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MUSIC WEEK



Europe's Leading Music Businesspaper • Incorporating Record & Tape Retailer • A Billboard Group Publication • 60p

Freddy and the Bienstock



...and other characters

On January 7th You'll Be Hearing
Love On The Airwaves



NEWS

Rock reprieve for colleges

by JOHN HAYWARD

FEARS FOR the future of the National Union of Students' recently established entertainments department were dispelled at the union's Blackpool conference last week.

The division was established last May in response to huge losses on concert promotions by college unions around the country. With former manager and record company executive Ricky Hopper at the helm, its purpose was to advise on college promotions and to sort out contractual problems.

But at £11,000 per year, the upkeep was thought to be expensive in the face of the mounting financial disaster that has hit the NUS this year.

Two companies under the NUS banner, a printing house and a travel agency, were put into liquidation earlier this year, and doubt was thrown on the financial viability of

the entire organisation.

So at Blackpool the conference decided to sell off a substantial holding in its Endsleigh insurance brokerage for a reported £300,000. The NUS will keep some boardroom representation in the brokerage and will also keep its new marketing company alive.

The money received from the Endsleigh sale will ensure the adequate capitalisation of the other departments of the NUS, and means that the way is clear for the entertainments department to follow up the impact it has had on college gigging this year.

Plans for the new year include a revamping of the bi-annual national social secretaries conference to include an industry marketplace as well as training sessions for social secretaries as in the past, and moves to promote greater co-operation between provincial colleges over concert promotions.

MUSICAL CHAIRS

SUE MONRO moves to Radio Luxembourg's London communications office in January, where she will be handling DJ personal appearances and some press enquiries; she was previously secretary to 208 managing director, Alan Keen.

JENNY KINGSTON, who previously worked for Anchor Records and DGG, has joined Trojan Records as press officer.

AUSTIN POWELL, formerly a member of WEA's merchandising department, has been transferred to the regional promotion team, reporting to Geoff Grimes. Powell replaces John Rushby, who recently left the company. He will be responsible for all promotional activities in the Midlands area.

Tony Kenley, previously a freelance display man, has joined the WEA merchandising team as representative for Greater London. Bob Buchan, previously with Glasgow's Unicorn Leisure, has also joined the team, as representative for Scotland and the North East.

Royalties: BPI view unchanged as enquiry ends

by TERRI ANDERSON

DIRECT OPPOSITION between the two sides in the mechanical copyright enquiry remained sharply defined when the British Phonographic Industry brought its case to a close last week. Roger Parker, QC for the BPI, made it clear during his summing up that their ground had not shifted during the proceedings, which opened on November 1; the BPI remained not only opposed to the Record Royalty Revision Association's application for a raising of the 6¼ percent statutory royalty and the 0.313p minimum, but asked that the minimum should remain the same, or be abolished altogether and that the mechanical copyright should in fact be lowered.

However, he added, "The BPI takes the view that there could be an increase in the mechanical royalties for serious music, and a reduction on that for pop music." But the enormous difficulties of classification of music which that would involve were well appreciated. The tribunal had heard evidence of the tiny amounts most serious composers earn from records, but a classical concerto occupying both sides of an album earns the composer the full royalty of about 18p, whereas the pop songwriter will earn only about one-twelfth of that for each song of his on any record. Then there would be the problem of producing a rate which is really going to help serious composers. "To give real assistance would demand a positively enormous increase," Parker said, and added that if the tribunal could think of a way to give a better rate to serious composers and at the same time reduce that which goes to pop composers, the industry would be willing to go along with it.

Turning to the case put forward by the RRRRA for the increase in the minimum royalty, Parker said this had been that the present rate (in force since 1928) was "derisory" and, although a rise to 2.6p was necessary to keep pace with inflation, only a rise to 1p was being asked. In reply, Parker said that the rate had been "derisory" for many years, and had been non-operative for many years, and in fact now only operated on certain low price albums containing a large collection of songs which had already earned well anyway. If the minimum goes up, the public will, he said, have to pay more, or be deprived of enjoyment, and he quoted several cases of how budget albums had sold ten or more times that earned by full-price albums — often with many of the same songs — insisted, was the volume of sales of these albums, and the overall extra income, songwriters should be grateful to the record companies, for creating the budget compilation. Also he pointed out, it was now possible to buy albums with 40 or 50 titles, which must mean that only a chorus of each song could be on the record — and why should a chorus not earn less than a whole song? "The claim for an increase in the minimum is almost shameful", Parker concluded on this point, "when the manufacturers have created a bonus market for material which has already earned the full rate."

The BPI accepted, however, that there was a case to be made out on the question of royalties on records used for promotion (or in other cases where they were given away) and no sale recorded. "We are

sympathetic to the idea of a scheme which would help to overcome this practice."

On the major matter of the statutory rate, Parker said that "the first and crucial question must be 'what does the rate produce?' and not 'what does the rate produce per record?' which is wholly artificial and tells you nothing." The argument that the rate had not gone up for nearly 50 years could be ignored: "there is no dispute that the effect of the rate being a percentage of the retail price is that it has already compensated copyright owners for the fall in the value of money." Also, while only a small increase in the volume of record sales would have increased average earnings, there had (despite the fact that singles sales had fallen in the past few years) overall been a huge rise in the sales volume, particularly since — as RRRRA witness Tony Hatch had said — the Beatles had arrived to revitalise the whole scene and make huge sales in America possible for British product. Parker continued to describe figures produced by the RRRRA of average earnings by songwriters as being of little use because they dealt only with the period 1971-1975. He recapped on figures produced for the BPI which indicated that the copyright owners' average earnings had "far outstripped both the national average earnings and the retail price index."

He asked the three-man tribunal to look at what their counterparts of 1928 had done when an enquiry led to the settling of the present rates. Then, despite the fact that the value of money had dropped, that the number of tunes per record had gone from one to two, and that sheet music sales — previously much greater than record sales — had fallen off, the tribunal awarded only a modest rate rise from five percent (set in 1911) to the present 6¼ percent, clearly because of the increase in the volume of record sales.

Finally, the argument that the record companies were being too good to the recording artists to the detriment of writers and publishers took no account of the fact that the artists were prepared, for example, to take a half royalty on budget price records; that they got a royalty only on their own version of a song, not on every version like the copyright owner; and that to get his return the manufacturer, and sometimes the artists, has considerable capital outlay to make, while a published song "just sits there and earns". It should also be remembered, Parker said, that "it is the artist in the end who produces the big money."

Magnet-K-Tel deal extended

MAGNET RECORDS has extended for a further three years its agreement with K-Tel for the rights to use Magnet product on TV compilations albums for the UK. Over the past three years, the company has leased more than 20 hits to the merchandiser.

Magnet Music, incorporating Bop Music and Bumper Songs, has extended its sub-publishing agreement with Musik-Edition Discoton for the territories of Germany, Austria and Switzerland; the existing deal was also for three years.



CBS HOSTED a surprise party for Paddy Fleming, radio and tv promotion manager, to mark his 21st anniversary in the record business. Fleming (left) became involved with the record industry when he joined Philips in 1955 as a promotion man and among the many friends and colleagues who turned out to salute him were former Philips colleagues, Jack Phillips (the first general manager of Philips Records), Neil Margerison (ex-general manager), and John Franz (Phonogram head of a&r). The proceedings were directed by CBS m.d. Maurice Oberstein, and presentations were made to Fleming on behalf of CBS, Philips, Rank Organisation, where he once worked on artist publicity, and the BBC.

Dealers hint at group schemes

by TERRI ANDERSON

VOLUNTARY GROUPS of record retailers, such as those which thrive in the grocery trade, may spring up in 1977 to countervail the power of the High Street multiples.

Two prominent independent dealers, Harlequin's Laurie Krieger and Phillip Ames of Ames Records & Tapes, last week voiced views in support of the VG dealer concept to *Music Week*, and spoke of the value of bulk-buying and computer-controlled stock systems as a means of obtaining better terms from disc manufacturers.

Ames, who recently lobbied Kwik-Save for the concession to install record bars in its chain of supermarkets (*Music Week*, December 11), wants to see strong associations of retailers "who will be able to approach the record companies with a unified voice, to combat the threat of the multiples."

Previous attempts to pool orders and buy in quantity have been hampered, Ames says, by the methods of ordering and invoicing hitherto available. But now mini-computer systems, such as the kind which he has just installed for his six Lancashire-based stores, mean that one order for any record title (that may be required in different quantities by each shop) can go to

the manufacturers concerned, instead of six, smaller ones. "The discounts we should be able to obtain — and, in fact, are beginning to — will help us to survive, and to carry on holding the depth of stock we do."

Ames claims that three other retailers have inspected his computer scheme, and all have decided to adopt the same method.

Laurie Krieger has also invested in a computer, fully operative in the New Year, for bulk-buying and distribution to Harlequin's 65 stores in and around in London. Like Ames, he looks to a future in which independent dealers will band together to obtain all the clear advantages of quantity purchasing. "We had no power with the record companies before, because they knew that if they sent the reps around to the individual shops, they would get the orders. Now all our orders will have to go through my head office."

There are signs of caution; two other dealers mentioned by Ames as being interested in joint action were unwilling to have their names mentioned, and Ames himself admitted that there were, and probably always would be, many independents reluctant to become involved.

Good Earth: label push as Hall joins

GOOD EARTH, the agency, production, record and studio company headed by Roger Myers and producer Tony Visconti, is to expand its activities next year, aiming in particular to establish a solid label identity. John Hall, former RCA promotions manager, has joined the company to take charge of the label in partnership with Myers, and has announced several new signings, including the London band FBI whose new album and single will have a January 1 release.

John Grimaldi (ex-Argent) has also signed and is working with a new band for product release in March and a tour early next year, and the new JK band Omaha Sheriff is being produced for Good Earth by Visconti.

Zuk and Pax (singer Judy Myers and her guitarist) have also signed, while new product is expected from Mary Hopkin, and the Surprise Sisters, plus material from Dirty

Tricks — whose records are released through Polydor, although all other Good Earth label product is marketed and distributed through RCA.

Hall states, "Good Earth will be doing much more promotion and publicity in future, in addition to what is done by RCA." Sue Kingwood will be handling this. The agency which booked tours this year for the Average White Band, Alvin Lee, Budgie, FBI and Alexis Korner, is planning major tours in 1977. New larger office and studio premises are being sought, and it is expected that, while most Good Earth acts will continue to be found through the agency or through Visconti's production deals, Hall will sign outside product.

Hall looks to his relationship with RCA — which he has left as an employee but retains contact through the distribution deal — to continue to be satisfactory to both companies concerned.

Heavy campaigns set for New Year television

by ADAM WHITE

THERE WILL be no TV turn-off for Britain's record retailers after Christmas. More than a dozen albums will be promoted on the small screen in the New Year, including carry-overs from current campaigns and a cluster of new packages from acts like Slim Whitman, Chuck Berry, Petula Clark and the Shadows.

Turn-of-the-year television time costs less than it does earlier in December (savings of 30 percent and more are possible), and record companies are clearly anxious to use the medium to mop up post-Christmas consumer cash and tokens. But the value of cheaper airtime will be undermined if competition is tough, as it may be.

As soon as the Yule dust settles, United Artists will kick off its campaign for the new Slim Whitman LP, *Red River Valley*. The commercials will go out in the last week of December and the first week of January in Stags, Granada, Trident, ATV, Anglia, Southern, Harlech and Westward; London will see them from January 5 onwards. There will also be a Border re-run (the album was test-marketed there during November) at the end of this month.

Red River Valley, recorded by Whitman during his last London visit, includes versions of *Rhinestone Cowboy*, *Somewhere My Love*, *Una Paloma Blanca* and *Now Is The Hour*; support material runs to window items, showcard posters and streamers.

K-Tel will be extending its current TV efforts for *Disco Rocket*, 44 Superstars and the *Four Seasons* into January, when it will also introduce a Petula Clark 'greatest hits' LP. Further releases, including a compilation built around pirate radio, will follow.

Phonogram moves in the same month with a 20-track Chuck Berry compilation entitled *Motorvatin'* airing for three weeks in four regions — Granada, ATV, Stags and Harlech — from January 26. The campaign is worth £60,000 at rate card levels, and the Chess set (RRP £3.25) includes virtually all of Berry's biggest hits, among them *Roll Over Beethoven*, *Sweet Little Sixteen*, *Rock And Roll Music*, *Johnny B Goode*, *Back In The USA* and *No Particular Place To Go*.

Although the next EMI television campaign has not officially been announced, it is believed to feature a 20-track hits package from the Shadows — no surprise in the wake of Multiple Sounds' success with Bert Weedon. The promotion is expected to be as weighty as EMI's Beach Boys and Glen Campbell efforts, and to begin at the end of January, or early February.

The company, meanwhile, has just completed an unusual round of small screen advertising for Steve Harley and Cockney Rebel. The half-minute spot (which went out last week on Thames, ATV, Trident, Granada, Harlech, Anglia, Westward, Southern and Border) was built around Harley, and the act's latest LP, *Love's A Prima Donna*. It was unusual in that record companies rarely choose to promote brand new music on television, not only because of consumer unfamiliarity with the repertoire, but also because the royalty rate received by artists like Harley is higher than for vintage repertoire — thus further reducing the profitability of TV-advertised product. EMI is confident, however, that its gamble will pay off, and may the commercials in January.

Active in the New Year, too, will

be Multiple Sounds and Arcade. The former is continuing to push its *Songs Of Praise* and Bert Weedon releases until January 28 and February 18 respectively, while scheduling its *Best Of Tony Bennett* (drawn up in conjunction with CBS) for nationwide promotion from January 20. The firm has also just launched *Hit Scene '76*, a 20-track, CBS-derived collection featuring names such as Abba, Tina Charles, Sailor, Biddu, David Essex and the O'Jays. This runs across the nation until January 21. From Arcade, there will be New Year carry-overs for its cross-country efforts on behalf of the Henry Mancini and *Sounds Of Glory* LPs.

Another TV merchandiser, Ronco, will continue to promote its four-album *Classical Gold* box into January, while RCA is believed to be planning the small screen debut for a Glenn Miller release some time in February.

This New Year crop of TV records will certainly have many retailers, who will be anxious to reduce their stock levels in the wake of Christmas, reaching for their headache pills. They may even give a number of the albums a frosty reception, refusing to stock them unless s-o-r is granted or minimum order conditions are waived, or turning to one-stops more than they have in the past.

Eurovision short list dozen are chosen

BRITAIN'S 1977 Eurovision Song Contest entry will be chosen as last year, from a short list of 12 songs, selected from a record entry of more than 300.

This time the BBC-televised "song for Europe" presentation will come from the New London Theatre, Drury Lane, London, on Wednesday, March 9. The format is precisely the same as for last year, which produced the eventual Eurovision winner in *Save Your Kisses For Me*, by Pye group *Brotherhood of Man* — juries from 12 BBC regions awarding points to the final dozen songs.

Britain, as the 1976 winner, stages the actual Eurovision Song Contest final from the New Concert Hall, Wembley, on Saturday, April 2.

The final 12 comprise: *After All This Time*, by David Mindel and Gary Benson, published by Felicia Gay, performed by Wesley Park and Smith; *A Little Give — A Little Take*, by Roger Greenaway and Tony Macaulay (Dick James), performed by the Carl Wayne Band; *Everybody Knows*, by

Freddie Phillips (Carlin/Humber), sung by Beano; *If Everybody Loved The Same As You*, by Geoff Stephens and Don Black, (Tic-Toc), sung by Lyn Paul; *Just For You*, by Biddu, Gerry Shury and Ron Roker (published by Subbidu/Chappell/Rondor/Geronimo), performed by High Society; *Leave A Little Love*, by Alan Hawkshaw and Ray Cameron (Camal), sung by Tony Monopoly; *Promises Promises*, by Richard Gillinson and David Hayes (RAK/Mews), performed by Rags; *Rock Bottom*, by Mike Moran and Lynsey de Paul (Chappell), sung by Kay Garner.

Swings And Roundabouts, by Richard Crowe and Nicholas Portlock (Shafesbury/Fast Western), sung by Val Stokes; *What Do You Say To Love*, by Nick Ryan and Robin Slater (April), sung by Mary Mason; *Where Were You When I Needed Your Love*, by John MacLeod and Dave Meyers (Janna), sung by the Foundations; *You're My Sweet Sensation*, by Raymond Roberts and Melvyn Taggart (M and M), sung by Sweet Sensation.

BREAD

Their new single

Lost Without Your Love

c/w Change of Heart

Asylum K12241

Published by

Screen Gems

EMI Music

NEWS

DOOLEY

NOW AWAITING board approval in New York — CBS plans for a new factory in Aylesbury sound problems caused cancellation of two press shows of Mermaid Theatre staging of Harry Nilsson's *The Point* musical *Evening Standard* advertisement invites readers to "impress your clients and friends" by spending £250, to include champagne dinner, for a 12-seater box at Rod Stewart's Olympia concerts Polydor hopeful of announcing capture of world's greatest rock n' roll band at Midem Phonogram staff restructuring imminent?

BRADLEY'S A&R manager Barry Leng, arriving at Dusseldorf for tv show with Simon May, delayed for several hours when police mistook him for wanted terrorist The Jackal — matters were not helped by his passport being out of date statement of future plans awaited from former B&C director, Fred Parsons, most recently with Screen Gems/EMI Music a recent Number One in the Seychelles — I Am A Cider Drinker by the Wurzels a daughter, Marissa Jade, for independent promotion man Howard Marks and wife Caroline.

ANCHOR SALES force and CBS distribution doing a fine job for Virgin which logged November sales 81 per cent up on 1975, with December prospects looking even better — but confirmation still awaited of previously announced plans to form a joint Anchor-Virgin sales force from January Pickwick Christmas card featured a painting entitled *Fun and Games*, the work of m.d. Monty Lewis Tina Charles' Doctor Love bears resemblance to Jackson Five's 1970 hit, *The Love You Save* SB&Q pulled out of German tour because missiles — including beer cans stuffed with six-inch nails — hurled at them during three appearances a Rolls Royce Corniche for A&M managing director Derek Green with no support act, Chicago will make three UK appearances for promoter Harvey Goldsmith in the UK in January as part of six-week European and Scandinavian tour.

FIRST PHONOGRAM pro-am Golf Classic now almost certain for a May tee-off, with Ken Maliphant, Ken Bruce and Bill Martin handling organisation on December 27, Elton John hosts two-hour Radio 1 show of his favourite records former Atlantic pressman Rod Lynton now handling UK representation for Copenhagen's Stuk outfit and seeking oldies catalogues recently discovered by Warner Bros., 50 previously unreleased Everly Brothers tracks, which UK company hopeful will form basis for a package to follow duo's successful tv album first management client for EMC company formed by Dave Chapman and Don Morris is Papa Don Schroeder, producer of James and Bobby Purify, who may do some work here for GTO a regular club attraction, Gene Pitney will undertake first UK concert tour for several years in February for Kennedy Street Enterprises.

Disco djs set Target for plays

by TERRI ANDERSON

THE POWER of the discos to create a hit single is now being seriously tested by professional disc jockeys all over the country. During the fortnight on either side of Christmas, they are being asked by the Professional Night Club Disc Jockeys Association to give saturation play to a Target release: Show Me What You've Got by Mista Charge.

The campaign is the latest move by the Birmingham-based association, which in its first year of life has won (after something of a fight) the recognition and co-operation of a fair number of record companies — including nearly all the majors.

Pat Martin, of Rebecca's in Birmingham, told *Music Week* that all the 50-plus members of the body will be solidly behind the saturation campaign, and the single is guaranteed three plugs a night at all the discos in Birmingham, Derby, Leicester, Stoke-on-Trent, Sheffield, Coventry, Burton and Banbury. Martin has personally enlisted the support of djs in Nottingham and Manchester, and he is confident of getting it, but the hope is that fellow professional record spinners all over Britain will take up the single and complete the saturation plan.

One single has already been broken, Martin claims, through a process of long-term plugging in the Midlands area, where the association was first set up. This was Jesse Green's *Flip*, which last week entered the Top 50, but the plan is to break the Mista Charge single in

much more speedy and spectacular fashion.

At the same time as it is flexing its muscles, the association is rapidly growing; a Nottingham branch will be complete in the New Year, and Manchester is the next target. Further recognition should come in the next few weeks, when RCA is expected to join the record companies which take part in the association's singles scheme.

Martin, a prime mover in setting up and running the PNCDJA, says that it was born out of the need for professional djs to have some leverage with the record companies. "They knock people off their mailing lists for no reason, and we have no right to appeal. No-one before has ever been able to co-ordinate discos, but we decided to take one or two records every fortnight, and guarantee to play them three times a night, telling people they were the disc jockeys' pick of the releases."

The association offers record companies two main advantages: the chance to offer likely-sounding singles as possible hit picks (thereby almost certainly boosting sales and possibly pushing it into the charts); and the chance to keep their mailing lists up to date and avoid wasting free singles on djs who no longer have any professional use for them. "We know within 48 hours if a jockey has left his job, but it could take the record company months to find out."

The association asks, in return for its support, an LP for each member from the companies whose singles are picked, and another LP all round if any of the said singles make the charts. The association — which, if it does not think there is a good enough single in any week, will make no choice, because "it's not a service for hyping rubbish" — has planned its all-out campaign for a time when discos are nightly tripling normal attendance. The result of this experiment should be of significance to djs, record companies and retailers alike.

LWT ends Mansfield's Superpop TV series

by DAVID LONGMAN

LONDON WEEKEND Television will not be screening any more of Mike Mansfield's Superpop series, having decided that none of the remaining programmes are suitable for the company's needs.

LWT bought five of the programmes in the summer, but when it came to planning the autumn schedules, the late Cyril Bennett, programme controller, decided only to buy programmes as and when slot became available, or when programmes could be related to London concert appearances by the acts. A further three Superpop shows were purchased by LWT and screened. Of the shows which Mansfield produced with record industry financial support, three remain unshown.

Mansfield told *Music Week* that he did not wish to talk about his relationship with LWT, except to say that he is continuing to produce Supersonic for them until Easter next year, when the programme is due to end its current 26-week run.

As last winter, Supersonic has been taken by the majority of tv companies during the autumn, though for the new year, several companies have declined to take up the option in their contracts. ATV, Granada and YTV are among these companies.

Two weeks ago, Mansfield issued a writ for libel against *Time Out* magazine following an article titled Mike Mansfield — The Profits of Superpop. LWT is keen to make it clear that Mansfield's action is independent of the tv company.

Mansfield also directs and produces the Russell Harty show, which is currently taking a break until early February when it returns for another 13 weeks. Mansfield is expected to retain his involvement with the show.

This is the last Music Week this year. Because of the holiday break, the next issue will be dated January 8, 1977.

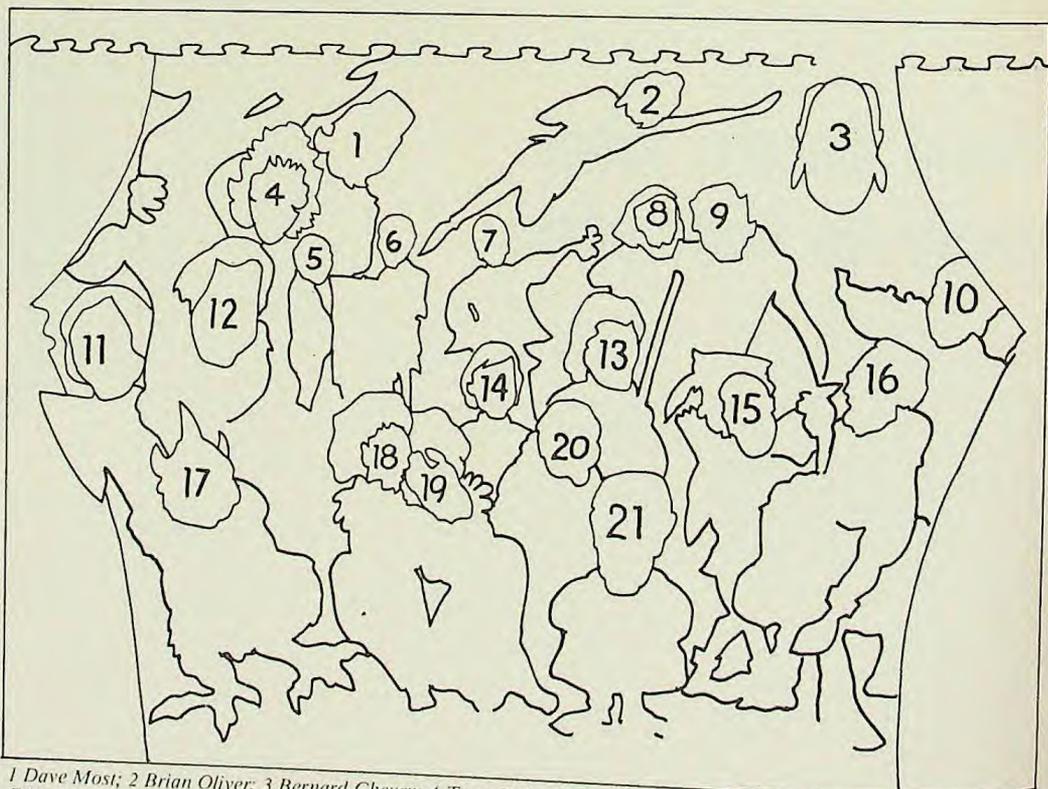
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A New Year — A New Album

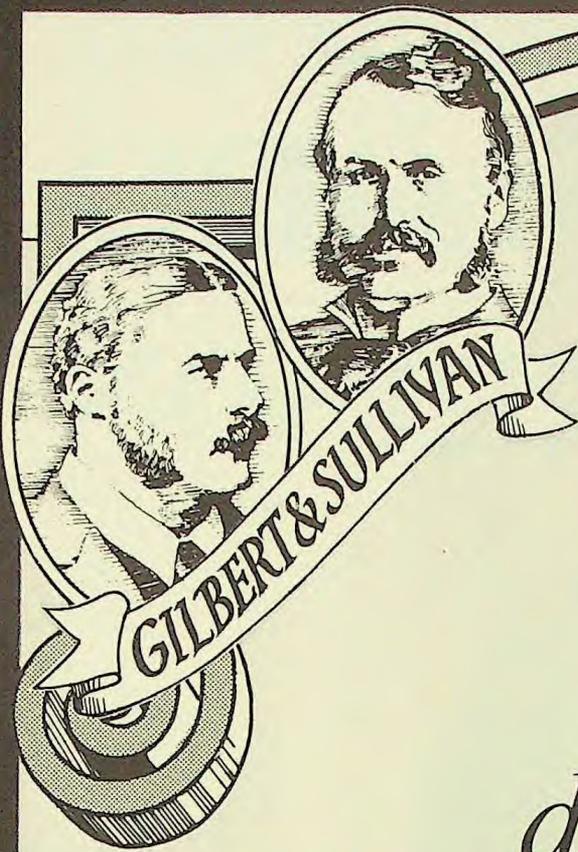
Gallagher and Lyle

"LOVE ON THE AIRWAVES"

Released January 7th 1977



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Gilbert & Sullivan have been part of Christmas for over 100 years— *don't stop now!*

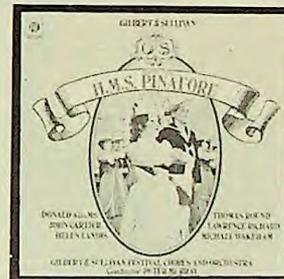
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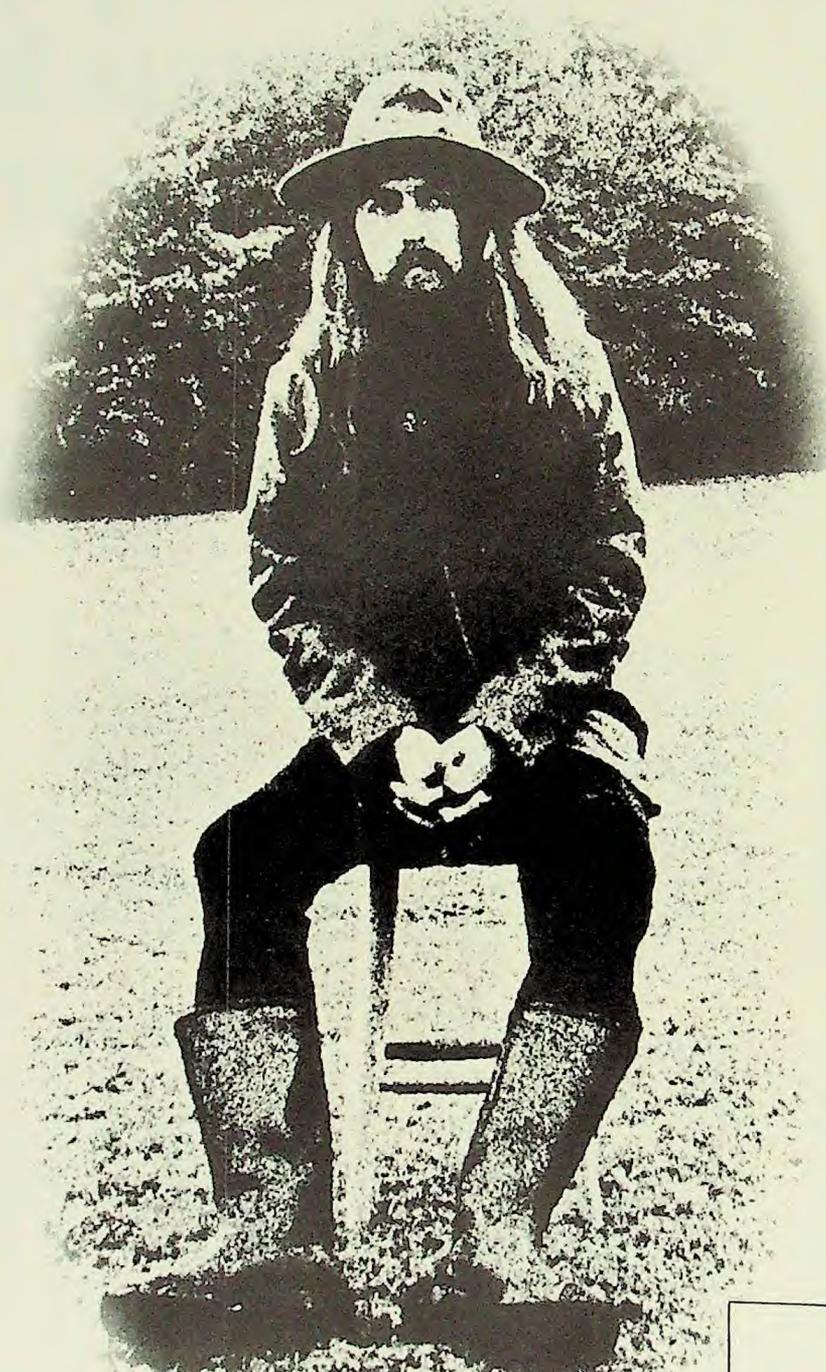


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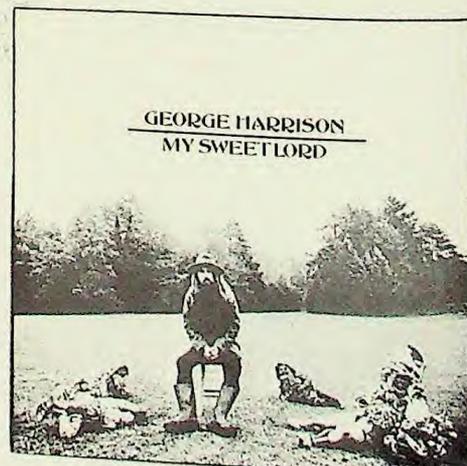
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MY SWEET LORD

BY
GEORGE HARRISON



Now available in
special singles bags
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strong promotional
campaign.



R5884

YESTERDAYS

FIVE YEARS AGO

(December 25, 1971)

BOMB ATTACKS on Symphona premises in Northern Ireland cause damage estimated at £20,000
Syad Ali adds Industrial Commercial Plastics plant and Deacon budget label to his Twelvegrades organisation
Laurie Kreiger celebrates 10th anniversary as a retailer
Bill Crozier joins Disney Records to provide liaison between record company and radio stations
BBC claims increase of one million listeners over last year seven instrumentals in Top 50 including four tv themes
Alen Klein, interviewed about Apple, states, "It's an extremely healthy company with a cash balance of £3 million"
My Sweet Lord by George Harrison named 1971's best-selling single
Kinney hires six 17cwt vans for direct sale of 25 popular titles to retail trade.

TEN YEARS AGO

(December 22, 1966)

AFTER A10-year association, Pye's terminates Selecta Distribution deal
Trade Exhibitions firm organising Record 67 exhibition at Royal Horticultural New Hall, Westminster, in February, at which EMI planning to unveil new shopfitting concept
sales of Seekers' Moringtown Ride pass quarter-million mark
Polydor releases Hey Joe by Jimi Hendrix, described by RR reviewer as "the sensational new guitar discovery who also sings with a mass of soul"
looking five years ahead to decimisation RR predicts price of a single will be 37 newpence
Decca releases Matthew And Son by Cat Stevens
Twiggy makes disc debut on Ember with I Need Your Hand In Mine.

76 TV spending may reach £8m

by BRIAN MULLIGAN

THE BRITISH record industry's commitment to television as a major stimulus to volume sales continues to gather momentum.

Details of rate-card expenditure on tv and press advertising to the end of October, released by MEAL (Media Expenditure Analysis Ltd.), reveal that in the 10-month period record companies had invested almost as much in the two media as in the whole of 1975. A year end total in the region of £8.0 million seems in prospect.

October itself, marking the start of the pre-Christmas sales push, produced a remarkable outlay of £1.5 million — a 61 percent increase on October 1975 — to bring the 10-month total to £6.1 million, of which tv accounted for £4.2 million. By comparison, advertising in all of 1975 cost the industry about £6.5 million, shared between tv (£4.6 million) and press (£1.9 million).

After a fairly soft sales year, a spurt of activity in October could have been anticipated anyway, but a comparison of expenditure over both years to the end of October discloses a 62 percent increase. In the 12 months to the end of October 1975, £5.3 million had been spent this year the amount had climbed to £8.5 million.

The status of television as the primary means of reaching the mass market of consumers is thrown sharply into perspective by comparing this year's 10-month figure of £4.2 million with the total

media outlay of £2.2 million logged by MEAL in 1974. The increase over the three-year period reflects the heightened participation by major companies in an area previously the exclusive province of tv merchandisers, K-Tel, Ronco, Arcade and latterly MSD/Warwick. For instance, EMI's press-tv spending in the 12 months to the end of October was running in excess of £400,000, at rate card prices, while Polydor's 12-months figures, boosted by expenditure of £105,000 in October, amounted to £481,000.

Nevertheless, the specialist merchandisers remained the most lavish spenders, with K-Tel leading the pack with an October outlay of £390,000 bring the company's total for 12 months to almost £1.8 million. Moving into second place was MSD/Warwick, with October spending of £201,000 pushing the 12-month total close to £1.2 million. Over the 12 months Ronco spent £756,000 and Arcade £508,000.

DJM Choice

DJM RECORDS has signed a deal with Gerry MacDonald's Choice outfit, of New York. The first release will be a live album from London-born Victor Feldman, recorded in Los Angeles in the company of Tom Scott, Chuck Domanico and John Guerin. Entitled Rockavibabe (DJM 22058), it will be available in January.



BEFORE HE left Screens Gems for UA Music, Ray Walter (centre) successfully concluded a long-term extension of Ken Gold and Micky Denne's exclusive writer contract to the company, and also presented them with silver discs for the Real Thing's two hits. Gold and Denne signed an extension of their artist agreement, too, whereby the duo will shortly enter into a recording deal with a US major via Screen Gems Music's production arm.

Thames split turned down by Home Office

THE IBA, under instruction from the Home Office, has turned down an application from Thames Valley Radio to split transmissions on this Wednesday (December 22).

The station had set up the technical facilities to split its medium wave and VHF broadcasts, but after waiting three weeks for a decision from the IBA, station programme controller Neil French Blake was told on Friday that the Home Office would not consent to the split as the industry is "waiting for Annan to report."

This is the latest in a long line of refusals from the Home Office. The radio industry appears to be divided

on this occasion, with the BBC permitted to simulcast on December 24, with BBC 2 carrying Rod Stewart's Olympia concert and Radio 1 taking the concert on VHF in John Peel's show.

Thames Valley will now carry the Benjamin Britten memorial concert on both MW and VHF. The intention had been for the station to carry the simulcast on FM only, leaving the station's popular soul programme to continue on MW. The ITV companies will be carrying the concert, and Thames Valley had arranged a joint promotion for the evening with the Thames, Southern and ATV regions.

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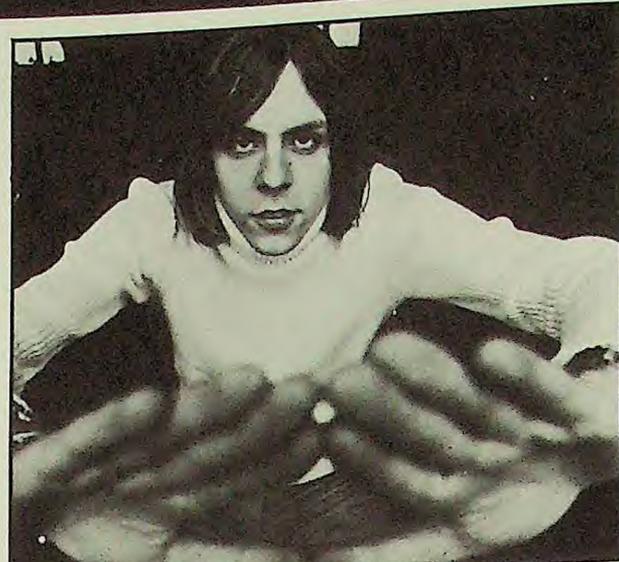
FEATURE

Old Mike's Almanac for 1977

WITH RELENTLESS inevitability, Mike Hennessey yet again looks in vain for tealeaves at the bottom on his pint gin tankard and tries his shaking hand at some music industry predictions for 1977. All frights reserved. Any similarity between this load of old rubbish and humour is entirely illusory.



MAY: Top U.S. animal act, Mokey, being consoled by his roadie after being refused membership of Asscap. Asked if he is likely to be admitted to SESAC, Mokey replies: "I'm not likely to BMI?"



JULY: Ivor Ludwig in storm at Wembley bongo playing competition when he is disqualified for having an unfair physical advantage.



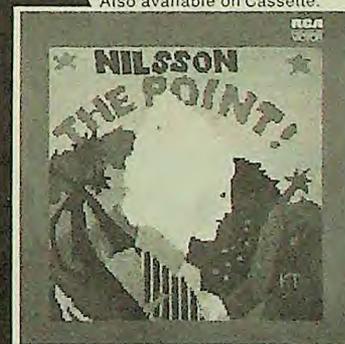
SEPTEMBER: Pictured outside the advertising agency after recording a commercial for vodka and slimline tonic — that's a leaner Jones.

January	February	March	April	May	June
<p>RECORD COMPANY executives abandon Rolls Royces and Lamborghinis, after Healey mini-budget, to buy budget minis Linda Ronstadt reveals that what she actually said on the beach was: "Why don't you guys at WEA put some zip into your operation instead of fumbling with those buttons?" Record stars on strike in bid for massive increase in royalties — entire Top 30 are Jonathan King covers Stories of record price was discounted by Boots and Smiths A&M (UK) and Arista (U.S.) combine resources to produce new Derek & Clive album (Sample — Clive: "What was the worst job you ever had?") Derek: "Getting a bottle of water out of RCA") Record sales at rock bottom, but dealers do brisk trade in newspapers and magazines, Boots cosmetics and Smiths books Tony Palmer tells Weedon: "The Sex Pistols are the greatest songwriters since you, Bert." New craze for crossover pop-classical music launched with I Don't Want To Set The World On De Falla.</p>	<p>With artists continuing to price themselves out of the market, record companies turn to animal acts. EMI outbids all competition to sign the Gnu Seekers, Joan Armadillo, Van Der Giraffe Generator and Jefferson Star Sheep After huge success of Swedish vocal group in Dyfed on Welsh tour, CBS buy special gold bangles to adorn Abba wrists with Country music's best-kept secret revealed — reason George Hamilton gets so much work is that there are four of them Craze for morbid music sweeps the States. Doom Records release Sing Something Sinful by the Charles Addams Singers At Music Week Awards luncheon, John Fruin arrives on the button, George Harrison arrives on a dark horse, Tam Paton arrives on Roller Skates, and the Sex Pistols in an aene carriage. But MW's editor beats them all by arriving with A Barrow In effort to cash in on massive boom in blank tape sales, three record companies launch blank LPs. All are immediately covered by Jonathan King.</p>	<p>New Linda Lovelace cassette released by Venus Tapes described as armless Sudden mysterious outbreak of shingles among record company executives. Music Week asks: "Could this be the end of LPsh?" More and more animals being signed to long-term recording contracts and appearing on Old Grey Weasel Test. Tony Stratton Smith elected to Sloat Board Peter Menneer declines offer of job in Lebanon because of allergy to Cedars John Fruin breaks London-to-Manchester cycling record after charter jumbo jet bringing his salary from New York is diverted to Prestwick After years of research, Smiths backroom boys perfect special line in guided footwear which lead record buyers automatically into their shops — called Don't Bovver Boots Steve Harley forms new group from his favourite music press writers, Cocky Rabble Smash pop-classical hit from Eric Carmen is Little Man You've Had A Bizet Day.</p>	<p>More Virgin and Cube confusion over record prefixes. After both companies supply dealers with WATT 1, 2, and 3, dealers retaliate by giving companies WATT 4 National Rock Star confirms that re-formed Beatles will appear with Rolling Stones, Elvis Presley, Frank Sinatra, the Carpenters, Bob Dylan, Idi Amin, Charles Manson, Linda Lovelace and Bert Weedon at the 100 Club for a concert in aid of the Bangla Desh branch of the National Front and the Tony Palmer "Fight Self-Consciousness" campaign Music Week reports animals are moving into retailing with the opening of the W. H. Sloth's, Brutes, Walrus and Laurie Cougar chains Famous artist banished from Nashville for recording a country song with a different melody Soviet punk rock star Yuri Nate teams up with Lee Kevrywair to record All You Need Is Lav Home Duplicators Association visit Department of Trade to seek subsidy for attendance at next year's MIDEM.</p>	<p>Sweet follow up their hit single, Give Us A Wink, with I Don't Care If I Do Go Bland Record companies compete fiercely to sign new continental pooch rock group led by Seat Rabies WEA takes over EMI's £25 million headquarters as London pied-a-terre for John Fruin Pulitzer prize awarded to Fleet Street journalist for music business story which has one almost accurate statement Bert Weedon launches Plunk Rock with record made on 15th century stringed instrument and says he's only doing it for the lute Peter Menneer at IMIC 7 asks for a hotel that's not too 'andy' As income tax slashed to 96 pence in the £, tax-exile artists flock back to Britain and call off recording strike National Rock Star apologizes for massive error in front page story about Beatles-Presley-Dylan etc. concert. Admits that Bert Weedon will not be appearing Pickwick snaps up Percy Edwards to make soundalike animalrecords.</p>	<p>Dought hits Britain — but BMRB says not aware of a Walter shortage After series of MPA functions at plush London locations, John Peel says publishers are putting the balls back into Tin Pan Alley New George Harrison album spread over six months, 12 tracks, four studios and nine different labels Animal acts losing favour and Polydor's newly-signed group of elderly Herefords panned by NME as "a load of old bullocks" ITV announcer Phil Grumpy suspended after goading Cliff Richard into saying "underpants" on chat show Bill Haley fans warned that any more riots and they won't be allowed back into the old folks home Dialogue overheard by MW reporter in Manchester Square area: "What's the worst job you ever had?" — "Explaining to Sir John why we signed the Sick Pistils" Britain's one and a half million home duplicators visit BMRB to set up special Home Cassette Top 50</p>
<p>Limp Records launches Monk Rock with the release of a single by the Abbey Wanderers, a group of friars with dirty habits Melody Maker carries sensational Tony Palmer disclosure — he admits he was wrong once. It was the time when he thought he was wrong but he was right New, long-awaited Stevie Wonder album, finally released at £28.50 comprises three LPs, four singles, two illustrated booklets, a drip-dry Barney Ales T-shirt, a pack of deep-frozen ham hocks and black-eyed peas, a plastic model of Detroit and a framed picture of Ken East blacked-up To frustrate continuing chart-fixing, BMRB decides to put all dealers on chart panel Walter Woyda telephones to claim unrecorded sale of Mr. Melody album by the Oxfam shop in Willesden High Road Merger of pop papers sees launch of National Rock Melody Sounds Express and Mirror Disc incorporating Music Echo Sam Costa jumps on pop-classical bandwagon with Here's A Little Tune You'll Love To Croon They Call It Saint-Saens.</p>	<p>Windmill Records declines to send star guitarist to Punk Rock Festival and spokesman asks: "Would punk rock public want to see Bert Weedon?" Monk Rock goes respectable and after religious backlash, Barry Bethel teams up with Eric Morecambe to launch new religious label, Bethel-E.M., featuring Hims Ancient And Modern by Lady Antonia Fraser Elvis Presley expected to appear in Britain at last after Colonel Parker told he need only pay £25,000 to have Presley on Supertop show Geoffrey Bridge reports that the record industry ship is in full sale, with reliable charts and not too many people involved in the rigging Former Bay City Rollers hold annual rally in the Usher Hall Punk Rock movement joined by band of unemployed Irish building workers, Paddy and the Rotten Hods Pop-classical boom maintained as singles chart topped by Good Gluck, Good Holst, God Bliss You.</p>	<p>Santana hire new British drummer to record album of Beatles songs and he's hailed as a new gringo star Linda Lovelace records an album, Sore Throat, with the Sucks Pastilles After further outspoken appearance of the Sock Parcels on television, Peter Cook, Dudley Moore, Kenneth Tynan and Max Bygraves bring action for unfair competition Following success of Glen Campbell weepy LP, Arista rushes out Cry by Weepy Lee, which is voted No. 1 in the old Ray grizzle test Three Decca employees taken onto the permanent staff after 75-year trial period Lena Martell records Let Me Try Again Again Cretin Power is the new movement sweeping the rock scene, spearheaded by Petty Crook and Dudley Moron. Melody Maker publishes 48-page Imbeciles' Vocabulary Thousand of record dealers out of business as home taping boom reaches colossal proportions. Record companies now sending free singles direct to householders.</p>	<p>Jonathan King covers Cliff Richard hit, I'm Merely Famous Sir John and Lady Caroline Rotten launch new Festival of Light campaign After Flintlocks reveal bare stomachs in local Plymouth TV show, navel ratings drop With monumental demand for tracks to make compilation albums, K-Tel start recording artists' golden greats before they actually sign with a record company Tony Palmer invents classical music LP chart dominated by Twenty Golden Deletions, Greatest Cut-Out Hits and The Very Best Of Overstocks Ron White voted best-dressed punk fan with natty pinstriped dustbin liner, matching gold safety-pin earrings and a chic shirt of stapled bus tickets Venus Records get evasive answer then they ring Music Week to ask if Linda Lovelace is going up in charts BBC switchboard jammed by indignant home tapers after Radio 1 play of tracks from new Stevie Wonder album is interrupted by newsflash about rioting retailers. BBC hastily arrange replay.</p>	<p>Someone calls Music Week to ask if punk rock is four-lettered all the way through With the whole programme time of ITV booked for compilation album commercials, the commercial stations mail their Christmas programmes to viewers on videodisks BMRB investigation reveals that Scottish massed fiddle bands are not Glaswegian gangs going around trying to buy Kenneth McKellar records into the charts Arcade's 29th compilation album this month features the greatest hits of Parrish and Gurvitz, Ricky Wilde, Alexander Robertson, Darren Burn, Rick Springfield, John Christie and Simon Turner Sex Pistols get devolution conscious and follow up Anarchy In The UK with Having A Leek In Wales Animal song publishers sign up for Moose-expo Polydor signs new punk rock act, the Cursed, whose leader, Pete Putrid, is said to be the spitting image of Johnny Rotten Linda Lovelace album notches £250,000 sales and earns her a gold plated disc.</p>	<p>Three people claim to recognise one character in Lon Goddard Christmas cartoon After Messrs Bolan, Wynter, Murphy have their cars towed away, police send sterling sliding getting only three Marks to the pound Street band Bill Posters and the Sites follow up Ramones I Wanna Sniff Some Glue with I Wanna Taste Some Paste Leicester Square public conveniences found to have ideal acoustics and leased out as recording studios. First recordings by Loo-Loo rushed out to chain stores Kent East declines offer of Christmas scotch, saying that having been drawn from the Wood himself, he now prefers real Ales Liverpool group Fox cover Dana's Furry Tail Britain's one remaining record shop preserved as a museum. Year's blank tape sales top £100 million. Pressing order for new Elton John album reported to be more than 100 — for shipping to all radio stations and record lending libraries in the country. Publishers stand to get as much as 33p in royalties After completing 1978 Almanac, Hennessey goes home to concentrate on 1968 Armagnac.</p>
July	August	September	October	November	December

HARRY NILSSON THE POINT

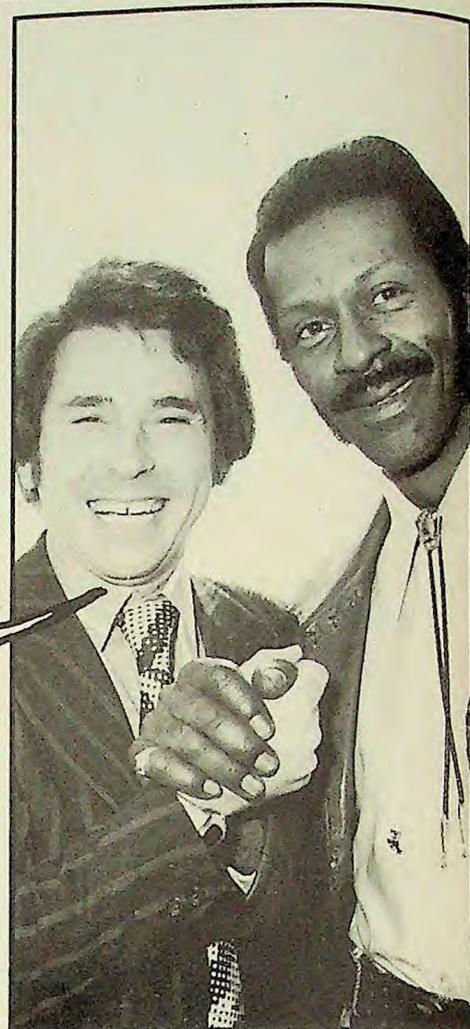
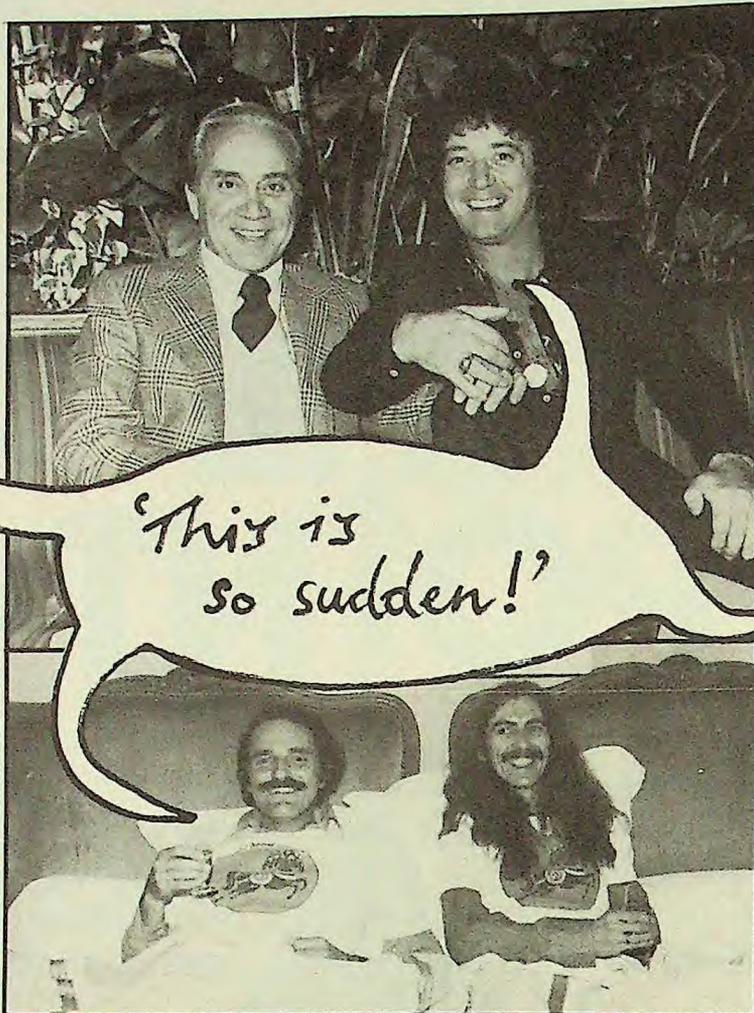
This musical fantasy has now been adapted for the stage and is currently running at the Mermaid Theatre. Interest in the production is such that demand for the album will be considerable, so make sure your stocks are ready.

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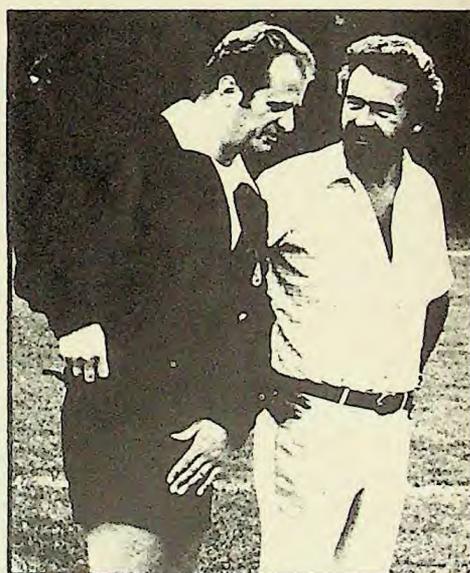
The ones we didn't (dare) print



"All right, Brothers and Sisters — let's all join in on the Nun's Chorus."



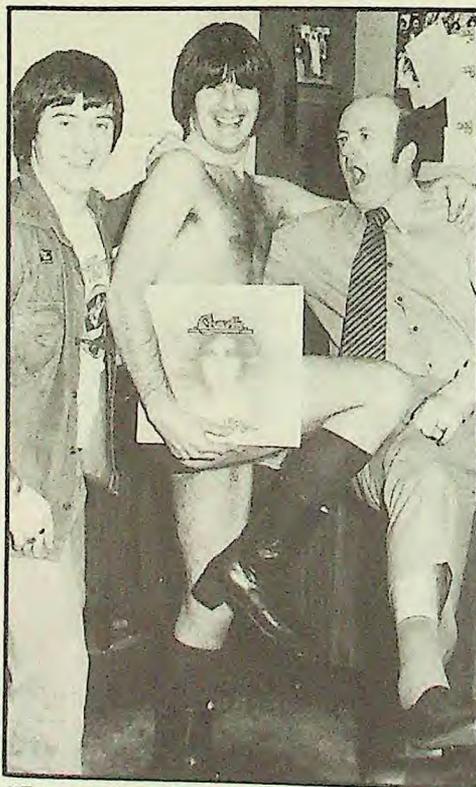
"I hereby declare this board meeting of Funnygram Records open. Please be so blind — er, kind, Mr. Secretary as to read the minutes of the last meeting."



"Indeed Mijnheer Schellevis, I trust that you will not play against those monsters from Hamburg without being suitably protected."



"Thank you, Bruce. And now in recognition of the old country's support for our Little River Boys and little Helen and little Rolf, I have great pleasure in presenting you with an engraved stick of Aussie rock."



"For goodness' sake, Tony, shut that door. There's a Keen wind blowing and we don't want the boy to catch his death!"



"Ohnonotimagain!"

ALBUM REVIEWS

POPULAR

THE BIONICS

Ultrasupercosmicjunkadelicgoo. Superman COMIC 1234. Producer: Humpty Dumpty. The Bionics are the group which everybody thought had died, but which Humpty Dumpty was shrewdly able to put back together again with the aid of recent technological studio advances. Lead singer Lee Majors sounds almost indistinguishable from new and shows no after affects from his crash. He still sings higher, lower, faster, slower, longer, shorter than any other superstar, but for full appreciation of his tonal textures and perfect articulation his breathtakingly fast scat singing on Bigfoot needs to be played back in slow motion. Watch the Bionics jump straight to the top of the charts, in one mighty leap.

VARIOUS

20 Dynamic Misses. Wartelade 7890. Must be the last of the compilation albums, a rockbottom collection of rubbish which has lain unwanted in the vaults of record companies for the past 50 or so years. It consists of items which have previously been known to collectors only, among them Tea For One by 19th Century Fox Studio Orchestra, Take The B Train by the Count Wellington Band, I'm Dreaming Of A Warm Christmas by Lillis Byng, Wonderful Bremerhaven by Max Byfleet, String Of Beads by the Dale Baker Orchestra and I Wanna Hold Your Foot by The Fetishists. Remaining titles are even less familiar, but there's nothing about this album that a £500,000 television campaign won't change for the better.

URI GELLER

Round The Bend. Schmolydor 000 1111. Producer: Moishe Dyan. Unfortunately the review copy was so badly warped that it was unplayable. Still, titles include such Geller winners as Any Old Iron, Stop The World, Days Of Future Future, I Wanna Hold Your Wand, Wizard Of Schronz, so a chart-entry is certain — or else!

VARIOUS ARTISTS

Juke Box Junk. MAD 1234. Now gaining a useful name for itself in the repackaging stakes, MAD Records has here produced a seven-album set documenting the history of Spring-Jay, the famous American label which played a crucial role in the development of r&b during the second week of February, 1957. The trend towards full and proper annotation of vintage repertoire is taken to its logical conclusion, with both sides of each LP taken up by spoken sleeve notes: the sleeves themselves feature a complete tracking list of the writers responsible for the liner notes. The only serious disappointment is the omission of such key SpringJay cuts as the Five Terylene's In The Still Of The 5.45 From Dallas and Little Anthony & The Margarets' Tears On My Corgi. Crossover action in the pop market might be rather difficult to come by, but retailers with specific February 1957, browse box should do well.

SIX PUSTULES

Weeping. Diddums Discs 1. Producer: Mavis Fang. By far the most exciting artists this year. These five-year-olds, stars of the popular kiddies tv show I Was An Infant Werewolf, have all the ingredients for '77 success. The little charmers — three boys, three girls, are managed by the lead singer's mother who has seen the movie musical, Beggar's Moron. The clothes, in pink and blue, are copies of those

Uneasy Listening

worn by the movie's stars, but the stage act has added appeal — the plastic custard pie guns actually fire plastic bombs which explode in the audience, and as a climax to the act, the kids all wet their knickers on stage as lead singer Fred Fang sinks his overgrown molars into the girl vocalists' jugulars one by one. A truly talented sextet, well worth watching.

VARIOUS

Tunbridge Butterknife Holocaust (Original Soundtrack). Wimp WELP 00001. Producer: Mary Shorthouse. As the cinematic artform descends more rapidly than ever into the pits of degradation, this film soundtrack puts things back into perspective. Featuring the massed choir of the Festival Of Light, backing up Miss Lena Macaroni and Wildman Fischer, the album faithfully re-creates the dreadful vicarage tea party and what went on there when young punk band The Cursed were lured to a night of unmitigated terror. Half-crazed bishops and militant Mothers Union leaders partake in the terrifying 'lecture on the sanctity of marriage' scene which has caused such a scandal in film circles. It is astonishing that the sections where salmon paste sandwiches and cucumber rolls are masticated with abandon were not cut. Wimp records are going to have to live with taunts of 'good taste' and 'pure shock value with no musical merit at all' but dealers should expect big orders for this frank and fearless chronicle of the punk rock backlash.

PUTTISMU

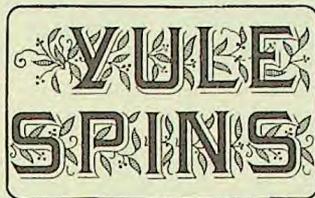
Cockroaches. Butch 45. Producer: Smuttsongs. Greenwich Village's leading garage rock artist arrived in Britain last year for a debut concert at the Rowton House which received ecstatic reviews. This disc is a resume of her UK visit in sonnet form, with tracks such as A Flea In Your Ear, I Get That Itch Every Time You Pass By, Life's Been Lousy To Me, and that great rock 'n' roller, Creepy Crawly. It is Ms. Smutt's stage persona that won her the fans that will assure big sales of this disc — her black hair slicked back, her brooding eyes pools of unnamed passion, her slim, leather clad body gyrating to the music, her pelvis ... ah, that's who she reminds you of.

VARIOUS

Normal At Last. Massive 101. Producers: Jameson/Noel/Carver/Laurie/Whitticky/Sue/Grabbit and Run. A one-off, never-to-be-repeated jam session by musicians from the UK's top 453 rock bands, conducted by Sicilian session-fixer Cesare Casanova. Lift travellers will snap this up, as will the entire Hotel Casanova chain and numerous motorway tea rooms. All tracks get the same tried and cherished treatment — solid oompah bassline, a choir that chants in eight languages plus the unexpected sound of the massed accordions of the North Cwmllfwmch Steelworkers Redundancy Fund Raising Band. Best tracks are Gonna Make You An Offer You Can't Refuse, The Finger Of Suspicion, Brand New Concrete Overcoat, and of course Ave Maria.

BUMF HEROS

Agrophobia 99. Milkyway 1234567890. Producer: Heros. Debut disc by the Greek Keyboard wizard whose family emigrated to Wagga Wagga in the Twenties, where, to counter his isolation, he mastered the Stylophone. The noble



Contributions by:
Brian Hooligan
Mark Heros
Valushka Fallonov
Taeya Handsoffson
A. Dam Whiteman
Joits Haywire

purity of that one lonely note is reminiscent of the majesty of deserted Delphi, or perhaps Delos At Dawn. Heros' extraordinary skill reaches its peak on Acropolis On Mars — one can hear the wind whistling through those ancient columns. Heros is 93.

PETER, PAUL, MARY, SANDY, KIERAN, ADJ. AND NEAL.

Into The Unknown. Interminable 0001-9. Producers: Peter, Paul, etc. This is a hessian-bagged set of records which leaves one marvelling at the fact that each is only 12 ins across, yet, as the quirky title suggests, contains so much in the way of newly discovered ethic British folk material, lovingly dug out of the vaults of the English Folk Dance and Song Society. Here are those missing 40 verses from Matty Groves, which explain just what he and the Great Lord Arlen's wife got up to before that priggish page got them both sliced to death in bed by the piqued Lord A. Here is the first comprehensive collection of sea shanties from the year dot, with a cleverly inserted 30 cycle hum between the generously broad tracks to indicate the points where the tune changes slightly, and the attentively dozing listener should move his cupped hand from one ear to the other. Here too, in one gloriously attenuated collection are the subtly varying, charmingly nasal and prettily overdecorated tones of Every Aspiring Girl Folky, following each other in a sweetly pretty collection of unheard of, and previously unheard, ballads, filled with amusing tales of rape, sedition, robbery with violence, political intrigue and bizarre suicide — indeed everything that has made Britain great.

JAZZ

BLIND LEMON CURD

Low Down Dirty Crying Empty Railway Station Blues. Reepof Records NE 1. Producer: E. Lissit. This all-star urban blues album teams Curd with Cripple "Raspberry" Ripple, Eascoat "One-leg" Shorter, and the great riverside blues shouter, "Limp" Opo. Curd is one of the last — if not the last — of the bottleneck guitarists and on this album he runs the gamut of all the instruments from 12-string, 10-string, eight-string right down to one-string. This is perhaps less a measure of his versatility than a commentary on the wretched quality of his guitar strings. This got two stars from Bloos Noos and two fingers from Richard Williams. Probably the best blues record since I Invented The Blues by Tony "Gatemouth" Palmer.

PUKE ELLINGTON

Technicolour Yawn. Grundy Records BF 1234. Producer: Normal Grunts. This is perhaps one of the most far-reaching of punk jazz recordings to emerge since Puke left the Sick Pastels. The close-textured writing throws up all kinds of images, particularly in the passages where the Ellington band is augmented by the fervid evangelical preaching of the famous southern choir, the Carolina Coons. Given ten stars in Malady Maker, two crossed knives and forks in the Gourmet Garbage Guide, this album should bring a flock of buyers into the shops and a rush of food to the face.

ZOOT YERSELF

Ill-Fitting Zoot. Shiny Seat Records. SS 12049. Producer: Crude Tailor. With clever arrangements by Johnny Mangel, involving 174 session musicians, unsynchronized excavator, the Detroit Power Tool Choir, Mini and Mickey Moog, Cynthia Sizer and the ARP Wardens, Tailor has produced the ultimate in crossover junk-funk, cunningly orchestrated, back-tracked, overdubbed, echoplexed and reverbered so that Zoot Yerself's ready-toned euphonium is scarcely to be heard at all. This album earned a five-star rating from Dead Beat and two stars from the Tailor & Cutter.

MISCELLANEOUS

BONA VOICES

Your 100 Gayest Tunes. Vol. II. Swinger 2345. Producer: An unknown person. An absolutely thenthasional opener for the second winnerful hundred. Routine follows the formula laid down in previous editions of these camp fire favourites — so well known as to need no further comment. Titles include Gonna Wash That Man Right Out Of My Hair, He's Just My Bill, Hello Sailing, You'll Never Waltz Alone, Doing The Lambeth Troll. Will Do well in specialist outlets.

MARCEL MARCEAU

The Best Of ... Dumb 1234. Producer: Mime Sadouble. An intriguing compilation of some of the most popular sketches by the great French artist, which needs to be played, as the sleeve note advises, at full volume to be properly appreciated. It includes his hilarious impersonations of a drunken porter from the Les Halles market, a Paris streetwalker trying to make it as a cabaret chanteuse and a remarkable cacophony of silence as he perfectly recreates an evening at the Olympia music hall. For those whose French is not all that it might be, a lyric sheet with English translations is provided.

RUMBLING SID HUMPO

The Best Of ... Horny I. Producer: Aunty Productions. Humpo, the ex-Mangloid lead singer, has had great success west of the border as a solo artist. His forte is unusual instruments, and here he demonstrates his dexterity on the Scree-Polyp Twaddle Harp (a re-creation of the 14th Century Scunge Grinder's finger-lute) the Bogg Rrhain Hummock Locket, and the Shrieve Bogle. Most interesting tracks are Slap Your Thrutocks, Dance Of The Clogwort Knock Threaders, West Country Whitticking, and Wurdling The Dandle Irons. Possible single cuts are The Cordwangler's Lament and Ineffable Ullage. The specialist shop should stock well.

LEEB. RACE

In Concert At Mile End Baths. Butterfly 7890. Producer: Mark Spitz. Hitherto best known for his virtuosity on the harmonium, with its identifiable illumination by multi-coloured fairy lights, Race is heard for the first time in his current role as vocalist. Despite the natural acoustics of Mile End Baths, which has the distinction of being the UK's only echo chamber with a studio, Race appears to be suffering from the humidity and his pitching is a degree uncertain, especially at the deep end. Nevertheless, there's a certain plaintive quality about his treatment of such songs as Anarchy, Spit In Your Eye, Have You Knifed Your Mother Today and Up Hill, Down Grundy, and Send EM1 The Bill. There will be a race on for this batch of goodies.

would like to thank all our customers for their continued support, and our record company friends for their service and assistance in making our first year of business a truly successful one.

WE WISH YOU ALL A VERY MERRY CHRISTMAS AND A PROSPEROUS NEW YEAR.

FEATURE

Press backs Wonder

AFTER WINNING twice in succession the UK Press Award for the best album of the year, Joni Mitchell has been deposed by Stevie Wonder. In a poll of 17 music paper editors and Fleet Street writers, who were asked to name the 10 albums they had enjoyed most during 1976, scoring each one out of 20 points, Wonder's Motown masterwork, *Songs In The Key Of Life*, emerged as a comfortable winner, with a total of 176 points based on 12 nominations. But the runner-up was a less predictable result and brought the UK's Joan Armatrading into the spotlight, with nine citations and 146 points for her much praised A&M album *Joan Armatrading*. Stevie Wonder and Joan Armatrading were the only two artists to score over 100 points. Rod Stewart's *A Night On The Town* (Riva) took third place with 90 points. Contributors were also invited to name a UK act which they considered to be 1977's Best Prospect. The voting was as open as ever, with Kursaal Flyers (CBS) coming out in front, on the basis of three nominations, ahead of Steve Hillage (Virgin), Deaf School (Warner Bros) and Eddie & The Hot Rods (Island), who each rated two mentions.

John Blake

Evening News

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- Patti Smith (Arista) 15
- New World Record
- Electric Light Orchestra (Jet) 19
- Songs In The Key Of Life
- Stevie Wonder (Motown) 16
- The Story Of The Who
- Who (Polydor) 18
- A Night On The Town
- Rod Stewart (Riva) 17
- Mahoneys Progress
- Ron Wood/Ronnie Lane (Warner Brothers) 14
- Long May You Run
- Stills Young Band (Reprise) 15
- Frampton Comes Alive
- Peter Frampton (A&M) 15
- Little Bit More
- Dr. Hook (Capitol) 16
- Joan Armatrading
- Joan Armatrading (A&M) 14
- Best Prospect: SEX PISTOLS (EMI)

Anthony Thorncroft

Financial Times

- Evita (MCA)
- Julie Covington/Paul Jones etc. 16
- Hasten Down The Wind
- Linda Ronstadt (Asylum) 15
- Desire
- Bob Dylan (CBS) 14
- T-Shirt
- Loudon Wainwright (Arista) 13
- A Night On The Town
- Rod Stewart (Riva) 12
- Horses
- Patti Smith (Arista) 12
- Hotel California
- Eagles (Asylum) 10
- Songs In The Key Of Life
- Stevie Wonder (Motown) 9
- Blue Moves
- Elton John (Rocket) 9
- 3 ear Of The Cat
- Al Stewart (RCA) 9
- Best Prospect: KURSAAL FLYERS — Golden Mile

Bart Mills

Daily Mail

- Desire
- Bob Dylan (CBS) 20
- Stupidity
- Dr. Feelgood (UA) 20
- Coming Out
- Manhattan Transfer (Atlantic) 20
- Breezin'
- George Benson (Warner Bros.) 20
- Dr. Buzzard's Original Savannah Band
- (RCA) 20
- Moonlight Feels Right
- Starbuck (Private Stock) 20
- Let The Rough Side Drag
- Jesse Winchester (Bearsville) 20
- Songs In The Key Of Life
- Stevie Wonder (Motown) 20
- Children Of The World
- Bee Gees (RSO) 20
- Blue Moves
- Elton John (Rocket) 20
- Best Prospect: KURSAAL FLYERS — Golden Mile (CBS)

Judith Simons

Daily Express

- We've Got A Live One Here
- Commander Cody & His Lost Planet Airmen (Warner Bros) 15
- Night On The Town
- Rod Stewart (Riva) 17
- The Roaring Silence
- Manfred Mann Earthband (Bronze) 16
- Yes We Have No Mananas
- Kevin Ayres (Harvest) 15
- Let's Do It Again (Curtom)
- Soundtrack/Staple Singers
- Music
- John Miles (Decca) 16
- Alan Price Shouts Across The Street
- Alan Price (Polydor) 15
- Afertonos
- Janis Ian (CBS) 16
- L
- Steve Hillage (Virgin) 16
- Moon Madness
- Camel (Decca) 14
- Best Prospect: EASY STREET (Polydor); CITY BOY (Phonogram)

Mike Cable

News of the World

- Kate & Anna McGarrigle
- Kate & Anna McGarrigle (WB) 20
- Chicken Skin Music
- Ry Cooder (Reprise) 17
- A Night On The Town
- Rod Stewart (Riva) 16
- Hasten Down The Wind
- Linda Ronstadt (Asylum) 16
- All This & World War II
- Various (Riva) 18
- Blue Moves
- Elton John (Rocket) 17
- Breezin'
- George Benson (WB) 18
- Frampton Comes Alive
- Peter Frampton (A&M) 20
- Slipstream
- Sutherland Brothers & Quiver (CBS) 17
- Black Rose
- John David Souther (Asylum) 16
- Best Prospect: JOAN ARMATRADING (A&M); PETER FRAMPTON (A&M)

Nick Logan

NME

- Station To Station
- David Bowie (RCA) 18
- Ramones
- Ramones (Sire) 18
- Desire
- Bob Dylan (CBS) 18
- Stupidity
- Dr. Feelgood (UA) 16
- Man In The Hills
- Burning Spear (Island) 16
- Derek & Clive Live (Island)
- Peter Cook/Dudley Moore 15
- Fly Like An Eagle
- Steve Miller Band (Mercury) 12
- Back It Up
- Nils Lofgren (A&M) 12
- Royal Scam
- Steely Dan (ABC) 12
- Heat Treatment (Vertigo)
- Graham Parker & Rumour 12
- Best Prospect: EDDIE & THE HOT RODS — Live At The Marquee (EP) (Island).

James Johnson

Evening Standard

- Black & Blue
- Rolling Stones (Rolling Stones) 10
- Joan Armatrading
- Joan Armatrading (A&M) 12
- Songs In The Key Of Life
- Stevie Wonder (Motown) 10
- Hard Rain
- Bob Dylan (CBS) 13
- How Dare You
- 10CC (Mercury) 15
- Jailbreak
- Thin Lizzy (Vertigo) 13
- Zuma
- Neil Young (Reprise) 9
- Desire
- Bob Dylan (CBS) 7
- A Night On The Town
- Rod Stewart (Riva) 11
- It's Your World
- Gil Scott Heron/Brian Jackson (Arista) 9
- Best Prospect: GRAHAM PARKER & THE RUMOUR (Vertigo)

Derek Jewell

Sunday Times

- Kaleidoscope Of Rainbows
- Neil Ardley (Gull) 20
- Joan Armatrading
- Joan Armatrading (A&M) 17
- Olias Of Sunhillow
- Jon Anderson (Atlantic) 15
- Evita (MCA)
- Julie Covington/Paul Jones etc. 20
- Ellington Suites
- Duke Ellington (Pablo) 20
- Mirrors
- Peggy Lee (A&M) 15
- The Roaring Silence
- Manfred Mann Earthband (Bronze) 15
- Boxed
- Mike Oldfield (Virgin) 20
- In Russia
- Oscar Peterson (Pablo) 20
- Songs In The Key Of Life
- Stevie Wonder (Motown) 20
- Best Prospect: STEVE HILLAGE — L (Virgin); CATHERINE HOWE — Silent Mother Nature (RCA)

Bob Hart

Sun

- Chicken Skin Music
- Ry Cooder (Reprise) 19
- Kate & Anna McGarrigle
- Kate & Anna McGarrigle (WB) 18
- Warren Zevon
- Warren Zevon (Asylum) 17
- Rastaman Vibrations
- Bob Marley & The Wailers (Island) 16
- Songs In The Key Of Life
- Stevie Wonder (Motown) 16
- The Pretender
- Jackson Browne (Asylum) 15
- Hejira
- Joni Mitchell (Asylum) 15
- Night Moves
- Bob Seger (Capitol) 14
- Silk Degrees
- Boz Scaggs (CBS) 14
- Dreamboat Annie
- Heart (Mushroom) 13
- Best Prospect: JOHN MILES — Music (Decca)

Ray Coleman

Melody Maker

- Kate & Anna McGarrigle
- Kate & Anna McGarrigle (WB) 20
- Joan Armatrading
- Joan Armatrading (A&M) 20
- Moondreams
- Dick Haymes (Capitol-Vine) 20
- Black Heart Man
- Bunny Wailer (Island) 18
- Hard Rain
- Bob Dylan (CBS) 17
- Desire
- Bob Dylan (CBS) 17
- I'm Nearly Famous
- Cliff Richard (EMI) 17
- Breezin'
- George Benson (WB) 16
- Arrival
- Abba (CBS) 16
- All American Alien Boy
- Ian Hunter (CBS) 15
- Best Prospect: CATHERINE HOWE — Silent Mother Nature (RCA)

Aff Martin

Record Mirror

- Johnny The Fox
- Thin Lizzy (Vertigo) 20
- T-Shirt
- Loudon Wainwright (Arista) 20
- Joan Armatrading
- Joan Armatrading (A&M) 19
- Ramones
- Ramones (Sire) 18
- 15 Big Ones
- Beach Boys (Reprise) 18
- Endless Flight
- Leo Sayer (Chrysalis) 18
- The Pretender
- Jackson Browne (Asylum) 17
- Faithful
- Todd Rundgren (Bearsville) 17
- Stupidity
- Dr. Feelgood (UA) 17
- Songs In The Key Of Life
- Stevie Wonder (Motown) 17
- Best Prospect: EDDIE & THE HOT RODS (Island)

Alan Lewis

Sounds

- Agents Of Fortune
- Blye Oyster Cult (CBS) 18
- Heat Treatment
- Graham Parker (Vertigo) 18
- Hejira
- Joni Mitchell (Asylum) 20
- Hotel California
- Eagles (Asylum) 20
- Cate Brothers
- Cate Brothers (Asylum) 18
- Derek & Clive
- Peter Cook/Dudley Moore (Island) 18
- Teenage Depression
- Eddie & The Hot Rods (Island) 18
- Evita
- Julie Covington/Paul Jones (MCA) 20
- Songs In The Key Of Life
- Stevie Wonder (Motown) 20
- Jonathan Richman & The Modern Lovers
- (Berkeley) 20
- Best Prospect: RACING CARS — Downtown Tonight (Chrysalis)

Alan Smith

National Rock Star

- Songs In The Key Of Life
- Stevie Wonder (Motown) 19
- Troubadour
- J. J. Cale (Island) 16
- Joan Armatrading
- Joan Armatrading (A&M) 18
- Hard Rain
- Bob Dylan (CBS) 17
- Cado Belle
- Cado Belle (Anchor) 14
- Blue Moves
- Elton John (Rocket) 18
- The Pretender
- Jackson Browne (Asylum) 17
- Cate Brothers
- Cate Brothers (Asylum) 14
- Car Wash
- Various (MCA) 12
- Story Of The Who
- Who (Polydor) 18
- Best Prospect: DEAF SCHOOL — Second Honeymoon (Warner Brothers)

Brian Mulligan

Music Week

- Count and Zoot
- Count Basic/Zoot Sims (Pablo) 20
- Joan Armatrading
- Joan Armatrading (A&M) 18
- Sweet Harmony
- Maria Muldaur (Warner Bros) 16
- Howzat
- Sherbet (CBS) 16
- Fallen Angels
- Rogue (Epic) 16
- Hotel California
- Eagles (Asylum) 16
- Coming Out
- Manhattan Transfer (Atlantic) 18
- Evita (MCA)
- Julie Covington/Paul Jones etc. 15
- Best Of The Two Ronnies
- Ronnie Barker/Ronnie Corbett (Transatlantic) 15
- Long Hard Ride
- Marshall Tucker Band (Capricorn) 14
- Best Prospect: CADO BELLE (Anchor); DEAF SCHOOL — Second Honeymoon (Warner Brothers)

Dave Gelly

The Observer

- Songs In The Key Of Life
- Stevie Wonder (Motown) 14
- Smokey's Family Robinson
- Smokey Robinson (Motown) 11
- Breakaway
- Gallagher & Lyle (A&M) 10
- Hissing Of Summer Lawns
- Joni Mitchell (Asylum) 13
- The Queen Suite
- Duke Ellington (Pablo) 15
- Wings At The Speed Of Sound
- Wings (Parlophone) 10
- Sweet Harmony
- Maria Muldaur (Warner Bros.) 9
- Zoot & The Gershwin Bros.
- Zoot Sims (Pablo) 14
- Let The Rough Side Drag
- Jesse Winchester (WEA) 9
- Ain't That A Bitch
- Johnny Guitar Watson (DJM) 11
- Best Prospect: DR. FEELGOOD — Stupidity (United Artists)

Pauline Macleod

Daily Mirror

- Songs In The Key Of Life
- Stevie Wonder (Motown) 18
- Frampton Comes Alive
- Peter Frampton (A&M) 17
- Joan Armatrading
- Joan Armatrading (A&M) 14
- Night On The Town
- Rod Stewart (Riva) 17
- Night At The Opera
- Queen (EMI) 16
- Hotel California
- Eagles (Asylum) 15
- Chicago X
- Chicago (CBS) 14
- I Want You
- Marvin Gaye (Motown) 14
- Wings At The Speed Of Sound
- Wings (Parlophone) 15
- Blue Moves
- Elton John (Rocket) 15
- Best Prospect: KURSAAL FLYERS — Golden Mile (CBS)

Robin Denselow

The Guardian

- Sabb Stories
- Sensational Alex Harvey Band (Vertigo) 17
- Troubadour
- J. J. Cale (Island) 16
- Songs In The Key Of Life
- Stevie Wonder (Motown) 16
- Station To Station
- David Bowie (RCA) 16
- Joan Armatrading
- Joan Armatrading (A&M) 15
- Rastaman Vibrations (Island)
- Bob Marley & The Wailers 14
- Go For Broke
- Ian Matthews (CBS) 11
- Wild Tchoupitoulas
- Wild Tchoupitoulas (Island) 10
- The Pretender
- Jackson Browne (Asylum) 10
- Hejira
- Joni Mitchell (Asylum) 9
- Best Prospect: STEVE HILLAGE — L

As usual, Music Week has asked the press music writers to name their top ten albums of the year. This year we have also quizzed a&r men for their choices and their nominations for the brightest hope of 1977.

A&R favourites: top ten album picks of 1976

THE ADMIRATION shown by journalists for the Stevie Wonder and Joan Armatrading albums did not extend in the same measure to the a&r heads of 12 record companies. For the first time, Music Week has polled this area of the business to find the A&R Men's Album of 1976. The same points basis was applied, but the 12 contributors were not allowed to vote for artists from their own company.

The result was a clear win for the UK's Electric Light Orchestra (Jet), which amassed a total of 118 points from seven nominations. Second place went to Stevie Wonder's *Songs In The Key Of Life*, with 93 points and six nominations in a tight finish with Steely Dan's *Royal Scam* album (ABC), which collected 91 points from five nominations. Other well supported artists were Jackson Browne (80), Gallagher and Lyle (70) and Joan Armatrading (62).

In nominating contenders in the Best Prospect category, the a&r men generally declined to make a choice. There were, however, two votes cast in favour of the Kursaal Flyers and also Eddie & The Hot Rods.

Nigel Grainge

(Phonogram)	
The Hissing Of Summer Lawns Joni Mitchell (Asylum)	19
Bootsy's Runner Band Bootsy Collins (Warners)	18
Zuma Neil Young (Reprise)	18
World Record Electric Light Orchestra (Jet)	16
Smokey's Family Robinson Smokey Robinson (Motown)	16
Live Bob Marley (Island)	15
Ain't That A Bitch Johnny Guitar Watson (DJM)	15
Crisis? What Crisis? Supertramp (A&M)	15
Steppen' Into Tomorrow Donald Byrd (Blue Note)	14
Safety Zone Bobby Womack (United Artists)	14

Brightest Hope: None

Roy Eldridge

(Chrysalis)	
New World Record Elo	17
Fly Like An Eagle Steve Miller (Phonogram)	17
Joan Armatrading Joan Armatrading (A&M)	17
Royal Scam Steely Dan (ABC)	16
Night Moves Bob Seger (Capitol)	14
The Pretender Jackson Browne (Asylum)	14
Desire Bob Dylan (CBS)	14
Jailbreak Thin Lizzy (Phonogram)	14
Silk Degrees Boz Scaggs (CBS)	12
Cry Tough Nils Lofgren (A&M)	10

Brightest Hope: None

Pete Swettenham

(WEA)	
Joan Armatrading Joan Armatrading	20
Wish You Were Here Pink Floyd (Harvest)	20
Songs In The Key Of Life Stevie Wonder (Motown)	18
How Dare You! 10cc (Mercury)	17
Plant Life Herbie Flowers (Phonogram)	17
All American Alien Boy Ian Hunter (CBS)	17
The Best Of George Harrison (Parlophone)	17
Breakaway Gallagher and Lyle (A&M)	20
Careless Stephen Bishop (ABC)	19
New World Record Elo	20

Brightest Hope: Stephen Bishop, Eddie & the Hot Rods.

Jim Flynn

(Pye)	
Peter Frampton Comes Alive (A&M)	20
Breakaway (Gallagher and Lyle)	18
All By Myself Eric Carmen (Arista)	17
Songs On The Key Of Life Stevie Wonder	15
Single Rupert Holmes (Epic)	13
A Little Bit More Dr. Hook (Capitol)	12
I'm Nearly Famous Cliff Richard (EMI)	12
Bigger Than Both Of Us Daryl Hall and John Oates (RCA)	11
Arrival Abba (CBS)	10
Stone The Juke Box Hank Williams Junior (Polydor)	7

Brightest Hope: None.

Jim Cook

(Polydor)	
One For The Road Lynyrd Skynyrd (MCA)	20
Andrew Gold Andrew Gold (Asylum)	17
Long May You Run Stills Young Band (Atlantic)	15
Troubadour J. J. Cale (A&M)	20
Hasten Down The Winds Linda Ronstadt (Asylum)	15
Turnstyles Billy Joel (CBS)	17
How Dare You! 10cc	15
Release Henry Gross (Livesong)	17
Pretender Jackson Browne	17
Wings Over America Wings (EMI)	20

Brightest Hope None.

Howard Thompson

(Island)	
Second Album Jonathan Richman and the Modern Lovers (Berserkley)	20
Royal Scam Steely Dan (ABC)	19
Tom Petty and the Heartbreakers (Shelter)	18
Sinking of the Titanic Gavin Bryars (Obscure Records)	17
Sincerely Dwight Twilley (Shelter)	16
La Dusseldorf La Dusseldorf (Nova)	15
Agents Of Fortune Blue Oyster Cult (CBS)	14
Keys To The Country Barefoot Jerry (Monument)	13
Metallic K.O. Iggy and the Stooges (Skydog Records)	12
Ramones Ramones (Sire)	11

Brightest Hope: Nick Lowe (Stiff)

Kevin Ryan

(Charisma)	
Royal Scam Steely Dan	18
Aurora Jean Luc Ponty (?)	20
Blue Moves Elton John	19
Return To Forever Chick Corea (CBS)	19
Pretender Jackson Browne	19
Expectations Keith Jarrett (CBS)	19
Robert Palmer Robert Palmer (Island)	19
New World Record Elo	18
One Size Fits All Frank Zappa (WEA)	19
Hasten Down The Wind Linda Ronstadt	18

Brightest Hope: Kursaal Flyers.

Martin Wyatt

(Anchor)	
Breakaway Gallagher and Lyle	20
Songs In The Key Of Life Stevie Wonder	14
Fleetwood Mac Fleetwood Mac	17
Breakaway Art Garfunkel	18
Dreamweaver Gary Wright (Warner)	17
Chicago X Chicago	15
Frampton Comes Alive Peter Frampton	15
New World Record Elo	12
Pretender Jackson Browne	12
Joan Armatrading Joan Armatrading	10

Brightest Hope: Rhead Brothers (EMI).

Paul Kinder

(GTO)	
Two's Company Aztec Twostep (RCA)	15
Royal Scam Steely Dan	19
Joan Armatrading Joan Armatrading	15
Silver Album Hall and Oates (RCA)	20
Pretender Jackson Browne	18
Songs In The Key Of Life Stevie Wonder	15
Go For Broke Ian Matthews (CBS)	15
Fly Like An Eagle Steve Miller	18
Hotel California The Eagles (Elektra)	18
I'm Nearly Famous Cliff Richard	17

Brightest Hope: The Kursaal Flyers.

Lee Gopthal

(RCA)	
Frampton Comes Alive Peter Frampton	20
New World Record Elo	15
David Soul David Soul (Private Stock)	16
Greatest Hits Hot Chocolate (RAK)	13
Tubular Bells Mike Oldfield (Virgin)	14
Greatest Hits Abba	19
Songs In The Key Of Life Stevie Wonder	18
A Trick Of The Tail Genesis 17 (Charisma)	12
The Real Thing The Real Thing (Pye)	12
Fairytale Dana (GTO)	11

Brightest Hope: The Real Thing.

Nick Mobbs

(EMI)	
New World Record Elo	20
Royal Scam Steely Dan	19
How Dare You! 10cc	19
Children Of The World The Bee Gees (RSO)	19
Silk Degrees Boz Scaggs	17
Endless Flight Leo Sayer (Chrysalis)	16
A Night On The Town Rod Stewart (Riva)	15
Diana Ross Diana Ross (Motown)	14
Songs In The Key Of Life Stevie Wonder	12
Breakaway Gallagher and Lyle	12

Brightest Hope: Derek and Clive (Peter Cook-Dudley Moore) Island.

Andrew Lauder

(United Artists)	
Fly Like An Eagle Steve Miller	19
Silk Degrees Boz Scaggs	18
Fleetwood Mac Fleetwood Mac (Reprise)	18
Agents Of Fortune Blue Oyster Cult (CBS)	17
Circle Filled With Love Sons of Champlin	16
Jailbreak Thin Lizzy	16
Ted Nugent Ted Nugent (Epic)	15
Warren Zevon Warren Zevon (Asylum)	14
Havana Daydream Jimmy Buffett (ABC)	14
Live Bullet Bob Seger	12

Brightest Hope: Eddie and the Hot Rods.

TOP 50 ALBUMS OF 1976

JANUARY 5—DECEMBER 10

THE MEDIUM: television. The message: greatest hits rule.

More than one-third of the titles figuring in the year's top 50 albums received the benefits of the box, though not all were of the magnitude of EMI's Glen Campbell campaign or Multiple Sounds' Instrumental Gold promotion (both of which boasted expenditure close to £200,000 at rate card levels).

More than one-third of those top 50 titles were 'best of' packages, too, including the certainties (Abba, Beach Boys, Max Bygraves), Some surprisingly-

strong contenders (Gladys Knight, Drifters, Helen Reddy) and the perennials (Simon & Garfunkel, Mike Oldfield, Perry Como).

And, of course, most of the greatest hits LPs were TV-advertised.

The year-end chart itself is not one which signals great achievements by new recording acts, though, and only a handful of those present have been represented on the best-sellers before. A&M must be pleased that Gallagher & Lyle have broken through and that Frampton has come alive, while Capitol's solid groundwork with Dr Hook has at

last paid off. Rock Follies can be called new, but the album's top 20 rating is attributable as much to the TV series as to the music's appeal.

It appears to have been a year, then, of the status quo, of the superstars shining still bright; Wings, Rod Stewart, Queen, Bob Dylan, Eagles, John Denver, Stevie Wonder, Demis Roussos, Diana Ross. And not a bad 12 months for a few of yesterday's men, either: Slim Whitman, Roy Orbison, Bert Weedon.

Next year, Eddie Calvert and Ruby Murray?

ADAM WHITE

- 1 GREATEST HITS
- 2 20 GOLDEN GREATS
- 3 FOREVER AND EVER
- 4 WINGS AT THE SPEED OF SOUND
- 5 A NIGHT ON THE TOWN
- 6 LIVE IN LONDON
- 7 LAUGHTER AND TEARS
- 8 THEIR GREATEST HITS 1971-1975
- 9 20 GOLDEN GREATS
- 10 VERY BEST OF SLIM WHITMAN
- 11 BEST OF ROY ORBISON
- 12 A NIGHT AT THE OPERA
- 13 DESIRE
- 14 GREATEST HITS VOL. 2
- 15 INSTRUMENTAL GOLD
- 16 FRAMPTON COMES ALIVE
- 17 CHANGES ONE BOWIE
- 18 ROCK FOLLIES
- 19 HOW DARE YOU
- 20 BEST OF GLADYS KNIGHT & THE PIPS
- 21 SONGS IN THE KEY OF LIFE
- 22 ATLANTIC CROSSING
- 23 24 ORIGINAL HITS
- 24 LITTLE BIT MORE
- 25 HAPPY TO BE
- 26 22 GOLDEN GUITAR GREATS
- 27 TUBULAR BELLS
- 28 BLUE FOR YOU
- 29 SOUL MOTION
- 30 BEST OF THE STYLISTICS VOL. 2
- 31 BREAKAWAY
- 32 TRICK OF THE TAIL
- 33 PRESENCE
- 34 PASSPORT
- 35 100 GOLDEN GREATS
- 36 JAILBREAK
- 37 DARK SIDE OF THE MOON
- 38 DIANA ROSS
- 39 THE STORY OF THE WHO
- 40 SIMON & GARFUNKEL'S GREATEST HITS
- 41 ARRIVAL
- 42 BEAUTIFUL NOISE
- 43 CARNIVAL
- 44 40 GREATEST HITS
- 45 BEST OF HELEN REDDY
- 46 MOTOWN GOLD
- 47 WISH YOU WERE HERE
- 48 ROLLED GOLD
- 49 MUSIC EXPRESS
- 50 BEST OF JOHN DENVER

- ⊗ Abba B. Andersson/B. Ulvaeus
- ⊗ Beach Boys Brian Wilson
- Demis Roussos D. Roussos/S. Petsilas
- Wings Paul McCartney
- Rod Stewart Tom Dowd
- John Denver Milton Okun
- Neil Sedaka Neil Sedaka
- The Eagles —
- Glen Campbell —
- Slim Whitman —
- Roy Orbison —
- ⊗ Queen Roy Thomas Baker/Queen
- Bob Dylan Don Devito
- Diana Ross —
- Various —
- Peter Frampton Peter Frampton
- David Bowie —
- Rock Follies Andy Mackay
- 10cc 10cc
- Gladys Knight & The Pips —
- Stevie Wonder Stevie Wonder
- ⊗ Rod Stewart Tom Dowd
- Drifters —
- Dr. Hook Ron Haffkine/Waylon Jennings
- Demis Roussos Demis Roussos/S. Petsilas
- Bert Weedon C. Harding/B. Matthews
- ⊗ Mike Oldfield Oldfield/Newman/Heyworth
- Status Quo Status Quo
- Various —
- Stylistics —
- Gallagher & Lyle David Kershanbaum
- Genesis David Hentschel
- Led Zeppelin Jimmy Page
- Nana Mouskouri Andre Chappelle
- Max Bygraves —
- Thin Lizzy John Alcock
- ⊗ Pink Floyd Pink Floyd
- Diana Ross Berry Gordy
- Who —
- ⊗ Simon & Garfunkel —
- ⊗ Abba B. Andersson/B. Ulvaeus
- Neil Diamond Robbie Robertson
- Manuel & The Music Of The Mountains N. Newell
- ⊗ Perry Como —
- Helen Reddy —
- Various —
- Pink Floyd Pink Floyd
- Rolling Stones —
- Various —
- John Denver —

- Epic EPC 69218
- Capitol EMTV 1
- Philips 6325 021
- Parlophone PAS 10010
- Riva RVLP 1
- RCA Victor RS 1050
- Polydor 2383 399
- Asylum K 53017
- Capitol EMTV 2
- United Artists UAS 29898
- Arcade ADEP 19
- EMI EMTC 103
- CBS 86003
- Motown STML 12036
- Warwick WW 5012
- A&M AMLM 63703
- RCA Victor RS 1055
- Island ILPS 9362
- Mercury 9102 501
- Buddah BDLH 5013
- Motown TMSP 6002
- Warner Bros. K 56151
- Atlantic K 60106
- Capitol E-ST 23795
- Philips 9101 027
- Warwick WW 5019
- Virgin V 2001
- Vertigo 9102 006
- K-Tel NE 930
- H&L 9109 010
- A&M AMLH 68348
- Charisma CDS 4001
- Swan Song SSK 59402
- Philips 9101 061
- Ronco RTDX 2019
- Vertigo 9102 008
- Harvest SHVL 804
- Motown STML 12022
- Polydor 2683 069
- CBS 69003
- Epic EPC 86018
- CBS 86004
- Studio Two TWO 337
- K-Tel NE 700
- Capitol E-ST 11467
- Motown STML 12003
- Harvest SHVL 814
- Decca ROST 1/2
- K-Tel NE 702
- RCA Victor APL1 0374.

America's Best Sellers of 1976

SINGLES

- 1 SILLY LOVE SONGS
- 2 DON'T GO BREAKING MY HEART
- 3 DISCO LADY
- 4 DECEMBER 1963 (OH, WHAT A NIGHT)
- 5 PLAY THAT FUNKY MUSIC
- 6 KISS AND SAY GOODBYE
- 7 LOVE MACHINE PT. 1
- 8 50 WAYS TO LEAVE YOUR LOVER
- 9 LOVE IS ALIVE
- 10 A FIFTH OF BEETHOVEN
- 11 SARA SMILE
- 12 AFTERNOON DELIGHT
- 13 I WRITE THE SONGS
- 14 FLY, ROBIN, FLY
- 15 LOVE HANGOVER
- 16 GET CLOSER
- 17 MORE, MORE, MORE
- 18 BOHEMIAN RHAPSODY
- 19 MISTY BLUE
- 20 BOOGIE FEVER
- 21 I'D REALLY LOVE TO SEE YOU TONIGHT
- 22 YOU SEXY THING
- 23 LOVE HURTS
- 24 GET UP AND BOOGIE
- 25 TAKE IT TO THE LIMIT
- 26 (SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY
- 27 SWEET LOVE
- 28 RIGHT BACK WHERE WE STARTED FROM
- 29 THEME FROM "S.W.A.T."
- 30 LOVE ROLLERCOASTER
- 31 YOU SHOULD BE DANCING
- 32 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE
- 33 GOLDEN YEARS
- 34 MOONLIGHT FEELS RIGHT
- 35 ONLY SIXTEEN
- 36 LET YOUR LOVE FLOW
- 37 DREAMWEAVER
- 38 TURN THE BEAT AROUND
- 39 LONELY NIGHT (ANGEL FACE)
- 40 ALL BY MYSELF
- 41 LOVE TO LOVE YOU BABY
- 42 DEEP PURPLE
- 43 THEME FROM "MAHOGANY"
- 44 SWEET THING
- 45 THAT'S THE WAY I LIKE IT
- 46 A LITTLE BIT MORE
- 47 SHANNON
- 48 IF YOU LEAVE ME NOW
- 49 LOWDOWN
- 50 SHOW ME THE WAY

- Wings
Elton John & Kiki Dee
Johnnie Taylor
Four Seasons
Wild Cherry
Manhattans
Miracles
Paul Simon
Gary Wright
Walter Murphy & Big Apple
Daryl Hall and John Oates
Starland Vocal Band
Barry Manilow
Silver Convention
Diana Ross
Seals & Crofts
Andrea True Connection
Queen
Dorothy Moore
Sylvers
England Dan/John Ford Coley
Hot Chocolate
Nazareth
Silver Convention
Eagles
KC And The Sunshine Band
Commodores
Maxine Nightingale
Rhythm Heritage
Ohio Players
Bee Gees
Lou Rawls
David Bowie
Starbuck
Dr. Hook
Bellamy Brothers
Gary Wright
Vicki Sue Robinson
Captain & Tennille
Eric Carmen
Donna Summer
Donny & Marie Osmond
Diana Ross
Rufus/Chaka Khan
KC And The Sunshine Band
Dr. Hook
Henry Gross
Chicago
Boz Scaggs
Peter Frampton

- 1 FRAMPTON COMES ALIVE
- 2 FLEETWOOD MAC
- 3 WINGS AT THE SPEED OF SOUND
- 4 GREATEST HITS 1971-1975
- 5 CHICAGO IX GREATEST HITS
- 6 THE DREAM WEAVER
- 7 DESIRE
- 8 A NIGHT AT THE OPERA
- 9 AMERICA'S GREATEST HITS — HISTORY
- 10 GRATITUDE
- 11 FACE THE MUSIC
- 12 BRASS CONSTRUCTION
- 13 TRYIN' TO GET THE FEELIN'
- 14 STILL CRAZY AFTER ALL THESE YEARS
- 15 TOYS IN THE ATTIC
- 16 RED OCTOPUS
- 17 SILK DEGREES
- 18 FOOL FOR THE CITY
- 19 BREEZIN'
- 20 ERIC CARMEN
- 21 INSEPARABLE
- 22 DARYL HALL & JOHN OATES
- 23 LOOK OUT FOR NO. 1
- 24 MAIN COURSE
- 25 LOVE WILL KEEP US TOGETHER
- 26 WINDSONG
- 27 HELEN REDDY'S GREATEST HITS
- 28 TED NUGENT
- 29 ONE OF THESE NIGHTS
- 30 RUFUS FEATURING CHAKA KHAN
- 31 ALIVE
- 32 MOTHERSHIP CONNECTION
- 33 GREATEST HITS
- 34 THE SALSOU ORCHESTRA
- 35 BLACK AND BLUE
- 36 CITY LIFE
- 37 ROCK OF THE WESTIES
- 38 GREATEST HITS
- 39 TAKIN' IT TO THE STREETS
- 40 SONG OF JOY
- 41 DIANA ROSS
- 42 FAMILY REUNION
- 43 MOVIN' ON
- 44 ROCKS
- 45 VENUS AND MARS
- 46 FLY LIKE AN EAGLE
- 47 PRESENCE
- 48 AEROSMITH
- 49 DREAMBOAT ANNIE
- 50 BREAKAWAY

ALBUMS

- Peter Frampton
Fleetwood Mac
Wings
Eagles
Chicago
Gary Wright
Bob Dylan
Queen
America
Earth, Wind & Fire
Electric Light Orchestra
Brass Construction
Barry Manilow
Paul Simon
Aerosmith
Jefferson Starship
Boz Scaggs
Foghat
George Benson
Eric Carmen
Natalie Cole
Daryl Hall & John Oates
Brothers Johnson
Bee Gees
Captain & Tennille
John Denver
Helen Reddy
Ted Nugent
Eagles
Rufus/Chaka Khan
Kiss
Parliament
John Denver
Salsoul Orchestra
Rolling Stones
Blackbyrds
Elton John
Seals & Crofts
Doobie Brothers
Captain & Tennille
Diana Ross
O'Jays
Commodores
Aerosmith
Wings
Steve Miller Band
Led Zeppelin
Aerosmith
Heart
Art Garfunkel

Coury outlines plans for RSO Records' growth

from
LITA ELISCU

"WE NEVER want to be a 'large' record company," said Al Coury, the new (from Capitol Records) president of RSO Records, adding that "of course we hope to grow and expand into other areas of music — especially r&b and country." Coury stated that he was actively involved in negotiations in this direction at present and promised that "the next expansion of RSO personnel will probably be in the a&r department, hiring maybe two or three staff producers."

RSO under Coury is also involved in a major project with guitarist Eric Clapton. "Clapton is getting back into the studio again," said Coury, "gathering fresh material, musicians, etc. And we will also be re-releasing — around mid-January — all previously released Clapton material. All will be out at the same time and we will be regarding it as a 'collectors' series. It will be the original packaging, all the Cream LPs, the Blind Faiths, Layla — exactly the same packaging, apart from the label."

Clapton is also involved, revealed Coury, in scoring "for a specific film, no details yet."

According to Coury, working at RSO Records is little different from all his other executive positions. "You make hit records the same way, no matter what. The same marketing and the same promotion. What is somewhat different about RSO is that we don't have 25 albums sent out on each release date and we don't have to release any album if we don't want to. I'll give you an example: we put Yvonne Elliman, who is so hot for us now, in the

studio to record Guitar Man which has since become a huge success for Heart.

"But we found Yvonne's version to be overproduced. It was simply not a good record. So we scrapped it and that does not mean that the song will appear buried somewhere on an album. It means we will not use it." Yvonne Elliman is currently recording in Los Angeles finishing tracks for an album, a follow up to her Love Me singles produced by Freddie Perren. Coury is pleased that Perren was named Number One producer this year by Billboard as well as the Number One disco producer some years ago, which is, he says, some idea of the direction he is taking with Yvonne Elliman. The album is set for a February release.

Another vintage RSO name, bassist Jack Bruce is set for a February release, with his brand new band and new product on RSO will include LPs from a West Coast group, Rockit, a new group formed by Gene Clark, and the British group, Smokie.

CBS claim the Boston LP is the fastest selling debut album in the history of rock 'n' roll. It was certified gold (over 500,000 units) by

the RIAA 60 days after release, went platinum (over one million units) 86 days after release and "is currently selling more albums, per week, 175,000, than at any time since its release," says Epic, the label on which it is released. . . . Midland International Records have been around a couple of years but last month Bob Reno, president of the label, received a cease and desist order from Midland International Electronics, claiming use of the name for 12 years. Reno says MIE was quite nice about it but "we'll probably just drop the 'International' . . . Evita, the Andrew Lloyd Webber and Tim Rice musical version of the life of Eva Peron, will get a mid-January U.S. release.

Olivia Records celebrated its fourth anniversary this month. It is not perhaps the best known small indie label in the country but it is unique. It is the first all women's record company and has produced four albums, two songbooks and one single as well as distributing three albums made independently by

other groups of women. All are described by Olivia as "women-identified albums."

Olivia has "more than 80 women who are working to make high quality women's music accessible to all women. Seventy women throughout the country now participate in our revamped distribution system and largely through their efforts Olivia has sold more than 30,000 albums," states Olivia's official release.

Olivia has now hired a full time producer, an engineer and technical advisor and PR person. Continues the release: "Our plans for buying and building our own studio are just plans but we're getting closer . . . As we record more and more albums the need to have control over the entire recording process becomes much greater. Twenty percent of an album's budget goes towards renting studio time.

"We began Olivia Records with the conviction that we could best contribute to a strong and vital women's movement by promoting the growth of women's culture and by creating a business based on feminist principles." Artists recording for Olivia include Meg Christian, Cris Williamson, a four

piece band Bebe K'Roche, poets Pat Parker and Judy Grahn, Casse Culver, Kay Gardner, the Berkeley Women's Music Collective and Teresa Trull. Advertising is mainly done in the feminist press.

BESSIE'S BLUES: The court case between the estate of the late blues singer Bessie Smith and CBS and Columbia Records, challenging the validity of the flat fee recording contracts of the 1920s — apart from having wider impact if successful on other artists of that era who came under the same deal — also focuses on the continued interest in the Empress of The Blues, A film on her life is being budgeted at 3.2 million dollars, a Bessie Smith songbook grossed \$278,000 for the publishers, the Broadway show, Me and Bessie, starring Linda Hopkins in the title role, has grossed nearly two million dollars, a biography by Chris Albertson earned around 90,000 dollars and the CBS five-volume, double-album reissue brought in around six million dollars, the biggest selling reissue series that CBS ever had.

The Smith estate claims that CBS paid Bessie Smith 125 dollars a side for 12 78rpm's, moving the figure up to 150 dollars for a further 12 and that she never made more than 200 dollars a side with no royalties.

Quote: "A full orchestra in the studio in New York costs over two dollars a second. If the conductor says 'We'll start at letter G' and the violinist asks 'Where?' he's just bought lunch," CBS' executive classical producer Andrew Kazdin to the New York Times.

COUNTRY

Hamilton 30-date UK tour

AN EXTENSIVE round of international bookings for George Hamilton IV from the end of January includes a return to the British Isles during February and March. In addition to appearances in South Africa, Czechoslovakia and the Scandinavian countries.

The British tour, promoted by the Mervyn Conn Organisation, and stretching over 30 dates, is Hamilton's first series of theatrical appearances since Autumn 1975. Hamilton did visit Britain during March and April this year for cabaret, television and radio work, and this past October made a brief stopover for taping guest spots on the forthcoming Tammy Wynette

television series.

Also appearing on the British tour are U.S. country music singer Melba Montgomery and British artists Miki & Griff and Peter Sayers.

To coincide with the tour RCA is releasing Hamilton's latest Canadian album *Back Home At The Opry* (RCA PL 10192), which is titled after the artist's re-establishment with Nashville's Grand Ole Opry. The album contains contemporary material like Don MacLean's *Winterwood*, and Colin Towns' *Bad Romancer*, as well as oldies including *Crystal Chandeliers* and *It's Almost Tomorrow*.

Before the tour George Hamilton will be spending the early part of

January videotaping his Canadian tv series for CHCH-TV in Hamilton, Ontario and then departs for the Film Trust Arena, Johannesburg, for his appearance at the first South African International Festival of Country Music (February 1-5).

Following the British dates, Hamilton travels to Czechoslovakia for a 9 day tour of concert performances, and then on to further International Festival appearances at Gothenburg, Sweden, and Helsinki, Finland (April 11 and 13 respectively). To conclude his Scandinavian visit, Hamilton's manager Mervyn Conn is currently planning concert dates in Norway and Sweden.

Scotland launches Country awards

SCOTLAND LAUNCHES its first annual Country Music Awards next month at the Falkirk Town Hall, and many of Scotland's leading acts will be gathered together for judging by a panel comprising of substantial media representation.

"The awards are the first real attempt to give Scottish bands, duos and solo artists an opportunity to appear as a showcase", commented the awards' creator, Drew Taylor, managing director of Drew Taylor Organisation. "The awards are based upon the U.S. Country Music Awards system but — whereas the American artists appear regularly on television, radio and nationwide concerts — we have to gather ours together on one occasion to present them for scrutiny. This is the only way we can assume a fair hearing to

every act under the same circumstances."

Taylor, who is one of Scotland's most active promoters, chose Falkirk because of its modern facilities and central positioning, and his company is spending around £2,000 to promote the showcase.

The awards take place on January 14 and 15 and, in addition to the judging of the Scottish acts, and the awards presentations, the two day event will also include a dance and concert featuring the groups Ray Lynam & The Hillbillies and Trampas.

Full details can be obtained from Drew Taylor Organisation, 163B High Street, Biggar, Lanarkshire ML12 6DL (telephone: 0899 20666/7).

Faron Young UK concerts

JEFFREY S. KRUGER is promoting the UK concert dates by Mercury recording artist Faron Young in February. Young previously visited Britain in February 1973 — following on the success of his chart hit *It's Four In The Morning* — and, at the time, also worked for Kruger's Ember Concert Division.

Accompanying Faron Young will be his band the Country Deputies, and Nashville entertainer Jo Anne Steele who has worked the British country music clubs on two previous occasions, Kruger has stated that there will also be a special guest star on the tour, but the name has not yet been announced.

To coincide with the tour, Ember is releasing the single *Hello Walls* (EMBS 350) by Faron Young next month.

EDITED
by
TONY BYWORTH

Top Country albums

- 1 20 GOLDEN GREATS, Glen Campbell, Capitol EMTV 2
- 2 YOU'RE MY BEST FRIEND, Don Williams, ABC ABCL 5127
- 3 WHAT I'VE GOT IN MIND, Billie Jo Spears, United Artists UAS 29955
- 4 MY LOVE AFFAIR WITH TRAINS, Merle Haggard, Capitol E-ST 11544
- 5 BEST OF CHARLEY PRIDE VOL. 3., Charley Pride, RCA LSA 3283
- 6 COUNTRY COMFORT, Various Artists, K-Tel NE 924
- 7 GOLDEN RING, George Jones & Tammy Wynette, Epic EPC 91568
- 8 DAVE & SUGAR, Dave & Sugar, RCA RS 1079
- 9 DON WILLIAMS VOL 1, Don Williams, ABC ABCL 5153
- 10 ALL I CAN DO, Dolly Parton, RCA RS 1068
- 11 DON WILLIAMS' GREATEST HITS VOL. 1, Don Williams, ABC ABCL 5147
- 12 EL PASO CITY, Marty Robbins, CBS 81516
- 13 ARE YOU READY FOR THE COUNTRY, Waylon Jennings, RCA RS 1067
- 14 WELCOME TO THE SUNSHINE, Jeanne Pruett, MCA MCF 2768
- 15 HARMONY, Don Williams, ABC ABCL 3177
- 16 HEAVEN IS MY WOMAN'S LOVE, Frank Jennings' Syndicate, One-OU 2139
- 17 NO CHARGE, Tammy Wynette, Embassy EMB 31386
- 18 WORLD OF DOLLY PARTON, Dolly Parton, Monument MNT 22021
- 19 DON WILLIAMS VOL. 2, Don Williams, ABC ABCL 5154
- 20 16 COUNTRY GREATS VOL. 2, Various Artists, MCA Coral CDL 8048

Information supplied by the Country Music Association (Great Britain) based on sales in specialist Country Music Shops in the U.K. While the above albums are consistent sellers in all shops, it should be noted that many artists register above average sales in specific areas which may not be reflected in the CMA (GB) Chart.

ALBUM REVIEWS

SYDNEY DEVINE

This Song Is Just For You. Sunset SLD 501/2. United Artists Records have collected together 26 of Sydney Devine's earliest recordings and released them on a double album with a £3.25 rrp. The mixture adds up to the usual Devine format — a generous helping of familiar country standards (including *Forty Shades of Green*, *Act Naturally*, *Jealous Heart* and *Do What You Do Do Well*) and lightweight pop/rock titles such as *Things and Singing The Blues* — and put over with accompanying musicianship that takes very little note of arrangements or subtlety in presentation. Nevertheless it's that approach that has made Devine a superstar in his Scottish homelands and chart contender in the UK charts — so this collection should continue to whip up the sales.

COTTON MILLS BOYS

Orange Blossom Special. Hawk Halp 198. Producers: Jerry Hughes/Dick Keating/Alan O'Duffy. The success for the group's appearances on "Opportunity Knocks" (and their forthcoming return visits) will add considerable strength to the sales potential of this album, although it already possesses considerable potential with Irish record buyers. On its own count it stands several notches above the usual Irish/British country recordings due to imaginative arrangements and frequent use of background singers rather than merely trying to imitate a U.S. sound. Material like their winning song *Orange Blossom Special*; their Irish chart topper *The Wedding Song*; and the traditional *Will The Circle Be Unbroken* — combined with pop/rock/country stylings — shows that the group is aiming at wide audiences.

LARRY CUNNINGHAM

Larry Cunningham Remembers. Jim Reeves Vol. 2. Release BRL 4068. Producers: Tommy Hill & Des Dolan. Shortly after Jim Reeves' death, Larry Cunningham had a minor hit in the UK charts with his *Tribute to Jim Reeves* — and, ever since, there's been that close association between Cunningham's work and Reeves material. This set of 12 songs — including *Distant Drums*, *Stand At Your Window* and *Bimbo* — allows the artist's warm vocal styling to get close to the original versions and, although it doesn't try to seek out any fresh directions, should prove appealing with both the Cunningham and Reeves' devotees. The Nashville sessions provides a touch of authenticity.

**

LARRY CUNNINGHAM & MARGO

"Yes, Mr. Peters". Release XRL 5002. Producer: Basil Hendricks. Two of Ireland's top singers join together to come up with a set of duets played in best country traditions, and centering upon the themes of unrequited love and faithfulness. Included in the selection are such country oldies as *If Tear-drops Were Pennies*, *Living And Learning* and *Even The Bad Times Are Good*, but the strong Irish accents take the offerings away from the original backgrounds — and country enthusiasts may be very popular fare in Irish record buying areas.

**

WILMA LEE & STONEY COOPER

Satisfied. DJM DJB 26085. Producer: Wesley Rose. Dug up from the archives of Nashville's Hickory Records, this collection of 14 tracks should win immediate appeal with the followers of hard-

COUNTRY

core country music. The husband and wife team of Wilma Lee & Stony Cooper are among the most revered of the music's older styled performers although this selection (recorded during the period 1955-64) carries a certain leaning towards the rockabilly sounds. *Big Midnight Special* and *Wreck On The Highway* are among the hit tracks included and, at £1.25 r.r.p. it is a bargain that should whip up good sales.

**

JON DEREK & COUNTRY FEVER

The Country Music Trail Vol. 1. Maskerade FWS 3881. Producer: Frank Weir. The first of an intended series tracing the history of American country music, this album tells the story from the days of the *Pilgrim Fathers*, through the opening up of the West and into the '30s material of Jimmie Rodgers. The material content includes traditional songs such as *Barbara Allen* and *Wayfaring Stranger*, A. P. Carter's *I'm Thinking Tonight Of My Blue Eyes* and Rodgers' *Peach Pickin' Time In Georgia*. It's an enterprising concept, and made all the more authentic by use of the instruments that matches the time period of the songs. British artist Jon Derek is very well known in country circles and, therefore, should gather sales greater than the average British country release.

**

DON GIBSON

Four Sides Of Don Gibson. DJM DJD 28029. Producer: Wesley Rose. Another of DJM's worthy double album packages retailing within the mid-priced bracket, and adding up to 32 offerings of singer/songwriter Don Gibson. It is a concept release with the four sides devoted to the material of Hank Williams;

pop/country hit titles; duets with Sue Thompson; Gibson's own original material. The presentation, throughout, keeps to a firm country foundation and, as a great percentage of the material has not seen the light of day before in Britain, it should prove appealing to the Gibson fans.

**

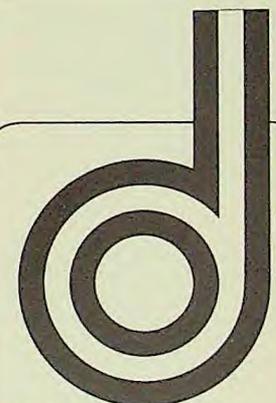
RAY PRICE

Precious Memories. Word WST 9565. Ray Price is one of the great stylists of modern country music but with very few UK record releases — and absolutely no promotion — he's hardly had a chance to win out to the ever increasing pop/country crossover audience (which has brought him considerable success in the United States). Unfortunately this selection of religious and gospel songs — which, in themselves, have limited commercial appeal — will not help his cause. Nevertheless his classy style remains, and there's powerful performances as songs such as *Amazing Grace*, *What A Friend We Have In Jesus* and the lengthy *Didn't He Which Displays His Prowess To Maximum Effect*.

*

VARIOUS ARTISTS

20 Greatest Irish Hits. Starlight STAR 1. Released under the auspices of Ireland's music magazine *Starlight* and distributed in the U.K. by Shannon Distribution, this collection of top scoring Irish titles covers the diverse realms of pop, country and Irish music. Included in the selection are offerings by Big Tom, Larry Cunningham, Ray Lynam & Philomena Begley, Danny Doyle, Joe Dolan, the late Fran O'Toole, Roly Daniels and Dickie Rock. It's an instant business with the respective record buyers — but to the local record shop away from the Irish areas it'll mean very little.



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European top sellers

West Germany

(Courtesy Musikmarkt)

- 1 JEANS ON, David Dundas, Chrysalis/Phonogram
- 2 DADDY COOL, Boney M, Hansa/Ariola
- 3 IN ZAIRE, Johnny Wakelin, Pye/Ariola
- 4 MONEY MONEY MONEY, Abba, Polydor
- 5 VERDE, Ricky King, BASF
- 6 UND ES WAR SOMMER, Peter Maffay, Telefunken
- 7 DISCO DUCK, Rick Dees and Cast Of Idiots, RSO/DGG
- 8 BEAUTIFUL NOISE, Neil Diamond, CBS
- 9 I'LL MEET YOU AT MIDNIGHT, Smokie, Rak/EMI Electrola
- 10 SILVER BIRD, Tina Rainford, CBS
- 11 DANCING QUEEN, Abba, Polydor
- 12 DANCE LITTLE LADY DANCE, Tina Charles, CBS
- 13 SMILE, Pussycat, EMI Electrola
- 14 STILETTO HEELS, Sailor, Epic/CBS
- 15 LOST ANGELS, Sweet, RCA

Switzerland

(Courtesy Der Musikmarkt)

- 1 DADDY COOL, Boney M, Hansa
- 2 SILVER BIRD, Tina Rainford, CBS
- 3 IN ZAIRE, Johnny Wakelin, Pye/Vogue
- 4 JEANS ON, David Dundas, Chrysalis/Phonogram
- 5 LE REVE, Ricky King, Epic
- 6 MONEY MONEY MONEY, Abba, Polydor

- 7 VERDE, Ricky King, BASF
- 8 EUROPA, Santana, CBS
- 9 SMILE, Pussycat, EMI
- 10 KIOSK, Rumpelstilz, Schnoutz/Phonogram

France

(Courtesy Groupement d'Interet Economique de l'Edition Phonographique et Audiovisuelle)

- 1 DADDY COOL, Boney M, Carrere
- 2 J'ACCUSE, Jean-Claude Borely, Discodis Delphine
- 3 LES FEMMES, Sheila, Carrere
- 4 ALLEZ LES VERTS, Les Supporters, Phonogram/Disques Monty
- 5 LE PETIT ROCHETEAU, Monty and Les Supporters, Phonogram/Disques Monty
- 6 GABRIELLE, Johnny Hallyday, Phonogram/Philips
- 7 LE COEUR TROP GRAND POUR MOI, Julien Clerc, Pathe Marconi
- 8 LE PERE DE SYLVIA, Sacha Distel, Carrere
- 9 SORCIERE BIEN AIMEE, Sylvie Vartan, RCA
- 10 JE VIENS DE LOIN, Shake, Carrere

Holland

(Courtesy Stichting Nederlandse Top 4)

- 1 IF YOU LEAVE ME NOW, Chicago, CBS
- 2 UPSIDE DOWN, Teach-In, Negram
- 3 MONEY MONEY MONEY, Abba, Polydor
- 4 BEAUTIFUL NOISE, Neil Diamond, CBS

- 5 MANANA, George Baker Selection, Negram
- 6 DON'T TAKE AWAY THE MUSIC, Tavares, Bovema
- 7 SOMEBODY TO LOVE, Queen, Bovema
- 8 FLIP, Jesse Green, Red Bus
- 9 LIVIN' THING, Electric Light Orchestra, United Artists
- 10 MAJOR KEES EN DE SINTERKLAHAAS, Paul Van Vliet, Philips

Italy

(Courtesy Germano Ruscitto)

- 1 CONCERTO PER MARGHERITA, Riccardo Cocciante, RCA
- 2 POOH LOVER, I Pooh, CBS-MM
- 3 ARABIAN NIGHTS, The Ritchie Family, Derby-MM
- 4 VIA PAOLO FABRIC 43, Francesco Guccini, EMI
- 5 ULLALLA, Antonello Venditti, RCA
- 6 TROUBLE MAKER, Roberta Kelly, Durium
- 7 AMIGOS, Santana, CBS-MM
- 7 COME UN'ULTIMA CENA, Banco Del Mutuo Soccorso, Ricordi
- 9 IS THIS WATCHA WONT?, Barry White, Phonogram
- 9 LA TORRE DI BABELE, Edoardo Bennato, Ricordi
- 11 HARD RAIN, Bob Dylan, CBS-MM
- 12 A LOVE TRILOGY, Donna Summer, Durium
- 13 MADE IN EUROPE, Deep Purple, EMI
- 14 REBEL, John Miles, Decca
- 15 FOUR SEASONS OF LOVE, Donna Summer, Durium

EUROPEAN VIEWPOINT

Finnish country

From KARI HELOPALTIO in HELSINKI

GREAT THINGS have been happening to Finnish country music in recent months. It is an area of music in which developments have surprised even the most optimistic of enthusiasts.

First, a seven-piece group called Country Express has literally conquered the Nordic championships in the country field and was invited to appear at Mervyn Conn's International Country Music Festival at Wembley Empire Pool. Nothing like this had happened to a local country-style group before.

Soon afterwards, the debut album of Country Express stormed up the Finnish charts, selling somewhere around 20,000 copies in a matter of a few weeks. And at the same time the Robert Altman movie Nashville was playing to full cinemas in key cities. Suddenly, out of the blue almost, country music was the most talked about aspect of the popular music and recording industry scenes in Finland.

The sheer enthusiasm was good to see. Jussi Raittinen, the 20-stone godfather of local country, went to Nashville, Tennessee, with friends Matti Laipio and Kaj Westerlund and cut his new album there. Assisting him were members of the old Elvis Presley recording gang: Scotty Moore, D.J. Fontana, the Jordanaires, plus top Nashville session men Weldon Myrick, Reggie Young, Ray Edenton and Buddy Spicher.

For Raittinen and his friends it seemed like a dream come true — and the sheer improbability of it all affected the whole of the Finnish country music field. The album itself is obviously a local landmark: all-Finnish compositions performed with the musical heart-beat of Nashville. The songs are sung in Finnish, which in a way is a pity, because this could easily have proved a strong export article.

However this was essentially made for Finnish audiences with their rather peculiar musical tastes, involving a mixture of styles.

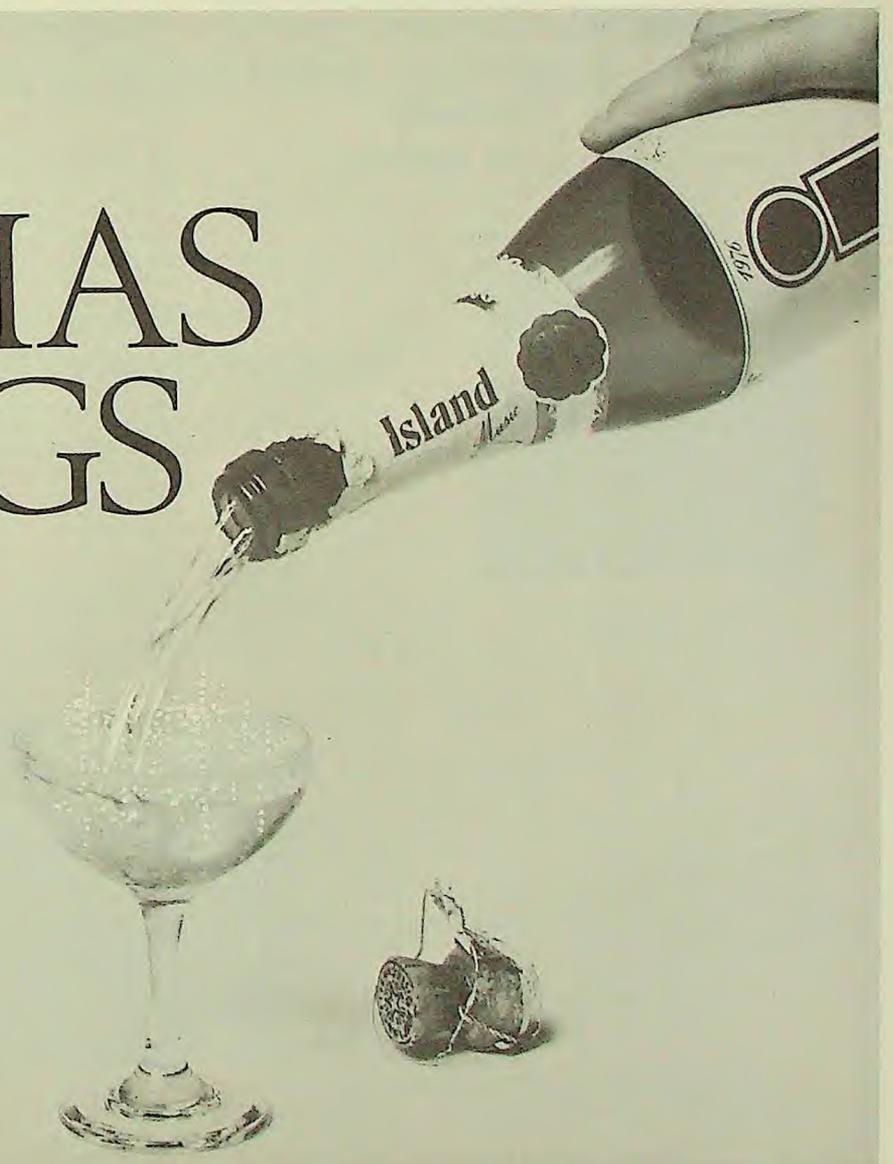
But for Finland the greatest and biggest country-music explosion is due April 13, 1977. That is when British promoter Mervyn Conn presents his first international country music festival in this country. The event will be staged in the 11,000 seater Helsinki Ice Stadium and artists are to be flown in direct from Conn's festival at Wembley, and via Gothenburg in Sweden. Russian observers of the fast-growing country music scene will be there, too.

To all our good friends in the business

CHRISTMAS GREETINGS FROM ISLAND MUSIC



Island Music Limited, 47 British Grove, London W4 2NL.



FEATURE

by NICK ROBERTSHAW

IN ALL important respects, the world of the budget record companies is very different from the one in which the mainstream companies operate. There is, for example, comparatively little concentration on the origination and development of repertoire. The market to be reached is quite distinct; the retail outlets available are often not the conventional ones; the marketing approach required has its own characteristics. One of the marketing men who has successfully made the transition from one world to the other is Tom Parkinson, who served an apprenticeship with MFP, went on to run the Contour budget operation, and at the beginning of 1975, moved into the deputy managing director's chair at Polydor.

Parkinson was born in London in 1933, one of five brothers. He tried several jobs including reporting, until, with marriage looming, he decided he ought to discover what he really wanted to do, which turned out to be selling, which he regarded then, and still regards, as a rather glamorous business.

After studying a home course in salesmanship he got a job with Symingtons, selling food products to the grocery trade. He eventually won promotion to area manager, but one of his colleagues had left to work for a company that sold music, called up and said, 'It's great fun, you'd like it, why don't you come and help me out?' 'I'd been feeling I was in a bit of a rut, so I agreed. That was Tony Morris, and the firm was Music for Pleasure.'

Parkinson ran MFP's Birmingham sub-depot and was also one of four area managers, responsible for a territory stretching from Windsor to Cornwall. Less than a year later he moved back to London, working at Feltham as MFP's national accounts executive, and developing the company's mail order business. In time he took over the running of all the MFP labels: Classics for Pleasure, Music for Pleasure, Surprise Surprise — a task that eventually developed into sales and marketing director.

In the autumn of 1972 Parkinson was lured away by Phonogram to run Contour, the budget label owned jointly by Phonogram and Polydor. 'Contour has been launched the previous year and was extremely successful, though it was running into the obvious difficulties that face all budget companies: namely that costs increase, the price doesn't because that's the magic, and the margins start to erode. Also you need product. Repertoire-wise we drew on Phonogram and Polydor, we did third-party deals with people like Dot and Penny Farthing, and we had a budget to make our own brand-new recordings. For instance, I put together a Beethoven project where we had the sponsorship of Legal & General and recorded with Dorati and the RPO.'

Another project was the Bert Weedon Plays Jim Reeves album, which sold over 200,000. When I came to Polydor, Bert still had a couple of albums outstanding. One of them we recorded in conjunction with Warwick Records, leased it to them and that's the one that's in the charts.'

Cover version were, of course, very much a feature of both Contour and MFP. 'We had a panel that picked the singles upfront, three or four weeks ahead, which involved a lot of phoning around to see what was about to be released. Once the tracks were selected the whole thing was handed over to a producer, and he would turn it around in no time and back came your recording. We had a very good relationship with Pickwick: if it looked as if we were both going to hit the market with the same product at the same time we would have a chat and it was, you go March, I'll go April.'

Working with MFP and Contour, the full-price market seemed a long

'If we don't have dealers on our side, we're dead'

MARKETING MEN PART 8

TOM PARKINSON of Polydor



way away. Late in 1974 Parkinson was asked to join Polydor as deputy managing director. 'It was a bit frightening coming in with that title because I knew I had an awful lot to learn again. Obviously people were going to be looking to see how I performed, and there was no way I was going to surprise them because in a sense I had to rely on them to bring me up to date. You have to look at life quite differently: for instance, I quickly realised promotion was a vital area, whereas at Contour the vital areas were more to do with the planning of journeys, continuity of calls, reliability. Those things are still important here, but with added ingredients.'

At the time, Polydor was coming to the end of a very successful period. 'When Freddie Haayen and I joined, the company was having its rest like every company does, and that rest coincided with the market slump, so it wasn't the easiest situation for us. We didn't lack good people, but what I found was that

Retaining the creativity

because there was so much activity going on the co-ordination needed to be improved, though not at the expense of individual flair. If it came to a choice I think I would forego the integration and retain the creativity. Also there was considerable pressure to acquire new acts, but I was fortunate to be teaming up with an experienced international a&r boss, so we were able to say, you take the day shift, I'll take the night shift, as it were.'

In 1975, despite not having a number one single until Billy Connolly's Divorce in November, Polydor's profitability was better than in 1974. 'This was largely because we got some catalogue moving in 1975. We had campaigns on Heliodor, Privilege: We introduced the Specials, the Rock Flashbacks, and generally started to re-work the catalogue a bit, which was the kind of thing where my background had given me some experience. To take one example, the Specials started as a mid-price release, and the idea was to have rock flashbacks, then soul flashbacks, then m-o-r, and I could see the danger that we would end up with about 18 different little series to market. So we decided to have an umbrella that would cover all these batches of product, something that would give a logo and identity for advertising: 'all these and more on...'. We came up with Special, which was the name of an obscure label we had tucked away somewhere and launched the series with the line 'Something Special'. For the launch we did a lot of point-of-sale, with browser units and dump bins and so on, but of course you can't spend a fortune on a mid-price product that carries a certain

burden of cost and has to show a profit. The identity of the Specials has really established itself though: we release about five a month now, and our mid-price market share has gone up from two per cent to seven per cent.'

Parkinson will not admit to any expertise in the a&r field, though he says he is learning and hopes to take more of an active interest in the coming year. Nevertheless, he has definite ideas on the kind of roster Polydor should have, and made his views known quite soon after joining the company. 'Polydor is a very pop-oriented company. Obviously we have the classical catalogue, which is the bee's knees and a beautiful situation, but that's separate. I felt there was a need to look at the whole music market — to see what it was doing; where the money was being spent — and then to see how closely that compared with what we were doing, how the two matched up. I arranged some market research and we had a meeting to discuss that whole situation. Clearly there was a big demand for m-o-r product in the marketplace; how were we responding to that, for instance? I have very strong feelings on having a range of music to present, rather than everything in one bag, because if that bag shakes a bit then you're in trouble. I like to have as broad a base as possible. Since then we've signed Elaine Simmonds, Tony Fields, Bill Fredericks, Clodagh Rodgers, and gradually we are filling the different bags.'

A further aim is to achieve longevity with acts. With established artists this means never taking their success for granted, always looking for ways to extend their audience. With new signings it involves sympathetic development. 'We signed Our Kid, for example, after they were on TV. They are young but learning fast and they're a marketable commodity. We sold 360,000 copies of You Just Might See Me Cry, and of course we were helped a great deal by New Faces. We found that we were getting regional airplay but nothing much nationally, so we supplemented the plays with ads. With the right editing a 30 second radio commercial can be almost like an airplay, and we were also able to remind the public of the band they had just seen on TV. TV will continue to play a big part in the band's career: they have four appearances lined up at the moment.'

TV marketing is almost a discipline in its own right, and

Polydor's strategy is broadly in line with its rivals'. Like them, Parkinson would prefer fewer albums jostling for attention, but accepts that no company can afford to turn its back on such an important marketplace. His first campaign was last Christmas, for James Last, when there were already more than 20 albums advertised, and since then he has been involved with Neil Sedaka's Laughter And Tears, and with The Story Of The Who. Each campaign is preceded by independent consumer research using questionnaire response to a 30 second tape with no visuals. The

A degree of insurance

average cost is £1,500, which seems little enough to pay for a degree of insurance on a vastly larger investment. There is always some unpredictability, though. For instance, Parkinson found himself spending the Sedaka money during a heatwave, when TV viewing was at an all-time low and few people were staying around to browse in record shops. As a result, the inevitable lull after the albums have been shipped and before repeat orders begin to show the campaign has bitten, was more agonising than usual. Fortunately the Laughter And Tears album came through, and is still selling at the rate of 1000 copies a day. Parkinson finds this particularly gratifying since he regards TV albums not as quick in and out product but as albums with a normal life-span that happen, early in their life, to be promoted on TV.

The campaigns themselves are put together in conjunction with an outside agency. In money terms they are much of a muchness, but the advertising is carefully tailored to the particular project, and its placement to the particular market in view. The Sedaka ads nicely echoed the stories in the songs; the Who ads featured the brilliant exploding pinball machine image. Polydor even took radio spots to promote the TV ad, it was so good! Creative talent has to be kept in balance with practical aims however. 'Sometimes creative people overlook the value for money aspect. It may be that if we say something like 25 tracks for two quid, it will spoil the sleeve design, but in the cold hard light of day that's what sells the album over the counter'. The Who album, be it said, has sold 300,000 double LPs at well over £4 a time. Since the TV market is usually supposed to have strong m-o-r affiliations, the figure indicates either that the band has become a national institution, or, as Parkinson believes, that TV is a powerful weapon in broadening the appeal of an established act. One further refinement in technique comes in distribution. 'I have a delivery situation that has been quite successful. Instead of waiting for the campaign to start, I ship in time for the charts the week before, which does two things. First, it helps me to find out who has had a mis-delivery; second, it helps me to get an early chart position, because people will go into the shops and buy the album, simply because it's good product.'

With his considerable experience in selling, it comes as no surprise to find Parkinson stressing the importance of the dealer, the role of the sales force and telephone sales, how vital it is to give early and complete information to the trade. His orientation is toward the retail side. Two projects illustrate this. First is the established Soundseller scheme. 'That is being re-vamped. We've been a bit quiet on it for a year because we were trying to think of some different way to use it, and eventually decided maybe we were looking for something that wasn't there.' Second is the plan, nine months in the making, for Deutsche Grammophon Classical Centres, which is shortly to be implemented. 'We will be looking for prime dealers to represent the DG label. We will give them good display material; we'll try and help them out with browsers; we'll give them a name-check in our classical advertising. Ultimately we hope to have about 250 centres, but we shall probably start off with about 100. Our objective is that they will carry a representative stock, and offer ordering facilities, but I'm not into the idea of getting a lot of dealers stocked up to the eyeballs with product it takes ages to turn over. We've got to be aggressive in our approach but at the same time we have to keep the support of the dealer. That applies generally: if we don't have the dealers on our side, we're dead, 'because only they can, and do, make tomorrow's artists.'

MUSIC WEEK

Because of the holiday break, the issue dated January 1 will not appear.

The first Music Week of 1977 will be dated January 8

De Waart: keeping pace with rapid progress

CONDUCTOR EDO De Waart at the age of 35 now feels that he has at last achieved a position where he has some control over his career and is able to view the next few years with confidence and pleasure. To the outsider his progress has been rapid and successful in 1966 he became conductor of the Netherlands Wind Ensemble and assistant conductor of the Concertgebouw Orchestra in 1967 permanent conductor of the Rotterdam Philharmonic Orchestra, made his first album in 1969 and in 1974 was appointed principal guest conductor of the San Francisco Symphony Orchestra. It was also



Edo De Waart

your interpretation of the music. Also you have to learn so much repertoire. If a singer knows 50 roles it is considered fantastic. I do 100 pieces a year of which about 50 are new and in the ten years I have been conducting I must have learnt about 500 works. In addition you are always compared to older conductors which is hardly fair because these conductors have so much more experience. On the other hand you invite that comparison by standing up in front of an orchestra at the age of 25. Obviously the name of the game is self-confidence and nobody is born with that you have to work at it. I have had many doubts but you learn more from the bad experiences than from success. Success doesn't teach you anything — it spoils you and makes you unprepared for the bad times. Nobody takes you seriously when you are young but when you have a few grey hairs and look more wrinkled people begin to listen to you although you are saying the things you have always said. In this profession it is said that it takes years to become a conductor and another ten to become a good one.

De Waart is happy that he now has two permanent positions which will leave him no time for guest conducting. He dislikes living in hotels out of suitcases and since he will conduct his two orchestras for long periods at a time he will have less travelling and be able to establish a base. "As guest conductor you want to do the pieces you are best at and you are not going to be very adventurous if it's your first time with an orchestra. Then in four rehearsals you have to establish a close communication — and I'm not good at immediate rapport — so that they will play in your style. I much prefer a steady, solid relationship. You could say that being principal conductor of an orchestra is like being married and guest conducting is like having mistresses all over the place which is very tiring and confusing."

In addition to his concert work De Waart will be conducting the Netherlands Opera in Tannhauser in 1978 and in 1979 will begin on a Ring Cycle with the company. His first experience of opera in 1970 he describes as "mind-blowing" and now would not like to have a season without opera. He loves to become totally involved in an opera production. He feels that the story of most operas is very silly and has

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by
SUE REGAN

no validity but for the music and therefore believes that the production must be closely related to the music.

Under exclusive contract to Phonogram, De Waart has now made over 45 recordings. His first experience of recording, he remembers, was not a pleasant one as he found himself too self-conscious and unable to let go as in a concert but now he has become more adjusted though he believes a disc can and should never replace a live performance. "There is nothing like being at a concert and seeing and responding spontaneously but records are essential for those who

don't have easy access to concerts. In Holland, for example we never hear Domingo or other great singers of today except on record and it is for that that they are valuable. Klemperer is one of my heroes and yet I hardly ever heard him live and am only to hear him on disc. The same applies to many of the older generation of conductors. If I have to do a piece I don't know I will listen to a recording of it a long time before I am due to perform it. Eventually I will discover what I like and dislike about the performance and this helps me to form my own interpretation. When I get to the point I can no longer listen to the disc and I have to go my own way."

So far De Waart's recorded repertoire includes Mozart, Gershwin, Strauss, Stravinsky and Prokofiev and he has recently made his first opera recording of *Der Rosenkavalier*, not yet available. He has however avoided recording the great composers: "I would like to

record Bruckner and Mahler but I don't feel I will be ready for that for another ten years. Brahms I would dare and want to record in about five years and Beethoven in another 10. I would like to record some Mozart symphonies because he is the composer with whom I feel the closest affinity. I have conducted on disc and in concert so many of his works and I feel I am reaching the point where I can say that at least I understand Mozart as a composer.

De Waart then is a young man with a great measure of success behind him who feels that he has now reached the point where he can really begin to develop as a conductor. His sensible approach to his career makes a welcome change from the many young conductors who are not prepared to have patience and pace their careers. De Waart has done just this and is surely to be admired for his attitude in the often hard and unyielding profession he has chosen.

Abbey Records' choral releases

ABBEY RECORDS has a December release list of 14 recordings, the majority of them choral. Soprano Jill Gomez features on an album of Mozart Sacred Music which includes pieces which have not hitherto been recorded (LPB 773) and Chichester Cathedral Choir sings two works specially written for the 900th anniversary of the cathedral last year — *The Lord Is My Shepherd* by Lennox Berkeley and *Magnificat and Nunc Dimitis* by William Walton (LPB 770). In addition many of the choral discs include

previously unrecorded anthems and motets by young British composers such as Roger Hemingway, John Turner, Andrew Wilson-Dickson, Grayston Ives, Adrian Cruft and Andrew Fletcher.

Wakefield Cathedral Choir make their debut on disc, directed by Jonathan Bielby on *In Quires and Places ... No. 19* (LPB 776) and the Lancashire Schools Symphony Orchestra conducted by Malcolm Doley also appear for the first time on disc with works by Elgar, Dvorak, Brahms and Arnold (LPB

777). Another non-choral record by the Dolmetsch Consort (LPB 765) presents five centuries of recorder music including works by Couperin, Hotteterre and Handel and the first recording of Gordon Jacob's *A Consort Of Recorders*.

Other albums present the cathedral choirs of Chichester, Liverpool, York Minster, Worcester, St. Chad's Birmingham and Guildford and the choirs of St. Mary, Warwick and the Bluecoat School, Birmingham.

announced earlier this year that from September 1977 he will be artistic director and principal conductor of the San Francisco orchestra.

De Waart looks back on the last decade with mixed feelings: "I feel that I am at last benefiting from the last ten years of doubt and suffering because they have now become valuable experience. Conducting is the most difficult of all musical professions. First of all, you are not making music by yourself, you have to get other people to do what you want and to do this you have to be able to get along with people to mould 80 highly individual musicians into one unit following

De Waart's debut

THE NEW production of Strauss's *Ariadne Auf Naxos* given its first performance at the Royal Opera House on December 6 was dedicated to the memory of Rudolf Kempe who was to have conducted this series of performances. His place was taken by the young Dutch conductor Edo De Waart who was making his debut at Covent Garden. If the conducting did not reach the heights as Kempe's most certainly would have done, De Waart revealed himself an able conductor with an obvious affinity with Strauss's music. He was at his best in the more passionate and lyrical parts of the score which came in the opera itself but the Prologue too was capably conducted — altogether a commendable debut. In the Prologue there are four dominant roles. Geraint Evans as the Music Master sang and acted splendidly, his strength and steadiness of voice belying his years and Minton's rich, creamy voice did full justice to the role of The Composer. Ruth Welting as Zerbinetta has a light voice which tended to be drowned in the Prologue while Paul Hansard as the

PERFORMANCE

Major Domo (a speaking role) was suitably haughty and arrogant. In the opera itself Heather Harper as Ariadne came into her own singing with full rounded tone and Ruth Welting, finally able to be heard, revealed a charming sweet voice but one which still lacked projection. Peter Lindroos as Bacchus was a disappointment as he did not have the heroic ringing voice or presence which this role demands. The supporting members of the cast were obviously chosen with care and took their roles well.

The set for the Prologue was cleverly designed to represent the bustle of the back stage of a theatre but the design for the opera was far too gloomy and dark, since a great deal of it is either mock heroic or pure comedy demanding a lighter treatment.

The costumes were attractive but could have been more so if brighter colours had been used for Zerbinetta's troupe. This then was a performance of many good qualities though lacking at times in the sparkle of Strauss's comedy.

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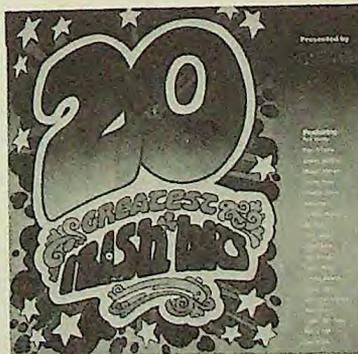
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RADIO LONDON'S PRESENTER'S PICKS.

Paul Owens: I Believe In Father Christmas — Greg Lake (Manticore K 13511)
 Tony Fish: I Go To Rio — Peter Allen (A&M AMS 7264)
 Richard Vaughan: Can't Take My Eyes Off You — Shirley Bassey (United Artists UP 36200)
 Astley Jones: Simple Gifts — Nana Mouskouri (Philips 6042.225)
 Robbie Vincent: Bionic Santa — Chris Hill (Philips 6006.551)
 Andy Finney: Silver Shirt — Plummet Airlines (Stiff BUY 8)
 Jon Kaye: It's Gonna Be A Cold, Cold Christmas — Dana (GTO GT 45)

RADIO ONE RECORDS OF THE WEEK

Noel Edmunds: You've Got Me Running — Gene Cotton (ABC 4154)
 Tony Blackburn: Everybody's Talkin' 'Bout Love — Silver Convention (Magnet MAG81)
 Paul Burnett: Winter Wonderland — Linda Lewis (Arista 82)
 David Hamilton: New Kid In Town — Eagles (Asylum K 13069)

RADIO MEDWAYS PRESENTER PICKS

Jimmy Mack: Queen Of The Rodeo — Diane Soloman (EMI 2569)
 David Cornet: Family — Clive Westlake (Decca F 13678)
 Brian Faulkner: New Kid In Town — Eagles (Asylum K 13069)
 Bernard Mulhern: We Are Going (Woyaya) — Art Garfunkel (CBS 4778)
 Rod Lucas: One For The Road — Whisky Galore (Magnet MAG 82)
 Tony Valence: Little Drummer Boy — Salsoul Orchestra (Salsoul SZ 2015)
 Mike Brill: This Song — George Harrison (Dark Horse K 16856)

RADIO FORTH

New Kid In Town — Eagles (Asylum K 13069)
 Here's To Love — John Christie (EMI 2554)
 Long Hard Ride — Marshall Tucker Band (Capricorn 2089 038)
 Queen Of The Rodeo — Diane Solomon (EMI 2569)

RADIO CITY

Roger Blythe: Mary's Boy Child — Peters & Lee (Philips 6006 549)
 Norman Thomas: I'll Never Forget You — Ken Dodd (EMI 2538)
 Dave Lincoln: Don't Cry For Me Argentina — Julie Covington (MCA 260)
 Phil Easton: Ring Out Solstice Bells — Jethro Tull (Chrysalis CXP 2)
 Chris Jones: Queen Of The Rodeo — Diana Soloman (EMI 2569)

Arthur Murphy: Morning Glory — Wurzels (EMI 2568)
 Brian Cullen: Down — The Dodgers (Island WIP 6361)

RADIO TEES PRESENTER PICKS OF '76

Tony Gillham: Dancing Queen — Abba (Epic EPC 4499)
 David Hoare: December '63 — Four Seasons (Warner Bros K 16688)
 Dave Gregory: Don't Go Breaking My Heart — Elton John/Kiki Dee (Rocket ROKN 512)
 Alastair Pirrie: Jeans On — David Dundas (Air CHS 2094)
 Ian Fisher: Rhinestone Cowboy — Glen Campbell (Capitol CL 15824)
 Brian Anderson: That's Why I Love You — Andre Gold (Asylum K 13031)

RADIO CLYDE

Dave Marshall: You've Got Me Runnin' — Gene Cotton (ABC 4154)
 Steve Jones: Everyman Must Have A Dream — Liverpool Express (Warner Bros. K 16854)
 Richard Park: Flip — Jesse Green (EMI 2564)
 Tom Ferrie: You Gotta Believe — Pointer Sisters (ABC 4157)
 Brian Ford: New Kid In Town — Eagles (Asylum K 13069)
 Bill Smith: Lay Your Love On Me — G Band (CBS 4710)

PICCADILLY RADIO

You're All That I Need — Ace (Anchor ANC 1036)
 Where Can We Go — Cate Brothers (Asylum K 13062)
 Climbing The Steps Of Love — Linda & The Funky Boys (Spark SRL 1149)
 Main Street — Bob Seger (Capitol CL 15895)
 You're The One — Blue Mink (Target TGT 119)
 Be Bop N' Hoola — Andy Fairweather Low (A&M AMS 7268)
 Year Of The Cat — Al Stewart (RCA 2771)

METRO SOUNDS

Do It To My Mind — Johnny Bristol (Polydor 2058 814)
 Tango All Night — La Seine (Ariola American AA 110)
 Be Bop N' Hoola — Andy Fairweather Low (A&M AMS 7268)
 Feels Like Heaven — Easy Street (Polydor 2058 807)
 Lost Without Your Love — Bread (Elektra K 12241)
 You've Got Me Runnin' — Gene Cotton (ABC 4154)

DOWNTOWN RADIO

John Pauls Powerplay: High Voltage — AC/DC (Warner Brothers K 18060)
 Hendi's Hot One: Mainstreet — Bob Seger (Capitol CL 15895)
 McSharrys Sure Shot: I Need You And Your Kind Of Loving — Tymes (RCA 2769)
 Eddie Wests Winner: Christmas Tears Will Fall — Rudi & The Rialtos (Gull GULS 46)
 Cherries Peach: New Kid In Town — Eagles (Asylum K 13069)
 Big T's Biggie: Don't Take Your Love Away — Slik (Arista 83)

Engineers Pick To Click: Sweet Little Pretty Thing — Crazy Cavan & The Rhythm Rockers (Charly CS 1021)
 Lawrence Johns Favourite: Don't Cry For Me Argentina — Julie Covington (MCA 260)
 Candy's Hit Pic: Alice — Joan Armatrading (BVG 74)

201 EASY RISERS

You're More Than A Number In My Little Red Book — Drifters (Arista 78)
 You — Randy Edelman (20th Century BTC 2253)
 Don't Cry For Me Argentina — Julie Covington (MCA 260)
 Lean On Me — Mud (Private Stock PVT 85)
 You're The One — Blue Mink (Target TGT 119)

201 ALBUMS OF THE WEEK

Paul Hollingdale: Burton Cummings (CBS 81573)
 Mike Matthews: The Osmond Christmas Album (Polydor 2490.139)
 Tony Fox: Phil Spector Christmas Album (Polydor International 2307.005)
 Mike Read's Pit Pick: Play It Again — Roderick Falconer (United Artists)

RADIO HALLAM

Keith Skues: Don't Cry For Me Argentina — Julie Covington (MCA 260)
 Roger Moffat: Take Me Back — 5000 Volts (Philips 6006 560)
 Johnny Moran: New Kid In Town — Eagles (Asylum K 13069)
 Colin Slade: You've Got Me Runnin' — Gene Cotton (ABC 4154)
 Ray Stuart: Golden Gate Get Down — Sparky & Inner Citizens (Contempo CS 2102)
 Brenda Ellison: A Love Of Your Own — Average White Band (Atlantic K 10880)
 Bill Crozier: Making Whoopee — Arthur Lowe (Spiral SPF 7001)

RADIO LUXEMBOURG

Power Play: Heres To Love — John Christie (EMI 2554)
 Barry Alldis: Winter Melody — Donna Summer (GTO GT 76)
 Chris Carey: Winter Wonderland — Linda Lewis (Arista 82)
 Bob Harris: Let Me Down Easy — American Flyers (United Artists UP)
 Stuart Henry: You + Me = Love — Undisputed Truth (Warner Bros. K 16804)
 Peter Powell: Everyman Must Have A Dream — Liverpool Express (Warner Bros. 16854)
 Tony Prince: Suspicion — Elvis Presley (RCA 2768)
 Bob Stewart: Gimme That Punk Junk — Water Pistols (State STAT 38)
 Mark Wesley: Flip — Jesse Green (EMI 2564)

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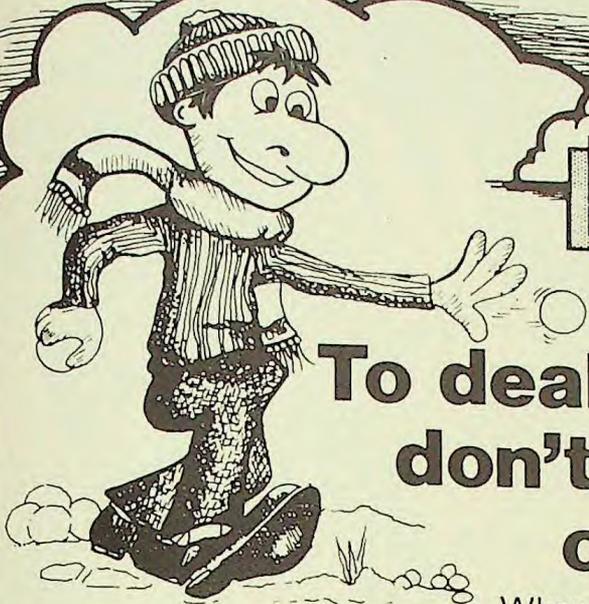
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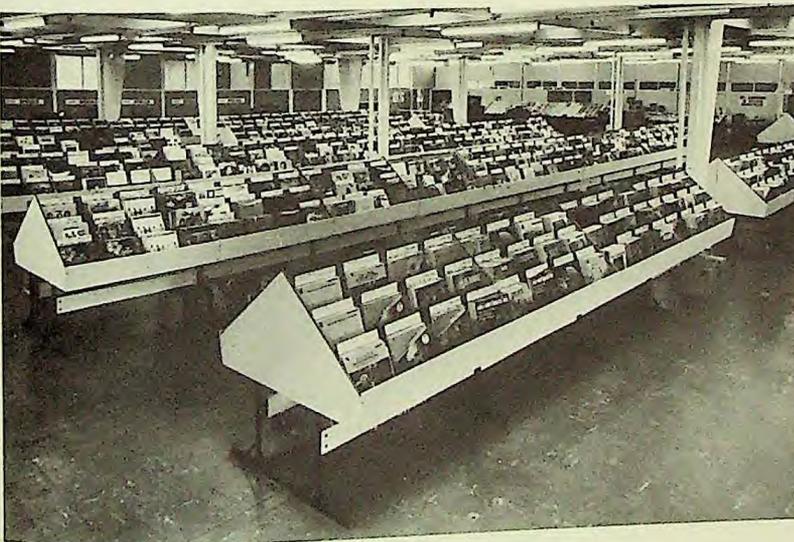
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MW album charts are categorised from one listing of 120 records compiled by BMRB on returns from 300 conventional record outlets. Sales through other than regular shops and departments are not indicated. Chart covers LPs retailing at £1.49 and upwards.

CHARTS FOR PERIOD
4-10 DECEMBER

TOP ALBUMS

- NEW ENTRY
- PLATINUM LP (£million sales)
- GOLD LP (£250,000 sales LPs released 1st. Sept 74)
- SILVER LP (£100,000 sales as from 1st. Jan. 76)
- RE-ENTRY

This week	Last week	Wks. on Chart	TITLE	ARTIST	PRODUCER	LABEL & NO.
1	1	6	20 GOLDEN GREATS	Glen Campbell		Capitol EMTV 2
2	2	5	ARRIVAL	Abba	B. Andersson/B. Ulvaeus	Epic EPC 86018
3	5	7	100 GOLDEN GREATS	Max Bygraves		Ronco RTDX 2019
4	3	4	DISCO ROCKET	Various		K-Tel NE 948
5			HOTEL CALIFORNIA	Eagles	Bill Szymczyk	Asylum K 53051
6	4	6	THE GREATEST HITS OF	Frankie Valli & The Four Seasons		K-Tel NE 942
7	10	37	GREATEST HITS	Abba	B. Andersson/B. Ulvaeus	Epic EPC 69218
8			A DAY AT THE RACES	Queen	Queen	EMI EMTC 104
9	9	3	A NEW WORLD RECORD	Electric Light Orchestra	Jeff Lynn	Jet UAG 30017
10	8	11	SONGS IN THE KEY OF LIFE	Stevie Wonder	Stevie Wonder	Motown TMSP 6002
11	6	9	22 GOLDEN GREATS	Bert Weedon	C. Harding/B. Matthew	Warwick WW 5019
12	12	6	GREATEST HITS	Hot Chocolate	Mickie Most	RAK SRAK 524
13	30	2	GREATEST HITS	Gilbert O'Sullivan	Gordon Mills	Mam MAMA 2003
14	7	5	20 ORIGINAL DEAN MARTIN HITS	Dean Martin		Reprise K 54066
15			GREATEST HITS	Showaddywaddy	Mike Hurst	Arista ARTY 145
16	18	5	DAVID SOUL	David Soul	Elliot Mazer	Private Stock PVLP 1012
17	14	3	44 SUPERSTARS	Various		K-Tel NE 939
18	13	27	FOREVER AND EVER	Demis Roussos	D. Roussos/S. Petsilas	Philips 6325.021
19	24	2	INSTRUMENTAL GOLD	Various		Warwick WW 5012
20	23	7	SOUNDS OF GLORY	London Philharmonic Choir	Irving Martin	Arcade ADEP 25
21	15	4	THOUGHTS OF LOVE	Shirley Bassey		United Artists UAS 30011
22	17	12	THE STORY OF THE WHO	The Who		Polydor 2683.069
23	19	8	BLUE MOVES	Elton John	Gus Dudgeon	Rocket RO SP 1
24	22	2	ATLANTIC BRIDGE	Billy Connolly	Phil Coulter	Polydor 2383.419
25	42	13	HIS 20 GREATEST HITS	Gene Pitney		Arcade ADEP 22
26	16	11	SOUL MOTION	Various		K-Tel NE 930
27	11	3	HEJIRA	Joni Mitchell	Henry Louis/Joni Mitchell	Asylum K 53053
28	25	15	BEST OF THE STYLISTICS VOL. 2	Stylistics		H&L 9109 010
29	33	2	SOME MORE OF ME POEMS AND SONGS	Pam Ayres	Dick Rowe	Galaxy GAL 6010
30			GREATEST HITS OF WALT DISNEY	Beverley-Phillips Orchestra	Brian Matthews	Warwick WW 5018
31		1	GOLD ON SILVER	The Beach Boys	Brian Wilson	Capitol EMTV 1
32	26	25	20 GOLDEN GREATS	Dr. Hook	Ron Haffkine/Waylon Jennings	Capitol E-ST 23795
33	20	27	A LITTLE BIT MORE	Led Zeppelin	Jimmy Page	Swan Song SSK 89402
34	27	8	THE SONG REMAINS THE SAME	Peter Cook & Dudley Moore		Island ILPS 9434
35	32	34	DEREK AND CLIVE LIVE	George Harrison	George Harrison/Tom Scott	Dark Horse K 56319
36	35	2	THIRTY THREE AND 1/3	Linda Ronstadt		Asylum K 53055
37			GREATEST HITS	Max Boyce	Bob Barrett	EMI MB 102
38	29	6	THE INCREDIBLE PLAN	The Eagles		Asylum K 53017
39	48	4	THEIR GREATEST HITS 1971-1975	Peter Frampton	Peter Frampton	A&M AMLM 63703
40	31	30	FRAMPTON COMES ALIVE	Mike Oldfield	Mike Oldfield	Virgin V BOX 1
41	41	4	BOXED	Rod Stewart	Tom Dowd	Warner Bros. K 56151
42	40	16	ATLANTIC CROSSING	Rod Stewart	Tom Dowd	Riva RVLP 1
43	47	26	A NIGHT ON THE TOWN	Cliff Adams Singers		Warwick WW 5016/17
44	36	6	SING SOMETHING SIMPLE 76	Mike Oldfield	Oldfield/Newman/Heyworth	Virgin V 2001
45	39	4	TUBULAR BELLS	Peters & Lee	John Franz	Philips 9109.217
46	44	2	INVITATION	Leo Sayer	Richard Perry	Chrysalis CHR 1125
47	21	5	ENDLESS FLIGHT	Steve Hillage	Todd Rundgren	Virgin V 2066
48		1	L	Pam Ayres	Dick Rowe	Galaxy GAL 6003
49		1	SOME OF ME POEMS AND SONGS	Chicago	J. W. Guercio	CBS 86010
50	34	7	CHICAGO X			

NEXT TEN

- 51 JOHNNY THE FOX, Thin Lizzy, Vertigo 9102 012
- 52 I ONLY HAVE EYES FOR YOU, Johnny Mathis, CBS 81329
- 53 HENRY MANCINI, Arcade ADEP 24
- 54 OUT ON THE STREET, David Essex, CBS 86017
- 55 BEAUTIFUL NOISE, Neil Diamond, CBS 86004
- 56 ALL THIS AND WORLD WAR II, Various, Riva RVLP 2
- 57 GREATEST HITS 2, Diana Ross, Motown TMG 12036
- 58 DEEP PURPLE LIVE, Deep Purple, Purple TPSA 7517
- 59 THE PRETENDER, Jackson Browne, Asylum K 53048
- 60 COUNTRY COMFORT, Various, K-Tel NE 924

ARTISTS' A-Z

- ABBA 2, 7CW
- ADAMS, Cliff Singers 44M
- AYRES, Pam 29, 49 ZLHR
- BEACH BOYS 32E
- BEVERLEY-PHILLIPS ORCHESTRA 31M
- BASSEY, Shirley 21E
- BOYCE, Max 38E
- BYGRAVES, Max 3B
- CAMPBELL, Glen 1E
- COOK, Peter/Dudley Moore 35I
- CONNOLLY, Billy 24F
- CHICAGO 50CW
- DISCO ROCKET 4K
- DR. HOOK 33E
- EAGLES 5, 39CW
- ELECTRIC LIGHT ORCHESTRA 9E
- 44 SUPERSTARS 17K
- FRAMPTON, Peter 40CW
- HARRISON, George 36CW
- HILLAGE, Steve 48CW
- HOT CHOCOLATE 12E
- INSTRUMENTAL GOLD 19M
- JOHN, Elton 23E
- LED ZEPPELIN 34CW
- MARTIN, Dean 14CW
- MITCHELL, Joni 27CW
- OLDFIELD, Mike 41, 44CW
- O'SULLIVAN, Gilbert 13E
- PETERS & LEE 46F
- PITNEY, Gene 24D
- QUEEN 8E
- RONSTADT, Linda 37CW
- ROUSSOS, Demis 18F
- SAYER, Leo 47E
- SHOWADDYWADDY 15E
- SOUL, David 16E
- SOUL MOTION 26K
- SOUNDS OF GLORY 20D
- STEWART, Rod 42, 43CW
- STYLISTICS 28F
- VALLI, Frankie & The Four Seasons 6K
- WALT DISNEY, Greatest Hits 30B
- WEEDON, Bert 11M
- WHO 22F
- WONDER, Stevie 10E

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TRACKS	Liverpool Express	Hal Carter & Peter Swettenham	Warner Bros. K56281
BEST OF THE DOOBIES	Doobie Brothers	Ted Templeman	Warner Bros. K56308
RIGHT SIDE UP	Ralph McTell	Peter Swettenham & Ralph McTell	Warner Bros. K56296
WHAT'S WRONG WITH THIS PICTURE?	Andrew Gold	Peter Asher	Asylum K53052

ON THE WAY UP

TOP SINGLES FROM DJM

TITLE ARTIST LABEL NO. PUBLISHER PRODUCER



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TOP 50 SINGLES OF 1976

JANUARY 5 — DECEMBER 10

1	SAVE YOUR KISSES FOR ME Brotherhood of Man	○	Pye 7N 45569	Hillier/ATV	Tony Hillier —
2	DON'T GO BREAKING MY HEART Elton John/Kiki Dee	●	Rocket ROKN 512	Big Pig Music	Gus Dudgeon —
3	MISSISSIPPI Pussycat	●	Sonet SON 2077	Noon/Britico	Eddie Hilberts —
4	DANCING QUEEN Abba	●	Epic EPC 4499	Bocu Music	Benny Andersson/Bjorn Ulvaeus —
5	A LITTLE BIT MORE Dr. Hook	○	Capitol CL 15871	Sunbury	Ron Haffkine —
6	IF YOU LEAVE ME NOW Chicago	●	CBS 4603	Island	James William Guericco —
7	FERNANDO Abba	●	Epic EPC 4036	Bocu Music	Benny Anderson/Bjorn Ulvaeus —
8	I LOVE TO LOVE Tina Charles	○	CBS 3937	Mautoglade	Biddu —
9	THE ROUSSOS PHENOMENON Demis Roussos	○	Philips DEMIS 001	Mam/Britico	Demis Roussos —
10	DECEMBER '63 Four Seasons	○	Warner Brothers K 16688	Jobete London	Bob Gaudio —
11	UNDER THE MOON OF LOVE Showaddywaddy	○	Bell 1495	Carlin	Mike Hurst —
12	YOU TO ME ARE EVERYTHING Real Thing	○	Pye 7N 25709	Screen Gems	Ken Gold —
13	FOREVER AND EVER Slik	○	Bell 1464	Martin Coulter	Bill Martin/Phil Coulter —
14	SAILING Rod Stewart	●	Warner Brothers K 16600	Island	Tom Dowd —
15	YOUNG HEARTS RUN FREE Candi Staton	○	Warner Brothers K 16730	Warner Bros.	Dave Crawford —
16	COMBINE HARVESTER Wurzels	○	EMI 2450	KPM	Bob Barrett —
17	WHEN FOREVER HAS GONE Demis Roussos	○	Philips 6042 186	Barry Mason Music	Peter Sullivan —
18	JUNGLE ROCK Hank Mizell	○	Charly CS 1005	Carlin	Hank Mizell —
19	CAN'T GET BY WITHOUT YOU Real Thing	○	Pye 7N 45618	Screen Gems/Columbia	Ken Gold —
20	YOU MAKE ME FEEL LIKE DANCING Leo Sayer	○	Chrysalis CHS 2119	Chrysalis/Rondor	Richard Perry —
21	MAMA MIA Abba	○	Epic EPC 3790	Bocu Music	Benny Andersson/Bjorn Ulvaeus —
22	HURT Manhattans	○	CBS 4562	Big Three Music	B. Martin/Manhattans —
23	SILLY LOVE SONGS Wings	○	Parlophone R 6014	McCartney/ATV Music	Paul McCartney —
24	CONVOY C. W. McCall	○	MGM 2006 560	Chappell	Don Fares/Chips Davies —
25	KISS AND SAY GOODBYE Manhattans	○	CBS 4317	April	Manhattans —
26	YOU JUST MIGHT SEE ME CRY Our Kid	○	Polydor 2058 729	B. Mason/Cookaway	T. Sadler —
27	LOVE REALLY HURTS WITHOUT YOU Billy Ocean	○	GTO GT 52	Black Sheep	Ben Findon —
28	YOU SEE THE TROUBLE WITH ME Barry White	○	20th Century BTC 2277	Schroeder	Barry White —
29	LET 'EM IN Wings	○	Parlophone R 6015	McCartney/ATV Music	Paul McCartney —
30	NO CHARGE J. J. Barrie	○	Power Exchange PX 209	London Tree	Bill Amesbury —
31	JEANS ON David Dundas	○	Air CHS 2094	Air/DJM	Air —
32	DON'T TAKE AWAY THE MUSIC Tavares	○	Capitol CL 15886	ATV Music	Freddie Perren —
33	HOWZAT Sherbet	○	Epic EPC 4574	Razzle/Heath Levy	Sherbet/Richard Lush —
34	RODRIGO'S GUITAR CONCERTO D'ARANJUEZ Manuel & The Music Of The Mountains	○	EMI 2383	Critico Music	Norman Newell —
35	BOHEMIAN RHAPSODY Queen	○	EMI 2375	B. Feldman	Roy Thomas Baker/Queen —
36	MISTY BLUE Dorothy Moore	○	Contempo CS 2087	Intersong	Tom Couch/James Stroud —
37	HEAVEN MUST BE MISSING AN ANGEL Tavares	○	Capitol CL 15876	Heath Levy	Freddie Perren —
38	DANCE LITTLE LADY DANCE Tina Charles	○	CBS 4480	Subbidu/Chappell/Rondor/Geronimo	Biddu —
39	I AM A CIDER DRINKER Wurzels	○	EMI 2520	Noon Music	Bob Barrett —
40	MUSIC John Miles	○	Decca F 13627	Velvet/RAK	Alan Parsons —
41	LOVE MACHINE Miracles	○	Tamla Motown TMG 1015	Jobete/London	Freddie Perren —
42	ARIA Acker Bilk	○	Pye 7N 45607	Fresh Air Music	Terry Brown —
43	LET'S STICK TOGETHER Bryan Ferry	○	Island WIP 6307	United Artists	Chris Thomas/Bryan Ferry —
44	IN ZAIRE Johnny Wakelin	○	Pye 7N 45595	Francis Day & Hunter	Steve Elson/Keith Rossiter —
45	THE KILLING OF GEORGIE Rod Stewart	○	Riva 4	Copyright Control	Tom Dowd —
46	GIRL OF MY BEST FRIEND Elvis Presley	○	RCA Victor 2729	Carlin	—
47	PLAY THAT FUNKY MUSIC Wild Cherry	○	Epic EPC 4593	Chappell	Robert Parissi —
48	YOU DON'T HAVE TO GO Chi-Lites	○	Brunswick BR 34	Burlington	Eugene Record —
49	I ONLY WANNA BE WITH YOU Bay City Rollers	○	Bell 1493	Springfield	Jimmy Ienner —
50	ARMS OF MARY Sutherland Brothers & Quiver	○	CBS 4001	Island/Smash Brothers	Howard & Ron Albert —

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ON PAGE 27

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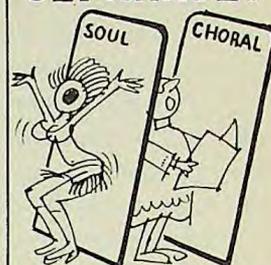
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MW

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Jackson Browne

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His lyrics are quite rightly acclaimed as extraordinarily mature and considered, but their emotion is matched by his music. Backed by a five-piece band including his long-time colleague David Lindley on fiddle, electric and slide guitars, Browne put an energy into the live performance of this work that left no doubt about the solidity of his musicianship.

Whether performing on piano or guitar, his assured playing gave his well-crafted material the necessary warmth to captivate the audience, and it was a tribute to his ability that newer songs like The Pretender, assumed in performance the stature of classics like Take It Easy and Fountain of Sorrow.

The show was rapturously received by the audience, but there was plenty to impress the newcomer — David Lindley surpassed his recorded excellence, while Mark Joran and David Mason (piano and organ respectively) contributed some admirable back-up. Bassist Bryan Garofalo and drummer John Mauzeri could have been more dynamic in places, but still enough fire to support the singer's heartfelt power.

Support act Warren Zeron fared less well, attempting to re-create the powerful sound of his excellent debut album with just his own piano, guitar and

PERFORMANCE

voice, but his songs proved good enough to overcome instrumental limitations and ensure a warm reception.

His engaging stage presence was a hit, especially in the middle of the headliner's set where his impromptu duet with Browne on his own thoroughly enjoyable Werewolves of London was a highspot and his group-accompanied I'll Sleep When I'm Dead indicated a return visit with his own band would be welcome and successful.

Of Browne it could be said he turned in a brace of remarkable performances which will lend a hefty push to the already healthy sales of The Pretender LP.

ANDY MURRAY

Steve Hillage

A BACKSTAGE FIRE delayed the start of Steve Hillage's set at the Hammersmith Odeon but there was no fuss while the crowd waited with remarkable patience for 1976's most unlikely guitar hero to take the stage.

As the smell of burning wafted around the auditorium and the road crew worked wonders, the audience were making their own amusement, punting balloons around and indulging in slightly more illegal hippy pursuits. A theatre full of pothead pixies presented no great threat to the Queen's peace.

Finally Hillage and band trooped on to break into Hurdy Gurdy Man, keeping things tight and pacy for openers. The guitar solo was short and to the point with the band being driven ably along by the splendid Clive Bunker, the former Jethro Tull drummer who did a fine job all night for Hillage.

Then, heralded by the haunting tones of a tiny Tibetan bell, the material began to get into the groove beloved of Hillage fans... multi-layered music built on a swirling and bleeping foundation of three synthesiser players and a glissando guitarist.

The CSNY-like Electric Gypsies followed, with Hillage on acoustic guitar, and then came a long extract from Fish Rising, his 1975 album. Building slowly on a bedrock of synth chords the many-textured music bubbled and swelled, gathering pace and filled with strange percussion effects, even the odd ad-lib quote from the Trumpet Voluntary as the band cruised into the closer, Lunar Music Suite.

Here Hillage uses the entire battery of synthesised guitar effects to distort his Fender into sounding like a church organ, a symphony orchestra

string section, even a trumpet. With full echo running and standing alone beneath a gleaming pyramid suspended from the roof he filled the air with stabbing attacks on the strings sending the echoes chasing themselves around the Odeon.

The show closed to a standing ovation from the front stalls and one was left reflecting that old fashioned as this type of show might be, there is still a big audience for it, and Steve Hillage is just about the only chap doing it right now, even if the audience were a bit bewildered by the political and philosophical theorising that prefaced each number.

JOHN HAYWARD

I Gotta Shoe

I GOTTA SHOE at the Criterion Theatre, London, is a strange little show wrapped around black Cinderella. The first part of the entertainment seems designed to throw the audience off the scent as it simply consists of ambitious choreography and half-remembered songs (plus familiar ones) by such as Gershwin, Arlen and occasionally Caryl Brahms and Ned Sherrin. Perhaps it is for the members of the cast to show their paces. Of these Linda Lewis comes out on top, a trouper to the last, making the best of uninspiring material. Elisabeth Welch, laryngitis notwithstanding, puts in her best, though all the time looking as if she can't quite understand what she's doing there.

The men — Felix Rice, Eric Roberts and Clarke Peters — don't come off so well. Peters has the voice and looks to assure him plenty of work in the future but an indication of the general acting skills is that the scene the audience loved most was that which was easiest to do — a camped up song called Step It Out Sisters, with Rice and Roberts as the Ugly Sisters flouncing about the stage in the hackneyed manner of male entertainers who imagine this is how women do it. There are many other ways to raise a laugh, but the tone was set early on in a bitter little song called Going Wilde with lines such as "The only thing that turns us pale is we might end up in Reading Jail". Smile was another bitter little song; but the trouble with I Gotta Shoe is that it can't comfortably combine cynicism with pantomime. If it's just for fun — and a black Cinderella is fun — then let it be fun throughout. With this show, the audience will have forgotten the digs at racialism the moment Cindy Ella starts singing Nobody Knows The Trouble I See.

VAL FALLOON

MUSIC WEEK

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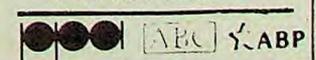
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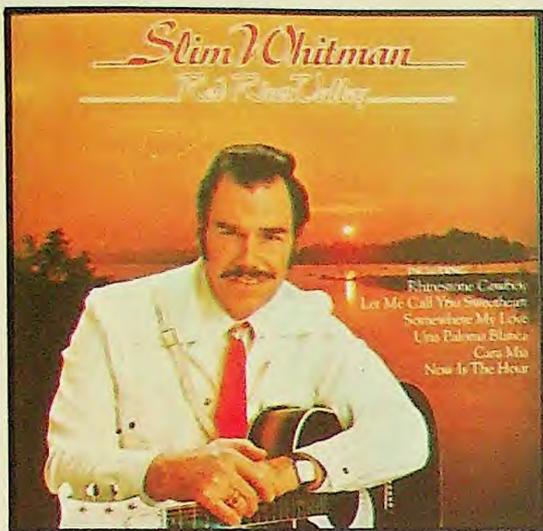
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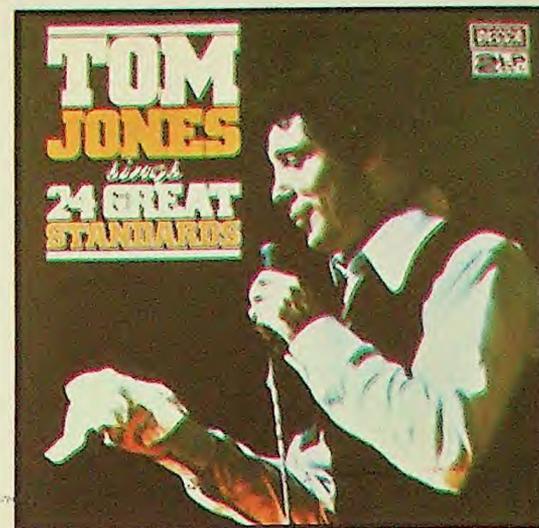
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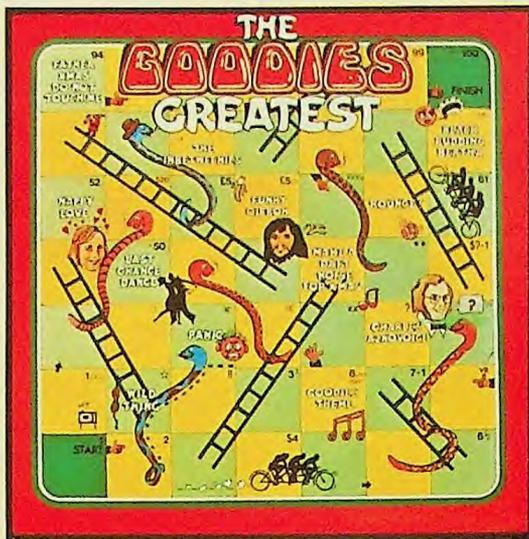
Slim Whitman **RED RIVER VALLEY** United Artists UAS 29993



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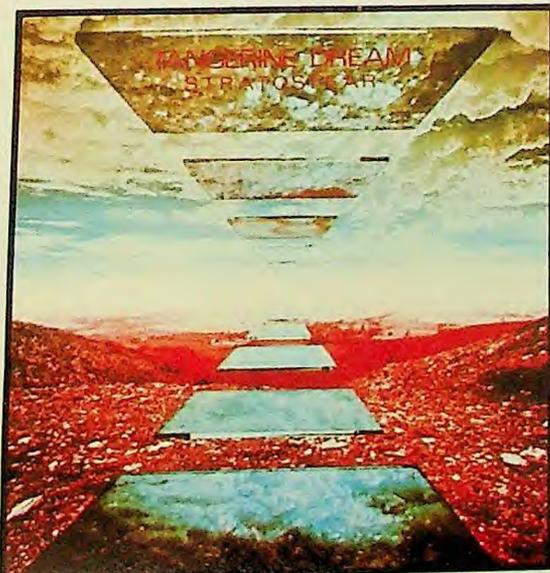
Tom Jones **24 GREAT STANDARDS** Decca DKL 7/1 & 7/2



THE GOODIES GREATEST Bradleys BRADL 1012



Mike Oldfield **BOXED** Virgin VBOX 1



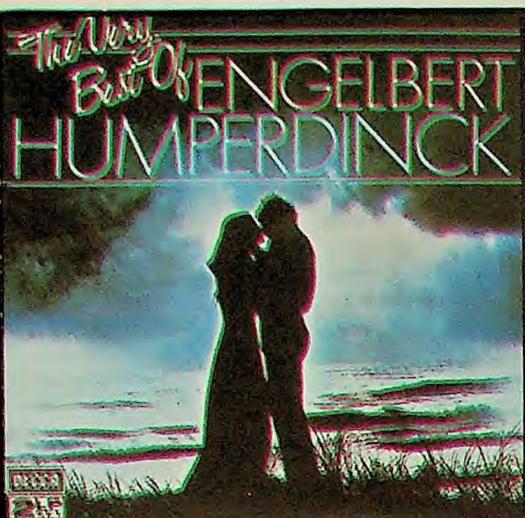
Tangerine Dream **STRATOS FEAR** Virgin V2068

MUSIC

TOP 10

AND TA

TITLE	Artist	Label/No./Cassette/Cartridge
1 20 GOLDEN GREATS	Glen Campbell	Capitol EMTV 2/TC.EMTV2/8X.EMTV2
2 22 GOLDEN GUITAR GREATS	Bert Weedon	Warwick WW 5019/4C.5019/8T.5019
3 100 GOLDEN GREATS	Max Bygraves	Ronco RTDX 2019/4C.RTDX 2019/8T.RTDX 2019
4 ARRIVAL	Abba	Epic EPC 86018/40.86018/42.86018
5 SONGS IN THE KEY OF LIFE	Stevie Wonder	Motown TMSP 6002/TMSP 6002/1/2/8XTMSP 6002/1/2
6 SOUL MOTION	Various	K-Tel NE 930/CE 931/8T.932
7 GREATEST HITS	Abba	Epic EPC 69218/40.69218/42.69218
8 20 ORIGINAL DEAN MARTIN HITS	Dean Martin	Reprise K 54066/K.454066/K8.54066
9 THE SONG REMAINS THE SAME	Led Zeppelin	Swan Song SSK 89402/SK4.89402/SK8.89402
10 GREATEST HITS	Hot Chocolate	RAK SRAK 524/TCSRAK 524/8XSRAK 524
11 THE GREATEST HITS OF	Frankie Valli & The Four Seasons	K-Tel NE 942/CE 943/8T 944
12 FOREVER AND EVER	Demis Roussos	Philips 6325.021/7102.223/7705.099
13 THE INCREDIBLE PLAN	Max Boyce	EMI MB 102/TC MB 102/8 XMB 102
14 THE STORY OF THE WHO	The Who	Polydor 2683.069/3519.020/3870.047
15 BLUE MOVES	Elton John	Rocket ROSP 1/TC.ROSP 1/8XTC.ROSP 1
16 BEST OF THE STYLISTICS VOL 2		H&L 9109.010/7138.168/7739.213
17 FRAMPTON COMES ALIVE	Peter Frampton	A&M AMLM 63703/CLM 63703/YLM 63703
18 SOUNDS OF GLORY	London Philharmonic Choir	Arcade ADEP 25/ADECS 25/ADECA 25
19 A LITTLE BIT MORE	Dr Hook	Capitol E-ST 23795/TC.EST 23795/8X.EST 23795
20 DEEP PURPLE	Deep Purple	Purple TPSA 7517/TC.TPSA 7517/8X.TPSA 7517
21 CHICAGO X	Chicago	CBS 86010/40.86010/42.86010



THE VERY BEST OF Engelbert Humperdinck Decca DKL 9/1-2



Leo Sayer ENDLESS FLIGHT Chrysalis CHR 1125



Jim Reeves 12 SONGS FOR CHRISTMAS Camden CDS 1160

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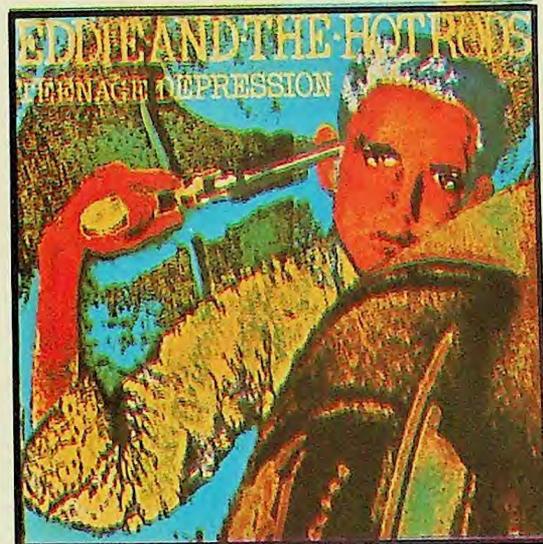
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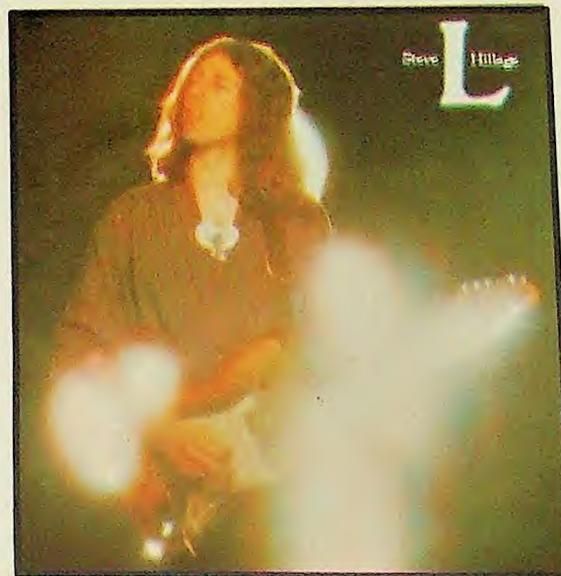
TITLE	Artist	Label/No./Cassette/Cartridge
50 GOLD ON SILVER	Beverly-Phillips Orchestra	Warwick WW 5018/4C.5018/8T.5018
51 LAUGHTER AND TEARS	Neil Sedaka	Polydor 2383.399/3170.399/3820.199
52 SKY HIGH	Tavares	Capitol E-ST 11533/TC.EST 11533/8X.EST 11533
53 OUT ON THE STREET	David Essex	CBS 86017/40.86017/42.86017
54 A NEW WORLD RECORD	Electric Light Orchestra	JET UAG 30017/TCK 30017/-
55 THE PRETENDER	Jackson Browne	Asylum K 53048/K4.53048/-
56 THE DARK SIDE OF THE MOON	Pink Floyd	Harvest SHVL 804/TC.SHVL 804/8X.SHVL 804
56 LIVE IN LONDON	John Denver	RCA Victor RS 1050/PK.11725/P8S.11725
58 DEDICATION	Bay City Rollers	Bell SYBEL 8005/TC.BEL 8005/-
59 FLY LIKE AN EAGLE	Steve Miller Band	Mercury 9286 177/7100.295/-
60 WINGS AT THE SPEED OF SOUND	Wings	Parlophone PAS 10010/TC.PAS 10010/8X.PAS 10010
61 ONE MORE FROM THE ROAD	Lynyrd Skynyrd	MCA MCSP 279/TC2.MCSP 279/-
62 GREAT ITALIAN LOVE SONGS	Various	K-Tel NE 303/TE.515/8T.562
63 BEST OF TONY CHRISTIE	Tony Christie	MCA 2769/TC.MCF 2769/8X.MCF 2769
64 40 GREATEST HITS	Perry Como	K-Tel NE 700/CE 800/8T.900
65 801 LIVE	Various Artists	Island ILPS 9444/ZCI 9444/Y8I 9444
66 THE BEST OF GLADYS KNIGHT & THE PIPS		Buddah BDLH 5013/ZCBDS 5013/Y8BDS 5013
67 STUPIDITY	Dr. Feelgood	United Artists UAS 29990/TCK.29990/8XV.29990
68 HEAT TREATMENT	Graham Parker & The Rumour	Vertigo 6360.137/7138.081/-
69 WISH YOU WERE HERE	Pink Floyd	Harvest SHVL 814/TC.SHVL 814/8X.SHVL814
70 SIMON & GARELKE'S GREATEST HITS		



SPACE AGE HAMMOND Keith Beckingham Hammond Concorde Ad-Rhythm ARPS 1022



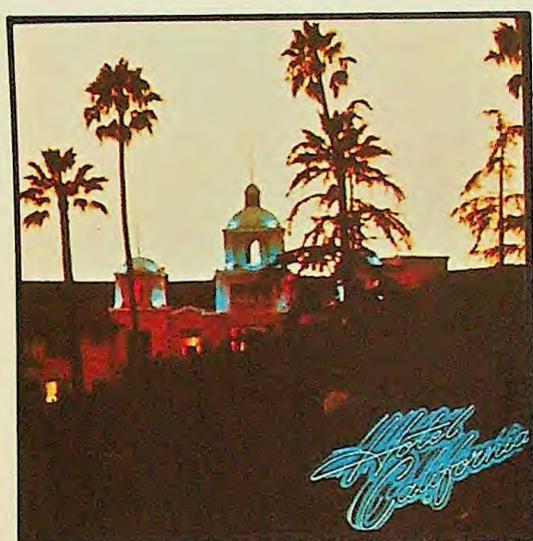
TEENAGE DEPRESSION Eddie & The Hot Rods Island ILPS 9457



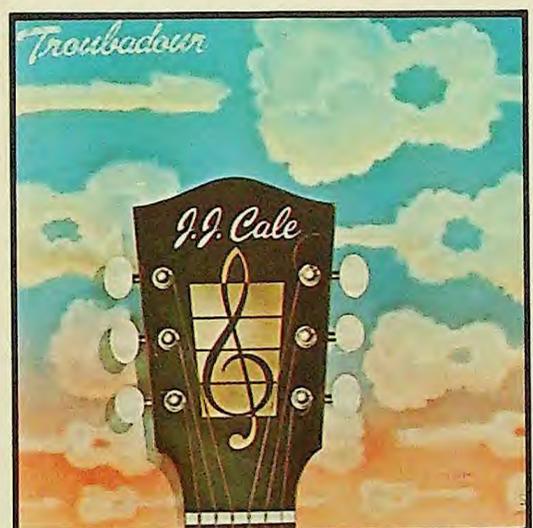
Steve Hillage "L" Virgin V2066



J.A.L.N. Band LIFE IS A FLIGHT Magnet MAG 5017



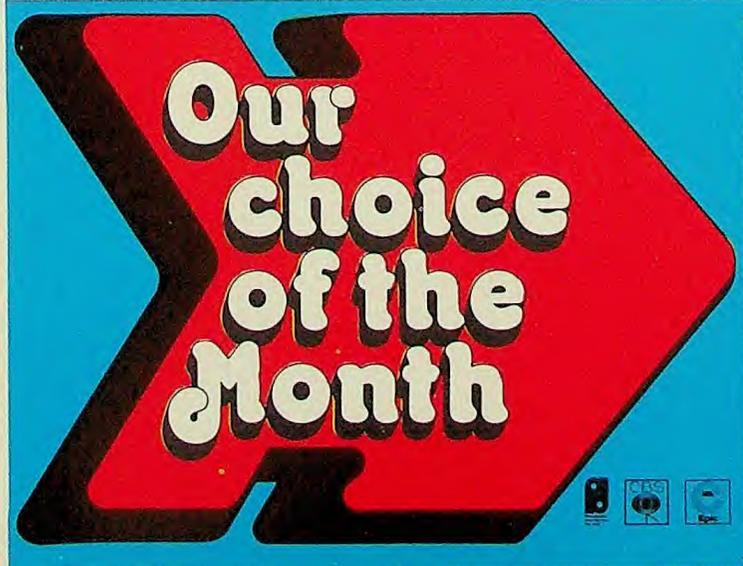
The Eagles HOTEL CALIFORNIA Asylum K53051



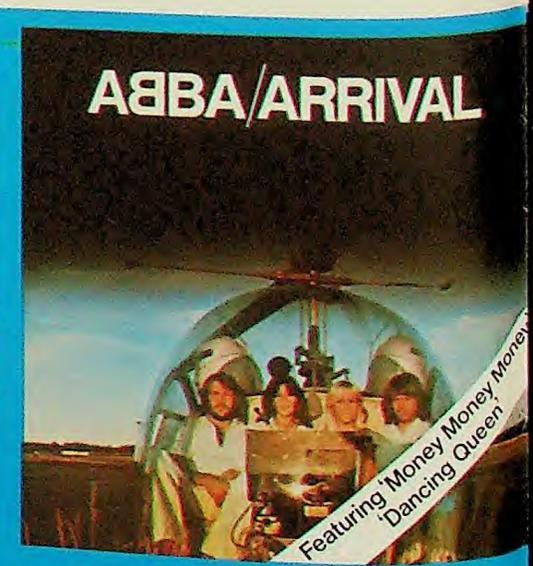
J. J. Cale TROUBADOR Island ISA 5011

- 22 HIS 20 GREATEST HITS Gene Pitney Arcade ADEP 22/ADECS 22/ADECA 22
- 23 SING SOMETHING SIMPLE 76 Cliff Adams Singers Warwick WW 5016/17/4C.WW 5016/17/8T.WW. 5016/17
- 24 JOHNNY THE FOX Thin Lizzy Vertigo 9102.012/7138.082/-
- 25 COUNTRY COMFORT Various K-Tel NE 924/CE 925/8T.926
- 26 A NIGHT ON THE TOWN Rod Stewart Riva RVLP 1/RV41/RV81
- 27 20 GOLDEN GREATS The Beach Boys Capitol EMTV 1/TC.EMTV 1/8X.EMTV 1
- 28 DEREK AND CLIVE LIVE Peter Cook & Dudley Moore Island ILPS 9434/ZCL.9434/Y81.9434
- 29 FORTY MANIA Various Ronco RTD 2018/4C.RTD 2018/8T.RTD 2018
- 30 DISCO ROCKET Various K-Tel NE 948/CE 949/8T 950
- 31 ALL THIS AND WORLD WAR II Various Riva RVLP 2/RV 42/RV 82
- 32 DAVID SOUL David Soul Private Stock PVLP 1012/ZCPSL 1012/Y8PSL 1012
- 33 ATLANTIC CROSSING Rod Stewart Warner Bros. K 56151/K4.56151/K8.56151
- 34 THOUGHTS OF LOVE Shirley Bassey United Artists UAS 30011/TCK 3001/8XV 3001
- 35 L Steve Hillage Virgin V 2066/TCV 2066/-
- 36 ENDLESS FLIGHT Leo Sayer Chrysalis CHR 1125/ZCHR 1125/Y8HR 1125
- 37 BEAUTIFUL NOISE Neil Diamond CBS 86004/40.86004/42.86004
- 38 TECHNICAL ECSTASY Black Sabbath Vertigo 9102.750/7231.400/-
- 38 GREATEST HITS 2 Diana Ross Motown STML 12036/TC.STML 12036/8XTC.STML 12036
- 40 FLEETWOOD MAC Fleetwood Mac Reprise K 54043/K8.54043
- 41 NEW ENGLAND Wishbone Ash MCA MCG 3523/TC MCG 3523/8X MCG 3523
- 42 THEIR GREATEST HITS 1971-1975 Eagles Asylum K 53017/K4.53017/K8.53017
- 43 HAPPY TO BE Demis Roussos Philips 9101.027/7102.474/7705.249
- 44 STRATOSFEAR Tangerine Dream Virgin V 2068/TCV.2068/XV.2068
- 45 LOVES A PRIMA DONNA Steve Harley & Cockney Rebel EMI EMC 3156/CEMC 3516/8XEMC 3516
- 46 BOXED Mike Oldfield Virgin V BOX 1/TCV 2043/XV 2043
- 47 HENRY MANCINI Henry Mancini Arcade ADEP 24/ADECS 24/ACEDA 24
- 48 JAILBREAK Thin Lizzy Vertigo 9102.008/7138.075/7138.074
- 49 TUBULAR BELLS Mike Oldfield Virgin V 2001/TCV 2001/8XV.2001

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Tina Charles DANCE LITTLE LADY CBS 81617



ABBA ARRIVAL Featuring 'Money Money Money' 'Dancing Queen' EPC 8601

- 71 INSTRUMENTAL GOLD Various Warwick WW 5012/4C.5012/8T.5012
- 72 SOME MORE OF ME POEMS AND SONGS Pam Ayres Galaxy GAL 6010/GALC 6010/GALTR 6003
- 73 COMBINE HARVESTER The Wurzels One-Up OU 2138/TC.EXE 2138/-
- 74 ARMCHAIR MELODIES Various K-Tel NE 927/CE 928/8T.929
- 75 A NIGHT AT THE OPERA Queen EMI EMTG 103/TC.EMTC 103/8X.EMTC 103
- 75 A LOVE TRILOGY Donna Summer GTO GTLP 010/GTMC 010/GTET 010
- 77 SOME OF ME POEMS AND SONGS Pam Ayres Galaxy GAL 6003/GALC 6003/-
- 78 44 SUPERSTARS Various K-Tel NE 939/CE 940/8T 941
- 79 IS THIS WATCHA WANT? Barry White 20th Century BTH 516/ZCBT 516/Y8BT 516
- 80 THE ONE FOR ME Acker Bilk & His Clarinet & Strings Pye NSPLX 41052/ZCP 41052/Y8P.41052
- 81 GOOD TIMES Guys & Dolls Magnet MAG 5014/ZCMAG 5014/Y8MAG 5014
- 82 ELVIS PRESLEY'S 40 GREATEST HITS Elvis Presley Arcade ADEP 12/ADECS 12/ADECA 12
- 83 THE FRONT LINE Various Virgin VC 503/-/-
- 84 ELTON JOHN'S GREATEST HITS Elton John DJM DJH 20442/Y8.DJL 442/ZCDJL 442
- 85 FOUR SEASONS OF LOVE Donna Summer GTO GTLP 018/GTMC 018/GTET 018
- 86 SPIRIT John Denver RCA Victor APL1 1694/PK 11731/P8S. 11731
- 87 CHANGES ONE BOWIE David Bowie RCA Victor RS 1055/PK.1055/P8S.1055
- 87 HASTEN DOWN THE WIND Linda Ronstadt Asylum K 53045/K4.53045/K8.53045
- 89 THE SINGLES 1969-1973 Carpenters A&M AMLH 63601/CAM 63601/YAM 63601
- 90 THE BEST OF JOHN DENVER John Denver RCA Victor APL1 0374/APK1.0374/APSI.0374
- 91 REAL THING Real Thing Pye NSPL 18507/ZCP 18507/Y8P 18507
- 92 GOLD PLATED Climax Blues Band BTM 1009/BTMK.1009/-
- 93 HARD RAIN Bob Dylan CBS 86016/40.86016/42.86016
- 94 ROLLED GOLD Rolling Stones Decca ROST 1/2/KROSC 1/2/EROSC 1/2
- 95 PASSPORT Nana Mouskouri Philips 9101.061/7102.490/7705.099
- 96 BLUE FOR YOU Status Quo Vertigo 9102.006/7231.005/7739.029
- 97 SAMPLE CHARLEY PRIDE Charley Pride RCA Victor SAS 1005/MPK 238/MP8 238
- 98 FOUR SYMBOLS Led Zeppelin Atlantic K 50008/K4.50008/K8.50008
- 99 OCTOBERON Barclay James Harvest Polydor 2442.144/3170.407/-
- 00 LETS STICK TOGETHER Bryan Ferry Island ILPS 9367/ZCI.9367/Y8I.9367

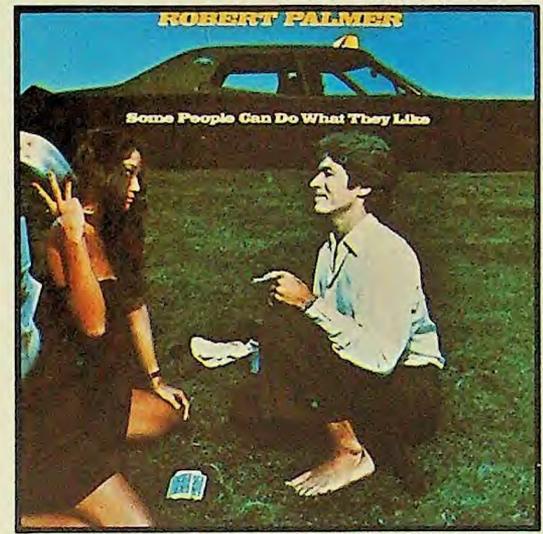
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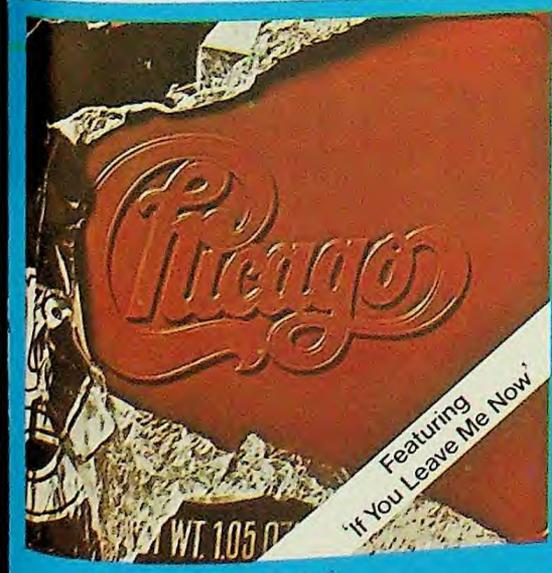
Guys & Dolls THE GOOD TIMES Magnet MAG 5014



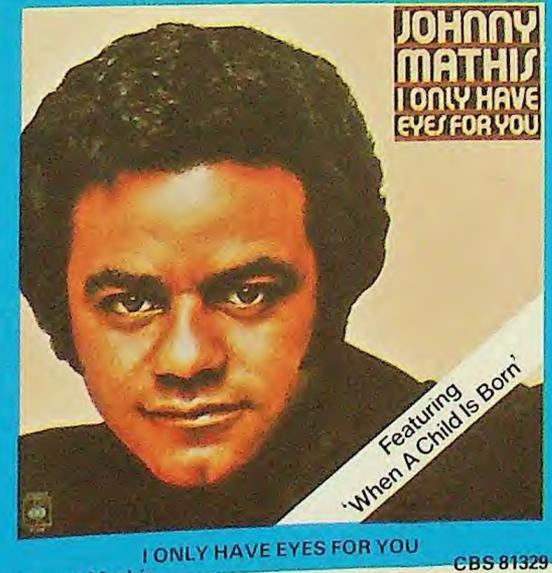
Liverpool Express TRACKS Warner Bros. K56281



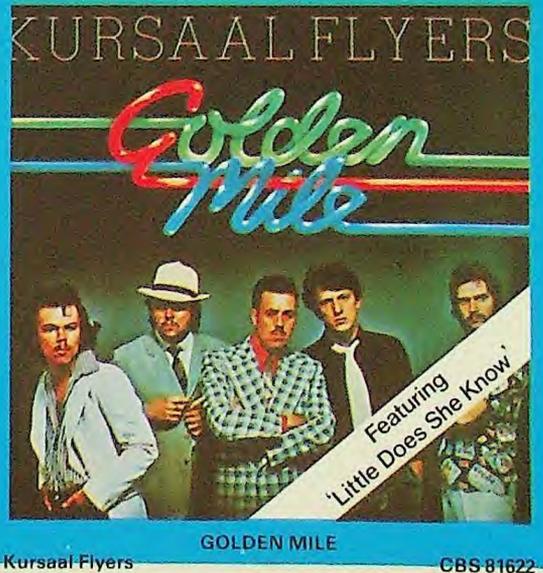
Robert Palmer SOME PEOPLE CAN DO WHAT THEY LIKE Island ILPS 9420



Chicago CHICAGO X CBS 86010



Johnny Mathis I ONLY HAVE EYES FOR YOU CBS 81329



Kursaal Flyers GOLDEN MILE CBS 81622

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 01-561-8722
 EXT.S. 349 and 372

01-848 4515
 01-848 4631
 01-848 4632
 01-848 4633

01-561-8722
 EXTNS. 269 and 337

Sun	31	3	10	17	24	Sun	7	14	21	28
Mon		4	11	18	25	Mon	8	15	22	29
Tue		5	12	19	26	Tue	9	16	23	30
Wed		6	13	20	27	Wed	10	17	24	31
Thu		7	14	21	28	Thu	11	18	25	
Fri	1	8	15	22	29	Fri	12	19	26	
Sat	2	9	16	23	30	Sat	13	20	27	

September

Sun		4	11	18	25	Sun	30	2	9	16	23
Mon		5	12	19	26	Mon	31	3	10	17	24
Tue		6	13	20	27	Tue		4	11	18	25
Wed		7	14	21	28	Wed		5	12	19	26
Thu	1	8	15	22	29	Thu		6	13	20	27
Fri	2	9	16	23	30	Fri		7	14	21	28
Sat	3	10	17	24		Sat	1	8	15	22	29

November

Sun		6	13	20	27	Sun	4	11	18	25
Mon		7	14	21	28	Mon	5	12	19	26
Tue	1	8	15	22	29	Tue	6	13	20	27
Wed	2	9	16	23	30	Wed	7	14	21	28
Thu	3	10	17	24		Thu	8	15	22	29
Fri	4	11	18	25		Fri	9	16	23	30
Sat	5	12	19	26		Sat	10	17	24	31

October

Sun		30	2	9	16	23
Mon		31	3	10	17	24
Tue			4	11	18	25
Wed			5	12	19	26
Thu			6	13	20	27
Fri			7	14	21	28
Sat	1	8	15	22	29	

December

Sun		4	11	18	25
Mon		5	12	19	26
Tue	6	13	20	27	
Wed	7	14	21	28	
Thu	8	15	22	29	
Fri	9	16	23	30	
Sat	10	17	24	31	



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WEEK ENDING DECEMBER 25th 1976

WILLIE MITCHELL

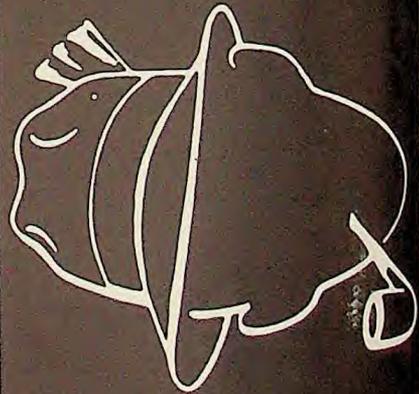
shooting up
the charts
with

"The Champion"

HLLU 10545



Marketed by



1	2	WHEN A CHILD IS BORN	Johnny Mathis	○	CBS 4599
2	1	UNDER THE MOON OF LOVE	Showaddywaddy	●	Bell 1495
3	5	MONEY MONEY MONEY	Abba	○	Epic EPC 4713
4	3	SOMEBODY TO LOVE	Queen		EMI 2565
5	9	PORTSMOUTH	Mike Oldfield		Virgin VS 163
6	4	LIVIN' THING	Electric Light Orchestra	○	Jet UP 36184
7	6	LOVE ME	Yvonne Elliman		RSO 2090 205
8	18	DR. LOVE	Tina Charles		CBS 4779
9	12	LIVING NEXT DOOR TO ALICE	Smokie		RAK 244
10	11	BIONIC SANTA	Chris Hill		Philips 6006.551
11	37	DON'T GIVE UP ON US	David Soul		Private Stock PVT 84
12	7	LEAN ON ME	Mud		Private Stock PVT 85
13	22	FAIRY TALE	Dana		GTO GT 66
14	14	LITTLE DOES SHE KNOW	Kurtaal Flyers		CBS 4689
15	20	GRANDMA'S PARTY	Paul Nicholas		RSO 2090.216
16	8	IF YOU LEAVE ME NOW	Chicago	●	CBS 4603
17	19	WILD SIDE OF LIFE	Status Quo		Vertigo 6059.153
18	13	GET BACK	Rod Stewart		Riva 6
19	27	THINGS WE DO FOR LOVE	10cc		Mercury 6008.002
20	16	STOP ME (IF YOU'VE HEARD IT ALL BEFORE)	Billy Ocean		GTO GT 72
21	17	SORRY SEEMS TO BE THE HARDEST WORD	Elton John		Rocket ROKN 517
22	29	I WISH	Stevie Wonder		Motown TMG 1054
23	26	SIDE SHOW	Barry Biggs		Dynamic DYN 118
24	10	YOU MAKE ME FEEL LIKE DANCING	Leo Sayer	○	Chrysalis CHS 2119
25	33	HAITIAN DIVORCE	Steely Dan		ABC 4152
26	25	MISSISSIPPI	Pussycat	●	Sonet SON 2077
27	15	LOST IN FRANCE	Bonnie Tyler		RCA 2734
28	41

GORDON LIGHTFOOT

"The Wreck
of the
Edmund Fitzgerald"



K14451



K16853

GEORGE BENSON
"This Masquerade"

PRATT & McCLAIN
Fonzies

favourite song
--from the TV Show
"Happy Days"



K14435

GREG LAKE

"I Believe in
Father Christmas"



K18511

ONES TO WATCH

MCA
CHART BREAKERS

from the album *Evita*

DON'T CRY FOR
ME ARGENTINA

Julie Covington

MCA 260

Bing Crosby

New Single

When A Child Is Born

c/w The Only Way To Go

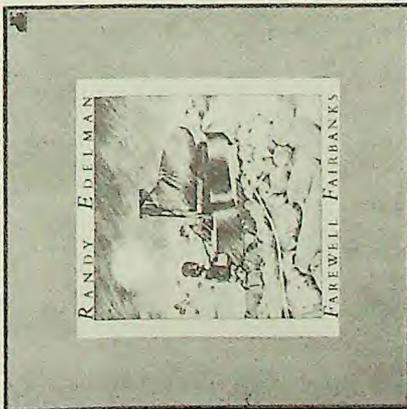
UP 36178



Randy Edelman

new single
'YOU'
BTC 2253

taken from his album
'FAREWELL FAIRBANKS'



BT 494 ZCBT494



Polystar Music Ltd

The new single from



'I Wanna Go Back'

CBS 4786

27	45	LOST IN FRANCE Bonnie Tyler	RCA 2734
28	41	RING OUT SOLSTICE BELLS Jethro Tull	Chrysalis CXP 2
29	24	YOU'LL NEVER GET TO HEAVEN Stylistics	H&L STYL 001
30	23	IF NOT YOU Dr. Hook	Capitol CL 15885
31	49	DADDY COOL Boney M.	Atlantic K 10827
32	47	YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK Drifters	Arista 78
33	36	KEEP IT COMIN' LOVE KC & The Sunshine Band	Jayboy BOY 112
34	42	SING ME AN OLD FASHIONED SONG Billie Jo Spears	United Artists UP 36179
35	46	EVERYMAN MUST HAVE A DREAM Liverpool Express	Warner Bros K 16854
36	31	MAGGIE MAY Rod Stewart	Mercury 6160.006
37	NEW	DON'T CRY FOR ME ARGENTINA Julie Covington	MCA 260
38	38	ANARCHY IN THE UK Sex Pistols	EMI 2566
39	21	DON'T MAKE ME WAIT TOO LONG Barry White	20th Century BTC 2309
40	30	SO SAD THE SONG Gladys Knight & The Pips	Buddah BDS 448
41	50	FLIP Jesse Green	EMI 2564
42	34	HEY MR DREAM MAKER Cliff Richard	EMI 2559
43	44	HANG ON SLOOPY Sandpipers	Satril SAT 114
44	NEW	HERE'S TO LOVE John Christie	EMI 2554
45	NEW	WINTER MELODY Donna Summer	GTO GT 76
46	NEW	CAR WASH ROSE Royce	MCA 267
47	40	SAILING Rod Stewart	● Warner Brothers K 16600
48	NEW	SMILE Pussycat	Sonet SON 2096
49	NEW	SUSPICION Elvis Presley	RCA 2768
50	NEW	LOST WITHOUT YOUR LOVE Bread	Elektra K 12241

● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)
Chart compiled for Music Week and the BBC by British Market Research Bureau

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Julie Covington

MCA 260

title track from the album Carwash

CARWASH

Rose Royce

MCA 267

MCA RECORDS

Paul Gallico's

the Snail's Pace

An album of incredible beauty and charm - Paul Gallico's classic story, adapted and narrated by Spike Milligan with specially composed music played by the London Symphony Orchestra.

RS 1088 Cassette PK11765



