

RPM Weekly

April 2, 1977
Volume 27 No. 1

60 CENTS



JUNO AWARDS
★ Special Issue ★

RCMP - A tool of interpol???

According to several well-informed observers of the music business, the recent busting of the Stones' Keith Richard may very well have been an Interpol harrasment in which Canada's national police force, the RCMP, played an integral part. Much is expected to come to light at a later date but there is apparently a great deal of confusion between the RCMP and the Toronto police force as to where the information came from.

Consensus of opinion among many in the industry is that the bust is going to discourage artists and groups coming to Canada to record and it could also effect concert dates. Rod Stewart among others, recently cancelled out. He's not known to be a drug user but sources close to him claim that he just doesn't want to be subjected to RCMP or local police hasseling. Rumours are beginning to surface within the industry that several name groups will avoid Canada on their North American tours.

Economically-speaking, cancelling out of recording dates by internationally-known recording groups will mean the loss of hundreds of thousands of dollars. This money would be spent on the studio itself, hiring of studio musicians, hotel accommodation, limousine rental and whatever other goodies are necessary for a three to six week stay. In the case of Stewart he stands to lose up to \$150,000 in taxes by not recording in Canada, a huge price for ease of mind.

One recording company official noted: "The word is out, 'you better watch it, there's a purge on in Canada', and depending on the outcome of the Richard case, the feeling of animosity could grow in the international market".

Rolling stones re-sign with Atlantic records

Ahmet Ertegun, Chairman of Atlantic Records, has announced the re-signing of the Rolling Stones for distribution of their product in North America including Canada. Stones' product is released on their own Rolling Stones label.

Since their original signing with Atlantic in April of 1971, they have had three gold albums in Canada with *Exile On Main Street*, *Made In The Shade* and *Black And Blue*. They have three platinum for *Sticky Fingers*, *Goat's Head Soup* and *It's Only Rock 'N Roll*.

CBC TV to rebroadcast '73 rock music movie

The CBC-TV network will air a National Film Board-produced one-hour documentary on the development and influence of rock music Saturday March 26, 4-5 p.m.

The film, made in 1973 by director Jacques Bensimon, was originally aired on CBC three years ago. It features appearances by The Rolling Stones, Alice Cooper, The Stampeders, Ronnie Hawkins, Michel Pagliaro and Crowbar.



The Rolling Stones at above CHUM sponsored party at Toronto's El Mocambo, have cancelled out their Sounds Interchange recording date because of law harassment.

Another record company spokesman noted: "I'm not condoning the use of drugs but this is their lifestyle and as long as they aren't into the pusher business they should enjoy the same privileges as any ordinary tourist".

Jeff Smith, who heads up Sounds Interchange Studios in Toronto, told RPM:

"The Stones would be recording an album here right now if it wasn't for the bust". Sounds interchange did overdubs on the Stones' live session and laid down some demos with Richard which would have led to a studio session. Smith believes the Richard incident will hurt business in Canada.

CRIA chart to get "dry run" RPM will feature industry chart

The Canadian Recording Industry Association has advised RPM that their new charts will be available to RPM for publication in early May.

The charts will be "dry run" in April and the 50 singles and 50 albums will be the result of computer accuracy with dealers across Canada submitting their sales each week.

Members of the CRIA chart committee have leaked to RPM that the CRIA is proud of the fact that this is the first time a national chart will integrate both French and English product. The chart will be based on sales across Canada as reported by dealers in each sector and will give a true and

accurate picture of each weeks record sales.

The CRIA chart is part of the ongoing effort of CRIA to become known to the record buying public and the chart, which is available to newspapers and publications free of charge, is an attempt to promote record sales.

The regular charts that are presently featured in RPM (based on record store, radio station and record company reports) will continue to be featured as a guide to record availability.

The combination of French/Canadian and English record sales is a unique step by the industry to indicate, on a national basis, the record sales each week compiled against one another.

**DON'T MISS THE CANADIAN MUSIC INDUSTRY AWARDS
MONDAY MAY 30TH, 1977**

Simone Dina veep at Concept 376

Tom Wilson of Concept 376 in Toronto has announced the appointment of Simone Dina as his assistant in a capacity Ms. Dina refers to as "vice-presidnet in charge of



Simone Dina

shuck-n'-jive." In making the announcement, Wilson stated, "It's nice to have another body around here. Sam's background is very extensive. As an entertainer she's travelled the world. She's spent the last year working in business management and personal management. She's very experienced in the areas of television and radio. I'm just thrilled to have her joining the organization."

Concept are exclusive booking agents in Canada for such acts as the Hollies and Lavender Hill Mob.

Polydor brass turnout for Goddo debut date

Polydor's top executive from Germany and their Canadian offices headed up by president Tim Harrold accompanied by his sales and promotion staff, beefed up the label's club party for Goddo. The group were playing Toronto's Gasworks which coincided with the release of their new album, produced by Gary Cape.

Goddo is co-managed by Allan Katz and Martin Melhuish. The latter is a writer for Billboard, a U.S. trade magazine.

Garfield exits Mercury for Capricorn

Garfield, the seven man band recently nominated in the Juno awards for Best New Group, have signed a world-wide recording contract involving their present company Polydor and U.S. company Capricorn Records in Macon, Georgia. The agreement calls for three albums in a two

year period, distributed world-wide by Capricorn and in Canada by Polydor. Production arrangements are currently being made for immediate recording of the Toronto band. Garfield signed with the Mercury label in 1976, prior to their first album Strange Streets.

Canadian Music Industry Awards



MONDAY MAY 30th , 1977 Toronto Ballroom Hotel Toronto

A nation of faceless nobodies

In My Opinion is a weekly feature. Comments, viewpoints and opinion by our writers and the industry are featured each week. If you have something to contribute, send your copy to: In My Opinion: RPM Magazine, 6 Brentcliffe Road, Toronto M4G 3Y2. If your article is used, we will send you \$50. Deadline for submission, Tuesdays at noon.

Being part of a minority is not easy. One can suffer feelings of guilt, inferiority, dependence and so on. In fact this is what



IN MY OPINION

the Canadian music industry seems to be suffering from.

In a time when there is a void worldwide in the music industry, we find that we are so involved with petty squabbling that it appears we don't have enough time to do the job we are supposed to be doing - promoting Canadian talent.

We become upset when references are made to Canadian talent as second rate; we threaten lawsuits and even the boycotting of our nation's capital. Yet when it should be mandatory, we treat a U.S. tour or release as manna from heaven. Perhaps these comments by people outside the industry

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

- Pierre Juneau



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

are just reflecting our own opinion of ourselves.

How can an industry, controlled from outside our borders, really treat home-grown talent as an equal?

What percentage of their budget do these major record companies allocate to promoting Canadian talent?

Is it still as difficult as it once was for a Canadian group to obtain a work visa for the U.S.?

Must we depend on the government to stick up for our rights when we don't have the backbone to put ourselves on the starting line with the rest of the world?

Last year about 10 percent of the top albums and singles in Canada were Canadian. That isn't so bad considering our population is only 10 percent of that of

by Wm. Armstrong

the U.S. But only if we consider ourselves a satellite of that country.

Do we lack a sufficient amount of top rate performers? I don't think so. But it would seem that in a country so small, there is less room for the mediocre.

I think it's about time we got off our butts and started to develop a second string of entertainers to back up our first string, for we certainly do have a first rate line of performers.

What we don't have seems to be the people capable of developing artists who could mature and develop into world class entertainers five or six years from now.

What we need are people who know how to promote what we already have. And perhaps faith in the product we are trying to sell.

Anne Murray to record April/May in Toronto

Anne Murray will record her next Capitol album in Toronto starting early April and finishing mid May. Brian Ahern, who produced all but two Murray albums, will produce. Murray, who appeared on the Wolfman Jack Show (March 15), headlined the Sahara Tahoe (17-20) and The Nugget in Sparks, Reno (25-26) will make appearances at the Blue Jays inauguration (April 7), Turtle Creek Golf and Country Club, San Antonio, Texas (27-30), Ontario Place opening (May 21-23), concerts and TV

appearances in Japan (end May-June), weekend dates at Melody Fair, Buffalo and Cohasset, Mass (end June) and taping for three CBC specials to be shown over 18 months in Nova Scotia and P.E.I. (July).

Plans for the shows are currently undergoing negotiations following the success of her Keeping In Touch special which tabulated higher ratings than Six Million Dollar Man and Sonny And Cher. Manager Leonard Rambeau, will announce further performances before the end of March.

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Bruce Allen Talent opens Calgary offices

Vancouver-based Bruce Allen Talent Promotion, personal management and booking firm, has opened its first branch office, in Calgary. General manager of the new office is Dennis Tkatch.

The purpose of the new office is to better co-ordinate west coast acts into Alberta and to build up the entertainment industry there. Allen feels that Alberta acts have been locked into a local scene, due to the lack of ties between booking agents in the two provinces, and that Alberta and B.C. acts have therefore had difficulties getting exposure in each other's areas.

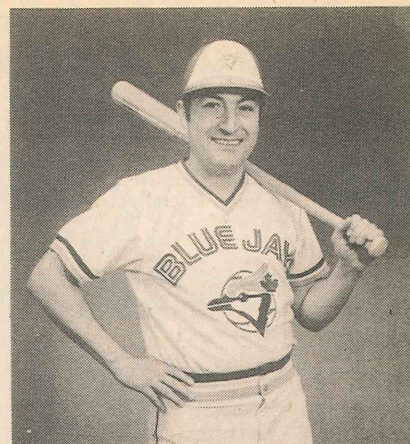
The firm will be taking on Alberta acts

Lococo pens Jay's Theme

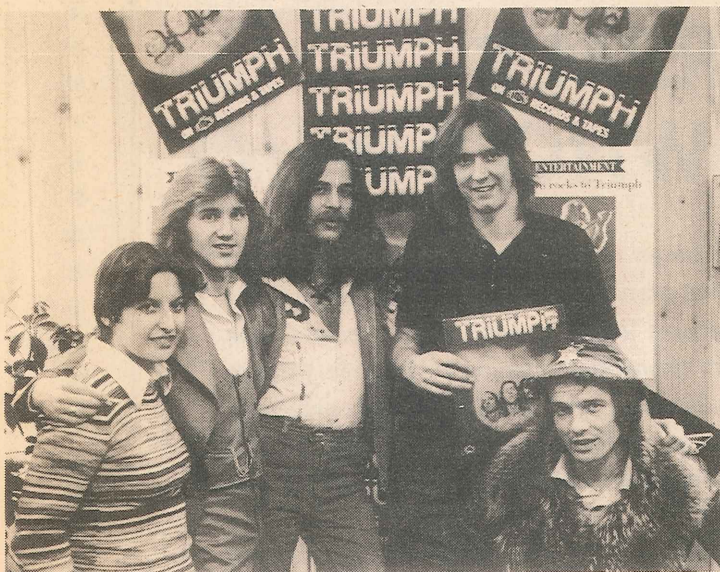
The Michael Lococo penning of The Blue Jays has been picked as the official song of the Toronto Blue Jays Baseball Club. Lococo heads up Little Guy Records, based in Niagara Falls, Ontario. The single was produced by Lococo and Paul Zaza at Zaza Sound Studios in Toronto and published through Cataract Music (BMIC).

TAKE A PROMO MAN TO LUNCH

and exposing them in B.C. Bruce Allen already has working relationships with other parts of Canada.



Michael Lococo



Attic's Triumph at their Buffalo Record Theatre autograph session (l to r) Heather Murray (Attic) Rik Emmett, Mike Levine of Triumph, Tom Drew (Record Theatre) and Triumph's Gil Moore.



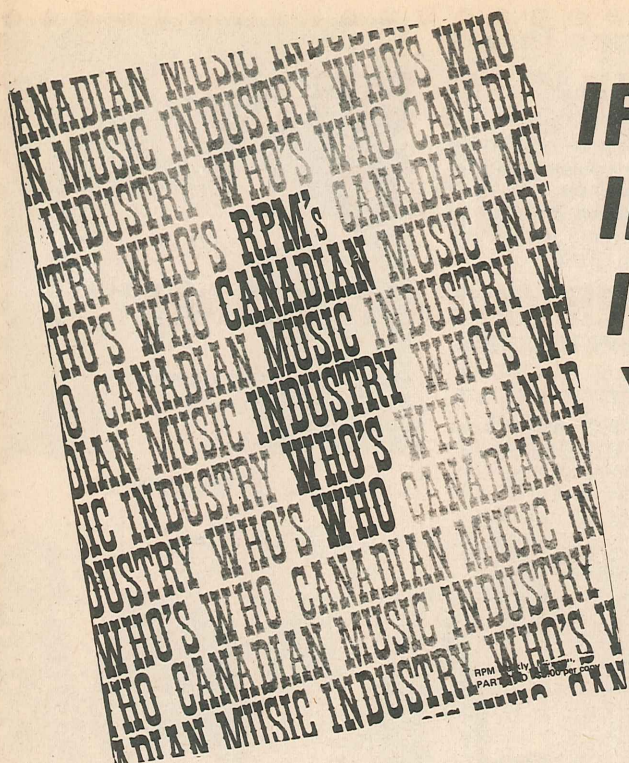
A&M's Jerry Moss (2nd from left) with Valdy and Hometown band at Ottawa date (l to r) Claire Lawrence, Geoff Eyre, Robbie King, Moss, Doug Edwards and cross-legged Shari Ulrich.



Gentle Giant at Montreal Forum (l to r) Kerry Minnear, Derek Shulman, Gary Green, Marck Morrell (Capitol) Ray Shulman Bill Rotari (Capitol) and John Weathers. (Feb 23)



Genesis at Maple Leaf Gardens (l to r) Jim Campbell (WEA) Tony Banks, Sam Charles (Cheap Thrills) Phil Collins, Peter Taylor (WEA), Chester Thompson, Mike Rutherford, Steve Hackett.



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.

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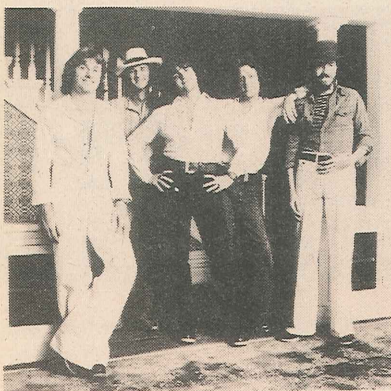
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Quality hosts breakfast panel



Taylor's Terry Trojek, Tony Deresti (CFCY-FM) CHUM-FM's Duff Roman and Tom Williams of Attic Records.



Happy crew of panelists with Quality's president George Struth (l) who picked up the breakfast tab for more than 200 delegates.



Quality's Joe Owens, J. Robert Wood of CHUM, Bob Hamilton who heads up Radio Quarterly Report and Taylor's Terry Trojek.



Attic's Tom Williams, Walt Grealis from RPM and Nevin Grant of CKOC Hamilton.

In lieu of a hospitality suite, Quality Records hosted a Tuesday morning breakfast and panel discussion on the role of secondary radio in Canada. Quality's Joe Owens moderated the panel, which consisted of Derek Steede of the Steede Report, Nevin Grant of CKOC Radio in Hamilton, RPM publisher Walt Grealis, Tom Williams of Attic Records, Duff Roman of CHUM-FM, Tony Deresti of CKCY, Sault Ste. Marie, racker Terry Trojack of Taylor's

Record Sales, Bob Hamilton of Radio Quarterly Report in the U.S., and CHUM's J. Robert Wood.

Owens began proceedings by explaining that the purpose of the panel was to define secondary radio as it applies to Canada, in particular light of Sward's comments of the previous day that private broadcasting is in strong condition.

Steede, who has been publishing his tip sheet for three years, stated that one of the

problems is that of broadcasters playing good records, but the record companies aren't making them readily available. He doesn't believe in secondary markets - all areas are selling markets, and he feels we should use every market we can as such.

Nevin Grant, speaking next, noted CKOC is both a major and a secondary station, or both. He pointed up the problem that due to the demographic nature of Canada, all but two or three stations would

be considered secondaries on a U.S. scheme. As a result of vast land and sparse population, promo and availability are major problems. In addition, he finds rackers unsympathetic to secondary markets.

Grealis echoed Steede's thought that all markets are important, and that areas such as Thunder Bay and Sault Ste. Marie don't consider themselves secondary. He also noted that one of the problems in Canada is that we only concentrate on two markets, while Quebec works all its markets.

Williams mentioned the lack of respect of the majors toward the secondary markets as a problem in using the secondaries to break a record. Another problem is that in a distant market, even if a record is top ten, he may only move 50 copies, making 50 cents - not even enough for a phone call to promote the record.

Roman stated that the Toronto area is the only major market in Canada, but qualified the statement by agreeing that other markets often do major work. He noted that the radio stations are responsible to the public, not to the record company. Roman implored record companies to help the broadcasters fulfill their promise of performance by hyping local names rather than internationals, supporting the artists, furnishing bio and servicing the stores.

Deresti, programmer at CKCY-FM, whose total audience ranges from two to five hundred thousand, doesn't consider his station secondary, in the sense that his concern is with his market, which is primary to him. His strongest concern is with revenue, and he uses a 40 song playlist. In terms of Cancon, he feels that Quebec sets a good example, and would have liked to see a

Quebec panelist.

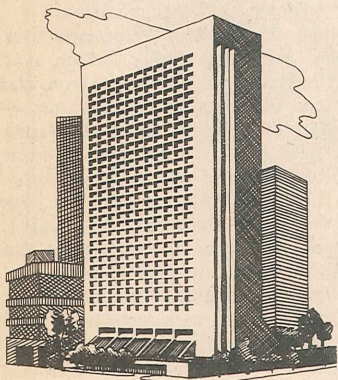
Trojak noted that Taylor's carries singles throughout Canada. The different stores he services try to match the singles they carry to what the stations are playing. He felt justified in shipping singles from major charts since, he claimed, secondaries sell records but have no influence, and charts, rather than playlists, sell them. He wondered why stations play records which are not yet available.

Hamilton emphasized that whereas radio seems to be doing very well, there are a number of threats to its strength. At its best, it captures 15 percent of the possible market. Other music media, such as improved record equipment, cassettes, and improvements in other electronic enter-

QUALITY continued on page 10

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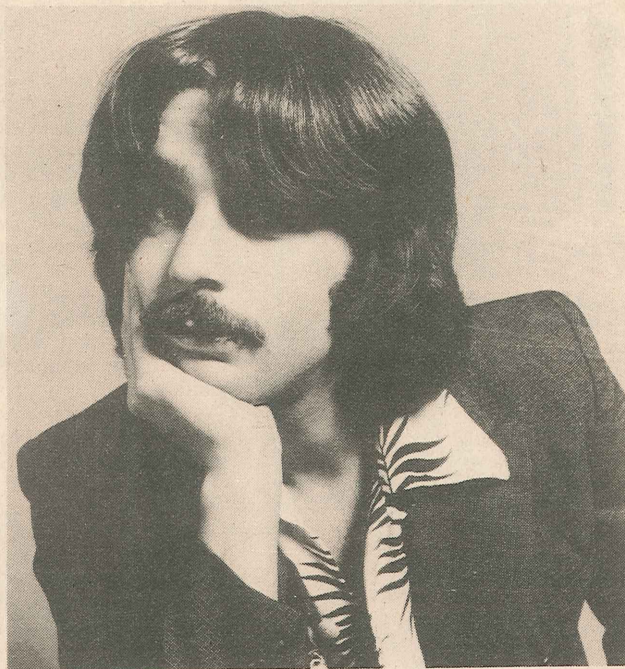
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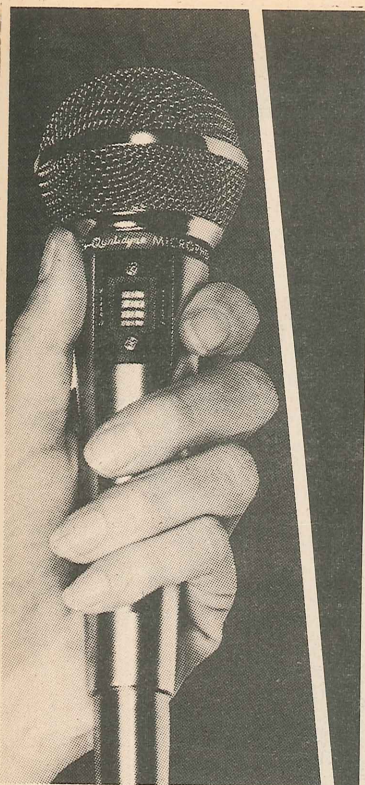
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QUALITY continued from page 9

tainment fields are further limiting its strength. Even its last stronghold, the automobile, is being hit with tape decks and citizen's band. Of the five leading stations in Los Angeles today, none are either top 40 or AOR.

Hamilton implored the secondary stations to have the courage to speak out and experiment, and to communicate. He finished by quoting Gordon MacLendon from an article in *Radio Quarterly*: "There are still sounds that are worth 1,000 pictures."

Wood feels there is no secondary system in Canada because the record companies haven't taken the time to develop one. He then discussed the various ways of getting records played on radio stations, including CHUM.

Stations in markets without competition are easier to get airplay on. In a competitive market such as Toronto, Vancouver or Winnipeg, the size of the playlist tends to shrink as stations try to eliminate all but the most popular songs. Wood also feels that in determining which songs to program on CHUM, competitive market airplay is worth more than play in a non-competitive area.

He pointed out it is unimportant to him how many chart listings or playlists a record has. More important is the number of top ten chartings. Furthermore, smaller market listings tend to be untrue. Wood uses very little information from Canadian secondaries, either on international hits or Canadian content. He adds what he feels is good Cancon right away in order to meet his 30 percent quota.

Wood believes more of the Cancon played would not have been aired on CHUM except for the quota. He takes more stock in tip sheets than trade papers, and feels that a 95 on a U.S. trade does not make a Canadian record an international hit.

He feels that a true secondary radio situation in Canada is impossible, as there are too few people. To wait for an international song to break in rural Canada would be suicidal, as he would lose five weeks on the record. The 30 percent Cancon quota also prohibits Canadian records to break in the secondaries, as it forces the majors to play them right away.

Owens refused to accept that the Canadian record is at the mercy of the Canadian major station. He noted secondary radio is a record company term - radio stations, concerned with their own markets, have no need for the system.

Owens stated Quality produces domestic artists for international play, not only for the few Canadian majors. He feels it is the responsibility of the record companies to better promote their product. He suggests other promotion staff to be more honest with the broadcasters, and to better learn the radio business, so that they can suggest time of day, demographics and other factors to them. The companies should sign fewer acts, and work harder on breaking them. They should study market factors such as percentage per decade growth and percentage of disposable income to learn where to promote and stock their records.

And for those companies which are basically distributors, they should at least be the best distributors possible.

In answering questions from the floor and from fellow panelists, Hamilton stated that secondary radio in the U.S. doesn't experiment enough, and that in order to succeed, a Canadian secondary system would have to be better than that in the U.S.

Wood noted the tendency for some record companies to go after small market stations first and build their way to the majors, even asking majors to wait on their records in order to achieve the proper curve on them.

Jim Holt, manager of WEA artist Ray Materick, feels not only that there is secondary action in Canada, but also that smaller market action has been largely responsible for Materick's success to date.

Hamilton mentioned the fact that playing only hits is becoming a less effective way of programming, as stations with small playlists are beginning to lose ratings. Deresti added that album cuts, just beginning to see AM airplay, may become important soon.

In answering questions on national charts in the trades, Grealis stated charts are based on retail samplings of 15 top sellers, reports from record companies, station playlists and charts. The reporting stations are published in RPM every week. The basic problem in compiling the charts is that accuracy is limited to the extent of communication with the reporting outlets.

When asked what broadcasters expect from the trades, Grant mentioned that the most important thing was news of the industry in Canada. Charts based solely on sales often lag. He wants to know what other stations are adding, and particularly what was charted and then stiffed.

Much concern was expressed over the problem of store supply, which is often based by the rackers on charts from stations hundreds of miles from the stores. Grant agreed with Deresti that it is wrong for Sault Ste. Marie to be stocked from the Hamilton station's chart. Trojak stated he does listen to requests, but he basically uses the CHUM chart, which he feels is the strongest in Canada for hit singles. Deresti noted his charts are largely based on local sales and requests, and that his local stores are often stocked with records he can't air. Further, he finds his chart records are often not available for up to five weeks in Taylor-stocked stores.

It was generally agreed that the confusion occurs when stations can't play a record because it isn't in the store, and rackers won't stock the record if it isn't charted by the station.

Closing statement at the panel came from MCA's Bob Johnston, who stressed that record companies should be more co-operative with broadcasters, even to the extent of retraining their promo staff if needed. The companies should help the broadcasters create Canadian stars. He feels it shouldn't be necessary to expect the U.S. stations to break Canadian product, and that the companies and stations, working together, should have a sense of pride in creating Canadian hits.

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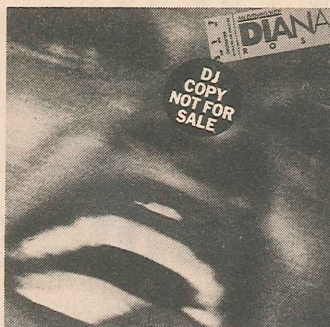
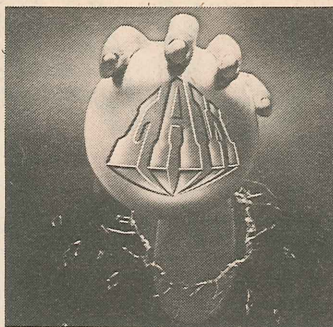


**Little Guy Records joins with all the
Blue Jay Fans in the music industry
in wishing our Canadian representatives
in the American Baseball League
every success.**

LAW

Breakin' It
MCA 2240-J

Many cuts (over half written by guitarist Steve Acker) have strong single possibilities such as No Reason In The World, Layin' Down The Law and particularly Shelter Of Your Arms. Essential horn and string arrangements well balanced behind soulful solid vocals put out by Ronnie Lee Cunningham/keyboards and Roy Kenner formerly of The James Gang. No Cancon hook.



DIANA ROSS

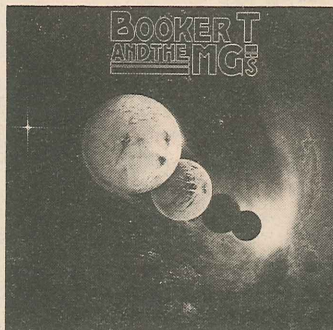
An Evening With Diana Ross
Motown M-877R2-Y

Listening to Diana Ross' latest live album is like watching a movie. The double album set is excellently recorded and mixed live from the Ahmanson Theatre in Los Angeles. A proper recording of any excellent high-class nightclub cannot make for a 'poor' album for it succeeds on the constant audience feedback alone. One of the year's giants.

BROOKER T & THE MG's

Universal Language
Asylum 7ES 1093-P

Although he's added a few more keyboards to his collection since his successful early 60s, Brooker T's organ sound is still his own; particularly evident on songs Space Nuts and Love Wheels. He has no problem striding with the times and keeping up with the fast-paced development of the keyboard in the 70s.



STRINGBAND

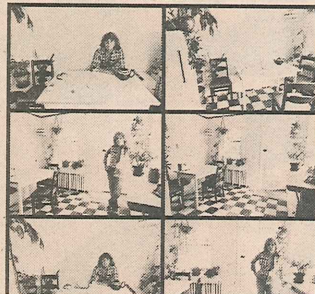
Thanks To The Following
Nick 4

Having completed their tour of Produced by Mike Snook at Toronto's Thunder Sound, the money for the set was donated by 800 fans. The clean sound allows the vocals to stand out noticeably well. All cuts appear to be the fun folk favourites that have been appreciated in the past. Bossin Hammond and King are up front in a free-from-contract good folk atmosphere.

DON OATMAN

Something Old Something New
Thunderbird TBR-1019

Says CFPL London programmer, Bill Brady "Oatman shows his subtle, believable way with the traditional ballad, and also his skills as a composer". Produced at Toronto's Thunder Sound, Oatman's set offers pleasant adult contemporary listening which could open the door for future offerings. His own, The Love I Give To You, written with nostalgia in mind.

PAUL CLINCH with CHOYA
LIVING LIKE A RICH MAN

CHOYA

Living Like A Rich Man
Realistic

Producers Ian Guenther and Willi Morrison produced at Toronto's Phase One Studios with familiar engineer George Semkiw making a guitar appearance as well as handling mix and board chores. Aside from the titler, their current single, the set contains Linda Write Me A Letter which is getting U.S. attention. Lead vocalist Paul Clinch in rare vocal form.

KATE & ANN MCGARRIGLE

Dancer With Bruised Knees
Warner Bros BS 3014-P

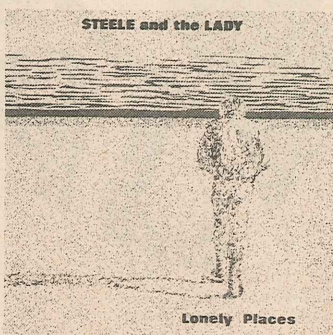
Cute talent gets back at all those redundant love songs that dwell on romanticism ad nauseam. They satirize sexism with songs about males they were told would catch them, Southern Boys who try to impress them and the reality behind rock 'n roll's eternal Be My Baby. Joe Boyd kept the production simple to allow the revealing lyrics to come through. Recorded at San Quebec and Le Studio.



STEELE AND THE LADY

Lonely Places
Moon Gold 310

Anne Mortifee supplies the female softness to this Psi Chord production out of Vancouver. Produced by James Ager and Al Harris with the former co-writing all cuts with Loren Marsteller, the set offers pleasant adult contemporary listening particularly with For Love Or Riches and Morning Snow, both featuring the beautiful upfront vocals of the talented showbiz lady Mortifee.

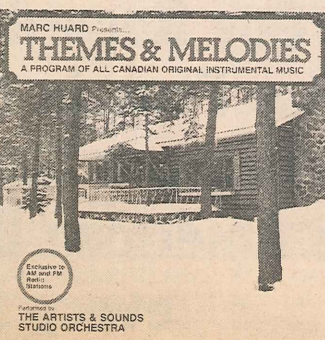
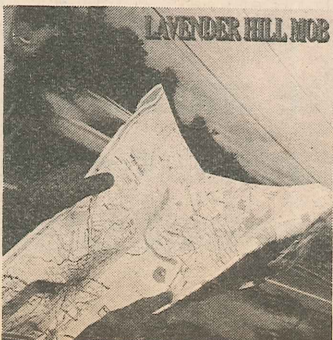


LAVENDER HILL MOB

United Artists LA719-G-F



Mob's strength is particularly clear on Magic Lady and on the astonishing vocal arrangement in Chibougamau. The latter and Head Over Heels appears to have been written and arranged to totter on the brink of all that subtle British humour and sincerity which keeps popping up in rock today. Produced by Rob Stevens at Le Studio in Morin Heights.

ARTISTS & SOUNDS
STUDIO ORCHESTRAThemes & Melodies
Celeste MA 2228

Well chosen and appropriately interpreted for the AM and FM market by conductor Roger Simard. All cuts are Canadian instrumentals written for the most part by Marc Huard. They touch lightly on different moods and styles but never leave the basic easy listening theme, evident in the soft jazz variations in Now That It's All Over.

David *Bradstreet*

**THAT NAME KEEPS POPPING UP!
TAKE THE NEW
DAVID BRADSTREET ALBUM
HOME AND POP IT ON
YOUR STEREO**



SP 9026

The new competition act could affect record biz

Ottawa's recently proposed new fair competition legislation bears some good news for independent Canadian record labels - and some warnings to major record manufacturers.

The new legislation, which will create a Competition Board more powerful than its predecessor - the existing Restrictive Trade Practices Commission - basically will allow more occurrences of reasonable inter-corporate co-operation, but allows for stronger measures to be taken against offenders outside of court than previous legislation.

The main aim of the proposed legislation, according to Consumer and Corporate Affairs Minister Anthony Abbot, is to promote economic growth while helping to

"strengthen consumer protection and reduce restrictive practices in the market place."

The new board will be responsible for monitoring mergers, pricing practices and specialization agreements. It will also look closely into practices by which a manufacturer or wholesaler sells goods at different prices to different customers - a practice similar to some record firms' "bonus systems" of wholesaling.

It also allows for class action on behalf of individuals hurt by business practices deemed unfair by the act.

The act will, however, make allowances for firms joining together to promote products for export purposes - a concession that could be well used by independent Canadian labels trying to break into the U.S. record-sales markets.

The new board will also review international arrangements between affiliated firms to limit either exports or imports.

The proposed legislation goes beyond current laws also by requiring all government agencies - and that includes tax and import-export regulators - to carry out their work in a way to least restrict fair trade and competition.

Specialization agreements or rationalization of production by Canadian firms competing in the same market will be allowed if the practices aided firms in one industry to better compete against foreign firms in the same industry.

CBC radio to air spring concert

CBC-FM Radio, 94.1 in Toronto, will air the March 20 taping of the spring concert on March 25 at 9 a.m. Eric Friesen of the CBC will feature works by Telemann, Pergolesi, Vivaldi, Handel and Mozart. The concert was held in Toronto at the Great Hall of Hart House in the style of the 18th century.



CBC's Eric Friesen and Clara Schranz (violinist with the Chamber Players of Toronto) prepare for CBC taping of their spring concert.

We've singled out the best from 2 great albums!

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1216-1073

Calling Occupants



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Beauchamp heads promo on border-crossing artists

Peter Beauchamp has opened up his own company Beauchamp-Fairfield Promotions after finishing his stay as manager of one of the Sam The Record Man stores in Montreal two months ago. Beauchamp is currently promoting the Magique label which is distributed in Quebec by Trans-Canada and outside Quebec by London. Two of the label's major recording artists Boule Noire and Toulouse (featuring Montreal singers Judy Richards, Heather Gauthier and Lori Zimmerman) have received outstanding sales and airplay response inside their own province but relatively little elsewhere in Canada.

The half-English/half-French Toulouse single, however, It Always Happens This Way (C'est Toujours a Recommencer) has picked up playlistings on five Moffat chain stations in Western Canada as well as placing Number 3 on CKGM in Montreal. Beauchamp plans to start promoting the border-crossing single March 23 along a route including most cities between London and Montreal. He expects early MOR playlistings with the single, having sold over 30,000 in Quebec.

At the same time, Beauchamp has been hired by Casino Records head Ray Pettinger to find out why Bim isn't receiving the AM airplay as was forecast by the company prior to the release of Kid Full Of Dreams.

There is apparently an interest in Bim by Electra/Asylum in the U.S. following the artist's reception at Los Angeles' Troubadour

Club where he received a standing ovation. The speculated deal would involve a U.S. recording of album cuts taken from Bim's first and second LPs released in Canada. Final statistics tabulated by the promotion company from music industry press people and AM program directors will be brought before Casino Records and A&M for further evaluation.

Beauchamp has previously held positions at A&M as National Promotion Manager and with CBS handling promotion for eastern Canada.

Lynx firmed as opener for Gabriel in Montreal

Quality group Lynx, on the crest of joint signings with Dixon-Propas as management, Music Shoppe as agency and Bob Segarini to work on the group's stage show, have just been firmed as opening act for former Genesis leader Peter Gabriel at the Montreal Forum March 23.

Gabriel completed a successful concert at Toronto's Maple Leaf Gardens (22) and is also slated for Quebec City (25).

TAKE A WRITER TO LUNCH

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The Programmers



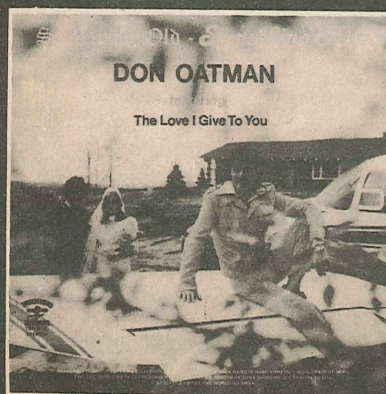
CJIC Sault Ste. Marie programmer Lou Turco was Johnny-on-the-spot for an interview with Burton Cummings to be aired as a Juno special and Scoot Irwin did the shooting.

DESTINED TO BE HIS BIGGEST HIT OF ALL

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RPM

Contemporary Picks

MA P L HIGH DOWN
Offenbach
A&M 438-W
(P.Harel/G.Boulet/J.Gravel)
Almo/Les Editions du Tigre/Les
Editions Offenbach (CAPAC)
Prod: George Semkiw & Offenbach
No studio credit

MA P L SOMETHING FOR MY BABY
The Glen Ricketts Band
CBS C4-4157-H
(Brian Wade/Tony Cliff
Cyril Shane Music (ASCAP)
Prod: Bob Gallo
No studio credit

PART TIME LOVE
Kerry Chater
(M.Omartian/S.Omartian)
Meadow Ridge Music (ASCAP)
Prod: Steve Barri & Michael Omartian
No studio credit

Closed circuit FMers on cable TV 1 more year

The CRTC has extended until March 1, 1978 the deadline for submissions on the use of cable TV systems to carry special closed-circuit FM audio systems.

Special-audience FM systems, to date, have been generally confined to student, community and ethnic broadcasting, but could be extended to include music and informal services not normally carried on commercial or CBC radio services.

In December 1975 the commission ordered such carriage by licenced cable systems to be discontinued, but later allowed the practice to continue until March 1977 while they received briefs from interested parties.

Last year the commission invited applications from cable operators to establish a community FM audio channel similar to the community video channel they are now required to include in many cases. Only two applications have been received, according to the commission.

DON'T MISS
THE
MUSIC INDUSTRY AWARDS
MAY 30TH, 1977



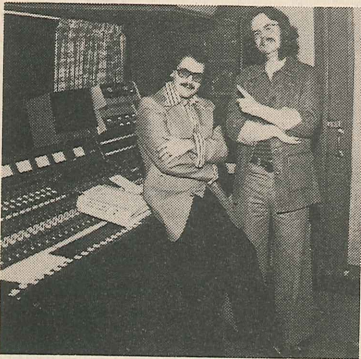
RPM's
3 DAYS
IN
MARCH

The Industry
Event of
the Year

THESE THREE ACTS SIGNED WITH US LAST YEAR.

RCA

T.H.P. ORCHESTRA BEST NEW GROUP



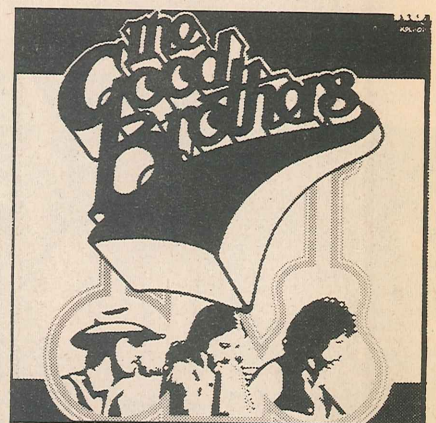
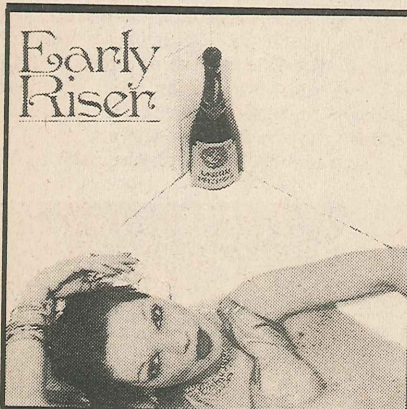
RCA

CARROLL BAKER COUNTRY FEMALE Vocalist of the Year



RCA

GOOD BROTHERS COUNTRY GROUP of the year



One year later they're No.1!

We're very proud of them and want to
thank everyone for your enthusiastic
support.

RCA Records and Tapes

The Juno Awards mean something to somebody

by jim holt

"... the prophets of doom, the messengers of mediocrity, will be overwhelmed by the new generation of competent, creative, confident artisans. ..." - Juneau

The production of this year's Junos was rich in professionalism but not at the price of becoming stiff, stilted or at the loss of forfeiting any personality that could have been called Canadian. RPM's 3 Days In March was held obviously for the betterment of the music business in Canada but the pep rally effect had created a better working atmosphere for its chief event - the Junos. Held in the Canadian Room of the Royal York Hotel in Toronto March 16 many of the contenders were present including Burton Cummings, Randy Bachman, Gordon Lightfoot and Gino Vannelli, in fact only a few such as Anne Murray and Murray McLauchlan and Paul Anka were not there.

CBC production, headed by Paddy Sampson, allowed for neat and extensive coverage of all events on the three stages including appearances by Al Cherney with Colleen Peterson, Ian Tyson and Carroll Baker, as well as dance groups with Andre Gagnon and Patsy Gallant. Awards which followed the dinner and preceded those which were televised went to Peter Frampton for Best Selling International Album Frampton Comes Alive, to Tina Charles for Best Selling International Single I Love To Love, to Michael Bowness for Best Album Graphics on Ian Tamblyn's album, to Anton Kuerti for Best Classical Recording of Beethoven/Volumes 1, 2 and 3, to Phil Nimmons for Best Jazz Recording The Atlantic Suite and to Best Record Engineer Paul Page.

The wit and charm of host David Steinberg added not only to the professional and entertaining qualities of the evening but

showed accurately, in retrospect, the basic dogmas that plague the Canadian music industry; as complexes were pointed out in "It was confirmed last month that Stevie Wonder was actually born in Regina". With a talent to perceive Canadians as they are, despite any mispronouncing of important names, Steinberg saved the evening from overly-serious stands on Canadian inferiority as was the case with his Keath Barrie take-off - the kids that beat up old men together, stay together. Barrie's poem received a standing ovation for its merits on national unity and identity as it should but Steinberg cleared the air and settled any tension by pointing out the humour of it all. The Junos are a celebration and thanks to the host one that allowed for a little fun.

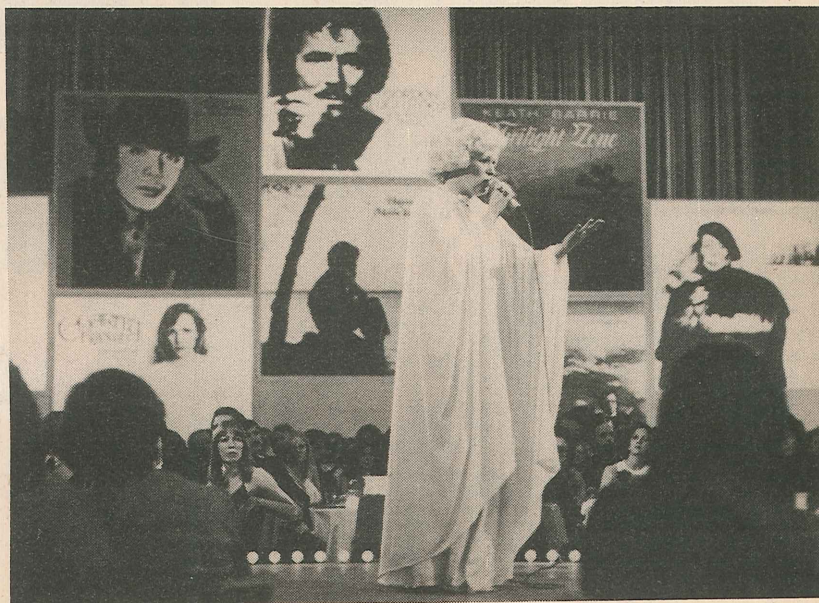
Everyone moved well in the formal format planned by Stan Klees of RPM, not a shocking occurrence however, considering the number of missing black ties in the scheduled black-tie event.

There were times when the winners made poignant pokes at receiving their awards; Colleen Peterson is still promising, having won the same award ten years ago and Burton Cummings' career went from Best New Male Vocalist to Male Vocalist in 45 minutes but no one threw down the awards and walked away from them. Somewhere the awards mean something. Press coverage, scandalous or not, and satires such as the March 13th showing of the first annual Who-Knows Awards aired on CITY-TV can only point to an event significant enough to pass comment on: significant enough for over 3 million viewers.

To mention, for applause, each of the



(Photos by John Rowlands)



La Baker (Carroll) performs for SRO audience and cameras at this year's Juno Awards.



Presenters, Sharon Lee Williams, Randy Bachman and Gail Dahms at Juno microphone.



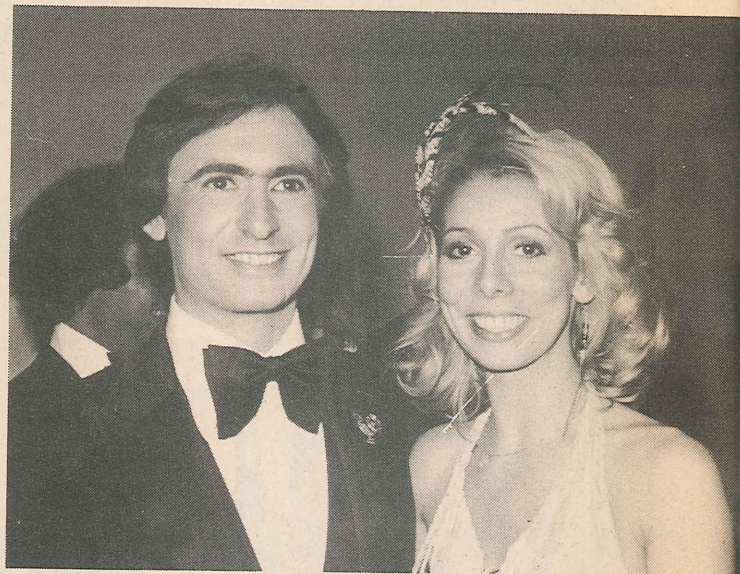
Presenters Andre Gagnon (who was also a winner) and Bobby Curtola (one of the first Juno Award winners).



Capitol's Colleen Peterson accepts her Juno as Most Promising, Female Vocalist, a category she won twelve years ago.



Sam Sniderman presents Juno to oft-winner Gordon Lightfoot who scored two Junos this year.



Host David Steinberg with show-stopper Patsy Gallant just after the telecast when both had settled down for interviews.



Presenters Robbie Lane, Suzanne Stevens and Enrico Farina represent a wide cross-section of the music industry.

contributors including performers, production people, nominees and award presenters would be tedious, an overall applause would be adequate.

After the ceremonies, nominees and winners talked of their future musical undertakings, some with great enthusiasm. Receptions, such as the one held for Burton Cummings in the Hotel Toronto reflected that those outlooks were justified (Cummings played preliminary mixes of cuts from his upcoming album).

Meaning something to somebody entails objectives. One of Juno's Best New Group nominees Trooper began immediately recording material for their next album. If the enthusiasm continues, the 77 Juno Awards should mean something to a great many more Canadian somebodies.

Juno starbuilding

Patsy Gallant

Immediate Juno response for Top Female Vocalist Patsy Gallant include interviews with Canadian Press writer Richard Garlick and heavy local press coverage in Montreal. The CP wire story will be run the week following the Junos but Tom Williams of Attic Records feels that her increasing popularity across Canada is not necessarily the result of the Juno award. Patsy Gallant has made appearances on the ACTRA Awards (March 23), 90 Minutes Live (March 24) and Loto Canada in Regina.

Afterview of 3 Days In March

The best yet wasn't good enough

by stan klee

It was the 15th Communication meeting held by RPM and the 7th Juno Awards Presentation (the 3rd time on television). Three Days In March was a complete change of format this year. Many of the ideas and suggestions of the industry were implemented.

In many ways, C15 was an improvement. Registrations were at an all time high probably because of the appearance of Clive Davis as the keynote speaker. Attend-



CHED programmer Len Theusen intros presenters.



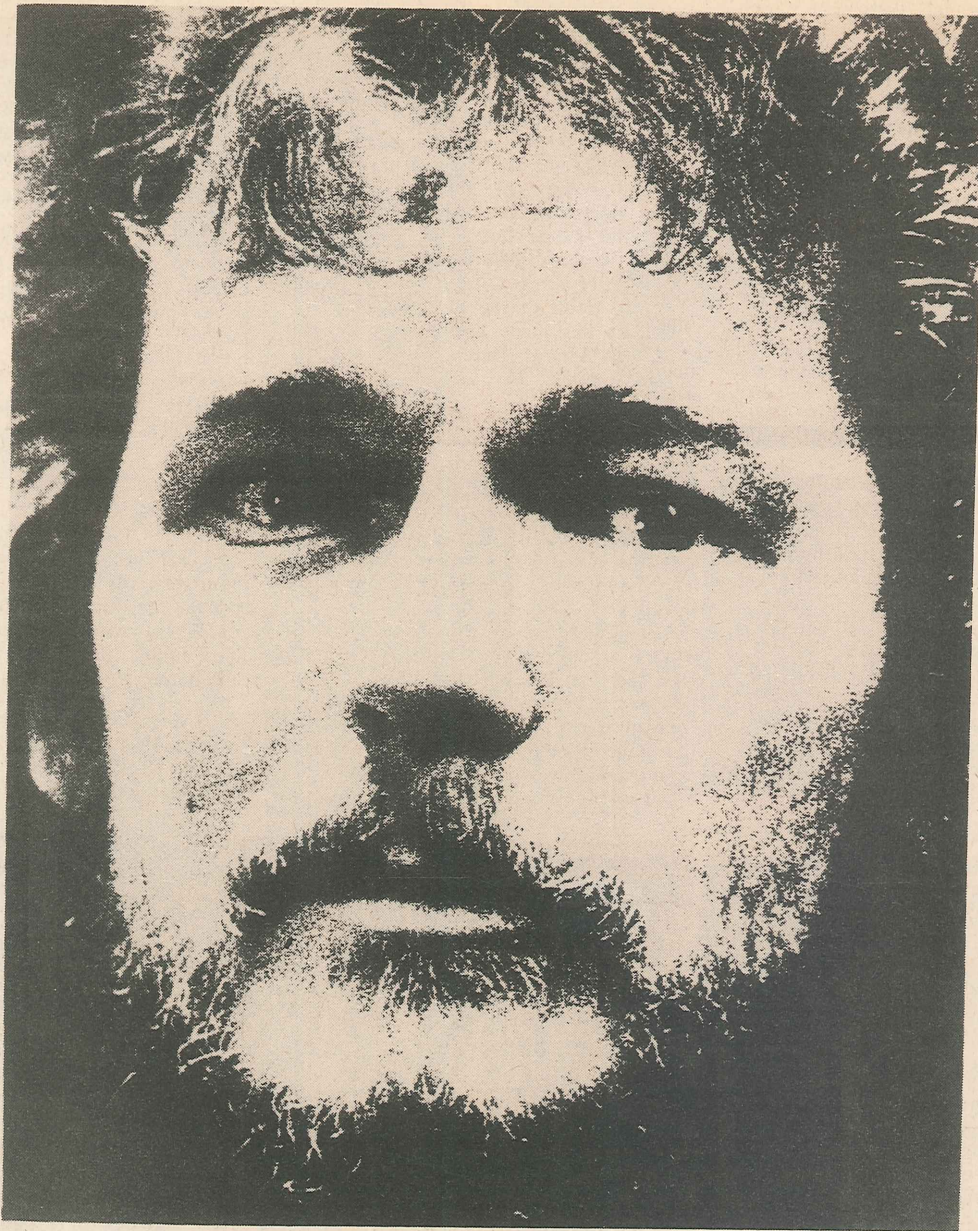
Burton Cummings proudly accepts his Juno for Top Male Vocalist.



Patsy Gallant and dancers in showstopping production number.



CKY's Bob Burns presents classical Juno to Anton Kuerti.



Congratulations

COMPOSER OF THE YEAR
FOLKSINGER OF THE YEAR

wea MUSIC OF CANADA, LTD.

ance at the other activities (panel discussions) was at an all time low. With 415 registrants, the panel discussions were only attended by 100 to 110 delegates. Those who attended were very enthusiastic about the usefulness of the panels. The panelists were probably the best we have had in the history of the Communication meetings. One would-be registrant enquired if it was necessary to sit through all the speeches and talk to go to the hospitality rooms and if it was possible to register "just for the parties".

The question that seemed to hang over the panel discussions at all times was "What's wrong with the Canadian industry?" The answer came at 4.45 p.m. on Tuesday when someone asked what had happened to the 415 registrants who had filled the 450 seats during Clive Davis' speech. The answer was self-evident to the 100 or more who were in the room.

A hotel spokesman told me the 32nd floor of deluxe suites were more crowded than they were during Grey Cup. The hotel took the precautions to infiltrate their own security men as an added safeguard. They were hardly noticed.

Scott Richards, of MCA estimates that 1000 people passed through the MCA exhibit for Trooper and Cooly's disco on the convention floor. MCA's undertaking was one of the most ambitious of any of the Communication meetings.

Approximately 1000 people attended the Juno Awards Banquet and telecast at the Royal York on the evening of the last day of events. A few rush tickets were available at the door because of cancellations and registrants unable to attend. Many of those who arrived at the Royal York to standby for last minute tickets took a chance and in some cases ended up with good seats (although they took the risk of having to sit in the Ontario room and view the Junos on a monitor which was set up for emergencies.)

This year's production of the Juno Awards ran smoothly and was heralded as the best yet thanks to Paddy Sampson who produced the show for the CBC. The sets and production numbers were outstanding to both the audience and the viewers at home. Even the critical dailies gave the

Junos a nod this year. Criticism was sparse which might be an indication that the Juno Awards are coming of age.

Dozens of shots of the audience were lined up for use in the show but were scrapped because of the lack of interest and enthusiasm on the faces of the audience. A great deal of concentration was put on long shots to make up. It is constantly a point of discussion with production people that the reaction of the audience has a great deal to do with the success of the show. It has even been suggested (facetiously) that the show would be better television if the Junos hired 1000 ringers to sit in the audience.

The show got a lift this year because many of the winners were not predictable. The banquet setting was also a plus, along with the many who attended in black tie.

It was good to see that most of the winners were in attendance to pick up their awards and this is a tribute to Paddy Sampson's decision to not allow alternates to pick up the awards if the winners weren't present. It's something that the other big award shows can learn from Canada's Juno Awards.

Finally, thanks should go to the Olympics and ancient Greece for giving us the idea of a competition like the Juno Awards. The Greeks gave us the idea of rewarding excellence and award shows will continue to hold their own. How else could you get all those people into one room.

The Junos have come of age. Next year

La Baker scores

Carroll Baker

RCA recording artist Carroll Baker received energetic response following her Juno award for Country Female Vocalist at the El Condor club outside Toronto. Last year she appeared on the Juno TV presentation and was immediately offered a number of recording deals. Baker is now recording her second album in Nashville in high spirits following a flood of calls in and out of Ontario congratulating and interviewing the new winner. Marghi Cocks, of RCA press relations, has scheduled a series of radio and TV appearances for Baker for the start of April.

it will be another step in the right direction and each year the Academy, CBC and the Juno Awards come closer to the object of the awards to further the careers of Canadians who have proven themselves. The Junos don't create stars, they further the star system in Canada.

Using disc jockeys from across Canada was another stroke of genius that improved the show. In the years to come it is hopeful that the guys who make the hits and create

Instant Juno reaction

The Good Brothers

After four days of Juno award status as Country Group of the Year, the Good Brothers have received the following offers: from promotion man Clive Cocoran (formerly with CFTR) a tour with Tammy Wynette to start late April or early May, two offers from independent promoters for western Canada tours of Saskatchewan and Alberta and from Martin Onrot for concerts in Ontario. Neill Dixon, the band's manager, has accepted none of the offers yet but adds that the group will be on the road all summer. The Good Brothers will be recording their next album in June.



Burton Cummings accepts his Juno after standing ovation.

CAPAC's members: Always up front

Congratulations to all the Juno Award winners and nominees, with very special thanks to the CAPAC members whose music won the applause of the music business.

ANDRE GAGNON

(Best Selling Album of the Year)

PATSY GALLANT

(Female Vocalist of the Year)

THE GOOD BROTHERS

(Country Group of the Year)

HEART*

(Group of the Year)

ANTON KUERTI

(Classical Record of the Year)

GORDON LIGHTFOOT

(Composer of the Year, Folksinger of the Year)

MURRAY McLAUCHLAN

(Country Singer of the Year)

WILLI MORRISON

(Producer of the Year - with Ian Guenther)

COLLEEN PETERSON

(Best New Female Vocalist)

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*former CAPAC members now affiliated with ASCAP, for whose members CAPAC acts in Canada.

the stars on radio will be the ones to make the award presentations on national television. Stars are made by radio station airplay not by awards. It's time the Canadian radio industry got involved in the awards. The payoff is pretty big.

Media reaction

Critics cool to Juno show

by alan guettel

The television production of this year's Juno Awards was received coolly by Canadian newspaper media critics.

In Montreal, Gazette rock writer Juan Rodriguez gave the event more lineage than appeared in any other local daily. His assessment:

"Lightfoot's and Cummings' awards were as predictable as the dullness of the televised show, but surprises were the order of the night in other categories as Montreal singer Patsy Gallant beat out Anne Murray and Joni Mitchell for female vocalist honors, and Heart dethroned Bachman-Turner Overdrive as best group."

Rodriguez liked David Steinberg's performance and called Gallant's victory "the emotional high point to a show that barely got off the ground."

"If these awards telecasts are supposed to create some lustre for the Canadian 'star system'," he wrote, "this intention was well disguised."

The French-language dailies hardly mentioned the event. Montreal *Matin* ran a CP picture of Cummings and Gallant with a short caption mentioning the annual awards show.

Ottawa Journal reviewer Ian Hayson said: "From a critical stand point, the Juno awards had its high and low points

but generally was more impressive than in past years."

He made a big point of the fact that Murray, BTO and Paul Anka went to bed that night awardless, but said: "The Junos, by honoring a slate of non-established artists showed that there is more to the Canadian music scene than Lightfoot, Murray, B.T.O. and Anka."

Hayson questioned the victory of the T.H.P. orchestra, "a group of studio musicians who recorded the theme from the TV program S.W.A.T. last year. Likelier new groups such as Garfield, Moxy, Sweeney Todd and Trooper were in the same category," he wrote.

His summary: The presenters were for the most part, like all presenters - uncomfortable and nervous in front of a live TV camera, muffing their cue-cards, mistiming their punchlines, but that's the appeal of an awards show."

Hayson criticized Gallant's Juno-show performance where she danced an awkward routine while mouthing her hit record, From New York To L.A.

On the following day, Hayson wrote the Journal's lead entertainment article on Michael Bowness, Ottawa artist who won the Juno for the best album graphics.

In Toronto, Globe and Mail rock writer Paul McGrath concluded: "The two-hour broadcast proved a few things, primarily that putting a musician in front of a microphone without an instrument will yield dull results. The dialogue, lovingly scripted by CBC writers put most of them ill at ease and made for tedious television."

Toronto Star rock critic Peter Goddard, who watched the show on TV, called the show "a combination of Hollywood Squares and Name That Tune." He knocked the show for ignoring French-Canadian participation.

Star writer Bruce Kirkland, who attended the show, said of the event: "Sometimes it was slick, occasionally silly."

Most of the western dailies printed the Canadian Press story that hit the wires within hours after the awards show - with no

comment. The Winnipeg Free Press ran it as a page-one story. Ontario papers The Sudbury Star and Thunder Bay Chronical-Journal ran it on page two.

The story gave most small papers a chance to run a wire photo of Lightfoot, Gallant or Cummings - or any combination of the three. Had other stars been present, they too may have gotten their pictures in the papers.

The big winner in the post-Juno press was Winnipeg-born David Steinberg. His performance as Juno host received good notices and local and national press used the opportunity to run features on his current plans for U.S. and Canadian television shows and his return to the live cabaret stage in Toronto soon.

CTV has not yet decided whether it will buy his Toronto-produced half-hour comedy show next fall.

Industry event of the year

What happened at Three Days in March

by j.j.linden

RPM's Three Days In March, one of the highlights of the year for Canada's music industry, brought industry people and artists from across the country into Toronto to meet with each other and to listen to speakers and industry experts in a variety of different fields.

The event, held March 14-16, consisted of two days of speakers, panel discussions and hospitality suites at the Hotel Toronto, and culminated in the Juno Awards March 16, honouring Canada's recording artists on the CBC television network across the country.

The morning of March 14 was spent in registration at the conference. A reception was held, allowing for the renewal of old friendships and the making of new acquaintances. This was followed by lunch,

Juno hitmaking

Keath Barrie

On Being Canadian, Keath Barrie's self-penned poem set to music which was performed by Barrie at the Juno Awards, has been serviced by U.A. Records to all members of parliament and all Canadian radio stations. The selection, which implores Canadians to look at themselves and their country, won Barrie a standing ovation from the Juno audience.

On Being Canadian was originally released by U.A. on Barrie's first album, a CTL production titled Keath Barrie Sings Of Love And Places. The new version of the single is backed with Talk To Him from Barrie's new Twilight Zone album.

U.A.'s Dave Deeley reports strong positive response to a pre-Juno airing of the single on CFRB and CKEY, Toronto's two top MOR stations.



CBC dancers and their production number with pianist Andre Gagnon, were one of the highlights of the 135 minute telecast.

after which the 450 people in attendance got down to business.

JIM SWARD

The first speaker at the conference was Jim Sward, newly appointed vice-president of Rogers Radio Broadcasting. Sward, a veteran in broadcasting in Canada, was former general manager of the Stirling chain, based in Montreal.

Sward introduced his comments by noting that almost six years have elapsed since the CRTC 30 percent Cancon regulation took effect, and proceeded to describe a broadcaster's view of the situation of the Canadian music industry since then. He offered six different influence groups, private broadcasters, the CBC, government agencies, the government itself, the music industry, and the public, and compared their present status to those of six years ago.

Sward noted a complete change in private broadcasting over the last six years. Six years ago, the private broadcaster had freedom to basically put over the air what he saw fit. The basic changes for them have been the 30 percent rule and the concept of promise of performance, which forced them to make commitments to their programming. New FM policies have introduced terms such as foreground, background and enrichment programming, and even the licence hearing process has been altered drastically, bringing the programmer to the forefront of the hearing more than the owner.

Sward feels that broadcasters have adapted well to the changes. FM is not as underground as before. Radio has become more regionalized and less associated with type of music, and has gained confidence. The need to supply Canadian content has been met by an increase in product. As a result, Sward feels, private radio is stronger than before.

Public broadcasting, the CBC, has also changed its situation over the last six years. Formerly highbrow, low audience, dealing with people as minds rather than people, the CBC has come to offer an outlet for Canadian views and Canadian artists.

The role of government agencies in the music industry has changed over the last six years from one of basically interpreting and enforcing the Broadcast Act to one of

being actively involved in setting policy, working from a master plan based on the idea that "Canadian frequencies belong to Canadian people." The CRTC has established the 30 percent rule and other licensing regulations. The DOC is now enacting policy regulations, and even the department of Health, Education and Welfare is now limiting radio advertising.

The problem faced by the agencies is one of adapting the public to the plan. As the most media-wired country in the world, Canada has a U.S. standard as its base.

Sward contends that the original intention of the Trudeau government, the establishment of a bilingual, bicultural Canadian dream, is not working, due to the strong regional differences from east to west.

He believes we are heading to a more decentralized system.

Sward stated that the music industry itself hasn't really developed over the last six years, although he found it strong six years ago. He feels that the superstars we anticipated resulting from the 30 percent rule haven't materialized. He also noted that there haven't been superstars created in the 70's anywhere else.

He attributes this partially to the change in the sixth group, the public, which he finds ethnically mixed and in a state of social transition. They are more individualistic than before, and less likely to follow a crowd.

Sward speculates that there may be a new form of order and organization in its embryonic state, one not based on superstars and mass hype. He wonders if the main problem is trying to measure our successes by what success used to be. His advice to the industry is to relax and accept the changes in the country and the industry, remaining open to them.

MONDAY PANEL

The procedure at the Monday panel was to set the scheme for the subsequent panels. They would consist of a group of people in different fields discussing their areas, followed by general questions from the floor.

Speaking at the Monday panel discussion were Jim Monaco of A&M on publicity, lawyer Peter Grant on copyright and the CRTC, Sam (The Record Man) Sniderman on retailing, and RPM publisher Walt Grealis, on the role of the trade.

PUBLICITY

Speaking first was Jim Monaco. He opened by stressing the vital importance of publicity, whether good or bad. He then discussed the different roles of the publicity man, and the important things to do in order to succeed.

It is through the publicist that the media gains access to the artist. Monaco stressed the situation in Quebec, where stars are made by the public, and made to shine through the press. They have distinct public identities. The publicity man must be responsible to the press and the public. Publicity is particularly important in conjunction with tours and new releases.

The key to publicity is contact. The

publicity man must make the artist available to the industry and the public, and force-feed them if necessary. He must establish contact lists and specialty lists. He must understand the needs and wants of the media, and select his information accordingly. Monaco feels the good publicity man should have a feel for the street and an understanding of the concept of the artist's image.

CRTC & COPYRIGHT LAW

The next speaker was Peter Grant of the law firm of McCarthy & McCarthy. He noted that Canada is the last remaining western country with outdated copyright law, dating back to 1926. The U.S. law has just been reformed. A mini-white paper with proposals for changes is due later this year.

Grant noted that the CRTC is now in the midst of a reorganization of gigantic proportion. Last April it became the Canadian Radio-television and Telecommunications Commission, increasing its full-time membership from five to nine, and acquiring jurisdiction over the telephone system, which dwarfs the rest of the industries combined in its size.

Grant mentioned that the entire scope of music industry regulations are possibly going to be replaced by a new Ministry of Communications act, which would effectively replace the Broadcast Act.

RECORD SALES

Sam (The Record Man) Sniderman, whose retail chain now numbers almost 50 outlets across Canada, spoke about record sales. Sniderman sees it as losing its heart and humanity to a system in which artists and titles are replaced by numbers which can be automatically discontinued when number-sales fail to meet a certain predetermined level.

It is easier than ever before to get recorded. An artist can become wealthy faster than anyone else. The problem is

New Juno stars

Lavender Hill Mob

U.A. Records have reported strong favourable telephone response to the Junos appearance of the Lavender Hill Mob. The young Montreal group, whose debut album is about to be released worldwide, are already seeing strong AOR airplay in the U.S., with 20 AOR FM stations on the album, including KSAN San Francisco, WBZ-FM, Boston, New York's WBAB and KZOO in Dallas.

The group is gearing up for a three city tour as opening act for another U.A. group, the Electric Light Orchestra.

Lavender Hill Mob recently received a favourable review in U.S. AOR tip sheet Walrus, listing the album as Merit-Plus and stating, "Good material clinches it for a new contender."

Juno effects for The Good Brothers

Juno exploitation

Attic Records

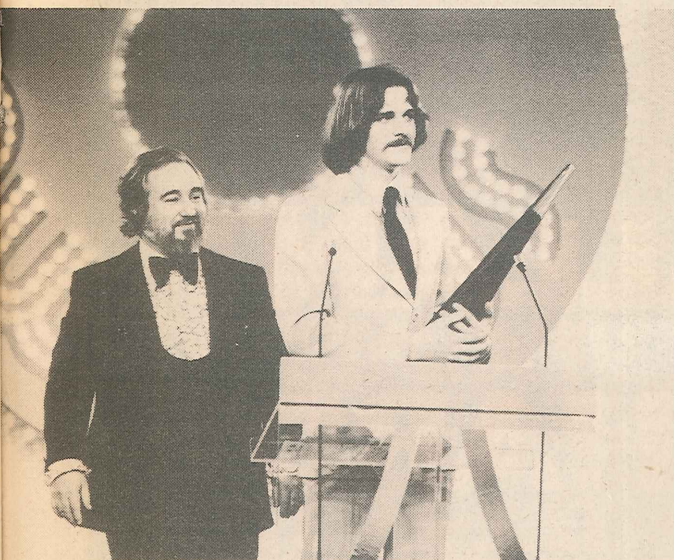
Fastly earning the reputation of biggest of the small guys in the record company business Attic Records enjoyed two awards March 16; first, Female Vocalist Patsy Gallant and Instrumental Artist Hagood Hardy. Last year Hagood sales reached sales of over 10,000 copies a week after the Junos. This year Tom Williams makes use of the statistic and has put Juno winner stickers on all Hagood Hardy and Patsy Gallant albums.



Liona Boyd and Gordon Lightfoot as presenters.



Patsy Gallant tearfully accepts surprise Juno.



Jack Richardson presents engineer Juno to Paul Page.

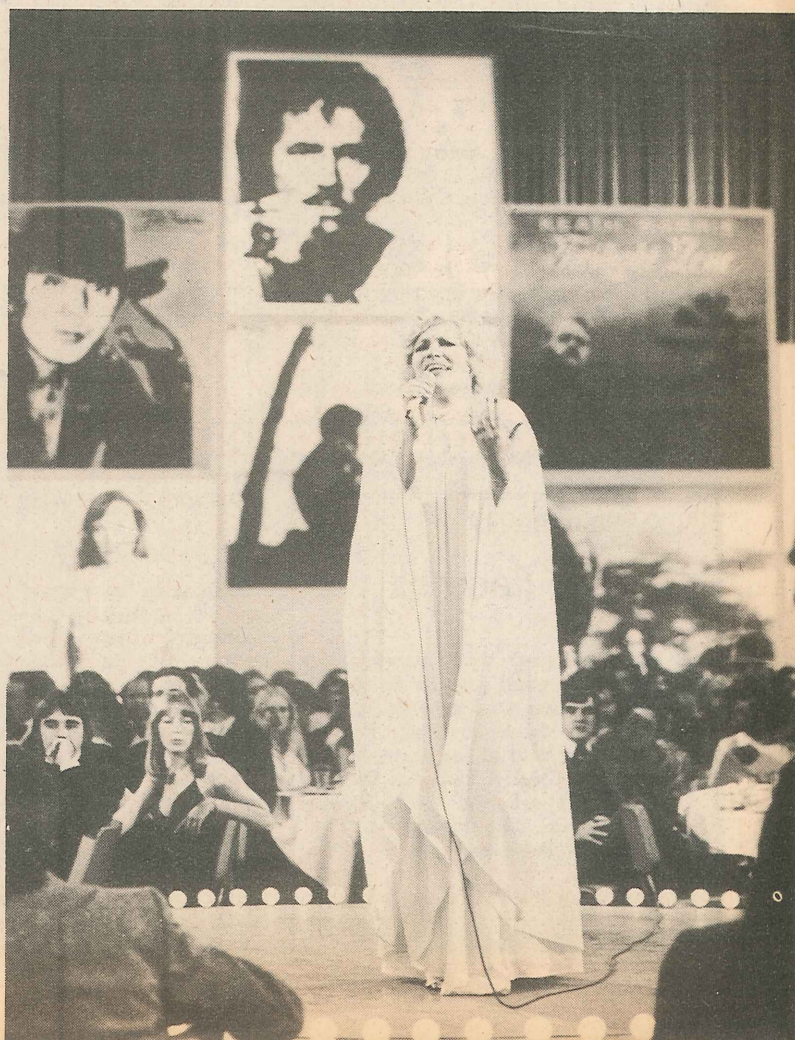


Mike Flicker accepts producer Juno.

La Baker stops the Juno show.



Charity Brown and Patsy Gallant camp it up for cameras.



JUNO

3 MORE

FOR ATTIC RECORDS

PATSY GALLANT

BEST FEMALE VOCALIST

HAGOOD HARDY

BEST INSTRUMENTAL ARTIST

PAUL PAGE BEST ENGINEER

FOR PATSY GALLANT'S ALBUM 'ARE YOU READY FOR LOVE'

THANK YOU ALL!

FROM ATTIC RECORDS LTD & LONDON RECORDS OF CANADA

with distribution, exposure of the record to the consumer. The responsibility for making the record available lies with the retailer as well as the record company, artist and press.

Sniderman is of the opinion the industry created its own evils by introducing record clubs, one-stops and rack jobbers, turning the artist into nothing more than a part of the top 30. This attitude is now changing, as the distributors are seeing the public trend toward a wider variety of records. Sniderman feels it may be too late for the rackers, as the purchasing power of top product houses is decreasing. In the last few years, the rackers' percentage of the sales has decreased from 70 to around 35.

BAD PUBLICITY GOOD

Monaco was asked whether the publicity Grealis got in the CP article was good. He answered that it was in that two national stories came from it. Everybody gets another chance to meet the press.

Mark Altman of Boot Records pointed out that two Boot artists, selling their own records, were nominated for Junos in a situation where nominations are dependent upon sales. Grant noted that the key to developing Canadian culture is in merchandising - sales and promo - rather than production. Sniderman added that the return to the full-catalogue retail chain is keeping the problem of limited catalogue rackers away from the forefront. He claims he could open an all-Cancon store and turn a profit. In answering another question, he stated that a Cancon quota in retail would not be necessary in that, although Canada is not producing superstars, many artists in the middle or slightly below middle strata, such as Valdy and Rush, are selling well.

The panel was asked about the Cancon regulations; whether they would or should be raised, and if they could be eliminated. Monaco felt that more Canadian music could be played, but that it should come from within the industry rather than by legislation. Grant stated he didn't know whether an increase is being planned, and noted that the question is not the law, but the way in which the law is used. For example, in some cases a decrease might cause better merchandising of the Cancon that does receive airplay.

Sniderman mentioned that the attitude towards Cancon is improving on the part of broadcasters, especially outside of the major cities. Grealis felt there are already too many regulations, and that a further hike in the Cancon quota would serve only to open an old wound. He noted a new crop of industry people who are proud to be Canadian, helping the veterans rearrange their attitudes. Sniderman added that when this group grows a little more, the CRTC will be able to drop the Cancon quota.

Harvey Glatt of Treble Clef Distribution suggested tax incentives to get major distributors to boost their promotion efforts on Canadian product.

Mike McCoy of CBS Records, formerly of CHUM-FM in Toronto, noted that programmers often consider the Cancon

quota a liability, and that although there is good Canadian product, they are afraid to air more than the required 30 percent for fear the CRTC will know that they can do so. The attitude seems to be one of "having to do 30 percent," and not "playing what we believe in." McCoy promotes a record as good product, not as Canadian.

The closing remark was made by lawyer Peter Steinmetz of Cassels & Brock. He feels that Canadian subsidiaries and broadcasters, who didn't need Cancon, were

fighting it on an economic basis. The artists, who were best served by the regulation, don't organize and lobby. They can't speak out in favour of the quota because they are dependent upon the record companies and radio stations.

CLIVE DAVIS

One of the highlights of the Three Days was a speech given by Clive Davis, who founded Arista Records after leaving CBS,



Colleen Peterson (middle) is congratulated by (l to r) Capitol's Malcolm Perlman, Suzanne Stevens, Arnold Gosewich, Paul White, Richard Landis and Dave Evans.



A&M's Gino Vannelli and Valdy were on hand to congratulate Juno Award winners.



U.A.'s Marie and Stan Kulin, Keith Patten, Ria Lewerke and Jeff Samuels and TeeVee's Dan and Barbara Laroche with Lavender Hill Mob after their successful Juno production.

where he had been head of A&R, and watched Arista become the sixth top company in the U.S. after only two years in existence. Among the artists Davis has collected and broken on Arista are the Bay City Rollers, Barry Manilow, Eric Carmen and Melissa Manchester.

In essence, Davis has shown the industry that personality did succeed in the world of rock music.

Davis has advice for the Canadian industry as well: not to be so concerned with the fact that an act is Canadian. The act should be judged by standard of quality. It isn't vital to have the end-all in music. Good songs and original talent, packaged and produced well, will be successful. Before recording, the act should also be capable of strong live performance.

A WARNING TO THE INDUSTRY

Sitting in on the final panel of the conference were Attic Records president Al

Mair, industry lawyer Harvey Kottler, Bill Mallatrat, general manager of the Canadian National Exhibition, Music Shoppe International president Ron Scribner and Toronto Sun columnist Wilder Penfield III.

Mair began proceedings, speaking on the independent in Canada. He noted that presently eight percent of Canadian record sales are Cancon. Economically it is possible to survive here, but not to prosper, since making good records costs as much in Canada as the U.S., but the total market is smaller than that of metropolitan New York City. There are also problems with rakers who are dominating wholesaling and stocking only international hits, and with major stations who tend to push only those records that sell big.

Nevertheless, according to Mair, more positive thinking on the part of the Canadian industry would improve the situation. If more attention is given to the Canadian artist, he feels, the industry will develop

and grow.

Mallatrat noted briefly the CNE's forthcoming Canadian Recording Industry pavilion, claimed to be the largest and most significant celebration of 100 years of recorded music. He mentioned the CNE summer concerts, which run before a large crowd of 20-22,000 people spanning a full demographic selection and 20 percent from the U.S. He is, in fact, heavily committed to music.

Kottler stated that his basic function has been to remind the industry that it is a business, run on ordinary business principles. Much of the law is based on Commonwealth precedent, and not covered by outright statute.

One of the recent occurrences has been a precedent that publishing and management contracts may not be valid, if one of the parties was put at a disadvantage either by the terms of the contract or in the signing process. Kottler warns the industry



Delegates to Three Days In March listening intently to panel discussion - one of many throughout the three days.



Clive Davis, president of Arista Records, spoke to a capacity audience and was the highlight of the Three Days In March.



Jim Sward, executive vice-president Rogers Broadcasting, spoke about the many changes happening in Canadian radio.



Quality breakfast meeting panel attracted more than 200 delegates to a hearty, after breakfast discussion on secondary radio.

to treat the artist or writer fairly, to ensure that he has access to counsel, and not to sign him to anything that interferes with his right to make a reasonable living. Otherwise, even a duly signed contract may be declared invalid in court.

Scribner focused his comments around the wealth of new Canadian talent. He feels it is particularly important for talent sellers and management to expose these acts to the widest possible talent. We are experiencing a "bottle full of groups trying to fight out through the bottleneck" - there are not enough opportunities for them in Canada. Scribner feels it is therefore important to expose the acts in the U.S. Music Shoppe, to that end, is trying to establish itself in the market there.

Penfield describes himself as a "professional missionary", spreading the word about the Canadian industry. He is a music fan, and asks the industry to take advantage of his enthusiasm. He recommends the company to give him advance information, so that he can be prepared. He wants to deal with the artist personally, isolated from the band, publicity man, artist's mother, and so on. He recommends the company to create events, whether concert tour or publicity stunt, to give him something to write about.

Juno winner on the move

Colleen Peterson

Interest in Colleen Peterson was put into focus immediately following the Junos as she is now discussing the direction she will take, with Capitol Records in Los Angeles. She will return to Canada in a week's time to perform in Vancouver with April dates in Ottawa, London and Pembroke. Capitol Records Canada reports Canadian and Kitchener press interest before she left despite heavy press concerning her latest album a month ago.

APPROACHES TO GOVERNMENT

Mair noted one proposal by the Canadian Independent Record Producers' Association to the Department of Finance has already been refused. Both CIRPA and CRIA are drafting further proposals. One of the problems is a variety of different government agencies and departments involved, out of synch with each other and each operating from its own specified viewpoint.

Kottler would like to see the end of Cancon, and the consideration of the Canadian artist simply as an artist. He emphasized there should be no need to apologize for liking an act, regardless of where it's from.

HOSPITALITY SUITES

The evenings of Monday and Tuesday were marked by well-attended hospitality suites and exhibits held by the record companies. Companies hosting were A&M, CBS, MCA, Motown, Polydor, RCA, Royalty and WEA. While some of the companies offered basic hospitality and an opportunity to meet the staff, others went to great degrees of planning and effort to exhibit some of their wares and give the participants a good time.

One of the featured exhibits was the MCA suite. MCA secured the entire ballroom area to offer the guests an entertainment/education package. Included were a complete small-scale version of Cooly's disco, run by Cooly's manager Gene Lew, and a "third-rate theatre", showing old-time comedies and newsreels in a light entertainment package. The main event, however, was a tribute to MCA's gold record group Trooper, honouring the group with exhibits of the various stages of the record. The exhibit included the Phase One Studios 24-track mixing console and two-track dub machines. Guests were invited to re-mix several Trooper songs, and to take home dubs of how they would have mixed them.

Other exhibits included Precision Records, who pressed the record and made the labels, Cinram, who manufactured the

eight-track tapes and cassettes, Ross-Ellis Packaging, MCA's radio, rack/retail, sales and promo and EDP departments, and Lifetime Plaques, who made the actual gold record.

Polydor's suite consisted of a game room-discotheque, complete with snooker table and pinball machines. The disco included inventive lighting and records spun by Tommy Conroy.

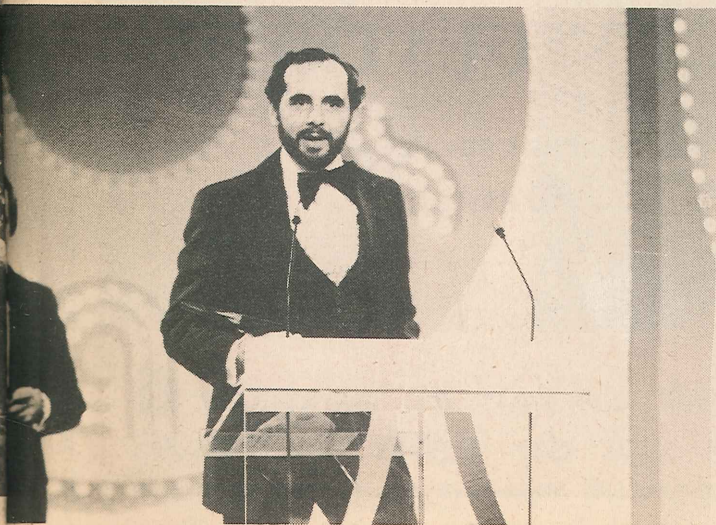
WEA featured the Big Button. Guests pushed the big button and, if they lit the lights and sent buzzers, bells and sirens flying, left with vouchers for WEA catalogue albums. Videotaped concert appearances by top WEA artists were also shown on a series of monitors.

The Motown suite featured a personal appearance by Miss Motown, who handed out plastic bags containing Motown goodies. The upcoming Marvin Gaye Live At The Palladium and The Commodores albums, not yet released in Canada, were previewed.

The CBS suite featured gold and platinum presentations. Monday night saw Murray McLauchlan given his first gold album for his True North effort Boulevard. On Tuesday, Lou Rawls, following a successful Massey Hall concert, received a gold album. Wednesday night following the Junos, the suite reopened and Portrait artist Burton Cummings, who had just won two Juno Awards, was given a gold single and platinum album for his debut efforts with CBS, both titled Stand Tall. A rough mix of his new recordings were also previewed.

RCA Juno winners Carroll Baker and T.H.P.'s Ian Guenther and Willi Morrison made appearances in the RCA suite following the Awards to meet the press and guests and to accept their congratulations.

A&M's suite was a veritable jungle and one of the most decorative and personalized of all the suites. Banks of greenery (plants) added a homey atmosphere to the wine and cheese goodies and the high energy promotion by the entire A&M crew for all their acts with heavy emphasis on domestic giants like Valdy, Gino Vannelli, the Home-town Band, Charity Brown and others.



Gerry Lacoursiere, vice-president A&M Records Canada, proudly accepts International Juno for Peter Frampton.



Terry Lynd, president CBS Records (Canada) accepts International Juno on behalf of Tina Charles.

You can't win them all ... over

Yorke not impressed

by Juno Awards

by ritchie yorke

It is difficult to find anything positive to say about the CBC's triumphantly-trumpeted telecast of this year's Juno Awards. It was not a commendable program in many ways, it was an insult to the Canadian music industry. Too often trite, banal and downright boring, the two-hour show was a mechanical misrepresentation of the state of contemporary Canadian music.

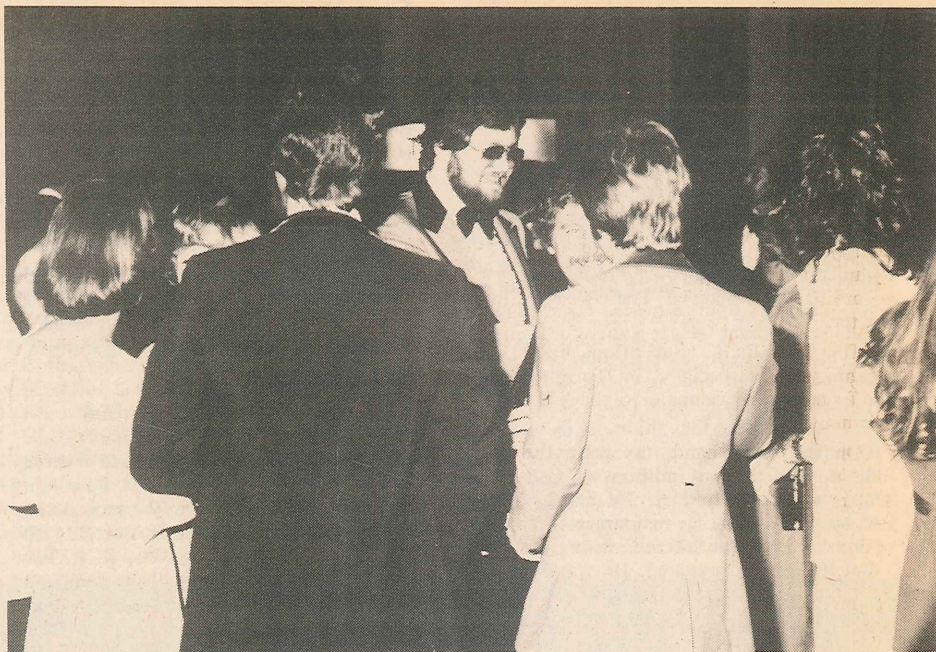
CBC TV has frequently demonstrated its anti-rock bias in the past but nowhere was this ill-informed attitude more prevalent than in the Juno Awards telecast. What sells most of the music in Canada is rock (and variations thereon). Yet one could have scarcely recognized that obvious fact within the conservative confines of a program overbearing in its emphasis on MOR and C&W styles. MOR and country may be deemed palatable and safe as chewing gum for the TV wasteland audience by the czars of the CBC's variety department. But it's absolutely ludicrous to cram this content bias down the throats of the record-buying audience lured to the tube to view the creme de la creme of current Canadian music.

As such the Juno Awards telecast came across to me as an exercise in phony futility - two tedious hours of musical masturbation strung together at a cost of around \$75,000. The producers seemed to shy away from anything which might be construed as innovative, and instead stuck with the standard, hackneyed Hollywood awards format which has been overworked to the point of nausea.

Host David Steinberg was one of the very few praiseworthy features of the program. Steinberg was not brilliant and at times seemed hopelessly out of his element, but he was without question a distinct improvement over last year's Junos host. His largest obstacle was a script so infantile one could barely believe it (sample - Randy Bachman was introduced as "a guitar player with more licks than an all-day sucker.") There were many awkward presenters but the occasional articulate choice (such as Jay Nelson).

The show's production values and vision were bush league. Host Steinberg was positioned amid a forest of cymbals, while the standard commercial out cue was either a desperate pan to the ceiling lights or a slow motion walkoff. I cannot recall a single memorable or unusual camera angle being utilized in the presentation of live music, surely the whole point of the show. Stages spread around the audience did little to provide any intimacy.

Even the awards themselves were confusing. They did next to nothing to encourage up-and-coming young recording artists. Burton Cummings (now a highly-vocal anti-Canadian residing in Los Angeles) won both Best New Male Vocalist and Male Vocalist of the Year. Heart was named Group of the Year yet in the current issue



Calgary's Lou Blair surrounded by admirers.

of Performance mag., Ann Wilson is quoted thus: "It's funny ... very few people realize it but everyone in Heart is American." Even Cancon perennial Joni Mitchell was trotted out again for an award nomination, despite the fact she left Canada almost a decade ago.

These complaints are minor however when compared with the insulting anti-rock bias of the show. Even Anton Kuerti, who won Best Classical Recording, was not shown on camera among the plethora of mediocre MOR and country acts. Apparently the CBC does not consider longhaired music of either type suitable for its BBM demographics. Kuerti, with appropriate understatement, later observed he felt "rather insulted." Damn right. It would

seem the CBC Variety department does not regard rock, classics, or Quebec music as part of its spice of life. This attitude of safe, sanitary cliches only serves to broaden the penetration gap between the rock audience and the TV medium.

1976 was probably Canada's least-successful year on the international charts since the launching of the Maple Music sound in 69. The Juno Awards telecast only served to underline that sad fact. At best it was an eminently forgettable effort, devoid of innovation or invigoration.

It was safe but stale, in direct comparison to a young and virile industry groping for maturity.

CONGRATULATIONS !

TO ALL WINNERS & NOMINEES AT THE
JUNO AWARDS



Lifetime Plaques

Manufacturers of Juno's & Gold Record Awards

Conventions cut into TV production

Ottawa may relax its tough position against Canadian advertising dollars going to U.S. border TV stations in exchange for concessions in Washington's threatened tax restrictions which would discourage U.S. organizations holding conventions in Canada, according to Financial Post writer Clive Baxter.

The Canadian convention boom of recent years, especially in Toronto, has itself been quite valuable to the live entertainment business.

On the other hand, tax restrictions to plug up the flow of millions of Canadian dollars a year into U.S. TV stations was enacted by Ottawa to encourage local and network TV production in Canada.

The music industry - not directly involved in either of these issues - ironically, stands to win some and lose some no matter how the issues are settled between the two governments.

Modern hotels are surpassing old beer-parlor hotels as live-music spots in many Canadian cities; and with rising hotel vacancy rates in recent months, live entertainment is becoming an important source of income for today's hotel corporate managements.

But there are principles involved.

In 1971 Toronto had 8,500 hotel rooms;

now it has almost 20,000. In the same period Vancouver's hotel capacity grew from 4,000 rooms to 7,700; Montreal hotels have grown by 2,200 rooms in the past two years.

Television production in Canada has not kept pace - especially the production of TV variety shows. Should the government saw-off the protection of the public's interest in increased Canadian TV production to protect the private interests of a few large corporate innkeepers who speculated on a projected tourism boom in Canada - or should the concessions be made somewhere else?

If the hotel industry is to thrive at the expense of TV production, maybe all U.S. conventioners in Canada should be required to pay a TV tax - or be forced to spend 30 per cent of their time in Canada watching Canadian TV.

If conventions are such good business, maybe they too should be required to be part of TV productions.

Or possibly, the issue shouldn't be clouded by the sawing-off of TV production to save hotel profits. Ottawa is quite skilled at making concessions to Washington in fields like natural resources exploitation. Why not continue that and maintain the rare tough stand they've taken in the international TV arena? AG

Global TV deal approved, Winnipeggers control net

The CRTC has approved a takeover bid by Winnipeg's Global Ventures Ltd. of Ontario's Global TV network, and ex-Global bosses, Allan Slaight's IWC are walking away from the operation with almost \$7 million in hand from the deal.

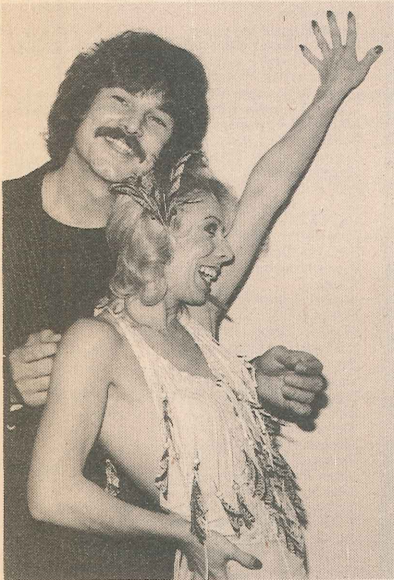
Spokesmen for IWC, which will no longer be involved in any part of the network's management, said the communications firm will reinvest its money in communications. All but \$275,000 of that money is tax sheltered.

IWC owns three radio stations including CILQ, a new Toronto FM outlet scheduled to begin battle with CHUM-FM later this spring.

Global's new owners say they are investing about \$1 million to upgrade the production facilities at Global's Toronto studios, and are at present starting plans for next fall's programming.

Slaight and IWC took over management of the debt-ridden network in 1974, and just this year began to turn a healthy profit from the operation. When they offered to buy out Global Western, which like themselves owned 45 percent of the network, they triggered a complicated buy-sell arrangement by which Global Western had the option to buy out IWC's interests in Global for the price IWC offered Global Western.

At present, Global is carrying a debt of almost \$25 million. AG



HAPPINESS IS TAKING PHOTO'S OF HAPPY PEOPLE....
BEST WISHES TO ALL THE JUNO WINNERS FROM
YOUR FRIENDS IN PHOTOGRAPHY AT VIEWFINDER.
JOHN, DON, AL, ROSS AND RANDY.

BBM ratings for CKTS 3,000-75,000

Sandy Davis, program director for CKTS Sherbrooke Que., expects a heavy BBM increase after launching a major bi-annual promotion in February. Fall BBM figures showed a jump for the station from 3,000-75,000 listeners.

Events in the program included: the Elton John Week-end (Feb 25-27), The

Great Giveaway contest with prizes totaling \$10,000, offering trips to Florida, Bermuda, Portugal and the U.S., trail bikes, 10-speed bikes, tickets and transportation to Santana and Eagles concerts in the Montreal Forum, cameras and dinners for two. The station, which is 80% top 40, offered prizes to the ninth caller to identify the prize of the hour.



TRIBAL DRUM

TORONTO

CI-TR's program director Chuck Camroux has appointed Bill Scott, former advertising and promotion manager for a Toronto magazine to promotion manager for the station, effective March 14.

TORONTO

Educational radio station CJRT-FM will be holding a Jazz Party Fund Raising event March 25 which will feature Juno nominee Rob McConnell and his quintet, Jim Gallo-

way and the Metro Stompers and the Mother Necessity Big Band. Program director Ted O'Reilly will emcee the campaign starting at 9 a.m. at the St. Lawrence market. Annual proceeds go to the non-profit, non-commercial station's campaign; this year which will finish March 31.

REGINA

CJME's fourth annual Red Cross Valentine's Blood Donor Clinic received 529 donations in less than eight hours. Program director Hart Kirch reported most of the donors were new. CJME's spring promotion in light of their recent power increase to 10,000 watts, is The Ultimate Holiday with the station paying for ten trips to each winners' preferred destination.



RETAIL SAMPLING

A&A/VANCOUVER

(Cindy Dumpsey)

LPs

Year Of The Cat-Al Stewart

Rumours-Fleetwood Mac

Boston

A Day At The Races-Queen

Dream Dream Dream-Chilliwack

Fly Like An Eagle-Steve Miller

A Star Is Born/Soundtrack

Hotel California-Eagles

Thirty-Three & 1/3-George Harrison

In Flight-George Benson

Tejias-ZZ Top

Animals-Pink Floyd

Anyway You Want It-Thelma Houston

Songs From The Woods-Jethro Tull

Carolina Dreams-Marshall Tucker Band

45s

I Like Dreamin-Kenny Nolan

A Star Is Born-Barbra Streisand

Weekend In New England-Barry Manilow

Living Next Door To Alice-Smokie

Don't Leave Me This Way-Thelma Houston

ARS/CALGARY

(Carol Kenney)

LPs

A Star Is Born/Soundtrack

Greatest Hits-Abba

Hotel California-Eagles

A Night On The Town-Rod Stewart

A New World Record-ELO

A Day At The Races-Queen

Destroyer-Kiss

Rock And Roll Over-Kiss

Play 'n The Game-Nazareth

Arrival-Abba

Gold-Bee Gees

Don't Stop Believin-Olivia Newton-John

Love At The Greek-Neil Diamond

45s

Jeans On-David Dundas

Dancing Queen-Abba

Living Next Door To Alice-Smokie

Hard Luck Woman-Kiss

The Things We Do For Love-10cc

I Like Dreaming-Kenny Nolan

Don't Give Up On Us-David Soul

Year Of The Cat-Al Stewart

Torn Between Two Lovers-Mary MacGregor

Rich Girl-Daryl Hall & John Oates

You Look Good-Joani Taylor

A Star Is Born-Barbra Streisand

Carry On Wayward Son-Kansas

The First Cut Is The Deepest-Rod Stewart

Hotel California-Eagles

NORTHLAND/EDMONTON

(Bill Maxim)

45s

Dancing Queen-Abba

I Like Dreaming-Kenny Nolan

A Star Is Born-Barbra Streisand

Jeans On-David Dundas

Living Next Door To Alice-Smokie

Torn Between Two Lovers-Mary MacGregor

Boogie Child-Bee Gees

Year Of The Cat-Al Stewart

The Things We Do For Love-10cc

Go Your Own Way-Fleetwood Mac

Enjoy Yourself-Jacksons

Race Among The Ruins-Gordon Lightfoot

Don't Leave Me This Way-Thelma Houston

Maybe I'm Amazed-Wings

Rich Girl-Daryl Hall & John Oates

MOTHER'S MUSIC/WINNIPEG

(Art Graham)

LPs

Rumours-Fleetwood Mac

Year Of The Cat-Al Stewart

Animals-Pink Floyd

Songs In The Key Of Life-Stevie Wonder

A Star Is Born/Soundtrack

Hotel California-Eagles

Toys In The Attic-Aerosmith

I Came To See You-Nils Lofgren

Arrival-Abba

Low-David Bowie

A Day At The Races-Queen

Anyway You Like It-Thelma Houston

Night Moves-Bob Seger

RPM TOP 100 SINGLES ALPHABETICALLY BY TITLE

All Strung Out On You	30
Angel In Your Arms	66
At Midnight	58
Baby Come On	78
Be My Girl	65
Bite Your Lip	57
Blinded By The Light	31
Boogie Child	20
Calling Dr. Love	86
Can't Stop Dancin'	93
Carry On Wayward Son	5
Car Wash	38
Cause There's Another	87
Couldn't Get It Right	71
Coyote	79
Crackerbox Palace	21
Daddy Cool	18
Dancing Queen	1
Dazz	45
Dedication	69
Disco Lucy	84
Dock Of The Bay	70
Don't Give Up On Us	10
Don't Leave Me This Way	8
Do Ya	15
Enjoy Yourself	27
Fancy Dancer	80
Fightin' On The Side Of Love	35
The First Cut Is The Deepest	14
Fly Like An Eagle	7
Forever For Now	62
Free	32
Gloria	50
Go Your Own Way	25
Hard Luck Woman	48
Heard It In A Love Song	90
Hello Stranger	96
Here Come Those Tears Again	22
Hotel California	42
Hot Line	44
I Can't Say No To You	61
If You've Got The Time	88
I Like Dreamin'	3
I'll Always Call Your Name	76
I'm Ready	64
I'm Scared	43
I'm Your Boogie Man	53
I Think We're All Alone Now	91
I've Got Love On My Mind	24
I Wanna Get Next To You	83
I Wish	36
Jeans On	54
Lido Shuffle	82
Living Next Door To Alice	29
Long Time	9
Look Into Your Heart	77
Lost Without Your Love	40
Love Theme From A Star Is Born	2
Magical Mystery Tour	74
Maybe I'm Amazed	11
New Kid In Town	23
Night Moves	17
No Hurt	72
N.Y., You've Got Me Dancing	89
Party Song	52
Phantom Writer	81
Phone Call	60
Race Among The Ruins	33
Reach	37
Reaching For The World	92
Rich Girl	6
Right Time Of The Night	34
"Roots" Medley	73
Sam	26
Save It For A Rainy Day	46
Say You'll Stay Until Tomorrow	12
So Into You	19
Somebody To Love	51
Southern Nights	28
Tattoo Man	67
The Things We Do For Love	4
Tie Your Mother Down	85
Torn Between Two Lovers	13
Tryin' To Love Two	47
Walk This Way	49
Weekend In New England	39
We're All Alone	68
When I Need You	41
Whodunnit	94
Winter Melody	59
Year Of The Cat	16
You Don't Have To Be A Star	55
You Know Like I Know	63
Your Love	75
You Make Me Feel Like Dancin'	56



Top Singles

CANADA'S ONLY NATIONAL SINGLE SURVEY

Compiled from record store, radio station and record company reports.

April 2, 1976

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

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

- 1 3 (14) **DANCING QUEEN**
Abba
Atlantic 3372-P
- 2 1 (14) **LOVE THEME FROM A STAR IS BORN**
Barbra Streisand
Columbia 10450-H
- 3 4 (15) **I LIKE DREAMIN'**
Kenny Nolan
20th Century 2287-T
- 4 5 (12) **THE THINGS WE DO FOR LOVE**
10cc
Philips 6008022-K
- 5 6 (9) **CARRY ON WAYWARD SON**
Kansas
Epic 8-4267-H
- 6 7 (10) **RICH GIRL**
Daryl Hall & John Oates
RCA 10860-N
- 7 2 (12) **FLY LIKE AN EAGLE**
Steve Miller
Capitol P4372-F
- 8 9 (12) **DON'T LEAVE ME THIS WAY**
Thelma Houston
Motown 1408-Y
- 9 10 (10) **LONG TIME**
Boston
Epic 8-50329-H
- 10 11 (9) **DON'T GIVE UP ON US**
David Soul
Private Stock 45129-M
- 11 14 (7) **MAYBE I'M AMAZED**
Wings
Capitol 4385-F
- 12 15 (11) **SAY YOU'LL STAY UNTIL TOMORROW**
Tom Jones
Epic 50308-H
- 13 13 (18) **TORN BETWEEN TWO LOVERS**
Mary MacGregor
Ariola America 7638-N
- 14 17 (7) **THE FIRST CUT IS THE DEEPEST**
Rod Stewart
Warner Brothers WBS8321-P
- 15 18 (7) **DO YA**
Electric Light Orchestra
United Artists UAXW939-F
- 16 8 (14) **YEAR OF THE CAT**
Al Stewart
Janus J266-T
- 17 12 (15) **NIGHT MOVES**
Bob Seger
Capitol 4369-F
- 18 20 (7) **DADDY COOL**
Boney M.
Atco 7063-P
- 19 21 (7) **SO INTO YOU**
Atlanta Rhythm Section
Polydor 14373-Q
- 20 16 (10) **BOOGIE CHILD**
Bee Gees
RSO 867-Q
- 21 19 (9) **CRACKERBOX PALACE**
George Harrison
Dark Horse DRC8313-P
- 22 23 (9) **HERE COME THOSE TEARS AGAIN**
Jackson Browne
Asylum E45379-P
- 23 22 (14) **NEW KID IN TOWN**
Eagles
Asylum E45373-P
- 24 27 (8) **I'VE GOT LOVE ON MY MIND**
Natalie Cole
Capitol 4360-F
- 25 24 (11) **GO YOUR OWN WAY**
Fleetwood Mac
Warner Bros WBS8304-P

- 26 33 (9) **SAM**
Olivia Newton-John
MCA 40670-J
- 27 25 (19) **ENJOY YOURSELF**
Jacksons
Epic 8-50289-H
- 28 34 (6) **SOUTHERN NIGHTS**
Glen Campbell
Capitol 4376-F
- 29 26 (14) **LIVING NEXT DOOR TO ALICE**
Smokie
RSO 860-Q
- 30 35 (6) **ALL STRUNG OUT ON YOU**
John Travolta
Midland Int'LMB10907-N
- 31 28 (15) **BLINDED BY THE LIGHT**
Manfred Mann
Warner Bros 8252-P
- 32 36 (13) **FREE**
Deniece Williams
Columbia 10429-H
- 33 37 (8) **RACE AMONG THE RUINS**
Gordon Lightfoot
Reprise RPS1380-P
- 34 43 (6) **RIGHT TIME OF THE NIGHT**
Jennifer Warnes
Arista ASO223-F
- 35 29 (15) **FIGHTIN' ON THE SIDE OF LOVE**
THP Orchestra
RCA PB50289-N
- 36 30 (16) **I WISH**
Stevie Wonder
Tamla 54274-Y
- 37 31 (10) **REACH**
Orleans
Asylum 45375-P
- 38 32 (17) **CAR WASH**
Rose Royce
MCA 40615-J
- 39 38 (15) **WEEKEND IN NEW ENGLAND**
Barry Manilow
Arista 212-F
- 40 39 (18) **LOST WITHOUT YOUR LOVE**
Bread
Elektra E45363-P
- 41 48 (3) **WHEN I NEED YOU**
Leo Sayer
Warner Brothers WBS8332-P
- 42 50 (3) **HOTEL CALIFORNIA**
Eagles
Elektra E45386-P
- 43 45 (8) **I'M SCARED**
Burton Cummings
Portrait 70002-H
- 44 40 (20) **HOT LINE**
Sylvers
Capitol 4336-F
- 45 41 (10) **DAZZ**
John Ellison with Soul Brothers Six
GRT 1230-129-T
- 46 42 (13) **SAVE IT FOR A RAINY DAY**
Stephen Bishop
ABC 12232-P
- 47 51 (6) **TRYIN' TO LOVE TWO**
William Bell
Mercury 73839-Q
- 48 44 (13) **HARD LUCK WOMAN**
Kiss
Casablanca NB873-M
- 49 46 (18) **WALK THIS WAY**
Aerosmith
Columbia 10449-H
- 50 54 (4) **GLORIA**
Enchantment
United Artists UAXW912-F

RPM 100 Top Singles (51-100)

51	47	(16)	SOMEBODY TO LOVE Queen Elektra E45362-P	76	76	(4)	I'LL ALWAYS CALL YOUR NAME Little River Band Harvest 4380-F
52	56	(8)	PARTY SONG Lavender Hill Mob United Artists UAXW925Y-F	77	77	(4)	LOOK INTO YOUR HEART Aretha Franklin Atlantic 3373-P
53	58	(3)	I'M YOUR BOOGIE MAN KC & The Sunshine Band TK 1022-N	78	82	(5)	BABY COME ON Sex O'Clock USA London LF1082-K
54	49	(22)	JEANS ON David Dundas Chrysalis CHS2094-F	79	80	(6)	COYOTE Joni Mitchell Asylum E45377-P
55	52	(23)	YOU DON'T HAVE TO BE A STAR Marilyn McCoo & Billy Davis Jr. ABC 12208-T	80	81	(3)	FANCY DANCER Commodores Motown 1408-Y
56	53	(22)	YOU MAKE ME FEEL LIKE DANCIN' Leo Sayer Warner Brothers WBS8283-P	81	83	(3)	PHANTOM WRITER Gary Wright Warner Brothers WBS8331-P
57	55	(7)	BITE YOUR LIP (GET UP AND DANCE) Elton John MCA 40677-J	82	85	(3)	LIDO SHUFFLE Boz Scaggs Columbia 3-10491-H
58	60	(7)	AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) Rufus Featuring Chaka Khan ABC 12239-T	83	86	(3)	I WANNA GET NEXT TO YOU Rose Royce MCA 40662-J
59	61	(7)	WINTER MELODY Donna Summer Oasis 872-M	84	84	(3)	DISCO LUCY (I Love Lucy Theme) Wilton Place Street Band Island 078-T
60	63	(6)	PHONE CALL Dan Hill GRT 1230-126-T	85	96	(2)	TIE YOUR MOTHER DOWN Queen Elektra E45385-P
61	68	(7)	I CAN'T SAY NO TO YOU Parker McGee Big Tree 10682-P	86	93	(3)	CALLING DR. LOVE Kiss Casablanca NB880-M
62	57	(10)	FOREVER FOR NOW April Wine Aquarius AQ5061-K	87	88	(5)	CAUSE THERE'S ANOTHER Moxxy Polydor 2065-340-Q
63	64	(10)	YOU KNOW LIKE I KNOW Ozark Mountain Daredevils A&M AM1888-W	88	89	(4)	IF YOU'VE GOT THE TIME Babys Chrysalis CHS2132-F
64	66	(10)	I'M READY Hometown Band A&M AM1889-W	89	90	(4)	N.Y., YOU'VE GOT ME DANCING Andrea True Connection Buddah 564-M
65	65	(12)	BE MY GIRL Dramatics ABC 12235-T	90	91	(3)	HEARD IT IN A LOVE SONG The Marshall Tucker Band Capricorn CPS0270-P
66	67	(4)	ANGEL IN YOUR ARMS Hot Atlantic BT16085-P	91	92	(4)	I THINK WE'RE ALL ALONE NOW The Rubinos Playboy B-5741-M
67	70	(8)	TATTOO MAN Denise McCann Polydor 2065-320-Q	92	94	(3)	REACHING FOR THE WORLD Harold Melvin & The Blue Notes ABC 12240-T
68	72	(6)	WE'RE ALL ALONE Bruce Murray Quality Q2223-M	93	95	(2)	CAN'T STOP DANCIN' Captain & Tennille A&M AM1912 W
69	69	(7)	DEDICATION Bay City Rollers Arista ASO233-F	94	97	(2)	WHODUNIT Tavares Capitol 4398-F
70	71	(6)	DOCK OF THE BAY Michel Pagliaro Columbia C4-14154-H	95	....	(1)	OLD FASHIONED BOY (You're The One) Stallion Casablanca NB877-M
71	78	(3)	COULDN'T GET IT RIGHT Climax Blues Band Sire SAA736-T	96	100	(2)	HELLO STRANGER Yvonne Elliman RSO RS871-Q
72	73	(9)	NO HURT Charity Brown A&M AM425-W	97	....	(1)	LOVE IS BETTER IN THE A.M. Johnnie Taylor Columbia 3-10478-H
73	74	(5)	"ROOTS" MEDLEY Quincy Jones A&M AM1909-W	98	....	(1)	LONELY BOY Andrew Gold Elektra E45384-P
74	75	(4)	MAGICAL MYSTERY TOUR Ambrosia 20th Century TC2327-T	99	....	(1)	CINDERELLA Firefall Atlantic 3392-P
75	87	(3)	YOUR LOVE Marilyn McCoo & Billy Davis Jr. ABC AB12262-T	100	(1)	YOUR OWN SPECIAL WAY Genesis Atco 7076-P

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CANCON TRACKING

A weekly feature of RPM indicating the percentage of airplay experienced by current Cancon releases, based on the number of broadcast stations available for airplay. Deadline for Tracking Sheets - Wednesday Noon. Record companies submitting Tracking Sheets should exercise utmost care in identifying participating stations. Onus for accuracy rests with the record company.

ARE YOU READY FOR LOVE

Patsy Gallant

Attic AT 147

(41%) CFCB CHCM CFGN VOCM CFSX CFCY CHTN CJRW CKDH CKBW (15) CHNS CJCH (18) KENK CKEC CHER (22) CKCL CKBC CKNB (39) CFNB (27) CKCW (34) CFAN CFBC CFBC-FM CHSJ (11) CJCJ (31) CJAN CJMD CHVD CHGB CFLM CJLA CKFL CHRS (17) CKBM CBM CFCF CFMB CJAD CJFM-FM CKAC CKGM (14) CHNC CKTL CHOI-FM CHRC CJFP CKRN (22) CKRB CHAL CKTS (25) CKLD CFDA CKPC CFJR (29) CING CJSS CKNR CKNS CFOB CHML CKLC (27) CKWS (24) CHYM CKKW CHYR CFPL CFPL-FM CJBK CKSL CKMP CJMR CJTT CKLB CFGO (22) CFRA (15) CJRC CKOY CFOS CHEX CKPT (30) CKTB CKTB-FM CHLO CKJD CJCS (25) CHNO CKSO CBQ CKPR (11) CKOT CKOT-FM CFTI-FM CKGB CFTR (22) CHFI-FM CHUM (27) CKFM-FM CJWA CKWW CKNX CFAM CJRB CKX CKDM (29) CFAR CHSM CHTM CBW (24) CFRW CHIO-FM CKY (19) CHAB (29) CJNB (10) CKBI CBK (24) CJME CKCK CFMC-FM CKOM (34) CJGX CFCN CKXL (30) CBX CFRN (16) CHED (33) CJCA CJYR CJOK (4) CKYR CHAT CHCL (19) CKYL CKRD CIOK CJOI (5) CFLD CKQR CHWK CKEK CFNL CKGO CKIQ CKOV CKTK CJJC CJNL CHUB CKKC CFMI-FM CJAV CHQB CJCI CFHG CFTK CFUN (13) CJOR CKLG (27) CJIB CFAX CKWL CKRW (22)

RIDING HIGH/TAKE TIME

Bonfield Dickson

Ahmek ST-1657

(28%) CFCN CBN CFSX (10) CFCY CJFX CKBW CBH CHNS CKEC CIGO CBI CHER CJCB CJCB-FM CFNB CHSJ CFDM-FM CHRD CHEF CJLM CHGB (16) CHGB-FM CFGL-FM CFLS CBM CBM-FM CFMB CJAD CJFM-FM CHNC CHOI-FM (15) CHRC (3) CKRL-FM CJSA CJMC CKBS CHLT CKTS CJSO CKVT CFDA CKVM CKBB CHIC CFNY-FM CITE-FM CJJD CFYN CFYN-FM CFJR CING CFTJ CFCO CKCB CFML CKDR CFOB CJOY CHML CKAR CKAP CJRL CJKL (39) CKMP CJMR CHWO CFOR CKLB CFGO CKBY-FM CKOY CKAR-1 CHOV CFMP-FM (1) CKPT (1) CKTB CKTB-FM CHOK CKCY (13) CKCY-FM CHNR CKOT CKOT-FM CBL CKEY CBE CKNX CKOX CJLS CJVR CFQC CJUS-FM CKSW CFSL CJPR CJDV CFRN CJYR CJOK CKSA CKRD CFOK CJOI CFVR CFLD CKEK CFNL CKGF CKOK CKPG CHTK CKCO

RACE AMONG THE RUINS

Gordon Lightfoot

WEA RPS 1380

(25%) CFAC CFCB CFCF CFCH CFCN CFCO CFOW CFCY CFMG CFGN CFGO (29) CFPL CFQC CFRB CFRC CHAB (19) CHAT CHCL CHED (12) CHER CHEX CHFX-FM CHLO CHNC CHNL (5) CHNO CHRC CHSC CHYM CHYR CJBK CJCA CJCA-FM CJCB CJCH (30) CJCS CJDC CJET CJFM-FM CJGX CJKL CJLS CJME CJNB CJOY CJRW CJSS CJVI CKAR CKBB CKBC CKBS CKBW (39) CKCB CKCK CKCL CKCW (11) CKCY-FM CKDA CKDH CKEC KEN CKPH CKFM-FM CKGB CKGM CKGY CKIQ CKLB CKLG (25) CKLW CKNW CKNX CKOC (28) CKOM CKOV CKPC CKPC-FM CKPR CKRD CKRW CKSL CKTB CKTB-FM CKTS CKWS (12) CKWW CKXL (18)

WE'RE ALL ALONE

Bruce Murray

Quality 2223-M

(18%) CHNL (7) CKXL (33) CHED (18) CHAB (16) CKOC (18) CFNB (27) CKCW (25) CKOV CFUN CKLG CKNW CFMI CKDA CFCN CFNR CJCA CHEC CJOC CKCK CFRW CHIO-FM CKRC CKBB CFPL CHLO CJBK CKSL CFCH CHEX CHNO CHUM CKGM CFRA CFCY CFBC CJRW CHFM CFAX CFJC CJCI CHYM CFVR CFTK CHYR CFNR CKWW CKTB CKMF CHOI CFLS CHAT CHCL CJOR CFJC CJIB CKTK CKRW CHOK CKNX CKLY CJDC CKGB CKCL CKDH CKTS CKLB CHWK CJOK CKRD CFGP CMRC CKBW CKEK

SPECIAL ARRANGEMENT

Sweet Blindness

Quality 2224-M

(62%) CHNL (7) CKXL (31) CHED (33) CHAB (19) CKPR (50) CKOC (39) CJBK (28) CHEX (17) CJCJ (30) CKIO CHLO CHYM CKTK CFPG CKOV CKSL CKRW CFRN CFCB CKLG CFCH CKGB CJOE CBLK CFCN CHEX CKNX CKRD CJDC CFRN CHNO CFJC CHAT CKEK CJCA CFOX CKPG CQTV CKCL CHEC CHSJ CKMK CJBK CJOY CJOE CHYR CJCI CHCL CFSX CKCK CJBK CKTS CKDH CKTB CFRW CJIB CKJD CKPR CKBB CIGO CKIQ CFTK

SURPRISE

Andre Gagnon

London L2607

(14%) CFCN CJRW CKEC CKCL CFNB CKCW CHAD CJAN CBJ CJMT CKCH CJLM CKLS CKFL CBF CBM CFCF CFMB CJAD CJFM-FM CKAC CKMF-FM CHNC CKTL CHRC CJRP CKRN CJVL CKSM CHLT CJRS CJSO CKLD CHLN CJTR CKVD CFDA CHIC CKPC CJSS CFRC CKWS CHYR CFRA CJRC CKPT CHOK CHFI-FM CKEY CKFM-FM CKWW CKNX CBW CBK CFMC-FM CFJC CJJC CJVB

LAUREL AND HARDY

Will Millar

London SPS 1004

(13%) CFLN CFSX CJRW CKEC CJCJ CKPC CFJR CING CKDR CHML CKAP CJRL CFMK-FM CKKW CKLY CFPL CFPL-FM CFOR CFOS CKTB CHOK CJET CHMR CHFI-FM CKEY CKWW CKNX CJLS CJVR CJNB CFQC CJWW CKSW CFSL CBR CFRN-FM CHQT CJCA CJCA-FM CKUA CKUA-FM CHCL CIOK CFVR CKEK CKIQ CKTK CJJC CKOK CJCI CHTK CINL CFTK

HELLO CAURL/END OF THE HIGHWAY

Bruce Kiely

PLP - PLP457706

(12%) CFDR CKDY CIGO CFJR CFCO CKDR CHML CKAR CKAP CJRL CFOR CHOK CKEY CHFC CJOE CJLS CJVR CKSW CFSL CKBR CFAC CJDV CJCA-FM CHAT CHCL CKGY CKRD CFVR CHWK CFPC CKEK CFKC CJDC CFEK CKGO CFFM-FM CHUB CKKC CKOK CKOK-FM CHTK CINL CKRW CJAM CHMA CKMS CFMO MACR CHOR CHDA CJNG

ALL OVER THE WORLD

Lisa Hartt Band

London RR008

(12%) CHNS CKBC CBJ-FM CHRD CKVR CHEF CJLM CBM CFOX CJAD CJFM-FM CKAC CHLT CJSO CFJR CING CJSS CHML CKDS-FM CKOC CKWS CKKW CHYR CKLY CKOY CHEX CHSC CJET CKSO CHUM-FM CKEY CKWW CKY CHAB CFMC-FM CFQC CFRN CHED (37) CKLG RADIO SHERIDAN GUELPH RADIO CHOR CJJD CIME RADIO BISHOPS TRENT RADIO

CAUSE THERE'S ANOTHER

Moxy

Polydor

(12%) CFAR CFBC CFCH CFCY (15) CFGO CFJR (30) CFLS CFNB (40) CFRA CFTR (26) CFUN CHER CHEX CHNO (30) CHNR CHSJ (21) CHTK CHUM (22) CHYM CJBK CJBQ CJCW CJCH CJET CJME CJMS CJOY CJRW CJSS CKBB CKCH CKCY CKDA CKDM CJCJ (21) CKGB CKKW CKLC CKLW CKLY (26)

CKOC CKOM CKOV CKPR (42) CKPT

CKSO CKWS CKX

SOMEDAY SOON

Shirley Eikhard

Attic AT 152

(10%) CJRW CFDR CJLS CFAN CJCJ CFMB CFJR CING CFCO CKDR CFOB CKAP CJRL CFOR CKLB CKQS-FM CFOS CHEX CHOK CFPA CFTI-FM CKFM-FM CKOX CJLS CFMC-FM CFQC CFSL CFRN CHAT CHCL CKRD CIOK CFVR CHWK CKEK CJNL CKOK CFHG CFTK CJAT CJIB CKRW

DREAMBOAT ANNIE

Heart

Mushroom

(10%) CFCF CFCO CFCY (4) CFJR (17) CFCO CFRA CFRN CFTR CHEX CHNO CHNR CHNS (25) CHQT CHSJ CHTK CHYM (22) CJAD CJAT CJCA CJCH CJET (8) CJME (15) CJON CJRW CJSS CKBB CKCH CKCW CKGB CKKW CKNB CKNW CKOC (25) CKOK CKOV CKRC (20) CKSL CKSO CKTB CKWS (11) CKWW CJJD

SANTA MARIE

Trooper

MCA

(10%) CFLS (39) CFOX CHOM-FM CFRA CFCO CKCU-FM CIMF-FM CKWS CKLC CHEX CHUM CFCH CKSO CKCY CJBK CJGX CKX CFRW (22) CKRC CKY (30) CKPR CKCK CJME CKON CJNB CKXL (37) CKRD CHEC CHAT CHED (35) CKYL CJCA CKLG-FM CKLG CFUN CKNW CJIB CHNL CKOV CKIQ CKPG

FEEL THE WARM

Norris Vines & The Luvlines

Smile SLE 112

(9%) CFCN CFSX CFCY CKDY CBH CFAB CFNB CFMB CKRN CKVT CFDA CKVM CKBB CJNR CKCB CKNR CKJD CKCY CJET CHIN-FM CKLW CHTM CFMC-FM CFRN CHCL CFLD CKQR CHWK CFKC CFEK CKTK CHUB CKKC CFTK CFAX CFWH CKRW

I'M READY

Hometown Band

A&M AM 1889

(9%) CJON CHNS CJCH CHER CJCB CFNB CHSJ (45) CFCF CFOX CHOM-FM CJFM-FM CJMS CKGM CKVL-FM CHRC CJRP CKTS CJOY (29) CKOC CJBK CKSL CHEX CKPT CHFI-FM CHUM CHUM-FM CFRW CKRC CJME CKOM (4) CKXL CHED CHEC CKRD CKRD CFMI-FM CFUN CKLG CKLG-FM

I KNOW IT'S RIGHT

Ron Baumber

Ixtlan ILN 1003

(9%) CFLN CFSX CFDR CIGO CJLS CBZ CJCJ CKRN CJMC CHIC CFNY-FM CKPC CFJR CHUC CHML CFRC CFRC-FM CHYR CFPL CFPL-FM CJMR CJWA CKNX CBR CBX CJOI CFLD CKQR CFPC CKEK CFKC CFNL CHUB CKKC CIVH CKRW CFRC CKRS

SHUT UP

Sweeney Todd

London L2616

(9%) CFCB CFSX CKDH CKCL CKBC CFNB CJCJ CKBB CJNR CFJR CFTJ CJSS CKNR CKJL CKKW CKAT-FM CJRC CHEX CKTB CJET CJCS CKPR CKOT CKGB CBE CBEF CFRC CJGX CJOE CKEK CFUN CJIB CHMR CHBR CJUM-FM TRENT RADIO

COYOTE

Joni Mitchell

WEA E45377

(8%) CFON CFOX CFQC CHED (25) CHER (28) CHEX CHLO CHYR CJCA CJDC CJME CJOY CJRW CKBC CKDA CKDH CKGB CKGM CKIQ CKLG CKNR CKPR CKRD CKRW CKTS CKWS CKXL (29)

QUEEN OF COLBY, KANSAS/

SEA OF CITY LIFE

Dixie Lee Innes

PLP - PLP457705

(7%) CKDY CIGO CHUT-FM CFCO CHWO CKBY-FM CFAR CHFC CHMM-FM CJOE CFAC CFRN CJCA CHAT CHCL CIOK CHWK CFPC CKEK CFEK CFFM-FM CHUB CINL CHMA CHOR CFRU CKMS



MAJOR MARKET ADDITIONS

CALGARY

CKXL (Tom Tompkins)

Charted

10 (1) Don't Give Up-David Soul

82 Lido Shuffle-Boz Scaggs

* Once In A Long Time-Chris Ward

* All Over The World-Lisa Hartt Band

Playlisted

* Gonna Fly Some Day-Bruce Cockburn

93 Can't Stop Dancin-Capt & Tennille

84 Disco Lady-Wilton Place St. Band

EDMONTON

CHED (Len Theusen)

Charted

54 (1) Jeans On-David Dundas

15 (37) Do Ya-Electric Light Ork

* (38) Santa Maria-Trooper

* (39) Fly At Night-Chilliwick

42 (40) Hotel California-Eagles

HAMILTON

CKOC (Nevin Grant)

Charted

2 (1) Star Is Born-Barbra Streisand

8 (36) Don't Leave Me-Thelma Houston

42 (40) Hotel California-Eagles

Playlisted

19 So Into You-Atlanta Rhythm Section

MONTREAL

CFOX (Dan McLean)

Charted

6 (1) Rich Girl-Daryl Hall & John Oates

42 (15) Hotel California-Eagles

47 (18) Tryin To Love Two-Wm. Bell

* (19) Midnight On The Bay-Stills-Young

34 (20) Right Time-Jennifer Warnes

Playlisted

* Santa Maria-Trooper

* All Over The World-Lisa Hartt Band

* City Life-Tony Green

33 Race Among Ruins-Gordon Lightfoot

MONTREAL

CKGM (Greg Stewart)

Charted

1 (1) Dancing Queen-Abba

28 (30) Southern Nights-Glen Campbell

Playlisted

* Fly At Night-Chilliwick

41 When I Need You-Leo Sayer

REGINA

CJME (Phil Mackesy)

Charted

2 (1) Star Is Born-Barbra Streisand

24 Got Love On My Mind-Natalie Cole

41 When I Need You-Leo Sayer

* You Look Good-Joani Taylor

SASKATOON

CKOM (Raymond Earl)

Charted

2 (1) Star Is Born-Barbra Streisand

* (36) Right Before Your Eyes-Ian Thomas

* (37) Lovin Things-Ken Tobias

82 (38) Lido Shuffle-Boz Scaggs

24 (39) Got Love On My Mind-Natalie Cole

93 (40) Can't Stop Dancin-Capt & Tennille

Playlisted

* Santa Maria-Trooper

* You Look Good-Joani Taylor

VANCOUVER

CKLG (Paul McKnight)

Charted

1 (1) Dancing Queen-Abba

28 (28) Southern Nights-Glen Campbell

19 (29) So Into You-Atlanta Rhythm Sectn

42 (30) Hotel California-Eagles

Playlisted

* Lonely Again-Andy Kimm

* Once In A Long Time-Chris Ward

93 Can't Stop Dancin-Captn & Tennille

WINNIPEG

CKY (Jeff Newfield)

Charted

4 (1) Things We Do For Love-10cc

8 (28) Don't Leave Me-Thelma Houston

28 (29) Southern Nights-Glen Campbell

* (30) Santa Maria-Trooper

WINDSOR

CKLW (Pauline Riddell)

Charted

6 (1) Rich Girl-Hall & Oates

* (27) Got To Give Up-Marvin Gaye

83 (29) Wanna Get Next To-Rose Royce

Hitbound

* Sing-Tony Orlando & Dawn

* Sad Girl-Carl Graves

* Everybody Ought To-Frank Sinatra



CROSS CANADA ADDITIONS

BRIDGEWATER

CKBW (Mark Williams)

Playlisted

* Sail On-Bob McBride

* Me & The Elephants-Bobby Goldsboro

47 Tryin To Love Two-William Bell

96 Hello Stranger-Yvonne Elliman

FREDERICTON

CFNB (Bill Scott)

Charted

10 (1) Don't Give Up-David Soul

42 (36) Hotel California-Eagles

47 (37) Trying To Love Two-Wm. Bell

* (38) Chibougama-Lavender Hill Mob(LP)

34 (39) Right Time-Jennifer Warnes

* (40) Ain't Gonna Bump-Joe Tex

HUNTSVILLE

CKAR (Scott Warnock)

Charted

23 (1) New Kid In Town-Eagles

61 Just Can't Say No-Parker McGee

* You Got Me Runnin-Gene Cotton

* Bless The Beasts-DeVorzon & Botkin Jr.

19 So Into You-Atlanta Rhythm Section

11 Maybe I'm Amazed-Wings

30 All Strung Out-John Travolta

* I Know-Tommy West

KENTVILLE

CKEN (Peter Carter)

Playlisted

43 I'm Scared-Burton Cummings

31 Blinded By The Light-Manfred Mann

30 All Strung Out-John Travolta

21 Crackerbox Palace-George Harrison

* So Close To Home-Bim

11 Maybe I'm Amazed-Wings

57 Bite Your Lip-Elton John

LEAMINGTON

CHYR (John Harada)

Playlisted

* Never Say Goodbye-Daerdrorff & Joseph

30 All Strung Out-John Travolta

* Every Teardrop-Gallagher & Lyle

* It Ain't Easy-Charlene Dunca

MEDICINE HAT

CHAT (Marv Gunderson)

Charted

20 (1) Blinded By The Light-Manfred Mann

* (26) You Keep Me Up-Terry Jacks

47 (28) Trying To Love Two-Wm. Bell

* (29) Every Teardrop-Gallagher & Lyle

Playlisted

93 Can't Stop Dancin-Captain & Tennille

74 Magical Mystery Tour-Ambrosia

NORTH BATTLEFORD

CJNB (Barry Andrews)

Charted

29 (1) Living Next Door To Alice-Smokie

42 (23) Hotel California-Eagles

7 (27) Fly Like An Eagle-Steve Miller

82 (30) Lido Shuffle-Boz Scaggs

Playlisted

59 Winter Melody-Donna Summer



MOR Picks



JAMIE

The Mercey Brothers

RCA PB-50338-N

(Baker Knight)

Dunbar Music Canada (BMIC)

Prod: Billy Vye

No studio credit



THE BLUE JAYS

Paul's People

Little Guy (Toronto Blue Jays) 007

(Michael Lococo)

Cataract Music (BMIC)

Prod: Paul Zaza & Michael Lococo

Studio: Zaza Sound (Toronto)



HELLO CAROL

Bruce Kiely

PLP 457706

(Bruce Kiely)

PLP (BMIC)

Prod: Doug Wong

Studio: Sound West Studios (Calgary)

64 I'm Ready-Hometown Band

93 Can't Stop Dancin-Captain & Tennille

RENFREW

CKOB

Charted

63 You Know-Ozark Mtn Daredevils

19 So Into You-Atlanta Rhythm Section

5 Carry On Wayward Son-Kansas

Playlisted

73 Roots Medley-Quincy Jones

58 At Midnight-Rufus

50 Gloria-Enchantment

* Your Own Special Way-Genesis

THOMPSON

CHTM (Rick Rymes)

Charted

1 (1) Dancing Queen-Abba

18 Daddy Cool-Boney M.

* Gonna Fly Now-Manyard Ferguson

* Chanson D'amour-Manhattan Transfer

30 All Strung Out-John Travolta

Playlisted

43 I'm Scared-Burton Cummings

42 Hotel California-Eagles

83 Wanna Get Next To You-Rose Royce

47 Trying To Love Two-Wm. Bell

* Crystal Ball-Styx

THUNDER BAY

CKPR (B.Mason Dean)

Charted

4 (1) Things We Do For Love-10cc

82 Lido Shuffle-Boz Scaggs

84 Disco Lucy-Wilton Place St. Band

74 Magical Mystery Tour-Ambrosia

68 We're All Alone-Bruce Murray

* Fly Into This Night-Gino Vannelli

Playlisted

42 Hotel California-Eagles

83 Wanna Get Next To You-Rose Royce

93 Can't Stop Dancin-Capt & Tennille

96 Hello Stranger-Yvonne Elliman

* Once In A Long Time-Chris Ward

WOODSTOCK

CJCT (Ted Hayward)

Charted

20 (1) Boogie Child-Bee Gees

42 (29) Hotel California-Eagles(LP)

47 (33) Tryin To Love Two-Wm. Bell

82 (37) Lido Shuffle-Boz Scaggs

90 (39) Heard It-Marshall Tucker

* (40) Every Teardrop-Gallagher & Lyle

Playlisted

* Fly Into This Night-Gino Vannelli

* High Down-Offenbach

62 Forever For Now-April Wine



MOR Playlist

April 2, 1976

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	Phonosc	L
Condor	C	Polydor	O
GRT	T	Quality	M
London	K	RCA	N
MCA	J	WEA	P

1 2	(7)	SOUTHERN NIGHTS Glen Campbell Capitol 4376-F	26 28	(4)	I'M A CIDER DRINKER Wurzels Attic 151-K
2 4	(5)	DON'T GIVE UP ON US David Soul Private Stock 45129-M	27 29	(6)	PHONE CALL Dan Hill GRT 1230-126-T
3 1	(12)	SAY YOU'LL STAY UNTIL TOMORROW Tom Jones Epic 50308-H	28 34	(4)	DON'T LEAVE ME THIS WAY Thelma Houston Tamla 54278-Y
4 7	(5)	RIGHT TIME OF THE NIGHT Jennifer Warnes Arista 0223-F	29 13	(13)	MOODY BLUE Elvis Presley RCA PB10857-N
5 8	(7)	I JUST CAN'T SAY NO Parker McGee Big Tree 16082-P	30 37	(3)	SING Tony Orlando & Dawn Elektra E45387-P
6 3	(8)	SAM Olivia Newton-John MCA 40670-J	31 32	(4)	SUNDAY SCHOOL TO BROADWAY Anne Murray Capitol 4375-F
7 5	(9)	I LIKE DREAMING Kenny Nolan 20th Century 2287-T	32 38	(3)	GOODBYE OLD BUDDIES Seals & Crofts Warner Brothers 8330-P
8 10	(6)	I'M SCARED Burton Cummings Portrait 70002-H	33 39	(3)	SO IN TO YOU Atlanta Rhythm Section Polydor 14373-Q
9 6	(13)	YOU'VE GOT ME RUNNIN' Gene Cotton ABC 12227-T	34 19	(9)	YEAR OF THE CAT Al Stewart Janus 266-T
10 9	(16)	LOST WITHOUT YOUR LOVE Bread Elektra 45365-P	35 22	(9)	HAPPIER Paul Anka United Artists UAXW 911-F
11 14	(6)	RACE AMONG THE RUINS Gordon Lightfoot Reprise RPS1380-P	36 23	(10)	LET ME DOWN EASY Shirley Eikhard Attic AT141-K
12 11	(14)	FIGHTIN' ON THE SIDE OF LOVE THP Orchestra RCA PB50289-N	37 47	(2)	CAN'T STOP DANCIN' Captain & Tennille A&M AM1912-W
13 15	(5)	YOU KNOW LIKE I KNOW Ozark Mountain Daredevils A&M 1888-W	38 31	(11)	NOMANSLAND Keith Barrie United Artists UAXW926Y-F
14 18	(4)	ME AND THE ELEPHANTS Bobby Goldsboro Epic 8-50342-H	39 27	(12)	IF I BELIEVED IN MYSELF Mersey Brothers RCA 50301-N
15 30	(3)	HOTEL CALIFORNIA Eagles Asylum 45386-P	40 35	(15)	LOVE THEME FROM A STAR IS BORN Barbra Streisand Columbia 10450-H
16 16	(11)	I JUST WANNA KEEP IT TOGETHER Patricia Dalglish CBS4-4133-N	41 40	(11)	NEW KID IN TOWN Eagles Asylum 45373-P
17 17	(5)	CRACKERBOX PALACE George Harrison Dark Horse 3313-P	42 48	(2)	OLD FASHIONED BOY (You're The One) Stallion Casablanca NB877-M
18 20	(4)	HERE COME THOSE TEARS AGAIN Jackson Browne Asylum 45379-P	43	(1)	GOODBYE OLD BUDDIES Seals & Crofts Warner Brothers 8330-P
19 12	(13)	SAVE IT FOR A RAINY DAY Stephen Bishop ABC 12232-T	44 50	(2)	FOR YOUR LOVE Burton & Honeyman Condor C97139-C
20 21	(6)	WE'RE ALL ALONE Bruce Murray Quality Q2223-M	45 49	(2)	HELLO STRANGER Yvonne Elliman RSO RS871-Q
21 24	(4)	WINTER MELODY Donna Summer Casablanca 874-M	46	(1)	SAY WHAT'S ON YOUR MIND The Great Rufus Road Machine Axe 41-K
22 26	(4)	BLESS THE BEASTS & THE CHILDREN Barry DeVorzon & Perry Botkin Jr. A&M 1890-W	47	(1)	WHEN I NEED YOU L.30 Sayer Warner Brothers WBS8332-P
23 33	(3)	"ROOTS" MEDLEY Quincy Jones A&M 1909-W	48	(1)	ALL STRUNG OUT ON YOU John Travolta Midland Int'l 10907-N
24 36	(3)	HELLO HELLO Enrico Farina E.F. Records EFST57880	49	(1)	FREE Deniece Williams Columbia 3-10429-H
25 25	(10)	ARE YOU READY FOR LOVE Patsy Gallant Attic AT147-K	50	(1)	YOU'RE MOVING OUT Bette Midler Atlantic 3379-P



BREAKOUT ADDITIONS

KINGSTON

CKLC (Paul Moorman)

Charted

2 (1) Star Is Born-Barbara Streisand

42 (25) Hotel California-Eagles

19 (29) So Into You-Atlanta Rhythm Sectn

28 (HB) Southern Nights-Glen Campbell

KINGSTON

CKWS (Gary Mercer)

Charted

2 (1) Star Is Born-Barbra Streisand

43 (27) I'm Scared-Burton Cummings

57 (28) Bite Your Lip-Elton John

15 (29) Do Ya-Electrict Light Ork

11 (30) Maybe I'm Amazed-Wings

42 (HB) Hotel California-Eagles(LP)

LONDON

CJB (Jerry Stevens)

Charted

2 (1) Star Is Born-Barbra Streisand

28 (29) Southern Nights-Glen Campbell

Playlisted

* Right Before Your Eyes-Ian Thomas

87 Cause There's Another-Moxy

* Santa Maria-Trooper

ST.THOMAS

CHLO (Bob Williams)

Charted

31 (1) Blinded By The Light-Manfred Mann

28 (22) Southern Nights-Glen Campbell

29 (23) Living Next Door To Alice-Smokie



ADULT CONTEMPORARY ADDITIONS

FORT ST. JOHN

CKNL (Cliff Giroux)

Playlisted

33 Roots Medley-Quincy Jones

5 Just Can't Say No-Parker McGee

OWEN SOUND

CFQS (Murray Armstrong)

Charted

1 (1) Southern Nights-Glen Campbell

14 Me & The Elephants-Bobby Goldsboro

* Every Little Teardrop-Gallagher & Lyle

* Jamie-Mercury Brothers

WINGHAM

CKNX (Iona Terry)

Playlisted

* Every Little Teardrop-Gallagher & Lyle

* L.A. Lady-J.C.Stone

* Disco Lucy-Wilton Place Street Ban

14 Me & The Elephants-Bobby Goldsboro

* Here Come Those Tears-Jackson Browne

* Jamie-Mercury Brothers

8 Theme From Rocky-Current



CAMPUS ADDITIONS

BELLEVILLE

CBLC Radio Loyalist

Charted

(1) Year Of The Cat-Al Stewart

(19) I'm Scared-Burton Cummings

(20) Long Time-Boston

KINGSTON

CFRC Queens

(Steve "Shamus" McShane)

Charted

(1) I Like Dreaming-Kenny Nolan

(27) Southern Nights-Glen Campbell

(28) All Over The World-Lisa Hartt Band

(29) Hometown Band-Valdy

(30) Crackerbox Palace-George Harrison

Sleeping Gypsy-Michael Franks(LP)

Unpredictable-Natalie Cole(LP)

Friends-Vic Franklyn(LP)

Jennifer Warnes(LP)

KITCHENER

CKER Radio Conestoga

(Sandy Peterson)

Charted

(1) Year Of The Cat-Al Stewart

(23) Things We Do For Love-10cc

(25) I'm Scared-Burton Cummings

LENNOXVILLE

CKTS Radio Bishops

(Colleen Clark)

Charted

(1) Night Moves-Bob Seger

(23) Two Lovers-Mary MacGregor

(24) Fly Into This Night-Gino Vannelli

(25) Patricia-Chris deBurgh

Kenny Nolan(LP)

Sleepwalker-Kinks(LP)

Unpredictable-Natalie Cole(LP)

OAKVILLE

Radio Sheridan(Tiny Tenah)

Charted

(1) Night Moves-Bob Seger

(28) All Over The World-Lisa Hartt Band

(29) Right Before Your Eyes-Ian Thomas

(30) Don't Give Up-David Soul

Starwatcher-Lisa Hartt Band(LP)

Compilation-Michael Nesmith(LP)

OTTAWA

CKCU-FM Radio Carleton)

(Jim Hurcomb)

Changes In Attitudes-Jimmy Buffett(LP)

Dinner At The Ritz-City Boy(LP)

Journey-Next(LP)

Carolina Dreams-Marshall Tucker(LP)

TORONTO

CHBR Radio Humber

(Paul Malon)

Playlisted

Right Before Your Eyes-Ian Thomas

I'm Scared-Burton Cummings

Sherry-Keane Brothers

Catfish-Four Tops

Everybody Knows-Jesse Winchester

Moxy II(LP)

Forever-Jackson Hawke(LP)

Missing Lynx-Lynx(LP)

Never Too Tender-Offenbach(LP)

TORONTO

CFRE Radio Erindale

(Rick Harrison)

Charted

(1) Year Of The Cat-Al Stewart

(7) Silver Wheels-Bruce Cockburn(LP)

(8) Sound And Vision-David Bowie(L $\frac{3}{4}$)

30 Right Before Your Eyes-Ian Thomas

Playlisted

Drinking Socially-Kursaal Flyers

Sleepwalker-Kinks(LP)

This One's For You-Barry Manilow(LP)

WATERLOO

Radio Laurier

Missing Lynx-Lynx(LP)

Wings Over America-Wings(LP)

Midnight Matinee-Ray Materick(LP)

New World Record-ELO(LP)

WINDSOR

CJAM Windsor U

(Paul Kowtiuk)

Charted

(1) I'm Scared-Burton Cummings

High Down-Offenbach

Hold On-Tony Joe White

Don't Stop-Fleetwood Mac

Wanna Get Next To You-Rose Royce

Sammy Hager(LP)

Glorious-Gloria Gaynor(LP)

Vicious But Fair-Streetwalkers(LP)

Love Me-Yvonne Elliman(LP)

Locust-Playguy(LP)

Star Born-Ralph Murphy(LP)



TOP 100 ALBUMS ALPHABETICALLY BY ARTISTS

Abba	10, 13
America	66
Angel	93
Paul Anka	51
Atlanta Rhythm Section	76
Bachman-Turner Overdrive	70
Carroll Baker	83
Bee Gees	9, 27
George Benson	14
Bim	59
Boston	18
David Bowie	66
Bread	55
Jackson Browne	68
Jimmy Buffett	81
Captain & Tennille	71
Car Wash	3
Bruce Cockburn	85
Natalie Cole	25
Burton Cummings	62
England Dan & John Ford Coley	57
John Denver	42
Neil Diamond	36, 87
DeVorzon & Botkin	58
Doobie Brothers	31
Eagles	1, 22
Electric Light Orchestra	4
Fleetwood Mac	16, 38
Peter Frampton	44
Patsy Gallant	77
Genesis	78
Hall & Oates	41
George Harrison	26
Isaac Hayes & Dionne Warwick	72
Justin Haywood	86
Hometown Band	74
Engelbert Humperdinck	49
The Jacksons	54
Jethro Tull	30
Elton John	8
Quincy Jones	17
Tom Jones	63
Kansas	6
Kinks	75
Kiss	39, 45
Klaatu	82
Led Zeppelin	61
Mary MacGregor	50
McCoo & Davis	34
Manhattans	88
Barry Manilow	15
Manfred Mann's Earth Band	23
Marshall Tucker Band	20
Steve Miller Band	32
Joni Mitchell	46, 53
Nazareth	84
Nestor Pistor	24
Pink Floyd	11, 52
Queen	65
Ritchie Family	67
Smokey Robinson	35
Linda Ronstadt	37
Diana Ross	21
Ruch	7
Santana	60
Leo Sayer	12
Seger & Silver Bullet Band	40
Al Stewart	29
Rod Stewart	2
Streisand & Kristofferson	28, 33
Styx	43
Donna Summer	64
Supertramp	79
John Travolta	73
Valdy	69
Rick Wakeman	95
Jennifer Warnes	47
April Wine	19
Wings	90
Stevie Wonder	5
Gary Wright	
ZZ Top	

RPM Top Albums

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

April 2, 1976

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	13	(12)	EAGLES Hotel California (Asylum) 7E-1079-P		
2	1	(15)	BARBRA STREISAND & KRIS KRISTOFFERSON A Star Is Born (CBS) JS 34403-H JSA 34403-H JST 34403-H		
3	4	(11)	CAR WASH Original Soundtrack (MCA/Rocket) MCA 2-6000-J MCAT 6000-J MCAC 6000-J		
4	2	(20)	ELECTRIC LIGHT ORCHESTRA A New World Record (United Artists) UALA679G-F UAEA679H-F UACA679H-F		
5	3	(11)	Z Z TOP Tejas (London) PS680-K PS8680-K PS5680-K		
6	10	(9)	KANSAS Leftoverture (Kirshner) PZ34224-H PZA34224-H		
7	7	(9)	SANTANA Festival (Columbia) PC34423-H PCA33423-H PCT33423-H		
8	8	(19)	ELTON JOHN Blue Moves (MCA) MCA211004-J MCAT211004-J MCAC211004-J		
9	9	(26)	BEE GEES Children Of The World (RSO) RS13003-Q RS813003-Q RS413003-Q		
10	35	(6)	ABBA Arrival (Atlantic) SD18207-P TP18207-P CS18207-P		
11	5	(9)	QUEEN A Day At The Races (Elektra) K6E-101-P KE8-101-P KEC-101-P		
12	14	(13)	BOB SEGER & THE SILVER BULLET BAND Nights Moves (Capitol) ST11557-F 4XT1157-F 8XT11557-F		
13	25	(26)	ABBA Greatest Hits (Atlantic) SD18189-P AC18189-P A8TC18189-P		
14	17	(5)	GEORGE BENSON In Flight (Warner Bros) BS2983-P M82983-P M52983-P		
15	16	(31)	BARRY MANILOW This One's For You (Arista) AL4090-F 4A4090-F 8A4090-F		
16	52	(3)	FLEETWOOD MAC Rumours (Warner Brothers) BSK3010-P M83010-P M53010-P		
17	18	(5)	QUINCY JONES Roots (A&M) SP4626-W 8T4626-W CS4626-W		
18	20	(22)	BOSTON Boston (Epic) PE34188-H PEA34188-H		
19	28	(24)	STEVIE WONDER Songs In The Key Of Life (Tamlam) T340U2-Y T340XT-Y T340XC-Y		
20	22	(41)	STEVE MILLER BAND Fly Like An Eagle (Capitol) ST11497-F 8XT11497-F 4XT11497-F		
21	21	(21)	RUSH All The World's A Stage (Mercury) SRM-2-7508-Q SRM8-2-7508-Q SRM4-2-7508-Q		
22	44	(55)	EAGLES Their Greatest Hits (Asylum) 7ES-1052-P		
23	6	(12)	MANFRED MANN'S EARTH BAND Roaring Silence (Warner Brothers) BS2965-P 8WM2965-P CWX2965-P		
24	12	(5)	PINK FLOYD Animals (Columbia) JC34474-H JCA34474-H JCT34474-H		
25	29	(4)	NATALIE COLE Unpredictable (Capitol) ST11600-F 8XT11600-F 4XT11600-F		

26	27	(14)	GEORGE HARRISON Thirty Three & 1/3 (Dark Horse) DH3005-P		
27	31	(8)	BEE GEES Gold Vol 1 (RSO) RS13006-Q		
28	23	(20)	STYX Crystal Ball (A&M) SP4604-W 8T4604-W CS4604-W		
29	39	(34)	ROD STEWART A Night On The Town (Warner Brothers) BS2938-P 8WM2938-P CWX2938-P		
30	30	(4)	JETHRO TULL Songs Of The Wood (Chrysalis) CHR1132-F 8CH1132-F CCH1132-F		
31	36	(18)	DOOBIE BROTHERS The Best Of (Warner Brothers) BS2978-P 8WM2978-P CWX2978-P		
32	15	(14)	JONI MITCHELL Heiira (Asylum) 7E1087-P 8AS1087-P CAS1087-P		
33	19	(15)	STYX Equinox (A&M) SP4559-W 8T4559-W CS4559-W		
34	32	(14)	MARILYN MCCOO & BILLY DAVIS JR. I Hope We Get To Love In Time (ABC) 8022-952-T CNA8022-925-T 8T8022-925-T		
35	40	(14)	LINDA RONSTADT Greatest Hits (Asylum) 7E-1092-P		
36	50	(3)	NEIL DIAMOND Love At The Greek (Columbia) KC2-34404-H KC2-8-34404-H KC2T-34404-H		
37	53	(3)	DIANA ROSS An Evening With (Motown) M877R2-Y M877RT-Y M877RC-Y		
38	37	(9)	FLEETWOOD MAC Fleetwood Mac (Reprise) MS2225-P CRX2225-P 8RM2225-P		
39	41	(18)	KISS Rock & Roll All Over (Casablanca) NBLP7037-M NBLP-8-7037-M NBLP-4-7037-M		
40	42	(23)	AL STEWART Year Of The Cat (Janus) 9098-7022-T 8098-7022-T 5098-7022-T		
41	11	(29)	DARYL HALL & JOHN OATES Bigger Than Both Of Us (RCA) APL1-1467-N CPK1-1467-N CPS1-1467-N		
42	24	(4)	JOHN DENVER Greatest Hits Vol 2 (RCA) CPL1-2195-N CPS1-2195-N CPK1-2195-N		
43	45	(20)	DONNA SUMMER Four Seasons Of Love (Oasis) NBLP7038-M NBL87038-M NBL47038-M		
44	26	(57)	PETER FRAMPTON Frampton Comes Alive (A&M) SP 3703-W CS 3703-W 8T 3703-W		
45	49	(13)	KISS Destroyer (Casablanca) NBLP7025-M NBL87038-M NBL47025-M		
46	33	(18)	NAZARETH Greatest Hits (A&M) SP9020-W 8T9020-W CS9020-W		
47	34	(10)	APRIL WINE Forever For Now (Aquarius) AQR511-K AQR511-K AQC511-K		
48	38	(15)	WINGS Wings Over America (Capitol) SWCO 11593-F 8X3C 11593-F 4X3C 11593-F		
49	43	(14)	ENGELBERT HUMPERDINCK After The Lovin' (Epic) PE34381-H PET34381-H		
50	62	(3)	MARY MACGREGOR Torn Between Two Lovers (Ariola America) SMAS-50015-N 8XT50015-N 5XT50015-N		

RPM 100 Top Albums (51-100)

51	46	(21)	PAUL ANKA The Painter (United Artists) UALA653G-F UAEA653H-F UACA653H-F	76	81	(3)	ATLANTA RHYTHM SECTION A Rock And Roll Alternative (Polydor) PD1-6080-Q PD8-1-6080-Q PD4-1-6080-Q
52	47	(52)	QUEEN A Night At The Opera (Trident) TES 1053-P CEK-1053-P 8EK 1053-P	77	100	(2)	PATSY GALLANT Are You Ready For Love (Attic) LAT1017-K 8AT1017-K CAT1017-K
53	48	(16)	NAZARETH Play'n' The Game (A&M) SP4610-W 8T4610-W CS4610-W	78	91	(6)	GENESIS Wind & Wuthering (Atco) SD36144-P TP36144-P CS36144-P
54	51	(9)	THE JACKSONS The Jacksons (Epic) PE34229-H PEA34229-H PET34229-H	79	80	(3)	JOHN TRAVOLTA Can't Let You Go (RCA) CYL1-2211-N CYS1-2211-N CYK1-2211-N
55	54	(10)	BREAD Lost Without Your Love (Elektra) 7ES1094-P ET61094-P TC51094-P	80	82	(3)	MARSHALL TUCKER BAND Carolina Dreams (Capricorn) CPK0180-P M80180-P M50180-P
56	56	(6)	DAVID BOWIE Low (RCA) DPL1-2030-N CPS1-2030-N CPK1-2030-N	81	86	(3)	JIMMY BUFFETT Changes In Latitudes (ABC) 9022-990-T 8022-990-T 50220990-T
57	57	(30)	ENGLAND DAN & JOHN FORD COLEY Nights Are Forever (Big Tree) BT89517-P	82	79	(6)	KLAATU Klaatu (GRT) 9216-10054-T 2216-10054-T 8216-1054-T
58	58	(20)	BARRY DeVORZON & PERRY BOTKIN JR. Nadia Theme (A&M) SP3412-W 8T3412-W CS3412-W	83	87	(3)	CARROLL BAKER Carroll Baker (RCA) KPL1-0171-N KPS1-0171-N
59	59	(6)	BIM Raincheck On Misery (Casino) CA1009-W C81009-W C41009-W	84	88	(5)	NESTOR PISTOR Here We Go Again (RCA) KXL1-0174-N KXS1-0174-N KXX1-0174-N
60	60	(13)	LEO SAYER Endless Flight (Warner Brothers) ES2962-P 8WM2962-P	85	85	(4)	BRUCE COCKBURN In The Falling Dark (True North) TN26-H TNA26-H TNT26-H
61	61	(20)	LED ZEPPELIN The Song Remains The Same (Swan Song) 2SS201-P 8SS201-P CSS201-P	86	96	(2)	JUSTIN HAYWOOD Songwriter (Deram) DES18073-K DEM77873-K DKM77673-K
62	63	(22)	BURTON CUMMINGS Burton Cummings (Portrait) PR324261-H PRA324261-H PRT324261-H	87	99	(2)	NEIL DIAMOND His Twelve Greatest Hits (MCA) MCA2106-J MCAT2106-J MCAC2106-J
63	72	(3)	TOM JONES Say You'll Stay Until Tomorrow (Epic) PE34468-H PEA34468-H PET34468-H	88	97	(2)	MANHATTANS It Feels So Good (CBS) PC34450-H PCA34450-H PCT34450-H
64	55	(35)	SUPERTRAMP Crime Of The Century (A&M) SP3647-W 8T3647-W	89	....	(1)	PETER GABRIEL Peter Gabriel (Atco) SD36-147-P TP36-147-P CS36-147-P
65	64	(7)	RITCHIE FAMILY Life Is Music (London) ABL17016-K AB817016-K ABS17016-K	90	92	(9)	GARY WRIGHT The Light Of The Smiles (Warner Brothers) BS2951-P M82951-P M52951-P
66	78	(3)	AMERICA Harbor (Warner Brothers) BSK3017-P M83017-P M53017-P	91	....	(1)	KATE & ANNA McGARRIGLE Dancer With Bruised Knees (Warner Brothers) BS3014-P M83014-P
67	74	(3)	SMOKEY ROBINSON Deep In My Soul (Tamlam) T350-P1-Y T350-BT-Y T350-BC-Y	92	....	(1)	JAMES TAYLOR Greatest Hits (Warner Brothers) BS2979-P 8WM2979-P CWX2979-P
68	70	(17)	JACKSON BROWNE The Pretender (Asylum) 7ES1079-P 8AS1079-P	93	95	(2)	ANGEL Our Earth As It Is In Heaven (Casablanca) NBLP7043-M NB87043-M NB47043-M
69	71	(6)	RICK WAKEMAN White Rock (A&M) SP4616-W 8T4614-W CS4614-W	94	....	(1)	SEA LEVEL Sea Level (Capricorn) CP0178-P
70	94	(2)	BACHMAN-TURNER OVERDRIVE Freeways (Mercury) SRM-1-3700-Q MC8-1-3700-Q MCR4-1-3700-Q	95	98	(2)	JENNIFER WARNES Jennifer Warnes (Arista) AL4062-F 4A4062-F 8A4062-F
71	68	(27)	CAPTAIN & TENNILLE Song Of Joy (A&M) SP4570-W 8T4570-W CS4570-W	96	....	(1)	CERRONE Love In C Minor (Atlantic) SD9913-P TP9913-P CS9913-P
72	77	(3)	ISAAC HAYES & DIONNE WARWICK A Man And A Woman (Warner Brothers) 2SRS-3035-P	97	....	(1)	RITA COOLIDGE Anytime..Anywhere (A&M) SP4616-W 8T4616-W CS4616-W
73	76	(6)	VALDY Valdy & The Hometown Band (A&M) SP4592-W 8T4592-W CS4592-W	98	....	(1)	THELMA HOUSTON Anyway You Like It (Motown) T345-P1-Y T345-BT-Y T345-BC-Y
74	69	(9)	HOMETOWN BAND Flying (A&M) SP4605-W ST4605-W CS4605-W	99	....	(1)	BAD COMPANY Burnin' Sky (Swan Song) KSS8500-P TP8500-P CS8500-P
75	84	(3)	KINKS Sleepwalker (Arista) AL-4106-F 8A-4106-F 4A-4106-F	100	(1)	BOZ SCAGGS Silk Degrees (Columbia) PC33920-H PCA33920-H PCT33920-H

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CITY PROV.

POSTAL ZONE

REM Country Week

Junos offered interesting departures

REM

KEEP IT COUNTRY
johnny murphy

My personal congratulations to the Juno country winners; Murray McLauchlan, The Good Brothers and Carroll Baker, in each case hard-earned and richly-deserved recognition. From where I sat (table 29) the show offered many interesting departures and seemed to me to be pretty good TV fare insofar as award shows can be. Even the Toronto daily press didn't come down as hard on the TV presentation as they have done in the past. We must be doing something right.

Carroll Baker will hardly have any time in the weeks and months ahead to even sit down and look at her Juno. The show was no sooner off the air when Carroll was into a three-nighter at Toronto's El Condor. The following Sunday she and manager Don Grashey flew to Nashville to complete her second album for RCA, tentatively set for early summer release. By the way, her latest single is set for release, perhaps as soon as you read this. It's an updating of an earlier effort originally released on Columbia some years ago entitled, *It's Late And I Have To Go*. Carroll wrote it too. The song on the flip side is described by manager Grashey as country-disco, and the title of that tune is *I Can't Get Enough Of You Baby*.

Joining Carroll and Don on their Nashville recording jaunt was Sheila-Ann, headliner of the Sheila-Ann Show, number one, house attraction at Jerry Brown's Pump in Regina. She will not be recording in Music City this trip, but is doing some advance scouting of the facilities for future reference for herself and her group, they, will be the opening attraction and back-up group for Carroll's Maritime tour later this year.

Before they even start to seriously think about that eastern tour in the Baker camp they will be up to their ears in numerous other commitments. Returning from Nashville, Carroll is set for a three-nighter at Grimsby's Casablanca. Then she's off to

the International Country Music Festival in Wembley, England, along with the Mercey Brothers. She has also been signed to appear in a western Canadian tour through the latter half of June with Ronnie Prophet and Dickey Lee.

On the subject of upcoming country tours, the Charley Pride entourage will be making the Maritime scene from April 12 through the 19th. Advance sales in the area for Charley and Dave and Sugar and the Pridesmen have been phenomenal. Barry Haugen tells me the Fredericton one-niter sold out in a matter of hours on the strength of word of mouth exclusively. Other stops for Charley and his crew will be Halifax, Moncton, two nights in Sydney, Saint John, N.B., and Charlottetown. Haugen will jet from the Wembley festival in England to pick up the Pride tour, being promoted and directed by Marlin Payne and Jack Roberts, in Halifax on the 12th. Barry will travel with the performers throughout their Atlantic Canada journeys doing the full P.R. thing on behalf of RCA with deejays, dealers, writers and what have you.

Interesting to note that the new Gene McLellan single from Capitol, at least insofar as U.S. copies and trade reviews are concerned, gives full duet billing to Anne Murray. Truth to tell, when one actually listens to the record, *Shilo Song*, good as it is, and it's a beaut, one is hard pressed to hear Anne's voice at all. Judy Lynn of the Balmur office tells me that Anne is on the session, but confines her vocalizing to the background. The U.S. Capitol folk felt that her name would help sell the single, but to my way of thinking Gene has a Snowbird-kind-of-hit going for him through his own efforts.

Anne didn't get to this year's Juno goings-on because as that show went on the air from Toronto's Royal York she was opening at the Sahara-Tahoe. As a matter of fact, another Juno nominee and expatriate Canuck was opening across the street in Tahoe the same evening. Paul Anka was at Harrah's Club.

Danny Laroche is back in Toronto at the home base of TeeVee Records after a sojourn in Nashville, establishing the firm's American operation. One of his first country-oriented projects now that he's back will

be a package of the early hit material of Red Sovine.

Bobby Curtola and his Mrs., Anne-Marie, could well be proud parents for the first time as you read this. They are planning on taking up permanent residence in Edmonton. That kind of a location is reasonably central for Bobby. It gives him easy access to the east on one hand, and to Las Vegas on the other.

That lovely lady, Glory-Anne Carriere is delighting her western Canadian followers as she resumes the club circuit. She has just concluded an appearance at Saskatoon's Bar K. She is long overdue for another visit to eastern Canada where her Royalty records are all getting their full share of air play. Glory also chalked up her first charity telethon recently and from all reports gave a super accounting of herself in the company of some heavy-duty talent such as Blake Emmons, Artie Johnson, Floyd Paterson and Bobby Hull.

The Juno Awards provided your reporter with the best possible opportunity to catch up with a good many friends and associates from all across Canada. I particularly got a boot out of the time I spent with Don Ast A/K/A Nestor Pistor. He was feeling a little ill at ease with his nomination as best male vocalist. He hastens to point out that he was proud and pleased to even be nominated, but he would have been a little happier if there had been a comedy category. For sure this guy is a "heavy-duty" comic. To date he has sold well over two hundred thousand units of three different albums. While he was in Toronto, Nestor seems to have come down with a bad case of Bluejay-fever. Don't be at all surprised if his next venture is an attempt to describe the fine points of the grand old game of baseball, in his Ukrainian dialect of course. Pistor's Pointers on baseball could well make Nestor the prairie's answer to Peter Puck.

Gary Buck will host two TV shows being produced at Kitchener's CKCO-TV. They will take the form of country concerts says Gary, taped before live audiences at Wilfred Laurier's Humanities Theatre on the nights of April 18 and 19. Produced by CKCO's George Copeland, the Buck-hosted

COUNTRY continued on page 46

COUNTRY continued from page 43

specials will feature Audie Henry, Dallas Harms and Gary. Distribution at this point in time remains in doubt. They could become network specials, or they may be circulated through syndication.

Marty Robbins is set for a one-nighter in Gary McColman country, that's Kingston, Ontario, folks. He'll appear at that city's Memorial Centre as his Adios Amigo heads for number one on all the country charts. Marty has just recently returned from an Australian tour that took him to every state in the down-under land.

There are some big developments in the immediate future for CFGM's syndicated Opry North. No one is saying very much in detail as other organizations are directly involved, but it seems like there could be some sort of American break-through for the CFGM-produced show before too long. The April third line-up for the show is indeed impressive. Among others on stage at Minkler that evening will be Carroll Baker, Family Brown, Bill Hersh and Jerry Warren. Success of the feature is readily apparent as talent-bookings have been made through 1978.

Dick Damron will be in this part of the world for an April 24th., one-niter in Ottawa, co-starring with Carroll Baker and Family Brown. Then Dick headlines Toronto's El Condor from May 16 through 21st. His newest on Condor is a tune called Susan Flowers.

The El Condor continues to book top-drawer Canadian, country talent in Toronto with Ronnie Prophet in mid-April.



COUNTRY ADDITIONS

ANTIGONISH

CKBW (Gary Richards)

Charted

- * (31) My Mountain Dew-Charlie Rich
- * (34) What Kind Of Fool-Brian Shaw
- 11 (36) Don't Throw It Away-Dave & Sugar

CHATHAM

CFCO (Richard Frith)

Charted

- * (1) It Couldn't Have-Johnny Duncan
- 36 (22) He'll Play The Music-David Wilkins
- 12 (24) She's Got You-Loretta Lynn
- * (26) Long Time Laying Down-Gustafson
- * (49) Take My Hand-Roxanne Goldade

DAWSON CREEK

CJDC (Tom Enders)

Playlisted

- 6 Wrap Your Love-Lynn Anderson
- 38 Gonna Love You-David Rodgers
- * Vegas-Bobby & Jeannie Bare
- * He'll Have To Go-Jimmy Arthur Orde
- * It's A Country Day-John L. Sullivan
- * Long Time Layin Down-Gustafson

EDMONTON/CAMROSE

CFCW (Curly Gurlock)

Charted

- 2 (1) Heart Healer-Mel Tillis
- 11 (16) Don't Throw It Away-Dave & Sugar
- 6 (18) Wrap Your Love-Lynn Anderson
- 29 (19) I'm Not Easy-Billie Jo Spears

Playlisted

- * Smile With Your Eyes-Phil Sykes
- * Someday Soon-Shirley Eikhard

FORT ST. JOHN

CKNL (Cliff Giroux)

Playlisted

- 21 She's Pulling Me Back-Mickey Gilley
- * One In A Million-Conway Twitty

FREDERICTON

CFNB (Bill Scott)

Charted

- * (1) It Could Not Have-Johnny Duncan
- 32 (35) Easy Look-Charlie Rich
- 38 (36) I'm Gonna Love You-David Rodgers
- 21 (37) She's Pulling Me Back-Mickey Gilley
- 37 (38) Slide Off-Johnny Paycheck
- 12 (39) She's Got You-Loretta Lynn
- 20 (40) Play Guitar Play-Conway Twitty

HALIFAX

CHFX-FM (John Gold)

Charted

- 4 (1) Southern Nights-Glen Campbell
- 12 (21) She's Got You-Loretta Lynn
- 20 (24) Play Guitar Play-Conway Twitty
- * (28) Long Distance-Garry Morris

Playlisted

- * Judge Of Sadness-Jerry Warren
- * Sweet City Woman-Johnny Carver
- * Westham Island-Dave Baker

KENTVILLE

CKEN (Peter Carter)

Playlisted

- * My Mountain Dew-Charlie Rich
- 8 Adios Amigos-Marty Robbins
- 26 Sunday School-Anne Murray

KAMLOOPS

CFFM-FM (Al Saville)

Playlisted

- * Me & The Elephants-Bobby Goldsboro
- * Every Beat Of My Heart-Peggy Sue
- * I Can Feel Love-R.W.Blackwood
- * Alabama Summer-James Talley
- * Twenty Four Hours-Randy Barlow
- * Put Some Country On-Diane Minor
- New Harvest-Dolly Parton(LP)
- Golden Hits-Web Pierce(LP)
- Someday Soon-Kathy Barnes(LP)

KINGSTON

CFMK-FM (Dave Cunningham)

Charted

- * (1) Don't Be Angry-Donna Fargo
- Playlisted
- * Loving Arms-Sammi Smith
- 41 Some Broken Hearts-Don Williams
- * Get Crazy With Me-Ray Stevens
- * Jenny-Jimmy Allen
- * Jamie-Mercey Brothers

LINDSAY

CKLY (Tex Bagshaw)

Charted

- 27 (1) Julie-Dallas Harms
- * (28) Never Can Tell-Emmylou Harris
- 9 (29) Lucille-Kenny Rogers
- 20 (30) Play Guitar Play-Conway Twitty
- Gunfighter-Johnny Cash(LP)

MEDLEY

CHCL (June Mitton)

Charted

- * (3) Broken Down-Billy Crash Craddock
- 11 (24) Don't Throw It Away-Dave & Sugar
- * (27) What Kind Of Fool-Brian Shaw
- * (29) Somewhere-Bobby G. Rice
- Luxury Liner-Emmylou Harris(LP)

OWEN SOUND

CFOF (Murray Armstrong)

Charted

- 6 (1) Just An Old Love-Charley Pride
- * Jamie-Mercey Brothers

STEPHENSVILLE

CFSX (Gerry McAuley)

Charted

- * (1) Me & The Elephant-Kenny Starr
- * (19) Let My Love-Ronnie Milsap
- * (20) Baby You Look Good-John Denver

Playlisted

- * You Sure Were Good-Brian Shaw
- * Everybody'd Love To-Bob Ruzicka

PEMBROKE

CHOV (Mike Beard)

Charted

- * (1) Love's Golden Rule-Carroll Baker
- 40 (43) Gunfighter-Johnny Cash



Country Picks

SUGAR COATED LOVE

Freddy Fender

ABC/Dot 17686-T

(Jody Miller)

Excellerec/Crazy Cajun (BMI)

Prod: Heuy Meaux

No studio credit

I'LL DO IT ALL OVER AGAIN

Crystal Gayle

United Artists XW948-Y-F

(B.McDill/W.Holyfield)

Hall-Clement/Vogue/Maplehill (BMI)

Prod: Allen Reynolds

Studio: Jack's Tracks (Nashville)



ANY JUDGE OF SADNESS

Jerry Warren

Side-Man 909

(Jerry Warren)

Side Man Music (BMIC)

No production or studio credits

37 (44) Slide Off-Johnny Paycheck

39 (50) Look Who I'm Cheatin-Bobby Bare

Playlisted

- * Lily Dale-Nelson & McCall
- * Hardly A Day-Tammy Wynette
- * Needing You-Barbie Benton
- * Cherokee Fiddle-Mike Murphy

TORONTO

CKFH (Jack Winter)

Charted

- 9 (1) Lucille-Kenny Rogers
- * Me & The Elephant-Kenny Star
- * Ruby's Lounge-Brenda Lee
- 47 Lovin On-T.G.Sheppard
- * Semolita-Jerry Reed
- * Jamie-Mercey Brothers

VICTORIA

CJVI (Helen Moulton)

Charted

- 4 (1) Southern Nights-Glen Campbell
- 20 (27) Play Guitar Play-Conway Twitty
- 33 (28) Never Can Tell-Emmylou Harris
- * (31) The Rains Came-Freddy Fender
- * (34) Fan The Flame-Don Gibson

Playlisted

- * To Love Her-R.Harlan Smith
- * Everybody'd Love To-Bob Ruzicka

WINDSOR

CKLW (Ron Foster)

Charted

- 4 (1) Southern Nights-Glen Campbell
- 20 (32) Play Guitar Play-Conway Twitty
- 43 (35) Yesterday's Gone-Vern Gosdin
- * (37) Right Time-Jennifer Warnes
- * (39) Semolita-Jerry Reed
- 40 (40) Last Gunfighter-Johnny Cash

WINGHAM

CKNX (Iona Terry)

Charted

- * Lilly Dale-McCall & Nelson
- * I Need You-Eddy Arnold
- 33 Never Can Tell-Emmylou Harris
- * Let's Get Together-Tammy Wynette
- * Where Did It Go-Judy Reimer
- * So Long-Russell Thornberry

WINNIPEG

CHMM-FM (Peter Grant)

Charted

- * (1) Baby You Look Good-John Denver
- 20 (22) Play Guitar Play-Conway Twitty
- 12 (25) She's Got You-Loretta Lynn
- 42 (36) Paper Rosie-Gene Watson
- 36 (40) He'll Play The Music-David Wilkins
- * (PH) Semolita-Jerry Reed
- America Loves-Statler Bros(LP)



Country Playlist

April 2, 1976

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 (13) **IT'S MY PARTY**
Carroll Baker
RCA PB50305-N
- 2 4 (7) **HEART HEALER**
Mel Tillis
MCA 40667-J
- 3 3 (6) **TORN BETWEEN TWO LOVERS**
Mary MacGregor
Ariola America 7638-N
- 4 7 (6) **SOUTHERN NIGHTS**
Glen Campbell
Capitol 4376-F
- 5 5 (8) **DESPERADO**
Johnny Rodriguez
Mercury 73878-Q
- 6 10 (6) **WRAP YOUR LOVE AROUND YOUR MAN**
Lynn Anderson
CBS 3-10476-H
- 7 1 (8) **SHE'S JUST AN OLD LOVE TURNED MEMORY**
Charley Pride
RCA PB10875-N
- 8 12 (5) **ADIOS AMIGO**
Marty Robbins
CBS 3-10472-H
- 9 17 (5) **LUCILLE**
Kenny Rogers
United Artists UAXW929Y-F
- 10 18 (5) **JUST CAME HOME TO COUNT THE MEMORIES**
Cal Smith
MCA 10671-J
- 11 20 (4) **DON'T THROW IT ALL AWAY**
Dave & Sugar
RCA PB 10876-N
- 12 21 (5) **SHE'S GOT YOU**
Loretta Lynn
MCA 40679-J
- 13 6 (9) **SAY YOU'LL STAY UNTIL TOMORROW**
Tom Jones
Epic 8-50308-H
- 14 19 (7) **RACE AMONG THE RUINS**
Gordon Lightfoot
Reprise 1380-P
- 15 15 (4) **THE MOVIES**
Statler Brothers
Mercury 73877-Q
- 16 13 (13) **SING A SONG OF LOVE**
The Family Brown
RCA 50308-N
- 17 8 (11) **CRAZY**
Linda Ronstadt
Asylum 4536-1-P
- 18 11 (13) **NEAR YOU**
George Jones & Tammy Wynette
Epic 8-50314-H
- 19 9 (12) **MOODY BLUE**
Elvis Presley
RCA 10857-N
- 20 22 (4) **PLAY GUITAR PLAY**
Conway Twitty
MCA 40682-J
- 21 33 (3) **SHE'S PULLING ME BACK AGAIN**
Mickey Gilley
Playboy 6100-M
- 22 14 (9) **TWO LESS LONELY PEOPLE**
Rex Allen Jr.
Warner Brothers 8297-P
- 23 24 (7) **ON THE ROAD AGAIN**
Burton & Honeyman
Condor 97-135-C
- 24 25 (4) **YOU'RE FREE TO GO**
Sonny James
CBS 3-10466-H
- 25 27 (4) **MOCKINGBIRD HILL**
Donna Fargo
Warner Brothers 8305-P

- 26 29 (5) **SUNDAY SCHOOL TO BROADWAY**
Anne Murray
Capitol 4375-F
- 27 23 (8) **JULIE I THINK IT'S GOING TO RAIN**
Dallas Harms
Broadland 2217X-M
- 28 28 (9) **BEFORE YOU SAY GOODBYE**
Donna Ramsay
Broadland 2216X-M
- 29 30 (4) **I'M NOT EASY**
Billy Jo Spears
United Artists 935Y-F
- 30 32 (8) **ISN'T THAT A REASON FOR GOODBYE**
Chris Nielson
Royalty R1000-39
- 31 16 (7) **IF LOVE WAS A BOTTLE OF WINE**
Tommy Overstreet
ABC/Dot 17668-T
- 32 36 (3) **EASY LOOK**
Charlie Rich
Epic 8-5050328-H
- 33 37 (4) **(You Never Can Tell) C'EST LA VIE**
Emmylou Harris
Warner Brothers 8239-P
- 34 39 (3) **RIDE AWAY TO THE COUNTRY**
Fjellgaard
Royalty R1000-40
- 35 40 (5) **I'M A CIDER DRINKER**
Wurzels
Attic 151-K
- 36 41 (2) **HE'LL PLAY THE MUSIC**
Little David Wilkins
MCA 40668-J
- 37 42 (2) **SLIDE OFF YOUR SATIN SHEETS**
Johnny Paycheck
Epic 8-50334-H
- 38 (1) **I'M GONNA LOVE YOU RIGHT OUT OF THE WORLD**
David Rogers
Republic 343-N
- 39 44 (2) **LOOK WHO I'M CHEATING ON TONIGHT**
Bobby Bare
RCA 1092-N
- 40 48 (2) **THE LAST GUNFIGHTER BALLAD**
Johnny Cash
CBS 3-10483-H
- 41 43 (2) **SOME BROKEN HEARTS NEVER MEND**
Don Williams
ABC/Dot 17683-T
- 42 49 (2) **PAPER ROSIE**
Gene Watson
Capitol 4378-F
- 43 50 (2) **YESTERDAY'S GONE**
Vern Gosdin
Elektra 45353-P
- 44 45 (4) **COUNTY LINE**
Tim Williams
Maple Haze 7628
- 45 46 (4) **HEY GOOD LOOKIN'**
Bob Lucier
Canadian Talent Library 2005
- 46 47 (3) **JACOB**
Artie MacLaren
Broadland 2218X-M
- 47 (1) **LOVIN' ON**
T.G. Sheppard
Hitsville 6053F-Y
- 48 (1) **THE FEELIN'S RIGHT**
Narvel Felts
ABC/Dot 17680-T
- 49 (1) **JUST A LITTLE THING**
Billy Crash Craddock
ABC/Dot 17682-T
- 50 (1) **ANYTHING BUT LEAVIN'**
Larry Gatlin
Monument 212-H

NEW COUNTRY ALBUMS

PURE PRAIRIE LEAGUE

The Best Of
RCA KEL1-8097-N

One of eleven country albums offered in RCA's new series. Interesting to find the band hasn't broken FM rock stations with songs such as Woman and Angel No. 9. Country spirit however, is up front where it belongs.



THE BEST OF DONNA FARGO

Let It Be With A S.A.
A Remake Of Your Favorite Songs



DONNA FARGO

The Best Of

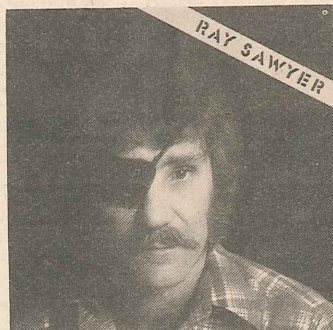
ABC/Dot 9310-2075-T

There's a lot of country lovin here with the best that Fargo has experienced over the past few years. Several cuts have already been released on previous albums but this set will be much more convenient for radio libraries. Most are Fargo originals but she does exceptionally well with Lobo's I'd Love You To Want Me.

RAY SAWYER

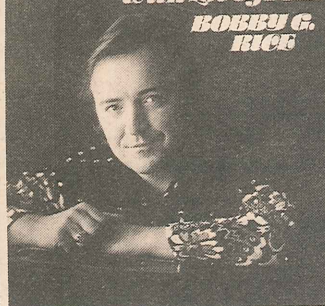
Capitol ST-11591-F

Sawyer, of Dr. Hook fame has released his first solo set and should see some country and MOR playlistings for either Red-winged Blackbird and/or Daddy's Little Girl. Sawyer recorded four Joel Jaffe and four Hazel Smith songs with two of his own collaborated tunes. Sawyer has his best foot forward into country.



With Love From

BOBBY G. RICE



BOBBY G. RICE

With Love From

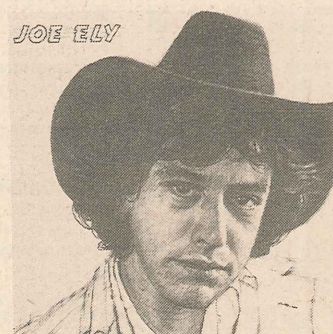
GRT 9185-9016-T

Theme of set is given away in its title. Every cut deals with that age-old topic, love; winning it, losing it and living with it. Included is the famous Judy Garland classic, Somewhere Over The Rainbow, in which Rice features his two daughters, Tammy and Connie. Produced by Gary S. Paxton and Dick Heard.

JOE ELY

MCA 2242-J

Most of the cuts sound like classic drinking songs. The ballad's of cheatin and gamblin are honest and simple enough to believe they're age-old standards. Most of the tunes were penned by Ely or Butch Hancock. To be original and yet remain simple is a feat and a half but between these two writers the songs could easily become standards.

HONKY TONK WOMEN
LOVE RED NECK MEN

Jerry Jaye

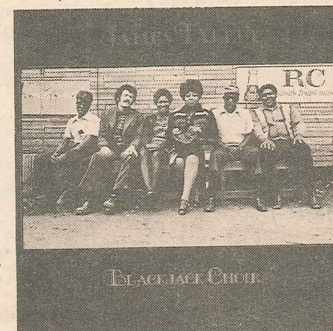
Hi SHL-32102-K

Jaye has that nasal quality that tags him immediately as being a follower of the old country school. Best cut is Standing Room Only but he does well with his own penning of What's Left Never Will Be Right. Jaye could emerge as a country favourite because of his grass roots approach. Charlie McCoy adds mouth harp charm.

JAMES TALLEY

Blackjack Choir
Capitol ST-11605-F

Now a cult figure, of some note in new country and folk circles, Talley has a well-timed ode to the new south on this set. He adds a brassy sound on some cuts but he stays with the country and blues styles that made his other LPs, the most critically-acclaimed recordings of last year.



EMMYLOU HARRIS

Luxury Liner

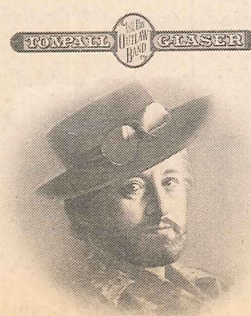
Warner Bros BS 2998-P

Hubby Brian Ahern does the production honours as well as supplying a little guitar back-up for a set that has already become a strong seller across Canada. Adult contemporary programmers should listen, particularly with She and her own Tulsa Queen.

RAY STEVENS

Feel The Music
WEA BS 2997-P

The master of crossover, Stevens allows the writing of C.W. Kalb Jr. to enter his world of music and comes up with a beautiful version of Set The Children Free. Of course the Stevens' vocal and lyrical charm prevail on the rest of the cuts, making this a good package of adult contemporary and country fare.

TOMPAL GLASER
& HIS OUTLAW BAND

Reflections of the past and a finely integrated progressive country of today make this a classic. One of the better cuts, although a little lengthy (4:48) is the co-writing effort of Glaser and Ken Mansfield on I Just Want To Hear The Music.

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.

PERSONALITY-COMMUNICATOR

Personality-Communicator with a one-to-one approach, looking to relocate to British Columbia. A tape is available upon request, plus references. CONTACT: Jay Stevens at (403) 328-1271.

EXPERIENCED ANNOUNCER WANTED

CFRA Ottawa looking for experienced announcer for daytime swing shifts and good pipes for production. Tapes and resume to Al Pascal, CFRA, 150 Isabella St. Ottawa K1S 5A3.

REQUIRE RADIO & TV ENGINEER

Looking for radio and TV engineer. \$12,000 to \$18,000, depending on qualifications. Apply: CJDC Dawson Creek, B.C. Telephone (604) 782-3341.

MAJOR MARKET LOOKING

CKGM Montreal is looking for an experienced copy writer with good creative talent. Salary based on skills. Send resume and copy samples to Sandy Sanderson, CKGM, 1310 Greene Ave. Westmount, Quebec, H3Z 2B5.

PROGRAM DIRECTORS

Announcers with in-station training, now ready at Canada's Broadcaster Directed N.I.B. Phone Keith O'Bryan, Toronto 275-0070; Ed McCrea, Winnipeg 774-9507; or John Bohonos, Edmonton 424-9631. National Institute of Broadcasting.

NEWS PERSONNEL WANTED

Montreal's No. 1 English language radio station is looking for news personnel. We need an experienced reader and one bilingual street reporter with the ability to hold down an occasional inside shift. Send airchecks and resumes to Tom McLean, Station Manager, CKGM AM, 1310 Greene Ave. Westmount, Quebec, H3Z 2B5.

ON-AIR TALENT WANTED

CHIQ-FM Winnipeg looking for young experienced on-air talent to work adult contemporary 18-39 target group. Send tape and resume to Paul Nathan, CHIQ-FM, 432 Main St. Winnipeg.



COUNTRY CANCON TRACKING

A weekly feature of RPM indicating the percentage of airplay experienced by current Cancon releases, based on the number of broadcast stations available for airplay. Deadline for Tracking Sheets - Wednesday Noon. Record companies submitting Tracking Sheets should exercise utmost care in identifying participating stations. Onus for accuracy rests with the record company.

IT'S MY PARTY/LOVE'S GOLDEN RULE

Carroll Baker

RCA PB-50305

(42%) CKIM CKVO CBY CFCB (27) CKGA CFLN CJOX CKCM CFBG CHCM CFGN CJON VOCM CFSX CFLW CFCY CJRW CKDH (7) CJFX CKBW (25) CKDY CHFX-FM (27) KEN CKAD CKEC CIGO CHER (15) CJCB CKCL CFAB CKBC (5) CKNB CJEM CFNB CKCW CJCJ CHRD CKBM CKRB CKBS CKLD CFLV CFDA CKBB CJBQ CJNR CKPC (6) CKPC-FM (6) CFJR CFTJ CFCC CHUC CFML CKDR CKNR CKNS CFOB CJOY CFLH CFLK CKAP CJRL CFMK-FM (6) CKWS-FM CJKL CKGL-FM CKKW CKLY (19) CFPL-FM CHAP CKMP CJTT CFCH CHWO CFOR CKBY-FM CFOS CHEX CKOB CFBG (8) CHSC (14) CKTB-FM CHOK CJIC CJIC-FM KCY KCY-FM CHNR CJET CFBR CHNO CBQ CJSF-FM CKPR CKPR-FM CKOT CKGB CFRB CKFH (24) CJWA CHOW CKLW-FM CKNX CJRB CKX-FM CKDM CFAR CHFC CJAR CFYR CHTM CHMM-FM CJLS CFRG CJVR CJNB CKBI CHMQ CJME CKCK CKRM (1) CKKR (6) CFQC CJSN CKSW CJBX CJPR CKBR CFAC (31) CFCW CJDV (7) CJCA-FM (36) CJYR CJOK (16) CKYR CHEC KCSA CHAT CHCL (26) CKGY (58) CKRD-FM CKTA CFOK CJOI CKQR CFPC CFKC CJDG CKAY CKNL CFFM-FM (3) CKIQ CKTK CHUB CKKC CKOO CHPO CJCI CFPR CKCO CKSP CFTK CJAT CJOR CKWX (18) CJIB CFAX CJVI CFWH CKRW CFFB CHAK

WOULD YOU STILL LOVE ME

Mike Graham

London AMB 114-K

(17%) CJCN CFGN (28) CFSX CFCY (18) CJFX CHFX-FM CKEN CJCB CKCL CKNB (39) CFAN CJCJ (1) CFCE CJAD CJBQ CKPC CKPC-FM CHOO CJCR CFJR CFCC CKCB CKDR CFOB CHML

CFMK-FM CKGL-FM CKKW CKLY (17) CFPL CKBY-FM CFOS CHOV CHEX CFBG CHSC (17) KCTB CHOK CKSO CKSO-FM CKGB CBL CFRB CKFH (38) CKFM-FM CHOW CKLW-FM CKNX CHFC CHMM-FM CKRM CKKR CKSW CKBR CFAC CJDV CJCA-FM (8) CJOK CHCL CKGY CKTA CFOK CKEK CFFM-FM CJJC CKSP CJAT CKWX CJVI (5)

ON THE ROAD

Burton & Honeyman

Condor 97135

(16%) CFSX CFCY CJRW CHFX-FM CKEN CKEC CJLS CFNB CJCJ CFJR CING CFTJ CHOO CKDR CKAP CJRL CFMK-FM CKLY CJTT CFOR CKBY-FM CHEX CHEX-FM CHOK CKPR-FM CFRB CKEY CKFH CKLW-FM CKNX CFYR CJLS CJVR CKSW CJBX CFAC CJDV CJCA-FM CJOK CHCL CKGY CIOK CFVR CFWB CKQR CJDC CKAY CKNL CKGO CFFM-FM CKOK CHTK CINL CKCO CKSP CFTK CKWX CJVI CKWL

DON'S BARBER SHOP

Ralph Carlson & The Country Mile

Snocan SC 128

(10%) CFAB CFCW CFBG CFJR CFNB CFYR CHFX-FM CHML CHOO CHOV CHOW CHSC CHSJ CHUC CJCA-FM CJCB CJDG CJDV CJNB CJOB-FM CJRW CJSS CKAD CKBX CKBY-FM CKCQ CKDM CKEN CKFH CKGY CKKR CKNX CKOB CKOO CKRM CKWL CKWS-FM CJCJ CKGL-FM

ONE MORE TIME

Nancy Nash

Mustard M-101

(7%) CFCY CJFX CKEN CBM CFTJ CFMK-FM CKBY-FM CKAR-1 CRBC CJGX CFRN CJCA-FM CJYR CKYL CIOK CFWB CKQR CKGF CFFM-FM CKJS CKTK CKBX CKOO CJCI CKPG CHTK CINL CKCQ CKSP CIVH CKWL

I REMEMBER VINHARD/CHAIN GANG

J. Terry Hynes

Ocean GHO 178

(5%) CKIM CKVO CBY CFCB CKGA CJOX CJCN CKCM CHCM CBN VOCM CFNB CJCJ CHML CFLH CKAP CKBY-FM CFBG CJIC CJIC-FM CFPA CFCL CKQR

GO HOME CHEATER

Carmen Morley

Gaiety G-767

(5%) CFSX CIGO CKCL CKBM CKRB CKPC (81) CFJR CHML CJTT CKTB-FM CBQ CJSF-FM CKPR CKPR-FM CKNX CKRM CHCL CFWB CKQR CFNL CKNL

HAPPY SONG

Peter Hern

North Country Faire NCF-0010

(1%) CKEK CJAD CKPC CKPC-FM

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TOP 40

NICK GILDER and JIM McCULLOCH, composers of "Roxy Roller", recorded by Sweeney Todd and voted best-selling single.

COUNTRY MUSIC

CARROLL BAKER, country female vocalist of the year.

CONGRATULATIONS

TOP ARTIST

BURTON CUMMINGS, best new male vocalist AND male vocalist of the year.

NEW GROUPS

IAN GUENTHER (and Willi Morrison) of the THP Orchestra, best new group.

The morning after! And we're hoarse. Our hands hurt, too.

We spent a lot of time clapping and shouting last night. Our affiliates kept popping up to accept Junos, and it didn't give us much time to relax.

One thing about these songwriters. They're writing the country's top songs, but they also excel in just about every aspect of the industry.

Permit us to throw around a few names — and our congratulations!

PRODUCERS

MIKE FLICKER, producer of the year for the Heart Album, "Dreamboat Annie".

JAZZ

PHIL NIMMONS — Nimmons 'n' Nine Plus Six, "The Atlantic Suite".

INSTRUMENTAL

HAGOOD HARDY, instrumental artist of the year.

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