

**RPM** Weekly

60 CENTS  
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PAUL ANKA - HOST OF THIS YEAR'S JUNO AWARDS



*Thank You*

*“Congratulations”*

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# THREE DAYS IN MARCH & THE JUNO AWARDS



WE'RE NOT  
PERFECT  
YET  
by Richard Flohil

It's been an exhausting weekend. Some highs, some lows, some in-betweens. And, perhaps, a feeling of closeness that nearly everyone in the business side of the music world shares with each other.

After all, there aren't that many of us, when you come down to it. How many? Maybe 500, at the most — not counting performers. Influential radio people, programmers, promoters, managers, booking agents, record company management and promo men, publicists, writers, and whatever — and nearly all of us know each other.

Which is, of course, why these "RPM weekends" are so successful. Sure, you may not meet any new people, you may not hear much at the seminar sessions that's new, and you may get your brain scrambled close to insanity at the "hospitality suites."

But most people in the Canadian music industry feel that we ought to take part, that we might get something out of it (apart from a hangover), that it will be a good weekend.

And so, once a year, we march into the breech again, rolled up copy of RPM in one hand, rye and ginger in the other.

Well, you have to start at the beginning. Which, for many of the people who survived last weekend, was the premiere of the movie "Tommy." A cinema full of music business folk in an apartment-shopping complex at Bloor and Bay; the Polydor people (who presented the film, in co-operation with RPM) in black tie with an excess of ruffled shirts; a malfunctioning sound system; and a film which excited the strongest possible reactions at both ends of the scale.

This writer happened to think it was possibly the worst film he's ever sat through — gross, excessive, jumbled, pretentious, silly and unpleasant. One of his best friends thought it was exciting, innovative, well-acted, brilliantly staged, and that Eric Clapton had reconfirmed his Godhood.

No matter, Polydor (who sank a great deal of money into the soundtrack promotion) will make a million, the film will run for months, and your kids and mine will probably get off on it, and the experts and the critics and commentators can save their breath and typewriter ribbons.

Afterwards, Polydor hosted a pleasant reception, serving a bilious concoction called a Tommy cocktail, which seemed to consist of orange juice, licorice, and some other stomach-curdling ingredient. As a base for a weekend of alcoholic ingestion, the Tommy cocktail left something to be desired, and one selfishly hopes that Polydor's earnest attempts to get the drink as accepted across Canada as, say, the screwdriver, will meet with failure.

Headquarters for C11 was the Sheraton Four Seasons Hotel, prestigiously situated opposite Toronto's City Hall. It is clean, hygienic, air conditioned, swept, brushed and hopelessly inefficient. It is also, in my opinion, one of the worst hotels anywhere unless your predilection for plastic is intense. Even



the food is air conditioned, just as the toilet seats are sanitized.

Merely registering is a task that will take you at least half an hour, and a merciful veil will be drawn over the parking arrangements except to mention two points — the aura of sheer Clockwork Orange violence that permeates the interior entranceway to the hotel is staggering; to be charged \$8.50 to have your car parked (as I a registered guest at the hotel), and then to be told they have lost it, is merely stupefying.

When C11 officially started on Saturday morning, we should have known that the Sheraton Four Seasons wasn't the Inn on the Park. The plastic cups, that final indication of what the management really thought of all those weird people in the music business, gave that first cup of coffee a special taste that lingered.

(In parenthesis, a point might be made of the efficient way RPM people handled the registration procedures for C11. Only one gatecrasher made it, but his name will not be divulged.)

The morning programme started with the Ontario Arts Council head, Lou Applebaum, offering a description of his organization's function as a provider of support for the arts. Applebaum was a convincing speaker, but he did not convince his audience that the Ontario Arts Council thought that pop music had anything much to do with art — and he admitted that support for this area had not been strong. Alas, questioners (and there were many) did not concentrate on this area, and instead bitched and belly-ached about specific projects they had attempted to gain support for, or complained about the government red tape that exists at the Arts Council just as surely as it does in Ottawa, or any other bureaucracy.

Meanwhile, Applebaum and his organization are financially propping up a wide variety of musical, theatrical, and dance organizations

(not to mention an assortment of painters, poets, playwrights, novelists), and he made a strongly convincing case to justify this support. The Ontario Arts Council has a \$7 million annual budget, and hopes to have a bigger one next year — and the pop music industry, and its participants, haven't yet learned how to get very much of this money.

Norman Weiser, head of Chappell in New York, managed not to make us sound like farmers in the publishing field — but could have told us more about the role the international publishing giants take, and reiterate the advantages and disadvantages of dealing with them. Bruce Wilson, vice-president of marketing for A&A, described his sales training efforts for A&A personnel, but failed to explain why looking for records in the Yonge Street music emporium is still such a battle for the buyer.

And Ted Randal, proudly semi-Canadian, told the audience to produce hits, and leave all the other stuff alone. Depending from where you are in the music business, depends on how gratuitous this advice was — one listener said that was like asking a painter to produce only masterpieces.

In the afternoon, what might have been a drastic bore — a panel of critics and media people — turned into a fairly heavy couple of hours, with some pointed insults flying back and forth, some good points made and taken, and maybe even something learned. The panelists with moderator Cam Ritchie of BMI, included CHUM-FM's Larry Wilson, Peter Goddard and Sid Adilman of the Toronto Star, Peter Donato of the Mississauga Times (and a Capitol recording artist with a promising first album), and Juan Rodriguez of the Montreal Star.

All the panelists made one central point — that they were not the marketing or publicity arm of the record companies. Sid Adilman blasted the company's promo people for not supplying him with good mater-

ial, and being unable to answer what he felt were relatively simple questions. "This whole thing is a waste of time," he charged. "The record industry does the worst job of any segment of the entertainment industry in keeping us informed as to what's going on, from a news point of view."

Peter Goddard, forever conciliatory, poured oil on ruffled waters; Peter Donato said that he could only judge a record in a review according to his own tastes; and Juan Rodriguez was remarkably inarticulate, considering the fact that he is without doubt the best writer on pop music working on Canadian newspapers.

Again, a central question went unanswered: Why is it that, if popular music is in reality so "big", it gets such little space, so little commentary, such poor writing (with the exceptions, incidentally, of those on the panel), and such an elementary level of news coverage? Surely, it's not entirely the fault of the music business.

If the entire weekend had a low spot, it started about 1:00 p.m. on Sunday afternoon. Skilfully tackling the problem of returning as large as possible a profit to its shareholders, the Four Seasons managed not only to book a vast convention of hairdressers into the hotel at the same time as the C11 weekend, but to give them suites closely

adjacent to those occupied by record companies.

This proximity of an enormous group of hairdressers — one which far outnumbered our puny group — was only part of the problem and, to be truthful not even the major part. (Mind you, one picked up some mighty interesting propositions in the elevators, when they were working, which was not all of the time).

The most serious problem record companies have is finding a way to be sociable at these function, without having the entire "Hospitality" function degenerate into a drunk. What happened on Sunday afternoon was that Canada's major record companies (and a handful of smaller ones) spent a staggering amount of money pouring drinks down the throats of each other's employees, with a collection of hangers-on, male groupies, and hairdressers pitching in to complete the job.

How one solves this for the future will be a matter for some serious thought. Perhaps, the whole thing could be canned, and a fund equal to this year's expenditure be spent on the development and recording and promotion of new artists. After all, that kind of activity is as tax deductible as a business expense as is money spent buying booze, and the long-term effect on our whole business would be far better than the hangovers engendered on Sunday afternoon.

However, before total insanity did take over, it was possible to observe the varying styles of our record companies. Motown had cute little hostesses with their names stenciled on their backs; A&M was cool (and served Southern Comfort, for which thanks); Thunder Sound laid on some excellent food; WEA showed a videotape of a Deep Purple concert, some T-shirts with Frank Sinatra on them, and a theme which was somehow tied in with boxing. Columbia was pleasantly in low key; GRT showed some intriguing films which had little to do with the music business, and had the loudest jukebox in captivity; K-Tel, Periwinkle, Capitol, and RCA had record-and-poster filled rooms where the crush was sometimes so staggering that the air-conditioning (normally the only thing at the Four Seasons that works) broke down.

Well, it's good to let our hair down, but the amount of sensible business conducted that afternoon was minimal. And the cost was astronomical.

If the pop music industry, bleary-eyed and shaking, looked its very worst at seven in the evening on Sunday, it managed a resounding recovery for Monday evening. Maybe it's that we were all asked to dress up for the Juno Awards, perhaps it was the impetus of the "big show", with television cameras and all. Or maybe we suddenly discovered a sense of our own glamour.

Since the event is now over, it is simple to discuss the Juno Awards, and the television show of the event, in the terms of the response to the comments and criticisms that followed it. The fact is, however, that millions of Canadians saw an awards show that was televised with aplomb; hosted by Paul Anka with humour, warmth, and incredible professional skill; and which put the spotlight on some newcomers as well as our distinguished stars and hitmakers.

The increasing professionalism of the Juno Awards, evident over the last few years, finally came to fruition. The sheer friendliness of the people in our business (with so little of the bitchery and unpleasantness of, for instance, the Hollywood or New York scenes)

came through; Canadian recording stars are people our customers would like to come visiting on a Sunday afternoon. Anne Murray and Gordon Lightfoot and Murray McLauchlan and Susan Jacks and Tom Connors and Randy Bachman and Valdy are nice people, regardless of their talents.

They and all the others presented and received their awards and performed their music with style, but with openness. That, maybe, is a Canadian trait that's a combination of honesty and innocence, and it's something to be treasured.

Following the awards show at the CNE, the industry threw itself another party, this one in the Holiday Inn's Commonwealth Room. It was memorable, if only because the guests were forced for the first time to pass through a gauntlet of squeaking kidlets with flashing Instamatics in the Lobby. A minor sign of our newly-won glamour, perhaps, but notable nonetheless.

The final reception was partly an inquest on the television show, and who won and lost which awards. But it was as different from the previous day's nonsense at the Four Seasons Sheraton as night is different from day. It capped an evening which did the Canadian music industry much credit.

We surely ain't perfect yet, but there are all sorts of positive signs that we're finally getting it all together. And isn't that something?

Meanwhile, please pass the Alka Seltzer.

-Richard Flohil

*Richard Flohil is editor of The Canadian Composer, a freelance writer and publicist in the music field, and an occasional concert promoter. His clients include CAPAC, Zodiac 1, the Downchild Blues Band, Stringband, and Round Records.*

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

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- P — Production wholly recorded in Canada
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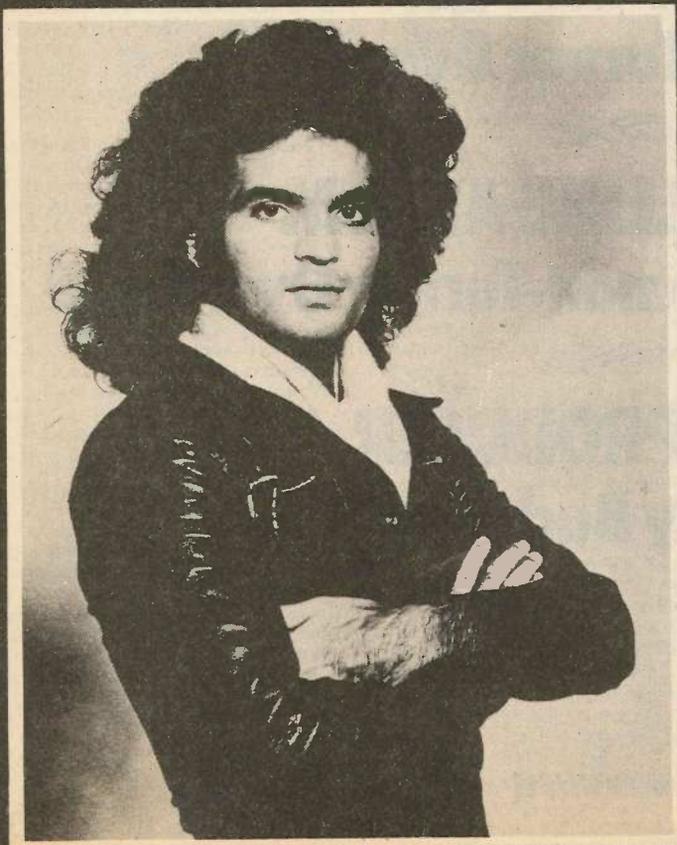
Another Communication conference has come and gone. Several people suggested to me that I could write about it without ever having been there, as all the conferences are the same. "Not true", said I and I was right. C-11 was definitely different than its predecessors. It was one of the worst conferences yet. Not because of RPM or the speakers or the hotel (more about that later), it was because of the industry — the people who were and were not there.

Started out Saturday morning with pen and paper in hand. There was a notable absence of broadcasters, middle and top level record industry executives and "stars" from other branches of the industry. Why? Because RPM gave people the option of buying separate tickets for the various events. The one most people chose not to attend was the Speakers' Session. Why again? I don't think it was because of the speakers. There were a few big names there. It was probably because there are a number of people in the industry who think that they have nothing left to learn. Therefore why bother going to a speakers' session. The speakers can't possibly have anything new to say.

HANSON continued on page 7

**GINO VANNELLI**  
**MOST PROMISING IN '74**

**KEEPING THE PROMISE IN '75**



**on A&M Records.**

Juno Awards 1975

**Congratulations**  
to

**BEST GROUP**  
**Bachman-Turner Overdrive**



**BEST SELLING ALBUM**  
**Not Fragile / Bachman-Turner Overdrive**



**BEST PRODUCER**  
**Randy Bachman**



Distributed by Polydor Ltd.

*HANSON continued from page 4*

I listened to all the speakers, even took notes, and because I did so, I probably learned more than a lot of the people who weren't listening. Now I'll admit that in some cases not a lot was said. Most of the speakers could have said in five minutes what they took forty-five minutes to say. But that's alright — nothing comes easy.

Louis Applebaum from the Ontario Arts Council told us to get ourselves together and come up with concrete proposals for government aid and incentives for the industry. He attempted to explain the government's thinking as to why we have to take the initiative if we want help. It made a great deal of sense to me, but I guess everyone is too busy complaining about the government — they don't have time to get an industry lobby together.

Norman Weiser, President of Chappell Music, spoke about a few things that are currently happening in the industry, as they relate to publishers. One trend he mentioned is that the self-contained writer-performer unit is dying out. Performers are again having to turn to publishers for material of other composers. Interesting comments on technological innovations, especially audio-visual discs, and the necessity of finding new means to protect the creator's copyright in his musical works.

Ted Randal proved that he knows the names of more radio stations and their formats than anyone else in Canada. He had a few other interesting comments. In his opinion, radio in Canada is really happening, whereas quality in the United States is deteriorating. But he feels that the broadcasters need more good product (don't we all?).

The last speaker of the morning session was Bruce Wilson, Vice-President Marketing for A&A Records. It was a good opportunity to learn about the latest techniques in record merchandising. The stress is on professionalism.

The afternoon session was a genuine surprise — a panel composed of several Canadian critics, reviewers and entertainment reporters. At times it was hard to tell who was which, or what the difference between them was anyway. The less said about the panel, the better. It developed into a verbal battle between the audience and the panel. Nobody knows who won. At the end of the afternoon each side was still trying to figure out what the other's complaint was. The best statement of the critic's position was made by Juan Rodriguez of the Montreal Star. Perhaps a truism that we should all recognize — "Product moves dollars, music moves the soul."

The Saturday Evening RPM Cocktail Party was the same as last years' and the years' before and the.....food was exactly the same as is served at every RPM Cocktail Party — amazing how they can switch hotels all over the country and still maintain the standards. A few of the morning's absentees appeared, a few real recording stars appeared and a good time was had by all. Generally it was a rehearsal for Sunday's activities.

Sunday — Hospitality Suites — Music Industry — Four Seasons-Sheraton — Paperworker's Union — Hairdresser's Convention — made for the biggest circus in town. If things were bad before, they were unbearable on Sunday. We seem to have forgotten the purpose of the hospitality suites. Besides being a place for the out-of-towners to go, it's a chance to force people to listen to new product, and to promote the record companies. There wasn't much new music

being heard on Sunday, primarily because the rooms were so crowded and noisy that it was impossible to hear anything. By the end of the day nobody could tell the hairdressers from the music people, and nobody cared. The only thing worth noting was the increased use of video displays, one of the better promotional techniques.

If it's Monday, this must be the Junos. Not much can be said about the Awards that you haven't already heard. It was a start. But there is one basic question that we had better decide before next year. Do we want a Canadian music Awards show or do we want a pale imitation of the Oscars, Emmy's and Grammys rolled into one? Do we really have to copy the United States? If we're going to copy the States and expect television viewers to watch the Juno Awards, we need a lot of practice. I would rather see something of our own, done our way. Our way need not be amateur hour. If you watched the show Monday night, you know that we have some very talented people here who can contribute a great deal to a Canadian music Awards show.

Hopes for next year? Maybe people will attempt to throw a little learning and business in with the booze. Because if we don't get on the case pretty soon, we won't even be able to get arrested as a music industry.



## JUNOS CRITICS & MANY THINGS by Peter Goddard

**IMAGINE:** It's Tommy's opening night again, and there sits the Many Distinguished Members Of The Canadian Recording Industry, all happy, tubby and hairy, when down the theatre's aisle runs — no charges — Stompin' Tom, flanked by Gordon Lightfoot and Murray McLachlan. Tom is brandishing a pitch-fork and is yelling ancient P.E.I. curses as — riiiiip — he pitch forks the pitch fork into the screen, into Roger Daltrey's large looming image, into the very centre of that image, tearing away at the very tender centre of that image, tearing away Daltrey's.....

Oh, God! And as if with one mighty voice the M.D.M.O.T.C.R.I. cheers. It's free, at last. Chaos, wildness, craziness. There's Valdy in one corner organizing a commando squad to liberate Anne Murray. There's Anne in another corner liberating Shirley Eikhard. Sam's hugging Arnold. True North is talking to Motown. MCA signs a new Canadian act. WEA and Columbia agree on something, and Walt and Mel and Ross.....and everybody, just everybody is in a conga line dancing happily around a pyre burning furiously with Led Zeppelin's greatest hits.

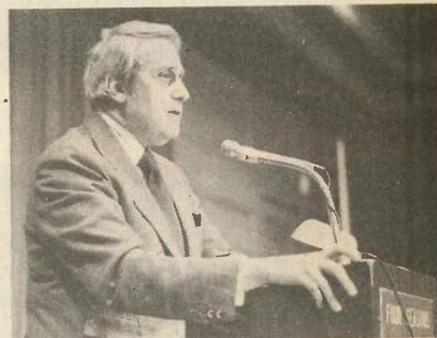
Ok, ok. I know it didn't happen. But for all these nights since the music industry weekend with the Canadian premiere of Tommy, Communications Eleven, and the Junos, I keep fantasizing that it did happen.

That weekend put everything into a tailspin, Things were floating along nicely and blimp-like before it all happened. Then came the up-draft and, as it says some-

*GODDARD continued on page 13*



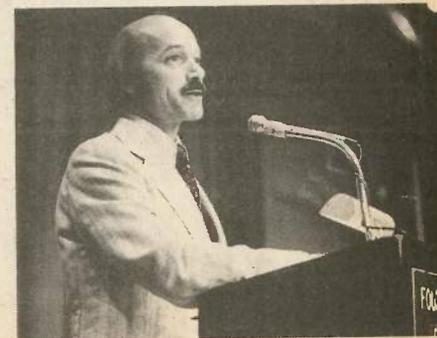
*Louis Applebaum, Executive Director of the Ontario Arts Council.*



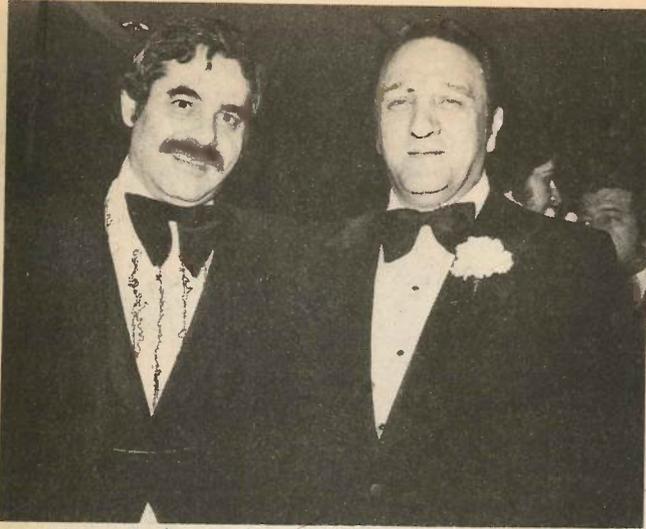
*Norman Weiser, President of Chappell Music, headquartered in New York.*



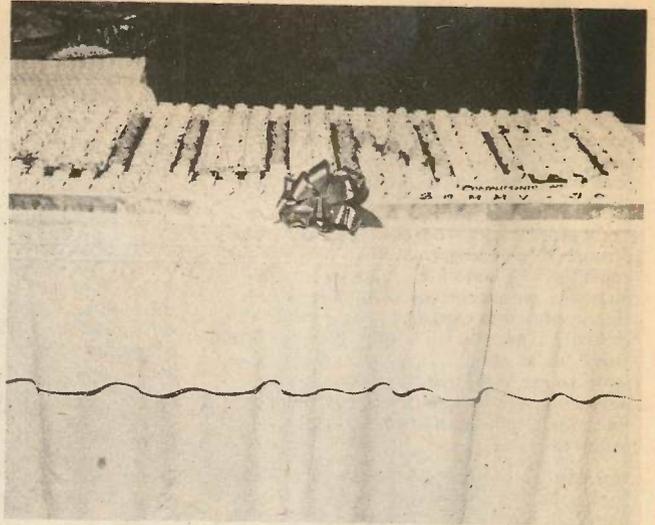
*Bruce Wilson, Vice-President of Marketing for A&A's chain of record stores.*



*Ted Randal, well-known radio consultant now living in Canada.*



They can get it for you wholesale. Polydor's creative genius, Max Swerling with RPM's General Manager, Sammy-Jo.



Focal point of the Juno Meet The Stars party was the Juno cake, supplied annually by Sammy-Jo.



Capitol's Bob Rowe, Juno winner Suzanne Stevens, Dave Evans, and Jackie and Arnold Gosewich at Meet The Stars party.



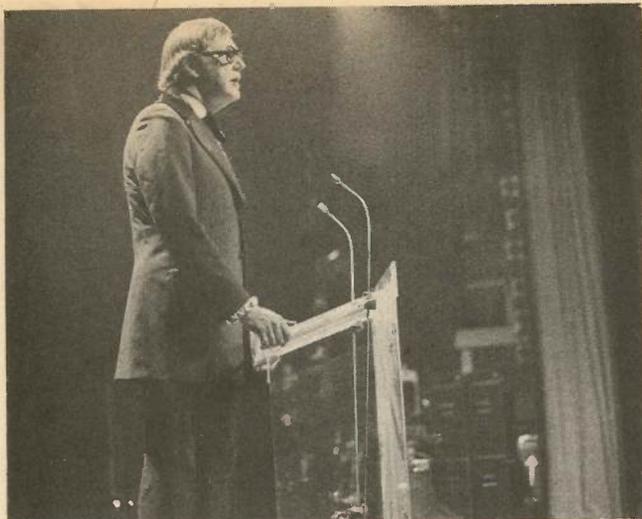
Linda Shapiro of the American Song Festival with Juno nominee Susan Jacks of Goldfish Records.



Bachman-Turner Overdrive's Randy Bachman, himself and his group faring well at this year's Junos with Rosalie Trombley.



Terry Jacks, Mary Butterill, Jenny and Jerry Renewich, Cyril Devereux and John Mills, soaking up a bit of C11 cheer.



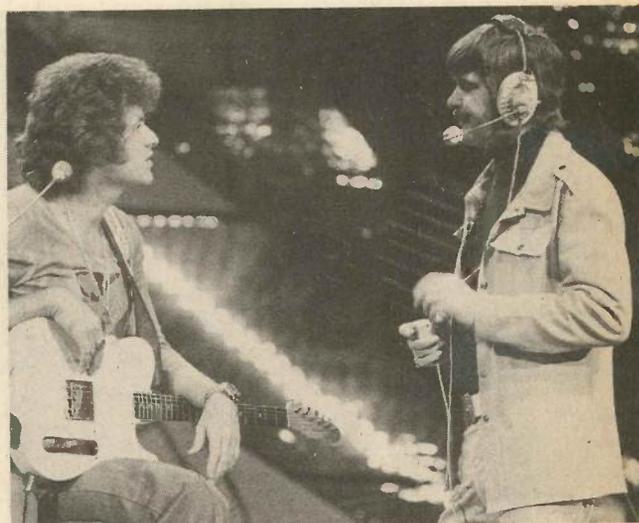
*CFRB's genial host of "Starlight Concert" and host of previous Juno Awards opened this year's star-studded evening.*



*Rosalie Trombley, music director of CKLW Windsor, was part of the C11 activities and presented Producer Juno.*



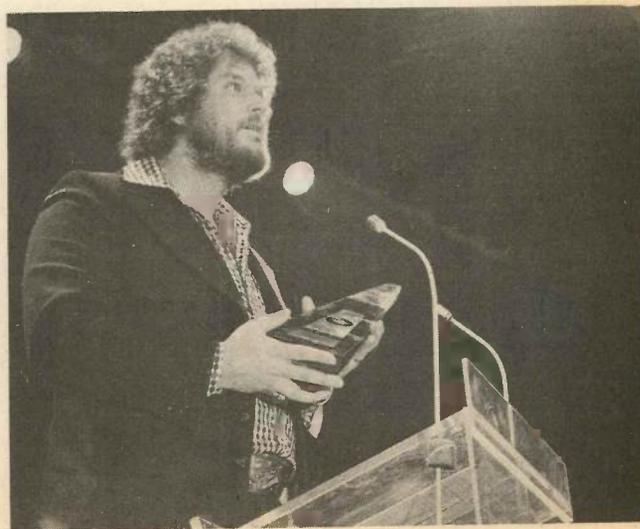
*RCA's Carlton Showband waited eleven years for their chance to win a Juno. They did it as Country Group of the Year.*



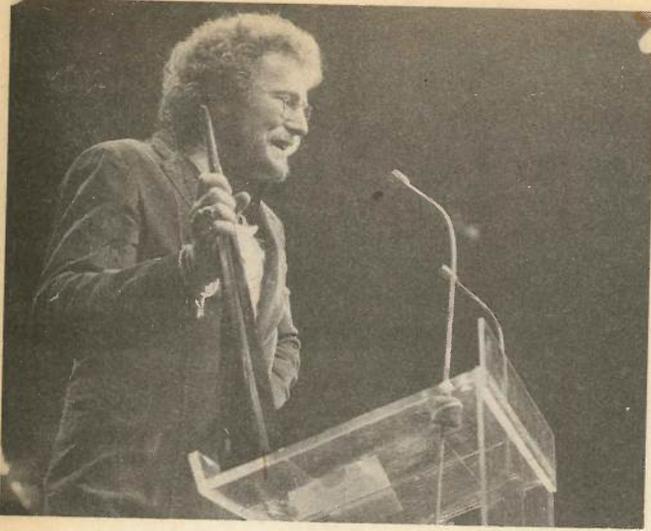
*CBC-TV's Juno floor director, Steve Hyde, discusses performance point with Juno winner Terry Jacks, who performed.*



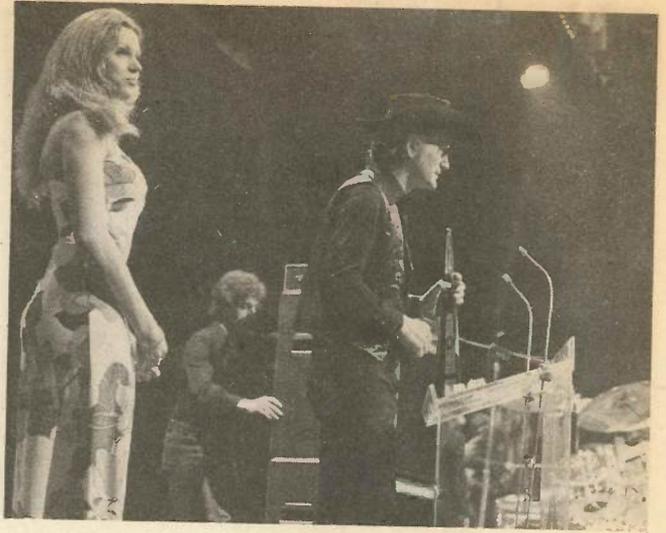
*The Mercey Brothers, long time Juno winners presented Most Promising Juno to Capitol's Suzanne Stevens.*



*Randy Bachman of the famous Bachman-Turner Overdrive, accepts his Juno as Producer of the Year.*



*Gordon Lightfoot finally got it all together to express appreciation for winning the Juno as Top Male Singer of the Year.*



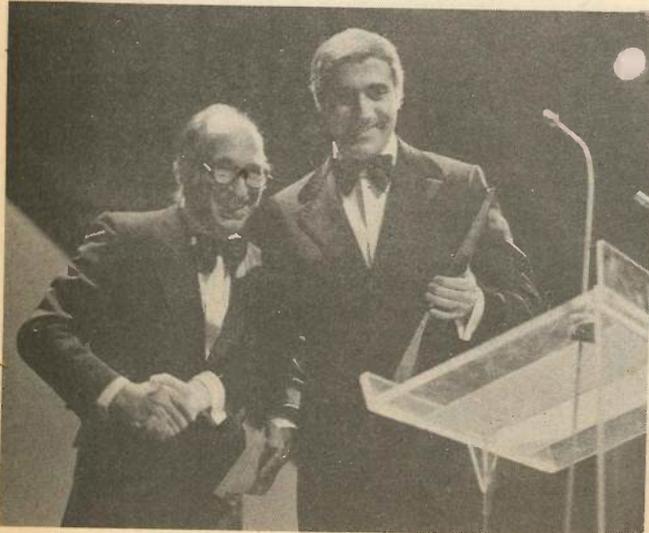
*Myrna Lorrie, well-known country star and a past Juno winner, presents Country Male Juno to Stompin' Tom Connors.*



*Anne Murray, a double Juno winner, hams it up with fellow Juno winner (Composer) and host of the show, Paul Anka.*



*A&M's Gino Vannelli accepts his Juno for Most Promising New Male Artist of The Year.*



*Capitol's President, Arnold Gosewich, accepts International Album of the Year Juno (Band On The Run) from Sam Sniderman.*



*VOCM's Johnny Murphy presents International Single Juno (The Night Chicago Died) to Polydor's Allan Katz.*



Andy Kim, of Ice Records and a Juno nominee in the Producer category, performs for the studio and television audience.



Moffat's Keith James presents Graphic Juno to True North Art Director Bart Schoales, who designed cover of "Day To Day Dust".



Cathy Young and Edward Bear's Larry Evoy make presentation of Composer Juno to this year's host Paul Anka.



Patsy Gallant, Columbia recording artist and Juno nominee with Juno winner Terry Jacks (Best Selling Single).



Polydor held their own party after the Junos and presented Gold and Platinum Awards to Randy and Robin Bachman, Bruce Allen and Blair Thornton of the BTO group.



Mark Hodes, Vic Wilson, Mike Gormley, Allan Katz, Ray Danniels, and Charlie Fach, toast the success of Mercury's Rush, voted Most Promising New Group of The Year.



Thank-you very much!  
Cerry Jacks

where in Deuteronomy (or was it Xaviera Goes Wild?) everything that was tight becomes loose. Indeed, Tommy provided the first jolt that started to rattle things. The Critic's session at C11 rattled a few more things. And by the end of the Juno Award ceremony at the CNE's Queen Elizabeth Theatre, it was difficult to find someone who, in some way, was not rattled.

And, I think, it was not difficult for anyone who was involved in any, if not all of these events, to see the direction the Canadian music industry was taking. Tommy was a symbol of some of the nonsense now in the industry. The Critic's session was a sign of the deep antagonisms that still run through it. And the Junos were a symptom of the final erosion taking place within the Canadian industry; an erosion, which when complete, will completely finish off any notion that there is such a thing as the Canadian recording industry.

First, Tommy. It has such a sheer rush of energy -- it is, after all, a Ken Russell film -- that it goes to your nervous system like a mugger to your throat. But this is not creative energy but an energy of another sort. It's the energy of a promo man hustling the single that will save his job. It's a wild, all-out, frantic sort of energy that's there to sell itself and only itself for it has nothing else, no message, no moral, or meaning which it might otherwise hustle. Half-way into it, I started to realize something about Tommy that had little to do with the film itself. I wasn't sure at the time what this something was, but when I watched David Frost's 90-minute TV special on the Tommy party in Hollywood I suddenly found what I was looking for. Tommy, you see, is pure hype. Nothing else. It is the ad-man's dream, because it isn't trying to sell any particular product: It could sell anything, a dishwasher, Facisim, or swampland in Florida. And this, I feel, is something the recording industry is into as well.

But let me explain. Hype was once necessary for rock as for just about everything else. It was so new it needed converts to tell everyone else about it. But hype developed its own style and substance and it wasn't long before the powers-that-be realized that there was more style and substance in the hype itself than in the music the hype was supposed to hype.

So, what does the clever artist do these days if he wants to make it? Well, he makes records, as does Elton John, which sell themselves, which have the hype built in, which, in effect, are pure hype -- exaggerated, glossy, deliberately hip. Or he makes a film like Ken Russell's Tommy. And it doesn't really matter if the record or the film is not about anything, or even if it doesn't have a kind of funny mindlessness (as does, say Brian DePalma's film, Phantom Of The Paradise). It can be oppressively strident, it can, in fact, patronize its very audience and no one seems to mind. We're all used to that style now. We're used to over-bearing promo guys or ad guys hustling something they don't believe in and don't know anything about, and we've come to accept that as being the way things are. Nothing exceeds like excess.

**LIES:** That's not the kind term for hype, but that's what hype is all about. And "lies" was one of the words I used at the Critic's conference at C11 which I wished I had not used -- many of the people facing me, you see, were friends -- but am now secretly glad I did use.

This was where all these weird fantasies started. As the conference whined and wheedled on and as I found myself looking out at the alternately blank, smirking and irate faces of the M.D.M.O.T.C.R.I. I could see it coming.....

Suddenly Juan Rodriguez says something that's so honest, there's a great moan, a vast, deep animal moan from the floor..... chairs are shoved back, and THEY come to get us. Peter Donato, biting his Billboard bullet, stretched out, Larry Wilson, Juan, Sid Adilman, even me, the sweetest of all, stretched out and held down, while one by one in a grizzly ritual, the M.D.M.O.T.C.R.I. puncture our skins with a Band & Olufsen MMC 6000 CD-4 cartridge with its nonreplaceable stylus assembly integrated with the coils, magnet and output terminals.....murder on the Orange Blossom Special.....

**GACK:** The conference was arranged to give the people in the recording industry some idea of how the press worked. This was naive of me, I now know. My first clue as to what the conference was really to be all about came from Juan, the lanky, precise, slow speaking and relentlessly honest critic from the Montreal Star. "Well," he said as he choked on a bit of the hotel's roast beef, "are you ready for it?"

It turned out to be a ping-pong game of accusations and counter-accusations. First Dick Flohil, with a nice opening over-hand serve claimed the press simply wasn't giving the recording industry (and the music scene in general) the space it deserved. We had trouble with that shot, and bounced it around for a while on our side of the board. Then, Juan, with a nice back-handed wrist shot, curved one by Flohil with the point that critics, notably pop critics, really aren't

an extension of the music industry although the music industry doesn't see things that way. Good point, giving us a tie 1-1, But Sid Adilman, with a smashing serve, gave us the edge, saying, more or less, it was impossible to get accurate news from the recording industry and that other entertainment industries are much more accessible.

That flustered the M.D.M.O.T.C.R.I. which, so it seemed, was easily flustered anyhow. Peter Donato, a critic for the Mississauga Times and an artist for Capitol Records (actually, an artist for himself, but let Peter explain the difference) tried to calm things by explaining critics were actually human, that, like artists or even people within the recording industry, we do things as humans. Even unto the listening and writing about records.

He might just as well have read the opening paragraphs from Burke's Reflections on The Revolution in France in Urdu. Nothing. No response. Critics? Human?

And the game was called on the account of terminal disparity. Incomplete, because, I suspect, the M.D.M.O.T.C.R.I. still didn't -- and doesn't realize that critics are not just extra players on their team; that critics love the music more than they do the industry that brought us all that music; that the critic's function, not unlike that of the artist, is to remain separate from anything except his own instincts and intelligence; that the critic, if read and understood and listened to correctly, could actually benefit this same industry in telling some of the truth the industry should want to hear.

So, we're back to the old business about the truth and the lies again. I suspect some came to the weekend looking for some sense in it all. I also suspect some came looking for ways merely to tell better lies. Not awful

## Juno Awards 1975

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lies. Not I'm working-late-at-the-office kind of lies. But apparently harmless lies. About how to increase profits. And how to get more Canadian government money while remaining the subsidiary of a U.S. firm. That kind of stuff.

You see what I mean about getting rattled? I mean, if you come to a conference just for a couple of drinks and a few laughs and maybe to do a bit of business on the side and find yourself having to wrestle with basic moral premises it's enough to shake a body up. And if one wasn't shook (shaken?) up enough by the first three days -- of yes, I forgot to mention the Sunday hospitality day because I forgot to attend -- then the final day, the Götterdämmerung of the whole thing, the CBC-TV Paul Anka Special disguised as the mild-mannered Juno Awards ceremony, would have finished one off.

You see, while there was much to-do about this year's Junos, the first to be televised, as the first of the new-style Junos, it was, in fact, the last of the old. Because no one, not even next year's head of variety at the CBC, could ever be prepared to do another Juno show. It would be the re-play, and not an instant re-play either, of what happened this year.

For this year's Junos the industry brought in all its big guns. To make a big enough bang, it even imported some heavy-duty out-of-town talent. Both Joni Mitchell and Neil Young were apparently asked -- twice. Both declined. So, we had Paul Anka who looked at times as if he'd just been asked to speak at the Ottawa Kiwanis. But who else could be asked as host for next year? Percy Faith? The ghost of Edward Johnson? Let's guess -- Paul Anka again. And who else will be given awards based on record sales except Gordon Lightfoot and Anne Murray? And will Terry Jacks' Seasons In The Sun win the

top selling single category win for the third year in a row? For these and other questions to be answered, tune in next.....

Jeez. This has got to stop. I'm trying to deal seriously with the Juno Awards, but I keep drifting. And I think I know why. Like Tommy, the Juno Awards was just a show. It had little, if anything, to do with music in Canada. There was no sense to it, other than the most obvious sense of hustling a sure thing. The Junos were this country's answer to the Grammys and it was painfully obvious it was nothing more than an answer. An answer like an echo.

There was nothing original, unique, inventive, moving, meaningful or substantial about it. It was just another show. And yet, it dealt with musicians whose music affects many of us directly, effects our lives and our thoughts. And in mis-using them (has anyone ever looked more uncomfortable on stage than Gordon Lightfoot at the Junos?) it mis-used us. It too was a bit of a lie. Perhaps we excepted it as such, and perhaps we should realize it would have been much more difficult doing anything else. Nevertheless, it was a part of the lie.

This is getting heavy. I don't want it to, either. It's just that very little of what happened that weekend made sense. One learned little, and yet all this money and manpower was poured into it.

So, I'll give you two endings to this thing here. Put them together and you'll probably make some sense out of what happened.

For on leaving the Juno ceremonies and being passed by every rent-a-limo in the city, I noticed the faded busty lady babbling on to her equally faded companion. "Let's go to the party," she said. "Which party?" he asked. "Doesn't matter", she said, "Any party."

A little bit further down the way however, there was Walt Grealis, the guy who founded the Junos, set up all the Communication

series, and has been for so long the only focal point the Canadian recording industry has had. Perhaps the focus had to shift away from him. But just as surely it had to arrive some place else, and this weekend proved it has yet to arrive anywhere.

So there was Walt, alone, watching the limos blast by.



## A CONVERSTATION WITH WALT GREALIS by Stan Klees

With the Three Days in March behind us, the opportunity of talking to Walt Grealis presented itself a few days later. Unusually candid and willing to talk, the following conversation with Grealis was the result:

SK: Since our last conversation a year or so ago, has the industry changed much?

WG: The industry has changed a great deal, but the people in it haven't changed very much. If anything, the industry people seem to be moving backward. One of the biggest problems is a lack of professionalism in the rank and file.

SK: What is changing? Why is it changing and why aren't we on top of it?

WG: Everything is changing. Merchandising, promotion, manufacturing, programming and the economy. I see very little being done by the people who have chosen this business as a lifetime career to adjust to the new philosophy that must be apparent to



CKOC's John Novak (and wife) and Nevin Grant with Juno nominee (Producer) John Dee Driscoll of Ampex Records.



Wally Sokolusky and Glen Gore-Smith of Winnipeg's Laurel Records and Capitol's Ontario promo rep Scoot Irwin.



Columbia producer Bob Gallo with recording artist Danny McBride and Columbia promo rep for Ontario, Terry McGee.



Ian (Patsy Gallant) Robertson with Columbia's Terry Lynd, John Williams and national promo, Charlie Camilleri.



Industry lawyer, Peter Steinmetz, Alexander Mair of Attic Records and ABC Dunhill's latest addition, John Murphy.



Leonard Rambeau of Balmur Ltd. (Anne Murray) with Tony Tobias of Goosecap Music (Ken Tobias).

them. At the C11 speakers session I got the impression that many of the people in the industry felt they were "all right, Jack" and they walked out to chat in the halls. At the party that evening... it became too social and I got the feeling that the purpose of the meetings had begun to deteriorate in Vancouver... The Great Western Debacle... and this year's biggest event fortified the fact that the industry is stagnating. I get the impression that the bottom line is so good that it couldn't be better.

I see very few promotion men who have any answers to the tight playlist and fewer who can talk promotion effectively. The flair is gone and I don't have the answer.

SK: Was there really so much that could be benefited from the C11 Saturday?

WG: I feel old everytime I think of it, but after all my years in the business, I still want to sit and listen to anyone who can give me an insight into another aspect of this business. I want to know about government grants, publishing, radio formulas and record merchandising... and the feelings of the critics who write in the dailies. I want to see and hear these men in action. I want to listen to the man who holds the public purse and find out what he is doing. There isn't a programmer in Canada who couldn't have benefited from hearing Ted Randal speak. There isn't a record man or a dealer who couldn't pick up a great deal from Bruce Wilson.

Listen. There were registrants who were glued to their seats. I'm talking about the small groups that gathered in the halls and wasted the time of day. They should have saved it for the party in the evening.

SK: Possibly the Communication meetings should be revamped to hold their attention?

WG: I'm open to any suggestions as to how they can be improved. We always have been. How can the meetings be improved? I'd like

some good concrete ideas and suggestions. There is a great deal to be gained from gathering people together who have a genuine interest in the industry. If there isn't we should look into some alternative idea of putting on series of smaller monthly meetings dealing with specific subjects. That has been suggested. It might work.

Many of the out-of-towners genuinely appreciated the meetings and the social events. They really participated. I was somewhat disappointed by the lack of a turnout from major stations across Canada, but we were warned that it would happen.

SK: For such a big project, don't you think it came off well?

WG: Yes it did. You must remember that the postal difficulties created a lot of problems. We really weren't sure it would all work out. It did and I'm really rather pleased about most of what happened.

SK: It's inevitable that I'm going to have to ask you about the Juno Awards. First question. What was your reaction to the early press that the Juno Awards got from the dailies?

WG: I was very happy about the amount of press we got, but I wasn't happy that the writers dug up last year's articles from the morgue and played up that aspect so specifically. There really wasn't that much difficulty with the Canadian Music Awards Association. Sure, we had problems contractually, but they were normal. We fought it out like gentlemen and we agreed in the end. That's how contracts are negotiated. It was a case of who is going to do what and we finally decided. Why the dailies kept screaming "Thief!" I don't know, but you must admit there really wasn't much to write about if they had taken the angle that the Junos were going to television. Maybe we should be grateful for the controversy. I was misquoted, George Struth was grossly misquoted

and Mel Shaw couldn't believe what he was supposed to have said. I don't know why I was surprised. We're the press too and we should know what reporters look for when they are writing a story. The Juno Awards had outgrown themselves and the CMAA did a good job getting all the artists together and helping out in anyway they could. It was a combined effort and it had to be.

SK: The show itself. Was it everything you expected?

WG: I took pains to watch it critically on a TV set away from the party. I saw what the public saw and it was a bit of a disappointment. Others seem to agree with this. It wasn't the Juno Awards. It turned into a variety show with some awards thrown in. There wasn't the thoughtfulness of panning the nominees. They were the real losers. The winners won, but the nominees were ignored. That's no way to create a star system. It just perpetuates the star system we have got. It was also sad that the winners didn't prepare to accept and in some cases they weren't well dressed for a big event like this that was going on national television, but then... perhaps we haven't reached that point in professionalism and maybe the Junos weren't ready for national television.

SK: What kind of feedback have you had regarding the Awards?

WG: It's been mixed and I should add that my opinion is solely my own although there are many who do agree that the variety aspect did overshadow the awards.

SK: If you had definite ideas of what you wanted the show to be, why weren't these made clear to the CBC?

WG: They were made quite clear to the CBC, but I felt that too many cooks spoil the broth and we were told that the CBC

*GREALIS continued on page 20*



Critic's Peter Donato, Peter Goddard, Cam Ritchie (moderator) Juan Rodriguez, Larry Wilson and Sid Adilman.



Broadcast and record industry people at RPM's cocktail party included Fludd's Ed Pilling, CHUM's Tom Rivers and friends.



WEA's "Back A Fighter" promo, complete with T-shirts, attracted large crowd during C11 Sunday Hospitality day.



Canadian Talent Library's Mal Thompson, Keith Barrie and Lymon Potts with Germain Cadieux of the CRTC.



Bob McBride took time out of his busy schedule to visit with The Peaches in their Four Seasons Sheraton Hospitality Suite.



Robin Bachman and friend and Audrey Cook (r) of Melody Fair (Cooksville) catch a little C11 and Juno glitter.

# CONGRATULATIONS



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**ANNE MURRAY**

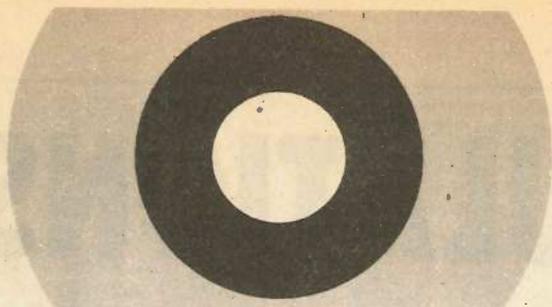
For the fifth year in succession, Canadian Female Artist of the Year. And also the Juno Award winner for Country Female Artist of 1974.

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IN MY MIND"**

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## "TOMMY" - TOWNSHEND'S MASTER OF THE GAME

Even as a teenager, 15 years far gone, guitarist Peter Townshend has always been a figure within the rock cult. Together with the "WHO" his music has undoubtedly been the most sophisto-raunch ever produced among the sour cream of all British rock. Daltrey screaming, Entwistle freaking, Townshend reverberating, Moon hangin' one, the WHO were the ultimate definition of everybody's good-love frenzy rockers. So quite logically then, if Peter Townshend chooses to write about that which he knows, we therefore assume that he's creatively expanded enough to faithfully reproduce it for us. The cinema-adventure "Tommy" is conducted and ably assisted by composer Townshend and friends of the biz. Therefore consider the film as Townshend's statement of what he's seen going down, and listen closely to his accented nuance and excess which are an integral part of his music and scene.

A special aura is sometimes experienced by many musicians, in the sense that theirs is the power to sway millions to their feet. In looking for some reasoning behind this seemingly divine attraction, many artists have plunged themselves into diverse realms of thinking... George Harrison in his praise of Krishna, Chick Corea in his hymns to Scientology, and Jimi Hendrix buried by his drug-answers. The enjoyable non-pre-tension embodied within the flick "Tommy", is that its author charts a path towards a destined spiritualism but of course he never finds the big answer to life's big meaning... all author Townshend is ever sure of is that he's still searching like you or I, and that by "listening to you" he gets his story and music. Townshend in the vehicle of "Tommy", brings out all events that surround the life of a super rocker, in the hopes that we may ALL dig out whatever useful insights are presented along the way.

In all the WHO's music, lead-singer Roger Daltrey has always personified the rock-dreams of composer Townshend. In the film, actor Daltrey is a young man Tommy, completely alienated from our 3-dimensional world because of lies and untruths that were foisted upon his head as a young child. Although Tommy is indeed able to see, hear, and speak, he nevertheless closes himself off from all communication with all his fellow people. Opting instead for the vistas within his own mind's eye, that being a world infinitely more beautiful in colourful realities, than that which seeks to claim him. Now a film adaptation of an album that has sold more than 10 million units in various forms, requires a considerable dressing-up to bridge the gap between aural and visual imagination. The effect desired was not the usual soundtrack accompaniment to a film, but rather a highly sensitive awareness of instantly recognizable images. A person able to free certain feelings within the fibre of the music, so that all may be able to see. Ken Russell, a truly original and therefore jealously-feared English film-artist (like Stanley Kubrick and Lindsay Anderson before him) here again paints another in his gallery of excessive film-portraits... but as any fool must surely realize the entire rock-music game has been structured on mounds of hype and excess. "Tommy" is no exception to this standard of excess. In their earlier acts Townshend and the WHO would thrive on the tension being created as they'd excessively grind Strats into amps and stomp feet through snares. They were always the proponents of assault and of image, and in the choice of director Russell, Townshend had



Polydor's Richard Glanville-Brown, Moe Wortzman (Beetle) and friend and Allan Katz of Polydor.



Steven Lappin of Billboard (Sales) with Harold Moon enjoying Polydor's "Tommy" hospitality suite.

definitely found his man. Russell a truly hip director in his own space, succeeds in casting his principals with the sameness in vision that we, the audience, have created those stars to be. Oliver Reed is a much-macho Lover. Ann-Margret is an aging dynamic sex-kitten full of motherly milk and confused love. Eric Clapton plays a rock-messiah, preaching to all feeble and helpless the attainment of salvation within his gospel of abandoned love. Tina Turner fleshes out all the quiver of the steam-thighed Acid Queen, who wraps up Tommy and her audience in her cocoon of drugged-throbbing lusts. A few right on undesirables supposedly accepted within our real-life rock industry are also parodied to our attention. Paul Nicholas as Cousin Kevin, an innocent prima donna, waits until Tommy's parents are gone, before he delivers his rhinestoned leather jacket Alice Cooper trip of screaming pain and abusing torture. Definitely a trip where Peter Townshend's head cares not to dwell. Keith Moon, drummer for the WHO, plays the rubber-gloved misanthrope Uncle Ernie, who also waits cowardly for all parents to leave his presence, before he can pull down Tommy's nightclothes and up with his night-shirt... knowing full well that the Alladin Sane Tommy cannot scream as ol' Uncle Ernie goes fiddlin' about. Definitely another aspect of our current musical scene that Peter assuredly has no leanings towards.

Groupies are also touched upon throughout the film, especially one that relishes the lovely 8-inch scar, that Tommy's promoter had kindly booted across her young girl's face. She cherishes it as being karma towards her idol, and she eventually marries a neck-bolted Boris Karloffian that plastic-string promises to play her non-stop rock 'n roll.

As Townshend has presented it the rock scene is one of absurdities and inhuman insanity. ... And as for anyone who has ever



Polydor President Evert Garretsen (l) who has returned to Polydor (Amsterdam) with John Watley of Watley Wines.



Polydor's Tony Panet-Raymonte, Lori Bruner, Evert Garretsen, Alan Katz and Dieter Radecki.

been involved with it for real... they'll tell you of something truly similar in nature.

The most memorable parody and most incredibly staged scene throughout the entire film, is the character of Elton John, our real-life reigning rock star of stars. In the film he is matched off to our hero Tommy, whereby thriving on the sense of being able to score just using his balls, Tommy becomes the new silver pinball Lord... and of course that is how Townshend sees the whole glitter rock 'n roll trip... the big silver ball.

What we come to realize within the "Tommy" film, is that the stars are looking out at us... telling us how rich and famous we have made them... building them up into supreme godheads, feeding them with our loves and fears so that at a time of our own choosing we may be afforded a trip away from our own mundane existence.

Fortunately Peter Townshend is a true artist... simply playing the most creative music he knows... never telling us that something is good or bad, but just simply telling us. Peter's music and thoughts never abuse us with the respect that we, as fans, have given him.

"Tommy" is an incredibly ambitious film, utilizing and succeeding with effects and animation, that bring together a dynamic new realism in the visualization of the thoughts that surround and travel through Peter Townshend and Ken Russell's collective minds.

The film "Tommy" now stands as a complete statement of an individual alienated and built-up within the format of the ne'er look back, Superblown Seventies. No finer effort has EVER been realized on such a grand and imaginative scale. **MD**

*GREALIS continued from page 16*

would retain the awards aspect of the show so we stepped aside. I think we can look at this year's awards and get a good idea of what went wrong and how it can be corrected next year.

SK: Are you angry with the CBC and the way they handled the awards?

WG: I'm not angry with anyone. I just think that in hindsight there should have been a little more care taken to honour the nominees and to make the show a starbuilder and not so much another CBC variety package. They had a good angle to work and they missed it. They will have to look at the tape too and make a judgement. They will have to read the critics and find out where they went wrong. They will want to do the right thing next year and they'll evaluate everything. There isn't a doubt in my mind that the show wasn't good entertainment, but that wasn't the purpose of the show. It was big. It was lush and it was astonishing, but it lacked something and that something has to do with the concept and the philosophy. It's a good VTR of technique and good production, but it was not what it was billed to be. I think that's all I have to say.

SK: Is it true that it was your idea that Paul Anka host the Junos and you were adamant about having him?

WG: Let the credit go where it is due. It was the CMAA and the CBC who suggested Anka and it was United Artists who worked hard to make it possible. We had absolutely no say in who was to appear on that stage. We gave away that right, contractually.

SK: Where you pleased with what Anka did?

WG: Yes and no. Yes, because he was so polished and professional that he made the show. No, because his polish and professionalism made some of the other acts look . . . not so polished and professional. I got the feeling that he wanted to make them look good, but he has so much experience behind him that he had to steal the show. The audience fortified this when they gave him a standing ovation at the end of the show. I was among those who stood and applauded.

SK: What about the host next year?

WG: Good question. Would you like to follow Anka? Who is there?

SK: Talk is that there will be no more Communication meetings?

WG: Wrong! There will be Big Country in September. That will be a Communication meeting and the RPM Big Country Awards. We are working on that one right now. There will be no Vancouver meeting this year and the only thing I want to change in the meetings is the format and the security. I don't want anymore gate crashers and pushers and prostitutes getting involved in our affairs. It gives the industry a bad name.

SK: How do you feel about competition? I mean another magazine to the trade?

WG: Firstly, RPM isn't a magazine. It's a paper and the concept is a tip sheet with ads and stories. As for competition, it's very stimulating. Our free enterprise system is based on competition. No matter how good the competition might be, there is one thing we have going for us - we have eleven years as a track record. Sure, we didn't and don't satisfy everyone and we built our reputation on controversy

which is still a thorn in the ass of some, but we were here every week. I like competition and I'm not being smug. Let whoever it is set the pace. It makes things interesting. Remember, in the beginning there was RPM.

SK: How do you feel about RPM right here and now?

WG: No different than I have felt for eleven years. RPM is a big success. It has come out every week (when the post office works) and we continue to have the respect of the trade.

There are a few critics, but they are wearing thin. We have many supporters and we have weathered many storms. It's not really a good question. I think RPM speaks for itself. Every week for eleven years we have had our say and the advertisers and the subscribers are the real judges of our effort and it couldn't be better.

SK: Okay. Where does RPM go from here? You can't say that this is all there is.

WG: No, I won't say that this is it. We have definite ideas and over the years we have moved ahead very gradually. We have some major projects in mind and some changes in RPM that will please the industry. When the time comes, we'll announce them.

SK: Final question. How do you feel about the 30% Canadian content ruling? Is it working?

WG: Final answer. I think that this is now someone else's problem, if it is a problem. It seems to be working. The CRTC is happy..or so I understand. Everybody's happy. It must be working.

## Junos Awards 1975

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TALENT SEEN  
Sammy Jo

Motown's Mike Reed took Stevie Wonder up to the Ramada Inn's Zodiac 1 nightclub to see Love Machine after his concert at Maple Leaf Gardens. In Montreal, Wonder apparently did a thirty minute drum solo at the Forum.

Roy Payne's film documentary "Trains Don't Stop in Kingston" has apparently angered feminists who object to one song called "My Wife's Liberation Front."

John Denver has completely sold out Maple Leaf Gardens for April 23rd.

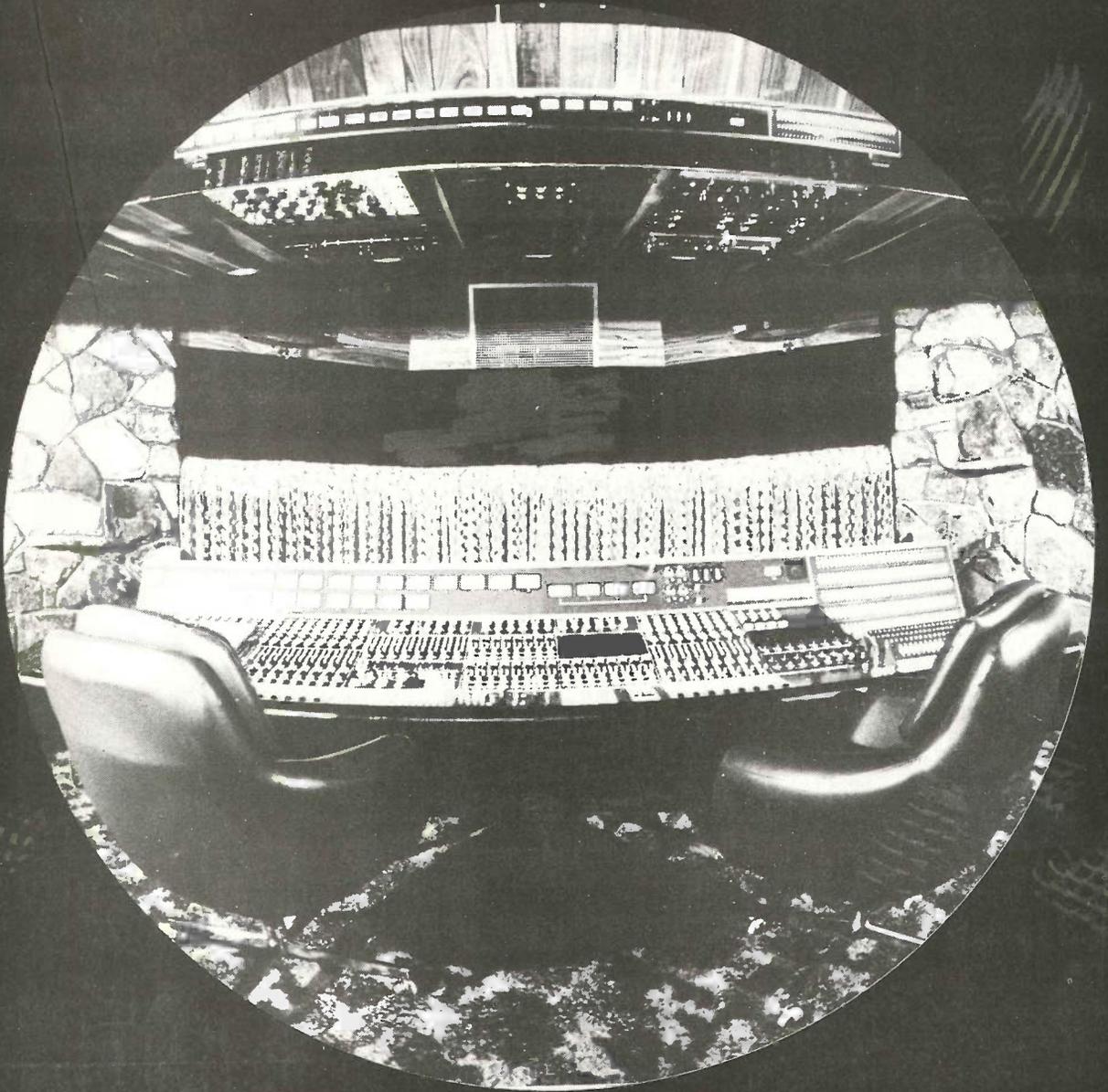
Dom Troiano of the Guess Who has been producing Sean Jackson's new album at Phase 1 studios. Also at Phase 1 are Terry Black and Laurel Ward, recording a new single, and RCA's Michel Pagliaro is due to record at the studio in mid-April.

The "Tommy" premiere in Vancouver on March 27th attracted the mayor, Bachman-Turner Overdrive, the Irish Rovers and Susan Jacks.

In spite of the controversy over Fludd's "obscene" album cover, the album is reportedly selling well.

New studio manager at RCA studios in Toronto is Ed Trainor, who at one time managed RCA's studios in Montreal. Jack Feeney has moved to head office at Don Mills where he will be in charge of Red Seal product, including jazz and classical releases. Feeney will continue producing George Hamilton IV and Tommy Hunter, among others.

That's show biz!!!



# Congratulations...

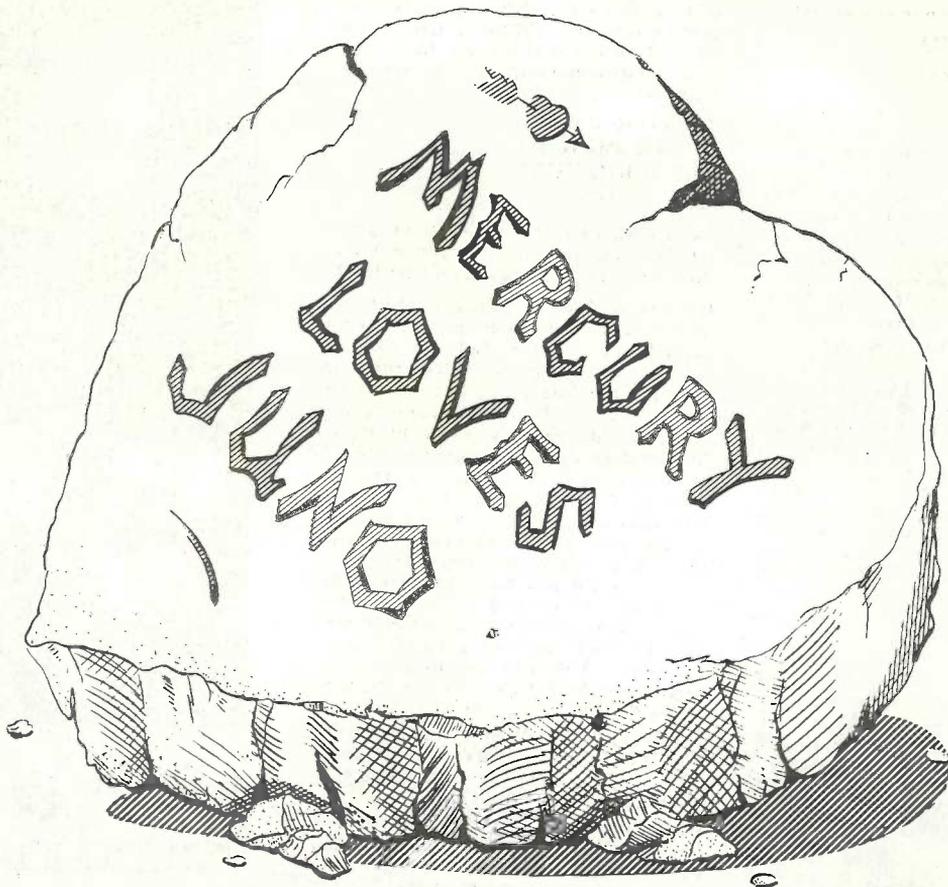
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- Most Promising New Group—Rush

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RPM

LETTERS  
to the editorA LITTLE CRITICISM  
GOES A LONG WAY!!

The controversial "30 percent Canadian Content" has come under one hell of a lot of criticism and for that matter a degree of favouritism too. The whole idea of the ruling shocked most people in the broadcasting industry (at the time of the ruling, I wasn't a part of this business then and had difficulty understanding the ruling) and I suppose with a good deal of shock waves ripping from Bonavista right to Vancouver Island. Most people argue the ruling isn't really helping any, instead it's hurting the industry but where is the proof. I'm fed up reading that the ruling hasn't and won't help Canadian talent. Show me the proof!!!! I do, in part, agree with the CHUM report (I believe this to be correct) which said in effect that the playing of oldies (Cancon oldies) isn't going to help an artist, but I honestly feel we have enough "good to excellent" artists in this great country of ours to sufficiently supply the radio stations with 30% Cancon. Maybe, if we get behind "our" people and give them that extra push, we could come up with more and more talent and perhaps someday end having about 50% CANCON without the programmers being forced to play this or that record just to fill the gap in the playlist. If the critics can prove our home-grown talent will suffer because of the 30% ruling why not bring it out in the open. At first, the ruling seemed to help the likes of Anne Murray and Gordon Lightfoot more than anybody else, but these two don't need our help now, they're Internationally acclaimed stars.

Perhaps the best example of the success of the Cancon ruling I can think of is TERRY JACKS. If CANCON didn't help this guy why is he one of the biggest names in the business today. "Seasons in the Sun" was the greatest achievement of any Canadian artist ever! Terry deserves all the credit in the world for his success. This brings me to another aspect of the CANCON argument. Last year, after "Seasons" became a worldwide smash, many programmers began writing to RPM claiming they had been the first to break it in Canada; yet at the same time programmers bitch about the ruling. It seems strange to cry out at one second, and then start patting one another on the back the next. God, how the system seems so unfair at times.

On the subject of "Canadian Country"; it's alive and well but records just aren't selling! I can't imagine where the problem is here, but it's a fact that Canadian country tunes just don't sell. We have a tremendous stockpile of country artists in this country and they deserve better than they're getting. C'mon, let's get behind Canadian artists and sell their music.

Finally, I guess the last thing I'd like to touch on, is the magazine, RPM Weekly. On the whole, it's the best thing I have the good fortune to read every week. However, I don't really think the Ritchie Yorke articles provide any great wealth of information to most RPM readers, so why not drop them. Instead, you could use these to bring forward new talent and their biographical info so the Jocks in Canada will know where Keith Barrie is from or how Julie Lynn got into the music biz etc., this type of article would, I feel serve a much better purpose. I am very, very interested in reading what

Ted Randal has to say and perhaps as a footnote to the Randal article invite programmers across CANADA to write an article on other subjects related to music and programming a station; I hope we can get more of these types of articles, cause they are really interesting. On the whole, I really enjoy RPM and look forward to it every week, now if they could improve the postal system, I'd be happy.

An Interested Reader.

HANDS ACROSS  
THE BORDER???

March 26, 1975.

We at WBEN FM read with interest your article on our station, but feel one point should be updated and another clarified.

It is true WBEN FM applied, paid for, and received notice, both verbal and written of our acceptance in the BBM. Our purpose for joining was obviously to determine the extent of our listenership in the Toronto area, so Toronto businessmen and media buyers could invest advertising dollars to their best advantage, not just on WBEN FM but on any or all the stations surveyed, depending on their particular target audience. Unfortunately, this will not be possible as we have been notified that the Executive Board of the BBM (all broadcasters themselves) had voted to bar WBEN FM from the survey. It should be of added interest that the admittance of WBEN FM to BBM would not set a precedent as KERI and KISM both American stations located in Bellingham, Washington, have been members of the BBM for years. We have requested a hearing on this matter but have heard nothing further from the BBM.

Regarding the matter of \$3 for 60 second announcements referred to in the article, I can assure you they are not now, and never have been in existence. Our special introductory rates for Rock 102 was \$12 per 60 second announcement on an R.O.S. basis, but the introductory rate card is comparable to CHUM FM's and is offered to Canadian as well as American advertiser's at the same rates.

We have gained an appreciable Canadian listenership as evidenced by the constant flow of cards and letters that inform us the type of music we play is what they want and enjoy.

It is unfortunate that the Canadian stations have taken action to remove American stations from the BBM because by so doing they are giving the Canadian businessman a distorted picture of radio listening habits. It is a fact that three Canadian radio stations regularly show up in the Buffalo survey compiled by the American Research Bureau, but the American radio stations make no attempt to block this information from Buffalo businessmen or media buyers.

The further attempt by a few Canadian broadcasters to discredit WBEN FM by suggesting that we are selling our time for ridiculous rates compounds an already unpleasant situation... hands across the border?

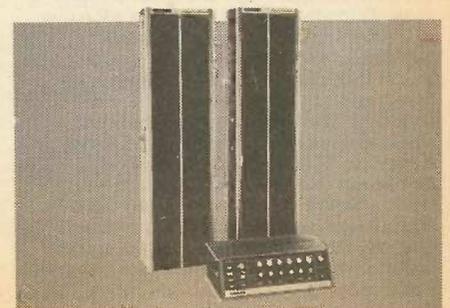
Robert J. Russo,  
Sales Manager.  
WBEN FM  
BUFFALO.

Paul Anka carries  
sound insurance.

Paul Anka is a true one-of-a-kind on the contemporary music scene, with a style and presence that's known and loved from Las Vegas to London. He takes vocal sound systems seriously—and he takes the Shure Vocal Master wherever he appears. It gives him recording studio control over live performances, feedback control, and enough amplification to cut big showplaces down to size. Best of all, though, is the Vocal Master's legendary reliability among professional entertainers.

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RPM

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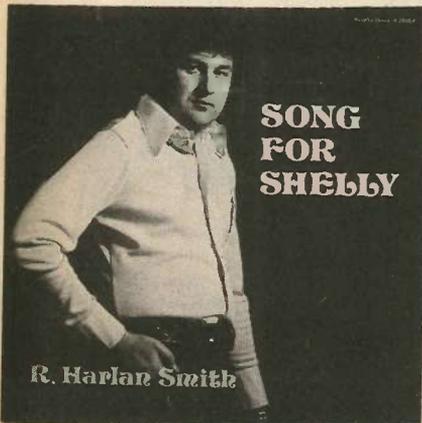
RPM

ALBUM  
REVIEWS

## R. HARLAN SMITH

Song For Shelly  
Royalty R 2000-6

One of the nice things about Canadian country is that once in a while there will be a release of note from western Canada, not that country should be restricted to the west, but there is a difference. Smith



has that pure country way about him that really does separate the west from the east. One criticism - Smith spoils us with a beautiful original penning of "Song For Shelly", which also pleased country programmers enough to move him up the RPM Country Playlist, but then he gives us his version of some of the big country hits. He has a way with "Behind Closed Doors" but can you really match the original? Come on Harlan, you've got a lot of talent, keep more of it at home. Joe Kozak's Project 70 Studios in Edmonton was the setting. A quality recording with sharp, clean features and a working man's backup crew.

## SUZANNE STEVENS

En Route  
Capitol ST 70 032-F

Juno Award winner Suzanne Stevens broke into the music business "on a dare", but the joke turned very quickly into a highly successful career, with Suzanne winning two "Discovery for 1973" awards, one from Radio Mutuelle and the other from Channel 10. She has never taken singing lessons in her life, but this fact has caused no apparent drawbacks. Although the reviewer understands little or no French and "En Route" is sung completely in French, it scarcely mattered. A little imagination combined with Suzanne's delivery and the emotion she projects made the entire album a pleasurable listening experience. "Le Soleil", Suzanne's first number one hit in Quebec, is included here as is "L'absence du Pere", another single release which did very well. Producer is Claude Denjean who has worked in Europe with Charles Aznavour, Gilbert Becaud and Nana Mouskouri. He wrote one of the selections, a ballad titled "Le Vent du Nord", and is planning to compose more tunes specially for Suzanne. Most of the tracks create a romantic atmosphere, greatly enhanced with excellent production throughout. Album was produced at Son Quebec and Tempo, in Montreal.

CATHIE STEWART  
Springhill  
Celebration CEL 1908-M

It almost appears there is some strange force holding this talented creature back. Cathie Stewart should be known from



Newfoundland's out there the most outport through to Vancouver Island's wedgeport (?). Getting a "high" on the sensitive purity of this comfortable voice is easy. Just listen and let your mind travel with her gentle interpretation of Gordon Lightfoot's "Does Your Mother Know" and her own nostalgic trip back to "Springhill" Nova Scotia. Cute trippers are her "Colours Of Spring" Part One 0:34 and Part Two 0:43. Session was produced by Jim Pirie at Manta Sound with an easy riding band track that keeps the session front and centre with Cathie.

## TOMMY

Original Soundtrack  
Polydor 2625 028-Q

One wonders why all the bucks are being spent on an obvious winner. But when you reach that pinnacle of success, some just spend, spend and spend. As a matter of fact, this is probably one of the rare instances when a record company would appear to outshine the film distributor in promotion. If you buy the soundtrack first, you're almost guaranteed to get off on the movie. You're about to listen to the rock world's most celebrated musicians including Elton John, Eric Clapton, Who's Roger Daltrey as well as members of the group and Faces and, of course, Pete Townshend who, along with producer/director Ken Russell, put it all together. This is the third "Tommy" on wax and already doing a brisk business. The basics are still there and the movie will help.



## RPM TO 100 Singles

## ALPHABETICALLY

## BY TITLE

All The Love In The World (96)  
Amie (83)  
Autobahn (89)  
Backup Against Your Persuasion (35)  
Bad Luck Part 1 (91)  
Bad Time (100)  
Beer Barrel Polka (62)  
Before The Next Teardrop Falls (50)  
Best Of My Love (60)  
Black Water (22)  
Butter Boy (40)  
Can't Get It Out Of My Head (48)  
Chevy Van (15)  
Cum Hear The Band (66)  
Dancin' On A Saturday Night (74)  
Don't Call Us (5)  
Don't Let Go (88)  
Don't Tell Me Goodnight (95)  
Do You Dream Of Being Somebody (67)  
Emma (6)  
Emotion (38)  
Express (3)  
Fire (49)  
Growin' (98)  
Harry Truman (16)  
Have You Never Been Mellow (42)  
He Don't Love You (25)  
How Long (32)  
I Can Dance (30)  
I Don't Like To Sleep Alone (11)  
I'll Play For You (94)  
I'm Her Fool (83)  
In The Mood (31)  
It's A Miracle (18)  
I Wanna Learn A Love Song (44)  
Jackie Blue (32)  
Killer Queen (51)  
Lady (37)  
Lady Luck (41)  
Lady Marmalade (9)  
Leona (92)  
Let's Live Together (73)  
Linda On My Mind (65)  
Living A Little (45)  
Lonely People (77)  
Long Tall Glasses (33)  
L-O-V-E (20)  
Love Finds Its Own Way (60)  
Loves Me Like A Brother (21)  
Love You All Night Long (70)  
Lovin' You (7)  
My Boy (39)  
My Eyes Adore You (13)  
My Little Lady (84)  
Mandy (76)  
99 Miles From L.A. (78)  
No No Song (1)  
Once You Get Started (14)  
Only Yesterday (87)  
Philadelphia Freedom (2)  
Pick Up The Pieces (23)  
Play Your Cards Right (80)  
Poetry Man (8)  
Powerful People (34)  
Rainy Day People (28)  
Reach Out I'll Be There (24)  
Roll On Down The Highway (58)  
Runaway (90)  
Sad Sweet Dreamer (19)  
Satin Soul (54)  
Shakey Ground (97)  
Shame Shame Shame (10)  
Shoeshine Boy (48)  
Showdown (70)  
Shaving Cream (55)  
Shining Star (71)  
Somebody Done Somebody Wrong (17)  
Some Kind Of Wonderful (59)  
Sorry Doesn't Always Make It Right (75)  
Stand By Me (29)  
Supernatural Thing (28)  
Tangled Up In Blue (27)  
The Bertha Butt Boogie (47)  
The Essence Of Joan (85)  
The Immigrant (69)  
The Pill (64)  
The South's Gonna Do It (82)  
Thank God I'm A Country Boy (53)  
Uproar (85)  
Walking In Rhythm (57)  
We're Almost There (81)  
What Am I Gonna Do With You (38)  
What Can You Do (99)  
Who's Sorry Now (46)  
You're So Beautiful (4)  
Young Americans (61)  
You're A Part Of Me (42)  
Up In A Puff Of Smoke (56)  
What An Animal (68)

# RPM

## Top Singles

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

W  
MOTOWN  
V  
MUSIMART  
D  
PHONODISC  
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CANADA'S ONLY NATIONAL SINGLE SURVEY  
Compiled from record store, radio station and record company reports.

THIS LAST WEEKS  
ON WEEK CHART

1	1	(5)	<b>NO NO SONG</b> Ringo Starr Apple 1880-F	26	51	(3)	<b>SUPERNATURAL THING</b> Ben E. King Atlantic 3241-P
2	9	(3)	<b>PHILADELPHIA FREEDOM</b> Elton John MCA 40364-J	27	56	(3)	<b>TANGLED UP IN BLUE</b> Bob Dylan Columbia 3-10106-H
3	12	(7)	<b>EXPRESS</b> B. T. Express Roadshow RD-7001-Q	28	71	(3)	<b>RAINY DAY PEOPLE</b> Gordon Lightfoot Reprise REP 1328-P
4	4	(8)	<b>YOU ARE SO BEAUTIFUL</b> Joe Cocker A&M 1641-W	29	67	(3)	<b>STAND BY ME</b> John Lennon Apple T1881-F
5	5	(6)	<b>DON'T CALL US</b> Sugarloaf Claridge 402-Q	30	32	(3)	<b>I CAN DANCE</b> Shooter GRT 1230-93-T
6	11	(4)	<b>EMMA</b> Hot Chocolate Big Tree 16031-P	31	33	(9)	<b>IN THE MOOD</b> Rush Mercury M73647-Q
7	10	(6)	<b>LOVIN' YOU</b> Minnie Riperton Epic 8-50057-H	32	48	(3)	<b>JACKIE BLUE</b> Ozark Mountain Daredevils A&M 1654-W
8	14	(8)	<b>POETRY MAN</b> Phoebe Snow Shelter SR-40353-J	33	52	(3)	<b>LONG TALL GLASSES (I CAN DANCE)</b> Leo Sayer Warner Bros. 8043-P
9	2	(9)	<b>LADY MARMALADE</b> Labelle Epic 8-50048-H	34	49	(7)	<b>POWERFUL PEOPLE</b> Gino Vannelli A&M AM-1652-W
10	3	(6)	<b>SHAME SHAME SHAME</b> Shirley And Company Vibration V1-532	35	38	(3)	<b>BACKUP (AGAINST YOUR PERSUASION)</b> Black & Ward Ahed BP 50053-N
11	15	(4)	<b>I DON'T LIKE TO SLEEP ALONE</b> Paul Anka United Artists UAXW 615-U	36	25	(6)	<b>EMOTION</b> Helen Reddy Capitol 4021-F
12	6	(8)	<b>HAVE YOU NEVER BEEN MELLOW</b> Olivia Newton-John MCA MCA-40349-J	37	27	(10)	<b>LADY</b> Styx RCA WB-10102-N
13	7	(16)	<b>MY EYES ADORED YOU</b> Frankie Valli Private Stock PSR-45003-M	38	66	(3)	<b>WHAT AM I GONNA DO WITH YOU</b> Barry White 20th Century TC 2117-T
14	28	(4)	<b>ONCE YOU GET STARTED</b> Rufus ABC 12066-N	39	29	(9)	<b>MY BOY</b> Elvis Presley RCA PB-10191-N
15	21	(3)	<b>CHEVY VAN</b> Sammy Johns GRC 2046-F	40	59	(3)	<b>BUTTER BOY</b> Fanny Casablanca 814-M
16	23	(3)	<b>HARRY TRUMAN</b> Chicago Columbia ZS1-59649-H	41	53	(6)	<b>LADY LUCK</b> Ken Tobias Attic 106-T
17	35	(3)	<b>SOMEBODY DONE SOMEBODY WRONG</b> B. J. Thomas ABC 12054-N	42	43	(5)	<b>YOU'RE A PART OF ME</b> Susan Jacks Goldfish 113-W
18	34	(3)	<b>IT'S A MIRACLE</b> Barry Manilow Arista 0108-F	43	63	(3)	<b>SHOESHINE BOY</b> Eddie Kendricks Motown 54257-Y
19	19	(6)	<b>SAD SWEET DREAMER</b> Sweet Sensation Pye 7N45385-L	44	44	(4)	<b>I WANNA LEARN A LOVE SONG</b> Harry Chapin Elektra 45236-P
20	46	(3)	<b>L-O-V-E</b> AI Green Hi 2282-K	45	64	(3)	<b>LIVING A LITTLE, LAUGHING A LITTLE</b> Spinners Atlantic 45-3252-P
21	24	(4)	<b>LOVES ME LIKE A BROTHER</b> Guess Who Nimbus 9 PB 10216-H	46	65	(3)	<b>WHO'S SORRY NOW</b> Marie Osmond MGM 14786-Q
22	13	(12)	<b>BLACK WATER</b> Doobie Brothers Warner Bros. 8062-P	47	62	(3)	<b>THE BERTHA BUTT BOOGIE</b> Jimmy Castor Atlantic 3232-P
23	16	(14)	<b>PICK UP THE PIECES</b> Average White Band Atlantic 3229-P	48	41	(14)	<b>CAN'T GET IT OUT OF MY HEAD</b> Electric Light Orchestra United Artists UAXW-573-U
24	31	(3)	<b>REACH OUT I'LL BE THERE</b> Gloria Gaynor MGM 14790-Q	49	8	(13)	<b>FIRE</b> Ohio Players Mercury 73643-Q
25	58	(3)	<b>HE DON'T LDVE YOU</b> Tony Orlando and Dawn Elektra 45-240A-P	50	17	(14)	<b>BEST OF MY LOVE</b> Eagles Asylum E-45218-P

## RPM 100 Top Singles (51-100)

51	69	(3)	<b>KILLER QUEEN.</b> Queen Elektra E-45226-P	76	37	(16)	<b>MANDY</b> Barry Manilow Arista 45613-F
52	81	(3)	<b>BEFORE THE NEXT TEARDROP FALLS</b> Freddy Fender ABC DOT 17540-N	77	40	(13)	<b>LONELY PEOPLE</b> America Warner Bros. 8048-P
53	84	(2)	<b>THANK GOD I'M A COUNTRY BOY</b> John Denver RCA PB 10239 - N	78	80	(3)	<b>99 MILES FROM L.A.</b> Albert Hammond Mums ZSB-3563-H
54	68	(3)	<b>SATIN SOUL</b> Love Unlimited Orchestra 20th Century 2162-T	79	82	(2)	<b>WE'RE ALMOST THERE</b> Michael Jackson Motown 1314FA-Y
55	87	(2)	<b>SHAVING CREAM</b> Bennie Bell Vanguard 35183 - F	80	98	(2)	<b>PLAY YOUR CARDS RIGHT</b> Kelly Jay & Bad Manors Columbia C4 - 4077 - H
56	18	(8)	<b>UP IN A PUFF OF SMOKE</b> Polly Brown GTO 1002-N	81	...	(1)	<b>THE ESSENCE OF JOAN</b> Andy Kim ICE IC.3-K
57	75	(3)	<b>WALKING IN RHYTHM</b> Blackbyrds Fantasy 736-R	82	83	(3)	<b>THE SOUTH'S GONNA DO IT</b> The Charlie Daniels Band Buddah KA598-M
58	20	(11)	<b>ROLL ON DOWN THE HIGHWAY</b> Bachman-Turner Overdrive Mercury M-73656-Q	83	91	(2)	<b>AMIE</b> Pure Prairie League RCA 10184 - N
59	22	(14)	<b>SOME KIND OF WONDERFUL</b> Grand Funk Capitol 4002-F	84	93	(2)	<b>MY LITTLE LADY</b> Bloodstone London 5H - 1061 - K
60	60	(3)	<b>LOVE FINDS ITS OWN WAY</b> Gladys Knight & The Pips Buddah BDA 453-H-M	85	45	(6)	<b>UPROAR</b> Anne Murray Capitol 4025-F
61	96	(2)	<b>YOUNG AMERICANS</b> David Bowie RCA JB 10152 - N	86	....	(1)	<b>MAKIN' LOVE IN MY MIND</b> Patsy Gallant Columbia C4-4084-H
62	86	(2)	<b>BEER BARREL POLKA</b> Bobby Vinton ABC 12056 - N	87	99	(2)	<b>ONLY YESTERDAY</b> Carpenters A&M 1677 - W
63	70	(4)	<b>LOVE YOU ALL NIGHT LONG</b> Lorence Hud A&M 382-W	88	85	(3)	<b>DON'T LET GO</b> Commander Cody Warner Bros 88073-P
64	88	(2)	<b>THE PILL</b> Loretta Lynn MCA 40338 - J	89	....	(1)	<b>AUTOBAHN</b> Kraftwerk Vertigo VE 203-K
65	72	(3)	<b>LINDA ON MY MIND</b> Conway Twitty MCA 40339-J	90	....	(1)	<b>HUNAWAY</b> Charlie Kulis Playboy P-6023-M
66	76	(3)	<b>CUM HEAR THE BAND</b> April Wine Aquarius AQ 5037-K	91	....	(1)	<b>BAD LUCK (Part 1)</b> Harold Melvin & Bluenotes Philly Int'l Zs 8-8641-H
67	26	(10)	<b>DO YOU DREAM OF BEING SOMEBODY</b> Murray McLauchlan True North TN4-124-H	92	100	(2)	<b>LEONA</b> Wet Willie Capricorn 0224 - P
68	89	(3)	<b>WHAT AN ANIMAL</b> Fludd Attic AT-107-K	93	....	(1)	<b>I'M HER FOOL</b> Billy Swan Monument Zs 8-8641-H
69	97	(2)	<b>THE IMMIGRANT</b> Neil Sedaka MCA 40370 - J	94	....	(1)	<b>I'LL PLAY FOR YOU</b> Seals & Crofts Warner Bros. WBS 8075 - P
70	77	(5)	<b>LET'S LIVE TOGETHER</b> Thundermug Axe 20-T	95	....	(1)	<b>DON'T TELL ME GOODNIGHT</b> Lobo Big Tree BT-16033-P
71	94	(2)	<b>SHINING STAR</b> Earth, Wind and Fire Columbia 3 - 10090 - H	96	....	(1)	<b>ALL THE LOVE IN THE WORLD</b> Mac Davis Columbia 3-1011-H
72	92	(2)	<b>HOW LONG</b> Ace ABC 2100 - N	97	....	(1)	<b>SHAKEY GROUND</b> Temptations Motown G 7142F-Y
73	95	(2)	<b>SHOWDOWN</b> Odia Coates United Artists UAXW601 - U	98	....	(1)	<b>GROWIN'</b> Loggins & Messina Columbia 3-1011-H
74	30	(9)	<b>DANCIN' ON A SATURDAY NIGHT</b> Bond Columbia C4-4061-H	99	....	(1)	<b>WHAT CAN YOU DO ABOUT IT</b> Gary & Dave AXE Axe 22-T
75	78	(3)	<b>SORRY DOESN'T ALWAYS MAKE IT RIGHT</b> Diana Ross Motown M1335P-Y	100	....	(1)	<b>BAD TIME</b> Grand Funk Capitol P4046-F

**DEADLINE FOR ADS - TUESDAY NOON**

THIS IMPORTANT AD SPACE IS AVAILABLE.

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

# The Programmers

A WEEKLY FEATURE OF RPM DESIGNED  
FOR CANADIAN RADIO PROGRAMMERS

MAIL, PHONE, OR TELEX YOUR INFORMATION  
TO REACH US BY 5PM TUESDAY

## MAIL DELAYS CRYSTAL ROCKUMENTARIES

Canada's recent postal strike caused a slight delay in the processing of orders for the Crystal Rockumentaries' two hour production of "The Led Zeppelin Radio Rockumentary."

However, Chuck Camroux, head of Audio Spesh'ls which is distributing the program, reports that communication has been restored and the company is dispatching new orders as they are received.

The program has already been aired in many markets, including Detroit, Houston, San Diego, Seattle, New Orleans, Albuquerque, Montreal, Edmonton and Sydney. Stations have reported extremely enthusiastic listener response to the special which traces the background of the world's best-selling group.

Led Zeppelin's new album, "Physical Graffiti" is the fastest-breaking album in the history of Atlantic Records. The group is now concluding a massive SRO tour of North America.

Audio Spesh'ls has contacted some 500 stations internationally with information about the special.

"The Led Zeppelin Radio Rockumentary" was broadcast in Toronto by CFTR in two sixty-minute segments scheduled for March 23 and 30 (10.30 - 11.30 p.m.).

The program features host Wayne Dion and special guest, Ritchie Yorke, author of the forthcoming book, "The Led Zeppelin Biography."

## The Programmers **TRIBAL DRUM**

In addition to all those staffers listed in an earlier issue, the News Department of CFJR-Brockville is led by Tom Statham, who has been with CFJR for the last 27 years.

Country programmer CFGM-Richmond Hill will apply to the CRTC to move their present signal from 1310 to 1320 on the dial. At 1320, CFGM hopes to provide Toronto with a better reception in lieu of the fact that former pop CKFH-Toronto has stepped up towards the country sound.

"Concert Canadien" is a series of 10 half-hour shows produced by CKRY-FM's Claude Vickery and five other members of the Radio York campus staff. The aim of the series is to promote Cancon talent in the States featuring the subjects Leonard Cohen, Buffy Sainte-Marie, Michel Pagliaro, Dominic Troiano, Doug Riley, Beverly Glenn-Copeland, Moe Koffman, Gilles Vigneault, King Biscuit Boy, and Ian and Sylvia. Each show features one performer and is comprised of two-thirds music and one-third interview. A thousand records have now been pressed and 900 of them have already been distributed free of charge to campus stations across the United States. "Concert Cana-

## MOTOWN CONCERTS IN EAST AND "WEEKEND" IN WEST

Motown Records' Canadian staffers were kept busy in the early part of spring '75 with many of the label's acts in Ontario and Quebec. The Motown-distributed Manticore act, PFM, toured for five dates in Ontario and Quebec from February 24th to March 1st. Motown's Miracles and the newly-signed "Love Machine" were in Ontario for performances at Toronto's and London's Ramada Inn nightclubs, Zodiac 1 and Scorpio 1. Stevie Wonder sold out concerts in Montreal March 12th, Toronto March 13th, and Ottawa, March 15th. Marvin Gaye and his band played Montreal on March 25th.

The first week in March saw another "Motown Weekend" at CKOV in Kelowna, B.C. that was set up with the assistance of John Pozer. The station carried specially prepared spots and giveaways of T-shirts and Motown albums. Showcards promoting the special weekend were displayed all over Kelowna.



Backstage at Massey Hall is Motown's Mike Reed (far right) with PFM, and Wilder Penfield.

dien" was made possible from funding by Famous Players and private donors.

A surprise farewell party was held for Dennis Belleville station manager of CJRL-Kenora. On Saturday February 15th, Don Carswell



Lovely steaming members of the all-girl Love Machine, close in on Terry Sheppard, host of CJBK-London's "Windborn" heard every Sunday at 9:00 P.M.

presented Dennis and his wife Jeanette with a set of lamps on behalf of the entire CJRL staff. Don Fawcett, president of Fawcett

## JOHN HYLTON AMONG CRTC APPOINTMENTS

John Hylton, former senior employee (manager operations and chief counsel) for the Canadian Radio-Television Commission, has been appointed a member of the Commission. In replacing Hal Dornan, who was a special assistant and secretary to the late Lester Pearson, Hylton will serve a seven year term as one of the five full-time members who regulate radio, television and cable-television across Canada.

Reappointed to the CRTC for seven year terms as well were: Vice-Chairman Harry Boyle, who is a former CBC programming chief; Mrs. Pat Pearce, a former television critic; and Real Therrien, who is an expert in the technicalities within the broadcasting field.

Chairman Pierre Juneau began his second five year term in 1973.

## The Programmers **HELP!**

At CKOT-Tillsonburg, an experienced newsman is needed; required is an afternoon run, on-air, legwork and writing...

Send tapes and resume only to: John D. Lamers, Box 10, Tillsonburg, Ontario. Telephone: (519) 842-4281.

Broadcasting then said a few words of gratitude on behalf of Dennis' good hard work in his ten years as station manager of CJRL and presented the Bellevilles with a painting on behalf of the members of Fawcett Broadcasting.

The dancing and merriment lasted 'til the wee hours of the 'morn and hangovers were reported by all that participated. Dennis Belleville is now General Manager of Aires Development Co. Ltd.

Vince St. Pierre of CKXR-Rosetown, Saskatchewan will take over the duties of station manager of CJRL on April 1st, 1975.

John Donabie, one of the only people in Toronto to talk with John Lennon over the telephone during his old CHUM-FM Toronto

The Programmers  
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Programmers  
information  
to RPM by

TUESDAY 5 PM

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Telex  
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slot has now begun a spot from 10 a.m. to 3 p.m. on CJFM-Montreal. John's voice was very well-known in Toronto and his presence was always felt when he emceed shows around the town. John has been 10 years in the business and there are no indications that he will be letting up now.

On Friday April 18, moderator Bill Walker opens up the bearpit of Under Attack against the prez of the CBC, Mr. Laurent Picard. The students of the Queen's University campus, will challenge Mr. Picard on his policies and programming of Canada's national broadcast system... this edition of Under Attack will be seen 6:30 over station CHCH-TV 11.

On Thursday, April 17, country crooner George Hamilton IV, entertains with the ever popular Mercey Brothers, Stan Vaughan and Miss Lynn Jones. Special guest star will be Caroll Baker. Enjoy a stepout steeped in country with George and his friends 10:30, Thursday night over CHCH-TV 11.

On Sunday April 11 at 9:00 sharp, Mr. Tommy Hunter welcomes singer Mac Wiseman of Nashville fame, and Toronto, singer Rick Fielding. Tommy's mainman on the fiddle Al Cherny will be toetappin' along with the Tommy group of dancers, making this edition of the Tommy Hunter Show one of the finest sips of smooth southern Ontario comfort to be had... over the CBC network.

On Saturday, March 24th at 5:00 P.M., CITY-TV'S disco-dance slot "Boogie" again played host to the very finest and weirdest of the current musical scene. This segment featured Chelsea recording artist Disco-Tex and his Sex-o-lettes (better known as the truly original Monte Rock III). Host Paul Godfrey was on hand to lend insight and

interview to this band, that have just finished up a very successful engagement at Toronto's new mammoth showplace, the Zodiac 1. The group presented to the viewers their latest chart-busting single "Get Dancin'" and of course Toronto's finest dancers were on hand to sweat 'n bop to the latest numbers featured in the best discos from across the country.

Maurice Solway, the noted classical violinist will appear in the Academy Award nominated short-feature "The Violin", Tuesday April 8th at 8:00 P.M. (EST) over the CTV-television network. The "Violin", previously seen in theatres around the country, is a special showing to all television viewers.

The critically acclaimed production follows the adventures of two young boys who cart their pennies to a neighbourhood shop, only to find that they are unable to make the purchase on the specific violin that they had desired. Settling on an old battered violin, the eldest brother makes valiant attempts at playing the instrument, but becomes disillusioned, thinking that his playing is bad because of the condition of his instrument. Disheartened he throws the aged instrument away, but is quite amazed to see an equally aged old man draw sweet and beautiful tones from within its ragged frame. The brothers become enamoured of this man and his music, and the incidents that occur from this point on lend credence to the purity and richness that is akin to all essence of music that comes from within. This is an excellent feature and is not to be missed.

Maurice Solway, who appears in the film, has written the theme "Reminiscence" which occurs all through the production, and brings credit to this former Toronto studio musician.

As part of CJBK-London's salute to the spring season, 32 bikini-bulging beauties

braved the March winds, rain and 28 degree snow-temperatures on March 22nd, to parade goose-pimpling poolside at the new Ramada Inn of London.

Miss Karen Acres, a 19-year old University of Western Ontario student, copped the grand prize of an all-expense trip to sun-drenched Nassau. Joani Roussin was first runner-up with a six-month complimentary



*CJBK-London salutes spring with a welcomed seasoning.*

membership to Vic Tanny's health spa. Mary Kalujiow captured second runner-up with a three-month keep 'em slim membership also at Vic Tanny's and Margot Easton and Gabrielle Battling won dinner freebies compliments of the Ramada Inn. Winners of course were judged on the basis of personality, poise and how they carried themselves about. Joe Dushane, the CJBK-London morning jock, was on hand to broadcast the proceedings live from the poolside... Joe put in such a credible play by play, that all the lovely young ladies upon receiving their winnings, chucked the announcer into the pool. Congratulations to all of the winners.

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2/20	Indianapolis, Ind.	4/1	Mt. Pleasant, Mich.	4/29	Grand Rapids, Mich.
2/21	Mt. Pleasant, Mich.	4/2	Columbus, Ohio.	5/2	Johnstown, Pa.
2/24	East Lansing, Mich.	4/4	Buffalo, N.Y.	5/3	Cleveland, Ohio
2/25	East Lansing, Mich.	4/5	Youngstown, Ohio	5/6	Milwaukee, Wis.
2/27	Dallas, Tex.	4/6	Washington, D.C.	5/9	Little Rock, Ark.
2/28	La Porte, Tex.	4/7	Cleveland, Ohio	5/10	New Orleans, La.
3/1	Corpus Christi, Tex.	4/8	Akron, Ohio	5/11	Dothan, Alabama
3/3-8	Atlanta, Ga.	4/9	Erie, Pa.	5/12-17	Atlanta, Ga. (T)
3/9-10	Toronto (taping video for European release)	4/11	Detroit, Mich.	5/18	Memphis, Tenn.
3/11	Northampton, Pa.	4/12	Normal, Ill.	5/22	Yakima, Wash.
3/16	Evansville, Ind.	4/13	St. Louis, Mo.	5/23	Medford, Ore.
3/18	South Bend, Ind.	4/15	Pittsburgh, Pa.	5/24	Portland, Ore.
3/19	Battle Creek, Mich.	4/17	Burlington, Iowa	5/25	Seattle, Wash.
3/20	Terre Haute, Ind.	4/18	Belleville, Illinois	5/28	Salt Lake, Utah
3/22	Cincinnati, Ohio	4/19	Palatine, Illinois	5/30	Sacramento, Calif.
3/24	Saginaw, Mich.	4/20	Baltimore, Maryland	5/31	Los Angeles, Calif.
3/26	Ft. Wayne, Ind.	4/21	Louisville, Kentucky	6/1	San Francisco, Calif.
3/27	Kenosha, Wisc.	4/22	Indianapolis, Ind.	6/3	Long Beach, Calif. (T)
3/28	Chicago, Ill.	4/24	Johnson City, Tenn.	6/5	San Bernardino, Calif. (T)
3/20	Schereville, Ind.	4/25	Charlotte, N.C.	6/6	Fresno, Calif.
3/31	Lansing, Mich.	4/26	Fayetteville, N.C.	6/7	San Diego, Calif.
		4/27	Richmond, Va.	6/9-30	Cross Canada tour

### FLY BY NIGHT (Album)

RPM # 75 (Bullet) ● Cash Box # 98 (Bullet)  
Billboard # 117 (Bullet) ● Record World # 142

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RPM # 30



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**RPM CONTEMPORARY RADIO ACTION**

**BARRIE**  
 CKBB (Jerry Samson)  
 2 (No. 1) Lady Marmalade-Labelle  
 Charted  
 59 Butter Boy-Fanny  
 10 Lovin' You-Minnie Riperton  
 8 Fire-Ohio Players  
 15 Don't Like to Sleep Alone-Paul Anka

**BATHURST**  
 CKBC (Jim Duncan)  
 6 (No. 1) Mellow-Olivia Newton-John  
 Charted  
 19 Sad Sweet Dreamer-Sweet Sensation

**CALGARY**  
 CKXL (Karen)  
 12 Express-B. T. Express  
 52 Long Tall Glasses-Leo Sayer  
 92 How Long-Ace  
 \* Don't Leave Me-Odia Coates  
 \* Julie-Ian Thomas  
 \* Watching the World Go By-Les Emmerson

**CORNER BROOK**  
 CFCB (Larry Bennett)  
 7 (No. 1) My Eyes-Frankie Valli  
 Charted  
 35 Somebody Done Song-B. J. Thomas  
 \* Never Let Her Go-David Gates  
 28 Once You Get Started-Rufus  
 11 Emma-Hot Chocolate  
 83 The South-Charlie Daniels Band  
 46 L-O-V-E-Al Green

**EDMONTON**  
 CHED (Len Theusen)  
 Charted  
 52 Long Tall Glasses-Leo Sayer

3 Shame Shame Shame-Shirley & Co.  
 \* Watching the World-Les Emmerson  
 Playlisted  
 92 How Long-Ace  
 \* Don't Leave Me-Odia Coates  
 66 What am I Gonna Do-Barry White

**FLIN FLON**  
 CFAR  
 6 (No. 1) Mellow-Olivia Newton-John  
 Charted  
 \* Mirage-Santana  
 9 Philadelphia Freedom-Elton John  
 12 Express-B. T. Express  
 Playlisted  
 \* Changes-Loggins & Messina  
 \* Got A Feeling-Lighthouse  
 53 Lady Luck-Ken Tobias  
 \* Let the Phone Ring-Jim Mancel  
 42 Movin' On-Bad Company  
 49 Powerful People-Gino Vannelli  
 \* Raised on Rock-Johnny Winter  
 \* Sure Thing-Dionne Warwick  
 83 The South-Charlie Daniels Band  
 45 Uproar-Anne Murray

**HAMILTON**  
 CKOC (Grant /Novak)  
 7 (No. 1) My Eyes-Frankie Valli  
 Charted  
 34 It's A Miracle-Barry Manilow  
 97 The Immigrant-Neil Sedaka  
 67 Stand By Me-John Lennon  
 76 Cum Hear the Band-April Wine  
 \* She's A Woman-Wednesday  
 Playlisted  
 Autobahn-Kraftwerk (LP)  
 91 Amie-Pure Prairie League

**KINGSTON**  
 CKWS (Gary Mercer)  
 6 (No. 1) Mellow-Olivia Newton-John  
 Charted  
 21 Chevy Van-Sammy Johns  
 71 Rainy Day People-Gordon Lightfoot

**Personal Picks**

**Contemporary**

TAKE ME IN YOUR ARMS  
 Charity Brown (A&M)  
 SOMEONE LIKE YOU  
 Magic Music (Attic)  
 WHERE IS THE LOVE  
 Betty Wright (RCA)

**Adult**

LILA'S CHILD  
 Donna Adams (Damon)  
 ALL IN THE PAST NOW  
 Gary & Dave (Axe)  
 WORLD OF DREAMS  
 Perry Como (RCA)

**Country**

NEVER COMING BACK AGAIN  
 Rex Allen Jr. (Warner Bros.)  
 CATTLE CALL  
 Rod Erickson (Damon)  
 YES SIR THAT'S MY BABY  
 Bob Ruzicka (RCA)

THE  
*Paul* Anka  
 SHOW

CONTINUES WITH —  
 "I DON'T LIKE TO SLEEP ALONE"

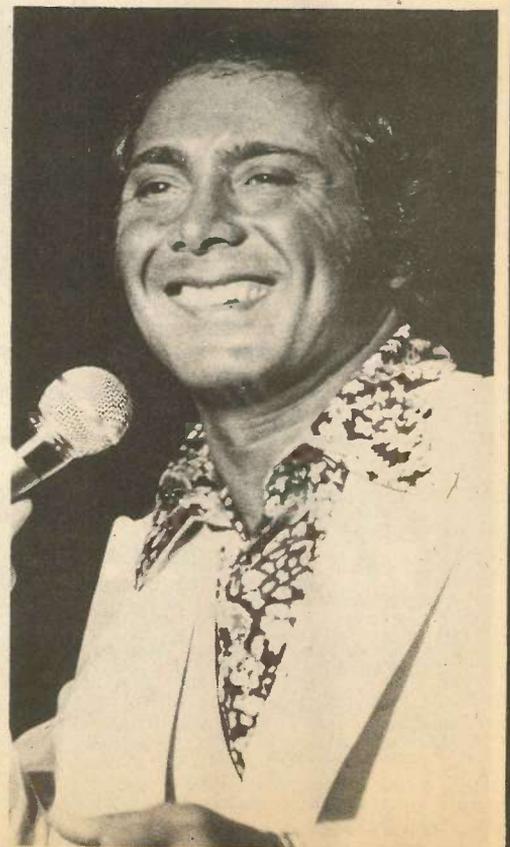
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29 My Boy-Elvis Presley  
 45 Uproar-Anne Murray  
 Playlisted  
 \* The Essence of Joan-Andy Kim  
 89 What An Animal-Fludd  
 56 Tangled Up In Blue-Bob Dylan

## LETHBRIDGE

CJOC (Kevin McKanna)  
 13 (No. 1) Black Water-Doobie Brothers  
 Charted  
 15 Don't Like To Sleep Alone-Paul Anka  
 1 No No Song-Ringo Starr

## LONDON

CJBK (Jerry Stevens)  
 2 (No. 1) Lady Marmalade-Labelle  
 Charted  
 87 Shaving Cream-Bennie Bell

71 Rainy Day People-Gordon Lightfoot  
 35 Somebody Done Song-B. J. Thomas  
 11 Emma-Hot Chocolate  
 Playlisted  
 95 Don't Leave Me-Odia Coates  
 \* All In the Past Now-Gary and Dave

## MEDICINE HAT

CHAT (Jim Duce)  
 20 (No. 1) Down the Highway-B. T. O.  
 \* On My Way Out West-Jack Cornell  
 38 Back Up-Black & Ward  
 78 Sorry Doesn't Always-Diana Ross  
 \* Makin' Love In My Mind-Patsy Gallant  
 \* Step by Step-Kiki Dee  
 \* Sandy-Hollies  
 32 I Can Dance-Shooter

## MONTREAL

CFOX  
 3 (No. 1) Shame Shame-Shirley & Co.  
 Charted  
 34 It's A Miracle-Barry Manilow  
 66 What Am I Gonna Do-Barry White  
 67 Stand By Me-John Lennon  
 58 He Don't Love You-Tony and Dawn  
 71 Rainy Day People-Gordon Lightfoot  
 97 The Immigrant-Neil Sedaka  
 11 Emma-Hot Chocolate

## MONTREAL

CFCF  
 \* The World Is A Song-Pendleton Brown  
 \* Girl You Turn Me On-Paul Anka  
 \* I Need My Woman-Craig Ruhnke

## MONTREAL

CKGM  
 3 (No. 1) Shame Shame-Shirley & Co.  
 Charted  
 31 Reach Out-Gloria Gaynor  
 15 Don't Like To Sleep Alone-Paul Anka  
 21 Chevy Van-Sammy Johns  
 Playlisted  
 35 Somebody Done Song-B. J. Thomas  
 38 Back Up-Black & Ward  
 59 Butter Boy-Fanny  
 58 He Don't Love You-Tony and Dawn  
 92 How Long-Ace  
 53 Lady Luck-Ken Tobias  
 \* Don't Leave Me-Odia Coates  
 24 Loves Me Like A Brother-Guess Who  
 \* Pinball Wizard-Elton John  
 71 Rainy Day People-Gordon Lightfoot  
 \* The Essence of Joan-Andy Kim  
 43 You're A Part of Me-Susan Jacks  
 89 What An Animal-Fludd

## MOOSE JAW

CHAB (Pat Bohn)  
 1 (No. 1) No No Song-Ringo Starr  
 Charted  
 \* I'm Her Fool-Billy Swan  
 15 Don't Like To Sleep Alone-Paul Anka  
 58 He Don't Love You-Tony and Dawn  
 35 Somebody Done Song-B. J. Thomas  
 23 Harry Truman-Chicago  
 67 Stand By Me-John Lennon  
 92 How Long-Ace

## NORTH BATTLEFORD

CJNB  
 47 (No. 1) I Am Love-Jackson Five  
 Charted  
 3 Shame Shame Shame-Shirley & Co.  
 97 The Immigrant-Neil Sedaka  
 90 Hush/I'm Alive-Blue Swede  
 78 Sorry Doesn't Always-Diana Ross  
 Playlisted  
 19 Sad Sweet Dreamer-Sweet Sensation  
 \* Do Anything-Foot In Coldwater  
 \* Step by Step-Kiki Dee  
 96 Young Americans-David Bowie  
 15 Don't Like To Sleep Alone-Paul Anka  
 34 It's A Miracle-Barry Manilow  
 14 Poetry Man-Phoebie Snow  
 76 Cum Hear the Band-April Wine  
 54 To the Door of the Sun-Al Martino  
 48 Jackie Blue-Ozark Mountain Daredevils  
 10 Lovin' You-Minnie Riperton  
 33 In the Mood-Rush

## NORTH BAY

CFCH (John Gordon)  
 2 (No. 1) Lady Marmalade-Labelle  
 Charted  
 56 Tangled Up In Blue-Bob Dylan  
 46 L-O-V-E-Al Green  
 62 Bertha Butt Boogie-Jimmy Caster  
 \* I Have A Dream-Donny Osmond  
 90 Hush/I'm Alive-Blue Swede  
 66 What Am I Gonna Do-Barry White  
 58 He Don't Love You-Tony and Dawn  
 \* Down, Down-Status Quo  
 75 Walking in Rhythm-Blackbyrds  
 89 What An Animal-Fludd  
 \* The Essence of Joan-Andy Kim  
 \* That's My Country-Town Criem

# RPM POP MUSIC PLAYLIST

1 2 (5) ANOTHER SOMEBODY DONE SOME-  
 BODY WRONG SONG  
 B. J. Thomas ABC 12054-N  
 2 12 (7) \* LADY LUCK  
 Ken Tobias  
 Attic 106-T  
 3 4 (5) \* I DON'T LIKE TO SLEEP ALONE  
 Paul Anka  
 U. A. UAXW 615-X-U  
 4 7 (4) WALKING IN RHYTHM  
 Blackbyrds  
 Fantasy 736  
 5 1 (7) MY BOY  
 Elvis Presley  
 RCA 10190-N  
 6 9 (4) IT'S A MIRACLE  
 Barry Manilow  
 Arista 0108-F  
 7 11 (4) HOT SAUCE  
 Jan Davis Guitar  
 Ranwood 1015-Q  
 8 3 (7) EMOTION  
 Helen Reddy  
 Capitol 4021-F  
 9 5 (4) LOVIN' YOU  
 Minnie Riperton  
 Epic 8-50057-H  
 10 15 (3) THE LAST FAREWELL  
 Roger Whitaker  
 RCA 50030-N  
 11 17 (4) YOU ARE SO BEAUTIFUL  
 Joe Cocker  
 A&M 1641-W  
 12 19 (3) HE DON'T LOVE YOU  
 Tony Orlando and Dawn  
 Elektra 45240-P  
 13 22 (3) DON'T TELL ME GOODNIGHT  
 Lobo  
 Sig Tree 16033-P  
 14 10 (9) HAVE YOU NEVER BEEN MELLOW  
 Olivia Newton-John  
 MCA MCA-40349-J  
 15 14 (3) I WANNA LEARN A LOVE SONG  
 Harry Chapin  
 Elektra 45236-P  
 16 27 (4) SORRY DOESN'T MAKE IT RIGHT  
 Diana Ross  
 Motown 1335-Y  
 17 29 (4) WHO'S SORRY NOW  
 Marie Osmond  
 MGM M-14786-Q  
 18 24 (8) \* ANY DREAM WILL DO  
 Carlton Showband  
 RCA PB 5044-N  
 19 13 (11) \* DO YOU DREAM OF BEING  
 SOMEBODY  
 Murray McLachlan  
 True North TN4-124-H  
 20 30 (3) BEER BARREL POLKA  
 Bobby Vinton  
 ABC 12056-N  
 21 16 (5) FRONT PAGE RAG  
 Billy May  
 MCA 40352-J  
 22 31 (4) \* SURE FEELS GOOD  
 Tim Daniels  
 Kangi K-TDA-22  
 23 6 (11) YOU'RE NO GOOD  
 Linda Ronstadt  
 Capitol 3990-F  
 24 18 (9) POETRY MAN  
 Phoebe Snow  
 Shelter SR-40353-J  
 25 8 (7) EASTWARD  
 Lettermen  
 Capitol 4005-F

26 25 (3) EVERYBODY WANTS TO FIND A  
 BLUEBIRD  
 Randy Edelman 20th Century 2155-T  
 27 20 (5) \* UPROAR  
 Anne Murray  
 Capitol 4025-F  
 28 21 (9) I'VE BEEN THIS WAY BEFORE  
 Neil Diamond  
 Columbia 3-10084-H  
 29 33 (3) \* YOU'RE A PART OF ME  
 Susan Jacks  
 Goldfish 113-W  
 30 23 (4) HARRY TRUMAN  
 Chicago  
 Columbia 3-10092-H  
 31 38 (2) THE IMMIGRANT  
 Neil Sedaka  
 MCA 403070-J  
 32 26 (5) PART OF THE PLAN  
 Dan Fogelberg  
 Epic 8-50055-H  
 33 28 (5) MY ELUSIVE DREAMS  
 Charlie Rich  
 Epic 8-50064-H  
 34 42 (2) THANK GOD I'M A COUNTRY BOY  
 John Denver  
 RCA 10239-N  
 35 43 (2) BEFORE THE NEXT TEARDROP  
 Freddy Fender  
 ABC 17540-N  
 36 44 (3) LIVE YOUR LIFE BEFORE YOU DIE  
 Pointer Sisters  
 ABC 262-N  
 37 49 (2) MISTY  
 Ray Stevens  
 Barnaby 614-X  
 38 50 (2) 99 MILES FROM L.A.  
 Albert Hammond  
 Mums 8-6037-H  
 39 46 (2) AMIE  
 Pure Prairie League  
 RCA 10184-N  
 40 32 (11) I'M A WOMAN  
 Mcريا Muldaur  
 Reprise REP-1319-P  
 41 35 (15) THAT GREAT OLD SONG  
 George Fischhoff  
 Attic AT-105-K  
 42 37 (3) HE TURNS IT INTO LOVE AGAIN  
 Lynn Anderson  
 Columbia 3-10101-H  
 43 41 (12) LIKE A SUNDAY MORNING  
 Lana Carrell  
 Polydor 14261-Q  
 44 .... (1) ONLY YESTERDAY  
 Carpenters  
 A&M 1677-W  
 45 45 (3) ALL OUR DREAMS ARE COMING  
 TRUE  
 Gene Page Atlantic 3247-P  
 46 .... (1) \* RAINY DAY PEOPLE  
 Gordon Lightfoot  
 Reprise 1328-P  
 47 .... (3) STONED IN LOVE WITH YOU  
 Johnny Mathis  
 Columbia 3-10112-H  
 48 48 (2) RUNAWAY  
 Charlie Kulis  
 Playboy 6023-M  
 49 .... (1) ALL THE LOVE IN THE WORLD  
 Mac Davis  
 Columbia 3-10111  
 50 .... (1) I'LL PLAY FOR YOU  
 Seals & Crofts  
 Warner Bros 8075-P

**ORILLIA**

- CFOR  
 1 (No. 1) No No Song-Ringo Starr  
 Charted  
 35 Somebody Done Song-B. J. Thomas  
 15 Don't Like to Sleep Alone-Paul Anka  
 29 My Boy-Elvis Presley  
 4 You Are So Beautiful-Joe Cocker  
 Playlisted  
 86 Beer Barrel Polka-Bobby Vinton  
 71 Rainy Day People-Gordon Lightfoot  
 58 He Don't Love You-Tony and Dawn

**OTTAWA**

- CFGO  
 7 (No. 1) My Eyes-Frankie Valli  
 Charted  
 96 Young Americans-David Bowie  
 67 Stand By Me-John Lennon  
 52 Long Tall Glasses-Leo Sayer

**PETERBOROUGH**

- CKPT  
 30 (No. 1) Dancin' on a Saturday Night-Bond  
 Charted  
 92 How Long-Ace

**PETERBOROUGH**

- CHEX (Rick Allan)  
 6 (No. 1) Mellow-Olivia Newton-John  
 Charted  
 34 It's A Miracle-Barry Manilow  
 \* The Essence of Joan-Andy Kim  
 44 Learn A Love Song-Harry Chapin  
 Playlisted  
 \* Misty-Ray Stevens  
 75 Walking In Rhythm-Blackbyrds  
 60 Love-Gladys Knight & The Pips  
 \* Making Love In My Mind-Patsy Gallant  
 \* All the Love In the World-Mac Davis

**QUEBEC CITY**

- CFOM  
 \* (No. 1) El Bimbo-Bimbo Jet  
 Charted  
 42 Movin' On-Bad Company  
 71 Rainy Day People-Gordon Lightfoot  
 19 Sad Sweet Dreamer-Sweet Sensation  
 67 Stand By Me-John Lennon  
 Playlisted  
 11 Emma-Hot Chocolate  
 23 Harry Truman-Chicago  
 38 Back Up-Black & Ward  
 \* Much Too Much-Songbird  
 96 Young Americans-David Bowie  
 14 Poetry Man-Phoebe Snow

**REGINA**

- CKCK (Singer/Dempson)  
 7 (No. 1) My Eyes-Frankie Valli  
 Charted  
 35 Somebody Done Song-B. J. Thomas  
 52 Long Tall Glasses-Leo Sayer  
 58 He Don't Love You-Tony and Dawn

**REGINA**

- CJME (H.Hart Kirch)  
 Charted  
 38 Back Up-Black & Ward  
 \* Can't Live With You-Guess Who  
 \* He Don't Love You-Tony and Dawn  
 34 It's A Miracle-Barry Manilow  
 49 Powerful People-Gino Vannelli  
 Playlisted  
 \* Cherokee Bend-Gordon Lightfoot  
 \* The Essence of Joan-Andy Kim  
 91 Amie-Pure Prairie League  
 \* The Last Farewell-Roger Whittaker  
 87 Shaving Cream-Bennie Bell

**SASKATOON**

- CFQC (Lee Silversides)  
 \* Live Your Life-Pointer Sisters  
 10 Lovin' You-Minnie Riperton  
 \* I'm Her Fool-Billy Swan  
 \* All Is Well-Lady and the Gentleman  
 23 Harry Truman-Chicago

**SASKATOON**

- CKOM (Lorne Thomas)  
 5 (No. 1) Don't Call Us-Sugarloaf  
 Charted  
 2 Lady Marmalade-Labelle  
 10 Lovin' You-Minnie Riperton  
 50 Part of the Plan-Dan Fogelberg  
 43 You're a Part of Me-Susan Jacks  
 66 What Am I Gonna Do-Barry White  
 \* Much Too Much-Songbird

**SAULT STE. MARIE**

- CJIC (Lou Turco)  
 6 (No. 1) Mellow-Olivia Newton-John  
 Charted  
 71 Rainy Day People-Gordon Lightfoot  
 35 Somebody Done Song-B. J. Thomas  
 Playlisted  
 \* All The Love In the World-Mac Davis  
 \* Runaway-Charlie Kulis

**ST. JOHN'S**

- VOCM (Peter Tuff)  
 1 (No. 1) No No Song-Ringo Starr  
 Charted  
 10 Lovin' You-Minnie Riperton

- 35 Somebody Done Song-B. J. Thomas  
 15 Don't Like to Sleep Alone-Paul Anka  
 66 What Am I Gonna Do-Barry White  
 14 Poetry Man-Phoebe Snow  
 59 Butter Boy-Fanny  
 81 Before the Next Teardrop-Freddie Fender

**ST. CATHERINES**

- CHSC (Peter Murray)  
 Charted  
 28 Once You Get Started-Rufus  
 34 It's A Miracle-Barry Manilow  
 15 Don't Like To Sleep Alone-Paul Anka

**ST. JOHN'S**

- CJON  
 2 (No. 1) Lady Marmalade-Labelle  
 Charted  
 10 Lovin' You-Minnie Riperton  
 9 Philadelphia Freedom-Elton John  
 15 Don't Like To Sleep Alone-Paul Anka

**ST. THOMAS**

- CHLO  
 31 Reach Out-Gloria Gaynor  
 50 Part of the Plan-Dan Fogelberg  
 67 Stand By Me-John Lennon  
 96 Young Americans-David Bowie  
 92 How Long-Ace

**STEPHENVILLE**

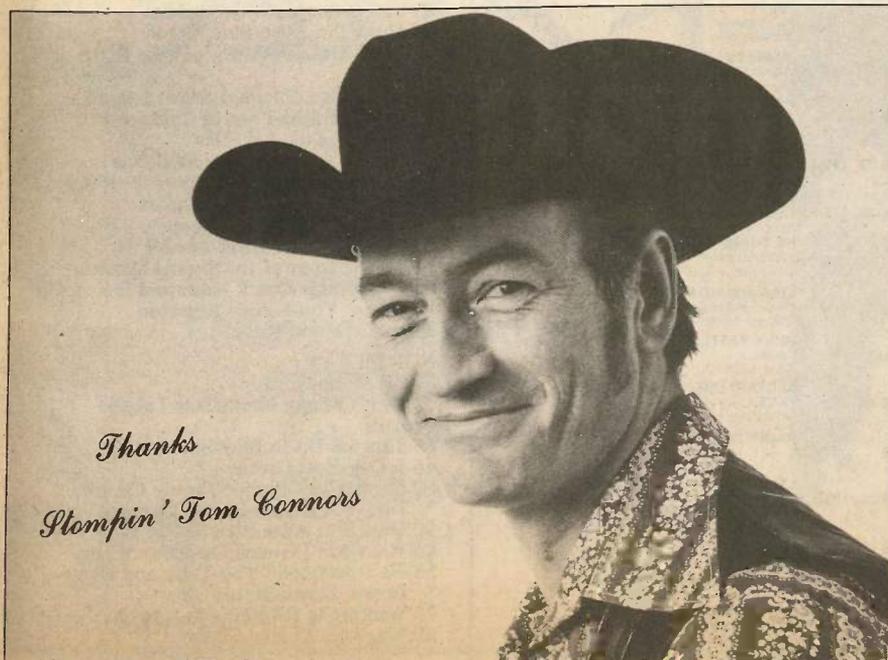
- CFSX (Phil Smith)  
 \* (No. 1) Nightingale-Carole King  
 Charted  
 34 It's A Miracle-Barry Manilow  
 \* Tip of My Tongue-Ellie  
 \* Early Morning Sunshine-Evie Sands  
 \* Isn't It Lonely-Stark and McBrien  
 \* How Deep It Goes-Heart

**SUBURRY**

- CHNO  
 58 (No. 1) He Don't Love You-Tony & Dawn

**SWIFT CURRENT**

- CKSW (Jeff Collins)  
 6 (No. 1) Mellow-Olivia Newton-John



THANKS FOR THE SPINS  
 ON  
 GOING TO THE COUNTRY  
 HANK SMITH  
 QUALITY 2112X

*Thank You*

and a special thank you to Bob Cook and Jack Feeney



**CARLTON SHOWBAND**

**RCA**

- 16 Pick Up the Pieces-Average White Band  
 10 Lovin' You-Minnie Riperton  
 4 You Are So Beautiful-Joe Cocker  
 57 Been This Way Before-Neil Diamond  
 76 Cum Hear the Band-April Wine  
 9 Philadelphia Freedom-Elton John  
 53 Lady Luck-Ken Tobias  
 \* Step By Step-Kiki Dee Band  
 90 Hush/I'm Alive-Bluc Swede  
**SYDNEY**  
 CJCB (Arna Halloran)  
 2 (No. 1) Lady Marmalade-Labelle  
 Playlisted  
 69 Killer Queen-Queen  
 76 Cum Hear the Band-April Wine  
 56 Tangled Up In Blue-Bob Dylan  
 \* Blue Suede Shoes-Stampedes  
 \* Live Your Life-Pointer Sisters  
 \* Cable to Carol-Bearfoot  
 \* Sandy-Hollies

**TERRACE**

- CFTK (Ted Hockaday)  
 1 (No. 1) No No Song-Ringo Starr  
 Charted  
 10 Lovin' You-Minnie Riperton  
 67 Stand By Me-John Lennon  
 81 Before the Next Teardrop-Freddy Fender  
 \* Let the Phone Ring-Jim Mancel  
 21 Chevy Van-Sammy Johns

**TORONTO**

- CFTR  
 2 (No. 1) Lady Marmalade-Labelle  
 Charted  
 87 Shaving Cream-Bennie Bell  
 59 Butter Boy-Fanny  
 11 Emma-Hot Chocolate  
 34 It's A Miracle-Barry Manilow  
 38 Back Up-Black & Ward  
 89 What An Animal-Fludd

**VANCOUVER**

- CKLG  
 7 (No. 1) My Eyes-Frankie Valli  
 23 Harry Truman-Chicago  
 41 Out of My Head-Electric Light Orchestra  
 71 Rainy Day People-Gordon Lightfoot  
 \* Let the Phone Ring-Jim Mancel  
 97 The Immigrant-Neil Sedaka

**WHITEHORSE**

- CKRW  
 6 (No. 1) Mellow-Olivia Newton-John  
 Charted  
 76 Cum Hear the Band-April Wine

- WINNIPEG**  
 CKY (David Harrison)  
 7 (No. 1) My Eyes-Frankie Valli  
 Charted  
 35 Somebody Done Song-B. J. Thomas  
 58 He Don't Love You-Tony And Dawn  
 19 Sad Sweet Dreamer-Sweet Sensation  
 11 Emma-Hot Chocolate  
 97 The Immigrant-Neil Sedaka  
 66 What Am I Gonna Do-Barry White  
 71 Rainy Day People-Gordon Lightfoot  
 \* Autobahn-Kraftwerk  
 \* Julie-Ian Thomas  
 38 Back Up-Black & Ward  
**WINNIPEG**  
 CKRC (Billy Gorrie)  
 6 (No. 1) Mellow-Olivia Newton-John  
 Charted  
 58 He Don't Love You-Tony And Dawn

- 33 In the Mood-Rush  
 Playlisted  
 92 How Long-Ace  
 21 Chevy Van-Sammy Johns  
 48 Jackie Blue-Ozark Mountain Daredevils  
 71 Rainy Day People-Gordon Lightfoot  
 66 What Am I Gonna Do-Barry White  
 15 Don't Like to Sleep Alone-Paul Anka  
 31 Reach Out-Gloria Gaynor  
 \* Let the Phone Ring-Jim Mancel  
 67 Stand By Me-John Lennon  
 \* Julie-Ian Thomas  
 69 Killer Queen-Queen  
 \* Watching the World-Les Emmerson  
**WINDSOR**  
 CKLW (Rosalie Trombley)  
 13 (No. 1) Black Water-Doobie Brothers  
 Charted  
 \* The Last Farewell-Roger Whittaker

# RPM COUNTRY PLAYLIST

1	2	(5)	HAVE YOU NEVER BEEN MELLOW Olivia Newton-John MCA 40349-J	26	37	(3)	DID YOU HEAR MY SONG Mercury Brothers RCA PB-50049-N
2	4	(5)	ROSES AND OTHER LOVE SONGS Ray Price Myrrn MS150 - N	27	31	(3)	MY BOY Elvis Presley RCA 10191-N
3	7	(5)	THE PILL Loretta Lynn MCA 40358 - J	28	27	(5)	UPROAR Anne Murray Capitol 4025-F
4	1	(13)	EVERYBODY'S GOING TO THE COUNTRY Hank Smith-Quality 2112X-M	29	32	(4)	FOLLOW YOUR HEART Jim & Don Haggart Arpeggio ARPS 1027-N
5	8	(4)	MY ELUSIVE DREAM Charlie Rich Epic 8-50064-H	30	33	(3)	HE TOOK ME FOR A RIDE LaCosta Capitol 4022-F
6	12	(10)	I'VE NEVER BEEN THIS FAR BEFORE Carroll Baker-Gaiety G-758	31	28	(11)	MAYBE TONIGHT Murray McLaughlan True North TN4-124-H
7	9	(5)	BEFORE THE NEXT TEARDROP FALLS Freddy Fender-ABC DOT-17540-N	32	34	(3)	STILL THINKIN' ABOUT YOU Billy "Crash" Craddock ABC 12068-N
8	13	(9)	SURE FEELS GOOD Tim Daniels Kangl K-TDA-22	33	14	(6)	PENNY Joe Stampley ABC 17537-N
9	3	(7)	THE BARGAIN STORE Dolly Parton RCA 10164-N	34	41	(3)	A TOUCH OF GOD Family Brown RCA PB-50049-N
10	5	(7)	MOTHER, LOVE AND COUNTRY Dick Darron Marathon 1132A	35	47	(2)	ANY DREAM WILL DO Carlton Showband RCA PB 5044-N
11	11	(5)	CAN'T GET HER OUT OF MY MIND Johnny Rodriguez Mercury 73659 - Q	36	39	(3)	I CAN STILL HEAR THE MUSIC Jerry Lee Lewis Mercury 73661-Q
12	6	(7)	LITTLE BIT SOUTH OF SASKATOON Sonny James Columbia 3-10072-H	37	17	(5)	WHOEVER TURNED YOU ON Little David Wilkins MCA 40345 - J
13	15	(4)	WRITE ME A LETTER Bobby G. Rice GRT 014-T	38	43	(3)	ROLL ON BIG MAMA Joe Stampley Epic 8-50075-H
14	19	(5)	I KNEW HER THEN Ray Francis Condor 1170-C	39	46	(3)	THE BRICKLIN Charles Russell Boot BT 129-K
15	26	(6)	OOO MAMA Jerry Palmer Gaiety G 757	40	50	(2)	MATHILDA Donny King Warner Bros. 8074 - P
16	16	(5)	ALWAYS WANTING YOU Merle Haggard Capitol 4027 - F	41	....	(1)	BEST WAY I KNOW HOW Mel Tillis & The Statesiders MGM 14782-Q
17	18	(4)	STILL FEEL THE SAME Bill Anderson MCA 40351-J	42	48	(2)	BLANKET ON THE GROUND Billie Joe Spears United Artists 584-U
18	20	(3)	DON'T LET THE GOOD TIMES FOOL YOU Melba Montgomery Elektra 45229A-P	43	....	(1)	MORE AND MORE Linda Bravin A&M 382-W
19	25	(5)	PASADENA'S ON MY MIND Lynn Jones Arpeggio ARPS 1028-H	44	49	(2)	LONELY MEN, LONELY WOMEN Conrad Eato ABC 17536 - K
20	21	(4)	IT DO FEEL GOOD Donna Fargo Dot 017541X-M	45	....	(1)	HE TURNS IT INTO LOVE AGAIN Lynn Anderson Columbia 3-10101-H
21	22	(3)	YOU MAKE ME WANT TO BE A MOTHER Tammy Wynette Epic 50071-H	46	....	(1)	I'D LIKE TO SLEEP Freddy Hart Capitol 4051-F
22	29	(6)	SONG FOR SHELLY R. Harlan Smith Royalty R1006	47	....	(1)	SOMEBODY DONE SONG B. J. Thomas ABC 1304-N
23	23	(4)	I'LL STILL LOVE YOU Jim Weatherly Buddah 444-M	48	....	(1)	I'LL NEVER WRITE ANOTHER Joe Warren United Artists UAXW 510X-U
24	10	(5)	LOVIN' YOU WILL NEVER GROW OLD Lois Johnson 20th Century 2151 - T	49	....	(1)	SHE'S ACTIN' SINGLE Gaye RCA 10222-N
25	30	(3)	THE TIPS OF MY FINGERS Jean Shepard United Artists 591-U	50	....	(1)	WHO'S SORRY NOW Mel Tillis MGM 14785-O

UAXW 612X

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WOMAN'S LOVE"

BY

CRAIG  
RUHNKE

A HIT SINGLE  
FROM HIS NEW ALBUM  
"SWEET FEELINGS"

ON

UNITED ARTISTS RECORDS

99 Only Yesterday-Carpenters  
 48 Jackie Blue-Ozark Mountain Daredevils  
 92 How Long-Ace  
 69 Killer Queen-Queen  
 94 Shining Star-Earth Wind & Fire  
 \* Pinball Wizard-Elton John

**RPM** ADULT  
 RADIO ACTION

**EDMONTON**

CJCA (Lang/Devicq)  
 To the Door of the Sun-Al Martino  
 Never Love Like This-Maureen McGovern  
 I've Been This Way-Neil Diamond  
 Beer Barrel Polka-Bobby Vinton  
 Queen of the May-Paul Hahn  
 Rock and Roll-Mac Davis

**TORONTO**

CKEY (Judy Casselman)  
 Forever-Dave Moffat  
 All Is Well-Lady and the Gentleman  
 Most Peculiar Way-Craig Rhunke  
 LP's  
 16 Great Performances-Original Soundtrack  
 Springhill-Cathie Stewart  
 Themes & Melodies-Neil Chotem & Orchestra  
 Heartbreak Kid-Original Soundtrack  
 The Way We Were-Ronnie Aldrich

The  
 Programmers

COUNTRY  
 RADIO  
 ACTION

**CALGARY**

CFAC (Larry Kunkel)  
 Before the Next Teardrop-Freddie Fender

My Heart's Not Broken-Ron McLeod  
 A Most Amazing Lady-Rick Neufeld  
 Rainy Day People-Gordon Lightfoot  
 Too Late To Worry-Ronnie Milsap  
**CORNER BROOK**  
 CFCB (Larry Bennett)  
 (No. 1) Before the Next-Freddie Fender

**GRAND FALLS**

CKCM (Jim Coady)  
 Too Late To Worry-Ronnie Milsap  
 Another Somebody Song-B. J. Thomas  
 Back In Huntsville-Bobby Bare  
 Rainy Day People-Gordon Lightfoot  
 My Kind of Woman-Orval Prophet  
 Blanket on the Ground-Billie Joe Spears  
 More and More-Linda Brown  
 Don't Let Go-Commander Cody

**KITIMAT**

CKTK (Ted Hockaday)  
 (No. 1) Before the Next-Freddie Fender  
 Charted  
 Soulful Woman-Kenny O'Dell  
 My Elusive Dreams-Charlie Rich  
 Sure Feels Good-Tim Daniels  
 Still, Feel the Same-Bill Anderson  
 I Knew Her Then-Ray Francis

**LANGLEY**

CJJC  
 (No. 1) Butterfly-Eddie Arnold  
 Charted  
 Chains-Buddy Allen  
 A Man Needs Love-David Houston

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RCA STUDIOS

Another Somebody Song-B. J. Thomas  
Brass Buckles-Barbi Benton  
I'm A Country Boy-John Denver

## LONDON

CFPL (Joe Caswell)  
(No. 1) Before the Next-Freddie Fender  
Playlisted  
Lovers-Mickey Newbury (LP)  
A Cowboy Afraid of Horses-Lobo (LP)  
And Love Me-Sue Thompson (LP)

## MARYSTOWN

CHCM (Shell Le Grow)  
(No. 1) I Fought the Law-Sam Neely  
Charted  
Before the Next Teardrop-Freddie Fender  
Mother, Love & Country-Dick Damron

## MEDLEY

CHCL (Spence Cherrier)  
(No. 1) Ooo Mama-Jerry Palmer  
Charted  
Four Ways of Love-The Four Ways  
Before the Next Teardrop-Freddie Fender  
My Elusive Dream-Charlie Rich  
Did You Hear My Song-Mercey Brothers  
A Touch of God-The Family Brown  
Playlist  
I May Not Be Loving You-Patti Page  
January Jones-Johnny Carver  
Say It From Your Heart-Joy Goodnow  
Backtrackin'-Joe Stampley  
The Old Man-Jimmy Arthur Ordge  
He's Everywhere-Marilyn Sellars  
Linda On My Mind-Conway Twitty  
The Pill-Loretta Lynn  
Love Isn't Love-Par Three

## MONCTON

CKCW  
(No. 1) Don't Put the Blame-Big Buffalo

## PETERBOROUGH

CHEX (Sean Eyre)  
(No. 1) Linda On My Mind-Conway Twitty  
Charted  
He Took Me For a Ride-LaCosta  
More and More-Linda Brown  
Whoever Turned You On-Little David Wilkins

## RED DEER

CKGY (Jim Shearer)  
(No. 1) Never Come Back-Rex Allen Jr.  
Charted  
More and More-Linda Brown  
Teardrops, Pennies-Gary Paxton and Pax  
Postcard Blues-Lawanda Lindsay  
The Old Man-Jimmy Arthur Ordge

## RICHMOND HILL

CFGM (Dave Johnson)  
(No. 1) Is This All There Is-Jerry Naylor  
Playlisted  
Always Wanting You-Merle Haggard  
Still Thinking About You-B. C. Craddock  
Still Hear the Music-J. L. Lewis  
Brass Buckles-Barbi Benton  
All American Girl-Statler Brothers  
More and More-Linda Brown

## ROSETOWN

CKKR  
(No. 1) City Lights-Mickey Gilley  
Charted  
He's Everywhere-Marilyn Sellars  
Roses and Candy-Ray Price  
The Old Man-Jimmy Arthur Ordge

## SHAUNAVON

CJSN  
(No. 1) The Bargain Store-Dolly Parton  
ST. JOHN'S  
VOCM (Peter Tuff)  
(No. 1) Linda On My Mind-Conway Twitty  
Charted  
It Do Feel Good-Donna Fargo  
Roll On Big Mama-Joe Stampley  
A Mother-Tammy Wynette  
Blacket On the Ground-Billie Joe Spears  
Too Late to Worry-Ronnie Milsap  
She's Actin' Single-Gary Stewart  
Still Thinkin' About You-B. C. Craddock  
Lovin' You Beats All-Johnny Paycheck

## ST. JOHN'S

CJON  
(No. 1) Before the Next-Freddie Fender  
STEPHENVILLE  
CFSX (Phil Smith)  
(No. 1) Roll It On Homeward-Linda Brown  
Charted

Where Love Begins-Kenny Starr  
She's Actin' Single-Gary Stewart  
Sawmill Depot-Jack Greene  
Sam McGee-Stompin' Tom Connors  
Talk To Me Ohio-Bill Anderson  
Proud of You Baby-Bob Luman

## SYDNEY

CJBC (Freeman Roach)  
(No. 1) Before the Next-Freddie Fender  
Playlisted  
A Touch of God-Family Brown  
Did You Hear My Song-Mercey Brothers  
41 St. Lonely Hearts Club-Buck Owens  
Knock On My Door-Darlene Madil  
Roll On Big Mama-Joe Stampley

## TRURO

CKCL (Dave Inness)  
Follow your Heart-Jim & Don Haggart

## VICTORIA

CJVI  
(No. 1) Before the Next-Freddie Fender  
Charted  
Smokey Mountain Memories-Mel Street  
She's Actin' Single-Gary Stewart  
More and More-Linda Brown  
I'd Like to Sleep-Freddie Hart

## WOODSTOCK

CJCJ (Charlie Russell)  
(No. 1) The Bricklin-Charlie Russell  
Charted  
A Mother-Tammy Wynette

## WINDSOR

CKLW-FM  
(No. 1) Before the Next-Freddie Fender  
Charted  
Sing A Love Song-Mike Wells  
Playlisted  
I'm A Country Boy-John Denver  
The House-Jack and Misty  
I Ain't All Bad-Charlie Pride  
Misty-Ray Stevens  
The First Time-Jeannie Seely  
These Days-George Jones

## RPM Top 100 Albums

ALPHABETICALLY  
BY ARTIST

Ace (42)  
Alice Cooper (30)  
April Wine (46)  
Average White Band (10)  
Babe Ruth (86)  
Bachman-Turner Overdrive (36)  
Blackbyrds (82)  
Blue Oyster Cult (32)  
Bowie, David (38)  
Express, B. T. (24)  
Buffet, Jimmy (25)  
Chapin, Harry (33)  
Daniels, Charlie Band (64)  
Clarke, Stanley (96)  
Cocker, Joe (31)  
Cody, Commander (95)  
Corea, Chick (41)  
Davis, Mac (55)  
Denver, John (2) (37) (52)  
Diamond, Neil (34)  
Doobie Brothers (69) (72) (15)  
Dylan, Bob (4)  
Eagles (22)  
Earth, Wind & Fire (66)  
Electric Light Orchestra (9)  
Flack, Roberta (93)  
Fludd (94)  
Fogelberg, Dan (85)  
Gaynor, Gloria (81)  
Knight, Gladys & The Pips (76)  
Grand Funk (60)  
Green, Al (18) (65)  
Gross, Henry (38)  
Guess Who, The (13)  
Hayward, Justin (92)  
Hendrix, Jimi (27)  
Jethro Tull (23) (68)  
John, Elton (7) (53)  
King, Carole (29)  
Kraftwerk (26)  
LaBelle (12)  
Led Zeppelin (1) (100)  
Lennon, John (6)  
Lighthouse (61)  
Lewis, Ramsey (50)  
Lightfoot, Gordon (3)  
Loggins & Messina (35)  
Love Unlimited Orchestra (83)  
Manchester, Melissa (87)  
Manilow, Barry (71)  
McLaughlan, Murray (78)  
Mitchell, Joni (57)  
Murphy, Michael (46)  
Myles & Lenny (51)  
Nazareth (77) (98)  
Nektar (43)  
Nigrini, Ron (100)  
Ohio Players (63)  
Phantom Of The Paradise (54)  
Ozark Mountain Daredevils (59)  
Presley, Elvis (84)  
Pure Prairie League (47)  
Queen (48)  
Reddy, Helen (58)  
Riperton, Minnie (8)  
Ronstadt, Linda (11) (99)  
Roxy Music (79)  
Rufus (70)  
Rush (75)  
Sayer, Leo (48)  
Scott-Heron, Gill & Brian Jackson (67)  
Snow, Phoebe (16)  
Sparks (88)  
Spinners (74)  
Stewart, Al (73)  
Strawbs (19)  
Streisand, Barbra (90)  
Stylistics (44)  
Styx (56)  
Super Tramp (62)  
Temptations (17)  
Three Dog Night (49)  
Tommy/Soundtrack (89)  
Tower Of Power (80)  
Trower, Robin (14)  
Walsh, Joe (21)  
Yes (28)  
Young, Jesse Colin

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# RPM

## Top Albums

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COLUMBIA  
GRT  
LONDON  
MCA  
MARATHON  
W MOTOWN  
V MUSIMART  
D PHONODISC  
E PINDOFF  
F POLYDOR  
G POLYDOR  
H QUALITY  
T RCA  
K UA RECORDS  
J WEA  
C WORLD  
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CANADA'S ONLY NATIONAL ALBUM SURVEY  
Compiled from record store, radio station and record company reports

1	2 (5)	<b>LED ZEPPELIN</b> Physical Graffiti Swan Song SS2-200-P		26	30 (4)	<b>KRAFTWORK</b> Autobahn (Vertigo) VFL 2003	
2	4 (6)	<b>JOHN DENVER</b> An Evening With (RCA) CPL2-0764-N	CPS2-0764-N	27	56 (3)	<b>JIMI HENDRIX</b> Crash Landing Reprise MS 2204-P	
3	5 (5)	<b>GORDON LIGHTFOOT</b> Cold On The Shoulder Reprise MS 2206-P		28	54 (3)	<b>YES</b> Yesterdays Atlantic SD18103-P	
4	1 (7)	<b>BOB DYLAN</b> Blood On The Tracks (Columbia) PC33235-H	PCA33235-H	29	55 (3)	<b>CAROLE KING</b> Really Rosie ODE SP 77027-P	
5	3 (6)	<b>OLIVIA NEWTON-JOHN</b> Have You Never Been Mellow (MCA) MCA-2133-J MCAC-2133-J	MCAT-2133-J	30	57 (3)	<b>ALICE COOPER</b> Welcome to My Nightmare Atlantic SD 18130-P	
6	11 (17)	<b>JOHN LENNON</b> Rock 'N Roll (Apple) SK 3419-F	4XK 3419-F 8XK 3419-F	31	58 (3)	<b>JOE COCKER</b> I Can Stand A Little Rain A&M SP 3663-W	
7	6 (18)	<b>ELTON JOHN</b> Greatest Hits (MCA) MCA-2128-J MCAC-2128-J	MCAT-2128-J	32	59 (3)	<b>BLUE OYSTER CULT</b> On Your Feet or On Your Knees Columbia PG 33371-H	
8	8 (9)	<b>MINNIE RIPERTON</b> Perfect Angel (Epic) KE-32561-H		33	13 (24)	<b>HARRY CHAPIN</b> Verities & Balderdash (Elektra) 7E-1012-P	8EK-1012-P
9	9 (22)	<b>ELECTRIC LIGHT ORCHESTRA</b> Eldorado (United Artists) UA-LA339-U UACA-339-G-U	UAEA-339-G-U	34	17 (22)	<b>NEIL DIAMOND</b> Serenade (Columbia) PC-3319-H PCT-32919-H	TCA-32919-H
10	7 (18)	<b>AVERAGE WHITE BAND</b> Average White Band (Atlantic) SD-7308-P	A8TC-7308-P	35	26 (20)	<b>LOGGINS &amp; MESSINA</b> Mother Lode (Columbia) PC-33175-H PCT-33175-H	PCA-33175-H
11	10 (33)	<b>LINDA RONSTADT</b> Heart Like A Wheel (Capitol) ST-11358-F 4XT-11358-F	8XT-11358-F	36	27 (29)	<b>BACHMAN-TURNER OVERDRIVE</b> Not Fragile (Mercury) SRM-1-1004-Q MCR4-1-1004-Q	MC8-1-1004-Q
12	19 (5)	<b>LABELLE</b> Night Birds Epic KE 33057-H		37	28 (66)	<b>JOHN DENVER'S GREATEST HITS</b> (RCA) CPL1-0374-N CPK1-0374-N	CPS1-0374-N
13	12 (11)	<b>THE GUESS WHO</b> Flavours (RCA) CPL1-0636-N CPK1-0636-N	CPS1-0636-N	38	67 (3)	<b>HENRY GROSS</b> Plug Me Into Something A&M SP4502-W	
14	24 (4)	<b>ROBIN TROWER</b> For Earth Below (Chrysalis) CH 1073-P	8CH 1073-P	39	77 (2)	<b>DAVID BOWIE</b> Young Americans (RCA) APL1-0998-N APS1-0998-N	APK1-0998-N
15	15 (9)	<b>DOOBIE BROTHERS</b> What Were Once Vices Are Now Habits (Warner Bros.) W-2750-P CWX-2750-P	8WM-2750-P	40	87 (2)	<b>QUEEN</b> Sheer Heart Attack (Elektra) 7E-1026-P 8EK-1026-P	CEK-1026-P
16	14 (22)	<b>PHOEBE SNOW</b> Phoebe Snow (Sheiter) SR-2109-J	SRT-2109-P	41	88 (2)	<b>CHICK COREA</b> No Mystery (Polydor) 2302-034-D	3801-152-Q
17	25 (4)	<b>TEMPTATIONS</b> A Song For You (Motown) G6969S1-Y		42	89 (2)	<b>ACE</b> Five A Side (Anchor) ANCL 2001-N	
18	18 (17)	<b>AL GREEN</b> Explores Your Mind (Hi) HSL-32087-K SKM-32087-K	SCM-32087-K	43	92 (2)	<b>NEKTAR</b> Down To Earth (Passport) PPSD 98005-N	
19	34 (10)	<b>STRAWBS</b> Ghosts (A&M) SP 4506-W CS 4506-W	8T 4506-W	44	90 (2)	<b>STYLISTICS</b> Best of (Avco) AV 69005-698-M	AV 69005-M
20	16 (16)	<b>RINGO STARR</b> Goodnight Vienna (Apple) SW-3417-F 4XW-3417-F	8XW-3417-F	45	47 (11)	<b>APRIL WINE</b> Stand Back (Aquarius) AQR 506-K GCA 506-K	AQ8 506-K
21	20 (7)	<b>JOE WALSH</b> So What (ABC) DSD-5171-N DHX-55171-N	DHM-85171-N	46	97 (2)	<b>MICHAEL MURPHY</b> Blue Sky Night Thunder (Epic) KE 33290-H	
22	22 (5)	<b>EAGLES</b> On The Border Asylum 7E1004-P		47	99 (2)	<b>PURE PRAIRIE LEAGUE</b> Bustin Out (RCA) LSP 4769-N	P8S-2035-N
23	21 (21)	<b>JETHRO TULL</b> War Child (Chrysalis) CHR-1067-P CCH-1067-P	8CH-1067-P	48	100 (2)	<b>LEO SAYER</b> Just A Boy (Warner Bros.) BS 2836-P	8WM-2836-P
24	23 (17)	<b>B.T. EXPRESS</b> Do It (Till You're Satisfied) (Scepter) SPS-5117-Q	SPS8-5117-Q	49	29 (13)	<b>THREE DOG NIGHT</b> Joy To The World/Their Greatest Hits (ABC) DSD-50178-N DHX5-50178-N	DHM8-50178-N
25	53 (3)	<b>JIMMY BUFFET</b> ABC Dunhill DSD 50183-N		50	50 (4)	<b>RAMSEY LEWIS</b> Sun Goddess (Columbia) KC 33194-H	CA 33194-H

RPM 100 Top Albums (51-100)

51	31	(9)	<b>MYLES &amp; LENNY</b> Myles & Lenny (Columbia) KC-33366-H		
52	32	(38)	<b>JOHN DENVER</b> Back Home Again (RCA) CPL 1-0548-N	CPS1-0548-N	
53	33	(7)	<b>ELTON JOHN</b> Empty Sky (MCA) MCA-2130-J	MCAC-2130-J	MCAT-2130-J
54	35	(9)	<b>ORIGINAL SOUNDTRACK</b> Phantom Of The Paradise (A&M) SP-3653-W		8T-3653-W
55	37	(4)	<b>MAC DAVIS</b> All The Love In The World (Columbia) PC 32927-H		CA 32927-H
56	42	(4)	<b>STYX</b> Styx II (Wooden Nickel) WNS 1012-N		
57	43	(15)	<b>JONI MITCHELL</b> Miles Of Aisles (Asylum) 7E-202-P	CABJ-202-P	8ABJ-202-P
58	44	(28)	<b>HELEN REDDY</b> Free And Easy (Capitol) ST-11348-F	4XT-11348-F	8XT-11348-F
59	45	(11)	<b>OZARK MOUNTAIN DAREDEVILS</b> I'll Shine When It Shines (A&M) SP-3654-W		
60	46	(19)	<b>GRAND FUNK</b> All The Girls In The World Beware (Capitol) SO-11356-F	4XZ-11356-F	8XZ-11356-F
61	62	(4)	<b>LIGHTHOUSE</b> Best of (GRT) 9230-1052-T	5230-1052-T	8230-1052-T
62	66	(12)	<b>SUPER TRAMP</b> Crime of the Century (A&M) SP-3647-W		8T-3647-W
63	49	(17)	<b>OHIO PLAYERS</b> Fire (Mercury) SRM1-1013-Q		MC8H013-Q
64	51	(4)	<b>CHARLIE DANIELS BAND</b> Fire On The Mountain (Kama Sutra) KSBA 2603-M		
65	52	(3)	<b>AL GREEN</b> Greatest Hits HI HSL 32098-K		
66	82	(2)	<b>EARTH, WIND &amp; FIRE</b> That's The Way Of The World (Columbia) PC 33280 - H		PCA 33280 - H
67	86	(2)	<b>GIL SCOTT-HERON &amp; BRIAN JACKSON</b> The First Minute Of A New Day (Arista) A 4030 - F		8A 4031 - F
68	68	(3)	<b>JETHRO TULL</b> Aqualung Chrysalis CH 1044-P		
69	63	(3)	<b>DOOBIE BROTHERS</b> Toulouse Street Warner Bros BS2634-P		
70	61	(10)	<b>RUFUS FEATURING CHAKA KHAN</b> Rufus (ABC) ABCD-837-N		ABCD8-837-N
71	69	(13)	<b>BARRY MANILOW</b> II (Arista) AL-4016-F		
72	70	(4)	<b>DOOBIE BROTHERS</b> The Captain & Me (Warner Bros) BS 2694-P		8WM 2694-P
73	93	(2)	<b>AL STEWART</b> Modern Times (Janus) JXS 7012		
74	72	(4)	<b>SPINNERS</b> New and Improved (Atlantic) SD 18118-P		A8TC 18118-P
75	91	(2)	<b>RUSH</b> Fly By Night (Mercury) SRN-1-1022-Q		
76	74	(3)	<b>GLADYS KNIGHT &amp; THE PIPS</b> I Feel A Song (Buddah) BDS-5612-M	BDS4-5612-M	BDS8-5612-M
77	36	(19)	<b>NAZARETH</b> Loud 'n' Proud (A&M) SP-3609-W		CS-3609-W 8T-3609-W
78	41	(8)	<b>MURRAY McLAUCHLAN</b> Sweeping The Spotlight Away (True North) TN-18-H		
79	48	(5)	<b>ROXY MUSIC</b> Country Life (Atco) SD 36-106-P		A8TC 36-106-P
80	79	(4)	<b>TOWER OF POWER</b> Urban Renewal (Warner Bros) BS 2834-P		8WM 2834-P
81	80	(4)	<b>GLORIA GAYNOR</b> Never Can Say Goodbye (MGM) M3G 4982-Q		
82	81	(4)	<b>BLACKBYRDS</b> Flying Start (Fantasy) F 9472		
83	83	(17)	<b>LOVE UNLIMITED ORCHESTRA</b> White Gold (20th Century) 9209-458-T	5209-458-T	8209-458-T
84	84	(3)	<b>ELVIS PRESLEY</b> Promised Land RCA CPL 1-0873-N		
85	73	(12)	<b>DAN FOGELBERG</b> Souvenirs (Epic) PE-33137-H		
86	85	(3)	<b>BABE RUTH</b> Harvest ST11367-F		
87	94	(2)	<b>MELISSA MANCHESTER</b> Melissa (Arista) AL 4031 - F		8A 4031 - F
88	98	(2)	<b>SPARKS</b> Propaganda (Island) ILPS 9312 - W		Y8I - 9312 - W
89	....	(1)	<b>ORIGINAL SOUNDTRACK RECORDING</b> Tommy (Polydor) 2625028-Q	3862004-Q	3500117-Q
90	....	(1)	<b>BARBARA STREISAND</b> Funny Lady/Original Soundtrack (Arista) AL 9004-F		8A9004-F
91	....	(1)	<b>JESSE COLIN YOUNG</b> Songbird (Warner Bros.) BS 2845-P		8WM2845-P
92	....	(1)	<b>JUSTIN HAYWARD &amp; JOHN LODGE</b> Blue Jays (Threshold) THS 14-K	THM 24814-K	TKM 24614-K
93	....	(1)	<b>ROBERTA FLACK</b> Feel Like Makin' Love (Atlantic) SD 18131-P	A8TC18131-P	AC18131-P
94	....	(1)	<b>FLUDD</b> Great Expectations (Attic) LAT 1001-K		8AT 1001-K
95	95	(2)	<b>COMMANDER CODY</b> And His Lost Planet Airmen (Warner Bros.) BS 2847-P		8WM - 2847 - P
96	96	(2)	<b>STANLEY CLARKE</b> (Nemperor) NE 431-P		8NE431-P
97	....	(1)	<b>RON NIGRINI</b> Attic LAT 1000-K		8AT 1000-K
98	....	(1)	<b>NAZARETH</b> Hair of the Dog (A&M) SP 4511-W	8T 4511-W	CS 4511-W
99	....	(1)	<b>LINDA RONSTADT</b> Don't Cry Now (Asylum) SD 5064-P		8AS 5064-P
100	....	(1)	<b>LED ZEPPELIN</b> Houses of the Holy (Atlantic) SD 7255-P	A8TC 7255-P	AC 7255-P

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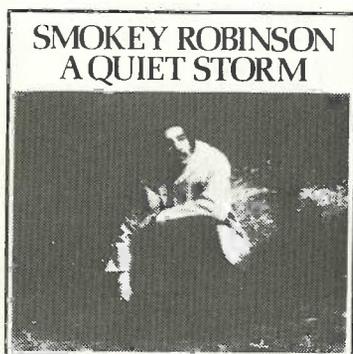
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**SMOKEY AND GLADYS**  
 ARE ARRIVING ON APRIL 10TH . . . . .  
 BE SURE TO GREET THESE TWO  
 NEW ALBUMS FROM SMOKEY ROBINSON  
 & GLADYS KNIGHT AND THE PIPS  
 WITH OPEN ARMS.



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**A Quiet Storm**

"Quiet Storm" is Smokey Robinson's third solo album since leaving The Miracles and, as such, gives the most revealing portrait so far of the incredible musical depth of this modern legend. Like the cover photo, the music of this album is highly reflective; a journey of unique musical and lyrical moods. The album features but seven tracks and seven backing musicians . . . thus giving Smokey the freedom to really stretch out and explore new musical territories. Listen particularly to the title track, "Coincidentally", and his current single, "Baby That's Backatcha".

The album also features a song written in honor of the recent wedding of Jermaine and Hazel Jackson, "Wedding Song".

"Quiet Storm" was produced by Smokey Robinson.

SIDE ONE

Quiet Storm  
 The Agony & The Ecstasy  
 Baby That's Backatcha  
 Wedding Song

**Smokey Robinson**

SIDE TWO

Happy (Love Theme from  
 "Lady Sings The Blues")  
 Love Letters  
 Coincidentally

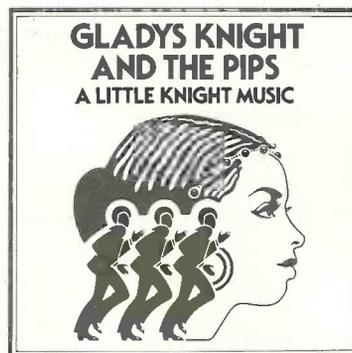
**A Little Knight Music**

Gladys Knight & The Pips are still one of the hottest groups on the music scene . . . and this collection of never-before released songs should definitely add to that fame. Produced by Johnny Bristol, Bobby Taylor and Al Kent, this compilation of musical gems is definitely NOT an assemblage of out-takes or reject tracks. Rather, they are newly discovered "finds" from Motown's extensive musical vaults: songs that, like Gladys Knight herself, are timeless in their appeal.

SIDE ONE

In The Middle Of The Road  
 Come Together  
 All We Need Is A Miracle

**Gladys Knight  
 And The Pips**



S 744V1

SIDE TWO

Don't Tell Me I'm Crazy  
 Sugar Sugar  
 Can You Give Me Love With A Guarantee  
 I Hate Myself For Loving You  
 Put A Little Love In Your Heart

TWO EXPLOSIVE NEW ALBUMS WILL BE RELEASED  
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**RANDY BACHMAN, BOB BACHMAN, BLAIR THORNTON, FRED TURNER** of Bachman-Turner Overdrive - best-selling album, "Not Fragile"

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