



KRONBORG:1582

(see page 8)

TERRY'S NEW SINGLE
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Ken Middleton appointed to WEA International

Ken Middleton, President of WEA Music Canada, and Siegfried Loch, Managing Director WEA Musik GmbH Germany, have been appointed Vice Presidents of WEA International - the first time affiliate executives have ever been appointed to this executive post in the almost five year history of WEA International.

Both Middleton and Loch are original members of the WEA International family, which commenced its operation in 1971. Ken Middleton's career in the record business began in 1956 as Operations Manager for RCA Records of Canada. In 1960 he was appointed Manager of RCA's Custom Records Division. He also supervised RCA's two recording studios as well as the label's custom pressings. 1964 saw him take over RCA's Record Club and Mail Order Division as Director. Three years later (1967) he founded Warner Brothers Records in Canada as Vice President and General Manager. A name change in 1970 saw Middleton appointed President and Chief Executive of Kinney Music of Canada Ltd. He retained this title when in 1971 the name of the company was changed to WEA Music of Canada, Ltd. - an affiliate of WEA International.

Siggi Loch began his record career in 1961 as a record salesman for EMI of Germany. He joined Philips (Phonogram) in 1963 as head of International Repertoire. He began producing records of the early Star Club in Hamburg (the first club outside of Liverpool where the Beatles ever played). Produced there were the Searchers, John Lee Hooker and many others including Klaus Doldinger. Loch has enjoyed an association with the latter for more than ten years. In 1967 Loch opened the Liberty Club in Germany as Managing Director and produced such artists as

Doldinger, Katja Ebstein, and the first recordings of Amon Duul II. It was on January 1st of 1971 when Loch took on duties as Managing Director of WEA Musik GmbH - the WEA International affiliate in Hamburg, Germany.



WEA International execs Siegfried Loch, Nesuhi Ertegun and Ken Middleton.

The above announcement was made by Nesuhi Ertegun, President of WEA International, who stated: "Siggi Loch and Ken Middleton are outstanding record executives, and their brilliant achievements since they founded the WEA International affiliates in their respective countries are so outstanding that I'm delighted to announce their appointments as Vice Presidents of WEA International".

Publishers form own collection and lobbying agency

A Canadian collection, lobbying and licensing institution, incorporated as the Canadian Musical Reproduction Rights Agency (CMRRA) has been created by a group of Canadian publishers. Temporary president, Franco Columbo stated: "The Association was created by Canadian publishers for the benefit of Canadian publishers and publishers all over the world and in the interest of the industry at large." This is the first such agency of its kind in Canada although there are similar agencies looking after private interests of publishers. One of the main agencies in Canada was the Harry Fox Agency, collecting for many foreign and Canadian publishers.

Columbo indicated that "The purpose of the new company is not only to create incentive where every Canadian user can immediately find clearance for what they want to use but also to exercise more serious control on the entire music using industry, which may be television, film, records, cost of recordings or any kind of activity in which there is a reproduction." He went on to ex-

plain: "This would also include reproduction done by printing or xeroxing."

The CMRRA will work within the frame of the law using the Canadian Copyright as their main strength. Columbo was critical of the present Copyright Act advising: "We will be asking for substantial changes in the Copyright Act."

Video cassettes, becoming interestingly important and to be covered by the new Copyright Act, will be part of the collection activity of the CMRRA as well. Columbo advises however, "We can't outline our plans just now mainly because it is not commercially available here and secondly, the problem has just been discussed at a recent meeting in Hamburg by the International organization. There is much confusion and besides, there is no legislation. So we are in the exploratory phase. This is something that we have the right to collect but we don't know how or on the basis of what." It's expected that the importance of the video cassette will be discussed with the

George Struth elected President of CRIA

George Struth, Vice-President and Managing Director of Quality Records Limited has been elected President of the Canadian Recording Industry Association (CRIA). He succeeds Ross Reynolds.

Also elected at the Association's annual meeting were: Terry Lynd, President of Columbia to Vice-President and Stan Kulin, President of United Artists Records, to the post of Treasurer.

Who's Who name must change - Vox Pop

We respond to the requests of our readers that the Who's Who In Canadian Talent needs a new name. Feedback from the industry has indicated the words Canadian Talent have been so over-used they have no meaning and the name of the Who's Who should be changed.

In this week's issue you will see that all the promotional material for this deluxe edition of RPM has been changed to "The Canadian Music Industry Who's Who."

It was felt this name was more definitive and avoided the over-used phrase Canadian Talent.

An ad in the AF or M house organ which has gone to press contains the old title. Readers are advised there is a name change and we would like to thank those who took the time to write and call.

Watch for "The Canadian Music Industry Who's Who." There is still time to place an ad in this very important issue. Details elsewhere in RPM.

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Copyright people, who will bring down their legislation in September.

The CMRRA will be open to all active publishers across Canada. There is no membership fee. Members will sign an agreement for the CMRRA to act on their behalf and will pay a commission for collecting. Publishers wishing to become a member with voting rights will have to become a member of the Association for which there is a fee. A brochure, outlining the aims and services to be made available by the CMRRA will be distributed within the next few weeks.

The shooting committee comprises nine major music publishing firms who have contributed personal work and personal guarantees, funds and functioning efforts of the Association. These are: MCA, Chappell, Peer International, Waterloo, Gordon V. Thompson, E.C. Kerby, Canadian Music Sales, Boosey & Hawkes and G. Ricordi & Co.

Motown in May brings Disc-O-Techs into prominence

The May releases from Motown Records brings the long-awaited Disco packages, Disc-O-Tech No. 1 and Disc-O-Tech No. 2, plus Magic Disco Machine, new albums by the Jackson Five and the Supremes, another anthology package featuring The Marvelettes and debuting will be Norman Whitfield's discovery Yvonne Fair.

A two-pronged marketing approach will underline the release of the three disco packages . . . "Disc-O-Tech No. 1", "Disc-O-Tech No. 2" and "Magic Disco Machine." "Disco No. 1 and No. 2 are essentially the blockbusters that made this company an innovative force in heavy music and dance rhythms" interpreted Suzanne dePasse, vice-president of Motown's Creative Division. "Magic Disco Machine features previously unreleased songs, all instrumental but nevertheless disco oriented." The packages will have merchandising support including special mailings, a 22X24 poster and concentrated posting of handbills in pre-selected markets.

The Marvelettes will mark Motown's ninth in a series of anthologies and features the

classic "Please, Mr. Postman" along with "Danger, Heartbreak Ahead", "My Baby Must Be A Magician", "Too Many Fish In The Sea" and two Smokey Robinson classics, "The Hunter Gets Captured By The Game" and "Don't Mess With Bill."

Tim Harrold appointed president Polydor Ltd.

Mr. Tim Harrold has been appointed to the position of president Polydor Ltd., with headquarters in Montreal. Mr. Harrold previously held the post of executive vice-president of Phonodisc Inc. in New York and prior to that commercial director of Polydor Ltd. in London, England. He held the latter post for four years.

Mr. Harrold replaces Mr. Evert Garretsen who was president of the Canadian operation for the past four and a half years. Mr. Garretsen returns to the Netherlands where he takes on duties as general manager of Polydor B.V.

Coasts McAuley makes bid for Canadian country play

Ray McAuley, a native of Gaspe, P.Q. and now living in Vancouver, enters the country disc race with his Timbre Sound Production, "Sometimes Good, Sometimes Bad." The plug side is an Ed Molyski original and published through Vancouver Music (BMI). McAuley is no stranger to the record business, having established himself with "Sunshine Woman" a few months ago. This time however, he will have national distribution on the RCA label.

McAuley is managed by Les Vogt of the Vancouver-based Big Country Productions.

Quebecois rock magazine launches initial issue

The first issue of Histoire du Rock, a Quebec-produced music tabloid, has appeared on the stands.

The 42-part series, published by Messageries Dynamiques and S.L. Publications Inc., covers in print and colour-spread the entire rock-scene during its assessed 20-year run. Although the magazine is published weekly, the entire set will comprise the most beautiful, and complete anthology of the rock scene ever designed. Premiere issue features Elvis Presley with Alladin Saned David Bowie featured alongside.

A spokesman for the publishers estimated that total sales of the full-colour magazine will reach close to 900,000 in Quebec alone. It is also being distributed throughout France, Belgium and Switzerland.

This magazine-run will definitely be considered as true collector's items. The artistic renderings alone are worth the price of its admission.

Facelift underway for Montreal's RCA studios

To offer the ultimate creative potential, RCA Limited has redecorated and re-equipped its downtown Montreal recording studios with some of the finest additions including a 24 track MCI recorder and a wide variety of supplementary electronic facilities.

RCA Studio Manager, Roger Belair, who believes strongly that musicians, producers and other creative artists function best in comfortable, relaxing surroundings, has completely refurbished the control room with



Songwriter-singer Frank Mills rehearses at the newly revamped RCA Studio in Montreal.

wall-to-wall carpeting and luxurious easy chairs. The lighting has also changed along with attractive murals that soften the wall area.

Songwriter-singer Frank Mills, who has been busy at the studio rehearsing for a final take of his latest recording "Remember Mr. Jones", says that "We're going to be able to do a fantastic mix in this new studio and I honestly think with the kind of engineering we've had here this one is going to make it."

According to Frank, "Remember Mr. Jones", isn't folk, rock, country or MOR. "I guess it's just me", he shrugs.

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

— Pierre Juneau

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

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



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

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'ROUND
TORONTO

Bond - The Colonial

Bond is comprised of cousins Bill Dunn-bass, Jeff Hamilton-drums, Ted Trendholme-keyboards, John Roles-rhythm, and Alex MacDougall-lead.

Although some would argue that their renderings of a few Beatle-favourites were the finest of the offerings that night, Bond demoed their energies and enthusiasm with tight arrangements and a strong sense of entertainment for the crowd.

"Hold on" is still considered as one of their finest original punk-numbers, and after partaking of the Colonial hospitality I understand the universality of such an effort - Bond are young but Bond are good.

Their hit "When You're Up, You're Up" can be found on their solo-LP (Columbia ES 90301).

Compatible instrumentation is the significance within this Bond. MD

Steve Ashley - Riverboat

As the odd biker and entourage of young ladies came clunkin' down the steps of the Riverboat, Gull recording artist Steve Ashley, stopped whatever preamble he was into and rushed over to welcome some more of the faithful to his audience. He was just joking of course, but the Riverboat is too

GRT sole distributor for Charisma label

GRT of Canada has acquired the Canadian distribution for Charisma Records Ltd. according to Ross Reynolds, vice-president of GRT. All Charisma products will be distributed by GRT except those which have previous commitments such as Genesis. Wrapping up the deal were Lee Gopthal and Tony Stratton-Smith of Charisma and Ross Reynolds of GRT with Colin Richardson, Charisma's international representative, planning a visit to Canada shortly to establish a rapport with GRT.

The initial releases for the "Famous Charisma Label" were the albums "Live At Drury Lane" and "Matching Tie and Handkerchief" by Monty Python. Plus their new motion picture "The Holy Grail" which is scheduled to be released soon. "Mind Your Head" an album by String Driven Thing, one of Britain's most popular rockers who were recently in concert with Lou Reed at Massey Hall.

Also released was Chris and Pauline Adams single "If Only The Good Die Young."

Future releases will include the newly reformed Van der Graf Generator, Clifford T. Ward, and Peter Hamill.

"We are looking forward to gaining recognition in Canada for the Charisma label and establishing them as a permanent fixture in the Canadian music industry", says Reynolds.

small for a singer of Steve's calibre. His voice possesses that range of rollin' in the English-meadow, somewhat similar to that of Mike Heron of the Incredible String Band.

But, English-man Steve Ashley vocals his own brand of resonance . . . very mellow, very rich, very clear. (Simply mature as a good healthy wine.) His six-string was a bit strained, but when he finally put it aside to accompany himself with one hand clapped to ear, it was to evoke a clarity in tone, that blends easily to good atmosphere.

Twenty people help out on Steve's debut release, (GU 401 VI) but he didn't need any help at the Riverboat.

Check out Steve Ashley and revel in the pleasures of a welcoming taste of fresh air.

Elton John's "Dirt Cowboy" shipped as Platinum

MCA's latest coup is the platinum shipping (100,000) of Elton John's new album, "Captain Fantastic and The Brown Dirt Cowboy." The anticipated album release created a self-hyped market with retailers and jobbers bringing an end to some of the depression blues plaguing those on the retail level.

In view of this phenomenal shipping of the album, MCA scores another first - a number one record, on the RPM 100 Album Chart, the first time an album has achieved this status, on release, since national charts have been kept in Canada.



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BACHMAN TURNER OVERDRIVE
Four Wheel Drive
Mercury SRM-1-1027-Q

Bachman Turner Overdrive knows how to grind out an album with excitement and they have proven it by "Four Wheel Drive" being shipped gold (70,000) in Canada on release.

When the needle hits the vinyl you are smacked in the face with this high-energy force that BTO are noted for. As with their



previous albums, "Four Wheel Drive" continues the powerhouse trend which BTO keep pouring out to satisfy their followers with and there is absolutely no doubt that fans will not be disappointed.

Recorded at Sounds Interchange studio in Toronto, BTO's "Four Wheel Drive" was produced by "Juno Award winning producer" Randy Bachman.

Favoured cuts are . . . title track "Four Wheel Drive", single release "Hey You", and "She's Keeping Time."

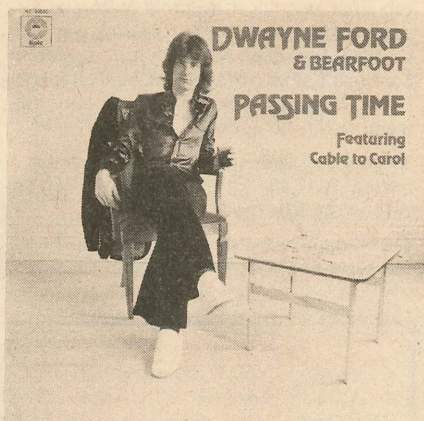
Bachman Turner Overdrive's "Four Wheel Drive" can be substituted for a pacemaker due to the HEAVY GRINDING BEAT.

DWAYNE FORD AND BEARFOOT
Passing Time
Epic KE 33530-H

In this Cancon effort, Dwayne Ford does not fall into a showcase of putting a Bear-

foot in his mouth.

Rather this vinyl is very much in tune with the sounding-reality of it's title-presentation, "Passing Time." It also transmits "Cable" as a hit, for the effectiveness of AM-programming survives on the aspect of blending unobtrusively within a muzak-atmosphere.



Dwayne sings in a sometimes Cat Stevenish wrench of slinky-polish throatiness and it mixes well within Bob Gallo's Rundgrenish space of chorus production repeats.

Dwayne writes all the material, and instead of his back-up and words sounding a rock bear crashing out of the forest, it sounds the bear waiting to steal your picnic basket . . . and then licking your wrists . . . instead of suggesting how to slit them. The album is a harmless, carefree excursion into music entertainment. MD

NAZARETH
Hair of the Dog
A&M SP 4511-W

Skulled monstrosities and misted lycanthropy set my nostril-hairs 'a bristlin' at first glance of Nazareth's "Hair of the Dog." The jacket-art by Dave Roe must be acknowledged as a credible addition to the Frazetta gallery of wraith 'n grotto for the snarling configurations of purgatory-evil helps set the listener up for the blast of sound to be encountered.

Nazareth as produced by lead-guitar Manny Charlton, have that sluice of Mott Hoopla that has become so fashionable towards adornment of arrangements. The cut "Hair of the Dog" points out plainly "You're messin' with a sonuvabitch" and other efforts gravel-scream of misery and pain, with Dan McCaffery's vocals, that sometimes range and should level with a good huckin' spit in the toilet.

Nevertheless, for this kind of stylization his vocals work into the procedure and Max Middleton of Jeff Beck fame helps out the conditioning with his always-fine piano on the cut entitled "Guilty."

Peter Agnew garrotts bass guitar and Darrel Sweet bitters on drums.

Charlie Prevost of A&M is credited on the back cover with spiritual guidance and sympathy . . . well it's too late for sympathy, but the score has been made with spiritual guidance. Nazareth have been led towards the pursuit of smash-hit albums and every effort has clicked with the sales.

PETER FRAMPTON
Frampton
A&M SP 4512-W

"The basic sound of this album can only be attributed to a huge amount of stone and too much food." . . . Peter Frampton.

"Frampton" was recorded on location at Gloucestershire, England's notorious Clearwell Castle which may afford an insight into one aspect of the stone that was experienced.

Peter looks at first-whisk of cover as yet another recruit of the punk T-shirt brigade, but his ex-Humble Pie stance-experience has paid off in workable production mix, sounding a very progressive mature.

All selections are Frampton penned and his versatility branches extension as he showcases his talent on guitar, piano and organ. John Siomos on drums and Andy Brown on Fender bass complete the production which numbers and harmonies towards a good gritty turn.

You won't find nightmares and spiders on this effort, but you will find another juicy piece of the Frampton musical pie. MD

PIERRE BERTON
Sounds of the Great Canadian Railways
Quality SRLP-2115-M

"The rhythmic-beats of the locomotive exhaust, the panting of the air-pump, the beckoning call to adventure and romance."

Pierre Berton gets off on steam-locomotives.

The sound of steam-locomotives and their recollections are dedicated to this recording.

Steaming pistons can be quite an event and their accompanying sounds are erotically involving for some folks.

Every major type of steam locomotive ever used by the Canadian Pacific Railway is reviewed here. For best effect, turn up your volume full blast and go sit outside on the curb. Watch the delight on people's faces as they come screaming out into the street.

The chugging and panting should program momentum for all those enjoying the comfort of waterbed, and if the sound of Casey Jones crashing into another train doesn't move you towards the ultimate peaks of pleasure, then the insert photos by Henry Peterson and Canadian Pacific will definitely make you want to pin the classy chassis on your washroom walls.

Such power . . . such lines . . . such steam . . .

Pierre Berton presents: Sounds of the Great Canadian Railways - a good novelty item but not for the squeamish . . . I mean have you ever sat on a train for more than 12 hours?

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WHO'S WHO**

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DEADLINE FOR ADVERTISING RESERVATIONS - JUNE 13TH, 1975

KRONBORG:1582

by Michael Dolgy

PERSPECTIVE: The initial stages of the contemporary Broadway musical spectacle began with the culture youth-tap of "Hair", which begat the prophetic-drug enlightenment of "Jesus Christ Superstar." The obvious ready source of revenue then determined the existence of (among others) O'Horgan's "Sgt. Pepper", the transvestite "Rocky Horror Show" (frightening Lou Adler and backers to a loss of \$400,000), Bette Midler's "Clams on the Half-Shell Revue" and the recent Warhol-Morrissey mind-boggle "Man on the Moon."



"Brent Carver's rendition as the Hamlet prince, projected the hard-edge sense kin to power of command."

"Grease" a nostalgic time-warp regressed towards the fifties, and the longest-runner of the contemporary Broadway musical, counts as its only box-office rival, an all-black remake of The Wizard of Oz entitled "The Wiz."

Any previous theatrical attempts at infusing rock music within tragedy-drama have been a scarcity-medium-rare. Two such productions, "Kid Champion" (a three hour bore-rama concerning the ascension of a rock-misfit who gets 44-magnumed during a particularly heavy-number) and "The Lieutenant" (the story of military butcher Bill Calley, featuring 17 men and one woman performing various martial arts movements), have both curtailed down to a thankfully few limited showings. In the cinema, Mel Brooks satirically sprang his "Springtime For Hitler" in front of a dead-panned to enthusiastic crowd, but on the real-life New York Strip, such realism productions evoke a very-ghastly down, no matter how much of a music uptempo is garnished in for flavouring.

REFLECTIVE: Kronborg: 1582, as its advert-billing suggests, is a musical designed to be appreciated within our time, drawing its **ESSENTIAL INGREDIENTS FROM THE HAMLET OF SHAKESPEARE**. It is NOT as some critics have presupposed, "yet another in the spawn of the 'pop-rock musical'." Rather, Cliff Jones' Kronborg is an ambitious **ATTEMPT** at theatrical-theory which relies on various contemporary musi-

cal expressions, in order to **SPARK LIFE** within a previously media-deadened audience awareness. In this shock-musical format, an audience of the Seventies can truly appreciate the universal characters and situations of Shakespeare's theatre, for their viewing attentiveness has now been heightened towards a fresh outlook of concept and imagination.

Simply dismissing the production as a cliched "rock-musical" is not only a discrediting misnomer, but it is also a hacked expression of blind insight.

Cliff Jones' Kronborg is a spectacle, that when fully polished and realized, will bring credit to its Charlottetown based theatre-troupe.

"...gore-slash in the cock-pits,
grog 'n brawl of the pubs..."

Kronborg: 1582 doesn't hold up to the critic statement of "it can't possibly succeed with the combination of humour within tragedy", for although adapting itself around a base of people-tragedy, Kronborg relies more on the drama of absurdities and emotion. The play as Shakespeare had originally written it, was also not initially a tragedy-down, for it was intended to flourish on an adventure-level with the common peasant class before it ever attempted an acceptance with the Elizabethan courts and intelligentsia. Hamlet was intended for wide-audience commercial purposes as a competition against the entertainment of the day...gore-slash in the cock-pits, grog 'n brawl of the pubs. Cliff's Kronborg therefore succeeds as a re-creation of character and event, for it attempts to seventies-exaggerate the essence of Shakespeare's characters for this present-day audience mode of viewing, that **DEMANDS** unique-visuals and image-value sound. It must therefore reflect the absurd.

Alan Lund's effectively designed staging couples with Cliff's technical-sounding and never once detracts from the necessary essential pace of performance.

Instead of depending on the usual orchestration set-up, a Kubricked-console was used, in which engineer Michel Leveille mixed the product of 55 sources down to a master-one. Because all rhythm tracks were pre-recorded, the output was a sound-effect enrichment, which has seldom seen such a bounce off the O'Keefe's handballed walls before.

Cliff's condensation in paraphrase verse showed expertly in the depth of emotional flow finely realized by all of the principal performers.

Brent Carver's rendition as the Hamlet

prince, projected the hard-edge sense kin to power of command. He was able to react give/take with audience-love, which is a necessary must when assuming such a difficult role.

Beverly D'Angelo appeared a beauty-frail Ophelia, whose character's lack of comprehension eventually spins her out into the groping world of the mad. If I could have transcended myself within the plane of such stage-craft, I would have gladly picked this flower and lived happily ever after. Beverly afforded a delicate reality to her character by conveying a fragile helplessness, coupled to an inner-cry for understanding and emotion.

Rory Dodd realized a fit Horatio, and Leo Lyden came off as his character suggests... at one instance the buffoon-clown and in the other as faltering father.

Claude Tessier's Laertes was Rathboned-buckler memorable as he sliced sword-play swath, past a gaping audience who struggled to give him the orchestra-pit path.

Cliff's sensibility is true to bard Shakespeare's in that all rendering of dance-productions were entertaining on the audience's level. "Get Thee To A Nunnery" was a good laugh targeted at the franticness of the church-method - and the Stompin' Tommed "He Got It In The Ear" was necessary for the character exaggeration required. The Pig 'n Whistled "With A Pick And A Shovel" conveyed the down-to-earth nature of the grave-diggers (can ya' dig it?) and Rosencrantz and Guildenstern, those advocate brothers for each others love, appropriately soft-shoed the number "Boogie," surely the be-all of their relation-revolving spectrum.

All choreography sparkled with a Vegas show-time glitter and enabled all production effects to shimmer spectacular event.

Musical theatre which employs the essence of contemporary music, will continue to be staged as it becomes more apparent that in these tight money days, Broadway's patrons are becoming increasingly younger. The youth-bracket do not necessarily have that urge to hold and save their bread, for a 'doubt for tomorrow' has become a 'live for today'.

As Ken Waisman, co-producer of "Grease" has said, "You need young people behind the scenes in order to get the true sense of a rock-type musical."

Composer Cliff Jones has developed a very mature music-flexibility while still able to retain a youthful zest in his search of innovative stylizations. He's surely not the best of all our Canadian composers, but he definitely makes an effort, which is commendable in any field. He can do nothing but improve in the instrumental areas that require any tightening-polish.

Kronborg: 1582 will succeed with the understanding of the new audience-awareness because it **ATTEMPTS** a new aspect of the theatre-event.

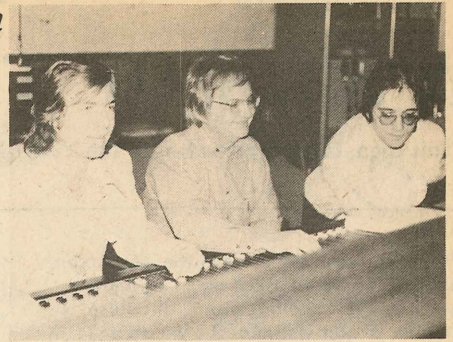
If everybody soon realizes that we ain't in the sixties no more, then by gosh we just might have ourselves one of them cultural revolutions!

RCA to concentrate on classics, jazz and Cancon

Jack Feeney, with more than thirty years in the business, will lend his expertise to strengthening the marketing of RCA's classical, jazz and Canadian product. Appointed to the position of product manager for these lines, Feeney is now wading through a heavy

release of album product on the recently revived Bluebird label as well as the newly acquired Pablo label. The latter boasts a brand new single by Ella Fitzgerald, "My Own Best Friend", not previously released on an album.

A nostalgic note: Jack Feeney was manager of the record department of Bert Rymal's appliance and record store in Hamilton, next to the Connaught Hotel (now a parking lot) when George Offer of Apex Records brought Ella Fitzgerald into the store for an autograph session. Miss Fitzgerald was playing John Murray Anderson's Brant Inn with Chick Webb and her big hit was "A Tisket A Tasket." The year was 1946.



Jack Feeney flanked by engineers Hayward Parrott (l) and Dave Balan.

McGowan Award set for CHIN island picnic

The Douglas McGowan Award, pulled from last year's Junos by CHIN Radio, sponsors of the annual Award, is being scheduled for presentation at CHIN's International Picnic. The date for this giant event, which drew more than 100,000 people to the Toronto Island site, has been set as July 5th and 6th.

Application forms are available from CHIN Radio, 637 College St., Toronto M6G 1B6. Deadline for entry forms is Friday, June 20. Those applications already received for the cancelled Juno night are to be included in the competition. Winner will be notified prior to the July 5th picnic date.

Those submitting entries must be of non-English, non-French background and must be either a Canadian citizen or have landed-immigrant status. They must submit a 200 word resume of their musical background along with their vocal or instrumental (in any language) 45 which was recorded during the calendar years 1974-75. Applicants are restricted to one entry only.

The winner will be asked to receive his Award in person at the International Picnic (July 5 and 6). All transportation and accommodation costs will be borne by CHIN Radio.



The year was 1946 and Jack Feeney welcomes Ella Fitzgerald to Bert Rymal's record bar

Feeney will shortly embark on a cross-Canada promotion tour during which he will spread the word of the sales potential of Bluebird, Pablo, Red Seal and domestic product. He has also scheduled a trip to the U.K. and Europe in June where he will have talks with his RCA counterparts in an attempt to strengthen classical ties between those countries and Canada. RCA will import all Red Seal product as well as much of their jazz line.

As well as his duties as product manager for the above lines, Feeney will continue producing the recording acts he has been associated with over the past years. These include: Tommy Hunter, the Carlton Showband, George Hamilton IV, Dick and Bonnie Lou Nolan, Roy Payne, John Arpin, and the Family Brown.

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Dates set for annual York Borough Fest

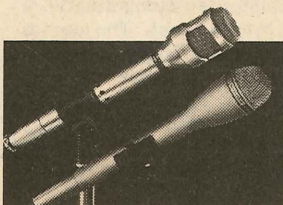
"Building A Better York" will be the theme for the 1975 Borough of York festival which will be the seventh consecutive York Festival to date. Some of the highlights of this year's festival will be a "Search for Talent" contest to seek out Canadian performers in the borough, a parade, beer garden, stage presentations, children and adult games.

Alderman Ben Nobleman was elected Chairman of the 1975 Borough of York Festival Committee and declares that in advocating a "Search for Talent" contest, he did so knowing that there was a wealth of Canadian talent in the Borough of York. This is a chance for the talented performers to be discovered. Preliminary auditions will take place at Arlington Senior Public School, York Memorial Collegiate, Weston Collegiate and Runnymede Collegiate. Also on hand for the two day festival will be a number of professional Canadian performers.

The festival will be held on June 20th and 21st at Coronation Park, 2700 Eglinton Avenue West.



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A SIGN OF THE TIMES!

"This then, is going to turn into the Year of the Accountant."

by Richard Flohil

"Have you seen the piece in the new Rolling Stone", my friend asked me. "You just gotta read it." Rolling Stone, of course, is an even greater victim of the great Canadian postal service than is RPM - you can get the new issue on the newsstands in New York the same day the issue before last arrives, torn, in your mail box up here.

So, I hadn't read the piece - and still haven't. My friend tells me, however, that it is a depressingly gloomy article about the future business prospects of the music industry. I am looking forward to reading it with a sinking feeling in my gut.

One hates to add to the aura of gloom which is creeping around us all, but Dale Carnegie wasn't always right. A more rational viewpoint, when the faeces is hitting the fan, is to acknowledge, verily, that we are likely to be covered with shit. It is pointless to smile happily, pretend we all smell like roses, and carry on as before.

Let us look at the signs. Record sales are way, way down in unit terms - and most stores are only just ahead of last year in straight dollar terms, which (given the sinking value of a buck these days) is nothing to cheer about. Even singles sales are off - and we always comforted ourselves that Canadian parents would always make sure that their kiddies had pocket money to spend on records.

Record companies, as a result, are tightening their belts. They are looking askance at new acts, listening with only minimal interest to new product, and bringing out their contract-signing pens with considerably less frequency. (I know - I've been involved recently in an attempt to sell a tape by a group called Stringband. It's been a salutary experience.)

"...CPI did sell out the Rolling Stones without spending a dime on promotion."

On the concert scene, there is little cause for cheer. I am involved, for instance, in promoting two concerts with Ray Charles in Massey Hall - and what once would have been an almost instantaneous sell-out is turning into a hard, tough, promotion job. Even sure bets aren't sure any more - I'm sure that Concert Productions International didn't figure they'd be able to have Pink Floyd tickets on sale in outlets; they originally announced what was, in effect, a mail-order raffle for tickets, but they apparently weren't knocked over in the rush. (Of course, in fairness, CPI did sell out the Rolling Stones without spending a dime on promotion - but they, and God, know that

the Stones are an exception which proves no rules at all.

Now, what about the release of Canadian-content record product? No signs of any great improvement there. So that's something the radio stations can continue to moan about - and if I were trying to programme 30 percent CanCon, I guess I'd be grumbling and bitching too.

"The artists who are starting are going to have a terrible time."

And how about the musicians - the people who create the stuff the whole shaky sandcastle is built on? How are they doing? The answer: the established ones are going to survive, and hopefully even improve their position, if not their relative incomes. The artists who are starting are going to have a terrible time - with no record companies interested; no employers asking agents for them; fewer and fewer places to work, particularly single performers.

This then, is going to turn into the Year of the Accountant. It's Bottom Line time, and the moment the ink begins to turn from black to pink to red, the knives'll be out and the axes will start falling. At every level of our business, it's a time for the big shakeout, and none of us are going to like what's going to go down.

Needless to say, I have no easy solutions toward solving a basic fact - which is that people have less money to spend, and more important things (to them) to spend it on than entertainment. But if indeed this is a time of crisis for the record industry, and the music business as a whole, it is not a time to give up our seats in our leaky lifeboat and start swallowing seawater.

In fact, what is happening - and going to happen further in the next few months - is rather like the ancient remedy of bloodletting. If we lose a bit of blood, the theory goes, we'll all be better off. Certainly, some of the fringe people who inhabit our industry will go into something else (selling shoes, raising dachshunds, hitch-hiking). The legends of great riches in the music field have always attracted a handful of flaky people who don't know what they're doing - some have already gone back to merchandising unpainted furniture or selling tickets to the charity circus, and, thank God, more will be forced to follow their example.

I think that record companies are going to have to do much better in the promotional field than they have done. To begin with, they will have to fight the paradoxical reflex desire to cut their promotion budgets -

instead, they'll have to increase them, and quite heavily, if they want to survive.

Record companies will have to work carefully with the talents they already have. I suspect that the tightening of the music industry's anal passage is going to have the effect of some slight constipation; new artists will not be spattered out to land on the wall and live or die. Instead, established talents will be nurtured and loved and caressed more than ever, in an attempt to maximise the investments of money and time already made - and that's good.

It's good, unless you're a new artist trying to make an inroad, in which case, your chances of success are even slimmer than they were to start with. It will be harder to get work, harder to interest agents and prospective managers, harder still to get Paul White to answer your telephone calls, and much much harder to get any sort of a record contract at all.

Promotion plays a part here, too. The artist with effective promotion (and I remain constantly amazed by the number of major artists in this country who don't even have a decent glossy 8x10) and enough happening musically has to do a number of things to do to win acceptance at each level. But the main thing he has to do is to keep on doing

"...Hopefully, the major record companies will not close off all opportunities for these newcomers."

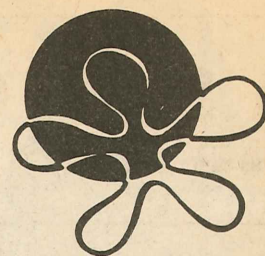
it, day after day, week after week, year after year. Hopefully, we will have fewer starry-eyed idealists, living in the city and writing about getting away from it all in the country. If new artists bang their heads on the wall long enough, one of two things will happen - their heads will break, and they'll pack it in, or the wall will fall over.

And if new artists are not ready for the struggle, it's as well - right now - that they not even start. Because if they do, they are just getting in the way of the talented, creative, hardworking and ambitious artists who do have something to say - and who are going to be the rock the music industry stands on (or feeds off!) in the near future.

Hopefully, the major record companies will not close off all opportunities for these newcomers, who remain the lifeblood of the business. If they do, they will be paving the way for a whole raft of independent companies - many of them controlled and run by artists - which may grow to be a far more significant force than is now the case. Many of these new companies will get into trouble quickly and disappear; others, with luck, drive, good management and exceptional product, will survive to give the industry a shot in the arm.

It is far too much to hope for that the darkening gloom might work to dissipate the divisions that clutter the music field in Canada. But if, when all this is over, the industry is healthier for the experience - and I suspect it will be - perhaps these dark days may have been worth while, after all.

CANADIAN MUSIC INDUSTRY WHO'S WHO



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Rock Group
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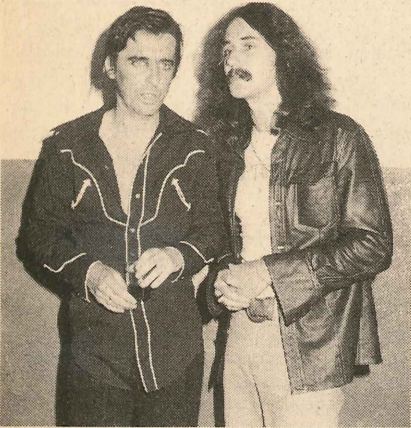
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(Above) Terry Black and Laurel Ward who bounced back into recognition with "Back Up Against Your Persuasion".



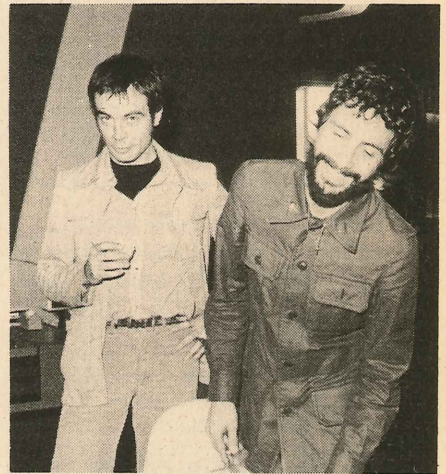
Nostalgia (above) Ken & Tony Tobias, Mike Way (Bells & Platters) & Bob Bonnell - courtesy Charlie Russell CJCJ.



Octavian's John Pulkkinen (above) with Alice Cooper at recent Ottawa concert. New single on MCA "Round & Round".



A&M's David Brodeur and Jean Pierre Guilbert flank Don Tarlton, Shawn Phillips and mgr/prod Jonathan Weston.



Cat Stevens pondering the board at Le Studio and above with Paul Henri Goulet Editor of Pop Rock (Quebec rock paper).



(Left) Quality's Gene Lew, Monti Rock III Alex Sharpstone (CFTR) Terry McGee (Columbia) and John Murphy (ABC).

Get governments involved in rock habits

by Walt Grealis

The Federal and Ontario governments aren't in tune with today's youth. Many in the Canadian music industry have been aware of this communication problem for several years but few have spoken out against it. Bruce Bell, secretary of the Canadian Managers' Association an organization that many believed was defunct, is spearheading a drive to make the Federal government and provincial governments more aware of what the majority of Canadians prefer in music - pop, contemporary rock and folk.

Bell attended the recent National Entertainment Conference, held in Washington, D.C. and was appalled to find he, as a partner in H.P. & Bell, was the only English Canadian representative at the Conference. French Canada, however, was in full bloom with a giant Quebec sponsored booth displaying recorded product, posters, bio material and photos of hundreds of Quebec artists. This national convention is held each year in Washington and draws delegates from almost every college and university across the U.S. and serves to introduce these campus buyers of entertainment to new and established acts resulting, in many cases, to bookings that are the life blood of acts and booking agencies alike.

The government should be made aware of such happenings as the NEC regional and national conferences.

Bell is expected to approach the Ontario government first with the proposal that a system be set up whereby available entertainment (rock, folk, pop music acts, dance companies and legitimate music - opera and symphony) are categorized in book form and distributed to buyers of talent. This system could also be utilized on the Federal level as well, and could lead to the government being made aware of such happenings as the NEC regional and national conferences as well as the Canadian equivalent, held in Kitchener each year. Says Bell: "There's no reason why the Canadian government or the Ontario government, preferably the Canadian Government couldn't put a booth together that would be open to any kind of an act, or any kind of entertainment. The government wouldn't have to supply the material and they wouldn't have to be booking agents because they could simply be there to promote the groups and if anyone wanted to get in touch with the group the information would be on the folder. All they would have to do would be supply the booth and people to man it. The booth

would simply be a service to the more than 10,000 representatives who attend the NEC Conference from all over the U.S." The type of entertainment bought at Conferences such as the NEC is not restricted to rock groups. Bell points out that "they buy anything from mime to ballet through opera through rock and roll. They buy every kind of entertainment they're going to use on campus. They even buy video tape shows."

"Somebody should have a booth down there representing Canadian acts," noted Bell, adding "The Canadian agents don't do it. I don't think they can really afford to do it, plus they represent such a small area. I think the government should do it."

It's obvious there is a lack of communication with Governments however, Paul Hofert, Bell's partner in H.P. & Bell has found that "even managers and agents are not that aware of the importance of conferences such as the NEC - and money has a great deal to do with problem." Hofert went on to explain: "There's not that many people in Canada who have the money to go around to all these conventions and find out for themselves. On an individual basis it's a very expensive proposition to undertake. Therefore, because our industry is just really in its developing stage, there really aren't that many people who are aware of all the things that we have to do and all the things we should do. I think that the people who work for the government are at a disadvantage because they're somewhat enclosed and separated from the mainstream - at the street level of what's really happening."

Bell sees much more than the NEC event as a vehicle for Canadian talent. He explained: "There are many conventions in any given year where the government could send their booth. There's the Fair Operator's Convention, the Billboard Conventions - anything to do with the entertainment industry, the Canadian government should supply a booth to promote Canadian talent." Hofert touched on the economics of the entertainment business with: "The amounts of money involved in setting up and manning a booth are small when you look at huge industries, but they're significant. Take for instance the fair industry in the United States - if Canadian acts became more involved they could bring in perhaps five or ten million dollars additional income into the country which makes it peanuts if the government is looking at the steel industry. But compared to the cultural industry, it's a vast amount of money and too much money to certainly be ignored compared to the outlay that would be involved."

Both Bell and Hofert agree that getting an organization together long enough to plot an approach to the government would be difficult. Says Bell: "Take the Canadian Managers' Association for instance, I haven't heard from anyone for over a year. Everybody split up doing whatever they're going to do and it's just impossible to get these busy people together. But somebody has to do it. If it was somebody who could represent all of us it would help."

In other areas of help, Hofert would like the government "to become involved in export marketing of records and record production,

which is an enormous problem." He explained: "A Canadian act can't conceivably exist and break even, touring in this country. It's absolutely impossible for any Canadian artist to make a record in this country with international quality and recoup the investment within this country. So the most important thing for any recording act is to export their product outside of Canada and to get a hit and to get sales and to get distribution in other places." Bell suggested: "What we're really talking about are offices in L.A., New York and London, England where all they have to have is a staff of one or two people, who knows where everybody is in the industry in that particular city, and if we want to go down to Los Angeles, to set up a tour, sell records or whatever, you can phone this government office advising them that we are coming in for three days and can they set us up with appointments with the people they think would be interested in what we have to sell. Everything would be set up for you and because it was done through the Canadian government office, it would be considered important to foreign contacts, record company executives, agents. It would save knocking on a lot of doors uselessly."

Hofert would also like to see government funding for promotion in foreign countries. He explained: "The United States is a big market and the most natural market for Canadian records because they're so close and our tastes are so similar musically. When you go to get a record deal in the United States, we're up against the same thing that any foreign people are up against and that is that U.S. record companies are more interested in promoting their own national product than they are in doing outsider's product. I think it would be terrific to have the government allocate funds for independent promotion of Canadian discs released in the United States. What I'm saying is once you have a record deal with say Columbia or RCA or any U.S. company, when your single comes out, that in addition to the regular normal record company activity of putting their men on the record that you know you're going to be able to put a couple of additional promo men on the case and that it's going to be paid for." Hofert went on to explain: "It's very interesting and I don't think a lot of people are aware that a lot of the Canadian bands that have been broken in the United States with records such as the Guess Who and Lighthouse have all done it that way. Out of our own pocket we've hired independent promo men who weren't responsible to the record company who has a thousand acts, who have gone and cased the situation and helped us break the record during that critical period and, of course, once a record starts breaking and it's proven to the record company, they take over. By the same token if the record company saw that added bit of interest and they'd get that extra little push - they would go a lot further in what they would do with the record."

Plans for a direct approach to the Ontario and Federal governments have not been formulated as yet, but both Bruce Bell and Paul Hofert are offering their expertise in an industry yet to be recognized by government - other than for the collection of taxes.

RECORD INDUSTRY'S ANNUAL SLUMP

We talk about our borrowed culture. I wonder if somewhere along the way we have borrowed something else.

Every January, the industry gets ready for a small surge of restocking after the Christmas rush. Traditionally, February is a slow

RPM

COMMENT
walt grealis

month and we move into March, April and finally in May (word has it that) the record industry hits a low and a slump.

If any or all of this is true, it doesn't repeat itself that way every year and if it does, it could be that at the retail level, these holy predictions happen because they are created and caused by a "slump theory."

Get a load of some of the reasons. The buyer has blown his bundle on Xmas gifts. Income tax time is coming and the buyer hasn't got the money. The nice weather is coming and the buyer will be spending more time outdoors.

More recently, record stores have looked at the market and talked of a recession and unemployment. Interesting that, like our borrowed culture, we have managed to borrow a recession. The one we have, certainly isn't ours. We have found that even with the increase in the price of records, company after company indicate a boom going on in the record industry and sales of units couldn't be better.

RCA's Charlee shows signs of respiratory beginnings

RCA's Tom Berry reports that "Charlee", an album recorded three years ago at RCA Studios in Toronto, has suddenly come out of nowhere and is generating action in Winnipeg, where it sold 400 copies just recently.

The album has also been getting heavy in-store play in Ohio which is being supported with airplay from a local FM station. In view of the resurging interest in the record, RCA has begun a renewed promotional effort; there is a strong feeling that it will soon be a big seller in the U.S. as well as in Canada.

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In a few companies there is talk of cutting costs. Well, maybe they just don't have the hot product.

You couldn't pay a PR firm to create a campaign that could more effectively slow down the business. Talk of slumps, talk of recession, talk of cutting costs. Can you picture the game plan?

The annual "slump committee" has their first meeting on January 2nd. In attendance are representatives from all factions of the industry. The President is about to speak:

"Gentlemen. Welcome to the annual record business slump meeting. As in past years we have met on this date early in January to create the annual effective slump. Later in this meeting Ronald Recession of Recession, Inflation and Depressions Unlimited will speak to you on Effective Slump Planning.

"I would like to congratulate all those present for last year's effort. We planned and executed our campaign so well that sales dropped off as never before. This year we would like to do even better. As you all

RPM

NEW TO
RECORD CLUB

Sara Ellen Dunlop of Sara Ellen's Homemade Records (Toronto) is planning her first extended play release in June with four original tunes; "Working on a Strong Foundation", "Singing Oh Canada", "Closer to My Mind", and "Children of Darkness." Extended plays will be a policy of Sara Ellen's Homemade Records.



"Working on a Strong Foundation" is a song that was written especially for International Women's Year and Joanne Kates of CHUM FM is planning to feature the record on her program during the week of May 26th. "Singing Oh Canada" has been picked up for use in a children's cultural film. Sara Ellen Dunlop has been performing in and around Toronto for several years, and her growing interest in performing original material finally led to the creation of her own record company.

know, there is talk of a recession. That, combined with the usual annual after Xmas lack of buying power, Income tax return time and In May our The Nice Weather Is Coming Campaign, we feel that we can effectively create the biggest slump in record history.

"If we all work effectively, we can keep out of the record stores in droves. We can expect the cooperation of record dealers across Canada to see that the bins are all filled with dead merchandise and a few of the record companies feel they can effectively talk up the cost cutting.

"Team effort is what counts and we are counting on all of you to spread the word. The slump is coming.

"I don't know how to face this problem, but it has reached me that a few of our members feel that good positive action could boycott our planned slump. Re-educate the record dealer they say. Come up with effective merchandising plans. Rally the sales and promotion forces."

What kind of talk is this?

Well, it doesn't happen . . . just that way, but it is an example of what can happen when year after year we actually believe that a slump is coming and maybe we cause it. The record industry is very healthy. Record sales are getting better and better and recorded music is the largest entertainment media in the world today.

A healthy positive attitude about the industry is all that is lacking and it's time we killed off some of the old wives' tales and did some extra promotion, some extra merchandising and took the season out of record sales. Good music goes anywhere and it goes anytime.

Records and tapes travel. They go to the beach, they go to parties, they play in a boat and in the car that is heading to the resort areas.

Records aren't a fireside item or a school season item. Just get them into the stores and they'll buy records.

Music is for everybody and people want what they want when they want it.

This is the record business and it's a unique business with unique trends and it works.

Make it work for you . . . twelve months of the year.

Anytime is record time.

Kubelik plays only one Canadian date

Maestro Rafael Kubelik, one of Deutsche Grammophon's most distinguished conductors is currently in the midst of a world tour with The Bavarian Radio Symphony Orchestra. The maestro's only Canadian appearance was held at the Queen Elizabeth Theatre in Vancouver on May 20, with only one performance.

Kubelik's latest release on the Deutsche Grammophon label is "Concerto For Orchestra" with composer, Bela Bartok. (2530-479) which brings the total of albums released by Kubelik to more than twenty.

AFTER THE BALL
by IAN WHITCOMB
PENGUIN BOOKS
\$1.65

For anyone interested in songwriting and publishing, this is a thorough history of where popular music began and what has happened to music from the time of ragtime until the present time.

The book goes back to the 1880s and takes you through ragtime, the minstrel shows, Scott Joplin, to tin pan alley and the birth of music in vaudeville, on records, on radio and in the movies.



The big band era is covered thoroughly as well as the various battles of the composers to be paid for the performance of their works. The war enters the picture and in 1941, so does Ian Whitcomb. From that time on he starts to write about an era that he lived through. His research of the times prior are interesting because he writes the book in his 30s and has already been a successful rock star.

In the 60s, his "You Turn Me On" topped the international charts. Now you know where you've heard of him before.

If you feel that a history of popular music would help you or interest you, I can recommend this book as good reading.

For any of you who lived through the big band era and World War Two, the sections on swing and Britain will be a nostalgia trip. Names like Gracie Fields and George Formby and David Whitfield lead on to the pre-

Beatles era and bring you right up to date and the current groups.

The battles of ASCAP and BMI and the AF of M under Petrillo will add to your knowledge of what it was like . . . and it isn't like that anymore. If you care to know.

JAZZ WOMEN SOUL
by JIM MARKS
GRIFFIN PRESS LIMITED
\$3.95

JAZZ: "Coltrane's announcement of freedom
Notes plugging as the music floats
Screaming against the charts of
your eardrums
But softly as the fresh wind.
Can you witness?
As his music will never die
There will only be extensions
For us to play."

WOMEN: "... nothing is so soft
as a naked
woman.
Her BEAUTY forms
with gentleness
bouncing off the light
of darkness . . ."

SOUL: "I was born under the sun,
And the moon moved over.
And I came up being a subject,
That's why I'm so dark.
It was the moon, wasn't it?"

**Quebeckers on top of
Harmonium Gold action**

Jack Vermeer, national sales manager for Quality Records, was on hand to help out with Harmonium's shipment of their second album. The group's first album went gold.

The sign on the truck translates as "Watch Out Quebec! Here comes Harmonium's second album. First shipment 30,000 albums."



Quality's Jack Vermeer with initial shipment of Harmonium's second album.

**JOIN THE WHO'S WHO
IN THE CANADIAN
MUSIC INDUSTRY!!**

Three Hats Productions are keeping busy at Phase One with Ian Gunther and Willi Morrison producing acts Willi, Danube Stompers, Blue Lick Road . . . Ahed Music and Bill Amesbury will be seen around the studio until the end of May . . . To follow-up the hit Back-up (Against Your Persuasion), artists Terry Black and Laurel Ward have been laying tracks with Terry Black and Brian Bell doing the producing . . . and Ben McPeck is working with Tom Gallant who should have a single release out soon.

The Good Brothers are back off the road and in at Thunder Sound to continue to work for their up-coming album . . . Mixing is being done to Murray McLauchlan's tracks for a LIVE album . . . Trudel Productions are packing together jingle's for Molson's, Skidoo and Fairview Mall . . . and McLaren Productions are filling in the extra time that is available.

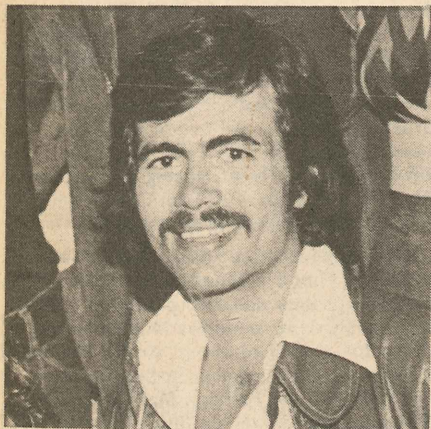
Eastern Sound reports that overdubbing is still being done on Bruce Murray's album and hopes to lay down the string section in the near future.

RCA's studio activities must be very slow this week. The only information available came from Jack Feeney who advises that he is producing a rare sound to disc session with John Arpin to be made available for MOR (pop) stations within the next few months.

Sounds Interchange busy with the overdubbing for the Ian Thomas television program . . . and King Biscuit Boy has been involved in production on a disc.

ZaZa Sound is busy with an album session for Bobby G. Griffith and a single session for Paul's People. Both acts release on the Badger label. Peter Foldy's new Capitol single "Hollywood" was mixed at the busy Toronto studio where they also did some overdub work on his voice. The Zaza sound has also impressed creative people from below the border. A group of U.S. heavies were in for a session of "Spirit of Independence" skedded for all U.S. networks. Lucio Agostini was the music brain behind the venture. They'll be back in for another session in July. The CBC booked time for the taping of theme music for a pilot of a new children's show, "My Place."

Meet the promotion men



DAVE PAGET

Dave Paget was born in Montreal, October 3, 1949 and was raised in the Hamilton-Dundas area. His past was filled with incredible activities including club management, talent management, acting, modelling, and disc jockeying dances. His interest in promoting Canadian talent was very strong and it led him to GRT records.

As Ontario Promotion Manager, Dave's belief is to promote Canadian talent on an international basis and comments, "Right now, I have never enjoyed living as much as I do now, and doing what I'm doing at GRT." As for his career goal, for the moment, "This company is obviously growing and I would like to be a part of that growth."

One of the reasons Paget likes to work at GRT is that "I enjoy working with Canadian talent and working for the development of it."

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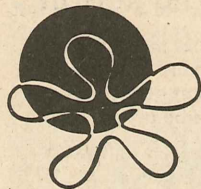
RPM

OUT IN THE COUNTRY

Bob Davies is looking good with his Broadland single, "Gordie Howe (You're The Greatest Of Them All)." Davies first started out in the music business with a Montreal rock and roll group name of The Rhythm Jesters. That was almost twenty years ago. He worked with many of the big names in the business including Buddy Holly, Bill Hailey, Richie Vallens and Buddy Knox. He also worked with Frank Sinatra in Australia in the mid 50's as well as with the late Allen Freed show. His repertoire includes more than a thousand songs ranging from country, folk, rock and his own standards. Davies may be remembered by those who visited Toronto's old Brown Derby or the Bellevue Casino in Montreal as the Bob of the Bob-smiths, a comedy duo playing the circuit for more than four years.

Orval Prophet changed labels and returns to the country action with his new Broadland single, "My Kind Of Woman", a Blain Henshaw penning published through Grand Slam/Shediac Music (CAPAC). The session was produced by Gary Buck.

John Ward sends news that Cliff Carroll had been admitted to hospital suffering from a stomach complaint but after a short stay returned to front his Hitch Hikers group. Carroll's A&M single, "The Hitch Hiker" is currently receiving heavy airplay on Toronto's downtown country outlet, CKFH. Ward also reports the success of a group of un-



**MAKE SURE
YOU'RE
IN THE BOOK!**

RPM

TALENT SEEN Sammy Jo

The Platters return to Friar's Tavern (Toronto) for a two week engagement starting June 2nd with a fine blend of music of the 50's, 60's and 70's in the old Platter style.

Joe Dinardo, bass player and former member of the Cycle for six years has joined forces with The Children (Abrahams' Children). According to manager, Jack Morrow, the group is now preparing for their new album, hopefully to be released in time to coincide with their '75 Cross Canada Tour this July and August.

Jack Jones, RCA recording artist, returns to the Imperial Room (Royal York Hotel, Toronto) for two weeks starting May 19th. Jacks' latest album is titled "Write Me A Love Song, Charlie."

Ian Thomas, GRT recording artist, makes

fish country artists who lent their time to cheer up patients at Toronto's Queen Elizabeth Hospital. Those taking part in the show which was arranged by Bob Gardiner were: Carroll Baker, Reg (Mumma) Watkins and his group along with Delmer Dory and Bill Lewis. Says Ward "It's good to know that people like Bob Gardiner and the country artists aforementioned are an integral part of our industry and are always willing, when time permits, to put on a show for charity because charity means Love."



Reg (Mumma) Watkins adds a little cheer to one of his new-found fans at the Hospital.

Edmonton's Royalty Records has outgrown all expectations in their first year of growth. R. Harlan Smith steps down as president to concentrate more on his personal appearances, production and publishing duties. Jack Dubasz takes over as president with Ben Healy, formerly with Polydor, GRT and Acklands taking over as Canadian sales manager. Chris Nielsen is looking after the production end of the business. Royalty will begin concentrating on new signings.

his first appearance at Zodiac 1 (Ramada Inn, Toronto) May 26 - 31. Ian, being one of Canada's finest artists, has a long record of hit singles, "Julie", "Painted Ladies", and "Mother Earth", including three best selling albums. This will be Ian's first major nightclub appearance in Toronto.

Dave Mason, Columbia recording artist, travels to England this month to spend his birthday with his mother and to promote his latest single.

Bill Townsend of Castle Management, Toronto, is now in England negotiating for contracts for various artists handled by Castle and at the same time Bill is having a bit of a holiday.

Kris Kristofferson, Columbia recording artist, is now in the preparation of recording his new album.

Wolfman Jack signs with Columbia Records and completes a new album titled "Fun and Romance."

That's show biz!

The Programmers

A WEEKLY FEATURE OF RPM DESIGNED
FOR CANADIAN RADIO PROGRAMMERS

MAIL, PHONE, OR TELEX YOUR INFORMATION
TO REACH US BY 8PM TUESDAY



CFRB music director Arthur Collins and George Hamilton IV
(see page 18)

COVER STORY

George Hamilton IV returned to the North American continent after another successful round of appearances in the U.K. and was officially welcomed back to Canada by a press reception at Toronto's Horseshoe Tavern. RCA's Ontario promo rep, Tom Berry arranged for the ringside party where George could re-acquaint himself with many of the important on-air personalities from the surrounding area. CFRB music director Arthur Collins dropped into the club for a couple of sets and was snapped as he was talking to Hamilton.

Whittaker broke first in Maritimes -CFNB

Roger Whittaker's "Last Farewell" broke first, November 30, 1974, at CFNB Fredericton, New Brunswick, not a major market but a powerful voice of the Maritimes. According to Larry Dickinson, music director of CFNB, the Whittaker single was received in November of last year and added to his Top 40 chart at No. 37, week of November 30. The single climbed the charts to the No. 5 position, January 4 and finally tapered off to No. 21 on the 18th of January - a total of eight weeks.

The single entered the RPM Pop Playlist Nov. 9/74, making gains up to the last of the year when it was dropped. Several U.S. programmers became interested in the Canadian action, through RPM, and pressure was brought to bear for a U.S. release. RCA's Ed Preston exported several hundred copies of the Whittaker album to Atlanta, Georgia where the single play on local radio had generated sales at the retail level.

Mid-March saw the emergence of the single once again and this time found berths on both the RPM Pop Playlist and the Top 100 Singles chart, with contemporary rock stations indicating a heavy interest.

The Plant Man attacks Canadian air-waves

With the increased interests in balcony gardening tropical plants, window herb gardening and using greenery as an interior decorative item, Lip Service Studio Productions has germinated The Plant Man, a contemporary and highly-produced series of sixty-five shows, each two minutes long, written and produced by David Scott. The Plant Man centres around indoor gardening and could become a daily program habit for all ages, year round.

A custom open and close plus a pre-recorded promo is supplied by Lip Service Studio Productions and the program is sold only as a complete series of thirteen weeks or sixty-five programs at less than \$1.54 per program. Each series segment is constructed to allow stations the ability to insert a sixty or thirty-second spot within the body of the program.

King Biscuit Flower hour features "Flash Fearless"

The recently released Chrysalis album, "Flash Fearless Versus The Zorg Women, Parts 5 & 6" which is distributed by Warner Bros. was featured on the King Biscuit Flower Hour broadcast on May 25th on over 185 FM stations in the U.S. It was the first non-live broadcast by the flower hour and a special script had been written and was performed by the Credibility Gap, a Los Angeles comedy team.

"Flash Fearless Versus The Zorg Women, Parts 5 & 6" was released in April by Chrysalis Records and includes performances by rock "Superstars" such as Alice Cooper, John Entwistle and Keith Moon of the Who, Jim Dandy of Black Oak Arkansas, Mick Grabham of Procol Harum, James Dewar of Robin Trower's Band, Justin Hayward of the Moody Blues, Kenny Jones of the Faces, former Vinegar Joe vocalist Elkie Brooks, Nicky Hopkins, Frankie Miller, Thunderthighs and others, with John Alcock doing the producing. The album was recorded in London, New York and Memphis.

CHUM concert draws 20,000 to City Hall

Almost 20,000 fans poured into Nathan Phillips Square on Sunday, May 18th, for this year's first free Rock Concert sponsored by CHUM radio in Toronto, to hear Capitol recording artist's Edward Bear and Christopher Kearney.

CHUM AM heavily promoted the concert and stressed the arrival of summer in the city, and the weather lived up to expectation with a high of 23 degrees Celsius, at the peak of the concert.

Edward Bear (Larry Evoy) with his new supporting band Horizons, opened up the show and delivered some tight sounds which made them the hit of the day and Kearney's subtle and reflective songs were well received with the summer music supporters.



TRIBAL
DRUM

At their eighth annual conference in Edmonton, George Tuccaro, announcer for CFYK-Yellowknife, was named "Outstanding Young Man of the Year" by the Voice of Alberta Native Women's Society.

Joe Dushane of CJBK-London is giving away hundreds of "get-well" cards courtesy of McDonalds restaurant outlets. The card includes an enclosed coupon redeemable for a free burger and soft drink. Mrs. C.W. Fraser and Patricia Richards, correctly estimated the distance from Truro, Nova Scotia to St. Petersburg, Florida as 2596 km and therefore won a week for two in Florida courtesy CKCL-Truro. Country star Bill Anderson stopped by to have a few laffs with Fred Trainor of CKBB-Barrie. Anderson was in town for two concerts that were reported as completely sold out. CFRB-Toronto will

broadcast "Good News" for the sixth consecutive summer beginning June 2nd.

Randall Singer, a second year Radio and Television Arts student at the Doon Centre, has been hired by CFRB. Singer, 22, comes from Toronto and is also one of five nominees for the 1975 RTA Broadcaster of the Year Award. He has also been managing CRTA, one of the two Doon Campus radio stations, since January. Katherine Lea Garry was crowned Miss Teen London by officials of CJBK-London, on March 1st. CFOS-Owen Sound celebrated its thirty-fifth anniversary of broadcasting. Celebrations included three days of special programming which featured music of the 1940's, interviews and reminiscences of former station staff and management. In conjunction with the anniversary, CFOS-Owen Sound presented a grand prize of a trip to Jamaica. The winner, 12 year old Jane Anne Shillaci presented the trip to her parents on the occasion of their 19th wedding anniversary.



CKCW-Moncton news director Roy Geldart, turns over a box full of 45's and tapes to Canadian Forces Base, Moncton Commander Pierre Richard.

Richard will send the records to a Canadian Forces United Nations post in Egypt, whose call letters are "CFME," standing for Canadian Forces Middle East.

CKCW contacted CFB-Moncton for assistance in insuring that the records were on their way.

Doug Pringle, former CHOM-FM-Montreal announcer, will rejoin the staff. He will have commenced airwork by May 12, to be heard weekdays from 10:00 AM to 2:00 PM, weekdays. Robert Boulanger will now be heard afternoons, Monday to Friday from 2 to 6 PM.

CHUM-FM-Toronto, will begin broadcast of a special series of five half-hour programs to mark International Woman's Year.

The series "Women Are Like People" was produced by Joanne Kates with the co-op and assistance of 35 well-known and important T.O. women.

The 5 programs, will be aired from 1:30 to 2:00 PM each day, beginning on May 26th.

The following topics to be discussed are: Monday, May 26 - Women In Love Tuesday, May 27 - Motherhood: The New Frontier

Wednesday, May 28 - Women's Work Thursday, May 29 - Our Bodies, Our Minds and Friday, May 30 - Women and Power.

The series was conceived, developed and produced totally by women, except for technical assistance from the CHUM-FM production team.

ARE YOU IN THE BOOK?

WHERE WERE YOU ELEVEN YEARS AGO?

In line with the great nostalgia kick, we take a look back ten years ago. What were you doing? What were the big hits of that era? How old were you when "House of the Rising Sun" by the Animals was No. 1 in Canada.

It was the year that RPM began. One of the first features to hit Canada's music industry was the RPM TOP 40-5s, the FIRST national chart compiled on a weekly basis. We've been computing and compiling ever since.

RPM started to become the bible of the Canadian music industry in that year. The big Canadian acts were Bobby Curtola, The Beavers, Lucille Starr, Robbie Lane and Terry Black.

A one year subscription to RPM was \$15.00 and we had a special introductory rate of \$10.00 for one year. A full page in RPM cost you \$100. (Boy! That was a lot!)

That was the year that the first Canadian Music Industry Directory was published and the RPM music poll was launched. That music poll became the Juno Awards.

The first advertisers in RPM were The Ron Scribner Agency, CHUM-1050, Apex Records, London Records, Tamarac Records, CKEY, CAL Records, Raleigh Records, Columbia Records, The Beavers, RCA Victor.

Don Webster hosted the CHCH-TV Dance Party. Lynda Layne and the Girlfriends were two big acts. Shirley Matthews had a hit called "Big Town Boy." A group called the Esquires was big on Capitol. Ted Curl was hosting CFTO-TV's "High Time."

Bobby Dow, Greg Hamon, Candy Scott, The Charmaines, The Courriers, Larry Lee were all big Canadian stars. Sparton Records launched a country singer named Gary Buck.

Alec Trebec hosted CBC's national Music Hop TVer.

A new star on the scene was David Clayton

Thomas. RPM launched a feature called "Sounding Board" John F. Bassett Jr announced a new show called "After Four" and a weekly supplement to The Telegram by the same name. Canadian talent? Lorne Greene's "Ringo" reached the top of the charts. Jack London was a new Canadian talent.

How about "Ringo-Deer" by CHUM's Garry Ferrier? Names like Duff Roman, Sandy Gardiner, Dave Mickie . . . were news. The Sparrows were Jack London's backup group. Where are they now?

As the year ended, "I Feel Fine" by the Beatles was No. 1. "Alone and Lonely" by Bobby Curtola was the top Canadian disc.

In the last edition in 1964, this appeared: "It was Harold Moon of BMI Canada who said to me 'You have the God given opportunity to do something for the Canadian music industry.' We started RPM. This newsletter has been in existence for 11 weeks with this issue, and quite frankly we are disappointed in the attitude taken by some radio stations, record companies etc. I have heard from Montreal 'You won't last' from other centres 'We hope you don't last' all these comments coming from so-called Canadians. Because this newsletter happens to be pro-Canadian (the only such newsletter in existence in Canada) it is therefore regarded as anti-American. In my travels through the United States I have managed to do a little research and perhaps it may surprise these second class American citizens to know that the United States is the greatest exponent of fair competition in the free world. They fought for it back in 1776 and many times since. How then can we expect them to respect us as a nation when we copy them and appease them in this sickening manner. We can gain respect not only from the United States but from the world only if we deserve it."

NEXT WEEK: RPM PRESENTS 1965.

New CBC radio chief to "shake-up" programming

"Don't misunderstand me. I don't envision a shift to flippant material, all cut up in short segments. There will always be a responsibility for substantial programming on the CBC. I just think you can do that and still have FUN", says Bill Armstrong, the new director of radio for the Toronto-based English-speaking sector of the CBC.

Bill Armstrong is looking to start another chapter in the encyclopediac-volume of the history of the CBC. He hopes to uplift the mid-afternoon and mid-evening schedule which remains suffused with programs of heavy music and talking... reminiscent of the old CBC line.

The CBC has only five FM stations... Toronto, Montreal, Vancouver, Ottawa and Winnipeg. New stations expected to begin this summer will be in Halifax, Calgary and St. Johns. Invitations have also been mailed out to privately-owned commercial FM stations in other cities to join with the network as affiliates.

Armstrong may be the first radio-chief in 20 years who will be free to attempt programming his desired entertainment concepts.

"I remember growing up in a small town and being turned-on to the world by the CBC radio plays at the time", he said. "Most of that sort of thing went to television, but I think radio can still do it."

Davis up to armpits on his "no violence TV" pledge

"There's still no conclusive evidence that television violence is the cause of the world's ills", said Philip Wedge, CTV-network vice-president director of programing. The statement was prompted due to a policy conference led by Ontario Premier William Davis before 400 Progressive Conservative women. Davis told the group that his government is about to crack down on the violence present in television and in other vehicles of entertainment including "theatre and the whole thing." Wedge implied that the Premier should wait for the conclusions of the CRTC hearings on violence before initiating any provincial action. No date has yet been confirmed for the specific hearings announced to the media last December, but Davis has already appointed Judy LaMarsh to head up his provincial inquiry. One argument on the presence of violence in the media stresses that it does not encourage but rather reflects a social scene. But abuse by the media when violence is glamourized and dwelled on can therefore further and enrich its attraction.

**Coming.
The Canadian
Music Industry
Who's Who**

Cancon satellite blasts off for good reception

"Anik III", Canada's newest communications satellite, was recently blasted into stationary orbit, and Cape Canaveral officials say that it is functioning a technical-properly.

The satellite, being the third in a series of successful Florida launchings, will help provide television and telephone service to otherwise inaccessible regions in the Canadian north.

The construction of the satellite was made by Telesat of Canada.

CRTC appeals judgement on CKOY case

Claude Thompson, counsel for the CRTC will recommend that the Commission once again appeal a court judgement concerning the legality of not informing individuals, involved in broadcast telephone interviews.

The Ontario Supreme Court had upheld an earlier decision by the Provincial Court of Ontario, claiming that the CRTC had exceeded its authority in proclaiming the regulation, for the CRTC had charged CKOY-Ottawa with not maintaining advance warning to persons subject to a telephone interview that their comments might be used for broadcast.

Section 16 of the Broadcasting Act stresses no indication that the CRTC has the power to make regulations for public protection but Thompson feels that the Commission should now present the matter before the Ontario Court of Appeal.

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 (43)
Attitude Dancing (87)
Autobahn (13)
Baby That's Backatcha (74)
Bad Luck (38)
Bad Time (7)
Before The Next Teardrop Falls (12)
The Bertha Butt Boogie (48)
Bloody Well Right (53)
Can't Stop Myself (From Loving You) (95)
Chevy Van (25)
Come On Over (56)
Cum Hear the Band (36)
Cut The Cake (32)
Disco Queen (62)
Don't Leave Me In The Morning (20)
Don't Tell Me Goodnight (61)
Dynamite (47)
Ease On Down The Road (79)
Emma (19)
Fly By Night (63)
Get Down, Get Down (52)
Give The People What They Want (90)
Good Lovin' Gone Bad (75)
Growin' (70)
He Don't Love You (6)
Hey You (8)
Hi Jack (44)
Hit The Road Jack (45)
How Long (3)
The Hustle (84)
I Can't Live Without You (89)
I Don't Like To Sleep Alone (27)
I Need My Woman (88)
I Wanna Dance Wit You (54)
I Want To Be Free (51)
I'm Not Lisa (35)
It's A Miracle (24)
I'll Play For You (59)
The Immigrant (9)
Jackie Blue (4)
Judy Mae (94)
Just Like Romeo and Juliet (72)
Killer Queen (15)
Lady Marmalade (31)
The Last Farewell (22)
Let There Be Music (99)
Lizzie and the Rainman (97)
Long Tall Glasses (33)
Love Will Keep Us Together (29)
Love Won't Let Me Wait (55)
Magic (57)
Makin' Love In My Mind (66)
Midnight Blue (81)
Misty (67)
Ooo Baby Baby (65)
Old Days (18)
On My Way Out West (69)
Only Women (10)
Only Yesterday (2)
Philadelphia Freedom (16)
Play A Little Bit Longer (76)
Poetry Man (49)
Rainy Day People (17)
Reach Out I'll Be There (30)
Remember What I Told You (64)
Run Away With Me (93)
Sadie (96)
Shame Shame Shame (34)
Shaving Cream (28)
Shakey Ground (42)
Shining Star (21)
Shoeshine Boy (46)
Sister Golden Hair (40)
Somebody Done Somebody Wrong (23)
Spirit Of The Boogie (78)
Stand By Me (50)
Swearin' To God (77)
Swing Low Sweet Chariot (73)
Take Me In Your Arms (5)
Take Me In Your Arms (92)
Thank God (1)
Thank You Baby (85)
Too Late To Worry (91)
Tropical Heat (71)
Trampled Under Foot (41)
Trouble (100)
Walking In Rhythm (14)
Watching The World Go By (26)
The Way We Were (68)
What An Animal (11)
What Can I Do For You (82)
When You're Up You're Up (86)
When Will I Be Loved (37)
Why Can't We Be Friends (98)
Wildfire (60)
You Are So Beautiful (39)
You Bought The Woman Out Of Me (83)
Young Americans (58)
Your Mama Won't Like Me (88)

May 31, 1975

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

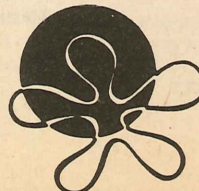
A&M
AMPEX
ARC
CMS
CAPITOL
CARAVAN
COLUMBIA
GRT
LONDON
MCA
MARATHON
W MOTOWN
V MUSIMART
D PHONODISC
E PINDOFF
F POLYDOR
G QUALITY
H RCA
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K UA RECORDS
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- | | | | | | | | |
|----|----|------|---|----|----|------|---|
| 1 | 1 | (9) | THANK GOD I'M A COUNTRY BOY
John Denver
RCA PB 10239 - N | 26 | 31 | (6) | WATCHING THE WORLD GO BY
Les Emmerson
Polydor PD-14269-Q |
| 2 | 5 | (9) | ONLY YESTERDAY
Carpenters
A&M 1677 - W | 27 | 20 | (10) | I DON'T LIKE TO SLEEP ALONE
Paul Anka
United Artists UAXW 615-U |
| 3 | 7 | (9) | HOW LONG
Ace
Anchor ANC 21000-N | 28 | 24 | (9) | SHAVING CREAM
Bennie Bell
Vanguard 35183 - F |
| 4 | 2 | (10) | JACKIE BLUE
Ozark Mountain Daredevils
A&M 1654-W | 29 | 37 | (3) | LOVE WILL KEEP US TOGETHER
The Captain and Tennille
A&M 1672-W |
| 5 | 11 | (7) | TAKE ME IN YOUR ARMS
Charity Brown
A&M 391-W | 30 | 26 | (10) | REACH OUT I'LL BE THERE
Gloria Gaynor
MGM 14790-Q |
| 6 | 6 | (10) | HE DON'T LOVE YOU
Tony Orlando and Dawn
Elektra E45240A-P | 31 | 27 | (16) | LADY MARMALADE
Labelle
Epic 8-50048-H |
| 7 | 8 | (8) | BAD TIME
Grand Funk
Capitol 4046-F | 32 | 41 | (7) | CUT THE CAKE
Average White Band
Atlantic 3261-P |
| 8 | 46 | (3) | HEY YOU
Bachman Turner Overdrive
Polydor 73683-Q | 33 | 33 | (10) | LONG TALL GLASSES (I CAN DANCE)
Leo Sayer
Warner Bros. 8043-P |
| 9 | 10 | (9) | THE IMMIGRANT
Neil Sedaka
Polydor 2058 561-Q | 34 | 34 | (13) | SHAME SHAME SHAME
Shirley & Company
Vibration VI-532-Q |
| 10 | 25 | (7) | ONLY WOMEN
Alice Cooper
Atlantic 3254-P | 35 | 38 | (7) | I'M NOT LISA
Jessi Colter
Capitol 4009-F |
| 11 | 12 | (10) | WHAT AN ANIMAL
Fludd
Attic AT-107-K | 36 | 29 | (10) | CUM HEAR THE BAND
April Wine
Aquarius AQ 5037-K |
| 12 | 13 | (10) | BEFORE THE NEXT TEARDROP FALLS
Freddie Fender
Dot 17540-M | 37 | 47 | (7) | WHEN WILL I BE LOVED
Linda Ronstadt
Capitol 4050-F |
| 13 | 15 | (8) | AUTOBAHN
Kraftwerk
London VE 203-K | 38 | 45 | (8) | BAD LUCK (Part 1)
Harold Melvin & Bluenotes
Philly Int'l Zs 8-8641-H |
| 14 | 14 | (10) | WALKING IN RHYTHM
Blackbyrds
Fantasy 736-R | 39 | 39 | (15) | YOU ARE SO BEAUTIFUL
Joe Cocker
A&M 1641-W |
| 15 | 16 | (10) | KILLER QUEEN
Queen
Elektra E-45226-P | 40 | 57 | (7) | SISTER GOLDEN HAIR
America
Warner Bros. 8086-P |
| 16 | 9 | (10) | PHILADELPHIA FREEDOM
Elton John
MCA 40364-J | 41 | 49 | (7) | TRAMPLED UNDER FOOT
Led Zeppelin
Swan Song SS70102-P |
| 17 | 17 | (10) | RAINY DAY PEOPLE
Gordon Lightfoot
Reprise REP 1328-P | 42 | 48 | (8) | SHAKEY GROUND
Temptations
Motown G 7142F-Y |
| 18 | 33 | (5) | OLD DAYS
Chicago
Columbia 3-10131-H | 43 | 40 | (9) | AMIE
Pure Prairie League
RCA PB10184-N |
| 19 | 19 | (11) | EMMA
Hot Chocolate
Big Tree 16031-P | 44 | 51 | (7) | HI JACK
Herbie Mann
Atlantic 3246 - P |
| 20 | 21 | (7) | DON'T LEAVE ME IN THE MORNING
Odia Coates
United Artists UAXW 601X-U | 45 | 59 | (4) | HIT THE ROAD JACK
Stamper's
Quality MWC 1017-M |
| 21 | 22 | (9) | SHINING STAR
Earth, Wind and Fire
Columbia 3 - 10090 - H | 46 | 42 | (10) | SHOESHINE BOY
Eddie Kendricks
Motown 54257-Y |
| 22 | 28 | (6) | THE LAST FAREWELL
Roger Whittaker
RCA PB-50030 - N | 47 | 62 | (3) | DYNAMITE
Tony Camillo
A&M AM1666-W |
| 23 | 3 | (10) | SOMEBODY DONE SOMEBODY WRONG
B. J. Thomas
Quality Q2124-M | 48 | 30 | (10) | THE BERTHA BUTT BOOGIE
Jimmy Castor
Atlantic 3232-P |
| 24 | 4 | (10) | IT'S A MIRACLE
Barry Manilow
Arista 0108-F | 49 | 35 | (15) | POETRY MAN
Phoebe Snow
Shelter SR-40353-J |
| 25 | 18 | (10) | CHEVY VAN
Sammy Johns
GRC 2046-F | 50 | 32 | (10) | STAND BY ME
John Lennon
Apple T1881-F |

RPM 100 Top Singles (51-100)

51	53	(7)	I WANT TO BE FREE Ohio Players Mercury 73675-Q
52	55	(7)	GET DOWN, GET DOWN Joe Simon Spring 156-Q
53	67	(6)	BLOODY WELL RIGHT Streetramp A & M 1660 - W
54	56	(3)	I WANNA DANCE WIT YOU Disco Tex & The Sex-O-Lettes Chelsea CH3015X-M
55	58	(6)	LOVE WON'T LET ME WAIT Major Harris Atlantic AT3248 - P
56	54	(6)	COME ON OVER Chiliwack Goldfish GS 114-W
57	61	(6)	MAGIC Pilot Capitol 3992 - F
58	36	(9)	YOUNG AMERICANS David Bowie RCA PB10152-N
59	60	(8)	I'LL PLAY FOR YOU Seals & Crofts Warner Bros. WBS 8075 - P
60	66	(5)	WILDFIRE Michael Murphy Epic 8-50084-H
61	50	(8)	DON'T TELL ME GOODNIGHT Lobo Big Tree BT-16033-P
62	65	(5)	DISCO QUEEN Copperpenny Capitol-72751-F
63	74	(3)	FLY BY NIGHT Rush Mercury 73681-Q
64	72	(6)	REMEMBER WHAT I TOLD YOU Tavares Capitol 4010 - F
65	71	(5)	OOO BABY BABY Tinker's Moon Polydor 2065256-Q
66	70	(3)	MAKIN' LOVE IN MY MIND Patsy Gallant Columbia C44084-H
67	73	(6)	MISTY Ray Stevens Barnaby 1190-614-T
68	75	(4)	THE WAY WE WERE Gladys Knight & The Pips Buddah BDA 463-M
69	76	(4)	ON MY WAY OUT WEST Jack Cornell WEA CW 4026-P
70	52	(8)	GROWIN' Loggins & Messina Columbia 3-10118-H
71	77	(3)	TROPICAL HEAT David George A&M 385-W
72	79	(3)	JUST LIKE ROMEO AND JULIET Sha Na Na Kama Sutra KA602X-M
73	80	(4)	SWING LOW SWEET CHARIOT Eric Clapton Polydor SO 509-Q
74	81	(3)	BABY THAT'S BACKATCHA Smokey Robinson Motown T54258-Y
75	85	(3)	GOOD LOVIN' GONE BAD Bad Company Swan Song SWS 70103-P
76	82	(5)	PLAY A LITTLE BIT LONGER Shirley Eikhard Attic AT-109-K
77	86	(2)	SWEARIN' TO GOD Frankie Valli Private Stock PSR 45021-M
78	87	(6)	SPIRIT OF THE BOOGIE Kool and the Gang Delite 1088-567-T
79	88	(3)	EASE ON DOWN THE ROAD Consumer Rappart Atlantic HS101-P
80	84	(5)	I NEED MY WOMAN Craig Ruhnke United Artists UAXW-612X-U
81	89	(3)	MIDNIGHT BLUE Melissa Manchester Arista AS 0116-F
82	91	(2)	WHAT CAN I DO FOR YOU Labelle Epic 8-50097-H
83	83	(7)	YOU BOUGHT THE WOMAN OUT OF ME Evie Sands Haven 7010-M
84	90	(2)	THE HUSTLE Van McCoy Avco AV 4653-M
85	92	(3)	THANK YOU BABY Stylistics Avco 6900X-M
86	93	(2)	WHEN YOU'RE UP YOU'RE UP Bond Columbia C 44083-H
87	95	(2)	ATTITUDE DANCING Carly Simon Elektra E45246-P
88	94	(3)	YOUR MAMA WON'T LIKE ME Suzi Quatro Arista AS 0106-F
89	97	(2)	I CAN'T LIVE WITHOUT YOU Guess Who RCA PB 10075-N
90	100	(2)	GIVE THE PEOPLE WHAT THEY WANT The O'Jays Phila Int'l ZS83565-H
91	96	(4)	TOO LATE TO WORRY, TOO BLUE TO CRY Ronnie Milsap RCA PB 10228-N
92	....	(1)	TAKE ME IN YOUR ARMS Doobie Brothers Warner Bros. 8092-P
93	99	(2)	RUN AWAY WITH ME Ken Tobias Attic AT111-K
94	....	(1)	JUDY MAE Boomer Castleman Mums ZS 8-6038-H
95	98	(2)	CAN'T STOP MYSELF (FROM LOVING YOU) William Shakespeare Casino C7 101-W
96	....	(1)	SADIE Spinners Atlantic 3268-P
97	....	(1)	LIZZIE AND THE RAINMAN Tanya Tucker MCA 40402-J
98	....	(1)	WHY CAN'T WE BE FRIENDS War United Artists UAXW 629-U
99	....	(1)	LET THERE BE MUSIC Orleans Asylum 45243-P
100	....	(1)	TROUBLE Elvis Presley RCA 10278-N

COMING SOON . . .



AUTHORITATIVE NEWSMAN NEEDED

The East Coast's number one radio station is after an authoritative newsmen. Salary to start 800.00 per month. Tapes and resume to Brad Allison, News Director, CFBC Radio Box 930, Saint John, New Brunswick.

93 When You're Up-Bond
66 Wildfire-Michael Murphy



TORONTO CONTEMPORARY ADDITIONS

CFTR (Alex Sharpstone)
2 (1) Jackie Blue-Ozark Mtn. Daredevils
Playlisted
7 How Long-Ace
18 Chevy Van-Sammy Johns
* Anytime-Frank Sinatra
* You Were On My Mind-Mike Curb Cong.
25 Only Women-Alice Cooper
46 Hey You-BTO
86 Swearin' To God-Frankie Valli
38 I'm Not Lisa-Jesse Colter
21 Don't Leave Me-Odia Coates
* Walkin' In the Sun-R. Dean Taylor
37 Love Will Keep Us-Captain & Tennille
10 Immigrant-Neil Sedaka



VANCOUVER CONTEMPORARY ADDITIONS

CKLG
3 (1) Somebody Song-B.J. Thomas
Charted
46 Hey You-BTO
13 Teardrop-Freddie Fender
47 When Will I Be Loved-Linda Ronstadt



WINDSOR CONTEMPORARY ADDITIONS

CKLW (Rosalie Trombley)
9 (1) Philadelphia Freedom-Elton
Charted
37 Love Will Keep Us-Captain & Tennille
* Judy Mae-Boomer Casselman
45 Bad Luck-Harold Melvin
Playlisted
* Sweet Emotion-Aerosmith
75 The Way We Were-Gladys Knight
* Captain Fantastic-Elton John



CROSS CANADA CONTEMPORARY RADIO ACTION

AMHERST
CKDH
20 (1) Don't Like to Sleep Alone-Paul Anka
Charted
23 Old Days-Chicago
55 Get Down-Joe Simon
36 Young Americans-David Bowie
31 Watching the World-Les Emmerson
50 Don't Tell Me Goodnight-Lobo
65 Disco Queen-Copperpenny
Playlisted
68 All In the Past-Gary and Dave
* Yellow House of Love-Patti MacDonnell
84 I Need My Woman-Craig Ruhnke
* Anytime-Frank Sinatra
BRANDON
CKX (Dan Radford)
* Take It Easy-Lick 'N Stick
88 Ease On Down-Consumer Rapport

RPM Picks

Contemporary

HOLD ON LOVERS
Myles & Lenny (Columbia)

HIGHWAY HARD RUN
April Wine (Aquarius)

IT'S ALRIGHT
Jason (Quality)

Adult

NOW IT'S PAUL McCARTNEY
Clive Baldwin (Mercury)

EASY LISTENING
Tim Daniels (Kangi)

MY OWN BEST FRIEND
Ella Fitzgerald (Pablo)

Country

THE HUNGRY FIRE OF LOVE
Carroll Baker (Gaiety)

COUNTRY MUSIC
Ray McAuley (RCA)

THE MAN IT'S MADE OF ME
Blain Henshaw (Dominion)

56 Wanna Dance Wit You-Disco-Tex
49 Trampled Under Foot-Led Zeppelin
100 Give the People-O'Jays

CALGARY
CKXL (Karen Waterman)
25 Only Women-Alice Cooper
37 Love Will Keep Us-Captain & Tennille
* Sail On Sailor-Beach Boys
* Lizzie and the Rainman-Tanya Tucker
93 When You're Up-Bond
* Hello Central-Hans Staymer Band

CHARLOTTETOWN
CFCY (Garry Barker)
4 (1) It's A Miracle-Barry Manilow
Charted
65 Disco Queen-Copperpenny
* Sandy-Hollies

CORNWALL
CJSS (Wayne Waldroff)
20 (1) Don't Like to Sleep Alone-Paul Anka
Charted
* I Know We'll Make It-Joey Gregorash
* This Ol' Cowboy-Marshall Tucker Band
89 Midnight Blue-Melissa Manchester
* Blue Eyed Soul-Carl Douglas Band
37 Love Will Keep Us-Captain & Tennille

CONTEMPORARY ANNOUNCER

"Personality, Contemporary announcer with 2½ years experience in small to medium-size markets. Looking for a solid formatted station. Good clear voice, goo production. Would prefer early-evening shift, with Contemporary/rock music. Preferably in Ontario, but will listen to offers. Tape and resume available. Call - (403) 328-1271."

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.

BAD TIME Grand Funk (Capitol)	20%
LOVE WILL KEEP US TOGETHER Captain and Tennille (A&M)	20
ONLY WOMEN Alice Cooper (Atlantic)	17.7
I DON'T LIKE TO SLEEP ALONE Paul Anka (United Artists)	17.7
IT'S A MIRACLE Barry Manilow (Arista)	17.5

EDMONTON

- CHED (Len Theusen)
 20 (1) Don't Like to Sleep Alone-Paul Anka
 Charted
 93 When You're Up-Bond
 4 It's A Miracle-Barry Manilow
 25 Only Women-Alice Cooper
 * Pinball Wizard-Elton John

FLIN FLON

- CFAR
 6 (1) He Don't Love You-Tony and Dawn
 Charted
 8 Bad Time-Grand Funk
 1 Thank God-John Denver
 * Pinball Wizard-Elton John
 Playlisted
 * Hair of the Dog-Nazareth
 * Harry Truman-Chicago
 69 Julie-Ian Thomas
 * Sandy-Hollies
 57 Sister Golden Hair-America
 * Tangled Up In Blue-Bob Dylan
 * This Town Aint Big Enough-Sparks
 * Turn to Stone-Joe Walsh
 31 Watching the World-Les Emmerson
 12 What An Animal-Fludd

HAMILTON

- CKOC (Grant/Novak)
 4 (1) It's A Miracle-Barry Manilow
 Charted
 37 Love Will Keep Us-Captain & Tennille
 67 Bloody Well Right-Supertramp
 61 Magic-Pilot
 * Take Me In Your Arms-Doobie Bros.

HAMILTON

- CHAM
 28 Last Farewell-Roger Whittaker
 46 Hey You-BTO

KINGSTON

- CKWS (Gary Mercer)
 28 (1) Last Farewell-Roger Whittaker
 Charted
 * Supernatural Thing-Ben E. King
 47 When Will I Be Loved-Linda Ronstadt
 15 Autobahn-Kraftwerk
 31 Watching the World-Les Emmerson
 Playlisted
 86 Swearin' to God-Frankie Valli
 95 Attitude Dancin'-Carly Simon
 * Christina-Terry Jacks

KITCHENER

- CHYM (Molly Zakrzewski)
 5 (1) Only Yesterday-Carpenters

LEAMINGTON

- CHYR
 7 (1) How Long-Ace

LETHBRIDGE

- CJOC (Kevin McKanna)
 64 (1) Lovin' You-Minnie Riperton
 Charted
 65 Disco Queen-Copperpenny
 70 Makin' Love In My Mind-Patsy Gallant
 54 Come On Over-Chilliwack
 * Pinball Wizard-Elton John
 8 Bad Time-Grand Funk
 23 Old Days-Chicago

LETHBRIDGE

- CHEC
 1 (1) Thank God-John Denver
 Charted
 28 Last Farewell-Roger Whittaker
 57 Sister Golden Hair-America
 7 How Long-Ace

- 11 Take Me In Your Arms-Charity Brown
 16 Killer Queen-Queen
 30 Bertha Butt Boogie-Jimmy Castor Bunch
 Playlisted
 * Back Up-Black and Ward
 4 It's A Miracle-Barry Manilow
 55 Get Down-Joe Simon
 43 L-O-V-E-Al Green
 85 Good Lovin'-Bad Company
 40 Amie-Pure Prairie League
 41 Cut the Cake-Average White Band
 14 Walkin' In Rhythm-Blackbyrds
 46 Hey You-BTO
 * She's A Woman-Wednesday

LINDSAY

- CKLY
 * (1) Pinball Wizard-Elton John
 Charted
 65 Disco Queen-Copperpenny
 25 Only Women-Alice Cooper
 59 Hit the Road Jack-Stampedeers

LONDON

- CJBK (Jerry Stevens)
 28 (1) Last Farewell-Roger Whittaker
 Charted
 22 Shining Star-Earth, Wind & Fire
 25 Only Women-Alice Cooper
 8 Bad Time-Grand Funk
 Playlisted
 37 Love Will Keep Us-Captain & Tennille

MEDICINE HAT

- CHAT (Jim Duce)
 6 (1) He Don't Love You-Tony and Dawn
 47 When Will I Be Loved-Linda Ronstadt
 93 When You're Up-Bond
 * They Don't Make 'Em-Reunion
 55 Get Down-Joe Simon
 * My Honeycombe-Gloria Kaye
 * I Know We'll Make It-Joe Gregorash
 60 I'll Play For You-Seals and Crofts

MEDLEY

- CHCL (June Thompson)
 3 (1) Somebody Song-B.J. Thomas
 Charted
 * Little Heads-Tony and Dawn
 * Pinball Wizard-Elton John
 57 Sister Golden Hair-America
 25 Only Women-Alice Cooper
 * Ginger Haired-Jim Gold & Gallery
 Playlisted
 * Wonderful Baby-Don McLean
 * Only With You-Beach Boys
 * Might As Well-El Chicano
 * You Lay So Easy-Andy Williams
 22 Shining Star-Earth Wind & Fire
 66 Wildfire-Michael Murphy
 * Sing Baby Sing-Stylistics
 * Never Say I Love You-Righteous Bros.
 * Try-Rick Nelson
 * Carol-Al Stewart

MONCTON

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

MOOSE JAW

- CHAB (Pat Bohn)
 20 (1) Don't Like to Sleep Alone-Paul Anka
 Charted
 65 Disco Queen-Copperpenny
 * Hello Central-Hans Staymer Band
 * Every Girl-Bill Amesbury
 41 Cut the Cake-Average White Band
- NORTH BATTLEFORD
 CJBH
 29 (1) Cum Hear the Band-April Wine

RPM TOP 100 Albums

ALPHABETICALLY
BY ARTIST

- Ace (34)
 Aerosmith (92)
 Alice Cooper (6)
 America (35)
 Anka, Paul (27)
 April Wine (30)
 Armageddon (98)
 Average White Band (88) (67)
 B.T. Express (56)
 Bachman Turner Overdrive (63) (42) (2)
 Bad Company (12)
 Baez, Joan (96)
 Beach Boys (57)
 Beck, Jeff (40)
 Blackbyrds (38)
 Blue Oyster Cult (70)
 Bowie, David (36)
 Carlton Showband (66)
 Chicago (29)
 Chilliwack (97)
 Clapton, Eric (11)
 Cocker, Joe (59)
 Collins, Judy (43)
 Croce, Jim (100)
 Denver, John (99) (22) (3)
 Dompierre, Francois (93)
 Doobie Brothers (90)
 Dylan, Bob (55)
 Eagles (77)
 Earth, Wind & Fire (21)
 Fender, Freddie (91)
 Flack, Roberta (39)
 Fludd (61)
 Frampton, Peter (37)
 Free (85)
 Gaynor, Gloria (46)
 Golden Earring (79)
 Green, Al (58)
 Gregor, Max (84)
 Gross, Henry (72)
 Guess Who (68)
 Justin Hayward & John Lodge (25)
 Hendrix, Jimi (5)
 John, Elton (95) (81) (64) (15) (1)
 Kraftwerk (18)
 Led Zeppelin (94) (4)
 Lennon, John (52)
 Lightfoot, Gordon (17)
 Mangione, Chuck (65)
 Harold Melvin & The Blue Notes (62)
 Murphy, Michael (32)
 More American Graffiti (86)
 Nazareth (51) (20)
 Newton-John, Olivia (82) (60) (19)
 New World Electronic Chambre (83)
 Tony Orlando and Dawn (89)
 Ozark Mountain Daredevils (49)
 Phantom of the Paradise (48)
 Pink Floyd (87)
 Pure Prairie League (28)
 Queen (7)
 Riperton, Minnie (76)
 Ronstadt, Linda (74)
 Rush (16)
 Russell, Leon (80)
 Sayer, Leo (14)
 Tom Scott & LA Express (50)
 Seals & Crofts (41)
 Lynard Skynard (26)
 Stampedeers (54)
 Steely Dan (13)
 Strawbs (69)
 Streisand, Barbra (53)
 Stevens, Cat (78) (71)
 Stewart, Al (75)
 Supertramp (9)
 Temptations (23)
 Three Dog Night (73)
 Tommy (8)
 Trower, Robin (24)
 Wakeman, Rick (31)
 White, Barry (44)
 Whittaker, Roger (10)
 The Who (45)
 Yes (47)
 Young, Jesse Colin (33)



Top Albums

May 31, 1975

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

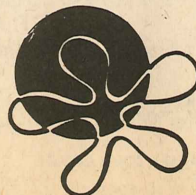
A&M
AMPEX
ARC
CMS
CAPITOL
CARAVAN
COLUMBIA
GRT
LONDON
MCA
MARATHON
W MOTOWN
V MUSMART
D PHONODISC
F PINDOFF
G POLYDOR
H RCA
T UA RECORDS
K WEA
J WEA
C WORLD
Y
R
L
S
Q
M
N
U
P
Z

1	....	(1)	ELTON JOHN Captain Fantastic and the Brown Dirt Cowboy (MCA) MCA 2142-J MCAC 2142-J MCAT 2142-J		
2	25	(3)	BACHMAN-TURNER OVERDRIVE Four Wheel Drive (Mercury) SRM 1-1027-Q MCR4-1-1027-Q MC8-1-1027-Q		
3	1	(13)	JOHN DENVER An Evening With (RCA) CPL2-0764-N CPS2-0764-N		
4	3	(12)	LED ZEPPELIN Physical Graffiti Swan Song SS2-200-P		
5	5	(10)	JIMI HENDRIX Crash Landing (Reprise) MS 2204-P		
6	8	(10)	ALICE COOPER Welcome To My Nightmare (Atlantic) SD 18130-P		
7	12	(9)	QUEEN Sheer Heart Attack (Elektra) 7E-1026-P CEK-1026-P 8EK-1026-P		
8	2	(8)	TOMMY Original Soundtrack Recording (Polydor) 2625028-Q 3500117-Q 3862004-Q		
9	4	(19)	SUPER TRAMP Crime Of The Century SP-3647-W 8T-3647-W		
10	22	(7)	ROGER WHITTAKER Travelling With Roger Whittaker (RCA) KPL1-0078-N KPS1-0078-N		
11	11	(6)	ERIC CLAPTON There's One In Every Crowd (RSO) 2479132-Q 3216047-Q 3803047-Q		
12	13	(5)	BAD COMPANY Straight Shooter (Swan Song) SS 8413-P CSS 8413-P 8SS 8413-P		
13	23	(6)	STEELY DAN Katy Lied (ABC) ABCD-846-N ABCD-5846-N ABCD-8846-N		
14	16	(9)	LEO SAYER Just A Boy (Warner Bros.) BS 2836-P 8WM-2836-P		
15	7	(25)	ELTON JOHN Greatest Hits (MCA) MCA-2128-J MCAC-2128-J MCAT-2128-J		
16	9	(9)	RUSH Fly By Night (Mercury) SRM 1-1023-Q MCR4-1-1023-Q MC8-1-1023-Q		
17	15	(12)	GORDON LIGHTFOOT Cold On The Shoulder Reprise MS 2206-P		
18	6	(11)	KRAFTWERK Autobahn (Phillips) 6305231 - K		
19	10	(13)	OLIVIA NEWTON-JOHN Have You Never Been Mellow (MCA) MCA-2133-J MCAC-2133-J MCAT-2133-J		
20	29	(8)	NAZARETH Hair of the Dog (A&M) SP 4511-W CS 4511-W 8T 4511-W		
21	18	(9)	EARTH, WIND & FIRE That's The Way Of The World (Columbia) PC 33280 - H PCA 33280 - H		
22	28	(73)	JOHN DENVER'S GREATEST HITS (RCA) CPL1-0374-N CPK1-0374-N CPS1-0374-N		
23	14	(11)	TEMPTATIONS A Song For You (Motown) G696S1-Y		
24	27	(11)	ROBIN TROWER For Earth Below (Chrysalis) CH 1073-P 8CH 1073-P		
25	19	(8)	JUSTIN HAYWARD & JOHN LODGE Blue Jays (Threshold) THS 14-K TKM 24814-K THM 24814-K		
26	17	(6)	LYNARD SKYNARD Nuthin' Fancy (MCA) MCA 2137-J MCAC 2137-J MCAT 2137-J		
27	20	(7)	PAUL ANKA Feelings (United Artists) UALA-367-G-U UACA-367-U UAEA-367H-U		
28	30	(9)	PURE PRAIRIE LEAGUE Bustin Out (RCA) LSP 4769 - N P8S - 2035 - N		
29	21	(6)	CHICAGO Chicago VII (Columbia) PC 33100-H PCA 33100-H PCT 33100-H		
30	24	(18)	APRIL WINE Stand Back (Aquarius) AQR 506-K GCA 506-K AQ8 506-K		
31	31	(6)	RICK WAKEMAN Myths & Legends of King Arthur (A&M) SP 4515-W CS 4515-W 8T 4515-W		
32	26	(9)	MICHAEL MURPHY Blue Sky Night Thunder (Epic) KE 33290 - H		
33	33	(8)	JESSE COLIN YOUNG Songbird (Warner Bros.) BS 2845-P 8WM2845-P		
34	32	(9)	ACE Five A Side (Anchor) ANCL 2001 - N		
35	39	(5)	AMERICA Hearts (WEA) BS 2852-P CWX 2852-P 8WM 2852-P		
36	36	(9)	DAVID BOWIE Young Americans (RCA) APL1-0998 - N APS1-0998 - N APK1-0998 - N		
37	64	(5)	PETER FRAMPTON Frampton (A&M) SP 4512-W CS 4512-W 8T 4512-W		
38	34	(11)	BLACKBYRDS Flying Start (Fantasy) F 9472		
39	37	(8)	ROBERTA FLACK Feel Like Makin' Love (Atlantic) SD 18131-P AC 18131-P A8TC 18131-P		
40	35	(6)	JEFF BECK Blow By Blow (Epic) PE-33409-H PET-33409-H PEA-33409-H		
41	60	(6)	SEALS & CROFTS I'll Play For You (Warner Bros.) BS-2852-P CWX-2852-P 8WM-2852-P		
42	53	(4)	BACHMAN-TURNER OVERDRIVE Not Fragile (Mercury) SRM-1-1004-Q MCR4-1-1004-Q MC8-1-1004-Q		
43	63	(5)	JUDY COLLINS Judith (WEA) 70S 1032-P 80K 1032-P		
44	45	(6)	BARRY WHITE Just Another Way To Say I Love You (20th Century) 9209466-T 8209466-T 5209466-T		
45	46	(4)	THE WHO Tommy (MCA) MCA 2-100005-J MCAT 2-100005-J MCAC 2-100005-J		
46	47	(4)	GLORIA GAYNOR Never Can Say Goodbye (MGM) M3G 4982-Q		
47	44	(10)	YES Yesterdays (Atlantic) SD18103-P		
48	43	(16)	PHANTOM OF THE PARADISE Original Soundtrack (A&M) SP 3653-W CS 3653-W 8T 3653-W		
49	52	(18)	OZARK MOUNTAIN DAREDEVILS It'll Shine When It Shines (A&M) SP-3654-W		
50	54	(6)	TOM SCOTT & LA EXPRESS Tom Cat (Ode) SP 77021-W CS 77021-W 8T 77021-W		

RPM 100 Top Albums (51-100)

51	48	(26)	 NAZARETH Loud 'n' Proud (A&M) SP-3609-W	CS-3609-W	8T-3609-W	76	61	(16)	MINNIE RIPERTON Perfect Angel (Epic) KE-32561-H		
52	38	(24)	JOHN LENNON Rock 'N Roll (Apple) SK 3419-F	4XK 3419-F	8XK 3419-F	77	71	(12)	EAGLES On The Border Asylum 7E1004-P		
53	40	(8)	BARBARA STREISAND Funny Lady/Original Soundtrack (Arista) AL 9004-F		8A9004-F	78	74	(2)	CAT STEVENS Teaser & The Firecat (A&M) SP 4313-W	CS 4313-W	8T 4313-W
	69	(4)	 STAMPEDERS Steamin' (Quality) MWCS 708-M	MWCS 4708-M	MWCS 8708-M	79	81	(2)	GOLDEN EARRING Switch (MCA) MCA 2139-J		
55	41	(14)	BOB DYLAN Blood On The Tracks (Columbia) PC33235-H		PCA 33235-H	80	82	(3)	LEON RUSSELL Willo The Wisp (MCA) SR2138-J	SRC2138-J	SRT2138-J
	78	(24)	B. T. EXPRESS Do It (Till) You're Satisfied) (Scepter) SPS-5117-Q	SPS-4-5117-Q	SPS-8-5117-Q	81	....	(1)	ELTON JOHN Don't Shoot Me I'm Only The Piano Player (MCA) MCA 2100-J	MCAC 2100-J	MCAT 2100-J
	68	(3)	BEACH BOYS Spirit Of America (Capitol) 11384-F	4XWW 11384-F	8XWW 11384-F	82	90	(4)	OLIVIA NEWTON-JOHN Let Me Be There (MCA) MCA 389-J	MCAC 389-J	MCAT 389-J
58	42	(10)	AL GREEN Greatest Hits HI HSL 32098-K			83	84	(7)	 NEW WORLD ELECTRONIC CHAMBRE Switched On Beatles (Mushroom) MBS-5003		
59	49	(10)	JOE COCKER I Can Stand A Little Rain (A&M) SP 3663-W			84	93	(4)	MAX GREGOR Dancing '75 (Polydor) 2371547-Q		3811263-Q
	72	(4)	OLIVIA NEWTON-JOHN If You Love Me, Let Me Know (MCA) MCA-411-J	MCAC-411-J	MCAT-411-J		100	(2)	FREE Free Story (Island) ISLD 4-M		
61	62	(8)	 FLUDD Great Expectations (Attic) LAT 1001-K		8AT 1001-K	86	92	(4)	MORE AMERICAN GRAFFITI Various Artists (MCA) MCA 2-80007-J	MCAT 2-80007-J	MCAC 2-80007-J
62	65	(6)	HAROLD MELVIN & THE BLUE NOTES To Be True (Phila Int.) KZ-33148-H	ZT-33148-H	ZA-33148-H	87	94	(2)	PINK FLOYD Dark Side Of The Moon (Harvest) SMAS 11163-F	4XW 11163-F	8XW 11163-F
63	67	(3)	 BACHMAN TURNER OVERDRIVE BTO II (Mercury) SRM 1696-Q	MCR4 1696-Q	MC8 1696-Q	88	95	(2)	AVERAGE WHITE BAND Put It Where You Want It (MCA) MCA 475-J		MCAT 475-J
	77	(4)	ELTON JOHN Goodbye Yellow Brick Road (MCA) MCA 2-100003-J	MCAC 2-100003-J	MCAT 2-100003-J	89	96	(2)	TONY ORLANDO AND DAWN He Don't Love You Like I Love You (Elektra) 70S1034-P	CEK 1034-P	80K1034-P
	83	(2)	CHUCK MANGIONE Chase The Clouds Away (A&M) SP 4518-W	CS 4518-W	8T 4518-W	90	97	(2)	DOOBIE BROTHERS Stampede (Warner Bros.) BS 2835-P	CWX 2835-P	8WM 2835-P
66	70	(4)	 CARLTON SHOWBAND Any Dream Will Do (RCA) KTL 1 0083-N		KTS1 0083-N	91	98	(2)	FREDDY FENDER Before The Next Teardrop Falls (DOT) DOFD 2020-M	DOFD 42020-M	DOFD 82020-M
67	66	(25)	AVERAGE WHITE BAND Average White Band (Atlantic) SD-7308-P		A8TC-7308-P	92	99	(2)	AEROSMITH Toys In The Attic (Columbia) PC 33479-H	PCA 33479-H	PCT 33479-H
68	50	(18)	 THE GUESS WHO Flavours (RCA) CPL1-0636-N	CPK1-0636-N	CPS1-0636-N		88	(3)	FRANCOIS DOMPIERRE Dompiere (Barclay) 80212-213-Q		M8-80212-13-Q
69	51	(17)	STRAWBS Ghosts (A&M) SP 4506-W	CS 4506-W	8T 4506-W	94	87	(7)	LED ZEPPELIN Swan Song SD-82-16-P	AC-82-16-P	AT 2C-82-16-P
70	55	(10)	BLUE OYSTER CULT On Your Feet Or On Your Knees (Columbia) PG 33371-H			95	....	(1)	ELTON JOHN Caribou (MCA) MCA 2116-J	MCAC 2116-J	MCAT 2116-J
	80	(3)	CAT STEVENS Tea For The Tillerman (A&M) SP 4280-W	CS 4280-W	8T 4280-W	96	....	(1)	JOAN BAEZ Diamonds and Rust (A&M) SR 4527-W	SPCS 4527-W	SP8T 4527-W
72	56	(10)	HENRY GROSS Plug Me Into Something (A&M) SP4502-W			97	....	(1)	 CHILLIWACK Ridin' High (Goldfish) GA 1003-W	G4 1003-W	G8 1003-W
73	57	(20)	THREE DOG NIGHT Joy To The World/Their Greatest Hits (ABC) DSD-50178-N	DHX5-50178-N	DHM8-50178-N	98	....	(1)	ARMAGEDDON Armageddon (A&M) SP 4513-W	SPCS 4513-W	SP8T 4513-W
74	58	(40)	LINDA RONSTADT Heart Like A Wheel (Capitol) ST-11358-F	4XT-11358-F	8XT-11358-F	99	....	(1)	JOHN DENVER Back Home Again (RCA) CPL 10548-N	CPS 10548-N	CPK 10548-N
75	59	(9)	AL STEWART Modern Times (Janus) JXS 7012			100	....	(1)	JIM CROCE Greatest Hits (RCA) ABCD 835-N	ABCD5 835-N	ABCD8 835-N

ARE YOU IN THE BOOK?



Charted

- 12 What An Animal-Fludd
- * Pinball Wizard-Elton John
- 23 Old Days-Chicago
- 8 Bad Time-Grand Funk
- * Hair of the Dog-Nazareth
- 25 Only Women-Alice Cooper
- Playlisted
- 21 Don't Leave Me-Odia Coates
- 54 Come On Over-Chilliwack
- 66 Wildfire-Michael Murphy
- 65 Disco Queen-Copperpenny
- 1 Thank God-John Denver
- 47 When Will I Be Loved-Linda Ronstadt
- 82 Play A Little Bit-Shirley Eikhard
- * They Don't Make 'Em-Reunion
- 15 Autobahn-Kraftwerk
- 59 Hit the Road Jack-Stampeders
- 82 Swing Low-Eric Clapton
- 53 I Want to Be Free-Ohio Players
- 46 Hey You-BTO

NORTH BAY

- CFCH (John Gordon)
- * (1) Pinball Wizard-Elton John
- Charted
- 85 Good Lovin'-Bad Company
- * The Hustle-Van McCoy
- 88 Ease On Down-Consumer Rapport
- * Harpo's Blues-Phoebe Snow
- 59 Hit the Road Jack-Stampeders

ORILLIA

- CFOR
- 4 (1) It's A Miracle-Barry Manilow
- Charted
- 66 Wildfire-Michael Murphy
- Playlisted
- * You Were On My Mind-Mike Curb Cong.
- 59 Hit the Road Jack-Stampeders
- 46 Hey You-BTO

OTTAWA

- CFG0 (Trudy Chamberlain)
- * (1) Pinball Wizard-Elton John
- Charted
- 66 Wildfire-Michael Murphy
- 57 Sister Golden Hair-America
- 37 Love Will Keep Us-Captain & Tennille
- * Anytime-Frank Sinatra
- Playlisted
- 47 When Will I Be Loved-Linda Ronstadt
- * The Hustle-Van McCoy
- * Round 'N Round-Octavian

PETERBOROUGH

- CHEX (Rick Allan)
- * (1) Pinball Wizard-Elton John
- 86 Swearin' To God-Frankie Valli
- * Dream Lover-Anne Murray
- * Christina-Terry Jacks
- 75 The Way We Were-Gladys Knight
- * Bye Bye Baby-Bay City Rollers

PRINCE GEORGE

- CKPG
- 7 How Long-Ace
- 23 Old Days-Chicago
- 15 Autobahn-Kraftwerk
- 29 Cum Hear the Band-April Wine
- 54 Come On Over-Chilliwack
- * Horses-Ron Nigrini
- 59 Hit the Road Jack-Stampeders

REGINA

- CJME (H. Hart Kirch)
- Charted
- 38 I'm Not Lisa-Jesse Colter
- 61 Magic-Pilot

59 Hit the Road Jack-Stampeders

- Playlisted
- 68 All in the Past-Gary and Dave
- * World Is A Song-Pendleton Brown
- * Walkin' In the Sun-R. Dean Taylor
- 65 Disco Queen-Copperpenny
- 84 I Need My Woman-Craig Ruhnke
- 58 Love Won't Let Me Wait-Major Harris
- 55 Get Down-Joe Simon

SASKATOON

- CKOM (Lorne Thomas)
- 20 (1) Don't Like to Sleep Alone-Paul Anka
- Charted
- 47 When Will I Be Loved-Linda Ronstadt
- 1 Thank God-John Denver
- 25 Only Women-Alice Cooper
- * Slow And Easy-Brutus

ST. CATHARINES

- CHSC (Peter Murray)
- 16 (1) Killer Queen-Queen
- Charted
- 47 When Will I Be Loved-Linda Ronstadt
- * Walking in the Sun-R. Dean Taylor
- * Back Up-Black and Ward

ST. JOHN'S

- CJON
- 20 (1) Don't Like to Sleep Alone-Paul Anka
- Charted
- 57 Sister Golden Hair-America
- 23 Old Days-Chicago
- * Lady Romance-Dave Nicol
- Playlisted
- 35 Poetry Man-Phoebe Snow
- * Jackie Blue-Ozark Mtn.
- 16 Killer Queen-Queen
- 30 Bertha Butt Boogie-Jimmy Castor
- * No No Song-Ringo Starr
- 47 When Will I Be Loved-Linda Ronstadt
- 50 Don't Tell Me Goodnight-Lobo
- 10 Immigrant-Neil Sedaka
- * I Need My Woman-Craig Ruhnke

STRATFORD

- CJCS (Steve Garrison)
- * Part Time Love-David Gates
- * Springhill-Cathy Stewart
- 60 I'll Play For You-Seals and Crofts
- * You Were On My Mind-Mike Curb Cong.
- * She's A Woman-Wednesday

ST. THOMAS

- CHLO
- 56 Wanna Dance Wit You-Disco Tex
- 62 Dynamite-Bazuka
- * Like Romeo and Juliet-Fallen Angels

SWIFT CURRENT

- CKSW (Jeff Collins)
- 20 (1) Don't Like to Sleep Alone-Paul Anka
- Charted

32 Stand By Me-John Lennon

- 6 He Don't Love You-Tony and Dawn
- SYDNEY
- CJCB (Arna Halloran)
- 4 (1) It's A Miracle-Barry Manilow
- Playlisted
- 79 Like Romeo and Juliet-Sha Na Na
- 77 Tropical Heat-David George
- 88 Ease On Down-Consumer Rapport
- 85 Good Lovin'-Bad Company
- 81 Baby That's Backatcha-Smokey Robinson
- 37 Love Will Keep Us-Captain & Tennille
- 82 Swing Low-Eric Clapton

TIMMINS

- CKGB-FM (Allan Marshall)
- 10 (1) The Immigrant-Neil Sedaka
- Charted
- * Doesn't Matter-Linda Ronstadt
- 60 I'll Play For You-Seals & Crofts
- * Part Time Love-David Gates
- * Indiana Girl-Pat Boone
- 37 Love Will Keep Us-Captain & Tennille
- 99 Run Away With Me-Ken Tobias
- 89 Midnight Blue-Melissa Manchester
- * A Bird in the Hand-The Allens
- * Hello It's Me-Lani Hall

WINNIPEG

- CKY (David Harrison)
- 10 (1) The Immigrant-Neil Sedaka
- Charted
- 74 Fly By Night-Rush
- 95 Attitude Dancing-Carly Simon
- 65 Disco Queen-Copperpenny
- 77 Tropical Heat-David George
- * I'm Not In Love-10 CC
- 11 Take Me In Your Arms-Charity Brown
- WINNIPEG
- CKRC (Billy Gorrie)
- 20 (1) Don't Like to Sleep Alone-Paul Anka
- Charted
- 66 Wildfire-Michael Murphy
- 37 Love Will Keep Us-Captain and Tennille
- Playlisted
- 58 Love Won't Let Me Wait-Major Harris
- 47 When Will I Be Loved-Linda Ronstadt
- 21 Don't Leave Me-Odia Coates
- 67 Bloody Well Right-Supertramp
- 54 Come On Over-Chilliwack
- 14 Walkin' In Rhythm-Blackbyrds
- 79 Like Romeo and Juliet-Sha Na Na
- 49 Trampled Underfoot-Led Zeppelin
- 4 It's A Miracle-Barry Manilow
- 25 Only Women-Alice Cooper
- * I Dreamed Last Night-Hayward & Lodge
- 38 I'm Not Lisa-Jesse Colter



ADULT
RADIO ACTION

BARRIE

- CKBB (Paul Lethbridge)
- (1) Thank God-John Denver
- Charted
- Cry Softly-Andy Williams
- Making Love In My Mind-Patsy Gallant
- On My Way Out West-Jack Cornell

BRANDON

- CKX-FM (Cliff Birnie)
- Love Has Found Its Way-Blue Magic
- Mr. Songman-Elvis Presley
- Love Will Keep Us-Captain & Tennille
- How Glad I Am-Kiki Dee Band
- The Poor Boy-Katja Ebstein

Overture From Tommy-The Who
Emmanuelle-Peter Nero
Mississippi Song-Bill Nash
It Hurts A Little-John Reid

BRANTFORD

CKPC (Arnold Anderson)
Lady Canada-Bobby Griffith
Coney Island-Herb Alpert
By The Henry Moore-Murray McLauchlan
Petite Suisse-Bobby Setters Cash & Carry

EDMONTON

CJCA (Lang/Devicq)
Love Won't Let Me Wait-Major Harris
The Way We Were-Gladys Knight & the Pips

HAMILTON

CHML (Lynn Latimer)
Teardrop-Freddie Fender
Ain't No Love-Tom Jones
Forever-Englebert Humperdinck
Pokarekare Ana-Buck and Low
When My Woman Begins-Tommy Overstreet
And Then There Was Gina-Bobby Goldsboro
Wooden Heart-Bobby Vinton
The Hustle-Van McCoy
Strings-Johnny Carver
He's My Rock-Brenda Lee
How Lucky-Barbra Streisand
Everybody Wants-Del Reeves
Woman Handled-Billy Swan

KITCHENER

CKKW (George Patton)
Burnin' Things-Mac Davis
Why Don't We Sing-Paul's People
Home In New Orleans-Pamela Miller

MELFORT

CJVR (Charlie Yeo)
Old Days-Chicago
Rescue Me-Cher
Lady Canada-Bobby G. Griffith
The Hustle-Van McCoy
Wildfire-Michael Murphy
Wonderful Baby-Don McLean
When the Party's Over-Janis Ian

MONCTON

CKCW
(1) The Immigrant-Neil Sedaka

NEW GLASGOW

CKEC (Dave Jennings)
(1) Love Will Keep Us-Captain & Tennille

OSHAWA

CKLB
(1) Lion In Winter-Hoyt Axton

OTTAWA

CKOY
Last Farewell-Roger Whittaker
You Turn Me On-Nino and April
Take Me In Your Arms-Charity Brown
Don't Leave Me-Odia Coates

PORT ALBERNI

CJAV (Don Lloyd)
(1) Teardrop-Freddie Fender
Charted
Lion In the Winter-Hoyt Axton
Here In Heaven-Leon Russell
Part Time Love-David Gates
Little Band of Gold-Sonny James
Romeo and Juliet-Sha Na Na
Bring It Back To Me-Stage
The Hustle-Van McCoy
Harpo's Blues-Phoebe Snow
We'll Make It-Joey Gregorash
In the Misty Moonlight-George Morgan
When You're Up-Bond

SAULT STE. MARIE

CJIC (Lou Turco)
(1) Don't Like to Sleep Alone-Paul Anka
Charted
Wildfire-Michael Murphy
Growin'-Loggins & Messina
When Will I Be Loved-Linda Ronstadt
Gonna Love Yourself-Roy Clark
Playlisted
Mr. & Mrs. Jones-The Dramatics
When the Party's Over-Janis Ian
And Then There's Gina-Bobby Goldsboro
Cry Softly-Andy Williams
Can't Stop Myself-William Shakespeare
Pokarekare Ana-Buck and Low

SIMCOE

CHNR (Doug Barron)
Right Down Home-Brussel Sprout
Run Away With Me-Ken Tobias
Happy Trails-Roy Rogers
LP's
He Don't Love You-Orlando and Dawn
I'll Play For You-Seals and Crofts

TORONTO

CHFI-FM (Tony Luciani)
My Own Best Friend-Ella Fitzgerald
How Lucky-Barbra Streisand
Wooden Heart-Bobby Vinton
Pink Panther-Henry Mancini
Gonna Love Yourself-Roy Clark

TORONTO

CFRB (Art Collins)
Charmer-Al Martino
The Hustle-Van McCoy
Wooden Heart-Bobby Vinton
Ginney Go Softly-Herman's Hermits

TORONTO

CKEY (Judy Casselman)
It's Beautiful-Rudy Webb
Dion Blue-Tim Weisberg
LP
Telly Savalas-Telly Savalas

SUDBURY

CHNO
(1) You're A Part of Me-Susan Jacks

WHITEHORSE

CKRW
(1) Philadelphia Freedom-Elton John
Charted
Love Will Keep Us-Captain and Tennille
Anytime-Frank Sinatra
Thank You Baby-Stylistics
But I Do-Del Reeves
Are You Ready For This-Brothers
Down A Mountainside-Main Ingredient
Wonderful Baby-Don McLean
Hey You-BTO
Run Away With Me-Ken Tobias
Sanctuary-Ronnie Prophet
We'll Make It-Joey Gregorash
Bring It Back To Me-Stage



FM RADIO
ACTION

MONTREAL

CHOM-FM
45's
41 Cut the Cake-Average White Band
* God Make Me Funky-Headhunters
* Cherie Je T'Aime-The Strawbs

LP's

Four Wheel Drive-BTO
Diamonds & Rust-Joan Baez
Slow Dazzle-John Cale
Stampede-Doobie Brothers
Lost Generation-Elliot Murphey
Playing Possum-Carly Simon



CAMPUS RADIO
ACTION

BELLEVILLE

CBLC-Radio Loyalist (Doug MacMillan)
(1) Somebody Song-B.J. Thomas
Charted
Don't Leave Me-Odia Coates
Bad Time-Grand Funk
When Will I Be Loved-Linda Ronstadt
Come On Over-Chilliwack
Teardrop-Freddie Fender
Growin'-Loggins and Messina
Take Me In Your Arms-Doobie Bros.
When You're Up-Bond
Wildfire-Michael Murphy
You Were On My Mind-Mike Curb Cong.

KINGSTON

CFRC-Queen's University (Bruce Dunlop)
45's
When Will I Be Loved-Linda Ronstadt
Lady Blue-Leon Russell
Take Me In Your Arms-Doobie Bros.
Hey You-BTO
I'll Play For You-Seals and Crofts
You Need Love-Styx
Run Away With Me-Ken Tobias
Dion Blue-Tim Weisberg
Bloody Well Right-Supertramp
L.P.'s
Nice, Nice, Very Nice-Ambrosia
Hit Single No. 1-Hot Tuna
Passing Time-Dwayne Ford & Bearfoot

LENNOXVILLE

CKTS-Radio Bishops (Sandi Morrisette)
(1) Julie-Ian Thomas
Charted
Shining Star-Earth, Wind & Fire
How Long-Ace
Watching the World-Les Emmerson
Wildfire-Michael Murphy

OAKVILLE

Radio Sheridan (Smoky)
(1) One More Tomorrow-Henry Gross
Charted
Real Man-Todd Rundgren



COUNTRY
RADIO
ACTION

AMHERST

CKDH (Paul Kennedy)
(1) I'm Not Lisa-Jesse Colter
Lonely Hearts Club Band-Buck Owens
Pasadena's On My Mind-Lynn Jones
He's My Rock-Brenda Lee
Some Kind of Fool-Ian Tyson
Lizzie and the Rainman-Tanya Tucker
It's All Over Now-Charlie Rich

CALGARY

CFAC (Larry Kunkel)
Pokarekare Ana-Buck and Low
How Much Time-Ted Daigle
Down By the Henry Moore-M. McLauchlan
Wish the World A Little Love-Joyce Smith

EDMONTON

CJCA-FM

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

KAMLOOPS

CFFM (Al Saville)

(1) Blanket on the Ground-Billie Jo Spears

Charted

She Worshipped Me-Red Steagall

Lion In Winter-Hoyt Axton

KINGSTON

CKWS-FM

(1) Blanket on the Ground-Billie Jo Spears

Charted

41st Street-Buck Owens

It's All Over-Charlie Rich

Lizzie and the Rainman-Tanya Tucker

He's My Rock-Brenda Lee

Someone Special-Canadian Zephyr

There I Said It-Margo Smith

Colinda-Fiddlin' Frenchie

She Talked A Lot-Cal Smith

Dreaming My Dreams-Waylon Jennings

I Wish Her Well-Don Gibson

She's Already Gone-Jim Mundy

Boilin' Cabbage-Bill Black's Combo

Pokarekare Ana-Buck and Low

Love Of A Woman-Tommy Hunter

Wish the World-Joyce Smith

Lolly Rae-Ted Daigle

Love Means-Donna Moon

Easy Listenin'-Tim Daniels

SHANAVON

CJSN

(1) Somebody Song-B.J. Thomas

Charted

Lion In the Winter-Hoyt Axton

ST. CATHARINES

CHSC (Peter Darrell)

(1) Blanket on the Ground-Billie Jo Spears

ST. JOHN'S

CJON

(1) Blanket on the Ground-Billie Jo Spears

SYDNEY

CJCB (Freeman Roach)

(1) Roll On Big Mama-Joe Stampley

Playlisted

Sanctuary-Ronnie Prophet

Lizzie and the Rainman-Tanya Tucker

LINDSAY

CKLY

(1) Somebody Song-B.J. Thomas

Charted

She Talked A Lot-Cal Smith

I'd Like to Sleep-Freddie Hart

I'm Not Lisa-Jesse Colter

Some Kind of Woman-Doug Rutledge

Making It Look Good-Carolyn Cameron

MEDLEY

CHCL (Spence Cherrier)

(1) Teardrop-Freddie Fender

Charted

If You Would Only Call-Alan Rhody

Pasadena's On My Mind-Lynn Jones

Still Thinkin'-Billy Crash Craddock

Misty-Ray Stevens

Playlisted

For Lovin' You-Tim Williams

Roll On Big Mama-Joe Stampley

Oh Boy-Diana Trask

Goodbye Isn't Really Good-Don Williams

Life-Marty Robbins

Life and Love and You-R. Harlan Smith

Thank God-John Denver

I Ain't All Bad-Charlie Pride

Mama Don't Low-Hank Thompson

Merry-Go-Round-Hank Snow

MONCTON

CKCW

(1) Roll On Big Mama-Joe Stampley

OTTAWA

CKBY-FM (Ted Daigle)

Word Games-Billy Walker

When Will I Be Loved-Linda Ronstadt

He's My Rock-Brenda Lee

Comin' Home To You-Jerry Wallace

Gonna Love Yourself-Roy Clark

Where He's Going-Hank Williams

Good News-Eddie Raven

She Talked A Lot-Cal Smith

She Worshipped Me-Red Steagall

Lion In Winter-Hoyt Axton

PETERBOROUGH

CHEX (Sean Eyre)

(1) Blanket on the Ground-Billie Jo Spears

Charted

Lizzie and the Rainman-Tanya Tucker

Life and Love and You-R. Harlan Smith

Little Band of Gold-Sonny James

RICHMOND HILL

RCFGM (Dave Johnson)

Little Band of Gold-Sonny James

It's All Over Now-Charlie Rich

Most Wanted-Roy Head



POP MUSIC PLAYLIST

1	3	(7)	ANYTIME Frank Sinatra Reprise 1327-P	26	28	(5)	GROWIN' Loggins and Messina Columbia 3-10118-H
2	5	(16)	WONDERFUL BABY Don McLean United Artists 614 - U	27	30	(3)	ONEY ISLAND Herb Alpert A&M 1688-W
3	2	(9)	THANK GOD I'M A COUNTRY BOY John Denver RCA 10239 - N	28	21	(10)	THE LAST FAREWELL Roger Whittaker RCA 50030-N
4	4	(8)	ONLY YESTERDAY Carpenters A&M 1677-W	29	49	(2)	SWEARIN' TO GOD Frankie Valli Private Stock 45021-M
5	1	(8)	HAINY DAY PEOPLE Gordon Lightfoot Reprise 1328-P	30	32	(4)	OLD DAYS Chicago Columbia 3-10131-H
6	7	(9)	MISTY Ray Stevens Barnaby 614 - X	31	31	(6)	DION BLUE Tim Weisberg A&M 1680 - W
7	8	(8)	I'LL PLAY FOR YOU Seals & Crofts Warner Bros. 8075-P	32	35	(3)	CELEBRATE LIFE Johnny Nash Epic 8-50051-H
8	9	(6)	CRY SOFTLY Andy Williams Columbia 3-10113 - H	33	34	(3)	HOW GLAD I AM Kiki Dee Rocket Record Co. MCA 40401-J
9	10	(6)	SISTER GOLDEN HAIR America Warner Brothers WB-8086 - P	34	36	(4)	OLD FASHIONED SONG Keath Barrie United Artists UAXW 606X-U
10	11	(9)	99 MILES FROM L.A. Albert Hammond Mums 8 - 6037 - H	35	....	(1)	HOW LUCKY CAN YOU GET Barbra Streisand Arista 0123-F
11	13	(5)	WILDFIRE Michael Murphy Columbia 8-50084-H	36	39	(3)	I'M NOT LISA Jessi Colter Capitol 4009-F
12	15	(6)	WORLD OF DREAMS Perry Como RCA PB-10257 - N	37	41	(3)	LADY LAY Wayne Newton Chelsea CH 3003X-M
13	12	(8)	STONED IN LOVE WITH YOU Johnny Mathis Columbia 3-10112-H	38	43	(3)	THE POOR BOY Katja Ebstein United Artists UAXW-641X-U
14	16	(3)	POKAREKARE ANA Buck & Low RCA JB-50068-N	39	44	(3)	SANCTUARY Ronnie Prophet RCA PB-50072-N
15	18	(5)	AUTOBAHN Kraftwerk London VE 203-K	40	45	(3)	WHEN THE LOVE LIGHT SHINES The Boones Motown 1334-Y
16	20	(5)	WHEN THE PARTY IS OVER Janis Ian Columbia 3-10019-H	41	46	(3)	LIZZIE AND THE RAINMAN Tanya Tucker MCA 40402-J
17	6	(9)	THE IMMIGRANT Neil Sedaka Polydor 2058 561-Q	42	47	(2)	DOWN BY THE HENRY MOORE Murray McLauchlan True North TN-125A-H
18	19	(10)	BEER BARREL POLKA Bobby Vinton ABC 12056-N	43	48	(2)	RUN AWAY WITH ME Ken Tobias Attic AT 111-K
19	22	(3)	INDIANA GIRL Pat Boone Melodyland 60058-Y	44	....	(1)	FOLLOW YOUR HEART Jim & Don Haggart Arpeggio ARPS 1027-N
20	17	(7)	LOVE WILL KEEP US TOGETHER Captain & Tennille A&M 1672-W	45	50	(2)	CAREY Joni Mitchell Asylum E45244-P
21	14	(12)	I DON'T LIKE TO SLEEP ALONE Paul Anka U.A. UAXW 615-X-U	46	....	(1)	GIVE MY LOVE TO LADY CANADA Bobby G. Griffith Badger BA 005
22	23	(7)	ALL IN THE PAST Gary & Dave AXE-22-T	47	....	(1)	HORSES Ron Nigrini Attic AT 110-K
23	26	(6)	MIDNIGHT BLUE Melissa Manchester Arista 0116 - F	48	....	(1)	WHY DON'T WE SING ANYMORE Paul's People Badger BA 006
24	25	(6)	DON'T GO AWAY Enrico Farina E.F. Records ST57549	49	....	(1)	HELLO CENTRAL Hans Stagner Band RCA PB-50059-N
25	27	(4)	WHEN WILL I BE LOVED Linda Ronstadt Capitol 4050-F	50	....	(1)	SOMEONE LIKE YOU Magic Music Attic AT 108-K



COUNTRY PLAYLIST

May 31, 1975

- | | | | | | | | |
|----|----|------|---|----|------|------|---|
| 1 | 1 | (6) | THANK GOD I'M A COUNTRY BOY
John Denver
RCA PB-10239 - N | 26 | 25 | (8) | I'LL NEVER WRITE ANOTHER
Jerry Warren
United Artists UAXW 599X-U |
| 2 | 2 | (8) | SOMEBODY DONE SONG
B. J. Thomas
Quality Q2124-M | 27 | 48 | (2) | RECONSIDER ME
Narvel Felts
DOT 17549-M |
| 3 | 5 | (7) | I'M NOT LISA
Jessie Colter
Capitol 4009-F | 28 | 24 | (9) | ANY DREAM WILL DO
Carlton Showband
RCA PB 5044-N |
| 4 | 9 | (7) | WINDOW UP ABOVE
Mickey Gilley
Playboy 6031-M | 29 | 29 | (7) | FREEDOM, RICHES, PEACE OF MIND
Doug Rutledge
Van Los VLM 116 |
| 5 | 7 | (6) | TOO LATE TO WORRY
Ronnie Milsap
RCA PB-10228 - N | 30 | 31 | (3) | BAD NEWS
George Hamilton IV
RCA PB-50063-N |
| 6 | 4 | (8) | SHE'S ACTIN' SINGLE
Gary Stewart
RCA 10222-N | 31 | 15 | (13) | OOO MAMA
Jerry Palmer
Gaiety G757 |
| 7 | 8 | (7) | I AIN'T ALL BAD
Charley Pride
RCA PB 10236-N | 32 | 35 | (4) | 41ST STREET HEART'S CLUB
Buck Owens
Capitol 4043-F |
| 8 | 11 | (37) | MISTY
Ray Stevens
Barnaby 1190-614-T | 33 | 41 | (4) | WORD GAMES
Billy Walker
RCA PB-10205-N |
| 9 | 12 | (5) | BRASS BUCKLES
Barbi Benton
Playboy 6032-M | 34 | 44 | (3) | SANCTUARY
Ronnie Prophet
RCA PB-50072-N |
| 10 | 3 | (10) | ROLL ON BIG MAMA
Joe Stampley
Epic 8-50075-H | 35 | 45 | (2) | YOU'RE MY BEST FRIEND
Don Williams
DOT 17550-M |
| 11 | 6 | (14) | MOTHER, LOVE AND COUNTRY
Dick Darron
Marathon 1132A | 36 | 38 | (3) | THE KIND OF WOMAN I GOT
Hank Williams Jr.
MGM 14794-Q |
| 12 | 10 | (11) | FOLLOW YOUR HEART
Jim & Don Haggart
Arpeggio ARPS 1027-N | 37 | 46 | (3) | THE MOST WANTED WOMAN IN TOWN
Roy Head
Shannon 829-N |
| 13 | 33 | (5) | FROM BARROOM TO BEDROOMS
David Willis
Epic 8-50070-H | 38 | 40 | (3) | FORGIVE AND FORGET
Eddie Rabbit
Elektra 45237-P |
| 14 | 18 | (3) | TRY TO BEAT THE MORNING HOME
T.G. Shepard
Melodyland 6006F-Y | 39 | 49 | (2) | WHEN WILL I BE LOVED
Linda Ronstadt
Capitol 4050-F |
| 15 | 37 | (4) | THESE DAYS I BARELY GET BY
George Jones
Epic 8-50088-H | 40 | 14 | (5) | BACK HOME IN HUNTSVILLE
Bobby Bare
RCA 10223-N |
| 16 | 16 | (17) | I'VE NEVER BEEN THIS FAR BEFORE
Carroll Baker-Gaiety G-758 | 41 | | (1) | ONE MORE FOR THE ROAD
Country Edition
Boot BT-115-K |
| 17 | 19 | (12) | LIZZIE AND THE RAINMAN
Tanya Tucker
MCA 40402-J | 42 | | (1) | LONELY WILLOW
Lee Roy
RCA PB-50050-N |
| 18 | 21 | (3) | IT'S ALL OVER NOW
Charlie Rich
RCA 10256-N | 43 | 50 | (2) | SMOKEY MOUNTAIN MEMORIES
Mel Street
GRT 1185017-T |
| 19 | 22 | (5) | HURT
Connie Cato
Capitol 4036-F | 44 | | (1) | LITTLE BAND OF GOLD
Sonny James
Columbia 3-10121-H |
| 20 | 36 | (4) | YELLOW HOUSE OF LOVE
Patti MacDonnell
Broadland 212026-M | 45 | | (1) | HE'S MY ROCK
Brenda Lee
MCA 40385-J |
| 21 | 17 | (10) | DID YOU HEAR MY SONG
Mersey Brothers
RCA PB-50049-N | 46 | | (1) | SHE'S ALREADY GONE
Jim Mundy
ABC 12074-N |
| 22 | 20 | (8) | I'D LIKE TO SLEEP
Freddie Hart
Capitol 4031-F | 47 | | (1) | YOU'RE GONNA LOVE YOURSELF IN THE MORNING
Roy Clark DOT 17545-M |
| 23 | 42 | (3) | SOMEONE SPECIAL
Canadian Zephyr
United Artists UAXW-620X-U | 48 | | (1) | GORDIE HOWE (The Greatest Of Them All)
Bob Davies
Quality BRSP 2127Z-M |
| 24 | 30 | (2) | DON'T ANYONE MAKE LOVE AT HOME
Moe Brandy
GRC 2055-F | 49 | | (1) | I WISH HER WELL
Don Gibson
Hickory 345-K |
| 25 | 13 | (16) | STILL THINKIN' ABOUT YOU
Billy "Crash" Craddock
ABC 12068-N | 50 | | (1) | BEYOND YOU
Crystal Gayle
United Artists UAXW 600X-U |

Beat the Mornin'-T.G. Shepard
Reconsider Me-Narvel Felts
Dreaming My Dreams-Waylon Jennings

COUNTRY AIRPLAY PERCENTAGES

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

41ST STREET LONELY HEARTS CLUB Buck Owens (Capitol)	21%
SHE TALKED A LOT ABOUT TEXAS Cal Smith (MCA)	21
LITTLE BAND OF GOLD Sonny James (Columbia)	21
LION IN THE WINTER Hoyt Axton (A&M)	21
POKAREKARE ANA Buck and Low (RCA)	10.5

TORONTO

CKFH (Jack Winter)
Burnin'-Ferlin Huskey
Honey On His Hands-Jeannie Pruett
You're My Best Friend-Don Williams
Little Band of Gold-Sonny James
T-r-o-u-b-l-e-Elvis Presley
Touch the Hand-Conway Twitty
Yellow House of Love-Patti MacDonnell
Someone Special-Canadian Zephyr
The Henry Moore-Murray McLauchlan

VICTORIA

CJVI
(1) She's Actin' Single-Gary Stewart
Charted
Window Up Above-Mickey Gilley
Love of a Good Woman-Tommy Hunter

41st Street-Buck Owens
Lonely Willow-Lee Roy
Most Wanted-Roy Head
Gonna Love Yourself-Roy Clark
She Talked A Lot-Cal Smith
Wish the World-Joyce Smith

WINDSOR

CKLW-FM (Ronald Foster)
(1) Somebody Song-B.J. Thomas
Charted
Most Wanted-Roy Head
Trying To Beat-T.G. Shepard
When Will I Be Loved-Linda Ronstadt
Weekend Daddy-Buck Owens
Little Band of Gold-Sonny James
Dreaming My Dreams-Waylon Jennings
You're My Best Friend-Don Williams
Searching-Melba Montgomery
Playlisted
Sanctuary-Ronnie Prophet
Horses-Ron Nigrini
Country DJ-Bill Anderson
Fireball Rolled A Seven-Dave Dudley
I Wish Her Well-Don Gibson
Try-Rick Nelson
When My Woman Begins-Tommy Overstreet
Lion In the Winter-Hoyt Axton
Honky Tonkin' Soul-George Kent
Bertrand My Son-Larry Jon Wilson
In Your Sweet Sunshine-Dottie West

WOODSTOCK

CJCI (Charlie Russell)
(1) Always Wanting You-Merle Haggard
Charted
Comin' Home To You-Jerry Wallace
Hurt-Connie Cato
41st Street-Buck Owens



DEALER
AID

MCA

45's
BUFFY SAINTE-MARIE
Till I See You Again
MCA 40413-J

MAC & KATIE KISSOON
Sugar Candy Kisses
MCA 40409-J

GOLDEN EARRING
The Switch
MCA 40413-J

JACK GREENE
On The Way Home
MCA 40415-J

PHONODISC

LP's
TELLY SAVALAS
Telly Savalas
Audio Fidelity AFSD 6271-L

SWEET SENSATION
Sad Sweet Dreamer
PYE NSPL 18454-L

VICTOR SILVESTER
The Great Gatsby
PYE NSPL 18411-L

ANDY STEWART
Brand New From Andy
PYE NSPL 15070-L

ALEXANDER MORRISON
Introducing Alexander Morrison
PYE NSPL 15069-L

ALAN HAVEN
I'll Walk Beside You
PYE QUAD 1033-L

POLYDOR

45's
T.B.A.
Summer In Canada
Polydor 2065 262-Q

SUGARLOAF/JERRY CORBETTA
Stars In My Eyes
Claridge CL 405-Q

STEVIE WONDER
Now It's Paul McCartney
Mercury M73680-Q

GLORIA GAYNOR
Walk On By
MGM M 14808-Q

CHRISTINE CHARBONNEAU
Censure
Pleiade 2065 258-Q

SOUTH SHORE COMMISSION
Freeman
Wand WND 11287-Q

LP's

JIM STAFFORD
Not Just Another Pretty Foot
MGM SE 4984-Q

THE JONESES
Keepin' Up With The Joneses
Mercury SRM 1 1021-Q

A. DORATI
Stravinsky: The Firebird
Mercury SRI 75058-Q

JAMES BROWN
Sex Machine Today
Polydor PD 6042-Q

A&M

45's
FOOT IN COLD WATER
I Know What You Need
Daffodil DS 1065-W

KLAATU
True Life Hero
Daffodil DS 1066-W

RCA

45's
RUFUS
Please Pardon Me
ABC ABC-12099-N

GEORGE McCRAE
Look At You
TK XB-02028-N

TOMMY HUNTER
Love Of A Good Woman
RCA PB-50073-N

RON BANKS & DRAMATICS
Me & Mrs. Jones
ABC ABC-12090-N

BILL AMESBURY
Every Girl In The World, Tonight
RCA PB-50069-N

LP's

HENRY MANCINI
Return Of The Pink Panther
RCA ABL1-0968-N

TOMMY HUNTER
Tommy
RCA KPL1-0088-N

NEW BIRTH
Best Of The New Birth
RCA APL1-1021-N

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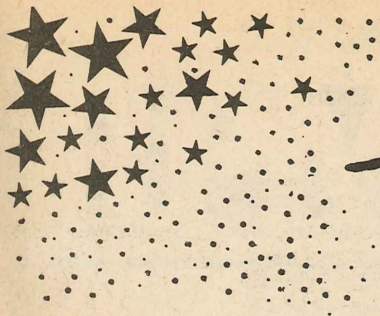
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CKTS

CKVL

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CJME

CHAB

CHAT

CJVR

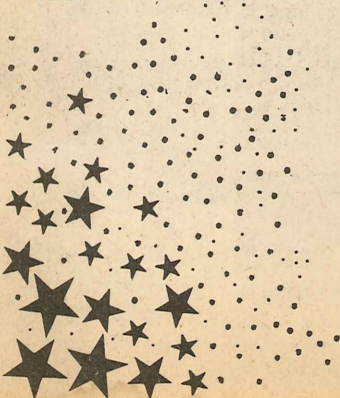
CKDM

CFRW

CFQC

CKY

CKLD



RCA Records and Tapes