

RPM Weekly

60 CENTS
Volume 23 No. 13
May 24, 1975

World Radio History



John Allan Cameron
- the entertainer (page 6)

CBS (CANADA) CONVENTION TO TOP MILLION BUCKS

It's expected that more than one million dollars will be spent on putting together this year's CBS International Convention which, for the first time, will be held in Toronto. An estimated one thousand promotion, A&R and sales executives and representatives will attend the Convention being held at Toronto's Royal York Hotel, week of July 20, 1975.

Coordinator for the week is Bud Borkovec of Columbia Canada's special projects division,

who is working with the Canadian label's director of national promotion, Charlie Camilleri and director of national sales, Bert Dunseith.

Representing countries from around the world, the delegates will have a full week of meetings, product presentations and sit-down "meet the stars" supper shows. The latter will comprise the last four evenings. Talent for these shows hasn't been completely firmed at time of writing how-

ever, pencilled in are Jeff Beck, Albert Hammond, Paul Simon and others including Canadian acts and those representing custom labels associated with CBS. Simon is definite as the closing act for the Convention.

Hosting the week of activities will be Goddard Lieberman, president CBS Record Group with the home country host Terry Lynd, vice-president and general manager, Columbia Canada. This is strictly a closed Convention and all events, particularly the supper shows where more than a million dollars of talent will be showcased, will be by invitation only.

Peabody to freelance Motown promotion

Al Peabody, well-known disco man about town and president of his own Mister Peabody Productions, will be looking after the promotion of Motown product that even hints of having a disco sound. The announcement was made by Ron Newman, Managing Director of Motown Canada. Newman noted: "We have been looking for the right person for quite some time now, to represent Motown at discos in Toronto." Adding "We feel we have the right person in 'Pea' and look forward to increased sales, much better communication and total awareness of product at the disco level." Known to his many friends as "Pea", Peabody has been one of the main thrusts for Toronto disco action, most notably was his arranging of the recent Columbia Records' disco party for disco owners and operators as well as local press reps.

"Pea" is also very well respected within the disco scene particularly with the independent record dealers within the black community in Toronto.

It will be "Pea's" chore to maintain a rapport with people involved in the disco scene



Al Peabody flanked by Motown's Ron Newman (r) and Mike Reed.

and in servicing and keeping those stores involved in the stocking of disco product, informed of new Motown product and appearances of acts.

Peabody will report directly to Mike Reed, Director of National Promotion and Merchandising for Motown Canada. Reed will then transmit this information across the rest of Canada.

Love Productions marks fifth anniversary

Love Productions' president, Francis W.H. Davies, has announced the 5th anniversary of Love Productions Ltd., which became active in April, 1970.

In this period, Love Productions' Daffodil and Strawberry (which has been inactive recently, but will return shortly) labels have released a total of 71 singles and 48 albums. "Hang On To Your Resistance" by Cochrane was their most recent, and marked the 50th Canadian single to be released. In addition, 20 Canadian albums have been produced and released.

Love Productions spent a total of at least \$300,000 on the production of Canadian records, \$125,000 on the promotion of them and \$50,000 on the management of Canadian talent.

Love Productions' artists have signed worldwide contracts with labels such as Island, Elektra/Asylum, Paramount, ABC-Dunhill, Sire, Big Tree, Columbia, Epic, Capitol and Warner Brothers.

The company is responsible for the Canadian release of the "Immediate catalogue" which includes acts such as: Humble Pie, The Small Faces, The Nice, Chris Farlowe, John Mayall, Jeff Beck, Jimmy Page, Eric Clapton, Savoy Brown, Amen Corner, P.P. Arnold and many others. The Daffodil label is the only label in the world to re-release early material from Jeff Lynne's "Idle Race."

Love Productions is also exclusive representative for "Island Records" in Canada!

Raunch label on drawing board for H.P. & Bell

H.P. & Bell, a Toronto-based promotion and management complex, are ready to invade the record market with their own Raunch label. Initial release will be "Sawbuck" by Sawbuck, a disco type of recording unit, produced by Paul Hofert. Being as the single is an instrumental, a heavy concentration will be made on the Quebec market where disco action has emerged as the salvation of the singles market.

Hofert is also readying a single by Atlantis, entitled "Keeps Gettin' Better and Better." Both Hofert and his partner, Bruce Bell are shopping for a distribution deal.

Columbia adds numbers to medium-priced line

With the wide acceptance of Columbia's medium price series of records and tapes there will be an additional thirty-one albums bringing the total product in that catalogue to 193, according to Julian Rice, Columbia's National Director of Merchandising.

This new addition ranges from easy listening favourites to contemporary rock with a strong stress on country, jazz and international. Some of the artists featured are: Johnny Mathis, Andy Williams, Charlie Rich, Johnny Cash, Argent, Byrds, Boots Randolph, and Tammy Wynette among others.

The product has a heavy incentive plan which includes an illustrated product brochure packaged in each album, wall posters, header cards, plus extensive retail print advertising tied in with major accounts throughout the country.

The initial price incentive will be in effect for one month starting the week of May 16th.

NEXT WEEK

KRAFTWERK - Germany's expanding new "super group"

A sign of the times?? - Richard Flohli

Get Governments involved in rock habits

The record industry's annual slump???

ARE YOU
IN
THE
BOOK???

Harmonium picks up Quality Gold Award

One of Quebec's biggest groups, Harmonium, was presented with silver and gold records for their first album. Originally, silver albums had been made up for the presentation, but by the time of the delivery of the silver albums had taken place, the record had gone gold.

Their second album, released by Quality Records, hit the 45,000 sales mark within three weeks of the official release date.



Top (l to r) Marck Morell, Quality; Clement Dufresne, Quality; Michel Normandeau, Harmonium; Bob Morten, Quality; Louis Valois, Harmonium. Bottom (l to r) Jack Vermeer, Quality; Serge Fiori, Harmonium; Yves Ladouceur, Harmonium.

Peter Foldy pacts with Capitol/EMI Canada

Juno Award nominee and BMI Canada Music Award winner, Peter Foldy, has just signed a long-term contract with Capitol Records.

Foldy's first single "Bondi Junction" which was released in the summer of 1973, climbed to the top of the trade charts and was also released in the U.S. on the Playboy label with good feelings.

Commercially, Foldy has been doing fine with many single releases, and a debut album.

With the talents coming from arranger/producer Milan Kymlicka, Foldy's music will be seen in his forthcoming debut single for Capitol "Hollywood."



Capitol signs Peter Foldy. (l to r) Paul White (Director of A&R), Peter Foldy, Arnold Gosewich (President).

Ampex phases out music division

Ampex Music, manufacturers and distributors of pre-recorded tapes and records, has been phased out. The above announcement was made by Mr. Joe Pariselli, director of the music division of the Canadian operation.

Ampex have arranged for distributor and dealer inventory to be exchanged during the phase out period. Product will be exchanged on an equal dollar basis with Ampex reserving the right to substitute where necessary. The period will be ninety days from May 19, 1975.

John Driscoll, who headed up the A&R department for Ampex, is expected to relocate shortly and to be still involved with the Wednesday group - on another label.

Extensive tour set for Rush

Mercury recording artists, Rush, have just released the dates for their first major Canadian tour. As winners of this year's Juno Awards for Most Promising New Group in Canada along with a current single and a best selling album, Rush can look forward to bringing their music to a wide audience who have never previously had the chance to see them.

Playdates are currently set for: Windsor (June 13), Regina (18), Winnipeg (19), Thunder Bay (20), Sault Ste. Marie (21), Dundas (22), Toronto (25), Kitchener (26), London, (27), Bala (28), Port Dover (29), and Lakefield Arena (30).

Gosewich reorganizes retail management

Arnold Gosewich, president of Capitol records - EMI of Canada Ltd. has shifted the overall management responsibilities for the company's retail operations in Canada. Brian Josling, General Manager of the Sherman's/Mr. Sound retail stores in eastern Canada, will also be responsible for the general management of the Scotty's/Mr. Sound chain in western Canada. Duane Wade, Regional Supervisor for the six stores in Calgary and Edmonton will report directly to him.

In making the announcement, Gosewich advised that "The company's retailing interests in Canada, which comprise 24 freestanding stores, have made excellent progress in sales and profits over this past year." He went on to explain that "The move will provide a unifying structure to implement further improvements and growth opportunities based on future plans for the retail division."

BMIC showcases songs from musicals

BMI Canada Ltd., are presenting their second musical showcase titled "SHOWCASE OF SONGS FROM MUSICAL SHOWS" on Thursday, May 29, at the Holiday Inn, Toronto.

The showcase is written and composed by fourteen Canadian composers who have been studying at the workshop between two and three years. It is the only musical theatre workshop in Canada and is conducted by Lehman Engel.

BTO certifies gold in Sweden & South Africa

Bachman-Turner Overdrive's Mercury album "Not Fragile" has been certified Gold in both Sweden and South Africa. This album certified for a Canadian Gold Leaf Award and Platinum in the fall of last year.

BTO's latest album release, "Four Wheel Drive", shipped Gold (70,000) in Canada on release and is already a major RPM 100 album chart item.

Bob Ansell moves to Polydor promotion



Bob Ansell has been appointed Ontario regional promotion representative for Polydor Records. In making the above announcement, Allan Katz, director of advertising and promotion for Polydor, noted: "Bob Ansell has the ideal background and attitude to become an outstanding promotion man", adding "The experience in radio that he has gained at Hamilton's CKOC under Nevin Grant's incomparable guidance, and at Radio Sheridan, will prove invaluable, and I am confident that he will be a most important addition to our promotion team".

Ansell takes up his new duties June 2nd. He will report directly to Lori Bruner at Polydor's Toronto office.

Polydor saves Contempo line from bandits etc.

The Contempo label bounced into Canada with "Kung Fu Man" by Ultrafunk, almost three months ago and nobody paid too much attention to its danceable beat with the exception of Montreal's discos. Habitues of the more than two hundred Montreal discos began harrasing the local record bars and, by the time Polydor's Frank Gould, stepped into the picture, the Contempo single was being bootlegged and imported by the hundreds.

Gould contacted Contempo owners, John and Goff Abbey, who were associated with the Mojo (Polydor) label in the U.K. and who are the kingpins in the U.K. disco scene, and arranged for a Canadian release.

On completion of the signing, the Polydor sales staff made the signing known to the Montreal retailers and more than 10,000 copies were ordered initially by the first three accounts contacted. A mailing is now in the works for the rest of Canada.

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

— Pierre Juneau

RPM

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

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

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



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

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Once again I did check it, noticing that it still was indeed there.



RCA's Carol Douglas with Ron Hoss of Toronto's Fingers (Disco) supperclub.

His livid rage flecked towards the purple, so I reluctantly gave up my wool-security-blended to the broad-smile 'hind the counter, for her staff-ally of bounce muscle-flex began to twig squeeze-release.

Nevertheless I managed to bypass a firm offer of broken-ribs, and glided down towards the mache interiors, caught up in the atmos' of Zorro stoop-archways. The Export-A's settled misty as my eyes shifted F-stop on these flavours for my senses. Bar-nymphs of navel-flannels, bent down, down, down towards that burning ring for orders, as the assembly-lined dude patrons, leg-crossed themselves repeatedly, whilst stroking the sameness of their House of Lords bowl-creations.

Two distinct offerings assault the eye in this disco-sphere. Dimpled-darlings pumping wisp-oil, and Wonder Wart Hoggers bouncing block-stage.

As the gentlemen preened "sharpness" with filters burnt to knuckles, and lip-nippled juicies swished skinny-hip past the panting, sound system settled fade, as RCA's Carol Douglas shoulder-polished through the throng. Her "Doctor's Orders" breathed good medicine, and her "Hurricane" came that night.

After a set of 30 minutes, the crowd went back to bopping and seat-patrons guzzled in chat.

Koutoubia is far out removed from the jive of the Yonge Crowd.

Cover reaches maximum of four bills on weekends, and as situated in the new Rochampton Place Hotel, a friend easily made can be a friend easily escorted.

Koutoubia makes fine-evening for a dancin' full-house, if your bid is for clubs . . . with some hearts . . . diamonded-spades. MD

Waterloo Music releases third Eric Wild album

Many of the traditional, sacred and gospel songs along with original compositions will mark Eric Wild's third album being released by the Waterloo Music Company.

Wild's previous two albums, Hymn Sing and How Great Thou Art have done exceedingly well in sales and looks forward to continuing success with the newest of hymn songs "Come Along and Sing Praises".

CBC has been televising "Hymn Sing for the last eleven years, from coast to coast.

The Waterloo Music Company Limited has over 30,000 copies of a growing library of sacred and gospel songs readily available.



NEW TO
RECORD CLUB



ROGER ELLIS

Roger Ellis, former member of Edward Bear, was born in Margate, England and emigrated to Scarborough, Ontario in 1957.

He has been composing his own music for the past eight years.

In early '71, while touring Canada with Edward Bear, Ellis began to develop as a solo performer.

Ellis became a singer-songwriter-guitarist of Edward Bear in 1971, and the Evoy (leader)/ Ellis combination catapulted the group to become internationally known and into Gold record status. They were also 1972 Juno winners (outstanding performance of the year).

Ellis has appeared in many concerts, and on TV in both Canada and the U.S.

He made his big move to go solo in the spring of 1974. Now he emerges as a composer-performer, and just recently signed a production-publishing contract with CAM U.S.A. Inc., and is under Vittorio Benedetto, vice-president of the company. CAM handles top acts such as: Grand Funk Railroad, Lighthouse, Blood, Sweat & Tears, the Raspberries, Sha Na Na and others. Producer for Ellis will be John Ryan who is currently the producer for Styx.

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JOHN ALLAN CAMERON

- THE ENTERTAINER

"I don't give the music that I play, a label, per se at all. It's just music that I enjoy".

by Kate Elliott

John Allan Cameron confuses music critics - for the most part, they're agreed that he's an entertainer in the true sense of the word (he's famous for leaving his audiences clapping, laughing, and wanting more), but he's also an innovator who adapts and rejuvenates old Scottish songs, plays bagpipe music on his guitar, and throws in contemporary and country oriented tunes for good measure. For lack of anything more descriptive, critics tend to label him a "folk ethnic" singer and leave it at that. Cameron, asked to clarify the situation, says "I don't give the music that I play, a label, per se at all. It's just music that I enjoy."

Cameron wasn't always an entertainer, years ago, he made a difficult decision when he decided to leave the Order of the Oblate Fathers, just six months before becoming a priest, and enrolled at St. Francis Xavier University in Nova Scotia. To help pay the rent on his apartment, he'd guest on an informal radio show hosted by a friend, and "I'd bring a guitar and play for the farmers, sheep, cows, and we'd have a very human, hilarious time." He was also entertaining at coffee houses in the area with his Cape Breton-influenced songs, and this led to appearances at the Newport Folk Festival and the Mariposa Folk Festival. Somewhat surprisingly, Cameron then decided to give up his music career to become a teacher but after a year, he was back singing. Bookings on major television shows started coming in and in 1972, Cameron signed a management contract with Balmur Limited. In the same year, his first album, "Get There By Dawn" was released on Columbia and in 1973, his second album, "Lord Of The Dance" followed. Cameron's concert and television appearances have been so successful that he now has his own weekly series scheduled on the CTV network, with the first show set for May 24th at 6 p.m.

While touring extensively with Anne Murray, Cameron was getting reviews like "supporting act today, certain star tomorrow." In light of the exposure his new show will bring him, those reviews may well prove to be accurate predictions of the future.

Just prior to the debut of his series, John Allan Cameron answered a few questions on his career to date and speculated on the direction that it could take.

You're very successful as a concert artist and you've said that you love performing; do you have much interest in becoming a well-known recording artist?

Sure. It means a lot more people go to your concerts, but I had an almost 100% sellout in my Maritime tour last year, and that was without an album out in three years.

Did you find that your concerts were selling records?

There were instances where people who saw the concerts would come up to me and want to buy records - one gentleman from New York wanted to take half a dozen records back to the states with him, and he went to every store in P.E.I. and there weren't any in stock. I'm not a screamer or a shouter and I don't get visibly upset, but it sort of bugs me. You have people, radicals like the New York Dolls coming to Toronto, and the stores are plastered with their albums. There are all kinds of Canadian performers who could be served a little better. I'm talking about people like Bob Ruzicka from Edmonton - I don't know if he's known to 5% of the population, any more than I am, but certainly my television show will help that a lot.

Do you think that the kind of songs you sing could make it on contemporary radio charts?

It could possibly do that, I really never think of going into the studio with a formula, there are an awful lot of songs I've been doing in the past two years that are of a contemporary vein that I think could possibly go coast to coast.

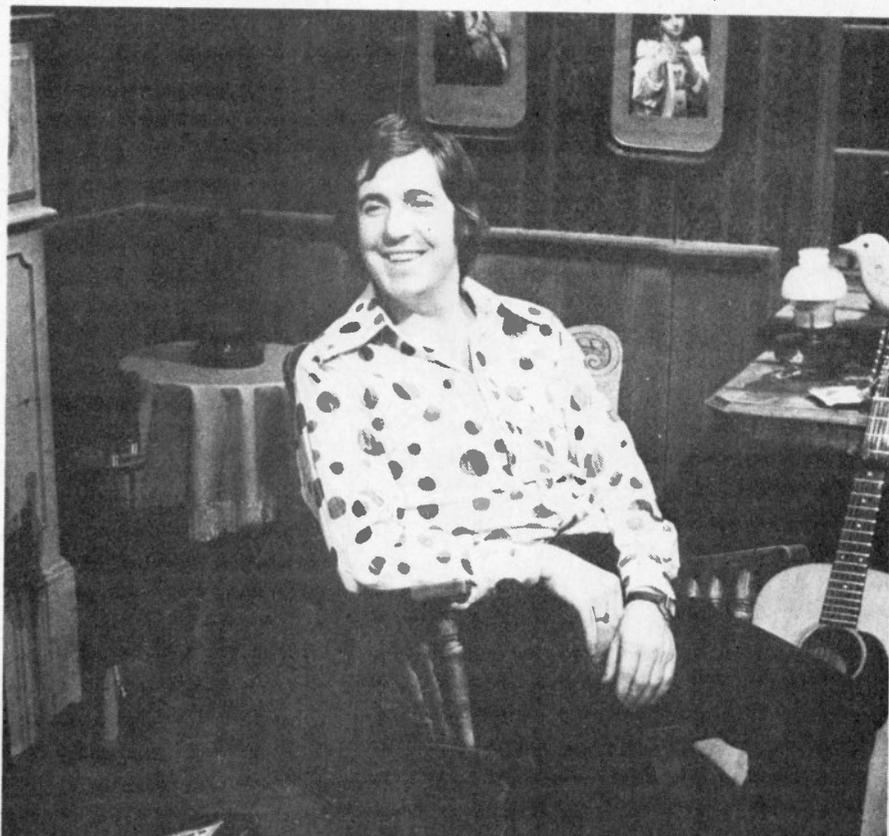
Is there a growing acceptance by younger audiences for the more unusual area of music that you're into?

I think young people right now, because of folk festivals, have had their minds opened up to various kinds of music, and I think it's absolutely great, because ten or twenty years ago people wouldn't listen to country music, they wouldn't give anything else a chance, and vice versa. Now, you hear strains of country in a lot of rock music. People's minds have been opened to a diversity of musical expressions.

When you go out on stage and the people know you play bagpipe tunes on guitar and nobody else does, it might be strange to a lot of people, you have to sell it, so to speak. If you present yourself with confidence and are non-apologetic, then you can make it work. The performer must be in charge, he must develop an intercommunication between himself and the audience.

Did you always have a natural rapport with audiences, or was it something you developed?

It used to be that I couldn't get up in class in grade twelve and say two sentences without shaking in my boots. But in the seminary, we were made to deliver quite a few speeches and sermons and you'd have a



"... People's minds have been opened to a diversity of musical expressions. . . ." - John Allan Cameron

whole line of professors who'd tear you apart no matter how perfect your presentation was. Then again, it could do a lot of good for you and it did do me a lot of good. You can't be 100% all the time, all your songs aren't equally good. The key to success in anything is discipline. The singer has to discipline himself to take criticism and he has to learn to accept the good with the bad, learn from it, and turn it to his advantage. A lot of people are afraid to present themselves to the public, they're afraid to be a success, because when you're successful, there's a lot more pressure on you.

Was it a bit frustrating to be on the same bill as Anne Murray - did you have the feeling that it was "her" audience?

I was more than happy doing what I was doing. Every time I'd go on stage and see a full house, I'd think "Thank you Annie, now it's my job to do something for you and get the audience in the palm of my hand and really up." I went on with every intention of blasting Anne Murray off the stage and making her work all the harder, so it was to her advantage. I went out to kill her every time. Those concerts were great experiences. I know there are some who have worked with Anne in the states who complained that the press wasn't paying enough attention to them. But if you do a good job, the audience will know, and they'll get to you after a while. I'm not in a hurry, I have a lot of years left. I'd like to take my time and proceed intelligently, I don't think I'm going to starve tomorrow if I don't have something on the top 40.

How do you feel about doing concerts outside Canada?

I hope to be doing concerts in the Maritimes all my life if I can, I also hope to be doing concerts in the states. Sometimes people say "He's selling out" if a Canadian goes across the border, but I think it's eminently more viable to take your Canadian music and, shall I say, "bring the gospel" to people who haven't heard it before. It's great to perform in Canada but I'd like to perform in every country in the world if I can.

" there are a lot of lazy people around who expect the world "

You had a couple of other career choices in your past, do you feel that you made the right decision in choosing music?

Oh yes, definitely. I could have been teaching now, I taught high school for one year, grade eleven. I could have been in a comfortable situation with my salary escalating a little every year. But I wouldn't have been satisfied. People should be doing what they really enjoy. It can be really great here on earth, but you can also make things miserable. I think a lot of that comes through laziness, there are a lot of lazy people around who expect the world. They get a band together and they want to play Massey Hall, but it just doesn't work like that.

Has your singing style changed much since you first became professional?

There is no question, the vocal delivery and the tone has really matured. I did two old albums for Apex some years ago and I personally would like to forget about them. But they were a starting point, and they were necessary to get me off the ground. When my television show starts, I'd rather they delete them or bring me into the studio to re-record them. The first album cost \$900.00 and the whole thing was done in ten hours and it was sold at premium price - someone's making a hell of a lot of profit. But I guess if they're a money-making proposition, they'll probably run them till they die. I'd rather re-record them, I'm a hell of a lot different than I was five or six years ago.

Do you see yourself experimenting with different music styles in the future?

I see myself probably strengthening what I have and experimenting and branching out into different facets of the music business. I will do some country songs that I think I can relate to or do justice to. There's an old Latin proverb that translates as "tastes are not to be disputed." I personally don't like the "comin' home drinkin' with lovin' on your mind" type of country song. It has its place and I'm not one to condemn it at all. I could potentially go in different directions, but those directions would be subservient to the main root, just like a tree growing and branching off, some branches are longer

JAC continued on page 31



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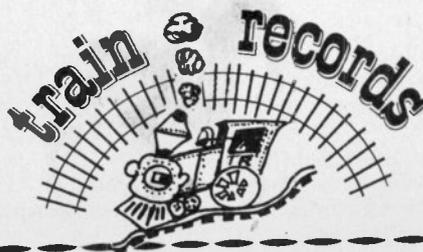
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"Switched On Beatles" responds to promo push

The Vancouver-based Mushroom Records is putting out a major promotional push for their "Switched on Beatles" album through in-store displays in Toronto, Winnipeg, Calgary, and Vancouver. Bob Vanderlip of Mushroom Records recently arranged for album display space in Toronto at Sherman's, Sam's, Music World and A & A's. "Switched on Beatles" has just recently been released on Island Records in the U.S., where it's been getting good response with FM airplay.

The album was recorded at Can-Base Studio in Vancouver, and among the synthesizers used were Moog, ARP, and Roland. All arranging, producing and engineering was undertaken by the New World Electronic Chamber Ensemble consisting of Howard M. Leese, Michael A. Flicker and Robert Deans.

City of Toronto proclaims "Ian Tyson Day"

The City of Toronto, fast becoming tuned into Canada's entertainment industry, has proclaimed May 26, 1975 as Ian Tyson Day. In making the announcement, Mayor David Crombie stated: "During the week of May 26th, Ian Tyson will end a major cross-Canada tour in Toronto. Since the late 1950's and early 1960's, the name Ian Tyson has been well-known to many music lovers in Canada." He went on to state: "It gives me pleasure in proclaiming Monday, May 26th, 1975, 'Ian Tyson Day' in the City of Toronto."

Many of Toronto's civic leaders will be treated to a special Toronto Day concert by Tyson as he opens his week at the Horse-shoe Tavern. Tyson is currently simmering with his latest A&M single, "Some Kind Of Fool." Much of the recent success of Tyson has been due the heavy promotion laid on by A&M. This included giant four colour posters, window streamers, in-store displays all tied in with the release of his "Ole Eon" album. The star of his own CTV weekly series, one of the longest running Canadian television shows, Tyson has constantly been in the foreground of country and pop music activity.

RCA's Hank Snow has two day appearance

Country artist Hank Snow has a two day appearance date at Brantford Ontario's Civic Centre Auditorium (24). On the 25th, Snow moves into Green River Park (Markham/No. 7 Hwy.) with the Rainbow Ranch boys.

Ray Francis (Condor), Donna Moon (Marathon), 14-year old Ricky Cormier (Canadian fiddle champion) and Dallas Harms (Broadland) will also appear on the show.

The Green River Park show (25) showcases Eastwind, Jack Bailey, Roy MacCaul, Rick Cormier and Donna Moon.

BTO's roadies have "only just begun"

"The Road Crew", BTO's band of roadies, formed by an idea, accident, and a touch of fate, is a five-man rock group about to begin their first national tour.

It all started for them when Bill Schereck (band leader) and Greg Morgan decided they wanted to record a single. They wrote a song entitled "Rock 'n Roll Roadies" and produced and recorded it while BTO were recording their "Not Fragile" album last year in Seattle. Randy Bachman, listened and liked the tape, took it to Charlie Fach, of Mercury, who agreed it should be released as a single, and immediately signed Bill Schereck to a record contract.

The group members are: Bill Schereck, owner of Sound Waves, Inc., who has been a roadie for 4 years and has worked with a wide variety of artists. He is presently a musician, writer and recording artist and has

had much experience in the music business as an agent, manager, studio engineer, producer and promoter.

Ben Russell - bass and vocals, first began playing while living in Germany. He has experienced roadie work with Sound Waves Inc. and Heil Sound.

Leo Stearns - lead guitar and vocals, worked as a sound man for a St. Louis based sound company.

Thom Bowles - keyboard and vocals, played with a St. Louis group in 1966 that performed with the Beatles at Busch Stadium.

And, last but not least, Dale Gisher - drums, has had much experience with many groups including Chuck Berry. He also performed on Berry's "Concert B Goode" album.

This band has long been waiting to be heard, and is possibly one of the most optimistic accidents to happen in the music industry!

Morning Music completes phase one of MOR project

Morning Music has completed the first phase in a projected MOR Record Series with the release of albums by Fred Forster and Werner Drexler. With these two releases the series boasts ten "high-quality" instrumental albums - a first for a Canadian music publisher. The series has also supplied an outlet by which several Canadian publishers can reach international markets. It's the intention of the company to continue with this series and develop it to a much larger degree in view of the proposed regulations for FM radio.

Mark Altman, general manager of Morning Music, reports a marketing campaign for the MOR series now underway in the U.S. Initial response to a sample mailing has indicated a ready market.

The second phase of the series will see initial releases by Cliff Carpenter and Yaroslav Matusik. Also scheduled are single releases including a new instrumental, "The Piano Tuner" which comes by way of the publishers of Bobby Vinton's recent hit, "My Melody Of Love."

Roussos to Toronto for promotional tour

London Records of Canada held a press reception April 22nd at Toronto's Hyatt Regency Hotel to honour international recording artist Demis Roussos, who was in the city on a promotional junket.

The Greek-born singer made himself available for various television shows including CHCH TV's "The Mid Day Show", CFTO's "Toronto Today", Global TV's "That Talk Show", CITY TV's interview show with Brian Linehan and "The Marquee Show" with Joanne Ruderferd on Metro Cable.

Radio interviews took place at CHUM FM with Brian Masters and CKFM with Carl Banas.

Demis will return to Toronto for a live engagement in November or December of this year.



London staffers Brian Perry, Armand Beaudin, Ken Verdoni, Dave Elliot and Gary Newman with Roussos.



Demis Roussos with Vito Raccanelli of A & A Records.

FIRST CLASS

gets it there!!!

Beowulf could grow into Canadian epic

Beowulf, an ancient epic Anglo-Saxon poem, has been translated into a Canadian rock opera, thanks to the considerable efforts of Victor Davies, a Winnipeg composer, and Betty Jane Wylie, a Stratford playwright.

It all began in 1971, when Davies was approached by Wylie, who had for some time put a lot of thought into adapting the story of Beowulf to the theatre. Davies initially rejected the idea of scoring Wylie's proposed lyrics, but soon after, caught her enthusiasm for the project and the two attacked the monumental task of undertaking the production. Most of the lyrics were put to music, not vice versa. Says Davies "Betty would send me lyrics and occasionally we'd get together to work. I'd write music for the lines she gave me."

In the spring of 1974, finally, the rock opera was ready for casting. Recording began with Chad Allen (of the Guess Who, BTO and Chilliwack) singing the lead role. Other artists include Doug Mallory, Christine Chandler, and Frank J. Adamson, along with a Mennonite chorus called the Holiday Festival Singers. Davies chose members of the Winnipeg Symphony to contribute to the recording because he felt they had an already-established rapport with many of the musicians.

Davies and Wylie intend the two-record set to eventually be presented as a stage performance, although Davies stresses that Beowulf is a "thing", an "image" and hopes that the album will be accepted as the first mani-

festation of that image, complete in itself. He sees an eventual stage production as being comprised of twenty performers and twelve musicians with the help of a synthesizer.

Davies says that the number one problem through the original conception down to the album as a finished product was getting the funds necessary to complete the project. The stage presentation would necessarily demand healthy finances as well.

Beowulf is available on Daffodil Records. The entire album has received airplay on CKY AM three separate times, and has also been featured on "Words & Music", hosted by Tom O'Neill on CIRT FM.



(l to r) Howard Hicks; Frank Adamson; Victor Davies; and Chad Allen.

A new mix for Ottawa's Diana single "Oh Babe"

Maury Logan's initial single for the Ottawa-based Diana label, "Oh Babe", released in January of this year, has been remixed and shipped to programmers across Canada. The single was shortened by one minute to 2:52 and additional background music added.

The Logan single, self penned and published through Joe Music (BMIC), was produced at Marc Production Studios in Ottawa. The remixing session was handled by Ted Gerow of the Five Man Electrical Band.

There is no national distribution at time of writing. All enquiries should be made to Ralph Mongeau at Diana Records, Box 6025, Station "J", Ottawa K2A 1T1.

Fustukian single

RCA in Canada

B.F. Fustukian, a Canadian working with Jim Reeves Enterprises in Nashville, has released a single on the ABE label which will be carried by RCA in Canada. The "Cowboy" side of the single was produced at Joe Kozak's Project 70 Studios in Edmonton, while "Nightbirds" was produced at Wes Dakus' Park Lane Studios, also in Edmonton.

Both singles, Fustukian originals were published through Open Road Music and Park Lane Music (BMI).

..AND NOW, THE RELEASE OF
THE MOST REQUESTED SONG
FROM HIS ALBUM
SWEEPING THE SPOTLIGHT AWAY



DOWN BY THE
HENRY MOORE
the new MURRAY McLAUCHLAN single

on TRUE NORTH Records (tn4-125 a, b) distributed by Columbia Records of Canada, Ltd.

At last, an exhibition of maple music achievement

© Ritchie Yorke 1975

Ottawa

The time has come for the first Maple Music Exhibition. In view of the historic developments which have taken place in this country's record and radio industries in the past

NUMBER ONE
WITH A BULLET
ritchie yorke

five years, it seems highly appropriate that moves are afoot to establish a visual exhibition of Maple Music artistic accomplishments. So much has been achieved in Maple Music because of diligence and dedication and the period seems right for recognition of these unprecedented achievements.

And, as it happens, what better location for such a "salon of sobering realization" (if I might coin a quick and relevant phrase) than on the Executive Floor of the Canadian Radio-Television Commission's headquarters at 100 Metcalfe Street in the Canadian capital. This 18th Floor of the CRTC building houses the offices of the Commissioners and their key support staff, the nucleus of people who possessed the vision and perception to make all of this possible.

Meet the promotion men

No. 4 OF A SERIES



SCOOT IRWIN

Scoot was born April 12th, 1944, in Toronto. He first entered the music industry in 1966, as the fourth Canadian ever to perform in the Grand Ole Opry and he played a total of nine times in that one year. The first thrill he had was when he was encored on the Grand Ole Opry. But, his biggest thrill ever experienced was when he was introduced as a solo on the Opry by Tex Ritter who sang along with him.

Scoot enjoys working with people. To him, "Working with an artist is a fringe benefit." He regards the artist as a "personal friend while working with them", adding "I believe in personal contact with people at all, small and large, radio stations as opposed to telephone work. I regard promotion work as a competitive business, not one where I socialize with other promotion men since they are my competitors."

A few days ago I received a call from Ms. Lanny Morry, the altogether charming head of the Commission's Information Service with the news of the exhibition plans. Lanny had no difficulty in enlisting my support - and indeed, the wholehearted support of this particular publication which has represented the interests of this industry for more than a decade - in this most commendable and topical project.

According to Lanny, it is the intention of the Commissioners to revamp the Executive Floor. "The Chairman has always been concerned that various things that relate to the music, radio and TV industries don't seem too evident on the Executive Floor", Lanny explained. "We get quite a turnover of people coming here - broadcasters, government officials, music industry artists and executives - and we'd simply like to reflect more of the achievements that have been taking place for Canadian talent."

The Commission plans to install a series of glass display cases in the reception areas, housing a rotating exhibition of various items, memorabilia if you will, which demonstrate the recent evolution of Canadian talent in various communication mediums. This could include all manner of things - from Juno awards to original handwritten lyrics of Canadian hit songs to historic photographs - with one common denominator: that the exhibit reflects some sense of achievement by a Canadian performer, writer or musician. A million possibilities flood one's mind: autographed original test pressings of hits, stage costumes, original jacket artwork, unusual awards, gold discs.

The CRTC guarantees that any exhibit loaned to the Maple Music exhibition will be returned in perfect condition, and that it will be maintained in locked display cases for the duration of its appearance. Lanny Morry would be delighted to hear from anybody who feels they might be able to contribute an item (or more) to the exhibition and she'll be happy to answer any queries. Lanny can be reached at (613) 995 - 7949,

or c/o Information Services, Canadian Radio-Television Commission, 100 Metcalfe St., Ottawa, Ontario.

So now we've got to get down to coming up with some items, ideas and suggestions from our own personal vaults and files. I've got a few things myself which might be suitable and I'm certainly going to put them forward for Lanny's appraisal. Little bits of memorabilia such as the original Maple Music Junket logo artwork; an unused MMJ T-shirt; the original of the letter from Prime Minister Trudeau to Junket guests; a handwritten note from Procol Harum leader Gary Brooker confirming that the concert/recording with the Edmonton Symphony Orchestra would definitely be taking place; a gold record award for that Procol Harum Live album; a selection of MMJ pix; John and Yoko's letter to Pierre Trudeau; a pic of John Munro, then Health Minister, discussing marihuana legalization with the Lennons, and so on.

My good mate Walt Grealis is also racking his brains to come up with some exhibits from his considerable collection. We might even persuade Stan Klees to excavate for the original master tape of Little Caesar and the Consuls' first white version of Hang On Sloopy. And I'm sure Larry LeBlanc has a box of goodies.

So boys and girls, let's get on the case and loan the CRTC enough interesting stuff to make this first Maple Music exhibition something to shout about. It would be well worth the effort and warrants your most serious consideration. Come on Don Hunter, Jack Richardson, Don Tarlton, Terry Jacks, Bruce Allan, Bill Gilliland, Paul White, John Williams, Alice Koury, Kevin Hunter, Tom Wilson, Brian Ahearn, Keith James, J. Robert Wood, Nevin Grant, Al Mair, Ross Reynolds, Terry Brown, Scott Richards, Liam Mullan, and all the rest of you lads. It's time to get right on the case. This is something to really get behind because it makes everyone of you look grand.

A great deal has happened in this country in the last few years and I think it's really something when a prestigious body such as the Canadian Radio-Television Commission wants to demonstrate how proud it feels of what's gone down. How about you?

Phonodisc to distribute active carbon disc

Phonodisc Limited will be official distributor in Canada for a new record accessory called De Stat. The accessory is known as D'Stat in the U.S., where it is distributed by Discwasher Inc.

Billed as "the answer to one of the audio-philes chronic complaints," the invention is an active carbon disc that completely discharges static electricity in a record.

It eliminates "crackling" sounds and prevents dust collection on records as well as reducing surface wear. The disc "lasts forever."

For any further information on De-Stat, contact John Forsythe at Phonodisc Limited, (416) 751 - 9610.

Circle "C" completes studio renovations

Circle "C" Productions in Ajax, recently revamped their studio to include some of the most up-to-date four track facilities available in the Toronto area. The studio is set in an easy and relaxing atmosphere where advertising agencies and audio-visual producers along with rock and country groups can enjoy this "different" surrounding.

Bronco Records, a division of Circle "C" Productions, had a slow year in 1974, but indicate a strong return with two releases. With a heavy booking schedule in the Toronto area, Joey Sloan and Windmill, are coming out with "My Kind of Woman" f/s "If You're Looking For A Fool." Also from Edmonton, Just Michelle will be releasing "Me, Myself, and I."

ESCAPE FROM A BAD-VIBE INTENSITY

Death Records in co-operation with the Paradise Theatre are proud to present the music and event of the Beef.



BEING OF SOUND MIND
michael dolgy

Beef is decked out in a fashion-cut-off lame, with just a hint Frankenstein-stitching peeking circular neck-to-wrists. His face of chalk-ghastly and lips maroon-red are off-set by glazed peepers in greened Maybelline-ultra. The backup begins pounding in a downwind burst crescendo as the Beef straddles stiffly to caress up his mike. His fists knuckle tightly and head twists out spastic as his maw choral-cavity opens wide with growled-tensions . . . spewing forth cadaverous thrills and confused tense excitements. He screams bloodied passions . . . he screams bloodied agonies . . . he screams, he screams . . . 400,000 volts of searing white-hot cut through his huge frame like a knife to hot-sputter . . . and still he screams, still he shrieks . . . his vibes now dazzling-luminiscent as all crane-in to see . . . and then they just smell.

Poor Beef, late of the demon-rock image has been charred-electrocution through a stage-prop malfunction.

The crowd reacts wildly . . . incredible show . . . vicarious thrill . . . what a good laugh.

Such was a scene in Brian de Palma's "Phantom of the Paradise."

Such is the scene within our current rock-structure.

The biggest mind-rip-off spinning down in the rec-biz, is an abusively-hacked package designed to appeal to extreme emotion.

Trust-flaunting artists have settled their talent of raw-sex with the combo of feared-death. What many impressionable should now realize, is that the Seventy's wave of croak rock 'n roll, is being kangaroo-punched with a jab-pummel to the head. . . deliberately manoeuvring into sub-conscious and thought, in order to program a manipulative mood. Surely death-trip and pain are an obvious drag, for you're assaulted by its miseries on the 6:00 news.

How have these hideous-synchrecies been incorporated within the rock-psyche, and why do millions forfeit stash-pogie in order to turn on to a sick-facet conditioning?

I've got a feelin' inside. . . and I CAN explain:

ESCAPE - The biggest involvement of sixties media-attention, was whether or not Eddie Haskell would help the Beaver pick his nose or if fat ol' Fred could make score on a Flintstone. Then in the midst of a crackle-popped breakfast, all champions gagged heavy at the crazed sniper's bullet. . . cleanly piercing a dark path through a shattered presidential-skull.

Zoom-in and close-up as the found-guilty's blown-away . . . more colour, more freak-out, more prime-fillet-time.

And then stumbling through this wasteland of the paranoid city-animal, and scraping his way past the splattered drunk on the highways, doddered ol' Variety Ed of the



Sullivan Show? He straightened his act and a stooped posture to say, ". . . and now from England . . . The Fabulous Beatles!"

Instead of the maim-gospel of the TV-Dillons and their mould four ragged heads broke together and sang, . . . "Let's get it on!"

According to trade-rumour, the world passed out swooning at the sight of scrubbed-whites as they tuned out the message of old unnoticed black rhythms. Many a young lady soiled her panties that day and the geezer-security clenched thighs tight in agitation.

We all wished an ESCAPE from a BAD-VIBE INTENSITY, and these boys and their music la-la-lahed a cheap-charter.

So everyone jumped aboard as the Beatles provided the hairy-culture conglomerate with which we could all stick-it-in . . . even the elderly and "non-with-it" hummed the snazzed-ups courtesy a pure refiner known as mature "Living Strings." The boys were now established as the fab T-shirt gum-card kings, but through a great trust of these global-cum-saviours, many nurtured and festered an intellectual blind. As psychedelics opened up to rot allaway, the primers

Von Daniken to space out

Footprint Productions Limited of Toronto have scored an earth-shattering coup in harnessing the brain of astro-neanderthal believer Erich von Daniken, to a daily 5-minute syndication of extraterrestrial roundup and review.

Von Daniken, author of the enormously successful "Chariots of the Gods?" and its subsequent probe-sequels, will conduct his galactic-seminars with Doug Hall of Canadian Telemedia Productions, partners of the syndication venture.

Von Daniken has been challenged many

of Sweet "Lucy" and "Strawberry Fields" melted beyond the learned conception. Even the Beatles experienced split as they withdrew cum-together. Although no-one had yet sung of its great Rushmore, many decent and once healthy poked and plunged hypodermia, for it involved all the anguish of hopeless-hurting oneself, and welcomed the treat of a pleasure simul-death.

And then came ol' Nam, and its subsequent riots with the bodies strewn like flies, and former athletic brothers coming home with a hop-step-jump on one leg.

At this point of time, many minds were far cranky and a new screwed-up identification was the request mind-prescription. Bowie, Lou, even Iggy . . . "We'll come show you the way!" but their insights were Duh-questions and their identities blown for grabs.

Yet another star-hopeful sensed the bucks in sense-confusion, and as Americanized-drool as the Schlitz down his chin, his drunk-induced phobias read his methods to glit-show-biz . . . the funny corpse on the noose and the head of human with his stake. But he's now nurtured his expression towards the ultimate theatre-rock and he identifies as the victim, like his audience caught up in nightmare. He plays performance like no other but his mind dwells psychotic. Instead of looking ahead towards a karma-solution he labels inner emotions . . . and rallies department of youth 'round his vengeance of pain-expression.

So presently, many kids are mustering through the great explosion . . . their minds and their toes curled up high on death-platforms. Father still comments on sonny's fresh make-up and mother finds markings on her kids' call-to-arms. Once again we've cum back to the sickness of the scene, as the illness has caught up to the imagination once more. Of course, gore-performer reflects the trip going-down and he'd never consider: that he'd influence a nation-wallow in Beef-gravy.

But maybe once as you leave laughing from the purge of such glamour, try and deliver that laff-punch-line to the grease that you've bumped in to, and instead of 'excuse me' he squashes your eggs scrambled sidewalk.

He may have been taught by some media-stomp-teacher, in a course of shock-mooding that gives grades in "DIG PAIN."

times on the authenticity and documented accuracy of his sometimes nebulous conclusions of the Earth playing previous host to swarms of phasared-aliens, but what d'ya' want from the guy? He can't actually show you an alien, he can only hypothesize and by using whatever references we have, he attempts to construe in imagination a maybe-supposed event. His critics snark at his supposed love of the buck, but no marauding star-fleet has managed to force-feed his books to all the millions of his fans he has around the whole world. Von Daniken makes an ambitious attempt to explain many take-fer'-granted Biblical legends, and he attempts to fuse meaning with plausibility to fit a new looking-glass for all 20th-century spaced-age eyes.

BERNIE FINKELSTEIN TALKS OF MANY THINGS

by Kate Elliott

Bernie Finkelstein is that rare breed of Canadian manager making the news in the Canadian industry of late. His claim to fame is almost guaranteed by the exclusivity of the Order of Canadian Managers - of which there are approximately eight qualified members. The field is developing however, and by the end of this year we just might boast an even dozen who could proudly wear their Master Manager's Degree (MMD) on their T-shirt.

Can a Canadian manager make money on a Canadian act? Bernie will admit quite frankly that if you have all the other goodies that go along with the sale of records "you can make money".

Never caught off guard, Bernie Finkelstein was able to squeeze in a few moments with Kate Elliott before she departed for her new job at A&M, and he talked of many things which is really just an introduction to this gentleman who possesses much knowledge on the Canadian music business.

How long have you been in the business - how did it all begin?

I was working in Yorkville at a coffee house called the El Patio where the Paupers used to rehearse, and just through conversations with them, we got friendly and they said they could use a manager. I didn't have any experience as a manager, but after months of talking it over, they gave me a chance.

Eight or nine months later we went to New York and the group was a big success. I formed a partnership with Albert Grossman,

but eventually I got tired of living in New York, sold my share of the managership to Albert, and came back to Toronto. I ran into Keith McKay and we decided that it would be nice to form a group which became Kensington Market. It was a hand-picked group and we worked with them for



Bernie Finkelstein psyching himself for his next "chess move" that will prove beneficial to both him and his artist. One of the few managers to boast a Master Manager's Degree.

"EASY SUMMER"



Doug Goodeve



Berandol Music Ltd.
11 St. Joseph Street,
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a couple of years and started the ball rolling. We spent a lot of time in the U.S. and Market made two albums for Warner Bros. They split up in about 1968 and at that time I went back to Canada and bought a farm in the Killaloe area outside Toronto, where I lived for a year and formulated the idea of True North. The first artist we signed was Bruce Cockburn and six months later we signed Murray. I decided to try management again and began managing Bruce Cockburn and Murray McLauchlan. True North went on to sign John Mills-Cockell and Syrinx, Luke Gibson, David Rae, and recently a poet, Paul Stoddart. Since 1970, I've been concentrating on management of Murray and Bruce and running the label. True North isn't just about five years old and I'm looking forward to the next five years. Bernie Fiedler and I have been actively involved in concert promotion for Joni Mitchell, Leonard Cohen, Neil Young, Kris Kristofferson, Gordon Lightfoot, etc. Bernie and I are pretty proud and happy to see that Bruce and Murray have become major concert attractions across Canada.

Are you content to limit your managerial activities to Bruce and Murray?

Yes. There's lots of room for them to grow and working for them occupies most of my time. I also feel that they are both exciting artists and that it would be hard to find anyone else as exciting.

Is there good money in managing a successful recording act?

FINKELSTEIN continued on page 31

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DEADLINE FOR ADVERTISING RESERVATIONS - JUNE 13TH, 1975

THE DAY RADIO DIED

Stan Cornyn

(One of the most important, if not the most talked about, events at the recent NARM Convention (March 3/75) was the speech made by Stan Cornyn, vice-president and director of creative services for Warner Bros. Rather than destroy sheer genius by using only certain parts of the speech and attempting to dissect a straight forward dialogue, we have received permission to reprint the speech in its entirety. We believe that what Cornyn has stated here, if taken seriously by those who could cause change in the industry, could change the shape and destiny of the entertainment world. The speech is packed with personal and factual anecdotes and realities and should become a part of the everyday thinking of the budding young promotion man as well as those who have been in the field for several years - on the promotion and executive level. Remember, as America goes, so goes the world - and that means Canada. Cornyn doesn't present revolutionary new ideas, he capitalizes on common business sense - and puts the record business in the league of big business - where change is often necessary for survival. Ed)

My Fellow Americans:

The Day Radio Died came quite unexpectedly. It was a day like other days in radio. Bill Ballance was midway through a breathtaking clitoral dialog. Paul Drew had just shortened the maximum record length to 44 seconds. Rosalie was turning down Al Coury's proposal of marriage.

Just then, in the prime of its life, radio was stricken. All across America, its voice went. Bill Gavin tried mouth-to-mouth. Bob Wilson tried heart massage. Kal Rudman rushed 50 white labels to the Mayo Clinic. The pulse flickered.

All across America there fell a disquieting quiet. Weeks passed. No radio. No radio.

An entire generation of pimpled teenagers began finding new uses for right hands, which had grown permanently fixed to their right ears, holding transistors.

Habits changed.

Gary Owens cupped his hand to his ear, heard nothing. Gary will now have to cup his hand elsewhere.

Motorola redesigned its line: instead of car radios, the new Chevy line introduced dashboard toothbrushes.

Top 40 had become a phrase better suited to Carol Doda than to Buzzy Bennett.

Billboard put out a radio nostalgia issue, a salute to Top 40. *Billboard*, which does more saluting than a buck private, *Billboard* put out this issue, and old promotion men took out nice ads praising the inventor of the tight play list.

The Day Radio Died . . . What if.

What if it did? What would happen to our business?

This morning, despite my natural tendency to change the world, I'm not going to say one bad thing about radio.

In a spirit of fair play, I'm not going to say a good thing about it, either.

I don't know much about it.

But I do know that if it weren't for the radio, half of us in the record business would have to give up our Mercedes leases. I don't want to.

Like many of you, I assume, because of the blessings of this business, I live in an expensive house, with an expensive wife, and two very expensive sons who unfortunately

couldn't be here this morning. Their mother is having them gilded.

What happens to the Mercedes leases and all . . . the day radio dies?

If it weren't for radio, Jules Malamud could hold this convention in his bathtub. If it weren't for radio, the record business would be - in one of our business' more elegant phrases of the day - in the toilet.

That makes me nervous.

As an industry, we have committed the unnatural act: we have become, year by year, so dependent on radio exposure of our records that - without that play - we're cooked.

In that last 10 years, and *dramatically* in the last five, the record business has sold only what it could get played.

And that's my question:

Do we, as an industry, really want to confine our sales only to records that can get frequent airplay?

Isn't that stupid of us? To give up all the rest? To give up all the people who might buy records, but aren't transistorized? To be almost totally dependent on another industry, which has very different goals than ours, to do our marketing for us?

What's happened to our buyers?

Why is it adults are no longer record buyers?

Why is it I feel like I have to make embarrassed little jokes if my wife blurts out that she likes Andy Williams records?

I know records have always had a young market . . . but nothing like it is now. A few years back, that audience maybe dwindled after age 30. Now, it drops off a cliff.

Broadway musicals are as popular as ever. Their audiences are still the same age audiences. That audience used to buy original cast albums. Now they don't. Why?

Other than in the country music area, adults have stopped buying records.

As an industry, we haven't worried about adults a lot. We've had a hit on our hands: rock & roll. Through the natural force of Yankee greed, we've done it up green with rock & roll.

But we've lost our best audience.

Why is it, when you go into a book store, it isn't that way? No narrow demographics there. Perhaps if book stores stocked only

Rod McKuen's poetry, all you'd find in there would be flush-faced stewardesses. But that's not the case.

Book stores have product for everybody.

But we don't.

My wife, let me tell you, wouldn't know Led Zeppelin if it fell on her foot. Neither would 90 per cent of America over 30 years old.

Anybody over 30 going into a record store doesn't know what's in there. It's like he went into a book store and all the books were Chinese novels.

As a record industry, we're selling Chinese novels to Chinese novel buyers. We're lucky there's a lot of them.

So far.

So . . . we sell our records to a demographic audience from 15 to 25 years old.

Try that theory on the Ford Motor Company: suggest they concentrate on the 15 to 25 market.

Try it on other *entertainment* media. Suggest to CBS television that they stop trying to program for the biggest possible audience and put on shows exclusively for the 15 to 25 market.

It's gotten to the point that, if you don't like rock & roll, then you don't buy records.

Record companies discovered their best advertising was free radio play. It was a sensational gimmick - one peculiar to America, but wow, was it a winner! Record companies gobbled it up.

The stakes got higher.

Promoting records onto radio became the life breath of record companies. A&R men took to hovering expectantly outside the promotion department, waiting, eagerly, for a crumb of KJR night-time play to fall their way.

Program directors became mythical figures. If Bill Drake or John Rook nodded, 16 T-shirted promotion men jumped.

But program directors don't and shouldn't care about the record business. Radio's a different business.

Radio stations build audiences by concentrating on radio demographics. But radio demographics don't have to be record demographics. I mean, it's okay by me if radio is making it with the 15 to 25 group and flushing the rest.

That's their business.

But it's not our business, which is records.

And the record business has let itself be led into that mink-lined trap.

The result?

The record business depends on another business, and one which chooses to profit by a narrow audience.

The record business is now like radio - a phase you go through between the day you're too old for Tonka Toys till you're 25 or 30. And today, the record business should trust *no one under 30* . . . to remain customers.

And that, I believe, is trouble.

The monopoly of rock & roll makes records and record stores scary to a lot of people.

It's quite possible that most of today's music scares most people to death - they think it's loud, unintelligible, repetitive, juvenile and, to them, irrelevant.

(Obviously, there's not one bit of truth to what I've just said about any artists on Warner Bros.)

No wonder adults aren't buying.

They're staying away.

And just in time for a Depression.

What I hear us say to ourselves these days about depressions is: well, look, records are still a cheap form of home entertainment, and they'll survive, even if the whole thing goes bust. People may not fly out for a \$500 weekend in Vegas; they'll stay home and play records.

That's a little too easy. With no job, you're still going to buy records?

“. . . . record sales fell from \$98 million in 1929 to \$8 million in 1933 - a drop of 90 per cent”

I get a picture in my mind of a Detroit auto worker. He's on lay-off, really hurting. And we're expecting he'll bring home the latest Frank Zappa album to cheer up his weekend.

Well, face it, what else are we putting out?

I'm not sure we should be confident. There are no real historical parallels, but during the last Depression, the really big one, record sales fell from \$98 million in 1929 to \$8 million in 1933. That's a 90 per cent drop in four years, at a time when the whole U.S. gross national product dropped only 50 per cent.

So records are vulnerable. History tells us that just before the last Depression, 1929, the coming of electric recordings was treated in 1925 with a lot of industry hoopla. But that hoopla didn't slow the decline of record sales, probably because the full benefits of electric sound could only be realized by the consumer after he bought extremely expensive new playback equipment.

We have picked a great time to introduce Quad.

In 1929, singles cost 75 cents. After the Depression hit, that 75 cents seemed like sinful extravagance to the American breadwinner.

Finally, in the mid-Thirties, our industry began to climb out of the Depression, but only after it cut its singles price from 75 cents to 35 cents and put out, not old product, but its hottest artists - Bing Crosby, Fats Waller, Glenn Miller - at the 35-cent level.

Yet our list prices go up and up.

I realize that so far I haven't been a real pick-me-up for your day. I feel that, with every paragraph I've been like Rosemary Woods bringing Nixon a new set of tape

transcripts: "Wait'll you hear this one, Dick!"

There may be rocky times ahead. I'm not predicting them; I'm only listening to what you're listening to . . . and remembering a story my dad told me about him and Mom during the Depression getting in the car and driving around the block to avoid the kid collecting for the *L.A. Times*.

But the record business is singularly blessed and cursed by radio; blessed because of free exposure for our product; cursed because of the narrow demographics this exposure reaches.

I think it's a problem.

I think it's a problem that we at Warner Bros. Records won't put out an album unless we think it'll get airplay. And I can't blame us.

I think it's a problem that we then have to break a Top 40 radio single out of that album before we feel like Real Men.

The point is: as long as the record business looks at radio as it is now, as long as we persist in thinking of it as our total exposure medium, we're tied to radio's audience: an audience of single kids.

And if times get worse, radio won't be less powerful. Concerts cost a lot of money; radio doesn't. You can't hear magazines. And TV - a medium that looks for the broadest possible audience - relegates rock to midnight, because in prime-time they're looking for something we should: the *biggest* possible audience, not the specialized one.

And it will stay that way until our business realizes that radio is an *added* marketing tool, but not the whole tool kit.

So what we have is this:

A drastically narrow market of young radio listeners. This group, with zero population growth, is not growing. And we have a Depression on our hands.

It's another fine mess you've got us into, Ollie.

What do we do about it?

You know I wouldn't be here if I didn't have all the answers.

I do not propose changing radio.

Another three-hour seminar on the problems of the tight play list will be as productive as the last two thousand ones.

But there are some answers, I hope.

Pretend this is The Day Radio Died. There's no more radio. And all you have are four albums to work on for the next couple of months. Those four albums are going to feed your family. . . or else.

I must say I'm not sure what to do.

But let's take some stabs at it.

First, let's take a page from the book business. Can we find some way to get a whole record review section in our newspapers? How come the book business gets the "New York Times Book Review", and records end up behind gardening tools?

Second: like the book business again. How come every kook doctor with a new diet book is interviewed on every TV show from

Dinah Shore to "Wonderama", but *our* authors end up on FM radio, if we're lucky. We should be before the adult public, and it's only because we're lazy or crazy that we're not.

Third: like the movie business, we might be advertising on a persistent daily basis in newspaper entertainment sections, telling people where they can buy their entertainment today (like where you'll find a movie listed) - and not saving our ad budget just for the big Sunday pop, behind gardening tools.

Fourth: like the milk business, which was also stuck with kids, we might have an industry-wide ad fund for TV, with some horny, housewifey actress telling us how a record break just improved her life; "records have something for everybody."

Fifth: like the sports business, we might engender national interest in what record makes number one next week. Nick the Greek could give the odds: 9 to 5 on Ringo; Kool and the Gang 30 to 1.

Fantasy-land? It happened once: I used to mess my pants each week, waiting till Snookey and Giselle told me what the real Number One was on Your Hit Parade.

Sixth: a *real* industry organization. Why not toss together RIAA, NARAS, NARM, and the rest. Half the money we spend in convention hotel rooms could make the sky light up for a national industry awareness campaign for records and tapes . . . now that radio's died.

Seventh: like promoting records as a gift item, taking a leaf from the floral industry's book. Records fit the psychological criterion of the gift-giving drive: they say something flattering about both the giver and the receiver. But Jethro Tull is hardly what a husband sends his wife when she's got him guilty enough to pass the ten buck bouquet barrier. So, how about packaging albums to lend a little prestige to them. The book industry can sell 200,000 deluxe Christmas books at \$25, \$40 and \$100 a shot.

Eighth: more record companies might seriously go after the \$4.98 market. Some are now, basically using fairly weak or tired albums.

But we could do a lot better at it. Not everything we put out is worth \$6.98.

Ninth: we might think of merchandising as something more than a branch of the America T-Shirt Co. I believe, at latest count, that record companies have printed enough posters to gift wrap the state of Texas.

Merchandising must be something else, something more.

Tenth: promotion men might promote records, in addition to radio.

I grew up in an industry where it was once one of my greatest ambitions to meet a thing called a Juggy Gayles. It was Damon Runyon; I loved it. Promotion then was adventure, romance. Today, it is statistics.

But what, on The Day Radio Died, will all these promotion men do? Where will they go? They can't hope for another kind of radio; we've used up AM and FM, and underground. Ship-to-shore seems limited.

But there is more to promotion than disc jockeys. For promotion men, radio should not be the only game in town. Records should be.

Eleventh: on *The Day Radio Died*, what of the salesmen? Trained since infancy to respond to a hitbound on CKLW with 6,000 pieces, what if there is no CK, Mr. Salesman? Perhaps . . . selling.

Perhaps, on *The Day Radio Died*, thousands of salesmen's cars all across America will tilt forward, as in-store displays dating back to Russ Columbo are finally lifted from their trunks.

Twelfth: wake up to the psychology of records; why they're bought. And it isn't, half the time, because the buyers want to hear the records.

It's because of what the record does for them.

People buy albums because they give the buyer identity. Albums, like other purchases, say something about the buyer. We buy and possess to be thought highly of. To be envied. To be loved.

Be the first on your block with Glitter Rock on your coffee table. (Or, for our market, on your orange crate).

And we could understand more about the psychology of *collecting* records, and why people collect anything. When I was a kid, I was a record collector, but I don't hear that term used much anymore. And that vanished psychology is costing us.

What I'm suggesting is this: record merchandisers might spend a little more time with the psychology of record purchasing and a little less with how to return albums before the cartons are opened. For the ones who do, who think of their business as providing psychological value satisfaction to buyers, not just selling records, there's an incredible, untapped world out there.

I hope it will be pursued by *all* of us.

Thirteenth: packaging to appeal to customers.

When I spoke here four years ago about "The Rock Revolution", at a time when that was about to become, as they say in Poland, big potatoes, I talked about the need for us to bend toward the will of our artists. And now, four years later, I feel things may have gotten a little out of hand.

In the early 70s, the artists, as they had every right to, began dictating the look of their albums. Titles and artists' names disappeared from record jackets. Customers were sometimes really stumped when they picked up a 12" square and asked themselves, "Well, what the hell is this?"

Liner notes disappeared, as the throngs from San Francisco learned to distrust words.

Packaging became so laid back its heels are now in the air: no names, no notes, no nothing.

Well, when it comes to packaging records, if that's the way the artist feels . . . screw the artist.

Warner Bros. Records, believing as it does that the pen is mightier than the pill, is as of now bringing liner notes back to pop albums.

" . . . I wish someone could find a way to make record stores more like magazine stands or book stores . . . "

Fourteenth: records today have to be pre-sold by the time the customer arrives in the store. There's little way once he's there to introduce the possible customer to something new. He can't sample the music. He can't read a paragraph or two.

The listening booth has all but vanished. We have shrink-wrapped ourselves into oblivion.

I wish someone could find a way to make record stores more like magazine stands or book stores, where you feel welcome to sample the merchandise.

Albums are like being engaged to a girl before getting married.

You're not really interested in getting married with your fiancée still shrink-wrapped. You like to sample the merchandise a little before you commit all the way.

Fifteenth: take better care of the singles buyer. Encourage the kid. Perhaps we, as an industry, made a mistake in raising singles to \$1.29. Maybe we should go back to find our lost, 99-cent customer. He's the bicycle customer who'll someday learn to drive, and be back to buy our Cadillacs . . . so we can lease our Mercedes.

Sixteenth: and most important of all, hold onto our customers when they start slipping towards marriage, babies, and the Sears appliance department. The growth of record outlets in shopping malls, with high housewife traffic, is one of the most encouraging trends we have. If shopping mall outlets can display, merchandise, and advertise to the 25 to 35-year audience, then, as an industry, maybe we can keep going.

It concerns me that both Jethro Tull and Frank Sinatra can pack concert halls, and both draw the same big bucks on tour, but Tull albums will outsell Sinatra albums 10 to one.

It could be that most adults feel records are for teenagers. And maybe they're right.

Maybe most of the records we put out are for teenagers. But also, maybe we're responding to the easiest sell, not the best one.

We must retain our audience beyond its 25th birthday.

Those are my "16 Reasons." (There are 160 more, to be sure). It's not, unfortunately, in my power to get all these things rolling. No one company can.

Nor do I expect some sudden industry consciousness to seize this convention, with all of us deciding to pledge money to a giant industry promotion fund, with Bruce Lundvall leaping to his feet shouting, "I'll pledge \$100,000" - and Barrie Bergman shouting, "I'll pledge \$150,000" - and the highest bidder getting to have his picture taken with Pete Bennett.

But . . .

With that kind of consciousness and that kind of attack, we *can* survive and build real industry marketing, without the radio crisis.

And let's say that today. *The Day Radio Died*, is *The Day Marketing Is Reborn* in our industry. And let's say marketing gets rolling and takes up the slack.

And we get a *real* industry going.

And then, four years from now, like the Winter Olympics, Jules Malamud calls me back for another speech and by then we've got it together.

I will, at that time, hopefully, be able to predict another crisis. In 1979, I will, hopefully, also be able to tell of a whole new raft of entries in the *Guinness Book of Records*. Which, of course, will be about records:

There'd be a paragraph about *Record World* publisher Bob Austin: that because of his diligence and dedication to making America's senior citizens more conscious of record reviews, Mr. Bob Austin has broken his all time record, and not had his picture in *Record World* for three consecutive issues.

That because of his revolutionary marketing activities, Mr. Russ Solomon has broken his old record and has now discussed "New Frontiers in Returns Policy" on 73 consecutive NARM panels.

That in 1979, because of super-human denial, for one consecutive week David Geffen was not quoted in *Cash Box* saying how his label was truly "artist oriented."

But also, in '79, I'll be able to point to a record industry that is singularly blessed. One that, while standing on its own two feet, independent and strong, also has the biggest extra blessing possible: because radio will not die. But I hope, by 1979, radio will be our bonus, our extraordinary edge, but not our life's blood.

Thank you for listening, for indulging my poppings-off. I've said these things not because I enjoy making speeches - which I don't - but because I've spent now about half my lifetime in the record business and don't want to see *any* of us have to go without our Mercedes leases.

Especially me.

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The Programmers

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CHED (Edmonton) personality, Chuck Chandler and Elvis winner Callinda

Three hours of CHUM nets twenty thousand

It took only three hours of concentrated play by CHUM AM on the Bachman-Turner Overdrive single, "Hey You", to net Polydor more than 20,000 sales of the single in the Toronto area. The single was received by CHUM in the late afternoon and programming was almost immediate.

A couple of days later, the station received the BTO album and began programming a cut every hour for the entire day and, again, there was a definite sales surge for both the single and album, by the end of the day.

Americans threaten with television "jammer"

Buffalo's three biggest television stations, WGR, WBEN, and WKBW have pacted together, in devising a plan for jamming their broadcast signals, preventing viewers in the Toronto-Hamilton area from receiving telecasts on their respective cable systems.

WBEN-Buffalo's general manager Leslie G. Arries, says that the motive for this action was in retaliation against Canadian plans to blank out commercials from the Buffalo station signals. Many have brushed aside the American threat as a desperate bluff, designed to create enough outcry in Canada as to frighten Canadian officials into abandoning commercial-deletion.

There is an agreement covering television transmission which was signed by Canada and the U.S. in 1948, which states that any signal originating within 250 miles of the border will be submitted for comment to federal communications authorities in the other country before the permission to proceed is granted. Ottawa's approval will therefore be needed before the Buffalo plan of erecting a new "jammer" transmitter on the south shore of Lake Ontario can be put into effect. Ted Rogers, head of Toronto's Rogers Cable System, said that any effort would be countered by Toronto cable owners, in that they would build a new receiver across the river from Buffalo and carry the signals north by special line.

The three Buffalo stations currently rake in more than \$8,000,000 annually from Toronto advertisers.

Broadcast Executives to honour Anne Murray

The Broadcast Executives Society's 2nd Annual Canadian Music Day will honour Anne Murray, June 17, 1975 at the Four Seasons-Sheraton Hotel in downtown Toronto. John A. MacDonald, president of the B.E.S. noted: "Each year the directors honour an individual who has contributed outstandingly to the acceptance of Canadian music at home and abroad. This year's unanimous choice is Anne Murray."

Tickets for the luncheon have been pegged at \$10.00 each and can be obtained through the B.E.S. office in Toronto.

It's old news but Cousin Brucie's switch is still big news

"I was a fixture, a piece of furniture. They simply took me for granted", said Cousin Brucie Morrow, DJ supreme of New York's WABC. Brucie recently left his top-rated national show and has moved over to rival WNBC.

Morrow's recent switch is indicative of an all-pervading tension in broadcast rock-radio.

In the 1950's, when rock was in its infancy, disc jockeys were considered the kings of the air-waves. It was they who were allowed to choose which records were suitable to play and who determined the character of their respective shows by the patter and gab of their personal styles. But then late in the decade, payola suddenly dictated the DJ to play it cool and to lay low. Record companies eager to promote new product were discovered to be bribing the jocks with records, drugs and freebie sex. Therefore, in fear of losing their licences, station-format underwent drastic restructuring. Program-directors were appointed and given the task of deciding what should be aired. One main programmer was assumed to be less corruptible than a whole slew of broadcast-staff. Program-directors because of the enormity of their position lost touch with current musical tastes and based their playlist de-

isions on a panoply of chart action and statistical sales projection.

The result is today's top radio-50 playlist.

Disc jockeys are theoretically being reduced to radio-robots. Naturally part of the reasoning behind Cousin Brucie's major move was the factor of money. Super-star jocks are reported to make as much as \$150,000 plus extras for television appearances and concert-intros.

According to Brucie, the real reason for the switch is that at WNBC he can express himself more freely as a person and as a performer.

"I'm a performer", he says. "I hate the term 'disc-jockey'." In replacing Wolfman Jack, Morrow believes that one reason for the Wolfman's failure is that although born in Brooklyn the Wolfman evolved his radio-personality in the West, and was not able to adapt a specifically New York personality. "Radio is a very local medium", says Brucie. "You can't transfer a particular sound from one city to another. Radio is too personal for that."

"It's a good bet that WNBC will be number one at night. We're certainly going to do a hell of a lot of damage". MD

CANCON ADDITIONS TO CHART

No. 93

BOND
When You're Up You're Up
Columbia C4-4083-H
Writer: Ted Trenholm
Publishing: Blackwood/Saturday Night (BMI)
Flip: Come On Home
Writer: John Roles
same publishing as plug side
Producer: Bob Gallo
Studios: Manta Sound/Toronto

No. 97

GUESS WHO
Can't Live With You Can't Live Without You
Nimbus 9 PB-10075-N
Writer: Burton Cummings/Dominic Troiano
Publishing: Cirrus Music (BMI)
Flip: Dancing Fool
same credits as plug side
Producer: Jack Richardson
Studios: Soundstage/Toronto

No. 99

KEN TOBIAS
Run Away With Me
Attic AT 111-K
Writer: Ken Tobias
Publishing: Abovewater/Gloosecap (BMI)
Flip: Whatever You Want
same credits as plug side
Producer: Ken Tobias/John Capek
Studios: RCA/Toronto

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DEALER AID

A&M

45's

WILL SHAKESPEARE
Can't Stop Myself
Casino C7-101-W

CAPTAIN & TENNILLE
Love Will Keep Us Together
A&M AM 1672-W

HOYT AXTON
Lion In The Winter
A&M AM 1683-W

TIM DANDY
Run, Run, Run
Penny Farthing PS 873-W

STRAWBS
Lemon Pie
A&M AM 1687-W

HERB ALPERT & TJB
Coney Island
A&M AM 1688-W

LP's

ESPERANTO
Last Tango
A&M SP 4524-W

GENE McDANIELS
Natural Juices
Ode SP 77028-W

AYRES ROCK
Big Red Rock
A&M SP 4523-W

JOAN BAEZ
Diamond & Rust
A&M SP 4527-W

MCA

45's

LEON RUSSELL
Lady Blue
Shelter 40378-J

PHOEBE SNOW
Harpo's Blues
Shelter 40400-J

BOBBY SETTER
Petite Suisse
MCA 40403-J

CONWAY TWITTY
Touch The Hand Of The Man
MCA 40407-J

LP's

RONNIE RENO
For The First Time
MCA MCA 472-J

SILVER CREEK
Silver Creek
MCA MCA 483-J

RUSTY WARREN
Knockers Up '76
GNP Crescendo GNPS 2088-J

POLYDOR

45's

ULTRAFUNK
Kung Fu Man
Contempo CF 101-Q

MIKE POST
The Rockford Files
MGM M 14772-Q

SHIRLEY & COMPANY
Cry Cry Cry
Vibration VI 535-Q

ULTRA HIGH FREQUENCY
We're On The Right Track
Wand WND 11257-Q

LP's

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

QUALITY

45's

CHARLIE DANIELS
Long Haired Country Boy
Sutra KA 601-M

AUGUSTUS PABLO
King Tubby Meets The Rockers Uptown
Island MS 2001-M

HERMAN'S HERMITS
Ginny So Softly
Private Stock PSR 45019-M

FRANKIE VALLI
Swearin' To God
Private Stock PSR 45021-M

LOIS FLETCHER
Rock 'N Roll Star
Quality Q 2128-M

JASON
It Is Alright
Quality Q 2130-M

GARY TOMS EMPIRE
7-6-5-4-3-2-1 (Blow Your Whistle)
Quality Q 2134-M

TERRY JACKS
Christina
Quality Q 2135-M

GLADYS KNIGHT
The Way We Were
Buddah BDA 463-M

HUDSON BROTHERS
Strike Up The Boys In The Band
Casablanca NB 1000-M

LP's

KISS
Dressed To Kill
Casablanca NBLP 7016-M

DON WILLIAMS
You're My Best Friend
DOT DOSD 2021-M

MARILYN SELLARS
Gather Me
MEGA MLPS 609-M

SAMMI SMITH
Sunshine
MEGA MLPS 611-M

STYLISTICS
Thank You Baby
AVCO AV 69008-M

FREDDIE FENDER
Before The Next Teardrop Falls
DOT DOSD 2020-M

LENNY BRUCE
"... What I Was Arrested For"
Casablanca NBLP 7013-M

PARLIAMENT
Chocolate City
Casablanca NBLP 7014-M

RCA

45's

MAURICE ALBERT
Feelings
RCA PB-10279-N

ELLA FITZGERALD
My Own Best Friend
Pablo BB-10273-N

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

STEELY DAN
Black Friday
ABC ABC-12101-N

RUFUS
Please Pardon Me
ABC ABC-12099-N

FOUR TOPS
Seven Lonely Nights
ABC ABC-12096-N

KATHERINE HOWE
Harry
RCA PB-10275-N

GWEN McCRAE
Rockin Chair
TK YB-02023-N

LP's

KINKS
Soap Opera
RCA LPL1-5081-N

HOT TUNA
America's Favourite
Grunt BFL1-0820-N

TOM ITA
Pictures At An Exhibition
RCA ARL1-0838-N

ETTORE STRATTA
Themes '75
RCA KPL1-5016-N

JOHN STEWART
Wingless Angels
RCA APL1-0816-N

MAIN INGREDIENT
Rolling Down A Mountainside
RCA APL1-0644-N

COLEMAN HAWKINS
Sirius
Pablo 2310-707-N

JOE TURNER
Trumpet Kings
Pablo 2310-717-N

WILSON PICKETT
Join Me & Let's Be Free
RCA APL1-0856-N

WEA

45's

LED ZEPPELIN
Trampled Under Foot
Swan Song SWS 70102-P

JONI MITCHELL
Carey
Asylum E 45244-P

SEALS & CROFTS
I'll Play For You
Warner Bros. WB 8075-P

DAVID GATES
Part-Time Love
Elektra E 45245-P

THE DOOBIE BROTHERS
Take Me In Your Arms
Warner Bros. WB 8092-P

LP's

THE JAMES GANG
Newborn
Atlantic SD 36-112-P

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**MONTREAL
CONTEMPORARY
ADDITIONS**

CFOX

- 34 Shame Shame-Shirley & Co.
- 37 L-O-V-E-Al Green
- 99 Midnight Blue-Melissa Manchester
- * Lady Marmalade-Nanette
- * Tu T'En Vas-Allain Barriere/N. Cordier

CKGM (Greg Stewart)

- Charted
- 56 Hijack-Herbie Mann
- 81 Hey You-BTO
- Playlisted
- 61 Bad Luck-Harold Melvin
- 91 Ease On Down-Consumer Rapport
- 94 Fly By Night-Rush
- 72 Hit the Road Jack-Stampede

CFCF

- * A Pirate Looks-Jimmy Buffett
- 85 Love Will Keep Us-Captain & Tennille
- * World of Dreams-Perry Como
- 13 The Immigrant-Neil Sedaka
- * Inspiration-Paul Williams

**TORONTO
CONTEMPORARY
ADDITIONS**

CFTR (Alex Sharpstone)

- 6 (1) Jackie Blue-Ozark Mtn. Daredevils
- Playlisted
- 80 Wildfire-Michael Murphy
- 54 Come On Over-Chilliwack
- 13 The Immigrant-Neil Sedaka
- 85 Love Will Keep Us-Captain & Tennille

**VANCOUVER
CONTEMPORARY
ADDITIONS**

CKLG

- * (1) Pinball Wizard-Elton John
- Charted
- 25 Walking In Rhythm-Blackbyrds
- 12 Bad Time-Grand Funk
- 27 Only Women-Alice Cooper
- 80 Wildfire-Michael Murphy
- LP's
- Feelings-Paul Anka
- There's One In Every Crowd-Eric Clapton

**WINDSOR
CONTEMPORARY
ADDITIONS**

CKWW

- 4 He Don't Love You-Tony and Dawn
- 87 I Need My Woman-Craig Ruhnke

CKLW (Rosalie Trombley)

- 2 (1) Philadelphia Freedom-Elton John
- Charted
- 57 When Will I Be Loved-Linda Ronstadt
- 30 Old Days-Chicago
- 27 Only Women-Alice Cooper
- 67 Love Won't Let Me Wait-Major Harris
- 80 Wildfire-Michael Murphy
- * Christina-Terry Jacks
- Playlisted
- 85 Love Will Keep Us-Captain & Tennille
- * Judy Mae-Boomer Casselman
- 61 Bad Luck-Harold Melvin

**CROSS CANADA
CONTEMPORARY
RADIO ACTION**

ABBOTSFORD

- CFVR (Rick Dennis)
- * When The Party's Over-Janis Ian
- * I Know We'll Make It-Joey Gregorash
- * Take Me In Your Arms-Dooie Bros.
- 30 Old Days-Chicago
- 12 Bad Time-Grand Funk
- * Systematic Lady-West Egg
- 81 Hey You-BTO
- * Delights-Ian Thomas

AMHERST

- CKDH
- 3 (1) Somebody Song-B.J. Thomas
- Charted
- 56 Hijack-Herbie Mann
- 66 Sister Golden Hair-America
- 32 Don't Leave Me-Odia Coates
- Playlisted
- 64 All In The Past-Gary and Dave
- 87 I Need My Woman-Craig Ruhnke

BARRIE

- CKBB (Paul Lethbridge)
- 5 (1) Thank God-John Denver
- Charted
- 30 Old Days-Chicago
- 80 Wildfire-Michael Murphy
- 85 Love Will Keep Us-Captain & Tennille
- 60 I'll Play For You-Seals and Crofts
- * World Of Dreams-Perry Como
- * Wonderful Baby-Don McLean

BATHURST

- CKBC (Jim Duncan)
- 4 (1) He Don't Love You-Tony and Dawn
- Charted

7 How Long-Ace

- 28 Shining Star-Earth, Wind & Fire
- * She's A Woman-Wednesday
- 54 Come On Over-Chilliwack

BRANDON

- CKX (Dan Radford)
- LP's
- Sweet Feelings-Craig Ruhnke
- He Don't Love You-Tony and Dawn
- I'll Play For You-Seals and Crofts
- Manilow II-Barry Manilow
- Stars-Cher
- A Cowboy Afraid of Horses-Lobo
- These Are Your Songs-Don Goodwin
- There Is No Greater Love-Lettermen
- Hearts-America
- Funny Lady Soundtrack-Barbra Streisand

CALGARY

- CKXL (Karen Waterman)
- Playlisted
- 81 Hey You-BTO
- 17 Killer Queen-Queen
- 80 Wildfire-Michael Murphy
- * Run Away With Me-Ken Tobias
- * Every Girl In The World-Bill Amesbury

CORNER BROOK

- CFCB (Derek Brake)
- 4 (1) He Don't Love You-Tony and Dawn
- Charted
- 27 Only Women-Alice Cooper
- 67 Love Won't Let Me Wait-Major Harris
- 61 Bad Luck-Harold Melvin & the Bluenotes

CORNWALL

- CJSS (Wayne Waldroff)
- 16 (1) Don't Like to Sleep Alone-Paul Anka
- * Run Away With Me-Ken Tobias
- * Set Me Free-Guy

- 72 Hit The Road Jack-Stampede
- * The Hustle-Van McCoy
- 97 Romeo and Juliet-Sha Na Na
- 60 I'll Play For You-Seals and Crofts
- 76 Misty-Ray Stevens

DAUPHIN

- CKDM (Ron Decock)
- 2 (1) Philadelphia Freedom-Elton John
- Charted
- 45 No No Song-Ringo Starr
- 8 Only Yesterday-Carpenters
- 14 Take Me In Your Arms-Charity Brown
- * Hello Central-Hans Staymer Band
- 40 Amie-Pure Prairie League

DRYDEN

- CKDR (Doug Jensen)
- 30 Old Days-Chicago
- 42 The Last Farewell-Roger Whittaker
- 81 Hey You-BTO
- 58 Bloody Well Right-Supertramp
- 52 Growin'-Loggins and Messina
- 98 Makin' Love In My Mind-Patsy Gallant
- 90 Good Lovin' Gone Bad-Bad Company
- 62 Get Down, Get Down-Joe Simon

ELLIOT LAKE

- CKNR (Jerry Gaba)
- 60 I'll Play For You-Seals and Crofts
- 21 Teardrop-Freddie Fender
- 57 When Will I Be Loved-Linda Ronstadt
- 59 I Want To Be Free-Ohio Players
- * You Were On My Mind-Mike Curb Cong.
- 97 Romeo and Juliet-Sha Na Na
- 72 Hit The Road Jack-Stampede
- 81 Hey You-BTO
- 94 Fly By Night-Rush

FLIN FLON

- CJAR
- 2 (1) Philadelphia Freedom-Elton John
- Charted

13 The Immigrant-Neil Sedaka

- 37 L-O-V-E-Al Green
- * Dreamer-Supertramp
- 22 Autobahn-Kraftwerk
- Playlisted
- * Harry Truman-Chicago
- 71 Julie-Ian Thomas
- 23 Reach Out-Gloria Gaynor
- * Sandy-Hollies
- * Tangled Up In Blue-Bob Dylan
- * This Town Ain't Big Enough-Sparks
- * Turn To Stone-Joe Walsh
- 36 Watching The World-Les Emmerson
- 15 What An Animal-Fludd
- 33 Young Americans-David Bowie

HALIFAX

- CJCH (Terry Williams)
- * Pinball Wizard-Elton John
- 42 Last Farewell-Roger Whittaker
- 85 Love Will Keep Us-Captain & Tennille
- * Take Me In Your Arms-Dooie Bros.
- 27 Only Women-Alice Cooper
- 81 Hey You-BTO
- * Anytime-Craig Ruhnke

HAMILTON

- CHAM
- 2 Philadelphia Freedom-Elton John
- * Delight From Demoon-Ian Thomas

KAMLOOPS

- CHNL
- 16 (1) Don't Like To Sleep Alone-Paul Anka
- Charted
- 66 Sister Golden Hair-America
- * Anytime-Frank Sinatra
- 52 Growin'-Loggins and Messina

55 Don't Tell Me Goodnight-Lobo
* A Pirate Looks At Forty-Jimmy Buffett
44 Lovin' You-Minnie Riperton
Playlisted
84 Plya A Little Bit-Shirley Eikhard
* They Don't Make Them-Reunion
81 Hey You-BTO

KINGSTON

CKLC (Steve Young)

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

30 Old Days-Chicago

5 Thank God-John Denver

12 Bad Time-Grand Funk

Playlisted

81 Hey You-BTO

* Anytime-Frank Sinatra

84 Play A Little Bit-Shirley Eikhard

57 When Will I Be Loved-Linda Ronstadt

90 Good Lovin' Gone Bad-Bad Company

KINGSTON

CKWS (Gary Mercer)

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

8 Only Yesterday-Carpenters

30 Old Days-Chicago

80 Wildfire-Michael Murphy

Playlisted

72 Hit The Road Jack-Stampede

50 Trampled Under Foot-Led Zeppelin

* When You're Up-Bond

LEAMINGTON

CHYR

8 (1) Only Yesterday-Carpenters

LINDSAY

CKLY

* (1) Pinball Wizard-Elton John
Charted

81 Hey You-BTO

85 Love Will Keep Us-Captain & Tennille

80 Wildfire-Michael Murphy

MARYSTOWN

CHCM (Ted Browne)

* Blue Suede Shoes-Stampede

94 Fly By Night-Rush

MEDICINE HAT

CHAT (Jim Duce)

81 Hey You-BTO

* My Little Lady-Bloodstone

17 Killer Queen-Queen

28 Shining Star-Earth, Wind & Fire

85 Disco Queen-Copperpenny

30 Old Days-Chicago

70 I Wanna Dance Wit You-Disco Tex

73 Ooh Baby-Tinker's Moon

22 Autobahn-Kraftwerk

72 Hit the Road Jack-Stampede

* Hello Central-Hans Staymer

64 All In The Past-Gary and Dave

MELFORT

CJVR (Charlie Yeo)

2 Philadelphia Freedom-Elton John

66 Sister Golden Hair-America

MOOSE JAW

CHAB (Pat Bohn)

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

64 All In The Past-Gary and Dave

76 Misty-Ray Stevens

27 Only Women-Alice Cooper

58 Bloody Well Right-Supertramp

81 Hey You-BTO

* Anytime-Frank Sinatra

80 Wildfire-Michael Murphy

NORTH BATTLEFORD

CJNB

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

4 He Don't Love You-Tony and Dawn

* Sandy-Hollies

8 Only Yesterday-Carpenters

66 Sister Golden Hair-America

Playlisted

* Pinball Wizard-Elton John

* Hair of the Dog-Nazareth

30 Old Days-Chicago

32 Don't Leave Me-Odia Coates

27 Only Women-Alice Cooper

54 Come On Over-Chilliwack

22 Autobahn-Kraftwerk

12 Bad Time-Grand Funk

15 What An Animal-I-ludd

80 Wildfire-Michael Murphy

* Supernatural Thing-Ben E. King

85 Disco Queen-Copperpenny

84 Play A Little Bit-Shirley Eikhard

NORTH BAY

CFCH (John Gordon)

* (1) Pinball Wizard-Elton John

Charted

70 I Wanna Dance Wit You-Disco-Tex

50 Trampled Under Foot-Led Zeppelin

74 Remember What I Told You-Tavares

85 Love Will Keep Us-Captain & Tennille

* Lizzie and the Rainman-Tanya Tucker

81 Hey You-BTO

78 On My Way Out West-Jack Cornell

* You Were On My Mind-Mike Curb Cong.

73 Ooh Baby-Tinker's Moon

85 Disco Queen-Copperpenny

OTTAWA

CFGO (Trudy Chamberlain)

* (1) Pinball Wizard-Elton John

Charted

42 Last Farewell-Roger Whittaker

81 Hey You-BTO

Take Me In Your Arms-Doobie Bros.

30 Old Days-Chicago

* World Is A Song-Pendleton Brown

Playlisted

85 Love Will Keep Us-Captain & Tennille

61 Magic-Pilot

64 All In The Past-Gary and Dave

94 Fly By Night-Rush

* You Need Love-Styx

* I'm Not In Love-10 C.C.

PETERBOROUGH

CKPT

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

27 Only Women-Alice Cooper

57 When Will I Be Loved-Linda Ronstadt

PETERBOROUGH

CHEX (Rick Allan)

* (1) Pinball Wizard-Elton John

Charted

66 Sister Golden Hair-America

85 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 and good production. Would prefer early evening shift with contemporary rock music. Preferably in Ontario. Tape and resume available (403) 328 - 1271. Stephen J. Pisko, 718A, 10th Street South, Lethbridge, Alberta, T1T 2N2.

RPM Picks

Contemporary

DOWN BY THE HENRY MOORE
Murray McLauchlan (True North)

KUNG FU MAN

Ultrafunk (Contempo)

EASY SUMMER

Douq Goodeve (Berandol)

Adult

CONEY ISLAND

Herb Alpert & The T.J.B. (A&M)

WHY DON'T WE SING ANYMORE?

Pauls People (Badger)

(Baby) DON'T LET IT MESS YOUR MIND

Donny Gerrard (Rocket)

Country

LOVE OF A GOOD WOMAN

Tommy Hunter (RCA)

TOUCH THE HAND

Conway Twitty (MCA)

FORGIVE AND FORGET

Eddie Rabbitt (Elektra)

SASKATOON

CFQC (Lee Silversides)

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

* Magic Man-Heart

88 Spirit of the Boogie-Kool & the Gang

62 Get Down-Joe Simon

58 Bloody Well Right-Supertramp

SHANAVON

CJSN (Jeff Collins)

58 (1) Don't Call Us-Sugarloaf

Charted

32 Don't Leave Me-Odia Coates

15 What An Animal-Fludd

17 Killer Queen-Queen

* Hair of the Dog-Nazareth

30 Old Days-Chicago

SMITHS FALLS

CJET (Bert Fairbairn)

45 (1) No No Song-Ringo Starr

Playlisted

32 Don't Leave Me-Odia Coates

* Anytime-Frank Sinatra

30 Old Days-Chicago

* Matter Anymore-Linda Ronstadt

80 Wildfire-Michael Murphy

* Pinball Wizard-Elton John

14 Take Me In Your Arms-Charity Brown

71 Julie-Ian Thomas

* She's A Woman-Wednesday

* Got A Feelin'-Lighthouse

* Tangled Up In Blue-Bob Dylan

66 Sister Golden Hair-America

17 Killer Queen-Queen

90 Good Lovin' Gone Bad-Bad Company

* Hush/I'm Alive-Blue Suede

97 Romeo and Juliet-Fallen Angels

* Supernatural Thing-Ben E. King
84 Play A Little Bit-Shirley Eikhard
89 Touch Me Baby-Tamiko Jones

SUDBURY
CKSO (Ron Smith)
1 (1) It's A Miracle-Barry Manilow

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.

HEY YOU	
Bachman-Turner Overdrive (Polydor)	..... 37.7%
WILDFIRE	
Michael Murphy (Epic)	..... 26.6
OLD DAYS	
Chicago (Columbia)	..... 24.4
LOVE WILL KEEP US TOGETHER	
Captain And Tennille (A&M)	..... 16.7
ONLY WOMEN	
Alice Cooper (Atlantic)	..... 16.7

ST. CATHARINES

CHSC (Peter Murray)
17 (1) Killer Queen-Queen
Charted
58 Bloody Well Right-Supertramp
80 Wildfire-Michael Murphy
12 Bad Time-Grand Funk
* The World Is A Song-Pendleton Brown
72 Hit The Road Jack-Stampeders

ST. CATHARINES

CKTB (Mike Johnston)
4 (1) He Don't Love You-Tony and Dawn

ST. JOHN'S

VOCM (Peter Tuff)
4 (1) He Don't Love You-Tony and Dawn
Charted
2 Philadelphia Freedom-Elton John
5 Thank God-John Denver
22 Autobahn-Kraftwerk
42 Last Farewell-Roger Whittaker
15 What An Animal-Fludd

ST. JOHN'S

CJON
16 (1) Don't Like to Sleep Alone-Paul Anka
Charted
14 Take Me In Your Arms-Charity Brown
12 Bad Time-Grand Funk
20 Long Tall Glasses-Leo Sayer
7 How Long-Ace
Playlisted
19 Stand By Me-John Lennon
18 Lady Marmalade-Labelle
17 Killer Queen-Queen
31 Bertha Butt Boogie-Jimmy Castor Bunch
45 No No Song-Ringo Starr
41 Mellow-Olivia Newton-John
* Sad Sweet Dreamer-Sweet Sensation
66 Sister Golden Hair-America
30 Old Days-Chicago
* Lady Romance-Dave Nicol

ST. THOMAS

CHLO
21 Teardrop-Freddie Fender
90 Good Lovin' Gone Bad-Bad Company
55 Don't Tell Me Goodnight-Lobo
50 Trampled Under Foot-Led Zeppelin
27 Only Women-Alice Cooper
98 Makin' Love In My Mind-Patsy Gallant

SYDNEY

CJCB (Arna Halloran)
16 (1) Don't Like to Sleep Alone-Paul Anka
Charted
80 Wildfire-Michael Murphy
73 Ooh Baby-Tinker's Moon
74 Remember What I Told You-Tavares
48 Cut the Cake-Average White Band
81 Hey You-BTO
85 Love Will Keep Us-Captain & Tennille
* Love Has Found Its Way-Blue Magic
* Wonderful Baby-Don McLean
15 What An Animal-Fludd
14 Take Me In Your Arms-Charity Brown
47 Essence of Joan-Andy Kim
46 Lady Luck-Ken Tobias
29 Cum Hear the Band-April Wine
* In the Mood-Rush
64 All In the Past-Gary and Dave
98 Makin' Love In My Mind-Patsy Gallant

TRURO

CKCL (John Brisco)
21 Teardrop-Freddie Fender
80 Wildfire-Michael Murphy
* 99 Miles From L.A.-Albert Hammond
57 When Will I Be Loved-Linda Ronstadt
100 Too Late To Worry-Ronnie Milsap
22 Autobahn-Kraftwerk
97 Romeo and Juliet-Sha Na Na
64 All In the Past-Gary and Dave
* The Hustle-Van McCoy

WINNIPEG

CKRC (Billy Gorrie)
16 (1) Don't Like to Sleep Alone-Paul Anka
Charted
* Take Me In Your Arms-Doobie Bros.
81 Hey You-BTO
5 Thank God-John Denver
Playlisted
80 Wildfire-Michael Murphy
57 When Will I Be Loved-Linda Ronstadt
32 Don't Leave Me-ODia Coates
58 Bloody Well Right-Supertramp
54 Come On Over-Chilliwack
25 Walking In Rhythm-Blackbyrds
* Pinball-Brian Prothero
50 Trampled Under Foot-Led Zeppelin
1 It's A Miracle-Barry Manilow

RPM TOP 100 Singles

ALPHABETICALLY BY TITLE

A Hurricane Is Coming Tonight (78)
All In The Past (68)
Amie (40)
Attitude Dancing (95)
Autobahn (15)
Baby That's Backatcha (81)
Bad Luck (Part 1) (45)
Bad Time (8)
Before The Next Teardrop Falls (13)
The Bertha Butt Boogie (30)
Bloody Well Right (67)
Can't Stop Myself (From Loving You) (98)
Chevy Van (18)
Come On Over (54)
Cum Hear The Band (29)
Cut The Cake (41)
Don't Leave Me In The Morning (21)
Don't Tell Me Goodnight (50)
Disco Queen (65)
Dynomite (62)
Ease On Down The Road (88)
Emma (19)
Fly By Night (74)
Get Down, Get Down (55)
Give The People What They Want (100)
Good Lovin' Gone Bad (85)
Growin' (52)
Have You Never Been Mellow (44)
He Don't Love You (6)
Hey You (46)
Hi Jack (51)
Hit The Road Jack (59)
How Long (7)
The Hustle (90)
I Can't Live Without You (97)
I Can Dance (63)
I Don't Like To Sleep Alone (20)
I Need My Woman (84)
I Wanna Dance Wit You (56)
I Want To Be Free (53)
The Immigrant (10)
I'm Not Lisa (38)
It's A Miracle (4)
I'll Play For You (60)
Jackie Blue (2)
Julie (69)
Just Like Romeo & Juliet (79)
Killer Queen (16)
Lady Marmalade (27)
The Last Farewell (28)
Long Tall Glasses (33)
L-O-V-E (43)
Love Will Keep Us Together (37)
Love Won't Let Me Wait (58)
Lovin' You (64)
Magic (61)
Makin' Love In My Mind (70)
Midnight Blue (89)
Misty (73)
Ooo Baby Baby (71)
Old Days (23)
On My Way Out West (76)
Only Women (25)
Only Yesterday (5)
Philadelphia Freedom (9)
Play A Little Bit Longer (82)
Poetry Man (35)
Rainy Day People (17)
Reach Out I'll Be There (26)
Remember What I Told You (72)
Run Away With Me (99)
Shakey Ground (48)
Shame Shame Shame (34)
Shoeshine Boy (42)
Shaving Cream (24)
Shining Star (22)
Sister Golden Hair (57)
Somebody Done Somebody Wrong (3)
Spirit Of The Boogie (87)
Stand By Me (32)
Swearin' To God (86)
Swing Low Sweet Chariot (82)
Take Me In Your Arms (11)
Thank God I'm A Country Boy (1)
Thank You Baby (92)
Too Late To Worry, Too Blue To Cry (96)
Trampled Under Foot (49)
Tropical Heat (77)
Walking In Rhythm (14)
Watching The World Go By (31)
The Way We Were (75)
What An Animal (12)
What Can I Do For You (91)
When Will I Be Loved (47)
When You're Up You're Up (93)
Wildfire (66)
You Are So Beautiful (39)
You Bought The Woman Out Of Me (83)
Young Americans (36)
Your Mama Won't Like Me (94)

RPM

Top Singles

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

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

1	5	(8)	THANK GOD I'M A COUNTRY BOY John Denver RCA PB 10239 - N	26	23	(9)	REACH OUT I'LL BE THERE Gloria Gaynor MGM 14790-Q
2	6	(9)	JACKIE BLUE Ozark Mountain Daredevils A&M 1654-W	27	18	(15)	LADY MARMALADE Labelle Epic 3-50048-H
3	3	(9)	SOMEBODY DONE SOMEBODY WRONG B. J. Thomas Quality Q2124-M	20	42	(5)	THE LAST FAREWELL Roger Whittaker RCA PB-50030 - N
4	1	(9)	IT'S A MIRACLE Barry Manilow Arista 0108-F	29	29	(9)	CUM HEAR THE BAND April Wine Aquarius AQ 5037-K
5	8	(8)	ONLY YESTERDAY Carpenters A&M 1677 - W	30	31	(9)	THE BERTHA BUTT BOOGIE Jimmy Castor Atlantic 3232-P
6	4	(9)	HE DON'T LOVE YOU Tony Orlando and Dawn Elektra E45240A-P	31	36	(5)	WATCHING THE WORLD GO BY Les Emmerson Polydor PD-14269-G
7	7	(8)	HOW LONG Ace Anchor ANC 21000-N	32	19	(9)	STAND BY ME John Lennon Apple T1881-F
8	12	(7)	BAD TIME Grand Funk Capitol 4046-F	33	20	(9)	LONG TALL GLASSES (I CAN DANCE) Leo Sayer Warner Bros. 8043-P
9	2	(9)	PHILADELPHIA FREEDOM Elton John MCA 40364-J	34	34	(12)	SHAME SHAME SHAME Shirley & Company Vibration VI-532-Q
10	13	(8)	THE IMMIGRANT Neil Sedaka Polydor 2058 561-Q	35	26	(14)	POETRY MAN Phoebe Snow Shelter SR-40353-J
11	14	(6)	TAKE ME IN YOUR ARMS Charity Brown A&M 391-W	36	33	(8)	YOUNG AMERICANS David Bowie RCA PB10152-N
12	15	(9)	WHAT AN ANIMAL Fludd Attic AT-107-K	37	85	(2)	LOVE WILL KEEP US TOGETHER The Captain and Tennille A&M 1672-W
13	21	(9)	BEFORE THE NEXT TEARDROP FALLS Freddy Fender Dot 17540-M	38	38	(6)	I'M NOT LISA Jessi Colter Capitol 4009-F
14	25	(9)	WALKING IN RHYTHM Blackbyrds Fantasy 736-R	39	39	(14)	YOU ARE SO BEAUTIFUL Joe Cocker A&M 1641-W
15	22	(7)	AUTOBAHN Kraftwerk London VE 203-K	40	40	(8)	AMIE Pure Prairie League RCA PB10184-N
16	17	(9)	KILLER QUEEN Queen Elektra E 46226-P	41	48	(6)	CUT THE CAKE Average White Band Atlantic 3261-P
17	10	(9)	RAINY DAY PEOPLE Gordon Lightfoot Reprise REP 1328-P	42	35	(9)	SHOESHINE BOY Eddie Kendrick's Motown 54257-Y
18	11	(9)	CHEVY VAN Sammy Johns GRC 2046-F	43	37	(9)	L-O-V-E Al Green Hi 2282-K
19	9	(10)	EMMA Hot Chocolate Big Tree 16031-P	44	41	(14)	HAVE YOU NEVER BEEN MELLOW Olivia Newton-John MCA MCA-40349-J
20	16	(9)	I DON'T LIKE TO SLEEP ALONE Paul Anka United Artists UAXW 615-U	45	61	(7)	BAD LUCK (Part 1) Harold Melvin & Bluenotes Philly Int'l Zs 8-8641-H
21	32	(6)	DON'T LEAVE ME IN THE MORNING Odia Coates United Artists UAXW 601X-U	46	81	(2)	HEY YOU Bachman-Turner Overdrive Polydor 73683-Q
22	28	(8)	SHINING STAR Earth, Wind and Fire Columbia 3 - 10090 - H	47	57	(6)	WHEN WILL I BE LOVED Linda Ronstadt Capitol 4050-F
23	30	(4)	OLD DAYS Chicago Columbia 3-10131-H	48	53	(7)	SHAKEY GROUND Temptations Motown G 7142F-Y
24	24	(8)	SHAVING CREAM Bennie Bell Vanguard 35183 - F	49	50	(6)	TRAMPLED UNDER FOOT Led Zepplin Swan Song SS70102-P
25	27	(6)	ONLY WOMEN Alice Cooper Atlantic 3254-P	50	55	(7)	DON'T TELL ME GOODNIGHT Lobo Big Tree BT-16033-P

RPM 100 Top Singles (51-100)

51	56	(6)	HI JACK Herbie Mann Atlantic 2746 P	76	78	(3)	ON MY WAY OUT WEST Jack Cornell WEA CW 4026-P
52	52	(7)	GROWIN' Loggins & Messina Columbia 3-10118 H	77	92	(2)	TROPICAL HEAT David George A&M 385-W
53	59	(6)	I WANT TO BE FREE Ohio Players Mercury 7367A-Q	78	79	(5)	A HURRICANE IS COMING TONIGHT Carol Douglas RCA MB-10229 N
54	54	(5)	COME ON OVER Chillwack Goldfish GS 114 W	79	97	(2)	JUST LIKE ROMEO AND JULIET Sha Na Na Kama Sutra KA602X-M
55	62	(6)	GET DOWN, GET DOWN Joe Simon Spring 156-Q	80	82	(3)	SWING LOW SWEET CHARIOT The Chariot Poly Int'l 50215-Q
56	70	(2)	I WANNA DANCE WIT YOU Disco Tex & The Sex-O-Lettes Chelsea CH3015X-M	81	86	(2)	BABY THAT'S BACKATCHA Smokee Robinson Motown T54258 Y
57	66	(6)	SISTER GOLDEN HAIR America Warner Bros 8096 P	82	84	(4)	PLAY A LITTLE BIT LONGER Shirley Eikhard Atrac AT 109 K
58	67	(5)	LOVE WON'T LET ME WAIT Major Harris Atlantic AT3248 P	83	83	(6)	YOU BOUGHT THE WOMAN OUT OF ME Ernie Sands Haven 7010-M
59	72	(3)	HIT THE ROAD JACK Stampeter's Quality MWC 1017 M	84	87	(4)	I NEED MY WOMAN Craig Ruhke United Artists UAXW-612X U
60	60	(7)	I'LL PLAY FOR YOU Seals & Crofts Warner Bros WBS 8075 P	85	90	(2)	GOOD LOVIN' GONE BAD Bad Company Swan Song SWS 70103-P
61	61	(5)	MAGIC Pilot Capitol 3992 F	86	....	(1)	SWEARIN' TO GOD Frank Valli Private Stock PSH 45021-M
62	93	(2)	DYNAMITE Tony Camillo A&M AM1666 W	87	88	(5)	SPIRIT OF THE BOOGIE Kool and the Gang Delite 1088 967 T
63	43	(9)	I CAN DANCE Shooter GRT 1230 93 T	88	91	(2)	EASE ON DOWN THE ROAD Consumer Rapport Atlantic HS101-P
64	44	(12)	LOVIN' YOU Minnie Riperton Epic 8 50057 H	89	99	(2)	MIDNIGHT BLUE Melissa Manchester Arista AS 0116-F
65	65	(4)	DISCO QUEEN Copperpenny Capitol 72751 F	90	....	(1)	THE HUSTLE Van McCoy Avco AV 4653-M
66	80	(4)	WILDFIRE Michael Murphy Epic 8 50084-H	91	....	(1)	WHAT CAN I DO FOR YOU Iabelle Epic 8 50097 H
67	68	(5)	BLOODY WELL RIGHT Supertramp A & M 1630 W	92	95	(2)	THANK YOU BABY Stylistics Avco 6900X-M
68	64	(6)	ALL IN THE PAST Gary & Dave AXE 22 T	93	....	(1)	WHEN YOU'RE UP YOU'RE UP Bond Columbia C44083 H
69	71	(5)	JULIE Jan Thomas GRT 1230-95-T	94	96	(2)	YOUR MAMA WON'T LIKE ME Suzi Quatro Arista AS 0106-F
70	98	(2)	MAKIN' LOVE IN MY MIND Patsy Gallant Columbia C44084-H	95	....	(1)	ATTITUDE DANCING Carly Simon Elektra E 45246-P
71	73	(4)	OOO BABY BABY Tinker's Moon Polydor 2065256-Q	96	100	(3)	TOO LATE TO WORRY, TOO BLUE TO CRY Ronnie Milsap RCA PB 10228-N
72	74	(5)	REMEMBER WHAT I TOLD YOU Tavares Capitol 4010 F	97	....	(1)	I CAN'T LIVE WITHOUT YOU Guess Who RCA PB10075 N
73	76	(5)	MISTY Ray Stevens Barnaby 1190-614 T	98	....	(1)	CAN'T STOP MYSELF (FROM LOVING YOU) William Shakespeare Casino C7 101-W
74	94	(2)	FLY BY NIGHT Rush Mercury 73681-Q	99	....	(1)	RUN AWAY WITH ME Ken Tobias Atrac AT111-K
75	77	(3)	THE WAY WE WERE Gladys Knight & The Pips Buddah BDA 463-M	100	....	(1)	GIVE THE PEOPLE WHAT THEY WANT The O'Jays Phila Int'l ZS8365-H

COMING SOON . . .



27 Only Women-Alice Cooper
 * I Dreamed Last Night-Hayward & Lodge
 59 I Want To Be Free-Ohio Players

WINNIPEG

CKY (David Harrison)
 20 (1) Long Tall Glasses-Leo Sayer
 Charted
 * Hello Central-Hans Staymer Band
 57 When Will I Be Loved-Linda Ronstadt
 90 Good Lovin' Gone Bad-Bad Company
 98 Makin' Love In My Mind-Patsy Gallant
 86 Baby That's Backatcha-Smokey Robinson
 * Lizzie and the Rainman-Tanya Tucker
 81 Hey You-BTO
 * How Glad I Am-Kiki Dee Band

FM RADIO ACTION

MONTREAL

CHOM-FM
 45's
 48 Cut The Cake-Average White Band
 * God Make Me Funky-Hancock-headhunters
 * Cherie Je T'Aime-The Strawbs
 LP's
 Four Wheel Drive-Bachman-Turner Overdrive
 Diamonds and 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 McMillan)
 (1) Somebody Song-B.J. Thomas
 Charted
 Take Me In Your Arms-Charity Brown
 Shining Star-Earth, Wind & Fire
 Killer Queen-Queen
 Old Days-Chicago

KINGSTON

CFRC-Queensradio
 Charted
 Carol/Sirens of Titan-Al Stewart
 Hideaway-Chicago
 Stranger-Johnny Winter
 Real Man-Todd Rundgren
 Pinball Wizard-Elton John
 Sail On Sailor-Beach Boys
 Wildfire-Michael Murphy
OAKVILLE
 Radio Sheridan (Smoky)
 (1) One More Tomorrow-Henry Gross
 Charted
 Overdrive-String Driven Thing
 Old Days-Chicago

WINNIPEG

CMOR-Red River Comm. Col. (Tom Milroy)
 Playlisted
 Lion In The Winter-Hoyt Axton
 Crystal World-Crystal Grass
 Midnight Blue-Melissa Manchester
 Lemon Pie-Strawbs
 Shake, Rattle and Roll-Chuck Berry
 Star Struck-Moonquake

ADULT RADIO ACTION

BRANTFORD

CKPC (Arnold Anderson)
 Playlisted
 Emanuelle-Peter Nero
 Wonderful Baby-Don McLean
 You're A Part of Me-Susan Jacks
 Cry Softly-Andy Williams
 Autobahn-Kraftwerk
 Growin'-Loggins and Messina
 Love's Got to Breathe-Buffy Ste. Marie
 Is That The Way-Brenda Gunville
 Little Heads in Bunkbeds-Tony & Dawn
 You Were On My Mind-Mike Curb Cong.
 Midnight Blue-Melissa Manchester

EDMONTON

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

HAMILTON

CHML (Lynn Latimer)
 Love of a Good Woman-Tommy Hunter
 Little Band of Gold-Sonny James
 Give My Love-Bobby G. Griffith
 In the Misty-George Morgan
 Summer Place-Green and McCoy
 I Know We'll Make It-Joey Gregorash
 Untamed Melody-Joe Stampley
 Last Picasso-Neil Diamond
 Sweet Papa-Liberty

KITCHENER

CKKW (George Patton)
 Last Picasso-Neil Diamond
 Lizzie and the Rainman-Tanya Tucker
 Give Love A Chance-Lorenzo
 I Believe In Love-Ricki Yorke
 Feelings-Morris Albert
 Feelings-Andy Williams
 Coney Island-Tijuana Brass Band
 Every Time-Charlie Rich

LONDON

CFPL-FM (Ian Davies)
 I Need Some Money-Eddie Harris
 Discotheque-Herbie Mann

Butt of Course-Jimmy Castor
 Cross-Collateral-Passport
 A Quiet Storm-Smokey Robinson
 Natural Juices-Gene McDaniels
 Supernatural Thing-Ben E. King

OSHAWA

CKLB
 (1) Sunday Morning-Lana Cantrell

PORT ALBERNI

CJAV (Don Lloyd)
 (1) Swing Low-Eric Clapton
 Charted
 Run Away With You-Ken Tobias
 Bad Time-Grand Funk
 All In the Past-Gary and Dave
 Waymore's Blues-Waylon Jennings
 When the Party's Over-Janis Ian
 Sanctuary-Ronnie Prophet
 Lizzie and the Rainman-Tanya Tucker
 Beat the Mornin'-T. G. Sheppard
 Wonderful Baby-Don McLean
 Sail On Sailor-Beach Boys

RED RIVER

CKRD (Doug Fix)
 Lady Canada-Bobby G. Griffith
 You Were On My Mind-Mike Curb Cong.
 Sanctuary-Ronnie Prophet
 The Hustle-Van McCoy
 Yellow House-Patti MacDonnell

SAULT STE. MARIE

CJIC (Lou Turco)
 Don't Like to Sleep Alone-Paul Anka
 Where the Love Light-The Boones
 It's All Over Now-Charlie Rich
 Did You Hear-The Mercey Brothers

SIMCOE

CHNR (Doug Barron)
 Wildfire-Michael Murphy
 Midnight Blue-Melissa Manchester
 Indiana Girl-Pat Boone
 Jon's Song-Jon Johnson
 When the Party's Over-Janis Ian
 Emmanuelle-Peter Nero
 Judith-Judy Collins
 Sweeping the Spotlight-Murray McLauchlan

STRATFORD

CJCS (Steve Garrison)
 Forever-David Mofat
 Don't Tell Me-Lobo
 World Is A Song-Pendleton Brown
 Lisa My Love-Canon
 Emmanuelle-Peter Nero

SUDBURY

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

TORONTO

CFBI-FM (Tony Luciani)
 Then There Was Gina-Bobby Goldsboro
 Coney Island-Herb Alpert
 Dion Blue-Tim Weisberg
 Monsieur Curly-Seguin
 LP's
 Je Suis Une Femme-Rene Claude
 Greatest Hits-Tom Jones

TORONTO

CFRB (Art Collins)
 Sanctuary-Ronnie Prophet
 I'll Play For You-Seals & Crofts
 Feelings-Morris Albert

TORONTO

CKEY (Judy Casselman)
 I Know We'll Make It-Joey Gregorash

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Mr. Songman-Elvis Presley
It's All Over Now-Charlie Rich

WHITEHORSE

CKRW
(1) Philadelphia Freedom-Elton John
Charted
Sister Golden Hair-America
Old Days-Chicago
Pinball Wizard-Elton John

WINGHAM

CKNX (Iona Terry)
What Time of Day-Billy Thundercloud
Love Will Keep Us-Captain & Tennille
I Know We'll Make It-Joey Gregorash
Run Away With Me-Ken Tobias
The Hustle-Van McCoy
Indiana Girl-Pat Boone
The Poor Boy-Katja Ebstein
Lady Canada-Bobby G. Griffith

**RPM TOP 100 Albums
ALPHABETICALLY
BY ARTIST**

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

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.

LIZZIE AND THE RAINMAN

Tanya Tucker (MCA) 17.0%

WORD GAMES

Billy Walker (RCA) 17.0

BRASS BUCKLES

Barbi Benton (Playboy) 17.0

ALWAYS WANTING YOU

Merle Haggard (Capitol) 13.0

WHEN WILL I BE LOVED

Linda Ronstadt (Capitol) 8.6



AMHERST

CKDH (Paul Kennedy)
(1) Always Wanting You-Merle Haggard
Charted
I Ain't All Bad-Charley Pride
Brass Buckles-Barbi Benton
Still Hear The Music-Jerry Lee Lewis
Hurt-Connie Cato
Most Amazing Lady-Rick Neufeld
My Kind of Woman-Orval Prophet

BATHURST

CKBC (Al Herbert)
(1) Want To Be a Mother-Tammy Wynette
She Talked A Lot-Cal Smith
Dreaming My Dreams-Waylon Jennings
Burning-Ferlin Husky

CALGARY

CFAC (Larry Kunkel)
Happy Trails-Roy Rogers
Love Of A Good Woman-Tommy Hunter
Storms Never Last-Dottsy
Honey On His Hands-Jeannie Pruett

CORNER BROOK

CFCB (Derek Brake)
(1) She's Actin' Single-Gary Stewart
Charted
Thank God-John Denver
Mathilda-Donny King
Beat The Morning-T.G. Sheppard
Brass Buckles-Barbi Benton
These Days-George Jones
She Talked A Lot-Cal Smith
You're Gonna' Love-Roy Clark
41st Street-Buck Owens
Lovin' You Beats All-Johnny Paycheck
My Old Kentucky Home-Johnny Cash

EDMONTON

CJCA-FM
(1) Roll On Big Mama-Joe Stampley

HALIFAX

CHFX-FM (John Gold)
(1) She's Actin' Single-Gary Stewart
Charted
You're My Best Friend-Don Williams
When Will I Be Loved-Linda Ronstadt
Reconsider Me-Narvel Felts
Lizzie and the Rainman-Tanya Tucker
Forgive and Forget-Edditt Rabbitt
Comin' Home To You-Jerry Wallace

KINGSTON

CKWS-FM
(1) Roll On Big Mama-Joe Stampley
Charted
Thank God-John Denver
Brass Buckles-Barbi Benton
I Love A Rodeo-Roger Miller
Put Your Head-Sunday Sharpe
Yes Sir-Bob Ruzicka
I Still Feel-Bill Anderson
Hurt-Connie Cato
Mathilda-Donny King

LINDSAY

CKLY
(1) Somebody Song-B.J. Thomas
Charted
Lizzie and the Rainman-Tanya Tucker

LONDON

CFPL-FM (Joe Caswell)
(1) Blanket on the Ground-Billie Jo Spears
Charted
Someone Special-Canadian Zephyr
Playlisted
Brass Buckles-Barbi Benton
April's Paintings-Red Steagall
More and More-Linda Brown
Merry-go-round Of Love-Hank Snow

RPM

Top Albums

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

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

1	1	(12)	JOHN DENVER An Evening With (RCA) CPL2-0764-N	CPS2-0764-N
2	2	(7)	TOMMY Original Soundtrack Recording (Polydor) 2625028-Q	3500117-Q 3862004-Q
3	3	(11)	LED ZEPPELIN Physical Graffiti Swan Song SS2-200-P	
4	4	(18)	SUPER TRAMP Crime Of The Century SP-3647-W	8T-3647-W
5	9	(9)	JIMI HENDRIX Crash Landing (Reprise) MS 2204-P	
6	5	(10)	KRAFTWERK Autobahn (Phillips) 6305231-K	
7	6	(24)	ELTON JOHN Greatest Hits (MCA) MCA-2128-J	MCAC-2128-J MCAT-2128-J
8	8	(9)	ALICE COOPER Welcome To My Nightmare (Atlantic) SD 18130-P	
9	10	(8)	RUSH Fly By Night (Mercury) SRN-1-1022-Q	
10	7	(12)	OLIVIA NEWTON-JOHN Have You Never Been Mellow (MCA) MCA-2133-J	MCAC-2133-J MCAT-2133-J
11	25	(5)	ERIC CLAPTON There's One In Every Crowd (Polydor) 2479132-Q	3216047-Q 3803047-Q
12	14	(8)	QUEEN Sheer Heart Attack (Elektra) 7E-1026-P	CEK-1026-P 8EK-1026-P
13	68	(4)	BAD COMPANY Straight Shooter (Swan Song) SS 8413-P	CSS 8413-P 8SS 8413-P
14	15	(10)	TEMPTATIONS A Song For You (Motown) G6968S1-Y	
15	11	(11)	GORDON LIGHTFOOT Cold On The Shoulder Reprise MS 2206-P	
16	18	(8)	LEO SAYER Just A Boy (Warner Bros.) BS 2836-P	8WM-2836-P
17	19	(5)	LYNARD SKYNNARD Nuthin' Fancy (MCA) MCA 2137-J	MCAC 2137-J MCAT 2137-J
18	23	(8)	EARTH, WIND & FIRE That's The Way Of The World (Columbia) PC 33280-H	PCA 33280-H
19	24	(7)	JUSTIN HAYWARD & JOHN LODGE Blue Jays (Threshold) THS 14-K	TKM 24814-K THM 24814-K
20	26	(6)	PAUL ANKA Feelings (United Artists) UALA-367G-U	UACA-367-U UAEA-367H-U
21	28	(5)	CHICAGO Chicago VII (Columbia) PC 33100-H	PCA 33100-H PCT 33100-H
22	41	(6)	ROGER WHITTAKER Travelling With Roger Whittaker (RCA) KPL1-0078-N	KPS1-0078-N
23	29	(5)	STEELY DAN Katy Lied (ABC) ABCD-846-N	ABCD-5846-N ABCD-8846-N
24	22	(17)	APRIL WINE Stand Back (Aquarius) AQR 506-K	GCA 506-K AQ8 506-K
25	84	(2)	BACHMAN-TURNER OVERDRIVE Four Wheel Drive (Polydor) SRN 11027-Q	MCR4-1027-Q MC8 1027-Q
26	33	(8)	MICHAEL MURPHY Blue Sky Night Thunder (Epic) KE 33290-H	
27	12	(10)	ROBIN TROWER For Earth Below (Chrysalis) CH 1073-P	BCH 1073-P
28	47	(72)	JOHN DENVER'S GREATEST HITS (RCA) CPL1-0374-N	CPK1-0374-N CPS1-0374-N
29	30	(7)	NAZARETH Hair of the Dog (A&M) SP 4511-W	CS 4511-W 8T 4511-W
30	31	(8)	PURE PRAIRIE LEAGUE Bustin' Out (RCA) LSP 4769-N	PBS-2036-N
31	63	(5)	RICK WAKEMAN Myths & Legends of King Arthur (A&M) SP 4515-W	CS 4515-W 8T 4515-W
32	16	(8)	ACE Five A Side (Anchor) ANCL 2001-N	
33	21	(7)	JESSE COLIN YOUNG Songbird (Warner Bros.) BS 2845-P	8WM2845-P
34	34	(10)	BLACKBYRDS Flying Start (Fantasy) F 9472	
35	36	(5)	JEFF BECK Blow By Blow (Epic) PE-33409-H	PET-33409-H PEA-33409-H
36	35	(8)	DAVID BOWIE Young Americans (RCA) APL1-0998-N	APS1-0998-N APK1-0998-N
37	38	(7)	ROBERTA FLACK Feel Like Makin' Love (Atlantic) SD 18131-P	AC 18131-P A8TC 18131-P
38	13	(23)	JOHN LENNON Rock 'N Roll (Apple) SK 3419-F	4XK 3419-F 8XK 3419-F
39	69	(4)	AMERICA Hearts (WEA) BS 2852-P	CWX 2852-P 8WM 2852-P
40	17	(7)	BARBARA STREISAND Funny Lady/Original Soundtrack (Arista) AL 9004-F	8A9004-F
41	20	(13)	BOB DYLAN Blood On The Tracks (Columbia) PC33236-H	PCA 33236-H
42	27	(9)	AL GREEN Greatest Hits HI HSL 32098-K	
43	32	(15)	PHANTOM OF THE PARADISE Original Soundtrack (A&M) SP 3653-W	CS 3653-W 8T 3653-W
44	37	(9)	YES Yesterdays (Atlant c) SD18103-P	
45	50	(5)	BARRY WHITE Just Another Way To Say I Love You (20th Century) 9209466-T	8209466-T 5209466-T
46	51	(3)	THE WHO Tommy (MCA) MCA 2-100005-J	MCAT 2-100005-J MCAC 2-100005-J
47	49	(3)	GLORIA GAYNOR Never Can Say Goodbye (MGM) M3G 4982-Q	
48	48	(25)	NAZARETH Loud 'n' Proud (A&M) SP-3609-W	CS-3609-W 8T-3609-W
49	40	(9)	JOE COCKER I Can Stand A Little Rain (A&M) SP 3663-W	
50	42	(17)	THE GUESS WHO Flavours (RCA) CPL1-0636-N	CPK1-0636-N CPS1-0636-N

RPM MAGAZINE 24/5/75... 27

RPM 100 Top Albums (51-100)

51	39	(16)	STRAWBS Ghosts (A&M) SP 4506-W	CS 4506-W	8T 4506-W
52	52	(17)	OZARK MOUNTAIN DAREDEVILS It'll Shine When It Shines (A&M) SP 3654-W		
53	57	(3)	BACHMAN-TURNER OVERDRIVE Not Fragile (Mercury) SRM 1-1004-O	MCR4-1-1004-Q	MCB 1-1004-Q
54	56	(5)	TOM SCOTT & LA EXPRESS Tom Cat (Ode) SP 77021-W	CS 77021-W	8T 77021-W
55	43	(9)	BLUE OYSTER CULT On Your Feet Or On Your Knees (Columbia) PG 33371-H		
56	53	(9)	HENRY GROSS Plug Me Into Something (A&M) SP4502-W		
57	44	(19)	THREE DOG NIGHT Joy To The World/Their Greatest Hits (ABC) DSD 50178-N	DHX5-50178-N	DHMB-50178-N
58	45	(39)	LINDA RONSTADT Heart Like A Wheel (Capitol) ST 11358-F	4XT 11358-F	8XT 11358-F
59	46	(8)	AL STEWART Modern Times (Janus) JXS 7012		
60	62	(5)	SEALS & CROFTS I'll Play For You (Warner Bros.) BS-2852-P	CWX-2852-P	8WM-2852-P
61	54	(15)	MINNIE RIPERTON Perfect Angel (Epic) KE 32561-H		
62	65	(7)	FLUDD Great Expectations (Attic) LAT 1001-K		8AT 1001-K
63	70	(4)	JUDY COLLINS Judy's Flyin' A! 70S 1032-P		80K 1032-P
64	64	(4)	PETER FRAMPTON Frampton (A&M) SP 4512-W	CS 4512-W	8T-4512-W
65	66	(5)	HAROLD MELVIN & THE BLUE NOTES To Be True (Phila Int.) KZ 33148-H	ZT-33148-H	ZA-33148-H
66	55	(24)	AVERAGE WHITE BAND Average White Band (Atlantic) SD-7308-P		ABTC-7308-P
67	99	(2)	BACHMAN-TURNER OVERDRIVE BTO II (Polydor) SRN 1696-Q	MCR4 1696-Q	MCB 1696-Q
68	100	(2)	BEACH BOYS Spirit Of America (Capitol) 11384-F	4XWW 11384-F	8XWW 11384-F
69	80	(3)	STAMPEDEERS Steamin' (Quality) MWCS 708-M	MWCS 4708-M	MWCS 8708-M
70	78	(3)	CARLTON SHOWBAND Any Dream Will Do (RCA) KTL1 0083-N		KTS1 0083-N
71	58	(11)	EAGLES On The Border Asylum 7E1004-P		
72	75	(3)	OLIVIA NEWTON-JOHN If You Love Me, Let Me Know (MCA) MCA-411-J	MCAC-411-J	MCAT-411-J
73	71	(8)	STYLISTICS Best of (Avco) AV 69005 - 698 - M		AV 69005 - M
74	....	(1)	CAT STEVENS Teaser & The Firecat (A&M) SP 4313-W	CS 4313-W	8T 4313-W
75	59	(28)	ELECTRIC LIGHT ORCHESTRA Eldorado (United Artists) UA-LA339-U	UACA-339G-U	UAEA-339G-U
76	60	(11)	LABELLE Night Birds Epic KF 33067-H		
77	92	(3)	ELTON JOHN Goodbye Yellow Brick Road (MCA) MCA 2-100033-J	MCAC 2-100003-J	MCAT 2-100003-J
78	61	(23)	B. T. EXPRESS Do It (Till You're Satisfied) (Scepter) SPS-5117-Q		SPS8-5117-Q
79	72	(15)	DOOBIE BROTHERS What Were Once Vices Are Now Habits (Warner Bros.) W-2750-P	CWX-2750-P	8WM-2750-P
80	97	(2)	CAT STEVENS Tea For The Tillerman (A&M) SP 4280-W	CS 4280-W	8T 4280-W
81	....	(1)	GOLDEN EARRING Switch (MCA) MCA 2139-J		
82	98	(2)	LEON RUSSELL Willo The Wisp (MCA) SR2138-J	SRC2138-J	SRT2138-J
83	....	(1)	CHUCK MANGIONE Chase The Clouds Away (A&M) SP 4518-W	CS 4518-W	8T 4518-W
84	87	(6)	NEW WORLD ELECTRONIC CHAMBRE Switched On Beatles (Mushroom) MBS-5003		
85	67	(8)	NEKTAR Down To Earth (Passport) PPSD 98005 - N		
86	76	(9)	JIMMY BUFFET ABC Dunhill DSD 50183-N		
87	73	(6)	LED ZEPPELIN Swan Song SD-82-16-P	AC-82-16-P	AT 2C-82-16-P
88	89	(2)	FRANCOIS DOMPIERE Dompiere (Barclay) 80212-213-Q		
89	86	(8)	CHICK COREA No Mystery (Polydor) 2302 034-Q		3801 152-Q
90	95	(3)	OLIVIA NEWTON-JOHN Let Me Be There (MCA) MCA 389-J	MCAC 389-J	MCAT 389-J
91	82	(10)	RAMSEY LEWIS Sun Goddess (Columbia) KC 33194-H		CA 33194-H
92	93	(3)	MORE AMERICAN GRAFFITI Various Artists (MCA) MCA 2-80007-J	MCAT 2-80007-J	MCAC 2-80007-J
93	96	(3)	MAX GREGOR Dancing '75 (Polydor) 2371547-Q		3811263-Q
94	....	(1)	PINK FLOYD Dark Side Of The Moon (Harvest) SMAS 11163-F	4XW 11163-F	8XW 11163-F
95	....	(1)	AVERAGE WHITE BAND Put It Where You Want It (MCA) MCA 475-J		MCAT 475-J
96	....	(1)	TONY ORLANDO AND DAWN He Don't Love You Like I Love You (Elektra) 70S1034-P	CEK 1034-P	80K1034-P
97	....	(1)	DOOBIE BROTHERS Stampede (Warner Bros.) BS 2836-P	CWX 2836-P	8WM 2836-P
98	....	(1)	FREDDY FENDER Before The Next Teardrop Falls (DOT) DOFD 2020-M	DOFD 42020-M	DOFD 82020-M
99	....	(1)	AEROSMITH Toys In The Attic (Columbia) PC 33479-H	PCA 33479-H	PCT 33479-H
100	....	(1)	FREE Free Story (Island) ISLD 4-M		

ARE YOU IN THE BOOK?



RPM MAGAZINE 24/5/75 - - - 28

MARYSTOWN

CHCM (Shell Legrow)
 (1) Teardrop-Freddie Fender
 Charted
 Some Kind Of Fool-Ian Tyson
 Lizzie and the Rainman-Tanya Tucker

PETERBOROUGH

CHEX (Sean Eyre)
 (1) Always Wanting You-Merle Haggard
 Charted
 Word Games-Billy Walker
 You're My Best Friend-Don Williams
 My Old Kentucky Home-Johnny Cash
 Pasadena's On My Mind-Lynn Jones

RED DEER

CKGY (Jim Shearer)
 (1) Rhythm Guitar-Oak Ridge Boys
 Playlisted
 Word Games-Billy Walker
 Lonely Men-Connie Eaton
 Would You Be My Lady-David Allan Coe
 But I Do-Del Reeves

ROSETOWN

CKKR
 (1) Blanket On the Ground-Billie Jo Spears
 Charted
 Word Games-Billy Walker
 Brithday Waltz-Jack Hennig
 My Old Kentucky Home-Johnny Cash
 Merry-go-round-Hank Snow

SUDBURY

CKSO (Ron Smith)
 (1) When Will I Be Loved-Linda Ronstadt
 Charted
 Lizzie and the Rainman-Tanya Tucker
 Unfaithful Fools-L. Van Dyke
 Unchained Melody-Joe Stampley
 That's When My Woman Begins-Tom Overstreet

SWIFT CURRENT

CKSW
 (1) She's Actin' Single-Gary Stewart
 Charted
 Gonna' Love Yourself-Roy Clark

SYDNEY

CJCB (Freeman Roach)
 (1) Never Been This Far-Carroll Baker
 Playlisted
 She Talked A Lot-Cal Smith
 Knee Deep In Loving You-Roy Drusky
 Comin' Home To You-Jerry Wallace
 Love Yourself-Roy Clark
 Misty-Ray Stevens

TORONTO

CKFH (Jack Winter)
 Teardrop-Freddie Fender
 Mathilda-Donny King
 Any Dream Will Do-Carlon Showband
 Sanctuary-Ronnie Prophet
 Love Of A Good Woman-Tommy Hunter
 Beyond You-Crystal Gayle
 Mind Your Love-Jerry Reed
 Smoky Mountain-Mel Street
 Forgive and Forget-Eddie Rabbitt
 Freedom Comes-Bobby G. Rice

TRURO

CKCL (Dave Innes)
 I'd Like To Sleep-Freddie Hart
 January Jones-Johnny Carver
 The Bricklin-Charlie Russell

VANCOUVER

CKWX (Harold Kendall)
 (1) Somebody Song-B.J. Thomas

Charted

You're My Best-Don Williams
 He's My Rock-Brenda Lee
 Where He's Going-Hank Williams Jr.
 It's All Over Now-Charlie Rich
 I Wish Her Well-Don Gibson
 Playlisted
 Beyond You-Crystal Gayle
 You're Gonna Love Yourself-Roy Clark
 There I Said It-Margo Smith
 My Old Kentucky Home-Johnny Cash
 Someone Special-Canadian Zephyr
 She Talked A Lot-Cal Smith

VICTORIA

CJVI
 (1) Blanket On the Ground-Billie Jo Spears

Charted

Merry-go-round-Hank Snow
 Lizzie and the Rainman-Tanya Tucker
 Little Band of Gold-Sonny James
 Playlisted
 I Love A Rodeo-Roger Miller
 Hello I Love You-Johnny Russell
 Fireball Rolled A Seven-Dave Dudley
 Where He's Going-Hank Williams Jr.
 Mind Your Love-Jerry Reed
 Some Kind of Fool-Ian Tyson

WINDSOR

CKLW-FM (Ronald Foster)
 (1) Somebody Song-B.J. Thomas
 Charted
 Forgive and Forget-Eddie Rabbitt

RPM POP MUSIC PLAYLIST

1	4	(7)	RAINY DAY PEOPLE Gordon Lightfoot Reprise 1328-P	26	28	(5)	MIDNIGHT BLUE Melissa Manchester Arista 0116-F
2	1	(8)	THANK GOD I'M A COUNTRY BOY John Denver RCA 10239-N	27	35	(3)	WHEN WILL I BE LOVED Linda Ronstadt Capitol 4090-F
3	6	(6)	ANYTIME Frank Sinatra Reprise 1327-P	28	34	(4)	GROWIN' Loggins and Messina Columbia 3-10118-H
4	2	(7)	ONLY YESIERTDAY Carpenters A&M 1677-W	29	19	(10)	IT'S A MIRACLE Barry Manilow Arista 0108-F
5	8	(15)	WONDERFUL BABY Don McLean United Artists 614-H	30	42	(2)	ONEY ISLAND Herb Alpert A&M 1688-W
6	3	(8)	THE IMMIGRANT Neil Sedaka Polydor 2058 561-Q	31	39	(5)	DION BLUE Tim Winstberg A&M 1680-W
7	7	(8)	MISTY Ray Stevens Barnaby 614-X	32	41	(3)	OLD DAYS Chicago Columbia 3-10131-H
8	10	(7)	I'LL PLAY FOR YOU Seals & Crofts Warner Bros. 8075-P	33	33	(10)	WALKING IN RHYTHM Blackbyrds Fantasy 736
9	11	(5)	CRY SOFTLY Andy Williams Columbia 3-10113-H	34	43	(2)	HOW GLAD I AM Kiki Dee Rackit Record Co. MCA 40401-J
10	12	(5)	SISTER GOLDEN HAIR America Warner Brothers WB 8086-P	35	44	(2)	CELEBRATE LIFE Johnny Nash Epic 8-50051-H
11	15	(8)	99 MILES FROM L.A. Albert Hammond Mums 8-6037-L	36	40	(3)	OLD FASHIONED SONG Keath Barric United Artists UAXW 606X-U
12	5	(7)	STONED IN LOVE WITH YOU Johnny Mathis Columbia 3-10112-H	37	36	(6)	HOW LONG Ace Anchor 21000-N
13	16	(4)	WILDFIRE Michael Murphy Columbia 8-50084-H	38	24	(11)	ANOTHER SOMEBODY DONE SOME- BODY WRONG SONG B. J. Thomas ABC 12054-N
14	9	(11)	I DON'T LIKE TO SLEEP ALONE Paul Anka U.A. UAXW 615-X-U	39	45	(2)	I'M NOT LISA Jessi Colter Capitol 4009-F
15	20	(5)	WORLD OF DREAMS Perry Como RCA PB 10257-N	40	29	(9)	HE DON'T LOVE YOU Tony Orlando and Dawn Elektra 45240-P
16	27	(2)	POKAREKARE ANA Buck & Lory RCA JB 50068-N	41	46	(2)	LADY LAY Wayne Newton Chelsea CH 3003X-M
17	13	(6)	LOVE WILL KEEP US TOGETHER Captain & Tennille A&M 1672-W	42	30	(10)	YOU ARE SO BEAUTIFUL Joni Cocker A&M 1641-W
18	21	(4)	AUTOBAHN Kraftwerk London VE 203-K	43	47	(2)	THE POOR BOY Katja Ebstein United Artists UAXW-641-X-U
19	14	(9)	BEER BARREL POLKA Bobby Vinton ABC 12056-N	44	48	(2)	SANCTUARY Ronnie Prophet RCA PB 50072-N
20	22	(4)	WHEN THE PARTY IS OVER Janis Ian Columbia 3-10019-H	45	49	(2)	WHEN THE LOVE LIGHT SHINES The Browns Motown 1334-Y
21	17	(9)	THE LAST FAREWELL Rouer Whittaker RCA 50030-N	46	50	(2)	LIZZIE AND THE RAINMAN Tanya Tucker MCA 41402-J
22	25	(2)	INDIANA GIRL Pat Boone Milodyland 60058-Y	47	....	(1)	DOWN BY THE HENRY MOORE Murray McLauchlan True North TN 125A-H
23	23	(6)	ALL IN THE PAST Gary & Dave AXE 22-T	48	....	(1)	RUN AWAY WITH ME Ken Tobias Attic AT 111-K
24	18	(13)	LADY LUCK Ken Tobias Attic 106-T	49	....	(1)	SWEARIN' TO GOD Frankie Valli Private Stock 45021-M
25	26	(5)	DON'T GO AWAY Enrico Panna C.F. Records ST57549	50	....	(1)	CAREY Joni Mitchell Asylum E45244-P

RPM

COUNTRY PLAYLIST

1 2 (5)	THANK GOD I'M A COUNTRY BOY John Denver RCA PB-10239 - N	26 19 (15)	SURE FEELS GOOD Tim Daniels Kangri K-TDA-22
2 4 (7)	SOMEBODY DONE SONG B. J. Thomas Quality Q2124-M	27 16 (9)	A TOUCH OF GOD Family Brown RCA PB-50049-N
3 1 (9)	ROLL ON BIG MAMA Joe Stampley Epic 8-50075-H	28 17 (9)	THE BRICKLIN Charles Russell Boot BT 129-K
4 5 (7)	SHE'S ACTIN' SINGLE Gary Stewart RCA 10222-N	29 30 (6)	FREEDOM, RICHES, PEACE OF MIND Doug Rutledge Van Los VLM 116
5 8 (6)	I'M NOT LISA Jessie Colter Capitol 4009-F	30 (1)	DON'T ANYONE MAKE LOVE AT HOME Moe Brandy GRC 2055-F
6 3 (13)	MOTHER, LOVE AND COUNTRY Dick Damron Marathon 1132A	31 32 (2)	BAD NEWS George Hamilton IV RCA PB-50063-N
7 11 (5)	TOO LATE TO WORRY Ronnie Milsap RCA PB-10228 - N	32 35 (4)	THE OLD MAN Jimmy Arthur Ordge Royalty R-1000-B
8 21 (6)	I AIN'T ALL BAD Charley Pride RCA PB 10236-N	33 33 (4)	FROM BARROOM TO BEDROOMS David Willis Epic 8-50070-H
9 18 (6)	WINDOW UP ABOVE Mickey Gilley Playboy 6031-M	34 25 (7)	MORE AND MORE Linda Brown A&M 383-W
10 13 (10)	FOLLOW YOUR HEART Jim & Don Haggart Arpeggio ARPS 1027-N	35 41 (3)	41ST STREET HEART'S CLUB Buck Owens Capitol 4043 F
11 23 (36)	MISTY Ray Stevens Barnaby 1190-614-T	36 43 (3)	YELLOW HOUSE OF LOVE Patti MacDonnell Broadland 212026-M
12 22 (4)	BRASS BUCKLES Barbi Benton Playboy 6032-M	37 39 (3)	THESE DAYS I BARELY GET BY George Jones Columbia 8-50088-H
13 6 (15)	STILL THINKIN' ABOUT YOU Billy "Crash" Craddock ABC 12068-N	38 47 (2)	THE KIND OF WOMAN I GOT Hank Williams Jr. MGM 14794-Q
14 24 (4)	BACK HOME IN HUNTSVILLE Bobby Bare RCA 10223-N	39 38 (9)	YOU MAKE ME WANT TO BE A MOTHER Tammy Wynette Epic 50071-H
15 7 (12)	OOO MAMA Jerry Palmer Gaiety G757	40 45 (2)	FORGIVE AND FORGET Eddie Rabbit Elektra 45237-P
16 10 (16)	I'VE NEVER BEEN THIS FAR BEFORE Carroll Baker-Gaiety G-758	41 42 (3)	WORD GAMES Billy Walker RCA PB-10205-N
17 9 (9)	DID YOU HEAR MY SONG Mersey Brothers RCA PB-50049-N	42 48 (2)	SOMEONE SPECIAL Canadian Zephyr United Artists UAXW-620X-U
18 46 (2)	TRY TO BEAT THE MORNING HOME T.G. Shepard Melodyland 6006F-Y	43 44 (2)	HE TOOK ME FOR A RIDE LaCosta Capitol 4022-F
19 12 (11)	LIZZIE AND THE RAINMAN Tanya Tucker MCA 40402-J	44 49 (2)	SANCTUARY Ronnie Prophet RCA PB-50072-N
20 20 (7)	I'D LIKE TO SLEEP Freddie Hart Capitol 4031-F	45 (1)	YOU'RE MY BEST FRIEND Don Williams DOT 17550-M
21 29 (2)	IT'S ALL OVER NOW Charlie Rich RCA 10256-N	46 50 (2)	THE MOST WANTED WOMAN IN TOWN Roy Head Shannon 829-N
22 37 (4)	HURT Connie Cato Capitol 4035-F	47 (1)	THESE DAYS I BARELY GET BY George Jones Epic 8-50088-H
23 15 (8)	BLANKET ON THE GROUND Billie Joe Spears United Artists 584-U	48 (1)	RECONSIDER ME Narvel Felts DOT 17549-M
24 14 (8)	ANY DREAM WILL DO Carlton Showband RCA PB 5044-N	49 (1)	WHEN WILL I BE LOVED Linda Ronstadt Capitol 4050-F
25 28 (7)	I'LL NEVER WRITE ANOTHER Jerry Warren United Artists UAXW 599X-U	50 (1)	SMOKEY MOUNTAIN MEMORIES Mel Street GRT 1185017-T

FINKELSTEIN continued from page 12
 Sure, there can be. It depends on how you define good money. We seem to get by, and we don't have to bypass anything we want to do for lack of money. There's a lot more money to be made in the states, but there's some here too. It's always going to be a problem to make money in Canada.

What would the percentage of the take be for a recording act's mechanical royalties (sale of records) as opposed to gate receipts from concerts?

I can break that down into three answers. In Canada, the percentage would be minimal - the concert money as compared to recording

- One Step-Bobby Harden
- It's All Over Now-Charlie Rich
- Pictures On Paper-Jeris Ross
- Playlisted
- While The Feelin's Good-Jim Mundy
- Lonely Together-Lenora Ross
- When Will I Be Loved-Linda Ronstadt
- Personality-Price Mitchell
- Colinda-I'ddlin' Frenchie Burke & Outlaws
- You Know Just What-Lois Johnson
- Walk Your Kisses-Ronny Robbins
- Burnin'-Ferlin Husky
- Let's Love While We Can-Barbara Fairchild
- Some Kind of Fool-Ian Tyson

**WELLAND
 CHOW**

- Love Me-Jeannie Pruett
- Mind Your Love-Jerry Reed
- Thinkin' About Me & You-Freddy Hannah
- Simple Song-Laurie Bower Singers

WOODSTOCK

- CJCJ (Charlie Russell)
- (1) Always Wanting You-Merle Haggart
- Charted
- Bed Of Roses-Tanya Tucker
- Word Games-Billy Walker
- Sanctuary-Ronnie Prpphet
- Don't Bring the Rain-Warner Mack
- Touch the Hand-Conway Twitty

royalties might be 80% to 20%. Once you start to have international hits, the percentage of money will begin to even up a bit, depending on how the act works. A successful songwriter who is in a position to record his own songs and who owns his own publishing (and we manage those people), can begin to earn a lot of money through their songs, apart from record sales and concerts.

To what do you attribute the success of Murray McLauchlan?

He's a very unique artist to start off with, he's got a unique vision lyrically. I feel he's got his eyes and ears on what's going on and he's able to put it down in words and music and a lot of people can relate to it. He's also a very conscientious performer and never gives bad concerts. He works very hard in concerts and in the studio and has a tremendous drive to maintain a creative control of everything he does. Because of that, by the time his material gets to the public, it hasn't been watered down by anyone else. "Farmer's Song" preceded the new wave of country crossovers that started to happen - I can't put my finger on it, but Murray just has a brand of music that's totally his own.

Did you find record company promotion lacking with regard to Murray here or in the U.S.?

It was totally lacking in the U.S. In the U.S., although Murray is becoming more successful than he was before, we still feel that we don't have what we would consider to be 100% support from the American record company. In Canada, we've built up a warm relationship with Columbia distributors, they're doing a great job for us.

What do you wish for Murray more than anything else?

I hope he'll be able to maintain the kind of creative freedom which allows him to produce the quality work that he produces now. As time goes by, I hope there'll be no reason for him to give in to any points that don't

satisfy him - that's the thing that makes Murray happy. I just want him to be able to work in the type of atmosphere that allows him to continue producing great songs, records, and concerts.

Do you find a conflict between McLauchlan and Cockburn with regard to the folk market?

There's no conflict - they each attract a largely different audience, believe it or not. They've done it by making their own kind of music. There's some conflict only with such things as the Juno awards, where they're both under such a wide category as folk music. There's a great tendency in the industry to compare them, but the public doesn't tend to compare them.

What should a good manager do for his act?

First off, obviously every act needs a different kind of management. What's going to work for one artist may not work for another. The most important thing to understand is what it is that the act wants and needs, and to bring out the best in what he's got and then proceed along those lines - keeping a wide open view and staying on top of what's going on in the business. I think you should somehow try and relate the idea of the act to the realities of the business.

(Bernie Finkelstein, the manager's manager, promises to continue his interesting dialogue in upcoming issues of RPM. Ed)

JAC continued from page 7

than others. The format of my television show is very wide, I'm of the particular opinion that music is the universal language and if it's expressed well, no matter what it is, I think it can be made palatable to thousands of people.

Are you writing much original material at the moment?

I intend to, but all my energies over the past six months to a year have been towards getting the television show off the ground. Consequently I haven't had too much time. What I do is more in the line of collecting old Scottish songs and adapting them to contemporary audiences.

What do you hope your television show will become?

I certainly hope it'll become something to be watched. I want the public and musicians to appreciate it and I'd like to give performers who deserve a chance a particular slot to be heard. I'm not thinking of just Canadians, although I guess there'll be more Canadians than anybody. My philosophy is that it doesn't matter where you come from, if you're good you should be heard. I don't care if a guest is from southern California or Regina, if he has something to offer, come and do it.

(Columbia Canada will be re-releasing John Allan Cameron's "Lord Of The Dance" single as a special DJ Mono/Stereo mailing. This will be the theme for Cameron's new television show. He will also be performing the song at the next Olympic Lottery. The single was taken from JAC's album under the same title (ES 90102). Ed)

**JIM & DON
 HAGGART**

TOP TEN BOUND

**"FOLLOW YOUR HEART"
 ON ARPEGGIO**

Distributed by RCA

#1 Old Classics

Stevie Wonder/Uptight (Everything's Alright)
 Junior Walker & The Allstars/(I'm A) Roadrunner
 Martha Reeves & The Vandellas
 Dancing In The Streets
 Gladys Knight & The Pips
 You Need Love Like I Do (Don't You)
 The Spinners/It's A Shame
 The Temptations
 Ain't Too Proud To Beg
 Marvin Gaye
 I Heard It Through The Grapevine

New Classics #2

The Undisputed Truth/Im A Fool For You
 Willie Hutch/ You Sure Know How To Love Your Man
 Gladys Knight & The Pips
 It's All Over But The Shoutin'
 The Jackson 5/Dancing Machine
 Eddie Kendricks/Date With The Rain
 G.C. Cameron/No Matter Where
 The Temptations/Law Of The Land
 Commodores/I Feel Sanctified
 Rare Earth/Chained

DiscoTech

Eddie Kendricks
 Girl You Need A Change Of Mind
 Diana Ross & The Supremes
 Love Is Like An Itching In My Heart
 Shorty Long/Function At The Junction
 Smokey Robinson & The Miracles
 Going To A Go-Go
 The Jackson Five/ABC

The Miracles/What Is A Heart Good For
 The Supremes/Bad Weather

Great Instrumentals #3

A brand new,
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 of non-stop instrumental disco music,
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MAGIC DISCO MACHINE.



DISCOTECH #1



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 Marvin Gaye "Heard It Through The Grapevine"
 Smokey Robinson & The Miracles
 "Going To A Go-Go"

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DISCOTECH #2



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 The Commodores "Feel Sanctified"
 The Supremes "Bad Weather"
 Rare Earth "Chained"

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