FOREIGNER Hot Blooded (Atlantic)
 FOUR TOPS Put It On The News (ABC)
 ELKIE BROOKS Don't Cry Out Loud (AMS)
 RAGS (How Can I Exist (MCA)
 KENNY LOGGINS Whenever I Call You Friend (CBS)
 PETER BISHOP Looking For The Right One (ABC)
 ELAINE PAIGE Don't Walk Away Till I Touch You (EMI)
 CAROL BAYER SAGER It's The Falling In Love (Elektra)
 ERIC CLAPTON Promises (RSO)
 HALL AND OATES Promises (RCS)
 BARRY MANILOW Even Now (Arista)
 GERRY RAFFERTY Right Down The Line (UA)
 QUINT 9 to 5 (RCA)
 CITY BOY What A Night (Vertigo)
 ASHFORD & SIMPSON It Seems To Hang On (WB)
 TEDDY PENDEGRASS Close The Door (Philly)
 GARY BENSON Loving You Was Easy (Arista)
 QUEEN Bicycle Race (EMI)
 PETER SKELLERN Love Is The Sweetest Thing (Mercury)

Continued on Page 78

TRADING POST

ACCESSORIES

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THE LONDON SALES CHART

WEEK ENDING OCTOBER 20 1978

SINGLES

1 (1) JOHN/OLIVIA Summer Nights	RSO	21 (-) SHAM 69 Hurry Up Harry	Polydor
2 (2) ROSE ROYCE Love Don't Live Here	Whitfield	22 (10) EXILE Kiss You All Over	Rak
3 (8) BONEY M Rasputin	Atlantic	23 (40) EARTH WIND AND FIRE Got To Get You....	CBS
4 (6) DEAN FRIEDMAN Lucky Stars	Lifesong	24 (31) O JAYS Brandy	Philadelphia
5 (3) FRANKIE VALLI Grease	RSO	25 (-) FRANKIE MILLER Darlin'	Chrysalis
6 (7) ELO Sweet Talking Woman	Jet	26 (21) ROLLING STONES Respectable	EMI
7 (4) THIRD WORLD Now That We've Found Love	Island	27 (17) BLONDIE Picture This	Chrysalis
8 (24) JOHN TRAVOLTA Sandy	Polydor	28 (11) 10CC Dreadlock Holiday	Mercury
9 (5) SYLVESTER You Make Me Feel	Fantasy	29 (13) COMMODORES Three Times A Lady	Motown
10 (9) LEO SAYER I Can't Stop Loving You	Chrysalis	30 (38) DOOLEYS A Rose Has To Die	GTO
11 (20) CRYSTAL GAYLE Talking In Your Sleep	UA	31 (-) THE THREE DEGREES Giving Up Giving In	Ariola
12 (-) BOOMTOWN RATS Rat Trap	Ensign	32 (22) RAMONES Don't Come Close	Sire
13 (35) DONNA SUMMER MacArthur Park	Casablanca	33 (-) JONATHAN KING One For You One For Me	GTO
14 (19) JACKSONS Blame It On The Boogie	Epic	34 (-) LA BIONDA One For You One For Me	Mercury
15 (28) SMOKIE Mexican Girl	Rak	35 (18) JILTED JOHN Jilted John	EMI INT
16 (27) BUZZCOCKS Ever Fallen In Love	UA	36 (-) BLACK SABBATH Hard Road	Vertigo
17 (34) OLYMPIC RUNNERS Get It While You Can	Polydor	37 (32) BOB SEGER Hollywood Nights	Capitol
18 (16) IVOR BIGGUN Winker's Song	Beggars Banquet	38 (25) ALBERTO Y LOST TRIOS....Heads Down	Logo
19 (-) THE JAM Down In The Tube	Polydor	39 (14) CLEVELAND EATON Bama Boogie	Gull
20 (12) ABBA Summer Night City	Epic	40 (-) ROY AYERS Get On Up, Get On Down	Polydor

ALBUMS

1 (1) VARIOUS Grease	RSO	11 (17) THIRD WORLD Journey To Addis	Island
2 (6) DAVID BOWIE Stage	RCA	12 (8) 10CC Bloody Tourists	Mercury
3 (5) VARIOUS Big Wheels Of Motown	Motown	13 (10) YES Tormato	Atlantic
4 (4) LSO Classic Rock	K Tel	14 (11) BLONDIE Parallel Lines	Chrysalis
5 (7) BONEY M Night Flight To Venus	Atlantic	15 (12) JOAN ARMATRADING To The Limit	A&M
6 (2) ROSE ROYCE Strikes Again	WB	16 (14) VARIOUS Saturday Night Fever	RSO
7 (3) DON WILLIAMS Images	K Tel	17 (-) BARCLAY JAMES HARVEST XII	Polydor
8 (-) ROY AYERS You Send Me	Polydor	18 (-) BLACK SABBATH Never Say Die	Vertigo
9 (9) JEFF WAYNE War Of The Worlds	CBS	19 (19) JAMES GALWAY Songs For Annie	RCA
10 (16) BUZZCOCKS Love Bites	UA	20 (-) SYLVESTER Step II	Fantasy

BETTY BRIGHT & THE ILLUMINATIONS
"My Boyfriend's Back"

ADA 18

UNDERTONES
"Teenage Kicks"

SIR 4007

JULIE & GORDON
"Gordon's Not a Moron"
(In A Picture Bag)

Pogo POG 003

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

K12314



STAR
CLIMBERS

**RADIO &
RECORD
NEWS**

ALBUM CHART

**TOP
60**

W/E OCTOBER 201978

1	1	VARIOUS Grease	RSO RSD 2001	31	30	BOB DYLAN Street Legal	CBS 86067
2	3	DAVID BOWIE Stage	RCA PL 02913	32	32	MEATLOAF Bat Out Of Hell	Epic/Cleve. 82419
3	8	VARIOUS Big Wheels Of Motown	EMTV 12	33	—	WISHBONE ASH No Smoke ...	MCA MCG 3528
4	7	LSO Classic Rock	K-Tel NE 1009	34	36	FLEETWOOD MAC Rumours	WB K 56344
5	15	ROSE ROYCE Strikes Again	WB K 56527	35	—	HAWKLORDS Hawklords	Charisma CD 4014
6	2	DON WILLIAMS Images	K-Tel NE 1003	36	38	DIRE STRAIGHTS Dire Straights	Vert. 9102 021
7	4	10CC Bloody Tourists	Mercury 9102 503	37	—	ROY AYERS You Send Me	Polydor 2391 365
8	10	BLACK SABBATH Never Say Die	Vert. 9102 751	38	39	BROTHERHOOD OF MAN 20 Greatest	K-Tel 7980
9	5	YES Tormato	Atlantic K 50518	39	42	BOOMTOWN RATS Tonic For...	Ensign EVY 3
10	6	BLONDIE Parallel Lines	Chrysalis CDL 1197	40	—	SYLVESTER Step II	Fantasy FT 549
11	—	BARCLAY JAMES HARVEST XII	POLP 5005	41	51	BARRY MANILOW Even Now	SPART 1047
12	9	BONEY M Night Flight To Venus	A/H K50498	42	—	LINDA RONSTADT Living In The USA	K 53085
13	—	THIRD WORLD Journey To Addis	ILPS 9554	43	24	RAMONES Road To Ruin	Sire SRK 6063
14	16	JOAN ARMATRADING To....	AMLH 64732	44	48	CROWN HEIGHTS AFFAIR Dream....	6372 754
15	11	BUZZCOCKS Love Bites	UA UAG 30197	45	21	JAMES GALWAY Songs For Annie	PL 25163
16	12	LEO SAYER Leo Sayer	Chrysalis CDL 1198	46	—	DEAN FRIEDMAN Well, Well....	Life. LSLP 6019
17	17	BRYAN FERRY Bride Stripped Bare	POLD 5003	47	27	HOLLIES 20 Golden Greats	EMTV 11
18	13	VARIOUS Saturday Night Fever	RSO 2658 123	48	25	TOM JONES I'm Coming Home	Lotus WH 1001
19	34	DONNA SUMMER Live And More	CALD 5006	49	—	STYX Pieces Of Eight	A&M AMLH 64724
20	14	JEFF WAYNE War Of The Worlds	CBS 96000	50	35	NOLAN SISTERS 20 Giant Hits	TGS 502
21	18	BOSTON Don't Look Back	Epic EPC 86057	51	—	BOB SEGER Stranger In Town	Capitol EST11698
22	31	JETHRO TULL Live	Chrysalis CJT4	52	47	STEEL PULSE Handsworth Revolution	ILPS 9502
23	22	CRYSTAL GAYLE When I Dream	UAG 30169	53	—	FRANK ZAPPA Studio Tan	K 59210
24	33	CAMEL Breathless	Decca TXSR 132	54	55	WIRE Chains Missing	Harvest SHSP 4093
25	19	ELO Out Of The Blue	Jet JETDP 400	55	57	ULTRAVOX Systems Of Romance	ILPS 9555
26	29	DEVO Are We Not Men	Virgin V2106	56	40	KATE BUSH The Kick Inside	EMC 3223
27	26	DR. FEELGOOD Private Practice	UAG 30184	57	41	ABBA The Album	Epic EPC 86057
28	28	IAN DURY New Boots And Panties	Stiff SEEZ 4	58	43	VARIOUS Evita	MCA MCX 503
29	23	WHO Who Are You	Polydor WHOD 5004	59	58	MOODY BLUES Octave	Decca TXS 129
30	20	COMMODORES Natural High	Mot. STML 12087	60	46	GENESIS And Then There Were Three	CDS 4016

IMPORTANT ANNOUNCEMENT



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PLAYLISTS

ANDREW GOLD Thank You For Being a Friend (Asylum)
BOB DYLAN Is Your Love In Vain (CBS)
BARBRA STREISAND Love Theme From The Eyes of Laura (CBS)
NICK GILDER Hot Child In The City (Chrysalis)
ROGER WHITTAKER Calypso (Columbia)
GENE COTTON, KIM CARNES You're A Part Of Me (Ariola)
KC & SUNSHINE Do You Feel Alright (TK)

City Album Tracks

BEACH BOYS Peggy Sue / Hey Little Tomboy/Kona Coast/Wind Of Change (WB)
CHERYL LADD Think It Over/Skinny Dippin'/A Rose Nobody Knows (Capitol)
DEAN FRIEDMAN Rocking Chair/Don't You Dare/Lydia (Lifesong)
SMOKIE Liverpool Docks/No More Letters/You Took Me By Surprise (Rak)
10CC For You And I /Take These Chains/Last Night (Mercury)
SUZI QUATRO Don't Change My Luck, Tired Of Waiting/You're (Rak)
VAN MORRISON Wavelength/Kingdom -Hall/Venice USA (WB)
CLIFF RICHARD She's A Gypsy / Can't Take The Hurt Anymore/Green Light (EMI)
FRANKIE VALLI Over Me/Save Me Save Me/Sometimes Songs Make Me Cry/A Tear Can Tell (WB)
LINDA RONSTADT Back In The USA/Just One Look/Alison/Blowing Away (Asylum)
ROSE ROYCE Do It, Do It (Angel In The Sky/First Come First Served (Whit)
ALESSI Dancing In The Halls Of Love/You're Out Of Love/That's When She Touched Me/Breaver (AM)
AL STEWART Time Passages/Song On The Radio/Life In Dark Water (TCA)
MELANIE I'd Rather Be White 'Im In Love/Yankee Man/California Dreamin'/We Can Work It Out (RCA)
TONY ORLANDO Don't Let Go/Count The Tears/You're Fine (Elektra)
KENNY ROGERS The Love Train/Lot Going Around/Something About Your Song/Highway Flyer (UA)
DON WILLIAMS I Would Like To See You Again/You've Got A Hold On Me/When I'm With You (ABC)
DEMIS ROUSSOS Goodbye My Love/Forever And Ever/When Forever Has Gone/When I'm A Kid (Phon)

RECORDS OF THE WEEK

SHOWADDYWADDY Little Angel Eyes (Arista)
MOODY BLUES Driftwood (Decca)
AL STEWART Time Passage (RCA)
RAMONES Don't Come Close (Sire)



Week Commencing 15 October

DOWNTOWN TOP 40

OLIVIA JOHN & CAST Summer Nights (RSO)
BONEY M Rasputin (Atlantic)
THE DOOLEYS A Rose Has To Die (GTO)
DEAN FRIEDMAN Lucky Stars (Lifesong)
ROSE ROYCE Love Don't Live Here Anymore (Whitfield)
LEO SAYER I Can't Stop Loving You (Chrysalis)
E.L.O. Sweet Talkin' Woman (JET)
FRANKIE VALLI Grease (RSO)
SMOKIE Mexican Girl (Rak)
JOHN TRAVOLTA Sandy (Polydor)
CRYSTAL GAYLE Talking In Your Sleep (UA)
FRANKIE MILLER Darlin' (Chrysalis)
BOOMTOWN RATS Rat Trap (Ensign)
10CC Dreadlock Holiday (Mercury)
ABBA Summer Night City (Epic)
EXILE Kiss You All Over (Rak)
BLONDIE Picture This (Chrysalis)
DAVID ESSEX On What A Circus (Mercury)
FATHER ABRAHAM Dippety Day (Decca)
SVLVESTER You Make Me Feel (Fantasy)
JACKSONS Blame It On The Boogie (Epic)
STONES Respectable (EMI)
BUZZCOCKS Ever Fallen In Love (U.A.)
THIRD WORLD Now That We've Found Love (Island)
DONNA SUMMER MacArthur Park (Casablanca)
CLUB SOUND Baillymore Grouse (Beaters (Emerald))
SHAM 69 Hurry Up Harry (Polydor)
STATUS QUO Again and Again (Vertigo)
JILTED JOHN Jilted John (EMI INT)
COMMADORES Three Times a Lady (Motown)
GLORIA AND MISSISSIPPI One Day At A Time (Release)
GORDON LIGHTFOOT Daylight Katy (WEA)
JEFF WAYNE The Eve Of The War (CBS)
THREE DEGREES Givin' Up Givin' In (Ariola)
BONEY M Brown Girl In The Ring (Atlantic)
DR HOOK I Don't Want To Be Alone (Mercury)
O' JAYS Brandy (Phil. Int.)
BOB SEGER Hollywood Nights (Capitol)
JONATHAN KING One For You One For Me (GTO)

MUSIC MOVER

OLYMPIC RUNNERS Get It While You Can (Polydor)
PLAYLIST

OLYMPIC RUNNERS Get It While You Can (Polydor)
HORSLIPS Moo
BARRY MANILOW Even Now (Arista)
AUTOGRAPHS White Still Young (Rak)
BISHOPS I Want Candy (Chiswick)
CITY BOY What A Night (Vertigo)
AL STEWART Time Passages (RCA)
HUNTER Tonight's The Night (Vertigo)
GENE COTTON/KIM CARNES You're A Part Of Me (Ariola)
TIM CURRY I Will (A&M)
ELTON JOHN Part Time Love (Rocket)
RAGS HOW CAN I EXIST (MCA)
LINDA RONSTADT Ooh Baby Baby (Asylum)
LINDA VIRTU Treat Me Like A Woman (Mercury)
BETTE BRIGHT AND THE ILLUMINATIONS My Boyfriends Back (Radar)
STEPHEN BISHOP Looking For The Right One (ABC)
CHRIS REA Fool (Magnet)
GERRY RAFFERTY Right Down The Line (UA)
ERIC CLAPTON Promises (RSO)
MUNICH MACHINE A Whiter Shade Of Pale

HAI (DAIS)
CAROLE BAYER SAGER It's The Falling In Love (Elektra)
FRANKIE MILLER Darlin' (Chrysalis)
KIM CARNES You're A Part Of Me (Ariola)
JOHNYY MATHIS AND DENIECE WILLIAMS Until You Come Back To Me (CBS)
ANDREW GOLD Thank You For Being a Friend (Asylum)
ELAINE PAIGE Don't Walk Away Till I Touch You (EMI)
EARTH WIND & FIRE Got To Get You Into My Life (CBS)
QUINCY JONES Love I've Never Had It So Good (A&M)
DAVID ESSEX Brave New World (CBS)
JOHNNY GUITAR WATSON Miss Frisco (DJM)
YVONNE KEELY/STEVE FLANAGAN We Got Love (Ariola)
BEATLES Sgt. Peppers Lonely Hearts Club Band (Parlophone)
BOB DYLAN Is Your Love In Vain (CBS)
JENNIFER WAINES Right Time Of The Night (Arista)
BROTHERHOOD OF MAN Middle Of The Night (Pye)
RAMONES Don't Come Close (Sire)
JED COCKER Fun Time (Asylum)
COLORADO California Dreaming (Pinnacle)
MOODY BLUES Driftwood (Decca)
FOUR TOPS Put It On The News (ABC)

HIT PICKS

MAX MERRITT Draggin Chains (Poly)
JED COCKER Fun Time (Asylum)
COLORADO California Dreaming (Pinnacle)
MOODY BLUES Driftwood (Decca)
FOUR TOPS Put It On The News (ABC)

DOWNTOWN TOP 10 ALBUMS

VARIOUS Grease (RSO)
BONEY M Night Flight To Venus (Ati)
DON WILLIAMS Images (K-Tel)
VARIOUS Big Wheels Of Motown (Motown)
VARIOUS Saturday Night Fever (RSO)
LEO SAYER (Chrysalis)
PHILOMENA BEGLEY In Nashville (Top Spin)
VAN MORRISON Wage Length (WEA)
BLONDIE Parallel Lines (Chrysalis)
JEFF WAYNE The Eve Of The War (CBS)
FRANKIE MILLER Darlin' (Chrysalis)
BOOMTOWN RATS Rat Trap (Ensign)
10CC Dreadlock Holiday (Mercury)
ABBA Summer Night City (Epic)
EXILE Kiss You All Over (Rak)
BLONDIE Picture This (Chrysalis)
DAVID ESSEX On What A Circus (Mercury)
FATHER ABRAHAM Dippety Day (Decca)
SVLVESTER You Make Me Feel (Fantasy)
JACKSONS Blame It On The Boogie (Epic)
STONES Respectable (EMI)
BUZZCOCKS Ever Fallen In Love (U.A.)
THIRD WORLD Now That We've Found Love (Island)
DONNA SUMMER MacArthur Park (Casablanca)
CLUB SOUND Baillymore Grouse (Beaters (Emerald))
SHAM 69 Hurry Up Harry (Polydor)
STATUS QUO Again and Again (Vertigo)
JILTED JOHN Jilted John (EMI INT)
COMMADORES Three Times a Lady (Motown)
GLORIA AND MISSISSIPPI One Day At A Time (Release)
GORDON LIGHTFOOT Daylight Katy (WEA)
JEFF WAYNE The Eve Of The War (CBS)
THREE DEGREES Givin' Up Givin' In (Ariola)
BONEY M Brown Girl In The Ring (Atlantic)
DR HOOK I Don't Want To Be Alone (Mercury)
O' JAYS Brandy (Phil. Int.)
BOB SEGER Hollywood Nights (Capitol)
JONATHAN KING One For You One For Me (GTO)



Week commencing 16 October

Radio 104 Playlist

BONEY M Rasputin (Atlantic)
JOHN/OLIVIA Summer Nights (RSO)
LEO SAYER I Can't Stop Loving You (Chrysalis)
ROSE ROYCE Love Don't Live Here Anymore (Whitfield)
E.L.O. Sweet Talking Woman (Jet)
THIRD WORLD Now That We've Found Love (Island)
SMOKIE Mexican Girl (Rak)
JOHN TRAVOLTA Sandy (Polydor)
ROLLING STONES Respectable (EMI)
MICK JACKSON Blame It On The Boogie (Epic)
O' JAYS Brandy (Phila)
DEAN FRIEDMAN Lucky Stars (Life)
STATUS QUO Again And Again (Vertigo)
BOOMTOWN RATS Rat Trap (Ensign)
THREE DEGREES Givin' Up Givin' In (Ariola)
ABBA Summer Night City (Epic)
DONNA SUMMER MacArthur Park (Casablanca)
JONATHAN KING One For You (GTO)
RAMONES Don't Come Close (Sire)
BROTHERHOOD OF MAN Middle Of The Night (Pye)
BONEY M Don't Look Back (Epic)
SHAM 69 Hurry Up Harry (Polydor)
FRANKIE MILLER Darlin' (Chrysalis)
EARTH WIND AND FIRE Got To Get You Into My Life (CBS)
FRANKIE VALLI Grease (RSO)
ELTON JOHN Part Time Love (Rocket)
EXILE Kiss You All Over (Rak)
GORDON LIGHTFOOT Daylight Katy (WB)
BOB SEGER Hollywood Nights (Capitol)
GERRY RAFFERTY Right Down The Line (UA)
POLICE I Can't Stand Losing (MCA)
CHRIS REA Fool (Magnet)
SVLVESTER You Make Me Feel (Fantasy)
CRYSTAL GAYLE Talking In Your Sleep (UA)
JUDIE TIZUE Montego Bay (Ariola)
LINDISFARNE Juke Box Gypsy (Merc)
ANDREW GOLD Thank You For Being A Friend (Asylum)
MATHIS/WILLIAMS Until You Come Back To Me (CBS)
BLONDIE Picture This (Chrysalis)

Station Hit

MUNICH MACHINE Whiter Shade Of Pale

Personality Pix

Mike Scott
BETTE BRIGHT My Boyfriends Back
Steve Hamilton
OAK RIDGE BOYS I'll Be True To You (A&M)
Brian Ford
ARGENT Home (MCA)
Bill Brannigan
CONWAY TWITTY Boogie Brass Band
Mike Gower
HEART Straight On (CBS)

High Flyers

RAGS How Can I Exist (MCA)
JOHN PAUL YOUNG The Day That My Heart Caught Fire (Ariola)
ERIC CLAPTON Promises (RSO)
PRISM Flyin (Ariola)
PEARLY GATES Burning Love
DAN HILL All I See Is Your Face
BOB DYLAN Is Your Love In Vain (CBS)
QUINCY JONES Love I've Never Had It So Good (A&M)
DAVID ESSEX Brave New World (CBS)
JOHNNY GUITAR WATSON Miss Frisco (DJM)

Flyers

TARNEY SPENCER It's Really You (AM)
FOUR TOPS Put It On The News (ABC)
WARREN ZEAVON Excitable Boy (WB)
YVONNE KEELY/STEVE FLANAGAN We Got Love (Ariola)
BEATLES Sgt. Peppers Lonely Hearts Club Band (Parlophone)
BOB DYLAN Is Your Love In Vain (CBS)
JENNIFER WAINES Right Time Of The Night (Arista)
BROTHERHOOD OF MAN Middle Of The Night (Pye)
RAMONES Don't Come Close (Sire)
JED COCKER Fun Time (Asylum)
COLORADO California Dreaming (Pinnacle)
MOODY BLUES Driftwood (Decca)
FOUR TOPS Put It On The News (ABC)

Featured JUP

BEACH BOYS MIU (Capitol)
ERIC CARMEN Change Of Heart (RSO)
CONNIE FRANCIS Who's Happy Now (Decca)
LINDA RONSTADT Living In The USA
NANCY PEPPERS Leaving For Better Time (UA)
FOGELBERG/WEISBERG Twins Of Different Mothers
AL STEWART Time Passages
JOAN ARMATRADING To The Limit (AM)
VAN MORRISON Wavelength
CITY BOY Book Early (Vertigo)
BARCLAY JAMES HARVEST XII (Polydor)
CITY BOY ROLERS Stranger In The Wind (Arista)
CLIFF RICHARD Green Lights (EMI)
DON WILLIAMS Expression (ABC)
SMOKIE Mexican Girl (Rak)
KENNY ROGERS Love Or Something Like It (UA)
ALESSI Driftin (AM)
SUZI QUATRO If You Knew Suzi (Rak)
KENNY LOGGINS Nightwatch (CBS)
LEON RUSSEL Americana
OEAN FRIEDMAN Well Well (Life)



Week commencing 15 October

Beacon A List

LEO SAYER I Can't Stop Loving You (Chrysalis)
ROSE ROYCE Love Don't Live Here Anymore (Whitfield)
EXILE Kiss You All Over (Rak)
FRANKIE VALLI Grease (RSO)
BLBO She's Gonna Win (Lightning)
10CC Dreadlock Holiday (Mercury)
CRYSTAL GAYLE Talking In Your Sleep (UA)
HI TENSION British Hustle (Island)
OLIVIA/JOHN Summer Nights (RSO)
DEAN FRIEDMAN Lucky Stars (Life)
THIRD WORLD Now That We've Found Love (Island)
JACKSONS Blame It On The Boogie (Epic)
BONEY M Rasputin (Atlantic)
ROLLING STONES Respectable (EMI)
E.L.O. Sweet Talking Woman (Jet)
JOHN TRAVOLTA Sandy (Polydor)
GLADYS KNIGHT Better Than A Good Time (Buddah)
BROTHERHOOD OF MAN Middle Of The Night (Pye)
JONATHAN KING One For You One For Me (GTO)
DONNA SUMMER MacArthur Park (Casablanca)
ANDREW GOLD Thank You For Being A Friend (Asylum)
FRANKIE MILLER Darlin' (Chrysalis)

Beacon B List

SVLVESTER You Make Me Feel (Fantasy)
DR FEELGOOD Down At The Doctors (UA)
SMOKIE Mexican Girl (Rak)
BOB SEGER Hollywood Nights (Capitol)
MARSHALL HAIN Coming Home (Harvest)
CHRIS REA Fool (Magnet)
THREE DEGREES Givin' Up Givin' In (Ariola)
GERRY RAFFERTY Right Down The Line (UA)
MATHIS/WILLIAMS Until You Come Back To Me (CBS)
FRANKIE MILLER Darlin' (Chrysalis)
RAMONES Don't Come Close (Sire)
ANDREW GOLD Thank You For Being A Friend (Asylum)
CAPTAIN AND TENNILLE You Never Done It Like That (AM)
THE POLICE I Can't Stand Losing (AM)
ERIC CLAPTON Promises (RSO)
STEPHEN STILLS Can't Get No Booty (GTO)
BOSTON Don't Look Back (Epic)
EARTH WIND AND FIRE Got To Get You Into My Life (CBS)
BOOMTOWN RATS Rat Trap (Ensign)
OLYMPIC RUNNERS Get It While You Can (Polydor)
ELTON JOHN Part Time Love (Rocket)
JOHN PAUL YOUNG The Day That My Heart Caught Fire (Ariola)
QUINCY JONES Love I've Never Had It So Good (AM)

MCCOO/DAVIS Jnr Shine On Silver Moon (CBS)
MINK DEVILLE Soul Twist (Capitol)
BETTER BROTHERS Soul Twist (Capitol)
DJ ROGERS Love Brought Me Back (CBS)
BETTE BRIGHT My Boyfriends Back (Radar)
DARYLL HALL/JOHN OATES The Last Time (RCA)
IAN GOMM Hold On (Albion)

Beacon C List

CAROLE BAYER SAGER It's The Falling In Love (Elektra)
EMOTIONS Smile (CBS)
ERIC CARMEN Baby I Need Your Lovin (Arista)
JOHN/OLIVIA Summer Nights (RSO)
KENNY LOGGINS Whenever I Call You Friend (CBS)
10CC From Rochdale (Merc)
LINDA RONSTADT Ooh Baby (Asylum)
BETTE BRIGHT Friends (Atlantic)
ROSE ROYCE Angel In The Sky (Whit)
FRANKIE VALLI Needing You (RSO)
TONY ORLANDO Don't Let Go (Elektra)
CITY BOY What A Night (Vertigo)
BAY CITY ROLLERS What A Night (Arista)
CLIFF RICHARD Please Remember Me (Mercury)
BURTON CUMMINGS When A Man Loves A Woman (Port)
AL STEWART Time Passages (RCA)
BROTHERHOOD OF MAN Middle Of The Night (Pye)
JOAN ARMATRADING Barefoot And Pregnant (AM)
DON WILLIAMS It Must Be Love (ABC)
RAY CHARLES You 20th Century Fox (London)
SUZI QUATRO Breakdown (Rak)
ALESSI Driftin (AM)
KENNY ROGERS There's A Lot Going Round (UA)
JOE COCKER Fun Time (Asylum)
BARCLAY JAMES HARVEST Harbour (Polydor)



Week Commencing 15 October

Radio Tees Playlist

FRANKIE VALLI Grease (RSO)
LITTLE RIVER BAND Reminiscing (EMI)
CRYSTAL GAYLE Talking In Your Sleep (UA)
MELANIE HARROLE Lets Spend the Night Together (DJM)
TONY ORLANDO Don't Let Go (Elektra)
LEON SAYER I Can't Stop Loving You (Chrysalis)
JUDIE TIZUE For You (Epic)
STATUS QUO Again and Again (Vertigo)
IAN GOMM Hold On (Albion)
DEAN FRIEDMAN Lucky Stars (Lifesong)
SMOKIE Mexican Girl (Rak)
DAVE EDMUNDS Deborah (Swan Song)
BROTHERHOOD OF MAN Middle Of The Night (Pye)
FRANKIE VALLI Grease (RSO)
KENNY LOGGINS Whenever I Call You Friend (CBS)
BAY CITY ROLLERS Disco Tech (Capitol)
TRAVOLTA/NEWTON JOHN Summer Nights (RSO)
THE JACKSONS Blame It On the Boogie (Arista)
JENNIFER WAINES Right Time of the Night (Arista)
DR. HOOK I Don't Want to be Alone (Mercury)
ROSE ROYCE Love Don't Live Here Anymore (Whitfield)
LINDISFARNE Juke Box Gypsy (Mercury)
PRISM Flyin (Ariola)
DAVID GATES Never Let Her Go (Elektra)
CLIFF RICHARD Send Me Some Lovin (Creole)
CHRIS REA Fool (Magnet)
STEPHEN BISHOP Looking For The Right One (ABC)
GARY BENNETT Highway Affair (DJM)
JNR CAMPBELL America (Private Stock)
BOB DYLAN'S KNIGHT & THE PIPS It's a Better Than Good Time (Buddah)
BONEY M Rasputin (Atlantic)
THREE DEGREES Givin' Up Givin' In (Ariola)
FRANKIE MILLER Darlin' (Chrysalis)
FATHER ABRAHAM Dippety Day (Decca)
GERRY RAFFERTY Right Down The Line (UA)
ELAINE PAIGE Don't Walk Away Till I Touch You (EMI)
BUGAR CANE Montego Bay (Ariola)
DONNA SUMMER MacArthur Park (Casablanca)
BROTHERHOOD OF MAN Middle Of The Night (Pye)
BOB SEGER Hollywood Nights (Capitol)
E.L.O. Sweet Talkin Woman (Jet)
MOODY BLUES Driftwood (Decca)
TONY ORLANDO Don't Let Go (Elektra)
MAX MERRITT Draggin Chains (Polydor)
COLORADO California Dreaming (Pinnacle)
DARYLL HALL & JOHN OATES The Last Time (RCA)
BOB DYLAN How Can I Exist (MCA)
SLADE Rock N' Roll Bolero (Polydor)
JOE COCKER Fun Time (Asylum)
YVONNE KEELY & STEVE FLANAGAN We Got Love (Ariola)
EARTH WIND & FIRE Got To Get You Into My Life (CBS)
JOHN PAUL YOUNG The Day That My Heart Caught Fire (Ariola)
GARY BENSON Loving You Was Easy (Mercury)
FOREIGNER Hot Blooded (Atlantic)
THE UNDERTONES Teenage Kicks (Sire)
CITY BOY What A Night (Vertigo)
RAY SAWYER The Dancing Fool (Capitol)

ALBUMS

THE BEACH BOYS M I U Album

(Reprise)
BAY CITY ROLLERS Strangers In The Wind (Arista)
ALESSI Driftin (A & M)
SMOKIE The Montreaux Album (RAK)
SUZI QUATRO If You Knew Suzi (RAK)
KENNY ROGERS Love Or Something Like It (UA)
DEAN FRIEDMAN Well Well Said The Rocking Chair (Lifesong)
VARIOUS Americas Greatest Hits (BBC)
NEIL YOUNG Comes A Time (Reprise)
DEMIS ROUSSOS Life and Love (Philips)
MANHATTAN TRANSFER Live (Atlantic)



Week commencing 13 October

210 Easy Listening Top 40

GORDON LIGHTFOOT Daylight Katy (WB)
ROSE ROYCE Love Don't Live Here Anymore (Whitfield)
E.L.O. Sweet Talkin' Woman (Jet)
LEO SAYER Can't Stop Loving You (Chrysalis)
CRYSTAL GAYLE Talking In Your Sleep (UA)
SMOKIE Mexican Girl (Rak)
MARSHALL HAIN Coming Home (Har)
LINDISFARNE Juke Box Gypsy (Merc)
DEAN FRIEDMAN Lucky Stars (Life)
CARLY SIMON Tranquillo (WB)
GERRY RAFFERTY Right Down The Line (UA)
BROTHERHOOD OF MAN Middle Of The Night (Pye)
BONEY M Rasputin (Atlantic)
BOB DYLAN Is Your Love In Vain (CBS)
MATHIS/WILLIAMS Until You Come Back To Me (CBS)
ERIC CLAPTON Promises (RSO)
O JAYS Brandy (Phila)
JIM RAFFERTY This Time (Decca)
FREDDY COLE Isn't She Lovely (Decca)
MIDNITE FOLIES ORCH No Strings (EMI)
JAMIE SRONE I'd Give It All Away (Rebel)
NICK GILDER Hot Child In The City (Chrysalis)
SHERBET Take My Heart (Chry)
JOE COCKER Fun Time (Epic)
NIGEL MARTINEZ You're Mine Now (State)
FRANKIE REED AND SWEET RIVER Try It On (PVC)
ANDY DESMOND Goin Down (MCA)
MOODY BLUES Driftwood (Decca)
ELTON JOHN Part Time Love (Rocket)
BARRY MANILOW Even Now (Arista)
WARREN ZEAVON Excitable Boy (WB)
SUZI QUATRO If You Knew Suzi (Rak)
CITY BOY What A Night (Vertigo)
GENE COTTON You're A Part Of Me (Ariola)
PETER SKELLERN Love Is The Sweetest Thing (Mercury)
AL STEWART Time Passages (RCA)
TEDDY PENDERGRASS Close The Door (Phila)
DONNA SUMMER MacArthur Park (Casablanca)
FLINTLOCK Hey You (Pinnacle)

Album Playlist

BONEY M Night Flight To Venus (Atlantic)
VARIOUS Grease (RSO)
DON WILLIAMS Images (K-Tel)
VARIOUS Saturday Night Fever (RSO)
10CC Big Wheels Of Motown (Mercury)
VARIOUS Big Wheels Of Motown (Motown)
COMMODORES Natural High (Motown)
WHO Who Are You (Polydor)
LEO SAYER LEO Sayer (Chrysalis)
ROSE ROYCE Strikes Again (Whit)
THIRD WORLD Journey To Addis (Island)
VARIOUS Satin City (CBS)
KATE BUSH The Kick Inside (EMI)
BROTHERHOOD OF MAN B is For Brotherhood (Pye)
CRYSTAL GAYLE When I Dream (UA)
MANHATTAN TRANSFER Pastiche (UA)
JOE WALSH But Seriously Folks (Asyl)
ANDY GIBB Shadow Dancing (Asyl)
YES Tormato (Atlantic)
BARRY MANILOW Even Now (Arista)
JOHNNY CASH Itchy Feet (CBS)
CLIFF RICHARD Green Lights (EMI)
LINDA RONSTADT Living In The USA (Asylum)
FRANKIE VALLI Is The Word (WB)
MARSHALL HAIN Free Ride (Harvest)
SO FAR Best Of (Atlantic)
BROTHERS JOHNSON Blam (AM)
ENGBERT HUMPERDINK Miracles (AM)
DOLLY PARTON Heartbreaker (RCA)
VAN MORRISON Wavelength (WB)
JIM RAFFERTY Don't Talk Back (Decca)
BEACH BOYS M I U (Reprise)
THE CLASH (Elektra)
STUCK IN THE MIDDLE Best Of (A&M)
JOAN ARMATRADING To The Limit (AM)
EAGLES Best Of (Asylum)
BEATLES Sgt Pepper (Apple)
CHUCK BERRY All Time Party Hits (Chess)
TONY BENNETT Spotlight On (Philips)
EMMILY LOU HARRIS Luxury Liner (Mercury)
JIM REEVE 50 All Time Hits (RCA)
LIZA MINELLI The Singer (EMI)
ELVIS PRESLEY Rock And Roll (RCA)
JOAN BAE / Hits And Greatest Others (RCA)
GODWIN The NZ Orch (Pye)
ACKER BILK The Very Best Of (EMI)
DEAN FRIEDMAN Well Well Said The Rocking Chair (Lifesong)
COLIN BLUNSTONE Never Thought (Epic)
EARL KLUCH Magic In Your Eyes (EARL)
NEIL YOUNG Comes A Time (Reprise)

Continued on back of pull-out chart.

WEEK ENDING OCTOBER 20 1978

SINGLES

1 (1) JOHN/OLIVIA Summer Nights	RSO	21 (12) 10CC Dreadlock Holiday	Mercury
2 (7) JOHN TRAVOLTA Sandy	Midsong	22 (-) SHAM '69 Hurry Up Harry	Polydor
3 (2) FRANKIE VALLI Grease	RSO	23 (22) BUZZCOCKS Ever Fallen In Love	UA
4 (4) DEAN FRIEDMAN Lucky Stars	Lifesong	24 (18) BLONDIE Picture This	Chrysalis
5 (3) ROSE ROYCE Love Don't Live ...	Whitfield	25 (-) JONATHAN KING One For You	GTO
6 (9) BONEY M Rasputin	Atlantic	26 (-) O JAYS Brandy	Philadelphia
7 (10) ELO Sweet Talkin' Woman	Jet	27 (24) ROLLING STONES Respectable	EMI
8 (13) LEO SAYER I Can't Stop Loving You	Chrysalis	28 (16) DAVID ESSEX Oh What A Circus	Mercury
9 (6) SYLVESTER You Make Me Feel	Fantasy	29 (29) MICK JACKSON Blame It On The Boogie	Atlantic
10 (19) SMOKIE Mexican Girl	Rak	30 (17) COMMODORES Three Times A Lady	Motown
11 (14) CRYSTAL GAYLE Talkin' In Your Sleep	UA	31 (21) JILTED JOHN Jilted John	EMI INT
12 (-) FRANKIE MILLER Darlin'	Chrysalis	32 (26) DOOLEYS A Rose Has To Die	GTO
13 (-) BOOMTOWN RATS Rat Trap	Ensign	33 (-) LA BIONDA One For You, One For Me	Mercury
14 (25) JACKSONS Blame It On The Boogie	Epic	34 (23) IVOR BIGGUN Winker's Song	Beggars Banquet
15 (8) ABBA Summer Night City	Epic	35 (-) EARTH WIND & FIRE Got To Get You....	CBS
16 (5) EXILE Kiss You All Over	Rak	36 (25) ALBERTO Y LOST TRIOS...Heads Down	Logo
17 (-) JAM Down In The Tube	Polydor	37 (-) BLACK SABBATH Hard Road	Vertigo
18 (-) DONNA SUMMER MacArthur Park	Casablanca	38 (-) PETER TOSH Don't Look Back	EMI
19 (11) THIRD WORLD Now That We've Found Love	Island	39 (37) RAMONES Don't Come Close	Sire
20 (15) RAINBOW LA Connection	Polydor	40 (35) BOB SEGER Hollywood Nights	Capitol

Radio+Record
NEWS

Top 30 Airplay

WEEK ENDING OCTOBER 20 1978

SINGLES

his week	Last Week	Two Weeks				
1	(2)	(4)	JOHN/OLIVIA Summer Nights	RSO	16	(14) (10) FRANKIE VALLI Grease RSO
2	(1)	(1)	DEAN FRIEDMAN Lucky Stars	Lifesong	17	(24) (-) JONATHAN KING One For You, One For Me GTO
3	(3)	(2)	THIRD WORLD Now That We've ...	Island	18	(23) (21) MARSHALL HAIN Coming Home Harvest
4	(26)	(-)	EARTH WIND & FIRE Got To Get You ...	CBS	19	(12) (-) MICK JACKSON Blame It On The Boogie Atlantic
5	(6)	(3)	LEO SAYER I Can't Stop Loving You	Chrysalis	20	◀ (-) DAN HARTMAN Instant Replay Sky
6	(7)	(11)	ELO Sweet Talkin' Woman	Jet	21	(4) (9) BOB SEGER Hollywood Nights Capitol
7	(8)	(7)	ROSE ROYCE Love Don't Live Here....	Whitfield	22	◀ (-) BOOMTOWN RATS Rat Trap Ensign
8	(13)	(14)	SMOKIE Mexican Girl	Rak	23	(18) (18) ANDREW GOLD Thank You For... Asylum
9	(19)	(26)	O JAYS Brandy	Philadelphia	24	(30) (-) PETER TOSH You Gotta Walk EMI
10	(17)	(25)	FRANKIE MILLER Darlin'	Chrysalis	25	(11) (13) CRYSTAL GAYLE Talking In Your Sleep UA
11	(10)	(24)	ROLLING STONES Respectable	EMI	26	(25) (27) GERRY RAFFERTY Right Down The Line UA
12	(16)	(20)	JACKSONS Blame It On The Boogie	Epic	27	(-) McCOO/DAVIS JNR Shine On Silver Moon CBS
13	(22)	(-)	DONNA SUMMER MacArthur Park	Casablanca	28	(28) (30) RAMONES Don't Come Close Sire
14	(21)	(-)	JOHN TRAVOLTA Sandy	Midsong	29	◀ (-) THREE DEGREES Giving Up, Giving In Ariola
15	(5)	(5)	BONEY M Rasputin	Atlantic	30	◀ (-) MOODY BLUES Driftwood Decca

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

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