

## John Mackey's "real" business in radio

60 CENTS  
Volume 22 No. 8  
October 12, 1974

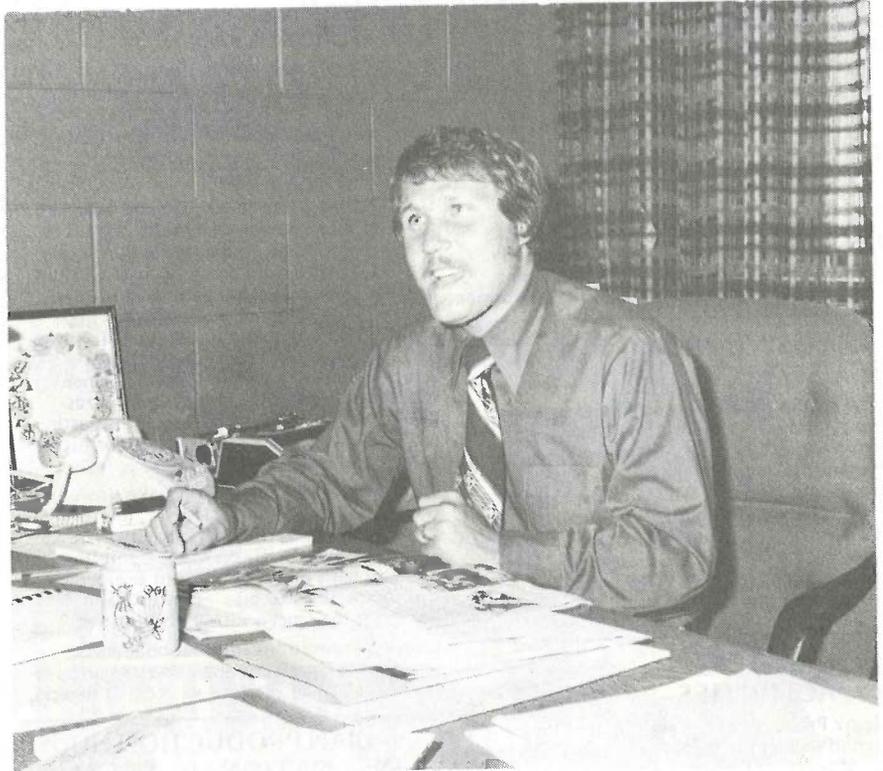
John Mackey learned early in his career that as an on-air personality, he was average and would probably remain that way so he decided to go off the air and learn the "real" business in radio.

It all started for Toronto-born John Mackey back in 1960 when, at the age of nineteen he became involved in radio. He was brought up in the Windsor-Leamington district and had a huge appetite for sports, so his first break came from CJSP (now CHYR) . . . Lou Tomasi and Stew Brandy, who hired him as a copywriter. He was also asked to write up sports and finally went on the air as a sportscaster. He moved over to Chatham's CFCO as copy writer and newsman and finally to CKWW Windsor as music librarian and promotion man. He moved west to CFQC in Saskatoon as promotion man, a position he held down for a year and a half and then returned east to CKGM as the head of the creative department and shortly after was promoted to operations manager.

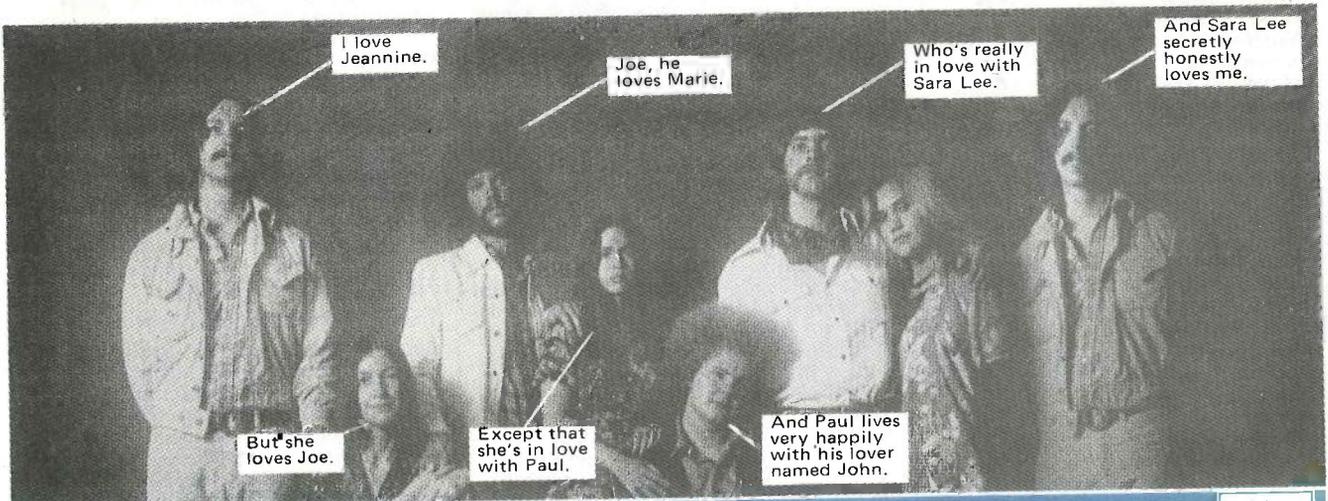
His second trip west took him to CJME Regina as program director. After a short stay he returned to Montreal's CKGM as program director where, as a team with General Manager Jim Sward, began work on bringing the station up the ratings ladder to No. 1.

Still thirsting for the "inside" on the radio business, Mackey took the job of General Manager of CKWW Windsor and, shocking the industry, moved back to Montreal a couple of months later as program director of CFCF. He wasn't finished shocking the industry. He was no sooner secured in his

*MACKEY continued on page 15*



CFCF's John Mackey



I love Jeannine.

Joe, he loves Marie.

Who's really in love with Sara Lee.

And Sara Lee secretly honestly loves me.

But she loves Joe.

Except that she's in love with Paul.

And Paul lives very happily with his lover named John.

## "Love Song" by Severin Browne.

A Love Song for the Seventies.



© Motown Records. MOTOWN RECORDS CANADIAN LTD. 1974

## DU MAURIER CONTRIBUTES TO PERFORMING ARTS '75

The Du Maurier Council for the Performing Arts has more than matched its pledge to assist Canadian Cultural Productions with one million dollars over a five-year period since its inception in 1972. The additional funds are a result of extra promotional support offered to organizations receiving grants.

When the Council met earlier this year, they pledged a total of over \$300,000 in funds to successful applicants. Thirty-six organizations representing theatre, music, opera and dance were chosen from across Canada. Those selected conformed with the Council's stated objectives which are: to help foster development of Canadian talent; to increase public awareness of the arts by providing entertainment at reasonable admission prices and to assist performing groups in their own self-development.

Members of the Council are Senator Donald Cameron, Chairman and head of the Banff School of Fine Arts; and Directors, The Honourable Pauline McGibbon, Lieutenant-Governor of Ontario, Carl O. Nickel, former Chairman of the Calgary Allied Arts Foundation, Andre Bachand who is closely associated with the cultural life of Quebec, and Fred Davis, radio and television performer.

## EXTENSIVE PROMO FOR RCA'S VICKY LEANDROS

RCA's John Murphy has launched an extensive promotion campaign on behalf of the label's Vicky Leandros including TV, radio and press interviews. The artist's new album "My Song For You" will be released in both French and English. (English KPL1-0064 and French KPL1-0065). The album features the single "Henry Let's Go To Town" which was backed with "Our Love Is Brighter Than The Starlight".

## PIZAZZ STEPS UP ACTIVITIES

Pizazz Productions has coordinated the second segment of a tour by Terry Dee's Rock and Roll Circus, a group which aroused much interest in U.S. colleges last year through over 100 concerts. The first half of the tour has just been completed in the Maritimes and was highly successful as reported by Dram Agency's Bill Jeffros in Waterloo. The next segment of the tour, to be handled by Pizazz will feature club dates through New York's Banner Talent Associates and will include two weeks in Boston and fifteen dates in New England.

July 22nd will mark the beginning of a U.S. club tour for The Great Rufus Road Machine (formerly Rufus, the name change in deference to a U.S. act) and will serve as an introduction for the act in three major hotel chains and several northeastern U.S. buyers. C.I.T. Burlington organized the whole tour after the act was viewed by U.S. buyers at Ontario showcases.

Pizazz's latest signing, a quintet from Sudbury called Canada has just started a four month U.S. tour which will take them through clubs and colleges in Burlington, Vermont and Plattsburgh, New York. The tour has been scheduled for an introductory swing through the Maritimes and will wind up with a concentration of dates in New York, Pennsylvania and New Jersey. Craig Nicholson, spokesman for Pizazz confirms 18 engagements and reports great interest from a number of other schools who are unable to commit Fall dates at the present.

## CLIFF EDWARDS TO RECORD IN NASHVILLE

Cliff Edwards is scheduled to record this month in Nashville for Columbia Records of Canada. The date was coordinated by manager Kevin Hunter of New Directions and John Williams of Columbia and will be Edwards' first recording session in Nashville. Glenn Sutton will be on hand to produce.

Edwards' own TV variety show has recently been renewed for its second season in Canada. Prior to going solo, Cliff was lead singer for the Bells whose hits include million seller "Stay Awhile".

## DKD HANDLES BEE GEES DATES

Donald K. Donald Productions Ltd. recently completed half of the Bee Gees concerts in Canada, handling concerts in Halifax, Moncton, Saint John, Montreal and Vancouver. The Canadian tour was organized by Hal Ray of the William Morris Agency.

Don Tarlton of Donald K. Donald observed that the tour "was unique in the respect that a major international attraction was touring Canada from coast to coast without playing Canada as extra dates to an American tour, and it represents a big step in Canada's development as a pop music market." The Bee Gees were the first international stars to visit the Maritimes since the Beach Boys in the sixties and the response for the Bee Gees was so enthusiastic that Tarlton has been encouraged for future show plans in Eastern Canada.

Although Montreal's transit strike slowed down concert promotions there, the forum concert bowl was filled to capacity. The group had the Pacific National Exhibition to contend with in Vancouver but overcame the competition to play to two packed houses at the Queen Elizabeth Theatre.

Concert Promotions International was responsible for promoting and arranging the other half of the tour with equal success.

## CANADIAN PRODUCTION HOUSE GAINS NATIONAL PRESTIGE

Footprint Productions, the broadcast production house specializing in the production and syndication of commercial radio documentary programming, has earned a national reputation after less than two years of operation. The company's first venture was a highly successful Beatles "Rockumentary" entitled "Beatles: The Echoes and The Dream" written and narrated by Jim Nettleton, program director of WCAU-FM in Philadelphia. A national campaign to market the six-hour feature resulted in coast to coast sales.

In preparation for the BBM spring ratings, Footprint conceived and produced the first comprehensive study on the Osmond Brothers. "In Touch With Today" was as successful as its Beatles predecessor. Three additional programs followed which earned the company the coveted Billboard Award. They were, a major interview and biographical narrative on Elton John; a concept program called "A Gift Of Peace and Love" created especially for contemporary markets during the holiday season; and an hour-long production "The Countryside of Bill Anderson", which was the pilot for a series on country music artists.

Dan Plouffe is currently involved in recording two new documentaries, one on The Bee Gees and the other, an in-depth feature on "The Who".

## SOCIETY FOR RECOGNITION HOLDS CDN. TALENT ELECTION

Alderman Ben Nobleman was re-elected as President of The Society For Recognition Of Canadian Talent September 11th at the King Edward Hotel. Other officers elected during the general membership meeting were James Conrad, 1st Vice-President; Dave Broadfoot, 2nd Vice-President; Carol Jamieson, 3rd Vice-President and Rick Fielding, Secretary.

The following were elected to the Board of Directors: Senator Keith Davey; Stompin' Tom Connors; Robert R. Hall, Q.C.; David Archer; Edward Carrigan; Barbara Franklin; Ben Kerr; Ben Lennick; Leo Orenstin; B.T. Richardson; Ratch Wallace and Don Rogers.

Among the aims and objectives endorsed by the Society were resolutions to present briefs to the Canadian and American governments to establish reciprocity at the border so that Canadian artists can work in the U.S. as easily as American performers work engagements in Canada; and to persuade Canadian daily and weekly publications to provide more extensive coverage of Canadian talent.

Alderman Nobleman and James Conrad took part in a debate on the Elwood Glover Show with Gino Empry and David Garrick on September 20th.

## POLYDOR CLASSICS PROMOTED NATIONALLY

Polydor lent a little promotion muscle to their classical releases with a rare classical product presentation at major centres across Canada.

The product presentation, specially prepared by the label's Allan Katz and their classical manager, Vas Pollakis, comprised a forty minute audio-visual presentation of their fall release.

The promotion tour included Winnipeg, Vancouver, Calgary, Edmonton and Montreal.

## WATERLOO CO-PUBLISHES ON FIRST ROCK VENTURES

Waterloo Music of Waterloo, Ontario and Winterlea Music of Montreal have agreed to co-publish and distribute sheet music for "The Night Chicago Died". The song is the second produced by Waterloo, the first being "Billy Don't Be A Hero", also published under mutual agreement with Winterlea.

Waterloo's experience with sales on "Billy" have proven to be very worthwhile and they expect "Chicago" to sell as well if not better. The company plans to be involved in further publication and recording of rock material due to their initial success.

## NEW SINGLE ON RCA FOR BUSTER BROWN

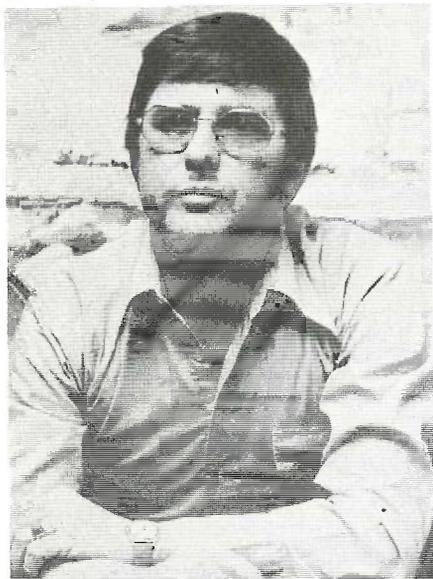
Buster Brown, formerly "Timothy" (riverboat Ladies), has written and performed his new release on RCA "Falling Out Of Love" (PB-10023). The single was produced by John Lombardo, west coast A&R Director in Los Angeles for RCA and former Professional Manager for Sunbury-Dunbar Music in Canada. Lombardo also composed the "B" side "Eloise".

Buster Brown and his new four piece back-up band of the same name have been touring extensively in the south-western United States.

**CONDOR RELEASE FOR RAY FRANCIS**

Ray Francis, a new signing to the Condor label, will be given a major promotion push by Marathon Records, distributors of the new country label. His initial single release, "If Ginny Knew", a Francis original, was culled from his album, "Two Sides Of Country".

Francis, a native of Chatham, Ontario, became involved in the guitar pickin' business at the age of thirteen and by the time he hit his twenties, found himself on stage at the Grand Ole Opry, alongside some of the stars he used to listen to over WSM Nashville.



Condor's Ray Francis.

His game is originality but his impersonations of many of the big names in country has brought much attention to his well rounded performance. Like Dalls Harms says: "The makings of a great entertainer is like baking a cake. You take a handful of sincerity, a touch of comedy, a warm personality, and a great love for country music, and you have my friend, Ray Francis."

**HARRISON FIRMS CANADIAN DATES**

A major concert tour of Canada and the U.S. has been scheduled by George Harrison. Commencing in Vancouver (Nov. 2), the Harrison junket will comprise fifty concerts in twenty-seven cities over a period of seven weeks.

This will mark Harrison's first set of engagements since the concert for "Bangla Dosh" in 1971 and his first North American tour since 1966.

Supplying backup for Harrison will be Tom Scott, sax; Chuck Findley, trumpet and trombone; Robben Ford, guitar; Andy Newmark, drums; Emil Richards, percussion; Wille Meeks, bass; and Billy Preston, keyboard.

Sharing the billing with Harrison will be Rami Shankar, who was instrumental in bringing Indian music to the attention of the Western world. Shankar will be performing all original material and will be backed by his new group.

Besides the Vancouver engagement, other Canadian dates are Toronto (6) and Montreal (8).

**EDMONTONIAN MAKES RETURN TO EXPO GIG**

Gabrielle Bugeaud, a bilingual entertainer making her home in Edmonton, made a return engagement at Spokane's Expo '74 last week as part of the provincial ministry of culture's program at the exposition site. The previous engagement, in August, was extremely well received.

Miss Bugeaud has just completed a tour of western Canada with her group, Deja Vu. The bilingual act caught much attention in Edmonton during Klondike Days and also stood her in good stead during an Elwood Glover Luncheon Date appearance. Miss Bugeaud's first album for Mustard Records is currently nearing completion in Edmonton studios. Two singles have already been picked for release by Mustard. First release will be "Talk It Over" f/s "Parle-moi". Plans for the future include a tour of eastern Canada and the United States. Negotiations are currently underway for a tour of Cana-

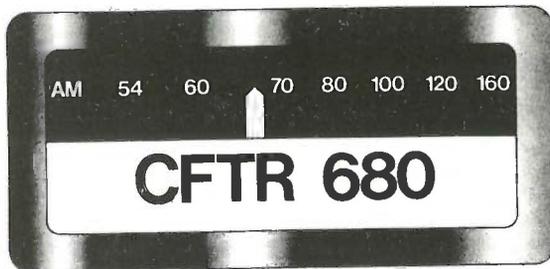
dian Armed Forces bases overseas.



Gabrielle Bugeaud

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*Starting October 11th, and continuing throughout the holiday weekend, Motown albums, anthology sets, the "Motown Story" and much much more.*



**OCTOBER 11TH, 12TH, 13TH, 14TH**

# You asked for it (or) rewashing the dirty laundry

In order to get other views on RPM's recent Communication Nine meet, we commissioned Canada's leading trade writers to comment on the weekend (RPM Oct 5/74).

We don't think we are taking unfair ad-

**RPM**

COMMENT  
walt grealis

vantage of the situation but their comments posed a number of questions that can't go unanswered. If they did, it would add credibility to the accusations of "a lack of journalistic grounding and a form of homegrown smugness".

"... 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**

published weekly since  
February 24th, 1964, by

**RPM MUSIC PUBLICATIONS LTD.**

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Toronto, Ontario  
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(416) 425-0257  
Telex — 06-22756

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

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AMPEX	D	PHONODISC	L
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CMS	E	POLYDOR	Q
CAPITOL	F	QUALITY	M
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LONDON	K	WEA	U
MCA	J	WORLD	P
MARATHON	C		Z

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



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

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In the comments made by Larry LeBlanc, who represents Music World in Canada, I was portrayed as "a bitter disillusioned Walt Grealis". He was referring to my opening comments, the text of which reflected, to me, a growing concern that the industry was not getting down to business and was pre-occupied with housekeeping and negatives.

Acknowledging a lack of journalistic grounding (ten years of practical experience notwithstanding) I obviously wasn't able to judge the reaction of the crowd. It would have been safer to have spoken and said nothing, and be saved the wrath of at least two of RPM's critics.

I was a little confused with LaBlanc's comment that "He (Grealis) also noted a failure of the CRTC's 30% content ruling to create a stronger domestic industry and called for a study to look into the possibilities of a percentage adjustment in the content's quota". I would welcome such a study but I'm afraid I was credited with someone else's thunder.

I think LeBlanc makes a good point on behalf of RPM when he says: "It's easy to understand Grealis' bitterness and tiredness. RPM magazine, once a centre of attention and dialogue within the trade, has been somewhat outgrown these past few years by an industry it did much to create. The magazine has sadly become a source of industry ridicule. Grealis, though

## BALMUR'S ARTISTS ON FULL SCHEDULES

Reports from Balmur Limited are that the Anne Murray schedule is more hectic than ever. She has recently been spotlighted on TV specials for "Chicago" and "Engelbert Humperdinck in Bermuda" and has just taped a ninety minute R&B show for the "In Concert" series in which she is hostess to the Spinners, Ohio Players and Suzie Quatro. Currently recording her new Capitol album at Eastern Studios, Murray also has two LP's "Love Song" and "Anne Murray Country" listed on Billboard's Top 100 survey. In addition to recording she is slated to appear on CBS' Country Music Awards show to be broadcast from Nashville on October 14th. The most recent issue of Toronto Life has featured Murray with a lengthy article entitled "Anne Murray's Maritime Mafia", and Eastern Airlines has included 12 selections from Murray albums in their "Eastern Sound" series for this month.

John Allan Cameron is occupied with concert tours at present and is currently in the U.K. covering England, Ireland and Scotland on what has become an annual "Pilgrimage". Before leaving for Europe, Cameron completed a sell-out tour in twelve centres in eastern Canada and upon his return from Britain will be taping several TV series, among them, The Noel Harrison Show, "Take Time" in Halifax, The Cliff Edwards Show in Montreal and The Tommy Banks Show in Edmonton where he will be in early October.

Bruce Murray was with Cameron for his highly successful Maritime tour and is due to record late this month with Skip Beckwith ("Richard") producing. Response to Murray was so good in the Atlantic provinces that plans for the Balmur artist to headline his own show are imminent.

strongly and evenly respected in the business, seems to be deprived of necessary advertising revenue to run a strong book. Without that Grealis is unable to turn the tide of opinion or improve the quality of the magazine which has deteriorated badly in recent years. Boxed in by his own good intentions.....Grealis finds himself in a crippled role and the industry itself, divided for years, is unable to come to terms with helping or killing off RPM".

There is great introspect in that statement (which has been slightly edited to suit our cause). It states the problem very genuinely but very kindly leaves out some of the underlying factors.

Martin Melhuish, who is Billboard's representative in Canada, also poses some questions in his article.

He claims: "There is a genuine hostility felt against the Canadian music weekly (RPM) in many sectors of the industry.....no one really has the balls to come out and tell RPM exactly where they feel the publication is going wrong".

Wrong! There have been many who have taken the initiative to tell us where we have been going wrong, and we have made changes accordingly, and whenever it was economically feasible. We aren't aware of ever having silenced any critic, nor have we not been willing to listen or effect changes in RPM.

Articles on the industry and viewpoints on the industry have indeed been praised by many of the leaders of the industry, vocally and in letters. It is my understanding that the trade media's obligation to the industry is to make points and publish counterpoints. It could be I have been spoiled by the dailies, wherein I can read the editorial page and also the letters to the editor and make up my own mind. Whenever we are challenged regarding our views, all reasonable letters are reprinted in RPM and are very welcome. It is this kind of input we expect from the industry.

A good example of this was the reaction to "What's Wrong With Canadian Country Music?".

The series on promotion, written by Stan Klees, didn't draw a great deal of mail, but it did get compliments from the heads of record companies and promotion people themselves.

In what Melhuish refers to as "my stance in RPM" he asked about the association of Stan Klees to RPM and asked that his status be explained to the industry.

In Volume 21 Number 20 of RPM, dated July 6th, 1974, Klees stated:

"Since 1967, I have worked part-time as an advisor to RPM and also as a consultant to the industry, freelance writer, ghost writer and, hopefully, a patron of the music industry in Canada. I also own MusicAd&Art, which is an advertising agency and art firm to the Canadian music industry.

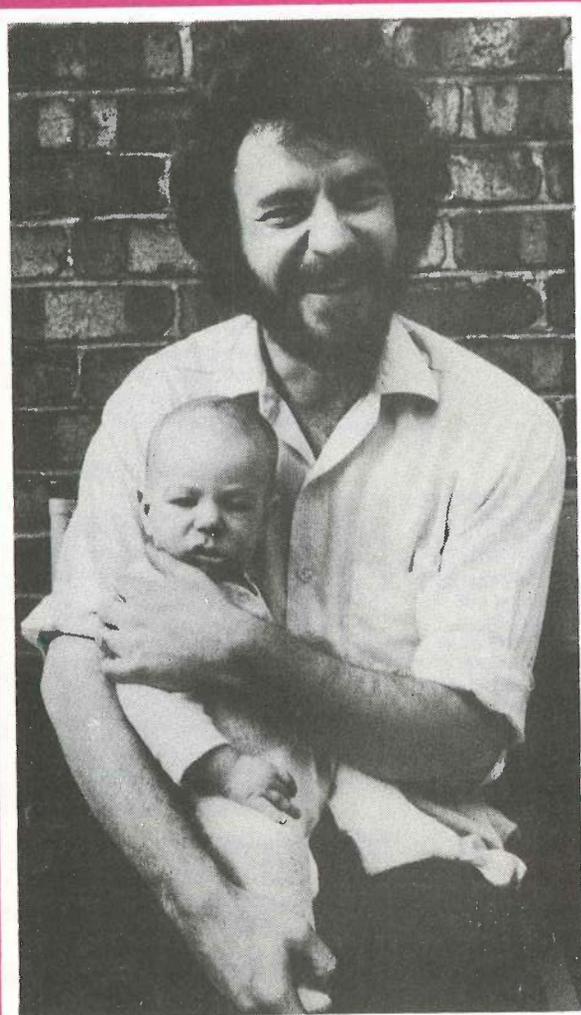
"I am constantly in touch with record men and promotion men and devote all of my time to the music industry.

"My agreement with RPM limits me to write only institutional articles for RPM, look after institutional projects for RPM (The Communications meets across Canada and the Juno Awards etc.). I also look after all RPM's special projects. My firm, Stan Klees Ltd., is paid a retainer by RPM, therefore,

COMMENT continued on page 13

# Jesse Winchester

learn  
to  
love  
it



Well, what with this and that,  
It adds up to  
Rampant ruggedness.  
And it's gettin' no better.  
You go to bed feelin'  
Almost OK,  
And you wake up feelin',  
Well,  
Not too good.  
Sure, there's the odd picnic—  
Cold beer,  
Good ham sandwich,  
Rotary brothers saying,  
"The boy has your eyes."  
But it's a let down, really,  
A gradual let down.  
'Course,  
They say you can  
learn to love it,  
All the way down.

J. Winchester



**"THIRD RATE ROMANCE" IS A  
FIRST RATE SINGLE**

RPM

LETTERS  
to the editorNO ONE REALLY HAS  
THE BALLS TO TELL RPM

September 27/74

Just another weekend with the industry or one more abortive start in the right direction. Others say "shit" who wants to go to some hotel to see Toronto, that's what I left to get away from." Does New York ignore L.A.? Is there really a granite curtain in Canada. I think not! Only granite heads. The rockies don't block commerce or progressive planning, they enhance it.

I attended C9 or rather crashed it and found it as usual, stimulating and boring simultaneously, much the same as a gang bang. Oh I've heard the confidential whispers of "wasted time", "I'd rather be golfing", "I wouldn't support anything run by RPM". Well Geoff Stirling did. Bob Austin did and some of your peers did and most of mine! I am not interested in your politics, prejudices, only your input and talent. I'm not interested in his or her bedside manner, only the patient. I am not inferring that those who did not attend are dragging their feet or are socially or ethically to be criticized but jeezus, you missed a great chance to release or solve or compromise or punch out or moreover learn!

What are the beefs. I picked some up over the past years — the 30% content rules aren't working: change? add? lessen?; or why ain't he off the ground yet? (ouch); some problems in legislative and broadcasting related matters (over my head but I'm interested). How 'bout this one — RPM Walt and Stan's strangle hold on the upgrading of the magazine. Some say it represents the industry to a "T"; some say the "Alberta cattle breeders ¼ annual" says more but they say it to each other on the hotel's balconies not to the assembled mass where Walt and Stan could hear whatever: defend or relent.

I don't understand the whole problem because I haven't heard the oppositions position and I was raised in a democracy. Will you use some discretion or tip your hand or will we maybe improve the situation on the whole, or even the half! This McCoy and Hatfields attitude is passe and frankly, I'm bored with it! If someone must alter concept and maintain policy isn't that compromise. And you who have pipelines to the far corners of global opinion, aren't you obligated to share within your scope? Teach me . . . teach us — now . . . not later, we need it now. Vast support will lean to progressive thinking!

In passing, Walt may be many things to you, but to me and many like me he represent a pretty steady opinion and a source of good unbiased advice. His example is one to be proud of! But so are his critics. My 5 years in the record industry is dwarfed by even the youngest executive and your daily involvement in the mechanics of yours and others promotions are oil of the industry and the rubbing together of all of us is the necessary (dare I say it) "greasing" we all need! The pollen of dissent you carry can be the honey. We seek if only you'll share your opinions. Forget the talent and their capacity to produce and play 30%. They're doing alright — steady rehearsing, improving and moving. They'll be there when you arrive, waiting just like always! Your the best, freshest, everyone tells you that! And it's true, get up and

fight man to man, opinion to opinion, truth to truth. The enemies are procrastination, frustration, lethargy.

Earlier I said I'm not interested in your politics. Well in reflection that's not entirely true. Your methods and beliefs are the crux of problems — mine too! I found this past weekend terminated some prejudices and offered avenues to solve others simply by discussing! "I'm not into that shit", "man I'm into music", "the rest is just bullshit". All I can say is you missed Murray McLauchlan (he and Dennis were flawless, superb); Myles and Lenny; Ray Charles; Doris and her Tijuana dog act and many more to libelous to mention and we all know what the west coast is famous for eh! (That's right the rockies) and we had 80° weather!

Those who deemed to grace the due — thank you. Your new products are exciting, your presentation was professional, your champagne was better than Sunday at the car wash.

Columbia (God: I'm proud!) You Were first class! Kelly DeYong sound is the best, Leo your the hottest, the Bayshore a refuge for madness, Vancouver a gracious host. Gil Harris stove!

I took a break at this point and cruised the aisles of the jumbo sure nuff, a lady here 2 men there, all returning to their homes in Hogtown — good ole T.O. and guess what we all concur — we had a great time, Thanks Walt.

I'll see you at C10.

Kelly Jay  
Bad Manors  
Ancaster, Ont.

ARE UNIVERSITY  
STUDENTS RATED!?

Sept. 27/74

I'd like to compliment John Watts on his piece concerning BBM ratings and CBC listeners in a recent RPM article. While I don't argue that the CBC has more listeners than the private radio stations, they certainly have a good number. These listeners, out of necessity are "better" listeners, that is they are paying attention to the CBC while most listeners of commercial outlets use the station simply as background music. I find the CBC very enjoyable as do most of the people I'm in contact with. I would estimate that more university students listen to the CBC than any of the four other stations in our market. But are they, the university student, rated?

Harvey MacKinnon  
DAL Radio  
Halifax, N.S.

LEO RECORDS STILL  
PARTYING AFTER C9

Sept. 30/74

Since the Communications 9 Convention was so successful from Leo Records' standpoint, we have continued to carry it on.

The major communicating though has been with the remainder of the champagne that stocked the Leo Records' hospitality suite on Sunday. Arlee Malkewich, national promotion girl for Leo Records has been doing in-depth interviews with two bottles of Cordini. She hasn't been available to report on these interviews though. Leo has reason to believe she is recuperating from these two smashing personalities.

Leo would like to congratulate RPM Magazine for their excellent organization of the

whole show with special thanks to Walt Grealis and his assistance in announcing the Leo Records' complimentary breakfast and studio tour on Sunday. Both were very successful.

Leo's, J.C. Stone, was premiered on Sunday at the hospitality suite and received tremendous exposure. Scott Jarrett and his song, Gayle, were available for exposure as Leo Records upcoming release. A demo tape of "Smokin' Pocket", an extremely talented group of guys, was on hand to give a taste of Leo's possible next group release. These boys are going to be a major force in the market with the help of their very soul lead singer, Blue McDonnell.

Leo just got a bulletin saying that their promotion girl is alive and well and has been reporting in for work on time although we can't quite decipher what she's been saying.

A West Coast Spy  
Vancouver.

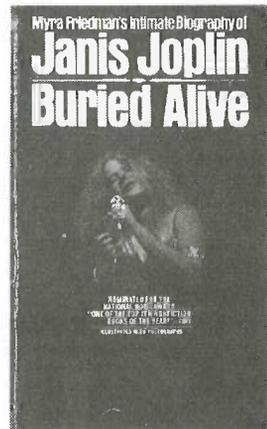
## BOOK REVIEW

**JANIS JOPLIN — BURIED ALIVE**  
by Myra Friedman  
Bantam Books  
Price — \$1.95

For anyone who didn't read this book in the hardcover edition, this is the best non-fiction book on rock since "The Longest Cocktail Party" (which dealt with the Beatles).

It is good news that it is now available in paperback at \$1.95.

Joplin became a legend because of her tough rise to fame, her outlandish lifestyle



and her premature demise. Credibility of the author gains because Myra Friedman was a close friend and publicist for Joplin.

To anyone in the music industry it is more than the usual story of the artist with a few hangups. Personal managers will be able to relate to much of what constituted the lifestyle of Janis Joplin.

Radio and record types will find the book engrossing from cover to cover. Few artists have had their history documented so well and there was a great deal for the author to work with.

Myra Friedman was born in St. Louis and majored in music at Northwestern University. She worked for Decca Records and later as a writer for Columbia Records.

In 1968 she started to work for Albert Grossman who was Joplin's manager and for two years was a close friend of Joplin's. There is every indication that her closeness to Joplin led to this superb biography of a rock superstar. SK

# RPM

## Top Singles

THIS LAST WEEK  
WEEK ON CHART

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

1	5 (10)	<b>BEACH BABY</b> First Class UK 49022-K	26	17 (14)	<b>I'M LEAVING IT ALL UP TO YOU</b> Donny & Marie Osmond MGM 14735-Q
2	2 (10)	<b>ANOTHER SATURDAY NIGHT</b> Cat Stevens A&M 1602-W	27	20 (9)	<b>IT'S ONLY ROCK 'N' ROLL</b> Rolling Stones Rolling Stone RS 19301-P
3	1 (8)	<b>I HONESTLY LOVE YOU</b> Olivia Newton-John MCA 40280-J	28	39 (5)	<b>JAZZMAN</b> Carole King Ode 66101-W
4	13 (9)	<b>EARACHE MY EYE</b> Cheech & Chong Ode 66102-W	29	34 (6)	<b>LOVE ME FOR A REASON</b> Osmonds MGM 14746-Q
5	6 (9)	<b>YOU HAVEN'T DONE NOTHIN'</b> Stevie Wonder Motown 54252-Y	30	36 (7)	<b>CAREFREE HIGHWAY</b> Gordon Lightfoot Reprise REP 1309-P
6	4 (17)	<b>CLAP FOR THE WOLFMAN</b> Guess Who Nimbus 9 APBO-0324-N	31	23 (14)	<b>[You're] HAVING MY BABY</b> Paul Anka United Artists 454-U
7	8 (10)	<b>THEN CAME YOU</b> Dionne Warwick & The Spinners Atlantic 3029-P	32	41 (6)	<b>FALLIN' IN LOVE</b> Southern, Hillman, Furay Band Asylum 45201-P
8	11 (11)	<b>NOTHING FROM NOTHING</b> Billy Preston A&M 1544-W	33	42 (5)	<b>GIVE IT TO THE PEOPLE</b> Righteous Brothers Haven 7004-F
9	14 (9)	<b>SWEET HOME ALABAMA</b> Lynyrd Skynyrd MCA 40258-J	34	26 (12)	<b>LET'S PUT IT ALL TOGETHER</b> Stylistics Avco 4640-M
10	9 (21)	<b>ROCK ME GENTLY</b> Andy Kim Ice IC1-K	35	27 (11)	<b>FREE MAN IN PARIS</b> Joni Mitchell Asylum 11041-P
11	12 (10)	<b>WHO DO YOU THINK YOU ARE</b> Bo Donaldson & The Heywoods ABC 12006-N	36	37 (9)	<b>DO IT BABY</b> The Miracles Motown 54248-F-Y
12	15 (7)	<b>CAN'T GET ENOUGH</b> Bad Company Atlantic 70015-P	37	38 (9)	<b>TIN MAN</b> America Warner Bros. WB 7839-P
13	16 (7)	<b>NEVER MY LOVE</b> Blue Swede Capitol/EMI 3938-F	38	43 (6)	<b>THE NEED TO BE</b> Jim Weatherly Buddah 420-M
14	18 (7)	<b>YOU LITTLE TRUSTMAKER</b> The Tymes RCA PB-10022-N	39	48 (5)	<b>KINGS OF THE PARTY</b> Brownsville Station Big Tree 16001-P
15	30 (4)	<b>YOU AIN'T SEEN NOTHING YET</b> Bachman-Turner Overdrive Mercury 73622-Q	40	53 (3)	<b>BACK HOME AGAIN</b> John Denver RCA PB-10065-N
16	19 (7)	<b>STOP AND SMELL THE ROSES</b> Mac Davis Columbia 3-10018-H	41	52 (3)	<b>PLAY SOMETHING SWEET (BRICKYARD BLUES)</b> Three Dog Night ABC 15013-N
17	21 (8)	<b>STEPPIN' OUT (GONNA BOOGIE TONIGHT)</b> Tony Orlando and Dawn Bell 601-M	42	31 (9)	<b>I SAW A MAN AND HE DANCED WITH HIS WIFE</b> Cher MCA 40273-J
18	22 (6)	<b>THE BITCH IS BACK</b> Elton John MCA 40297-J	43	44 (9)	<b>ROSES ARE RED</b> Wednesday Ampex AC 1362-V
19	3 (14)	<b>HANG ON IN THERE BABY</b> Johnny Bristol MGM 14715-Q	44	49 (5)	<b>AIN'T NOTHING LIKE THE REAL THING</b> Aretha Franklin Atlantic 3200-P
20	32 (6)	<b>STRAIGHT SHOOTIN' WOMAN</b> Steppenwolf Mums ZS8-6031-H	45	29 (14)	<b>BROTHER AND ME</b> Fludd Attic AT100-K
21	33 (4)	<b>LIFE IS A ROCK (BUT THE RADIO ROLLED ME)</b> Reunion RCA 10056-N	46	63 (3)	<b>AFTER THE GOLDRUSH</b> Prelude Dawn 1052-L
22	7 (11)	<b>CAN'T GET ENOUGH OF YOUR LOVE BABE</b> Barry White 20th Century 2120-T	47	50 (5)	<b>SECOND AVENUE</b> Garfunkel Columbia 3-100020-H
23	25 (13)	<b>PEOPLE GOTTA MOVE</b> Gino Vannelli A&M AM-372-W	48	75 (3)	<b>OVERNIGHT SENSATION (HIT RECORD)</b> Raspberries Capitol/EMI 3946-F
24	10 (13)	<b>I SHOT THE SHERIFF</b> Eric Clapton RSO 409-Q	49	47 (21)	<b>THE NIGHT CHICAGO DIED</b> Paper Lace Polydor 2065 230-Q
25	28 (7)	<b>SKIN TIGHT</b> Ohio Players Mercury 73609-Q	50	74 (3)	<b>SO YOU ARE A STAR</b> Hudson Brothers Casablanca 0108-M

## RPM 100 Top Singles (51-100)

51	91	(2)	<b>WHAT EVER GETS YOU THROUGH THE NIGHT</b> John Lennon Apple 1874-F	76	82	(4)	<b>PASSING TIME</b> Bearfoot Columbia C4-4065-H
52	54	(8)	<b>FREEDOM FOR THE STALLION</b> Edward Bear Capitol 72734-F	77	100	(2)	<b>THE PLAYER - Part 1</b> First Choice Philly Grove 200-M
53	65	(8)	<b>TELL HER LOVE HAS FELT THE NEED</b> Eddie Kendricks Motown 54249F-Y	78	81	(5)	<b>VIRGIN MAN</b> Smokey Robinson Motown 54250F-Y
54	59	(4)	<b>A WOMAN'S PLACE</b> Gilbert O'Sullivan Mam 3641-K	79	85	(4)	<b>I'M A DREAMER</b> ScrubbaLoe Caine RCA PB-10041-N
55	62	(6)	<b>CARRIE'S GONE</b> J.C. Stone Leo LA101-K	80	83	(5)	<b>BLUE SKIES</b> Bill King Capitol 72732-F
56	72	(3)	<b>DISTANT LOVER</b> Marvin Gaye Motown 54250F-Y	81	89	(3)	<b>YOU CAN'T GO HALFWAY</b> Johnny Nash Epic 8-50021-H
57	71	(3)	<b>JUST ONE LOOK</b> Anne Murray Capitol 72737-F	82	90	(4)	<b>DO IT FLUID</b> Blackbirds Fantasy 729-R
58	73	(4)	<b>I'VE GOT THE MUSIC IN ME</b> The Kiki Dee Band MCA 40293-J	83	98	(2)	<b>TRAVELIN' SHOES</b> Elvin Bishop Capricorn 0202-P
59	88	(3)	<b>HONEY HONEY</b> Sweet Dreams ABC 12008-N	84	....	(1)	<b>LONGFELLOW SERENADE</b> Neil Diamond Columbia 3-10043-H
60	69	(9)	<b>SECOND AVENUE</b> Tim Moore Small Record Company SRA 0601-T	85	95	(3)	<b>GIVE ME A REASON TO BE GONE</b> Maureen McGovern 20th Century 2109-T
61	96	(2)	<b>SHA-LA-LA</b> Al Green Hi 2274-K	86	92	(4)	<b>HIGHER PLANE</b> Kool and the Gang De-lite 1562-T
62	60	(11)	<b>SUGAR BABY LOVE</b> Rubettes Polydor 2058 442-Q	87	93	(3)	<b>JUST MY WAY</b> Diamondback Atlantic CAT-40002-P
63	66	(5)	<b>BLOOD IS THICKER THAN WATER</b> William DeVaughn Roxbury 2001-M	88	....	(1)	<b>PENCIL THIN MUSTACHE</b> Jimmy Buffett ABCD-15011-N
64	55	(16)	<b>TELL ME SOMETHING GOOD</b> Rufus ABC 11427-N	89	....	(1)	<b>RAMONA</b> Stamperders MWC 1016X-M
65	67	(8)	<b>LETTERS</b> Ron Nigrini Attic AT 101-K	90	....	(1)	<b>WRITE ME A LETTER</b> DeFranco Family 20th Century 1209-2128-T
66	51	(10)	<b>I LOVE MY FRIEND</b> Charlie Rich Epic 8-20006-H	91	....	(1)	<b>I CAN'T LEAVE YOU ALONE</b> George McCrae RCA XB 02001-N
67	68	(4)	<b>HONEY HONEY</b> Abba Atlantic 45-3209-P	92	....	(1)	<b>JAMES DEAN</b> The Eagles Asylum 45202-P
68	76	(3)	<b>LOVE DON'T LOVE NOBODY (PART I)</b> The Spinners Atlantic 3206-P	93	97	(3)	<b>LONG LONG WAY</b> Ian Thomas GRT-1230-76-T
69	77	(5)	<b>MIDNIGHT FLOWER</b> Four Tops Dunhill 15005-N	94	86	(5)	<b>SUZIE GIRL</b> Redbone Epic 8-50015-H
70	79	(4)	<b>YOU CAN HAVE HER</b> Sam Neely A&M 1612-W	95	....	(1)	<b>WHEN WILL I SEE YOU AGAIN</b> Three Degrees Phila, Int'l. 3550
71	80	(3)	<b>LIVE IT UP (PART I)</b> The Isley Brothers T-Neck 8-2254-M	96	....	(1)	<b>CATS IN THE CRADLE</b> Harry Chapin Elektra 45203-P
72	99	(2)	<b>MY MELODY OF LOVE</b> Bobby Vinton ABC 12022-N	97	....	(1)	<b>EASY STREET</b> The Edgar Winter Group Epic 8-50034-H
73	84	(3)	<b>THE BLACK-EYED BOYS</b> Paper Lace Polydor 2065 234-Q	98	....	(1)	<b>RAMBLIN' MAN</b> Waylon Jennings RCA 10020-N
74	94	(2)	<b>PRETZEL LOGIC</b> Steely Dan ABC 12033-N	99	....	(1)	<b>ROCKIN' SOUL</b> Jimi Lane RCA 10066-N
75	78	(4)	<b>DIRTY WORK</b> Songbird Mushroom M-7005	100	....	(1)	<b>FALLING OUT OF LOVE</b> Buster Brown RCA-PB-10023-N

## DEADLINE FOR ADS - TUESDAY NOON

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For further information phone Sammy Jo Romanoff at RPM (416) 425-0299.

**RPM Top 100 Singles**

**ALPHABETICALLY**

**BY TITLE**

- A Woman's Place (54)
- After the Goldrush (46)
- Ain't Nothing Like the Real Thing (44)
- Another Saturday Night (2)
- Back Home Again (40)
- Beach Baby (1)
- Bitch is Back, The (18)
- Black-Eyed Boys, The (73)
- Blood is Thicker Than Water (63)
- Blue Skies (80)
- Brother and Me (45)
- Can't Get Enough (12)
- Can't Get Enough of Your Love Babe (22)
- Carefree Highway (30)
- Carrie's Gone (55)
- Cats in the Cradle (96)
- Clap for the Wolfman (6)
- Distant Lover (56)
- Dirty Work (75)
- Do It Baby (36)
- Do It Fluid (82)
- Earache My Eye (4)
- Easy Street (97)
- Fallin' in Love (32)
- Falling Out of Love (100)
- Free Man in Paris (35)
- Freedom for the Stallion (52)
- Give it to the People (33)
- Give Me A Reason to Be Gone (85)
- Hang on in There Baby (19)
- Having My Baby, (You're) (31)
- Higher Plane (86)
- Honey Honey (59) (67)
- I Can't Leave You Alone (91)
- I Honestly Love You (3)
- I Love My Friend (66)
- I Saw A Man and He Danced ... (42)
- I Shot the Sheriff (24)
- I'm a Dreamer (79)
- I'm Leaving It all Up to You (26)
- It's Only Rock 'n' Roll (27)
- I've Got the Music in Me (58)
- James Dean (92)
- Jazzman (28)
- Just My Way (87)
- Just One Look (57)
- Kings of the Party (39)
- Let's Put it All Together (34)
- Letters (65)
- Life is a Rock (But the Radio ... (21)
- Live it Up (Part I) (71)
- Long Long Way (93)
- Longfellow Serenade (84)
- Love Don't Love Nobody (Part I) (68)
- Love Me for a Reason (29)
- Midnight Flower (69)
- My Melody of Love (72)
- Need to Be, The (38)
- Never My Love (13)
- Night Chicago Died, The (49)
- Overnight Sensation ... (48)
- Nothing From Nothing (8)
- Passing Time (76)
- Pencil Thin Mustache (88)
- People Gotta Move (23)
- Play Something Sweet ... (41)
- Player, The (Part I) (77)
- Pretzel Logic (74)
- Ramblin' Man (98)
- Ramona (89)
- Rock Me Gently (10)
- Rockin' Soul (99)
- Roses Are Red (43)
- Second Avenue (47) (60)
- Sha-La-La (61)
- Skin Tight (25)
- So You Are a Star (50)
- Steppin' Out ... (17)
- Stop and Smell the Roses (16)
- Straight Shootin' Woman (20)
- Sugar Baby Love (62)
- Suzie Girl (94)
- Sweet Home Alabama (9)
- Tell Her Love Has Felt the Need (53)
- Tell Me Something Good (64)
- Then Came You (7)
- Tin Man (37)
- Travellin' Shoes (83)
- Virgin Man (78)
- What Ever Gets You ... (51)
- When Will I See You Again (95)
- Who Do You Think You Are (11)
- Write Me A Letter (90)
- You Ain't Seen Nothing Yet (15)
- You Can Have Her (70)
- You Can't Go Halfway (81)
- You Haven't Done Nothin' (5)
- You Little Trustmaker (14)

**JACKS SET FOR NEW SINGLE**

Terry Jacks will shortly release his New York produced single, "Rock & Roll I Gave You The Best Years Of My Life". The single, penned by Kevin Johnson, is contained on Sam Neely's latest album release.

The Jacks' single will be released in Canada, on the Goldfish label, ten days prior to its U.S. release. In view of the production and composition not being Canadian, it would appear that Jacks will wing this one without any Canadian content crutch.

The last Jacks single, "If You Go Away" has sold more than one million pieces and has been instrumental in making Jacks the biggest English speaking item in France since the Beatles.

**NEWMAN SISTERS TO PLAY GRAND OLE OPRY**

Condor recording artists, The Newman Sisters will be appearing at the Grand Ole Opry in Nashville in conjunction with the D.J. convention scheduled from October 16th to 20th. The act attracted the attention of Shot Jackson during the Toronto taping of their first album and he promised them a spot during the convention. Ernest Tubb has also worked in a guest spot for the duo. Also appearing on the bill with the Newman Sisters will be Shot Jackson, Donna Darlene, the Calhoun Twins, steel guitarist Bobby Lucier and Roy Acuff and Roy Clark.

The Newman's first single "Standing On The Promises" received widespread airplay across Canada and Jo-Anne Newman's latest single "A Window Mannikin" is currently heading to the top of the country charts.

**PRAISE TO DISTRIBUTE "HYMN SING" ALBUMS**

William Brubacher, vice-president of the publishing and recording division of Waterloo Music, has negotiated a national distribution deal with Praise Records for the distribution of Eric Wild's "Hymn Sing" albums.

With offices in Vancouver and Toronto, Praise, specializing in the distribution of sacred and gospel recordings, will concentrate on stocking the two Wild albums in major chain stores such as Eatons, The Bay and record and religious book stores.

**GEORGE BOWES SINGLE RELEASED ON U.A.**

United Artists Records and American Universal Productions of Montreal have negotiated the release of a single by George E. Bowes (formerly George Bowser) on the U.A. label. Both the "A" side "Barbara" and "B" side were composed by Bowes. The two sides were produced by Ron Van Dykhof.

Before arriving and settling in Montreal, Bowes had had varied experience in England's music industry until he left for Canada in 1970. Since his immigration he has been busy writing material for bands such as Wizard, The Lorrie Zimmerman Band and Graham County.

"Barbara" marks his first effort as a single artist and it is expected to provide him with a solid beginning in Canada's music industry.

The talents of Bowes are many, including skills as a lead, rhythm and bass guitar player and as a fluent conversationalist and singer in French, German, Russian and English.

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## On reaping what one will sow.....

ROUNDTOWN, Teronna  
A charcoal gray-streaked Holiday Inn rises before my eyes. They zoom slowly passed the transplanted turf and refugee trees, across a sunken roadway, a few creamy

**RPM** NUMBER ONE  
WITH A BULLET  
ritchie yorke

stone blocks then straight up a machined mountainface of pre-cast concrete, aluminium, glass, bolts and steel. Phallic monuments to urban meglomaniac. They tore down a block of irreplaceable immigrant culture (in this case, the Chinese) to make way for progress. All those lives and vibes wiped from the face of the earth. Like so much else that used to be and isn't allowed anymore.

Be optimistic, they say. Grin and bear it, like a bunch of baboons. Look forward to the future, they chant. Like so many toys with their springs unsprung and the rusty coils entrailing outward, they have purchased their optimism at the going market price and long since gotten a reasonable return. They after all can afford complacency; it saves on wear and tear.

And behind us, like a Kubrick flash from 2001, the Viking city hall launching pad. Its heart lunging for action. The mournful moan of laundered air, throbbing through a maize of leaky metal burrows. To keep the mayor and his entourage from working up a sweat. Cushioned corridors of pastel puke, rumbling and hissing from the pipes of "fresh" air.

In the descending distance, the combustion snorts of a battalion of cars, trucks and Voyager buses, blurring yet more poison into our deflating systems. Back further a brass band booms through the architectural echo chambers, the message is an annual colored folks' affair called Cabana Day. Get out and get it on. Grind that boot leather into the

### "GLITTER" SCHEDULED TO HIT NEWSTANDS

"Glitter" is the new Hollywood-Hype style Publication that will be specifically designed to build a Canadian star system. The magazine will include reports on Canada's superstars and Canada's would-be superstars as well as articles on fashion, movies and theatre reviews, book and music critiques, beauty aids, etc. The November issue will feature a story on Canada's fastest rising movie star Tiiu Leek, who has been hailed as a Jean Harlow and Marilyn Monroe type.

Glitter's masthead includes Joyce Barslow as Editor-in-Chief, Michael Busija as Art Director, Bjorn Gasmann as Assistant Editor, Joseph Paul Publications as Publishers and Barbara Grant as Director of Advertising, as well as various contributing editors and special correspondents. The head office will be located in Toronto at 377 Ridell Avenue.

Joyce Barslow's previous success as a promoter includes the establishment of Mel Lastman as "The Bad Boy" and later as a successful politician and Mayor of North York; official opening ceremonies for Toronto's Prince Hotel, the Chin International Picnic, Speed Sport to mention just some of her accounts.

phosphorous sidewalks.

The Holiday Inn connects via concrete with city hall. Convenient. But who treads the archway? Who patrols its pavements?

Anything to escape the gas chamber fumes of the Gray Coach bus station Oil ignited. The stench is killing people. Here they come — couples, families, salt-and-peppers, dudes on the make, the coiled line called the immigrant shuffle. Catch us if you can. An old Italian man gropes for his future in the nearby rubbish can and spits angrily when he dips out.

What is this place anyway? Piles of concrete and steel propped against the sky, surrounded by motion. Ants and Eatons bags. Purple parking stations. Cops perched on horses. Neat squares of petunias, coleuses and verbena. A poodle squirms out of the back seat of an orange convertible, dragging a lady with red-tinged hair and squinting eyes, in turn dragging on a cigarette, while the dog pisses on us all. As well it might.

A flash of love, peace and grooviness. The industry of human happiness. When hearts long to wander. Never saying goodnight. Or getting uptight. Just blowing their minds outa sight. Slowing down those window washers once in a while, to see how it looks another way. Would you could you. Take another chance? Lay down beside the lion?

Hope marches on, and springs eternal. Tanks and stately homes, the old for the new, our pockets burning in the wind, disciples of Caesar and Crowley, de Sade on da side. Wondering, wandering, worrying. For what?

What to do when you're tired of today and appalled with the prospect of tomorrow? The visage of the Madonna smiles on. Blessed be they who. Plug in, pay out and push up the sky. Never deceiving. Getting behind it, pat that sweet beast on its back. An umbrella for our minds. A velvet balm to ease our pain. The Hot 100. But it's sure one helluva lot better than the Ski-Doo industry. Or is it?

It might help to soften up the chop. Lean off on the downswing. Catch a flash. A quiet street, a crescent of trees and no thoroughfare, a sign says dead end. Fall and winter looms, after dinner peppermints for the palette. Bring in the brushes. Ride the hi-hat.

How many have wondered how some live a life without ever being alive. Where do they go? How did they get here? Who lights their path? Old Father Time swinging his lantern from the mountain top. Who calls his tune, who metronomes his pace?

So many people rushing, hustling, muscling. Their privacy hangs from their chins like a double burger with the fuse lit. They carefully catalog their secret thoughts. Men strut and squawk like barnyard roosters, beaks on the ready. Alienation drifts like frozen auto fumes above the concrete paths and barbered greenery of city hall grounds.

Meanwhile earlier, back at station 8 in the gas chamber, frustration cuts a swathe through the meadows of this potential passenger's mind. Driver to passenger, breathless with five minutes until due departure, toting a large bag and a cardboard box: "No, you cannot get on the bus without a ticket."

"But I haven't got time to buy one. There's 20 people in the only queue. Can't I pay at

the other end?"

"Not allowed."

"Come on man, give us a break."

"Can't let you on the bus without a ticket and that's that."

"People are expecting me at the other end of the trip."

"That's not my problem."

"Ok, if I go and line up for a ticket, will you wait for me?"

"No."

"This is really ridiculous man."

"The next bus is two hours from now. Get a ticket and catch the next bus."

"I just don't believe this."

"No ticket, no ride."

"Thanks a lot."

Love, joy, togetherness and summer in the city. Whispers slide down from Holiday Inn balconies. To be sucked into the hissing intake. Gulp. Clean and iron those dirty thoughts. Tomorrow thrusts back into yesterday.

A truckbound soul singer is belting out "Knock On Wood". A circle is in possession of a joint under an emigrant tree. Their exhaled inhibition is seized upon by the nearby aerial whirlpool. And dives into the bowels. Note from the daily Mop and Pail: Corrosion inside air conditioners can pollute rooms, findings show. More of the tragic irony. Progress will yet produce a corroding gas mask.

Pollution environment fumes poison deadly gases destruction scarcity bloodshot aching nauseating all just words with no feeling. No dimension. The blind cannot see.

Welcome back baby. How does it feel. Where's your head at. How's the family. How's the page. Have you heard.

Mick Jagger's going into politics. Grand Funk are into oil. Humble Pie are into hotels. Some are into hell. Few have the balls to tell.

Let 'em have it because they deserve it. No matter what they say, you're gonna reap just what you sow. Along with a few weeds. And mistaken seeds. I've seen it happen. It's my own divine revelation. Not even the Holiday Inn can tear that down. Nor the air conditioning. Not ever.

### RAPSON RELEASE ON AXE LABEL

Bob Rapson's new single, "All That I Could Ever Be Is Me", has been scheduled for Canadian release on the Axe label. Rapson, a Canadian, is now living in New York where he has enjoyed much success in the acting/modelling/recording business. A prolific young writer, Rapson has also become involved in record producing. He will shortly produce a session by Shaney Wallace, who has the starring role in "Oliver", scheduled as an ABC "Move Of The Week". The Rapson production will be of his own penning, "Sing A Little Song". Rapson has also been asked to appear on a television pilot with the young British actress, skedded for the end of the year and titled "Sing Along". He has just completed the title song for the show.

The new Rapson single will be distributed in Canada by GRT and in the U.S. by Bud-dah. European releases are now being negotiated by Adrian Rudge, Britain's Intersong representative, for a possible early November release. Rapson's affairs are being managed by Bob Reno, who heads up Intersong in the U.S.

# RPM Top Albums

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

W MOTOWN  
V MUSIMART  
D PHONODISC  
E PINDOFF  
G POLYDOR  
H QUALITY  
T RCA  
K UA RECORDS  
J WEA  
C WORLD

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

1	3	(17)	<b>OLIVIA NEWTON-JOHN</b> If You Love Me Let Me Know (MCA) 411-J		
2	5	(5)	<b>BACHMAN-TURNER OVERDRIVE</b> Not Fragile (Mercury) SRM-1-104-Q		
3	1	(12)	<b>BEACH BOYS</b> Endless Summer (Capitol) SVBB 11307-F		
4	4	(14)	<b>ELTON JOHN</b> Caribou (MCA) 2116-J		
5	2	(14)	<b>JOHN DENVER</b> Back Home Again (RCA) CPL1-0548-N CPK1-0548-N CPS1-0548-N		
6	11	(12)	<b>AMERICA</b> Holiday (Warner Bros.) W-2808-P	8WM-2808-P	
7	6	(12)	<b>ERIC CLAPTON</b> 461 Ocean Blvd. (RSO) 2394 138-Q 3803 038-Q	3216 038-Q	
8	7	(9)	<b>BAD COMPANY</b> Swan Song (Atlantic) SS-8410-P	8SS-8410-P	
9	9	(27)	<b>CHICAGO</b> Chicago VII (Columbia) C2 32810-H		
10	8	(9)	<b>STEVIE WONDER</b> Fulfillingness' First Finale (Motown) T6-33251-Y		
11	19	(5)	<b>PAUL ANKA</b> Anka (United Artists) UA-LA 314G-U		
12	14	(17)	<b>QUINCY JONES</b> Body Heat (A&M) SP 3617-W	8T 3617-W	
13	15	(11)	<b>MAC DAVIS</b> Stop & Smell The Roses (Columbia) KC 32582-H		
14	20	(5)	<b>JOE COCKER</b> I Can Stand A Little Rain (A&M) SP-3633-W		
15	30	(3)	<b>EMERSON, LAKE AND PALMER</b> Welcome Back, My Friends, To The Show That Never Ends - Ladies and Gentlemen (Manticore) MC3-2001298-P		
16	36	(3)	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> So Far (Atlantic) SD 18100-P		
17	10	(10)	<b>SANTANA</b> Greatest Hits (Columbia) PC 33050-H		
18	12	(36)	<b>BACHMAN-TURNER OVERDRIVE</b> Bachman-Turner Overdrive II (Mercury) SRM 1-696-Q MCR4-1-696-Q MC8-1-696-Q		
19	22	(42)	<b>JOHN DENVER'S GREATEST HITS</b> CPL1-0374-N CPK1-0374-N CPS1-0374-N		
20	23	(25)	<b>CAT STEVENS</b> Buddah & The Chocolate Box (A&M) SP 3623-W	8T 3623-W	
21	24	(17)	<b>OHIO PLAYERS</b> Skin Tight (Mercury) SRM-1-705-Q MC8-1-705-Q		
22	38	(4)	<b>ALICE COOPER</b> Greatest Hits (Warner Bros.) W2803-P		
23	27	(22)	<b>LYNYRD SKYNYRD</b> Second Helping (MCA) 413-J		
24	21	(12)	<b>MARVIN GAYE</b> Live (Motown) T6-33351-Y		
25	32	(23)	<b>EAGLES</b> On The Border (Asylum) 7ES-1004-P CAS-1004-P	8AS-1004-P	
26	35	(5)	<b>ANNE MURRAY</b> Country (Capitol) ST-11324-F		
27	37	(34)	<b>JONI MITCHELL</b> Court & Spark (Asylum) 7ES1001-P CAS-1001-P	8AS-1001-P	
28	13	(23)	<b>HELEN REDDY</b> Love Song For Jeffrey (Capitol) SO 11284-F		
29	16	(10)	<b>SLY &amp; THE FAMILY STONE</b> Small Talk (Epic) PE 32930-H		
30	17	(57)	<b>STEVIE WONDER</b> Innervisions (Tamla Motown) T326L-Y T5326-Y	T8326-Y	
31	18	(10)	<b>NEIL YOUNG</b> On The Beach (Reprise) R-2180-P CRX-2180-P	8RM-2180-P	
32	....	(1)	<b>BARRY WHITE</b> Can't Get Enough (20th Century) T-444-T		
33	33	(22)	<b>Z.Z. TOP</b> Tres Hombres (London) XPS 631-K		
34	28	(8)	<b>RUFUS</b> Rags To Rufus (ABC) ABCX-809-N	ABCX8-809-N	
35	39	(37)	<b>GORDON LIGHTFOOT</b> Sundown (Reprise) MS 2177-P CRX 2177-P	8RM 2177-P	
36	42	(31)	<b>PAUL McCARTNEY &amp; WINGS</b> Band On The Run (Apple) SO3415-F 4XW3415-F	8XW3415-F	
37	44	(15)	<b>CLIMAX BLUES BAND</b> Sense Of Direction (Sire) 7501-T		
38	45	(16)	<b>RICK WAKEMAN</b> Journey To The Centre Of The Earth (A&M) SP 3621-W CS 3621-W	8T 3621-W	
39	29	(12)	<b>BOB DYLAN/THE BAND</b> Before The Flood (Asylum) AB-201-P CABJ-201-P	8ABJ-201-P	
40	31	(12)	<b>JAMES TAYLOR</b> Walking Man (Warner Bros.) W-2794-P CWX-2794-P	8WM-2794-P	
41	40	(11)	<b>GRATEFUL DEAD</b> From The Mars Hotel (Grateful Dead) GD 102-P	8GD-102-P	
42	34	(23)	<b>ROBIN TROWER</b> Bridge of Sighs (Chrysalis) CHR 1057-P	8CH 1057-P	
43	46	(14)	<b>O'JAYS</b> Live In London (Philadelphia International) KZ 32953-H		
44	26	(19)	<b>GOLDEN EARRING</b> Moontan (MCA) MCA 396-J		
45	50	(21)	<b>LOGGINS &amp; MESSINA</b> On Stage (Columbia) PG 32848-H		
46	87	(2)	<b>CAROLE KING</b> Wrap Around Joy (Ode) SP-77024-W		
47	66	(3)	<b>RICHARD BETTS</b> Highway Call (Warner Bros.) CP-0123-P		
48	70	(3)	<b>ISLEY BROS.</b> Live It Up (T-Neck) PZ-33070-P		
49	49	(8)	<b>JIM STAFFORD</b> Jim Stafford (MGM) SE 4947-Q	E8 4947-Q	
50	67	(9)	<b>BLUE MAGIC</b> Blue Magic (Atco) SD 7038-P		

RPM 100 Top Albums (51-100)

51	63	(3)	<b>CHEECH AND CHONG</b> Los Cochinos (A&M) SP77019-W		
52	69	(4)	<b>MAC DAVIS</b> Baby Don't Get Hooked On Me (Columbia) KC31770-H		
53	55	(9)	<b>BREAD</b> The Best Of Bread (Elektra) EKS 75056-P	CE K-75056-P	8EK-75056-P
54	92	(2)	<b>ANDY KIM</b> Rock Me Gently (Ice) ICE-100-K		IC8-100-K
55	65	(19)	<b>THE GUESS WHO</b> Road Food (RCA) APL1-0405-N	APK1-0405-N	APS1-0405-N
56	78	(3)	<b>BILLY PRESTON</b> The Kids & Me (A&M) SP3645-W		
57	53	(9)	<b>THE SOUTHERN HILLMAN FURAY BAND</b> (Asylum) 7ES-1006-P		8AS-1006-P
58	54	(51)	<b>ELTON JOHN</b> Goodbye Yellow Brick Road (MCA) 2-10003-J	MCAC 2-10003-J	MCAT 2-10003-J
59	81	(3)	<b>NEW BIRTH</b> Comin' From All Ends (RCA) APL1-0494-N		
60	98	(2)	<b>TRAFFIC</b> When The Eagle Flies (Island) 7E-1020-P		
61	76	(10)	<b>VARIOUS ARTISTS</b> Scarlet & Gold (Denali) 3GLP 1001	ST4 1001	ST8 1001
62	79	(4)	<b>APRIL WINE</b> Live (Aquarius) AOR-505K	GCH-505-K	8M-505-K
63	77	(3)	<b>DONNY AND MARIE OSMOND</b> I'm Leaving It All Up To You (MGM) M3G-4968-O		
64	47	(24)	<b>STEELY DAN</b> Pretzel Logic (ABC) ABCD-808-N		ABCD8-808-N
65	68	(3)	<b>TOMITA</b> Snowflakes Are Dancing (RCA) ARL1-0488-N		APS1-0488-N
66	41	(9)	<b>BEACH BOYS</b> Wild Honey & 20/20 (Reprise) 2MS-2166-P		8RJ-2166-P
67	52	(11)	<b>WET WILLIE</b> Keep On Smilin' (Capricorn) CP-0128-P		8CT-0128-P
68	56	(17)	<b>NEIL DIAMOND</b> His 12 Greatest Hits (MCA) 2106-J		
69	60	(27)	<b>WAR</b> War Live (United Artists) UA-LA193-12-U		
70	100	(2)	<b>DUANE ALLMAN</b> An Anthology (Warner Bros.) 2CP-0139-P		
71	94	(2)	<b>STEVIE WONDER</b> Talking Book (Motown) T-319L-Y		
72	61	(19)	<b>STYLISTICS</b> Let's Put It All Together (Avco) AV 69001-698-M		
73	57	(29)	<b>ANNE MURRAY</b> Love Song (Capitol) ST 11266-F		
74	58	(15)	<b>THE HOLLIES</b> The Hollies (Epic) KE 32574-H		
75	62	(9)	<b>FRANK SINATRA</b> Some Nice Things I've Missed (Reprise) FS-2195-P		8FM-2195-P
76	64	(29)	<b>DOOBIE BROTHERS</b> What Were Once Vices Are Now Habits (Warner Bros.) W 2750-P	CWX-2750-P	8WM-2750-P
77	....	(1)	<b>PAPER LACE</b> Paper Lace (Polydor) 2424096-Q		
78	82	(4)	<b>LIGHTHOUSE</b> Good Day (GRT) 9230-1046-T	5230-1046-T	8230-1046-T
79	71	(6)	<b>TRIUMVIRAT</b> Illusions On A Double Dimple (Harvest) ST 11311-F		
80	48	(10)	<b>GEORGE McCRAE</b> Rock Your Baby (TK) KPL1-0501-N	KPK1-0501-N	KPS1-0501-N
81	74	(17)	<b>DAVID BOWIE</b> Diamond Dogs (RCA) CPL1-0576-N	CPK1-0576	CPS1-0576-N
82	72	(8)	<b>TOWER OF POWER</b> Back To Oakland (Warner Bros.) BS-2749-P		8WM-2749-P
83	75	(8)	<b>SEALS &amp; CROFTS</b> I & II (Warner Bros.) 2WS-2809-P	CWJS-2809-P	8WJS-2809-P
84	80	(7)	<b>NAZARETH</b> Rampant (A&M) SP 3641-W	CS-SP 3641-W	8T-SP 3641-W
85	89	(2)	<b>STAMPEDERS</b> New Day (MWC) MWC-706-M	C-706-M	S8-706-M
86	43	(19)	<b>EDGAR WINTER GROUP</b> Shock Treatment (Epic) PE 32461-H		
87	88	(8)	<b>BO DONALDSON &amp; THE HEYWOODS</b> (ABC) ABCD-824-N		ABCD8-824-N
88	85	(8)	<b>JAMES BROWN</b> Hell (Polydor) PD2-9001-Q		
89	....	(1)	<b>STEPPENWOLF</b> Slow Flux (Mums) PZ-33093-H		
90	90	(8)	<b>MARIE OSMOND</b> In My Little Corner Of The World (MGM) SE 4944-O		E8 4944-Q
91	91	(8)	<b>MOUNTAIN</b> Avalanche (Columbia) KC 33088-H		
92	97	(9)	<b>NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE</b> The Red Back Book (Angel) S-36060-F		
93	....	(1)	<b>RIGHTEOUS BROS.</b> Give It To The People (Haven) ST-9201-F		
94	86	(3)	<b>EARTH, WIND AND FIRE</b> Another Time (Warner Bros.) 2WS-2798-P		
95	59	(9)	<b>BLACK OAK ARKANSAS</b> Street Party (Atco) SD-36101-P		A8TC-36101-P
96	96	(2)	<b>WEATHER REPORT</b> Mysterious Traveller (Columbia) KC-32494-H		
97	....	(1)	<b>MAHOGANY RUSH</b> Child of the Novelty (Kot'ai) KOT-3302-U		
98	95	(2)	<b>GLADYS KNIGHT AND THE PIPS</b> Claudine Soundtrack (Buddah) BDS5602-M		
99	....	(1)	<b>EARTH, WIND AND FIRE</b> Open Our Eyes (Columbia) KC 32712-H		
100	84	(34)	<b>THE STING</b> Soundtrack (MCA) MCA 390	MCAC390-J	MCAT390-J

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For further information phone Sammy Jo Romanoff at RPM (416) 425-0299.

**DEADLINE FOR ADS - TUESDAY NOON**

## RPM Top 100 Albums ALPHABETICALLY BY ARTIST

Allman, Duane (70)  
America (6)  
Anka, Paul (11)  
April Wine (62)  
Bachman-Turner Overdrive (2) (18)  
Bad Company (8)  
Beach Boys (3) (66)  
Betts, Richard (47)  
Black Oak Arkansas (95)  
Blue Magic (50)  
Bowie, David (81)  
Bread (53)  
Brown, James (88)  
Cheech and Chong (51)  
Chicago (9)  
Clapton, Eric (7)  
Climax Blues Band (37)  
Cocker, Joe (14)  
Cooper, Alice (22)  
Crosby, Stills, Nash & Young (16)  
Davis, Mac (13) (52)  
Denver, John (5) (19)  
Diamond, Neil (68)  
Donaldson, Bo & the Heywoods (87)  
Doobie Brothers (76)  
Dylan, Bob and the Band (39)  
Eagles (25)  
Earth, Wind and Fire (94) (99)  
Emerson, Lake and Palmer (15)  
Gaye, Marvin (24)  
Golden Earring (44)  
Grateful Dead (41)  
Guess Who, The (55)  
Hollies, The (74)  
Isley Bros. (48)  
John, Elton (4) (58)  
Jones, Quincy (12)  
Kim, Andy (54)  
King, Carole (46)  
Knight, Gladys and the Pips (98)  
Lightfoot Gordon (35)  
Lighthouse (78)  
Loggins & Messina (45)  
Lynyrd Skynyrd (23)  
Mahogany Rush (97)  
McCartney & Wings, Paul (36)  
McCrae, George (80)  
Mitchell, Joni (27)  
Mountain (91)  
Murray, Anne (26) (73)  
Nazareth (84)  
New Birth (59)  
New England Conservatory  
Ragtime Ensemble (92)  
Newton-John, Olivia (1)  
Ohio Players (21)  
O'Jays (43)  
Osmond, Marie (90)  
Osmond, Donny and Marie (63)  
Paper Lace (77)  
Preston, Billy (56)  
Reddy, Helen (28)  
Righteous Bros. (93)  
Rufus (34)  
Santana (17)  
Seals & Crofts (83)  
Sinatra, Frank (75)  
Sly & the Family Stone (29)  
Soundtrack, The Sting (100)  
Souther, Hillman Furay Band, The (57)  
Stafford, Jim (49)  
Stamperders (85)  
Steely Dan (64)  
Steppenwolf (89)  
Stevens, Cat (20)  
Stylistics (72)  
Taylor, James (40)  
Tomita (65)  
Tower of Power (82)  
Traffic (60)  
Triumvirat (79)  
Trower, Robin (42)  
Various Artists (61)  
Wakeman, Rick (38)  
War (69)  
Weather Report (96)  
Wet Willie (67)  
White, Barry (32)  
Winter, Edgar Group (86)  
Wonder, Stevie (10) (30) (71)  
Young, Neil (31)  
Z.Z. Top (33)

COMMENT continued from page 4

I am not on the staff of RPM."

I think the above emphasis his position with RPM. I can only add that his services to RPM have been of the highest quality and that I feel his contribution to the Canadian music industry is a matter of public record. I trust him explicitly and without his business acumen, RPM would not have survived ten and a half years of weekly publishing. I would welcome him as a staffer if I could afford him on a fulltime basis, and if he were interested. Who says RPM is dead? Let's be realistic. We have fought a number of battles in the last year, and won. One battle we aren't winning is the fight against the spiralling costs of paper and printing.

I (conveniently) forget who said it, but in one of my meetings with a representative of a foreign trade paper, he put it very plainly when he said (and I'm paraphrasing) "Canada will really start to happen when the industry finds out the real value of trade advertising". With reference to RPM's charts and their accuracy, Melhuish notes: "In defence of RPM though, they have done an incredible job given the amount of money and personnel that they have at their disposal to handle this tedious chore".

Therein lies the crux of the matter. Our formula has been to give the industry what it can afford. The formula has worked for more than ten years. Can you imagine what we could do if the industry found out the real value of a trade weekly?

I admire the uprightness of LeBlanc and Melhuish in taking RPM and myself to task in articles that we pay for. To the critics that have been asking why we printed these articles, we can only say that it is a policy with RPM to be "up front" with everything. Maybe we don't have the journalistic background needed to turn a fast buck, but we have proven over the years that the critics come and go, but RPM continues to publish. Just what form that publication might take over the next little while is in the hands of the people who are raising the price of paper and labour.

When I spoke at C9 I stated: "With all the dirty laundry that passes through the doors of RPM, and how much of it can we ignore and conceal, it distresses me to read about all this in foreign publications - for the whole world to see".

My reference was not so much to the reporters whose duty it is to report, as it was to the trade as a whole who feed the Canadian negatives to the reporters.

RPM serves the purpose of criticising the industry and fighting to improve it. A foreign "salute" to Canada shouldn't tear down the work of many who have strived to build an industry against great opposition.

You might also recall that in my opening remarks I stated: "Instead of being used as a vehicle, RPM seems to be used as the whipping boy of the industry." I also noted: "I could say the music industry in Canada is working like clockwork and we could all go home. But, like any industry, we have our problems".

RPM

RPM WEST  
john watts

By now most of the autopsies on Communications 9 will have been performed and the conclusions drawn. As ever, no one is completely satisfied. The general feeling in Vancouver on the last day of the ninth Communications meeting was that something had been accomplished towards creating a little unity and dialogue within those two strange bedfellows, the broadcast and music industries.

Hindsight is the easiest kind of sight to use. With reference to the Communications meetings in particular, almost everyone seems to be blessed with the ability to make succinct and seemingly endless commentaries on the shortcomings of the meetings. While no one, least of all yours truly, is prepared to wave the flag and shout "perfection" from the rooftops, it's impossible not to wonder where the people with hindsight were hiding out when we asked repeatedly for comments and suggestions on how to make C9 the best yet. In spite of all the invitations to contribute to the concept of the meeting that were made, not one single person in the industry came forward to so much as whisper a suggestion in RPM's waiting ear.

While I'd hate to put people down for simple shyness, perhaps the industry would be well advised to follow Dick Nixon's shining example and either shit or get off the pot.

\* \* \* \* \*

While on the subject of autopsies, since I did throw in an idea or two, I feel I can take the liberty of expressing myself a bit on how the thing went. Firstly, I would like to throw a rose or two to the folks at Columbia Records. In addition to organizing a very slick, professional convention at the Hyatt Regency, Columbia was generous enough to extend an invitation to C9 delegates to attend the company's wrap-up presentation of talent on Friday night. Three cheers. Leo Records got into the spirit of the thing with what was thought by most C9 delegates to be the outstanding hospitality suite, a breakfast, and limousine driven tour of their ultra-modern Vancouver studios. That's the kind of use we like to see made of the Communications weekend.

Also a bouquet or two to such misunderstood luminaries as Stan Klees, who doesn't work for RPM, and who, in spite of some considerable confusion at the hotel level, succeeded in running a pretty slick weekend. And then there's the man who signs the cheques, Old Pub Grealis, who should be awarded an ambassadorship for his diplomacy in the face of galloping opportunism. Old Pub greeted amiably the scores of hollow legs who arrived with all their cousins in spite of the fact that they couldn't afford an ad in the special issue at this time. Though their budgets were shot . . . their thirst was not.

Hopefully, in the future, Communications will evolve into what we had all hoped it might be: a regular forum for the exchange of ideas with a view to making progress by understanding each other. You never know, it might just happen.

\* \* \* \* \*

By way of closing on the up stroke I would like to share with you words of wisdom from that dusty sage of the west coast, Bruce Davidsen, who has been resident in Spokane, Washington all summer working on Expo '74. "Why, I've been here so long, I'm beginning to believe Nixon is innocent."

NOVEMBER 23 & 24  
ARE TWO

**BIG**  
DAYS FOR  
**COUNTRY**  
MUSIC

KEEP THEM OPEN!

RPM

## TALENT SEEN

Sammy Jo

"Rock On 22" drew a crowd of 9,000 at the Halifax Forum, Sunday, September 22, featuring Rare Earth, Brownsville Station, Chuck Berry, Sha-Na-Na, Wolfman Jack, Dr. John, and Billy Preston.

Johnny Lombardi has combined Columbus Day and Thanksgiving weekend to present, direct from Italy, such Italian super-stars as Walter Chiari, Carlo Campanini, Marco Bernek, Iva Zanicchi, Piero Focaccia and Gianni Nazzaro, Sunday, October 13, 7PM at Maple Leaf Gardens.

A new rock theatrical act will commence on November 15, 1974. The act is called Raving David, and will tour Quebec November 15 through December 7, sharing billing with Southcote. Management by Beau David Ventures, and booking through Dram Agency Ltd. Raving David will record for Smile Records in Canada, and Buddha Records in the U.S.A. and internationally.

Arlo Guthrie will appear at Massey Hall, November 12, making one of his rare Toronto appearances. Guthrie is a relaxed, laconic singer. His recent hit, "City Of New Orleans", was a tribute to America's dying railroads.

Canned Heat, which was originally booked for the Victory Theatre, will now take place at Seneca College, Toronto, Saturday, October 12. The supporting group with Canned Heat will be Leigh Ashford from Toronto.

Peter Griffin and Geets Romo have agreed with SRO Productions to make their concert debut, with the Amazing Kreskin, Tuesday, October 8 at Seneca College, Toronto.

Fairport Convention, the famed British folk group, makes their first appearance in Toronto at Convocation Hall, U. of T. Campus, Sunday, October 27.

Comedian George Carlin appears at Convocation Hall, U. of T. Campus, Friday, October 11. Opening for Carlin will be Travis

Shook and Club Wow, a brilliant duo which mix inspired comedy about the inanities of the rock and roll world with excellently played acoustic music. Their first album on Little David Records is in the works. now.

Songwriter-pianist, Randy Newman, whose songs have been recorded by everyone from Three Dog Night to Harry Nilsson, makes a rare public appearance, Monday, October 14, at Massey Hall, Toronto. Sharing the bill with Newman will be guitarist and arranger, Ry Cooder, who has worked with the Rolling Stones on several of their albums, but is perhaps best known for his own Warner Bros. albums.

Toronto's own Rush, fresh from a series of major American dates with Hawkwind, Uriah Heep, and Manfred Mann, shares the bill with Nazareth, at Massey Hall, Tuesday, October 24.

That's Show Biz!!

## O'KEEFE DATES FOR BENNETT AND HORNE

Tony Bennett and Lena Horne will make their debut in Toronto at the O'Keefe Centre Monday, October 14th. The show will run through to Saturday, October 19th. Toronto is the only Canadian date for the pair in a fall tour that has been hailed by critics as "The Hottest ticket in North America".

Bennett and Horne are accompanied by a 32-piece orchestra and perform solo numbers as well as joining together in songs long associated with each artist. Gino Empry is handling PR for the O'Keefe dates.

## HEAVY POLYDOR PROMO FOR CLAPTON DATES

Polydor saw the results of their promotion push for Eric Clapton with "sold out" concerts for his two Canadian dates. He appeared at the Montreal Forum (1) and in Toronto at Maple Leaf Gardens (2). Clapton comes into Canada at a time when both his single, "I Shot The Sheriff" and album, "461 Ocean Boulevard" have strong chart positions on RPM's album and single charts.

## NAZARETH READIES CANADIAN TOUR

The popular British group, Nazareth, have firmed a major nineteen city Canadian tour, to be handled in Quebec by Donald K. Donald and in Ontario by SRO. The group will use all the equipment they normally use for their European tours.

A&M expects to have on release the group's next single, "Shanghaied In Shanghai", for which they will tie in a high energy national promotion push. The label reports they have sold more than eighty thousand pieces of Nazareth product since June of this year, and are now experiencing a major sales on the west coast of their "Rampant" album which contains their top selling, Canadian content single, "This Flight Tonight".

Nazareth will move into Toronto's Victory Theatre, Oct. 22 for a full day of rehearsing, checking lights etc. They open at London's Western University the following evening (23), to be followed by Massey Hall/Toronto (24), Sir Wilfred Laurier U/Kitchener (25), Hamilton Forum (26), Grand Hall/Kingston (27), National Arts Centre/Ottawa (31), Montreal Forum (Nov. 1), Trent U/Peterborough (2), Centennial Auditorium/Winnipeg (4-5-6), Saskatoon (7), Lethbridge (9), Regina (12), Calgary (13), Edmonton (15), Vancouver (16) and Victoria (17).

Plans are now being laid for a possible "live" recording of the group's Winnipeg appearance to be used as their next album release.

## "SUCH IS LIFE" SPONSORS COUNTRY SINGER SEARCH

The new CBLT (CBC-TV) series, "Such Is Life", scheduled for its premiere Oct 6, has undertaken a search for new country talent in the form of a contest which was open to amateurs.

On-camera auditions and registrations took place at Toronto's Horseshoe Tavern (3). During the auditions, entries were evaluated on the basis of their appearance, talent and presentation. On hand to judge the performances were Bea Martin, the Mercy Brothers and Walt Grealis. Three finalists were selected and they were called on to perform again Oct 10 at CBC's Studio Four. On the show they will be interviewed and will perform once more, for three additional judges, one of whom will be Bill Lynn, producer of "The Tommy Hunter Show".

The winner will receive guest spots on both the "Life" and "Hunter" shows as well as a recording session with the Mercy Brothers, from which he or she will take home 250 new pressings to distribute as seen fit.

## PLAYDATES

### THUNDERMUG (Axe)

Abbey Road, Toronto (14-19)

### DANNY McBRIDE & BOB McBride (Columbia)

Chimney, Toronto (14-19)

### STEEL RIVER (Axe)

St. Thomas, Ont. (14-19)

### DOWNCHILD BLUES BAND (Special)

Jockey Club, Hamilton (14-19)

### WEDNESDAY (Ampex)

Niagara Falls, Ont. (14-17)

Scarborough (18)

### KING BISCUIT BOY (Epic)

Edmonton, Alberta (16)

Calgary, Alta. (17)

### BEARFOOT (Columbia)

Washington, U.S.A. (10&11)

Oakville, Ont. (18)

### NITTY GRITTY DIRT BAND (U.A.)

Convocation Hall, U. of T. (6)

### GEORGE CARLIN (Little David)

Convocation Hall, U. of T. (11)

### RANDY NEWMAN/RY COODER (WEA)

Massey Hall, Toronto (14)

### JACKSON BROWNE/BONNIE RAITT (WEA)

Massey Hall, Toronto (16)

### NAZARETH (A&M)/RUSH (Mercury)

Massey Hall, Toronto (24)

### BRUCE COCKBURN (True North)

War Memorial Hall, U. of Guelph (2 shows)(18)

National Arts Centre, Ottawa (22)

### FLUDD (Attic)

Cornwall (14-17)

David & Mary Thompson Collegiate (19)

### BOLT UPRIGHT (A&M)

Friar's Tavern, Toronto (7-12)

### SHANTAI II (Bronco)

Compass, Newmarket (14-19)

### CANON (Marathon)

Ye Olde City Hall, London (7-19)

### RAY HUTCHINSON & PARADE (Flame)

Motel Helen, Quebec City (14-19)

### JOHNNIE JOHNSTON & THE SHAMROCKS (Marathon)

Noah's Ark, Hamilton (14-26)

### TRANQUILITY BASE (RCA)

Backstage Lounge, Toronto (14-19)

### KENNY HOLLIS & GRAND SLAM (Much)

Oriental Palace, Toronto (14-19)

### LEE ROY & HARMONY ROAD,

FEATURING DONNA RAMSAY (RCA)

Whitby Hotel, Whitby (7-19)

### CHARLES AZNAVOUR (Polydor)

Toronto (8&9)

Montreal (10&11)

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# The Programmers

A WEEKLY FEATURE OF RPM DESIGNED FOR CANADIAN RADIO PROGRAMMERS.  
MAIL, PHONE, OR TELEX YOUR INFORMATION TO REACH US BY 5PM TUESDAY.

*MACKEY continued from page 1*

job of Program Director when he threw in the towel and left what many had thought was his greatest challenge. Mackey, however, had bigger plans and after CFCR management worked things out, Mackey returned to the station as General Manager — one of the youngest at the helm of a major Canadian radio station.

Mackey's first big break came when he took over as Program Director of CKGM and probably his biggest challenge was "changing the sound of the station" to comply with the 30% Canadian Content Ruling.

We asked Mackey:

**RPM:** The 30% Cancon regs. were introduced while you were at CKGM. What were your feelings about the legislation?

Mackey: I wasn't 100% for it. I disagreed first of all because it was so tough in the beginning, to find the station sound changing abruptly when the ruling came in, and where you had to get the 30% and also have to do it really honestly, and say okay if we're going to have gold records help us a bit, but we're never going to play more than one an hour. One is honest the other is being smart. If you're going to play more than one an hour you're going to have to play them over and over again so often you're going to ruin your sound. Sure I was a little outspoken at first, I think in principle more than anything. I come from the old school that government is for the people and if the people want something then you give it to them. But when the people don't want something then why is it being forced on them? I felt it would weaken the sound of radio. I felt that 30% was too much to start with. I think 10%, and a year later, up by 5% over five or six years would give the whole industry the opportunity to adjust to it and to get prepared, but to throw 30% in . . . it was a shock, and get enough Canadian product without changing the sound of the radio station. But it did change the sound of the radio station. It was noticeable how the sound of the radio station changed.

Is it working now?

Not really. There's talk going around now that it's got to be cut back, and that the only reason it's not being cut back is because the CRTC doesn't want to lose face, which I don't believe is true but the talk is around. I think by growing it could have been reviewed each year before it was increased. What could have happened after a couple of years when everyone began to say it was really a bind on both radio and the recording industry, they could have stopped at 15% or 20% and said . . . maybe that's all we can handle for the next few years and we'll review it on a yearly basis. I think everyone would have come out of it in better shape. To go to 30% right off the bat was tough.

Is there enough Canadian product?

We've just gone through, in baseball, they call the summer months — the dog days.

Well, for Canadian product, they're the dog days too, because there's just not enough product, and you're staying on records longer.

Is the programming of Canadian product different here at CFCF than at CKGM?

We have an advantage over CKGM. They're in a tighter playlist. They play the records people want to buy. We don't. We have a longer playlist. We take album cuts . . . numerous things. But even then it's tough, very very tough to find enough Canadian product to have a good variety in your sound and not to have all of a sudden, certain records come on and it doesn't sound like CFCF radio.

Don't you think it's gotten better?

I don't think so. Personally. I don't think it's got better. I think it's maybe the same. But there are certain times that you can go four and five weeks in a row and you're ecstatic at the amount of Canadian product you can find, but then there are times when you can't find one to get on the air, when you know you've got to get "Sundown" (Gordon Lightfoot) off because you've been playing it for eighteen weeks.

You have to admit though that it has helped the record industry?

It's helped the record industry and it's done a helluva job for the publishers and I think that's why they're in favour of it. But I think it's helped artists, too.

Getting off the subject, before you left CKGM there were a lot of rumours about you splitting the station anyway.

I've had a few offers to go to places but I wasn't impressed with the Ottawa offer. I didn't believe the radio station should be programmed from another city, which I suspected all along would happen. But I had no intention of leaving CKGM. I still miss working with Jim Sward.

You're saying you had no problems with Sward or Geoff Stirling?

Oh no, Geoff Stirling, contrary to what a lot of people say, is just a dynamic guy to work for . . . and such a creative man, and I miss him. But I've got to expand myself and my career. Jimmy Sward and I are still the best of friends. We have a friendly rivalry. I have nothing but respect for all of them. I miss working for them because they were good to me, and my best success came from them.

Why did you go to Windsor?

To expand. I was starting to get bored with just being a program director. I wanted the challenge of being a General Manager, to get more involved in the marketing and sales end of the business. That was good experience and I even miss that station. They are a great bunch of people, but you just have to keep moving up, and the opportunity here at CFCF was just too big an opportunity to turn down. The potential of this radio station is as big as any radio station, in the entire country.

When you came here did you run into policy

problems?

It didn't work out as well as I had expected. There were a lot of frustrations. I preached to every guy that has ever worked for me that when you stop enjoying what you're doing . . . get out, because your health is more important . . . and your family. So it got to the point when I realized I wasn't enjoying it. It wasn't working right, so I left.

What made you come back?

In the course of a few weeks, top management here made a few changes and offered me the job of General Manager. . . . like the Godfather . . . they made me an offer I could not refuse. They made too good an offer to me to say no to.

Does that make you the youngest General Manager in the business?

No. . . . Jim Sward is younger than me. He's twenty-eight, and he's been a General Manager for a long time.

You're really in another ball game here than you were over at CKGM.

As I've explained to Jim Sward, you're business is sixties and thirties and play the hits, and mine is negotiate hockey rights, negotiate baseball rights. Make sure your helicopter's flying. Work with a staff of seventy to seventy-five people. So, it's a much bigger organization plus being involved with the management and production television teams. It's a massive organization.

You let a few people go when you came here.

Yes, we made a few changes. We brought George Balcan in as our morning man who I happen to think is the best morning man in the country. We now have a talk show with Pat Blanford from Brampton, and we brought in Mike Kramer from Hamilton to mid-days. So we had to make changes to accommodate new policies. We also made changes in our news department. We wanted to have a younger more contemporary approach to our news. There weren't as many people let go as the industry felt there was. It just happened fast.

You refer to your sound as being contemporary and young.

Everybody has to come up with a name because if you say you're contemporary, people either scratch their heads and ask what you're trying to cover up or they say you're hard rock. So we call ourselves progressive adult.

What's your demographics?

We're after twenty-five to forty-nine demographics. Not designed to try and steal listeners away from other adult stations or not designed to steal listeners away from CKGM. We feel that when people reach the point of irritation with rock radio in our market that the first thing they'll do is check the dial on AM before they go to FM and they'll find us a very familiar music radio station, warm personalities and something that they can take the step from rock radio to, and stay with, for many years, because with the

CJAD, very older adult demographic sound, they're just not going to understand and not going to relate to. So, we're designed to pick up the audience as they leave CKGM.

CJAD does hold a sizeable part of the market doesn't it?

Fifty or sixty percent of CJAD's audience are over fifty, so we're not after that as a growth factor. But, all of CKGM's audience falls into either the demographic we want or people who will be in that demographic someday. So, potentially every listener they have, someday could be a CFCF listener. That's our growth factor as well as from CHOM, CJFM and some of the French stations.

Do you spend a lot of time listening to your opposition?

We don't listen to the opposition. We're building our product, the type of radio station we think we should be. We don't dwell on saying we should be like this station in this market or like that station in that market. We are building what we feel is right for the city of Montreal for people between the ages of twenty-five and forty-nine. We want to be a full-service radio station.

How much music do you really play?

I'd say, in the hours that we play music, we average twelve to fifteen records an hour, which is quite high. With the morning show it might only be seven or eight because of two newscasts, sports and things of that sort.

As a full-service radio station what do you have that other stations don't?

I think we have something that radio stations in Canada wouldn't consider doing. Fifteen minutes of our noon hour is a consumer call-in show, for people with consumer problems, where we do not allow any advertising. We've taken a fifteen minute block out of our prime time of the day . . . and don't allow advertising in it because it's consumer oriented, and people can call with consumer problems and our consumer editor, Doris Clarke, will follow them, will check them out, call the presidents of companies and solve people's problems. We let the listener use the clout of the radio station to help them out.

So, John Mackey has graduated himself right out of the rock scene.

Yes, right out. I've gone adult. Jimmy plays the hits.

Come on now, you really aren't after Sward's ass?

No, really, we're progressive adult. High on personalities, people with something to say, and will say things to people that can relate to our city. We even have a new talk show we have just started for Saturday mornings ten to noon with Howie Reid, the former pitcher of the Montreal Expos, and Kenny Dobson which will be the Ken and Howie Sportstalk Show. So we're expanding and increasing the services. But when we play music we play their music, the music for people between the ages of twenty-five and forty-nine.

Are you given a free hand here?

Yes, absolutely, but I get tremendous support from Don Marks who is the senior vice-president and who has gone out on the limb and say "okay I believe in you . . . give us a winner." He doesn't question anything that's done . . . he just says "tell me what you're doing." We tell him, he smiles . . . and says "I like it."

How much time do you have to give him a

winner?

I'd say that two years I'd be very happy with . . . I have no doubt in my mind that within three years we will dominate the twenty-five to forty-nine in English Montreal. Some people feel that we've already done it, but I don't. Now, in youth radio for example, back in 1970 when Jim and I took over CKGM, within weeks we knew that we had won, but we had to wait until the fall to tell the world. There was no summer rating because of the postal strike but because of youth, they vote for whoever plays the best and the most music. That's all they're interested in, is the music. We went from one hundred and fifty some thousand listeners to four hundred and eleven thousand in one rating and that's still the largest single rating increase in the history of the BBM. But that's in youth . . . they're fickle . . . they change. If CFCF right now was playing rock we know darn well that we would have a big jump in youth audience. But in adult it takes longer. They might listen. Do they trust that you're going to keep doing what you're doing, or is it going to change in three months. Are they just going to like it and then are you going to change? So with adults it takes a lot longer.

Are you a hardnosed programmer?

No . . . I have the reputation but I think I'm very fair and very human. The fellow now, who is actually programming the station for me, Ron Hore, has been here for five years as promotion director and killed the image that we kicked everybody out and brought in new people. He was given the combination job of programmer and promotion director, and in three months he just knocked me out. He's going to be, within the next two years, probably the best programmer in this country.

So what you're saying is that you've surrounded yourself with good people so that you can be human?

I'm fair. I think any good manager or programmer is fair. We program out of logic. Everything we do, programming-wise, is based on straight logic. If it's logical, then it makes sense, then let's do it. Any decision to be made within, on what a person is doing on the air . . . if you set a format out . . . and the way music is to be played and what a person is supposed to do and he keeps doing it wrong, well logic tells you, either he doesn't want to do it or he can't do it, and so you make a logical decision. You take that person out and you put in a person who knows how or who can do it.

What do you look for in a new on-air employee?

A desire to be a part of what we are. Voice isn't the big thing anymore. Can he communicate? If he can sit and talk to me and interest me in what he's got to say, then he can interest an audience, talk to them. And like what we're doing and believe in it and have a tremendous desire to be successful.

What's your best area for finding people? Schools or off the street?

I never believed in schools. I only knew one person from a broadcast school who succeeded . . . but he didn't make it because of the school . . . he had to work pretty darned hard after that school to get all the bad habits out and just become a natural broadcaster. Small markets are good but you can get a guilty complex after a while. You always feel bad going and stealing these people from the radio stations, and I went through it in Regina. As soon as a guy got good enough you lost him. You train them, make them good, they

become great, and then somebody steals them. So you hate to do that. You try to spread it around and not take too many people, but if small market radio people would understand that you can't have them forever, and give them only the best they can, and let them move on, on their own without having somebody coming in and stealing them away, and things of that sort, I think the industry would be better off. If I owned a medium/small market radio station, I'd like to have about 50% of the guys on their way up and 50% of the guys on their way down.

Can you foresee any major changes in radio?

Evolution. I don't think that anyone is going to come up overnight with a brilliant new format that's going to revolutionize radio. I think what we're going to see is evolution. We're going to see the people drawing back the same as in the music industry. People drawing back on ideas of the past that worked, and mix them with ideas of today. If you go too fast or too far you fail. You don't bring up an idea from the past without shining it up and making it a 1974 version. I think our radio station is unique. Our radio station doesn't sound like any radio station you hear in any of the other major markets or small markets of Canada or the United States. But that's not because we've laid out a special format to be different. We've just evolved into a sound which is us. And I think that's what most people are doing now. I think that CFTR is an example of not emulating CHUM, but being themselves, and it's good to see that coming back into radio. You say what will work in your market - what type of music - what type of announcers - how will we do things for our city? And let it be for our city, because I'm not interested in sounding like any of the stations in Toronto, and I know they're not interested in sounding like me. Because, I'm Montreal and they're Toronto.

What are your feelings about record promotion people?

Many of the record companies are hiring people who don't have any experience and don't understand. Just somebody to hustle records for four or five hundred dollars a month, to the radio stations. The guys have absolutely no idea what's going on in the business. There are effective ones. There are some real good ones, because they're on top of it all the time. They're on top of trends. They're coming in with albums and playing cuts off albums. And for me this is great because as I say we play a lot of records, weeks and weeks before they become hits, because we took it off an album because it's a good song. A promotion man who would walk in here and give us a hard rock record just totally tuned himself out to us. We're not interested. We don't care if he comes to the station again because we know he doesn't know what we're doing. Most of them are not informed enough. When I was at CKGM the promotion men couldn't really tell us anything that we hadn't known for weeks. Most times we told him what the product was to push and what had been released. He just didn't know.

Do they concentrate on the right markets?

There's just too much emphasis on the major markets. A few years ago I would have said, who cares about the smaller markets. I never looked at a Moose Jaw or a Windsor or anywhere to find out if I should play a record but god, now that I've been there, if you add up all those small markets, that's one large city, and if they're all playing a record and they're

all getting some sales, it could be a hit. If a promotion man can point out that they've sold 28,000 copies of a record in two weeks and that's only some play in some small markets.....it's a hit record. John Mackey is a rare, a very progressive thinking programmer. He has strong opinions on his profession, some of which we went into here. He is also honest about his feelings with regard to the record business and the CRTC, too numerous to record here. One interesting point that he did bring up and probably is the best example of establishing his status as a "leading Canadian programmer" is the following, which we will leave you with.

What areas do you think the CRTC should be concentrating on?

I think they should be out of the music area now. I think the music area is well looked after. I think, if anything, on proof of performance. Of radio stations living up to the franchise they've been given and the promises they've been given of being a service to the community. I believe that CKGM, which basically is a music radio station, is being a service to the community because people want to hear that amount of music. They like the music on the radio station. But my feelings are.....okay....they're established, but one of them is enough in the market. Why should anyone else be coming here and doing exactly the same thing, just to get ratings and get their listeners over? Let's look at another radio station, what are they doing in news? What are they doing in community affairs? CJAD, a week ago, had an on-air pledge for the Mentally Retarded Association and raised a quarter of a million dollars. It's great for broadcasting. We, which we think, are a class radio station, numerous times on the air, congratulated them and their personalities who made it possible. I believe that we are being a responsible radio station instead of hiding in a corner and saying, that was luck, it was all set up. We'll acknowledge the fact that they did it because they did it as good broadcasters and they should make all other broadcasters feel pretty proud because their broadcast came out looking pretty good by it.

**SEE YOU AT BIG COUNTRY  
SEE YOU AT BIG COUNTRY  
SEE YOU AT BIG COUNTRY**

### TORONTO'S FOOTPRINT PROD. RECEIVES BILLBOARD AWARD '74

Toronto-based Footprint Productions was the recipient of the Billboard Award for the Best Group of Syndicated Radio Programs offered in 1974. The award was made to company president Daniel Plouffe who, in accepting the honour, mentioned those involved in the award-winning programs. "I want to express my thanks to John Hanlon, my partner, and to Fred Trainor, writer and narrator for "The Countryside of Bill Anderson"; to Doug Thompson and that commercial place, Toronto, the co-producers of "A Gift Of Peace and Love".

Footprint was the only Canadian recipient of the recognition by Billboard at the Annual Radio Forum which took place at the Plaza Hotel in New York City. The Forum is an annual gathering of broadcast and recording industry representatives sponsored by Billboard Publications.

The shows which earned the award for Footprint were "The Elton John Story", "The Countryside Of Bill Anderson", and "A Gift of Peace and Love".

### CKLW-FM'S FOSTER WINS AFTRA AWARD

The radio show, "Then & Now", produced by CKLW-FM's music director, Ron Foster, has won, for the station, the 1974 AFTRA Detroit "Golden Mike" Award. The light, musical documentary on Gordon Lightfoot was hailed on both sides of the



Gordon Lightfoot, seen here with Earl Scruggs, Alex Sharpstone (CFTR) Larry Wilson (CHUM-FM) and Columbia promotion rep, Terry McGee.

border, and gave a great deal of personal satisfaction to Foster, particularly since the program format of the station is "pure country".

Lightfoot is currently hitbound with his "Carefree Highway", now charted on country, contemporary rock and pop stations across the country. The single was culled from his "Sundown" album, just recently certified as "platinum" in the U.S. WEA's national promotion manager, Larry Green, has a taping available of the Foster Award winning radio show which he will supply on a first come first serve basis.

### The Programmers **TRIBAL DRUM**

Earl Morgan, late of Kamloops, has joined CJVI/Victoria as all-night man. Meanwhile, the station's Jim Murray took first place in the CJVI Powder Puff Go Kart Race, organized as part of the Canada 200 at Western Speedway.

CKGM/Montreal's Greg Stewart reports Montrealeers buying more records than most cities in Canada put together. For example, "Rock Your Baby" by George McCrae sold 150,000 in that area, and "T'Es Mon Amour", by Ginette Reno and J.P. Ferland, 225,000.

Steve Woodruff of CIVH/Vanderhoof feels Warner Bros. will be missing a bet if they don't push James Taylor's "Let It All Fall Down" from the "Walking Man" album. With the assistance of Carly Simon, Paul and Linda McCartney, it has the sound that could put Sweet Baby James back in front of the popular ear, where he belongs.

CKOS-TV/Yorkton has just wound up another successful promo, this one involving the younger viewers of "Top Of The Morning", hosted by Ron Waddell. Kool-Aid supplied prizes presented to those participants sending in five water safety tips. Waddell hopes that besides the fun, the promo helped some youngsters to be more aware of water safety. Waddell is now into his annual "October Is Country Music Month" promotion.

### CFAC'S OLD TIME FIDDLE CONTEST

Close to 25,000 people assembled in Heritage Park, Calgary, for the Labor Day "Old Time Fiddle Contest" sponsored by CFAC/Calgary. The contest was emceed by Al Cherny, and featured warm up entertainment by the local bluegrass sound of Fire On The Mountain. The day set an attendance record for the park.

A total of 28 contestants competed for first prize money of \$500, second of \$150 and third of \$50, plus trophies to all winners. Overall winner was Alf Myre of Edmon-



Part of the crowd attending the CFAC/Calgary Old Time Fiddling Contest, Heritage Park, Calgary.

ton, who placed first in this year's competition at Shelburn. Second prize winner was Frank Ferrell from Seattle, Washington, and third place went to John Kushneryk of Prince Albert, Saskatchewan. The afternoon wound up with a fiddle jamboree led by Al Cherny, and featuring all contestants on stage along with their accompanists.

The entire day was billed as a Family Picnic Day at Heritage Park in conjunction with the Alberta-RCMP Centennial Year, with entrance to the park free. CFAC plans to make this contest an annual event, with added classes next year.

### WILD BILL EDWARDS DIGS MOTOWN MUSIC



Thursday, October 3, will see CFRS/Simcoe staffers, music director Doug Barron, morning man Dave Carter, mid-morning man Jerry Lorimer, afternoon personality Ron Michaels, and cub reporter Brian Maclean participating in a Tri-cycle Tip-Over, a 100 yard drag on trikes. This event will take place at the Norfolk County Fair directly preceding the Auto Thrill Show. Formula 3 cycles are ready, complete with muffle apparatus in co-ordination with Canadian pollution standards. Listeners will be drawing a winner. The station will be broadcasting all week from the Fair, the second largest agricultural fair in Ontario.



CFRW Music Director Steve Kelly (the greaser with the turtle-neck) poses with Flash Cadillac (arms crossed) and The Continental Kids prior to their performance before a packed Centennial Concert Hall, September 16.



Flash Cadillac & The Continental Kids onstage at Winnipeg's Centennial Concert Hall. The huge crowd who packed this CFRW presentation gave the group standing ovations and demanded numerous encores.

CHAT/Medicine Hat arranged for Team Canada members to autograph eight hockey sticks for giveaways during the team's local game with the WCHL Allstars.

Bob Brown is new Music Director at CKDA/Victoria, replacing John Mulley, who is now in Windsor, Ontario.

Bob Capp of CHSJ/Saint John reports only now receiving a copy of "Stomp Them Grapes" by Mel Tillis. Capp also requests that radio stations putting out a country list keep in touch, and send a copy to him. New "Midnight Cowboy" at CHEX/Peterborough is Gord McFarlane, formerly of CKAR/Huntsville. Sean Eyre of CHEX asks that record reps check their mailing lists to ascertain if his station is recorded thereon. Seems they're still missing a lot of newly-charted items.

Edward Aho, Manager of CMOR/Red River Community College, Winnipeg, reports his station giving the record companies some returns for their past support. One of their new additions is played every

hour, at which time the record company's name, the artist and the title are given to listeners.

New Executives at CHMR/Mohawk, Hamilton, for 1974-75 are: Station Manager Jim Tatti; Program Director Bob Privett; Music Director Norm Calder; News Director Connie Smith; Public Service Director Mario Bernardi.

Gord James of CKOC/Hamilton has completed a 1-hour Bachman-Turner Overdrive Special. Rates available on request. CKLG/Vancouver, and CKRC/Winnipeg have already purchased the show, and CHAB/Moose Jaw recently ran the special, receiving very favourable response.

Frank Lowe, weekday afternoon country jock at CKBW/Bridgewater, is now handling all country music responsibilities for the station.

### The Programmers **HELP!**

CKXR Salmon Arm interested in hearing from jocks with mature approach for MOR and C and W format wishing to move to beautiful B.C. Tapes and resumes to Barry Richards, CKXR, Box 69, Salmon Arm, B.C.

Bilingual newsman to assume News Director position at CFOM/Quebec City. Tape and resume to Gary Parr, Box 1340, Quebec City, Quebec.

CKGM/Montreal is looking for an experienced, creative female copy writer. Good bucks. Send resume and copy samples to Tom McLean, 1310 Greene Ave., Montreal, Quebec. H3Z 2B5.

CFRS/Simcoe looking for Music Director, to be also involved in swing shift work. Tapes to Rick Hart, CFRS, Box 98, Simcoe, Ontario.

CJCH/Halifax looking for 2 communicative top 40 personalities. Tapes and resumes to Chris Morgan, CJCH Radio, 2885 Robie St., Halifax, N.S.

### The Programmers **INSTANT LAFFS**

I understand the Alice Cooper band may be splitting up. It seems the snake wants to go solo and the guillotine operator is demanding severance pay.

I hear Lawrence Welk plans to go heavy, record an album of Alice Cooper hits, and incorporate a pet slug into his act.

Graffiti: Ringo Starr is cymbal-minded.

Did you hear about the rock group, that before going on stage, drinks gin and prune juice? Now, that's a "Band on the Run".

TV producers and stewardesses have the same thing in common....making pilots.

Sign on the desk of Robert Stanfield: "It pays to be positive....I think."

If Wednesday, April Wine and the Fifth Dimension ever combined, you'd have .... Wednesday, April the Fifth.

On TV he's known as Telly Savalas....but on radio he's known as Audio Savalas.

Everybody's a daredevil these days....Evel Knievel jumps canyons, Frenchmen tight-rope across high buildings, young ladies swim across Lake Ontario....Even (jock) has gotten into the act. He combines ALL the

# Action Sides

The following singles are projected to reach the top 25 of their respective charts, based on early radio station action among the stations in the RPM sample.

## Contemporary

**CANDY'S GOING BAD**

Golden Earring (MCA)

**VERY SPECIAL PLACES**

Randy Bishop (Good Noise)

**LONG GONE**

Debbie Fleming (Attic)

## Adult

**HENRY, LET'S GO TO TOWN**

Vicky Leandros (RCA)

**THE SEX SYMBOL**

Henry Mancini (RCA)

**HOUSE FULL OF WOMEN**

Suzanne Stevens (Capitol)

## Country

**'BOOGIE WOOGIE ROCK & ROLL**

Jerry Reed (RCA)

**ONE DAY AT A TIME**

Marilyn Sellars (Mega)

**WHERE WOULD I BE NOW**

Alan Moberg (Sweetwater)

stunts....he jumps young ladies up in a high building....his apartment.

I see Tennessee Williams has written a new play based on college fads. He's calling it "A Streaker Named Desire".

Courtesy of Folio Radio Service  
301 Davenport Road, Toronto, Ontario  
M5R 1K5 Telephone (416) 961-0077.

### The Programmers **MAJOR MARKET CHART ADDITIONS**

H. HART KIRCH/CJME Regina  
15 Can't Get Enough/Bad Company  
30 Ain't Seen Nothing/Bachman-Turner  
19 Smell the Roses/Mac Davis

BILL HENNES/CKLW Windsor  
11 (2-1) Nothing/Billy Preston  
30 (13-11) Ain't Seen Nothing/  
Bachman-Turner  
99 (30-14) Melody of Love/Bobby Vinton  
\* (29-15) Sha-La-La/Al Green  
22 (20-16) Bitch Is Back/Eiton John  
71 (28-23) Just One Look/Anne Murray  
\* (HB-29) Longfellow Serenade/Neil  
Diamond

JERRY STEVENS/CJBK London  
1 (No. 1) I Honestly Love You/  
Olivia Newton-John  
14 (HB-26) Alabama/Lynyrd Skynyrd  
18 (HB-27) Trustmaker/The Tymes  
32 (HB-28) Straight Shootin' Woman  
Steppenwolf

71 (HB-29) Just One Look/Anne Murray  
 BRUCE DEVINE/CKSL London  
 63 Goldrush/Prelude  
 30 Ain't Seen Nothing/Bachman-Turner  
 \* Falling Out of Love/Buster Brown

NEVIN GRANT/CKOC Hamilton  
 99 Melody of Love/Bobby Vinton  
 96 Sha-La-La/Al Green

TRUDY CHAMBERLAIN/CFG0 Ottawa  
 1 (No. 1) I Honestly Love You/  
 Olivia Newton-John

34 (HB-28) For A Reason/Osmonds  
 21 (HB-29) Steppin' Out/Tony Orlando/Dawn  
 38 (PL-30) Tin Man/America

GREG STEWART/CKGM Montreal  
 38 (HB-28) Tin Man/America  
 34 (HB-29) For A Reason/Osmonds  
 \* (HB-30) La La Peace Song/O.C. Smith

KAREN LAKEY/CKLG Vancouver  
 91 Whatever Gets You/John Lennon

PALAMARES RADIOMUTUEL Montreal  
 \* Cet Amour C'Est Ta Vie/Lenny Kuhr  
 \* Notre Amour N'Est Plus/M. Stax  
 \* On Est Pret On S'En Va/D. Berard  
 \* Il Venait D'Avoir 18 Ans/Dalida  
 \* C'Est Moi/C. Jerome  
 \* Comme Deux Enfants/S. Stevens  
 \* Angelique/J. Nichol  
 \* Nous Vieillirons Ensemble/M. Dal'hou

55 Something Good/Rufus  
 \* Lovely Lady of Arcadia/D. Roussos  
 22 Bitch Is Back/Elton John

BILLY GORRIE/CKRC Winnipeg  
 15 Can't Get Enough/Bad Company

BOB GIBBONS/CKY Winnipeg  
 16 Never My Love/Blue Swede  
 12 Who Do You Think/Bo Donaldson  
 25 People Gotta Move/Gino Vannelli  
 21 Steppin' Out/Tony Orlando/Dawn

KEN SEBASTIAN SINGER/CKCK Regina  
 30 Ain't Seen Nothing/Bachman-Turner  
 34 For A Reason/Osmonds

34 For A Reason/Osmonds

34 For A Reason/Osmonds

## The MAJOR MARKET Programmers PLAYLIST ADDITIONS

CHERYL JOHNSEN/CFCF Montreal  
 74 So You Are A Star/Hudson Bros.

\* Sunshine Lady/Bob Ruzicka  
 33 Life Is A Rock/Reunion  
 72 Distant Lover/Marvin Gaye  
 68 Honey Honey/Abba

\* Early Morning Love/Sammy Johns  
 \* Killing Me Softly/Van McCoy  
 \* I May Never See You/Gary & Dave  
 50 Second Avenue/Garfunkel

BILL HENNES/CKLW Windsor  
 38 Tin Man/America

39 Jazzman/Carole King  
 14 Alabama/Lynyrd Skynyrd  
 63 Goldrush/Prelude

JERRY STEVENS/CJKB London  
 63 Goldrush/Prelude

62 Carrie's Gone/J.C. Stone  
 33 Life Is A Rock/Reunion  
 \* Sunshine Man/Robert David  
 87 Love is the Feeling/Black & Ward

TRUDY CHAMBERLAIN/CFG0 Ottawa  
 33 Life Is A Rock/Reunion

19 Smell the Roses/Mac Davis  
 54 Stallion/Edward Bear  
 91 Whatever Gets You/John Lennon  
 28 Skin Tight/Ohio Players

GREG STEWART/CKGM Montreal  
 \* Everlasting Love/Carl Carlton

33 Life is a Rock/Reunion  
 37 Do It Baby/Miracles  
 \* Ramona/Stampede  
 \* Falling Out of Love/Buster Brown

KAREN LAKEY/CKLG Vancouver  
 19 Smell the Roses/Mac Davis  
 21 Steppin' Out/Tony Orlando/Dawn  
 33 Life is a Rock/Reunion

H. HART KIRCH/CJME Regina  
 \* Ramona/Stampede  
 \* Six Feet Under Water/Hans Stayner Band  
 43 Need to Be/Jim Weatherly  
 74 So You Are A Star/Hudson Bros.

BOB GIBBONS/CKY Winnipeg  
 94 Pretzel Logic/Steely Dan  
 38 Tin Man/America  
 91 Whatever Gets You/John Lennon

JACK WINTER/CKFH Toronto  
 53 Back Home Again/John Denver  
 52 Something Sweet/Three Dog Night

43 Need to Be/Jim Weatherly  
 91 Whatever Gets You/John Lennon  
 15 Can't Get Enough/Bad Company

\* Ramona/Stampede  
 \* Falling Out of Love/Buster Brown  
 \* California Lady/Mercury Bros.

62 Carrie's Gone/J.C. Stone  
 \* Mostly New Days/Ross Holloway

BRUCE DEVINE/CKSL London  
 91 Whatever Gets You/John Lennon  
 \* I Can Help/Billy Swan  
 \* Longfellow Serenade/Neil Diamond

NEVIN GRANT/CKOC Hamilton  
 \* Everlasting Love/Carl Carlton

ALEX SHARPSTONE/CFTR Toronto  
 53 Back Home/John Denver  
 74 So You Are A Star/Hudson Bros.

\* Cat's in the Cradle/Harry Chapin  
 \* Falling Out of Love/Buster Brown  
 \* Can't Leave You Alone/George McCrae

84 Black-Eyed Boys/Paper Lace

BOB WOOD/CHAM Hamilton  
 15 Can't Get Enough/Bad Company  
 \* Mostly New Days/Ross Holloway  
 \* I Can't Take It/Buffy Sainte-Marie

BILLY GORRIE/CKRC Winnipeg  
 91 Whatever Gets You/John Lennon  
 \* Ramona/Stampede

36 Carefree Highway/Gordon Lightfoot  
 75 Overnight Sensation/Raspberries  
 32 Straight Shootin' Woman/Steppenwolf

39 Jazzman/Carole King  
 \* Rock My Roll/Bill Amesbury  
 \* Everybody Knows/Alexis

18 Trustmaker/Tymes

71 Just One Look/Anne Murray  
 53 Back Home/John Denver  
 21 Steppin' Out/Tony Orlando/Dawn

## The BREAKOUT Programmers MARKET ADDITIONS

LOU TURCO/CJIC Sault Ste. Marie

\* It's Raining/Rick Derringer  
 \* Very Special Places/Randy Bishop  
 43 The Need to Be/Jim Weatherly  
 \* Long Gone/Debbie Fleming

WALT EDWARDS/CHEC Lethbridge  
 91 Whatever Gets You/John Lennon  
 42 Give it to the People/Righteous Bros.

75 Overnight Sensation/Raspberries  
 52 Something Sweet/Three Dog Night

RON SMITH/CKSO Sudbury  
 14 Alabama/Lynyrd Skynyrd  
 30 Ain't Seen Nothing/Bachman-Turner

22 Bitch is Back/Elton John  
 58 Wild Thing/Fancy  
 \* Another Love/Stories

20 Only Rock & Roll/Rolling Stones  
 32 Straight Shootin' Woman/Steppenwolf  
 48 Kings of the Party/Brownsville Station  
 75 Overnight Sensation/Raspberries

41 Fallin' in Love/Souther, Hillman, Furay

\* Wall Street Shuffle/10 CC  
 \* This Flight/Nazareth  
 \* Eighteen/Alice Cooper

CHAB Moose Jaw  
 91 Whatever Gets You/John Lennon  
 32 Straight Shootin' Woman/Steppenwolf  
 16 Never My Love/Blue Swede  
 63 Goldrush/Prelude

78 Dirty Work/Songbird  
 71 Just One Look/Anne Murray  
 53 Back Home/John Denver

CJON St. John's  
 Charted:  
 6 Haven't Done Nothin'/Stevie Wonder

34 For A Reason/Osmonds  
 \* Rotten Gambler/Anne Murray  
 15 Can't Get Enough/Bad Company

22 Bitch is Back/Elton John  
 Playlisted:  
 28 Skin Tight/Ohio Players

GARY MERCER/CKWS Kingston  
 Charted:  
 10 (no.1) I Shot the Sheriff/Eric Clapton

68 Honey Honey/Abba  
 30 Ain't Seen Nothing/Bachman-Turner  
 Playlisted:

86 Suzie Girl/Redbone  
 \* Very Special Places/Randy Bishop  
 73 I've got the Music/Kiki Dee Band

LORNE THOMAS/CKOM Saskatoon  
 Charted:  
 73 I've Got the Music/Kiki Dee Band

\* Look Away/Ozark Mountain Daredevils  
 78 Dirty Work/Songbird  
 52 Something Sweet/Three Dog Night

Playlisted:  
 \* Ramona/Stampede  
 \* Lay into the Music/Hollies

94 Pretzel Logic/Steely Dan  
 \* Sexy Ida/Ike & Tina Turner  
 53 Back Home Again/John Denver

\* Boogie Woogie Rock & Roll/Jerry Reed  
 71 Just One Look/Anne Murray  
 \* Pencil Thin Moustache/Jimmy Buffett

\* She Called Me Baby/Charlie Rich  
 \* Walking Man/James Taylor

ANDY KAYE/CJCH Halifax

Charted:  
 91 Whatever Gets You/John Lennon  
 Playlisted:  
 71 Just One Look/Anne Murray

## DICK JOSEPH DIGS MOTOWN MUSIC



**CKLC Kingston**

- 22 Bitch is Back/Elton John
- 5 Beach Baby/First Class
- 52 Something Sweet/Three Dog Night
- 38 Tin Man/America

**Playlisted:**

68 Honey Honey/Abba

**CLIFF BIRNIE/CKX-FM Brandon**

- 53 Back Home/John Denver
- \* It Hurts A Little/Cliff De Young
- \* Butterfly/Dolly Parton
- \* All in Love/Cleo Laine
- \* When Will I See You/Three Degrees
- \* The Feeling's Good/Marlena Shaw
- \* Another Woman's Arms/Vicki Britton
- \* Sex Symbol/Henry Mancini
- \* She Called Me Baby/Charlie Rich
- \* Sandy's Love/Harold Alexander
- \* Broken Home/The Whispers
- \* Still Waiting for the Sunshine/Paul/Ford (LP)
- \* Anka/Paul Anka (LP)

**CHNO Sudbury**

- \* Rotten Gambler/Anne Murray
- \* Don't Say Goodbye/Enrico Farina
- 53 Back Home Again/John Denver
- \* Ramblin' Man/Waylon Jennings
- \* California Lady/Mercury Bros.
- \* How Far is Mars/Jerry Toth Singers

24 You & Me/Helen Reddy

- 52 Something Sweet/Three Dog Night
- 14 Alabama/Lynyrd Skynyrd
- 63 Goldrush/Prelude
- 33 Life is a Rock/Reunion
- 30 Ain't Seen Nothing/Bachman-Turner

**TIM TYLER/CFAR Flin Flon**

- Charted:
- 22 Bitch is Back/Elton John
- 39 Jazzman/Carole King
- 15 Can't Get Enough/Bad Company
- 16 Never My Love/Blue Swede

**Playlisted:**

- 63 Goldrush/Prelude
- \* New Rock & Roll/Mahogany Rush
- 36 Carefree Highway/Gordon Lightfoot
- 70 Forever & Ever/Keith Hampshire
- 73 I've Got the Music/Kiki Dee Band
- 33 Life is a Rock/Reunion
- \* Love Will Get You/Jayson Hoover
- 32 Straight Shootin' Woman/Steppenwolf
- \* That's Not How It Goes/Bloodstone
- 18 Trustmaker/Tymes

**JAY JEFFRIE/CHOW Welland**

- 53 Back Home/John Denver
- \* Pencil Thin Mustache/Jimmy Buffett
- \* Keep A-Talkin'/Tom Jones
- 71 Just One Look/Anne Murray

**PETER TUFF/VOCM St. John's**

- 39 Jazzman/Carole King
- 38 Tin Man/America
- 30 Ain't Seen Nothing/Bachman-Turner

**CHEX Peterborough**

- 6 Haven't Done Nothin'/Stevie Wonder
- 34 For A Reason/Osmonds
- 63 Goldrush/Prelude

**The Programmers PICKS & PLAYS**

**BILL ALBERT/CHS/ Saint John**

- 19 Smell the Roses/Mac Davis
- 61 Travellin' Prayer/Billy Joel
- 68 Honey Honey/Abba
- 38 Tin Man/America
- \* Hello Summertime/Bobby Goldsboro
- 39 Jazzman/Carole King
- \* Happy Things/Sugar Cane

**CKBI Prince Albert**

- Charted:
- 25 People Gotta Move/Gino Vannelli

**30 Ain't Seen Nothing/Bachman-Turner**

- 37 Do It Baby/Miracles
- 33 Life is a Rock/Reunion
- 42 Give it to the People/Righteous Bros.
- 48 Kings of the Party/Brownsville Station
- 85 I'm a Dreamer/ScrubbaLoe Caine

**CHNL Kamloops**

- Charted:
  - \* Tell Your Mother/Downchild Blues Band
  - 12 Who Do You Think/Bo Donaldson
  - \* Mostly New Days/Ross Holloway
  - 26 All Together/Stylistics
- Playlisted:**
- \* Can't Leave You Alone/George McCrae
  - 84 Black-Eyed Boys/Paper Lace
  - \* Rock My Roll/Bill Amesbury
  - \* Sideshow/Blue Magic
  - \* Somethin' 'Bout You/Tom Jones

**TED HOCKADAY/CFMK Terrace**

- 22 Bitch is Back/Elton John
  - 21 Steppin' Out/Tony Orlando/Dawn
- CHYM Kitchener**
- 21 Steppin' Out/Tony Orlando/Dawn
  - 12 Who Do You Think/Bo Donaldson
  - 86 Suzie Girl/Redbone
  - \* New Words/T. Cooper
  - \* Somethin' 'Bout You/Tom Jones
  - 59 A Woman's Place/Gilbert O'Sullivan
  - 27 Free Man/Joni Mitchell
  - \* Temptation/Perry Como
  - 53 Back Home Again/John Denver
  - \* Call On Me/Chicago
  - \* Don't Call It Love/Bo Cooper

**CFCH North Bay**

- 71 Just One Look/Anne Murray
- 19 Smell the Roses/Mac Davis

**RPM POP MUSIC PLAYLIST**

1	3	(6)	☉	CAREFREE HIGHWAY Gordon Lightfoot Reprise 1309-P	26	32	(5)	MOONLIGHT SPECIAL Ray Stevens Barnaby 604-T	
2	4	(7)	☉	STEPPIN' OUT (Gonna Boogie Tonight) Dawn & Tony Orlando-Bell 601-M	27	38	(8)	☉	DON'T SAY GOODBYE Enrico Farina E.F. ST. 57402
3	2	(10)	☉	I HONESTLY LOVE YOU Olivia Newton-John MCA 40280-J	28	19	(10)	☉	LETTERS Ron Nigrini Attic 101-K
4	20	(5)	☉	SON OF A ROTTEN GAMBLER Anne Murray Capitol 72737-F	29	37	(14)	☉	FOREVER AND EVER (Baby I'm Gonna Be Yours) Keith Hampshire-A&M AM370-W
5	11	(8)	☉	TIN MAN America Warner Bros. 7839-P	30	36	(7)	☉	CANDY BABY Strongheart UBIC UA501-K
6	8	(6)	☉	THEN CAME YOU Dionne Warwick & Spinners Atlantic 3029-P	31	31	(6)	☉	BONEY FINGERS Hoyt Axton A&M 1607-W
7	12	(10)	☉	FREE MAN IN PARIS Joni Mitchell Asylum 11041-P	32	9	(13)	☉	HEY, JOE MCKENZIE Vicky Leandros RCA KPBO 0038-N
8	15	(9)	☉	CARRIE'S GONE J.C. Stone Leo 1 A101-K	33	35	(7)	☉	SOU'WESTERN MORNING Harry Mark Polydor 2066 231-Q
9	24	(7)	☉	STOP & SMELL THE ROSES Mar Davis Columbia 3-10018-H	34	34	(7)	☉	THROW A PENNY Bee Gees RSO SO-410-Q
10	6	(11)	☉	I'M LEAVING IT ALL UP TO YOU Donny & Marie Osmond MGM 14735-Q	35	40	(4)	☉	LOVE ME FOR A REASON The Osmonds MGM 14746-Q
11	14	(5)	☉	A WOMAN'S PLACE Gilbert O'Sullivan Mer 3641-K	36	39	(4)	☉	WHO DO YOU THINK YOU ARE Bo Donaldson & The Heywoods ABC 12006-N
12	13	(9)	☉	YOU DON'T HAVE TO SAY YOU LOVE ME Second To None-Bronco BR 2724	37	30	(14)	☉	(You're) HAVING MY BABY Paul Anka U.A. UAXW454-W-U
13	10	(10)	☉	TOUCH ME IN THE MORNING Lettermen Capitol 3912-F	38	33	(5)	☉	MEET ME ON THE CORNER DOWN AT JOE'S CAFE Peter Noone-Casablanca 0017-P
14	1	(8)	☉	I LOVE MY FRIEND Charlie Rich Epic 20006-H	39	41	(15)	☉	FEEL LIKE MAKIN' LOVE Roberta Flack Atlantic 3025-P
15	21	(4)	☉	JAZZ MAN Carole King Orde 66101-W	40	44	(3)	☉	TCHIP TCHIP Hot Dogs RCA PB-50013-N
16	17	(8)	☉	HOW FAR IS MARS Jerry Toth Singers Badger C-249	41	45	(4)	☉	THE NEED TO BE Jim Weatherly Buddah 420-M
17	18	(11)	☉	MORNING SONG Rick Neufeld RCA KPBO 0039-N	42	....	(1)	☉	ANOTHER SATURDAY NIGHT Car Stevens A&M 1602-W
18	22	(5)	☉	YOU CAN'T GO HALFWAY Johnny Nash Epic 8-50021-H	43	49	(2)	☉	PENDANT LES VACANCES Coco Co. Celebration 2100X-M
19	16	(10)	☉	GIVE ME A REASON TO BE GONE Maureen McGovern 20th Century 2109-T	44	....	(1)	☉	YOU LITTLE TRUSTMAKER The Tymes RCA 10022-N
20	23	(3)	☉	NEVER MY LOVE Blue Swede Capitol/EMI 3938-F	45	47	(13)	☉	YOU TURNED MY WORLD AROUND Frank Sinatra Reprise 1203-P
21	7	(7)	☉	I SAW A MAN AND HE DANCED WITH HIS WIFE Cher/MCA 40271-P	46	48	(3)	☉	CALIFORNIA LADY The Mamas & The Papas S.A. PB-50015-N
22	26	(5)	☉	I'VE GOT THE MUSH The Mamas & The Papas S.A. PB-50015-N	47	42	(9)	☉	ROSES ARE RED Wednesday Ampex AC 1362-V
23	5	(9)	☉	IN MY LITTLE CORNER OF THE WORLD Marie Osmond/MGM K 14134-O	48	29	(13)	☉	WILDWOOD WEED Jim Stafford MGM 14737-Q
24	27	(3)	☉	BACK HOME AGAIN John Denver RCA PB 10065-N	49	50	(2)	☉	PENCIL THIN MUSTACHE Jimmy Buffet ABC D-15011-N
25	28	(3)	☉	AFTER THE GOLDRUSH Prelude Dawn 1052-L	50	46	(4)	☉	THE BALLADEER Jim & Don Haggart Arpeggio ARPS 1026-N

The Programmers **POP MUSIC ADDITIONS**

56 *Could Have Been Me*/Sammi Jo  
 22 *Bitch is Back*/Elton John  
 69 *Second Avenue*/Tim Moore  
 88 *Honey Honey*/Sweet Dreams  
 33 *Life is a Rock*/Reunion  
 \* *Pencil Thin Mustache*/Jimmy Buffett  
 48 *Kings of the Party*/Brownsville Station  
 30 *Ain't Seen Nothing*/Bachman-Turner  
 82 *Passing Time*/Bearfoot

RICK DENNIS/CFVR Abbotsford

53 *Back Home*/John Denver  
 91 *Whatever Gets You*/John Lennon  
 33 *Life is a Rock*/Reunion  
 84 *Black-Eyed Boys*/Paper Lace  
 63 *Goldrush*/Prelude  
 \* *R.I.P./Siegel-Schwall Band (LP)*  
 \* *Rags to Rufus*/Rufus (LP)

CHARLES J. YEO/CJVR Melfort

84 *Black-Eyed Boys*/Paper Lace  
 \* *Ramona*/Stampede  
 \* *Can't Leave You Alone*/George McCrae  
 53 *Back Home*/John Denver  
 94 *Pretzel Logic*/Steely Dan  
 \* *Candy's Going Bad*/Golden Earring  
 \* *California Lady*/Mersey Bros.  
 \* *Morning Song*/Rick Neufeld  
 99 *Melody of Love*/Bobby Vinton  
 \* *Can't Take It*/Buffy Sainte-Marie  
 \* *Our Last Show*/Sonny Bono  
 \* *Cliches*/Les Emmerson

PETE STAIRS/CJC Woodstock, N.B.

Charted:  
 18 *Trustmaker*/Tymes  
 59 *A Woman's Place*/Gilbert O'Sullivan  
 \* *Can't Leave You Alone*/George McCrae  
 \* *Another Love*/Stories  
 84 *Black-Eyed Boys*/Paper Lace  
 30 *Ain't Seen Nothing*/Bachman-Turner  
 CJSS Cornwall  
 43 *Need to Be*/Jim Weatherly  
 \* *Very Special Places*/Randy Bishop  
 63 *Goldrush*/Prelude  
 95 *Give Me A Reason*/Maureen McGovern  
 68 *Honey Honey*/Abba  
 53 *Back Home*/John Denver  
 59 *A Woman's Place*/Gilbert O'Sullivan

GARY RICHARDS/CKBW Bridgewater

\* *California Lady*/Mersey Bros.  
 63 *Goldrush*/Prelude  
 53 *Back Home*/John Denver  
 \* *Very Special Places*/Randy Bishop  
 \* *Rotten Gambler*/Anne Murray  
 \* *Can't Leave You Alone*/George McCrae  
 78 *Dirty Work*/Songbird  
 68 *Honey Honey*/Abba  
 64 *Lover's Cross*/Melanie  
 59 *A Woman's Place*/Gilbert O'Sullivan  
 22 *Bitch is Back*/Elton John  
 28 *Skin Tight*/Ohio Players  
 49 *Ain't Nothing*/Aretha Franklin

CFBC Saint John

63 *Goldrush*/Prelude  
 39 *Jazzman*/Carole King

CHSC St. Catharines

99 *Melody of Love*/Bobby Vinton  
 43 *Need to Be*/Jim Weatherly  
 \* *When Will I See You*/Three Degrees  
 42 *Give It to the People*/Righteous Bros.  
 \* *Pencil Thin Mustache*/Jimmy Buffett  
 \* *Sunshine Lady*/Bob Ruzicka

ALAN RUSSELL/CJNB North Battleford

Charted:  
 34 *For A Reason*/Osmonds  
 36 *Carefree Highway*/Gordon Lightfoot  
 CKCW Moncton  
 28 *Skin Tight*/Ohio Players  
 39 *Jazzman*/Carole King  
 22 *Bitch is Back*/Elton John  
 37 *Do It Baby*/Miracles  
 \* *Ramona*/Stampede

JOYCE MURPHY/CHCL Medley

Charted:  
 33 *Life is a Rock*/Reunion

71 *Just One Look*/Anne Murray  
 \* *Can't Leave You*/I Get Lifted/George McCrae

\* *Sunshine Lady*/Bob Ruzicka  
 39 *Jazzman*/Carole King  
 \* *Somethin' 'Bout You*/Tom Jones

Playlisted:

\* *Man Smart*/Lois Fletcher  
 59 *Woman's Place*/Gilbert O'Sullivan  
 86 *Suzie Girl*/Redbone  
 84 *Black-Eyed Boys*/Paper Lace  
 85 *I'm A Dreamer*/Scrubaloe Caine  
 \* *Write Me A Letter*/DeFranco Family  
 30 *Ain't Seen Nothing*/Bachman-Turner  
 \* *Henry, Let's go!*/Flip/Vicky Leandros  
 22 *Bitch is Back*/Elton John  
 52 *Something Sweet*/Three Dog Night  
 CJSS Cornwall  
 62 *Carrie's Gone*/J. C. Stone  
 \* *Sunshine Lady*/Bob Ruzicka  
 \* *Candy Baby*/Strongheart  
 44 *Roses Are Red*/Wednesday  
 \* *Pencil Thin Mustache*/Jimmy Buffett  
 \* *Hello Summertime*/Bobby Goldsboro  
 \* *Wombling Summer Party*/Wombles

PAUL KENNEDY/CKDH Amherst

Charted:  
 19 *Smell the Roses*/Mac Davis  
 32 *Straight Shootin' Woman*/Steppenwolf  
 37 *Do It Baby*/Miracles  
 30 *Ain't Seen Nothing*/Bachman-Turner  
 34 *For A Reason*/Osmonds  
 48 *Kings of the Party*/Brownsville Station  
 Playlisted:  
 38 *Tin Man*/America  
 41 *Fallin' in Love*/Souther, Hillman, Furay  
 63 *Goldrush*/Prelude

BOB WEIDMAN/CKDM Dauphin

\* *Somethin' 'Bout You*/Tom Jones  
 \* *Forever Young*/Joan Baez  
 \* *Gotta Live Life*/Clay Spector Jug Band  
 59 *A Woman's Place*/Gilbert O'Sullivan  
 31 *I Saw A Man*/Cher  
 \* *Sing-A-Long*/Franklin Ferguson

ARNA HALLORAN/CJCB Sydney

42 *Give it to the People*/Righteous Bros.  
 71 *Just One Look*/Anne Murray  
 84 *Black-Eyed Boys*/Paper Lace  
 52 *Something Sweet*/Three Dog Night  
 53 *Back Home*/John Denver

SCOTT ST. JAMES/CFCY Charlottetown

28 *Skin Tight*/Ohio Players  
 39 *Jazzman*/Carole King  
 30 *Ain't Seen Nothing*/Bachman-Turner

VERN MAZEROLLE/CKBC Bathurst

Charted:  
 11 *Nothing*/Billy Preston  
 38 *Tin Man*/America  
 \* *Walk On*/Neil Young  
 45 *Wildwood Weed*/Jim Stafford  
 3 *Hang On*/Johnny Bristol  
 22 *Bitch is Back*/Elton John

Playlisted:

13 *Eurache*/Cheech & Chong  
 80 *Live It Up*/Isley Bros.  
 \* *Blood Brother*/Gene Redding  
 \* *Ramona*/Stampede  
 30 *Ain't Seen Nothing*/Bachman-Turner  
 32 *Straight Shootin' Woman*/Steppenwolf  
 52 *Something Sweet*/Three Dog Night  
 7 *Can't Get Enough*/Barry White  
 \* *Do It Over*/Olympic Runners  
 \* *Make My Living*/Patsy Gallant

THANE MacDONALD/CKCL Truro

\* *Candy Baby*/Strongheart  
 25 *People Gotta Move*/Gino Vannelli  
 83 *Blue Skies*/Bill King  
 59 *A Woman's Place*/Gilbert O'Sullivan  
 33 *Life is a Rock*/Reunion  
 \* *Mostly New Days*/Ross Holloway  
 28 *Skin Tight*/Ohio Players  
 49 *Ain't Nothing*/Aretha Franklin  
 78 *Dirty Work*/Songbird  
 30 *Ain't Seen Nothing*/Bachman-Turner

DOUG BARRON/CFRS Simcoe  
 Pendant *Les Vacances*/Coco & Co.  
 Could Have Been Me/Sammi Jo  
 Tin Man/America  
 Just As I Am/Abigail  
 I Overlooked an Orchid/Mickey Gilley  
 Let's Hear It/Mundo Earwood  
 It's Up to You/John Denver

DAN RADFORD/CKX Brandon  
 Very Special Places/Randy Bishop  
 Back Home Again/John Denver  
 Need to Be/Jim Weatherly  
 Goldrush/Prelude  
 Tchup Tchup/Hot Dogs  
 Honey Honey/Abba

BOB BROWN/CKDA Victoria  
 Second Avenue/Garfunkel  
 Melody of Love/Bobby Vinton  
 For A Reason/Osmonds

BARRY P. SARAZIN/CKLB Oshawa  
 Long Long Way/Ian Thomas  
 Give Me A Reason/Maureen McGovern  
 Ramblin' Man/Waylon Jennings  
 Mostly New Days/Ross Holloway

STEVE WOODRUFF/CIVH Vanderhoof  
 Charted:

Love is Simple/Family Brown  
 Everybody Knows/Alexis  
 Let It All Fall Down/James Taylor (LP)  
 Pencil Thin Mustache/Jimmy Buffett  
 Back Home Again/John Denver  
 Playlisted:

Gina/Bobby Goldsboro  
 Henry/Vicky Leandros  
 Nostradamus/Al Stewart  
 Let's Hear It/Mundo Earwood  
 If Ginny Knew/Ray Francis

DAN CHEVRETTE/CKFM Toronto  
 Need to Be/Jim Weatherly  
 After All is Said/Vic Franklyn  
 Peace of All Mankind/Terry Sylvester  
 Only God Knows/Ben

ART COLLINS/CFRB Toronto  
 Keep A-Talkin'/Tom Jones  
 Second Avenue/Garfunkel  
 Wear Your Love/Vic Franklyn

MICHAEL CHRISTIE  
 DIGS  
 MOTOWN MUSIC



*Trouble with Hello/Shirley Bassey (LP)*  
**TONY LUCIANI/CHFI Toronto**  
*These Crazy Times/Perry Como*  
*Only God Knows/Ben*  
*Wrap Around Joy/Carole King (LP)*  
*Love is the Answer/Van McCoy (LP)*  
**JUDY CASSELMAN/CKEY Toronto**  
*Love is a Beautiful Song/Dave Mills (LP)*  
*Musical Moments With Mantovani (LP)*  
*Le Meteque/Perry Carmen Orchestra (LP)*  
*Spotlight On Floyd Cramer (LP)*  
*Need to Be/Jim Weatherly*  
**LYNN LATIMER/CHML Hamilton**  
*Laughter in the Rain/Neil Sedaka (T)*  
*House of Love/Dottie West*  
*Don't Tell that Sweet Old Lady/Johnny*  
*Carver*  
*Lonesome River/Suzanne Stevens*

*Wear Your Love/Vic Franklyn*  
**DON LLOYD/CJAV Port Alberni**  
*Boogie Woogie Rock & Roll/Jerry Reed*  
*Melody of Love/Bobby Vinton*  
*Second Avenue/Tim Moore*  
*After the Fire/Willie & Tracey Nelson*  
*Back Home/John Denver*  
*You're Gonna Love Yourself/Bonnie Koloc*  
*Butterfly/Dolly Parton*  
*Battle of New Orleans/Nitty Gritty Dirt Band*  
*Overlooked An Orchid/Mickey Gilley*  
*Long Gone/Debbie Fleming*  
*Can't You Feel It/David Houston*  
**JERRY SAMSON/CKBB Barrie**  
*Charted:*  
*Ain't Seen Nothing/Buchman-Turner*  
*Life is a Rock/Reunion*  
*Sideshow/Blue Magic*

*Beach Baby/First Class*  
*Playlisted:*  
*Black-Eyed Boys/Paper Lace*  
*Honey Honey/Abba*  
*Jazzman/Carole King*  
*Write Me A Letter/DeFranco Family*  
*For a Reason/Osmonds*  
*Blue Skies/Bill King*  
**ARNOLD ANDERSON/CKPC Brantford**  
*Tchip Tchip/Hot Dogs*  
*Goldrush/Prelude*  
*Jazzman/Carole King*  
*A Woman's Place/Gilbert O'Sullivan*  
*Morning Song/Rick Neufeld*  
*Rotten Gambler/Anne Murray*  
*Back Home/John Denver*  
*Moonlight Special/Ray Stevens*  
*California Lady/Mercey Bros.*  
*Balladeer/Jim & Don Haggart*  
*Trustmaker/Tymes*  
*Beach Baby/First Class*  
*Sunshine Lady/Bob Ruzicka*  
*Henry/Vicky Leandros*  
*Don't Say Goodbye/Enrico Farina*  
**CKWW Windsor**  
*Back Home/John Denver*  
*You're Gonna Love Yourself/Bonnie Koloc*  
*Meet Me on the Corner/Peter Noone*  
*Goldrush/Prelude*

# RPM COUNTRY PLAYLIST

- 1 1 (10) **I LOVE MY FRIEND**  
 Charlie Rich  
 Epic 8-20006-H
- 2 4 (10) **IF I MISS YOU AGAIN TONIGHT**  
 Tommy Overstreet  
 Dot 17515-M
- 3 5 (10) **A MI ESPOSA CON AMOR**  
 Sonny James  
 Columbia 3-1001-H
- 4 6 (9) **BONAPARTE'S RETREAT**  
 Glen Campbell  
 Capitol 3926-F
- 5 8 (8) **WOMAN TO WOMAN**  
 Tammy Wynette  
 Epic 8-5008-H
- 6 13 (8) **I'M A RAMBLING MAN**  
 Waylon Jennings  
 RCA PB-100020-N
- 7 10 (8) **I SEE THE WANT TO  
 IN YOUR EYES**  
 Conway Twitty-MCA 40282-J
- 8 11 (9) **MISSISSIPPI COTTON PICKING  
 DELTA TOWN**  
 Charley Pride-RCA PB-10030-N
- 9 2 (11) **PLEASE DON'T TELL ME NOW  
 THE STORY ENDS**  
 Ronnie Milsap-RCA APB0 0313-N
- 10 14 (8) **I HONESTLY LOVE YOU**  
 Olivia Newton-John  
 MCA 40280-J
- 11 9 (9) **IT'S A MONSTER'S HOLIDAY**  
 Buck Owens  
 Capitol 3907-F
- 12 19 (7) **WHO LEFT THE DOOR TO  
 HEAVEN OPEN**  
 Hank Thompson-Dot 17512-M
- 13 21 (5) **SON OF A ROTTEN GAMBLER**  
 Anne Murray  
 Capitol 72737-F
- 14 22 (5) **BALLAD OF THE HOTEL WAITRESS**  
 Roy MacCaull  
 Condor 97036-C
- 15 17 (7) **BETWEEN LUST & WATCHING TV**  
 Cal Smith  
 MCA 40265-J
- 16 3 (7) **BIG FOUR POSTER BED**  
 Brenda Lee  
 MCA 40262-J
- 17 23 (5) **LOVE IS A BUTTERFLY**  
 Dolly Parton  
 RCA 10031-N
- 18 20 (8) **WHISPER TO ME TINA**  
 Roy Payne  
 RCA PB-50002-N
- 19 24 (5) **THE GREAT DIVIDE**  
 Roy Clark  
 Dot DOA 17518X-M
- 20 12 (5) **I WOULDN'T WANT TO LIVE  
 IF YOU DIDN'T WANT ME**  
 Don Williams-Dot 17156X-M
- 21 26 (6) **BONEY FINGERS**  
 Hoyt Axton  
 A&M 1607-W
- 22 28 (4) **HOUSE OF GLASS**  
 Allan Capson  
 Marathon 45-1122-C
- 23 29 (7) **I WISH I HAD LOVED YOU BETTER**  
 Eddy Arnold  
 MGM 14734-Q
- 24 32 (4) **TEN COMMANDMENTS OF LOVE**  
 David Houston & Barbara Mandrell  
 Epic 8-20005-H
- 25 33 (5) **LOVE IS SIMPLE**  
 Family Brown  
 RCA PB-50006-N

- 26 18 (13) **EASTBOUND HIGHWAY**  
 Owl Prophet  
 Columbia C4-4055-H
- 27 34 (5) **THE BALLADEER**  
 Jim & Don Haggart  
 Arpeggio ARPS-1026-N
- 28 50 (2) **WORKIN' AT THE CAR WASH BLUES**  
 Tony Booth  
 Capitol P3943-F
- 29 16 (11) **DANCE WITH ME (Just One More Time)**  
 Johnny Rodriguez  
 Mercury 73493-Q
- 30 45 (3) **CAREFREE HIGHWAY**  
 Gordon Lightfoot  
 Reprise REP 1309-P
- 31 7 (8) **LEAVING IT ALL UP TO YOU**  
 Donny & Marie Osmond  
 MGM M1435-Q
- 32 31 (7) **THIS LOVIN' FEELIN'**  
 Jerry Warren  
 United Artists UAXW440W-U
- 33 25 (6) **THE WRONG IN LOVING YOU**  
 Faron Young  
 Mercury 73500-Q
- 34 43 (5) **ORPHAN PRINCESS**  
 Lee Roy  
 RCA KJBO-0031-N
- 35 46 (3) **SHE CALLED ME BABY**  
 Charlie Rich  
 RCA 10062-N
- 36 42 (5) **OUR SUMMER SONG**  
 Tommy Armbrige  
 RCA PB-50007-N
- 37 49 (2) **STOP AND SMELL THE ROSES**  
 Mac Davis  
 Columbia B-10018-H
- 38 .... (1) **COUNTRY IS**  
 Tom T. Hall  
 Mercury 73617-Q
- 39 47 (3) **THAT'S LOVE**  
 Don Adams  
 Atlantic CY4027-P
- 40 44 (6) **A WINDOW MANNIKIN**  
 Jo-Anne  
 Condor 97040A-C
- 41 .... (1) **TAKE ME HOME SOMEWHERE**  
 Joe Stampley  
 Dot 17522
- 42 39 (10) **THE GRAND TOUR**  
 George Jones  
 Epic 11122-H
- 43 38 (6) **LETTERS**  
 Ron Nigrini  
 Attic 101-K
- 44 35 (13) **SING-A-LONG WITH ME**  
 Linda Brown  
 A&M-367-W
- 45 37 (10) **THE WANT TO'S**  
 Freddie Hart  
 Capitol 3898-F
- 46 36 (12) **KEEP ON A TRUCKIN'**  
 C. W. McCall  
 MGM M-14738-Q
- 47 41 (14) **MY WIFE'S HOUSE**  
 Jerry Wallace  
 MCA 40248-J
- 48 15 (7) **I OVERLOOKED AN ORCHID**  
 Mickey Gilley  
 Playboy 6004-M
- 49 27 (15) **TALKING TO THE WALLS**  
 Lynn Anderson  
 Columbia 46056-H
- 50 .... (1) **THE DAYS ARE NEVER LONG  
 ENOUGH**  
 R. Harlan Smith-GRT 1230-78-T

**CKOV Kelowna**  
*Long Gone/Debbie Fleming*  
*Kiburi/Incredible Bongo Band*  
*Carefree Highway/Gordon Lightfoot*  
*Then Came You/Warwick/Spinners*  
*The Real Thing/Franklin*  
*Henry/Vicky Leandros*  
**CARL WORTH/CJGX Yorkton**  
*Life is a Rock/Reunion*  
*Play Something Sweet/Three Dog Night*  
*Falling Out of Love/Buster Brown*  
*Pretzel Logic/Steely Dan*  
*Sunshine Lady/Bob Ruzicka*  
*Back Home Again/John Denver*  
*Black-Eyed Boys/Paper Lace*  
*Another Woman's Arms/Vicki Britton*  
*Another Lonely Song/Andy Williams*  
*Living for the City/H. Montenegro*  
*Little Gold Band/Gentrys*  
**IONA TERRY/CKNX Wingham**  
*Back Home/John Denver*  
*Everybody Knows/Alexis*  
*Need to Be/Jim Weatherly*  
*Henry/Vicky Leandros*  
*Honey Honey/Abba*  
*Pencil Thin Mustache/Jimmy Buffett*  
*Time's Run Out/Bob Ruzicka*  
*If I Leave You/Spirits of Change*

## The Programmers COUNTRY ADDITIONS

**LARRY KUNKEL/CFC Calgary**  
*All Loved Out/Ray Griff*  
*Canadian Women/Tom T. Hall*  
*My Love Trail/La Costa*  
*Slide Up/Original Caste*  
**RON FOSTER/CKLW-FM Windsor**  
*You & Me Instead/Asleep at the Wheel*  
*Get Up/Jim Ed Brown*  
*She Burn't the Little Roadside Tavern/*  
*Johnny Russell*  
*I Can Love You Enough/George Jones*  
**TED HOCKADAY/CFTK Terrace**  
*Carefree Highway/Gordon Lightfoot*  
*I Honestly Love You/Olivia Newton-John*  
*Overlooked An Orchid/Mickey Gilley*  
*Ghost Story/Mike Graham*  
**SPENCE CHERRIER/CHCL Medley**  
*Charted:*  
*Keep On A-Truckin'/C.W. McCall*  
*Wouldn't Want to Live/Don Williams*

*Our Summer Song/Tommy Ambrose*  
*How the Story Ends/Ronnie Milsap*  
 Playlisted:

*One Day at a Time/Flip/Marilyn Sellars*  
*Country Music Lover/Hank Williams Jr.*  
*Where Would I Be/Alan Moberg*  
*The Hill/Ray Griff*  
*Please Don't Stop/Wagoner/Parton*

**PETER DARRELL/CHSC St. Catharines**  
*House of Glass/Allan Capson*  
*The Hill/Ray Griff*  
*Window Mannikin/Jo-Anne Newman*  
*Japanese Gin/Dick Nolan*  
*I'd Go Through It/Carroll Baker*  
*Ghost Story/Mike Graham*

**CHARLIE RUSSELL/CJCJ Woodstock, N.B.**  
 Charted:

*Words Come Easy/Flip/Mercury Bros.*  
*Bring Back Your Love/Don Gibson*  
*Drinkin' Thing/Gary Stewart*  
*Butterfly/Dolly Parton*  
 Playlisted:

*I'd Go Through It/Carroll Baker*  
*Way I'm Needing You/Marty Robbins (LP)*

**J. SPIER/CJCJ Langley**  
*Take Me Home/Joey Stampley*  
*After the Fire/Tracey & Willie Nelson*  
*The Great Divide/Roy Clark*  
*Roadside Tavern/Johnny Russell*

**HELEN MOULTON/CJVI Victoria**  
 Charted:

*A First Time Thing/Ray Price*  
*Ramblin' Man/Waylon Jennings*  
*Woman to Woman/Tammy Wynette*  
*I See the Want To/Conway Twitty*  
*Country Is/Tom T. Hall*  
 Playlisted:

*Ghost Story/Mike Graham*  
*Door to Heaven/Hank Thompson*  
*I Turn the Radio On/Bill Anderson*  
*Where'd I Come From/Bobby Bare Jr. & Mama*  
*Take Me Back/Gary Meister*  
*I'd Go Through It/Carroll Baker*  
*Love is Simple/Family Brown*  
*California Lady/Mercury Bros.*  
*Scarlet Water/Johnny Duncan*  
*She Called Me Baby/Charlie Rich*

**CJON St. John's**  
*The Great Divide/Roy Clark*  
*After the Fire/Willie & Tracy Nelson*  
*Trouble in Paradise/Loretta Lynn*

**BILL McGEE/CFCW Camrose**  
 (No. 1) *I Wouldn't Want to Live/Don Williams*

Playlisted:  
*Laugh & Cry/Shelley Brown*  
*Jukebox/Jack Reno*  
*Hello Summertime/Bobby Goldsboro*  
*Our Love is Brighter/Vicky Leandros*

**DAVE SHIER/CFFM Kamloops**  
*Bonaparte's Retreat/Glen Campbell*  
*I Wanna Get to You/LaCosta*  
*Ramblin' Man/Waylon Jennings*  
*Smoke too Much/Kris Kristofferson*  
*We Loved It Away/Jones/Wynette*

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#### SINGLE & ALBUM ACTION REPORTED NATIONALLY

**EATONS/MONTREAL**  
 (Mrs. Charbonneau)  
*Shot The Sheriff/Eric Clapton*  
*Can't Get Enough/Barry White*  
*Haven't Done Nothing/Stevie Wonder*  
 Chicago/Paper Lace  
*Rock Your Baby/George McCrae*  
 LPs  
*Sundown/Gordon Lightfoot*  
*Live/Marvin Gaye*  
 Mahogany Rush  
 Greatest Hits/Alice Cooper  
 Moontan/Golden Earring

**SHERMAN/MONTREAL**  
 45s  
*Shot The Sheriff/Eric Clapton*  
*Another Saturday Night/Cat Stevens*  
*Then Came You/Warwicke & Spinners*  
 Chicago/Paper Lace  
*Something Good/Rufus*  
 LPs  
*Can't Get Enough/Barry White*  
*On Stage/Loggins & Messina*  
*Fulfillingness/Stevie Wonder*  
*Ocean Blvd/Eric Clapton*  
 Chocolate Box/Cat Stevens

**INTERNATIONAL/MONTREAL**  
*Shot The Sheriff/Eric Clapton*  
 Chicago/Paper Lace  
*Sugar Baby Love/Rubettes*  
*Nothing From Nothing/Billy Preston*  
*Tes Mon Amour/Reno & Ferland*  
 LPs  
*Ocean Blvd/Eric Clapton*  
*Rock Your Baby/George McCrae*  
*Before The Flood/Dylan & Band*  
 Marvin & Diana  
*Can't Get Enough/Barry White*

**A&A/MONTREAL**  
 (Sam Schneiderman)  
 45s  
*Shot The Sheriff/Eric Clapton*  
*Can't Get Enough/Barry White*  
*Haven't Done Nothing/Stevie Wonder*  
*Tes Mon Amour/Reno & Ferland*  
 Chicago/Paper Lace  
 LPs  
*Yellow Brick Road/Elton John*  
*Ocean Blvd/Eric Clapton*  
*Rock Your Baby/George McCrae*  
*Can't Get Enough/Barry White*  
*Fulfillingness/Stevie Wonder*  
 First Finale

**THE BAY/MONTREAL**  
*Shot The Sheriff/Eric Clapton*  
 Chicago/Paper Lace

*Tes Mon Amour/Reno & Ferland*  
*Sugar Baby Love/Rubettes*  
*Can't Get Enough/Barry White*  
 LPs  
*Can't Get Enough/Barry White*  
*Fulfillingness/Stevie Wonder*  
*Live/Marvin Gaye*  
 Paper Lace  
*Ocean Blvd/Eric Clapton*  
**SIMPSONS/MONTREAL**  
*Shot The Sheriff/Eric Clapton*  
 Chicago/Paper Lace  
*Another Saturday Night/Cat Stevens*  
 Rene Simard  
*Tes Mon Amour/Reno & Ferland*  
 LPs  
*Before The Flood/Dylan & Band*  
 Charlebois  
*Tubular Bells/Mike Oldfield*  
*Welcome Back/Emmerson Lake & Palmer*  
 Paper Lace

**MELODY LANE/HAMILTON**  
 (Earl Paikin)

45s  
*I Honestly Love You/Olivia Newton-John*  
*I Feel Like Makin' Love/Roberta Flack*  
*Bitch is Back/Elton John*  
*Love Me for a Reason/Osmonds*  
*My Melody of Love/Bobby Vinton*  
 LPs  
 Not available this week.

**ROBLINS/TORONTO**  
 45s

(Heather Katz)  
*I Honestly Love You/Olivia Newton-John*  
*Another Saturday Night/Cat Stevens*  
*Tell Me Something Good/Rufus*  
*You Ain't Seen Nothing Yet/Bachman-Turner*  
 Beach Baby/First Class

LPs  
 (John McBride)  
*Endless Summer/Beach Boys*  
*Back Home Again/John Denver*  
*Not Fragile/Bachman-Turner Overdrive*  
 Caribou/Elton John  
 461 Ocean Blvd./Eric Clapton

**TAYLORS/TORONTO**  
 (Terry Trojek)

45s  
*I Honestly Love You/Olivia Newton-John*  
*Bitch is Back/Elton John*  
*You Ain't Seen Nothing/Bachman-Turner*  
*Then Came You/Warwick /Spinners*  
*Sweet Home Alabama/Lynyrd Skynyrd*  
 LPs  
 Caribou/Elton John  
 Not Fragile/Bachman-Turner  
 461 Ocean Blvd./Eric Clapton  
 Bachman-Turner Overdrive II  
 Endless Summer/Beach Boys

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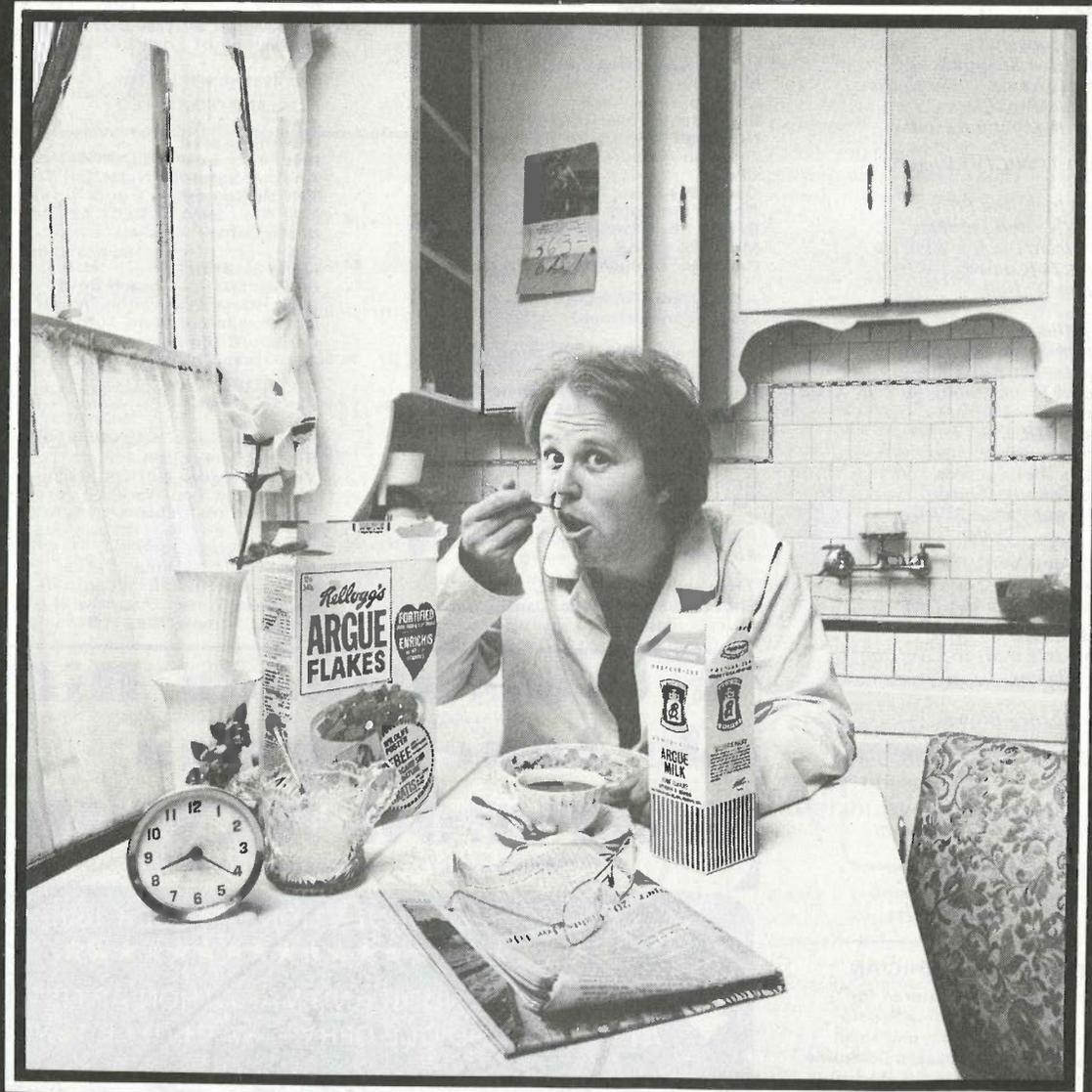
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