Beginning with the 2012 edition, this feature, and other introductory chapters, have appeared exclusively on the Internet, independent of the printed or CD-ROM Rockin' Records book.

Therefore, when we suggest here that you look up a specific record, we refer to content in the latest edition of Rockin' Records, which is available at http://www.jerryosborne.com.

For most record collectors in Canada — as well as U.S. residents who buy from dealers in Canada — the most perplexing issue is usually accurate identification of original and later Canadian issues from the '50s and '60s. This is especially important when trying to use the listings of U.S. releases to appraise Canadian pressings that do not yet appear in the guide. It should be noted that an effort has been underway in the last few years to include as many important Canadian issues as possible in the guide.

To long-time collectors familiar with the Canadian record companies, the label itself, along with the apparent age of the record, can often identify a Canadian original as well as indicate its U.S. counterpart. Sometimes reference is even made to a U.S. label and number making the task simple.

For U.S. collectors — and younger Canadian collectors — being unfamiliar with our labels and with searching for clues on those labels, identification of originals may prove a daunting task. Hopefully, the information here makes accurate identification of Canadian originals easier for collectors on both sides of the border.

Aside from the issue of labels and/or pressings, the value of a '50s or '60s Canadian record traded in the U.S. will sometimes depend on a historical context; one with which U.S. collectors may be unfamiliar.

For example, most collectors of the Band know that their members' early releases were with Ronnie Hawkins and the Hawks, but may not know that some recordings were released in Canada with all the individual band members named. Similarly, Beatles collectors may be unaware that the first single release of Love Me Do only in the UK and in Canada is the take with Ringo as drummer rather than the session drummer, Andy White, on another take. Subsequent album releases in both Canada and the U.S. contain the track with Ringo only on tambourine and the session drummer. This alternate release with Ringo drumming was unavailable in the U.S. until the 1980 release of Rarities. Other striking examples will be outlined here as an aid to evaluating certain Canadian releases in their sometimes unfamiliar historical context.

Finally, as an aside it should be noted that in Quebec a virtually separate music industry exists for francophone performers and record companies. Although a few artists and labels are listed here there is no intention to give authoritative information on this area.

Some labels and artists related to the '70s and '80s are also included largely to assist in identification.

DIFFERENCES BETWEEN CANADIAN AND U.S. LABELS

The Canadian recording industry was, to be kind, primitive in the early '50s. The majority of records released were from the large U.S. companies (Columbia, Decca, RCA Victor, Mercury, etc.) marked only as "made in Canada." Canadian labels were few and small. Mostly, the established U.S. labels simply reproduced the U.S. Pop hits for consumption in Canada.

The late-'40s, however, brought significant changes. With the appearance of many Rhythm & Blues, and later Rock & Roll, recordings by smaller U.S. labels came their need to release their records in Canada. Trade magazines of the late '40s and early '50s contain articles reporting small record companies contracting to press and distribute U.S. singles and, less frequently, LP releases from small U.S. labels.

This created a market for a new kind of record company known to collectors as "shadow" labels. The term correctly implies a certain unreality, and these labels had virtually no bands nor artists signed. They existed solely to reproduce for the Canadian market the countless independent U.S. issues. Among the shadow labels were: Maple Leaf, Quality, Reo, Sparton, Apex, Delta, Monogram, Barry, and Regency.

Sometimes the shadows used U.S. selection numbers; sometimes Canadian numbers were shown. Occasionally both were used. Often shadow labels would reflect a licensing agreement with text like: "by arrangement with (Whomever) Records." And since these records were usually released simultaneously in Canada and the U.S., both must be considered originals. By the late fifties, there were about 15 shadow labels being manufactured by about five plants, with several being produced by Quality Records Limited — the company as opposed to the record label. It appears that when a record started to sell in the U.S. on a small label, one of the shadow labels in Canada would seek the rights to produce and sell the recording.

Also, some releases came on a hybrid label, where a Canadian shadow company acknowledged the original U.S. label by name, sometimes even showing the U.S. selection number. For example, Quality releases sometimes denoted "King Series" signifying the disc as a Canadian pressing of a U.S. release from King Records. London records similarly issued some records with "London" at the top and "Liberty" below. Maple Leaf released several hybrids showing Deluxe and King. These hybrid releases were also simultaneously issued in the U.S. and Canada.

Sometimes the original U.S. label merely licensed their product to a Canadian quasi-independent subsidiary label — such as RCA Canada picking up Colgems issues, and London of Canada picking up Sun releases. Several other examples of this trend are noted below.

Quite a few Canadian records were basic reproductions of the U.S. label, though some have slightly altered designs and/or different colours. These too are original first pressings. An original '50s and early '60s Warner Bros. release in Canada, for
example, was produced by the Compo Company — a fact shown only in fine print — on a deep red label as opposed to the pink label in the U.S. As the Pop and Rock market grew and production costs dropped, most U.S. labels, majors and independents alike, would "fly their own flag" in Canada, so to speak.

By 1970, most U.S. recordings appeared in Canada simultaneously using a label nearly identical to the U.S. label, but produced by a Canadian manufacturer.

In the early '60s, though, we also saw some discs from truly Canadian independent labels, ones with a stable of Canadian artists (although sometimes a "stable" of one artist or group). Occasionally one of these releases broke in the U.S. and would be picked up by a U.S. company for distribution. In such cases, the Canadian release usually preceded the U.S. release by a few months, making the Canadian one the true original and potentially more valuable — and probably scarcer — than the U.S. version. More often than not, however, these records failed to realize airplay or sales outside of Canada.

Besides the categories already described, the following minor label variants exist and should be helpful in the area of identification:

**British Invasion Oddities**

Some overseas recordings — primarily during the mid-'60s British Invasion — often came out here exactly as issued in the UK. Many U.S. versions contained edited or otherwise altered versions of these tracks and these changes usually reflected market or cultural aberrations.

For example, the long version of *House of the Rising Sun* is truncated to two minutes-plus by MGM, but Capitol Records of Canada released the single as a nearly five minute version.

We fortunately found a very comprehensive source of information on the Canadian Capitol 72000 series singles, which began in 1961.

This allows us to accurately chronicle most of Capitol's British Invasion 45s. Those entries have been added to the appropriate sections below.

Special thanks to Piers Hemmingsen, of Toronto, for access to his Capitol 72000 series listings — all very important information.

**Promotional Issues**

Unlike in the States, Canada had very few promotional copies in the '50s and '60s. Dee jays mostly got regular Canadian product shipped slightly in advance of commercial release. One Canadian exception regarding the use of white label promo issues was RCA Victor. Contrary to earlier reported information, RCA Victor issued numerous promo singles — both on 45 and 78 rpm — from 1954 through '59. Various artists, ranging from Pop to Rock & Roll, had such promo singles, including 25 different Elvis promos. Where relevant, these are now documented in the text below. There are also several white label promos on Sparton.

Several newly-identified promos have turned up. For example, Yorktown LP promo labels were all white. Also, Red Leaf promo versions simply have "Not for Sale" printed on the label.

Certain regular Canadian issues did, however, strongly resemble promos. Atco, for example, used plain white labels with black lettering, but they are clearly store stock, not promos. Similarly, Chancellor was reproduced with a white label with black print but these releases were not "promos." It should be noted, therefore, that any Canadian release resembling a promo should be appraised with care since a true promo issue — especially one issued between 1954 and 1970 — may have great value. While the scarcity of RCA Victor promo releases from 1954 through '59 is apparent, the overall demand for such items remains unclear except for Elvis releases; demand for all white label promos is escalating rapidly with the increasing certainty that only a few hundred of these items exist.

Beginning in the '70s in Canada, more and more labels — major and minor — used white labels for promo releases.

**Picture Sleeves**

Before the mid-'60s (i.e., *I Want to Hold Your Hand*) the use of picture sleeves appears to have not occurred in Canada. Beginning in early '64, picture sleeves from Canada appeared for the first time, particularly for the Beatles and Rolling Stones.

Even though picture sleeves were quite common in Canada by the early '70s, most are from labels such as Capitol and London. However, the majority of those sleeves were actually printed in the U.S. for distribution here with Canadian-made records.

Recently, some interesting RCA picture sleeves have come to light. Generally primitive, most have black and white photos and printing. Artists include the Youngbloods, Neil Sedaka, and Little Peggy March. Of the few of these known, there appears to be no U.S. equivalent.

**Labels from the Past**

Canadian issues often used the correct U.S. label and number, but with an older style label design that was discontinued in the States. The best examples of this are the following:

RCA LP labels used in the U.S. in the early '50s are charcoal with silver print and a lithographic dog on top. This label style continued in Canada from 1956 (after the blue label) until 1959, although U.S. pressings converted to a photographic color dog in 1956. In a similar fashion, RCA Canada continued the color dog-on-top label long after RCA U.S. switched to their orange label.

Similarly, MGM changed from yellow to a black label in the U.S. in 1963. In Canada, yellow continued through 1964.

**Famous First Issue Revisions**

When U.S. record companies altered records and covers after the first pressings — usually making them instantly collectible — the versions issued in Canada are usually those with the revisions or corrections already made.

Two examples are Bob Dylan's *Freewheelin',* only issued in Canada with the common, non-offensive tracks; and the Beatles' *Yesterday and Today,* never released here with a Butcher cover.

Some Canadian exceptions do exist, one of which is *The Five Keys on Stage* with the offensive finger not yet brushed out.
**Small Spindle Hole 45s**

In the last few years several small spindle hole 45s have surfaced, the most common ones being on Quality. The exact purpose of the small spindle hole remains unclear, since majority of releases have the large hole, and the large and small hole releases do co-exist. Due to the small number of these releases there is no identifiable value trend for them.

**Hybrid LPs**

Many original '60s LPs that were ostensibly "Canadian" were actually hybrids, meaning the cover was printed in the U.S. but the disc itself manufactured in Canada. For example, Many Vee-Jay releases had a Reo LP inside, often with a Reo number. In general these LP packages have been treated as Canadian but their dual origin is noteworthy. Sometimes the covers would have a sticker affixed indicating the cover had been imported for sale in Canada. Where applicable, these hybrids are regarded as 100% Canadian.

**IDENTIFICATION OF CANADIAN ORIGINALS**

The detailed description of actual labels falls into basic sections. First, a discussion of the various Canadian labels and Canadian versions of U.S. labels and their identification as true originals and, second, a brief synopsis of certain specific artists and groups, major and minor, whose Canadian original releases pose the greatest problems of identification. This dual approach comes with some risk of duplication, but is necessary in order to avoid even greater confusion overall. In most cases, appearance on a certain Canadian label usually ties it to a corresponding U.S. company — hence its being equivalent to either a first pressing or reissue if that's what the U.S. issue is. In other cases, identification must be determined by facts concerning the recording history of the artists themselves.

It should be noted that the bulk of analysis here pertains to singles — 45 and 78 rpms. This format comprises the vast majority of releases. Furthermore, most LPs can be identified using essentially the same information.

Speaking of 78s, those produced in Canada may also need to be reconsidered. Since the attempted inclusion of all 78 releases in Records, it is now apparent that several hundred singles were released only on 45 in the U.S. but on both formats in Canada. Now Records can begin to identify a new Canadian source of certain 78 releases which had previously been thought of as unavailable. Understandably, these previously unknown 78s are quite scarce and will be in high demand among 78 collectors on both sides of the border when their existence becomes known.

This same retro tendency occurred in the late '80s and early '90s where a vinyl LP could be purchased in Canada but was generally only available on CD in the U.S.

**Canadian Shadow Labels**

The colour and design characteristics of most original Canadian shadow labels of the '50s and '60s can be summarized as follows: (Unless otherwise indicated, comments apply to 78s, 45s and LPs):

- **ApeX:** In the early '50s, both singles and LPs are black with silver print, especially for Maritime artist's releases. As of the mid-'50s, releases are maroon with silver print changing to reddish brown in the early '60s. Most of Cadence's U.S. releases were on Apex in Canada. As a label, Apex predates the '50s with 78s on a dark blue label with silver print. These are all Pop music releases and normally would be disregarded by Rock and R&B aficionados.

- **Arc:** Singles on 45 have a flat black label with silver printing. Most Arc releases were budget junk but a significant few are rare and highly collectible, including Canadian-only releases by Anne Murray. Most LPs initially had green labels, then later red labels. Some LPs are in the "Arc Citation" series, with a gold label with black print.

- **Barrel:** Singles are black with silver print. 1959 issues have the Barrel logo added. Now confirmed is a blue and silver 78 with a barrel. Circa-1960 the label was changed to white with green lettering with a barrel. A white and green sleeve was also used.

- **Brya:** Singles are white with red print.

- **Birchmount:** A Quality-owned budget label used for cheapies and reissues, but with some collectible items.

- **Delta:** Singles are dark reddish brown with silver print. Produced by Quality Records, most Delta issues tend to be Blues or Rhythm and Blues.

- **London:** As of the late '50s and early '60s this label functioned effectively as a UK label with issues in Canada. Labels are basically blue with silver lettering with a very few labels being reddish brown. As of around 1964 the label functions in the U.S. as well (see U.S. variants section below).

- **Maple Leaf:** With early '50s issues only, they are gray with a red maple leaf. Limited mostly to Country & Western material, but with some exceptions, such as rare Blues releases.

- **Marble Arch:** Late '60s budget-style reissue label, including reissues of Donovan recordings and many others.

- **Monogram:** Dark brown label, and later with a red and silver design. Only issued 78s, mostly of R&B recordings, and only from the late '40s to very early '50s.

- **Pye:** Another UK label with product also issued in Canada. Most singles from the '60s are orange/red, though they changed to blue around 1969. LP labels are consistently orange. Many important '60s acts including the Kinks and Donovan have their releases on a Canadian Pye. Recently a white label "Jazz Series" 45 rpm has been discovered.

- **Regency:** Singles have mostly green labels with silver printing. Some labels are light brown with white printing. Circa 1960, the label changed to medium blue, black print, and some lime green on each side.

- **Reo:** Singles are dark green with silver print. Albums may refer to a U.S. label and number on the sleeve, but the disc itself has the green Reo label. Gold and black 45 labels, identical to originals in design, are reissues.

Reo seems to have been consistently used for Canadian releases of product on smaller, independent U.S. labels. Probably more different singles were released on Reo than any other shadow label. It has been confirmed that a Francophone pink Reo label exists, but no issues of consequence are yet known. An important burgundy and silver label, for both singles and LPs has been identified: a 1954 Bill Haley and the Comets single (Reo...
1502), containing tracks from the Essex LP (202) Rock with Bill Haley and the Comets.

Also, the Norma Tanega LP and 45 Walking My Cat Named Dog have a blue and silver Reo label.

**Quality:** Singles from the '50s are pale yellow with red printing and a prominent Canadian-only selection number on the right side. Early releases may have an identifying reference to a U.S. label (e.g. "King Series"). LP labels are dark blue with silver lettering. A few exceptions exist that have the yellow and red label. Starting in the mid-'60s, Quality's reissue singles have gold labels and black lettering, but are otherwise identical to originals. There is also a maroon with silver print version of the Quality label used in the '60s for francophone releases distributed in Quebec. A burgundy with silver print 45 label has now been confirmed, but we know of no collectible issues.

The numbering is tied to particular series. The "K" series begins in 1949 from #1001 to 1999 with cream colouring. The "X" series starts in 1960 with 1001X to 2300X. The King on Quality series uses numbers in the 4000 series.

**Sparton:** Singles are dark maroon with silver print. Circa 1960-'61, the colours changed to fuchsia and black with the same design, and later (1969) yellow and black. Some LPs, especially stereo (circa 1960) are black with silver print. Approximately in 1961 they changed to yellow with black print. If a U.S. ABC-Paramount release, as most Sparton discs are, there's usually a silver half moon (later black) at the bottom, although some pressings merely make reference to ABC-Paramount. Some LPs (likely only a few) are blue and silver, with or without a maestro logo. There are a significant number of white label promo 45s from the late '50s and early '60s. There is a series of LPs in the '60s with gold labels that are not reissues.

**Stone:** Originally yellow and black, with green and black later. Generally high quality music output.

**Zircon:** Label is black with silver print. They offer many different types of music.

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**Independent Canadian Labels**

As previously indicated, "independents" are those labels that had their own talent and were not restricted to merely reproducing U.S. releases. Often these labels were strongly associated with one artist (which we'll try to mention) and differ from the shadow labels in the sense that the output was limited to a few select recordings. Labels with obviously unimportant output are included for identification purposes now, though more-significant releases, if any, may be later ascertained. So-called "vanity release" labels are not generally included.

References to other labels or artists pertain to this chapter, not necessarily the listings in the guide.

**Aim:** Few releases, the most notable being a re-release of the Chateau recordings of Gordon Lightfoot.

**Allied:** Reddish orange label existing in early '60s.

**Alvina:** Maritime label with reddish brown with silver printing.

**Amour:** Quebec/francophone label with purple, pink and white colouring. Had releases in the mid-'70s focusing on disco music sung in French.

**Aragon:** Red with silver print. Thus far, we have only confirmed 78s.

**Arrow:** Green and yellow label that had mostly country releases.

**Attic:** Singles, which have light orange labels, include a wide-ranging catalogue of Canadian artists. Releases were probably no earlier than 1969.

**Aquarius:** Blue in colour, Western Canada-based indie. Released a Guess Who album by a band with similar style but different line-up.

**Badger:** Limited Canadian-only releases: label pictures a badger.

**Barclay:** Yellow and green design label, seems to emphasize francophone recordings.

**Boo:** An offshoot of Rebel Records: silver with black lettering and a plant logo similar to a marijuana plant. See Grant Smith and the Power.

**Canatel:** Early '60s releases are yellow with black print. Best known for releases by Larry Lee and the Leisures.

**Caravan:** Black and silver label. See Jackie Shane.

**Chateau:** Maritime-based folk and soft Rock releases of the Maritimes. Famous for releasing early Gordon Lightfoot country stylings, most of which Mr. Lightfoot bought back and destroyed. These albums and possibly singles are very rare since Lightfoot dumped the majority of them. Some labels are white with black printing, others are maroon with silver printing.

**Citation:** Black and silver francophone label. The only known issue is an LP by Cesar et les Romain (Citation 16001).

**Coast:** Orange label originating in Vancouver. Date of releases of merit are unknown, and likely very limited.

**Daffodil:** Singles have a yellow daffodil with dark green leaves. Canadian bands on Daffodil include Crow Bar and King Biscuit Boy. A late '60s label that appears to have died out by the mid-'70s.

**Disques Vogue (Vogue Records):** A francophone (i.e. sung in French) version of Vogue, with English music released on French translated labels. Black on silver in early sixties later becoming white and blue, with a later format being white and green.

**Dominion:** Early '50s releases on all three speed formats are blue with silver print, including a map of Canada. Later it became a budget Country and Western label.

**Fleur de Lis:** Has yellow colouring with blue print. Releases appear to be only in the 1970s, and primarily francophone disco.

**Fonorama:** Quebec-based indie with francophone Rock releases of the mid-'60s.

**Franco:** Blue and silver colour label, whose output is not yet known, but is probably all francophone issues from the '60s.

**Freedom:** Indie with white label and various coloured lettering. Specializes in releases by David Wilcox.

**Giant:** Red figure on blue background. No known releases other than the Craddock Kids.

**Globe:** Dark blue '60s label, possibly limited to novelty records.

**GRT:** Obscure, early '70s releases.

**Hawk:** Multi-coloured ornate label with brown background. Released mid-'60s Ronnie Hawkins material.

**Joy:** Blue label. Nature of releases unknown.

**Jupiter:** Francophone releases. Black with silver lettering.

**Melbourne:** Francophone small indie label with limited folk-type releases from Maritimes.

**MTCC:** Blue with silver print, with one group called the Sands of Time.
Muchmusic: Labels are mostly orange. Canadian releases only, from the label whose owners founded Muchmusic, the MTV equivalent video cable station.

Music World Creations (MWC): This '70s label featured singles by the Stampeders.

Nimbus 9: Singles are a pale light brown with black print and a purple logo: They had the Guess Who in later years although some singles were on RCA and noted simply as a "Nimbus 9" production.

Pacha: White and green '70s label, with no known significant releases.

Planet: Dark blue labels with silver print. No collectible releases are known.

Premiere: Francophone Quebec-based label.

Rebel: Singles, white with blue print, surprisingly display a Confederate Flag! Primarily associated with Canadian folk singer, Stompin' Tom Connors.

Red Leaf: Mid-'60s singles are red and white, similar to the present Canadian flag.

Roman: Early singles are black with silver lettering, later ones medium and light blue with black printing. Releases include David Clayton Thomas before his Blood, Sweat & Tears years.


Saisons: Early '80s label, a subsidiary of Trans-World. Black with various ornamental colours.

Select: Orange and black label, though we do not yet know of any collectible releases.

Skyline: Mid-'70s Quality Records Limited spinoff. Light blue with white lettering. Output apparently is MOR/Rock.

Snowy River: Canadian indie, white with blue lettering.

Star: Black with silver printing, an offshoot of ARC with no known significant releases. Probably limited to poor quality cover versions.

Stone: High-quality, late '60s Rock of a psychedelic nature appears on this "sub shadow" label. Produced by Sparton records. Several formats exist, but a distinctive green and white design is most common.

Tamarac: In the early 1960s, this independent label had a green and silver design (with different colours later) with a key collectible release being Shirley Matthews' (1963) Big Town Boy (Tamarac 610).

Tartan: Singles, white and red with a black Scottish kilt design on top, appear restricted to Bobby Curtola — the Canadian star who achieved some U.S. notoriety (Fortuneteller) in the early '60s.

Teledisc: Quebec-based indie, yellow and white with blue and black lettering. Limited to francophone Rock.

Tembo: Late '80s indie; has a white label with red logo.

Town & Country: Red print on white stock, releases in the early '60s. Musical output is not yet known.

Trans World: Used various colours and design formats but most commonly yellow with black print. Some very rare records were on this label, most notably the original releases by the Haunted.

Transcanada: Red with silver print. Mainly Francophone vocals in Quebec.

Trend: Orange or yellow labels with black print. References being manufactured by phonodisc. No key releases are yet known.

Vogue: (see Disques Vogue above). Had many Petula Clark releases.


Yorktown: A true Canadian indie whose earliest releases are flat black with silver lettering. Later ones are yellow with red inset. Very rare Yorktown white label promos of the late 1960s have been confirmed.

Zirkon: Small Montreal-based indie with releases as early as 1960. Has a yellow label with black print.

U.S. Labels Issued in Canada

This list highlights U.S. labels issued in Canada, but only familiar ones that have significant variations between the two countries. If a label is not listed here, one should not necessarily assume the labels to be identical. Rather, it is likely that no significant label variations have been identified.

Atlantic: In 1957, the label was white with black print. In 1958, they reverted to the U.S. style red label and black print.

Atco: In Canada there is no use of yellow. Early '50s labels are primarily white with black print, changing to primarily black with silver print in 1959.

Contrary to commentary in earlier editions we can now confirm that the black and silver label was used on 78s, including Dream Lover and Mack the Knife — two 1959 releases by Bobby Darin.

For the record, Atlantic, Atco's parent company, releases pretty much show up in Canada on Quality, either noted as "Atlantic Series" or with no reference at all to Atlantic.

Brunswick: Original U.S. mid-to-late '50s releases are orange but are maroon in Canada.

Calendar: Plain black label with silver print.

Capitol: The '60s Capitol "swirl" label has a distinctive yet subtle difference in colour shading which might be missed when reviewing records in a poor light or in a hurry. Canadian pressings have a demonstrably light yellow and dull brown design whereas U.S. "swirl" pressings (aside from "manufactured in U.S." etc.) have a dark yellow and orange design with bold printing. If it might be important which one you acquire, look carefully!

At least one 1962 single came out on both the purple AND the swirl labels; Charlie Drake's My Boomerang Won't Come Back (Capitol 72015).

Swirl ran until No. 72569 (1969), which has their red "target" label. As of 72376 (1966), labels have "Capitol Records (Canada) Ltd.," as opposed to the earlier issues with "Capitol Records of Canada Ltd." around the perimeter.

Carlton: 45 and 78 labels are a deep orange in Canada; tan in the U.S. L.P. labels are a deep orange colour. A CHUM Radio release, a Chum Annual was released with a green-and-white version of the U.S. label. Some 78s that are yellow — not orange or tan — with black print, have been found. Whether issued before or after the usual orange/tan labels is not yet known.

Chancellor: The U.S. black and red label appears in Canada on 45s but LPs have a white label and black print — similar to a promo label.

Columbia: Releases by this company went through multiple changes on both sides of the border.

Circa-1958, in Canada the reddish maroon label on 45s was replaced with a four eye-logo maroon and silver design. This
design was used as well in the U.S. but the colouring is yellow and black. The yellow 45 label was never used in Canada. The four eye-logo design is used on a few late 1959 Canadian 78s.

The maroon and silver label was used until 1960 when a new orange design was introduced that is effectively identical to the red label adopted in the U.S. at about the same time.

With LPs, similar changes occur. A maroon label reverts to a six eye-logo maroon and silver design that is red and black in the U.S. The long play formats converge, with the use of the orange "guaranteed high fidelity" monaural issues around 1961 or '62. A very late '50s green and gray label has been confirmed. This version had very little use, but came before the eye-logo one.

**Deluxe:** Sometimes conjoined with "Maple Leaf" logo and colour in early '50s, though later pressings are black with gray print.

**Dot:** Canadian Dot 45s are black with silver lettering. Has "Dot" in yellow, red and blue. Most Canadian 78s are black, like the 45s, but a few exist with a maroon label.

**Ember:** Three Canadian versions exist: blue with silver print, black with silver print, and yellow with black print.

**Elektra:** Canadian releases do not have a white border, nor do they come with custom-printed inner sleeves.

**Era:** Canadian releases have a flat black label with silver printing.

**Felsted:** First were cream with black print, then replaced by black labels with silver print.

**Golden Crest:** Plain red label with black print (no known labels with artist photos, like in U.S.).

**Hickory:** Unlike the U.S. black label with a multi-coloured square, under the "H," Canadian LP and 45 pressings are white with black printing. They do have the same design along with "Manufactured and distributed in Canada by Quality Records Ltd." at the bottom.

**Hot Wax:** A Buddah subsidiary, with black print on promo-like white labels.

**Imperial:** Imperial singles and albums have maroon labels, as opposed to the bright red ones on U.S. releases. A black LP label with silver print, with the same design as the maroon, was used from approximately 1958 to 1960.

**Jamie:** LPs originally were black with silver print. Later came the pale yellow label used in the US.

**Keen:** Early LPs have a burgundy label with "Distributed by London Records." Some early LPs are hybrids, having a U.S. cover that references Reo. They have a Reo number on the back cover and a Reo disc inside. Keen 78s have a dark blue label.

**Leader:** Yellow with black printing.

**Liberty:** Late '50s and early '60s Canadian (as conjoined with London) singles labels are usually blue, but occasionally black. They are green in U.S. Early LPs are originally reddish brown, with later ones being black with silver print.

**London:** Circa 1964 (with Rolling Stones releases) London appears as a U.S. label utilizing a blue and white triangle design. A similar design is also used in Canada but is orange and white. It appears that before this the London label appeared only in Canada with the basic dark blue design with silver print (see previous London entry).

**MGM:** Standard yellow '50s labels on 45s and LPs were replaced by the black label in 1959 in the United States. In Canada, the yellow label continued until 1964.

**Motown:** The first four U.S. Motown singles were shipped to shadow labels: *Shop Around* (Miracles) on Reo 8352; *Bye Bye Baby* (Mary Wells) on Reo first as 8540 then as 8798; *Ain't It Baby* (Miracles) on Reo 8566; and *Don't Let Him Shop Around* (Debbie Dean) on London 17157. The next 13 were on London, followed by the yellow Tamla label with black print, later replaced by yellow labels with globes, and finally to a composite Tamla/Motown white label with black print. On the latter, the letter before the release number signified the original U.S. label: "G" for Gordy, "T" for Tamla, and "M" for Motown.

**Parrot:** Mid-'60s Canadian Parrot 45s are blue with silver print. U.S. Parrot is black with a yellow figure near the top. LPs are black with silver print.

**Philips:** The U.S. black label with rainbow stripe was replaced initially with a maroon and silver label (same design). In the mid-'60s, they switched from the maroon to a blue label of the same design.

**Philles:** The usual yellow and red LP labels were replaced in Canada with a black label using silver print. First issue Philles LPs usually have superior quality textured covers.

**RCA Victor:** (45 rpm Singles): Early '50s issues are blue, and later charcoal, with non-photographic dog on side. In 1959, the releases in Canada are similar to the U.S. from the same period. Circa 1965, when the U.S. ceased use of photographic dog on top, replacing it with dog on side, Canadian single releases continued with the dog on top. With the U.S. switch to an orange label, Canadian singles became red. Within a few months, Canadian singles changed to orange. RCA 78s are consistently flat black labels with a non-photographic dog on top, at least until 1959 when *A Big Hunk O' Love* (RCA 20-7600) had a photographic dog and gramophone. Presley's *A Big Hunk O' Love,* and some 40 to 50 other RCA 78s came out only in Canada. See Neil Sedaka and the Browns for other examples.

**RCA Victor:** (78 rpm Singles): RCA 78s are consistently charcoal with non-photographic dog on top, until 1959 when a coloured photographic dog label appears on approximately 75 singles.

**RCA Victor:** (Promotional Singles): Circa 1954, RCA issued white label promo singles in both the 45 and 78 rpm formats — though not every RCA single exists as a promo. In 1959, the promo 78s were phased out. RCA continued with the promo 45s, though we have yet to determine exactly how long and to what extent.

**RCA Victor:** (LP Albums): The '50s LPs are pale blue and charcoal with non-photographic dog on top. In 1959, the photographic dog debuts. In a unique and interesting diversion for a Rock & Roll release, the 1957 *Elvis' Christmas Album* has the same RCA red label they regularly used for Original Cast albums!

This was probably done specifically so this landmark album would have a red label — red and green being traditional Christmas colors on both sides of the border.

Album labels with the photographic dog on top continued coming out in Canada after RCA in the U.S. made the switch to orange labels (e.g. the second Youngbloods album).

White label RCA promo LPs have yet to been confirmed. Interestingly, RCA sometimes functioned as a shadow label, picking up distribution of U.S. releases on indies or subsidiaries, most notably with the Monkees.

Identification of LP releases as originals between 1959 to 1963 will be extremely difficult. The 1959-'60 originals in Canada have the shiny U.S. style label, but subsequent releases remain exactly the same in the mono format retaining the "Long
33 1/3 Play" at the bottom but without the more shiny but less reflective surface.

The identification of a true Canadian original may only be confirmed by moving the disc in good light where the reflection completely obscures the printing on the label. U.S. releases, by contrast, go through later obvious changes from "Mono" to "Monaural" which never appear on a Canadian RCA LP. For most artists whose releases never go beyond one pressing this does not pose a problem but for Elvis Presley, and to a lesser extent Harry Belafonte, this identification of each pressing is very difficult unless one can utilize the design of the sleeve as a clue.

RCA Victor Canada International: This subsidiary of RCA Victor released only recordings by Canadian artists in the '60s, usually with a dark green label and silver print.

Rare Earth: The U.S. style orange multi-coloured design is replaced by a black and white design in Canada.

Red Bird: First four singles were on Barry. Then came 29 more with Red Bird labels (white with black print). Those have the Red Bird design but with Barry's selection numbers.

Roulette: By the late '50s, releases are no longer on shadow labels. They first appeared in Canada with maroon, then later on red with "Roulette" in silver across the top, as contrasted with the bright red and black print U.S. label.

Sue: Released in two formats in Canada: orange as well as a yellow and black label.

Sun: In the late '70s, at least one Shelby Singleton (Nashville) Elvis Sun 45 and one LP, The Sun Years, came out with white and brown or red print.

Smash: Smash recordings often appear in Canada with "Smash" noted on the outside cover and a Mercury disc inside.

Tamla: Original early '60s singles have a blue label with silver print. Circa-1962 a pale yellow label with primitive printing was used. Circa-1963 or '64, they switched to the yellow "globes" label. The earliest releases with a globe are blue with silver print. All original Supremes singles — on Motown in the U.S. — have this yellow Tamla label. Tamla used this same yellow label on their albums. Most Canadian original pressings of the Berry Gordy family of labels are very difficult to distinguish from reissues.

In the mid-'60, singles and LPs had a white and black design. As of 1974, a pale blue label was used. By 1975, an orange and brown design appeared with some singles, and LPs had the blue detroit map label. It is unclear why and when all these design changes occurred in the '70s.

Vanguard: While U.S. LPs are orange, Canadian LPs are distinctively red (mono) and black (stereo) with a similar but different label design. 45s are black.

Warner Bros.: Labels for early '60s 45s are red instead of pink.

UK Labels Issued in Canada and the USA

Pye: Although listed above as a shadow label Pye was actually a British label; however, the material released in Canada went well beyond what the label released overseas.

Top Rank: A British corporation better known for film releases. They began producing records in North America in 1959 where the Canadian design was a plain white with burgundy print. Their U.S. labels resembled the UK design with the same large red section but with the usual 45rpm-size (large) hole. See Jack Scott releases on this label.

ARTISTS AND ABERRATIONS

Sometimes it is impossible to correlate Canadian releases to U.S. ones using label information only. Factors relevant to identification to originals often must be tied to specific artists, and this list covers some relevant examples.

Often, a Canadian variant will be identified here that has not yet been noted in Records. The greatest variations in U.S. and Canadian releases occurred during the British Invasion. In most cases, Britain's hit singles and albums were released (successfully) in Canada, but many of these same releases never saw U.S. release until much later, if ever.

Abbey Tavern Singers: Folksie Canadian release We're Off to Dublin in the Green is on Arc 1144. An LP version is on Arc's Citation Series, with a gold label.

Ace, Johnny: Early Canadian releases, including Pledging My Love (Quality 1353).

Allen, Barry: Canadian crooner with one big hit, Lovedrops. Both his Capitol single and two confirmed LPs are highly collectible. The LPs are Barry Allen (Capitol T-6164) and Lovedrops (Capitol T-6189).

Allen, Lee: The single Walkin' with Mr. Lee was released on Regency 696.

Amesbury, Bill: Had one single hit, Virginia (Touch Me Like You Do), on Yorktown 45100.

Animals: In the U.S., this group broke in mid-to-late 1964 with The House of the Rising Sun 45 and an MGM album, The Animals. In Canada, their stuff, including the same LP, came out months earlier on Capitol — though the MGM album was later released in Canada as well. The Capitol release has the full-length version of The House of the Rising Sun, with a black and white cover. The MGM album has an edited (U.S. single) version, and a colour sleeve. The Canadian Capitol album is much rarer than the MGM issue. A second LP, The Best of the Animals, was released both by MGM and Quality Records.

The House of the Rising Sun (Capitol 72171) and I'm Crying (Capitol 72185) are the only Capitol singles confirmed. The earliest MGM single in Canada thus far verified is Don't Let Me Be Misunderstood (MGM 13315). Reissues of The House of the Rising Sun single also exist (Quality 069) and came in a printed paper sleeve, with no picture. Date of this issue is not yet known.

Anka, Paul: All 1957 to 1959 releases are on Sparton, with the following 45s and 78s confirmed: Diana (Sparton 457); I Love You Baby (Sparton 497); You Are My Destiny (Sparton 529); Let the Bells Keep Ringing (Sparton 565); Midnight (Sparton 598); The Teen Commandments (Sparton 682); (All of a Sudden) My Heart Sings (Sparton 686); and It's Time to Cry (Sparton 829).

Annette: Tall Paul (Sparton 691) came out in Canada on both 45 and 78 rpm.

Aquatones: Their Fargo singles were released in Canada on Sparton.

Avalon, Frankie: His earliest releases on 45s and 78s are on Reo. Confirmed on 78s are: Dede Dinah (Reo 8208); Ginger Bread (Reo 8260); Venus (Reo 8335); Bobby Sox to Stockings (Reo 8376) and I'll Wait for You (Reo 8294). All four 78s are
very rare, especially the latter three. Later releases are on a Canadian version of Chancellor.

Baker, Lavern: Early Atlantic singles confirmed are: Jim Dandy (Quality1577), Jim Dandy Got Married (Quality 1628), Fee Fe Fi Fo Fum (Quality 1487), and Still (Quality 1539).

Baker, Mickey: The U.S. Savoy single, Oh Happy Day, was released in Canada on Quality 1094.

Ballard, Hank: Early releases are on Regency.

Band, The: As mentioned, rocker Ronnie Hawkins developed this group. Early Band singles on Capitol credit their individual names only. Beginning with Music from Big Pink, U.S. and Canadian releases were identical and credit The Band.


Beach Boys: Capitol's 1981 reissues, on black labels in the U.S., came out in Canada on the traditional purple label.

Beatles: British Pop culture had since the '50s at least been transmitted more easily into Canada through movies and music than in the U.S. When the Beatles broke on Parlophone in England, the parent company (E.M.I.) had no trouble convincing its subsidiary Capitol Records of Canada to pick up the releases. Capitol Records in the U.S., more skeptical of success, declined. As a result all UK singles were released in Canada on the Capitol yellow swirl label. This includes titles like She Loves You and Twist and Shout, etc., not issued by Capitol in the U.S. at the time. Those singles eventually released in the U.S. didn't come out there until mid-'64.

The original Capitol single Help!/I'm Down in Canada was released with the reference that the song Help was from the new motion picture Eight Arms To Hold You. The original release in U.S. contains no similar reference, but rather to the ultimate title Help! By this time, the original proposed title had been abandoned. Later Canadian pressings refer to the usual movie title Help!

Even though Capitol of Canada was releasing all available singles, it appears the early U.S. issues on MGM, Atco, and Vee Jay came out in Canada as well. The Tellie releases were not issued in Canada.

Reflecting perhaps a less conservative Canadian culture (or perhaps sheer indifference), The Ballad of John and Yoko received air play and was issued in its unexpurgated form — with the "Christ" lines unedited.

The earliest singles released in Canada only can be easily distinguished by their respective "72000" series number. The known listings are the following: Love Me Do (72076); From Me to You (72101); She Loves You (72125); Roll Over Beethoven (72133); All My Lovin' (72144); and Sie Liebt Dich (72162), shown as "Die Beatles."

It seems there are no Canadian Capitol picture sleeves for any Beatles 45s until the 1964 release of I Want to Hold Your Hand.

Early Canadian albums are significantly different than U.S. ones. Canada's first album was Beatlemania (Capitol 6051), issued in November 1963. The second Canadian LP, Twist and Shout (Capitol 6054), came out in November 1964. Both simply shuffled around tracks from their British albums.

The third Canadian album, Long Tall Sally, came out as The Beatles' Second Album in the U.S. Obviously, Capitol wouldn't use "Second" for their third LP here. (As in the States, Capitol's LP count conveniently ignored Vee Jay's 1963 LP Introducing the Beatles — their very first one.

From Beatles '65 forward, U.S. and Canadian albums are nearly identical.

All Beatles albums through Rubber Soul were originally released in mono only. Stereo collectors should seek out the early UK stereo albums. From the UK's With The Beatles, they contain limited true stereo, whereas the compact discs are still only in mono. In addition, UK albums appear better-produced. Those recordings offer a more authentic harshness in contrast with both the Canadian and American releases, which, overall, seem to have a sweetened sound. Perhaps this was done to make the releases more palatable to the North American audience.

In states near Canada, some quantities of the first two Canadian LPs likely exist as they were brought into the U.S. by relatives and friends at the time of their release. In Canada, by contrast, those same mono albums are quite commonplace but rarely in a condition above fair.

The Vee Jay, MGM, Tellie, and Atco releases are very rare. Reflecting in part the continuing strong market for the vinyl format, The Anthology Series, starting in 1995, was released in Canada on vinyl (three albums in each release) as was the BBC-Sessions in 1994. With availability of vinyl limited even in Canada, these items will likely escalate in value very quickly.

The vinyl LP #1, issued in 2000, was available in Canada, but only as a UK import.

The 2003 vinyl LP Let It Be ... Naked (Apple 7243), and the 2007 Love (Apple/Parlophone 379 8081), were available in Canada as European Union imports. The value of these three is estimated at $100 each.

Beau Brummels: All Canadian originals are on Reo.

Beau-Marks: Montreal-based band. Among their earliest singles are Moonlight Party (Quality 1881) (1959), Clap Your Hands (Quality 1966) (1960), Billy Billy Went A Walkin' (Quality 1219) (1960), Classmate (Quality 1315) (1961), Dark is the Night/Stay With Me (Quality 1493) (1961), Oh Joan (Quality 1259) (1961), and Yours (Quality 1337) (1961). They had about six more Quality 45s, as well as the album The Beau-Marks (Quality 1656). There are at least two more confirmed LPs that are somewhat scarce, but with only minimal demand. Also see the Deltones.

Bed Time Story: This mid-'60s northern soul style band had the huge "turntable" hit, Raise Your Hand (Columbia 2779). This 45 is extremely rare, and in high demand.

Bell Notes: Their hits, including the 1959 smash I've Had It, came out on Reo. A 78 rarity of this hit is now confirmed.

Bells: Recorded as the Counts V on London Records in Canada, before becoming the Five Bells. That title and number are not yet known.

The following 45s exist: Lady Dawn (Polydor 176). LPs: Studio A (Polydor 2424049); Fly Little White Dove, Fly (Polydor 2424022); Stay Awhile (Polydor 2424022) (repackage of Fly Little White Dove, Fly. Has a different cover, though disc is unchanged). Love, Lick 'N' Lollipops (Polydor 242035). Also see the Five Bells.

Bellus, Tony: As well as on 45, Robbin' The Cradle was also issued as a 78 rpm (only in Canada) on Sparto 739, in July 1959.

Bennett, Boyd: Canadian releases are on Quality: Seventeen (Quality 4340).

Bennett, Joe, and the Sparkletones: Their ABC-Paramount singles were released in Canada on Sparto: Black Slacks (Sparton 464), and Penny Loafers and Bobby Sox (Sparton 514).
Benton, Brook: The first two Mercury singles, *It's Just a Matter of Time* and *Endlessly* were released on 78s in Canada.

Berry, Chuck: Confirmed 78s on Quality in Canada are: *Maybelline* (Quality 1413); *School Day* (Quality 1611); Oh Baby Doll (Quality 1631); *You Can't Catch Me* (Quality 1645); *Rock and Roll Music* (Quality 1663); Sweet Little Sixteen (Quality 1703); and *Beautiful Delilah* (Quality 1756).

Big Bob & the Dollars: Novelty group that released *Gordie Howe* in 1963, on Globe 500.

Big Bopper: His first two Mercury singles — *Chantilly Lace* (Mercury 71343) and *Big Bopper's Wedding* (Mercury 71375) — were released in Canada on 78s. Both are extremely rare. A third copy on 78 of *Walking Through My Dreams/Someone's Watching Over You* (1959) is now confirmed. We had no "D" issues in Canada.

Big Maybelle: Later Savoy singles were released in Canada on London.

Big Town Boys: Capitol (swirl label) released *It Was I* (72284) which came out in 1965 on Bell (6299) in the U.S. Three other obscurer Capitol issues by this group are: *I Wonder* (72252); *Hey Girl Go It Alone* (72327); and *August 32nd* (72398), in 1966.

Billie & Lillie: Their Swan singles were released on Quality in Canada.

Black, Terry: Had several Canadian-only releases on Arc.

Blackwell, Charlie: The 1959 single *Midnight Oil* is confirmed as released on a 78 rpm.

Bleyer, Archie: The Cadence 1955 single *Hernando's Hideaway* was released on Apex 76034 in Canada.

Blue Tones: A rare 78 release of *Shake Shake/Oh Yeah* (1957) in Canada only is confirmed on Regency 670.

Bonds, Gary U.S.: Among his Reo singles are: *New Orleans* (Reo 8520); *Quarter to Three* (Reo 8579); *Dear Lady Twist* (Reo 8623) – Never issued in Canada with just "Dear Lady" as a title – *Twist, Twist, Senora* (Reo 8641), *I Dig This Station* (Reo 8678). Many of the Legrand LPs are hybrids, with discs made by Reo.

Bostic, Earl: his earliest singles are on Regency.

Boone, Pat: Reo issued his earliest singles, though the later ones are on Dot, as in the U.S. The Reo singles are: * Ain't That a Shame* (Reo 8027); *At My Front Door* (Reo 8056); *Gee Whittakers* (Reo 8063); *Tuitti Frutti* (Reo 8078); *I Almost Lost My Mind* (Reo 8103); *Friendly Persuasion* (Reo 8112); *Anastasia* (Reo 8137); and *Long Tall Sally* (Reo 9056).

The earliest LP releases, Dot 3012 and 3030, have covers with Dot numbers but discs with the red and yellow Quality labels. Later pressings have the usual Dot labels.

Bowen, Jimmy: Roulette 78s are on Apex, including *I'm Stickin' with You* (Apex 76119) and *By the Light of the Silvery Moon* (Apex 76316).


Bradshaw, Tiny: These RPM singles are confirmed as issued on 78 rpm by Quality in Canada: *T-99* (Quality 4055); *Mailman's Sack* (Quality 4138); *Strange* (Quality 4189); *South of the Orient* (Quality 4253); *Don't Worry 'Bout Me* (Quality 4280); and *The Gypsy* (Quality 4286).

British Modbeats: Very obscure Canadian band whose album *Mod Is The British Modbeats* (Red Leaf 2005) is rare and collectible.

Brown, James: Earliest federal singles are on Delta in Canada. King 45s were issued initially on Regency but later on King itself. King LPs first appear on Regency, then later on King (medium blue label). Delta and Regency releases are all originals; however, with Regency King LPs one cannot tell an original (Regency) from a reissue (King) from just the cover. One must look at the disc itself since all have King on the covers!

Brown, Nappy: U.S. Savoy issues are on Reo, such as *Don't Be Angry* (8009) and *Piddily Patter* (8033).

Brown, Roy: One King release, *Hurry Hurry Baby*, is confirmed as a Canadian 78 (Quality 4210). His Deluxe and Imperial 78 releases were released in Canada with similar numbers.

Brown, Ruth: Her 1950s releases in Canada were on Quality with these specific ones confirmed: *Oh What a Dream* (Quality 1277); *Mambo Baby* (Quality 1302); *It's Love Baby (24 Hours of the Day)* (Quality 1406), *Here Today and Gone Tomorrow* (Quality 1409); *Mom Oh Mom* (Quality1529); and *Lucky Lips* (Quality 1592).

Browns: *The Three Bells* was released on 78 rpm only in Canada (1959), with the photographic, U.S. style label.


Bryant, Rusty: His U.S. Dot releases appear on Reo in Canada.

Buchanan and Goodman: Their Luniverse singles appear on Spartan in Canada.

Busters: Their Arlen hit, *Bust Out*, was released in Canada on Reo 8733.

Butterfingers: They have a very rare Canadian 45 on Red Leaf 610, *Baby Ruth*.

Cadets: *Dancing Dan*, and likely others, are on Regency.

Cadillacs: Their singles in Canada are on both Reo and Jubilee: *Speedo* (Reo 8071); *Peek-A-Boo* (Jubilee 816); and *Zoom* (Reo 8100). It is also very likely their LPs are on Reo and/or Jubilee.

Cannon, Freddy: In Canada, some of Quality's issues of Swan singles are: *Jump Over* (Quality 1019); Happy Shades of Blue (Quality 1208); *Buzz Buzz A-Diddle-It* (Quality 1296); *Transistor Sister* (Quality 1330); *Teen Queen of the Week* (Quality 1372); *Palisades Park* (Quality 1411); *Talahassie Lassie* (Quality 1887); *Okeefenokee* Quality 1939; and *Way Down Yonder in New Orleans* (Quality 1968). The last two are earlier (1959) issues, despite having higher numbers.

Cardinals: Their Atlantic singles appear on Quality in Canada.

Cash, Johnny: Earliest Sun releases are on Quality. By the late 50s, his Canadian LPs were issued first on London, with Sun numbers, and later by Capitol. Perhaps his only original Sun release in Canada is *Johnny Cash Sings Hank Williams*, with a Sun label and a Capitol number (91284). Note, however, the first U.S. Cash album *Johnny Cash with His Hot and Blue Guitar* (Sun 1220) in the U.S. came out in Canada with the same songs and same back cover, but a different front cover — a full-size portrait photo with pink background. It has the Sun logo in the lower right corner (Quality 1607, with a blue Quality label). Subsequent releases on Columbia appear the same as his U.S. ones.

Sun singles released on Quality are: *Folsom Prison Blues* (Quality 1474); *I Walk the Line* (Quality 1492); *There You Go* (Quality 1585); *Next in Line* (Quality 1620); *Ballad of a Teenage...
Queen (Quality 1692); *The Ways of a Woman in Love* (Quality 1772); and *It's Just About Time* (Quality 1815).

Two Sun 45s that came out here on London are *Straight A's in Love* (London 17086) and *Down the Street to 301* (London 17108), both in 1961.

The earliest Columbia 78s (1959) have a 78 rpm, silver and maroon label. These were apparently not issued in the U.S.

**Casuals/Original Casuals:** their singles were released in Canada on Apex.

**Cesar et les Romains:** Francophone rockers with one LP titled *XII x V,* on Citation.

**Champs:** The 1958 Challenge hit *Tequila* was issued in Canada on Sparton 537, as both 45 and 78 rpm.

**Chanteclairs:** Early U.S. R&B music on Dot is on Quality in Canada. *Someday My Love* is Quality 1319.

**Chantels:** Two End singles released in Canada on Reo are *Maybe* (Reo 8213) and *Every Night* (Reo 8231).

**Charles, Bobby:** His Chess singles were likely all released in Canada on Quality, one being *Put your Arms Around Me Honey* (Quality 1591).

**Charmes / Otis Williams and the Charmes:** Their King singles were released in Canada on Quality.

**Chubby Checker:** *The Class,* from 1959, (Reo 874) exists on 78 rpm in Canada.

**Chiefs:** Quality released their Greenwich singles, including *Apache* on 78 as well as 45 (Quality 1726). This 78 is probably unique to Canada.

**Chipmunks (with David Seville):** *Ragtime Cowboy Joe* (mid-1959) was released on 78 only in Canada. Perhaps even rarer on 78 is *Alvin's Harmonica.*

**Chordettes:** The Cadence singles were released in Canada by Apex.

**Cindy & Lindy:** The ABC-Paramount single *The Language of Love* was released on 78 only in Canada on Sparton 496.

**Clark, Dave, Five:** Canadian releases are on Pye and Capitol, whereas Epic handled their U.S. catalog. Albums do have some variations, most notably *Coast to Coast,* a U.S. LP, that appeared here — appropriately — as *Across Canada.* Otherwise the two albums are identical. In 1962, Pye (731) released *First Love,* for which there is no U.S. equivalent. This extremely rare single is their first in North America.

Their Capitol Canadian singles are: *Glad All Over* (72138); *Bits and Pieces* (72148); *Do You Love Me* (72154); *Can't You See That She's Mine* (72163); *Because* (72177); *Everybody Knows (I Still Love You)* (72187); *Anyway You Want It* (72198); *Come Home* (72215); *Reelin' and Rockin'* (72232); *I Like It Like That* (72267); *Catch Us if You Can* (72279); *Having a Wild Weekend* (72299); *Over and Over* (72317); *At the Scene* (72324); *Try Too Hard* (72358); *I've Got to Have a Reason* (72443); *Look Before You Leap* (72375); *Satisfied with You* (72401); *Please Tell Me Why* (72458); *Nineteen Days* (72422); *I've Got to Have a Reason* (72443); *You've Got What It Takes* (72458); *A Little Bit Now* (72499); *Red and Blue* (72515); *Everybody Knows* (72521); *Please Stay* (72537); and *Red Balloon* (72552).

**Clark, Dee:** Abner singles and LPs are Reo, though his first single, *Nobody But You,* may not have been issued in Canada. Vee-Jay singles are released Delta. *Raindrops* is Delta 3134. Both Abner and Constellation singles were on Reo, such as *Just Keep It Up* (Reo 8369) and *Crossfire Time* (Reo 8479).

**Clark, Petula:** Earliest Canadian releases are on Trans Canada and Vogue.

**Clark, Sanford:** His singles appear on Reo in Canada. *The Fool* has two label versions on Reo 8901, one crediting only Clark and the alternate mistakenly crediting Sanford Clark and songwriter, Naomi Clark.

**Clay, Chad, & His PlaidJacquets:** Canadian Rock release from the early '60s: *Let's Do the Twist* (Worth 1362).

**Clayton-Thomas, David:** One LP, *Back on the Street Again* (Pickwick 3245), has one side by Thomas and one by Linda Ronstadt & the Stone Ponies. It has most of the mid-'60s Red Leaf and Roman label A-sides.

**Clovers:** All of their Atlantic singles were released on Quality.

**Coasters:** Though *One Kiss Led to Another* appears on Regency 528, the well-known releases are on Atco. Also see the Robins

**Coney Island Kids:** Their Jubilee singles were released in Canada on Reo; *Baby Boy/Moonlight Beach* (Reo 8057).

**Connors, "Stomping" Tom:** Singer-songwriter renown in Canada for rough and tumble novelty hits with Canadian topics, his first single was *Sudbury Saturday Night* (Rebel 104), credited to Tom Connors. His Dominion LPs of the late '60s and early '70s, are the most in-demand. Of special interest is his first (self-titled) LP (Dominion 21002). Reissues of these LPs are on Boot Records.

**Cooke, Sam:** Early Specialty releases appear in Canada on Delta. Keen releases in Canada were first on Reo — *Everybody Likes to Cha Cha Cha* (Reo 8337) — and then on blue or black Keen labels. Also, some Keen LPs are hybrids with U.S. covers containing Reo discs.

**Copper Penny / Copperpenny:** Had Canadian singles in the '60s on Nimbus, and '70s on Sweet Plum, including their big hit *Sitting on a Poor Man's Throne* (Sweet Plum 9914), in 1973. As Rich Wamal and Copperpenny they made, *Fuse,* a 1975 LP released only in Canada (Capitol 6410).

**Cortez, Dave "Baby":** Reo issued *The Happy Organ* (Reo 8353) in Canada.

**Couriers:** This '60s folk group had one LP, *Sing Hallelujah* on RCA International, and one single, *From Sea to Sea* on the regular RCA label (57-1179).

**Craddock Kids:** Had a semi-novelty, centennial release in Canada on Giant Records in 1967.

**Creshendos:** The Nasco hit, *Oh Julie,* was released in Canada on Sparton 525.

**Crests:** Coed releases in Canada include *The Angels Listened In* (London 17070); *Step By Step* (Quality 1005); *Trouble in Paradise* (Quality 1202); and 16 Candles (Quality 1818).

**Crowbar:** Very collectible, seminal Canadian Blues/Rock '70s group. All their releases here are on Daffodil. Previously, they recorded at least one record as Butterfingers (see that listing above).

**Crows:** In addition to *Gee* (Quality 1236), a 78 of *Baby* is also known (Quality 1254).

**Curtola, Bobby:** Popular Canadian 1950s-'60s teen idol with many Tartan singles: *Johnny Take Your Time 1001; I'll Never Be Alone Again 1006; Fortuneteller 1008; Nothin's the Same As Before 1009; I Cry and Cry 1010; Aladdin 1011; Destination Love 1013; Indian Giver 1015; Three Rows Over 1016; Move Over 1018; Little Girl Blue 1019; Come Home Little Girl 1024; It's About Time 1026; Makin' Love 1029; It's Not Funny Honey 1034; Indian Love Call 1041.*
Most of these came out on Del-Fi in the States. See also RCA 50272 and other 45s in the '70s.
At least two Capitol singles exist: *I Wouldn't Have Missed It for the World* (72615), and *Way Down Deep* (72639), from 1970.

Danny & the Juniors: Early ABC-Paramount releases are on Spartaon (e.g. *At the Hop*, Spartaon 516). Their Swan release with Freddie Cannon (*Twistin' All Night Long*) is Quality 1369.

Darensbourg, Joe: His Lark releases are on Quality in Canada.

Darin, Bobby: Atco 78s of *Dream Lover* and *Mack the Knife* (both 1959) were released only in Canada — and on the more scarce black and silver label. Darin's Capitol releases resemble U.S. releases. The 1959 single, *Dealer in Dreams* (Decca 30737) on Canadian 78 is also confirmed. As in the U.S., *Early in the Morning* was released here on both 78 and 45, but is credited only to Bobby Darin. There is no reference to Rinky Dinks.

Davis, Spencer, Group: Several Canadian releases appear on Stone — a subsidiary of the shadow label Spartaon (*I'm A Man is Stone 705*). See the very rare *I'm a Man* LP (Stone 3702).

Day, Bobby: His 1950s singles came out here on Regency, including *Rockin' Robin* (Regency 739); *Little Bitty Pretty One* (Regency 677); and *Little Turtle Dove* (Regency 726).

Dee and the Yeoman: 1960s Canadian rock with collectible singles, including *In a Minute Or Two* (Reo 8906).

Deltones: Original name used by the Beau-Marks (see their section). Released *Moonlight Party* on Quality 1881 in 1959.

Diddley, Bo: These Original Checker releases appear on Reo 78s as well as 45s: *Bo Diddley/I'm A Man* (Reo 8022); *Who Do You Love/I'm Bad* (Reo 8110); *Hey, Bo Diddley/Mona* (Reo 8155); *Cops and Robbers/Home Special* (Reo 8272); *Say Man/Before You Accuse Me* (Reo 8202). On 45 only are *Gunslinger/Signifying Blues* (Reo 8491) and *Walkin' and Talkin'/Crawdaddy* (Reo 8491).

Dion, Celine: From 1981 to late 1990, Celine was strictly a Francophone artist, with many singles and albums to her credit. During those years, she recorded for SUPER ÉTOILES, SAIIONS, TBS, and CBS. Her greatest success with these labels was in the Province of Quebec.

A comprehensive listing of Celine's Canadian-only discography is found in the current edition of *Rockin Records*.

Dion and the Belmonts: Two of their 1958 hits exist on Canadian 78s: *I Wonder Why* (Reo 8244) and *No One Knows* (Reo 8278). Neither were 78s in the States and both are rare in any condition.

Doo, Dicky, & the Don'ts: U.S. Swan releases are on Quality.

Dixie Cups: U.S. releases on Red Bird appear initially in Canada on Barry (*Chapel of Love is Barry 3254*).


Domino, Fats: Most Domino singles, and all of his albums, were released with Imperial catalog numbers, but shown as manufactured by London Records. Some of the early singles are on Reo here, both 45s and 78s. Some Reo releases are: *All By Myself* (Reo 8045); *So Long* (Reo 8108); *My Blue Heaven* (Reo 8095); *Don't You Know* (Reo 8010); *Ain't It a Shame* (Reo 8026); *Poor Me* (Reo 8061); *Bo Weevil* (Reo 8080); and *Blueberry Hill* (Reo 8117). The earliest Canadian singles are therefore clearly identifiable as on Reo or Quality, though, so far, only one Quality single is known: *I Lived My Life* (Quality 1287).

After those few, all subsequent Fats Domino releases are on Imperial in Canada. Some of the above Reo singles were reissued on Imperial.

Dominos: The Federal singles were released in Canada on Quality, including *Have Mercy Baby/Deep Sea Blues* (Quality 4149).

Donovan: Canadian releases are on Pye instead of Hickory. Earliest LPs and singles were released only in Canada. Several reissues on Marble Arch appeared in the late '60s or early '70s.


Downchild Blues Band: Quality blues band in the Chicago style whose releases are primarily on Attic Records.

Drake, Charlie: The 1962 Australian novelty, *My Boomerang Won’t Come Back* came out in Canada on Capitol 72015. The single was apparently never released with the "blue in the face" variant, as in the U.S. No Canadian reissues exist of the "black in the face" version.

This single is both the last purple Capitol 45, and first Capitol swirl one. The swirl 45 is much rarer than the purple.

This single, with the absence of any expurgated version and the re-release of the same potentially offending lyrics later, reflects an interesting cultural difference between the two countries. Canadians then, and now but perhaps to a lesser extent, are more oblivious to such racial sensitivities. The failure to alter the original release might have been based on commercial concerns of the day. Releasing the same song some time later without the modification when no extra cost was likely involved seems incredible today.

Other Capitol issues: *Tanglefoot* (72022); *I Bent My Assagi* (72040); and *I Lost the End of My Yodel* (72128).

Drifters: Early Canadian releases of Atlantic singles are on Quality, including *Honey Love/Warm Your Heart* (Quality 1276), *What'ya Gonna Do/Gone* (Quality 1359), and *Adorable/Steamboat* (Quality 1428).

Dubs: Their one huge hit on Gone, *Could This Be Magic*, was released in Canada on Reo 8186.

Dupree, "Champion" Jack: His King singles were on Quality in Canada.

Dynatones: This one-hit-wonder band had *Steel Guitar Rag* (Bomarc 300), released in Canada on Quality 1918.

Eddy, Duane: His earliest releases (*Rebel Rouser*, etc.) are on Reo whereas the later singles were issued on London. At least two singles, *The Lonely One* (London 17052) and *Forty Miles of Bad Road* (London 17062) are confirmed as released on 78s, but only in Canada.

On the *Twangy Guitar* LP (Reo 601) from 1958, Duane has only eight of the 12 tracks. A *Twangy Guitar* EP (Reo 601) also exists. His later Canadian LPs are on Jamie and resemble the U.S. releases.

Elegants: Canadian *Little Star* is Sparton 620, both 45 and 78.

Epps, Preston: His Original Sound issues appeared in Canada on Regency, but with Original Sound's U.S. numbers and covers.

Esquire Boys: Their U.S. Dot releases are on Reo in Canada.

Esquires (#1): This Ottawa group recorded for Capitol circa-1963. Their self-titled LP is in demand even though there are no hits on it. We have yet to determine if this band is related to the more famous Esquires that follow.

Here are their Capitol singles: *Man from Adano* (72137); *So Many Other Boys* (72193); *Cry Is All I Do* (72219); and *Love's Made a Fool of You* (72277).
Esquires (#2): Canadian group that had a few high-quality Columbia singles here. A U.S. 1966 single, *It's a Dirty Shame/Love Hides a Multitude of Sins* (Columbia 43815) couples their two major Canadian hit singles, originally issued separately here on Columbia. Both of the original Canadian singles are very scarce.

Eternity's Children: Their singles were released here by Capitol of Canada (72000 swirl series). *Mrs. Bluebird* (72544) is very rare in Canada.

Everly Brothers: All Cadence singles (but not EPs) came out in Canada on Apex with Canadian numbers: *Bye Bye Love/I Wonder if I Care As Much* (Apex 76152); *Wake Up Little Susie/Maybe Tomorrow* (Apex 76191); This Little Girl of Mine/Should We Tell Him (Apex ?); All I Have to Do Is Dream/Claudette (Apex 76275); Bird Dog/Devoted to You (Apex76335); Problems/Love of My Life (Apex 76392); Take a Message to Mary/Poor Jenny (Apex 76470); *(Ted) I Kissed You/Oh What a Feeling* (Apex 76570); Let It Be Me/Since You Broke My Heart (Apex 76644); and When Will I Be Loved/Be Bop A-Lula (Apex 76685).

Warner Bros. records are no different than U.S. issues.

Fabian: Earliest LPs have covers showing Chancellor but first pressings have Reo discs inside. His earliest singles are on Reo, but later ones, such as 1051, *I'm Gonna Sit Right Down and Write Myself a Letter*, are on a Canadian version of Chancellor. Turn Me Loose (Reo 8349) and Tiger (Reo 8381), both 1959, came out on 78s in Canada.

Fame, Georgie: Has four Capitol singles: Yeah-Yeah (72209); In the Meantime (72238); Get Away (72392); and Sitting in the Park (72446).

Filane, Cosmo: Has a Canadian-only release, My Girl on Chateau 109.

Five Bells: This group was the original five person format that later became known simply as The Bells. Leader Cliff Edwards is accompanied by two females and two males. Their Dimensions LP on Polydor 542004 is very collectible.

Five Keys: Their 1957 Capitol album, *The Five Keys on Stage*, with its controversial cover, was made in the U.S. but sold here by Capitol of Canada.

Five Man Electrical Band: An earlier assemblage of this group performed and released records as the Staccatos. As with the better known Five Man Electrical Band, the Staccatos' material was mostly written by Les Emmerson, the spiritual force behind both bands. Records by the Staccatos (on Capitol) are rare and very collectible.

Five Satins: Ember singles were released on Regency in Canada, including *In the Still of the Night* (Regency 532) and *To the Aisle* (Regency 641).

Flamingos: All releases are on Reo. *I Only Have Eyes For You* (Reo 8377), with the Goodnight Sweetheart flip, also came out on 78 rpm. This pairing is the rarer of two releases in the U.S.

Flaming Ember: Hot Wax releases appear in Canada on the Buddah label, shown as pressed by Quality Records.

Ford, Frankie: The Canadian single *Sea Cruise* is confirmed as a 78 (Quality 1832).

Foundations: Canadian releases are on the blue Pye label, as opposed to Uni.

Freddie & the Dreamers: The first 45, *I'm Telling You Now* was released on Capitol 72227. *You Were Made For Me* is Capitol 72238. Their original Canadian Capitol album — identical to the UK release — was never released in the U.S. Most of the singles missing, especially *Just for You*, turned up later in the States on a "Greatest Hits" compilation.

Other Capitol singles: *I Love You Baby* (72165); *Just for You* (72184); *I Understand* (72206); *Do the Freddie* (72245); *A Little You* (72276); *Windmill in Old Amsterdam* (72296); *If You Got a Minute Baby* (72348); *Playboy* (72373).

Freeman, Bobby: All U.S. Josie singles appeared in Canada on Jubilee — his U.S. LP label and Josie's parent company. We do not yet know of any Canadian LPs by Freeman, but if any exist they are likely on Jubilee. Two of his 1958 hits, *Do You Want to Dance* and *Betty Lou Got a New Pair of Shoes*, came out in Canada on 78s. We have yet to verify U.S. 78s of either.

Frost, Max, & Troopers: The single *Shape of Things to Come* was released here on Capitol of Canada 72540 rather than Tower or Sidewalk.

Fuller, Bobby: *I Fought the Law*, and others, are on Regency.

Gainsbourg, Serge, & Jane Birkin: This French duo topped the Canadian charts in 1969 with *Je T'Aime ... Moi Non Plus*, released in the U.S. and Canada on Fontana. Gainsbourg has top billing on that one, at least in Canada. Reissued in 1974 in Germany (Warner Bros. 16447), and possibly in the U.S. also. On the '74 issue, Birkin gets top billing. *Records* has the U.S. Fontana release under Jane Birkin & Serge Gainsbourg.

Gayles: ABC-Paramount single *Shortnin' Bread Rock/You Fool* was released in Canada on Sparton 276.

G-Clefs: Pilgrim hit *Ka-Ding-Dong/Darla My Darling* was released in Canada on Regency 524.

George, Barbara: *I Know* 45 on A.F.O. came out in Canada on Regency 888.

Gerry and the Pacemakers: Their first single, *It's Gonna Be Alright* is Capitol 72234. Other '60s issues are also on Capitol.

Gibbs, Georgia: *The Hula Hoop* single was issued in Canada on Apex 76364.

Gladiolas: The Excello hit *Little Darlin'* was released in Canada on Regency 607.

Glencoves: Hootenanny/It's Sister Ginny's Turn to Throw the Bone, a U.S. hit on Select, came out on Joy 724 in Canada.

Gore, Charlie, & Louie Innis: The U.S. King single *Hound Dog* was issued in Canada as Quality 4218.

Grammer, Billy: In Canada, Monument issued a 78 of *Gotta Travel On*. Don't know yet whether this 1959 hit came on 78 in the U.S. A second 78, *Bonaparte's Retreat* (Monument 403) is now confirmed.

Griffith, Bobby G.: Released *Give My Love to Lady Canada* on Badger 005.

Guess Who: The nucleus of this famous Canadian group first recorded as Chad Allen and the Expressions, though they got very little air play. Later, in response to disc jockeys who had refused to play their records, and in response to the need to find a different name due to the similarity to the names of other recording artists, the group's singles were sent to radio stations with the credit simply reading "Guess Who?" The lack of a traditional artist credit was meant to be taken literally since their previous identification as a lowly Canadian group resulted in them being virtually ignored by Canada's media.

The band wanted to tease die jays, hoping to make them curious enough to play the record — without identifying the band as Canadian. Ironically, the band eventually adopted this jocular name as its own.
Early Canadian singles are on Quality, and a collection of the earliest singles are found on The Guess Who? Super Golden Oldies (Birchmount BM 568), a must-have LP for this group's fans.

There is one early LP, "It's Time," (Quality 1788) that is very rare. See their section in the guide for more info.

As in the States, RCA had the band's later hit singles and albums in Canada, followed by releases on Nimbus 9. A 1978 Canadian release on Aquarius crediting "Guess Who," with a similar style to the real Guess Who, appears to feature a completely different set of members.

Guitarist Randy Bachman has written extensively on the early history of the Guess Who, and readers can check out his books, especially Vinyl Tap, where he outlines his development as a guitarist in both the Guess Who and Bachman-Turner Overdrive, with many anecdotes.

Haley, Bill, and His Comets: Essex singles were released in Canada on Quality, and all are scarce. It appears that some of the earliest Essex singles had two U.S. sides pressed onto a single release in Canada. There are three configurations of their Essex LP in Canada (Quality 1502). The presumed first release has the standard cream/yellow label with Essex 202 noted on the cover; the presumed second version has a Quality disc in Burgundy with silver print with Essex 202 on the cover. The third version has a Somerset 46 disc with an identical cover with no mention of Essex. Has "Rock and Roll in High Fidelity" on cover. All Decca singles seem to have identical release numbers as used in the U.S.

Halifax Three: A Maritime folk group, with Dennis Doherty, later of the Mamas and the Papas. Any pre-Epic issues in Canada are not yet confirmed.

Hames Sisters: Obscure female group with I Promise/Tell Me The Story of Love on Chateau 102 and One Song/I Smell Something Burning (Chateau 110) was released as a 78, as well as a 45.

Hamilton, Bobby: His hit Crazy Eyes for You (Sparton 613) was released as a 78, as well as a 45.

Hamilton, George, IV: The ABC-Paramount single A Rose and A Baby Ruth/If You Don't Know was released in Canada on Sparton 349.

Harris, Gene: Bye Bye Elvis (Sparton 555) is confirmed on 78.

Harris, Rolf: The single Tie Me Kangaroo Down, Sport was originally on Barry 3188 and LP 310, in 1960. The 1963 LP of the same title was on Epic in the U.S. but on Capitol 6046 (mono and stereo) in Canada.

His Capitol singles: Sun Arise (72059); I Know a Man (72114); Two Buffalos (72166); Vancouver Town (72272); Joke the Pig (72319); Hev Yew Gotta Loight, Boy? (72437); Fijian Girl (72472); I've Never Seen Anything Like It (72512); Black Midnight Swamp (72754); Two Little Boys (72601); Vancouver Town '71 (72645); and Vancouver Town '73 (72703).

Harris, Thurston: Aladdin single Little Bitty Pretty One was issued in Canada on Quality 1670.

Harris, Wynnie: Canadian releases appear on several labels: Rock Me Blues (Maple Leaf 162); Lollipop Mama/Blow Your Brains Out (Maple Leaf 129); Good Rockin' Tonight (Maple Leaf 104); Playful Baby (Monogram 123); Bloodshot Eyes (Quality 4047), and I'm Asking/Forgiveness (Quality 1688).

Harrison, Wilbert: Canadian 78 rps of Kansas City (Barrel 604) exist, though there may not be more than 100 copies in circulation.

Haunted: Montreal-based band whose first LP, The Haunted, came out in 1966 on Trans World 6701. HFV (Hungry for Vinyl) reissued that album, using the original Trans World packaging, but with the HFV logo and website. Several '60s Haunted singles are rare and expensive, especially 1-2-5 (Quality 1814); Vapuer Mauve (Marque XII); and Come on Home (Trans World 1682). 1-2-5 was then issued in the U.S. by Amy (#959).

Hawkins, Dale: Early releases are on Quality, including 78s from 1958 of La-Do-Dada/Cross-Ties (Quality 1769) and A House, a Car and a Wedding Ring/My Babe (Quality 1804). At least one 45, Susie Q, came with a small spindle hole.

Hawkins, Ronnie: Ever-rockin' Ronnie released hits after the "Hawks" became The Band (Down In The Valley/Home From The Forest on Hawk 302). Roulette albums and singles from the '50s are more common in Canada than in the U.S. and will likely sell for less. The earliest Hawkins release is a Quality single, before the Roulette issues. The Roulette single Forty Days is on Apex 76499 in Canada, both as a 45 and 78 rpm.

Hayes, Bill: Novelty hit The Ballad of Davy Crockett (Cadence) is on Apex 76057.

Heart: Ottawa band, formerly Thee Deuces, with at least one extremely rare single, Yesterday Was a Dream (RCA 57-1023), on a red label in 1968.

Helms, Bobby: The last known U.S. 78 was 30619 Jacqueline (Decca 30619), but his next two singles, Schoolboy Crush (Decca 30682) and The Fool and the Angel (Decca 30749), were on 78s in Canada. Both are from 1958.

Henchmen: Folk style group having one very rare LP on Dominion 1344.

Henry, Clarence "Frogman": Argo singles were released in Canada on Reo (e.g., Ain't Got No Home on Reo 8132).

Hepburn, Kenny: Canada's Duane Eddy clone. Included on the LP Twangy Guitar (Arc 510), mentioned under Duane Eddy.

Hendrix, Jimi: Both LPs with Curtis Knight are on Quality in Canada, not Capitol. Are You Experienced (Reprise) was first released in Canada with a black and silver label, then later with the tri-colour label.

Herman's Hermits: First single is Capitol 72183, I'm Into Something Good. All others are on MGM. LPs on MGM or Quality. All U.S. issues in the '60s are from MGM.

Hervey, Pat: Brenda Lee-type Rock singer from the Maritimes who had a hit on Chateau 103, Mr. Heartache (white label). Also there is A Mother's Love/Heaven for a While, on Chateau 149. A self-titled Canadian-only LP is on RCA Canada International 1021.


Hollies: The early singles issued only on Capitol of Canada are: Here I Go Again (72161); Bus Stop (72383); On a Carousel (72450); Just One Look (72508); and Stop Stop Stop (72419).

Hollywood Flames: The Ebb single Buzz-Buzz-Buzz was released in Canada on Apex 76226.

Honeymoons: All Canadian releases are on orange Pye label. U.S. issues are on Interphong.

Horton, Johnny: Only in Canada did Battle of New Orleans and Johnny Reb come out on a maroon and silver Columbia 78s.

Hot-Toddy's [Hot Toddy's]: Before their name changed to the Rockin' Rebels, they had one Canadian-only release, Rockin' Crickets on Barrel 602. This 1959 single also exists on 78. Rare indeed! There are several subsequent U.S. releases of this track.
Hunter, Ivory Joe: MGM releases are virtually identical to U.S. ones. Atlantic discs (e.g. *Since I Met You Baby*) are on Quality, with Atlantic acknowledged.

Hunter, Tab: The Warner Bros. 78 single *Apple Blossom Time* (1959) was only issued in Canada. The 78 of *Young Love* has three variants in Canada: Quality 1587; a burgundy Dot; and the usual black Dot with colours.

Ifield, Frank: Capitol singles (Canadian only): *I Remember You* (72046); *Lovesick Blues* (72055); *The Wayward Wind* (72077); *Nobody's Darlin' But Mine* (72098); *Waltzing Matilda* (72115); *Paradise* (72289); *No One Will Ever Know* (72379); *Call Her Your Sweetheart* (72438); *Kalgiga* (72451); *Morning in Your Eyes* (72550); and *Good Morning Dear* (72551). There are later Capitol swir 45s released in Canada with U.S. Numbers, including *Don't Make Me Laugh/Without You* (Capitol 5349).

Impalas: The 1959 single *Sorry (I Ran All the Way Home)* was definitely issued on a 78 rpm in Canada (MGM 9022).

Impressions: Two 1958 Abner singles are on Reo: For Your Precious Love (Reo 8257) and Come Back My Love (Reo 8287). Two 1964 ABC-Paramount singles on Sparto are Talking About My Baby (Sparton 1244) and Amen (Sparton 1310).

Ink Spots: They had one Grand Award single in 1956, *Do I Worry/Rock and Roll Rag*, which in Canada was Sparto 250.

Isley Brothers: The 1959 single Shout Pt. 1/Shout Pt. 2 on RCA (20-7588) was released on what is a very Canadian 78 rpm.

It's All Meat: Toronto band that in 1969 and '70 recorded two 45s and an LP for Columbia – all issued only in Canada. Their first 45, *Feel It*, is great Garage Rock. The second, *You Don't Notice the Time You Waste*, is from just a year later, but the band had definitely matured. Here they sound like the New York Dolls, even though this is three years before the Dolls formed. This song is also on their very rare LP, along with many other good tracks like *Make Some Use of Your Friends* and *Crying Into the Deep Lake*. Despite good song writing and a promising sound, the band broke up before they really got going.

Jackson, Bull Moose: *Bootsie* is on a 78 (Quality 4143). *Unless/Trust in Me* (Quality 4041) combines the A-sides of two King singles: 4451 and 4462.

Jackson, Mahalia: It appears Columbia releases were released in Canada with similar selection numbers and sleeves. One Canadian variant is Sparto C33-4906, a Canadian version of the U.S. *Colortone* album, released in both countries, probably in the early '70s.

Jackson, Stonewall: *Waterloo* (1959) was on a 78 in Canada.

James, Colin: A six-time Juno Award winner, this Canadian blues rocker recorded for Virgin in the late '80s and early '90s.

James, Etta: Her earliest singles, on Modern and Atlantic, are on Quality. Two confirmed 78s on Regency are *Tough Love* (Regency 534) and *The Pick Up* (Regency 608).

Jan & Arnie: The Arwin single Jennie Lee/Got Get A Date was released in Canada on Quality 1731.

Jarvis Street Revue: This Canadian group released two LPs in the late '60s, on Birchenfoot (*Strands of Time*), and Columbia (*Mr. Oil Man*). Both are extremely rare and are edgy psychedelic originals, typical of the period.

Jayhawks: The U.S. Flash hit, *Stranded in the Jungle*, in Canada was Apex 76096.

Jive Bombers: Savoy's 1957 hit, *Bad Boy/When Your Hair Has Turned to Silver* was London 346 in Canada.

Jones, Sonny: The 1959 single *Dream Big* (Capitol 4127) came out on a 78 in Canada.

John, Little Willie: Canadian releases appear on at least three different labels. His 1956 King hit, *Fever* is on Quality 4373 whereas his 1958 King hit, *Talk to Me, Talk to Me* came out on Delta 3031. We also have *Do Something for Me/My Nerves* on Regency 530.

Johnnie and Joe: The Chess single *Over the Mountain*; Across the Sea is Quality 1617 in Canada.

Johnny & the Hurricanes: Canadian releases are on Barry.

Joslin & Fry: Eastern Ontario male/female duo band with one vinyl album release on JM 83133.

Justis, Bill: Raunchy is confirmed on a 78 in Canada (Quality 1674).

Keller, Jerry: 78s of his hit *Here Comes Summer* (Kapp 277) were released only in Canada.

Kensington Market: Along with the single *I Would Be the One* (Warner Bros. 7221), with its picture sleeve, this band had two albums on Warner Bros. Both are sought after: *Avenue Road* (1754) and *Aardvark* (1780). Releases before Warner Bros. are confirmed, one very rare single being *Bobby's Birthday*, on Stone 721. Warner Bros. releases are relatively common, although higher grade ones are scarce.

King Biscuit Boy: Blues by a very collectible '60s-'70s Canadian band. Most of their releases are on Daffodil.

Kingsmen: Original Canadian releases of *The Kingsmen in Person* (three volumes) are on Reo. Canadian reissues of LPs are on Wand, as in the U.S. Only Reo issues are true originals here.

Kinks: Originals of earlier releases are on the orange Pye label, and later on the blue Pye label.

Kingston Trio: Three Capitol singles came out on 78s only in Canada: *Tom Dooley* (1958), *The Tijuana Jail* (1959), and *Raspberries, Strawberries* (1959). Capitol numbers are identical to the U.S. singles.

Knight, Richie & the Mid-Knights: Canadian one-hit Rock wonder (*Charlena* on Arc 1028).

Knox, Buddy: Six Roulette singles (1957-1959) were on Apex in Canada: *Party Doll* (Apex 76120); *Rock Your Little Baby to Sleep* (Apex 76150); *Hula Love* (76179); *Swingin' Daddy* (Apex 76229); *Somebody Touched Me* (Apex 76315); and *I Think I'm Gonna Kill Myself* (Apex 76459). The Apex LP, *Buddy Knox*, has an identical number and cover to the U.S. Roulette LP (25003).

Koffman, Moe: The *Swinging Shepherd Blues* single was released in Canada on Quality 1690.

Kramer, Billy J., & the Dakotas: All discs are on Capitol, not Imperial as in the U.S. The first single and album were released on Capitol only in Canada.

Capitol singles are: *Do You Want to Know a Secret* (Capitol 72105); *Bad to Me* (72129); *I'll Keep You Satisfied* (72136); *Little Children* (72149); From a Window (72175); *It's Gotta Last Forever* (72208); *Trains and Boats and Planes* (72254); Twilight Time (72303); Neon City (72321); *We're Doin' Fine* (72342); and *You Make Me Feel Like Someone* (72421).

Kuban, Bob, & the In-Men: Their hit *The Cheater* (with Walter Scott on flip) was released in Canada on Barry 3394.

Kuf-Linx: In Canada, the Challenge single *So Tough/What'sa Gonna Do* was Sparto 530.

Lane, Robbie, & the Disciples: Toronto Rock band's singles are on Hawk. An LP, *It's Happening*, (1966) is on Capitol 6182.

Larks: All Canadian releases are on Reo.
Lee, Larry, & the Leesures: Just a Little Too Much/Yes Tonight Josephine was issued on Canatal 604, Stood Up on Tamarac and the LP Club Date with Larry Lee on Columbia 114.

Left Banke: Original LP releases are on Mercury (flat black label with silver lettering) and later pressings are on Smash. Originals can only be distinguished by disc itself, not the sleeve, which indicates Smash.


Lewis, Jerry Lee: U.S. Sun releases came out on Quality: Whole Lotta Shakin' Going On (Quality 1621); Great Balls of Fire (Quality 1679); Breathless (Quality 1710); and High School Confidential (Quality 1741). 78 rmps of I'll Sail My Ship Alone (1959) were only available in Canada (Quality 1821). Some later Sun singles came out here on London.

Lightfoot, Gordon: Early experimental country releases are on Chateau. Lightfoot bought back and destroyed most copies. These little-known releases are very rare. They include: Negotiations/It's Too Late, He Wins (Chateau 148), Remember Me, I'm The One (Chateau 142) and I'll Meet you In Michaooon (Chateau 152).

Also see the Two Tones.

Little Anthony and the Imperials: the major hit Tears on My Pillow/Two People in the World was Quality 1776 in Canada.

Linden, Kathy: 78 rmps Billy (Felsted 8510), You'd Be Surprised (Felsted 8521), and Goodbye Jimmy, Goodbye (Felsted 8571) appeared only in Canada.

Little Booker: Had Ace releases issued in Canada on Quality, such as Open the Door (Quality 1755).

Little Caesar & the Consuls: Toronto-based '60s band had one significant hit (My Girl) Sloppy, Red Leaf 612, (U.S. Mala 312) — vaguely similar to subsequent McCoy's version. Also released were Little Heartbreaker (Tamarac 202) and If (Canada 629). All these singles are highly collectible. There is also an LP released on Maple Leaf (number unknown).

Little Joe and the Thrillers: Peanuts was issued on Epic 7088 in Canada and not Okeh 7088, as in the U.S.

Little Richard: His Specialty U.S. singles came out in Canada on Regency, with an acknowledgment to Specialty. Double-sided hits are indicated: Long Tall Sally/Slippin' and Slidin' (Regency 501); Rip It Up/Reddy Teddy (Regency 511); Heeb-y-Jebbies/She's Got It (Regency 538); The Girl Can't Help It/All Around the World (Regency 561); Tutti-Frutti (Regency 571); Lucille/Send Me Some Lovin' (Regency 597); Jenny Jenny/Miss Ann (Regency 633); Keep a Knockin' (Regency 668); Good Golly Miss Molly (Regency 711); Ooh! My Soul/True Fine Mama (Regency 732); Baby Face (Regency 754); Early One Morning (Regency 766); By the Light of the Silvery Moon (Regency 782); Kansas City (Regency 791); Shake a Hand (Regency 799); Whole Lotta Shakin' Goin' On (Regency 817); Baby (Regency 823); and Bama Lama Bama Boo (Regency 956).

Early albums have U.S. covers (no reference made to Canada) with the early green/silver Regency label. Later covers were printed in Canada (and identified as such) with the green/silver labels, then again with the ensuing (blue and black) label design. Subsequent U.S. releases on other labels were virtually identical in Canada.

Lords of London: A quality band, known for live performances, with singles Cornflakes and Ice Cream (Apex 77054) 1967, Popcorn Man (Apex 77068) and Candy Rainbow (Apex 77074). All are considered very scarce.

Lowe, Jim: Earliest Canadian releases, including Green Door are on Reo. Later releases are on Dot with corresponding U.S. numbers.

Luke & the Apostles: Worthy late '60s band with two 1967 singles, Been Burnt and You Make Me High (labels and numbers not yet known).

Lymon, Frankie, & the Teenagers: U.S. Gee releases appear in Canada on Apex. See I Want You (Apex 76088), I Promise to Remember (Apex 76095), ABC's of Love (Apex 76101), I'm Not a Juvenile Delinquent (Apex 76109), Little Girl (Apex 76214), Footsteps (Apex 76237), Mama Don't Allow It (Apex 76285), Only Way to Love (Apex 76340), No Matter What You've Done (Apex 76427). Also, crediting only the Teenagers: Miracle in the Rain (Apex 76144) and Everything to Me (Apex 76218).

Mandala: First fronted by George Oliver then later by Roy Kenner, Mandala had two hits, Opportunity [KR-0119] and Give and Take [KR-0121]. Both of these singles are relatively difficult to find in higher grades. The Atlantic album The Soul Crusade of the Mandala was also released in the U.S. Contrary to earlier suspicions, their Loveitis 45 is now confirmed (Atlantic 2512).

Mann, Manfred: First album, on Ascot in the U.S., is on Capitol in Canada. Canadian pressing, like the UK original, includes Smokestack Lightning as the lead track. On Ascot album, the tracks are arranged to feature Do Wah Diddy Diddy.

Capitol singles are: Hubble Bubble (72160); Do Wah Diddy Diddy (72178); 5-4-3-2-1 (72189); Come Tomorrow (72207); Oh No, Not My Baby (72248); My Little Red Book (72269); If You Gotta Go, Go Now (72288); Hi-Lili Hi Lo (72365); You Gave Me Somebody to Love (72397); and When Will I Be Loved (72418).

Marcellas: The group's name is misspelled on the Canadian single of Blue Moon. It is not yet known if it's the same on their LP.

Marshmallow Soup Group: Obscure eastern Ontario bar band had at least one single on RCA (75-1014), I Want Candy.

Martin, George (as Ray Cathode): Had a 1962 Parlophone of Waltz in Orbit/Time Beat in the UK that Capitol issued in Canada (72063) — two years before he became the "fifth Beatle."

Mason, Dutch: Canadian Blues band leader whose releases appear in Canada on Attic.

Mauriat, Paul: The initial LP Le Grande Orchestre de Paul Mauriat (Phillips 844 733) was released in Canada with liner notes on the front and the back written in French. The cover is noted to be "fabrique" (i.e., manufactured) in France.

McCracklin, Jimmy: The Walk (1704) and other singles were issued on Quality in Canada.

McCord, Bob, & the Vibrations: Ontario band featuring disc jockey Bob McCord and backup group, had one hit, I Missed My Year. Label and number not yet known for this rare single.

McCurdy, Ed: Two obscure 78s, Beaver 3006, and Beaver 3010 (with Josh White on the flip side), exist. We do not yet know of a U.S. issue for either of these.

McGarrigle, Kate and Anna: Well regarded folk-rock duo from the Maritimes. Had the 1982 LP Love Over and Over (Polygram 2424 240).

McKenna Medelson Mainline: Blues/Rock group with one album on Liberty 583251, Stink, relatively common in Ontario. An earlier album, McKenna Medelson Blues, on Paragon 15 is extremely rare and very sought after.
McPhatter, Clyde: Upon leaving the Drifters in 1956, his Canadian releases are on Quality (Atlantic Series).

Messer, Don: Folk Maritime fiddler with orchestra has multiple releases on Apex (1950s to '70s), but with only moderate demand in Canada.

Midnighters: Work with Me Annie came out here as Quality 1491.

Midnighters: Obscure Rock & Roll instrumental group. Singles released on Barry including Slow Walk (Barry 3028).

Monkees: LPs and singles came out here on RCA rather than Colgems.

Monotones: Book of Love came out on 78 rpm in Canada (Reo 8235).

Moody Blues: Early albums are on London.

Motherlode: Significant '60s Canadian recording group.

Mungo Jerry: Canadian releases are on Pye (blue label).

Murray, Anne: Earliest Canadian-only releases are on Arc, including both the single and LP What About Me (Arc 782).

Music Machine: On Original Sound (45s and LP) in the U.S. Their singles came out here on Reo but we have yet to confirm a Canadian LP. If one does exist, it is very rare.

Mykell: Francophone '60s Rock group on Select.

Nelson, Ricky: All his earliest singles and LPs are same as in the U.S. Interestingly, Ricky's debut album came out here with a European-style flimsy stock cover. As in the U.S., both Lonesome Town (Imperial 5545) and It's Late (Imperial 5565) exist on 78s, but Just a Little Too Much (Imperial 5595), from 1959, is a 78 only in Canada.

Nelson, Sandy: Teen Beat was released in Canada on Quality (1946), including as a 78 only in Canada.

Neville, Aaron: The single Tell It Like it Is was released in Canada on Trans World 1655. It is extremely rare.

Nucleus: Experimental psychedelic band with one Mainstream album, Communication.

Ocean: This Canadian folk group's hit Put Your Hand in the Hand is on Yorkville. Later U.S. releases were on Kama Sutra.

Octavian: Pop/Rock '70s group has one LP and several singles, including Good Feeling.

Orbison, Roy: The Sun single, Ooby Dooby, was issued in Canada as Quality 1499. It is extremely rare.

Orillies: Their singles appeared in Canada on Quality and Regency.

Owen, Reg: Manhattan Spiritual (1958) is on Jubilee 5005 for both 45 and 78 rpm — the same number as Palette in the US.

Parker, Little Junior: His Duke singles are on Regency in Canada.

Paupers: In 1967, this Canadian group released the Magic People LP on Verve, both in the U.S. and Canada. Before that was at least one Canadian-only Verve single, If I Called You By Some Name (Verve/Folkways 5033). Also, from the Magic People album is the single Simple Deed (Verve/Folkways 5043). The second LP, Ellis Island (Verve 3051), had one single released, Cairo Hotel (Verve 5094). The exclusively Canadian singles are very scarce.

Perkins, Carl: The Canadian version of the Sun Dance Album LP has an altered cover, with a black and white photo, with a pink border — similar to the Johnny Cash LP mentioned earlier.

Pagliaro, Michael: Good Quebec-based rocker (anglophone and francophone vocals) with releases on RCA.

Parsons, Bill: (Bobby Bare) The 1958 U.S. Fraternity hit, All American Boy came out on Reo (8320) in Canada. for both 45 and 78 rpm.


Powder Blues/Powder Blues Band: In addition to several Canadian singles on RCA and Liberty, they have these Canadian-only LPs: Live at Montreux (Blue Wave 007); Uncut (Blue Wave 11791); Uncut (RCA 0365); and Party Line (Liberty 51136).

Presley, Elvis: The releases of Elvis in Canada rival British Invasion releases in terms of variation over the years. The following listings attempt to chronicle the most important differences. For ease in reference the descriptions are broken down into the various release formats.

Sun Singles: 78 rpm:

There are no verified equivalents to original Sun releases in Canada, other than the RCA Victor reissues. If there were any Sun recordings here, they would have been on Quality, who picked up Sun singles by Carl Perkins, for example. Given the still regional nature of the popularity of Elvis in 1954 and '55, this seems unlikely.

RCA Victor Singles: 78 rpm:

From Mystery Train (RCA 20-6357) to One Night there are equivalent Canadian releases to U.S. releases. In addition, Mean Woman Blues (20-7066) came out only in Canada, and Blue Suede Shoes is numbered 20-6492 instead of 20-6636, the U.S. number. There is no U.S. 78 or 45 release of RCA 6492, by Elvis or any other artist. This number (6492) would have been used about six months before 6636.

Sources indicate Carl Perkins recorded Blue Suede Shoes in late 1955, which came out (Sun 234) January 1, 1956. Presley recorded his version January 30, 1956, just 20 days after recording Heartbreak Hotel. It is well-known that, as a favor to Perkins, Presley delayed his Blue Suede Shoes until September 1956 in the U.S., but took no steps to stop its release in Canada, where it would not compete with the Perkins single. Thus, the Canadian release of Blue Suede Shoes was six months earlier than the U.S. single.

The Canadian 78s up to One Night have the small lithographic dog, "Nipper," at the top and a flat black colouring unlike the colour-photographic dog on U.S. labels. In Canada, on Blue Suede Shoes, the flat, pale blue label. No such disc has been verified yet; however, some 45s and one LP were made with that blue label.

Finally, it is possible that one of the early 78s came out with a flat, pale blue label. No such disc has been verified yet; however, some 45s and one LP were made with that blue label.

RCA Victor Singles: 45 rpm:

Elvis Presley 45s present similar differences in pressings between the two countries. First, a lithographic — as opposed to photographic — dog is used until I Need Your Love Tonight (1959). The earliest lithographic dog labels are a pale blue. We can confirm the following as blue label releases: That's All Right (47-6380), Heartbreak Hotel (47-6420), I Want You, I Need You, I Love You (47-6540), and Don't Be Cruel (47-6604). In mid-'56, all issues became flat black.

The blue label releases were in production only for a short period, as little as one week we're told. Whatever the period,
these blue label versions are extremely rare and are valued higher than the flat black issues.

Several white label Canadian 45 rpm "prevue" releases exist. These are in demand by U.S. collectors, mainly due to the absence of a U.S. equivalent.

The 78 of Blue Suede Shoes (20-6492) has not been verified on a Canadian 45. In 1959, however, it was issued as a Gold Standard, matching the U.S. re-release. The Canadian 78 Mean Woman Blues is also not known to exist on an equivalent 45 release.

Between 1959 and circa-'64, U.S. and Canadian 45s are virtually identical with a photographic dog on top. In 1964-'65, the U.S. switched to a photographic "dog on side" format but the "dog on top" remained in use in Canada for another year or so.

Canadian RCA 45s were always devoid of any horizontal line, making this U.S. distinguishing feature a non-issue for Canadian releases.

With later 45s there are a myriad of small differences that will be outlined in later editions. As a general rule, however, the releases in each country are similar.

Two songs from the G.I. Blues soundtrack, Wooden Heart backed with Shoppin' Around, came out on a Canadian single in 1961, with a standard U.S. selection number (RCA 47-7865). Since this single was not issued in the States, that number (7865) was skipped and never used for any U.S. single.

RCA Victor Extended Plays:

No material differences other than the above described label design changes are presently known.

RCA Victor Long Plays:

A lengthy detailed discussion of the multi-faceted differences in U.S. and Canadian LPs would be too long this essay., though the following are major factors relating to the identification of first pressings of the earliest LPs. As with the 78s and 45s, a lithographic — not photographic — dog is used in Canada from Elvis Presley (LPM 1254) through Elvis' Golden Records Vol 2 (LPM 2075). After that, the photographic dog label is used. A blue label pressing of Elvis Presley (LPM 1254) has now been verified.

We have confirmed a Canadian version of the 1957 Elvis' Christmas Album (LOC-1035), but with a red label. In 1958, the gatefold cover was reworked to a standard cover (LPM-1951), but with the same artwork as in '57. On U.S. issues, the LPM-1951 cover is completely different than LOC-1035.

Most of the distinguishing features of first pressings, such as blue lettering on front of LPM-1707 or text-free back cover of LPM-2075, are carried into Canadian releases for use today as identification.

With respect to distinguishing the LP issues from 1959 until 1968, when the introduction of the orange labels occurred, refer to the RCA Victor section in this chapter for comments on distinguishing various Canadian originals.

Price, Lloyd: Like most ABC-Paramount acts, his Canadian releases are on Sparton, including a 1959 release on 78 of Personality (Sparton 760).

Quiet Jungle: Late '60s Rock band known for Ship of Dreams on Yorktown 45004.

Rankine, Douglas, and the Secrets: Novelty 1966 one hit wonder band with Clear the Track Here Comes Shark (RCA 3384). Eddie Shark was a well-known hockey player in Canada.

Rebels/Rockin' Rebels: Canadian band whose hit Wild Weekend (on Swan in the U.S.) was released here on Reo 8692. The group was previously known as the Hot-Toddds, who had Rockin' Crickets/Shakin' on Barrel 602. On the Wild Weekend LP (Reo 660), the front cover and disc are Reo, but the back cover is taken from the Swan LP. See also the Hot Toddds.

Red Les and Bill: Canadian-only release Run Boy Run on Chateau 103.

Reeves, Jim: Only in Canada was Partners (1959) issued on 78 rpm.

Revere, Paul, and the Raiders: Rare In the Beginning album (U.S. Jerden) issued here on Quality.

Righteous Brothers: The Canadian LP, You've Lost That Lovin' Feeling, unlike the U.S. version, has a textured cover. Only in Canada was this cover issued.

Riley, Jeannie C.: U.S. releases on Plantation appeared initially in Canada on Reo, with reissues later on Plantation. Only the Reos are originals.

Rivieras: Early releases are on Delta. Our California Sun (Delta 3211) has the more common flip, HB Goose Step.

Robbins, Marty: A Canadian Columbia 41325 four-eye-logo label of the 78 The Hanging Tree has been confirmed — most likely issued only in Canada.

Robins: Canadian pre-Coasters releases are on Quality.

Rogers, Kenneth: Issued in early '58, before Kenneth became known as Kenny Rogers. His first single, That Crazy Feeling (Carlton 454), came out on 78s in Canada only.

Rolling Stones: There is a 1971 Canadian-only LP, Stone Age (London NPS. 6), which includes very early releases as well as later hits, like As Tears Go By. This LP follows Get Yer Ya-Ya's Out (London NPS. 5), from 1970. The cover for the Canadian Stone Age (London) has not yet been verified. A Decca LP of the same title came out in Europe, and is fairly common. Any further information on the Canadian release would be greatly appreciated.

Other than Hot Rocks (London 1971), all new Rolling Stone releases are on the bands' own label, beginning with Sticky Fingers.

Rydell, Bobby: The earlier 45s and LPs are on Barry as opposed to Cameo.

Sailor, Donny: Little known Rockabilly artist on Town & Country.

St. Germain, Ray: In 1960, accompanied by the Satins, Ray had the rockabilly single She's a Square (Chateau 107). In 1975, Quality issued a 45 of I'm Just a Nobody (2157). As for albums, in 1968, Ray made a self-titled LP (RCA 1098), plus one with the Hames Sisters, Canadian Talent Library (CTL-5098). A few years later he had Everybody Has to Fall in Love (Paragon 257) and Time for Livin' with Ray St. Germain (Capitol 80.010). Hailing from Winnipeg, St. Germain influenced a young Randy Bachman who specifically acknowledges this in his book Vinyl Tap.

Sands of Time: Had the early '70s hit, I've Got a Feeling on MTCC (1004).

Sarne, Mike: Minor British Invasion hit Come Outside, released only in Canada (Capitol 72043).

Scott, Jack: Singles on 78 rpm of My True Love (Carlton 462), I Never Felt Like This (Carlton 504), and The Way I Walk (Carlton 514) seem to have been released only in Canada. U.S. and Canadian releases are otherwise fairly identical. Albums are probably less scarce in Canada.

Searchers: All original releases are on Pye (orange label). They are on Kapp in the U.S.
Sedaka, Neil: We knew about *The Diary* (late-'58) on 78, but now we've found two made in 1959: *I Go Ape* and, from late '59, *Oh! Carol.* (RCA Victor 20-7595). It has a coloured dog-photo label, like those used the USA.

Shatto, Bobby: English Invasion obscurity whose U.S. Rust releases appear on Capitol (e.g. *She's My Girl*, yellow swirl 72170).

Shane, Jackie: In addition to the Sue single, a Canadian-only LP exists of a live Toronto late '60s show (Caravan 1000).

Shapiro, Helen: UK Pop singer has Canadian only Capitol LPs: T6020, *Helen Shapiro,* and T6030, *12 Hits,* as well as a single-sided promo LP, *Profile in Sound,* (CC-PRO-2 with the earliest UK tracks.

Shirelles: U.S. Scepter singles were released on Reo, such as *Will You Love Me Tomorrow* (Reo 8531).

Sinners: Had one novelty/political satire hit, *Go Go Trudeau,* in 1968 (Jupiter 1138).

Smith, Eugene: Blues-oriented vocalist with usually good backup, a.k.a. the "warm-up band" (*Rock By Day Backup,* a.k.a. the "warm-up band" (in 1968 (Jupiter 1138).

Smith, Grant, and the Power: Excellent band with singles circa 1966, *Keep on Running* and *Her Own Life.* See album release on Boo 6802 (manufactured by Rebel Records). This album and any unknown singles are very desirable.

Smith, Ray: The 1959 Judd single, *Rockin' Little Angel,* was released in Canada on Reo 8430. The gold and black release on Barry (#88) is a '70s reissue, when many 45s were reissued by Quality Records Limited — each with the original Reo or Quality label (gold and black). Why *Rockin' Little Angel* is on Barry and not Reo remains a mystery.

Sparrow (a.k.a. Sparrows and Jack London & the Sparrows): Later known as Steppenwolf, they have some rare Canadian records on Capitol, especially the LP *Presenting Jack London & the Sparrows* (Capitol T-6115). It's mono only and has an estimated NM value of $200+. Their Capitol swirl 45s may credit them as any of the above three names.

Staccatos: This band apparently had some singles (no details or confirmation available yet) on Allied before signing with Capitol. Among their Capitol issues are Small Town Girl (72244); *Move to California* (72281); Half Past Midnight/Weatherman (72453, swirl); C'mon Everybody (72371); Catch the Love Parade (72497); Walker Street (72526); It's a Long Way Home (72329); and Let's Run Away (72395).

Stacey, Clyde: The U.S. Bullseye and Candlelight singles were both on Regency in Canada.

Stampeder: *'70s Pop/Rock Canadian group with Wild Eyes and several other singles, on MWC (Music World Creations).

Stevens, Dodie: Crystalette single *Pink Shoe Laces* was on Reo 8331 in Canada, including as a very rare 78.

Stitch 'N' Tyme: Maritime group who toured central Canada primarily as a bar band. *Got to Get You Into My Life* (Beatles song) was their big hit in 1967 (Yorkville 45001). All are scarce and in-demand.

Talkabouts: The 1959 single *Sweet Lovin' Baby* was released on Reo in Canada, as well as on 45 (Regency 792).

Tanega, Norma: 1966 New Voice recordings, including the single and album *Walkin My Cat Named Dog,* are on Reo.

Teddy Bears: The 1958 Dore single *To Know Him Is To Love Him* was released on both 78 and 45 in Canada.

Teen Queens: The RPM single *Eddie My Love* came out in Canada on Reo 8088.

Thomas, David Clayton: see Clayton-Thomas, David

Tom, Jim & Garth: Folk releases in the early '60s (Something to Sing About, Melbourne 3222).

Tony & Joe: The Freeze is now confirmed as an Era 78 in Canada (1958).

Torpok, Mitchell: Caribbean/Hootchy Kootchy Henry, on Reo 8403, acknowledges a "Radio Records USA" recording. The credit should have been made to GUYDEN. (The Abbott original has a different flip side.)

Townsmen: Fine Ottawa-based group with a few mid-'60s releases. Confirmed are *Funny How Love Can Be* (Regency 970); *I'm such a Dreamer* (Regency 963); and *The Lion Sleeps Tonight* (Regency 973).

Travis & Bob: The 45s and 78s of Tell Her No were released in Canada on Barrel. No similar U.S. 78 has been verified.

Twitty, Conway: *The Story of My Love* and *Hey, Little Lucy* (Don'tcha Put No Lipstick On), both in 1959, were released on 78s, but only in Canada.

Two Tones: Gordon Lightfoot (his earliest recordings) and Terry Whelan had several Quality singles and one early and rare 1962 LP: *The Two Tones at the Village Corner* (Canatal 4026).

Ugly Ducklings: Good '60s Blues/Rock band who issued several discs in Canada. First on Yorktown 45001 (*Nothin'/1 Can Tell* then 45003 (*Just in Case You Wonder*). Another Yorktown (45013) issue is *Gaslight.* There's a variant release of *Just in Case You Wonder* with same number but a slightly different title: *Just in Case You're Wondering.* The altered title is obviously an error and may be the original since the song actually mentions "wonder," not "wondering." Their one known album, *Somewhere Outside* (Yorktown 50001) contains above hits, except *Gaslight.*

Valens, Ritchie: All of his Del-fi singles, including *Donna,* were released on 78 in Canada. It appears the *Donna* 78 may have been mainly distributed in the Province of Quebec, especially Montreal. With the Apex label based in Lachine (northern Quebec), one is unlikely to unearth this disc elsewhere in Canada.

Velti, Rudy (and the Tornadoes): Obscure Canadian artist with one Chateau single (105), *Waterfalls of Love/Lost Memories.*

Virtues: Sparton issued their 1958 Guitar Boogie Shuffle here, on both 45 and 78 rpm.

Vogues: Co-Ed LP *You're The One* in Canada is Barry 343. Later releases on Reprise in 1968 are the same as in U.S. Canadian label for Co-Ed *Five O'Clock World* is not yet known but is very likely Barry.

Wallis, Ruth: Early singles are on Maple Leaf with mention of Deluxe, and later on the usual flat black Deluxe label.

Warwick, Dionne: Original releases were on Barry with the covers printed in U.S., referring to Scepter Records.

Washington, Jackie: Josh White type singer. Had several Canadian singles and one LP on Knight (LP is 2001).

White, Josh: A 78 exists with *Apples, Peaches, and Cherries* on one side and an Ed McCurdy track on the flip (Beaver 3010).

Wilcox, David: Blues rocker with early releases on Freedom, and later on Capitol.

Williams, Larry: Specialty U.S. releases appear on Regency.

Wray, Link, and the Raymen: *Rumble/The Swag* (Cadence 1347) appears in Canada on Apex 76270, both on 45 and 78. *Rawhide* is on Epic 9300 (same as U.S.), but is also on a 78 in Canada. Later Swan releases are on Quality, such as *Jack the Ripper* (Quality 1536).
Wright, Priscilla: Artist from London, Ont. U.S. Unique discs are on Sparton here (Man in the Raincoat, Sparton 4-147).

Yardbirds: Earliest releases, 45s and one LP, are Capitol. Heart Full of Soul (Capitol 6139) LP is very rare. Capitol 45s are Heart Full of Soul (Capitol 72274); I'm a Man (Capitol 72308); Little Games (Capitol 72467); Over Under, Sideways Down (72382); Shapes of Things (72349); For Your Love (72243); Happenings Ten Years Time Ago (72423); Tinker Taylor Soldier Sailor (72498); and Ten Little Indians (72518). Later releases are on Epic.

Yemm and the Yemen: British Invasion group with one minor hit (Capitol 72428) Black is the Night (Canadian only).

Youngbloods: Their 1969 album, orange in the States, is on RCA's black label here.

Zombies: Early singles are on Parrot: She's Not There (Parrot 9695); Tell Her No (Parrot 9723); and You Better Leave Me Be (Parrot 9713), 1964. LPs are on Parrot in both mono and stereo, with a plain black label and silver print. Later discs, like Time of the Season, appear to be on Date, as in the U.S.

In Conclusion …

Compiling a guide to Canadian releases is a mammoth task and not likely to ever be complete. Still, in each new edition of this book, new and revised information will be found.

Every attempt to ensure accuracy has been made, but the intent here is merely to provide guidance. As a rule, Canadian releases of U.S. groups will have about the same value as the U.S. pressings of the same discs. But there are many exceptions.

For many U.S. collectors, Canadian releases will appear to have drab labels (especially the shadow companies) which may depreciate their value. However, condition and playability of these discs will often be better than records made in the states, where a poorer, more brittle vinyl was often used.

For collectors who seek the cleanest possible original playing copy, the Canadian release will always be superior. A G+ Canadian 45 will often play better than a VG+ grade. This effect results from, in most cases, a higher grade of vinyl. Truly worn out singles, especially 78s, with telltale yellow grooves, are nearly non-existent in Canadian releases and a medium grade 78 (G+ or higher) will play with amazing clarity. Canadian LPs also will perform exceptionally well. If the only copy available is a Canadian one, between 1950 and 1970, and the grade is somewhat lower than you normally prefer, it may still be worth acquiring the item if it is Canadian.

Scarcity varies widely as well. For example: Paul Anka’s 50s releases are more common in Canada than in the U.S., especially near Ottawa, his hometown; and Ronnie Hawkins’ Roulette releases are more common in Canada.

R&B recordings, however, will be much scarcer in Canada.

Similarly, one would expect Canadian-only releases to be rarer on both sides of the border (and that is true), but demand will likely be less in the U.S. — at least for now.

As releases are recorded in this chapter, and in the guide itself, and collectors become more aware of what was released and can be obtained, demand will increase from U.S. collectors, and even Canadian ones, many of whom do not know the Canadian independent releases in their own country. This is likely due to poor distribution and the localized nature of many releases.

I wish to thank Ron Hall in particular for this update, for his extensive help on the Quality and Motown numbering systems. I never quite understood them as well as I do now.

As of February 2016 most records sold in Canada are made in the U.S. and are mainly LPs. Most of the 45s sold here are of a commemorative nature — repackaged Beatles singles, etc.

Apparently many LPs, at least ones sold in Canada, with copyright dates from 2013, 2014, or 2015, had a long wait to be manufactured due to the limited number of record pressing plants.

It can be confusing, finding an LP with a 2014 date that was actually pressed in 2016.

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