

# RPM Weekly

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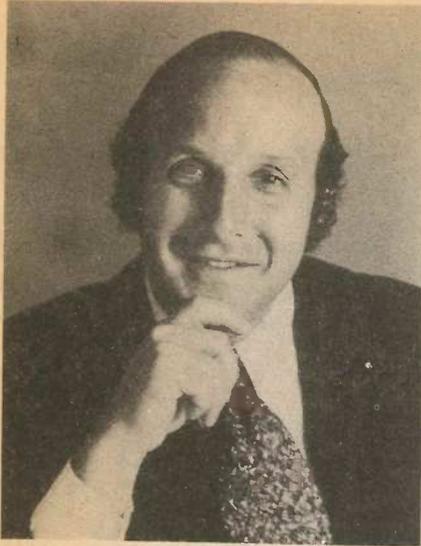
## Complete coverage of Canada at MIDEM

"My first impression of MIDEM is considerable. This event reminds me of the huge international book fairs, which in my opinion serve the same functions, for I am a great supporter of exchanges in all their forms, and here, so many countries are represented."

— Gerard Pelletier



## Clive Davis firmed as keynote speaker



Clive Davis, America's most celebrated record executive and president of the New York-based Arista label, will be the keynote speaker for RPM's Three Days In March. Mr. Davis is scheduled to address the delegates on the second day of the communication meeting (Tuesday, March 15). Stan Klees, a director of RPM and in charge of special projects, reports early registration activity and is expecting delegates to comprise members of the broadcast and record communities from both sides of the border. Reservations for hospitality and overnight accommodation at the Hotel Toronto is also reported to be brisk.

Mr. Davis, author of the runaway best seller, *Clive: Inside The Record Business*, parlayed his much-publicized firing from Columbia Records (U.S.) into the present status he enjoys as being not only universally known as "the most important figure in the revolution in the record industry",

but the one most responsible for giving the record industry a tinsel and glamour image equal to that of the movie industry.

When he was appointed Chief Administration Officer of Columbia in 1965, he set out on a personal goal to streamline the industry and its thinking, particularly Columbia. Part of this streamlining was discovering and guiding the careers of fresh new talent, many of whom today remain as stars and superstars of their respective rock and adult contemporary fields. Names that came into being during the Davis/Columbia era of change included: Bob Dylan, Simon and Garfunkel, Barbra Streisand, Donovan, Janis Joplin, Chicago, Blood, Sweat & Tears, Edgar and Johnny Winter, Loggins and Messina - and the list goes on and on.

As the record industry's most in-demand speaker, Davis has added another dimension to the industry - an age of class and understanding. He's not the Damon Runyan-type of character one might expect from this rather well-healed industry (\$2 billion a year - U.S.). Davis is a highly educated, smooth talking lawyer who, through his colourful and controversial approach, whether it be on stage or executing a business deal, tells it as it is, was or should be and continues to chalk up success after success.

Davis' book is as flat out and full of surprises as Davis the speaker and businessman and serves to remind those in the record industry that living in a fish bowl can be fun. Time Magazine reporter, James Willwerth, in commenting on the Davis book, noted: "Clive is not only utterly absorbing in its many stories concerning some of the most famous and accomplished musical artists of our time, but it is also a primer and bible of a business whose inner workings heretofore have never been explained to the enormous public that it daily entertains and edifies".

## CIRPA readies 2nd Symposium

The Canadian Independent Record Producers' Association (CIRPA) will host their second Symposium on the Record Industry and Record Production. The five day event (Feb 10-14) will take place at Toronto's Park Plaza Hotel.

Designed to further educate people involved in all aspects of the music business, delegates will have the opportunity to learn, first hand, the business of music and studio techniques from experts in their respective fields - some very interesting heavies who have achieved worldwide success and recognition.

Speakers lined up, at time of writing, include Graham Waymark, an expert on tax law; Dick Gersh, well-known PR man, will discuss public relations and promotion; Lester Sill, who heads up publishing for Screen Gems (BMI) in Los Angeles; Canadian showbiz attorney Bernie Solomon; Sid Bernstein, known for his association with the Beatles and the Bay City Rollers, will discuss management; Lou Applebaum, Executive Director of the

Ontario Arts Council; Hugh Davidson, who heads up the Music Division of The Canada Council; and Charlie Callelo, who will discuss arranging and songwriting. Other speakers will be announced at a later date.

Delegates will be divided into three or four groups to work in different studios around Toronto. They will be guided by either Terry Brown, Bob Ezrin, Greg Hambleton or Jack Richardson. Delegates will also visit Slim Goss at JAMF to discuss disc cutting and then tour Quality Records and sit in on a discussion on record pressing and packaging.

A workshop seminar will follow each lecture which will give delegates the opportunity to respond to, discuss and debate with the speakers.

This year's Symposium is limited to 60 delegates with CIRPA members having priority.

Further information and registration forms are available through Earl Rosen at CIRPA headquarters in Toronto.

## U.S. snowstorm cancels Ace date

The recent upper New York snowstorm and deep freeze has been cited as the reason for the cancellation of the Canadian dates for Boston-based Ace, an Anchor recording act. The group were stranded in Rochester, New York.

Barry Goldberg, GRT (Canada) press officer, had arranged an extensive promotion for the group to assist in the launch of their recently released album, *No Strings*.

The Canadian date was at Toronto's El Mocambo for Jan 31 through Feb 2. It was apparently too late a notice for a fill-in group, resulting in a quiet three days for the room. The Agency's David Bluestein is apparently negotiating for another set of dates.

## Stone's Jagger scouting Toronto recording studios

Mick Jagger and companion/band member Ron Wood caused a flurry in Toronto's music community when they were seen around town - at the J.J. Cale concert and at the Windsor Arms Hotel. RPM's J.J. Linden spoke to Jagger at a local club and was told that he (Jagger) was always on the lookout for new recording facilities and was quite impressed with Toronto (he looked over Thunder Sound on his last trip to Toronto). Jagger also told Linden that he was in town to visit friends and enjoy the snow (Toronto was almost paralyzed that weekend with a record snowfall).

A check of local studios found the Stones' duo visiting Sounds Interchange, the only studio apparently on his agenda. The studio's Jeff Smith told RPM that Jagger had asked about dates but that the studio was booked.



Mick Jagger in Toronto

### FRONT PAGE PHOTO

CAPAC's John Mills, Ambassador to France, Gerard Pelletier and RPM's Stan Klees at Canada's MIDEM party.

Special rate for advance registrants

*Come to the industry event of the year*

**RPM'S  
3 DAYS  
IN  
MARCH**

This is your opportunity to register in advance for RPM's annual Three Days In March at special prices for all events. There will be two days of industry-oriented panels, workshops and speakers, as well as two evenings of showcasing and hospitality suites in specific sections of the Hotel Toronto. On Wednesday, registrants will attend the nationally televised Juno Awards' Banquet in the Canadiana Room of the Royal York Hotel.

<p>MONDAY <b>MARCH</b> 14</p>	<p><b>2 DAYS OF EVENTS</b> SPEAKERS, PANELS, WORKSHOPS TWO EVENINGS OF HOSPITALITY SUITES AND SHOWCASING</p>
<p>TUESDAY <b>MARCH</b> 15</p>	
<p>WEDNESDAY <b>MARCH</b> 16</p>	<p>★ <b>Juno</b> ★ ★ <b>Awards</b> ★ ★ BANQUET ★ CBC's 90 MINUTE LIVE TELEVISION SPECIAL</p>

**ADVANCE REGISTRATION**

RPM's Three Days In March promises to be the industry event of the year with many new features and surprises. Because this year's Awards will be held as a banquet, seating is limited and an early sellout is anticipated. We suggest that you register early. REGISTER NOW.

**RPM'S THREE DAYS IN MARCH**  
6 Brentcliffe Road  
Toronto, Canada  
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- ALL EVENTS (one person) \$60.00
- ALL EVENTS (two people) \$100.00

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**FEBRUARY  
15th, 1977**

NO REFUNDS

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Address .....

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Please make cheques payable to RPM's Three Days In March  
6 Brentcliffe Road, Toronto M4G 3Y2

\*Because of the limited seating at the Juno Banquet, registrations received after Feb 15th. will be returned

# "an advanced state of rigor mortis"?

by George Pollard

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

Is broadcasting (radio, television, CATV) a profession? Or is it a business, an industry? By any objective measure, broadcasting is a business, not a profession. And I for one, would like to see this situation changed.

The word profession usually denotes a well-respected occupation, populated by a

## RPM

### IN MY OPINION

relatively small group of individuals who perform a very specialized and socially vital function. Broadcasting certainly fits this popular notion of a profession.

Connotatively, the word profession involves several other facts, which are, ostensibly, absent from broadcasting. These other factors centre around the definition of the fundamental precepts and standards relevant to the purpose of the profession. The medical profession, for instance, has standards relevant to its purpose: health. The legal profession, similarly, has standards relevant to its purpose: law. And if broadcasting is to eventually attain the status

*"... 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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of a profession (and I know it will) it too must define and develop the fundamental precepts and standards relevant to its purpose: popular communication.

The task of formulating these fundamental precepts and standards is the responsibility of everyone involved in broadcasting: who else has the capacity to locate and identify the standards relevant to broadcasting. It's the responsibility of our trade press to publish conflicting views and arguments on the nature of these fundamental standards. Public forums, like RPM's In My Opinion, are vital to the professionalization of broadcasting.

Our colleges and universities also play a central role in the process, but only if you, the active and concerned broadcaster, support them in developing a practical broadcasting curricula. These institutions of higher learning are currently turning out students one friend (a veteran broadcaster) described as being, "... in an advanced stage of Rigor Mortis." The reason for this is simple: broadcasters, as a whole, aren't working with the colleges and universities in designing curricula suited to the needs of everyday broadcasting.

A practical curricula, it seems to me, would emphasize the development of serious programming criticism, in addition to the necessary vocal, production and writing skills. Really, what's the value of your station's equipment, a college's production course or an individual's ability if he/she can't raise relevant questions, and in doing so think about what is being done.

What I'm saying, in effect, is that our colleges and universities must teach students entering broadcasting, to seek the answers necessary to the development of professional broadcasting standards. Such courses

should be at the pinnacle of any curricula for broadcasting students.

What are some of the questions this curricula might raise? Well, for one, is broadcasting (radio, television, CATV) an art form? Who controls broadcasting, how, why and with what effect? How effective is the government in regulating broadcasting? Is self-regulation possible? How does the economic organization of broadcasting influence its content? How do audiences use broadcast content? What value(s) is it to them?

What must be avoided in such curricula are the trite 'culture vs trivia' arguments. This curricula must strive to instill a respect for excellence, regardless of medium, program format or content. From such a base will evolve the professional standards for objectively evaluating all broadcasting content. And while all the answers certainly won't be found, we certainly will learn how to ask the questions.

A lot of broadcasters will scoff at such a proposal. They'll see it as a potential threat to their inordinate profits. But, thankfully, they will be wrong.

The professionalization of broadcasting will, I'm sure, result in an all-round better product. This ultimately means more demand for that product. Since broadcasting time is already at a premium, per unit charges will rise, probably without a comparable rise in costs, which means more profits not less.

The profession would attract more individuals sincerely interested in broadcasting. The ego-massage parlor stigma would be reduced. As with other professions, a 'what-you-are-doing' attitude would prevail over the 'how-much-are-you-getting-for-what-you-are-doing' attitude, which appears rampant now. This doesn't mean lower salaries. No way! What it means is that management (and ownership) would get more for their salary dollar than they presently do.

That's the way I see it, how about you.

## CCA releases handbook series

The Canadian Conference of the Arts (CCA) has released a series of three handbooks dealing with arts-centred groups. The handbooks, guidelines to existing arts resources in Canada, sell for two dollars each.

The first, titled Who's Who, is a guide to federal and provincial departments and the people who head them. It also specifies board members of major arts agencies. The second, Who's Got The Money, is a guide to federal and provincial arts support programs, and includes names of contacts for persons interested in loans or grants. The third, Who We Are, is a guide to the CCA and includes a list of the conference's membership.

A fourth handbook in the series, titled Who Does What, is being planned for release in May. It will be a guide to national

arts associations, service organizations and unions which are involved with the arts. Among the topics covered are music, film, broadcasting, recording, publishing and theatre.

Series co-ordinator Joan Horsman reports CCA is planning two more series for the future. A "How To" series of brochures is in the works. Its purpose is to help people make the most effective use of available resources. A third series, now referred to as an "argument" series, will be formed of papers by commissioned outside writers, experts in fields of the arts, on policies, directions and issues within certain fields and aspects of the arts.

**BOOK EARLY  
FOR THREE DAYS IN MARCH**

## Climax Jazz Band featured in CBC drama

For the first time in close to 20 years, since the days of *High Society* and *Paris Blues*, jazz was featured as the only background music for a CBC dramatic film.

The CBC television production, *Hank*, featured Toronto's Climax Jazz Band as well as actors Bob Warner and Florence Paterson. Produced by Ralph Thomas, *Hank* was filmed on location in Toronto, as part of a CBC series, *For The Record*. Much of the action took place in Alberta's Hall at the Brunswick Hotel in Toronto.

For the Climax Jazz Band, this film debut is another notch in a growing list of accomplishments. Since landing their first job as a funny pub band at the Brunswick

Hotel in 1971, the band has developed into one of Canada's most popular jazz groups with a growing reputation in the U.S. Most of the band's appearances have been in the Toronto area, however they plan to do more travelling in the future.

Unlike most American groups, the Climax Jazz Band uses a banjo instead of a piano. This gives their music a unique sound that has made them particularly popular in the U.S. cities of New Orleans and Sacramento.

*Hank* was televised across Canada on the CBC television network January 30, 9:00 p.m. EST and at 9:30 in Newfoundland. Possibility of a re-broadcast is in the offing.

## Fosterchild to open for Daredevils

Fosterchild will be embarking on their second major tour of western Canada as opening act to the Ozark Mountain Daredevils. The tour begins February 19 at Winnipeg's Playhouse Theatre and moves through Regina (20), Saskatoon (21), Edmonton (22), Calgary (23), Vancouver (25), and Victoria (26). The Calgary-based group warms up with club dates at The Dock in Vancouver and in Kelowna, B.C.

Fosterchild will be recording soon at Toronto's Manta Sound with producers Bob Gallo and Don Lorusso. Their previous CBS single, *Let Me Down Easy*, received extensive airplay across Canada.



Jim Foster with Loggins and Messina.

## Quality-Music, Prokop sign co-pub deal

Newly signed Quality recording artist Skip Prokop has pacted an agreement with Quality Music Publishing for co-publishing and placement of Prokop's material under his BMIC-affiliated company, Two Saggi-tarians Limited.

In announcing the deal, Quality Music general manager Bill Kearns reported inquiries already being made by artists interested in recording Prokop's material.

Prokop's first Quality album, *Old Photographs*, is due for release in March.



Quality's Music's Bill Kearns and Skip Prokop.

## Moxy cancels tour for recording date

A western Canadian tour for Moxy has been postponed so that the band can complete the pre-production and recording of their third album with producers Jack Douglas and Ed Leonetti. Moxy are now looking for studios to record their third album.

The album's release and a third U.S. tour have been earmarked for April, after which the western Canadian dates will be rescheduled.

Polydor hopes to establish Moxy as a hot Top 40 act with the quintet's current single, *Cause There's Another*.

## Axe returns to London for Canada distribution

Greg Hambleton, president of Axe Records, has announced an agreement giving London Records Canadian distribution rights to Axe product, effective January 26.

Axe, formed in 1972, has featured product by Gary & Dave, Thundermug, Gail Dahms and Major Hoople's Boarding House. For 1977, Axe plans to introduce product by Mike Lehman, Rufus and Boarding House and new MOR product by George Kadwell and Walter Ostanek.

Axe product has been distributed by GRT. London was the company's original distributor.

## Smile to increase promo & pub activity

Smile Records is gearing for an active year in 1977 with three new artists being touted, in addition to the New City Jam Band. This year Smile expects to release between 8 to 10 singles, with one or two albums as well. Over the last four years, the label had averaged only 2 or 3 single releases with almost a 60% average of their releases becoming Top 30 hits in Canada.

Smile's president Dave Coutts indicates that through its publishing affiliates Maple Creek/Snowberry Music, Smile will continue to develop Canadian writers and is planning to increase the exploitation of its catalogue, both domestically and internationally. Smile is distributed in Canada by GRT.

## Kenny Harris forms Neptune Records

Kenny Harris has announced the formation of a new label, Neptune Records, as part of his recording, management and music publishing company in White Rock, B.C. The label will carry several artists with whom Harris has been associated, to be announced at a later date.

Harris came into the music business as a musician in 1950. He served for ten years as A&R director and managing director of Bermuda Records, producing local talent and distributing for various major labels. He moved to Capitol Records in Vancouver in 1970 and moved from there to his own production company and the VAN label, distributed by Polydor. Recently Harris had been in charge at Pyramid Records.

## CBS gold and platinum to Boston & Star

CBS Records has issued its first 1977 platinum for the Boston album and gold for *A Star Is Born* by Barbra Streisand and Kris Kristofferson. CBS reports both albums still selling strong.

Boston have a new single, *Long Time*, from the album. Streisand's *Evergreen* single, the theme from *A Star Is Born*, is reported charting across Canada.

## Cosmic Sound rates lowest in Toronto

Andy Russell of Cosmic Productions has advised RPM that Cosmic Sound will continue to have one of the lowest rates of all comparable 8-track studios in the Toronto area. Cosmic's rates are \$20.00 per hour and \$15.00 per day for rehearsal time.

The studio has been used for rehearsal by Jackson Hawke, Goddo and Moxy but Russell hopes that with the new 8-track equipment they will be using the studio for pre-production work.

While in Hamilton WEA's Wireless used the facilities.

# Canadian visibility great at MIDEM

by Stan Klees

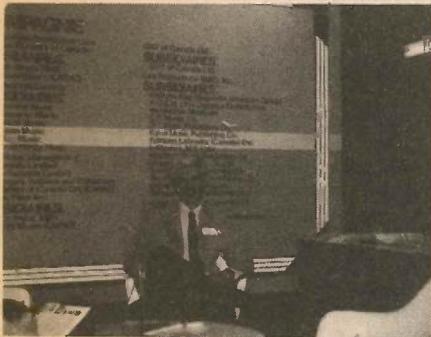
If you can picture the trading on the Toronto Stock Exchange on a busy day, you might get something of an idea of what a peak time is like at MIDEM in Cannes, France.

Nothing you have ever read can quite describe what happens over those seven days. The word "deal" seems to be part of a universal language as the 1000 firms and 5000 participants mill through the New Palais des Festivals from 9:30 a.m. to 6:30 p.m. each day.

They sell, they buy, they promote and they enjoy themselves at an event that defies the imagination as far as organization goes. But MIDEM is very well organized for its magnitude. Over the eleven years, its organizer and founder Bernard Chevy has been able to keep it running so smoothly that you have to envy the organization.

So far we have only discussed the business end of MIDEM, but each evening there is a gala held in conjunction with the Festival at which recording artists from around the world perform. These formal affairs are well attended and this year were the subject of a bit of sensationalism when Paul Anka backed out of his commitment to appear at a charity gala held by the Variety Club of France.

MIDEM News, a daily paper published for MIDEM participants referred to the withdrawal as a "scandalous defection" and in a front page article in the January 24



Stan Klees at MIDEM's Canadian booth, sponsored by the Canadian government.

edition stated, "The Variety Club of France regrets to announce the inexplicable and inexcusable withdrawal of Paul Anka.

Paul Anka had agreed, through the intermediary of his recording company to perform at this Gala.

The Variety Club Of France, for its part, had accepted all his artistic conditions. For no valid reasons, Paul Anka cancelled his performance at the last moment.

We believe that Paul Anka has acted dishonourably by not keeping his word when he knew perfectly well that the Gala was a charitable act by show business personalities in aid of handicapped children.

This behaviour is unjustifiable and is a pure demonstration of scorn."



Al Mair (Attic) Stan Klees (RPM) and Brian Chater (BJC) at the Canadian Embassy cocktail party at MIDEM hosted by the Canadian Ambassador to France Gerard Pelletier.

Very quickly Adamo, Hugues, Auffray, Johnny Hallyday, Tino Rossi and Jean Sablon volunteered to perform with Gilbert Becaud and Petula Clark which saved the gala.



CAPAC's John Mills rests at Canadian exhibit between "deals".

Add to the business days, the galas and five or six cocktail receptions and press conferences and you can see that MIDEM has become a very big international recording and publishing event. This year there



Hostess Martine Paray and Barry Korcheski of the Dept of Trade and Commerce.

was even a costume ball to celebrate 100 years of recorded sound. One of the sponsors was the President of the International Federation of Phonographic Industries (I.F.P.I.) Canadian Frazer Jamieson, President of London Records of Canada.

Over the years, Canada has taken a very active part in MIDEM and Canada's representation at the conference is envied by many of the other nations.

From the Canadian government's Department of Trade and Commerce booth to the Canadian Embassy's cocktail party and the Canadian companies who are part of the government sponsored booth or had booths of their own, Canadian visibility at the event became all important. For years to come the relationship of the Canadians to other international companies can't be ignored. The contacts made will bring about an undeterminable amount of business for the Canadian music industry throughout the world.

Representatives from Canadian companies reported a great deal of success in find-



The Canadian Embassy's PR man, Bernard Garigou-Torchy.

ing buyers for their masters or publishing catalogue rights in European countries and throughout the world.

The social aspect of MIDEM has often been criticized, but there is substantiated evidence that the Concourse Lounge of the Martinez Hotel was the place where many deals were tied up. It is impossible not to do business at MIDEM if you are really interested in "deals".

As a reporter at MIDEM, I had many opportunities to watch the operations of the Canadian booths. I can report that I saw a great deal of activity in the Canadian sound rooms and often witnessed the handshakes that signified a "deal" at MIDEM. Many times I was offered an exclusive on a freshly made deal and often had to excuse myself from the table at the Martinez Lounge because business was being discussed and it was no place for a reporter to eavesdrop.

This is the way business is done at

MIDEM and over the years I have heard all the criticism of this event. The comments were either from those who hadn't been there or those who went for the social aspect and missed the business dealings.

There is nowhere that so many music people from all over the world can be gathered together with the idea of doing business without a great deal of business being done.

The calibre of music industry executive who go to MIDEM is a further indication of the success of MIDEM.

Always talked about are the success stories of MIDEM. It was where Abba and Silver Convention were discovered and that alone tempts others to come to MIDEM to possibly strike gold or a few gold records.

A great deal of praise should go to the Canadian Department of Trade and Commerce who took the gamble to put the



Maureen Pearce (centre) who was in charge of the Canadian exhibit, enjoying party.

Canadian booth into MIDEM and sponsor the companies that attended. The effects of this government effort will be felt by the industry for years to come and the visibility of Canada on the music scene is the most important aspect of MIDEM. In international dealings, the Canadian industry will benefit from the public relations job done by the government, the representatives of Canadian companies and the Canadians who attended as press or observers.

Every attempt should be made to see that Canada is represented every year and that our visibility is greater. We have the right idea. The Canadian exhibit sold Canada the way that no other nation was sold and every year we should attempt to make our presence bigger and better.

As for the companies that participated, it is all important that they report to the government as to their success and follow up their reports in six months to indicate that the yearly participation is worthwhile. The government should not accept future applications from any of the companies who have not bothered to report.

It is all important that we continue to be part of MIDEM and also the international music scene. We have a lot of catching up to do.

The Canadian Embassy held a cocktail reception for the press and exhibitors attending this year's MIDEM.



# Pagliari embraces English Canada

by J.J. Linden



Michel Pagliaro and his manager Ben Kaye with CBS promotion crew Ken McFarland, Peter Humick and Pat Ryan. Pagliaro is currently touring across Canada.

CBS recording artist Michel Pagliaro, long established in the Quebec market, is making his first concerted drive in English Canada. He is in the middle of his first major cross-Canada tour with a new five-piece backup band. CBS will release his third English language album, second for CBS, in the near future. He is using the tour to pre-promote the album, his single, a version of Otis Redding's *Dock Of The Bay*, and a new Canada-wide image.

The Montreal-raised Pagliaro started performing around 1962, at the age of 13. By 1965 he was already making his first records. The first single did poorly, but a second release from the same album became a hit, and Pagliaro has been making hits ever since. He has recorded "12 or 15 albums over all" in French, most of them titled in some way after his name. He has also done extensive production.

The present tour began the week of January 4 at the Nelson in Montreal, followed by a week in Quebec City before moving west to Toronto's El Mocambo. It will cover club weeks in Thunder Bay, Edmonton, Calgary, Winnipeg and Brandon, Manitoba. The tour lasts until March 1.

The new band Pagliaro is showcasing features experienced musicians from throughout Canada and the U.S. The members are Edmonton's Dwayne Ford, who has toured in Donovan's band, on keyboards; Mississippi's Billy Workman, a member of former Pagliaro bands, on guitar; Toronto sax player Burt Hermiston; Buster Jones from Memphis on bass, and former Leslie West Band drummer Marty Simon, a native of Montreal. Pagliaro also plays guitar. The band play basically high-speed high-volume rock and roll.

The new album was produced at Toronto's Manta Sound by Bob Gallo. It will be titled *Time Race* (Pagliaro is thrilled to have an album with a real title). A second French album for CBS, *Aujourd'hui*, will also be released.

CBS expects a U.S. release on the *Time Race* album, probably in the fall. It will mark Pagliaro's first U.S. release. When it happens, he will be in the U.S. promoting the album and making debut appearances there. Pagliaro is anxious to succeed in the U.S., and would like to perform there extensively if he does. He also plans to make his appearances in English Canada more frequent as his successes increase the demand.

After the tour the band are slated to do a TV special in Montreal, followed by dates in the Maritimes. In the summer they travel to Europe.

Pagliaro has lived through many of the experiences of the superstar. He has played virtually every major club and concert hall in Quebec, and at the CNE Stadium and the Juno Awards in Toronto. He even survived a two-day riot that occurred when 1,000 people didn't want to leave after the first show and 2,000 wanted to get in to see the second. This incident occurred on May

29, 1976 outside the Hotel Pierre in Jonquiere, Quebec.

"A lot of things make a riot happen. We were playing in a place that was a little too small for us and it was a very hot summer day. There were a whole bunch of motorcycle guys there. The whole town was loaded. It just takes one guy to start it.

"They were shooting tear gas in the place and everything. They turned over the cars, they were throwing bottles. One of the keyboard guys got beat up. The place we were playing was completely ruined."

When asked how he felt about the riot, he answered, "Busy - - hiding in the back of the bass drum."

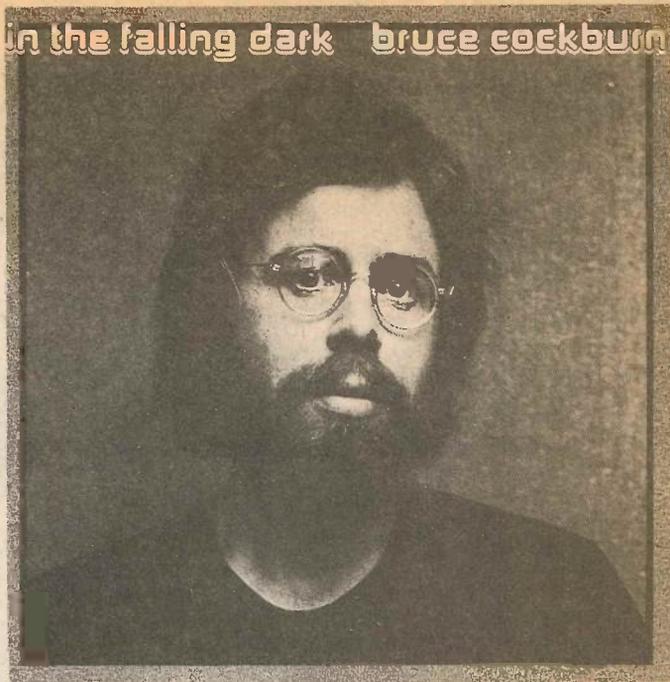
Pagliaro deals with his career one step at a time. He is equally comfortable in French and English, and is willing to go where the demand is. In summing up his ambitions he simply states, "My goal is to succeed at whatever I get involved in - - making music, creating songs, doing shows, recording and getting my records released."

**BRUCE COCKBURN**

**In The Falling Dark**  
True North TN-26-H



A musical portrait by one of Canada's giants in the folk and adult contemporary field - a music form recognized by most in the Canadian music industry but overlooked by a few who attempted to have this category discontinued in the annual Juno races. Without folk and, indeed, without Cockburn, the pickins would be pretty slim in this business we call music. Cockburn adds a little bi-bi twist to his album with liner notes in both of Canada's official languages plus a Quebecois-influenced cut, *Vagabondage*. Cockburn has that unique ease of delivery that brings the soft rural sounds into a busy and chaotic urban concrete jungle and soothes the pain away with such masterpieces as the title cut: "and the lights lie tumbled out like gems, the moon is nothing but a toothless grin floating out on the evening wind. The smell of sweat and lube oil pervades the night and the rush of life in flight at the speed of light". All that's necessary to soothe the savage beast is contained in this rare package of folk entertainment. Produced by Gene Martynec at Toronto's Eastern Sound with an instrumental backup that lends a subtly forceful background of musical wit. Musicians include flautist Kathryn Moses; Bob Disalle, drums; Michel Donato, bass; Dennis Pendrith, bass; Fred Stone, trumpet; and Tommy Graham, tambura.



RPM ALBUM NOTES

**PRELUDE**

**Back Into The Light**  
Pye NSPL 18498-L

One of England's better innovative adult contemporary acts with rock leanings that could carve a niche in North America for themselves. They're not unknown on this side of the pond having made a hit out of an acappella version of Neil Young's *After The Goldrush*. Pye seem to take for granted the world knows this trio. A little more liner info please.



**QUEEN**

**A Day At The Races**  
Elektra K6E-101-P

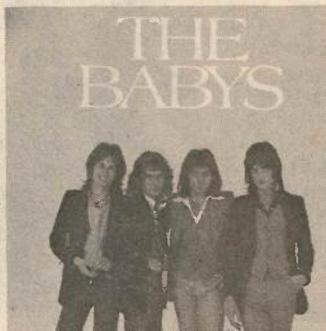
A group production of solid rock and roll with that unmistakably, undeniably perfect Queen harmony that's designed to ward off the bad weather blues at the retail level, even at the \$7.89 price. Adult contemporary programmers shouldn't overlook the charm of this British group, particularly *Good Old-Fashioned Lover Boy* and their current single, *Somebody To Love*.

**MANTOVANI**

**American Encores**  
London PS 915-K

Almost too long between albums by this master of today's adult contemporary music who with this set adds that much needed English influence to the apple pie, motherhood, flag and God standards of America. From *Turkey In The Straw* through to *Autumn In New York* and an exceptional medley of *Folk Songs of America*, Mantovani's musical charm is enhanced by the production genius of Tony D'Amato.

MANTOVANI-AMERICAN ENCORES



**THE BABYS**

**Chrysalis CHR 1129-P**

A hard driving rock quartet from England who have put one of Canada's top recording facilities to obvious good use. Soundstage Studios sounds crisp and suitable for this type of production and it should, being at it was done by Bob Ezrin, a disciple of Soundstage and Brian Christian. Mastering was done next door at JAMF.

**GATO BARBIERI**

**Caliente**  
A&M SP-4597-W

Barbieri, who scored the *Last Tango In Paris* film, scores this time with influences by Marvin Gaye and Carlos Santana which brings his listener into the realm of Afro-Latin jazz and an intimate styling that only Barbieri could put together. Another great influence is Herb Alpert who produced. Barbieri is appearing at Toronto's El Mocambo Feb 7 through the 9th.



**DAVID BOWIE**

**Low**  
RCA CPL1-2030-N

Strictly for the Bowie cult, which is quite sizeable. A tripper set that should light a few fires. One side has been kept down to cuts suitable for the FM progressives but if you're into Bowie, try the Bowie/Eno penning of *Warszawa (6:17)* with a weirdly beautiful piano and mini-moog enhanced by Bowie's equally exciting vocals.

## RCA's T.H.P. Orchestra surfaces at Zodiac Liona Boyd gaining fame outside Canada

Willi Morrison and Ian Guenther, who head up Three Hats Productions and are responsible for the creation and success of the T.H.P. Orchestra, are finally having their opportunity to showcase theirs and one of Canada's greatest mystery groups. Morrison and Guenther, along with RCA, hosted a VIP party for the premiere performance of the T.H.P. Orchestra, featuring Wayne St. John, at the Zodiac Room of the Toronto's Ramada Inn, Tuesday Feb. 8. It's hoped that with this premiere performance the rumour that the group is the Toronto, Hamilton Philharmonic Orchestra, will finally be put to rest.

Actually, the Three Hats Productions Orchestra came into being through a fluke. ABC, an American label that had been distributed by RCA, was hanging loose for distribution in Canada and they had what was shaping up to be a hit with the release of the Theme From S.W.A.T. Morrison and Guenther, took advantage of the delay in a distribution deal for ABC and quickly arranged studio time and several of Toronto's best session men and within forty-eight hours, had recorded, mixed, pressed and shipped their version of the Theme From S.W.A.T. by the soon-to-be nationally-recognized orchestra flying the banner of T.H.P. Canadian programmers picked up on the single and before the



Wayne St. John.

American label could say ABC, T.H.P. was on the way to national record stardom.

With the S.W.A.T. single safely tucked away in the annals of Canadian rock (or adult contemporary) history, Morrison and Guenther have kept the fire under their moneymaking and status symbol group and released a followup single, Early Riser. This release kept the burners going until they launched their current chart success, Fightin' On The Side Of Love, which has made bulletted gains up the RPM 100 to No. 18 this week.

## Lavish Motown opener for Dynamic Superiors

In keeping with its new policy of booking newer and more exciting names in the entertainment business, the Colonial Tavern in Toronto, booked the Dynamic Superiors for the week of Feb 7. Motown's (Canada) managing Director, Ron Newman and the label's national promotion manager, Jerry Hochberg, arranged for and hosted a lavish opening night VIP party for the popular quintet.

The Dynamic Superiors boast three albums and, with each release, found more and more doors opening for them. Their current set, You Name It, was produced by Hal Davis and writers/producers Pam Sawyer and Marilyn McLeod. The latter pair penned Diana Ross' number one hit, Love Hangover. One of their most popular club numbers is their first single success, Shoe Shoe Shine, contained on their first album, under title of their own name.

In explaining what the group envision as their image, group member Tony Washington explains: "We are five individual sounds and personalities who are able to come together when necessary to produce a unified effect. Our choreography is exceptional as well. When you look at us,



Motown's Dynamic Superiors.

you can see right away the result of a decade of hard work and concentration".

## Mercury's BTO recording new LP

Carol Farmer at Phase One Recording Studios Ltd. in Toronto informed RPM that Canada's own Bachman Turner Overdrive are busy recording their latest album at Phase One.

The album will be the band's sixth for

Mercury Records and the first album of new material in over a year. Production will be handled by the band's leader Randy Bachman, with George Semkiw engineering. No release date as of yet has been announced.

The career of Toronto classical guitarist Liona Boyd, continues to grow on the international scene. She is currently touring South America with dates in Brazil, Peru and Columbia. This tour follows several dates where she opened for Gordon Lightfoot.

Jury Krytiuk, president of Boot Records, has just completed a trip to Europe including MIDEM, where he discussed the promotion of Boyd's new album, Liona, which follows the worldwide success of her first album. Liona was reported to be the hottest classical sales item in the Toronto area over the Christmas period.



Liona Boyd and Jury Krytiuk

FROM DUTIFUL DAUGHTER  
TO  
GROUPE THE ROCK STAR...  
ELECTRA LETS NOTHING  
STAND IN HER WAY  
TORONTO NEW THEATRE  
PREMIERES  
MICHAEL HOLLINGSWORTH'S  
"WHITE NOISE"  
STARRING  
DIANNE HEATHERINGTON  
WITH  
ELECTRA & THE FURIES  
ORIGINAL SCORE BY  
SANDY CRAWLEY  
BATHURST STREET THEATRE  
25 LENNOX AVE.  
534-4990  
FEB. 8th to MAR 13th  
NIGHTLY EXCEPT MONDAY  
at 8:30 p.m.  
FRIDAY MIDNIGHT  
&  
SUNDAY MATINEES

**50<sup>th</sup>**

**Anniversary**



# 50 years of communicating

by Alan Guettel

Canada's "most listened to" radio station, Toronto's CFRB, celebrates its 50th year with a big bash February 18 and a 24-hour on-air party on its birthday February 19.

With the theme "What's 50 Years Between Friends" CFRB personalities and friends will thank the station's more than 1.5 million listeners with continuous music, sports and news flashbacks, and greetings from hundreds of celebrities, politicians and broadcast people beginning Friday midnight and running through Saturday February 19 until midnight.

The radio party features the biggest musical hit from each of CFRB's 50 years; and guests like Guy Lombardo (who led a CFRB house band early in his career), Foster Hewitt, Bill Davis, Wayne and Shuster, and Hagood Hardy.

CFRB will also introduce its specially-commissioned 50th anniversary theme song, *What's 50 Years Between Friends*, written by Bobby Edwards to tunes from a jingle package of St. Clair Productions, and sung by the Laurie Bower Singers.

The festivities will be kicked off with a cocktail bash thrown by CFRB for invited guests February 18 at Toronto's Royal York Hotel.

Earlier that day, veteran announcer Gordon Sinclair will address the Toronto Rotary Club about CFRB's 50 years in the broadcast game.

## "Hundreds of changes each year"

- Don Hartford

CFRB likes to fool its listeners in one way, station president Don Hartford admits: "If you walked out on the street and asked people what has changed on CFRB, they'd say nothing. But there are hundreds of changes each year - they're subtle. I've learned you can't surprise people."

Hartford learned that when he was station manager of Calgary's CFAC in the early '60s and switched the station overnight from a mainstay of adult radio there to a rocker: "It's the hardest thing I ever did - you should have seen the hate mail."

(CFAC is now enjoying success as a main-line country station.)

Hartford spent 20 years at CFAC before coming to Toronto in 1965 to work for CFRB. He's now president of CFRB Ltd. and Montreal's CJAD (and also CKFM-FM and CJFM-FM), chief of Standard's St. Clair Productions, and a vice president of Standard Broadcasting.

"As a matter of fact, CFAC in those days was a poor man's CFRB - MOR with an afternoon woman's show. Jack Dennett (who died last year after years as a CFRB newscaster) and Betty Kennedy (who now does the afternoon woman's show on CFRB) were at CFAC before they came east," Hartford notes.

CFAC's formula then, not unlike CFRB's today: "Good music, commentary, a lot of community involvement and football."

And just like CFRB in Toronto, CFAC then often enjoyed broadcasting to more than 50 per cent of the local radio market.

Hartford is especially pleased with the fact that CFRB has been able to bring



new, younger executives into the company without disturbing the station's familiar sound.

Part of that is because they are careful with CFRB's programming; but part of it is also because times and tastes change. When you play a Beatles' song now, Hartford points out, it doesn't have the same abrupt impact it did ten years ago - in fact it's rather mellow compared to most of today's rock offerings.

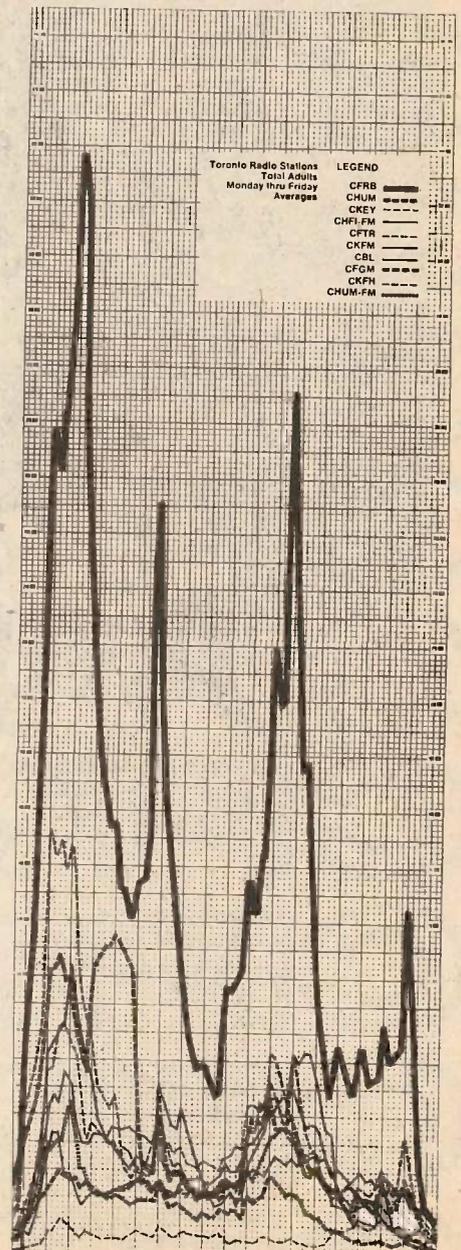
Facing competition from more radio and TV signals than in any North American market, CFRB programmers have their work cut out for them - they have to produce a mellow and, at the same time, contemporary sound.

With a big-money and big-market station there's so much riding on a rating, and Hartford knows he and his staff have their work cut out for them: "Our programmers can't sleep during rating times."

With all of the competition, CFRB has to work on the two factors that make radio work: its immediacy and its role in the community.

"One of the reasons I was brought here was because of my role in the community in Calgary," says Hartford, who is active with organizations like the Board Of Trade and Sportsman's Show in Toronto:

"Sixteen million listener hours a week gives you a lot of responsibility and you couldn't carry that out without being part of the community. That's certainly one powerful ingredient."



The audience graph of CFRB's listening day shows four peaks towering high above all other Toronto AM stations at 8 a.m., noon, 5:50 p.m. and 11 p.m. newscasts - the biggest tune-in times for Toronto's most listened-to station.

# CFRB - much more than music

One thing record company people don't understand about his station, CFRB programming VP John Spragge asserts: "I'm not in the business to sell records."

Music, he explains, ranks third among CFRB's programming priorities - - behind its on-air personalities and newscasters.

That formula has been successful for Toronto's most listened-to radio station - - now planning to celebrate its 50th year, February 19.

Spragge, who came to CFRB as Program Director in 1972 and recently became a station VP, broke into radio as a young Ryerson graduate in 1958 with Allan Waters' then-new rock station CHUM.

"We were young," he remembers, "the station was young and the music was young."

Now he's a bit older and pulls strings at a station that's, as they say in broadcast jargon, adult. And with CFRB's programming formula, he has to keep his mind on a lot more than just music.

During his interview with RPM Spragge was still reeling from a roasting in the Toronto press for CFRB's assert to the Toronto Argonaut brass' ousting of ex-Argo Mel Profit from the CFRB football broadcast booth. He claims he was misquoted; to keep cool, he recorded his entire interview with RPM.

He stopped the tape a few times to arrange details of a CFRB broadcast of Quebec Premier Rene Levesque's speech before the Economic Club in New York, and to talk on the phone to Hagood Hardy about a commissioned CFRB 50th anniversary composition.

But his mind was filled mostly with details of calls to the CRTC's Sjeff Franken and CFRB's lawyers to clear plans for a 50th birthday surprise that the station is keeping secret until February 7.

How does music fit into this headache?

Between phone calls, a weary-but-steady Spragge explained that CFRB does not have a music format. Rather, he maintains, it has a station policy into which music fits - - mainly, it must fit into the mood of a broadcast day.

About half of CFRB's broadcast day is filled by recorded music, but the station has no charts, playlist or "hot hits."

Formats are really tags put on stations in the 1950s when they started selling commercial air time to buyers who never heard the station, he says: "Somebody had to come up with something to describe a station 400 miles away."

But he hates the label "middle of the road."

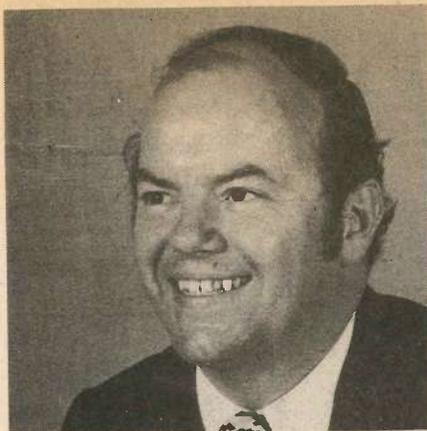
"That's where you get killed."

What kind of music does CFRB play?

"My policy," says Spragge, "is to play the music 1.6 million people who, for some reason, tune into CFRB, like.

"It's up front, not raucous; it's melodic - nice pleasant music. We play songs, not artists."

CFRB played an easy song by hard-rock group Bachman-Turner Overdrive, Taking Care Of Business; but when their next record came out, with a more characteristic hard sound, record people complained to



Allan Spragge

Spragge: "Why aren't you playing our song?"

Even though CFRB's personality voices are on top of the station's programming totem, they don't pick the music played on their shows. That's all done in CFRB's music library under Music Director Art Collins.

"You can't let announcers pick their music," Spragge insists, "because you'd have no consistency - - too many policies: You'd have a music policy like a pizza - - music to go."

But CFRB's announcers aren't paid just for their sweet voices. Spragge believes their audience appeal is in their personalities, based around strong outside interests and the ability to talk about them to listeners. It doesn't take long for a listener to know that some of them like baseball, horses, gourmet foods or whatever.

And the personalities pay off in promotion campaigns: Announcers Wally Crouter, Earl Warren, Bill McVean, Betty Kennedy, Bill Deegan, and George Wilson smile every day at thousands of Toronto subway riders.

They don't slight their newscasters either. Billed as free thinking and informative, and known to their listeners as rather opinionated, Gordon Sinclair, Torben Witt-rup, Bob Hesketh and Charles Doering handle news with a heavy dose of commentary.

Those are CFRB's rules, but what make's the station really work, Spragge explains, is how those rules are broken.

Even though CFRB is not a formatted station, according to Spragge, it's not block programmed either. Featured spots by the verbose Gordon Sinclair and Betty Kennedy's interviews break the rules, as do regular features like astrology shows, gardening tips, and classical music information.

A station has to have a strict policy and set of rules to judge when to break them. That's Spragge's and CFRB's secret.

Between work with CHUM and CFRB, Spragge was a consultant for the Radio Bureau of Canada. He estimates he visited 70 per cent of Canada's radio stations.

The most common programming error,

he found, was that stations took the successful rule breaks of stations like CFRB to be the rules, then based a complex and scattered policy on those mistaken rules.

"Radio, to me, is a very simple business," Spragge said: "It's so simple it's hard. We're in business to inform, serve and educate and entertain."

Spragge's big challenge now is to use that simple formula to hold on to the giant CFRB audience he inherited when he came to the station.

There's no such thing as an isolated radio market anymore, he maintains, and most of CFRB's listeners listen to other stations as well.

"God help us if we ever get push button radio in the house - - that's faster than the wrist. We know radio listeners bounce around a lot. My job is to find out where they bounce and how they bounce."

## "Listeners want to be informed"



Don Johnston

The audience graph of CFRB's listening day shows four peaks towering high above all other Toronto AM stations right at the 8 a.m., noon, 5:50 and 11 p.m. newscasts - - the biggest tune-in times for Toronto's most listened-to station.

And most stations worry about listeners tuning out when they hear the drone of obligatory news reports!

CFRB news director Don Johnston is convinced that the ratings, which also show healthy tune-in times during most of the other of the station's 30 daily newscasts, prove adult radio listeners want to be informed, and especially appreciate the chatter (often quite opinionated) by CFRB's selected veteran commentators.

Sixteen people in the station's Toronto newsroom and four others at Standard's Ottawa Bureau (which CFRB shares with Standard's Montreal station CJAD and 38 subscribing stations across Canada) with regular contributors like the Toronto Star's Jocko Thomas on the police beat, make CFRB's Toronto newsroom probably the most active one you'll find at a private radio station in Canada.

But it's the newscasters who have to

sell that input to the listeners, almost 400,000 of them for the high-rated 8 a.m. newscast.

"We talk to our listeners, even though it's a one-way conversation," Johnston explains of the CFRB news style, "we don't hype anything - our newscasters don't punch too hard."

CFRB doesn't employ readers, and their newscasters write their own newscopy from reports arriving in taped or written form from reporters around town and in bureaus at Toronto's City Hall and police headquarters and Queen's Park.

Backed by fully-equipped mobile units, and the station's twin engine aircraft and boat, CFRB news can be on top of events like routine traffic problems on a summer's cottage country weekend or a Lake Ontario swim attempt.

But a real strong news source, Johnston points out, is CFRB's audience itself - phoning in everything from lost dog reports to tips on major breaking stories.

"Our audience seems to have a strong sense of identity with the station," he says. That's born out by figures that show a large portion of them listen to CFRB exclusively.

And audience response, according to Johnston, shows a keen interest in the station's news and commentary with a constant feedback - sparked especially by CFRB's editorial commentators like Gordon Sinclair, Torben Wittrup, Bob Hesketh and Charles Doering.

Hesketh, who has been with the station for 16 years, like Sinclair, came from a newspaper background.

Part of CFRB's successful formula - the one that convinces listeners CFRB is authoritative - is that they save opinion and speculation for the commentators, Johnston explains.

Straight newscasts, he says, are just that: "We don't do speculation and rumour stories. We don't have one-hour wonders that we have to discount in the next newscast."

## "Listeners expect something more"

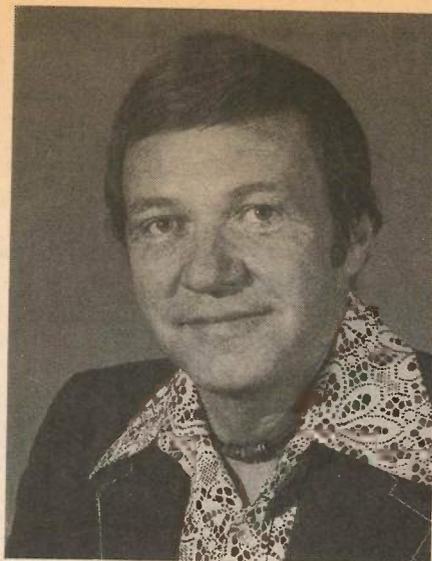
CFRB's George Wilson spins the biggest hits of all time to more than twice the audience of any other Toronto station during his late-evening, weeknight show, Starlight Serenade.

It's all classical music, selected by CFRB's record library and introduced with Wilson's chatter and active familiarity with the compositions, their composers, the recordings, and performers.

The success of the program, with ratings that keep pace with CFRB's relative share of the audience throughout the broadcast day, shows that active informed programming can present block music entirely different from music heard throughout the rest of the day and keep the listeners tuned in.

Wilson's show has more listeners than classical music shows broadcast over the entire CBC network.

But Starlight Serenade draws a different listener response than do the pop-music shows on CFRB; the listeners expect some-



George Wilson

thing more.

"I've done pop shows on CFRB and nobody phones in when I don't announce the composer, date and performer of the song. They do if I don't properly introduce a classical composition."

Wilson draws an informed audience and he has to be precise; most important, he points out, he has to be able to pronounce correctly words in a number of European languages.

Wilson's knowledge of classical music comes largely from an ongoing process of self education, a process he shares with his listeners, and which drives him all over the world to trace down details of the lives and works of the classical masters.

A competent amateur photographer, Wilson has an extensive scrapbook of snapshots of the Master's birthplaces's, workplaces, homes, and graves. And he has a never-ending wealth of anecdotes from his travels to share with his listeners - true to the CFRB personality-announcer formula.

His secret to keeping audiences interested in classical music is to impress the listeners that the music is alive.

He's found it hard, however, to find classical themes to fit his programming needs among the works of contemporary Canadian composers. But one Canadian composer he's extremely anxious to promote is the mysterious Madame Bolduc, some of whose works were recorded recently by pianist Andre Gagnon for Columbia Records.

"I can't find out one thing about her," he complains, "I can't even find out her first name. I know more about European composers who died 300 years ago than I do about this Canadian compser."

Wilson has also found a good response to a collection of baroque interpretations by Gagnon of a number of indigenous Quebec folk themes.

Wilson broadcast a similar show for 15 years with CKFH in Toronto, sponsored by The Toronto Star. The Star still has a connection with Starlight Serenade, however, they buy time on the show and, each day, CFRB lists, in The Star, the program of music for that evening's show.

## "We confound record companies"

Arthur Collins has been music director since he joined CFRB in 1956, 21 years ago. Previously he served a short term at Montreal's CFCF, and before that as chief librarian for five years at CHUM-FM in Toronto.

As CFRB music director, Collins is responsible for determining what songs are aired and when. He doesn't follow charts. CFRB is, in fact, one of the few



Arthur Collins

stations without playlists. As a result, they often play material that isn't on anybody's chart. Collins often finds songs he decides to play subsequently moving on charts: "It would seem that our choice of material has been correct not only for the sound of this station, but for the popularity of the specific piece of music."

Songs up for prospective airplay are first screened by Collins personally. The ones he likes are then listened to by the two other programmers, Elinor Seppala and Monika Deegan, and the three decide mutually: "A lot of material is submitted that we like instantly, and a great deal of material just doesn't fit the sound of the station, so it's automatically eliminated. I would estimate we cut out 75 to 80 percent of all new singles that we receive because they don't fit our format."

Collins programs songs to be played not more than twice a day. A popular selection usually gets strong play for about eight weeks before slowly being phased out. He feels the station gains more from the material by not overexposing it. By studying RPM and the U.S. trades, he can determine when a song has exhausted itself.

There is no fixed format to determine which songs will be played: "The whole idea is based on sound. We confound the record companies when they come here. At times they're so surprised that we will accept their material without any question, because it does fit our sound. Other times, those same artists will be relegated to the discard pile because the material - the sound and the instrumentation - is now not acceptable."

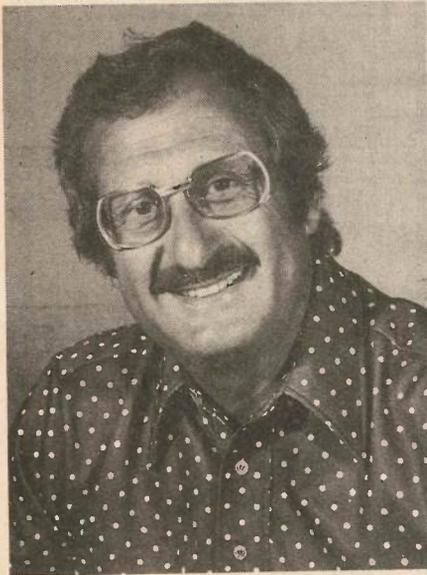
In determining what music will be aired and when, there is again no fixed system; but Collins does follow certain general rules: "It involves a format that used to exist whereby tempo and variation was the clue to what used to be called balanced



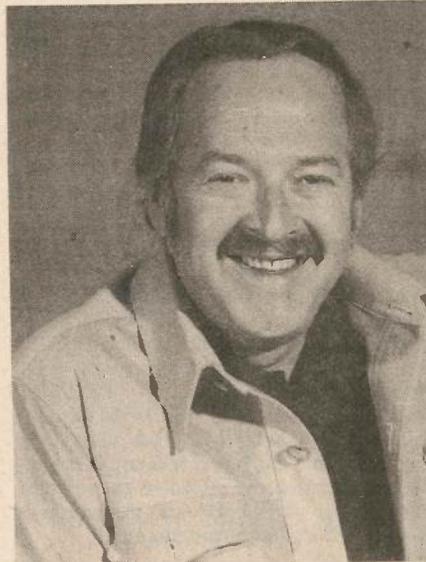
Bill Deegan



Bill McVean



Wally Crouter



Earl Warren



Betty Kennedy



Ray Sonin

programming. We don't put two male singers or groups back to back. The manner in which we put music together is very carefully scrutinized and checked. I personally check the music lists that are prepared by Elinor and Monika so that we don't overlap. We don't duplicate material - - any song - - within six hours of previous air-play. It's a very involved thing in which we have to check all the material that comes out."

Consideration is also given to the hours people are likely to be tuned in. Great effort is taken to prevent the listener from hearing the same selections on his way home from work that he heard in the morning on his way to work. Collins notes, "We try not to do this. It almost sounds like stale or repetitive radio, as if by design you were getting the same mix of radio that you got in the morning."

CFRB's sound has undergone some changes in the station's 50 years of operation. In the '30s and '40s the music was basically live, and the station was complete with house orchestra and a full time organist on stand-by. There was a lot of radio drama, with particular emphasis on soap operas from the U.S. networks. Recorded music was used primarily to fill gaps in the programming.

Records became popular in the '50s. Collins describes the sound as "businessman's bounce - hummable, whistleable, tuneful music". Popular personalities were Sammy Kaye, Guy Mitchell and Columbia's A&R chief in the U.S., Mitch Miller of Sing Along With Mitch fame. The Mitch Miller craze began accidentally at CFRB with an innocent half-hour program one Friday night: "Response was instantaneous. I guess Columbia, U.S. realized they had a gigantic trend on their hands and began churning out Mitch Miller singalong records."

When Collins moved to CFRB in 1956, the top-40 movement was beginning to take hold. At this time, live features were phased out and block programming begun, featuring on-air personalities at regular time slots. The on-air people have all been with CFRB for some years, and have become regular fixtures in the lives of their audiences. Wally Crouter is on weekdays from 5:30 to 10 a.m. Earl Warren takes over until 8:00 and Ray Sonin to 9:00, followed by George Wilson's classical program, Starlight Serenade from 9:00 to 11 p.m. The classical show has been expanded to include Saturday night, when it is hosted by Dr. David Ouchterlony.

Collins finds the CFRB sound constantly evolving. He feels the influx of strong material from Canadian sources and the CFRB-owned Canadian Talent Library are partially responsible, and that the product situation is improving dramatically in Ontario, where he feels companies are making a concerted effort to offer programmers the type and quality of product they are likely to play.

CFRB boasts the largest adult audience in the metro Toronto area, and one of the largest in North America. One of the major reasons is its music - - Collins prefers the description "contemporary pop" to MOR - - is carefully planned to be suited to the audience's taste. The music is constantly evolving, but the care and consideration remain the same.

## Who owns Global TV? CRTC will settle it

When IWC's Allan Slight offered to buy out his fellow partners in the Ontario Global TV network, it triggered a buy-sell clause in the partnership agreement which allowed Global Ventures Western of Winnipeg to buy his share for the same price he offered them for theirs.

Each owned 45 per cent of the network, which has been managed by Slight and IWC.

Both sides met recently with the CRTC in Ottawa and the commission set a public hearing date of March 1 to try to settle the situation.

The commission has the final say in all transactions effecting ownership of firms holding broadcast licences.

After a few turbulent years, both financially and in its programming, Global has recently begun to beat out network competition in some of its major Ontario markets and win critical praise for its news and prime-time programming.

Ironically, the CRTC is also now considering application by Montreal's Multiple Access to purchase Toronto's CITY TV. Both CITY's and Global's licences were initially granted by the CRTC in the early '70s because there were no other independent outlets in the Toronto market. Both now stand to be owned by interests from other provinces.

Slight and IWC offered to buy out Global Western, headed by Paul Morton and I.H. Asper, for their original investment of about \$3.5 million plus 100 per cent profit - another \$3.5 million.

The CRTC can rule the deal invalid, or order the western group to sell to IWC for the offered price.



TRIBAL  
DRUM

### TORONTO

The CBC AM Network premiered a new comedy half hour (Feb 2) entitled Wednesday Report. The new show is the brain-child of veteran radio and television writer Ken Finkleman and rock disc jockey Rick Moranis. The show, described as a biting satire on current affairs and events can be heard each Wednesday at 8:04 p.m.

### CHATHAM

Richard Frith joins CFCO as their country music director. Prior to this new appointment Frith was the morning man at CHNR Simcoe. Record companies are asked to send their country product to Frith.

### TORONTO

Last April when Greek singing star, Nana Mouskour, performed at Toronto's Massey Hall, the CBC recorded the complete concert. The show has now been pieced together and will broadcast on the CBC FM Network Feb 10 at 9 p.m. on the



## Contemporary Picks

### MA PL WE'RE ALL ALONE

Bruce Murray  
Quality 2223-M  
(Boz Scaggs)  
Boz Scaggs Music (BMI)  
Prod: Bob Morten  
Studio: Phase One (Toronto)

### MA PL RIGHT BEFORE YOUR EYES

(Rudolf Valentino)  
Ian Thomas  
GRT 1230-123-T  
(Ian Thomas)  
Tarana Music (CAPAC)  
Prod: Ian Thomas  
Studio: Thunder Sound (Toronto)

### ISN'T SHE LOVELY

David Parton  
Pye 7N 45663-L  
(Stevie Wonder)  
(No publishing or studio credits  
Prod: Tony Hatch & David Parton)

Special Occasion program. The concert will be aired again Feb 17 at 1:05 p.m. EST on the CBC AM Net. Executive producer of the program is Ann Hunter who was assisted by producer Jacques Rivart. Alan Maitland is host.

### HALIFAX

CJCH's performance "is solid", which is based on the Fall BBM Survey. Carolyn MacIntosh advised RPM that CJCH reaches more people on a weekly average than any other Halifax/Dartmouth radio station. She reports that substantial audience increases were registered during the breakfast period and during CJCH's hot-line program, heard weekdays from 9 to 11 a.m. The CRTC recently approved an increase in the station's transmitting power to 25,000 watts both day and night. The power increase is expected to greatly improve reception to overcome night signal deficiencies in the southern part of Halifax and surrounding area.

### TORONTO

Several recent changes at CFRB News were announced by News Director Don Johnson. Bob Hesketh has gained the 5:50 p.m. newscast which was relinquished by veteran news commentator Gordon Sinclair. The latter will continue to report the 11:50 a.m. news while Hesketh will report the news and his comments twice daily at 1 p.m. and 5:50 p.m. Charles Doering will replace Hesketh as the news commentator at 7 a.m. weekdays as well as broadcast a news commentary report at 10 a.m. weekdays. Doering's former news commentary at 5 p.m. will become a concise newscast read by Bob Greenfield or John Morrison. The 10 p.m. newscast with Erik Thorsen will be extended to include a roundup of the day's business news followed by the sports news with Dave Hodge.

### OTTAWA

Sheryl Nicholson has resigned her position as Music Director at Radio Carleton, CKCU-FM. She has moved to CHEZ-FM as Assistant Music Director. Nicholson is replaced at Radio Carleton by Jim Hurcomb.

TRIBAL DRUM continued on page 25



## TOP 100 SINGLES ALPHABETICALLY BY TITLE

A Dose Of Rock 'N Roll	75
After The Lovin'	21
Ain't Nothing Like The Real Thing	26
Are You Ready For Love	77
Baby Don't You Know	58
Back Into Your Arms	65
Be My Girl	78
Beth	47
Blinded By The Light	3
Boogie Child	30
Car Wash	1
Carry On Wayward Son	79
C.B. Savage	87
Crackerbox Palace	90
Dancing Queen	14
Dance Little Lady Dance	82
Darlin' Darlin' Darlin'	85
Dazz	28 31
Do You Feel	49
Don't Give Up On Us	89
Don't Leave Me This Way	46
Dreamboat Annie	53
Driving Wheel	59
Enjoy Yourself	9
Fancy Dancer	71
Fightin' On The Side Of Love	18
Flight 76	57
Fly Like An Eagle	11
Forever For Now	72
Free	61
Free Bird	81
Go Your Own Way	35
Hard Luck Woman	16
Here Come Those Tears	93
Hey Baby	68
Hot Line	6
I Don't Want To Lose Your Lovin'	67
If Not You	56
I Like Dreamin'	38
I Like To It	60
I'm Ready	91
I Never Cry	40
In The Mood	51
It Keeps You Runnin'	39
I Wish	4
Jeans On	24
Just To Be Close To You	53
Let Me Down Easy	76
Livin' Things	45
Living Next Door To Alice	33
Long Time	54
Lost Without Your Love	8
Love Ballad	62
Love Me	41
Love Theme/Star Is Born	15
Lucky Man	55
Mademoiselle	43
Maybe Tomorrow	64
Moody Blue	74
More Than A Feeling	29
Muskrat Love	42
Nadia's Theme	5
New Kid In Town	44
Nights Are Forever Without You	13
Night Moves	94
No Hurt	50
Ob La Di Ob La Da	99
Party Song	52
Reach	73
Rich Girl	34
The Rubberband Man	92
Sam	83
Saturday Night	27
Save It For A Rainy Day	17
Say You'll Stay Until Tomorrow	66
Somebody To Love	1
Sorry Seems To Be The Answer	25
Special Arrangements	98
Spring Affair	80
Stand Tall	48
Tattoo Man	96
The Things We Do For Love	22
This Song	2
Torn Between Two Lovers	23
Tonight's The Night	7
Walk This Way	10
Weekend In New England	86
What Can I Say	84
When Love Is New	37
Whispering	12
Year Of The Cat	36
You Are The Woman	19
You Don't Have To Be A Star	88
You Know Like I Know	20
You Make Me Feel Like Dancing	69
You've Got Me Runnin'	69

# RPM

# Top Singles

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

February 12, 1977

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

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

1	3	(10)	<b>CAR WASH</b> Rose Royce MCA 40615-J	26	27	(11)	<b>AIN'T NOTHING LIKE THE REAL THING</b> Donny & Marie Osmond Polydor PD14363-Q
2	4	(11)	<b>TORN BETWEEN TWO LOVERS</b> Mary Mac Gregor Ariol America 7638-N	27	30	(6)	<b>SAVE IT FOR A RAINY DAY</b> Stephen Bishop ABC 12232-T
3	5	(8)	<b>BLINDED BY THE LIGHT</b> Manfred Mann Warner Bros 8252-P	28	62	(3)	<b>DAZZ</b> John Ellison with Soul Brothers Six GRT 1230-129-T
4	1	(9)	<b>I WISH</b> Stevie Wonder Tamla 54274-Y	29	24	(17)	<b>MUSKRAT LOVE</b> Captain & Tennille A&M AM1870-W
5	9	(7)	<b>NEW KID IN TOWN</b> Eagles Asylum E45373-P	30	60	(3)	<b>BOOGIE CHILD</b> Bee Gees RSO 867-Q
6	2	(14)	<b>HOT LINE</b> Sylvers Capitol 4336-F	31	26	(6)	<b>OAZZ</b> Brick Bang 727-N
7	7	(11)	<b>WALK THIS WAY</b> Aerosmith Columbia 10449-H	32	37	(10)	<b>THIS SONG</b> George Harrison Dark Horse DRC8294-P
8	14	(11)	<b>LOST WITHOUT YOUR LOVE</b> Bread Elektra E-45365-P	33	39	(7)	<b>LIVING NEXT DOOR TO ALICE</b> Smoke RSO 860-Q
9	11	(12)	<b>ENJOY YOURSELF</b> Jacksons Epic 8-50289-H	34	28	(17)	<b>THE RUBBER BAND MAN</b> Spinners Atlantic 3355-P
10	13	(8)	<b>WEEKEND IN NEW ENGLAND</b> Barry Manilow Arista 212-F	35	41	(4)	<b>GO YOUR OWN WAY</b> Fleetwood Mac Warner Bros WBS 8304-P
11	15	(6)	<b>FLY LIKE AN EAGLE</b> Steve Miller Capitol P4372-F	36	38	(20)	<b>YOU ARE THE WOMAN</b> Firefall Atlantic 3335-P
12	19	(7)	<b>YEAR OF THE CAT</b> Al Stewart Janus J266-T	37	29	(12)	<b>WHISPERING</b> Dr. Buzzard's Original Savannah Band RCA 1082X-N
13	18	(8)	<b>NIGHT MOVES</b> Bob Seger Capitol 4369-F	38	47	(8)	<b>I LIKE OREAMIN'</b> Kenny Nolan 20th Century 2287-T
14	20	(7)	<b>DANCING QUEEN</b> Abba Atlantic 3372-P	39	43	(5)	<b>IT KEEPS YOU RUNNIN'</b> Doobie Brothers Warner Brothers WB8282-P
15	22	(7)	<b>LOVE THEME FROM A STAR IS BORN</b> Barbra Streisand Columbia 10450-H	40	31	(19)	<b>I NEVER CRY</b> Alice Cooper Warner Brothers WBS8228-P
16	25	(6)	<b>HARD LUCK WOMAN</b> Kiss Casablanca NB873-M	41	32	(16)	<b>LOVE ME</b> Yvonne Elliman RSO 858-Q
17	8	(10)	<b>SOMEBODY TO LOVE</b> Queen Elektra E-45362-P	42	33	(20)	<b>NADIA'S THEME (The Young and The Restless)</b> Barry DeVorzon & Perry Botkin Jr. A&M AM 1856-W
18	23	(8)	<b>FIGHTIN' ON THE SIDE OF LOVE</b> THP Orchestra RCA PB50289-N	43	34	(13)	<b>MADEMOISELLE</b> Styx A&M 1877-W
19	10	(16)	<b>YOU DON'T HAVE TO BE A STAR</b> Marilyn McCoo & Billy Davis ABC 12208-T	44	35	(16)	<b>NIGHTS ARE FOREVER WITHOUT YOU</b> England Dan & John Ford Coley Atlantic 16079-P
20	6	(16)	<b>YOU MAKE ME FEEL LIKE DANCIN'</b> Leo Sayer Warner Brothers WB8283-P	45	36	(14)	<b>LIVIN' THINGS</b> Electric Light Orchestra United Artists UAXW888Y-F
21	12	(16)	<b>AFTER THE LOVIN'</b> Engelbert Humperdinck Epic 8-50270-H	46	50	(5)	<b>DON'T LEAVE ME THIS WAY</b> Thelma Houston Motown 1408-Y
22	42	(5)	<b>THE THINGS WE DO FOR LOVE</b> 10cc Phillips 6008022-K	47	40	(22)	<b>BETH</b> Kiss Casablanca NB.863-M
23	16	(18)	<b>TONIGHT'S THE NIGHT</b> Rod Stewart Warner Brothers 8262-P	48	44	(19)	<b>STAND TALL</b> Burton Cummings Portrait 6-70001-H
24	17	(15)	<b>JEANS ON</b> David Dundas Chrysalis CHS2094-F	49	45	(18)	<b>DO YOU FEEL</b> Peter Frampton A&M AM1867-W
25	21	(13)	<b>SORRY SEEMS TO BE THE HARDEST WORD</b> Elton John MCA 40645-J	50	46	(12)	<b>OB LA DI, OB LA DA</b> The Beatles Capitol P4347-F

RPM 100 Top Singles (51-100)

51	59	(3)	<b>IN THE MOOD</b> Henhouse Five Plus Too Warner Brothers WB8301-P	76	80	(4)	<b>LET ME DOWN EASY</b> Shirley Ekhard Attic 141-K
52	63	(3)	<b>REACH</b> Orleans Asylum 45375-P	77	82	(3)	<b>ARE YOU READY FOR LOVE</b> Patsy Gallant Attic AT147-K
53	54	(5)	<b>DREAMBOAT ANNIE</b> Heart Mushroom M7023	78	79	(5)	<b>BE MY GIRL</b> Dramatics ABC 12235-T
54	61	(3)	<b>LONG TIME</b> Boston Epic 8-50329-H	79	93	(2)	<b>CARRY ON WAYWARD SON</b> Kansas Epic 8-4267-H
55	48	(8)	<b>LUCKY MAN</b> Starbuck Private Stock 45125-M	80	81	(4)	<b>SPRING AFFAIR</b> Donna Summer Casablanca 872-M
56	64	(8)	<b>IF NOT YOU</b> Dr. Hook Capitol 4364-F	81	57	(9)	<b>FREE BIRD</b> Lynyrd Skynyrd MCA 1948-J
57	49	(14)	<b>FLIGHT 76</b> Walter Murphy & The Big Apple Band Private Stock 45123-M	82	58	(8)	<b>DANCE LITTLE LADY DANCE</b> Tina Charles CBS C4-8144-H
58	66	(4)	<b>BABY DON'T YOU KNOW</b> Wild Cherry Epic 8-50306-H	83	76	(8)	<b>SATURDAY NITE</b> Earth, Wind & Fire Columbia 3-10439-H
59	51	(9)	<b>DRIVIN' WHEEL</b> Foghat Bearsville B55 0313-P	84	85	(4)	<b>WHEN LOVE IS NEW</b> Arthur Prysock Polydor 2066 332-Q
60	67	(4)	<b>I LIKE TO DO IT</b> KC & The Sunshine Band TK 1020-N	85	84	(6)	<b>DARLIN', DARLIN', DARLIN' BABY</b> O'Jays Phila Int'l 3610-H
61	65	(6)	<b>FREE</b> Deniece Williams Columbia 10429-H	86	83	(3)	<b>WHAT CAN I SAY</b> Boyz Scaggs Columbia 3-10440-H
62	52	(16)	<b>LOVE BALLAD</b> LTD A&M AM1847-W	87	90	(5)	<b>C.B. SAVAGE</b> Rod Hart Plantation 144
63	53	(19)	<b>JUST TO BE CLOSE TO YOU</b> Commodores Motown 1402-Y	88	94	(3)	<b>YOU KNOW LIKE I KNOW</b> Ozark Mountain Daredevils A&M AM1888-W
64	70	(4)	<b>MAYBE TOMORROW</b> Hagood Hardy Attic 142-K	89	95	(2)	<b>DON'T GIVE UP ON US</b> David Soul Private Stock 45129-M
65	68	(7)	<b>BACK INTO YOUR ARMS</b> Dancer A&M AM1875-W	90	96	(2)	<b>CRACKERBOX PALACE</b> George Harrison Dark Horse DRC8313-P
66	69	(4)	<b>SAY YOU'LL STAY UNTIL TOMORROW</b> Tom Jones Epic 50308-H	91	97	(2)	<b>I'M READY</b> Hometown Band A&M AM1889-W
67	71	(10)	<b>I DON'T WANNA LOSE YOUR LOVE</b> Emotions Columbia 3-10347-H	92	99	(2)	<b>SAM</b> Olivia Newton-John MCA 40670-J
68	74	(6)	<b>HEY BABY</b> Ringo Starr Atlantic 3371-P	93	98	(2)	<b>HERE COME THOSE TEARS AGAIN</b> Jackson Browne Asylum E45379-P
69	72	(6)	<b>YOU'VE GOT ME RUNNIN'</b> Gene Cotton ABC 12217-T	94	100	(2)	<b>NO HURT</b> Charity Brown A&M AM425-W
70	73	(6)	<b>MOODY BLUE</b> Elvis Presley RCA PB10857-N	95	....	(1)	<b>RACE AMONG THE RUINS</b> Gordon Lightfoot Reprise RPS1380-P
71	75	(6)	<b>FANCY DANCER</b> Commodores Motown 1408-Y	96	....	(1)	<b>I'M SCARED</b> Burton Cummings Portrait 70002-H
72	77	(3)	<b>FOREVER FOR NOW</b> April Wine Aquarius AQ 5061-K	97	....	(1)	<b>I'VE GOT LOVE ON MY MIND</b> Natalie Cole Capitol 4360-F
73	78	(3)	<b>RICH GIRL</b> Daryl Hall & John Oates RCA 10860-N	98	....	(1)	<b>SPECIAL ARRANGEMENT</b> Sweet Blindness Quality Q2224-M
74	55	(21)	<b>MORE THAN A FEELING</b> Boston Epic 8-50266-H	99	....	(1)	<b>PARTY SONG</b> Lavender Hill Mob United Artists UAXW925Y-F
75	56	(17)	<b>A DOSE OF ROCK 'N' ROLL</b> Ringo Starr Atlantic 3361-P	100	....	(1)	<b>TATTOO MAN</b> Denise McCann Polydor 2066-320-Q

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**CANCON TRACKING**

A weekly feature in RPM indicating airplay of Cancon singles as supplied on RPM's Tracking Sheets by record companies. Only Tracking Sheets filled out accurately and completely, will be used. Be sure you total the number of stations. Record companies wishing additional Tracking Sheets should contact RPM. Deadline for Tracking Sheets - Wednesdays by 5PM. Record companies submitting Tracking Sheets should exercise utmost care in identifying participating radio stations. The onus for accuracy rests with the record company.

**MAYBE TOMORROW**

**Hagood Hardt-Attic 142-K**

(176) CBY CFCB (35) CKGA CFLN CJOX CFCN CHTN CJRW CKDH CJFX CFDR CKDY CHFX-FM CKAD CKEC CIGO CKCL CFAB CKBC (28) CKNB CFNB CFBC-FM CJUC CFGT CJMD CKVR CHEF CKCH (17) CHGB CJLA CFGL-FM CHRS CKBM CFCF CFMB CFQR-FM CJAD CJFM-FM CJFP CKAC CKVL CHOI-FM CHRC KCRN CJSA KCRB KCKN CKTS CKBB CKPC CFJR CING CFTJ CFCO CKCB CJSS CKDR CKNR CKNS CFOB CHAM CHML CKDS-FM CKAP CJRL CFRC CFRC-FM CKLC CFCA-FM CHYM CJIC CKKW CHYR CFPL CFPL-FM CJMR CJTT CHWO CFOR KCLB CKQS-FM CJRC CFOS CHEX KCTB-FM CJOK CKJD CJET CJCS CHNO CKSO CBQ CFPA CKPR CKOT CKOT-FM CFTI-FM CKGB CFRB CHFI-FM CHUM KKEY CKFM-FM CJWA CHOW CBE CKWW CKNX CKOX CFAM CJRB CKX CKDM CFAR CHSM CHTM CBW CJOB CJLS CKY (30) CJNB CKCK CFMC-FM CFQC CFSL CJGX CBR CFCN CHQR CBX CFRN CFRN-FM CHQT CJCA CJYR CJOK KYR CJCL CKRD CKRD-FM CIOK CFVR CFLD CKQR CHWK CFCP CKEK CKAY CFNL CJCI CKNL CKOV CHUB CKKC CKBX CKOK CJAV CHOB CJCI CHTK CFHG CFBV CFTK CJAT CHQM CJOR CJVB (21) CFAX CKWL CKRW

**RIDING HIGH/TAKE TIME**

**Bonfield-Dickson**

**Ahmek-1657**

(167) CFCN CBN CFSX (10) CFCY CHTN CJRW CKDH CJFX CFDR CBH CHNS CKEC CIGO CBI CHER (19) CJCB CJCB-FM CKCL CKCL-FM CJEM CFCB (18) CFBC-FM CHSJ CJCJ CHVD CHRD CKVR CHEF CKCH CKCH-FM CJLM CHGB CFGL-FM CBM CHRS CFMB CJAC CJFM-FM CKAC CHOI-FM CHRC (18) CKCV CKRL-FM CJFP KCRN CJSA KCRB CKBS CJVL KCKN CHLT CHLT-FM CJRS CKTS CJSO CJTR CFDA CKVM CKBB CHIC CFNY-FM CKPC CKPC-FM CFCO CFTJ (28) CHUC CKCB CFML CJSS CKDR CKNR CJOY (12) CHML CKAR CKAP CJRL CFMK-FM CFRC CHYM CFRC-FM CJKL (24) CKKW CHYR CFPL CFPL-FM CKMP CJRN CFOR CFCH (24) CKLB CBO CJRC CKOY CKBY-FM CFOS CKAR-1 CHOV KCTB KCTB-FM CHOK CKCY CHNR CJJD CJET-FM CKSO CKOT CKOT-FM CBL CKGB CFRB CHFI-FM KKEY CBE CKFM-FM CKLW CKNX CKOX CFAR CFYR CKY CJLS CJVR CJNB CKRM CFQC CJUS-FM CKSW CFSL CJGX CJPR CHQR CJDV CFRN CJYR CJOK

CKYR CKSA CHCL CKYL CKRD CIOK CFOK CJOI CFVR CKQR CHWK CFCP CKEK CFNL CKNL CKGO CKIQ CJJC CHUB CKOK CHTK CIDL CKSP CFTK CJAT CJIB CFAX CKRW CFFB

**ARE YOU READY FOR LOVE**

**Patsy Gallant - Attic AT147**

(140) CFCB CFCN VOXM CFSX CHTN CJRW CKDH CKBW (7) CHNS CJCH (24) CKEC CIGO (29) CHER CKCL CKBC (51) CKNB (39) CFNB (26) CKCW CFBC CFBC-FM CJCJ (19) CJAN CJMD CHVD CHGB CFLM CJLA CKFL CHRS (33) CBM CFCF CFMB CJAD CJFM-FM CKAC CKGM CKTL CHOI-FM CHRC CJFP KCRB CKLD CFLV CFDA CKBB CKPC CING CKCB CJSS CKNR CHML CKOC (31) CKLC (27) CKWS (30) CKKW CHYR CFPL-FM CKSL CJMR CJTT KCLB CFGO (30) CFRA (29) CJRC CKOY CFOS CHEX CKPT KCTB KCTB-FM CHLO CKJD CJCS CHNO CKSO CBQ CKPR (26) CKOT CKOT-FM CFTI-FM CKGB CHFI-FM CHUM CJWA CKWW CFAM CJRB CKX CKDM (29) CFAR CHSM CBW CFRW CHIQ-FM CKY (25) CHAB (16) CJNB CJME (23) CKCK CFMC-FM CFQC CKOM CJGX CFCN CKXL (19) CBX CFRN CHED (16) CJYR CJOK KYR CHCL CKRD (34) CIOK CJOI CFLD CKQR CHWK CKEK CFNL CKGO CKIQ CKOV CKTK CJJC CJNL CHUB CKKC CFMI-FM CJAV CHQB CJCI LFTK CFUN CJOR CKLG CJIB CFAX CKWL CKRW

**HAPPIER**

**Paul Anka - United Artists UAXW-896-Y**

(115) CFCB (18) CJON (21) VOXM CFCY (12) CJRW CKDH CHNS CJCH (22) CKEN CKEC CJCB CJLS CKBC CFCB (18) CKCW CFBC CHSJ (19) CJCJ CHRD CKCH CJLM CFCF CJAD CJFM-FM CJMS CKAC CKGM (26) CKVL-FM CHRC CJRP KCV CKBS CJRS CKTS (33) CJSO CJTR CKBB CKPC CFJR CING CKDR CJOY (17) CHAM CHML CKOC CKAP CJRL CKWS (23) CHYM CKKW CHYR (10) CKLY (30) CJBK CKSL CFCH (30) CFOR CKLB CFGO CFRA (15) CJRC CHEX CHSC KCTB CHLO CHOK CKJD CKCY CJET CJCS CHNO CFPA CKPR CFRB CFTR (29) CHFI-FM CHUM (30) CKFM-FM CKLW CKWW CKOX CFRW CHIQ-FM CJOB CKRC (28) CKY CJLS CHAB CJME (10) CKCK CFQC CKOM CFSL CFCN CKXL (24) CFRN CFRN-FM CHED (38) CHQT CKRD (20) CFOK (46) CJOI CFVR CKIQ CKOV CKTK CKNW CKOK CHTK CFTK CFUN CHQM CKLG CKRW (20)

**SURPRISE**

**Andre Gagnon - London L2607**

(69) CFCN CJON CJRW CHNS CKEC CKCL CKBC CFCB CKCW CHAD CJAN CBJ CJMT CKCH CJLM CKLS CKFL CBF CBF CFCF CFMB CJAD CJFM-FM CKAC CKGM CKLM CKMF-FM CHNC CKTL CHRC CHRC-FM CJRP CKNR CJVL CKSM CHLT CJRS CJSO CKLD CHLN CJTR CKVD CFDA CHIC CKPC CJSS CHML CFRC CKWS CHYR CFGO (14) CFRA (4) CJRC CKOY CHOK CHFI-FM CKEY CKFM-FM CKWW CKNX CBW CBK CFMC-FM CJCA CFJC CKOV CJJC CJVB CKRW

**THE PARTY SONG**

**Lavender Hill Mob - United Artists -**

**UAXW-925-Y (64) CJON VOXM CFCY CKDH CHNS CHER CKBC CKNB CJEM CFCB (35) CKCW CFBC CHSJ CJCJ CJMT CHVD CHRD CHEF CKCH CJLM CKRS CFLS CFOX CHOM-FM CJMS CKAC CKLM CKMF-FM CHOI-FM CHRC CJRP CJFP CKBS CHLT CJRS**

CKTS CJSO CKVT CJTR CKVD (24) CFLV CKVM CKPC CJSS CFOB CHML CKWS CKKW CFCH CFGO CJRC CHEX CKCY CJET CKSO CKGB CJWA CKNX CBW CJNB CHCL CIOK CKQR



**INSTANT LAUGHS**

Don't you think that Gerry Ford looks like the man from Prudential??

My wife is happy that I'm not perfect. She loves to nag.

There is a new recipe for a real sponge cake. You borrow all the ingredients.

It is better for a woman to be two-faced... than doublechinned.

They say: Let a smile be your umbrella! I tried it and got a mouth full of rain.

If (other DJ)'s face is his fortune. He'll never have to pay income tax.

There's beauty in his face if you can read between the lines.

The best way to avoid washing dishes is to have your husband eat out of your hands.

Last night I got a double rest. I dreamed I was sleeping.

The best way to get a seat on a bus is to become a bus driver.

Instant Laughs courtesy G&B Enterprises Box 622 Collingwood Ont (705) 445-5222



**HITMAKERS**

**ARNOLD ANDERSON (CKPC Brantford)**

Race Among Ruins-Gordon Lightfoot  
Midnight On The Bay-Stills-Young Band  
Touching Each Other-Steve Bogard  
Dase Ave Moi-Robert Cogory  
Portsmouth-Mike Oldfield  
I Know-Tommy West  
Only You-Stylistics  
Tenderly-Billy Jackson Band

**MARK WILLIAMS (CKBW Bridgewater)**

Bless The Beasts-DeVorzan & Botkins  
Do That Stuff-Parliament  
Sailing Ships-Mesa  
Midnight On The Bay-Stills-Young Band

**PETER CARTER (CKEN Kentville)**

Nomansland-Keath Barrie  
Breaks My Heart-Roger Whittaker  
Matrimony Blues-Ferguson & Millar  
Caruso-Joan Baez  
Can't Hide-Richie Havens

**JOHN HARADA (CHYR Leamington)**

Race Among Ruins-Gordon Lightfoot  
Lovin' Fever-Ken Tobias  
Caring-Shadow  
Touching Each Other-Steve Bogard

**MARV GUNDERSON (CHAT Medicine Hat)**

Jennifer-Stylistics  
Cause There's Another-Moxy  
Three Little Words-Dave Loggins

**STU HARRISON (CJNB North Battleford)**

Lovin' Fever-Ken Tobias  
Dedication-Bay City Rollers  
Cause There's Another-Moxy'

**JIM JOHNSTON (CFCH North Bay)**

Beautiful Noise-Neil Diamond  
Photo Album-Kristine  
Bless The Beasts-DeVorzan & Botkins  
Keep It Together-Patricia Dahlquist

**RICK RYMES (CHTM Thompson)**  
Wiggle That Wotsit-Hollies

**B.MASON DEAN (Thunder Bay)**  
Midnight On The Bay-Stills-Young Band  
Race Among Ruins-Gordon Lightfoot  
Dis-gorilla-Rick Dees  
Dock Of The Bay-Pagliari  
Bite Your Lip-Elton John

**TRUDY CHAMBERLAIN (CFGO Ottawa)**  
Dock Of The Bay-Pagliari  
Good Bye-Good Bye-Hammersmith  
Race Among Ruins-Gordon Lightfoot

**RICK ALLAN (CHEX Peterborough)**  
Midnight On The Bay-Stills-Young Band  
Dock Of The Bay-Michel Pagliaro  
Race Among Ruins-Gordon Lightfoot

**ROBIN ROBINSON (CFQC Saskatoon)**  
Heartbreak-ZZ Top  
Right Time Of Night-Jennifer Warnes  
Dock Of The Bay-Michel Pagliaro

**RAYMOND EARL (CKOM Saskatoon)**  
Lovin' Fever-Ken Tobias

**ROYAL WATSON (CKCK Regina)**  
Isn't She Lovely-Stevie Wonder  
Photo Album-Kristine  
Race Among Ruins-Gordon Lightfoot

**PAUL McKNIGHT (CKLG Vancouver)**  
Bite Your Lip-Elton John  
You Look Good-Joani Taylor  
Race Among Ruins-Gordon Lightfoot  
I'm Scared-Burton Cummings

**PAULINE RIDDELL (CKLW Windsor)**  
Love On My Mind-Natalie Cole  
The First Cut Is The Deepest-Rod Stewart  
I'm Scared-Burton Cummings  
Race Among Ruins-Gordon Lightfoot

**RPM**

**MAJOR  
MARKET  
ADDITIONS**

**CALGARY**

**CKXL (Jay Jefferies)**  
Charted

- 3 (1) Blinded-Manfred Mann  
10 (37) Weekend-Barry Manilow  
9 (38) Enjoy Yourself-Jacksons  
\* (39) Lovin Fever-Ken Tobias  
98 (40) Spc Arrangement-Sweet Blindness

**EDMONTON**

**CHED (Len Theusen)**

Charted

- 3 (1) Blinded-Manfred Mann  
\* (37) Lovin Fever-Ken Tobias  
10 (38) Weekend-Barry Manilow  
98 (39) Spec Arrangement-Sweet Blindness  
9 (40) Enjoy Yourself-Jacksons

**HAMILTON**

**CKOX (Dave Smith)**

Charted

- 23 (1) Tonight's The Night-Rod Stewart  
15 (36) Star Is Born-Barbra Streisand  
38 (38) I Like Dreaming-Kenny Nolan  
79 (39) Carry On-Kansas  
98 (40) Spec Arrangement-Sweet Blindness  
Playlisted

\* Phone Call-Dan Hill

**MONTREAL**

**CFOX (Dan McLean)**

Charted

- 12 (1) Year Of The Cat-Al Stewart  
3 (14) Blinded-Manfred Mann  
1 (16) Car Wash-Rose Royce  
14 (17) Dancing Queen-Abba  
11 (19) Fly Like An Eagle-Steve Miller  
65 (20) Back Into Your Arms-Dancer

Playlisted

- 96 Tattoo Man-Denise McCann  
98 Special Arrangement-Sweet Blindness  
15 Star Is Born-Barbra Streisand  
22 Things We Do For Love-10cc  
73 Rich Girl-Hall & Oates

**MONTREAL**

**CKGH (Greg Stewart)**

Charted

- \* (1) Daddy Cool-Boney M.  
15 (28) Evergreen-Barbra Streisand  
77 (29) Are You Ready-Patsy Gallant  
35 (30) Go Your Own Way-Fleetwood Mac  
Playlisted

94 Ain't No Hurt-Charity Brown

\* I'm Scared-Burton Cummings

**REGINA**

**CJME (Phil Mackesy)**

Charted

- 3 (1) Blinded-Manfred Mann  
79 Carry On-Kansas  
30 Boogie Child-Bee Gees  
33 Living Next Door To Alice-Smokie

**REGINA**

**CKCK (Royal Watson)**

Charted

- \* (1) Isn't She Lovely-Stevie Wonder

**RPM**

**MOR Picks**

**MA  
PL**

**HELLO HELLO**

Enrico Farina  
EF Records ST-57880

(Roger Furze)

Mary Lou and Cee & Cee (CAPAC)

Prod: E.F. Records

Studio: Eastern Sound

**MA  
PL**

**IMAGE IN A LOVE SONG**

Tony Cooper

Dorado

(Rudi Peichert)

Rato Music (BMIC)

No producer or studio credits

**MA  
PL**

**HAPPY SONG**

Peter Hern

North Country Faire

(Peter Hern)

T.P. Music (CAPAC)

No studio or producer credits

11 (29) Fly Like An Eagle-Steve Miller

92 (30) Sam-Olivia Newton-John

Playlisted

\* Photo Album-Kristine

\* Race Among Ruins-Gordon Lightfoot

**TORONTO**

**CHUM**

1 (1) Car Wash-Rose Royce

15 (27) Star Is Born-Barbra Streisand

24 (29) Jeans On-David Dundas

12 (30) Year Of The Cat-Al Stewart

**VANCOUVER**

**CKLG (Paul McKnight)**

Charted

3 (1) Blinded-Manfred Mann

38 (27) I Like Dreamin-Kenny Nolan

77 (28) Are You Ready-Patsy Gallant

9 (29) Enjoy Yourself-Jacksons

30 (30) Boogie Child-Bee Gees

Playlisted

\* Bite Your Lip-Elton John

\* You Look Good-Joani Taylor

\* Race Among Ruins-Gordon Lightfoot

22 Things We Do For Love-10cc

73 Rich Girl-Hall & Oates

\* I'm Scared-Burton Cummings

27 Save It-Stephen Bishop

**WINDSOR**

**CKLW (Pauline Riddell)**

Charted

2 (1) Two Lovers-MacGregor

\* (26) Love On My Mind-Natalie Cole

73 (30) Rich Girl-Hall & Oates

Hitbound

\* The First Cut-Rod Stewart

\* I'm Scared-Burton Cummings

\* Race Among Ruins-Gordon Lightfoot

**WINNIPEG**

**CKY (Jeff Newfield)**

Charted

3 (1) Blinded-Manfred Mann

77 (25) Are You Ready-Patsy Gallant

35 (28) Go Your Own Way-Fleetwood Mac

10 (29) Weekend-Barry Manilow

64 (30) Maybe Tomorrow-Hagood Hardy

**RPM**

**BREAKOUT  
MARKET  
ADDITIONS**

**KINGSTON**

**CKLC (Paul Moorman)**

3 (1) Blinded-Manfred Mann

12 (25) Year Of The Cat-Al Stewart

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# MOR Playlist

February 12, 1977

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

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

1	1	(8)	LOVE THEME FROM A STAR IS BORN Barbra Streisand Columbia 10450-H
2	6	(4)	NEW KID IN TOWN Eagles Asylum 45373-P
3	3	(8)	DANCING QUEEN Abba Atlantic 3372-P
4	4	(9)	LOST WITHOUT YOUR LOVE Bread Elektra 45365-P
5	2	(8)	BEAUTIFUL NOISE Neil Diamond Columbia 3-10452-H
6	5	(14)	YOU DON'T HAVE TO BE A STAR Marilyn McCoo & Billy Davis Jr. ABC 12208-T
7	8	(7)	FIGHTIN' ON THE SIDE OF LOVE THP Orchestra RCA PB50289-N
8	10	(6)	YOU GOT ME RUNNIN' Gene Cotton ABC 12227-T
9	37	(2)	I LIKE DREAMING Kenny Nolan 20th Century 2287-Y
10	7	(6)	BABY, I'LL GIVE IT TO YOU Seals & Crofts Warner Brothers 8277-P
11	9	(12)	TORN BETWEEN TWO LOVERS Mary MacGregor Ariola America 7638-F
12	11	(7)	IF NOT YOU Dr Hook Capitol 4364-F
13	23	(5)	SAY YOU'LL STAY UNTIL TOMORROW Tom Jones Epic 50308-H
14	26	(5)	MOODY BLUES Elvis Presley RCA PB10857-N
15	17	(6)	BABY, YOU LOOK GOOD TO ME John Denver RCA 10854-N
16	19	(6)	SAVE IT FOR A RAINY DAY Stephen Bishop ABC 12232-T
17	35	(2)	HAPPIER Paul Anka United Artists UAXW911-F
18	20	(6)	AIN'T NOTHING LIKE THE REAL THING Donny & Marie Osmond Polydor 14363-Q
19	18	(9)	WHISPERING Dr Buzzards Original Savannah Band RCA 10827-N
20	12	(10)	WEEKEND IN NEW ENGLAND Barry Manilow Arista 0212-F
21	13	(17)	MUSKRAT LOVE Captain & Tennille A&M AM1870-W
22	14	(9)	WOMAN'S GOTTA HAVE IT James Taylor Warner Brothers 8278-P
23	44	(2)	YEAR OF THE CAT Al Stewart Janus 266-T
24	15	(11)	LOVE ME Yvonne Elliman RSO 858-Q
25	16	(16)	STAND TALL Burton Cummings Portrait 6-700-1-H
26	21	(6)	WHAT CAN I SAY Boz Scaggs Columbia 10440-H
27	47	(2)	THE THINGS WE DO FOR LOVE 10cc Phillips 6008022-K
28	32	(4)	I JUST WANNA KEEP IT TOGETHER Patricia Dahlquist CBS 4-4133-N
29	22	(10)	FLIGHT 76 Walter Murphy Band Private Stock 45123-M
30	33	(4)	COMBINE HARVESTER The Wurzels Attic 139-K
31	34	(5)	IF I BELIEVED IN MYSELF Mersey Brothers RCA 50301-N
32	36	(4)	NOMANSLAND Keith Barrie United Artists 926Y-F
33	24	(15)	SO SAD THE SONG Gladys Night & The Pips Buddah 544-M
34	25	(11)	SORRY SEEMS TO BE THE HARDEST WORD Elton John MCA 40645-J
35	39	(3)	LET ME DOWN EASY Shirley Eikhard Attic AT141-K
36	38	(4)	PHOTO ALBUM Kristine RCA 241-N
37	42	(3)	ARE YOU READY FOR LOVE Patsy Gallant Attic AT147-K
38	46	(2)	LIVING NEXT DOOR TO ALICE Smokie RSO 860-Q
39	27	(10)	NADIA'S THEME (The Young And The Restless) Barry DeVorzon & Perry Botkin Jr. A&M AM1856-W
40	48	(2)	DREAMBOAT ANNIE Heart Mushroom 702
41	49	(2)	LIVIN' THING Electric Light Orchestra United Artists UAXW888-F
42	28	(8)	NOBODY BUT ME Bobby Vinton ABC 11220-T
43	30	(6)	LUCKY MAN Starbuck Private Stock 125-M
44	50	(2)	BEFORE YOU SAY GOODBYE Donna Ramsay Broadland BR2216X-M
45	....	(1)	CHANSON D'AMOUR Manhattan Transfer Atlantic 3374-P
46	....	(1)	SAM Olivia Newton-John MCA 40670-J
47	....	(1)	BYE BYE FRAULIN Micky Ariola America 7655-F
48	....	(1)	IN THE MOOD Henhouse Five Plus Two Warner Brothers 8301-P
49	....	(1)	MELODY (Aria) Doc Severisen Epic 8-50318-H
50	....	(1)	I LOVE MY WIFE Frank Sinatra Reprise 1352-P

9 (30) Enjoy Yourself-Jacksons  
 30 (HB) Boogie Child-Bee Gees  
**KINGSTON**  
 CKWS (Gary Mercer)  
 Charted  
 3 (1) Blinded-Manfred Mann  
 56 (27) Say You'll Stay-Tom Jones  
 15 (29) Star-Barbra Streisand  
 \* (30) Surprise-Andre Gagnon  
 22 (HB) Things We Do For Love-10CC  
**LONDON**  
 CJBK  
 Charted  
 1 (1) Car Wash-Rose Royce  
 11 (20) Fly Like An Eagle-Steve Miller  
 12 (22) Year Of The Cat-Al Stewart  
 15 (27) Star-Barbra Streisand

**OTTAWA**  
 CFGO (Trudy Chamberlain)  
 1 (1) Car Wash-Rose Royce  
 Charted  
 13 (28) Night Moves-Bob Seger  
 12 (29) Year Of The Cat-Al Stewart  
 77 (30) Are You Ready-Patsy Gallant  
 Playlisted  
 92 Sam-Olivia Newton-John  
 27 A Rainy Day-Steve Bishop  
 \* Dock Of The Bay-Michel Pagliaro  
 \* Good Bye Good Bye-Hammersmith  
 \* The Ruins-Gordon Lightfoot  
 Are You Weeping-Gary Wright (LP)

**PETERBOROUGH**  
 CHEX (Rick Allan)  
 Charted  
 4 (1) I Wish-Stevie Wonder  
 22 (30) The Things We Do-10cc  
 15 (27) Star Is Born-Barbra Streisand  
 Playlisted  
 4 Dedication-Bay City Rollers  
 33 Next Door To Alice-Smokie  
 98 Special Arrangement-Sweet Blindness  
 99 The Party Song-Lavender Hill Mob  
 \* Midnight On The Bay-Stills-Young Band  
 \* Dock Of The Bay-Pagliaro  
 \* Race Among Ruins-Gordon Lightfoot

**SASKATOON**  
 CFQC (Robin Robinson)  
 Playlisted  
 \* Heartbreak-ZZ Top  
 93 Here Come Those Tears-Jackson Browne  
 22 The Things We Do-10cc  
 \* Right Time Of Night-Jennifer Warnes  
 \* Dock Of The Bay-Pagliaro

**SASKATOON**  
 CKOM (Raymond Earl)  
 Charted  
 3 (1) Blinded-Manfred Mann  
 30 (38) Boogie Child-Bee Gees  
 73 (39) Rich Girl-Hall & Oates  
 91 (40) I'm Ready-Hometown Band  
 Playlisted  
 \* Lovin Fever-Ken Tobias  
 99 The Party Song-Lavender Hill Mob



**CROSS CANADA  
 CONTEMPORARY  
 ADDITIONS**

**BRANTFORD**  
 CKPC (Arnold Anderson)  
 Playlisted  
 \* Race Among Ruins-Gordon Lightfoot  
 \* Midnight On The Bay-Stills-Young Band  
 4 Stay Awhile-Donny Gerrard  
 \* Touching Each Other-Steve Bogart  
 \* Dase Avec Moi-Robert Cogoy  
 \* Portsmouth-Mike Oldfield  
 92 Sam-Olivia Newton-John  
 \* I Know-Tommy West  
 \* Only You-Stylistics  
 \* Tenderly-Billy Jackson Band  
**BRIDGEWATER**  
 CKBW (Mark Williams)  
 Playlisted  
 \* Bless The Beasts-DeVorzan & Botkin

\* Do That Stuff-Parliament  
 \* Sailing Ships-Mesa  
 \* Midnight On The Bay-Stills-Young Band  
 73 Rich Girl-Hall & Oates  
**KENTVILLE**  
 CKEN (Peter Carter)  
 Playlisted  
 9 I'm Ready-Hometown Band  
 \* Nomansland-Keath Barrie  
 77 Are You Ready-Patsy Gallant  
 \* Breaks My Heart-Roger Whittaker  
 94 Ain't No Hurt-Charity Brown  
 8 Lost Without Your Love-Bread  
 \* Matrimony Blues-Ferguson & Millar  
 \* Caruso-Joan Baez  
 \* Can't Hide It-Richie Havens

**LEAMINGTON**  
 CHYR (John Harada)  
 Playlisted  
 \* Race Among Ruins-Gordon Lightfoot  
 \* Lovin' Fever-Ken Tobias  
 \* Caring-Shadow  
 \* Touching Each Other-Steve Bogard  
**MEDICINE HAT**  
 CHAT (Marv Gunderson)  
 Charted  
 6 (1) Hot Line-Sylvers  
 13 (25) Night Moves-Bob Seger  
 35 (27) Go Your Own Way-Fleetwood Mac  
 30 (28) Boogie Child-Bee Gees  
 72 (30) Forever For Now-April Wine  
 Playlisted  
 \* Jennifer-Stylistics  
 \* Cause There's Another-Moxy  
 \* Three Little Words-Dave Loggins

**NORTH BATTLEFORD**  
 CJNB (Stu Harrison)  
 Charted  
 3 (1) Blinded-Manfred Mann  
 13 (26) Night Moves-Bob Seger  
 27 (27) Save It-Steve Bishop  
 \* (29) Lovin Fever-Ken Tobias  
 27 (30) Carry On-Kansas  
 Playlisted  
 30 Boogie Child-Bee Gees  
 \* Dedication-Bay City Rollers  
 \* Cause There's Another-Moxy

**NORTH BAY**  
 CFCH (Jim Johnston)  
 Charted  
 2 (1) Two Lovers-Mary MacGregor  
 22 (31) Things We Do For Love-10cc  
 79 (33) Carry On-Kansas  
 66 (36) Say You'll Stay-Tom Jones  
 \* (38) Beautiful Noise-Neil Diamond  
 \* (40) Photo Album-Kristine  
 Playlisted  
 30 Boogie Child-Bee Gees  
 12 Year Of The Cat-Al Stewart  
 \* Beasts & Children-DeVorzan & Botkins  
 99 Party Song-Lavender Hill Mob  
 \* Keep It Together-Patricia Dahlquist

**THOMPSON**  
 CHTM (Rick Rymes)  
 Charted  
 10 (1) Weekend In England-Barry Manilow  
 11 Fly Like An Eagle-Steve Miller  
 \* Wiggle That Wotsit-Hollies  
 Playlisted  
 30 Boogie Child-Bee Gees  
 79 Carry On-Kansas  
 35 Go Your Way-Fleetwood Mac  
**THUNDER BAY**  
 CKPR (B.Mason Dean)  
 Charted

4 (1) I Wish-Stevie Wonder  
 73 Rich Girl-Hall & Oates  
 46 Don't Leave Me-Thelma Houston  
 18 Fightin-T.H.P. Orchestra  
 \* Midnight On The Bay-Stills-Young Band  
 \* Race Among Ruins-Gordon Lightfoot  
 Playlisted  
 \* Dis-gorillia-Rick Dees  
 9 Enjoy Yourself-Jacksons  
 \* Dock Of The Bay-Pagliaro  
 \* Bite Your Lip-Elton John

**TOP 100 ALBUMS  
 ALPHABETICALLY  
 BY ARTISTS**

Abba	49
Aerosmith	82
Allman Brothers Band	72
Paul Anka	17
April Wine	69
Keath Barrie	97
Bay City Rollers	53
Beach Boys	95
Bee Gees	21 98 100
George Benson	67
Claude Berry	76
Boston	6
Bread	80
Brick	55
Jackson Browne	35
Captain & Tennille	36 58
Car Wash/Soundtrack	11
Chicago	74
Eric Clapton	94
The Commodores	40
Alice Cooper	64
Burton Cummings	20
Barry DeVorzan & Perry Botkins Jr.	26
Doobie Brothers	8
Eagles	9 23
Earth, Wind & Fire	92
Electric Light Orchestra	5
England Dan & John Ford Coley	28
Engelbert Humperdinck	22
Fleetwood Mac	34
Peter Frampton	4
Hagood Hardy	87
Daryl Hall & John Oates	27
George Harrison	10 61
Dan Hill	75 84
Hometown Band	88
The Jacksons	85
Jefferson Starship	77
Elton John	24
Kansas	81
K.C. & The Sunshine Band	46 68
Kiss	16 45
Led Zeppelin	32
Gordon Lightfoot	31
Loggins & Messina	71
Lynyrd Skynyrd	89
Melissa Manchester	38
Barry Manilow	50
Manfred Mann Earth Band	60
Murray McLauchlan	83
Marilyn McCoo & Billy Davis	18
Steve Miller Band	7
Joni Mitchell	48
Nazareth	14 42
Ted Nugent	91
Parliament	37
Ohio Players	30
Queen	15 25
Ritchie Family	73
Vicki Sue Robinson	90
Linda Ronstadt	3 47
Diana Ross	56
Rush	52 96
Black Sabbath	93
Santana	78
Leo Sayer	33
Boz Scaggs	41
Neil Sedaka	99
Bob Seger	39
Phoebe Snow	43
Rod Stewart	12
Al Stewart	19
Stills-Young Band	70
Barbra Streisand/Kris Kristofferson	13
Styx	57 59
Donna Summer	29
Supertramp	54
Symphonic Slam	56
James Taylor	44
Thin Lizzy	79
Gino Vannelli	62
Wings	2
Stevie Wonder	1
Gary Wright	63 86
Frank Zappa	65
ZZ Top	51

# RPM Top Albums

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

February 12, 1977

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

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

1	2	(17)	<b>STEVIE WONDER</b> Songs In The Key Of Life (Tamla) T340U2-Y T340XT-Y T340XC-Y		
2	6	(8)	<b>WINGS</b> Wings Over America (Capitol) SWCO 11593-F BX3C 11593-F 4X3C 11593-F		
3	4	(7)	<b>LINDA RONSTADT</b> Greatest Hits (Asylum) 7E-1092-P		
4	1	(50)	<b>PETER FRAMPTON</b> Frampton Comes Alive (A&M) SP 3703-W CS 3703-W 8T 3703-W		
5	5	(13)	<b>ELECTRIC LIGHT ORCHESTRA</b> A New World Record (United Artists) UALA679G-F UAEA679H-F UACA679H-F		
6	9	(15)	<b>BOSTON</b> Boston (Epic) PE34188-H PE34188-H		
7	10	(34)	<b>STEVE MILLER BAND</b> Fly Like An Eagle (Capitol) ST11497-F 8XT11497-F 4XT11497-F		
8	3	(11)	<b>DOOBIE BROTHERS</b> The Best Of (Warner Brothers) BS2978-P 8WM2978-P CWX2978-P		
9	13	(5)	<b>EAGLES</b> Hotel California (Asylum) 7E-1079-P		
10	12	(7)	<b>GEORGE HARRISON</b> Thirty Three & 1/3 (Dark Horse) DH3005-P		
11	26	(4)	<b>CAR WASH</b> Original Soundtrack (MCA/Rocket) MCA 2-6000-J MCAT 6000-J MCAC 6000-J		
12	7	(27)	<b>ROD STEWART</b> A Night On The Town (Warner Bros) BS2938-P 8WM2938-P CWX2938-P		
13	15	(8)	<b>BARBRA STREISAND &amp; KRIS KRISTOFFERSON</b> A Star Is Born (CBS) JS 34403-H JSA 34403-H JST 34403-H		
14	14	(9)	<b>NAZARETH</b> Play'n' The Game (A&M) SP4610-W 8T4610-W CS4610-W		
15	16	(46)	<b>QUEEN</b> A Night At The Opera (Trident) TES 1053-P CEK-1053-P 8EK 1053-P		
16	8	(11)	<b>KISS</b> Rock & Roll All Over (Casablanca) NBLP7037-M NBLP-8-7037-M NBlp-4-7037-M		
17	17	(14)	<b>PAUL ANKA</b> The Painter (United Artists) UALA653G-F UAEA653H-F UACA653H-F		
18	19	(7)	<b>MARYLIN McCOO &amp; BILLY DAVIS</b> I Hope We Get To Love In Time (ABC) 8022-952-T CNA8022-925-T 8T8022-925-T		
19	25	(16)	<b>AL STEWART</b> Year Of The Cat (Janus) 9098-7022-T 8098-7022-T 5098-7022-T		
20	11	(15)	<b>BURTON CUMMINGS</b> Burton Cummings (Portrait) PR324261-H PRA324261-H PRT324261-H		
21	22	(19)	<b>BEE GEES</b> Children Of The World (RSO) RS13003-Q RS813003-Q RS413003-Q		
22	23	(7)	<b>ENGLEBERT HUMPERDINCK</b> After The Lovin' (Epic) PE34381-H PET34381-H		
23	24	(48)	<b>EAGLES</b> Their Greatest Hits (Asylum) 7ES-1052-P		
24	20	(12)	<b>ELTON JOHN</b> Blue Moves (MCA) MCA211004-J MCAT211004-J MCAC211004-J		
25	50	(2)	<b>QUEEN</b> A Day At The Races (Elekta) K6E-101-P KE8-101-P KEC-101-P		
26	18	(13)	<b>BARRY DeVORZON &amp; PERRY BOTKIN JR.</b> Nadia' Theme (A&M) SP3412-W 8T3412-W CS3412-W		
27	30	(22)	<b>DARYL HALL &amp; JOHN OATES</b> Bigger Than Both Of Us (RCA) APL1-1467-N CPK1-1467-N CPS1-1467-N		
28	21	(23)	<b>ENGLAND DAN &amp; JOHN FORD COLEY</b> Nights Are Forever (Big Tree) BT89517-P		
29	27	(13)	<b>DONNA SUMMER</b> Four Seasons Of Love (Oasis) NBLP7038-M NBL87038-M NBL47038-M		
30	28	(10)	<b>OHIO PLAYERS</b> Gold (Mercury) SRM1-1122-Q MC81-1122-Q MCR41-1122-Q		
31	29	(31)	<b>GORDON LIGHTFOOT</b> Summertime Dream (Warner Bros) MS2246-P		
32	31	(13)	<b>LED ZEPPELIN</b> The Song Remains The Same (Swan Song) 2SS201-P 8SSJ201-P CSSJ201-P		
33	43	(6)	<b>LEO SAYER</b> Endless Flight (Warner Brothers) BS2962-P		
34	32	(42)	<b>FLEETWOOD MAC</b> Fleetwood Mac (Reprise) MS2225-P CRX2225-P 8RM2225-P		
35	33	(10)	<b>JACKSON BROWNE</b> The Pretender (Asylum) 7ES1079-P 8AS1079-P		
36	34	(20)	<b>CAPTAIN &amp; TENNILLE</b> Song Of Joy (A&M) SP4570-W 8T4570-W CS4570-W		
37	35	(14)	<b>PARLIAMENT</b> The Clones Of Dr Funkenstein (Casablanca) NBLP7034-M NBLP-8-7034-M NBLP-4-7034-M		
38	36	(7)	<b>MELISSA MANCHESTER</b> Hello Is On It's Way (Arista) AL4095-F 4A4095-F 8A4095-F		
39	45	(6)	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> Night Moves (Capitol) ST11557-F 4XT11557-F 8XT11557-F		
40	37	(7)	<b>COMMODORES</b> Hot On The Tracks (Motown) M6-867-S1-Y		
41	46	(25)	<b>BOZ SCAGGS</b> Silk Degrees (Columbia) KC33920-H CA33920-H CT33920-H		
42	47	(11)	<b>NAZARETH</b> Greatest Hits (A&M) SP9020-W 8T9020-W CS9020-W		
43	38	(10)	<b>PHEOBE SNOW</b> It Looks Like Snow (Columbia) PC34387-P PCA34387-P PCT34387-P		
44	39	(8)	<b>JAMES TAYLOR</b> Greatest Hits (Warner Bros) BS 2979-P 8WM 2979-P CWX 2979-P		
45	48	(5)	<b>KISS</b> Destroyer (Casablanca) NBLP7025-M NBLP-8-7025-M NBLP-4-7025-M		
46	40	(15)	<b>KC &amp; THE SUNSHINE BAND</b> Part 3 (TK) CXL1-4021-N CXS1-4021-N CXK1-4021-N		
47	41	(23)	<b>LINDA RONSTADT</b> Hasten Down The Wind (Asylum) 7ES1072-P 8AS1072-P CAS1072-P		
48	42	(7)	<b>JONI MITCHELL</b> Hejira (Asylum) 7E-1087-P		
49	44	(19)	<b>ABBA</b> Greatest Hits (Atlantic) SD18189-P AC18189-P A8TC18189-P		
50	49	(24)	<b>BARRY MANILOW</b> This One's For You (Arista) AL4090-F 4A4090-F 8A4090-F		

RPM 100 Top Albums (51-100)

51	159	(4)	<b>Z Z TOP</b> Tejas (London) PS 680-K	PS8 680-K	PS5 680-K			
52	51	(14)	<b>RUSH</b> All The World's A Stage (Mercury) SRM 2-7508-Q	SRM8-2-7508-Q	SRM4-2-7508-Q			
53	52	(17)	<b>BAY CITY ROLLERS</b> Dedication (Arista) AL4093-F	8A4093-F	4A4093-F			
54	53	(28)	<b>SUPER TRAMP</b> Crime Of The Century (A&M) SP 3647-W		BT-3647-W			
55	58	(6)	<b>BRICK</b> Good High (Bang) BLP408-N	B8TS408-N	BCTS408-N			
56	54	(24)	<b>DIANA ROSS</b> Greatest Hits (Motown) M869P1-Y	M869BT-Y	M869BC-Y			
57	62	(8)	<b>STYX</b> Equinox (A&M) SP4559-W	BT4559-W	CS4559-W			
58	55	(8)	<b>CAPTAIN &amp; TENNILLE</b> Love Will Keep Us Together (A&M) SP3405-W	BT3405-W	CS3405-W			
59	56	(13)	<b>STYX</b> Crystal Ball (A&M) SP4604-W	BT4604-W	CS4604-W			
60	68	(5)	<b>MANFRED MANN'S EARTH BAND</b> Roaring Silence (Warner Bros) BS2965-P	8WM2965-P				
61	57	(7)	<b>GEORGE HARRISON</b> Best Of (Capitol) ST11578-F	4XT11578-F	8XT11578-F			
62	60	(26)	<b>GINO VANNELLI</b> The Gist Of Gemini (A&M) SP4596-W	CS4596-W	BT4596-W			
63	61	(31)	<b>GARY WRIGHT</b> Dream Weaver (Warner Brothers) BS2868-P					
64	63	(22)	<b>ALICE COOPER</b> Goes To Hell (Warner Bros) BS2896-P	8WM2896-P	CWX2896-P			
65	69	(9)	<b>FRANK ZAPPA</b> Zoot Allures (Warner Bros) BS2970-P	8WM2970-P	CWX2970-P			
66	67	(19)	<b>SYMPHONIC SLAM</b> Symphonic Slam (A&M) SP9023-W	CS9023-W	BT9023-W			
67	64	(39)	<b>GEORGE BENSON</b> Breezin' (Warner Bros) BS2919-P					
68	65	(62)	<b>KC &amp; THE SUNSHINE BAND</b> KC & The Sunshine Band (TK) DXL14010-N	DXS14010-N	DXK14010-N			
69	77	(3)	<b>APRIL WINE</b> Forever For Now (Aquarius) AQR 511-K	AQR 511-K	AQC 511-K			
70	66	(14)	<b>STILLS-YOUNG BAND</b> Long May You Run (Reprise) REP2253-P					
71	70	(6)	<b>LOGGINS &amp; MESSINA</b> The Best Of Friends (Columbia) PC34388-H	PCT34388-H	PCA34388-H			
72	71	(9)	<b>ALLMAN BROTHERS BAND</b> Wipe The Windows, Check The Oil (Capricorn) 2CX0177-P					
73	72	(25)	<b>RITCHIE FAMILY</b> Arabian Nights (London) ABL-17008-K	AB8-171008-K	4B5-17008-K			
74	73	(30)	<b>CHICAGO</b> Chicago X (Columbia) PC34200-H	PCA34200-H	PCT34200-H			
75	74	(14)	<b>DAN HILL</b> Hold On (GRT) 9230-1065-T	8230-1065-T	5230-1065-T			
76	86	(3)	<b>CLAUDE BERRY</b> Sweet Dynamite (London) 9286-364-K	7789-191-K	7299-401-K			
77	75	(28)	<b>JEFFERSON STARSHIP</b> Spitfire (Grunt) BFL1-1557-N	BFS1-1557-N	BFK1-1557-K			
78	100	(2)	<b>SANTANA</b> Festival (Columbia) PC34423-H	PCA33423-H	PCT34423-H			
79	84	(3)	<b>THIN LIZZY</b> Johnny Fox (London) 6360-138-K	7739-034-K	7138-082-K			
80	98	(2)	<b>BREAD</b> Lost Without Your Love (Elektra) 7ES1094-P	ET81094-P	TC51094-P			
81	94	(2)	<b>KANSAS</b> Leftoverture (Kirshner) PZ-34224-H	PZA-34224-H				
82	99	(2)	<b>AEROSMITH</b> Toys In The Attic (Columbia) PC33479-H	PCA33479-H	PCT33479-H			
83	76	(24)	<b>MURRAY McLAUCHLAN</b> Boulevard (True North) TN25-H	TNT25-H	TNA25-H			
84	83	(14)	<b>DAN HILL</b> Dan Hill (GRT) 9230-1061-T	8230-1061-T	5230-1061-T			
85	96	(2)	<b>THE JACKSONS</b> The Jacksons (Epic) PE34229-H	PEA34229-H	PET34229-H			
86	97	(2)	<b>GARY WRIGHT</b> The Light Of The Smiles (Warner Bros) BS2951-P	M82951-P	M52951-P			
87	93	(24)	<b>HAGOOD HARDY</b> Maybe Tomorrow (Atlantic) LAT1011-K	8AT1011-K	CAT1011-K			
88	95	(2)	<b>HOMETOWN BAND</b> Flying (A&M) SP4605-W	ST4605-W	CS4605-W			
89	79	(14)	<b>LYNYRD SKYNYRD</b> One More For The Road (MCA) MCA2-6001-J	MCAT2-6001-J	MCAC2-6001-J			
90	80	(12)	<b>VICKI SUE ROBINSON</b> Vicki Sue Robinson (RCA) APL1-1256-N					
91	81	(28)	<b>TED NUGENT</b> Free For All (Epic) TE34121-H	PET34121-H	Pea34121-H			
92	82	(12)	<b>EARTH, WIND &amp; FIRE</b> Spirit (Columbia) PC34241-H	PA34241-W	PCT34241-W			
93	78	(11)	<b>BLACK SABBATH</b> Technical Ecstasy (Warner Brothers) BS2969-P	8WM2969-P	CWX2969-P			
94	85	(16)	<b>ERIC CLAPTON</b> No Reason To Cry (RSO) RS13004-Q	RS813004-Q	RS413004-Q			
95	87	(26)	<b>BEACH BOYS</b> 15 Big Ones (Reprise) MS2251-P	8RM2251-P	CRX2251-P			
96	88	(43)	<b>RUSH</b> 2112 (Mercury) SRM 1-1079-Q	MCR-4-1-1079-Q	MC 8-1 1079-Q			
97	89	(14)	<b>KEATH BARRIE</b> Reach Out (United Artists) UALA673G-F	UAEA673H-F	UACA673H-F			
98	.....	(1)	<b>BEE GEES</b> Gold Vol 1 (RSO) RS13006-Q					
99	91	(11)	<b>NEIL SEDAKA</b> The Best Of Neil Sedaka (Polydor) 2383-399-Q	3820-199-Q	3170-099-Q			
100	.....	(1)	<b>BEE GEES</b> Trafalgar (RSO) 2384-179-Q					

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TRIBAL DRUM continued from page 16

**OTTAWA**

The Charade's Al Willaert dropped by the Ottawa U's CHOR to deliver their new single release, *Living In The Magic Of Love*. The single was released on the group's newly formed Hummingbird label. The record was an instant hit with campus people which influenced Music Director, Dan Shields, to add the single to the station's playlist.

**FT. McMURRAY**

CJOK listeners received an unexpected treat Jan 7 as Canada's *Sweeney Todd* arrived in town and presented the station with their new single, *Shut Up*.

**KELOWNA**

Dennis Locorriere and Rik Elswit from the Dr. Hook group, paid a visit to CKOV's mid-morning man, Patrick Nicholson, who is also Music Director. The station played a major role in promoting the group's recent concert with Trooper. While at the station, Dr. Hook taped an interview with CJOV-FM's Desmond for his progressive rock show, the only one of its kind in the Okanagan.

**SASKATOON**

CFMC-FM listeners donated more than 3,500 Christmas gifts to the Salvation Army for distribution throughout Saskatoon, this past Christmas. Nesthyr Rudniski, Managing Director of the station, was particularly pleased with the excitement generated by listeners to the station's "Stereo 103 - Empty Sleigh" campaign.



CFMC-FM turns over more than 3,500 Christmas gifts to the Salvation Army. (L to r) Nesthyr Rudniski (Managing Director CFMC-FM) Gerald G. Fraser (President CFMC-FM) Santa Claus and Major Lloyd Eason, Saskatoon Salvation Army.



(L to r) Standing is CJOK's mid-morning man John Wheeler, night man Paul Preston while seated below is CJOK's Music Director Rick Adair and Sweeney Todd's lead singer Bryan G. Adams.



CKOV's Wally Panchyson, Hook's Rik Elswit, Capitol's Bob Roper, Hook's Dennis Locorriere and CKOV's Norm Roberts.



Elswit, Roper, CKOV's Patrick Nicholson and Locorriere. The Dr. Hook pair visited the station to promote their concert.



Dr. Hook's Elswit and Locorriere flank CJOV-FM's Sojourn host, Desmond, the only progressive FMer in the Okanagan.



Al Willaert of the Ottawa-based Charade (r) with CHOR's Music Director Dan Shields. Willaert presented station with group single.

# RPM Country Week

## New single for Snocan's Ralph Carlson

A Barry Brown composition, Don's Barber Shop is Ralph Carlson and The Country Mile's latest single. The single was recorded at Ottawa's Snocan Studios and released on the Snocan label of which Ralph Carlson is part owner.

Carlson and the Country Mile are handled exclusively by Ron Sparling who also manages the Family Brown. The group are now planning to tour most of Canada this year and hope to be doing a number of fair dates as well as television dates.

## RYH & Opry North set year for Post Family

The Post Family are once again riding high on the country charts, with the release of their Broadland single and album called Plant The Seeds. The Post Family have been performing the North American Circuit since 1967, and began the new year with appearances on CFGM's Opry North as well as an upcoming concert date at Toronto's Royal York Hotel in the Canadian Room February 8.

## Country music survey for Toronto and area

Joe Lefresne, music director at CFGM, has announced that beginning immediately the station will issue Toronto's Official Country Music Survey. The chart will list the top 20 selling singles, along with the 10 best country albums.

The first CFGM country music chart will be published January 31 and those interested in receiving a copy of the chart or wish to offer input on record sales, should contact Lefresne at CFGM.

**BOOK EARLY  
FOR THREE DAYS IN MARCH**



Ralph Carlson and the Country Mile

RPM

KEEP IT COUNTRY  
johnny murphy

Must reading for persons in the country music industry in general, and members of The Academy Of Country Music Entertainment in particular is ACME's first national newsletter. It's one thing to get the newsletter (all paid up members will, by this time, probably have) another thing to read it from cover to cover. Believe me the short demand on your time will be well worthwhile. It is heartening to read the initial reports from the various steering committees. Several of these groups have already progressed at an amazing rate when one considers the broad expanse of geography that any would-be national organization is forced to cover in Canada. The newsletter itself, sharply edited and clearly formatted is a credit to Marghi Cocks, Editor In Chief, and Patti McDonnell, Publisher, and to Editorial Assistant Pat Williams. The very fact that these three country music people are located in Toron-

to, Vancouver and Thunder Bay respectively testifies to their tenacity to tie this industry of ours together from coast to coast. The broadcaster's committee, chaired by Dave Charles and Barry Nesbitt seems to have its act well together. From here on, by the way, this committee is to be known as the "CB" committee. With all due respect to C.W. McCall and that crowd, CB in this instance stands for Country Broadcasters. Both Charles and Nesbitt have regular announcements airing on their respective Toronto outlets, CFGM and CKFH, declaring their stations' support for ACME and it's goals. Other full country stations, and stations carrying country programming to any degree are to be approached by the CB committee to follow suit.

Blake Emmons hosted a charity telethon on Edmonton's CFRN-TV on January 29. Appearing on the show, proceeds of which were turned over to crippled children in the Alberta capitol, was Soundaround recording star, Bill Hersh. The telethon guest shot coincided with the release of Bill's latest single, Great Canadian Trucking Man/That Loving Feeling. Hersh is about to team up with Orval Prophet in a three week string of gigs throughout Alberta spanning the better part of February.

Bill Anderson's syndicated country radio show, to be distributed by St. Clair Productions, has won scheduling support from numerous markets coast to coast. Bill, a regular performer at Toronto's CFRB, reports that the program's producers are currently busy lining up sponsors for the upcoming syndicated vehicle. The program featuring top Canadian country recorded talent, news and interviews will originate in Toronto and be supplied to interested stations across Canada free of charge in return for spot avails in the body of the show on participating stations.

Julie Lynn has been signed to co-star in four CBC-TV specials to be telecast on the full network in April and May. Her co-star will be Tim Daniels. They'll be seen on Friday nights from April 15 through May 6. Meanwhile, the Condor star keeps extremely busy on the Ontario club circuit splitting her month of February between Jasons in Kitchener, The Prospect in Niagara and The Casablanca in Grimsby. By the way the Casablanca Motor Hotel and its Casa

COUNTRY continued on page 28

**BOB RUZICKA**  
 Fresh Tracks  
 RCA KPL 1-0199-N



Fast establishing himself as a television star with his own CBC-TV series, Ruzicka's latest album is crisp, clean and so near perfect it should establish this one-time dentist in the profession he really loves. Most are Ruzicka originals but he funs around with an Adam Mitchell writing of Cowboy Of Rue St. Germaine and Robbie MacNeill's Maybe, and both should capture the imagination of country and adult contemporary programmers as well as the consumer - if the album is promoted properly. Nice, evenly spaced out material that gives bounce and a sassiness that's missing in so many domestically-produced albums. Try on No Place To Hide but don't overlook Everybody'd Love To Know, which should be a single. A doff of the RPM bowler to producer Gary McDonall who co-produced with Ruzicka. Excellent instrumental and vocal backing and in the latter pew, Nancy Nash and Brian and Bruce Good to name only a few - there's Larry Good on banjo. Produced at Edmonton's Damon Sound Studios.

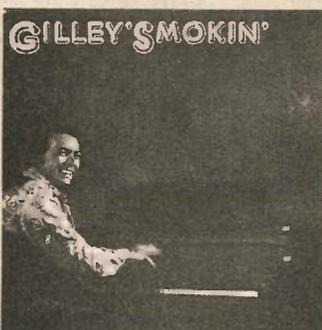


COUNTRY ALBUM NOTES

**MIKE GRAHAM**  
 People Music  
 Amber ABR 303-K



Mike Graham returns to the country scene after a lengthy absence and lays down his new approach to country with a polished instrumental and vocal backing. Production took place at Montreal's Montreal Sound Studios with Graham co-producing with Bill Hill. Contains his recent country climber, Shadow Of A Man.

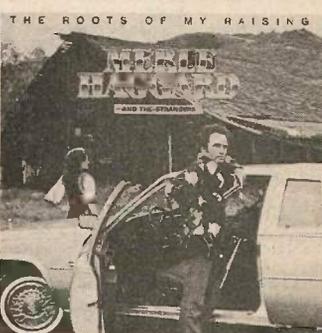


**MICKEY GILLEY**  
 Gilley's Smokin'  
 Playboy PB-415-V-M

Gilley's smokin' his way across Canada with a powerful set containing Sam Cooke's Bring It On Home To Me and his recent hit Lawdy Miss Clawdy, penned by Lloyd Price. Lots of good country and adult contemporary material. Try Willie Dixon's My Babe.

**LARRY GATLIN**  
 High Time  
 Monument KES-6644-H

Gatlin is fast gaining a listening and buying audience in Canada, particularly with his current RPM happenner, Statues Without Hearts, contained here. Young, innovative approach to country with highly communicative lyrics and outstanding backup of friends. It's a family happening as well.

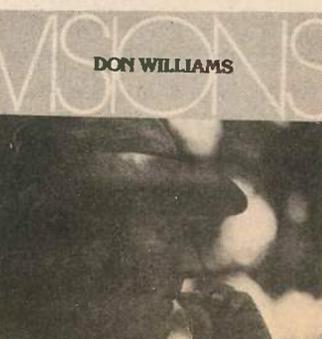


**MERLE HAGGARD**  
 The Roots Of My Raising  
 Capitol ST-11586-F

Should be one of the better selling country albums in Canada where Haggard is a favour; ite. Contains his hits Cherokee Maiden and, of course, What Have You Got Planned For Me Tonight Diana. Solid with Mississippi Delta Blues, an adult contemporary pleaser.

**JOE ELY**  
 MCA 2242-J

Here's a young and refreshing approach to country that should put Ely front and centre with his peers in a very short time. Lots of confidence with his own originals including Mardi Gras Waltz and Butch Hancock's Suckin' A Big Bottle Of Gin.



**DON WILLIAMS**  
 Visions  
 ABC/Dot 9310-2064-T

One of the constant chart happenners for the ABC/Dot label, Williams has been counted among the better than average "keep it country" personalities. Lots of Music City feeling with his own pennings of Missing You, Missing Me and I'll Forgive But I'll Never Forget.

## Tumbleweeds signed by Polydor

Tumbleweeds, an aggressive young country group from Holland, who launched their own label, Doina, last fall have recently signed a three-year contract with Polydor Records for worldwide distribution.

Tumbleweeds' first Canadian release on their new label is scheduled for early March. Their two previous albums, which were released by BASF, will now be re-released through Polydor.



(L to r seated) Hans van dem Broek (Polydor) Danny Schuwer (Aladin Music) Ad Massours (Tumbleweeds Mgr and drummer) Gerrit Den Braber (Director of Programming) and (standing) Tumbleweeds, Ton, Berry, Ine, Mickey and Ruud.

RPM

## Country Picks

**HEY GOOD LOOKIN'**  
**Bob Lucier**  
 Canadian Talent Library S2005  
 (Hank Williams)  
 Acuff-Rose Music (BMI)  
 Prod: Bobby Edwards  
 Studio: Manta Sound (Toronto)

**SUNDAY SCHOOL TO BROADWAY**  
 Anne Murray  
 Capitol 4375-F  
 (D.Rice/R.Hice)  
 Mandy Music (ASCAP)  
 No producer or studio credits

**JACOB**  
**Artie MacLaren**  
 Broadland 2218X-M  
 (Artie MacLaren)  
 Grand Slam/Shediac (CAPAC)  
 Prod: Dallas Harms  
 Studio: The Grange (Whitby, Ont.)

### COUNTRY continued from page 26

Country Room are now under the sole ownership of Mike Zrinscak. Mike purchased the interests of his two former partners, the brothers Jazvac, Ivan and Frank. One additional February undertaking for pretty Julie Lynn will be the taping of the Vic Mullen, network radio show from Halifax.

Word from St. John's tells of the break up of Juno group nominees (last year) The Four Ways. Prior to their split the outstanding showband had been holding forth as resident performers at the east coast city's Tickle Lounge. Group leader Ron Hicks is currently writing an entertainment column in the Newfoundland

Herald.

Only just caught up to that Tommy Hunter Country segment wherein Carroll Baker was involved in a skit, playing the role of a waitress in a diner, dreaming of the day she'd be a singing star. Carroll is quite the actress, but admits that the role was practically created for her as it represented a slice of her own life. She was at one time just that, a waitress dreaming of a career as a singing star. Seems like she could well pursue her career as an actress on the strength of her role on T.H.C.

Mike Graham is walking on air of late as a result of the completion of a deal to release his new Amber album in Great Britain and Europe. The deal, at last report, was just about to be concluded with the MAM Organization in England. That's the same outfit that produces sessions for Tom Jones and Engelbert Humperdinck. Mike has also indicated that bookings in England and the continent for his Mike Graham Show could also follow this important connection.

New gal on the country music scene is pretty Wendy May. She has been working the Toronto club circuit and has two new releases on the Night Star label. Wendy is booked by Astro Top Talent Productions and, according to her manager, will shortly do a guest shot on CFGM's Opry North.

Two more TV networks have acquired rights to the George Hamilton IV syndicated series. Producer Manny Piston reports that London Weekend will debut the Hamilton show on February 12. Also signing on the dotted line for George's TV series is the New Zealand Broadcasting Corporation. Start date in New Zealand is T.B.A. Meanwhile, southern Ontario fans of the Hamilton program will now see their favourite show on Hamilton's Channel Eleven on Thursday evenings, as the telecast in that area moves from Saturday evening.

And best wishes to Newfoundland's top female singer/recording star, Joan Morrissey. Joan's recovering from major surgery in her St. John's home.

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# Malabar LIMITED

# RPM Country Playlist

February 12, 1977

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

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

- 1 4 (8) **LET MY LOVE BE YOUR PILLOW**  
Ronnie Milsap  
RCA 10843-N
- 2 2 (8) **I CAN'T BELIEVE SHE GIVES IT ALL TO ME**  
Conway Twitty  
MCA 40649-J
- 3 1 (11) **YOU NEVER MISS A GOOD THING**  
Crystal Gayle  
United Artists UAXW833Y-F
- 4 3 (9) **ARE YOU READY FOR THE COUNTRY**  
Waylon Jennings  
RCA 10842-N
- 5 5 (8) **SAYING HELLO SAYING I LOVE YOU**  
Jim Ed Brown & Helen Cornelius  
RCA 10822-N
- 6 6 (8) **LIARS ONE, BELIEVERS ZERO**  
Bill Anderson  
MCA 40661-J
- 7 7 (7) **WHY LOVERS TURN TO STRANGERS**  
Freddie Hart & The Heartbeats  
Capitol 4363-F
- 8 8 (6) **NEAR YOU**  
George Jones & Tammy Wynette  
Epic 8-50314-H
- 9 11 (6) **IT'S MY PARTY**  
Carroll Baker  
RCA PB50305-N
- 10 10 (5) **C.B. SAVAGE**  
Rod Hart  
Plantation 144X-M
- 11 20 (5) **RIDIN' RAINBOWS**  
Tanya Tucker  
MCA 40550-J
- 12 21 (4) **WIGGLE WIGGLE**  
Ronnie Sessions  
MCA 40624-J
- 13 9 (8) **STATUES WITHOUT HEARTS**  
Larry Gatlin  
Monument 201-H
- 14 26 (6) **UNCLOUDY DAY**  
Willie Nelson  
CBS 3-10453-H
- 15 12 (8) **WHEN IT'S YOU AND ME**  
Dottie West  
United Artists 898-F
- 16 17 (10) **WINESTONED PLOWBOY**  
Nestor Pistor  
RCA PB50303-N
- 17 19 (7) **WAYLON'S T SHIRT**  
Dick Damron  
Condor 97133-C
- 18 22 (5) **THE LAST OF THE WINFIELD AMATEURS**  
Ray Griff  
Capitol 4368-F
- 19 16 (6) **A MANSION ON THE HILL**  
Ray Price  
ABC/Dot 17666-T
- 20 29 (6) **SING A SONG OF LOVE**  
The Family Brown  
RCA 50308-N
- 21 24 (6) **BABY YOU LOOK GOOD TO ME TONIGHT**  
John Denver  
RCA 10854-N
- 22 13 (9) **TWO DOLLARS IN THE JUKEBOX**  
Eddie Rabbit  
Elektra 45357-P
- 23 25 (4) **COMBINE HARVESTER**  
The Wurzels  
Attic 139-K
- 24 18 (10) **IF I BELIEVED IN MYSELF**  
Mercury Brothers  
RCA PB 50301-N
- 25 14 (11) **DON'T BE ANGRY**  
Donna Fargo  
ABC/Dot DOA17660-T

- 26 28 (5) **MOODY BLUE**  
Elvis Presley  
RCA 10857-N
- 27 27 (7) **MANITOBA**  
Don Cochran  
Snocan 129
- 28 36 (5) **THE CLOSEST THING TO YOU**  
Jerry Lee Lewis  
Mercury 73872-Q
- 29 34 (5) **PHOTO ALBUM**  
Kristine  
RCA 241-N
- 30 38 (4) **CRAZY**  
Linda Ronstadt  
Asylum 4536-1-P
- 31 41 (2) **TWO LESS LONELY PEOPLE**  
Rex Allen Jr.  
Warner Brothers 8297-P
- 32 15 (8) **YOUR PLACE OR MINE**  
Gary Stewart  
RCA 10833-N
- 33 42 (2) **WHISPERS**  
Bobby Borchers  
Playboy P6092-M
- 34 44 (2) **MIDNIGHT ANGEL**  
Barbara Mandrell  
ABC/Dot DOA17668-T
- 35 46 (2) **SAY YOU'LL STAY UNTIL TOMORROW**  
Tom Jones  
Epic 8-50308-H
- 36 40 (6) **I'D LIKE TO TELL YOU**  
Glory-Anne Carriere  
Royalty 1000-37
- 37 35 (7) **YOU BRING OUT THE BEST IN ME**  
Joe Firth  
Condor 97131-C
- 38 43 (3) **SAN FRANCISCO SUMMER**  
Colin Butler  
Condor 97132-C
- 39 32 (7) **SON OF A COUNTRY MAN**  
R. Harlan Smith  
Royalty 100-35
- 40 .... (1) **NEW KID IN TOWN**  
Eagles  
Asylum 45373-P
- 41 45 (2) **THE SON OF HICKORY HOLLER'S TRAMP**  
Johnny Russell  
RCA PB10853-N
- 42 47 (2) **'ROUND THE WORLD WITH THE RUBBER DUCK**  
C.W. McCall  
Polydor PD14366-Q
- 43 49 (2) **BEFORE YOU SAY GOODBYE**  
Donna Ramsay  
Broadland 2216X-M
- 44 48 (2) **DON'S BARBER SHOP**  
Ralph Carlson  
Snocan 128
- 45 .... (1) **ISN'T THAT A REASON FOR GOODBYE**  
Chris Nielsen  
Royalty R1000-39
- 46 .... (1) **JULIE I THINK IT'S GOING TO RAIN**  
Dallas Harms  
Broadland 2217X-M
- 47 .... (1) **SHE' JUST AN OLD LOVE TURNED MEMORY**  
Charley Pride  
RCA PB10875-N
- 48 .... (1) **DESPERADO**  
Johnny Rodriguez  
Mercury 73878-Q
- 49 50 (2) **GOOD OLD COUNTRY MUSIC**  
Tony White  
Westmount 45-7647
- 50 .... (1) **MY MOUNSIN DEW**  
Charlie Rich  
RCA PB10859-N



**COUNTRY  
CANCON  
TRACKING**

**IT'S MY PARTY/LOVE'S GOLDEN RULE**

Carroll Baker

RCA PB-50305-N

(176) CBG CBO CBY CFAB CFAC (30) CFAR CFAX CFBC CFBR CFCB CFCH CFCO CFCP CFCW CFCY CFDA CFFB CFFM-FM (24) CFGB CFLM CFGN CFGP CFGR CFJR CFKC CFLH CFLK CFLN CFLV CFLW CFNB CFNL CFNW CFOB CFOR CFOS CFPL-FM CFPF CFQC CFOK CFRB CFY CFSX CFTJ CFTK CFWB CFWH CHAB CHAK CHAP CHAT CHCL (1) CHCM CHEC CHER (12) CHEX CHFC CHFX-FM (27) CHNR CHOK CJAR CHOO CHAT CHOW CHPO CHRD CHTM CHSC (4) CHUB CHUC CHWO CHYM-FM CJAT CJBQ CJCJ CJCA-FM (36) CJCBC CJCI CJCN CJDC CJDV CJEM CJET CJFX CJGX CJIB CJIC CJKL CJME CJNB CJNR CJOB-FM CJOC CJOI CJOK (19) CJON CJOR CJOX CJOY CJPR CJRB CJRL CJRW CJSL CJSN CJSS CJTT CJVI CJVR CJWA CJYR CKAD CKAP CKAY CKBB CKBC (7) CKBM CKBW (19) CKBY-FM CKCK CKCL CKCM CKCQ CKCW CKCY CKCY-FM CKDH CKDM CKDR CKDY CKNS CKEC CKEN CKFH (5) CKGA CKIQ CKGB-FM CKGO CKGY (57) CKKC CKKR (10) CKKW CKLC-FM CKLD CKLW-FM CKLY (1) CKNB CKNR CKNX CKOB CKOO CKOT CKPC-FM (1) CKPR CKPR-FM CKQR CKRB CKRD-FM CKRW CKRL-FM CKSA CKSP CKSW CKTA CKTB-FM CKTK CKWS-FM CKWX (44) CKX-FM CKYR VOCM

**SING A SONG OF LOVE**

The Family Brown

RCA PB-50308-N

(124) CFAB CFAC (39) CFBV CFCB CFCH CFCO CFCW CFCY (21) CFEK CFFM-FM CFBG CFBM CFBN CFJR CFKC CFLD CFLW CFNB (24) CFNL CFOS CFQC CFMK-FM CFRA CFRB CFRN CFYR CFSX CFTJ CFWB CHAT CHCL CHCM

CHER CHEX CHFX-FM (26) CHML CHNR CHOO (2) CHOV CHAT CHOW CHSC CHTK CHTM CHUB CHUC CHWK CHYR CINL CIVH CJAT CJBQ CKBR CHMM-FM CJCA-FM CJCBC CJCN CJCS CJDV CJET CJET-FM CJFX CJIC CJJC CJLS CJNB CJNL CJOI CJOY CJPR CJRW CJSN CJSS CJTT CJVI CKAD CKAR CKAY CKBB CKBC CKBI CKBW (33) CKBX CKBY-FM CKCR CKDH CKDM CKDR CKDY CJCJ CKGL-FM CKEC CKEK CKEN CKFH CKGA CKGB CKGF CKGO CKGR CKGY CKKR CKLW-FM CKLY CKMP CKNB CKNR CKNX CKOB CKOO CKPC CKQR CKRM CKSP CKSW CKTB-FM CKWL CKWX CKX CKX-FM CKXR CKYL VOCM CFOK CJCW

**ISN'T THAT A REASON FOR GOODBYE**

Chris Nielsen

Royalty R1000-39

(45) CJCJ CFJR CING CKDR CKAP CJRL CFOR CHOK CKEY CKOX CJLS CJVR CKKR CFQC (56) CKSW CFSL CKBR CFCW CJDV CFRN CJCA (33) CJCYR CJCA-FM (44) CJOK (5) CKYR CKSA (11) CHCL (17) CKGY (12) CFOK (6) CFVR CKQR CHWK CKAY CFNL CKGF CKGO CFFM-FM CKOO CKOK CHTK CKXR CFTK CKWX (30)

**I'D LIKE TO TELL YOU**

Glory-Anne Carriere

Royalty R1000-37

(43) CJRW CKDH CKBW (39) CKEC (20) CKCL CJEM CFNB (20) CJCJ CFOB CHML CKWS (43) CKOB CFGM CKTB-FM (50) CFRB CKFH CKNX CFAR (50) CJOB CJLS CJNB CKBI CKCK CKRM CKKR CFQC (50) CJSN CKSW CFSL CJGX CFAC CFCW (50) CJCA-FM (20) CJYR CKYR CKGY (32) CKRD CFLD CJDC CFFM-FM (37) CHUB CHPO

**SON OF A COUNTRY MAN**

R. Harlan Smith

Royalty R1000-35

(38) CJRW (38) CHFX-FM CKEC CKBC CFNB (9) CJCJ CFCO (32) CHUC CHEX CFMK-FM CFBM CHSC (45) CKFH CKTB-FM (35) CKLW-FM CKNX CKBI CKRM CKKR CFQC CFAC CFCW CJDV CJCA-FM CJYR CKYR CHAT CHCL (28) CKGY CKTA CFOK CJQR CKAY CFNL CFFM-FM CKTK CKWX (28) CJVI

**MANITOBA**

Don Cochran

Snocan SC 124

(36) CFAB CFAR CFCH CFCW CFCY CFBM CKGL-FM CFYR CHAT CHEX CHFX-FM CHML CHOO CHOV CHUC CJCJ CJCA-FM CJCBC CJOB CJOB-FM CJOB CJSS CJVI CKAD CKBW CKBY-FM CKDM CKSS CKEN CKFH CKGA CKGB CKGY CKNX CKSP CKWS-FM

**DON'S BARBER SHOP**

Ralph Carlson

Snocan SC 128

(35) CFAB CFCW CFGM CFJR CFNB CFYR CHAT CHFX-FM CHML CHOO CHOV CHOW CHSC CHSJ CJUC CJCJ CJCA-FM CJOB CJDV CJNB CJOB-FM CJRW CJSS CKAD CKBY-FM CKCQ CKDM CKGL-FM CKEN CKFH CKGY CKNX CKOO CKRM CKWS-FM

**HAVEN'T I HAVEN'T YOU**

Gustafson

Royalty R1000-36

(31) CKEC CFJR CING CKDR CKAP CJRL CFOR CHOK CKEY CKOX CJLS CJVR CKKR CKSW CFSL CFCW CHQT CJCA (30) CJCA-FM CJOK CFGP CHAT CHCL (12) CKYL CKGY CFVR CHWK CKGO CKOK CHTK CJVI

**IF I BELIEVE IN MYSELF**

Mercey Brothers

RCA PB 50301-N

(27) CKPC-FM CHUC CKAP CKWS-FM CFCA-FM CHYM CKKW CKAT-FM CKLB CHEX-FM CFBM CHSC CHSC-FM CJIC CJIC-FM CKCY-FM CJCJ CKSO-FM CKOT CFRB CHFI-FM CKEY CKFH CKFM-FM CKLW-FM CKNX CKOX

**RIDE AWAY TO THE COUNTRY**

Fjellgaard

Royalty R1000-40

(21) CKBW CKEC CFMK-FM CKFH CKLW-FM CKNX CJNB CKBI CKKR CJDV CFCW CJCA-FM CHCL (18) CKGY (13) CFOK (56) CJDC CFFM-FM (39) CJCJ CKPG CJVI

**GREAT CANADIAN TRUCKING MAN**

Bill Hersh

Soundaround SSG-7625

(16) CFCW CHCL CHWO CJCA-FM CJEM CJNB CJOI CKAC CKCK CKCQ CKLY CKQR CKSA CKSW CKTA CKTB

**ONE MORE TIME**

Nancy Nash

Mustard M-101

(16) CFCY CJFX CBM CFTJ CKBY-FM CRBC CKJS CFRN CJCA-FM CJYR CIOK CFWB CFFM-FM CHTK CINL

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**MARCH 16TH 9 PM**

**CBC TELEVISION NETWORK**



**COUNTRY  
RADIO  
ADDITIONS**

**ANTIGONISH**

CJFX (Bill Graham)

Playlisted

13 Statues-Larry Gatlin

\* Cheatin Is-Barbara Fairchild

**BATHURST**

CKBC (Al Hebert)

Charted

1 (1) Let My Love Be-Ronnie Milsap

5 (4) Saying Hello-Brown & Cornelius

**BRIDGEWATER**

CKBW (Gary Richards)

Playlisted

\* Good 'N Country-Kathy Barnes

\* Heart Healer-Mel Tillis

\* Shady Side Of Charlotte-Nat Stuckey

\* Good Love-Wendy May

\* High Country-James Hitchner

\* Great Canadian Truckin-Bill Hersh

**CALGARY**

CFAC (David Wilkie)

Charted

1 (1) Let My Love Be-Ronnie Milsap

\* (39) Stealin Feelin-Mike Lunsford

# Classified

- \* (40) Ordinary Man-Dale McBride
  - \* (41) You're Wondering Why-Hank Snow
  - \* (50) High Country-James Lee Hitchner
- EDMONTON/CAMROSE**  
 CFCW (Curly Gurlock)  
 Charted
- 3 (1) A Real Good Thing-Crystal Gayle
  - 13 (4) Statues-Larry Gatlin
  - 8 (14) Near You-Jones & Wynette
  - 14 (15) Uncloudy Day-Willie Nelson
  - \* (16) All The Sweet-Mel McDaniel
  - 31 (19) Two Lonely People-Rex Allen Jr.
- Playlisted
- \* Race Among Runs-Gordon Lightfoot
  - \* She Loves Me-Jim Woodyard
- HALIFAX**  
 CHFX-FM (John Gold & Paul Kennedy)  
 Charted
- 1 (1) Let My Love Be-Ronnie Milsap
  - \* (15) Don't Be Angry-Donna Fargo
  - \* (22) 24 Hours-Randy Barlow
  - 34 (25) Midnight Angel-Barbara Mandrell
  - 21 (27) Baby You Look Good-John Denver
  - 46 (28) Julie-Dallas Harms
  - \* (30) A Bottle Of Wine-Tommy Overstreet
  - \* (PH) Heart Healer-Mel Tillis
- Playlisted
- \* North Country Blues-Dick Damron
  - 29 Photo Album-Kristine
- KENTVILLE**  
 CKEN (Peter Carter)  
 Playlisted
- \* Welcome-Donna Darlene
  - \* Don't The Good Time-Gary Buck
  - 8 Near You-Jones & Wynette
  - 14 Uncloudy Day-Willie Nelson
  - \* Good N Country-Kathy Barnes
  - 46 Julie-Dallas Harms
  - 43 Before You Say Goodbye-Donna Ramsay
  - \* Into The West-Ryans Fancy
- KINGSTON**  
 CFMK-FM (Dave Cunningham)  
 Charted
- \* (1) Canadian Breakdown-Townsend
- Playlisted
- \* High Country-James Lee Hitchner
  - 19 Mansion-Ray Price
  - \* Waitin-Fay Stevens
  - 32 Your Place Or Mine-Gary Stewart
  - 43 Before You Say Goodbye-Donna Ramsay
- High Time-Larry Gatlin(LP)  
 Winfield Amateurs-Ray Griff(LP)  
 Waylon Live(LP)
- LINDSAY**  
 CKLY (Tex Bagshaw)  
 Charted
- 1 (1) Let My Love Be-Ronnie Milsap
  - 7 (28) Lovers-Freddie Hart

- \* (29) Good N Country-Kathy Barnes
  - \* (30) Heart Healer-Mel Tillis
  - \* (PH) Just Came Home-Cal Smith
- Fresh Tracks-Bob Ruzicka(LP)
- MEDICINE HAT**  
 CHAT (Ron Larson)  
 Charted
- 24 (1) If I Believed-Mercede Brothers
  - \* Shadow Of A Man-Mike Graham
  - \* Together-Bobby Massey
  - \* Good N Country-Kathy Barnes
  - \* She Took Her Share-Moe Bandy
- PETERBOROUGH**  
 CHEX (Rick Allan)  
 Playlisted
- 41 Hickory Holler's Tramp-Johnny Russell
  - 12 Wiggle Wiggle-Ronnie Sessions
  - \* Lucille-Kenny Rogers
- RED DEER**  
 CKGY (Nic Dubois)  
 Charted
- \* (1) Broken Down-Billie Crash Craddock
  - \* (12) My Better Half-Del Reeves
  - 5 (14) Saying Hello-Brown & Cornelius
  - 8 (16) Near You-Jones & Wynette
  - \* (18) Sleep Walk-Mickey Andrews
  - \* (19) Bottle Of Wine-Tommy Overstreet
  - \* (20) All The Sweet-Mel McDaniel
- Lady Highway-Jack Hennig(LP)  
 Gilley's Smokin-Mickey Gilley(LP)
- SYDNEY**  
 CJCB (Arna Halloran)  
 Charted
- 2 (1) Can't Believe-Conway Twitty
  - 12 (29) Wiggle Wiggle-Ronnie Sessions
  - \* (31) Sing A Sad Song-Wynn Stewart
  - 21 (36) Baby You Look Good-John Denver
  - 14 (39) Uncloudy Day-Willie Nelson
  - 20 (40) Sing A Song Of Love-Family Brown
- TORONTO/RICHMOND HILL**  
 CFGM (Joe Lefresne)  
 Playlisted
- \* Love's Golden Rule-Carroll Baker
  - \* Truck Driving Outlaw-Dennis T. Olson
  - 43 Before You Say Goodbye-Donna Ramsay
  - \* Just An Old Love-Charley Pride
  - \* Shady Side Of Charlotte-Nat Stuckey
- VANCOUVER**  
 CKWX (Harold Kendall)  
 Charted
- 13 (1) Statues-Larry Gatlin
  - 11 (42) Ridin Rainbows-Tanya Tucker
  - \* (46) Bottle Of Wine-Tommy Overstreet
  - \* (47) Just Came Home-Cal Smith
  - 31 (50) Two Lonely People-Rex Allen Jr.
- Playlisted
- 34 Midnite Angel-Barbara Mandrell

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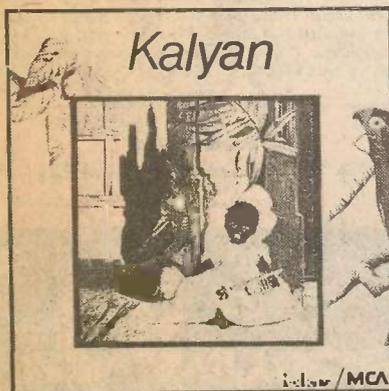
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ROGER WILLIAMS MAIN THEME FROM "KING KONG"

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Sweet Music  
Hosannah  
La La Jam Back  
Nice 'N' Slow  
What We Gonna Do Next  
Neighbor Neighbor



**TITLES:**  
The World Goes On  
May Day  
Ra  
Rock 'N' Roll Star  
Polk Street Rag  
Believe In Me  
Suicide

MCA-2234

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