

No 1 - DECEMBER NIGHT IN 1963 - FOUR SEASONS

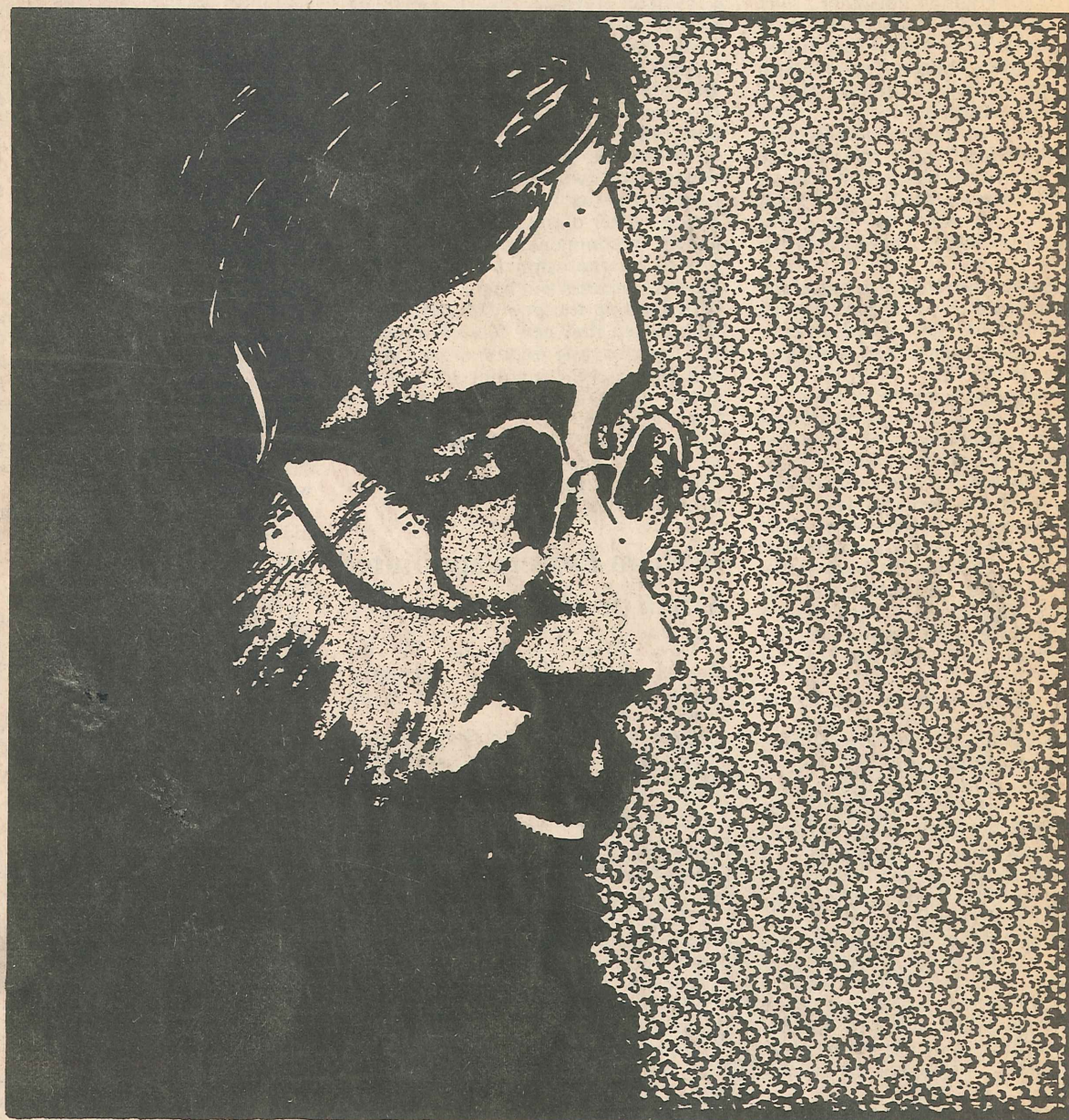
RPM WEEKLY

60 CENTS

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A Magazine to the Radio and Recording Industries and the Allied Arts



Bruce Cockburn (see page 10)

New U.S. copyright law will bring \$\$ into Canada

After 12 years of discussion and study, the U.S. congress will soon enact new copyright legislation. When passed, it will mark the first revision of copyright law there since pro-copyright president Theodore Roosevelt steered statutes through congress in 1909.

Proposals for the new law increase the fees payable to owners of copyrighted material by record companies recording the music and require new types of music users, such as cable TV and jukebox owners, to pay for the use of copyrighted music.

The bill, which passed the U.S. Senate and is now before the House judiciary subcommittee, contains a number of provisions directly effecting the music industry:

It proposes an increase in the compulsory licensing royalty rate (the fee paid by record companies to owners of recorded copyrighted music) from 2 cents to 2.5 cents per song per record sold. Publishers have asked for 3 cents.

It requires an \$8 per-machine annual fee paid by jukebox owners (\$7 to publishers, \$1 for composers). There are more than a half a million juke boxes in the U.S.

The bill also creates a class of compulsory licence for educators and establishes guidelines for minimal photocopying of printed material.

Not included in the bill is the record industry's demand for radio stations to pay a set portion of their annual gross to performers and record companies in addition to performing rights fees paid to publishers and composers. This measure was defeated last year but has been reintroduced by Senator Hugh Scott in separate legislation.

If the legislation becomes law, and observers believe it will (possibly as early as late spring), the duration of copyright protection will be extended to the creator's life plus 50 years, and a royalty tribunal of the Library of Congress will be empowered to adjust royalty rates and the basis on which they are assessed 10 years after the legislation is passed and periodically after that.

Franco Columbo, head of the newly-formed Canadian Music Reproduction Rights Agency told RPM that it would be difficult to assess how much more revenue will come into Canada for U.S. recordings of Canadian copyrighted music, but it will be significant.

Columbo pointed out that the new legislation fixes the mechanical royalty rates only for music licenced since February 1972. Rates for recording music first recorded before then will be negotiable.

Columbo says CMRPA-member publishers will determine whether the organization will collect mechanical royalties from U.S. record companies

or to continue their current practice of working through the U.S. collection agency. The CMRPA was recently set up primarily to collect royalties from Canadian record companies.

In Canada the current mechanical royalty rates are 2 cents per side per record on singles. The rate on LP cuts Columbo told RPM, is negotiable be negotiable.

Copyright lawyer John Mills Q.C., general manager of CAPAC, estimates that we are about five years away from copyright revision in Canada. He expects a discussion paper, currently being prepared by an inter-departmental committee set up by the federal department of consumer and corporate affairs, to be made public next fall.

Following public discussion, the department will prepare a "white paper", the first step toward legislative action. After discussion of the "white paper" recommendations will be approved by the cabinet and the parliamentary process will begin.

Regarding the new U.S. legislation, Mills noted that new fees collected by U.S. performing rights organizations will increase the amount of performance rights royalties coming into Canada. This, in a small way, will offset some of the millions of dollars in deficit Canada faces each year in net music royalty flow between the two countries.

Graham Powers appointed Arista product manager

Dave Evans, marketing VP for Capitol EMI (Canada), appointed Graham Powers to be the new Arista product manager.

Powers was Capitol's eastern region promo rep, based in Montreal. He will be moving to Toronto.

Studio heads suffering from government charges

A cross-sectioning of Toronto recording studios Manta, Thunder and Sounds Interchange, has revealed a number of "beefs" that will be explored in greater detail during the coming weeks.

One major complaint is that certain pieces of equipment must be purchased from Germany and the U.S. because of the high degree of workmanship and quality that goes into all their make of consoles, mixing boards and 24-track machines. When the government "turns around" and charges a hefty import duty on equipment that can cost from \$30,000 to \$200,000, a tagged on duty can amount to thousands of dollars. It is of the general opinion that "... Canada is not in the position of manufacturing such equipment because of a lack of capital and also because some of our finest technical knowledge has been lured to work down in the States."

Also taking a hefty economic chunk is the 7 per cent retail sales tax imposed by the provincial government "... which should be balanced out by some sort of leniency."

"Rather than having government subsidies," one studio head said, "it would be nice to have a depreciation write-off as they have in the film industry, but supposedly film is considered as more prestigious 'artistically' than a rock 'n roll record."

Average costs for producing a rock LP amounts to \$15,000-20,000, including overdubbing and electronics.

"They're not aware that we don't make all that much money and at times don't break even.

"It would be nice if the government supported the music industry, but it seems that they're totally ignorant of what our needs are.

CBC Juno Awards rating "extremely high"

CBC's Variety Department were very excited with the rating results of the March 15th telecast of the Juno Awards.

The 90 minute television special showed a remarkable 24 on the ratings which indicate approximately 3.5 million listeners and puts the show up with the biggest audience grabbers like Happy Days, All in the Family, Mary Tyler Moore and Chico and the Man.

The ratings are taken by the CBC with over 2500 households reporting. The computerized results also put the Juno Awards at 58 in the "Enjoyment Index".

Jack McAndrew who heads up the CBC Variety Department said

he was "very pleased". He went on, "The very high rating indicated that the public was interested in the Junos as a prestige event and the results of the ratings are an encouragement for the future of the Junos."

Also, as a result of the Junos, many of the performers, nominees and winners will be featured in upcoming specials and shows, including Gino Vanelli, Gordon Lightfoot, Anne Murray and Murray McLaughlan with Bruce Cockburn. McAndrew is personally taking charge of guaranteeing the exposure of Canadian recording acts in the future of CBC Variety.

Phonodisc celebrates 20 and launches Brygraves

by Michael Dolgy

3... RPM MAGAZINE - April 10, 1976

"We've made a lot of mistakes and been through several crisis periods during our 20 years," said Phonodisc Ltd. president Don McKim on the occasion of his company's twentieth anniversary of operation, "but we've learned a lot, we've landed solidly on our feet and we're healthier than ever, regardless of our trials and tribulations. I've convinced myself now that we'll always find our own independent way to progress, come hell or high water."

The month of March milestone two significant events in the development of Canada's Phonodisc Ltd.

One was the company's twentieth anniversary and the other, the announcement of the first cross-Canada



Phonodisc's Don McKim

tour by Max Bygraves, Phonodisc's "singalong" top-seller on the Pye label.

Phonodisc has managed to build a best-selling artist out of a comparative unknown for the "momma and poppa" market. The Bygraves' phenomenon has been due in part to the support of in-store play provided by Shirley Harrison, Fran Minch and others in the Canadian Eaton's department store chain. Along with many record retailers aware of the vast adult record market, they have found that memories stirred up in the minds of the middle-aged (immediately upon hearing Max Bygraves and revivals of hits dating back to the turn of the century) can produce a reaction geared towards impulse buying.

The Phonodisc distribution of Bygraves' Singalong With Max LP currently has sold upwards to 100,000 copies.

Bygraves is number one in the music halls of Britain and a top-rated BBC-TV personality. He is renowned as comedian and actor, and as a singer his audience appeal is regarded as magnetic. Since 1950, Bygraves has been called upon for several Royal Command Performances holding the box office record at London's famed Victoria Palace. His original 3-week engagement stretched to an unprecedented eleven full-house months.

To kick off Bygraves' first Canadian tour, Phonodisc have released his newest LP titled I Wanna Sing You A Story followed up by the single What Time Of Day f/s Joanna-Joanna. A series of trade/media activities are in the final planning stages with 2-day stops from Hamilton and London through Winnipeg, Calgary, Edmonton, Vancouver and Victoria.

Bygraves is a top favourite with Canadians old enough to wax nostalgic over the 150 all-time hits that he has recorded in his singalong medley style.

The Phonodisc story is as colourful as the songs Bygraves sings.

In March 1956, following his resignation as general manager of Quality Records Ltd., Don McKim founded the Phonodisc operation "against just about everyone's advice," using his home as initial base, his wife Betty as the company's only employee and Little Richard as Phonodisc's one and only artist.

In 1957, McKim moved Phonodisc to its first office-warehouse location on Toronto's Church Street, then to King and eventually to its present 10,000 square foot plant in Scarborough. Key personnel during those early days included Ron Newman, Jack Boswell, (Toronto headquarters)

and Bill Fisher, Frank Weaver, and Wally Sokulsky (branch offices in Montreal, Vancouver and Winnipeg respectively). In addition to McKim, the only remaining company original is Bob Rowland, presently shipping supervisor in Scarborough.

As Phonodisc grew it assembled an expanding group of independent U.S. labels as exclusive Canadian licensee. First in catalogue importance was the Kapp label (Roger Williams, Jane Morgan), then King (the leading country and R&B group) and Jubilee, Metro-media, Chess-Checker, Vanguard and a host of other independents (many of which disappeared or merged into multi-corporate bodies during the great invasion of the record biz in the late Sixties by the conglomerates).

The dwindling number of independent labels which remained in 1969-1970 as active sources of Phonodisc record supply, threatened the existence of the company.

McKim then decided to change the Phonodisc approach on the market.

"We finally saw the light," he said.

"There was just no way any longer, with the growth of the majors in the business and their mushrooming Canadian subsidiaries, that we could compete on their own ground rules with product of the same type that we were using to saturate the market. They had the big money and the big names and apart from Motown, which was our licensee more than just coincidentally for their ten Canadian golden years, we didn't have the ammunition. And

McKIM continued on page 16

A portion of Eatons Scarborough Town Centre crowd that arrived for autograph session for Max Bygraves. CKEY's Jim Paulson emceed the session.



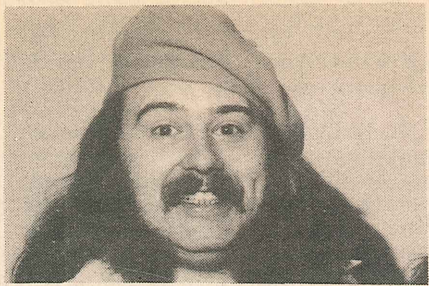
Axe's Thundermug clap and stomp abroad

"We emphasize dancing because our drummer is such a maniac," explained lead vocalist/guitarist Bill Durst of Axe Records' Thundermug band. "But basically," he insists, "we're a powerhouse rock trio . . . unique for a 3-piece unit because of our musicianship."

London Ontario's Thundermug comprise composer Durst, bassist Jim Corbett and drummer Ed Pranskus. The three have been playing together since 1968.

In the fall of 1971, Axe Records' Greg Hambleton heard the Thundermug during a session at Toronto's Nash Rehearsal Hall and by December had signed the band to an exclusive contract. Their first LP, released in 1972 was titled Thundermug Strikes. The single Africa was pulled for an international release. Orbit was released during the beginning of 1974 and Ta-daa in early 1975.

Thundermug product has been distributed to an approving programmer



reaction in Germany, England and Belgium, and racking up an impressive following in the U.S.

"But Canada is very important to our career," Durst told RPM, "and we're very interested in becoming a nationally-known group."

The Thundermug recently completed a cross-Canada Quadraconcert Tour with Quality's Stampeders (late 1975) and opened for Aerosmith at Toronto's Massey Hall last September.



Guest appearances have also been logged in with Rush during that band's Stratford, London and Kingston dates.

Thundermug itinerary includes Toronto's Larry's Hideaway April 5th-10th, Coburg (12-17), Pembroke (23) and Peterborough's Queen's Hotel (May 3rd-8th).

The band's new single titled Clap Your Hands And Stomp Your Feet (AXE 33) was released on March 29th. distributed by GRT.

"... the prophets of doom, the messengers of mediocrity, will be overwhelmed by the new generation of competent, creative, confident artisans and by all those of preceding generations who have already demonstrated their freshness of mind, their talent and their capacity for inspired leadership."

Pierre Juneau



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Stampeders beef up p.a. and disc image

The current single by Quality's Stampeders is titled Playin' In The Band (MWC 1019). The 8th LP release, due by mid-April is titled Hit The Road (MWCS 709).

Members Rich Dodson, Ronnie King and Kim Berly have added an "all-new" sound accompaniment via an extensive horn and percussion section.

The Stampeders recent Quadraconcert Tour, featuring a Quadraphonic sound system, had been lauded as "a complete package from the bravura of their introduction to the spectacle of the finale." After their nationwide 1975 Canadian tour, the Stampeders ended their performing schedule at Diamond Head Crater Honolulu, New Years' Eve.

The band recently guested over Don Kirshner's Rock Concert TV series with host Kirshner introducing them as "an unbridled rock 'n roll group at full gallop." They played for 20 minutes on the series.

The band also taped an ABC Network Wide World Of Entertainment Special, appearing alongside such luminaries as Johnny Winter, Joe Cocker, Carlos Santana, Black Oak Arkansas, Billy Preston and the Eagles.

The Stampeders have had over 17 records charted during the last 6 years.

The Stampeders and their new backup team supplying percussion and horns.

The following codes are used throughout RPM's charts as a key to record distributors:

A&M	W	MUSIMART	R
AMPEX	V	PHONODISC	L
ARC	D	PINDOFF	S
CMS	E	POLYDOR	Q
CAPITOL	F	QUALITY	M
CARAVAN	G	RCA	N
COLUMBIA	H	TRANS WORLD	V
GRT	T	UA RECORDS	N
LONDON	J	WEA	Y
MCA	K	WORLD	P
MARATHON	C		Z

MAPL logos are used throughout RPM to define Canadian content on discs:



- M - Music composed by a Canadian
- A - Artist featured is a Canadian
- P - Production wholly recorded in Canada
- L - Lyrics written by a Canadian

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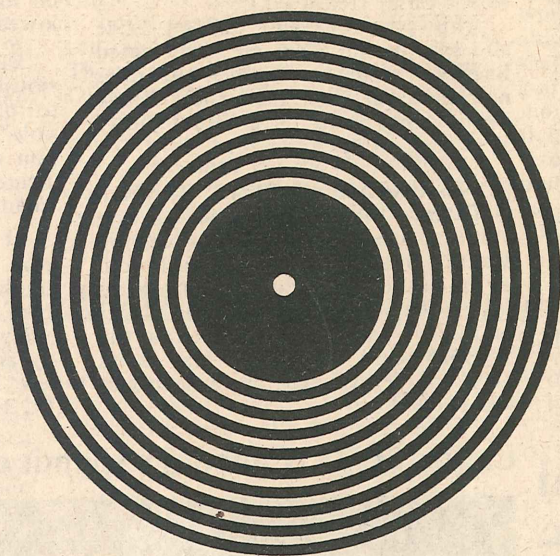
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McCartney and Wings set to play Vancouver/Toronto in first N.A. tour

Capitol Canada has confirmed what has been rumoured for months.

Paul McCartney and Wings will play 2 Canadian cities during the band's first North American tour.

Bill Bannon, Director of Promotion Artist Relations and Publicity of Capitol Records EMI of Canada Ltd., reports to RPM that the tour will begin April 8th in Fort Worth Texas, the Pacific National Exhibition Coliseum in Vancouver April 25th (for 2 nights) and Toronto's Maple Leaf Gardens on May 9th.

This event will mark McCartney's first North American engagement since "the final Beatles' tour" in 1966.

Capitol will rush release the new Wings LP titled *Wings At The Speed Of Sound* to coincide with the tour. The album will become available to outlets on the 29th of March.

Recorded at EMI's Abbey Road Studios in London, the disc will contain 9 McCartney originals plus one tune apiece from Wings' members Jimmy McCulloch and Denny Laine.

Star's Peter Goddard roots for plant music

Amherst Records Of Canada Ltd. (a division of Transcontinent Record Sales Inc.) has recently released the disc titled *Plant Music* containing 12 "caressing melodies".

Peter Goddard, the Toronto Star's music critic recently wrote of the album.

"... Plant Music is an album that will be of major importance for the distressed recording industry, now searching for ways to expand its market. For this is the first record to appeal to a market everyone else has overlooked entirely . . . plants.

"Right, plants. After all, we've been told time and time again, plants respond to the human voice, and like a kind word now and then. So why not a little music? Indeed. With album you can have a quiet candlelight-and-wine dinner with your philodendron or boogie with your Swedish ivy.

"Just think of the implications. If, as the producers of this album suggest, plants don't like "percussion" and "extremely simple music forms (acid rock)", we have the potential for an entirely new breed of music critics.

"Sam The Record Man will have to sell fertilizer on the side. And if any of the 12 mood-music tunes on this album catch on, maybe they'll need a pine tree as host for next year's Juno Awards.

"The next step is inevitable. Somebody will sign up an asparagus or a yam to a long-term recording contract, plants will take over the market entirely, and it will cost you \$10 for a front-row seat in a greenhouse."

Personnel for the tour will feature McCartney (bass, keyboards), wife Linda (keyboards), Denny Laine (guitar) and Joe English (drums).

The Wings rock sound will be augmented by their "resident" horn section comprising Tony Dor Sey (trombone), Steve Howard (trumpet), Thaddeus Richard (fluet/sax) and Howie Casey (tenor sax).

This announcement has set aside all speculation for an anticipated Beatles "spring reunion", but does not discount the fact that fellow Beatles may well decide to "guest" at the opportune moment.

(LATE BREAKING NEWS) The Paul McCartney tour is being pushed back a month because Wings guitarist Jimmy McCulloch slipped in a Paris bathroom at the end of their European tour this past weekend and fractured a finger on his left hand. It is possible that the Toronto show and other May dates may not be affected; more details at a later date.

Capitol EMI (Canada) expands executive structure



Suzanne Stevens (centre) surrounded by the men in her life - Capitol EMI (Canada) brass.

As part of the recent growth of the company, Capitol president Arnold Gosewich announced new responsibilities for all the men pictured:

(standing, from left) former retail GM Brian Josling now VP and GM; former national promo manager Bill Bannon, now director of promo, artist development and publicity; former sales manager Bob Rowe, now director of sales; Suzanne Stevens; Gosewich; former A&R director Paul White, now VP, A&R; former VP and controller Malcom Perman, now VP, finance; former personnel and admin., director

Columbia's Laura Nyro back to stage routine

Laura Nyro returns to Toronto's Massey Hall, Thursday April 8th, courtesy CHUM-FM-Toronto and Concert Productions International.

Nyro began her professional career at age 18, wailing and capturing hearts at San Francisco's drugcored Hungry I Club. Her first LP release debuted on the Folkways label in 1966 followed by 5 albums on Columbia.

During the late Sixties, the previously esoteric Laura Nyro cult began to blossom commercially as "accessible" bands such as the Fifth Dimension covered many of her finest tunes including *Stoned Soul Picnic* and the *Wedding Bell Blues*.

At age 25 Nyro suddenly withdrew from the public life, preferring the simplicity of Massachusetts small-town existence.

Nyro's return to the stage after a 4-year lull has been milestone by a new Columbia release titled *Smile* (PC 33912).

Glen Lane, now VP, personnel and admin; former operations director John Apsitis, now VP, manufacturing and distribution.

(kneeling, from left) former credit manager Bob Derry, now director of credit services; former manufacturing manager Hans Klopfer, now director of manufacturing; former central regional distribution manager Bob Normand, now director of national distribution; former national advertising manager Roly Legault, now director of accounting; former marketing director Dave Evans, now VP marketing. Not pictured is legal counsel John Macleod who has been named VP and legal counsel.

New York Times finds Appleyard "fresh"

During the weekend of February 28th, Toronto jazz vibraphonist Peter Appleyard appeared in concert with the Benny Goodman Show at New York's Carnegie Hall.

A critic for the New York Times wrote that, "... the most consistently enlivening musician in the group was one of the least known. Peter Appleyard, the Canadian vibraphonist whose pitter-pattering fills, backing and solos were bright, fresh colors in an otherwise well-known landscape."

Appleyard is famed for his studio work in Toronto.

Benson takes cake from WEA/CTI on Good King LP

Guitarist George Benson, a continual favorite in the yearly Playboy Jazz and Pop polls was recently signed over to the Warner Brothers label (late 1975).

To commemorate the event and the guitarist's 33rd birthday, WEA's Linda Nash threw a "surprise" during Benson's 3-day Toronto El Mocambo engagement. On Saturday March 20th,



George Benson

Benson was presented with a guitar-shaped cake surrounded by hundreds of industry jazz-loving wellwishers. Former Guess Who guitarist Dom Troiano and CHUM-FM-Toronto PD Duff Roman were among the many in attendance.

Benson's first WEA distributed LP is titled *Breezin'* (BS 2919) featuring the guitarist's vocals on Leon Russell's *Masquerade*.

CTI's Al Munson also reports another new Benson release on his label titled *Good King Bad* (CTI 6062). (Benson's solo work has been with Columbia, A&M and CTI respectively).

\$ Million worth of Rush product

Bob Ansell, Polydor's promotion rep brought in Rush's new album "2112". A couple of good cuts on this album are *Pass To Bangkok* and *Tears*.



PROMO CALLS
Rob Mearns

On *Tears*, a mellotron was used with Hugh Syme from Ian Thomas playing it on the session. Rush is currently touring the west coast of the U.S. They have an up and coming western Canadian tour. Polydor will be putting a concentrated push on the album to coincide with the tour. At this time there is no single off the album. Rush's past album has gone gold and Polydor reports selling a million dollars worth of Rush product in '75.

A&M acts set to boost new LP releases

New A&M LP releases for the end of March include Nils Lofgren's *Cry Tough* (SP 4573), Steve Marriott's double-LP solo *Mariott* (SP 4572), Ken Scott's production on David Bateau's *Happy In Hollywood* (SP 4576) and the soundtrack from the Ingmar Bergman film of Mozart's opera *The Magic Flute* (SP 4577). An April release has been skedded for Nazareth's *Close Enough For Rock 'N Roll* (SP 4562) with insiders hopeful for a platinum shipping.

Valdy currently wrapping up a cross-Canada tour will be playing a British tour in May co-billed to Gallagher and Lyle.

Joe Cocker is currently touring in the States and his Canadian tour will kick off in Moncton May 4th, Halifax (5), Montreal (7), Ottawa (8), Sudbury (9), Toronto's Concert Bowl (10),

Polydor have released a Best Of album on Rory Gallagher. Phillip & Lloyd will be the opening act for the Bob Marley Review on May 5th.

David Bryon the lead vocalist for Uriah Heep has a solo album on Mercury. Most of his band are used on the album. Uriah Heep will be at the Niagara Falls Convention centre April 3rd. New Bachman Turner Overdrive single will be called *Lookin' Out For Number One*. Bee Gees, Main Course album has gone double platinum with their new album coming out the beginning of May. Canada sells 50% more Bee Gees records per capita than the U.S. Moxy will be going back into the studio to do their second album with Jack Douglas to produce. Jack produced the last two Aerosmith albums.

Winnipeg (12), Regina (14), Saskatoon (15), Edmonton (16) and Vancouver (18).

Hoyt Axton will play Vancouver April 14th-14th.

Saxophonist Paul Desmond will play Calgary April 14th, and fellow Horizon jazzman Dave Leibman will play Vancouver's Oil Can Harry's Club April 12th-15th.

Chicago's Styx will play Maple Leaf Gardens on April 18th and the Montreal Forum (19).

Sean Phillips will be in Edmonton April 19th and Calgary (20).

The biggest news to date is the second Canadian appearance of San Francisco's Tubes who will play the Toronto International Centre on April 28th. The second Tubes LP titled *Young And Rich* should precede their concert date.

WEA skeds Hammond opener Mingus /Cobham to play Vancouver

WEA's Larry Green reports to RPM that his national disco mailing service has been completed. The compilation will originate from out of head office as opposed to previous local service from the WEA branches.

David Read, sales and promo for the Atlantic provinces "did a bangup job" with Herbie Mann in Halifax. Flautist Mann appeared March 13, with the WEA push including in-store displays and a radio station gear up. Increased catalogue sales with Kelly's retail outlet and hockey fan Mann's taking home a Nova Scotia Voyageurs shirt, have all been attributed to the efforts of WEA's Read.

Toronto's Riverboat Coffeehouse and CHUM-FM played guest to Ray Materick March 28, 11 to midnight.

CHUM-FM's Larry Wilson emceed the live broadcast.

Genesis recently completed their London, Kitchener and Hamilton warmup dates before playing two Maple Leaf Gardens Concert Bowl performances, March 31 and April 1.

John Hammond will open Laura Nyro's April 8 engagement at Toronto's Massey Hall and bassist Charlie Mingus will play Vancouver's Oil Can Harry's April 5-7 and Toronto's Colonial May 10-15.

Drummer Billy Cobham will play with his band at Vancouver's Commodore for a one-nighter April 7.

May 1 will see Frank Sinatra back to Toronto's Maple Leaf Gardens and May 10th Roberta Flack will play Montreal's Place des Arts.

K-Tel & CIRPA benefit in Canadian Mint album



K-Tel's Bernie Willock (with plaque) presenting Greg Hambleton, president of the Canadian Independent Record Producers' Association, a cheque for a donation to CIRPA for assistance with K-Tel's successful Canadian Mint LP.

The project was started by K-Tel execs Ray and Phil Kives with former CIRPA president, Mel Shaw.

The Canadian Mint LP, a collection of recent Canadian hits, has sold more than 300,000 units since being released

last year. K-Tel is currently marketing a follow-up Canadian Gold LP and plan to produce a third in the series this year - all with the assistance of CIRPA.

The donations to non-profit CIRPA which are promised with each LP, are over and above the royalties which K-Tel is obliged to pay.

With Hambleton and Willock are Mel Shaw (l) and Canada's successful west coast producer, Terry Jacks.

Stanley Frank does not know Anne Murray

"Attic's Tom Williams discovered Stanley in his office and immediately offered him a contract," said Attic Records Ltd., on the occasion of the exclusive signing of St. John New Brunswick rocker, Stanley Frank.

"He does not know Anne Murray and has never appeared on Singalong Jubilee," but Frank has been described as offering a unique kind of music which "is expected to excite the industry upon release."

Curtola sets Ont dates and release of single

In view of the crippling nightclub strike in Las Vegas, Bobby Curtola found himself with a little extra time on his hands (he is a top headliner at the Sands) so he made a point of making himself available for several dates throughout the south central Ontario area. He has already played the Miss Diana Motor Hotel in Peterborough and is currently playing Hamilton's Noah's Ark. He moves into the Zodiac 1 of Toronto's Ramada Inn from April 12 through 17 and to London's Ramada Inn, the Scorpio Room from April 19 through May 1.

Giving a boost to his spring activity is a new single release scheduled for Curtola's birthday (April 17). It's a Curtola original, O My Marie, backed with Hap Hap Happy Song.

Bobby Curtola returns to the disc business with his single, O My Marie.



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(ADAGIO)

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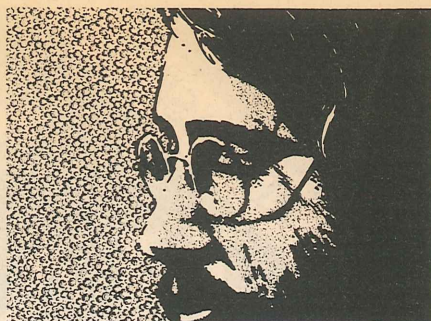
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RUSH RELEASED!

Bruce Cockburn

by Alan Guettel

- almost too sensitive a songwriter



Bruce Cockburn ain't your typical folksinger. But then, who is?

The True North Records artist rose to Canadian folk circles fame, bagging Junos for folksinger of the year in 1971 '72 and '73 after most of the straight folk audience was bowled over by underground rock and standard folk artists were penning songs with an eye to the pop and country charts.

Nonetheless, after six years and six LPs, without essentially changing his style Cockburn is selling more records and playing to larger audiences than ever before.

The 25 solo-shows concert tour he's currently winding up brought out more Cockburn fans than anybody thought existed.

His latest LP, *Joy Will Find A Way*, is his fastest selling album yet. Sales have already passed the 30,000 mark, bringing total sales on his 6-LP catalogue to almost a quarter of a million.

One feature of his current tour is the type of crowd he's attracting. They know the artist's work well, listen quietly and generally create the living-room atmosphere needed for the unflashy performance of a singer with only a guitar, dulcimer and a stool. They seem to anticipate each of his songs.

The artist is almost too sensitive a songwriter.

His sensitivity turns his quiet world into the proverbial hot stove where the songwriter stands first on a foot of conscientious and simple political expression of wrongs and uneasiness, but quickly shifts to his other foot of spiritual mystification - then back again.

Some of the press' music critics, and Cockburn generated a lot of press

with his tour, point to one or the other of these Cockburn directions and say either he is into something new or that one is not consistent with the other.

Cockburn disagrees. He simply says these are what he has been expressing all along, two parts of the same thing. Where he's reconciling these feelings is in his audience - the Cockburn phenomenon right now.

A good promotional bet a year ago would peg his fans as out of date, if they exist at all. But they seem to.

They're from a world of compost commies, six-string sentimentalists and 10-speed liberals - and they buy records.

As a folk artist Cockburn defies some of the basics. He doesn't sing classics and his own songs don't "ring out across the land." In fact, most of his songs are so personal that few people sing them at all. Maybe that's why Cockburn singing Cockburn is such a treat to his fans.

Cockburn lives out the conscientious side of his feelings. He recently worked with the Native Council of Canada, assisting production of a four-song Shingoose record which debuts the council's attempt to organize native talent and distribute contemporary record and media productions among the native community. His concern for native people and their lands appears frequently in Cockburn's songs.

On March 19 he played a benefit concert at Stoney Mountain Penitentiary.

The personal, spiritual side of his feelings he lives out in his secluded, Ottawa Valley home.

Cockburn came out from his country home for his current tour back in mid-January. He sold out Fredericton, Sackville, St. John's, Halifax and Sherbrooke. Though there were some empty seats in Montreal's Place des Arts the 2300 people who saw him there were 800 more than he had ever attracted there before.

In Toronto he became the only Canadian solo artist other than Gordon Lightfoot to fill Massey Hall two nights in a row.

Out west it's been all sell-outs except for Regina and Saskatoon which manager Bernie Finkelstein says he expected because of the lack of radio outlets there playing Cockburn's style of music. But the 70% capacities in Saskatchewan were better than he had ever done before.

Columbia's Don Oates says the distributors stocked Cockburn's *Joy LP* "in depth" when it was released shortly before Christmas. It took a while for reordering patterns to develop but as the singer toured the country, orders came from each town "within a day or two after each date."

Columbia ran a 10% wholesale-discount special on the entire Cockburn catalogue beginning in late January. Oates reports that all the LPs are selling. "Looking at the sales reports from some stores," he says, "you wouldn't know which LP is the new one." No Cockburn LP has ever been deleted and sales on the last three are approaching gold level sales.

Joy Will Find A Way is already becoming a monumental Canadian LP in other ways. Produced by Eugene Martynec and one of the first records lacquered at Jack Richardson's new JAMF studios, it's been lauded by critics, including Audio Fidelity Magazine, as one of the finest sounding LPs ever produced here.

Last week the LP cover won the best album graphics Juno. The jacket design was created by True North Records art director Bart Schoales who won the same Juno last year for his work on Cockburn's *Night Vision LP*.

Cockburn recently finished taping a guest appearance on Murray McLauchlan's upcoming CBC special where the two True North artists will duo Cockburn's *Burn Baby Burn*. His coast-to-coast profile will be raised a bit with an upcoming cover feature in the widely circulated Canadian Magazine.

Presley Sun Sessions leads off RCA spring

RCA will be releasing an LP containing the first recordings by Elvis Presley. Titled *The Sun Sessions*, the album contains tracks set down for Sun Records' Sam Phillips, circa 1954-1955.

During late 1953, Elvis cut an acetate of *My Happiness* and *That's When Heartaches Begin*, paying four dollars for the privilege, subsequently presenting his mother with the acetate as a birthday present.

Sam Phillips, owner of Sun Records heard the truckdriver's white rock 'n roll, signing him up to churn out his

style of buttered soul. Contained in the LP are "pure, un-tampered-with original" tapes cut by Elvis, guitarist Scotty Moore, bassist Bill Black and D.J. Fontana. 16 tracks are included on the disc.

RCA late March releases include David Cassidy's *Home Is Where The Heart Is* (APL1 1309), Nickey Barclay's *Diamond In A Junkyard* (ST 50006) and Albert King's *Truckload Of Lovin'* (BUL 1 1387) on Utopia Records.

King recently finished up a Toronto *El Mocambo* gig March 29th-April 3rd.

1975 U.S. songfest winners want more Canadian entries

A Contest's best promo is the testimony of last year's winners.

Phil Galdston and Canadian Peter Thom, grand prize winners in 1975's American Song Festival, have been in and out of Toronto and Montreal lately. They're drumming up Canadian participation in the 1976 festival, which offers 656 prizes of up to \$6,300.

Last year there were 5,000 Canadian entries among the more than 60,000 songs heard by some of the hundreds of music industry professionals screening the compositions.

Canadian, and all non-U.S. songs, have an edge over U.S. songs in the contest (RPM April 3), as entries are

restricted to songs never recorded or sold in the U.S. A Canadian hit, of any year, with no U.S. release qualifies for this year's festival.

Galdston and Thom are the last of the festival's big winners, picking up \$30,500 in cash in addition to an immediate cover by Barry Manilow for their winning song, *Why Don't We Live Together*. (They were approached for the song, through the contest, even before it was a winner).

Festival directors this year have cut down the sizes of the big prizes in order to more than double the number of songs awarded.

The pair were both recording artists and composers on their own before

teaming up a few years ago and signing with Chappell Music (New York) in 1974.

Galdston and Thom, with Chappell, are parleying with a number of major labels for a disc deal for the duo, and they haven't ruled out signing in Canada. Thom has recorded jingles at Toronto's Eastern and Thunder studios. Both artists are impressed with the possibilities up here.

Thom, who grew up in Montreal, has a solo LP to his credit as well as a long string of TV, studio and commercial work. (He wrote the "take tea from the cupboard to the cup" jingle, ala Hagood Hardy's *Salada* jingle. Only in Canada? Pity.)

Galdston, from New York, has a wide range of experience in the business. In 1970-71 he played with a group called Freeway, featured by Paul Anka in a few shows, and has co-produced music and LPs for comedian Robert Klien. Both LPs were Grammy nominees.

The duo's winning song has been recorded by seven U.S. artists already, and Chappell's Jerry Renewych reports more than nibbles up here. They say the prize created interest in their entire catalogue of 75 songs.

Applications for the American Songwriting Festival can be picked up in many record retail stores or from: American Song Festival, Box 61, Toronto Dominion Centre, Toronto, M5K 1G5. Applications for the lyrics-only competition will be accepted up until April 30. The deadline for complete songs, on cassettes, is June 3.

GRT's Hill swings west scores concert broadcast

Juno winning GRT artist Dan Hill has started a western Canadian tour with a Calgary date last week. The performance was taped by CHFM for airing across the entire Moffat chain.

Hill's new single, *You Say You're Free*, the second from his debut LP, *Dan Hill*, is picking up major AM airplay and GRT promo Jeff Burns feels it should be at least as big as his last hit.

Eric Clapton slipped on silver disc in U.K.

E.C. Was Here, the current LP by Eric Clapton, has been awarded a Silver Disc in Britain. The award is bestowed following LP sales in excess of 100,000 sterling.

Bill Oakes, president of RSO Records (Robert Stigwood, chairman) made the above announcement.

Clapton and band have returned to the studio following a visit to Brazil's Mardi Gras Festival.

Polydor distributes RSO's Clapton and Bee Gees in Canada.

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"وحد" ١٠

IAN THOMAS BAND

Calabash

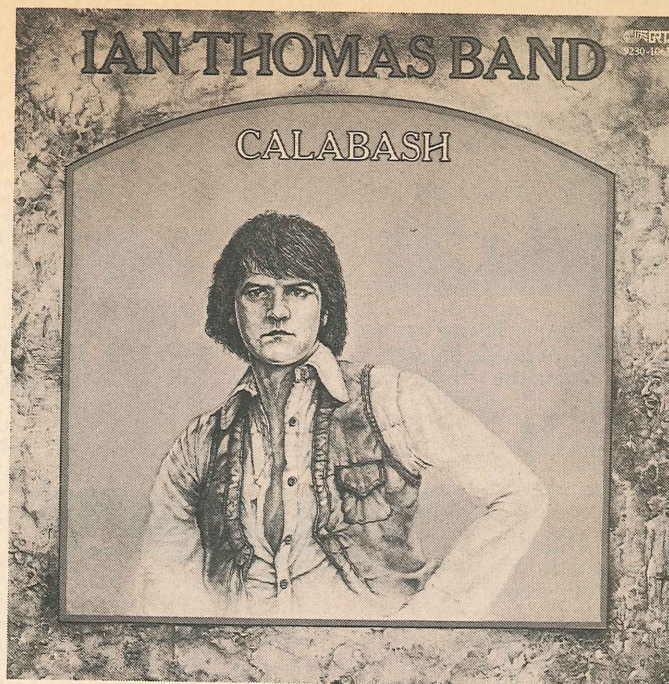
GRT 9230-1063-T



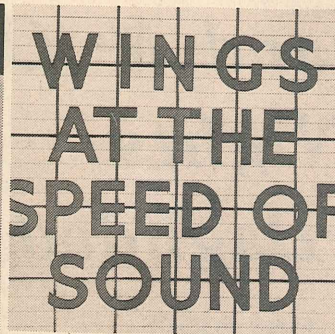
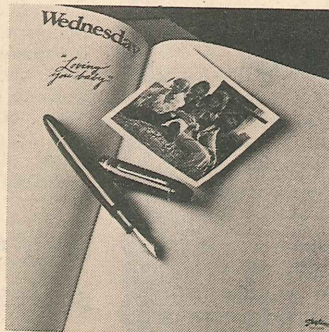
Ian Thomas, his own producer and writer, has become something of a cult figure. One of his biggest fans, CHUM FM, played his new Calabash LP in its entirety the night of its release. GRT's Dave Paget reports that downtown Toronto's Records on Wheels sold out its initial shipment of the album in four days.

The album, Thomas' fourth for GRT, is filled with dreams, illusions and allusions to old-time Hollywood stars. Liars, the cut culled for release as a single, is already receiving airplay and should follow the success of Painted Ladies, his best-known hit. No definite plans have been made for a single to follow, but there are several cuts to choose from - the most probable choice being, Right Before Your Eyes (3:13), a soft expression of fantasy love. Other outstanding cuts include Nightmares And Dreams, co-produced by John Lombardo, and Mary Jan (3:41), featuring bassist Steve Hogg in a song full of nervous intensity, about a girl's sudden disappearance.

Other band members include Josh Ondersin on lead guitar, featured in Don't Want To Love You; Hugh Syme on keyboards, mandolin and banjo, as well as lead vocals. Strings were arranged by Milan Kymlicka and recorded at Sounds Interchange. The remainder of the set was recorded and mixed at Thunder Sound and Le Studio de Son Québec.

**WEDNESDAY**
Loving You Baby
SKY 101-60-M

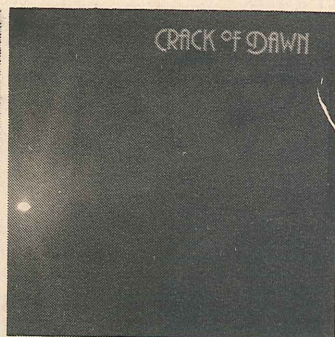
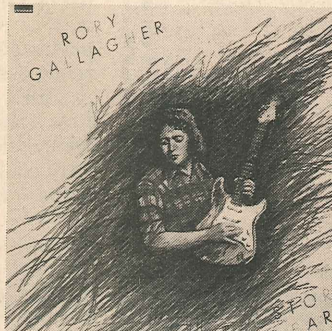
Second LP for the Oshawa band. Features recent hit Loving You Baby and seven originals, most by Paul Smith. Produced at Manta by John Driscoll. Everything is geared to AM pop and every cut can stand alone. One Quality promo man said, when he heard the finished tape, "At last we have something good that's all commercially strong."

**WINGS**Wings At The Speed Of Sound
Capitol SW-11525-F

Timed to coincide with the band's first North American tour, composer McCartney ably wails his years' veteran-ship with 11 sweet-tasty rock-all-night ditties. Five-member Wings and four-piece horn section take off on a familiar Beatles' melodic stance featuring Linda's Cook Of The House, Denny Laine on Time To Hide, Jimmy McCulloch's Wino Junke and pulled single Silly Love Songs.

RORY GALLAGHER
The Story So Far
Polydor 2383 376-Q

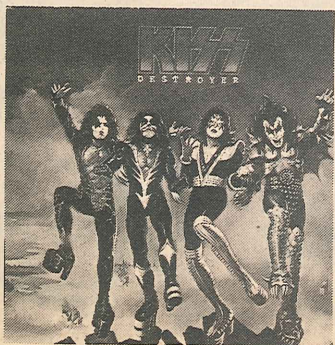
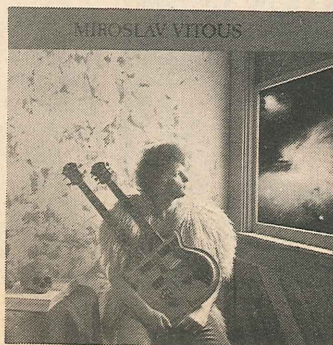
Vintage blooze bottlenecking via Polydor-era tracks including LPs Tattoo, Blueprint and Deuce. 8-tunes featuring Too Much Alcohol from Gallagher's Irish Tour '74 and Bullfrog Blues from Europe 1972. Gallagher's Irish whiskeyrock sounds a very laid-back and unique talent.

**CRACK OF DAWN**
Columbia ES 90336-H

The anticipated debut by Toronto's premier disco-jazz aggregation sounds well worth the dryspell, featuring a steamily-cool dance effect, due the efforts of producer Bob Gallo. 10-tunes featuring guitar from Glen Ricketts and the Harvey Brothers, drums by Carl Otway, bass Mark Smith, synthesizers by Jacek Sobotta and a good sass of horn in on the action from Trevor Daley, Alvin Jones and Dwight Gabriel.

MIROSLAV VITOUS
Magical Shepherd
Warner Bros. BS 2925-P

From the Weather Report bureau comes this jazzrock forecast (with the showcased featured on 360 guitar synthesis. Prestige Records' drummer Jack DeJohnette provides the steam 'n breeze alongside Herbie Hancock's Rhodes and Airtio's percussive spaces. Cheryl Grainger and Onike provide angelic vocal treatment to the 6-track effort including Synthesizers Dance, Aim Your Eye and Basic Laws.

**KISS**
Destroyer
Casablanca NBLP 7025-M

Sci-fi bondage coverart by Warren Publications regular Ken Kelly wraps this 9-tune set, soundly distinguished by Toronto Bob Ezrin production. Although bandmembers would appear to be high-ranking tough ol' boys, a number of tracks on the disc spark of rock 'n roll's cry of love. King Of The Night Time World echoes for an assured FM-play,

JAMF - more than just a cute handle

by Walt Grealis

Five years have gone by since the introduction of the Canadian content regulations and Canada can now boast the most modern and efficiently run recording studios in North America. Toronto itself has contributed significantly to the recording industry with studios, several offering 24 track facilities, that have attracted internationally known recording artists including Alice Cooper, Elton John and the Bee Gees, to name a few.

Now, through the efforts of Jack Richardson, Peter Clayton, Allan Macmillan and Ben McPeck - a team of pioneering Canadian record freaks - one of their dreams has become reality. They recently took the wraps off their new baby Just A Mastering Facility (JAMF) located just a few short steps from Toronto's Yorkville Village. They are now in command of a recording and film complex, costing close to \$1 million, capable of mixing, dubbing, editing and mastering (disc and tape). The facility also offers a complete library of sound effects, echo chambers, one AKG spring, two EMT plate, TV film sound facilities and live music recording and film mixing.

The JAMF studio was constructed using every conceivable engineering

idea available - including several of their own, which makes the facility rather unique and not a copy.

One of the most critical stages in the art of recording is the lacquer mastering process. To ensure successful cutting, the mastering process should take place in a scientifically controlled listening environment.

JAMF began with studies to determine the best acoustic design for a cutting room, then each piece of equipment was chosen or designed or modified on the basis of evaluation against the known quality of the acoustically correct room.

This was necessary due to the lack of any absolute standards in the area of acoustics or cutting procedures and equipment. JAMF began by creating standards then made each piece of hardware live up to those exacting standards.

The design team of Bud Wyatt, Ed Hukoveh and Tom Passagno of HPW Associates, Hollywood, California in conjunction with George Graves, chief disc cutting engineer and Tom Allwood, Chief Maintenance Engineer, embarked on this kind of pioneering.

The first impression the visitor to JAMF receives is a visual jolt, the result of an unique room design that

gives both engineer and producer accurate aural information, making possible evaluation of the recorded product and its enhancement if needed.

What is not visible is the copper Faraday cage that surrounds the room and excludes spurious RF energy. Keeping radio frequencies out means cleaner circuit design and better sound.

The room is actually the last of a series of rooms built one inside the other and each resting on its own isolation pad of concrete.

This arrangement effectively limits vibration from reaching the lathe. However, visible to the eye are the materials and angles and chambers that create a highly successful acoustic environment.

This room that can control acoustic energy so well is also a bright, comfortable room to the ear unlike an anechoic chamber which is heavy, dead and depressing.

The monitors are Altec 604E's with extended bass woofers and matched to very solid cabinets and Mastering Lab crossovers. Citation 12 amplifiers were chosen to drive the speakers.

There are four identical monitors because the room is designed for quad listening. A unique feature of the monitor placement and basic room design is the prevention of bottom end build-up, a common problem in quad listening.

The engineer stands at the epicentre of the room and receives identical sound pressure levels and identical audio information from each of the four monitors.

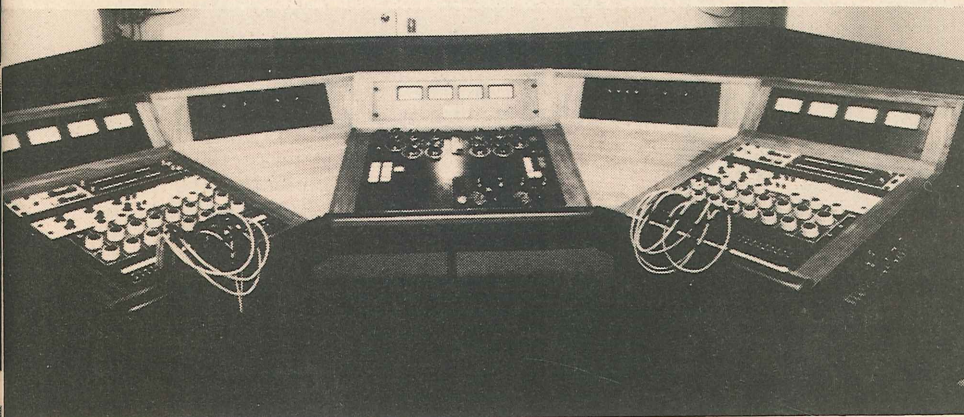
All monitors are switchable so the engineer can vary the listening from the front monitors to the back monitors when cutting stereo. Nothing varies except the placement of the sound source.

The monitors are described as "delivering the truth without hype thus helping make good product sound even better. Bad product has no place to hide."

The physical layout of the console deserved the same careful consideration as did all other electronic functions.

The basic horseshoe shape was chosen to facilitate the left, right sequencing where the left and right banks of equipment have identical Dolby, limiting, equalization etc. This allows one complete stereo channel of processing equipment to be in operation while the other bank is being set up for the next band on the lacquer.

JAMF continued on page 16



(Above) JAMF console (Below) Engineer George Graves at Neumann lathe.



Buster the man retires - the image remains

If Smiths Falls didn't have the RCA pressing plant, the Hershey Chocolate company and the mental hospital, CJET's daily highlight would probably be the farm report. The sleepy little town, situated about 40 miles from Ottawa, is just far enough away from the "madding crowd" to adopt a laid-back attitude to "watch the rest of the world go by". The town has its typical happenings - disastrous fires, murders etc., but nothing to really stir the blood, unless, of course, it happens to be the passing of a by-law to close vehicular traffic (including horse-drawn carriages) to a portion of Beckwith Street and a portion of Daniel Street during the period July 23rd to August 2, 1976 inclusive during the period known as "Old Home Week, 1976".

Aside from the attempt at humour, there was one happening during 1976 that did crank up the town and packed one man's weekend with enough emotional activity to last a very long time. The occasion was the retirement of Lawrence (Buster) Silverson as Manager - Central Warehouse and Traffic from RCA's Smith Falls pressing plant.

Buster began his association with RCA at the age of 14 as a mail boy in the Montreal office. A couple of years later he moved up to the service department and finally into the record

division where he has worked for 35 years.

The Friday (March 26) day of events began with several tours through the pressing plant by past and present employees - from all parts of Canada. The nervous and fidgety team of Jim Supple (plant manager) and Ken Gillies (industrial relations) were becoming more and more concerned about their plans for the evening, along with John Stevenson, the label's custom pressing expert, who had arranged for a "limited" edition of an album entitled, *A Legendary Performer Buster L. Superstar*. The latter was "sold out" at \$2 per copy and the money turned over to the Buster slush fund.

Invited guests jammed the reception hall at the local Carousel Hotel where the album was presented to Buster and he was able to reminisce with many of his old friends.

The night was still young and the "heavy" agenda still to come. The activity switched to the auditorium of the Smiths Falls High School and a packed house waiting for the arrival of the evening's guest - Buster Silverson. What better way to enjoy an evening of dancing than with the American guest artist performing Carlton Showband, who literally had everyone in the auditorium, dancing and foot stompin' throughout the

entire evening, including the guest of honour.

During planned breaks, members of the Showband read telegrams congratulating Buster on his 51 years of achievement, from Bob Cook (RCA Australia) Ken Glancy (RCA NYC) Hank Snow, Wilf Carter and many



Lawrence (Buster) Silverson

many more. Finally, the time came for Buster to face his admirers. Jim Supple opened the session and introduced several "friends of Buster" who spoke of their association with the RCA legend. Mr. Ed Preston, Vice President and General Manager of RCA (Record Division) mentioned his experiences with Buster as did Denton Clark President of RCA Canada.

One particularly touching award was that of RCA's famous "nipper" and yet another was the Golden Cage Award, presented by Uwe Schnack, Western Regional Manager of RCA.

Some of those who dropped by to take part in the Buster reception were Stan and Marie Kulin, Lee Phelps, Andy Nagy, Ed and Ann Preston - Mr. and Mrs. Denton Clarke and daughter, John Murphy, Bob Gray, Eddie Traynor, reps from the Montreal sales and promo departments and a host of other long standing friends.

It's not complete retirement for the RCA vet, who is the picture of health and ready to involve himself in one of his first loves - sports. He's considering becoming active with several of the minor and bantam sports leagues in the town where he was once actively involved.

How can you retire - after 51 years and look so trim and eager for new challenges. "It's easy", says Buster, "RCA was and still is good to me. It means a lot when you work in that kind of environment and it becomes a job of dedication and satisfaction with you, and the product benefiting."



Carlton Showband flushing their Juno blues away



*My very personal thank you to Randy and Rob Bachman,
Fred Turner, Blair Thornton and Bruce Allen.*

*What more can I say except - if a picture is worth
a thousand words, this one is worth a million.*

JAMF continued on page 13

Switching from bank to bank is accomplished automatically or manually.

Electronically, the console is transformerless throughout except for phase-reversing and echo-send and return transformers not normally present in the electronics chain.

All lathe, tape and outboard equipment are remotated at the console, making operation simple and precise for the engineer.

Even the timing of individual bands and complete side times are automatically signalled for unhurried information acquisition by the operator.

An inboard scope provides phase information to complement peak level and phase correlation information readouts.

The lathe and cutting system chosen for JAMF is the Neumann VMS - 70 with SAL - 74 cutter head and drive logic stereo system and SX - 74 stereo cutter head.

The extremely fine wow and flutter specifications as set by the factory have been further improved. Modification of the playback mode has greatly improved evaluation of reference discs.

All control functions are remotated to the console.

The lathe bed is set into an isolated concrete pad which is, in turn, floating on an 8 inch concrete pad set upon the bed of undisturbed clay of the area.

The electrical rack has been modified to two 30-inch high racks to minimize acoustic interference and to maintain acoustic symmetry within the cutting room.

Three hour-meters for total lathe use, head use and stylus use are incorporated to provide a guide for reliable maintenance.

The master preview/playback consists of a highly modified LJ 10 Scully. Two Elgar power supplies with built in oscillator provide accurate variable speed control.

An autobanding sensor reads the tape for leader to initiate automatic sequencing procedures.

The whole facility was literally designed around the ears of the chief disc cutting engineer, George Graves. He constantly advised the design team on features and specifications to be met. These included not only audio specifications but human engineering. The JAMF cutting room physically works with the engineer in its ease of total control over all functions.

George has a highly successful background in disc cutting culminating in three years spent with Doug Sax at the Mastering Lab in Hollywood, California.

After initial design consultation in Hollywood, George moved to Toronto with wife and family and constantly supervised the installation and check

out of JAMF facilities.

The number two engineer is Cub Richardson, in his own right a trained recording engineer with high qualifications that have led him into a career as a disc cutting engineer. A native of Toronto, Richardson has worked both in Canada and the U.S.

SPECIFICATIONS FOR JAMF

HPW custom console - 2 input; Lathe: Neumann VMS70; Cutter: Neumann SX74 with SAL-74 drive; Tape Recorders: ElectroSound 2 Tr; Scully 2 Tr; Monitor Speakers - HPW; Amps: Harmon/Kardon; Special Electronic Equipment: Burwen and Dolby noise reducers; Inovonics compressors and limiters, Kron-Hite oscillators; Parametric equalizers; Custom attenuators. (Next week, RPM will take a look at Nimbus 9's Soundstage studios)

McKIM continued from page 3

that was sinking us in soaring royalty advances to them. We had to find another way to grow . . . our own way."

Phonodisc subsequently cancelled out its contract with Motown and other labels that demanded heavy royalty advances.

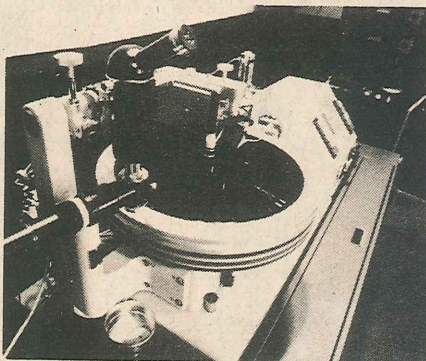
It retained its interests with Pye Records (England) and Audio Fidelity (U.S.) because, . . . they enabled us to concentrate primarily on catalogue rather than hit-and-miss singles, giving us product that was not directly competitive with the output of the major labels."

Phonodisc continued to upgrade its Le-Bo tape, record and audio accessories, helping to build it into a profit producer equalling and often exceeding the dollar volume of its recorded product. Having weathered all traumatic business health periods, the company branched out to Montreal, Winnipeg, and Calgary opening up a new distributor in British Columbia.

In January 1976, Phonodisc added the BASF catalogue to its record line, planning a full-coverage merchandising effort, establishing BASF's pop-jazz-classic product firmly in the Canadian market.

The Phonodisc Ltd. management team comprises general manager Laurie Heseltine, Jack Morrison sales manager of the Central Division (Scarborough), Gary Kouri manager of the Eastern Division (St. Laurent), Alex Petchkin of the Western Division, Calgary and La-Go Music Vancouver and Frank Weaver, the first manager of a Phonodisc branch, (expected to return to his Vancouver post following a recovery from illness).

RPM joins the industry in celebrating the occasion of Phonodisc Ltd.'s twentieth anniversary and the cross-Canadian tour of "singalong" Max Bygraves.



Cutting lathe

**NOW BEING PLAYED COAST TO COAST
ON MOR AND COUNTRY STATIONS**

"THE HOOKER"

f/s

HALFPAST A HEARTACHE

by

GEORGE ROWSELL

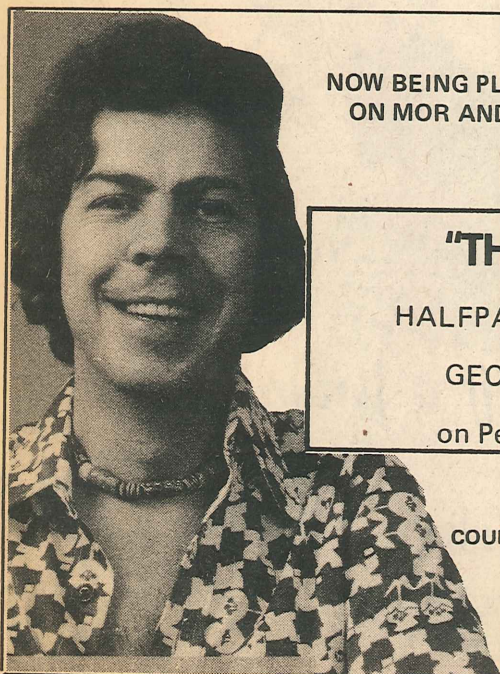
Per 3739

on Periwinkle Records

#28 RPM

COUNTRY PLAYLIST

Distributed by Mark II
1262 Don Mills Road
Don Mills, Ontario



RPM Country Week

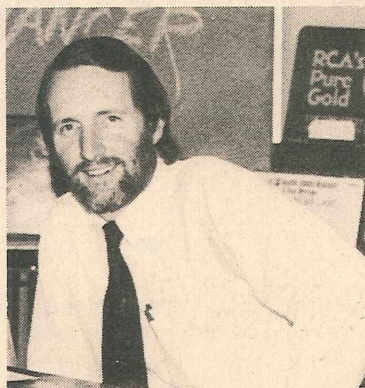
George Hamilton IV & Canadian country

George Hamilton IV, an internationally-known recording artist signed to RCA Canada, has been one of the prime boosters of Canadian country music. Besides a syndicated television show in Canada (CHCH TV Hamilton) he has a series that runs on the BBC. A polished performer with an incredible ability to communicate Mr. Hamilton is in great demand as a speaker where he often takes his audience back in folk history. The following is the text of the speech he made to the RPM Big Country audience in Toronto.

A few years ago, a friend of mine in England Bob Powel, referred to me as The International Ambassador of Country Music and I've been trying to live it down ever since. Actually I think Bob was speaking half jokingly, referring to the fact that I seem to spend more time outside of my own country than I do within it, and in particular the fact that I seem to be in Canada and England so much and possibly referring to the trip to the Soviet Union, Czechoslovakia in 1974. As a result of - thanks to Mr. Powel's title of The International Ambassador of Country Music-I seem to get invited to make a lot of speeches here lately, and I'm not really very good at making speeches and I'm a little bored with that role so I think I'm gonna make this short and sweet folks and to the point. Let's talk about 'Un-Americanism' as versus 'Anti-Americanism'. Walt Grealis the editor of RPM (the Canadian trade magazine) referred to that several years ago in an editorial in RPM, so it's not really an original thought of mine at all, but he was remarking about how there needs to be a fair amount of 'Un-Americanism' on the Canadian Music scene without necessarily 'Anti-Americanism'. I think Walt was underscoring the fact that there's a rising tide of nationalistic sentiment in Canada, but that in order to have a Canadian musical cultural identity it's not necessary to be an anti-American, to be biased against America, but what is necessary is an effort to be as 'Un-American' as possible in spite of living in the shadow of the United States close by and just south. Walt Grealis has crusaded for some time for a separate musical identity for Canada, and I think it's a very worthwhile crusade. Let me quote from a recent article in "Record World Magazine" August

16 1975 by Don Cusic, under the heading "Tight Playlists Come To Country".

Shortening play lists may be a coming trend on Country Music stations across the US with a number of stations, including WJJD in WMC in Memphis, WBAP in Fort Worth, etc. trimming down their lists



considerably. Larry Baunach, head of Country promotion for ABC Dot Records U.S. stated "This will help the bigger hits being even bigger" - adding "that in most markets only the hits are racked anyway". Racked means, of course put into the racks in the stores by the merchandisers on display for customers "Only the hits are racked anyway-usually only the top ten". Baunach also stated that his company "doesn't tell the stations that they are right or wrong - whatever they do we adapt and adjust to it." He further stated that he could see the reason for major market stations cutting their play lists, but the semi-major markets cutting theirs, meant that artists would not have a starting place to break into the Country Music field. Roy Wunsch of Epic stated that

"major labels would end up cutting their rosters of artistes, whilst acknowledging that the shorter play lists would definitely sell more records". Hal Smith of WMOK in Miami Florida, stated that his station did not just compete with Country stations, but against all stations in the market and that "Good radio dictated he tightened his format".

Well friends, it's a fact that a Canadian artiste - thanks to the Canadian radio television commission legislation - can still get air play in Canada, and in particular I'm speaking of the up-and-coming under-dogs, the newcomers, the folks who are trying to get started in the record business. Thanks to legislation which, to people who are not aware, that 30 per cent of records played in Canada, on any given day, should be of Canadian content, in one way or another, either production, writing talent, arrangement or whatever; so in Canada a young recording artiste getting started, or an established recording artiste for that matter, has at least a fair chance of getting his records played while it looks like things are tightening up in the States on that score.

I'm on my way over to England, going over there to do a tour for two months. I'll be working with a group called the "Jonny Young Band". If I wanted to take a Nashville sound to England, I'd be taking Nashville musicians with me, but when I work in England I work with British musicians. The Jonny Young Band are as good a band as I have ever worked with anywhere in the world, they have a sound of their own, they're original and unique and they don't waste much time trying to copy Nashville music-

HAMILTON continued on page 19



POP MUSIC PLAYLIST

April 10, 1976

- | | | | |
|----|------|------|--|
| 1 | 2 | (5) | THEME FROM S.W.A.T.
THP Orchestra
RCA PB 50179-N |
| 2 | 4 | (8) | DREAM WEAVER
Gary Wright
Warner Brothers 8167-P |
| 3 | 5 | (5) | THERE'S A KIND OF A HUSH (All Over The World)
The Carpenters
A&M 1800-W |
| 4 | 6 | (6) | ONLY LOVE IS REAL
Carole King
Ode 66119-W |
| 5 | 7 | (6) | CUPID
Tony Orlando & Dawn
Elektra E45302-P |
| 6 | 1 | (12) | FANNY (BE TENDER WITH ME)
Bee Gees
RSO 519-Q |
| 7 | 3 | (10) | DECEMBER 1963 (OH WHAT A NIGHT)
Four Seasons
Warner Brothers 8168-P |
| 8 | 8 | (8) | JUST YOU AND I
Melissa Manchester
Arista 0168-F |
| 9 | 10 | (4) | ONLY SIXTEEN
Dr. Hook
Capitol 4171-F |
| 10 | 12 | (8) | LOST IN A LOVE SONG
Christopher Ward
Warner Bros. CW 4033-P |
| 11 | 14 | (5) | COME ON OVER
Olivia Newton-John
MCA 40525-J |
| 12 | 16 | (7) | FEELIN' KINDA LUCKY
Ray Materick
Asylum ASC 5003-P |
| 13 | 17 | (5) | LOOKING FOR SPACE
John Denver
RCA PB-10586-N |
| 14 | 18 | (9) | THE CALL
Anne Murray
Capitol 4207-F |
| 15 | 9 | (9) | LONELY NIGHT
Captain & Tennille
A&M 1782-W |
| 16 | 19 | (7) | I DO, I DO, I DO
Abba
Atlantic AT-3310-P |
| 17 | 22 | (8) | VENUS
Frankie Avalon
DeLite 1088578-T |
| 18 | 25 | (4) | HERE, THERE AND EVERYWHERE
Emmylou Harris
Reprise 1346-P |
| 19 | 20 | (9) | LEAVE TENDERLY
Vic Franklyn
United Artists UAXW-743Y-F |
| 20 | 21 | (7) | YOU KNOW I WANT YOU
Chris Nielsen
Royalty R1000-22 |
| 21 | 35 | (3) | LET YOUR LOVE FLOW
Bellamy Brothers
Warner Brothers WB8169-P |
| 22 | 24 | (7) | UNIVERSAL GIRL
R. Harlan Smith
Royalty R1000-21 |
| 23 | 26 | (4) | GOOD HEARTED WOMAN
Waylon Jennings & Willie Nelson
RCA PB 10529-N |
| 24 | 27 | (6) | DOESN'T IT SEEM LIKE A MIRACLE
Suzanne Stevens
Capitol 72767-F |
| 25 | 29 | (6) | SHE'S STRONG BUT SHE LIKES ROSES
Steve Bogard
Attic AT 121-K |
| 26 | 31 | (4) | YES I CAN
Valdy
A&M 413-W |
| 27 | 32 | (5) | YOU SAY YOU'RE FREE
Dan Hill
GRT 1230110-T |
| 28 | 33 | (5) | GIVE A LITTLE LOVE
Ken Tobias
Attic AT 124-K |
| 29 | 36 | (3) | RIGHT BACK WHERE WE STARTED FROM
Maxine Nightingale
United Artists UAXW752Y-F |
| 30 | 30 | (8) | LOVE FIRE
Jigsaw
Chelsea 3037-N |
| 31 | 11 | (7) | DOLANNE'S MELODE
Jean-Claude Borelly
London ABE 1724-K |
| 32 | 13 | (7) | WOW
Andre Gagnon
London L2582-K |
| 33 | 38 | (3) | FOOLED AROUND AND FELL IN LOVE
Elvin Bishop
Capricorn CPR 0252-P |
| 34 | 39 | (5) | I THOUGHT IT TOOK TIME
Diana Ross
Motown 1387-Y |
| 35 | 15 | (17) | ON THE ROAD
Dick Damron
Marathon 45-1143-C |
| 36 | 46 | (3) | ONCE A FOOL
Kiki Dee
MCA 40506-J |
| 37 | 37 | (3) | TANGERINE
The Salsoul Orchestra
SalsoulSZ2004-Q |
| 38 | 41 | (5) | KEEP ON WALKING
Gino Vannelli
A&M 1790-W |
| 39 | 42 | (5) | MIRACLE MAN
Bruce Murray
Quality 2170-M |
| 40 | 47 | (3) | TRYIN' TO GET THE FEELING AGAIN
Barry Magilow
Arista 0172-F |
| 41 | | (1) | IN FRANCE THEY KISS ON MAIN STREET
Joni Mitchell
Asylum 45298-P |
| 42 | 49 | (2) | WELCOME BACK KOTTER
John Sebastian
Reprise RPS 1349-P |
| 43 | 48 | (3) | COME ON OVER
Olivia Newton-John
MCA 40525-J |
| 44 | 50 | (2) | MOZAMBIQUE
Bob Dylan
Columbia 3-10298-H |
| 45 | 28 | (11) | SINCE I FELL FOR YOU
Charlie Rich
Epic 8-50182-H |
| 46 | | (1) | ONE DAY IN YOUR LIFE
Johnny Mathis
Columbia 3-10291-H |
| 47 | | (1) | RHIANNON (Will You Ever Win)
Fleetwood Mac
Reprise 1343-P |
| 48 | | (1) | SHANNON
Henry Gross
Lifesong 45002-Q |
| 49 | | (1) | BOY I REALLY TIED ON ON
Janis Ian
Columbia 3-10297-H |
| 50 | | (1) | CONCRETE AND CLAY
Randy Edelman
20th Century 2274-T |

HAMILTON continued from page 17

ians. I was in Czechoslovakia in 1974 and the band that backed me "Jiri Brabec & Country Beat", did a fantastic job of accompanying me and I think it added to the flavour of the evening to think that here was an American guest artist performing with a Czechoslovakian band. It was again some of the finest backing I've ever had anywhere in the world, they don't bother with just trying to imitate Nashville, they've developed an identity all of their own. The point here is that the British band, the Czechoslovakian musicians, and (I'm sure it holds good for musicians in

"Hitler had a mystique going. . ."

Sweden and Holland), are not exposed to a constant round of American music on the radio. Consequently they've developed a musical identity that they've found, all their own. Olivia Newton-John this past year was named the top girl Country singer in the world, according to the Country Music Association in Nashville. She's never recorded in Nashville, all her records were done in England. It's caused quite an uproar, as a matter of fact they've even formed an organisation in Nashville, ACE, composed mainly of people who at the outset were upset at Olivia Newton-John winning this award, never mind the fact that it was democratically voted on by approximately forty-two hundred members of the CMA, and she won it in a fair vote against her contemporaries. Gordon Lightfoot does all his recording in Canada, Anne Murray, as far as I know, is still doing all of hers in Toronto.

It seems to me that we could take a lesson from the Rock and Rollers, because the Beatles at the beginning were singing Chuck Berry's music, they were imitating American Rock. They were performing mostly Little Richard, Chuck Berry tunes, and singing in a bar in Hamburg, Germany. I think they'd still be in that bar in Hamburg, Germany if they hadn't have moved along and developed the Merseyside sound in Rock. They began to write their own songs, develop their own sounds, repackaged American Rock Music and sent it back to the States in a new form known as the Mersey Beat and it became a sensation and swept the U.S. For a while there in order for a record to be successful, it almost had to be produced in England and be recorded by a group from Liverpool. I think that's a good lesson to those of us in Country Music who think that it has to come from Nashville, or has to sound like Nashville. The British Rockers did their own thing and they did very well, thank you. I've recorded to date, seven albums of all Canadian music, I'm not asking anybody to give me a pat on the back or a round of

applause for that. I'm just mentioning that because I think it's very strange for me an American recording artist, from Charlotte, North Carolina, to be standing here in Toronto and making that statement. I wonder how many Canadian performers have recorded that many albums of their own music, other than writer/performers who do primarily their own material? I record for RCA Canada, in Canada by choice. I think that gives me a sort of perspective of some of the problems that Canadian artists are having these days. I'm getting a very good taste of the "How do I get a record released in the U.S.?" syndrome. I'm beginning to find out what my friends the Mercey Brothers, Lynn Jones, The Family Brown, Gary Buck, Dick Damron and many others, have been going through the last few years in trying to get their records released in the States, because as a Canadian recording artist quite often I record things that are not accepted by the U.S. branch and therefore never see the light of day or have any needle time on U.S. radio stations. Gary Buck, one of Canada's top artists, found it necessary to go to Nashville, Tennessee to record his newest single "Summer Wages" in Nashville and even went so far as to have it produced by a member of the Grand Ole Opry in order to try to get the record released in the States, and to get the push from the U.S. and in particular the Nashville record people. I think Gary would be the first one to admit that he's had much better records that he's produced himself in studios in Toronto. Gary Buck is undoubtedly one of the finest Country Music record producers in North America, and I think it's a shame that he feels it necessary or imperative to go to Nashville and let somebody else produce his records for political reasons.

"They're up to their ears in songs about booze and broads. . ."

I lived in Nashville for 13 years, I was a member of the Grand Ole Opry for most of that time, it's a good town. I loved Nashville and I still do and I miss it of course. It's proved its point - three cheers for them! But - 'the Nashville mystique' has done wonders for 16th Avenue South and the musicians and performers who live there, and I think they're to be applauded and recognized for that they've proved their point. Hitler had a mystique going too, and he damn near conquered the world with it. He had everybody convinced that the storm troopers of Germany were the greatest soldiers in the world, and I think at this point, all too many people in Canada are convinced that if it's good and Country, it has to come from Music City, U.S.A. Let's keep in mind that they've got their

problems down there too. They're up to their ears in songs about "Booze, Broads and Slipping Around" and "Oh my God you're touching me in all those forbidden places, Baby". I'd hate to see that happen in Canada, and I think there's a very good chance that it won't because there seems to be a basic underlying difference between the music of Canada and the music of Nashville, at present. This isn't to belittle or put down what they're doing in Nashville, it's just to applaud and recognize the fact that there is something fresh, new and distinctive happening in Canada. It seems to me that Canadian music is much closer to the British Folk song

"... a difference between Canadian country and U.S. country. . ."

tradition of story songs, it's much more lyrical and it's at least involved in a wider range of subject matter than seems to be prevalent in Nashville these days. All you have to do is turn on a radio station in America and you hear predominantly Nashville-produced Country Music and you'll notice that well over the majority of the songs coming out have to do with the triangle theme of unhappy marriages, truck drivers and waitresses; all of which is a vital part of the American scene but is by no means all of it and I think that somehow the Canadian songwriters have managed at this point to avoid that syndrome. If the Canadian recording artists could understand and appreciate what a beautiful thing they've got here and spend more time being happily Canadian and proud of it I think it would be a much healthier thing rather than affirming and feeling that the answer to a career in Country Music is to emulate and imitate their Nashville contemporaries.

Back to England, on the tour that I'm doing in October and November, I do a medley on the concerts of Canadian songs sort of to illustrate the difference between Nashville Country Music and Canadian Country Music. Rather than making speeches about it I just sing two or three Canadian tunes on the show and I've picked out a couple that are very lyrical, poetic and very Folk Country in content to show what I think is the best of Canadian Country Music.

There is a difference between Canadian Country Music and U.S. Country Music. "Canadian Pacific" was a hit LP in Europe, it's still our best selling LP over there, it was a hit LP in Canada, and the song itself was of course a major hit in Canada, (admittedly probably because of the subject matter, the Canadian Pacific Railroad), however it was not a hit in the United States. Murray McLachlan's "The Farmer's Song" which was number one Pop, Country and MOR hit in Canada, never even scratched the bot-

HAMILTON continued on page 22

THE GOLD 'RUSH' OF 2112 STARTS NOW.



SRM-1-1023

"Fly by Night", Rush's second album is being certified Gold. Quite an achievement. But not surprising considering the fanatic fan following they have built up across Canada and throughout the United States. Rush makes it on the value of their performance; they are the authentic example of a touring hard rock conceptual band. The advent of their fourth album, "2112"... accentuates their unique conceptual approach.

"2112" is a voyage to the future, chronicling the experiences of individual man who tries to revive, after discovering an ancient guitar, the harmonious sound which has been sublimated by a dominant totalitarian system.

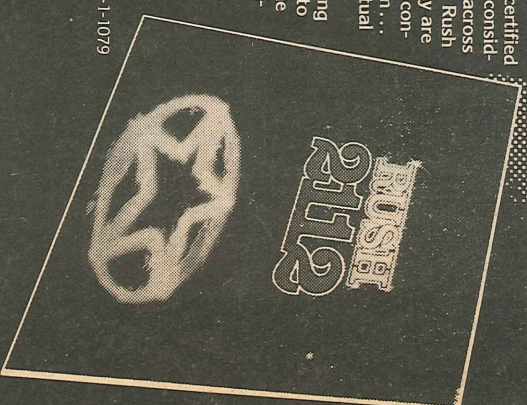
This album is a masterful demonstration of mature conceptual skill. "2112" is sure to capture the imagination of an already spellbound following.

Another Gold Rush is in the offing.

Marketed by Polydor



SRM-1-1079



HAMILTON continued from page 19

tom of the charts in the United States. I think it should be taken note of that a song that could go to number one in the Pop charts and the Country charts in Canada, would not even make a dent in the U.S. market. I think the thing that really tipped the scales and really convinced me as far as the fact that admitting that there really is a separate musical identity was a song called "Dirty Old Man". I think it's one of the prettiest, most meaningful songs that I've ever had the opportunity to record. It was written by Bob Ruzicka from Edmonton, Alberta. It went to number one in the Canadian Country charts and the MOR charts, our version of it. When I took the records down to Nashville to play it for producers and the RCA people there, the comment was made, "Well George, it's a pretty song, but I really don't think that people down here want to hear that story". Plus it is 3 minutes and 50 seconds long and in the U.S. market, it's almost impera-

tive to keep the records short, brief and to the point, so there's plenty of time for commercials. I think that it's possible that they didn't want to hear the story behind "Dirty Old Man" because — again another problem we've got in my country — the United States is on a youth culture kick and there's a tremendous amount of emphasis on youth and on remaining youthful at all costs, probably songs like "Dirty Old Man" and "Streets Of London" aren't all that commercial in America because of that.

"Streets Of London" was recently a number one hit in England by Ralph McTell. His label released the record in the United States, complete with full page trade paper ads and nothing happened, so it's quite possible and indeed probable and I think definite that there are horses for courses and there's a different musical identity in England and in Canada from that of the United States. That's not to put down what's happening in America, or in Nashville, it's just to underline the fact that it's not practical or possible,

I think to necessarily do well in Canada, in Canadian Country Music by just out-right copying whatever is in the charts in the United States at the time or whatever seems to be coming out of the Nashville factory, the assembly lines of the Nashville sound. There's a whole different culture down there. Canada is not the United States and Canada's music should reflect the Canadian experience not imitate someone else's.

Broadland's Tyson & Harms leading TPC concentration

Ray Ramsay of the Vancouver-based T.P.C. Record Division, reports to RPM that the new Kiss single titled Shout It Out Loud (from their current LP Destroyer) has broken out quickly on the West Coast as well as the Sweet Blindness single Sweet Blindness (Music You Can Ride On). Both tracks have been receiving heavy airplay and the Blindness single has become a favourite on CKLG-FM-Vancouver's Disco '76 feature.

Good action reported on Bryan Way's contemporary country effort Carnival Queen and the entire Broad-

TYSON continued on page 24

Grampa's got Rag Time Molly

The current Grampa release titled Rag Time Molly f/s I've Got A Line On You Mama (GTS-002) is the followup to the band's previous chart-maker Canadian Way Of Life.

Molly was produced by John Arpin. The fiddles 'n banjo disc is distri-

buted by Grampa's own Goodtime Records, published by Ole Fashioned Music.

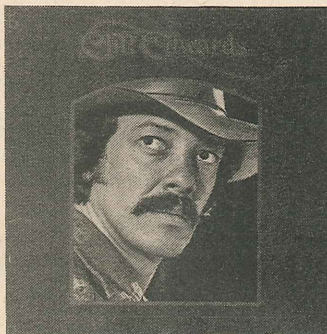
Goodtime Records reports to RPM that Rag Time Molly "is the first of a big line of hits that will come out of Grampa."

RPM/country album reviews

CLIFF EDWARDS

Singer of Songs
A&M SP 9021-W

One of the classiest Canadian country LPs yet. Produced by Edwards at Toronto Sound and JAMF. Features title song past hit and Edwards' current Song For Wendy. Should be one of the big country LPs of the year with A&M promo getting into country gear in a big way.



JEANNETTE GOULD

Just Plain Country
Audat Records 477-9084-Z

11 cuts of down-east country, produced by Len McDonald at Halifax's Audio Atlantic. Eight songs are Cancon, five written by the artist. Lead track, Separate Ways, has some eastern radio action. They're big on I'm Your Lovin' Huggin' Baby.

TRY IT - YOU'LL LIKE IT

Frank and Rita Spinney
and Country Born

Five songs written and sung by Frank, four penned and sung by Rita on the group's debut LP. Distributed through Handleman, Moncton. They plan two 45s soon: Frank's My Wife (which had some eastern airplay off the LP) and Rita's You Know I Love You.



I WISH YOU LOVE

Blake Emmons
Condor A-977-1458-C

Debut LP for TV Funny Farm star. Half the cuts are string backed MOR-country and half are clean, hard country styles all with Emmons' Prairie Fire backup. Man On The Inside, flip of current 45 Let Me Do Something Lord, is a good pick as well.



COUNTRY PLAYLIST

April 10, 1976

1	2	(7)	YOU ARE THE SONG Freddie Hart Capitol 4210-F
2	3	(5)	('TILL) I KISSED YOU Connie Smith Columbia 3-10277-H
3	6	(9)	IF I LET HER COME IN Ray Griff Capitol P4208-F
4	1	(9)	ANGELS, ROSES AND RAIN Dickey Lee RCA PB 10543-N
5	4	(9)	MOTELS AND MEMORIES T.G. Shepard Melodyland 6028-Y
6	9	(9)	THE PRISON SONG Sonny James Columbia 3-10276-H
7	10	(3)	THE CALL Anne Murray Capitol 4207-F
8	11	(8)	NOT SO FAR AWAY Donna Moon Marathon 451140-C
9	12	(8)	FEELIN' KINDA LUCKY TONIGHT Ray Materick Asylum ASC 5003-P
10	15	(6)	LOST IN A LOVE SONG Christopher Ward Warner Bros CW 4033-P
11	13	(7)	GOOD OLD DAYS Ray Francis Condor 97097
12	16	(5)	COME ON OVER Olivia Newton-John MCA 40525-J
13	14	(12)	SHINE ON Ronnie Prophet RCA PB 50136-N
14	17	(7)	YOU KNOW I WANT YOU Chris Nielsen Royalty R1000-22
15	18	(8)	UNIVERSAL GIRL R. Harlan Smith Royalty R1000-21
16	35	(2)	'TIL I CAN MAKE IT ON MY OWN Tammy Wynette Epic 8-196-H
17	19	(6)	OH SWEET TEMPTATION Gary Stewart RCA PB10550-N
18	7	(13)	ON THE ROAD Dick Damron Marathon 45-1143-C
19	34	(4)	HONEST LOVE Ronnie Kartman Kansas City KCR-1-C
20	43	(2)	DRINKIN' MY BABY (OFF MY MIND) Eddie Rabbit Elekta 45301-P
21	29	(3)	ALL THE KINGS HORSES Lynn Anderson Columbia 3-10280-H
22	27	(3)	THUNDERSTORMS Cal Smith MCA 40517-J
23	23	(4)	FIND YOURSELF ANOTHER PUPPET Brenda Lee MCA 40511-J
24	33	(5)	LIGHT AT THE END OF THE HALL Family Brown RCA PB 50175-N
25	32	(4)	BOBBIE'S TRAINS Ron McLeod Broadland BR 2171X-M
26	28	(7)	THE HOOKER George Rowsell Periwinkle PER 3739
27	30	(5)	HE LOVES ME WHEN HE'S GOT THE TIME Post Family Broadland BR 2172-M
28	26	(9)	THE ROOTS OF MY RAISING Merle Haggard Capitol P4204-F
29	22	(15)	ONE NIGHT OF CHEATIN' Carroll Baker Gaiety 6-761
30	31	(6)	JUST ONE NIGHT OF LOVE Jimmy Arthur Ordge Royalty R1000-20
31	21	(12)	ONE WAY TICKET TO A LADY Jerry Palmer Gaiety G-762
32	47	(2)	I COULDN'T BE ME WITHOUT YOU Johnny Rodriguez Mercury M73769-Q
33	48	(2)	SUN COMING UP Nat Stuckey MCA 40519-J
34	36	(2)	THE BATTLE George Jones Epic 8-50187-H
35	37	(3)	I DON'T CARE Julie Lynn Condor 47095-C
36	38	(6)	SONG FOR WENDY Cliff Edwards A&M AM405-W
37	39	(3)	PERFECT MEMORY Country Edition Condor 97098-C
38	40	(6)	HARPER'S FERRY Carlton Showband RCA PB50156-N
39	41	(5)	DROP SOME SILVER IN THE JUKEBOX Jerry & Joanne Daisy DY1502
40	42	(6)	A SPECIAL FEELING Jim & Don Haggart Arpeggio ARPS 1030-N
41	44	(2)	THE GOOD NIGHT SPECIAL Little David Wilkins MCA 40510-J
42	45	(2)	YOU COULD KNOW AS MUCH Gene Watson Capitol 4214-F
43	46	(2)	DON'T ALL THE GIRLS GET PRETTIER Mickey Gilley Playboy P6063-M
44	....	(1)	ONE TOO MANY Ian Tyson Broadland BR 2165-M
45	....	(1)	I'M SO LONESOME I COULD CRY Terry Bradshaw Mercury 73760-Q
46	....	(1)	TEXAS Charlie Daniels Band Buddah BDA 517-M
47	....	(1)	TOGETHER AGAIN Emmylou Harris Reprise RPS 1346-P
48	50	(2)	THE FEMININE TOUCH Johnny Paycheck Epic 8-50193-H
49	....	(1)	GEORGIA I'M CHEATING ON YOU TONIGHT Dallas Harms Broadland BR 2174-M
50	....	(1)	STATE OF HAPPINESS Joyce Smith Broadland BR 2173-M

TYSON continued from page 22

land crew of Dallas Harms, Audie Henry, the Post Family, Ron McLeod, Ian Tyson and Joyce Smith are all making significant chart gains. Tyson and Harms were in Vancouver towards the end of March to tape a Rolf Harris Show for BCTV.

Also in Vancouver during the month of March were Private Stock's The Mob (one-week engagement at the Body Shop Cabaret) and the James Cotton Band for three days at the Commodore Ballroom following a successful date at Nelson B.C.'s Notre Dame University.



OUT IN THE COUNTRY

Grampa have bounced back into the discbiz with a "paddle wheelin'" country banjo pickin' offering that caught the ear of several country and soft-rock programmers. The single is titled, Ragtime Molly, from their album, with a little editing for the AM market. Could be a big one for the progressive country group, who are doing it on their own Goodtime label. By the way, it was produced by John Arpin.

The CBC TV's June Caldwell recently interviewed three of Canada's top country female artists, Diane Leigh, Julie Lynn and Honey West (see photo). Kinda says something about that Condor crowd doesn't it. They're all part of that Lonnie Salazar fold. The show, In Touch, will be seen the first week of April. Check your local listings.

Who flew over the Condor nest? Well, they think big over on Bellamy Road. Salazar and company have nested in Nashville where they opened an affiliate office where they will be handling distribution as well as recording U.S. acts.

If you thought there was some confusion in the spelling of Bill Hersh's name - yes there was. Bill has shortened his name and he debuts the new handle with his Soundaround single, Our Little Girl, a Leonard Kohls penning and published through Soundaround Music (BMIC). The flip is an old Hank Cochran composition, A-11.



COUNTRY RADIO ACTION

AMHERST

CKDR (Paul Kennedy)

* (1) Faster Horses-Tpm T. Hall

CHARTED

* Broken Lady-Larry Gatlin.

6 Prisoner's Song-Sonny James

38 Harper's Ferry-Carlton Showband

16 Make It On My Own-Tammy Wynette

34 The Battle-George Jones

BATHURST

CKBC (Al Herbert)

28 (1) Roots Of My Raising-Merle Haggard

CHARTED

* Without Your Love-Charlie Ross

47 Together Again-Emmylou Harris

* You're Not Charlie Brown-Donna Fargo

* Sentimental Journey-Dave Dudley

* I'm A Trucker-Johnny Russell

BRIDGEWATER

CKBW (Gary Richards)

PLAYLISTED

25 Bobbie's Trains-Ron McLeod

* Everytime Fools Collide-Billy Jo Spears

23 Another Puppet-Brenda Lee

* I'll Come Back-George Jones

* Sentimental Journey-Dave Dudley

CALGARY

CFAC (Larry Kunkel)

* (1) Having You-Charley Pride

CHARTED

* Hey Lucky Lady-Dolly Parton

* Bonsoir Blues-Flying Burrito Bros

33 Sun Comin' Up-Nat Stuckey

25 Robbie's Trains-Ron McLeod

COBOURG

CHUC (Rick Kevan)

* (1) Remember Me-Willie Nelson

CHARTED

* You Are The Song-Freddie Hart

10 Lost In A Love Song-Chris Ward

* Here & Everywhere-Emmylou Harris

* Till The Rivers Run Dry-Don Williams

DAUPHIN

CKDM (Pete Morena)

* (1) Only 16-Dr. Hook

CHARTED

* No Country Music-C.W. McCall

* King Of The Cops-Billy Howard

* Phantom 309-Red Sovine

* Dreams Never Ended-Jack Hennig

* Up & Away-Canadian Zephyr

FLIN FLON

CFAR (Dwain Anderson)

* If I Had It All-Tommy Hunter

* Bad Romancer-George Hamilton IV

27 He Loves Me-Post Family

* You Are The Song-Freddie Hart

* My Eyes-Charley Pride

HAMILTON

CHML (Johnny Murphy)

* I'm Tired-Johnny Young

* Makin' Love-Tanya Tucker

* Ask Any Old Cheater-Freddy Weller

37 Perfect Memory-Country Edition

It Just So Happens-Cdn Zephyr(LP)

KINGSTON

CFMK FM

* (1) Woman-Jennings & Nelson

CHARTED

* Don't Stop In My World-Billy Walker

47 Together Again-Emmylou Harris

22 Thunderstorms-Cal Smith

* High On You-Morgan & Blanchard

* Everything I Know-Lee Roy

PLAYLISTED

12 Come On Over-Olivia Newton-John

21 All The King's Horses-Lynn Anderson

46 Texas-Charlie Daniels Band

* Uncle Hiram-Dick Feller

* Play The Jukebox-Carmol Taylor

LINDSAY

CKLY (Tex Bagshaw)

* (1) Faster Horses-Tom T. Hall

CHARTED

* Sheik Of Chicago-Joe Stampley

* My Eyes-Charley Pride

* What Goes On-Ronnie Milsap

LONDON

CFPL FM (Joe Caswell)

* (1) Woman-Jennings & Nelson

CHARTED

3 If I Let Her Come In-Ray Griff

PLAYLISTED

* HankWestern-Gary Stewart

30 Just One Night-Jimmy Arthur Orde

* The Road Is Far-Phil Bond

24 Light At The End-Family Brown

* Hard Times-Ron McLeod

MEDICINE HAT

CHAT (Ron Larson)

13 (1) Shine On-Ronnie Prophet

PLAYLISTED

23 Find Another Puppet-Brenda Lee

50 State Of Happiness-Joyce Smith

* Maybe Tomorrow-Gibson & Thompson

MEDLEY

CHCL (Spence Cherrier)

* (1) Keep An Eye-Bobby G. Griffiths

CHARTED

* My Daddy's Eyes-Smiley Bates

NEW GLASGOW

CKEC (Barry Wilson)

CHARTED

* What I've Got-Billy Jo Spears

* Mansion On The Hill-Michael Murphy

* Taste Your Wine-Billy Swan

* Forever Lovers-Mac Davis

* Up & Away-Canadian Zephyr

NEW LISKEARD

CJTT (Steve Morin)

28 (1) Roots Of Raising-Merle Haggard

CHARTED

22 Thunderstorms-Cal Smith

PETERBOROUGH

CHEX (Sean Eyre)

28 (1) Roots Of Raising-Merle Haggard

CHARTED

* Wild Side Of Life-Freddy Fender

* Outlaw Heroes-Roy Payne

* Let's Make Love-Tom Gallant

PRINCE ALBERT

CKTI

28 (1) Roots Of Raising-Merle Haggard

CHARTED

16 Till I Can Make It-Tammy Wynette

47 Together Again-Emmylou Harris

33 Sun Comin' Up-Nat Stuckey

* Sentimental Journey-Dave Dudley

ST. CATHARINES

CHSC

28 Roots Of My Raising-Merle Haggard

* Blind Man-Kenny Starr

19 Honest Love-Ronnie Kartman

* Loner-Christenson

SYDNEY

CJCB (Arna Halloran)

18 (1) On The Road-Dick Damron

CHARTED

10 Lost In A Love Song-Chris Ward

12 Come On Over-Olivia Newton-John

25 Bobbie's Trains-Ron McLeod

TORONTO

CFGM (Dave Johnson)

* Mansion On The Hill-Michael Murphy

* Without Your Love-Charlie Ross

* Outlaw Heroes-Roy Payne

* Let Me Do Something-Blake Emmons

TORONTO

CKFH (Jack Winter)

PLAYLISTED

* After All-Conway Twitty

* My Eyes-Charley Pride

* What Goes On-Ronnie Milsap

* Sheik Of Chicago-Joe Stampley

39 Drop Some Silver-Jerry & Joanne

WINNIPEG

CJOB FM (Peter Grant)

28 (1) Roots Of Raising-Merle Haggard

CHARTED

* My Eyes-Charley Pride

* Makin' Love-Tanya Tucker

* Tonight-Kenny Starr

* Sentimental Journey-Dave Dudley

WOODSTOCK

CJCH (Charlie Russell)

* (1) Remember Me-Willie Nelson

CHARTED

* Break One Nine-Urel Albert

* Broken Lady-Larry Gatlin

* Why She's On My Mind-Jack McAfee

The Programmers

Pop goes the Wolfman, CBC with TV musical superhowl

by Alan Guettel

Wolfman Jack hit the road to Canada and will soon be howlin' at northern lights from his CBC-Chris Bearde co-produced world-syndicated pop music show, *Pop Goes The Wolfman*.

"In the States they're afraid to let me loose on TV," Wolfman told a Toronto press conference last week. In Toronto, he says he found the chance to be part of a TV show he can hype with the likes of, "Whatever you got on variety shows before, this is gonna be double." The producers promise a spectacle of music comedy and "total-visual" effects.

CBC, co-producing the series with Wolfman's own Howl Productions and Bearde's Odin Productions, are providing studios, crews and script, graphics and design personnel for a one-hour TV special and 24 half-hour weekly shows to premier on CBC next fall. Two of Bearde's three co-writers are Canadians, Lorne Frohman and Ben Gordon.

CBC variety producer Paddy Sampson is working directly with Bearde.

The shows will be syndicated around the world by Pearson TV Sales of L.A., and Pearson VP Jerry Dexter

Chris Bearde

claims that the firm has never seen such pre-screening demand for a series before - "the combination of Wolfman and Bearde is 'dynamite'". And he's impressed with the reputation, he's discovered, for CBC productions overseas.

Pearson is screening a half-hour version of the special at the Cannes international TV conference in late April.

The show is created with the 7:30-8:00 pm TV spot in mind. This makes it a family show, aired in Canada and the U.S. without going dead against the biggest, after-8:00, heavy-hype, network-variety-show heavies. Being family oriented, the show won't be confined to rock.

The shows, running on CBC from October 3 and elsewhere from January 1977, will each feature one guest superstar and other acts and actors, including many Canadians. Wolfman says, "There will be so much going on (on the show) that new talent can fit in anywhere."

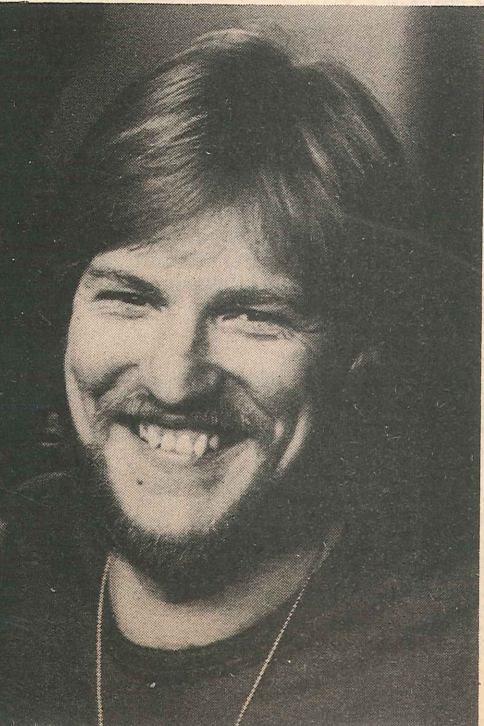
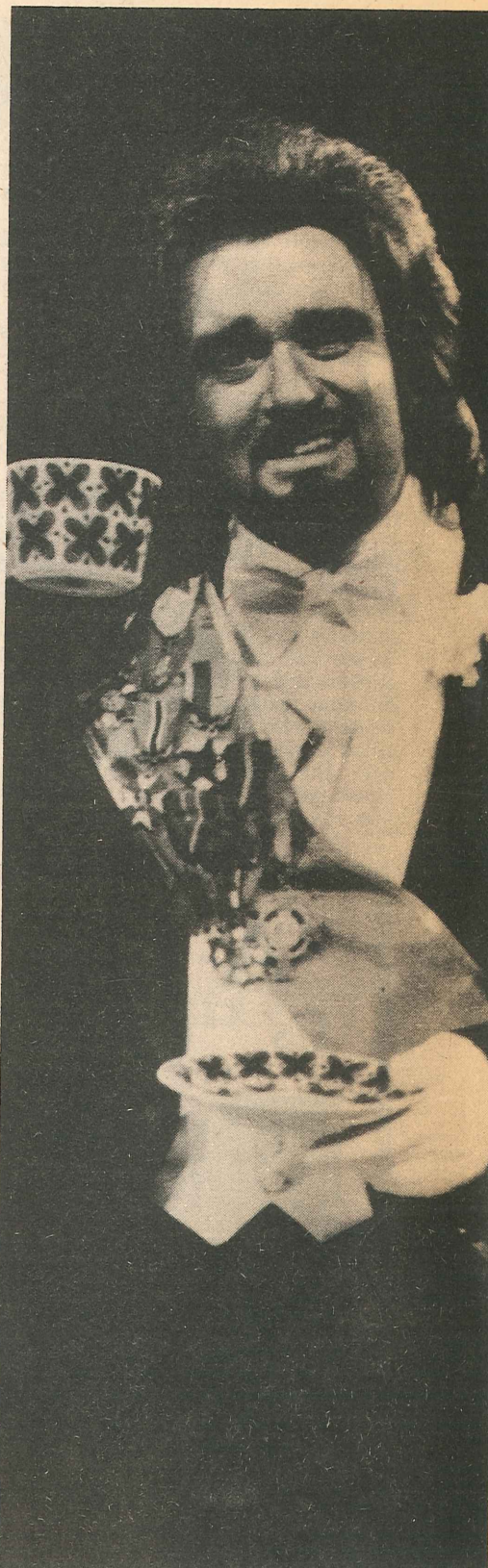
Production of the premier is in its final stages. The 24 half-hour shows will be taped at CBC beginning in late summer. The major sales push by Pearson won't begin until the special is ready for screening, but Dexter reports that already 16 of the 24 major U.S. markets are solid.

In recent months, Wolfman has produced about half of his hundreds of hours of syndicated radio shows in Toronto. With the TV show, he says, "I feel about half Canadian."

Bearde, an Englishman from Australia, came to Canada as a TV writer in the early 1960's. He became nationally known here as a star and writer of a late-night weekly satirical revue, *Nightcap*.

He was lured to L.A. where he has become one of the best-known creative TV masterminds for his work on such shows as *Laugh-In*, *Sonny and Cher*, and other music specials and TV series.

CBC variety head Jack McAndrew, who Wolfman calls, "a hip, phenomenal individual", is working with Bearde and Sampson to line up the dozens of guests needed for the series. Canadian acts have been well represented in the discussions so far.



CBC insists Canadians not interested in comedy

- Michaels

"I don't want to be another one of those stories I read all the time when I was growing up," said Toronto's Lorne Michaels, now regarded as the NBC Television Network's candidate for "prodigy producer of the year."

"I got incredibly good treatment at the CBC, and what I learned proved of deep value."

Lorne Michaels (Lipowitz) is a 31-year old Toronto Forest Hill "refugee" now producing the NBC 90-minute National Lampoon-on-television series Saturday Night Live.

Michaels assembled his blackout/college-revue staff last April including several graduates of Toronto's Second City theatre (Gilda Radner).

In 1967, as one of the CBC's "Young Turks", he and lawyer/comedian Hart Pomerantz "executed" CBC's Five Nights A Week series, writing and performing their own material under the guidance of producer Bob Wagstaff.

"Every week," Michaels said, "we thought we'd bring down the government." The government held fast and subsequently Pomerantz and Michaels lost out as writers of a variety series. Michaels split to New York, writing material for Woody Allen and Joan Rivers and then to L.A. to work for Rowan and Martin's Laugh In. When he came back to the CBC he played straight man to Pomerantz "the Canadian beaver that digested HB erasers" over the Hart and Lorne Comedy Hour. After a 3-year stint, a pilot similar to the recent Saturday Night

Live series was submitted - - - and rejected. Michaels left Canada once again, and as co-producer of last spring's American Lily Tomlin Special, he copped an Emmy Award for comedy writing.

NBC's late-night programming vice president Dick Ebersol, tiring of Johnny Carson re-runs during Saturday night "prime" young adult program-

ming hours, called on Michaels "wanting a brand new show, and I wanted Lorne to do it. And he has painted one helluva masterpiece. All the success is due to him. Nobody else was going to put a paintbrush on the canvas. The kid's a genius. He's got great restraints within himself. He doesn't struggle over whether he can use four-letter words on the air like some idiots would. He's interested in content and will fight to the hilt for content."

"If the CBC had been in any way supportive," Michaels said, "I would have stayed in Canada. But they said that Canadians were not terribly interested in comedy, which meant, in essence, that I was out of a job."

"If you ask me what the CBC has to do, it's what we've done . . . put their eggs into one basket and watch that basket very, very carefully."

Given "the right circumstances", Toronto's Lorne Michaels says that he would gladly return to work in Canada.

TVOntario skedding BBC outlook on McLauchlan

TVOntario's The Camera And The Song series featured the BBC production of Their Kind Of Women on March 6. The segment showcased the English band Grimms and "their synthesis of thoughts on women."

BBC continued on page 28



"A-11" on SOUNDAROUND RECORDS.

f/s "Our Little Girl"



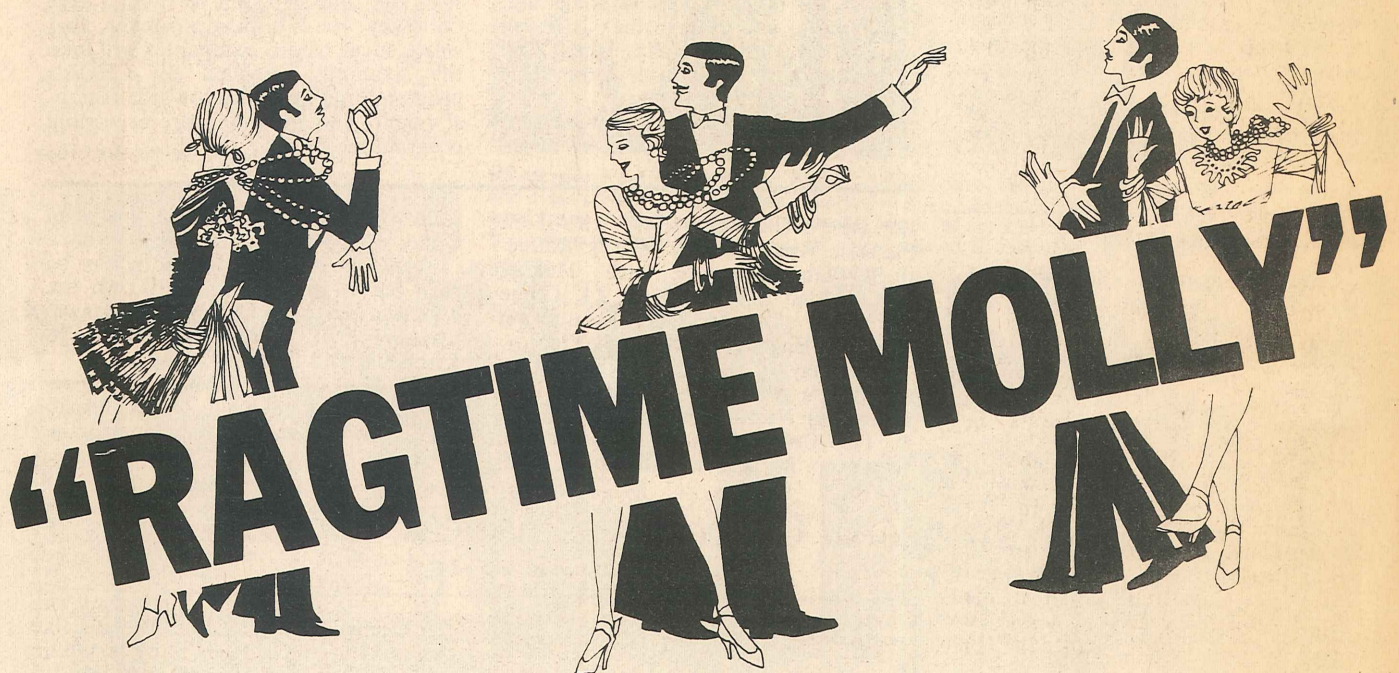
BILL HERSH

Country programmers will like Bill's version of an old Johnny Paycheck hit, "A-11". It's backed by a slow ballad "Our Little Girl" which easily fits into MOR programming. Bill's first release on a new label.....

SOUNDAROUND RECORDS.

PROGRAMMERS

LISTEN TO THIS!!!



**IT'S GRAMPA'S FOLLOW-UP TO THEIR RECENT
RCA HIT "CANADIAN WAY OF LIFE"**

**IT'S ON THE WAY TO YOU NOW
and IS WORTH LISTENING TO**

GOOD TIME RECORDS

252 EGLINTON AVENUE EAST
SUITE 202
TORONTO, ONTARIO
(416) 489-0247

W5 features Toots and Raunchy Rhythms

Indra Seja of CTV's W5 series, reports to RPM that on March 7, the Network ran a sixteen minute segment on Toots and the Maytals, whose style of Jamaican dancehall music was filmed during the band's Maple Leaf Gardens opener to the Who last December. Also featured were the Righteous Flame via a film-clip sent up from Jamaica.

The second item on W5 that evening, titled Raunchy Rhythms, featured Toronto discodancers in their stomping ground habitat alongside an interview with CHUM-Toronto's J. Robert Wood and CHUM-FM's Duff Roman on the topic of "sex rock" (RPM Feb. 28).

The programmers insisted that lyrics are never primary consideration, but good taste is.

BBC continued from page 26

March 13 featured the TVOntario production Mindscape with singer/poet Dory Previn, March 20 the TVOntario production of Valdy, March 27 the BBC's The Irish, and April 3, the BBC's Granite North featuring Aberdeen Scotland's Ian Campbell and his folkgroup.

On April 10, the series will feature

B.C. radio station promotes regional talent

Radio station CHQB Powell River B.C. services an area about 100 miles north of Vancouver and sections of Vancouver Island. The 1,000-watt station has been promoting home-grown talent from the Vancouver and West Coast area, playing locally-produced recordings on the air, well exceeding the 30% can-con regulations in the process. Program Director Kim Calloway, formerly of CHUM-FM and CBC in Toronto says that although "we're not doing this indiscriminately," he believes that "a lot of good home-grown records die when they get mailed to radio programmers, because they're not on the National charts. We listen for good songs and performers, and our format is broad enough to allow literally every kind of music to be played, as long as it's good stuff in the first place."

In addition to the usual West Canadian recording artists such as Susan

Jacks and Valdy, Calloway's station programs lesser-known British Columbians Bim, Bruce Miller, Cameron Molloy, D.B. Watson and others, especially those of a pop or light country mold.

CHQB is an affiliate of the CBC, and as such enjoys the benefits and assistance offered by the corporation. One such benefit is the regular shipments they receive of catalogue albums which feature unrecorded artists vinylized by and for the CBC and its affiliates. These albums have been a major source of programming material for the station. "There's good stuff in those records, if programmers (would) take the time to listen to them," says Calloway. He is hoping, however, that small, local record companies will take the example provided by CHQB's programming attitudes towards regional talent, and provide more accessible program material.

the BBC's Oklahoma Folk with Tom Paxton, April 17 the BBC's Reflections On Toronto with Murray McLauchlan and on April 24, Come To Your Tea, a BBC production featuring England's Fivepenny Piece.

On May 1 the series will feature the BBC's As She Sees It with British performer Victoria Wood and on May 8, The Camera And The Song will finish up its season with the TVOntario production of North American

Child, with Buffy Sainte Marie.

The Camera And The Song can be seen Saturday nights at 7:30 over the TVOntario outlets Channel 24 Ottawa, Channel 18 London, Channel 28 Kitchener and Channel 19 Toronto.

Windsor and Chatham will reportedly hook into the OECA broadcast network "sometime during the summer."

Unimaginative response to Cancon regs useless - Boyle

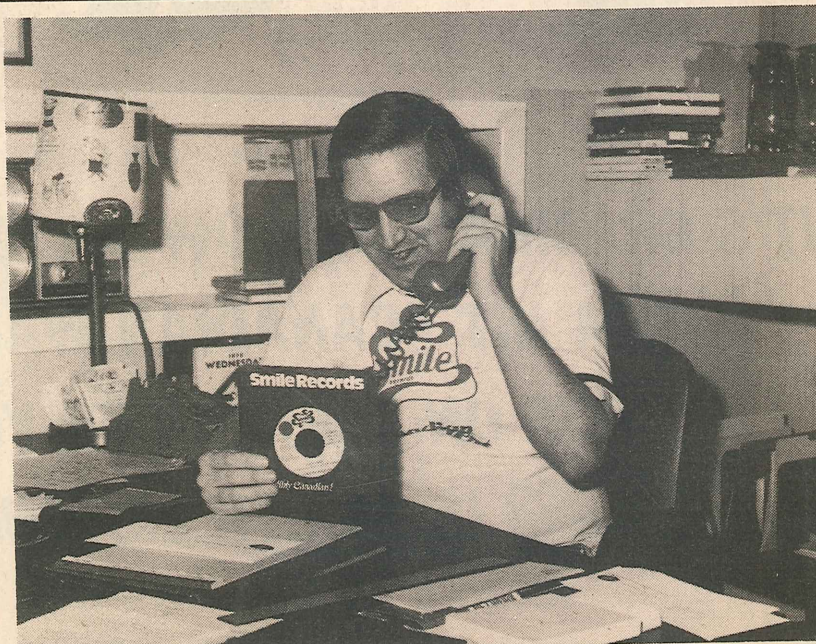
"... futile in the face of broadcaster timidity," said CRTC Chairman Harry J. Boyle, commenting on Cancon regulations during a recent meeting of the British Columbia Association of Broadcasters.

Boyle told the Association that if broadcasting in Canada is to remain Canadian, it must compete. And to compete, he said, it must reflect the Canadian experience.

This will not be accomplished, he said, by unimaginative and reluctant response to CRTC regs such as those on Cancon. He said that the broadcasting system must find ways of serving Canadians and still be able to compete with the "overflow" of U.S. programming.

Jack Davis, B.C. transport and communications minister told the group that his deputy, Charles Dalfen will be going to the CRTC. He explained to the Victoria audience that Dalfen's position will be as Harry Boyle's "right-hand-man."

Boyle said that he'd heard nothing about the appointment from the federal government, insisting that such appointments are made by order-in-council.



A Canadian No. 1 on K-149 Louisiana. Wayne Cordray (PD) is credited with breaking the New City Jam Band's, Lazy Love, which topped the station's chart.

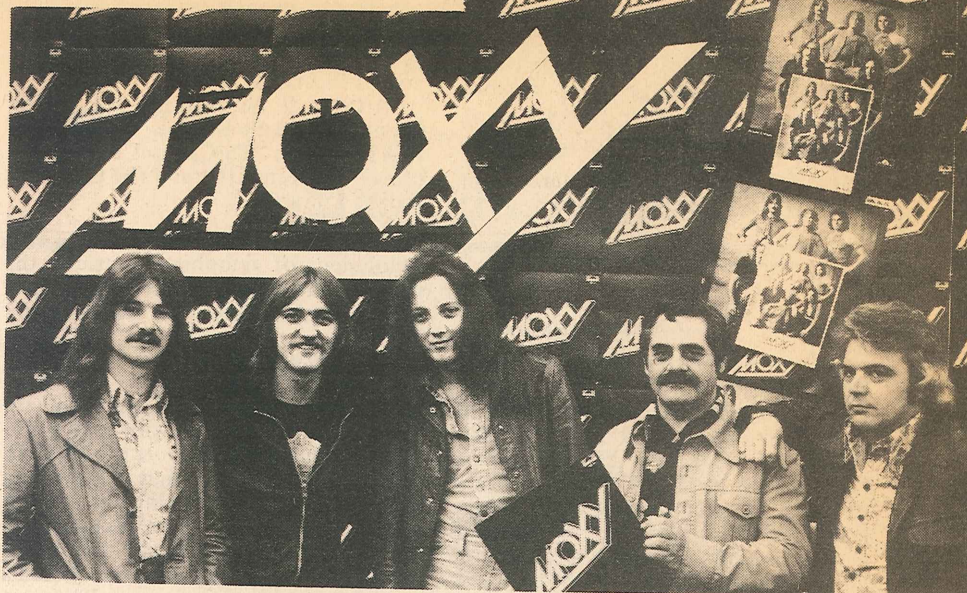
Polydor & LIP Service pact for Moxy promotion

Roland Paquin, manager of Moxy and David Marsden, president of Lip Service recently announced the signing of a production agreement between Polydor (distributors of Moxy) and Marsden's studio productions. Lip Service have been retained to produce all radio advertising for Moxy throughout North America. Spots will be produced for Moxy's debut LP and for their second album which began production this week. The pact also marks Polydor as the first company to utilise Lip Service's Shotspot package.

Shotspots "are a music industry exclusive" offered to managers, artists and record companies wishing to take advantage of Lip Service's method of radio production.

The company is aiming their Shotspot package "at those industry personnel who feel their product is worthy of a thorough, professional radio advertising campaign."

(Clockwise from top) Polydor display hustler, Max Swerling (2nd from right) with Moxy and label's Herb Bradley. Moxy members Buzz Shearman, Terry Juric and Buddy Caine with Larry Friendly at Sam's Bramalea store. Moxy manager, Roland Paquin with LIP's Dave Marsden. The Moxy autograph party at Sam's Bramalea was a huge success.



Nigrini & Eikhard contribute to CJRT benefit

Attic's Ron Nigrini and Shirley Eikhard recently performed at the CJRT FM "benefit" folk festival held March 27th at Toronto's Harbourfront Bohemian Embassy. CJRT-FM, in its continuing efforts to maintain enough capital for station operation racked in an impressive \$4500 through a \$2

cover and listener donations.

The Hagood Hardy CBC Network special has a new airing date of April 23rd at 9:00 PM.

Attic will be releasing an LP by Frank Mills titled Look At Me Real (LAT 1009). The album is a joint effort between Attic and the Canadian Talent Library.



TRIBAL
DRUM

KITCHENER

CFCA FM will present Keath Barrie in concert Saturday, June 5th at the University of Waterloo. PD Don MacDonald told RPM: "We are always interested in helping new Canadian artists in their careers, and the demand of our listeners for Keath's recordings demonstrated that he would be well received in a local concert." All profits from the concert will go to the local Kitchener-Waterloo Symphony Woman's Auxiliary to help the de-

velopment of symphony music in the area. Members from the symphony will be backing Keath for the concert.

WOODSTOCK

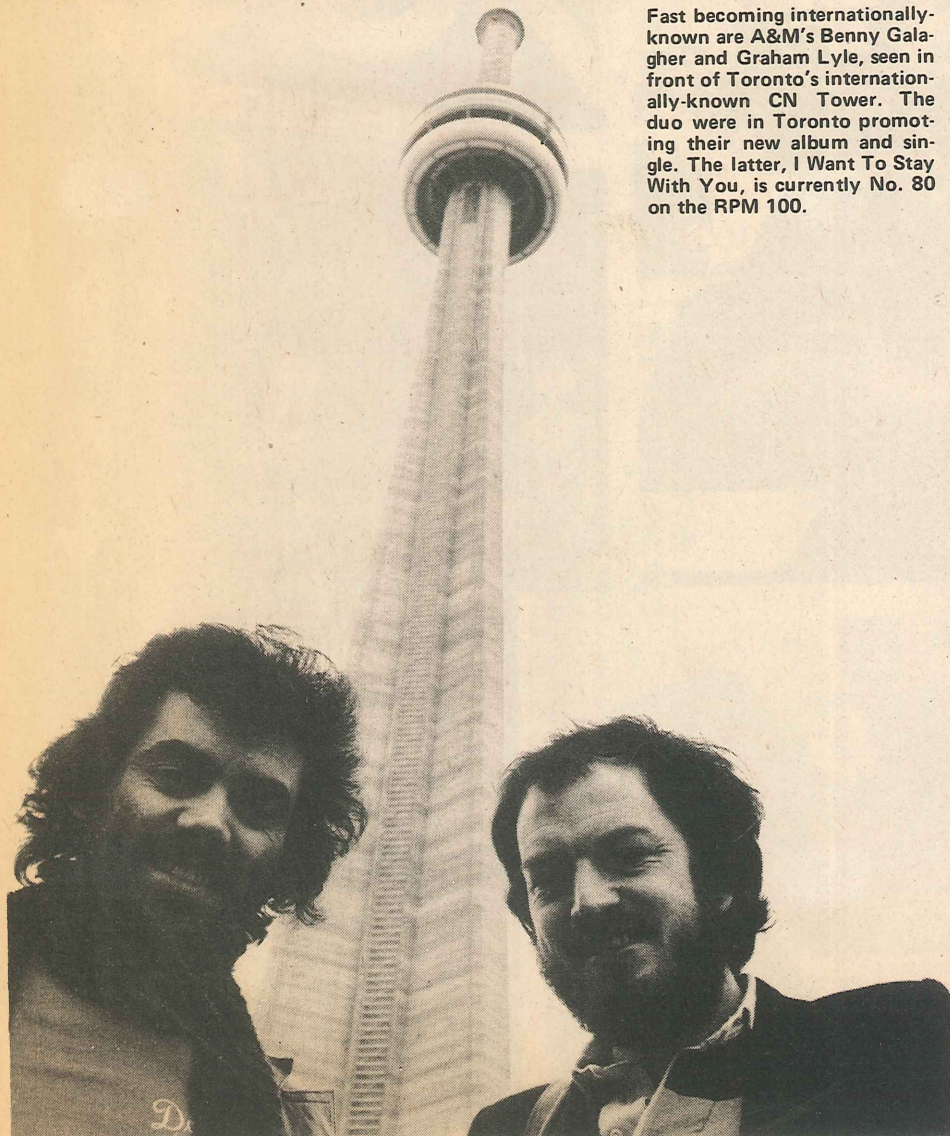
CKOX morning man Gary Hahn advises that his station will hold a 43-hour marathon in support of the 1976 Easter Seal campaign beginning April 9 at 6AM, running through to Sunday at 1AM. Gary will emcee the show which will feature live local talent, bake sales and auctions of items donated by local businesses. The program, sponsored by the Woodstock Rotary Club and the station will, hopefully raise \$15,000 in pledges.

Fast becoming internationally-known are A&M's Benny Galagher and Graham Lyle, seen in front of Toronto's internationally-known CN Tower. The duo were in Toronto promoting their new album and single. The latter, I Want To Stay With You, is currently No. 80 on the RPM 100.

RPM TOP 100 Singles

ALPHABETICALLY BY TITLE

Action (15)
All By Myself (8)
Anytime (I'll Be There) (89)
Anyway You Want It (6)
Baby Face (34)
Back Seat Driver (74)
Bohemian Rhapsody (13)
Boogie Fever (24)
The Call (54)
Can't We Somehow (56)
Come On Over (33)
Convoy (55)
Crazy On You (47)
Cupid (32)
December 1963 (1)
Deep Purple (17)
Devil Woman (76)
Disco Lady (90)
Doesn't It Seem Like A Miracle (52)
Dolannes Melodie (37)
Don't Pull Your Love (100)
Dream On (18)
Dream Weaver (2)
Fanny (25)
Feelin' Kinda Lucky Tonight (58)
Fooled Around and Fell In Love (45)
Fopp (48)
Get Up And Boogie (70)
Gimme Some (73)
Give A Little (57)
Golden Years (29)
Happy Days (94)
High Fly (79)
High On The Rockies (44)
Hurt (96)
I Do I Do (23)
I Feel Like A Bullet (26)
In France They Kiss On Main Street (19)
I Thought It Took A Little Time (78)
I Want To Stay With You (80)
Junk Food Junkie (31)
Keep On Walking (82)
Lady Bump (62)
Late Night Lovin' Man (50)
Lazy Love (30)
Let Your Love Flow (7)
Linda Write Me A Letter (60)
Living For The Weekend (67)
Locomotive Breath (89)
Lonely Night (3)
Looking For Love (51)
Looking For Space (46)
Lorelei (38)
Lost In A Love Song (71)
Love Fire (75)
Love Hurts (21)
Love Hurts (12)
Love Is The Drug (9)
Love Machine (14)
Love Really Hurts Without You (99)
Love Roller Coaster (39)
Love To Love You Baby (42)
Money Honey (5)
Mozambique (83)
New Orleans (86)
One Night Lovers (35)
Only A Friend Of Mine (72)
Only Love Is Real (53)
Only 16 (3)
Queen Of Clubs (69)
Rhannon (92)
Right Back Were We Stated From (27)
Rock & Roll All Night (41)
Sally (63)
Shannon (40)
Shout It Out Loud (66)
Show Me The Way (11)
Slow Ride (20)
So Glad You're A Woman (28)
Squeeze Box (43)
Strange Magic (61)
Suspicious Love (49)
Sweet Love (59)
Take It Like A Man (64)
Take It To The Limits (36)
Theme From S.W.A.T. (22)
There's A Kind Of Hush All Over (10)
Trying To Get That Feeling Again (65)
Trying To Hold On (68)
Venus (81)
Welcome Back Kotter (91)
We'll Show Them All (77)
The Whole World's Going Crazy (95)
Without Your Love (97)
Wow (16)
Yes I Can (84)
You Can't Do That (88)
You Girl (85)
You Say You're Free (87)
Young Blood (93)





Top Singles

April 10, 1976

A&M
AMPEX
ARC
CMS
CAPITOL
CARAVAN
COLUMBIA
GRT
LONDON
MCA
MARATHON
W MOTOWN
V MUSIMART
D PHONODISC
E PINDOFF
F POLYDOR
H QUALITY
T RCA
K UA RECORDS
J WEA
C WORLD
Y
R
L
S
Q
M
N
U
P
Z

CANADA'S ONLY NATIONAL SINGLE SURVEY
Compiled from record store, radio station and record company reports.

- | | | | |
|----|----|------|---|
| 1 | 2 | (15) | DECEMBER NIGHT IN 1963
Four Seasons
Warner Brothers WRS 816R-P |
| 2 | 1 | (11) | DREAM WEAVER
Gary Wright
Warner Brothers 8167-P |
| 3 | 4 | (13) | ONLY SIXTEEN
Dr. Hook
Capitol 4171-F |
| 4 | 10 | (11) | LONELY NIGHT
Captain & Tennille
A&M AM-1782-W |
| 5 | 3 | (9) | MONEY HONEY
Bay City Rollers
Arista AF 0170-F |
| 6 | 6 | (7) | ANYWAY YOU WANT IT
Charity Brown
A&M 410-W |
| 7 | 14 | (5) | LET YOUR LOVE FLOW
Bellamy Brothers
Warner Bros WB 8169-P |
| 8 | 8 | (15) | ALL BY MYSELF
Eric Carmen
Arista AS0165-F |
| 9 | 9 | (12) | LOVE IS THE DRUG
Roxxy Music
Atco 7042-M |
| 10 | 11 | (6) | THERE'S A KIND OF A HUSH (All Over The World)
The Carpenters
A&M 1800-W |
| 11 | 24 | (5) | SHOW ME THE WAY
Peter Frampton
A&M 1795-W |
| 12 | 12 | (15) | LOVE HURTS
Nazareth
A&M 1671-W |
| 13 | 7 | (12) | BOHEMIAN RHAPSODY
Queen
Elektra E-45297-P |
| 14 | 16 | (16) | LOVE MACHINE
Miracles
Motown 54262-Y |
| 15 | 5 | (7) | ACTION
Sweet
Capitol 4220-F |
| 16 | 13 | (12) | WOW
Andre Gagnon
London L2582-K |
| 17 | 23 | (6) | DEEP PURPLE
Donny & Marie Osmond
MGM M14840-Q |
| 18 | 22 | (5) | DREAM ON
Aerosmith
Columbia 3-10278-H |
| 19 | 19 | (9) | IN FRANCE THEY KISS ON MAIN ST.
Joni Mitchell
Elektra E45298-P |
| 20 | 21 | (14) | SLOW RIDE
Foghat
Bearsville BSS 0306-P |
| 21 | 15 | (9) | LOVE HURTS
Jim Capaldi
Island IS 045-T |
| 22 | 20 | (7) | THEME FROM SWAT
T.H.P. Orchestra
RCA PB 50179-N |
| 23 | 26 | (7) | I DO, I DO, I DO, I DO
Abba
Atlantic AT 3310-P |
| 24 | 39 | (3) | BOOGIE FEVER
Sylvers
Capitol 4179-F |
| 25 | 17 | (16) | FANNY (BE TENDER WITH MY LOVE)
Bee Gees
RSO S0519-Q |
| 26 | 18 | (16) | I FEEL LIKE A BULLET
Elton John
MCA 40505-J |
| 27 | 38 | (3) | RIGHT BACK WHERE WE STARTED FROM
Maxine Nightingale
United Artists UAXW 752Y-F |
| 28 | 27 | (9) | SO GLAD YOU'RE A WOMAN
Neon Philharmonic
London L2584-K |
| 29 | 29 | (15) | GOLDEN YEARS
David Bowie
RCA PB-10441-N |
| 30 | 30 | (11) | LAZY LOVE
New City Jam-Band
Smile SLE 110 |
| 31 | 31 | (11) | JUNK FOOD JUNKIE
Larry Croce
Warner Brothers 8165-P |
| 32 | 34 | (6) | CUPID
Tony Orlando & Dawn
Elektra E45302-P |
| 33 | 70 | (3) | COME ON OVER
Olivia Newton-John
MCA 40525-J |
| 34 | 22 | (13) | BABY FACE
Wing And A Prayer
Atlantic HS-103-P |
| 35 | 35 | (8) | ONE NIGHT LOVERS
Tom Middleton
Columbia 3-10231-H |
| 36 | 33 | (16) | TAKE IT TO THE LIMIT
Eagles
Asylum 45293-A-P |
| 37 | 36 | (9) | DOLANNES MELODIE
Jean Claude Borelly
Able ABE 1724-K |
| 38 | 45 | (3) | LORELEI
Styx
A&M AM1786-W |
| 39 | 37 | (17) | LOVE ROLLER COASTER
Ohio Players
Mercury M73734-Q |
| 40 | 65 | (3) | SHANNON
Henry Gross
Lifesong LS45002-Q |
| 41 | 40 | (17) | ROCK 'N' ROLL ALL NIGHT
Kiss
Casablanca 850-M |
| 42 | 25 | (13) | LOVE TO LOVE YOU BABY
Donna Summer
Oasis 401-M |
| 43 | 28 | (16) | SQUEEZE BOX
The Who
MCA 40475-J |
| 44 | 48 | (9) | HIGH IN THE ROCKIES
Brussel Sprout
MCA 40503-J |
| 45 | 77 | (3) | FOOLED AROUND AND FELL IN LOVE
Elvin Bishop
Capricorn CPS0252-P |
| 46 | 67 | (5) | LOOKING FOR SPACE
John Denver
RCA PB-10586-N |
| 47 | 50 | (8) | CRAZY ON YOU
Heart
Mushroom M7021 |
| 48 | 51 | (5) | FOPP
Ohio Players
Mercury M73775-Q |
| 49 | 49 | (8) | SUSPICIOUS LOVE
Copperpenny
Capitol 72766-F |
| 50 | 58 | (6) | LATE NIGHT LOVIN' MAN
Hammersmith
Mercury M73749-Q |

RPM 100 Top Singles (51-100)

51	53	(5)	LOOKIN' FOR A LOVE Neil Young Reprise 1344-P
52	62	(7)	DOESN'T IT SEEM LIKE A MIRACLE Suzanne Stevens Capitol 72767-F
53	56	(6)	ONLY LOVE IS REAL Carole King Ode 66119-W
54	64	(10)	THE CALL Anne Murray Capitol 4207-F
55	41	(17)	CONVOY C.W. McCall MGM M 14839-Q
56	57	(8)	CAN'T WE SOMEHOW Gail Dahms Axe 31-K
57	66	(4)	GIVE A LITTLE LOVE Ken Tobias Attic AT 124-K
58	60	(6)	FEELIN' KINDA LUCKY TONIGHT Ray Materick Asylum ASC 5003-P
59	68	(3)	SWEET LOVE Commodores Motown M1381-Y
60	64	(5)	LINDA WRITE ME A LETTER Choya Realistic RS-8200
61	71	(3)	STRANGE MAGIC Electric Light Orchestra United Artists UAXW7701-F
62	42	(16)	LADY BUMP Penny McLean C4-8090-H
63	91	(3)	SALLY Grand Funk Railroad Capitol 4235-F
64	43	(10)	TAKE IT LIKE A MAN Bachman Turner Overdrive Mercury 73766-Q
65	83	(3)	TRYIN' TO GET THE FEELING AGAIN Barry Manilow Arista 0172-F
66	82	(2)	SHOUT IT OUT LOUD Kiss Casablanca NB 854-M
67	93	(2)	LIVING FOR THE WEEKEND O'Jays Phila Int'l ZS83587-H
68	69	(3)	TRY TO HOLD ON Bobby Moore Scepter SCE1247-Q
69	78	(6)	QUEEN OF CLUBS K.C. & The Sunshine Band RCA XB-02002-N
70	87	(2)	GET UP AND BOOGIE Silver Convention Columbia C4-8109-H
71	75	(4)	LOST IN A LOVE SONG Christopher Ward Warner Bros CW 4033-P
72	72	(8)	ONLY A FRIEND OF MINE Next Columbia C4-4108-H
73	73	(4)	GIMME SOME Jimmy "Bo" Horne RCA XB02041-N
74	74	(6)	BACK SEAT DRIVER Bond Columbia C4-4117-H
75	76	(5)	LOVE FIRE Jigsaw Chelsea CH 3037-M
76	79	(4)	DEVIL WOMAN Kristine RCA PB 50158-N
77	81	(6)	WE'LL SHOW THEM ALL R. Dean Taylor Polydor 2065288-Q
78	85	(2)	I THOUGHT IT TOOK A LITTLE TIME Diana Ross Motown M1387-F-Y
79	80	(4)	HIGHFLY John Miles London 20084-K
80	84	(3)	I WANT TO STAY WITH YOU Gallagher & Lyle A&M AM1778-W
81	89	(2)	VENUS Frankie Avalon DeLite 1088-578-T
82	88	(2)	KEEP ON WALKING Gino Vannelli A&M AM1790-W
83	86	(2)	MOZAMBIQUE Bob Dylan Columbia 3-10298-H
84	92	(2)	YES I CAN Valdy A&M AM413-W
85	94	(2)	YOU GIRL Major Hoopes Boarding House Axe 32-T
86	95	(2)	NEW ORLEANS Staple Singers Curton CMS 0113-P
87	96	(2)	YOU SAY YOU'RE FREE Dan Hill GRT 1230-110-T
88	100	(2)	YOU CAN'T DO THAT Octavian MCA 40530-J
89	99	(2)	LOCOMOTIVE BREATH Jethro Tull Chrysalis CHS 2110-P
90	....	(1)	DISCO LADY Johnny Taylor Columbia 3-10281-H
91	....	(1)	WELCOME BACK KOTTER John Sebastian Reprise RPS 1349-P
92	....	(1)	RHIANNON Fleetwood Mac Reprise RPS 1345-P
93	....	(1)	YOUNG BLOOD Bad Company Swan Song 70108-P
94	....	(1)	PLAYING IN THE BAND Stamper Music World Creations 1019-M
95	....	(1)	THE WHOLE WORLD'S GOIN' CRAZY April Wine Aquarius AQ 5052-K
96	....	(1)	HURT Elvis Presley RCA JB-10601-N
97	....	(1)	WITHOUT YOUR LOVE (Mr. Jordon) Charlie Ross Big Tree BT 16056-P
98	....	(1)	ANYTIME (I'll Be There) Paul Anka United Artists XW789-Y-F
99	(1)	LOVE REALLY HURTS WITHOUT YOU Billy Ocean Ariola America P-7621-N
100	(1)	DON'T PULL YOUR LOVE Glen Campbell Capitol 4245-F

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INSTANT LAFFS

Office efficiency is great. Where else do they pick the coldest day of the year to test the air conditioning.

My barber has some famous credits. He used to be the chief hair stylist for the Kojack Show. Before that, he was the personal barber to Tiny Tim.

Have you ever read an apartment house lease? Now I know what the guys who used to print the Lord's Prayer on the heads of pins, are doing.

We have a precocious kid in our subdivision. He's catching pigeons, painting them green and selling them for baby parrots.

It seems that everywhere you go today, someone is trying to rip you off. I put a penny in the weight scale - the card popped out - it read, 'You weigh 165 lbs, you are handsome, debonair, naive. . . and deposit 35 cents for further details.

When you're flying, don't say it's stuffy, the stewardess might open a window.

The Arabs are going to send a rocket to the moon - as soon as they can fit a space capsule to a flying carpet.

When I was a kid we were very poor. I'm not saying my clothes had a lot of patches, but when I grew out of them, my brother sold them for quilts.

Things are looking up for our neighborhood thief. He's opening a body rub shop. Gee, I didn't think he knew anything about cars.

Statistics prove that the kitchen has replaced the bathroom as the room in which most home accidents happen. Funny, I always thought it was the bedroom.

Riddle: What is it when (other DJ) sits on a case of Canadian Club? Answer - Ham on rye.

Dumb! He's the only guy I know who asks for soap in a steam bath.

We all chipped in and bought the boss a birthday cake. Now, how do you put 45 candles on a "twinkle".

My folks have been happily married for 35 years. But now Mom wants a divorce. It seems her horoscope says they're not compatible!

Courtesy of G&B Enterprises
P.O. Box 622 Collingwood, Ont.

MONTREAL CONTEMPORARY ADDITIONS

CFCF (Cheryl Johnsen)

PLAYLISTED

- 7 Let Your Love Flow-Bellamy Bros
- 91 Welcome Back Kotter-John Sebastian
- 61 Strange Magic-Electric Light Ork
- 45 Fooled Around-Elvin Bishop
- 78 Thought It Took Time-Diana Ross

CFGM (Greg Stewart)

CHARTED

- 45 Fooled Around-Elvin Bishop
- 60 Anyway You Want It-Charity Brown
- 40 Shannon-Henry Gross
- * Louise-Pagliaro

PLAYLISTED

- * Lady Lover-Bronze
- * Liars-Ian Thomas
- 92 Rhiannon-Fleetwood Mac
- * Silly Love Songs-Paul McCartney/Wings
- 61 Strange Magic-Electric Light Ork

TORONTO CONTEMPORARY ADDITIONS

CFTR (Alex Sharpstone)

- 1 (1) December 1963-Four Seasons
- CHARTED
- 10 There's A Kind Of Hush-Carpenters
- 66 Shout It Out Loud-Kiss
- * Anyway You Want It-Charity Brown
- * Sweet Blindness-Sweet Blindness
- PLAYLISTED
- 90 Disco Lady-Johnny Taylor
- 40 Shannon-Henry Gross
- 83 Mozambique-Bob Dylan
- 86 Yes I Can-Valdy

WINDSOR CONTEMPORARY ADDITIONS

CKLW (Rosalie Trombley)

- 90 (1) Disco Lady-Johnny Taylor
- CHARTED
- 94 Happy Days-Pratt & McLean
- * I Want You-Marvin Gaye
- 99 Love Really Hurts-Billy Ocean
- * Silly Love Songs-Paul McCartney/Wings
- 98 Anytime-Paul Anka

VANCOUVER CONTEMPORARY ADDITIONS

CKLG (Roy Hennessy)

- 13 (1) Bohemian Rhapsody-Queen
- CHARTED
- 91 Welcome Back Kotter-John Sebastian
- 90 Disco Lady-Johnny Taylor
- 45 Fooled Around-Elvin Bishop
- 24 Boogie Fever-Sylvers
- 66 Shout It Out Loud-Kiss
- PLAYLISTED
- * Silly Love Songs-Paul McCartney/Wings
- 63 Sally-Grand Funk
- 61 Strange Magic-Electric Light Ork
- 99 Love Really Hurts-Billy Ocean
- 87 You Say You're Free-Dan Hill
- CHART ACTION
- 10 (26-14) Kind Of Hush-Carpenters
- 53 (23-17) Only Love Is Real-Carole King
- 11 (27-21) Welcome Kotter-John Sebastian
- * (29-24) Sweet Blindness-Sweet Blindness
- 59 (30-25) Sweet Love-Commodores

CROSS CANADA CONTEMPORARY RADIO ACTION

AMHERST

- CKDH (Paul Kennedy)
- 2 (1) Dream Weaver-Gary Wright
- CHARTED
- 24 Boogie Fever-Sylvers
- 60 Linda Write Me A Letter-Choya
- 75 Love Fire-Jigsaw
- PLAYLISTED
- 11 Show Me The Way-Peter Frampton
- BARRIE
- CKBB (Paul Lethbridge)
- PLAYLISTED
- 24 Boogie Fever-Sylvers
- 61 Strange Magic-Electric Light Ork
- 38 Lorelei-Styx
- * Liars-Ian Thomas

BATHURST

- CKBC (Ron Gillespie)
- 14 (1) Love Machine-Miracles

PLAYLISTED

- * Hold Back The Night-Trammps
- * He's A Friend-Eddie Kendricks
- * Keep Holding On-Temptations
- * Laura's Song-J.C. Stone

CORNWALL

CJSS (Michael Melnyczenko)

PLAYLISTED

- * Spellbound-L.J. Johnson
- 66 Shout It Out Loud-Kiss
- * Heaven's Here On Earth-Hudson County
- 24 Boogie Fever-Sylvers
- * Hollywood Star-Rick James & Hot Lips

DAUPHIN

CKDM (Murray D. Collins)

- 4 (1) Lonely Nights-Captain & Tennille
- CHARTED
- 63 Sally-Grand Funk
- 80 Want To Stay-Gallagher & Lyle
- 70 Get Up & Boogie-Sylvers
- * Under My Thumb-Lick 'N Stick
- * Lady Lover-Bronze

FLIN FLON

CFAR (Dwain Anderson)

- 1 (1) December 1963-Four Seasons
- CHARTED
- 10 Kind Of Hush-Carpenters
- 50 Late Night Lovin' Man-Hammersmith
- 38 Lorelei-Styx
- 67 Livin' For The Weekend-O'Jays
- * Playin' In The Band-Stampeders
- PLAYLISTED
- 65 Trying To Get The Feeling-Barry Manilow
- 66 Shout It Out Loud-Kiss
- * Sweet Blindness-Sweet Blindness

HUNTSVILLE

CKAR (Scott Warnock)

- 2 (1) Dream Weaver-Gary Wright
- CHARTED
- 65 Tryin' To Get Feelin'-Barry Manilow
- 61 Strange Magic-Electric Light Ork
- 77 We'll Show Them All-R.Dean Taylor
- 11 Show Me The Way-Peter Frampton

KAMLOOPS

CHNL (Dan McAllister)

- 4 (1) Lonely Night-Captain & Tennille
- CHARTED
- 71 Let In A Love Song-Chris Ward
- 80 Want To Stay-Gallagher & Lyle
- 8 More-Carol Williams
- 81 Venus-Frankie Avalon
- 78 Thought It Took Time-Diana Ross

LINDSAY

CKLY (Tex Bagshaw)

- 2 (1) Dream Weaver-Gary Wright
- CHARTED
- 66 Shout It Out Loud-Kiss
- 59 Sweet Love-Commodores
- 92 Rhiannon-Fleetwood Mac

MEDICINE HAT

CHAT (Jim Duce)

- 22 (1) Theme From S.W.A.T.-THP Ork
- CHARTED
- 82 Keep On Walking-Gino Vannelli
- 2 Dream Weaver-Gary Wright
- 63 Sally-Grand Funk
- * Scorpio-David George
- 61 Strange Magic-Electric Light Ork

MEDLEY

CHCL (June Thompson)

- 5 (1) Money Honey-Bay City Rollers
- CHARTED
- * Scorpio-David George
- 46 Looking For Space-John Denver
- PLAYLISTED
- * I Got Your Love-Stratavarious
- * Candy Pants-Floyd Cramer

MOOSE JAW

CHAB (Pat Bohn)

- 8 (1) All By Myself-Eric Carmen

CHARTED

- 87 You Say You're Free-Dan Hill
- 90 Disco Lady-Johnny Taylor
- 17 Deep Purple-Donny & Marie Osmond
- 76 Devil Woman-Kristine
- 16 Wow-Andre Gagnon

NEW LISKEARD

CJTT (Steve Morin)

- 1 (1) December 1963-Four Seasons

CHARTED

- 40 Shannon-Henry Gross
- 65 Tryin' To Get Feelin'-Barry Manilow
- * Liars-Ian Thomas
- * We're In Love-Steve Lawrence

NORTH BATTLEFORD

CJNB (Stu Harrison)

- 5 (1) Money Honey-Bay City Rollers

CHARTED

- 18 Dream On-Aerosmith
 - * No Country Music-C.W. McCall
- PLAYLISTED
- 11 Show Me The Way-Peter Frampton
 - 51 Lookin' For A Love-Neil Young
 - 44 High In The Rockies-Brussel Sprout
 - 58 Feelin' Kinda Lucky-Ray Materick

PETERBOROUGH

CHEX

- 5 (1) Money Honey-Bay City Rollers

CHARTED

- 3 Only Sixteen-Dr. Hook

- 11 There's A Kind Of Hush-Carpenters

18 Dream On-Aerosmith

23 I Do I Do-Abba

PLAYLISTED

90 Disco Lady-Johnny Taylor

48 Fopp-Ohio Players

24 Boogie Fever-Sylvers

40 Shannon-Henry Gross

61 Strange Magic-Electric Light Ork

PETERBOROUGH

CKPT

- 2 (1) Dream Weaver-Gary Wright

CHARTED

24 Boogie Fever-Sylvers

61 Strange Magic-Electric Light Ork

57 Give A Little Love-Ken Tobias

PRINCE ALBERT

CKBI

- 1 (1) December 1963-Four Seasons

CHARTED

6 Anyway You Want It-Charity Brown

61 Strange Magic-Electric Light Ork

57 Give A Little Love-Ken Tobias

84 Yes I Can-Valdy

40 Shannon-Henry Gross

PRINCE GEORGE

CKPG (Hugh Mackay)

18 (1) Dream On-Aerosmith

CHARTED

* Can't Hide Love-Earth Wind & Fire

* Wish You Well-Bill Withers

90 Disco Lady-Johnny Taylor

* Laura's Song-J.C. Stone

95 Whole World's Going Crazy-April Wine

QUEBEC CITY

CHRC

- * (1) 50 Ways-Paul Simon

CHARTED

11 Show Me The Way-Peter Frampton

81 Venus-Frankie Avalon

10 There's A Kind Of Hush-Carpenters

PLAYLISTED

* More More-Andrea True Connection

* You Are Beautiful-Stylistics

61 Strange Magic-Electric Light Ork

27 Where We Started-Maxine Nightingale

ROUYN

CKRN

- 8 (1) All By Myself-Eric Carmen

CHARTED

* If You Believe-Michael Polnareff

89 Locomotive Breath-Jethro Tull

61 Strange Magic-Electric Light Ork

83 Mozambique-Bob Dylan

SAINT JOHN

CHSJ

- 1 (1) December 1963-Four Seasons

CHARTED

13 Bohemian Rhapsody-Queen

46 Lookin' For Space-John Denver

67 Livin' For The Weekend-O'Jays

PLAYLISTED

* My Oh My-Karl Erikson

* No Charge-J.J. Barrie

* We Do It-R & J Stone

* Day After Day-Reflections

* Union Man-Cale Bros

St. Catharines

CHSC (Bob Sherwin)

PLAYLISTED

24 Boogie Fever-Sylvers

11 Show Me The Way-Peter Frampton

ST. JOHN'S

CJON

- 1 (1) December 1963-Four Seasons

CHARTED

18 Dream On-Aerosmith

60 Linda Write Me A Letter-Choya

PLAYLISTED

88 You Can't Do That-Octavian

11 Show Me The Way-Peter Frampton

98 Any Time-Paul Anka

ST. THOMAS

CHLO (Bob Williams & Al Baldwin)

43 (1) Squeeze Box-The Who

CHARTED

81 Venus-Frankie Avalon

90 Disco Lady-Johnny Taylor

40 Shannon-Henry Gross

PLAYLISTED

78 Thought It Took Time-Diana Ross

50 Late Night Lovin' Man-Hammersmith

95 Whole World's Goin' Crazy-April Wine

* Sweet Blindness-Sweet Blindness

SASKATOON

CKOM (Raymond Earl)

- 2 (1) Dream Weaver-Gary Wright

CHARTED

90 Disco Lady-Johnny Taylor

57 Give A Little Love-Ken Tobias

38 Lorelei-Styx

60 Shannon-Henry Gross

84 Yes I Can-Valdy

SAULT STE. MARIE

CJIC (Lou Turco)

* (1) Tracks Of Tears-Linda Ronstadt

CHARTED

60 Shannon-Henry Gross

23 I Do I Do-Abba

* Want To Taste Your Wine-Billy Swan

80 Want To Stay-Gallagher & Lyle

SHERBROOKE

CKTS

- 1 (1) December 1963-Four Seasons

CHARTED

* Can't Catch Me-Bim

BREAKOUT
MARKET
ADDITIONS

EDMONTON

CHED (Len Theusen)

- 4 (1) Lonely Night-Captain & Tennille

CHARTED

90 Disco Lady-Johnny Taylor

76 Devil Woman-Kristine

* Roxy Roller-Sweeney Todd

16 Wow-Andre Gagnon

17 Deep Purple-Donny & Marie Osmond

HAMILTON

CHAM (Wayne Dion & Doug Cameron)

PLAYLISTED

18 Dream On-Aerosmith

60 Linda Write Me A Letter-Choya

9 Love Is The Drug-Roxy Music

* Sweet Blindness-Sweet Blindness

59 Sweet Love-Commodores

HAMILTON

CKOC (Grant/Smith/Novak)

- 13 (1) Bohemian Rhapsody-Queen

CHARTED

* Rock & Roll Letter-Bay City Rollers

91 Welcome Back Kottler-John Sebastian

92 Rhiannon-Fleetwood Mac

PLAYLISTED

66 Shout It Out Loud-Kiss

* Playin' In The Band-Stampeders

KINGSTON

CKLC (Paul Moorman)

- 1 (1) December 1963-Four Seasons

CHARTED

38 Lorelei-Styx

24 Boogie Fever-Sylvers

57 Give A Little Love-Ken Tobias

84 Yes I Can-Valdy

92 Rhiannon-Fleetwood Mac

PLAYLISTED

45 Fooled Around-Elvin Bishop

KINGSTON

CKWS (Gary Mercer)

- 2 (1) Dream Weaver-Gary Wright

CHARTED

* Sweet Thing-Rufus

15 Action-Sweet

17 Deep Purple-Donny & Marie Osmond

65 Tryin' To Get Feelin'-Barry Manilow

83 Mozambique-Bob Dylan

PLAYLISTED

78 Thought It Took Time-Diana Ross

LONDON

CJBK (Jerry Stevens)

- 1 (1) December 1963-Four Seasons

CHARTED

3 Only 16-Dr. Hook

13 Bohemian Rhapsody-Queen

24 Boogie Fever-Sylvers

PLAYLISTED

* Ophelia-The Band

40 Shannon-Henry Gross

38 Lorelei-Styx

LONDON

CKSL

* (1) You Sexy Thing-Hot Chocolate

CHARTED

50 Late Night Lovin' Man-Hammersmith

57 Give A Little Love-Ken Tobias

* Sweet Blindness-Sweet Blindness

REGINA

CJME (H. Hart Kirch)

CHARTED

92 Rhiannon-Fleetwood Mac

91 Welcome Back Kottler-John Sebastian

40 Shannon-Henry Gross

33 Come On Over-Olivia Newton-John

PLAYLISTED

65 Tryin' To Get Feelin'-Barry Manilow

61 Strange Magic-Electric Light Ork

76 Devil Woman-Kristine

WINNIPEG

CKRC (Billy Gorrie)

- 36 (1) Take It To The Limit-Eagles

CHARTED

3 Only 16-Dr. Hook

29 Golden Years-David Bowie

10 There's A Kind Of Hush-Carpenters

WINNIPEG

CKY

- 8 (1) All By Myself-Eric Carmen

CHARTED

* Roxy Roller-Sweeney Todd

90 Disco Lady-Johnny Taylor

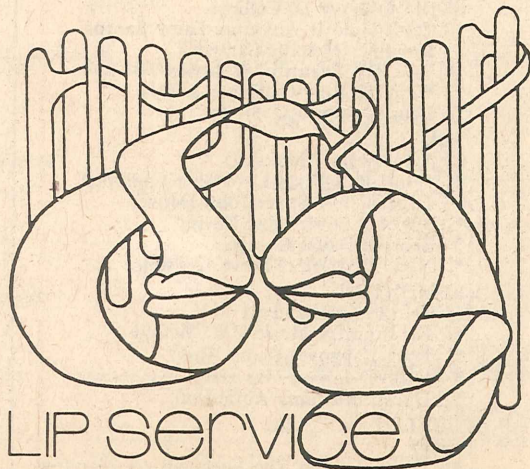
76 Devil Woman-Kristine

17 Deep Purple-Donny & Marie Osmond

16 Wow-Andre Gagnon

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CONTEMPORARY

SMOKE GETS IN YOUR EYES

Penny McLean (Columbia)

RIDING HIGH

Chilliwack (Casino)

CLAP YOUR HANDS & STAMP

Thundermug (Axe)

MA
P L

MA
P L

ADULT

BLUES IN D

Kate & Anna McGarrigle (Warner Bros)

RODRIGO'S GUITAR CONCERTO

Jerry Toth Orchestra (United Artists)

LET US SHARE

Randy Anderson (Royalty)

MA
P L

MA
P L

MA
P L

COUNTRY

RAGTIME MOLLY

Grampa (Goodtime)

OUR LITTLE GIRL

Bill Hersh (Soundaround)

SOMETHING TO BELIEVE IN

Larry Douglas (Condor)

MA
P L

MA
P L

MA
P L

47 Crazy On You-Heart
* I Care Enough-Myles & Lenny

WHITEHORSE

CKRW

PLAYLISTED

63 Sally-Grand Funk

38 Lorelei-Styx

* Sign On Dotted Line-Robbie & Rae

* Scorpio-David George

* Laura's Song-J.C. Stone

WOODSTOCK

CJCJ (Pete Stairs)

* (1) Grow Some Funk-Elton John

CHARTED

14 Love Machine-Miracles

47 Crazy On You-Heart

* Texas-Charlie Daniels Band

* Lady-Supertramp

* Dolly-Liverpool



ADULT RADIO ACTION

ABBOTSFORD

CFVR (Glen Morrison)

* Cuchi Cuchi-Ian Sebastian

* No Country Music-C.W. McCall

* Anytime-Paul Anka

* Song & Dance Man-Sammy Davis Jr.

* Forever Lovers-Mac Davis

BARRIE

CKBB (Paul Lethbridge)

12 Feelin' Kinda Lucky-Ray Materick

* Anytime-Paul Anka

36 Once A Fool-Kiki Dee

39 Miracle Man-Bruce Murray

16 I Do I Do-Abba

CALGARY

CFCN

* Anytime-Paul Anka

30 Love Fire-Jigsaw

* Playin' In The Band-Stampeders

* Strange Magic-Electric Light Ork

* Lose A Good Thing-Freddy Fender

COBOURG

CHUC (Louise Guy)

* And I Love You So-Claude Valade

* Love Happily-Nicole Crossille

* Nostalgia-Francis Goya

* See Me Run-Sonora

* Deep Purple-Donny & Marie Osmond

CORNWALL

CJSS (Wayne Waldroff)

* Old Time Movie-Lisa Hartt Band

* Don't Forget-Robert Tennison Troupe

DAUPHIN

CKDM (Murray D. Collins)

* Can't Hide It Anymore-Larry Santos

* Dolannes Melodie-Caravelli

* You Are Beautiful-Stylistics

* Want To Stay-Gallagher & Lyle

* Laura's Song-J.C. Stone

FLIN FLON

CFAR (Dwain Anderson)

* Don't Pull Your Love-Glen Campbell

13 Lookin' For Space-John Denver

* Forever Lovers-Mac Davis

* Scorpio-David George

* Now That We're-Steve Lawrence

EDMONTON

CFRN (Ted Hockaday)

* No Country Music-C.W. McCall

* Love Hangover-Diana Ross

* Forever Lovers-Mac Davis

* Question-Ronny Abramson

GUELPH

CJOY

40 Tryin' To Get The Feelin'-Barry Manilow

* African Symphony-Henry Mancini

* No Country Music-C.W. McCall

34 Thought It Took Time-Diana Ross

* Please Come To Boston-Joan Baez

RPM TOP 100 Albums ALPHABETICALLY BY ARTIST

Aerosmith (97) (66)
America (23)
April Wine (8)
Bachman-Turner Overdrive (20)
Bad Company (41)
Baez, Joan (53)
George Baker Selection (52)
Band of the Black Watch (96)
Bay City Rollers (2) (9) (29)
Beau Dommage (70)
Bee Gees (5) (76)
Bishop Elvin (74)
Black Sabbath (87)
Bowie, David (28)
Charity Brown (59)
Captain & Tennille (22) (50)
Carmen, Eric (17)
Chicago (43)
Cockburn, Bruce (46)
Denver, John (45)
Dylan, Bob (10)
Eagles (6) (25)
Earth Wind & Fire (85)
Fender, Freddy (38)
Fleetwood Mac (65)
Foghat (98)
Four Seasons (54)
Frampton, Peter (1)
Gagnon, Andre (24)
Gallagher & Lyle (93)
Genesis (89)
Grand Funk (31)
Hardy, Hagood (61)
Harmonium (62) (72)
Harris, Emmylou (81)
Hill, Dan (51)
Ian, Janis (84)
Jethro Tull (44)
John, Elton (14) (33)
K.C. & Sunshine Band (47)
KGB (64)
Carole King (32)
Kiss (16) (42) (75)
Knight, Gladys & Pips (36)
Lightfoot, Gordon (48)
Loggins & Messina (88)
Lynyrd Skynyrd (80)
Manchester, Mellissa (63)
McCall, C.W. (34)
McLauchlan, Murray (55)
Mitchell, Joni (77)
Mouskouri, Nana (57)
Moxy (68)
Muldaur, Maria (91)
Myles & Lenny (71)
Nazareth (4) (58)
John, Olivia-Newton (79)
Phillips, Esther (82)
Pure Prairie League (90)
Presley, Elvis (40)
Queen (7)
Reddy, Helen (86)
Ross, Diana (99) (21)
Roxy Music (92)
Salsoul Orchestra (67)
Seals & Crofts (73)
Sedaka, Neil (35) (49)
Simon, Paul (18)
Snow, Phoebe (94)
Stevens, Cat (39)
Stevens, Suzanne (69)
Striesand, Barbra (100)
Styx (56)
Summer, Donna (27) (78)
Supertramp (12) (19)
Sweenty Todd (30)
Sweet (37)
Sweet Blindness (83)
10CC (15) (26)
Vannelli, Gino (95)
Who, The (11)
Wright, Gary (3)
ZZ Top (13) (60)

57 Give A Little Love-Ken Tobias
23 I Do I Do-Abba
11 Show Me The Way-Peter Frampton
PLAYLISTED
* Hold Back The Night-Trammps
* Y' Don't Fight The Sea-Terry Jacks
46 Lookin' For Space-John Denver
* Ophelia-The Band
* Heard It Thru The Grapevine-CCR
STEPHENVILLE
CFSX (Larry Bennett)
25 (1) Fanny-Bee Gees
CHARTED
28 So Glad-Neon Philharmonic
27 Where We Started-Maxine Nightingale
19 In France They Kiss-Joni Mitchell
74 Back Seat Driver-Bond
SUDBURY
CHNO
9 Love Is The Drug-Roxy Music
24 Boogie Fever-Sylvers
SYDNEY
CJCB (Arna Halloran)
25 (1) Fanny-Bee Gees
CHARTED
32 Cupid-Tony Orlando & Dawn
7 Let Your Love Flow-Bellamy Bros
19 In France They Kiss-Joni Mitchell
23 I Do I Do-Abba
35 One Night Lovers-Tom Middleton
TRURO
CKCL (Roy Publicover)
77 We'll Show Them All-R.Dean Taylor
45 Fooled Around-Elvin Bishop
VICTORIA
CKDA
CHARTED
85 You Girl-Major Hoople's Boarding House
74 Back Seat Driver-Bond
* Midnight Lady-Foot In Cold Water



Top Albums

April 10, 1976

A&M
AMPEX
ARC
CMS
CAPITOL
CARAVAN
COLUMBIA
GRT
LONDON
MCA
MARATHON
W
MOTOWN
V
MUSIMART
D
PHONODISC
E
PINDOFF
F
POLYDOR
G
QUALITY
H
RCA
T
UA RECORDS
K
J
WEA
C
WORLD
Y
R
L
S
Q
M
N
U
P
Z

CANADA'S ONLY NATIONAL ALBUM SURVEY
Compiled from record store, radio station and record company reports.

1	2	(8)	PETER FRAMPTON Frampton Comes Alive (A&M) SP 3703-W CS 3703-W	8T 3703-W	26	33	(35)	10 CC The Original Soundtrack (London) 9102500-K 7231500-K	7711500-K
2	3	(4)	BAY CITY ROLLERS Rock 'N Roll Love Letter (Arista) A 4071-F A4 4071-F	A8 4071-F	27	27	(13)	DONNA SUMMER Love To Love You Baby (Oasis) OCLP 5003-M OCLP4 5003-M	OCLP8 5003-M
3	7	(6)	GARY WRIGHT Dream Weaver (Warner Brothers) BS 2868-P CWX 2868-P	8WM 2868-P	28	35	(9)	DAVID BOWIE Station To Station (RCA) APL 1-1327-N	
4	1	(13)	NAZARETH Greatest Hits (A&M) SP-9020-W CS-9020-W	8T-9020-W	29	31	(6)	BAY CITY ROLLERS Rollin' (Arista) B 244-F	8A 244-F
5	5	(32)	BEE GEES Main Course (RSO) 2394 150-Q		30	32	(15)	SWEENEY TODD Sweeney Todd London PS 664-K	
6	6	(5)	EAGLES Their Greatest Hits (Asylum) 7ES-1052-P		31	34	(7)	GRAND FUNK Born To Die (Capitol) ST 11482-F 4XT 11482-F	8XT 11482-F
7	10	(4)	QUEEN A Night At The Opera (Trident) TES 1053-P CEK-1053-P	8EK 1053-P	32	38	(8)	CAROLE KING Thoroughbred (A&M) SP 77034-W CS 77034-W	8T 77034-W
8	13	(4)	APRIL WINE The Whole World's Goin' Crazy (Aquarius) QR 510-K Q8 510-K		33	15	(17)	ELTON JOHN Rock of the Westies (MCA) MCA 2163-J MCAC-2163-J	MCAT-2163-J
9	4	(18)	BAY CITY ROLLERS Bay City Rollers (Arista) AL 4049-F 4A 4049-F	8A 4049-F	34	16	(7)	C.W. McCALL Black Bear Road (MGM) SE 5008-Q E4 5008-Q	E8 5008-Q
10	8	(11)	BOB DYLAN Desire (Columbia) PC 33893-H PCT 33893-H	PCA 33893-H	35	37	(10)	NEIL SEDAKA Sedaka's Back (Polydor) 2383312-Q 3170212-Q	33820140-Q
11	11	(17)	THE WHO By Numbers (MCA) MCA 2161-J MCAC-2161-J	MCAT-2161-J	36	40	(4)	GLADYS KNIGHT & THE PIPS Best Of (Buddah) BDS 5653-M BDS 45653-M	BDS 8-5653-M
12	12	(56)	SUPER TRAMP Crime Of The Century SP-3647-W 8T-3647-W		37	41	(2)	SWEET Give Us A Wink (Capitol) ST11946-F 8XT11946-F	4XT11946-F
13	9	(37)	ZZ TOP Fandango (London) PS 656-K LKM 57656-K	LEM 72656-K	38	23	(37)	FREDDY FENDER Before The Next Teardrop Falls (DOT) DOFD 2020-M DOFD 42020-M	DOFD 82020-M
14	14	(63)	ELTON JOHN Greatest Hits (MCA) MCA-2128-J MCAC-2128-J	MCAT-2128-J	39	39	(16)	CAT STEVENS Greatest Hits (A&M) SP 4519-W CS-4519-W	8T-1519-W
15	26	(7)	10CC How Dare You (Philips) 9102 501-K 723130-K	7711501-K	40	42	(6)	ELVIS PRESLEY Legendary Vol 2 (RCA) CRL1-11349-N	
16	18	(16)	KISS Alive (Casablanca) NBLT-7020-2-M NBLT8-7020-2-M		41	54	(16)	BAD COMPANY Run With The Pack (Swan Song) SS 8415-P CSS 8415-P	8SS 8415-P
17	17	(10)	ERIC CARMEN Eric Carmen (Arista) AC 4057-F 4A 4057-F	8A 4057-F	42	47	(10)	KISS Destroyer (Casablanca) NBLP 7025-M	
18	21	(16)	PAUL SIMON Still Crazy After All These Years (Columbia) PC 33540-H PCA 33540-H PCT 33540-H		43	43	(16)	CHICAGO Greatest Hits (Columbia) PC 33900-H PCA 33900-H	PCT 33900-H
19	24	(15)	SUPERTRAMP Crisis What Crisis A&M SP4560-W		44	49	(9)	JETHRO TULL M.U. The Best Of (Chrysalis) CHR 1078-P CCH 1078-P	8CH 1078-P
20	20	(17)	BACHMAN TURNER OVERDRIVE Head On (Mercury) SRM-1-1067-Q		45	45	(106)	JOHN DENVER'S GREATEST HITS (RCA) CPL1-0374-N CPK1-0374-N	CPS1-0374-N
21	19	(16)	DIANA ROSS Mahogany/Original Soundtrack Motown 858-Y		46	44	(16)	BRUCE COCKBURN Joy Will Find A Way (True North) TN 23-H	TNA-23-H
22	22	(35)	CAPTAIN & TENNILLE Love Will Keep Us Together (A&M) SP 3405-W		47	50	(21)	KC AND THE SUNSHINE BAND TK DXL1 4010-N	DXS1 4010-N
23	28	(15)	AMERICA History (Warner Bros.) BS-2894-P CWX-2894-P	8WM-2894-P	48	48	(16)	GURDON LIGHTFOOT Gord's Gold (Warner Bros.) 2RX 2237-P	
24	36	(10)	ANDRE GAGNON Neiges (London) SP 44252-K LKM 84252-K	GEM 14255-K	49	51	(16)	NEIL SEDAKA The Hungry Years (Rocket) 2442-139-Q 3820-165-Q	3170-265-Q
25	25	(32)	EAGLES One Of These Nights (Asylum) 7ES1039-P CAS1039-P	8AS1039-P	50	60	(3)	CAPTAIN & TENNILLE Song of Joy (A&M) SP 4570-W 8T4570-W	CS4570-W

RPM 100 Top Albums (51-100)

51	53	(16)	DAN HILL GRT 9230 1061-T		
52	63	(3)	GEORGE BAKER SELECTION Paloma Blanca (Warner Brothers) WB2905-P 8WM2905-P	CWX2905-P	
53	69	(8)	JOAN BAEZ From Every Stage (A&M) SP 3704-W CS 3704-W	8T 3704-W	
54	52	(14)	FOUR SEASONS Story (Private Stock) PS-7000-2-M PS4-7000-2-M	PS8-7000-2-M	
55	56	(16)	MURRAY McLAUCHLAN Only The Silence Remains- True North GTN 19-H		
56	59	(4)	STYX Equinox (A&M) SP 4559-W CS 4559-W	8T 4559-W	
57	57	(10)	NANA MOUSKOURI Live At Albert Hall (Phillips) 9101006-K 7102365-K	7705191-K	
58	61	(6)	NAZARETH Hair Of The Dog (A&M) SP 4511-W CS 4511-W	8T 4511-W	
59	64	(4)	CHARITY BROWN Rock Me (A&M) SP 9019-W CS 9019-W	8T 9019-W	
60	58	(10)	ZZ TOP Tres Hombres (London) XPS 631-K LKM 57631-K	LEM 73631-K	
61	62	(26)	HAGOOD HARDY The Homecoming (Attic) LAT 1003-K CAT 1003-K	8AT 1003-K	
62	55	(15)	HARMONIUM Les Cinq Saisons (Celebration) CEL 1900-M CEL-4-1900-M	CEL-8-1900-M	
63	65	(3)	MELISSA MANCHESTER Better Days and Happy Endings (Arista) AL4067-F 8A4067-F	4A4067-F	
64	77	(3)	KGB KGB (MCA) MCA 2166-J MCAC 2166-J	MCAT 2166-J	
65	29	(13)	FLEETWOOD MAC (Warner Bros) MS 2225-P	8RM 2225-P	
66	76	(3)	AEROSMITH Toys In The Attic (Columbia) PC33479-H PCA33479-H		
67	74	(4)	SALSOUL ORCHESTRA Salsoul Orchestra (Salsoul) SZS 5501-Q	SXS8 5501-Q	
68	72	(3)	MOXY Moxy (Polydor) 24900132-Q	3821112-Q	
69	72	(11)	SUZANNE STEVENS Love's The Only Game In Town (Capitol) ST 6439-F 4XT 6439-F	8XT 6439-F	
70	66	(36)	BEAU DOMMAGE Beau Dommage (Capitol) ST 70034-F 4XT 70034-F	8XT 70034-F	
71	70	(15)	MYLES & LENNY It Isn't The Same (Columbia) KC 33938-H	CA 33938-H	
72	67	(36)	HARMONIUM Harmonium (Celebration) Cel-1893-M Cel-4-1893-M	Cel-8-1893-M	
73	73	(3)	SEALS & CROFTS Greatest Hits (Warner Brothers) BS2886-P 8WM2888-P	CWX2886-P	
74	75	(4)	ELVIN BISHOP Struttin' My Stuff (Capricorn) CPO 165-P	8CPO 165-P	
75	79	(3)	KISS Hotter Than Hell (Casablanca) NBLP 7006-M NBLP 4-7006-M	NBLP 8-7006-M	
76	80	(3)	BEE GEES Best of Vol 11 (RSO) 2394112-Q		
77	30	(23)	JONI MITCHELL The Hissing of Summer Lawns (Asylum) 7ES 1050-P CAS 1050-P	8AS 1050-P	
78	46	(3)	DONNA SUMMER A Love Trilogy (Oasis) OCLP 5004-M		
79	81	(3)	OLIVIA NEWTON-JOHN Olivia Newton-John (MCA) MCA 2186-J MCAC 2186-J	MCAT 2186-J	
80	82	(3)	LYRNYRD SKYNYRD Gimme Back My Bullets MCA 2170-J MCAC 2170-J	MCAT 2170-J	
81	83	(3)	EMMYLOU HARRIS Elite Hotel (Reprise) MS2236-P 8RM2236-P	CRS2236-P	
82	86	(2)	ESTHER PHILLIPS For All We Know Kudu 28		
83	87	(3)	SWEET BLINDNESS Quality SV1923-M	SV81932-W	
84	88	(3)	JANIS IAN Aftertones (Columbia) PC919-H PCS919-H		
85	90	(3)	EARTH, WIND & FIRE Gratitude (Columbia) KC33694-H		
86	91	(2)	HELEN REDDY Greatest Hits (Capitol) 11467-F 8XT11467-F	4XT11467-F	
87	92	(2)	BLACK SABBATH We Sold Our Souls For Rock 'N' Roll (Warner Bros) 25W52923-P 8WJ2923-P	CWJ2923-P	
88	93	(3)	LOGGINS & MESSINA Native Son (Columbia) PC33578-H PCA33578-H		
89	94	(2)	GENESIS A Trick Of The Tail (Atco) SD36-129-P ABTC36-129-P	AC36-129-P	
90	95	(3)	PURE PRAIRIE LEAGUE If The Show Fits (RCA) APL11247-N APS11247-N		
91	96	(2)	MARIA MULDAUR Sweet Harmony (Reprise) MS2235-P 8RM2235-P	CRX2235-P	
92	98	(2)	ROXY MUSIC Siren (Atco) SD36-127-P ABTC36-127-P	AC36-127-P	
93	99	(2)	GALLAGHER & LYLE Breakaway (A&M) SP4566-W		
94	84	(4)	PHEOBE SNOW Second Childhood (Columbia) PC33952-H		
95	85	(3)	GINO VANNELLI Powerful People (A&M) SP3630-W 8T3630-W	CS3630-W	
96	78	(3)	BAND OF THE BLACK WATCH Scotch On The Rocks (Quality) SV 1919-M Q4-1919-M	Q8-1919-M	
97	....	(1)	AEROSMITH Aerosmith (Columbia) KC 32005-H	CA 32005-H	
98	....	(1)	FOGHAT Fool For The City (Bearsville) BR 6959-P CBR 5959-P	8BR 5959-P	
99	....	(1)	DIANA ROSS Diana Ross (Motown) M861P1-Y M861BC-Y	M861BT-Y	
100	(1)	BARBRA STREISAND Classical Barbra (Columbia) M33452-H MA 33452-H	MT 33452-H	

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