

RPM Weekly

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

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Hagood Hardy (see page 7)

WorldRadioHistory.com

Columbia won't let go of Middleton's "Lovers"

Released a couple of months ago and run the usual gamut of picking and stifting, the Tom Middleton single, "One Night Lovers" just won't quit. Columbia are holding back on a follow-up release because of the renewed interest in the Bob Gallo produced single.

Steady play from the all-important CFCN in Calgary has made a hit of the single locally, and with similar exposure on Toronto's giant rocker, CFTR, Middleton would appear to be recuperating fast in this major market. Also influenced by the Middleton sound is CKOC who just this week charted the single after receiving reports of good sales from retailers.

The single didn't do that badly on its initial release. Columbia's Charlie Camilleri reports: "where it was played and charted, it sold." The label is now concentrating on other major markets to bring them into line with the new Middleton fever.

Polydor experiencing singles resurgence

While the industry generally complains of lagging singles sales, Polydor, this week, reports to RPM an encouraging upward trend in this on-again-off-again, yet very important marketing aspect.

Topping the singles sales is the "country fluke", "Convoy" by C.W. McCall, an almost impossible country happening that crossed-over to the soft-rock field and somehow slipped into the more-than-ever-confused Top 40 - or 30 whichever you prefer. Daily sales on this single are reportedly at 10,000 which, of course, is good reason for it to enjoy the No. 1 position on the RPM 100 Singles Chart.

The Ohio Players are doing it with their "Love Roller Coaster" single which makes it to the No. 7 berth on the national chart and Polydor boasts sales to equal this chart climb.

The Bee Gees are still hanging in with good sales on their "Nights On Broadway" which rests at No. 38 this week, making way for their latest release, "Fanny (Be Tender With My Love)" which has all the earmarks of keeping the Bee Gees enjoying chart action for many weeks to come. It's interesting to note that Polydor have re-released the Bee Gees "Odessa" al-

Columbia names Colero in new appointments

Eddie Colero has been appointed product manager for Columbia Records (Canada). He will work out of head office and report directly to Bert Dunseith, the label's director of distributor sales.

Colero will handle, as assignments, different forms of product i.e. build up an Aerosmith or a black music concept. His total responsibility will be that of marketing on a product basis.

Colero has been associated with Columbia for 18 years, the last 10 as Ontario sales manager.

Also named in the Columbia appointments is Joe Fox who has been elevated to the post of Ontario sales manager. Mr. Fox is a seventeen year veteran of Columbia, having started in the warehouse. He worked his way up into sales and was an Ontario sales rep prior to this appointment.

bum, which could become a classic, for this year.

Neil Sedaka is still chalking up impressive singles sales with his "Bad Blood" release (No. 57) and the Elton John penning of "Breaking Up Is Hard To Do" enjoying a No. 18 listing on the RPM 100 Singles Chart this week.

Singles are very much in the forefront with the Polydor camp with an expected better-than-usual push on left-fielder singles which include: "Horror Movie" by Australia's "porno-discers", Skyhooks, Crack The Sky's "Tangerine", "Hot" by James Brown, Butterfly Ball's "Love Is All", described as "good pop mainstream" and England's ready-to-bust the North American continent, Lynsey De Paul and her single, "Central Park Arrest" culled from her album, "Love Bomb."

Heavy concentration is expected on the album releases by Canadians Francois Domperre and Moxy.

Bob Rapson heads up NYC's Gun Hill Road

Bob Rapson, a young Canadian who became successful in the commercial (modelling and recording) world of the U.S. has set a heavy schedule of events for the new year.

Silver Convention breeds happenings

Silver Convention's "Fly Robin Fly" has comfortably reached the 100,000 sales mark in Canada and their album is now up over the 30,000 mark. Out of the Silver Convention group emerged what looks to be another smash disco hit, "Lady Bump" by Penny McLean which sold more than 30,000 in the Montreal area without radio play. The single has now broken across Canada. Columbia released the "Lady Bump" album with an initial pressing of 16,000.

In the wings is Silver Convention's Linda G. Thompson with her single, "Oh What A Night". The single is now being pressed and with the combined promotion efforts of Columbia and Gary Salter (who brought the group's product to North America), Thompson should join the parade of success with her partners.

Clinch brings Choya back into disc fray

The Toronto rock-troupe Choya have released through Radio Shack's Realistic label, their first single entitled "Linda Write Me A Letter" f/s "I'd Be Happy", written and produced by guitarist Paul Clinch and keyboarder Bruce Ley.

An album has been skedded for an early spring release.

Choya are Clinch and Ley, Gary Gies drummer, Joe Dinardo on bass, Rickie Yorke on congas and Debbie Schall on viola.

The band is being handled through Christopher Craig Enterprises with their record now available at all Radio Shack stores.

Vancouver's Dave Proud leading Chariot race

Twenty-three year old David Proud . . . a Vancouver singer/songwriter, who reportedly outdoes Elvis with his Presley impersonation, prefers to work with an orchestrated backup, and boasts a repertoire range from pop to country.

Proud's new Chariot Records singles include the composition "Then Came Morning" qualifying as 3-parts Cancon and "You're A Song Of Love", one part Cancon with writer's credit to John Loccinole

Rapson's most recent activity was as music consultant for the new movie "Thieves" which experienced a recent Broadway success. In the can is a self-written single, "I'm Waiting For You", for which he will be entering into label negotiations shortly.

A turning point in Rapson's recording career is his new association with Gun Hill Road, a group that made chart news with their Kama Sutra single, "Back When My Hair Was Short." He has been asked to head up the group which now comprises Glenn Leopold, Steve Goldrich and Kenny Stella. They'll be debuting their act at New York's Rena Sweeneys in February and touring the state in April.

Rapson returned to Canada for talks with CHCH-TV over a possible series of an exercise-type show of which he would be host. The series is a spin off of Vic Sanders book, "Shape Up", which has sold in excess of 100,000 copies, and is published through McGraw-Hill.

Rapson told RPM: "Being a Canadian has opened many doors for me in the U.S., particularly in the recording field." He hopes to bring Gun Hill Road to Canada for their next recording session.

CORRECTION

In last week's "30% Cancon" article writer Alan Guettel mistakenly referred to Skyline and Rubber Bullet labels as "owned by" Quality Records. Both are distributed by Quality but Skyline is John Driscoll's and Rubber Bullet belongs to Greg Hambleton. Also, most of the couple-of-dozen acts signed to Quality are on a variety of independent production and distribution arrangements, only six are signed directly to the label.

RCA's Jack Feeney points out that although Sunbar no longer produces, it is an active publisher and he, although transferred to the product side of RCA's activities is still in the studio on a freelance basis, with such acts as Roy Payne, Tommy Hunter and John Arpin.

London's Sweeney Todd unlike their namesake

London Records' Sweeney Todd, are a Vancouver-originating band, comprised of founders James McCulloch

and Nick Gilder, with the compliment of group-rounding members Dan Gaudin, John Booth and Bud Marr.



Vancouver's Sweeney Todd

"Country Man" Valdy goes Gold for A&M

Gerry Lacoursiere, vice president of A&M Canada, had the honour of presenting "Country Man" Valdy with gold for the accumulated sales of his first LP.

Valdy stopped by the A&M Toronto national offices after a sold-out Maritime touring in December '75.

After the presentation, Valdy was off to Vancouver's Little Mountain Studios with producer Claire Lawrence.

Valdy is about to embark on another major Canadian tour, which will

begin in Vancouver on February 15th and wind up in Ottawa March 28th.

Musicians, accompanying the former solo performer, will be known as "The Hometown Band" featuring producer Lawrence on flute, sax and harp, Dave Sinclair on acoustic and electric guitar, Doug Edwards on bass and Geoff Eyre on drums and percussion.

On completion of the tour, Valdy and the Hometown Band will return to Little Mountain.

Valdy's new single, "Yes I Can" is due for a release at the end of January.

The name "Sweeney Todd", recalls an English barber of the same name, who would lather up his shave-desiring customers, only to razor-slit their throats, drop their bodies into a basement, where his faithful wife would be waiting to slice and dice the corpses into steamily succulent meatpies... the couple were eventually caught when a frequent suppertime guest, bit into a pie, only to discover a tooth-crunching nutritive delicacy of human fingernails.

Sweeney Todd the band, incorporate this kinky style of upfront bravura within their glitter-rock music making style, and although their sound is by no means as evil as their namesake, their synthesized guitar-crashing treatments are definitely a taste of sweet purring pie.

Nick Gilder, lead vocalist and co-composer, possesses an original vocal style, that combines effectively with his visual microphone-tossing presentation, qualifying him as the band's most colourful get-down frontman.

James McCulloch, lead guitar, ranks high in the axeman's club of histrionic body/finger movement, bassist Bud Marr blends his vocal expertise to that of songman Gilder's, organ/synthesizer man Dan Gaudin boasts a classical piano training as befits an alumni of the Royal Conservatory, and drummer John Booth transmits a dynamic beat, literally encased within his enormous drum set.

The debuting London LP-release of the band, under title of their own name, "Sweeney Todd" (PS 664), recorded at Vancouver's Timbre Sound Studios with production by Martin Shaer and engineering by Rod D'ark.



(l t r) Gerry Lacoursiere, Valdy and Valdy's manager, Cliff Jones.

KEEP THOSE SONG SHARKS AT ARM'S LENGTH!!!!!!!

Not too long ago, a young lady called at my door and she was selling records. It was a 45 single she was peddling and after talking with her I dis-



LETTERS TO THE EDITOR

covered that she had written both of the songs on the record herself and that it had been made in Nashville. The unfortunate part about this story is the fact that this lady had forked out about \$400 to have this record cut and the only way she could hope to get her money back was to hawk it from door to door. I gave her my card, bought a record and bade her goodbye. After listening to the record, I realized that here was another struggling songwriter who had been taken in by the Song-Sharks. These are the people whose Ads you can find weekly in

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

A&M	W	MUSIMART	R
AMPEX	V	PHONODISC	L
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CARAVAN	G	RCA	Z
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GRT	T	UA RECORDS	C
LONDON	K	WEA	P
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MAPL logos are used throughout RPM to define Canadian content on discs:

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

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most of the glossy magazines in your local bookstore. They are get-rich-quick artists, to say the least and they ask you to send in your poems or song-lyrics for publication. Oh yes, they will publish your songs for you and cut a demo record . . . For a fee! and the fee can run into the hundreds of dollars and you will be lucky if you ever see any part of it again. Another thing is that they won't use your tunes, only your lyrics. This is because there is a slight chance that somewhere along the line you might meet up with an artist who likes the idea of your song and may want to record it, in which case they as the composer's of the tune would be entitled to half of the royalties. In general though, these get-rich-quick artists are only interested in your money. Once you have paid them your fee, they couldn't care less what happens to the product. It's true they will write good melodies to your poems and lyrics and knock them into shape but if the material isn't commercial you don't have a hope of ever getting it played on the radio or put out on the market.

A couple of months after the aforementioned lady had called at my door, she phoned me to ask if I happened to know a certain music publisher located on Danforth Ave. Apparently she had been taken in again. This time she had laid out \$50 to have one of her songs published and after hearing nothing from the publisher, regarding a promised recording, she discovered that the sonova' . . . had moved to some unknown destination, along with her 50 bucks. At this point I referred her to BMI of which I am a member, because there was no doubt this young lady had talent and she needed the protection of a Performing Right Society. BMI publishes a leaflet which is available to its members exposing these Song-Sharks for what they are

and I imagine that CAPAC and ASCAP have something similar available to their members.

There is only one way to get your song-material published and that is through the proper channels. Either by submitting your material to a publisher who is an affiliate of any of the above Performing Right Societies or by contacting a recording artist or an artist who is due to cut his or her first record. This of course is a hard way but it's the only true way.

Most songwriters including myself have at one time or another been taken for a ride by the Song-Sharks (chiefly because it's only human to want to see your name in print) but beware! If any publisher or so called publisher asks you for money to publish your songs, run away from him as quick as you can. The only sensible thing to do if you are a writer is to apply for membership to any of the aforementioned Performing Right Societies. You will find their number in the phone book and this way you can be sure you will get protection apart from all the other facilities that are available.

I know it's tough to get your material published and recorded here in Canada. It's tough anywhere in the world in fact but take heart. I was recently reading in Billboard about the composer of Rhinestone Cowboy the big hit that brought Glen Campbell to the top of the charts again. It took two years and two attempts at recording the song himself before Glen caught on to it and you know the rest. The song Before The Next Teardrop Falls, which Freddy Fender made big was written about ten years ago, so you see there is a lot of hope for us yet. Keep writing as I mean to do but most of all. Keep Those Song-Sharks At Bay!

John V. Ward,
Toronto.



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ECM's Burton - a consistent message of good vibes

"Music is not a political thing or a crusade . . . ideally, it's personal statements . . . recording has changed music in general, and jazz in particular, into a very literal medium . . . misinterpretations are highly possible; you have to make it all the clearer on record so that it's able to be played under a variety of circumstances and still have its message intact . . ."

Gary Burton . . . four mallets and vibraharp, sounding consistently THE best.

The "Indiana Wilderness" is where young vibes student Burton, "played a lot at home by myself when I was first learning . . . I also started playing the piano self-taught, because there was one in the house and I found the instruments to be similar. By the time I was into my teens, starting to hear jazz records and getting interested in music each instrument was starting to affect the other, and it became clear to me that they were in fact, heavily related."

Burton began to introduce a four mallet technique that had little to do with his "giant" vibes predecessors, Milt Jackson and Lionel Hampton . . . incredible talents, that Burton considered to be influenced by horn players. Burton owes in part to Bill Evans and

his keyboard concepts, who uses "the piano in a very non-mechanical way with a remarkably flowing, melodic phrasing ability."

Burton broke onto the contemporary scene in 1967 with the formation of his group "The Gary Burton Quartet", featuring Steve Swallow on bass, drummer Roy Haynes and guitarist Larry Coryell.

The fusion of talent begat the "Duster" LP, a release on RCA and now unfortunately out of print.

Consider the acid-daze music influenced by the British/American pop cultures, and the Gary Burton enigma, of fine-lined expressions within an improvising ensemble.

RCA, very impressed, gave Burton the freedom to expand his easy jazz explorations, but the death of Steve Sholes, RCA vice-president and one of



ECM's Gary Burton

Burton's biggest supporters, led Gary to the Atlantic fold where friends Joel Dorn and Arif Mardin, took over producer's responsibilities from RCA's Brad McCuen.

By the end of '71, Burton "was about to give up recording completely . . . I realized that I had made by that time, about 15, 16, 17 albums under my own name between the two companies . . . recording was always one compromise after another, always having to work with people who saw things differently. I was just fresh out

BURTON continued on page 31

RPM / FEATURE ALBUM

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Described as "a major new force in Canadian music", Dompierre expresses a rare musical insight that satisfies all age brackets. Tender choral insertions with the hard metal sounds, glazed with brass and coddled with strings. Dompierre has cornered the market on all available instruments, electronic and otherwise, including his incredible talents at the piano, clavecin and organ. He mixes his classical pop instrumental endeavours, a haunting female voice and just enough of steel, harmonica, acoustic and electric guitar. He tempers these with synthesizer, harp, flute, sitar, bassoon, a whole regiment of strings, a glockenspiel and much much more. There's a touch of the East Indian (sitar), a bit of Cajun and a racy big country impression that paints a musical picture of what Dompierre sees as a united Canada. The picture, in music, is there. The energies expounded by Dompierre and his musicians are as vivid yet as subtle as the changing seasons depicted on the album jacket. The album is 100% Canon, with no lyrical problems, and a beautiful competitor for the world market.



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Hagood Hardy - a Canadian soft-rock explosion?

by Alan Guettel

What makes the name of a publicly unsung, veteran jazz and soft-rock composer, vibraphonist and pianist become a household word in 6 months after almost 20 years of making good music? An international superhit: Hagood Hardy's "The Homecoming."

Attic Records' President Al Mair calls the piano melody "2½ minutes of emotion touched off by its own title." "A memorable melody which is its own hook", notes jazz flautist Moe Koffman, "the right thing at the right time." "A very promotable record", adds rackjobber Taylor Campbell of Pindoff Record Sales, "which is satisfying a frustrated music consumer."

That frustrated consumer has bought almost 90,000 of Hardy's Canadian Talent Library produced LP and 70,000 "Homecoming" singles to date in Canada. In the U.S. where the record is just breaking, singles sales have passed 100,000. The LP and single are charted with a bullet in U.S. trade magazines.

"A hit like this can open a lot of doors for a musician", says Koffman, "and Hagood deserves every break he can get." Koffman knows. 18 years ago, just about the same time he got to know newcomer Hagood Hardy at places like Toronto's House of Hamburg. Koffman hit world-wide with a memorable easy-to-whistle flute melody, "Swinging Shepherd Blues."

"Homecoming" was a Salada Tea commercial 3 years ago

Hardy brewed the flo-thru sound of "Homecoming" as a Salada Tea commercial 3 years ago, held onto the rights and did the single himself with producer and friend Peter Anastasoff in '74. It got good MOR airplay but sales were slight.

Last year he dealt 3 already produced cuts, including the "Homecoming" and its flipside, with the Canadian Talent Library with the CTL producing the other 9 LP cuts. Most labels were cool on picking it up on the CTL's standard label lease deal but people at Attic studied the situation and took it. "We thought we had a good chance for a crossover hit", Mair calmly remembers.

It's been more than a crossover. Demographic breakdowns of sales figures show that it is attracting buyers of all ages. Capitol-EMI, which holds the disc's world distribution rights is looking for a worldwide hit. "Homecoming" is already taking off in France and Japan.

"When I go into a department store signing session", Hagood remarks, "people come up to me and tell me this is the first album they've bought

in years."

"You just have to play it on the PA and people come running down to the record counter and buy it off the turntable", reports Taylor Campbell of Pindoff's, rackjobbers who service Eaton's, Simpson's and the Bay. Campbell, who knows Hardy from his college days at U. of T. has primed up his in-store promo with the help of London, who distribute Hagood's product, with Hardy appearing in 14 Toronto area department stores before Christmas and selling thousands of albums.

Hardy has put a show together and is currently playing one-nighters at the National Arts Centre, Massey Hall, Hamilton Place and Place des Arts. With over 25 musicians in the band he



Toronto's Mayor Crombie (l) declared Jan 15 - Hagood Hardy Day in Toronto.

has to stick to the big halls in major centres. Except for a few appearances at George's in Toronto it's the first time he has been on the stage since the breakup of his Montage, a 6-piece jazz group, 3 years ago.

Hardy's new show with 6 central musicians (Ed Bickert, Terry Clark, Rich Homme, Brian Leonard, Gary Williams son and Catherine Moses) and 22 others including a 13 piece string section hired from orchestras in each centre, features jazz, soft-rock, some classical presentations and "some surprises." Hardy wants to perform "with the commitment and involvement in each concert we should be learning from the good rock groups." So far, the reviews have been good.

Off the stage it is breaking for Hardy as well. He's been offered an exclusive recording deal on Francis Lai's theme from the upcoming sequel to Emmanuel, Emmanuel II, and written a soundtrack and title theme for "Second Wind" a new film by Canadian director Don Shebib. Roger Whittaker may track the vocal for the credit theme and Tony Bennett is cutting it independently. Recently Hardy composed a classical soundtrack for the CBC production "Dostoyevski" which was aired before Christmas.

Shebib thinks Hardy's talents as a composer and performer are just right for soundtrack work - "modern serious music, using the many colours of the

full orchestra" - neither intrusive or bland. One of the attractions of "Homecoming" itself is that people hear it and feel like they're in a movie.

"Homecoming" is going to be well-performed. The Attic Publishing Group has sold 25,000 copies of the sheet music at \$1.25 each and a full band score arranged by Charles Hill has just gone on the market at \$10.00.

Koffman explains that creating such an accessible piece as "Homecoming" gives the artist a chance to reach broad audiences with different types of music. "I found that they came to see me for the one song they knew but appreciated the jazz, classical and other presentations we wanted to perform", he recalls. But Koffman never was able to maintain the superhit-maker status. "It wasn't until I did what I wanted to with my Bach album that I had another big gold record." But Hardy's fate may be quite a bit different now that the Canadian music scene has matured.

"I don't want to be confined to one form of music, I want to play for people", Hardy explains emphasising that he doesn't want to be seen as opposite to rock, country or other popular forms. "So much has been done with music recently that can be brought to new audiences." With his versatility and commitment, Hardy does have the chance to accomplish this.

His hit will boost the industry here. Mair points out that "Homecoming" is a big break in reversing the flow of royalty dollars out of Canada. Hardy's record and featured musicians will make the world aware of "the quality of talent and facilities here in Toronto."

If Hardy's hit is a fluke, it's a well caused one.

Besides praising his talent, the disc-biz here can reflect on the notable factors that have gone into Hardy's big break, most of which did not exist when he started out and Koffman hit big: The CTL, a non-profit producer of MOR music; healthy independent labels like Attic; publishing expertise exemplified by the Attic Group; national buy-sell distribution deal which was pioneered by London; modern rackjobbing and in-store-promo techniques; first-class studios and record and commercial production; innovative TV music production; a film director like Shebib capable of creating an international film hit; musicians and halls in major centres for full-line orchestra productions; etc., etc.

If Hardy's hit is a fluke, it's a well-caused one.

Polydor's Harrold lays out "hard line" Top 10

As Polydor enters the tenth year of their operation in Canada, the reins of the company are taken up by a new president, Tim Harrold, who could revolutionize the company with his fresh new approach to marketing and promotion. Since taking over the helm of Polydor Canada the early part of last year, Harrold has already beefed up several important areas - one being communication with the trade press. As well, he has gone out into the field, not once but several times, and talked with programmers and retailers and established an important line of communication with his employees.

In the first meeting of the year with his sales and promotion staff Harrold reviewed the past year, noting: "As a newcomer here I have been impressed by the way you have risen to meet the challenges presented to you." He went on to compliment his staff with: "I am convinced that our positive approach will enable Polydor to build on the firm base already established, and go forward into the new year to achieve the ambitious targets we now face. It is up to us to keep the momentum going."

Polydor's new year will be influenced by Harrold's "Top 10" which he describes as "A mixture of the 12 days of Christmas and the 10 commandments, depending on how hung over I am at the time of writing." No. 1 for his next year objectives concerns "music" which, as he explains "is our business - and we want to strengthen our position in the market by achieving the maximum potential sales possible for all those artists available to us. Our performance is dependent on their product - our responsibility is to give the public every opportunity to hear, see, and buy what we have to offer. Our credibility is at stake with each release we make."

In his No. 2 item, Harrold reminded his people that they're in a business which has to pay its own way - "and that means making a profit." He went on to say "Like it or not we are all measured by whether the figures come out in the black at the end of the year. Profitless prosperity is not enough. Only if we earn by hard work a return on the capital invested in our company can we re-invest the money in developing new artists and signing fresh contracts."

A relative newcomer to the Canadian industry, Harrold has obviously researched the domestic scene, of which he regards as being top priority. For his No. 3 objective, he told his sales and promo staff: "We are a Canadian operation and as such have a special task to develop local artists and to showcase their talents to the world. 1976 must be the year when we demonstrate what Cancon means at Polydor."

Expounding on marketing for his 4th objective, Harrold pointed out that: "we have to make sure that we achieve the full sales potential for each sound configuration we market. We have seen a substantial build-up in cartridge and cassette sales - can these be developed further? All too often we think records first - isn't it time we changed this attitude? And what about those disappointing singles' sales in re-

lation to chart placings? Are we alert enough as to how this sales pattern is changing? How can we ensure we maximise sales for our single hits?"

Employee attitude was also an important part of Harrold's speech as he pointed out in objective No. 5: "We must sell all types of music with equal conviction and drive. Personal likes and dislikes must not cloud our enthusiasm. If our job requires us to sell Top 40 one minute and the Classics the next, then let us take a professional pride in doing just that in a well informed and capable manner. I hate labelling music anyway or judging it arbitrarily. How often the experts are surprised by the public who pick their own hits rather than our own personal favourites?"

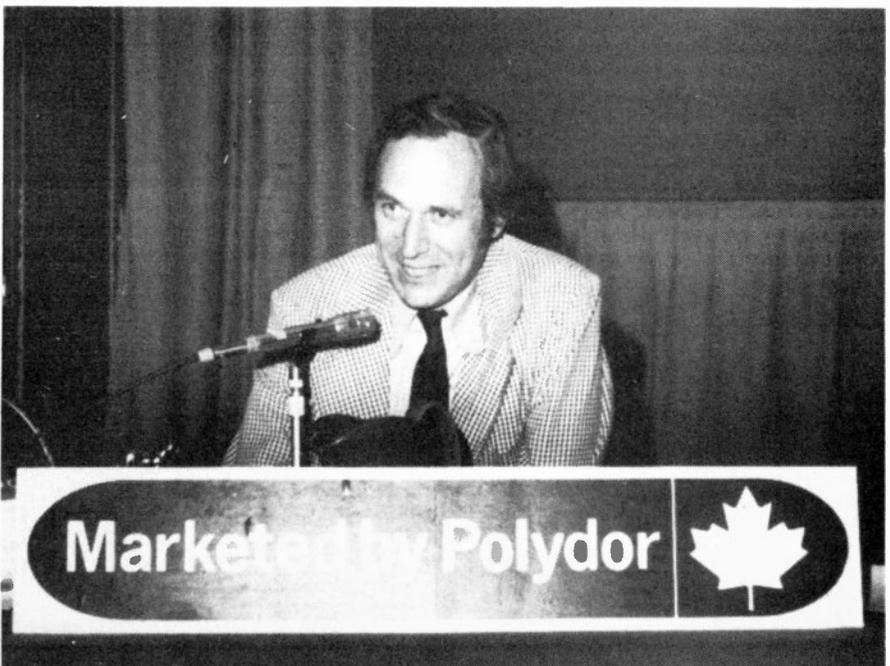
Competition and its many forms was touched on by Harrold in his item No. 6. "We have to realize that our competition is not really just other re-

cord companies. Sure we compete in trying to sign artists, in fighting for promotions, in getting airplay - but sometimes we forget that we are really competing for leisure dollars. Dollars which could just as easily be spent by the public on skiing, fishing, or sailing as on records. Dollars that go on spectator activity like ice hockey, baseball or the cinema. We are marketing our product against competitors such as Monopoly or Scrabble who really show us just how fantastic the sales potential is for a hot product. Perhaps K-Tel and the other TV companies showed the record industry what marketing means. Let us learn from them and invest our promotional money wisely to achieve the maximum impact."

Harrold's "hard line" marketing and promotion approach was getting more and more obvious as he touched on the nitty-gritty of the business. "We must stop limiting our market", he told his people as he continued with Item No. 7, adding "Too often have I heard it said that the prime record market is for the under 25 age group. Why? We as a catalogue company have a specific responsibility to sell our product to the whole cross-section of the population. That is what our in-store demonstrations set out to do. And we proved that when the music is heard it will sell."

Customer importance was the subject of Item 8. "We are dependent on our customers. Our objective must be to work with them. We cannot consider a record or tape really sold until it reaches the general public. We must avoid bullshit like the plague and sell our product intelligently. Above all,

HARROLD continued on page 31



Polydor's president, Tim Harrold, explains his Top 10

Dave Marsden takes chunk of commercial market

Dave Marsden (known during his 60's hey day as Dave Mickie) has become an important voice in Canada's commercial activities. As president of Lip Service, he is currently structuring a valuable service to the radio and television fields. Marsden recently turned in his on-air duties to concentrate on his new commercial endeavours. His last place of employment was CHUM-FM, where it was a surprise to many when he left. RPM's Sammy-Jo arranged the following candid interview with Marsden.

David, your name has been synonymous with progressive, or should we say, forefront programming and broadcasting for over fifteen years and when I think of something new in radio I immediately think of you. I would say that you are Canada's number one contemporary broadcaster. And speaking of knowing each other for a long time, neither one of us is a spring chicken, if you'll pardon the pun, so best we get right at it, and find out just what you've been up to these past ten months.

Thanks for the compliments Sammy I really am just an arrested adolescent (at heart, anyway), but I do keep busy, what with producing commercials through my own company, Lip Service Productions, as well as working on a myriad of what I would like to think were creative and constructive projects that fall within the boundaries of my profession, such as television, a soon to be released album called Nuclear War 1984, a rock 'n roll movie, and . . .

I think our readers would like to know why you really left CHUM-FM, especially when it appeared that you had reached the very peak of your profession? Further, this occurred when it appeared that you had no other broadcasting jobs in the offing?

I would like to answer that in three parts, if I may, and firstly say that my resignation and eventual departure was motivated by purely selfish reasons, hopefully, to further enable me to broaden my knowledge base, and thus, indirectly, my career. Secondly, I felt that I was arriving at an impasse in reaching out and communicating with my audience. I needed some time away from radio. Finally my own business had grown at such a rapid rate and was demanding more and more of a direct and active involvement and participation on my part.

Your answer is a little too pat, I think; What about the rumours that you were having problems with management over station programming policy, and also that you were either asked or forced to leave?

Sammy, if you had a brown paper bag we could put all of those rumours and stories into it and throw it away. No, I was not having any more hassles than anyone else in my position might have had, and I was not asked to leave, but I do feel that there should always be differences of opinion regarding programming so that the end result will be that the listener will benefit from this type of dialogue. Radio stations tend to forget their two most important commodities, the listener and the communicator. When I was pro-

gram director at CHOM FM in Montreal the first person I listened to was the on-air person . . . then the listener . . . then upper echelon management. And we got the numbers. Upper management must continue to concern themselves with the bottom line, and leave the design of the product to the program director, music director and on-air staff. Discussion on all points is a healthy thing, particularly in a major market. CHUM was generally always open to this type of dissertation.



Dave Marsden of Lip Service

It's obvious from your answers and energy flow that these few months away from radio haven't hurt your mind at all.

No, it hasn't, I've never felt better, and it has given me an opportunity to examine the forest without the trees getting in my way. I now know the new sound that must eventually become a part of radio in this decade for radio to grow and survive.

Speaking of futures, exactly what is Lip Service, what does it do, or what do you do with it, and are we to look for any hidden meanings or symbols in the name? Though Marshall McLuhan called you the Joyceans voice of radio, you're still a puzzle to most of us.

Mr. McLuhan was too kind, I feel, but only time will tell, I guess. Seriously, though, I don't know about my hidden meanings regarding my choice of names, I'll leave that up to your readers. But I will tell you what we are, and that is quite a fine commercial production house that attempts, through cooperative thinking the development of not only interesting and effective spots but, hopefully, marketing messages that don't insult the intellect, but rather please the palate of the dis-

criminating listener. They also aid in radio programming, as we build commercials that fit the sound of this decade. We are also involved with radio syndications such as 'The Plant Man', 'Tomorrow We Meet Again', and 'Jimi Hendrix Experience' etc . . .

I know your Lip's been working but where's it going, I mean in what direction do we look for you next?

First of all, I'm going to keep Lip Service working, and secondly there are several things that are happening in that respect that I'm really excited about. For one we are establishing a media buying service something we've been developing for some time now. In the past, clients went elsewhere for their time buys, even though we made the recommendations. Now, we are able to offer a total media package, with creative commercials, marketing research and commercial air time. The net result will represent substantial savings to our present clients as well as those in the future. And, Lip Service will now be taking the initiative to hold prices down. In fact, we are freezing our current rate card for the next twelve months, effective immediately.

You don't stop, do you?

I'm just getting warm. Coupled with all of this is an expansion and a move into larger and more convenient facilities. More staff will be hired to work under the direction of Ian Ross, who as well as being an excellent producer is the company's General Manager and V.P., and is responsible for the day to day operation of Lip Service.

Who's this guy Ian, and where does he come from? And how does he fit into the overall scheme that I'm so familiar with, whether you be Marsden or Mickie?

The scheme (God that's a bad word, but it's your word), it's the same, only the stage and the players are different, and as for Ian, well he's just a giant. Ian's from Toronto, and has worked extensively in England, New York and Los Angeles in theatre, television, film production and music. He has over fifty screen credits to his name with world wide coverage, in writing, directing and producing capacities. He's very flexible and has a tremendous ability to merge the various aspects of the entertainment industry and he has stimulated me into exploring many other areas of creativity. In fact with Ian aboard, and his assistant Lindsay Gillespie, as well as the rest of our staff, I'm looking forward to continued growth of the firm as well as granting me the freedom so necessary to stimulate my intellect and pursue other goals and ideals. Whew!!!

What other goals, and just how important are they to you.

Importance, like beauty, is in the mind of the individual, and varies from moment to moment, but I have always attempted to communicate honestly, openly, to cut out the bullshit, and to understand my fellow human beings I could go on and on but my immediate

MARSDEN continued on page 11

A school or pool of professionals

There is a great deal of concern in the industry because of a lack of international success with Canadian singles.

MUSIC BIZ
stan klees

Last year was a low point in Canadian breakouts south of the border. While Canadian content recordings experienced a great deal of success in Canada, there was little that crossed the border and climbed the charts. The rest of the world reacted the same way with very little interest in Canadian singles.

One thing that becomes apparent because of the lack of international success was the problem of good direction for artists. This is just one of the difficulties, but it has come to the forefront recently and seems to be a major concern.

Canada has few people who can manage groups and artists.

Why should there be a lack of good management people?

Well, we lived through an era of poor studios and a lack of songwriters and eventually all those problems were somewhat solved, but groups and artists that release records today are finding it difficult to find direction.

It has become a very important aspect of the industry and it seems to be a problem that has no immediate solution.

Probably the lack of good managers can be blamed on the lack of a successful camp of artists and a lack of monies that would draw hopeful young people into the ranks of management.

This is not to say that there is not already a number of good managers who are handling their stars well, it is more a case of new artists not being able to find a mentor and the assistance that would guide them to professionalism and stardom.

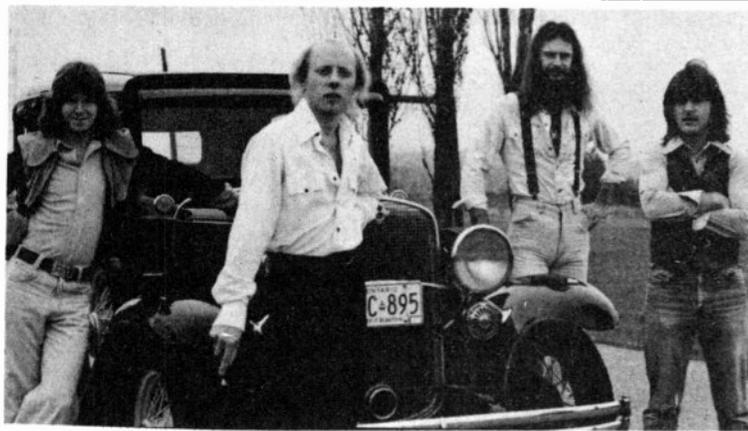
The industry is greatly lacking success. With success there would be a school of management talent and a pool of administrators.

Many artists admit that a good manager is worth his weight in gold or gold records, but management in Canada seems to come after success and not before.

In some cases a successful artist will hire a flunky or a hatchet man but what we are really looking for is a team of young people with the imagination and ability to motivate a star in every aspect of their career.

Many artists excel in the studio but find television appearances, dress, personal appearances and press interviews a bit difficult. A professional that could direct the young hopeful is a great necessity. It would be another step in the growing process that has been the story of the emergence of Cancon and our homegrown artists.

What are the answers? Think about it and let me know.



AN EXCITING NEW HIT SINGLE

WRITTEN BY ELTON JOHN AND BERNIE TAUPIN

Loving You Baby

(SK-003)

BY



PRODUCED BY JOHN DEE DRISCOLL

CHART LIST

CKXL 39	CHED 36	CKOC 17	CHEX 29	CFRA 29	CHUM 26
CHAB 39	CHNL 24	CKY 39	CFCH 16	CHLO 39	CKCW 32

PLAYLIST:

CKIQ	CKOV	CJCI	CKPG	CFUN	CKLG	CJIB	CKDA
CKTK	CFON	CJCA	CJOC	CKRD	CKPR	CKBB	CFCO
CKLC	CKWS	CFTR	CFOX	CKGM	CJCH	CKEC	CKLW

Skyline
RECORDS

Quality RECORDS LIMITED

True North's Cockburn sets coast to coast tour

Bruce Cockburn has launched a nationwide tour that will coincide with a national push by Columbia on his recent album release, "Joy Will Find A Way." The album contains his "Burn" single which received heavy play from the soft-rockers on release. Cockburn's tour itinerary is as follows: Mt. Allison; U. Sackville, N.B. (20) Champlain College, Lennoxville (Feb 3) Place des Arts, Montreal (5) Hamilton Place, Hamilton (8) Massey Hall, Toronto (12 & 13) War Memorial Hall, Guelph (14) Alumni Hall, London (15) National Arts Centre, Ottawa (17) Community Centre, Kelowna (20) MacPherson Playhouse, Victoria (21) Queen Elizabeth Playhouse, Vancouver (22) SUB Theatre, Edmonton (24 & 25) MacIwan Hall, Calgary (26-28) Centennial Theatre Saskatoon (Mar 12) Centre For the Arts, Regina (15) Centennial Theatre, Brandon (17) Centennial Theatre, Winnipeg (18) Humanities Theatre, Waterloo (24) Trenton University Peterboro (Apr 10)

West coast discos break power of AM & FM radio

by Richard Skelly

"I hate disco" is a popular adage that floats around CITR, UBC radio, these days. In the finest tradition of academic putdowns of 'fads' this sentiment may be based on nothing more than a dislike of anything popular to the masses. Lest we forget, more than a couple of these student station workers draw an income from working shifts in city discotheques. My discontent with discos has been directed towards their usurping the role of live bands. The result of this has been scores of people put out of work. When I was approached by Ralph Martin, sales manager of Video Disco, I was a trifle leery of helping him in any way. I came out of a two hour interview with a few new observations on the phenomenon of discos. Furthermore, I believe that Video Disco may be less reprehensible than conventional disco because of its capacity to act as a vehicle for many out-of-work bands.

But what is Video Disco? The company's president, Lyle Wallace, has taken two years to develop an idea. That idea has been to add to the cut and dry disco operation by offering wide screen video presentation of artists. Participating clubs will rent the video system from Wallace's company. Rental will include installation and maintenance of equipment plus access to a supply of ninety selections on 6 separate one hour video cassette tapes per week.

Both Wallace and Martin attribute the success of discos to their ability to generate happiness in the customers. This does not suggest that all out-of-work bands didn't offer the same. But a lot of these acts may have been more concerned with pounding out high-decibel messages or putting across 'trips', when all the club patrons wanted was a good time on the town. In all likelihood, the bands that were making people happy a couple of years ago are still working in Vancouver nightspots. Whether this situation is 'fair' or not is immaterial. At the present time, clubgoers prefer the good time and only the discos, plus a handful of working acts are providing that.

As well as keeping the customer satisfied, discos have also broken the power of both AM and FM stations. An artist can now achieve a fair degree of success with neither a charted single nor freeform album. Discos have generated consumer demand for artists and radio has often been led by such action to expose particular cuts. The drawback to all this is that the artist still must have a record out in order to make it into the discos. This is where Wallace's brainchild may offer an alternative. It will visually present artists performing dancing tunes. Whether they have a record out or not may prove to be immaterial. Should an act go out and have

themselves videoed, cut an accompanying soundtrack, and land a spot on Wallace's system, then record companies may well approach the artist. Right now, Video Disco is anticipating a total of 1,000 North American discos to join their system. In such a case, any group that can land a spot with Video Disco could look forward to their performance being exposed to some three million people per week. Wallace admits that he is initially going to need the best talent around in order to sell his idea.

What the Video Disco system needs is an impartial programmer to take into account all regional trends.

In radio programming, there has historically been a repetition of hits. In Video Disco programming, there will have to be constant change of selections. Martin explains: "You can play a record twenty times and still find it interesting. Have you ever tried to watch a movie twenty times?" Thus the big question becomes, how long will the system hold the viewer's attention? One thing the company will offer its clients is six one-hour sets of programming. Each set will have an introduction, numbers that progressively boost the audience and carefully placed resolutions to bring everybody down. Martin piped in with, "This is an extremely important aspect. For the club owner, the worst thing is for the audience to be pumped up. If all they want to do is dance, he's in trouble. There must be a service time during the performance so that drinks can be served."

There are a couple of disturbing features about Video Disco and one that is of particular concern to me is their method of programming. What Wallace intends to do is assign regional disc jockeys to compile the ninety selections for a given week. Thus one week an announcer in Florida might be responsible for compilation while during another week the duties would be undertaken by one in Los Angeles. In a political sense, this is a democratic method. But the field of music programming has never been noted for democracy - perhaps with good reason. By relegating specific weeks to specific announcers in the system you are bound to get regional biases. Vancouver for instance has long been labelled by local announcers "a non-black town." The argument seemed to run that people here would not accept r & b. Consequently, a lot of huge hits in the U.S. never received airplay here. One can see the possibilities. Perhaps

in Denver, the tastemakers might say that listeners would not accept heavy duty Canadian rock. What the Video Disco system needs is an impartial programmer to take into account all regional trends. Regardless of who does the compilation, a system has been devised whereby 50% of selections are composed of contemporary disco hits with 20% disco oldies and a healthy 30% made up of danceable selections by new or proven artists.

I can't help but notice that to a lot of disco-goers, dancing is a fantasy land. Therefore a stale, non-visual group might not be conducive to enthralled dancers. (God knows there are enough stale and non-visual groups!) There would have to be trained cameramen to make the difference between dull and exciting video. A technical class of 'video producers' would have to emerge. I'm not too sure how many are around at this point in time. Quite frankly, the last time I heard the concept of video rock tossed around was from Jean Marie Heimrath, (A&M's sales representative in Montreal) back in 1974. Ralph Martin mentioned a couple of video possibilities, namely slide collages or special effects as in "Tommy" where Roger Daltrey climbs up behind a waterfall.

There are problems confronting Video Disco but the overall idea seems great. Wallace and Martin are both eager for artists and their managers to provide them directly with video material (yes they are very much interested in Canadian artists). They feel that big record companies may be too bureaucratic to give a quick answer as to whether an artist has video material. The artist himself, or his representative can often give a quicker answer. Time is of the essence right now as they'd love to take down a batch of cassettes to display at the discotheque convention at the Roosevelt Hotel in New York City this January 20-23.

At the present time, contact has been made with the licensing agencies and Video Disco has made a proposal of royalties based on percentage. That way if the company makes money then so will the composers and publishers. Martin accurately observes, "A lot of agencies have crippled new ideas before they ever got off the ground."

Video Disco looks like a winner. Hopefully Canadian artists and managers will get on the ball and become involved. Right now our national apathy is evident. Wallace has almost daily communication from Europe, America and the South Pacific. Most of his feelers to Canadians have yet to be acknowledged.



CONDOR COUNTRY

BY: JACK HOSIER

The busy BLAKE EMMONS dropped in the office long enough to put his name on a Condor contract. The upcoming Emmons LP, "I Wish You Love", will be comprised entirely of Blake's own material and you can't do much better than that. CFTO/TV's 24 hour telethon hosted by Emmons, netted the Cystic Fibrosis foundation over \$750,000. Blake, who has been doing these TV benefit shows over a number of years, estimates that he has been involved in the raising of \$72 million dollars for various charities. The star of the syndicated 'Funny Farm' TV series has three more telethons (Winnipeg, Edmonton, Vancouver) lined up within the next few weeks. After that it's a flight overseas for a two day concert in jolly old London - busy! busy! busy! . . . The NEWMAN SISTERS latest release, "My Love For You" is picking up air play fast and furious across the country . . . Just heard DIANE LEIGH's latest effort, "Go Gently." This has got to be the best piece of material Di has put down in a long time. Look for it to hit the stations within the next month, should see action with both the MOR and Country jocks . . . Dickie-baby is back "On The Road" in more ways than one. DAMRON's "Road" single is being played on just about every country station going. This month our wandering boy turns up in Colorado for a one week gig at Denver's international famous, Annual Stock and Rodeo Show . . . SMILEY BATES was flown down to Nova Scotia to headline a one day gig last week then paused long enough to be interviewed by CHFX/FM's country man JOHNNY GOLD before flying back to Toronto to lay down another album. The "House Of Shame" LP was taped (Jan. 12) at Eastern Sound . . . Down easterner, CHARLIE MacKINNON who scored well on his "Ballad of Johnny Canuck" has a new release going for him. The self penning entitled, "The Old Bucksaw" should be at the stations by the time you read this . . . Top country charter, ROY MacCAULL whose singles receive heavy cross country air play, (Shores of P.E.I., In The Morning, Thrills of Winter, Mary Celeste, etc.) has a new single set for a January release, "The House That Love Built", a song in which I have more than a passing interest - Good luck Roy (to both of us) . . . Early reaction to RAY FRANCIS' "Good Old Days" and DONNA MOON's "Not So Far Away" indicate both Ray and Donna have got something big going for them (record-wise that is). That's it for this month.

Quality's Harmonium

- a sound expressive

of the fifth season

by Michael Dolgy

Nicolle Dufor, Quality's Quebec promotion manager, received a rough demo . . . that which had seen its fair share of disinterested record company door-slams.

The tape was listened to . . . the lady was floored.

Meanwhile, Bob Morten, Quality A&R man, was involved with the dilemma of releasing, "Parisian French" product into the Quebec market . . . it just doesn't click."

On the wings of Nicolle's enthusiasm, Mr. Morten was contacted.

"The sound was rough", he said, "but the pure, crisp, acoustic quality made the sound a truly exceptional one."

Within 2 days, Morten was in Montreal, received the confidence of the three-membered Harmonium, and within one month secured a sessioning in Montreal's Studio Tempo . . . Michel Lachance engineering, and A&R Morten handling producer's chores.

In early '74, Quality released the debuting "Harmonium" (CEL 1893), as the former Montreal suburbia school-chums, Serge Fiori, Louis Valois and Michel Normandeau, "who had never had the aspiration towards the role of music superstars", found themselves the deserved possessors of a smash-selling disc, inherent for its haunting beauty and the mood of the Quebecois.

Silver to gold, gold to platinum . . . 115,000 sold, 98 per cent in Quebec.

"They became an almost immediate success", said producer Morten.

"Everybody was becoming 'Harmonium Conscious'."

Conscious of lyrics expressed in a

style so as to relate the celebration of life.

The consumers were amazed with the recognized fact of an English-Canadian producer who could successfully develop a French act.

Quality was finally charting impressive in the Quebecois record market.

Morten flew down to L.A. seeking to secure a distribution-deal with a decidedly progressive label . . . the men in charge insisted flat out, that only if the band were to record in English, would they then be assured of a potential world market.

Bandleader Serge Fiori replied, sorry, but our sound will remain in French.

Larry Uttal of Private Stock Records was then approached.

"If the band will not record in English", he declared, "then I will take it to the French."

Through Uttal and WEA France, the sounds of Harmonium blanketed softly across the country.

"Les Cinq Saisons" (CEL 1900), released in May '75 . . . producer Morten standing aside, to watch the band progress and develop their distinctive melodic identity.

An album evoking a thematic sound expression, crystalizing on vinyl an imaginatively-elusive "fifth season" . . . that time of being which yields its perception of emotion, to all that desire involvement within its delicate music sphere.

"Les Cinq Saisons" . . . the second album by Harmonium, enjoying its assured success in Quebec and with the rest of listening Canada.



Harmonium's flautist and reed player, Pierre Daigneault

RPM / ALBUM REVIEWS

DAN McCAFFERTY A&M SP-4553-W

Solo-debut by Nazareth front-man, featuring rendering of Rolling Stones' "Out of Time" (3:45), to Poco and Platters material. String backups, sax and violin with Nazareth buddy Charlton filling up with guitar lines . . . keyboards by Hugh McKenna.



THE NICE "The Immediate Story" Volume One" 2147-3710

First two-disc set, labelled Volume One, featuring Sixties' keyboards of Keith Emerson, interesting nostalgia in comparison to recent burnout with supergroup ELP. 15 oldies including "Flower King of Flies," "Thoughts of Emerlist Dav-jack" and 19-minute epic "Ars Longa Vita Brevis."

"SWEENEY TODD" London PS-664-K

Vancouver sound-stormers led by phallic-microphone swinger Nick Gilder. 11 band-composed originals including instrumental "The Kilt" (4:26). McCulloch on guitars, Gaudin on keyboards, Marr on bass and Booth on percussion. Debuting effort of top 40 and progressive rock expression . . . "thnx to engineers for installing a special effect demented clown button."



VANCE AND TOWERS A&M SP-4551-W

"Scream Bloody Robbery" and "Drivin' To Drinkin'", exceptional cuts coming from album-debuting Glen Vance keyboarder and Michael Towers guitar . . . 11 compositions of 2-singer harmony stature, distinguished by a sensitive appraisal of hard rock California scenes.

THE BUTTERFLY BALL AND THE GRASSHOPPER'S FEAST by Roger Glover and Guests UKL-5600-Q

The book of same title features outstanding representations of insects and animals . . . brushed to a colourful conception by artists Wilcock and Aldridge. A special gathering of Deep Purple's Glover, Coverdale and Hughes, Dio from Blackmore's Rainbow and Hardin and Fenwick from the Spencer Davis group.



SKYHOOKS Ego Is Not A Dirty Word SRM-1-1066-Q

Australian sound sparklers featuring Freddie Kaboodleshnitzer on percussion and Graeme "Shirley" Strachan leading vocals with an Alice-flavouring Laugh-a-minute axe-crashing with addition of vibes, marimbas and boo bams . . . demented rock 'n roll with a Mother's inventive approval.

ERIC ROBERTSON Tembo TM-1011-N

13 full-orchestral and chorus tracked instrumental cuts with strong piano and keyboard leads of composer-arranger, Robertson, a Canadian who has worked with Roger Whittaker over the past few years. 12 Robertson compositions, 1 Whittaker number, recorded in England. Well-arranged, full-sound productions.

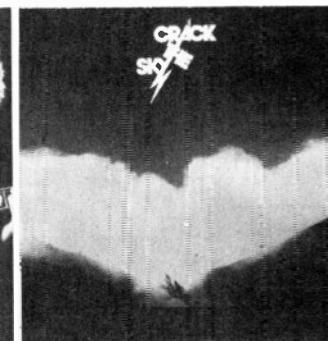
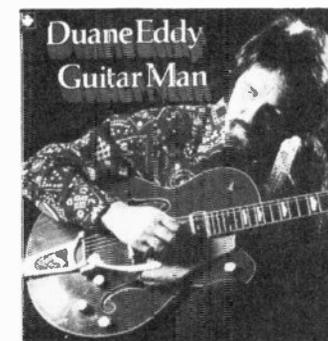


FREE SPIRIT MGS 2001

Variety of country, rock and country-rock sounds of new E-member group of Bill and Sue-On Hillman. Pianist Al Jones produces with assistance from the experienced Bill Hillman for the strongest LP involving Hillmans to date. Voice of Terry Fleetwood capable leads most cuts, all of which are written by band members. Tracked at Winnipeg's Century 21.

DUANE EDDY Guitar Man Ariola ST50003-N

11 soft country-rock cuts with full chorus and orchestra tracks hardly like the pop-twang Eddy is remembered for. It answers the "where is he now?" question but really provides little else at a time when so much is happening in the world of country music, even in Nashville.



CRACK THE SKY Lifesong LS 6000-Q

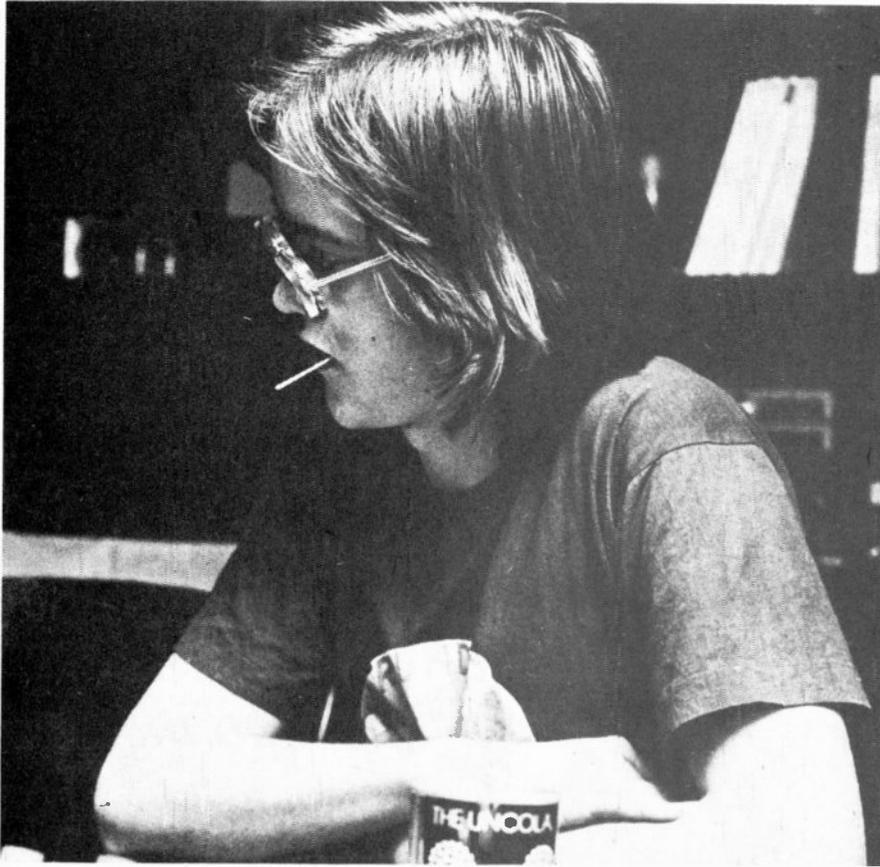
Not-so-new sound of full dramatic rock production but stand-out work by John Palumbo on keyboards and synthesizer. He also holds down the lead vocals and writes all material. A few cuts are AM chartable and look for a single soon. Cashwest producers made good use of CBS New York studios. Group will be touring during February.

Reviewer's critical acclaim for A&M's Bim

Casino Records' "Bim" . . . signed up to a recording contract in 1975. First sessions were supervised under the producing talents of Claire Lawrence, the lady who helped Valdy see gold for his "Country Man."

Born in Northern B.C.'s Dawson Creek, the man "knew" from age five that he wanted to make music, and in his early teens bought his first guitar to sit down and learn his charts.

Bim admits that his first efforts



Casino's Bim is due for great expectations in the year 1976

"SILVER DISH CAFE"

by
THE MERCY BROTHERS

RCA PB 50132



Distributed by RCA

weren't all that exceptional, but at least the effort was made.

"I would try to manufacture songs about lost love or something, writing at a rate of two songs a day."

High school saw Bim in a collegiate band, being as that he was slight of build and unable to compete with the jock-club.

"That way I got a little glory or whatever . . . everybody wants a little recognition."

In Dawson Creek, Bim walked away with top prize honours during a B.C. Centennial Talent show . . . prize awarded was a ticket to Vancouver, where he's been living for the past four years.

In between solo gigs, Bim was kept busy doing lead and rhythm guitar work for studio sessions as well as various commercial jingles.

In early December, A&M Records launched the debuting LP-release of Bim entitled "Kid Full Of Dreams" (CA 1007).

According to A&M Press Officer Kate Elliot, the critical reaction has been very impressive, with reviewers pleased and anxious for more.

"Bim is a very original talent", Kate said, "with an unusual vocal-style . . . his voice is very high and plaintive . . . somewhat of a teenage quality . . ."

And the voice underscores the man. "Me And My Baby" was the first single released with the Bim sound of approval and his most recent with an early January release is entitled "Can't Catch Me."

The projection for A&M's Bim, is that the 23-year old is due for great expectations in the year '76, as befits all striving, unique talent.

Columbia's Johnny Cash explodes popular myth

"My image is a myth", says Columbia's Johnny Cash.

"I don't like it and I want to set the record straight."

Cash in interview exploded a great deal of the aura that's surrounded his career.

"The legends about me just grew - I did nothing to stop them until now -

"I know I said I was part Cherokee Indian - I believed it at the time, but I've managed to trace my family back 200 years and I now know for a fact that I'm originally of Scottish extraction. My family came from Scotland . . . they were part of the MacDonald clan.

"I probably made that up about my grandmother being an Indian and getting killed in a buffalo stampede. I was drinking a lot when that story got started and I probably didn't even know what I was saying."

"Take this scar for instance", he said pointing to the famous blemish on his chin.

"Word has it that it was caused by a bullet, but what caused it was me pulling the scab off a cyst."

RPM

COUNTRY PLAYLIST

1	1	(5)	COUNTRY BOY Glen Campbell Capitol 4155-F
2	2	(5)	THE BLIND MAN IN THE BLEACHERS Kenny Starr MCA 40474-J
3	6	(5)	WHEN THE TINGLE BECOMES A CHILL Loretta Lynn MCA 40484-J
4	3	(5)	WARM SIDE OF YOU Freddie Hart & The Heartbeats Capitol 4153-F
5	5	(5)	JUST IN CASE Ronnie Milsap RCA PB 10420-N
6	4	(5)	CONVOY C.W. McCall MGM 14835-O
7	14	(5)	THIS TIME I'VE HURT HER MORE Conway Twitty MCA 40492-J
8	9	(5)	LOOKING FOR TOMORROW Mel Tillis MGM 14835-O
9	15	(5)	SOMETIMES I TALK IN MY SLEEP Ray Cornor DOT 17592-M
10	7	(5)	EASY AS PIE Billy "Crash" Craddock DOT 17584-M
11	16	(5)	OVERNIGHT SENSATION Mickey Gilley Playboy 6059-M
12	8	(5)	ME AND OLD C.B. Dawn Dingley United Artists UA 7729-F
13	39	(3)	SOMETIMES Bill Anderson & Mary Lou Turner MCA 40488-J
14	10	(5)	WHERE LOVE BEGINS Gene Watson Capitol P4143-F
15	27	(4)	I'LL BE YOUR SAN ANTONIO ROSE Dottie RCA PB 10423-N
16	18	(2)	ONE WAY TICKET TO A LADY Jerry Palmer Gaiety G-762
17	17	(5)	STONED IN THE JUKEBOX Hank Williams Jr. MGM M14833-O
18	25	(5)	PARADISE Lynn Anderson Columbia 3-10240-H
19	22	(5)	CALIFORNIA DREAM Colin Butler Skyline SKY 002X-M
20	21	(5)	ONE NIGHT OF CHEATIN' Carroll Baker Gaiety G-761
21	23	(8)	RAININ' IN MY HEART Ronnie Burla Royalty Records R1000-M
22	36	(5)	THE HAPPINESS OF HAVING YOU Charley Pride RCA PB 10455-N
23	24	(4)	MAMA'S VOICE R. Harlan Smith Royalty R1000-15-M
24	26	(6)	JESSE Patti MacDonnell Quality 2155-M
25	38	(5)	LET IT SHINE Olivia Newton-John MCA 40495-J
26	28	(9)	IF YOU DON'T LAUGH Hank Smith Quality 2144X-M
27	44	(2)	SOMEBODY LOVES YOU Crystal Gayle United Artists LAXW 740 Y-F
28	11	(5)	JASON'S FARM Cal Smith MCA 4047-J
29	32	(5)	TEXAS 1947 Johnny Cash Columbia 3-10237-H
30	48	(2)	QUEEN OF THE SILVER DOLLAR Dave & Sugar RCA JH 10425-N
31	33	(5)	AMAZING GRACE (USED TO BE HER FAVOURITE SONG) Amazing Rhythm Aces ABC 12132-N
32	35	(5)	JACK OF MANY TRADES Stompin' Tom Connors Boot B T 145
33	49	(3)	LOVE WAS Linda Hargrove Capitol P4513-F
34	40	(3)	ON THE ROAD Dick Damron Marathon 45-1143-C
35	12	(5)	SILVER WINGS & GOLDEN RINGS Billie Jo Spears United Artists UAXW 7129-F
36	13	(5)	SECRET LOVE Freddie Fender DOT 1785-M
37	37	(5)	BLACKBIRD (HOLD YOUR HEAD HIGH) Stoney Edwards Capitol P4188-F
38	....	(1)	LOVIN' YOU FROM A DISTANCE Mercury Brothers RCA PB 50132-N
39	....	(1)	FLY AWAY John Denver RCA PB 10517-N
40	....	(1)	SOMEBODY HOLD ME UNTIL SHE PASSES BY Narvel Felts Dot 17598-M
41	43	(2)	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS Ed Bruce United Artists UA 732-Y-F
42	42	(5)	A DAMN GOOD COUNTRY SONG Jerry Lee Lewis Mercury 437-73729-Q
43	....	(1)	SHINE ON Ronnie Prophet RCA PB 50136-N
44	47	(2)	FIRE AND RAIN Willie Nelson RCA JH 10425-N
45	....	(1)	MY LOVE FOR YOU Newman Sisters Candor 97096
46	....	(1)	FEEL AGAIN Faron Young Mercury 73731-Q
47	50	(2)	DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU Tanya Tucker MCA 40497-J
48	....	(1)	THE WHITE KNIGHT Cledus Maggard & The Citizens Band Mercury 73751-Q
49	....	(1)	I'M SORRY CHARLIE Joni Lee MCA 40501
50	....	(1)	HANK WILLIAMS, YOU WROTE MY LIFE Moe Bandy Columbia 3-10265-H



OUR NEW RELEASES.
HEAR THEM HEAD ON.



James Brown *Hot* PD 6059
PD8 6059
"Godfather of the Disco Sound"



Billy Connolly *Get Right Into It* 2383 368
Film
"Rare (blue) earth humour"



Moxxy *Moxxy* 2490 132
3821 112
"New Canadian heavy metal"



James Last *In The Mood For Trumpets* 2371 548
3811 265
3150 548
"Big band bell clear sound"



Lynsey DePaul *Love Bomb* SRM-1-1055
MC9 1-1055



Roger Glover And *The Butterfly*



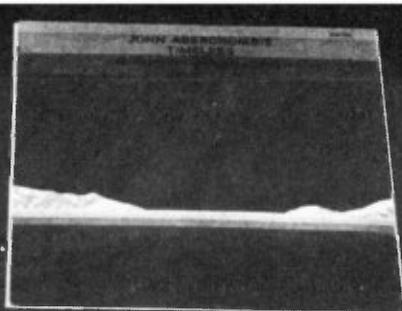
World Radio History *The Fatback Band* UKL 36000



The Fatback Band *The Fatback Band*



The Chuck Mangione *Encore* SRM-1-1050
Concerts MCB-1-1050
Features "Hill Where The Lord Hides" & "Land of Makebelieve"



John Abercrombie *Timeless* ECM1047
"The definitive post-McLaughlin guitarist" Music Gig Magazine



B.T.O. *Head On* SRM-1-1067
MCB-1-1067
MCR4-1-1067

"Pre-Release Gold" Canada's greatest export

Marketed by Polydor

6000 Cote de Liesse St. Laurent, Montreal, Québec, Canada


**OUT IN THE
COUNTRY**

Now that the mail strike is over (the results aren't in yet) we are beginning to get back to normal. The more aggressive labels, who believe in letting the trade know what's going on, are beginning to show results - and that's Condor and Royalty. You know it's very costly and entirely prohibitive to send reporters into the hinterlands to report on what's going on - that's why we rely on the mail.

Condor's "Big L", and that's Lonnie Salazar is putting his "American-know-

it all" to good use and bringing much needed professionalism into the country field. Watch for the emergence of some of his artists. Looking good now is Dick Damron, still running loose with the Marathon tag on his "On The Road" single, in this week at No. 34. Also looking good is the Newman Sisters' "My Love For You" which registers a No. 45 on the RPM Country Playlist this week.

Royalty Records have moved into the New Year with heavy muscle on the Jimmy Arthur Ordge single, "Just One Night of Love", which was penned by his producer R. Harlan Smith. By the way Royalty's promo/performer gal, Chris Nielsen (I hope I got that

spelling right) to Ontario for promo.

Floyd Rain has settled in the Belleville area and experiencing some success with his single, "Sunday Morning Dad", which has had good airing on CHEX Peterborough. Floyd has played the Rodeo circuit in Wyoming and clubbed it throughout Texas and the Pembroke native is now doing it in Canada with his Rainmakers group.

Watch for action from the Tumbleweeds and perhaps their label, BASF, might catch the Tumbleweed fever. The group are experiencing Top 10 action in Holland and Germany with their single, "It Might As Well Have Rained" and it just might be released in Canada where they have already enjoyed success. Their album, under title of their own name, has been given a fair shake by those programmers who received it. North American promo being handled by Nashville's B-Lynn.

RCA's Ed Preston alert to what's happening in all phases of the Canadian music industry, brings our attention to a legend in the Canadian recording business, Earl Heywood who is celebrating 25 years in the business. Ed sends along a beautiful full page spread that appeared in the Listowell Banner and written by Campbell Cork and which tells the story of Heywood from the hungry thirties to the present. RPM has a drawer-full of information on Earl Heywood and we'll be saluting this veteran in an upcoming issue.

IT'S ON THE MOVE

"LOVING YOU FROM A DISTANCE"

BY

THE MERCY BROTHERS

RCA - PB 50132

Distributed by RCA



**COUNTRY
RADIO
ACTION**

CALGARY
CFAC (Larry Kunkel)
(1) Me & Old CB-Dave Dudley

EDMONTON
CJCA FM (Barry Hawkins)
(1) Convoy-C.W. McCall

HALIFAX
CHFX FM (J. Gold)
(1) Convoy-C.W. McCall
Charted
Love Lifted Me-Kenny Rogers
Queen of the Silver Dollar-Dave & Sugar

KINGSTON
CKWS FM (Gary Mercer)
(1) Every Bit of Love-Ken Tobias
Charted
Blind Man in the Bleachers-Kenny Starr
Loving You from a Distance-Mercy Bros.
When the Tingle-Loretta Lynn
You'll Never Know-Jim Reeves
Roll You Like a Wheel-Benton/Gilley

LINDSAY
CKLY
(1) Convoy-C.W. McCall
Charted
This Time I've Hurt Her-Conway Twitty
When the Tingle-Loretta Lynn
Sometimes-Anderson & Turner
Shine On-Ronnie Prophet

LONDON
CFPL FM
(1) Country Boy-Glen Campbell
Charted
Convoy-C.W. McCall

JIMMY ARTHUR ORDGE
Starts the year off right, from the Album
"Storytime and Prayers"
From the pen of R. Harlan Smith

"JUST ONE NIGHT OF LOVE"

R-1000-20

Extra DJ copies available from
Royalty Records of Canada Ltd.
Suite 4
10160 - 116 Street
Edmonton, Alberta.
(403) 488-6808

The
Programmers



Jerry Gaba & Matt Lucas
(see page 28)

PHOTO BY JERRY GABA

MICKEY GILLEY
Overnight Sensation
 Playboy Records PB 408-M

Hard-country cuts featuring current hit title songs. Good standard contemporary country production of 10 witty macho-country hurt, drink and sex, a few of which are at least as good as "Overnight Sensation". Definitely not a "must", but shows there will be more hits to come from Gilley.

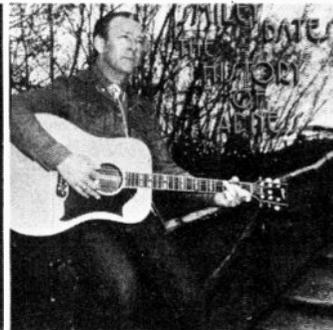


MERCEY BROTHERS
The Best Of
 RCA KNL 1-0109-N 

10 cuts of the best by Canada's most established veteran country group. The brothers have already proven the worth of the material which they have played to thousands for two decades. The release of the LP should be a peg on which to hang a salute to Larry, Ray and Lloyd who are now going stronger than ever.

BARBI BENTON
 Playboy Records PB 406-M

10 so-so songs with album back-cover showing how far Playboy is going to promote Benton's body-lore over her talent which is more-or-less forced-country. Current hit duet with Gilley is not included on either of their new LP's, but cuts show Playboy is serious about producing country, all strong backup and mixing.



SMILEY BATES
The History of Sadness
 MMS 76068 

Featuring Bates' new vocal single "My Daddy's Eyes." 12 real country hurtin' cuts, good enough to run contrary to the "new" country format trend which shies away from the hurt and drink lyrics that are one of the basics of real country. Set for a fall release, due to strike it has just been mailed out.

JERRY & JO ANNE
En Rappel
 Daisy 1801 

First Daisy-label LP for the Quebec singing duo which cleverly mixes 5 French country cuts with 5 English ones. Includes French single, "On Est Fait l'Un Pour l'Autre" but not new English single "Drop Some Silver in the Juke Box." They did both recently on Tommy Hunter Show. Good soft-country with MOR flavour. Tracked in Madison Tennessee.



PAR THREE
Carousel of Love
 Boot BOS 7155 

3 Irish immigrants who have made a mark in clubs here with a close 3-part harmony. Not really a country LP, but nice simple MOR melodies with good country-crossover chances. All three members, Jimmy Lynn, Joe Rankin and Bill Davey can sing and they blend well for soft love tunes on the LP. Produced in Canada by Jury Krytiuk.



**I'm the Jack of
 Many Trades**

THANKS
Country Music
Programmers
For Making
"Momma's Voice"
From The Album
"Son Of A
Country Man"
A Top Country Song.

Extra DJ Copies Available From
 Royalty Records Of Canada Ltd.
 Suite 4
 10160 - 116 Street
 Edmonton, Alberta.
 (403) 488-6808
 R. HARLAN SMITH

NEW
RELEASE

TOBACCO

NEW
RELEASE

(GRANT FULLERTON/HAPPY BEAR PUB./BMI/3:05)



'TOBACCO' - The latest and best hard hitting single by Polydor's high powered rock group . . . FULLERTON DAM.

The deck, culled from their LP, 'Fullerton Dam', has been given the nod by RPM as being a heavy contender for top chart action. TOBACCO is currently breaking for them on both sides of the border. The group consists of Grant Fullerton, leader and guitarist, Brad MacDonald, keyboard, Larry Brohman, bass, and Steve Negus, drums.

Big "L" Productions, Fullerton Dam's personal management firm, is currently negotiating a tour of the Atlantic provinces and the United States for the group this coming spring.



**POLYDOR
RECORDING
ARTISTS**

Sometimes-Anderson & Turner
 Playlisted
 One Night of Cheating-Carroll Baker
 Change Your Name to Mine-Roger Quick
 Shine On-Ronnie Prophet

PETERBOROUGH
 CHEX (Sean Eyre)
 (1) Movies/Shades-Merle Haggard
 Charted
 Sometimes-Anderson & Turner
 Just Keep On Doing It Wrong-Par Three
 Don't Believe My Heart-Tanya Tucker
 An Old Memory-Ferlin Husky

RED DEER
 CKGY
 (1) He Little Thing'd Her Out-Jack Greene
 Charted
 She's Helping Mr-Joe Stampley
 Last of the Outlaws-Chuck Price

ST CATHARINES
 CHSC (Peter Darrell)
 Convoy-C.W. McCall
 Don't Believe My Heart-Tanya Tucker
 Too Much-Cheryl Keyla
 The Hooker-George Rowsell

TORONTO
 CKFH (Jack Winter)
 Man On Page 602-Zoot Fenster
 What Will The New Year Bring-Donna Fargo
 I Just Love Being-Barbara Fairchild
 Just One More Night-Jimmy Arthur Ordge
 Very Special Someone-Lloyd Mackey

WINNIPEG
 CJOB FM
 (1) Blind Man-Kenny Starr
 Charted
 Convoy-C.W. McCall
 Happiness of Having You-Charlie Pride
 I Just Love Being-Barbara Fairchild
 Paradise-Lynn Anderson
 I'm Sorry Charlie-Joni Lee

VANCOUVER
 CKWX (Harold Kendall)
 (1) Convoy-C.W. McCall
 Charted
 Fly Away-John Denver
 You Wrote My Life-Moe Bandy
 True Western Movie-Audie Henry
 Since I Fell For You-Charlie Rich
 Bump Boogie Bounce-Asleep at the Wheel

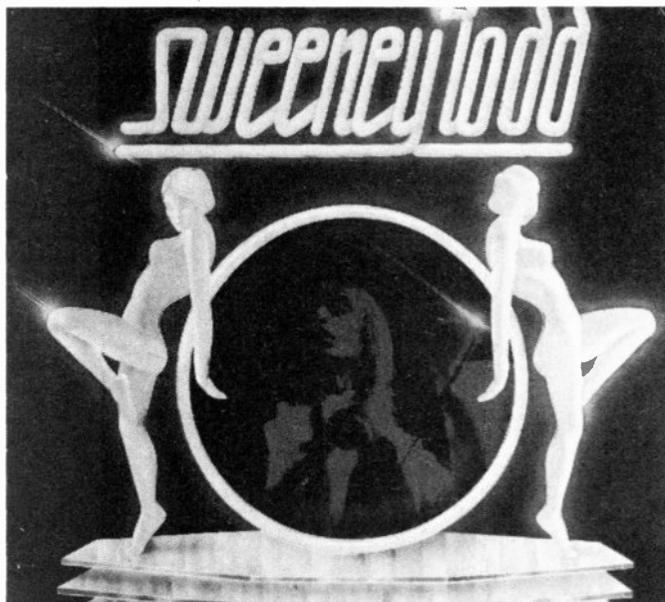
Shelter of your Eyes-Jimmy Arthur Ordge
 Every Road-Leapy Lee
 WOODSTOCK
 CJCJ (Charlie Russell)
 (1) Where Love Begins-Gene Watson
 Charted
 Woman to Woman-Tommy Overstreet
 Love Was-Linda Hargrove

Condor's Big "L" signs Blake Emmons

CTV's "Funny Farm" has been good to Lonnie (Big "L") Salazar of Condor Records. Besides signing Brian Sklar and Ron Jeffries, he firmed a deal with Blake Emmons who flew in from Nashville for the signing.

Initial release will be Emmons' Nashville produced album, "To You With Love." A single, "Let Me Do Something Lord", an Emmons' original, will be culled as a single.

A TOTALLY NEW CANADIAN SOUND. THE SOUND THAT WILL GRAB MILLIONS! THE NEW ALBUM BY **SWEENEY TODD**



(PS 664)

INCLUDING THEIR NEW SINGLE **"SWEENEY TODD FOLDER"**

(L2583)

LONDON

RPM

POP MUSIC PLAYLIST

1	4	(3)	LET IT SHINE Olivia Newton-John MCA 40495-J	26	26	(3)	ONCE YOU HIT THE ROAD Dionne Warwick Warner Brothers 8154 P
2	6	(4)	BREAKING UP IS HARD TO DO Neil Sedaka Polydor 2058-669-Q	27	46	(2)	TELL IT LIKE IT IS Andy Williams Columbia 3 10263 H
3	1	(5)	COUNTRY BOY Glen Campbell Capitol 4155-F	28	20	(8)	LYIN' EYES Eagles Asylum 45279 P
4	2	(3)	SOMEWHERE IN THE NIGHT Helen Reddy Capitol 4192-F	29	34	(3)	THEME FROM S.W.A.T. Rhythm Heritage ABC 12135 N
5	5	(5)	I WRITE THE SONGS Barry Manilow Arista 0157-F	30	31	(4)	GROWING UP Dan Hill GRT 1230 107 T
6	3	(3)	FLY AWAY John Denver RCA PB 10517-N	31	37	(6)	ON THE ROAD Dick Damron Marathon 45-1143 C
7	7	(5)	DO YOU KNOW WHERE YOU'RE GOING Diana Ross Motown 1377-Y	32	35	(4)	GET OUT OF THE KITCHEN Shawne Jackson RCA PB 10428 N
8	15	(3)	STARDUST Johnny Mathis Columbia 3-10250-H	33	50	(2)	INSEPERABLE Natalie Cole Capitol 4193 F
9	8	(5)	FLY ROBIN FLY Silver Convention Midland Int'L 10339-H	34	47	(2)	SWEET LOVING MAN Morris Albert RCA 10437 N
10	10	(5)	WINNERS AND LOSERS Hamilton, Joe Frank & Reynolds Playboy 6054-M	35	21	(5)	JUST TOO MANY PEOPLE Melissa Manchester Arista 0146 F
11	9	(5)	MY LITTLE TOWN Simon & Garfunkel Columbia 3-10230-H	36	23	(5)	HEAT WAVE Linda Ronstadt Elektra 45282-P
12	29	(3)	50 WAYS TO LEAVE YOUR LOVER Paul Simon Columbia 3-10270-H	37	24	(5)	OUR DAY WILL COME Frankie Valli Private Stock 45043 M
13	13	(4)	CONVOY C. W. McCall MGM M-14839-Q	38	49	(2)	DURHAM TOWN Roger Whittaker RCA 10447 N
14	11	(5)	SECRET LOVE Freddie Fender Dot DOA 17585-M	39	33	(3)	NOW THAT WE'RE IN LOVE Steve Lawrence 20th Century 2246-T
15	22	(3)	PALOMA BLANCA George Baker Warner Brothers 8115-P	40	....	(1)	LOVIN' YOU FROM A DISTANCE Morny Brothers RCA PB 50132 N
16	12	(6)	SKYHIGH Jigsaw Chelsea 3022-P	41	45	(2)	BABY FACE Wing & A Prayer Atlantic HS 103 P
17	30	(3)	TRACKS OF MY TEARS Linda Ronstadt Asylum 45285-P	42	48	(2)	CHAIN GANG MEDLEY Jim Croce Lifesong LS 45001 Q
18	18	(5)	TIMES OF YOUR LIFE Paul Anka United Artists UAXW 737-F	43	....	(1)	THE BIG PARADE Michael Allen Elektra E 45288-P
19	19	(8)	RAININ' IN MY HEART Ronnie Burla Royalty Records R1000-14	44	44	(5)	PART TIME LOVE Gladys Knight & The Pips Buddah 513-M
20	26	(5)	CALIFORNIA DREAM Colin Butler Skyline SKY 022X-M	45	....	(1)	ALL BY MYSELF Eric Carmen Arista 0165 F
21	14	(9)	SOMETHING BETTER TO DO Olivia Newton-John MCA 40459-J	46	....	(1)	FANNY (BE TENDER WITH ME) Boyz-2n-Play RSO 519 Q
22	16	(14)	I ONLY HAVE EYES FOR YOU Art Garfunkel Columbia 3-10190-H	47	....	(1)	YESTERDAY CAN'T HURT ME Evie Sands Haven 7021 F
23	17	(8)	THE WAY I WANT TO TOUCH YOU Captain & Tennille A&M 1725-W	48	....	(1)	OVER MY HEAD Fleetwood Mac Reprise 1338 P
24	27	(3)	I CAN SING, I CAN DANCE Cotton, Lloyd & Christian 20th Century 2253-T	49	....	(1)	ONE FINE DAY Jillie Tom Cat 1035 N
25	36	(3)	DEEP PURPLE Donny & Marie Osmond MGM M-14840-Q	50	....	(1)	TAKE IT TO THE LIMIT Eagles Asylum 45293 P

RPM Picks

Contemporary

LAST DAY IN DECEMBER
Chilliwack (Casino)



I MAY NEVER SEE YOU AGAIN
Gail Dahms (Axe)



MIDNIGHT LADY
Foot In Coldwater (Daffodil)



Adult

RUDE AWAKENING
Bruce Miller (A&M)



THE MAN ON PAGE 602
Zoot Fenster (Antique)

WOMEN OF IRELAND
Chieftains (Island)

Country

JUST ONE NIGHT OF LOVE
Jimmy Arthur Ordge (Royalty)



I DON'T CARE
Julie Lynn (Condor)



ONE TOO MANY
Ian Tyson (Broadland)



TORONTO CONTEMPORARY ADDITIONS

CFTR (Alex Sharpstone)
1 (1) Convoy-C.W. McCall
Playlisted
16 I Love Music-O Jays
42 Golden Years-David Bowie

MONTREAL CONTEMPORARY ADDITIONS

CKGM (Greg Stewart)
Charted
49 Lady Bump-Penny McLean
12 Squeeze Box-The Who
* I Don't Believe It's You-Michel Pagliaro
Playlisted
* Crazy On You-Heart
30 50 Ways To Leave-Paul Simon
* Grow Some Funk-Elton John
* High On The Rockies-Brussel Sprout
* Take It Like A Man BTO

CFOX (Gord James)
Playlisted
* Mama Coca-Gino Vannelli
41 Growing Up-Dan Hill
84 Baby Face-Wing & Prayer

VANCOUVER CONTEMPORARY ADDITIONS

CKLG (Paul McKnight)
Playlisted
* Grow Some Funk-Elton John
* Feel Like Bullet-Elton John
44 Theme From Swat-Rhythm Heritage
* High In The Rockies-Brussel Sprout
* Rude Awakening-Bruce Miller
Charted
12 Squeeze Box-The Who
47 Love To Love You-Donna Summers
21 Winners & Losers-Ham. Joe Frank & R.

WINDSOR CONTEMPORARY ADDITIONS

CKLW
1 (1) Convoy-C.W. McCall
Charted
77 Sweet Thing-Rufus
11 Evil Woman-Elec. Light Orchestra

RPM TOP 100 Singles ALPHABETICALLY BY TITLE

- All By Myself (33)
- Amazing Grace (81)
- Anna Marie (35)
- Baby Face (84)
- Bad Blood (57)
- Bohemian Rhapsody (96)
- Breakaway (51)
- Breaking Up Is Hard To Do (18)
- Chain Gang Medley (78)
- Come And See My Man (92)
- Convoy (1)
- Country Boy (34)
- Cowboys to Girls (43)
- December Night In 1963 (67)
- Deep Purple (88)
- Don't Cry Joni (75)
- Down to the Line (39)
- Do You Know Where (4)
- Dream On (94)
- Eighteen With A Bullet (23)
- Evil Woman (11)
- Fanny (40)
- 50 Ways To Leave Your Lover (30)
- Fly Away (13)
- Fly Robin Fly (8)
- For A Dancer (70)
- For The Love Of You (90)
- Fox on the Run (2)
- General Hand Grenade (25)
- Get Out of the Kitchen (62)
- Gimme Some (85)
- Golden Years (42)
- Growing Up (41)
- Heat Wave (65)
- Honey I (91)
- Hurricane (37)
- I Cheat The Hangman (82)
- I Love Music (16)
- I'm On Fire (55)
- I'm On My Way (79)
- I Need You (98)
- Inseparable (73)
- I Only Have Eyes For You (72)
- Island Girl (29)
- It Only Takes A Minute (64)
- I Want To Dance With You (80)
- I Write The Songs (3)
- Lady Bump (49)
- Let It Shine (26)
- Let The Music Play (74)
- Let's Do It Again (7)
- Let's Live Together (71)
- Love Hurts (17)
- Love Is The Drug (95)
- Love Machine (27)
- Love Or Leave (61)
- Love Roller Coaster (5)
- Love To Love You Baby (47)
- Low Rider (52)
- Make Me Your Baby (53)
- Miracles (63)
- My Little Town (45)
- Nights On Broadway (28)
- Old Ma Bell (69)
- Only Sixteen (76)
- Over My Head (9)
- Paloma Blanca (22)
- Play On Love (46)
- Remember Me (99)
- Renegade (97)
- Rock 'N' Roll All Nite (31)
- Roll You Over (60)
- Saturday Night (6)
- Saving All My Love (86)
- School Boy Crush (59)
- Sing A Song (20)
- Sky High (14)
- Slow Ride (54)
- Somewhere In The Night (38)
- Squeeze Box (12)
- Sweet Love (68)
- Sweet Loving Man (83)
- Sweet Thing (77)
- Take It To The Limit (32)
- Tenth Avenue Freeze Out (89)
- That's The Way I Like It (19)
- Theme From SWAT (44)
- Times Of Your Life (36)
- Tracks Of My Tears (58)
- Venus and Mars Rock Show (48)
- Wake Up Everybody (56)
- The Way I Want To Touch You (15)
- White Knight (93)
- Winners and Losers (21)
- Woman Tonight (100)
- Wow (87)
- You Got Me Dancing (66)
- You Sexy Thing (10)



MAURY LOGAN
'STRANGER CAME'

DO-1009

'BE MINE TONIGHT'
(Closing Number For Discotheques)

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Diana Records, P.O. Box 6025 Sta. 'J', Ottawa, Ont. 1-613-224-0092.

RPM

Top Singles

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

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

- | | | | |
|----|----|------|--|
| 1 | 16 | (6) | CONVOY
C.W. McCall
MGM M 14839-Q |
| 2 | 3 | (6) | FOX ON THE RUN
The Sweet
Capitol 4157-F |
| 3 | 5 | (6) | I WRITE THE SONGS
Barry Manilow
Arista AS0157-F |
| 4 | 4 | (6) | DO YOU KNOW WHERE
Diana Ross
Motown M1377-Y |
| 5 | 11 | (6) | LOVE ROLLER COASTER
Ohio Players
Mercury M73734-Q |
| 6 | 6 | (9) | SATURDAY NIGHT
Bay City Rollers
Arista AS 0158-F |
| 7 | 10 | (6) | LET'S DO IT AGAIN
Staple Singers
Curton CMS 0109 |
| 8 | 1 | (6) | FLY ROBIN FLY
Silver Convention
Columbia C4 8091-H |
| 9 | 9 | (6) | OVER MY HEAD
Fleetwood Mac
Reprise REP 1339-P |
| 10 | 12 | (6) | YOU SEXY THING
Hot Chocolate
Big Tree BT-16047-P |
| 11 | 22 | (5) | EVIL WOMAN
Electric Light Orchestra
United Artists UAXW 729-Y-F |
| 12 | 13 | (6) | SQUEEZE BOX
The Who
MCA 40475-J |
| 13 | 18 | (5) | FLY AWAY
John Denver
RCA PB 10617-N |
| 14 | 7 | (10) | SKY HIGH
Jigsaw
Chelsea CH3022-N |
| 15 | 2 | (11) | THE WAY I WANT TO TOUCH YOU
Captain & Tennille
A&M 1725-W |
| 16 | 23 | (6) | I LOVE MUSIC
O'Jays
Phila Int'l 258-3577-H |
| 17 | 31 | (5) | LOVE HURTS
Nazareth
A&M 1671-W |
| 18 | 27 | (6) | BREAKING UP IS HARD TO DO
Neil Sedaka
Rocket 2058669-Q |
| 19 | 8 | (7) | THAT'S THE WAY I LIKE IT
KC And The Sunshine Band
RCA XB-02061-N |
| 20 | 30 | (6) | SING A SONG
Earth Wind & Fire
Columbia 3-10251-H |
| 21 | 28 | (5) | WINNERS AND LOSERS
Hamilton, Joe Frank & Reynolds
Playboy P6054-M |
| 22 | 62 | (4) | PALOMA BLANCA
George Baker
Warner Bros WB8-115-P |
| 23 | 14 | (6) | EIGHTEEN WITH A BULLET
Pete Wingfield
Island 026-T |
| 24 | 24 | (6) | WALK AWAY FROM LOVE
David Ruffin
Motown M1376-Y |
| 25 | 49 | (4) | GENERAL HAND GRENADE
Trooper
MCA 40480-J |
| 26 | 17 | (4) | LET IT SHINE
Olivia Newton-John
MCA 40495-J |
| 27 | 21 | (5) | LOVE MACHINE
Miracles
Motown 54262-Y |
| 28 | 15 | (9) | NIGHTS ON BROADWAY
Bee Gees
RSO 515-Q |
| 29 | 25 | (8) | ISLAND GIRL
Elton John
MCA 40461-J |
| 30 | 33 | (5) | 50 WAYS TO LEAVE YOUR LOVER
Paul Simon
Columbia 3-10270-H |
| 31 | 34 | (6) | ROCK 'N' ROLL ALL NIGHT
Kiss
Casablanca 850-M |
| 32 | 41 | (5) | TAKE IT TO THE LIMIT
Eagles
Asylum 45293-A-P |
| 33 | 51 | (4) | ALL BY MYSELF
Eric Carmen
Arista AS0165-F |
| 34 | 19 | (6) | COUNTRY BOY
Glen Campbell
Capitol 4155-F |
| 35 | 20 | (10) | ANNA MARIE
Susan Jacks
Casino C7105-W |
| 36 | 46 | (5) | TIMES OF YOUR LIFE
Paul Anka
United Artists UAXW737-F |
| 37 | 26 | (6) | HURRICANE (PART 1)
Bob Dylan
Columbia 3-10245-H |
| 38 | 45 | (5) | SOMEWHERE IN THE NIGHT
Helen Reddy
Capitol P-4192-X-F |
| 39 | 29 | (6) | DOWN TO THE LINE
Bachman Turner Overdrive
Mercury 73724-Q |
| 40 | 56 | (5) | FANNY (BE TENDER WITH MY LOVE)
Bee Gees
RSO 50519-Q |
| 41 | 42 | (5) | GROWING UP
Dan Hill
GRT 1230-107-T |
| 42 | 44 | (4) | GOLDEN YEARS
David Bowie
RCA PB-10441-N |
| 43 | 32 | (6) | COWBOYS TO GIRLS
Sweet Blindness
Quality 2150-M |
| 44 | 48 | (4) | THEME FROM S.W.A.T.
Rhythm Heritage
ABC 12135-N |
| 45 | 35 | (7) | MY LITTLE TOWN
Simon & Garfunkel
Columbia 3-10230-H |
| 46 | 55 | (4) | PLAY ON LOVE
Jefferson Starship
Grunt JFB-10367-N |
| 47 | 50 | (4) | I LOVE TO LOVE YOU BABY
Donna Summer
Oasis 401 |
| 48 | 37 | (6) | VENUS AND MARS ROCK SHOW
Wings
Capitol 4175-F |
| 49 | 60 | (5) | LADY BUMP
Penny McLean
CY 8090-H |
| 50 | 86 | (2) | LOVING YOU BABY
Wednesday
Skyline SKY-003-N |

RPM 100 Top Singles (51-100)

51	61	(3)	BREAKAWAY Art Garfunkel Columbia 3-10773-H	76	96	(2)	ONLY SIXTEEN Dr Hook Capitol 4171-F
52	38	(11)	LOW RIDER War United Artists XW706-F	77	84	(3)	SWEET THING Rufus featuring Chaka Khan ABC-12149-N
53	39	(6)	MAKE ME YOUR BABY Suzanne Stevens Capitol 72763-F	78	98	(2)	CHAIN GANG MEDLEY Jim Croce Lifesong LS-45001-Q
54	59	(3)	SLOW RIDE Foghat Bearsville BSS 0306-P	79	79	(4)	I'M ON MY WAY Fludd Attic AT 114-K
55	40	(6)	I'M ON FIRE 5000 Volts Philips 6006464-K	80	80	(4)	I WANT TO DANCE WITH YOU Ritchie Family London ABE 1722-K
56	65	(5)	WAKE UP EVERYBODY Harold Melvin & The Blue Notes Phila Int'l 75 8 3579-H	81	99	(2)	AMAZING GRACE Amazing Rhythm Aces ABC ABC 1242-N
57	43	(12)	BAD BLOOD Neil Sedaka Polydor 2058641-Q	82	100	(2)	I CHEAT THE HANGMAN Dootie Brothers Warner Brothers WB 8161-P
58	66	(4)	TRACKS OF MY TEARS Linda Ronstadt Asylum 45295-A-P	83	83	(3)	SWEET LOVING MAN Morris Albert RCA PB-10437-N
59	53	(6)	SCHOOL BOY CRUSH Average White Band Atlantic 45 3304-P	84	89	(2)	BABY FACE Wing And A Prayer Atlantic HS-103-P
60	63	(5)	ROLL YOU OVER Marty Simon Island IS 032-T	85	93	(2)	GIMME SOME Jimmy Bo Horne TK X-B2041-N
61	67	(3)	LOVE OR LEAVE Spinners Atlantic 3309-P	86	88	(3)	SAVING ALL MY LOVE Charity Brown A&M AM 1759-W
62	64	(5)	GET OUT OF THE KITCHEN Shawne Jackson RCA PB 10428-N	87	.....	(1)	WOW Andre Gagnon London L2582-K
63	54	(14)	MIRACLES Jefferson Starship Grant FB 10367-N	88	95	(2)	DEEP PURPLE Donny & Marie Osmond MGM M-14840-C
64	57	(17)	IT ONLY TAKES A MINUTE Tavares Capitol 4111-F	89	97	(2)	TENTH AVENUE FREEZE OUT Bruce Springsteen Columbia 3-10274-H
65	58	(9)	HEAT WAVE Linda Ronstadt Asylum E 45282-P	90	91	(2)	FOR THE LOVE OF YOU Isley Brothers T-Neck 258-2259-H
66	68	(6)	YOU GOT ME DANCIN' Ariitt RCA PB 10134-N	91	....	(1)	HONEY I George McCrae TK 1016-N
67	96	(4)	DECEMBER NIGHT IN 1963 Four Seasons Warner Brothers WBS R16R-P	92	....	(1)	COME AND SEE MY MAN C. B. Victoria 20th Century 1209-2231-T
68	87	(3)	SWEET LOVE Commodores Motown 1381-Y	93	....	(1)	THE WHITE KNIGHT Clodius Maggard & The Citizens Band Mercury 73751-Q
69	70	(4)	OLD MA BELL Downchild GRT 1230 104-T	94	....	(1)	DREAM ON Aerosmith Columbia 3-10278-H
70	75	(4)	FOR A DANCER Prelude Pye 71045-L	95	....	(1)	LOVE IS THE DRUG Roxy Music Atco 7042-M
71	78	(4)	LET'S LIVE TOGETHER Road Apples Polydor PD 14285-Q	96	....	(1)	BOHEMIAN RHAPSODY Queen Elektra E 15297-P
72	74	(3)	I ONLY HAVE EYES FOR YOU Art Garfunkel Columbia 3 10190-H	97	....	(1)	RENEGRADE Michael Murphy Epic 8-50184-H
73	81	(3)	INSEPARABLE Natalie Cole Capitol 4109-F	98	....	(1)	I NEED YOU, YOU NEED ME Joe Simon Spring SPR 163-Q
74	73	(4)	LET THE MUSIC PLAY Barry White 20th Century 1209 22 65	99	....	(1)	RÉMEMBER ME White Nelson Columbia 3-10275-H
75	76	(3)	DON'T CRY JONI Conway Twitty MCA 40407-J	100	(1)	WOMAN TONIGHT America Warner Brothers WR 8157-P

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**BREAKOUT
MARKET
ADDITIONS**

HAMILTON

CKOC (Grant/Novak/Smith)

1 (1) Convoy-C.W. McCall

Charted

22 Paloma Blanca-George Baker

21 Winners & Losers-Ham. Joe Frank & R.

* One Night Lovers-Tom Middleton

* Take It Like A Man-BTO

Playlisted

27 Love Machine-Miracles

* Junk Food Junkie-Larry Groce

KINGSTON

CKLC (Paul Moorman)

19 (1) That's the Way-KC & Sunshine Band

Charted

10 You Sexy Thing-Hot Chocolate

40 Fanny-Bee Gees

Playlisted

32 Take It To The Limit-Eagles

20 Sing a Song-Earth Wind & Fire

30 50 Ways To Leave-Paul Simon

38 Somewhere In The Night-Helen Reddy

79 I'm On My Way-Fludd

KINGSTON

CKWS (Gary Mercer)

1 (1) Convoy-C.W. McCall

Charted

21 Winners & Losers-Ham. Joe Frank & R.

30 50 Ways To Leave-Paul Simon

35 Anna Marie-Susan Jacks

32 Take It To The Limit-Eagles

* Grow Some Funk-Elton John

Playlisted

* Yesterday's Hero-John Paul Jones

44 Theme From Swat-Rhythm Heritage

33 All By Myself-Eric Carmen

LONDON

CJBK (Jerry Stevens)

6 (1) Saturday Night-Bay City Rollers

Charted

7 Let's Do It Again-Staple Singers

47 Love To Love You-Donna Summers

53 Make Me Your Baby-Suzanne Stevens

Playlisted

9 Over My Head-Fleetwood Mac

* Bang A Boomerang-Patricia Dahlquist

11 Evil Woman-Elec. Light Orchestra

86 Saving All My Love-Charity Brown

13 Fly Away-John Denver

LONDON

CKSL

6 (1) Saturday Night-Bay City Rollers

48 Venus & Mars Rock Show-Wings

**CROSS CANADA
CONTEMPORARY
RADIO ACTION**

AMHERST

CKDH (Paul Kennedy)

6 (1) Saturday Night-Bay City Rollers

Charted

5 Love Roller Coaster Ohio Players

86 Saving All My Love-Charity Brown

1 Convoy C.W. McCall

39 Down To The Line-BTO

55 I'm On Fire-5,000 Volts

BARRIE

CKBB (Paul Lethbridge)

13 Fly Away-John Denver

47 Love to Love You-Donna Summers

21 Winners & Losers-Ham. Joe Frank & R.

32 Take It To The Limit-Eagles

* Crazy On You-Heart

CALGARY

CKXL

2 (1) Fox on the Run-Sweet

Charted

5 Love Roller Coaster-Ohio Players

20 Sing a Song-Earth, Wind & Fire

10 You Sexy Thing-Hot Chocolate

18 Breaking Up-Neil Sedaka

* Crazy On You-Heart

CHARLOTTETOWN

CF-CY (Garry Barker)

6 (1) Saturday Night-Bay City Rollers

Charted

1 Convoy-C.W. McCall

3 I Write The Songs-Barry Manilow

* Lazy Love-New City Jam Band

11 Evil Woman-Elec. Light Orchestra

18 Breaking Up-Neil Sedaka

DAUPHIN

CKDM (Murray Collins)

2 Fox on the Run-Sweet

5 Love Roller Coaster Ohio Players

53 Make Me Your Baby-Suzanne Stevens

86 Saving All My Love-Charity Brown

DRYDEN

CKDR (Cliff Holmerston)

Charted

22 Paloma Blanca George Baker

10 You Sexy Thing-Hot Chocolate

EDMONTON

CHED (Len Theusen)

6 (1) Saturday Night-Bay City Rollers

Charted

5 Love Roller Coaster Ohio Players

20 Sing A Song-Earth, Wind & Fire

10 You Sexy Thing-Hot Chocolate

* Crazy On You-Heart

18 Breaking Up-Neil Sedaka

ELLIOT LAKE

CKNR (Jerry Gaba)

Charted

74 Let The Music Play-Barry White

70 For A Dancer-Prelude

12 Squeeze Box-Who

* This Old Man-Purple Reign

* Ebb Tide-Love Sounds

KAMLOOPS

CHNL

86 (1) Saving All My Love-Charity Brown

Charted

30 50 Ways To Leave-Paul Simon

* Love Hurts-Jim Capaldi

40 Fanny-Bee Gees

36 Times of Your Life-Paul Anka

* Dancing-Andy Kim

Playlisted

45 My Little Town-Simon & Garfunkel

81 Amazing Grace-Amazing Rhythm Aces

100 Woman Tonight-America

38 Somewhere In The Night-Helen Reddy

* A Lovers Question-Loggins & Messina

LINDSAY

CKLY

6 (1) Saturday Night-Bay City Rollers

Charted

20 Sing A Song-Earth, Wind & Fire

21 Winners & Losers-Ham. Joe Frank & R.

* Loving You Baby-Wednesday

* Standing On The Inside-Shooter

MEDICINE HAT

CHAT (Jim Duce)

19 (1) That's the Way-KC & Sunshine Band

Playlisted

11 Evil Woman-Elec. Light Orchestra

* Heaven Only Knows-Love Committee

68 Sweet Love-Commodores

26 Let It Shine-Olivia Newton-John

22 Paloma Blanca-George Baker

MOOSE JAW

CHAB (Pat Bohn)

14 (1) Sky High-Jigsaw

Charted

10 You Sexy Thing-Hot Chocolate

20 Sing a Song-Earth, Wind & Fire

* Mama Coco-Gino Vannelli

* Landscapes-Valdy

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OF MINUTES FOR YOU

CKNR's Jerry Gaba boosts Lucas single

CKNR's music director, Jerry Gaba took the year out with a tribute to Matt Lucas and a boost to his Quality single, "You Gotta Love." Gaba noted: "CKNR Elliot Lake was one of the first stations to play the single."

Morning man Gaba latched onto the single on release and, after several airings, established the record as a 'hit' throughout the area.

Lucas is now touring the U.S. adding to the promotion of his single which was released throughout the U.S. by Quality. A follow-up single, "I Need Your Loving", the old Don Gardiner and Dee Dee Ford hit, is being readied for release in Canada within the next few weeks.



BARRIE

CKBB (Paul Lethbridge)
Charted
Dr. Love-Gloria Kaye
50 Ways to Leave-Paul Simon
Summer Place '76-Percy Faith
Sweet Loving Man-Morris Albert
Sing Baby Sing-Kenny Hollis

BRANDON

CKX (Cliff Bernie)
Playlisted
Children of the Rain-Austin Roberts
Can't we Somehow-Gail Dahms
Deep Purple-Donny & Marie Osmond
Landscapes-Valdy
Let's Live Together-Road Apples

CALGARY

CFCN
All By Myself-Eric Carmen
Woman Tonight-America

CORNWALL

CJSS (Wayne Waldroff)
Charted
Let The Music Play-Barry White
Fly Away-John Denver
Walk Away from Love-David Ruffin
You Can Say That Again-Joey Miller
Loving You from a Distance-Mercury Bros.
Playlisted
Bringing It Back-Brenda Lee
Close To You-B.T. Express
A Rose By Any Other Name-Ronnie Milsap
I Can Sing-Cotton Lloyd & Christian
Sweet Loving Man-Morris Albert

EDMONTON

CJCA (Barry Hawkins)
Over My Head-Fleetwood Mac
Country Boy-Glen Campbell

KAMLOOPS

CFVR (Glen Morrison)
Come See Me-Fergus
Inseparable-Natalie Cole

KELOWNA

CKIQ (Ted Pound)
Charted
Crazy On You-Heart
Theme from SWAT-Rhythm Heritage
Love or Leave-Spinners
Sing A Song-Earth Wind & Fire
I Want To Dance-Ritchie Family

KINGSTON

CKWS FM
(1) Every Bit of Love-Ken Tobias
Charted
Blind Man-Kenny Starr
Loving You-Mercury Bros.
When the Tingle-Loretta Lynn

KITIMAT

CKTK (Barry Davies)
Saving All My Love-Charity Brown
The Zip-MFSB

LEAMINGTON

CHYR
Times Of Your Life-Paul Anka
That's Why I Love You-Andrew Gold
Lazy Love-Jam Band
Saving All My Love-Charity Brown

LONDON

CFPL FM (Ian Davies)
LP's
Music Maestro Please-Love Unlimited Orch.
We Stopped Singing-Gabrielle Bugeaud
45's
A Day Without You-Dan Schafer
Dollanes Melody-Jean-Claude Beorecy
Carousel of Love-Par Three

MEDICINE HAT

CHAT (Jim Duce)
Deep Purple-Donny & Marie Osmond
Can't We Somehow-Gail Dahms
So Glad-Neon Philharmonic
Where We Started-Maxine Nightingale

MISSISSAUGA

CJMR (Ron Mitchell)
Playlisted
Let It Shine-Olivia Newton-John
A Lovers Question-Loggins & Messina
Let the Music Play-Barry White
Landscapes-Valdy
In the Winter-Janis Ian

PORT ALBERNI

CJAV (Don Lloyd)
Charted
Paradise-Lynn Anderson
Sail Away-Tony Green
Just In Case-Ronnie Milsap
Hurricane-Bob Dylan
Goodbyes To the Rain-Bryan Way

SUDBURY

CHNO
I Write the Songs-Barry Manilow
Trapped In Amber-Danny Gadget

TORONTO

CHFI FM (Bruce Heyding)
Don't Let Me Be Lonely-Nancy Wilson
Sweet Loving Man-Morris Albert
Love Me-Lettermen
Samba-Andre Gagnon
Never Been Mellow-Paul Mauriat (LP)

TORONTO

CKEY (Judy Casselman)
45's
Dollanes Melody-Jean-Claude Borelly
Breaking Up-Neil Sedaka
Big Parade-Michael Allen
Paloma Blanca-Frank Valdor Orch.
LP's
These Are The Days-Johnny Cowell
I'll Play For You-Lenny Dee
Accordian-Horst Wende

WINDSOR

CKWW
I Write The Songs-Barry Manilow
Little Dreamer-Murray McLauchlan

WINGHAM

CKNX (Iona Terry)
Charted
Let It Shine-Olivia Newton-John
Theme from SWAT-Rhythm Heritage
Then Morning Came-David Proud
Paloma Blanca-George Baker

RPM TOP 100 Albums

ALPHABETICALLY BY ARTIST

Aerosmith (44)
Albert, Morris (56)
America (1)
Bachman-Turner Overdrive (54) (25)
Baez, Joan (66)
The Band (52)
Barrie, Keith (81)
Bay City Rollers (15)
Beau Dommage (60)
Bee Gees (2)
Campbell, Glen (17)
Captain & Tennille (13)
Carlin George (40)
Carpenters (90)
Chicago (5)
Cockburn, Bruce (43)
Cole, Natalie (55)
Cooper Alice (41)
Crosby, David/Graham Nash (34)
Dylan Bob (63)
Denver, John (61) (19) (3)
Eagles (80) (26)
Earth Wind & Fire (65)
Electric Light Orchestra (31)
Fender, Freddy (50) (30)
Fleetwood Mac (29)
Foghat (89)
Four Seasons (51)
Garfunkel Art (6)
Gaynor, Gloria (33)
Hardy Hagood (24)
Harmonium (64) (62)
Hill, Dan (46)
Jefferson Starship (94)
Jethro Tull (86)
Jigsaw (100)
John, Elton (85) (28) (27) (16)
KC & The Sunshine Band (7)
Kiss (23)
Lennon, John (74)
Lightfoot, Gordon (8)
Mangione, Chuck (71)
Manhattan Transfer (92)
Manilow, Barry (72)
McCall, C.W. (95)
McCartney, Paul (32)
McLauchlan, Murray (39)
Melvin, Harold (91)
Miracles (96)
Mitchell, Joni (67)
Myles & Lenny (77)
Nazareth (76)
Ohio Players (42)
O'Jays (93)
Pink Floyd (49)
Queen (99)
Reddy Helen (69) (47)
Ronstadt, Linda (37)
Ross, Diana (9)
Ruffin, David (97)
Rufus (73)
Seals & Croft (20)
Sedaka, Neil (58)
Silver Convention (11)
Simon, Carly (75)
Simon, Paul (14)
Simon and Garfunkel (57)
Spinners (98)
Springsteen, Bruce (53)
Staple Singers (87)
Starr, Ringo (45)
Stevens, Cat (68) (18) (4)
Stewart, Rod (21)
Streisand, Barbra (59)
Summers, Donna (78)
Supertramp (48) (36)
Sweeney Todd (88)
Sweet (22)
10 CC (84) (38)
Tobias, Ken (82)
Vannelli, Gino (70)
Valli, Frankie (83)
Whittaker, Roger (35)
The Who (10)
Young, Neil (79)
ZZ Top (12)

RPM

Top Albums

A&M
AMPEX
ARC
CBS
CAPITOL
CARAVAN
COLUMBIA
GRT
LONDON
MCA
MARATHON
W MOTOWN
V MUSIMART
D PHONODISC
E PHONOFF
F POLYDOR
G QUALITY
H RCA
I UA RECORDS
J WEA
K WORLD
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CANADA'S ONLY NATIONAL ALBUM SURVEY
Compiled from record store, radio station and record company reports.

1	3	(4)	AMERICA History (Warner Bros.) BS-2894-P CWX-2894-P 8WM-2894-P	
2	2	(21)	BEE GEES Main Course (RSO) 2394 150-Q	
3	4	(9)	JOHN DENVER Windsong HCA CPL 1-1183-N	
4	7	(5)	CAT STEVENS Numbers (A&M) SP 4555-W CS 4555-W AP 4555-W	
5	1	(5)	CHICAGO Greatest Hits (Columbia) PC 33900-H PCA 33900-H PCT 33900-H	
6	9	(5)	ART GARFUNKEL Breakaway (Columbia) PC 33700-H PCA 33700-H PCT 33700-H	
7	5	(10)	KC AND THE SUNSHINE BAND TK DXL 1 4010-N DYS 1 4010-N	
8	10	(5)	GORDON LIGHTFOOT Gord's Gold (Warner Bros.) 2RX 2237-P	
9	18	(5)	DIANA ROSS Mahogany/Original Soundtrack Motown 858-Y	
10	17	(6)	THE WHO By Numbers (MCA) MCA 2161-J MCAC-2161-J MCAT-2161-J	
11	14	(7)	SILVER CONVENTION Silver Convention Columbia ES 90311-H ESA 90311-H	
12	12	(26)	ZZ TOP Fandango (London) PS 656-K LKM 57656-K LEM 72656-K	
13	13	(25)	CAPTAIN & TENNILLE Love Will Keep Us Together (A&M) SP 3405-W	
14	15	(5)	PAUL SIMON Still Crazy After All These Years (Columbia) PC 33540-H PCA 33540-H PCT 33540-H	
15	19	(7)	BAY CITY ROLLERS Arista 4049-F	
16	6	(6)	ELTON JOHN Rock of the Westies (MCA) MCA 2163-J MCAC-2163-J MCAT-2163-J	
17	22	(16)	GLEN CAMPBELL Rhinstone Cowboy (Capitol) SW 11430-F 4XW 11430-F RXW 11430-F	
18	20	(20)	CAT STEVENS Greatest Hits (A&M) SP-4519-W CS-4519-W 8T-4519-W	
19	21	(98)	JOHN DENVER'S GREATEST HITS (RCA) CPL1-0374-N CPA 1-0374-N CPS1-0374-N	
20	8	(5)	SEALS & CROFT Greatest Hits Warner Bros. BS-2886-P	
21	23	(10)	ROD STEWART Atlantic Crossing (Warner Bros.) BS 2875-P	
22	26	(12)	SWEET Desolation Boulevard Capitol ST 11395-F	
23	32	(5)	KISS Alive (Casablanca) NBL T-7020-2-M NBL T8-7020-2-M	
24	24	(15)	HAGOOD HARDY The Homecoming (Attic) LAT 1003-K CAT 1003-K 8AT 1003-K	
25	29	(20)	BACHMAN-TURNER OVERDRIVE Four Wheel Drive (Mercury) SRM 1-1027-Q MCR4-1-1027-Q MCB-1-1027-Q	
26	11	(21)	EAGLES One Of These Nights (Asylum) 7E 51039-P CAS 1039-P 8AS1039-P	
27	16	(52)	ELTON JOHN Greatest Hits (MCA) MCA 2128-J MCAC-2128-J MCAT-2128-J	
28	31	(28)	ELTON JOHN Captain Fantastic and the Brown Dirt Cowboy (MCA) MCA 2142-J MCAC-2142-J MCAT 2142-J	
29	36	(16)	FLEETWOOD MAC (Warner Bros.) MS 2225-P 8RM 2225-P	
30	25	(26)	FREDDY FENDER Before The Next Teardrop Falls (DOT) DOF1 2020-M DOFD 42020-M DOFD 82020-M	
31	65	(5)	ELECTRIC LIGHT ORCHESTRA Face The Music (United Artists) UALA 5466-F UAEA 5466-F UACA 5466-F	
32	27	(27)	PAUL McCARTNEY AND WINGS Venus And Mars (Capitol) SMAS 11419-F 4XT-11419-F 8XT-11419-F	
33	35	(11)	GLORIA GAYNOR Experience (MGM) SE 4997-Q F 4 4997-Q E8 4997-Q	
34	28	(5)	DAVID CROSBY/GRAHAM NASH Wind On The Water (ABC) ABC 901-N ABCY 901-N ABCX8 901-N	
35	41	(5)	HUGH WHITAKER Greatest Hits (RCA) KPC1-0118-N KPS-1-0118-N KPK1 0118-N	
36	44	(4)	SUPERTRAMP Crisis What Crisis A&M SP4560-W	
37	30	(5)	LINDA RONSTADT Prisoner In Disguise Asylum 7ES-1045-P	
38	33	(24)	10 CC The Original Soundtrack (London) 9102500-K 7231500-K 7711500-K	
39	42	(6)	MURRAY McLAUCHLAN Only The Silence Remains True North GTN 19 H	
40	34	(4)	GEORGE CARLIN - An Evening With Wally Londo Featuring Bill Siaszo (Little David) LD 1008-P ACLD 1008-P A&L D 1008-P	
41	37	(37)	ALICE COOPER Welcome To My Nightmare (Atlantic) SD 16130-P	
42	38	(14)	OHIO PLAYERS Honey (Mercury) FRM1 1038-Q MCR41-038-Q MCB1-1038-Q	
43	45	(5)	BRUCE COCKBURN Joy Will Find A Way (True North) TN 23-H TNA 23-H	
44	47	(29)	AEROSMITH Toys In The Attic (Columbia) PC 33479-H PCA 33479-H PCT 33479-H	
45	46	(5)	HINGO STAHH Flash In The Past (Capitol) SW 3422-F 8XW-3422-F	
46	49	(5)	DAN HILL GRT 9230 1061-T	
47	48	(5)	HELEN REDDY No Way To Treat A Lady (Capitol) ST 11418-F 4XT 11418-F 8XT 11418-F	
48	50	(46)	SUPER TRAMP Crime Of The Century SP-3647-W 8T-3647-W	
49	39	(10)	PINK FLOYD Wish You Were Here (Columbia) PC 33453-H	
50	43	(5)	FREDDY FENDER Are You Ready For Freddy (DOT) DOSD-2044-M OGS4D-2044-M DOSD8-2044-M	

RPM 100 Top Albums (51-100)

51	59	(4)	FOUR SEASONS Story (Private Stock) PS 7000-2-M PS4 7000 2-M PS8-7000 2-M		
52	63	(3)	THE BAND Northern Lights Southern Cross Capitol ST 11440 F		
53	55	(8)	BRUCE SPRINGSTEEN Born To Run (Columbia) PC 33795-H CA 33795-H		
54	69	(4)	BACHMAN TURNER OVERDRIVE Head On (Mercury) SRM-1-1067-Q		
55	57	(7)	NATALIE COLE Inseparable Capitol 11429-F		
56	52	(5)	MOHRIS ALBERT Feelings (RCA) APL1-1018-N APF1 1018-N		
57	62	(5)	SIMON AND GARFUNKEL Greatest Hits (Columbia) PC 31350-H PCA 31350-H PCT 31350-H		
58	60	(5)	NEIL SEDAKA The Hungry Years (Rocket) 2442 138-Q 3820-165-Q 3170-265-Q		
59	54	(5)	BARBRA STREISAND Lazy Afternoon (Columbia) PC 33815-H PCA 33815-H PCT 33815-H		
60	61	(25)	BEAU DOMMAGE Beau Dommage (Capitol) ST 70034-F 4XT 70034-F 8XT 70034-F		
61	53	(6)	JOHN DENVER Rocky Mountain Christmas RCA APL1 1201 F		
62	66	(4)	HARMONIUM Les Cinq Saisons (Celebration) CEL 1900-M CEF-4 1900-M CEL-8-1900-M		
63	64	(17)	BOB DYLAN & THE BAND The Basement Tapes (Columbia) C2 33682 H C2X 33682 H CAX 33682-H		
64	68	(25)	HARMONIUM Harmonium (Celebration) Cel-1893-M Cel-4-1893 M Cel-8 1893-M		
65	89	(2)	EARTH, WIND & FIRE Gratitude (Columbia) KG 33694-H PGA 33694 H PGT 33694-H		
66	75	(28)	JOAN BAEZ Diamonds and Rust (A&M) SP 4527-W SPCS 4527-W SP8T 4527-W		
67	92	(2)	JONI MITCHELL The Hissing of Summer Lawns (Asylum) 7ES 1050-P CAS 1050-P 8AS 1050-P		
68	76	(16)	CAT STEVENS Teaser And The Firecat (A&M) SP 4313-W		
69	93	(2)	HELEN REDDY'S Greatest Hits (Capitol) ST 1067-F CT 1067-F 8T 1067-F		
70	73	(10)	GINO VANNELLI Powerful People (A&M) SP 3630 W		
71	71	(4)	CHUCK MANGIONE Bellavia A&M SP 4557-W		
72	94	(2)	BARRY MANILOW Tryin' To Get The Feeling (Arista) ST 4060-F CT 4060 F 8T 4060-F		
73	95	(2)	RURUS Featuring Chaka Khan (ABC) ACX 909 N 5-909-N ABC8-909-N		
74	72	(5)	JOHN LENNON Shaved Fish (Apple) SW 3421-F BXW-3421-F		
75	96	(2)	CARLY SIMON The Best Of (Elektra) 7ES 1048-P CEK 1048-P 8EK 1048-P		
76	82	(3)	NAZARETH Greatest Hits (A&M) SP 9020 W CS 9020 W 8T-9020 W		
77	78	(4)	MYLES & LENNY It Isn't The Same (Columbia) KC 33938-H CA 33938 H		
78	98	(2)	DONNA SUMMERS Love To Love You Baby (Oasis) OCLP 5003-M OCLP4 5003-M OCLP8 5003-M		
79	99	(2)	NEIL YOUNG WITH CRAZY HORSE Zuma (Reprise) MS 2242-P CWX 2242 P 8WM 2242 P		
80	79	(4)	EAGLES On The Border (Asylum) 7ES 1004 P CAS 1004 P 8AS 1004 P		
81	85	(3)	KEATH BARRIE Only Talking To The Wind (U A) LA 528 F CA 528 F EA 528-F		
82	80	(4)	KEN TOBIAS Every Bit of Love (Atrix) LAT 1006 K CAT 1006 K 8AT 1006 K		
83	81	(4)	FRANKIE VALLI Gold (Quality) PS 2001-M PS4 2001 M PS8 2001 M		
84	83	(4)	10 CC 100 CC (U K) UK 5110-K UKS 53110 K UKB 3110 K		
85	84	(4)	ELTON JOHN Goodbye Yellow Brick Road (MCA) MCA 2-10003 J MCAC 2 10003 J MCAT 2-10003 J		
86	86	(3)	JETHRO TULL Minstrel In The Gallery (Chrysalis) CHR 1082 P CCH-1082-P 8CH-1082 P		
87	97	(2)	STAPLE SINGERS WITH CURTIS MAYFIELD Let's Do It Again (Soundtrack) (Curton) CU5-005-P 8CU 005 P		
88	87	(4)	SWEENEY TODD Sweeney Todd London PS 664-K		
89	88	(3)	FOGHAT Foot For The City (Bearsville) BR 6959 P CBR 6959 P 8BR 6959 P		
90	90	(3)	CARPENTERS Now & Then (A&M) SP 3519 W CS 3519 W 8T 3519-W		
91	100	(2)	HAROLD MELVIN & THE BLUENOTES Wake Up Everybody (Phila Int'l) PZ 33808-H PZA 33808 H P7T-33808 H		
92	91	(3)	THE MANHATTAN TRANSFER The Manhattan Transfer (Atlantic) SD 18133-P ABTC 18133 P		
93	....	(1)	O'JAYS Family Reunion (Phila Int'l) KZ 33807 H ZA 33807 H ZT 33807 H		
94	....	(1)	JEFFERSON STARSHIP Red Octopus (Grun)) BFL1 10999 N BLS1 10999 N BFK1 10999 N		
95	....	(1)	C. W. McCALL Black Bear Road (MGM) SE5 008 Q ER5 008 Q		
96	....	(1)	MIRACLES City Of Angels (Motown) T 339 Y BC 339 Y BT 339 Y		
97	....	(1)	DAVID RUFFIN Who Am I (Motown) M 849 Y BC 849 Y BT 849 Y		
98	....	(1)	SPINNERS Live (Atlantic) 2SD 910-P ABTJ 910 P		
99	(1)	QUEEN A Night At The Opera (Elektra) 7ES 1053-P CEK 1053 P 8FD 1053 P		
100	(1)	JIGSAW Sky High (Chrysalis) CHL 507 M CHL 4 507 M CHL 8 507 M		

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HARROLD continued from page 8

we must maintain credibility. We need the retailer, we need the department store we need the rack. All of them have a role to play. A healthy industry requires that they all make a buck. Cut throat price wars can only end in disaster. Volume alone is not going to make for a viable business in the long-term. The cake is big enough for everyone to have a slice provided we concentrate on enlarging it rather than sharpening our discount knives on each other's throats."

Harrold's Item 9 zeroed in on premature inflation of egos. "As an industry we congratulate ourselves too soon. Of course chart placings are important and it is nice to have Gold records. But I believe we should constantly be booking to build on success not praising ourselves and then letting the matter drop. If we sell 100,000 copies of an album we should not be patting each other on the back but asking ourselves how we can double this figure. I do not believe we cash in on our hits enough."

Item 10 touched on being more imaginative and creative. "How can we keep our bread and butter catalogue moving?" Harrold asked, continuing with: "Each of us can influence those others with whom we come in contact. Let us consciously spread the message we believe in and see how we can influence and change fixed attitudes and resolve frozen problems."

In summing up his Top 10, Harrold told his sales and promotion staff: "We must strive to be professional in all that we tackle. Each of us is an ambassador representing Polydor. We all contribute and must feel committed to achieve success in 1976."

BURTON continued from page 5

of ideas, and I said to myself, 'I think I can get along without it for a while.'

Fortunately in 1973, German producer Manfred Eicher and his ECM Records was able to fully capture Burton's ringing overtones without much of a distortion.

Burton's self-analyzing attitude was geared back towards a positive approach.

"It's the first time I've ever felt the record company and I were on the same wavelength," he said.

"Usually in most record companies, you deal with a lot of different people for different things, but Manfred takes care of everything". Burton considers the German studios Eicher works with to having "nothing comparable to them in the States."

In Studio Bauer, near Stuttgart, "the engineer knows the music, can discuss what you're doing intelligently and knows his equipment . . . it all goes so smoothly and quickly and so calm and the quality is the very best."

The current Burton ensemble is nothing short of exceptionally incredible . . . long-timer bassist Steve Swallow on electric as opposed to acoustic bass, drummer Bobby Moses and two guitarists including stalwart Mick Goodrick

and 12-string electric guitarist Pat Metheny.

The sound of two guitarists is not the big clumsy drone of one "big" guitarist, but rather a sound "to expand the colours of the group."

Composition material from Chick Corea, Keith Jarrett, bassist Swallow, guitarist Goodrick . . .

"We generally look for an unusual compositional fact in each tune that we do. We'll show a listener a harmonic change, that he may have never heard before. This psychology came from the Beatles' records. The Beatles made sure that, on each track, there was some little musical twist for the musicians that was unique . . . sometimes the audience will respond to it; even if they don't know what to call it, they'll get the message . . ."

Burton knows his stuff . . . he remains active on the faculty of Boston's Berklee College of Music and on the board of the Percussive Arts Society.

A studied professional whose music effects a raindropping softness that eases the listener towards the appreciation of good vibes.

ECM is distributed in Canada by Polydor.

MARSDEN continued from page 9

plans are part of my distant goals and ideals, and maybe we should talk of these. They include a feature movie written by Ian and myself, it's a contemporary flick geared to all of my past and future audiences, one that is causing us to travel to England soon to negotiate with a leading rock personality to be the protagonist. I feel that the movie, besides bringing fame and fortune to Canada could be the philosophical dream statement of all time. And recently, an approach has been made to Jack Morrow of Rampage International Productions who handles my PR work, by a major international television network for a show unlike anything ever seen on the tube before.

Well, those things seem to be a long way from your past, especially a long way from radio. Is it that there is a method to your madness or are you really saying that we won't be hearing you on the radio anymore?

Well, I don't know about that Sammy, what I do know is that I'm continually seeking challenging and creative situations, regardless of when and where they are presented. I'd love to do radio again, if there is a station in a metro market looking to create and expand on radio's current horizons. Radio, by it's own clever manipulation of formats had locked itself into a funnel of exasperation. Although listenership is up hours tuned is down. Without change the entire increase will explode and people will go to all other forms of home entertainment (TV excluded). The programmers must now feel secure but they should be careful that it is not an illusion.

PRO JOCK WANTED

Pro jock wanted to do evening rock shift. Tapes and resumes to: G. Ross Davies, CKDA, P.O. Box 967, Victoria, B.C. V8W 2S5.

WANTED

FM announcer required for eastern Ontario station. Send complete resume and audition tape to RPM Music Publications, 6 Brentcliffe Road, Box 7438, Toronto, Ontario, M4G 3Y2.

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Young ambitious and imaginative recent broadcast grad seeking first employment in all phases of radio. Tape and resume on request. All Canadian areas considered. Write to Box 7441, RPM, 6 Brentcliffe Road, Toronto M4G 3Y2.

ANNOUNCER AVAILABLE

Announcer with 2 years in business seeks employment preferably in Ontario. Has good experience in country as well as MOR. For tape and resume please write RPM Music Publications, Box 7440, 6 Brentcliffe Road, Toronto, M4G 3Y2.

NEEDED

British Columbia station in competitive medium market requires energetic copy chief. Good salary, benefits and great people morale! Send complete resume to RPM, Box No. 7439.

AVAILABLE

Aspiring announcer, excellent voice, with 18 months on-air experience at campus station, desires permanent position. Will relocate. Tape and resume from Jim Harvey, Box 31, Unionville, Ontario.

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