

# RPM Weekly

60 CENTS  
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July 5th, 1975

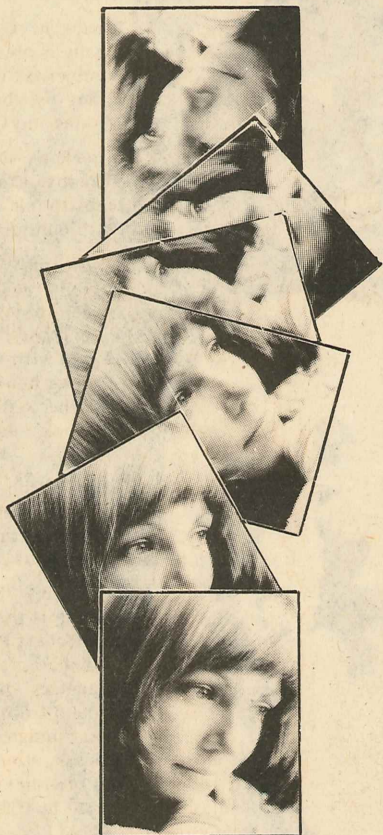
A Magazine To The Radio And Recording Industries And The Allied Arts



**MR. & MRS. DAVID CLAYTON-THOMAS**  
(See page 4)



# CHARITY'S FLIPPED!



Unprecedented national  
radio play has forced  
us to flip  
Charity Brown's  
latest hit single to  
**OUR DAY WILL COME**  
Now the "B" side is  
a hit too!

**Charity Brown**  
**Our Day Will Come**

AM 391

BRUCE MILLER'S LATEST  
SINGLE RELEASE FEATURES  
THE REMARKABLE  
TOM SCOTT ON SAXOPHONE  
**BRUCE MILLER**  
**SUMMER**  
**OF OUR**  
**LOVE**

AM 393





## Last's "Secret" ready for Polydor promotion

James Last's latest album "Well Kept Secret" has been designed to break the artist in the U.S. market. The concept album enters a new musical expression for Last, a jazz flavoured disco sound.

Produced at the Record Plant in Los Angeles, the album features Tom Scott, Larry Carlton, Bobby Bryant, Bud Brisbois and Larry Muhoberac. The finished result, is as always with Last, a very danceable LP.

With the release of "Well Kept Secret" Polydor celebrates their tenth anniversary of a highly successful association with Last. During this time Last has accumulated 108 Gold records, 19 of them Canadian.

## Quality deals for Rubber Bullet & Skyline

George R. Struth, vice-president and managing director for Quality Records, and Bob Morten, executive assistant and director of A&R have made 2 major signings concerning a manufacturing and distribution deal.



*Skyline signing: George Struth, Bob Morten and Lee Farley of Quality, sign distribution deal with John Driscoll, President of Skyline Records and producer of Wednesday.*

Firstly, they have signed a deal in conjunction with Greg Hambleton (producer of Gary and Dave and Thundermug) to release under the newly formed label Rubber Bullet Records, the initial release of "I'm On Fire" by Mike Lehman.

Struth and Morten have also firmed an agreement with John Dee Driscoll, president of Skyline Records.

## Three Hats firms deal with RCA

Three Hats Productions have finalized arrangements with RCA for the release of four singles. Now released is "When The Last Dance Is Danced" by Blue Lick Road and "The Blue Danube Stomp" by the Blue Danube Stompers featuring Ian Guenther.

Being readied for release are "Things That Go Bump In The Night" and "Pistolero" by Willi Morrison. Release for these singles is being arranged for Scotland and Morrison says that "Pistolero" is "Scotland's answer to Kung Fu Fighting."

## U.S. Supreme Court creates problems for writer

Of particular interest to all Canadian writers and publishers is a recent (June 17) U.S. Supreme Court vote of 7-2, upholding a ruling by the U.S. Court of Appeals in Philadelphia. The court ruled that restaurants and other commercial establishments, do not infringe on any copyrights of composers, by piping in radio music for the enjoyment of their customers.

The issue before the court concerned George Aiken, operator of a take-out food service in Pittsburgh. The suit was filed against Aiken by Twentieth Century Music Corp. and Mary Bourne, copyright holders of two songs "The More I See You" and "Me And My Shadow" which were heard in Aiken's shop.

He would have had to pay a license fee of \$5 a month to ASCAP, but they may have lost more than that by the ruling. ASCAP estimates that it will lose \$250,000 a year from 5,000 licensees if businesses are not allowed to pay the fee. In addition, Muzak and other "background music companies" will likely seek reductions in fees they pay for licenses.



*Quality's George Struth, Bob Morten and Elsie Heatherman and Greg Hambleton of Rubber Bullet Records sign distribution deal for recorded product by Mike Lehman (seated right)*

Driscoll is well-known for his success as producer for the band Wednesday, who have had 3 international top-charted singles. The first single to be released on the new Quality/Skyline pact label will be Wednesday's "Here Today, Gone Tomorrow."

## Capitol/EMI Canada sends contest winners to U.K.

Capitol Records-EMI of Canada Ltd. recently flew Ronald and Eleanor Case to London, England as winners of a competition for sales of Beatle product. The Hamilton, Ontario couple won five days in London and stayed at the Selfridge Hotel. They were shown the mastering process at EMI's Abbey Road Studios in London, and while sightseeing they saw the musical "John, Paul, George, Ringo and Bert."

The competition was arranged by Capitol's import division.

## Methuen Publishing readies rock bios

Methuen Publications of Toronto, affiliated with Associated Book Publishers Ltd. of London, England, have scheduled their Fall 1975 publication of book biographies on two of the world's most popular recording acts... Canada's Bachman-Turner Overdrive and England's Led Zeppelin.

According to Fred Wardle, general manager of Methuen, the company is presently negotiating with record companies, in order to guarantee a record outlet distribution of the books in the United States and Canada.

Ritchie Yorke, RPM freelance-staffer has been retained as the Creative Consultant for the series, which intends to release a number of books pertaining to the industry.

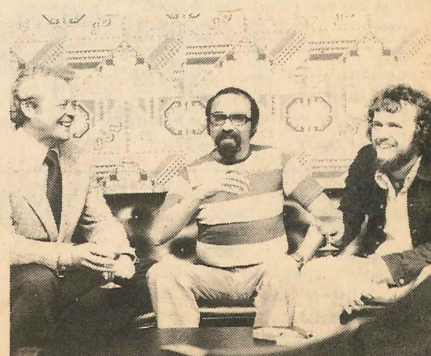
Wardle implies that, "It is our feeling that the enormous and dynamic rock music market and audience has been somewhat neglected by book publishers, and it is our intention to fill this vacuum with a line of topical and high-class rock-orientated titles. We simply do not subscribe to the publishing industry myth that the rock audience does not or cannot read."

International publication of the Zeppelin and Bachman-Turner biographies, will take place this September 15, with the added support of an extensive promo campaign.

"The Led Zeppelin Biography" by Ritchie Yorke, traces and documents the group members, Jimmy Page, Robert Plant, John Paul Jones and John Bonham, from their individual childhood nuances, through the formation of Led Zeppelin from the ashes of the Yardbirds. Jacket design for the book, was handled by John Kosh, album-jacket designer and winner of innumerable awards for designs commissioned by The Beatles, Led Zeppelin and Humble Pie.

As far as Ritchie's credibility for handling such an extensive undertaking, he has been known to have contributed to virtually every major rock publication in existence, including among others, RPM Weekly, Rolling Stone, Circus, Billboard and the New Musical Express.

Methuen Publications are now gearing up for an extensive publication of more than a dozen new rock-orientated titles.



*WEA President, Ken Middleton (l) and Larry Green (National Promotion Manager) toast signing of Simon Caine (r).*



# DAVID CLAYTON THOMAS - TORONTO SETTING FOR WEDDING

In an RPM cover story on David Clayton-Thomas, dated April 12th, 1965, Edwin Feeney wrote: "Paul Anka has flipped over a new sound in popular music, and when Paul Anka, in conjunction with his partner and father Andy, gets excited over music, his multi-million dollar Spanka Productions firm sets gears in action - contracts, personal appearances, worldwide promotion and the services of his personal manager, Irvin Feld. Anka's enthusiasm knows no bounds. He is coming to Toronto sometime in April for further business with the cause of all the commotion in the popular music world - David Clayton-Thomas." That was the year that "Walk That Walk" created an almost instant star status for its co-writer and performer David Clayton-Thomas. That was a year of much excitement - on the Canadian radio level and in the industry, as small as it was, generally. But that's all water under the bridge - and a lot of disappoint-

ments - until "Spinning Wheel" kindled the flame of success for Clayton-Thomas. This time however, he was in charge of his own destiny.

RPM's General Manager, Sammy Jo, recalls: "In 1968 (summer) my office (Top 10 Talent Agency) received a phone call from New York asking for David Clayton-Thomas. I sent my receptionist/secretary, Cheryl MacDonald, to Yorkville (at that time the Village was thriving) to look for David. He used to play on the church steps on Avenue Road and always late at night. Cheryl finally located David and told him about the call from New York. The call was for David to join the group Blood, Sweat & Tears as a musician and do vocals at that time. I remember David very vividly as a member of the Bossmen."

David Clayton-Thomas broke into the big time and at the same time brought fame to Blood, Sweat & Tears. Like he says: "What goes up. . . . must come down", whether he was reflecting his experiences or others in the industry, isn't known, but there were many predicting his demise after he split BS&T and he came close to disaster with a solo album which was followed by a lengthy hiatus from the business. But, again,

that's all water under the bridge. He is reunited with BS&T and, again, is master of his destiny - with a clean contract that won't inhibit his expansion in the business from a production level and as a solo artist - if he so chooses.

The year 1975 will probably be one of the most significant in the life of David Clayton Thomas. It was the year when he broke the gate record at the Forum of Ontario Place, with an estimated 25,000 fans assaulting the slopes of the Forum and several thousand being turned away for DCT's first Canadian appearance as lead singer, once again, for Blood, Sweat & Tears. That week (June 23), heralded the social event of the year. David Clayton Thomas took as his bride Terry Risa Nusyna - his second and her first marriage. The Inn on the Park's Centennial Ballroom was the setting and it was packed with industry people and an obviously wealthy set from the business world. Bruce Kirkland, of the Toronto Star, quoted one observer as saying: "The reception looks like a cross between the RPM guest list and the Jewish Social Register." It was a subdued evening, with plenty of food, drink and dancing in the Jewish tradition, which quite obviously took many of the music industry types by surprise. One record executive observed: "It's refreshing to get involved in talk of the success of people in the garment industry and stock market. It makes our successes and failures in the record business sound almost minimal."

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

— Pierre Juneau

## RPM

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

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AMPEX	V	MUSIMART	
ARC	D	PHONODISC	
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CAPITOL	H	POLYDOR	
CARAVAN	G	QUALITY	
COLUMBIA	T	RCA	
GRT	K	TRANS WORLD	
LONDON	J	UA RECORDS	
MCA	C	WEA	
MARATHON		WORLD	

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



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

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## Croce's widow launches action in husband's death

Jim Croce's widow Ingrid, has filed a \$2.5 million wrongful-death suit against the federal government of the U.S. for failing to warn of an 80 tree that Croce and members of his band had struck, while flying to a concert in Sherman, Texas.

Croce and five others died in the resulting crash.

The suit contends that the Federal Aviation Administration was negligent in not telling the pilot that there were large trees at the end of the runway in Natchitoches, Louisiana, where Croce and band were leaving after a college concert at Natchitoches, Northwestern State College.

Croce, who lived in the Philadelphia area, was just picking up his deserved recognition as sensitive artist and composer of "Don't Mess Around With Jim" and "Bad, Bad Leroy Brown", when the crash snuffed out his career.

He also had been a Viet Nam veteran.

The national Coast and Geodetic Survey as well as the U.S. Commerce Department were also named as defendants in the suit.

## CFDC comes under fire by Templeton & Berton

Broadcaster/author Charles Templeton, in conjunction with contemporary Pierre Berton, recently completed a devastating broadcast over CKEY-Toronto.

The topic concerned the attitude of the Canadian Film Development Corporation, who have turned down the chance to invest in a Canadian movie version of a Canadian best-seller written by a Canadian novelist published by a Canadian publisher, and produced by an established Canadian film producer.

The Canadian best-seller is Charles Templeton's "The Kidnapping of The President", who's subject matter was deemed not specifically Canadian . . . that is the book concerned itself with the kidnapping of the United States President, who is hostages to a bomb set to blow in the middle of New York's Time Square.

Producer John Vidette, who worked on the feature "Wedding In White" starring Donald Pleasance, has almost all of the \$4 million private financing needed to begin shooting this September.

Director, John Frankenheimer, one of the most respected of all American directors ("Seconds", "Bird Man of Alcatraz", "Manchurian Candidate" and the recent "French Connection II"), may be tapped to direct Templeton's screenplay.

The film, once off the ground, may do more to represent Canadian authors, in the cinema, than has ever been possible before . . . world-wide recognition by a world renowned director.

# GO FIRST CLASS



## Calgary's Top Notes win Douglas McGowan Award

A panel of six judges met Tuesday, June 24, to choose the winning entry out of twenty-two semi-finalists for the Annual Douglas McGowan Award. Winning group this year were the Top Notes from Calgary. Their entry, "Hong Kong Song (Chinese Love Song)", is the initial release on the newly formed Mandarin label. The single was produced by Doug Wong and Richard Harrow at Calgary's Sound West Studios. Publishing for the Paul Leong copyright is through Wicker House Publishing (BMIC). The Top Notes comprises Michael, Larry, Christine and Elizabeth Samson and Arturo Ladela. The elder LoBing Samson made a special guest appearance as an arranger and flautist on the session.

The winning group will be presented with their prizes during CHIN's Annual International Picnic, Sunday, July 6, 1975. Prizes include: a cash prize of \$900, plus a return air flight to the Caribbean along with a memento of the McGowan Award. The Award is a permanent Canadian oil painting, inscribed each year with the name of the winner. The painting is the work of Indian painter, Joseph Sanchez.

The cash award marks the first time in the history of the Canadian music industry whereby there is to be an ongoing cash award to be awarded annually, through the charitable efforts of Cam Ritchie on behalf of BMI Canada Limited of which he is General Manager and John Mills Q.C., acting on behalf of CAPAC, which he represents as

General Manager - both of whom donated \$300. Mills and Ritchie have pledged to recognize the Multiculturalism Award in a similar manner each year. Each donated \$300, with a further \$300 gift from a party who wishes to remain anonymous.

Runners-up, in order were: Franco Santo of Vancouver for his entry of "If You Understand"; and Jose Poneira of Surrey, B.C., for "Paso Doble Espanol." Ironically, all three entries were from western Canada.

Judging the entries were: Gino Empry, well-known Canadian impresario and public relations executive; Daryl Auwai, Entertainment Editor of Contrast Magazine; Dick Flohil, Publisher of Canadian Composer and freelance writer; Bluma Schonbrun, internationally-known songstress and guitarist; Charlie Gall of BMI Canada; and Walt Grealis, Publisher of RPM Magazine. Chairing the session was Sam Sniderman, a Director of CHIN Radio.

## Los Angeles Troubadour readies close-out gig

The Troubadour in Los Angeles, the club-scene for Elton John's single-act American debut, is closing its doors for the first time in 18 years.

Elton will be throwing a five-concert benefit at the 250-seat club at a ticket range of \$25 to \$250 per seat.

Dates for the show, T.B.A.

## Breath gearing up for the end of the world

A community-style group called the Eternal Now have stated that the end of the world has been set for 11:00 PM on September 17th in the year 2001.

The family, based in a remodelled San Francisco mansion are preparing a musical group of four men and a woman, named Breath. The family believe their group will be to society what Elvis was to the fifties and the Beatles to the sixties.

## Attic's Shirley Eikhard readies western tour

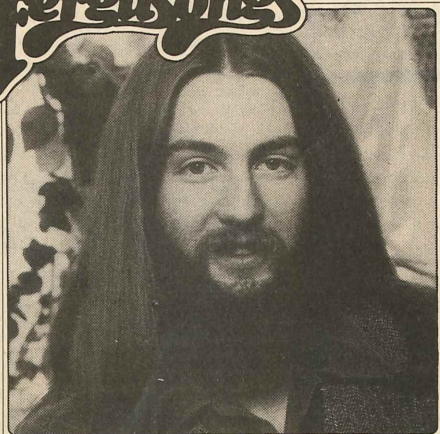
The tour-itinerary for Attic Records Shirley Eikhard, has been scheduled to begin July 2nd in Chilliwack, British Columbia, with a wind-up July 18th in Williams Lake.

Concentrating on the smaller centres of Western Canada, the tour will feature Eikhard, her new band and RCA's Rick Neufeld.

The tour's success seems to be guaranteed due to acceptance by programmers of Shirley's latest Attic single "Play A Little Bit Longer."

Upon completion of the tour, Shirley will play before an expected 40,000 fans at Ottawa's Camp Fortune. Co-headliner is Ron Nigrini. The entire event will be taped by the CBC-Radio Network for future broadcast.

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## 30, 40, 50, 75 MILLION DOLLARS

WELL MY DEARS!!!! I have a follow-up to the new Canadian record company that is coming. You will be glad to know that this company will take all the foreign-owned



YOU ASKED FOR IT  
elvira capreese

companies off the hook of producing Canadian content. This could be the story of the year. No longer will the words "good corporate citizen" crop up in the industry. I will now make it public that the purse will open to the tune of \$75,000,000, to record things that NORMALLY wouldn't be recorded (and probably for a very good reason). It's sort of a provincial Canadian Talent library. What do you say to that, Old Ed? (Ed: I'm speechless!!!)

### J. Paul Getty III to Rhinestone promotion

The 20 year old grandson of oil billionaire J. Paul Getty, has been named the executive vice president of Rhinestone Records. J. Paul Getty III will be handling some promotions and sales for the company which is a division of American Entertainment. Getty has been given this position, critics say in order to give him a responsible foothold in society.

He was recently arrested in connection with the theft of a pickup truck in Malibu, California, and charged in two misdemeanor complaints issued by the district attorney's office. They were taking a vehicle without permission and a further charge of hit and run.

OUT TO LUNCH DEPT.!!! With all the associations and clubs for the industry... that are forming, you might ask who's running the industry. (Ed: WHO IS running the industry?)

STOP THE PRESSES!!! A flash from Edmonton indicates "nothing is happening." This is the 43rd successive week. (Ed: Now THAT'S NEWS!!!)

DRESS THE PART!!! The reason I didn't make it to the DCT wedding WAS... because a certain Miss Sammy Jo was on the list and my name was left off. And to think that I missed the social event of the year. Wait till I find out who this Miss Sammy Jo is!!! (Ed: You're both a DRAG!!!)

### Having musical talent can be dangerous trade

Robert Crabtree, married with two children, joined up for 12 years with the British Army.

He has 4 years to go.

Mrs. Crabtree has said that "we need him at home, the children fret and cry in the night when he is not there." Her husband is presently serving in Northern Ireland with the First King's Regiment.

Mrs. Crabtree has written to her MP, Roger Stott, appealing for help, but Stott has said that it is a privilege and not a right to be able to buy oneself out of the army ahead of time.

The army has said that the presence of Crabtree is vitally necessary because he is the only solo trombone player in his regimental band about to tour Britain.

THE SKY IS FALLING!!! Anytime a certain MR. GOSSIP comes into the RPM offices... the news will be gloom and doom from womb to tomb... and now he's moved just a few blocks from our offices. The welcome mat is out being shampooed. NASTY!!! (Ed: But VERY FUNNY!!!)

THE RUMOUR READ!!! We got the word that a foreign controlled paper was coming out in Canada. We read the message to mean the very opposite. Very clever and slippery... this one!!! (Ed: You'll have to explain that one to me.)

COUNTRY WEEK STRONG!!! RPM's new feature Country Week is getting great response from the trade. This feature will probably grow and grow. Big country and the Big Country Awards to be announced in next week's issue. This will be a BIG event!!! (Ed: You can count on the Can-count for support!!!)

UPSTAGED AGAIN!!! The retained rewrite person at RPM is doing such a good job that Old Ed: is claiming the loss of some of the credit for some of his more creative articles. Word around the office is... that Old Ed: will be doing his OWN rewrite.

ALOHA!!! Bill Mann has left the Montreal Gazette!!!

A FRIENDLY REMINDER!!! That outstanding bill for \$12,000, is being passed from radio station to record company and no one has paid it to date. (Ed: How much more can you tell us???)

WHAT'S IN A NAME??? The article on RPM Music Week in last week's RPM was done by Rob Mearns... not Walt Grealis. Those instant laffs in RPM are written by Budd C. Armitage each week. Drop Budd a line if you want info on his service. The address is at the bottom of his column. (Ed: Credit... where credit is due!!!)

THE FRUIT FLIES!!! Montreal is a city of gay bars, red snappers, spilled coffee and what do you say when you spit a fly in the face. (Ed: But that's another story!!!)

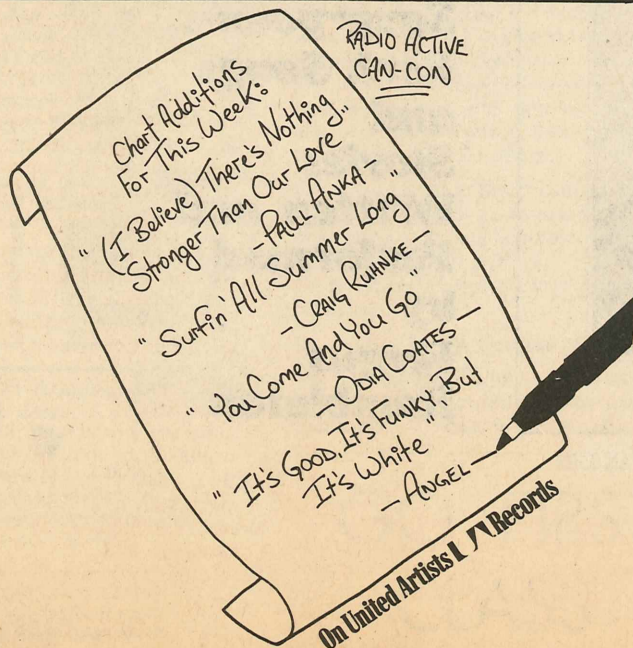
(Editor's note: Fan mail to Elvira Capreese should be addressed to Elvira Capreese, File X, c/o RPM, 6 Brentcliffe Road, Toronto, Ontario M4G 3Y2. The opinions and observations of Ms Capreese are her own and do not necessarily constitute the opinions of RPM, its staff, management or the cleaning lady. To all those who wanted her back - YOU ASKED FOR IT!!!!)

### Pickett pleads guilty in shooting incident

Disco-soul wailer, Wilson Pickett Jr., pleaded guilty in an upstate New York court to a charge of reckless endangerment.

Pickett was charged last November with the firing of a derringer gun through a motel door in Andes after he missed a bus while on a hunting trip with the Isley Brothers.

Pickett is awaiting his sentence for blowing his cool.





## Grand Juries tee off on U.S. record industry

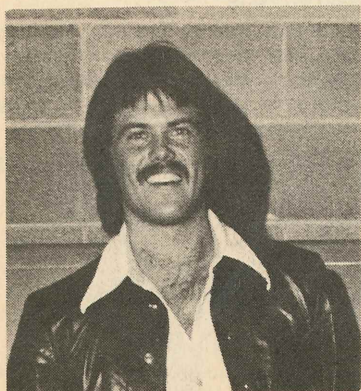
U.S. Grand Juries in New York, Newark, Philadelphia and Los Angeles have set the stage for the biggest jolt to hit the U.S. recording industry since the payola scandal which occurred during the early years of rock and roll (1958 through 1961). Indictments named nineteen individuals and six corporations. Also indicted were three presidents of record companies. In view of the scope of the investigation by the U.S. Justice Department, it's expected that much dirt will surface over the next few months.

Top name involved is Clive Davis, who has been charged with failing to report more than \$90,000 in taxable income for 1970, 1971 and 1972. Davis, who was president of CBS until fired in 1973, is now president of Arista Records. Also indicted on tax evasion charges is David Wynshaw, a former director of artist relations at CBS Records.

Included in the indictments of payoffs to disc jockeys and other offences were Kenneth Gamble and Leon Huff, who were involved with the founding of several record companies based in Philadelphia. These companies reportedly specialized in soul music and composers of songs that became top sellers. Also indicted was Nat Tarnopol, president of Brunswick Record Corp. The indictments brought against these three claimed that many thousands of dollars in cash was given to program directors and disc jockeys and others who were in a position to help their records by exposing them on the radio - which is a violation of federal laws (payola statutes) against payoffs to radio personnel to induce them to play records.

## Meet the promotion men

No. 10 OF A SERIES



MARK WILSON

Born in New Westminster, B.C. August 15, 1950, Mark Wilson began a music career at the age of five. His interest, or his parents, was in the classical field and young Mark won critical acclaim as a vocalist, winning many awards at Festivals. Always showbiz-oriented, Wilson added to his experience a broadcasting course and was hoping to be-

## Boarding House single released on Axe label

Axe Records have announced the release of Major Hoople's new single, entitled "I'm Running After You." The song was written by former Hoople bassist David Lodge.



Major Hoople's *Boarding House* at the Matador Tavern press reception June 12, 1975. (l to r) Elsie Hetherman, (Axe), Nevin Grant (CKOC), Ian Davies (CFPL), Nancy Zurdrigg (CKKW), George Patton (CKKW) and Hoople Members.

The group has gone through many personnel changes since its formation in 1967. Lead guitarist Rocky Howell is the only original member left. Major Hoople now consists of Ed Miller on drums, Peter Beacock, keyboards, David Gooding, alto, tenor sax, and flute, Keith Stahlbaum, bass guitar and David Gregg, slide trombone.

The group has acquired good bookings, many one and two week stays in clubs and several one nighters at universities.

come a radio personality. He was well armed for his entry into the record promotion business which began three years ago with WEA. Says Wilson: "I'm headed for artists relations. I like to work with artists." Wilson still has hopes however, of getting into performance act and says: "Someday I hope to have my own recording contract." He keeps his hand in the entertainment ring by emceeing many of the shows in Vancouver.

WEA has been good for Wilson, putting him front and centre with many of the name stars. "They (WEA) have the largest roster of artists and the most record releases", says Wilson, adding "so naturally I'm lucky to be involved with a company of this size."

Wilson doesn't have much time for hobbies. He has just purchased a home in Deep Cove which he shares with his 105lb Irish Setter. He does play a little tennis and now with the Seymour River almost next to his home, he will be doing a little fishing.

Wilson really got the hang of the business prior to joining WEA through managing a couple of Muntz stores and prior to that a retail store in Vancouver. He has adjusted to the two thinking factions in the Vancouver market - the American and English way, and he's visited both countries.

## CBS Disques and Nobel firm distribution deal

CBS Disques has scored a coup in the signing of a distribution deal with Nobel Records, one of the most successful independent operations in the province of Quebec. Most important, of course, is the fact that Quebec's "superstar", Rene Simard, releases on the Nobel label. The fourteen year old



Quebec's "superstar" Rene Simard

Simard has won honours internationally, particularly in the Orient where he is released on CBS Sony. Simard's album releases, all seven, have each sold in excess of 100,000 units in Canada. He first began recording in 1972 and his success began almost immediately. Much of this success was due to Nobel's Guy Cloutier and Rene Angelil, who manage and handle all recording activities of the young Simard.

The exclusive manufacturing and distribution deal includes the Union label as well, which is now coming into its own with a Banzai single, "Chinese Kung Fu". The latter is a French (France) single which shipped 25,000 units the first day of release and is considered a top potential disco single. CBS is now shipping the single nationally on their disc jockey service.

Other Quebec names, to be exploited by the Nobel/CBS union include Nicole Cloutier and Patrick Zabe. The latter is already an established seller in Quebec with album product selling in excess of 100,000 units.

Jack Robertson, Vice President of Columbia Records (CBS Disques) considers Nobel an important singles company and noted: "It would not be an exaggeration to compare the 7" sales of Nobel with that of Columbia." John Williams of CBS Disques was instrumental in bringing the Nobel line to the Columbia fold.

FIRST CLASS IS BEST!!!



# Waiting here for everyman

*(This week's No. 1 with a bullet column has been written by a young man named David Sheehy. It is in the form of a guest contribution.)*

**NUMBER ONE  
WITH A BULLET**  
ritchie yorke

*Mr. Sheehy, a talented freelance writer of articles and advertising material is our guest this week because he has a unique musical tale to tell. He is also my first guest columnist in almost four years of contributing to this publication. I recommend his words to you highly - Ritchie Yorke).*

I was sitting somewhere between crime and nine to five when the Money Man called me from New York.

"Are you Dave Sheehy?"

"That's right."

"We hear you do concerts up there."

"I did concerts up here."

"Yeah. Well you've been checked out. And we've got all the money you need."

"Do yourself a favor, buy some gold and forget concerts."

"No, I mean big money. As much as it takes to move right in, grab the market for the whole damn country. Provided you can swing it."

My mind froze . . . was I dreaming?

"Listen, I've got coffee boiling. Let me get back to you on this. Give me your number."

And that's the way it started. The great Unconditional Amnesty Concert of 1974. But it never happened. For some unexplained reason. As hard as that is to believe. Because it was a great idea then. And it still is.

My mind was suddenly reeling at the thought of falling back into the concert scene I'd just gotten out of, and all that it entailed. The hustle and the hype. The midnight madness. The feeling that only this business of rock n' roll can give you.

Could I pull it off?

My mind kept racing as I dialed the N.Y.C. number, wondering if it was a joke. I had made influential friends in the business.

Then the idea of an Unconditional Amnesty Concert struck me like a bat out of hell. The Money Man answered the phone.

"Let's give it a try", I said. "I'd like to meet with you. But you know it has to be in Canada?"

"We know. We told you. You've been checked out, Mr. Draft Dodger."

I spent the next few days paying social calls on every friend I thought I had in Toronto's music business.

I spoke to every draft resister and exile group I could find. I began legal procedures. I went into debt.

The idea started to catch on, as did my hopes.

In a week I was at a suite in the Bristol Place Hotel, with the Money Man and a bottle of J&B. Talking about his garment centre millions, the Led Zeppelin and the morality of it all. Things were starting to look real.

Two days and a hundred long distance phone calls later I was talking to the two key people in Toronto: Bill Ballard and Peter Larsen of Maple Leaf Gardens. Previous relations between the Gardens and I had always been friendly and profitable. Both of them immediately grasped the potential of the idea. And although the profit motive didn't enter into it, they both saw it was right.

The next step was to put the Gardens and the Money Man together. Things went smoothly there. From here it was a matter of putting together the talent.

I knew time was important, because the U.S. clemency program was failing miserably. The moment was ripe.

Concerts can take a long time to put together and I didn't have it. So I contacted two friends who could pick up a phone and speak to The Band, Dylan, Lennon, The Allman Bros. Band and talent of that calibre: Ronnie Hawkins and Ritchie Yorke.

I headed for Ronnie's farm at full speed, the whole idea now filling my mind. (Ronnie, one of the most human beings I've come across, invited me to stay overnight and we discussed things over a few drinks.)

The next morning Ritchie Yorke (a well known international rock writer) arrived and the idea began to take on bigger dimensions. Why not Video Tape? Closed Circuit TV? World Wide Distribution?

Lennon was contacted and gave his full support, although at the time he was entangled in U.S. immigration hassles and couldn't chance crossing the border to be here. John Prine was Ronnie's house guest and he really dug the idea.

The Allmans were contacted, then Bad Company. Dylan was a few hours away from Ronnie by car, and might consent to play.

We all thought it was important and right that some Canadian talent be included. Because it was Canada which gave us refuge from the war.

And then we were suddenly confronted by the fact that we'd have to cut some of those hard-to-get groups.

The response had been that big.

A meeting was arranged, the showdown, between the Money Man, Ronnie, Ritchie and myself at the Windsor Arms. The wine flowed and everybody seemed enthusiastic, if just a little bit cautious.

Mr. Money was given a full report and a thorough sales pitch to set up a line of credit and get the ball rolling. The possibility of selling movie and closed circuit to Top Rank Inc. had worked out to a gross potential of ten million. Ronnie asked for 5% of the gross (I remember him saying, "That's pretty small, 5%, ain't it?"), to which Ritchie Yorke quickly retorted, "There ain't no small percentage of ten million.")

The Money Man shifted in his chair. There was a brief silence. He slowly filled himself a glass of Dom Perignon and pondered the wisdom of fronting a lot of money for a business he really didn't understand. After all, this wasn't the Garment Centre.

"Let me hear that talent list again", he asked. Ronnie, Ritchie and I caught each others eyes for just a second.

I found myself slowly getting up and saying very quietly to Mr. Money, "The Allmans. Dylan. The Band. Maybe Elton John. Maybe Lennon!"

"But the Band didn't even fill Madison Square Garden last month", he insisted.

I started yelling. This isn't just the Band. This isn't even Woodstock or Bangladesh. Jesus. How couldn't it sell out?

"Will those acts fill a hall up here?", he asked with a straight face.

Ronnie stood up and said "shit . . . we can't get Jesus Christ. He only did one gig." Mr. Money nervously interjected, "Looks like I'm gonna have to check all this legal stuff with my lawyer. I'll get back to you on it."

Ritchie got up and looked at his watch. "I've got another meeting. Have you got my number?"

All I could manage was "right."

Mr. Money, Ronnie and I finished the wine, without saying too much.

I sat and thought about the time, the long distance calls, the telegrams, the promises and the long rides I'd taken for this Amnesty show. Not for money. But for something else something to believe in.

We all went through the motions of arranging to keep in close contact with each other.

Then Ronnie and I left. When we hit the street he threw an arm around me and said "I told you before . . . never count on anything in this business. 'Specially when it's non-profit. That N.Y. dude don't know his ass from his elbow."

We got our cars and drove off, him back to his farm, me back to my crime or nine to five fantasies.

Driving home, all my reasons for leaving the U.S. and coming to Canada kept running over in my mind.

It wasn't just a war, but a matter of justice.

I can't ever go home again, but that doesn't matter. I've finally found a home, right here.

## ARE YOU IN THE BOOK?



## STELLAR SHOWSTOPPING WITHIN THE VOID OF

### PINK FLOYD *by Michael Dolgy*

In lieu of the '65 British pop-music glut, Roger Waters, (bass), Nick Mason (drums), and Rick Wright, (organ/piano), made their star-hopeful trek, to Germany, in order to establish themselves a musical name.

By relying on a measure of outerworldly "space-rock", the band were renowned as THE regular attraction back home in London's posh UFO club. The fans demanded and the companies were impressed. A recording contract was secured with EMI, resulting in the single "Arnold Lane" (with a credible production assist by UFO club manager Joe Boyd).

Debuting with the album, "Piper At The

Gates Of Dawn" in 1967, Pink Floyd managed to label an astro-excursion into the unknown worlds of sound... something that was gleaned from the electro-chirps of German Stockhausen. The listeners among their fans were beginning to tune into the aspects of eating various "outerworldly" chemicals, and by tuning into the audio-pictures of the Floyd, the changes experienced coincided with the changes taking place in the mind.

At a production cost of \$100,000 per show, the Pink Floyd Tour 1975, promises to visually accentuate what is attempted in image by the band's music.

The show's technical requirements are contained within a 15 page contract rider, and call for such equipment as an 80' X 60' stage area (which can be suitably accommodated at Hamilton's Ivor Wynn Stadium) a projec-

tion tower capable of supporting 1400 pounds of camera equipment, five quad speaker platforms, a 30 foot circular projection screen, 3 cylinders of liquid nitrogen, 6 cylinders of propane, 600 pounds of dry ice, a 132 X 80 foot "Dark Side Of The Moon" prism... and a full-size functioning rocket!

The anticipated throng for this event will number to 55,000 who will be able to enjoy the comforts of mind-anaesthesia within the outdoor pleasures afforded by Ivor Wynn.

Due to monumental costs and technical hassles encountered, there will be only 17 North American Pink Floyd concerts this year, with Hamilton scheduled as the only performance for this area.

The Rolling Stones may be billed as the ultimate rock 'n roll band, but Pink Floyd are the aliens among all galactic warriors...

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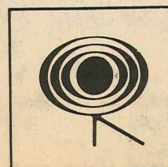
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# KRAUT ROCK

## -a movement, or an acknowledgement?

by Michael Dolgy

During this past year of musical fad and re-weave of fashion, an instrumental wave of audience-attentiveness, has concentrated its earshot towards the innovations being made upon the vinyl of the entire European rock-scene.

Although many fans can still maintain with the thrills afforded by a decaying British rock-transition, still many others continue surveying 'round country-spectrum in order to experience fresh aspects of the be-all in the feeling of a rock-vibe kick.

Italy exported steam-oil with their Premiata Forneria Marconi, a saucy Hollondais Golden Earring moon-tanned all to the switch, (with Focus yodelling efficiently towards the promo "Dutch Masters of Music") and Michael Urbaniak jazzed up towards a Polish fusion. Now roving high within the top-ten-cockpit, storms a blitz German force, field-marshalled by Kraftwerk.

The ascension of labelled, "Kraut Rock", is less of a movement and more of an acknowledgement to a trend nurtured reclusive during the past half-decade. One reason accounting for the lag in German music's media-acceptance, is due in fact to the German's inadequacy in realizing themselves a productive centre of musical activity (attributed mainly to their post World War sociological fragmentation). Germany houses no musical capitol like a London, Toronto, or New York, which therefore has stranded musicians to forge their individual styles within relative isolation . . . cut apart from the feedback to be had with jam-buddies. Germany's radio and television service, also broadcasts very little exposure for their guys, because the majority of the listening public would rather tune into the norm of

the established British, and American counterpart. Therefore records distributed out rather than live appearances sitting-in have dictated the perspective for the German sound advancement. Outfits like Kraftwerk, Tangerine Dream, Cluster and Ash Ra Temple, are less concerned with hard rock-society's love-grind sonatas, than they are with the fascination of technical expressions that can be had through an experimentation of all types of stylizations within an infinite sound medium. Electronic alteration and oscillation of synthesis have become the composition of established workings with many selections totalling Wagnerian-length (while still maintaining a trance-hypnosis, which survives to establish a mood).

Due to the reliance of guitar tape looping and the use of drum machines, many of the bands can effect the resonance of vast orchestration while in fact the principals may only number towards two. Selections comprising all of Kraftwerk material is co-written by Ralf Hutter and Florian Schneider, who successfully self-produced their first three albums, by simply interchanging all the varied music-roles. For this current and first summertime tour, Kraftwerk will perform with violin virtuoso Klaus Roeder, and percussionist Wolfgang Flur. Both gentlemen are featured on the recent "Autobahn" release, a cruising modulation down a stretch of Deutschland highway. "Autobahn" (Phillips 6305 231) is selling at the phenomenal rate of 100,000 copies per week, after an initial pressing of only 4,000. London Records of Canada, distributors for Philips also reports a major air-play charting of the condensed (from 22:03) "Autobahn" single (London VE-203).

Kraftwerk (meaning electric power plant) have successfully fingered the keys for their myriad of musical brothers. "Lucifer's Friend", "Atlantis", "Kraan" and "Sahara" (all produced by engineer Dieter Dierks) rely solely on the hammering of the intense clang-bang, which rounds to a tempering by the inclusion of outer-worly King Crimsoned effects. Other imports such as "Kathargo", "Grobschnitt", "Eloy" (GRT/Janus 9098-3062) "Scorpions" and "Spermu" sell consistently well in the racks, while "Tea", "Randy Pie" and "Jane" have been recently signed for American release by Phantom, Polydor and Capitol. "Passport" featuring a Bowie to Coltrane jazz-sax by Klaus Doldinger, have already bowed approvingly for their N.A. audiences, while "Tangerine Dream" (WEA of Canada) are also being readied for tour, which hopefully will be soon in view of the recent "Rubycon" release. (Virgin VR 13-116).

Every major label is making an effort-scrabble for the "Kraut Rocker" which may prove to be the deity money-maker throughout this coming year.

Kraftwerk have evolved into the only acceptable German AM-babies and their scheduled June 2nd at Toronto's Massey Hall (through CPI) phase-shifted another entry into the continuing sound-event.

As Ralf Hutter, vocalist and one of two original Kraftwerk members has said, "Our success is going to make it easier for all the other bands who want to win claim in America."

And then there are those bands that choose to work in Germany.

In England of '65, many of the Epstein clan dominated rule o'er the British airwaves, thereby not providing much chance to many of the young but well-intended rockers. There was an incredible swarm of the talent hopefuls and it was virtually impossible to crack the market unless you could either establish a novelty-affectation, or your auntie worked the gossips for "Fab" magazine. Many of these star-babies, packed off for Germany, where the people concerned themselves mainly with the business of car manufacturing and ale quaffing. Such mellowness within a country was infinitely better than the intensity of Carnaby Street. Some of the transients within this great escape were Pink Floyd and Deep Purple. Also making the trip were Derek "Mo" Moore (bass, vocals), Roy Albrightson (guitar, vocals), Alan "Taff" Freeman (keyboards, vocals) and Ron Howden (drums). In '68 the four came together at a seldomly-realized jam at Hamburg's Star Club and a year later they formed under the German contraction of liquid sustenance entitled "Nektar."

Although the boys insist that they're sound is free from any of the British borrow, one can still detect the influence of a Fripp of the King Crimson wrist, nodding acknowledgement from the Yes., (notably in the harmonies of "Remember The Future") and A random spacing of the McLaughlin riff. But other than that they are a strung-out original.

The most amazing stun-trip that defines Nektar, is their clever use of light-images as personified by the talent of wizard Michael Brokett. *KRAUT ROCK continued on page 11*







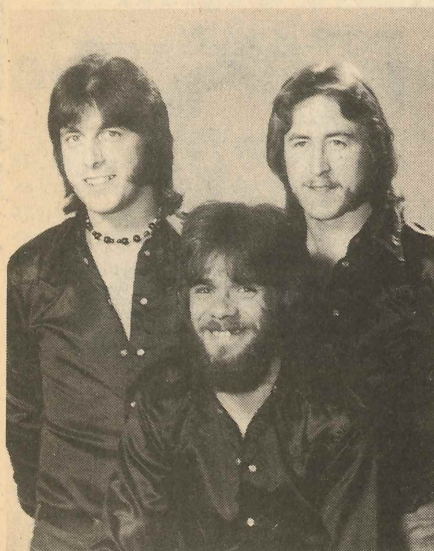




## NEW TO RECORD CLUB



## MAKING TRACKS



NOAH'S ARK

Country rock group Noah's Ark have just recently signed with PLP Recording. First release is "Right On Baby" f/s "Boogie Woogie Women" both written by Dave McNeill (PLP Pub BMI) and mixed at Sound West Studios in Calgary.

Noah's Ark is currently on tour in New Brunswick and will return to play at the Westgate Cabaret with the start of the Calgary Stampede. An album is being scheduled for a fall release.

### Montreal Sound opens unique studio and production complex

Montreal Sound has just opened the doors of their studio in Montreal. Operating as a combination studio and production unit, Montreal Sound plans to both sell time to outside producers, and buy time themselves for their own productions.

Bill Hill of Montreal Sound says "This is a concept which has worked well for many people, both in the United States and Europe, and is one which we feel has tremendous potential in Canada if developed properly."

Mr. Hill goes on to say that "Initially, the studio facilities will be relatively simple to facilitate quality recordings at a reasonable cost. We naturally plan to expand the facilities to keep up with the future trends, while at all times striving to keep the cost of recording as low as possible. This will benefit both groups and record companies, and by so doing increase the flow of product out of Canada in general and Montreal in particular."

Some of the equipment already installed include: an eight-track Scully, a Custom Console, a Fender Fwin Reverb Amplifier, compressors, limiters, a grand piano and two organs.

Bruce Murray filled the week at **Eastern Sound**.

Salome Bey is still recording her album at **Thunder Sound**. The Good Brothers are in mixing and Ian Tyson is recording. Tim Daniels of Kangi Records is mixing his album.

Lighthouse is in **Sounds Interchange** for H.P. & Bell Productions recording a single towards an album with Paul Hoffert producing. CBS International had King Biscuit Boy in mixing and overdubbing a single which was produced by Tom Werman.

**Toronto Sound** had Max Webster in for an album and Rukus taped a session. Trudel Productions were in to do some jingles. CBC was in mixing Cliff Edwards TV special which is to be aired June 27th. Klaatu was in recording and On The Rocks were in doing vocals for their recent recording.

Terry Black and Laurel Ward are still in **Phase One** mixing their album. 7L Productions were in doing jingles for some of their clients. **Phase One** will be closing down for a few days in this slow period to have some maintenance done on the studio.

A slow week at **Manta Sound** while finishing up a few odds and ends of albums and a few jingles being recorded.

**Thunder Sound** now have the only operational 24 track automatic Olive Board in Canada. With this new board clients of Thunder can finish mixing and if they want to try to improve a track (or part of) they can put the tentative final track onto another track on the tape and remix the new track into the final tape. If the second taping is not satisfactory they can put the original back into the final tape. This board also has an Autolocator so the tape does not have to be marked for re-recording a certain footage of the tape. Along with the new board there will be an engineer change at the studio.

### Kot'ai's Mahogany Rush gaining with "Universe"

After a brief stint with the Stampeders on their Maritime Tour, United Artists have released Mahogany Rush's new album titled "Strange Universe." Together with Kot'ai Records, United Artists are planning a country-wide promotion kick.

"Strange Universe" was recorded at Tempo Studios in Montreal and was produced by singer/songwriter/guitarist Frank Marino.

Mahogany Rush have been quite successful in the U.S. with 20th Century Records shipping 60,000 albums on the first day of release. The trio headlined a free rock concert at the Ohio State University soccer field in Columbus, June 6th with about 15,000 people in attendance. To advertise their third album, 20th Century have erected a giant billboard on Hollywood's Sunset Blvd. A Rock festival sponsored by the state of Hawaii and the city of Honolulu, will include Mahogany Rush on Independence Day, July 4th.

## Sheet Music valued as collector's items

As society and culture have walked hand in hand down the paths of recorded history, nothing else besides cinema, literature and popular songs, have done as good a job in reflecting a mood within a country.

Generation gaps can be measured in lyric content and beat.

As a result of the urge to collect comic books (which increase in value considerably as the years roll by), sheet music has become yet another collector's consideration.

A rare piece like Stephen Foster's "Open Thy Lattice Love" will fetch a price of \$750 whereas a first edition of "Old Black Joe" can be priced anywhere from \$25-\$50 depending on its condition.

Most old sheet music is a flea-market commodity and prices range from \$1-\$5 per song. The subject matter is considered very important and if the song reflects an historical, comic, political or sports event, the price will automatically double its value. If the words are by a renowned songwriter or the cover has been designed by an artist like Winslow Homer, Whistler or Toulouse-Lautrec, it also will enable a very high premium.

Songs concerning themselves with blacks or women are now a very hot item and sell for \$25-\$50 if they are in excellent condition. World War I songs go for about \$5 a piece and most Al Jolson's and Irving Berlin's are \$2.50 except for Berlin's first song "Marie From Sunny Italy" which is worth about \$150.

Patriotic songs are also worth their weight in gold, including a first edition of "The Battle Hymn of the Republic" bringing in about \$400-\$500 and a first edition of "The Star Spangled Banner" bought for \$23,000 during a New York sale in 1967.

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# A WEEK IN THE LIFE OF A PR PERSON

by Richard Flohil

*Richard Flohil works in many different areas of the music field - as publicist, freelance writer, editor of The Canadian Composer, occasional concert promoter. His clients include CAPAC, Round Records, SRO Promotions, Stringband, the Downchild Blues Band, the Good Brothers, Rough Trade, and Ramada Inns of Canada's Zodiac 1 club. He insists we publish this list, so that he can't be accused of inserting hidden plugs!*

Most people who work in the music field - especially those with a multiplicity of different roles - lead lives that must appear incredibly glamorous to outsiders. And maybe it's true, at that; we're the people who help make the public's fantasies come true.

But, good Lord, it can be exhausting. Here-with, a single week. And please pass the aspirin.

**TUESDAY:** At 11, a meeting at Donnie Walsh's apartment. Walsh leads Downchild, and we've all got to talk about the band's new poster. Jeff Burns from GRT, Jerry Mandell (the band's accountant), artist John McKee, photographer Philip Gallard. Should the poster tie in with the new album? Can it tie in? Why weren't the 8X10's as good as we'd hoped for? What percentage will GRT pay for, and how big ought their logo to be? The only thing we agree on is that the poster - a giant four-colour shot taken on a hillside north of Kleinburg a couple of weeks ago - is just great.

Then to RCA for the second day of sessions for the new album. There are several ways to make an album - the structured, planned, organized, track-by-track, layer-by-layer, "produced" method. And the Downchild way. Which is to get the balances as close to right as possible, stock up with cold beer and Johnny Walker red, get in a good groove, and play. Result: Six good pieces of material in the can, needing only a few overdubbed solos and the final mix.

Studio guests helped make for a relaxed atmosphere - lawyer Peter Steinmetz, Montreal writer Juan Rodriguez (whose paper has been on strike for several weeks), a couple of Quebec musicians from the CBC, a handful of wives and ladies, and Bruce and Killer, Downchild's roadies. The latter vanish halfway through the session - having made friends with their opposite numbers from the Rolling Stones, they are across at the Gardens, checking out the sound check. On the way, they plaster the Stones' 40-foot tractor-trailers with Downchild stickers.

**WEDNESDAY:** Luncheon with Vicki Gaberoux, who - using her alias as Rosy Sunrise - was once a candidate for Mayor of Toronto. Now she's working with OECA on Rainer Schwartz' Night Music show - and she's doing a pilot for her own once-a-week slot in the series. Long discussion about possible guests; pilots are so important - what if you get a guest who can't talk (or won't)? Or, worse, a guest that makes you look like an idiot? A lot of names get thrown about, and no decisions get made.

In the evening, the Stones. Good seats, a

degree of finely controlled hysteria, a temperature of more than 100 degrees, two appalling hot dogs (Pete and Geets, on CHUM-FM this morning, called them "missiles of death" and they were making an understatement).

Okay, confession time: I didn't like the music. But the show was something else again - incredibly well-staged, excellent lighting, good sound, and an amazing non-stop two hour performance from Jagger.

But the Gardens is a dreadful place to experience music, and the fact that economics and the financial muscle of the Ballard boys makes it impossible for the-Stones to play anywhere else doesn't change that fact. Now, who's for a show at Massey Hall with Bobby Hull and Frank Mahovlich? (Except that the Ballards probably have lifetimes contracts on the players, and they certainly have most of the dates at Massey Hall!) Incidentally, one of the more memorable sights of this evening was watching young Master Ballard bullying people standing in the aisles - I was surprised he didn't get his head punched in.

**THURSDAY:** At 12.30, a radio interview for the CBC with Barbara Frum. All the usual questions about the CRTC regulations, whether they're working, whether Canada is ever going to make a major impact on the international music scene, and what new stars are on the way.

Ms. Frum is a truly intimidating woman. You know that she knows little about pop music, but she has the good reporter's knack of knowing what to ask, although she finds it hard to disguise her lack of interest (when you talk to her, her eyes flick away into the control room; you're sure she is thinking of the next five interviews she has to do this afternoon.)

As a result, I stutter and stammer and "um" and "er" a lot. In the evening, I waited with dread for the programme, to discover to my relief that the tape editors on the show had done a masterly job. How about that - I didn't sound entirely inarticulate and unintelligent!

**FRIDAY:** Mariposa. After eight years of fairly close involvement with this remarkable event, I have little to do. I wrote the programme, but that's all. So I'm wandering around with a badge on my jeans listening to the sort of music you can't hear on the radio any more - if, indeed, you ever could. Nobody, thank God, wants me to do anything.

The reason Mariposa has worked is that it has deliberately avoided - wherever possible - contact with the music business. It doesn't deal with agents, it pays little - and everyone gets the same money, they're not interested in "stars", and the organizers go to considerable pains to look after the performers and make sure they're happy and comfortable and well taken care of.

And where else can you hear Eskimo throat singers, ballad singers from Newfoundland, penny whistle players from the Isle of Skye, fiddle players from Cape Breton and Ireland and Louisiana and Quebec, Indian singers

from the North West Territories, drummers from Nigeria, dancers from the Caribbean, hoboes from Seattle, bluesmen from Chicago?

Sure, any unreconstructed rock and roller misses the flash of electricity; the heat mutes that kind of excitement, of course (as it did at the Stones show). But the fact is that the musicians at Mariposa - most of them unconcerned with our daily battles with radio stations and record companies and managers and promoters and the business - these musicians are the roots of our pop music. Unsung, unheralded, and unknown, except at Mariposa, these people deserve more than we give them. At the very least, we ought to know and recognize their contribution.

**SUNDAY:** Spent an hour today with Blind John Davis. He's been at Mariposa all weekend, knocking people out with his two-fisted barrelhouse piano playing. As we chat, we go over the old days - when the records he made with Big Bill Broonzy and Jazz Gillum and Sonny Boy Williamson and Tampa Red sold in the hundreds of thousands, just before the war.

And I write postcards for him - to Tampa Red, now languishing in his eighties in a mental hospital; to Judge Riley, who played drums with Arthur Crudup on dozens of best-selling records in the forties, now paralysed and living at home in Chicago. Few people remember either of them, and - the public being what it is - soon few people will remember John Davis.

He's in his early 70's now; he's an incredibly dynamic pianist, with a far wider range of material than you'd consider possible for someone typed as a "blues" musician; he works clubs and pubs and cocktail bars and the occasional college concert. In Japan, of course, he's a minor star; he tours Europe two or three times a year. But he hasn't made a record in his homeland for years, America forgets its pioneers so easily.

**MONDAY:** Back to the office at 7.30 in the morning. So much to do - a preview to arrange tomorrow of the Good Brothers' new album; a news release for CAPAC on their annual fellowships for student composers; an update of Rough Trade's biography; arrangements for some articles for the fall issues of The Canadian Composer; a call to Pat Beatty at CTV for some pictures of John Mills with Anne Murray at Anne's testimonial dinner the other week; another vain attempt to reach Stan Jacobsen at the CBC about a gig on Tom Gallant's show for Stringband; a word to Neil Dixon about a new band called 427 which is working at Grossman's Tavern, and deserves to work elsewhere, as well; a phone chat with Dick Joseph at CFTR who wants to hear Shirley and Company at Zodiac 1 tomorrow night; a quick conversation with Harvey Glatt from Ottawa about some of the problems involved with distributing Canadian records; a few words with Mary Martin of WEA in New York about Willie P. Bennett, a most remarkable singer-songwriter from London, Ont., who scored very strongly at Mariposa.

And, of course, a diary for RPM... well, it's much, much better than driving taxi! And when it's all over tonight I'm going to home to play with my stamp collection.





## TALENT SEEN Sammy Jo

Thursday, June 19th was a great day for Sara Ellen Dunlop, it was Sara Ellen's press party held at Old Angelo's (Toronto) for her preview release "Closer To My Mind" and "Singing Oh Canada." Sara has her own label "Homemade Music" and you know, she's done it all on her own.

David Clayton-Thomas, 33 year old lead singer with the jazz-rock group Blood, Sweat & Tears signed a lifetime contract with beautiful Terry Risa Nusyna. Yep, they were married Monday morning at a simple civil ceremony at Old City Hall (Toronto). Terry and David met last summer in Mexico City and are expected to honeymoon in Cuba.

Miki Body Rock featuring John Miki, "Mr. Canada and Mr. America", and Patti Knight, "Miss Nude Hawaii" open at the Friar's Tavern (Toronto) for a week engagement, starting July 7th.

Fullerton Dam, a Toronto based rock group, has signed a long term recording contract

with Polydor records. First release under the contract which was signed in Montreal recently by Frank Gould and Grant Fullerton, will be the single, "You Didn't Break My Heart" (Polydor 2065-261). The group comprises of Grant Fullerton (guitar & vocals), Brad MacDonald (keyboards & vocals), a former member of Piledriver, Larry Brohman (bass & vocals) and Steve Nagus (drums).

Daffodil recording artists "Dillinger" are scheduled for their second album to be recorded at Eastern Sound Studios (Toronto) and release in the fall this year. During July and August, Dillinger will be appearing throughout the Midwestern States with such groups as War, Z.Z. Top, Ozark Mountain Daredevils and the Guess Who.

The Carpenters, with special guest stars, comedians Skiles and Henderson, will appear in concert at the O'Keefe Centre (Toronto) for three days only, Friday, July 11 through to Sunday, July 13th.

Whatever became of Dee of Dee & The Yermen? Well, Dee (who is really Graham Dunnet) is Editor and Publisher of "Car Quotes" for Claude Frost Motors Ltd., Brampton, Ontario.

That's show biz!

## PLAYDATES

### Hank Snow (RCA)

Wallaceburg, Ontario (28)  
Palmerston, Ontario (19)

### Downchild Blues Band (GRT)

Ontario Place Forum (July 3)

### Johnny Cash (Columbia)

Winnipeg, Manitoba (18 & 19)

### John Allan Cameron (Columbia)

Winnipeg Folk Festival (18-20)

### Bruce Cockburn (Columbia)

Winnipeg Folk Festival (18-20)

### Alice Cooper (WEA)

Montreal Forum (13)

### The Ernie Castle Four

Park Plaza, Lethbridge, Alta. (June 30-12)

### Carlton Showband (RCA)

Beaverton Lions Club, Ontario (4)

Stroud Arena (5)

South River Arena (11)

### Canadian Brass (London)

Barff School of Fine Arts (July 7-Aug 16)

### April Wine (London)

Lady Beaverbrook Rink, Fredericton (4)

Moncton Colliseum, N.B. (5)

Summerside Arena (7)

Simmons Sports Ctr, P.E.I. (8)

### Edward Bear (Capitol)

Boston's Bottom, B.C. (June 30-5)

Richard Stardust Roller Rink, B.C. (6)

Minden Comm. Centre, Ontario (12)

### Jayson Hoover (Mushroom)

Lucifers, Calgary (3-12)

Old Golds, Regina (14-26)

### Ace (RCA)

#### Touring With Yes

Montreal Stadium (18)

CNE Grandstand, Toronto (19)

### Bearfoot (Columbia)

Kelowna, B.C. (8)

Red Deer, Alta. (11)

Medicine Hat, Alta. (12)

Lethbridge, Alta. (14)

### Foot In Coldwater (GRT)

Prince George, B.C. (4)

Kimberly, B.C. (5)

Kamloops, B.C. (6)

Vernon, B.C. (7)

Kelowna, B.C. (8)

Red Deer, Alta. (11)

Medicine Hat, Alta. (12)

Lethbridge, Alta. (14)

### Lighthouse (GRT)

Kawartha Raceway, Ontario (3)

### Stampede (Quality)

Minden, Ontario (5)

### Shooter (GRT)

Saskatoon (June 30-5)

Vancouver, B.C. (7-12)

### King Biscuit Boy (Epic)

Leisure Lodge, Preston, Ont. (8-11)

### Paul Kentner

Ontario Place, Island Ports Rest. (Jun 23-12)

### Major Hoople's Boarding House (Axe)

Carleton University (7-12)

Corenet Club, Kitchener, Ont. (14-19)

### Max Webster (Taurus)

Duffy's Tavern, Hamilton (7-12)

### Liverpool (Taurus)

Sauble Beach, Ontario (5)

Penthouse, West Hill (7-12)

### Fellowship

The Kirby, Brampton (7-12)

## Lennon's U.S. deportation linked to Watergate smear

The American attempt, to deport John Lennon was based around a minor drug charge that had been brought against him in England. In 1968, Lennon pleaded guilty to the unwitting possession of a minor amount of hashish.

Lennon's lawyer Leon Wildes, established with proof that the U.S. harbours hundreds of ex-felons, many with far more serious drug records under the "nonpriority" status that permits them to stay in the country. In actuality, murderers, rapists, robbers, and even one bigamist are allowed to stay in the U.S. according to Jack Anderson, columnist for the New York Post.

Impressed by the evidence, (and stunned by the allegation that Lennon's deportation issue was part of the Watergate smear of corrupt measures) federal prosecutor Paul Curran has made a written complaint to the judge handling the case, stating that the Immigration Service "will undertake a review of the question of possible nonpriority status" for Lennon once regarded as an incredible influence on the American music-culture scene.

The deportation attempt, Anderson implies, came out of the Senate Internal Security Subcommittee, which "still continues to stir up the old witches' brew of the McCarthy era in a dark corner of the Senate basement."

The staff there, had apparently prepared a smear sheet against Lennon, falsely linking him up to militants, reportedly plotting to disrupt the 1972 Republican Convention. The false memo was given to Sen. Strom Thurmond who forwarded it in a "Personal and Confidential" letter to convicted Watergate conspirator (then Attorney General) John Mitchell.

Addressing Mitchell as "Dear John", Thurmond stated that "This appears to me to be an important matter, and I think it

would be well for it to be considered at the highest level. . . Many headaches might be avoided if appropriate action be taken in time."

Thurmond's letter was then relayed to deputy Attorney General Richard Kleindienst, who passed the message on to Immigration Commissioner Ray Farrell. Farrell put Associate Commissioner James Greene on the case, who in turn contacted his New York office whose director Sol Marks, recounted in a "memorandum for files" that "Mr. Greene further stated that under no circumstances should this office approve (the preliminary application to remain in the U.S.) filed by Lennon. This is a direction of Commissioner Farrell personally."

John Lennon who has generated close to \$50 million in the U.S. along with untold tax revenues, said "if the man wants to shove us out, we gonna' jump and shout . . .".

Lennon has reportedly reconciled with Yoko Ono, who herself is a landed American citizen.

## A&M's Carpenters sold out for Toronto concerts

The Carpenters, and special guest stars, Skiles and Henderson, will appear in concert at O'Keefe Centre, for 3 days only, June 11-13. The three concerts are already "sold out."

A very successful act, the Carpenters now have to their credit, 14 gold records and 3 Grammy Awards. A&M Records have just released their first new album in over 2 years, titled "Horizon."

Gino Empry, promoter for the Carpenters' Toronto dates, reports an overwhelming demand for tickets "from the moment of the announcement of the Toronto dates."





**REM** Country Week

**JERRY & JOANNE** (See page 16)



# JERRY & JOANNE CONTRIBUTORS TO "LE WESTERN"

by Hubert Bauch

One of the cherished myths that has perpetuated itself in Quebec is how Continental the province has remained after all these years of being a part of North America. So European, yet oh so close to New Jersey is the dominant theme of graphics and literature intended to lure tourists and their dollars to Quebec. But in fact the Continental veneer is mostly just that. If you get even a short way past the language barrier, the XVIIIeme siecle architecture and the civilized restaurants, Quebec is a very North American place.

With essential differences in form, of course, but essentially North American in content, complete with indigenous junk foods, bourgeois bad taste, comic strip politicians and a burgeoning country music industry whose spirit is distinctly Quebecois, but whose pedigree leads straight to Nashville.

Country music here is referred to as "Le Western", and like all distinctly North American forms of music, it is a combination of old and new influences that have been brought together as something unique. Lyrically it deals with classic country themes of pain and joy. The joy of being in love and the pain of being in love; happiness, loneliness, the ravages of booze and the wages of sin. Musically it is a combination of the Nashville sound and a local sidestream of popular music called "Le Folklorique."

Le Folklorique is roughly comparable to early American bluegrass in that the roots of European folk music from England, Ireland and the north of France are more faithfully preserved than in the music that eventually grew out of it. But where bluegrass was wedded to the various strains of the American negro blues to produce the basis of the Nashville sound, Folklorique assimilated the distinctive elements of Nashville to come out as Quebecois country, or Le Western.

Leading practitioners of Folklorique are Jean Carignan, a folk purist widely recognized as perhaps the finest traditional fiddler in the world, and Ti-Blanc Richard, a genial mountain of a man from Sherbrooke, Que., who is also a fiddler in the traditional vein, but who has worked more of the North American influences into his music.

The uncrowned, though unchallenged king of Le Western is Willie Lamothe who has combined the heritage of Folklorique with brazen Nashville and an infectious sense of humor to create a standard against which all Quebecois country has been measured to date. Like all country music, its audience is primarily rural and working class. It comes across best in the steamy atmosphere of beer halls where they serve quarts, and where people aren't too restrained to stomp their feet, and maybe a little later on, each other. Music to make you forget you have troubles because they can all be wrapped up in a song.

Lately, however, King Willie has been devoting much of his efforts to diversifying his talent. Now he's a TV personality and he's even emerging as something of a movie star. Meanwhile the spirit of Le Western is being kept alive and itself extended by a new generation of practitioners who grew up with Folklorique and Le Western, but who have latched on to new influences and are impatient to widen the scope of the traditional forms.

In the States, country music hasn't been the same since the electric cowboys like the Byrds, Bob Dylan, Gram Parsons and the Grateful Dead applied their talents to it and brought it out of the thirties and the purely shitter context, and into the sixties. The same is true in Quebec where Le Western as we know and love it has evolved into something new. People are starting to call it Pop Country, and two of the most electrifying performers in the vein are Jerry Robitaille and Joanne Moreault who front a unique group that records and performs as Jerry & Joanne.

Actually the origins of Pop Country in Quebec can be traced to Bobby Hachy, Willie Lamothe's lead guitar player, who can play flash with the best anywhere and has this thing for Elvis. Somebody must have noticed that whenever Willie turned him loose on the old Memphis riffs, the crowd started tearing up the furniture. Suddenly it wasn't enough anymore to just strum an acoustic box and wail about hard times in Trois Rivières. Electric was in and Le Western was transformed.

What's unique about Jerry & Joanne is that they have the potential to reach a much wider audience than their predecessors who were nurtured on Quebecois country. Already they are on their way to becoming stars in their native Quebec, and while their contemporaries in the province run into an insurmountable language barrier outside French Canada, Jerry & Joanne have no such problem.

Both are bilingual and they perform equally well in English and French, a facility which gives them wider access to both audiences and influences. Their career is still young, but already they are among the handful of performers who have appeared on both English and French language national TV networks in Canada.

After five years of playing professionally they have appeared on the wildly popular *Appelez Moi Lise*, CBC's *Countrytime*, CTV's *Ian Tyson Show* and are frequent guests on Willie Lamothe's show. They have recorded in Nashville, released seven LPs and are now recording on their own label called *Daisy*, a concept worked out three years ago under the influence of copious quantities of strong cider.

I know this because it happened in my half-painted living room the first summer we lived on Aberdeen St. in Quebec City, Jerry & Joanne were in town to play a club date, and for a while the Saturday night show was touch and go until we poured Jerry into his suit after the extended afternoon design session.

At the time the label was just an idea; part of a dream that started becoming reality five years ago when Jerry decided he was going to quit his sales job at the Sherbrooke Laundry and put his band on the road full time. He was going to give it a try at least, to see if he could do it. If he went under, well, his boss at the laundry was a country fan and was prepared to take him back.

So why not. He'd been playing music almost as long as he could remember. Fiddle, banjo and guitar, all learned under the eye of his father. Later he learned to play pedal steel and performed around the Eastern townships in Southern Quebec with a group of local boys who called themselves the *Cajun Country Gentlemen*. By the late sixties they were the hottest thing ever to play Nick's Barn in Lennoxville, but by that time Jerry had teamed up with Joanne and there was terminal dissension among the *Cajun Country Gentlemen* when Jerry decided there was more to making music than playing dance halls in the Townships.

After that it was the road and the endless hassle of juggling bookings and keeping the group moving between them. Nobody came close to starving, but that was mostly because Jerry happens to be a good organizer

## WHY DON'T WE SING ANYMORE

f/s

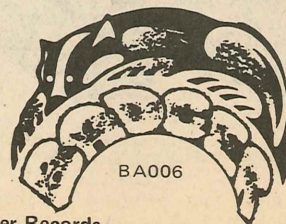
## IF IT SEEMS

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## "THAT'S WHEN MY WOMAN BEGINS"

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with a keen business sense besides being a good musician. The first LPs were cut in Nashville, one in French and one in English, and then more road and more hassle.

It wasn't all road and hassle, of course. It was also interesting new places and people. Getting around, getting known, learning from the pros in Nashville on subsequent recording dates, and the blessed layovers back home in the Townships when there was time to see the old friends, go out hunting and just plain sitting around relaxing and emptying bottles.

The breaks came slowly as the group made them. Nothing happened suddenly, rather it's been a steady progression away from the laundry to increasing prominence. A single here, a TV shot there, or a prestige date, like their stand at Toronto's fabled Horse-shoe Tavern. It happened through hard work, making the extra effort to see such and such a deejay or playing free concerts in prisons, hospitals and old folks' homes.

It was because of Jerry's instinct for extra efforts that I first got to know him while working as News Editor, music critic and general editorial bum boy for the Sherbrooke Record in 1970.

Jerry & Joanne were playing backup on a bill headed by Hank Snow at the Sherbrooke sports arena. I remember they looked like they had great potential, but I couldn't really tell from their playing because the sound system was behaving erratically, and somewhere during their set I spilled mustard from a hot dog all over my new pants. So when I got back to the office I gave the concert the hatchet job it deserved.

The next day when I got to work there was this dude with big arms and shoulders waiting for me at the office with a copy of the hatchet job in his hand. "You don't like country music", was the first thing he said to me. Couldn't blame him really because there was the hatchet job and there was me looking like a drug degenerate whose musical tastes started with the Rolling Stones and ended with Led Zeppelin.

That may have been partly true, but I really did like country music of which I assured the heavy gent before he got both hands free. After that we talked and it turned out that Jerry, as I got to know the big lug, firmly believed that sound system or no sound system you don't put down local folks who are trying.

Since then we've kept in touch as Jerry & Joanne built their career in music and I've learned, not out of fear, but out of respect that you don't put Jerry down, whether he's back home or anywhere else. And I think that Jerry's learned, as I tried to tell him back then, that he's going to meet meaner people than me in the business.

In the meantime there have been a lot of good times for Jerry & Joanne along with some so bad they gave passing thought to throwing it all over. But that hasn't happened for some time. The band has pulled together, the label has become reality and they have a new single out, a Cajun tune recorded during their recent trip to Louisiana called "Diggy-Liggy-Lo."

Appropriately enough it's an old tune that if you wanted to get really serious about roots and influences, could probably be traced back to Europe before it was brought to the new world by the French settlers who established themselves in Canada before being deported to the southern U.S. by the British.

It's definitely folklorique, something Joanne wouldn't really appreciate my saying because she thinks all that fiddle scraping is a little old hat. But then it's a versatile tune that lends itself to the upbeat electric treatment that the group gives it. Like the rich lode of sources and traditions that Jerry & Joanne grew up with, it is a song that rewards those who work to extend its limits.

## Canada's Jimmy James returns to Wax fold

A pop/country voice from the late fifties, Jimmy James, still boasting that look and sound of confidence, makes a bid for the disc market. This time James is doing it "his way." He armed himself with eleven of his best compositions and booked time at Nashville's Hilltop Studios with the Grand Ole Opry house band supplying backup. Out of the session James is ready to roll with three singles and an album. Initial release will be "There's More Than Love Between Us" and "Don't Ask No Questions And I Won't Tell You No Lies." All James' compositions are published through James Music (BMI). No distribution or label deal has been finalized at time of writing.

A native of Noranda, P.Q. where he now lives, James became bilingual, naturally, and it was in 1958 when he released two singles, "Amour Briser" and "Ma Province", both of which became top sellers in the Province of Quebec. This led to a career in radio (CKSO Sudbury and CKRN Rouyn) and in Television (CHLT Sherbrooke and CHS) Saint John. One of his big breaks came when Frank Jones, now head of A&R for Capitol Inc. (U.S.) produced what turned out to be a crossover hit, "Marjolaine", gaining chart positions on radio stations in both Canada and the U.S.

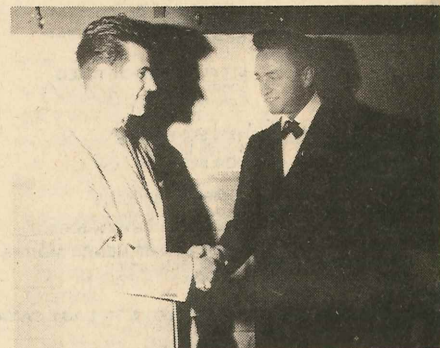
Touring Indian reservations endeared him to Canada's native people and he was enjoying a financially successful life when he suddenly decided to bow out. Says James: "I wanted to spend more time with my

## Petralia set for last Jamboree of season

George Petralia's last Oshawa Jamboree of the season has been set for Sunday, June 29th at 8 PM. Headlining the show from Oshawa's Canadian Legion Hall (Simcoe St. South) will be Gaiety recording artist Carroll Baker and Lance Younger who recently bowed his new Cloud Burst single, "Come On Country."

Sharing the billing will be Choya, Cliff Carroll, Bev Marie, Mickey Andrews, George Carone, Betty MacDonald, Lloyd Mackie, Heather Haig, Tom Marks and Cathy Hill.

family and write a bunch of songs." His semi-retirement cut short the career of his wife Linda Lee who was enjoying recognition as well. She too wanted to wind down their hectic showbiz career to spend more time with son Jamie. The latter is now eighteen and, although the elder James is encouraging him to continue his education endeavours, Jamie has the showbiz bug and spends his spare time, gigging with his parents.



*A little nostalgia: Jimmy James (l) and friend Johnny Cash in Sudbury - 1961*

Don't lock your pets in the car while you are going on an extended shopping trip. Some owners even lock their dogs in the car for the day while they are at the office. It's not enough to leave the car window open. Heat accumulation in the car can increase the temperature by as much as 22°C Celsius (about 40 F) above the outside temperature.

## THE COUNTRY EDITION'S NEW RELEASE "ONE MORE FOR THE ROAD" f/s "BACK ON THE FARM"

RPM Country Playlist - No. 16

SPECIAL THANKS TO  
RADIO STATIONS  
ACROSS CANADA







# COUNTRY PLAYLIST

JULY 5th, 1975

- |    |    |      |   |    |      |      |  |
|----|----|------|---|----|------|------|--|
| 1  | 3  | (17) | <b>LIZZIE AND THE RAINMAN</b><br>Tanya Tucker<br>MCA 40402-J                | 26 | 30   | (3)  | <b>THERE I SAID IT</b><br>Margo Smith<br>20th Century 2172-T                         |
| 2  | 4  | (8)  | <b>TRY TO BEAT THE MORNING HOME</b><br>T.G. Shepard<br>Melodyland 6006F-Y   | 27 | 37   | (3)  | <b>FREDA COMES, FREDA GOES</b><br>Bobby G. Rice<br>GRT 021-T                         |
| 3  | 5  | (7)  | <b>RECONSIDER ME</b><br>Narvel Felts<br>DOT 17549-M                         | 28 | 47   | (2)  | <b>THAT'S WHEN MY WOMAN BEGINS</b><br>Tommy Overstreet<br>DOT DOA17552-M             |
| 4  | 6  | (7)  | <b>WHEN WILL I BE LOVED</b><br>Linda Ronstadt<br>Capitol 4050-F             | 29 | 31   | (4)  | <b>PICTURES ON PAPER</b><br>Jeris Ross<br>ABC 12064-N                                |
| 5  | 1  | (7)  | <b>YOU'RE MY BEST FRIEND</b><br>Don Williams<br>DOT 17550-M                 | 30 | 33   | (13) | <b>I'LL NEVER WRITE ANOTHER</b><br>Jerry Warren<br>United Artists UAXW 599X-U        |
| 6  | 8  | (9)  | <b>YELLOW HOUSE OF LOVE</b><br>Patti MacDonnell<br>Broadland 212026-M       | 31 | 35   | (5)  | <b>POKAREKARE ANA</b><br>Buck and Low<br>RCA PB-50068-N                              |
| 7  | 7  | (8)  | <b>THE MOST WANTED WOMAN IN TOWN</b><br>Roy Head<br>Shannon 829-N           | 32 | 36   | (5)  | <b>LIFE &amp; LOVE &amp; YOU</b><br>R. Harlan Smith<br>Royalty R1000-10              |
| 8  | 2  | (12) | <b>I AIN'T ALL BAD</b><br>Charley Pride<br>RCA PB 10236-N                   | 33 | 26   | (9)  | <b>THE OLD MAN</b><br>Jimmy Arthur Ordge<br>Royalty R-1000-8                         |
| 9  | 9  | (6)  | <b>LITTLE BAND OF GOLD</b><br>Sonny James<br>Columbia 3-10121-H             | 34 | 45   | (2)  | <b>SHE'S SOME KIND OF WOMAN</b><br>Doug Rutledge<br>Van-Los                          |
| 10 | 10 | (6)  | <b>HE'S MY ROCK</b><br>Brenda Lee<br>MCA 40385-J                            | 35 | 12   | (12) | <b>WINDOW UP ABOVE</b><br>Mickey Gilley<br>Playboy 6031-M                            |
| 11 | 13 | (8)  | <b>SOMEONE SPECIAL</b><br>Canadian Zephyr<br>United Artists UAXW-620X-U     | 36 | 41   | (3)  | <b>LOVE OF A GOOD WOMAN</b><br>Tommy Hunter<br>RCA PB-50073-N                        |
| 12 | 17 | (4)  | <b>DOWN BY THE HENRY MOORE</b><br>Murray McLauchlan<br>True North TN 125A-H | 37 | 38   | (4)  | <b>HELLO I LOVE YOU</b><br>Johnny Russell<br>RCA 10258-N                             |
| 13 | 19 | (4)  | <b>GIVE MY LOVE TO LADY CANADA</b><br>Bobby G. Griffith<br>Badger BA 005    | 38 | 40   | (4)  | <b>SOMETIMES GOOD, SOMETIMES BAD</b><br>Ray McAuley & Wild Country<br>RCA PB-50074-N |
| 14 | 14 | (4)  | <b>SHE TALKED A LOT ABOUT TEXAS</b><br>Cal Smith<br>MCA 40394-J             | 39 | 39   | (4)  | <b>GOOD NEWS, BAD NEWS</b><br>Eddie Raven<br>ABC 12083-N                             |
| 15 | 16 | (8)  | <b>BAD NEWS</b><br>George Hamilton IV<br>RCA PB-50063-N                     | 40 | 43   | (3)  | <b>MOST AMAZING LADY</b><br>Rick Neufeld<br>RCA PB-50062-N                           |
| 16 | 22 | (6)  | <b>ONE MORE FOR THE ROAD</b><br>Country Edition<br>Boot BT-115-K            | 41 | 46   | (2)  | <b>WE MAY NEVER PASS THIS WAY AGAIN</b><br>Wayne Vold<br>Westmount WSTM 7051         |
| 17 | 18 | (4)  | <b>MISSISSIPPI ON MY MIND</b><br>Stoney Edwards<br>Capitol 4051-F           | 42 | 15   | (10) | <b>MISTY</b><br>Ray Stevens<br>Barnaby 1190-614-T                                    |
| 18 | 23 | (4)  | <b>THE HUNGRY FIRE OF LOVE</b><br>Carroll Baker<br>Gaiety G-760             | 43 | 44   | (3)  | <b>MY HEART'S NOT BROKEN</b><br>Ron McLeod<br>Broadland BR 2121X-M                   |
| 19 | 20 | (9)  | <b>WORD GAMES</b><br>Billy Walker<br>RCA PB-10205-N                         | 44 | 50   | (2)  | <b>SPRINGHILL</b><br>Cathie Stewart<br>Celebration CEL 2125X-M                       |
| 20 | 24 | (6)  | <b>LONELY WILLOW</b><br>Lee Roy<br>RCA PB-50050-N                           | 45 | 49   | (2)  | <b>CLASSIFIED</b><br>C. W. McCall<br>MGM 14801-Q                                     |
| 21 | 32 | (4)  | <b>DREAMING MY DREAMS WITH YOU</b><br>Waylon Jennings<br>RCA 10270-N        | 46 | 48   | (3)  | <b>THE MUSICIANS WIFE</b><br>Delmer Dorey<br>Candel CD75-1001                        |
| 22 | 21 | (8)  | <b>FORGIVE AND FORGET</b><br>Eddie Rabbit<br>Elektra 45237-P                | 47 | .... | (1)  | <b>MOVIN' ON</b><br>Merle Haggard<br>Capitol 4085-F                                  |
| 23 | 42 | (2)  | <b>TOUCH THE HAND</b><br>Conway Twitty<br>MCA 40407-J                       | 48 | .... | (1)  | <b>ONE MORE SONG</b><br>Jerry Palmer<br>Gaiety G-759                                 |
| 24 | 34 | (4)  | <b>FIREBALL ROLLED A SEVEN</b><br>Dave Dudley<br>United Artists UAXW 630X-U | 49 | .... | (1)  | <b>PLACE CALLED HOME</b><br>Bill Hersche<br>Train 5T-57594                           |
| 25 | 11 | (12) | <b>I'M NOT LISA</b><br>Jessie Colter<br>Capitol 4009-F                      | 50 | .... | (1)  | <b>SUMMER OF OUR LOVE</b><br>Bruce Miller<br>A&M AM393-W                             |



## COUNTRY AIRPLAY PERCENTAGES

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

### WINDOW UP ABOVE

Mickey Gilley (Quality) . . . . . 26.3%

### WHEN WILL I BE LOVED

Linda Ronstadt (Capitol) . . . . . 26.3%

### RECONSIDER ME

Narvel Felts (Quality) . . . . . 21.0%

### YOU'RE MY BEST FRIEND

Don Williams (Quality) . . . . . 15.8%

### BIGGEST PARAKEETS IN TOWN

Jud Strunk (Melodyland) . . . . . 10.5%

## COUNTRY RADIO ACTION

### CALGARY

CFAC (Larry Kunkel)  
Cooky And Lila-Dr. Hook  
Feel'n's-Loretta and Conway  
This Ol' Cowboy-Marshall Tucker Band  
This House Runs On Sunshine-La Costa

### BATHURST

CKBC (Al Herbert)  
(1) When Will I Be Loved-Linda Ronstadt  
Charted  
Deal-Tom T. Hall  
The Seeker-Dolly Parton  
Hello Little Bluebird-Donna Fargo  
There Has To Be A Loser-Diana Trask

### EDMONTON

CJCA-FM  
(1) Window Up Above-Mickey Gilley

### HALIFAX

CHFX-FM (J. Gold)  
(1) You're My Best Friend-Don Williams  
Charted  
Movin' On-Merle Haggard  
Just Get Up-Johnny Rodriguez  
Why Don't You Love Me-Connie Smith  
What Time Of Day-Billy Thundercloud  
Everytime You Touch Me-Charlie Rich

### KINGSTON

CKWS-FM  
(1) When Will I Be Loved-Linda Ronstadt  
Charted  
Reconsider Me-Narvel Felts  
Movin' On-Merle Haggard  
Most Wanted Woman-Roy Head  
Henry Moore-Murray McLauchlan  
She Talked A Lot-Cal Smith

### LINDSAY

CKLY  
(1) When Will I Be Loved-Linda Ronstadt  
Charted  
Touch The Hand-Conway Twitty  
Reconsider Me-Narvel Felts  
Sleep On My Shoulder-Sylvia Tyson

### MARYSTOWN

CHCM (Shell LeGrow)  
(1) Lizzie and the Rainman-Tanya Tucker  
Charted  
Classified-C.W. McCall  
Here In Frisco-Merle Haggard  
Don't Criticize-Lee Warren

### MEDLEY

CHCL (Spence Cherrier)  
(1) Bad News-George Hamilton IV  
Charted  
Sanctuary-Ronnie Prophet  
She's Some Kind of Woman-Doug Rutledge  
I'm The Only Hell-Atlanta James  
Loving You So Long-Crystal Gayle  
Playlisted  
Easy Listening-Tim Daniels  
Yellow House Of Love-Patti Macdonnell  
By My Side-Tom T. Jones  
Your Gonna Love Yourself-Roy Clark  
Blue Bedroom Eyes-Dave Dudley

### MONCTON

CKCW  
(1) Window Up Above-Mickey Gilley

### OTTAWA

KBY-FM (Ted Daigle)  
(1) Window Up Above-Mickey Gilley

### RED DEER

CKGY (Jim Shearer)  
(1) Movin' On-Merle Haggard  
Charted  
Wish The World-Joyce Smith  
Classified-C.W. McCall  
Reconsider Me-Narvel Felts  
Beyond You-Crystal Gayle  
Goodtime Baby-La Wanda Lidsey

### ST. CATHARINES

CHSC (Peter Darrell)  
(1) Window Up Above-Mickey Gilley

### ST. JOHN'S

CJON  
(1) Tryin' To Beat-T.G. Shepard

### TORONTO

CKFH (Jack Winter)  
Lonely Men-Connie Eaton  
The Biggest Parakeets-Jud Strunk  
Four Ways Of Love-Four Ways  
The Gypsy-Carlton Showband

### VANCOUVER

CKWX (Harold Kendall)  
(1) I Ain't All Bad-Charlye Pride

## CANCON ADDITIONS TO CHART

### No. 48

JERRY PALMER  
One More Song  
Gaiety G-759  
Writer: J. Godick  
Publishing: D&L Music (BMI)  
Flip: She's My Daughter  
same credits as plug side  
Producer: Don Grashey/Chuck Williams  
Studios: No info available

### No. 49

BILL HERSCHE  
Place Called Home  
Train ST-57594  
Writer: Bill Hersche/M. Moendel  
Publishing: (BMI)  
Flip: Whole Lotta Hard Luck  
same credits as plug side  
Producer: Bill Hersche  
Studios: Collingwood/Esterhazy

### No. 50

BRUCE MILLER  
Summer Of Our Love  
A&M 393-W  
Writer: Bruce Miller  
Publishing: Irving Music (BMIC)  
Flip: Rebecca  
same credits as plug side  
Producer: Gaye DeLorne  
Studios: A&M/Los Angeles

### WINDSOR

CKLW-FM (Ronald Foster)  
(1) When Will I Be Loved-Linda Ronstadt  
On the Way Home-Jack Green  
Feel'n's-Loretta and Conway

### WOODSTOCK

CJCJ (Charlie Russell)  
(1) Hurt-Connie Cato  
Charted  
Don't Anyone Make Love-Moe Brandy  
This House Runs On Sunshine-La Coas  
Just Get Up-Johnny Rodriguez  
She Came Here-Pat Roberts  
Movin' On-Merle Haggard

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## "COME ON COUNTRY"

and

## "WALK OUT A MAN"



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# DEALER AID

## A&M

45's  
LORENCE HUD  
Flashing Signs and Neon Lights  
A&M AM 396-W  
LP's  
GINO VANNELLI  
Storm At Sunup  
A&M SP 4533-W

## COLUMBIA

45's  
DAVE  
Mon Coeur Est Malade  
Columbia C5-8081-H  
JONES & WYNETTE  
God's Gonna Get'Cha  
Columbia 8-50099-H  
JOHNNY PAYCHECK  
I Don't Love Her Anymore  
Columbia 8-50111-H  
JUNE CARTER CASH  
Losin' You  
Columbia 3-10149-H  
MARY ROOS  
Quand On Fait de La Musique  
Columbia C5-8082-H  
PATRICIA DAHLQUIST  
Keep Our Love Alive  
Columbia C4-4095-H  
THREE DEGREES  
Take Good Care Of Yourself  
Columbia ZS8-3568-H  
AEROSMITH  
Sweet Emotion  
Columbia 3-10155-H  
LP's  
MFSB  
Universal Love  
Columbia KX-33158-H

## MCA

45's  
TONY CHRISTIE  
Words (Are Impossible)  
MCA 40408-J  
ELTON JOHN  
Someone Saved My Life Tonight  
MCA 40421-J  
Theme From "The Eiger Sanction"  
MCA 40424-J  
MARTY ROBBINS  
Shotgun Rider  
MCA 40425-J  
LOUIS PAUL  
Love Someone And Make 'Em Happy  
SR 40430-J  
LP's  
JEANNE PRUETT  
Honey On His Hands  
MCA 479-J  
THE MOM & DADS  
Dream With The Mom & Dads  
MCA 481-J  
CAL SMITH  
My Kind Of Country  
MCA 485-J  
JERRY CLOWER  
Live In Picayune  
MCA 486-J  
THE LOST GONZO BAND  
The Lost Gonzo Band  
MCA 487-J  
"Jaws" Soundtrack  
MCA 2087-J  
LORETTA & CONWAY  
Feelins'  
MCA 2143-J

## POLYDOR

45's  
TOM T. HALL  
Deal  
Mercury M73696-Q  
BASIC BLACK & PEARL  
He's A Rebel  
WAM WAM 901-Q  
IAN SEBASTIAN  
Gimme Some Time  
WAM WAM 902-Q  
LP's  
J. RODRIGUEZ  
Just Get Up & Close The Door  
Mercury SRM1 1032-Q  
YVONNE ELLIMAN  
Rising Sun  
RSO 2314 149-Q

## QUALITY

45's  
LIBERACE  
The Way We Were  
AVI AVI 101-M  
BREWER & SHIPLEY  
One Toke Over The Line  
K-Sutra KSGT 177-M  
HONEYCONE  
One Monkey Don't Stop No Show  
Buddah BAGT 186-M  
LP's  
GEOFF LOVE  
Concert Waltzes  
Birchmount BM 752-M  
GEOFF LOVE  
Big Musical Movie Themes  
Birchmount BM 754-M  
GEOFF LOVE  
Big Suspense Movie Themes  
Birchmount BM 755-M

## Peter Shurman to CJFM helm

Following the resignation of Paul Fockler, station manager of CJFM-Montreal, Donald H. Hartford, vice-president of the Standard Broadcasting Corporation has announced the appointment of Peter Shurman as station manager.

Mr. Shurman, a native of Montreal, joined CJFM's sister station CJAD in 1966. His experience in broadcasting includes engineering, production, on-air announcing, news and sales.

Prior to this appointment, Shurman was a sales representative for CJAD.

## Columbia restructures marketing division

Columbia Records (Canada) has announced plans to restructure their marketing division under newly appointed Merchandising Manager Scott McNeill, who replaces Julian Rice. The latter recently purchased an A&A franchise record outlet, located in Toronto's new multi-million dollar complex - The Gerrard Square Centre.

McNeill moves into the marketing division from the special products branch with which he has been associated for the past three years. Along with the McNeill appointment, Don Oates has been appointed Marketing Services Manager. He will be expediting and coordinating marketing and programming research, with a particular heavy concentration on retail store activity. Both appointments are effective from July 1st.

## CAPAC Fellowship Awards presented to student composers

CAPAC has announced the winners of two \$2,500 fellowships, for graduate student composers.

The MacMillan Fellowship, given in memory of the late Ernest MacMillan, one-time president of CAPAC, was awarded to Thomas Dusatko, a student at the University of Toronto's Faculty of Music. Dusatko, a classical guitarist, who just received his Bachelor of Music degree last May, will use the fellowship towards a master's program later this year.

The William St. Clair Low Fellowship, honouring a former general manager of CAPAC, went to Patrick Cardy, of Kitchener. Mr. Cardy was the highest standing student in theory and composition, for three of his four years at the University of Western Ontario. He plans to further his studies at McGill University, in Montreal.

The fellowships represent the largest non-government awards given to Canadian music students.

## Homemade's Sara Ellen "Down to earth promoter

June 19th, at Old Angelo's was a special day for Sara Ellen Dunlop. Formerly Sara Delrai of S.D. and The Togs and S.D. and The Revival, she has just completed a new EP on her own label, Sara Ellen's Homemade Records.

Originally from Alabama, Sara Ellen came to Canada in 1960. She started as a vocalist with assorted piano players on the Ontario night club circuit, then as lead singer for the all girl band, The Blondells.

Her first release on the Puzzy-Kat label sold over 2000 copies from the stage. Fed up with the whole business and working situation Sara Ellen and her group The Togs split after being together for little over a year.

She then formed a highly progressive jazz-gospel rock group called Sara Delrai and The Revival. Sara Ellen was lead singer and percussionist for over a year. This began her real interest in original material.

After dropping her stage name and performing only new material she began playing drums and writing music with a group called All We Can Give. Discouraged again Sara Ellen left Toronto and headed for the country.

She found her home in the Collingwood area and formed another band to play only original material. Working six nights a week for three years at the Hotel in Collingwood, Sara Ellen still found time to write and arrange all the material for her latest EP release. Cuts are entitled "Sing Oh Canada", "Closer To My Mind", "Children Of Darkness", and "Working On A Strong Foundation", which was especially written for International Women's Year.



# The Programmers

A weekly feature of RPM directed at radio programmers



CFRB'S Music Director, Arthur Collins, introduces RPM's "Programmer Probe" whereby the Music or Program Director explains the format of the station. (See page 26)



# "AMERICAN RADIO AND TV STATIONS NIGGARDLY" - GORDON SINCLAIR

The following interview between Gordon Sinclair and Tony Andras was broadcast June 5, 1975, on CFRB's "Showbusiness."

TA: This is a different sort of Showbiz, I'm Tony Andras for example, and I've got a desk beside Gordon Sinclair's assistant. Pat Morse and I have conspired to make it known that Gordon is on his second celebration of the week. On Tuesday, of course, everybody knows by now he was 75, and today two years ago he wrote that editorial "The Americans." That, of course, needs little explanation. What I find significant though is that Gordon is still getting letters about it two years later. Gordon, welcome to your own show.



CFRB's Gordon Sinclair

This is for me very significant. As a matter of fact, Pat and I were discussing it just this afternoon and I saw a letter dated the end of last month.

Yes, we still get letters and we still get, as a matter of fact, plaques. I got one from Mexico about ten days ago. Surprising.

Have you got any estimate of how many letters you have received from this editorial?

I have an estimate but I don't know how accurate it is. The estimate would be somewhere between 85 and 90 thousand letters.

And that's right up to the present time is it?

That's up to the present time, a lot of them are at home. The National Archives of Canada, incidentally, are interested in them and may do something about them. Of course, they'd have to store them somewhere, but the plaques and so on, the Archives are interested.

Where are those letters now? Are Muskoka fires burning bright?

No, I've kept them. I have a very large attic in my home and I've got four unusually large cartons of letters and then several

bundles in addition. But the cartons were big ones that contained paper towels and you know those are pretty big cartons.

Well, we know how the Americans received this editorial, that was the whole show pretty much, and I'm sure Canadians were proud of it. It did a lot for international relations, that's the idea. But what about Europeans and others who were, I think, indirectly slammed by this editorial. I haven't heard much comment from them certainly.

No, there was very little. There was some, mind you, an occasional item from Britain in particular, but nothing of any consequence and nothing of any bitterness or anything claiming that I was inaccurate. It was just a slight gentle tap on the wrist.

That's rather surprising isn't it? Because you'd think there would be rather fiery retorts coming from those other countries, especially with grants you'd think.

Yes, that's true. I did rather expect some, and got some, but they were very mild and temperate and far between.

In the U.S., of course, as I was saying, it was very much of a different story. As a matter of fact, they were talking of making you an American citizen. You received hundreds of requests for personal appearances, letters from Richard Nixon, John Wayne, senators, governors of states sent you plaques and scrolls, and thousands of American periodicals printed the item and then, of course, there were the records. Meanwhile a day or two ago on Betty Kennedy's show you said in the heat of it all you're rather bored with it. Why's this?

SINCLAIR continued on page 25

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

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

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

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

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

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

## RPM TOP 100 Singles ALPHABETICALLY BY TITLE

At Seventeen (63)  
 Attitude Dancing (26)  
 Baby That's Backatcha (55)  
 Bad Luck (43)  
 Bad Time (17)  
 Before The Next Teardrop (23)  
 Black Friday (36)  
 Burnin' Thing (62)  
 Christina (16)  
 Could It Be Magic (99)  
 Cut The Cake (20)  
 Dance She Said (67)  
 Disco Queen (58)  
 Do It In The Name Of Love (74)  
 Down By The Henry Moore (29)  
 Dynamite (13)  
 Everytime I Touch You (68)  
 Feelin' That Glow (79)  
 Get Down, Get Down (15)  
 Give The People What They Want (69)  
 Got To Get You Into My Life (97)  
 Heart (85)  
 He Don't Love You (40)  
 Hello Central (73)  
 Here Today, Gone Tomorrow (84)  
 Hey You (8)  
 Hit The Road Jack (12)  
 How Long (34)  
 The Hustle (5)  
 I Don't Know Why (92)  
 I Dreamed Last Night (89)  
 I Know What You Need (96)  
 I'll Do For You Anything (54)  
 I'll Play For You (28)  
 The Immigrant (56)  
 I'm Not In Love (22)  
 I'm Not Lisa (4)  
 I'm On Fire (93)  
 It's All Down To Goodnight Vienna (59)  
 I've Been Hurt (86)  
 I Wanna Dance Wit You (24)  
 Jackie Blue (47)  
 Jive Talkin' (44)  
 Judy Mae (87)  
 Just A Little Bit Of You (64)  
 Keep Our Love Alive (91)  
 Killer Queen (46)  
 The Last Farewell (14)  
 Listen To What The Man Said (3)  
 Look At Me (78)  
 Love Will Keep Us Together (7)  
 Love Won't Let Me Wait (18)  
 Magic (9)  
 Make The World Go Away (42)  
 Mary Ann (90)  
 Me & Mrs. Jones (88)  
 Midnight Blue (38)  
 Misty (25)  
 Morning Beautiful (77)  
 Old Days (6)  
 One Of These Nights (39)  
 Only Women (1)  
 Only Yesterday (66)  
 Oowatanite (30)  
 Philadelphia Freedom (49)  
 Please Mr Please (21)  
 Please Pardon Me (75)  
 Rainy Day People (52)  
 Remember What I Told You (65)  
 Rhinestone Cowboy (61)  
 The Rockford Files (31)  
 Rockin' Chair (33)  
 Round And Round (48)  
 Saturday Night Special (100)  
 Sexy (71)  
 Shining Star (53)  
 Sister Golden Hair (19)  
 Slippery When Wet (60)  
 Somebody Done Somebody Wrong (57)  
 Someone Saved My Life Tonight (83)  
 Spirit Of The Boogie (81)  
 Summer Of Our Love (85)  
 Swearin' To God (11)  
 Sweet Emotion (82)  
 Take Me In Your Arms (50)  
 Take Me In Your Arms (35)  
 Take Me To The River (95)  
 Thank God (27)  
 Trouble (41)  
 Walking In Rhythm (45)  
 Walk On By (98)  
 Wasted Days and Wasted Nights (70)  
 The Way We Were (32)  
 What An Animal (51)  
 When Will I Be Loved (10)  
 When You're Up You're Up (72)  
 Why Can't We Be Friends (37)  
 Wildfire (2)  
 Wooden Heart (76)  
 You Make Me Want To Be (80)





# Top Singles

JULY 5th, 1975

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

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

- 1 4 (12) **ONLY WOMEN**  
Alice Cooper  
Atlantic 3254-P
- 2 1 (10) **WILDFIRE**  
Michael Murphy  
Epic 8-50084-H
- 3 10 (5) **LISTEN TO WHAT THE MAN SAID**  
Wings  
Capitol 4091-F
- 4 5 (12) **I'M NOT LISA**  
Jerri Colter  
Capitol 4009-F
- 5 8 (7) **THE HUSTLE**  
Van McCoy  
Avco AV 4653-M
- 6 6 (10) **OLD DAYS**  
Chicago  
Columbia 3-10131-H
- 7 2 (8) **LOVE WILL KEEP US TOGETHER**  
The Captain and Tennille  
A&M 1672-W
- 8 3 (8) **HEY YOU**  
Bachman Turner Overdrive  
Mercury 73683-Q
- 9 11 (11) **MAGIC**  
Pilot  
Capitol 3992 - F
- 10 7 (12) **WHEN WILL I BE LOVED**  
Linda Ronstadt  
Capitol 4050-F
- 11 12 (7) **SWEARIN' TO GOD**  
Frankie Valli  
Private Stock PSR 45021-M
- 12 13 (9) **HIT THE ROAD JACK**  
Stampeders  
Music World Creations MWC 1017-M
- 13 18 (8) **DYNAMITE**  
Tony Camillos  
A&M AM1666-W
- 14 9 (11) **THE LAST FAREWELL**  
Roger Whittaker  
RCA PB-50030 - N
- 15 17 (12) **GET DOWN, GET DOWN**  
Joe Simon  
Spring 156-Q
- 16 23 (5) **CHRISTINA**  
Terry Jacks  
Quality Q2135-M
- 17 14 (13) **BAD TIME**  
Grand Funk  
Capitol 4046-F
- 18 19 (11) **LOVE WON'T LET ME WAIT**  
Major Harris  
Atlantic AT3248 - P
- 19 15 (12) **SISTER GOLDEN HAIR**  
America  
Warner Bros. 8086-P
- 20 16 (12) **CUT THE CAKE**  
Average White Band  
Atlantic 3261-P
- 21 38 (5) **PLEASE MR PLEASE**  
Olivia Newton-John  
MCA 40418-J
- 22 27 (5) **I'M NOT IN LOVE**  
10 CC  
Phillips 73675-K
- 23 21 (15) **BEFORE THE NEXT TEARDROP FALLS**  
Freddie Fender  
Dot 17540-M
- 24 25 (8) **I WANNA DANCE WIT YOU**  
Disco Tex & The Sex-O-Lettes  
Chelsea CH3015X-M
- 25 28 (11) **MISTY**  
Ray Stevens  
Barnaby 1190-614-T

- 26 31 (7) **ATTITUDE DANCING**  
Carly Simon  
Elektra E45246-P
- 27 20 (14) **THANK GOD I'M A COUNTRY BOY**  
John Denver  
RCA PB 10239 - N
- 28 32 (13) **I'LL PLAY FOR YOU**  
Seals & Crofts  
Warner Bros WBS 8075 - P
- 29 39 (6) **DOWN BY THE HENRY MOORE**  
Murray McLauchlan  
True North TN 125A-H
- 30 34 (5) **OOWATANITE**  
April Wine  
Aquarius AQ 5038-K
- 31 60 (4) **THE ROCKFORD FILES**  
Mike Post  
MGM M 14772-Q
- 32 33 (9) **THE WAY WE WERE**  
Gladys Knight & The Pips  
Buddah BDA 463-M
- 33 59 (3) **ROCKIN' CHAIR**  
Gwen McCrae  
CAT 1996-N
- 34 22 (14) **HOW LONG**  
Ace  
Anchor ANC 21000-N
- 35 30 (6) **TAKE ME IN YOUR ARMS**  
Doobie Brothers  
Warner Bros. 8092-P
- 36 46 (4) **BLACK FRIDAY**  
Steely Dan  
ABC 12101-N
- 37 48 (6) **WHY CAN'T WE BE FRIENDS**  
War  
United Artists UAXW 629-U
- 38 41 (8) **MIDNIGHT BLUE**  
Melissa Manchester  
Arista AS 0116-F
- 39 55 (4) **ONE OF THESE NIGHTS**  
Eagles  
Asylum 45257-P
- 40 24 (15) **HE DON'T LOVE YOU**  
Tony Orlando and Dawn  
Elektra E45240A-P
- 41 26 (6) **TROUBLE**  
Elvis Presley  
RCA 10278-N
- 42 65 (3) **MAKE THE WORLD GO AWAY**  
Donny & Marie Osmond  
MGM M1 4807-Q
- 43 43 (13) **BAD LUCK**  
Harold Melvin & Bluenotes  
Philly Int'l Z58-3562-H
- 44 68 (4) **JIVE TALKIN'**  
Bee Gees  
RSO SO-510-Q
- 45 36 (15) **WALKING IN RHYTHM**  
Blackbyrds  
Fantasy 736-R
- 46 42 (15) **KILLER QUEEN**  
Queen  
Elektra E-45226-P
- 47 29 (15) **JACKIE BLUE**  
Ozark Mountain Daredevils  
A&M 1654-W
- 48 69 (5) **ROUND AND ROUND**  
Octavian  
MCA 40399-J
- 49 35 (15) **PHILADELPHIA FREEDOM**  
Elton John  
MCA 40364-J
- 50 40 (12) **TAKE ME IN YOUR ARMS**  
Charity Brown  
A&M 391-W



# RPM 100 Top Singles (51-100)

51	44	(15)	<b>WHAT AN ANIMAL</b> Fludd Attic AT-107-K
52	47	(15)	<b>RAINY DAY PEOPLE</b> Gordon Lightfoot Reprise REP 1328-P
53	53	(14)	<b>SHINING STAR</b> Earth, Wind and Fire Columbia 3-10090-H
54	57	(4)	<b>I'LL DO FOR YOU ANYTHING YOU WANT ME TO</b> Barry White 20th Century 1209-2208-T
55	58	(8)	<b>BABY THAT'S BACKATCHA</b> Smokey Robinson Motown T54258-Y
56	54	(14)	<b>THE IMMIGRANT</b> Neil Sedaka Polydor 2058 561-Q
57	45	(15)	<b>SOMEBODY DONE SOMEBODY WRONG</b> B. J. Thomas Quality Q2124-M
58	86	(2)	<b>DISCO QUEEN</b> Hot Chocolate Big Tree BT 16038-P
59	62	(3)	<b>IT'S ALL DOWN TO GOODNIGHT VIENNA</b> Ringo Starr Capitol P1882-F
60	79	(3)	<b>SLIPPERY WHEN WET</b> Commodores Motown M1338F-Y
61	71	(4)	<b>RHINESTONE COWBOY</b> Glen Campbell Capitol 4095-F
62	76	(3)	<b>BURNIN' THING</b> Mac Davis Columbia 3-10148-H
63	94	(2)	<b>AT SEVENTEEN</b> Janis Ian Columbia 3-10154-H
64	88	(2)	<b>JUST A LITTLE BIT OF YOU</b> Michael Jackson Motown M1349-Y
65	63	(11)	<b>REMEMBER WHAT I TOLD YOU</b> Tavares Capitol 4010-F
66	37	(14)	<b>ONLY YESTERDAY</b> Carpenters A&M 1677-W
67	84	(3)	<b>DANCE SHE SAID</b> Brussel Sprout MCA 40360-J
68	89	(2)	<b>EVERYTIME I TOUCH YOU</b> Charlie Rich Epic 8-50103-H
69	67	(7)	<b>GIVE THE PEOPLE WHAT THEY WANT</b> The O'Jays Phila Int'l ZS83565-H
70	72	(3)	<b>WASTED DAYS AND WASTED NIGHTS</b> Freddie Fender DOT DOA 17558-M
71	82	(2)	<b>SEXY</b> MFSB Phila Int'l ZS 8-3567-H
72	75	(7)	<b>WHEN YOU'RE UP YOU'RE UP</b> Bond Columbia C44083-H
73	85	(3)	<b>HELLO CENTRAL</b> Hans Staymar Band RCA PB-50059-N
74	99	(2)	<b>DO IT IN THE NAME OF LOVE</b> Ben E. King Atlantic 45-3274-P
75	83	(4)	<b>PLEASE PARDON ME (YOU REMIND ME OF A FRIEND)</b> Rufus Featuring Chaka Khan ABC 12099-N

76	80	(3)	<b>WOODEN HEART</b> Bobby Vinton ABC ABC12100-N
77	97	(2)	<b>MORNING BEAUTIFUL</b> Tony Orlando & Dawn Elektra 45260-P
78	100	(2)	<b>LOOK AT ME</b> Moments Stang 5060-K
79	96	(2)	<b>FEELIN' THAT GLOW</b> Roberta Flack Atlantic 45-3271-P
80	95	(2)	<b>YOU MAKE ME WANT TO BE</b> Dan Hill GRT 1230-100-T
81	81	(11)	<b>SPIRIT OF THE BOOGIE</b> Kool and the Gang Delite 1088-567-T
82	93	(2)	<b>SWEET EMOTION</b> Aerosmith Columbia 3-10155-H
83	....	(1)	<b>SOMEONE SAVED MY LIFE TONIGHT</b> Elton John MCA 40421-J
84	....	(1)	<b>HERE TODAY, GONE TOMORROW</b> Wednesday SKY 001-M
85	91	(4)	<b>MAGIC MAN</b> Heart Mushroom MRS 7011
86	92	(2)	<b>I'VE BEEN HURT (So Many Times)</b> Carla Whitney Attic AT 113-K
87	70	(5)	<b>JUDY MAE</b> Boomer Castleman Mums ZS 8-6038-H
88	78	(3)	<b>ME &amp; MRS. JONES</b> Ron Banks & The Dramatics ABC 12090-N
89	87	(3)	<b>I DREAMED LAST NIGHT</b> Justin Hayward & John Lodge Threshold 67019-K
90	98	(2)	<b>MARY ANN</b> Andy Kim Ice IC4-K
91	....	(1)	<b>KEEP OUR LOVE ALIVE</b> Patricia Dahlquist Columbia C4-4095-H
92	....	(1)	<b>I DON'T KNOW WHY</b> Rolling Stones Rolling Stone ABK 4701-K
93	....	(1)	<b>I'M ON FIRE</b> Dwight Twilley Shelter SR40380-F
94	....	(1)	<b>SUMMER OF OUR LOVE</b> Bruce Miller A&M AM393-W
95	....	(1)	<b>TAKE ME TO THE RIVER</b> Syl Johnson HI 2285-K
96	....	(1)	<b>I KNOW WHAT YOU NEED</b> A Foot In Cold Water GRT 12161065-T
97	....	(1)	<b>GOT TO GET YOU INTO MY LIFE</b> Blood Sweat & Tears Columbia 3-10151-H
98	....	(1)	<b>WALK ON BY</b> Gloria Gaynor Mercury 14808-Q
99	....	(1)	<b>COULD IT BE MAGIC</b> Barry Manilow Arista AS0126-F
100	....	(1)	<b>SATURDAY NIGHT SPECIAL</b> Lynard Skynard MCA 40416-J

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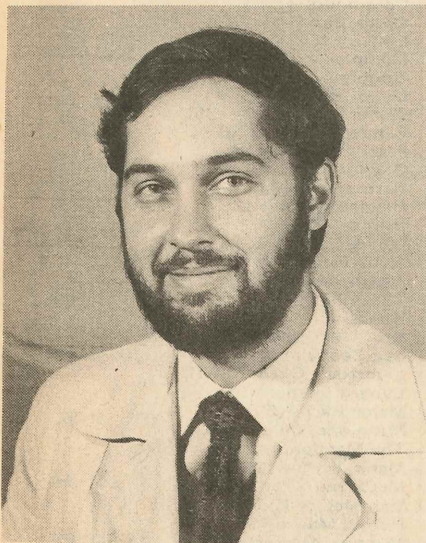


SINCLAIR continued from page 22

There came a point where I got very bored, on two grounds. First of all, many American radio and t.v. stations, notably t.v., invited me to go there and appear and be interviewed and one thing and another. But I was quite surprised at how niggardly they were about expenses. A full fifty percent of them didn't offer to meet my expenses at all. The others mentioned a very low thing that you would have to live almost at the coolie level. I wouldn't have gone anyhow, no matter how much they offered me, but I was really quite surprised. Even the big talk shows in New York offered what by our Canadian standards is a small fee. And that was the one surprise.

**You did go down to one Red Cross function, was this a case in point?**

Yes, I went to the Minneapolis annual meeting of the Red Cross and that was a very fine thing, very well organized and put together. And that's when we gave them some of the money that they got. That was a very well organized thing and of course there was



CFRB's Tony Andras

no fee involved in that and again, no expenses, but who wants their expenses from the Red Cross.

**I understand one of the big raveups, if we can call it that, in Washington wanted you and Charlie Doering went for you. He read the editorial and he tells me it was a big moment for him.**

(Voice clip: Charles Doering)

One of the warmest receptions to the tribute to the "Americans" was at the United States Air Force Anniversary in Washington D.C. last September. That was some 15 months after Gordon wrote and recorded the piece. I went to Washington and delivered "The Americans" on Gordon's behalf. I read "The Americans" accompanied by a U.S. Air Force Band - THE U.S. Air Force Band - and the Singing Sergeants. And over 5,000 guests, including generals and senators and top brass from the Pentagon applauded the tribute for more than five minutes following the presentation. Some openly wept because they were so moved by the words and the message.

Let's talk about the records now. Lyman Potts, who runs the Canadian Talent Library here for this organization, he looked after the record side of it. Now he tells me - his estimate on the number sold was about 3 million. I just heard today that over 10,000 records were sold in Canada. There were 19 different recordings made - from your voice with music under it to the Mormon Tabernacle Choir. If something like that happened again, would you give the royalties away as you did last time to the Red Cross?

No, I wouldn't give them all to the Red Cross, but I would give some to some charity. But I wouldn't give them all away because we actually were out of pocket on that. The mail bill was very high. We had to get special stationery for a time, and all kinds of postage and running around, taxis. So the answer would be negative, but I would give some and I would divide it up.

**Would you keep just enough for your own expenses?**

No, if it was going to be as big as it was, Tony, I would want some profit for myself.

**Gord, looking back over two years now, do you still stick to your theory, which you had last year I believe, that it was the timeliness which made the Americans take fire over this editorial.**

Yes, Tony, I definitely think it was timeliness. It was the right thing to say on the right day and during that right period. The Americans were down and the thing that put it over was that I spoke this from the heart and with more emotion than perhaps fact. It just came roaring out. I did it quickly and I have found in my own experience the things I do without preparation are the things that have the biggest effect. For example, just this week we showed an interview with Ma Murray. Now we had no rehearsal at all and it didn't need any. Just a couple of old people talking about the old days and it went over. The more preparation it seems to me, the less impact.

**Well, now, you've been told by the actuaries that you're going to live until you're eighty-one. Right or wrong, Base did a very good job on a piece in January I think of '74 and he said "The Americans" was probably your last hurrah. Is he wrong?**

I don't know because it would depend on something that might happen. I write very quickly and I might sit down someday and knock off something very big. I have one plan at the moment about my own country, Canada, and the fact that I have a plan may impair it because if I had no plan, just suddenly dashed in - but I think we've got some very fine people here and I have an idea of sort of putting a piece together about them. But you can't plan those things and make it good. Now I've got two books coming out in the next two months and I'm gonna open the Exhibition. I'm gonna be the honorary chieftian of the Scottish World Festival. So all that combined really should be the last hurrah, shouldn't it.

**RPM. . . you'll only miss it when it isn't there!**

# RPM Picks

## Contemporary

ON AN ON  
Edward Bear (Capitol)

CHINESE KUNG FU  
Banzai (Nobel)

OUR DAY WILL COME  
Charity Brown (A&M)

## Adult

TOUT LE MONDE EST POETE  
Claude Vallois (Warner Bros.)

HONG KONG SONG  
The Top Notes (Mandarin)

FLIP FLAP  
Cliff Carpenter & Orchestra (Morning Music)

## Country

THE BIGGEST PARAKEETS IN TOWN  
Jud Strunk (Melodyland)

EARLY SUNDAY MORNING  
Chip Taylor (WEA)

LYING IN MY ARMS  
Rex Allen Jr. (WEA)



INSTANT  
LAFFS

I think pocket calculators are a good thing . . . but who wants to calculate pockets?

Boy was she right! The fortune teller told this girl she was going to be involved with a man in uniform . . . and on the way home she was stopped for speeding.

He says he's in politics . . . actually he's on welfare . . . it's the same thing only the cheques are smaller.

They said the baby was spoiled . . . but they were wrong . . . all kids smell that way.

I think Playboy Magazine must spend a fortune looking for girls who fold in the centre!

Boy is she stupid . . . she was told she had loose morals . . . so she asked her mechanic to tighten them.

The guy who said miracles don't happen . . . hasn't stood in front of a beauty parlor for any length of time.

I passed a theatre the other day and saw an Indian Chief standing there . . . he must have been a scalper.

My boss should work for a Travel Agency . . . he likes to tell people where to go.

Courtesy of: Budd C. Armitage  
Comedy Services  
P.O. Box 5  
Pickering, Ontario.



## COVER STORY

*RPM probes CFRB format  
— Toronto's "pop" giant*

CFRB-Art Collins-music director

The format of CFRB is assessed by reviewing various trade publications.

What stands CFRB out as a major broadcast station is the uniqueness embodied by it's personalities, whereby each member of the audience is approached on a communicating one-to-one basis. "Each guy is talking straight to them."

At CFRB it takes months to replace an announcer.

Lyric content is a problem when it comes to compiling record selection. "Canadian Lady" was pulled because of what were termed objectionable references and Ray Stevens' "Misty" was also pulled.

CFRB does not hesitate to pull ANYTHING they deem to offend their listeners, although they listen to everything. They are not slavish to chart action and "we are one of the few without a playlist."

"Listeners count the most . . . you listen, they listen. The result is a happy marriage."

TRIBAL  
DRUM

John Allan Cameron will kick off his Maritime tour July 4th - and guess what his first stop is - CJCJ Woodstock and an on-air con-flab with Charlie Russell. This date also marks the 1st anniversary of that station not playing a record by a particularly well-known country artist. No names - the case is still before the courts.

Sidney Margles, vice-president and general manager of the Standard Broadcast News, has announced the appointment of Brian Nelson as Chief of the Standard Broadcast News Ottawa Bureau.

As well as his previous duties as a reporter with both CFRB-Toronto and sister-station CJAD-Montreal, Nelson has also been a Parliamentary Correspondent with SBN over the past several years.

As the bureau chief, Nelson will be responsible for the daily coverage of parliamentary and governmental activities for the Ottawa Bureau.

Jim Munson, whose experience in news reportage comes from CFGO-Ottawa, has also been appointed to the Ottawa Bureau as Parliamentary Correspondent.

MONTREAL  
CONTEMPORARY  
ADDITIONS

CJMS

49 (1) Hijack-Herbie Mann

Charted

11 Magic-Pilot

27 I'm Not In Love-10 CC

CKGM (Greg Stewart)

8 (1) The Hustle-Van McCoy

## CANCON ADDITIONS TO CHART

No. 84

WEDNESDAY

Here Today Gone Tomorrow

Skyline 001X-M

Writer: Stella &amp; Bambos

Publishing: Peer Southern (BMI)

Flip: What's On My Mind

Writer: J. Meagher

Publishing: Skyline North/Midweek

(CAPAC)

Producer: John Driscoll

Studios: Manta Sound/Toronto

No. 91

PATRICIA DAHLQUIST

Keep Our Love Alive

Columbia C4-4095-H

Writer: Paul Davis

Publishing: Web IV Music (BMI)

Flip: Broken Hearted And Free

same credits as plug side

Producer: Bob Gallo

Studios: Manta Sound/Toronto

No. 94

BRUCE MILLER

Summer Of Our Love

A&amp;M 393-W

Writer: Bruce Miller

Publishing: Irving Music (BMIC)

Flip: Rebecca

same credits as plug side

Producer: Gaye DeLorne

Studios: A&amp;M/Los Angeles

No. 96

A FOOT IN COLDWATER

I Know What You Need

GRT 12161065-T

Writer: A Foot In Coldwater

Publishing: Freewheeled Music (CAPAC)

Flip: He's Always There Watching You

same credits as plug side

Producer: John Anthony

Studios: No Info available.

## Charted

98 Mary Ann-Andy Kim

CFCF (Cheryl Johnsen)

\* Twilight Time-Jose Feliciano

\* Substitute-Righteous Brothers

\* How Sweet It Is-James Taylor

82 Sexy-MFSB

\* Fallin' In Love-Hamilton Joe &amp; Frank

\* Send In The Clowns-Judy Collins

\* Summer Love Sensation-Rick E. Blue

\* The Homecoming-Hagood Hardy

CFOX (Gil Vigors)

57 I'll Do For You-Barry White

82 Sexy-MFSB

55 One Of These Nights-Eagles

\* Someone Save My Life-Elton John

\* Happy-Carpenters

97 Morning Beautiful-Tony and Dawn

98 Mary Ann-Andy Kim

\* You Come And You Go-Odia Coates

VANCOUVER  
CONTEMPORARY  
ADDITIONS

CKLG

1 (1) Wildfire-Michael Murphy

Charted

8 The Hustle-Van McCoy

27 I'm Not In Love-10 CC

RPM TOP 100 Albums  
ALPHABETICALLY  
BY ARTIST

Aerosmith (36)  
 Alice Cooper (4)  
 America (3)  
 April Wine (39)  
 Armageddon (86)  
 Bachman-Turner Overdrive (24) (6)  
 Bad Company (9)  
 Baez, Joan (48)  
 Beach Boys (100) (27)  
 Beck, Jeff (11)  
 Beau Dommage (82)  
 Bimbo Jet (69)  
 Elvin Bishop (72)  
 Blood Sweat & Tears (76)  
 Bond (75)  
 Bowie, David (62)  
 Brown, James (71)  
 B.T. Express (68)  
 Captain & Tennille (47)  
 Carpenters (42) (97)  
 Chicago (5)  
 Chilliwack (81)  
 Collins, Judy (32)  
 Colin Young, Jesse (68)  
 Commodores (93)  
 Croce, Jim (50)  
 Denver, John (18) (8)  
 Dompierre, Francois (85)  
 Doobie Brothers (7)  
 Dylan, Bob (67)  
 Earth, Wind & Fire (25)  
 Fender, Freddy (26)  
 Flack, Roberta (56)  
 Gaynor, Gloria (43)  
 Harmonium (96)  
 Hendrix, Jimi (51)  
 Hunter, Ian (92)  
 Ian, Janis (66)  
 John, Elton (13) (1)  
 Joplin, Janis (61)  
 The Kinks (94)  
 Kiss (34)  
 Kraftwerk (58)  
 Led Zeppelin (10)  
 Lightfoot, Gordon (53)  
 Lynard Skynard (40)  
 Major Harris (52)  
 Mangione, Chuck (44)  
 The Manhattan Transfer (91)  
 Mann, Herbie (16)  
 McCartney, Paul (99) (2)  
 Van McCoy (73)  
 Harold Melvin (54)  
 Murphy, Michael (17)  
 Newton-John, Olivia (70) (38)  
 Nazareth (98) (30)  
 O'Jays (45)  
 Orleans (80)  
 Ozark Mountain Daredevils (23)  
 Pink Floyd (46)  
 Pure Prairie League (63) (87)  
 Queen (35)  
 Riperton, Minnie (65)  
 Smokey Robinson (79)  
 Rolling Stones (83) (74)  
 Rush (19)  
 Seals & Crofts (57)  
 Sayer, Leo (33)  
 Tom Scott & LA Express (59)  
 Shirley & Company (88)  
 Carly Simon (37)  
 Phoebe Snow (77)  
 Stampede (28)  
 Steely Dan (15)  
 Cat Stevens (78)  
 SuperTramp (21)  
 10 CC (90)  
 Tomita (64)  
 Tommy (12)  
 Tyson, Sylvia (84)  
 Taylor, James (20)  
 Temptations (31)  
 B.J. Thomas (49)  
 Vannelli, Gino (95)  
 Wakeman, Rick (29)  
 Weather Report (89)  
 The Who (22)  
 Whittaker, Roger (14)  
 Wiz Original Cast (55)  
 ZZ Top (41)





# Top Albums

JULY 5th, 1975

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

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

1	1	(6)	<b>ELTON JOHN</b> Captain Fantastic and the Brown Dirt Cowboy (MCA) MCA 2142-J MCAC 2142-J MCAT 2142-J
2	2	(5)	<b>PAUL McCARTNEY AND WINGS</b> Venus And Mars (Capitol) SMAS-11419-F 4XT-11419-F 8XT-11419-F
3	3	(10)	<b>AMERICA</b> Hearts (WEA) BS 2852-P CWX 2852-P 3WM 2852-P
4	4	(15)	<b>ALICE COOPER</b> Welcome To My Nightmare (Atlantic) SD 18130-P
5	5	(11)	<b>CHICAGO</b> Chicago VII (Columbia) PC 33100-H PCA 33100-H PCT 33100-H
6	6	(8)	<b>BACHMAN-TURNER OVERDRIVE</b> Four Wheel Drive (Mercury) SRM 1-1027-Q MCR4-1-1027-Q MC8-1-1027-Q
7	7	(7)	<b>DOOBIE BROTHERS</b> Stampede (Warner Bros.) BS 2835-P CWX 2835-P 8WM 2835-P
8	8	(18)	<b>JOHN DENVER</b> An Evening With (RCA) CPL2-0764-N CPS2-0764-N
9	9	(10)	<b>BAD COMPANY</b> Straight Shooter (Swan Song) SS 8413-P CSS 8413-P 8SS 8413-P
10	10	(17)	<b>LED ZEPPELIN</b> Physical Graffiti Swan Song SS2-200-P
11	16	(11)	<b>JEFF BECK</b> Blow By Blow (Epic) PE-33409-H PET-33409-H PEA-33409-H
12	13	(13)	<b>TOMMY</b> Original Soundtrack Recording (Polydor) 2625028-Q 3500117-Q 3862004-Q
13	15	(30)	<b>ELTON JOHN</b> Greatest Hits (MCA) MCA-2128-J MCAC-2128-J MCAT-2128-J
14	12	(12)	<b>ROGER WHITTAKER</b> Travelling With Roger Whittaker (RCA) KPL1-0078-N KPS1-0078-N
15	14	(11)	<b>STEELY DAN</b> Katy Lied (ABC) ABCD-846-N ABCD-8846-N
16	21	(5)	<b>HERBIE MANN</b> Discotheque (WEA) SD 1670-P AC 1670-P A8TC 1670-P
17	25	(14)	<b>MICHAEL MURPHY</b> Blue Sky Night Thunder (Epic) KE 33290 - H
18	22	(78)	<b>JOHN DENVER'S GREATEST HITS</b> CPL1-0374-N (RCA) CPK1-0374-N CPS1-0374-N
19	11	(14)	<b>RUSH</b> Fly By Night (Mercury) SRM 1-1023-Q MCR4 1-1023-Q MC8 1-1023-Q
20	24	(5)	<b>JAMES TAYLOR</b> Gorilla (WEA) BS 2866-P CWX 2866-P 8WM 2866-P
21	17	(24)	<b>SUPER TRAMP</b> Crime Of The Century SP-3647-W 8T-3647-W
22	32	(9)	<b>THE WHO</b> Tommy (MCA) MCA 2-100005-J MCAT 2-100005-J MCAC 2-100005-J
23	23	(23)	<b>OZARK MOUNTAIN DAREDEVILS</b> It'll Shine When It Shines (A&M) SP-3654-W
24	33	(33)	<b>BACHMAN-TURNER OVERDRIVE</b> Not Fragile (Mercury) SRM-1-1004-Q MCR4-1-1004-Q MC8-1-1004-Q
25	28	(14)	<b>EARTH, WIND &amp; FIRE</b> That's The Way Of The World (Columbia) PC 33280 - H PCA 33280 - H

26	31	(7)	<b>FREDDY FENDER</b> Before The Next Teardrop Falls (DOF) DOFD 2020-M DOFD 42020-M DOFD 82020-M
27	29	(8)	<b>BEACH BOYS</b> Spirit Of America (Capitol) 11384-F 4XWW 11384-F 8XWW 11384-F
28	36	(9)	<b>STAMPEDE</b> Steamin' (Music World Creations) MWCS 708-M MWCS 4708-M MWCS 8708-M
29	18	(11)	<b>RICK WAKEMAN</b> Myths & Legends of King Arthur (A&M) SP 4515-W CS 4515-W 8T 4515-W
30	26	(13)	<b>NAZARETH</b> Hair Of The Dog (A&M) SP 4511-W CS 4511-W 8T 4511 W
31	30	(16)	<b>TEMPTATIONS</b> A Song For You (Motown) G6969S1-Y
32	34	(10)	<b>JUDY COLLINS</b> Judith (WEA) 70S 1032-P 80K 1032-P
33	19	(14)	<b>LEO SAYER</b> Just A Boy (Warner Bros.) BS 2836-P 8WM-2836-P
34	27	(5)	<b>KISS</b> Dressed To Kill (Casablanca) NBLP 7016-M NBLP4 87016-M NBLP 87016-M
35	20	(14)	<b>QUEEN</b> Sheer Heart Attack (Elektra) 7E-1026-P CEK-1026-P 8EK-1026-P
36	40	(7)	<b>AEROSMITH</b> Toys In The Attic (Columbia) PC 33479-H PCA 33479-H PCT 33479-H
37	42	(5)	<b>CARLY SIMON</b> Playing Possum (Elektra) 7ES-1033-P CEK-1033-P 80K-1033-P
38	35	(18)	<b>OLIVIA NEWTON-JOHN</b> Have You Never Been Mellow (MCA) MCA-2133-J MCAC-2133-J MCAT-2133-J
39	43	(23)	<b>APRIL WINE</b> Stand Back (Aquarius) AQR 506-K GCA 506-K AO3 506-K
40	41	(11)	<b>LYNARD SKYNARD</b> Nuthin' Fancy (MCA) MCA 2137-J MCAC 2137-J MCAT 2137-J
41	52	(4)	<b>ZZ TOP</b> Fandango (London) PS 656-K LKM 57656-K LEIM 72656-K
42	48	(3)	<b>CARFENTERS</b> Horizon (A&M) SP 4530-W
43	69	(9)	<b>GLORIA GAYNOR</b> Never Can Say Goodbye (MGM) M3G 4982-Q E4 4982-Q E8 4982-Q
44	47	(7)	<b>CHUCK MANGIONE</b> Chase The Clouds Away (A&M) SP 4518-W CS 4518-W 8T 4518-W
45	53	(4)	<b>O'JAYS</b> Survival (Phila Int'l) KZ 33150-H ZA 33150-H ZT 33150-H
46	65	(79)	<b>PINK FLOYD</b> Dark Side Of The Moon (Harvest) SMAS 11163-F 4XW 11163-F 8XW 11163-F
47	63	(3)	<b>CAPTAIN &amp; TENNILLE</b> Love Will Keep Us Together (A&M) SP 3405-W
48	51	(6)	<b>JOAN BAEZ</b> Diamonds and Rust (A&M) SP 4527-W SPCS 4527-W SP8T 4527-W
49	64	(5)	<b>B. J. THOMAS</b> Reunion (ABC) ABCD SC 1909-M ABCD Q4 1909-M ABCD Q8 1909-M
50	57	(18)	<b>JIM CROCE</b> Greatest Hits (RCA) ABCD 835-N ABCD5 835-N ABCD8 835-N



# RPM 100 Top Albums (51-100)

51	38	(14)	<b>JIMI HENDRIX</b> Crash Landing (Reprise) MS 2204-P		
52	58	(5)	<b>MAJOR HARRIS</b> My Way (Atlantic) SD 18119-P	AC-18119-P	A8TC 18119-P
53	39	(17)	<b>GORDON LIGHTFOOT</b> Cold On The Shoulder Reprise MS 2206-P		
54	61	(11)	<b>HAROLD MELVIN &amp; THE BLUE NOTES</b> To Be True (Phila Int.) KZ-33148-H	ZT-33148-H	ZA-33148-H
55	62	(5)	<b>WIZ ORIGINAL CAST</b> World Of Oz (WEA) SD 18137-P	AC 18137-P	A8TC 18137-P
56	70	(13)	<b>ROBERTA FLACK</b> Feel Like Makin' Love (Atlantic) SD 18131-P	AC 18131-P	A8TC 18131-P
57	44	(11)	<b>SEALS &amp; CROFTS</b> I'll Play For You (Warner Bros.) BS-2852-P	CWX-2852-P	8WM-2852-P
58	45	(16)	<b>KRAFTWERK</b> Autobahn (Phillips) 6305231 - K		
59	46	(11)	<b>TOM SCOTT &amp; LA EXPRESS</b> Tom Cat (Ode) SP 77021-W	CS 77021-W	8T 77021-W
60	49	(13)	<b>JESSE COLIN YOUNG</b> Songbird (Warner Bros.) BS 2845-P		8WM2845-P
61	68	(4)	<b>JANIS JOPLIN</b> Janis (Columbia) PG 33345-H	TGA 33345-H	TGT 33345-H
62	50	(14)	<b>DAVID BOWIE</b> Young Americans (RCA) APL1-0998 - N	APS1-0998 - N	APK1-0998 - N
63	54	(14)	<b>PURE PRAIRIE LEAGUE</b> Bustin Out (RCA) LSP 4769 - N		P8S - 2035 - N
64	77	(3)	<b>TOMITA</b> Pictures At An Exhibition (RCA) ARL 10838-N		ARS 10838-N
65	66	(4)	<b>MINNIE RIPERTON</b> Adventures In Paradise (Epic) PE 33454-H	PEA 33454-H	PET 33454-H
66	85	(4)	<b>JANIS IAN</b> Between The Lines (Columbia) PE 33394-H	PCA 33394-H	PCT 33394-H
67	73	(19)	<b>BOB DYLAN</b> Blood On The Tracks (Columbia) PC33235-H		PCA 33235-H
68	67	(29)	<b>B. T. EXPRESS</b> Do It (Till You're Satisfied) (Scepter) SPS-5117-Q	SPS-4-5117-Q	SPS-8-5117-Q
69	....	(1)	<b>BIMBO JET</b> Bimbo Jet (Capitol) SPAM 67364-F	4XPAM 67364-F	8XPAM 67364-F
70	71	(29)	<b>OLIVIA NEWTON-JOHN</b> If You Love Me, Let Me Know (MCA) MCA-411-J	MCAC-411-J	MCAT-411-J
71	79	(3)	<b>JAMES BROWN</b> Sex Machine Today (Polydor) PD 6042-Q		
72	74	(3)	<b>ELVIN BISHOP</b> Juke Joint Jump (WEA) CP0151-P		8CP0151-P
73	92	(2)	<b>VAN McCOY AND THE SOUL CITY SYMPHONY</b> Disco Baby (Avco) AVC 69006-M	AV4 69006-M	AV8 69006-M
74	91	(2)	<b>ROLLING STONES</b> Made In The Shade (Rolling Stone) 79102-P	COCX 79102-P	8COC 79102-P
75	83	(3)	<b>BOND</b> Bond (Columbia) ES 90301-H		ESA 90301-H
76	80	(4)	<b>BLOOD SWEAT &amp; TEARS FEATURING DAVID CLAYTON-THOMAS</b> New City Columbia PC 33484-H		
77	84	(3)	<b>PHOEBE SNOW</b> Phoebe Snow (MCA) SR 2109-J	SRC 2109-J	SRT 2109-J
78	89	(3)	<b>CAT STEVENS</b> Teaser And The Firecat (A&M) SP 4313-W		
79	78	(4)	<b>SMOKEY ROBINSON</b> A Quiet Storm (Motown) T337 VI-Y		T337 BT-Y
80	81	(4)	<b>ORLEANS</b> Let There Be Music (Asylum) 7ES 1029-P		8AS 1029-P
81	82	(6)	<b>CHILLIWACK</b> Ridin' High (Goldfish) GA 1003-W	G4 1003-W	G8 1003-W
82	90	(3)	<b>BEAU DOMMAGE</b> Beau Dompage (Capitol) ST 70034-F	4XT 70034-F	8XT 70034-F
83	88	(2)	<b>ROLLING STONES</b> Metamorphosis (Abkco) ANAI 4229-K	ACIT 4229-K	A8IT 42290
84	87	(3)	<b>SYLVIA TYSON</b> Woman's World (Capitol) SKAO 6430-F	4XT 6430-F	8XT 6430-F
85	86	(8)	<b>FRANCOIS DOMPIERRE</b> Dompiere (Barclay) 80212-213-Q		M8-80212-13-Q
86	93	(2)	<b>ARMAGEDDON</b> Armageddon (A&M) SP 4513-W	SPCS 4513-W	SP8T 4513-W
87	94	(2)	<b>PURE PRAIRIE LEAGUE</b> Two Lane Highway (RCA) APL1 0933-N	APS1 0933-N	APK1 0933-N
88	....	(1)	<b>SHIRLEY &amp; COMPANY</b> Disco Dynamite (Vertigo) VI 128-Q		
89	95	(2)	<b>WEATHER REPORT</b> Tale Spinnin' (Columbia) PC 33417-H	PCA 33417-H	PCT 33417-H
90	96	(2)	<b>10 CC</b> The Original Soundtrack (London) 9102500-K	7231500-K	7711500-K
91	97	(2)	<b>THE MANHATTAN TRANSFER</b> Atlantic 18133-P		A8TC-18133-P
92	98	(2)	<b>IAN HUNTER</b> (Columbia) PC 33480-H	PCA 33480-H	PCT 33480-H
93	99	(2)	<b>COMMODORES</b> Caught In The Act (Motown) M820VI-Y	M820BC-Y	M820BT-Y
94	100	(2)	<b>THE KINKS</b> Present A Soap Opera (RCA) LPL1 5081-N	LPS1 5081-N	LPK1 5081-N
95	....	(1)	<b>GINO VANNELLI</b> Storm At Sunup (A&M) SP 4533-W		
96	....	(1)	<b>HARMONIUM</b> Les Cinq Saisons CEL 1900-M	CEL 41900-M	CEL 81900-M
97	....	(1)	<b>CARPENTERS</b> Singles (A&M) SP 3601-W		
98	....	(1)	<b>NAZARETH</b> Razmanaz (A&M) SP 4396-W	CS 4396-W	8T 4396-W
99	....	(1)	<b>PAUL McCARTNEY</b> Band On The Run (Capitol) SO 3415-F	4X2 3415-F	8X2 3415-F
100	....	(1)	<b>BEACH BOYS</b> Endless Summer (Capitol) SVBB 11307-F	4XWW-11307-F	8XWW-11307-F

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- \* Magic Man-Heart
- 84 Dance She Said-Brussel Sprout

**BELLINGHAM**

- KISM (Steve Woodruff)
- 23 Christina-Terry Jacks
- 13 Hit The Road Jack-Stampede
- 33 Way We Were-Gladys Knight
- \* Into My Life-Blood, Sweat & Tears
- \* Someone Saved My Life-Elton John



**TORONTO  
CONTEMPORARY  
ADDITIONS**

**CFTR (Alex Sharpstone)**

- 43 (1) Bad Luck-Harold Melvin
- 77 Run Away With Me-Ken Tobias
- \* Where's The Reason-Michael Houston
- \* The Homecoming-Hagood Hardy
- 41 Midnight Blue-Melissa Manchester
- 38 Please Mr Please-Olivia Newton-John



**WINDSOR  
CONTEMPORARY  
ADDITIONS**

**CKLW (Rosalie Trombley)**

- 2 (1) Love Will Keep Us-Captain & Tennille
- Charted
- 38 Please Mr Please-Olivia Newton-John
- Playlisted
- \* Fame-David Bowie
- 68 Jive Talkin'-Bee Gees
- 34 Oowatanite-April Wine
- \* Keep Our Love Alive-Patty Dahlquist

**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.*

**PLEASE MR. PLEASE**

Olivia Newton-John (MCA) . . . . . 35.0%

**LOVE WILL KEEP US TOGETHER**

Captain And Tennille (A&M) . . . . . 22.5%

**I'M NOT IN LOVE**

10 CC (London) . . . . . 17.5%

**SISTER GOLDEN HAIR**

America (WEA) . . . . . 15.0%

**YOU MAKE ME WANT TO BE**

Dan Hill (GRT) . . . . . 12.5%



**CROSS CANADA  
CONTEMPORARY  
RADIO ACTION**

**BARRIE**

- CKBB (Paul Lethbridge)
- 38 Please Mr. Please-Olivia Newton-John
- \* Keep Our Love Alive-Patty Dahlquist
- 76 Burnin' Thing-Mac Davis
- \* The Last Picasso

**BATHURST**

- CKBC (Jim Duncan)
- 53 (1) Shining Star-Earth Wind & Fire
- Charted
- 8 The Hustle-Van McCoy
- 33 The Way We Were-Gladys Knight
- Playlisted
- \* Know What You Need-Foot In Coldwater
- 52 What Can I Do For You-Labelle
- \* Family Man-Main Ingredient
- \* Sadie-Spinners
- \* Let There Be Music-Orleans

**CALGARY**

- CKXL (John Gordon)
- 55 One Of These Nights-Eagles
- 41 Midnight Blue-Melissa Manchester
- \* You Come And You Go-Odia Coates
- \* Nothing Stronger-Paul Anka

**DAUPHIN**

- CKDM (Ron Decock)
- 29 (1) Jackie Blue-Ozark Mountain
- Charted
- 13 Hit The Road Jack-Stampede
- 30 Take Me In Your Arms-Doobie Bros.
- 2 Love Will Keep Us-Captain & Tennille
- \* Bloody Well Right-Supertramp
- 34 Oowatanite-April Wine
- Playlisted
- 84 Dance She Said-Brussel Sprout
- \* Into My Life-Blood Sweat & Tears
- 68 Jive Talkin'-Bee Gees
- \* Your Love-Paul Revere & The Raiders
- \* Here Today-Wednesday

**DRYDEN**

- CKDR (Jensen/Nielsen)
- 14 (1) Bad Time-Grand Funk

**EDMONTON**

- CHED (Len Theusen)
- 15 (1) Sister Golden Hair-America
- Charted
- \* I Wish I Could Forget-Spring
- 27 I'm Not In Love-10 CC
- 31 Attitude Dancing-Carly Simon
- 92 I've Been Hurt-Carla Whitney

**ELLIOT LAKE**

- CKNR (Jerry Gaba)
- 41 Midnight Blue-Melissa Manchester
- 76 Burnin' Thing-Mac Davis
- 38 Please Mr. Please-Olivia Newton-John
- \* Love Has No Pride-Susan Jacks
- 62 Goodnite Vienna-Ringo Starr

**FLIN FLON**

- CFAR (Dwain Anderson)
- 34 Oowatanite-April Wine
- \* I'm On Fire-Dwight Twilley Band
- \* You Gotta Love-Matt Lucas
- 38 Please Mr. Please-Olivia Newton-John

**FORT FRANCES**

- CFOB (Ron Owen)
- \* Love Has No Pride-Susan Jacks
- \* Don't Need A Reason-Helen Reddy
- 96 Feeling That Glow-Roberta Flack
- \* Raining In Toronto-Jen Jonston
- 1 Wildfire-Michael Murphy

**HALIFAX**

- CJCH (Terry Williams)
- \* (1) Pinball Wizard-Elton John
- Charted
- 27 I'm Not In Love-10 CC
- \* Tropical Heat-David George
- 17 Get Down-Joe Simon

**HAMILTON**

- CHAM
- 2 Love Will Keep Us-Captain & Tennille

**43 Bad Luck-Harold Melvin**

- \* It Doesn't Matter-Linda Ronstadt
- \* Here Today-Wednesday

**HAMILTON**

- CKOC (Smith/Grant)
- 5 (1) I'm Not Lisa-Jessi Colter
- Charted
- 18 Dynamite-Tony Camillo's Bazuka
- 71 Rhinestone Cowboy-Glen Campbell
- Playlisted
- \* Keep Our Love Alive-Patty Dahlquist

**KAMLOOPS**

- CHNL
- 15 (1) Sister Golden Hair-America
- Charted
- 31 Attitude Dancing-Carly Simon
- \* Sing Baby Sing-Stylistics
- \* 1-2-3-The Johnson Family
- \* Dream Lover-Anne Murray
- Playlisted
- 38 Please Mr Please-Olivia Newton-John

**ANNOUNCER**

Personality/Contemporary Announcer with 2½ years experience in secondary and medium-large markets is looking to relocate to a major market station. Good pipes and production. Would like to do an all-night show in a Contemporary atmosphere.

Can do News. If you are a station such as this, I'd like to hear from you. Tape and references on request. Phone: (403) 328-1271.

**WANTED**

British Columbia station requires talented personality for important daytime slot. Excellent salary - 5 day week - medical and dental plan. Send tape and resume to: Operations Manager, CKPG Radio, 1220 6th Avenue, Prince George B.C. V2L 3M8.

**AM JOCK**

Kokanee Broadcasting is looking for a person capable of doing a morning show and handling some sales accounts. Terrific growth potential to right person. If you are seriously interested - can phone Jerry Cox or Mike Campeau at (604) 352-7277.

**NEEDED**

Experienced program director and experienced engineer for new A.M. radio station in Port Hawkesbury, Nova Scotia. Phone: (902) 625-1410 or write to: Gerlad J. Doucet, General Manager, CIGO Radio, P.O. Box 69, Port Hawkesbury, Nova Scotia.

**ANNOUNCER**

Dedicated announcer with experience in M.O.R. and contemporary format radio. Three years experience in no. 1 stations in small and medium markets in the Seattle (Washington) area. Looking for a station in CANADA that will appreciate a heavy voice and hard work. Tapes and resumes available: Brent Stier, 702 S 25th No. 79, Tacoma, Washington 98405.

**COPYWRITER WANTED**

CFCO Chatham is looking for experienced writers. For further information contact: Doug Newman, 1-519-352-3000, 8:30 a.m. to 4:30 p.m.



- 68 Jive Talkin'-Bee Gees  
 \* Good Book-Dwayne Ford & Bearfoot  
 98 Mary Ann-Andy Kim  
 \* Take Good Care-Three Degrees

## KINGSTON

CKLC (Paul Moorman)

- \* (1) Pinball Wizard-Elton John

Charted

10 Listen To What The Man Said-Wings

27 I'm Not In Love-10 CC

Playlisted

95 You Make Me Want To Be-Dan Hill

68 Jive Talkin'-Bee Gees

- \* You Gotta Love-Matt Lucas

## KINGSTON

CKWS (Gary Mercer)

- 6 (1) Old Days-Chicago

Charted

- \* Biggest Parakeets-Jud Strunk

32 I'll Play For You-Seals and Crofts

10 Listen To What The Man Said-Wings

38 Please Mr Please-Olivia Newton-John

Playlisted

- \* I Don't Know Why-Rolling Stones

55 One Of These Nights-Eagles

18 Dynamite-Bazuka

## KITCHENER

CHYM (Molly Z.)

- 2 (1) Love Will Keep Us-Captain and Tennille

## LONDON

CJBK (Jerry Stevens)

- 2 (1) Love Will Keep Us-Captain & Tennille

Charted

- 8 The Hustle-Van McCoy

33 Way We Were-Gladys Knight

38 Please Mr Please-Olivia Newton-John

Playlisted

55 One Of These Nights-Eagles

18 Dynamite-Bazuka

- \* Keep Our Love Alive-Patty Dahlquist

## LONDON

CKSL

- 9 (1) Last Farewell-Roger Whittaker

## MEDICINE HAT

CHAT (Jim Duce)

- 14 (1) Bad Time-Grand Funk

Charted

60 Rockford Files-Mike Post

- \* Goodnite Vienna-Ringo Starr

71 Rhinestone Cowboy-Glen Campbell

- \* You Don't Need A Reason-Helen Reddy

- \* Keep Our Love Alive-Patty Dahlquist

## MEDLEY

CHCL (June Thompson)

- 4 (1) Only Women-Alice Cooper

Charted

38 Please Mr Please-Olivia Newton-John

- \* Ballroom Blitz-Sweet

34 Oowatanite-April Wine

23 Christina-Terry Jacks

19 Love Won't Let Me Wait-Major Harris

## MONCTON

CKCW

- 15 (1) Sister Golden Hair-America

Playlisted

10 Listen To What The Man Said-Wings

25 I Wanna Dance Wit You-Disco-Tex

8 The Hustle-Van McCoy

18 Dynamite-Tony Camillo's Bazuka

## MOOSE JAW

CHAB (Pat Bohn)

- 4 (1) Only Women-Alice Cooper

Charted

19 Love Won't Let Me Wait-Major Harris

27 I'm Not In Love-10 CC

- \* Summer Of Our Love-Bruce Miller

41 Midnight Blue-Melissa Manchester

55 One Of These Nights-Eagles

## NORTH BATTLEFORD

CJNB (Robert Allan)

- \* (1) Pinball Wizard-Elton John

Charted

2 Love Will Keep Us-Captain &amp; Tennille

12 Swearin' To God-Frankie Valli

19 Love Won't Let Me Wait-Major Harris

- \* Play A Little Bit-Shirley Eikhard

41 Midnight Blue-Melissa Manchester

Playlisted

- \* You Need Love-Styx

96 Feeling That Glow-Roberta Flack

- \* Know What You Need-Foot In Coldwater

\* Stars In My Eyes-Sugarloaf

- \* I've Been Hurt-Carla Whitney

## NORTH BAY

CKAT-FM (Allan Marshall)

- 32 (1) I'll Play For You-Seals and Crofts

Charted

- \* How Lucky-Barbra Streisand

71 Rhinestone Cowboy-Glen Campbell

- \* Don't Need A Reason-Helen Reddy

\* Feelings-Morris Albert

95 You Make Me Want To Be-Dan Hill



## POP MUSIC PLAYLIST

- |            |   |             |   |
|------------|---|-------------|---|
| 1 2 (8)    | <b>I'M NOT LISA</b><br>Jessi Colter<br>Capitol 4009-F                       | 26 26 (6)   | <b>HORSES</b><br>Ron Nigrini<br>Attic AT 110-K                                  |
| 2 4 (9)    | <b>WHEN WILL I BE LOVED</b><br>Linda Ronstadt<br>Capitol 4050-F             | 27 28 (5)   | <b>PLAY A LITTLE BIT LONGER</b><br>Shirley Eikhard<br>Attic AT 109-K            |
| 3 5 (7)    | <b>SWEARIN' TO GOD</b><br>Frankie Valli<br>Private Stock 45021-M            | 28 31 (6)   | <b>SOMEONE LIKE YOU</b><br>Magic Music<br>Attic AT 108-K                        |
| 4 6 (8)    | <b>LIZZIE AND THE RAINMAN</b><br>Tanya Tucker<br>MCA 40402-J                | 29 29 (7)   | <b>RUN AWAY WITH ME</b><br>Ken Tobias<br>Attic AT 111-K                         |
| 5 7 (5)    | <b>THE WAY WE WERE</b><br>Gladys Knight & The Pips<br>Buddah 463-M          | 30 34 (6)   | <b>WHY DON'T WE SING ANYMORE</b><br>Paul's People<br>Badger BA 006              |
| 6 1 (11)   | <b>MIDNIGHT BLUE</b><br>Melissa Manchester<br>Arista 0116 - F               | 31 40 (4)   | <b>ATTITUDE DANCING</b><br>Carly Simon<br>Elektra E45246-P                      |
| 7 9 (5)    | <b>THE LAST PICASSO</b><br>Neil Diamond<br>Columbia 10138-H                 | 32 18 (13)  | <b>I'LL PLAY FOR YOU</b><br>Seals & Crofts<br>Warner Bros. 8075-P               |
| 8 3 (10)   | <b>WILDFIRE</b><br>Michael Murphy<br>Columbia 8-50084-H                     | 33 20 (6)   | <b>HOW LUCKY CAN YOU GET</b><br>Barbra Streisand<br>Arista 0123-F               |
| 9 8 (12)   | <b>LOVE WILL KEEP US TOGETHER</b><br>Captain & Tennille<br>A&M 1672-W       | 34 43 (4)   | <b>BURNING THING</b><br>Mac Davis<br>Columbia 3-10148-H                         |
| 10 11 (7)  | <b>DOWN BY THE HENRY MOORE</b><br>Murray McLauchlan<br>True North TN-125A-H | 35 44 (3)   | <b>I DREAMED LAST NIGHT</b><br>Justin Hayward & John Lodge<br>Threshold 67019-K |
| 11 14 (5)  | <b>EVERYTIME YOU TOUCH ME</b><br>Charlie Rich<br>Epic 8-50103-H             | 36 41 (2)   | <b>YELLOW HOUSE OF LOVE</b><br>Patti Macdonnell<br>Broadland 212026-M           |
| 12 15 (6)  | <b>HELLO CENTRAL</b><br>Hans Staymer Band<br>RCA PB-50059-N                 | 37 46 (2)   | <b>PLEASE MR. PLEASE</b><br>Olivia Newton-John<br>MCA 40418-J                   |
| 13 16 (6)  | <b>GIVE MY LOVE TO LADY CANADA</b><br>Bobby G. Griffith<br>Badger BA 005    | 38 42 (2)   | <b>SHE'S SOME KIND OF WOMAN</b><br>Doug Rutledge<br>Van-Lo                      |
| 14 10 (11) | <b>SISTER GOLDEN HAIR</b><br>America<br>Warner Brothers WB-8086 - P         | 39 47 (2)   | <b>RHINESTONE COWBOY</b><br>Glen Campbell<br>Capitol 4095-F                     |
| 15 12 (9)  | <b>OLD DAYS</b><br>Chicago<br>Columbia 3-10131-H                            | 40 45 (3)   | <b>EASY LISTENIN'</b><br>Tim Daniels<br>Kangy TDA 13                            |
| 16 17 (3)  | <b>FEELINGS</b><br>Morris Albert<br>RCA 10279-N                             | 41 48 (2)   | <b>SUSANNA'S SONG</b><br>Jerry Cole And Trinity<br>Warner Bros. 8101-P          |
| 17 19 (4)  | <b>THE HUSTLE</b><br>Van McCoy<br>Avco 4653-M                               | 42 49 (2)   | <b>EL BIMBO</b><br>Bimbo Jet<br>Scepter 12406-F                                 |
| 18 21 (9)  | <b>OLD FASHIONED SONG</b><br>Keith Barrie<br>United Artists UAXW 606X-U     | 43 50 (2)   | <b>LISTEN TO WHAT THE MAN SAID</b><br>Paul McCartney<br>Capitol 4091-F          |
| 19 23 (4)  | <b>PLEASE MR. PLEASE</b><br>Olivia Newton-John<br>MCA 40418-J               | 44 .... (1) | <b>WOODEN HEART</b><br>Bobby Vinton<br>ABC 12100-N                              |
| 20 37 (5)  | <b>TELL HIM THAT I SAID HELLO</b><br>Debbie Cambell<br>Playboy 6037-M       | 45 .... (1) | <b>SEND IN THE CLOWNS</b><br>Judy Collins<br>Elektra 45243-P                    |
| 21 13 (12) | <b>ALL IN THE PAST</b><br>Gary & Dave<br>AXE-22-T                           | 46 .... (1) | <b>LOVE WON'T LET ME WAIT</b><br>Major Harris<br>Atlantic 3248-P                |
| 22 38 (5)  | <b>HARPO'S BLUES</b><br>Phoebe Snow<br>Shelter 40460-J                      | 47 .... (1) | <b>MAKE THE WORLD GO AWAY</b><br>Donny & Marie Osmond<br>MGM W14807-Q           |
| 23 24 (6)  | <b>FOLLOW YOUR HEART</b><br>Jim & Don Haggart<br>Arpeggio APPS 1027-N       | 48 .... (1) | <b>AT SEVENTEEN</b><br>Janis Ian<br>Columbia 10154-H                            |
| 24 27 (8)  | <b>POKAREKARE ANA</b><br>Buck & Low<br>RCA JB-50068-N                       | 49 .... (1) | <b>TROUBLE</b><br>Elvis Presley<br>RCA 10278-N                                  |
| 25 39 (4)  | <b>SMILE ON ME</b><br>Ronnie & Natalie O'Hara<br>Legacy 104                 | 50 .... (1) | <b>ROCKFORD FILES</b><br>Mike Post<br>MGM 14772-Q                               |



ORILLIA  
CFOR

- 1 (1) Wildfire-Michael Murphy  
Charted  
5 I'm Not Lisa-Jessi Colter  
11 Magic-Pilot  
39 Henry Moore-Murray McLaughlan  
\* Hold On Lovers-Myles and Lenny  
Playlisted  
95 You Make Me Want To Be-Dan Hill  
38 Please Mr Please-Olivia Newton-John  
19 Love Won't Let Me Wait-Major Harris

## OTTAWA

- CFGO (Trudy Chamberlain)  
1 (1) Wildfire-Michael Murphy  
Charted  
5 I'm Not Lisa-Jessi Colter  
18 Dynamite-Tony Camillo's Bazuka  
Playlisted  
68 Jive Talkin'-Bee Gees  
\* Nothing Stronger-Paul Anka  
\* Consequently-Maury Logan

## PETERBOROUGH

- CHEX (Rick Allan)  
15 (1) Sister Golden Hair-America  
Charted  
\* Someone Saved My Life-Elton John  
69 Round And Round-Octavian  
62 Goodnite Vienna-Ringo Starr  
38 Please Mr Please-Olivia Newton-John  
Playlisted  
\* Nothing Stronger-Paul Anka  
\* Keep Our Love Alive-Patty Dahlquist  
71 Rhinestone Cowboy-Glen Campbell  
\* You Gotta Love-Matt Lucas  
\* Love Has No Pride-Susan Jacks

## PETERBOROUGH

- CKPT  
2 (1) Love Will Keep Us-Captain & Tennille  
Charted  
62 Goodnite Vienna-Ringo Starr  
41 Midnight Blue-Melissa Manchester

## QUEBEC CITY

- CFOM  
\* (1) Girls-Moments & Whatnauts  
Charted  
\* Sexy-MFSB  
75 When You're Up-Bond

## QUEBEC CITY

- CHRC  
47 (1) Rainy Day People-Gordon Lightfoot

## REGINA

- CJME (H. Hart Kirch)  
Charted  
38 Please Mr Please-Olivia Newton-John  
75 When You're Up-Bond  
18 Dynamite-Bazuka  
Playlisted  
\* Here Today-Wednesday  
71 Rhinestone Cowboy-Glen Campbell  
48 Why Can't We Be Friends-War

## REGINA

- CKCK (Singer/Dempson)  
1 (1) Wildfire-Michael Murphy  
Playlisted  
23 Christina-Terry Jacks  
19 Love Won't Let Me Wait-Major Harris  
\* You Gotta Love-Matt Lucas

## SAINT JOHN

- CFBC  
\* Aint Life Grand-Black Oak Arkansas  
\* Sweetwater-Chris Kearney

## SASKATOON

- CKOM (Lorne Thomas)  
\* (1) Pinball Wizard-Elton John  
Charted  
12 Swearin' To God-Frankie Valli  
23 Christina-Terry Jacks  
41 Midnight Blue-Melissa Manchester  
\* Making Love In My Mind-Patsy Gallant

## ST. JOHN'S

- CJON  
7 (1) When Will I Be Loved-Linda Ronstadt  
Charted  
17 Get Down-Joe Simon  
38 Please Mr Please-Olivia Newton-John  
8 The Hustle-Van McCoy  
31 Attitude Dancing-Carly Simon  
13 Hit The Road Jack-Stampede  
Playlisted  
10 Listen To What The Man Said-Wings  
23 Christina-Terry Jacks  
12 Swearin' To God-Frankie Valli  
27 I'm Not In Love-10 CC  
\* Long Tall Glasses-Leo Sayer  
26 Walkin' In Rhythm-Blackbyrds

## ST. THOMAS

- CHLO  
5 I'm Not Lisa-Jessi Colter  
38 Please Mr Please-Olivia Newton-John  
68 Jive Talkin'-Bee Gees  
93 Sweet Emotion-Aerosmith  
33 Way We Were-Gladys Knight  
71 Rhinestone Cowboy-Glen Campbell

## SYDNEY

- CJCB (Arna Halloran)  
2 (1) Love Will Keep-Captain and Tennille  
Playlisted  
87 I Dreamed Last Night-Hayward & Lodge  
62 Goodnite Vienna-Ringo Starr  
84 Dance She Said-Brussel Sprout  
\* I Know-Foot in Coldwater  
77 Run Away With Me-Ken Tobias  
75 When You're Up-Bond

## WINNIPEG

- CKRC (Billy Gorrie)  
15 (1) Sister Golden Hair-America  
Charted  
46 Black Friday-Steely Dan  
55 One Of These Nights-Eagles  
Playlisted  
60 Rockford Files-Mike Post  
31 Attitude Dancing-Carly Simon  
32 I'll Play For You-Seals and Crofts  
63 Remember What I Told You-Tavares  
38 Please Mr Please-Olivia Newton-John

## WINNIPEG

- CKY (David Harrison)  
15 (1) Sister Golden Hair-America  
Charted  
62 Goodnight Vienna-Ringo Starr  
79 Slippery When Wet-Commodores  
38 Please Mr Please-Olivia Newton-John  
92 I've Been Hurt-Carla Whitney  
71 Rhinestone Cowboy-Glen Campbell

## WOODSTOCK

- CJCJ (Peter Stairs)  
\* (1) I Don't Like-Paul Anka  
Charted  
18 Dynamite-Bazuka  
\* Romeo and Juliet-Sha Na Na

## YORKTON

- CJGX (Gary Laurence)  
5 I'm Not Lisa-Jessi Colter

- 69 Round And Round-Octavian  
27 I'm Not In Love-10 CC  
\* The Last Picasso-Neil Diamond  
71 Rhinestone Cowboy-Glen Campbell

ADULT  
RADIO ACTION

## BRANDON

- CKX-FM (Cliff Birnie)  
(1) Anytime-Frank Sinatra

## BRANTFORD

- CKPC (Arnold Anderson)  
Where's The Reason-Michael Houston  
You Don't Need A Reason-Helen Reddy  
Rhinestone Cowboy-Glen Campbell  
The Homecoming-Hagood Hardy  
Summer Of Our Love-Bruce Miller

## EDMONTON

- CJCA (Lang/DeVicq)  
Love Won't Let Me Wait-Major Harris  
Susanna's Song-Jerry Cole & Trinity

## FERNIE

- CFEK (Tom Enders)  
Feelin' That Glow-Roberta Flack  
Run Tell The People-Daniel Boone  
Disco Queen-Copperpenny  
Bad Time-Grand Funk

## HAMILTON

- CHML (Lynn Latimer)  
Sleep On My Shoulder-Sylvia Tyson  
Take Good Care-Three Degrees  
Telephone Calls-Robert Tennison Troupe  
Another Place-Bobbi Gentry

## KITCHENER

- CKKW (Geo. Patton)  
Stasera Che Sera-Matia Bizarre  
How Sweet It Is-James Taylor  
Morning Beautiful-Tony and Dawn  
What I Did For Love-Jack Jones  
I Am His Lady-Melba Moore

## KITCHENER

- CFCA (Don McDonald)  
Last Word-Adam Miller  
All Alone Am I-Wayne Newton  
Where's The Reason-Michael Houston  
LP  
Well Keep Secret-James Last

## MARYSTOWN

- CHCM (Adrian Graham)  
(1) All In The Past-Gary and Dave  
Charted  
Funny How Love Can Be-First Class  
Christina-Terry Jacks

## OSHAWA

- CKLB  
(1) Wooden Heart-Bobby Vinton  
Charted  
You Don't Need A Reason-Helen Reddy  
Thank You Baby-Stylistics  
Easy Listenin'-Tim Daniels  
How Lucky-Barbra Streisand  
Rhinestone Cowboy-Glen Campbell

## PORT ALBERNI

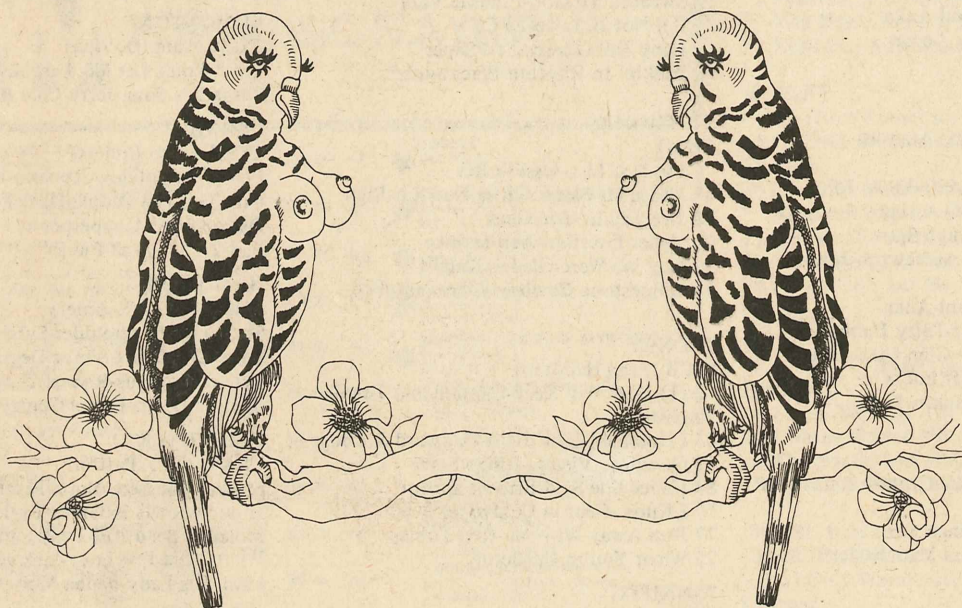
- CJAV (Don Lloyd)

- (1) Listen To What The Man Said-Wings  
Eagle Hawk and Dove-Ross Holloway  
Take Good Care-Three Degrees  
Please Mr Please-Olivia Newton-John  
Rendezvous-Hudson Brothers



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