

RPM Weekly

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A&M's "Most Promising" Gina Vannelli

A&M ANNIVERSARY SPECIAL SECTION

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TERRY JACKS ANGERED AT IRRESPONSIBLE REPORTING

Terry Jacks, president of Goldfish Records, has termed as "inaccurate and irresponsible" recent international trade press reporting regarding his supposed negotiations for the future of his company. Jacks contacted RPM and advised that he has definitely not entered into negotiations for the distribution of his label or of himself as an artist, and particularly not with Mushroom Records. He reports that he has sold the Chilliwack group and Barry Greenfield, both west coast recording units, to his former partner Ray Pettinger who is reportedly forming his own company and label flying the banner of Casino Records. (Pettinger was unavailable for comment at press time).

Jacks noted: "I'm tired of people taking for granted what they think I'm going to do without taking the time to contact me. It's even more disturbing when these rumour mongers are given a press platform which I find very damaging and confusing to the industry". He continued with "I want to set the record straight. There are no immediate plans for Goldfish as a label, but I'm not ruling out completely that the label will emerge again over the next little while. I am more interested right now in the creative end of the business and if these people who consider themselves reporters would only check the facts they would find out that I'm very busy in the studios in Vancouver, producing for others". Apparently Jacks has long wanted to rid himself of the housekeeping problems that have bogged him down with the administration duties of a label. He is now busying himself in the studios, but strictly as a producer for as yet undiscovered talent. He will also be taping himself for future releases.

Jacks also reports that he is free from all contractual commitments in Canada and the U.S. He terminated his contract with Clive Davis' Arista Records and has made no further commitments for Canadian distribution which was handled by A&M. He is however, open for discussion.

Jacks is considered Canada's top potential as a solo artist and a leading producer with a star image known around the world. His most successful single, "Seasons in the Sun" has now surpassed the world sales of nine and a half million units sold and topped the Canadian record, previously held by "Canada" with sales now grazing the four hundred thousand units sold mark. He took top honours in this year's Juno Awards in the category of Best Single of The Year, which was "Seasons", the same single which won him a Juno in the same category last year, an indication of the sustaining sales power of the record. He also took top honours last year with a Juno as Male Vocalist of The Year.

MILLS BROTHERS BACK AT IMPERIAL ROOM

The Mills Brothers have been booked to star in The Royal York's Imperial Room (14 - 26). The Brothers are back by popular demand; their previous Toronto appearances garnered such praise as "To see and hear the Mills Brothers perform is to be soothed by instant happiness..." Blaik Kirby, Globe and Mail; "... they earned a dozen more (ovations) ... sheep artistry ..." George Anthony, Toronto Sun; and "... impeccable musicianship ... unerring rhythmic sense ..." Peter Goddard, Toronto Star.

GARY & DAVE SINGLE BREAKING NATIONALLY

Initial reaction from contemporary rock and pop programmers on the new Gary and Dave single, "All In The Past Now", leads the Axe people to believe they will shortly have a breakout situation.

The single, a Weeks and Beckett penning (Gary & Dave) was produced by Greg Hambleton at Toronto Sound Studios. Backup was supplied by ex-members of Bearfoot with Malcolm Tomlinson on drums; Hugh Brockie, lead guitar; Dwayne Ford, piano; and Rick Mann on bass; and Gary and Dave playing acoustic guitars. String charts for the session were arranged by Doug Randall.

The Axe duo have completed their initial training period with Air Canada and are now in command of STOL flights between Montreal and Ottawa. Besides a regular salary, the Air Canada job allows them fifteen days off each month which can be accumulated resulting in a thirty day period of time off which will then allow them time for recording as well as continuing with their personal appearances.

BTO PLANS TO TOUR CANADA THIS SUMMER

Allan Katz, director of advertising and promotion for Polydor Ltd., flew to Wichita (11) to join Bachman-Turner Overdrive in the wrap up of their current U.S. tour.

During the course of his visit, Katz will discuss promotional plans concerning the group's summer tour of Canada with Bruce Allen, BTO's manager, as well as with members of the group. Their present tour has been breaking records in the U.S.

The Canadian tour has been scheduled to start in Regina at the end of July and the proposed itinerary includes fourteen Canadian cities.

"IN CONCERT" ALBUM RELEASED BY RCA

RCA Records has rush-released a two record set of "In Concert", the soundtrack album for a television special aired April 11 on the ABC-TV Network.

Host of the show was Charley Pride and the soundtrack features performances by many of RCA's top country names.

The setting was Nashville's Grand Ole Opry House and featured performers included: Pride, Dolly Parton, Ronnie Milap, Chet Atkins, Jerry Reed and Gary Stewart.

The "In Concert" soundtrack is also available on stereo 8 track and cassette.

APRIL WINE COMPLETES ONTARIO TOUR

London Records' promo rep Dave Elliot reports that the April Wine concert at Massey Hall (25) was a resounding success, resulting in two encores and a standing ovation from a near capacity house. Post-concert press was very positive for the group's Ontario tour which reached completion in Oshawa (29). Throughout the tour, which included an elaborate light show, Gamma Records' "Moonquake" (Don't You Try to Be My Baby") played opening act to April Wine.

April Wine's latest single "Come Hear the Band" is rapidly picking up playlist additions across the country.

MYLES & LENNY BUBBLING OVER

One of the newest of new success stories for the Canadian recording industry would appear to be Columbia's Myles & Lenny who bounced onto the scene with a hit single, "Can You Give It All To Me" followed by an equally successful album. The latter has become the talk of Columbia



CHAM's Martin Kammerman, CFTR's Alex Sharpstone and CKEY's Judy Caselman with Myles and Lenny.

U.S. which will soon be fortified by the duo's first major U.S. tour. They will be appearing alternately with Loudon Wainwright III and David Bromley. Dates firm-ed include Philadelphia's Main Point, the Cellar in Washington, Paul's Mall in Boston, Atlanta's The Great South East Music Hall and the Quiet Knight in Chicago, among others. Capper for the tour could be New York's Bottom Line.

Columbia Canada are now working on the release of a new single to coincide with their return to Canada.

The Columbia camp was out in force, along with Toronto's press corps, radio VIPs and key dealers for the duo's opener at the Colonial Tavern in Toronto. Opening night was a packed house which set the pace for the rest of the week - capacity houses - a rare happening for a Canadian group.

ISLAND'S PROMOTION BRINGS SPARKS HOME

A week of high energy promotion by Island Records' promotion wizard, Joe Owens, plus the availability of Sparks, an equally high energy rock unit from the U.K., resulted in a Canadian tour opener that could set the pace for a North American success. Toronto critics weren't all that pleased with the group's performance but what they did say supplied enough inches of press to make the group look good ("no press is.....no press").

Sparks is perhaps the most important act for Island Records and although they haven't broken through in the U.S. they hope to lay the foundation for future releases with several concert dates in the U.S.

Sparks flew into Toronto one week prior to their Massey Hall show to accustom themselves to North American sound systems and to make themselves available for whatever promotion efforts laid on by their label. As it turned out, they found themselves caught up in a whirlwind of interviews (radio and press) that not only affected their opener but other dates as well, particularly in Kitchener where they played to a capacity house - and an audience that was more than tuned into their repertoire which followed very closely the selections contained on their album.

JOHN G. POZER ADDED TO JOHN POZER MUSIC LTD.

John D. Pozer, president of John Pozer Music Ltd., Vancouver, has announced the appointment of John G. Pozer as vice president, promotion and merchandising.

John G. Pozer has had a previous career in music and an extensive career in live theatre. His credits include leading roles in "Oliver" and "Peter Pan" in 1969 and 1970, major roles in "Dandy Lion", "Camelot" and "The King & I" (1971) and 1971 and 1972 performances in "Treasure Island" in Ottawa and Vancouver.

In making the appointment, president Pozer said "We are very pleased that John has joined the music company. He is a very aggressive, intelligent person who will greatly add to the success of this company and the growth of our clients. I have always felt that the days were too short anyway — now, I will be able to be in two places at once."

John Pozer Music Ltd., is located at 1080 Crestline Road, West Vancouver, B. C. Telephone: (604) 926 - 2113.



John D. Pozer, president (l) with John G. Pozer, vice president, of John Pozer Music Ltd.

BOND SIMMERING SOUTH OF BORDER

Columbia's Bond are a skunk's hair from breaking wide open in the U.S. with their "Dancin' (On A Saturday Night)", a single which was recently given the nod by U.S. trades and prophets. The single, their first for the label, made an excellent showing in Canada, reaching the top fifteen of the RPM 100 Singles chart.

The group returned to the studios with their producer Bob Gallo and a new single is expected by May 5th which will coincide with their Colonial (Toronto) appearance of May 19. An album is expected shortly.

Columbia will be mounting a major national push on Bond - a group they believe has the strongest potential of any, for breaking internationally.

NEW McLAUCHLAN SINGLE FIRMED

True North and Columbia's A&R team have settled on Murray McLauchlan's new single as "Down By The Henry Moore" which is contained on his current album, "Sweeping The Spotlight Away".

The single has been edited down to make it more conducive for AM radio play. The album selection however, has been receiving heavy exposure through FM progressive programmers and has turned out to be a favourite with Campus programmers.

EIKHARD'S FIRST SHOWS PROMISE

Shirley Eikhard, recently signed to the Attic label and a Juno nominee this year in the Female Vocalist category, would appear to have found her niche with the release of "Play A Little Bit Longer". The young Toronto singer has quietly moved into the blues scene and does it with enough of that contemporary sound to put her on a solid footing with her contemporary rock and adult pop contemporaries.

Attic's national promotion manager, Tom Williams, is breaking the record white, with initial pressings to major stations. He has already found wide acceptance with the Toronto majors and is beginning to receive feedback from other centres across Canada.

The single was produced by Dennis Murphy at Toronto's Thunder Sound. Both sides were penned by Eikhard and published through Pondwater/Canvee Music (CAPAC).

"FIDDLER ON THE ROOF" RETURNS TO O'KEEFE

The musical that sold out on Broadway for seven years is returning to the O'Keefe Centre (15).

"Fiddler" is sprinkled with happy music by Jerry Bock and lyrics by Sheldon Harnick. Some of the tunes include "Matchmaker, Matchmaker," "Sunrise, Sunset", and "If I Were a Rich Man."

The plot is based on the stories of Sholom Aleichem, who wrote more than forty volumes of fantasies, novels, plays, sketches, and children's tales between 1900 and his death in 1916.

For further information, contact the O'Keefe Centre.

FORTIER PRODUCTION OFF ON SONOGRAM

Montreal's Sonogram label makes a strong bid for the pop market with a Marc Fortier production of "Tell Me What You See". Writers were Serge Badaeux, Gene Williams and Daniel Piche with publishing through EMMEF/Halpen Music (CAPAC).

The plug side features vocalist Shirley Theroux, while the flip is a lush instrumental. Both sides qualify as four parts Cancon. Fortier also looked after arranging. The session was produced at Son Quebec..

NEW CORNELL SINGLE ON WARNER BROTHERS

Gary Muth, director of A&R for WEA music of Canada Ltd., has announced the signing of Jack Cornell, through arrangement with Thunderbolt Productions, the Toronto-based production house. Cornell was formerly with RCA, and his new product will be released in Canada on the Warner Brothers label.

His first single for Warner Brothers is "On My Way Out West" f/s "Free Me." Both tunes were written by Cornell and qualify as three parts Cancon for music, artist and lyrics. Basic tracks and orchestrations were recorded in recent sessions at Franz Peters Studio, Amsterdam, Holland, while the lead vocal was recorded at Sound City in Los Angeles. Percussion and vocal overdubs were done at Phase One in Toronto and final mixing took place at RCA Studios in Toronto. Cornell handled production of the single himself.

A & M EXECUTIVES ON PROMO CAMPAIGN

Nine A&M executives are on the road to promote singles in assigned areas as part of a campaign to increase communication between the record company and contemporary radio. Pete Beauchamp will be covering the Quebec area, Doug Chappell will be handling promotion duties in B.C., Alberta and Saskatchewan, Gerry Lacoursiere and Bob Roper are looking after the Ontario area, and Joe Summers will be in Calgary.

Records in line for promotion are the singles "Take Me in Your Arms (Rock Me for a Little While)" by Charity Brown, which is being simultaneously released in Canada and the U.S.; David George's "Tropical Heat"; Supertramp's "Bloody Well Right"; Andy Fairweather Low's "Spider Jiving" (a former Gavin pick); "Some Kind of Fool" by Ian Tyson; Linda Brown's "More and More"; Hoyt Axton's "Nashville"; and Nazareth's new album "Hair of the Dog."

COATES LEADS U.A. ACTION

Paul Anka's protege, Odia Coates, has a new single titled "Don't Leave Me in the Morning" that is picking up major market stations such as CKLG, CFUN, CFRW, CKGM, CJMS, CHUM and CKLW. The tune was originally the "B" side of "Showdown" and was titled "Leave Me in the Morning" with music by Anka and lyrics by Harris. Anka re-wrote the lyrics, making the song two-parts Cancon, and the single is expected to do very well in Canada.

United Artists has decided to re-service radio stations with mailing on "Winning Side" with Angel, and "Satisfy Your Soul" by Mahogany Rush. Both records got initial good reaction, but U.A. executives feel that the mail strike interfered with maximum promotion efforts and so are treating the singles as brand new releases in a new push.

More U.A. release action includes "I Need My Woman's Love" by Craig Ruhnke, which is reportedly getting MOR and Top 40 outlets for airplay; and the album on Kot'ai by Les Seguins, "Recoulte de Reves", doing very well in Quebec and in campus radio stations across the country.

WHITTAKER FINALIZES DEAL WITH RCA LTD.

Newly-appointed head of Roger Whittaker Enterprises Limited, Yvan Deschenes, has announced the finalization of a long term distribution deal between the company and RCA Limited. The new label for Roger Whittaker is Tembo Records.

Deschenes was formerly with RCA Limited in Montreal as manager of French A&R and regional promotion manager in Quebec. In his new capacity, he will assume responsibility for Whittaker's affairs including concert tours, promotion, publishing, and new talent acquisitions in Canada and the U. S.

Whittaker French product will continue to be distributed and manufactured by RCA, as it has been for the past five years. A new album is expected to be released shortly.

A recent performance by Whittaker in Atlanta, where his record "The Last Farewell" was broken by WSB, resulted in three standing ovations on opening night.

Roger Whittaker Enterprises is located in Montreal at 200 Fairway Crescent, Rosemere, P. Q. Phone number is (514) 621 - 0644.

COLUMBIA CANADA TO CATALOGUE CBS LINE

Columbia Records of Canada, Ltd., effective April 1975, will be cataloguing the entire Columbia Masterworks, Columbia/Melodiya, and the Odyssey series of classical recordings in Canada on a continuing basis. Until now, only selected product has been manufactured here with remaining product being available only on special order.

All new monthly releases will be immediately available on direct import from the U.S. in addition to the availability of the extensive back catalogue. Quad and stereo records are scheduled to be a standard feature of the enlarged library located in Columbia's main warehouse in Don Mills, Ontario. Centralized order purchasing will provide direct customer service on a national basis.

Some of the artists included in the CBS line are: Leonard Bernstein, Eugene Ormandy, Vladimir Horowitz, Glenn Gould, E. Power Biggs, The Mormon Tabernacle Choir, the Bolshoi Opera Company, Pierre Boulez, Michael Tilson-Thomas, George Szell, Emil Gilels, Isaac Stern, John Williams and David Oistrakh.

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

— Pierre Juneau

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

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

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

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

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CHARITY BROWN SHOWS PROMISE WITH NEW DECK

A&M's Charity Brown, nominated for a Juno this year in the category of Most Promising New Female Vocalist, has



A&M's Charity Brown (l), a Juno nominee for Most Promising New Female Vocalist, with Susan Jacks of Goldfish, Juno nominee in the category of Top Female vocalist for 1974.

shown early indications of catching fire with her latest single, "Take Me In Your Arms (And Rock Me Just A Little While)".

Charity has been wrongly identified as a group and was even wrongly identified in a recent Juno photo that appeared in RPM - but that's showbiz and we think we have the right information now, thanks to A&M's Charly Prevost. Charity's newest single was produced at RCA's Toronto studios by Harry Hinde. An album will be released within the next few weeks. U.S. interest is currently running high on her recent single release, "You Beat Me To The Punch".

QUALITY SHOWS SALES ON MANCIEL & HUDSON BROS.

"Let the Phone Ring" by Canadian Jim Mancel is attracting interest in the U.S. Copies of the single were taken to several radio stations south of the border. Apparently people in Buffalo heard the single through the heavy airplay happening in Toronto. Reports are that Steve Mitchell, program director at WYSL is very interested in Mancel's record and added it to the playlist.

"Coochie Coochie Coo" by the Hudson Brothers continues to be another top seller for Quality Records. The record is not happening in the U.S. but the latest report from Quality shows chart gains in B.C., Alberta, Saskatchewan, Manitoba and Ontario.

CJDC-TV PRESENTS DAMRON CONCERT

Marathon recording artist Dick Damron flew into Dawson Creek, B.C. to headline a country/variety Sunday night concert (13). The show was put together by Brian Pickering of CJDC-TV and was given a strong assist by local media. Proceeds are to be turned over to Cancer research.

Damron returns to Ontario for the month of May for a string of personal appearances and promotion activities to coincide with his new Marathon album, "Soldier Of Fortune", recently completed in Nashville.

Damron is currently represented on the RPM Country Playlist with his single, "Mother, Love And Country".

COLUMBIA BRASS OUT FOR POTTER & BACON

Columbia's promotion team have been kept busy in the Toronto area with an almost overloading situation for artist appearances. Without spreading themselves too thin, Messrs Watson and McGee set up an opening night press and radio session at Toronto's Riverboat for Don Potter and Michael Bacon.

Potter was a former member of the Chuck Mangione group and branched



Don Potter, Columbia's Charlie Camilleri and Jack Robertson and Michael Bacon.

out on his own resulting in a session produced by Billy Sherrill (producer of Charlie Rich). Potter's latest single release is "Leave Me Alone".

Bacon is a newcomer to the business and was introduced to the Monument label by Kris Kristofferson. His album debut, "Love Song Believer", is set for release within the next few weeks.

Supplying added backup for the Potter/Bacon duo were Rob Galbraith who records for RCA and Bat McGrath, formerly with the Mangione group.

"THE PEACHES" AWARD RADIO SHACK-PRIZE

RPM's Sammy Jo won a prize of a stereo component set after he entered a draw sponsored by "The Peaches" during their hospitality suite at C11 on March 23rd.

The "Realistic" set was donated by Radio Shack especially for the suite at the Four Seasons-Sheraton Hotel.



The Peaches with Sammy Jo and Radio Shack's "Realistic" components.

In the beginning
there was RPM

"FLUDD" ALBUM COVER CAUSING CONTROVERSY

Fludd's Edmund Pilling recently made a promotional tour of record outlets in Toronto and covered Target Tape, Music World, Round Records, A&A's and Records on Wheels.

The cover of Fludd's latest album "Great Expectations" has created controversy in several record stores, although Attic executive Tom Williams says that in downtown Toronto, most stores don't seem to be bothered. The majority of complaints are apparently coming from suburban stores.

The cover controversy recently garnered press in The Toronto Star and The Sunday Sun.



Larry Ellison (l) and Edmund Pilling of Fludd at Round Records.



Fludd's Edmund Pilling (centre) with Don and Vito of Records on Wheels.



Gary Newman (l) of London Records with Fludd's Edmund Pilling at A&A in Toronto.



At Music World from (l to r) - Sheldon Fry, Music World; Edmund Pilling, Fludd, and Tom Williams, Attic Records.



Target Tape's Al Munsen and Fludd's Edmund Pilling outside the store on Yonge Street.

DESERIO AND LAFLEUR JOIN CAPITOL CANADA

Capitol Records of Canada Ltd. has appointed two new members to its promo and press staff.

Pat Deserio, formerly a promo rep for Ampex Music of Canada Ltd., has been assigned to the post of Eastern Region promotion with special responsibility for Arista product.

Francine Lafleur, who had been a reporter for the Montreal Journal, now takes over the position of french press information officer, completing the recent re-organization of Capitol in Quebec.

LED ZEPPELIN CATALOGUE GAINING CHART POSITIONS

Led Zeppelin's sales success with their latest album "Physical Graffiti" (Swan Song SS2-200 - Atlantic), has created a demand for the entire Led Zeppelin catalogue, according to WEA's Larry Green.

For the third week in a row, the Physical Graffiti album has been charted at number one in Billboard and four other Zeppelin albums are all listed in the top 100 of the Billboard LP & Tape Chart. They are: "Houses of the Holy" (Atlantic SD 7255), "Led Zeppelin II" (Atlantic SD 8236), "Led Zeppelin" (Atlantic SD 7208) and "Led Zeppelin" (Atlantic SD 8216).

"TOMMY" FLICK TERMED OBJECTIONABLE IN DALLAS

From the state that brought you the Texas Chain Saw Massacre, comes news that a federal judge in Dallas has set a formal hearing for arguments on whether persons under 17 years of age should be allowed to see the

film version of Ken Russell and Peter Townshend's "Tommy".

Columbia Pictures Inc. asked Judge Robert W. Porter to stop the city from trying to exclude many young people from seeing the film, which is presently showing at a Dallas theatre under a \$200 a day fine.

The city imposed the fine and asked a state court to force Columbia either to change the audience admission rating to 'R' in order to restrict young persons or else close down the show at the Inwood Theatre. The city's film classification board deemed the film unsuitable for the young, citing objectionable drug scenes.

TOM RUSH DOES IT FOR EL MOCAMBO

Tom Rush slipped quietly into Toronto for an El Mocambo engagement which was given a promo push by Columbia's promotion team of Terry McGee and



Gordon Lightfoot and promoter Bernie Fiedler flank Tom Rush.

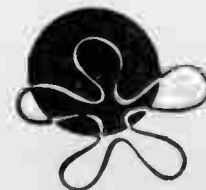
Mike Watson. Although the label only had Rush's somewhat dated album to

work with, "Ladies Love Outlaws", the Rush name was strong enough to pull a good house for the opening night which also included some of Canada's top entertainment names (see photo).

Rush carried a very tight five piece band with him, which included himself and



CFTR's Alex Sharpstone and CHUM-FM's newest addition Chuck Azzerello and Rush, presented a contemporary folk and pop package of entertainment which will hopefully follow through on his new album, expected within the next few weeks.



WILL YOU
BE IN
THE WHO'S
WHO IN
CANADIAN TALENT

WARNER BROS. HOSTS PARTY FOR ROD STEWART & FACES

Warner Bros. sponsored a star-studded party to honour Rod Stewart and the Faces' appearance in Los Angeles in early March. The Faces latest tour of the U.S. and Canada was completely sold out.

Bob Dylan, Cher, Joni Mitchell and Paul and Linda McCartney were among those in attendance.



Joni Mitchell danced all night at Warner Bros.' party.

SONG FESTIVAL ENTRIES AT RADIO SHACK

Entry forms for the American Song Festival will be on display in all Radio Shack stores and Authorized Sales Centres across Canada until May 15, 1975. The nationwide store chain and its sales centres will serve as distribution centres for entry forms and information on the 1975 Festival.

The American Song Festival offers \$129,776 in cash prizes plus merchandise prizes. It is the only international songwriting competition held in the U.S. at the present time.

The competition embraces the entire spectrum of contemporary music with six categories: rock, easy listening/middle of the road, country, folk, soul and rhythm and blues, and gospel/religious. Every entry will be listened to by experts from a panel of music industry professionals. Anyone can enter and entrants do not have to know how to write music, all they need do is record their song on a cassette tape.

GALAXY SINGLE RELEASED AT START OF DENVER TOUR

RCA has announced that to coincide with John Denver's (1) opening in Mobile, Alabama, which kicks off his spring 1975 tour, it released "The Eagle and The Hawk", a single by "Galaxy."

Denver's producer, Milt Okun, produced the single, the group's first, and Lee Holdridge, Denver's musical conductor (currently on the tour), arranged and conducted the record.

"The Eagle and The Hawk" forms an integral part of Denver's live show. During the number, Denver is back by three screen pro-



(l to r) Rod Stewart, Warner Bros.' president Joe Smith and actress Britt Eklund.



(l to r) Linda and Paul McCartney, Greg Allman, Cher, and Bob Dylan.



(l to r) Cher, Paul and Linda McCartney.



Britt Eklund with Rod Stewart.

jectors of eagles in flight and the song has become a concert highlight, drawing standing ovations.

Galaxy's version of the tune is an instrumental which utilizes a full string and brass orchestra. It was scheduled to ship the last week in March.

MCA PROMOTES "MAD DOG" ALBUM

MCA promo reps Randy Sharrard and Dominic Postorino "went to the dogs" recently to promote a new album by the group "Ox." The name of the album is "Mad Dog."

"Ox" is a new group whose career is being guided by bass player John Entwistle of "The Who."



(l to r) Bengy Karch, CHUM-FM; white "mad dog" Randy Sharrard, MCA; Brian Master, CHUM-FM; black "mad dog" Dominic Postorino, MCA.

ROY DRUSKY GUESTS ON TOMMY HUNTER SHOW

Country veteran performer Roy Drusky was in Toronto to tape the Tommy Hunter Show for broadcast on March 21st. He sang his latest release "Knee Deep in Loving You" from his most recent album "Peaceful Easy Feeling", and also performed three additional tunes including "Dixie Lilly", an Elton John composition.

Drusky has thirty nine albums to his credit, with ten of his singles having reached number one on country charts and twenty eight other getting to at least top ten.



(l to r) Capitol's Scoot Irwin with Roy Drusky.

BE LISTED IN

THE WHO'S WHO

WARNER BROS. MUSIC SHOW UNPRECEDENTED SUCCESS

The Warner Bros. Music Show, a massive venture by the company to expose its acts in Europe, is over. The tour covered twenty-one concert dates in nine cities over a three-week period in January and February. It was part party, part rock festival and part foreign relations since the nine cities on the itinerary were Manchester, London, Frankfurt, Munich, Hamburg, Dusseldorf, Amsterdam, Brussels and Paris. An estimated 85,000 people in all saw the Doobie Brothers, Little Feat, Tower of Power, Montrose, Graham Central Station and Bonaroo play.

Advertising benefits for Warner Bros. are beyond calculation - all concerts were sold out in every case, the European press was lavish with coverage.

The tour attracted attendance and admiration from internationally known artists such as Elton John, Mick Jagger, Rod Stewart, Billy Preston, David Bowie, and Gary Glitter.

One of the tour's biggest "ups" occurred in Amsterdam, when Warner Bros.' president Joe Smith, responding to a spontaneous invitation, got up on stage and sang along with members of all six bands during a jam session. The song was composed by Graham Central Station especially for the occasion and was called "This Ain't Nothin' But a Warner Bros. Party."



The entire travelling party of the Warner Bros. Music Show included 110 musicians, roudies, logistics crew and Warner Bros. coordinating and executive personnel shown here onstage at the famed Olympia Theatre in Paris.

POLYDOR RELEASES CONTINUE GAIN

Mid-March featured an unusually strong album release for Polydor Ltd. Leading the way was the soundtrack recording of "Tommy", which was backed up by "Fly By Night" by Rush, who received the Juno award as Most Promising New Group and are quickly becoming one of North America's most popular new groups. "There's One in Every Crowd" by Eric Clapton was also released, Clapton was Polydor's biggest selling rock artist in 1974, after Bachman-Turner Overdrive. A concept album by Canadian Francois Dompierre, who received a standing ovation from French and English media at a reception March 11th to introduce his two record set (3 sides), gives a strong indication of positive forthcoming action.

For singles action, Mark Hodes reports continuing growth for Rush's "In the Mood." Others going strong are "Shame, Shame,



Elton John sat in on the closing number of the Doobie Brothers' portion of the Music show in Manchester.



Members and crew of Graham Central Station celebrated two years together during the stop in Amsterdam.



Elton John with Graham Central Station's Larry Graham, backstage during the Music Show.



Mick Jagger with "Chocolate" (Graham Central Station) during post-concert party in Amsterdam.



(l to r) Tom Johnston of the Doobie Brothers with Keith Richard, Rod Stewart, Mick Jagger, and Doobie Brother's Keith Knudsen backstage at the Music Show.



Jamming at the hotel before going onstage in Amsterdam were members of the six bands of the Music Show.

"Shame" by Shirley & Company, B. T. Express' "Express", "Don't Call Us, We'll Call You" by Sugarloaf, The Ohio Players' "Fire" and "Roll on Down the Highway" by BTO. Other single releases showing promise are Les Emmerson's "Watching the World Go By", and Lana Cantrell's "Like a Sunday Morning." Gloria Gaynor's "Reach Out, I'll Be There" was recently re-mixed and re-edited due to the unsatisfactory broadcast quality of the original pressing - it is currently picking up playlists fast throughout the country.

PHONODISC'S HESELTINE TO GENERAL MANAGER POST

Effective immediately, Laurie Heseltine, who has for some time been a director of Phonodisc and who will continue in that capacity, has been appointed general manager of Phonodisc.

Heseltine will be directly responsible to Don McKim, president, for internal operations and personnel and he will also supervise production, purchase and distribution of Phonodisc recording and accessory product.

It happened in Montreux

MONTREUX, Switzerland

It's pretty obvious that Montreux is going to be the place where the music is really happening this summer. Much is expected of the

RPM
NUMBER ONE
WITH A BULLET
ritchie yorke

1975 Montreux International Festival if only because of the resounding success of the eight previous jazz and blues festivals in this beautiful lakeside olde world resort.

For the past few months, Montreux Festival program director Claude Nobs has been scouring the world for suitable talent to headline the ninth annual festival. Judging from an advance release I've just received this week, his efforts have been well rewarded in lining up some real gems.

This year's Montreux Festival will take place over three consecutive weekends, beginning on July 4 - 6 with Folk, Country & Blues and continuing through July 11 - 13 with Rock, City Blues & Gospel, and July 16 - 20 with Jazz. In between July 4 and 20, there will be a fascinating assortment of jam sessions, films and TV musical productions, and a music fair.

WAGONER RENEWS PACT WITH RCA

Jerry Bradley, RCA Records Division vice president of Nashville operations, recently announced that Porter Wagoner has signed a long-term recording and production contract with the company. In making the announcement, Bradley noted: "Porter is one of the stars who has contributed significantly to RCA's leadership in country music. We are pleased and proud he has signed this new contract to continue as an exclusive RCA recording artist".

Wagoner has been recording for more than twenty years and has never been with any other label. He signed his first contract with RCA in the fifties in Springfield, Missouri. During his years as a major country star, he has been responsible for the finding and developing of such stars as Dolly Parton and Norma Jean.

SUPERLOUD MUSIC IS HAZARDOUS TO HEALTH

Randall Davidson, who heads a southern California firm called the International Safety Institute, says he has measured the sound levels which have come out of clubs and discos across his country. His research has indicated that certain bands often play at a decibel level between the rumble of a subway and the roar of a jet on take-off. That averages over the allowable limit of 115 decibels per 15 minutes. Promoters are allowing their bands to be turned up at horribly piercing levels, hoping that the impact of their presentation will be considered a show of high merit and quality. Davidson is quoted as saying that loud overemphasized music causes high-blood pressure, migraine headaches and many various stomach disorders and of course it causes your ears to ring for hours and hours.

According to the preliminary program which Claude leaked to me this week, the Folk, Country & Blues will accent acoustic music with the celebrated instrumentalist Alan Stivell, the Country Gazette (featuring Byron Berline, the ex-violinist of the Stones), Bill Keith and Jim Rooney.

An entire concert of the Rock, City Blues & Gospel schedule has been given over to the legendary blues singer, Bobby Blue Bland, making his long overdue European premiere, on a unique bill with the great female blues vocalist of the past two decades, Etta James. Another evening titled Blues From Texas will offer Big Mama Thornton (who originally recorded Hound Dog), Lightnin Hopkins, Freddie King, Clifton Chenier (blues music's only accordionist), Lowell Fulson and Rocky Hill, a lineup which one can justly anticipate to be an incredible experience for blues freaks. There will also be a gospel concert featuring the Mighty Clouds of Joy and Marion Williams.

The Jazz gigs are heavier than ever, and you only have to glance through a list of recent jazz releases to realize the importance of the Montreux Festival in providing historic and unique recordings of the great talents in contemporary jazz. This year there will be a Trumpet Kings program putting together for the first time Harry Edison, Roy Eldridge, Dizzy Gillespie and Clark Terry. Another gig features Benny Carter and the orchestra of Count Basie, and the stars of JATP (with Johnny Griffin and Eddie "Lockjaw" Davis). The fast-rising American songstress, Maria Muldaur, will be accompanied by Benny Carter.

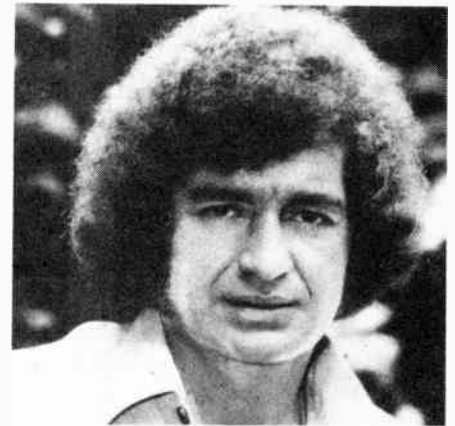
In the modern jazz syndrome, a group of prominent musicians of the calibre of Elvin Jones will gather to play a tribute to John Coltrane, the immortal saxophonist. And finally, Claude writes, "Charlie Mingus together with Dannie Richmond and maybe Milt Jackson as well as Chick Corea."

I think it fair to observe that even George Wein of Newport would agree that the 1975 Montreux Festival has a fantastic talent lineup in the works.

Aside from the talent, there are a million other reasons to be in Montreux this July. If you're planning a European vacation at that time of the summer, try and stop by in Montreux for at least one weekend. I can promise that you'll never forget it. I attended my first Montreux Festival in 1974 and I was staggered by the importance the music played in the overall proceedings. For once in my life, I stumbled upon a situation where it was an attitude of music for music's sake. The whole trip has the finest vibes, it's an event which every music lover should attempt to catch at least once just for the experience.

Montreux itself is splendidly located where the Alps meet the lake, the panorama is superb, the food is par excellence, the local vino packs a mellow punch and the people are extremely together. Just thinking of it gives me a gentle buzz, the combination of last year's pleasant memories and what this July in Montreux promises to be. Maybe I'll see you there. Sure hope so. It's nice to do it with style once in a while.

(Ritchie Yorke, RPM columnist and free-lance rock author and broadcaster, is a member of the Comite d'honneur of the 1975 Montreux International Festival).



Big Country's Ray McCauley on RCA.

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Stan Klees talks to Alex Sharpstone of CFTR

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COLUMBIA PROMO FILM STARS ALL-STAR BAND

An all-star band was put together for a special Columbia Records promotional film that was conceived and produced by Michael O'Mahony, director of creative services for CBS International.

Band members were Billy Swan, guitar; Kenny Jones (of Faces), piano; David

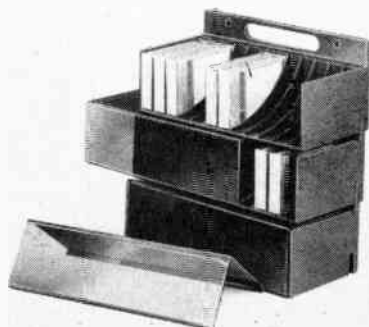


That's Billy Swan and David Essex in the bottom photo.

Essex, drums; and Roger McGuinn on guitar. The film was shot on a set put together for the occasion at Malibu Beach, California, during Essex's stay in Hollywood for a guest appearance on the Johnny Carson show. Essex is currently starring in the rock film "Stardust".

CASSETTE STORAGE UNITS AVAILABLE FROM ROTAR

Rotar Machinery Limited, located at 5840 Donahue Street in Montreal, is merchandising "an ideal tape cassette storage for hi-fi centres, computer centres, offices, libraries - or even the car." The units provide compact storage and efficient organization of the contents, with each Audio-Stac unit holding up to twelve tape cassettes. A sliding cover protects from dust and permits adequate visibility to aid in rapid retrieval of any cassette.



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may be built up to minimize storage space required. The Audio-Stacs may be free-standing or mounted on a wall and are readily portable with a carrying handle. The units are styled in high impact polystyrene. Further information may be obtained from Rotar Machinery Limited at the address given above.

PAPA JOHN CREACH PACKS EL MOCAMBO

Papa John Creach packed the El Mocambo (13, 14, 15) and had the dance floor crowded to the point of immobility, according to



(l to r) RCA's Tom Berry, Gretchen and Papa John Creach.

RCA promo rep Tom Berry. Creach is presently touring with his four-piece band and his wife and road manager, Gretchen.

He gained recognition as a contributing musician playing electric fiddle with The Jefferson Starship but a growing demand for "more" led him to seriously pursue solo work. At present, his recording credits include three solo albums.

CANADIAN PANEL FOR BILLBOARD FORUM

Canada's top booking agency figure, and head of Concept 376 Ltd., Tom Wilson, has been selected as one of the key organizers of Billboard's First Annual International Talent

Forum which is scheduled for June 4 - 7, at Los Angeles' Century Plaza.

Talent Editor for Billboard magazine, Nat Freedland, will be acting as director of the Forum. Chairman of the advisory committee is Doug Weston, owner of the Troubadour in Los Angeles. The advisory committee is made up of members who will have individual responsibility for panel presentations; they include: Tom Wilson; promoter Bill Graham; head of Premier Talent Frank Barsalona; vice-president of A & R at Warner Bros., Bob Regehr; and Oklahoma agent-manager Jim Halsey. The following participants are scheduled to chair meetings: light and sound director Chip Monck; Paul Anka; lawyer-manager Al Schlesinger; country impresario Bob Eubanks and BNB management's Elliot Abbot.

A Canadian panel headed by Wilson will explain to the American music industry "The Canadian Opportunity" for selling talent. To date there are three confirmed representatives on the panel - Al Mair, president of Attic Records and general manager of Early Morning Productions; BTO's manager, Bruce Allen; and David Garrick, general manager of the Canadian National Exhibition.

In commenting on the up-coming Forum, Wilson said: "The Billboard sessions are a first for the music industry and it is an indication of Canada's growing reputation as a talent buyer and as a breeding ground for new chart artists that it is so well represented. The Forum is a unique opportunity for Canadian and American music figures to meet and discuss matters of mutual importance."

DJ Wolfman Jack will emcee a Billboard Talent Award Luncheon which climaxes the Forum and will name winners in various industry categories. Evenings at the Forum will feature showcasing of new recording talent in the Westside Room of the Century Plaza.

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FLUDD

Great Expectations
Attic LAT 1001-K

This album features some nice vocal arrangements along with good production in general by Adam Mitchell. Most of the tunes



were written by Fludd members and brothers, Edmund and Brian Pilling, with contributions by former group member Gord Waszek. Best tracks are the current single "What An Animal!", "Brother and Me", and "I Held Out." Whimsical lyrics on the cut "Smile On" are in sharp contrast to the philosophical bent Brian and Edmund Pilling take on "What An Animal!" Milan Kymlicka lends his talent for string and horn arrangements with some especially good work on "The Way You Get Around Me." Backup instrumentation is further enhanced with excellent keyboard arrangements throughout. "Great Expectations" was recorded at Son Quebec in Montreal. Record jacket has caused some controversy, perhaps a good plot to sell the album. Anyway, you can't judge a record by its jacket, and besides, anyone who would find it obscene wouldn't be reading this review.

FRANCOIS DOMPIERRE
Dompierre
Barclay 80212-213-Q

Francois Dompierre has been described as "a major new force in Canadian music" and he punches home this claim with



what must be the most expensive, innovative and downright entertaining packages of recorded energy on the market. Dompierre has cornered the market

on all available instruments, electronic and otherwise, including his incredible talents at the piano, clavichord and organ. His mixes his classical pop instrumental endeavours, a haunting female voice singing obbligato with the man in the street instruments: steel guitar, harmonica, plus about every conceivable type of guitar, acoustic and electric. He tempers these with a synthesizer, flute, harp, bassoon, tambourines, sitar, trumpets, trombones, a whole regiment of string virtuosi (violin, cello etc.), maracas, a glockenspiel and many more, to come up with a moving musical force that should lay claim to being "the first and only truly Canadian pop classical instrumental concert on wax. To label Dompierre a Quebecois only, and to pass on this album because of that tag, would be ludicrous and demeaning to those who classify themselves as music directors or lovers of music. Dompierre is a Canadian with a rare insight into a magical music potpourri that satisfies all age brackets. Tender choral insertions with the hard metal sounds, glazed with brass and coddled with strings. A touch of the East Indian, a bit of Cajun and a racy big country impression that musically describes, perhaps what Dompierre sees as a united Canada. The picture, in music, is there. The energies expounded by Dompierre and his musicians are as vivid, yet as subtle as the changing seasons as depicted on the album jacket through the camera eye of Ronald Labelle.

APRIL WINE
Stand Back
Aquarius AQR506-K

April Wine is definitely a plugged-in, electric band, relying more on hard-driving energy in their music than in lyrical content. Myles



Goodwyn composed the majority of tunes for "Stand Back" and he shows a good instinct for commercially-oriented material. Group members demonstrate their aptitude for harmonies on "Cum Hear the Band" (single release) and a ballad titled "I Wouldn't Want to Lose Your Love." "Victim of Your Love" is a good example of the April Wine "sound" with its electronic reverberations touching on psychedelia. There's some good, solid percussion work throughout. "Stand Back" was produced by April Wine and recorded at Tempo Studios in Montreal.

GEORGE HAMILTON IV
Trendsetter
RCA KPL1-0002-N

Once again voted Britain's No. 1 country singer, George Hamilton IV does it once again on wax. A Jack Feeney production, produced at RCA's Toronto studios,

Hamilton displays the great respect he has for John D. Loudermilk with a fast moving and comfortable feeling on the "Bad News"



cut. It's become a habit for Hamilton to use Canadian writers which he does here with compositions by Alan Moberg, Alan J. Ryan, Bob Ruzicka, and Gene MacLellan. He has a way of complimenting Dick Feller with "The Wrong Side Of Her Door" and he gives that gentle southern carress to Mike Smith's "The Dutchman." Backup instrumentation is the usual "greatest collection of musicians available" with that unmistakable John Arpin "country piano" and a beautiful blending of voices supplied by the Laurie Bower Singers.

LED ZEPPELIN
Physical Graffiti
Swan Song 2SS 200-P

Already an impressive listing on the RPM 100 Albums chart, this two-record set has been a long time coming. There are fifteen new original compositions done up in the original styling that has made this British group one of the few sustaining "super groups". Sales and back ordering of this album indicate that the set will become one of the group's classic releases. There's much forced and subtle energy, brought together by producer Jimmy Page. Dynamite tracks include "Ten Years Gone", "In The Light", "In My Time Of Dying", "Kashmir".

PURE PRAIRIE LEAGUE
Bustin' Out
RCA LSP 4769-N

A cute name and with a lot of thought behind it. The crossover action for this group took place in the studio and it could work. Their single "Amie" has already become a Top 100 hustler as well as becoming a favourite with the popsters. The flip, "Memories", could influence country programmers. It's a Canadian production by Robt. Alan Ringe, taped at RCA's Toronto studios with thoughtful kudos to known Canadians including Arlene and Bob Ezrin, Barry Keane, Vicki Walters, the Davis Family of Aurora and many more including Dianne Brooks who is heard supplying backup vocals on "Leave My Heart Alone". A movin' pseudo country package of free flowing and beautifully separated vocals - Craig Lee Fuller and George Ed Powell, both of whom turn in notable acoustic guitar licks. Lush string arrangements by Mick Ronson and, out front when he's needed, on piano, Michael Connor and who else on steel, but Al Brisco. Mark Smith did the board chores. By the way, this is the second time 'round for the League and maybe that little bit of Canadianizing will turn the trick. Campus programmers turn your earbells onto this one.



A Pindoff promotion at Ottawa's Bay Store, put together by Pindoff's Bob Newton and



Phonodisc's Bill Ott, paid off in good album sales for Britain's Des O'Connor who play-



ed Canada's Capital and lent himself to a hectic Rideau Street autograph party.

ROCKERS INVOLVED IN BIKE-A-THON

For the first year in its three years, Variety Village's annual Bike-A-Thon will be given a large sized boost from Toronto's rock community. Organizer for the April 20 event is well-known booking personality Tom Wilson, who heads up Concept 376.

Rock Groups already firmed include: Shooter, the Stampeders, Fludd, Foot In Coldwater and many others. Those wishing to become involved in this worthy charity should contact Wilson at (416) 366-8535. Entry forms can also be obtained through the Variety Club of Ontario.



Polydor's Max Swerling and A&A's Ken Higgenbottom can't put out Ohio "Fire".



George Segal, Jack Cullen, RCA's John Ford and Uwe Schnack tie-in Vancouver promo.



Tommy Wilson, Lorna Richards, Maureen Murphy, Martha Herron and CHUM bikers.

COUNTRY STARS TO AID MUSCULAR DYSTROPHY

May 12th, the Molly & Me country music bar at 1215 Bloor St. West in Toronto, will be hosting a twenty-five hour benefit for muscular dystrophy victims in co-operation with the Muscular Dystrophy Association.

The benefit will showcase some of Canada's top country stars who will be lending their talents to the occasion, and country music station CKFH will be providing full air coverage with an on-the-spot remote hosted by several of the station's on-air personalities.

The marathon show is scheduled to continue from noon to 1 a.m. Voluntary support has been offered by several well-known public and government figures, among them Premier William Davis and Mayor David Crombie, who is himself a confirmed country music buff. Throughout the day and night, Davis, Crombie and others will be dropping in personally to check on the activity.

The benefits organizers are in the process of contacting various record companies, and they, in turn, are contacting their country artists to get the best representation possible for their labels. At the moment, the Global TV Network is considering a broadcast special of the event, and media representatives are getting up-to-the-minute information to ensure maximum coverage.

NEW PR FIRM CREATED FOR CANADIAN INDUSTRY

Larry LeBlanc and Shawn Wilson, both of Toronto, have announced the formation of a Toronto-based pop music public relations firm. The firm is called Media Machine and has been set up to publicize

Canadian pop artists internationally as well as to handle international artists for the Canadian market.

Ms. Wilson has had seven years experience in the music industry, including a year with CHUM Radio in promotion and more recently with Concept 376 Ltd., where she has been handling advertising, publicity and promotion. In referring to the creation of Media Machine, she said: "It's only recently that record companies have been in contact with Canadian media reps. Many of these magazines and newspapers haven't heard from a record company in years. Media Machine is probably the first PR firm of its type in Canada. No one else offers the full range of services. That we do. No one else is effectively deadline with the press media on pop music matters".

LeBlanc, as well as being involved with Media Machine, will continue his freelance activities which include Record World (as Canadian Editor), Saturday Night, MacLean's and other magazines. He also contributes to CBC radio programs "Touch The Earth" (hosted by Sylvia Tyson), and "The Canadian Gold Rush" (hosted by Terry David Mulligan). LeBlanc is also a regular writer for CTV's "Ian Tyson Show".

MANGIONE RETURNS TO O'KEEFE CENTRE

The O'Keefe Centre in Toronto will see the return of A&M's newly signed Chuck Mangione, April 29 through May 3rd. His concert is titled after his current album, "Chase The Clouds Away". His last concert at the O'Keefe drew a capacity house for each night and was also based on an album, "Land Of Make Believe".

The Mangione concert will feature Esther Satterfield and Gerry Niewood with Concert Orchestra and soloists.

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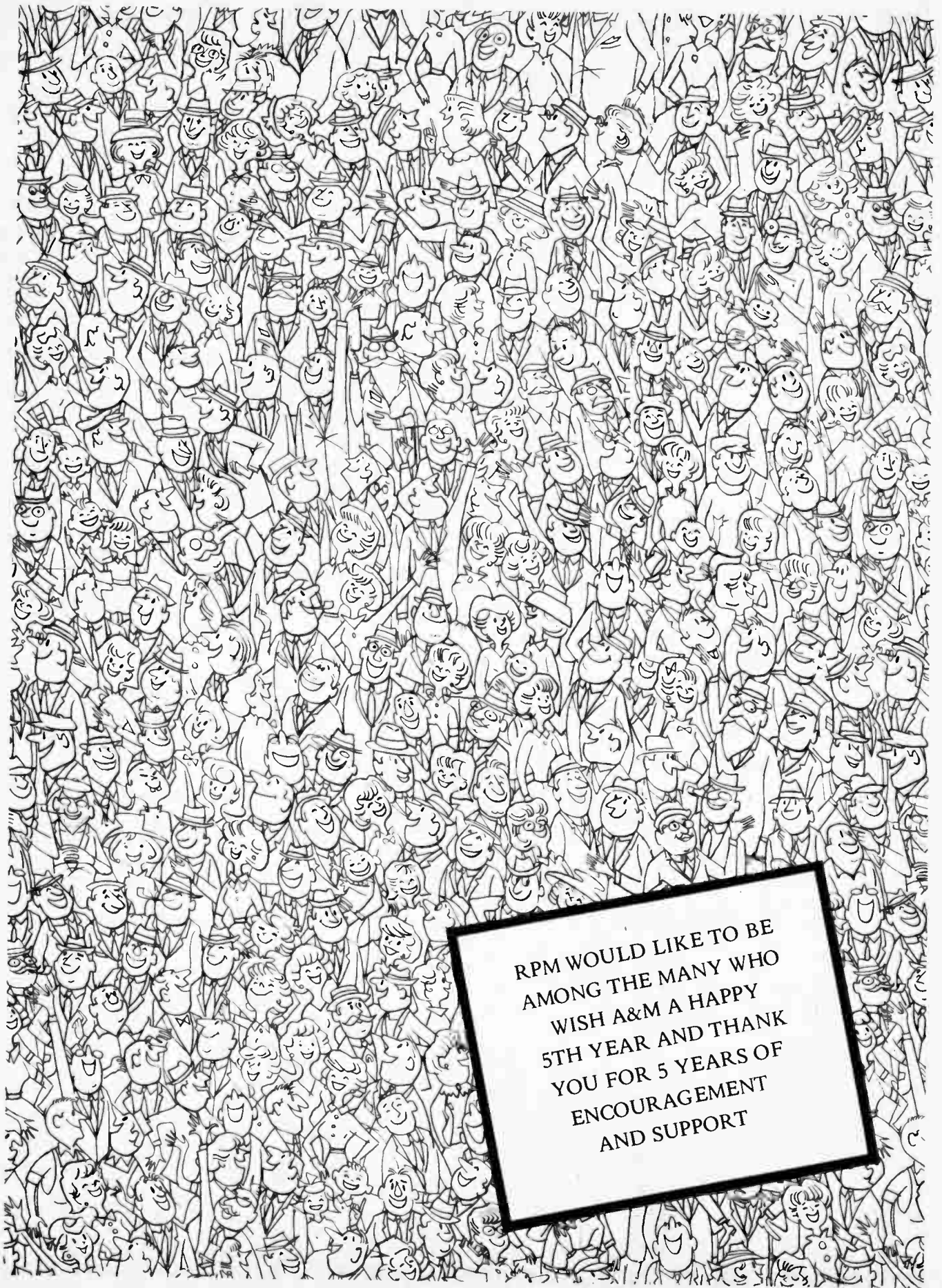
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5th Anniversary

SPECIAL SECTION

A&M-Five years later



A STATE OF EUPHORIA???

Is there a state of euphoria within the Canadian recording industry? The people at A&M Canada believe one exists within their camp and they're continually working on it. Call their head office on any given day and you immediately enter the wide wonderful world of A&M. Probably the most important and least recognized of any record company is their "hello" gal. That voice is your first introduction to the record company and she has the power to "turn you off" or "on." A&M boasts two such gals. Their head office switcher, Madge Wiseman, and Lorna Richards the voice that leads you into the inner sanctum of the label's publishing, A&R and press operation, affectionately known as Madison House.

Now that we've established an opener, let's go back to when it all began. Canada you say.....the land of snow and Johnny Cash? You'd have to be out of your skull to want to set up a label operation in Canada. A lot of people thought this way back in 1969 and 70. But A&M's International Director, Dave Hubert, was convinced there was more than snow and country record buyers in Canada. They had opened overseas, in England, and that had proven to be a good move. But Canada, with a population of only 22 million spread across one of the largest countries in the world, could almost boggle the mind. After all it was a well circulated rumour that the city of Philadelphia sold as many records as did all of Canada. Come on Hubert, be honest about it. You were peddling easy listening records.....sure, you had a giant with Herb Alpert and the Tijuana Brass but you hadn't even discovered the Carpenters back then. How cum....Canada?

"We were as you know, with Quality Records in Canada, and I feel in a very general way that most Canadian licensees of American companies really don't have to do much more than get the records out and sit back with their hands folded because there is so much strong promotion done in the border-line cities on the stateside that they can look awfully good if the American company has hits. Obviously, and I'm not going to put down Quality Records, but I'm just saying that, as a general formula, this has happened time and time again, particularly with American independents who make a license deal in Canada and the Canadian licensee is able to sort of really ride on the coattails of what's done in America. I'm not saying that they all do that. Some of them, from time to time, become aggressive and start to do their own thing." Well okay, so you weren't satisfied with what was going on in Canada. You obviously researched the market and found that aggressiveness came in small bags. Could you be more aggressive?

"We had aspirations far beyond that, in setting up the Canadian operation. When we started, one of the prime considerations was to find a Canadian who could head it up and, right from when we opened the doors, to find and develop Canadian talent, which was exactly what we did when we opened England. Our philosophy has always been that if we're only going to exploit the masters produced by A&M in America, then we don't need a wholly-owned subsidiary, we

just need a licensee. But, if we really are serious about developing local talent for exploitation in the market as well as globally then, of course, we need our own operation."

Before we get into who was to head up the A&M Canadian operation, let's zero in on Jerry Moss, the "Big M" of A&M and find out if he had ever been out of the label's ivory tower. Come on Jerry, did you really think Canada was ready for an independent



Gerry Lacoursiere - Vice President A&M Records of Canada Ltd.

thrust? "Sure I did. I think the closeness and the musical tastes of the Canadian population to the American population and a few items which was primarily our folk catalogue, our rock catalogue and certainly our English catalogue, would be strong enough to generate enough sales to make the proposition worthwhile." Did you really know Canada? "Yes, from a business standpoint and we had a very good association with Quality Records who had licensed our lines for a number of years. We had a very fine working relationship with both George Keane and George Struth."

Now we flash over to Hubert's corner, as Moss waits breathlessly for his turn. Alright Dave Hubert, nothing can deter you. It's Canada and you won't settle for Tasmania and, to rub salt into the wound (that's how some of the Canadian observers viewed it) you picked a Canadian to run the operation. Why?

"Jerry Moss and I felt right from the beginning that that was absolutely essential. I feel that it would really be very ass-backwards to take someone from America, as some other American record companies do. Again, I think it's very much down the same line of developing Canadian talent. You find someone who is local and knows the terrain to deal with the people." Over to you Moss, and I'm not telling you what Hubert said, what about Gerry Lacoursiere running your Canadian company? "We said we have to get started in Canada and we

have to get the right person to run it, and that's when Dave Hubert and Bob Fead, came up with Gerry Lacoursiere. Gerry was born a Canadian but had worked within the American record industry with Liberty Records. After talking with Gerry, he just seemed to be perfect, and has been. Our companies have to be run by nationals. We have to be, and I hesitate to use the term, but I believe we want to be good citizens."

The shy one of A&M, the "A" side of the company, Herb Alpert, was in Toronto on a recent tour and we had the opportunity to discuss A&M and the Canadian operation. He was asked how he felt about Gerry

Lacoursiere. His answer: "Gerry who....?" Of course, we're kidding, Alpert may be the silent part of the business activity at A&M but he's obviously a bottom line man and he knows what his primary function is - talent. "There's a lot of talent in Canada", he said, "and we're looking to break some of it internationally. But talent doesn't necessarily have to have a country identification about it. The country of origin is not considered an important factor. We look for talent that will be accepted around the world, and we happen to think that Canada has a lot of talent to offer the world." Well, Alpert sure punctuated his remarks with what could be the biggest find of the year - Gino Vannelli, who this year won a Juno as Most Promising New Male Singer, and he happens to be an Alpert prodigy.

So, A&M opened its Canadian doors, but really all they had was Herb Alpert and the Tijuana Brass and Gerry Lacoursiere. What do you think Dave Hubert, wasn't it a big gamble? "No, I don't think it was that big a gamble. The point in time was very interesting. When we set up our Canadian operation it was just at the time when A&M was in a transition from the MOR acts only, into more contemporary pop music, and there was a nice nucleus of sales with our MOR acts which was a good basis for founding an operation. And, let me correct you, it wasn't just Herb Alpert and the Tijuana Brass. There were a good number of acts that had very decent success in Canada, mainly because

they had very decent success in America, not because they had been terribly well exploited or promoted or because they had even gone to Canada. We had some very well established acts and I think Quality deserves credit for having established them." Alright Moss, it's your turn, weren't you apprehensive about moving into Canada? "Not really, because I think Gerry exuded such confidence and, remember, we did something that was very unique. He was working with a wide variety of companies to try to give us the best service and also to gain some knowledge about how these companies worked and gained some experience in the marketplace. I think, in retrospect, he discovered all the good points and all the bad points about a lot of those companies and how we could end up trying to be as efficient as possible in marketing our product in Canada."



PHIL OCHS GREATEST HITS ???

Breaking Canada wasn't easy. It was a challenge and Lacoursiere used every trick in the book to establish himself. What better way to bring attention to a company than to establish the label had hits? Lacoursiere bowed the Canadian scene with the "Greatest Hits" package. He released the "Greatest Hits" of Herb Alpert, The Sandpipers, Wes Montgomery, Baja Marimba Band and Phil Ochs. He followed this up with an A&M sampler called "Cream Of The Cream" which illustrated various albums even to a greater degree. One of the first releases for Canada was an album by Shawn Phillips and, get this, the initial order was for one hundred albums. My, how the scene has changed, Phillips is now one of the big moneymakers for A&M and so have many other artists Lacoursiere allowed releases for in Canada.

Lacoursiere has a great deal of freedom, making decisions about acquiring local talent and releases. Says Hubert: "We leave our Canadian operation very much in the hands of Gerry Lacoursiere. We give him a great deal of freedom and license to make his own decisions. It's really very exciting, in the sense that it's not the sort of situation that he has to check with Hollywood when he wants to make a major decision. He really doesn't. He's given a lot of flexibility to make decisions on his own — and he has made some very mature ones." The profit picture has been an expanding one in Canada. They made money on the Canadian operation from day one, so we go back to the old question of apprehension in the beginning. Okay, Hubert, you're making lots of money in Canada. The chips have fallen pretty well in place, so really, you wouldn't admit if you were apprehensive in the beginning even if you were? Well, that got a

rise out of Hubert: "Now, wait a minute, there was certainly some apprehension, not about Gerry, but there were apprehensions about how heavy we should go in. There was a lot of soul searching as to whether we should open up our own distribution in Toronto and Montreal. That sort of grew naturally. As you know, historically, we didn't go in with a wallop the first six months—to open our own distribution branches. That grew naturally. We started with a distribution deal with Capitol and London and it developed, as the right situations presented themselves. We've had many, many approaches to manufacture and distribute some pretty important labels from America and England in Canada, and we very much resisted those deals because I have a philosophy about this, that we don't want to take the efforts of our good people in Canada, I'm not speaking saleswise or the distribution level. I'm speaking of the promotion level. We don't want to take those people's efforts away from A&M, Ode and Dark Horse product and spread them too thinly over too much product. Sure, we take on labels for distribution, but that's a different matter."

Alpert, Hubert and Moss aren't familiar with nor concerned about Canadian apathy. What Moss sees is "That you have had some success in the international market, particularly with BTO, but quite frankly, it's tougher and tougher to break acts altogether. I think if you put the Canadian roster of acts up against those of other countries, you're not doing too bad. I think you have been breaking on the average of five or six acts internationally each year. Examples like Terry Jacks, Anne Murray, our own Gino Vannelli, BTO and others. I think Canadians are pretty strongly entrenched. I know everybody is impatient. They feel there isn't enough of this or of that, but I think if you add up all the Canadian talent that's doing well around the world, it's a sizeable roster and I think it's something that any company would be proud to be involved with."

Well, now you've heard it from the ivory tower. Who is this guy Lacoursiere? He talks like a Detroit, he does business like an American and he has both feet planted in his native country — Canada. Here's a television view of Lacoursiere as he was interviewed on a recent RPM Music Week:



LACOURSIERE TELLS ALL !!

I can relate to the very first day we opened here in Canada. We had myself, Liam Mullan and two girls in the office — and two desks, because the rest hadn't come in yet. Of course, I had a lot of doubts at that point, and I'm sure a lot of people in the industry felt that there was no way that A&M as a

small label — with what we had going at that time — could really survive. It was probably six or seven weeks after when we received a record called "Song of Joy" by Miguel Rios. You can't believe the excitement that was there. Even the girl that was answering the phone would get all excited about hearing the Miguel Rios record on the air, and that basically, as far as I'm concerned, really set us up and put us in business and showed us that we could do something and make something happen in Canada.

You're a Canadian — and I understand you were picked to head up the A&M operation because of your expertise in the American method of record operations.

I began in the record business in 1957 in Detroit with Decca Records as a stock clerk and after nine months went on the road as a salesman. Unfortunately, or fortunately, I was such a bad salesman, they made me a promotion man — and I think that basically turned out to be my mission in life. I got a kick out of taking a record, I believe in — not because it was happening in Los Angeles or any other market, but that I personally believed in, and going out and getting somebody to play it, and then finding out later that the consumer or the mass public was buying it — and that it was a hit record.

Isn't that exactly what you brought into Canada with you. Some people are saying — "I don't know what the hell it is about A&M. They seem to take a record and they'll run with it and get somewhere with it." Isn't this the philosophy you passed down onto your promotion staff?

Sure, basically, we had some good promotion people before we came to Canada, but I think they were so used to looking at what is happening in the States and then working on it and not going on what they believed in. So, I tried to find people who were excited about music to begin with, who were not afraid to make a commitment and go out and follow through on it, and I think we have been very fortunate to get the people we have had from Liam Mullan to a Doug Chappell today, a Bob Roper, a Bruce Bissell, and that is what makes A&M, not the name on the front door.

You have a real network of promotion people that would take a Miguel Rios, and although you didn't have a top forty play in a major centre you did manage to sell over a hundred thousand copies of the single?

It's still selling. In fact, it's one of our best catalogue items. I was looking at the computer sheets last Friday, and since Friday (Jan. 18) a year ago January 31st, we had sold something like 3500 singles and that is good catalogue product. We've never destroyed a record. We've never had to break them up. It just continues selling.

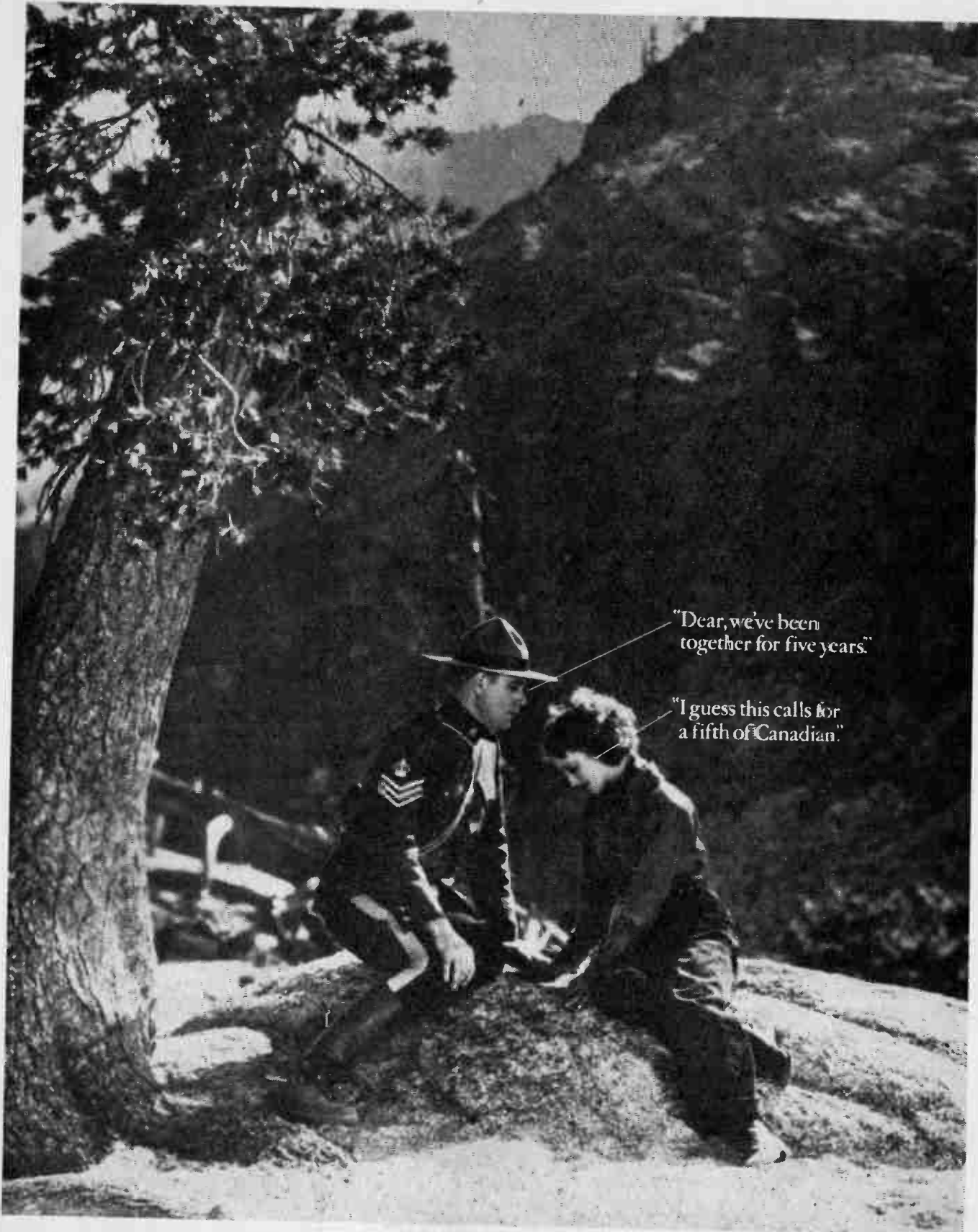
When did you first get involved in the feeling that there was potential in Canadian product?

When we opened up, Jerry Moss' philosophy, and I concurred with it, was that if we were going to be a company here, we had to be a total company. By a total company, I mean that we have to create something. The first nine months we were opened we didn't do anything with Canadian content. Our first was a Canadian record by Tundra — a record called "Band Bandit", and it turned out to be a top ten record in most markets. That was our commitment at that point, and we kind of extended it to the point where we have eleven Canadian acts on the roster, and we feel we should be able to break with them all. Unfortunately the

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"Dear, we've been together for five years."

"I guess this calls for a fifth of Canadian."

CHEERS! GERRY LACOURSIERE & A&M RECORDS OF CANADA, LTD. ON YOUR FIRST 5 YEARS!



consumer isn't ready for everything yet, but we're working on it.

Do you feel the climate is getting better for the acceptance by the Canadian public for Canadian artists?

I believe so. I look at some of our sales figures, for example, Valdy, and look at him selling 35,000 albums. They're not buying him because he's Canadian — they're buying him because he's talented. I think we probably have more talent in Canada, per capita, then there is in the U.S.

Do you find that it would probably be to your benefit to establish a certain number of artists in your roster and develop them rather than going out and signing, say up to twenty-four acts?

Our initial philosophy was to get six acts and really do the best job we can. Unfortunately, in this business, it's very hard to say no, when you hear something you're excited about. We started with one and went up to six and finally went up to eleven. At this point, because of the economic situation, we're looking at the artists we do have with the idea of trimming down our roster again to maybe six or seven and doing a more thorough job — taking the same amount of dollars we're spending now, with eleven acts, and spending it on a smaller number, but giving everybody a fair shot and doing a complete promotion job on them.

Will you still remain in that area of pop top forty and country?

That's the game plan at this point.

Talking about the economic problem, supposedly we've entered the year of the crunch — is the business in trouble?

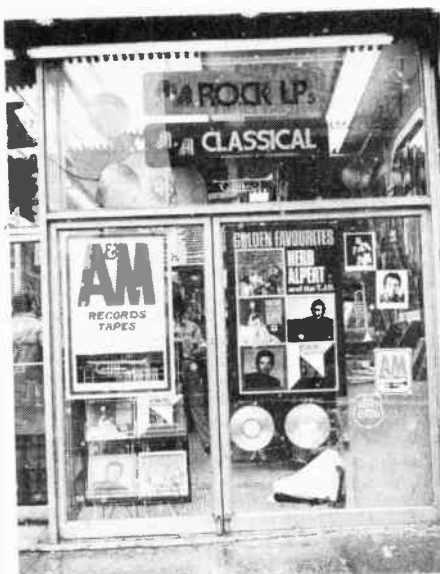
There was an article in a recent U.S. trade that said the record industry is probably the only recession-proof business in the world, and I have to believe that. Just recently I was speaking to A&M's managing director in England, and as everybody knows England has been going through a lot of economic problems, and they've just come off their best year in their history, and I think when you have economic problems, the consumer doesn't have the dollar to go out there and have a steak dinner, so he looks for other forms of entertainment, and if you stop and think about it, a record for \$7.29 is the cheapest form of entertainment you can have. It's not only the cheapest it's the most lasting, and if you go to a movie tonight, you've had it, that's it — whereas you can have Frank Sinatra, the Beatles, the biggest names in the record business singing for you in your living room, at your beck and call, and it's good for four and five years.

That's good propaganda, whether it be true or not. I happen to agree with you. But you know there are some people in the industry who will panic and go the opposite way. It's too bad you can't spread this philosophy over the industry generally.

Well, we're going to do what we didn't do last year, on top of what we did last year. There's a saying, I don't know where it really came from but it goes something like this: 'When the going gets tough, the tough get going', and I believe that this is what's going to make a record company in the coming year — if they're going out putting out the extra energies, working everything a little harder, a little better commitment, a little strong commitment, it's going to be a tremendous year for the record industry in 1975.

How does Gerry Lacoursiere view the sales and promotion departments?

My philosophy has always been that if you have someone you put him in a position of responsibility, and you let him do it his way.



A typical A&M retail store display at Toronto's A&A Store.

For example, Doug Chappell, our present national promotion manager, is totally different from Pete Beauchamp, but they're both very effective. They run their people the way they think it should be done, and they report back to me. I don't tell them they have to 'do this today', but we communicate. If something happens at 1PM, for example, CKGM gives the Cat Stevens single a number, right away it's on the phone to me and Joe Summers, our national sales manager. In turn, Joe calls our national distributors to make sure we have records in the store, enough backup product at the branch level



Inside the store are A&M's Joe Summers, A&A's Ray Rosenberg and Hank Kotch. — and it's basically a free-flowing communications. We don't have a set time for meetings. My door is always open. If the kid in the warehouse has a problem that he wants to discuss with me, he can walk in anytime. He doesn't have to make an appointment. There are people coming in and out constantly, and to me, it's free-flowing and it creates excitement — that someone can come in and say right away exactly what he feels instead of waiting an hour later because he doesn't have an appointment.

It's a total involvement company in personality as well?

Congratulations

TO

A&M RECORDS of CANADA

YOU MAKE THE HITS

WE'LL MAKE THE RECORDS

KEEL RECORDS MANUFACTURING OF CANADA LTD.

We're trying to create the family atmosphere. We have our annual summer picnic for our employees and artists, managers and producers. We also have our annual winter carnival. It's just a process of getting everybody together, totally involved and keeping everybody on a first name basis.

It's not really that smooth though - really. When does Lacoursiere get tough? If you have a single you think should be on the charts and your guys can't get it on, what do you do?

At that point, I'll go out and see the radio station guys myself. My background has always been promotion and I still get kicks going out there and talking up a record and trying to convey my belief to that program director, and I always tell my people that if they have trouble with any of the programmers, let me know and I'll get in touch with them myself.

Has that ever backfired on you? Have you ever found that the attitude has been 'well the local can't do it so they brought in the President'?

I've never heard that. I think most of the stations react like 'what are you doing here?' I really care. That's why I go there. I believe in the record. I think it's a hit record and I show them what proof I might have, other than my belief. That gives me a chance to sell, and I think they admire that.

Has it paid off for you?

Definitely. You can talk to the programmers and if they're having a problem with A & M, they can let me know - not to go above the local promotion man's head, but just to convey first hand what the problem is.

So you're really not upstaging your promotion man?

No, it's just to show a team effort. If it takes myself, or even Jerry Moss, if he's in town. We're involved, We're in the record business, That's our only business and if we don't believe in what we're doing, how can we expect the programmer to believe in it.

Do you also get involved in this way on the retail level?

We try to get involved with everybody. Our idea of selling or merchandising product is

not just going in and talking to the buyer, and selling him on it, but I think you have to sell everybody within the store - if you have a Strawbs promotion or a Herb Alpert promotion, we try to convey to our salesmen that you have to sell everybody. I like to see our personnel working on a Saturday at the retail end, and I think I would get a kick out of it too - just to get the feel out of what's happening. My biggest thrill would be to just be in the store when someone buys an A & M album, especially when an unknown artist that we've been trying to break - like a Super Tramp, that we're just really starting to come with. To me, that's kicks.

Does this work right across the country?

In theory it works right across the country. In some areas, it's much closer than other areas, but we're always striving to do it a little bit better. We don't sit on our laurels. Just because we're up fifty percent over our previous year, we don't stall. We take the attitude that we're still not doing a total job.



**LIAM MULLAN
CAUGHT ON FAST!!**

You know, meeting record people over the years, one becomes hardened to "the same old bullshit." The hype artists, the overnight promotion wizards, and the little giants who lock themselves up inside their comfortable insular company image. Many have that "I'm alright Jack" attitude and most of them end up being "down a quart" after facing the realities of business, Not so with A&M. We should say otherwise in a special A&M issue? Enemies? A&M's got them, from retailers to programmers. Friends? They've got a lot of them as well, but admirers is where they shine. Sure, they hold the line on deals which irks some retailers and they breathe pretty hotly on programmers when they feel they're getting a raw deal, so they get a few ding-dong programmers with a chip on their shoulder. But it all balances out pretty good, because A&M have the hits which when attached to persuasive promotion and hard selling is a good winning combination.

Before we get too syrupy about A&M we thought we would dig up an old employee, actually one of the first, Liam Mullan, and see if he could throw some dirt on the pile.

You had a great deal of experience in the record business and had moved into radio as music director for AM and FM at CKGM, what attracted you to the new Canadian operation of A&M?

I was attracted mostly by the image that the label had. Cocker and the Carpenters were both breaking big. I also liked the feel of the label as an independent and felt they had more success than most North American independent labels. The English acts they had licensed were the acts that were really happening big.



Liam Mullan, now with Island Records, was one of the first A&M promo men.

Did Lacoursiere strike you as being an aggressive, no-holdsbarred, type of businessman? Did you bend or break the rules in the beginning to get your own way with the promotion of product you felt deserved it?

Lacoursiere gave me the impression of wanting to understand the Canadian market thoroughly in order to properly merchandise an already well-established line in Canada.

I never really found any rules, we were a small company starting up and we utilized every possible means available to us to break records. "Song of Joy" came along at the right time and I seized it with a vengeance along with Lacoursiere and it went to No. 9 on Cashbox.

The setting was there, inasmuch as we had a label that was constantly giving us new creative acts to work with, so the promotion necessarily demanded finding new channels to introduce the artists to record buyers and radio stations and so on.

What's your opinion of A & M now?

I think it's still probably the most aggressive, family-type independent record company. They fully understand all the ingredients necessary to make, create, and maintain new and established artists.

I'd like to congratulate them on their first five years. They make a healthy and aggressive competitor, which is always good for the record business.

What do you think was your greatest "coup" while with A & M?

There were three things, but without question the greatest was "Song of Joy". The other two major accomplishments were the establishment of Cat Stevens as a best-selling album artist, and the success we had with Procol Harum. Their album "Procol Harum and the Edmonton Symphony" became the group's biggest selling album ever. We lent

Congratulations
A&M Records of Canada
*on the completion of
 your first five years*
Best wishes from everyone at

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A&M's J.P. Guilbert says thank you to CFOM's Mike Godin for Vannelli single.

considerable energy to making them a major-selling group.

And just think, Mullan isn't even looking for a job. He's safely secure as national promotion manager for Island Records.



DAVID BRODEUR - THE FIRST ABOARD

In keeping with the nostalgic trip, we called David Brodeur who has been with the company since Lacoursiere opened the doors. Come on David, tell us what it's like being one of the pioneers of A&M in Canada.

I was the first guy Gerry hired, and the only one left from those days. I was with Quality prior to joining A&M and, as they were distributors of A&M product, I was aware of the line.

What did you think about going into an English language label with no real roots in French Canada or product?

Well actually, Quality was an English speaking company. They had some French product, but not really. They had sort of gotten out of it, so there wasn't that much of a change. However, the people around me thought I was crazy, going to A&M. But in my mind, A&M had the artists, they had the records, and they looked like they knew what they were doing.

It must have been a major change for you — coming from a company that had a great deal of excitement with chart records and all A&M had was Herb Alpert, The Baja Marimba Band and strictly easy listening product?

Oh sure, but they had begun to pick up new rock acts like Procol Harum and Lee Michaels. As a matter of fact, one of the first albums we released was from a guy named Shawn Phillips, who ended up selling a lot of records in Quebec. I think we are up to 62,000 copies on second contribution.

What did you do first with your new job? Did you build the image of A&M or did you concentrate on the artists?

I think it was everything with a high concentration on selling A&M, including our distributor at the time, London Records, down here. Everything had to be done. I'd wake up in the morning and say 'Okay which of these twenty-two thousand things am I going to start with.' It was very hectic the first year.

Did you have some apprehension at the beginning?

Not apprehension — there was just so much to do, and so much to learn. Gerry was very new at this. He had ideas, some that worked and some that were duds, and I had a lot of ideas, but we tried them. We invested in A&M and we invested in our artists and to me it was



Gino Vannelli Award to CFCF's Andy Forsyth, John Mackay and Mike Kramer.

an attitude that other people around me didn't have, or didn't seem to have at the time.

What was your average working day?

About the same as it is now — very long hours and very long weeks. I'm totally involved. It's a way of life for me.

Aren't you more involved in a lot of across the board activities with the company?

I've expanded my duties and I think I've been everywhere in Canada except Vancouver. My title is regional marketing manager. Basically what I'm going to be doing is combining whatever I know about promotion and sales and working from that angle. Promotion as you know is the basics of this business. You can have the greatest artists in the world, but unfortunately talent is maybe only fifteen or twenty percent unless that talent is so obvious. It takes people to break artists, and it takes people to sell them and even when they're selling them they have to promote them.

So your new position is allowing you to do work that A&M hasn't done before?

Right. I'm working with rack jobbers, salesmen, promotion men, branch managers, covering places like Regina and Saskatoon, the Maritimes and places that had never before seen anyone from A&M — or any other record company for that matter. They just couldn't believe that a record company thought them important enough to call on, especially a lot of dealers, which I found very surprising.



More A&M thank yous to CKGM's Tom McLean and Greg Stewart.

Is it beginning to pay off?

I'm convinced it is. Just from the sheer fact that we went there and talked to these people. I'm a great believer in secondaries. I think they work. The best example of that is the Maritimes. If you put all those stations together you really have something, particularly with a country record.

Is the company completely autonomous from the parent company?

To a point. Right now we're getting vibes on a group called Super Tramp. We're away ahead of the States on it, in the sense that we're after them, we want them to tour. We don't care if they're going to tour in the States. Take Nazareth for instance — a very unique situation. These guys came here and did a cross Canada tour and went back to England and never once went to the States. It was a Canadian tour by a British act signed to A&M England, but we got the sparks and the vibes on it and we took it from there. Maybe not completely autonomous, but we are independent — not the Canadian branch sort of thing.

A&M does listen to the people who work for them?

Yes, very much so, it works both ways. Lacoursiere keeps saying he's only as good as the people who work for him. He reacts to us and we react to him. It's a two way street. I really can't see myself anywhere else. We're a small compact, very together outfit. I'm still very impressed after five years, and I really can't see the end of it. I

Congratulations

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GERRY, JOE
AND ALL THE A&M STAFF
FOR 5 YEARS OF A
BEAUTIFUL RELATIONSHIP

From:
RICK - LYLE - DON - DICK
BARRY - JEAN - BRYANT
JERRY - SAL - JACQUES

ALL RECORDS SUPPLY COMPANY
OF CANADA LTD.

CONGRATULATIONS

GERRY

AND ALL AT



FOR 5 SUCCESSFUL YEARS

AND WISHING YOU

MANY MORE

FROM THE GANG AT



GOLDFISH RECORDS

Terry Jacks

Susan Jacks

Chilliwack

Greenfield



The Strawbs with Larry Wilson (CHUM-FM) Marty Onrot and A&M's Bob Roper and Charly Prevost.

like the way they think, the way they sign acts. They try to find unique and talented artists. Not necessarily the ones who might sell the most records, but people you can build.

How come A&M haven't got into the French Canadian talent?

It's a very different business in more ways than one. You have to become a specialist in it. First, I think the priority was to do a super number on what we have in English, but I think you can expect A&M to go into that very shortly — and quite seriously. It would be an investment in people, artists and a lot of people's time. It's a totally different record business. It could be two different branches. The French branch and the English branch, and you have to treat it that way.

Don't you think there's a growing resentment in Quebec for foreign owned record companies becoming a part of their own little culture?

Well, I'm looking at the business and I see that right now the hottest act on the street is a group called Beau Dommage. They're on Capitol Records. Capitol really did a number. They trained, and they had a French specialist among their ranks. Pierre Dubord is a French specialist. Michel Tremblay, who is now the promo man is a French specialist — that's all he does. So, it's no longer Capitol Records in Canada in a lot of French Canadian's minds — it's le Disques Capitol. It becomes the French end of Capitol Records, and I think that's what A&M is going to have to do. It's not like the foreign powers, or the Americans coming in and cashing in. Beau Dommage proved a lot of things to a lot of people. The promotion was done the American way. It was like Capitol Records committing themselves to an artist — putting money behind them and putting all the company's efforts behind them, and I think that's the only way it will work. The key is to become specialists in the market. I'm still learning a lot about it. I'm still not a specialist. It's easier for me to sell English records in this market than to sell French records. It's a thing you got to learn. The French record business is just one big family. It's very much to itself. It's very big. There's a lot of labels, there's a lot of artists, there's a lot of records that come out. I just wish English Canada had the same sort of star system going for it. Quebec is ten years ahead of the rest of the country.



Montreal's heavy, Donald Tarlton with Darrell Smart and Dan McCafferty of Nazareth and Polydor's Rory Gallagher.



JOE SUMMERS "BACK TO BASICS"

There are so many personalities in the A&M camp it would be a sin to miss any one of them. Sure, Lacoursiere laid the foundation but he had to support his house and that's why there's an "All in the family" attitude within the structure of A&M.

Joe Summers. Now there's a heavy. Scared half our readers out of their habit when they saw his mug shot on the cover of RPM (November 9, 1974). Joe's got the rhetoric down pretty good. He mixes a little Detroitism into the company philosophy, reads a lot and comes up with a pretty good evaluation of the situation — "Back to the basics." Summers has applied his American know-how to the Canadian scene. He bought a farm north of Oshawa (he needs it with all the kids he has) and he wields a powerful clout when it comes to sales.

Sitting down and talking with Summers is an experience in itself. An American, he came to Canada with preconceived ideas about the business. He was shocked however, to find that the Canadian industry, boasting a strong similarity with its American counterpart, was a pale imitation. Says Summers: "There was no excitement — no enthusiasm. It was almost like a sin to get excited about anything." It was like a Guy Fox operation for Summers. He began sparking his own company and, although his was only a small part of the industry, there was a mild A&M explosion that quickly spread throughout the industry. The A&M saleswagon was beginning to move.

New and innovative ideas for retail sales. Salesmen who knew their product — or else; a close working relationship with the promotion department; and what emerged was a company with a "total concept for sales, promotion and press and all working toward building a class company." Although the company works as a team, there's still that "Big Daddy" attitude by Summers that shows itself from time to time. Don't talk to Summers about salesmen doing the job

RPM

A SINCERE THANK YOU TO THE STAFF OF A&M AND THE CHIEFS FOR AIDING AND ASSISTING US IN COMPILING THIS SPECIAL SECTION. IT'S A PLEASURE TO WORK WITH PROS. THANKS TO THE ADVERTISERS WHO HELPED MAKE IT POSSIBLE. IT BRINGS THE INDUSTRY TOGETHER.

of promotion men. First off, don't call Summers' boys salesmen: "They're record merchandisers and they should be able to walk into an account and help that man sell more product." He expects the promotion department to look after their end of the business and not stray too far into his territory. Don't talk discount deals with Summers either. "We don't have deals. We have programs. It's the total concept of trying to reach the ultimate goal, whether it be to the consumer or to break an act or whatever. Unfortunately some people believe that a promotion is to buy at a cheap price and sell for \$1.99. That's not a promotion. To me, it has to be a total concept program." Summers is the only national sales manager with a communication line open to the trade (RPM). It's his opinion that the trade paper should be a useful tool for his accounts, and it was through his insistence that RPM, this week, introduced a new "Dealer Aid" service, a weekly feature that will serve to inform retail accounts of weekly single and album releases.



TOTAL PROMOTION !!

Promotion! Total promotion is the theme at A&M — if you happen to be in the promotion department which is headed up by Doug Chappell. His team comprises Bob Roper, a runaway from Capitol who found refuge in the A&M camp and has been responsible for solid promotion in the Ontario region; Bruce Bissell, that photo-venture-some little devil who ties it altogether on the west coast; Ron Sinclair, who hustles



*A&M's National Promotion Chief
Doug Chappell.*

the Manitoba and Saskatchewan territories; Jean Pierre Guilbert, the likeable French Canadian whose just chomping at the bit for A&M's entry into the Quebec market; Johanna Raab, the head office cutie who sets the pace for the national team; and Colin Macdonald who displays an even greater creative flair on the ad layout board. How does bossman Chappell work his department? Well, we got him together with our Kate Elliott and after a lot of heavy editing (he just goes on and on and on) she filed the following.



Colin Macdonald, creative genius behind many of A&M's adverts.

Have you seen any major policy changes during your three years at A & M?

Just our involvement in Cancon. About two years ago, we got heavily into Cancon, we believe in it very strongly.

Do your sales and promotion departments work very closely together?

The rapport between the sales and promotion offices has really been intensified lately. The sales and promotion people are talking a lot more now, making sure that they're covering each other's promotions, so they're not two forces working in opposite directions.

How do you work with the A & R department?

We usually get to hear product maybe one to two weeks before it comes out. In the past we'd get a tape of something maybe a month or two before release and get excited about it, but by the time we got it out to the stations, it was old hat to us and we'd sort of lose our fire on it.

Is it difficult getting Canadian product released in the U.S?

Always. We have to prove Canadian product up here before they'll release it in the states. There's always some factor that seems to prevent a release from being marketable or viable in the U.S. even though it may be a hit up here.

Is that the case with Valdy?

They really don't think there's a market for Valdy in the U.S. We're stymied by it really. We feel he's a superstar now in the field of contemporary folk, he crosses over into MOR and progressive rock stations all across the country. Our sales bear us out that the public has accepted him immensely, but to this date they still haven't released anything on him in the states.

Do you feel isolated from headquarters in L. A.?

No, we don't feel cut off, we're just in the position that England was in six or seven years ago when they had trouble getting world-wide releases on their product. When the British explosion came and there were a few hit acts coming out of A & M England, they began releasing just about everything that England produced. Should we get any

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Gerry Lacoursiere
& the A&M crew

RCA

major breakthrough on an artist, internationally, then I'm sure the door will be fully opened to us.

Why do you think A & M won the Juno award for promotion in 1973?

It's probably the looseness and the music knowledge of all our guys out in the field. I think we come up with some pretty funky promotions sometimes and we really have the feel of the record business - it's an entertainment business, not computers or typewriters.

What procedure do you usually follow when you're promoting a recording artist?

We try to promote artists rather than records. Any longevity comes from making an artist a star rather than in making a record a hit. There are a lot of one-hit wonders in the business and they really don't seem to pay for themselves.

Do you consult with an artist on what kind of promotion you'll give him?

It's up to them as to what their image will be. The prime example is Valdy. Ian Tyson is another one who has a very definite image. Artists like that are very easy to promote. We don't drop artists after one single, one album, if we don't make it on an initial release. It's a long-term project - you don't get an image after one record or even after one hit, it comes after a series.

Do you feel that some artists have hurt themselves by not cooperating as well as they might with their label?

Yes, though when artists are on tour, we take into account many things. For one thing they're on a hell of a time schedule, they're tired, quite often they're bitchy by the time they hit town because they've been up all night traveling. If you get an artist on the tail-end of a tour especially, you know they're probably going to be a little more down than an artist just kicking off a tour. So all that is taken into consideration.

But I think the prime thing for any artist to remember is that when they're dealing with the promotion men for the record company, that they're out there fifty-two weeks a year and the more they're a human being in the eyes of a promotion man, a friend if you want to put it that way, the promotion man's going to feel a little more affinity towards that artist and he'll work a little harder. He's not promoting an artist or just another record, he's promoting a friend. It goes a hell of a long way, friendships and relationships in this business are really the key. A snarky person may come up with a hit record and may become a star, but by and large, I think the longevity of their career is determined by the kind of people they are.

What's your routine procedure for concert promotion?

We have a basic outline that we follow. We have deals that we offer promoters and we work with them very closely. We try to get them to bring our acts to town and when they do, we support them. We try to make the concert a success first of all because we believe that successful concerts sell records. It's not like a one time shot. When an artist comes to town, whether we're billing the artist at that time, or whether it's just an opening act, we still support them. There aren't very many of what we term "free rides."

Every artist on the label deserves the most promotion we can give him or her. If they're on the road, we'll support them to try and sell the concert out and do as much promo-

tion when they get to town as time will permit. We have a very close relationship with all the major promoters across the country and I think they're happy with the deals that we offer them.

Do you have a policy for approaching radio?



How do you deal with radio types? Dave Cousins of the Strawbs - and Lurry Wilson.

Credibility, I think, is the key with radio stations. You can't tell music directors that every record is a hit, because they know that every record put out is not a hit. If we believe that we have a hit when we go to the station with it, and can't prove that it is, then it wasn't a hit to start out with. I think our guys across the country have that relationship with music directors, when they tell them something is happening, the music directors believe them. If he goes out on a limb with you on a record, it's got to be that he believes in it too. You've got to have that credibility, once that's gone, you're pretty well useless as a promotion man. With the company showing an amazing growth pattern, head office was fast becoming

ing a time bomb. How can you contain all that excitement under one roof (sales, promotion and A&R and press, the latter was just beginning to burgeon). Somehow Lacoursiere secured the funds and bought a house on Madison Avenue in downtown Toronto. Pete Beauchamp, who had come to A&M from Columbia's Montreal operation began in Ontario promotion and graduated into the new position of national promotion manager. It was during his tenure as national promotion manager when A&M won a Juno for Promotion Company of The Year. Anyway, Lacoursiere had a bigger deal for Beauchamp. He moved into Madison Avenue and headed up the A&R operation. Beauchamp knew what he was looking for and what the company would accept but it took him a long time to get into gear. Now, he is starting to see some of his efforts emerge as national "shockers", particularly with Charity Brown's single, "You Beat Me To The Punch", and new album product from Valdy and Ian Thomas. A new Los Angeles produced session by Bruce Miller and the label's latest signing, David George.



NO ROOM FOR FUN & GAMES ? ?

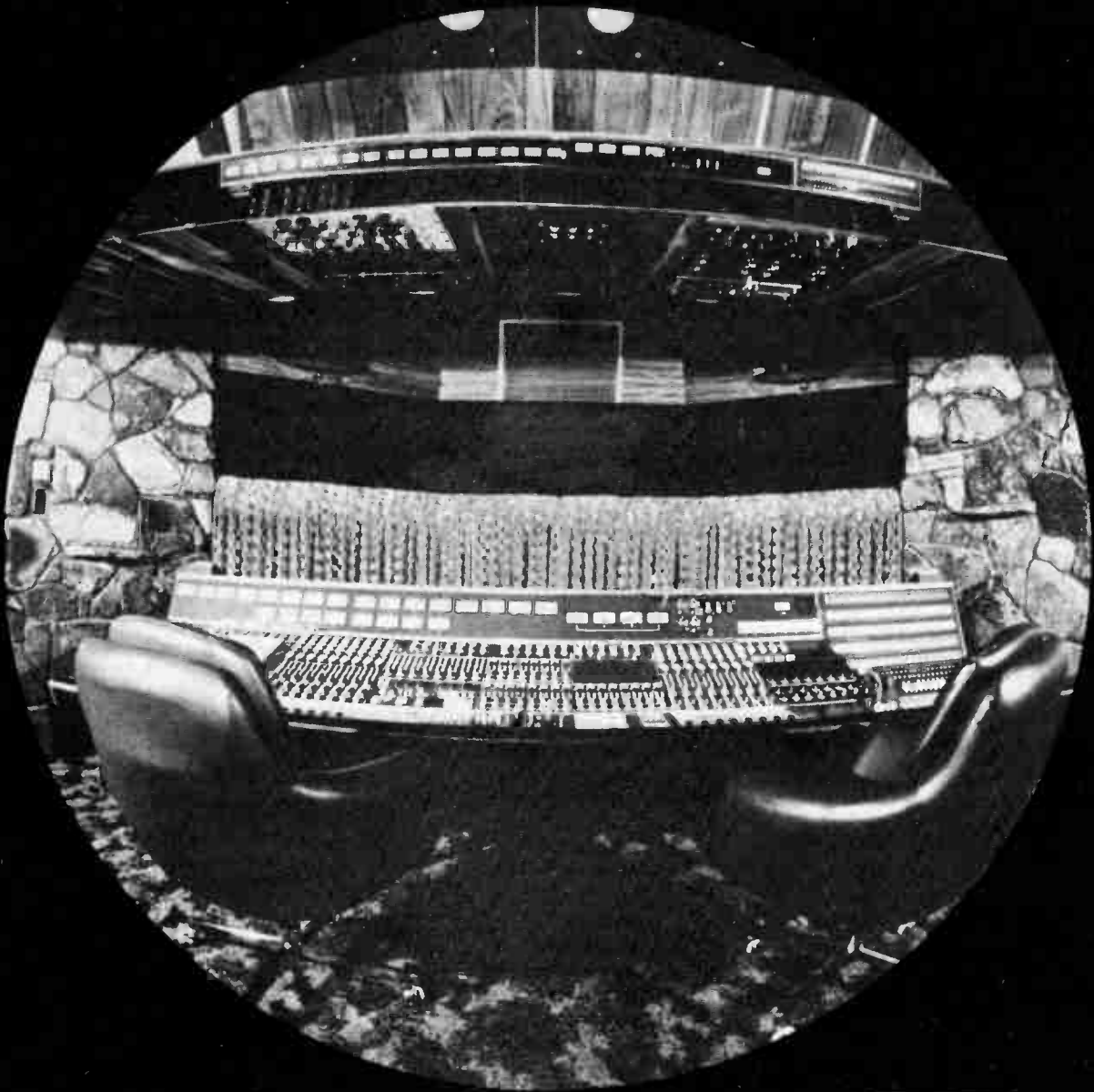
If you're still with us, you might be thinking A&M's is strictly a "bottom line" company with no room for fun and games. Well, it is strictly a "bottom line" company and the fun and games come by accident. In the category of "Now it can be told", combined efforts of A&M's promotion, press and A&R team, left the company image sitting with a short fuse. This energetic group had been informed that Britain's controversial Strawbs were coming to Canada and, because they had created a bit of noise through their single "Part Of The Union", it was decided that the tough union town of Sudbury would be a perfect setting to get the group a foothold in Canada. Elaborate plans were made for a giant reception and parade through downtown Sudbury. Charly Prevost and Doug Chappell spearheaded the "A&M extravaganza" and when the Strawbs and the rest of the A&M crew arrived at Sudbury airport

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A&M's A&R man of the hour, Pete Beauchamp giving Charity Brown's manager, Harry Hinde, some of his valuable time.



Nazareth's Dan McCafferty, Darrell Sweet, Manuel Charlton and Pete Agnew with A&M's press officer, Charly Prevost.

it was as if the town was expecting the plague to arrive. Just as planned however, there were a couple of trucks waiting for the group and in the old showbiz tradition of "the show must go on", the Strawbs and the A&M crew made good their parade plans - up the main drag, over to the nickel mine for a short tour and then on to the union hall for a reception. The first thing that hit them when they entered the union hall was a large blackboard at the end of the room with "Welcome the Strawbs." In their haste to get some kind of warmth into the setting, someone had misspelled welcome. Nevertheless, the people that A&M coaxed in from the street, had an opportunity to meet the Strawbs and a fairly good drunk - continuing for some of the disappointed A&M crew. The whole fiasco came to a close at a not so disappointing turnout for their performance at the local arena which they shared with King Crimson. Sudbury was a "bummer." No radio play and not a word in the local press. However, press officer Charly Prevost had laid the foundation for what he hoped would be the ideal kickoff for the Strawbs' first Canadian concert tour.

His hype didn't go unnoticed however, as Toronto press and radio heavies leaned on the apparent success of the Strawbs and, purely by accident, the Britishers did, in fact, go on to bigger and better things in Canada with some spillover action in the U.S.

The stories are many and just as varied. Nazareth is another British group that got a foothold in the North American market through the expertise of A&M, particularly through Charly Prevost. Now, that Prevost is something else. He has enough energy for three companies. He's easily excited and he protects his groups and artists like a mother hen. There are times perhaps, when Prevost's honesty might get him into trouble. He's very tuned into radio and sales action reports and he dislikes, intensely, fabricated chart action. If a single or an album isn't happening, Prevost will be one of the first to let you know. As a matter of fact the credibility of A&M as a company has been built on this very cherished policy. They do their homework, they tell their story straight, they work their records and their artists, but they never sit back and relax. It's on to the next one and so on.



SUPERTRAMP BRINGS IT HOME !!

by Ritchie Yorke

Some of you might not remember but it's an interesting nostalgic point to bring up. Back in early 1971 Ritchie Yorke, world renowned rock critic, was high on the list as a rock consultant as well. He got a few vibes from the Edmonton Symphony Orchestra that they were interested in "rocking" one of their sophisticated sessions.

Yorke suggested the best draw would be Procol Harum. The date was set, A&M was plugged in and the session was recorded "live" and became one of the big sellers for A&M. Ironically, the CRTS were also tuned into the effort and allowed the album to be classified as having Canadian content.

Ritchie Yorke was tuned into A&M's new-est signing, Supertramp and he filed the following.

As far as rock writers operating out of North America these past few years are concerned, I have been frequently told that I am associated more than almost anyone covering the rock scene here with that prestigious body of music emanating from the British Isles. It was never a conscious intention on my part to be exclusively associated with music from any particular geographic sector - music, after all, being like love and lice, universal - but in retrospect I can see the basis of various contentions that I am identified with the emergence here of a few electric warriors from the British brigade. It's just that the Pommies have proved to be so unique and innovative in their approach to contemporary music; I would even go as far as to say that the clear majority of the finest artists hitting the U.S. charts in the past eight years have come from the U.K. There's good reason for that too and we'll come to it shortly.

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So it really comes as no surprise that any writer who propelled his body on a regular basis between London, L.A. and New York would become identified with reporting on exciting new British activities. A lot of the Pommy groups of late were able to stir one's imagination instantly upon first exposure. They had what it takes in the grooves and it's hard to stop. All you have to do is turn people onto it. That's always been my philosophy.

Consequently I have never for a moment considered myself shrewd or even mildly perceptive in being the first writer to publicly predict the rocket-like ascension of Led Zeppelin. Just listen to that first album again and you'll see that Zep were hard to deny. Nothing could stop that. And they did become by far the biggest rock band in the world (and indeed the most popular hard rock group in the music's history). Some years down the line, and with a book biography of the band due out internationally in the near future, it gives the old heart a bit of a flutter to see just how enormous Zep has become. To me though, it was always an obvious thing. It didn't require any genius on my part to call that one.

And ditto for Yes. After seeing the band play in London one trip and having an approximate projection of what North America was ready for, it seemed likely that Yes, like Zep, had what it took. Putting Procol Harum together with the Edmonton Symphony, and giving both groups their first gold albums, was pretty straightforward top. There was a lot of fandangling required but the union could hardly miss. It was a natural development for all.

My involvement with John Lennon and the peace mission was another trip altogether but it too had something to do with the creative climate surrounding London at the time. Writing a book on Van Morrison (to be published in July) is a project almost any rock writer would be delighted to tackle and I was simply fortunate enough to be in the right place at the right time with ardent desire.

But when you put all of these things together, so people tell me, you get a picture of a commentator who identifies with the British rock scene, someone who has been ready

and hot to trot with the latest word on the goods from England, a Pommy pundit if you will. A series of circumstances has given me this image which I am powerless to prevent or regret. It simply is. Friends tell me I should be proud of it and boast about it and all that number but what's the point. I don't see myself as a genius with golden ears. I simply commentate on the obvious; what to my dearly subjective soul is The Truth.

Which leads me directly into Supertramp. As you may have noticed, it's been quite some time since I came out and awarded the golden gloves to an up and coming British heavyweight. There are several reasons for this. To maintain one's credibility, you need to be super sure you're right, and therefore you must avoid being wrong. I've got to get that searing buzz to know that I'm definitely right. I haven't felt that buzz for a long, long time. There have been many excellent British bands with varying degrees of expertise and potential in more recent times, the likes of ELO, Stealers Wheel, Bad Company, 10 cc, AWB and so on - just as there has been no shortage of wankers. But none of them gave me that hot buttered buzz which accompanied my first exposure to Zep, Yes or Procol Harum.

To my ears, Britain has been cool for a while. Living in London in 73/74 gave me the opportunity of delving below the top layer a little and I wasn't too impressed. The entire London scene seemed to have gone stale, bogged down in the flimsy excesses of glitter glamor, without the lust and thrust of originality. I found it hard to get really excited behind the Bay Street Rollers, Mud, Sweet, Gary Glitter or Suzi Quatro. This was not the stuff that superstars are made of. When I was there, the London rock scene seemed to revolve on the import of U.S.-based artists such as Van Morrison, the Allmans, the Doobies and Zappa. I was deeply disappointed. England no longer felt conducive to the creation of music which could envelop the globe. It was the same old jaded faces done up in different disguises.

The long absence of Britain from the grand terrace of rock innovation has however made the arrival of Supertramp an even more significant and welcome event. Here at last is a relatively new band from Tommyland

with what it takes to blow off the world. Supertramp is the finest new British band to reach these ears since Yes and its potential is just as enormous. Their third album, *Crime of the Century*, is by far the best album by anyone that I've heard this year. It is in a class of its own. As is Ken Scott's production work.

With Supertramp, A&M has the chance of bringing home the bacon. It is merely a matter of turning on ears to the magnificence of this album. Their overall concept of music as outlined on the new LP is at least the equal of Pink Floyd and ultimately Supertramp will be as popular as the Floyd. Don't forget it took the Floyd at least five years to get into the top fifty. Supertramp are in the top three in Britain with their third album.

I could not begin in this scant space to adequately describe the wonders which await you within the *Crime of the Century* set. The music is as good as it gets anywhere these days. So superb at times that it's hard to believe. But I don't want to hype you. This record don't need no hyping - it merely needs one listen by everyone reading these words. You owe that to yourselves. If an entire album is too much for you to get into, then simply head straight for the closing two cuts - *If Everyone Was Listening* and *Crime of the Century* - and get blown away. I doubt if you'll believe that rock could be so powerful and compelling.

Many of you are probably long since into the album. But if you ain't already, you sure as hell should not waste a moment in confessing your sins of omission. El primo music is too rare these days to be neglected.

Now on their first North American tour, which includes a gig at Massey Hall in Toronto on April 17, Supertramp are bound to be superstars. I'll stake my Pommy reputation on that. And you know I would not come on that strong if I wasn't one hundred per cent locked-up certain. All I ask is that you check it out for yourself. Bloody well right mate.

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Ron Sinclair rides the Manitoba and Saskatchewan promotion circuit.



Bob Roper, one of the pushes behind Gettin' Off, looks after Ontario sales.



Bantamweight Bruce Bissell spreads A&M promotion through Alberta and B.C.



Rock journalist Larry Leblanc with Roger Hodgson and Richard Davies of Supertramp.



New to the A&M camp is Chuck Mangione here with Jerry Niewood at CBC-TV taping.



Gino Vannelli and A&M's Canadian heavies Gerry Lacoursiere and Joe Summers.

in the form of a collection of news on artists, company activities etc., and tagged Getting Off, became an important vehicle for A&M's promotion team. The publication even roused the National Reference Library who demanded to be put on the mailing list as they, by law, must receive one copy of any established publication — and so the A&M tale just goes on and on. Look at their roster of Canadian artists: Valdy, Gino Vannelli, Charity Brown, Ian Tyson, Linda Brown, David George and on.



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The Programmers

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The Programmers **LETTERS from PROGRAMMERS**

RECORD SERVICE WHAT RECORD SERVICE???

March 31, 1975.

I would like to comment on the record service which in our case is almost non-existent. If record companies want to sell their products, then Radio Stations have to have it to play, right. That includes CKCL, covering almost half of Nova Scotia and the borders of New Brunswick and Prince Edward Island, with a progressive format, in Nova Scotia or anyplace else for that matter. Just because people live in a small town, it doesn't mean they don't want to buy records, but how can they buy them if they don't know about them, and how the hell can they know about them, if we don't have them to play.

Just a few records we haven't yet received are as follows:-

Poetry Man - Phoebe Snow on MCA
Neither Barry White's new single or the Maureen McGovern disc from 20th Century, as usual, I haven't seen a disc from 20th Century in two or three years.

I would also appreciate seeing the new Lobo Disc from Atlantic. I would appreciate it if local reps for Nova Scotia could contact us as soon as possible, especially those from Motown, 20th Century.

John Brisco, CKCL Radio.

LARMANCALLER COULD BE THE CELSIUS ANSWER

At CFQC-Saskatoon, April 1st, the second stage in the metric conversion was introduced...that being the switching of all minutes and hours of time, into "Hours Larmancaller."

With the Larmancaller method there are 10 hours to the day and 10 segments to the hour. Therefore 2.5 hours Larmancaller will be 6:00 AM and 5 hours Larmancaller will be 12:00 noon. The History of Simon Larmancaller is one of great romance and internal conflict:

Simon Larmancaller was a 17th century Dutch scientist, and one time president of the "Royal Dutch Academy of Science." He was best known as the innovator of the famous "Larmancaller's Law", a law so widely regarded that it opened up a whole new realm of thinking in the study of physics, entitled physio-cybernetics.

Simon, through his diligent and painstaking efforts towards the improvement of the human condition, was knighted for his studies in applying the Metric System towards Time.

Credit should have gone to him for applying the Metric System to measuring temperature, for it was really he who had first discovered it. Naturally Anders Celsius was the one to have his name stamped and remembered for

the conversion measure. (Actually the two of them had attended the University of Heidelberg together where aside from the intended isolation of beer extracts from carnivorous anteaters, and the distillation of polycarbons from rutabaga, they had collaborated on a method for metric conversions. During the morning of April 1st, CFQC-Saskatoon, announced the standard measure of time along with the new measure of time in "Hours Larmancaller." As reported on-air, April 15th would be the initial date for reporting Larmancaller time first, and as of May 1st ALL time would be reported in hours Larmancaller—after the standard of time now in use has been gradually phased out.

Mr. Marvin Kellateli of TIME OF CANADA was interviewed according to station policy, as the phones in the station's studios started ringing off the wall. Information Canada called in with their questions, the CAC with theirs and Birk's Jewellers called up to say that they had a lady in their store who wished to buy the "new Larmancaller dial" for her wrist-watch. One on-air caller-upper claimed to be a representative of UP Canada Press and was sworn to have said that they had gotten Simon Larmancaller's biography from the local bookstore, where hundreds more were on stock. Another caller said that her homeland of Portugal "had been on the Larmancaller time for years."

Naturally there never has been any such animal as a Simon Larmancaller. An April fool on H. G. Welles' courtesy of CFQC.

MACKEY CALLS FOR CRACK-DOWN

The Chairman of the Liquor Licensing Board of Ontario (and former Metro Chief of Police) James Mackey, called in the owners of three Toronto bars under the threatening issue of "discussing the operation of your licensed premises." Their "crime" was that they had allowed the CBC-Television network to photograph their premises and identify them, as part of a local documentary on the growing career of the Downchild Blues Band. The LLBO absolutely forbids that anyone be shown in a licensed premises in operation, forbids that any premises photographed at any other time be identified by either sight or sound, and forbids the sight of any indication that the establishment is used for drinking! The CBC producer of the program "24 Hours" Wayne Thompson, told Chairman Mackey that he had agreed with the owners of Grossman's Tavern, the El Mocambo and the Black Hawk Motor Inn, that his program would be within the limits as set by the LLBO. But, he admitted he broke his commitment because it was near to impossible to do a show about Downchild, without making mention of the taverns where they had originally got their start. The program "24 Hours" staged a scene at the El Mocambo Club, after the public drinking hours, where at least twenty of Downchild's friends posed as customers in order to create a good reaction towards the band's performance. The offence at Grossman's Tavern, consisted of interviewing band members within its premises although the taping

was made after its regular drinking hours. The Black Hawk Motor Inn was shown in a long shot as part of a suggested montage, appearing at the beginning of the "24 Hours" program. Mackey's ruling that a club may not be identified reflects the notion that whenever a club is mentioned, it therefore becomes advertising.

ALICE COOPER SPECIAL FOR APRIL BROADCAST

The Alice Cooper TV special "Welcome to My Nightmare" has been scheduled for broadcast on ABC TV (25) and will occupy a 90 minute time slot. The show was shot in Toronto at CFTO studios the week of March 5th - 11th with set design and choreography by Jack McAdam and Don Gillies respectively. The special is devoted entirely to the music of Cooper's "Welcome to My Nightmare" album which was released a few weeks ago.

The album was conceived and created in the summer of 1974 by producer Bob Ezrin and Cooper. A band consisting of Toronto musicians was employed for the recording and members included Joey Chirowski on keyboards, Whitey Glan, Prakash John, and guitarists Steve Hunter and Richard Wagner. Cooper and the musicians used on the album are currently on a tour which began (1) in Chicago.

The album was recorded at Soundstage Studios (Toronto) over a period of four months. All the writing was done by Ezrin, Cooper and Wagner. Ezrin and Alan MacMillan (of Nimbus 9) also wrote the scores for the orchestra sections.

Of additional interest is the fact that Vincent Price, special guest on the album, was in

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Toronto to appear in the TV special. The show was directed by Jorn Winther whose credits include "In Concert", "California Jam", "Rollin' On the River" and many ABC musical specials.



Alice Cooper in a scene from "Welcome to My Nightmare."



(l to r) Bob Ezrin; Dave Palmer, engineer at Soundstage; Alice Cooper; Jim Frank, engineer, Soundstage.

CJBQ OPENS MINERAL GAP

"Despite sophisticated technology, communication is simply the art of people talking to each other...and remember, as long as people can talk to each other, there is hope."

The crowd was deafening in its applause and then Harry Boyle of the CRTC threw the switch at the Centre Hastings Secondary School auditorium and ushered in the twinning of station CJNH-Bancroft with station CJBQ-Belleville. The CJBQ-CJNH twinning is aimed at boosting contact between the rugged Canadian Shield country north of Bancroft with the highly developed Bay of Quinte region in and around Belleville. Due to the local mineral phenomenon of vast quantities of magnetic ore, the area approximate to the Bancroft locality was not in the past receiving "reliably good" signals from any Canadian station, aside from a local 40-watt repeater facility installed by the CBC. The massive twinning technique involved a 300-foot microwave relay tower at the Keller Bridge, which is midway between Bancroft and Belleville. CJNH's own transmitter (east of the Bancroft community) has a 30 mile range, and now

this area of ore-laden landscape has been cut through with a service beamed from a hometown setting, to provide the community with information and entertainment services. A long time affiliate of station CJBQ-Belleville, the realization of CJNH will now be more closely tied to its own community affairs than ever before.

CFRW BEATLE CAMPAIGN SWEEPING CONTINENT

"Bring back the Beatles", a campaign launched by CFRW Winnipeg's Gary Christian, is beginning to register an incredible response across the country and into the U.S. To date, over 15,000 Winnipeggers have joined CFRW in its pledge to "bring 'em back", and apparently many think that a mass signing of petitions will do the trick.

Other stations that have shown their support are CKGM Montreal, CJME Regina, CKWC Moncton, and WQXI Atlanta. In addition many publications such as Rolling Stone and Radio and Record Magazine have expressed a desire to run articles and promotion on the subject. Campus radio outlets, high schools and many businesses have also shown their interest. CFRW is of the opinion that one million people, wanting to see the Beatles reunited, can't go unnoticed.

The Programmers

HELP!

CKCK-Regina need an all-night jock. Send tape and resume only to: Ken Singer, c/o CKCK Radio, Box 6200, Regina.

The Programmers

INSTANT LAFFS

You can always tell an Arab - When he gets out of bed he takes the sheets with him.

I ordered a \$10.00 roast of Beef and when it was delivered we were out so the Butcher slipped it under the door.

Heredity is what a man believes in until his son begins to act like a Fool.

You can always tell when Spring is on the way, when you hear the first Robin coughing.

The worst thing that can happen to a topless waitress is to be mistaken for a waiter.

Sign on Massage Parlour - 10% discount for Senior Citizens.

I was holding a parking spot for my wife and a cop put a chalk mark on my leg.

The days I spent in grade 5 were the happiest fifteen years of my life.

I only carry Union Matches - They strike anywhere!

During every operation the doctors wear masks. That is so if anything goes wrong, nobody can identify them.

There goes the station manager. He's a boss spelled backwards... double s. o. b.

(fellow dj) is so lazy he bought an outboard motor for the rowing machine he keeps in his basement.

RPM Top 100 Singles

ALPHABETICALLY

BY TITLE

- All In The Past (78)
- All The Love In The World (57)
- Amie (55)
- Autobahn (68)
- Backup Against Your Persuasion (30)
- Bad Luck (72)
- Bad Time (65)
- Beer Barrel Polka (48)
- Before The Next Teardrop Falls (34)
- The Bertha Butt Boogie (39)
- Black Water (35)
- Butter Boy (40)
- Can't Get It Out Of My Head (81)
- Chevy Van (9)
- Cry To Me (88)
- Cum Hear The Band (61)
- Cut The Cake (87)
- Don't Call Us (8)
- Don't Leave Me In The Morning (85)
- Don't Tell Me Goodnight (77)
- Emma (6)
- Emotion (59)
- The Essence of Joan (66)
- Express (11)
- Get Down Get Down (100)
- Growin' (71)
- Hang On Sloopy (97)
- Harry Truman (27)
- Have You Never Been Mellow (15)
- He Don't Love You (17)
- Hi Jack (98)
- How Long (45)
- I Can Dance (28)
- I Don't Like To Sleep Alone (5)
- I'll Play For You (79)
- I'm Not Lisa (96)
- The Immigrant (56)
- In The Mood (31)
- It's A Miracle (16)
- I Wanna Learn A Love Song (52)
- I Want To Be Free (91)
- Jackie Blue (18)
- Killer Queen (46)
- Lady (62)
- Lady Luck (36)
- Lady Marmalade (7)
- Let's Live Together (67)
- Linda On My Mind (51)
- Living A Little (43)
- Long Tall Glasses (26)
- Love (19)
- Loves Me Like A Brother (24)
- Love You All Night Long (63)
- Lovin' You (3)
- Makin Love In My Mind (83)
- My Boy (74)
- My Eyes Adored You (29)
- My Little Lady (69)
- 99 Miles From L.A. (82)
- No No Song (2)
- Once You Get Started (14)
- One Beautiful Day (95)
- Only Woman (93)
- Only Yesterday (64)
- Philadelphia Freedom (1)
- Pick Up The Pieces (58)
- The Pill (49)
- Play Your Cards Right (75)
- Poetry Man (4)
- Rainy Day People (21)
- Reach Out I'll Be There (22)
- Runaway (70)
- Sad Sweet Dreamer (32)
- Satin Soul (54)
- Shakey Ground (76)
- Shame Shame Shame (13)
- Shaving Cream (42)
- Shining Star (60)
- Shoeshine Boy (37)
- Showdown (73)
- Showdown (73)
- Sister Golden Hair (99)
- Somebody Done Somebody Wrong (10)
- Stand By Me (20)
- Supernatural Thing (25)
- Swing Your Daddy (84)
- Take Me In Your Arms (86)
- Tangled Up In Blue (23)
- Thank God I'm A Country Boy (44)
- Trampled Underfoot (92)
- Walking In Rhythm (50)
- We're Almost There (80)
- What Am I Gonna Do With You (33)
- What An Animal (53)
- What Can You Do About It (90)
- When Will I Be Loved (89)
- Who's Sorry Now (38)
- You Are So Beautiful (12)
- You Bought The Woman Out Of Me (94)
- You're A Part Of Me (41)
- Young Americans (47)

RPM

Top Singles

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

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

THIS LAST WEEK ON WEEK CHART

Rank	Weeks on Chart	Artist	Title	Label
1	2 (4)	PHILADELPHIA FREEDOM	Elton John	MCA 40364-J
2	1 (6)	NO NO SONG	Ringo Starr	Apple 1880-F
3	7 (7)	LOVIN' YOU	Minnie Riperton	Epic 8-50057-H
4	8 (9)	POETRY MAN	Phoebe Snow	Shelter SR-40353-J
5	11 (5)	I DON'T LIKE TO SLEEP ALONE	Paul Anka	United Artists UAXW 615-U
6	6 (5)	EMMA	Hot Chocolate	Big Tree 16031-P
7	9 (10)	LADY MARMALADE	Labelle	Epic 8-50048-H
8	5 (7)	DON'T CALL US	Sugarloaf	Claridge 402-Q
9	15 (4)	CHEVY VAN	Sammy Johns	GRC 2046-F
10	17 (4)	SOMEBODY DONE SOMEBODY WRONG	B. J. Thomas	ABC 12054-N
11	3 (8)	EXPRESS	B. T. Express	Roadshow RD-7001-Q
12	4 (9)	YOU ARE SO BEAUTIFUL	Joe Cocker	A&M 1641-W
13	10 (7)	SHAME, SHAME, SHAME	Shirley And Company	Vibration VI-532
14	14 (5)	ONCE YOU GET STARTED	Rufus	ABC 12066-N
15	12 (9)	HAVE YOU NEVER BEEN MELLOW	Olivia Newton-John	MCA MCA-40349-J
16	18 (4)	IT'S A MIRACLE	Barry Manilow	Arista 0108-F
17	25 (4)	HE DON'T LOVE YOU	Tony Orlando and Dawn	Elektra 45-240A-P
18	32 (4)	JACKIE BLUE	Ozark Mountain Daredevils	A&M 1654-W
19	20 (4)	L-O-V-E	Al Green	Hi 2282-K
20	29 (4)	STAND BY ME	John Lennon	Apple T 1881-F
21	28 (4)	RAINY DAY PEOPLE	Gordon Lightfoot	Reprise REP 1328-P
22	24 (4)	REACH OUT I'LL BE THERE	Gloria Gaynor	MGM 14790-Q
23	27 (4)	TANGLED UP IN BLUE	Bob Dylan	Columbia 3-10106-H
24	21 (5)	LOVES ME LIKE A BROTHER	Guess Who	Nimbus 9 PB 10216-N
25	26 (4)	SUPERNATURAL THING	Ben E. King	Atlantic 3241-P
26	33 (4)	LONG TALL GLASSES (I CAN DANCE)	Leo Sayer	Warner Bros. 8043-P
27	16 (4)	HARRY TRUMAN	Chicago	Columbia ZS1-59649-H
28	30 (4)	I CAN DANCE	Shooter	GRT 1230-93-T
29	13 (17)	MY EYES ADORED YOU	Frankie Valli	Private Stock PSR-45003-M
30	35 (4)	BACKUP (AGAINST YOUR PERSUASION)	Black & Ward	Ahed BP 50053-N
31	31 (10)	IN THE MOOD	Rush	Mercury M73647-Q
32	19 (7)	SAD SWEET DREAMER	Sweet Sensation	Pye 7N45385-L
33	38 (4)	WHAT AM I GONNA DO WITH YOU	Barry White	20th Century TC 2117-T
34	52 (4)	BEFORE THE NEXT TEARDROP FALLS	Freddy Fender	ABC DOT 17540-N
35	22 (13)	BLACK WATER	Doobie Brothers	Warner Bros. 8062-P
36	41 (7)	LADY LUCK	Ken Tobias	Attic 106-T
37	43 (4)	SHOESHINE BOY	Eddie Kendricks	Motown 54257-Y
38	46 (4)	WHO'S SORRY NOW	Marie Osmond	MGM 14786-Q
39	47 (4)	THE BERTHA BUTT BOOGIE	Jimmy Castor	Atlantic 3232-P
40	40 (4)	BUTTER BOY	Fanny	Casablanca 814-M
41	42 (6)	YOU'RE A PART OF ME	Susan Jacks	Goldfish 113-W
42	55 (3)	SHAVING CREAM	Bennie Bell	Vanguard 35183-F
43	45 (4)	LIVING A LITTLE, LAUGHING A LITTLE	Spinners	Atlantic 45-3252-P
44	53 (3)	THANK GOD I'M A COUNTRY BOY	John Denver	RCA PB 10239-N
45	72 (3)	HOW LONG	Ace	ABC 2100-N
46	51 (4)	KILLER QUEEN	Queen	Elektra E-45226-P
47	61 (3)	YOUNG AMERICANS	David Bowie	RCA JB 10152-N
48	62 (3)	BEER BARREL POLKA	Bobby Vinton	ABC 12056-N
49	64 (3)	THE PILL	Loretta Lynn	MCA 40338-J
50	57 (4)	WALKING IN RHYTHM	Blackbyrds	Fantasy 736-R

RPM 100 Top Singles (51-100)

51	65	(4)	LINDA ON MY MIND Conway Twitty MCA 40339-J	76	97	(2)	SHAKEY GROUND Temptations Motown G 7142F-Y
52	44	(5)	I WANNA LEARN A LOVE SONG Harry Chapin Elektra 45236-P	77	95	(2)	DON'T TELL ME GOODNIGHT Lobo Big Tree BT-16033-P
53	68	(4)	WHAT AN ANIMAL Fludd Attic A T-107-K	78	....	(1)	ALL IN THE PAST Gary & Dave AXE - 22-T
54	54	(4)	SATIN-SOUL Love Unlimited Orchestra 20th Century 2162-T	79	94	(2)	I'LL PLAY FOR YOU Seals & Crofts Warner Bros. WBS 8075 - P
55	83	(3)	AMIE Pure Prairie League RCA 10184 - N	80	79	(3)	WE'RE ALMOST THERE Michael Jackson Motown 1314FA-Y
56	69	(3)	THE IMMIGRANT Neil Sedaka MCA 40370 - J	81	48	(15)	CAN'T GET IT OUT OF MY HEAD Electric Light Orchestra United Artists UAXW-573-U
57	96	(2)	ALL THE LOVE IN THE WORLD Mac Davis Columbia 3-1011-H	82	78	(4)	99 MILES FROM L.A. Albert Hammond Mums ZSB-363-H
58	23	(15)	PICK UP THE PIECES Average White Band Atlantic 3229-P	83	86	(2)	MAKIN' LOVE IN MY MIND Patsy Gallant Columbia C4-4084-H
59	36	(7)	EMOTION Helen Reddy Capitol 4021-F	84	....	(1)	SWING YOUR DADDY Jim Gristrap Roxbury 2006
60	71	(3)	SHINING STAR Earth, Wind and Fire Columbia 3 - 10090 - H	85	....	(1)	DON'T LEAVE ME IN THE MORNING Odia Coates United Artists UAXW 601X-U
61	66	(4)	CUM HEAR THE BAND April Wine Aquarius AQ 5037-K	86	....	(1)	TAKE ME IN YOUR ARMS Charity Brown A&M 391-W
62	37	(11)	LADY Styx RCA WB-10102-N	87	....	(1)	CUT THE CAKE Average White Band Atlantic 3261-P
63	63	(5)	LOVE YOU ALL NIGHT LONG Lorence Hud A&M 382-W	88	....	(1)	CRY TO ME Loreatta Holloway Aware 047
64	87	(3)	ONLY YESTERDAY Carpenters A&M 1677 - W	89	....	(1)	WHEN WILL I BE LOVED Linda Ronstadt Capitol P-4050-F
65	100	(2)	BAD TIME Grand Funk Capitol P4046-F	90	99	(2)	WHAT CAN YOU DO ABOUT IT Gary & Dave AXE Axe 22-T
66	81	(2)	THE ESSENCE OF JOAN Andy Kim ICE IC-3-K	91	....	(1)	I WANT TO BE FREE Ohio Players Mercury 73675-O
67	70	(6)	LET'S LIVE TOGETHER Thundermug Axe 20-T	92	....	(1)	TRAMPLED UNDER FOOT Led Zeppelin Swan Song SS70102-P
68	89	(2)	AUTOBAHN Kraftwerk Vertigo VE 203-K	93	....	(1)	ONLY WOMAN Alice Cooper Atlantic 3254-P
69	84	(3)	MY LITTLE LADY Bloodstone London 5H - 1061 - K	94	....	(1)	YOU BOUGHT THE WOMAN OUT OF ME Evie Sands Haven 7010-M
70	90	(2)	HUNAWAY Charlie Kulis Playbov P-6023-M	95	....	(1)	ONE BEAUTIFUL DAY Ecstasy, Passion and Pain Roulette R-7163-T
71	98	(2)	GROWIN' Loggins & Messina Columbia 3 1011-H	96	....	(1)	I'M NOT LISA Jessi Colter Capitol 4009-F
72	91	(2)	BAD LUCK (Part 1) Harold Melvin & Bluenotes Philly Int'l Zs 8-8641-H	97	....	(1)	HANG ON SLOOPY Rick Derringer Epic ZSB-32755-H
73	73	(3)	SHOWDOWN Odia Coates United Artists UAXW601 - U	98	....	(1)	HI JACK Herbie Mann Atlantic 3246-P
74	39	(10)	MY BOY Elvis Presley RCA PB-10191-N	99	....	(1)	SISTER GOLDEN HAIR America Warner Bros. 8086-P
75	80	(3)	PLAY YOUR CARDS RIGHT Kelly Jay & Bad Manors Columbia C4 - 4077 - H	100	....	(1)	GET DOWN, GET DOWN Joe Simon Spring 156-Q

DEADLINE FOR ADS - TUESDAY NOON
THIS IMPORTANT AD SPACE IS AVAILABLE.
For further information phone Sammy Jo Romanoff at RPM (416) 425-0299.

(show opener) Hi and welcome to the (your name) show. On today's show we have as our special guest, Alphonse Aardvard, who's just returned from the famous Devil's Triangle... Now, Mr. Aardvard... Ah, ... Mr. Aardvard? ... Where are you? Hmm. He's disappeared.

(show closer)... You all remember the TV show "The Girl With Something Extra"? Well, here's "The Man With Something Missing"... (dj).

daffynity of a loan shark: a fish that swims by itself.

graffiti: Ladies of the evening are clandestined for greatness.

Courtesy of Budd C. Armitage

Comedy Services

P.O. Box 5 - Pickering, Ontario

The Programmers AIRPLAY PERCENTAGES

The following listings indicate the percentage of contemporary radio stations programming these singles. This is radio action only and not an indication of sales.

Jackie Blue	
Ozark Mountain Daredevils	32.5%
Somebody Done Somebody Wrong	
B.J. Thomas	30%
Lovin' You	
Minnie Riperton	22.5%
Lady Marmalade	
LaBelle	20%
He Don't Love You Like I Do	
Tony Orlando & Dawn	20%

CONTEMPORARY RADIO ACTION

AMHERST
CKDH (Paul Kennedy)
9 (1) Lady Marmalade-Labelle
Charted
17 Somebody Song-B. J. Thomas
25 He Don't Love You-Tony and Dawn

BATHURST
CKBC (Jim Duncan)
9 (1) Lady Marmalade-Labelle
Charted
32 Jackie Blue-Ozark Mtn. Daredevils
* Dance the Night Away-Magic Touch
24 Reach Out-Gloria Gaynor
66 Cum Hear the Band-April Wine
* Let the Phone Ring-Jim Mancel
* Watching the World-Les Emmerson

KINGSTON
CKLC
5 (1) Don't Call Us-Sugarloaf
Charted
11 Don't Like to Sleep Alone-Paul Anka
7 Lovin' You-Minnie Riperton
15 Chevy Van-Sammy Johns
17 Somebody Song-B. J. Thomas
Playlisted
61 Young Americans-David Bowie
87 Only Yesterday-Carpenters
25 He Don't Love You-Tony and Dawn

LONDON
CKSL (Andy Neill)
1 (1) No No Song-Ringo Starr
Charted
33 Long Tall Glasses-Leo Sayer
18 It's A Miracle-Barry Manilow
17 Somebody Song-B. J. Thomas
68 What An Animal-Fludd
* Don't Leave Me-Odia Coates

38 What Am I Gonna' Do-Barry White
20 L-O-V-E-Al Green
15 Chevy Van-Sammy Johns
3 Express-B. T. Express
29 Stand By Me-John Lennon
40 Butter Boy-Fanny
* Take Me In Your Arms-Charity Brown
Playlisted
* Part of the Plan-Dan Fogelberg
60 Love-Gladys Knight and the Pips
30 I Can Dance-Shooter
50 Teardrop-Freddie Fender
55 Shaving Cream-Bennie Bell
72 How Long-Ace

MEDICINE HAT
CHAT (Jim Duce)
56 (1) Up In A Puff of Smoke-Polly Brown
Charted
2 Philadelphia Freedom-Elton John

MEDLEY
CHCL
11 (1) Don't Like to Sleep Alone-Paul Anka
Playlisted
19 Sad Sweet Dreamer-Sweet Sensation
* Shoop Shoop Song-Bootleg Family Band
* Eternal Triangle-Neil Sedaka
69 The Immigrant-Neil Sedaka
20 L-O-V-E-Al Green
* Live Your Life-Pointer Sisters
* Add All the Love in the World-Mac Davis
* Lonely Men-Connie Eaton
* I Believe in Love-Ricki Yorke
* Ready and Willing-The Peaches (LP)

MONCTON
CKCW
9 (1) Lady Marmalade-Labelle
6 Emma-Hot Chocolate
40 Butter Boy-Fanny
47 Bertha Butt Boogie-Jimmy Castor Bunch
35 Back Up-Black and Ward
20 L-O-V-E-Al Green

MONTREAL
CKGM
10 (1) Shame Shame-Shirley and Company
Charted
* Pinball Wizard-Elton John
17 Somebody Song-B. J. Thomas
28 Rainy Day People-Gordon Lightfoot
72 How Long-Ace
Playlisted
89 Autobahn-Kraftwerk
35 Back Up-Black and Ward
25 He Don't Love You-Tony and Dawn
41 Lady Luck-Ken Tobias
* Don't Leave Me-Odia Coates
20 L-O-V-E-Al Green
21 Loves Me Like A Brother-Guess Who
* Take Me In Your Arms-Charity Brown
* Essence of Joan-Andy Kim
* Watching the World-Les Emmerson
68 What an Animal-Fludd
42 You're A Part of Me-Susan Jacks

MOOSE JAW
CHAB (Pat Bohn)
1 (1) No No Song-Ringo Starr
Charted
96 All the Love in the World-Mac Davis
18 It's A Miracle-Barry Manilow
* Julie-Ian Thomas
* Sandy-Hollies
* Don't Leave Me-Odia Coates

NORTH BATTLEFORD
CJNB (Robert Allan)
2 (1) Philadelphia Freedom-Elton John
Charted
66 Cum Hear the Band-April Wine
11 Don't Like to Sleep Alone-Paul Anka
Playlisted
19 Sad Sweet Dreamer-Sweet Sensation
7 Lovin' You-Minnie Riperton
6 Emma-Hot Chocolate
32 Jackie Blue-Ozark Mtn. Daredevils
* Anything you Want-Foot In Cold Water
31 In the Mood-Rush

Personal Picks

Contemporary

TROPICAL HEAT
David George (A&M)
TRUST IN ME
Michael Argue (Celebration)
DANCE SHE SAID
Brussel Sprout (MCA)

Adult

THE ESSENCE OF JOAN
Andy Kim (Ice)
THANKS FOR THE MEMORIES
Danny Doyle (Boot)
LOVE'S GOT TO BREATHE & FLY
Buffy Saint-Marie (MCA)

Country

IT'S ALL OVER NOW
Charlie Rich (RCA)
MERRY-GO-ROUND OF LOVE
Hank Snow (RCA)
YELLOW HOUSE OF LOVE
Patti MacDonnell (Broadland)

8 Poetry Man-Phoebe Snow
47 Bertha Butt Boogie-Jimmy Castor Bunch
17 Somebody Song-B. J. Thomas
29 Stand By Me-John Lennon
35 Back Up-Black and Ward

NORTH BAY
CFCH (John Gordon)
7 (1) Lovin' You-Minnie Riperton
Charted
55 Shaving Cream-Bennie Bell
89 Autobahn-Kraftwerk
50 Teardrop-Freddie Fender
46 Who's Sorry Now-Marie Osmond
61 Young Americans-David Bowie
29 Stand By Me-John Lennon
72 How Long-Ace
90 Runaway-Charlie Kulis
* Cable to Carol-Bearfoot
*. Loves got to Breathe-Buffy Sainte-Marie

ORILLIA
CFOR
1 (1) No No Song-Ringo Starr
Charted
40 Butter Boy-Fanny
25 He Don't Love You-Tony and Dawn
18 It's A Miracle-Barry Manilow
Playlisted
68 What An Animal-Fludd
29 Stand By Me-John Lennon
35 Back Up-Black and Ward

OTTAWA
CFGO
13 (1) My Eyes-Frankie Valli
Charted
3 Express-B. T. Express
18 It's A Miracle-Barry Manilow
32 Jackie Blue-Ozark Mtn. Daredevils
35 Back Up-Black and Ward

PETERBOROUGH

CHEX (Rick Allan)
7 (1) Lovin' You-Minnie Riperton

Charted

14 Once You Get Started-Rufus
17 Somebody Song-B. J. Thomas

66 Cum Hear the Band-April Wine
* Pinball Wizard-Elton John

Playlisted

* Take Me In Your Arms-Charity Brown
62 Beer Barrel Polka-Bobby Vinton
* Swing Low, Sweet Chariot-Eric Clapton
53 Thank God-John Denver
* All In the Past Now-Gary and Dave
* Don't Leave Me-odia Coates

QUEBEC CITY

CFOM

* (1) El Bimbo-Bimbo Jet

Charted

7 Lovin' You-Minnie Riperton
4 You Are So Beautiful-Joe Cocker
72 How Long-Ace

17 Somebody Song-B. J. Thomas
* Save Me-Silver Convention

Playlisted

31 In the Mood-Rush
* Let the Phone Ring-Jim Mancel
* I'm A Woman-Maria Muldaur
21 Loves Me Like A Brother-Guess Who
* Watching the World-Les Emmerson
* Cable to Carol-Bearfoot
66 Cum Hear the Band-April Wine
* I Am Love-Jackson Five
6 Emma-Hot Chocolate
16 Harry Truman-Chicago
35 Back Up-Black and Ward

* Much Too Much-Songbird
61 Young Americans-David Bowie
8 Poetry Man-Phoebe Snow
* Dreamer-Supertramp
68 What An Animal-Fludd
* Julie-lan Thomas

QUEBEC CITY

CHRC (Pierre Bourque)

23 (1) Pick Up the Pieces-Average White Band

REGINA

CJME (H. Hart Kirch)

Charted

51 Killer Queen-Queen
83 Amie-Pure Prairie League
* The Last Farewell-Roger Whittaker

Playlisted

* Take Me In Your Arms-Charity Brown
87 Only Yesterday-Carpenters
89 Autobahn-Kraftwerk
* Pinball Wizard-Elton John
50 Teardrop-Freddie Fender
57-Walking in Rhythm-Blackbyrds

REGINA

CKCK (Singer/Dempson)

7 (1) Lovin' You-Minnie Riperton

Charted

* Let the Phone Ring-Jim Mancel
51 Jackie Blue-Ozark Mtn. Daredevils
57 Walking in Rhythm-Blackbyrds
18 It's A Miracle-Barry Manilow
66 Cum Hear the Band-April Wine

SAINT JOHN

CHSJ

38 (1) What Am I Gonna Do-Barry White

SASKATOON

CKOM (Lorne Thomas)

5 (1) Don't Call Us-Sugarloaf

Charted

16 Harry Truman-Chicago
30 I Can Dance-Shooter
* Watching the World-Les Emmerson

SHAUNAVON

CKSW (Jeff Collins)

12 (1) Mellow-Olivia Newton-John

SMITH FALLS

CJET (Bert Fairbairn)

2 (1) Philadelphia Freedom-Elton John

Playlisted

67 Do You Dream-Murray McLachlan
27 Tangled Up in Blue-Bob Dylan
83 Amie-Pure Prairie League
* Part of the Plan-Dan Fogelberg
24 Reach Out-Gloria Gaynor
38 What Am I Gonna Do-Barry White
* Hijack-Herbie Mann
* Good Times-Flash Cadillac and Kids
48 Out Of My Head-Electric Light Orchestra
81 We're Almost There-Michael Jackson

ST. CATHERINES

CKTB (Mike Johnston)

17 (1) Somebody Song-B. J. Thomas

Charted

* The Last Farewell-Roger Whittaker
28 Rainy Day People-Gordon Lightfoot
25 He Don't Love You-Tony and Dawn
* I Didn't Know-The Three Degrees
* Someone Like You-Music Magic
* On My Way Out West-Jack Cornell
1 No No Song-Ringo Starr
20 L-O-V-E-Al Green

ST. JOHN'S

CJON

9 (1) Lady Marmalade-Labelle

Charted

6 Emma-Hot Chocolate
16 Harry Truman-Chicago
25 He Don't Love You-Tony and Dawn
14 Once You Get Started-Rufus

ST. JOHN'S

VOCM (Jim Coady)

Playlisted

29 Stand By Me-John Lennon

RPM COUNTRY PLAYLIST

1 3 (6)	THE PILL Loretta Lynn MCA 40368 J	26 36 (4)	I CAN STILL HEAR THE MUSIC Jerry Lee Lewis Mercury 73661 O
2 2 (6)	ROSES AND OTHER LOVE SONGS Ray Price Meritt MS150-N	27 34 (4)	A TOUCH OF GOD Lenny Brown HCA 1150049-N
3 11 (6)	CAN'T GET HER OUT OF MY MIND Johnny Rodriguez Mercury 73669 O	28 45 (2)	HE TURNS IT INTO LOVE AGAIN Lynn Anderson Columbia 3 10101 H
4 6 (11)	I'VE NEVER BEEN THIS FAR BEFORE Carol Baker Gaiety G 758	29 25 (4)	THE TIPS OF MY FINGERS Jan Shepard United Artists 591 U
5 1 (6)	HAVE YOU NEVER BEEN MELLOW Olivia Newton John MCA 40348 J	30 35 (3)	ANY DREAM WILL DO Carlton Showband HCA PB 5044 N
6 8 (10)	SURE FEELS GOOD Tim Daniels Kangy K TDA 22	31 46 (2)	I'D LIKE TO SLEEP Freddie Hart Capitol 4031 F
7 16 (8)	ALWAYS WANTING YOU Merle Haggard Capitol 4027 F	32 47 (2)	SOMEBODY DONE SONG B. J. Thomas AHC 12064 N
8 4 (14)	EVERYBODY'S GOING TO THE COUNTRY Hank Smith Quality 2112X M	33 40 (3)	MATHILDA Dunne King Warner Bros. 8074 P
9 21 (4)	YOU MAKE ME WANT TO BE A MOTHER Tammy Wynette Epic 50071 H	34 39 (4)	THE BRICKLIN Charles Russell Boat BT 129 K
10 15 (7)	OOO MAMA Jerry Palmer Gaiety G 757	35 49 (2)	SHE'S ACTIN' SINGLE Gary Stewart RCA 10222 N
11 32 (4)	STILL THINKIN' ABOUT YOU Billy "Crash" Craddock ABC 12068 N	36 9 (8)	THE BARGAIN STORE Dolly Parton HCA 10164 N
12 20 (5)	IT DO FEEL GOOD Donna Fargo Dot 017541X M	37 44 (3)	LONELY MEN, LONELY WOMEN Curtis Mayfield AIC 12936 N
13 41 (2)	BEST WAY I KNOW HOW Mel Tillis & The Statesiders MGM 14782 Q	38 43 (2)	MORE AND MORE Linda Brown A&M 833 W
14 18 (4)	DON'T LET THE GOOD TIMES FOOL YOU Melba Montgomery Epic tra 45229A P	39 13 (5)	WRITE ME A LETTER Bobby G Rice GRT 014 T
15 10 (8)	MOTHER, LOVE AND COUNTRY Dick Danvers Marathon 1132A	40 48 (2)	I'LL NEVER WRITE ANOTHER Jerry Warren United Artists UAAXW 591X U
16 17 (5)	STILL FEEL THE SAME Lili Anderson MCA 40361 J	41 7 (6)	BEFORE THE NEXT TEARDROP FALLS Freddie Fender AHC DOT 17540 N
17 26 (4)	DID YOU HEAR MY SONG Mercury Brothers RCA PB 50149 N	42 50 (2)	WHO'S SORRY NOW Marie Osmond MGM 14785 O
18 19 (6)	PASADENA'S ON MY MIND Johnnie Johnson Arpeggio ARPS 1028 H	43 14 (6)	I KNEW HER THEN Ray Francis Columbia 1170 C
19 5 (5)	MY ELUSIVE DREAM Charlie Rich Epic 8 50064 H	44 22 (7)	SONG FOR SHELLY B. Harlan Smith Rcaity R1006
20 42 (3)	BLANKET ON THE GROUND Billie Joe Spears United Artists 584 U	45 (1)	PROUD OF YOU BABY Bobbie Luman Epic 8 50065 H
21 29 (5)	FOLLOW YOUR HEART Jim & Don Haggart Arpeggio ARPS 1027 N	46 (1)	FREEDOM, RICHES, PEACE OF MIND Doris Ruffledge Van Los VLM 116
22 30 (4)	HE TOOK ME FOR A RIDE Lita Collins Capitol 4022 F	47 (1)	I'M NOT LISA Jessie Colter Capitol P4609 F
23 23 (5)	I'LL STILL LOVE YOU Jim Weatherly Budish 444 M	48 (1)	ALL AMERICAN GIRL Stellar Brothers Mercury 73665 O
24 38 (4)	ROLL ON BIG MAMA Joe Stimpney Epic 8 50075 H	49 (1)	I AIN'T ALL BAD Charley Pride RCA PB 10236 N
25 12 (8)	LITTLE BIT SOUTH OF SASKATOON Sonny James Columbia 3 10072 H	50 (1)	WINDOW UP ABOVE Merky Gilley Playboy 6031 M

21 Loves Me Like A Brother-Guess Who
9 Lady Marmalade-Labelle
32 Jackie Blue-Ozark Mtn. Daredevils
* Blue Suede Shoes-Stampede

ST. THOMAS
CHLO

57 Walking in Rhythm-Blackbyrds
17 Somebody Song-B. J. Thomas
35 Back Up-Black and Ward

SUDBURY
CKSO

1 (1) No No Song-Ringo Starr

TERRACE

CFTK (Ted Hockaday)

1 (1) No No Song-Ringo Starr

Charted

28 Rainy Day People-Gordon Lightfoot
25 He Don't Love You-Tony and Dawn
11 Don't Like to Sleep Alone-Paul Anka
* Coochie Coochie Coo-Hudson Bros.
48 Out of My Head-Electric Light
74 Dancin' on a Saturday Night-Bond

TIMMINS

CFCL

9 (1) Lady Marmalade-Labelle

TORONTO

CFTR

9 (1) Lady Marmalade-Labelle

Charted

17 Somebody Song-B. J. Thomas
15 Chevy Van-Sammy Johns
28 Rainy Day People-Gordon Lightfoot
32 Jackie Blue-Ozark Mtn. Daredevils

VANCOUVER

CKLG

1 (1) No No Song-Ringo Starr

Charted

17 Somebody Song-B. J. Thomas
89 Autobahn-Kraftwerk
19 Sad Sweet Dreamer-Sweet Sensation

WINDSOR

CKLW

22 (1) Black Water-Doobie Brothers

Charted

* The Last Farewell-Roger Whittaker
87 Only Yesterday-Carpenters
32 Jackie Blue-Ozark Mtn. Daredevils

WINNIPEG

CKY (David Harrison)

1 (1) No No Song-Ringo Starr

Charted

24 Reach Out-Gloria Gaynor
18 It's A Miracle-Barry Manilow
87 Only Yesterday-Carpenters
* Misty-Ray Stevens
95 Don't Tell Me Goodnight-Lobo
* Pinball Wizard-Elton John
* Essence of Joan-Andy Kim
* Don't Leave Me-Odia Coates

WINNIPEG

CKRC (Billie Gorrie)

5 (1) Don't Call Us-Sugarloaf

Charted

32 Jackie Blue-Ozark Mtn. Daredevils
11 Don't Like to Sleep Alone-Paul Anka
38 What Am I Gonna Do-Barry White
* Let the Phone Ring-Jim Mancel
Playlisted
72 How Long-Ace
15 Chevy Van-Sammy Johns
26 Supernatural Thing-Ben E. King
28 Rainy Day People-Gordon Lightfoot
* Misty-Ray Stevens
57 Walking In Rhythm-Blackbyrds
24 Reach Out-Gloria Gaynor
* Sandy-Hollies
29 Stand By Me-John Lennon
* Julie-Ian Thomas
51 Killer Queen-Queen
* Watching the World-Les Emmerson

WOODSTOCK

CJ CJ (Pete Stairs)

* (1) Anything You Want-Foot In Coldwater

Charted

* Baby Done Got Some Soul-April Wine
* Pinball Wizard-Elton John
18 It's A Miracle-Barry Manilow
* Shaky Ground-Temptations

The Programmers **CAMPUS RADIO ACTION**

BELLEVILLE

CBL C-Radio Loyalist (Doug MacMillan)

(1) Lady Marmalade-Labelle

Charted

He Don't Love You-Tony and Dawn
Lady Luck-Ken Tobias
Rainy Day People-Gordon Lightfoot
Shaving Cream-Bennie Bell

HAMILTON

CHMR-Mohawk Radio (Norm Calder)
(1) Help Me-Baker Gurvitz Army

Charted

Hair of the Dog-Nazareth
All Around Us-Foot In Coldwater
Don't Let Me Down-Richard Torrence
Mother's Son-Curtis Mayfield
Givin' It All Up-J. Geils Band

KINGSTON

CFRC-Queens Radio (Paul Adams)
Jazz Additions
In Memoriam-Modern Jazz Quartet

RPM POP MUSIC PLAYLIST

1	3	(6)	⊕	I DON'T LIKE TO SLEEP ALONE Paul Anka U. A. UAXW 615 - X - U	26	37	(3)	MISTY Ray Stevens Barnaby 614 X
2	2	(8)	⊖	LADY LUCK Ken Tobias Attic 106-T	27	39	(3)	AMIE Pure Prairie League RCA 10184 - N
3	10	(4)		THE LAST FAREWELL Roger Whittaker RCA 50030-N	28	47	(2)	STONED IN LOVE WITH YOU Johnny Mathis Columbia 3-10112-H
4	12	(4)		HE DON'T LOVE YOU Tony Orlando and Dawn Elektra 45240-P	29	24	(10)	POETRY MAN Phoebe Snow Shelter SR-40353-J
5	6	(5)		IT'S A MIRACLE Barry Manilow Arista 0108-F	30	36	(4)	LIVE YOUR LIFE BEFORE YOU DIE Pointer Sisters ABC 262-N
6	1	(6)		ANOTHER SOMEBODY DONE SOME- BODY WRONG SONG B. J. Thomas ABC 12054 - N	31	50	(2)	I'LL PLAY FOR YOU Seals & Crofts Warner Bros 8075-P
7	4	(5)		WALKING IN RHYTHM Blackbyrds Fantasy 736	32	38	(3)	99 MILES FROM L.A. Albert Hammond Munis 8 - 6037 - H
8	13	(4)		DON'T TELL ME GOODNIGHT Lobo Big Tree 16033-P	33	17	(5)	WHO'S SORRY NOW Marie Osmond MGM M-14786-O
9	20	(4)		BEER BARREL POLKA Bobby Vinton ABC 12056-N	34	49	(2)	ALL THE LOVE IN THE WORLD Mar. Davis Columbia 3-10111
10	11	(5)		YOU ARE SO BEAUTIFUL Joe Cocker A&M 1641-W	35	25	(8)	EASTWARD Lettermen Capitol 4005-F
11	5	(8)		MY BOY Elvis Presley RCA 10190-N	36	19	(12)	DO YOU DREAM OF BEING SOMEBODY Murray McLauchlan True North TN4-124-H
12	31	(3)		THE IMMIGRANT Neil Sedaka MCA 403070 J	37	26	(4)	EVERYBODY WANTS TO FIND A BLUEBIRD Randy Edelman 20th Century 2155 T
13	9	(5)		LOVIN' YOU Minnie Riperton Epic 8-50057-H	38	28	(10)	I'VE BEEN THIS WAY BEFORE Neil Diamond Columbia 3-10084-H
14	7	(5)		HOT SAUCE Jan Davis Guitar Ranwood 1015-O	39	27	(6)	UPROAR Anne Murray Capitol 4025-F
15	16	(5)		SORRY DOESN'T MAKE IT RIGHT Diana Ross Motown 1335-Y	40	21	(6)	FRONT PAGE RAG Billy May MCA 40352 - J
16	8	(8)		EMOTION Helen Reddy Capitol 4021-F	41	30	(5)	HARRY TRUMAN Chicago Columbia 3-10092-H
17	22	(5)	⊕	SURE FEELS GOOD Lynn Daniels Kangri K-TDA-22	42	23	(12)	YOU'RE NO GOOD Linda Ronstadt Capitol 3990-F
18	14	(10)		HAVE YOU NEVER BEEN MELLOW Olivia Newton-John MCA MCA-40349-J	43	32	(6)	PART OF THE PLAN Dan Fogelberg Epic 8-50055-H
19	18	(9)	⊕	ANY DREAM WILL DO Carlton Showband RCA PB 5044-N	44	33	(6)	MY ELUSIVE DREAMS Charlie Rich Epic 8 - 50064 - H
20	29	(4)	⊕	YOU'RE A PART OF ME Susan Jacks Goldfish 113-W	45	42	(4)	HE TURNS IT INTO LOVE AGAIN Lynn Anderson Columbia 3-10101-H
21	46	(2)	⊕	RAINY DAY PEOPLE Gordon Lightfoot Reprise 1328 P	46	....	(1)	⊕ ALL IN THE PAST NOW Gary & Dave AXE - 22-T
22	34	(3)		THANK GOD I'M A COUNTRY BOY John Denver RCA 10239 - N	47	....	(1)	HOW LONG Ace Anchor 21000-N
23	44	(2)		ONLY YESTERDAY Carpenters A&M 1677 W	48	....	(1)	ANYTIME Frank Sinatra Reprise 1327-P
24	35	(3)		BEFORE THE NEXT TEARDROP Freddy Fender ABC 17540 - N	49	48	(3)	RUNAWAY Charlie Kulis Playboy 6023 - M
25	15	(4)		I WANNA LEARN A LOVE SONG Harry Chapin Elektra 45236-P	50	....	(1)	LOVE WILL KEEP US TOGETHER Captain & Tennille A&M 1672-W

Stanley Clarke-Stanley Clarke
No Mystery-Chick Corea & Return to Forever
The First Minute-Gil Scott-Heron/Jackson
Tom Cat-Tom Scott & the L. A. Express

LENOXVILLE

Radio Bishops (David Daigneault)
(1) Mandy-Barry Manilow
Charted

Loves Me Like A Brother-Guess Who
Julie-Ian Thomas

MOUNT ALLISON

Radio Mount Allison (Paul Logan)
(1) Black Water-Doobie Brothers
Charted

Bump Me Baby-Dooley Silverspoon
Fun House-Bobbi Humphrey
Girls-The Moments & the Whatnauts

OAKVILLE

Radio Sheridan
(1) Growin'-Loggins and Messina
Charted

Hold On-Chris de Burgh
Killer Queen-Queen
Autobahn-Kraftwerk

OTTAWA

CKCU-Radio Carlton (Sheryl A. Bennett)
There's One In Every Crowd-Eric Clapton
Illusion-Isotope
Nightlife-Thin Lizzie
Young Americans-David Bowie
Frampton-Peter Frampton
New Year, New Band-John Mayall

ST. CATHERINES

CHSC (Peter Murray)
He Will Break Your Heart-Tony & Dawn
How Long-Ace
Watchin' the World-Les Emmerson

TORONTO

CRFM-Ryerson (Ian Kilvert)
(1) The Lamb Lies Down-Genesis
Charted
Running Child-Chris Kearney
Living A Little, Laughing A Little-Spinners
One Beautiful Day-Passion and Pain
Playlisted
Thee Image-Thee Image
Live-Lou Reed
Fear-John Cale
Canned Funk-Joe Farrell
Spanish Blue-Ron Carter
Mister Magic-Grover Washington Jr.
Tommy-Original Soundtrack

WATERLOO

Radio Laurier
Mahavishnu Orchestra-Visions of the Emerald
Hoyt Axton-Southbound

WINNIPEG

CMOR-Red River C. C. (Tom Milroy)
Stroll On-Steve Ashley
I'm Her Fool-Billy Swan
Roll On Big Mama-Joe Stampley
Actual Proof-Herbie Hancock
Broken Promises-Black Sheep



**ADULT
RADIO ACTION**

BRANDON

CKX (Dan Radford)
I Need My Woman-Craig Ruhnke
All Is Well-Lady and the Gentleman
Somebody Song-B. J. Thomas
He Don't Love You-Tony and Dawn
Don't Go Away-Susan Layen
I Can See Clearly Now-Rex Allen Jr.
Save Me-Silver Convention
Dirty Old Man-Three Degrees

Like A Sun Morning-Lana Cantrell
Touch Me Baby-Tamiko Jones
The Brokenhearted-J. Ruffin
Essence of Joan-Andy Kim

BRANTFORD

CKPC (Arnold Anderson)
(1) Uproar-Anne Murray

ELLIOT LAKE

CJNR (Jerry Gaba)
Runaway-Charlie Kulis
We're Almost There-Michael Jackson
Autobahn-Kraftwerk
How Long-Ace
Someone Like You-Magic Music
Makin' Love-Patsy Gallant
Winning Side-Angel

HAMILTON

CHML (Lynn Latimer)
Only Yesterday-Carpenters
Don't Leave Me-odia Coates
I Love A Rodeo-Roger Miller
Presents To Send You-Jimmy Buffet
Bandolero-Juan Carlos Calderone
Midnight Train to Georgia-Connie Eaton
Emmanuel-Peter Nero
Birthday Waltz-Jack Hennig
All In the Past Now-Gary and Dave
Please Tell Him-Debbie Campbell
Wonderful Baby-Perry Como
Part-time Love-David Gates

KAMLOOPS

CHNL (Dan McAllister)
(1) Mellow-Olivia Newton-John
Charted
Julie-Ian Thomas
It's A Miracle-Barry Manilow
Lover Please-Kinky Freedman
He Don't Love You-Tony and Dawn
You Are So Beautiful-Joe Cocker
Only Yesterday-Carpenters

KELOWNA

Coming Home to You-Jerry Wallace
The Best In Me-Jody Miller
Roll On Big Mama-Joe Stampley
Billy's Back Home-Billy Paul
Save Me-Silver Convention
Soulful Woman-Kenny O'Dell
Don't Let Go-Commander Cody
Emily Suzanne-Mac Davis
Still Thinkin' About You-Crash Craddock
Just Leave Me Alone-Don Potter
Proud of You Baby-Bob Luman
Lovin' You-Minnie Riperton
Turns It Into Love-Lynn Anderson
Stoned In Love With You-Johnny Mathis
Don't Tell Me Goodnight-Lobo
I Can't Believe It's Over-Bobby Vinton
Touch Me Baby-Tamiko Jones
Something Old-Something New-Peter Noone
You're A Part of Me-Susan Jacks
Don't Like to Sleep Alone-Paul Anka

KITCHENER

CKKW (George Patton)
When The Party's Over-Janis Ian
Only Yesterday-Carpenters
On My Way Out West-Jack Cornell
Sister Golden Hair-America
You Were On My Mind-Mike Curb
Anytime, I'll Be There-Frank Sinatra
Indiana Girl-Pat Boone
Wonderful Baby-Don McLean
Happy Trails-Roy Rogers

MELFORT

CJVR (Charlie Yeo)
A Hurricane Is Coming-Carol Douglas
Satin Soul-Love Unlimited Orchestra
Chevy Van-Sammy Johns
Reach Out-Gloria Gaynor
Walking In Rhythm-The Blackbyrds
Like A Sunday Morning-Lana Cantrell

OSHAWA

CKLB
(1) Like A Sunday Morning-Lana Cantrell

RPM Top 100 Albums**ALPHABETICALLY
BY ARTIST**

Ace (30)
Anka, Paul (98)
April Wine (32)
Average White Band (10)
Bachman-Turner Overdrive (70)
Blackbyrds (76)
Blue Oyster Cult (29)
Bowie, David (28)
Buffet, Jimmy (25)
Chapin, Harry (43)
Clarke, Stanley (96)
Cocker, Joe (18)
Cody, Commander (99)
Cooper, Alice (21)
Corea, Chick (48)
Daniels, Charlie Band (73)
Davis, Mac (62)
Denver, John (2) (47) (82)
Diamond, Neil (44)
Doobie Brothers (24) (72) (86)
Dylan, Bob (4)
Eagles (19)
Earth, Wind & Fire (66)
Electric Light Orchestra (9)
Express, B.T. (42)
Flack, Roberta (88)
Fludd (80)
Fogelberg, Daniel (85)
Gaynor, Gloria (89)
Green, Al (26) (31)
Gross, Henry (46)
Guess Who, The (23)
Hayward, Justin & John Lodge (65)
Hendrix, Jimi (17)
John, Elton (7) (60)
King, Carole (20)
Kraftwerk (22)
LaBelle (16)
Led Zeppelin (1) (63) (92) (94) (95)
Lennon, John (5)
Lewis, Ramsey (57)
Lightfoot, Gordon (3)
Lighthouse (56)
Loggins & Messina (50)
Manchester, Melissa (79)
Manilow, Barry (66)
McLaughlin, Murray (91)
Murphy, Michael (49)
Myles & Lenny (58)
Nazareth (38) (74)
Nektar (39)
New World Electronic Chambre Ensemble (97)
Newton-John, Olivia (6)
Nigrini, Ron (83)
Ohio Players (72)
Ozark Mountain Daredevils (68)
Phantom Paradise/Soundtrack (61)
Pure Prairie League (45)
Queen (33)
Reddy, Helen (67)
Riperton, Minnie (8)
Ronstadt, Linda (11)
Roxy Music (78)
Rufus (100)
Rush (52)
Sayer, Leo (34)
Scot, Gil Heron & Brian Jackson (75)
Snow, Phoebe (27)
Sparks (84)
Spinners (90)
Starr, Ringo (36)
Stewart, Al (51)
Strawbs (12)
Streisand, Barbra (54)
Stylistics (40)
Styx (64)
Supertramp (59)
Temptations (15)
Tommy/Soundtrack (53)
Three Dog Night (69)
Tower Of Power (87)
Trower, Robin (14)
Tull, Jethro (41) (77)
Walsh, Joe (37)
Whittaker, Roger (81)
Yes (13)
Young, Jesse Colin (55)

RPM Top Albums

A&M
AMPEX
ARC
CNS
CAPITOL
CARAVAN
COLUMBIA
GRT
LONDON
MCA
MARATHON
W MOTOWN
V MUSIMART
D PHONOISIC
E PINDOFF
F POLYDOR
G QUALITY
H RCA
T UA RECORDS
K WEA
J WEA
C WORLD

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

1	1	(6)	LED ZEPPELIN Physical Graffiti Swan Sung SS2-200 P			AL GREEN Explores Your Mind (Hi) HSL-32087-K SKM-32087-K SCM-32087-K
2	2	(7)	JOHN DENVER An Evening With (RCA) CPL2-0764-N CPS2 0764-N			PHOEBE SNOW Phoebe Snow (Sheitler) SR-2109 J SRT 2109-P
3	3	(6)	GORDON LIGHTFOOT Cold On The Shoulder Reprise MS 2206-P			DAVID BOWIE Young Americans (RCA) APL1-0998-N APS1-0998-N APK1-0998-N
4	4	(8)	BOB DYLAN Blood On The Tracks (Columbia) PC33235-H PCA33235-H			BLUE OYSTER CULT On Your Feet or On Your Knees (Columbia) PG 33371 H TGA 33371-H
5	6	(18)	JOHN LENNON Rock 'N Roll (Apple) SK 3419 F 4XK 3419-F 8XK 3419-F			ACE Five A Side (Anchor) ANCL 2001-N
6	5	(7)	OLIVIA NEWTON-JOHN Have You Never Been Mellow (MCA) MCA-2133-J MCAC-2133-J MCAT-2133-J			AL GREEN Greatest Hits Hi HSL 32098-K
7	7	(19)	ELTON JOHN Greatest Hits (MCA) MCA-2128-J MCAC-2128-J MCAT 2128-J			APRIL WINE Stand Back (Aquarius) AOR 506-K GCA 506-K AOB 506-K
8	8	(10)	MINNIE RIPERTON Perfect Angel (Epic) EA 32561-H			QUEEN Sheer Heart Attack (Elektra) 7E 1026-P 8EK-1026-P CEK 1026-P
9	9	(23)	ELECTRIC LIGHT ORCHESTRA Floradado (United Artists) UA-LA339-U UACA-339G-U UAEA-339G-U			LEO SAYER Just A Boy (Warner) BS 2836 P 8WM-2836 P
10	10	(19)	AVERAGE WHITE BAND Average White Band (Atlantic) SD-7308-P A8TC-7308-P			EARTH, WIND & FIRE That's The Way Of The World (Columbia) PC 33280-H PCA 33280-H
11	11	(34)	LINDA RONSTADT Heart Like A Wheel (Capitol) ST-11358-F 4XT 11358-F 8XT 11358-F			RINGO STARR Goodnight Vienna (Apple) SW-3417-F 4XW-3417-F 8XW-3417-F
12	19	(11)	STRAWBS Ghosts (A&M) SP 4506-W CS 4506-W 8T 4506 W			JOE WALSH So What (ABC) DSD 5171 N DHX-55171-N DHM-85171-N
13	28	(4)	YES Yesterdays Atlantic SD18103-P			NAZARETH Hair of the Dog (A&M) SP 4511 W 8T 4511 W CS 4511-W
14	14	(5)	ROBIN TROWER For Earth Below (Chrysalis) CH 1073 P 8CH 1073 P			NEKTAR Down To Earth (Passport) PPSD 98005 N
15	17	(5)	TEMPTATIONS A Song For You (Motown) G6969S1 Y			STYLISTICS Best of (Avco) AV 69005-698-M AV 69005-M
16	12	(6)	LABELLE Night Birds (Epic) EA 33075-H			JETHRO TULL War Child (Chrysalis) CHR 1067-P CCH-1067-P 8CH-1067-P
17	27	(4)	JIMI HENDRIX Crash Landing Reprise MS 2204-P			B.T. EXPRESS Do It (Till You're Satisfied) (Scepter) SPS 5117 Q SPS8-5117-O
18	31	(4)	JOE COCKER I Can Stand A Little Rain A&M SP 3663-W			HARRY CHAPIN Verities & Balderdash (Elektra) 7E-1012-P 8EK-1012-P
19	22	(6)	EAGLES On The Border Asylum 7E1004-P			NEIL DIAMOND Serenade (Columbia) PC 32919 H PCT-32919-H PCA3 32919-H
20	29	(4)	CAROLE KING Really Rosie ODF SP 77027-P			PURE PRAIRIE LEAGUE Bustin Out (RCA) LSP 4769 N P8S-2035 N
21	30	(4)	ALICE COOPER Welcome to My Nightmare Atlantic SD 18130-P			HENRY GROSS Plug Me Into Something A&M SP4502-W
22	26	(5)	KRAFTWORK Autobahn (Vertigo) VFL 2003			JOHN DENVER'S GREATEST HITS (RCA) CPL1 0374 N CPK1 0374-N CPS1-0374-N
23	13	(12)	THE GUESS WHO Flavours (RCA) CPL1-0636-N CPK1-0636-N CPS1-0636-N			CHICK COREA No Mystery (Polydor) 2302 034-Q 3801 152-Q
24	15	(10)	DOOBIE BROTHERS What Were Once Vices Are Now Habits (Warner Bros.) W-2750-P CWX-2750-P 8WM-2750-P			MICHAEL MURPHY Blue Sky Night Thunder (Epic) KE 33290-H
25	25	(4)	JIMMY BUFFET ABC Dunhij DSD 50183-N			LOGGINS & MESSINA Mother Lode (Columbia) PC 33175-H PCT-33175-H PCA-33175-H
26	18	(18)				
27	16	(23)				
28	39	(3)				
29	32	(4)				
30	42	(3)				
31	65	(4)				
32	45	(12)				
33	40	(3)				
34	48	(3)				
35	66	(3)				
36	20	(17)				
37	21	(8)				
38	98	(2)				
39	43	(3)				
40	44	(3)				
41	23	(22)				
42	24	(18)				
43	33	(25)				
44	34	(23)				
45	47	(3)				
46	38	(4)				
47	37	(67)				
48	41	(3)				
49	46	(3)				
50	35	(21)				

RPM 100 Top Albums (51-100)

51	73	(3)	AL STEWART Modern Times (Janus) JXS 7012			
52	75	(3)	RUSH Fly By Night (Mercury) SRN-1-1022-O			
53	89	(2)	ORIGINAL SOUNDTRACK RECORDING Tommy (Polydor) 2625028 O	3862004 O	3,00117 O	
54	90	(2)	BARBARA STREISAND Funny Lady/Original Soundtrack (Arista) AL 9004-F		8A9004 F	
55	91	(2)	JESSE COLIN YOUNG Songbird (Warner Bros.) BS 2845-P		8WM2845 P	
56	61	(5)	LIGHTHOUSE Best of (GRT) 9230 1052 T	5230-1052-T	8230-1052-T	
57	50	(5)	RAMSEY LEWIS Sun Goddess (Columbia) KC 33194-H		CA 33194-H	
58	51	(10)	MYLES & LENNY Myles & Lenny (Columbia) CA 33366-H			
59	62	(13)	SUPER TRAMP Crime of the Century (A&M) SP-3647-W		8T 3647-W	
60	53	(8)	ELTON JOHN Empty Sky (MCA) MCA-2130-J	MCAC-2130-J	MCAT 2130-J	
61	54	(10)	ORIGINAL SOUNDTRACK Phantom Of The Paradise (A&M) SP-3653-W		8T-3653-W	
62	55	(5)	MAC DAVIS All The Love In The World (Columbia) PCA 32927-H		CA 32927-H	
63	100	(2)	LED ZEPPELIN Houses of the Holy (Atlantic) SD 7255-P	A8TC 7255-P	AC 7255-P	
64	56	(5)	STYX Styx II (Wooden Nickel) WNS 1012-N			
65	92	(2)	JUSTIN HAYWARD & JOHN LODGE Blue Jays (Threshold) THS 14-K	THM 24814-K	TKM 24614-K	
66	71	(14)	BARRY MANILOW II (Arista) AL 4016-F		8A 4016-F	
67	58	(29)	HELEN REDDY Free And Easy (Capitol) ST-11348-F	4XT-11348-F	8XT 11348-F	
68	59	(12)	OZARK MOUNTAIN DAREDEVILS It'll Shine When It Shines (A&M) SP 3654-W			
69	49	(14)	THREE DOG NIGHT Joy To The World/Their Greatest Hits (ABC) DSD 50178-N	DHX5-50178-N	DHM8-50178-N	
70	36	(30)	BACHMAN-TURNER OVERDRIVE Not Fragile (Mercury) SRM-1-1004-Q	MCR4-1-1004-O	MC8-1-1004-O	
71	63	(18)	OHIO PLAYERS Fire (Mercury) SRM1 1013-O		MC8H013 O	
72	72	(5)	DOOBIE BROTHERS The Captain & Me (Warner Bros) BS 2694-P		8WM 2694-P	
73	64	(5)	CHARLIE DANIELS BAND Fire On The Mountain (Kama Sutra) KSBA 2603-M			
74	77	(20)	NAZARETH Loud 'n' Proud (A&M) SP-3609-W	CS-3609-W	8T-3609-W	
75	67	(3)	GIL SCOTT-HERON & BRIAN JACKSON The First Minute Of A New Day (Arista) A 4030-F		8A 4031-F	
76	82	(5)	BLACKBYRDS Flying Start (Fantasy) F 9472			
77	68	(4)	JETHRO TULL Aqualung Chrysalis CH 1044-P			
78	79	(6)	ROXY MUSIC Country Life (Atco) SD 36 106-P			A8TC 36 106-P
79	87	(3)	MELISSA MANCHESTER Melissa (Arista) AL 4031-F			8A 4031-F
80	94	(2)	FLUDD Great Expectations (Attic) LAT 1001-K			8AT 1001-K
81	...	(1)	ROGER WHITTAKER Travelling With Roger Whittaker (RCA) KPL1-0078-N			KPS1-0078-N
82	52	(39)	JOHN DENVER Back Home Again (RCA) CPL1-0548-N	CPK1-0548-N		CPS1-0548-N
83	97	(2)	RON NIGRINI Nigrini (Attic) LAT-1000-K			8AT 1000-K
84	88	(3)	SPARKS Propaganda (Island) ILPS 9312-W			Y81-9312-W
85	85	(13)	DAN FOGELBERG Souvenirs (Epic) KE 33137-H			
86	69	(4)	DOOBIE BROTHERS Toulouse Street Warner Bros BS 2634-P			
87	80	(5)	TOWER OF POWER Urban Renewal (Warner Bros) BS 2834-P			8WM 2834-P
88	93	(2)	ROBERTA FLACK Feel Like Makin' Love (Atlantic) SD 18131-P	A8TC18131-P		AC18131-P
89	81	(5)	GLORIA GAYNOR Never Can Say Goodbye (MGM) M3G 4982-Q			
90	74	(5)	SPINNERS New and Improved (Atlantic) SD 18118-P			A8TC 18118-P
91	78	(9)	MURRAY McLAUCHLAN Sweeping The Spotlight Away (True North) TNA 18-H			
92	....	(1)	LED ZEPPELIN Swan Song SD 82-16-P	AT 2C-82-16-P		AC-82-16-P
93	99	(2)	LINDA RONSTADT Don't Cry Now (Asylum) SD 5064-P			8AS 5064-P
94	....	(1)	LED ZEPPELIN Led Zepelin IV (Swan Song) SC 7208-P	A8TC-7208-P		AC-7208-P
95	....	(1)	LED ZEPPELIN Led Zepelin II (Swan Song) SD-8236-P	A8TC 8236-P		AC-8236-P
96	96	(2)	STANLEY CLARKE (Nemperor) NE 431-P			8NE431 P
97	....	(1)	NEW WORLD ELECTRONIC CHAMBRE ENSEMBLE Switched On Beatles (Mushroom) MRS 5003			
98	....	(1)	PAUL ANKA Feelings (United Artists) UA-LA 367G-U	UACA 367-U		UAEA 367G-U
99	95	(3)	COMMANDER CODY And His Lost Planet Airmen (Warner Bros.) BS 2847-P			8WM. 2847-P
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Charted

Put A Little Love Away-Vic Franklin
The Bargain Store-Dolly Parton
Add All The Love-Mac Davis
Back Up-Black and Ward
Touch Me Baby-Tamiko Jones
I Didn't Know-Three Degrees
Walking In Rhythm-Blackbyrds
It's A Miracle-Barry Manilow
I Need My Woman-Craig Rhunke
Live Your Life-Pointer Sisters
Living A Little-The Spinners
On My Way Out West-Jack Cornell

OTTAWA

CKOY (Geoff Winter)
(1) Last Farewell-Roger Whittaker

PORT ALBERNI

CJAV
(1) I Still Feel the Same-Bill Anderson

SAULT STE. MARIE

CJIC (Lou Turco)
(1) You're No Good-Linda Ronstadt
Charted
He Don't Love You-Tony and Dawn
Like A Sunday Morning-Lana Cantrell
No Love In the Room-Fifth Dimension
Essence of Joan-Andy Kim
Don't Leave Me-Odia Coates
Runaway-Charlie Kulis
What Am I Gonna Do-Barry White
Living A Little-Spinners
How Long-Ace

SUDBURY

CHNO
(1) Beer Barrel Polka-Bobby Vinton

TORONTO

CFRB (Art Collins)
Only Yesterday-Carpenters
I Am Free-Vicki Allen
Best Friend-Shirley Eickhard
Feelin' Right Down Home-Brusel Sprout
Beautiful Thing For You-B. J. Thomas (LP)

TORONTO

CKEY (Judy Casselman)
Funny Lady-Original Soundtrack(LP)
White Sportcoat-Jimmy Buffet (LP)
What'll I Do-Johnny Mathis
Any Dream'll Do-Carlton Showband
That's My Desire-Acker Bilk

WHITEHORSE

CKRW
(1) You're No Good-Linda Ronstadt
Charted
Jon's Song-Johnston
Essence of Joan-Andy Kim
Love's Got to Breathe-Buffy Ste. Marie

WINGHAM

CKNX (Iona Terry)
All the Love In The World-Mac Davis
Baby You Don't Know-Lou Rawls
Misty-Ray Stevens
Someone Like You-Magic Music
Last Farewell-Roger Whittaker
Don't Leave Me-Odia Coates
Jeannie-Sean Murphy
Pour Un Instant-Yves La Pierre

The
Programmers

COUNTRY
RADIO
ACTION

AJAX

CHOO (Andy Parks)
(1) I Still Love You-Jim Weatherly
More & More-Linda Brown
Cody-Gunilla Hutton
I'll Sing For You-Don Gibson
Tip Of My Fingers-Jean Sheppard
If You See Her-Bob Dylan

AMHERST

CKDH (Paul Kennedy)
(1) Bargain Store-Dolly Parton
Charted
Blanket On The Ground-Billie Jo Spears
Still Thinkin'-Billy Crash Craddock
Freedom, Riches-Doug Rutledge

BATHURST

CKBC (Al Herbert)
(1) Oh Boy-Diana Trask
Charted
Too Late To Worry-Ronnie Milsap
Old Kentucky Home-Johnny Cash
These Days-George Jones
Funky Water-Doyle Holly
Back In Huntsville-Bobby Bare
Merry Go Round-Hank Snow
Heart Of Dixie-Henson Cargill
Turns It Into Love-Lynn Anderson
A Few Old Memories-Statler Brothers

CALGARY

CFAC (Larry Kunkel)
All-American Girl-Statler Brothers
I Ain't All Bad-Charley Pride
Lila's Child-Donna Adams
Birthday Waltz-Jack Hennig

CHARLOTTETOWN

CFCY (J.P. Gaudet)
(1) Linda On My Mind-Conway Twitty
Charted
Write Me A Letter-Bobby G. Rice
Uproar-Anne Murray
It Do Feel Good-Donna Fargo
Song For Shelly-R. Harlan Smith
I'll Still Love You-Jim Weatherly
Oh Boy-Diana Trask
The Bricklin-Charlie Russell
Soulful Woman-Kenny O'Dell
The Good Times-Melba Montgomery

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CORNER BROOK

CFCB (Larry Bennett)
(1) My Elusive Dreams-Charlie Rich
KINGSTON
CKLC (Paul Moorman)
(1) My Elusive Dreams-Charlie Rich
KITIMAT
CKTK (Ted Hockaday)
(1) Teardrop-Freddie Fender
Charted
Tryin'-T.G. Sheppard
I'll Sing For You-Don Gibson
Playlisted
Most Amazing Lady-Rick Neufeld
Proud Of You Baby-Bob Luman
Warm & Free-Bobby Bare
Too Late To Worry-Ronnie Milsap
I'll Sing For You-Don Gibson
More & More-Linda Brown
Loving You Beats All-Johnny Paycheck
A Mother-Tammy Wynette

Langley

CJCI (Dave Chesney)
(1) Saskatoon-Sonny James
Charted
I'd Like To Sleep-Freddie Hart
I'm Not All Bad-Charley Pride
Misty-Ray Stevens
Mind Your Love-Jerry Reed

MEDLEY

CHCL (Spence Cherrier)
(1) Sneaky Snake/I Care-Tom T. Hall
Charted
The Old Man-Jimmv Arthur Ordre

He's Everywhere-Marilyn Sellars
Texas Yodel-Donn Reynolds
I'm A Believer-Tommy Overstreet
Blanket On The Ground-Billie Jo Spears
It Do Feel Good-Donna Fargo
Saskatoon-Sonny James
Path Across My Mind-Calhoun Twins
The Bricklin-Charlie Russell

MONCTON

CKCW
(1) Bargain Store-Donny Parton
Charted
Most Amazing Lady-Rick Neufeld
More & More-Linda Brown
Lonely Willow-Lee Roy

RED DEER

CKGY (Jim Shearer)
(1) Never Coming Back-Rex Allen Jr.
Charted
If That's What It Takes-Ray Griff
Talk To Me Ohio-Bill Anderson
Someone Special-Canadian Zephyr
Hurt-Connie Cato
Most Amazing Lady-Bob Ruzicka
RICHMOND HILL
CFGM (Dave Johnson)
Playlisted
Thank God I'm A Country Boy-John Denver
Mathilda-Donny King
Sure Feels Good-Tim Daniels
Someone Special-Canadian Zephyr
Poor Me-Donna Adams
Cattle Call-Rod Erickson

ST. JOHN'S

CJON
(1) Teardrop-Freddie Fender

SWIFT CURRENT

CKSW
(1) Bargain Store-Dolly Parton

TORONTO

CKFH (Jack Winter)
Out Of My Mind-Johnny Rodriguez
Still Thinkin'-Billy Crash Craddock
The Good Times-Melba Montgomery
Lonely Men-Connie Eaton
Roll On Big Mama-Joe Stampley
Baby's Comin' Home-Barbara Mandrell
I'm Not Lisa-Jesse Colter
She's Actin' Single-Gary Stewart
Hurt-Connie Cato
But I Do-Del Reeves
Back In Huntsville-Bobby Bare
If That's What It Takes-Ray Griff
Gonna Lose Yourself-Roy Clark
Live Your Life-Pointer Sisters
Too Late To Worry-Ronnie Milsap
Yakkety Yak-Eric Weisberg & Deliverance
Misty-Ray Stevens
Brass Buckles-Barbi Benton
Ooo Mama-Jerry Palmer
Touch Of God-Family Brown
My Heart's Not Broken-Ron McLeod
Four Ways-Four Ways
Any Dream Will Do-Carlton Showband
605-Brian Austin

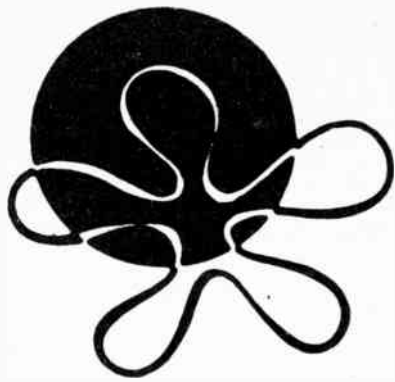
VICTORIA

CJVI (Helen Moulton)
(1) Teardrop-Freddie Fender
Charted
Rainy Day People-Gordon Lightfoot
Right Or Left-Molly Bee
Misty-Ray Stevens
Pasadena's On My Mind-Lynn Jones
I Ain't All Bad-Charley Pride
Comin' Home To You-Jerry Wallace
Sing Me A Love Song-Clay Hart
Word Games-Billy Walker

WOODSTOCK

CJCI (Charlie Russell)
(1) The Bricklin-Charlie Russell
Charted
Brass Buckles-Barbi Benton
Somebody Song-B.J. Thomas
Too Late To Worry-Ronnie Milsap
Warm & Free-Bobby Bare

Coming



**WHO'S WHO
IN
CANADIAN
TALENT**

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