

**RPM**  
Weekly

Volume 26 No. 24  
March 12, 1977

60 CENTS

## Lavender Hill Mob



## Quality to host radio & records panel

Quality Records have announced they will not be holding a hospitality suite at the RPM Three Days in March this year. Instead, they will be hosting a radio/records panel discussion and breakfast on the subject of secondary radio in Canada.

On the panel will be J. Robert Wood, programmer of CHUM Toronto, Nevin Grant of CKOC Hamilton, Tony Deresti of CKCY in Sault Ste. Marie, Duff Roman of Toronto's CHUM-FM, Bob Hamilton of Radio Quarterly Report and the Whistler Mountain seminars in the U.S., Tom Williams, vice-president of Attic Records and president of CIRPA, Terry Trojack of rack jobbers Taylor's Record Sales, Derek Steede of Canadian tip sheet The Steede Report and RPM's Walt Grealis.

As a result, Quality is expecting a strong flow of information and opinion throughout the levels concerned; major and secondary stations, rackers, record companies and in-

dustry trades.

Matters up for discussion include whether there is a secondary radio situation in Canada, what constitutes secondary radio, how it can serve to break records, and how to develop and improve the secondary radio situation.

In making the announcement, Quality's Joe Owens, who will moderate the panel, explained: "We felt that another year of blaring music and pumping booze would do very little to benefit our industry. We hope that this panel discussion will help programmers and promotion men to understand what will be necessary to keep the industry healthy."

The panel and the accompanying breakfast will take place Tuesday, March 15, from 9 a.m. to noon at the Toronto II meeting room of the Hotel Toronto. It will be open to everyone in attendance at the Three Days/Junos.

## Moxy truck impounded in Quebec

On February 27, Quebec provincial police impounded a truck carrying Polydor group Moxy's sound equipment back to Ontario from Quebec City. Apparently the truck, which was leased, was not carrying reciprocity license plates for Quebec.

By a reciprocal agreement made between the two provinces in November of 1975, all commercial vehicles, which are leased and those belonging to companies having offices in both provinces, must carry license plates for each in order to do interprovincial business. The various provinces have separate agreements with each other. Bands carrying equipment across provincial lines are advised to learn the regulations in the provinces they are travelling through.

In the Moxy case, the group was using two trucks, in order to accommodate extra equipment they were carrying for the Quebec dates, where they opened for A&M group Styx in Montreal and Quebec. The first truck, owned by the band, was not stopped.

Bob Charles-Dunne, publicist for the band, reports the band safely back in Ontario without incident. Roadie Steve Byron, driver of the impounded truck, appeared in court the next day and dealt with the fine - \$150. The band was unable to do work in the studio for part of the next day while waiting for equipment to arrive. They are presently finishing an album at Toronto's Sounds Interchange.

## WEA promotes Simpkins, Hearne in marketing div.

WEA vice-president for marketing Don Grant has announced two promotions in the WEA marketing division. Brian T. Simpkins has been appointed product manager for the Warner Brothers labels. John V. Hearne is the new product manager for the Elektra and Atlantic groups.

## Cotillion release for Cerrone's Love In C

The edited version of Cerrone's Love In C Minor was released by the WEA distributed Cotillion label during the last week of February.

Shortened for single length, the 15-minute cut precedes Cerrone's debut LP in Canada and the U.S. Since its recording at London's Trident Studios last fall, the album sold 70,000 copies in three weeks on Alligator Records in France.

Cerrone, 25 and currently living in Paris, is considering a U.S. tour scheduled tentatively for later this year.

DON'T MISS OUT  
REGISTER FOR C15

## Juno nominees for LP Graphics & Classical LP

Following are the nominations for the two new categories for this year Juno's, Best Classical Recording and Album Graphics.

Judges for the Best Classical Recording include Clyde Gilmore, and Peter Goddard of the Toronto Daily Star, Gerald Levitch of the Toronto Sun, and Bruce Surtees of The Book Cellar.

For Album Graphics, judges will be Sam (The Record-Tape Man) Sniderman, renowned artist Harold Town, Isaacs Gallery owner Av Isaacs and Wilder Penfield of the Toronto Sun.

### BEST CLASSICAL RECORDING

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GISELA DEPKAT

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Plays J.S. Bach

ANTON KUERTI

Beethoven - Vol. 1 -2 -3.

HIDETARO SUZKI/

SEYDA RUGA-SUZUKI

Franck/Ravel

### ALBUM GRAPHICS

BOB LEMM

The Whole World's Goin' Crazy-April Wine

DANIEL POULIN

Le Cauchemar Americain-Aut Chose

MARCEL CADIEUX

Neiges-Andre Gagnon

KLAATU

Klaatu-Klaatu

DAVID STREET

Midnight Matinee-Ray Materick

JOHN MARTIN

Look At Me Real-Frank Mills

JOHN HANNA/JOHN MARTIN/DAVID

WYMAN

Missing Lynx-Lynx

DAVID WYMAN

Sweet Blindness-Sweet Blindness

MICHAEL BOWNESS

Ian Tamblyn-Ian Tamblyn

CONCEPT QUEBEC

Toulouse-Toulouse

ROBERT MORIN

June Wallack-June Wallack

## U.S. court awards Heart master tape to Mushroom

In a law suit filed by Vancouver-based Mushroom Records against Mushroom group Heart, the U.S. Federal District Court in Seattle has awarded possession of the master tapes for the group's unreleased second album to Mushroom.

The court has also restrained the band from recording, producing or selling any of the songs on the tape, pending the main trial to determine whether the band is still contractually bound to Mushroom. Mushroom has been restrained from releasing the album, which is titled Magazine. Date for the trial has not yet been announced.

The group's first album, Dreamboat Annie is platinum.

# Clive Davis and Jim Sward speak at C15

This year's C15 meet promises to be one of the most memorable in the history of RPM's Communication Meetings. Two experts in their field, a well-known Canadian broadcast executive and one of the most celebrated of American record executives, will highlight RPM's 3 Days in March.

Clive Davis, president of the New York-based Arista Records and widely hailed as the "innovator" of modern day record techniques, will be the keynote speaker scheduled for 2 p.m. Tuesday March 15. Mr. Davis, author of the runaway best seller, Clive: Inside The Record Business, parlayed his much-publicized firing from Columbia Records (U.S.) into the present status he enjoys as being not only universally known as "the most important figure in the revolution in the record industry", but the one most responsible for giving the record industry a tinsel and glamour image equal to that of the movie industry.

As Chief Administration Officer of Columbia in 1965, he streamlined the industry and its thinking by discovering and guiding the careers of fresh new talent who changed the direction of the record industry many of whom today remain as stars and superstars of their respective rock and adult contemporary fields.

Youthful Jim Sward, described by many of his peers as "a Canadian broadcasting phenomenon" wears his title lightly and

with much humbleness - perhaps the major factor contributing to his success. Entering the broadcast field in 1964 at the age of 19, Sward took on the job of retail salesman at Ottawa's CKOY. Setting goals, which he mastered in less than two years, he was appointed general sales manager for CHSJ, Saint John, with barely enough daily stubble to shave. In less than three years, Sward's executive abilities were recognized by the major market of Montreal where he was appointed general sales manager for

CFOX. Three years later he moved downtown to CKGM as general manager where he was instrumental in bringing this station into the No. 1 position - one that it enjoys to this day. He was rewarded after another three years with a managing directorship of the Masonneuve Broadcasting complex, taking charge of both CKGM and its sister FM station CHOM. Now, the topping of his career comes with his move to Toronto and his appointment as executive vice-president of Rogers Radio Broadcasting.

MONDAY <b>MARCH</b> <b>14</b>	<b>2 DAYS OF EVENTS</b> <b>SPEAKERS, PANELS, WORKSHOPS</b> <b>TWO EVENINGS OF HOSPITALITY SUITES AND SHOWCASING</b>
TUESDAY <b>MARCH</b> <b>15</b>	
WEDNESDAY <b>MARCH</b> <b>16</b>	<b>* TIME OUT TELEVISION BANQUET *</b> <b>SOLD OUT SPECIAL</b>

## RPM's 3 DAYS IN MARCH

### PREPAID

### REGISTRATION PRICES

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STILL AVAILABLE  
FOR MONDAY  
& TUESDAY EVENTS

- MONDAY EVENTS  
(March 14th)  
— \$20 per person
- TUESDAY EVENTS  
March 15th)  
— \$20 per person  
(At the door \$25 per person  
per day)

NO REFUNDS

### REGISTRATION FORM

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M4G 3Y2

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Please make cheques payable to RPM's Three Days In March  
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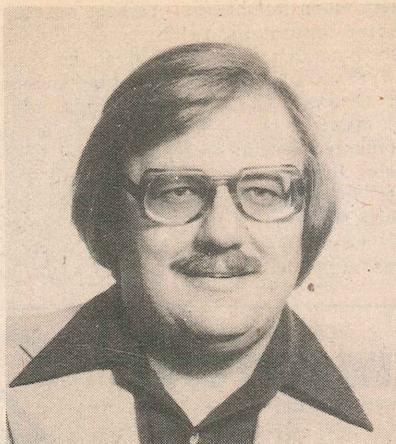
No registrations will be accepted if received after March 4th, 1977.

# Chappell Music moving its catalogue worldwide

Chappell Music, the world's largest music publisher, has been hard at work placing songs with artists around the world. The Canadian office, located in Toronto and headed by general manager Jerry Renewych, has had success both in placing songs with Canadian artists and in seeing its Canadian catalogue placed with foreign artists.

Recently three Chappell songs written by Sylvia Tyson have been placed for recording with other artists. Chappell's Nashville office has picked up River Road for Crystal Gayle, and London artist Stephanie Desykes is recording Cool Wind From The North. The Toronto office itself placed Yesterday's Dreams with Nana Mouskouri, who recorded the song in English and French. The French version has already been released.

The Los Angeles branch recently placed



Jerry Renewych

a Copperpenny tune with Warner Brothers artist Bobby Bland, and Sing My Goodbyes To The Rain, written by Quality artist Bryan Way, one of three artists signed to Chappell (the other two are Coyote and country singer Tim Daniels), was placed by the Toronto office with Roger Whittaker, who recorded the song in English and German.

The Toronto office has recently placed material with a number of Canadian artists, including Charity Brown, Bruce Murray, Vehicle, Mighty Pope, whose current

Whatever Goes Around single was also placed by Chappell, two songs with the Good Brothers, three with Wednesday, including Canadian Les Emmerson's Built For Comfort, and four with Myrna Lorrie.

Renewych feels strongly that the role of the publisher is not complete simply with the placing of the material. In the last year Chappell Canada has begun contributing financially to the production of the records and the placement of the tapes with the record companies. 1976 projects included Bryan Way and Coyote. This year's projects were the four sides recorded by Lorrie, which are soon to be released by RCA, and new material from Tim Daniels, which is presently being recorded. Chappell intends to help Daniels find a company for its release. Renewych also recently placed four sides by Grant Smith, three written by Canadian Joey Miller, with the newly-formed Direction Records.

Chappell Music is proud of its worldwide signees, which include Hall & Oates, RSO Records, including the Bee Gees, Eric Clapton and John Mayall, catalogue from Thin Lizzy, and Natalie Cole and her producers, Jackson and Yancey, among others.

Renewych feels it is important for Canadian writers to know that Chappell Music is working their songs, from the writing stage to the release, around the world as well as in Canada.

## WEA to promo new WB 45 by Toronto's Ward

WEA Music is planning a heavy promotion campaign for a new single, Once In A Long Time, by WEA artist Christopher Ward from Toronto. The single, penned by Ward with Stephen Stohn, is being released on Warner Bros.

The single was produced by Jack Richardson at Toronto's Soundstage Studio. Featured on the session was a horn section consisting of Randy and Michael Brecker, Guido Basso, Moe Koffman and Rob McConnell. Horns and strings were arranged by Allan MacMillan.

Also on the session were drummer Steve Ferrone of the Average White Band, bassist Mark Egan of Stuff, pianist Jack Waldman and guitarist Sandy Torrano.

The flip side of the single, Dance Away, was also written by Ward and Stohn.

Ward returns shortly from abroad to begin promoting the single. He will be making a number of television appearances shortly after his return.

**RPM**

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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

## DON'T MISS "TWO FOR THE SHOW"

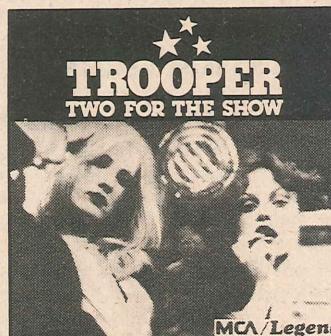
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# Lavender Hill Mob

## established with U.A. release

by J.J. Linden

United Artists group the Lavender Hill Mob may be a new addition to the U.A. stable and to the world of recording, but the group is already making waves. U.A. president (International) Artie Mogull announced at the MIDEM conference in

The Lavender Hill Mob have just been confirmed as opening act on the upcoming Electric Light Orchestra tour, with dates at Ottawa's Civic Centre (April 2), Toronto's Maple Leaf Gardens (4) and Montreal Forum. The group has also rescheduled its March 16 date at York University in Toronto in order to appear at the nationally televised Juno Awards.

France that the group's debut album will become U.A.'s first worldwide simultaneous release ever, and that the group will receive the company's full support.

The album already released in Canada, will be released April 15 in 18 other countries covering five continents, including the U.S., the United Kingdom, Australia, Germany, Japan and South Africa.

The Lavender Hill Mob is made up of six young Montreal-based musicians. Nicky Pregino does lead vocals and plays bass; Chuck Chandler, keyboards; Ontario native Ronny Jones, lead guitar; Hector "Joe"

Jacob, rhythm guitar; Alabama native Gerry Hardy fills in on flute and sax; and drummer Vito Fiore is a native of Italy ("We're like a small United Nations!"). Recently Jacobs took an extended leave of absence to recover from a throat operation. While he is gone, the band will function as a five-piece unit.

The album, self-titled was produced by Rob Stevens at Le Studio in Morin Heights, Quebec, and engineered by resident engineer Nick Blagona, formerly with Trident Studio in London.

The group is also proud to have had the cover photos done by Moshe Brakha, who won an award from Rolling Stone for his work on Boz Scaggs' *Silk Degrees* album.

The group has been together since September of 1975. Initially they cut a demo tape of two of their own originals, *Head Over Heels* and *No One Compares*. They took the tape to talent scout Robert Nickford, who reports, "I was very impressed. I found them to be a raw band, but not punky."

Nickford took over management of the group and took the tape to Doug Pringle of CHOM-FM in Montreal. To the band's surprise, the station went on it: "One day we just turned on the radio, and there it was."

Nickford then showcased the band at The Nelson, also in Montreal. Among the

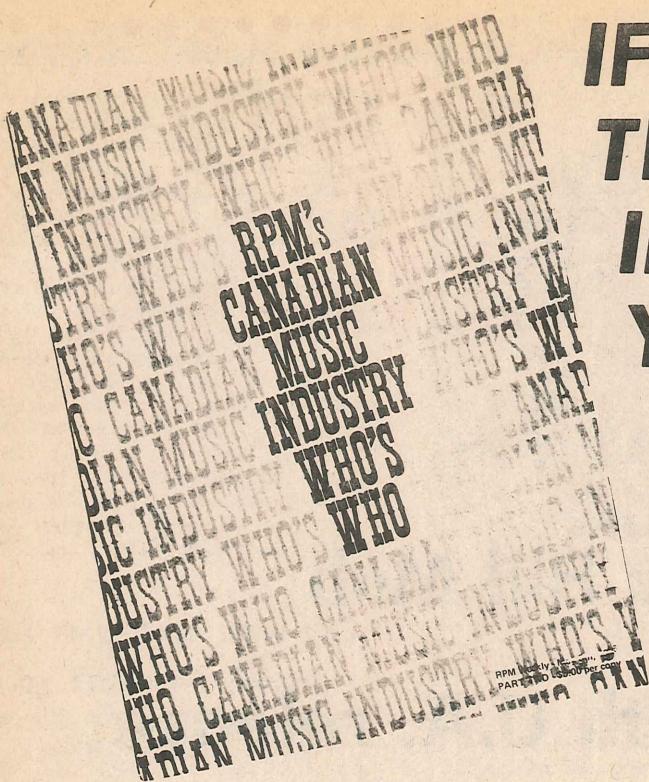
record company representatives in attendance were Keith Patten and Jeff Samuels of U.A.'s A&R department. The band signed with U.A. soon after, choosing them over several other companies because they showed the most enthusiasm.

Lavender Hill Mob are a bright, enthusiastic band both onstage and in the studio. Their strong harmonies are tight and have been described as exuberant. Pregino feels "the best thing about the band is our vocals. We don't claim to be virtuoso on our instruments. We're just rock & rollers." They do tout young Ronny Jones as an excellent lead guitar player.

The material is self-arranged ("We all stand around the keyboards and play a chord."). Arrangements are simple, but tight and clever. "Onstage," claims Pregino, "we're into total rock & roll, to turn people on just to party." The group's first single, appropriately titled *The Party Song*, is getting airplay and strong disco support and is presently charted with RPM at 74.

The Lavender Hill Mob, backed by the strongest promotional effort in the history of United Artists, are just beginning to step out into the music world. At their age, averaging just under 22, they have time to develop. They also have the basics, the attitude and the management to become a very major name on the scene.

# IF YOU ARE IN THE MUSIC INDUSTRY YOU SHOULD BE LISTED IN RPM'S WHO'S WHO



This year's Who's Who will be larger and contain more information pertinent to musicians, bookers, personal managers and record companies. We are now compiling the only comprehensive list of industry services available in Canada. The list will include concert promoters, staging and lighting firms, limousine services, caterers, costume houses, and industry photographers. This Who's Who will enable the club or concert promoter to gain all the necessary information for booking a Canadian act, i.e. the group's personal manager, booking agent, record label etc.

This Directory will be mailed free to RPM subscribers in Canada, the U.S., and Europe. Fill in the form below and mail to RPM no later than April 30th.

Please check the proper category for your free listing.

- RECORD COMPANY
- RECORDING GROUP (Label)
- BOOKING AGENT
- PERSONAL OR BUSINESS MANAGER
- CONCERT PROMOTER
- RECORDING STUDIO (Mgr)
- PROMOTION & PUBLICITY
- COSTUME HOUSE (Mgr)
- INDUSTRY PHOTOGRAPHER (Mgr)
- STAGING & LIGHTING SERVICE (Mgr)
- CLUB BOOKER
- CATERER
- OTHER

RPM'S CANADIAN MUSIC INDUSTRY WHO'S WHO  
6 Brentcliffe Road, Toronto, Ontario M4G 3Y2

Please list this FREE OF CHARGE in RPM's Canadian Music Industry Who's Who.

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# THE RPM WHO'S WHO ARTIST LISTING

## RESERVATION FORM

### WEDNESDAY

Rock Group

Skyline Records Inc.  
38 Yorkville Avenue  
Toronto, Ontario  
M4W 1L5

*Singles:*

"Last Kiss" "Teen Angel"  
"She's A Woman" "Fly Away"  
"Loving You Baby" "Ruby  
Baby" "Doing The Best That  
I Can" "Fancy Pants"

*Albums:*

Last Kiss, Loving You Baby,  
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Produced by John Dee Driscoll

Booking Agent:  
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Toronto, Ontario  
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Name . . . . .

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Record Company . . . . .

Latest single . . . . .

Latest LP . . . . .

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PERSONAL MANAGEMENT

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City . . . . .

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## Stones' Keith Richard arrested for Heroin

Keith Richard, rhythm guitarist and co-writer for the Rolling Stones, was arrested in Toronto February 28 and charged with possession of heroin for the purpose of trafficking. Richard is in Toronto with the Stones recording an album at an undisclosed studio.

Police reported finding one ounce of high quality heroin in Richard's downtown hotel suite, at an estimated street value of over \$4,000.

Richard's common-law wife Anita Pallenberg was arrested the week before for posses-

sion at Toronto International Airport. She was arrested again in the raid on the 28th.

Richard was recently fined in England on a cocaine possession conviction, avoiding a jail term by arguing that a term would disrupt his career by preventing him from coming to Toronto to record.

Richard will appear in court at Old City Hall March 7.

## Rich Dodson signs deal with Quality Records

Rich Dodson, an original member of the Stampeders in the early sixties and now a solo artist, has been signed to a recording deal with Quality Records. Dodson's first single, *Looking Back*, is slated for a late March release. He is currently working on a debut solo album for the spring.

Dodson, noted as the author of the Stampeders' international hit *Sweet City Woman*, has been writing extensively in the last few months, and is interested in having other artists record his songs as well.

Dodson had a previous solo single release, *Julia Get Up*, in the late sixties while he was with the Stampeders. It was released on the group's MWC label.

## RCA Montreal studio group gets disco award

RCA Quebec promo manager Domenic Sciscente has been presented with an award for best foreign record of the year by Nightfall Magazine on behalf of the Boston Disco Pool. The presentation was made at the Boston Disco Awards held February 13.

The award was for, *Sunshine Love* a single by a Montreal studio group called Metal Weeds. Sciscente accepted the award on behalf of the group. He also co-wrote the song with P. Sands and co-produced the record with Tony Green in Montreal.

RCA have shipped a 12-inch single to the discos as well as a seven-inch single featuring long and short versions of the song. It is the only effort by the group released to date. A second single is in the making.

## CBS to present gold at hospitality suite

CBS Records will be setting up open house in a hospitality suite at the Hotel Toronto during RPM's Three Days In March. Delegates attending the meetings can meet the label's A&R, sales, promo and marketing staff. The suite, will be open daily until 1 a.m.

The suite will also serve as site for a gold record presentation to CBS artist Lou Rawls at the completion of his Toronto concert Tuesday (15). All delegates are welcome to take in the presentation.

## Hansen replaces Beauchamp at Sam's

Shelley Stein-Sacks, Eastern Regional Manager, Sam The Record Man Stores has informed RPM that Peter Beauchamp has vacated his position as manager of the chain's Montreal store, located on St. Catherine Street, West.

Effective January 20, Tom Hansen assumed the managerial responsibilities for the Montreal store.

## Music Shoppe signs on independent A&R company

Music Shoppe International has pacted a deal with Success International. The firm will be in charge of talent screening for Music Shoppe. Screening will be directed by Success president Carl Hasenhindl. The scouting chores were formerly handled by Music Shoppe agent Brian Strickland, who continues on as agent.

The move was prompted by a vast increase in the number of prospective attractions auditioning for Music Shoppe, estimated now at several dozen per month. Southern Ontario, considered by Music Shoppe president Ron Scribner to be the best talent breeding ground in North America, has offered the most prospective acts.

Under the new screening process, prospective acts that meet Music Shoppe standards will be referred by Success directly to the Music Shoppe division heads for immediate acceptance or rejection.

Success have moved their offices into the Music Shoppe headquarters in Don Mills Ontario.

## Axe president Hambleton producing Kadwell album

Greg Hambleton, president of Axe Records, is in Toronto Sound producing a second Axe album for organist George Kadwell. The album, not yet titled, will feature organ sweetened with strings and voices. Release is scheduled for April.

Kadwell's first effort, *Feelings*, received strong airplay and regional sales in the MOR market.

# RIGHT ON Q!

## Congratulations to our JUNO AWARD NOMINEES

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BEST NEW FEMALE VOCALIST

Thanks!

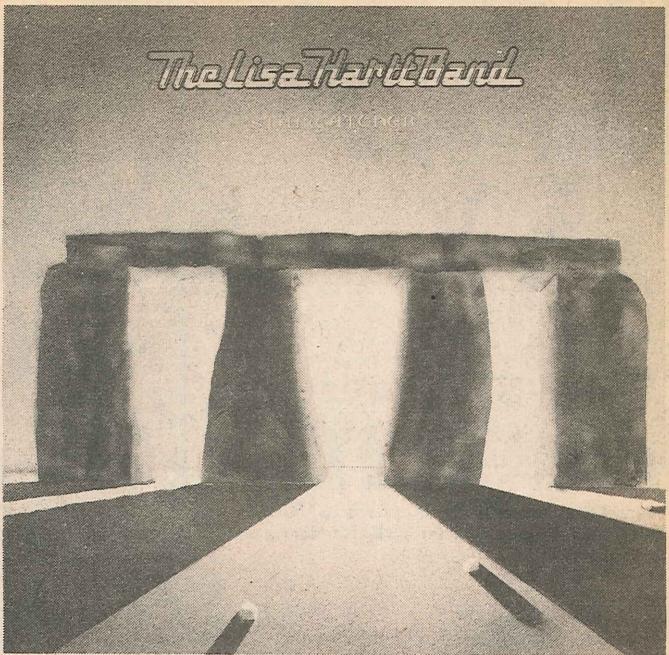
THE ACTION COMPANY  
**Quality** RECORDS LIMITED

## THE LISA HARTT BAND

Starwatcher

Rising RR-104-M

No cost spared on this set dealing with the state of the world - a timely release and featuring a broth of fine entertainment served up by a crew of producers of note, particularly Phil Ramone of New York City's A&R Studios. His contributions were Easy Come, Easy Go and All Over The World. Ralph Murphy, a Montreal-based producer trimmed most of the other cuts down to size. AM picks include guitarist Rayburn Blake compositions, Old Time Movie, released as a single a few months ago and Easy Come, Easy Go. Keeping the starwatcher theme in mind, the group manages to step away from the surface with Lisa Eisenhardt compositions reflecting the British progressive rock invasion particularly with All Over The World, Dream Me Away and the title cut. Most of the cuts were produced at Montreal's Audio Montreal Studios while Dance Of Death, Sweet Serenade and Time And Time Again were produced by the group at Springfield Sound Studios, near London, Ontario. Don't try to pick the studios from the sound, expert mixing by Ramone and mastering at JAMF by George Graves supplies a well-balanced blend of wall-to-wall sound. Lisa Hartt can be heard on acoustic guitar with a highly professional instrument backup from group members Ray Blake, guitar; Richard Yuen, keyboards; Denny Gerrard, bass; Martin Cordrey; and all contributing to the vocal backup.

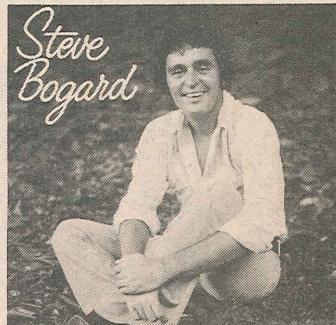


## NEW ALBUMS

## STEVE BOGARD

Badger BALP 101-M

There's life and color in Paul Zaza's arrangements of the Steve Bogard compositions. Recorded at Toronto's Zaza Sound Studio producers Zaza and Randy Torno don't confine Bogard to any stiff country framework and instead, employ whatever sounds best for the artist. Engineers who worked with Zaza and Torno are Bob Romani and William Cuff.



## DYNAMIC SUPERIORS

YOU NAME IT



## DYNAMIC SUPERIORS

You Name It

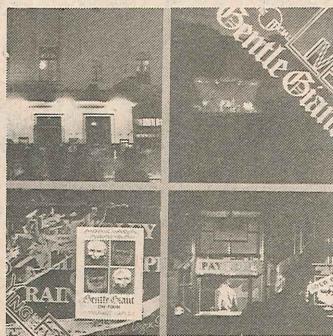
Motown M-875P1-Y

Superior disco is offered on Superiors' latest. All cuts were produced by the following combinations of chosen people: Hal Davis, Pam Sawyer and Marilyn McLeod, Michael Sutton and Don Daniels. Similarly, all arrangements are either by Art Wright, Mel Bolton and Gene Page or Dale O. Warren.

## PARKER MCGEE

Big Tree BT89520-P

Producer/engineer for Parker McGee's latest album Kyle Lehning makes every cut sound like a hit song. McGee, who wrote all selections has the formula with his You Got Me Running single currently being followed up by Goodbye Old Buddies. Set features I Just Can't Say No To You written with guitarist Steve Gibson. String arrangement by Bergen White doesn't give Lehning too much trouble in the mix.



## GENTLE GIANT

Playing The Fool

Capitol SKBB-11592-F

It's clear that the live 2-record set is produced so as not to harm the very particular music of Gentle Giant. Produced and recorded by the band themselves, recordings were made from European tour dates last Sept. to Oct. with live mix handled by David Zammitt and remix by the band at Advision Studios in London later.

## TOM JONES

Say You'll Stay Until Tomorrow

Epic PE 34468-H

If nothing else, this could be the year for new, old and older album product by this British giant. Title cut tops the RPM Playlist for this week, which has to say something for Canadian country programmers, who obviously noticed a change in the chanter's style. Pink Panther Strikes Again theme, Come To Me, a standout cut. Contains a couple of Cancon Anka cuts, Papa and One Man Woman.

## GALLAGHER &amp; LYLE

Love On The Airwaves

A&amp;M SP-4620-W

This duo have been popular in Canada and this set could bring them back up the charts. With a little editing, Had To Fall In Love could be a summer hit, powerful lyrics and crisp vocalizing. Don't overlook Every Little Teardrop, which also has potential, but the, so does the whole album.



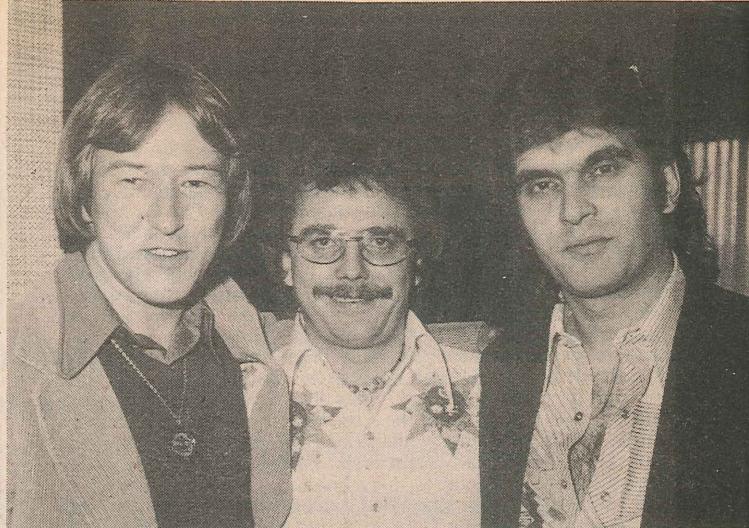
## TOM JONE

SAY YOU'LL STAY UNTIL TOMORROW





Wurzel Combine Harvester awards to VOCM's John Reynolds (l) and Paul Atzema, ARS (r) by Keith Hanna and Tom Williams.



Reception for Pagliaro at Calgary's Refinery with Jim Jackson of CKXL (l) and Wes Franchuk, CBS Calgary branch mgr.



RCA's Ed Preston presents platinum award to Thomas G. Bolton, president Dominion Stores on 100,000 pressing of Funk & Wag-nalls' Vol. 1 Family Library of Great Music.



Gerry Lacoursiere, vice-president A&M Canada and James Young of Styx cut cake, presented to group on their first platinum LP (Equinox) after their Toronto engagement.



Platinum awards to Queen for A Night At The Opera from WEA Canada's vice-president, Don Grant.



T.H.P. lead singer, Wayne St. John (centre) with RCA's Andy Nagy, Michael Daigle, Dom Sciente and CKGM's Greg Stewart.

# Canadian company represented at NEC

Music Shoppe president Ron Scribner reports Music Shoppe was the only Canadian company to be represented at the National Entertainment Conference held February 15-20 in San Antonio, Texas. The NEC is a talent buyers conference catering primarily to colleges and universities throughout North America.

By Scribner's estimate the conference was attended by about 5,000 delegates representing over 600 campuses, including some from overseas. Two to three hundred exhibitors attended, including booking agencies, management firms, film companies and advertisers.

Canadian colleges were well represented,

with delegates from St. Clair in Windsor, McMaster, Guelph, Dalhousie, the University of Toronto, Western Ontario, Saskatoon, and Winnipeg's Red River College in attendance.

At the conference exhibitors worked out of booths, displaying their talent and products for the buyers. Seminars and workshops were also held, ranging from entertainment-based topics such as philosophy for publicity and promotion, focus on the recording industry and marketing in college to personal development topics such as time management and values clarification.

There were also artist showcases, includ-

ing Music Shoppe's showcasing of Polydor group Garfield. Talent ranged from bluegrass group The Dillards and country artist Ronnie Milsap to jazz musician Charles Mingus, gospel group the Jesse Dixon Singers and funk band Mother's Finest, who opened for The Who at Maple Leaf Gardens last year.

Scribner reports Music Shoppe utilized the occasion to meet with talent buyers, concentrating on the Texas market and a 1,200 mile radius of Toronto, with the intent of establishing more college and university bookings. He also met with U.S. agents and managers in an effort to get exclusive Canada booking for some of their acts. Among the acts mentioned by Scribner as having deals in the works are Joan Armatrading, Starz, John Baldry, The Atlanta Rhythm Section, Angel and Brick.

Scribner would like to see a mass movement in the stepping up of Canadian acts being booked into U.S. facilities. He notes San Antonio as a good example of what might happen. In that city, KFAC and KISS-FM advertise coming concert acts as Canadian and find that the public flock to the halls to see the act because it is Canadian.

One of the highlights of the trip for Scribner was a concert headlined by Attic group Triumph, who are from Toronto. The group played to a large audience that accorded them two encores.

Scribner delivered product to the local stations by Rose, The Hunt, Max Webster, Chilliwack, and other Canadian acts Music Shoppe has dealt with.

## Attic's Triumph enjoy successful U.S. debut

Toronto group Triumph, whose first album on Attic is available in the U.S. as an import only, made a successful U.S. debut as headline act in San Antonio, Texas at the Memorial Auditorium on February 18. Attic vice-president Tom Williams reports the group played for 4,300 fans who demanded two encores, the second fifteen minutes after the first. Opening act was The Runaways, an all-female punk rock band from California. Williams attributes the success to extensive airplay on local station KMAC.

The night after the concert, the group travelled to Buffalo to perform at McVann's a club seating over 500. The performance was broadcast live over WUFO. Williams reports the evening so successful the band had to ask people over the air to stop coming down. The Buffalo performance was followed by an autograph session the next day, at retail outlet Record Théâtre, and another club, After Dark.

Williams reports the group will soon be at Toronto's Phase One Studios, recording their second album. Producers will be Mike Levine with Doug Hill, who produced the debut effort.



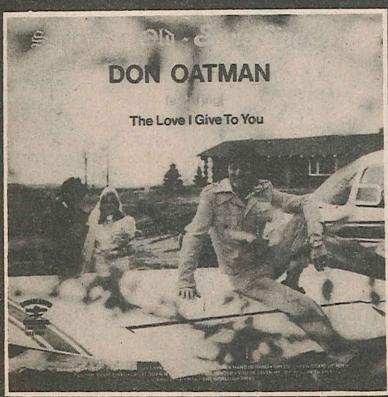
and now . . .

DESTINED TO BE HIS BIGGEST HIT OF ALL

# Just For You

TBR 1032

## DON OATMAN

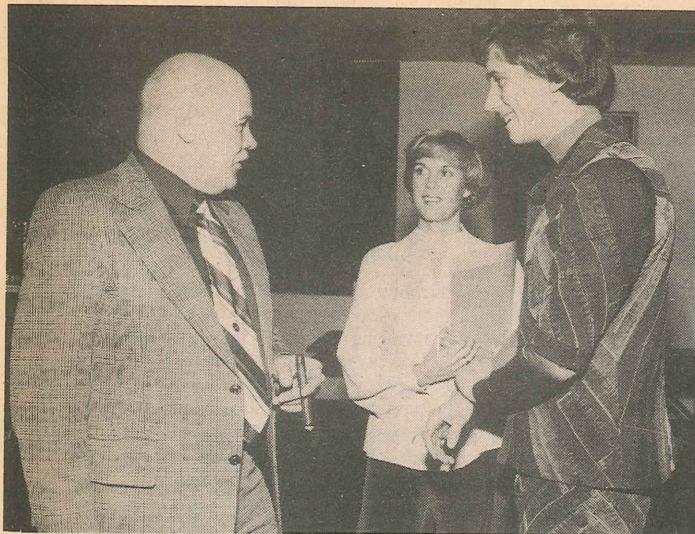


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JUST FOR YOU  
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GREEN GREEN GRASS OF HOME  
FOR THE GOOD TIMES  
LAY IT DOWN MY LADY  
LOVE ME TENDER  
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ON  
THUNDERBIRD  
RECORDING



Quality's Howard Hayman with Judy Lynn of Balmur and Bruce Murray at recent label-sponsored artists' presentation.



CHUM program director, J. Robert Wood and wife Carroll were also on hand for Quality party, here with label's Jack Vermeer (r).



Jackson Hawke and CBS Int'l reps, Allen Davis (Creative Ops) Paul Atkinson (A&R) Bob Gallo (Canada) Joe Senkiewicz (promo).



Dan Williams (CKLG) and Steele & The Lady (Ann Mortifee and James Ager) at unveiling of Moon Gold LP Early Morning Snow.



Le Studio's Andre Perry (2nd from left) and Yael Brandise presented with Cat Stevens' gold by A&M's Bill Ott and J.P. Guilbert.



Capitol's Natalie Cole with Angus MacKay of CKOC Hamilton, backstage after successful Hamilton Place concert.

# Little Mountain sees light at the end of tunnel

by Richard J. Skelly

Over the past few years, Little Mountain Studios in Vancouver have developed the reputation of being one of the better recording outlets in the Pacific Northwest. It's been a gradual process with bugs being ironed out of the equipment, quality engineering staff being found, and internal management being altered. But these struggles are over and there's a light at the end of the tunnel.

Olivia Newton John was recently a visitor to Little Mountain (see insert story) and the producers of the Wolfman Jack Show have almost exclusively used the studio for recording show material. Along with a cluster of local clients like Terry Jacks, Valdy and The Hometown Band, Sweeney Todd and Joani Taylor, this has started to get Little Mountain's name across to the industry.

The studio has a corporate background. It is co-owned by Griffiths Gibson Productions (one of North America's hottest creators of jingles) and Western Broadcasting (the radio empire which owns both CKNW and the Vancouver Canucks). There must be a belief that money can be made by operating this lavish studio. It's hard to know exactly what goes on in these corporate minds, but by listening to general manager Bob Brooks one can get a pretty good idea of the potential stakes.

Books is a veteran of broadcasting, publishing and producing with a total of some 14 years in the business. His eye is very clearly on the bottom line and he wants the studio, like his personal situation, to be a paying proposition.

"I'm in the music business but I'm not living in the sub-culture. What do you call me, an average business man? I came into this business through the door of management in the broadcast field. I've had to hire and fire people and balance budgets for quite a few years. My hype goes only as far as the dollars go. I'm very realistic in that area and that's the one thing lacking in this industry. People knock on the door all the time trying to get something together, but you've got to have bucks to operate these days."

Brooks believes that in the past too many 'deals' were worked out with clients of Little Mountain and that this, in the end, created bad PR. Therefore he's gone out and had rate cards developed which have their own deals worked in.

"It's legitimate, up front and published."

Little Mountain's monitoring system was rumoured to have cost them business in the past. Publicity was generated over a year ago when Randy Bachman backed out of recording a BTO album there. Brooks concedes that the monitoring was suspect but that steps have been taken to rectify that situation.

"I'm the first to agree as a producer, a client and now general manager of this place that the monitors were not quite right. We've just hired John Vrtacic out of Toronto who should make them right. He does not come from the record studio business



Olivia Newton-John at Vancouver's Little Mountain Sound

Bob Brooks may not think it essential that Little Mountain Studios be the site of a hit record. Nevertheless, that may well occur.

Olivia Newton-John recently visited the studio and recorded her next single, *Don't Cry For Me Argentina*. The song, taken from a new musical created by Andrew Lloyd Webber and Tim Rice, deals with the life of Eva Peron (legendary wife of the late Argentine dictator Juan Peron).

'Argentina' is ambitious and is the biggest gamble in Miss Newton-John's career. She's thrown her country and pop roots aside and has taken the plunge with a song that knocks one out with its emotional impact. She should have a contender for a fistful of Grammy nominations in 1978. It's that good!

However, there's always the risk of failure. Because it is so different from

anything she's done before, Argentina could be rejected for not fitting into her past formats. My feeling is that win, lose or draw Olivia Newton-John is going to be regarded with a lot more industry respect.

Miss Newton-John was only Vancouver for a weekend, with the session coming in at a little under 48 hours. Onlookers remarked that she involved herself with all aspects of the recording and pronounced satisfaction with the final results.

A vast assemblage of over 70 symphony and session players were hired for the recording. Outside of producer John Farrar, everyone involved with the session was local. This greatly pleased studio publicist Rich Simmons. He feels that interest in Canadian facilities has never been higher and points to the recent 'sniffing around' of Toronto studios by Mick Jagger and the Bay City Rollers as evidence.

but comes from industrial electronics. He's a design engineer and a specialist in acoustics. We're being a little unusual. It would seem normal to hire a studio maintenance engineer or to steal one away from some other studio. But we decided we wanted someone higher qualified than that because we want to design additional equipment for this place - equipment that you can't really buy because it doesn't exist. We have a book of things to do and John's the man who can do it."

Summing up the situation with Bachman and others like it which might arise, Brooks adds, "As a non-engineer I sit in an interesting position because I have no axes to grind when it comes to how things should sound or operate. I go to the experts and they tell me. I want to please the clients although I'm not prepared to tear down the studio everytime one comes in."

Brooks believes that equipment-wise, the studio can compete with any outfit in the world. He doesn't make a big thing

specifications because he doesn't think that's always the reason why people come into a studio. He thinks that one of the human touches of Little Mountain, which endears it to many clients, is the presence of a cook called Isa. Valdy was so taken by her warmth and motherly concern that he ended up washing dishes during some of his sessions at Little Mountain.

There's a school of thought that a studio has to be the site of a massive hit single in order for it to attract a large clientele. Brooks is a little sceptical of that approach and has a few thoughts on the subject.

"I'm a cynic about hype. I've heard some huge hits come out of some rotten studios and I've heard some great product come out of great studios that went nowhere. I think clients happen by word of mouth. You can buy all the fancy ads in the world, but when you get right down to it, somebody has to walk out of the studio and say 'I was really treated well there'."



WEA's Wireless at Vancouver Agrodome with promoter Don Tarlton, Mick O'Keefe (WEA) and CFUN's Tom Lucas and Bob McGee.



WEA Canada national promo mgr Larry Green with recently acquired CRIA gold and platinum awards for Abba's Greatest Hits.



Steve Miller platinum from Capitol's Don Unger, Dan Bertsch, Chris De La Plante, Arnold Gosewich, Bob Roper, Bill Bannon and Dave Evans, following his successful Vancouver date.



CFOXer's Bob Benson, Dan Maclean, Peter Ray and Joe Evans pant a hot welcome to Penthouse Pet of The Year, Lorna Doone on her recent visit to the bi-bi town.



A&M's Gerry Lacoursierre, Joe Summers and Lee Silversides at Records On Wheels (Toronto) autograph session for Styx.



Making it legal, Rose manager, Fraser Kaufman (l) signs deal with Polydor's Wendy Lockwood and Peter Horvath.

Offenbach's rise from a Quebec bar band to a fledgling act on an international label is interesting. The members of the group are Gerry Boulet (lead vocals, organ, flute and guitar), Johnny Gravel (lead guitar), Willy Lamothe (bass) and Roger (Wezo) Belval (drums). During the 1960's Boulet, Gravel and Lamothe played in numerous other groups, the most famous of which was Les Gants Blancs. Lamothe comments on that group, "We wore white gloves and did stuff like Call Me Lightning in French. In the clubs we would only play American songs from the hit parade."

Johnny Gravel concludes, "It was not very bluesy at that time."

Offenbach, as such, started off around 1970. It was, and still is, a blues/rock band. They've never strayed too far from their original roots. However, their uniqueness in Quebec is that they stick to original compositions and don't flirt with numbers written by blues greats. Speaking on this Gerry Boulet says, "We like those people and they are good bluesmen. But we do our original stuff."

Their name has a connection to Jacques Offenbach who was a musical figure in Europe around 1900. "We chose that name because Offenbach was a songwriter and he made people dance, which we were doing at the time we chose the name."

For the first album, the group was called Offenbach Soap Opera. Surprisingly, that first album was meant to be an English one. Jerry Boulet explains, "We thought of doing an English album with one song all through it. Soap Opera was supposed to be that one song. We even had a Charles Manson thing in it called Sharon Tate. At that time, it was very hard for groups to get an album out in Quebec. We managed to but we couldn't do it in English because we weren't known well enough in Quebec."

The group received massive acclaim for its performance of a rock mass at the Oratoire St. Joseph church in Montreal in November 1972. Described by the Star's Juan Rodriguez as "one of the grandiose and bizarre events in the history of Montreal rock", the mass landed the group on the front page of *La Presse*. It was a major publicity coup. Prior to the mass the group was only thought of as an opener for headline acts throughout the province. The mass changed both the critical and public attitude towards them. Willy Lamothe comments on the event, "At first they said 'take the place and do an ordinary show' but we didn't want that. We did a real mass with everything in latin. It took us a month of rehearsal because we had a sixty person choir. We did all the gregorian songs but we did them rock and rearranged everything."

In this period, one of the songs that emerged from Offenbach was *Hymne A L'Amour* - originally part of the repertoire of the late Edith Piaf. Offenbach's version was powerful. Along with their own *Caline De Doux Blues*, it established Offenbach as an FM band. It's still easy to see them having success with translations of both of these songs. The group sees things differently.

"We did them once and now it's over. We did them five years ago in French and they're finished. Besides, *Hymne A L'Amour*



A&M recording group Offenbach

## Offenbach: A band with a reassuring quality

by Richard J. Skelly

has been done in English. Edith Piaf wrote it with Margaret Manou, another French lady. A guy she was living with translated it and it was terrible. It didn't mean the same thing."

The members of Offenbach have very strong feelings towards Piaf and they all came out with comments about her. "She was a great trouper, one of the greatest French singers ever. In France she's like Jimi Hendrix. She died for her music and for her love. She didn't die in a can you know, she died on the stage."

Although they speak fondly of Piaf, the group makes no such concessions to other Quebec artists. They're aloof and don't make a point of jamming with other groups. Belval notes this independence by saying, "We're just four guys not into that. I don't see Jerry go play with Beau Domage or a guy from them come and play with us."

There's little chance that Offenbach would be liked by Diane Dufresne or Claude Dubois. At a concert backing up both those artists, Offenbach ended their set with a striptease, grinding down to baby dolls before darting off stage. It's an incident they still chuckle over since the audience was pretty straight.

Offenbach has now turned its attention to getting a toehold in the English Canadian market. Ironically, the release of their A&M album *Never Too Tender* came two weeks after the Parti Quebecois gained victory at the polls. There have been

rumours that the group's plunge into the English market has been met with hostility from some of their more politically minded peers. Gerry Boulet says, "Music is music. If you want to say something you can do it in German, English or Japanese. It doesn't really matter as long as you can say it and people can understand what you're saying. Quebec has been very good for us but we want to go somewhere else too."

Although they're aiming at English Canada, I hope the group won't forget about the U.S. Their sound could probably go over there much more easily than it could in some parts of Canada. *Never Too Tender* is a good album but then there's always lots of equally good albums out by other blues/rock bands. The North American market has got to have the opportunity to see Offenbach. They really do shine when playing live. Perhaps it's because of their years of playing together, but Offenbach has a closeness on stage. Each member of the group knows what the others are up to and does his part to make the 'team' work. In Jann Wenner's classic *Lennon Remembers*, John Lennon explained the reassuring quality of playing with people who will know how to react musically even if you blink or breathe. It is that reassuring quality that Offenbach conveys from the stage. The style of music that they present may not be that different, from other blues/rock bands, but their presentation of it is. A real plea-

OFFENBACH continued on page 20

# AGENDA for

MONDAY & TUESDAY EVENTS - HOTEL TORONTO  
JUNO AWARDS BANQUET & TELECAST  
- ROYAL YORK HOTEL

RPM's  
3 DAYS  
IN  
MARCH

**MONDAY  
MARCH 14TH**

**TUESDAY  
MARCH 15TH**

**WEDNESDAY  
MARCH 16TH**

9 A.M. to 12 NOON  
Registration  
Get Acquainted  
& Coffee  
(Foyer Toronto Ballroom)

12 A.M. to 2 P.M.  
LUNCH BREAK

2 P.M. to 3 P.M.  
SPEAKER: JIM SWARD  
Vice-president-Rogers Broadcasting  
(Toronto I)

3 P.M. to 5 P.M.  
PANEL DISCUSSION  
Music Publishing, Record Retailing  
Booking Agencies, Recording Studios  
Publicity, Personal Management.  
(Toronto I)

5 P.M. to 7 P.M.  
DINNER BREAK

7 P.M. to 12 P.M.  
EXHIBIT ROOMS  
&  
HOSPITALITY SUITES

9 A.M. to 12 NOON  
QUALITY RECORDS  
A BREAKFAST  
PANEL DISCUSSION  
The role of secondary radio  
in the Canadian Music Industry.  
(Toronto I)

12 A.M. to 2 P.M.  
LUNCH BREAK

2 P.M. to 3 P.M.  
SPEAKER: CLIVE DAVIS  
President - Arista Records  
(Toronto I)

3 P.M. to 5 P.M.  
PANEL DISCUSSION  
Fairs & Exhibitions, Advertising,  
Charts & Programming, Industry  
Law, Press, Independent Record  
Companies.  
(Toronto I)

5 P.M. to 7 P.M.  
DINNER BREAK

7 P.M. to 12 P.M.  
EXHIBIT ROOMS  
&  
HOSPITALITY SUITES

9 A.M. to 6 P.M.  
FREE  
TIME

An opportunity for out-of-town  
registrants to tour Toronto or  
look after business dealings. Also  
an opportunity for company meet-  
ings and get-togethers.

DON'T FORGET TO BRING  
YOUR TICKETS TO  
JUNO EVENTS

6 P.M. to 7 P.M.  
JUNO RECEPTION  
(Royal York Ballroom)

7 P.M. to 8 P.M.  
JUNO AWARDS BANQUET  
BLACK TIE  
(Ontario & Canadian Rooms)

9 P.M. to 11 P.M.  
JUNO AWARD TELECAST  
11 P.M.  
BAR RE-OPENS

REGISTRATION BADGES MUST BE WORN TO ALL MONDAY & TUESDAY EVENTS

NO ADMISSION TO JUNO EVENTS WITHOUT TICKETS (No Exceptions)

## Onrot, Chilliwack sign management deal

Toronto-based Martin Onrot Inc. has signed a personal management deal with Mushroom group Chilliwack. Onrot will be devoting considerable time and effort to furthering the band's career. He is already lining up a debut U.S. tour for the band, to support their forthcoming single, Fly At Night, from their recent Mushroom album, Dreams Dreams Dreams. The single will be released within a week in both the U.S. and Canada.

Onrot reports strong FM radio action on the album throughout the U.S., with over 80 stations going on the album. Areas of

particular strength are the Pacific Northwest, the Southwest, Midwest, South, Southeast and mid-Atlantic. The tour will last ten to 12 weeks.

A strong stage presentation is being prepared, with clothing by Imaginator and sound and lighting being designed by Bob Mitchell of BandAid Services in Toronto.

In making the announcement to RPM, Onrot stated, "This is something rather unique, something quite different. We're really excited about it, and we feel very positive."

## Capitol releases three singles for three LPs

Capitol plans to release three Cancon singles in the next few weeks prior to the simultaneous release in Canada and the U.S. of their three respective albums: Crystal Carriage by Suzanne Stevens, If It's Alright With You by Gene MacLellan and Deja Vu's latest Get It Up For Love.

Spencer Proffer produced Stevens' album recorded in Los Angeles at Cherokee Recording Studios featuring three of his own co-written songs: Take Me Away, It All Comes Back To You and Crazy About You.

MacLellan's album features Put Your Hand In The Hand, done with Anne Murray. It was recorded at Captain Audio, Toronto and Manta Sound Studios in Toronto and was produced by John Capek.

The last album was also recorded at Captain Audio in Toronto with Corky Abdo and ex-Lighthouse member Skip Prokop handling the production for C.A.M.-U.S.A. Inc. Songs include Prokop's Pretty Lady and Jack Murphy's Somebody To Believe In.

## Gabriel solo date for Toronto's MLG

Peter Gabriel will give a debut Toronto concert at Maple Leaf Gardens March 22. The varied line-up will include Robert Fripp (King Crimson), Steve Hunter (Alice Cooper) Alan Schwartzberg (Henry Gross) and bassist Tony Levin.

Since Gabriel left Genesis over a year ago he has released a solo album with producer Bob Ezrin: although he will contrate on solo material at the show he is expected to play some Genesis selections.

Tickets \$6.60 and \$7.70 are currently on sale at half a dozen Toronto outlets.

## RSO Records to release special programmers LP

RSO Records of Los Angeles are reissuing nine rock albums by Cream, Blind Faith, Eric Clapton and Derek & The Dominos. In addition, a two-record collector's edition album featuring selections from the nine albums is being shipped to programmers for FM airplay.

In making the announcement, RSO president Al Coury pointed out the historical importance of the cuts on the album, and reported the selection was made on the grounds of airplay possibility within the historical concept.

The collector's edition will also be used in special press and promotional situations. There are no plans for public release.

## New Miles LP released by London

London Records (Canada) have released Stranger In The City recorded in London by John Miles with producer Rupert Holmes. The album features Miles' third single, Remember Yesterday, originally released last September in England.

Last year at this time Miles' first album Rebel was released to follow-up his singles Highfly and Music, released in September '75 and March '76 respectively. Since then he has headlined a tour in England May 30 in Glasgow and appeared with Elton John, Peter Frampton, Jethro Tull and Fleetwood Mac for American dates last summer.

With the exception of one song written by drummer Barry Black all cuts are John Miles/bassist Bob Marshall compositions. London is currently looking at two possible single releases Manhattan Skyline and Glamour Boy.



John Miles

## Guitarist Walter Rossi signs with Aquarius

Aquarius Records has signed Montreal guitarist Walter Rossi to the label. Rossi's first album entitled Walter Rossi, scheduled for release March 1, will showcase his work with Montreal producer George Lagios over the past few years.

Rossi, once a member of the Charlee Trio, and Lagios have rendered their respective services in the past to Montreal recording artist Michel Pagliaro.



Walter Rossi (seated) signs with Aquarius (l to r) George Lagios, Terry Flood and Dan Lazare.

## Dentist theme penning for Blue Jays opener

Dr. Lococo, dentist-writer and owner of Little Guy Records in Niagara Falls, has written the theme song for the newly formed American League Baseball Team - The Blue Jays. The single is scheduled for release March 12 and is to be sold at ball games as well as record stores.

Lococo mentioned the idea of the song to Toronto producer Paul Zaza and recorded Zaza's arrangement of it at Zaza Sound shortly after.

The song was picked among several by team officials and music programmers.

**DON'T MISS THE EVENT OF THE YEAR  
RPM'S COMMUNICATION 15  
SEE PAGE 3 FOR DETAILS**

## New Moodies products top London release plans

London Records are planning a spring release of a two-record live set by the Moody Blues. The album contains 14 previously unreleased songs. The group disbanded early in 1975.

London's national promotion manager Gary Chalmers reports new solo albums by former group members John Lodge and Justin Hayward will be released within two weeks.

Tentative plans are being made to bring the Moody Blues back together to record a studio album in September. If the album is successful, it's expected the group may get

back together to tour.

Other forthcoming London product includes a new 10CC album, titled *Deceptive Bends*. The group's current single release, *The Things We Do For Love* is charted on the RPM100 at No. 7. New product from Sweeney Todd is expected by the end of March. The group is presently recording with producer Martin Shaer at Vancouver's Little Mountain studio. Other artists seeing new releases are Julio Iglesias, Demis Roussos and Nana Mouskouri. Iglesias will be at Toronto's Massey Hall March 14, Roussos is slated for two shows there (10 and 13).

## Stratford summer concerts announced

The publicity department for Canada's Stratford Festival have announced that vocal and instrumental jazz, folksongs, country music and musical satire will be featured this summer in July and August for the Festival's Monday evening Concert Series.

Leading off the concert series on July 4 will be Gordon Lightfoot. Ella Fitzgerald will be the guest artist for the July 11 show, followed by Sylvia Tyson as featured per-

former for the third concert, July 18. Last year's hit, The Preservation Hall Jazz Band will headline the July 25 concert. Musical satirist, Anna Russell has been firmed for the first of two concerts during August 22.

The final concert of the Monday night series will be presented August 29, featuring Keith Jarrett who was named by Downbeat Magazine's International Critics Poll as pianist and composer of 1975.

## Stringband tours Mexico for Canadian Government

Toronto folk group Stringband played the first of their 15 stop tour in Mexico February 10 sponsored by the Canadian Department of External Affairs. When Harmonium cancelled out of the arrangement Stringband's Bob Bossin, Marie-Lynn Hammond and Terry King rescheduled a concert in Ottawa as well as Praire Tour engagements in British Columbia, the North West Territories and the Yukon.

Concerts in public squares and univers-

ity concert halls will cover Mexican cities Jalapa, Chiapas, Mexico City, and Tuxtla Gutierrez.

Preceeding the Praire Tour, now scheduled for April, Stringband plans to introduce its third album *Thanks For The Following* at a five day engagement at Toronto's Groaning Board March 1.

The album is dedicated to the 700 Stringband fans who have financially supported the production.

## GMA reports gross increases and expansion

The Montana-based Good Music Agency has announced 1976 gross figures at two million dollars, a 70 per cent increase over 1975. GMA attributes the growth to expansion into the midwestern U.S. and a concentrated effort in the Pacific Northwest and western Canada. The agency presently books in 20 states and Canada's western provinces.

The GMA have also reported the addi-

tion of Randy Erwin of Missouri, who will be representing at least four groups nationally in the U.S.

GMA co-owners Doug Brown and Brian Knaff plan on breaking young acts, first regionally and then nationally. They will also do select buying and selling with national acts. In addition, GMA personally manages rock group Moses and singer-songwriter Nina Kahle.

## Quality's first annual meet the artists night

Quality Records hosted its first annual *Meet The Artists Night*, held at the Carling-O'Keefe Breweries in Toronto, February 9. The move was a promotional effort designed to make press, broadcasters and talent buyers more aware of the company's artists. Over 100 people were in attendance.

Among the artists in attendance were Skip Prokop, the Stampeders, Sweet Blindness, Wednesday, Lynx, Bruce Murray and Bryan Way.

Quality's Stan Lepka, in reporting the event as an "unqualified success", noted Quality is planning release for five new Canadian albums within the next two months. Lepka stated, "Quality is confident that the event will become a valuable promotion vehicle in the future."

REGISTER NOW FOR C15

## Moxy into studios for third Mercury LP

Soon after completing their eastern tour with Styx, Mercury's Moxy began recording their third album, *Stateside*, at Toronto's Sounds Interchange. Jack Douglas and Ed Leonetti of Aerosmith fame will produce the album scheduled for release April 1. Plans for a western Canadian and U.S. tour to coincide with the release are being considered by Moxy manager Roland Paquin.

Moxy's latest single, *Cause There's Another*, has picked up playlistings and chart numbers on stations from coast to coast in Canada.

## David Bacha - Madwin's writing force signed

After a five-month existence, Toronto based band Madwin, has signed a joint production and publishing contract in New York with Michael Corbitt and Victor Benedetto of C.A.M., U.S.A. Inc. The deal is for one year and four successive additional yearly options. The band's writing force lies with lead guitarist/vocalist David Bacha who is signed with Jimmie Einer as writer for seven years.

Bacha, originally from Cleveland, has written songs for 3 Dog Night, Bay City Rollers, Bread, Melissa Manchester and Canadian release Dance done by Deja Vu.



David Bacha and Madwin

## Horn signs long term deal with Mushroom

Jazz flutist Paul Horn has signed a long term exclusive recording contract with Mushroom Records. An agreement for Mushroom to purchase four of Horn's unreleased masters was also made.

Horn's debut album, scheduled for release April 1, will be a 2-album set recorded inside the pyramids of Egypt. Before that release however, Mushroom plans to release Horn's 2-record set recorded "live" at Vancouver's Gastown, originally released on Island Records. The album contains a 24 page booklet.

# April Wine

## - a well-kept secret

by Graham Hicks

(Brandon Sun music critic)

Myles Goodwyn, April Wine's leader on-stage and off, has a problem.

His Montreal-based rock group has reached a saturation point with their young Canadian audience.

Every high school kid in the country has an April Wine record or two, stuck between the Bay City Rollers and Kiss.

The band's latest album, *Forever For Now*, has approached platinum status (when 100,000 or more records are sold in Canada.) Their two previous albums are well over the 100,000 sales mark.

April Wine has a loyal following of Canadian teenagers, built up with years of extensive Canadian tours - each time with the best show the band could afford.

On their 1976 tour, the band graduated from concert halls to hockey arenas, to accommodate the crowds. They brought with them a sophisticated light and sound show, a show that rivaled the technical and performing quality of top American bands. The 50 city tour grossed over a million dollars, according to promoter Donald K. Tarlton of Montreal.

"Nobody else can do what we're doing in Canada," Goodwyn said in an interview in Brandon recently. "We spend a fortune on equipment. The only reason we can bring a show like this to Brandon is because we sell-out . . . and we come back."

But Goodwyn is acutely aware his band could become over-exposed in Canada.

"I'd like to take a year off from touring here, and come back with a couple of albums," the 28 year old musician says. "But at this point we can't afford to. We depend on Canada for our income."

April Wine has remained one of Canada's best-kept secrets. Despite a string of well-received commercial rock hits in Canada, the band, up until now, has received virtually no air-play in the United States.

To attract their type of audience to American concert-halls, April Wine needs commercial success in the south, Goodwyn says.

The make-or-break point for April Wine

could rapidly be approaching. The band has signed a contract with a large American recording company, London Records, for distribution of their albums in the United States.

The contract, Goodwyn says, is worth close to a million dollars for the band.

London Records is promoting the band's *Whole World's Goin' Crazy* album in the States. The album is getting airplay on 60 FM stations across that country.

It was another contract, signed when the band was unknown, that hampered their development of an American following.

According to Goodwyn, April Wine signed a deal in 1970, with Big Tree Records in New York to give the company four albums, one a year, for distribution in the United States.

In 1971, Big Tree released an April Wine single, *Coulda' Been A Lady*. The song, without the knowledge of the band, ended up as one of the best-selling single songs of that year in the U.S.

"I had just sat down to read Billboard's top singles for 1971," Goodwyn says. "There it was, *Coulda' Been A Lady*, number 23 on the chart. I almost fell out of my chair. We hadn't toured or done anything to promote the record. We had no idea the song had been an American hit!"

After the one hit, Big Tree put April Wine on the shelf, Goodwyn says. "We tried to buy our way out of that contract, with no success. We had to give them four records, one every 12 months. So we cranked them out.

"They even got the rights to *Stand Back* (April Wine's third last album, which has sold close to 200,000 copies in Canada). It put us home in Canada, but got no backing or promotion in the States."

Goodwyn feels the Canadian content regulations on AM radio was a major reason for the band's success in this country.

In 1971, the Canadian Radio Television Commission (CRTC) the federal agency regulating broadcasting in Canada, required radio stations to play 30 per cent of their records with some Canadian content.

"The CRTC regulations were the best thing that ever happened to us and the entire Canadian music industry," Goodwyn says. "Look at the recording industry it's created. Before, we had no studios, or publishing companies . . . nothing."

Should April Wine strike American pay-dirt, the band will still continue to play in Canada, and be based in Montreal.

"I went out with Burton Cummings a few weeks ago for dinner," Goodwyn says. "He was telling me I should get out of Canada and go to Los Angeles. That's crap. He stayed in Canada, (with the Guess Who), and broke through in the States.

"The reason Burton's doing so well now is because he had a good record (*Stand Tall*) and a good producer."

"Cummings also said the CRTC regulations are crazy. I think he's wrong. They ought to legislate Canadian content rules for Canadian FM radio stations."

As long as Goodwyn is leader of April Wine, he says the band will stick to its pop-rock youth-oriented sound.

"The energy's with the kids," he says. "Why make music for these guys that are busy getting married, buying houses and getting into drinking? The kids are romantic. We sing about love, about things that are important to them today."

"To have that feeling in today's music, you've got to have power chords, basic rhythms and lyrics about love. I've still got a long ways to go to get that down."

Goodwyn thinks the band's music will get simpler in the future. He believes their latest album, *Forever For Now*, is one of their best. But some of the songs, he says, are getting ahead of his audience.

Should April Wine be successful in the States, they'll be following in the footsteps of another Canadian band.

That band, one year ago, was the opening act for April Wine's Canadian tour.

Their name was Heart. Their album, *Dreamboat Annie*, has since sold a million copies in North America.

Ah, the mercurial world of rock and roll.

## Domenic Troiano - on his own again

Veteran guitarist/songwriter Domenic Troiano is a recent addition to the Capitol stable of artists, signing with the U.S. company on a worldwide deal. He will soon be going into the studio to record, with Randy Brecker producing his first Capitol album. Troiano is hoping for a late spring release in the U.S. and Canada.

Troiano first began playing guitar 15 years ago at the age of 14, and was soon playing in groups: "I was always listening to things on the radio. I decided I just wanted to play. I just started playing, and one thing led to another. At the time, it was just for fun."

"After I'd been playing for about two or three years, I realized that I really liked it, and I seemed to be getting good at it. I just kept playing."

Troiano first achieved notice as guitarist for Toronto-based Mandala, one of Canada's top groups of the late sixties. In 1971 Mercury recorded two solo albums. After a famed jam session also involving Eric Clapton, he joined the James Gang, replacing Joe Walsh. A prolific songwriter, he was writing most of the new material at the time.

Following the James Gang, Troiano joined The Guess Who as lead guitarist until the group's break-up. After a short term in Los Angeles as a studio musician, he returned to Toronto and formed the Domenic Troiano Band with the intent of recording. The Capitol signing came after a long break in period playing clubs.

Troiano feels it is important for a band to break in with a club situation, because it gives them an opportunity to do more playing than a concert act gets: "The worst thing about concerts is that bands kill themselves trying to get popular, and when they

do they're playing a lot less than they ever did before, and the music always seems to suffer."

Nevertheless, the club atmosphere also has its drawbacks, as "the music is usually a very secondary thing to the overall situation."

Troiano is very conscious of what he is trying to do. He likes the freedom afforded in having his own band and in the musical liberties he can now take. He is also very aware of the position of the musician in general: "One of the things I learned from the music business is not to take yourself too seriously. It's not real. It's only going to last for a while. You're only at the top 'till the next big thing comes along. It's an unreal world and if you start believing what you read about yourself, you're in trouble. And it's easy to believe."

"The other problem is that you tend to get too one-dimensional, as if the music business was the only thing happening. Although it's important and beautiful, you can't take it too seriously."

Troiano would like to play small to medium concert halls, the best compromise between the listening audience and the musical intimacy. Writing is important to him, and therefore recording. He is also interested in having other artists perform his material, which has been recorded by names such as John Baldry, Three Dog Night, Shawn Jackson, Skylark and Black Oak Arkansas.

Generally, Domenic Troiano is taking a level head into the next phase of his career, and recognizes the true value of the successes he is hoping for. Capitol Records is very enthusiastic about his chances of reaching those successes.

## Nancy Simmonds signs publishing contract

Singer/songwriter Nancy Simmonds has signed an exclusive publishing agreement with Graham-John Music. She is reported by her new company to be currently in the market for a record label.

Simmonds received an encore at the J.J. Cale concert January 29 in Toronto's Massey Hall.

## Victoria's Payne signs with CAPAC

Bruce Payne, host of the daily Daybreak program on CHEK-TV in Victoria, recently joined CAPAC as a writer. The signing was done on the air, when Payne had CAPAC executive assistant Jan Matejcek and Vancouver branch manager Kent Sturgeon as guests on his show.

Payne, a keen booster of Canadian talent writes music for a number of west coast artists.

*OFFENBACH* continued from page 15

sure to behold.

Nobody in the group is against the idea of playing in the U.S. but neither is anyone aggressively going after that type of break. Gravel notes, "You have to have some sort of connection to go down there. When you don't have it, you have to wait until somebody comes to you."

Hopefully A&M in the U.S. will come to them and help showcase them to some southern audiences. One would hate to see a band like this just go by the boards.

## Students audition for Albert Hall performance

Selected students aged 16-25 of the George Brown College's International Summer School of the Performing Arts will participate in the United Kingdom's International Festival of Youth Orchestras. The Orchestra will audition in Aberdeen, Scotland, August 17 for the International Festival Orchestra to perform in London at the Royal Albert Hall, August 21.

Scholarships will also be awarded for individual efforts. Brochures to 25,000 colleges, conservatories, and music schools were sent across Canada and the U.S. to advertise the program.

A second Symphony Youth Orchestra is also being formed by the International Summer School to perform in Toronto July 14-28.

## Quality releases early Hall & Oates effort

Quality Records is releasing an early, previously unreleased album by duo Hall & Oates. The album, titled *Past Times Behind*, was produced in the early seventies by John Madara with Tom Sellers, and is being released on the Chelsea label.

The band was a group called Gulliver, of which Hall & Oates were the leaders. Quality's Stan Lepka describes the music as an accurate representation of the duo's roots, less sophisticated than the sound they presently are known for. Lepka defined the album as "vintage Hall & Oates".

The duo, now with RCA, are currently on the charts with a single *Rich Girl* and album, *Bigger Than Both Of Us*.



Kent Sturgeon, Jan Matejcek, Bruce Payne.

— RENOWNED SPEAKERS —  
— ASK THE EXPERTS —  
— ALL AT C15 (see page 3) —

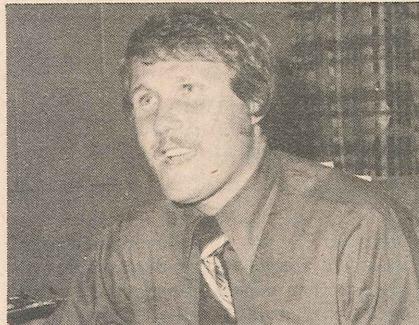
# The Programmers

## Mackey exits CFCF forms consulting firm

John Mackey, former vice-president and general manager of Montreal's Multiple Access Radio (CFCF and CFQR-FM) has left this post to form his own consulting firm.

One of the young professional giants in the radio profession, Mackey's departure from radio management shocked many people in the industry. He was one of the youngest in the business to take charge of programming for a major radio station with his appointment to general manager of CFCF in Montreal. Last August he was moved up another notch as vice-president of Multiple Access.

A veteran of 17 years in broadcasting,



Mackey began his radio career at the age of 19 at CJSP (now CHYR) in Leamington, Ontario, his hometown, and after a few jobs in the west, moved to CKGM as program director where as a team with Jim Sward, moved that station into the number one position. Ironically, Mackey vacated the Montreal radio scene at about the same time as Sward. The latter was appointed executive vice-president of Rogers Radio.

In forming his own radio consulting firm Mackey told RPM: "I think this is an area that can be very lucrative and it certainly is an area that can experience a lot of growth." Mackey's first clients will be Multiple's CFCF and CFQR-FM.

## Toronto's music scene gets gig on TV special

The musicians who make Toronto a healthy live-music town will be honored in a live 90-minute television special March 13, televised by CITY-TV (8:30-10 p.m.).

The special, created by a few Toronto entertainment journalists who volunteered their time and supported by the Toronto Musicians Association, will stage seven Toronto performers in musical and variety acts.

The purpose of the show, according to its creators, is to show TV audiences that live music is best, as the Musicians Association says in its motto - and that it's alive and quite healthy in Toronto.

Bands scheduled to appear on the show include Downchild, David Wilcox and the Teddy Bears, The Glen Rickets Band (formerly Crack Of Dawn) and Prairie Oyster. Joe Mendelson and Mary Ann MacDonald will host the show.

## Bruce Murray cast for CBC-TV drama role

Quality recording artist Bruce Murray, whose rendition of Boz Scaggs' *We're All Alone* is receiving a considerable amount of airplay lately, has now been cast for a dramatic role in CBC-TV's pilot crime/game show *Sleuth*. Executive producer Doug Lennox chose Murray to portray a playboy involved in criminal activities.

His recent appearances on TV include Tommy Hunter Country, Alan Hamel and 90 Minutes Live.

## Wonder special keynotes CKTB Motown weekend

CKTB radio, St. Catharines, Ontario, held a special Motown weekend February 25-27. Featured on Friday was a carefully prepared two-hour Stevie Wonder special, titled *From Fingertips To The Key Of Life*. Produced by program and music director Gene Stevens, the special told the entire Stevie Wonder story to date, featuring music from his first recordings to the present.

On Saturday and Sunday Motown music was the keynote, and records, T-Shirts and special packages were given away.

Motown's Jerry Hochberg described the reaction as very favourable, and the Wonder special as "one of the finest specials I've ever heard on the air."



LETTERS  
TO THE EDITOR



### BOOK REVIEW by George Pollard

*Solid Gold: the popular record industry.* by Serge Denisoff. Transaction Books, Rutgers - the State University, New Brunswick, New Jersey 08903. 594 pages; indexed; \$5.95 paper, \$19.95 cloth.

*SOLID GOLD* is the singularly most important critical analysis of the pop music business, EVER!

It's necessary reading for everyone involved in or concerned with today's pop music business. Musicians, bookers, promoters, managers and publicity people as well as radio programmers, music directors and announcers will find *SOLID GOLD* enlightening and literally indispensable. University and college profs, looking to inject a hint of the real world into their courses, will find this book a god-send.

*BOOK REVIEW* continued on page 22

I'm responding to a point made in Letters To The Editor (Feb 26) by Jim Steel CJCM-FM. He said that if he lived in a bigger city, he could probably get Candy Man at some oldies shop. Obviously he doesn't know Brandon very well.

We've kept that single in stock for years as well as some 8,000 other oldies. We're proud of our large oldies stock, especially when you realize the population of Brandon (pop. 38-40,000). It's surprising that the many touring bands that pass through Brandon can find our store and stock up on oldies, but a local D.J. can't find us.

Wayne Russell, Mgr.  
Country Music Centre  
Brandon, Manitoba

## CKIQ to install CB community service

CKIQ Kelowna, B.C. will install a CB base station in their master control room for use as a community service March 1.

A 5/8 wave antenna mounted atop the CKIQ roof will monitor Channel Nine (09) under operating license XM 15 90 18. As an emergency channel, Q Country Connection will report on traffic and weather conditions. The on-air disc-jockey will look after the operation and in-coming calls.

Students won't have to be cajoled into reading *SOLID GOLD* for it will, I'm sure, take precedence over all other activities -- that's the kind of book it is.

Serge Denisoff is a well rounded individual. An associate professor of Sociology at Bowling Green State University (Kentucky), he teaches courses on the record industry and pop culture. He's also editor of an exciting quarterly *POPULAR MUSIC AND SOCIETY*, which is a refreshing admixture of academic thoroughness and down-to-earth plain talk. He is also the sociology and music editor of the *JOURNAL OF POPULAR CULTURE* and *EXIT* magazine.

Academic credentials aside, Denisoff contributes to *Rolling Stone*, *Zoo World*, *Phonograph Record*, *Creem*, *Music World*, *Broadside*, *Coast* and a plethora of other consumer publications concerned with the pop record-music business. With Richard Peterson, Denisoff won the ASCAP Deems-Taylor Award in 1974 for their book *Sounds Of Social Change*. He has published *Great Day Coming: Folk Music and the American Left, Sing A Song Of Social Significance* and has a biography of Waylon Jennings in the works. Whew!

The *SOLID GOLD* scenario is significant simple, subtle and rigorously argued. What emerges is a picture of the pop record industry as a parasite. Feeding off both musicians and radio stations, they enjoy immense profits from pandering a work-of-art. Giving minimally, they extract the maximum. They transform the apex of a musician's energies into a product, a plastic whore to be bought and sold.

In this systematic, well organized and fluidly written book, Denisoff takes you through the transformation process. First, he attempts to define pop music. The result, while far from satisfying, is enlightening. He explains, for instance, how and why popular music, be it Rock or Greecian folk chants of two thousand years ago, are an integral aspect of most puberty-courtship rites.

He then moves on to discuss the role and responsibilities of the performer. If you want to be a star, be prepared to work very, very, very hard without any assurance of even minimal success. The only thing you can count on is having more problems than the whole thing is sensibly worth. Several mini-case studies, used to clarify concepts and points, highlight this chapter.

Next is an insightful analysis of the economic and philosophical outlook of the record company and how each affects the chances of a new act having a hit record. What surfaces is a realistic picture of why new recording acts have less than a one-in-a-thousand chance of making it. Record companies prefer to push established acts. For one thing, it's easier. How do acts become established? Read chapters 2, 3 and 4.

Chapter four deals with record company marketing activities, which are more inactivities. Almost no research is undertaken. The business is really a seat-of-the-pants operation. Intuition is the important ingredient. Apparently just 3 in ten releases are profitable, a situation which might be

# RPM

## Contemporary Picks

### DAYBREAK

Randy Bishop  
A&M 1899-W  
(Spencer Proffer/David Pomeranz)

ATV/Sasha/Warner-Tamerlane/Upward  
Spiral Music (BMI)  
Prod: Spencer Proffer

No studio credit

MAPL

### ONE OF THESE DAYS

Ian Tamblyn  
Posterity 101  
(Ian Tamblyn)  
Manda Music (CAPAC)  
Prod: Ted Gerow  
No studio credit

MAPL

### HOMETOWN BAND

Valdy  
A&M 432-W  
(Bruce Miller)  
Irving Music (BMIC)  
Prod: Claire Lawrence  
No studio credit

cleared up if the industry's marketing efforts were stepped-up and objectified.

Chapter five may be the most important in this book. It deals with Cultural Gatekeepers, key individuals who determine what records get played, when, where and how often. The process of getting air play is intriguing, though not always legal or ethical.

Chapter six deals with the role and influence of the trade press, the consumer-oriented music press (prozines) and those personal newsletters or localized publications Denisoff calls fanzines (I didn't know, before reading *SOLID GOLD*, that I was a fanzine for 6 years). Chapter seven considers the fanatical Right Wing opponents of pop; chapter eight outlines the somewhat naive attitudes of the U.S. government toward pop.

Finally, chapter nine gets into the audience for pop music, which ties it all together -- something I never accomplished during 11 years in the Canadian music business.

Much of the eclectic material for *SOLID GOLD* was gathered first hand by Denisoff. He interviewed scores of people. What he didn't generate himself was culled from the consumer and trade press. If you're a frequent reader of these publications you will no doubt be familiar with the material. However, I sincerely doubt if anyone could have put it together as well as Denisoff has.

*SOLID GOLD*, in sum, is a thorough, clean, clear analysis of most aspects of the pop music business. It is so well organized and written, that everything just slips neatly into place. But that doesn't mean it won't make you think about what you're reading. *SOLID GOLD*, was reminiscent of my first readings of McLuhan: every sentence is connotatively loaded. My only complaint is that Denisoff didn't consider the cultural implications of Canada's dependence on American pop music. It's an important aspect, which is obviously more significant to the colonized recepticals (you and me) than to the dominating culture (USA). So lets forgive Denisoff on this one point. I give him an A+ for *SOLID GOLD*.

## RPM TOP 100 SINGLES ALPHABETICALLY BY TITLE

After The Lovin'	40
Ain't Nothing Like The Real Thing	46
All Strung Out On You	68
Angel In Your Arms	92
Are You Ready For Love	65
At Midnight	75
Baby Come On	88
Back Into Your Arms	60
Be My Girl	70
Bite Your Lip	53
Blinded By The Light	19
Boogie Child	9
Carry On Wayward Son	12
Car Wash	26
Cause There's Another	96
Coyote	85
Crackerbox Palace	25
Daddy Cool	24
Dancing Queen	6
Dazz	49
Dedication	73
Dock Of The Bay	83
Don't Give Up On Us	18
Don't Leave Me This Way	14
Do Ya	52
Enjoy Yourself	13
Fightin' On The Side Of Love	20
The First Cut Is The Deepest	43
Fly Like An Eagle	2
Forever For Now	45
Free	59
Gloria	87
Go Your Own Way	11
Hard Luck Woman	32
Here Come Those Tears Again	37
Here Is Where Your Love Belongs	89
Hot Line	29
I Can't Say No To You	80
If You've Got The Time	98
I Like Dreamin'	8
I'll Always Call Your Name	90
I'm Ready	71
I'm Scared	50
I Never Cry	61
In The Mood	63
I Think We're All Alone Now	100
It Keeps You Runnin'	58
I've Got Love On My Mind	56
I Wish	22
Joans On	35
Let Me Down Easy	64
Living Next Door To Alice	17
Long Time	16
Look Into Your Heart	94
Lost Without Your Love	28
Love Me	62
Love Theme From A Star Is Born	1
Mademoiselle	67
Magical Mystery Tour	97
Maybe I'm Amazed	23
Midnight On The Bay	95
Moodie Blue	57
New Kid In Town	10
Night Moves	5
No Hurt	77
N.Y., You've Got Me Dancing	99
Party Song	74
Phone Call	76
Race Among The Ruins	41
Reach	36
Rich Girl	15
Right Time Of The Night	69
Roots Medley	82
The Rubber Band Man	51
Sailing Ships	91
Sam	54
Save It For A Rainy Day	31
Say You'll Stay Until Tomorrow	21
So Into You	48
Somebody To Love	34
Sorry Seems To Be The Hardest Word	44
Southern Nights	86
Special Arrangement	79
Tattoo Man	78
The Things We Do For Love	7
This Song	47
Tonight's The Night	42
Torn Between Two Lovers	4
Tryin' To Love Two	81
Walk This Way	33
Weekend In New England	27
We're All Alone	84
Whispering	55
Winter Melody	66
When I Need You	93
Year Of The Cat	3
You Don't Have To Be A Star	38
You Know Like I Know	72
You Make Me Feel Like Dancin'	39



# Top Singles

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

March 12, 1977

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

A&M	W	Motown	Y
Capitol	F	Musimart	R
Columbia	H	Phonodisc	L
Condor	C	Polydor	Q
GRT	T	Quality	M
London	K	RCA	N
MCA	J	WEA	P

1 2	(11)	LOVE THEME FROM A STAR IS BORN Barbra Streisand Columbia 10450-H	26 15	(14)	CAR WASH Rose Royce MCA 40615-J
2 3	(10)	FLY LIKE AN EAGLE Steve Miller Capitol P4372-F	27 25	(12)	WEEKEND IN NEW ENGLAND Barry Manilow Arista 212-F
3 5	(11)	YEAR OF THE CAT Al Stewart Janus J266-T	28 20	(15)	LOST WITHOUT YOUR LOVE Bread Elektra E45363-P
4 4	(15)	TORN BETWEEN TWO LOVERS Mary MacGregor Ariola America 7638-N	29 28	(17)	HOT LINE Sylvers Capitol 4336-F
5 6	(12)	NIGHT MOVES Bob Seger Capitol 4369-F	30 23	(7)	DAZZ John Ellison with Soul Brothers Six GRT 1230-129-T
6 8	(11)	DANCING QUEEN Abba Atlantic 3372-P	31 29	(10)	SAVE IT FOR A RAINY DAY Stephen Bishop ABC 12232-P
7 9	(9)	THE THINGS WE DO FOR LOVE 10cc Phillips 6008022-K	32 30	(10)	HARD LUCK WOMAN Kiss Casablanca NB873-M
8 11	(12)	I LIKE DREAMIN' Kenny Nolan 20th Century 2287-T	33 31	(15)	WALK THIS WAY Aerosmith Columbia 10449-H
9 12	(7)	BOOGIE CHILD Bee Gees RSO 867-Q	34 32	(14)	SOMEBODY TO LOVE Queen Elektra E45362-P
10 1	(11)	NEW KID IN TOWN Eagles Asylum E45373-P	35 34	(19)	JEANS ON David Dundas Chrysalis CHS2094-F
11 13	(8)	GO YOUR OWN WAY Fleetwood Mac Warner Bros WBS8304-P	36 40	(7)	REACH Orleans Asylum 45375-P
12 16	(6)	CARRY ON WAYWARD SON Kansas Epic 8-4267-H	37 41	(6)	HERE COME THOSE TEARS AGAIN Jackson Browne Asylum E45379-P
13 7	(16)	ENJOY YOURSELF Jacksons Epic 8-50289-H	38 35	(20)	YOU DON'T HAVE TO BE A STAR Marilyn McCoo & Billy Davis Jr. ABC 12208-T
14 17	(9)	DON'T LEAVE ME THIS WAY Thelma Houston Motown 1408-Y	39 36	(20)	YOU MAKE ME FEEL LIKE DANCIN' Lee Sayer Warner Brothers WBS8283-P
15 22	(7)	RICH GIRL Daryl Hall & John Oates RCA 10860-N	40 37	(20)	AFTER THE LOVIN' Engelbert Humperdinck Epic 8-50270-H
16 21	(7)	LONG TIME Boston Epic 8-50329-H	41 50	(5)	RACE AMONG THE RUINS Gordon Lightfoot Reprise RPS1380-P
17 18	(11)	LIVING NEXT DOOR TO ALICE Smokie RSO 860-Q	42 38	(22)	TONIGHT'S THE NIGHT Rod Stewart Warner Brothers WBS8262-P
18 24	(6)	DON'T GIVE UP ON US David Soul Private Stock 45129-M	43 71	(4)	THE FIRST CUT IS THE DEEPEST Rod Stewart Warner Brothers WBS8321-P
19 10	(12)	BLINDED BY THE LIGHT Manfred Mann Warner Bros 8252-P	44 39	(17)	SORRY SEEMS TO BE THE HARDEST WORD Elton John MCA 40645-J
20 14	(12)	FIGHTIN' ON THE SIDE OF LOVE THP Orchestra RCA PB50289-N	45 45	(7)	FOREVER FOR NOW April Wine Aquarius AQ5061-K
21 26	(8)	SAY YOU'LL STAY UNTIL TOMORROW Tom Jones Epic 50308-H	46 42	(15)	AIN'T NOTHING LIKE THE REAL THING Donny & Marie Osmond Polydor PD14363-Q
22 19	(13)	I WISH Stevie Wonder Tamla 54274-Y	47 43	(13)	THIS SONG George Harrison Dark Horse DRC8294-P
23 46	(4)	MAYBE I'M AMAZED Wings Capitol 4385-F	48 69	(4)	SO INTO YOU Atlanta Rhythm Section Polydor 14373-Q
24 27	(4)	DADDY COOL Boney M. Atco 7063-P	49 44	(10)	DAZZ Brick Bang 727-N
25 33	(6)	CRACKERBOX PALACE George Harrison Dark Horse DRC8313-P	50 54	(5)	I'M SCARED Burton Cummings Portrait 70002-H

## RPM 100 Top Singles (51-100)

51 47 (21)	THE RUBBER BAND MAN Spinners Atlantic 3355-P	76 85 (3)	PHONE CALL Dan Hill GRT 1230-126-T
52 67 (4)	DO YA Electric Light Orchestra United Artists UAXW939-F	77 78 (6)	NO HURT Charity Brown A&M AM425-W
53 77 (4)	BITE YOUR LIP (GET UP AND DANCE) Elton John MCA 40677-J	78 79 (5)	TATTOO MAN Denise McCann Polydor 2065-320-Q
54 63 (6)	SAM Olivia Newton-John MCA 40670-J	79 80 (5)	SPECIAL ARRANGEMENT Sweet Blindness Quality Q2224-M
55 48 (16)	WHISPERING D. Blizzard's Original Savannah Band RCA 10827-N	80 82 (4)	I CAN'T SAY NO TO YOU Parker McGee Big Tree 10682-P
56 70 (5)	I'VE GOT LOVE ON MY MIND Natalie Cole Capitol 4360-F	81 90 (3)	TRYIN' TO LOVE TWO William Bell Mercury 73839-Q
57 64 (12)	MOODY BLUE Elvis Presley RCA PB10857-N	82 100 (2)	"ROOTS" MEDLEY Quincy Jones A&M AM1909-W
58 49 (9)	IT KEEPS YOU RUNNIN' Doobie Brothers Warner Brothers WBS8282-P	83 87 (3)	DOCK OF THE BAY Michel Pagliaro Columbia C4-14154-H
59 59 (10)	FREE Deniece Williams Columbia 10429-H	84 91 (3)	WE'RE ALL ALONE Bruce Murray Quality Q2223-M
60 61 (11)	BACK INTO YOUR ARMS Dancer A&M AM1875-W	85 88 (3)	COYOTE Joni Mitchell Asylum E45377-P
61 51 (22)	I NEVER CRY Alice Cooper Warner Brothers WBS8228-P	86 96 (3)	SOUTHERN NIGHTS Glen Campbell Capitol 4376-F
62 52 (20)	LOVE ME Yvonne Elliman RSO 858-Q	87 .... (1)	GLORIA Enchantment United Artists UAXW912-F
63 53 (7)	IN THE MOOD Henhouse Five Plus Two Warner Brothers WBS8301-P	88 97 (2)	BABY COME ON Sex O'Clock USA London LF1082-K
64 68 (8)	LET ME DOWN EASY Shirley Eikhard Attic 141-K	89 92 (4)	HERE IS WHERE YOUR LOVE BELONGS Sons Of Champlin Ariola America 7653-F
65 66 (7)	ARE YOU READY FOR LOVE Patsy Gallant Attic AT147-K	90 .... (1)	I'LL ALWAYS CALL YOUR NAME Little River Band Harvest 4380-F
66 81 (4)	WINTER MELODY Donna Summer Oasis 872-M	91 .... (1)	SAILING SHIPS Mesa Capitol 7654-F
67 55 (18)	MADEMOISELLE Styx A&M 1877-W	92 .... (1)	ANGEL IN YOUR ARMS Hot Atlantic BT16085-P
68 84 (3)	ALL STRUNG OUT ON YOU John Travolta Midland Int'l MB10907-N	93 .... (1)	WHEN I NEED YOU Leo Sayer Warner Brothers WBS8332-P
69 89 (3)	RIGHT TIME OF THE NIGHT Jennifer Warnes Arista ASO223-F	94 .... (1)	LOOK INTO YOUR HEART Aretha Franklin Atlantic 3373-P
70 72 (9)	BE MY GIRL Dramatics ABC 12235-T	95 98 (2)	MIDNIGHT ON THE BAY Stills-Young Band Reprise REP1378-P
71 74 (7)	I'M READY Hometown Band A&M AM1889-W	96 99 (2)	CAUSE THERE'S ANOTHER Moxy Polydor 2065-340-Q
72 75 (7)	YOU KNOW LIKE I KNOW Ozark Mountain Daredevils A&M AM1888-W	97 .... (1)	MAGICAL MYSTERY TOUR Ambrosia 20th Century TC2327-T
73 86 (4)	DEDICATION Bay City Rollers Arista ASO233-F	98 .... (1)	IF YOU'VE GOT THE TIME Babys Chrysalis CHS2132-F
74 76 (5)	PARTY SONG Lavender Hill Mob United Artists UAXW925Y-F	99 .... (1)	N.Y., YOU'VE GOT ME DANCING Andrea True Connection Buddah 564-M
75 83 (4)	AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) Rufus Featuring Chaka Khan ABC 12239-T	100 .... (1)	I THINK WE'RE ALL ALONE NOW The Rubinos Playboy B-5741-M

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## Liona Boyd: Canada's household name in classics

Liona Boyd is generally thought of as Canada's premiere classical guitarist. It is a height she has reached after only 12 years of study, and after starting at the relatively progressed age of 14. In those years she studied with such masters as Eli Kassner, Julian Bream, Narciso Yepes, Alirio Diaz and Alexandre Lagoya, and progressed from small recitals in music schools to 20,000-fan concerts in major halls and arenas throughout North America.

Boyd has two album releases on Boot Records, *The Guitar - - Liona Boyd*, released in the U.S. on London under the title *Classical Guitar*, and a new album, *Liona*. The first has reached the outstanding-for-classical sales figure of 12,000 in Canada alone.

Boyd who moved to Canada from her native England in 1958 at age eight. She remembers as a child, "Once at the Canadian National Exhibition I decided to have my fortune read and the woman said, 'You're going to be a great secretary.' I was so disgusted I walked out. I didn't know I was going to be a musician, but I definitely wasn't going to be a secretary."

She first became interested in guitar after seeing a concert by British master Bream. Shortly thereafter, she began studying in earnest with Kassner, one of Canada's top classical teachers. In 1967, after graduating high school, she moved to Mexico for a year. She returned to study perform-

ance at the University of Toronto, receiving her Bachelor of Music degree with honours in 1972. In the same year she won the Canadian National Music Competition's guitar category.

On an invitation, she went to Paris for a year and a half to study with Lagoya, who describes her as "one of my most brilliant students". She has been touring and performing ever since her return in 1973.

While in Paris, Lagoya taught her to change her right hand position from using the right side of the nails, as Segovia does, to the left side, a technique Lagoya himself is the master of. The change increases the volume and tone, and compensates for the weakness of her hands as compared to the male virtuoso. The technique took a year to take hold comfortably (it is comparable to suddenly changing the hand with which you write). Boyd now uses both styles, giving her a wide range of volume and tone.

Since stepping up her performances, Boyd is finding it more difficult to get the practice time she needs: "Classical guitar just requires hours of practice. It's a problem. I'm touring so much now it's really difficult. On tour I sort of rely on concerts to keep in practice. Most classical guitarists spend at least five hours a day just on practice. When I'm at home, I try to do at least three or four."

Boyd has been touring throughout North America. She worked through B.C.

with a flautist, and has even toured the Yukon. She has toured extensively with folksinger Gordon Lightfoot, beginning last April in Minneapolis as a last minute replacement for Lightfoot's scheduled opening act: "I was on holiday in San Francisco. He called me up and asked if I'd like to play two 5,000-seat back to back concerts. I practically died on the spot. I was just lazing around San Francisco, not even practiced up. Anyway, I decided to do it and it was very successful."

They continued working together through the summer, with Boyd opening with a 35-minute set of her most popular pieces. The summer tour was climaxed with a series of four concerts at the Ampitheatre in Hollywood's Universal City: "It was incredible, because I had audiences of up to 20,000 people. No classical guitarist has ever played for that kind of audience."

The new year saw Boyd touring South America with a diplomatic contingent headed by External Affairs Minister Donald Jamieson. The diplomats met with the heads of government in Brazil, Colombia and Peru, and Boyd performed at the banquets and receptions, in addition to a series of public concerts and media appearances. Her television appearances were aided by her fluent knowledge of Spanish, learned when she lived in Mexico.

After they left Bogota, Boyd went on by herself to Caracas, Venezuela, to visit composer Antonio Lauro, four of whose pieces appear on her second album: "He had a copy of my first album, and he'd been looking forward to meeting me, and I'd always wanted to meet him."

"Every night I was there I played for Lauro, and he decided to dedicate a new work to me, which he's going to write for the International Guitar Festival in 1978 (June, in Toronto). I'm playing one of the big evening concerts, so I'm going to premiere this new work he's writing."

Boyd will be playing extensively throughout the world in the next year. A full European tour is being planned for the fall. She has performed in England, France and Holland before, but never on a full concert scale. A Japanese tour is also in the making, for the spring of 1978. Both of her albums have been released in Japan.

She also will continue to perform throughout Canada and the U.S., where the second album will soon be released, again on London. A major concert is being planned for Toronto's Massey Hall in the fall ("I may use Gordon Lightfoot as an opener - - I'm only kidding"). It will be Boyd's first major solo concert. There are no immediate plans for recording, but she expects to be in the studio in the future.

Liona Boyd is Canada's only classical household name. Unlike some well-knowns gracing the concert halls of the nations, she remains cheerful and grateful to the powers that have helped her to the top: "The press has helped me a lot, and the records, and Gordon Lightfoot's concerts and the TV things. I think I've been really lucky being in Canada at this time."

To quote her former producer, Eleanor Sniderman, "Liona's best years are her next 40."

## Who's making music on local Toronto TV

by Alan Guettel

Increased revenue from favourable tax laws and a recent decree by the CRTC to improve local Toronto TV programming will probably do little in the near future to change the plans of Toronto local TV producers, according to a survey by RPM of Toronto's four private stations and CBC outlet.

And there is little indication that local variety and music programming will increase mostly because of the production costs involved and the restricted audiences even in Canada's largest English-speaking market.

Last week the CRTC renewed broadcast licences for Toronto's CBLT (CBC), CFTO (CTV), CKGN (Global) and CHCH (a Hamilton station with the largest part of its audience in Toronto), and approved the transfer of ownership of CITY-TV to Multiple Access (a Montreal firm which owns CFCF there) - but warned all of them that local Toronto programming better improve in accord with the stations' stronger economic positions created by the redirection of Canadian advertising money previously siphoned off by Buffalo TV stations.

The stations must create new standards of programming, the CRTC said: "A redefinition of the role and responsibilities of the Toronto-area stations is required. The need for rededication to a positive and continuing policy for quality Canadian program production, which has proved elusive, is mandatory."

The commission was most concerned with Toronto prime-time programming, almost entirely filled by network production, U.S. imports, and U.S. movies.

"We're doing more production and more variety production than we ever did," CFTO's Gerry Rochon told RPM, "but all our variety programming is produced for the (CTV) network."

CFTO variety productions, Pig & Whistle, Grand Old Country, Funny Farm and Stars On Ice, Rochon explained, are not produced for the Toronto audience, but national and international markets.

CFTO now has seven production studios, and, Rochon added, "If we have such fine production facilities, it's because of the CRTC's Canadian content regulations. We took upon ourselves to become major producers of network and international programs."

In addition to network productions, CFTO studios have been used for interna-

tional shows for Hallmark Hall Of Fame and Playhouse 90. Last year Alice Cooper produced his Welcome To My Nightmare special at the CFTO studios.

It's important that these shows are produced in Toronto, Rochon said, because the available talent pool is there. But with the great number of Canadian stations available to Toronto viewers, a cable subscriber can choose among 10 Canadian and 5 U.S. stations, the diversified language groups in the city, and the high cost of good programming, CFTO must gear its production to broader markets. This also gives local talent a shot at international exposure and added residual income.

"It would be much more difficult to produce these shows for the local market," Rochon summed up, "If you're producing with a network budget, you can put a lot more into it - musicians rehearsal time and so forth."

But, they don't ignore the Toronto audiences at CFTO: "If you don't have Toronto, you wouldn't make it in the ratings."

Downtown at the other network, CBC's CBLT is struggling to create its own local

**TORONTO TV** continued on page 28



CANCON  
TRACKING

### SURPRISE

Andre Gagnon - London L2607

(65) CFGN CJRW CKEC CKCL CFNB  
CKCW CHAD CJAN CBJ CJMT CKCH  
CKCH-FM CJLM CKLS CKLF CBF CBM  
CFCF CFMB CJAD CJFM-FM CKAC  
CKMF-FM CHNC CKTL CHRC CHRC-FM  
CJRP CKRN CJVL CKSM CHLT CJRS  
CJSO CKLD CHLN CJTR CKVD CFDA  
CHIC CKPC CJSS CHML CFRC CKWS (11)  
CHYR CFRA CJRC CKOY CKPT CHOK  
CHFI-FM CKEY CKFM-FM CKWW CKNX  
CBW CBK CFMC-FM CFRN CJCA CFJC  
CKOV CJCJ CJVB  
DREAMBOAT ANNIE

Heart - Mushroom

(56) CFAR (13) CFCF CFCN CFCC CFCCY  
(4) CFJR (8) CFNB (17) CFQC CFRA  
CFRN CFTR CHEX CHNO CHNR CHNS  
(19) CHQT CHTK CHUM CHYM CHYR  
(17) CJAD CJAT CJCA CJCH CJET CJME  
(10) CJON CJOY (18) CJSS CKBB CKCH  
CKCK (5) CKCW CKCY (5) CKEK CKGB  
CKGM (14) CKIQ CKKW CKLY CKNB  
CKNW CKOC (18) CKOK CKOV CKOY  
CKPT (15) CKRC (14) CKSL CKSO CKTB  
CKTS (19) CKWS (6) CKXCHMR (27) CJJD  
HELLO HELLO

Enrico Farina - E.F. Records - 57880

(50) CBL CBL-FM CFCA-FM CFDR CFJR  
CFKC CFOR CFPA CFPL CFPL-FM CFRB  
CFRN-FM CFSL CFTJ CFVR CHAT  
CHEC-FM CHFI-FM CHIN CHML CHOK  
CHTK CHUB CHWO CINL CJAT CJCA  
CJCI CJET CJFX CJRL CJRW CJSL  
CJVR CKAP CKAT-FM CKDR CKEK  
CKEY CKFM-FM CKGB-FM CKGO CKKC  
CKLB CKNX CKOB CKOK CKPC-FM  
CKQR CKX-FM  
CAUSE THERE'S ANOTHER  
Moxy - Polydor

(45) CFAR CFCH CHCY CFGO CFJR



### MOR Picks

PATRICIA THE STRIPPER  
Chris deBurgh  
A&M 436-W  
(Chris deBurgh)  
Big Secret/Almo (ASCAP)  
Prod: Robin Geoffrey Cable  
No studio credit

WHEN I NEED YOU  
Leo Sayer  
Warner Bros 8332-P  
(Albert Hammond)  
Unichappell/Begonia (ASCAP)  
No producer or studio credits



DIARY  
Jimmie Knox & Thee Group  
KMA 1948  
(Howard Greenfield & Neil Sedaka)  
Albon Music (BMI)  
No producer or studio credits

CFLS CFNB CFQC CHOI CJCJ (28) CFUN  
CHER CHEX CHLO CHNO CHNR CHSJ  
(30) CHUM (27) CHYM CJBQ CJCB CJET  
CJME CJMS CJOY CJRW CJSS CKBB  
CKCH CKCY CKDA CKDM CKGB CKKW  
CKLC CKLW CKLY (29) CKOC CKOM  
CKOV CKPR CKPT CKSO CKWS CKX  
NO HURT

Charity Brown - A&M AM 425  
(42) CJON CHNS CHER CJCB CFNB  
CHSJ CFCF CFOX CJAD CJMS CKGM  
CJRP CKTS (35) CJSS CHYR CJBK CKSL  
CKLB CFGO CKOY CHEX CKPT CKPR  
(16) CKGB CHFI-FM CKLW CKWW CHIQ-FM  
CKY CJME CKCK CKOM CFRN CJCA  
CJOK CHCL CKRD CHNL CKIQ CFMI-FM  
CKNW

I'M READY  
Hometown Band - A&M AM1889  
(40) CJON CHNS CJCH CHER CJCB CFNB  
CFBC CHSJ (3) CFCF CFOX (20) CHOM-FM  
CJMS CKVL-FM CJRP CKTS (29)  
CKOC CKLY (26) CJBK CFGO CHEX  
CKPT CKTB CKGB CHFI-FM CHUM  
CHUM-FM CFRW (29) CKRC CHAB (19)  
CJME CKOM (19) CKXL (18) CHED (16)  
CJOK (17) CHCL CKRD CFMI-FM CFUN  
(26) CKLG (22) CKLG-FM

SHUT UP  
Sweeney Todd - London - L2616  
(37) CFSX CFCC CKDH CKCL CKBC  
CJCJ CKBB CJNR CFJR CFTJ CJSS CKNR  
CKWS CJKL (60) CKKW CKAT-FM CJRC  
CHEX CKPT CKTB CJET CJCS CKPR  
CKOT CKGB CBE CBEF CJGX CJOK  
CKEK CKOV CKPG CFUN CJIB CKDA  
CHMR CJUM

I KNOW IT'S RIGHT  
Ron Baumber - Ixtlan ILN 1003  
(26) CFGN CFSX CFDR CIGO CBZ CRFM  
CKSR CHIC CFNY-FM CKPC CFJR CHUC  
CFRC CFRC-FM CFPL CFPL-FM CKNX  
CBR CBX CJOI CKQR CFNL CHUB CKKC  
CIVH CKRW

I WON'T CRY  
Symphonic Slam - A&M AM 430  
(17) CHER CJCB CFBC CHSJ CFCF  
CHOM-FM CJAD CJFM-FM CKAC CKVL-FM  
CJSS (19) CJBK CKOY CKGB CHUM-FM  
CKLW

CALIFORNIA GIRL  
Chilliwack - Mushroom  
(16) CFCC CFRA CHLO CHNS CHYM  
CJBK CJCB CJET CJRW CKCH CKWC  
CKEK CKIQ CKSL CKSO CKTK

## WELCOME TO THE OTHER SIDE OF ME

(SHARON WARD - CAPAC)

## DONNA DARLENE

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# MOR Playlist

March 12, 1977

The following codes are used throughout RPM's charts as a key to record companies.

A&M	W	Motown	Y
Capitol	F	Musimart	R
Columbia	H	Phonosisc	L
Condor	C	Polydor	Q
GRT	T	Quality	M
London	K	RCA	N
MCA	J	WEA	P

1 3	(6)	I LIKE DREAMING Kenny Nolan 20th Century 2287-T	26 11	(10)	AIN'T NOTHING LIKE THE REAL THING Denny & Marie Osmond Polydor 14363-Q
2 15	(5)	SAM Olivia Newton-John MCA 40670-J	27 33	(3)	WE'RE ALL ALONE Bruce Murray Quality Q2223-M
3 4	(9)	SAY YOU'LL STAY UNTIL TOMORROW Tom Jones Epic 50308-H	28 28	(8)	PHOTO ALBUM Kristine RCA 241-N
4 1	(10)	YOU'VE GOT ME RUNNIN' Gene Cotton ABC 12227-T	29 12	(6)	THE THINGS WE DO FOR LOVE 10cc Phillips 6008022-K
5 2	(13)	LOST WITHOUT YOUR LOVE Bread Elektra 45365-P	30 14	(5)	CHANSON D'AMOUR Manhattan Transfer Atlantic 3374-P
6 5	(11)	FIGHTIN' ON THE SIDE OF LOVE THP Orchestra RCA PB50289-N	31 16	(6)	LIVING NEXT DOOR TO ALICE Smokie RSO 860-Q
7 7	(10)	MOODY BLUE Elvis Presley RCA PB10857-N	32 18	(12)	DANCING QUEEN Abba Atlantic 3372-P
8 35	(4)	SOUTHERN NIGHTS Glen Campbell Capitol 4376-F	33 19	(8)	COMBINE HARVESTER The Wurzels Attic 139-K
9 8	(10)	SAVE IT FOR A RAINY DAY Stephen Bishop ABC 12232-T	34 36	(6)	BEFORE YOU SAY GOODBYE Donna Ramsay Broadland BR2216-M
10 6	(6)	YEAR OF THE CAT Al Stewart Janus 266-T	35 20	(12)	BEAUTIFUL NOISE Neil Diamond Columbia 3-10452-H
11 46	(2)	DON'T GIVE UP ON US David Soul Private Stock 45129-M	36 39	(3)	PHONE CALL Dan Hill GRT 1230-126-T
12 9	(6)	HAPPIER Paul Anka United Artists UAXW 911-F	37 22	(18)	YOU DON'T HAVE TO BE A STAR Marilyn McCoo & Billy Davis Jr. ABC 12208-T
13 41	(4)	I JUST CAN'T SAY NO Parker McGee Big Tree 16082-P	38 26	(10)	BABY, YOU LOOK GOOD TO ME John Denver RCA PB10854-N
14 10	(12)	LOVE THEME FROM A STAR IS BORN Barbra Streisand Columbia 10450-H	39 29	(10)	BABY, I'LL GIVE IT TO YOU Seals & Crofts Warner Brothers 8277-P
15 13	(8)	NEW KID IN TOWN Eagles Asylum 45373-P	40	....	SUNDAY SCHOOL TO BROADWAY Anne Murray Capitol 4375-F
16 17	(8)	I JUST WANNA KEEP IT TOGETHER Patricia Daquist CBS4-4133-N	41	....	I'M A CIDER DRINKER Wurzels Attic 151-K
17 48	(2)	RIGHT TIME OF THE NIGHT Jennifer Warnes Arista 0223-F	42 34	(5)	MELODY (Aria) Doc Severinsen Epic 8-50318-H
18 27	(3)	I'M SCARED Burton Cummings Portrait 70002-H	43 50	(2)	GO YOUR OWN WAY Fleetwood Mac Warner Brothers 3304-P
19 47	92)	YOU KNOW LIKE I KNOW Ozark Mountain Daredevils A&M 1888-W	44	....	SAVE THE LAST DANCE FOR ME John Davidson 20th Century 2326-T
20 21	(7)	LET ME DOWN EASY Shirley Eckhard Attic AT141-K	45	....	BLESS THE BEASTS & THE CHILDREN Barry Devorzon & Perry Botkin Jr. A&M 1890-W
21 49	(2)	CRACKERBOX PALACE George Harrison Dark Horse 3313-P	46	....	THEME FROM "ROCKY" Current Playboy 6098-M
22 23	(7)	ARE YOU READY FOR LOVE Patsy Galant Attic AT147-K	47	....	WINTER MELODY Donna Summer Casablanca 874-M
23 24	(9)	IF I BELIEVED IN MYSELF Mercury Brothers RCA 50301-N	48	....	HERE COME THOSE TEARS AGAIN Jackson Browne Asylum 45379-P
24 25	(8)	NOMANSLAND Keith Barrie United Artists UAXW926Y-F	49	....	ME AND THE ELEPHANTS Bobby Goldsboro Epic 8-50342-H
25 30	(3)	RACE AMONG THE RUINS Gordon Lightfoot Reprise RPS1380-P	50	....	DON'T LEAVE ME THIS WAY Thelma Houston Tantia 54278-Y

## TORONTO TV continued from page 26

identity apart from the network.

"There was strong feeling in the past that if there was Toronto talent good enough, it would make it into network productions," CBLT program manager Ross McLean said, "but now there is some recognition that Toronto is a region with its own needs -- just like any other region."

CBLT's local programming is primarily in the mornings and early evenings, and they include some local variety.

There's a live, daily variety half-hour starting at 8:30 a.m. called *Time For You*, "using and introducing local talent." Following *Time For You*, the station broadcasts a one-hour magazine show hosted by June Callwood.

On Monday nights, following the daily one-hour news and public affairs show *24 Hours*, CBLT presents a showcase hour, *This Monday*. About three-quarters of the *This Monday* shows are locally produced, and many of the programs include variety.

CBLT doesn't produce for its network, unlike CFTO, though the lion's share of CBC network production, including variety programming, comes out of its Toronto studios to which CBLT has limited or no access.

"I wouldn't pretend that we're not stepchildren of the network," McLean commented, "but we're using our ingenuity."

He sees the network's planned Canadian Express pop music show, scheduled for next year, as creating a breakthrough for the network's view of Toronto programming's regional needs. All CBC regions, including Toronto, will produce parts of that series, which will be broadcast across the network.

CBLT, with CBC stations in Windsor and Ottawa, are preparing a Saturday-night summer variety series in addition to their participation in Canadian Express.

Two years ago CBLT produced a thrice-weekly variety show called *In Good Company* and last year produced a music series called *One Night Stand*.

CITY TV, Toronto's only independent station, is resigned not to produce local variety shows unless its economic position is strengthened greatly, according to CITY's Phyllis Switzer. They just don't have the audience and the revenues to pay for the high production costs of variety television.

Their economic picture has not been strengthened by the restrictions on local ad dollars flowing into Buffalo, she says, nor by CITY's increased signal strength that now brings the station to Hamilton viewers.

CITY produces a recorded music show called *Boogie*. They tried a live music show a few years ago - *Music City* - but scrapped it when they couldn't meet union rates for musicians.

Switzer thinks it will take time for advertising loyalties to develop in CITY's favour. Then, she says, the station will be more involved in televising local talent to local audiences: "That's what CITY is all about anyway."

Even though CITY is now owned by a Montreal firm, the terms of the CRTC's approval of the transaction guarantee that the station will continue to be run by its

current Toronto management.

A good deal of Toronto's local entertainment television, ironically, comes from Hamilton's CHCH. They're currently broadcasting two prime-time music shows a week to Toronto-area audiences: *George Hamilton IV Show* and *The Vic Franklyn Show*. They're considering three others for next year, according to CHCH's Frank DeNardis.

CHCH doesn't really have a permanent production staff, DeNardis explained: "We'd rather go into business with a producer who comes to us with an idea." CHCH bought shows from 10 different Canadian independent producers this season.

As for new revenue resulting from the tax laws, DeNardis thinks Toronto broadcasters really won't see very much. People who bought Buffalo TV time usually had Toronto accounts already, or bought Buffalo for a reason, he said.

"A lot of that money previously spent on Buffalo stations will probably go into print advertising," he said, adding that the number of Canadian accounts buying Buffalo TV ad time was declining before the new tax laws anyway. "There were loyalties to Buffalo stations from the days they were the only TV stations reaching Toronto. But as the Canadian stations gained competence it took that impact away." The ratings of the Buffalo stations in Toronto have been declining for years.

CFTO reports a growth in local revenues, but not as great as people might think, they say. Their prime time spots are completely sold out anyway, and they have not given their advertisers a rate increase in more than two years.

Global TV is just beginning to turn the corner in its financial picture, but there has been no windfall because of the repartition of Canadian ad revenues, according to program director William Stewart.

"We haven't nailed down our programming for next year yet," Stewart told RPM, "but there will be at least one prime-time music show."

This year the mini-network ran a Toronto-produced series called *Caught In The Act*, which featured local talent almost exclusively. But even with broadcast across Global's six stations, these shows are financially possible only with some sales to independent stations outside of Ontario. *Caught In The Act* is broadcast also in Vancouver and Winnipeg.

Stewart doesn't think the CRTC insists that the locally-produced shows would have to be about Toronto.

Global's programming, especially its news coverage, has been praised by media critics and the CRTC. But, the commission noted, its prime evening hours were filled with U.S. imported shows.

The commission is also sitting on a decision to confirm or deny transfer of effective control of the network to Winnipeg interests.

In spite of hoopla and hype elsewhere, creative and musical talent is alive and well in Toronto. And despite the boom of network TV production there, maybe more of the thousands of musicians that work the more than 250 Toronto clubs that stage live music will find their way to local TV soon.

**RPM TOP 100 ALBUMS  
ALPHABETICALLY  
BY ARTISTS**

Abba . . . . .	6	20
Paul Anka . . . . .	36	
April Wine . . . . .	19	
Joan Armatrading . . . . .	96	
Bay City Rollers . . . . .	95	
Bee Gees . . . . .	13	58
George Benson . . . . .	79	
Claude Berry . . . . .	72	
Bim . . . . .	73	
Boston . . . . .	37	
David Bowie . . . . .	74	
Bread . . . . .	51	
Brick . . . . .	50	
Captain & Tennille . . . . .	54	67
Car Wash . . . . .	1	
Bruce Cockburn . . . . .	100	
Natalie Cole . . . . .	98	
Commodores . . . . .	61	
Alice Cooper . . . . .	76	
Burton Cummings . . . . .	44	
Rick Dees . . . . .	84	
John Denver . . . . .	97	
DeVorzon & Botkin . . . . .	46	
Doobie Brothers . . . . .	22	
Eagles . . . . .	3	28
Electric Light Orchestra . . . . .	2	
England Dan & John Ford Coley . . . . .	45	
Fleetwood Mac . . . . .	24	
Foghat . . . . .	94	
Peter Frampton . . . . .	8	
Patsy Gallant . . . . .	71	
Genesis . . . . .	62	
Daryl Hall & John Oates . . . . .	15	
Hagood Hardy . . . . .	92	
Emmylou Harris . . . . .	67	
George Harrison . . . . .	40	
Dan Hill . . . . .	80	
Hometown Band . . . . .	75	
Engelbert Humperdinck . . . . .	27	
Jackson Browne . . . . .	56	
The Jacksons . . . . .	42	
Elton John . . . . .	10	
Quincy Jones . . . . .	65	
Kansas . . . . .	21	
KC & The Sunshine Band . . . . .	70	
Kiss . . . . .	25	41
Klaatu . . . . .	77	
Led Zeppelin . . . . .	48	
Gordon Lightfoot . . . . .	69	
Loggins & Messina . . . . .	60	
McCoo & Davis . . . . .	17	
Melissa Manchester . . . . .	90	
Manfred Mann's Earth Band . . . . .	12	
Barry Manilow . . . . .	32	
Steve Miller Band . . . . .	35	
Joni Mitchell . . . . .	29	
Nazareth . . . . .	18	38
Ohio Players . . . . .	53	
Parliament . . . . .	63	
Pink Floyd . . . . .	57	
Nestor Pistor . . . . .	78	89
Jean-Luc Ponty . . . . .	91	
Queen . . . . .	4	33
Leon Redbone . . . . .	82	
Ritchie Family . . . . .	49	59
Linda Ronstadt . . . . .	23	93
Diana Ross . . . . .	88	
Runaways . . . . .	83	
Rush . . . . .	31	
Santana . . . . .	11	
Leo Sayer . . . . .	47	
Boz Scaggs . . . . .	64	
Bob Seger . . . . .	39	
Pheobe Snow . . . . .	66	
Al Stewart . . . . .	26	
Rod Stewart . . . . .	16	
Streisand & Kristofferson . . . . .	7	
Styx . . . . .	30	34
Donna Summer . . . . .	55	
Supertramp . . . . .	43	
James Taylor . . . . .	86	
Thin Lizzy . . . . .	52	
Jethro Tull . . . . .	99	
Valdy . . . . .	85	
Rick Wakeman . . . . .	81	
Wings . . . . .	9	
Stevie Wonder . . . . .	14	
Gary Wright . . . . .	68	
ZZ Top . . . . .	5	

# RE/M Top Albums

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

March 12, 1977

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

A&M	W	Motown	Y
Capitol	F	Musimart	R
Columbia	H	Phonodisc	L
Condor	C	Polydor	Q
GRT	T	Quality	M
London	K	RCA	N
MCA	J	WEA	P

1 2	(8)	<b>CAR WASH</b> Original Soundtrack (MCA/Rocket) MCA 2-6000-J	MCAT 6000-J	MCAC 6000-J	26 13	(20)	<b>AL STEWART</b> Year Of The Cat (Janus) 9098-7022-T	8098-7022-T	5098-7022-T
2 1	(17)	<b>ELECTRIC LIGHT ORCHESTRA</b> A New World Record (United Artists) UALA679G-F	UAEA679H-F	UACA679H-F	27 27	(11)	<b>ENCLEBERT HUMPERDINCK</b> After The Lovin' (Epic) PE34381-H		PET34381-H
3 3	(9)	<b>EAGLES</b> Hotel California (Asylum) 7E-1079-P			28 16	(52)	<b>EAGLES</b> Their Greatest Hits (Asylum) 7ES-1052-P		
4 6	(6)	<b>QUEEN</b> A Day At The Races (Elekta) K6E-101-P	KE8-101-P	KEC-101-P	29 35	(11)	<b>JONI MITCHELL</b> Hejira (Asylum) 7E1087-P	8AS1087-P	CAS1087-P
5 8	(8)	<b>ZZ TOP</b> Tejas (London) PS680-K	PS8680-K	PS5680-K	30 38	(12)	<b>STYX</b> Equinox (A&M) SP4559-W	8T4559-W	CS4559-W
6 7	(23)	<b>ABBA</b> Greatest Hits (Atlantic) SD18189-P	AC18189-P	A8TC18189-P	31 39	(18)	<b>RUSH</b> All The World's A Stage (Mercury) SRM2-7508-Q	SRM8-2-7508-Q	SRM4-2-7508-Q
7 9	(12)	<b>BARBRA STREISAND &amp; KRIS KRISTOFFERSON</b> A Star Is Born (CBS) JS 34403-H	JSA 34403-H	JST 34403-H	32 44	(28)	<b>BARRY MANILOW</b> This One's For You (Arista) AL4090-F	4A4090-F	8A4090 F
8 4	(54)	<b>PETER FRAMPTON</b> Frampton Comes Alive (A&M) SP 3703-W	CS 3703-W	8T 3703-W	33 19	(50)	<b>QUEEN</b> A Night At The Opera (Iridant) T6 1053-P	CEK-1053-P	8EK 1053-P
9 5	(12)	<b>WINGS</b> Wings Over America (Capitol) SWCO 11593-F	8X3C 11593-F	4X3C 11593-F	34 42	(17)	<b>STYX</b> Crystal Ball (A&M) SP4604-W	8T4604-W	CS4604-W
10 15	(16)	<b>ELTON JOHN</b> Blue Moves (MCA) MCA211004-J	MCAT211004-J	MCAC211004-J	35 22	(38)	<b>STEVE MILLER BAND</b> Fly Like An Eagle (Capitol) ST11497-F	8XT11497-F	4XT11497-F
11 30	(6)	<b>SANTANA</b> Festival (Columbia) PC34423-H	PCA33423-H	PCT33423-H	36 23	(18)	<b>PAUL ANKA</b> The Painter (United Artists) UALA653G-F	UAEA653H-F	UAC653H-F
12 14	(9)	<b>MANFRED MANN'S EARTH BAND</b> Roaring Silence (Warner Brothers) BS2965-P	8WM2965-P	CWX2965-P	37 24	(19)	<b>BOSTON</b> Boston (Epic) PE34188-H	PEA34188-H	
13 18	(23)	<b>BEEN GEES</b> Children Of The World (RSO) RS13003-Q	RS813003-Q	RS413003-Q	38 26	(13)	<b>NAZARETH</b> Play'n' The Game (A&M) SP4610-W	8T4610-W	CS4610-W
14 21	(21)	<b>STEVIE WONDER</b> Songs In The Key Of Life (Tamla) T340U2-Y	T340XT-Y	T340XC-Y	39 29	(10)	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> Night Moves (Capitol) ST11557-F	4XT1157-F	8XT11557-F
15 17	(26)	<b>DARYL HALL &amp; JOHN OATES</b> Bigger Than Both Of Us (RCA) APL1-1467-N	CPK1-1467-N	CPS1-1467-N	40 31	(11)	<b>GEORGE HARRISON</b> Thirty Three & 1/3 (Dark Horse) DH3005-P		
16 10	(31)	<b>ROD STEWART</b> A Night On The Town (Warner Bros) BS2938-P	8WM2938-P	CWX2938-P	41 33	(10)	<b>KISS</b> Destroyer (Casablanca) NBLP7025-M	NBL87038-M	NBL47025-M
17 28	(11)	<b>MARILYN McCOO &amp; BILLY DAVIS JR.</b> I Hope We Get To Love In Time (ABC) 8022-952-T	CNA8022-925-T	8T8022-925-T	42 49	(6)	<b>THE JACKSONS</b> The Jacksons (Epic) PE34229-H	PEA34229-H	PET34229-H
18 25	(15)	<b>NAZARETH</b> Greatest Hits (A&M) SP9020-W	8T9020-W	CS9020-W	43 46	(32)	<b>SUPERTRAMP</b> Crime Of The Century (A&M) SP3647-W	8T3647-W	
19 20	(7)	<b>APRIL WINE</b> Forever For Now (Aquarius) AQR511-K	AQ8511-K	AQC511-K	44 34	(19)	<b>BURTON CUMMINGS</b> Burton Cummings (Portrait) PR324261-H	PRA324261-H	PRT324261-H
20 53	(3)	<b>ABBA</b> Arrival (Atlantic) SD18207-P	TP18207-P	CS18207-P	45 37	(27)	<b>ENGLAND DAN &amp; JOHN FORD COLEY</b> Nights Are Forever (Big Tree) BT89517-P		
21 43	(6)	<b>KANSAS</b> Leftoverture (Kirshner) PZ34224-H	PZA34224-H		46 40	(17)	<b>BARRY DeVORZON &amp; PERRY BOTKIN JR.</b> Nadia' Theme (A&M) SP3412-W	8T3412-W	CS3412-W
22 32	(15)	<b>DOOBIE BROTHERS</b> The Best Of (Warner Brothers) BS2978-P	8WM2978-P	CWX2978-P	47 41	(10)	<b>LEO SAYER</b> Endless Flight (Warner Brothers) BS2962-P	8WM2962-P	
23 11	(11)	<b>LINDA RONSTADT</b> Greatest Hits (Asylum) 7E-1092-P			48 45	(17)	<b>LED ZEPPELIN</b> The Song Remains The Same (Swan Song) 2SS201-P	8SSJ201-P	CSSJ201-P
24 36	(6)	<b>FLEETWOOD MAC</b> Fleetwood Mac (Reprise) MS2225-P	CRX2225-P	8RM2225-P	49 54	(4)	<b>RITCHIE FAMILY</b> Life Is Music (London) ABL17016-K	AB817016-K	ABS17016-K
25 12	(15)	<b>KISS</b> Rock & Roll All Over (Casablanca) NBLP7037-M	NBLP-8-7037-M	NBLp-4-7037-M	50 47	(10)	<b>BRICK</b> Good High (Bang) BLP408-N	B8TS408-N	BCTS408-N

## RPM 100 Top Albums (51-100)

51 58 (7)	<b>BREAD</b> Lost Without Your Love (Elektra) 7ES1094-P	TC51094-P	76 66 (26)	<b>ALICE COOPER</b> Goes To Hell (Warner Brothers) BS2896-P	8WM2896-P	CWX2896-P
52 56 (6)	<b>THIN LIZZY</b> Johnny Fox (London) 6360-138-K	7739-034-K	7138-082-K	77 81 (3)	<b>KLAATU</b> Klaatu (GRT) 9216-10054-T	2216-10054-T
53 48 (14)	<b>OHIO PLAYERS</b> Gold (Mercury) SRM1-1122-Q	MC81-1122-Q	MCR41-1122-Q	78 87 (2)	<b>NESTOR PISTOR</b> Live (RCA) KXL1-0173-N	KXS1-0173-N
54 50 (24)	<b>CAPTAIN &amp; TENNILLE</b> Song Of Joy (A&M) SP4570-W	8T4570-W	CS4570-W	79 97 (2)	<b>GEORGE BENSON</b> In Flight (Warner Bros) BS2983-P	M82983-P
55 51 (17)	<b>DONNA SUMMER</b> Four Seasons Of Love (Oasis) NBLP7038-M	NBL87038-M	NBL47038-M	80 82 (17)	<b>DAN HILL</b> Dan Hill (GRT) 9230-1061-T	8230-1061-T
56 5 (14)	<b>JACKSON BROWNE</b> The Pretender (Asylum) 7ES1079-P	8AS1079-P		81 84 (3)	<b>RICK WAKEMAN</b> White Rock (A&M) SP4616-W	8T4614-W
57 100 (2)	<b>PINK FLOYD</b> Animals (Columbia) JC34474-H	JCA34474-H	JCT34474-H	82 98 (2)	<b>LEON REDBONE</b> Double Time (Warner Bros) BS2971-P	M82971-P
58 67 (5)	<b>BEE GEES</b> Gold Vol 1 (RSO) RS13006-Q			83 95 (2)	<b>RUNAWAYS</b> Queens Of Noise (Mercury) SRM1-1126-Q	MCR41-1126-Q
59 63 (29)	<b>RITCHIE FAMILY</b> Arabian Nights (London) ABL-17008-K	AB8-17008-K	AB5-17008-K	84 96 (2)	<b>RICK DEES</b> Original Disco (RSO) RS1-3017-Q	RS8-1-3017-Q
60 64 (10)	<b>LOGGINS &amp; MESSINA</b> The Best Of Friends (Columbia) PC34388-H	PCT34388-H	PCA34388-H	85 88 (3)	<b>VALDY</b> Valdy & The Hometown Band (A&M) SP4592-W	8T4592-W
61 55 (11)	<b>COMMODORES</b> Hot On The Tracks (Motown) M6-867-S1-Y			86 69 (13)	<b>JAMES TAYLOR</b> Greatest Hits (Warner Brothers) BS2979-P	8WM2979-P
62 68 (3)	<b>GENESIS</b> Wind & Wuthering (Atco) SD36144-P	TP36144-P	CS36144-P	87 70 (12)	<b>CAPTAIN &amp; TENNILLE</b> Love Will Keep Us Together (A&M) SP3405-W	8T3405-W
63 57 (11)	<b>PARLIAMENT</b> The Clones Of Dr Funkenstein (Casablanca) NBLP7034-M	NBL87034-M	NBL47034-M	88 71 (30)	<b>DIANA ROSS</b> Greatest Hits (Motown) M869P1-Y	M869BT-Y
64 59 (30)	<b>BOZ SCAGGS</b> Silk Degrees (Columbia) KC33920-H	CA33920-H	CT33920-H	89 93 (2)	<b>NESTOR PISTOR</b> Here We Go Again (RCA) KXL1-0174-N	KXS1-0174-N
65 94 (2)	<b>QUINCY JONES</b> Roots (A&M) SP4626-W	8T4626-W	CS4626-W	90 72 (11)	<b>MELISSA MANCHESTER</b> Help Is On Its Way (Arista) AL4095-F	4A4095-F
66 60 (14)	<b>PHEOBE SNOW</b> It Looks Like Snow (Columbia) PC34387-H	PCA34387-H	PCT34387-H	91 99 (2)	<b>JEAN-LUC PONTY</b> Imaginary Voyage (Atlantic) SD18195-P	A8TC18195-P
67 73 (3)	<b>EMMYLOU HARRIS</b> Luxury Liner (Warner Brothers) DS2998-P	M82998-P	M52998-P	92 80 (27)	<b>HAGOOD HARDY</b> Maybe Tomorrow (Attic) LAT1011-K	8AT1011-K
68 75 (6)	<b>GARY WRIGHT</b> The Light Of The Smiles (Warner Brothers) BS2951-P	M82951-P	M52951-P	93 74 (27)	<b>LINDA RONSTADT</b> Hasten Down The Wind (Asylum) 7ES1072-P	8AS1072-P
69 61 (35)	<b>GORDON LIGHTFOOT</b> Summertime Dream (Reprise) MS2246-P	8RM2246-P	CRX2246-P	94 63 (4)	<b>FOGHAT</b> Night Shift (Bearsville) BR6962-P	8BR6962-P
70 62 (19)	<b>KC &amp; THE SUNSHINE BAND</b> Part 3 (TK) CXL1-4021-N	CXS1-4021-N	CXK1-4021-N	95 85 (21)	<b>BAY CITY ROLLERS</b> Dedication (Arista) AL4093-F	8A4093-F
71 77 (4)	<b>PATSY GALLANT</b> Are You Ready For Love (Attic) LAT1017-K	8AT1017-K	CAT1017-K	96 86 (3)	<b>JOAN ARMATRADING</b> Joan Armatrading (A&M) SP4588-W	8T4588-W
72 65 (8)	<b>CLAUDE BERRY</b> Sweet Dynamite (London) 9286-364-K	7789-191-K	7299-401-K	97 ... (1)	<b>JOHN DENVER</b> Greatest Hits Vol 2 (RCA) CPL1-2195-N	CPS1-2195-N
73 76 (3)	<b>BIM</b> Raincheck On Misery (Casino) CA1009-W	C81009-W	C41009-W	98 ... (1)	<b>NATALIE COLE</b> Unpredictable (Capitol) ST11600-F	8XT11600-F
74 79 (3)	<b>DAVID BOWIE</b> Low (RCA) DPL1-2030-N	CPS1-2030-N	CPK1-2030-N	99 ... (1)	<b>JETHRO TULL</b> Songs Of The Wood (Chrysalis) CHR1132-F	8CH1132-F
75 78 (6)	<b>HOMETOWN BAND</b> Flying (A&M) SP4605-W	ST4605-W	CS4605-W	100 ... (1)	<b>BRUCE COCKBURN</b> In The Falling Dark (True North) TN26-H	TNA26-H
						TNT26-H

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BOOK REVIEW  
by George Pollard

HANDBOOK OF REPORTING METHODS  
by Maxwell McCombs, Donald Shaw and David Grey. Houghton, Mifflin, Boston: 1976. 340 pages. \$9.95.

Journalism, it seems, has always been content to define news as an occurrence, as 'what happened.' Reporter's, reflecting this somewhat naive definition, have tended to rely on direct observation and interviewing observers and participants for most of their facts.

The 1970's, however, have seen the emergence of new data collection techniques. New at least for the reporter. Ostensibly, these new methods came from social science research: surveys, experiments, content analysis and other similar modes of systematic observation. In most cases, the new methods have supplemented the old, rather than supplanted them.

The value of these new methods is twofold. First, they definitely enhance the reliability and validity of reporting, in general. Second, and by far most important, they lend themselves to responsible analysis and criticism. This, effectively, helps put a story into perspective for the audience.

Philip Meyer's PRECISION JOURNALISM denoted the arrival of this new phase of journalism. Unfortunately, Meyer's book is little more than a celebration of social science methodology. He does nothing to relate the new methods to the old, which tends to seriously undermine an otherwise excellent book.

Handbook Of Reporting Methods, however, does put the new methods into perspective. The authors do a superb job of relating the new methods to the old. In effect, they're showing you how to report in a more complete, more accurate manner without befuddling your audience. The result is more informative, more authoritative, more alluring news. And it's precisely this which makes this book one of the most important journalism texts in recent memory.

Handbook . . . is especially valuable to lecturers and instructors of first year journalism courses at both the college and university level, as well as the working journalist who has shied away from the new methods because of their academic tinge.

McCombs, Shaw and Grey have integrated the arcane, usually jargony social science methods into everyday journalism with ease and simplicity. And never is the relevancy lost in the process. This book is not just another manual of 'how-to-report,' it's a guide to becoming a competent news analyst.

A liberal sprinkling of real-world examples are neatly woven into the text to illustrate and illuminate concepts and methods. They also make Handbook . . . easier to read.

Chapters on understanding and conducting your own surveys, how to sample,

how to analyze documents and other nebulous government records are of real value. So are the author's insightful sections on interviewing techniques, field observation and participant observer methods.

But this book isn't flawless. It's weak on how to present your results, for one. The last two chapters, which attempt to (re) define news, seem out of place and awkward. Otherwise, this is an excellent book. No journalist, experienced or beginner, can fail to get a lot out of this book.

If the price tag reflected this book's value it would read: \$9995.00 not \$9.95. Use it!



NATIONAL SAMPLING

A&A RECORDS & TAPES/MONTREAL  
45s

Year Of The Cat-Al Stewart  
Car Wash-Rose Royce  
Daddy Cool-Boney M  
New Kid In Town-Eagles  
Dancing Queen-Abba  
Blinded By The Light-Manfred Mann  
Two Lovers-Mary MacGregor  
Don't Leave Me-Thelma Houston  
Go Your Own Way-Fleetwood Mac  
After The Lovin'-Engelbert Humperdinck  
Tattoo Man-Denise MacCann  
Dreamboat Annie-Heart  
Boogie Child-Bee Gees  
Rich Girl-Hall & Oates  
Surprise-Andre Gagnon  
Dance Little Lady-Tina Charles  
Living Thing-ELÖ  
The First Cut Is The Deepest-Rod Stewart  
Mademoiselle-Styx  
LPs  
Year Of The Cat-Al Stewart  
Car Wash-Rose Royce  
A Star Is Born-Barbra Streisand & Kristofferson  
Arrival-Abba

Rumours-Fleetwood Mac  
Children Of The World-Bee Gees  
A Night On The Town-Rod Stewart  
A New World Record-ELÖ  
Anyway You Like It-Thelma Houston  
Songs In The Key Of Life-Stevie Wonder  
Crystal Ball-Styx  
Fly Like An Eagle-Steve Miller  
Wings Over America-Wings  
Lougarou

Four Seasons Of Love-Donna Summers  
After The Lovin'-Engelbert Humperdinck  
Boston  
Tales Of Mystery-Allan Parsons  
Animals-Pink Floyd  
Festivals-Santana  
Hotel California-Eagles

HANDLEMAN/TORONTO  
(Doris Suijoka)  
45s

Blinded By The Light-Manfred Mann  
New Kid In Town-Eagles  
Hard Luck Woman-Kiss  
Walk This Way-Aerosmith  
Weekend In New England-Barry Manilow  
Enjoy Yourself-Jacksons  
Go Your Own Way-Fleetwood Mac  
Two Lovers-Mary MacGregor  
Car Wash-Rose Royce  
Lost Without Your Love-Bread  
Fly Like An Eagle-Steve Miller  
Boogie Child-Bee Gees  
A Star Is Born-Barbra Streisand  
Jeans On-David Dundas  
Year Of The Cat-Al Stewart

A&A/EDMONTON  
(Wendy Smythe)

LPs  
Hotel California-Eagles  
Boston  
Leftoverture-Kansas  
Animals-Pink Floyd  
Fleetwood Mac  
Best Of-Doobie Brothers  
Year Of The Cat-Al Stewart  
A Day At The Races-Queen  
Greatest Hits-Eagles  
Greatest Hits-Abba  
45s  
Jeans On-David Dundas  
Two Lovers-Mary MacGregor  
A Star Is Born-Barbra Streisand  
Car Wash-Rose Royce  
You Make Me Feel Like Dancing-Leo Sayer  
Hot Line-Boston

NORTHLAND/EDMONTON  
(Bill Maxim)

45s  
Two Lovers-Mary MacGregor  
Jeans On-David Dundas  
A Star Is Born-Barbra Streisand  
Car Wash-Rose Royce  
Fly Like An Eagle-Steve Miller  
Year Of The Cat-Al Stewart  
Blinded By The Light-Manfred Mann  
Enjoy Yourself-Jacksons  
Dancing Queen-Abba  
After The Lovin'-Engelbert Humperdinck  
OPUS 69/WINNIPEG  
(Norman Stein)  
LPs  
Hotel California-Eagles  
Animals-Pink Floyd  
Joni Mitchell  
Boston  
Leftoverture-Kansas  
Songs In The Key Of Life-Stevie Wonder  
Dreamboat Annie-Heart  
Love At The Greek-Neil Diamond  
Leon Redbone  
John Miles  
City Boy  
A Star Is Born-Soundtrack  
Live-Harry Chapin



MAJOR MARKET ADDITIONS

CALGARY

CKXL (Tom Tompkins)  
35 (1) Jeans On-David Dundas  
Charted  
43 (38) First Cut-Rod Stewart  
\* (39) C Est Toujours-Toulous  
\* (40) Bring The House-Stampers  
Playlisted  
75 At Midnight-Rufus  
\* Fly At Night-Chilliwack  
56 Love On My Mind-Natilie Cole  
\* Lido Shuffle-Boz Scaggs  
86 Southern Nights-Glen Campbell  
EDMONTON  
CHED (Len Thuesen)  
Charted  
35 (1) Jeans On-David Dundas  
30 (38) Maybe I'm Amazed-Wings  
12 (39) Carry On Wayward Son-Kansas  
83 (40) Dock Of The Bay-Pagliaro  
HAMILTON  
CKOC (Nevin Grant)  
Charted  
3 (1) Year Of The Cat-Al Stewart  
16 (35) Long Time-Boston  
30 (38) Maybe I'm Amazed-Wings  
84 (40) We're All Alone-Bruce Murray

MAJOR MKTS continued on page 32

## MAJOR continued from pg. 31

REGINA  
CKCK (Royal Watson)  
Charted  
6 (1) Dancing Queen-Abba  
5 (30) Night Moves-Bob Seger  
Playlisted  
18 Don't Give Up-David Soul  
50 I'm Scared-Burton Cummings  
57 Moody Blue-Elvis Presley  
66 Winter Melody-Donna Sumer  
\* Ain't No Hurt-Charity Brown  
SASKATOON  
CKOM (Raymond Earl)  
1 (1) Evergreen-Barbra Streisand  
Charted  
37 (39) Tears Again-Jackson Brown  
48 (40) So Into You-Atlanta Rhythm Sect.  
Playlisted  
76 Phone Call-Dan Hill  
83 Dock Of The Bay-Pagliaro  
TORONTO  
CHUM  
13 (1) Enjoy Yourself-Jacksons  
Charted  
16 (27) Long Time-Boston  
VANCOUVER  
CKLG (Paul McKnight)  
Charted  
1 (1) A Star Is Born-Barbra Streisand  
12 (29) Wayward Son-Kansas  
\* (30) Right Before Your-Ian Thomas  
WINDSOR  
CKLW (Rosalie Trombley)  
1 (1) A Star Is Born-Barbra Streisand  
Charted  
\* (24) Do It To You-Robin Butler  
\* (25) Somethin' Boucha-Latimore  
18 (28) Don't Give Up-David Soul  
\* (29) Leda Shuffle-Boz Scaggs  
52 (HB) Do Ya-ELO  
WINNIPEG  
CKY (Jeff Newfield)  
Charted  
2 (1) New Kid In Town-Eagles  
57 (29) Moody Blue-Elvis Presley  
30 (30) Maybe I'm Amazed-Wings

**BREAKOUT  
MARKET  
ADDITIONS**

KINGSTON  
CKLC (Paul Moorman)  
Charted  
19 (1) Blinded-Manfred Mann  
7 (23) We Do For Love-10CC  
50 (30) I'm Scared-Burton Cummings  
14 (HB) Don't Leave Me-Thelma Houston  
KINGSTON  
CKWS (Gary Mercer)  
Charted  
6 (1) Dancing Queen-Abba  
69 (29) Right Time-Jennifer Warnes  
25 (30) Crackerbox-George Harrison  
Hibound  
18 Don't Give Up-David Soul  
50 I'm Scared-Burton Cummings  
53 Bite Your Lip-Elton John  
Playlisted  
48 So In To You-Atlanta Rhythm Section  
95 Midnight On The Bay-Stills/Young Band  
59 Free-Denice Williams  
37 Here Come Those Tears-Jackson Browne  
84 We're All Alone-Bruce Murray  
LONDON  
CJBK  
Charted  
11 (1) Two Lovers-Mary MacGregor  
7 (26) We Do For Love-10CC  
17 (27) Living Next Door To Alice-Smokie  
53 (28) Bite Your Lip-Elton John  
78 (29) Tattoo Man-Denise McCann

PETERBOROUGH  
CHEX (Rick Allen)  
Charted  
11 (1) Two Lovers-Mary MacGregor  
23 (27) Tomorrow-Tom Jones  
Playlisted  
43 The First Cut-Rod Stewart  
75 At Midnight-Rufus  
37 Here Come Those Tears-Jackson Browne  
30 Maybe I'm Amazed-Wings  
ST. THOMAS  
CHLO (Bob Williams/Al Baldwin)  
Charted  
11 (1) Two Lovers-Mary MacGregor  
54 (26) Sam-Olivia Newton-John  
50 (27) I'm Scared-Burton Cummings

**RPM**  
**CROSS CANADA  
CONTEMPORARY  
ADDITIONS**

BRIDGEWATER  
CKBW (Mark Williams)  
Playlisted  
50 I'm Scared-Burton Cummings  
56 (Love On My Mind-Natalie Cole  
52 Do Ya-ELO  
33 Walk This Way-Tyler & Perry  
23 Tomorrow-Tom Jones  
\* I'm Qualified-Barry White  
FORT MCMURRAY  
CJOK (Rick Adair)  
Charted  
6 (1) Dancing Queen-Abba  
50 (25) I'm Scared-Burton Cummings  
11 (26) Two Lovers-Mary MacGregor  
13 (27) Enjoy Yourself-Jacksons  
54 (28) Sam-Olivia Newton-John  
8 (29) I Like Dreamin'-Kenny Nolan  
27 (30) Weekend-Barry Manilow  
FREDERICTON  
CFNB (Bill Scott)  
Charted  
4 (1) Fly Like An Eagle-Steve Miller  
\* (38) Ain't No Hurt-Charity Brown  
48 (39) So In To You-Atlantic Rhythm Sec.  
30 (40) Maybe I'm Amazed-Wings  
HUNTSVILLE  
CKAR (Scott Warnock)  
Charted  
2 (1) New Kid In Town-Eagles  
\* Chanson D'Amour-Manhattan Transfer  
50 I'm Scared-Burton Cummings  
\* Never Have To Say-Deardorff & Joseph  
\* Bless The Beasts-DeVorzon & Botkin  
\* Gladiola-Helen Reddy  
\* We Had It All-Susan Jacks  
KIRKLAND LAKE  
CJKL (Gordie Biggs)  
Playlisted  
36 Reach-Orleans  
37 Here Come Those Tears-Jackson Browne  
MEDICINE HAT  
CHAT (Marv Gunderson)  
Charted  
19 (1) Blinded-Manfred Mann  
52 (25) Do Ya-ELO  
30 (28) Maybe I'm Amazed-Wings  
25 (29) Crackerbox-George Harrison  
Playlisted  
\* Everybody Gotta Go-Atlantic Rhythm  
\* Manhatten Skyline-John Miles  
\* Only Love-General Johson  
NEW GLASGOW  
CKEC (Rod Mackey)  
Playlisted  
25 Crackerbox-George Harrison  
\* Hometown Band-Valdy  
\* Happy Song-Peter Hern  
\* Morning Snow-Steele & The Lady  
\* So Close To Him-Bim  
50 I'm Scared-Burton Cummings  
\* Laurel & Hardy-Wil Miller  
\* Morning Song-Paul's People

RENFREW  
CKOB (Gary Doyle)  
Charted  
4 (27) Fly Like An Eagle-Steve Miller  
8 (28) I Like Dreamin'-Kenny Nolan  
20 (29) The Side Of Love-T.H.P.  
9 (30) Boogie Child-Bee Gees  
Playlisted  
37 Here Come Those Tears-Jackson Browne  
\* Ain't No Hurt-Charity Brown  
10 Go Your Own Way-Fleetwood Mac  
15 Rich Girl-Hall & Oates  
52 Do Ya-ELO  
THUNDER BAY  
CKPR (B Mason Dean)  
Charted  
2 (1) New Kid In Town-Eagles  
69 Right Time-Jennifer Warnes  
83 Dock Of The Bay-Pagliaro  
96 Cause There's Another-Moxy  
\* Bring The House Down-Stampeder  
75 At Midnight-Rufus  
Playlisted  
\* Hometown Band-Valdy  
91 Sailing Ships-Mesa

**RPM**  
**CAMPUS  
ADDITIONS**

KINGSTON  
CFRC (Steve McShane)  
What Can I Say-Boz Scaggs  
Save It For A Rainy Day-Randy Bishop  
Stay Awhile With Me-Donny Gerrard  
KITCHENER  
CONESTOGA (Sandy Patterson)  
Year Of The Cat-Al Stewart  
Hometown Band-Valdy  
Lido Shuffle-Boz Scaggs  
If You've Got The Time-Baby's  
Only Love-General Johnson  
First Cut Is The Deepest-Rod Stewart  
The Things We Do For Love-10CC  
Loin D'Ici-Boulen Noir  
LENNOXVILLE  
CKTS (Colleen Clark)  
Calling Occupants-Klaatu  
Never Too Tender-Offenbach  
I'm Scared-Burton Cummings  
LONDON  
FANSHAWE  
Do Ya-ELO  
Hear Come The Tears-Jackson Browne  
Race Among The Ruins-Gordon Lightfoot  
Rock & Roll Band-Gary Morris  
SCARBOROUGH  
CKSR (Norm Findlay)  
Novella-Renaissance (LP)  
Good High-Brick (LP)  
Donny Gerrard (LP)  
OAKVILLE  
RADIO SHERIDAN  
Calling Occupants-Klaatu  
Say What's On Your Mind-G.R.R.M.  
Bite Your Lip-Elton John  
Big Wah-Koo (LP)  
Animals-Pink Floyd (LP)  
There's Music In The Air-Letta Mbulu (LP)  
OTTAWA  
CKCU-FM  
Novella-Renaissance  
Leo Kottke (LP)  
Big Wah-Koo (LP)  
Garden Of Love Light-Michael Walden (LP)  
Mental Notes-Split Enz (LP)  
A Change Of Heart-Golden Avatar (LP)  
WELLAND  
SRNC  
Are You Ready For Love-Patsy Gallant  
Forever For Now-April Wine  
Race Among The Ruins-Gordon Lightfoot  
Here Come Those Tears-Jackson Browne  
I'm Scared-Burton Cummings  
Bite Your Lip-Elton John

# RPM Country Week

## An appeal: Hold awards show in Ottawa

by **Dave Mulholland**

(Reprinted with permission from the  
Ottawa Citizen - Feb 18, 1977)

I assume that by now Citizen readers, and country fans in particular, are aware of the controversy sparked during the past two weeks by a comment at a meeting of the Central Canada Exhibition Association.

For those who aren't, I'll summarize briefly.

At a CCEA meeting Feb. 2, attractions committee vice-chairman Dan Chilcott said American superstars have priced themselves out of the market and this year the committee would look at cheaper "second-line and third-line Canadian talent" for the grandstand show.

Following the Citizen story on the meeting, I was contacted by Family Brown manager Ron Sparling who said he instructed the agent who approached the group about appearing at this year's Ex not to submit their name until the CCEA makes a public apology to Canadian artists for the statement.

### MANY UPSET

I contacted other entertainment managers across Canada. All were upset by the CCEA comment, and some said they weren't interested in having their artists perform at this year's Ottawa Exhibition unless an apology or explanation was forthcoming.

The story on the reaction of entertainment managers appeared in the Citizen Feb. 8, and was picked up by the Canadian Press and sent across the country on the CP wire. The Toronto Star ran the story on the

front page of its entertainment section Feb. 9.

Walt Grealis, editor and publisher of RPM Magazine, saw the story in the Star and wrote a front-cover editorial for this week's issue of the music industry trade publication, threatening to cancel plans to hold this year's Big Country Awards in Ottawa.

"There has been a rash of this anti-Canadianism by Fair people across Canada and it's time for the industry to take a stand," Mr. Grealis said.

Let me try to explain what it would mean having Big Country Awards convention in Ottawa.

The RPM awards are given to those artists voted by ACME members as the best

in their category.

There would be about 500 delegates to the September weekend convention. A goodly number of those would be artists. They don't lock themselves away in hotel rooms until the Awards' banquet on Sunday night.

A committee of Ottawa entertainers was already making plans to blanket the city with country music for the entire week prior to the convention. And they mean 'blanket.'

Clubs, record stores, shopping centres, hotels, universities, radio and television programs - everyone willing to get involved was going to be part of a country music week.

**OTTAWA** continued on page 36



CBS promo reps, Pat Ryan, Ken McFarland and Peter Humick with Billy Swan at his Hook & Ladder (Toronto) opening.

## Payne boost for Baker releases

Bruce G. Payne, host of the Daybreak show seen on CHEK-TV Victoria recently had as his guest Vancouver's Dave Baker. Baker was on the show to promote his new single *World Of Small, Westham Island* which will be distributed nationally, on London Records. Baker also revealed he is working on a new album, his second which should be released sometime in March. The album was produced by Martin Shaer.



Russell Thornberry

After a four-year semi-absence from the music industry, Russell Thornberry is recording again, this time with R. Harlan Smith's Royalty Records, out of Edmonton. His new album, *Ten Dollar Songs*, has just been released, as has a second Royalty single, *So Long*. A first single, *Strangers Again*, received airplay across Canada.

The 33-year-old native of Corpus Christie Texas, began his career in the early 60's as a founding member of the Pozo Seco Singers (Pozo Seco means dry hole, an unsuccessful attempt at an oil well). After several successes with the trio, which also featured country star Don Williams, he set out on his own.

While working clubs and campuses as a solo artist, he began writing songs. During this time, he accepted an offer to tour as a member of the New Christy Minstrels. While on tour with them he first came to experience the Canadian West.

In 1969, after he had left the Minstrels, Thornberry came to Canada where he took

up residence, eventually finding his way to Edmonton. He has lived in Edmonton since, becoming a Canadian citizen.

Not long after settling in the west, Thornberry signed a recording pact with MCA Records. The result was an album, titled *One Morning Soon*, and a single, *Rosaline*. The single received strong MOR airplay and peaked in RPM's MOR list at number two in the May 8, 1971 issue.

Unfortunately, MCA International was filtering out its Canadian artists at the time, and Thornberry, with *Rosaline* still near the top of the MOR playlist, was dropped from the roster. A subsequent single from the album, *Miss January*, received listings on RPM's 100 singles chart and country list as well as MOR throughout September.

Thornberry was left frustrated and shocked from the turn of events: "There I was, sitting virtually right where I wanted to be, as far as the music doing what it

was intended, and MCA said we can't record. So I quit, they quit, everybody quit."

"I was quite down at that point about recording in Canada, as you can imagine. If, in fact, I was going to be controlled by the United States, then why bother recording here at all. That's the way I felt."

Thornberry is quick to point up vast improvements in the situation since: "Things have obviously progressed. Our whole industry has happened since then."

Thornberry was finally convinced to stay in Canada by Tommy Banks. They recorded half an album at Banks' Century Two Studio in Edmonton. At this time misfortune again struck Thornberry when the company folded. Left in the cold again, frustration took its toll on him. His writing which had become the most important aspect to him, suffered. He decided to give up on the music industry.

At this time Thornberry decided to branch out his interests. An avid fan of the outdoors, he became Outdoor Editor for the Edmonton Journal. At the same time, he opened two fishing tackle specialty stores, in Edmonton and Calgary, and watched them become successful. With his livelihood intact, he began writing songs again: "I said okay, I'm going to make my living at something besides music so I don't have to depend on it anymore. Now I don't have to depend on it, and that's why I enjoy it again."

Still, it took over a year for Thornberry to be convinced by Smith to record again ("The first time he asked me I said no"). Finally, they went back into the studio at Sundown Recorders in Edmonton and completed the present album.

Thornberry is actively spreading his large catalogue of material around to other artists (Rambling Jack Elliot recently recorded two of his songs). He feels that having other artists record his songs gives him the freedom to write beyond the limits of his own voice and style. He has begun performing again. He books himself in the west, and is managed and booked in Ontario by David Peever Talent & Management.

Most importantly, with two thriving stores and his Edmonton Journal position still intact, Russell Thornberry is encouraged, after four years, to be back to the fold.

## Russell Thornberry - back to the fold

by J.J. Linden

### PRODUCT REVIEW

Release Date: March - 1977

(Warner Bros.)  
CW 4034

CHRISTOPHER WARD - "Once In A Long Time"  
b/w "Dance Away"

MAPLE

This excellent new single from Christopher Ward is a natural for top airplay throughout Canada. A four point Cancon number, "Once In A Long Time" was produced by Jack Richardson, with horn and string arrangements by Allan MacMillan. Assisting Christopher are AWB's Steve Ferrone (drums), Stuff's Mark Egan (bass), a horn section comprised of Randy and Michael Brecker, Guido Basso, Moe Koffman and Rob McConnell. Jack Waldman and Sandy Torrano are featured on piano and guitar, respectively. A tremendous number from start to finish, "Once In A Long Time" should firmly establish Christopher throughout Canada.

wea  
MUSIC OF CANADA, LTD.

## Haig boosts single with club dates

Heather Haig is only eighteen years old and is still working on her first year on the nightclubs, has already achieved success with what is considered one of the first obstacles encountered in this profession. Through her strong and talented performances, coupled with the superlative back-up of the group, White River, she has constantly played to full houses. A couple of recent appearances to demonstrate this include the Casablanca in Grimsby (Jan 24-29) and the Orchard Park in Toronto (Jan 31-Feb 5). The Casablanca, engulfed in the worst snow-storm in memory, drew large crowds all week which increased to full houses on the weekend. Obviously, the people remembered her from her first engagement there. Her first appearance at the Orchard Park was marked by exceptionally large crowds from the very first evening! Again the weekend brought packed houses.

Haig's enviable performances have brought notice that can be depicted in another method: according to her manager, George Petralia, she is in very strong demand and is "booked steadily, well in advance". In order to gauge the approval of her show, it is definitely more important to consider the fact that she is booked for return engagements everywhere she has played.

Why is she received so well by the audiences? Certainly her own songs can't be disregarded as a factor -- for one-quarter of her show consists of her own recorded



songs; and with only four songs recorded during her short career to date, this is not a result of her format. Rather, an unbelievable number of requests for her own material brings this about. Manager George Petralia notes: "Of all the requests she receives, which are numerous, more than half are for her own songs."

Heather, nicknamed the princess of country music by her fans, has accomplished the difficult feat of appealing to the younger generation -- the teenagers. This

is extremely important to the growth and furtherance of country music, as opposed to rock and roll.

The success of Heather's debut in music has been strong, and will progress because she has the ability and the desire to make her career flourish.

Haig's most recent single release, *Out Of Order*, has been gaining country programmer attention over the past few weeks. The flip, *It's Late*, has also been picking up playlist adds across the country.

KMA records presents  
**DIARY** from  
Jimmie Knox &  
Thee Group

KMA

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KMA records, Ottawa  
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KM 1948 45 RPM

*Diary*  
"the one  
that has a lack  
& key"

\*watch  
for  
it

MA  
PL

AN APPEAL *continued from pg. 33*

Plans were being made to include the public in what is known in the industry as "showcasing," where entertainers perform one after another in an informal setting. It's a lively, spontaneous entertainment, and the public would have an opportunity to see and hear the many different styles of country.

Plans for other activities were in the works as well, but unless Mr. Grealis changes his mind, Ottawa will not host this year's Big Country Awards.

If I may be allowed, on behalf of Ottawa area country fans I appeal to Mr. Grealis not to pull Big Country out of Ottawa because of one comment by one member of one organization.

Country has a large following in this area, as can be shown by the ratings of CKBY Radio, and attendance at country concerts in the National Arts Centre.

The CCEA attitude is unfortunate, but it is not a new attitude, and it is not an attitude held only by the CCEA.

The way to overcome that attitude is to hold Big Country in Ottawa, send invitations to local entertainment organizations, and let them judge the talent for themselves.

Perhaps, just perhaps, that will end comments about second-line and third-line Canadian talent.

## KEEP PLUGGING

In his RPM editorial Mr. Grealis said the CCEA comment "will take a long time to live down." Perhaps, but it will take a lot longer to live down if the industry pulls out and heads for more friendly territory.

The only way to change the attitude of many Canadian entertainment organizations is to keep hitting them over the head until they quit using an artist's nationality as a qualifying adjective to their talent.

A good many blows can be struck by holding this year's Big Country Awards convention in Ottawa.

Ottawa area artists in all fields need and deserve the support of RPM because of its prominence as a national trade publication. If they are abandoned this year, what does that mean for the future?

I appeal to you, Mr. Grealis, to hold Big Country in Ottawa this September.



KEEP IT COUNTRY  
johnny murphy

I've been meaning to mention Jerry Warren's latest single effort, "Any Judge Of Sadness", but it just kept slipping my mind. However, with that record climbing to number three on the last Charlie Russell chart, my memory was jogged at the right moment. I've had occasion to play that first class side by Jerry, another of his own tunes, the last couple of Sundays on CKFH, and I have been very much impressed with his effort. I'll go as far as to say it's his best ever. A note in passing; good ol' Charlie has that super ballad by Donna Ramsey up there in his number one record spot. Before You Say Goodbye, written by the singing

lady's better half, Lee Roy, certainly has everything it needs to be her biggest hit ever. Nice to see it doing cross-over numbers on the RPM pop charts as well.

Wonder if Michael T. Wall's next business undertaking will be a lingerie store? If one is to believe the word out of Molly Nightengale's (Molly & Me) Club these days it appears that Michael T. just might give Tom Jones a run for his money. The one difference in the reaction to Michael T's recent performances is that the ladies are throwing undergarments on stage, but unlike the items purportedly tossed at Jones, this time the gals are throwing strikes with their bras. Apparently it is all inspired by Mike's current hit song, 18 Hour Bra (Sweet Nellie). The Singing Newfoundlander hastens to assure any who may be concerned that his act remains as uplifting as ever and any lady who parts with her cups must remain modestly covered. Wall's latest Banff album, On Stage At Molly & Me, is a big seller.

A delight this week to report that your reporter has been able to rejoin the deejay fraternity, and in so doing to keep it country. Thanks to my old buddy, Barry Nesbitt, I'll be doing a regular nightly gig on CKFH, Toronto. Two months on the side lines can be a real drag, friends. Correspondence and/or items for this space can be addressed to me in care of CKFH, 1 Grenville Street, or to 33 Wood Street, Apt. 1701, Toronto, M4Y 1A5. Let's hear from you wherever you happen to be.

Willie Nelson, with his shoulder length locks cut short and his face clean shaven, is about to make it on the silver screen. Willie starts work on a straight dramatic role in a flic to be entitled "Gone To Texas" in April. One of his co-stars will be Ty Hardin. Willie is to play the role of a bounty hunter in pursuit of a wanted outlaw. He will not sing in the movie, but Willie is writing the entire musical score for the picture's soundtrack. Should this turn out to be the success Willie is hoping for, then he'll be doing a picture in the not-too-distant future based on his gigantic concept album, Red Headed Stranger.

I see where the Snowbird is about to get our Bluejays off to a flying start. Who better, I ask you, to sing the National Anthem on opening day at C.N.E. Stadium for the new American League Bluejays than Anne Murray. No, she won't be singing Snowbird, she'll sing our official anthem as the new Toronto club goes against the Chicago White Sox on April 7. This is just the beginning of a very busy Spring season for Anne which includes a May 21-23 stand at the opening of The Forum at Ontario Place, with a twenty-five piece orchestra no less. It'll be Anne's first appearance at the Lakeshore, open-air location.

Charlie Farquharson through his alter-ego, Don Harron, has become a partner in a new supper-club venture in east suburban Metro. Don and his partners have acquired the former Annandale Golf And Curling Club in Pickering. They'll be headlining top line attractions in the dining room, renamed Charlie Farquharson's Place. Opening act was Burton And Honeyman currently riding the country charts with a terrific hit tune, Back On The Road Again.



## Country Picks

## NEEDING YOU

Barbi Benton  
Playboy 6094X-M  
(Chuck Jackson/Marvin Yancy)  
Butler/Chappel (ASCAP)  
Prod: Robert Appere  
No studio credit

## SHE'S LOOKING BETTER

EVERY BEER  
New Riders Of The Purple Sage  
MCA 40591-J  
(John Shine)  
West Berkeley Sound/Polo Grounds  
Prod: Bob Johnston  
No studio credit



## I REMEMBER YOU LORD

Scrunchi's featuring  
J.Terry Hynes  
Ocean 178  
(J.Terry Hynes)  
No publishing credit (CAPAC)  
No producer or studio credits

ABC-Dot have done a Beatle number on Johnny Carver. Johnny's single, Sweet City Woman (the Rich Dodson tune) has been doing some considerable chart business for the artist. While it is still very hot, producer Ron Chancey has released another single by Johnny, Living Next Door To Alice. This may well establish a country music precedent, two singles simultaneously on the same label by the same artist.

Brian Ahern married Emmylou Harris Jan 10th in Halifax.

COUNTRY  
RADIO  
ADDITIONS

## BRIDGEWATER

CKBW (Gary Richards)

Charted

- \* (35) Stealin' Feelin'-Mike Lunsford
- \* (29) She's Pulling-Mickey Gilley
- \* (37) I Am The Eagle-Rhett Davis
- 49 (27) Lucille-Kenny Rogers
- \* (30) Paper Rosie-Gene Watson

## CHARLOTTETOWN

CFCY (J.P. Gaudet)

- 28 Southern Nights-Glen Campbell
- 14 My Mountain Dew-Charlie Rich
- \* It Couldn't Have Been-Johnny Duncan

## COBOURG

CHUC (Rick Kevan)

- \* (1) Next Door To Alice-Smokie

Playlisted

- 42 I Am A Cider Drinker-Wurzels
- \* Just You And Me-Dottie West
- \* Circle Of Friends-Jim Woodyard

## 13 Rap Your Love-Lynn Anderson

\* Holiday Inn-Buck Owens

## FORT MCMURRAY

CJOK (Spence Cherriere)

Charted

- \* (1) She Gives It All-Conway Twitty
- 26 (24) Southern Nights-Glen Campbell
- 16 (25) Wiggle Wiggle-Ronnie Sessions

## FREDERICTON

CFNB (Bill Scott)

Charted

- 30 (1) Winfield Amateurs-Ray Griff

COUNTRY *continued on pg. 39*

# RE/M Country Playlist

March 12, 1977

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

A&M	W	Motown	Y
Capitol	F	Musimart	R
Columbia	H	Phonodisc	L
Condor	C	Polydor	Q
GRT	T	Quality	M
London	K	RCA	N
MCA	J	WEA	P

1 2 (6)	SAY YOU'LL STAY UNTIL TOMORROW Tom Jones Epic 8-30308-H	26 42 (3)	SOUTHERN NIGHTS Glen Campbell Capitol 4376-F
2 10 (8)	CRAZY Linda Ronstadt Asylum 45361-P	27 43 (2)	ADIOS AMIGO Marty Robbins CBS 3-10472-H
3 4 (9)	MOODY BLUE Elvis Presley RCA 10857-N	28 20 (10)	BABY YOU LOOK GOOD TO ME TONIGHT John Denver RCA 10854-N
4 8 (6)	TWO LESS LONELY PEOPLE Rex Allen Jr. Warner Brothers 8297-P	29 36 (4)	ON THE ROAD AGAIN Burton & Honeyman Condor 97-135-C
5 1 (10)	NEAR YOU George Jones & Tammy Wynette Epic 8-50314-H	30 19 (9)	THE LAST OF THE WINFIELD AMATEURS Ray Griff Capitol 4368-F
6 6 (10)	IT'S MY PARTY Carroll Baker RCA PB50305-N	31 49 (2)	SHE'S GOT YOU Loretta Lynn MCA 40679-J
7 7 (10)	UNCLOUDY DAY Willie Nelson CBS 3-10453-H	32 34 (6)	BEFORE YOU SAY GOODBYE Donna Ramsay Broadland 2216X-M
8 15 (5)	SHE'S JUST AN OLD LOVE TURNED MEMORY Charley Pride RCA PB10875-N	33 35 (10)	I'D LIKE TO TELL YOU Glory-Anne Carriere Royalty R1000-37
9 5 (12)	LIARS ONE, BELIEVERS ZERO Bill Anderson MCA 40661-J	34 21 (13)	ARE YOU READY FOR THE COUNTRY Waylon Jennings RCA 10842-N
10 3 (11)	WHY LOVERS TURN TO STRANGERS Freddie Hart & The Heartbeats Capitol 4363-F	35 .... (1)	THE MOVIES Statler Brothers Mercury 73877-Q
11 26 (4)	HEART HEALER Mel Tillis MCA 40667-J	36 46 (2)	SUNDAY SCHOOL TO BROADWAY Anne Murray Capitol 4375-F
12 16 (5)	DESPERADO Johnny Rodriguez Mercury 73878-Q	37 39 (6)	DON'S BARBER SHOP Ralph Carlson Snocan 128
13 17 (10)	SING A SONG OF LOVE The Family Brown RCA 50308-N	38 40 (5)	ISN'T THAT A REASON FOR GOODBYE Chris Nielsen Royalty R1000-39
14 24 (5)	MY MOUNTAIN DEW Charlie Rich RCA PB10859-N	39 50 (2)	JUST CAME HOME TO COUNT THE MEMORIES Cal Smith MCA 10671-J
15 25 (3)	IF LOVE WAS A BOTTLE OF WINE Tommy Overstreet ABC/Dot 17668-T	40 47 (2)	LUCILLE Kenny Rogers United Artists UAXW929Y-F
16 9 (8)	WIGGLE WIGGLE Ronnie Sessions MCA 40624-J	41 44 (4)	WOULD YOU STILL LOVE ME Mike Graham Amber 114-K
17 13 (11)	WAYLON'S T SHIRT Dick Damron Condor 97133-C	42 48 (2)	I'M A CIDER DRINKER Wurzels Attic 151-K
18 18 (6)	NEW KID IN TOWN Eagles Asylum 45373-P	43 .... (1)	YOU'RE FREE TO GO Sonny James CBS 3-10466-H
19 29 (3)	WRAP YOUR LOVE AROUND YOUR MAN Lynn Anderson CBS 3-10476-H	44 .... (1)	MOCKINGBIRD HILL Donna Fargo Warner Brothers 8305-P
20 14 (12)	LET MY LOVE BE YOUR PILLOW Ronnie Milsap RCA 10843-N	45 .... (1)	PLAY GUITAR PLAY Conway Twitty MCA 40682-J
21 41 (3)	TORN BETWEEN TWO LOVERS Mary MacGregor Ariola America 7638-N	46 .... (1)	I'M NOT EASY Billie Jo Spears United Artists 935Y-F
22 12 (12)	SAYING HELLO SAYING I LOVE YOU Jim Ed Brown & Helen Cornelius RCA 10822-N	47 .... (1)	{You Never Can Tell} C'EST LA VIE Erinymou Harris Warner Brothers 8239-P
23 23 (4)	RACE AMONG THE RUINS Gordon Lightfoot Reprise 1380-P	48 .... (1)	DON'T THROW IT ALL AWAY Dave & Sugar RCA PB 10876-N
24 11 (9)	RIDIN' RAINBOWS Tanya Tucker MCA 40650-J	49 .... (1)	HEY GOOD LOOKIN' Bob Lucier Canadian Talent Library 2005
25 27 (5)	JULIE I THINK IT'S GOING TO RAIN Dallas Harris Broadland 2217X-M	50 .... (1)	COUNTY LINE Tim Williams Maple Haze 7628


**COUNTRY  
CANCON  
TRACKING**
**WOULD YOU STILL LOVE ME**

Mike Graham - London AMB 114  
(49) CJCN CFSS CFCY CHFX-FM CJCB  
CKCL CFNB (39) CJCJ CFCF CJAD CKPC  
CKPC-FM CFCO CKCB CKDR CFOB  
CFMK-FM CKKW CKLY CKBY-FM CHOV  
CHEX CFGM CKTB CKSO CKSO-FM  
CBL CFRB CKFH CHOW CKLW-FM  
CKNX CHFC CKRM CKSW CFAC CJDV

CJCA-FM CJOK CKTA CFOK CKEK  
CFFM-FM CJJC CKSP CJAT CKWX CJVI  
CHOO  
GREAT CANADIAN TRUCKING MAN  
Bill Hersh - Soundaround SSE-7625  
(35) CFCO CFCW CFCY CFNB CFOB  
CIOK CIGO CJCJ CFCY CHCL CHCM  
CHWO CJCA-FM CJDV CJDC CJNB CJOI  
CJTT CJYR CKBW CKCK CKCQ CKDY  
CKEC CKLY CKNX CKPC CKQR CKRM  
CKSA CKSP CKSW CKTA CKTB-FM  
CKWL  
ONE MORE TIME

Nancy Nash-Mustard M-101  
(30) CFCY CJFX CKEN CBM CFTJ CKBY-FM  
CKAR CRBC CJGX CFRN CJCA-FM

CJYR CKYL CIOK CFWB CKQR CKGF  
CFMF-FM CKTK CKBX CKOO CJCI CKPG  
CKJS CHTK CINL CKCQ CKSP CIVH  
CKWL  
LAUREL & HARDY  
Will Millar - Stony Plain SPS 1004  
(26) CFJR CING CKDR CKAP CJRL  
CFMK-FM CKLY CFOR CKTB-FM CHOK  
CHFI-FM CKEY CKWW CJLS CJVR  
CJNB CFQC CKSW CFSL CHQT CJCA  
CKUA CKUA-FM CFVR CKOK CHTK  
CHGB

**DON'T MISS C15**
**BEST OF SMILEY BATES**

Smiley Bates  
TeeVee International TA-1061  
A good cross section of music by the man who has sold more country records in Canada than any other artist. Included in the 20 song collection are a few instrumentals, The Wa Wa Special and Charlie's which should delight guitar players with clean, sharp guitar picking. Condor who normally handle Bates have coordinated release with TeeVee.

**JOHNNY CASH**

The Last Gunfighter Ballad  
CBS KC 34314-H

Johnny Cash goes home on this set. Sharing the production with Charlie Bragg, Cash works with a small recording personnel, adding simple overtones to his hard luck songs with constant references to his home with songs such as Ridin' On The Cotton Belt and That Silver Haired Daddy Of Mine. Actual Family appearances are made by wife June Carter on T. Smith's The Far Side Banks Of Jordan and by Tom Cash helping produce That Silver Haired Daddy Of Mine.

**MOE BANDY**

I'm Sorry For You, My Friend  
CBS KC 34443-H

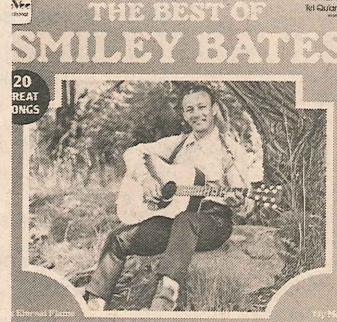
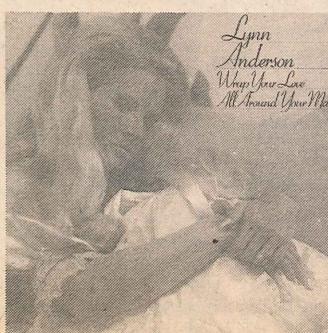
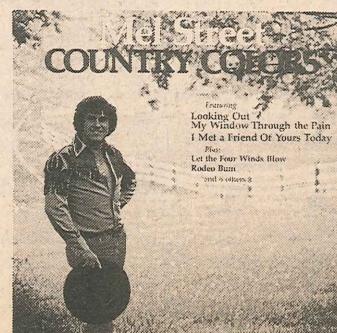
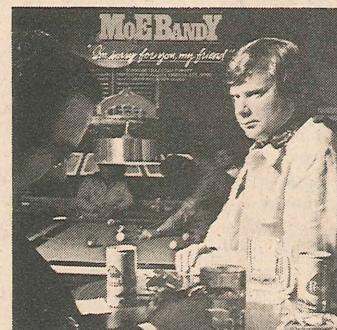
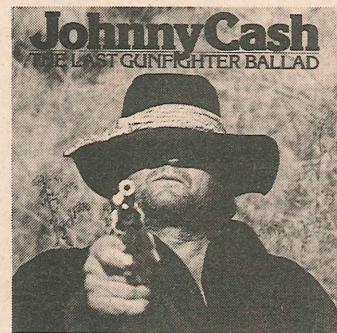
Producer Ray Baker and engineer Lou Bradley bring steel guitar, fiddle and harmonica up front and centre. Full country vocals by The Jordanaires and The Nashville Edition are not neglected nor misused. Among the selections recorded on this set are Lynn Anderson's So Much For You, So Much For Me, titled cut, penned by Hank Williams.

**MEL STREET**

Country Colors

GRT 9185-8015-T

Having admired and worked with Mel Street since the release of Borrowed Angel in 1972 Dick Heard has produced Street's latest. The arranging for all songs, half which were written by Street, was shared by Heard, Jim Prater (who produced Virginia's Song) Session Leader Gary Paxton and Street himself. Contains his most recent single release, Lookin' Out My Window Through The Pane.


**DUNLEATH**

**DUNLEATH**

Legend Of Dunleath  
Soundaround Int'l SSF7609  
Producer Earl Brown could have himself a winner with this quartet of Brent and Bruce Brown, Wesley McDonell and Joe Nardi. Country-folk with good listening-to lyrics - all original from the group. Shows off capabilities of Calart Studios (Regina). Mastering was done at JAMF in Toronto. We like Hear The Rain.

**RHETT DAVIS**

For My Friends

Broadland BR 1940-M

A fresh new talent out of Music City who could catch fire as a songwriter as well as performer. Nice delivery on up-tempo items and stretched vocals on ballads where they count. Good single material with I Am The Eagle and Meet Me In Atlanta. Nice job on Orbison's Crying.

**BILL & SUE-ON HILLMAN**

The Hillman Express

Maple Grove MGS 1006

Clever lyrics by Bill Hillman puts him in a class by himself. Most of the production done at Winnipeg's Century 21 studio however one standout is Down Down Down, which was produced at Gooseberry Sound Studios in London, England, where they also cut Farther Away, Shelter and Walkin' Wreck. Nice blend of vocals and instrument backup. Looking for a contemporary country song? Read some of the verses on the jacket.

**LYNN ANDERSON**

Wrap Your Love All Around  
Your Man

CBS KC 34439-H

Latest set from popular country star with the title cut already scoring on the RPM country playlist. Anderson is exceptional with Feelings, Let You Love Flow and A Little Bit More. This arrangement forecasts easy listening for Anderson fans of these current AM successes. Continuity created by writer J. Cunningham is not lost as he provides a well suited impression of Anderson following up on the title song with selections This Girl Is Country Wise and Sweet Talkin' Man. Glenn Sutton produced.

# Classified

Help Wanted ads appear in RPM free of charge. Our usual low ad rates apply to non-help wanted ads and any ads that require an RPM box number. Free ads must be mailed or telexed to RPM by Tuesday noon to appear in the next issue. Free ads will not be accepted on the telephone. Limit the copy to 25 words or less. Regular rates for classified and radio action ads - 50 cents per word or call letters (minimum 25 words or \$12.50). Name, address and telephone number to be included in word count. Address all ads to: RPM Magazine, 6 Brentcliffe Road, Toronto M4G 3Y2.

## ANNOUNCERS WANTED

CFTR, Canada's fastest growing station, is interested in hearing from announcers. Please forward tape and resume to Dan Plouffe, 25 Adelaide St. East, Toronto, Ontario M5C 1H3

## NEWS & ON-AIR EXPERIENCE WANTED

Need talent to fill positions opening up in near future, both news and country-jocks. Station is into solid country. Interested? Contact: John Aune, CFRY, Portage la Prairie, Man. (204) 857-5111.

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Over 100 items for sale. Cartridge machines, tape machines, monitoring equipment. Remote control - line amplifiers - turn tables. Ideal for standby equipment. Most equipment in working order. For complete equipment list and prices contact Jim Gauld, Director of Technical Services, CJRL, P.O. Box 2490, Kenora, Ontario, P9N 3X8. (807) 468-3181 Telex 07-592 549.

## EVENING ROCKER

CFPA Thunder Bay requires a cooker. Position available in near future. At least one year experience for this great market of 130,000. Send tape and resume to: Jim Parker, CFPA Radio, Box 2747, Thunder Bay, Ontario.

*COUNTRY continued from pg. 36*

- 14 (35) Mountain Dew-Charlie Rich
- 26 (37) Southern Nights-Glen Campbell
- 39 (38) My Memories-Cal Smith
- 48 (39) Don't Throw It All-Dave & Sugar
- \* (40) Plain & Simple-Glen Logan

CAMROSE/EDMONTON  
CFCW (Hank Secord)  
Charted

- 3 (1) Moody Blue-Elvis Presley
- 26 (19) Southern Nights-Glen Campbell

Playlisted

- \* Rodeo-Karl Erikson
- \* Build A Bridge-Joyce Smith

HALIFAX  
CHFX-FM (J. Gold)  
Charted

- 3 (1) Moody Blue-Elvis Presley
- 43 (21) You're Free To Go-Sonny James
- 13 (25) Wrap Your Love-Lynn Anderson
- \* (26) It Couldn't Have-Johnny Duncan
- 27 (27) Adios Amigo-Marty Robbins
- 37 (30) Don's Barber Shop-Ralph Carlson
- 44 (PH) Mockingbird Hill-Donna Fargo

Playlisted

- \* Paper Rosie-Gene Watson
- 50 Hey Good Lookin'-Bob Lucier
- \* Long Distance-Gary Morris

KAMLOOPS  
CFFM-FM (Al Saville)  
Playlisted

- \* Paper Rosie-Gene Watson
- \* Love To Know-Bob Ruzicka
- \* So Long-Russell Thornberry
- \* To Love Her-R. Harlan Smith
- \* Ich Liebe Dich Nicht-Danny Hooper

KINGSTON  
CFMK-FM (Dave Cunningham)  
Charted

- \* (1) Miss Claudi-Mickey Gilley
- \* Guitar Truck Drivin' Man-Ian Tamblyn
- \* Light That Candle-Ray Smith
- \* Paper Rosie-Gene Watson
- \* Easy Look-Charlie Rich
- \* One More Time-Nancy Nash

LINDSAY  
CKLY (Tex Bagshaw)  
Charted

- 17 (1) Waylon's T-Shirt-Dick Damron
- 21 (28) Two Lovers-Mary MacGregor
- 43 (30) You're Free To Go-Sonny James
- \* (PH) Love To Know-Bob Ruzicka
- I'm All Wrapped Up-Don Gibson (LP)

MEDLEY  
CHCL (June Mitton)  
Charted

- \* (1) Rendezvous-Johnny Duncan

- 22 (23) Saying Hello-Brown & Cornelius
- 25 (24) Julie-Dallas Harms
- \* (29) Love Is Only Love-Johnny Carver
- Alberta Entertainers-Various Artists (LP)

PEMBROKE  
CHOV (Mike Beard)  
22 (1) Saying Hello-Brown & Cornelius  
Charted

- 46 (29) I'm Not Easy-Billy Joe Spears
- \* (30) To Love Her-R. Harlan Smith

Playlisted

- \* So Long-Russell Thornberry
- 26 Southern Nights-Glen Campbell
- 36 Sunday School-Anne Murray

PETERBOROUGH  
CHEX (Rick Allan)  
Playlisted

- 45 Play Guitar Play-Conway Twitty
- \* She's Pulling Me-Mickey Gilley
- 46 I'm Not Easy-Billie Jo Spears
- \* Easy Look-Charlie Rich
- \* It Couldn't Have Been-Johnny Duncan

SYDNEY  
CJCB (Arna Holloran)  
Charted

- 20 (1) Let My Love-Ronnie Milsap
- 14 (32) Mountain Dew-Charlie Rich
- 8 (33) Memory-Charley Pride
- 12 (36) Desperado-Johnny Rodriguez
- 25 (40) Julie-Dallas Harms

TORONTO  
CFGM (Joe Letresne)  
Charted

- 28 (1) Baby, You Look Good-John Denver
- 11 (19) Heart Healer-Mel Tillis

TORONTO  
CKFH (Jack Winter)  
Charted

- 40 (23) Lucille-Kenny Rogers
- 35 (25) The Movies-Stalther Bros.
- 29 (26) On The Road-Burton & Honeyman
- 26 (27) Southern Nights-Glen Campbell
- 15 (29) Bottle Of Wine-Tommy Overstreet
- 39 (30) Memories-Cal Smith
- 5 (1) Near You-Jones & Wynette

Playlisted

- \* Play The Music-Little David Wilkins
- \* She's Pulling Me-Mickey Gilley
- 48 Don't Throw It-Dave & Sugar
- \* Where Did It Go-Judy Reimer
- \* I Am The Eagle-Rhett Davis

VICTORIA  
CJVI (Helen Moulton)  
Charted

- 5 (1) Near You-Jones & Wynette
- 23 (33) The Ruins-Gordon Lightfoot
- \* (34) Red Winged Blackbird-R. Sawyer
- \* (35) What Kind Of Fool-B. Shaw

Playlisted

- 29 On The Road-Burton & Honeyman
- \* To Love Her-R. Harlan Smith

WINDSOR  
CKLW-FM (Ron Foster)  
Charted

- 1 (1) Tomorrow-Tom Jones
- \* (33) Sam-Olivia Newton-John
- \* (35) She's Pulling Me-Mickey Gilley
- \* (36) Lovin' Arms-Sammi Pruet
- \* (39) Living A Lie-Jeanne Pruett
- \* (40) Texas Angel-Jacky Ward

WINGHAM  
CKNX (Iona Terry)  
Playlisted

- 40 Lucille-Kenny Rogers
- 4 Lonely People-Rex Allen Jr.
- 27 Adios Amigo-Marty Robbins
- \* Stealin' Feelin'-Mike Lunsford
- \* Light That Candle-Ray Smith
- \* Go Home Cheater-Carmen Monkey

WOODSTOCK  
CJCJ (Charlie Russell)  
Playlisted

- \* (1) Children-Nat Stuckey
- \* My Lady-Charlie Rich
- \* What Kind Of Fool-Brian Shaw
- \* Beer Drankin' Music-Wunderfuls
- \* Mama Take My Hand-Roxanne Goldade
- \* She Never Knew Me-Don Williams

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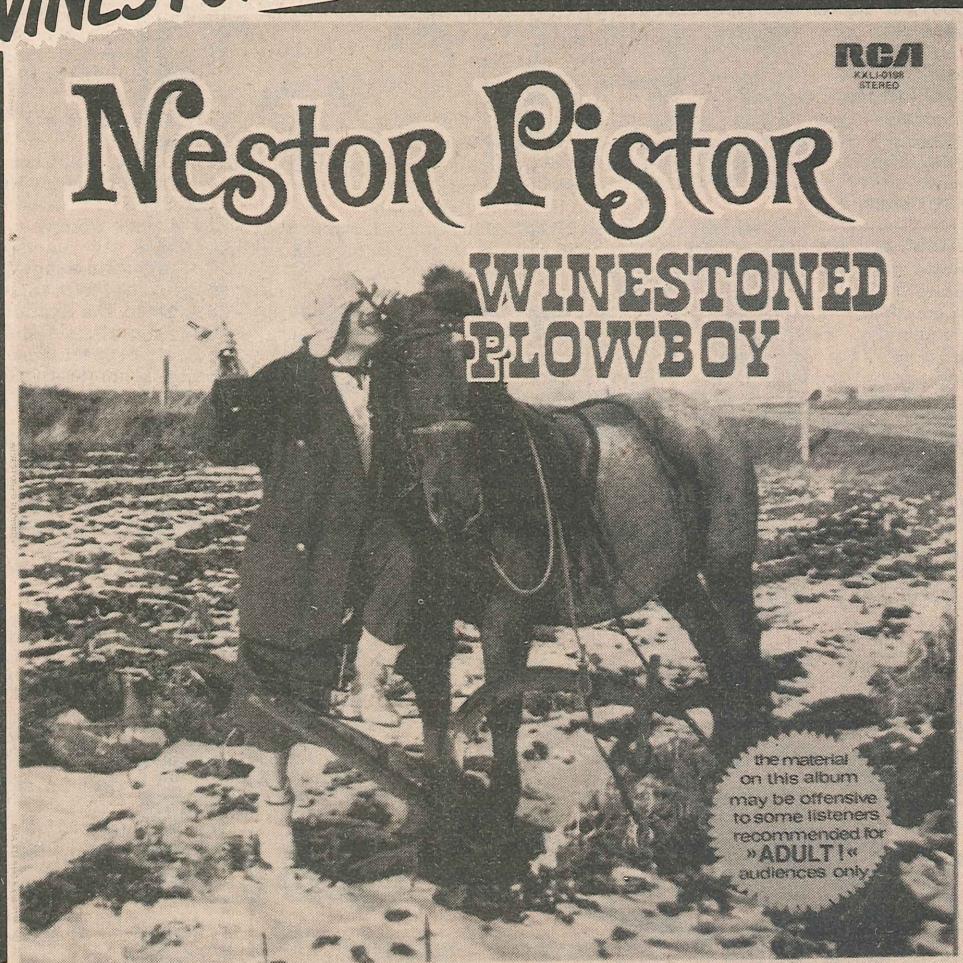
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