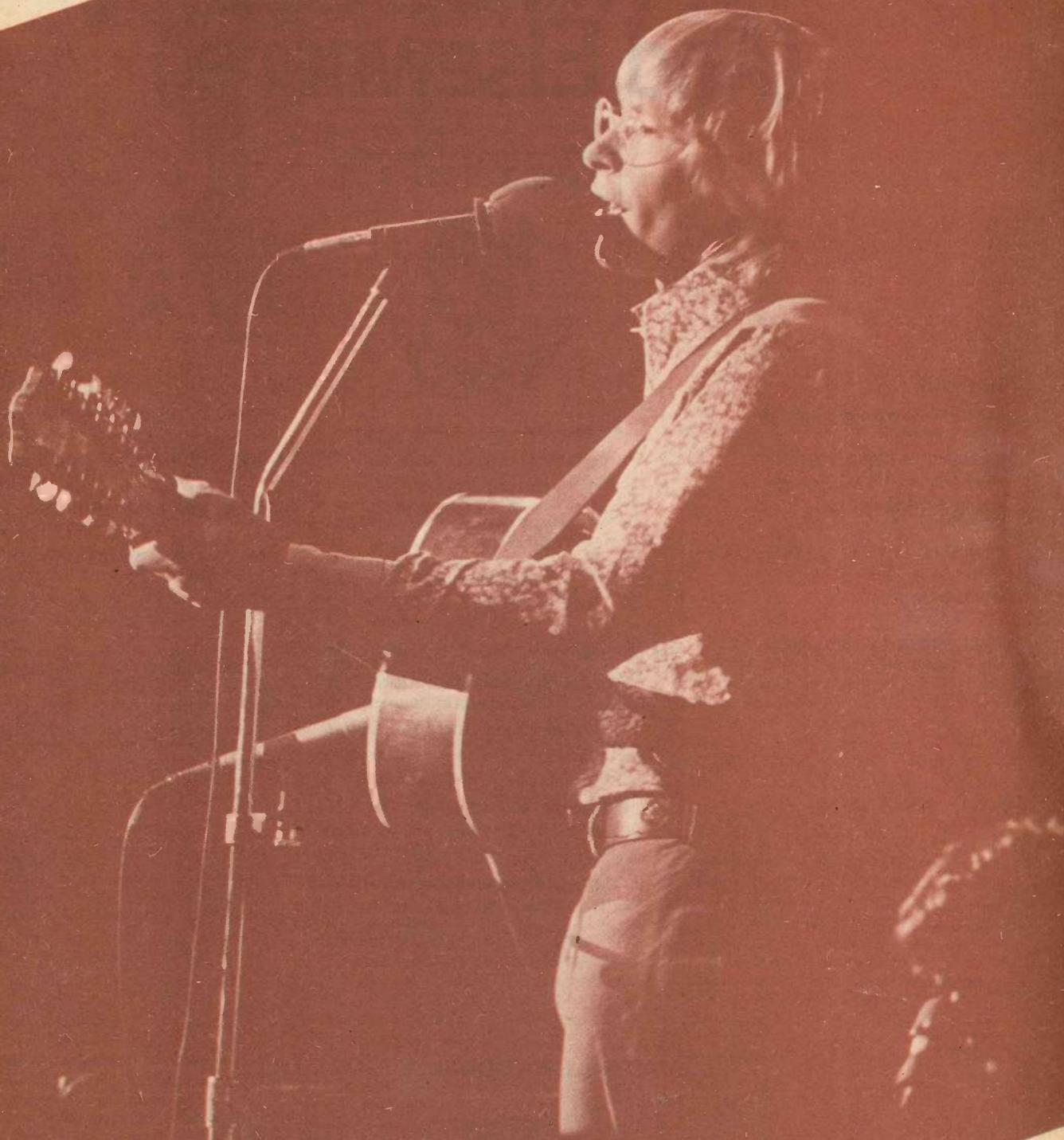


**RPM** Weekly

60 CENTS  
Volume 23 No. 11  
May 10, 1975



**JOHN DENVER**  
- just a country boy.

# Music For Dancing In The Streets, (And Elsewhere.)

## DISCOTECH#1



### SIDE ONE

**UPTIGHT (Everything's Alright)**  
Stevie Wonder

**DANCING IN THE STREETS**  
Martha Reeves & The Vandellas

**(I'm A) ROADRUNNER**  
Junior Walker & The All Stars

**YOU NEED LOVE LIKE I DO (Don't You)**  
Gladys Knight & The Pips

**IT'S A SHAME**  
The Spinners

**AIN'T TOO PROUD TO BEG**  
The Temptations

M 824VI

M 824BT

M 824BC

### SIDE TWO

**I HEARD IT THROUGH THE GRAPEVINE**  
Marvin Gaye

**GIRL YOU NEED A CHANGE OF MIND**  
Eddie Kendricks

**LOVE IS LIKE A ITCHING IN MY HEART**  
Diana Ross & The Supremes

**FUNCTION AT THE JUNCTION**  
Shorty Long

**GOING TO A GO-GO**  
Smokey Robinson & The Miracles

**ABC**  
The Jackson Five

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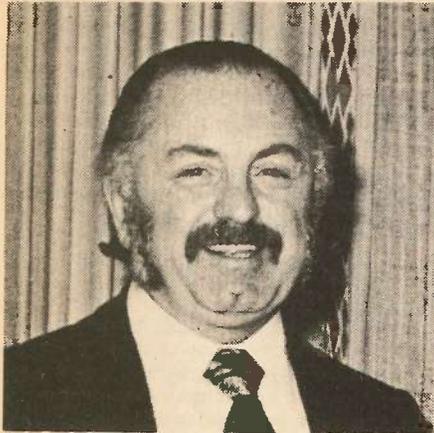
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## CAMILLERI TO COLUMBIA NATIONAL PROMO POST

Jack Robertson, executive vice president of Columbia Records of Canada, Ltd., has announced the appointment of Charlie



Charlie Camilleri, Columbia's new director of national promotion.

Camilleri to the new position of director of national promotion.

Camilleri has filled several important positions at Columbia, including sales representative, branch manager, and most recently, national promotion manager. Camilleri has been a part of the Canadian record industry for twenty years.

In announcing the appointment, Robertson said, "National Promotion is regularly considered to be the supervision of promotional activities directed towards radio, TV, campus, disco, artists appearances, etc. Charlie's authority extends beyond this to include a primary contribution in the marketing of new product and the planning of sales promotional campaigns. His appointment to Director is also a deserved recognition of Charlie's contribution to the growth of Columbia in Canada, particularly in the last few years."

## PETTINGER EMERGES AS PRESIDENT CASINO LABEL

Due to recent confusion over the status of Goldfish Records, Ray Pettinger, president of the new Casino record label, dropped in to RPM's offices to set the record straight.

Pettinger and Terry Jacks were partners in Goldfish Records, until Jacks recently decided to sell his shares to the company. The shares were bought by Pettinger, who, as new president, decided to change the label's name to Casino Records. Legally, after four months, anyone can pick up the name Goldfish Records, although the Goldfish logo has been copyrighted and is not available for use.

At present, Pettinger is negotiating a major showcase tour for Casino acts to take place in Canada this fall. He intends that tour proceeds will go to charity and is arranging for sponsors to take care of tour expenses.

A&M Records of Canada Ltd., will distribute Casino product, as they did in the past with Goldfish.

## MCA'S "TOMMY" RESURFACING

MCA Canada have reissued "Overture From Tommy", the single by The Who, originally released on the Decca label (32729) in the fall of 1970. The Pete Townshend original (instrumental) was produced by Kit Lambert. The flip, "See Me, Feel Me", was taken from the "Tommy" finale.

MCA have also concentrated on their "Tommy" album (MCA 1005) which contains the above single, resulting in a resurgence in sales and a return to the RPM 100 album chart. The renewed interest in The Who product is due the success of the recently released movie, "Tommy".

## TAPP SINGLE RELEASED ON U. A. RECORDS

Jimmy Tapp, the afternoon drive jock at CFCF in Montreal, has just released a single on U.A. Records. The record, titled "Test of Time" f/s "Mirror of Love" was co-written by Tapp and Johanna Manross and was produced in Montreal by Ben Kaye.

## LIONA BOYD FEATURED IN MAJOR MAGAZINES

Liona Boyd, the Toronto classical guitarist, has recently been the subject of exceptionally good press coverage. Included in the list of publications who've been drawing attention to her achievements are Time magazine, who ran a special profile, and People magazine, where the artist was spotlighted in a feature.

Liona has just completed engagements at Ottawa's National Arts Centre and Toronto's St. Lawrence Arts Centre, with dates in Vancouver and Montreal pending. This summer, she will be giving a six-week master class in Seattle. A Yukon tour is being planned for 1976.

## A NEW GERMAN INVASION?

"Our success is going to make it easier for all of the other German bands who want to win acclaim in America: it also has Americans talking about a so-called 'German sound'." said Ralf Hutter, vocalist for the band Kraftwerk. Kraftwerk is topping the charts with a smash hit single entitled "Autobahn." With another German import called Passport, and the German-based English group Nektar, there is a sudden buzz going down about a "German invasion."

The sound trend for these bands are a reliance of synthesis and oscillation, which produce sci-fi effects much in the same manner that Pink Floyd produce theirs. Many selections are also of Wagnerian length that run for a full 22 minutes, which is ideal in keeping a train of thought and mood.

As a result of "Autobahn's" success and acceptance on the charts every major record-label is now searching for a German band to call its own.

Atlantic, Capitol, Polydor, Phantom and Sire have each found their band, which makes the German sound sort of a pet to have around as a novelty money-maker.

## DYNAMITE & GIRLS SHOW DISCO ACTION

The Polydor single "Girls" by Moments & What Nots has broken wide open in Montreal's disco market with heavy sales in the downtown retail outlets following.

A&M's "Dynamite Part I" by Tony Camillo's Bazuka has also created a hit foundation for itself in the Montreal market. This is the first disc released by A&M marked Disco Special and a heavy concentration on all markets where there has been an increase in discotheques, is now underway by the label. The single was released in the U.S. and became a giant R&B hit with sales topping the 150,000 mark before breaking through to the white stations.

A recent gathering of Montreal disco owners and operators saw more than two hundred establishments represented and a good attendance by record promotion men. During this gathering the "Dynamite" single was played and apparently met with much enthusiasm. One of the major suppliers of disco product, Montreal's Record Cave, has reported a brisk business with the single. Although Toronto is still behind the Montreal disco scene, there are early indications that the A&M single is now emerging as a top request item.

## MOTOWN TO OPERATE PROMOTIONAL HOT LINE

Motown's latest promotion is a "Dial a Hit" hotline which is expected to be operational as of this week. Callers will hear the "latest Motown smash single" after dialing 438 - 2837 in Toronto.

For the past few days, the recorded voice of Ron Newman, managing director of Motown Records, has been greeting people who dial the number. Newman, in a preliminary explanation of what's going to happen, invites callers to phone a request to their favourite radio station if they like the record they've heard.

The "Dial a Hit" hotline will be in action 24 hours a day.

## CPI KNUCKLE RAPS ON RIP-OFFS

Concert Productions International have devised a method for foiling would-be mail-order ticket-interceptors. People who mail in their \$8.50 (plus service charge of 35 cents accompanied by a stamped self-addressed envelope) for tickets to the Pink Floyd concert in Hamilton, June 28, will not receive a ticket in return, but rather a coupon redeemable for a ticket. The coupon will have the purchaser's name inscribed on its surface, plus time and place for pick-up. Customers will then have to prove they are indeed the person on the ticket, with the proper legal identification to back them up. Without such identification, intended concert-goers will have a pretty hard time trying to lay claim they are who they say they are.

Michael Cohl, vice-president of CPI, said that this new system will beat out any potential ticket rip-offs, that occurred to the chagrin of many of last year's Bob Dylan mail-order hopefuls.

# Managers' Association still an active force

It was reported in the April 6, 1974 issue of RPM that the creation of a Canadian Managers' Association brought about a very powerful bloc within the industry. What happened? Does the Association still exist or did it fall apart even before it had a chance to use its clout?

The answer about the Associations' existence is Yes, it still does exist, according to Leonard Rambeau who was elected vice-president at their initial meeting.

That meeting, which was held during RPM's C8 saw the largest gathering of Canadian managers ever witnessed. Besides Rambeau, there was Don Hunter who was elected president of the Association; Bernie Finkelstein, chairman; and Bruce Bell, secretary-treasurer. Some of the other heavies involved included: Alexander Mair, Mel Shaw, and others including moral support from well-known promotion and booking agencies Donald K. Donald (Don Tarlton) and Concept 376 (Tom Wilson). It was felt at that time there was a need for an Asso-

ciation of managers and one spokesman noted: "Through unified efforts and an exchange of ideas, we hope to improve the quality of management which will aid in the advancement and development of Canadian performing and recording artists."

Unfortunately that was the first and last meeting the members had officially. The spirit in which the Association was formed was certainly a healthy one with an overall aim to improve the quality of management and to bring out a better understanding of and protection for artists and groups.

**Communication and the lack of leadership contributed to the initial problems.**

Principals in the Association have kept in touch with one another but there is an obvious lack of leadership and communication - not to be blamed entirely on the managers themselves. Being as they managed star acts, it was almost impossible to plan ahead for meetings. Several attempts were made but fell apart because the key managers were suddenly called out on problems relating to their charges.

There were a few initial errors made that caused some of the managers to get their noses out of joint. One being the management of the Association of McLean and McLean. Apparently the other managers hadn't been consulted. Tom Wilson had been called in to book the duo and he arranged for Massey Hall, got fantastic press and then a confrontation with the managers who asked "Why are we promoting that act when we all have acts that could be promoted?" That was the beginning of a fall out. But "the Association still exists" says Rambeau. One of the problems, according to Rambeau is "I think mainly it comes down to leadership and someone who has the time and interest to follow through and make sure managers are brought together with the issues effecting Canadian talent and personal management in this country. Unfortunately the key people involved have their own acts and artists to worry about and then when they're ready to have some time, the other people are off and running. It's a matter of leadership and communication - the two things needed to cement the Association."

Al Mair was under the impression the "organization has gone defunct." Says Mair: "I resigned two weeks after it started because there was various statements being attributed to the Association which should have been attributed to one person in regards to McLean and McLean, and I had not agreed with the comments - and on that basis I withdrew from the organization."

Mair was asked if he thought there could be an effective Managers' Association. He answered: "I think there could be an organization. I think that particular organization started off perhaps a bit too optimistically,

because there were only four or five people in the Association who really knew what they were doing from experience and there was another twenty odd people who were hoping to learn from those four or five. That was one of the negative aspects of it and a businessman is not prepared to pour out all his knowledge to other people. It's one thing if they're working in your organization to train them, it's another to be kind of an advisor/councillor to your competitors."

Bernie Finkelstein was asked how come the Managers' Association didn't continue as a force. "I'm in no position to answer that", said Finkelstein, adding: "There's probably nobody who was a member of the Association who is in a position to answer that and that's probably why it fell through. All the members had a great interest in the Association, but we were always travelling and very involved. It's hard to get ten managers in one place at one time. It's not a dead idea, as time goes by and the members become more successful, there'll be more time."

There were many important items discussed at the initial meeting of the Association and Rambeau is of the opinion that several problems emerged. "We wanted to discuss the I.R.S. problem, the immigration business, the tax thing, the booking situation, promotions etc., but it came to a ticklish point - if not political - as to just who is a manager. In getting the thing off the ground should we just have the managers who have been around for a number of years with the proven acts, or is the growth of the Association going to be retarded by bringing in the more recent people who are handling local acts, who call themselves managers. Maybe there's a space in education and experience, and that was one of the things that was going to be con-

**Is it possible for a managers' association to work collectively on industry problems?**

sidered of benefit to the Association. The experienced people could help the younger people coming along and try to alert them to the would be pitfalls, which I see as a great offshoot of the experienced people getting together."

Mair was asked if he didn't think that as an organization couldn't they work collectively to do something about problems that effect the industry generally. He answered: "They would be but there's not that many general problems. A problem that a Gordon Lightfoot or a BTO or an Anne Murray has is not the same problem, although it may appear to be, as an act that's making a thousand dollars a week in Hartford. Using as an example, the 30% withholding tax - it doesn't really effect the major performers in the same way it effects the minor performer who has cash flow problems. Record contracts are a completely different ballgame when you're successful. I'll talk to the manager of a fairly successful

*MANAGERS continued on page 7*

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

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- 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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FROM CHARITY BROWN  
ON A&M RECORDS**

# JOHN DENVER

## he's a country boy

by Michael Dolgy

"... Alice said he was going to make damn sure that he stayed around long enough to piss on my flowers. So I sent him some flowers." - John Denver, Rolling Stone magazine.

In terms of record-sale and people-love, John Denver of the pudding-face and wheat-straw hair has become the next in the line of the music super-star. To date he has realized seven gold records, a platinum disc presented by RCA of Canada, numerous television specials and dozens of sold-out smokeless concert appearances.

John Denver has finally become the sweetness and right-on smilin' Jack of the record industry.

But in the old days Denver was Deutschen-dorf. John Deutschen-dorf to be specific. He was born in Rosewell, New Mexico to parents on the constant-go with his daddy a career-air force man who constantly reassigned his family's spread from the shuffle of Japan to the heat of Fort Worth. John stayed in Fort Worth, long enough to attend high school, making new friends easily with the power of a scoring guitar and the pure church-holiness of his choir boys' voice. It was the time of Eisenhower's late fifties and current musical screams were harmonies of the Everley's and the Kingston Trio's "Tom Dooley." As well as digging the fatalism and country-pride of such artists, John played his Fender Jazz-master in a rhythm role for rock 'n roll, as he mimed many goodies from the Ventures to Jimmy Reed's Texas hauls of women grog and brawls. Before completing high school, John left of his own accord and it wasn't too soon after, that he called up his father from California crying to come pick him up and bring him back home. Pop complied and steered his son on the righteous path towards the Texas Technological College. In these learned surroundings, John played football and sang while majoring in architecture. In his second year, John progressed into the poo-poo cushion frat scene and thusly his marks and grades slipped down to a rocky mountainous low. He hopped up to a lumber camp in Washington State in order to figure out his fate that year, but after a few beers and entertaining some boys with an old Hank Williams tune, someone flattened his guitar EL KABONG on his head which reduced both John and his 12-string to a form shaken up. But never to be undaunted and knowing what he wanted, John glued his ears to the melodies of Joan Baez, Tom Paxton, Peter, Paul and Mary, the New Christy Minstrels and the Chad Mitchell Trio, refining and nurturing his talents in some college-happening hootenannies. He finally split from college, in answer to his music-calling and with his daddy's okay,

his mother's \$200 and a change of last-name to a city of beauty-fame, John Denver went off to L.A. where he secured a job with a draftsman and played whenever and wherever he could.

"He sang his heart out and got the message - don't call us."

John was only 20 years old when he managed to sign on with the club "Leadbetter's." From Leadbetter's he moved on to a club in Phoenix called the "Lumbermill" and he gigged there for a spell until he received word that high-school idol Chad Mitchell, was thinking of splitting from his Trio. In a flash John's audition-tapes were sent to the Mitchell brass in New York, where it was decided that John should come and be checked out in the flesh. He sang his heart out for the executives with a newly-acquired sore throat, and was sadly whipped back to Phoenix with a Sugarloafed don't call us.

But in only three dragging days later the brass called back and John Denver soared up from the ranks of the thousand west-coast folkies to become a member-headliner

with a nationally-known act. Joe Frazier and Mike Kobluk, the remainder of the Trio, worked six days of rehearsal with John before they opened up to raves at the "Cellar Door" club in Washington, D.C.

Although working with the Mitchell Trio was an encouraging and learned probeginning, John felt cut-off from the drive of his creativity that was unable to come to surface because of the format and style of the band. Many people were asking for his own original work, and in 1967, John cut a solo effort consisting of a 250 LP run. Included on the release was the number "Leaving On A Jet Plane" which was recorded by the talent of Peter, Paul and Mary on their "Album 1700." John was indeed proving himself as a sensitive writer. But meanwhile back at the Trio... Joe Frazier, because of his standard of tardiness at rehearsals, his failure to show up at a gig in Boston, and maybe for his inclination and insistence for rock, was ceremoniously given the can from the Chad Mitchell Trio, but the Trio nevertheless persevered with Denver remaining and complimenting the sounds of David Boise and Mike Johnson. This arrangement lasted until Johnson pulled his member out, with the group finally fizzling towards dissolve. Denver retreated to a ski-resort in Aspen,

Colorado where he felt he could develop his craft and identity without any unnecessary pressures and hullabaloo. He scored extremely well with this time-out and he confidently moved back up to the Cellar Door in Washington, hitting the college coffee-house circuit as a single artist of professional merit. In 1969, he met up with businessman Jerry Weintraub of Led Zeppelin and Frank Sinatra fame, who insisted on no binding contracts, tightened Denver's existing one with RCA and began to groom a Humpdincklike image of the man for the masses via the medium of television: Weintraub had found the record to push his baby, and "Country Roads" penned by Denver and the



RCA's Ed Preston presents John Denver with RCA Platinum Award.

Danoff's (from the band Fat City) became through perseverance and record-company hasselling a numbered one hit on many of the national charts.

Now that a hit single was under the belt... lovable Merv Griffin became the Weintraub/Denver vehicle for John to appear on television as the wheat-sucking dimpled adorable who was very much in tune with the era's uncommunicative youth culture, much to the delight of all the suburban housewives and Caesar's Palace shopping-baggers. Jerry then readied John for a successful exposure on British television via the BBC II which led to middle-America hosting-stints opposite Ed McMahon and Doc Severinsen on Johnny Carson's NBC "Tonight Show." All of America was afforded the opportunity to fall asleep with this wholesome young guy courtesy shrewd management and the Tonight Show.

Since then, John's pursuits have opened up considerably. He wrote the music for a series called "Sunshine" which had the pilot as being about a struggling young singer whose wife refuses to have her leg amputated and therefore withers away to cancer. He has completed a special with salt-water submariner Jacques Cousteau and another special with Canadian naturalist Tommy Tompkins, co-starring the big-horn sheep of Alberta's Rocky Mountain High. As if he doesn't work enough... John Denver recently appeared at Toronto's Maple Leaf Gardens on a circuit of appearances that counted Toronto as the 24th in 23 days. He will be completing nineteen more in the forthcoming 19 days, while flying with 34 other members of the Denver Show in the Boeing 707 "Starship."

John looked very pale for his Toronto appearance but his singing was truly incredible.

#### MANAGERS continued from page 4

group and they'll talk to me and we trade various information on what is happening in the industry internationally; what company has come up or what company has gone down; what percentages are being talked; that type of information that is agreeable, not on an Association basis, but on a one to one basis. I think that's the only way that information will be made available. I don't think anyone signing a major record contract is going to photostat that contract and distribute it to twenty-five or thirty members of an Association."

Finkelstein was asked if the managers can come together in an Association to better the cause of their artists. He says: "You can't separate the managers from the artists in that they both need healthy industries to work in, and if the Association can create a healthier industry, then it's that much better. A manager/artist relationship is intensely personal and I don't think a good Association will improve the general relationship between individual artists and their managers, but I think a good Association could help improve the overall atmosphere."

There were many suggestions as to what a managers' association should be to be effective. Probably coming closer to the truth than any was Tom Wilson's comment that

Aided by an orchestra and rhythm section consisting of, among others, Steve Weisberg (Duelling Banjos composer), and drummer Hal Blaine (Mamas and the Papas), Denver performed the numbers "Sunshine On My Shoulder", "Rocky Mountain High", "Annie's Song", and "Rhymes and Reasons", which came and flew by all too 45-machine quickly.

Jim Connors on the banjo whose solo album on Denver's Windsong label will soon be out, proceeded to scurry and chicken-scratch about on the country-picker "Grandma's Feather Bed."

Behind smilin' John were three screens that afforded the viewers a representation of what his songs were visually all about. Some of them looked to be home-movies of John and the family at the weekly barbeque and it was as wholesome as kin' be.

I found his manner right on, but I kept getting the feeling that he was trapped by an image, that had gone too far ahead. His jok-

"... John Denver possesses an incredibly-lush and rich voice."

ing and slick carrying-on were of the Tonight Show pseudo-hip variety and the only people who laughed were young people who thought they should and older people who should know better.

But what the hell... John Denver possesses an incredibly-lush and rich voice that careens on the air and holds beautifully on the moment. If he chooses to spread his vibes in this way, then he succeeds at the attempt of relieving hostilities and uniting many together with the realizations of his beauty.

"It would have to be so loosely structured that nobody would have to do anything. The key managers are so busy it's very difficult to get them together on anything and then petty jealousies start. So it would have to really be a loosely structured thing where you did it all by mail."

Says Mair: "I think there will be, in the future, another organization similar to the Managers' Association which hopefully will be more effective at that point."

Rambeau is optimistic about the future of the Association: "Optimistic to the point that I would like to see more done with it and get people involved", adding, "and it may be the easy way out, but I feel that even if we can only get together one day a year and bash things around we could accomplish a great deal. I think the onus is on the key people to kick it off rather than waiting for somebody else to try and do it."

Obviously a sore point has been revealed with the managers and their Managers' Association. We have attempted to contact other principals involved with the formation of the Association, but they have been unavailable at press time. It's hoped that before the next issue of RPM we will have filed observations by these important people and perhaps create a dialogue and an understanding between some of the warring factions.

On this aspect, he is to be commended and eventually if his integrity as a musician continues, then he will himself come to the realization that to put down the modern technology of the city in lieu of the tranquility of the country is a beautiful concept, but completely contradictory to the methods employed to manufacture technologically-produced records (millions of them) and to perform for thousands of people in a technologically-created sound amphitheatre like Maple Leaf Gardens. Then there were the hucksters bumping into each other as they were hustling John Denver T-shirts, programs and John Denver posters. I'm sure that he must be aware of his share of all royalties.

Integrity as a musician is playing your music.

Propaganda is playing a trip, and if that trip is deceiving then the artist has become nothing more than another tool who's looking to see whatever and how much can be had out of people.

John Denver need not play image if his soul is in his music.

#### DAVIES SCORING WITH HOWE SINGLE

Broadland's Bob Davies found a hook to hang a note on and is showing early indications of making it work. His hook was Gordie Howe and he waxed "Gordie Howe (The Greatest Of Them All)", an original Davies composition and published through Broadland Music and Qualrec Music (BMI). The session was produced by Gary Buck. The flip is an instrumental version.

Quality, distributors of the Broadland label, report good reaction to the single, particularly with country programmers. Retail action has also been brisk wherever the full colour, autographed sleeve of the single is displayed.

#### CELEBRATION OFF WITH STEWART'S "SPRINGHILL"

Reaction to Cathie Stewart's new album release, "Springhill" has resulted in the title song being culled as a single. The plug side is a Stewart original published through Deer Park (CAPAC). The flip, "The Last Thing You Ever Wanted To Do" was written by Kim Carnes and Dave Ellington and published through Brown Shows (Chappell).

Engineering credits for the album go to David Green with Jim Pirie producing at Toronto's Manta Sound.

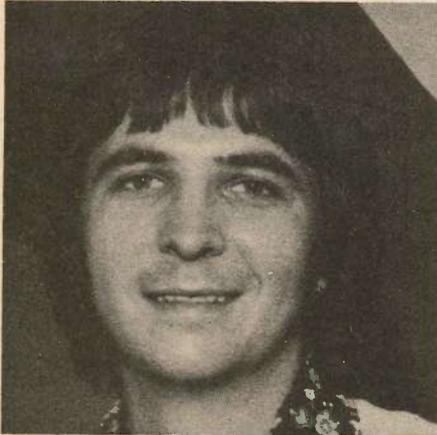
#### "OLD SCRATCH" RELEASES GRASSROOTS SINGLE

A Saskatchewan group called "Old Scratch" has just released a single on the Colly Records label titled "Devil Take You" f/s "Diamond Lady." The recording is a unique venture in Saskatchewan since it is a total effort from the Grassroots - recording, mixing, material, distribution and production.

In September of this year, the group will be cutting tracks for an album and will be planning another single release. For information regarding the group, contact Haddock Enterprises Ltd. No. 3 - 821 Broadway Avenue, Saskatoon, Saskatchewan.

## Meet the promotion men

No. 2 OF  
A SERIES



### TERRY MCGEE

Terry McGee was born in Toronto, December 18, 1948. He began his career in the recording industry by taking a three year course in Radio and TV Arts at Ryerson, where he was manager of the campus station CRFM for a year and a half. His educational background, combined with work he did for CHFI and CJRT, provided him with opportunities to meet people connected with the music industry, although for a time his interest in acting conflicted with his interest in music. Eventually he decided to opt for a career in music and ended up with Columbia Records in 1973.

Terry says of Columbia; "Being hired as part of their promotion team gave me a chance to be involved with people who have a high level of professionalism and have been in the business for a long time." As for his career goal, for the moment; "I want to learn as much as possible about the business in all its aspects, from a creative standpoint, to the corporate standpoint of sales and marketing."

### PLP SIGNS JORDIE YORK

PLP Recording signs Jordie York. The initial release will be a single titled "When I First Fell In Love" f/s "Round Again." Both sides written by Peter F. Clarke and Jordie York (PLP Pub BMI) with Jerry Mudry assisting on the lyrics of "When I First Fell In Love." Single was mixed at Advision Studios, London, England by Dave Mitchell.

Jordie, now 26, entered into the pop groups in his early teens, then turned professional at the age of 15 when he formed the Vancouver-based "New Breed." He has recorded in a number of major studios including a self-penned single released in Britain on Scratchy Records and recorded at Advision Studios in London. At present he is producing several Calgary groups as well as doing vocal arrangements and playing guitar on studio sessions.

## The mike wasn't the dummy

**JUNO AWARDS MIKE.** Reference to the sawed off microphone used on the Juno TVer might have led some to believe that the mike was a dummy. Modern technology has produced mikes that transmit a signal to a receiver and make it possible to move about without a mike. What you have read about the acts all lip syncing to their records is not accurate. It was a mike and not a dummy . . . but the writers who forged ahead without a little research can't say the same.



*IF THE SHOE FITS  
stan kleeS*

**NUMBER ONE WITH A STORY.** A re-knowned and notorious writer is being wooed by many Canadian record companies to make a comeback. Seems there's a lack of good writing on Canadian acts and persona non-grata is being welcomed back into the fold . . . if he ever left.

**CANADIAN POP.** What was referred to as the Canadian music explosion a few years ago is now referred to as the "Canadian POP!"

**JUNO AWARD GONE.** After the Juno Awards were over and the dust settled at the Q.E. Theatre, one of the presentation replicas flew . . . the coop. To put it nicely, it was lost, strayed or stolen. Presentation replicas are used on stage as dummies. They are also lent out to TV shows and anyone interested in using a dummy while the real thing is being prepared. Anyway, we're investigating the disappearance of the Juno Award and a couple of interesting clues have come our way.

**WHO IS WHO???** This years Canadian talent directory (The Who's Who In Canadian Talent) will feature the TOP forty "heavies" in the Canadian music industry. Photos of the important people in the industry will be featured in the book and define their strength. Another feature will be photos of the top ten booking agents and top ten managers with their credentials. Last year's WWICT was quite successful, but this year's will be filled with info and features that you won't want to miss. Someone will be asking you, "ARE YOU IN THE BOOK?" Book your ads now for this deluxe edition. Should be better than the CMID.

**AWARDS FOR AWARDS SHOWS.** This has been the year of the polls, the year of the awards and the year of the contests. TV has been bulging with awards shows. The best of the lot (in my opinion) was the Tony Awards Show which gives awards to the theatre. The show had something that made you feel like you were part of a big occasion. The sets and the concept even made the Oscars look pale. The theme was a good one and it was an award show that will stand out in my mind as being the best.

**REALLY SOMETHING!** When someone comes up with something as inventive as this . . . it deserves a mention. Magnavox has just come out with a TV set that lets

you tune into all 82 VHF and UHF channels by remote control. You just punch them up like a telephone. The channel comes on instantly and . . . get this . . . the channel number flashes on the screen electronically for three seconds to indicate that it is the channel you punched up and then disappears. A recall button will bring the figure back if you forgot what channel you were tuned to. A mute button takes away all the sound and the usual other features of remote control are part of this unique and imaginative system. Now that's something.

**TAPE CASSETTES.** Many groups have acquired ¾ inch tape cassettes of their performances and more and more hardware is showing up in record company offices. It is now possible for a group to have the record out and a video cassette to show how they look when they are doing the number. Cassettes are also being used to introduce new record company product. The ¾ inch cassette is starting to make a showing.

### TERRY JACK'S SIGNS WITH UTTAL'S PRIVATE STOCK

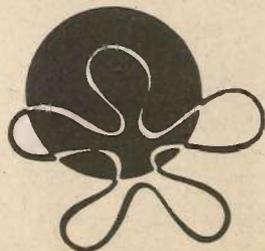
Terry Jack's has signed an agreement with Larry Uttal's New York-based Private Stock label. The pacting brought together the two who had previously been associated through Bell, which released Jacks product before. Clive Davis and Arista became involved. The agreement is worldwide, with the exception of Canada. Initial release, expected within the next two weeks will be a Jacks original, "Christina."

Jacks hasn't firmed a Canadian release at time of writing.

### BARBIERI RELEASES SINGLE ON ISIS

"Nightwalker" f/s "Dream On" marks the first Canadian single release for singer Chris Barbieri. The Canadian-born 22 year old singer has been enjoying a successful three year recording career in Italy.

"Nightwalker" was written by Hagood Hardy and "Dream On" was written by Mickey Erbe who produces Myles and Lenny. Both sides were produced by Hagood Hardy Productions. The single has been released on the Isis Records label.



WILL YOU  
BE IN  
THE WHO'S  
WHO IN

CANADIAN TALENT

**CANADA'S  
MOST SUCCESSFUL  
INDEPENDENT  
RECORD COMPANY  
WISHES  
TO ANNOUNCE  
ITS NEW NAME...**

**CASINO RECORDS**

(FORMERLY GOLDFISH RECORDS)



# THIS PAST YEAR WE BROUGHT YOU THESE GREAT RECORDS FROM THESE GREAT CANADIAN ARTISTS

**SUSAN JACKS**



**SINGLES**

GF 102 I THOUGHT OF YOU AGAIN  
GF 104 I WANT YOU TO LOVE ME  
GF 109 BUILD A TOWER  
GF 113 YOU'RE A PART OF ME

**ALBUMS**

GFLP 1002 I THOUGHT OF YOU AGAIN

**CHILLIWACK**



**SINGLES**

GF 105 THERE'S SOMETHING I LIKE  
ABOUT THAT  
GF 110 CRAZY TALK  
GF 114 COME ON OVER

**ALBUMS**

GFLP 1003 RIDIN' HIGH

## GREENFIELD



SINGLES GF 112 CANADA SKY  
ALBUMS GFLP 1004 GREENFIELD

— PLUS —

**SINGLES**

GF 101 SEASONS IN THE SUN — TERRY JACKS  
GF 108 IF YOU GO AWAY — TERRY JACKS  
GF 111 ROCK N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) — TERRY JACKS  
GF 103 'CAUSE WE'RE IN LOVE — THE HOOD  
**ALBUMS** GFLP 1001 SEASONS IN THE SUN — TERRY JACKS

# NOW OUR FIRST RECORD FROM CASINO

*From the Number 1 Artist in Australia comes the  
Number One Record in Australia.*



William Shakespeare  
*Can't Stop Myself From Loving You*

CASINO RECORDS  
(FORMERLY GOLDFISH RECORDS)

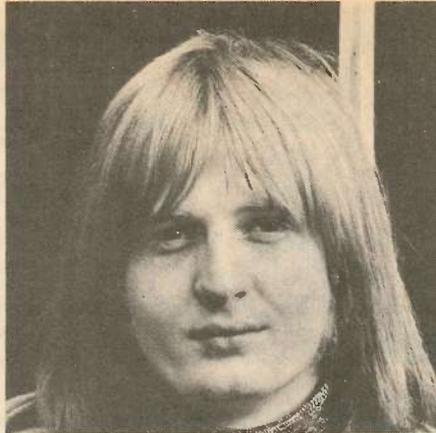


## COCHRANE'S "RESISTANCE" COULD BE LEFT FIELDER

A remix of the Cochrane "Hang On To Your Resistance" has been shipped by Daffodil. The single has been edited down from 3:40 to a "just perfect" 2:59 and has apparently shown early signs of catching contemporary rock interest.

Tom Cochrane penned "Resistance" which was published through Chesterfield and Free wheeled Music (CAPAC). The session was produced by Cochrane at RCA's Toronto studios.

The single is the fiftieth Canadian single for Love productions. Daffodil is distributed by A&M Records.



Cochrane at Toronto's Riverboat

## NAZARETH EMERGING AS HOT TAPE GROUP

A&M's Nazareth, one of the hottest progressive rock groups in the catalogue, have captured the rare tag of "tape group." All four of their albums, "Razmanaz", "Loud N' Proud", "Rampant" and their latest, "Hair Of The Dog", have almost balanced the sales scales on sales of album and tape product. Totally, the group has surpassed the 200,000 units sold mark.

Latest single, "Hair of the Dog" has been slow with strength showing in Saskatchewan and with the Montreal FM stations. The single won CJCH Halifax's "Showdown" for a week solid, beating out several established super groups and solo acts, but a national breakout is yet to come. A&M are concentrating on breaking the single but Nazareth has supplied them with what could be a new single, "My White Bicycle." They're hesitant to release this as a single until they are satisfied they've run long enough with "Dog." There is no U.S. release on this single which could be a deterrent.

There are A&M forces at work to bring pressure on Nazareth to record another Canadian content single, hopefully "Sign Of The Gypsy Queen" by Lorence Hud. Nazareth created a niche for themselves in the North American market with one of their first recordings, a Joni Mitchell penning, "This Flight Tonight."

### ANKA COULD BE TIED FOR AWARD

It's been reported that the California Institute for Responsible Parenthood, a branch of the Population Institute, which tries to measure the media's effect on the dramatic rise of teenage pregnancies, has presented its first Annual Civic Consciousness Raising Award to Paul Anka for his song "You're Havin' My Baby".

Mr. Anka was awarded a gift certificate, good for one free vasectomy to be performed by the doctor of his choice. Anka commented with "They're two records too late."

His current charted hit is "I Don't Like To Sleep Alone".

### "TOMMY" GOES GOLD

The Polydor two-record set of "Tommy" has just gone gold in Canada. At the time of achieving gold status, the set had been out for almost one month, making it one of Polydor's fastest gold albums ever. The film continues to do a brisk record-breaking business in Toronto and Vancouver, and sales in both cities are especially strong. Other major Canadian cities will be presenting "Tommy" before too long.

"Pinball Wizard" by Elton John, the cut taken from the "Tommy" album for radio play, has gone to No. 1 on CHUM. According to program director J. Robert Wood, this marks the first time that an album cut not available as a single has reached that position at CHUM. Additional stations that are hot on the "Pinball Wizard" cut are CKLG (3), CKLW (10), CKGM (13), CJMS (18) and CFRW (22) as well as others.

# JACK CORNELL

## "ON MY WAY OUT WEST"

F/S  
"FREE ME"  
CW4026

### NOW AIRING THIS !

- CKNX WINGHAM
- CFRN EDMONTON
- CKLB OSHAWA
- CKTB ST. CATHARINES
- CJCS STRATFORD
- CHNR SIMCOE
- CHAT MEDICINE HAT
- CFRB TORONTO
- CFTR TORONTO
- CKKW KITCHENER
- CHUM FM TORONTO
- CKPC BRANTFORD
- CFTK TERRACE
- CFLS LEVIS
- CFCF MONTREAL
- CJLS YARMOUTH
- CJAD MONTREAL
- CJMS MONTREAL

### NOW AIRING THIS !

- CJRP QUEBEC CITY
- CJRC OTTAWA
- CJRS SHERBROOKE
- CJTR TROIS RIVIERES
- CHUM TORONTO
- CJRN NIAGARA FALLS
- CKDM DAUPHIN
- CFBC SAINT JOHN
- CHSJ SAINT JOHN
- CKCW MONCTON
- CKDH AMHERST
- CKCL TRURO
- CHNS HALIFAX
- CJCH HALIFAX
- CKEY TORONTO
- CHYM FM KITCHENER
- CHYM AM KITCHENER
- CKWW WINDSOR

"AND MORE EACH DAY"

# BLUEGRASS CANADA '75'

## JUNE 6-7-8

### COURTCLIFFE PARK Carlisle, Ontario

ADVANCE WEEKEND \$13.00 AT GATE WEEKEND \$15.00 SUNDAY ONLY \$8.00  
CHILDREN UNDER 12 FREE - Accompanied by an Adult

Ticket Fee Includes: Taxes, Rough Camping, Parking,  
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#### INFORMATION AND ADVANCE TICKETS:

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#### TICKET LOCATIONS:

-ALL EATON'S ATO  
-SAM THE RECORD MAN STORES  
-THE BAY (Yonge & Bloor, Toronto)  
-AGENTS IN MAJOR CANADIAN &  
U.S. CITIES.  
-BENSON & HEDGES STORES

#### FACILITIES: Trailer Hook-Ups (Res.)

2 Swimming Pools, Good Food,  
Washrooms, Showers, Playgrounds

#### CONCERTS:

12:00 Noon to 11:00 p.m. Daily  
Workshops and Jams

Produced by Don Bird

## Bluegrass Band Contest

1st prize \$500.

2nd 250

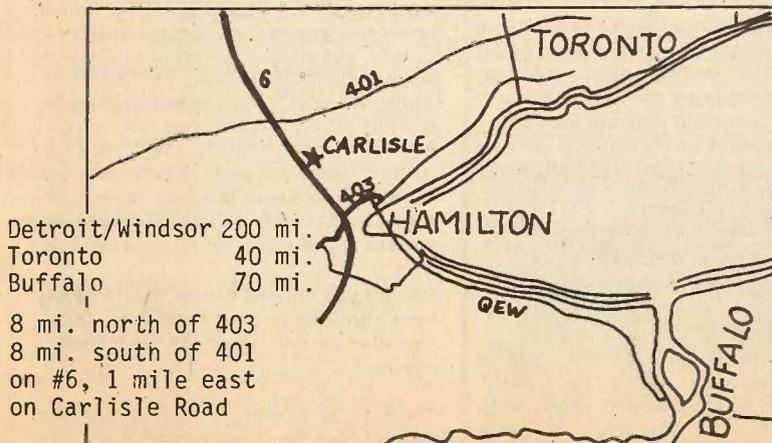
3rd 100

PLUS: Recording Session in Ultra-Modern  
16-track MERCY BROS. RECORDING  
STUDIO.

PRELIMINARIES - Sat. June 7th  
FINALS - Sun. June 8th

RAIN OR SHINE

\*\*\*STARRING\*\*\*



BILL MONROE & THE BLUEGRASS BOYS	7,8
COUNTRY GAZETTE	6,7,8
SELDOM SCENE	7,8
GOOD BROTHERS	6,7,8
COUNTRY GENTLEMEN	7,8
COUNTRY STORE	6,7,8
KENTUCKY GRASS	6,7,8
JACK CASEY & THE TRAINSMEN	6,7
RFD BOYS	6,7,8
BRYAN BOWERS	6,7,8
NORMAN BLAKE	6,7,8
JOSH GRAVES	6,7,8
DIXIE FLYERS	6,7,8
THE COUNTRY REBELS	

SPONSORED BY BELVEDERE

# AL MAIR

## pessimism and taxes

### -a common enemy

Alexander Mair is probably the most notable "product" of the Canadian recording industry. He's not a nationalist, although he is aware of the growing trend toward nationalism. He's a businessman, interested in the bottom line of the industry and he's respected by his American and Canadian counter-

formation of Attic Records of which he is president.

Mair, unusually outspoken, displayed his true form in the following interview. He was asked what disturbed him most about the business.



*Attic's Alexander Mair and Tom Williams flank newly-signed Shirley Eikhard.*

parts. There are very few of the latter, which is perhaps why Mair is so well thought of - and successful.

Mair made his first step forward in the industry when he left Capitol to take over Ontario promotion for Apex Records who were, at the time, distributing Gordon Lightfoot product on the United Artists label. This was back in the early sixties, and Mair became one of Lightfoot's biggest boosters. It was through Mair's insistence when in 1968 Lightfoot formed Early Morning Productions and Mair then took on the duties of coordinating recording dates, tours, publishing and all other activity pertaining to Lightfoot's business and burgeoning career.

Managing one of the top recording acts in the world armed Mair with a sixth sense - a unique insight into the music business. He applied this diligently to his charge (Lightfoot) but was hopeful of some day opening his own company. His opportunity came when in 1973 he and Tom Williams announced the

What disturbs me most is the pessimistic attitude on the part of certain broadcasters. I believe the 30% regulations that now stand have been successful and, we're running into the situation all the time in talking to music directors who like our particular record but say they have too many good Canadian records at that point and ours will have to wait for a couple of weeks before it can be seriously considered because they have ones they want to play.

**Do you think they're being serious about that?**

Yes, I think they are because the records they are usually referring to end up being playlisted or charted, later on down the road. The other thing that bothers me is the lack of involvement by some of the major foreign-owned companies, which is nothing that can be legislated - and in some cases the lack of support by the parents to the Canadian product they put out. But that seems to be changing in some companies - Columbia for example, in the last few months has be-

come much more aggressive and much more successful and, I understand, their American company is giving them much more support with releases etc.

We have a problem in cash flow in the Canadian industry which, in some cases, is compounded by taxation. We have to pay tax on all levels and also, unlike other arts in Canada, which are considered more legitimate, to date we have not qualified for any sort of grant from Canada Council, POCO, (The Ontario Arts Council) etc. I believe this is changing in the government at all levels both as far as grants and taxation are concerned. They are now considering various proposals from the industry.

**Reduction of quota could mean the end of the Canadian independent.**

**You wouldn't want to see any changes in the 30% Canadian content?**

No, as it stands, it is just about perfect. If it was reduced to fifteen percent as some people are suggesting, in one case it would perhaps mean the end of independents, because they have to have some sort of opportunity of knowing they are at least going to get some air play on their product, and perhaps recoup some of their costs in publishing revenues. If it was reduced to fifteen percent and all four points qualified I think it would be very very drastic, especially in the singles field. I think the broadcasters would end up being very disappointed. It's a fact, I believe, in this country, there are very few songs available which have the potential to be top twenty, internationally. I wish I was more optimistic about that at this point but I'm not. I know the material I get from overseas and the States, from people we represent, the quality of it, from people who have had experience of writing for top thirty radio. They are much more commercially-oriented. We're working on it now with a couple of our writers who we have assigned projects to write for a particular act with "A" sides of singles in mind, and I think it's going to pay off. If they went to four points, it would mean that Anne Murray, for example, could only record Canadian compositions to qualify, and most of her major hits have not been all Canadian content. I believe that Anne may be recording in Los Angeles shortly which, if she was changing producers, would mean that anything she did in Los Angeles would not qualify and would be a form of penalization because her record then would have to compete for the seventy percent available airtime.

**Haven't you noticed though that there has been a growing trend of more than 100% Canadian content records on the market anyway?**

There has been but right now, internationally, we have the poorest showing we've had in years. Currently in the American trades we have two acts on the top one hundred and one of them is a Canadian citizen residing in

the U. S. I can't recall when it's been that bad. Going back to Anne, who is perhaps the best example, she does not write, so for her own career purposes she has to choose the best possible songs available. "Snowbird" was her really successful full Canadian content song. A lot of other songs she's done, be they Canadian or American, were not as successful, and her biggest songs in the States after "Snowbird" were American compositions or English compositions and I think it would be unfair to tell somebody with that much talent, who does not happen to write, that they have to record Canadian content to qualify or they're going to be penalized. The same with Keith Hampshire. All his singles were foreign copyrights because he couldn't find product of that potential international success in Canada and it wasn't for the lack of trying.

**"... CIRPA is talking to the government about grants."**

#### What about grants?

There seems to be more attention, especially at the provincial level, being paid to the possibility of grants. I know that CIRPA is talking to the government, about grants and both sides are very positive about it. So, in some ways, there is going to be more money available for actual production.

#### Would you prefer tax breaks rather than grants?

Or a combination of both. It's more expensive to record in Canada than anywhere else in the world. Our studio costs are higher, our musicians rates are comparable to the U.S. To make a record for a Canadian market is outrageously expensive. In some cases we get hit with the 12% federal tax seven and five percent provincial taxes. In Quebec it's 8% provincial tax, and I know the studios have to pay tax when they import equipment and they pass that on to the consumer in the form of higher studio costs.

**"Any record company which would rather pay tax than produce product is thinking ass-backwards. . . ."**

**If they were considering a tax break - how would they differentiate between you, as a wholly-owned Canadian company, and a major American-owned company?**

It has been suggested that all manufacturers - all record companies, be allowed the option of either paying the 12% federal tax or applying that to Canadian productions, which would offer a large influx of cash into the industry on a consistent basis because any record company which would rather pay tax than produce product is thinking ass-backwards. If that particular idea was accepted by the government, the company that does five million dollars a year business and, at

this point, may be paying three or four hundred thousand dollars in taxes to the federal government, would have the option of putting that money into Canadian production. I can think of some of the majors in particular to whom that money, the amount of taxes they pay, would be fantastic.

#### So it would be a tax break for investing in Canadian resources?

Right. You would have the option. If you want to take the easy way out, just pay your taxes. If you want to be creative, the opportunity exists at really no charge. It's kind of a free ride for the majors who want to give it a shot.

#### We're obviously having trouble breaking artists internationally. You just mentioned the lack of what we have on the charts now. What do you attribute this to?

Unfortunately with a lot of product, an act will go into the studio and do a couple of sides, a single or an album and if they put out a single that does something the best tune of that session becomes the first single and it may be successful and then for financial reasons, as for any, they start pulling further product off that album because they've already paid for it - to try to sell the album and, in a lot of cases, those follow-up singles are not as strong as the initial ones. I think this is a career mistake for the record company and for the act to allow that to happen.

#### Canadian acts don't support American distributors.

**What you're saying is that if they do have a hit single they should go back in and cut another one?**



#### MAKING TRACKS

**RCA STUDIOS** are the scene for commercial action with Hayhurst Advertising working on Sunbeam material and George Kwasniak occupied with spots for Heineken.

**MANTA SOUND** is booked for sessions for Imax Films, intended for use at Ontario Place's cinesphere. Producer Len Casey was

Cut another hit single or don't release any product until you have a hit single. A few companies are starting to take that approach. Also if you get a record out in the States that does anything usually the act does not go to the States to work and to give the American distributor the support they need.

#### So you think there should be more international activity by the group?

More international activity by the group itself. A group which is successful in Canada and is making \$2500 to \$3500 a night is very loathe to going to the States for five hundred dollars a night. So they don't do it. They stay up here and milk the market for all it's worth, and then complain that the American company hasn't done the job, because the record isn't a hit there. I think a lot of groups and managers overlook the fact that by the group being in New York, Chicago, Denver, Atlanta or wherever it may be, they are forcing the American record company to promote them, just by their physical presence.

#### Canadian groups expect financial backing from American companies.

**Do you see the lack of good managers as a problem?**

It's a problem. Managers and groups need access to financial backing in some way and unfortunately most groups expect that financial backing to come from the American record company - not just for production, for sound equipment, for tour support, whatever it may be. They expect the American record company to advance almost unlimited funds

*Mair continued on page 31*

on hand to record the sound for cinesphere films "Big Country" and "Energy." The music for "Kronberg" (written by composer Cliff Jones) a play soon to be presented at O'Keefe Centre in Toronto, took up more studio time at Manta, while Hagood Hardy contributed to the activity by cutting tracks for his new CTL album. Producer Bob Gallo has just laid down three sides with Danny McBride; Gallo also used Manta for his work with Bond and Bearfoot - both groups have just had new albums released.



#### NEXT WEEK . . .

**Capitol's Suzanne Stevens  
BMI Canada's Annual Dinner  
Credibility and the charts  
Big Country - Why and Where?**

RPM

ALBUM  
REVIEWSVARIOUS ARTISTS  
Beowulf (A Musical Epic)  
Daffodil 10050-W

A distant past shrouded in the mists of time . . . as hell-spawn bent and a death-like scent carved an epoch in alliteration and rhyme.



Chad Allan, Canadian founding member of the Guess Who and Bachman-Turner Overdrive is Beowulf.

Betty Jane Wylie, mother of four had translated the prose of Beowulf (written by an unknown English author over 1,000 years ago) during completion of her studies towards an MA degree. Collaborating with acquaintance Victor Davies, graduate in music from the University of Indiana and Musical Director of the Manitoba Theatre Centre, Beowulf has evolved into yet another rock-opera that attempts to place you within the setting of a particular mood and clime but only succeeds in being effective as an awareness of actors on a stage that are attempting to be singers. The ironical fact of Beowulf is that it hasn't even reached the theatrical-stage yet. . . which leads me to believe that this record of SOUND is just a device to "arrange" a production of THEATRE.

How could they destroy Beowulf? Never has there been a finer epic of sword 'n sorcery with the fiercest demons of all man's mythology wading and sliming in murk waiting to swallow up and destroy all of man's inner vitals . . . that including thinking brain and intestines.

It took ten days for Betty Jane to get the libretto in print and over 2 years for composer Davies to complete the final arrangements. Betty Jane has said that "(husband) Bill actually died listening to the demo tape of Beowulf and his last words were I love it."

The main themes of Beowulf are survival, struggle and death. If that is so, then why must the survival be in maintaining the sincerity and fantasy of a poem in view of the creeping struggle of hip-modern interpretations that sound horribly off course?

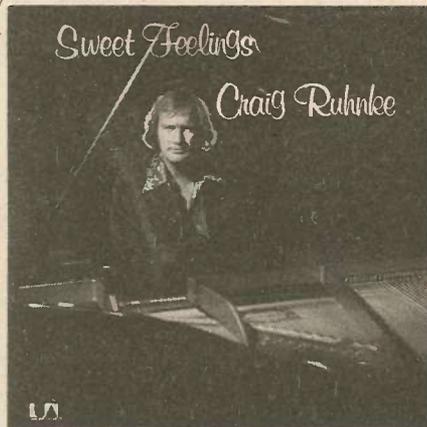
Of course all members of the company at least attempt an interpretation with the tackling of mammoth Beowulf, but it just

doesn't click. You can't just take words from a pre-Conan masterpiece and then infuse it with Sammy Davis Las Vegas shlock. But . . . Beowulf sounded increasingly strange and weird which the slatherings of demons Grendel and his mother implied, because I turned my turntable up from 33 1/3 to 45 RPM. In this medium of sound the demons surely sounded insane and not of this earth and the images I conjured up were of a company of musicians incredibly-tight and completely aware of the task at hand. The synthesizers reached new highs and lows and I felt deep inside that this kind of presentation is what an interpretation of Beowulf needs.

At its standard rate of approach, Beowulf and its demons moved me to exorcise myself from whatever foul intrusions were blocking up the wind-pipe of my head. MD

CRAIG RUHNKE  
Sweet Feelings  
United Artists UA-LA415-G

Craig Ruhnke wrote all the music and lyrics on this set, with a resulting consistency and flow of material that's never interrupted



with a tune that doesn't fit. With the exception of up-tempo songs like "My World" and "Baby We Can Make It", tracks fall into an MOR-oriented category and the general feeling created is made to order for a lazy tranquil summer afternoon. Ruhnke has a gift for writing pleasing melody lines accompanied by lyrics in a mellow vein that lie easy on the "backroads" of your mind. Back up musicians provide fine instrumentation and production is subtle, fitting in with Ruhnke's serene style. The artist, who did all vocals, also produced and arranged the set, further establishing the special Ruhnke touch. "Sweet Feelings" was recorded at Eastern Sound in Toronto with horns added at Cinderella Sound Studios in Nashville. KE

JIMMY BUFFETT  
A1A  
ABC-Dunhill DSD-50183-N

As he writes on the back-jacket: "... so the cover was the trip and the trip was a cover and there is also a record inside."

And there on the cover is Jimmy Buffett relaxing in cool cover of a broad Florida palm, with what looks like a good ol' buoy bobbin' in the ocean behind him. Jimmy sings of chuggin' down the highways, jammin' and drinkin' with his buddies and contemplating on the waves of the beach. . . dedicated to finding out as to what makes them roll.

He delivers what you expect with Don Gant's top-production and he's aware of the pleasures in all smooth-country boo . . . lotsa' good wine, and good easy partyin'. The boys backin' him up at Woodland Sound down in Nashville know the job is to go steamin' and they perform what's expected, Roger Bartlett on acoustic lead and Reggie Young on electric pickin' and strummin' 'til all numbers feel heat. Doyle Gresham-pedal steel and Fingers Taylor on the harp, provide final necessity for this taste of fine-cookin'.

The favored cut is "Makin' music for Money" for he's aware of his trip, but he makes sure you realize that "I'm Makin' Music for me."

Jimmy writes most of the tunes and his voice is laid-back but too much of this country gave my head a bad sun-burn. Nevertheless it's a fine effort of country-roll with high-tide.

ACE  
Five A Side  
Anchor ANCL 2001-N

A highly-rated U.K. rock and rollin' unit takes their best shot at the North American market and scores with their initial single, "How Long", contained here. If ever the tag "good ole rock and roll" was deserved, it belongs to Ace, who collectively sound like the most experienced rockers in the business - and their ages average out to about twenty-seven. Excellent timing and separation with an obvious overloading of Tex Comer's bass, for those who like a lot of bottom. Don't overlook the disco aspect of the set, particularly the "Satellite" cut.

RICK WAKEMAN  
The Myths and Legends of King Arthur  
A&M SP-4515-W

Remember Richard Wakeman on Bowie's Hunky Dory? Remember Richard Wakeman with the Strawbs? With the Yes? Remember the sinister-looking dude draped in black cloak and cowl with the shock of white spilling from his forehead? Then you know all about Rick Wakeman of the magic fingers. Some of that Rick Wakeman is in this album and some of him is lost to overly-ambitious orchestration, choir arrangements etc., etc. Rick is nothing-less than an incredibly polished keyboard-wizard, but unfortunately the former classics and studio-man doesn't quite convey King Arthur's legend-theme except for a garnish of primer-school wording to describe each individual and separate event. This kind of imagery just does not put me at the throat of the Black Knight, waiting in the meadow to jam his lance perpendicular to my chain-mesh mantle. Rick's orchestrational-excess however can squash you flat with the impact of a 60-pound mace.

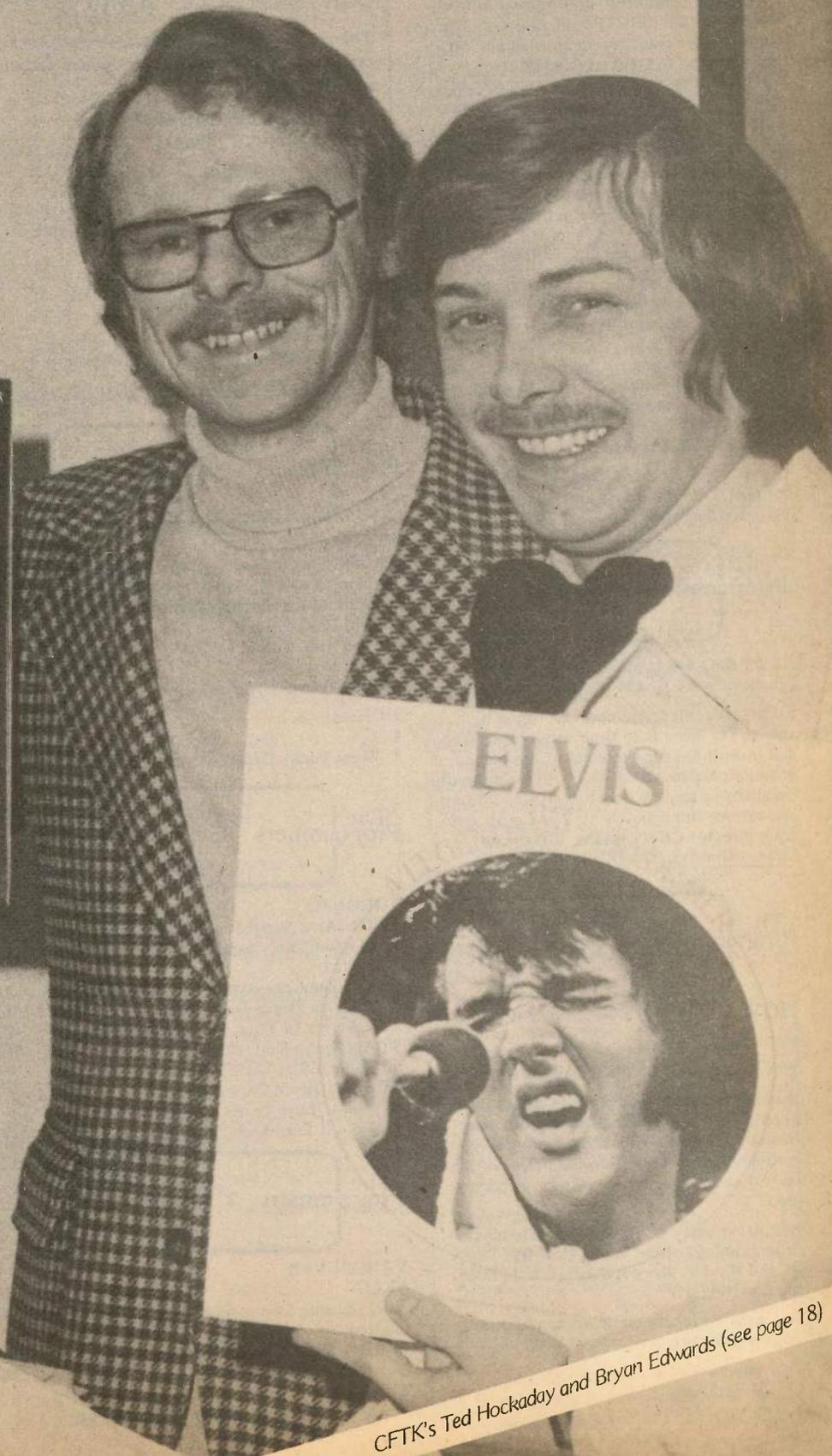
But the overall consensus of the L.P. is just a bit too much. The choir sounds at times like Wilbur Hatch conducting the Desilu Orchestra at the Leatherneck Marine Base with guest-solos by Gomer Pyle. Rick presents a sensurround of expression but it conveys hardly a snuff of King Arthur, and the constant intrusion of the vocals left me confused and lost on the scent of Lady Guinivere.

But of course, Rick is still learning and maybe his forthcoming film-score for director Ken Russell will tighten him up in the specific areas of this excursion that he definitely mythed. MD

# The Programmers

A WEEKLY FEATURE OF 9PM DESIGNED FOR CANADIAN RADIO PROGRAMMERS

MAIL, PHONE, OR TELETYPE YOUR INFORMATION TO REACH US BY 9PM TUESDAY



CFTK's Ted Hockaday and Bryan Edwards (see page 18)

The Programmers

TRIBAL  
DRUM

COVER STORY

CFTK-Kitimat awarded one lucky winner an "Elvis LP, Library" in conjunction with the Watermark "Elvis Presley Story." The contest was based around an anagram. Special thanx go to RCA of Canada. CHAB-Moosejaw became the recipient of a call from two men, who said they had escaped from RCMP cells on April 8th. They entreated the station to call the RCMP.

Their stolen vehicle was spotted in Melfort later that day and the men were arrested. One man 24 years old was sentenced to 5 years and the other, 19 years old, was sentenced to penitentiary for 2½ years.

Both men pleaded guilty to several charges of breaking, entering and theft, being unlawfully at large and the theft of a motor vehicle.

"It had become exhausting and I felt I was in a rut, so I asked for it", said Elwood Glover who announced his departure from the CBC after 38 years to continue on with station CKEY-Toronto.

Glover will host the noon-to-six pm show for CKEY on Saturdays and Sundays. More programming time is to be added later.

The Programmers

HELP!

CKWS-Kingston is looking for a mature personality for its 10 AM to 2 PM time slot.

Format is adult contemporary. Must be able to say more than time and temperature and in an interesting manner. Commercial production also part of shift. Five day week, excellent salary and benefits. Rush audition and resume immediately to Carl Cogan, program director CKWS Radio, 170 Queen Street, Kingston, Ontario K7K 1B2.

The Programmers

LETTERS from  
PROGRAMMERS

HOW CUM???

April 3, 1975.

Why is it always the small stations suffer?

We here at CHTM Radio try to please the people, but when some of the record companies exclude us from their mailing lists, it is tough. I won't mention the names of the ones that do, because they know who they are.

In a community of 20,000, we have block programming, where MOR, Country, Top 40 and Rock is played, during our 24 hour broadcasting day.

So, come on record companies, add us to your mailing list.

Paul Shura,  
CHTM Radio,  
Thompson, Manitoba.

SYLVIA TYSON TO  
HEADLINE CBC POP SERIES

Sylvia Tyson has been confirmed to headline a pilot for a weekly pop music series that CBC television is projecting for next season.

If the Ian Tyson Show on CTV is renewed for another season, Ian and Sylvia will be the first married couple in North America to star on opposing network series that are running simultaneously.

CONTEMPORARY 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.

<b>PHILADELPHIA FREEDOM</b> Elton John (Polydor)	..... 40.9%
<b>ONLY WOMAN</b> Alice Cooper (Atlantic)	..... 27.2
<b>I DON'T LIKE TO SLEEP ALONE</b> Paul Anka (United Artists)	..... 20.4
<b>TAKE ME IN YOUR ARMS</b> Charity Brown (A&M)	..... 15.9
<b>SHINING STAR</b> Earth, Wind & Fire (Columbia)	..... 9.1

The Programmers

Montreal  
Contemporary  
Additions

MONTREAL

- CKGM (Greg Stewart)
- 34 Don't Leave Me-Odia Coates
- 32 Walkin' In Rhythm-Blackbyrds
- 97 Old Days-Chicago
- 19 Bad Time-Grand Funk
- Playlisted
- 39 Only Woman-Alice Cooper

MONTREAL

- CFCF
- \* How Lucky-Barbra Streisand

The Programmers

Toronto  
Contemporary  
Additions

TORONTO

- CFTR (Alex Sharpstone)
- 5 (1) Somebody Song-B. J. Thomas
- Playlisted
- 57 Cut The Cake-Average White Band
- \* I Wanna Dance-Disco Tex
- 27 Take Me In Your Arms-Charity Brown
- 37 Autobahn-Kraftwerk
- 50 Shining Star-Earth, Wind & Fire
- 85 Disco Queen-Copperpenny
- 75 Makin' Love In My Mind-Patsy Gallant
- \* Take It Easy-Lick 'N Stick

The Programmers

Vancouver  
Contemporary  
Additions

VANCOUVER

- CKLG
- 38 (1) Shame Shame-Shirley and Company
- Charted
- 4 It's A Miracle-Barry Manilow
- 26 What An Animal-Fludd
- 97 Old Days-Chicago
- 27 Take Me In Your Arms-Charity Brown

The Programmers

Windsor  
Contemporary  
Additions

WINDSOR

- CKLW (Rosalie Trombley)
- 2 (1) Philadelphia Freedom-Elton John
- Charted
- \* Sadie-Spinners
- 4 Shoeshine Boy-Eddie Kendricks
- 73 Sister Golden Hair-America
- Playlisted
- \* Fly By Night-Rush
- 84 Anytime-Frank Sinatra

The Programmers

CONTEMPORARY  
RADIO ACTION

AMHERST

- CKDH
- 2 (1) Philadelphia Freedom-Elton John
- Charted
- 30 Thank God-John Denver
- 28 Essence of Joan-Andy Kim
- 42 Cum Hear the Band-April Wine
- Playlisted
- 67 All In The Past-Gary & Dave
- \* Sure Feels Good-Tim Daniels
- \* Four Ways of Love-The Four Ways
- \* I Write Your Name-Jay Telfer

BATHURST

- CKBC (Jim Duncan)
- 2 (1) Philadelphia Freedom-Elton John
- Charted
- 32 Walking In Rhythm-The Blackbyrds
- 8 He Don't Love You-Tony and Dawn
- 13 Stand By Me-John Lennon

CALGARY

- CKXL (Karen Waterman)
- 2 (1) Philadelphia Freedom-Elton John
- 32 Walking In Rhythm-Blackbyrds
- 19 Bad Time-Grand Funk
- 97 Old Days-Chicago
- \* Going Dancing-Downchild Blues Band

## CHARLOTTETOWN

CFCY (Garry Barker)

- 1 (1) I Don't Like to Sleep Alone-Paul Anka  
Charted  
8 He Don't Love You-Tony and Dawn  
27 Take Me In Your Arms-Charity Brown  
61 I Want To Be Free-Ohio Players  
56 Don't Tell Me-Lobo

## CORNER BROOK

CFCB (Derek Brake)

- 2 (1) Philadelphia Freedom-Elton John  
Charted  
95 A Hurricane Is Coming-Carol Douglas  
45 Bertha Butt Boogie-Jimmy Castor Bunch  
75 Makin' Love In My Mind-Patsy Gallant  
14 L-O-V-E-Al Green  
\* Walkin' In The Sun-R. Dean Taylor  
89 Black Superman-Johnny Makelin

## CORNWALL

CJSS (Wayne Waldroff)

- 1 (1) I Don't Like to Sleep Alone-Paul Anka

## DAUPHIN

CKDM (Ron Decock)

- 20 (1) Don't Call Us-Sugarloaf  
Charted

17 How Long-Ace

- 6 Emma-Hot Chocolate  
35 Butter Boy-Fanny  
26 What An Animal-Fludd  
71 Watching the World-Les Emmerson  
19 Killer Queen-Queen  
1 I Don't Like to Sleep Alone-Paul Anka  
\* Shoop Shoop Song-Family Bootleg  
8 He Don't Love You-Tony and Dawn  
\* I Got the Same Ol' Blues-J.J. Cale

## EDMONTON

CHED (Len Theusen)

- Charted  
14 L-O-V-E-Al Green  
\* Hello Central-Hans Staymer  
26 What An Animal-Fludd  
9 Jackie Blue-Ozark Mtn. Daredevils  
30 Thank God-John Denver  
Playlisted  
73 Sister Golden Hair-America  
32 Walking In Rhythm-Blackbyrds  
\* My Honeycombe-Gloria Kaye  
19 Killer Queen-Queen  
79 Come On Over-Chilliwack

## ELLIOTT LAKE

CKNR (Jerry Gaba)

- 96 Play A Little Bit-Shirley Eikhard  
64 All The Love In The World-Mac Davis  
56 Don't Tell Me Goodnight-Lobo  
58 Hijack-Herbie Mann  
98 I Need My Woman-Craig Ruhnke  
19 Bad Time-Grand Funk

39 Only Women-Alice Cooper

92 Love Won't Let Me Wait-Major Harris

## FLIN FLON

CJAR

20 (1) Don't Call Us-Sugarloaf

## HALIFAX

CJCH (Terry Williams)

- 50 Shining Star-Earth, Wind & Fire  
31 The Immigrant-Neil Sedaka  
79 Come On Over-Chilliwack  
85 Disco Queen-Copperpenny  
99 Ooo Baby Baby-Tinker's Moon  
98 I Need My Woman-Craig Ruhnke

## HAMILTON

CKOC (Grant/Novak)

- 2 (1) Philadelphia Freedom-Elton John  
Charted  
19 Bad Time-Grand Funk  
71 Watching the World-Les Emmerson  
Playlisted  
39 Only Women-Alice Cooper  
59 When Will I Be Loved-Linda Ronstadt

## KAMLOOPS

CHNL

- 1 (1) I Don't Like to Sleep Alone-Paul Anka  
Charted  
30 Thank God-John Denver  
\* She's A Woman-Wednesday  
17 How Long-Ace  
29 Teardrop-Freddie Fender  
15 You Are So Beautiful-Joe Cocker  
72 I'm Not Lisa-Jessie Colter  
Playlisted  
37 Autobahn-Kraftwerk  
\* On My Way Out West-Jack Cornell  
34 Don't Leave Me-Odia Coates  
\* Hello Central-Hans Staymer

## KINGSTON

CKLC (Steve Young)

- 2 (1) Philadelphia Freedom-Elton John  
Charted  
25 Only Yesterday-Carpenters  
8 He Don't Love You-Tony and Dawn  
17 How Long-Ace  
Playlisted  
19 Bad Time-Grand Funk  
97 Old Days-Chicago  
73 Sister Golden Hair-America  
34 Don't Leave Me-Odia Coates

## KINGSTON

CKWS (Gary Mercer)

- 2 (1) Philadelphia Freedom-Elton John  
Charted  
\* I Wanna Learn A Love Song-Harry Chapin  
8 He Don't Love You-Tony and Dawn  
30 Thank God-John Denver  
\* Sad Sweet Dreamer-Sweet Sensation  
Playlisted  
97 Old Days-Chicago  
39 Only Women-Alice Cooper  
84 Anytime-Frank Sinatra

## LETHBRIDGE

CJOC (Kevin McKanna)

- \* (1) Up In A Puff of Smoke-Polly Brown  
Charted  
18 Long Tall Glasses-Leo Sayer  
17 How Long-Ace  
13 Stand By Me-John Lennon  
37 Autobahn-Kraftwerk

## LONDON

CJBK (Jerry Stevens)

- 2 (1) Philadelphia Freedom-Elton John  
Charted  
30 Thank God-John Denver

34 Don't Leave Me-Odia Coates

25 Only Yesterday-Carpenters

27 Take Me In Your Arms-Charity Brown  
Playlisted

19 Bad Time-Grand Funk

79 Come On Over-Chilliwack

\* The World Is A Song-Pendleton Brown

75 Makin' Love In My Mind-Patsy Gallant

## MEDICINE HAT

CHAT

- 21 (1) No No Song-Ringo Starr  
36 Supernatural Thing-Ben E. King  
73 Sister Golden Hair-America  
53 Growin'-Loggins and Messina  
56 Don't Tell Me Goodnight-Lobo  
\* Trouble-Elvis Presley  
\* Pinball Wizard-Elton John

## MEDICINE HAT

CHCL (June Thompson)

- \* (1) You're A Part of Me-Susan Jacks  
Charted  
\* She's A Woman-Wednesday  
86 Touch Me Baby-Tamiko Jones  
\* 99 Miles From L.A.-Albert Hammond  
\* You Are You-Gilbert O'Sullivan  
\* Horses-Ron Nigrini  
96 Play A Little Bit-Shirley Eikhard  
\* Friends-B. B. King  
\* Baby You Don't Know-Lou Rawls  
\* The Bump-Kenny

Playlisted

- \* Down A Mountainside-Main Ingredient  
\* A Pirate Looks-Jimmy Buffett  
\* Every Girl In the World-Bill Amesbury  
27 Take Me In Your Arms-Charity Brown  
\* They Don't Make 'Em-Reunion  
84 Anytime-Frank Sinatra  
56 Don't Tell Me Goodnight-Lobo  
85 Disco Queen-Copperpenny  
\* My Honeycombe-Gloria Kaye  
\* Fly By Night-Rush

## MOOSE JAW

CHAB (Pat Bohn)

- 2 (1) Philadelphia Freedom  
Charted  
70 Last Farewell-Roger Whittaker  
73 Sister Golden Hair-America  
79 Come On Over-Chilliwack

CANCON ADDITIONS  
TO CHART

## No. 78

JACK CORNELL  
On My Way Out West  
Warner Bros CW 4026-P  
Writer: Jack Cornell  
Publishing: Jack Cornell/Don Vailey  
(BMIC)  
Flip: Free Me  
Same credits as plug side  
Producer: Jack Cornell  
Studios: Franz Peters/Amsterdam, Phase  
One/Toronto, RCA/Toronto

## No. 99

STAMPEDERS  
Hit The Road Jack  
MWC 1017X-M  
Writer: Percy Mayfield  
Publishing: Tangerine Music (BMI)  
Flip: Hard Lovin' Woman  
Writer: Ronnie King  
Publishing: Covered Wagon Music  
(CAPAC)  
Producer: Mel Shaw  
Studios: Sounds Interchange/Toronto



Royalty Records

R1000-8

new release

"THE OLD MAN"

by

JIMMY ARTHUR ORDGE

Country Music

59 When Will I Be Loved-Linda Ronstadt  
32 Walkin' In Rhythm-Blackbyrds

**NORTH BATTLEFORD**

CJNB (Robert Allan)

1 (1) I Don't Like to Sleep Alone-Paul Anka  
Charted

17 How Long-Ace

83 Hang On Sloopy-Rick Derringer

Playlisted

8 He Don't Love You-Tony and Dawn

34 Don't Leave Me In the Morning-O. Coates

37 Autobahn-Kraftwerk

73 Sister Golden Hair-America

39 Only Women-Alice Cooper

\* Pinball Wizard-Elton John

**NORTH BAY**

CFCH (John Gordon)

2 (1) Philadelphia Freedom-Elton John  
Charted

19 Bad Time-Grand Funk

59 When Will I Be Loved-Linda Ronstadt

39 Only Women-Alice Cooper

53 Growin'-Loggins and Messina

92 Love Won't Let Me Wait-Major Harrijs

70 Last Farewell-Roger Whittaker

97 Old Days-Chicago

79 Come On Over-Chilliwack

\* Every Girl In the World-Bill Amesbury

\* Tropical Heat-David George

84 Anytime-Frank Sinatra

**ORILLIA**

CFOR

2 (1) Philadelphia Freedom-Elton John  
Charted

17 How Long-Ace

28 Essence of Joan-Andy Kim

34. Don't Leave Me-Odia Coates

31 The Immigrant-Neil Sedaka

Playlisted

27 Take Me In Your Arms-Charity Brown

39 Only Women-Alice Cooper

73 Sister Golden Hair-America

**OTTAWA**

CFGO (Trudy Chamberlain)

1 (1) I Don't Like to Sleep Alone-Paul Anka  
Charted

29 Teardrop-Freddie Fender

39 Only Women-Alice Cooper

Playlisted

97 Old Days-Chicago

\* The World-Pendleton Brown

50 Shining Star-Earth, Wind & Fire

**PETERBOROUGH**

CHEX (Rick Allan)

2 (1) Philadelphia Freedom-Elton John  
Charted

19 Killer Queen-Queen

9 Jackie Blue-Ozark Mtn. Daredevils

71 Watching the World-Les Emmerson

97 Old Days-Chicago

39 Only Women-Alice Cooper

Playlisted

100 Wildfire-Michael Murphy

\* Take It Easy-Lick 'N Stick

\* Wonderful Baby-Don McLean

\* You Were On My Mind-Mike Curb Cong.

\* Someone Like You-Magic Music

**PETERBOROUGH**

CKPT

20 (1) Don't Call Us-Sugarloaf

Charted

37 Autobahn-Kraftwerk

32 Walkin' In Rhythm-Blackbyrds

**QUEBEC CITY**

CFOM

45 (1) Bertha Butt Boogie-Jimmy Castor

40 Young Americans-David Bowie

58 Hijack-Herbie Mann

\* Girls-Moments and Whatnauts

Playlisted

68 Back Up-Black & Ward

\* Much Too Much-Songbird

26 What An Animal-Fludd

\* Dreamer-Supertramp

77 Julie-Ian Thomas

32 Walkin' In Rhythm-Blackbyrds

37 Autobahn-Kraftwerk

60 Trampled Underfoot-Led Zeppelin

50 Shining Star-Earth, Wind & Fire

7 Chevy Van-Sammy Johns

19 Killer Queen-Queen

79 Come On Over-Chilliwack

\* Red Hot Mama-Funkadelic

14 L-O-V-E-Al Green

25 Only Yesterday-Carpenters

\* Queen Bee-Jesus Alvarez

4 It's A Miracle-Barry Manilow

85 Disco Queen-Copperpenny

**REGINA**

CJME (H. Hart Kirch)

Charted

59 When Will I Be Loved-Linda Ronstadt

19 Bad Time-Grand Funk

77 Julie-Ian Thomas

27 Take Me In Your Arms-Charity Brown

26 What An Animal-Fludd

Playlisted

\* Tropical Heat-David George

79 Come On Over-Chilliwack

34 Don't Leave Me-Odia Coates

# GOOD MUSIC

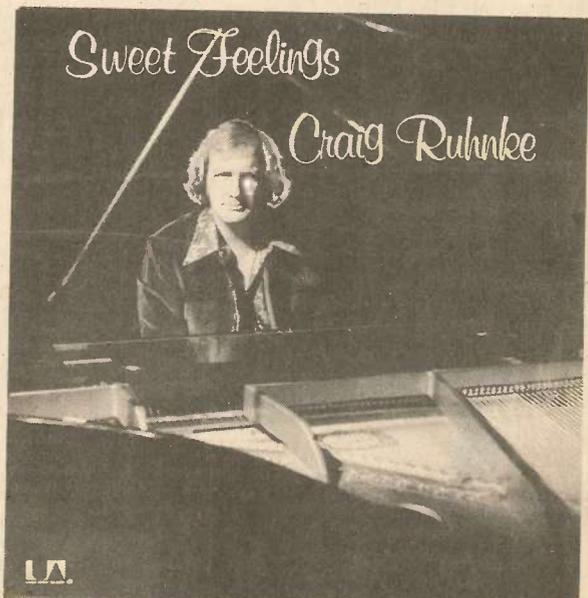
GIVES YOU

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SO DOES

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"SWEET FEELIN"

AND "I NEED MY WOMAN'S LOVE"

ON UNITED ARTISTS RECORDS AND TAPES



## SAINT JOHN

CHSJ

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

## SASKATOON

CKOM (Lorne Thomas)

1 (1) I Don't Like to Sleep Alone-Paul Anka  
Charted

17 How Long-Acc

\* Spider Jivin'-Andy Fairweather Low

\* She's A Woman-Wednesday

83 Hang On Sloopy-Rick Derringer

\* Pinball Wizard-Elton John

## SAULT STE. MARIE

CJIC (Lou Turco)

2 (1) Philadelphia Freedom-Elton John

56 Don't Tell Me Goodnight-Lobo

84 Anytime-Frank Sinatra

73 Sister Golden Hair-America

\* Wonderful Baby-Don McLean

\* Never Say I Love You-Righteous Bros.

19 Bad Time-Grand Funk

\* 99 Miles From L.A.-Albert Hammond

93 Sandy-Hollies

## SAULT STE. MARIE

CKCY

2 (1) Philadelphia Freedom-Elton John

Charted

1 (1) I Don't Like to Sleep Alone-Paul Anka

25 Only Yesterday-Carpenters

43 Express-B. T. Express

\* You're A Part of Me-Susan Jacks

## ST. CATHARINES

CHSC (Peter Murray)

2 (1) Philadelphia Freedom-Elton John

Charted

30 Thank God-John Denver

39 Only Women-Alice Cooper

27 Take Me In Your Arms-Charity Brown

## ST. JOHN'S

CJON

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

Charted

4 It's A Miracle-Barry Manilow

25 Only Yesterday-Carpenters

68 Back Up-Black &amp; Ward

9 Jackie Blue-Ozark Mtn. Daredevils

34 Don't Leave Me-Odia Coates

Playlisted

13 Stand By Me-John Lennon

\* You're A Part of Me-Susan Jacks

\* Lady-Styx

18 Long Tall Glasses-Leo Sayer

\* Black Water-Doobie Brothers

43 Express-B. T. Express

70 Last Farewell-Roger Whittaker

37 Autobahn-Kraftwerk

## DEALER AID

Single and album product  
released as of May 3/75

## A&amp;M

45's

Singing The Blues	Bobby Van Dyke	A&M	384
Love Will Keep Us Together	Captain & Tennille	A&M	1672
I Betcha	C.A.X.	A&M	1661
Do It In Slow Motion	Jim Haven & Friend	Penny Farthing	868
Somebody Super Like You	Harold Oblong	A&M	392
Cheri Je T'Aime	David Cousins	A&M	390

LP's

Right or Wrong	Stealers Wheel	A&M	4517
Armageddon	Armageddon	A&M	4513
Last Tango	Esperanto	A&M	4524
Natural Juices	Gene McDaniels	Ode	77028

## COLUMBIA

45's

Spring	Tanya Tucker	Columbia	3-10127
When The Party Is Over	Janis Ian	Columbia	3-10119
Jubilant	Barbara Streisand	Columbia	3-10130
Give The People What They Want	O'Jays	Phila Int'l	ZS83565
Little Band Of Gold	Sonny James	Columbia	3-10121

LP's

Bond	Columbia	EF90301
Trammps	Golden Vleece	KZ33163
National Lampoon	Gold Turkey	Epic
Areo Smith	Toys In The Attic	Columbia
Wayne Shorter	Native Dancer	Columbia
Johnny Cash	John R. Cash	Columbia
O'Jays	Survival	Phila Int'l
		PZ33150

## MCA

45's

Goodbye Easy Street	Jerry Jeff Walker	MCA	40389
Try (Try to Fall In Love)	Rick Nelson	MCA	40392
Walk Your Kisses	Ronny Robbins	MCA	40393
She Talked A Lot About Texas	Cal Smith	MCA	40394
Honey On His Hands	Jeanne Pruett	MCA	40395
Don't Bring The Rain Down On Me	Warner Mack	MCA	40398
How Glad I Am	Kiki Dee	MCA	40401
Lizzie And The Rainman	Tanya Tucker	MCA	40402
Dance She Said	Brussel Sprout	MCA	40360

LP's

Cliff De Young	MCA	MCA 432
Sincerely, Brenda Lee	MCA	MCA 477
The Great Waldo Pepper	Original Soundtrack	MCA MCA 2085
The Other Side Of The Mountain	Original Soundtrack	MCA MCA 2086
Will O' The Wisp	Leon Russel	Shelter SR 2138
Best Of Freddie King	Freddie King	Shelter SR 2140

## WEA

45's

Real Man	Todd Rundgren	Bearsville	BSV 0304
Sail On Sailor	Beach Boys	Brother/Reprise	REP 1325
Ease On Down The Road	Consumer Rapport	Atlantic	HS 101
Good Lovin' Gone Bad	Bad Company	Swan Song	SWS 70103

LP's

Tangerine Dream	Rubycon	Virgin	VR 13-116
Carly Simon	Playing Possum	Elektra	7ES 1033
Ben E. King	Supernatural	Atlantic	SD 18132
The Doobie Brothers	Stampede	Warner Bros.	BS 2835



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# RPM

## Top Singles

THIS LAST WEEKS ON CHART  
WEEK WEEK CHART

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

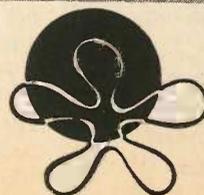
CANADA'S ONLY NATIONAL SINGLE SURVEY  
Compiled from record store, radio station and record company reports.

1	4	(7)	<b>IT'S A MIRACLE</b> Barry Manilow Arista 0108-F	26	29	(7)	<b>BEFORE THE NEXT TEARDROP FALLS</b> Freddie Fender Dot 17540-M
2	2	(7)	<b>PHILADELPHIA FREEDOM</b> Elton John MCA 40364-J	27	12	(12)	<b>POETRY MAN</b> Phoebe Snow Shelter SR 40353-J
3	5	(7)	<b>SOMEBODY DONE SOMEBODY WRONG</b> B. J. Thomas Quality Q2124-M	28	28	(5)	<b>THE ESSENCE OF JOAN</b> Andy Kim ICE IC 3-K
4	8	(7)	<b>HE DON'T LOVE YOU</b> Tony Orlando and Dawn Elektra F.45240A-P	29	31	(6)	<b>THE IMMIGRANT</b> Neil Sedaka Polydor 2058 561-Q
5	6	(8)	<b>EMMA</b> Hot Chocolate Big Tree 16031-P	30	32	(7)	<b>WALKING IN RHYTHM</b> Blackbyrds Fantasy 736-R
6	3	(13)	<b>LADY MARMALADE</b> Labelle Epic 8-50048-H	31	33	(10)	<b>LADY LUCK</b> Ken Tobias Attic 106-T
7	9	(7)	<b>JACKIE BLUE</b> Ozark Mountain Daredevils A&M 1654-W	32	37	(5)	<b>AUTOBAHN</b> Kraftwerk London VE 203-K
8	7	(7)	<b>CHEVY VAN</b> Sammy Johns GRC 2046-F	33	49	(5)	<b>BAD TIME</b> Grand Funk Capitol 4046-F
9	1	(7)	<b>I DON'T LIKE TO SLEEP ALONE</b> Paul Anka United Artists UAXW 615-U	34	34	(4)	<b>DON'T LEAVE ME IN THE MORNING</b> Odia Coates United Artists UAXW 601X-U
10	10	(7)	<b>RAINY DAY PEOPLE</b> Gordon Lightfoot Reprise REP 1328-P	35	40	(6)	<b>YOUNG AMERICANS</b> David Bowie RCA PB10152-N
11	17	(6)	<b>HOW LONG</b> Ace Anchor ANC 21000-N	36	39	(4)	<b>ONLY WOMAN</b> Alice Cooper Atlantic 3254-P
12	25	(6)	<b>ONLY YESTERDAY</b> Carpenters A&M 1677 - W	37	45	(7)	<b>THE BERTHA BUTT BOOGIE</b> Jimmy Castor Atlantic 3232-P
13	13	(7)	<b>STAND BY ME</b> John Lennon Apple T1881-F	38	38	(10)	<b>SHAME, SHAME, SHAME</b> Shirley And Company Vibration VI-532
14	14	(7)	<b>L.O.V.E</b> Al Green Hi 2282-K	39	42	(7)	<b>CUM HEAR THE BAND</b> April Wine Aquarius AQ 5037-K
15	20	(7)	<b>WHAT AN ANIMAL</b> Fludd Attic AT-107-K	40	44	(7)	<b>SHOESHINE BOY</b> Eddie Kendricks Motown 54257-Y
16	15	(12)	<b>YOU ARE SO BEAUTIFUL</b> Joe Cocker A&M 1641-W	41	41	(12)	<b>HAVE YOU NEVER BEEN MELLOW</b> Olivia Newton-John MCA MCA-40349-J
17	19	(7)	<b>KILLER QUEEN</b> Queen Elektra E-45226-P	42	50	(6)	<b>SHINING STAR</b> Earth, Wind and Fire Columbia 3 - 10090 - H
18	18	(7)	<b>LONG TALL GLASSES (I CAN DANCE)</b> Leo Sayer Warner Bros. 8043-P	43	48	(6)	<b>AMIE</b> Pure Prairie League RCA PB10184-N
19	30	(6)	<b>THANK GOD I'M A COUNTRY BOY</b> John Denver RCA PB 10239 N	44	23	(7)	<b>WHAT AM I GONNA DO WITH YOU</b> Barry White 20th Century 1209-2177
20	11	(10)	<b>LOVIN' YOU</b> Minnie Riperton Epic 8-50057-H	45	26	(10)	<b>DON'T CALL US</b> Sugarloaf Claridge 402-Q
21	27	(4)	<b>TAKE ME IN YOUR ARMS</b> Charity Brown A&M 391-W	46	35	(7)	<b>BUTTER BOY</b> Fanny Casablanca NB 814-M
22	21	(9)	<b>NO NO SONG</b> Ringo Starr Apple 1880-F	47	47	(6)	<b>BEER BARREL POLKA</b> Bobby Vinton ABC 12056 - N
23	22	(7)	<b>I CAN DANCE</b> Shooter GRT 1230-93-T	48	36	(7)	<b>SUPERNATURAL THING</b> Ben E. King Atlantic 3241-P
24	24	(6)	<b>SHAVING CREAM</b> Bennie Bell Vanguard 35183 - F	49	51	(6)	<b>MY LITTLE LADY</b> Bloodstone London L 10161-K
25	16	(7)	<b>REACH OUT I'LL BE THERE</b> Gloria Gaynor MGM 14790-Q	50	52	(5)	<b>HUNAWAY</b> Charlie Kulis Playboy P-6023-M

## RPM 100 Top Singles (51-100)

51	53	(5)	<b>GROWIN'</b> Loggins & Messina Columbia 3-10118-H	76	77	(3)	<b>JULIE</b> Ian Thomas GRT 1230-95-T
52	54	(5)	<b>BAD LUCK (Part 1)</b> Harold Melvin & Blue Notes Philly Int'l Zs 8-8641-H	77	85	(2)	<b>DISCO QUEEN</b> Copper Penny Capitol 72751-F
53	55	(5)	<b>SHAKEY GROUND</b> Temptations Motown G 71421-Y	78	....	(1)	<b>ON MY WAY OUT WEST</b> Jack Cornell WEA CW 4026-P
54	56	(5)	<b>DON'T TELL ME GOODNIGHT</b> Lolo Bin Tree BT 16033-P	79	97	(2)	<b>OLD DAYS</b> Chicago Columbia 3-10131-H
55	57	(4)	<b>CUT THE CAKE</b> Average White Band Atlantic 3261-P	80	81	(3)	<b>WHERE IS THE LOVE</b> Betty Wright RCA XB-02027-N
56	58	(4)	<b>HI JACK</b> Herbie Mann Atlantic 3246-P	81	83	(4)	<b>HANG ON SLOOPY</b> Rick Derringer Columbia 2F8 2755-H
57	59	(4)	<b>WHEN WILL I BE LOVED</b> Linda Ronstadt Capitol 4050-F	82	87	(3)	<b>REMEMBER WHAT I TOLD YOU</b> Tavares Capitol 4010-F
58	60	(4)	<b>TRAMPLED UNDER FOOT</b> Led Zeppelin Swan Song SS70102-P	83	63	(4)	<b>SWING YOUR DADDY</b> J.M. Guzman Polygram 2006
59	61	(4)	<b>I WANT TO BE FREE</b> Ohio Players Mercury 73675-Q	84	84	(3)	<b>ANYTIME I'LL BE THERE</b> Frank Sinatra Reprise 1327-P
60	43	(11)	<b>EXPRESS</b> B.T. Express Roadshow RD-7001-Q	85	92	(3)	<b>LOVE WON'T LET ME WAIT</b> Major Harris Atlantic AT3248-P
61	46	(7)	<b>TANGLED UP IN BLUE</b> Bob Dylan Columbia 3-10106-H	86	86	(3)	<b>TOUCH ME BABY</b> Tamiko Jones Arista 0110-F
62	62	(5)	<b>I'LL PLAY FOR YOU</b> Seals & Crofts Warner Bros. WBS 8075-P	87	88	(3)	<b>MAGIC</b> Pilot Capitol 3992-F
63	70	(3)	<b>THE LAST FAREWELL</b> Roger Whittaker RCA PB-50030-N	88	89	(3)	<b>BLACK SUPERMAN</b> Johnny Wakelin & The Kishasa Band Pye 7N-45420-L
64	71	(3)	<b>WATCHING THE WORLD GO BY</b> Les Emerson Polydor PD-14269-Q	89	94	(4)	<b>YOU BOUGHT THE WOMAN OUT OF ME</b> Erie Sande Haven 7010-M
65	72	(4)	<b>I'M NOT LISA</b> Jessi Colter Capitol 4009-F	90	91	(3)	<b>SPIRIT OF THE BOOGIE</b> Kool and the Gang Delite 1088-567-T
66	73	(4)	<b>SISTER GOLDEN HAIR</b> America Warner Bros. 8086-P	91	90	(3)	<b>MISTY</b> Ray Stevens Barnaby 1190-614-T
67	67	(4)	<b>ALL IN THE PAST</b> Gary & Dave AXE -22-T	92	96	(2)	<b>PLAY A LITTLE BIT LONGER</b> Shirley Eikhard Attic AT-109-K
68	76	(4)	<b>GET DOWN, GET DOWN</b> Joe Simon Spring 156-Q	93	93	(3)	<b>SANDY</b> Hollies Epic 8-50080
69	79	(3)	<b>COME ON OVER</b> Chilliwack Goldfish GS 114-W	94	98	(2)	<b>I NEED MY WOMAN</b> Craig Ruhnke United Artists UAXW-612X-U
70	74	(4)	<b>ONE BEAUTIFUL DAY</b> Ecstasy, Passion and Pain Roulette 1045-7163-T	95	95	(3)	<b>A HURRICANE IS COMING TONIGHT</b> Carol Douglas RCA MB-10229-N
71	69	(6)	<b>PLAY YOUR CARDS RIGHT</b> Kelly Jay & Bad Manors Columbia C4-4077-H	96	100	(2)	<b>WILDFIRE</b> Michael Murphy Epic 8-50084-H
72	68	(7)	<b>BACKUP (AGAINST YOUR PERSUASION)</b> Black & Ward Ahed BP 50053-N	97	....	(1)	<b>SWING LOW SWEET CHARIOT</b> Eric Clapton Polydor SO 509-Q
73	99	(2)	<b>OOO BABY BABY</b> Tinker's Moon Polydor 2065256-Q	98	....	(1)	<b>THE WAY WE WERE</b> Gladys Knight & The Pips Buddah BDA 463-M
74	78	(8)	<b>ONCE YOU GET STARTED</b> Rufus ABC 12066-N	99	....	(1)	<b>HIT THE ROAD JACK</b> Stamper's Quality MWC 1017-M
75	80	(3)	<b>BLOODY WELL RIGHT</b> Supertramp A & M 1660-W	100	....	(1)	<b>TOO LATE TO WORRY, TOO BLUE TO CRY</b> Ronnie Milsap RCA PB 10228-N

COMING SOON . . .



## MARYSTOWN

CHCM (Adrian Graham)  
 (1) Don't Like to Sleep Alone-Paul Anka  
 Charted  
 Long Tall Glasses-Leo Sayer  
 She's A Woman-Wednesday  
 It's All Right-Jim Capaldi

## MONTREAL

CJAD  
 (1) I Was A Poet-Garry Damey

## OSHAWA

CKLB  
 (1) Like A Sunday Morning-Lana Cantrell

## PORT ALBERNI

CJAV (Don Lloyd)  
 (1) Lovin' You-Minnie Riperton  
 Charted

They Don't Make Them-Reunion  
 Cry Softly-Andy Williams  
 Leave Me-Odia Coates

Presents to Send You-Jimmy Buffett  
 One Woman Man-Johnny Horton  
 Love Won't Let Me Wait-Major Harris  
 Only Woman-Alice Cooper  
 Growin'-Loggins and Messina  
 Sister Golden Hair-America  
 Pinball-Brian Protheroe

## REGINA

CKCK (Singer/Dempson)  
 (1) Lady Marmalade-Labelle  
 Charted  
 Only Yesterday-Carpenters  
 Take Me In Your Arms-Charity Brown  
 How Long-Ace

## SASKATOON

CFQC (Lee Silversides)  
 Teardrop-Freddie Fender  
 A Pirate Looks At Forty-Jimmy Buffett  
 Sister Golden Hair-America  
 Don't Tell Me Goodnight-Lobo  
 Anytime-Frank Sinatra  
 I Am Free-Vicki Allen  
 Old Days-Chicago  
 Sail On Sailor-Becha Boys  
 Swing Low-Eric Clapton

## SUDBURY

CHNO  
 (1) Stone In Love With You-Johnny Mathis

## TORONTO

CFEI-FM (Tony Luciani)  
 I Know We'll Make It-Joey Gregorash  
 The Hustle-Van McCoy  
 Horses-Ron Nigrini  
 Wonderful Baby-Don McLean  
 Wildfire-Michael Murphy  
 Sweet Feelings-Craig Ruhnke (LP)  
 When Will I See You-Johnny Mathis (LP)

## TORONTO

CFRB (Art Collins)  
 He's My Rock-Brenda Lee  
 Mister Song Man-Elvis Presley  
 Someone Like You-Magic Music  
 Poor Boy Dancer-Katja Epstein  
 I Know We'll Make It-Joey Gregorash  
 Pokarekare Ann-Gary Buck

## WHITEHORSE

CKRW  
 (1) Philadelphia Freedom-Elton John  
 Charted  
 The Last Farewell-Roger Whittaker

## WINGHAM

CKNX (Iona Terry)  
 All I Wanna Do-Su Shifrin

Don't Tell Me Goodnight-Lobo  
 The Way Love Should Be-Brenda Gunville  
 Anytime-Frank Sinatra  
 How Long-Ace  
 Best Friend-Shirley Eikhard  
 Sister Golden Hair-America  
 Cry Softly-Andy Williams

## YORKTON

CKOS (Ron Waddell)  
 Playlisted  
 Life and Love and You-R. Harlan Smith  
 Put Your Head-Sunday Sharpe  
 Word Games-Billy Walker  
 Trouble-Elvis Presley  
 Old Days-Chicago

The Programmers **FM RADIO ACTION**

## MONTREAL

CHOM-FM  
 LP's  
 Blow By Blow-Jeff Beck  
 Juke Joint Jump-Elvin Bishop  
 Spring Fever-Rick Derringer  
 In Collaboration-Michael Quatro  
 Your Mama Won't Like Me-Suzi Quatro  
 A Quiet Storm-Smokey Robinson  
 On the Level-Status Quo  
 Just Another Way-Barry White  
 Lady Marmalade-Nanette Workman  
 45's  
 Make Me Smile-Cockney Rebel  
 Starstruck-Moonquake

The Programmers **CAMPUS RADIO ACTION**

## BELLEVILLE

Radio Loyalist (Doug MacMillan)  
 (1) Philadelphia Freedom-Elton John  
 Charted  
 Emma-Hot Chocolate  
 Rainy Day People-Gordon Lightfoot  
 What An Animal-Fludd  
 Sister Golden Hair-America

## KINGSTON

CFRC-Queens Radio (Ted Kennedy)  
 Taking Tiger Mountain-Eno  
 Dark Saloon-Eddie Rabbitt  
 Brighter Day-Keith Christmas  
 Blue Jays-Lodge and Hayward  
 Original Soundtrack-10 CC  
 Street Rats-Humble Pie  
 Nuthin' Fancy-Lynyrd Skynyrd

## LENNOXVILLE

CKTS-Radio Bishops (David Daigneault)  
 (1) Don't Call Us-Sugarloaf  
 Charted  
 Rainbow Eyes-Man  
 Take Me In Your Arms-Charity Brown  
 Hello Central-Hans Stayer

## MOUNT ALLISON

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

## OTTAWA

CKCU-Radio Carlton (Sheryl)  
 Roller Coaster-Joe Vitale  
 Souvenirs-Dan Fogelberg  
 Have You Heard-Swampdog  
 Your Mama Won't-Suzi Quatro

# Personal Picks

## Contemporary

I WANNA DANCE WIT' CHOO  
 Disco Tex & The Sex-O-Lettes (Chelsea)

## TAXMAN

Black Oak Arkansas (Atco)

## SAIL ON SAILOR

The Beach Boys (Reprise)

## Adult

"THE POOR BOY DANCER FROM PERU"  
 Katja Ebstein (United Artists)

## JUBILATION

Barbra Streisand (Columbia)

"PLAY ME I AM A SURE HIT"

Pokarekare Ana (RCA)

## Country

LIZZIE AND THE RAINMAN  
 Tanya Tucker (MCA)

"PLEASE COME TO NASHVILLE"  
 Ronnie Dove (Melodyland)

SOME KIND OF FOOL

Ian Tyson (A&M)

In Collaboration-Michael Quatro  
 Floating World-Jade Warrior  
 Live-Lou Reed  
 Reunion-B.J. Thomas

PRINCE EDWARD ISLAND

CIMN (Kip Puiia)

(1) Powerful People-Gino Vanelli

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TORONTO  
CKKC-Radio Centennial (Colin Horne)  
(1) I Can Dance-Shooter  
Charted  
Runnin' Child-Chris Kearney  
Playlisted  
Dream On-Chris Barbieri

WATERLOO  
Radio Laurier  
The Nonesuch Guide-Nonesuch  
Stardust-Original Soundtrack

Street Rats-Humble Pie  
Sweet Water-Chris Kearney  
A Renaissance Delight-Huggett Family  
Delights-Ian Thomas

WINNIPEG  
CMOR-Red River (Tom Milroy)  
Stardust-David Essex  
Disco Queen-Copperpenny  
Boy Blue-Electric Light Orchestra  
If You Add All The Love-Mac Davis  
Dynomite-Tony Camillo's Bazuka

## COUNTRY 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.*

### BLANKET ON THE GROUND

Billie Jo Spears (United Artists) . . . . . 26.0%

### MERRY-GO-ROUND OF LOVE

Hank Snow (RCA) . . . . . 26.0

### MISTY

Ray Stevens (Barnaby) . . . . . 17.3

### ALWAYS WANTING YOU

Merle Haggard (Capitol) . . . . . 17.3

### YELLOW HOUSE OF LOVE

Patti MacDonnell (Quality) . . . . . 13.0

The  
Programmers

COUNTRY  
RADIO  
ACTION

AJAX  
CHOO (Andy Parks)  
(1) Turns It Into Love-Lynn Anderson  
She Worshipped Me-Red Steagall  
Reasons A Plenty-Marie Owens  
Running-Mick Lloyd  
Merry Go Round of Love-Hank Snow  
After You-Jerry Elledge

AMHERST  
CKDH (Paul Kennedy)  
Thank God-John Denver  
She's Actin' Single-Gary Stewart  
Yellow House of Love-Patti MacDonnell  
Too Late To Worry-Ronnie Milsap  
Window Up Above-Mickey Gilley  
Someone Special-Canadian Zephyr  
Merry Go Round Of Love-Hank Snow

BATHURST  
CKBC (Al Herbert)  
(1) Blanket On The Ground-Billie Jo Spears  
Charted  
Don't Anyone Make Love-Moc Brandy  
Forgive and Forget-Eddie Rabbitt  
Word Games-Billy Walker  
41st Street Lonely Hearts Club-Buck Owens  
I Wish Her Well-Don Gibson  
Misty-Ray Stevens  
It's All Over Now-Charlie Rich

CALGARY  
CFAC (Larry Kunkel)  
(1) Always Wanting You-Merle Haggard  
Sanctuary-Ronnie Prophet  
Life and Love and You-R. Harlan Smith  
Lion In the Winter-Hoyt Axton  
Long Haired Country Boy-Charlie Daniels

CHARLOTTETOWN  
CFCY (J.P. Gaudet)  
(1) Bargain Store-Dolly Parton  
Charted  
Still Thinkin'-Crash Craddock  
A Mother-Tammy Wynette  
Ooo Mama-Jerry Palmer  
Blanket On The Ground-Billie Jo Spears  
I Still Feel the Same-Bill Anderson  
Pasadena's On My Mind-Lynn Jones  
He Took Me For A Ride-Lacosta  
Did You Hear My Song-Mercey Brothers  
Roll On Big Mama-Joe Stampley  
She's Actin' Single-Gary Stewart  
Follow Your Heart-Jim and Don Haggart  
Lonely Men-Connie Eaton

CORNER BROOK  
CFCB (Derek Brake)  
(1) Always Wanting You-Merle Haggard

LONDON  
CFPL-FM (Joe Caswell)  
(1) Blanket on the Ground-Billie Jo Spears  
Playlisted  
41st Street Lonely Hearts Club-Buck Owens  
More and More-Linda Brown  
Johnny Canuck-Orval Prophet  
Lonely Willow-Lec Roy

MARYSTOWN  
CHCM (Shell LeGrow)  
(1) For The First Time-Jessi Colter  
Charted  
Oh Boy-Diana Trask  
He Took Me For A Ride-LaCosta  
Misty-Ray Stevens

MEDLEY  
CHCL (Spence Cherrier)  
(1) Four Ways Of Love-Four Ways  
Charted  
Hurt-Connie Cato  
Bad News-George Hamilton IV  
Someone Special-Calhoun Twins  
She's Actin' Single-Gary Stewart

## RPM TOP 100 Albums

### ALPHABETICALLY BY ARTIST

Ace (17)  
Anka, Paul (29)  
America (79)  
April Wine (21)  
Average White Band (42)  
Bachman Turner Overdrive (83)  
Bad Company (78)  
Beck, Jeff (53)  
Blackbyrds (47)  
Blue Oyster Cult (37)  
Bowie, David (36)  
Buffet, Jimmy (56)  
Carlton Showband (91)  
Chapin, Harry (50)  
Chicago (44)  
Corea, Chick (87)  
Clapton, Eric (25)  
Cocker, Joe (30)  
Colin Young, Jesse (20)  
Collins, Judy (80)  
Cooper, Alice (3)  
Davis, Mac (82)  
Denver, John (4) (61)  
Doobie Brothers (54)  
Dylan, Bob (12)  
Eagles (43)  
Earth, Wind & Fire (22)  
Electric Light Orchestra (45)  
B. T. Express (63)  
Flack, Roberta (57)  
Fludd (65)  
Frampton, Peter (74)  
Gaynor, Gloria (90)  
Green, Al (27) (59)  
Gregor, Max (96)  
Gross, Henry (40)  
The Guess Who (31)  
Harris, EmmyLou (76)  
Hayward, Justin & John Lodge (28)  
Hendrix, Jimi (7)  
Hot Chocolate (85)  
John, Elton (6) (98)  
King, Carolè (58)  
Kraftwerk (5)  
Labelle (48)  
Lennon, John (14)  
Lewis, Ramsey (77)  
Lightfoot, Gordon (9)  
Lynard Skynard (23)  
Manchester, Melissa (86)  
Melvin, Harold & The Blue Notes (75)  
Murphy, Michael (34)  
Nazareth (24) (73)  
Nektar (49)  
Newton-John, Olivia (8) (94) (97)  
New World Electronic Chambre (88)  
Nigrini, Ron (71)  
Original Soundtrack (2) (32)  
Ozark Mountain Daredevils (66)  
Pure Prairie League (35)  
Queen (16)  
Riperton, Minnie (41)  
Ronstadt, Linda (46)  
Rufus Featuring Chaka Khan (99)  
Rush (11)  
Sayer, Leo (18)  
Scott-Heron, Gil & Brian Jackson (89)  
Scott, Tom & LA Express (67)  
Seals & Crofts (69)  
Snow, Phoebe (64)  
Spinners (93)  
Stampede (92)  
Steely Dan (51)  
Stewart, Al (39)  
Strawbs (26)  
Streisand, Barbara (19)  
Stylistics (52)  
Supertramp (13)  
Temptations (15)  
Three Dog Night (38)  
Trower, Robin (10)  
Tull, Jethro (84)  
Various Artists (95)  
Wakeman, Rick (68)  
Walsh, Joe (70)  
White, Barry (60)  
The Who (100)  
Zeppelin, Led (55) (72) (81) (11)

RPM

## Top Albums

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

W MOTOWN  
V MUSIMART  
D PHONO DISC  
E PINDOFF  
F POLYDOR  
H QUALITY  
T RCA  
K UA RECORDS  
J WEA  
C WORLD

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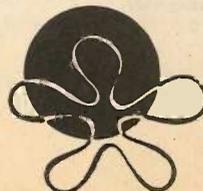
CANADA'S ONLY NATIONAL ALBUM SURVEY  
Compiled from record store, radio station and record company reports.

1	1	(9)	<b>LED ZEPPELIN</b> Physical Graffiti Swan Song SS2-200-P			
2	19	(5)	<b>ORIGINAL SOUNDTRACK RECORDING</b> Tommy (Polygram) 2625024-Q	380004-Q	3560117-O	
3	2	(7)	<b>ALICE COOPER</b> Welcome to My Nightmare Atlantic SD 18130-P			
4	4	(10)	<b>JOHN DENVER</b> An Evening With (RCA) CPL2-0764-N		CPS2-0764-N	
5	8	(8)	<b>KRAFTWERK</b> Autobahn (Phillips) 6305231-K			
6	3	(22)	<b>ELTON JOHN</b> Greatest Hits (MCA) MCA-2128-J	MCAC-2128-J	MCAT-2128-J	
7	7	(7)	<b>JIMI HENDRIX</b> Crash Landing Reprise MS 2204-P			
8	5	(10)	<b>OLIVIA NEWTON-JOHN</b> I've You Never Been Mellow (MCA) MCA-2133-J	MCAC-2133-J	MCAT-2133-J	
9	6	(9)	<b>GORDON LIGHTFOOT</b> Cold On The Shoulder Reprise MS 2206-P			
10	9	(8)	<b>ROBIN TROWER</b> For Earth Below (Chrysalis) CH 1073-P		8CH 1073-P	
11	17	(6)	<b>RUSH</b> Fly By Night (Mercury) SRN 1-1022-Q			
12	10	(11)	<b>BOB DYLAN</b> Blood On The Tracks (Columbia) PC33235-H		PCA33235-H	
13	30	(16)	<b>SUPERTRAMP</b> Crime of the Century (A&M) SP 3647-W	CS 3647-W	8T 3647-W	
14	11	(21)	<b>JOHN LENNON</b> Folk 'N Roll (Apple) 3K 3419-F	4XK 3419-F	8XK 3419-F	
15	12	(8)	<b>TEMPTATIONS</b> A Song For You (Motown) G6969S1-Y			
16	23	(6)	<b>QUEEN</b> Sheer Heart Attack (Elektra) 7E-1026-P	8EK-1026-P	CEK-1026-P	
17	20	(6)	<b>ACE</b> Five A Side (Anchor) ANCL 2001-N			
18	24	(6)	<b>LEO SAYER</b> Just A Boy (Warner Bros.) BS 2836-P		8WM-2836-P	
19	26	(5)	<b>BARBARA STREISAND</b> Funny Lady/Original Soundtrack (Arista) AL 9004-F		8A9004-F	
20	27	(5)	<b>JESSE COLIN YOUNG</b> Songbird (Warner Bros.) BS 2845-P		8WM2845-P	
21	21	(15)	<b>APRIL WINE</b> Stand Back (Aquarius) AQR 506-K	GCA 506-K	AQ8 506-K	
22	28	(6)	<b>EARTH, WIND &amp; FIRE</b> That's The Way Of The World (Columbia) PC 33280-H		PCA 33280-H	
23	63	(3)	<b>LYNARD SKYNNARD</b> Nuthin' Fancy (MCA) MCA 2137-J	MCAT 2137-J	MCAC 2137-J	
24	25	(5)	<b>NAZARETH</b> Hair of the Dog (A&M) SP 4511-W	8T 4511-W	CS 4511-W	
25	59	(3)	<b>ERIC CLAPTON</b> There's One In Every Crowd (Polydor) 2479132-O	380347-O	3216047-O	
26	13	(14)	<b>STRAWBS</b> Ghosts (A&M) SP 4506-W	CS 4506-W	8T 4506-W	
27	29	(7)	<b>AL GREEN</b> Greatest Hits Hi HSL 32098-K			
28	31	(5)	<b>JUSTIN HAYWARD &amp; JOHN LODGE</b> Blue Jays (Threshold) THS 14-K	THM 24814-K	TKM 24614-K	
29	46	(4)	<b>PAUL ANKA</b> Feelings (United Artists) UA-LA 367G-U	UACA 367-U	UAEA 367-U	
30	14	(7)	<b>JOE COCKER</b> I Can Stand A Little Rain A&M SP 3633-W	CS 3633-W	8T 3633-W	
31	16	(15)	<b>THE GUESS WHO</b> Flavours (RCA) CPL1-0636-N	CPK1-0636-N	CPS1-0636-N	
32	50	(13)	<b>ORIGINAL SOUNDTRACK</b> Phantom of the Paradise (A&M) SP 3653-W	CS 3653-W	8T 3653-W	
33	15	(7)	<b>YES</b> Yesterdays Atlantic SD18103-P			
34	37	(6)	<b>MICHAEL MURPHY</b> Blue Sky Night: Thunder (Epic) KE 33290-H			
35	48	(6)	<b>PURE PRAIRIE LEAGUE</b> Bustin Out (RCA) LSP 4769-N		P8S-2035-N	
36	18	(6)	<b>DAVID BOWIE</b> Young Americans (RCA) APL1-0998-N	APS1-0998-N	APK1-0998-N	
37	22	(7)	<b>BLUE OYSTER CULT</b> On Your Feet or On Your Knees (Columbia) PG 33371-H		TGA 33371-H	
38	44	(17)	<b>THREE DOG NIGHT</b> Joy To The World/Their Greatest Hits (ABC) DSD-50178-N	DHX5-50178-N	DHM8-50178-N	
39	33	(6)	<b>AL STEWART</b> Modern Times (Janus) JXS 7012			
40	45	(7)	<b>HENRY GROSS</b> Plug Me Into Something A&M SP 4502-W		8T 4502-W	
41	34	(13)	<b>MINNIE RIPERTON</b> Perfect Angel (Epic) EA 32561-H			
42	35	(22)	<b>AVERAGE WHITE BAND</b> Average White Band (Atlantic) SD-7308-P		A8TC-7308-P	
43	36	(9)	<b>EAGLES</b> On The Border Asylum 7E1004-P			
44	58	(3)	<b>CHICAGO</b> Chicago VII (Columbia) PC 33100-H	PCA 33100-H	PCT 33100-H	
45	38	(26)	<b>ELECTRIC LIGHT ORCHESTRA</b> Eldorado (United Artists) UA-LA339-U	UACA-339-G-U	UAEA-339-G-U	
46	39	(37)	<b>LINDA RONSTADT</b> Heart Like A Wheel (Capitol) ST-11358-F	4XT-11358-F	8XT-11358-F	
47	56	(8)	<b>BLACKBYRDS</b> Flying Start (Fantasy) F 9472			
48	40	(9)	<b>LABELLE</b> Night Birds (Epic) EA 33075-H			
49	41	(6)	<b>NEKTAR</b> Down To Earth (Passport) PPSD 98005-N			
50	32	(28)	<b>HARRY CHAPIN</b> Verities & Balderdash (Elektra) 7E-1012-P		8EK-1012-P	

## RPM 100 Top Albums (51-100)

51	68	(3)	<b>STEELY DAN</b> Katy Lied (ABC) ABC-D 846-N	ABC 846-N	ABD 5846-N	76	81	(3)	<b>EMMYLOU HARRIS</b> Pieces of Sky (Reprise) MS-2213-P	8HM-2213-P	CRX-2213-P
52	57	(6)	<b>STYLISTICS</b> Best of (Avco) AV 69005-698-M	AV 69005-M	AV 69005-M	77	82	(8)	<b>RAMSEY LEWIS</b> Sun Goddess (Columbia) KC 33194-H		CA 33194-H
53	70	(3)	<b>JEFF BECK</b> Blow By Blow (Epic) PE 33409-H	PEA 33409-H	PCT 33409-H	78	95	(2)	<b>BAD COMPANY</b> Straight Shooter (Swan Song) SS 8413-P	8SS 8413-P	CSS 8413-P
54	42	(13)	<b>DOOBIE BROTHERS</b> What Were Once Vices Are Now Habits (Warner Bros.) W-2750-P	CWX-2750-P	8WM-2750-P	79	97	(2)	<b>AMERICA</b> Hearts (WEA) BS 2852-P	CWX 2852-P	8WM 2852-P
55	60	(4)	<b>LED ZEPPELIN</b> Swan Song SD 82 16-P	AT 2C-82-16-P	AC-82-16-P	80	100	(2)	<b>JUDY COLLINS</b> Judith (WEA) 70S 1032-P		80K 1032-P
56	43	(7)	<b>JIMMY BUFFET</b> ABC Dunhill DSD 50183-N			81	55	(4)	<b>LED ZEPPELIN</b> Led Zeppelin IV (Swan Song) SC 7208-P	A8TC-7208-P	AC-7208-P
57	61	(5)	<b>ROBERTA FLACK</b> Feel Like Makin' Love (Atlantic) SD 18131-P	A8TC18131-P	AC18131-P	82	84	(8)	<b>MAC DAVIS</b> All The Love In The World (Columbia) PCA 32927-H		CA 32927-H
58	47	(7)	<b>CAROLE KING</b> Really Rosie Cinn SP 77027-W			83	....	(1)	<b>BACHMAN TURNER OVERDRIVE</b> Not Fragile (Mercury) SRM-1-1004-Q	MCR4-1-1004-Q	MC8-1-1004-Q
59	49	(21)	<b>AL GREEN</b> Explores Your Mind (Hi) HSL-32087-K	SKM-32087-K	SCM-32087-K	84	65	(25)	<b>JETHRO TULL</b> War Child (Chrysalis) CHR-1067-P	CCH-1067-P	8CH-1067-P
60	72	(3)	<b>BARRY WHITE</b> Just Another Way To Say I Love You (20th Century) 9209466-T	8209466-T	5209466-T	85	94	(3)	<b>HOT CHOCOLATE</b> Cicero Park (Big Tree) BT 89503-P		8BT-89503-P
61	54	(70)	<b>JOHN DENVER'S GREATEST HITS</b> CPL 1-0374-N	CPK1-0374-N	CPS1-0374-N	86	62	(6)	<b>MELISSA MANCHESTER</b> Melissa (Arista) AL 4031-F		8A 4031-F
62	64	(4)	<b>ROGER WHITTAKER</b> Travelling With Roger Whittaker (RCA) KPL1 0078-N		KPS1-0078-N	87	77	(6)	<b>CHICK COREA</b> No Mystery (Polydor) 2302 034-Q		3801 152-Q
63	66	(21)	<b>B.T. EXPRESS</b> Do It (Till You're Satisfied) (Scepter) SPS-5117-Q		SPS8-5117-Q	88	86	(4)	<b>NEW WORLD ELECTRONIC CHAMBRE</b> Switched On Beatles (Mushroom) MBS-5003		
64	52	(26)	<b>PHOEBE SNOW</b> Phoebie Snow (Shefter) SR-2109-J		SRT-2109-P	89	89	(6)	<b>GIL SCOTT-HERON &amp; BRIAN JACKSON</b> The First Minute Of A New Day (Arista) A 4030-F		8A 4031-F
65	67	(5)	<b>FLUDD</b> Great Expectations (Attic) LAT 1001-K		8AT 1001-K	90	....	(1)	<b>GLORIA GAYNOR</b> Never Can Say Goodbye (Polydor) SE 4982-Q	EB 4982-Q	E4 4982-Q
66	87	(15)	<b>OZARK MOUNTAIN DAREDEVILS</b> It'll Shine When It Shines (A&M) SP 3654-W	CS 3654-W	8T 3654-W	91	....	(1)	<b>CARLTON SHOWBAND</b> Any Dream Will Do (RCA) KPL10083-N	KPS10083-N	KPK10083-N
67	74	(3)	<b>TOM SCOTT &amp; LA EXPRESS</b> Tom Cat (Ode) SP 77021-W	8T 77021-W	CS 77021-W	92	....	(1)	<b>STAMPEDERS</b> Steamin' Quality (MWCS) 708-M		
68	69	(3)	<b>RICK WAKEMAN</b> Myths & Legends of King Arthur (A&M) SP 4515-W	CS 4515-W	8T 4515-W	93	93	(8)	<b>SPINNERS</b> New and Improved (Atlantic) SD 18118-P		A8TC 18118-P
69	75	(3)	<b>SEALS &amp; CROFTS</b> I'll Play For You (Warner Bros.) BS-2852-P	8WM-2852-P	CWX-2852-P	94	....	(1)	<b>OLIVIA NEWTON-JOHN</b> If You Love Me, Let Me Know (MCA) MCA-411-J	MCAT-411-J	MCAC-411-J
70	53	(11)	<b>JOE WALSH</b> So What (ABC) DSD-5171-N	DHX 55171-N	DHM-85171-N	95	....	(1)	<b>VARIOUS ARTISTS</b> More American Graffiti (MCA) MCA 2-80007-J	MCAT 2-80007-J	MCAC 2-80007-J
71	71	(5)	<b>RON NIGRINI</b> Nigrini (Attic) LAT-1000-K		8AT-1000-K	96	....	(1)	<b>MAX GREGOR</b> Dancing '75 (Polydor) 2371547-Q		3811263-Q
72	51	(5)	<b>LED ZEPPELIN</b> Houses of the Holy (Atlantic) SD 7255-P	A8TC 7255-P	AC 7255-P	97	....	(1)	<b>OLIVIA NEWTON-JOHN</b> Let Me Be There (MCA) MCA 389-J	MCAT 389-J	MCAC 389-J
73	73	(23)	<b>NAZARETH</b> Loud 'n Proud (A&M) SP-3609-W	CS-3609-W	8T-3609-W	98	....	(1)	<b>ELTON JOHN</b> Goodbye Yellow Brick Road (MCA) MCA 2-100003-J	MCAT 2-100003-J	MCAC 2-100003-J
74	96	(2)	<b>PETER FRAMPTON</b> Frampton (A&M) SP-4512-W	CS-4512-W	8T-4512-W	99	99	(14)	<b>RUFUS FEATURING CHAKA KHAN</b> Rufusized (ABC) ABCD-837-N		ABCD8-837-N
75	78	(3)	<b>HAROLD MELVIN &amp; THE BLUE NOTES</b> To Be True (Phila Int.) KZ-33148-H	ZT-33148-H	ZA-33148-H	100	....	(1)	<b>THE WHO</b> Tommy (MCA) MCA 2-100005-J	MCAT 2-100005-J	MCAC 2-100005-J

ARE YOU IN THE BOOK?



## Playlisted

If That's What It Takes-Ray Griff  
 If You Would Only Call-Alan Rhody  
 It's All Over Now-Charlie Rich  
 Pasadena's On My Mind-Lynn Jones  
 Still Thinkin'-Crash Craddock  
 Misty-Ray Stevens  
 For Loving You-Tim Williams  
 Country Cookin'-Ronnie Milsap  
 More and More-Linda Brown

## RED DEER

CKGY (Jim Shearer)

(1) Thank God-John Denver

## Playlisted

Back In Huntsville-Bobby Bare  
 Life and Love and You-R. Harlan Smith  
 I'm In Love With Everything-Bud Logan  
 Yellow House of Love-Patti McDonnell

## RICHMOND HILL

CFGM (Dave Johnson)

Smokey Mountain Memories-Mel Street  
 Misty-Ray Stevens  
 Lizzie and the Rain Man-Tanya Tucker  
 41st Street Lonely Hearts Club-Buck Owens  
 You're My Best Friend-Don Williams  
 Word Games-Billy Walker  
 Times Run Out On You-Bob Ruzicka

## ROSETOWN

CKKR

(1) My Elusive Dreams-Charlie Rich

## Charted

Window Up Above-Mickey Gilley

## SARNIA

CHOK (Herman Hulshof)

Thank God-John Denver

Teardrop-Freddie Fender

## ST. JOHN'S

VOCM (Peter Tuff)

(1) Blanket on the Ground-Billie Jo Spears

## Charted

Thank God-John Denver  
 Everybody's Going to the Country-Hank Smith  
 I Ain't All Bad-Charley Pride  
 Always Wanting You-Merle Haggard  
 Till I Get Over You-Freddie Hart  
 It's All Over Now-Charlie Rich

## ST. JOHN'S

CJON

(1) Always Wanting You-Merle Haggard

## SWIFT CURRENT

CKWS

(1) Roll On Big Mama-Joe Stampley

## SYDNEY

CJCB (Freeman Roach)

(1) The Pill-Loretta Lynn

## Playlisted

It's All Over Now-Charlie Rich  
 Merry Go Round-Hank Snow  
 Yellow House of Love-Patti McDonnell  
 Little Band of Gold-Sonny James  
 More and More-Linda Brown

## TORONTO

CKFH (Jack Winter)

Music In the Restroom-Jerry Lee Lewis  
 Best Way I Know How-Mel Tillis  
 Comin' Home To You-Jerry Wallace  
 Lizzie and the Rain Man-Tanya Tucker  
 Happy Song-Jerry Warren

## TRURO

CKCL (Dave Innes)

No One Will Ever Know-Don Gibson

Cover Me-Sammi Smith

Dark Moon-Judy Lynn

Darling Think-Terry Stafford

Weekend Daddy-Buck Owens

## VANCOUVER

CKWX (Harold Kendall)

(1) Blanket on the Ground-Billie Jo Spears  
Charted

Thank God-John Denyer

Comin' Home-Jerry Wallace

These Days-George Jones

Hurt-Connie Cato

From Barrooms to Bedrooms-David Wills

Huntsville-Bobby Bare

I Ain't All Bad-Charley Pride

## Playlisted

Merry Go Round-Hank Snow

He's My Rock-Brenda Lee

## VICTORIA

CJVI

(1) Misty-Ray Stevens

## Playlisted

Lizzie and the Rain Man-Tanya Tucker

Little Band of Gold-Sonny James

Forgive and Forget-Eddie Rabbitt

Someone Special-Canadian Zephyr

He's My Rock-Brenda Lee

My Kind of Woman-Joey Sloan

## WINDSOR

CKLW-FM (Ronald Foster)

(1) Blanket on the Ground-Billie Jo Spears

## Charted

These Days-George Jones

Word Games-Billy Walker

# RPM POP MUSIC PLAYLIST

1	8	(6)	<b>THANK GOD I'M A COUNTRY BOY</b> John Denver RCA 10239 - N	26	30	(4)	<b>ALL IN THE PAST</b> Gary & Dave AXE 22-T
2	7	(5)	<b>ONLY YESTERDAY</b> Carpenters A&M 1677-W	27	16	(8)	<b>YOU ARE SO BEAUTIFUL</b> Joe Cocker A&M 1641-W
3	10	(6)	<b>THE IMMIGRANT</b> Neil Sedaka Polydor 2058 561-Q	28	23	(8)	<b>SURE FEELS GOOD</b> Tim Daniels Kangji K-TDA-22
4	1	(11)	<b>LADY LUCK</b> Ken Tobias Alic 106-T	29	47	(2)	<b>WHEN THE PARTY IS OVER</b> Janis Ian Columbia 3-10019-H
5	9	(5)	<b>RAINY DAY PEOPLE</b> Gordon Lightfoot Reprise 1328-P	30	43	(3)	<b>SISTER GOLDEN HAIR</b> America Warner Brothers WB-8086 - P
6	3	(7)	<b>BEER BARREL POLKA</b> Bobby Vinton ABC 12056-N	31	31	(4)	<b>HOW LONG</b> Ace Anchor 21000-N
7	15	(6)	<b>MISTY</b> Ray Stevens Barnaby 614 - X	32	27	(12)	<b>ANY DREAM WILL DO</b> Carlton Showband RCA PB 5044-N
8	2	(8)	<b>IT'S A MIRACLE</b> Barry Manilow Arista 0108-F	33	25	(8)	<b>SORRY DOESN'T MAKE IT RIGHT</b> Diana Ross Motown 1335-Y
9	4	(9)	<b>I DON'T LIKE TO SLEEP ALONE</b> Paul Anka U.A. UAXW 615-X-U	34	37	(3)	<b>WORLD OF DREAMS</b> Perry Como RCA PB-10257 - N
10	21	(13)	<b>WONDERFUL BABY</b> Don McLean United Artists 614 - U	35	40	(3)	<b>MIDNIGHT BLUE</b> Melissa Manchester Arista 0116 - F
11	14	(5)	<b>STONED IN LOVE WITH YOU</b> Johnny Mathis Columbia 3-10112-H	36	48	(2)	<b>GROWIN'</b> Loggins and Messina Columbia 3-10118-H
12	17	(6)	<b>99 MILES FROM L.A.</b> Albert Hammond Mums B - 6037 - H	37	42	(3)	<b>DON'T GO AWAY</b> Enrico Farina E.F. Records ST57549
13	24	(4)	<b>LOVE WILL KEEP US TOGETHER</b> Captain & Tennille A&M 1672-W	38	26	(13)	<b>HAVE YOU NEVER BEEN MELLOW</b> Olivia Newton-John MCA MCA-40349-J
14	13	(9)	<b>ANOTHER SOMEBODY DONE SOME- BODY WRONG SONG</b> B. J. Thomas ABC 12054-N	39	32	(8)	<b>LOVIN' YOU</b> Minnie Riperton Epic 8-50057-H
15	12	(7)	<b>YOU'RE A PART OF ME</b> Susan Jacks Goldfish 113-W	40	35	(8)	<b>HOT SAUCE</b> Jan Davis Guitar Ranwood 1015-Q
16	5	(7)	<b>THE LAST FAREWELL</b> Roger Whittaker RCA 50030-N	41	36	(11)	<b>MY BOY</b> Elvis Presley RCA 10190-N
17	11	(7)	<b>DON'T TELL ME GOODNIGHT</b> Lobo Big Tree 16033-P	42	34	(5)	<b>ALL THE LOVE IN THE WORLD</b> Mac Davis Columbia 3-10111
18	6	(7)	<b>HE DON'T LOVE YOU</b> Tony Orlando and Dawn Elektra 45240 P	43	50	(2)	<b>AUTOBAHN</b> Kraftwerk London VE 203-K
19	29	(4)	<b>ANYTIME</b> Frank Sinatra Ravca 1397-P	44	38	(3)	<b>YOU TURN ME ON</b> Nino Tempo & April Stevens A&M 363-W
20	19	(6)	<b>AMIE</b> Pure Prairie League RCA 10184 - N	45	39	(3)	<b>I'VE BEEN THIS WAY BEFORE</b> Neil Diamond Columbia 3-10084 - H
21	22	(5)	<b>I'LL PLAY FOR YOU</b> Seals & Crofts Warner Bros. 8075-P	46	41	(3)	<b>EMMANUELLE</b> Peter Nero Arista 0132 - F
22	49	(2)	<b>WILDFIRE</b> Michael Murphy Columbia 8-50084-H	47	44	(3)	<b>DION BLUE</b> Tim Weisberg A&M 1680 - W
23	28	(3)	<b>CRY SOFTLY</b> Andy Williams Columbia 3-10113 - H	48	....	(1)	<b>OLD FASHIONED SONG</b> Keith Barrie United Artists UAXW 606X U
24	20	(8)	<b>WALKING IN RHYTHM</b> Blackbyrds Fantasy 736	49	....	(1)	<b>OLD DAYS</b> Chicago Columbia 3-10131-H
25	18	(6)	<b>BEFORE THE NEXT TEARDROP</b> Freddie Fender ABC 17540 - N	50	....	(1)	<b>WHEN WILL I BE LOVED</b> Linda Ronstadt Capitol 4050-F

## RPM

## COUNTRY PLAYLIST

1	3	(13)	<b>STILL THINKIN' ABOUT YOU</b> Billy "Crash" Craddock ABC 12068-N	26	12	(9)	<b>THE PILL</b> Loretta Lynn MCA 40358-J
2	1	(14)	<b>I'VE NEVER BEEN THIS FAR BEFORE</b> Carroll Baker-Gaiety G-758	27	27	(5)	<b>MORE AND MORE</b> Linda Brown A&M 383-W
3	5	(7)	<b>ROLL ON BIG MAMA</b> Joe Stampley Epic 8-50075-H	28	28	(5)	<b>HE TURNS IT INTO LOVE AGAIN</b> Lynn Anderson Columbia 3-10101-H
4	4	(10)	<b>OOO MAMA</b> Jerry Palmer Gaiety G757	29	20	(7)	<b>I CAN STILL HEAR THE MUSIC</b> Jerry Lee Lewis Mercury 73661-Q
5	8	(11)	<b>MOTHER, LOVE AND COUNTRY</b> Dick Damron Marathon 1132A	30	30	(5)	<b>I'LL NEVER WRITE ANOTHER</b> Jerry Warren United Artists UAXW 599X-U
6	26	(3)	<b>THANK GOD I'M A COUNTRY BOY</b> John Denver RCA PB-10239 - N	31	6	(9)	<b>ALWAYS WANTING YOU</b> Merle Haggard Capitol 4027-F
7	17	(5)	<b>SOMEBODY DONE SONG</b> B. J. Thomas Quality Q2124-M	32	35	(4)	<b>FREEDOM, RICHES, PEACE OF MIND</b> Doug Rutledge Van Los VLM 116
8	2	(6)	<b>BLANKET ON THE GROUND</b> Billie Joe Spears United Artists 584-U	33	39	(3)	<b>PATH ACROSS MY MIND</b> Calhoun Twins Marathon 1127A-C
9	7	(13)	<b>SURE FEELS GOOD</b> Tim Daniels Kangi K-TDA-22	34	32	(6)	<b>MATHILDA</b> Donny King Warner Bros. 8074-P
10	10	(5)	<b>SHE'S ACTIN' SINGLE</b> Gary Stewart RCA 10222-N	35	13	(5)	<b>BEST WAY I KNOW HOW</b> Mel Tillis & The Statesiders MGM 14782-Q
11	11	(7)	<b>DID YOU HEAR MY SONG</b> Mersey Brothers RCA PB-50049-N	36	43	(2)	<b>MISTY</b> Ray Stevens Barnaby 1190-614-T
12	15	(4)	<b>I'M NOT LISA</b> Jessie Colter Capitol 4009-F	37	41	(3)	<b>KING OF COUNTRY MUSIC</b> George Riddle Marathon 1125A-C
13	16	(9)	<b>PASADENA'S ON MY MIND</b> Lynn Jones Arpeggio ARPS 1028-H	38	46	(2)	<b>HURT</b> Connie Cato Capitol 4036-F
14	14	(8)	<b>FOLLOW YOUR HEART</b> Jim & Don Haggart Arpeggio ARPS 1027-N	39	50	(2)	<b>THE OLD MAN</b> Jimmy Arthur Ordge Royalty R-1000-B
15	19	(6)	<b>ANY DREAM WILL DO</b> Carlton Showband RCA PB 50044-N	40	45	(2)	<b>FROM BARROOM TO BEDROOMS</b> David Willis Epic 8-50070-H
16	21	(7)	<b>A TOUCH OF GOD</b> Family Brown RCA PB-50049-N	41	36	(4)	<b>ALL AMERICAN GIRL</b> Statler Brothers Mercury 73665-Q
17	24	(7)	<b>THE BRICKLIN</b> Charles Russell Boot BT 129-K	42	31	(9)	<b>HAVE YOU NEVER BEEN MELLOW</b> Olivia Newton-John MCA 40349-J
18	18	(17)	<b>EVERYBODY'S GOING TO THE COUNTRY</b> Hank Smith-Quality 2112X-M	43	34	(9)	<b>ROSES AND OTHER LOVE SONGS</b> Ray Price Mvrrh MS150-N
19	25	(3)	<b>TOO LATE TO WORRY</b> Ronnie Milsap RCA PB-10228 - N	44	38	(4)	<b>PROUD OF YOU BABY</b> Bob Luman Epic 8-50065-H
20	9	(7)	<b>YOU MAKE ME WANT TO BE A MOTHER</b> Tammy Wynette Epic 50071-H	45	49	(2)	<b>MERRY GO ROUND</b> Hank Snow RCA PB 10225-N
21	22	(4)	<b>WINDOW UP ABOVE</b> Mickey Gilley Playboy 6031-M	46	48	(2)	<b>LOVING YOU BEATS ALL I'VE EVER SEEN</b> Johnny Paycheck Epic 8-50073-H
22	23	(5)	<b>I'D LIKE TO SLEEP</b> Freddie Hart Capitol 4031-F	47	....	(1)	<b>YELLOW HOUSE OF LOVE</b> Patti MacDonnell Broadland 212026-M
23	33	(4)	<b>I AIN'T ALL BAD</b> Charley Pride RCA PB 10236-N	48	...	(1)	<b>THESE DAYS I BARELY GET BY</b> George Jones Columbia 8-50088-H
24	42	(2)	<b>BRASS BUCKLES</b> Barbi Benton Playboy 6032-M	49	....	(1)	<b>WORD GAMES</b> Billy Walker RCA PB-10205-N
25	47	(2)	<b>BACK HOME IN HUNTSVILLE</b> Bobby Bare RCA 10223-N	50	....	(1)	<b>41ST STREET HEART'S CLUB</b> Buck Owens Capitol 4043-F

Back In Huntsville Again-Bobby Bare  
 He's My Rock-Brenda Lee  
 Playlisted  
 More and More-Linda Brown  
 My Kind of Woman-Joey Sloan  
 Hello I Love You-Johnny Russell  
 I'm Not Responsible-Merle Kilgore  
 That's The Way-Vicky Fletcher  
 Birds and Children-Kenny Price  
 Early Sunday Morning-Chip Taylor  
 Long Line-Larry Hosford  
 Spring-Tanya Tucker  
 I'll Love You More-Nancy Ryan  
 Lonesome Cowboy-Fustukian

#### WOODSTOCK

CJCJ (Charlie Russell)  
 (1) Brass Buckles-Barbi Benton  
 Charted  
 Tip Of My Fingers-Jean Shepard  
 These Days-George Jones  
 A Lotta' Livin'-David Rogers  
 Butter Beans-Little David Wilkens  
 Merry Go Round-Hank Snow  
 Playlisted  
 But I Do-Del Reeves

#### *MAIR continued from page 15*

to cover their expenses which are really not a record company's responsibility. There is, I think, an increasing number of good managers up here. I can use Ray Daniels and Vic Wilson of S.R.O. as an example. In the short period of time they've been in management they've done a phenomenal job with Rush. Bruce Allen with B.T.O. Bruce was not known a couple of years ago as being a manager. Don Hunter continues, Leonard Rambeau.

#### **What turns an American A&R man off or on?**

I think it's got to be the old saying, 'it's in the grooves.' The more information you can give that American record company, whose considering it, the better, be it past record sales in Canada, pictures of the group, video tapes if available - whatever it may be. Get the American record company up here to see the act or get the act down there where they can be seen by the record company. It's a combination of all those factors. The first thing is the music, and the record has to be right. The record company only makes money from selling records, not from personal appearances, and in most cases, not from publishing - only from the sales of records.

#### **Does it make any difference to an American company what a Canadian record is doing in Canada?**

From a sales point of view - yes, because if you can prove it is a legitimate hit record in Canada, they're interested. If it's another turntable hit or a Canadian content hit, then they're not as interested. As far as radio station play is concerned - unfortunately the station they all look at in the U.S. is CKLW. If it's on CKLW they'll call Rosalie (Trombley) to see if she's going to chart it, or what her feeling are on it, which I think is very unrealistic, because Detroit is a very large black market, population-wise, and at this point is a very depressed market as well. I was talking to someone last week in Los Angeles about a current top ten record in Detroit,

and they couldn't believe how low the sales were, until they checked with some of the other distributors and found out that record sales are just abominable in Detroit right now, because of the unemployment situation.

#### **Detroit isn't really a major market?**

Not as major a market as it was, but it is still considered the market that all Canadian records will funnel through to the States which I think is unfair pressure on CKLW. Some record companies, fortunately, look past that. Probably the best example of that is Mercury - Charlie Fach with Bachman-Turner and Rush. Larry Uttal, in the past, has not been that concerned about CKLW. Perhaps they're both a bit more realistic about what CKLW and Detroit are all about.

**"I think the weakest link is the salesman who has a quota to make every month."**

#### **Do you feel the Canadian promotion man is effective in promoting Canadian acts?**

He can only be effective if he doesn't have to devote most of his time to foreign hit product. I think they want to be effective and believe in their product, but if they have to spend seven of their eight hours a day worrying about the John Denvers or Elton Johns or Paul McCartneys, it's got to cut into their effectiveness, because Canadian records, not having support of Cash Box or Billboard chart positions or U.S. sales figures, need that extra attention to survive. I think the promotion man, if he has the time, is reasonably effective. I think the weakest link there is the salesman on the street, who has a quota to make every month and he doesn't care how he makes it. If he can sell a thousand copies of an album by a major American act, he would much rather do that than sell twos and threes and fives of Canadian albums to a rack account. He knows it's a mental situation with the buyer, so it's as easy for him to come in and sell a thousand copies of a Paul McCartney album as to go two pages of albums of Canadian records and order two and threes and fives.

#### **So the education can really be extended to the retail level?**

You look at advertising for example, in newspapers with key dealers. In most cases those ads will be exclusively or predominately foreign product. If they advertise any Canadian content product it's usually Anne Murray or Lightfoot. Recently some have turned around a little. A&A have advertised Fludd. I've seen ads for Myles and Lenny, for Murray McLaughlan. I don't suggest any quota system but I would like to see the racks be a bit more positive about advertising Canadian product. They don't pay for the ads anyway, it's paid for by the record company, but usually those ads are set up by the salesman or the sales manager, not by the promotion department. I would also like to see more space, in-store display space in particular, given over to current Canadian product. Unfortunately, due to economic factors, Canadian records don't have the

benefit of some of the fantastic point of purchase material that's available for American records from the U.S. We don't have these forty of fifty dollar display pieces which the companies get in quantity up here from the States. We have to design our own which are usually much more modest.

#### **Can you foresee a time when Canadian apathy towards things Canadian will change?**

I think the apathy towards being Canadian has disappeared - ever since 1967 with Expo. Most young Canadians, at least, feel that there's nothing better in the world than to be a Canadian. I think that's being reflected in the music business as part of this general apathy. We're starting to get increased coverage in our regular mass media publications. I think it's general. It's showing up all over the place on the media level. Touring acts, such as April Wine, Rush and Fludd, for the first time, are earning substantial amounts of money in Canada, by going out and touring in Canada from coast to coast. Fludd are going down to the Maritimes with Tobias; in July for nineteen one nighters in three and four thousand seat arenas.

#### **There would appear to be more good from touring other than the major markets in Canada?**

Very much so, which has been ignored in the past. Look at Toronto, the number of concerts here, not just by Canadians. The number of concerts in any given week here in Toronto is fantastic. You have such a choice and there is only so much money available. You see a lot of concerts losing money. There's just not enough money to go around. Unfortunately that also hits some of the lesser Canadian acts that may be able to play a concert in Lethbridge, Alberta and do well. They play here in Toronto and are up against a Stevie Wonder or a Frank Sinatra or a Gordon Lightfoot or whoever it may be on the same night or in the same week, and they suffer at the gate because of it. The kids in Toronto, by necessity, have to be super selective in what they can afford to put their money out on.

**Donald K. Donald is doing a fantastic job of building up circuits across Canada."**

#### **So there should be more concentration on the other markets?**

Yes. Donald K. Donald is doing a fantastic job of getting out and building up circuits right across the country. Ken Tobias leaves at the beginning of next week on two months in Western Canada - his first major tour of western Canada. I know from his recent tour with Valdy that it has had a definite reflection on record sales, and hopefully the programmers, when an act is appearing in their area, will play the records - mention on the air that they're appearing. I think it's of interest locally, whenever a performer is appearing, be it a Canadian or a foreign act, to make the people in your community aware of that. Not for a plug for the show, but just because that's a local event.



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