

#1 - BOOGIE FEVER - SYLVERS

# RPM WEEKLY

60 CENTS Volume 25 No. 7 May 15, 1976

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



Suzanne Stevens *(see page 7)*

# The 1975 American Song Festival. A lot of good things happened.

The big break. Sometimes it takes years. Sometimes it never comes. The American Song Festival is proud that it helps very talented people get their big opportunity. Here are just a few of the good things that happened:

★ PHIL GALDSTON and PETER THOM were the 1975 Grand Prize winners with "Why Don't We Live Together". This song has already been: recorded by Barry Manilow on his "gold" album, "Tryin' To Get the Feelin'" (Arista Records); released as singles by the N.E. Philly Band (Fantasy Records), Arnold & Thompson (Arista Records) and Doug Ashdown has a single out in Australia; included in the upcoming Julie Budd LP (Tomcat Records); also a "country" version by Don Potter (Columbia Records) has been released. Phil and Peter themselves are currently negotiating for their own major recording contract. Another of their compositions, "(Everybody's Goin') Hollywood", is already on the charts by Mark Allen Trujillo (Private Stock Records).

★ RON PATTERSON - who won four Honorable Mentions in the Amateur Division (with three songs) will be coming out with his own single very soon on Venice Records. The ASF introduced Ron to Leroy Lovett and they have a co-publishing arrangement on Ron's material. Leroy was instrumental in Ron's recording deal. The two sides to be released will be two of his winning songs from the 1975 competition, "We Gonna Make It" and "Storybook". Be sure to watch for this record, due for release in the near future.

★ TIM MOORE - won the 1974 Grand Prize for his song, "Charmer." Since then he has gained success through his own recordings and he wrote Art Garfunkel's big hit, "Second Avenue." His latest success is "Rock and Roll Love Letter," which has just been released as The Bay City Rollers' new single, along with being the title cut of their great new album.

★ TIMOTHY SHEPPARD won the top Amateur Gospel award for "Sweet Lovin' Grace". Tim's first solo album is about to be released on Heartwarming/Impact Records. His contract guarantees him two albums per year for three years. Another of Tim's songs, "Would You Believe In Me", has been recorded by The Imperials and a group named Truth. Both should be singles, plus The Imperials are planning to include two more of Tim's compositions on their upcoming LP

★ ROBERT "ROBBIN" THOMPSON was a Folk category Semi-Finalist (Folk being a Judges Decision Option category) for his song, "The Boy From Boston". Robbin has now signed an exclusive recording contract with Nempereor Records and should have his first album released soon.



★ STEVE JAM won the top prize in Amateur Rock with "Let It Stand, Let It Shine". Steve was signed to a record production contract by one of our 1975 screeners. Along with this, he is now a published writer with Cumberland Music. Steve and his group have just completed recording their first album.

★ LUIS PANCHO VENEGAS was an Honorable Mention winner from Santiago, Chile for "Mi Cancion Para Ti" (one of the 22 non-English language entries which won in 1975.) During a recent visit to Hollywood, he was introduced to the Peer-Southern Organization staff by the ASF and has signed a worldwide publishing agreement with this prestigious firm. Four separate recordings of his composition have already been cut.

★ Two of the key executives with BEE GEE RECORDS were screeners in 1975 and they discovered a wealth of talent. They have had their publishing division contract songs by FRED LEDERMAN and ALAN BABOFF, RALPH SYLVESTER and IRL THOMAS, RUBY SHIELDS, LEN ROGOWSKI, DOYAL SMITH and BETTYE ZOLLER and FRED SCHIRMER. Already, the Lederman and Baboff song "Determination" has been recorded by Marva Hines and "I Cry For The World" by Sylvester and Thomas is cut by The Ladies Of Song.

★ These are just a few of the good things that happened. The AMERICAN SONG FESTIVAL has been responsible for many of its winners becoming published songwriters with major companies and the list of record releases will continue to grow. . .

THIS YEAR IT COULD HAPPEN TO YOU!

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A Presentation of Sterling Recreation Organization

# BMIC becomes Canadian

Canada Day 1976 (July 1) should generate an even greater feeling of nationalism to the more than 7000 BMI Canada affiliates. That's the target date for Canada's largest organization of Canadian composers, authors and publishers of music, to become self-autonomous and completely owned and operated by a Canadian non-profit corporation. All shares will be acquired by the new group with the Royal Trust becoming one of three trustees along with Harold Moon, recently retired BMI Canada Managing Director and Gordon Henderson, counsel to BMI Canada for the past 25 years. There will be four affiliate BMI Canada members appointed to the Board as well. Cam Ritchie will continue to serve in his capacity of Managing Director of the Canadian licensing organization.

BMI Canada was formed in 1947 and the parent company literally poured millions of dollars into the Canadian operation which began showing signs of self-sufficiency almost eight years ago when Ed Cramer took over the reins as president. It was at this time when he and Harold Moon set the 1976 date for complete home rule.

There was a note of sadness, expressed by Cramer who has achieved his goal for the Canadian licensing group and who will now retire as its president, but it was obviously an excited audience who heard the news from Cam Ritchie. The setting, of course, couldn't have been better, as BMI Canada pre-empted the news of self-rule with their eighth Annual Awards' banquet.

## BMIC honours members

BMI Canada honoured its writers and publishers with Certificates of Honour, Wednesday May 5 at Toronto's Hyatt Regency. Members and observers from across Canada were on hand at the gala event to join in congratulating those who received recognition by the licensing organization.

Many of the winners have become known across Canada as Juno nominees and winners. These included Randy Bachman of Bachman-Turner Overdrive; Hagood Hardy for his international hit, *The Homecoming*; the Mercey Brothers Publishing Company for *California Lady* which was penned by Peter Gray; and Myles Cohen of Myles and Lenny for *Can You Give It All To Me*. Two Certificates of Honour each went to Myles Goodwyn of *April Wine*, Domenic Troiano and Burton Cummings of the now disbanded *Guess Who*; and Toronto's Ken Tobias.

Montrealers picking up Awards included Gilles Valiquette, Lee Gagnon, Jean Robitaille and Jean-Pierre Manseau along with Toronto winners Tim Daniels, Mike McQueen, Craig Ruhnke and Paul Grady.

Western Canada was well represented with honours to Bob Ruzicka, Dick Damron, R. Harlan Smith and Denis Grady with Vancouverites Terry Jacks, Bill Henderson, Fred Turner, Rob Bachman and Jake Doell receiving Certificates.

Other winners included Ottawa's Warren Barbour and Bill Gauvreau, Ted Trenholm of Oshawa, London's Dave Bradstreet, Ray Materick from

Hamilton and Thunder Bay's Jerry Palmer.

Picking up three Certificates each were music publishing companies Slalom (Daniel Lazare, Montreal), Abovewater (Attic, Toronto) and the Vancouver-based Ranbach Music, part of the Randy Bachman complex.

Receiving dual Awards from the publishing ranks were Cirrus, Goosecap, Blackwood (Canada) and Quality.

BMI Canada's most coveted Harold Moon Award was presented to Harry Sommers "for his outstanding contribution to Canadian music on an international level". The Award, the highest honour presented by BMI Canada, carries with it a cash prize of \$500. In making the presentation, Cam Ritchie, Managing Director of BMI Canada, praised Sommers' contribution to the Canadian music scene, pointing up last year's World Music Week celebrations when representatives from 44 countries heard four major works by Sommers including *Sonata* for solo violin, commissioned and performed by Yehudi Menuhin and the *Louis Riel Opera*. The latter was staged in Washington by the Canadian Opera Company as part of Canada's contribution to the U.S. Bicentennial. As well, Somers' *Gloria* was performed at Kennedy Centre last year as part of the Bicentennial celebrations.

Emceeding the BMI show this year was Bill Walker who was assisted by presenters Catherine McKinnon, Al Waxman, Helen Hutchinson, Elwood Glover and David Amram. (Photo coverage next week)

## Nominations announced

Chartered accountants for the RPM Readers Poll have tabulated all the nomination ballots received prior to the deadline for ballots and this week RPM announced the nominees for the Canadian Music Industry Awards.

Voting ballots are now in the mail to RPM readers.

Awards will be presented to the winners at a banquet to be held in June at Toronto's Inn On The Park.

The deadline for voting ballots is June 1.

The category of Most Aggressive Booking Agency will be a "write-in". Readers will indicate their choice and the accountancy firm will tabulate the results.

## Columbia's Gallo & Laruso heading west for contacts

Columbia's A&R heavy, Bob Gallo and his assistant Don Laruso are currently into a ten day "concert-tour" of western Canada (May 5-14). They will meet with studio people, club operators and those who have been scouting new hopefuls for the label.

Gallo is looking to widen Columbia's national scope. He told RPM: "We're looking for good established acts who have matured within themselves, so that we don't have to start from scratch."

A west coaster who has already proven himself an asset to the label, is Tom Middleton who, until his association with Gallo, appeared to be relegated to popularity only in B.C. Gallo and Laruso will meet with Middleton on this swing west and discuss concert and club dates, on a national scale, to boost the potential of his new single, *I Need A Harbour For My Soul*.

## WEA Music Canada enjoys best April

WEA Music of Canada's president, Ken Middleton, reports the company has experienced the biggest April in the firm's nine years sales history. Middleton told RPM: "We are very excited about the April achievement but, of more significance is our overall fiscal year sales which are phenomenal."

WEA's fiscal year commences December 1st and, through April of this year, they have registered an incredible 43% increase. It was interesting to note that WEA Canada has never experienced a bad sales month in their nine year history. They have either equalled or bettered previous months.

There has been a marked improvement in service by WEA over the past few months, which has obviously paid off with a healthy sales picture.

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## Deja Vu to open Cocker concerts

Deja Vu are opening 11 Canadian Joe Cocker concerts, and their Capitol premiere LP, *A Song For Everyone*, is just coming off the presses.

Now that Skip Prokop, creator and producer of the group, has his mind off the studio and on the public, and Capitol personnel has seen and heard Deja Vu, previously scattered information about the group is coming together and soon will be a routine part of dozens of press features.

After producing the LP in New York, Prokop brought the band, all Canadians, back to Toronto to practice their stage act and set up a break-in tour. Their current tour is booked through Music Shoppe and managed by Grant Spence.

Capitol originally planned to release the LP May 17, but that is now the day the tour closes. Capitol promo rushed LP test pressings to major radio stations (with strong airplay response: CHOM FM is airing six cuts), and initial product is being shipped 10 days early to centres where the band is playing.

Deja Vu plays Moncton (May 4), Halifax (5), Montreal (7), Ottawa (8), Sudbury (9), Toronto (10), Winnipeg (12), Regina (14), Saskatoon (15), Edmonton (16), and Calgary (17).

*"... 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

# RPM

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



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

All concerts are presented by CPI and Donald K. Donald except for Calgary, which is staged by Brimstone.

Prokop thought of a Deju Vu-style group since he left Lighthouse in 1974. He went to New York to work with Columbia Artists Management producer Jimmy Jenner, who encourage Prokop to assemble his own band.

CAM put up the money, and Prokop went looking for three lead singers. He convinced Paul Gordon (who sang back-up and played percussion for Bob McBride's group, which Prokop had a hand in launching) and Bob Bonnell (from a group called Cherry).

By January 1975 Prokop had searched out and signed Cal Dodd and the group was ready to enter New York's O.D.O. studio to tape the LP.

In Toronto, the band played a number of private showcases, a surprise set at Hamilton's Town Casino and an unpublicized week at Welland's Atlas Hotel.

## Quality hits the road with Stampeder promo

One of the biggest promotions in the history of Quality Records, *Hit The Road With The Stampede*, the brainchild of Quality's Jack Vermeer, has been launched with the group's new album. "It's a mind-boggling promotion," Vermeer told RPM, adding, "We've never experienced anything like it before. The excitement is running high throughout the company and we're determined to transfer this enthusiasm to the consumer."

Included in the promotion is a 3-dimensional standup display that can also be used as a mobile, large posters, window streamers, header cards, T-shirts and a custom made album and 8-track of selected cuts from the Stampede's catalogue (8 albums) for use as in-store play. A special inner sleeve has been designed for the album, spotlighting the group's complete catalogue and, of prime importance to retailers and rackers, special incentives. This includes the usual 10% free goods and a unique travel credit arrangement allowing 5% of purchase. For example, if a dealer or racker places a \$5000 order, he is entitled to \$500 worth of travel credits. He may use these anytime and to go anywhere he wishes. If his holiday is in excess of that he merely pays the travel agent the extra amount. So that all customers can qualify for travel credits, Quality has weighted the rackers and dealers according to their size - A, B and C for rackers and A and B for retailers.

The Stampede's promotion is effective now through July 15 although Quality is prepping June as

## Lynd is new CRIA chief

### Harrold new treasurer

The composition of the Canadian Record Industry Association's executive committee for the 1976-7 operating year were announced by CRIA's Brian Robertson May 4. The officers were selected at CRIA's recent annual meeting.

Columbia Records president Terry Lynd succeeds Quality president George Struth as CRIA president. U.A. president Stan Kulin is the new CRIA vice president and Polydor president Tim Harrold is now treasurer of CRIA. Struth, as immediate past president, remains on the executive.

Robertson explained CRIA's officer-rotation system: each executive member sits on the executive for four years, first as treasurer, then vice president, in the third year, president, and finally as immediate past president. A nominating committee made up of past presidents screens prospective candidates for treasurer each year and makes its recommendation to the CRIA membership at the annual meeting.

## Oskar still part of War

Contrary to a recent RPM heading, U.A. releases solo debut of former War-ior Oskar (May 1/76), Oskar is still very much a part of War. Allan Matthews, national promo for U.A. advised RPM that Oskar's real name is Levitin, not Levison as reported in RPM.

An update on War is the upcoming release of a new album of War originals as well as the soundtrack from a new movie, *River Niger*. Oskar and War's affairs are handled by Steve Gold of Far Out Productions.



Stampede's Month, which will give dealers an even better opportunity to take advantage of the incentives offered.

The Stampede returned to Canada following a successful U.S. tour and experienced sellouts in Saint John and Fredericton. Their current "Quadra-concert" tour '76 is a 24-day blitz of all four Maritime provinces, debuting their new seven-man group.

Columbia's Bond are supporting and Donald K. Donald, booking dates.

# CANADIAN MUSIC INDUSTRY AWARDS NOMINATIONS

## No. 1 CANADIAN RECORDING MANUFACTURER & DISTRIBUTOR

A&M  
COLUMBIA  
LONDON  
QUALITY  
RCA

## TOP CANADIAN PERSONAL MANAGER

BRUCE ALLEN  
BERNIE FINKELSTEIN  
AL MAIR  
LEONARD RAMBEAU  
MEL SHAW

## MOST COOPERATIVE RADIO RECORD LIBRARY STAFF

CFRB (6 nominees)  
CFTR  
CHUM  
CKFH  
CKFM  
CKOC

## No. 1 RECORD COMPANY IN CANADIAN PRODUCT

A&M  
ATTIC  
COLUMBIA  
GRT  
RCA

## MOST AGGRESSIVE CANADIAN INDEPENDENT LABEL

AQUARIUS  
ATTIC  
AXE  
MUSHROOM  
TRUE NORTH

## MOST AGGRESSIVE CANADIAN RECORDING STUDIO

EASTERN SOUND  
MANTA SOUND  
PHASE ONE  
SOUNDS INTERCHANGE  
THUNDER SOUND

## MOST AGGRESSIVE RECORD COMPANY PROMOTION TEAM

A&M  
ATTIC  
CAPITOL  
POLYDOR  
RCA

## TOP MUSIC PUBLISHING FIRM IN CANADIAN CONTENT

APRIL BLACKWOOD  
ATTIC  
CHAPPELL  
EARLY MORNING  
QUALITY

## MOST COOPERATIVE RECORD RETAILER

A&A RECORDS  
KELLY STEREO MART  
MODERN SOUND  
ROUND RECORDS  
SAM THE RECORD MAN

## MOST COOPERATIVE ARTIST OR GROUP

APRIL WINE  
BACHMAN-TURNER OVERDRIVE  
OCTAVIAN  
STAMPEDERS  
VALDY

## BEST RECORD COMPANY SALES TEAM

A&M  
CAPITOL  
COLUMBIA  
POLYDOR  
RCA

## MOST AGGRESSIVE BOOKING AGENT

(to be written in)

## WINNERS TO BE ANNOUNCED AT THE AWARDS BANQUET

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Note: After May 31st. the cost of registration will be \$20.00 per person

## RCA's Tymes showcase their sophisticated soul

The Tymes are flexing their vocal muscles touching bases around the world. Their Canadian date, somewhat degrading for a Class A group like the Tymes, was at Toronto's (Weston) Queensbury Arms. The well dressed

and choreographed quintet brought back memories of their 1974 success when they did it with You Little Trustmaker and Ms. Grace.

George Williams, one of the originals heads up the group, who are into their own brand of disco with a four piece backup complementing their sound. The star of this quartet is their drummer who supplies a frantic pacing that enhances the Tymes' sophisticated soul and Philly movement.

It's been a long time for the Tymes and the RCA crew were on hand to welcome them back and to lay the foundation for a heavy promotion push on their new album release, Tymes Up, produced by Billy Jackson.

## Eugene Smith solos with Goldfish single

Eugene Smith, a Toronto-area singer, has released his first solo single after several years of singing with several local bands, including Ronnie Hawkins'.

The song is Freight Train, an old Paul James & Fred Williams composi-



Eugene Smith

tion, produced and arranged by Terry Jacks with a reggae feel.

Freight Train, on Jacks' Goldfish label (AP), has been playlisted by CKOC Hamilton, CKLC and CKWS Kingston, CFUN and CKLG Vancouver, and has been tagged Hitbound by CKLW Windsor.

The single was picked up by Big Tree for American distribution and is expected to be released there this week.

The flip, A Piece Of Wood, is a Smith original, and is getting airplay on CHFI-FM and CHUM-FM in Toronto.

Smith performs solo, accompanying himself on the now-rare, four-string tenor guitar, mostly featuring his original material, mixed with songs from the 20's, when the tenor guitar was popular.

Smith is now engaged in work on a TV special with Kelly Jay to be aired from Bad Manors on a date not yet set.

## Ackroyd back in Toronto

James Ackroyd, former frontman to the Good Brothers, returned to Canada for an April date at Toronto's Bruegel's.

Described as "one of the original Yorkville folkies," Ackroyd made his first trip to California 1970, to record an LP with the Good Brothers. When he left the Goods 1972, Ackroyd moved to Marin County, jamming with the likes of Grateful Dead's Jerry Garcia and Spencer Dryden of the New Riders of the Purple Sage. He recorded with David Rea.

He came back to Toronto last fall.

"I started to look for some musicians to play with, but I soon discovered that all my own friends had gigs of their own," notably The Good Brothers, who recently signed to RCA.

Ackroyd works with bassist Alan Duffy (Horn, Downchild, Nancy Simmonds) and David Baxter, lead guitar.

The Bruegel's engagement marks the first time Ackroyd has played Toronto in three years.

## Blue Mountain School's summer music courses

The George Brown College in Toronto offers a yearly music summer school at the Blue Mountain holiday resort every year, for \$90 a week to cover accommodation and instruction.

One, two, and three-week courses are available in several areas of music, including orchestral and band instrument instruction, pop, jazz, folk, ballet, composition and performance, and there's even a seminar on the business of tour management.

The school, which runs from June 20 to July 31, boasts an impressive list of instructors, including Dr. Boyd Neel, Paul Hofert, and Fred Stone. Sylvia Tyson and David Essig will be artists in residence for the folk programme.

Information on course details, accommodations and dates can be obtained from: Blue Mountain Summer School, c/o The George Brown College Of Applied Arts And Technology P.O.Box 1015, Station B, Toronto, M5T 2T9; (416) 967-1212. Registration closes June 1.

## CORRECTION

It was reported in the May 8/76 issue of RPM (April Wine cover story) that Aquarius received advance orders for 1,000,000 of the group's new album, The Whole World's Goin' Crazy. Nice try, but it was an RPM typo. The album did ship platinum however, and in Canada that represents sales of 100,000 units.

## J.J. Barrie's No Charge is breaking in Britain

J.J. Barrie's RCA single, No Charge, has successfully broken in the U.K. and is now considered established as a hit. In less than three weeks of release, the single has sold a reported 140,000 copies, the first time a Canadian single has ever achieved sales of this magnitude in the U.K. Paul Robinson of Power Exchange Records (distributors of the single) says: "We have a giant hit."

The Barrie single was produced at RCA's Toronto studios by Bill Amesbury and has registered gradual gains on the national scene. Competition has been tough for the Oshawa-born Barrie, with the John Gilbert (CHUM) version capturing much of the Metro Toronto market.

## William Smith has WEA Good Feeling

WEA recently released William D. Smith's A Good Feelin', produced by Allen Toussaint. Projected single release is I Apologize.

Smith originally formed the Toronto band The Soul Searchers, with Eric Mercury and Diane Brooks. When the group broke up Smith moved to Montreal, but came back to Toronto and joined Grant Smith and the Power. Smith, Kenny Marco and Steve Kennedy, eventually dropped out of the Power to form Motherlode.

Motherlode's When I Die single

became a top-20 charted item by August 1969. When management hassles split the band, Smith moved to San Francisco, assisting David Clayton-Thomas with his debut solo Tequila Sunrise.

Throughout 1970, Smith sustained himself with studio gigs, contributing his organ-play to Jackie De Shannon and James Gang sessions. After a spell of co-composing with Eric Mercury and David Palmer (collaborator on Carole King's Jazzman LP), Smith scored his own singer-songwriter deal with Warner Brothers.

# Suzanne Stevens is on her way

Suzanne Stevens has only herself, her talent, and Capitol Records behind her current push for international recording success, a push based around

treater, Stevens first became a hit singer in the Quebec market. She performed a TV amateur show, on a dare, from a friend during her six-year



upcoming releases in the U.S., U.K., and France to follow a now-secure, hit-making status in both French and English Canada.

She has no manager, no independent producer or agent; she has no band, tour or any special deal with anybody. She is just a successful recording artist and almost a regular on French-language TV in recent years. She made her English-language TV debut singing on the Juno Awards live telecast in March.

On the eve of her first U.S. release Stevens was at "The Tower", Capitol's L.A. office, to meet the label's U.S. people (who have never marketed any of her records before) and talk with producers there about possible future recording sessions.

A native English-language Mon-

stint behind a receptionist desk, and she ended up with a Capitol recording contract. She's had no other.

Stevens hit big with a few French-language songs. In fact, she had to polish up some of her French phonics for the sessions. Her first two LPs, *En Route* and *Moi De La Tête Aux Pieds*, won her one of the few Junos taken by a primarily-French language vocalist (Most Promising Female, 1974). But her recent English LP, *Love's The Only Game In Town*, is her ticket right now.

Two of its cuts, *Make Me Your Baby* and *Doesn't It Seem Like A Miracle*, were charted on RPM over the past six months (*Miracle* is still on the Pop Playlist after more than three months), and a third cut, *Knowing How, Knowing When*, is being simul-

taneously released here and in the U.S.

Her LP is slated for an end-of-May release in the U.S., and a June release in Britain with some packaging changes. *Make Me Your Baby* recently earned the equivalent of playlisting on BBC radio.

All of this English-language promotion has brought a cold response from Quebec journalists and media people, who see her as a French Canadian star. "There's a lot more people to reach," she says, "it takes up so much time."

Capitol is releasing a French single, *L'as-Tu Vu Le Soleil*, this week. Pathe-EMI is releasing her second French LP in France this summer.

Stevens is toying with the idea of working her bilingual skills into her English-oriented music à la Freddy Fender and his native Spanish.

With some help from Capitol, she was putting together a band, based around the Quebec musicians she worked with on her albums but her new English-language success requires more time away from Quebec and many of the artists have too many commitments there.

Stevens is anxious to get back into the studio again: "In the studio you just sing. You don't have to worry about your hair or your dress. If it doesn't come out right, you do it again, and try harder."

Though she calls herself a romantic, Stevens is a bit wary of pumping the romantic image she and Capitol have created around her current LP, which she and Paul White, Capitol executive producer, conceived and arranged as a love concept-LP. She feels there is enough breadth on the album (produced in two different studios with three producers contributing), with disco-pop, ballads, and real torch burners, to find a direction to follow.

She's looking for new material and will be giving Canadian songs a long listen, especially if Capitol decides to produce her next LP in L.A. *Love's The Only Game* included five songs by four different Canadian composers: Sylvia Tyson, Gene MacLellan, Ives Lapierre and Judi Richards.

## Theatre Review: A Chorus Line

Put this musical in the league of *Showboat*, *Oklahoma*, *Carousel*, *Paint Your Wagon*, *My Fair Lady* and *Hair*. There is already indication that this will be the big stage musical of the 70s.

The international company of *A Chorus Line* opened officially at Toronto's Royal Alexandra (May 3) after a two week preview.

The story begins with an audition for dancers for a musical. The "cattle call" is trimmed to 17 hopefuls who are then further auditioned for the remaining parts in the show which then becomes a study in the dancers and their personal life as dancers.

The story told in dance and song tells of struggles of dancers to - get jobs, stay in the business, fight their homosexuality, regain star status and ultimately to be accepted as dancers.

In the approximate two hours (without intermission) the show simply happens on a black velour stage with a minimum of sets. There are three effects in the show. One is the solid black stage another is a set of full backstage mirrors reflecting the dancers and the audience and the finale which includes a gold-laced graphic which is part of the three sided louver-like background that changes before the audience. It's sim-

ple but effective.

Another aspect of the simplicity of the show is the fact that the whole show is done in street clothes with the only real costumes in the finale.

The combination of a good showbiz story, effective sets and subtle costuming, but very professional singing and dancing make *Chorus* a show of shows about a show.

What could grab a musical audience more than a peek backstage at how a musical is done and what could be better than having all these components put together so well. *Chorus* is already becoming historic by the number of awards recently achieved.

PROMO CALLS  
BY ROB MEARNS

**MOTOWN** has taken over Ontario distribution replacing Merit. To help with the takeover Ron Newman has appointed Jerry Hochberg and Clifford Johnson to sales and promotion, respectively. A Smokey Robinson single, *When You Came*, will be released in Canada only. Newman and company held a Motown weekend at Towers in Rexdale (Toronto) from Thursday night to Saturday afternoon (May 1). The presentation consists of the "Motown Mean Machine Dancers" which "is quite a show and sells a lot of records," says Newman.

**TRUE NORTH's** Murray McLaughlan completed his new album with a few treats for his fans including a new band, Silver Tractor, and a cut in English and French. Manager Bernie Finkelstein says there's a few other goodies on the album which will add to the excitement. No title has been decided on at press time.

**RCA's** Choice Four (Bobby Hamilton, Theodore Maduro, Pete Marshall, Charles Blagman Jr.) played Toronto's Queensbury Arms week of April 26. The band's debut album is *The Finger Pointer*, (taking its name from the group's second single) produced by Van McCoy.

**CIT's** Al Munson reports Choya's *Linda Write Me A Letter*, released in Canada last February, has been picked up by Audio Fidelity (U.S.), and re-released worldwide. The single is four-parts Cancon. CTI have also released Tim Meehan's *I Wanna' Get Next To You*, recorded in New Mexico, by Toronto-born R. Dean Taylor's Autumn label. Audio Fidelity are also picking up the single for international distribution, except for Route Records which will distribute throughout the U.K.

**Attic's** *Heavymetal Triumph* will be going into Toronto's Phase One studio early in June, to record their first LP.

**Capitol's** publicity gal Karen Ball dropped in with Suzanne Stevens, who told RPM about her promo trip to Capitol's Tower in L.A. and some pre U.S. release promo she did while there. (She gave us a T-shirt and a rose).

**Boot** promo Adrienne Santangelo dropped by with some ham and eggs. That's right, the debut LP of country singer John Ham and a dozen eggs to help us remember him. She also brought over a debut LP for Sandy Theoret (BOS 7164) and a Boot label licencing of an Irish group, Mushroom (BOS 7156).

Vocalist J. Anthony Blaze recently completed recording the *Periwinkle* single, *Memories Of Our Love*, at Sound Canada. The disc features the

*Peaches* on background vocals, and Sound Canada's studio session players. It's described by Blaze as MOR-oriented, and CFRB-Toronto recently aired the tune.

Gordon Allen of **Public Relations Associates** will move on May 15 to Bradley-Vale advertising Limited and can be reached at 555 Church St. Toronto, Ontario, 961-4041.

Over at the **London** camp they just released an album by Mike Pinder the keyboard player for *Moody Blues*. Gilbert Becaud and Mya (a Goldfish act) will be in town this month. *Fussy Cussy* played the *El Mocambo*, this band plays almost all their own music. Sales reports on the *Max Webster LP* and the *Ken Tobias* single have been very good.

Don Oates over at **Columbia** has good reports on a few Cancon singles, which include Tom Middleton's *I Need A Harbour For My Soul*, and *Crack Of Dawn's It's Alright (This Feeling)*. They'll have a new Next single titled *Just Dreaming* for which they are prepping for a major push. Other product ready will be an album by Middleton and one by *Crack Of Dawn*. *Manhattans* is out with their first single in a long time entitled *Kiss & Say Goodbye*. Columbia's top seller last week was *Disco Lady* by Johnnie Taylor, Ronney Abramson a *True North* act opens at Massey Hall (8), *Crack Of Dawn* at the Skyline

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in Toronto (15), Myles & Lenny the El Mocambo (3-5), Johnny Cash who is experiencing good reaction to his single, *One Piece At A Time* will be in Victoria (15) and Calgary (18). Columbia are going through renovations at their Leslie St. office since the takeover of the record club facilities.

**GRT** promo threw a press and industry reception for the U.S. soul band Kool and the Gang when they opened at Toronto's Generator. Kool, one of the steadiest disco-jazz bass players in the business, staged a gang of nine, including four horns and three back-up singers. Their jazz and blues talent made a show far better than you can find at your average disco even though the sound at the Generator was terrible.



#### **MANTA SOUND:**

Currently completing three sides for Hero (signed by producer Bob Gallo to Columbia). Gallo also producing Next band's *Just Dreamin'* single, and Bond single, both for Columbia. Producers Matthew McCauley and Fred Mollin working on new Dan Hill LP (GRT). Horsefeathers Records' Kris Karnell, in for single, *Red Hot Lover*, produced by Andrew Hermant, Rick Capreol and Gary Gray.

#### **NIMBUS SOUNDSTAGE:**

Jack Richardson and engineer Brian Christian producing Guess Who material, featuring oldie Burton Cummings, Randy Bachman material left in the can. Title projected, *The Way They Were*. Listen! Audio (Montreal) in for Imperial Esso radio spot. Jack Richardson and David Greene producing single by Mark Dutil. Alice Cooper currently in the studio with producer Bob Ezrin tracking vocals for upcoming "disco" LP, with Brian Christian engineering.

#### **PHASE ONE:**

Randy Bachman mixing Trooper LP for Legend Records. Frazier Mohawk and Bev Glen Copeland co-producing on Bev's new single. Bobby Curtola mixing a new LP, with Canadian release set (RCA). Fludd (Attic) taping four sides for new single. Lisle (Condor) in for single, and Joe Firth for LP, Bob Spooner producing. Chris Ward (WEA) in for a demo of new material.

#### **RCA:**

Producer John Capek working on four singles for the Good Brothers (RCA). Producer Harry Hines, busy with John Allison (GRT), Gloria Kaye (RCA), independent Fabor Manor, Robin Mojr (Fiddlehead), and Mighty Pope (RCA). Laurie Bower was in for mix of his new LP (CTL). Noel Elson Agency in for jingle work. Mel Shaw working on a mix for George Oliver (Quality). CTV in for music track of WS feature.

#### **SOUND WEST STUDIOS (Calgary):**

Country singer Wayne Vold finished a number of sides for a new single release. Tony White recording new LP, and songwriter Jeff Edmunds is completing a demo for brother Dave Edmunds, currently recording in L.A.

Richard Harrow mixing a new LP for Dixie Lee Innes, former lead singer of the Original Caste band. Merv Smith currently working on remix of the initial release of fifteen-year old Roxanne Goldade for Westmount Records.

(Previous credits attributed to Sound West include a single for Jimmie Rodgers, several cuts on Hammersmith's current LP, and the soundtrack for Robert Altman's *Buffalo Bill* and the Indians feature film.)

#### **THUNDER.**

Arranger Jimmy Dale was in to pre-record music for the David Steinberg television series. Len Wild in for producing a *Whiskey Hollow* single. Trudell Productions in for jingles, and David Marsden's Lip Service Productions for jingle spots, Chuck Aarons producing.

CITY-TV's Boogie took time for music mixing for the series, and Wally Crantz from the Characters' Agency for demo work. Rob McConnell and Boss Brass in for mixing LP, and Thunderbird Records' Jim Allison (producer) for singles work.

#### **ZAZA SOUND:**

Currently involved with music tracks for *One True Love*, for the BBC, produced by Henry Comer, music by Morris Surdin. Noxzema commercial production. LP for Mo-Sheng Productions, produced by Keith Elshaw, showcasing Hussein Ramez.

#### **SOUNDS INTERCHANGE**

Stratavarious (Polydor) were in for LP production, producer John Usry. Nancy Dolman, in for singles work with Milan Kymlicka and Jeff Smith producing a single by Billard.

#### **LE STUDIO**

The Bee Gees eyeing Canada for a recording session were apparently tuned in to Toronto's Sounds Interchange but opted for Andre Perry's "retreat" studio. Atmosphere and all, you know.

#### **Ixtlan bow with Baumber**

The Toronto based label Ixtlan Records have announced themselves by presenting an album by Regina folksinger Ron Baumber entitled *China Doll* (RPM review, May 8).

The label is owned by Baumber and Dana Boone, who also handle distribution. The *China Doll* LP was shipped recently to major stations.

This is Baumber's first recording, although he has had experience as a rock 'n' roller and country artist through several years of club dates throughout Canada.

#### **Saskatchewan studio: full, 8-track service**

J.G. Clements has opened a recording studio in Esterhazy Saskatchewan (midway between Regina and Brandon, Manitoba) called Collienwood Recording Studios Ltd.

Collienwood provides mono, two, four and eight track recording, mixing editing and listening, mastering, pressing and full colour cover printing and design. The facilities also include 8-track and cassette manufacturing, and labels, slipcasing and poly-wrapping.

Collienwood insists on a qualified producer present during all recording, and is able to provide one to groups who have none.

#### **Chappell's busy spring helps the discbiz sing**

Chappell's Jerry Renewych reports a busy spring for the publishing company, headed up by record activity on songs by Bryan Way, who has a recent debut LP on the Quality label.

Renewych thinks Way has "Light-foot potential" and is showing his catalogue to producers here and in the U.S. Roger Whittaker cut a Way composition *Say My Goodbyes To The Rain*, and Nana Mouskouri is considering one for her next LP.

Chappell (U.S.) placed a Joey Miller song with a new U.S. singer and Grant Smith, known for a lively club act, is tracking four Miller sides in an independent financing and production deal with Bob Morten at the studio controls. Joey Miller's catalogue is with Chappell subsidiary Canadiana Music, a BMI company. He is currently on release with a London single, *How Could We Let It Happen*.

Chappell songwriters Al Manning and Glen Lecompte (members of Coyote) placed a composition, *Home-made Wine*, on the upcoming Good Brothers LP and the Coyote group has LP material in the can, with John Capek production and Chappell backing. Chappell is parlaying with two labels for a licencing deal.

As well as pushing Canadian composers, Chappell has supplied hit material for new discs of Canadian singers. They placed *It's All Right with Crack Of Dawn* (64 with a bullet last week) and *Just Another Fool*, originally planned as a B-side, but now flipped and hit-bound by Axe's Keith Hampshire.

In the country world, Chappell placed both sides of Ronnie Prophet's new single, *It's Enough and I Want To Be Touched By You*, Gary Buck's new single, *Victims*, and the next Carlton Showband single, *One Up On The World*.

RPM/feature album

**GARFIELD**  
**Strange Streets**  
**SRM-1-1082-Q**



Strange Streets and the band that performs it are the amazing success story of Garfield French, leader, singer and composer. French spent two years and \$150,000 trying to realize his musical dream, persuading the six members of his band to stay on without pay. Finally, French inked a contract with Mercury in the U.S. that allowed him virtual free reign, so impressed was the label.

Producer Elliot Mazer was chosen by French to showcase the group on their premiere album, which is textured and thoughtful. It is a unique sound musically and vocally. French has an untrained and sometimes rough voice, but he uses it to its fullest potential, making it capable of expressing emotions deeply and sincerely. Using countless instruments, the band expands and mellows the sound, providing many excellent melodic breaks.

Programmers have been quick to pick through the LP for material, and Old Time Movies may be seeing action as a single. Other outstanding cuts are Above Market Street and Someday If You're Lucky, but the whole LP requires a hard listen.

This album has success written all over it. With so many things going for it - heavy international promotion, absolute dedication from the band, sincerity from French, and emotionally appealing material. All selections are MAL.



RPM/album reviews

**STEPPENWOLF**  
**Skulduggery**

Columbia KE 34120-H

Latest re-incarnation of the band is still led by John Kay. Sound is still dependent on Wayne Cook's organ, and lead guitar by Bobby Cochran. Best songs of the set are title song and Life Is A Gamble, which should be a AM single success, and disco experiment with Lip Service. There's no indication that the LP contains any Cancon whatsoever.



**JOHN MILES**  
**Rebel**  
**London PS 669-K**

English sensation, garnering international trade/fan mag recognition. High-range vocals and progressive push on guitar/synthesizer, sound an effective attempt at rock ballad. James Dean look-alike, with enough image mystery to warrant programmer attention. Try Highlyly (top-10 hit in Britain), Pull The Damn Thing Down and title track.



**SILVER CONVENTION**  
**Get Up And Boogie!**

Columbia ES 90344-H

For a band that features three lead singers, there isn't much in the way of vocals except for repeated phrases, but the slick production and writing formula that made Fly Robin Fly a success works here as well. It's mainly the strings, not the girls, that carry the melody in songs like their recent Get Up And Boogie and You've Got What It Takes.



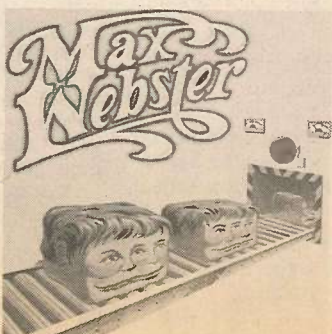
**GINETTE RENO**  
**The Best Of Ginette Reno**  
**London NPAS 71074-K**

Features 16 cuts, six of the nine hits Montreal's Reno placed on RPM charts since 1969, most produced in the U.S. Falling In Love Again may be Cancon (MAL) as well as the pre-1971 hits which though only one-part (A) should have qualified in 1971 and thus still Cancon. Some good contemporary style material for the gold playlist.

**MAX WEBSTER**  
**Max Webster**  
**Taurus TR 101-K**



Taurus debut for Zappa-influenced rock band originally from Sarnia features single Blowing The Blues Away, just released. Other good cuts are Summer Turning Blue and Lily. Good FM material, and good sales item due to Toronto following and constant band promotion. Produced by the band and Terry Brown at Toronto Sound.



**JOE COCKER**  
**Stingray**  
**A&M SP-4574-W**

Cocker smoothed out of phlegmatic vocal approach into reggae, Kingston sound. Accompanied by jazz session players, Steve Gadd (drums), Eric Gale (guitar), assist from Eric Clapton on Matthew Moore's Worrier, background vocals by Bonnie Bramlett. 9 Covers, and one Cocker-Richard Tee composition, Born Thru Indifference.



# Rainer Schwarz on Nightmusic: *Music scene is believin'*

by Michael Dolgy

"The initial foundation was to maintain the intimacy of radio, through the transition of television," said Rainer Schwarz, reflecting on his Nightmusic series which ran for two seasons over the OECA, TVOntario network.

"As the show developed, we discovered that many moments of love, anger, frustration and minor obscenities, became the charm and humanity of the experiment."

Broadcaster Schwarz may not be continuing as next season's Night-



Rainer Schwarz

music host. "The concept has lived twice, the contracts have expired," he told RPM.

Schwarz, former innovator for CHUM FM Toronto and CHOM FM Montreal, hosted 280 hours of live, multi-faceted media circus, alternating five and three nights a week for the two seasons.

To the "average" viewer, Nightmusic embodied a format deceptively simple: a disc-jockey control panel mastered by a fuzzyhaired "freak" spinning choice music platters tuned to "psychedelic" visuals.

"Nightmusic has been important to the overall profile of TVO," said Jim Hanley, general manager of TVOntario network programming:

"What originally began as a simple format, revolving around a personality host, expanded positively, into a clearly fresh and iconoclastic experiment in communication. The major importance of the series, was an unusual

communication with the audience... a friendly host, caring enough for his listeners, desiring and allowing their on-air comments. Rainer as television personality did not embody the usual pre-packaged, carefully-scripted television talkshow manner. He was far more honest, sometimes expressing doubts and personal feelings, which offended many people who are just not used to seeing that on television. The show began to break a lot of conventions, developing into an interesting experiment, utilizing video techniques and an approach that people are still talking about doing in other parts of the world."

"Sometimes," Hanley added, "the series may have become a bit self-indulgent, but that's a natural result of a free-form show."

"... a friendly host caring enough for his listeners. . . ."

"Our initial series conception," explained producer Richard Johnson, "was to introduce a form of passive television, incorporating a laidback personality, up against the 11:00 news, one who could provide an alternative, by previewing and rapping informally about music. We began by guesting record people on a variety of industry topics, which worked fine for a few months, but then we decided to expand, trying to guest 'counter-culture' types and their ideas and information."

Four weeks after Nightmusic's 1974 debut, Patricia Gruben was hired to work on sets and eventually compiling animated film visuals. By the summer of 1975, director Jim St. Lawrence, with access to video synthesizers, stockpiled an "image bank". Bob Langlois and Sheldon Greenberg, were among the many who contributed with research for program development.

During the second season, regarded as Nightmusic's "growing mosaic", the series evolved tidy concept shows, using a spur-of-the-moment camera-operator reactions, video feedback effects and responses of emotional content from the viewer at home; all geared in the direction of trying to break away from the radio "in a box" format.

Various means of artistic and electronic-sound expression, were ex-

plored and compressed during the Nightmusic run, never veering from the mandate of previewing relevant music product. Cancon guests included Rough Trade, John Mills-Cockell, Stringband, Jim Eaves, Daisy Debolt, Ken Tobias, Dan Hill, Joe Mendelson, Heart, Raoul Duguay, Bim, Gino Vannelli, Chris Ward, Downchild, Bruce Cockburn, Roy Payne, Bruce Miller, Valdy, Claire Lawrence, Ian Thomas, Dave Nicol, Shingoose, Bill King, Sylvia Tyson, Larry Evoy, Ray Materick, RPM's Walt Grealis who did the pilot, Myles and Lenny, Moe Koffman, Kelly Jay, Bob Ezrin and other music minds that have contributed to the development of Canadian music. Fourteen were taped in live performance (to be repeated during May and throughout the summer). Nightmusic also hosted hundreds of assorted, undefined characters.

"The series proved the same point once again," Schwarz said, "and that is, that there's a very large audience out there that hasn't yet been defined through a survey... an unspecified number of people, comprised of indiscriminate viewers, that know what they want and know what they like. We're all pleased that they responded to Nightmusic."

## Canadian animator says he's worried about regs

Since 1960, Bernard Cowan Broadcasting Ltd., has been involved with either voice or music tracking on more than 15 animated television features, including the longrunning Wizard Of Oz (animated by Crawley Films, Ottawa), Return To Oz (aired over the NBC Network) and Rudolph The Rednose Reindeer (aired 14 times over NBC).

The Canadian animation industry provides jobs for technical film crews, musicians and character voices. Costs of a feature can run from \$2,500 to \$20,000 per minute.

Cowan has insisted "We need a bigger market than Canada to support animation." Features have been marketed to the U.S. in order to garner revenue necessary to continue Canadian production, but CRTC spokesmen have reportedly said that some features, directed at the U.S. market, may not qualify for Cancon.

"A shame," Cowan said, if the CRTC, through failure to maintain the animation industry, could cause it "to dry up."

# What good are the RPM charts?

by Rob Mearns

With more Canadian artists breaking internationally, our trade chart becomes more important. This brings the RPM chart into the limelight not only in Canada, but also in the record business around the world.

I've found that the people who are unhappy with the chart often don't know how the chart is compiled. And reaction to the charts can be anything from sad to downright amusing.

Two promo men from the same company may tell me very opposite things about the action of a current record. One says it's selling great, the other says it's the biggest stiff they've ever had.

A promo man for a company will complain that the record should be two points higher, and his record is selling more than one of another label. How does he know the sales figure of the other company's record when sales figures are kept strictly confidential?

RPM talked to a few of the major figures in the industry and found quite a difference among reaction to the RPM charts.

**"The thing is, I don't know how the RPM chart is based."**

(Greg Hambleton - Axe)

"I think a chart which reflects record sales coupled with radio play is extremely important to the music trade in general - radio stations, record companies, rack jobbers and retail stores. A chart, to be really useful, has to be as up to date as possible.

"I tend to say the RPM chart is not accurate. But, we don't have enough records to even know what everybody else is doing.

"The thing is, I don't know how the chart is based. I don't know whether it's all record sales or 50-50 radio play and chart reports. So it's hard for us to tell, especially with the Canadian records which get a lot of radio play. This would probably effect the chart more than sales.

"It's a very tough job for one chart to reflect what's happening in the whole of Canada. You know there are a lot of regional records, and sometimes there's a record high on the chart, which in Toronto, you never hear. But it could be extremely big out west. Maybe the chart could be

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**A GUIDELINE AS TO HOW THE RPM 100 IS COMPILED**

The RPM 100 is a national chart compiled weekly from national sales and radio station airplay and chart action. The top 50 records are computed from sales and airplay.

The computation of the records from 51 to 100 is based on early airplay, chart action and regional sales and breakouts.

The chart is based on samplings from markets across Canada and indicates trends that may not be prevalent in all areas of Canada.

Shaded numbers indicate a strong upward trend and gains in airplay or sales. This chart is offered as a guide to new product and an indication of trends in Canadian markets.

The RPM 100 singles and album chart (or any part thereof) may be reproduced with a proper credit.

split into different areas. The chart is definitely needed and the RPM chart is definitely needed."

**"I feel the report sheets have increased the accuracy of the chart."**

(Joe Summers - A&M)

"Over all, I am happy with the chart and when there's something reflecting that should be on the chart, you hear from us. I think it's a good chart.

"The biggest inconsistency is on the singles chart, but then, you're also reflecting airplay on records that aren't released. I think that a radio activity chart and a strictly-sales chart would alleviate a lot of complaining. (Now) they're looking at records

that haven't been released yet, that stations are playing, programming etc. They're not delving into how you make your chart up or what basis you're using. They're just discounting it as being inaccurate.

"I feel the report sheets have increased the accuracy of the chart.

They've given you a better picture, helping you program a more accurate chart. Looking at actual sales figures I think, gives you more information, and the more input the better the results.

"I would like to see an RPM chart featured in retail stores. If I said to you, 'do you like French food?' and you said, 'yes', then I took you to the finest French restaurant and asked you what you'd like, you'd say, 'I'd like to see the menu first'. The chart is the menu when people walk into stores."

**"Chart accuracy has improved a great deal" (Ed Preston - RCA)**

"It's very tough on a Canadian chart. Probably the only way to satisfy us is to have a Canadian English and a Canadian French chart.

"I think the chart accuracy has improved a great deal, but I've always been a firm believer that on all charts, only the top ten are really true. After that the fluctuation could be from 5-50 (chart positions) depending on where you sit in the country.

"My only comment is the hope that the RPM chart would be the buyers guide for the industry. It hasn't happened yet, and there definitely is a need for a national chart to be used by the buyers in the country. At the moment the buyers are buying from regional radio charts."

**"I don't believe the report sheets have increased the accuracy of the RPM chart." (Richard Bibby - MCA)**

Bibby: We've sent in report sheets which show one of our top five (for) several weeks, but it doesn't seem to make the chart until someone goes down and talks about it. Brussell Sprout was a good example. You were late getting that one on.

RPM: What is the reason you don't send in sales figures?

Bibby: Company policy. They don't like to send them out. But I feel that sending you a list of our top ten in order of sales should give you an idea. I get nervous about sending sales figures out because I don't feel they really mean anything.

RPM: With Brussell Sprout not going on the chart. It was in your top ten but I didn't know if it was selling 10,000 or 200. I didn't know if it warranted a chart position as no retailer reports listed it. But it got cleared up.

Bibby: Yes, It's a difficult thing making up charts. I can appreciate that. I don't envy you.

**"If it benefits them to hype the RPM chart - I've seen them do it." (Mel Shaw - MWC)**

"On a national scale, it's important to get all the figures together in both play and sales to give some national indication of what's going on. The

thing about a record going up, combining record sales and radio play, is extremely important to radio stations. Also, if it's a Canadian record, to show some indication to the U.S. and foreign markets the success you are having in your own country.

"When a record is coming down I think it's important for newer records to come on. If the record has peaked I don't think it should stay on more than three weeks going down. If a record is holding and still getting a lot of play and stature in the market, it should remain. And if it goes off after three weeks, I think that's being fair too. The whole idea is for new artists and new life to keep on coming into the picture.

"There's no sense having a turntable hit high on the chart. I think it serves no purpose. We've had records that should have gone higher on the chart, which can be anyone's complaint. I think there was some lack of coordination or understanding on how well the records were doing. I don't think anyone can complain when their record appears higher on the chart than they feel it warrants, so then again, I think it will have to be a split difference.

"The Canadian record industry needs a chart, the one they have is RPM. It's been the mirror of the Canadian industry to the degree that it can be.

"It's very important to have a chart in Canada and to make it as reputable as possible. I know there are different people who knock the chart out there, but I think it's definitely a barometer of action, some indication of records getting played, showing what's going on in the country for the main rack jobbers and people ordering records.

"I know CRIA has been discussing the possibility of doing a chart either with computer print-out and/or getting sales figures. I don't think that will be a national buyers guide because of the difference of sales in Vancouver to Toronto. It will show all the sales action.

"I think the reason they haven't instigated it is because of the immense problems - the cost of having a chart, and is it for radio stations, the public, or for the dealers? What can it reflect? If it's strictly a sales chart then it's after the fact. It's not setting trends or anything.

"If they were to print the top twenty best sellers. Why would somebody in Vancouver buy number 5 of the top 20 if he wasn't selling any. Yet 60% of the market, here in Ontario, would warrant it to be number 5. Very difficult."

RPM: Would there be any accuracy in that then?

Shaw: No. There wouldn't be any accuracy in the fact that it would just show national sales, I think CRIA is more interested in sales than anything else.

RPM: After-the-fact sales?

Shaw: Yes. I think they still haven't got a feasible solution. I know they're discussing it. But I don't know if it's further along the line than it was a year ago.

RPM: How did you find the RPM chart when you were going into the U.S. for a release?

Shaw: I found there was recognition of it. I had executives pull the RPM magazine out to find where the record was if you're trying to sell it to them. I think that's valid. I can say I've seen an impact at the executive level, people asking what's going on in RPM to find out what's happening up in Canada.

"The people who knock the RPM chart and say it's not valid, whip it out and show somebody in the U.S. if they're trying to sell a record. If it benefits them to hype the RPM chart I've seen them do it."

**"The RPM chart does show the Canadian market."**

(Ross Reynolds - GRT)

I have very mixed emotions about the chart. There has been a lot of concern about the credibility and therefore I don't think it's used as widely as to be helpful. Buyers and retailers and rack jobbers don't tend to use it a great deal. The only place the chart is inconsistent is on the lower end of the chart.

The reason for not sending in sales figures is we're concerned that the figures we're going to send in will be true figures and the figures from other companies might be hyped sales figures. Plus the fact that they are confidential information. There's really no check on those sales figures, somebody could be sending you really hyped sales figures. Which might adversely affect the chart. Or favourably effect it for them. I think it depends on a more comprehensive reporting from the retailers.

I wish the chart had a greater deal of acceptance. It serves two functions externally, one as programming in terms of singles and two it should help buyers be aware of what product is selling, so they can order accordingly and not be overly influenced by the Billboard chart, which may not be applicable to the Canadian market. The RPM chart does show the Canadian market but the people I've talked to are not using it in that sense.

What I'm suggesting is that there is a credibility problem. Whether it's warranted or not I do feel that there is a credibility problem in the charts - credibility on the people I would like to see using the chart. If they would use it more it would be a much more

CHART continued on page 14

CHARTS continued from page 13

valuable tool for us to use. Their feelings could be psychological, but this is the feedback I've been getting.

I'm not commenting on the particular validity but I think this is the feeling that exists out there. The chart does gain access to the international market. It is the Canadian national chart. People outside the country do say, "How is the single doing on the RPM chart."

**"If it reflects airplay and sales then I'm happy with it."  
(George Struth - Quality)**

If retailers are selling by it, I think it's very meaningful. I would say that U.S. people are looking at it, to get some sort of assessment of what's happening with their product. I would say you would have to determine the value of the chart from whether or not it's being utilized by the retailer and whether or not it's of value to foreign productions. That's really how I would assess it, if it's accomplishing those, then I feel it's beneficial.

RPM: Do you feel it is accomplishing that?

Struth: Only your survey can tell you that. Sure I'm happy to see my numbers on the chart.

If it reflects airplay and sales then I'm happy with it. But, I don't know the formula or the preparation that goes into making the charts. I don't make a comparison of your chart to our sales figures so I don't know if it is accurate or not.

I would say that no matter who

does a chart. There's going to be room for error, unless you've got it run through a computer and getting input from Vancouver to the east. I also think we do need a chart and that's why CRIA's trying to prepare one that will truly reflect Canadian sales in comparison to the industry in general.

It's impossible for you, or any other Canadian magazine without doing a thorough research program to digest the top 100 or 200 U.S. or foreign items and then incorporate the Canadian items into that chart, unless you do it thoroughly. We're looking at it right now and it could be 100 to 150 thousand dollars to do it properly.

I think there is definitely a value to the chart and that's about as far as I can go."

**". . . the industry is prepared to come up with 100 to 150 thousand dollars. . ."**

In Canada the RPM chart is read differently by different people, even in the same company.

A major radio station may look at the chart and say it's behind the industry in the top ten. They might not realize they were playing the record long before other stations were. But a record company might say the chart is ahead of the industry in the 90-100 positions when a record, not too hot in sales, shows strong through regional action.

No matter who compiles a chart, or in what country, or how elaborate their computation, there will be criticism and a lack of understanding. I doubt if everyone in the industry

understands that the RPM chart is national. Most of the criticism is local, from record people concerned with a certain region of Canada.

You can write and explain chart methodology forever, and a chart will continue to be something that won't satisfy everyone completely except the guy who has the number one record. And he's only happy until it starts to drop.

Just how important the charts can be, is emphasized by the fact that the industry is prepared to spend 100 to 150 thousand dollars to come up with "an accurate chart."

It's a great deal of money and it will be spent on top of what RPM is spending now.

It is acknowledged that "no matter who compiles a chart, there's going to be room for error" makes an accurate chart a very expensive proposition.

It seems generally accepted that very few industry people know how charts are compiled and it becomes apparent that sales figures are not available because of a lack of trust in the other companies.

RPM has repeatedly stressed that the RPM chart in the top 50 is based on retail research. The company sales figures will either confirm the retail research or (in the case of a contradiction) lead to further research.

No matter who does the chart or how much credibility the chart may start out with, the industry can very quickly choose to get rid of the credibility of any chart that doesn't serve their individual purposes at any given time.

After 12 years of experience in compiling the RPM charts, we are quite aware (and our foreign readers are very aware) that a NATIONAL chart is a barometer or indicator of trends in records and that each region that is well serviced by a top 40 radio station dominates the record sales because of their airplay.

The final comment comes from Walt Grealis, Publisher of RPM. "If another chart will sell more records, I am in favour of another chart. But if it just lists the same records in slightly different order, I wonder if it will do anything more for the industry than cause a lot of confusion and possibly ill feelings in the industry? I hope two charts will create twice the record sales." On credibility Grealis says, "It's very easy to create a lack of credibility in any chart. Because of this, any new chart will have to live with that threat the same way we have."

At 100 to 150 thousand dollars, the chart could very well turn the tide of the industry. Since the success of the industry reflects on our success we can only be in favour of anything that strengthens the industry. If it can be done, it should be started and it should be continued to aid the industry. Two charts could be better than one.

**CHARLIE LOUVIN**  
**FIRST CANADIAN MADE ALBUM**

**SINGLE**  
**A WORLD OF GIVE AND TAKE**

f/s

**IF I COULD ONLY WIN YOUR LOVE**

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**OFF ALBUM**  
**A WORLD OF GIVE AND TAKE**

TBR-1016






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# RPM Country Week

Canadian Zephyr:

## Soft country outlaws

After four years, two previous LPs and a half-dozen singles, Canadian Zephyr has a new LP boosting them up the ranks of Canadian recording artists.

Up to now, the band found mostly ho-hum response to their "outlaw" style records, except for one top-10 single. Their new United Artists LP, *It Just So Happens*, was produced by Craig Runhke and mastered at the new JAMF studios.

"Not just another Canadian album, a step forward and simply good music" (R. Wayne Cavanagh, CFMK-FM). "What all Canadian albums must sound like to warrant airplay." (Peter Darrell, CHSC); "I can hear the extra



Gordon Logan



Garth Bourne



John Howard



John Hayman

production and work put into this album." (Ronald Foster, CKLW-FM).

The group's first LP, on the now-defunct Bronco label, was *Bringing The House Down*. "It didn't," confesses group leader John Hayman. Their second LP, their first with U.A., included three fairly well exposed singles: *Someone Special*, *Me And The Devil*, and *She Loves Away The Blues*. It caught enough attention for Juno and Big Country nominations for Zephyr in 1975.

Last summer U.A., released *She's My Woman*, included on their new set. Though it wasn't a hit, it gave the group a taste of good crossover chances

RPM

OUT IN THE  
COUNTRY

Tommy Ambrose, one of the nice happenings for Canadian Gospel and country has been signed to the Warner Brothers' country division. Initial release is *The Night Time and My Baby*. Great single that should make it on its own (it qualifies as only one point Cancon).

Jim Allison and his Thunderbird label are a little concerned over the use of the MAPL logo on Charlie Louvin's new single, *A World Of Give And Take*, written by John Gully of Thunder Bay and produced at Toronto's Thunder Sound. The single should be credited with MPL.

Chris Nielsen has been having a heavy season, taping the Family Brown's Ottawa TVer, *Country Way*, playing a hectic week at the Sportex Building in Edmonton for the Western Canada Farm and Ranch Show and coming up dates at Saskatoon's new Bar K Country Club with R. Harlan Smith and a date at Edmonton's new country club, *The Town and Country*.

Larry, Lloyd and Ray Mercey have returned to the club scene after a short hiatus. They played Toronto's Horseshoe May 3 through the 8th introducing their audience to old and new material including their crossover hit, *Hello Mom and Catfish John*, included on their new RCA album.

when CFRB, Toronto's MOR giant, aired the song.

They pushed hard for the backing for high-quality production, knowing how important that is for the multi-audience response they want, and spent almost a year in and out of recording studios.

"It's not a desire to make the band into an MOR thing," Hayman told RPM, "but to get more people to appreciate our kind of country music."

Zephyr has played to all types of audiences in their beer-hall bookings; and have learned to win any response they get.

"One week we'll cover a middle-

ZEPHYR continued on page 16

**JOHN HAM**  
Hello Tomorrow  
Boot BOS 7161



Twelve Cancon cuts, 9 composed by Ham, on a clean Chuck Goudie-produced debut LP. Straight country styles with some stringed cuts tuned for airplay (try the title cut, Keep Trying and Lady Please) with an "outlaw" ring to Ham's Just Another Love Song. No single skedded yet but at least a half-dozen choices for creative country programmers.



**JUST SO HAPPENS**

**CANADIAN ZEPHYR**



**CANADIAN ZEPHYR**  
It Just So Happens  
UA UALA 599G



A fine production of 10 compositions by Zephyr leader John L. Hayman, produced by Craig Ruhnke and mastered at JAMF. One cut already released, two more on current single, and at least one more for summer single (see Country cover story this week). Pop, MOR and even top-40 appeal on some cuts as well as country hit material.

**JERRY & JO'ANNE**  
Sing The Country Hits You Love  
Daisy DAY 1802

Jerry & Jo'Anne's second Daisy-label LP features their current hit, Drop Some Silver In The Jukebox. All cuts are arranged and produced by the couple at Nashville's Hill-top Studio. There are some nice remakes of big hits (Hey What About Me, Pass Me By, Funny Face). None of the songs are Cancon, though Drop Some Silver was mistakenly identified as such by RPM.



**FRED HARPER**  
Freedom & Daydreams



**FRED HARPER**  
Freedom & Daydreams  
Boot BOS 7160-K



12 country and Eastern cuts, all but Tom Connors' Old Atlantic Shore composed by the artist. Sandals and Blue Jeans and No Deposit, No Return are good singles bets with Dive, Great Whale, Dive sounding like a C&E classic. Produced by Chuck Goudie at Eastern Sound. Harper has a nice, down-home voice which should be heard on the air.

**BLUEGRASS CANADA '76**

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*ZEPHYR continued from page 15*

age, supper-club audience in Toronto, and the next, we've got a crowd of heavy-rock fans in Orillia who claim they hate country music," Hayman reports.

To rock fans they were just country, to country fans they were freaks. They don't play Nashville hits or Maritime standards.

But the times are catching up to them with the rise of simple, melodic "outlaw" country sounds and the crossover of soft country into the MOR world. Zephyr is soft-outlaw.

Last week U.A., mailed out the first Zephyr single since the LP release, Up And Away and Highway To Drive, and good response for the LP cut, Breaking Up With Brenda, has U.A., ready for a summer release of that single. Zephyr is U.A.'s only Canadian country act.



THANKS COUNTRY AND MOR D.J.'s FOR PLAYING

**"THE HOOKER"**  
f/s  
HALFPAST A HEARTACHE  
by  
GEORGE ROWSELL  
Per 3739  
on Periwinkle Records

#26 RPM  
COUNTRY PLAYLIST

Distributed by Mark II  
1262 Don Mills Road  
Don Mills, Ontario

COUNTRY  
RADIO  
ACTION

**BATHURST**  
CKBS (Al Hebert)  
3 Together Again-Emmy Lou Harris  
1 Girls Get Prettier-Mickey Gilley

**CALGARY**  
CFAC  
\* (1) Mississippi-Pussycat  
\* Silence Be Broken Judy Reimer

**CORNER BROOK**  
CFCB (Derek Blake)  
1 (1) Girls Get Prettier-Mickey Gilley  
**CHARTED**  
\* Sun Comin' Up-Nat Stuckey  
14 I'll Get Over You-Crystal Gayle  
\* Hurt-Elvis Presley  
\* The Place Of You-Asleep At The Wheel



May 15, 1976

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

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

- |    |      |      |  |
|----|------|------|--|
| 1  | 2    | (6)  | <b>DON'T ALL THE GIRLS GET PRETTIER</b><br>Mickey Gilley<br>Playboy P6063-M                |
| 2  | 3    | (7)  | <b>I COULDN'T BE ME WITHOUT YOU</b><br>Johnny Rodriguez<br>Mercury M73769-Q                |
| 3  | 7    | (6)  | <b>TOGETHER AGAIN</b><br>Emmylou Harris<br>Reprise RPS 1346-P                              |
| 4  | 1    | (7)  | <b>DRINKIN' MY BABY (OFF MY MIND)</b><br>Eddie Rabbit<br>Elektra 45301-P                   |
| 5  | 9    | (4)  | <b>MY EYES CAN ONLY SEE AS FAR AS YOU</b><br>Charley Pride<br>RCA 10592-N                  |
| 6  | 5    | (8)  | <b>ALL THE KINGS HORSES</b><br>Lynn Anderson<br>Columbia 3-10280-H                         |
| 7  | 6    | (5)  | <b>WHEN THE SUN GOES DOWN</b><br>Ronnie Milsap<br>RCA 10593-N                              |
| 8  | 8    | (7)  | <b>'TIL I CAN MAKE IT ON MY OWN</b><br>Tammy Wynette<br>Epic 8-196-H                       |
| 9  | 4    | (10) | <b>COME ON OVER</b><br>Olivia Newton-John<br>MCA 40525-J                                   |
| 10 | 14   | (5)  | <b>THERE WON'T BE NO COUNTRY MUSIC</b><br>C.W. McCall<br>Polydor 14310-Q                   |
| 11 | 10   | (14) | <b>IF I LET HER COME IN</b><br>Ray Griff<br>Capitol P4208-F                                |
| 12 | 16   | (4)  | <b>FOREVER LOVERS</b><br>Mac Davis<br>Columbia 3-10304-H                                   |
| 13 | 21   | (5)  | <b>AFTER ALL THE GOOD IS GONE</b><br>Conway Twitty<br>MCA 40534-J                          |
| 14 | 11   | (4)  | <b>HEY LUCKY LADY</b><br>Dolly Parton<br>RCA pb10564-N                                     |
| 15 | 12   | (9)  | <b>(TILL) I KISSED YOU</b><br>Connie Smith<br>Columbia 3-10277-H                           |
| 16 | 18   | (9)  | <b>WITHOUT YOUR LOVE (MR. JORDAN)</b><br>Charlie Ross<br>Big Tree BTS16056-P               |
| 17 | 19   | (6)  | <b>I'M SO LONESOME I COULD CRY</b><br>Terry Bradshaw<br>Mercury 73760-Q                    |
| 18 | 40   | (3)  | <b>LET ME DO SOMETHING LORD</b><br>Blake Emmons<br>Condor 97115-C                          |
| 19 | 20   | (10) | <b>HE LOVES ME WHEN HE'S GOT THE TIME</b><br>Post Family<br>Broadland BR 2172-M            |
| 20 | 23   | (6)  | <b>A MANSION ON THE HILL</b><br>Michael Murphy<br>Epic 8-50184-H                           |
| 21 | 22   | (9)  | <b>BOBBIE'S TRAINS</b><br>Ron McLeod<br>Broadland BR 2171X-M                               |
| 22 | 24   | (4)  | <b>SUN COMING UP</b><br>Nat Stuckey<br>MCA 40519-J   |
| 23 | 25   | (11) | <b>YOU ARE THE SONG</b><br>Freddie Hart<br>Capitol 4210-F                                  |
| 24 | 26   | (13) | <b>FEÉLIN' KINDA LUCKY TONIGHT</b><br>Ray Materick<br>Asylum ASC 5003-P                    |
| 25 | 27   | (4)  | <b>HONEST LOVE</b><br>Ronnie Kartman<br>Kansas City KCR-1-C                                |
| 26 | 13   | (12) | <b>THE HOOKER</b><br>George Rowse<br>Periwinkle PER 3739                                   |
| 27 | 28   | (14) | <b>ANGELS, ROSES AND HAIN</b><br>Dickey Lee<br>RCA PB 10543-N                              |
| 28 | 48   | (2)  | <b>TWO OF A KIND</b><br>Burton & Honeyman<br>Condor 97118-C                                |
| 29 | 47   | (2)  | <b>GO GENTLY</b><br>Diane Leigh<br>Condor 97107-C  |
| 30 | 41   | (5)  | <b>TONIGHT WITH LOVE</b><br>Carroll Baker<br>RCA PB50219-N                                 |
| 31 | 34   | (6)  | <b>GEORGIA I'M CHEATING ON YOU TONIGHT</b><br>Dallas Harms<br>Broadland BR 2174-M          |
| 32 | 36   | (3)  | <b>DON'T PULL YOUR LOVE</b><br>Glen Campbell<br>Capitol 4245-F                             |
| 33 | 35   | (5)  | <b>THE HOUSE THAT LOVE BUILT</b><br>Roy MacCaull<br>Condor 97100-C                         |
| 34 | 44   | (2)  | <b>LAURA'S SONG</b><br>J.C. Stone<br>London L2591-K  |
| 35 | .... | (1)  | <b>I WOULDN'T WANT IT ANY OTHER WAY</b><br>Lyle<br>Condor C-97120                          |
| 36 | 37   | (6)  | <b>ONE TOO MANY</b><br>Ian Tyson<br>Broadland BR 2165-M                                    |
| 37 | 39   | (4)  | <b>BAD ROMANCER</b><br>George Hamilton IV<br>RCA PB 50182-N                                |
| 38 | 31   | (5)  | <b>DROP SOME SILVER IN THE JUKEBOX</b><br>Jerry & Joanne<br>Daisy DY 1502                  |
| 39 | 50   | (2)  | <b>RAGTIME MOLLY</b><br>Grampa<br>Goodtime GTS-002   |
| 40 | 43   | (2)  | <b>EVERYTHING I KNOW ABOUT CHEATIN'</b><br>Lee Roy<br>RCA PB50176-N                        |
| 41 | 45   | (3)  | <b>THAT'S THE KIND OF MAN I AM</b><br>The Good Brothers<br>RCA PB50216-N                   |
| 42 | 46   | (2)  | <b>FOR TODAY</b><br>Marilyn, Hudson, Carr and Poole<br>Little Mountain Records L.M.R. 104A |
| 43 | .... | (1)  | <b>MULE SKINNER BLUES</b><br>Jerry Palmer<br>RCA PB50220-N                                 |
| 44 | .... | (1)  | <b>ONE PEICE AT A TIME</b><br>Johnny Cash<br>Columbia 3-10321-H                            |
| 45 | .... | (1)  | <b>WHAT I'VE GOT IN MIND</b><br>Billy Jo Spears<br>United Artists UAXW763-F                |
| 46 | .... | (1)  | <b>WALK SOFTLY</b><br>Billy 'Crash' Craddock<br>Dot DOA 17607-T                            |
| 47 | 49   | (2)  | <b>OUR LITTLE GIRL</b><br>Bill Hersh<br>Sound Around Records                               |
| 48 | .... | (10) | <b>THAT'S WHAT MADE ME LOVE YOU</b><br>Bill Anderson & Mary Lou Turner<br>MCA 40533-J      |
| 49 | .... | (1)  | <b>MENTAL REVENGE</b><br>Mel Tillis<br>MGM M14846-Q  |
| 50 | .... | (1)  | <b>I'LL GET OVER YOU</b><br>Crystal Gayle<br>United Artists UAXW781-F                      |

**BROOKS**

- CKBR (Rick Pinter)
- \* Love Was The Wind-Melba Montgomery
- 50 I'll Get Over You-Crystal Gayle

**COBOURG**

- CHUC (Rick Kevan)
- \* Mr. Doodles-Donna Fargo
- \* No Charge-J.J. Barrie
- \* It's Enough-Ronnie Prophet

**CHARLOTTETOWN**

- CFCY (J. P. Gaudet)
- 1 (1) Girls Get Prettier-Mickey Gilley

**CHARTED**

- 44 One Piece At A Time-Johnny Cash
- 50 I'll Get Over You-Crystal Gayle

**DAUPHIN**

- CKDM (Pete Morena)
- 8 (1) On My Own-Tammy Wynette

**CHARTED**

- \* Good Is Gone-Conway Twitty
- \* Got In Mind-Billy Jo Spears
- 14 Faster Horses-Tom T. Hall
- 32 Don't Pull Your Love-Glen Campbell
- \* Since I Fell For You-Charlie Rich

**HALIFAX**

- CHFX-FM (John Gold)
- 1 (1) Girls Get Prettier-Mickey Gilley
- \* Red, White & Blue-Loretta Lynn
- 44 One Piece At A Time-Johnny Cash
- \* You've Got Me-Tanya Tucker
- 12 Forever Lovers-Mac Davis
- 21 About Trains-Ron McLeod

**LONDON**

- CFPL-FM (Joe Caswell)
- \* (1) Mansion-Michael Murphy

**CHARTED**

- 48 Love You-Mary Lou Turner
- \* Farm Boy-Roger Quick
- \* World Of Give & Take-Charlie Louvin

**LINDSAY**

- CKLY (Tex Bagshaw)
- \* (1) Thing About Trains-Ron McLeod
- \* I'd Have To Be Crazy-Willie Nelson
- \* The Biggest Airport-Moe Bandy
- \* What I've Got In Mind-Billie Jo Spears
- \* Without You-Jessi Colter
- \* Broken Lady-Larry Gatlin

**MONCTON**

- CKCW
- 7 Sun Goes Down-Ronnie Milsap
- \* You Are The Song-Freddie Hart
- \* One Night Of Cheating-Carroll Baker

**MEDLEY**

- CHCL (Spence Cherrier)
- \* (1) Don't Stop In My World-Billy Walker

**PLAYLISTED**

- \* One Too Many-Ian Tyson
- 10 No Country Music-C.W. McCall
- \* Good Morning-Gwyneth Ashley-Robin

**NEW LISKEARD**

- CJTT (Steve Morin)
- \* (1) On My Own-Tammy Wynette
- 41 The Kind Of Man-Good Bros.
- 30 Tonite With Love-Carroll Baker
- \* Canadian Truck Song-Gord Brose

**OTTAWA**

- CKBY
- PLAYLISTED
- \* Circle Of Tears-Chip Taylor
- \* Under Your Spell-Barbara Fairchild

- \* The Winner-Bobby Bare
- \* Mr. Doodles-Donna Fargo
- \* I Wanna Live-Eddie Raven

**RED DEER**

**CKGY**

- \* Easy Lovin' You-Tibor Bros.
- \* Home Made Love-Tom Bresh
- \* The Last Letter-Willie Nelson
- \* Lose A Good Thing-Freddy Fender
- 4 Sheik Of Chicago-Joe Stampley

**RICHMOND HILL**

- CFGM (Dave Johnson)
- \* Red White & Blue-Loretta Lynn
- 12 Forever Lovers-Mac Davis
- 44 One Piece At A Time-Johnny Cash
- \* Walk Softly-Billy Crash Craddock
- \* T For Texas-Tompall

**SUMMERSIDE**

- CJRW (Mike Gallant)
- \* I'll Come Back-George Jones
- 43 Mule Skinner Blues-Jerry Palmer

**SYDNEY**

- CJCB (Arna Halloran)
- 8 (1) On My Own-Tammy Wynette

**CHARTED**

- \* Hey Lucky Lady-Dolly Parton
- 10 No Country Music-C.W. McCall
- \* One Too Many-Ian Tyson
- \* Outlaw Heroes-Roy Payne
- \* Texas-Charlie Daniels Band

**ST. CATHARINES**

- CKTB (Doug Hobbs)
- 1 (1) Girls Get Prettier-Mickey Gilley

**STEPHENVILLE**

- CFSX (Gerry McAuley)
- 3 (1) Together Again-Emmy Lou Harris
- CHARTED
- \* Door I Used To Close-Roy Head
- \* The Last Letter-Willie Nelson

**TORONTO**

- CKFH (Jack Winter)
- \* El Paso City-Marty Robbins
- \* Have To Be Crazy-Willie Nelson
- 25 Without Your Love-Jesse Colter
- \* Negatory Romance-Tom T. Hall
- 43 Mule Skinner Blues-Jerry Palmer

**TRURO**

- CKCL (Dave Inness)
- \* I'm A Trucker-Johnny Russell
- PLAYLISTED
- \* Me To Hold On To-Tanya Tucker
- \* The Place Of You-Asleep At The Wheel
- \* T For Texas-Tompall
- \* Mercy-Jean Sheppard
- \* Walk Softly-Billy Crash Craddock

**VICTORIA**

- CJVI
- \* (1) On My Own-Tammy Wynette
- CHARTED
- \* All These Things-Jean Stampley
- \* I Wouldn't Want It-Lyle
- \* Missing You-Good Bros.
- \* On The Rebound-Reeves & Spears

**WINDSOR**

- CKLW FM (Ron Foster)
- \* That's All She Wrote-Ray Price
- \* The Last Letter-Willie Nelson
- PLAYLISTED
- \* Afternoon Delight-Starland Vocal Band
- \* Suspicious Minds-Jennings & Colter
- \* Gone At Last-Johnny Paycheck
- \* We Made Love-Nino
- \* She's Got Me-David Allan Coe

**WOODSTOCK**

- CJJC (Charlie Russell)
- 7 (1) The Sun Goes Down-Ronnie Milsap
- CHARTED
- \* Anyother Way-Lyle
- \* The Last Letter-Willie Nelson
- 39 Ragtime Molly-Grampa
- \* The Way You Love Me-Ray Griff

**Gonna Boogie**  
*(with the boys all night)*



*Nancy Nash*

**Breaking Nationally**

MUSTARD M515

# The Programmers



Kirk Hawkes (l)  
and Gabriel Boucher.

## Student recording artists celebrate their art *by Louise Lathrop*

The general atmosphere at a small awards night in London, Ontario last week, was a high in excitement where over two hundred people gathered to celebrate with "Fanny", an individually-sculpted award which recognizes budding talent at Canada's only training school for the recording industry.

The school, Music Industry Arts, at Fanshawe College, was holding its second annual awards night, but it wasn't just a local occasion. The panel of nine judges included Canadian composers Doug Riley, Steve Kennedy and Tommy Ambrose; Jack Richardson, president of Nimbus 9 Productions, Mel Shaw, president of the Canadian Academy of Recording Arts and Sciences, Dave Mazmanian of Capitol Records, Bill Seddon of Thunder Sound, Toronto, George Semkiw of Phase



Fanny Award winners Donna Jackson and Tom Dekker



(Back row l to r) Mel Shaw, Dave Mazmanian, Phil Sheridan, Jack Richardson, Bill Seddon. (Centre) Steve Kennedy, Doug Riley, Tommy Ambrose, George Semkiw. (Front) Bob Leth and Tom Lodge.

One Studios, Toronto and freelance engineer Phil Sheridan.

The awards are the culmination of a years work by M.I.A. students, from which fourteen recordings were culled as the best representative work from Fanshawe's ultra-modern eight-track studio. The judges worked in three separate categories: production, engineering and composition, and found one of the entries good enough to rate a first prize for production, a tie for second in composition and a tie for third in engineering. Spring Rain was produced by Ken McCallum. As well as his Fanny he received five hours of free recording time in the college's well-equipped studio.

The top award in composition went to lyricist Donna Jackson and composer Tom Dekker for their song, Maybe In Another Time, while the engineering Fanny was won by Gabriel Boucher and Kirk Hawkes for Something I Dang Sang. Winners will receive fifty free pressings each from Quality Records, Toronto, as part of their awards.

McCallum also earned two hundred dollars off next year's tuition and a fifty dollar production award from RPM Music Weekly. Boucher and Hawkes will share a similar tuition cut and the Juno Award presentation of fifty dollars for the winning recording engineering song.

While anxious to reward the best achievement, the Fanny committee desired to focus on the best potential among the future recording professionals by naming Barry Kaplan as

FANSHAWE continued on page 20



CHUM's John Gilbert moved into the discarena with his *No Charge* single and boosted his on-air hype with retail store visits creating a solid Toronto sales pattern for his *Capitol* single.



The Aquarius Mad Hatter robot balls CHUM's Benji Karch with approval from (l to r) Duff Roman (PD CHUM FM) London's Armand Beaudin and Terry Flood, president of Aquarius.



*FANSHAWE continued from page 19*

winner of the Beverly Leth Diamond In The Rough award. The prize covers a full day's recording session at Springfield Sound Studios in neighbouring Elgin County.

In addition, Dekker and Jackson, as winning composers, picked up cash prizes from BMI Canada and CAPAC.

## New probes blasting off for satellite broadcast

Two years of complicated communications experiments will continue as planned, according to Ottawa-based government space scientists involved with the \$60 million Anik satellite.

After weeks of "uncertainty", due to a faulty relay switch discovered in March, experts at the Communications Department satellite control centre are confident that the problem was "simply an anomaly, a random event."

Canada's eighth satellite in orbit since 1962, Anik was launched from Florida's Kennedy Space Centre in January, following a three-day delay due to problems with the launch rocket.

The current setback occurred when the earth's shadow fell across the solar-powered satellite, during one of two periods in the year when auxiliary battery power must take over. The problem is not expected to recur when the satellite is again eclipsed by the earth's shadow over a four-week period, this September.

## Winners go to New York in GRT, CHUM FM contest

Two CHUM FM listeners, Paul Till and Gar Stevens were the big winners in the recent Monty Python Comedy Workshop contest netting them an all-expense-paid weekend in New York City. More than 500 entries which included films, slide-shows, scripts, skits and photo essays were judged by the station's Brian Master and David Pritchard. The contest was a co-project by CHUM FM and GRT, distributors of Monty Python product in Canada.

Winners Till and Stevens were given the opportunity of taking in the Monty Python "live" show and showing their winning entries to the Monty Python cast. The winners, accompanied by GRT's PR gal, Liz Braun and Pritchard sampled Trader Vic's in the Plaza, tried on the city's famous Library disco, toured Central Park and snacked at Nathan's in Times Square.

Back home on the Sunday evening the winners were interviewed on Pritchard's show.

Gar Stevens (l) and Paul Till, winners of the CHUM FM/GRT contest, display entries.

# RPM Picks

## CONTEMPORARY

### MY LADY

Fullerton Dam (Condor)



### DISCO TECH

Homemade Theatre (A&M)



### JUST DREAMING

Next (Columbia)



## ADULT

### I WANNA GET NEXT TO YOU

Tim Meehan (Autumn)

### BEWARE OF LOVE

Enrico Farina (E.F.)



### O MY MARIE

Bobby Curtola (RCA)



## COUNTRY

### A PICTURE

Lou Grant (Periwinkle)



### ROCKING IN ROSALEE'S BOAT

Nick Nixon (Mercury)

### STANDING ROOM ONLY

Barbara Mandrell (ABC-Dot)



Don Parrish, host of CHFI FM Toronto's Candelight and Wine, receives a scroll of recognition by Mayor David Crombie on Parrish's 15th anniversary as program host.

## BREAKOUT MARKET ADDITIONS

### CALGARY

#### CKXL

- 32 Love Hangover-Diana Ross
- 71 Takin' It To The Street-Doobie Bros.
- \* Shop Around-Captain and Tennille
- \* Dream-Susan Jacks
- \* Tell Me-Airlift

### EDMONTON

#### CHED

- 33 Roxy Roller-Sweeney Todd
- 49 Love In The Shadows-Neil Sedaka
- 27 Happy Days-Pratt and McClain
- 3 Shout It Out Loud-Kiss
- \* I Need A Harbour-Tom Middleton

### KINGSTON

#### CKWS

- 31 Rock & Roll Love-Bay City Rollers
- 20 Get Up And Boogie-Silver Convention
- 32 Love Hangover-Diana Ross
- 65 One Piece At A Time-Johnny Cash
- \* Shop Around-Captain And Tennille

### HAMILTON

#### CKOC (Nevin Grant)

- 1 (1) Boogie Fever-Sylvers
- 49 Love In The Shadows-Neil Sedaka
- 58 Lookin' Out For No. 1-BTO
- \* I Need A Harbour-Tom Middleton

### KINGSTON

#### CKLC

- 1 (1) Boogie Fever-Sylvers
- 86 No Charge-John Gilbert
- \* Shop Around-Captain & Tennille
- 73 Liars-Ian Thomas

### HAMILTON

#### CHAM

- 41 Love Really Hurts-Billy Ocean
- 49 Love In The Shadows-Neil Sedaka
- 47 Hurt-Elvis Presley
- 65 One Piece At A Time-Johnny Cash
- \* Shop Around-Captain & Tennille

### LONDON

#### CJBK

- 36 Only 16-Dr Hook
- 11 Welcome Back Kotter-John Sebastian

- 24 World's Goin' Crazy-April Wine
- 27 Happy Days-Pratt & McClain
- 81 Scorpio-David George

### LONDON

#### CKSL

- 26 Disco Lady-Johnny Taylor

### REGINA

#### CIME (H. Hart Kirch)

#### CHARTED

- 58 Lookin' Out For No. 1-BTO
- 76 Shop Around-Captain and Tennille
- 99 Get Closer-Seals and Crofts
- \* Love Song-Elton John
- 9 Youngblood-Bad Co.

#### PLAYLISTED

- 91 Never Gonna Fall In Love-Eric Carmen
- 71 Taking It To The Streets-Doobie Bros.
- 60 Its Alright-Crack Of Dawn
- \* Come In To My Life-Funktion
- \* Tell Me-Airlift

### REGINA

#### CKCK

- 36 Only 16-Dr. Hook
- 58 Lookin' Out For No. 1-BTO
- 11 Welcome Back Kotter-John Sebastian
- 68 Strange Magic-Electric Light Orchestra
- \* Yes I Can-Valdy

### REGINA

#### CIME

- 1 (1) Boogie Fever-Sylvers
- 49 Love In The Shadows-Neil Sedaka
- 32 Love Hangover-Diana Ross
- 20 Get Up And Boogie-Silver Convention

### WINNIPEG

#### CKRC

- 36 Only 16-Dr. Hook
- 26 Disco Lady-Johnny Taylor
- 58 Lookin' Out For No. 1-BTO
- 39 Playin' In The Band-Stampeders

### WINNIPEG

#### CKY

- 2 (1) Bohemian Rhapsody-Queen
- 49 Love In The Shadows-Neil Sedaka
- 3 Shout It Out Loud-Kiss
- 27 Happy Days-Pratt McClain/Brother Love
- \* I Need A Harbour-Tom Middleton

## INSTANT LAUGHS

I don't have to do this for a living... I work part-time cleaning federal buildings!

The boss is so rich, he even has a live-in-plumber.

Did you hear about the drunk who got arrested after his first tee shot? The charge was driving while under the influence.

# RPM WEEK

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

**YOUR WHOLE  
PROMO TEAM  
CAN'T GET TO  
AS MANY  
RADIO STATIONS  
AS WE DO  
EVERY WEEK**



**BARRIE**  
 CKBB (Paul Lethbridge)  
**PLAYLISTED**  
 \* Tell Me-Airlift  
 \* Just Another Fool-Keith Hampshire

39 Playing In The Band-Stampeders  
 \* Clap Your Hands-Thundermug  
 \* Shop Around-Captain & Tennille  
 49 Love In The Shadows-Neil Sedaka

**BATHURST**  
 CKBC (Ron Gillespie)  
**PLAYLISTED**  
 71 Takin' It To The Streets-Doobie Bros.  
 \* Movin-Brass Construction  
 \* Cuchi Cuchi-Ian Sebastian  
 \* I Got Your Love-Stratavarius  
 \* Sail On Sail Away-Moxy

**CHARLOTTETOWN**  
 CFCY (Garry Barker)  
 1 (1) Boogie Fever-Sylvers  
**CHARTED**  
 20 Get Up And Boogie-Silver Convention  
 31 Rock And Roll Love-Bay City Rollers  
 32 Love Hangover-Diana Ross  
 \* I Got Your Love-Stratavarius & Lady

**BROCKVILLE**  
 CFJR  
 2 (1) Bohemian Rhapsody-Queen  
**CHARTED**  
 23 Silly Love Songs-Wings  
 26 Disco Lady-Johnnie Taylor  
 \* Sail On Sail Away-Moxy  
 \* Lady-Supertramp

**PLAYLISTED**  
 \* Playin' In The Band-Stampeders  
 \* Fooled Around-Elvin Bishop  
 \* Liars-Ian Thomas

**CORNER BROOK**  
 CFCB (Derek Blake)  
 12 (1) Let Your Love Flow-Bellamy Bros.  
**CHARTED**  
 42 More, More-Andrea True Connection  
 \* You Can't Do That-Octavian  
 9 Young Blood-Bad Company  
 64 I've Got The Feeling-Al Wilson  
 56 Anytime-Paul Anka

**COBURG**  
 CHUC (Louise Gay)  
 17 There's A Kind Of Hush-Carpenters  
 \* Ice Cream, Sodas-Bobby Rydell

**CORNWALL**  
 CJSS (Michael Melnyczenko)  
 \* This Is It-Melba Moore  
 \* Love Hangover-5th Dimension  
 \* Can't Hide Love-Earth Wind & Fire

**DAUPHIN**  
 CKDM (Murray D. Collins)  
 1 (1) Boogie Fever-Sylvers  
 27 Happy Days-Pratt & McClain  
**CHARTED**  
 2 Bohemian Rhapsody-Queen  
**PLAYLISTED**  
 49 Love In The Shadows-Neil Sedaka

**GOOSE BAY**  
 CFLN (Joan Fillmore)  
 1 (1) Boogie Fever-Sylvers  
**CHARTED**  
 \* I Do I Do-Abba  
 58 Lookin' Out For No. 1-BTO  
 6 Lorelei-Styx  
 23 Silly Love Songs-Wings  
 \* We Can't Hide It-Larry Santos

**GUELPH**  
 CJOY  
 12 (1) Let Your Love Flow-Bellamy Bros  
**PLAYLISTED**  
 65 One Piece At A Time-Johnny Cash  
 58 Lookin' Out For No. 1-BTO  
 \* Fallin Apart At The Seams-Marmalade  
 \* Dream-Susan Jacks

**HUNTSVILLE**  
 CKAR (Scott Warnock)  
 \* (1) Shannon-Henry Gross  
**CHARTED**  
 49 Love In The Shadows-Neil Sedaka  
 27 Happy Days-Pratt & McClain  
 31 Rock And Roll Love-Bay City Rollers  
 \* Hold Back The Night-Trammps

**HALIFAX**  
 CJCH (Terry Williams)  
 1 (1) Boogie Fever-Sylvers  
**CHARTED**  
 3 Shout It Out Loud-Kiss  
 17 There's A Kind Of Hush-Carpenters  
 8 Rhiannon-Fleetwood Mac  
 31 Rock & Roll Love-Bay City Rollers  
 40 Fooled Around-Elvin Bishop  
 41 Love Really Hurts-Billy Odeon

**PLAYLISTED**  
 70 Livin' For The Weekend-O'Jays  
 49 Love In The Shadows-Neil Sedaka  
 27 Happy Days-Pratt & McClain  
 58 Looking For Space-John Denver  
 47 Hurt-Elvis Presley

**KAMLOOPS**  
 CHNL  
 12 (1) Let Your Love Flow-Bellamy Bros.  
**CHARTED**  
 \* Shop Around-Captain & Tennille  
 \* Song Of All Time-David Pomranz  
 \* Fallen Angel-Frankie Valli  
 49 Love In The Shadows-Neil Sedaka  
 99 Get Closer-Seals & Crofts

**LINDSAY**  
 CKLY  
 26 (1) Disco Lady-Johnnie Taylor  
**CHARTED**  
 20 Get Up And Boogie-Silver Convention  
 \* Shop Around-Captain & Tennille

**MOOSE JAW**  
 CHAB (Pat Bohn)  
 1 (1) Boogie Fever-Sylvers  
**CHARTED**  
 27 Happy Days-Pratt & McClain  
 \* Old Time Movie-Lisa Hartt Band  
 49 Love In The Shadows-Neil Sedaka  
 3 Shout It Out Loud-Kiss

**MEDICINE HAT**  
 CHAT (Jim Duce)  
 \* (1) Where We Started-Maxine Nightingale  
**PLAYLISTED**  
 41 Love Really Hurts-Billy Ocean

**RPM TOP 100 SINGLES**  
**ALPHABETICALLY**  
**BY TITLE**

- Action (48)
- Ain't Nobody But Me (43)
- All By Myself (43)
- Anytime (56)
- Anyway You Want It (15)
- Bohemian Rhapsody (2)
- Boogie Fever (1)
- Can't Hide Love (97)
- Clap Your Hands (93)
- Come On Over (45)
- Concrete & Clay (94)
- Could It Be Magic (1100)
- Crazy On You (38)
- Cupid (57)
- December 1963 (18)
- Deep Purple (29)
- Devil Woman (82)
- Disco Lady (26)
- Dolly (50)
- Don't Pull Your Love (59)
- Dream On (16)
- Dream Weaver (13)
- Fanny (63)
- The Fonz Song (87)
- Fooled Around And Fell (40)
- Fool To Cry (74)
- Get Closer (99)
- Get Up And Boogie (20)
- Give A Little Love (21)
- Golden Years (69)
- Happy Days (27)
- Hurt (47)
- I Do I Do (17)
- I Feel Like A Bullet (44)
- I'll Be Good To You (96)
- I'm Mandy (62)
- I Need A Harbour (89)
- In France They Kiss (63)
- In The Mood (77)
- It's Alright (60)
- It's Over (90)
- I Want To Stay (78)
- I've Got A Feelin' (64)
- Kiss And Say Goodbye (93)
- Late Night Lovin' Man (25)
- Laura's Song (67)
- Let Your Love Flow (12)
- Liars (73)
- Linda Write Me A Letter (30)
- Living For The Weekend (70)
- Lonely Night (10)
- Lookin' For Space (31)
- Lookin' Out For No 1 (38)
- Lorelei (6)
- Love Hangover (32)
- Love Hurts (52) (55)
- Love Is Alive (66)
- Love Is The Drug (5)
- Love In The Shadows (49)
- Love Machine (73)
- Love Really Hurts (41)
- Making Our Dreams Come True (98)
- Misty Blue (84)
- Money Honey (34)
- More More More (42)
- Movin' (85)
- Never Gonna Fall (91)
- No Charge (86)
- One Piece At A Time (65)
- Only Sixteen (36)
- Playin' In The Band (35)
- Rhianon (8)
- Right Back Where We Started (28)
- Rock & Roll Love (31)
- Roxy Roller (33)
- Sally (35)
- Sara Smile (35)
- Scorpio (81)
- Shannon (4)
- Shop Around (86)
- Shout It Out Loud (3)
- Show Me The Way (7)
- Silly Love Songs (3)
- Still Crazy After All (80)
- Strange Magic (68)
- Sweet Blindness (46)
- Sweet Love (22)
- Takin' To The Streets (71)
- There's A Kind Of Hush (17)
- Tryin' to Get The Feelin' Again (14)
- Turn The Beat Around (95)
- Under My Thumb (79)
- Union Man (88)
- Welcome Back Kotter (11)
- The Whole World (24)
- Wow (44)
- Yes I Can (72)
- Young Blood (9)
- You Say You're Free (61)

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

**YOUR WHOLE SALES FORCE COULDN'T GET TO AS MANY RECORD RETAILERS AS WE DO EVERY WEEK**

# RPM

# Top Singles

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

May 15, 1976

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

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

1	2	(7)	<b>BOOGIE FEVER</b> Sylvers Capitol 4179-F
2	1	(17)	<b>BOHEMIAN RHAPSODY</b> Queen Elektra E-45297-P
3	4	(7)	<b>SHOUT IT OUT LOUD</b> Kiss Casablanca NB 854-M
4	8	(8)	<b>SHANNON</b> Henry Gross Lifesong LS45002-Q
5	3	(17)	<b>LOVE IS THE DRUG</b> Roxy Music A1co 7042-M
6	6	(8)	<b>LORELEI</b> Styx A&M AM1786-W
7	7	(10)	<b>SHOW ME THE WAY</b> Peter Frampton A&M 1795-W
8	15	(5)	<b>RHIANNON</b> Fleetwood Mac Reprise RPS 1345-P
9	11	(6)	<b>YOUNG BLOOD</b> Bad Company Swan Song 70108-P
10	5	(16)	<b>LONELY NIGHT</b> Captain & Tennille A&M AM-1782-W
11	21	(6)	<b>WELCOME BACK KOTTER</b> John Sebastian Reprise RPS 1349-P
12	9	(10)	<b>LET YOUR LOVE FLOW</b> Bellamy Brothers Warner Bros WB 8169-P
13	10	(16)	<b>DREAM WEAVER</b> Gary Wright Warner Brothers 8167-P
14	29	(8)	<b>TRYIN' TO GET THE FEELING AGAIN</b> Barry Manilow Arista 0172-F
15	12	(12)	<b>ANYWAY YOU WANT IT</b> Charity Brown A&M 410-W
16	13	(9)	<b>DREAM ON</b> Aerosmith Columbia 3-10278-H
17	14	(11)	<b>THERE'S A KIND OF A HUSH (All Over The World)</b> The Carpenters A&M 1800-W
18	16	(20)	<b>DECEMBER NIGHT IN 1963</b> Four Seasons Warner Brothers WRS 816R-P
19	17	(12)	<b>I DO, I DO, I DO, I DO</b> Abba Atlantic AT 3310-P
20	45	(6)	<b>GET UP AND BOOGIE</b> Silver Convention Columbia C4-8109-H
21	24	(9)	<b>GIVE A LITTLE LOVE</b> Ken Tobias Attic AT 124-K
22	28	(8)	<b>SWEET LOVE</b> Commodores Motown M1381-Y
23	51	(4)	<b>SILLY LOVE SONGS</b> Wings Capitol 4256-F
24	31	(6)	<b>THE WHOLE WORLD'S GOIN' CRAZY</b> April Wine Aquarius AQ 5052-K
25	26	(11)	<b>LATE NIGHT LOVIN' MAN</b> Hammersmith Mercury M73749-Q
26	56	(6)	<b>DISCO LADY</b> Johnny Taylor Columbia 3-10281-H
27	55	(5)	<b>HAPPY DAYS</b> Pratt & McClain Reprise REP1351-P
28	18	(8)	<b>RIGHT BACK WHERE WE STARTED FROM</b> Maxine Nightingale United Artists UAXW 752Y-F
29	19	(11)	<b>DEEP PURPLE</b> Donny & Marie Osmond MGM M14840-Q
30	35	(10)	<b>LINDA WRITE ME A LETTER</b> Choya Realistic RS-8200
31	86	(2)	<b>HUCK AND ROLL LOVE LETTER</b> Bay City Rollers Arista AS-0185-F
32	72	(4)	<b>LOVE HANGOVER</b> Diana Ross Motown M1392-Y
33	40	(5)	<b>ROXY ROLLER</b> Sweeney Todd London L2590-K
34	23	(13)	<b>MONEY HONEY</b> Bay City Rollers Arista AF 0170-F
35	42	(8)	<b>SALLY</b> Grand Funk Railroad Capitol 4235-F
36	27	(17)	<b>ONLY SIXTEEN</b> Dr. Hook Capitol 4171-F
37	29	(21)	<b>LOVE MACHINE</b> Miracles Motown 54262-Y
38	25	(12)	<b>CRAZY ON YOU</b> Heart Mushroom M7021
39	47	(7)	<b>PLAYING IN THE BAND</b> Stamperders Music World Creations 1019-M
40	22	(8)	<b>FOOLED AROUND AND FELL IN LOVE</b> Elvin Bishop Capricorn CPS0252-P
41	60	(6)	<b>LOVE REALLY HURTS WITHOUT YOU</b> Billy Ocean Ariola America P-7621-N
42	61	(4)	<b>MORE MORE MORE</b> Andrea True Connection Buddha BDA 515-M
43	30	(19)	<b>ALL BY MYSELF</b> Eric Carmen Arista AS0165-F
44	32	(17)	<b>WOW</b> Andre Gagnon London L2582-K
45	33	(8)	<b>COME ON OVER</b> Olivia Newton-John MCA 40525-J
46	54	(5)	<b>SWEET BLINDNESS (Music You Can Ride On)</b> Sweet Blindness Quality Q2163-M
47	48	(6)	<b>HURT</b> Elvis Presley RCA JB-10601-N
48	34	(12)	<b>ACTION</b> Sweet Capitol 4220-F
49	88	(2)	<b>LOVE IN THE SHADOWS</b> Neil Sedaka Polydor 2058717-Q
50	58	(5)	<b>DOLLY</b> Liverpool Taurus TR004-K

**RPM 100 Top Singles (51-100)**

51	36	(10)	<b>LOOKING FOR SPACE</b> John Denver RCA PB-10586-N	76	....	(1)	<b>SHOP AROUND</b> Captain & Tennille A&M AM1817-W
52	37	(19)	<b>LOVE HURTS</b> Nazareth A&M 1671-W	77	74	(4)	<b>IN THE MOOD</b> Sound 9418 Big Tree BTS 16057-P
53	38	(14)	<b>IN FRANCE THEY KISS ON MAIN ST.</b> Joni Mitchell Elektra E45298-P	78	84	(8)	<b>I WANT TO STAY WITH YOU</b> Gallager & Lyle A&M AM1778-W
54	39	(21)	<b>I FEEL LIKE A BULLET</b> Elton John MCA 40505-J	79	83	(3)	<b>UNDER MY THUMB</b> Lick 'N' Stick Columbia C-44118-H
55	41	(14)	<b>LOVE HURTS</b> Jim Capaldi Island IS 045-T	80	....	(1)	<b>STILL CRAZY AFTER ALL THESE YEARS</b> Paul Simon Columbia 3-100332-H
56	59	(6)	<b>ANYTIME (I'll Be There)</b> Paul Anka United Artists XW789-Y-F	81	91	(2)	<b>SCORPIO</b> David George A&M AM412-W
57	43	(11)	<b>CUPID</b> Tony Orlando & Dawn Elektra E45302-P	82	87	(11)	<b>DEVIL WOMAN</b> Kristine RCA PB50158-N
58	68	(3)	<b>LOOKIN' OUT FOR NO. ONE</b> Bachman-Turner Overdrive Mercury 737784-Q	83	94	(2)	<b>AIN'T NOBODY BUT ME</b> Supertramp A&M AM18184-W
59	70	(6)	<b>DON'T PULL YOUR LOVE</b> Glen Campbell Capitol 4245-F	84	....	(1)	<b>MISTY BLUE</b> Dorothy Moore T.K. M1029-N
60	64	(4)	<b>IT'S ALRIGHT (THIS FEELING)</b> Crack Of Dawn Columbia C4-4124-H	85	....	(1)	<b>MOVIN'</b> Brass Construction United Artists UALA 545G-F
61	69	(7)	<b>YOU SAY YOU'RE FREE</b> Dan Hill GRT 1230-110-T	86	89	(2)	<b>NO CHARGE</b> John Gilbert Capitol 72772-F
62	65	(5)	<b>I'M MANDY - FLY ME</b> 10cc Phillips 6008019-K	87	97	(2)	<b>THE FONZ SONG</b> The Heyettes London L232-K
63	44	(21)	<b>FANNY (BE TENDER WITH MY LOVE)</b> Bee Gees RSO S0519-Q	88	....	(1)	<b>UNION MAN</b> Cate Brothers Asylum E45295-P
64	90	(3)	<b>I'VE GOT A FEELING</b> Al Wilson Playboy T-8062-M	89	....	(1)	<b>I NEED A HARBOUR FOR MY SOUL</b> Tom Middleton Columbia4128-H
65	96	(4)	<b>ONE PIECE AT A TIME</b> Johnny Cash Columbia 3-10321-H	90	....	(1)	<b>IT'S OVER</b> Boz Scaggs Columbia 3-10319-H
66	75	(3)	<b>LOVE IS ALIVE</b> Gary Wright Warner Brothers 8143-P	91	....	(1)	<b>NEVER GONNA FALL IN LOVE AGAIN</b> Eric Carmen Arista AS0184-F
67	73	(4)	<b>LAURA'S SONG</b> J.C. Stone London L2591-K	92	...	(1)	<b>KISS AND SAY GOODBYE</b> Manhattens Columbia 3-10310-H
68	67	(8)	<b>STRANGE MAGIC</b> Electric Light Orchestra United Artists UAXW7701-F	93	....	(1)	<b>CLAP YOUR HANDS AND STOMP YOUR FEET</b> Thundermug Axe 1235-33-T
69	57	(20)	<b>GOLDEN YEARS</b> David Bowie RCA PB-10441-N	94	99	(2)	<b>CONCRETE &amp; CLAY</b> Randy Edelman 20th Century 1209-2274-T
70	52	(8)	<b>LIVING FOR THE WEEKEND</b> O'Jays Phila Int'l ZS83587-H	95	....	(1)	<b>TURN THE BEAT AROUND</b> Vicki Sue Robinson RCA PB10562-N
71	92	(2)	<b>TAKIN IT TO THE STREETS</b> Doobie Brothers Warner Brothers WB 8196-P	96	....	(1)	<b>I'LL BE GOOD TO YOU</b> Brothers Johnson A&M AM1086-W
72	63	(17)	<b>YES I CAN</b> Vally A&M AM413-W	97	100	(2)	<b>CAN'T HIDE LOVE</b> Earth, Wind & Fire Columbia Z-10304-H
73	85	(3)	<b>LIARS</b> Ian Thomas GRT 1230-112-T	98	....	(1)	<b>MAKING OUR DREAMS COME TRUE</b> Cyndi Greco Private Stock PSR45086-M
74	93	(2)	<b>FOOL TO CRY</b> Rolling Stones Atlantic S10304-P	99	....	(1)	<b>GET CLOSER</b> Seals & Crofts Warner Brothers WB8910-P
75	98	(2)	<b>SARA SMILE</b> Daryl Hall & John Oates RCA PB10530-N	100	....	(1)	<b>COULD IT BE MAGIC</b> Donna Summer Casablanca OC405-M

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NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

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POSTAL ZONE \_\_\_\_\_



- \* Arms Of Mary-Sutherland Bros & Quiver
- 82 Devil Woman-Kristine
- \* Shop Around-Captain & Tennille
- 20 Get Up And Boogie-Silver Convention

## MEDLEY

CHCL (June Thompson &amp; Bud Hunter)

- 13 (1) Dream Weaver-Gary Wright

## CHARTED

- \* Fallen Angel-Frankie Valli
- 55 Happy Days-Pratt & McClain

## MONCTON

## CKCW

- 7 Show Me The Way-Peter Frampton
- 32 Love Hangover-Diana Ross

## NORTH BAY

CFCH (Allan Marshall)

- 28 (1) Where We Started-Maxine Nightingale
- \* Shop Around-Captain & Tennille
- 27 Happy Days-Pratt & McClain
- 9 Young Blood-Bad Company
- 90 It's Over-Boyz Scaggs
- 71 Takin' It To The Streets-Doobie Bros.

## NORTH BATTLEFORD

CJNE (Stu Harrison)

- 1 (1) Boogie Fever-Sylvers

## CHARTED

- 27 Happy Days-Pratt & McClain
- 26 Disco Lady-Johnny Taylor

## PLAYLISTED

- 11 Welcome Back Kotter-John Sebastian
- \* Shop Around-Captain & Tennille
- \* Anytime-Paul Anka

## NEW LISKEARD

CJTT (Steve Morin)

- 18 (1) December 1963-Four Seasons

## PLAYLISTED

- \* Love Song-John MacDonald
- \* Take Back My Love-Peppertree
- 58 Lookin' Out For No. 1-BTO
- 66 Love Is Alive-Gary Wright
- 64 I've Got A Feeling-Al Wilson

## PETERBOROUGH

## CHEX

- 2 (1) Bohemian Rhapsody-Queen

## CHARTED

- 27 Happy Days-Pratt & McClain
- 58 Lookin' Out For No. 1-BTO
- 40 Fooled Around-Elvin Bishop

## PLAYLISTED

- \* Shout It Out Loud-Kiss
- \* Movin'-Brass Construction
- \* Livin' For The Weekend-O'Jays
- \* World's Goin' Crazy-April Wine
- \* Ophelia-The Band

## PETERBOROUGH

## CKPT

- 1 (1) Boogie Fever-Sylvers

## CHARTED

- 27 Happy Days-Pratt & McClain
- \* Falling Apart-Marmalade
- 9 Young Blood-Bad Co.
- 39 Playin' In The Band-Stampeders

## SAULT STE. MARIE

CJIC (Lou Turco)

- 12 (1) Let Your Love Flow-Bellamy Bros.

## PLAYLISTED

- \* Don't Call It Love-Paul Williams
- 40 Fooled Around-Elvin Bishop

## SAULT STE. MARIE

## CKCY

- 7 (1) Show Me The Way-Peter Frampton

## CHARTED

- \* Dolannes Melodie-Jean-Kelly Borelly
- \* I Got Your Love-Strativarious
- \* No Charge-J.J. Barrie

- 11 Welcome Back Kotter-John Sebastian

## PLAYLISTED

- 49 Love In The Shadows-Neil Sedaka
- 14 Get The Feeling-Barry Manilow

## SASKATOON

CKOM (Raymond Earl)

- \* (1) Roxy Roller-Sweeney Todd

## CHARTED

- \* Playing In The Band-Stampeders
- \* Looking Out For No. 1-BTO
- \* Love In The Shadows-Neil Sedaka
- \* Shout It Out Loud-Kiss

## SHERBROOKE

## CKTS

- 26 (1) Disco Lady-Johnnie Taylor

## CHARTED

- 27 Happy Days-Pratt & McClain
  - \* The Queen-Annette Workman
  - 88 Union Man-Gates Bros.
  - 49 Love In The Shadows-Neil Sedaka
- PLAYLISTED
- \* It's Alright-Crack Of Dawn
  - \* I've Got A Feeling-Al Wilson
  - \* Shout It Out-Kiss
  - \* Can't Hide Love-Earth, Wind & Fire
  - \* More More-Andrea True Connection

## ST. CATHARINES

CKTB (Mike Johnson)

## PLAYLISTED

- 49 Love In The Shadows-Neil Sedaka
- 32 Love Hangover-Diana Ross
- \* Union Man-Cate Bros
- 27 Happy Days-Pratt & McClain
- \* Falling Apart At The Seam-Marmalade

## ST. CATHARINES

CHSC (Bob Sherwin)

- 4 (1) Shannon-Henry Gross

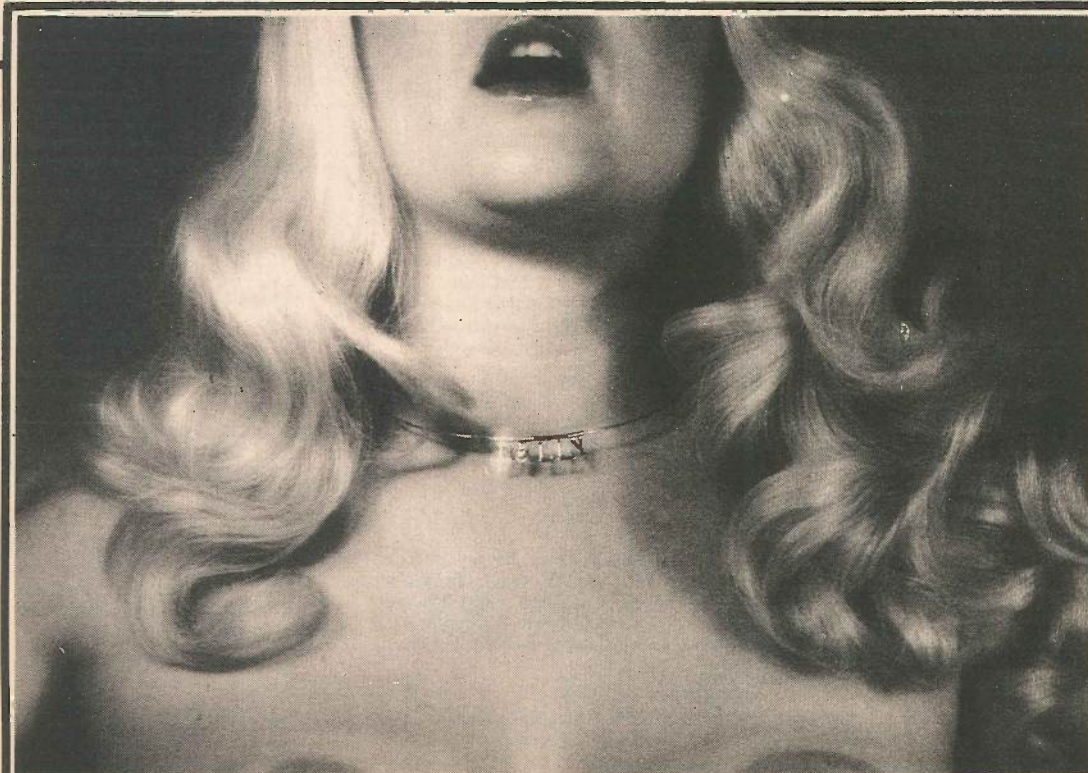
## CHARTED

- 70 Livin' For The Weekend-O'Jays
- 20 Get Up And Boogie-Silver Convention
- 41 Love Really Hurts-Billy Ocean
- 58 Lookin' Out For No. 1-BTO

## SAINT JOHN

## CHSJ

- 11 (1) Welcome Back Kotter-John Sebastian
- CHARTED
- 58 Lookin' Out For No. 1-BTO



**DOLLY** by Liverpool — *Busting Out All Over*



**TAURUS RECORDS**

Distributed by London Records

- 31 Rock & Roll Love-Bay City Rollers  
 \* We Can't Hide It-Larry Santos  
 14 Get The Feeling-Barry Manilow

## ST. THOMAS

- CHLO (Bob Williams & Al Baldwin)  
 2 (1) Bohemian Rhapsody-Queen  
 CHARTED

- \* I Do I Do-Abba  
 5 Love Is The Drug-Roxy Music  
 3 Shout It Out Loud-Kiss  
 58 Lookin' Out For No. 1-BTO

## SUDBURY

- CHNO  
 5 Love Is The Drug-Roxy Music  
 67 Laura's Song-J.C. Stone

## SYDNEY

- CJCB (Arna Halloran)  
 10 (1) Lonely Night-Captain & Tennille  
 CHARTED  
 26 Disco Lady-Johnnie Taylor  
 68 Strange Magic-Electric Light Orchestra  
 \* The Call-Anne Murray

## SUMMERSIDE

- CJRW (Mike Gallant)  
 24 World's Goin' Crazy-April Wine  
 \* I Love Music-O'Jays

## STEPHENVILLE

- CFSX (Larry Bennett)  
 28 (1) Where We Started-Maxine Nightingale  
 CHARTED  
 11 Welcome Back Kotter-John Sebastian  
 23 Silly Love Songs-Wings  
 24 World's Going Crazy-April Wine

## STRATFORD

- CJCS (Dave Collins)  
 CHARTED  
 7 (1) Show Me The Way-Peter Frampton  
 60 It's Alright-Crack Of Dawn  
 8 Rhiannon-Fleetwood Mac  
 \* Love In The Shadows-Neil Sedaka  
 \* Shop Around-Captain & Tennille

## SYDNEY

- CHER (Marg Ellsworth)  
 28 (1) Where We Started-Maxine Nightingale  
 CHARTED  
 49 Love In The Shadows-Neil Sedaka  
 23 Silly Love Songs-Wings  
 22 Sweet Love-Commodores  
 8 Rhiannon-Fleetwood Mac  
 \* Don't Pull Your Love-Glen Campbell

## TRURO


- CKCL (Roy Publicover)  
 97 Can't Hide Love-Earth Wind & Fire  
 84 Misty Blue-Dorothy Moore

## VICTORIA

- CKDA (Charmaine Cooper)  
 82 Devil Woman-Kristine  
 79 Under My Thumb-Lick 'N Stick  
 \* You Can't Do That-Octavian

## WHITEHORSE

- CKRW (Robb Austin)  
 33 Roxy Roller-Sweeney Todd  
 49 Love In The Shadows-Neil Sedaka  
 24 World's Goin' Crazy-April Wine  
 73 Liars-Ian Thomas

 ADULT  
RADIO ACTION

## ABBOTSFORD

- CFVR (Glen Morrison)  
 3 Give A Little Love-Ken Tobias  
 38 Stay With You-Gallagher & Lyle

## BARRIE

- CKBB (Paul Lethbridge)  
 \* She's My Girl-Morris Albert  
 \* Carls Calypso-Bobby Edwards  
 \* I Need A Harbour-Tom Middleton

- 23 Silly Love Songs-Wings  
 50 Get Closer-Seals & Crofts

## BRANTFORD

- CKPC (Arnold Anderson)  
 9 (1) Don't Pull Your Love-Glen Campbell  
 \* Only Love Is Real-Carole King

## CHARLOTTETOWN

- CFCY (Garry Barker)  
 \* We'll Show Them All-R. Dean Taylor  
 \* Happy Days-Pratt & McLain  
 \* Shop Around-Captain & Tennille  
 50 Get Closer-Seals & Crofts  
 23 Silly Love Songs-Wings

## CORNER BROOK

- CFCB (Derek Blake)  
 \* (1) Don't Stop It Now-Hot Chocolate  
 \* Falling Apart At The Seams-Marmalade

## DAUPHIN

- CKDM  
 1 Get The Feeling Again-Barry Manilow  
 32 Love In The Shadows-Neil Sedaka  
 58 Lookin' Out For No. 1-BTO

## KITIMAT

- CKTK (Don Daniels)  
 \* Seem Like A Miracle-Susan Stevens

## KELOWNA

- CKIQ  
 43 One Piece At A Time-Johnny Cash  
 \* Still Crazy After All-Paul Simon  
 \* Old Cape Cod-Bette Midler  
 \* Moonlight Feels Right-Starbuck  
 \* Angela-Jose Feliciano

## MEDICINE HAT

- CHAT (Jim Duce)  
 PLAYLISTED  
 \* Beautiful Lady-Jim Lorentz  
 \* Dream-Susan Jacks  
 \* My Oh My-Karl Erikson

## MISSISSAUGA

- CJMR (Ron Mitchell)  
 37 Thinking Of You-Ben McPeck  
 \* Where We Started-Maxine Nightingale  
 \* Love In The Shadows-Neil Sedaka  
 \* Shop Around-Captain & Tennille  
 \* Where Did Our Love Go-J. Geils Band

## MONCTON

- CKCW  
 23 Silly Love Songs-Wings  
 \* Take It To The Limit-Eagles  
 13 You Say You're Free-Dan Hill

## NEW GLASGOW

- CKEC  
 \* Happy Days-Pratt & McClain  
 \* I'm Not In Love-Dee Dee Sharp  
 \* Midnight Rider-Paul Davidson

## OSHAWA

- CKLB  
 \* I Need A Harbour-Tom Middleton  
 \* Dream-Susan Jacks  
 33 Love In The Shadows-Neil Sedaka  
 \* Night Walk-Van McCoy  
 \* Carl's Calypso-Bobby Edwards

## PORT ALBERNI

- CJAV (Don Lloyd)  
 \* Havana Daydreamin'-Jimmy Buffet  
 \* You're Not Charlie Brown-Donna Fargo  
 \* Don't Wake The Dog-Danny Hooper  
 \* Shop Around-Captain & Tennille  
 33 Love In The Shadows-Neil Sedaka

## STRATFORD

- CJCS (Dave Collins)  
 \* Love Really Hurts-Billy Ocean  
 \* No Charge-J.J. Barrie  
 \* Dream-Susan Jacks  
 43 One Piece At A Time-Johnny Cash  
 \* The Hit Song-David Pomeranz

## SUMMERSIDE

- CJRW (Mike Gallant)  
 \* Mississippi Lady-Jim Croce  
 \* I Feel Like A Bullet-Elton John

## SUDBURY

- CHNO  
 7 Shannon-Henry Gross  
 \* Breakin' Up Is Hard To Do-Neil Sedaka

## STEPHENVILLE

- CFX (Gerry McAuley)  
 \* In The Arms Of Mary-Sutherland Bros.  
 \* My Beautiful Lady-Jim Lorentz  
 \* Any Other Way-Lyle

## VANDERHOOF

- CIVH (Mark O'Neill)  
 \* Castles In The Air-Ramex  
 \* In Your Eyes-Penny McLean  
 \* Rockin' In Rosaleas Boat-Nick Nixon

## VICTORIA

- CKDA  
 \* Happy Days-Pratt & McLain  
 33 Love In The Shadows-Neil Sedaka  
 24 Hurt-Elvis Presley

## WINGHAM

- CKNX (Iona Terry)  
 \* Shop Around-Captain And Tennille  
 \* Happy Days-Pratt And McLain  
 \* Come In To My Life-Funktion  
 \* Forever And Ever-Slik  
 \* Beware Of Love-Enrico Farina

## WETASKIWIN

- CJOI (Irv Thomas)  
 \* Old Time Movie-Lisa Hartt Band  
 27 Fallen Angel-Frankie Valli  
 \* Two Fisted Love-Phoebe Snow  
 \* You're My No. 1-Polly Brown  
 \* She's My Girl-Morris Albert

## WESTLOCK


- CFOK (John Shields)  
 \* Question-Ronny Abramson  
 \* Afternoon Delight-Starland Vocal Band

## WHITEHORSE

- CKRW (Robb Austin)  
 19 Fooled Around-Bishop  
 4 Welcome Back Kotter-John Sebastian  
 \* Love In The Shadows-Neil Sedaka  
 \* Fallen Angel-Frankie Valli  
 \* I've Got A Feeling-Wilson

## WINDSOR

- CKWW  
 11 Welcome Back Kotter-John Sebastian  
 13 Dream Weaver-Gary Wright

 MONTREAL  
CONTEMPORARY  
ADDITIONS

## CECF (Cheryl Johnson)

- 47 Hurt-Elvis Presley  
 91 Fall In Love Again-Eric Carmen  
 76 Shop Around-Captain & Tennille  
 89 I Want You-Marvin Gaye  
 \* Old Cape Cod-Bette Midler

## CJMS

- 7 (1) Show Me The Way-Peter Frampton  
 8 Rhiannon-Fleetwood Mac  
 20 Get Up And Boogie-Silver Convention  
 24 World's Goin' Crazy-April Wine  
 \* I Do I Do I Do-Abba

## CKGM

- CHARTED  
 32 Love Hangover-Diana Ross  
 \* Shop Around-Captain & Tennille  
 58 Lookin' Out For No. 1-BTO  
 PLAYLISTED  
 \* Love Song-Elton John  
 84 Misty Blue-Dorothy Moore  
 91 Never Gonna Fall In Love-Eric Carmen  
 33 Roxy Roller-Sweeney Todd  
 71 Takin' It To The Streets-Doobie Bros.

May 15, 1976

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

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

1	2	(6)	<b>TRYIN' TD GET THE FEELING AGAIN</b> Barry Manilow Arista 0172-F	26	31	(5)	<b>BOY I REALLY TIED DN ON</b> Janis Ian Columbia 3-10297-H
2	1	(8)	<b>RIGHT BACK WHERE WE STARTED FROM</b> Maxine Nightingale United Artists UAXW752Y-F	27	23	(12)	<b>FALLEN ANGEL</b> Franki Valli Private Stock 45074-M
3	4	(9)	<b>GIVE A LITTLE LOVE</b> Ken Tobias Attic AT 124-K	28	35	(3)	<b>I DO, I DD, I DO</b> Abba Atlantic AT-3310-P
4	6	(7)	<b>WELCME BACK KOTTER</b> John Sebastian Reprise RPS 1349-P	29	24	(10)	<b>SARA SMILE</b> Daryl Hall & John Oates RCA PB10530-N
5	2	(7)	<b>LET YOUR LDVE FLOW</b> Bellamy Brothers Warner Brothers WB8169-P	30	33	(5)	<b>ONLY LOVE IS REAL</b> Carole King Ode 66119-W
6	7	(10)	<b>I THOUGHT IT TOOK TIME</b> Diana Ross Motown 1387-Y	31	34	(4)	<b>LUCKY WITH MUSIC</b> Tony Cooper Dorado DO 12X
7	11	(5)	<b>SHANNON</b> Henry Gross Lifesong 45002-Q	32	37	(3)	<b>WE CAN'T HIDE IT ANYMORE</b> Larry Santos Casablanca 844-M
8	9	(9)	<b>GOOD HEARTED WOMAN</b> Waylon Jennings & Willie Nelson RCA PB 10529-N	33	36	(5)	<b>LOVE IN THE SHADOWS</b> Neil Sedaka Rocket 2058717-Q
9	13	(5)	<b>DON'T PULL YOUR LOVE</b> Glen Campbell Capitol 4245-F	34	48	(2)	<b>LADY HIGHWAY</b> Jack Hennig Mustard M512-K
10	14	(7)	<b>RHIANNON (Will You Ever Win)</b> Fleetwood Mac Reprise 1343-P	35	26	(13)	<b>I'VE GOT A FEELING</b> Al Wilson Playboy P-6062-M
11	5	(9)	<b>HERE, THERE AND EVERYWHERE</b> Emmylou Harris Reprise 1346-P	36	49	(2)	<b>DREAM WEAVER</b> Gary Wright Warner Brothers 8167-P
12	12	(9)	<b>YES I CAN</b> Valdy A&M 413-W	37	47	(2)	<b>THINKING OF YOU</b> Ben McPeck Attic AT126-K
13	15	(10)	<b>YOU SAY YOU'RE FREE</b> Dan Hill GRT 1230110-T	38	28	(11)	<b>I WANT TO STAY WITH YOU</b> Gallagher & Lyle A&M AM1778-W
14	10	(10)	<b>THERE'S A KIND OF A HUSH (All Over The World)</b> The Carpenters A&M 1800-W	39	50	(2)	<b>CUPID</b> Tony Orlando & Dawn Elektra E45302-P
15	18	(5)	<b>LAURA'S SONG</b> J.C. Stone London L2591-K	40	46	(2)	<b>I JUST WANTED YOU TO KNOW</b> Shirley Eikhard Attic AT125-K
16	16	(5)	<b>ANYTIME (I'LL BE THERE)</b> Paul Anka United Artists 789-F	41	....	(1)	<b>SCORPIO</b> David George A&M AM412-W
17	17	(5)	<b>FOREVER LOVERS</b> Mac Davis Columbia 3-10273-H	42	....	(1)	<b>EVERYDAY WITHOUT YOU</b> Hamilton, Joe Frank & Reynolds Playboy 6068-M
18	21	(4)	<b>CARA MIA</b> Paul Delicato Artists of America AOA111-K	43	....	(1)	<b>ONE PEICE AT A TIME</b> Johnny Cash Columbia 3-10321-H
19	8	(8)	<b>FOOLED AROUND AND FELL IN LOVE</b> Elvin Bishop Capricorn CPR 0252-P	44	....	(1)	<b>QUESTION FOR AN ANSWER</b> Ronney Abramson True North TN4128-H
20	22	(4)	<b>SUNDAY KIND DF LOVE</b> Kenny Rankin Little David 732-P	45	....	(1)	<b>LOVE HANGOVER</b> Diana Ross Motown M1392F-Y
21	20	(10)	<b>COME ON OVER</b> Olivia Newton-John MCA 40525-J	46	....	(1)	<b>MORE MORE MORE</b> Andrea True Conection Buddah BDA 515-M
22	19	(10)	<b>LOOKING FOR SPACE</b> John Denver RCA PB-10586-N	47	....	(1)	<b>STRANGE MAGIC</b> Electric Light Orchestra United Artists UAXW770-F
23	45	(2)	<b>SILLY LOVE SONGS</b> Wings Capitol 4256-F	48	....	(1)	<b>BETTER DAYS</b> Melissa Manchester Arista 0183-F
24	29	(4)	<b>HURT</b> Elvis Presley RCA PB10601-N	49	....	(1)	<b>MOONLIGHT SERENADE</b> Bobby Vinton ABC 12178-T
25	27	(4)	<b>MY THRILL</b> Al Martino Capitol 4241-F	50	....	(1)	<b>GET CLOSER</b> Seals & Crofts Warner Brothers 8190-P

**VANCOUVER  
CONTEMPORARY  
ADDITIONS**

- CKLG (Roy Hennessy)  
 33 (1) Roxy Roller-Sweeney Todd  
 32 Love Hangover-Diana Ross  
 75 Sara Smile-Hall & Oates  
 67 You Say You're Free-Dan Hill  
 47 Hurt-Elvis Presley

**WINDSOR  
CONTEMPORARY  
ADDITIONS**

- CKLW (Rosalie Trombley)  
 11 (1) Welcome Back Kotter-John Sebastian  
 32 Love Hangover-Diana Ross  
 8 Rhiannon-Fleetwood Mac  
 4 Shannon-Henry Gross

**TRIBAL  
DRUM**



Olympic gold medal winner Kathy Kreiner (r) and sister visit CKTB Timmins.

**LETHBRIDGE**

Robin Moore of CHEC Lethbridge Alberta tells us his station ran a promo centering around Charley Pride's concert there April 22. Five contest winners and their guests had dinner with the country giant the night of the show. "Everyone walked away very pleased and very impressed with Charley, as he is a great host."

**LONDON**

Bobby Curtola and his wife took time out from their engagement at Lon-



(l to r) CJBK London's Robin Geoffrey, Bobby Curtola and wife Ava, Jim Connell of CJBK and RCA's Johnny Murphy getting the Curtola fever for his new RCA single.

don's Ramada Inn to visit the CJBK studios recently. The station was saluting Canadian music that weekend and Bobby and Co. helped with the festivities as well as sitting for an interview on CJBK's contemporary news program.

**NORTH BAY**

Linda Hamilton of bilingual radio station FROG (no kidding!) asks us to mention the fact that they are a school station (Ecole Secondaire Algonquin) in desperate need of records in either language.

**TIMMINS**

Kathy Kreiner, gold medal winner at the Winter Olympics, and her sister, also a national ski team member, were guests on a special two-hour show aired by their hometown station, CKTB. The phone-in show attracted messages of congratulations from many wellwishers, including the PM's office and Ontario premier Bill Davis.

**TORONTO**

CFTR, The Robert Simpson Co., and Pindoff Record Sales Ltd. worked together in a Toronto area promotion. Record Rampages were held at all



GRT recording artist Moe Koffman with CFTR's Dick Joseph at Simpson's store.

area Simpson stores, and at one store GRT's jazzman Moe Koffman and CFTR's Dick Josephs gave away prizes that included a trip to Martinique.

**TOP 100 ALBUMS  
ALPHABETICALLY  
BY ARTISTS**

- Aerosmith (100)
- America (38)
- April Wine (1)
- Bachman-Turner Overdrive (85)
- Bad Company (22)
- Bay City Rollers (2) (25) (52)
- Becaud, Gilbert (70)
- Bee Gees (6) (53) (79)
- Benson, George (99)
- Bishop, Elvin (45)
- Black Sabbath (54)
- Bowie, David (48)
- Brass Construction (66)
- Brothers Johnson (92)
- Campbell, Glen (94)
- Captain & Tennille (16) (8)
- Carmen, Eric (78)
- Chicago (87)
- Cocker, Joe (95)
- Commodores (98)
- Dylan, Bob (23)
- Doobie Brothers (41)
- Eagles (10) (42)
- ELO (75)
- Harris, Emmylou (88)
- Fleetwood Mac (31)
- Frampton, Peter (2) (86)
- Gagnon, Andre (24)
- Gallagher & Lyle (72)
- Garfield (97)
- Gaye, Marvin (91)
- Genesis (14)
- Grand Funk (67)
- Hardy, Hagood (73)
- Hill, Dan (69)
- John, Elton (37) (68)
- KC & The Sunshine (62)
- King, Carole (47)
- Kiss (7) (9) (44) (56) (61)
- Led Zeppelin (43)
- Lofgren, Nils (76)
- Manchester, Melissa (81)
- Mouskouri, Nana (89)
- Moxy (34)
- Nazareth (11) (19) (82)
- Newton-John, Olivia (30)
- Outlaws (64)
- Parliament (58)
- Presley, Elvis (51)
- Queen (4)
- The Rolling Stones (96)
- Ross, Diana (33) (46)
- Roxy Music (84)
- Rush (32)
- Salsoul Ork (77)
- Santana (39)
- Sedaka, Neil (27) (50) (93)
- Silver Convention (49)
- Simon, Paul (29)
- Soundtrack, Lyndon (80)
- Squire, Chris (63)
- Stevens, Cat (40)
- Styx (15)
- Summer, Donna (18) (35)
- Supertramp (13) (36)
- Sweeney Todd (20)
- Sweet (12)
- Sweet Blindness (65)
- Sylvers (71)
- Taylor, Johnnie (38)
- Temptations (57)
- 10CC (5) (28)
- Trower, Robin (59)
- Tubes (90)
- Weather Report (74)
- Wings (26)
- Wright, Gary (17)
- Young, Jesse Colin (55)
- ZZ Top (21) (60)

# RPM Top Albums

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

May 15, 1976

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

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

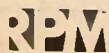
1	1	(9)	<b>APRIL WINE</b> The Whole World's Goin' Crazy (Aquarius) QR 510-K	Q8 510-K			
2	2	(13)	<b>PETER FRAMPTON</b> Frampton Comes Alive (A&M) SP 3703-W	CS 3703-W	8T 3703-W		
3	6	(8)	<b>BAY CITY ROLLERS</b> Rock 'N Roll Love Letter (Arista) A 4071-F	A4 4071-F	A8 4071-F		
4	5	(9)	<b>QUEEN</b> A Night At The Opera (Trident) TES 1053-P	CEK-1053-P	8EK 1053-P		
5	7	(13)	<b>10CC</b> How Dare You (Philips) 9102 501-K	723130-K	7711501-K		
6	3	(37)	<b>BEE GEES</b> Main Course (RSO) 2394 150-Q				
7	8	(15)	<b>KISS</b> Destroyer (Casablanca) NBLP 7025-M				
8	14	(8)	<b>CAPTAIN &amp; TENNILLE</b> Song of Joy (A&M) SP 4570-W	8T4570-W	CS4570-W		
9	10	(21)	<b>KISS</b> Alive (Casablanca) NBLT-7020-2-M		NBLT8-7020-2-M		
10	4	(10)	<b>EAGLES</b> Their Greatest Hits (Asylum) 7ES-1052-P				
11	9	(18)	<b>NAZARETH</b> Greatest Hits (A&M) SP 9020-W	CS-9020-W	8T-9020-W		
12	13	(7)	<b>SWEET</b> Give Us A Wink (Capitol) ST11946-F	8XT11946-F	4XT11946-F		
13	11	(61)	<b>SUPER TRAMP</b> Crime Of The Century SP-3647-W		8T-3647-W		
14	17	(7)	<b>GENESIS</b> A Trick Of The Tail (Atco) SD36-129-P	ABTC36-129-P	AC36-129-P		
15	16	(9)	<b>STYX</b> Equinox (A&M) SP 4559-W	CS 4559-W	8T 4559-W		
16	15	(40)	<b>CAPTAIN &amp; TENNILLE</b> Love Will Keep Us Together (A&M) SP 3405-W				
17	12	(11)	<b>GARY WRIGHT</b> Dream Weaver (Warner Brothers) BS 2868-P	CWX 2868-P	8WM 2868-P		
18	21	(3)	<b>DONNA SUMMER</b> A Love Trilogy (Oasis) OCLP 5004-M				
19	20	(4)	<b>NAZARETH</b> Close Enough For Rock & Roll (A&M) SP4562-W	8TCS4562-W	8T4562-W		
20	24	(19)	<b>SWEENEY TODD</b> Sweeney Todd (London) PS 664-K				
21	28	(42)	<b>ZZ TOP</b> Fandango (London) PS 656-K	LKM 57656-K	LEM 72656-K		
22	18	(21)	<b>BAD COMPANY</b> Run With The Pack (Swan Song) SS 8415-P	CSS 8415-P	8SS 8415-P		
23	19	(16)	<b>BOB DYLAN</b> Desire (Columbia) PC 33893-H	PCT 33893-H	PCA 33893-H		
24	26	(15)	<b>ANDRE GAGNON</b> Neiges (London) SP 44252-K	LKM 84252-K	GEM 14255-K		
25	22	(23)	<b>BAY CITY ROLLERS</b> Bay City Rollers (Arista) AL 4049-F	4A 4049-F	8A 4049-F		
26	50	(3)	<b>WINGS</b> At The Speed Of Sound (Capitol) SW11525-F	4XW11525-F	8XW11525-F		
27	31	(16)	<b>NEIL SEDAKA</b> Sedaka's Back (Polydor) 2383312-Q	3170212-Q	33820140-Q		
28	30	(40)	<b>10 CC</b> The Original Soundtrack (London) 9102500-K	7231500-K	7711500-K		
29	23	(21)	<b>PAUL SIMON</b> Still Crazy After All These Years (Columbia) PC 33540-H	PCA 33540-H	PCT 33540-H		
30	35	(4)	<b>OLIVIA NEWTON-JOHN</b> Come On Over (MCA) MCA2168-J	MCAC2168-J	MCAT2168-J		
31	40	(4)	<b>FLEETWOOD MAC</b> Fleetwood Mac (Reprise) MS2225-P	CRX2225-P	8RM2225-P		
32	52	(4)	<b>RUSH</b> 2112 (Mercury) SRM-1-1079-Q	MCR-4-1-1079-Q	MC-8-1-1079-Q		
33	51	(6)	<b>DIANA ROSS</b> Diana Ross (Motown) M861P-1-Y	M861BC-Y	M861BT-Y		
34	39	(8)	<b>MOXY</b> Moxy (Polydor) 24900132-Q		3821112-Q		
35	26	(18)	<b>DONNA SUMMER</b> Love To Love You Baby (Oasis) OCLP 5003-M	OCLP4 5003-M	OCLP8 5003-M		
36	27	(20)	<b>SUPERTRAMP</b> Crisis What Crisis A&M SP4560-W				
37	29	(68)	<b>ELTON JOHN</b> Greatest Hits (MCA) MCA-2128-J	MCAC-2128-J	MCAT-2128-J		
38	32	(20)	<b>AMERICA</b> History (Warner Bros.) BS-2894-P	CWX-2894-P	8WM-2894-P		
39	63	(3)	<b>SANTANA</b> Amigos (Columbia) PC33576-H	PCT33576-H	PCA33576-H		
40	33	(21)	<b>CAT STEVENS</b> Greatest Hits (A&M) SP-4519-W	CS-4519-W	8T-4519-W		
41	61	(3)	<b>DOOBIE BROTHERS</b> Takin' It To The Streets (Warner Brothers) BS2899-P	CWX2899-P	8WM2899-P		
42	34	(36)	<b>EAGLES</b> One Of These Nights (Asylum) 7ES1039-P	CAS1039-P	8AS1039-P		
43	99	(2)	<b>LED ZEPPELIN</b> Presence (Swan Song) SS8416-P	CSS8416-P	8SS8416-P		
44	53	(8)	<b>KISS</b> Hotter Than Hell (Casablanca) NBLP 7006-M	NBLP 4-7006-M	NBLP 8-7006-M		
45	45	(9)	<b>ELVIN BISHOP</b> Struttin' My Stuff (Capricorn) CPO 165-P		8CPO 165-P		
46	36	(21)	<b>DIANA ROSS</b> Mahogany/Original Soundtrack Motown 858-Y				
47	37	(13)	<b>CAROLE KING</b> Thoroughbred (A&M) SP 77034-W	CS 77034-W	8T 77034-W		
48	41	(14)	<b>DAVID BOWIE</b> Station To Station (RCA) APL1-1327-N				
49	77	(3)	<b>SILVER CONVENTION</b> Silver Convention (Columbia) ES90344-H	CSA90344-H	EST90344-H		
50	56	(21)	<b>NEIL SEDAKA</b> The Hungry Years (Rocket) 2442-139-Q	3820-165-Q	3170-265-Q		

RPM 100 Top Albums (51-100)

51	38	(11)	<b>ELVIS PRESLEY</b> Legendary Vol 2 (RCA) CRL1-11349-N				
52	42	(11)	<b>BAY CITY ROLLERS</b> Rollin' (Arista) B 244-F	8A 244-F			
53	58	(8)	<b>BEE GEES</b> Best Of Vol 11 (RSO) 2394112-Q				
54	43	(7)	<b>BLACK SABBATH</b> We Sold Our Souls For Rock 'N' Roll (Warner Bros) 25W52923-P 8WJ2923-P	8WJ2923-P			
55	72	(3)	<b>JESSE COLIN YOUNG</b> On The Road (Warner Brothers) BS2913-P	CWX2913-P	8WM2913-P		
56	70	(5)	<b>KISS</b> Kiss (Casablanca) NVLP7016-M	NVLP47016-M	NVLP87016-M		
57	65	(3)	<b>TEMPTATIONS</b> Wings Of Love (Motown) G-971-P-Y	G-971-PC-Y	G-971-PT-Y		
58	73	(3)	<b>PARLIAMENT</b> Mothership Connection (Casablanca) NBLP7022-M	NBCP7022-M			
59	71	(3)	<b>ROBIN TROWER</b> Live (Chrysalis) CHR1089-P	CCH1089-P	8CH1089-P		
60	67	(15)	<b>ZZ TOP</b> Tres Hombres (London) XPS 631-K	LKM 57631-K	LEM 73631-K		
61	66	(5)	<b>KISS</b> Dressed To Kill (Casablanca) NVLP7020-2-M	NVLP47020-2-M	NVLP87020-M		
62	62	(25)	<b>KC AND THE SUNSHINE BAND</b> TK DXL1 4010-N	DXS1 4010-N			
63	64	(3)	<b>CHRIS SQUIRE</b> Fish Out Of Water (Atlantic) SD18159-P	A8TC18159-P			
64	95	(2)	<b>OUTLAWS</b> Lady In Waiting (Arista) AL4070-F	8-4070-F			
65	68	(8)	<b>SWEET BLINDNESS</b> Quality SV1923-M		SV81932-W		
66	98	(2)	<b>BRASS CONSTRUCTION</b> Brass Construction (United Artists) UALA545-F				
67	44	(11)	<b>GRAND FUNK</b> Born To Die (Capitol) ST 11482-F	4XT 11482-F	8XT 11482-F		
68	46	(22)	<b>ELTON JOHN</b> Rock of the Westies (MCA) MCA 2163-J	MCAC-2163-J	MCAT-2163-J		
69	47	(21)	<b>DAN HILL</b> GRT 9230 1061-T				
70	76	(5)	<b>GILBERT BECAUD</b> A Little Love And Understanding (London) LEM72663-K	PS72663-K			
71	97	(2)	<b>SYLVERS</b> Showcase (Capitol) 11465-F	8XT11465-F			
72	75	(7)	<b>GALLAGHER &amp; LYLE</b> Breakaway (A&M) SP4566-W				
73	74	(31)	<b>HAGOOD HARDY</b> The Homecoming (Attic) LAT 1003-K	CAT 1003-K	8AT 1003-K		
74	100	(2)	<b>WEATHER REPORT</b> Black Market (Columbia) KC34099-H	CA34099-H			
75	79	(4)	<b>ELECTRIC LIGHT ORCHESTRA</b> Face The Music (United Artists) UALA546-F	UACA546-F	UEA546-F		
76	90	(2)	<b>NILS LOFGREN</b> Cry Tough (A&M) SP4573-W	CS4573-W	8T4573-W		
77	49	(9)	<b>SALSOU ORCHESTRA</b> Salsoul Orchestra (Salsoul) SZS 5501-Q		SXS8 5501-Q		
78	69	(15)	<b>ERIC CARMEN</b> Eric Carmen (Arista) AC 4057-F	4A 4057-F	8A 4057-F		
79	94	(2)	<b>BEE GEES</b> Best Of Vol 1 (RSO) 2394113-Q	3216013-Q	3803013-Q		
80	91	(5)	<b>SOUNDTRACK</b> Barry Lyndon (Warner Bros) BS2903-P		8WM2093-P		
81	54	(8)	<b>MELISSA MANCHESTER</b> Better Days and Happy Endings (Arista) AL4067-F	8A4067-F	4A4067-F		
82	55	(11)	<b>NAZARETH</b> Hair Of The Dog (A&M) SP 4511-W	CS 4511-W	8T 4511-W		
83	.....	(1)	<b>JOHNNIE TAYLOR</b> Eargasms (Columbia) KC 33951-H	CT 33951-H	CA 33951-H		
84	89	(7)	<b>ROXY MUSIC</b> Siren (Atco) SD36-127-P	A8TC36-127-P	AC36-127-P		
85	57	(21)	<b>BACHMAN TURNER OVERDRIVE</b> Head On (Mercury) SRM-1-1067-Q				
86	93	(2)	<b>PETER FRAMPTON</b> Peter Frampton (A&M) SP4512-W	CS4512-W	8T4512-W		
87	60	(21)	<b>CHICAGO</b> Greatest Hits (Columbia) PC 33900-H	PCA 33900-H	PCT 33900-H		
88	81	(8)	<b>EMMYLOU HARRIS</b> Elite Hotel (Reprise) MS2236-P	8RM2236-P	CRS2236-P		
89	97	(2)	<b>NANA MOUSKOURI</b> Songs Of The British Isles (Phillips) 9101024-K	7705239-K	7102445-K		
90	92	(2)	<b>TUBES</b> Young & Rich (A&M) SP4580-W	8T4580-W			
91	.....	(1)	<b>MARVIN GAYE</b> I Want You (Motown) P342-Y	P342BC-Y	P342BT-Y		
92	.....	(1)	<b>BROTHERS JOHNSON</b> Look Out For Number One (A&M) SP 4567-W	CS 4567-W	8T 4567-W		
93	.....	(1)	<b>NEIL SEDAKA</b> Steppin' Out (Polydor) 2383383-Q	3170283-Q	3820183-Q		
94	.....	(1)	<b>GLEN CAMPBELL</b> Bloodline (Capitol) ST 11516-F	4XW11516-F	8XW 11516-F		
95	.....	(1)	<b>JOE COCKER</b> Stringray (A&M) SP4574-W	CS4574-W	8T4574-W		
96	.....	(1)	<b>THE ROLLING STONES</b> Black & Blue (Rolling Stones) COC79104-P	COCX79104-P	8COC79104-P		
97	.....	(1)	<b>GARFIELD</b> Strange Streets (Mercury) SRM1-1082-Q	MCR4-1082-Q	MCA8-1082-Q		
98	.....	(1)	<b>COMMODORES</b> Movin' On (Motown) M849-Y	M849BC-Y	M849BT-Y		
99	.....	(1)	<b>GEORGE BENSON</b> Breezin' (Warner Bros) BS2919-P				
100	.....	(1)	<b>AEROSMITH</b> Aerosmith (Columbia) KC32005-H	CT32005-H	CA32005-H		

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