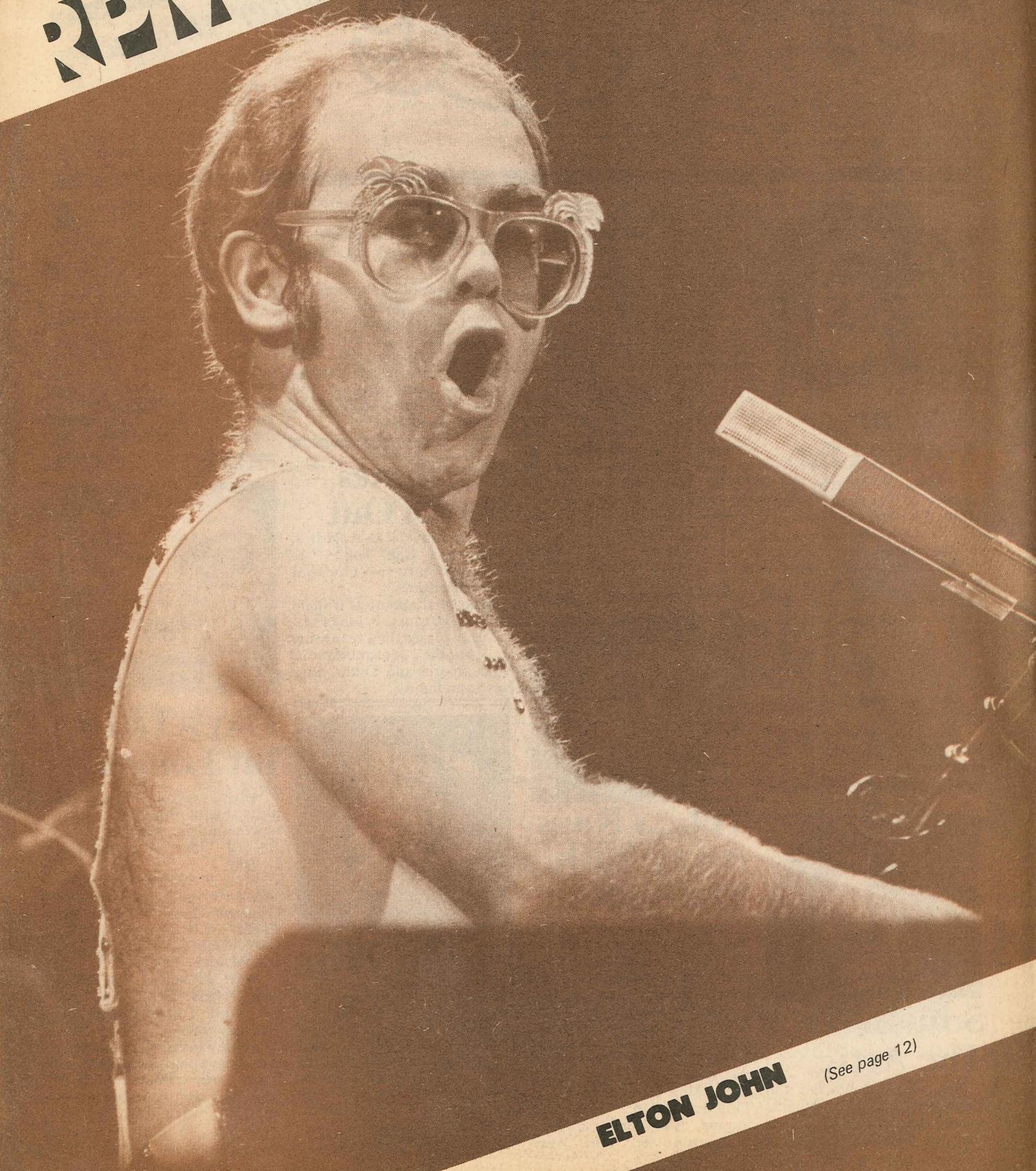


RENN Weekly

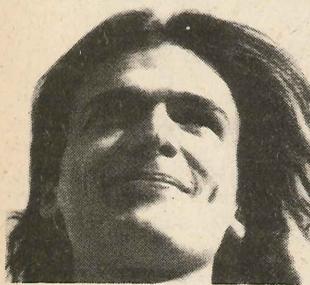
60 CENTS
Volume 23 No. 14
June 7, 1975



ELTON JOHN

(See page 12)

attic



Nigrini Moves Out

Ending a stretch of 10 weeks at Toronto's Nag's Head, Ron Nigrini is taking a well deserved vacation on his land at North Bay.

When he comes back, he goes to Ottawa to do a special concert for the CBC with Shirley Eikhard at Camp Fortune.

His new single "Horses" is getting heavy MOR and country play and the album, although no Led Zeppelin is selling steadily.

Keep your eye on Nigrini, he's going to be around for a long time.



Soul In The Attic

Any old Motown fan will remember Choker Campbell as one of the original producer/arranger/musicians of the

early days. He knows nearly everybody there is to know in the Detroit musical scene and thus it's no surprise that his latest production of Carla Whitney, "I've Been Hurt (So Many Times)" has a familiar sound to it.

Carla is from Kansas City and has been in Canada for about two years working as the lead vocalist for Choker Campbell and The Super Sounds.

"I've Been Hurt (So Many Times)" was recorded in Detroit by former Motown session men and it's Attic's first venture into the soul market. It's soulfull, it's Cancon, and it's great. Play it.

CHUM adds Carla Whitney's I've Been Hurt (So Many Times).



Tobias Runs Away With The West

Ken Tobias who is riding high on the success of his second Attic single "Run Away With Me" (added at such heavy stations as CHUM, CFRB, CKOC, CKWS, CHEX, CJCH, CKPR, CKY, CKXL, CJME, CKCK, CKOM, and CFUN) is currently touring the West and having a great time. He's already been in Thunder Bay, Winnipeg, Regina, Saskatoon, Calgary, Edmonton and New West-

minster. This week (June 2-7) he's at Vancouver's Body Shop and then he returns to Calgary for a week at Lucifer's (June 9-14).

On his way back home, he does a one nighter at Winnipeg's Marlborough Hotel (18th). When he arrives in Toronto he goes into the Chimney for a week (23-28).

If he's still alive at this point, he goes into the studio to finish his album.

area where Fludd have already played Port Huron, Michigan with Leslie West's Mountain & Montrose and will shortly be appearing in a club in Detroit itself.

The new Fludd band featuring Peter Rochon on keyboards, Ian McCorkle on drums, Jim Chrichton on bass and original members Brian and Edmund Pilling is the best Fludd yet and is knocking them out wherever they play.

Maritime Watch Out

From July 15 to August 8, Fludd and Ken Tobias are doing a twenty-two city tour of the Maritimes.

One of the famous Donald K. Donald tours, it looks like the only places they're missing are Middle Musquodoboit, Nova Scotia and Dildo Run, Newfoundland.



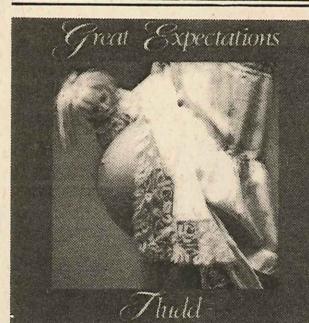
Play a Little Bit Longer

Most everyone seems quite pleased with Shirley Eikhard's new sound on her first Attic Record "Play A Little Bit Longer".

Over 90 stations so far have added the record (led by such programmers as CFOM, CJMS, CJFM, CHUM-FM, CJBK, CKY, CHED, CKXL, CKCK, CKOM, and CFQC).

Most MOR stations have added "Best Friend" (the "B" side) while Top 40's are on the "A" side.

Shirley is very busy writing these days and preparing to finish her album. Several American companies are interested in distributing her records and an announcement will no doubt be made shortly.



Fludd Hits The U.S.

With the rush release of Fludd's "What An Animal" into the U.S. market by Larry Uttal's Private Stock Records, "Great Expectations" are abounding at Attic Records.

Much of the initial push will be given in the Detroit

Canadian country faction form Country organization

A meeting of industry people interested in the preservation and promotion of Canadian country music formed the nucleus of a national country music organization. The meeting was called by Hank Smith, a Quality country music artist and one highly regarded by his fellow contemporaries.

Representing Calgary and Edmonton recording studios were Peter Bentley, Joe Kozak and Garry McDonall. Independent record companies were represented by Chris Nielsen, Jack Dubasz and Ian Douglas of Royalty Records; and individual artists included Jimmy Arthur Ordge, Richard Harrow, Joyce Smith, and members of the Canadian Club. Also giving support for the new organization were programmer Larry Kunkel (CFAC Calgary), Wallus Petruk, Herb Tait and others.

In view of the growth pattern of country music, particularly in the west, it was unanimously agreed by members attending this first meeting that Edmonton will be

the base city and that an approach be made to the Country Music Association (CMA) regarding a possible affiliation. It was the consensus of opinion of those gathered that a working arrangement with the CMA would add strength to their own organization.

Hank Smith, elected president of the new organization, stated: "Never before has there been such an obvious feeling of togetherness within the Canadian country music industry. I believe that a country music organization, bringing country people together from coast to coast, is the only way in which we can create a country music star system." He went on to add: "We are experiencing less bitching and more positive thinking, and as an organization of positive thinkers we can accomplish a great deal more than we could as individuals."

Plans are now underway for a membership drive which could result in the organization's first national meeting to be held during RPM's Big Country, scheduled for the weekend of September 27 and 28.

Receiver's Sales of defunk Record Wherehouse op

The assets of Record Wherehouse (a Toronto sales outlet for discontinued and deleted LPs and tapes) were sold at an auction held on May 26th.

Cooper & Lybrand, Receiver-Manager and Agent for a secured creditor, retained Danbury Sales Ltd. of Toronto to liquidate the assets of the defunct firm.

Office and warehousing equipment were auctioned off along with browser/units and record and tape racks. Approximately 70,000 albums and tapes were sold at 20 cents per unit (approximately \$14,000.00) to one buyer.

Record Wherehouse was involved in a test case regarding copyright payment on deletes imported into Canada. The action came about when it was discovered that Record Wherehouse was importing U.S. copies of Lighthouse product, which were deleted from American catalogues. These albums were put on sale at \$1.99 while the same albums were active in GRT's catalogue and selling at the suggested list of \$7.98. The action was to determine whether a license is required under the Copyright Act. The case went to trial Feb. 18 and 20 in Toronto before Mr. Justice Mahoney of the Federal Court, and he has handed down his fifteen page judgement (14) awarding Lighthouse an injunction to stop the sale of American-made Lighthouse albums in Canada. Lighthouse was also awarded court costs which were reportedly in excess of \$15,000.00.

Charity Brown breaking around the world

Charity Brown's latest single "Take Me In Your Arms" is branching out to other areas with A&M's distributor in Japan, King Records releasing the record last week. It has already been released in the U.S. and England. Charity has been rehearsing with her new band and plans are under way to start personal appearances around the Toronto area, with possibilities for a national tour to coincide with the release of her first album due in early summer.

A&A opens new store in Sherway Gardens

A&A Records and Tapes Limited are rapidly expanding with the opening of their 20th store located in the Sherway Gardens Mall, Toronto, Ontario. A&A management feels that the Sherway store is the most progressive record and tape retailing effort in the country in concept, design, display and merchandising.

Robert Muir, formerly of A&A Yonge Street, Toronto will manage the store which has a record selection in excess of 20,000 titles and a tape selection in excess of 5,000 titles. "The Classical Library" will have available the complete classical catalogue of all major labels and a wide selection of most other labels along with a separate sound system for their use.

The Sherway store will offer the consumer highly competitive prices on all catalogue, best selling albums and new releases with grand opening specials starting at \$2.97.

A&A Records and Tapes have other locations in Vancouver, Montreal, Calgary, Edmonton, Sudbury, Peterborough, Brantford, Kitchener and Toronto with other locations opening shortly.

Jim Mancel shopping for new label deal

Jim Mancel, leader of the Chester group which saw hit action with "Make My Life A Little Bit Brighter" and just recently as a solo artist with "Let The Phone Ring", is label shopping. According to Mancel he is now free and clear of his contractual deal with Celebration and is making plans for a session at Doug MacKenzie's 16-track Master's Workshop studios in Toronto.

Mancel now heads up the five piece Reach-out group, building up a successful club circuit throughout Ontario. Their most recent gig in Kingston saw the Mancel "Phone" single become one of the top phone requests on local radio. They open at Toronto's Shamrock June 2nd.

Cooper's "New Words" released worldwide

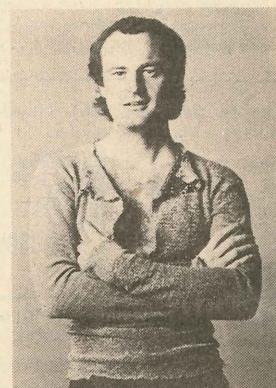
Tony Cooper's Dorato single, "New Words For An Old Song" has been released in Europe on various labels and just recently on the Festival label in Australia. The single is also active in the U.S. on the GNP Crescendo label and still garnering airplay in Canada.

Cooper, a Maori now living in Vancouver, has just returned from a two month tour of major cities in the U.S. The tour was co-sponsored by the New Zealand Government and Rato. The latter is his management firm in Canada headed up by Rudi Peichert. An album, under title of his single has just been released in Canada, with distribution by Quality Records.

A new Cooper single, "Take Me Wherever You Go" and "More Than One Makes A Crowd", will be released within the next few weeks. Both sides of the single were penned by Peichert and published through Rato Music (BMI).

A&M's Peter Allen shows wares at Colonial

Songwriter/singer/pianist, Peter Allen has been making his rounds of clubs around the world. On June 2 will mark his appearance at the Colonial Tavern for one week. From pints of ale to magnums of champagne Allen has seen a few cities and encountered audi-



Peter Allen at the Colonial, June 2-7.

ences in clubs, such as the Bitter End and the Troubadour, to the vast television medium where he has appeared on the Tonight Show, with Johnny Carson. Peter Allen's first A&M release is "Continental America" and the lyrics catch what Allen is about.

WE'VE MADE GREAT STRIDES TOWARD CURBING PIRACY

- George Struth

Tape piracy in the U.S. is still a giant thorn in the side of the legitimate industry. It has been estimated that about one out of every four tapes made in the U.S. is a dupe. Getting the short end are the recording artists, musicians, record companies, writers and publishers who receive nothing from the sale of the unauthorized duplication. George Struth, vice-president and managing director of Quality Records and newly elected president of the Canadian Recording Industry Association (CRIA) was asked about tape piracy activity in Canada. "There's still tape piracy going on", said Struth, adding "but it has been drastically reduced through the assistance given the industry by the RCMP." It was Struth's personal feeling that "We've made great strides toward curbing piracy in Canada." Apparently there are still a few cases being fought in court by the Association's lawyer Paul Amos.

The CRIA maintain teams of observers in major markets across the country. Through periodic checking of outlets they have man-

aged to stem much of the pirate activity before it gets off the ground. When they do discover an infraction they report their findings to the Association who turn this information over to the Association's legal people who in turn get in touch with the RCMP. It's because of this "watchdog" activity by the Association that the pirate situation in Canada, particularly on the west coast, has been kept to a minimum.

With U.S. pirates now gouging millions out of the legitimate industry, harsh accusations are replacing pleas for assistance in curbing the pirates. Stanley Gortikov, president of the Recording Industry Association of America, is perhaps one of the most outspoken. He recently attacked the National Academy of Recording Arts & Sciences, accusing them of "standing on the sidelines, safe and uninvolved." His feelings were that "our businesses are being raped, our houses are being invaded, our property is being

stolen." Gortikov was obviously fed up with the lack of interest being shown by NARAS who, he claimed, "continue to stand aloof from antipiracy."

Gortikov suggested that NARAS become involved in lobbying in favour of antipiracy legislation where there is no such legislation (unlike Canada where the Copyright Act precludes any Provincial Statute).

Gortikov would also like NARAS to set up a structure to encourage artists and creators to sue for the protection of their rights against pirates. It's not known yet whether Gortikov's verbal charge fell on deaf ears but he left them with food for thought with "The pirates have created a shadow industry alongside our own and outside the law."

The U.S. Copyright Act, like its Canadian counterpart is being rewritten - hopefully to bring it up to date with today's technological advances. The CRIA, like other interested organizations in Canada, have submitted briefs, expected to influence an updating of the legislation to be handed down, hopefully, the latter part of this year.

Canadian charter flight set for Billboard Forum

Tom Wilson, head of Concept 376 Ltd., along with Tony Tobias and Colleen Riley, have organized a charter flight for Canadian music figures to attend Billboard's first International Talent Forum. It will be held in Los Angeles on June 4-7.

Wilson has organized a panel to explain "The Canadian Opportunity" to the American music industry and will have panelists: Al Mair, of Early Morning Productions and co-owner of Attic Records; Bruce Allen, manager of BTO; Mike Cohl, of Concert Productions International; Martin Melhuish, Canadian correspondent for Billboard; Allan

Wood, president of the Toronto Musicians Association and vice-president of the AF of M in the U.S.; Donald Tarlton, of Donald K. Donald Productions; David Garrick, General Manager of the Canadian National Exhibition and vice-president of the I.A.F.E. and John Murphy, representing ABC-Dunhill Records in Canada. Talentwise, A Foot In Coldwater and McLean and McLean will perform at the forum.

This event will give the Canadian music people the greatest opportunity to show their wares to an international gathering.

Lark Travel Ltd. (416-967-4741) will be handling the "Canadian Opportunity" charter and includes complete transportation and hotel accommodations.

Rambeau up to helm of Balmur Limited

Effective immediately, Leonard T. Rambeau, takes on duties of President of Balmur Limited. He was formerly Executive Vice President of the firm, a position he assumed in October of 1974.

Mr. Rambeau, a native of Cape Breton,

Nova Scotia, is a graduate of Saint Mary's University in Halifax. After graduation he was employed with the Department of Manpower and Immigration as Executive Assistant to the Director of Manpower Operations (Atlantic Region). Moving to Toronto in May 1971, he assumed the position of General Manager of Balmur, through which he has guided the careers of Anne Murray and John Allan Cameron and lately Bruce Murray, Robbie MacNeill and Paul Grady.

Deep Purple compilation LP to be pubbed by Cap/EMI

Capitol-EMI of Canada has secured exclusive rights to import the Deep Purple compilation set, "24 Carat Purple" into Canada.

The album includes such Purple classics as "Speed King", "Smoke On The Water", "Child In Time", "Fireball" and "Woman From Tokyo."

Capitol's Import Manager, Jacques Marchand, reports that initial sales have been "fantastic", and predicts that: "This will definitely become one of the top items in our catalogue."



One of Rambeau's recent accomplishments was the signing of John Allan Cameron for a CTV television series. Rambeau is seen above with John Allan and John Krug, VP Production for Champlain Productions.

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

— Pierre Juneau

RPM

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AMPEX	V	MUSIMART	
ARC	D	PHONODISC	
CMS	E	PINDOFF	
CAPITOL	F	POLYDOR	
CARAVAN	G	QUALITY	
COLUMBIA	H	RCA	
GRT	I	TRANS WORLD	
LONDON	J	UA RECORDS	
MCA	K	WEA	
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A — Artist featured is a Canadian
P — Production wholly recorded in Canada
L — Lyrics written by a Canadian

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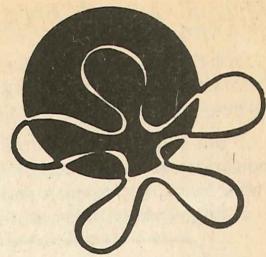
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CANADIAN MUSIC INDUSTRY

WHO'S WHO



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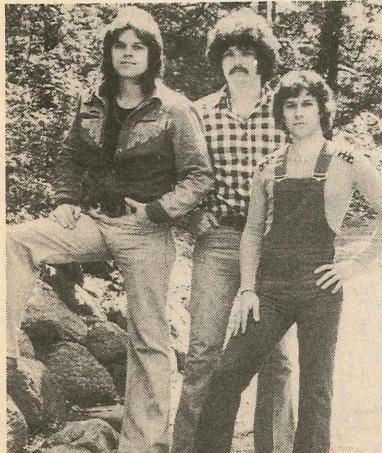
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THE MAKING OF THE "BIG TOWN SOUND"

Looking back over the years, RPM has always looked at Canada as the big wide country where a music industry could begin.

All this time, the rest of the world has concentrated on recording centres. In the U.S., New York, Los Angeles and Nashville are recording capitals. All the studios, artists,

COMMENT
walt grealis

songwriters, booking agents congregate in these major centres to create music and records.

As Hollywood was to movies and Broadway to the live theatre and Paris to fashions, the entertainment capitals of the world were successful because they were the gathering place of the talent, the business people and the facilities that could and would produce an industry.

The same evolution was inevitable in Canada. Eventually we would have to look at this very big country and regionalize our creative communities.

There may be protest from the rest of Canada, but it's a fact that we will have to live with. Montreal is the music centre of French-Canadian recording and Toronto is the music centre of English-Canadian recording.

The rest of Canada isn't excluded from being part of the industry. Activities all across Canada will still contribute to the music and record industry, but Toronto and Montreal are and will continue to be the recording centres of Canada.

For many years, the CBC has been spreading their production facilities across Canada in an effort to reflect the way of life of each of

the provinces and to assure that all of Canada was represented in television productions. One can ask now if it worked. In this age of instant travel, it might be a good idea for each part of Canada to concentrate on that which they do well.

Ontario doesn't have the Rockies, the Pacific coast, Canada's vast oil supply, the wheat or the lifestyle of other provinces. Nor have we Quebec City and the scenic countrysides of the Maritime provinces. We do however headquartered the major record companies, the major studios, publishing houses and independent labels.

Many artists and creative people have found that to make inroads to the industry, they had to relocate to either Toronto or Montreal. This centralization has become more and more evident as the industry grew. It could have been swept under the carpet and ignored, but it is essential to the industry that Canada have recording and music centres and that these gain reputation and are promoted and publicized.

It doesn't end at Toronto and Montreal any more than it ended at New York and Los Angeles. Nashville emerged as the capitol of country music. Effort was put behind boosting and promoting the Nashville Sound. This could happen in Canada if Edmonton or Regina someday became the mecca of country music. It could happen anywhere.

The fact remains that Toronto and Montreal are the two major centres. It's too late to remove all the facilities that exist here and exile all the creative people who have come to the meccas of music to get their start.

Toronto could someday become the mecca of the Big Town Sound. For many years now, it has been referred to by people in the industry as the Big Town. The fact that so much recording is done here, and so much is available here in facilities, has been played down.

We should, if we wish to have a successful music and recording industry play up what we have. The scattershot effect of looking at Canada as one big recording country can't be promoted.

Montreal needs little help in establishing itself in the French-Canadian market. The studio work and the record sales speak for themselves.

Canada is on the threshold of becoming a

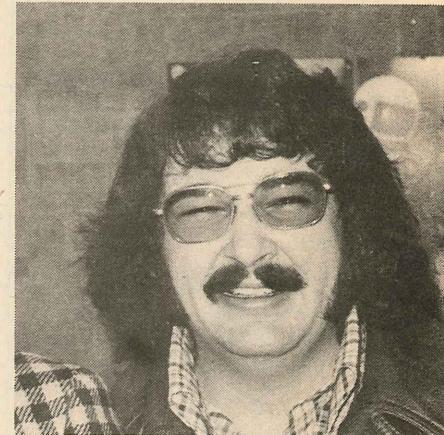
music power and we must gather together to make it a unified effort.

How will the rest of Canada react to these bold facts put before them? The purpose of this article is to ask if the practical is the palatable.

It is interesting to note that the industry has come far enough for us to consider this situation and ask the industry what it thinks.

No. 6 OF
A SERIES

Meet the promotion men



FRANK GIGLIOTTI

Frank Gigliotti is probably one of the most unique promotion men in the business. He was born in Southern Italy in 1948, but has a beautiful command of the English language. Of course, he emigrated to this country when he was four and acquired that laid-back Vancouver aggressiveness innocently enough, which could be the reason for his popularity on the coast. He's also a musician with a fairly solid background in the group scene and much in-demand as a studio musician. He has mastered drums, bass and lead guitar.

Columbia was the first record company Frank worked with, joining May 29, 1973. After his period of indoctrination he quite honestly says: "I've been very fortunate working for Columbia. It's an outstanding company with a definite innovative approach to the business. They have great people in the U.S. and Canada and they are working very hard to establish Canadian artists, not only here but around the world.

What does a west coast promotion man do on his off hours? There's not much time for hobbies when you're looking after promotion for B.C., Alberta and Saskatchewan but Gigliotti has found time to become a tennis freak, dabble in photography, jam with the guys and still enjoy a happily married life. He also keeps an eye out for talent, and if he finds what he thinks would be a good act for Columbia he lets head office know immediately. Says Gigliotti: "I think we're on the verge of something very big and dynamic" . . . and a look at Columbia Canada's roster of simmering stars, would indicate that Gigliotti could be right.

ARE YOU IN THE WHO'S WHO?

Guitarist David Mason to star in film

Famed guitarist David Mason has been signed as a principal in a new film feature, "The Guitarist." Direction is by Ted Post, noted for his film "Magnum Force", the sequel to Clint Eastwood's "Dirty Harry."

Mason has authored all music scoring and is co-credited for the screenplay along with Canadian comedy writer Chris Beard.

Train makes bid to enter Canadian country market

The Regina-based Train label is showing early indications of becoming a healthy force in the Canadian country music industry. They are currently touting two singles and having luck locally. There is no national distribution at time of writing.

The "World Full Of Roses" by Sheila Ann has picked up local country play and the label's assistant manager, Brad Matheos is confident the Ann single will show signs of breaking out of the province. The single was produced by Jack Clements at Collingwood Studios in nearby Esterhazy, Saskatchewan. The studios are owned by Clements and Bruce Meszaros.

Bill Hersche makes his disc debut with "Place Called Home", a Hersche/Maendel co-writing and, again, Matheos is getting strong vibes from Saskatchewan as well as Alberta and Manitoba. Both Hersche and Sheila Ann have a long standing arrangement with The Pump, local nite spot, where they have been playing for sometime. They also back up name acts. The duo will be playing fairs throughout the west during the coming summer.

Looking in from the sidelines !!

by John Watts

The best way to see something clearly is to take a step backwards. I've taken a step away from the music industry and it works. After seven years of close day to day involvement with the business, I'm now looking in from the sidelines and with the altered perspective things look much different.

When I got away from the only other business I had been involved in for any length of time, chartered banking, the view changed too. While working in the bank, the most important thing to do was to follow the long established procedures, spend time doing it by the book. Trying to do anything more efficiently was not encouraged and could even be damaging to a career. In the banks, sight has been lost of the reason for their existence, to produce a profit by attracting and holding a clientele with a high level of service. The rules and regulations and all-consuming paperwork of the banking system had superseded this reason to be and had become a reason of their own.

It occurs to me now that, in too many ways the music industry has lost sight of its purpose. When you get right down to it, the business is music. The object is to deliver music to as wide an audience as possible and make a profit while doing it. There is no doubt that profits, handsome profits, are being made, but I question whether the simple existence of those figures on the balance sheets indicate that we are being successful.

Music is, after all, an art not a science. Many in the industry spend small fortunes trying

to reduce music to a science, by evaluating what type of music has been successful in the past, by subjecting listeners to new music and measuring their responses and other methods they seek to predict what music will be popular in the future. Many of these pseudo-scientific techniques seem to be more at the level of medicine show trickery than serious experiment but they all have one basic flaw, they are totally incapable of being creative.

At one time or another, virtually every radio programmer has refused to go on a particular record because it is not "right" for his market. These refusals are often made in spite of the fact that a great many other stations in North America are playing the side. And yet that same programmer will spend hours going through the various charts and tip sheets the next day to discover what records have proved popular elsewhere and will then, often as not, go on the most popular. This erratic acceptance and rejection of such statistical information as a basis for playing or not playing certain pieces of music proves, to me, its weakness.

There are so many factors involved in someone's acceptance of a particular piece beyond those traditionally catered to such as age, income level and so on that the possibilities become infinite. For instance, climate might have a strong bearing on our likes and dislikes, in the good old summertime we might fall in love with a record which we would reject out of hand with the slush up to our

hips in a Toronto January. What we happen to be doing the first time we hear a record certainly has a bearing on whether we will like it or not. If that first playing becomes associated with a pleasant time in our lives, then certainly we will like it.

The point of all this is that music cannot be reduced to a series of mathematical equations, nor can its future popularity be predicted by columns of statistics.

How many people in the industry predicted the British invasion, probably the single most important upheaval in the entertainment business in history? Even when it had already begun, how many were able to tell us how long it would last and how far reaching its implications would be? How many of us in the business said the Beatles and the Stones wouldn't last more than a year? The fact is that tastes in music are wholly unpredictable and always will be.

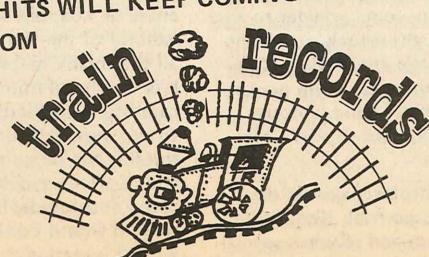
We have become preoccupied with the method of our business, desperately trying to duplicate what has gone before on the theory that if it worked before, it should work again. We spend hours pouring over charts and tip sheets, hoping that they will tell us something significant. They never do.

We have lost sight of the fact that music is art. And art is not something that can be measured, or distilled, and put into a bottle. It is fluid and flexible, changing from day to day, from minute to minute. If only we had the faith in ourselves to say "yes, that's a good record, let's release it", or "yes, that's a good record, let's play it" without attempting to measure it alongside what has gone before.

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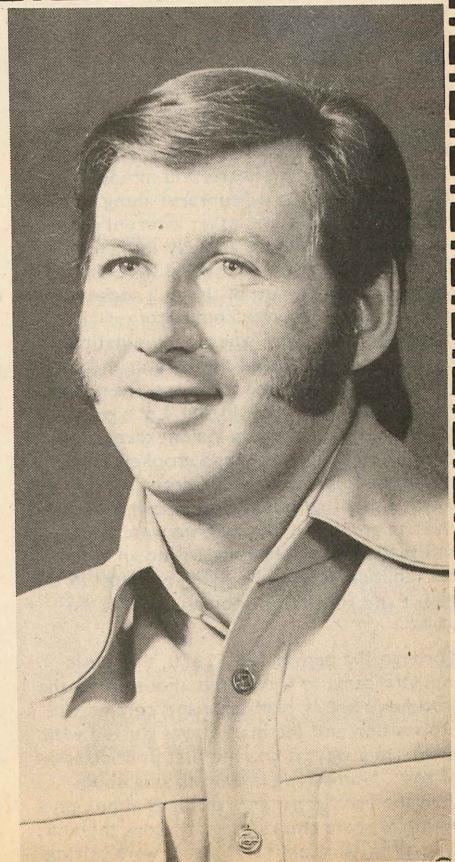
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ANYWHERE.

It would appear to be decidedly fashionable nowadays to ruminate on the late Sixties, those golden groovy glorious grandiose grim days when rock 'n' roll was gonna change the whole damn world . . . Eeeeliminate the Eeeevil, Exxxpose the vicious Exxxcesses, schtick it up establishment assholes, get the truth out there in front of the global village

NUMBER ONE
WITH A BULLET
ritchie yorke

you mothers; somehow we were going to save this teetering planet from its collision course with a chilling Apocalyptic destiny. As John Lennon put it, perhaps a little naively, we merely had to show people the right way and then we could all get together and market the concept like soap powder.

It was heady, self-righteous stuff but by God we believed it, and more particularly, we were convinced of some inherent, incredible and unprecedented power which this music possessed to ultimately spread the mind revolution we envisioned. We saw rock 'n' roll as an expression of our rage and alienation, a medium for that deep-down gut discontent which we were seldom able to reduce to words ourselves. Rock was to be our rallying call and marching music as we administered the greening of the globe.

Ah yes folks, those were the grand old days, When hope still flickered like a choir boy's candle in our tender hearts and minds.

When optimism rained supreme along with radioactive fallout and other assorted chemical poisons. When we actually looked up to our rock stars and identified with their cliche-ridden bad raps of the sick society where greed slobbered from every set of gold-filled teeth, and where accumulating bread was sole and soul motivation and success-yardstick with the smart set. Every top rock act seemed to be singing 'Let's get together and fight the non-violent revolution, down with pigs, pseudos and crooked authority, up with love, peace and grooviness', the words weren't always the same but that was the prevailing message, we were giving and getting. And we gulped it down with the fanatical fervor of a dying man lost in the desert and stumbling upon an unexpected oasis.

Through the period 1967-1970, the music industry came to view songs about saving the world as a highly profitable and commercial proposition and the market was glutted with them. In a way, it was the first politicization of rock. Something heavier to sing about than the usual repertoire of songs about guys trying to score chicks and variations thereon. And all sorts of unlikely people were getting right in there and laying down the messianic

message . . . if I personally had copped a quid for every line of rock star revolution rap that I duly passed along to the public in my role as rock reporter, I'd have been long gone from this racket and into something considerably more fulfilling, such as gladioli growing or sheep herding or cantaloupe cultivation.

Not that I am for even a moment putting down any of us for responding to the consciousness-call; I could hardly come on like that since I was quite deeply involved in it myself, more than most I suppose when you add it up. I was a real believer. We were gonna change the world. I knew it, you probably knew it, and there were legions of our kind. One doubts if the world had ever seen a more idealistic and committed coming-of-age of a generation casting off the shackles of adolescence, this I suggest prompted partly by extended mental freedoms of bourgeois affluence, but more significantly, through a series of horrors and hypocrisies which had profoundly scarred our outlook upon the future of mankind, and more painfully perhaps, of our own kind. There we were flitting from the home nest onto the road of life and wondering what in hell was going on out there. We were pretty freaked by it all and no wonder,

We plugged right into the movement which the media had first discovered in the alleys of Haight-Ashbury. It was a slim sliver of salvation for a generation fast surrendering to inevitable cynicism and desperate for any kind of life jacket. And so rock became more than just great sounds, dancing, boogieing, shaking, stomping, scoring and flooring - its super star exponents began to intimate that they offered the keys to the New Kingdom, they were gonna show us where it was really at.

**"Then came the bitter protests
against the Vietnam war. . . ."**

What we War Children (as Van Morrison has so aptly named us) lacked then was perspective. We were too close to it to see the light. Here was rock presenting itself as the cure-all for the Contemporary Blues, a sympathetic shoulder to nuzzle into, some powder to ease our pain. And we bought it lock, stock and barrel. We had very little alternative. The rock audience dug deep in its denim pockets to acquire records and to attend concerts where the cause was exposed. It was a big bread trip.

Then came the bitter protests against the Vietnam war, the Chicago trial, Kent State, the Washington marches and Nixon's special but not necessarily unique political brand of law and order (which was obviously dedicated to protecting the pecking order and the power, and manipulating the laws to main-

tain at any costs the low status quo.) While Nixon and his band of criminals demonstrated the lengths to which they would stoop to resist change, slowly it dawned on us that there was no way (at least no peaceable way) that we could hope to achieve our noble visions of the late Sixties. And thus rock's dream of changing the world sank back into dust. To those keeping score, we had in fact failed.

Naturally enough, we tried to forget what had happened and what was still going on. We became a generation of dopers, grasping at any drug that might offer relief from the insanity which surrounded us. Dope and rock 'n' roll were the antidotes to the mind poison of deflated dreams. We had to learn to live with it. And it wasn't easy.

"We took scant notice of Frank Zappa's perceptive evaluation of rock morality. . . ."

We didn't give much thought to the multitude of rock stars who'd gotten rich by pro-missing a chance to alleviate the predicament. We took scant notice of Frank Zappa's perceptive evaluation of rock morality in *We're (read They're) Only In It for the Money*. The audience just kept on buying records and concert tickets and trying to forget. And that's where it still stands today.

Profiteering on anguish and anxiety is a rather sick way of achieving fame and fortune, but back in the Sixties, anybody who suggested that rock stars should be making less money was considered a lunatic. Just as anybody who dared to speculate upon the nouveau riche of rock and what they were doing with all their bread, was dismissed as a donkey. Some of the artists, suffering pangs of paranoia about all the money they'd squeezed out of the War Children, became very secretive about the extent of their wealth. They muttered their stock phrases of petty justification; after all, weren't they merely entertaining people and giving them their money's worth? The rock media, tragically a duck's back for any good oil of a meaningful or investigative nature, all but ignored this aspect of the rock lifestyle. And the majority of rock stars retired to their country estates and revelled in the wells of self-indulgence. In retrospect, they had turned out to be no different from the greedy businessmen they'd done so much to demean through the late Sixties. Hardly a ripple was raised when one of the heaviest musical commentators of the period turned around and allegedly donated a considerable portion of tour revenues towards the purchase of weapons for a foreign war (the validity of the war in question is irrelevant - all that really matters is that guns shoot bullets which kill human beings and that simply cannot be justified). And so we'd come full circle: now the rock audience was indirectly funding the pursuit of death and indecency and in effect, mocking the most commendable youthful idealism of the Sixties. Now we had Grand Funk Railroad and Terry Knight investing their earnings in oil wells to help perpetuate the poisoning of the planet.

Some of us started to wonder about that.

We wrestled with our consciousness and tried in vain to find rationale for this turnaround. In so doing, we began to gain a perspective, the very thing which was so obviously missing from those grand old days when a glimmer of hope could activate so much enthusiasm.

I really got into it myself after a most illuminating rap with a gentleman named Georgio Gomelsky, a French film-maker who had discovered the Rolling Stones and the Yardbirds and set them on the path to international fame. There can be no doubt that Georgio had the opportunity of observing at first hand the potency of sudden wealth and the dilemma it creates. I've had the pleasure of knowing Georgio since '66, but it wasn't until last year that we struck up the conversation which really provoked my personal re-evaluation of all that I'd seen and been involved with in the Sixties. I was gathering research for my forthcoming book biography of Led Zeppelin and we got onto the topic of moral responsibility. Georgio feels that the way in which so many British rock giants grab all the money they can and run to their million-dollar country estates is not only unable to be justified but is absolutely despicable. He suggests that anybody who has taken so much from the marketplace (without even getting into the methods used to achieve this, such as offering identification through sharing a new non-profit oriented awareness) has an obligation to put something back in. It's hard to argue with that. Furthermore, Georgio points out that despite the multitude of massive fortunes which rock endeavor has created, nobody has yet had the vision to fund the construction of an auditorium or concert hall specifically designed for rock acoustics. Rock is now the largest-grossing form of entertainment in history yet there still hasn't been a single concert hall built to accommodate its audio peculiarities.

"But very little has been done."

Nor is there any recording studio where aspiring recording artists could acquire some of the skills required to succeed in the vinyl medium, without the usual high costs. There's a hundred other things that could be done with a mere fraction of the money earned. But very little has been done. Rock stars say it's too much hassle to set it up . . . but when you get right down to it, most of them are just too greedy and self-centred to care. They cared about caring when they suspected it might make them more money, but when it came to doing something with some of their money, they failed miserably. Their moral responsibility quotient is less than one-tenth of one per cent.

Of course Georgio was not suggesting that rock's top names should dump major portions of their income into charitable projects. None of us would dare suggest that rock stars should have to go without the fruits of their labours. But a case certainly can be made that small projects could be undertaken. And in fact, damn well should be. There's more than enough wholesale greed in this far-from-perfect world. The sadness is that some of us expected more from the

exponents of rock.

Living and writing in the Swiss Alps, I spent many hours pondering Georgio's words. My involvement with Van Morrison, one of the select few artists who places the priority of musical purity far above potential profits, took me even deeper into the subject. When I re-emerged in North America, I was the possessor of an entirely new view on rock money and morality. And, let me hasten to assure you, quite a few people weren't ready for it.

Now when I get into interviews with big rock names, I usually drop in a question or two relative to rock morality. It freaks them. They are unable to handle it. It is way beyond their limited frame of reference. "Come on man", they mutter into their Budweisers and coke spoons, "We don't owe nobody anything. We go out and play for them and that's all they've got a right to expect. What we do with our money is strictly our business. We worked hard for it and had to go through a lot of shit to get it. Why shouldn't we sit back and enjoy some of it?" It's often a moron mentality. They have yet to discover that money is a long way from being everything. For the time being, it may provide fancy cushioning against the more seamy aspects of contemporary living and staying alive. Some of them - Hendrix, Morrison, Joplin and others - simply weren't around long enough to have the chance to develop more admirable aspirations than the mere pursuit of wealth, which pervades rock today.

The whole question of the rock morality is something I've wanted to present in this publication for many months (and is actually the subject of my next book project). What prompted the words you are reading now was the recently-released revelations that Cat Stevens has given \$100,000 of the proceeds from his '74 world tour to the United Nations Childrens Fund (UNICEF) for emergency relief in Cambodia and Vietnam. According to information disseminated by UNICEF sources, Stevens has made other contributions and has personally inspected projects organized by UNICEF in Brazil, Kenya and Ethiopia. In doing so, Cat has maintained a low profile and shunned publicity relating to his efforts.

All of this is most admirable and perhaps will spark off efforts by other prominent musicians of this era. I'm not holding out a lot of hope though myself. It seems to me that the next stage of uplifting rock's morality and consciousness will arrive at about the same time that the present generation born in the Fifties reaches the now-or-never plateau which we connected with in the late Sixties. Until then I suspect, we will continue to see the greatest money gorge in the history of entertainment perpetrated by a brazen bunch of greedy old men, not really all that far removed from the corporate moguls who have reduced the "free" world to its present mass-consuming mediocrity.

The Sixties, my friends, have come and gone along with our idealism and maybe they weren't all that groovy after all, except for the privileged few who have kept on relentlessly having and grabbing.

WB make available book for groups and artists on road

If you are ON THE ROAD, rock and rollin' and life means an itinerary in your pocket and you are constantly in the U.S., then Warner Bros. Records Inc. have released a guide that informs you about numerous cities throughout the states. Warner Bros. artists relations have compiled information on travel, health, hotels, restaurants, entertainment, halls and other general information that would help anyone who is continuously on the road.

An example . . . Detroit-travel information covers all means of transportation including limo service, airlines, buses, trains, and trucks . . . Health-covers, VD clinics, hospitals, pharmacies, health clubs and health food stores . . . General covers, music equipment stores, passport office, civil liberties, and unions . . . Hotels includes some of the classier ones . . . Entertainment shows the main attractions of that city . . . Halls - technical and personnel information about the hall.

To acquire "Book Of The Road" you have to be on the road. It is only available in the U.S.

A&M Canada acquires Penny Farthing label

Gerry Lacoursiere of A&M Records of Canada Ltd. and Larry Page of the Penny Farthing label, based in London, England have finalized an exclusive long-term licensing agreement. Promotion and distribution of Penny Farthing product will be done by the regular A&M branches throughout Canada.

Three singles have been released under the terms of the new agreement, including "Good Vibrations" by The Troggs, "Do It In Slow Motion" by Jim Haven and Friend, and Tim Dandy's "Run, Run, Run, Run, Run". Other releases are forthcoming.

The Penny Farthing label has established itself in the last five years with ten giant hits in Germany last year and was also named the top label in Spain. It is one of eighteen companies that make up the conglomerate Larry Page Group, totally owned by Page. Other Penny Farthing artists are: Daniel Boone (writer of "Beautiful Sunday" and "Daddy Don't You Walk So Fast"), Lelly Boone, John Kincaid, Chris Columbo, and the James Boys.

Negotiations for separate distribution arrangements in the U.S. for artists on the Penny Farthing roster are currently being executed by Page.

CANADIAN MUSIC INDUSTRY
WHO'S WHO
DEADLINE FOR ADS
& ARTISTS LISTINGS
JUNE 13th, 1975

Country Edition sets fast pace with Boot release

Boot Records has just released "One More for the Road" f/s "Back on the Farm" by The Country Edition. The groups' last single, "If I Could Close My Eyes" received support from country stations coast to coast and the latest release is showing indications of being equally well received. Some programmers have been leaning toward the flip



side of the new release, "Back on the Farm." The single was pulled from the groups' first album, "Taking Off."

The Country Edition are planning a second album to be recorded at Thunder Sound within the next two months, and it will include five original tunes by the group. The Country Edition were formerly house band at The Horseshoe Tavern (Toronto) and have been together for approximately twenty months. They recently returned from a series of performances in P.E.I. and will be taping The George Hamilton IV Show in the near-future. Other TV shows are in the works and a possible U.S. tour is under negotiation.

FIRST CLASS IS BEST!!!

3400 year old love song uncovered in Syria

The National Enquirer relates that the oldest known piece of music in the world has been unearthed in Syria. An etching was discovered on a 3,400 year-old clay tablet and has been translated to read "Thou lovest Them in the Heart."

The song praises a goddess who was the wife of the moon god. "We have revolutionized our thinking about the age of music", said Dr. Anne Kilmer, an expert on ancient Syria and Babylon. "We now see that the basic musical system of today dates back to at least 1400 B.C. Until this discovery, the oldest piece of known music was a fragment of Greek scroll from about 400 B.C. found in Egypt with words for a song in a play by Euripides."

The song occupies a unique position in the historical hit parade.

Delmer Dorey unveils new Can-Del label

Delmer Dorey returns to the record business heading up his own production company, Can-Del, which will also be the name of his own label. Initial single release is "The Musician's Wife" a Dorey original published through Musician's Wife Music (BMI). The session was produced by Dorey at Manta Sound. Arrangements were by John Peterson, who also played piano on the session.

Musicians involved in the session included: Mickey Andrews, dobro; Lance Bennett, mouth harp; Roy Feener, drums; Andy Greatrix, bass and others.

Dorey had a short bout in the hospital but is back on the mend and promoting his record while recuperating. He trekked back to his home province of Nova Scotia where he harnessed the help of Handelman in Moncton and Cumberland Music in Halifax as well as more than seventy jukeboxes, and several radio stations. He's expected to be touring with his Maritime Showband over the next few weeks.

An album, previously released through an old production agreement, has been reissued under title of "Delmer Dorey and The Maritime Showband."

Ezrin's Johnson Family aired on CBC "Identities"

The Johnson's are a family who have all been salted with music for most of their lives but it wasn't until the middle of '74 when they developed their talents and hit the road as "The Johnson Family." With a current single "1-2-3" breaking in the Canadian and U.S. markets the Johnson Family were



The Johnson Family, bridging the generation gap in their music.

also the focal point on the CBC's radio program "Identities" which was aired on May 19th from coast to coast. The single was produced by Bob Ezrin for Migration Records and is on the Atlantic label (AT 3264), distributed by WEA. It is two parts Cancon (artists and production), and are being regarded as a hot new prospect on the music scene.

Return of Bluebird could bring jazz back to roost

RCA Records has brought back the swing and subsequent eras by re-launching the Bluebird record label, and releasing five two-record sets from its Victor vaults. Bluebird, which originated back in 1933, came out with such hits as "The Last Round-Up" by Rudy Vallee and his famous Connecticut Yankees. Also dealing with Bluebird at one time or another were such greats as Louis Armstrong, Benny Goodman, Duke Ellington, and Artie Shaw.

In early 1950, the Bluebird label was discontinued and since then hundreds of inquiries have been made and requests for its return has brought about Frank Driggs, an archivist and jazz historian who has produced the Bluebird re-issues.

With its bright and multi-coloured contempo packaging, the first Bluebird release of the seventies includes: Tampa Red/Guitar Wizard, Willy Bryant and Jimmie Lunceford and their orchestras, Bill Boyd's Cowboy Ramblers, George Hall and his Taft Hotel Orchestra, featuring Dolly Dawn, Loretta Lee and Sonny Schuyler, and last, which is now available in Canada Benny Goodman/The Complete Goodman.

For collectors and nostalgia buffs the set also includes informative liner notes, complete discographies and, wherever possible, historical photos.

Capitol/EMI ships gold on McCartney's new LP

The new Paul McCartney-Wings album has been shipped gold. Capitol's Director of Marketing Dave Evans, says that "Advanced orders have already exceeded the 50,000 mark that qualifies an album for Canadian gold status." Paul McCartney recently signed an exclusive recording contract giving Capitol the rights to his material for a fixed term in Canada, the U.S. and Japan. A separate agreement between McCartney and EMI covers the rest of the world.

McCartney is the first former-Beatle to re-negotiate his contract.

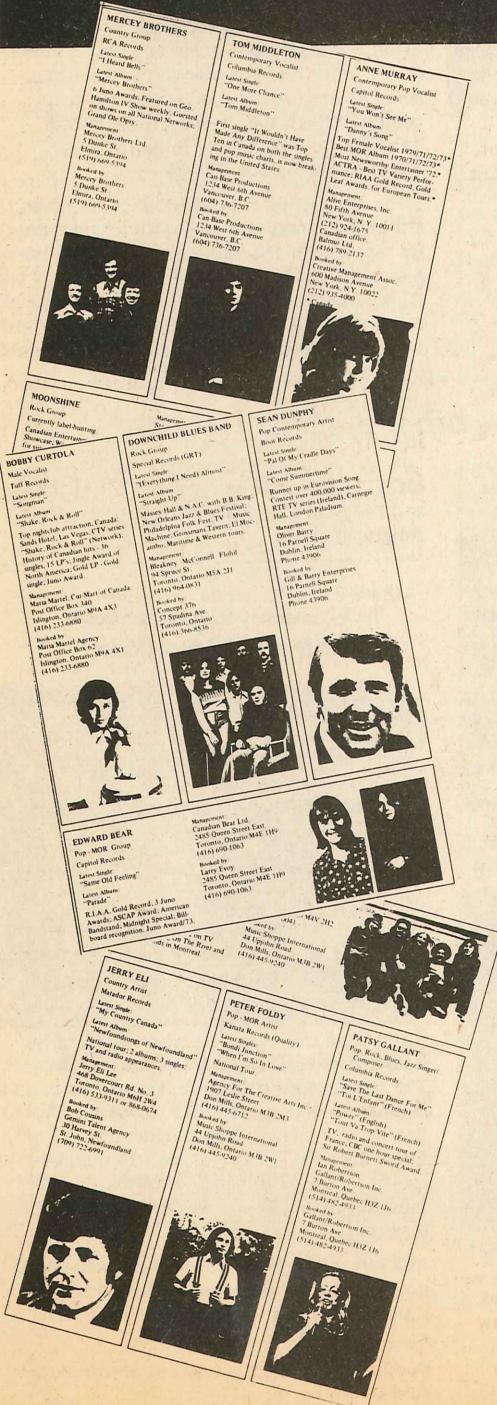
With one exception all the songs are new McCartney originals, and the new album includes his new single, "Listen To What The Man Said."

Motown re-services old Boone single for 2nd try

In view of increased programming interest to the Boones' single, "When The Love Light Starts Shining Through His Eyes", Motown's Mike Reed has re-serviced the single, released originally Feb 6 of this year.

Most of the action for the single has come from pop programmers who have found the Boones' sound conducive with the "sun months." The single has shown definite upward trends on the RPM Pop Playlist.

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CANADIAN MUSIC INDUSTRY WHO'S WHO

Be part of RPM's annual showcase of the top groups in Canada and the managers and agents who handle them. Whether your group is a recording group, a rock group, a country group, a bistro group or a magic act . . . you should be featured.

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DEADLINE FOR ADVERTISING RESERVATIONS-

JUNE 13TH, 1975

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ELTON JOHN -a crowd pleaser scores with the silver ball

by Michael Dolgy

Elton John's latest release "Captain Fantastic and The Brown Dirt Cowboy" represents a remarkable score for MCA Records, in that the album has realized an immediate 100,000 platinum shipping. The eagerly-anticipated release created its own self-hyped market with all retailers and jobbers finally breathing healthy speculation as to the depression wax-blues.

In view of this phenomenal shipping, MCA have charted themselves an unprecedented number one record on the established RPM 100 chart - denoting the first time that any release has ever achieved such impacting status, since a national chart has been compiled in Canada.

WHY ELTON JOHN?

Why not the millions of other established rockers? Why does Elton John alone, generate such an enormous reserve of energy that commands him respect and more bread than any other musical performer in music history?

Well.....back in the days of the Beatles, good feelings to be had from sweet rock 'n roll, pervaded the airwaves with a fine redundancy of essence and pleasure. Beatle record-buyers were guaranteed the offers of attuned harmonies and striking vocals, top-flight production values, sparkling visions into the media-glitz world, and a pervading sense of rocking that contributed toward easy party atmosphere.

When the Beatles eventually split, there was no lovely essence remaining for the millions of followers, to label their hard-felt good-time music emotions. Sparkling visions gave way to screaming brain-drains and the strung-out bile-feed-back of the cerebellum-numb in decadence. Vocals were pushed aside for retching, and production became a monotonous repetition of effects and fancy effort.

"Nowhere in England was there a larger than life cleancut rock image to be had."

A new and confused era of "no direction" descended on the industry. Nowhere in England was there a larger than life cleancut rock image to be had - one that could transcend all boppers from the drudgery of their dull routine of society functioning.going to school, coming home, eating supper.and repeating the same routine day after dull day. Thirteen year olds having thrilled to their newly acquired pubescence, obviously couldn't relate as to what was going down within their suffer-

ing psyche. The rock masters had matured and created a vacuum of calm.

And then along came Elton.slowly at first but all the while picking up the necessary good vibes for white rock 'n roll momentum.

"My mother never lets me wear the kind of clothes that all the other kids wear."

Elton John.a shorty pudgy-looking baby in his middle twenties. Human enough, humorous enough, rocking enough. Dressing outlandishly ridiculous (Dear Ann Landers: My mother never lets me wear the kind of clothes that all the other kids wear). Elton John, playing the be-bop that the fans will eat up. "cause they're having a damn good time". His delivery doesn't dwell on loads of guilt or drug-pain. He just plays for fun and performs it well. Who else could director Ken Russell have chosen to cast as the Pinball Wizard? What other rock figure commands the industry respect as the reigning rock star of the silver glitter ball? Elton John, o' course.

But Elton like many others was no overnight sensation. He busted his back just like any other successful businessman. "You don't need to have been poor to know deprivation", he says.

In 1947, Elton was born Reggie Dwight in Pinner, Middlesex, England. He was an only child.

His parents were of the well-to-do middle-class and encouraged their son to take an interest in the records that they had collected throughout the years.

"It all started", he says "when I became old enough to listen to records. The first ones I ever heard of were Kay Starr, Tennessee Ernie Ford, Les Paul, Mary Ford and Guy Mitchell. I obviously took a great interest in them. I began playing the piano when I was about four and I was able to play by ear all the rock and roll songs that I heard."

But the wailings of Little Richard and the piano-bash of Jerry Lee Lewis had the greatest effect on young Reggie. "They changed my life. I couldn't believe it. I heard them once and that was it. I didn't ever want to be anything else." When Reggie was fourteen he formed the band "Bluesology" whereby "we played in scout huts and at youth club dances with just one ten-watt amplifier and with the piano unamplified, but we were always playing the wrong stuff. Bluesology was either too late

or too early. Never playing the right thing at the right time." Bluesology toured America as backup to Major Lance, Patti LaBelle, Doris Troy and the Drifters. Reggie then broke into doing all 'OOOOOOOOOOOOHS and AAAHHHHHHSSSSS' as backup vocalist and a studio musician.

Then Long John Baldry invited the fat little kid to join his band. Reggie accepted and toured with the blues singer for a year. It was at this point in management thinking, that Reggie turned in his Reggie and opted for former Bluesology's Elton Deans' first name . . . and Baldry's long John. Later he added the middle name Hercules. This cat was named Elton Hercules John.

While still enjoying status as a member of Baldry's band Elton auditioned for Liberty Records. Although they turned him down, Elton was instructed to try out Dick James music, where he'd be able to put together some demos. Around this time, an ad appeared in the trades, from lyricist Bernie Taupin who was looking for some work. Together they made it work.

Elton and Bernie composed many numbers, although no-one over at the Dick James music camp knew the significance of what was happening. And then one eventful day, Dick James overheard some of the demos being played and he latched on to an obvious good thing.

In '68, Elton released his first album entitled "Empty Sky."

In early '70, he signed with UNI Records (which has now been incorporated into MCA). Soon after he released "Elton John" and began to formulate his approach for an American debut.

" . . . All his tours have been critically acclaimed sellouts."

An opening night in a nightclub in L.A., Elton John floored the press at the fervour with which he attacked his keys.

Since that steaming August night 5 years ago, Elton has released eleven albums. All his tours have been critically acclaimed sell-outs.

In '74, Elton signed the biggest contract ever given to a single artist in the history of the record industry: an MCA five-year deal that is believed to guarantee the man, upwards of \$8 million in royalties.

Elton John showcases the absurdities of his flamboyance and manner for the crowds. The crowds love it because, Elton opts to include them in on the joke. Like the Beatles in "A Hard Days Night" and "Help", Elton doesn't take the whole trip that seriously. It's nice to laugh, knowing that the fans are smiling all the way to the record counters.

In a recent interview, Elton was asked about how he viewed his career at this point of time. He replied with an: "I think you could say that I'm having a ball."

Pinball Wizard to himself, and pinball wizard for the crowd.

Riki Turofsky is a rising star in Canadian Opera

Canadian opera star Riki Turofsky is in for an exciting year in 1975. She has already sung with virtually every major orchestra in Canada as well as the New York City Opera, and the Houston Grand Opera; this year was ushered in with two Gala Viennese concerts in Vancouver and a successful debut as Gilda in "Rigoletto" with the Vancouver Opera Association.

She returned to Toronto for a three week tour of the light opera "The Glove" by Tibor Polgar and George Jonas, commissioned for the Canadian Opera Company Prologue and then filmed for CBC television. Ms. Turofsky was enthusiastic about the response this opera received from high schools and believes that if opera is presented in the right way, it could become very popular with younger people.

In May (6, 7) Toronto audiences heard her soprano performances at Massey Hall when she played "Carmina Burana" (which had been featured in a cover story in MacLean's Magazine) with the Toronto Symphony Orchestra under Maestro Akiyama; she will perform the role again in December with the Edmonton Symphony under Pierre Hetu. June will see Ms. Turofsky in a performance of the Midsummer "Messiah" at Ontario Place with the Toronto Mendels-



Riki Turofsky

sohn Choir under Elmer Iseler, and in July she will repeat the popular Viennese concert with Franz Allers and The Toronto Symphony.

In September, Ms. Turofsky will debut with the Kansas City Lyric Opera singing Musetta in "La Boheme", her first Suzanna in the

"Marriage of Figaro", and the starring role in the new opera, "Captain Jinks of the Horse Marines" by Jack Beeson and Sheldon Harnick.

Ms. Turofsky got her first operatic role in 1970 and has been growing as one of opera's brightest new stars ever since. Before coming involved in opera, she was interested in different areas of music and used to sing folk songs; but the challenge and demand of singing classical music attracted her and she naturally evolved in that direction.

Asked what her favourite role has been up to now she said "It sounds corny, but the role I happen to be working on at any given moment, wherever I am and whatever it is, is always the most challenging and enjoyable to me." She accepts only roles that "I feel would suit me vocally and that I would enjoy." Judging by the reviews Ms. Turofsky has been getting, it shouldn't be too long before she will achieve a strong international following.

Electricanada '75 sets trend for Canadian tours

Daffodil Records and Concert Productions International will be determined to set a trend for all Canadian tours in the future by investing massive amounts of time, money and energy into Electricanada '75. With three albums and several hits to their credit, A Foot In Coldwater will make an extensive tour, from coast to coast, to coincide with their new release "I Know What You Need" which was remixed by John Anthony, the group's producer. Anthony has also produced Queen, Genesis and the current hit single "How Long" for Anchor Records band Ace.

Electricanada '75 will be briefly interrupted to allow the band to appear at Billboard Magazine's International Forum in Los Angeles.

The Maritime provinces radio stations received an exclusive release of the group's single to generate excitement for the start of Electricanada '75.

Polydor's Moustaki tours Quebec province

Polydor recording artist, George Moustaki, a very popular singer in the Quebec music scene who hails from France, commenced an intense four week tour of the province May 21. To be included on Moustaki's tour will be television appearances on both major French networks, including one of the top rated "Appelez Moi Lise" show.

With a strong selling album to coincide with the tour, the Polydor star began it all with playdates at: St. Jean D'Iberville (May 21); Levis (22); Victoriaville (23); Ste. Agathe (24); Thetford Mines (25); Trois Rivieres (26); Sherbrooke (28); Montreal (June 2-3); Ottawa (4-5); Quebec City (7-8); Alma (9); Jonquiere (10); Chicoutimi (11); Rimouski (12); Sherbrooke (13); and Montreal Nord (14).

Monti Rock III rings in a ding-a-ling Toronto gig

Quality's Monti Rock III was in Toronto recently and was presented with a gold record for outstanding sales on his "Get Dancin" single. The presentation was made by Quality Records' rep Gene Lew, on CITY TV's "Boogie" show. Monti Rock III also got radio coverage in the form of an interview with CHUM-FM's Brian Masters.



(l to r) Monti Rock III; Paul Godfrey, "Boogie"; Gene Lew, Quality.



Al Peabody; Ms. Willie Dee; Monti Rock; Gene Lew; Willie Dee Chow.

Brian Masters, CHUM; Monti Rock; Gene Lew; Duff Roman, CHUM; Sheilah Faris, CHUM.

During his stay in the city, a press-reception was held in Monti Rock III's honour to coincide with the opening of the Koutoubia Room at the Roehampton Place Hotel.

Present at the reception were Disco-Tex and his Sex-O-Lettes.

Quality staffers kept busy with the arrival of another act, Isis (a nine-piece all-female group) who completed an engagement at the Ramada Inn's Zodiac Club.

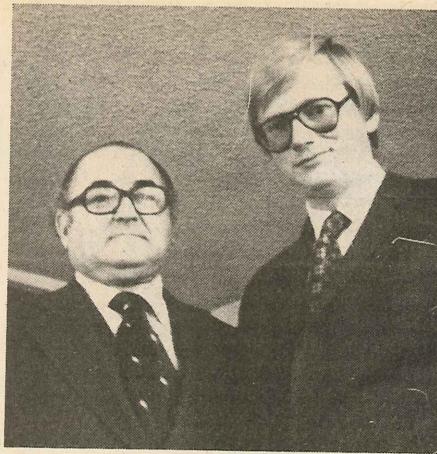
WHO'S WHO DEADLINE
June 13th, 1975

Peer Southern - An international legend

Regarded mainly as an international company, which is what the founder desired, Peer Southern quietly keeps watch on the publishing front, through offices in twenty-three countries. The company's heritage is guarded by the founder's son Ralph Peer II, a Stamford University graduate and vice president of the firm, headed by his mother, as president.

The younger Peer considers Canada an important market where the gentle hand of Matt Heft has been guiding the Peer Southern ship for more than twenty-five years. Peer works closely with Heft, as he does with other representatives stretched around the world. He frequently visits Toronto and Montreal and regards Canada as "an individual market." He noted: "We really like to feel as an international organization," adding, "It's not important as to the origin of the song. It's the material. We like to take a song from one milieu into another."

Peer believes that "Our countries are very close to one another and there is a lot of influence on the Canadian market from the U.S. You should have your own type of musical expression." The Peer Southern group are constantly searching for new writers and they have had some success in Canada, notably the Terry Jacks single success "I'm Gonna Love You Too", released during Jacks' association with London Records. Another was the Tommy Common release on Peer Southern's own Spark label, "One



Ralph Peer II, vice-president of Peer Southern (r) with his trusted Canadian warrior, Matt Heft.

Has My Name (The Other Has My Heart)" which was written by Eddy and Dearest Dean and Hal Blair.

The Peer Southern group have come a long way since its inception in 1928. The elder Peer had been associated with the Victor Talking Machine Company before moving out on his own and setting the international publishing market as his goal. He became heavily involved with the music business through the dicey period that saw white blues (race music) emerge and it was Ralph

Peer I who first coined the expression Hill-billy - from Bristol, Tennessee. Some of their earlier episodes were with notables like Jimmy Rodgers and the Carter Family. Although their roots are in bluegrass, of which they are still the largest publisher, they hold a commanding position in serious, pop and Latin music. The latter was where they picked up Gold back in 1968 for "Love Me With All Your Heart", and created a worldwide hit with "Grenada", written by Augustine Lara, a Mexican who had never been to Spain prior to writing the song. When he finally did make it, he was presented with the keys to the City of Grenada.

Peer Southern's country strength came by way of Wilf Carter, a Canadian who remains the oldest living writer in the Peer Southern fold. They also made news with Ted Daffen's "Born To Lose" and the famous Tennessee Governor, Jimmy Davis who wrote and performed "You Are My Sunshine." Ironically, a famous black group, the Mills Brothers have just released this "Sunshine" hit on the Ranwood label which will no doubt add to the more than one million performances logged by this song since it was written back in 1940.

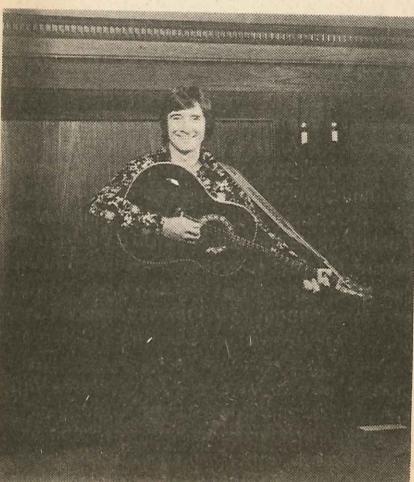
Peer and his group have been busy on the political front as well. They have been outspoken about the fact there hasn't been a copyright legislation in the U.S. since 1909. Says Peer: "They haven't kept up with the technological advances." He would like to see public domain changed to the life of the composer plus fifty years. The American Congress is now being asked to consider a change in the mechanical rate upping it to 3 cents from 2 cents however, Peer would like to see an increase based on a percentage of the retail price rather than a set rate as laid down by Congress. Another area in which the Peer group are involved is that of a juke box royalty. There has been an estimate of a royalty amounting to fifty million dollars a year that could be made available to publishers if the proper legislation was enacted.

Lobbying by powerful groups such as Peer Southern will indirectly effect the Canadian Copyright Act, supplying guidelines to those representing Canadian writers and publishers. There has been talk over the years about ways and means of harnessing the royalty potential of the many thousands of juke boxes across Canada, which requires a nod from Parliament Hill. Noted one observer: "Who knows how many juke boxes there are?"

The Peer Southern Canadian operation, based in Toronto, maintains an open door policy, offering, through Matt Heft, almost fifty years of knowledge in the international market.

Wayne Vold emerging as strong country act

Wayne Vold, a Calgary-based country performer, has emerged with a strong identity in his field, particularly in western Canada. His initial releases, an album and several singles, were issued on the Royalty label, however, he has switched to the Westmount label and released a single, "We May Never Pass This Way Again", a Vold original published through Alberta Publishing (BMI). The single was released in February and gained a fairly healthy national image. A



Bucking bronco star and recording artist, Wayne Vold.

major drawback in the Vold success is the lack of a national distributor. Product is available through Wayne Vold International Productions, 9615 MacLeod Trail South, Calgary T2J 0P5. Vold's second album was produced at Calgary's Sound West with a release date expected by early fall.

Vold has unusual support from radio, particularly with the powerful CFAC Calgary. The station aired a half-hour special devoted entirely to Vold and his "uptown sound" which apparently attracted interest at CBC Toronto. A television pilot by the CBC was arranged and taped on location at the Student's Union building on the University of Alberta campus and aired on the CBC-TV Network, March 17. Gwen Werth of WVIP advises that because of the viewer interest in the Vold Special, the CBC have firmed a thirteen week fall series for Vold. The show will be produced in Alberta for the network and is the final stage towards a twenty-six, five year contract with the CBC.

Calgary's Ranchman's Steak House is home-base for Vold. He is also much in demand as a "pick-up man" for the North American bucking events circuit. As a footnote to Vold's career, it's interesting to discover that he produces more than twenty rodeos a year and is currently the largest rodeo stock contractor in Canada with more than four hundred bucking horses and one hundred and fifty bucking bulls.

**CANADIAN MUSIC INDUSTRY
WHO'S WHO
DEADLINE FOR ADS
& ARTIST LISTINGS
JUNE 13th, 1975**

BIG COUNTRY could save Canadian Country industry

by Walt Grealis

It's no secret that the Canadian country recording industry is in dire straits. Even some of the U.S. top country artists (without the crossover magic) fail to top the 3000 units sold mark, even if they have a No. 1 record in Canada. Observers blame the record companies for not stocking the stores, but the truth of the matter is that retail outlets won't stock country singles. The giant Toronto market with three powerful radio outlets (CFGM, CHOO and CKFH) pumping country music into the area, twenty-four hours a day, have failed to create a buyers market for country music. One outlet, bordering on the Toronto market, Wilson and Lee of Oshawa, has constantly stocked country product and has gained a reputation of being one of the few outlets boasting a market for country singles and albums.

Canadian country artists, like their U.S. counterparts, hustle their singles and albums at clubs and concert dates, their only method of making a return on their recording costs and building their image. This practice, unique to the country performer, has been a sore point with retailers who felt the country act was cutting into their sales and profit picture - a factor in the stores not stocking Canadian country product.

There have been several attempts at bringing the Canadian country industry into an area

of recognition, but the publications attempting this giant chore have not been able to find sufficient support to continue their endeavours. Consequently the Canadian country performer lacks a vehicle on which to build their image.

RPM maintains a weekly Top 50 Playlist and reports on country activity as often as possible, which really borders on tokenism. Increased coverage of country music activities in RPM will be evident over the next few weeks, which by the time this year's Big Country rolls around (tentatively scheduled for Sept. 27-28) the Canadian country music scene should be in full bloom.

Concern for the Canadian country industry is evident with many Canadian programmers. The following observations by Charlie Russell of CJCJ Woodstock, New Brunswick, is fairly typical of their concern:

"A few days ago I had a conversation with a very dejected country artist who in all sincerity felt like hell as far as the country music industry was concerned. As he asked: '...where is the industry going, and when is it all going to be pulled back together? Frankly, what chance does a Canadian art-

ist have of making it unless he has a lot of pull and plays his cards right politically, or moves to the U.S.?"

"I couldn't in all honesty tell him: 'Hang in there and keep trying, things are going to change', because I am not convinced myself that the industry is headed for a much improved condition here at home."

"Let's lay it on the line: Big Country as it stands at present was not a success!! At the time it was held in Toronto in '74, it appeared as if a beautiful baby might be born within nine months or so however; it is quite apparent now that 'Lovemaking was fun baby, but I've got to leave you before things get serious'. There are too many making love to Mother Country, and very few willing to support her, except verbally, and with sweet nothings. We have the CRTC on one hand taking our thumbs out of our mouths, only to replace them with 30% soothers. Let's hope that by the time Big Country rolls around this year, something will have been done to make Big Country '74 a belated success!"

Westbound rush releases largest release in history

Under the distribution agreement with RCA Canada, Westbound Records president, Armen Boladian is rush releasing the latest in a series of nine LP's. This is the largest release schedule in Westbound's history and will be backed with heavy promotions, advertising, in-store displays and a special push on disco action. Included in the series are: "Houston Person '75", "Ceasar Frazier '75", "Etton Jones '75", "Soap Operas" by Catfish Hodge, "Standing On The Verge Of Getting It On" by the Funkadelics, the Fantastic Four's "Alvin Stone-The Birth and Death Of A Gangster", Melvin Sparks' '75, "Specialty Of The House" by Spanky Wilson, and "When We Do" by Watter "Junie" Morrison, formerly a leading force of the Ohio Players.

Westbound Records formed in 1969 by Boladian, with a staff of only four, has accomplished annual grosses of \$4 million, four gold records and a platinum disc for the spoken word single, "The Americans" by Bryon MacGregor.

Besides Funkadelics, La Salle and the Emeralds, other hit acts have included the Ohio Players and the Superlatives, among others.

20th Century Records are the distributors for Westbound in the U.S.

OUT IN THE COUNTRY

Now that there's a group of very devoted people ready to put their future on the line with a country music organization, perhaps, just maybe the rest of the country will get together and lend their support to Hank Smith who is heading up the group. We'll have more information within the next couple of weeks.

Jimmy Arthur Orge, doing well with his Royalty "Storytime and Prayers" dropped into Toronto for a three day engagement at the Concord Tavern, this city's newest country club. Several club operators are now looking seriously at country entertainment because of its drawing power. So, there could be many more changes and openings for country music in Toronto. Warning to country entertainers - keep your prices above the starving wage. Some operators book acts simply to boast an entertainment policy. Too many acts are spoiling the scene

by "playing for their supper."

The Royalty crew from Edmonton are busy with bookings. R. Harlan Smith and Chris Nielsen, with appropriate backing are set for the Coronation Rodeo (June 6, 7, 8). They then book into the St. Albert Rodeo week of June 9. Just completed was a successful show and dance for CKGY in Red Deer. Like most Alberta groups the Royalty people will be busy during the Stampede week with a July 3 to 11th date at the North Hill Shopping Centre in Calgary. They move up to Edmonton (17-26) to the Klondike Days. Town Pump in Regina is next for the Buffalo Days (July 28-August 9). Smith tries on Toronto's Concord (August 14 through the 16th).

There's a lot of good country offerings available in album form. Just received the Jim and Don Haggart package, "Balladeers", on the Arpeggio label. Great crossover sound. Wayne Vold, a real Canadian cowboy and holder of many rodeo awards, is on board with his Royalty album, "Country Dreams", produced by R. Harlan Smith with Joe Kozak doing the board chores.

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POSTAL ZONE

Chamber music and jazz heralded at UNB Festival

The University of New Brunswick residents are planning a two-week festival scheduled for June 15-28 at the Fredericton Playhouse to celebrate the tenth anniversary of the Summer Festival of Chamber Music and Jazz.

UNB's resident musicians, Arlene and Joseph Pach, James Pataki, Richard Naill and Paul Campbell will join special guests such as pianist Oscar Peterson, the National Arts



The University of New Brunswick resident musicians: (from l to r) Joseph Pach, violin; Paul Campbell, violin; Arlene Nimmons Pach, piano; Richard Naill, cello; and James Pataki, viola.

TALENT SEEN
Sammy Jo

Charity Brown, A&M recording artist, who at present is riding high on Canadian and U.S. record charts with her latest single "Take Me In Your Arms", will make her Toronto debut at Ramada Inn's Zodiac 1 room, June 2-7. Other artists to appear at Zodiac 1 are The Shirelles, June 9 - 14, The Chambers Brothers, June 16 - 21, and Shirley & Company, June 23 - 28.

The Dublin Corporation, return to the Friar's Tavern (Toronto) for a two week engagement, June 16 - 28.

Colin Butler, fourteen years old, is becoming one of Canada's well-known country artists. Colin has just returned from Nashville with his new manager, Larry Lee. He just finished taping for his new single and LP which is expected to be out by late summer. Future plans for Colin will be TV appearances, on the major country shows including plans for a cross Canada tour.

Joey Tardif-Dion (previously known as Joey Dion) did a two week engagement (May 21 - 31) at the Beverly Hills Motor Hotel (Downsview, Ontario). The proceeds of the two week engagement will be shared by the artists, musicians and the Variety Clubs of Canada.

BTO manager, Bruce Allen, has been selected to appear on two panels at the Billboard Talent Forum in June.

That's show biz!

Centre Orchestra, conducted by Pierre Hetu, Mischa Mischakoff, Edward Bisha, Phil Nimmons Jazz Quartet and Big Band and the Ayorama Woodwind Quintet in a blend of jazz and classical music for a total of nine concerts.

Jazz workshops with Phil Nimmons Jazz Quartet and students will be invited to participate with the Nimmons' N' Nine Plus Six for a final evening outdoor dance. The dance is being planned as a benefit with all proceeds going to the New Brunswick Youth Orchestra. Some highlights include Scott Joplin's Red Back Book, a special tribute to Duke Ellington composed by Phil Nimmons and the North American premiere of the classical "Suite de Concert de la Creation du Monde" for piano and string quartet by Milhaud.

Motown releases recording with "iffy" gay theme

New York actor/dancer Valentino's debut single "I Was Born This Way" on Gaiee Records will be distributed by Motown Records. Gaiee president, Ms. Bunny Jones had custom pressed the master and sold 15,000 copies of it to discos in an attempt to reach what Ms. Jones labelled the "vast gay market." Ms. Jones also wrote the lyrics.

Special mailings and campus promotion efforts, where Gay Liberation movements are strongly organized will be Motown's marketing approach. "We didn't purchase this record", commented Motown Creative Vice-president, Suzanne de Passe, "because it was socially controversial, but because it sold enormously in New York and is, we think, a hit record." "I Was Born This Way" is currently receiving disco action and sales in Chicago, San Francisco and St. Louis.

As an actor/dancer, Valentino has appeared in "The Me Nobody Knows", "The Harkness Ballet" and "Hair."

PLAYDATES

Incredible Laughing Band

Friars', Edmonton, Alta. (May 26-June 7)
A Four Club, Saskatoon, Sask. (June 9-21)

Van Morrison (WEA)

O.E. Theatre, Vancouver B.C. (15)

Rolling Stones (WEA)

Maple Leaf Gardens, Toronto (17-18)

Alice Cooper (WEA)

Coliseum, Vancouver B.C. (24)
Coliseum, Edmonton, Alta. (26)

Griffith Bros.

Studio (Four Seasons Hotel) Tor. (9-21)

Southcote (Smile)

Nickelodeon, Toronto (2-7)
Hespeler Arena, Hespeler, Ont. (8)

Edward Bear (Capitol)

Chatham Hotel, Chatham, Ont. (2-7)
Taxandria Hall, Arkona, Ont. (8)
Q.E. Park School, Oakville (12)
Grand Bend Casino (13-14)
N.Y. Centennial Centre, Tor. (15)

Joust

Generator, Tor. (2-7)
Whipple Tree, Tor. (9-14)

Musimart boosts their jazz record image

Besides making single and album chart news with their contemporary rock group, Blackbyrds ("Walking In Rhythm" and "Flying Start"), Musimart also boasts the position of being No. 1 in the jazz field.



Smith, his wife Lola, CJFM's jazz man Jim Pogue, Kordupel and Boyle.

Helping create that image for them is Jimmy Smith who created a strong sales foundation for his album product and received good notices during his appearance at In Concert, Montreal's only jazz club. The Mojo star drew good houses and was given the red carpet promo treatment by Michel Kordupel, national promotion director for Musimart, distributors of the Mojo line.

CANADIAN MUSIC INDUSTRY WHO'S WHO

DEADLINE FOR ADS & ARTIST LISTINGS

June 13th, 1975

Crack of Dawn (Columbia)

C.N.E., Toronto (14)
Backstage Lounge, Tor. (23-28)

Shawne Jackson & Tantalus

New Shamrock, Toronto (2-7)
Backstage Lounge, Tor. (9-14)
Jockey Club, Hamilton (16-21)

Sweet Blindness

Mad Mechanic, Toronto (2-14)
Generator, Toronto (16-21)
Forge, Toronto (23-28)

Rush (Polydor)

Windsor (13)

Regina (18)

Winnipeg (19)

Thunder Bay (20)

Sault Ste. Marie (21)

Dundas, Ontario (22)

Lakefield (23)

Massey Hall, Toronto (25)

Kitchener (26)

London (27)

Key To Bala, Bala, Ont. (28)

Ernie Castle Four

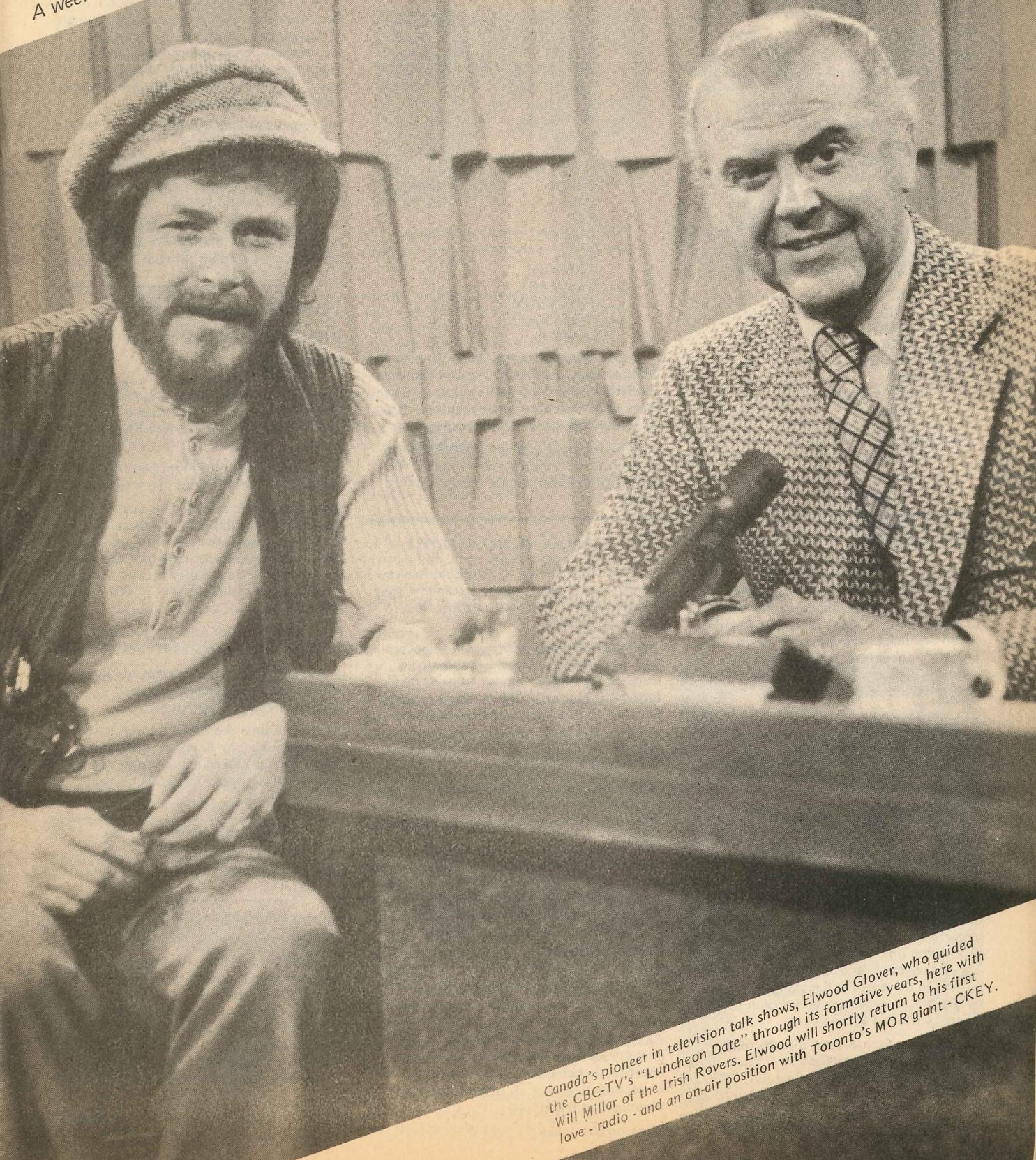
Villa, Lloydminster, Sask. (16-28)

Johnny Mathis (Columbia)

Hamilton Place, Hamilton, Ont. (24-26)

The Programmers

A weekly feature of RPM directed at radio programmers



Canada's pioneer in television talk shows, Elwood Glover, who guided the CBC-TV's "Luncheon Date" through its formative years, here with Will Millar of the Irish Rovers. Elwood will shortly return to his first love - radio - and an on-air position with Toronto's MOR giant - CKEY.

CHUM Report shows Cancon record releases for 1975

In the May 23rd issue of the CHUM Report published by CHUM Radio in Toronto, there is a breakdown of the number of Canadian singles and albums released in 1975.

For two years, CHUM has been keeping track of the amount of product available for programming. The service has been very valuable to the industry as a barometer of Canadian content availability.

Up to May 15th, 156 Cancon singles were released in the 19 weeks of 1975. This is an average of 8.21 singles per week. Single releases by companies read as follows:

LONDON	29
RCA	23
U.A.	14
QUALITY	13
GRT	11
COLUMBIA	10
A&M	9
CAPITOL	9
POLYDOR	8
ATTIC	6
WEA	5
AXE	3
RADA	3
BRONCO	3
VAN-LOS	2
MCA	4
MUSHROOM	2
AMPEX	1
DAFFODIL	1
AHED	0
MOTOWN	0
MUSIMART	0
SWEETWATER	0

The LP standings indicated that 62 Cancon LPs were released in 1975 which shows an average of 3.26 per week. Album releases by companies read as follows:

LONDON	22
RCA	9
U.A.	5
COLUMBIA	5
WEA	4
QUALITY	4
DAFFODIL	3
POLYDOR	3
CAPITOL	2
ATTIC	2
RADA	2
GRT	1
A&M	0
AMPEX	0
AHED	0
AXE	0
BRONCO	0
MCA	0
MOTOWN	0
MUSIMART	0
MUSHROOM	0
SWEETWATER	0
VAN-LOS	0

Just as a comparison, the May 17th issue of Billboard showed that 100 singles had been received by Billboard that week and 134 the week before. Billboard had received 40 albums that week and 36 the week before.

Approximately a year ago, CHUM showed an average of 7 single releases a week. This years figures indicate only a slight upward trend.

Can Labour Relations Bd enters CKLG union fight

According to the trade paper That's Show Business of May 21st, station manager Don Hamilton of CKLG-Vancouver was ordered to appear before a Canada Labour Relations Board hearing, in order to produce the necessary documents which would show the company's payroll records for a period of 6 months.

CKLG-Vancouver's owner/employer, Moffat Communications Ltd. is the respondent in this matter.

Hamilton was summoned as a witness by the complainant Canadian Union of Public Employees, who have been on strike at the station since February of this year.

According to CUPE lawyer John Stanton, CKLG accountant Ken Murphy, has not been able to be located for a serving of subpoena. CKLG's lawyer, replied that Murphy made an effort to avoid the subpoena, because he knew that he would be in the hospital at the time of the scheduled hearing. The lawyer went on to say that showing the payroll to the board and making such figures public, would constitute an invasion of the privacy accorded to employees.

CUPE lawyer Stanton said that his case would be seriously undermined if the records were not permitted to be introduced. A memo from station manager Hamilton to all CKLG employees (January 23) mentioned "recent staff-wide increases" which was

evidence contradicted by CUPE representative Richard Hughes' earlier testimony, that not all of the station staff members had received an increase.

The missing payroll information is (according to That's Show Business), what the company in fact was paying its people at that time. Ray Mercer, CUPE assistant regional director, testified that negotiators for the company had used a wholly negative approach towards the CUPE local, which represents the striking CKLG workers.

According to Mercer, management was leaving the impression that no collective agreement would be appropriate to the broadcast industry.

A newspaper reporter also testified at the hearing, that through a conversation he had with Hamilton, Hamilton said that the station would continue to operate in the event of a strike.

"We (the Moffat chain) have 400 employees within two hours of Vancouver we can draw on (during a strike)", Hamilton was quoted saying.

Hamilton in a later news report stated that CKLG has the support of "a large number of B.C. radio and television stations and notoriety in being the first private radio employees to go out on strike will not go unnoticed in the industry."

The case continues.

Television sets are burned to protest sex & violence

Fundamentalist Church members of Penfield Township, Michigan, chucked their television sets into a bonfire in order to protest televised violence and sex that they say have poisoned their children's minds.

Mrs. Hank Dodson, a member of the Church of the Nazarene, reported that her eight year old son Jimmy would "stand in front of the mirror and fight with himself and act crazy" after watching his favourite TV-series "The Six Million Dollar Man."

The protest burning was organized by evangelist Paul Wilde.

"I had to censor everything my sons watched" said Mary Lou Bax as she threw her \$600 colour television set into the flames.

One church member impatient for the fire to heat up, simply blasted out the picture tube of his set with his shotgun.

Tom Donahue - FM pioneer dead at age forty-six

Tom Donahue, the broadcaster responsible for launching the first U.S. rock FM station (in '67) died April 28th in San Francisco, at the age of 46.

His station KMPX-San Francisco was considered the first of its kind. So was Donahue.

Some 400 people attended his post-funeral Irish wake, including Van Morrison, Dan Hicks, Boz Scaggs, Peter Yarrow, and James Caan. John Lennon sent a 6-foot tall flower arrangement. The occasion was not one of mourning, but rather, a party to celebrate in tribute.

Tom Donahue at KYA in '62, broke the first Peter, Paul and Mary hit "Lemon Tree."

In '63, he formed his own label and hired a teenaged radio personality as a staff producer. The kid's name was Sly Stone.

In '66, Donahue promoted the very last of any of all the many Beatle performances. Tom Donahue helped many people and the San Francisco society considers his death a deeply felt loss



"Kid Stuff" is a new Saturday morning children's series which will premiere over the CTV-network this fall.

The program is intended to be an up-to-date primer for the pre-teen set, utilizing a format featuring musical twelve year-olds who focus on the basic elements of successful children's programming such as comedy, fantasy and music (as composed by Kronborg's Cliff Jones and writer-producer Bill Hartley).

The production is definitely slick in its hip approach to what the preteen set values as entertainment, but if it strives to ENLIGHTEN

AS WELL AS ENTERTAIN in its instructive approach, then it must be very careful in what it qualifies to be children's entertainment.

Comedy vignettes are scattered throughout the production, and a technical expertise is maintained throughout, but I detected humour that only a discriminating adult can distinguish as forms of satire. Surely a preteen does not consider a hijacking of an airplane to be humourous, (or maybe by this time they do). Giggling snickers are made about homosexuality (does everybody snicker?) and a stereotyped dirty old man approaches a curvaceous young girl, leering the facts as to where she's going. Funny, huh? Such entertainment within a schooling-primer format can only be considered as a teaching-instruction. Surely a musical-base is considered a good perspective, but a hacked insight towards children's programming is another.

Firstly . . . HIJACKINGS WITH THE USE OF A FIREARM ARE NOT IN THE LEAST BIT FUNNY AND THEY ONLY INSTRUCT A VERY GROSS WRONG . . . but in the vignette established it was supposed to be terribly witty and hilarious good preteen fun.

SECONDLY . . . "Dirty Old Men" are a drag and there is nothing funny or instructive about them. They are only sad.

THIRD . . . TEACHING KIDS TO SNIGGER AT HUMAN RELATIONSHIPS IS JUST ANOTHER BIASED PRETENSE THAT IS ONLY HAD IN THE MIND OF THE SCREEN-WRITER.

TRIBAL DRUM

CFCF Montreal has launched a new spring and summer promo entitled "Let's Get It Together". G.M./P.D. John Mackey asked Montreal record producer Benny Kaye to produce a 45-single as well as station promos to help tie in to each jock's shift.

Ian Cooney's "Let's Get It Together" was chosen among the entrants. Besides a guaranteed air-play on CFCF, Mackey believes in the single for MOR and Top-40 markets. The "Let's Get It Together" campaign is in full swing with media saturation by billboards, colour cards on buses, subway and newspaper ads. Radio and television spots are soon to follow.

Two Opportunities For Youth projects (funded by the federal government) have been accepted from CKRV-University of Toronto campus outlet. "The Canadian Sound" will provide any interested musician with a chance to produce a demo tape. As a follow-up the University will assist in the distribution/sale of the tapes. Contact "Canadian Sound" at (416) 964-1444. "The Community Resources Project" is planning to research the potential role of the community in regards to station CKRV. Anyone interested are invited to contact Katherine Willson at (416) 964-1443.

"Kidstuff" can succeed with the expertise and technicality it possesses as a first-class network effort. But surely we don't have to let impressionable kids LEARN through the sometimes cockeyed view of media screen writers that SHOULD KNOW BETTER. After all, the series was supposedly researched and analyzed as to what makes a kid click, but dwelling on sad situations in society for



Pictured above are musical director, Cliff Jones (centre), and producer, Bill Hartley, of KIDSTUFF

a laugh, only glamourizes those incidents and makes many kids think that it's neat. Instead of furthering media-attuned kids to play out cops 'n robbers (bang bang yer dead . . . what fun!) the networks should teach them to play music and appreciate the beauty of nature. Now, the show only has a FEW of these laugh-in to Kojak vignettes but if the producer is hip enough to recognize what he's doing, then maybe the production of "Kidstuff" will indeed be a terrific learning vehicle. Check it out and see what you come up with.

CFPL-FM-London will initiate outdoor broadcasting once again, after an absence of over twenty years.

Sponsored by the London Recreation Department, "Summer Music Festival" will sound technically the same as a series of Live Band Concerts produced in the early days of the Kiwanis Memorial bandshell. In those days CFPL-London originated a live half-hour broadcast for CBC's Radio's coast to coast network.

The eight "Summer Music Festival" Sunday evening programs, will commence June 8th at 8:30 PM while two Wednesday night shows will be heard June 25th and July 2nd at 9:00 PM.

The CFRB-Toronto "Good News" reporters are: Jeff Edelson from McMaster University, Cathie Henderson from York, Henry Holub from Ryerson, Elaine Loring from Seneca, Randy Singer from Conestoga, and Theresa Voigt from Ryerson. It's the seventh consecutive summer, that CFRB-Toronto has hired broadcast-students to work in its newsroom.

There's a message here somewhere. Dave Chesney, program director and Bill Anderson, music director at CJCJ Langley, B.C. send the following note: To all promo men in western Canada - if you ever get back from Blind River - stop - give us a call.

Don't forget programmers, the Broadcast Executive Society will be honouring Anne Murray Tuesday, June 17 which is their

Music Day. The special luncheon will be held at the Four Seasons-Sheraton Hotel. Apply for tickets (\$10. each) to the B.E.S. Suite 2015, 65 Queen St. West, Toronto M5H 2M5.

MCA's Buffy Saint Marie projected her charm during her recent successful Montreal concert and the label's Bob Johnston squired the little bundle of talent on a red carpet promo trip. One of the calls was at CFCF



From the left CFCF's Andy Forsyth, MCA's Jean-Marc Corbeil and Bob Johnston, and CFCF's Cheryl Johnsen and Mike Kramer. On the far right is Buffy's music director and producer Norbert Putnam.

Buffy's new single, a unique French/English record "Till I See You Again" ("Jusqu'au Je Te Revois"). Initial sales look good, much of it because of airplay being given by the powerful Radio Mutual Network.

CANADIAN MUSIC INDUSTRY
WHO'S WHO
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JUNE 13th, 1975

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Wolfman Jack to tour revue across N. America

"I Saw Radio! Fun And Romance Starring Wolfman Jack", is a musical revue, scheduled to tour through 26 cities beginning at the end of this month. The show, complete with a full backup of singers and dancers, will feature the famed broadcaster in a role prepared by undertaking extensive dancing, piano and singing lessons.

The intonations of the Wolfman singing should, according to observers, constitute a very definite event.

CFTO scores Vinton for taping of series

Bobby Vinton has been busy at CFTO with his new musical-variety show. "The Bobby Vinton Show" has been scheduled for twenty-four half hours and will feature guests, such as, Ted Knight from the "Mary Tyler Moore Show", Loretta Switt from "Mash", "Laugh-In's" Ruth Buzzi, and Clifton Davis from the "That's My Mama" series. Executive producers are Chris Beard and Alan Blye, with Canadian Allen Thicke producing, Danny Mann doing the writing, and Director Mike Steel. Vinton will finish taping the series, June 16-30.

Montreal Contemporary Additions

CFCF (Cheryl Johnson)
37 When Will I Be Loved-Linda Ronstadt
* The Rockford Files-Mike Post
* Henry Moore-Murray McLauchlan
* Christina-Terry Jacks

CFOX (Gil Vigors)
30 Reach Out-Gloria Gaynor
* On Ne Vit Pas-Mireille Mathieu

CKGM (Greg Stewart)
* (1) Pinball Wizard-Elton John
Charted
38 Bad Luck-Harold Melvin
29 Love Will Keep Us-Captain & Tennille
10 Only Women-Alice Cooper
60 Wildfire-Michael Murphy
Playlisted
62 Disco Queen-Copperpenny
* Christina-Terry Jacks
79 Ease On Down-Consumer Rapport
* Hello Central-Hans Staymer Band
45 Hit the Road Jack-Stampeder
55 Love Won't Let Me Wait-Major Harris
57 Magic-Pilot
66 Makin' Love In My Mind-Patsy Gallant
* Round and Round-Octavian
* Can't Live Without You-Guess Who
92 Take Me In Your Arms-Doobie Bros.
84 The Hustle-Van McCoy
* Walking In the Sun-R. Dean Taylor
37 When Will I Be Loved-Linda Ronstadt
86 When You're Up-Bond
* You Gotta Love-Matt Lucas

Toronto Contemporary Additions

CFTR (Alex Sharpstone)
84 The Hustle-Van McCoy
* Christina-Terry Jacks
57 Magic-Pilot
46 Shoeshine Boy-Eddie Kendricks

Vancouver Contemporary Additions

CKLG
23 (1) Somebody Song-B.J. Thomas
Charted
62 Disco Queen-Copperpenny
21 Shining Star-Earth, Wind & Fire

Windsor Contemporary Additions

CKLW (Rosalie Trombley)
16 (1) Philadelphia Freedom-Elton John
Charted
68 The Way We Were-Gladys Knight
* Sweet Emotions-Aerosmith
* Someone Saved My Life-Elton John
5 Take Me In Your Arms-Charity Brown
Playlisted
57 Magic-Pilot
35 I'm Not Lisa-Jesse Colter
* 1-2-3-Johnson Family
86 When You're Up-Bond

CKWW
6 He Don't Love You-Tony and Dawn
88 I Need My Woman-Craig Ruhnke

A GUIDELINE AS TO HOW THE RPM 100 IS COMPILED

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

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

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

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

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

RPM TOP 100 Singles ALPHABETICALLY BY TITLE

Amie (50)
Anytime (94)
Attitude Dancing (81)
Autobahn (12)
Baby That's Backatcha (70)
Bad Luck (32)
Bad Time (5)
Before The Next Teardrop Falls (10)
Bloody Well Right (49)
Chevy Van (38)
Christina (80)
Cum Hear The Band (55)
Cut The Cake (33)
Disco Queen (56)
Don't Leave Me In The Morning (24)
Down By The Henry Moore (82)
Dynamite (19)
Ease On Down The Road (67)
Emma (22)
Fly By Night (45)
Get Down Get Down (40)
Give The People What They Want (88)
Good Lovin' Gone Bad (64)
He Don't Love You (4)
Hey You (1)
Hi Jack (30)
Hit The Road Jack (35)
How Long (3)
The Hustle (79)
I Can't Live Without You (87)
I Don't Like To Sleep Alone (37)
I Know What You Need (95)
I'm Not In Love (97)
I'm Not Lisa (31)
The Immigrant (9)
I Need My Woman (70)
I'll Play For You (48)
It's A Miracle (29)
I Wanna Dance Wit You (46)
I Want To Be Free (75)
Jackie Blue (11)
Judy Mae (84)
Just Like Romeo & Juliet (62)
Killer Queen (17)
Lady Marmalade (53)
The Last Farewell (15)
Last Picasso (99)
Let There Be Music (96)
Listen To What The Man Said (90)
Lizzie & The Rainman (92)
Long Tall Glasses (33)
Love Will Keep Us Together (23)
Love Won't Let Me Wait (44)
Magic (42)
Makin' Love In My Mind (66)
Midnight Blue (76)
Misty (59)
Old Days (13)
Only Women (8)
Only Yesterday (6)
On My Way Out West (52)
Ooo Baby Baby (69)
Owatananite (89)
Play A Little Bit Longer (74)
Please Mr. Please (98)
Philadelphia Freedom (18)
Rainy Day People (21)
Reach Out I'll Be There (34)
Remember What I Told You (51)
Round And Round (93)
Run Away With Me (91)
Sadie (85)
Sail On Sailor (100)
Shakey Ground (39)
Shame Shame Shame (54)
Shaving Cream (47)
Shining Star (25)
Shoeshine Boy (60)
Sister Golden Hair (20)
Somebody Done Somebody Wrong (28)
Spirit Of The Boogie (71)
Swearin' To God (65)
Swing Low Sweet Chariot (72)
Take Me In Your Arms (7) (73)
Thank God I'm A Country Boy (2)
Trampled Under Foot (41)
Tropical Heat (63)
Trouble (61)
Walking In Rhythm (16)
Watching The World Go By (28)
The Way We Were (63)
What An Animal (14)
What Can I Do For You (77)
When Will I Be Loved (27)
When You're Up You're Up (83)
Why Can't We Be Friends (86)
Wildfire (43)
You Are So Beautiful (57)
Young Americans (58)



Top Singles

June 7, 1975

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

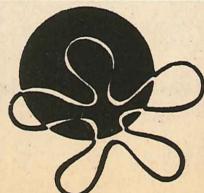
CANADA'S ONLY NATIONAL SINGLE SURVEY
Compiled from record store, radio station and record company reports.

1 8 (4)	HEY YOU	26 26 (7)	WATCHING THE WORLD GO BY
	Bachman Turner Overdrive Mercury 73683-Q		Les Emmerson Polydor PD-14269-Q
2 1 (10)	THANK GOD I'M A COUNTRY BOY	27 37 (8)	WHEN WILL I BE LOVED
	John Denver RCA PB 10239 N		Linda Ronstadt Capitol 4050-F
3 3 (10)	HOW LONG	28 23 (11)	SOMEBODY DONE SOMEBODY WRONG
	Ace Anchor ANC 21000-N		B. J. Thomas Quality Q2124-M
4 6 (11)	HE DON'T LOVE YOU	29 24 (11)	IT'S A MIRACLE
	Tony Orlando and Dawn Elektra E45240A-P		Barry Manilow Arista 0108-F
5 7 (9)	BAD TIME	30 44 (8)	HI JACK
	Grand Funk Capitol 4046-F		Herbie Mann Atlantic 3246 - P
6 2 (10)	ONLY YESTERDAY	31 35 (8)	I'M NOT LISA
	Carpenters A&M 1677 - W		Jessi Colter Capitol 4009-F
7 5 (8)	TAKE ME IN YOUR ARMS	32 38 (9)	BAD LUCK
	Charity Brown A&M 391-W		Harold Melvin & Bluenotes Philly Int'l ZS8-3562 H
8 10 (8)	ONLY WOMEN	33 32 (8)	CUT THE CAKE
	Alice Cooper Atlantic 3254-P		Average White Band Atlantic 3261-P
9 9 (10)	THE IMMIGRANT	34 30 (11)	REACH OUT I'LL BE THERE
	Neil Sedaka Polydor 2058 561-Q		Gloria Gaynor MGM 14790-Q
10 12 (11)	BEFORE THE NEXT TEARDROP FALLS	35 45 (5)	HIT THE ROAD JACK
	Freddy Fender Dot 17540-M		Stampers Music World Creations MWC 1017-M
11 4 (11)	JACKIE BLUE	36 25 (11)	CHEVY VAN
	Ozark Mountain Daredevils A&M 1654-W		Sammy Johns GRC 2046-F
12 13 (9)	AUTOBAHN	37 27 (11)	I DON'T LIKE TO SLEEP ALONE
	Kraftwerk London VE 203-K		Paul Anka United Artists UAXW 615-U
13 18 (6)	OLD DAYS	38 33 (11)	LONG TALL GLASSES (I CAN DANCE)
	Chicago Columbia 3-10131-H		Leo Sayer Warner Bros. 8043-P
14 11 (11)	WHAT AN ANIMAL	39 42 (9)	SHAKEY GROUND
	Fludd Attic AT-107-K		Temptations Motown G 7142F-Y
15 22 (7)	THE LAST FAREWELL	40 52 (8)	GET DOWN, GET DOWN
	Roger Whittaker RCA PB-50030 - N		Joe Simon Spring 156-Q
16 14 (11)	WALKING IN RHYTHM	41 41 (8)	TRAMPLED UNDER FOOT
	Blackbyrds Fantasy 736-R		Led Zeppelin Swan Song SS70102-P
17 15 (11)	KILLER QUEEN	42 57 (7)	MAGIC
	Queen Elektra E-45226-P		Pilot Capitol 3992 - F
18 16 (11)	PHILADELPHIA FREEDOM	43 60 (6)	WILDFIRE
	Elton John MCA 40364-J		Michael Murphy Eric 8-50084-H
19 47 (4)	DYNAMITE	44 55 (7)	LOVE WON'T LET ME WAIT
	Tony Camillos A&M AM1666-W		Major Harris Atlantic AT3248 - P
20 40 (8)	SISTER GOLDEN HAIR	45 63 (4)	FLY BY NIGHT
	America Warner Bros. 8086-P		Rush Mercury 73681-Q
21 17 (11)	RAINY DAY PEOPLE	46 54 (4)	I WANNA DANCE WIT YOU
	Gordon Lightfoot Reprise REP 1328-P		Disco Tex & The Sex-O-Lettes Chelsea CH3015X-M
22 19 (12)	EMMA	47 28 (10)	SHAVING CREAM
	Hot Chocolate Big Tree 16031-P		Bennie Bell Vanguard 35183 - F
23 29 (4)	LOVE WILL KEEP US TOGETHER	48 59 (9)	I'LL PLAY FOR YOU
	The Captain and Tennille A&M 1672-W		Seals & Crofts Warner Bros. WBS 8075 - P
24 20 (8)	DON'T LEAVE ME IN THE MORNING	49 53 (7)	BLOODY WELL RIGHT
	Odia Coates United Artists UAXW 601X-U		Supertramp A & M 1660 - W
25 21 (10)	SHINING STAR	50 43 (10)	AMIE
	Earth, Wind and Fire Columbia 3 - 10090 - H		Pure Prairie League RCA PB10184-N

RPM 100 Top Singles (51-100)

51 64 (7)	REMEMBER WHAT I TOLD YOU Tavares Capitol 4010 - F	76 81 (4)	MIDNIGHT BLUE Melissa Manchester Arista AS 0116-F
52 69 (5)	ON MY WAY OUT WEST Jack Cornell WEA CW 4026-P	77 82 (3)	WHAT CAN I DO FOR YOU Labelle Epic 8-50097-H
53 31 (17)	LADY MARMALADE LaBelle Epic 8-50048-H	78 80 (6)	I NEED MY WOMAN Craig Ruhnke United Artists UAXW-612X-U
54 34 (14)	SHAME SHAME SHAME Shirley & Company Vibration VI-532-Q	79 84 (3)	THE HUSTLE Van McCoy Avco AV 4653-M
55 36 (11)	CUM HEAR THE BAND April Wine Aquarius AQ 5037-K	80 (1)	CHRISTINA Terry Jacks Quality Q2135-M
56 62 (6)	DISCO QUEEN Copperpenny Capitol 7-2751-F	81 87 (3)	ATTITUDE DANCING Carly Simon Elektra E45246-P
57 39 (16)	YOU ARE SO BEAUTIFUL Joe Cocker A&M 1641-W	82 (1)	DOWN BY THE HENRY MOORE Murray McLauchlan True North TN 125A-H
58 58 (10)	YOUNG AMERICANS David Bowie RCA PB10152-N	83 86 (3)	WHEN YOU'RE UP YOU'RE UP Bond Columbia C.44083-H
59 67 (7)	MISTY Ray Stevens Barnaby 1190-614-T	84 94 (2)	JUDY MAE Boomer Castleman Mums ZS 8-6038-H
60 46 (11)	SHOESHINE BOY Eddie Kendricks Motown 54257-Y	85 96 (2)	SADIE Spinners Atlantic 3268-P
61 100 (2)	TROUBLE Elvis Presley RCA 10278-N	86 98 (2)	WHY CAN'T WE BE FRIENDS War United Artists UAXW 629-U
62 72 (4)	JUST LIKE ROMEO AND JULIET Sha Na Na Kama Sutra KA602X-M	87 89 (3)	I CAN'T LIVE WITHOUT YOU Guess Who Nimbus 3 PB 10075-N
63 68 (5)	THE WAY WE WERE Gladys Knight & The Pips Buddah BDA 463-M	88 90 (3)	GIVE THE PEOPLE WHAT THEY WANT The O'Jays Philal Int'l ZS83565-H
64 75 (4)	GOOD LOVIN' GONE BAD Bad Company Swan Song SWS 70103-P	89 (1)	OOWATANITE April Wine Aquarius AQ 5038-K
65 77 (3)	SWEARIN' TO GOD Frankie Valli Private Stock PSR 45021-M	90 (1)	LISTEN TO WHAT THE MAN SAID Wings Capitol 4091-F
66 66 (4)	MAKIN' LOVE IN MY MIND Patsy Gallant Columbia C.44084-H	91 93 (3)	RUN AWAY WITH ME Ken Tobias Attic AT111-K
67 79 (4)	EASE ON DOWN THE ROAD Consumer Rapport Atlantic HS101-P	92 97 (2)	LIZZIE AND THE RAINMAN Tanya Tucker MCA 40402-J
68 71 (4)	TROPICAL HEAT David George A&M 385-W	93 (1)	ROUND AND ROUND Octavian MCA 403-99-J
69 65 (6)	OOO BABY BABY Tinker's Moon Polydor 2065256-Q	94 (1)	ANYTIME Frank Sinatra Reprise-1327-P
70 74 (4)	BABY THAT'S BACKATCHA Smoky Robinson Motown T54258-Y	95 (1)	I KNOW WHAT YOU NEED Foot In Coldwater Daffodil DS 1065-W
71 78 (7)	SPIRIT OF THE BOOGIE Kool and the Gang Delite 1088-567-T	96 99 (2)	LET THERE BE MUSIC Orleans Asylum 45243-P
72 73 (5)	SWING LOW SWEET CHARIOT Eric Clapton Polydor SC 509-Q	97 (1)	I'M NOT IN LOVE 10 CC Mercury 73675-Q
73 92 (2)	TAKE ME IN YOUR ARMS Doobie Brothers Warner Bros. 8092-P	98 (1)	PLEASE MR PLEASE Olivia Newton-John MCA 40418-J
74 76 (6)	PLAY A LITTLE BIT LONGER Shirley Eikhard Attic AT-109-K	99 (1)	LAST PICASSO Neil Diamond Columbia 10138-H
75 51 (8)	I WANT TO BE FREE Ohio Players Mercury 73675-Q	100 (1)	SAIL ON SAILOR Beach Boys Brother/Reprise REP 1325-P

COMING SOON . . .



CANCON ADDITIONS**No. 80**

TERRY JACKS

Christina

Quality 2135X-M

Writer: Terry Jacks

Publishing: Gone Fishin (BMI)

Flip: The Feelings That We Lost
same credits as plug side

Producer: Terry Jacks

Studios: Can-Base/Vancouver

No. 82

MURRAY McLAUCHLAN

Down By The Henry Moore

True North TN4-125-H

Writer: Murray McLauchlan

Publishing: Blackwing (CAPAC)

Flip: Sweeping The Spotlight Away
same credits as plug side

Producer: Murray McLauchlan/Bernie Finkelstein

Studios: Thunder Sound/Toronto

No. 89

APRIL WINE

Oowatanite

Aquarius AQ 5038-K

Writer: Clench

Publishing: Slalom Music (BMI)

Flip: Highway Hard Run

Writer: Goodwyn

Same publishing as plug side

Producer: April Wine

Studios: Tempo/Montreal

No. 93

OCTAVIAN

Round & Round

MCA 40399-J

Writer: Bill Gauvreau-Warren Barbour

Publishing: Manitou (BMI)

Flip: Desperate Men

same credits as plug side

Producer: John Stewart

Studios: Eastern Sound/Toronto

No. 95

FOOT IN COLDWATER

I Know What You Need

Daffodil DIL 1065-W

Writer: A Foot In Coldwater

Publishing: Freewheeled (CAPAC)

Flip: He's Always There (Watching You)

same credits as plug side

Producer: John Anthony

Studios: Manta & Eastern/Toronto

Charted

8 Hey You-BTO

54 I Wanna Dance Wit You-Disco-Tex

32 Cut The Cake-Average White Band

10 Only Women-Alice Cooper

CALGARY

CKXL (John Clark)

44 Hijack-Herbie Mann

92 Take Me In Your Arms-Charity Brown

87 Attitude Dancing-Carly Simon

77 Swearin' To God-Frankie Valli

45 Hit The Road Jack-Stampeders

CHARLOTTETOWN

CFCY (Garry Barker)

24 (1) It's A Miracle-Barry Manilow

Charted

7 Bad Time-Grand Funk

45 Hit The Road Jack-Stampeders

* Black Superman-Johnny Wakelin

88 I Need My Woman-Craig Ruhnke

CORNER BROOK

CFCB (Derek Brake)

27 (1) Don't Like To Sleep Alone-Paul Anka

Charted

37 When Will I Be Loved-Linda Ronstadt

60 Wildfire-Michael Murphy

18 Old Days-Chicago

CORNWALL

CJSS (Wayne Waldroff)

27 (1) Don't Like To Sleep Alone-Paul Anka

Charted

77 Swearin' To God-Frankie Valli

87 Attitude Dancing-Carly Simon

* You Gotta Love-Matt Lucas

LYRICIST AVAILABLE

Lyricist, with considerable material, seeks serious music writer. Mainly middle of road style with some lean toward country. Phone Larry at (416) 424 - 3026 after 6 PM.

AM HOST NEEDED

CHWK-Chilliwack is looking for a morning show host. The successful applicant will have considerable experience with a mature, personal on-air approach.

We think the Fraser Valley is a great place to live and CHWK is a well established, progressive radio station. For further information contact (in confidence) Lanny Hagen, Program Manager, CHWK Radio, P.O. Box 386, Chilliwack, B.C. (604) 795 - 5711.

EXPERIENCE AVAILABLE

Young man with 5 years experience in both radio and television seeking position with either a radio or television station anywhere in Canada. 3 years experience as news editor in the Prairie Market, along with 2 years experience in MOR and MOT. Those interested, please write Bob Tomkins - 73 Henderson Drive, Yorkton, Saskatchewan.

SEEKING WRITER

Creative writer required for CFRA Continuity Dept. Send samples and resume to: Al Pascal, 150 Isabella Street, Ottawa, Ontario, K1S 5A3.

JOCK WANTED

CFOX-Montreal is looking for a swing jock. Contact: Bruce Devine, Operations Manager, Box 1470, Montreal, or call (514) 697-1470.

RPM Picks**Contemporary****THE KEY**

Crack Of Dawn (Columbia)

NAKED MAN

Blood Sweat & Tears (Columbia)

LOOK AT YOU

George McCrae (RCA)

Adult**SUMMER IN CANADA**

T.B.A. (Polydor)

THAT IT SHOULD COME TO THIS

Cal Dodd (RCA)

LORD OF THE DANCE

John Allan Cameron (Columbia)

Country**COUNTRY D.J.**

Bill Anderson (MCA)

WISH THE WORLD A LITTLE LOVE

Joyce Smith (Broadland)

PLACE CALLED HOME

Bill Hersche (Train)

HALIFAX

CJCH (Terry Williams)

16 (1) Philadelphia Freedom-Elton John

HALIFAX

CRXL (Rick Green)

42 Shakey Ground-Rush

88 I Need My Woman-Craig Ruhnke

* Can't Live Without You-Guess Who

* Henry Moore-Murray McLauchlan

* Woman Handled My Mind-Billy Swan

95 Can't Stop Myself-William Shakespeare

* Take It Easy-Lick 'N Stick

* Where Do You Go-Straws

86 When You're Up-Bond

* Hello It's Me-Lani Hall

HAMILTON

CKOC (Grant/Novak)

22 (1) Last Farewell-Roger Whittaker

Charted

* World Go Away-Donny & Marie Osmond

84 The Hustle-Van McCoy

87 Attitude Dancing-Carly Simon

* Bye Bye Baby-Bay City Rollers

* Christina-Terry Jacks

Playlisted

* I'm Not In Love-10 CC

* I'm On Fire-Dwight Twilley Band

HAMILTON**CHAM**

22 Last Farewell-Roger Whittaker

* Hello Central-Hans Staymer Band

KAMLOOPS**CHNL**

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

AMHERST

CKDH

6 (1) He Don't Love You-Tony and Dawn
Charted

60 Wildfire-Michael Murphy

10 Only Women-Alice Cooper

76 Play A Little Bit-Shirley Eikhard

56 Come On Over-Chilliwack

69 On My Way Out West-Jack Cornell

Playlisted

38 Bad Luck-Harold Melvin

93 Run Away With Me-Ken Tobias

32 Cut The Cake-Average White Band

29 Love Will Keep Us-Captain & Tennille

97 Lizzie and the Rainman-Tanya Tucker

BATHURST

CKBC (Jim Duncan)

6 (1) He Don't Love You-Tony and Dawn

CONTEMPORARY AIRPLAY PERCENTAGES

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

SWEARIN' TO GOD	
Frankie Valli (Quality)	16.6%
WILDFIRE	
Michael Murphy (Epic)	14.2%
HEY YOU	
B.T.O. (Mercury)	11.9%
DOWN BY THE HENRY MOORE	
Murray McLauchlan (True North)	9.5%
HE DON'T LOVE YOU	
T. Orlando And Dawn (Elektra)	9.5%

Charted

* Carey-Joni Mitchell
 93 Run Away With Me-Ken Tobias
 29 Love Will Keep Us-Captain & Tennille
 * Pinball Wizard-Elton John
 Playlisted
 77 Swearin' To God-Frankie Valli
 * Last Picasso-Neil Diamond
 * Henry Moore-Murray McLauchlan
 * Woman Handled My Mind-Billy Swan
 * Can't Stop Myself-William Shakespeare

KELOWNA

CKOV
 * Lion In The Winter-Hoyt Axton
 * You're A Part Of Me-Susan Jacks

KINGSTON

CKWS (Gary Mercer)
 1 (1) Thank God-John Denver
 Charted
 8 Hey You-BTO
 * Anytime-Frank Sinatra
 86 When You're Up-Bond
 Playlisted
 29 Love Will Keep Us-Captain & Tennille
 84 The Hustle-Van McCoy
 59 I'll Play For You-Seals and Crofts

KITCHENER

CHYM (Molly Zakrzewski)
 Charted
 40 Sister Golden Hair-America
 18 Old Days-Chicago
 60 Wildfire-Michael Murphy
 29 Love Will Keep Us-Captain & Tennille
 77 Swearin' To God-Frankie Valli

LEAMINGTON

CHYR
 1 (1) Thank God-John Denver

LINDSAY

CKLY
 18 (1) Old Days-Chicago
 Charted
 * Christina-Terry Jacks
 57 Magic-Pilot

LONDON

CJBK (Jerry Stevens)
 22 (1) Last Farewell-Roger Whittaker
 Charted
 60 Wildfire-Michael Murphy

LONDON
 CKSL
 23 (1) Somebody Song-B.J. Thomas
 Playlisted
 45 Hit The Road Jack-Stampeder

MEDICINE HAT

CHAT (Jim Duce)
 * Henry Moore-Murray McLauchlan
 * Now It's Paul-Clive Baldwin
 87 Attitude Dancing-Carly Simon
 77 Swearin' To God-Frankie Valli
 * Listen To What the Man Said-Wings
 53 Bloody Well Right-Supertramp

MOOSE JAW

CHAB (Pat Bohn)
 23 (1) Somebody Song-B.J. Thomas
 Charted
 92 Take Me In Your Arms-Doobie Bros.
 76 Play A Little Bit-Shirley Eikhard
 29 Love Will Keep Us-Captain & Tennille

NORTH BATTLEFORD

CJNB
 36 (1) Cum Hear the Band-April Wine
 Charted
 8 Hey You-BTO
 60 Wildfire-Michael Murphy
 * Supernatural Thing-Ben E. King
 Playlisted
 62 Disco Queen-Copperpenny
 56 Come On Over-Chilliwack
 45 Hit the Road Jack-Stampeder
 20 Don't Leave Me-Odia Coates
 1 Thank God-John Denver
 37 When Will I Be Loved-Linda Ronstadt
 73 Swing Low-Eric Clapton
 76 Play A Little Bit-Shirley Eikhard
 * They Don't Make Them-Reunion
 5 Take Me In Your Arms-Charity Brown
 * Star Struck-Moon Quake
 26 Watching the World-Les Emmerson
 13 Autobahn-Kraftwerk

NORTH BAY

CFCH (John Gordon)
 * (1) Pinball Wizard-Elton John
 Charted
 * I'm Not In Love-10 CC
 77 Swearin' To God-Frankie Valli
 87 Attitude Dancing-Carly Simon
 68 The Way We Were-Gladys Knight
 81 Midnight Blue-Melissa Manchester
 * Christina-Terry Jacks
 * Oowatanite-April Wine
 * Sail On Sailor-Beach Boys

ORILLIA

CFOR
 24 (1) It's A Miracle-Barry Manilow
 Charted
 8 Hey You-BTO
 21 Shining Star-Earth, Wind & Fire
 37 When Will I Be Loved-Linda Ronstadt
 62 Disco Queen-Copperpenny
 Playlisted
 29 Love Will Keep Us-Captain & Tennille
 77 Swearin' To God-Frankie Valli
 54 I Wanna Dance Wit You-Disco-Tex

OTTAWA

CFGQ (Trudy Chamberlain)
 * (1) Teardrop-Freddie Fender
 Charted
 84 The Hustle-Van McCoy
 37 When Will I Be Loved-Linda Ronstadt
 * Round and Round-Octavian
 57 Magic-Pilot
 Playlisted
 94 Judy Mae-Boomer Castleman

RPM TOP 100 Albums

ALPHABETICALLY BY ARTIST

Ace (32)
 Aerosmith (77)
 Alice Cooper (5)
 America (20)
 Anka, Paul (25)
 April Wine (48)
 Armageddon (96)
 Average White Band (69) (67)
 Express, B.T. (57)
 Bachman-Turner Overdrive (2) (43) (66)
 Bad Company (11)
 Baez, Joan (79)
 Beach Boys (55)
 Beck, Jeff (38)
 Blackbyrds (40)
 Blue Oyster Cult (75)
 Bowie, David (35)
 Carlton Showband (68)
 Chicago (35)
 Chilliwack (92)
 Clapton, Eric (13)
 Collins, Judy (44)
 Cocker, Joe (62)
 Croce, Jim (82)
 Denver, John (3) (26) (85)
 Dompierre, Francois (95)
 Doobie Brothers (70)
 Dylan, Bob (56)
 Earth Wind & Fire (23)
 Fender, Freddy (65)
 Flack, Roberta (42)
 Fludd (64)
 Frampton, Peter (37)
 Free (80)
 Gaynor, Gloria (51)
 Green, Al (58)
 Guess Who, The (81)
 Gross, Henry (84)
 Harris, Major (97)
 Hayward, Justin & John Lodge (33)
 Hendrix (7)
 John, Elton (1) 16) ((68) (90) (99)
 Kraftwerk (19)
 Kiss (88)
 Led Zeppelin (4) (98)
 Lennon, John (59)
 Lightfoot, Gordon (17)
 Mann, Herbie (100)
 Mangione, Chuck (41)
 Melvin, Harold & The Blue Notes (61)
 McCartney, Paul & Wings (78)
 Murphy, Michael (30)
 Nazareth (21) (54)
 Newton-John, Olivia (28) (63) (91)
 Orlando, Tony & Dawn (71)
 Ozark Mountain Daredevils (34)
 Phantom Of The Paradise/Sndtrck (53)
 Pink Floyd (88)
 Pure Prairie League (24)
 Queen (6)
 Riperton, Minnie (70)
 Ronstadt, Linda (74)
 Rush (15)
 Russell, Leon (72)
 Seals & Crofts (38)
 Sayer, Leo (14)
 Scott, Tom & L.A. Express (46)
 Carly Simon (87)
 Skynard, Lynard (18)
 Stampeder (50)
 Steely Dan (12)
 Stevens, Cat (73)
 Strawbs (83)
 Streisand, Barbra (47)
 Super Tramp (8)
 Taylor, James (93)
 Temptations (22)
 Tommy/Sndtrck (9)
 Trower, Robin (27)
 Thomas, B.J. (89)
 Whittaker, Roger (10)
 Wizz/Sndtrck (94)
 Who, The (49)
 Wakeman, Rick (20)
 White, Barry (48)
 Yes (52)



Top Albums

June 7, 1975

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

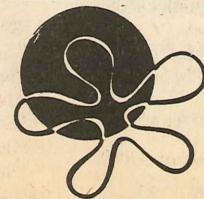
CANADA'S ONLY NATIONAL ALBUM SURVEY
Compiled from record store, radio station and record company reports.

1 1 (2)	ELTON JOHN Captain Fantastic and the Brown Dirt Cowboy (MCA) MCA 2142-J MCAC 2142-J MCAT 2142-J		26 22 (74)	JOHN DENVER'S GREATEST HITS (RCA) CPL1-0374-N CPK1-0374-N CPS1-0374-N	
2 2 (4)	BACHMAN-TURNER OVERDRIVE Four Wheel Drive (Mercury) SRM 1-1027-Q MCR4-1-1027-Q MC8-1-1027-Q		27 24 (12)	ROBIN TROWER For Earth Below (Chrysalis) CH 1073-P	8CH 1073-P
3 3 (14)	JOHN DENVER An Evening With (RCA) CPL2-0764-N	CPS2-0764-N	28 19 (14)	OLIVIA NEWTON-JOHN Have You Never Been Mellow (MCA) MCA-2133-J MCAC-2133-J	MCAT-2133-J
4 4 (13)	LED ZEPPELIN Physical Graffiti Swan Song SS2-200-P		29 31 (7)	RICK WAKEMAN Myths & Legends of King Arthur (A&M) SP 4515-W CS 4515-W	8T 4515-W
5 6 (11)	ALICE COOPER Welcome To My Nightmare (Atlantic) SD 18130-P		30 32 (10)	MICHAEL MURPHY Blue Sky Night Thunder (Epic) KE 33290 - H	
6 7 (10)	QUEEN Sheer Heart Attack (Elektra) 7E-1026-P CEK-1026-P 8EK-1026-P		31 33 (9)	JESSE COLIN YOUNG Songbird (Warner Bros.) BS 2845-P	8WM2845-P
7 5 (11)	JIMI HENDRIX Crash Landing (Reprise) MS 2204-P		32 34 (10)	ACE Five A Side (Anchor) ANCL 2001 - N	
8 9 (20)	SUPER TRAMP Crime Of The Century SP-3647-W	8T-3647-W	33 25 (9)	JUSTIN HAYWARD & JOHN LODGE Blue Jays (Threshold) THS 14-K TKM 24814-K	THM 24814-K
9 8 (9)	TOMMY Original Soundtrack Recording (Polydor) 2625028-Q 3500117-Q 3862004-Q		34 49 (19)	OZARK MOUNTAIN DAREDEVILS It'll Shine When It Shines (A&M) SP-3654-W	
10 10 (8)	ROGER WHITTAKER Travelling With Roger Whittaker (RCA) KPL1-0078-N	KPS1-0078-N	35 36 (10)	DAVID BOWIE Young Americans (RCA) APL1-0998 - N APS1-0998 - N	APK1-0998 - N
11 12 (6)	BAD COMPANY Straight Shooter (Swan Song) SS 8413-P CSS 8413-P	8SS 8413-P	36 29 (7)	CHICAGO Chicago VII (Columbia) PC 33100-H PCA 33100-H	PCT 33100-H
12 13 (7)	STEELY DAN Katy Lied (ABC) ABCD-846-N	ABCD-5846-N ABCD-8846-N	37 37 (6)	PETER FRAMPTON Frampton (A&M) SP-4512-W CS-4512-W	8T-4512-W
13 11 (7)	ERIC CLAPTON There's One In Every Crowd (RSO) 2479132-Q 3216047-Q	3803047-Q	38 40 (7)	JEFF BECK Blow By Blow (Epic) PE-33409-H PET-33409-H	PEA-33409-H
14 14 (10)	LEO SAYER Just A Boy (Warner Bros.) BS 2836-P	8WM-2836-P	39 41 (7)	SEALS & CROFTS I'll Play For You (Warner Bros.) BS-2852-P CWX-2852-P	8WM-2852-P
15 16 (10)	RUSH Fly By Night (Mercury) SRM 1-1023-Q MCR4 1-1023-Q MC8 1-1023-Q		40 38 (12)	BLACKBYRDS Flying Start (Fantasy) F 9472	
16 15 (26)	ELTON JOHN Greatest Hits (MCA) MCA-2128-J	MCAC-2128-J MCAT-2128-J	41 65 (3)	CHUCK MANGIONE Chase The Clouds Away (A&M) SP 4518-W CS 4518-W	8T 4518-W
17 17 (13)	GORDON LIGHTFOOT Cold On The Shoulder Reprise MS 2206-P		42 39 (9)	ROBERTA FLACK Feel Like Makin' Love (Atlantic) SD 18131-P AC 18131-P	A8TC 18131-P
18 26 (7)	LYNARD SKYNYRD Nuthin' Fancy (MCA) MCA 2137-J	MCAC 2137-J MCAT 2137-J	43 42 (5)	BACHMAN-TURNER OVERDRIVE Not Fragile (Mercury) SRM 1-1004-Q MCR4-1-1004-Q	MC8-1-1004-Q
19 18 (12)	KRAFTWERK Autobahn (Phillips) 6305231 - K		44 43 (6)	JUDY COLLINS Judith (WEA) 70S 1032-P	80K 1032-P
20 35 (6)	AMERICA Hearts (WEA) BS 2852-P	CWX 2852-P 8WM 2852-P	45 30 (19)	APRIL WINE Stand Back (Aquarius) AQR 506-K GCA 506-K	AQ8 506-K
21 20 (9)	NAZARETH Hair of the Dog (A&M) SP 4511-W CS 4511-W	8T 4511-W	46 50 (7)	TOM SCOTT & LA EXPRESS Tom Cat (Ode) SP 77021-W CS 77021-W	8T 77021-W
22 23 (12)	TEMPTATIONS A Song For You (Motown) G696951-Y		47 53 (9)	BARBARA STREISAND Funny Lady/Original Soundtrack (Arista) AL 9004-F	8A9004-F
23 21 (10)	EARTH, WIND & FIRE That's The Way Of The World (Columbia) PC 33280 - H	PCA 33280 - H	48 44 (7)	BARRY WHITE Just Another Way To Say I Love You (20th Century) 9209466-T 8209466-T 5209466-T	
24 28 (10)	PURE PRAIRIE LEAGUE Bustin' Out (RCA) LSP 4769 - N	P8S - 2035 - N	49 45 (5)	THE WHO Tommy (MCA) MCA 2-100005-J MCAT 2-100005-J MCAC 2-100005-J	
25 27 (8)	PAUL ANKA Feelings (United Artists) UALA-367G-U	UACA-367-U UAEA-367H-U	50 54 (5)	STAMPEDERS Steamin' (Music World Creations) MWCS 708-M MWCS 4708-M	MWCS 8708-M

RPM 100 Top Albums (51-100)

51 46 (5)	GLORIA GAYNOR Never Can Say Goodbye (MGM) M3G 4982-Q	76 90 (3)	DOOBIE BROTHERS Stampede (Warner Bros.) BS 2835-P CWX 2835-P 8WM 2835-P
52 47 (11)	YES Yesterdays (Atlantic) SD18103-P	77 92 (3)	AEROSMITH Toys In The Attic (Columbia) PC 33479-H PCA 33479-H PCT 33479-H
53 48 (17)	PHANTOM OF THE PARADISE Original Soundtrack (A&M) SP 3653-W CS 3653-W 8T 3653-W	78 (1)	PAUL McCARTNEY AND WINGS Venus And Mars (Capitol) SMAS-11419-F 4XT-11419-F 8XT-11419-F
54 51 (27)	NAZARETH Loud 'n Proud (A&M) SP-3609-W CS-3609-W 8T-3609-W	79 96 (2)	JOAN BAEZ Diamonds and Rust (A&M) SP 4527-W SPCS 4527-W SP8T 4527-W
55 57 (4)	BEACH BOYS Spirit Of America (Capitol) 11384-F 4XWW 11384-F 8XWW 11384-F	80 85 (3)	FREE Free Story (Island) ISLD 4-M
56 55 (15)	BOB DYLAN Blood On The Tracks (Columbia) PC33235-H	81 68 (19)	THE GUESS WHO Flavours (Nimbus 9) CPL1-0636-N CPK1-0636-N CPS1-0636-N
57 56 (25)	B. T. EXPRESS Do It (Till You're Satisfied) (Scepter) SPS-5117-Q SPS-4-5117-Q	82 100 (2)	JIM CROCE Greatest Hits (RCA) ABC8 835-N ABCD5 835-N ABCD8 835-N
58 58 (11)	AL GREEN Greatest Hits HI HSL 32098-K	83 69 (18)	STRAWS Ghosts (A&M) SP 4506-W CS 4506-W 8T 4506-W
59 52 (25)	JOHN LENNON Rock 'N Roll (Apple) SK 3419-F 4XK 3419-F 8XK 3419-F	84 72 (11)	HENRY GROSS Plug Me Into Something (A&M) SP4502-W
60 66 (5)	CARLTON SHOWBAND Any Dream Will Do (RCA) KTL1 0083-N	85 99 (2)	JOHN DENVER Back Home Again (RCA) CPL 10548-N CPS 10548-N CPK 10548-N
61 62 (7)	HAROLD MELVIN & THE BLUE NOTES To Be True (Phila Int.) KZ-33148-H ZT-33148-H ZA-33148-H	86 87 (3)	PINK FLOYD Dark Side Of The Moon (Harvest) SMAS 11163-F 4XW 11163-F 8XW 11163-F
62 59 (11)	JOE COCKER I Can Stand A Little Rain (A&M) SP 3663-W	87 (1)	CARLY SIMON Playing Possum (Elektra) 7ES-1033-P CEK-1033-P 80K-1033-P
63 60 (5)	OLIVIA NEWTON-JOHN If You Love Me, Let Me Know (MCA) MCA-411-J MCAC-411-J	88 (1)	KISS Dressed To Kill (Casablanca) NBLP 7016-M NBLP 7016-M NBLP 87016-M
64 61 (9)	FLUDD Great Expectations (Attic) LAT 1001-K	89 (1)	B. J. THOMAS Reunion (ABC) ABCD SC 1909-M ABCD Q4 1909-M ABCD Q8 1909-M
65 91 (3)	FREDDY FENDER Before The Next Teardrop Falls (DOT) DOFD 2020-M DOFD 42020-M	90 81 (2)	ELTON JOHN Don't Shoot Me I'm Only The Piano Player (MCA) MCA 2100-J MCAC 2100-J MCAT 2100-J
66 63 (4)	BACHMAN TURNER OVERDRIVE BTO II (Mercury) SRM 1696-Q MCR4 1696-Q	91 82 (5)	OLIVIA NEWTON-JOHN Let Me Be There (MCA) MCA 389-J MCAC 389-J MCAT 389-J
67 67 (26)	AVERAGE WHITE BAND Average White Band (Atlantic) SD-7308-P	92 97 (2)	CHILLIWACK Ridin' High (Goldfish) GA 1003-W G4 1003-W G8 1003-W
68 64 (5)	ELTON JOHN Goodbye Yellow Brick Road (MCA) MCA 2-100003-J MCAC 2-100003-J MCAT 2-100003-J	93 (1)	JAMES TAYLOR Gorilla (WEA) BS 2866-P CWX 2866-P 8WM 2866-P
69 88 (3)	AVERAGE WHITE BAND Put It Where You Want It (MCA) MCA 475-J	94 (1)	WIZZ ORIGINAL CAST World Of Oz (WEA) SD 18137-P AC 18137-P A8TC 18137-P
70 76 (17)	MINNIE RIPERTON Perfect Angel (Epic) KE-32561-H	95 93 (4)	FRANCOIS DOMPIERRE Domptiere (Barclay) 80212-213-Q M8-80212-13-Q
71 89 (3)	TONY ORLANDO AND DAWN He Don't Love You Like I Love You (Elektra) 70S1034-P CEK 1034-P 80K1034-P	96 98 (2)	ARMAGEDDON Armageddon (A&M) SP 4513-W SPCS 4513-W SP8T 4513-W
72 80 (4)	LEON RUSSELL Willo The Wisp (MCA) SR2138-J SRC2138-J SRT2138-J	97 (1)	MAJOR HARRIS My Way (Atlantic) SD 18119-P AC-18119-P A8TC 18119-P
73 71 (4)	CAT STEVENS Tea For The Tillerman (A&M) SP 4280-W CS 4280-W 8T 4280-W	98 94 (8)	LED ZEPPELIN Swan Song SD-82-16-P AC-82-16-P AT 2C-82-16-P
74 74 (41)	LINDA RONSTADT Heart Like A Wheel (Capitol) ST-11358-F 4XT-11358-F 8XT-11358-F	99 95 (2)	ELTON JOHN Caribou (MCA) MCA 2116-J MCAC 2116-J MCAT 2116-J
75 70 (11)	BLUE OYSTER CULT On Your Feet Or On Your Knees (Columbia) PG 33371-H	100 (1)	HERBIE MANN Discotheque (WEA) SD 1670-P AC 1670-P A8TC 1670-P

ARE YOU IN THE BOOK?



* Listen To What the Man Said-Wings
38 Bad Luck-Harold Melvin

45 Hit the Road Jack-Stampeder

* Christina-Terry Jacks

* I'm On Fire-Dwight Twilley

PETEROBROUGH

CKPT

* (1) Pinball-Elton John

Charted

* I'm Not In Love-10 CC

22 Last Farewell-Roger Whittaker

PETERBOROUGH

CHEX (Rick Allan)

2 (1) Only Yesterday-Carpenters

Charted

* Oowatanite-April Wine

57 Magic-Pilot

84 The Hustle-Van McCoy

Playlisted

* Listen To What the Man Said-Wings

* I'm Not In Love-10 CC

* I Dreamed Last Night-Hayward & Lodge

94 Judy Mae-Boomer Castleman

QUEBEC CITY

CFOM

16 (1) Philadelphia Freedom-Elton John

Charted

7 Bad Time-Grand Funk

40 Sister Golden Hair-America

62 Disco Queen-Copperpenny

Playlisted

32 Cut the Cake-Average White Band

8 Hey You-BTO

38 Bad Luck-Harold Melvin

REGINA

CKCK (Singer/Dempson)

* (1) Let the Phone Ring-Jim Mancel

Charted

57 Magic-Pilot

29 Love Will Keep Us-Captain & Tennile

* Romeo and Juliet-Sha Na Na

REGINA

CJME (H. Hart Kirch)

Charted

97 Lizzie and the Rainman-Tanya Tucker

52 Get Down-Joe Simon

55 Love Won't Let Me Wait-Major Harris

62 Disco Queen-Copperpenny

Playlisted

* You Gotta Love-Matt Lucas

* Christina-Terry Jacks

94 Judy Mae-Boomer Castleman

* Listen To What the Man Said-Wings

84 The Hustle-Van McCoy

SASKATOON

CFQC (Lee Silversides)

5 (1) Take Me In Your Arms-Charity Brown

Playlisted

87 Attitude Dancing-Carly Simon

59 I'll Play For You-Seals and Crofts

* The Last Picasso-Neil Diamond

* Listen To What the Man Said-Wings

77 Swearin' To God-Frankie Valli

* Part Time Love-David Gates

* Henry Moore-Murray McLauchlan

* Glitter and Gleam-Tommy Roe

* Hold On Lovers-Myles and Lenny

* Hang On To Your Resistance-Cochrane

SASKATOON

CKOM (Lorne Thomas)

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

Charted

56 Come On Over-Chilliwack

55 Love Won't Let Me Wait-Major Harris

87 Attitude Dancing-Carly Simon

SAULT STE. MARIE

CKCY

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

Charted

51 I Want To Be Free-Ohio Players

21 Shining Star-Earth, Wind and Fire

* Living A Little-Spinners

18 Old Days-Chicago

SMITHS FALLS

CJET (Bert Fairbairn)

4 (1) Jackie Blue-Ozark Mountain

Playlisted

70 Growin'-Loggins & Messina

13 Autobahn-Kraftwerk

65 Ooh Baby Baby-Tinker's Moon

76 Play A Little Bit-Shirley Eikhard

100 Trouble-Elvis Presley

61 Don't Tell Me Goodnight-Lobo

72 Romeo and Juliet-Fallen Angels

* 99 Miles From L.A.-Albert Hammond

* Brought the Woman-Evie Sands

ST. JOHN'S

CJON

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

Charted

37 When Will I Be Loved-Linda Ronstadt

15 Killer Queen-Queen

9 The Immigrant-Neil Sedaka

61 Don't Tell Me Goodnight-Lobo

Playlisted

16 Philadelphia Freedom-Elton John

4 Jackie Blue-Ozark Mountain

39 You Are So Beautiful-Joe Cocker

13 Autobahn-Kraftwerk

31 Lady Marmalade-Labell

88 I Need My Woman-Craig Ruhnke

32 Cut the Cake-Average White Band

57 Magic-Pilot

55 Love Won't Let Me Wait-Major Harris

60 Wildfire-Michael Murphy

ST. THOMAS

CHLO

* Bye Bye Baby-Bay City Rollers

* Magic Man-Heart

SWIFT CURRENT

CKSW (Jeff Collins)

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

Charted

40 Sister Golden Hair-America

56 Come On Over-Chilliwack

5 Take Me In Your Arms-Charity Brown

2 Only Yesterday-Carpenters

SYDNEY

CJCB (Arna Halloran)

1 (1) Thank God-John Denver

Playlisted

* Christina-Terry Jacks

* Stop Myself-William Shakespeare

85 Thank You Baby-Stylistics

84 The Hustle-Van McCoy

* Sweet Susannah-Kris and Rita

* Woman Handled My Mind-Billy Swan

WOODSTOCK

CJCI (Peter Stairs)

24 (1) It's A Miracle-Barry Manilow

Charted

* Here I Am-Lee Dolton

18 Old Days-Chicago

* Sail On Sailor-Beach Boys

56 Come On Over-Chilliwack

* Boy Blue-E.L.O.

* Give the People What they Want-O'Jays



ADULT
RADIO ACTION

HAMILTON

CHML (Lynn Latimer)

Every Time You Touch Me-Charlie Rich

How Sweet It Is-James Taylor

Chapel Of Love-Wallace Sisters

Make The World Go Away-Donny & Marie

Dolphins-Jay Black

Farthest Thing From My Mind-Ray Price

Sea Of Love-B.J. Thomas

Gather Me-Marilyn Sellars

Your Love-Jerry Wallace

KITCHENER

CKKW (George Patton)

Ain't No Love-Tom Jones

Feelin' That Glow-Roberta Flack

Roxy-Cathie and the Richettes

Let Me Remember-Our Country

Easy Listenin'-Tim Daniels

Make The World Go Away-Donny & Marie

Hooked On A Feelin'-Beryl Middleton

Rag Doll-Sammy Johns

Questions and Answers-Jimmy Roselli

Rocky-Austin Roberts

LONDON

CFPL-FM (Ian Davies)

Playlisted

Piano Masterpieces-Floyd Cramer

Themes '75-Ettore Stratta

Souvenirs-Demis Roussos

LP's

Reissue-Chick Corea & Return To Forever

Silver 'N Brass-Horace Silver

Who Is This Bitch?-Marlena Shaw

Lingerlane-Bobby Hutcherson

Black Caucus Concert-Black Caucus Concert

MARYSTOWN

CHCM (Adrian Graham)

(1) Last Farewell-Roger Whittaker

Charted

Take Me In Your Arms-Charity Brown

Never Say I Love You-Righteous Brothers

Mr. Song Man-Elvis Presley

Hit the Road Jack-Stampeder

MELFORT

CJVR (Charlie Yeo)

Lady Marmalade-Mongo Santamaria

Sail On Sailor-Beach Boys

Run Away With Me-Ken Tobias

Romeo and Juliet-Sha Na Na

Swearin' To God-Frankie Valli

Carey-Joni Mitchell

Pooka Rose-Bobby Vinton

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I'm Not Lisa-Jesse Colter
When You're Up-Bond
Indiana Girl-Pat Boone
Coney Island-Herb Alpert and T.J.B.
Christina-Terry Jacks
Pokarekare Ana-Buck and Low
NEW GLASGOW
CKEC (1)
(1) You'll Be Gone-Katja Ebstein
OSHAWA
CKLB
(1) Lion In the Winter-Hoyt Axton
Charted
I Believe There's Nothing Stronger-Paul Anka
Wooden Heart-Bobby Vinton
Attitude Dancing-Carly Simon
Show Me Your Laughter-Bobby Curtola
PORT ALBERNI
CJAV (Don Lloyd)
(1) Baby You Don't Know-Lou Rawls
Charted
Second Thoughts/Sunshine-Redd Stewart
Now It's Paul, Stevie-Clive Baldwin
Coney Island-Herb Alpert and the T.J.B.
High Blood Pressure-Righteous Brothers
Woman Handled-Billy Swan
It Takes Time-Gary Buck
Down the Road-Consumer Rapport
Way Out West-Jack Cornell
Kung Fu Man-Ultra Funk
Boilin' Cabbage-Bill Black's Combo
By the Henry Moore-Murray McLauchlan
RED DEER
CKRD (Doug Fix)
Don't Anyone Sing Anymore-Pauls People
When the Love Light Shines-The Boones
Brass Buckles-Barbi Benton
Henry Moore-Murray McLauchlan
Hello Little Bluebird-Donna Fargo
Easy Listenin'-Tim Daniels
The Last Picasso-Neil Diamond
Make the World Go Away-Donny & Marie
SAULT STE. MARIE
CJIC (Lou Turco)
Me and Mrs. Jones-Dramatics
Rock Me-Charity Brown
Part Time Love-David Gates
Cannot Stop Loving You-William Shakespeare
Making Love-Patsy Gallant
There Was Gina-Bobby Goldsboro
Henry Moore-Murray McLauchlan
Cry Softly-Andy Williams
When You're Up-Bond
Pokarekare Ana-Buck and Low
SIMCOE
CHNR (Doug Barron)
Lion In the Winter-Hoyt Axton
Mr. Songman-Elvis Presley
Come By-Billy Swan
Feelings Lost-Terry Jacks
What Will I Tell the Kids-John Davidson
Feeling Down Home-Brussel Sprout
The Way We Were-Gladys Knight
Hurts A Little-John Reid
Easy Street-Phoebe Snow
Everybody Loves A Winner-The Brothers
LP's
Homeless Brother-Don McLean
Bustin' Out-Pure Prairie League
Let's Love-Peggy Lee
Melissa-Melissa Manchester
Feelings-Paul Anka
Best Of-The Stylistics
Hearts-America

STRATFORD
CJCS (Steve Garrison)
Dream Lover-Anne Murray
Coney Island-Herb Alpert
Christina-Terry Jacks
Wake Up-Al Martino
Swearin' To God-Frankie Valli
Run Away With Me-Ken Tobias
Attitude Dancing-Carly Simon
Makin' Love In My Mind-Patsy Gallant
SUDSBURY
CHNO
(1) When the Party's Over-Janis Ian
TORONTO
CFRB (Art Collins)
Burnin' Thing-Mac Davis

Twilight Time-Jose Feliciano
Help Me Make It-Claude Valade
Now It's Paul, Stevie-Clive Baldwin
TORONTO
CHFI-FM (Tony Luciani)
An X-Rated Movie-Ray Coniff
Wake Up-Al Martino
It Should Come To This-Cal Dodd
Why Don't We Sing Anymore-Paul's People

TORONTO
CKEY (Judy Casselman)
45's
Give Love-Lorenzo
Roxie-Ella Fitzgerald
Feelings That We've Lost-Terry Jacks

REM POP MUSIC PLAYLIST

1 2 (17)	WONDERFUL BABY Don McLean United Artists 614 - U	26 41 (4)	LIZZIE AND THE RAINMAN Tanya Tucker MCA 40402-J
2 7 (9)	I'LL PLAY FOR YOU Seals & Crofts Warner Bros. 8075-P	27 26 (6)	GROWIN' Loggins and Messina Columbia 3-10118-H
3 9 (7)	SISTER GOLDEN HAIR America Warner Brothers WB-8086 - P	28 15 (6)	AUTOBAHN Kraftwerk London VE 203-K
4 10 (10)	99 MILES FROM L.A. Albert Hammond Mums 8 - 6037 - H	29 31 (7)	DION BLUE Tim Weisberg A&M 1880 - W
5 1 (8)	ANYTIME Frank Sinatra Reprise 1327-P	30 34 (5)	OLD FASHIONED SONG Keith Barrie United Artists UAXW 606X-U
6 20 (8)	LOVE WILL KEEP US TOGETHER Captain & Tennille A&M 1672-W	31 49 (2)	HELLO CENTRAL Hans Stayer Band RCA PB 50059-N
7 3 (10)	THANK GOD I'M A COUNTRY BOY John Denver RCA 10239 - N	32 28 (11)	THE LAST FAREWELL Roger Whittaker RCA 50030-N
8 11 (6)	WILDFIRE Michael Murphy Columbia 8-50084-H	33 46 (2)	GIVE MY LOVE TO LADY CANADA Bobby G. Griffith Badger BA 006
9 4 (9)	ONLY YESTERDAY Carpenters A&M 1677-W	34 39 (4)	SANCTUARY Ronnie Prophet RCA PB 50072-N
10 6 (10)	MISTY Ray Stevens Barnabu 614 - X	35 45 (3)	CAREY Jon Mitchell Asylum E45244-P
11 8 (7)	CRY SOFTLY Andy Williams Columbia 3-10113 - H	36 (1)	PLAY A LITTLE BIT LONGER Shirley Eikhard Attic AT 109-K
12 12 (7)	WORLD OF DREAMS Perry Como RCA PB 10257 - N	37 47 (2)	HORSES Ron Nigrini Attic AT 110-K
13 23 (7)	MIDNIGHT BLUE Melissa Manchester Arista 0116 - F	38 43 (3)	RUN AWAY WITH ME Ken Tobias Attic AT 111-K
14 14 (4)	POKAREKARE ANA Buck & Low RCA JB-50068-N	39 50 (2)	SOMEONE LIKE YOU Magic Music Attic AT 108-K
15 25 (5)	WHEN WILL I BE LOVED Linda Ronstadt Capitol 4050-F	40 44 (2)	FOLLOW YOUR HEART Jim & Don Haggart Arpeggio ARPS 1027-N
16 22 (8)	ALL IN THE PAST Gary & Dave AXE-22-T	41 (1)	AND THEN THERE WAS GINA Bobby Goldsboro United Artists UA633-U
17 36 (4)	I'M NOT LISA Jessi Colter Capitol 4009-F	42 48 (2)	WHY DON'T WE SING ANYMORE Paul's People Badger BA 006
18 5 (9)	RAINY DAY PEOPLE Gordon Lightfoot Reprise 1328-P	43 (1)	DON'T TELL ME GOODNIGHT Lobo Big Tree 16033-P
19 30 (5)	OLD DAYS Chicago Columbia 3-10131-H	44 (1)	THE WAY WE WERE Gladys Knight & The Pips Buddah 463-M
20 27 (4)	CONEY ISLAND Herb Alpert A&M 1688-W	45 (1)	TELL HIM THAT I SAID HELLO Debbie Campbell Playboy 6037-M
21 29 (3)	SWEARIN' TO GOD Frankie Valli Private Stock 45021-M	46 (1)	WHEN THE LOVE LIGHT SHINES The Ronettes Motown 1334-Y
22 24 (7)	DON'T GO AWAY Enrico Farina E.F. Records ST57549	47 (1)	THE LAST PICASSO Neil Diamond Columbia 10138-H
23 35 (2)	HOW LUCKY CAN YOU GET Barbra Streisand Arista 0123-F	48 (1)	DING-A-DONG Teach-In Phillips 40800-K
24 42 (3)	DOWN BY THE HENRY MOORE Murray McLauchlan True North TN-125A-H	49 (1)	HARPO'S BLUES Phoebe Snow Shelter 40460-J
25 13 (9)	STONED IN LOVE WITH YOU Johnny Mathis Columbia 3-10112-H	50 (1)	EVERYTHING YOU TOUCH ME Charlie Rich Epic 8-50103-H

LP
Roger Whittaker-Roger Whittaker

WHITEHORSE

CKRW
(1) Somebody Song-B.J. Thomas
Charted

Part Time Love-David Gates
I'll Play For You-Seals & Crofts

Kung Fu Man-Ultrafunk

Romeo and Juliet-Sha Na Na

Winnetka-Spaghetti

The Hustle-Van McCoy

By the Henry Moore-Murray McLauchlan

WINGHAM

CKNX (Iona Terry)

Easy Summer-Doug Goodeve

Some Kind of Fool-Ian Tyson

By the Henry Moore-Murray McLauchlan

Part Time Love-David Gates

Midnight Blue-Melissa Manchester

Lady Marmalade-Mongo Santamaria

Overture From Tommy-The Who



**COUNTRY
RADIO
ACTION**

AMHERST

CKDH (Paul Kennedy)

(1) She's Actin' Single-Gary Stewart
Charted

Back In Huntsville-Bobby Bare

He's My Rock-Brenda Lee

Lizzie and the Rainman-Tanya Tucker

It's All Over Now-Charlie Rich

41st Street-Buck Owens

Some Kind of Fool-Ian Tyson

BATHURST

CKBC (Al Herbert)

(1) Misty-Ray Stevens

CALGARY

CFAC (Larry Kunkel)

Classified-C.W. McCall

Country D.J.-Bill Anderson

I Wish Her Well-Don Gibson

When My Woman Begins-Tommy Overstreet

CHARLOTTETOWN

CFCY (J.P. Gaudet)

(1) Roll On Big Mama-Joe Stampley

I Ain't All Bad-Charlie Pride

Hurt-Connie Cato

Path Across My Mind-Calhoun Twins

CORNER BROOK

CFCB (Derek Brake)

(1) I'm Not Lisa-Jesse Colter

FREDERICTON

CFNB (Larry Dickinson)

Sometimes Good-Ray McAuley

Classified-C.W. McCall

Life Is What You Make It-Merv Smith

KINGSTON

CKWS-FM

(1) I'm Not Lisa-Jesse Colter

Charted

When Will I Be Loved-Linda Ronstadt

41st Street-Buck Owens

Little Band of Gold-Sonny James

Beyond You-Crystal Gayle

Horses-Ron Nigrini

LINDSAY

CKLY

(1) Thank God-John Denver

Brass Buckles-Barbi Benton

Honey On His Hands-Jeannie Pruitt

LONDON

CFPL-FM (Joe Caswell)

(1) She's Actin' Single-Gary Stewart

Charted

More and More-Linda Brown

Out of My Mind-Johnny Rodriguez

Playlisted

Lizzie and the Rainman-Tanya Tucker

Country D.J.-Bill Anderson

Lonely Willow-Lee Roy

Did You Hear My Song-Mercey Bros.

MARYSTOWN

CHCM (Shell Legrow)

(1) Somebody Song-B.J. Thomas

Charted

Sanctuary-Ronnie Prophet

When Will I Be Loved-Linda Ronstadt

Lion In the Winter-Hoyt Axton

NORTH BAY

CKAT-FM (Allan Marshall)

(1) Thank God-John Denver

Charted

Pokarekare Ana-Buck and Low
By the Henry Moore-Murray McLauchlan

The Poor Boy-Katja Ebstein

Wooden Heart-Bobby Vinton

I'm Not In Love-10 CC

Swearin' To God-Frankie Valli

Harpo's Blues-Phoebe Snow

Lady Canada-Bobby G. Griffith

PETERBOROUGH

CHEX (Sean Eyre)

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

Closest Thing To You-Michael Twitty

Sneaky Snake-Tom T. Hall

Hungry Fire of Love-Carroll Baker

41st Street-Buck Owens

QUESNEL

CKCQ (Terry Shepherd)

Mama Don't Low-Hank Thompson

My Kind of Woman-Orval Prophet

RED DEER

CKGY (Jim Shearer)

(1) He's My Rock-Brenda Lee

Charted

Still Hear the Music-Jerry Lee Lewis

Spring-Tanya Tucker

Dreaming My Dreams-Waylon Jennings

God's Gonna Getcha-Jones & Wynette

SHAUNAVON

CJSN

(1) Thank God-John Denver

Playlisted

World Full of Roses-Sheila Ann

ST. CATHARINES

CHSC (Peter Darrell)

(1) Pour Me-Donna Dams

SYDNEY

CJCB (Freeman Roach)

(1) Thank God-John Denver

Playlisted

Rough and Tumble Newbie-Rex Hemeon

When Will I Be Loved-Linda Ronstadt

Smokey Mountain Memories-Mel Street

My Kind of Woman-Joey Sloan & Windmill

Word Games-Billy Walker

TIMMINS

CFCL

(1) Thank God-John Denver

TORONTO

CKFH (Jack Winter)

Teardrop-Freddie Fender

You Are My Best Friend-Don Williams

Did You Hear My Song-Mercey Brothers

Backstage Ladies-Dick Damron

**DREAMING MY DREAMS
WITH YOU**

by

Waylon Jennings

on RCA PB - 10270

Another chartbuster from

MORNING MUSIC LTD.

1343 Matheson Blvd. W.

Mississauga, Ontario

(416) 625 - 2676

**CAMPUS RADIO
ACTION**

LENNOXVILLE

CKTS-Bishop's Univ. (Sandi Morisette)

(1) Sandy-Hollies

Charted

Hit the Road Jack-Stampers

Pinball Wizard-Elton John

Good Vibrations-Troggs

OAKVILLE

Radio Sheridan (Smoky)

(1) One More Tomorrow-Henry Gross

Charted

Joey-Pretty Things

WINNIPEG

CMOR-Red River Com. Coll. (Tom Milroy)

Mess Your Mind-Donny Gerrard

By the Henry Moore-Murray McLauchlan

ARE YOU IN THE WHO'S WHO?



COUNTRY PLAYLIST

June 7, 1975

1 4 (8)	WINDOW UP ABOVE Mickey Gilley Playboy 6031-M	26 29 (8)	FREEDOM, RICHES, PEACE OF MIND Doug Rutledge Van Los VLM 116
2 3 (8)	I'M NOT LISA Jessie Colter Capitol 4009-F	27 21 (11)	DID YOU HEAR MY SONG Mercury Brothers RCA PB-50049-N
3 5 (7)	TOO LATE TO WORRY Ronnie Milsap RCA PB-10228 -N	28 26 (9)	I'LL NEVER WRITE ANOTHER Jerry Warren United Artists UAXW 599X-U
4 1 (7)	THANK GOD I'M A COUNTRY BOY John Denver RCA PB-10239 -N	29 30 (4)	BAD NEWS George Hamilton IV RCA PB-50063-N
5 7 (8)	I AIN'T ALL BAD Charley Pride RCA PB 10236-N	30 37 (4)	THE MOST WANTED WOMAN IN TOWN Roy Head Shannon 829-N
6 9 (6)	BRASS BUCKLES Barbi Benton Playboy 6032-M	31 32 (5)	THE OLD MAN Jimmy Arthur Ordge Royalty R-1000-8
7 8 (38)	MISTY Ray Stevens Barnaby 1190-614-T	32 34 (5)	41ST STREET HEART'S CLUB Buck Owens Capitol 4043-F
8 13 (6)	FROM BARROOM TO BEDROOMS David Willis Epic 8-50070-H	33 28 (10)	ANY DREAM WILL DO Carlton Showband RCA PB 5044-N
9 15 (5)	THESE DAYS I BARELY GET BY George Jones Epic 8-50088-H	34 24 (3)	DON'T ANYONE MAKE LOVE AT HOME Moe Brandy GRC 2055 F
10 2 (9)	SOMEBODY DONE SONG B. J. Thomas Quality Q2124-M	35 38 (4)	FORGIVE AND FORGET Eddie Rabbit Elektra 45237-P
11 17 (13)	LIZZIE AND THE RAINMAN Tanya Tucker MCA 40402-J	36 45 (2)	HE'S MY ROCK Brenda Lee MCA 40385-J
12 35 (3)	YOU'RE MY BEST FRIEND Don Williams DOT 17550-M	37 41 (2)	ONE MORE FOR THE ROAD Country Edition Boot BT-115-K
13 14 (4)	TRY TO BEAT THE MORNING HOME T.G. Shepard Melodyland 6006F-Y	38 34 (4)	SANCTUARY Ronnie Prophet RCA PB-50072-N
14 18 (4)	IT'S ALL OVER NOW Charlie Rich RCA 10256-N	39 (1)	THE HUNGRY FIRE OF LOVE Carroll Baker Gaiety G-760
15 23 (4)	SOMEONE SPECIAL Canadian Zephyr United Artists UAXW-620X-U	40 36 (4)	THE KIND OF WOMAN I GOT Hank Williams Jr. MGM 14794-Q
16 6 (9)	SHE'S ACTIN' SINGLE Gary Stewart RCA 10222-N	41 42 (2)	LONELY WILLOW Lee Roy RCA PB-50050-N
17 20 (5)	YELLOW HOUSE OF LOVE Patti MacDonnell Broadland 212026-M	42 25 (17)	STILL THINKIN' ABOUT YOU Billy "Crash" Craddock ABC 12068-N
18 11 (15)	MOTHER, LOVE AND COUNTRY Dick Damron Marathon 1132A	43 (1)	POKAREKARE ANA Buck and Low RCA PB-50068-N
19 10 (11)	ROLL ON BIG MAMA Joe Stampley Epic 8-50075-H	44 44 (2)	LITTLE BAND OF GOLD Sonny James Columbia 3-10121-H
20 16 (18)	I'VE NEVER BEEN THIS FAR BEFORE Carroll Baker-Gaiety G-758	45 46 (2)	SHE'S ALREADY GONE Jim Mundy ABC 12074-N
21 27 (3)	RECONSIDER ME Narvel Felts DOT 17549-M	46 47 (2)	YOU'RE GONNA LOVE YOURSELF IN THE MORNING Roy Clark DOT 17545-M
22 12 (12)	FOLLOW YOUR HEART Jim & Don Haggard Arpeggio ARPS 1027-N	47 48 (2)	GORDIE HOWE (The Greatest Of Them All) Bob Davies Quality BRSP 2127Z-M
23 39 (3)	WHEN WILL I BE LOVED Linda Ronstadt Capitol 4050-F	48 49 (2)	I WISH HER WELL Don Gibson Hickory 345-K
24 33 (5)	WORD GAMES Billy Walker RCA PB-10205-N	49 50 (2)	BEYOND YOU Crystal Gayle United Artists UAXW 600X-U
25 19 (6)	HURT Connie Cato Capitol 4035-F	50 (1)	LIFE & LOVE & YOU R. Harlan Smith Royalty R1000-10



**DEALER
AID**

A&M

45's

MICHAEL HASEK
I'm Walking
Daffodil DS 1067-W

LP's

RONNIE LANE
Slim Chance
A&M SP 3638-W

MCA

45's

OCTAVIAN
Round and Round
MCA 40399-J

RONNIE SESSIONS
Love Hangover
MCA 40411-J

LYNYRD SKYNYRD
Saturday Night Special
MCA 40416-J

HUDSON BROTHERS
Rendezvous
MCA 40417-J

LP's

ELTON JOHN
Captain Fantastic
MCA MCA 2142-J

POLYDOR

45's

JAMES BROWN
Sex Machine Part 1 & 2
Polydor PD 14270-Q

DONNY & MARIE OSMOND
Make The World Go Away
MGM M 14807-Q

BEE GEES
Jive Talking
RSO SO 510-Q

LP's
DIANE MARCHAL
Polydor 2424 100-Q

MAX ROY
Carrouges
Barclay 80215-Q

JOHNNY BRISTOL
Feeling The Magic
MGM SE 4983-Q

(Dealer Aid is a listing of singles and albums supplied by record companies - denoting product released this week.)

QUALITY

45's

NEW BIRTH
Granddaddy Part 1
Buddah BDA-464-M

LP's

DICK CLARK
20 Years Of Rock 'N Roll
Buddah BDS-5132-2-M

JOHN BALDRY

Good To Be Alive
Casablanca NBLP 7012-M

JAMES & BOBBY PURIFY

You And Me Together Forever
Casablanca NBLP-7011-M

RCA

45's

IAN COONEY
Let's Get Together
RCA PB-50075-N

FERLIN HUSKY

Burning
ABC ABC-12085-N

ROY PAYNE

Willie's Yellow Pick-Up Truck
RCA PB-50080-N

EDDY RAVEN

Good News, Bad News
RCA ABC-12083-N

HENRY MANCINI

The Pink Panther Theme
RCA PB-10288-N

KENNY HOLLIS

Our World Is A Rock 'N Roll Band
RCA PB-50078-N

GENE COTTON

Damn It All
ABC ABC-12087-N

LP's

LTG EXCHANGE

RCA PXL1-3000-N

SOUNDTRACK

At Long Last Love
RCA ABL2-0967-N

PORTER WAGONER

Sing Some Love Songs
RCA APL1-1056-N

CARL TOPSCOTT

Songs Of Newfoundland
RCA KXL1-0095-N

**THE COUNTRY EDITION'S
NEW RELEASE
"ONE MORE FOR THE ROAD"**

f/s

"BACK ON THE FARM"

RPM Country Playlist - No. 37

**SPECIAL THANKS TO
RADIO STATIONS
ACROSS CANADA**



**COUNTRY
AIRPLAY
PERCENTAGES**

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

COUNTRY D.J.

Bill Anderson (MCA) 21.4%

LION IN THE WINTER

Hoyt Axton (A&M) 14.2%

41st STREET LONELY HEARTS CLUB

Buck Owens (Capitol) 14.2%

LITTLE BAND OF GOLD

Sonny James (Columbia) 14.2%

LIZZIE AND THE RAINMAN

Tanya Tucker (MCA) 10.7%

YORKTON

CKOS (Ron Waddell)

Country Cookin'-Ronnie Milsap

Blanket on the Ground-Billie Jo Spears

I Wish Her Well-Don Gibson

Polka Pose-Bobby Vinton

O Your Love-Paul Revere & the Raiders

They Don't Make Them Like That-Reunion

All Is Well-Lady and the Gentleman



**FOR THOSE D.J.s
NOT RECEIVING
I'LL NEVER WRITE
ANOTHER
HAPPY SONG
BY
JERRY WARREN**

UNITED ARTISTS

IT'S BEEN RE-MAILED



DEVIL IN THE BOTTLE

T. G. Sheppard, Tennessee sippin' music. Blended in the true country tradition. Processed carefully with T. G.'s golden hits, "Devil in the Bottle" and "Trying to Beat the Morning Home." T. G.'s music is smooth, light,

and easy on the ears. Aged in the studio and mellowed note by note into the finest country album you ever tasted. "Devil in the Bottle." T. G. Sheppard. On Melodyland Records. Eat your heart out, Jack Daniels.



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