

#1 - DREAM WEAVER - GARY WRIGHT

RPM WEEKLY

60 CENTS

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



JUNO HOST JOHN ALLAN CAMERON OPENS THE SHOW

RPM announces awards for record industry

After last year's Juno Awards, a number of industry people told us they missed the industry categories that had once been part of the Junos.

When the Juno Awards went to television, the categories of Top Record Company, Top Record Company in Promotional Activities, Top Record Company in Canadian Content and other industry categories were dropped.

After this year's awards, the topic came up again and we feel that these awards were very helpful to the industry. In the weeks to come RPM will be talking about the RPM readers poll and the RPM Industry Awards.

RPM's readers are a cross section of the industry from coast to coast in Canada who everyday are concerned in their activities with the music industry. Radio people and record store people and every aspect of the industry from booking agent to artist and songwriter will be eligible to vote.

Our readers will indicate who the winners are in the various categories which will cover only industry functions. The poll will not concern itself with artists nor product, but will concentrate on the image of the record companies, their promotion and Canadian content activities.

The ballots will be mailed out under the supervision of a chartered accountancy firm and be returned to the accountancy firm for tabulations.

Can songwriters have edge in American Song Festival

Here's a switch. Canadian songwriters have an unfair advantage over U.S. songwriters in the American Song Festival.

Compositions eligible for one of the 656 prizes of up to \$6,300 are restricted to songs not "recorded or printed... for commercial sale" in the U.S.

This means that Canadian songs recorded here with no U.S. release are eligible, while a song penned by a U.S. songwriter and recorded there, is not.

Festival Director, Tad Danz, told RPM from the ASF California headquarters: "A song could have been number one in Canada even 10 years ago. As long as it was never released in the United States, it can enter the song Festival."

Danz pointed out that such songs, by definition, must be entered in the Festival's professional division. Any individual who is a member of a performing rights organization or a musicians organization is considered a professional by ASF rules.

Danz wants Canadian songwriters to know that the rule favouring non-U.S. compositions was deliberately framed in a way to encourage international entries. Songs from Greece,

The results will not be known to RPM or the industry until the accountancy firm makes the results available at a small industry gathering to be held May 10th.

The RPM Industry Awards Banquet will be a unique affair in that there will be a pay bar and tickets will take the form of a "meal ticket" available only by advance registration. The meal ticket will show the exact cost of the banquet fare. All other costs for the presentation of awards will be absorbed by RPM. The meal at the banquet (including sales tax and gratuities) works out to \$10.45 per person which will be the exact cost of the RPM Awards Banquet "Meal Ticket". These meal tickets will be available by advance reservation (prepaid) only.

Reception drinks will be available at a pay bar and wine can be purchased at the tables during the banquet.

The event will be extremely low key and every attempt will be made to make this a small quiet industry event.

It is our feeling that at each of these events when the industry gets together a great deal is accomplished in furthering the fraternity of the industry.

Watch for the RPM readers poll and the RPM Industry Awards. They represent one of the fastest growing and aggressive industries in Canada.

Chile and France awarded in last year's competition were hits in their home countries before they were entered in the ASF.

All ASF entries will be screened by music professionals and every participating songwriter may receive a professional appraisal of his entered songs. All entries will be submitted, with application forms, on cassette.

ASF Canadian rep, Linda Shapiro, placed 15,000 application forms in retail record and musical instrument stores across Canada. Forms and contest details are also available from: American Song Festival, Box 61, Toronto Dominion Centre, Toronto M5K 1G5.

Entries for the lyric competition will be accepted up to April 30. The deadline for complete-song entries, on tape, is June 3.

The best way to promo a contest is showing off last year's winners. American Song Festival grand prize winners for 1975, Phil Goldston and Peter Thom (a Canadian), were in Toronto to talk up the Festival and their own experiences. Their story will appear in next week's RPM.

CBS (U.S.) cutbacks not affecting Canada

Recent U.S. trade reporting about cutbacks and a softening attitude by CBS in the U.S. with regard to their discount (retail) operation has raised speculation about a similar situation arising in Canada. Columbia Canada's president, Terry Lynd, quashed this rumour with: "The U.S. action in disposing of discount record stores has no implications in terms of the Canadian operation of A&A Records & Tapes and All Record Suppliers."

It should be noted that the A&A chain has expanded its operation over the last 18 months with eight new stores and is considered one of the healthiest operations of its kind in Canada.

LATE BREAKING NEWS

The following telex was received by RPM at press time: "Contrary to an unauthorized press release issued last week, Beechwood Music of Canada is not closing its office due to financial cutbacks."

The telex advised that effective April 1st 1976, Beechwood Music of Canada will temporarily relocate their operation to the Capitol Canada A&R office, which is located at 31 Prince Arthur Avenue in Toronto.

In making the above announcement, Ron Kramer, vice president and general manager of Beechwood's U.S. and Canadian operation, stated, "This move is designed to align the publishing activities with those of Capitol's A&R department. Canada has been a great source of talent for the music industry and Capitol Records has certainly been a creative force in the development of this talent. We feel that the synergy created by Capitol and Beechwood can only enhance our overall operation."

David Mazmanian, staff assistant to the A&R division and who reports to Paul White, has been given the added responsibility of acquiring publishing deals in conjunction with his present duties. He will be primarily involved in scouting for artists and writers to take into the Beechwood Capitol music fold.

CORRECTION

In the March 20 issue of RPM, in a story titled Wednesday Doing It For The Hometown, it was mentioned that Columbia's Bob Gallo also picked Wednesday's hit song, Loving You Baby, from Chappell's Jerry Renewych and tracked it with Tom Middleton. This is incorrect. Gallo has, however, picked It's All Right (This Feeling) from Renewych for Crack of Dawn's new single, released this week.

Attic's Shirley Eikhard ready for international markets

"Human feelings are timeless . . . there'll always be a great response to an artist who can empathize with people and express their complex emotions in a simple direct way."

At 20 years old, Attic Records' Shirley Eikhard has garnered a loyal national following through her softly fragile lyricism and delicate approach to the ballad.

Born in Sackville New Brunswick, her initial music influences blossomed via the emotional sensitivity of Canada's Lightfoot, Bruce Cockburn and Joni Mitchell.

She picked up the guitar at 11 and after a whirl-wind teenage round of folk festivals (Mariposa) and guesting over many CBC television series, Capitol released her first LP when she was 16. The debut became one of Canada's 1972 best-sellers. By age 17 she had composed over 50 guitar songs some of which were covered by Anne Murray, Chet Atkins and other tune-seeking established artists.

Eikhard continued a promising career by winning two BMI awards for the singles It Takes Time and Something In Your Face, and received the Juno in '72 and '73 as Canada's top



female country singer. By '74, Shirley had become a regular on CBC's Up Canada series causing the trades to rave that here was ". . . a singing, songwriting genius."

By January '75, Shirley signed a long-termer with Attic Records following up with the single release, Play A Little Bit Longer.

Product in '76 will be distributed

in Canada by Attic Records and in other markets by Epic Records. Attic's Al Mair and Epic's Steve Popovich inked the contractual agreement after talking since last July. Mair told RPM that, "Epic are 'ultra-excited.'"

Eikhard has been currently recording at Toronto's Sounds Interchange Studios with producer Michael Jackson of Paul Williams/Pablo Cruise fame. Among the session players were Little Feat pianist Billy Payne, Gary Malaber (former drummer for Van Morrison), Josh Onderisin (Ian Thomas Band), Brian Russell, Tom Szczesniak, and Bourbon Street regular Terry Clarke. Initial product is being mixed at Sound City and will be released shortly.

"Shirley is a musician after our own musical hearts," said John Dankworth composer/husband of Cleo Laine, after catching the young lady's set last month at Bruegels in Toronto.

Attic's Al Mair insists that ". . . in two to three years, Shirley will be a major international artist."

As evidenced by her current album release Child Of The Present (Attic Lat 1007), her sound is definitive of one that builds up excitement, proving her claim: "I prefer to think of myself first as a performer and song interpreter." MD

Album, single & tour set for GRT's Ian Thomas

GRT's Ian Thomas has his fourth GRT-label LP, Calabash, featuring a new single, Liars. Both were released this week.

Calabash produced by Thomas with John Lombardo, was aired in its entirety by Toronto's CHUM-FM on its March 17 release date.

Thomas is booked into Toronto's Gasworks the week of March 29 and GRT promo man Jeff Burns is planning a Canada-wide promotional effort to coincide with an upcoming Thomas tour, now being pencilled in by SRO Productions.

Phonodisc's Bygraves' single coincides with tour and LP

Phonodisc Ltd. have introduced the first single release by Max Bygraves "with high hopes for MOR and high-level audience response." The move has been prompted by Bygraves' first personal concert tour of Canada and the release of his current LP titled I Wanna Sing You A Story.

What Time Of Day (Should I Sing A Song) f/s Joanna-Joanna (Pye 45560) features Bygraves in great form, sounding his uniquely nostalgic interpretations in the "patented" sing-a-long Bygraves style.

AND THE HITS JUST KEEP ON COMING!!

- "LET ME GET TO KNOW YOU" (single).....GOLD!!
- "(YOU'RE) HAVING MY BABY" (single).....GOLD!!
- "ANKA" (album).....PLATINUM!!
- "ONE MAN WOMAN/ONE WOMAN MAN" (single).....GOLD!!
- "I DON'T LIKE TO SLEEP ALONE" (single).....GOLD!!
- "FEELINGS" (album).....GOLD!!
- "(I BELIEVE) THERE'S NOTHING STRONGER THAN OUR LOVE" (single).....GOLD!!

NOW ON THE WAY TO GOLD!!

A NEW SINGLE: "ANYTIME"
AND A HIT ALBUM: "TIMES OF YOUR LIFE"

FROM

PAUL ANKA

ON UNITED ARTISTS RECORDS AND TAPES. **UA**


**LETTERS TO
THE EDITOR**
**NO PRODUCT - NO PLAY
NO ARTISTS - NO STARS**

Mr. Grealis,

I have never written to complain about anything before in my life, however I feel that an issue which I have heard raised countless times before has still not been corrected. I'm speaking of distribution of records to radio stations.

During a recent 90 minute special with GRT's artist Dan Hill, a question arose which neither of us could sufficiently answer, perhaps you can. Why do major record organizations continue to ignore anything other than major market stations. They are forever sending streams of releases by every artist imaginable to the CHUM's and the CFTR's in hopes of

creating a hit but try to get your hands on an already established million seller such as "Convoy", which granted was not much of a song to begin with but nonetheless (?) was often requested, and forget it. We eventually had to go out and buy the album retail in order to get the single so our public was not left out because of the company's ignorance. Here in Timmins we have a listening audience of 60,000 and they're not all lumberjacks!!!

What really astounded Dan Hill and I was the number of creative, potential Canadian artists who have never been heard of or will never be heard of because a company will not distribute a few of his 45's in order to see what we think of the artist and whether we think he's worth promoting. No promotion on earth can equal actual on-air play or sell more records for that matter. People cannot buy a record they have not heard. I would like to thank the companies who have the balls and foresight to take a chance on our aspiring Canadian artists.

Ross Carlin,
Music Director, CKGB

RE: THE JUNO AWARDS

I would like to suggest that the established International Canadian Stars compete on that level, and that Canadian performers whose appeal at this time is primarily in Canada, be nominated and compete on the Juno Award level.

It seems rather unfair to see several of the same artists in different categories - especially when there doesn't seem to be any similarity in their music.

Perhaps we should take a good look at the definition of each category and, if necessary, include more categories.

Sara Ellen Dunlop

**Eikhard & McPeek spark
March action for Attic**

Attic's Ken Tobias recently finished up a week at Toronto's Colonial (22-27). Tobias current single, moving impressively on the RPM 100 in its second week's entry, is titled Give A Little Love (AT 124).

Attic released Shirley Eikhard's I Just Wanted You To Know (AT 125) and producer/arranger Ben McPeek's debuter Thinking Of You (AT 126) on March 26th. Attic's Tom Williams has described the McPeek release as a "lush instrumental". McPeek's initial LP will follow.

Hagood Hardy is currently finishing up his TV special for the CBC, to be aired April 21st preceding the ACTRA Awards.

Ron Nigrini is presently putting the final touches on his LP at Toronto's Phase One Studios. Release date has been skedded for May.

**Moxy power recognized
on international market**

Jack Douglas, producer of Aerosmith and Bux has agreed to produce the second LP by Polydor's Moxy.

Eddie Leonetti will be handling pre-production.

The debut LP by the 5-member Moxy was released during early February and within a few short weeks had sold out its initial pressing of 5,000 copies.

The album will be released in the States, Australia, and Sweden during

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

- Pierre Juneau

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

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

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



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

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Moxy lead vocalist Buzz Shearman

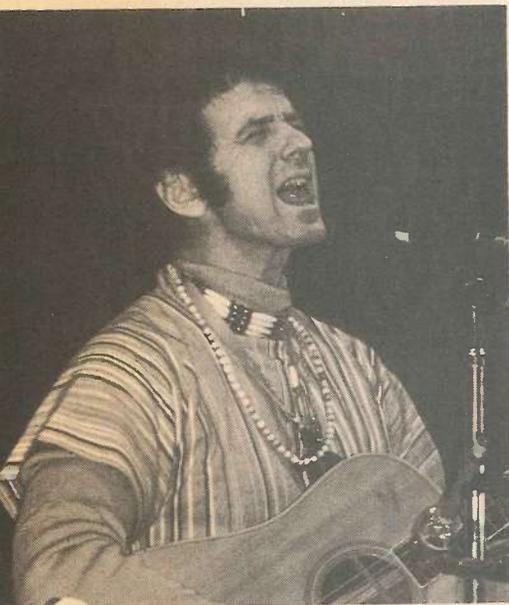
mid-April and Singapore and France during May. U.S. release will be on the Mercury label. The single titled Sail On Sail Away has been picked up by Phonogram Milano for release on the Polydor label in Italy and album releases are "imminent" in Holland, England, Hong Kong and Germany.

Moxy recently finished up a successful 2-week run at Toronto's Picadilly Tube ably sounding out their rockstuff accompanied by a highly effective stage presentation.

David Amram taped live at Seneca's Minkler

Those who have seen David Amram in one of his dozens of visits to Canada over the past few years will be happy to know there's going to be a Canadian record of his spontaneous style.

The versatile New York performer-



David Amram at Seneca's Minkler

composer, with RCA and the Haywood mobile sound unit, tracked his recent Minkler Auditorium (Toronto) concert. With some work by Amram and producer Glenda Roy in RCA's Toronto studios, Amram will have the LP he's been looking forward to for years.

"It's not just a live album," he explains, "We're combining the spontaneity of live performing with the recording craft available in the studio."

Amram says he's thought of Toronto as the location for a live tracking ever since he heard the Charlie Parker (with Dizzie Gillespie and Charlie Mingus) Live At Massey Hall LP, taped in 1954. It's Amram's favourite record. "Canadians have been most sympathetic to high quality music."

But Amram is going farther than Parker's record, which was taped on Charlie Mingus' personal tape recorder. He's taken the basics from the 16-track live taping and building on them.

Shirley Eikhard laid down some back-up tracks and Amram added some more piano and French-horn licks (live, he can play only one at a time).

Amram likes the cooperation he's gotten from RCA brass up here, which, he says, is almost unheard of in the U.S. RCA general manager Ed

Preston went out to Mariposa last summer to see Amram and it was he, Amram says, who got people interested in producing this record.

Amram has played Toronto's Riverboat and Colonial, led the Winnipeg and Toronto Symphonies, played Mariposa and Winnipeg folk festivals and even composed the music for CPR's film for Expo.

Glenda Roy, of Toronto, is his personal representative for all his business.

For his concert Amram added Canadians Herb Spanier (trumpet) and Shingoose (percussion) to his own four-piece band of guitarist Charles Chin, drummer Beaver Harris, conga drummer Ray Mantilla and bassist Tony Markellus. Their tight, jazz performance, spotted with a couple of country "crabgrass" numbers, was framed by audience audio participation ranging from "Minkler Choir" sing-along back-ups to well-timed baby cries.

The 11-cut LP will have 7 songs from the three-hour concert plus four more done entirely in the studio. RCA expects a June release.

Amram is constantly praised for being blind to musical barriers. He brings symphonies to jazz, jazz musicians to folk etc. In New York he leads the Brooklyn Philharmonia orchestra on a free primary school concert series and hosts a weekly radio show on New York's public WNYC FM, where he has featured Canadian music with a full international blend. AG

Hamlet libel suit similar to woman in rape case

Cliff Jones' "rock opera" musical Rockabye Hamlet, closed February 21st on Broadway, after a New York run of 7 performances.

Considered the first Canadian-conceived musical to hit Broadway, Jones estimated the cost of the production at "a shade under \$1 million."

Clive Barnes of the New York Times "savaged" Jones with his drama-criticism writing that Jones was "a second-rate musician with a third-rate mind."

His lawyers in New York are in the midst of writing an opinion on a proposed libel action against Barnes.

"The grounds for a libel action are there," Jones said. "It's a matter of whether or not I want to take all the time that would be required. Money-wise there's no problem. Joe Kipness, one of the producers would put up the legal fees. But I understand that libel actions are so broadly defined now that you end up being like a woman in a rape case. You end up being the defendant. I'm not sure I'm willing to go through the mental anguish."

Jones listed several reasons for the show's Broadway death:

"What we got hit for was that we were trying to do something different

than Hamlet. It's some sort of a sacred object down there. All the reviews started with the same premise, 'Why Hamlet?' The reason I'm opposed to them (the critics) is that they try to mold what's going on. It's a significant fact that one of the major openings down there is a revival of My Fair Lady. You don't mess around with Broadway traditions.

"I was still fighting at the last moment to save the show, but now, in retrospect, I realize that the moment the reviews came out it was over.

I had other backers, in Atlanta, in Los Angeles, and a consortium in Toronto, who were interested in investing in the show, but they wanted to see it first. But the producers couldn't come up with the \$50,000 to \$60,000 needed to keep the show running so they could see it. Victor Darc, one of the investors in the show, was willing to put in another \$100,000 if we could raise \$200,000 from new investors. The problem with Rockabye Hamlet was that there was no extra money. When the show opened the producers were down to the bottom of the barrel. . . . One thing the producers shouldn't have done was open after only two and a half weeks of previews. We should have opened

after 3 months of previews. By then the word of mouth and some advertising would have been good enough that the critics couldn't have hurt us.

"I Love the community and the people are fantastic. It's the traditional way of doing things that's stupid. In what other business do you spend close to \$1 million and then wait around for 3 or 4 people to decide if you make it? It just doesn't make business sense."

Another Jones CBC-Radio play Hey, Marilyn! has been negotiated by producer Ken Marsolais to go the route of stage-production.

"Next time I'm going to do it in an entirely different way. I want total production control. And we won't go the traditional Broadway route. We'll do something like start at Lincoln Centre and work up from there, building a positive word of mouth. You can survive without Broadway."

Despite the tremendous financial bath incurred by the show's demise, Jones insists that he came out all right financially because he was paid a per diem rate while working on the show in New York.

He expects to receive \$10,000 from the staged performances.

Swan Song's Led Zeppelin tops New Zealand rock poll

The Led Zeppelin 4-member English metal troupe recently scored 8 first prizes in the recent New Zealand Hot Licks Magazine rock poll.

The band was voted Best Group In The World, Robert Plant named as World's Finest Vocalist, Jimmy Page winning two first prizes as World's Foremost Guitarist/Producer, bassist John Paul Jones placing number one internationally and third in the keyboards category, John Bonham voted World's Greatest Drummer, Page/Plant sharing honours for song composition and John Paul Jones scoring alongside Chrysalis' Ian Anderson for first place in the Miscellaneous Instrument category. Swan Song warbler Maggie Bell placed second as the World's Finest Female Vocalist.

Within the past six months, Led Zeppelin have won top honours in the British Melody Maker and New Musical Express polls, as well as the American Circus and Cream reader polls.

Their seventh LP titled Presence will be on Swan Song release by early spring. The new Swan Song label is owned by the band with manager Peter Grant.

Montreal possible target for Beatle reunion

RPM has learned that the possible reunion might involve a one-night stand and a two and a half to three hour concert, broadcast via closed-circuit television with multi-track high-fidelity sound. Two sources said that the show might be staged in Montreal, "probably around the time of the Olympics."

"I think the old man blew it," said John Lennon's lawyer Harold Sider, commenting on a recent statement by George Harrison's father that the Beatles were considering to reunite after being approached with an offer of \$30 million (estimates jumping to as high as \$50 million).

"He may have hurt the negotiating position," Sider said of the elder Mr. Harrison.

Entrepreneur Bill Sargent said "... we have suggested Montreal many times as a possible location." Also the fact that Paul McCartney has had trouble obtaining a U.S. visa may be one reason behind the Montreal locale.

Tickets will reportedly be set at \$50 a head with an estimated gross of \$300,000,000.

"Superband" Deja Vu ready international launch

Grant Spence, former road manager of Lighthouse and the Paupers spoke to RPM about the new "superband" that he and partner Skip Prokop are about to launch.

Deja Vu have been regarded as a "superband" because "... they're all handpicked personnel and we're handling it meticulously," Spence said.

The core of the band comprise former Canadian rockband Trillium with former RCA singer Cal Dodd "as one of three frontmen. The band will also have four guys in the backup," he said. "Skip has been working with them for 9 months and is currently

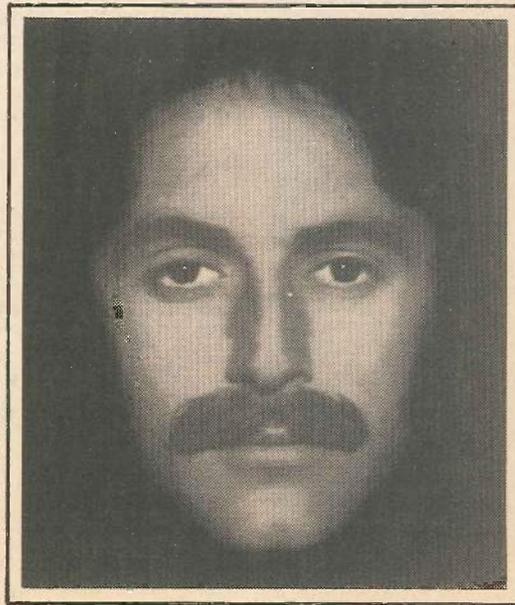
mixing the LP in New York."

"Early spring," can be considered for the Capitol LP release.

Spence's management involvement with Prokop include the band Wireless, currently with producer Jack Richardson at Toronto's Soundstage Studios. With an "English rock 'n roll sound" the debut LP should be readied for a mid-May release. Mike Lalonde, formerly lead singer of Mornington Drive joined the band before they went into the studio, so its assured that it will be his gutsy vocals fronting the Wireless.

Spence and Prokop also manage WEA's Chris Ward and Bob McBride.

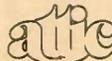
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Ken Tobias' hit album "Every Bit of Love" contains his new hit single "Give a Little Love."

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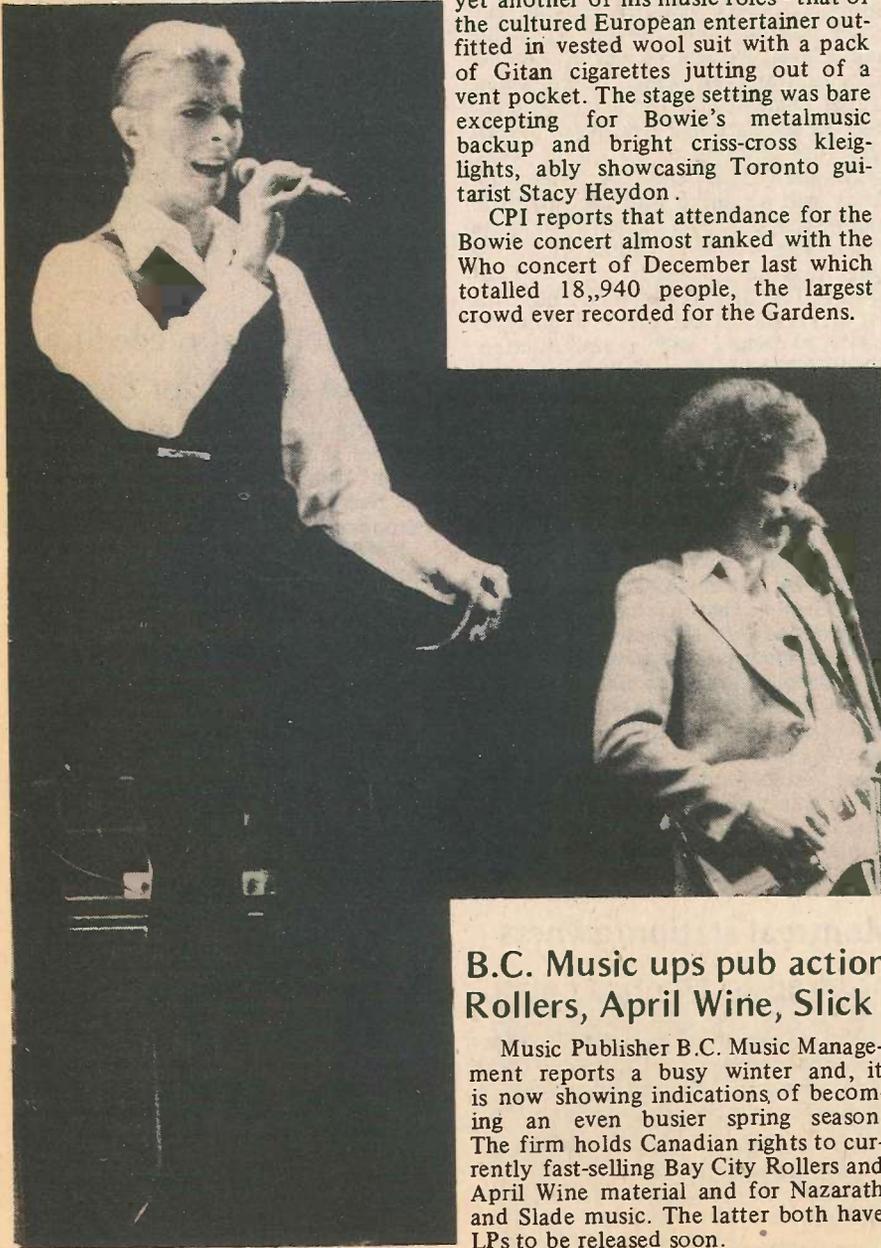
RCA's Bowie wows near capacity Gardens' crowd

David Bowie's recent Maple Leaf Gardens concert attracted approximately 18,760 fans and grossed \$152,000. The local press roasted the hot-rock entertainer for abandoning his previously successful "cracked actor" music roles and the artist's unnatural scarcity of stage theatricalities.

Bowie opened with the Lou Reed

single, *Waiting For The Man*, performed his current LP, *Station To Station*, and tracks from *Hunky Dory*, *Alladin Sane*, *Ziggy Stardust* (complete with an effectively histrionic "wham bam. . . thank you ma'am") and a new single that he wrote and produced for Iggy Stooze (James Osterberg). The audience approved of Bowie's "new image" acknowledging it to be yet another of his music roles - that of the cultured European entertainer outfitted in vested wool suit with a pack of Gitan cigarettes jutting out of a vent pocket. The stage setting was bare excepting for Bowie's metalmusic backup and bright criss-cross kleiglits, ably showcasing Toronto guitarist Stacy Heydon.

CPI reports that attendance for the Bowie concert almost ranked with the Who concert of December last which totalled 18,940 people, the largest crowd ever recorded for the Gardens.



RCA's Davie Bowie in performance, at Toronto's Maple Leaf Gardens, being shadowed by Toronto guitarist Stacy Heydon. (Photo by Jessica Romano)

B.C. Music ups pub action Rollers, April Wine, Slick

Music Publisher B.C. Music Management reports a busy winter and, it is now showing indications of becoming an even busier spring season. The firm holds Canadian rights to currently fast-selling Bay City Rollers and April Wine material and for Nazareth and Slade music. The latter both have LPs to be released soon.

B.C. is looking for another nest egg in Scottish group Slick, which Arista Records thinks will follow the pattern set by the Rollers, beginning with an upcoming single release. B.C. is also active with music on new singles by R. Dean Taylor, Electric Philharmonic, Elger, Deloir and the Molly Maguires.

B.C. has recently signed an agreement with Mike Graham's Debarcar Music.

Fritze & Brinkman pacing Sundown's 24 tracker

Sundown Recorders is the only 24-track studio facility in the Edmonton area, and doing a brisk business.

The single *People Got To Be Free* by J. Brinkman (a cover of the Rascals' hit), was recently produced by Maurice Fritze with a 1976 "disco flavour".

Brinkman is leader of the Brinkman Bros. band, a local troupe that have played the Edmonton bar scene for 10 years. Producer Fritze hopes to place the tune with a major company.

Gabrielle Bugeaud another Edmonton favourite, recently sang for the Canadian Art Foundation in Paris, France last month "widening her audience by a few thousand miles". This month she takes off for Washington D.C. to perform at a benefit dinner sponsored by the Washington Performing Arts Society.

Local singer/songwriter Larry Aubin has had two of his compositions recently recorded by Bugeaud for her up and coming LP (recorded at Damon Studios) and Brinkman has also caught onto the Aubin sound, having recorded demos from three Aubin originals. Aubin has been described as writing "like a Stevie Wonder in terms of changes, a Boz Scaggs in terms of feel."

Producer Fritze has also been busy currently competing for the Armed Forces Show Tours. In May, a troupe will be chosen from across Canada to represent in Alert, Yellowknife and Inuvik. In June a second troupe will be selected to travel to the UN Peace-keeping Forces currently stationed in Israel, Egypt and Cyprus. Fritze has been assembling local/regional artists "and stands in good stead to pick up the producer's contract with the Forces."

Supertramp, Bad Company among CPI dates

Upcoming acts by Concert Productions International for the Toronto area included Genesis April 1st at the Maple Leaf Gardens Concert Bowl and a second show scheduled on March 31st.

Helen Reddy/Billy Braver played Massey Hall on April 1st.

On April 5th, Patti LaBelle and company will play Massey Hall (their previous engagement cancelled out due to illness).

April 8th will see Laura Nyro at Massey Hall.

English super rock acts, Bad Company and Supertramp will play the Maple Leaf Gardens Concert Bowl, April 18th and the 20th respectively.

PROMO CALLS
Rob Mearns

Almost three years ago Robbie Bachman signed with his first group which took him almost instantly to national success. Blair Thornton, the group's latest signing went from a local unknown group to taping *In Concert* within a 48 hour span. Randy and C.F. Turner the two veterans of the group say B.T.O. is like nothing they've ever seen before. Box office grosses for the band have surpassed any Canadian band on tour. A European tour solidified the bands success after their top 5 record (*You Ain't Seen Nothing Yet*) in England, France, West Germany, Australia and New Zealand. A summer tour in the U.S. resulted in complete sold out concerts with a record breaking crowd of 52,000 in Pittsburgh. Rob Bachman summed up the groups attitude in stating "I'd like to go another five years."

United Artists, Peter Taylor went to Buffalo to present a gold record to Electric Light Orchestra. Lee Oscar, the harmonica player with War released a solo album. This is the first solo album from anyone in the band. Canadian Zephyr are releasing a new LP.

Bob Gallo over at the Columbia camp has just signed a husband and wife team who use their surname Morgan for a calling. Crack of Dawn have completed their album. Test pressings are out, the release date is set for the 24th of March. Columbia plans to do extensive promotion for the album and single which are entitled *It's Alright (This Feeling I'm Feeling)*. Patricia Dalquist has a new single *Waiting For The Rain*, which is off her LP. Tom Middleton's set will be released March 24. The LP includes his hit single *One Night Lovers* which

Canadian Zephyr progressing with Up & Away single

Canadian Zephyr recently completed the LP *It Just So Happens*. Distribution is being handled by United Artists. Comprised of original material by guitarist John Hayman and vocals by bassist Garth Bourne, the album was produced by Craig Ruhnke with an assist from Ken Friesen. In October '75, the band added pianist John Howard. Gord Logan is Zephyr drummer.

Canadian Zephyr released their first single in '72 titled *Cheap Lowdown Wine*. Since then they've released 9 singles, *It Just So Happens* being their third LP.

Hayman told RPM that the Canadian Zephyr's current "progressive country" single is titled *Up And Away f/s Highway To Drive*.

was released nine months ago. This single made the American charts in the 120's went up a few points, then went down, then went back up again then came off. The American company is looking at it again after the interest shown in Canada. Bob says, "what is needed with that record is a big thrust of promotion behind it, instead of letting it meander around by itself. Years ago if you had a natural hit, it would make it if you just put it in the mail. Today, even the records that are natural hits probably won't make it without constant pushing and following up at the radio level. We just picked up another four stations last week." Bond's new single *Back Seat Driver* which just hit the RPM chart had CKLW as one of the first stations to go on it. Next, with the single *Only A Friend Of Mine* will be going into the studio in the next few weeks to cut a few more sides. The studio at Columbia will be put together towards the end of spring. The Studio which is being built in the Leslie Street office is going to be for demos and pre-production. There will be a stage built for a mock club atmosphere where Bob can work with the groups for live performances, choreography, pre-production and anything to do with artist development. He will be getting into artist development very seriously in the next six months. Bob feels they should have six months. He believes there should have been one in Canada a long time ago. Groups that he has signed have been signed on their potential. Columbia and management have spent a lot of money recently on Bond, on their choreography and set. Gallo feels that in the next few months if Bond went into the states they would tear them apart. Gallo wants to bring his groups up to par with the rest of the world and like with everything else he has wanted to do, Columbia have backed him 100%.

Montreal station/owners ordered to Quebec court

Executives of station CFCF-Montreal and its owner Multiple Access Ltd., have been ordered to appear in Quebec Superior Court, April 6th.

The station is being asked to explain "inaudible portions" in tapes of the station's campaign against Quebec's Official Languages Act.

The CRTC requested the court action after finding that station tapes during the September 3rd to 16th period were inaudible. All Canadian broadcast outlets are required by law to keep program tapes for 30 days after broadcast.

The CRTC had monitored CFCF tapes after complaints that the station was taking a biased stand on the language act.

COA's Opera quarterly now an independent mag

Opera Canada, for 16 years the quarterly publication of the Canadian Opera Association, is now an independent publication.

The 48-page magazine closely follows the activity of Canadian opera companies and the Canadian and international careers of Canadian opera artists.

Opera Canada's editor and founder, Ruby Mercer, moved the magazine's offices from the premises of the Canadian Opera Co. to 366 Adelaide St. E., Toronto. The magazine will be published by a newly created non-profit foundation.

Subscriptions are available to Opera Canada for \$7.50 a year or through membership in any Canadian opera guild.

New Montreal record pool aims to look after discos

Montreal's Maxwell's discotheque was the setting for a press conference March 10th, where the formation of the New Montreal Record Pool was announced.

NMRP is an independent registered company renting the computerized services of the new *Discotheekin' Magazine*.

The organization's directors detailed the outline of their future operations including the printing of a "reaction sheet" which will be made available to all record companies, rack jobbers and record outlets. The sheet will contain a Canadian Top 30, individual Top 10s from the major Canadian cities and a breakdown for discoplay.

Canadian directors of the Record Pool are George Cucuzzella (disc jockey for Montreal disco *Le Tube*), Dominique Zgarka (Canadian representative of *Disotheekin' Magazine*, disc jockey at Maxwell's) and Christian Boudreau (disc jockey of Laval's *Lovers Disco*). Montreal operations will be handled by the three in association with a committee comprised of disc jockeys from the top disco clubs of the city.

The goal of the organization is "to obtain an exchange of good principles with the many record companies".

The company will be distributing promotional record product to disco jocks on a nationwide basis, distribute the weekly newsletter *Spinner* (containing current and upcoming releases from the record companies), provide a "regionally divided feedback response" to the companies on a weekly basis, make available equipment for purchase and to provide medical insurance on a group basis for discotheque disc jockeys.

Dream Auction nets bucks and large-sized bitching

"... our city fathers don't give a damn," said an irate Terry Wardrop president of the Toronto Symphony which stands to face a "financial crisis" unless Metro Toronto increases grants to the performing arts. The National Ballet of Canada and the Canadian Opera Company also figure heavily in the cutbacks.

"They'll eventually be forced to fold if this trend of grants continues," said David Wilcox, Toronto's Director of Cultural Affairs.

The Metro budget sub-committee froze 1976 grants for the performing arts at \$650,000.

"Costs have doubled in the symphony... but their grants haven't increased for 5 years," Wilcox said. He explained that the 3 companies affected employ more than 500 performers with an annual audience of more than 1.5 million in Metro Toronto. Last year the symphony and opera each received \$100,000, the ballet \$75,000. The remainder of the grants were split among 52 various groups.

"The \$650,000 is all we can afford this year," said Metro Chairman Paul Godfrey.

"We try to do whatever we can do for the performing arts, but this year we're tied and gagged by restraints."

Gary Adamson, administration manager of the Canadian Opera Company called the freeze "one more nail in our coffin... when you're in a hole, it doesn't take too many kicks to knock you out. If the grant freeze had been applied next year instead of this year we could have handled it."

The women's committee of the Toronto Symphony did their part to supplement the grants by organizing a two week event subsidizing the orchestra through the assistance of CKFM Toronto and a "dream auction".

The promotion helped to fulfill 200 dreams to the highest bidders including a 3-minute grab-all-you-can spree in a fruit and vegetable market at a cost of \$180, an opportunity to conduct the Toronto Symphony for \$600, a 2-hour "flight" in a simulated 747 pilot's cockpit for \$605, a pool-side rum swizzle party for 50 guests at \$575 and a course of Italian language classes followed by a holiday in Italy for \$3,535.

"Even with every seat sold the Toronto Symphony has a deficit of 25 per cent," said auction convenor Valerie Brown.

"We are helping make up the difference."

The "dream auction" helped to realize \$56,000 for the symphony.

Ringo signs longterm with Atlantic

"It is with great pride that we welcome Ringo Starr to the Atlantic label," said Ahmet Ertegun, chairman of Atlantic/Atco Records from Amsterdam, on the occasion of Ringo signing an agreement with WEA Records B.V. of Holland. Under the longterm recording arrangement, all of Ringo's future product will be distributed by Atlantic in Canada and the U.S.

Ringo arrives to the label with a succession of gold, platinum singles/LPs since he branched out for a solo career in 1970. That career has also included cinematic roles including his co-starring with Peter Sellers in the Magic Christian, with Harry Nilsson in the Son Of Dracula and his recent appearance as the Pope in Ken Russell's Lisztomania. During his career with the Beatles, drummer Ringo

shared in the band's RIAA gold certified 20 singles and 20 albums.

"Ringo is one of the most talented and versatile artists it has been my pleasure to know," said Ertegun.

"Not only has he had a tremendous success with the general public as a pop and film star, but he also enjoys a unique position of respect as a musician and drummer among the cognoscenti or the musica profession."

Also present at the Amsterdam Hilton Hotel signing were Ben Bunders the managing director of WEA Holland, Jerry Greenberg President of Atlantic/Atco Records, Hillary Gerard, friend and business associate of Ringo, Bruce Grakal attorney, Earl McGrath Director of Artistic Development of Atlantic/Atco, Bob Kornheiser, vice president of Atlantic/Atco and Phil Carson, Atlantic International Chief.

Quality's McKenzie King sings song for Margaret

MacKenzie King's Song for Margaret, written and produced by Doug Goodeve (among much publicity last month) is now on the racks.

Goodeve, a songwriter and recording artist under contract with Bob Ezrin's Migration label, originally did the song for Berandol Music, for which he works. They decided against rush releasing the single when they felt they had a nationally marketable song.

Berandol's Ralph Cruickshank executive produced the single with a group of studio musicians he called MacKenzie King, including Dick Wagner from the Alice Cooper Band. Quality Records picked up the distribution under their own label.

Goodeve thinks the song is more than a novelty number and honestly believes it is a tribute to Margaret Trudeau's step out performances over the past few months. He thinks it can be sold in supermarkets, milk stores etc. He says he got very favourable reaction from women who read the lyrics printed in a Toronto daily newspaper.

The song received national news prominence before it was finished and Toronto's CFTR played it on their newscast when it was released last week.

Since producing Song For Margaret, Goodeve has tracked a new single of his own with Ezrin in New York, slated for a spring release.



Photo correction: Columbia's Lenny Solomon receives Juno for Myles & Lenny.



Photo correction: Aquarius "ordinary superstar" Johnny Rodgers and Susan Jacks.

Official Olympic disc stiff contest set for a new pick

The Olympic organizing committee admits its official song is a stiff. The song, sung by popular Rene Simard and written by Claude Lacombe to an Andre Mathieu contata, will still be the official song "of welcome for the games."

The committee will hold a nationwide contest to select a new official tune, to be debuted at the games' closing ceremonies. The winning composer will receive \$20,000.

The old song was never popular with the music business. Writers and publishers were angered because it was selected without a contest and DJs refused to play it because it just didn't quite make it.

Capitol bows 5 new acts with March LP releases

Capitol EMI (Canada) is releasing 5 LPs in March by acts new to the label's international roster.

Three LPs are Canadian debuts for British groups. Bo Donaldson (of Billy Don't Be A Hero fame) are bowing with Farther On, containing Sweet and Gary Glitter. Also debuting in Canada are Gonzales, a latin rock group with an LP titled Our Only Weapon is Our Music and Simon Park's rock orchestra with Venus Fly Trap.

West German quartet Jane has it's first North American release, Jane III. Their first 2 LPs have been available here as imports.

Earl Slick, a former lead guitar man for David Bowie, has a debut LP for his Slick Band.

Opera Co. '75 money drive: Can Opera rescue fund

The Canadian Opera Company has launched a Canadian Opera Rescue Fund campaign, aiming to raise \$803,000 by June 15.

Campaign chairman Arthur Crockett, deputy chairman of the Bank of Nova Scotia, is working closely with Canada Permanent president Eric Brown and Toronto Dominion chairman Allen Lambert to overcome a \$500,000 accumulated opera deficit and raise funds toward the 1976 operating budget.

The opera's total 1976 budget is estimated at \$2,500,000.

Crockett hopes to raise 90% of the goal from donations from the private sector, 70% from corporations.

The 1976 fall opera season begins September 24 at Toronto's O'Keefe Centre. The company will run two weeks and two producers shy of the 1975 season.

Polydor to distribute Taylor's Jane Records

R. Dean Taylor has just worked out a Canadian distribution agreement with Polydor for his newly formed Jane Records.

The first Jane release is Taylor's "We'll Show Them All" (a recent RPM pick). Paul Sabu (son of Sabu the elephant boy) is also signed to Taylor's label with a single, Funk With Me.

Taylor recently concluded an agreement with Farr Records for U.S. distribution.

Soviet Trud describes CBC employee as Nazi Toady

"If one judges by Radio Canada's Russian and Ukranian language broadcasts, one can gather an idea that Canadian people are far from being peaceloving folks and good neighbours of the Soviet Union, but are acrimonious, grumpy, even aggressive foes," said Trud a trade union daily of the Soviet Union.

The newspaper had accused the CBC of waging a "cold war" against the Soviet Union and with interfering in its internal affairs.

According to Trud, the CBC Broadcasts showed a "particularly touching consideration" for dissidents.

Trud cited the names of many people said to be employees of the CBC - describing one as "a Nazi toady", another as "a drunkard", and a third as "a traitor to the Motherland who abandoned his family and other relatives in pursuit of the sweet life abroad."

The attack on the Corporation was one of several such articles in the Soviet press, recently criticizing western radio stations that broadcast to the Soviet Union.

Amber records set to promote Montreal artists

Montreal Sound Studios and B.C. Music have announced the formation of the Amber Records label, distributed in Canada by London Records.

The company will serve as an outlet for Montreal Sound's production arm G.C.H. plus the release of a "few selected" outside productions. First single release will be Rick Elger's Holy Love, followed by Linda Copperfield's Long And Dusty Road and You Are My Sunshine by Penny Lang.

Other product (skedded for summer release) will concentrate on pop MOR and country markets.

The aim of Amber Records is "to sign and promote Montreal-based artists across Canada and abroad," also planning to introduce French product at a later date.

Three Hats "pop" another novelty with Benevolent Pierre

Ian Guenther and Willi Morrison of Three Hats Productions have "pop-ped" another novelty single onto the market.

Leon Dubinsky's Good Old Benevolent Pierre is a satirical impression of Pierre, Margaret and the Queen, featuring Nancy White, Don Ferguson and a host of broadcast voices.

Side B, titled Margaret Rose was "written in 1960", says comedienne White thereby laying to rest all claims that it had been written to time with Margaret Trudeau's recent international ripples. White had been an "obscure" singer-songwriter whose chief claim to fame was as lead samba skater in the Homemade Theatre's Ice Folly. When called by Three Hats' Guenther to record some impressions for Good Old Benevolent Pierre, she



Nancy White

was asked if she had any ideas for the B side.

Margaret Rose is co-published by Topique Music Publishers and Savage Slogan Music.

The single is being distributed by RCA and possesses a "most interesting" caricature on its front jacket by artist Graham Pilsworth.

Benevolent was recorded by the "Royal Moldavian Band Of The Wrist Watch" and released in the interests of "Fair Play".

Musimart, Ardenne Music bow Montreal disc label

Musimart Ltd. and Ardenne Music Co. have formed a new record label, Ardenne Records. Based in Montreal the firm will be run by R.V. Wolfe, a Montreal producer.

The first Ardenne release will be Maria by Diamond Dragon, some time in April. The cut was tracked at Montreal's Triangle Studios.

New Valdy Hometown Band on tour between album sets

Valdy moved back to Vancouver Island last summer from his temporary Newfoundland home. "I love Newfoundlanders," he says, "But you got to have chores and I don't have any nets to mend in the winter."

This winter he's doing his chores and he's certainly not mending nets. He's casting them.

After a December tour through the Maritimes, Valdy went into B.C.'s Little Mountain Studios with producer Claire Lawrence and tracked part of his upcoming LP. The single released from that session, Yes I Can, has touched the RPM pop and top-100 charts, with strong country play action as well.

Valdy took the musicians he was recording with, gave them a name - Hometown Band - and, after four days' rehearsal, took off on a 30-date tour of western and central Canada.

The Hometown Band - Claire Lawrence (reeds, piano, harp), Geoff Eyre (drums, high harmonies), Peter Elias (stand-up, bowed and electric bass),

Dave Sinclair (guitars), and, from the Pied Pumkin Band, Shari Ulrich (flute, fiddle and vocals) - has come together



and they're getting the reviews to prove it.

After his Juno solo TV appearance, Valdy did some Hogtown shopping and picked up Kenny Tobias' 12-string Martin guitar which he played

on CBC's Bob McLean and CTV's Canada AM network TV shows.

He faced a full Massey Hall with his band and his plugged in Martin D28. The show opened with the full band, then tapered down to Valdy with guitarist Sinclair. The set closed with some Valdy solo numbers. The second set is the reverse. This presentation lets him mix some of the "up" and often funky full band sound and pop and country vocal harmonies with his own crowd-catching solo work without Valdy upstaging an entertaining band.

In his solo work Valdy wove the best strains of the folk idiom, from the standard Last Night I Had The Strangest Dream to originals including one about flooding B.C. timberland for U.S. hydro power and another which recognized that the ban on whale killing also killed some jobs and villages in Newfoundland.

A&M expects the next Valdy LP in late spring. Valdy expects to be surprised when the band gets back in the studio to complete it. AG

EMI eyeing Can talent for new British releases

EMI (U.K.)'s John Cooper was in Toronto for C13 and the Junos to look over the local talent with an eye to British record releases. Cooper is EMI's marketing and promo man for North American product in Britain.

EMI recently released Sylvia Tyson's Capitol LP in Britain and put out Suzanne Stevens' Make Me Your Baby at about the same time the Juno curtain was going up. Cooper says his preliminary reports show it will probably be a hit there. He's repackaging her LP for British release soon.

A hit record in Britain sells about a quarter of a million singles, though there has been million sellers there on some monster hits.

Cooper also stopped by Montreal to watch Maneige perform there. He's scheduled a June British release for their latest LP.

Cooper wants to set appearances for Maneige and Sylvia Tyson at this summer's Cambridge Folk Festival (the status music fest in Britain). British appearances, he maintains, are almost essential for new foreign artists to sell records there.

Cooper is considering a composite Beau Dommage LP for British market. He can't recall a French language single hit in Britain.

EMI has had a hit in Britain with Anne Murray's Snowbird and now is marketing Hagood Hardy's Juno win-

ning Homecoming single and LP there.

EMI distributes Capitol, Motown, Casablanca, MCA, and Fantasy labels in Britain, but most of their Canadian product comes through Capitol. They deal with independents as well. They distributed The Stampeders product but dropped them shortly before their Hit The Road hit. International rights to Stampeders discs are held by Private Stock, which is EMI financed.

Cooper was impressed by the business knowledge of some of the Canadian artists and record label personnel he met here but his impression of the overall discussion at C13 was that our industry has an inferiority complex. Talk of airplay quotas and government assistance was completely foreign to him.

If the government wants to aid the business, he points out, it can help acts tour abroad. A call he made to the proper Quebec government official to discuss any interests in Maneige touring Britain was not returned.

In Britain, he observed, there is more contact between record companies than in Canada. He lunches regularly with marketing people from other labels to cooperate with promo, tours and other business.

Suzanne Stevens' Make Me Your Baby will be airplayed on Britain's BBC radio network, Paul White, Vice President A&R for Capitol EMI (Canada) told RPM.

The state-owned BBC does not

have a 'playlist', but approves a list of songs for its stations. This approval is almost essential to breaking a record in the U.K., despite growth of private radio.

Steven's LP, Loves The Only Game In Town, is being readied for summer release in Britain, the U.S. and Australia.

Music Shoppe & CD&O to map Bramfield future

Roel Braemer, president of Bramfield Restaurants (operators of the Toronto clubs Gasworks, Generator, Forge, Chimney and Bellows) recently announced the appointment of Music Shoppe International as exclusive booking agents for the chain.

Charles-Dunne and Owens have been retained as PR.

Music Shoppe has co-ordinated an outstanding lineup of acts for the months of March and April, highlighting the "cream" of soul, jazz, rock and disco.

Betty Wright (15-20), Donald Byrd and the Blackbyrds (22-27) and the People's Choice (29-April 3rd) at the Generator. At the Gasworks Mornington Drive (15-20), Brutus (22-27) and the Ian Thomas Band (29-April 3rd). At the Forge, Detroit's Joust (15-20) and the New City Jam Band (22-27).

APRIL WINE

The Whole World's Goin' Crazy
Aquarius AQR 510-K



This sixth album from Montreal's English-lyric April Wine, has become the first album effort by a Canadian band to ship out platinum on its initial release date (March 15).

Great expectations have been musically rewarded.

Composer Myles Goodwyn, having directed album production at Montreal's Tempo Studios, has insured the progressive fever wrought by 4-member April Wine to be considered as elegant company to the robust sounds of Canadian rock.

A fiery/flash LP featuring Goodwyn (lead vocals, guitars, piano), Gary Moffet (background vocals, guitars), Steve Lang (background vocals, bass), Jerry Mercer (background vocals, percussion) and cameo sound appearances by Mahogany Rush's Franke Marino assisting with caress of feedback guitar on track So Bad and Bearfoot's Dwayne Ford sparkling pianostuff on Wings Of Love.

Title track conceptually visualizes its theme via an April Wine-ing "munchkin" chorus background, and symphonic embellishments by Serge Locas' mellotron helps define the ballad Like A Lover Like A Sound.

The Whole World's Goin' Crazy maintains the Aquarius label's coming of age and the pursuit of all rock-lovers savouring sweet April Wine.

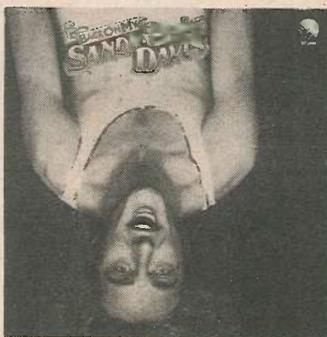
APRIL WINE
THE WHOLE WORLD'S GOIN' CRAZY



SANDY DAVIS

Back On My Feet Again
Capitol ST-6440-F

Davis has gleaned his high-ranging expression from working the Hamburg territory, shining streetwise in a distinctive style with 9 originals including title track Back On My Feet Again, Steve Gregory's flute on Who Knows, metaler Sweet Lil' Rock 'N Roller and Chris Mercer's swanky hornning around on Step In The Right Direction.



MICHEL POLNAREFF

MICHEL POLNAREFF
Atlantic SD 18153-P

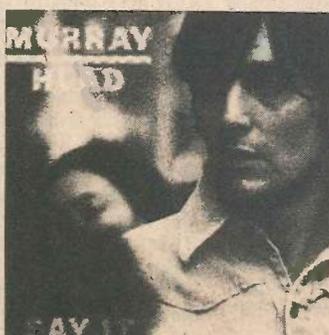
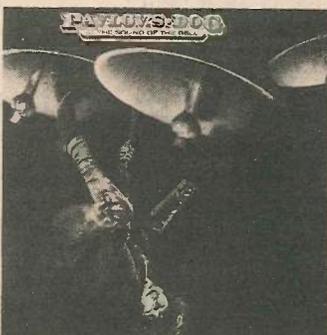
A recent Atlantic signing, Polnareff is famed as "superstar" in his native France. A guitarist/keyboarder/vocalist and now English-tongue composer, Polnareff has acquired a slew of studio help including Montreal's Lewis Furey as the "show" in track Fame a la Mode. 9 compositions from a creative artist due to control a vast portion of the English pop market.



PAVLOV'S DOG

At The Sound Of The Bell
Columbia KC 33964-H

British techno-rock penned by another worthy candidate for the "classic" school of vocal treatment, guitarist David Surkamp. Accompanied by 5-piece band and guest artists including saxmen Michael Brecker, Roxy Music's Andy Mackay (She Breaks Like A Morning Sky) and Bill Bruford with his ex-King Crimson drum stance, helps to define this exceptional sound package.



MURRAY HEAD
Say It Ain't So
A&M SP-4558-W

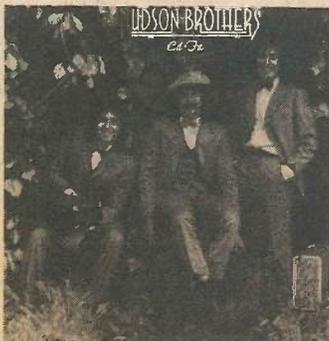
Character "Bob" in the tri-sexual Schlesinger film Sunday Bloody Sunday, Head also proves himself as multi-talent by including 8 self-writ tunes as preview to his forthcoming Atlantis musical. Samwell-Smith production and Bob Weston guitar (ex-Fleetwood Mac), result in an intelligent rocker with tracks Say It Ain't So (pulled as single), Silent Is A Strong Reply and 1936 crooner Someone's Rocking My Boat.

BERNARD HERRMANN

The Mysterious Film World of
London SPC 21137-K

Herrmann's magnificent film scores composed in unison with the visual actions of Ray Harryhausen's animated fantasy creatures. Herrmann died suddenly in December 1975 leaving behind his legacy of film music as being "the connecting link between celluloid and audience, reaching out an enveloping all into one single experience". An incredibly visual sound package of 22 pieces. Programmers should get a buzz out of The Giant Bee (2:52).

© Mysterious Film World of Bernard Herrmann
and The Argonauts - Mysterious Island - The Three Worlds of Gulliver
Herrmann - National Philharmonic Orchestra



THE HUDSON BROTHERS
BaFa
MCA PIG -2169-J

Saturday morning kidshow television favourites, brothers Brett, Mark and Bill sound out the stuff that's endeared them to all demographics. This second Rocket LP, produced by Elton lyricist Bernie Taupin has garnered 3 singles including the recent February shipping of Spinning The Wheel (With The Girl You Love). 12 band originals of sweetflavour harmonies, including the Taupin lyric effort on Lonely School Year.

RPM LOOKS AT THREE DAYS IN MARCH

Moffat's Mitchell "zingers" CRTC & regulations

The speakers' session of C-13 was opened by John Mitchell, president of Moffat Communications, largest radio station chain in Western Canada.

Much of Mitchell's speech dealt with difficulties in attempting to achieve a balance between commercially successful programming, and programming which satisfies the cultural needs of Canada as outlined by the CRTC regulations.

"The radio and recording industries and the allied arts are closely related to one another. They are dependent on the financial success of the total group if Canada is to have a successful music industry," he said.

Mitchell used a quote (which became the slogan of the day), "you have to do well, before you can do good," expressing the attitude of an enormous number of programmers. "Most broadcasters have a sincere interest in helping our talent to develop and gain popularity, but if they go overboard on new performers and lose their ratings they'll have money to do nothing, and the talent and the listeners will suffer."

"We're in a very exciting business," Mitchell explained, but he said that he was worried that a bureaucracy that takes its role too seriously would tend to overlook the aspect of entertainment, the industry's *raison d'être*.

Mitchell used a recent newspaper article which quoted Susan Jacks' complaints that the Cancon rulings had hurt her career, as an example of the kind of criticism he feels that the CRTC leaves itself open to.

"I wonder if this is a disservice to our own stars. I wonder if the 30% Canadian content ruling is limiting their exposure on American stations and perhaps their sales." Mitchell pointed out that American programmers tend to be suspicious of Canadian chart information and largely ignore it. "They feel, for example, that Rosalie Trombley in Windsor includes selections in order to meet her Canadian content requirements."

Mitchell was concerned about the apparent lack of good Canadian programmable material despite the regulations. "I flipped through the Feb. 21st edition of RPM magazine, and I noticed, of all the singles and albums listed, only 24% were marked as qualifying as Canadian content. I think the quality has improved dramatically in the last few years, but we still need more quantity. We're still not up to the 30% regulation, particularly in

Mitchell continued on page 39

CRTC's Hylton faces C13-musicbiz vs. the regsbiz

CRTC commissioner John Hylton gave the record and radio people gathered at C13 a regulator's-eye-view of their industry.

"You're in the business of making money, basically the business of being in business, (which involves) the pleasure of finding and encouraging talent. We happen to be in the business of regulating."

He explained that the commission is just now getting "directly" involved in radio with new FM policies "to break the narrow cycle set by AM programming." In the U.S., he noted, the regulatory commission has allowed FM to commercially slug it out with AM radio. In Canada, though, "if we repeat the AM spectrum on FM, I'm not sure we've done the Canadian people a great service."

He cautioned the radio people that the CRTC is quite concerned about new broadcast technology and automation.

"We're not talking about maximizing efficiency (as radio people are) because you use a new piece of technology. To put it very simply, we want to know if we call a station on Saturday, is it a computer that's going to answer?"

"Or is there someone around who seems to care what the station is doing. Anybody in this room can help a radio station to program and you don't have to be inside the door. You can't possibly have involvement in a station if it's programmed fully automatically."

Hylton asked "What makes records hits" he singled out a couple of LPs from his own collection and asked why classical guitarist Leona Boyd was shunned by playlister.

"Do broadcasters want to stretch

their listeners' minds? Do they have time for 2 minutes and 56 seconds? Could it be introduced as a novelty, or is a novelty on a playlist the fact that you manage to phone the U.S. and get the name of the next record before somebody else?"

Hylton doubted there's a need for subsidy for record production or reproduction, but he asked some interesting questions about copyright law.

"The copyright law is to protect people who already have a monopoly in certain areas. Should copyright, in some way, be fused with the public interest?"



CRTC Commissioner John Hylton

He mused about the triangular relationship among the broadcast and record industries, and the CRTC. "I'm not sure where we fit into this. Are we some sort of fairy godmother, wicked witch of the north, midwife, or just a nuisance?"

"Our administrative relationship is with the broadcaster. We have no mandate to crawl all over the record industry. (But) the way I understand it, and this is not necessarily true in the U.S., if you take out all the batteries and unplug the radios, the Canadian music industry virtually disappears."

From his experience on the commission, Hylton joked about the way the industry describes its own workings. "I know now that middle of the road is 18 lanes wide and contemporary rock is not a geological term. But I still don't know what a bright, innovative sound is except that everybody is doing it."

The commissioner pointed to future broadcast developments - lasers, fibre optics, 80 channel cable TV, low power radio, community radio, the fact that only 8 of our 36 satellite transformers are presently in use - and said, "there is a pot boiling out there. Somebody has to find a way this system can be constantly feeding Canadian ideas across this country."



Moffat's president Ron Mitchell

Juno awards: an appraisal

(Reprinted through the kind permission of Montreal music critic David L. Freeston)

The Juno Awards, Canada's answer to the Grammys, are over for another year. And in its wake the operative question isn't so much an indifferent "So what?" as an inflamed and irate "What the hell happened?" At least in Quebec it is, and if the Junos are going to maintain some semblance of credibility with one third of the Canadian population, something will have to be done.

The winners, in the event that you haven't heard, are as follows:

Bachman-Turner Overdrive — best selling album, best single, and Group of the Year;

Joni Mitchell — female artist of the year;

Gino Vannelli — male artist of the year;

Hagood Hardy — best composer and best instrumentalist;

Myles and Lenny — best new group;

Dan Hill — best new male artist;

Patricia Dahlquist — best new female artist;

Gordon Lightfoot — folksinger of the year;

The Mercèy Brothers — year's best country group;

Murray McLachlan — best male country artist;

Anne Murray — female country artist of the year.

Other winners were: Michel Ethier for engineering; Bart Schoales for album graphics (for 'Joy Will Find a Way'); Peter Anastasoff for production (The Homecoming); and The Captain and Tennille's "Love Will Keep Us Together," along with Elton John's Greatest Hits, as best selling international single and album respectively.

Notice anything peculiar about the list? Or, in the event that you suffered through the presentations on Monday night, did there seem to be any glaring omissions apart from wit and professionalism? Obviously there were, for in addition to the fact that no Quebecois artists picked up any of the major prizes no French was heard at the ceremony — with the exception of A&M's Jean Pierre Guilbert's few words on behalf of Gino Vannelli, and a few bars of Beau Dommage's 'Harmonie du Soir a Chateaugay.'

The Quebec music industry people I've spoken to have almost unanimously expressed emotions ranging from incredulity to indignation. It is, in short, a scandal; and the feeling prevails that, yet once more, the rest of Canada has snubbed or at least overlooked Quebec's achievements.

But has it? Is the current mood of hysteria and outrage completely justified? Consider the history and balloting procedures of the Junos.

The awards were founded in 1963 by RPM editor and publisher Walt Grealis and the voting was decided — until two years ago — by 4800 subscribers to RPM magazine. With the Junos evolving into television events, voting became the responsibility of the Canadian Academy of Recording Arts and Sciences, a 500-member group of radio and industry personnel who pay \$15 each per year for the privilege of voting.

Nominations for each category are based entirely on sales figures, while the final vote — except in such categories as best-selling album and single — is a matter of individual preferences. Clearly, the final vote will tend to reflect divergent regional biases as well as breaking down in terms of label loyalty. There is, for example, nothing to keep a promotion man from label X from voting for label X artists, nor a Montreal jock from voting for a Montreal artist. It all boils down to special interests, and from nomination to final ballot, esthetic merit has little to do with the whole procedure.

Thus any region happening to be unique will find itself in a minority. One can no more expect a Toronto promo man to vote for Raoul Duguay than one can expect someone in Quebec City to support Susan Jacks. Simply, there's more regional and company pride exercised than there is esthetic judgment. That's the basic premise of the Junos, and anything else would be nothing less than tokenism.

Take, for example, the case of the Best Group category, which included nominees April Wine, BTO, Beau Dommage, Harmonium and the Stampeders. BTO sweeps all the polls west of the Ottawa Valley and French Canada splits its vote over Beau Dommage and Harmonium. (Is there anything surprising in that?) Similarly, the Quebec contingent splits its votes for Best New Group over Aut'Chose and Maneige, and for Production over Morten and Lachance, etc. Get the picture?

All this merely indicates that, given the chance, Quebec votes as a bloc, irrespective of artistic merit. In short, Quebec exercised the same regional biases (and label loyalties) that the rest of Canada did, but it happened to have only a third of the voting power at most. The Junos were no more than a political convention at which the hopeful Quebecois took their chances, and they should have been ready for their lumps.

As for the tawdry production of the show itself, (I've heard everything

from relief that it wasn't shown in the U.S. to confessions that it was painful to watch), it was entirely in the hands of the CBC. The Juno Committee turned over all control to the network; which in turn summoned as little expertise and judgment as it could get away with. Still, it wasn't the total abomination it might have been, considering that most of the participants were hardly TV-wise.

Speaking with Walt Grealis in the wake of the Juno Awards Show proved an enlightening experience, and brought the Juno dilemma more clearly into focus. Grealis is fully aware of what goes on in Quebec, and that the Quebecois sales figures often dwarf those of the rest of the country, yet is hesitant to change the Juno procedure for fear that Quebec will swamp the event.

"Let's face it," he said, "the sales in Quebec are huge, while artists in the rest of Canada don't have that much of an audience. We want to give everybody a boost with this affair . . . the doors shouldn't be completely thrown open to the Quebecois."

His general drift seemed to be that Quebec artists are blessed with a captive audience, while other Canadian talent must actively compete with the U.S. and Britain for commercial success. And he's right, to an extent. Too often in Quebec, we tend to extrapolate artistic worth from a loaded commercial situation, and then go afield in search of sanction. Hence, a crackpot event like the Junos is supposed to serve as some kind of cultural legitimizing agent, satisfying the Quebec hunger for recognition. Meanwhile, we know full well that Aut'Chose will never play, say, in Medicine Hat. It's a matter of Quebec thriving on account of its isolation, and then expecting the rest of the country to appreciate and understand the very elements that feed that sense of isolation.

"In every sense, Quebec is a unique market" continued Grealis, it should remain unique . . .

"The same thing happens every year with the Quebec people. I keep getting the same angry calls and remarks, but what's to be done? They have their own star system, their own Festival du Disques every year, don't they?"

Perhaps they do, but the Quebecois can't help feeling that the door has been shut in their faces, and no explanation of the real politik of the Junos will diminish that feeling.

In passing, it should be remembered that the Quebecois artists who appeared in performance during the course of the show — Pagliaro and Suzanne Stevens — both resisted the chance of drawing attention to their own language, and instead chose to sing in English. Nobody should be faulted for wanting to broaden their 'base of support,' but it sure makes things confusing, don't it?

Hospitality suites were again a point of controversy but most felt they were well worth while. A few comments follow:

POLYDOR SUITE

Allan Katz, Director of promotion and creative services for Polydor, reports "The suite wasn't particularly planned as a disco suite, it was planned as a proper environment in which we thought we could show that we were involved in the business of electric entertainment. The strange thing about the suite was that when we played disco music it became a disco and when we played hardrock, it was a showcase for hardrock music. It

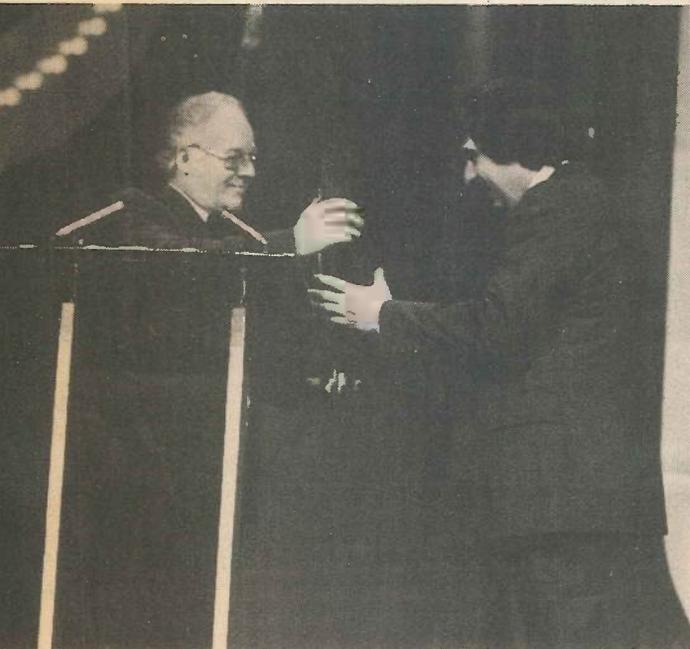
worked perfectly as an environment room and I hope that it did reflect our feelings that we are involved, to some extent, in showbusiness.

"Regarding the 'freeloaders' thing, most of the people I met in the suite were interested in the business, and part of the business. The conversations I feel we were able to have in the suite were valuable, and we were asked for records less than we were last year when we had a more traditional suite. People didn't ask so much for records

and we had very few rowdy people to deal with. By and large it was a very well behaved crowd and I think they enjoyed themselves in the suite which probably was a key to them not asking for freebies. They came in and enjoyed themselves, and learned something about the business. The games also kept them busy, so they weren't so tempted to say 'hey what are you giving away for free?'"

COLUMBIA

The Columbia hospitality suite covered rooms 824, 826 and 830. The intention for opening a company suite was, "... to have people drop by



Phil MacKellar presents engineering Juno to Michel Ethier



David Clayton Thomas and Blood Sweat & Tears perform at Junos



CBC chorus and dancers during Juno overture



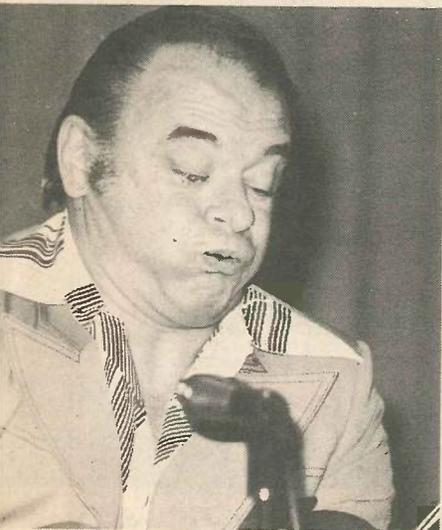
A&M's Jean Pierre Guilbert & Doug Chappell (r) accept for Gino Vannelli



Mickey Erbe, Maribeth Solomon and Terry McGee



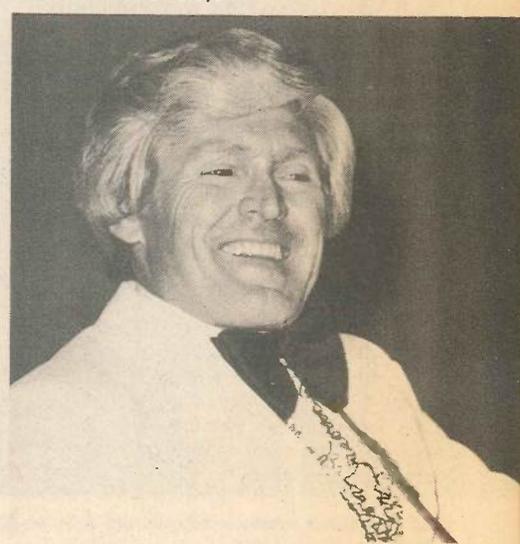
Harry Hinde, Charity Brown, Rosalie Trombley, Nick Panaseiko and Robin Moir enjoying the Meet The Stars Party.



Al Cherney at Tee Vee showcase



Charley Pride addressing Tee Vee audience



Maurice Bolyer - a Tee Vee showcase surprise



Phonogram's Jules Abramson (l) and Charlie Fach flank BTO, their manager, Bruce Allen, and Polydor's president Tim Harrold



Aquarius "ordinary superstar" Johnny Rodgers and Don Tarlton

and meet our artists,' said Columbia's Charlie Camilleri. "We've always emphasized the artist end of it, keeping a low profile and insuring that people can drop by and rub elbows." Artists in attendance included Lenny Solomon (who went on to win a Juno with friend/co-composer, Myles Cohen), Michel Pagliaro, Roly Greenway, Patty Dahlquist, Bond, Lick 'N Stick and Crack of Dawn.

Singles played for atmosphere/exposure were Lick 'N Stick's, Under My Thumb, Only a Friend of Mine by Next, Bond's Back Seat Driver, Patty Dahlquist's Waiting For The Rain, and the current Myles & Lenny LP featuring the single, I Care Enough.

Columbia also previewed acetates of two new LPs featuring Tom Middleton's One Night Lover (the title of his long running single and new LP), and the debut disco Toronto sounds of Crack of Dawn.

A Muntz VTR unit was also hooked up into one section, showcasing Pagliaro and band performing four tracks from his Pagliaro LP in English with all tracks following, in French. Rene Simard and Lick 'N Stick were also shown to the crowds via colour video-tape showcasing.

CHARLES DUNNE & OWENS

Bob Dunne of Charles Dunne and Owens was quite satisfied with their suite, emphasizing, "The get away from it all suite. Coffee, cookies and milk went with the quiet relaxed atmosphere that was present far away from the rest of the rooms. It was a nice relaxed atmosphere, we hope it was a refuge from some of the craziness going on elsewhere."

A&M

A&M's Jim Monaco reported: "It didn't really seem to matter that we didn't have a big fancy number going. People just came to say hello to the A&M people, to have a little drink, giving us and them an opportunity to establish personal contact with each other. It served to solidify our relationship with a lot of people across the country."

RCA

RCA took a different approach this year and reported it to be the most successful theme for a hospitality room yet. The approach was big and low key. They booked the Inn's Tower Room and provided coffee, tea and dessert. The level of the RCA product was kept low as background music played. RCA's Ontario promo manager Johnny Murphy said more business was done in the suite this year than in any other year.

In any other room, the activities would have been over crowded, but with the Tower Room there was room to spare.

Full service was provided by the Inn's uniformed attendants and the

tables of coffee and food were constantly supervised to give the atmosphere of a big company and a well co-ordinated presentation. The RCA people (all in attendance) had little to do but look after the visitors.

CBC

CBC took a suite in the Tower where they could communicate with the visitors to the three days and talk and get to know the principals that would be involved in the next day's Juno Awards telecast.

They had a VTR on hand to screen the "Great Canadian Culture Hunt" documentary on the music industry in Canada. In between they took time to make last minute preparations for the Juno Awards.

This is the new image of the CBC Variety Department which not only talks about an open door to Canadian talent, but had one at the Inn that was open to artists and record companies. It was an unique opportunity for the industry to work along with the CBC in their effort to find new talent for Canadian TV.

GRT

National promo man Jeff Burns reports that GRT's room at C13 was a "laid back affair." GRT took a room but didn't advertise it as a suite. They used it as a weekend office instead. Burns says they got a lot of work done even though they didn't compete for the crowds.

WEA

Rooms 724, 726 and 730 were set aside by WEA to tout their "Greatest Hits" theme set for an upcoming national promotion. Greatest Hits LPs by the Eagles, Allman Brothers, America, Gordon Lightfoot, Deep Purple, Seals and Crofts, Carly Simon and Black Sabbath were promoted.

Considering this year's suite as "... far better than last," and "... much better organized," the WEA crew responsible for their company's C13 success were Don Grant, vice president of marketing, Brian Simpkins, manager of new product services, Larry Green of National Promotions and his Ontario staff of Linda Nash, Soupy Campbell and assist Gay Ramsay.

MOTOWN

The Motown suite covered room 2045 spilling over into adjacent 2046 in the Tower of the Inn On The Park.

A stereo hookup and dance area greeted the visitor with the throbbing sounds of Love Hangover by Diana Ross, Sweet Love by the Commodores and other current Motown product. Visitors were able to select their favorite sounds from a stack of records

If you can't sing, how do you get an award?

You engineer it.

Congratulations!

Michel Ethier

for

"Dompierre"

Recording Engineer of the Year

Marketed by Polydor



ready for turntable play.

Posters covered the walls including a Motown Hotshot poster featuring Junior Walker, Luther Allison and Diana Ross. The poster that received most of the passerby approval was the Music That Grabs item featuring the Manticore line, comprising Steve Ashley, Thee Image and the Pretty Things. Notice was made of a "striking left boob" that highlighted the wallhanging promotion. Hundreds of people jammed the suites and the Motown bar was constantly open.

Ron Newman told RPM that, "... we just wanted people to drop by and see our product and maybe to tell us of any problems they were having in receiving product etc. Not one person complained, and it sure

seemed like they all had a good time."

As many of the other company suites closed their services from the public, the Motown suite kept right on cooking.

AQUARIUS

Aquarius' press and promo gal, Kathy Ray Bould reports "The Aquarius world's craziest winery hospitality suite at the Inn On The Park during the Juno awards weekend was a definite success. Greeting visitors at the door was the mad hatter portrayed by actor Ed Street. The mad hatter costume was drawn from the album cover caricature on April Wine's new album The Whole World's Goin' Crazy.

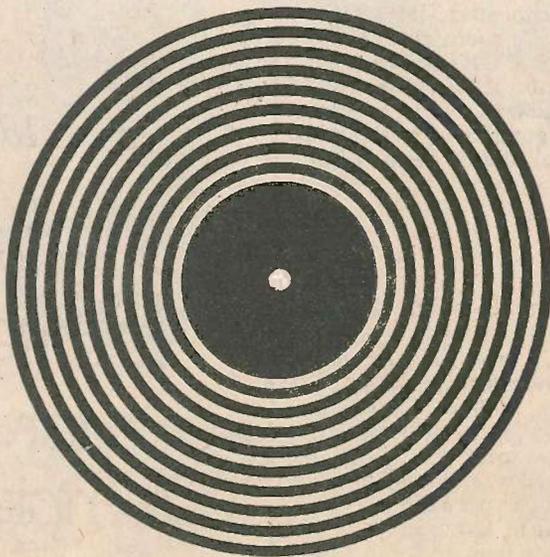
"Aquarius Records took on the suite to meet and greet the Canadian music industry and to demonstrate Aquarius' aggressive sales and promotion functions within Canada and to clearly indicate that a Canadian company can be totally successful with a roster of purely Canadian attractions.

"The suite was also used to launch April Wine's new album The Whole World's Goin' Crazy in an effort to gain immediate industry and media response to both the album and the group's pending tour. Aquarius directors feel it was a most enjoyable and successful weekend."

CASTLE MANAGEMENT

Jim McBain of Castle Management commented that their "showcase was advantageous, but future showcasings will be directed to the media only, I found too many freeloaders. Found people socializing and drinking more than it being a business venture.

THE AWARDS . . .
YOU'VE BEEN WAITING FOR!



THE
RPM
INDUSTRY AWARDS
based on the
RPM MUSIC POLL

WATCH FOR YOUR BALLOT
&
INFORMATION ON THE
PRESENTATION BANQUET

Buffy Sainte-Marie set for TVOntario

Don Thompson, producer of the OECA TVOntario series True North (a run of hourlong specials having previously featured countryman host Roy Payne) is currently noted for his



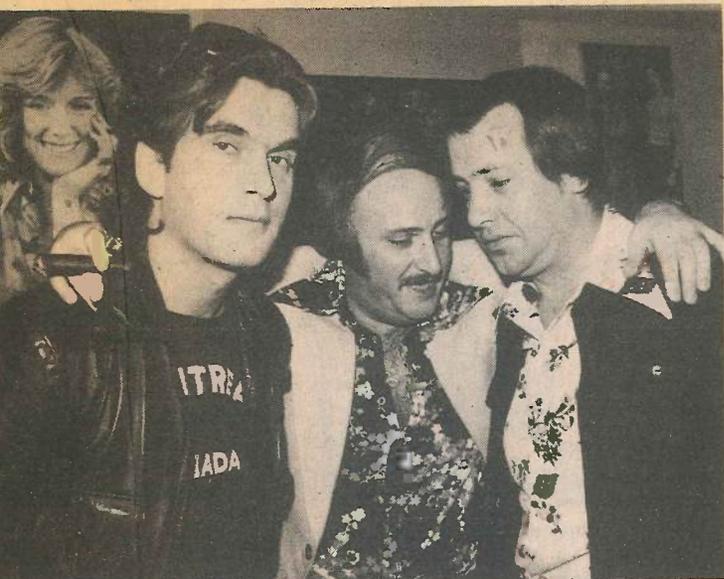
TVOntario producer Don Thompson

direction, producer's credit and writer's collaboration with ex-Andre spouse Dory Previn on the Mindscape segment of The Camera And The Song series. Mindscape aired over TVOntario March 13th.

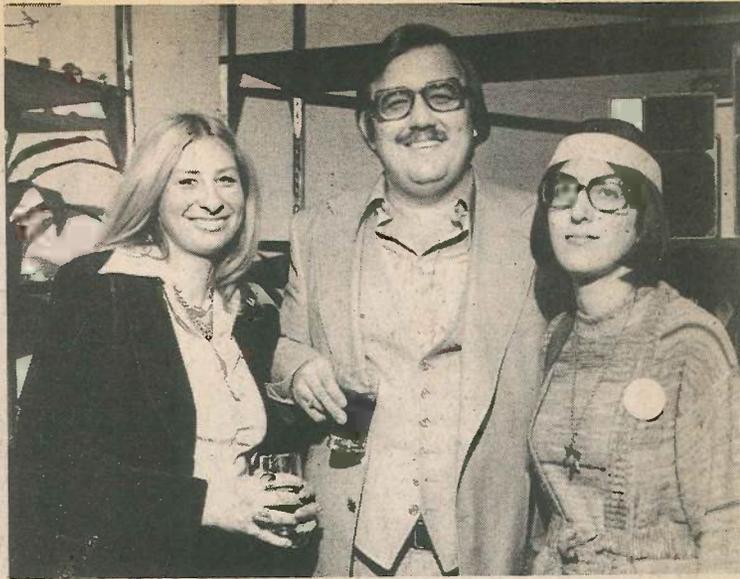
Thompson's Avec Angele, featuring original music by Acadian folksinger Angele Arseneault, aired over the network in 1974 and in 1975 became a Golden Hugo prizewinner at the Chicago Film Festival.

Thompson is now preparing another feature for the Camera series, focusing on the music of Buffy Sainte-Marie.

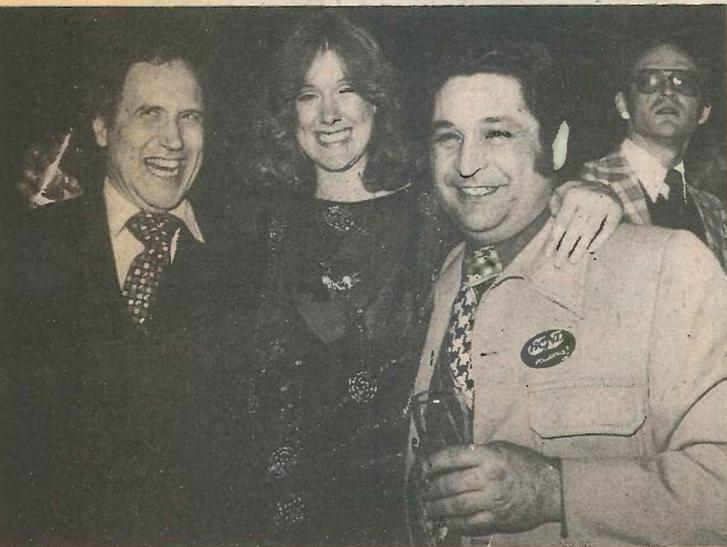
Airdate has been set for May 1st over the TVOntario network.



Pagliari, his manager Ben Kaye and Ken MacFarland



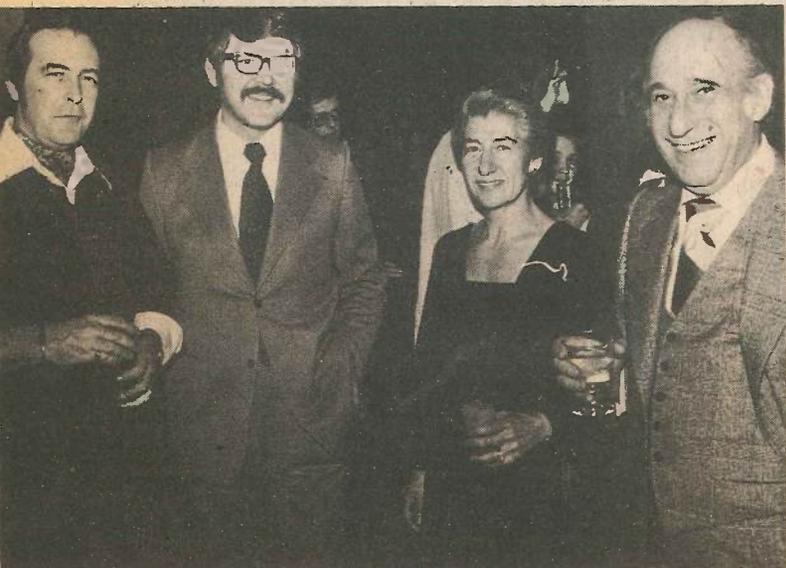
Gerry Renewych and wife and Phonogram's Donna Halper (r)



CBS' Vince Romeo, Patricia Dahlquist and Eddie Colero



CKGM's Greg Stewart presents Juno to Hagood Hardy



Dave Evans, Dieter Radecki Mr. & Mrs. Sam Sniderman



Aquarius' Terry Flood, Myles Goodwyn and Duff Roman



Dom Troiano, Shawne Jackson, Tom Berry and Martin Onrot



Moxy's Buz Shearman and Wendy Lockwood of Polydor's A&R

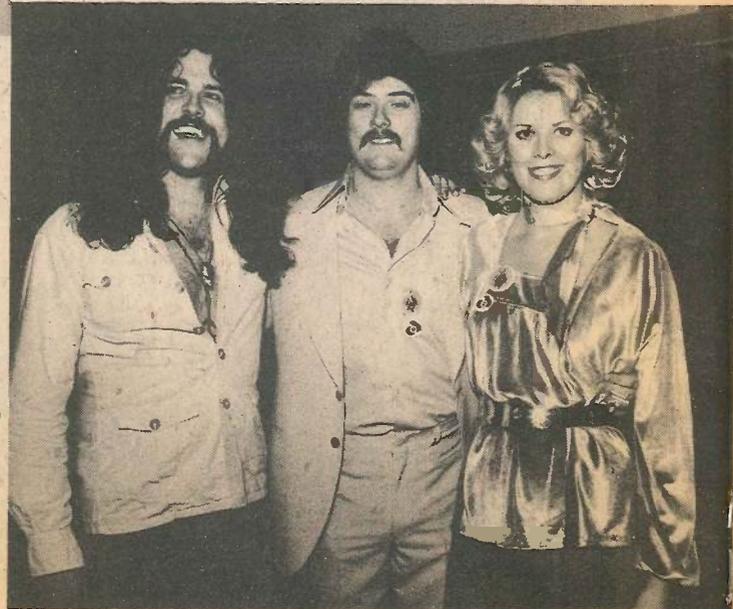


Charley Pride and ACME president Hank Smith



Polydor's Rick Dobbs, Max Swerling, Dieter Radecki, Alun Elias, Peter Rungay and Bill Sykes with Juno award winning BTO

CBS Disques' John Williams, Patricia Dahlquist and Vivian Hicks



Bob McBride and the Stampeders' Mr. & Mrs. Rich Dobson

RPM Country Week

Native Country label to develop native talent

The Native Council of Canada has launched a program of native film and performing arts with a new record label called Native Country. Debuting the label is a 4-song EP featuring singer Shingoose singing compositions by



Native Council's Shingoose

himself and council VP Duke Redbird.

Redbird says the council hopes to organize native talent and create production and distribution mechanisms to reach the 750,000 Metis and non-status Indian people represented by the council as well as native people in the U.S.

The EP features songs ranging from bluegrass Sweet Alberta to country-rock sounds of Silver River and Living On Indian Time. The record was made

at Ottawa's Marc Productions, produced by Shingoose with folksinger Bruce Cockburn.

The record was initially funded by a government grant, but the council is confident it can recover the production costs to invest in future recordings of other native talent. Plans are to record folksinger and poet Willie Dunn over the next few weeks.

Redbird, who has experience in acting and radio and TV scriptwriting behind him, sees the record as a first attempt to set up the mechanisms needed for native people to gain representation in the music industry, "if they are to assume their rightful place in contemporary society. This EP embodies the hopes and aspirations of native talent and displays a contemporary cultural input our artists have to offer."

The record was bowed in early February at an Ottawa reception which hosted the Secretary of State, members of the council and the media.

Although all artists heard on the record, including Cockburn, Richard Patterson, Lee Cremona and Randall Prescott, were paid union scale, they have waived their royalties back to the council's cultural program.

Shingoose has played for years in bands in Canada and the U.S. and he and Redbird have signed a 5-year songwriting contract with Glen Campbell who recorded their The Ballad of Norval Morrisseau for his upcoming LP.

Barry Nesbitt and CKFH make good country team

Country record people and entertainers alike were pleased when Barry Nesbitt decided to return to country and, through Toronto's CKFH, supply a varied country format to the downtown core. How cum it took this pro so long to get back to where he belonged? Barry supplied his recent Big Country audience with a few of the reasons for the big switch. The text of his speech follows:

First of all I should tell you just why I came back to the country so you won't have to turn to the person next to you and ask "Who the hell is the guy in the blue suit?" So let me get personal about country music and Barry Nesbitt. I originate from a small prairie town called Rouleau, Saskatchewan, a town of about 150 people, 30 miles south of Regina, Saskatchewan. So I like to think I qualify as a

NESBITT continued on page 23

Ronnie Prophet shows T.O. the country kid shines on

RCA and CTV's Ronnie Prophet was back in Toronto for a week at the Horseshoe Tavern and some radio and press promo for his upcoming debut RCA LP, likely to be a rare three-hit debut disc.

The LP features his recent hit Sanctuary and his currently charted Shine On. RCA will release a third single, It's Enough, with the LP, both simultaneous with U.S. releases. Both Prophet hits were charted in the U.S.

Prophet, a Canadian who lives and performs regularly in Nashville (he has a lifetime contract at Boots Randolph's Carousel Club) tracked the LP in RCA's Toronto studios.

In Nashville, he says, he's too well known for his varied and highly charged live act featuring his guitar tricks, electronic gimmickry, imper-



Ronnie Prophet

sonations and animated voice comedy as much as his singing. He and producer Harry Hinde want the LP to be Ronnie Prophet the country singer.

Prophet tracked 3 LPs of his routines in his own 4-track studio on the first floor of his home. He sells them where he performs.

Prophet seems to be doing everything right from his press kit (sporting an impressive collection of raves for his performances in a number of

Prophet continued on page 22

OUT IN THE COUNTRY

Hold on now, that piece in the March 20/76 issue of RPM about Doug Taylor producing Dick Damron - just isn't true. Production credits should go to Joe Bob Barnhill and the session was taped at Nashville's Nugget Studios. By the way, Dick is currently tearing up the English countryside with a well-paced tour. There has been good reaction to his single, On The Road, with stations throughout the U.S. being serviced. These include key stations in Montana, Idaho, Colorado, Arizona, Nevada, Texas and many others.

Nice to see that Charlie Russell likes something. Must be awfully quiet down in Woodstock.

Did you know that the Family Brown, nominated for the Juno Award this year as Top Country Group (their third) were on the winning side of the recent Tory leadership convention. Yep, they were hired by Joe Clark to do the musical honours. They've also toured the top of Canada including Fort Churchill where they taped a CBC radio show. They'll be hitting the fair circuit come the nice weather with a full schedule of dates in western Canada in July. The talented family are currently doing well with their RCA single, Light At The End Of The Road and are readying an album.

Condor action this past week centred around a Thunder Sound recording session for Marg Osburne, out of which will come an album produced by Bob Spooner. Original material includes pennings by Gene MacLellan, Dick Damron and Darrell Hennessy.

Also for Condor the fifteen year old fiddler from Bay Ridges, Ricky Cormiere, will be taping a session for a release over the next few weeks. The

young Cormiere took the North American Fiddle Championship for the second consecutive year. The trials were held Feb 28 in the Ottawa Arena.

Bob Ruzicka, currently showing strength with his RCA single, Outrageous, will be appearing at this year's Winnipeg Folk Festival. He is presently taping his CBC TV show in Edmonton, to be televised in the fall. His taping dates are March 9 through the 24th. April 26 to May 7 and May 31st to June 11.

The Good Brothers, who recently signed a recording deal with RCA are preparing for a major western Canadian tour. They will return to Toronto mid-April to put the finishing touches on their first album for the label.

Hersche's television special takes top Canpro honours

Train Records country singer Bill Hersche's recent TV special won a Canpro Festival award. The show, titled the same as his 1975 charted single, Place Called Home, featured himself, Carroll Baker and group Country Friends 'n Neighbours.

The show took honors for the best entertainment special produced by a private TV station in a city with less than 150,000 people. The Canpro festival is a national gathering of Canadian private TV broadcasters.

Prophet continued from page 21

U.S. and Canadian papers) to his plans (based on a shrewd understanding of the workings of TV, record and performing artistry).

Prophet's CTV show, Grand Old Country, has brought him a lot of mail in Nashville and the CTV brass decides in May on next year's second full season (26 weeks) run.

RPM/country album reviews

ORVAL PROPHET

My Kind of Women

Broadland BR 1924-M

Includes former Prophet 45 cuts My Kind of Women/Johnny Canuck and Eastbound Highway/Badger Bodfne and 4 cuts of Prophet's penning including sentimental songs I Walk A Lonely Street (with Dallas Harms tune) and I Remember Love (Dick Damron tune) which deserve a good listen. Produced by Gary Buck.



GORD & AUDIE HENRY

By Request

Broadland BR 1922-M

10 cuts, but it does not include current hit "True Western Movie" which was tracked after the LP was put together. MAPL Though You Do Me Wrong, the flip of the current hit, would make good play action song as well. Producer Gary Buck plans to pull another 45 from the LP soon and there are a few he can choose from.

Wanted: a Canadian outlaw - Roy Payne fits the bill

Roy Payne is The Canadian Outlaw. With the rise of tough Texas music lately, the record business may finally be finding a place for the Newfie desperado who is known for looking like and living like a guy in a Willie Nelson song. But maybe it's Payne seeing a new chance and taking it.

He's up before 9:00 AM phoning press, radio and record people about his new single, Outlaw Heroes. And he's drinking gingerale between sets.

His RCA single received country airplay almost immediately when it was released last week. An RCA LP is completed and ready for release and Payne already has written most of the material for his next one.

Payne is busy mailing out copies of his single all over North America and he broke in a new band, Beaver Power, rehearsing at Toronto's Horseshoe Tavern during afternoons last week.

"Roy was just learning for the last four years," Payne told RPM.

Darlene Payne, Roy's wife, is taking care of business through the newly-formed Darlene Payne Enterprises. She reports that, through David Peever and Bill Oja of Hamilton Entertainment, Payne and Beaver Power are lining up a tour to stage what Roy calls their "Texas-Newfoundland swing."

Payne, who really wants to be known as a songwriter, has a lot of new material for the band to bring out. The cuts on his upcoming LP, all arranged in an ahead-of-contemporary style by pianist John Arpin, in addition to some new songs which he debuted in some recent gigs and the hundreds of Payne songs from the past four years, give Beaver Power a repertoire far beyond most new acts.

He plans to vary his act with a few Waylon Jennings, Willie Nelson and Jerry Jeff Walker songs and he's sent his new record to these outlaw heroes, hoping they'll return the favour. Don't bet against it.

Freddie Hart & Lettermen among Capitol country

Capitol EMI is releasing country LPs this month by Freddie Hart and a country debut of former love songsters The Lettermen.

Hart, who recently taped a Tommy Hunter Show appearance in Toronto, recorded People Put to Music with his group The Heartbeats. The LP features 3 Hart compositions.

The Lettermen bow their country sound with proven standards including Kiss An Angel Good Morning, Today I Started Loving You Again and Country Roads.

stubble cruncher, or plough jockey - a true blue country music fan. Of this fact I am extremely proud. My early contact with country music was as a youngster, through radio. My father had a hardware store and sold the only radios available in the area. I can recall my early days of listening to country music, as it was then, some thirty-five or forty years ago - to such artists as Wilf Carter, Hank Snow, Carson Robinson, Texas Jim Robertson, The National Barn Dance out of Chicago with Lulu Belle and Scotty: The Red River Barn Dance out of Winnipeg, and George Wade and His Corn Huskers after every Saturday night hockey game broadcast with my boss, Foster Hewitt. Naturally the cowboy singing stars of the motion pictures (Gene Autry and Roy Rogers, The Sons of the Pioneers, and The Riders of The Purple Sage,) were also an influence. So much did these people impress me that when I went first into radio in 1944 at CHAB Moose Jaw at the age of 17 the first program I did on-air, was a country music show. There were very few travelling country artists in the prairies at that time - a few to mention would be Bill Smith and His JB Ranch Boys from Regina's Trianon Ballroom. 'Alberta Slim' and His Trick Horse Betty (I kid you not). In fact when he came to town we would give him a half hour of air time to play his guitar, sing, and promote his appearance with Betty at the Moose Jaw fairgrounds. There were also the Antonuick Sisters (Mary Anne and Pauline) and that was about it. This formed my beginning that gave me my initial interest and a real interest that never left me in country music.

In looking out over this group today it brings to my mind another such gathering. This one took place in the mid or late fifties (I can't recall just when) - of a trip to Nashville, Tennessee, in company with Harold Moon, the grand old man of BMI Canada: Dan Bass who ran a store called the "Country Music Centre" on Queen Street: Josh King then of CHUM, Bill Bessey then of CJBC: Curley Gurlock from western Canada: King Ganam of television's 'Holiday Ranch' and Don Ramsay from the Sault. This was one of the first country music deejay conventions to be held in Nashville. At that time I spoke to an assembly in the Andrew Jackson Hotel much similar to this one this morning on Canadian country music. It is twenty some years later and here we are still discussing Canadian country music, 1975. If you will bear with me while I reminisce for just a few more minutes. When television came to this area in 1955 country music received an added assist, first through "Holiday Ranch" with Cliff MacKay, The McFarlane Brothers and then later came "Country Hoedown" with Tom-

my Hunter, Gordy Tapp and Tommy Common (a show by the way I had the pleasure of writing for some years for CBC-TV.) Recordings, way back then, were few and far between. We were still fighting the battle of American country music versus Canadian although there was, I would suggest, great dissimilarity between the two as Canadian recordings were indeed only a poor imitation of Nashville. This, of course, was before Nashville started going "uptown" in its country sound. Canadian artists then were such people as Ned Landry, Wally Traugot, Don Messer, Dandy de Jarlis, Earl Mitton, Maurice Bolyer, Wally Dean, Terry Roberts Stu Phillips (now in Nashville) The Brady Boys Chef Adams Gaby Haas, The Rhythm Pals and a few others. You'll notice the predominance of old-time fiddlers. And oh yes there was a kid by the name of Nesbitt who did a few country sides for Quality, Columbia and Sparton - still carrying on his love affair with country music.

I have just recently returned to country music in a business way although I have listened and observed and enjoyed it over the years with what I hope a very objective approach. Therefore I can only really comment on the past year and offer such observations to you. I suppose many would call me a bit of a "purist" when it

Nesbitt continued on page 36



THE HAGGARTS



ON RCA RECORDS

LATEST SINGLE

"A SPECIAL
KIND OF
FEELING"

#42

RPM COUNTRY CHART

ON TOUR

- | | |
|-------|---------------------------------|
| April | 5-10 Atlas Hotel-Welland |
| " | 13-24 Millmar Manor-Tillsonburg |
| " | 26-May 1 Brunswick-Parry Sound |
| May | 3-8 Fairbanks-Toronto |
| " | 10-22 Chalet-Galt |
| " | 24-29 Hughie's Junkyard-Sarnia |
| " | 31-June 5 TBA-Peterborough |
| June | 7-12 Diamond Jim's-Orillia |
| " | 14-19 Twin Gables-Listowell |
| " | 21-26 Branscomb's-Ottawa |

More tour details in Country Week section of two weeks past.

**COUNTRY
RADIO
ACTION**

**ANTIGONISH/PORT HAWKESBURY
CJFX (Gus MacKinnon & Bill Graham)
CHARTED**

- 4 (1) Motels & Memories-T.G. Sheppard
- 7 On The Road-Dick Damron
- 26 Roots Of My Raising-Merle Haggard
- 8 Hank Williams-Moe Bandy
- 24 Remember Me-Willie Nelson

BATHURST

- CKBC (Al Herbert)
- 26 (1) Roots Of Raising-Merle Haggard
- CHARTED**
- * Without Your Love-Charlie Ross
- * Together Again-Emmylou Harris
- * You're Not Charlie Brown-Donna Fargo
- * Sentimental Journey-Dave Dudley
- * I'm A Trucker-Johnny Russell

COBOURG

- CHUC (Rick Kevan)
- PLAYLISTED**
- * Blue Sky Riding Song-Al Cherney
- * Junk Food Junkie-Larry Groce
- * I Love You Because-Jim Reeves
- * Texas-Charlie Daniels Band

DAUPHIN

- CKDM (Pete Morena)
- * It's Morning-Jesse Colter
- * Love The Teacher-Linda Hargrove
- * Dreams Are Never Ended-Jack Hennig

EDMONTON

- CJCA FM (Barry Hawkins)
- CHARTED**
- 27 Thunderstorms-Cal Smith

- 30 He Loves Me-Post Family
- * Wild World-Mike Post
- * Play Me No Sad Songs-Rex Allen Jr.

HALIFAX

- CHFX FM (Johnny Gold)
- 5 (1) Faster Horses-Tom T. Hall
- CHARTED**
- 47 I Couldn't Be Me-Johnny Rodriguez
- * Together Again-Emmylou Harris
- * The Door I Used To Close-Roy Head
- * Paloma Blanca-George Baker Selection

HAMILTON

- CHML (Johnny Murphy)
- * Outlaw Heroes-Roy Payne
- * Take Me/Party Girl-Nancy Nally

HOPE

- CKGO (D. Wayne Elhard)
- CHARTED**
- 35 Make It On My Own-Tammy Wynette
- 48 Sun Comin' Up-Nat Stuckey
- 27 Thunderstorms-Cal Smith
- * Queen of Starlight Ballroom-David Wills

KINGSTON

- CFMK FM (R. Wayne Cavanaugh)
- 25 (1) Woman-Jennings & Nelson
- CHARTED**
- * Sheik of Chicago-Joe Stampley
- * I'm High On You-Blanchard & Morgan
- * Sun Shone Lightly-Pure Prairie League
- * Outlaw Heroes-Roy Payne

LINDSAY

- CKLY (Tex Bagshaw)
- 25 (1) Woman-Jennings & Nelson
- CHARTED**
- 36 The Battle-George Jones
- 35 Till I Can Make It-Tammy Wynette

MEDICINE HAT

- CHAT (Ron Larson)
- * Will You Love Me-Jody Miller
- * 19 Years & 1800 Miles-Cal Smith
- * Georgia I'm Cheatin'-Dallas Harms
- * Another Morning-Jim Ed Brown

MEDLEY

- CHCL (Spence Cherrier)
- CHARTED**
- * I'm Sorry Charlie-Joni Lee
- * Silver Wings-Billie Jo Spears
- 42 Special Feeling-Jim & Don Haggart

MONCTON

- CKCW
- * Wild Side Of Life-Freddie Hart
- * Don't Believe My Heart-Tanya Tucker
- 31 One Night Of Love-Jimmy Arthur Ordge
- 22 One Night Of Cheatin'-Carroll Baker

NEW LISKEARD

- CJTT (Steve Morin)
- 26 (1) Roots Of Raising-Merle Haggard
- PLAYLISTED**
- * No Country Music-C.W. McCall
- 34 Honest Love-Ronnie Kartman
- 23 Another Puppet-Brenda Lee
- 16 Come On Over-Olivia Newton-John

PETERBOROUGH

- CHEX (Sean Eyre)
- 26 (1) Roots Of Raising-Merle Haggard
- CHARTED**
- 24 Remember Me-Willie Nelson
- 30 He Loves Me-Post Family
- 8 Hank Williams-Moe Bandy
- * One Too Many-Ian Tyson
- 4 Motels & Memories-T.G. Sheppard

COUNTRY continued on page 26

THE COUNTRY EDITION

NEW SINGLE RELEASE

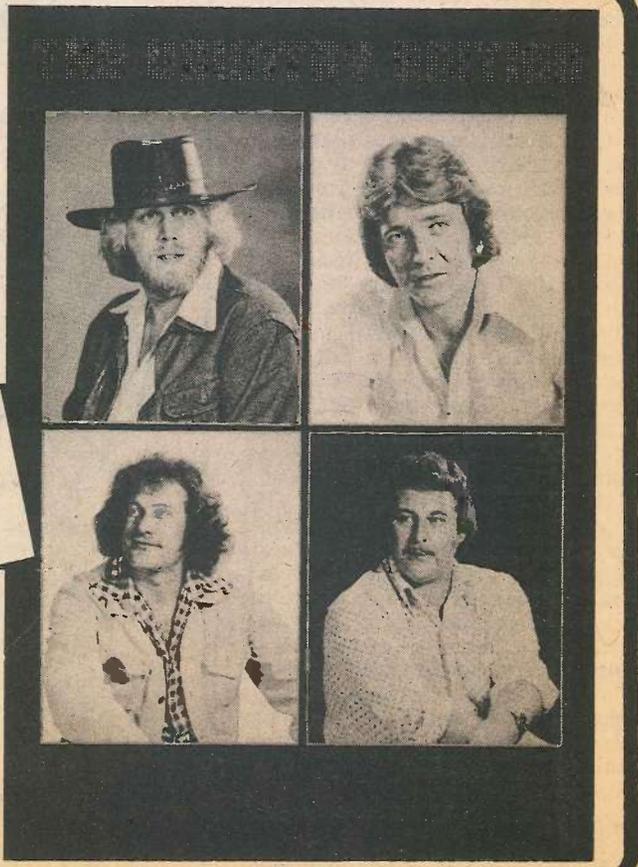
"PERFECT MEMORY"

f/s

"SPUD PICKIN'"

**NOW PLAYING ON COUNTRY
RADIO STATIONS COAST TO
COAST AND U.S.A.**

ON CONDOR RECORDS





COUNTRY PLAYLIST

April 3, 1976

1	8	(8)	ANGELS, ROSES AND RAIN Dickey Lee RCA PB 10543-N	26	10	(8)	THE ROOTS OF MY RAISING Merle Haggard Capitol P4204-F
2	12	(6)	YOU ARE THE SONG Freddie Hart Capitol 4210-F	27	49	(2)	THUNDERSTORMS Cal Smith MCA 40517-J
3	11	(4)	(TILL) I KISSED YOU Connie Smith Columbia 3-10277-H	28	31	(6)	THE HOOKER George Rowsell Periwinkle PER 3739
4	1	(8)	MOTELS AND MEMORIES T.G. Shepard Melodyland 6028-Y	29	50	(2)	ALL THE KINGS HORSES Lynn Anderson Columbia 3-10280-H
5	2	(8)	FASTER HORSES Tom T. Hall Mercury 73755-Q	30	38	(4)	HE LOVES ME WHEN HE'S GOT THE TIME Post Family Broadland BR 2172-M
6	14	(8)	IF I LET HER COME IN Ray Griff Capitol P4208-F	31	35	(5)	JUST ONE NIGHT OF LOVE Jimmy Arthur Ordge Royalty R1000-20
7	3	(12)	ON THE ROAD Dick Damron Marathon 45-1143-C	32	39	(3)	BOBBIE'S TRAINS Ron McLeod Broadland BR 2171X-M
8	4	(7)	HANK WILLIAMS YOU WROTE MY LIFE Moe Bandy Columbia 3-10265-H	33	37	(4)	LIGHT AT THE END OF THE HALL Family Brown RCA PB 50175-N
9	30	(8)	THE PRISON SONG Sonny James Columbia 3-10276-H	34	45	(3)	HONEST LOVE Ronnie Kartman Kansas City KCR-1-C
10	21	(2)	THE CALL Anne Murray Capitol 4207-F	35	....	(1)	'TIL I CAN MAKE IT ON MY OWN Tammy Wynette Epic 8-196-H
11	16	(7)	NOT SO FAR AWAY Donna Moon Marathon 45-1140-C	36	....	(1)	THE BATTLE George Jones Epic 8-50187-H
12	17	(7)	FEELIN' KINDA LUCKY TONIGHT Ray Materick Asylum ASC 5003-P	37	46	(2)	I DON'T CARE Julie Lynn Condor 47095-C
13	13	(6)	GOOD OLD DAYS Ray Francis Condor 97097	38	40	(5)	SONG FOR WENDY Cliff Edwards A&M AM406-W
14	15	(11)	SHINE ON Ronnie Prophet RCA PB 50136-N	39	41	(2)	PERFECT MEMORY Country Edition Condor 97098-C
15	19	(5)	LOST IN A LOVE SONG Christopher Ward Warner Bros CW 4033-P	40	42	(5)	HARPER'S FERRY Carlton Showband RCA PB50156-N
16	18	(4)	COME ON OVER Olivia Newton-John MCA 40525-J	41	44	(4)	DROP SOME SILVER IN THE JUKEBOX Jerry & Joanne Daisy DY1502
17	23	(6)	YOU KNOW I WANT YOU Chris Nielsen Royalty R1000-22	42	43	(5)	A SPECIAL FEELING Jim & Don Haggart Arpeggio ARPS 1030-N
18	22	(7)	UNIVERSAL GIRL R. Harlan Smith Royalty R1000-21	43	....	(1)	DRINKIN' MY BABY (OFF MY MIND) Eddie Rabbit Elektra 45301-P
19	26	(5)	OH SWEET TEMPTATIONS Gary Stewart RCA PB10550-N	44	....	(1)	THE GOOD NIGHT SPECIAL Little David Wilkins MCA 40510-J
20	5	(7)	BROKEN LADY Larry Gatlin Mormont 8-8680-H	45	....	(1)	YOU COULD KNOW AS MUCH Gene Watson Capitol 4214-F
21	6	(11)	ONE WAY TICKET TO A LADY Jerry Palmer Gaiety G-762	46	....	(1)	DON'T ALL THE GIRLS GET PRETTIER Mickey Gilley Playboy P6063-M
22	7	(14)	ONE NIGHT OF CHEATIN' Carroll Baker Gaiety G-761	47	....	(1)	I COULDN'T BE WITHOUT YOU Johnny Rodriguez Mercury M73769-Q
23	27	(3)	FIND YOURSELF ANOTHER PUPPET Brenda Lee MCA 40511-J	48	....	(1)	SUN COMING UP Na Stuckey MCA 40519-J
24	9	(9)	REMEMBER ME Willie Nelson Columbia 3-10271-H	49	....	(1)	STRAWBERRY CAKE Johnny Cash Columbia 3-10279-H
25	25	(10)	GOOD HEARTED WOMAN Waylon Jennings & Willie Nelson RCA PB 10529-N	50	....	(1)	THE FEMININE TOUCH Johnny Paycheck Epic 8-50193-H

PORT HAWKESBURY
 CIGO (Dan Bedell)
 26 (1) Roots Of Raising-Merle Haggard

PRINCE ALBERT
 CKBI
 25 (1) Woman-Jennings & Nelson
CHARTED
 * Reflections Of A Fool-Brian Sklar
 4 Motels & Memories-T.G. Sheppard
 6 If I Let Her Come In-Ray Griff
 * Just A Minute Lord-Joyce Seamone
 * Make Me Your Woman-Nancy Ryan

RED DEER
 CKGY
PLAYLISTED
 * Looking For Space-John Denver
 * Sentimental Journey-Dave Dudley
 * Looking For Tomorrow-Mel Tillis
 * Feel Again-Faron Young
 * Queen Of Starlight Ballroom-David Wills

REGINA
 CKRM (Garry Grayson)
 * Devil In Your Kisses-Mel Street
 * Without Your Love-Charlie Ross
 * Lone Star Beer-Red Steagall
 * Tonight I'll Face The Man-Kenny Starr
 * Carousel Of Love-Par Three
 * Everything I Know-Lee Roy

RICHMOND HILL
 CFGM (Dave Johnson)
CHARTED
 * Loner-Christenson
 * Georgia I'm Cheatin'-Dallas Harms
 * Bad Romancer-George Hamilton IV
 * Blue Sky Riding Song-Al Cherney
 * What Goes On-Ronnie Milsap

ROSETOWN
 CKKR (Mike Ried)
 * Want To Taste Your Wine-Billy Swan
 8 Shadows Of My Mind-Vernon Oxford
 19 Oh Sweet Temptation-Gary Stewart
 * If Anyone-Leona Williams
 * There's A Kind Of Hush-Carpenters

ST. CATHARINES
 CKTB (Doug Hobbs)
 5 (1) Faster Horses-Tom T. Hall
CHARTED
 * Sentimental Journey-Dave Dudley
 * You're The Teacher-Linda Hargrove
 * Phantom 309-Red Sovine
 * I Love You Because-Jim Reeves

12 Feelin' Kinda Lucky-Ray Materick
SYDNEY
 CJCB (J. Bedford & Arna Halloran)
 22 (1) One Night-Carroll Baker
CHARTED
 33 Light At End Of Hall-Family Brown
 40 Harper's Ferry-Carlton Showband
 3 Till I Kissed You-Connie Smith
 30 He Loves Me-Post Family
 41 Drop Some Silver-Jerry & Joanne

TIMMINS
 CFCL
 22 (1) One Night-Carroll Baker
CHARTED
 * My Love For You-Newman Sisters
 13 Good Old Days-Ray Francis
 * California Dream-Colin Butler
 12 Feelin' Kinda Lucky-Ray Materick

TORONTO
 CKFH (Jack Winter)
PLAYLISTED
 * Made Me Love You-Anderson & Turner
 * Tonight I'll Face The Man-Kenny Starr
 * Play Me Saddest Song-Carmol Taylor
 * No Charge-J.J. Barrie
 * Yes I Can-Valdy

TRURO
 CKCL (Dave Inness)
CHARTED
 * Back In The Saddle-Sonny James
 9 Prisoner's Song-Sonny James
 49 Strawberry Cake-Johnny Cash
 * Together Again-Emmylou Harris
 * Bad Romancer-George Hamilton IV

VANCOUVER
 CKWX (Harold Kendall)
 24 (1) Remember Me-Willie Nelson
CHARTED
 29 All The King's Horses-Lynn Anderson
 * I Love You Because-Jim Reeves
 35 Till I can Make It-Tammy Wynette
 * Fire On The Bayou-Bill Black's Combo
 19 Oh Sweet Temptation-Gary Stewart

PLAYLISTED
 44 Goodnight Special-David Wilkins
 16 Come On Over-Olivia Newton-John
 * Together Again-Emmylou Harris
 49 Strawberry Cake-Johnny Cash
 * Hey Lucky Lady-Dolly Parton

VERNON
 CJIB
 5 Faster Horses-Tom T. Hall

* Texas-Charlie Daniels Band
 30 He Loves Me-Post Family
VICTORIA
 CJVI (Helen Moulton)
 * (1) Rivers Run Dry-Don Williams
CHARTED
 46 The Girls Get Prettier-Mickey Gilley
 * Georgia I'm Cheatin'-Dallas Harms
 * Somebody Loves You-Crystal Gayle
 * Let Your Love Flow-Bellamy Bros
 43 Drinkin' My Baby-Eddie Rabbitt
WINDSOR
 CKLW FM (Ron Foster)
 * (1) Without Your Love-Charlie Ross
CHARTED
 * What Goes On-Ronnie Milsap
 * Sheik Of Chicago-Joe Stampley
 * There's A Sunday-Sammi Smith
 * A Mansion On The Hill-Michael Murphy
 * I Love You Because-Jim Reeves
PLAYLISTED
 * Outrageous-Bob Ruzicka
 * Southern Ont. Farm Boy-Roger Quick
 * Bad Romancer-Geo Hamilton IV
 * After The Good Is Gone-Conway Twitty
 * Since I Met You-Jeannie Seely

WINNIPEG
 CJOB FM (Peter Grant)
 * (1) Sometimes-Anderson & Turner
CHARTED
 48 Sun Comin' Up-Nat Stuckey
 * Another Morning-Jesse Colter
 27 Thunderstorms-Cal Smith
 * Get Over You-Don Gibson

WOODSTOCK
 CJCJ (Charlie Russell)
 6 (1) If I Let Her Come In-Ray Griff
CHARTED
 * If I Had It All To Do-Roy Clark
 * Sandals & Blue Jeans-Fred Harper
 35 Till I Can Make It-Tammy Wynette
 * She's A Lady-Alfie Fromager
 * Longhaired Redneck-David Allan Coe



Session Tracks

The first month of operation at Sundown Recorders, Edmonton's newest recording facility, has been a busy one. The MCI 24 track studio started off with country producer R. Harlan Smith working with Danny Hooper, Larry Gustafson and Glory-Anne Carriere. Fosterchild - Gaye Delorme producing, Barry Allen Engineering; Gene Hilliard and the Playboys; Fustukian, produced by Wes Dakus; Vancouver's Karrol Brothers, produced by Martin Shaer; R.S.F. Rock Theatre and The Great Canadian River Race also were in.

Also during February, Privilege and Pickens produced by Andy Krawchuk; San Francisco's H.P. Riot-Danny Lowe producer; Toronto's Shonderiah-Rick Curtis producing; The Brinkman Brothers produced by Maurice Fritze and Norm Mitchell all did singles and demo work.

In Commercial production, Canadian Concepts, The House of Lords and Tinsel and Sham have been doing jingles while Francis, Williams and Johnson and M.R. Communications have also been doing regional ad work.

Sundown Recorders Ltd.

10534 - 109 STREET, EDMONTON, ALBERTA
 AREA CODE (403) 426-1362

★ NO. 1
 RPM Top 50 Country Playlist

DICK DAMRON On The Road

D. Damron/Sparwood/Beechwood/BMI
 From The Album - Soldier Of Fortune
 Produced By Joe Bob Barnhill
 Nashville, Tennessee
 Condor Music Corporation



The Programmers

CFTR shakes rock Toronto with new weekly survey

After months of planning, CFTR's station manager, Chuck Camroux dropped his chart bombshell on the Toronto and area market. Featuring 50 items and several picks, the chart first appeared in full colour on page five of the weekend Star and was mailed to more than 350 locations throughout the station's listening area. The weekly insertion in the Toronto Star will continue for some time as well as insertions in all the island papers, on variety days.

Camroux told RPM that the chart is based on a point system for sales

and requests and is heavily weighted to requests. Samplings are taken from fifty locations with only thirty used in the final compilation of the chart and this includes areas as far away as Peterborough, Kitchener and Barrie. The colourful chart printed on 100 lb velvet finished stock will be drop shipped each Sunday and a blow-up (16 x 20) of the chart tube-mailed to rackers, dealers, record companies and the industry generally, serving as an excellent image builder for the station. Camroux is quite pleased with the in-roads CFTR has been making over the

past couple of years with each BBM book showing impressive gains.

"The chart is for the industry" Camroux commented, adding "that's why we went for the picks, and they're picked because we feel they will be the biggest. We can guarantee you play but not full rotation."

Camroux has added a note of uniqueness in the contemporary radio market in that he will pick records that he believes have potential rather than follow the pattern set down by foreign trades and disc prophets. Picks listed on the initial chart include the Tramps' Hold Up The Night, Linda Write Me A Letter by Choya and Sweet Blindness by Sweet Blindness.

The chart also features the station's Top Ten Gold of the Week.

Newsroom policy: fact or fiction *by George Pollard*

INTRODUCTION

News policy is a consistent orientation displayed by a radio newsroom toward someone or something, i.e., toward the mayor, toward Big Government, etc. Quite simply, policy is bias. It pops up in newscast construction, i.e. story order and inclusion; and how news is reported, i.e. favoured adjectives for certain individuals or groups. Policy is normally set by top management, thus it is more an expression of their views than their news people.

Such policy is not a widely discussed topic among radio journalists. It is considered a myth. They view themselves as 'free and responsible'. Policy connotes the control and censorship found only in totalitarian dictatorships, not in open democracies like the U.S. or Canada.

Policy, however, is rarely an obvious phenomenon. It is, in fact, a subtle expression of opinion. It is very easy to work a newsroom for years and not be able to articulate its particular policy. Yet, one's work will reflect it.

I recently conducted a series of in-depth interviews with several Ottawa based radio journalists (staffers) to find out 1) if newsroom policy did indeed exist; 2) if staffers conform to it; 3) how they conform; and 4) why

Newsroom continued on page 28



Week of
March 23 - 29
ISSUE
#1

Last Week	This Week	Title	Artist	Label	Weeks on chart
1	1	Money Honey	Bay City Rollers	Arista	1
2	2	Theme from S.W.A.T.	T.H.P. Ork.	RCA	1
3	3	All by Myself	Eric Carmen	Arista	1
4	4	Dream Weaver	Gary Wright	WEA	1
5	5	December 1963	Four Seasons	WEA	1
6	6	Lonely Night	Captain & Tennille	A & M	1
7	7	Love Hurts	Nazareth	A & M	1
8	8	Right Back ... From	Maxine Nightingale	United Artists	1
9	9	Golden Years	David Bowie	RCA	1
10	10	Love is the Drug	Roxy Music	WEA	1
11	11	Let Your Love Flow	Bellamy Bros.	WEA	1
12	12	50 Ways ... Lover	Paul Simon	Columbia	1
13	13	Fanny	Bee Gee's	Polydor	1
14	14	Dream On	Aerosmith	Columbia	1
15	15	Paloma Blanca	G. Baker Selection	WEA	1
16	16	Love To Love You	Donna Summer	Quality	1
17	17	Crazy On You	Heart	Mushroom	1
18	18	Bohemian Rhapsody	Queen	WEA	1
19	19	Love Rollercoaster	Ohio Players	Polydor	1
20	20	Grow some ... /Bullet	Elton John	MCA	1
21	21	Squeeze Box	Who	MCA	1
22	22	Love Hurts	Jim Capaldi	Island	1
23	23	Lazy Love	N.C. Jame Band	Smile	1
24	24	Only Sixteen	Dr. Hook	Capitol	1
25	25	Action	Sweet	Capitol	1
26	26	Boogie Fever	Sylvers	Capitol	1
27	27	Give A Little Love	Ken Tobias	Attic	1
28	28	Show Me	Peter Frampton	A & M	1
29	29	Sweet Love	Commodores	Motown	1
30	30	Lorelei	Styx	A & M	1

TOP 10 Gold of the Week

1	SATURDAY NIGHT	Bay City Rollers	Arista
2	ISLAND GIRL	Elton John	MCA
3	LOVE MACHINE	Miracles	Motown
4	HEY JUDE	Beatles	Apple
5	THAT'S THE WAY I LIKE IT	K.C. & Sunshine Band	RCA
6	THE WAY I WANT TO TOUCH YOU	Captain & Tennille	A&M
7	JIVE TALKIN	Bee Gees	Polydor
8	OVER MY HEAD	Fleetwood Mac	WEA
9	THE HOMECOMING	Hagood Hardy	Attic
10	CONVOY	C.W. McCall	MGM

CFTR Picks of the Week

HOLD UP THE NIGHT - Tramps
THERE'S A KIND OF HUSH - Carpenters
LINDA, WRITE ME A LETTER - Choya
SHOOT IT OUT - Kiss
SWEET BLINDNESS - Sweet Blindness

Newsroom continued from page 27

they conform. The results are, I think, rather revealing.

FINDINGS

Two types of policy emerged: 1) explicit: staffers are instructed to stress local news. One station even provided a hierarchy of news item emphasis. I can't, however, find fault with this type of policy. The Canadian Radio-Television Commission (CRTC) and Federal Communication Commission (FCC) demand that radio service a specific community. Local news is an integral part of such service.

2) implicit: best stated as 'don't buck an advertiser'. Circumvention of implicit policy makes you a prime candidate for firing.

Conformity emerged as the norm. Each staffer interviewed admitted to conforming, voluntarily. Those who don't conform, don't last long. Even the most radical non-conformists eventually come around - changing jobs gets tiresome. Conformity is, therefore, voluntary but not necessarily automatic.

Conformity occurs through a three step socialization (learning) process:

1) tales of severe reprimands and firings for policy circumvention circulate freely; 2) staffers, especially new ones, listen to their station religiously - only an unusually independent or naive staffer fails to pick up on what is expected of him; 3) other staffers provide models of expected behaviour. This is especially significant when you consider that most News Directors are simultaneously on-the-air. As one interviewee put it, "if I work to sound like X (his News Director) I'm okay, just look at so-and-so, he even walks like X".

But why do staffers, traditionally stereotyped as independent searchers of truth, conform? There is no one reason. Specific reasons must be found for specific cases. I did, however, locate six general reasons which restrain potentially non-conformist activities.

1) expected of staffer: several interviewees mentioned that their employer had a right to expect them to conform to his demands. "He does pay my salary and give me a relatively secure job. If I buck him, I'm out . . . there are a dozen guys after my job . . . I've got a family to feed."

2) no cross pressures: if everyone around you conforms there is no motivation for you not to.

3) ease of job: as one staffer put it: "All I have to do, is come to work, read the wire and sound alive for six hours." Said another, "It's easy, I get plenty of time off - why knock it."

4) career ambition: "I do what I'm told", said one staffer, "and I get better assignments. Otherwise it's back to the boondocks. Hell, do you think CXXX (a metro Toronto sta-

tion) will hire me if I'm known as a shit disturber?"

5) ego-gratification: the ego-massage of being on-the-air is sufficient motivation for many to conform, thus ensuring themselves minor-celebrity status.

6) don't know any better: an interesting observation reported by the only three interviewees who were career oriented journalists. They saw their peers as losers, washed-up broadcasters who need the ego-gratification of being on-the-air. Said one interviewee, "they don't give a damn about what they report - just rip 'n' read and get paid".

CONSEQUENCES

Newsroom policy can, therefore, be seen to restrict the spectrum of reportable items. Since conformity is the norm, policy works well, even though it affects the free flow of information.

ALTERNATIVES

Since any alteration of this pattern must originate with management it does not seem likely that any will ever be forthcoming. Such policies will continue to operate because management wisely seeks, whenever possible, to employ journalists who will voluntarily conform. Since radio journalism seems to be a profession whose entrance qualifications are, ostensibly, voice quality and how-cheap-do-you-work, a steady flow of conformists is assured.

CONCLUSIONS

We can conclude that once policy is set it's followed. The staffer's gratification-reward system lies in his status, which he protects at all costs. It is the title not the job which is important. That the flow of information is severely restricted is not important. Conformity assures job security, peer acceptance, fair pay, ease of job, and minor-celebrity status. These are the important things to the staffer.

Radio journalism is not, as idealized by many, 'free and responsible'. It is, in fact, 'free and responsible' only if it will not effect the status quo, i.e. station income.

But there is one redeeming aspect of newsroom policy: it reduces, and in some cases eliminates, potential conflict between management and staff. It permits the newsroom to operate smoothly and efficiently. It assures longevity to both the newsroom and the station. This is very important, if you consider what democracy would be without the press. But does it outweigh our need for a 'free and responsible', a trustworthy and reliable press?

A complete report on this research is available from the author, for cost: 20 photostated pages @ 8 cents each, plus 40 cents postage. Total \$2.00. Write George Pollard, 483 Blair Street, Ottawa K1G 0j3. Canada

CHUM FM continues progressively with Casino's Bim broadcast

Casino recording artist Bim, had his March 21st performance at Toronto's Riverboat Coffeehouse broadcast live over CHUM-FM-Toronto as part of "the progressive station's continuing policy of revitalizing the traditional concept of live broadcasts of artists in performance."

"The concept is entirely in the spirit of CHUM-FM," said PD Duff Roman. "It presents an opportunity for us to expose our listeners to fine, new talent in the 'pure' sense . . . that is, in performance as compared to interviews and reviews. It's also a device to showcase Canadian talent and in this light our format concessions are minimal in regard to the benefit we reap in terms of upcoming regulations and servicing our audience."

CHUM-FM's next live broadcast from the Riverboat will be A&M's Bruce Miller, Wednesday April 28th at 11:00 PM. Roman explained that CHUM-FM have been committed for 8 to 10 such broadcasts this year.

Tapes of these performances are available to programmers for re-broadcast.

Bim's debut LP *Kid Full Of Dreams* is distributed by A&M.

CJRT to air 12 hour live folk benefit

In its efforts to raise the \$150,000 necessary for continuation of its station's operation, CJRT-FM (now 80 per cent funded by the province) will broadcast a "marathon" 12-hour live folk festival noon to midnight, Saturday March 27th.

Hosted by CJRT's folk music broadcaster Joe Lewis, the event will originate from Toronto's Harbourfront Bohemian Embassy featuring over 30 groups and nearly 75 performers.

Among those donating their time will be Juno host John Allan Cameron, Shirley Eikhard, Joe Mendelson, Ron Nigrini, Stringband, the Original Sloth Band, Dee Higgins, Owen McBride, The Humber River Valley Boys, Beverly Glen Copeland, Rick Fielding, Adam Mitchell, Allison Reynolds and Pat Watson, Tom Kelly, Nancy Simmonds and Tom Kearney and Friends from Fiddler's Green.

A jazz benefit hosted by Ted O'Reilly earlier this year at Basin Street raised approximately \$10,000 for the Station.

John Norris and Bill Smith of CODA Magazine also received donations over the air by airing old records from their personal collections.

CJRT have raised \$75,000 so far, "Mainly from sympathetic listeners."

TRIBAL
DRUM

ABBOTSFORD

Record service to radio station complaint dept: Glen Morrison of CFVR reports that "up until quite recently record service has been quite good," but he still is without a number of top singles like Lonely Night, Deep Purple and others. This lag in service is no doubt temporary, and is probably rectified as this is printed.

BROCKVILLE

Gene Chymycz of CFJR advises: "I'm sure most radio stations would appreciate a regular concert guide from the label's offices. Many of the young people today don't mind driving 100 miles or more to see their favourite artists. For example, it's not very helpful to tell the listeners that a certain group is playing Toronto on the night of the concert." Some of the companies do make up playdates for their artists but there is no reliable service to stations other than the trades.

HAMILTON

CHML's Johnny Murphy recently interviewed country star Ronnie Prophet and passed along this quote to RPM. "There must be crossover records if the industry is to survive. Country artists who refuse to change with the times and bitch about 'what's happening to country music' only hurt themselves and the industry." Murphy added that country artists should think in terms of appealing to all markets when recording these days.

KAMLOOPS

Daniel Earl, promo man for CFFM sends news that his station's latest community involvement campaigns include a live show from the South Kamloops Red Cross Blood Donor Clinic, which included a "drop by drop commentary" by Dan himself, resulting in 1256 pints of blood being collected in three days despite dreadful weather on the third day. There was also a live broadcast from the 58th Annual Provincial Bull sale, where all the jocks were on hand, airing their shows against the auction taking place in the background. Presumably, due to the publicity, the Bull Sale Banquet broke all attendance records with everybody partaking in "dinner, refreshments, and good ol' honkin' dancing."

NEW GLASGOW

Earlier in this column, we reported that CKEC's Canadian Music Caravan would wind up with the station staff and 30 listeners gathered around the TV for a Juno Awards Party. Well, Dave Jennings informs us that the party was a success with food, refreshments and LPs flowing freely. "All had a great time and wanted to return next year." Jennings is convinced that besides the fun 'n games, the station's elaborate promotion of Canadian music, made area listeners more aware

of Cancon product, resulting in more local sales as well as an increased Juno Awards audience. "There's tons of great Canadian music in the country. Let's play it."

PETERBOROUGH

CHEX's Sean Eyre wants everyone involved in country programming to get on Brampton talent Danny Mayer and his Mavericks on Destiny International. Sean would also like it to be known: "The Charlie Russell Boot LP stinks - yet I bet it sells like blazes."

TORONTO

Special co-host for the CBC FM program, Sounds Classical, hosted by de B. Holly, was Eleanor Sniderman, president of her own Aquitane label, now being distributed by Columbia (scoop, scoop). The noted classical fan and producer had bid for the guest spot in the Toronto Symphony Dream auction, Feb 26. An hour or so into

the broadcast, the show was linked up to the CBC AM morning show, Metro Morning. This happened because the surprise guest on the Harry Brown show was none other than Sam Sniderman himself. The result was a show broadcast on AM & FM simultaneously featuring two of the most knowledgeable people on the music in Canada.

TORONTO

Some news bits from CFRB: Valerie Pringle will talk with Ray Materick in a two-part interview March 24 & 25 at approximately 4:30 PM. Gordon Sinclair will speak at the British Columbia Association of Broadcasters' annual convention March 26, in Victoria as a special guest on the subject of news and radio. Wally Shubat is now retail sales manager for CFRB and Harry McIntyre, formerly with CHIN, is now a sales rep with CKFM.

Eleanor Sniderman with de B. Holly, co-hosting CBC FM's Sounds Classical.



MONTREAL
CONTEMPORARY
ADDITIONS

CKGM (Greg Stewart)
CHARTED
45 Lorelei-Styx
* Sweet Thing-Rufus
39 Boogie Fever-Sylvers
PLAYLISTED
* Anytime-Paul Anka
77 Fooled around-Elvin Bishop
* Louese-Pagliaro
65 Shannon-Henry Gross
68 Sweet Love-Commadores

TORONTO
CONTEMPORARY
ADDITIONS

CFTR (Alex Sharpstone)
CHARTED
39 Boogie Fever-Sylvers
24 Show Me The Way-Peter Frampton
PLAYLISTED
66 Give A Little Love-Ken Tobias
* Right On-Hollies
82 Shout It Out-Kiss
45 Lorelei-Styx
* Sweet Blindness-Sweet Blindness

VANCOUVER
CONTEMPORARY
ADDITIONS

CKLG (Roy Hennessy)
7 (7) Bohemian Rhapsody-Queen
CHARTED
* Roxy Roller-Sweeny Todd
* Sweet Blindness-Sweet Blindness
68 Sweet Love-Commadores
PLAYLISTED
* Under My Thumb-Lick 'N' Stick
* Rhiannon-Fleetwood Mac
* Welcome Back Kotter-John Sebastian
83 Tryin' To Get The -Barry Manilow
* Playin' In The Band-Stampeders
CHART ACTION
21 14-11 Slow Ride-Foghat
38 19-13 Right Back Where-Maxine
35 23-17 Cupid-Orlando & Dawn
* Roxy Roller-Sweeney Todd

WINDSOR
CONTEMPORARY
ADDITIONS

CKLW (Rosalie Trombley)
* (1)Theme From S.W.A.T.-Rhy Heritage
CHARTED
26 I Do I Do-Abba
PLAYLISTED
83 Tryin' To Get-Barry Manilow

**BREAKOUT
MARKET
ADDITIONS**

CALGARY

CKXL (Karen Waterston)

CHARTED

- * Disco Lady-Johnnie Taylor
- 23 Deep Purple-Donny & Marie Osmond
- 79 Devil Woman-Kristine
- 13 Wow-Andre Gagnon
- * Roxy Roller-Sweeney Todd

EDMONTON

CHED (Len Theusen)

10 (1) Lonely Night-Capt & Tennille

CHARTED

- 24 Show Me The Way-Peter Frampton
- 11 There's A Kind Of Hush-Carpenters
- 99 You Say You're Free-Dan Hill

HAMILTON

CHAM (Doug Cmaron)

CHARTED

- 7 Bohemian Rhapsody-Queen
- 14 Let Your Love - Bellamy Bros
- 94 You Girl-Major Hoople
- 34 Cupid-Orlando & Dawn

HAMILTON

CKOC (Grant/Smith/Novak)

1 (1) Dream Weaver-Gary Wright

CHARTED

- 24 Show Me The Way-Peter Frampton
- 77 Fooled Around And Feel-Elvin Bishop
- * Anytime-Paul Anka
- * Liars- Ian Thomas

PLAYLISTED

- * Rhiannon-Fleetwood Mac
- * Rock & Roll-Bay Ctiy Rollers

KINGSTON

CKLC (Paul Moorman)

- 8 (1) All By Myself-Eric Carmen
- 24 Show Me The Way-Peter Frampton
- Shannon-Henry Gross
- 26 I Do I Do-Abba

PLAYLISTED

- 93 Living For The Weekend-O'Jays
- * Ophelia-The Band
- * Sweet Blindness-Sweet Blindness

KINGSTON

CKWS (Gary Mercer)

20 (1) Theme From SWAT-THP Orch

24 Show Me The Way-Peter Frampton
* Disco Lady-Johnnie Taylor

PLAYLISTED

- 83 Tryin' To Get The -Barry Manilow
- 91 Sally-Grand Funk
- 39 Boogie Fever-Sylvers

LONDON

CJKB (Jerry Srvevs)

12 (1) Love Hurts-Nazareth

CHARTED

- 94 You Girl-Major Hoople
- 23 Deep Purple- Donny & Marie
- 14 Let Your Love-Bellamy Bros

LONDON

CKSL

* (1) You Sexy Thing-Hot Chocolate

CHARTED

- 77 Fooled Around-Elvin Bishop
- 24 Show Me The Way-Peter Frampton
- 5 Action-Sweet
- 58 Late Night-Hammersmith
- 94 You Girl- Major Hoople

REGINA

CJME (Hart Kerch)

CHARTED

77 Fooled Around-Elvin Bishop

66 Give A Little-Ren Tobias

PLAYLISTED

- 8 Rhiannon-Fleetwood Mac
- 26 I Do I Do-Abba
- 82 Shout It Out Loud-Kiss
- * Scorpio-David George
- * Whole World's-April Wine

REGINA

CKCK (Greg Dempson)

2 (1) December 1963-Four Seasons

CHARTED

38 Right Back Where - Maxine Nightingale

29 Goledn Years- David Bowie

PLAYLISTED

- 11 Kind Of A Hush- Carpenters
- 56 Only Love Is Real-Carole King
- 24 Show Me The Way-Peter Frampton

WINNIPEG

CKRC (Bill Gorrie)

33 Take It To The Limit-Eagles

CHARTED

38 Right Back Where-Maxine Nightingale

22 Dream On-Aerosmith

RPM TOP 100 Singles

ALPHABETICALLY

BY TITLE

- Action (5)
- All By Myself (8)
- Anyway You Want It (6)
- Baby Face (32)
- Back Seat Driver (74)
- Bohemian Rhapsody (7)
- Boogie Fever (39)
- Breaking Up Is Hard (62)
- The Call (54)
- Can't We Somehow (57)
- Come On Over (70)
- Convoy (41)
- Crazy On You (50)
- Cupid (34)
- December 1963 (2)
- Deep Purple (23)
- Devil Woman (79)
- Dosen't It Seem Like (52)
- Dolannes Melodie (36)
- Dream On (22)
- Dream Weaver (1)
- Fanny (17)
- Feelin' Kinda Lucky (60)
- 50 Ways To Leave (55)
- Foiled Around (77)
- Fopp (51)
- Fox On The Run (90)
- Get Up And Boogie (87)
- Gimme Some (73)
- Give A Little Love (66)
- Golden Years (29)
- Highfly (80)
- High In The Rockies (48)
- I Do, I Do, I Do (26)
- I Feel Like A Bullet (18)
- In France They Kiss (19)
- Inseparable (61)
- I Thought It Took (85)
- I Want To Stay With (84)
- Junk Food Junkie (31)
- Just You & I (63)
- Keep On Walking (88)
- Lady Bump (42)
- Late Night Lovin' Man (58)
- Lazy Love (30)
- Let's Do It Again (98)
- Let Your Love Flow (14)
- Linda Write Me A Letter (64)
- Living For The Weekend (93)
- Locomotive Breath (96)
- Lonely Night (10)
- Lookin' For A Love (53)
- Looking For A Space (67)
- Lorelei (45)
- Lost In A Love Song (75)
- Love Fire (78)
- Love Hurts (21) (15)
- Love Is The Drug (9)
- Love Machine (16)
- Love Roller Coaster (37)
- Love To Love You Baby (25)
- Loving You Baby (59)
- Money Honey (3)
- Mozambique (86)
- New Orleans (95)
- One Night Lovers (35)
- Only A Friend Of Mine (72)
- Only Love Is Real (56)
- Only Sixteen (4)
- Paloma Blanca (97)
- Queen Of Clubs (78)
- Right Back Where We Started (38)
- Rock 'N' Roll all Night (40)
- Sally (91)
- Shannon (65)
- Shout It Out Loud (82)
- Show Me The Way (24)
- Slow Ride (21)
- So Glad You're A Woman (27)
- Squeeze Box (28)
- Strange Magic (71)
- Suspicious Love (49)
- Sweeney Todd Floder (46)
- Sweet Love (68)
- Take It Like A Man (43)
- Take It To The Limit (33)
- Theme From SWAT (20)
- There's A Kind Of Hush (11)
- Tracks Of My Tears (47)
- Tryin' To Get The Feeling (83)
- Try-To Hold On (69)
- Venus (89)
- We'll Show Them All (91)
- Wow (13)
- Y' Don't Fight The Sea (44)
- Yes I Can (92)
- You Can't Do That (100)
- You Girl (94)
- You Say You're Free (90)

"A-11" on **SOUNDAROUND RECORDS.**

f/s **"Our Little Girl"**



**BILL
HERSH**

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

SOUNDAROUND RECORDS.



Top Singles

April 3, 1976

A&M
AMPEX
ARC
CMS
CAPITOL
CARAVAN
COLUMBIA
GRT
LONDON
MCA
MARATHON
W
MOTOWN
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Z

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

1	11	(10)	DREAM WEAVER Gary Wright Warner Brothers 8167-P	26	45	(6)	I DO, I DO, I DO, I DO Abba Atlantic AT 3310-P
2	6	(14)	DECEMBER NIGHT IN 1963 Four Seasons Warner Brothers WRS 816R-P	27	17	(8)	SO GLAD YOU'RE A WOMAN Neon Philharmonic London L2584-K
3	3	(8)	MONEY HONEY Bay City Rollers Arista AF 0170-F	28	25	(15)	SQUEEZE BOX The Who MCA 40475-J
4	7	(12)	ONLY SIXTEEN Dr Hook Capitol 4171-F	29	26	(14)	GOLDEN YEARS David Bowie RCA PB-10441-N
5	5	(6)	ACTION Sweet Capitol 4220-F	30	34	(10)	LAZY LOVE New City Jam Band Smile SLE 110
6	10	(6)	ANYWAY YOU WANT IT Charity Brown A&M 410-W	31	37	(10)	JUNK FOOD JUNKIE Larry Croce Warner Brothers 8165-P
7	9	(11)	BOHEMIAN RHAPSODY Queen Elektra E-45297-P	32	28	(12)	BABY FACE Wing And A Prayer Atlantic HS-103-P
8	15	(14)	ALL BY MYSELF Eric Carmen Arista AS0165-F	33	29	(15)	TAKE IT TO THE LIMIT Eagles Asylum 45293-A-P
9	14	(11)	LOVE IS THE DRUG Roxy Music Atco 7042-M	34	36	(5)	CUPID Tony Orlando & Dawn Elektra E45302-P
10	19	(10)	LONELY NIGHT Captain & Tennille A&M AM-1782-W	35	38	(7)	ONE NIGHT LOVERS Tom Middleton Columbia 3-10231-H
11	24	(5)	THERE'S A KIND OF A HUSH (All Over The World) The Carpenters A&M 1800-W	36	18	(8)	DOLANNES MELODIE Jean Claude Borelly Able ABE 1724-K
12	12	(14)	LOVE HURTS Nazareth A&M 1671-W	37	32	(16)	LOVE ROLLER COASTER Ohio Players Mercury M73734-Q
13	4	(11)	WOW Andre Gagnon London L2582-K	38	88	(2)	RIGHT BACK WHERE WE STARTED FROM Maxine Nightingale United Artists UAXW 752Y-F
14	23	(4)	LET YOUR LOVE FLOW Bellamy Brothers Warner Bros WB 8169-P	39	92	(2)	BOOGIE FEVER Sylvers Capitol 4179-F
15	16	(8)	LOVE HURTS Jim Capaldi Island IS 045-T	40	27	(16)	ROCK 'N' ROLL ALL NIGHT Kiss Casablanca 850-M
16	22	(15)	LOVE MACHINE Miracles Motown 54262-Y	41	35	(16)	CONVOY C.W. McCall MGM M 14839-Q
17	13	(15)	FANNY (BE TENDER WITH MY LOVE) Bee Gees RSO 50519-Q	42	30	(15)	LADY BUMP Penny McLean C4-8090-H
18	8	(15)	I FEEL LIKE A BULLET Elton John MCA 40505-J	43	31	(9)	TAKE IT LIKE A MAN Bachman Turner Overdrive Mercury 73766-Q
19	20	(8)	IN FRANCE THEY KISS ON MAIN ST. Joni Mitchell Elektra E45298-P	44	40	(9)	Y' DON'T FIGHT THE SEA Terry Jacks Goldfish G03-K
20	2	(6)	THEME FROM SWAT T.H.P. Orchestra RCA PB 50179-N	45	89	(2)	LORELEI Styx A&M AM1786-W
21	21	(13)	SLOW RIDE Foghat Bearsville BSS 0306-P	46	43	(10)	SWEENEY TODD FOLDER Sweeney Todd London L 2583-K
22	33	(4)	DREAM ON Aerosmith Columbia 3-10278-H	47	41	(14)	TRACKS OF MY TEARS Linda Ronstadt Asylum 45295-A-P
23	46	(5)	DEEP PURPLE Donny & Marie Osmond MGM M14840-Q	48	51	(8)	HIGH IN THE ROCKIES Brussel Sprout MCA 40503-J
24	70	(4)	SHOW ME THE WAY Peter Frampton A&M 1795-W	49	53	(7)	SUSPICIOUS LOVE Copperpenny Capitol 72766-F
25	1	(12)	LOVE TO LOVE YOU BABY Donna Summer Oasis 401-M	50	57	(7)	CRAZY ON YOU Heart Mushroom M7021

RPM 100 Top Singles (51-100)

51	67	(4)	FOPP Ohio Players Mercury M73775-Q
52	54	(6)	DOESN'T IT SEEM LIKE A MIRACLE Suzanne Stevens Capitol 72767-F
53	55	(4)	LOOKIN' FOR A LOVE Neil Young Reprise 1344-P
54	58	(9)	THE CALL Anne Murray Capitol 4207-F
55	48	(10)	50 WAYS TO LEAVE YOUR LOVER Paul Simon Columbia 3-10270-H
56	64	(5)	ONLY LOVE IS REAL Carole King Ode 66119-W
57	66	(7)	CAN'T WE SOMEHOW Gail Dahms Axe 31-K
58	'4	(5)	LATE NIGHT LOVIN' MAN Hammersmith Mercury M73749-Q
59	49	(12)	LOVING YOU BABY Wednesday Skyline SKY-003-N
60	61	(5)	FEELIN' KINDA LUCKY TONIGHT Ray Materick Asylum ASC 5003-P
61	50	(13)	INSEPARABLE Natalie Cole Capitol 4109-F
62	39	(17)	BREAKING UP IS HARD TO DO Neil Sedaka Polydor 2058669-Q
63	63	(5)	JUST YOU & I Melissa Manchester Arista 0168-F
64	68	(4)	LINDA WRITE ME A LETTER Choya Realistic RS-8200
65	90	(2)	SHANNON Henry Gross Lifesong LS45002-Q
66	37	(3)	GIVE A LITTLE LOVE Ken Tobias Attic AT 124-K
67	73	(4)	LOOKING FOR A SPACE John Denver RCA PB 10586-N
68	93	(2)	SWEET LOVE Commodores Motown M1381-Y
69	91	(2)	TRY TO HOLD ON Bobby Moore Scepter SCE1247-Q
70	94	(2)	COME ON OVER Olivia Newton-John MCA 40525-J
71	97	(2)	STRANGE MAGIC Electric Light Orchestra United Artists UAXW7701-F
72	77	(7)	ONLY A FRIEND OF MINE Next Columbia C4-4108-H
73	76	(3)	GIMME SOME Jimmy "Bo" Horne RCA XBO2041-N
74	78	(5)	BACK SEAT DRIVER Bond Columbia C4-4117-H
75	79	(3)	LOST IN A LOVE SONG Christopher Ward Warner Bros CW 4033-P

76	80	(4)	LOVE FIRE Jigsaw Chelsea CH 3037-M
77	96	(2)	FOOLED AROUND AND FELL IN LOVE Elvin Bishop Capricorn CPS0252-P
78	86	(5)	QUEEN OF CLUBS K.C. & The Sunshine Band RCA XB 02002-N
79	85	(3)	DEVIL WOMAN Kristine RCA PB 50158-N
80	95	(3)	HIGHFLY John Miles London 20084-K
81	82	(5)	WE'LL SHOW THEM ALL R Dean Taylor Polydor 2065288-Q
82	....	(1)	SHOUT IT OUT LOUD Kiss Casablanca NB 854-M
83	'98	(2)	TRYIN' TO GET THE FEELING AGAIN Barry Manilow Arista 0172-F
84	99	(2)	I WANT TO STAY WITH YOU Gallager & Lyle A&M AM1778-W
85	....	(1)	I THOUGHT IT TOOK A LITTLE TIME Diana Ross Motown M1387-F-Y
86	....	(1)	MOZAMBIQUE Bob Dylan Columbia 3-10298-H
87	....	(1)	GET UP AND BOOGIE Silver Convention Columbia C4-8109-H
88	....	(1)	KEEP ON WALKING Gino Vannelli A&M AM1790-W
89	....	(1)	VENUS Frankie Avalon DeLite 1088-578-T
90	72	(16)	FOX ON THE RUN The Sweet Capitol 4157-F
91	100	(2)	SALLY Grand Funk Railroad Capitol 4235-F
92	....	(1)	YES I CAN Valdy A&M AM413-W
93	....	(1)	LIVING FOR THE WEEKEND O'Jays Phila int'l ZS83687-H
94	....	(1)	YOU GIRL Major Hooples Boarding House Axe 32-T
95	....	(1)	NEW ORLEANS Staple Singers Curton CMS 0113-P
96	....	(1)	YOU SAY YOUR FREE Dan Hill GRT 1230-110-T
97	83	(7)	PALOMA BLANCA George Baker Warner Bros WB8-115-P
98	84	(3)	LET'S DO IT AGAIN Staple Singers Curton CMS 0109
99	(1)	LOCOMOTIVE BREATH Jethro Tull Chrysalis CHS 2110-P
100	(1)	YOU CAN'T DO THAT Octavian MCA 40530-J

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NAME _____

ADDRESS _____

CITY _____ PROV. _____

POSTAL ZONE _____



ADULT
RADIO ACTION

BARRIE

- CKBB (Paul Lethbridge)
- 17 Looking For Space-John Denver
- 31 Yes I Can-Valdy
- 14 Come On Over-Newton-John
- 41 Keep On Walking-Gino Vannelli

COBURG

- CHUC (Louise Guy)
- * Waiting For The Rain-Patricia Dahlquist
- * Fat Man-Jethro Tull
- * Mmre-Carol Williams
- * Time Of Day-Max Bygraves
- * More More-True Connection

CORNWALL

- CJSS (Wayne Waldroff)
- * Scorpio-David George
- * Two Of A Kind-David George
- 25 There & Everywhere-Emmylou Harris
- * Want To Stay-Gallagher & Lyle
- 47 Tryin' To Get-Barry Manilow

DAUPHIN

- CKDM (Murrav Collins)
- * Time Of Day-Max Bygraves
- 31 Yes I Can-Valdy
- * I Got Your Love-Stratavarius

EDMONTON

- CFRN (Dave Vincent)
- * Send In The Clowns-Jean Calude

EDMONTON

- CJCA (Barry Hawkins)
- 11 (1) Dolannes Melodie-Borely

PLAYLISTED

- * Scorpio-David George
- * Almost Fell-Paul Hann
- * I'll See You-The Pearls
- 36 Right Back-Maxine Nightingale
- * Sway-Bobby Tydell

FLIN FLON

- CFAR (Dwain Anderson)
- 41 Keep On Walking-Gino Vannelli
- * Almost Fell-Paul Hann
- * Sara Smile-Hall & Oates
- * You Look Tonight-Letterman
- * We Can't Hide-Larry Santos

GUELPH

- CJOY
- * Get Up & Boogie-Silver Convention
- 17 Looking For Space-John Denver
- * Junk Food Junkie-Larry Croce
- 14 Come On Over-Newton-John
- * You Are Beautiful-Stylistics

KITIMAT

- CKTK (Peter Gorman)
- * Reverie For Lisa-Sound 80
- * Whistle Song-Herb Alpert & TJB
- * Dance Dance Dance-Charlie Calello
- * That Old Black Magic-Softones
- * Do The Rockin'-George & Gwen McCrea

LEAMINGTON

- CHYR
- 22 Venus-Frankie Avalon
- * If You Believe-Michael Polnareff

MEDICINE HAT

- CHAT (Jim Duce)
- 5 (1) Kind of Hush-Carpenters

PLAYLISTED

- * You Are Beautiful-Stylistics
- * Lucky With Music-Tony Cooper
- * Anytime-Paul Anka
- 14 Come On Over-Olivia Newton-John
- * Moon Of Summer-Zodiac

MISSISSAUGA

- CJMR (Ron Mitchell)
- * Can't Hide It-Larry Santos
- * In The Mood-James Last
- 13 Wow-Andre Gagnon
- * Want To Stay-Gallagher & Lyle
- * If I Had It All-Tommy Hunter

MONCTON

- CKCW
- 35 Let Your Love Flow-Bellamy Bros
- * Paloma Blanca-George Baker Selection
- * Linda Write Me A Letter-Choya

NEW GLASGOW

- CKEC (Dave Jennings)
- * Sun Shone Lightly-Pure Prairie League
- * Uptown & Country-Tom Scott
- * Kilgary Mountain-Roger Whittaker
- * Streets of London-Cleo Laine
- * Scorpio-David George

OSHAWA

- CKLB
- 14 Come On Over-Olivia Newton-John
- * Now We're In Love-Steve Lawrence
- * Lucky With Music-Tony Cooper
- * You Are Beautiful-Stylistics
- * Midnight Blue-Eugene Amaro

PORT ALBERNI

- CJVAV (Don Lloyd)
- 17 Looking For Space-John Denver

- 14 Come On Over-Olivia Newton-John
- 7 Cupid-Tony Orlando & Dawn
- * If You Only Believe-Michel Polnareff
- * Get Up & Boogie-Silver Convention

RED DEER

- CKRD
- * No Country Music-C.W. McCall
- * Linda Write Me A Letter-Choya
- * That's Why I Love You-Andrew Gold
- * The Way You Look-Lettermen
- * Where We Started-Maxine Nightingale

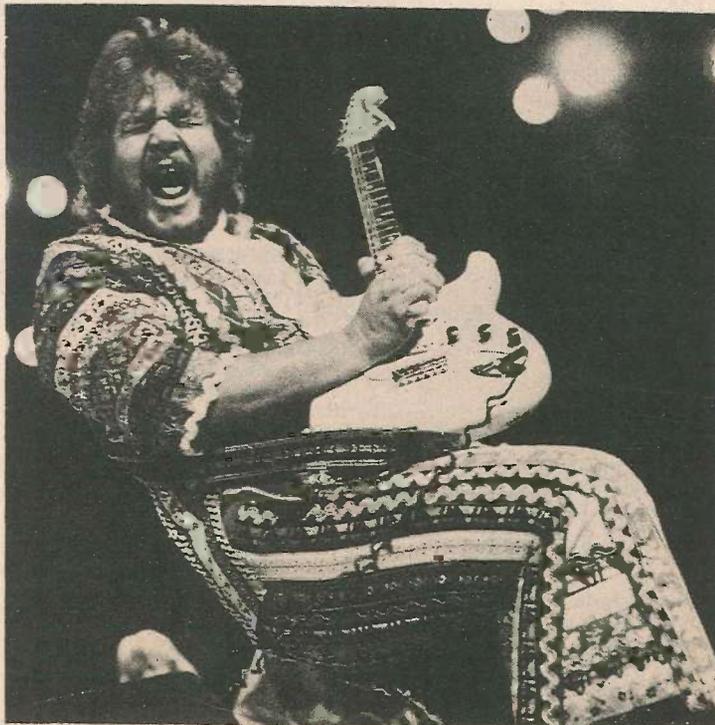
STRATFORD

- CJCS (Dave Collins)
- * Question-Ronney Abramson
- 17 Looking For Space-John Denver
- 47 Tryin' The Feelin'-Barry Manilow

SUDBURY

- CHNO
- 17 Looking For Space-John Denver
- * Mon Pays Bleu-Roger Whittaker

WORDS WORDS



FROM

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PHOTOGRAPHY

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RPM Picks

CONTEMPORARY

OLD TIME MOVIE

The Lisa Hartt Band (Ringside)



MERCEDES LADIES

Skyhooks (Mercury)

SIGN ON THE DOTTED LINE

Cherrill & Robbie Rae (A&M)



ADULT

LUCKY WITH MUSIC

Tony Cooper (Dorado)



WHAT TIME OF DAY

Max Bygraves (Pye)

DANCE OF THE CUCKOOS

The Band of the Black Watch (Quality)

COUNTRY

THE ALL NIGHT COUNTRY SHOW

Billy Roy (Periwinkle)



THERE WON'T BE NO COUNTRY

MUSIC

C.W. McCall (Polydor)

WHAT GOES ON WHEN THE

SUN GOES DOWN

Ronnie Milsap (RCA)

TIMMINS

CKGB

14 Come On Over-Olivia Newton-John

* Kilgary Mountain-Roger Whittaker

* Shannon-Henry Gross

* Sara Smile-Hall & Oates

10 Only 16-Dr. Hook

TORONTO

CKEY (Judy Casselman)

* In The Mood-James Last

* Song For Margaret-MacKenzie King

* Streets Of London-Cleo Laine

Song Of Joy-Capt & Tennille(LP)

I Write The Songs-Ray Conniff(LP)

TORONTO

CHFI FM (Bruce Heyding)

22 Venus-Frankie Avalon

* Anytime-Paul Anka

* Hello Hello-Cliff Jones

* Pull Your Love-Glen Campbell

* Sunda Kind of Love-Kenny Rankin

Good News-Pasadena Roof Ork(LP)

Calabash-Ian Thomas Band(LP)

Attitude Dancing-Fred Astaire(LP)

VANDERHOOF

CIVH (Mark O'Neill)

* Ashville Union-Brian Gari

* Summer Place '76-Percy Faith

14 Come On Over-Olivia Newton-John

* Drive Safely-Tpny Christie

* Shoe Me The Way-Peter Frampton

VERNON

CJIB

14 Come On Over-Olivia Newton-John

* In My Dreams-The Pearls

47 Tryin' To Get Feelin'-Barry Manilow

* Hurt So Bad-Philly Devotions

* More More-Andrea True Connection

WINDSOR

CKWW

7 Cupid-Tony Orlando & Dawn

2 Theme From S.W.A.T.-THP Ork

WINGHAM

CKNX (Iona Terry)

7 Cupid-Tony Orlando & Dawn

17 Looking For A Love-Neil Young

* The Way You Look-Lettermen

6 Only Love Is Real-Carole King

21 You Know I Want You-Chris Nielsen



CROSS CANADA CONTEMPORARY RADIO ACTION

ABBOTSFORD

CFVR (Glen Morrison)

83 Get The Feelin'-Barry Manilow

* Franklin's Tower-Grateful Dead

ANTIGONISH/PORT HAWKESBURY

CJFX (Dan Dugas)

CHARTED

12 Love Hurts-Nazareth

4 Only 16-Dr. Hook

3 Money Honey-Bay City Rollers

9 Love Is The Drug-Roxy Music

43 Take It Like A Man-BTO

BARRIE

CKBB (Paul Lethbridge)

PLAYLISTED

48 High In The Rockies-Brussel Sprout

* Softly Walk Away-Tom Cochrane

84 I Want To Stay-Gallagher & Lyle

* Want To Taste Your Wine-Billy Swan

BATHURST

CKBC (Ron Gillespie)

16 (1) Love Machine-Miracles

PLAYLISTED

* Hold Back The Night-Trammps

* He's A Friend-Eddie Kendricks

24 Show Me The Way-Peter Frampton

67 Looking For Space-John Denver

5 Action-Sweet

BRANDON

CKX (Cliff Birnie)

20 (1) Theme From S.W.A.T.-THP Ork

CHARTED

67 Looking For Space-John Denver

BROCKVILLE

CFJR (Gene Chymycz)

12 (1) Love Hurts-Nazareth

CHARTED

2 December 1963-Four Seasons

22 Dream On-Aerosmith

21 Slow Ride-Foghat

14 Let Your Love Flow-Bellamy Bros

PLAYLISTED

* Feelin' Down-Scrubbae Caine

9 Love Is The Drug-Roxy Music

66 Give A Little Love-Ken Tobias

DAUPHIN

CKDM (Murray D. Collins)

1 Dream Weaver-Gary Wright

* New Girl In School-Mercury Bros

* Roxy Roller-Sweeney Todd

* Sail On Sail Away-Moxy

* Under My Thumb-Lick 'N Stick

FLIN FLON

CFAR (Dwain Anderson)

3 (1) Money Honey-Bay City Rollers

CHARTED

* Sweet Thing-Rufus

65 Shannon-Henry Gross

53 Lookin' For A Love-Neil Young

* Whole World's Goin' Crazy-April Wine

72 Only A Friend Of Mine-Next

PLAYLISTED

* Playin' In The Band-Stampede

72 Strange Magic-Electric Light Ork

93 Livin' For The Weekend-O'Jays

100 You Can't Do That-Octavian

78 Queen Of Clubs-K.C. & Sunshine Band

HALIFAX

CJCH (Terry Williams)

2 (1) December 1963-Four Seasons

CHARTED

39 Boogie Fever-Sylvers

* Whole World's Going Crazy-April Wine

34 Cupid-Tony Orlando & Dawn

45 Lorelei-Styx

19 In France They Kiss-Joni Mitchell

HOPE

CKGO (Wayne Elhard)

CHARTED

7 Bohemian Rhapsody-Queen

76 Love Fire-Jigsaw

67 Looking For Space-John Denver

89 Venus-Frankie Avalon

* African Symphony-Henry Mancini

HUNTSVILLE

CKAR (Scott Warnock)

20 (1) Theme From S.W.A.T.-THP Ork

CHARTED

6 Anyway You Want It-Charity Brown

65 Shannon-Henry Gross

* Waiting For The Rain-Patricia Dahlquist

67 Looking For Space-John Denver

75 Lost In A Love Song-Christopher Ward

KAMLOOPS

CHNL

10 (1) Lonely Night-Capt & Tennille

CHARTED

75 Lost In A Love Song-Christopher Ward

84 Want To Stay-Gallagher & Lyle

* More-Carol Williams

89 Venus-Frankie Avalon

85 Thought It Took Time-Diana Ross

MONCTON

CKCW

16 Love Machine-Miracles

38 Where We Started-Maxine Nightingale

27 So Glad-Neon Philharmonic

50 Crazy On You-Heart

PRINCE ALBERT

CKBI

2 (1) December 1963-Four Seasons

CHARTED

* Disco Lady-Johnnie Taylor

24 Show Me The Way-Peter Frampton

72 Only A Friend Of Mine-Next

45 Lorelei-Styx

68 Sweet Love-Commodores

LINDSAY

CKLY (Tex Bagshaw)

3 (1) Money Honey-Bay City Rollers

CHARTED

11 There's Kind Of Hush-Carpenters

66 Give A Little Love-Ken Tobias

* Disco Lady-Johnnie Taylor

MEDLEY

CHCL (June Thompson)

3 (1) Money Honey-Bay City Rollers

CHARTED

28 Squeeze Box-The Who

20 Theme From S.W.A.T.-THP Ork

23 Deep Purple-Donny & Marie Osmond

52 Seem Like A Miracle-Suzanne Stevens

* Since I Fell For You-Charlie Rich

34 Cupid-Tony Orlando & Dawn

PLAYLISTED

* Waiting For The Rain-Patricia Dahlquist

* Want To Taste Your Wine-Billy Swan

* Here & Everywhere-Emmylou Harris

* Till It's Time-Jonathon Cain

* Strangers In The Night-Bette Midler

MOOSE JAW

CHAB (Pat Bohn)

8 (1) All By Myself-Eric Carmen

CHARTED

64 Linda Write Me A Letter-Choya

24 Show Me The Way-Peter Frampton

11 There's A Kind Of Hush-Carpenters

NEW LISKEARD

CJTT (Steve Morin)

17 (1) Fanny-Bee Gees

PLAYLISTED

* Rude Awakening-Bruce Miller

* Sun Shone Brightly-Pure Prairie League

* Song & Dance Man-Sammy Davis Jr.

RPM

POP MUSIC PLAYLIST

April 3, 1976

1	2	(11)	FANNY (BE TENDER WITH ME) Bee Gees RSO 519-Q	26	30	(3)	GOOD HEARTED WOMAN Waylon Jennings & Willie Nelson RCA PB 10529-N
2	3	(4)	THEME FROM S.W.A.T. THP Orchestra RCA PB 50179-N	27	29	(5)	DOESN'T IT SEEM LIKE A MIRACLE Suzanne Stevens Capitol 72767-F
3	4	(9)	DECEMBER 1963 (OH WHAT A NIGHT) Four Seasons Warner Brothers 8168-P	28	31	(10)	SINCE I FELL FOR YOU Charlie Rich Epic 8-50182-H
4	6	(7)	DREAM WEAVER Gary Wright Warner Brothers 8167-P	29	32	(5)	SHE'S STRONG BUT SHE LIKES ROSES Steve Bogard Attic AT 121-K
5	8	(4)	THERE'S A KIND OF A HUSH (All Over The World) The Carpenters A&M 1800-W	30	33	(7)	LOVE FIRE Jigsaw Chelsea 3037-N
6	9	(5)	ONLY LOVE IS REAL Carole King Ode 66119-W	31	34	(3)	YES I CAN Valov A&M 413-W
7	10	(5)	CUPID Tony Orlando & Dawn Elektra E45302-P	32	37	(4)	YOU SAY YOU'RE FREE Dan Hill GRT 1230110-T
8	11	(7)	JUST YOU AND I Melissa Manchester Arista 0168-F	33	38	(4)	GIVE A LITTLE LOVE Ken Tobias Attic AT 124-K
9	1	(8)	LONELY NIGHT Captain & Tennille A&M 1782-W	34	19	(11)	LOVIN' YOU FROM A DISTANCE Mercury Brothers RCA PB 50132-N
10	12	(3)	ONLY SIXTEEN Dr. Hook Capitol 4171-F	35	44	(2)	LET YOUR LOVE FLOW Bellamy Brothers Warner Brothers WB8169-P
11	13	(6)	DOLANNE'S MELODE Jean-Claude Borelly London ABE 1724-K	36	46	(2)	RIGHT BACK WHERE WE STARTED FROM Maxine Nightingale United Artists UAXW752Y-F
12	14	(7)	LOST IN A LOVE SONG Christopher Ward Warner Bros. CW 4033-P	37	45	(2)	TANGERINE The Salsoul Orchestra SalsoulS22004-Q
13	15	(6)	WOW Andre Gagnon London L2582-K	38	47	(2)	FOOLED AROUND AND FELL IN LOVE Elvin Bishop Capricorn CPR 0252-P
14	16	(4)	COME ON OVER Olivia Newton-John MCA 40525-J	39	41	(4)	I THOUGHT IT TOOK TIME Diana Ross Motown 1387-Y
15	5	(16)	ON THE ROAD Dick Damron Marathon 45-1143-C	40	23	(13)	50 WAYS TO LEAVE YOUR LOVER Paul Simon Columbia 3-10270-H
16	17	(6)	FEELIN' KINDA LUCKY Ray Materick Asylum ASC 5003-P	41	42	(4)	KEEP ON WALKING Gino Vannelli A&M 1790-W
17	18	(4)	LOOKING FOR A SPACE John Denver RCA PB 10586-N	42	43	(4)	MIRACLE MAN Bruce Murray Quality 2170-M
18	20	(8)	THE CALL Anne Murray Capitol 4207-F	43	27	(10)	BREAKAWAY Art Garfunkel Columbia 3-10273-H
19	21	(6)	I DO, I DO, I DO Abba Atlantic AT-3310-P	44	35	(10)	TAKE IT TO THE LIMIT Eagles Asylum 45293-P
20	22	(8)	LEAVE TENDERLY Vic Franklyn United Artists UAXW-743Y-F	45	36	(13)	TRACKS OF MY TEARS Linda Ronstadt Asvium 45295-P
21	24	(6)	YOU KNOW I WANT YOU Chris Nielsen Royalty R1000-22	46	48	(2)	ONCE A FOOL Kiki Dee MCA 40506-J
22	25	(7)	VENUS Frankie Avalon DeLite 1088578-T	47	49	(2)	TRYIN' TO GET THE FEELING AGAIN Barry Manilow Arista 0172-F
23	7	(11)	ALL BY MYSELF Eric Carmen Arista 0165-F	48	50	(2)	COME ON OVER Olivia Newton-John MCA 40525-J
24	26	(6)	UNIVERSAL GIRL R. Harlan Smith Royalty R1000-21	49	....	(1)	WELCOME BACK KOTTER John Sebastian Reprise RPS 1349-P
25	28	(3)	HERE, THERE AND EVERYWHERE Emmylou Harris Reprise 1346-P	50	....	(1)	MOZAMBIQUE Bob Dylan Columbia 3-10298-H

NORTH BATTLEFORD

CJNB (Stu Harrison)

18 (1) Feel Like A Bullet-Elton John

CHARTED

34 Cupid-Tony Orlando & Dawn

11 There's A Kind Of Hush-Carpenters

23 Deep Purple-Donny & Marie Osmond

4 Only 16-Dr. Hook

14 Let Your Love Flow-Bellamy Bros

PLAYLISTED

20 Theme From S.W.A.T.-THP Ork

36 Dolannes Melodie-Jean Claude-Borelly

64 Linda Write Me A Letter-Choya

19 In France They Kiss-Joni Mitchell

NORTH BAY

CFCH (Allan Marshall)

1 (1) December 1963-Four Seasons

CHARTED

67 Looking For Space-John Denver

86 Mozambique-Bob Dylan

* Ophelia-The Band

70 Come On Over-Olivia Newton John

PETERBOROUGH

CHEX (Rick Allan)

3 (1) Money Honey-Bay City Rollers

CHARTED

26 I Do I Do-Abba

* Disco Lady-Johnnie Taylor

PLAYLISTED

87 Get Up & Boogie-Silver Convention

86 Mozambique-Bob Dylan

* More More-Andrea True Connection

84 I Want To Stay-Gallagher & Lyle

PETERBOROUGH

CKPT

2 (1) December 1963-Four Seasons

CHARTED

45 Lorelei-Styx

24 Show Me The Way-Peter Frampton

PLAYLISTED

71 Strange Magic-Electric Light Ork

PORT HAWKESBURY

CIGO (Dan Bedell)

17 (1) Fanny-Bee Gees

PLAYLISTED

* Tobacco-Fullerton Dam

56 Only Love Is Real-Carole King

66 Give A Little Love-Ken Tobias

81 We'll Show Them-R.Dean Taylor

NESBITT continued from page 21

comes to country music and think this is a detraction - I sincerely hope not and do not believe it is. It seems to me that the basic roots of country are still with us even though presented in a new manner. In this area of Canada in particular (and I now am talking about southern Ontario where our station sends its signal) there has been a certain non-validity in the country music. Certain artists or certain approaches to country music have been ignored for some reason or another. The truth is for a time there was only one ball game in town and often when this situation exists it is not possible to realize the full scope of country music, as either an economic or art form. In the last year or so it is gratifying to see that our friends from the west have finally overcome the hurdle of mountains and distance and are gaining the kind of exposure they have worked towards for so many years and which they so justly deserve here in the east. The same applies to our country music artists from down east. To me, it is the blend of all these Canadian country music writers and artists that makes for the future success of what we all recognize is our livelihood. Here lies the population, here are the people to reach and to whom we want to sell our product. One third of the advertising dollar is spent in the four and one-half million people who live in southern Ontario. Here is the market to make the country music product viable in terms of dollars and in so doing realize the monies needed to make the product the very best possible on a comparable basis with other products received from the United States.

My music man at CKFH (Jack Winter) did me a favour last week when he called all the record companies in Toronto who provide radio stations with country product in

Canada and asked them on my behalf to make available to him the facts and figures on both Canadian and American product produced since a year ago the end of August. They are interesting and I offer them to you for your thinking:

	U.S.	Can	Total
A&M	U.S. 2	Can 9	Total 11
MCA	U.S. 83	Can 0	" 83
London	U.S. 32	Can 51	" 83
Capitol	U.S. 25	Can 4	" 28
U.A.	U.S. 11	Can 10	" 21
Motown	U.S. 10	Can 0	" 10
Columbia	U.S. 45	Can 5	" 50
WEA	U.S. 14	Can 4	" 18
		(beginning of year)	
RCA	U.S. 65	Can 43	" 108
Quality		Can 26	"
		(no info on U.S.)	

The companies that have not been included were not able to be reached or could not or would not provide the information requested. In summation 287 American releases and 126 Canadian releases (excluding Quality) making a total of 413 releases. On this we rest our respective country music hats. I won't comment further, just leave it for your own personal reflection.

Some of you will ask yourselves, why did CKFH switch to country music. We felt that in a major market like this one there should be a station with a good signal that serves those who listen to and enjoy country music. There should be a true showcase of all aspects of country music, that there should be a station that played not only the Nashville sound but also the Canadian country sound, regardless of what label it was on, where it came from, as long as it was "country".

I firmly believe in country music and I also believe that responsibility, integrity and truth are also requisites that are required by all aspects of this form of music to make it grow and prosper.

RPM TOP 100 Albums

ALPHABETICALLY
BY ARTIST

Aerosmith (76)
America (28)
April Wime (13)
B.T.O. (20)
Bad Company (54)
Baez, Joan (69)
Band Of The Black Watch (78)
Bay City Rollers (3) (4) (31)
Beau Dommabe (66)
Bee Gees (5) (80)
Bishop, Elvin (75)
Black Oak Arkansas (97)
Black Sabbath (92)
Bowie, David (35)
Brown, Charity (64)
Captain & Tennille (22) (60)
Carmen, Eric (17)
Chicago (43)
Cockburn, Bruce (44)
Denver, John (45)
Dylan, Bob (8)
Eagles (6) (25) (110)
Earth, Wind & Fire (90)
Fender, Freddy (23)
Four Seasons (52)
Fleetwood Mac (29)
Frampton, Peter (2)
Gagnon, Andre (36)
Gallagher & Lyle (99)
Genesis (94)
Baker, George (63)
Grand Funk (34)
Hagood Hardy (62)
Harmonium (67) (55)
Harris, Emmylou (83)
Hill, Dan (53)
Ian, Janis (88)
Jethro Tull (49)
John, Elton (14) (59) (15) (68)
KC & The Sunshine Band (50)
KGB (77)
King, Carole (38)
Kiss (18) (47) (79)
Knight, Gladys (40)
Lightfoot, Gordon (48)
Loggins & Messina (93)
Manchester, Melissa (65)
McCall, C.W. (16)
McLauchlan, Murray (56)
Mitchell, Joni (30)
Mouskouri, Nana (57)
Moxy (72)
Mulduar, Maria (96)
Myles & Lenny (70)
Nazareth (1) (61)
Newton-John, Olivia (81)
Phillips, Esther (86)
Presley, Elvis (42)
Pure Prairie League (95)
Queen (10)
Reddy, Helen (91)
Ross, Diana (19)
Roxy Music (98)
Salsoul Orchestra (74)
Seals & Crofts (73)
Sedaka, Neil (37) (51)
Simon, Carley (89)
Simon, Paul (21)
Skynyrd, Lynyrd (82)
Snow, Pheobe (84)
Stevens, Cat (39)
Stevens, Suzanne (71)
Styx (59)
Summer, Donna (46) (27)
Supertramp (12) (24)
Sweeney Todd (32)
Sweet (41)
Swee Blindness (87)
10CC (26) (33)
Vanelli, Gino (85)
The Who (11)
Wright, Gary (7)
ZZ Top (9) (58)

RPM

Top Albums

April 3, 1976

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

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

1	2	(12)	NAZARETH Greatest Hits (A&M) SP 9020-W	CS-9020-W	8T-9020-W
2	7	(7)	PETER FRAMPTON Frampton Comes Alive (A&M) SP 3703-W	CS 3703-W	8T 3703-W
3	1	(3)	BAY CITY ROLLERS Rock 'N Roll Love Letter (Arista) A 4071-F	A4 4071-F	A8 4071-F
4	3	(17)	BAY CITY ROLLERS Bay City Rollers (Arista) AL 4049-F	4A 4049-F	8A 4049-F
5	12	(31)	BEE GEES Main Course (RSO) 2394 150-Q		
6	4	(4)	EAGLES Their Greatest Hits (Asylum) 7ES-1052-P		
7	13	(6)	GARY WRIGHT Dream Weaver (Warner Brothers) BS 2868-P	CWX 2868-P	8WM 2868-P
8	6	(10)	BOB DYLAN Desire (Columbia) PC 33893-H	PCT 33893-H	PCA 33893-H
9	5	(36)	ZZ TOP Fandango (London) PS 656-K	LKM 57656-K	LEM 72656-K
10	11	(3)	QUEEN A Night At The Opera (Trident) TES 1053-P	CEK-1053-P	8EK 1053-P
11	15	(16)	THE WHO By Numbers (MCA) MCA 2161-J	MCAC-2161-J	MCAT-2161-J
12	19	(55)	SUPER TRAMP Crime Of The Century SP-3647-W		8T-3647-W
13	30	(3)	APRIL WINE The Whole World's Goin' Crazy (Aquarius) QR 510-K		Q8 510-K
14	20	(62)	ELTON JOHN Greatest Hits (MCA) MCA-2128-J	MCAC-2128-J	MCAT-2128-J
15	14	(16)	ELTON JOHN Rock of the Westies (MCA) MCA 2163-J	MCAC-2163-J	MCAT-2163-J
16	24	(6)	C.W. McCALL Black Bear Road (MGM) SE 5008-Q	E4 5008-Q	E8 5008-Q
17	27	(9)	ERIC CARMEN Eric Carmen (Arista) AC 4057-F	4A 4057-F	8A 4057-F
18	9	(15)	KISS Alive (Casablanca) NBLT-7020-2-M		NBLT8-7020-2-M
19	8	(15)	DIANA ROSS Mahogany/Original Soundtrack Motown 858-Y		
20	25	(16)	BACHMAN TURNER OVERDRIVE Head On (Mercury) SRM-1-1067-Q		
21	10	(15)	PAUL SIMON Still Crazy After All These Years (Columbia) PC 33540-H	PCA 33540-H	PCT 33540-H
22	23	(34)	CAPTAIN & TENNILLE Love Will Keep Us Together (A&M) SP 3405-W		
23	17	(36)	FREDDY FENDER Before The Next Teardrop Falls (DOT) DOFD 2020-M	DOFD 42020-M	DOFD 82020-M
24	18	(14)	SUPERTRAMP Crisis What Crisis A&M SP4560-W		
25	21	(31)	EAGLES One Of These Nights (Asylum) 7ES1039-P	CAS1039-P	8AS1039-P

26	28	(6)	10CC How Dare You (Philips) 9102 501-K	723130-K	7711501-K
27	16	(12)	DONNA SUMMERS Love To Love You Baby (Oasis) OCLP 5003-M	OCLP4 5003-M	OCLP8 5003-M
28	34	(14)	AMERICA History (Warner Bros.) BS-2894-P	CWX-2894-P	8WM-2894-P
29	22	(12)	FLEETWOOD MAC (Warner Bros) MS 2225-P		8RM 2225-P
30	33	(22)	JONI MITCHELL The Hissing of Summer Lawns (Asylum) 7ES 1050-P	CAS 1050-P	8AS 1050-P
31	40	(5)	BAY CITY ROLLERS Rollin' (Arista) B 244-F		8A 244-F
32	31	(14)	SWEENEY TODD Sweeney Todd London PS 664-K		
33	35	(34)	10 CC The Original Soundtrack (London) 9102500-K	7231500-K	7711500-K
34	44	(6)	GRAND FUNK Born To Die (Capitol) ST 11482-F	4XT 11482-F	8XT 11482-F
35	26	(8)	DAVID BOWIE Station To Station (RCA) APL1-1327-N		
36	37	(9)	ANDRE GAGNON Neiges (London) SP 44252-K	LKM 84252-K	GEM 14255-K
37	32	(9)	NEIL SEDAKA Sedaka's Back (Polydor) 2383312-Q	3170212-Q	33820140-Q
38	36	(7)	CAROLE KING Thoroughbred (A&M) SP 77034-W	CS 77034-W	8T 77034-W
39	66	(15)	CAT STEVENS Greatest Hits (A&M) SP-4519-W	CS-4519-W	8T-4519-W
40	61	(3)	GLADYS KNIGHT & THE PIPS Best Of (Buddah) BDS 5653-M	BDS 45653-M	BDS 8-5653-M
41	98	(2)	SWEET Give Us A Wink (Capitol) ST11946-F	8XT11946-F	4XT11946-F
42	60	(5)	ELVIS PRESLEY Legendary Vol 2 (RCA) CRL1-11349-N		
43	39	(15)	CHICAGO Greatest Hits (Columbia) PC 33900-H	PCA 33900-H	PCT 33900-H
44	42	(15)	BRUCE COCKBURN Joy Will Find A Way (True North) TN 23-H		TNA-23-H
45	51	(106)	JOHN DENVER'S GREATEST HITS (RCA) CPL1-0374-N	CPR1-0374-N	CPS1-0374-N
46	78	(2)	DONNA SUMMER A Love Trilogy (Oasis) OCLP 5004-M		
47	79	(9)	KISS Destroyer (Casablanca) NBLP 7025-M		
48	41	(15)	GORDON LIGHTFOOT Gord's Gold (Warner Bros.) ZRX 2237-P		
49	48	(8)	JETHRO TULL M.U. The Best Of (Chrysalis) CHR 1078-P	CCH 1078-P	8CH 1078-P
50	45	(20)	KC AND THE SUNSHINE BAND TK DXL1 4010-N		DYX1 4010-N

RPM 100 Top Albums (51-100)

51	50	(15)	NEIL SEDAKA The Hungry Years (Rocket) 2442-139-Q	3820-165-Q	3170-265-Q	
52	52	(13)	FOUR SEASONS Story (Private Stock) PS-7000-2-M	PS4-7000-2-M	PS8-7000-2-M	
53	54	(15)	DAN HILL GRT 9230 1061-T			
54	56	(15)	BAD COMPANY Run With The Pack (Swan Song) SS 8415-P	CSS 8415-P	8SS 8415-P	
55	62	(14)	HARMONIUM Les Cinq Saisons (Celebration) CEL 1900-M	CEL 4-1900-M	CEL-8-1900-M	
56	63	(15)	MURRAY McLAUCHLAN Only The Silence Remains True North GTN 19-H			
57	49	(9)	NANA MOUSKOURI Live At Albert Hall (Phillips) 9101006-K	7102365-K	7705191-K	
58	58	(9)	ZZ TOP Tres Hombres (London) XPS 631-K	LKM 57631-K	LEM 73631-K	
59	67	(3)	STYX Equinox (A&M) SP 4559-W	CS 4559-W	8T 4559-W	
60	74	(2)	CAPTAIN & TENNILLE Song of Joy (A&M) SP 4570-W	8T4570-W	CS4570-W	
61	75	(5)	NAZARETH Hair Of The Dog (A&M) SP 4511-W	CS 4511-W	8T 4511-W	
62	53	(25)	HAGOOD HARDY The Homecoming (Attic) LAT 1003-K	CAT 1003-K	8AT 1003-K	
63	92	(2)	GEORGE BAKER SELECTION Paloma Blanca (Warner Brothers) WB2905-P	8WM2905-P	CWX2905-P	
64	72	(3)	CHARITY BROWN Rock Me (A&M) 3P 9019-W	CS 9019-W	8T 9019-W	
65	83	(2)	MELISSA MANCHESTER Better Days and Happy Endings (Arista) AL4067-F	8A4067-F	4A4067-F	
66	65	(35)	BEAU DOMMAGE Beau Dommage (Capitol) ST 70034-F	4XT 70034-F	8XT 70034-F	
67	70	(35)	HARMONIUM Harmonium (Celebration) Cel-1893-M	Cel-4-1893-M	Cel-8-1893-M	
68	68	(38)	ELTON JOHN Captain Fantastic and the Brown Dirt Cowboy (MCA) MCA 2142-J	MCAC 2142-J	MCAT 2142-J	
69	69	(7)	JOAN BAEZ From Every Stage (A&M) SP 3704-W	CS 3704-W	8T 3704-W	
70	71	(14)	MYLES & LENNY It Isn't The Same (Columbia) KC 33938-H		CA 33938-H	
71	73	(10)	SUZANNE STEVENS Love's The Only Game In Town (Capitol) ST 6439-F	4XT 6439-F	8XT 6439-F	
72	80	(2)	MOXY Moxy (Polydor) 24900132-Q		3821112-Q	
73	81	(2)	SEALS & CROFTS Greatest Hits (Warner Brothers) BS2886-P	8WM2888-P	CWX2886-P	
74	76	(3)	SALSOU ORCHESTRA Salsoul Orchestra (Salsoul) SZS 5501-Q		SXS8 5501-Q	
75	77	(3)	ELVIN BISHOP Struttin' My Stuff (Capricorn) CPO 165-P		8CPO 165-P	
76	82	(2)	AEROSMITH Toys In The Attic (Columbia) PC33479-H	PCA33479-H		
77	95	(2)	KGB MCA 2166-J			
78	86	(2)	BAND OF THE BLACK WATCH Scotch On The Rocks (Quality) SV 1919-M	Q4-1919-M	Q8-1919-M	
79	90	(2)	KISS Hotter Than Hell (Casablanca) NBLP 7006-M	NBLP 4-7006-M	NBLP 8-7006-M	
80	84	(2)	BEE GEES Best of Vol 11 (RSO) 2394112-Q			
81	87	(2)	OLIVIA NEWTON-JOHN MCA 2186-J			
82	88	(2)	LYNYRD SKYNYRD Gimme Back My Bullets (MCA) 2170-J			
83	85	(2)	EMMYLOU HARRIS Elite Hotel (Reprise) MS2236-P	8RM2236-P	CRS2236-P	
84	89	(3)	PHEOBE SNOW Second Childhood (Columbia) PC33952-H			
85	93	(2)	GINO VANNELLI Powerful People (A&M) SP3630-W	8T3630-W	CS3630-W	
86	....	(1)	ESTHER PHILLIPS For All We Know Kudu 28			
87	94	(2)	SWEET BLINDNESS Quality (Arista) SV1923-M		SV81932-W	
88	97	(2)	JANIS IAN Aftertones (Columbia) PC919-H	PCS919-H		
89	91	(2)	CARLY SIMON Best of (Elektra) 7ES1048-P	8AS1048-P		
90	96	(2)	EARTH, WIND & FIRE Gratitude (Columbia) KG33694-H			
91	....	(1)	HELEN REDDY Greatest Hits (Capitol) 1J467-F	8XT11467-F	4XT11467-F	
92	....	(1)	BLACK SABBATH We Sold Our Souls For Rock 'N' Roll (Warner Bros) 25W52923-P	8WJ2923-P	CWJ2923-P	
93	99	(2)	LOGGINS & MESSINA Native Son (Columbia) PC33578-H	PCA33578-H		
94	....	(1)	GENESIS A Trick Of The Tail (Atco) SD36-129-P	A8TC36-129-P	AC36-129-P	
95	100	(2)	PURE PRAIRIE LEAGUE If The Show Fits (RCA) APL11247-N	APSI1247-N		
96	....	(1)	MARIA MULDAUR Sweet Harmony (Reprise) MS2235-P	8RM2235-P	CRX2235-P	
97	....	(1)	BLACK OAK ARKANSAS Live! Mutha (Atco) SD36-128-P	A8TC36-128-P	AC36-128-P	
98	....	(1)	ROXY MUSIC Siren (Atco) SD36-127-P	A8TC36-127-P	AC36-127-P	
99	....	(1)	GALLAGHER & LYLE Breakaway (A&M) SP4566-W			
100	(1)	EAGLES Greatest Hits 71-75 (Elektra/Asylum) 70S1052-P	8AS1052-P	CAS1052-P	

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Mitchell continued from page 13

some types of music. Yet from some quarters there's a demand that we increase the level to 70%."

This point was challenged later by John Mills of CAPAC, during the question period, when he said that a lack of material was "a criticism of the radio industry, because as long as the radio industry is going to be so selective and is not going to introduce more product, then the amount of product is going to reduce. And you've got this situation in Canada in the pop scene and the rock scene, (where) . . . two people in Canada decide whether that song is going to become a hit, or isn't going to become a hit, CKLW and CHUM. Now, if the whole broadcasting industry would make its own decisions and their own choices, the amount of airplay, the amount of variety, the amount of recording would increase tremendously."

Earlier, Mitchell explained that programmers play only records they are sure the public wants. With increased competition in a market, playlists tighten accordingly, allowing even less exposure of new product. This occurs, Mitchell lamented, in the face of pressure by record company promotion people, convinced that radio exists solely to expose their product, and nothing else.

"The only thing certain in our industry is change. Tastes change constantly. Radio changes constantly. If you don't adapt, you simply don't survive. New ideas, styles, experimental methods must be encouraged."

CLASSIFIED

HELP WANTED ADS appear in RPM **FREE OF CHARGE.** Our usual low ad rates apply to non-help wanted ads and any ads that require an RPM box number. Free ads must be mailed or telexed to RPM by Tuesday NOON to appear in the next issue. Free ads will not be accepted on the telephone. Limit the copy to 25 words or less. Regular rates for classified and radio action ads - 50 cents per word or call letters (minimum 25 words or Name address and phone number to be included in word count. **ADDRESS ALL ADS - RPM Weekly, 6 Brentcliffe Rd., Toronto, Ontario M4G 3Y2.**

NEWSPEOPLE & RADIO COUNTRY SPECIALIST WANTED

Highly esteemed Ontario radio, television, stereo complex is entertaining auditions from newpeople who can work television news and/or sports and weather plus handle AM-FM disc jockey show if required.

We are also seeking a radio country specialist who can handle television commercials. Additionally wish to hear from people interested in handling challenge and daily change of a swing shift for radio and television.

Forward tapes with pictures and complete resume (video tapes acceptable) to: RPM, 6 Brentcliffe Road, Box 7448, Toronto, Ontario M4G 3Y2.

YOUNG ANNOUNCER WANTED

CFGP Grande Prairie, pop 18,000 would like to hear from young announcer in a smaller station looking to move up. We are also expecting an opening on our all night show. No phone calls. Tapes and resume to Patrick David, CFGP Grande Prairie, Alta.

DRIVE ANNOUNCER

Major market station in Western Canada has opening for drive announcer for a five day week. Good rewards for good pipes and delivery. Send tapes and resume to: RPM, Box 7442, 6 Brentcliffe Road, Toronto, Ontario M4G 3Y2.

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OLDIES ON TAPE

A basic OLDIES LIBRARY on tape, available to Radio Stations. Top CHART HITS from 1960 through 1975 in stereo or mono. 246 great OLDIES at less than 70 cents each. Write: THE MUSIC DIRECTOR PROGRAMMING SERVICE, Box 103, Indian Orchard, Massachusetts 01151.

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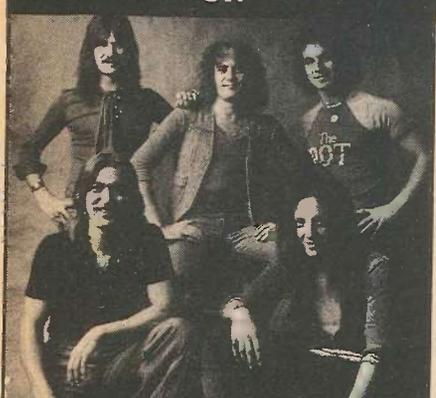
Scripts/Tapes and Resume to - Al Pascal, CFRA Radio, 150 Isabella Street, Ottawa, Ontario K1S 5A3.

MID-MORNING COMMUNICATOR

Need experienced mid-morning communicator. Must know sports and be prepared to handle three major sportscasts. Play by play experience would be a definite asset. Send tape, resume and references to J.D. Mitchell, CJAT, 1300 Cedar Ave. Trail, B.C.

EVENING COMMUNICATOR

Evening shift open. Require communicator with at least two years experience to handle contemporary rock format for evening shift. Tape resume and references to J.D. Mitchell, CJAT 1300 Cedar Ave. Trail, B.C.

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Signed
Jerry Stevens
CJBK London

CKOC 37-28 (store reports)

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CJET 27	CKGB
CFNB 32-29	CKBD
CHCL 37-31	CJKL
CFCH 39-36	CFBC
CKDR 29	CKKC
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