

RECORD BUSINESS

WITH
RADIO WEEK

Singles chart, 12-13; Album chart, 29; New Singles, 30; New Albums, 11; Airplay guide, 20-21; Retailing, 14; Barron Knights Special, 22-28.

November 10, 1980 VOLUME THREE Number 34

60p



THE ADULT version of *Watership Down?* No, just Chas & Dave flanking their manager Bob England, with a brace of real bunny girls. They're drawing attention to the fact that the Cockney duo's new single is 'Rabbit', based on the pair's Courage beer television jingle. The single, Chas & Dave's first on their newly formed label Rockney, is a double A side with 'Sideboard Song' (Rockney 9) and is in the shops this week. Although the Rockney logo has been used before this is the first time the name has been used for an indie label. Distribution is through Pinnacle. The last Chas & Dave single, 'Gercha', was also based on a Courage TV commercial and reached the top 30.

Tighter control of store promotion sought in new BPI code proposals

MUCH STRICTER guidelines on retail promotion plus stiffer penalties for infringements are envisaged in draft proposals to amend the Code of Conduct now being considered by BPI members.

More precisely defined limits of acceptable promotion to stores follow recommendations for a tightening up of the Code made by the committee of enquiry which investigated the allegations of chart hyping contained in the recent *World In Action* TV programme. Another development has been a change of heart by the BPI Council which reversed its previous decision not to allow other than Council members to see the full report. Following widespread protests by non-Council members, it has been decided that managing directors or senior executives can examine the full report at the BPI offices. "Having taken into account representations made, particularly by some members who felt that Council members stood to benefit from being in possession of the full report, I felt that their point of view was fair," commented Chris Wright, BPI chair-

man elect.

The draft proposals recommend that the number of free singles distributed be limited to six copies per title and that the allocation is not restricted to chart shops. Supply of other product by the same artist or other artists is specifically excluded. It is also proposed that any other goods supplied free should not be worth more than £10 per item, and that the total value of free gifts should not be more than £10 a week or £50 a month.

The BPI wants the company responsible for compiling the charts to ensure their accuracy and to employ field investigators to check into any suspicions of hyping.

If it is necessary to appoint any future committees of enquiry, it is recommended that these comprise five people, independent of the BPI, select from an agreed list of 20 "eminent" people. A BPI member company can request an investigation of a specific complaint, but may be asked to contribute £100 towards costs, which can be returned if the allegations are proven.

A company found guilty of transgressing the Code could be faced with any of the following penalties - expulsion from the BPI, suspension, surcharge, censure, payment of expenses and publication of findings.

The BPI also wants commission paid for chart placings to be limited to 20 percent of Gross earnings and to apply only to Top 50 entries.

Bow Wow Wow on tape at £1.99

EMI RECORDS has taken the unique step of putting out the latest release from Bow Wow Wow on cassette only.

The eight-track tape will retail at only £1.99 and will come in a "fashionable" flip-top pack. The company claims that the move will have a positive effect on the problem of home taping as well as closing the gap between the cost of pre-recorded and blank cassettes.

EMI marketing director, Peter Buckleigh, commented: "The cassette market has rapidly become a new fashion area with the introduction of portable play-back machines. Accordingly, we have chosen to release and promote music that fits into that new market and are adopting a totally new approach to tapes."

The scheme, which will be repeated early next year with a second Bow Wow Wow cassette, will serve as a test for future cassette-only releases from other EMI artists. The cassette is available from today (Nov. 10) and catalogue number is BOW1.

Pavarotti set to become a popera star

TOP OPERA star Luciano Pavarotti is the subject of a strong marketing campaign by Decca to convert him into a major mainstream artist.

Decca has taken the unusual step, for a classical artist, of releasing a single in time to catch the Christmas market. In the shops this week, the record is 'Ave Maria' with the seasonal 'O Come All Ye Faithful' on the B side.

In addition the company is releasing a mid-price double album by Pavarotti on November 14, titled *Pavarotti's Greatest Hits*, dealer price £4.62 plus VAT.

The album and single are being promoted with advertising in the *Daily Mail* and *Radio Times*, in store displays featuring Pavarotti in his Pagliacci clown's outfit, plus t-shirts and badges.

Decca classical product manager Andrew Dalton told *RB* that the campaign was designed to break Pavarotti in this country as the first mainstream appeal classical singer since Mario Lanza.

"Pavarotti is already a massively popular artist in America," said Dalton,

"and we're trying to emulate that success in this country. Vocally he is massively impressive, but he is also visually impressive too."

The single is being promoted at radio stations and Dalton is looking to pick up airplay on it.

In addition Pavarotti is appearing at Covent Garden in January and next year will also see the premier of his first feature film, titled 'Yes Giorgio' and telling the story of an opera singer achieving fame and fortune in New York.

THE LONDON CAST VERSION OF RODGERS & HAMMERSTEIN'S

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FEATURING JOHN DIEDRICH AND ROSAMUND SHELLEY

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To Be TV ADVERTISED
in the London Weekend Television
Area in early December

LP - OKR 1
Cassette - Z OKR 1

Heavy discs emphasis in Woolworth TV push

RECORDS WILL be the most heavily featured merchandise line in Woolworth's massive pre-Christmas promotion which, with seven TV commercials being screened from November 13 onwards, is estimated to have cost the company in excess of £2 million.

Since October, Woolworth has been running a Record Blitz promotion in its 900 record departments with the accent on keenly competitive pricing for discs, pre-recorded and blank tapes and accessories. This aspect of the chain's trading will be emphasised in the 30-second commercial for mainline albums which breaks at the beginning of December. Rod Stewart will be linking the commercial and as well as his own album, other LPs featured will be by Barry Manilow, Splinter, Blondie, David Bowie and the Shadows. It will be screened three times weekly.

Woolworth has also compiled its seasonal 48-page Record Booklet, supported by all main record companies with four colour advertising. Four million copies have been distributed to the stores to be given to consumers who will

This week's MCPs bans

THE MCPs continues its campaign against cheap North American imports with the announcement of bans on six albums over the last two weeks. Importers have been put on notice that UK copyright holders have withdrawn import licences for *SK* (A228302) by Sky, *Taking Liberties* (JC 36839) by Elvis Costello, *Carnival* (MCA 5149) by Spyro Gyra, *Sequel* (FW 36872) by Harry Chapin, *Candles* (JE 36875) by Heatwave and *Foolish Behaviour* (HS 3485) by Rod Stewart.

The MCPs claims that copies of the albums have been coming in from North America in recent weeks. Anyone importing copies of the album is liable to an injunction, damages, delivery-up of offending copies and costs.

Strike fears at music papers

JOURNALISTS in the Morgan Grampian publishing group, which includes *Music Week*, *Sounds* and *Record Mirror*, are ready to go on strike this month.

National Union of Journalists members have already staged a one day stoppage in support of a £2,000 per annum across-the-board pay claim.

On the same day the publishing group held an emergency board meeting but failed to come up with an offer which satisfied the NUJ members.

The journalists have given notice that they will strike from November 17 if their demands are not met.

be able to enter a competition for a Ferguson Videocast camera and recorder set worth £1,500.

Record department merchandise will also be prominently featured in five general interest commercials, two of which will last for 1 minute 45 seconds, the remaining three running for 60 seconds.

"We are really making a major push on records this Christmas," commented sales and advertising executive Peter Ovesa. "In addition to the commercials and the booklets, we have never had so much promotional material displayed in our departments before."

Racal sells Stace for £1m

IN ITS final year of trading before the PolyGram sale, Decca lost £2.3 million on its recording and music activities. This is revealed in the figures produced by Racal, the company which took over the rest of the organisation. In total, Decca's last full-year losses amounted to £12.2 million pre-tax, twice as much as had been forecast at the time of Racal's takeover. This compared to a previous loss of £384,000. With special and non-recurring items taken into account,



THE NOT THE 9 O'Clock News team turn up at the London Virgin megastore to offer their bit to promote their new BBC Records album. Pictured left to right: Pamela Stephenson, Alan Bilyard of BBC Records, Rowan Atkinson, Gordon Montgomery, store manager, Mel Smith, Griff Rees-Jones and James Fleming of BBC Records.

the attributable deficit rose to £19.6 million against £5.3 million.

At the same time it was revealed that Decca's sleeve printing companies Robert Stace and its Clout & Baker subsidiary have been sold to Eitel Group's printing firm Burrap Nathieson and Co. for £1 million cash. Pre-tax profits for March 31 of the two companies amounted to £267,000. Both will continue to trade from their existing premises.

Thorn EMI joint video ventures formed in US

THORN EMI's commitment to the JVC videodisc system was officially confirmed last week as it jointly launched three new video companies in the US with GEC, Matsushita and JVC.

The joint ventures consist of a programme distribution and production company (VHD Programmes Inc), a manufacturing company (VHD Disc Manufacturing) and a hardware manufacturing operation (VHD Electronic Inc).

With US launch scheduled for late 1981, Thorn EMI will be responsible for the management of VHD Programmes and VHD Disc Manufacturing. Gary Dartnell, previously head of EMI Videograms, is appointed president of both companies.

In the UK, Thorn EMI is currently planning the launch of the JVC system

Sire UK office remains open

SIRE RECORDS will continue to operate its London office despite last week's take-over of the company by Warner Brothers.

Warner Brothers in the US has acquired 100 percent of Sire Records. But the label will remain active as an A&R/promotion operation with founder Seymour Stein continuing as president while assuming additional responsibilities as a Warner Brothers vice-president. Stein retains control of licensing outside North America.

Video News

and negotiations are continuing with major corporations for programme material. No firm date for UK launch has been announced as yet.

Meanwhile, Brian Payne, previously head of Magnetic Video UK, has launched a new video operation - Video Programme Distributors. A deal has already been concluded with Inter Ocean Video for distribution in the UK of 32 of its titles and talks are under way with other companies.

The World Is Full Of Married Men movie, the Jackie Collins sequel *The Stud* and *The Bitch* will be available in the UK from December 1 from Jaguar Video. Distribution is through World Of Video 2000.

BPI breakaway plan report 'over the top'

A REPORT in last week's *NME* that Riva Chairman Billy Gaff was assessing the potential support for a BPI breakaway organisation, was described by md Bill Stonebridge as "a bit over the top". However, he confirmed that there had been discussions between other labels and Gaff, who has announced his intention to resign from the BPI over the committee of enquiry's report controversy. Charisma, Rocket and Young Blood have been approached, according to Stonebridge. He added: "Billy Gaff is merely testing opinion, but it is obvious that without support of larger companies it would be a pretty toothless organisation."

Merchandising

THE NEW album by Hazel O'Connor, titled *Sons And Lovers* (Albion ALB 104), is being released on November 28 backed with a major marketing campaign.

Albion is taking advertisements in *Sounds*, *Record Mirror*, *Time Out*, *NME* and *Smash Hits* and the album will also be featured in Woolworth's advertisements in the *Sun*, *Daily Mirror* and *Daily Record*. A national flyposting campaign has been set up and, in addition, 1,000 in-store displays are being mounted.

THE FOLLOW-UP to cult album *The Hitch-Hikers Guide To The Galaxy*, which sold over 40,000 units, is released at the end of this week by Original Records.

Titled *The Hitch-Hikers Guide To The Galaxy Part 2 - The Restaurant At The End Of The Universe*, it will be backed up by a promotional blitz which includes Radio Luxembourg slots, national press advertising, 100 window displays, posters on British Rail sites and music press advertising.

A second Pan paperback of the story will be published in December and a six part BBC TV series begins in the middle of January. The album is being distributed by Stage-1.

ARISTA RECORDS has lined-up an extensive campaign for the new Barry Manilow album *Barry*, featuring his current single 'Lonely Together' and scheduled for release on November 21.

It will be spearheaded by TV advertising during December, although dates and regions have yet to be finalised. Also planned are national press advertising, window displays and posters. *Manilow* will be appearing at Wembley at the end of this month and at Bingley Hall, Stafford, on December 1 and 2.

A POSTER campaign, adverts on the London buses and advertising space in the music press are being utilised by Logo Records to back release of the new Straight Eight LP *Shuffle 'n' Cut*. A track from the album titled 'Tom Stone' is released by Logo on November 14.

BELLAPHON RECORDS is mounting a major campaign for a new Harry Chapin LP *Sequel*, available on the Boardwalk label. It will include consumer press advertising and posters on British Rail stations and the London underground.

THE NEW Light Of The World LP *Round Trip*, out on November 14 on the Ensign label, will be supported by a full scale marketing campaign. It will feature slots on Capital Radio, music press advertising and nationwide window displays.

ROCKET RECORDS, with the Christmas market in mind, releases an Elton John two-single package on November 14. Available in full-colour sleeves, it has 'Dear God' as the main track. The other three numbers will be 'Tactics', 'Steal-Away Child' and 'Love So Cold'.

MULLINGS

MUCH CREDIT to Chrysalis chief **Chris Wright** for his first statesmanlike initiative as chairman elect of the BPI to recommend reversal of the much criticised decision of the Council, at a meeting which he chaired, not to let the full membership of the BPI see the report of the committee of enquiry. His gesture not only showed a creditable sensitivity to the views of the membership, but will help convince the smaller companies that a truly independent chairman has been selected. . . . British acts looking strong in the American Top 30 at this important buying time include **Cliff Richard**, **Supertramp**, **Leo Sayer**, **Rolling Stones** and **Roger Daltrey**, with the **Korgis** and the **Vapors** poised to join them. . . . comment from **David Betteridge** on industry speculation linking him with the WEA vacancy: "Nobody has even spoken to me about it. I think people must have got the idea because Nesuhi and I are both QPR supporters" — meanwhile **Ian Ralfini** notes that his recent extended UK visit was only connected with the need to complete formalities to secure his Green Card allowing him to reside legally in New York. . . .

FOLLOWING CAREFULLY timed **Bronze** exit from EMI to Polydor, after **Hayes** had shipped the **Hawkwind** and **Motorhead** albums, will there be other licensed label defectors from **Manchester Square?** **Island**, previously bailed out of financial problems by EMI's £1 million advance for the licensing deal, is reportedly looking around. . . . and if there is a parting of the ways between **Charisma** and **Phonogram** after 10 years, then **CBS** is regarded as favourite to pick up the deal. . . . debut single by classical giant **Luciano Pavarotti** is being promoted by **Decca** with fab free t-shirts. However, since **Pavarotti** is variously known as **Big P**, **Deep Throat** and **Lurch** to his pals, said garments are available only in large, extra large and enormous sizes. . . . a jolly time was had by all when the **Son of Stiff** tour hit **Slough**. **Tenpole Tudor** was joined on stage by a number of bare-chested beer-bellies, while **Joe 'King' Carasco** dodged the plastic beer glasses and compe **Mark Williams** decided unashamed cowardice was in order and made lightning quick exits and entrances.

TIMES IS HARD — **Polydor** staff have received a management memo "earnestly" requesting co-operation in a '**Gag Busby**' campaign. No it's nothing to do with the man at **Manchester Square** — simply a telephone economy move, as a result of which private calls, in and out, are banned. The queue for the payphone is to be found on the fourth floor. . . . new name of continuing nautical flavour awaited for the **Neptune** label, whose launch plans have been hindered by the belated discovery of the existence of a Scottish label of the same name. . . . what with plugs for the **To The Manor Born** album and the **Sherostrim** theme after **Sunday night's** consecutive screenings, **BBC Records** must be the envy of the TV merchandisers who have to pay for their advertising. . . . independent promo man **Barry McCloud** rushed to hospital with suspected legionaire's disease — which fortunately was diagnosed as tonsillitis and septicaemia. . . . the Sheriff of Nottingham, one **B. Clough** has turned his mouth to singing and has recorded for **MCA** release 'You Can't Win 'Em All', a plea for sanity on the terraces, written by **J.J. Barrie**. . . .

RCA HAS been sending out to privileged media people, attractively framed proofs of **Ed Bell's** sleeve design for: **David Bowie's Scary Monsters** album. Only 150 have been produced for the world — and the Great Man has appended his signature to each one. . . . **MSD** chief **Ian Miles** well pleased with the runaway success of his **Pulsonic** flashing lights unit. So far 18,000 have been shipped and there are orders for 12,000 awaiting despatch — which at £30 retail adds up to a lot of pork chops. . . . name change looks likely for **Jan and Dean PR** firm, with **Jan Moir** moving to **Rialto** and replaced by **Fiona Sudworth**. . . . parting of the ways for marketing director **Mick McDonagh** and **Regents Park Recording Company** to concentrate on production and publishing projects, among them the **Lark Rise To Candleford** album with **Charisma**. . . . with music by **Gary Numan**, **Supertramp**, **Pink Floyd**, **Led Zeppelin**, **10CC**, **Police** et al featured in super stereo, new **Laserdisc 2** show at the **London Planetarium** is well worth the £2.50 admission price. Some, but not all, visual effects are spectacular, particularly the 'Walking On The Moon' sequence.

RECORD BUSINESS

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Subscriptions c/o RBP Ltd., Oakfield House, Perrymount Road, Haywards Heath, Sussex RH16 3DH.

Published by Record Business Publications Ltd., Hyde House, 13 Langley Street, London WC2, set by TypeMatters (London) Ltd., and printed by Garrod and Lofthouse Ltd., Crawley. Registered at the Post Office as a newspaper.

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From 'The Four Bucketeers' album

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Matthew Butler
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Four Bucketeers
new single
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Stiff readies TV ads for Oklahoma cast album

STIFF RECORDS is making an all-out bid for the MOR Christmas market with a television marketing campaign for its original cast album of the West End Musical *Oklahoma*.

The show, currently enjoying a lengthy run at London's Palace Theatre, was recorded on a 48-track mobile by Stiff on Monday and Tuesday last week.

The album will be released on November 28 (catalogue number OAK 1) with a retail price of £4.99. A Special cassette version is to follow (Z OAK 1) retailing at £3.99.

The record will be advertised on

London Weekend Television between the end of November and the middle of December. In addition advertisements will be taken in London evening newspaper the *Evening Standard* and the national press, including the *Sunday Times* and the *Sun*. The album will also be featured in the musical's programme.

A spokesman for Stiff denied a suggestion that the *Oklahoma* album was a departure in style for the company and commented, simply "We've always been a bunch of cowboys so *Oklahoma* seemed a natural move for us".

Deals

RACKET RECORDS is a new independent label set up by former Family and Streetwalkers member Charlie Whitney and ex-Spencer Davis Group front man Eddie Hender. Racket has set up a pressing and distribution deal with PRT, via the Henry Hadaway Organisation. First releases are singles, this week, from Metro Glider, titled 'Do It Right' (RKT 1), and Liza Spens, called 'Knife Edge' (RKT 2). Hender's own single 'That's What The Lady Said' follows in the new year.

BRONZE RECORDS has switched distribution from EMI to Polydor with immediate effect.

The three-year deal with Polydor was concluded after the breakdown of lengthy negotiations with EMI. Bronze has been handled by EMI for the last nine years.

Now available via Polydor are the new Hawking and Motorhead albums plus recent singles from Manfred Mann's Earth Band, Angel Witch, Girlschool and Richard Myhill. Back catalogue product will be available shortly.

DUTCH PUBLISHERS Peter Schoonhoven and Pieter van Bodegraven have set up a UK company - *The Company Of The Two Pijeters* - represented by Eton Music. The association between the two companies - Eton is represented in Holland by the pair - has already been celebrated with the hit single 'Et Les Oiseaux Chantaient'. The Dutch company is on the look-out for songwriters and catalogues.

ROCKET RECORDS has signed a new band and a solo artist - the former from Slough and the latter from Australia. The band, Arrogant, has its debut single released this week, titled 'Ego' (Xpress 43). Antipodean B.C. Brown - signed by Chappell Music for publishing - has his debut single released this month, titled 'I Remember'.

NEON MUSIC, the publishing company headed by Brian Oliver and Bruce Welch, has concluded deals with four new bands. The bands are: the Public (Newcastle) whose first single, 'Sussex', is released next with an MCA; the Megazones (Dundee), whose debut single, 'Never Been So

Lonely', is out on dB Records; the Significant Zeros (Coventry), who have a single on the ZIPP label titled 'Gimme'; and Tyler Bay (Cardiff), who have a single titled 'Snake Hips' on the Red Eye label.

JOHN OTWAY has a single released by Stiff this week - a reworking of the Tom Jones classic 'Green, Green Grass Of Home'. The single was recorded in the States where Otway was on a promotional tour for his new album *Deep Thought* which is released by Stiff in America. Whether Otway has signed a deal with Stiff in Britain remains a mystery however. A spokesman for the company explained: "I can confidently say I haven't the faintest idea".

SATRIL RECORDS has acquired a single and album by Tely Savalas, alias Kojak. The single, titled 'Some Broken Hearts Never Mend' (HH 152) is rush released this week to coincide with Savalas' promotional visit to this country. Kime Enterprises' Alan Jones is promoting the record. The album title and release date have yet to be announced.

MAGNUM FORCE Records has signed up rock 'n' roll acts the Bopcats and Johnny Storm, both of whom will have albums released in the near future. Additionally Storm has signed an exclusive song-writing contract with Magnum Force Music.

Ins & Outs

JIM DOYLE, previously with ATV Music, has been appointed general manager of Rocket Publishing.

He replaces Eric Hall, who has now joined the new label Limmo Records as creative director. The label, a subsidiary of Chips Records, is currently looking for acts and is based at the former PRT London offices (Tel: 01-262 5520).

IVAN CHANDLER has been appointed promotions manager at Motown International. He was formerly with Chappell Music.

BARRY McCLOUD Enterprises has added two new members to its regional promotions force - Pete Roberts (West Country) and Pete Saunders (East London). Marion Wright has also been appointed personal assistant to McCLOUD with responsibility for national radio promotion.

TV GUIDE

November Albums

All prices are dealer prices except K-tel (RRPs)



LITTLE MISS DYNAMITE Brenda Lee Warwick WW(4) 5983	Runs one more week
SINGS 20 NO 1 HITS Brotherhood Of Man Warwick WW(4) 5987	Runs 2 weeks
20 GOLDEN GREATS Ken Dodd Warwick WW(4) 5992	Runs one more week
REFLECTIONS OF GOLD Max Jaffa Warwick WW(4) 5990	Runs one more week
EVERYTHING IS BEAUTIFUL Dana Warwick WW(4) 5999	Runs 2 weeks
GOLDEN OVERTURES (Best Set) Warwick WW(4) 5995/4-5	Runs 2 weeks
REMEMBER ROMANCE Des O'Connor Warwick WW(4) 5100	Runs 2 weeks
INSPIRATIONS Elvis Presley K-tel NE 1101 (CE 2103)	Runs 3 weeks
CHART EXPLOSION Various K-tel NE 1103 (CE 2103)	Runs 3 weeks
MASTERWORKS K-tel ONE 1093 (OCE 2093)	NOW! campaigns have 2 more weeks to run. Southern 3 weeks
HIS GREATEST LOVE SONGS Charles Aznavour K-tel NE 1078 (CE 2078)	London 2 more weeks. Southern one more week
REJOICE St Pauls Choir K-tel NE 1094 (CE 2094)	Runs 2 more weeks
THE VERY BEST OF Elton John K-tel NE 1094 (CE 2094)	Runs 2 more weeks
THE LOVE ALBUM Various K-tel NE 1092 (CE 2092)	Runs 2 more weeks
COUNTRY LEGENDS Various Ronce (4C)R(1) 2050	Runs 2 more weeks
RADIO ACTIVE Various Ronce (4C)R(1) 2049	Runs 3 more weeks
BEAUTIFUL SUNDAY Lena Martell Ronce (4C)R(1) 2052	Runs 4 weeks
DIAMOND SYMPHONIES London Phi Orchestra Ronce (4C)R(1) 2045	Runs 4 weeks
SPACE INVASION Various Ronce (4C)R(1) 2051	Runs 4 weeks
THE LEGENDARY BIG BANDS Various Ronce (4C)R(1) 2047	Runs 4 weeks
SIXTIES FLASHBACK Various Polydor POLIV (POLVM) 3	Runs 3 weeks
IT AIN'T ME BABE Various Polydor BOBTV (BOBMC) 1	Runs 3 more weeks
THE HIT MAKERS Various Polydor HOPV (HOPMC) 1	Runs one more week
SLADE SMASHES Slade Polydor POLIV (POLVM) 13	Runs 3 more weeks
BULLY HOLLY Hollies Polydor POLIV (POLVM) 12	Runs 2 more weeks
CLASSICS FOR DREAMING James Last Polydor POLIV (POLVM) 11	Runs 2 weeks. stops for third week, then runs one more



"INSPIRATIONAL" ALBUMS seems the rage this Christmas, with Lena Martell (left) joining battle with Elvis Presley and Dana. Neil Diamond, Ken Dodd, Des O'Connor, Charles Aznavour, and St Pauls' Choir and all feature in a heavily MOR season aimed squarely at the Christmas-present buyer. Max Jaffa, James Last, Masterworks, Golden Overtures and the London Philharmonic cover the instrumental MOR/light classics department.

London 2 more weeks. Southern one more week

Runs 2 more weeks

Runs 2 more weeks

Runs 4 weeks

Runs 4 weeks

Runs 4 weeks

Runs 3 more weeks

Runs 2 more weeks

Runs 2 weeks. stops for third week, then runs one more

Runs 3 more weeks

Runs 2 more weeks

Runs 2 more weeks

The Record Business TV Guide shows campaigns planned for November. See the weekly TV Guide listing for updates or additions.



LONDON PHILHARMONIC Golden Overtures
Warwick WW 5093/4/5



KEN DODD 20 Golden Greats
Warwick WW 5092



DANA Everything Is Beautiful
Warwick WW 5099

PRICES CASSETTE	ANGIA	ATV	BORDER	CHANNEL	GRAMPIAN	GRAMADA	HTV	LONDON	SCOTTISH	SOUTHERN	TYNE TEES	ULSTER	WESTWARD	YORKSHIRE
£3.25/£3.45	NOW	NOW	NOW	NOW	NOW	NOW	NOW	NOW	NOW	NOW	NOW	NOW	NOW	NOW
£3.25/£3.45	17	17	17	17	17	17	17	17	17	17	17	17	17	17
£3.25/£3.45														
£3.25/£3.45		NOW												NOW
£3.25/£3.45	10													
£4.59/£4.59	17	17					17		17	17				17
£3.25/£3.45		NOW												
£5.49/£5.49	17	17	17				17	17	17	17	17			17
£5.49/£5.49	17	17	17				17	17	17	17	NOW	17		17
£5.49/£5.49							NOW	NOW	NOW	NOW	24			NOW
£4.99/£4.99														
£5.25/£5.25		NOW												
£5.25/£5.25														NOW
£5.25/£5.25														NOW
£3.36/£3.70	NOW	NOW	NOW	NOW	NOW	NOW	NOW	NOW	NOW	NOW	NOW	NOW	NOW	NOW
£3.36/£3.70	NOW	NOW	NOW	NOW	NOW	NOW	NOW	NOW	NOW	NOW	NOW	NOW	NOW	NOW
£3.36/£3.70	19	19	19	19	19	19	19	19	19	19	19	19	19	19
£3.36/£3.70	19	19	19	19	19	19	19	19	19	19	19	19	19	19
£3.70/£3.70	12	12	12	12	12	12	12	12	12	12	12	12	12	12
£2.69/£3.36	26	26	26	26	26	26	26	26	26	26	26	26	26	26
£3.25/£3.36		17												
£3.25/£3.36														
£3.25/£3.36							NOW							NOW
£3.25/£3.36														NOW
£3.25/£3.36	10													
£3.25/£3.36														
£3.25/£3.36	24	24	24	24	24	24	24	24	24	24	24	24	24	24



KIKI DEE Greatest Hits
Warwick Rocket WW 5092



BROTHERHOOD OF MAN Sing 20 No 1 Hits
Warwick WW 5087



LULU The Very Best Of
Warwick WW 5097



AXE ATTACK
K-tel NE 1100



ELVIS PRESLEY Inspirations
K-tel NE 1011



CHART EXPLOSION
K-tel NE 1103



THE HITMAKERS
Polystar HOPT 1



JAMES LAST Classics For Dreaming
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COUNTRY LEGENDS
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REGIONAL

Return of chart sees increased sales activity

WITH THE return of the Irish Top 30 to RTE Radio-2 Ulster artists and labels are increasing their sales activity. Homespun Records have released a maxi single 'It's Hard to Be Humble' featuring Crawford Bell, in competition with Mint Records version featuring Stout.

The CMR label has a third version featuring T.R. Dallas, and now the original Mac Davis single is also issued. Release Records has three Northern artists on record, 'Run Away' featuring American Express, 'Bring Back the Waltzes' from Gene Stuart & The Homesteaders, and Margo singing 'Thank You For The Roses'. Mint Records has issued the theme song from the film 'Urban Cowboy' entitled 'Could I Have This Dance' from veteran Frankie McBride.

Recently formed label M&L Records issues its second single 'Silver Bird' featuring Mary Lou. M&L Records are based in Dungannon and operated by Mary Lou and her husband. DAB Records are distributed by Energy Records/Good Vibrations in the North and Mulligan in the South, and their first release features new wave group Shock

Treatment singing 'Checked Shirts'. The first 1,000 copies are available with a picture bag. GI Records rush released a cover version of the European hit 'Sun of Jamaica' featuring Jan, Dean and Stage 2.

However, Northern-based labels and artists are bitter that their recordings sold in Ulster (apart from Donegal, Cavan and Monaghan), will not show in the new IFPI sponsored and MCPS compiled Irish Top 30 chart broadcast by RTE Radio. The chart is based on

Ulster

wholesaler's sales to southern-based shops only. The old chart which was axed by RTE last February due to allegations of hyping, has been vastly changed in format, and no longer accepts sales made by artists and bands in local ballrooms or cabaret venues. So the *Hot Press* chart is the only one to cover the whole of Ireland.

WHILE THE recession may have hit the recording industry, local artists and labels report a slight increase in record sales. In fact Pilgrim Records has presented a Platinum Disc to Rev McGrea for sales of his 'Nashville' gospel album. The award was presented by Gloria Hunniford on her popular Ulster Television magazine programme *Good Evening Ulster*. K-tel's first major Irish release *The Best of Philomena Begley* has sold in excess of 50,000 copies, and the Tyrone songs-



MINT RECORDS artist Roly Daniels is presented with an award by Marie Murphy for RTE Radio 2's *Keep It Country* Single Of The Year - his hit 'Mr Jones'. The Awards were presented at the Traveller's Friend in Castlebar and televised by RTE.

press has been presented with a Platinum Disc also. Meanwhile Top Spin Records has issued a new Philomena Begley album *Philomena Country* which she recorded on a recent trip to Nashville.

THE WILD Rose Song Contest will be held in Manorhamilton on December 7th Next. Some 1,000 songs were received from Europe, America, Britain and Ireland. Ten songs will compete for £2,000 in prizes. This year the committee have an added 'Elvis Presley Tribute' special for composers.

OUTLET, HYDE Park, and Big Tom's recording studio's have been extremely busy of late with the amount of new material about to be released. Homespun Records have rush-released 'Galway Awakes' featuring Joe McDonagh and the Galway Hurlers. The Galway team won the All-Ireland Hurling Final for the first time in almost 50 years, and McDonagh was on the winning team. Also Homespun issues a single 'The World Loves A Melody' and album *The Cowboy And The Dandy* featuring country singer Leon, and album number eight *Rose Garden* from Downtown Radio presenter John Greer. A Margo album *Country Girl* and *Hugh McLean Sings Irish Requests* is also on release.

On the Mint label, Emerald Recordings has a debut single from newcomers Stout, who have selected a country composition 'Hard To Be Humble'.

For Top Spin Ian Corrigan is back on wax after a number of years with 'When The Morning Comes' a Hoyt Axton composition.

Denver Records has united seven-year-old Paul Murray from Middlesex and Big Tom on a new single entitled 'Sunday Boy', while a long-awaited album that Big Tom recorded in Nashville will be issued under the title *Blue Wings*. All the tracks were composed and produced by Denver Records managing director Johnny McCauley. The album will be distributed by Spartan in the UK, Outlet in Ulster, and WEA in the Irish Republic.

DONAL K. O'BOYLE

LIGHT OF THE WORLD

LIGHT OF THE WORLD



ROUND TRIP

LP: ENVY 14 - MC: ENCAS 14

ROUND TRIP

album includes

'LONDON TOWN'

'PETE'S CRUSADE'

and forthcoming single

'I SHOT THE SHERIFF'

Ads on Capital Radio
and in consumer press

supporting

ARETHA FRANKLIN

in London November 18-23

Disco Dealer

ALL CHANGE in the upper regions of the chart, as the tight hierarchy of the last few weeks finally collapses, opening the door for Kool, Young & Co and a newly vitalised Stephanie Mills. The most intriguing collapse, though, is that of Light Of The World with 'London Town', which has passed its peak much sooner than expected, stepping down from 4 to 17 (and from 1 to 15 on 12-inch sales alone). It's hard to say why; exhaustion of 12-inchers is apparently not the answer, as 12-inch sales are still accounting for 73% of sales on the RB panel, compared to 78% last week. Ensign can take some comfort, however, from a healthy upward step by Eddy Grant, now rushed forward on official release following the staggering success of the advance white label pressing.

On the indie scene, most of the current crop of 12-inchers have made significant gains. Deals appear to be in the offing, too, with the UK Players confirmed as going to EMI, the Realty Band a possibility for A&M, and Cloud being mused over by Chrysalis (on the lookout for the next Linx?) Meanwhile, at least two more potentially big Indies have just surfaced. Flashback (home of Cloud) is distributing 'Can't Wait For Love' by Lieah on the Image (white) label; catalogue number is HT 001, and 0793 46688 is your source for enquiries. From Simon's Records in Camberley, Surrey, comes a three-track 12-inch by Radiation (Simon 1), the lead track being 'Rocket In The Pocket'. Simon's can be contacted on 0252 871 626.

Biggest of the new albums is undoubtedly Grover Washington Jr's *Wavelength* (Elektra), which created something of a quadrangly for RB's chart compilers who had to decide whether it constituted an import or a domestic release. Although available from WEA with the catalogue number K52262, most of the copies currently selling have actually been imported from Germany.

Notable newbies which are most certainly imports: *Awakening* by the Reddings (Believe In A Dream - a new division of CBS); *The Two Of Us* from Yaraband and Peoples (Mercury); *Can't Mandu's Volume 2* (Uniwave); and *Best Of Us* (Columbia), and *Odori* by Hiroshima (Arista).

Incidentally, Stevie Wonder's *Hotter Than July* easily outsold every single on the disco panel this week. Rarely can a title have been more appropriate.

BARRY LAZELL

THE DISCO CHART

Compiled by RB Research from returns from specialist disco-orientated shops.

Pos	Last	Wks	Artist	Title	Label	Pos	Wks
#1	11	4	CELEBRATION KOO&L THE GANG	De-Lite/KOOL 101512	F	126	60%
#2	8	21	LIKED (WHAT YOU'RE DOING) YOUNG & CO	Excalibur/EXCALI 501	A	119	70%
#3	14	4	NEVER KNEW LOVE STEPHANIE MILLS	20th Century/TCO 2460	R	114	45%
#4	12	4	INHERIT THE WIND WILTON FELDER	MCA/11646	C	116	75%
#5	6	11	CAN'T FAKE REALITY-HEUNT	Champaign RIZZ 501	F	101	67%
#6	5	9	IF YOU'RE LOOKING FOR A WAY OUT ODYSSEY	RCA 11215	R	100	26%
#7	16	6	FALCON RAY-BAND	DJM DIS 10954 (DJR 1841)	C	120	68%
#8	1	6	LOVE LOVE LOVE GEORGE BENSON	Warner Bros K17699 (LX 41)	W	116	52%
#9	7	7	CASANOVA COFFEE	De-Lite MERX 38	F	126	57%
#10	12	10	YOU'RE THE ONLY ONE	Chrysalis/CHS 120461	F	122	37%
#11	10	10	D.J.'S G.O.D. OTTAWAH	Careem CAR 18111	W	124	35%
#12	10	5	THINGS HIGH TOM BROWNE	Arista ARIST 12137	F	119	75%
#13	7	7	PARISIANE GIRLS INCognito	Ensign ENY 44123	F	97%	
#14	53	2	FEELS LIKE THE RIGHT TIME SHAKATAK	Poly POSPX 118	F	112	92%
#15	15	6	LOVE ONE YOU ONE JACKSONS	Epic/EPC 9302	C	122	N.A.
#16	9	7	INBED YOUR LOVING TINA MARIE	Motown 1127MG 1203	E	110	55%
#17	4	5	LONDON TOWN LIGHT OF THE WORLD	Ensign ENY 42102	F	102	73%
#18	17	6	PARTY LIGHTS/OOPS UPSIDE GAP BAND	Mercury MERX 37	F	120	80%
#19	21	3	LOVING JUST FOR FUN KELLY MARIE	Catfish Plus PLUS/LX 4	A	115	24%
#20	20	4	GROOVE-ON WILIE 'BEAVER' HALE	(TK 1TK 451) 1mo		76%	
#21	24	4	ALL NIGHT LONG CLOUD	Flashback/FB 001		100%	
#22	19	7	AMIGO DE LOS GIGANTES	Ensign ENY 43123	F	116	59%
#23	27	2	BILLY WHISKY BILLY FRAZIER & FRIENDS	(Blush) 001		100%	
#24	35	2	PHOOKED ON YOUR STUFF NINO TEMPO	ADM A&M (S) 7548	C	127	84%
#25	40	2	DEAR LAMBERTZ ANYMOUTH	Milestone MTS(MS)C 102	R	104	96%
#26	33	2	DO YOU FEEL MY LOVE EDDY GRANT	Ensign ENY 45121	F	124	97%
#27	22	3	HUNT UP WIND HIROSHI FUKUMURA	Champaign RIZZ 502 (RIZZ 5002)	C	117	82%
#28	7	7	LET ME TALK EARTH WIND & FIRE	CBS 112 8982	C	112	39%
#29	29	2	MORE BOUNCE TO THE OUNCE ZAPP	Warner Bros K171217	W	106	72%
#30	28	3	RAPP PATTACK JAMES BROWN	(TK 1TK 103) 1mo		116	89%
#31	32	3	EVERYBODY GET UP UK PLAYERS	GB 001		100%	
#32	52	2	BOURGIE BOURGIE GLADYS KNIGHT	CBS 9081	C	43%	
#33	1	1	THE NIGHT, THE WINE LIQUID JAZZ	Polo 1126	C	132	29%
#34	6	6	NIGHT CRUISER BEDOUK	Warner Bros K176817	W	114	78%
#35	25	7	THE BREAKERS LUTS BLOND	Mercury/BCH 8123	F	115	63%
#36	56	2	HELP YOURSELF EDDY POINT	Earthquake ET 501		100%	
#37	19	7	MASTERBLASTER STEVE WONDER	Motown 1127MG 1204	E	122	19%
#38	23	15	SEARCHIN' CHANGE	WEA/TKP 506	W	126	50%
#39	2	2	MR MAGIC GROVER WASHINGTON JR	Kudu/KUDU 100	F	104	100%
#40	9	7	HOUSE PARTY FRED WESLEY	RSD Century/RSD 417	F	102	85%
#41	44	5	ONE IN A MILLION YOU LARRY GRAHAM	Warner Bros K1768517	W	110	47%
#42	1	1	ARISTA FUNKERS EVARISTO	Arista ARIST 12 368	F	107	100%
#43	43	6	DOUBLE DUTCH FRANKIE SMITH	(Fantasy 4WS 511) 1mo		118	100%
#44	34	4	HOW LONG LIPPS INC	LaSalle/CA 124	A	55%	
#45	45	5	WIDE RECEIVER MICHAEL HENDERSON	Buttard/BOG/L 494	A	125	80%
#46	57	3	PEOPLE IN LOVE PATTY AUSTIN	CTCT/SRPX 15	F	94	97%
#47	49	2	IF YOU WALK OUT THAT DOOR JEROME	DJM DIS 10955 (DJR 18051)	C	119	73%
#48	41	2	YOU AND ME SPARGO	Champaign RIZZ 101 (RIZZ 1001)	C	122	45%
#49	12	1	ONE DAY I WILL BE AWAY RANDY CRAWFORD	Warner Bros K176801	W	120	35%
#50	16	12	LOWE YOU ONE SHALAMAR	Solar/SOL 121	R	114	54%
#51	37	5	JUST A GROOVE GLEN ADAMS AFFAIR	(SAC 5-1335) 1mo		115	100%
#52	49	8	BE THANKFUL WILHELM DEVAUGHN	112EM1501	E	108	74%
#53	42	8	THREE LITTLE WORDS BOB MARLEY	Island WIP 6641	E	109	N.A.
#54	50	4	MAGIC NIGHT VILLAGE PEOPLE	Mercury/MERX 39	F	64%	
#55	1	1	GANGSTERS OF THE GROOVE HEATWAVE	GTO 01 285	C	113	N.A.
#56	51	4	FUCHS (FREE SPIRITS) JAZZ SLUTS	Epic/EPC 1139874	C	85%	
#57	18	8	MY OLD PIANO DIANA ROSS	Motown 1127MG 102	E	119	18%
#58	34	3	(SOMETIMES) BELIEVE IN YOURSELF ROY AYERS	Polydor POSPX 116	F	100	93%
#59	55	3	IN THE CENTER ROYDFRANKLIN	(US Columbia 11137) 1mo		110	14%
#60	1	1	I JUST WANT TO FALL DETROIT SPINNERS	Atlantic K116247	W	66%	

See New Singles page for Distributor Code Details

UK DISCO LPS

1	HOTTER THAN JULY	Stevie Wonder	Motown
2	FACES (Earth, Wind & Fire)	Elektra	
3	WINE/LIGHT OF GROVER WASHINGTON JR	MCA	
4	INHERIT THE WIND WILTON FELDER	Epic	
5	TRUMPET JACKSONS		
6	GIVE IT UP	Warner Bros	
7	NOW WE MAY BEGIN	De-Lite	
8	THE BURNING HIPPIPP	Warner Bros	
9	VICTORY	De-Lite	
10	WANDERER DONNA SUMMER	Atlantic	
11	THE GLOW OF LOVE	Geffin	
12	NIGHT CRUISER BEDOUK	Warner Bros	
13	LOVE		
14	LOVE		
15	LOVE		
16	LOVE		
17	LOVE		
18	LOVE		
19	LOVE		
20	LOVE		

IMPORT LPS

1	MISTER HANDS	Herbie Hancock	US Columbia
2	ROONEY FRANKLIN	Polygram/Franklin	US Columbia
3	COMING TO YOU LIVE	Charles Amadio	US Columbia
4	GUTTENBURG	Mercury	US Columbia
5	CARNIVAL SPIRO GYRA	MCA	
6	AWAKENING REDONDIS	Believe In A Dream	
7	NIGHT SONG	Mercury	
8	FEEL ME CARMO	Choccolate City	
9	TWENTYNINE WITH LENNY WHITTY	Elektra	
10	BEATING WITH LENNY WHITTY	Elektra	
11	STONE JAM SLAVE	Spring	
12	SEARING SLAVE	Spring	
13	11 KAKARA JAM SLAVE	Spring	
14	LOVE	Warner Bros	
15	PEOPLE'S CHOICE	Casablanca	
16	TO AT PEAK	US Columbia	
17	LOVE	Phil Int	
18	LOVE	Elektra	
19	LOVE	Elektra	
20	LOVE	Elektra	

VIDEO

IN THE States, as here, video is turning into very big business. Industry sources reckon that VCR ownership by home users will reach about 1.8 million by the end of 1980 - though this could only involve a million or so households, since so many have more than one video.

Consumer Electronics Group figures say that dealers bought 336,914 videos in the first 30 weeks of the year, up a healthy 64.6 percent over the same period last year. Since British trends so often mirror American, and Britain is the fastest-growing video market in Europe, it's worth inserting here some well-researched assessments of just how fast video is escalating in Britain. They're from the BLA Management Services Group. By the end of September, BLA estimates there will have been 325,000 videos rented or owned in Britain; which will have climbed to 406,250 by year's end.

BLA's calculations of growth for the British market verge on the dramatic, and deserve more detailed outlining in a later article. Meanwhile, back to America, where some videodisc news includes the intriguing fact that under 10,000 consumers at present own a disc player (perhaps an indicative pointer to the disc systems war that's doomed upon us in Britain from mid-1981). Pioneer Arista is about to come out with its first stereo videodisc; in Dallas and Minneapolis you can buy the Magnavision disc player for \$695 - in Canada, you'd have to pay nearly double when they're (all) too available shortly - and an estimated 40-45 per disc in Canada will offer little saving over pre-recorded videotape.

Meanwhile, Sanyo's decision to market the RCA CED systems in America and MCA/Philips Europe mirrors Sony's caution, and intuition that there'll be ego on some corporate faces before the videodisc, in whatever mix of systems, settles in for a long run.

Charles Robinson's Video View

Satellite receiving terminals, or "backyard earth stations" are an area of enormous potential: one called the Antella costs only \$3,995 for the 10-ft version, yet weighs under 35 lbs. Satellites are going to mean big money for advertisers - and can shrink the world even more dramatically with video than telecommunications. If you're watching a foreign-language telecast from another country, you tend to want to study the language and mores at source. South Florida is apparently getting excellent signals from Russia, via the Soviet Molniya satellite, which was beaming vast chunks of the Olympics to Cuba.

Disney is always news, and so delighted with its rental expansion that a few test titles will soon be on sale in America. They include 20,000 *Leagues Under The Sea*, *Davy Crockett*, and *The Black Hole*: but, of course, none of the blue chip cartoon classics. In short, plenty to do in the States; not least an upcoming disc battle.

HOW TO ENJOY RECORD PROFITS ONCE AGAIN

With the music business a bit slack at the moment, a new, fast-moving product line makes a lot of sense.

Pre-recorded video cassettes give you an average profit of £8.25 per sale.

There's a wide range of material to suit every taste – and they occupy very little shelf space.

Not only is video currently booming (and it's about the only area that is) but has a tremendous image which will do your shop no harm at all.

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It contains everything you'll need to make money out of video.

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Name _____

Company _____

Type of business (Record, Hi-fi etc) _____

Address _____

Town _____ Postcode _____

Tel Number _____



composition 'Hard To Be Humble'.

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Denver Records has united seven-year-old Paul Murray from Middlesex and Big Tom on a new single entitled 'Sunday Boy', while a long-awaited album that Big Tom recorded in Nashville will be issued under the title *Blue Wings*. All the tracks were composed and produced by Denver Records managing director Johnny McCauley. The album will be distributed by Scepter in



INDIE CHART

Indie bids to beat majors' promo muscle with tapes

FRUSTRATED BY difficulties in securing airplay support for releases in face of superior marketing muscle available to major labels, Superstition Records, an East Grinstead indie, has mailed special promotion tapes to 30 producers at the BBC and commercial stations.

An unidentified mid-Atlantic voice, with suitable background music, invites the recipient to participate in "an awesome task". "Your mission, they are told, is to break the monopoly of the large record company and give a small independent a chance to prove itself."

Response to Superstition's initiative has been immediate, according to md John Collins. The record 'It Happened Then' by Manchester-based Electronic Ensemble, distributed by Spartan, has scored with Swansea Sound, Radio Luxembourg and Piccadilly Radio. "The idea came from Dave Eager, manager of the band, and although I wasn't too keen at first, I felt we didn't

have anything to lose by giving it a try," says Collins.

"I can't compete by giving away free records and t-shirts or juv jackets. We sent 12 kids into the Virgin store in Manchester to place an order for the record, but they weren't interested," claims Collins who says he started Superstition after becoming disillusioned with the efforts made by CBS, WEA and EMI to promote acts he had signed to them.

"Dave Eager has told me that he gets visits from fans at his home who want to buy the record from him because they can't buy it in the shops. It seems that they won't stock independent labels until the record charts. Yet we don't have the promotional back-up to make sure it charts.

"We hope the tape will make an impact with those stations who sympathise with the aims of the small labels."

Briefs
Rough Trade move

ROUGH TRADE Records and Distribution have now completed their mass move to their new offices at 137 Blenheim Crescent, London W11. As previously reported the record shop remains in its same location at 202 Kensington Park Road, London W11 - and the same applies to the mail order department.

New phone numbers, for the various departments, are as follows: wholesale/distribution (01) 221 1100; press/promotion 229 2146 and 727 6085; publishing 229 5736; booking 221 2761.

HUMAN RECORDS, the new indie launched by Bonaparte Records boss Steve Melhuus, has its first record out this week. It's a single by Birmingham's Dangerous Girls, titled 'Man In The Glass' (HUM 1) with 'MOTS' on the B side.

The end of this week also sees the release of a single by the Slits, coupling 'Animal Space' with 'Animal Spacer' (HUM 4). A Slits four track 12 inch E.P., including the British single tracks and re-recorded versions of 'Man Next Door' and 'In The Beginning', is being released in the States this month, also on the Human label.

Human Records can be contacted at 284 Pentonville Road, London N1 (278 3481).

THE EVOCATIVELY named Kitter Clint, formerly of the heavy metal outfit Sledgehammer, has formed a new and apparently more commercial band called 'Ow's Yer Father'. The combo release their first single this week, titled 'More Like A Bruver', on Out To Lunch Records (12 Til 3/4), distributed by Pinnacle.

FELICE AND Boudleaux Bryant, husband and wife songwriter team responsible

for songs like 'Bye Bye Love', 'Wake Up Little Susie', 'Love Hurts' and 'Raining In My Heart', have their first ever album distributed by new indie label DB Records, distributed by Pinnacle.

The album is titled 'All I Have To Do Is Dream' - another of their songs - and consists of new and old material.

THE THOMPSON TWINS, currently touring with Teardrop Explodes, have their second single released on Latent this week. The A side is 'She's In Love With Mystery', backed with 'Fast Food' and a dub version of the latter titled 'Food Style' (LATE 001).

THE GADGETS' second album, Love, Curiosity, Freakles And Doubt, is set for release on the Final Solution label this month. At the same time the company will also release a new single, as yet untitled, by Honey Bane on the HB label. It will be her last for an indie now that she's signed with EMI.

GLASGOW'S JAMMY Publishers have formed their own record label - appropriately named Jammy Records. First release is a limited edition (500 copies) album titled Jammy But Nice featuring two local bands, Underhand Jones and The Shops. Promo copies have already been sent to radio stations across the country and the label has no intention of distributing the album through record shops but it is available on mail order at £5 inc p&p from Jammy Music Publishers, 957 Dumbarton Road, Glasgow G14 9UF.

WAKEFIELD BASED Ambergers Records releases its first album this week by Ada Wilson, Dave Whitaker and Ian Nelson. It's titled 'Tattoo Heats Vision' On and is distributed by Rough Trade. Pinnacle and other indies - catalogue number AGM 1.

SINGLE EPs		DRUG TRAIN		REGGALS	
1	2 THE EARTH DIES SCREAMING	28	28 MOTORHEAD	28	28
	DREAM A LE		Graduate 12(1) GRAD 10 (M)		Big Bear 10(1) BP
2	1 KILL THE POOR	26	27 WHERE'S CAPTAIN KIRK?		RT 200(4) (N)
	Dead Kennedy's		Cherry Red CERRY 9 (M)		32
3	4 SEVEN MINUTES TO MIDNIGHT	26	28 REALITY'S OF WAR		Discharge 12(1) DI
	With Heat		Blue Bird Change Juice		Postcard 80(2) (N) PO
4	3 A TROUSPIERE	26	28 WARDANCE		
	Joy Division		Factory FACUS 2UK (N) P		
5	6 EXPLOITED BARMY ARMY	26	31 RAOI DRILL TIME		
	Exploited		Malicious Damage MD 540 (N)		NEMS BSS 10(1) (S)
6	5 REQUIEM	26	32 CLASSI NOVOTIA		ESPES 1(4) (H)
	Killing Joe		Malicious Damage MD 540 (N)		
7	9 FLIGHT	26	33 JAZZ K		Postcard 80(3) (N) PO
	A Certain Ratio		Factory FAC 2(1) P		
8	7 HOLIDAY IN CAMBODIA	26	34 PURE HEARTS		Safari SRF 30 (M)
	Deaf Kennedy's		Cherry Red CERRY 12 (M)		
9	11 ZERO	26	35 WANTED YOUTH		Bridge House BH 10 (H)
	Adam & The Ants		Do I DUN 1(4) (M)		Fresh 17 (H)
10	8 SMOOY REVOLUTIONS/PERCY'S	26	36 SOMETHING'S COME OVER ME		
	Crates Pisoni		Class 421984 1 (H)		
11	8 UNKNOWN	26	37 TRESSON (IT'S JUST A STORY)		Industrial IR 0015 (H)
	Crates Pisoni		Class 421984 1 (H)		Zoo CAGE 006 (M)
12	8 CARTRIBLE	26	38 THE BUNKER		
	Adam & The Ants		Do I DUN 10 (M)		
13	10 CALIFORNIA UBER ALLES	26	39 FOUR SORE POINTS (EP)		Matchless LYON 81 (F)
	Dead Kennedy's		Fast FASY 12 (N) P		
14	12 FEEDING OF THE 5,000 (SECOND SITTING) (EP) CRAS	26	40 WE ARE ALL ANIMALS		Dose DOSE 001 (Z)
	Crates Pisoni		Crates 821984 (H)		
15	12 REALITY'S ASYLUM	26	41 DIAGRAM BROTHERS		Construct CON 1AA (H)
	Crates Pisoni		Crates 821984 (H)		
16	16 ARMY LIFE EXPLOITED	26	42 GIRLS AT OUR BEST		Rough Trade RT 055 (H)
	Exploited		EXP 100 (H)		
17	13 LOVE WILL TEAR US APART	26	43 BETTER SCREAM		Wanted Youth WY 001 (H)
	Joy Division		Factory FAC XXX11 (X,11) (N) P		Investable INE 001 (H)
18	20 CAN'T CHEAT KARMA/WARBUKING	26	44 FRESH FAVOURITES/INSECTICIDE		100009 (M)
	Zounds		Crates 421984 3 (H)		
19	21 FORMY COUNTRY X U Decay	26	45 JEALOUSY WAKED YOUTH		BH 5 (H)
	Birthday Party		Crates 821984 (H)		Small DAVE Young Marble Giants
20	14 TRANSMISSION	26	46 WE ARE ALL ANIMALS		Alternative AL 01 (H)
	Joy Division		Factory FAC 13 (N) P		
21	22 THE FRIEND CATCHER	26	47 MORE SHORT SONGS (EP)		RT 004 (N)
	Birthday Party		48 ADD 12 (N)		
22	19 YOU CAN BE YOU (GIRL ON THE RUN)	26	49 SIX MINUTE WAR		Dummy DM 002 (H)
	Honey Bane		Crates 521984 (H)		MONEY AVE Tiger Lily/Dave Good DE 11 (N)
23	30 FIGHT BACK (EP) Discharge	26	50 ADRERLIN		Industrial IR 0003 (H)
	Discharge		Crates 521984 (H)		
24	31 TERROR COUPLE Backhaus	26	51 ALTERNATIVE ULSTER		FLUG RT 002 (H)
	Backhaus		ADD 12 (N)		

ALBUMS		PARANOIA <th colspan="2">NEMS </th>		NEMS	
1	1 SINGING OFF USAD	11	9 PARANOIA	11	9
	Graduate GRAD10 (M)		Black Sabbath		NEMS NEL 6003 (S)
2	2 FRESH FURT FOR ROTTING VEGETABLES	12	7 ALTERNATIVE ITS		13
	Dead Kennedy's		Crates 421984 3 (H)		13
3	1 IN THE FLAT FIELD Backhaus	12	7 PINDROP THE Passage		13
	Backhaus		ADD CAD 13(N)		13
4	6 CHAPPAQUIDICK BRIDGE	15	10 WE SOLD OUR SOULS FOR ROCK AND ROLL		15
	Crates 421984 2 (H)		Black Sabbath		NEMS NEL 101 (S)
5	3 STATIONS OF THE CROSS	15	10 GREATEST SOULS		NEMS NEL 6009 (S)
	Pisoni Crates		Crates 521984 (H)		
6	4 CLOSER Joy Division	17	20 COSMICAL YOUTH		17
	Factory FAC 25 (N) P		Crates 521984 (H)		17
7	11 FRESH FAVOURITES	18	18 ANIMALS		18
	Fast FASY 12 (N) P		Crates 521984 (H)		18
8	6 FIGHT BACK (EP) Discharge	18	17 MONSIEUR JE T'AI LIVE/Dave Good DE 11 (N)		18
	Discharge		Crates 521984 (H)		18
9	5 UNKNOW PLEASURES	19	14 SABBOTAGE Black Sabbath		19
	Joy Division		Factory FAC 14 (N) P		19
10	12 LIVE AT THE COUNTER EMOVISION 79	20	18 BACK-STAGE PASS		20
	Mildly In Roots		Peppercorn PU 003 (ALB) (J)		20



ALBUM REVIEWS

Best of the rest

JAPAN: Gentlemen Take Polaroids (Virgin V 2180) Prod: John Punter. If visual style was money, Japan would be loaded. The band drips with it, but sadly it is mainly style without musical substance. There is no denying Japan's technical ability – particularly that of bassist and woodwind exponent Mick Karn and synthesiser player Richard Barbieri – but the band delves into fairly well-grazed pastures, and in a rather half-hearted fashion. The £3.99 price tag will no doubt help sales but it seems unlikely that *Gentlemen Take Polaroids* will prove to be a breakthrough album for Japan in this country.

THE HITCH-HIKERS' GUIDE TO THE GALAXY PART 2: The Restaurant At The End Of The Universe (Original ORA 54)

Douglas Adams' offbeat space and time fantasy lurches through its second volume sustaining all the charm and warped logic of the first. A highlight is the encounter with Disaster Area, the loudest rock band in the history of history itself whose members play their instruments by remote control while circling the same, or an entirely different planet, headed by megastar Hotblack Desiato who is spending a year dead for tax reasons. Many of the 40,000 who bought

volume one can be expected to remain faithful to Adams' seedy view of the cosmos. With the book and TV series to come, this will be a steady seller for some time, and a good bet for Christmas.

SPYROGYRA: Carnaval (MCA MCF 3087) Prod: Jay Beckstein/Richard Calandra

Drawing on a variety of musical influences, Spyrogyra has come up with another fine mainstream jazz-rock collection, which will certainly appeal to audiences who find it difficult to relate to the excesses of either. There's plenty of forceful playing, and driving rhythms, but the overall impression is one of tastefully integrated teamwork where melody has a place and where Jay Beckstein's alto and Tom Schuman's guitar playing are very much in control of what happening around them. A classy album which will find its market without difficulty.

TEENA MARIE: Irons In The Fire (Motown STML 12143) Prod: Teena Marie

Signs are that Teena Marie could be one of the brightest of Motown's newer names. She's developing a steady consistency with singles and 'I Need Your Lovin'', in the Top 30, could be the one to provide the push this album needs. It's a measure of her talent that she produced and wrote the complete album – and she's not long turned 20.

Top 60

MAX BOYCE: Me And Billy Williams (EMI MAX 1003) Prod: Bob Barratt

Boyce delivers his usual well-balanced mixture of folksy humour and song to an appreciative live audience. As ever, the main source of his humour is Welsh nationalism, manifested in rugby, but this time spiced by some enjoyable reminiscences of unhappy school days. Such is his passion for the game that he even manages to find something to laugh about in the defeat of Wales in the last international with England. One of his ditties is 'Paul Ringer's Song', dedicated to the Welsh forward who was sent off for dirty play, which looks set to make him something of a folk hero. An obvious seller for the festive season.

While the single is uncompromising dance music, and the best tracks on the album 'Chains' and 'First Class Love' reflect the same fiery mood, there's a more restrained approach of ballads like 'You're Lovin' where she sounds not unlike a female Michael Jackson, and rather nice it is too.

SHAKIN' STEVENS: Marie Marie (Epic Epic 84547) Prod: Unlisted

What Shakin' Stevens is up to may not necessarily provide a quantum jump for pop, but it doesn't do any harm either for roots to be respectfully re-examined from time to time. Stevens does his Presley-Holly-Cochran soundalike stuff with plenty of skill and conviction and has sensibly surrounded himself with a band of British rock 'n' roll survivors who keep the music boiling away with great enthusiasm. 'Marie Marie' started the ball rolling and the album should see the momentum sustained quite respectably.

CARAVAN: The Album (Kingdom KVL 9003) Prod: Terry King

Having been away for a while during the new wave explosion Caravan returns on an indie label run by long-time former manager Terry King. Surviving from the old band is the nucleus of the front line which produced such quirky rock music in the mid-70s – Pye Hastings, Dave Sinclair (a most underrated keyboardist) and Geoff Richardson who viola work often rescues this come-back LP from mediocrity.

CHAS JANKEL: Chas Jankel (A&M AML 68518) Prod: Chas Jankel

Ex of Ian Dury fame, Jankel has now turned his songwriting ability to his own album, and a fine work it is too. It uses a modern, synthesised disco sound to showcase Jankel's own thoughtful lyrics, and although it really needs careful listening it is ultimately satisfying on sound textures and has an overall good feel. The single 'Ai No Corrida' will obviously help a lot if it takes off but at least Jankel is aiming at a market (the long mac brigade) which buys a lot of albums when it has the mind.

LONDON PHILHARMONIC ORCHESTRA: The Diamond Symphonies (Ranco RTL 2045) Prod: Gordon Smith

One of the great strengths of Neil Diamond as a composer is his ability to write simple, instantly memorable melody lines. For the most part this attempt to give the symphonic treatment to 17 of his best known tunes has sensibly not forgotten that fact. There are times, nevertheless, when it all gets a bit Hollywood extravagant with all those instruments and choir as well giving their all. The idea is certainly not without merit and imagination, but whether LPO fans will dig Diamond and vice versa is something that Ronco's TV spending will prove one way or another. However, it's worth remembering that the *Classic Rock* forerunners were well worth the effort in terms of sales response.



DAVID SYLVIAN of Japan. No great musical breakthrough yet.

LIPPS INC Pucker Up (Casablanca NBLP 7242) Prod: Steven Greenberg

Lipps Inc are pursuing a strange disco marriage whereby Cynthia Johnson's sweet voice is allied to very heavy funk with a minimum of excess orchestration and a maximum of very dirty guitar riffs designed to shift the feet. Most of the album, and much the stronger part, is real Get Down extended dancefloor stuff and one such piece, 'How Long' is out on single. But it's unlikely that the album will do much outside the pure disco field.

LINDA RONSTADT: Greatest Hits Volume 2 (Asylum K522255) Prod: Peter Asher

An interpreter of the best of 70s soft rock Linda Ronstadt has had few rivals and this second volume of (mainly American) hits and choice album cuts goes some way to showing why. However, the best moments certainly come in 1977 from her *Simple Dreams* album represented here by Holly's 'It's So Easy', the Stones' 'Tumbling Dice' and Warren Zevon's 'Poor, Poor Pitiful Me'.

ALVIN LEE BAND: Free Fall (Avatar AALP 5002) Prod: John Stronach

Surprisingly strong album of intelligent rock in both the hard and soft moods from the man once known as the fastest guitar in the west. With a band comprising of the excellent Steve Gould on guitar, Mickey Feat on bass and Tom Conpton on drums, Lee has put together a series of interesting and well-arranged songs which don't just depend on guitar firepower for their impact. An impressive comeback for Lee. A worthwhile debut for Avatar Records.

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THE SINGLES CHART 1 - 60

Record Business guide to last week's market strength

SALES RATING
100 = Strong No. 1 Sales

AIRPLAY RATING
100% = maximum ratio play plus BBC's
100% = Top Of The Pops

The Record Business Top 100 is compiled from sales and airplay on a system adapted from the charts of the successful US trade paper *Record World*. The Top 30 is based on sales alone. Positions 31-100 are determined by the sales rating + 5% of the airplay rating. 300 shops report weekly sales, average reporting time being Thursday noon.

Action Of The Week



ABBA: Feeling Like A Number One

This Week	Last Week	Wks on Chart	TITLE/ARTIST	Label/Cat. No.	D	Desire Use
1	1	7	88 100	WOMAN IN LOVE BARBRA STREISAND	CBS 8966	C
★	2	31	2 59 71	THE TIDE IS HIGH BLONDIE	CHRYSALIS CHS 2465	F
★	3	4	8 48 42	SPECIAL BREW BAD MANNERS	MAGNET MAG(P) 180	A
4	2	6	47 84	WHAT YOU'RE PROPOSING STATUS QUO	○ VERTIGO QUO 3	F
★	5	11	5 38 44	DOG EAT DOG ADAM & THE ANTS	CBS 9039	C
6	6	7	38 55	ENOLA GAY ORCHESTRAL MANOEUVRES IN THE DARK	DISC DIN 22(12)	C
7	7	10	36 55	IF YOU'RE LOOKIN' FOR A WAY OUT ODYSSEY	RCA (12) 15	R
8	5	7	34 74	WHEN YOU ASK ABOUT LOVE MATCHBOX	○ MAGNET MAG 191	A
★	9	13	3 33 62	FASHION DAVID BOWIE	RCA BOW(T) 7	R
10	3	10	29 39	D.I.S.C.O. OTTAWAN	● CARRERE CAR 161(T)	W
11	8	11	27 47	GOTTA PULL MYSELF TOGETHER NOLANS	EPIC EPC 8878	C
12	12	8	25 88	ALL OUT OF LOVE AIR SUPPLY	ARISTA ARIST 362	F
13	9	9	25 30	BAGGY TROUSERS MADNESS	● STIFF BUY 84	C
★	14	19	4 23 63	SUDDENLY OLIVIA NEWTON-JOHN & CLIFF RICHARD	JET 7002	C
15	15	3	23 69	THE EARTH DIES SCREAMING - DREAM A LIE UB40	GRADUATE (12)GRAD 10	M
16	16	3	23 61	ONE MAN WOMAN SHEENA EASTON	EMI 5114	E
★	17	30	2 23 62	(JUST LIKE) STARTING OVER JOHN LENNON	GEFFEN K79186	W
★	18	23	2 23 24	ACE OF SPADES MOTORHEAD	BRONZE BRO 106	F
★	19	68	2 21 61	SAME OLD SCENE ROXY MUSIC	POLYDOR/EG ROXY 1	F
★	20	22	4 20 65	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS	20TH CENTURY T(C)D 2460	R
★	21	24	4 20 51	I COULD BE SO GOOD FOR YOU DENNIS WATERMAN	EMI 5009	E
22	10	8	17 48	DON'T STAND SO CLOSE TO ME POLICE	● A&M AMS 7564	C
23	17	7	16 51	ARMY DREAMERS KATE BUSH	EMI 5106	E
24	21	4	15 53	LOVING JUST FOR FUN KELLY MARIE	CALIBRE PLUS PLUS(L) 4	A
★	25	62	2 14 58	PASSION ROD STEWART	RIVA 26	W
26	14	6	14 52	LOVE X LOVE GEORGE BENSON	WARNERS K17699 (LV 41)	W
27	27	8	12 56	WHY DO LOVERS BREAK EACH OTHERS' HEARTS? SHOWADY WADDY	ARISTA ARIST 359	F
28	26	4	12 51	LOVELY ONE JACKSONS	EPIC EPC 9302	C
★	29	50	2 11 61	CELEBRATION KOOL & THE GANG	DE-LITE KOOL 10(12)	F
30	20	7	11 39	CASANOVA COFFEE	DE-LITE MER(X) 38	F
31	29	9	9 47	WHAT'S IN A KISS GILBERT O'SULLIVAN	CBS 8929	C
★	32	45	3 10 12	I LIKE (WHAT YOU'RE DOING TO ME) YOUNG AND CO.	EXCALIBUR EXC(L) 501	A
33	28	9	9 23	YOU'RE LYING LINX	CHRYSALIS CHS (12)2461	F
★	34	1	9 20	SUPER TROUPER ABBA	EPIC EPC 9089	C
35	35	3	10 4	KILL THE POOR DEAD KENNEDYS	CHERRY RED CHERRY 16	M
36	18	6	9 17	ET LES OISEAUX CHANTAIENT (AND THE BIRDS SING) SWEET PEOPLE	POLYDOR POSP 179	F
37	40	4	8 36	GIVE ME AN INCH HAZEL O'CONNOR	A&M AMS 7569	C
38	38	3	8 31	CAN'T FAKE THE FEELING GERALDINE HUNT	CH. FIZZ 501 (FIZY 5001)	C
★	39	53	3 8 38	INHERIT THE WIND WILTON FELDER	MCA(T) 646	C
40	25	9	9 7	MASTERBLASTER (JAMMIN') STEVIE WONDER	○ MOTOWN (12)TMG 1204	E
★	41	57	5 8 19	FALCON RAH BAND	DJM DJS 10954(DJR 18014)	C
★	42	93	2 7 22	MILES AWAY JOHN FOX	VIRGIN VS 382	C
43	39	3	7 11	PARTY IN PARIS UK SUBS	GEM GEMS 42	R
44	33	6	7 30	I NEED YOUR LOVIN' TEENA MARIE	MOTOWN (12)TMG 1203	E
★	45	1	8 4	WOMEN IN UNIFORM IRON MAIDEN	(12)EMI 5105	E
46	32	9	7 14	AMIGO BLACK SLATE	ENSGNY ENY 42(12)	F
47	47	4	7 15	THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE	ARISTA ARIST (12)367	F
★	48	81	2 6 22	THE NIGHT, THE WINE AND THE ROSES LIQUID GOLD	POLO (12)6	C
49	44	8	6 12	PARTY LIGHTS GAP BAND	MERCURY MER(X) 37	F
50	34	5	5 37	TOWERS OF LONDON XTC	VIRGIN VS 381	C
★	51	59	3 6 *	NEW LIVE & RARE VOL 3 (EP) DEEP PURPLE	HARVEST SHEP 101	E
★	52	67	2 5 35	LADY KENNY ROGERS	UNITED ARTISTS UP 635	E
53	41	5	4 44	DON'T SAY I TOLD YOU SO TOURISTS	RCA TOUR 2	R
54	48	4	4 36	LONDON TOWN LIGHT OF THE WORLD	ENSGNY ENY 43(12)	F
★	55	84	2 4 42	LONELY TOGETHER BARRY MANILOW	ARISTA ARIST 373	F
56	56	3	3 45	TAKIN' A CHANCE ON YOU DOLLAR	WEA K1835(P)	W
57	36	7	5 21	LET ME TALK EARTH WIND & FIRE	CBS (12) 8982	C
★	58	1	4 38	HUNGRY HEART BRUCE SPRINGSTEEN	CBS 9309	C
★	59	1	3 49	BOURGIE BOURGIE GLADYS KNIGHT	CBS (12) 9081	C
★	60	1	5 5	CRY FOR THE NATION MICHAEL SCHENKER GROUP	CHRYSALIS CHS (12)2471	F

RETAILING

K-tel extends offer on 30 catalogue LPs till Christmas

K-TEL RECORDS has decided to extend its special offers on a sizeable range of its back catalogue product for the run-up to Christmas.

Originally scheduled to end in October, the offers will now last until the end of the year with over 30 albums available from K-tel and such distributors as Relay and Lugtons at dealer prices of between £1.23 and £1.75 (plus VAT).

Among the titles are the two *Classic Rock* LPs, *Bridges* by John Williams, Don Williams' *Images*, Elvis Presley's *Love Songs* the LSO's *Rhapsody in Black*



THE FABULOUS Poodles entertain the Oxford Street shoppers outside the Virgin megastore during their "whirlwind" tour of UK record shops to promote their current single 'Stompin' With the Cat' on Blueprint Records.

plus the *Video Stars* and *Star Tracks* compilations.

K-tel promotion manager, Ian Summers, commented: "Initially we felt it was a good way of moving product during quiet periods, but it was so successful that we have decided to keep it going until after Christmas."

Conifer adds to staff and changes phone number

SPECIALIST IMPORTER Conifer Records has increased its staff by three with the appointment of a new senior executive and two sales reps. Mike Yarrow, formerly with Pye and EMI International, takes over responsibility for finance and administration.

Eddie Stubbings is the new rep in charge of north and east London and East Anglia while Ken Drury takes over the Midlands area. Both were formerly with Decca. Dealers can contact Stubbings on 0621-782690 and Drury on 0533 673357.

Dealers should also note that Conifer has added a new direct line to his head office - West Drayton (08954 or 81 from London) 40450.

Wholesale & Import Round-up

WITH CHRISTMAS just around the corner, London's *Lightning Records* is the first UK wholesaler to announce its end-of-the-year discount scheme.

Retailers calling at Lightning will receive a special discount of five percent on any order of over £250 in value. The scheme does not cover 12-inch or 7-inch singles.

Meanwhile, Lightning has various special offers on LPs this week. The Doobie Brothers' *One Step Closer* is available for £2.45 trade, Thin Lizzy's *China Town* at £2.75, the Rolling Stones' *Emotional Rescue* at £2.80, and on the cassette side, Rose Royce's *Greatest Hits* at £2.15, *The Pretenders* at £2.15 and Gary Numan's *Telekon* at £2.65.

Stage-1 Records in Haslemere has finalised three new distribution deals with Mistral Records, Governor Records and The Battle Of The Bands label. First releases under the agreements are 'In The Beginning' by Levi Dexter (Mistral), 'The Island Man' by Captain Mog and The Private Sign (Governor) and the Ak Band's 'Pink Slippers'.

Leytonstone wholesaler S. Golds has increased its range of pre-recorded video cassettes to 750 titles, with the catalogues now being carried including Intervention, IPC, VCL, World of Video

2000, Hokushin, Warner Home Video and CIC Video.

The company also reports that contrary to recent trends it is experiencing a favourable response from record dealers and not just video specialists. Deals are also apparently in the pipeline for the company to supply three major London department stores.

South London retailer Chequers Records has recently moved into wholesaling. Based in Lewisham and operating as CRT, it provides next day delivery in the London area and specialises in US 12-inch singles.

PolyGram imports subsidiary IMS has just released an album by the Many Morton Band, fronted by the former female member of folk outfit Spriguns. Titled *Sea Of Storms*, it will be followed by release of the band's single 'Ghost Of Christmas Past'.

Finally, Sussex importer Swift has various new rockabilly imports on the shelves. On the Dutch White label there are the compilations *Rock And Rockabilly Again* and *Aaaaahhhhh Rockabilly* and on the US Lee label a compilation titled *Rock 'n' Roll Not From Cincinnati*.

See WHOLESALE & IMPORT ROUND-UP every week in RB for news of the latest activity among the One-Stops.

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RADIO WEEK

Devonair gets "the perfect launch" and ad. sales boom



SEVERN SOUND reporter Judy Dingley, Uher tape machine at the ready, interviewing Derek Swann, exhibitions officer of a local factory. The visit to the Dursley company was arranged by Stroud District Council as part of the training programme for the five-strong news team.

ILR revenue down 27 percent in September

REVENUE TO Independent Local Radio was down 27 percent in September on the same month last year, £3.4 million against £4.4 million. The year's total is just 15 percent up on last year, a figure that matches neither inflation nor rate card increases. (£32.3 million against £27.5 million).

AIRC put the disastrous figures down to the effects of last year's ITV strike. And present predictions show that the month of October will follow similar trends.

Tonight (10) ILR presents its Advertising Awards at the London Hilton Hotel for the year's best commercials, the first time the industry has staged such an event itself. It has been organised through AIRC which intends to make this a regular annual event to elevate the standard of radio commercials.

AFTER JUST over one week on air, Severn Sound managing director Graham Moon talks enthusiastically about beating November's sales target and being well on the way to beating December's, with the station operating perfectly from day one in every area.

On the sales side, Richard Barrance is being replaced as sales manager by Glyn Evans who recently joined Devon Air from AIR Services. The sales team has already been expanded with the appointment of Mike Glendening from Plymouth Sound and Chris Scott from Radio Tees as sales executives. Scott is Severn's man on the road.

The reason for this rapid expansion is simple. "We've had so many letters from people saying that they'd like to advertise with us and would we please call by and pick up their orders that we realized we had no-one out there covering them," says Moon.

On the programming side, a two-week visit by the National Broadcasting School team produced a "perfect launch", according to Moon. So confident was Moon that he left the station at 8.30am for AIR Services where the station output was heard at a special reception for advertisers and clients. Much business was done with many clients, such as Beechams, attending this type of function for the first time. "I believe this enthusiasm was because of the research document we did," says Moon. "It's without a doubt the best thing I've ever done." Resulting business has already more than paid for the project.

Hand in hand with the computerised bid for local selling and test marketing is the station's *Caroline* - an innovative system where answers to listener's questions are found on computer and given out on air. As well as three hour-long specialist-subject *Caroline* programmes a week, eight bulletins are aired throughout each day at 15 minutes past the hour. Of all the station's functions this was the one Moon feared wouldn't work. But his fears were groundless.

"It really has worked like a dream," he says. Items have levelled out to around 10 or 12 every day and so far the system hasn't been stumped for an answer. The kind of queries dealt with are what to do when a pension book has been lost, passport information, or how to get in touch with a divorced partner

after many years. One woman is currently engaging the computer in around 80 problems but Moon reckons they'll have all the answers in 24 hours.

One of the ideas Moon has used in promoting the station was inspired by John Bradford's work at Merca. Both jingle packages, made by Steve England's Alfasound, and car stickers mention nine different areas in the station's transmission area. "Even the Forest of Dean a notably insular area has embraced the station," reports Moon. The letters that come in, even after sycophants have been weeded out, appear to agree on three positive aspects of the station's arrival. It sounds incredibly professional, it sounds as if it has always been there and the local inserts are terrific.

A full dipstick audience research study will begin on December 1 to JICRAR specifications and the results will be made available to the advertising community. Moon will not be publishing the figures because he says dipsticks tend to overstate the case. Nevertheless he relentlessly maintains the view he held months ago while setting up the marketing document, "This is the station other will set their standards by."



CINDY KENT interviews a robot on her Capital London Tonight show. The robots are made and operated by Jeremy Barratt of Market Shooters Ltd and can be hired out for industry functions to replace conventional speakers.

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Rockshow Report

MOST AIRPLAY

1	THE RIVER	CBS 885/10
2	MORE GEORGE	
	George Thorogood & Destroyers	SMTF 850
3	MAKING MOVIES	
	One Direction	Vertigo 6359/034
4	CHRIMATOWN	
	Thin Lizzy	Vertigo 6359/030
5	JUST SUPPOSIN'	
	Stevie Nicks	Vertigo 6302/057
6	ZENYATTA MONDATTI	
	Stevie Nicks	A&M AMLH 6483/1
7	READY	
	Blues Band	Anista B82
8	SECONDS FOR PLEASURE	
	Rockies	F. Ball XXLP 7
9	THE TURN OF A FRIENDLY CARD	
	Alan Parsons Project	Anista DLART 1
10	BEAT CRAZY	
	Joe Jackson	A&M AMLH 6483/1

MOST ADDED

0E2	Mike Oldfield	Virgin V2181
	HAWK WIND	
	Leviton	Bronze BRON 530
	MOTORHEAD	
	Ace Of Spades	Bronze BRON 531
	LIVE IN THE HEART OF THE CITY	
	White Snake	United Artists SHAKE 1
	MACHINES	
	Van Halen	Virgin V2177
	SONG OF SEVEN	
	Van Halen	Atlantic X50756
	100MHP	
	Van Halen	Logo MOGO 4012
	REMAIN IN LIGHT	
	Talking Heads	Sire SRK 6095
	BOY	
	LIZ	Island ILPS 9646
	80/5	
	Blat	Epic EPIC 64545
	After The Fire	

ROUGH TRADE

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New Address New Address New Address

ROUGH TRADE RECORDS
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London, W11,
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Promotion: 229-2146

NEW RELEASES

- ROUGH 16... JAMES BLOOD ULMER... Are You Glad To Be In America!
RT 050... ESSENTIAL LOGIC... Eugene / Tame The Neighbors
RT 052... ROBERT WYATT... At Last I Am Free / Strange Fruit
RT 055... GIRLS AT OUR BEST... Politics / It's Fashion
INEV 004... WARI HEAT... Seven Minutes To Midnight
RT 058... THE GIST... This Is Love / Tanks
- SOON COMING: FAC 22... A CERTAIN RATIO... Flight / Blown Away / Then Again
INEV 003... MODERN EON... Euthenics / Waiting for the Cavalry
RT 065... BLUE ORCHIDS... Disney Boys / After The Flood
RT 061... DELTA 5... Try / Colour
- RT 060... CABARET VOLTAIRE... Seconds Too Late / Control Addict

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POWERHO

Chartbusters

ABBA SUPER TROUPER

ON THE RADIO

Hot on the RB Airplay Guide

- BOOMTOWN RATS BANANA REPUBLIC Ensign BONGO 1
IAN DURY & THE BLOCKHEADS SUPERMAN'S BIG SISTER Stiff BUY(1T) 100
ELECTRIC LIGHT ORCHESTRA DON'T WALK AWAY Jet 7004
NEIL DIAMOND LOVE ON THE ROCKS Capitol CL 16173

DISCO/SOUL

Top new sellers on RB's Disco Chart

- SHAKATAK FEELS LIKE THE RIGHT TIME Polydor POSP(X) 188
VARIOUS ARISTA FUNKERS Arista ARIST 12368
SPARGO YOU AND ME Champagne FIZZ 101 (FIZY 1001)

IMPORTS

Pastest moving Disco/Soul imports

* NO NEW IMPORT CHARTBUSTERS THIS WEEK *

Hear Record Business chart



CAPITAL
RADIO 194



194
Radio For
Singles Chart
Country Chart

Disco Charts

Singles Charts
Disco Chart

Country Chart

Singles Chart
Country Chart

Disco Chart

Country Chart



Singles Chart

Singles Chart
Disco Chart

Disco Chart

Singles Chart

For the full story behind the Chartbusters subscribe to the weekly trade magazine Record Business

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206
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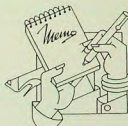
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The Airplay Guide features playlists which are in force in the current week (except for Radio Hallam which due to production deadlines is for last week). Playlists normally only affect daytime Monday-Friday shows.

NEW ADDITIONS TO PLAYLISTS ARE SHOWN IN BOLD TYPE

Basic Key
A - Main Playlist/Chart
B - Breakers/Climbers
C - Extras
 ☆ - Hit Picks
 ★ - Station Pick

		RADIO	LIVERPOOL	CAMPO	CLUB	DISCO CITY	DOWNTOWN	HALLIFAX	TRENT	TOBY	BEACON	SWANSEA	MEREA	PERNIA	ZALWOOD	YORK	BIRCHWOOD	BRISTOL	STATION PICK	
71	63	HIP SHAKE JERK THE QUICK	B						A	★							B	C	EPC 9032	C 24
72	0	WAS EZO MARTHA & THE MUFFINS	B						A	★									DIN 27	C 23
73	0	ADVENTURE RUPERT HOLMES	C	C		B	B	A	A	★	★	B	B	A	★				MCA 653	C 23
74	0	I DON'T WANT MY BODY PIRANHAS	B																SIR 4046	W 23
75	54	DANCING WITH MYSELF GEN X	B																CHS 2444	F 22
76	12	DREAM A LIE UB40	B			B	B	A	A										GRAD 10	M 22
77	75	HOLLYWOOD SMILES GLEN CAMPBELL	B	A	B	B	A	★											CL 16167	E 22
78	0	ACE OF SPADES MOTORHEAD	B																BRO 106	F 21
79	0	IF I COULD ONLY MAKE YOU CRY MIKE BERRY	B	A				★	A	A									POP 202	F 21
80	0	MY LIFE'S A JIGSAW PURPLE HEARTS	B																SAFE 30	M 21
81	0	WHAT A FOOL BELIEVES ARETHA FRANKLIN	B	B	★						★	★							ARIST 377	F 20
82	0	PARTY LIGHTS GAP BAND	B																MER 37	F 20
83	0	DO YOU FEEL MY LOVE EDDY GRANT	C	★	★														ENY 45	F 20
84	0	I NEVER GO OUT IN THE RAIN HIGH SOCIETY	C	B	B														ERS 002	F 20
85	0	FIND YOURSELF ANOTHER FOOL BLUES BAND	B																BOOT 3	F 20
86	0	WHIP IT DEVO	C					★	★										VS 383	C 19
87	50	AM I NORMAL? EYE TO EYE	C			B	A				A	C							K17688	W 19
88	0	SOME BROKEN HEARTS NEVER MEND TELLY SAVALAS	B	A	B	B													HH 152	A 19
89	70	SIMON JOAN ARMATRADING	C	B	★														AMS 7571	C 18
90	87	TAKE THE LONG WAY HOME (LIVE) SUPERTRAMP	B																AMS 7560	C 18
91	0	FEELS LIKE THE RIGHT TIME SHAKATAK	C	B	B	B	A												POP 198	F 17
92	47	LONDON TOWN LIGHT OF THE WORLD	C	A															ENY 43	F 17
93	27	LIES MANFRED MANN'S EARTH BAND	C	A															BRO 103	F 17
94	77	TO CUT A LONG STORY SHORT SPANDAU BALLET	C			B	B												CHS 2473	F 17
95	0	GROOVY FREAK REAL THING	C	★	★	★	A				B	★	B	A					CAB 105	F 17
96	0	IT'S ALRIGHT CURTIS MAYFIELD	C	C	★														RSO 68	F 17
97	64	YOU'RE LYING LINX	C				A	A											CHS 2461	F 17
98	0	GIRLS CAN GET IT DR HOOK	C	C	★	★													MER 51	F 17
99	0	HELP MEI ROBIN GIBB & MARCIA LEVY	C			B	B												RSO 65	F 16
100	67	ONE STEP CLOSER DOOBIE BROTHERS	C																K17707	W 16
BREAKER		SOMEONE I USED TO LOVE NATALIE COLE	C	B	B	B													CL 16166	E 16
BREAKER		MAD AT YOU JOE JACKSON	C	C		B	B	A											AMS 7553	C 16
BREAKER		HAPPY DAYS ARE HERE AGAIN OVALTINEYS	C	A	A														OVAS 100	M 15
BREAKER		MIDNIGHT COWBOY SOUNDTRACK	C	A	A														UP 634	E 15
BREAKER		PARTY IN PARIS UK SUBS	C																GEMS 42	R 15
BREAKER		MOVE ON UP FLYING LIZARDS	C			B													VS 381	C 15
BREAKER		I JUST WANT TO FALL IN LOVE DETROIT SPINNERS	C	C		B	B	A	B	A	B	B	A						K11624	W 15
BREAKER		LOVE ME TO SLEEP HOT CHOCOLATE	C	★		A	A												RAK 324	E 15
BREAKER		HARMONY ELTON JOHN	C	C	★	B													DJS 10961	C 15
BREAKER		DUMB WAITERS KORGIS	C	C															TREB 122	A 14
BREAKER		STROBELIGHT B 52'S	C																WIP 8665	E 14
BREAKER		THIGHS HIGH TOM BROWNE	C	B	B														ARIST 367	F 14
BREAKER		634-5789 RY COODER	C	C	C			★											K17173	W 13
BREAKER		IF YOU WALK OUT THAT DOOR JEROME	C																DJS 10956	C 13
BREAKER		FIRST TIME LOVE LIVINGSTON TAYLOR	C	B	B														EPC 9021	C 13
BREAKER		WHO'S GONNA TELL MARY? MOONDOGS	C			B	B												ARE 13	W 13
BREAKER		I AM THE BEAT THE LOOK	C																MCA 647	C 13
BREAKER		SAVE THIS NIGHT FOR LOVE POINTER SISTERS	C	B	★	★													K12485	W 13
BREAKER		I NEED YOUR LOVIN' TEGNA MARIE	C																TMG 1203	E 13
BREAKER		HEARTACHE NO 9 DELEGATION	C																ARO 246	A 12
BREAKER		SPANISH EYES AL DI MEOLA	C	B	A														CBS 8946	C 12
BREAKER		MASTERBLASTER (JAMMIN') STEVIE WONDER	C																TMG 1204	E 12
BREAKER		ISLAND IN THE SUN MINNIE RIFERTON	C																CL 16165	E 12
BREAKER		EVERYBODY NEEDS SOMEBODY TO LOVE BLUES BROTHERS	C																K11625	W 12
BREAKER		TROUBLE GILLAN	C																VS 377	C 11
BREAKER		WALK AWAY DONNA SUMMER	C	B	A			★											CAN 211	A 11
BREAKER		GIVE A LITTLE MORE LOVE JOHNNY LOGAN	C	B	B	A													EPC 9043	C 11
BREAKER		DEAR LIMMERTZ AZYMUTH	C																MSP 102	R 11
BREAKER		FALLING AGAIN PRETTY THINGS	C																K17702	W 11
BREAKER		ROCK HARD SUZI QUATRO	C																DLSP 6	F 11
BREAKER		26 CHIC	C																K11617	W 11
BREAKER		YOU'RE OK OTTAWAN	C																A CAR 168	W 11
BREAKER		I BELIEVE IN YOU DON WILLIAMS	C																MCA 631	C 11
BREAKER		THE GLOW OF LOVE CHANGE	C																B 789187	W 11
BREAKER		STOMPIN' WITH THE CAT FABULOUS POODLES	C																BLU 2015	A 11
BREAKER		DON'T LOOK DOWN PLANETS	C																TREB 116	A 11
BREAKER		GREEN, GREEN GRASS OF HOME JOHN OTWAY	C																BUY 101	C 10
BREAKER		WHAT'S YOUR HURRY DARLIN' IRONHORSE	C																K11497	W 10
BREAKER		LHOLLY RUMANCE FAMOUS NAMES	C																TR 001	S 10

Key To Station Playlists

MERCA SOUND
 Country
 A List
 B List
 C List
 ☆ Hit Pick
 ★ Station Pick

PLYMOUTH SOUND
 A List
 B List
 ☆ Hit Pick
 ★ Station Pick

BRISTOL
 A List
 B List
 ☆ Hit Pick
 ★ Station Pick

HEREWARD
 A List
 B List
 ☆ Hit Pick
 ★ Station Pick

The Radioactive symbol (☼) is awarded for a gain of at least 3% in the airplay rating - equivalent to one major or two or three minor BR station playlists.

Each playlist is weighed according to approximate frequency of play and audience reach as indicated by available research

Key To Distributors
 A-Pye
 B-One Stops
 C-CBS
 D-Stage One
 E-EMI
 F-Folgram
 G-Rough Trade/
 H-Spar
 I-Faulty Products
 J-Fresh
 K-Creole
 L-Liggins
 M-Spartan
 N-Nest
 O-Princeton
 P-Private
 Q-Rough Trade
 R-BCA
 S-Stage One
 T-Grade
 U-MSD
 V-Red Rhino
 W-HSA
 X-Reddingtons
 Y-Wynd Up
 Z-Bullet

THE BARRON KNIGHTS – 20th Anniversary Salute

A 20-year career of poking fun at pop

SINCE 1964 when they had their first hit with 'Call Up The Groups', the Barron Knights have managed to achieve that elusive trick – successfully combining pop with comedy. The band has actually been going for 20 years, and BRIAN MULLIGAN traces a unique career which is now on the up again.

HAD IT not been for the acquisition of a comfortable nickname during RAF service and a conviction that his surname was totally unsuitable for showbusiness use, the UK could easily have had its own Osmonds while the American family act was still romping in kindergarten.

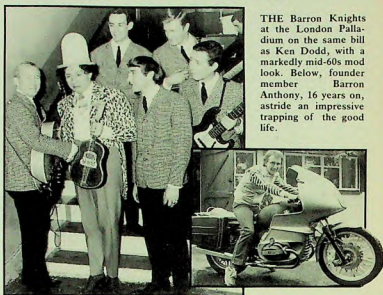
The problem that might have caused in later years never arose, for Anthony Osmond became known in the RAF as The Barron, for reasons not unconnected with his ability to loan money to hard-up colleagues. The name stuck and now Osmond is a name he never uses and indeed it is little known to either friends or fans to whom the founder of the group is always known as Barron Anthony.

On stage, Barron tends to defer to his more boisterous associates, but still regards it as his responsibility to collect the money when the show is over. This, of course, is as it should be for the man who conceived the idea of a group which combined pop and comedy while he was still serving in the RAF. He had joined aged 16 and ten years later bought himself out to form the Barron Knights,

or as it was originally known, Knights of the Round Table. His interest in music, already developed when he signed on in the RAF, found its true outlet in the last five years when he began producing stage-shows, using whatever talent was available on the base at the relevant time.

When he became a civilian again he got together with his pal Pete Langford and a more recent acquaintance, Toni Avern, then working at a filling station, owned by Osmond snr., the man who actually chose the name Barron Knights.

Together they did their market research by going to see all the top acts of the day to see what they could learn. By the time the group was formed, the intention was to specialise in the harmony style of singing popularised by American groups. The model for the Barron Knights was the Four Preps, and in fact 'Call Up The Groups', the first hit in 1964 was based on a Preps hit, 'More Money For You and Me'. While the Barron Knights in 1980 are the epitome of professionalism, priding



THE Barron Knights at the London Palladium on the same bill as Ken Dodd, with a markedly mid-60s mod look. Below, founder member Barron Anthony, 16 years on, astride an impressive trapping of the good life.

themselves on taking care of business on and off the stage and in the recording studio, back in 1964 they were an unworried lot. In recording 'Call Up The Groups' it didn't occur to them that in sending-up songs, publishers' permission was required before other lyrics could be used. They blithely went ahead with a demo and then found record companies somewhat less than enthusiastic about the project. Publishers, too, didn't actually fall about with laughter at the way some of their most cherished copyrights were being treated.

As Barron recalls it, something like 13 months elapsed before the record was released. Three companies turned it down, and there were so many edits in the featured songs that the group had little faith in the watered down treatments which were eventually released on Columbia. This was thanks to a show of faith by Dennis Preston of Lansdowne Studios who had a production deal with EMI. But the public had no such reservations and within days of its release 'Call Up The Groups' had charted.

"If it had gone out in its original version, I am sure it would have sold three times as many as it did," says Barron. "But we learned our lesson about consulting publishers beforehand and now of course they, and the artists, are only too glad when we give the songs the treatment. Well, most of them are. There are still one or two who are a bit concerned that audiences who had heard our version might start giggling when they perform the original."

The success of 'Call Up The Groups' did wonders for the act's career and it wasn't long before they found themselves supporting Ken Dodd at a London Palladium season. But the comedy records proved to be something of a millstone for a group which still harboured a desire to be recognised for its harmony singing. "With 'Call Up

The Workers' and 'Merry Gentle Pops', the records got better, but the novelty started to wear thin and we couldn't sustain sales," recalls Barron, pointing out that, even worse, the Knights were unable to gain any acceptance for their straight material.

From EMI, they had a spell with Larry Page and despite his enthusiastic efforts over a period of four years, their recording careers continued to languish. Out of contract with a mainline company, the Barron Knights decided to satisfy their needs to record straight material by forming their own company Tavern Records. Using the Beck Studio in Wellingborough, and with owner Derek Tomkins at the controls, they have recorded five albums for Tavern. They all feature the group singing versions of other peoples' hits, but in a straightforward fashion. They are not available in the shops and are only sold, along with their CBS albums, at gigs, after which the Knights always make themselves available for autographing sessions.

Apart from the useful income derived from selling about 18,000 copies of each album, the Tavern series taught the Knights a lot about the finer points of recording work. Three years ago Pete Langford produced a demo in the old style of pop hit parodies called it 'Live In Trouble'. CBS picked up the disc – and the Barron Knights were back in business as a hit-making recording act. In 1978 came 'Taste Of Aggro', their biggest hit to date and this paved the way for an album which also went gold. It was also the year in which they were voted Top Family Act in the *Nationwide-Daily Mirror* pop awards.

"The revival of our recording career with CBS gave us an immense shot in the arm," says Barron. "We found we could sell albums which contained original material and we were able to move on from just playing in clubs and do concerts. We knew we had a great act, but you can't just leave it at that."



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THE BARRON KNIGHTS - 20th Anniversary Salute

Butch Baker, the joker in the pack

BUTCH BAKER is the natural comedian of the act. With a face that looks as though somebody has used it as a punchbag, Baker plays the buffoon to perfection and his clowning is an essential part of the stage act. Indeed he has become so much of an expert in this area that his particular responsibility within the band is the creation of the visual comedy routines. "I am, " says Baker, "the idiot." It was not a role he expected to fulfil when he joined the Knights some 18 months after they had first formed. Originally he was brought in because of his ability as a guitar player. His current role developed as the band's reputation for combining comedy and pop became better established with audiences.

He recalls that in the early days all the comedy was visual. Impersonations didn't come along until later. The band's musical leaning then, as now, had been towards the American harmony groups, rather than towards the British beat-group line-up of a singer fronting three guitarists and a drummer. Out of this musical influence grew one of their outstanding routines, 'Little Darlin' sung after the fashion of the Diamonds, the original hitmakers, but with each member of the band manipulating a lookalike ventriloquist's dummy.

It is a showstopping feature of the act today. Way back, another American song they used to feature was 'If You Want To Make A Fool Of Somebody'. They never sought to record the number, but a certain Freddie Garrity heard them perform it one day, asked if he could have the chord sequence written down. "We were happy to oblige," recalls Baker. "Of course, he went off and recorded the song. It was the first number one for Freddie and the Dreamers."

Butch admits that life today is so hectic that it is difficult to introduce new routines into the stage act, particularly as their recording career has taken off



BUTCH BAKER'S clowning is an essential part of the Barron Knight's stage act.

again since signing with CBS. The demands on their time inevitably restrict the opportunities for rehearsal, although he says there is never any shortage of new ideas. Time was when material could be introduced on an experimental basis and then retained or dropped according to audience reaction over a period of time. Now the 60-minute stage show is organised in such fine detail that for anything new to be introduced it has to be sure of making its mark from the go go.

Baker explains that there are two ways in which new material can be added to the act. There are the carefully worked out routines like 'The Chapel Lead Is Missing', sung in five-part harmony to the 'Jimmy Brown Song' melody - a particular favourite of Butch's incidentally - or there are sequences which can develop when somebody throws in an inspired ad lib. An occasion which Butch recalls was when Duke D'Mond was winding himself up for a big ballad. After a long instrumental introduction, there was a pause and before D'Mond's vocal started, Butch interjected: "I wish you would hurry up." From that unscripted remark a five-minute routine was developed with Duke continually being interrupted as he was about to sing.

Baker reckons that audience reaction will usually indicate when a routine has started to lose its impact, although their famous Rolling Stones send-up from the mid-60s and long gone from the act, is still a regularly requested item.

"I don't suppose," says Butch, "that there is anything in the way of a major feature of the act which has been there for more than three years. 'Don't Cry For My Vacuum Cleaner' has probably been there longest, but it always gets such a strong reaction that we have to keep it in. We hope to be able to introduce some new material after Christmas."

While pop group impersonations have given way to pop parodies, the Hit Parade remains a constant source of inspiration for the prolific Baker. "I am never short of ideas - only that I want to introduce them. However, I think it is about time we took a look at Abba - and we've got the Nolans earmarked as well."

The Knight's ducal singer

SINGER DUKE D'Mond was born Richard Palmer, although only his wife and his mother still call him by his given christian name. Twenty years ago it was the era of the flashy stage name and as front man he felt the need for something synonymous with Barron and Knights and thought Duke Of The World (D'Mond) had a certain ring about it.



IN DUKE D'Mond's opinion, the Knights are "basically actors - neither real singers nor real instrumentalists."

He's a founder-member and in the early days the band was known as Duke D'Mond and the Barron Knights, a mistake perpetrated by a promoter which it seemed wise to go along with until a more co-operative approach was introduced. D'Mond says he has no specified off-stage role, preferring to help out where he can. "I might help Dave with the sound system, working as a labourer and standing by with a pair of pliers. I also contribute to the comedy routines and the songwriting. But I couldn't tell you precisely what bits are mine and what aren't. It's a collective effort and at the end of the day it isn't important whose idea it was in the first place."

How is it that the act has managed to stay together for so many years without any personnel changes. "Well," D'Mond gags, "Butch says it's all due to fear and insecurity."

On a more serious note he observes: "We have had our problems and our aggravations, but fortunately we have managed to work them out sensibly. Now we have been together for so long that it is difficult to imagine that anything could tear us apart. On stage we know instinctively what we are going to do, even if it's an ad-lib."

In D'Mond's view the Barron Knights are "basically actors." "We are neither real singers nor real instrumentalists, if you try to compare us with people who are, but we are a bunch of guys who happen to work well together."

Backroom boy on drums

DRUMMER DAVE Ballinger is the member of the Barron Knights that the audience sees the least. Typical of his kind, he seems imprisoned behind his kit, stepping into the spotlight only once - to be made fun of for his vocal efforts as he gallantly helps out with the harmonies on 'The Chapel Lead Is Missing'.

Behind the scenes, however, he is most certainly not the shy, retiring type. He's the one usually found helping manager Toni Avern on the administration side, possibly to the extent of dealing with the local tax inspector, or caking out the band's sound system in collaboration with Eric Snowball of ESE, Maidstone who made the custom-built equipment. "I am," says Ballinger, "very gadget-minded," pointing out that he had installed a small computer at his home. He's still teaching himself how to operate it, confident that there will be a way in which it can be adapted for the more efficient running of the Barron Knights operation in due course. Some years ago during an Australian tour he found out about a prototype of a double bass drum pedal, for which the group secured the British rights and which Arbuter marketed here.

His interests in gadgets and gear probably stems from his original career interest. He was trained in engineering, holds an AMIMechE diploma as a coppersmith. But by the time he was 21,

Dave had become a professional drummer working with Geraldo on cruise liners, later with a comedy act called the Wanted Five which played most of the time in Europe.

The one member of the band not to come from the Leighton Buzzard-Dunstable area, Dave was born in Slough and first joined the Barron Knights in 1963. He deputised for the ailing regular drummer, a job which

to Page 27

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THE BARRON KNIGHTS - 20th Anniversary Salute

An ear for satire in lyrics

PETE LANGFORD, the member of the band with the curly fair hair and what seems like a perpetual grin on stage, is the man responsible for songwriting and record production.

Songwriting was something he had been doing for several years before he joined the Barron Knights. That far back he worked in a Leighton Buzzard record store and played in local groups, often with Butch Baker, with whom he worked for a time in an Everly Brothers-style harmony duo. He and Butch were, in fact, founder-members of the Barron Knights when they first started working together as the Knights Of The Roundtable.

Looking back, he feels that writing was something he drifted into from the time the act got its first recording audition with the Fontana label. "I was the only one who actually had any songs

● **DAVE BALLINGER.** From Page 25 lasted four months until he was called away to fulfill a contract with Gerald. Nine months later a rather diffident Barron Anthony contacted him again saying: "We're doing rather better now. Would you like to rejoin us permanently?"

"I was happy to do so and since then we have stuck together like glue. It's very much a family affair so far as the whole operation is concerned. Even in the office there have only been three secretaries in 20 years, while Doug Sanders is the second road manager in all that time."

Musically he reckons to chip in ideas rather than develop whole songs. "Space Invaders" - sing to the melody of "There Was An Old Farmer Who Had An Old Sow" - was his suggestion, but he's happy to credit Butch Baker for coming up with complete lyrics in 20 minutes.

"We all have our own particular role to play in making the organisation of the Barron Knights work smoothly and professionally. We make sure that club managers know what we are all responsible for. Can you imagine if all five of us were telling the same guy what to do. He wouldn't know whether he was coming or going. So if it doesn't concern us, then we keep out of the way - even if it is difficult at times."



DAVE BALLINGER: a degree in Engineering and an interest in gadgets.

finished," he recalls. He wrote the Knights' first single 'Let's Face It' and several of the early songs with which they tried to make their mark before their 'Call Up The Groups' parody made its mark in the 1964 hit parade.

"Changing the lyrics to pop songs was something we had tried with success on stage and David Block, who was our publicist, in those days urged us to make a record of some of them. So we went into the studio and did so - and it was only afterwards that we discovered that we had to get the publishers' permission before we did so.

"Some people were difficult when we approached them and some were helpful. Brian Epstein, I recall, said he didn't mind us impersonating the Beatles as long as we didn't use one of their songs. That's why we used 'Twist And Shout' on 'Call Up The Groups'. Now, of course, the idea has caught on to such an extent that artists now ask us if we are going to send-up one of their songs."

Over the years the Knights' approach to parody has had to change. They no longer set out to deliberately duplicate the vocal sound of the original. At one time they did, but found to their cost that their efforts were so lifelike that audiences didn't bother to listen to the lyrics, assuming that the Barron Knights were impersonators rather than a highly inventive comedy act. Familiar melody lines now only form a point of contact to alert an audience that another slick line in humorous lyrics is about to be delivered. This is something to which all members will chip in ideas, particularly Butch, with Pete usually coming up with the finished article.

The secret of generating sales from their traditional Christmas-time, pop parody is, in Langford's opinion, to find



PETE LANGFORD didn't realise that publisher's permission was needed to change the lyrics of chart hits.

material which enjoys "a bit of character" and appeals to a wide range of listening tastes. This year he reckons the Knights are on to a winner with a medley which takes in snatches of 'Brick In The Wall', 'The Sparrow' and 'Day Trip To Bangor' among the songs affectionately misread.

Trailblazing for the Christmas single was 'The Sit Song', inspired by the redoubtable dog trainer, Barbara Woodhouse, which also acted as a frontrunner for their annual album. On this there are 11 original songs, a difficult task in Langford's view, but one which has provided rewarding results.

Typical of the band's professional approach to everything they do is that by the time they arrive to record, usually at the Wembley Music Centre, where Pete is assisted by engineer Dick Lewzey, all the material is well rehearsed. As a result they expect to be able to complete three tracks in a day's recording.

Langford recalls once being asked by a member of the audience: "Don't you get fed up on stage standing there and smiling all the time?" I thought, "How can you ever get fed up with smiling? I do it because I'm having fun."

Barron Knights take the cake



DAVID RICHE of hi-fi manufacturers Schneider (UK) Ltd., of Milton Keynes, presents near neighbours the Barron Knights of Leighton Buzzard with a 20th birthday cake. Weighing 70lbs, the cake is designed in the shape of a paperback audio system. Pictured left to right with Riche (centre) are Dave Ballinger, Duke D'Mond, Pete Langford and Butch Baker. Barron Anthony was unable to attend. It is the band's intention to present the cake to charity.

The family that stays together

IN EVERYTHING they do, there is an endearing lack of pretention about the Barron Knights, which is as it should be with such a closely-knit unit, which has a family feel about it. And like all good families, you take them as you find them.

For instance the Barron Knights' office is located in a modestly appointed building, a stone's throw from Leighton Buzzard market place. Except when the members of the group are popping in and out, which is most of the time when they are not playing a gig away from home, the job of caring for their needs, and that of the Templar booking agency, is in the hands of three full-time staff and one part-timer.

Presiding over everything with the kind of firm but friendly approach which characterises the Barron Knights operation is Tony Avern, a manager who has built a reputation as one of the best in the business.

He has the kind of muscular build that makes you hope that he would be on your side in a tight corner and it comes as no surprise to learn that had he not seen Terry Downs in action and decided there wasn't room for two good middleweights, then Avern was planning to make his career as a professional boxer. As a youth, he trained as an engineer and supplemented his wages by working as a bouncer in the evenings at Dunstable's famed California Ballroom and on Sundays as a petrol pump attendant at a garage owned by Barron Anthony's father. Because he had connections in the business with a few promoters, Avern was called upon to advise on the formation of Barron's band. It was a short step from advisor to manager.

The decision was the easy part, the difficulties came later. In the beginning he used to travel with the band in an old coach into which bunk beds had been built for the simple reason that they couldn't afford to stay in hotels. "In those days," he recalls, "£35 a show was a typical fee and you had to be careful not to price yourself out of the market just because the audience liked what you did and you were invited back again. If you asked for as little as an extra tenner it could easily lose you the booking."

"Luckily, the parents believed we could make it as much as we did ourselves and they were always generous in providing some extra cash when times were hard. We have always been very close and we always shared everything, even white pudding and chips sometimes when we could afford nothing else. We used to spend our money on equipment and clothes, so that even if we were starting we always looked smart and put on a good-sounding show."

As the band's popularity increased, so did the quality of agent who was

● **TURN PAGE**

THE BARRON KNIGHTS - 20th Anniversary Salute

booking the dates, but despite consistent up-grading Avern sensed the Knights were never going to be the number one act on the books. It was at this point that the idea of a self-contained Barron Knights company began to make sense to all concerned.

"We were never ones to sit down and be content," says Avern. "We wanted to advance, but once we got to a certain point with an agent there seemed to be no prospect for going further. So we decided that instead of getting only a percentage of what we were earning and also paying commission, that we would cease to be exclusively represented and use the money we had been paying in commission to pay staff of our own."

In 1965, the first office was opened, naturally enough in Leighton Buzzard and close to everybody's home. It was a move that nobody has ever regretted. Good relationships and a reputation for reliability had already been established with promoters and club owners and they were all willing to deal with Avern direct. "We still work through agents if that is the way the promoters work," he points out. "We don't believe in by-passing them, but neither do we want to let ourselves down to an exclusive deal. We make it clear that we believe agents work for us and not us for them."

Avern is in all senses the sixth Barron Knight, having been a partner right from the beginning. It is an arrangement which has obviously proved its effectiveness over the years, with a measure of



mutual confidence and give-and-take ensuring that there has never been any conflict of interests.

Avern explains: "If we are not in total agreement about something, then I regard it as my job to point out the advantages and disadvantages and then we decide by a majority vote. If I am outvoted because my argument is not strong enough, then I put up with it," adding with a smile, "It happens very rarely."

"Life is all about being reasonable," says Avern, "and I never forget that I am dealing with five very astute and different people. I have to consider not only my partners but their wives as well and the fact that I am uncle to their



THE BARRON Knights backstage team. From left, manager Toni Avern; Yvonne Busby - p.a. and secretary to the group this last six years; Val Small - contracts typist with the Templar Agency; Road manager for 12 years Doug Sanders (left) and assistant Gus Guttridge.

children." He points to the date sheet for 1981, where school holidays are marked so that work in those periods is limited to shows which allow the band to return to Leighton Buzzard each night.

"If I can't organise things like that after 20 years, then we shouldn't be in business together," he comments simply. Because of the partnership arrangement, Avern believes that he can exercise care direction with more concern for longterm implications than if he were simply on a percentage of earnings. "I prefer to build from a reasonable level



and get two pay days in a year than take one big one and never get invited back," he says. "On occasions, if I feel it is in the band's interests for the future, then I might even take slightly less than usual. As a partner I can do this. As a paid manager I might not be prepared to do so."

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Knights of the Templar Agency

THE TEMPLAR Agency, run by Doug Olney, another member of that fraternity of Leighton Buzzard musicians who have been friends for 20 years or more, has been in existence for six years.

It functions as a separate entity from the Barron Knights and as Toni Avern explains, was set up as "a service within a service." "There were many occasions when promoters used to ring up to book the Barron Knights and we had to turn them down because we were already committed. Then it occurred to me that instead of saying no and putting the phone down, we were in a position to suggest other acts which might fit the bill. So we started the agency originally with the idea of contributing to overheads and helping our friends in the business field work."

Olney was working as a bass player

with a semi-pro band, Terry Judge and the Barristers and the offer to run Templar came just as he was ready to give up the gigging life.

Templar represents 15 bands and a half-dozen cabaret acts on a regular basis, booking them mainly into clubs and private functions. Two of the most in-demand clients are the Cockatoos from Aylesbury, a band which has been building its name here and abroad where it has played at army bases in Cyprus, Ulster, Germany and Gibraltar, and Dave and Amos, a



AGENT TONY Olney.

comedy duo from Swindon, who have been seen on London Weekend TV. Olney spends several nights a week doing the rounds of clubs, not only checking that the service is working to the client's benefit, but also keeping an eye open for any promising new talent that might enhance the Templar roster. "Who knows," he muses, "there might be another Barron Knights around waiting to be discovered."

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THE ALBUM CHART 1-60

REGGAE

FROM ISLAND Records comes the information this week that the new President of Jamaica, Mr Seaga, was once a producer of ska records in the early 60s (well can anyone imagine Mr Thatcher producing heavy metal? Rush perhaps...).

Working under the name Teddy Seaga he appears to have led a truly clandestine existence in the music scene of the day - little is currently known about the acts he produced or whether he peppered his textures with the gunshot sounds of his bodyguards and similar effects. No, says the man at Island, we don't know whether he ripped anyone off.

One thing that does need cleaning up, says another reggae company, is the official amount of corruption that exists at the lower levels of management and which can make it difficult to do business. For instance, whether you can move promotional records into the country without being charged an exorbitant amount can depend purely on how your contacts are at the airport.

Will the incoming premier improve conditions, is the question many in the Jamaican music community are asking.

One artist so firmly entrenched in UK consciousness and not having to worry about such matters, the inimitable Mr Marley, has a new single out on November 10 (finally). It's another song from his last album, 'Redemption Song' this time (WIP 6653) and also on 12-inch (JZWIP 6653) - an unlimited edition which will include a live version of 'I Shot The Sheriff', not the usual version but one taken from the last Rainbow concerts.

And on November 17, Judy Mowatt of Marley's vocal group The I-Threes, has an album due - *Black Woman* (Grove, ILPS 9649). Meanwhile, The Walling Souls current single, 'Sweet Sugar Plum' which is currently doing the rounds on pre-release on the Tax label, gets an Island release on November 10. The number is ILPS 2039.

An interesting-looking dub album is being readied for November 17 from Linton Kwesi Johnson. Titled just *Let's Dub*, one side features versions of numbers from the *Forces Of Victory LP*, and the other side from *Base Culture*.

After all the fuss about rushing out that live Toots and the Maytals album from the Hammersmith Palais date, Island has now decided to release a re-mixed version of the album to be called *Toots Live* and containing one or two different tracks from the original. Now priced at just 9647 the new LP is produced by Alex Sadkin.

And coming from this album, released concurrently, is a picture-based single 'Monkey Man'/Halluc'jag' (WIP 6663).

About the pleanest-sounding new single at the moment must be the new Eddy Grant - 'Do You Feel My Love' (Candy, which is NY 4512). A luring piece of soft reggae with an immediate-life catchy tune.

On the British indie front, the Cha Cha label has an interesting-looking album due out now from Alton Ellis and The Heptones. It's titled *Mr Shabana* and is CHA LP009.

The New Singles

No.	Rank	Wks on chart	TITLE ARTIST	LP (cassette) No.	Dist.	Prices
1	1	6	GUILTY BARBARA STREISAND	CBS 400 8612Z	C	3.22 (3.22)
2	5	2	HOTTER THAN JUVY STEVE WUNDER	● MOTOWN (TC)T1MA 8035	E	3.29 (3.29)
3	1	1	LIVE IN THE HEART OF THE CITY WHITESNAKE	● UA (TC)SNAKE 1	E	3.65 (3.65)
4	2	6	ZENYATTA MONDATTI POLICE	● A&M AMLM (CAM) 64831	C	3.04 (3.04)
5	1	1	ACE OF SPADES MOTORHEAD	● BRONZE (TC)BRON 531	F	3.07 (3.07)
6	6	3	ORGANISATION ORCHESTRAL MANOEUVRES IN THE DARK	● CBS DISC 02)C 6	C	3.20 (3.20)
7	5	4	THE RIVER BRUCE SPRINGSTEEN	● BRS (40) 88510	C	4.25 (4.25)
8	4	4	JUST SUPPOSED 'STATUS' SID	● VERTIGO 6359 0347 (7144 057)	F	3.33 (3.33)
9	3	3	MAKING MOVIES ONE STRAITS	● VERTIGO 6359 034 (7150 034)	F	3.44 (3.43)
10	9	9	NEVER FOR EVER KATE BUSH	● EMI (TC)EMA 794	F	3.29 (3.29)
11	15	62	MANLOW MAGIC BARRY MANLOW	● ARISTA ARTVJC 2	F	3.05 (3.05)
12	7	6	ABSOLUTELY MADNESS	● STIFF (Z)SEZ 29	C	2.89 (3.03)
13	1	1	LEVITATION HAWKWIND	● BRONZE (TC)BRON 530	F	3.07 (3.07)
14	1	1	NOT THE NINE O'CLOCK NEWS ORIGINAL CAST	● BBC REL (Z)CF 400	A	2.89 (3.03)
15	16	3	REMAIN IN LIGHT TALKING HEADS	● SIRE SARC (SRC) 6095	W	3.04 (3.04)
16	17	4	CONTRACTUAL OBLIGATION ALBUM MONTY PYTHON'S FLYING CIRCUS	● CHARISMA CAS 1152 (7144 042)	F	2.92 (3.14)
17	12	3	FACES EARTH, WIND & FIRE	● CBS 400 88498	C	4.25 (4.25)
18	21	7	GOLD THIRTY OGREES	● K-TEL (Z)K302	G	4.99 (4.99)
19	10	5	THE LOVE ALBUM VARIOUS	● K-TEL NE 1052 (CE 2092)	G	5.25 (5.25)
20	20	17	GIVE ME THE NIGHT GEORGE BENSON	● WARNER BROS K1456823	W	3.04 (3.04)
21	21	59	REGGATA DE BLANC RENSON	● A&M AMLM (CAM) 64792	C	3.04 (3.04)
22	18	10	SIGNING OFF UB40	● GRADUATE GRADU(L)GADC2	M	2.89 (2.89)
23	19	14	BREAKING GLASS HAZEL O'CONNOR	● A&M AMLM (CAM) 64820	C	3.04 (3.04)
24	11	6	SCARY MONSTERS AND SUPER CREeps DAVID BOWIE	● RCA BOWLP (BOW) 2	R	3.34 (3.34)
25	34	4	THE VERY BEST OF ELTON JOHN ELTON JOHN	● K-TEL NE 1094 (CE 2094)	G	5.25 (5.25)
26	25	82	OUTLANDS D'AMOUR POLICE	● A&M AMLM (CAM) 64802	C	3.04 (3.04)
27	29	2	IVE DATES II WISHBONE ASH	● MCA MCDICI 4012	C	3.04 (3.04)
28	36	2	STAGE BRUCK ROXY GALLAGHER	● CHRYSALIS (Z)CHR 1280	F	3.04 (3.04)
29	32	2	LITTLE MISS DYNAMITE BRENDA LEE	● WARBW W9161 3083	U	2.25 (4.25)
30	14	5	CHINATOWN TINI LIZZY	● VERTIGO 6359 030 (7150 030)	F	3.44 (3.53)
31	13	7	PARIS SUPERTRAMP	● A&M AMLM (CSM) 66702	C	4.25 (4.25)
32	28	3	MY GENERATION WHO	● VIRGIN V2719	C	1.95 (1.95)
33	46	3	MAKING WAVES NOLANS	● EPIC EPIC 400)10023	C	3.44 (3.44)
34	1	1	DEZ MIKE OLDFIELD	● VIRGIN (TC)V 2181	C	3.20 (3.20)
35	23	7	MORE SPECIALS SPECIALS	● 2 TONE (Z)TRH TT 5003	F	3.04 (3.04)
36	22	5	TRUMP TRUMP JACKSONS	● EPIC EPIC 400) 89112	C	3.22 (3.22)
37	30	4	READY BLUES BLOND	● ARISTA ARI819	F	3.05 (3.05)
38	24	12	THE WOMAN VARIOUS	● POLYSTAR WCMYT (WCMY) 11	F	3.23 (3.25)
39	3	3	KILLING JOKE KILLING JOKE	● MALCOLM DORNBOER 5)445	F	3.25 (3.38)
40	37	4	BORDERLINE JY COODER	● WARNER BROS K1456864	W	3.04 (3.04)
41	44	4	MONSTERS OF ROCK VARIOUS	● POLYDOR 2488 810 (3199 256)	F	3.40 (3.42)
42	47	2	CLASSICS FOR DREAMING JAMES LAST	● POLYDOR POLTV (POLVM) 11	F	3.23 (3.25)
43	44	24	FLESH AND BLOOD ROXY MUSIC	● POLYDOR POLHJC 2	F	3.50 (3.50)
44	33	7	THE VERY BEST OF DON McLEAN	● UA UAG (TC) 30314	E	2.95 (2.95)
45	26	3	STREET LEVEL VARIOUS	● RONCO (Z)CRTL 2048	D	3.36 (3.70)
46	1	1	SONG OF SEVEN JOHN ANDERSON	● ATLANTIC K1459756	W	3.04 (3.04)
47	114	24	OUT OF HELL MEAT LOAF	● EPIC EPIC 400) 82419	C	3.04 (3.04)
48	57	2	SAD SAFE SAD SAFE	● SCA SADA P (SADLP) 14	R	3.04 (3.04)
49	51	2	BEATLES BALLADS BEATLES	● PARLOPHONE (TC)PCS 7214	E	3.07 (3.07)
50	1	1	HAWKS AND Doves NEIL YOUNG	● REPRISSE K1454109	W	3.04 (3.04)
51	58	4	KILMANJARO TEARDROP EXPLODES	● MERCURY 6359 035 (7150 035)	C	3.04 (3.14)
52	56	80	ROMOURS FLEETWOOD MAC	● WARNER BROS K1456344	W	2.44 (2.44)
53	42	5	MIDNITE DYNAMOS MATCHBOX	● MAGNET MAIL (Z)MA61 5036	A	3.22 (3.22)
54	35	3	AXE ATTACK VARIOUS	● K-TEL NE 1100 (CE 2100)	G	5.25 (5.25)
55	1	1	COUNTRY LEGENDS VARIOUS	● RONCO (Z)CRTL 2050	D	3.36 (3.70)
56	50	2	LUMINOUS BASEMENT TOURISTS	● RCA RICALP (RICALP) 1	R	3.22 (3.22)
57	43	3	THE WANDERER DONNA SUMMER	● CLEFFEN K1459214	W	3.04 (3.04)
58	1	1	ROY U 2	● ISLAND APLS (Z)CL 8646	E	3.07 (3.07)
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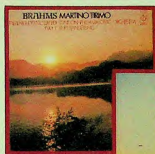


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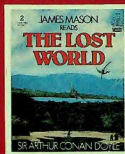


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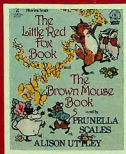
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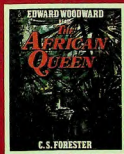
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