Freddy and the Bienstock

...and other characters

On January 7th You’ll Be Hearing Love On The Airwaves
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 appeal was thought to be expensive in the face of the mounting financial disaster that has hit the NUS this year.

More than 500 members had written to the union earlier this year, and doubt was expressed in the face of the mounting financial crisis that spells trouble for the future of the NUS. The union’s Blackpool conference last May in response to huge losses on concert promotions by college unions around the country.

A national roll-up was thought to be effective in the face of the mounting financial disaster that has hit the NUS this year.

Two companies under the NUS umbrella, a literary and a travel agency, were put into liquidation earlier this year, and doubt was thrown on the financial stability of the entire organisation.

So at Blackpool the conference decided to sell off a substantial holding in its Endsleigh insurance brokerage for a reported £50,000. 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 revamped 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.

Glasgow’s Unicorn Leisure, has also been transferred to Trojan Records as press officer. Tony Kenley, previously a freelance display man, has joined the WEA merchandising department to follow as well as training sessions for social secretaries conference to meet.

The tribunal had heard evidence of the tiny amounts moat serious composers earned for their work, and a classical concerto occupying both sides of a long album earns the composer the full royalty of about £14, whereas a record company will earn only about one-twentieth 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 RRRA for the increase in the minimum rate, Parker said this had been in the present rate (enforce since 1928) was "derisory" and, although a rise to 2½p was necessary to keep pace with inflation, only a rise to 1p was being asked. In the case of a 78 record 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, and was in danger of keeping good songs which had already earned well for the manufacturer and somep-r. the public, who produces the big money. "When the manufacturers have a hit, if they return to their artist - when the manufacturers have a hit, if they return to their artist - they produce 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.

Finally, the argument that the record companies were being too good to the recording artists to the detriment of writers and publishers had been put forward by the RRRA for the increase in the minimum rate, Parker said this had been in the present rate (enforce since 1928) was "derisory" and, although a rise to 2½p was necessary to keep pace with inflation, only a rise to 1p was being asked. In the case of a 78 record 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, and was in danger of keeping good songs which had already earned well for the manufacturer and somep-r. the public, who produces the big money. "When the manufacturers have a hit, if they return to their artist - when the manufacturers have a hit, if they return to their artist - they produce 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.

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Heavy campaigns set for New Year television

by ADAM WHITE

THERE WILL be no TV turn off for any of the new bands from shortly after Christmas. More than a dozen albums are being promoted on the small screen in the New Year, including carry-overs from current campaigns, together with new packages from acts like Slim Harpo, The Guess Who, Frankie Valli, Petula Clark and the Shadows.

Tour-of-the-year television time comes in the first week of January (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 can be understated if competition is tough, as it may be.

Another TV merchant, Ronco, will continue to promote its four-album Classical Gold box set to 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 headphone 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 this year, from a short list of 12 songs selected from a record entry of more than 300.

This time the BBC-televisioned "song for Europe" contest will be in London, not Blackpool, as last year, 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, 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 Munson and Sounds Of Glory LPs.

by TERRI ANDERSON

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

Two prominent independent dealers, Harlequin's Laurie Krieger and Philip 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 the manufacturers.

Ames, who recently lobbied Kwik-Save for the concession to instal record racks 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 by varying methods of ordering and invoicing; the large format, common computer systems, such as the kind which he has just installed for his six Lancashire stores, on a one order for any record title (many thousands of quantities by each shop can go to

Good Earth: label push as Hall joins

GOOD EARTH, the agency, production, record and studio company operated 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 Earl with their new album and single will have a January 1 release.

John Grimadi (ex-Arget) has also signed and is working with a new band, The Shadows, which tours March and a tour early next year, and the new UK band On A Mission. Visconti's band, the Good Earth by Visconti. (Linda Giles and her guitarist) have also signed, while new product is expected from Mary Hopkin, and the Surfin' Sirens, 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, TB and Alex Kornet, 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 housed through the agency or through Visconti's production deals, Hall will sign some subsidiary.

Hall looks to his relationship with RCA — which he feels apt as an employee but retains contact through the production deal — to be satisfactory to both companies concerned.

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Amer/Cam/Yan 66630

**NEWS DOOLEY**

**NOW WAITING** 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 Nilson’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 Miden — 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, George Parson; 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 plants to form a joint Anchor-Virgin sales force from January.** Pickwick Christmas and featured a painting entitled Fan and Games, the work of g.n.d. Monty Lewis … Tina Charles’ Doctor Love bears resemblance to Jackson Five’s 1970 hit, The Love You Save … SMO pulled out of German tour because missiles — including beer cans stuffed with six-inch nails — aimed 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 operation for Copenhaghen’s Stuck outfit and seeking oldies catalogues … recently discovered by Warner Bros., 50 previously unreleased Everly Brothers tracks, which UK company hoped to 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 Pap … Don Schroeder, producer of James and Bobby Purify, who may do some work here for GTO a regular club duo’s successful tv album — first management client for several years in February for Kennedy Street Enterprises.

**AMBo/CAM/Yan 66630**

**GALLAGHER and Lyle**

**“LOVE ON THE AIRWAVES” Released January 3rd 1977**

**Disco djs set Target for plays**

by TERRI ANDERSON

The power of the disco 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 Miza 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 cooperation 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 campaign, and the single is guaranteed three plays 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 Notslingham 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.

One single has already been broken. Martin claims, through a process of long-term plugging in the records of the world’s greatest rock’n’roll band at Miden — Phonogram staff restructuring imminent!

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

**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 with Bob Monkiewicz 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 bought 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 unsold.

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 Superpop for them until Easter next year, when the programme is due to end in its current 26-week run.

As last winter, Superpop has been taken by the majority of tv companies during the autumn, though for the next few years, several companies have declined to take up the option in their contracts. ATV, Granada and ITV are not doing these companies.

Two weeks ago, Mansfield issued a writ for libel against Time Out magazine following an article titled Mike Mansfield — The Profits of Supercop — LWT is keen to make it clear that Mansfield’s action in this case is not a service for hyping rubbish — has planned its all-out campaign for a time when discs are nightly tripling normal audience. The result of this experiment should be of significance to djs, record companies and retailers alike.

**Ambo/Cam/Yan 66630**

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

THOMAS ROUND DONALD ADAMS VALERIE MASTERSON HELEN LANDIS JOHN CARTER MICHAEL WAKEMAN LAWRENCE RICHARD ANN HOOD AND THE GILBERT AND SULLIVAN FESTIVAL ORCHESTRA AND CHORUS CONDUCTOR PETER MURRAY.

GILBERT AND SULLIVAN OVERTURES NSPH 7
THE GONDOLIERS NSPH 8
HMS PINAFORE NSPH 9
THE YEOMEN OF THE GUARD NSPH 10
IOLANTHE NSPH 11
RUDIGORE NSPH 12
THE MIKADO NSPH 13
PIRATES OF PENZANCE NSPH 14
TRIAL BY JURY NSPH 15
GILBERT AND SULLIVAN FAVOURITES NSPH 16

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BY

GEORGE HARRISON

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Order your copy NOW

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Complete in BLOCK CAPITALS and return completed form to:
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Please register me as a subscriber to the 1976/77 catalogue service
Please complete A or B below

A. I/We enclose our cheque for the sum of £

B. I/We hereby authorise RCA Ltd to debit our account as given below

In respect of copies of their catalogue at £4.50 each To the sum of £

Signature

Dealer’s Account Number

Dealer’s name

Dealer’s address

Please return all copies of this form

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PAGE7
Old Mike's Almanac for 1977

WITH RELENTLESS inevitability, Mike Hennessey yet another dispute in 1977 as he takes to his pint gin tankard and tries to shake his hand at some music industry predictions for 1977. All fringes of the Abbey are similarity between the old rubbish and humour is entirely illusory.

January

February

March

April

May

June

Limp Records launches Monk Rock, the single release of a punk band. "We're not a group, we're a gang," says Steve Warden, managing director of the newly-formed label. "We're not going to worry about making records, we're going to worry about creating a movement."

More Virgin and Cube continue to announce records. All companies supply dealers with WATT L.P. 2, and some companies give away giving companies WATT for free. The Beatles release "Let Me Try" in the UK and Arista (U.S.) releases "You've Had A Day" with Maxine Cance. "It's a funny kind of music," says Maxine. "I'm just glad to be recording it."

AIA (Associated Independent Artists) sets up the AIA Guild. The Guild is formed to represent independent artists and ensure that they receive a fair share of the profits from their recordings.

July

August

September

October

November

December

Three people claim to recognise one character in Lord Gaydog's Christmas cartoon... After the whole programme time of ITY booked for compilation album commercials, the commercial stations mail their Christmas programmes to viewers on videocassettes. Everyone will be watching at the end of the programme, as the last line of the programme is always the same: "Happy Christmas to you all."

Doughty hits Britain—by BMRB says not aware of a wording alteration... After all... ARIA (Australian Recording Industry Association) confirms the 1977 awards ceremony will be held in Sydney on the evening of 12th March. The ceremony will be televised by ABC TV and the winners announced at the end of the show. The ceremony will be attended by all the major artists and record companies, and will be televised to over 20 million homes in Australia.

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December

Three people claim to recognise one character in Lord Gaydog's Christmas cartoon... After the whole programme time of ITY booked for compilation album commercials, the commercial stations mail their Christmas programmes to viewers on videocassettes. Everyone will be watching at the end of the programme, as the last line of the programme is always the same: "Happy Christmas to you all."

Doughty hits Britain—by BMRB says not aware of a wording alteration... After all... ARIA (Australian Recording Industry Association) confirms the 1977 awards ceremony will be held in Sydney on the evening of 12th March. The ceremony will be televised by ABC TV and the winners announced at the end of the show. The ceremony will be attended by all the major artists and record companies, and will be televised to over 20 million homes in Australia.

Santana is back again with "Save The Children" and "I Got My Eyes On You". They're also working on a new album together.
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.
The ones we didn't (dare) print

"This is so sudden!"

"I hereby declare that board meeting of Unyxgram Records open. Please be so kind — or, kind, Mr. Secretary as to read the minutes of the last meeting."

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

"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!"

"Indeed Mepheve Schelleva, I trust that you will not play against those musicians from Hamburg without being suitably protected."

"Oh no not again!"
THE BIONS
Ultravox supergroup, Pink and Blue, is copies of those
Werewolf, have all the ingredients
Beggar's Moron. The clothes, in
Kiddies TV show I Was An Infant
most exciting artists this year. These
Six Pustules
five-year-olds, stars of the popular
developments during the
future. I Wanna Hold Your Wand.
only serious disappointment is the
TAPEY HANDSOFF A. DAM WHITMAN
worn by the movie's stars, but the
weirdness of the movie's stars, but the

VARIous
20 Dynamic Misses. Wartelado 7800.
Must be the last of the compilation
must have been previously
Tea For One by 19th Century
Smut's stage persona that won her

UGLE SMUX
Cockroaches. But still, it is confusing
his music with his
ments, a five-string right down to
The 5.45 From Dallas and Little

PUTTI SMUTT
Coaches. Butts. 45, Coachmen. Sm_rotations. Greenwich Village's
in Lowestoft. This disc is a
in your Ear, I Get That Irrn Every
Queen's Been Lost To Me, and that great rock

VARIous Artists
Juke Box. Wartelado 1234. Now
presents a crucial role in the
during the second
Boggs, trend towards full and proper
which played a crucial role in the
documenting the history of Spring.

URi GEller
returns. But still, it is confusing
his music with his
ments, a five-string right down to
The 5.45 From Dallas and Little

Six Pustules
Weep. 14, fun. Chorus. Bumby
By Mason. If for the most
exciting artists this year. These
five-string right down to
Bumby should box well

BUrME HERos
A. Mckay 99, Milkwax 1234567890. Producer: Heroes. Heres. Debut disc by the
Greek keyboard wizard whose family emigrated to
Canada in the Twenties, to where he immigrated in 1964.

Contributions by:
Brian Hooligan
Mark Hevy
Tara Handsoff
A. Dam Whitman
Joints Haywire

PAwELLINGTON
Keef, Deh Derelictown. Grundy
Records BF 1234. Producer: Normal
Grange. This is perhaps one of the
most far-reaching of punk
corresponding to emerge since Puke left
the Sick Parties. The dose-textured
writing throws up all kinds of
interactions, in particular the pages
where the Ellington band is
served by the fervently evangelical
organist of the famous southern
choir, the Coconas. Given

MARCEL MENCAL
The Best Of. Harry 1. Producer:
Auntie Productions. Humpo, the
un节假日的 talent, has had great
success west of the border as a
solo artist. His forte is unusual
instruments, and here he
demonstrates his diversity on the
Scree-Poly Twaddle Harp, a
re-creation of the 14th Century
Ginger (finger-liner) on the
Rhythm Hummock Lucket, and the
Subtle Bodge. Most surprising
are John Threethorns, Dance Of The
Clowntrot Knockout, White Rainbow
And Whishing and Wurling The
Dandelion. Possible single cuts
are The Cuckoo's Lament and
Ineffable Uillelagh. The specialist
shop should stock well.

RUMBING SID HUMP0
The Best Of. Harry 1. Producer:
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And Whishing and Wurling The
Dandelion. Possible single cuts
are The Cuckoo's Lament and
Ineffable Uillelagh. The specialist
shop should stock well.

LEF. RACE
In Concert At Mile End Baths. Better.
Boggs, trend towards full and proper
annexation of vantage repertoires
is taken to its logical conclusion, with
both sides of each LP taken up by
spoken word pieces. The beats
themselves feature a complete
tracking list of the writers
responsible for the liner notes.
The only serious disappointment is the
omission of a properly made
version of the Five Tolynes In The Still Of
The Night from the recent
Anthony & The Magistrates' Tears
On the Leprosy Star. Not only was
the pop market rather difficult to come by, but
retailers with a penchant for
Bumby should box well

JAZZ
BLIND LEMON CURD
Don't Go Where The Empty
Railway Station Blues. Repeo
Records NE 1. Producer: E. Liss
This all-star urban blues album
may be the best since the
Crupette. "Raspberry" Rippe, Exclusively
Leglegler Shorter, and the greater
riverside is DavidHazell. Date of birth:
One of the last — if not the last —
of the Blind Lemonardes. All the
tracks on this album he runs the gamut of
all the instruments from 12-string
10-string, electric rhythm down to
one-string. This is perhaps less a
measure of his versatility than a
commendation on the wretched
capability of his guitar strings. This got
two stars from Richard Williams.
Probably the Best Blues record so far.
I Invented The Blues by Tony
Gatemouth Palmer.

BOA VONAs
Your 100 Gayest Tunes Vol. II.
Swinger 2345. Producer: An
unknown person. An absolutely
thethesional opener for the second
won't happen. Routine follows the
formula laid down in previous
covers 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
Along; Doing The Lambeth Tull.
Will Do well in specialist outlets.

MISCELLANEOUS
Waltz. A one-off, never-to-be-
replayed, mini 78. Producer: Humpo.
This disc is a
in Lowestoft. This disc is a
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in Lowestof
The music scene in England was dominated by the British Invasion, with groups like The Beatles, The Rolling Stones, and The Who leading the charge. Alongside them, there were also prominent American acts making waves in the UK, such as Bob Dylan, Elton John, and the Bee Gees. The year also saw the emergence of new talent, with artists like Joan Armatrading and Kate & Anna McGarrigle gaining attention. The music landscape was diverse, with genres ranging from folk to rock, pop to jazz, and everything in between. The awards section highlights the year's top releases, showcasing a mix of established artists and up-and-coming talent.
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**

**Nigel Grainge**

(Phonogram)

<table>
<thead>
<tr>
<th>Record</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Morning Of Summer Nights</td>
<td>Joni Mitchell</td>
<td>Asylum</td>
</tr>
<tr>
<td>Bossy's Runner Band</td>
<td>Boosy Collins (Warner)</td>
<td></td>
</tr>
<tr>
<td>Zuma</td>
<td>Neil Young (Reprise)</td>
<td></td>
</tr>
<tr>
<td>World Record Electric Light Orchestra</td>
<td>(Jet)</td>
<td></td>
</tr>
<tr>
<td>Smokey's Family Robinson</td>
<td>Smokey Robinson (Motown)</td>
<td></td>
</tr>
<tr>
<td>Livin' For Love</td>
<td>Island</td>
<td></td>
</tr>
<tr>
<td>Ain't That A Bitch</td>
<td>Johnny Guitar Watson (JIM)</td>
<td></td>
</tr>
<tr>
<td>Criss Cross Supertramp</td>
<td>(A&amp;M)</td>
<td></td>
</tr>
<tr>
<td>Steppin' Into Tomorrow</td>
<td>Donald Byrd (Blue Note)</td>
<td></td>
</tr>
<tr>
<td>Safety Zone</td>
<td>Bobby Womack (United Artists)</td>
<td></td>
</tr>
</tbody>
</table>

**Brightest Hope:** None

---

**Jim Flynn**

(Pye)

<table>
<thead>
<tr>
<th>Record</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Break On Through</td>
<td>Jimi Hendrix</td>
<td>(GTO)</td>
</tr>
<tr>
<td>All By Myself</td>
<td>Em Carmer (Arista)</td>
<td></td>
</tr>
<tr>
<td>Songs On The Key Of Life</td>
<td>Wonder (Virgin)</td>
<td></td>
</tr>
<tr>
<td>Single Rupert Holmes</td>
<td>(EP)</td>
<td></td>
</tr>
<tr>
<td>A Little Bit More</td>
<td>Dr. Hook</td>
<td>(Capitol)</td>
</tr>
<tr>
<td>I'm Nearer Famous</td>
<td>Cliff Richard</td>
<td>(EMI)</td>
</tr>
<tr>
<td>Bigger Than Both Of Us</td>
<td>Daryl Hall and John</td>
<td>(RCA)</td>
</tr>
<tr>
<td>Arrival Abba</td>
<td>(CBS)</td>
<td></td>
</tr>
<tr>
<td>Stone The Juke Box</td>
<td>Hank Williams Junior</td>
<td>(Polydor)</td>
</tr>
</tbody>
</table>

**Brightest Hope:** None

---

**Kevin Ryan**

(Charisma)

<table>
<thead>
<tr>
<th>Record</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Royal Swan</td>
<td>Steely Dan</td>
<td>(Atlantic)</td>
</tr>
<tr>
<td>Aurora Joni</td>
<td>Lee Park (?)</td>
<td></td>
</tr>
<tr>
<td>Blue Moves</td>
<td>Elton John</td>
<td>(Polydor)</td>
</tr>
<tr>
<td>Return To Forever</td>
<td>Chick Corea</td>
<td>(CBS)</td>
</tr>
<tr>
<td>Pretender Jackson Browne</td>
<td>(EMI)</td>
<td></td>
</tr>
<tr>
<td>Robert Palmer</td>
<td>Robert Palmer (Island)</td>
<td></td>
</tr>
<tr>
<td>New World Record</td>
<td>Elo</td>
<td>(EMI)</td>
</tr>
<tr>
<td>One Size Fits All</td>
<td>Frank Zappa</td>
<td>(WEA)</td>
</tr>
<tr>
<td>Hasten Down The Wind</td>
<td>Linda Ronstadt</td>
<td>(Asylum)</td>
</tr>
</tbody>
</table>

**Brightest Hope:** Kursaal Flyers

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**Roy Eldridge**

(Chrysalis)

<table>
<thead>
<tr>
<th>Record</th>
<th>Artist</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Fly Like An Eagle</td>
<td>Steve Miller</td>
<td>(Phonogram)</td>
</tr>
<tr>
<td>Joan Armatrading</td>
<td>Joan Armatrading</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>Royal Scene</td>
<td>Steely Dan</td>
<td>(ABC)</td>
</tr>
<tr>
<td>Night Moves</td>
<td>Bob Seger (Capitol)</td>
<td></td>
</tr>
<tr>
<td>The Pretender</td>
<td>Jackson Browne</td>
<td>(Asylum)</td>
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<tr>
<td>Desire</td>
<td>Doon Dylan (CBS)</td>
<td></td>
</tr>
<tr>
<td>Silk Degrees</td>
<td>Boz Scaggs (CBS)</td>
<td></td>
</tr>
<tr>
<td>How Bring You!</td>
<td>Loco</td>
<td></td>
</tr>
</tbody>
</table>

**Brightest Hope:** None

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**Martin Wyatt**

(Anchor)

<table>
<thead>
<tr>
<th>Record</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Breakaway Gallagher and Lyle</td>
<td>(CBS)</td>
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</tr>
<tr>
<td>Songs On The Key Of Life</td>
<td>Stevie Wonder</td>
<td>(Motown)</td>
</tr>
<tr>
<td>Fleetwood Mac</td>
<td>Fleetwood Mac</td>
<td>(CBS)</td>
</tr>
<tr>
<td>Breakaway Apple</td>
<td>(BMG)</td>
<td></td>
</tr>
<tr>
<td>Dreamweaver Gary Wright (Warner)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chicago</td>
<td>N. Chicago</td>
<td></td>
</tr>
<tr>
<td>Frampton Comes Alive Peter Frampton</td>
<td></td>
<td></td>
</tr>
<tr>
<td>New World Record</td>
<td>Elo</td>
<td>(EMI)</td>
</tr>
<tr>
<td>Pretender Jackson Browne</td>
<td>(Kرش)</td>
<td></td>
</tr>
</tbody>
</table>

**Brightest Hope:** Rheid Brothers (EMI)

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**Lee Gопhul**

(RCA)

<table>
<thead>
<tr>
<th>Record</th>
<th>Artist</th>
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</tr>
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<tbody>
<tr>
<td>Frampton Comes Alive</td>
<td>Peter Frampton</td>
<td>(CBS)</td>
</tr>
<tr>
<td>New World Record</td>
<td>Elo</td>
<td>(CBS)</td>
</tr>
<tr>
<td>How Dare You!</td>
<td>Loco</td>
<td></td>
</tr>
<tr>
<td>Children Of The World</td>
<td>The Bee Gees (RSO)</td>
<td></td>
</tr>
<tr>
<td>Silk Degrees</td>
<td>Boz Scaggs</td>
<td>(CBS)</td>
</tr>
<tr>
<td>A Night On The Town</td>
<td>Rod Stewart</td>
<td>(CBS)</td>
</tr>
<tr>
<td>Pretender Jackson Browne</td>
<td>(EMI)</td>
<td></td>
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<tr>
<td>Joan Armatrading</td>
<td>Joan Armatrading</td>
<td>(A&amp;M)</td>
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</tbody>
</table>

**Brightest Hope:** Peter Cook (Charisma)

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**Pete Swettenham**

(WEA)

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<tbody>
<tr>
<td>Joan Armatrading</td>
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<td>(EMI)</td>
</tr>
<tr>
<td>Wish You Were Here Pink Floyd</td>
<td>(Harvest)</td>
<td></td>
</tr>
<tr>
<td>Songs On The Key Of Life</td>
<td>Stevie Wonder</td>
<td>(Motown)</td>
</tr>
<tr>
<td>How Bring You!</td>
<td>Loco</td>
<td>(Mercury)</td>
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<tr>
<td>Plant Life</td>
<td>Herbie Flowers</td>
<td>(Phonogram)</td>
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<tr>
<td>All American Alien Boy</td>
<td>lan Hunter</td>
<td>(CBS)</td>
</tr>
<tr>
<td>The Pretender</td>
<td>Jackson Browne</td>
<td>(CBS)</td>
</tr>
<tr>
<td>Wings over America</td>
<td>Elo</td>
<td>(EMI)</td>
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</tbody>
</table>

**Brightest Hope:** Stephen Bishop, Eddie & The Hot Rods

---

**Howard Thompson**

(Island)

<table>
<thead>
<tr>
<th>Record</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Second Album</td>
<td>Jonathan Richman and the Modern Lovers</td>
<td>(CBS)</td>
</tr>
<tr>
<td>Royal Scene</td>
<td>Steely Dan</td>
<td>(ABC)</td>
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<tr>
<td>Tom Petty and the Heartbreakers</td>
<td></td>
<td>(CBS)</td>
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<tr>
<td>Sinking of the Titanic</td>
<td>(Berserkley)</td>
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<tr>
<td>Sincerely Dwight Twillcy</td>
<td>(Shelter)</td>
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<tr>
<td>Keys To The Country</td>
<td>Barefoot Jerry</td>
<td>(CBS)</td>
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<tr>
<td>Metallic K.O.</td>
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<tr>
<td>Ramones Ramones</td>
<td>(Sire)</td>
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**Brightest Hope:** Nick Lowe (Stiff)

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**Paul Kinder**

(GTO)

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<tr>
<th>Record</th>
<th>Artist</th>
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<tbody>
<tr>
<td>Two's Company</td>
<td>Artie Twostep</td>
<td>(CBS)</td>
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<tr>
<td>Royal Scene</td>
<td>Steely Dan</td>
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<tr>
<td>Joan Armatrading</td>
<td>Joan Armatrading</td>
<td></td>
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<tr>
<td>Silver Album Hall and Oates</td>
<td>(RCA)</td>
<td></td>
</tr>
<tr>
<td>Pretender Jackson Browne</td>
<td>(EMI)</td>
<td></td>
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<tr>
<td>Songs On The Key Of Life</td>
<td>Stevie Wonder</td>
<td></td>
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<tr>
<td>Go For broke Ian</td>
<td>Matthews</td>
<td>(CBS)</td>
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<tr>
<td>Breakaway</td>
<td>Steve</td>
<td>(CBS)</td>
</tr>
<tr>
<td>Hotel California</td>
<td>The Eagles</td>
<td>(CBS)</td>
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<tr>
<td>I'm Nearly Famous</td>
<td>Cliff Richard</td>
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**Brightest Hope:** The Kursaal Flyers

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**Andrew Lauder**

(United Artists)

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<td>Boz Scaggs</td>
<td>(RCA)</td>
</tr>
<tr>
<td>Fleetwood Mac</td>
<td>Fleetwood Mac</td>
<td>(CBS)</td>
</tr>
<tr>
<td>Agents Of Fortune</td>
<td>Blue Oyster Cult</td>
<td>(CBS)</td>
</tr>
<tr>
<td>Circle Filled With Love</td>
<td>Smitty's</td>
<td>(CBS)</td>
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<tr>
<td>Jailbreak Thin</td>
<td>Lizzy</td>
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<tr>
<td>Ted Nugent Ted</td>
<td>Nugent</td>
<td>(Epic)</td>
</tr>
<tr>
<td>Warren Zevon</td>
<td>Warren Zevon</td>
<td>(A&amp;M)</td>
</tr>
<tr>
<td>Havana Daydream</td>
<td>Jimmy Buffett</td>
<td>(CBS)</td>
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**Brightest Hope:** Eddie and the Hot Rods

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**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 Man's Album of the Year. 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 18 points from seven nominations. Second place went to Stevie Wonder's Songs In The Key Of Life, with 93 points and no 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.

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 GREATST 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 GREATST 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 GREATST HITS VOL. 2
15 INSTRUMENTAL GOLD
16 FRAMPTON COMES ALIVE
17 CHANGESONEBowie
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 ROLLING HEDGES
49 MUSIC EXPRESS
50 BEST OF JOHN DENVER

Epic EPC 69218
Capitol EMTV 1
Philips 6262 021
Parlophone PAS 10010
Riva RVL1
EMI EMTC103
CBS 86003
Motown STML 12036
Warwick WW 5012
A&M AMLM 6303
Capitol E-523795
Philips 9101 027
Virgin V 2001
Vertigo 9102 006
K-Tel N E 930
HBL 9109 010
AtM AMLH 68348
Charisma CDS 4001
Swan Song SSK 59102
Philips 9101 051
Ronco RTDX2019
Virgin V 2001
Motown TMSP 6002
Warwick WW 5019
Atlantic K 80106
Capitol E ST 23795
Motown WW 5019
Warner Bros. K 56115
Virgin V 2001
K-Tel NE 930
HBL 9109 010
AtM AMLH 68348
Charisma CDS 4001
Swan Song SSK 59102
Philips 9101 051
Ronco RTDX2019
Vertigo 9102 008
Harvest SHVL 804
Motown STML 12022
Polydor 2680 069
CBS 69003
Epic EPC 66018
CBS 86004
Studio Two TWO 337
K-Tel NE 760
Capitol E ST 11467
Motown STML 12003
Harvest SHVL 814
Decca ROST 1/2
K-Tel NE 702
RCA Victor APL10374
**coury outlines plans for RSO Records’ growth**

**from lita eliscu**

The RIAA 60 days after release, west 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 Ego, the label is looking to renew its impact. Midland International Records have already been announced a couple of years from now, by 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 the band was quite nice about it but “we’ll probably just drop the international”... E'uka, the Andrew Lloyd Webber and RSO Records’ collection of The Phantom of the Opera, will get a mid-June U.S. release. Olivia Records celebrated its fourth anniversary this month. It is not exactly the biggest milestone in the history of rock ‘n’ roll, but it is from the record company, and has produced four albums, two songs, 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. Serenity women throughout the country are now participating in our revamped. Serenity program, and I can tell you that Olivia has sold more than 10,000 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 is just plans but we are 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 a vision that we could do more and encourage more women to get involved in the music industry and the arts. As we have grown, we have seen that the demand for women’s music is stronger than ever before.”

**the smith estate claims that CBS paid Bebe K’Roché, Peter Parker and Judy Grain, Cassie Carter, Kay Woods, and the Beethoven Women’s Music Collective and Terraria. Olivia’s record buyer is selling the female presence in the music industry.”**

COURY outlines plans for RSO Records’ growth

**SINGLES**

1. **1 SILLY LOVE SONGS**
2. **2 DON’T BREAK MY HEART**
3. **3 DISCO LADY**
4. **4 DECEMBER 19**
5. **5 PLAY THAT FUNKY MUSIC**
6. **6 KIDS ARE FINE**
7. **7 LOVE MACHINE PT. 1**
8. **8 WAY TO LEAVE YOUR LOVE**
9. **9 A FIFTH OF BEETHOVEN**
10. **10 I WRITE THE SONGS**
11. **11 LOVE HANGOVER**
12. **12 A LITTLE BIT MORE**
13. **13 BOHEMIAN RHAPSODY**
14. **14 YOU SEXY THING**
15. **15 I’D REALLY LOVE TO SEE YOU TONIGHT**
16. **16 LOVE MACHINE PT. 2**
17. **17 LOVE TO LOVE YOU BABY**
18. **18 THEME FROM “S.W.A.T.”**
19. **19 LOVE MACHINE PT. 3**
20. **20 LOVE MACHINE PT. 4**
21. **21 LOVE MACHINE PT. 5**
22. **22 LOVE MACHINE PT. 6**
23. **23 LOVE MACHINE PT. 7**
24. **24 LOVE MACHINE PT. 8**
25. **25 LOVE MACHINE PT. 9**
26. **26 LOVE MACHINE PT. 10**
27. **27 LOVE MACHINE PT. 11**
28. **28 LOVE MACHINE PT. 12**
29. **29 LOVE MACHINE PT. 13**
30. **30 LOVE MACHINE PT. 14**
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32. **32 LOVE MACHINE PT. 16**
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34. **34 LOVE MACHINE PT. 18**
35. **35 LOVE MACHINE PT. 19**
36. **36 LOVE MACHINE PT. 20**
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42. **42 LOVE MACHINE PT. 26**
43. **43 LOVE MACHINE PT. 27**
44. **44 LOVE MACHINE PT. 28**
45. **45 LOVE MACHINE PT. 29**
46. **46 LOVE MACHINE PT. 30**
47. **47 LOVE MACHINE PT. 31**
48. **48 LOVE MACHINE PT. 32**
49. **49 LOVE MACHINE PT. 33**
50. **50 LOVE MACHINE PT. 34**

**ALBUMS**

1. **FRAMPTON COMES ALIVE**
2. **FEETOOD MAC**
3. **WINDS OF THE SPOON OF THE SPEED**
4. **GREATEST HITS 1971-1976**
5. **CHICAGO IX GREATEST HITS**
6. **THE TEMPTATION**
7. **THE FACE OF THE MUSIC**
8. **BRASS CONSTRUCTION**
9. **THE IRISH DANCE**
10. **AMERICA’S GREATEST HITS — HISTORY**
11. **GREATEST HITS 1971-1975**
12. **GREATEST HITS 1971-1976**
15. **GREATEST HITS 1971-1976**
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50. **GREATEST HITS 1971-1976**
COUNTRY
Hamilton 30-date UK tour

AN EXTENSIVE round of international bookings for George Hamilton IV from the end of January, through February and March. In addition to appearances in Scotland and Scandinavia, the singer is making his first series of theatrical appearances since Autumn 1975. Hamilton did visit Britain during March and April this year for cabaret engagements 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 singer Melba Montgomery and British country artists MIKE & Griff and Peter Sayers.

To coincide with the tour RCA is releasing Hamilton's latest Canadian album Back Home At The Opry RCA PLC 414/5, which follows a visit to the Mervyn Conn Organisation, and subsequent negotiations for a 24 day tour of concert performances as part of the Scottish International Festival of Music in April 1976. Following the British dates, Hamilton's manager Mervyn Conn organised a tour to celebrate a 10th year of concert performances, with a 9 day tour of concert appearances in Norway and Sweden.

January 1976

SYDNEY DEVINE

This Song Is Just For You. Sunset DL 5072. United Artists Records

This is the first real attempt to give Scottish bands, duos and solo artists an opportunity to appear on television. The format of the show is quite similar to the awards creator, Dew Taylor, managing director of Dew Taylor Organisation. "The awards are based upon the U.S. Country Music Awards format," says Dew, "and the American artist is appearing regularly on television, radio and the music magazines. The aim is to gather together on one occasion to present them in a manner that the only way we can assume a fair hearing to every act under the same circumstances."

Taylor, who is one of Scotland's most successful promoters, chose Falkirk because of its modern theatre, extensive advertising, and his company is spending £2,000 on promotion.

The awards take place on January 14 and 15 and, in addition to the judging of the Country, Western, Country-Rock and Country-Rock Newcomer categories, there will be a spot presentation, the two day event will conclude with a country and western concert featuring the groups Roy Lynnn & The Hillbillies and Taylor Organisation.

Full details can be obtained from Dew Taylor Organisation, 163 High Street, Biggar, Lanarkshire ML12 6TP (telephone: 0566/6667).

Larry Cunningham

Larry Cunningham remembers, Jim Reeves Vol. 2. Release BRL 408. Producers: Tom Hill & Del Dobin. Shortly after Jim Reeves’ death, Larry Cunningham had a presentation of material with his Tribute to Jim Reeves and, ever since, has built up a close association between Cunningham’s work and Reeves material. This set contains Farmer's Blues, Drums, Stand At Your Window and Good Buy Girl all of which are Larry’s warm vocal style to get close in the original versions and, although it is not possible to see anything of these tunes, it can only be reflected in the CMA (GB) Chart.

JON DEREK & COUNTRY FEVER

The Country Music-Trial Vol. 1. Maskaede FWS 388. 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 Pilgrims Fathers through the opening up of the West and into the ²0th material of Jimmie Rodgers. The material includes traditional songs such as Barbara Allen and Wayfaring Stranger, A. P. Carter’s I’m Thinking Tonight Of My Be Loved One, and Rodgers’ Pickin’ Time In Georgia. It's an authentic recording and makes all the more authentic by use of the instruments that matches the time period of the songs. The album is well known in Country music and, therefore, should gain sales interest in the average British country release.

Don Gibson

Don Gibson, RCA RS 1067. Another of DJM’s worthy doubles. This also contains the mid-priced bracket, and adding up the No. 33 of songs of singer/songwriter Don Gibson. It is a concept release with the four sides devoted to the material of Hank Williams, pop/country his hits; duets with Sue Thompson; Gibson’s own original material. The presentation, through RCA, keeps a firm country foundation and, as a great percentage of the records are selling, it is seen the light of day before Britain, it should prove appealing to the Gibson fans.

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toworthy reading

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### European top sellers

**West Germany**

1. **JENAS 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 Dee 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

**France**

1. **C'EST GROUPMENT d'Interet Economique de l'Edition Phonographique et Audiovisuelle**
2. **DADDY COOL**, Boney M, Carrere
3. **IN ZAIRE**, Johnny Wakelin
4. **LES FEMMES**, Sheila, Carrere
5. **LE PETIT ROCHEAUX**, Monty and Les Supporters, Phonogram/Disques Monty
6. **GABRIELLE**, Johnny Hallyday, Phonogram/Phillips
7. **LE COEUR TROP GRAND**, Patricia Vargas, Carrere
8. **SOMEBODY TO LOVE**, Donna Summer, EMI
9. **GABRIELLE**, Johnny Hallyday, Phonogram/Phillips

**Italy**

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 FABRICI 43**, Francesco Guccini, EMI
5. **ULLALLA**, Antonello Venditti, CBS
6. **COME UN'ULTIMA CENA**, Giovanni Alleva, Phonogram/Ricordi
7. **GABRIELLE**, Johnny Hallyday, Phonogram/Phillips
8. **LE PETIT ROCHEAUX**, Monty and Les Supporters, Phonogram/Disques Monty
9. **LE PERE DE SYLVIA**, Sacha Distel, Carrere
10. **TROUBLE MAKER**, Roberta Flack, Durium

**Switzerland**

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**, Rumpelstilts, Schnauz/Phonogram

**Holland**

1. **1 IF YOU LEAVE ME NOW**, Chicago, CBS
2. **2 UPSIDE DOWN**, Teach-In, Negram
3. **3 ARABIAN NIGHTS**, The Ritchie Family, Derby-MM
4. **5 MANANA**, George Baker Selection, Negram
5. **6 DON'T TAKE AWAY THE MUSIC**, Tavares, Bovema
6. **7 SOMEBODY TO LOVE**, Queen, Bovema
7. **8 FLIP**, Jesse Green, Red Bus
8. **9 LIVIN' THING**, Electric Light Orchestra, United Artists
9. **10 MAJOR KEES EN DE SINTERKLAAS**, Paul Van Vliet, Philips

### 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 in 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 area of music in recent months. It is an area of music in which developments have surprised even the most optimistic of enthusiasts.

**Switzerland**

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**, Rumpelstilts, Schnauz/Phonogram

**Holland**

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2. **2 UPSIDE DOWN**, Teach-In, Negram
3. **3 ARABIAN NIGHTS**, The Ritchie Family, Derby-MM
4. **5 MANANA**, George Baker Selection, Negram
5. **6 DON'T TAKE AWAY THE MUSIC**, Tavares, Bovema
6. **7 SOMEBODY TO LOVE**, Queen, Bovema
7. **8 FLIP**, Jesse Green, Red Bus
8. **9 LIVIN' THING**, Electric Light Orchestra, United Artists
9. **10 MAJOR KEES EN DE SINTERKLAAS**, Paul Van Vliet, Philips

**To all our good friends in the business**

MUSIC WEEK DECEMBER 25, 1976

EUROPE

**CHRISTMAS GREETINGS FROM ISLAND MUSIC**

Island Music Limited, 47 British Grove, London W4 2NL.
If we don't have dealers on our side, we're dead

MARKETING MEN PART 8

TOM PARKINSON of Polydor

A degree of insurance

average cost is £1,200, which seems little enough to pay for a degree of insurance on a vastly larger investment. There are always some unpredictable elements, though. For instance, Parkinson found himself spending the Salsola money during a heatwave, when TV viewing was at its all-time low and few people were staying around to browse in record shops. As a result, the inevitable lull in promotion and before repeat orders begin to show the campaign has been, was more agonising than usual. Fortunately the Laughter And Tears album came through, and is still selling at the rate of 300 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.

Polydor's strategy is broadly in line with its rivals. Like them Parkinson would prefer fewer albums sheeting 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 Laugh And Tears, and with The Story Of Who. Each campaign is preceded by independent consumer research using questionnaire response in a second tape with no visuals. The

The campaigns themselves are put together in conjunction with an advertising agency. There are many of them, the advertising is carefully tailored to the particular project, and in placement to the particular market in which it is aimed.
Conductor Edo de Waart in his debut 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 see the next few years with confidence and pleasure. To the outside his progress has been rapid and successful in 1986 he became conductor of the Netherlands Wind Ensemble and assistant conductor of the Concertgebouw Orchestra in 1987. Permanent conductor of the Rotterdam Philharmonic Orchestra, he made his first album in 1969 and in 1971 won this principal post conductor of the San Francisco Symphony Orchestra. It was also

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 described in the warm mood of the music. Kempe who was to have conducted this scene of performances. His place was taken by the young Dutch conductor Edo de Waart who was making his debut at Covent Garden. The conducting did not reach the heights as Kempe's most certainly would have done, De Waart revealed himself as an able conductor of a film, though the Strains' music. He was at his best in the more passionate and lyrical parts of the score which came in the opera itself. The Prologue was too complacent in its feelings and allowed for a commendable debut. In the Prologue de Waart portrayed the roles, Germaine Evans and The Music Master, Richard and acted splendidly in his strength and volume which belies his years and Minton's rich, creamy voice. Still to justice to the title of The Composer, Ruth Welling as Zerbinetta has a light voice which lent itself well to the Prologue while Paul Hansard as the Conductor Edo de Waart.
MUSIC WEEK DECEMBER 25, 1976

RADIO LONDON'S PRESENTER'S PICKS.
Paul Owens: I Believe In Father Christmas — Greg Lake (Manticore K 1251)
Tony Fox: I Go To Rio — Peter Allen (A&M AM 7264)
Richard Vaughan: Can't Take My Eyes Off You — Shirley Bassey (United Artists UP 3600)
Ashley Jones: Simple Gifts — Nana Mouskouri (Philips 8042.225)
Robbie Vincent: Bionic Santa — Chris Hill (Philips 6006.551)
Andy Finney: Silver Shirt — Plummet Airlines (Shift BUY 3)
Joni Kaye: It's Gonna Be A Cold Cold Christmas — Dana (GTO GT 45)

RADIO ONE RECORDS OF THE WEEK
Net Edmunds: You've Got Me Running — Gene Cotton (ABC 4154)
Tony Blackburn: Everybody's Talkin' 'Bout Love — Silver Convention (Magnet MAG 82)
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 Solomon (EMI 2569)
David Cornet: Family — Clive Westlake (Decca F 13678)
Brian Faulkner: New Kid In Town — Eagles (Asylum K 13069)
Bernard Mulhem: We Are Going (Wayaya) — 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 1685)

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)
Queen Of The Rodeo — Diane Solomon (EMI 2569)

RADIO CITY
Roger Blythe: Mary's Boy Child — Pettees & Lee (Philips 6006.549)
Norman Thomas: I'll Never Forget You — Ken Dodd (EMI 2388)
Dave Lincoln: Don't Cry For Me Argentina — Julie Covington (MCA 260)

RADIO NORTH
Roger Blythe: Mary's Boy Child — Pettees & Lee (Philips 6006.549)
Norman Thomas: I'll Never Forget You — Ken Dodd (EMI 2388)
Dave Lincoln: Don't Cry For Me Argentina — Julie Covington (MCA 260)

RADIO SOUTH
Mark Wesley: Flip — Jesse Green (EMI 2564)

MCA CHART BREAKERS

From the album CARWASH
Putting Your Money Where Your Mouth Is
Rose Royce
MCA 259

CARWASH
Rose Royce
MCA 257

From the Album EVITA
Don't Cry For Me Argentina
Julie Covington
MCA 260

MCA RECORDS

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PAGE 20
To dealers everywhere—
don’t you be caught
out this xmas!!

When you’ve sold out of half the chart hits and
many top selling albums after the Xmas rush —

DON’T WORRY!!!

Despite all the record companies being closed till January 4th or
thereabouts, you’ll still be able to get supplies of ALL Top 50 and
other singles. Plus ALL top albums, tapes and T.V. products from
the “ONE STOP” with the BIGGEST STOCKS

WE WON’T LET YOU DOWN

Our racks are already bulging with products so we’ll make sure you
can supply all your customers needs AFTER Xmas, as well as before.
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So don’t forget! we’re here to serve you when you need us
most.

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<table>
<thead>
<tr>
<th>No.</th>
<th>Chart Position</th>
<th>Title</th>
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<th>Producer</th>
<th>Label</th>
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<td>Stevie Wonder</td>
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<td>Mike Oldfield</td>
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<td>SING SOMETHING SIMPLE</td>
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<td>Virgin Vox 2001</td>
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<td>Lee Sayer</td>
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<td>ENDLESS FLYING</td>
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<td>CHICAGO X</td>
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**NEXT TEN**

- **JOHNNY THE FOX**, Thin Lizzy, Vertigo 9102 012
- **BABY I'VE HAD ENOUGH**, Johnny Mathis, CBS 81329
- **MAMMY**, Conway Twitty, Capitol CTP 127
- **I WANT YOU FOR ME**, David Essex, CBS 80717
- **WHAT'S LOVE**, Neil Diamond, CBS 80004
- **WOMEN AND WAR II**, Various, Riva RVLP 2
- **GREATEST HITS 2**, Diana Ross, Motown TMG 12036
- **DEEP PURPLE**, Live, Epic EPC 80717
- **THE PRETENDER**, Jackson Browne, Asylum K 53061

**COUNTRY COMFORT**, Various, K-Tel NE 924
## Top Singles from DJM

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<th>Artist</th>
<th>Label No.</th>
<th>Publisher</th>
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<td><strong>AMANDA</strong></td>
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<tr>
<td>&quot;I'M GONNA ENJOY THIS CHRISTMAS&quot;</td>
<td>Amanda</td>
<td>DJS 10730</td>
<td>THIS RECORD CO LTD</td>
<td>Kaplan Kaye</td>
</tr>
<tr>
<td>Amanda will help you enjoy it too, because this record is already a real seller. It's big and bouncy and full of the Christmas spirit - just what we all need.</td>
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<tr>
<td><strong>SERAPHIM</strong></td>
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<tr>
<td>&quot;THE MATCH GIRL&quot;</td>
<td>Seraphim</td>
<td>DJS 10732</td>
<td>THIS RECORD CO LTD</td>
<td>Andrew Pryce-Jackman</td>
</tr>
<tr>
<td>This is a beautiful traditional record with sentimental lyrics that really captures the mood of Christmas. It's getting a lot of plays and it's going to become a great Christmas hit.</td>
<td></td>
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</tr>
</tbody>
</table>
**MARKET PLACE**

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**Terry Blood Records Limited**

**WHOLESALE WAREHOUSE, UNIT 4, FEDERATION ROAD, BURSLEM, STOKE-ON-TRENT.**

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PLEASE NOTE THAT ALL ADVERTISEMENTS WILL BE SOLD BY THE SINGLE COLUMN INCH (MINIMUM RATE £1.00). The per word rate will be discontinued.
Jackson Browne with Two Sold-out Concerts at London’s New Victoria

Jackson Browne confirmed the impression given by his recent album of a strong and original talent. Playing a selection of numbers from his four Asylum albums, he proved able to project his material with an involving warmth, drama and passion, free from resort to the introspective and alienating approach taken by many of today’s singer/songwriters.

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 validity of his musicianship.

Now 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) were given the same respectable treatment as older songs like ‘Take It Easy’ and ‘Fountain of Sorrow’.

The show was rapturously received by the audience, but there was a distinct impression that the new material — David Lindley surprised him with his recorded excellence, while Mark Jordon and David Mason (piano and organ respectively) contributed some admirable back-up. Bassist Bryan Garofalo and drummer John Maceri could have been more dynamic places, but still enough fire to support the singer’s heartfelt songwriting.

Support act Warren Zeron fared less well, attempting to re-create the powerful sound of an old hit, and turning what was an excellent debut album into a JC Penney variety show with an orchestra.


grace green

contact

Steve Hillage

Steve Hillage, A Backstage Fire delayed the opening of the show at the Hammersmith Odeon. There had been an audience waiting with a remarkable patience for 1976’s most likely and highly anticipated stage. As the smell of burning wafted around the auditorium and the road crew worked busily at the back of the stage making their own amusement, the evening turned into something like a slightly more informal hippy party. A theatre full of pothcad pixies presented no great threat to the Queen’s security: finally Hillage and band tramped on to break into Hurdy Gurdy Man, keeping things right and purdy for the audience.

The guitar solo led to the point with the band being driven away by the splendid Clive Bunker, the former Jeeto Tull drummer who didn’t a fine job all night for the audience.

Then, before the hugging of the tiny but thunderous crowd, the material revealed Hillage fans — multi-flavored music built on swirling and bleeping foundation of three synthesizers and a phalanx of electric guitars.

The CSN&Y-like Electric Gypsies followed, with Hillage on acoustic guitar and then came a long extract from Fish Rising, his 1973 album. Building down on a bed of rhythm and synth chord, the audience were a bit bewildered by the show of skill and economy that old fashioned shows might be, and the audience for it, and Steve Hillage is just about doing it right now, even if the audience were a bit bewildered by the approach taken by many of that old fashioned style.

Hillage was in the presence of the intact, the audience and the old fashioned atmosphere that old fashioned shows might be, and the audience for it, and Steve Hillage is just about doing it right now, even if the audience were a bit bewildered by the approach taken by many of that old fashioned style.
To all our advertisers

From

Barry
Nevil
Grace
Steve
Nigel
Felicity
Avril

A 'thank you' advertisement from the advertisement department. Thank you.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label/No./Cassette/Cartridge</th>
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<tbody>
<tr>
<td>1 20 GOLDEN GREATS</td>
<td>Glen Campbell</td>
<td>Capitol EMTV 2/TC.EMTV2/81.X.EMTV2</td>
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<tr>
<td>2 22 GOLDEN GUITAR GREATS</td>
<td>Bert Weedon</td>
<td>Warwick WW 5019/4C.5019/8T.5019</td>
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<tr>
<td>3 100 GOLDEN GREATS</td>
<td>Max Bygraves</td>
<td>Rezo RTOX 2019/4C.RTOX 2019/8T.RTOX 2019</td>
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<td>4 ARRIVAL Abba</td>
<td>Epic EPC 66018/40.66018/42.66018</td>
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<td>5 SONGS IN THE KEY OF LIFE</td>
<td>Stevie Wonder</td>
<td>Motown TMSP 6002/1/2/XTMSP 6002/1/2</td>
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<td>6 SOUL MOTION Various</td>
<td>K-Tel NE 542/CE 943/8T.944</td>
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<td>7 GREATEST HITS Abba</td>
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<td>Dean Martin</td>
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<td>Swan Song SSK 69402/SSK.45642/SSK.59602</td>
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<td>12 FOREVER AND EVER Demis Roussos</td>
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<td>EMI 900/102/TC.MB 102/8.XMB 102</td>
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<td>14 THE STORY OF THE WHO</td>
<td>The Who</td>
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<td>Rocket RROPP 1/TC.RROPP 1/8XTC.RROPP 1</td>
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<td>17 FRAMPTON COMES ALIVE</td>
<td>Peter Frampton</td>
<td>A&amp;M ANLM 6370/CLM 6370/2YLIM 53703</td>
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<td>18 SOUNDS OF GLORY</td>
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<td>19 A LITTLE BIT MORE Dr Hook</td>
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<td>Harvest SHVL 8005/TC.8005/TC.8005</td>
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<td>56 Live in London</td>
<td>John Denver</td>
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<td>Sunt SYBEL 8005/TC.8005/TC.8005</td>
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<td>64 40 Greatest Hits</td>
<td>Perry Como</td>
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<td>68 Heat Treatment</td>
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<td>69 Wish You Were Here</td>
<td>Pink Floyd</td>
<td>Harvest SHVL 804/TC.SHLV 804/TC.SHLV 804</td>
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**Week 60 LPs**

**PEPS**

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<td>&quot;L&quot;</td>
<td>Steve Hillage</td>
<td>Virgin V2066</td>
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**12 Songs for Christmas**

**Jim Reeves**

**12 Songs of Christmas**

**Leo Sayer**

**Endless Flight**

**Chrysalis CH1125**

**The Very Best of Engelbert Humperdinck**

**Decca DKL 9/1-2**

** espaço-age Hammond**

**Keith Beckham Hammond Concorda**

**ARPS 1022**

**Steve Hillage**
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<td>Gene Pitney</td>
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<td>SING SOMETHING SIMPLE</td>
<td>76 Cliff Adams Singers</td>
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<td>24</td>
<td>JOHNNY THE FOX</td>
<td>Thin Lizzy</td>
<td>Vertigo</td>
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<tr>
<td>25</td>
<td>COUNTRY COMFORT</td>
<td>Various</td>
<td>Capitol</td>
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<td>26</td>
<td>A NIGHT ON THE TOWN</td>
<td>Rod Stewart</td>
<td>Reprise</td>
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<td>27</td>
<td>20 GOLDEN GREATS</td>
<td>The Beach Boys</td>
<td>Capitol</td>
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<td>DEREK AND CLIVE LIVE</td>
<td>Peter Cook &amp; Dudley Moore</td>
<td>Island</td>
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<td>29</td>
<td>FORTY MANIA</td>
<td>Various</td>
<td>Reprise</td>
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<td>DISCO ROCKET</td>
<td>Various</td>
<td>Reprise</td>
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<td>ALL THIS AND WORLD WAR II</td>
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<td>DAVID SOUL</td>
<td>David Soul</td>
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<td>Virgin</td>
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<td>Leo Sayer</td>
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<td>BEAUTIFUL NOISE</td>
<td>Neil Diamond</td>
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<td>Black Sabbath</td>
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<td>GREATEST HITS 2</td>
<td>Diana Ross</td>
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<td>Wishbone Ash</td>
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<td>THEIR GREATEST HITS 1971-1975</td>
<td>Eagles</td>
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<td>43</td>
<td>HAPPY TO BE</td>
<td>Demis Roussos</td>
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<td>Tangerine Dream</td>
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<td>LOVES A PRIMA DONNA</td>
<td>Steve Harley &amp; Cockney Rebel</td>
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<td>BOXED</td>
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<td>Virgin</td>
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<td>HENRY MANCINI</td>
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<td>49</td>
<td>TUBULAR Bells</td>
<td>Mike Oldfield</td>
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MUSIC WEEK chart compiled by British Market Research & departments in the month of NOV. The chart does not list outlets. Tape numbers are listed for convenience and the performance. Printed by Billboard publications (Colour sleeves)
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<td>01</td>
<td><em>INSTRUMENTAL GOLD</em> Various</td>
<td>Warwick WW 5012</td>
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<td><em>SOME MORE OF ME POEMS AND SONGS</em> Pam Ayres</td>
<td>Galaxy GAL 6010</td>
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<td>03</td>
<td><em>COMBINE HARVESTER</em> The Wurzels</td>
<td>One-Up GUL 2373/99</td>
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<td><em>ARMCHAIR MELODIES</em> Various</td>
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<td><em>A NIGHT AT THE OPERA</em> Queen</td>
<td>EMI 100/EMC 105/EMC 105</td>
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<td><em>A LOVE TRILOGY</em> Donna Summer</td>
<td>GTD GTP 100/TMC 100/TGT 100</td>
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<td>07</td>
<td><em>SOME OF ME POEMS AND SONGS</em> Pam Ayres</td>
<td>Galaxy GAL 6003</td>
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<td><em>44 SUPERSTARS</em> Various</td>
<td>K-Tel UK 93/21</td>
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<td>09</td>
<td><em>IS THIS WATCHA WANT?</em> Barry White</td>
<td>20th Century 8TH 20042/8TH 20042</td>
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<td><em>THE ONE FOR ME</em> Acker Bilk &amp; His Clarinet &amp; Strings</td>
<td>Pye NPLX 41052/ZCP 41052/Y8BP 41052</td>
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<td><em>GOOD TIMES</em> Guys &amp; Dolls</td>
<td>Magnet MAG 5014</td>
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<td><em>ELVIS PRESLEY'S 40 GREATEST HITS</em> Elvis Presley</td>
<td>Arcade ADEP 12/ADEP 12/ADEP 12</td>
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<td><em>THE FRONT LINE</em> Various</td>
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<td><em>ELTON JOHN'S GREATEST HITS</em> Elton John</td>
<td>DJM DJH 340/2DJH 442/ZDJH 442</td>
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<td><em>FOUR SEASONS OF LOVE</em> Donna Summer</td>
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<td><em>SPIRIT</em> John Denver</td>
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<td><em>CHANGESONEBOWIE</em> David Bowie</td>
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<td><em>HASTEN DOWN THE WIND</em> Linda Ronstadt</td>
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<td>BLM 105/BLM 270/105/BLM 105/BLM 105</td>
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<td>Decca RST 128/RDC 128/RDC 128/RDC 128</td>
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<td><em>PASSPORT</em> Nana Mouskouri</td>
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<td><em>BLUE FOR YOU</em> Status Quo</td>
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<td><em>SAMPLE CHARLEY PRIDE</em> Charley Pride</td>
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<td><em>OCTOBERON</em> Barclay James Harvest</td>
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<td><em>LETS STICK TOGETHER</em> Bryan Ferry</td>
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Note: This list is from 300 conventional record shops and indicates sales through rack, chain stores and other order of listings is not an indication of sales (re-advertisements).
# Music Week 1977

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**1977: A Record Year on Charisma.**

- GENESIS
- PETER GABRIEL
- A.F.T.
- PATRICK MORAZ
- HAWKWIND
- ADRIAN WAGNER
- BRAND X
- CHRIS WHITE
- PETER HAMMILL
- VAN DER GRAAF GENERATOR
- BERT JANSCH
- ALAN PARSONS
- BARRY HUMPHRIES
- SIR JOHN BETJEMAN
- MONTY PYTHON
- BO HANSSON
- STEVE HACKETT

**Sounds Great!**

---

**EMI Distribution & Dealer Services Division**

For ORDERS phone: 01-759-4632 01-759-4611 01-848-9811

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**Enterprise Van Sales Distribution**

[Map illustration]
<table>
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**MUSIC WEEK**
NEW PULL-OUT
TOP 50
SINGLES CHART
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<td>RING OUT SILENCE BELLS</td>
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**GORDON LIGHTFOOT**
"The Wreck of the Edmund Fitzgerald"

**GEORGE BENSON**
"This Masquerade"

**PRATT & McLAIN**
Fonzie's favourite song
--from the TV Show
"Happy Days"

**GREG LAKE**
"I Believe in Father Christmas"

**ONES TO WATCH**

**MCA CHART BREAKERS**
from the album Evita

**DONT CRY FOR ME ARGENTINA**
Julie Covington
MCA 2608
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**Cherish**: The new single from The Seekers

*I Wanna Go Back*

CBS 4786
Can you spare us a tick before you pin this chart up...

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