

EXCLUSIVE INTERVIEW

Juneau talks about FM regs

After almost two years in the making, the Canadian Radio-Television Commission finally handed down their FM regulations - a 15,000 word epistle that will obviously take some time for the industry to interpret and digest thoroughly. Some members of the press have already created a bit of confusion with their interpretation of the ruling - some even before the regulations were released.

RPM's publisher, Walt Grealis, had the unique opportunity of taping an interview with Pierre Juneau, Chairman of the CRTC (January 30), resulting in a candid discussion of the new regulations, and some of the philosophy behind the ruling and the spirit in which they were laid down. Mr. Juneau was asked:

After many months, the FM regulations have been released. Did the Commission take extra time to assure that the regulations would be as fault-proof as possible?

Yes, but when dealing with regulations and very precise matters like application forms, you can still make mistakes and we take into account the fact that there will be a public hearing and that adjustments in the precise wording of regulations and forms can still take place. We don't think that we have been sloppy in our work, but we take into account that there will be a public discussion on the vocabulary and the precise requirement of the regulation.

There is speculation among broadcasters that a great deal of what the regulations define will eventually apply to AM programming, and that the FM regulations are a prototype for AM programming. How valid is this?

I'll answer your question as candidly as I can and I wouldn't want you to read more into this - I'm just thinking out loud, so to speak. The first thing is that the categories will apply to AM as they will to FM. So, right now, the part of the FM policy will apply right away to AM. There are many other things in the FM policy which, for sheer consistency, would have to apply to AM. For instance, the insistence in the FM policy on the seriousness of the Promise of Performance. The precision in the Promise of Performance, as expressed by the new form - that sort of thing would have to apply to AM, obviously. It's fundamental - it's not a thing that is related to some very specific aspect of FM, but it's really related to an overall concept of radio and radio licensing, so to speak. So I would think that certainly, that sort of thing would apply. It would be the intention of the Commission for that to apply to AM. One of the most serious complaints expressed to the Commission over the years is that we have not been more forceful in the administration of the Promise of Performance. People say 'the Promise of Performance is meaningless, and broadcasters say one thing and they can do exactly the opposite. The

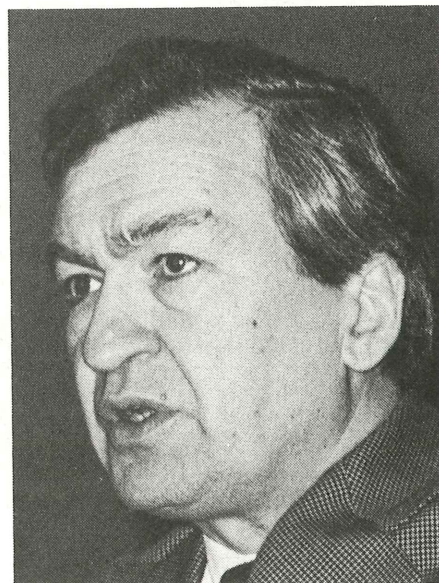
Commission doesn't do anything about it'.

Has the Promise of Performance section of the regulations been written in more legal terms within the regulations to give this area strength?

The obvious answer is yes.

Foreground format programming will require accomplished people to prepare programming of substance. Do you think FM is ready with these qualified people?

That's a very good question. I think that's one of the sensible things of the whole policy, in that it allows for the Commission to be very demanding but also very flexible. Obviously you couldn't expect the same level of performance from all



CRTC Chairman Pierre Juneau

stations. That kind of thing is built into the policy. Some stations would have the traditions, the financial strength and the professional capacity to do that sort of thing. Other stations would lack some of these elements. They may not be too bad, from a financial point of view, but they may not have developed the professional capacity. It would vary - and also, because of the recognition that syndication would be accepted and encouraged, providing it was syndication of Canadian productions. That would help out the smaller enterprises, and it's only 25%. In one conversation I had with very responsible people, unfortunately before the paper came out, so there was more confusion, they had a good question. They were asking that with all this emphasis on professionalism - does that mean that the Commission is going to favour only people who have had very systematic training in broadcasting and that the

amateurs and the people from the community will be left out on the groups that they're not professional? I think that would be a misunderstanding on the intention of the Commission. You would have to recognize the quality of the effort made by some community people, even if they're not "professionals". That's not what we mean. We mean professionalism in the management of the station and in the production of the station. You can have a very professional attitude and yet make room for non-professionals. Actually, very good professionals are very smart at making room for non-professionals. That's a very important element in broadcasting, generally.

Does the Commission feel that outside experts could assist in helping to program and format the new FM programming?

Well, helping to program - but I would be careful because I don't want to get down to too many details which would be wrong on my part - but let me say anyway, they could take part in programming. We want to avoid giving the impression that we have rigid ideas. I think that it would be very smart for some stations, if they want to develop along that line, to make it part of their policy to help non-professionals to use the airwaves - like some community stations - like the one in Vancouver. They've developed a formula for that. They want to work a lot with the community so it means most of the time, non-professionals, but then they've got very very precise formulas for bringing these people along. It's a matter of flexibility, I think.

Will jointly owned stations eventually trade ownership to become independent, and is this the aim of the Commission in allowing less criteria to independents?

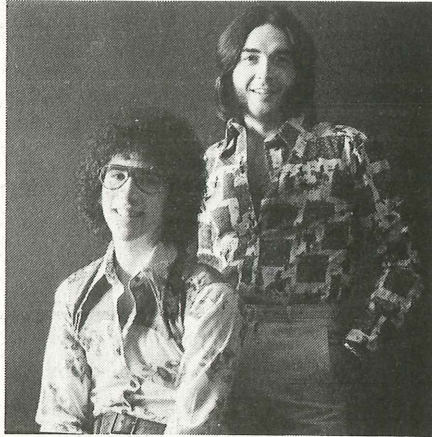
No - I think the Commission had to make a very important decision - mainly whether it would discourage joint ownership and whether it would, in this policy, take the line that Canadian FM broadcasting would only develop successfully, in the long run, if all stations or most stations are independent. We did not take that line. We took the line that joint ownership can work in the public interest but, then we said, the only valid motive for taking this policy attitude must be that, in such a situation, the second license must be a very distinct service and that we shouldn't be as highly concerned if it's not as profitable as the other station, provided, of course, that the overall operation is reasonably profitable. On the other hand, we don't want to be prejudiced against independent FM stations, if people come up with applications. We'll see in each case what's the best offer for the public.

Will the new regulations open the door to vast syndication of foreground programming from one station to another or from production houses geared to producing quality programming?

Well, we'll see about that. I think that if all the 25% was filled with syndicated programming it would be against the spirit of the policy. But a certain amount, particularly for a smaller station, might be a good idea. Also, these programs would likely be more professional. They might make it possible for some radio broadcasters to make a living producing programs of that kind which would be a good thing. You could develop an industry of radio production. It would also allow for the circulation of certain, hopefully good, programs throughout the country, and that's

MYLES & LENNY SHARE BILL WITH GENTLE GIANT

Columbia's fast moving Myles & Lenny proved themselves worthy of the high energy promotion afforded them by their label. Their concert at Convocation Hall (24) where they shared the bill with England's Gentle Giant, was somewhat marred by a delay of more than forty



Columbia's Myles & Lenny

minutes - never satisfactorily explained, and an intermission of forty-five minutes. The latter, of course, didn't effect the Canadian duo but it didn't do much to open the welcome door for the much talked about Gentle Giant. Needless to say, this is an excellent entertainment unit - and they were well worth waiting for. Their coupling with Myles & Lenny lent credibility to the talents of both.

Giant's Ray Shulman, the only name I can remember because of his versatility: amplified fiddle, bass and trumpet, obviously kept the set moving from a very heavy progressive open end to an almost acceptable pop (MOR) tight end, with Giant's cellist supplying ear bending musical expletives. Their stage show does their Capitol album justice - or it may be the other way around.

Probably one of the most talented rock violinists in the business, Lenny Solomon, who teams up with Myles Cohen and are happening with their initial single release, "Can You Give It All To Me" and their new album, under title of their own first names, Myles & Lenny, continue to put in an exceptional performance, whether it be at the El Mocambo or at Convocation Hall. Although duo's aren't unique in this business, there is a rarely witnessed togetherness and a blending of talent, instrumental and vocal, by this pair that sets them apart from any group on the market. Their approach is folksy, a bit countryfied, a little gutsy, but not enough to be too offensive to the pop (MOR) crowd or too straight for the progressives and just perfect for the contemporary rockers. While Solomon can take bows for the excitement of the rock fiddle, Cohen is equally capable of raising the hackles on the back of the neck with his poetry put to music and given his own vocal interpretation. Worthy of mention is the vocal and instrumental assistance given the pair by two of Canada's top professional voices - Laura Ward and Rhonda Silver and a superb electric piano assist by Maribeth Solomon.

The Myles & Lenny album will be released in the U.S. the latter part of February, following their engagement at New York's Bottom Line (10). WG

TORONTO IS SETTING FOR INTERNATIONAL AUTO SHOW

Toronto's International Auto Show '75 has been set for Feb. 6 through the 16th at the International Centre (formerly TICC). The event will be sponsored by the 67 year old Toronto Automobile Dealers Association. VIPs from the industry and their guests will have a sneak preview of the Auto Show



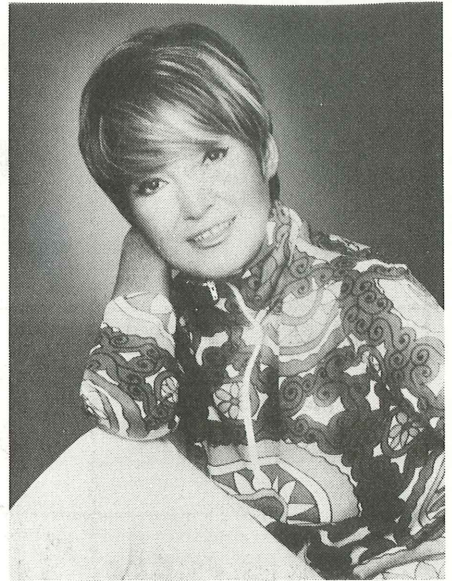
Torontonian Murray McEachern, leader of the Tommy Dorsey Orchestra.

through the Auto Ball to be held Feb. 5 with proceeds going to the Canadian Heart Fund. Cost per couple has been tagged at \$200.00 and includes a buffet supper, champagnes, wines and drinks (the latter will be brought to the tables to avoid bar lineups) valet parking, checking and all gratuities, plus entertainment by name jazz and big bands and artists. These will include Daniele Dorice, well-known French Canadian chanteuse who sings in eight languages and who will be accompanied by the Dave Woods Sextet; Toronto-born Murray McEachern leading the Tommy Dorsey Orchestra; Peter Duchin and his orchestra; Stan Getz, one of the jazz greats and the one responsible for the popularity of the bossa nova; and many other surprises.

Music sets have been staggered in the four interconnected entertainment areas so as to allow the guests ample time to move from

area to area for the full enjoyment of this top entertainment.

A maximum of 1200 guests can be accommodated and those interested in attending Last year's Auto Show, the first major international automobile show to be held in Toronto since World War II, drew a crowd of 100,000. This year they are expecting a turnout of more than 150,000.



Quebec's Daniel Dorice, a Quebecois with a musical message.

should mail their cheques as soon as possible to Auto Ball '75, 45 Charles St. E. (4th floor), Toronto M4Y 1S2.

Malcolm Bricklin will be a guest at the Ball and his entry into the automobile business, The Bricklin, will also be displayed.

The International Centre (6900 Airport Road) is one mile northwest of the Toronto International Airport and is fast becoming the largest showplace complex in Canada. After completion of its expansion program the Centre now boasts 200,000 square feet of exhibition floor space, a revamped entrance and improved restaurant facilities. The Centre is also available by public transportation (GO system or subway). Free bus service to the Auto Show will be provided from Islington subway station and back. There is also supervised parking at the Centre for 4000 cars.

GOOD BROTHERS OPEN FOR LABEL CONTRACT

The Good Brothers, which Richard Flohil describes as "Canada's 'newgras' bluegrass band", are preparing to throw their straw hat into the recording arena. No strangers to the recording scene, the group chalked up a fair sales picture with their Columbia album which featured James Ackroyd (James and The Good Brothers). Since leaving Columbia, the Brothers Good, Bruce, Brian and Larry, and bass player Michael Love have concentrated on television and club and concert dates. The group served as back-up on Gordon Lightfoot's "Old Dan's Records" and on Em's "Time of Man". They have also been in demand for commercial promotions, one being a three-day promotional effort for a chain of jeans stores in Toronto.

A busy schedule has found the Good playing a week to capacity audiences at the Black-


hawk Inn in their hometown of Richmond Hill, followed by a week in North Bay, a week in Renfrew, a three-day engagement at London's famous folk club, Smale's Pace, a winter carnival university date, and a week's work in Sault Ste. Marie.

Back to the south the Good Brothers will play four days at Toronto's El Mocambo, their home base in Toronto and then they leave for their first west coast concert tour, now being firmed.

Television has also been a good vehicle for the group. They have appeared on CTV's Ian Tyson Show, the highly rated syndicated George Hamilton Show and will appear on the new John Allan Cameron Show soon to bow the CTV Net.

The group's manager, Margaret Good, wife of Bruce, is also an active entertainer. She was seen on CBC-TV's Halifax Special "Take Time" which starred Noel Harrison.

THREE DAYS IN MARCH ADVANCE REGISTRATION

<h2>MARCH 22</h2>	 <p>C11 COMMUNICATION ELEVEN</p>	<p><i>On Saturday, March the 22nd C11 will feature speakers from the record, radio and music industry and allied fields. An impressive list of speakers will be announced in the weeks to come.</i></p> <p><i>The evening of the 22nd, RPM will host a cocktail party for the registrants in the Civic Ballroom of the Four Seasons-Sheraton. Registrants will be afforded an opportunity to meet with representatives from across Canada and discuss the topics of the day's speakers' session.</i></p>
<h2>MARCH 23</h2>	<h3>Hospitality SUNDAY</h3>	<p><i>On Sunday, the 23rd, hospitality rooms will be open throughout the Four Seasons-Sheraton Hotel with presentations, exhibits and a variety of events. You will meet recording artists, producers, record executives and guests from across Canada and the United States.</i></p>
<h2>MARCH 24</h2>	<h3>The Juno Awards</h3>	<p><i>Out-of-town registrants will enjoy the full day of free time on Monday the 24th to visit studios, record companies and radio stations. In the evening the Juno Awards will be staged at the Queen Elizabeth Theatre of the Canadian National Exhibition.</i></p> <p><i>After the Juno Awards, registrants are invited to meet the winners at RPM's Meet the Stars cocktail reception at The Downtown Holiday Inn Commonwealth Ballroom.</i></p>

Advance registration for all of these events available now at a reduced price. Out-of-town registrants should register early to assure that accommodation at the Four Seasons-Sheraton can be guaranteed. When we receive your registration and payment, a card will be sent out immediately for room registration at a reduced rate. General sale of tickets to the Juno Awards will not be made available until February 17th at which time there may only be a limited number of tickets. Registering now assures you of choice seats.

Special 3 day package rate for advance registrants

NOTE: JUNO AWARDS TICKETS FOR NON-REGISTRANTS
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ADVANCE REGISTRATION VALID ONLY UNTIL FEBRUARY 17, 1975

Canadian cultural expression

"What happens in the area of Canadian books, magazines and broadcasting, as in other areas of Canadian cultural expression,



COMMENT
walt grealis

is not a matter of marginal interest or importance.

"The strength, originality and vision we find therein is the true measure of what constitutes our national life."

These are the words of Secretary of State Hugh Faulkner as he spoke before the House of Commons recently. Record people and programmers who may have missed the

text of his speech may find it interesting that we have chosen to reprint this portion.

A number of broadcasters have talked about "the writing on the wall". They now seem to have been well informed in either their knowledge or predictions.

It is important to, here and now, analyse the words of Faulkner, the events of the past few weeks and decide what has happened, what it meant and what it will mean to anyone involved in "Canadian Cultural Expression".

It is no longer a secret that publishing, film broadcasting and records are high on the agenda of the Secretary of State. It is important to note that the FM regulations were very stern and at the same time the move to curtail advertising dollars that leave the country, was a boon to broadcasters.

January was a month that will go down in history as being a month when government moved quickly to balance the scale. The question that now confronts the cultural community is: Will there be more of the same?

If the record industry wishes to live like an ostrich with its head in the ground, none of this will concern it. If the record industry wants to take the time to analyse what has occurred, then the old adage about being forewarned applies.

What would have happened if Time and Reader's Digest had taken the moves they are now taking a number of years ago. There is a good chance that the government would not have had the grounds to curtail their tax privileges. One wonders why two giants like Time and Reader's Digest didn't have the knowledgeable people running the show who could have forewarned them.

Is all this a shot in the pan, or does Faulkner mean business? Only time will tell, but the above quote may have deeper meaning than what it obviously says. That's why we chose to reprint it.

We would appreciate your comments, but more important we feel that we have brought something to the attention of the industry that might have otherwise slipped by. In the months to come we can watch with interest the evolution of Canadian cultural expression.

This may be step one, or it may be the end of the evolution. Time will tell.

EXCELLENT REACTION FOR COLUMBIA'S CANADIAN ACTS

Columbia's Charlie Camilleri reports that he is very encouraged with the recent reaction to artists on their Canadian roster. Bruce Cockburn is currently on tour and has been seeing sold out dates in Fredericton (11), Charlottetown (12) and Halifax (16,17). His engagement at Hamilton Place (25) at last count was nearing the sold-out mark.

Murray McLauchlan was in Montreal (13, 14) to do an interview for Time magazine as well as various radio and TV engagements in the city. His single "Do You Dream Of Being Somebody" is being added very quickly to playlists across the country.

Bond's single, "Dancing on a Saturday Night", and "Mardi Gras" was added to CFTR's playlist and CJMS in Montreal has playlisted both sides to allow their listeners to decide for themselves which song they will pick for an action side.

For Your Information:

Comment is an editorial opinion that appears in RPM purely as an opinion. It is meant to stimulate the music industry and deals with various aspects of the music business. We welcome your comments and any new opinions that may be generated by this feature. Please address your comments to Letters to the Editor, c/o RPM.

MOM & DADS RE-SIGN WITH MCA RECORDS

Richard Bibby, vice-president and general manager, MCA Records (Canada), has negotiated a long term recording contract with The Mom & Dads, a group from Spokane, Washington. The contract marks a re-signing for the group with the label.

Five years ago, during a tour of Alberta, The Mom & Dads began to pack the local arenas when they played their own brand of old time dance favourites. When band member Quentin Ratliff wrote "The Rangers Waltz" it became an immediate hit and the album under the same title eventually sold more than 200,000 copies in Canada. This success was followed by "In The Blue Canadian Rockies" which reached platinum album status. Gold Leaf certifications include "Again", "Souvenirs", "Remembering" and "Dance With the Mom & Dads". In a period of less than five years, the group has netted over 700,000 tape and album sales in Canada. "The Best of the Mom & Dads" is their latest release.

PHASE ONE READIES NEW TORONTO STUDIOS

Phase One will shortly take the wraps off their new sixteen track studios, situated at Kennedy and Finch in Scarborough, a suburb of Toronto. Price tag on the new recording complex has been estimated at a quarter of a million dollars.

Directors of the studio have set Feb 11 as the date for the official opening, with an industry reception to follow that same day.

Studio managers of Phase One are Doug Hill and Paul Gross. Vicki Walters, formerly with RCA, joins Hill and Gross as studio coordinator with Brian Bell as staff engineer. Bell is well known in the Toronto recording community and was, until this new appointment, associated with Toronto Sound.

George Semkiw, freelance producer/engineer, will be using the studios for freelance engineering and production sessions and will be basing his freelance activities at Phase One.

STUDIO SIX REPORTS RECORD QUARTER

Montreal's Studio Six reports the busiest 1st quarter since the studio opened in 1968. Judy Burritt Gray, business manager of the studio claims a tripling of sales for the month of December, 1974 over the previous year.

Local acts in for sessions included the Ville Emard Blues Band, Les Seguins, Gilles Valinquette, Octobre, Aut's Chose, Harmonium and Clemence Desrochers.

English recording sessions included those by Rich Mountain Tower (a Tennessee group produced by Jesse Winchester), Ellen McIlwaine, Craig Matthews, and Morning Haze. The latter is produced by Bill Gagnon.



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



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Anyone who thinks the government isn't putting money into music should read this list very carefully. Here is a list of Canadian Council grants that were made in December:

Atlantic Symphony Orchestra, Halifax - \$245,000; Nova Music, Halifax - \$6,000;



NUTS & BOLTS
by stan klees

Orchestre symphonique de Quebec - \$208,000; McGill Chamber Orchestra, Montreal - \$33,000; Montreal Symphony Orchestra - \$505,000; Musica Camerata, Montreal - \$7,000; Quebec Opera, Montreal - \$216,000; Societe de musique contemporaine du Quebec, Montreal - \$32,000; Canadian Opera Company, Toronto - \$450,000 and \$10,000 for an experimental tour; Chamber Players of Toronto - \$7,000; New Chamber Orchestra of Canada, Toronto, - \$5,000; New Music Concerts, Toronto - \$30,000; Orford String Quartet, Toronto - \$25,000; Toronto Arts Productions, \$14,000 for the Young Canadian Performers Series; Toronto Symphony Orchestra - \$495,000; Hamilton Philharmonic Orchestra - \$115,000; Manitoba Opera Winnipeg - \$15,000; Winnipeg Symphony - \$229,000, and \$4,500 for the services of an assistant conductor.; Regina Symphony Orchestra - \$32,500; Saskatoon Symphony Orchestra - \$30,000; Edmonton Symphony Orchestra, - \$140,000, and \$5,000 to reappoint John Barnum as apprenticeship conductor; Calgary Philharmonic Orchestra - \$100,000; One Third Ninth, a piano Trio, Calgary - \$7,500; Southern Alberta Opera Association, Calgary - \$15,000; Vancouver New Music Society - \$6,000; Vancouver Opera Association - \$128,000, and \$8,100 to enable three young singers to continue their apprenticeship; Vancouver Symphony Orchestra - \$320,000; Victoria Symphony Orchestra - \$40,000.

SHECHTMAN LAUNCHES SILVER BULLET PROD.

The establishment of an independent production publishing management firm called Silver Bullet Productions has been announced by Allen Shechtman. Plans are presently underway for a house label deal to release Silver Bullet's product throughout Canada. The firm will be involved in demo and master productions as well as the financing, promotion, artist management and publishing for such projects.

Shechtman's artists are Paul Quarrington and Martin Worthy, a duo, and Graeme Card, known previously for his association with Humphrey and the Dumptrucks. Negotiations are underway for these artists with plans expected to be finalized shortly. Card's material was recorded at Thunder Sound and Quarrington and worthy's at Creative Electronics. Product was engineered by Bill Seddon and Tom Brennan respectively, arranging was handled by Tony Quarrington and production was overseen by Shechtman. The publishing arms of Silver Bullet, Sidewalk Sailor (CAPAC) and Scales of My Head Music (BMI), are at work to place product locally and internationally.

Shechtman has been involved in the music industry since 1967 and this venture is the culmination of three years of planning.

Most of these monies are used to guarantee live performances of these groups. In ten years time there will be no record of these aggregations. Perhaps the government should think about leaving something behind for posterity. Live performances are limited to those who can attend, occur in major centres and leave nothing behind but candy bar wrappers on the floor of the auditorium. Grants for recordings of many of these groups would add to Canada's cultural heritage. Maybe that's one of the problems of "the public purse".

Rock concert attendance is down 25 to 40% in the U.S. Promoters are worried about the lack of money for concerts. Since the George Harrison tour, the concert business has been leaning on superstars, scaling the price of tickets down and grouping secondary acts with headliners in an effort to attract ticket buyers. One promoter felt that records and recording acts were still healthy but the money that would normally go to concert promoters would go to record companies by way of record sales and could amount to even bigger record sales in 1975. This is another indication that the record business is practically recession-proof . . . as long as the record companies don't press the panic button.

After what happened in Vancouver during C9, anyone coming to C11 and the Juno Awards should make their hotel reservations early. I took time to check the events and conventions in Toronto on that weekend and found that most hotels were heavily booked. There is an allotment of hotel rooms set aside at the Four Seasons-Sheraton for

C11 registrants and the rooms are available at a special rate. Cards are being sent out to registrants as soon as their registration forms and payment are received. Same goes for hospitality suites. After they are all gone, there aren't anymore. Hospitality rooms must be booked through RPM's Special Projects.

Another coupe! As February 24th approaches, I have made moves to do a two part interview with Walt Grealis on the occasion of the 11th Anniversary of RPM Weekly. The interview that was done last February drew a great deal of response and it is hopeful that if lucky, this two part interview will prove to be as candid and interesting as last year's. Grealis is noted for his low profile within the industry and for some reason "comes out" during these late night interviews. To give you a further insight, I usually pick an evening when I feel Grealis is spirited and try to calculate his mood carefully. This is not usually the kind of advantage an interviewer seldom gets. You usually take the subject, good or bad, when he's available.

Just one take. It was interesting to hear about a very big artist who goes into a studio PREPARED does one take and sells half a million LPs. Now that's entertainment!

The two hour Led Zeppelin radio documentary produced by Crystal Rockumentaries has caused a deluge of calls to Audio Spesh'ls. Programmers interested in further info should call (416) 639-1857.

Ronnie Hawkins is busy on his farm in Lakefield putting together a band, working on a tour and talking record deals. Probably one of the biggest contributors of fine musicians to the record field, Hawkins is still a legend in Canada and has come a long way since "Forty Days" his biggest hit.

COMMUNICATION ELEVEN HOSPITALITY SUITES

On March 23rd, as part of C11 and the Three Days in March, record companies will be accorded the opportunity of opening hospitality rooms at the Four Seasons-Sheraton Hotel. The following companies have now booked suites:

Polydor Records
K-Tel International
Capitol Records
RCA Records
Motown Records
Thunder Sound Studios
Axe Records
The Peaches
Attic Records
Periwinkle Records
RPM Weekly

A few choice suites are still available. Companies interested in booking suites should contact:

*Stan Klees
Co-ordinator for the
RPM Three Days in March
Telephone: (416) 425-0299*

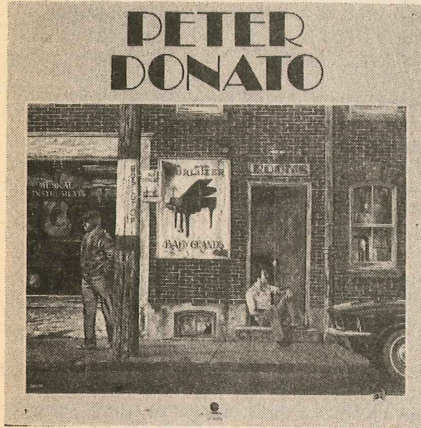
or write or telex RPM direct.



ALBUM REVIEWS

PETER DONATO Capitol ST-6423-F

Donato, who has been a rock critic for a suburban Toronto weekly, takes a free form swing at the business he criticized and surfaces sounding like an individual looking



for a cult. Given time and whatever goes into the development of an artist, Donato could become a driving force among the "new breed" of musician/performers. As a writer, with R&B leanings, Donato may have lived with his material too long. Instrumental back-up, including his own, on piano, and production is exceptional (Gene Martynec) with the sound quality (Thunder Sound) excellent. Donato could find that cut and this album could lead him on to bigger and better things. This is an album that one might describe as being "too inside" to gather the necessary momentum to carry it into the commercial market. Obviously a lot of work has gone into the production and packaging — the jacket cover is a painting by Andy Donato (no relation), with some of Toronto's better-known session men, doing what they do best.



LETTERS to the editor

THERE SHOULD BE MORE RESPECT!!!!

Jan. 13/75

We thank you for the article in the November 23rd issue of RPM. We realize that there is certain language used in this industry, but question this particular article.

First, we are operating a recording studio and record company, along with artist management. Not a barn.

Our artists are not livestock as referred to in your article. As I am sure you are aware, musicians, especially the more talented ones tend to have more complicated personalities, and therefore resent such remarks.

Peter Wilhelm
PSI Management
Vancouver

(JW: The article which has raised Pete's hackles stated: "PSI Records is currently at work developing a stable of artists for the independent label.")

MYLES AND LENNY Columbia KC-33366-H

Producers Micky Erbe and Maribeth Solomon and Eastern Sound supply the studio, the board (John Stewart) and the production know-how but it's Myles and Lenny who



have obviously taken advantage of this high priced and professional help to emerge with a package of entertainment to fit all formats — pop, contemporary rock and country — and the crossover magic began in the studio. There's a certain country-pop-contemporary rock magic in several cuts including "Don't Come Crying To Me", "Easy To Love", "Louisiana" and a priceless 2:05 instrumental of "Thingy's Breakdown". There won't be a single release of these cuts but the aggressive country programmer looking for that professional cancon country sound should take the time to cart off the album. Contains their current chart happen-er, "Can You Give It All To Me" and a very powerful "Colours". The country sound is supplied by Ollie Strong, one of the best steel men in the business and Lenny Solomon, the other half of Myles and Lenny, on fiddle.

THEM

Backtrackin' (featuring Van Morrison) London PS-639-K

If you're lucky enough to get hold of one of these albums and you dig the sounds of the mid-sixties — you will be sitting front and centre of disc-history. Of course, there's a little bit of electronic reprocessing to simulate stereo on all cuts except "Mighty Like A Rose". Van Morrison and Them were probably the originators of the "Grubby rock and blues" era that saw the Rolling Stones and Animals emerge to capture the North American and, indeed, the world market. Listen to Them's raunch and remember most of these cuts were done in the early and mid-sixties — so, who rode who's coat-tails to stardom? Standout cut is the Morrison original, "Hey Girl", and the flat out rocker, "Don't Start Crying Now". This is a real and revealing nostalgia trip.

MUSHROOM REP HIRED FOR ONTARIO

Mushroom Records' Shelly Siegel has announced the appointment of Bob Vanderlip as the label's representative in the Ontario market. Initially, Vanderlip will be looking after promotional assignments for the Vancouver-based independent. He is expected to begin working at sales of Mushroom product this March.

Vanderlip's background has been in the entertainment business in various capacities. He will begin making promotional calls in Ontario this week.

ACKER BILK That's My Desire Pye (Quad) 1032-L

If you can remember back to 1962, you'll remember a million seller of that year was "Stranger On The Shore", and it was Acker Bilk's entrance into the North American market. Unfortunately it was his last. North America's loss was Europe's gain. Bilk and his clarinet have remained an important part of the European music scene and this album contains enough of that Bilk power to re-establish him on this side of the pond. There's a rare Bilk vocal on "That's My Desire" and a sensitive, almost casual approach to Tchaikovsky's "Swan Lake", that brings this treasure from the old Master, into the contemporary world. An unusual and very pretty cut is "Bachianas Brasileiras No. 5 Arie" where Bilk's clarinet blends beautifully with this classical setting arranged by Alan Tew with a violin solo by Jack Rothstein. Powerful programming material. Could assist programmers if the individual cuts displayed length of time.

THE HAPPY PRINCE

From a story by Oscar Wilde Capitol SQ-6426-F

If you're into children's programs (radio, television, libraries and schools), you should become acquainted with the series from which this album is a part of. Companion albums are "The Selfish Giant" and "The Little Mermaid". The series evolved from the label's interest in children's animated stories, produced by the Montreal-based Potterton Productions. CTV first televised the Potterton series in December and "The Little Mermaid", based on Hans Christian Anderson, was given a second showing on CBS (Jam 31). The story, in music, is delightful and given that feature film touch by composer-arranger-conductor Ron Goodwin and the extraordinarily professional theatre voices of Glynis Johns and Christopher Plummer, "The Happy Prince" unfolds as a children's classic that should become a standard catalogue item. The big plus factor is that this soundtrack has been released as a mid-priced album.

RED WHITE & BLUE (GRASS) Pickin' Up GRC GA-10002-F

If bluegrass is becoming a lost art, Red White and Blue (Grass) are certainly in line to restore it to its rightful place as the happy, toe-tappin', forget-your-cares music of the twentieth century. Country programmers with the freedom to innovate and create good programming could air practically any cut and almost be guaranteed of listener response. They do an interesting bluegrassing to Dylan's "Tomorrow Is A Long Time" which they prefer to call "Endless Highway" and the bluegrass's favourite, "Will The Circle Be Unbroken". Probably the most potential as a single release is the non-bluegrass approach to "This Last Day" with up front singin' by Dave Sebolt. Vassar Clements makes an attempt to bluegrass it with mandolin but Sebolt is vocally, much stronger. The album lists Tony Di Maria for services and assistance. Could that be the Di Maria who once worked at the now-defunct Bay Studios in Toronto?



RPM'S DEADLINE
for ad reservations
TUESDAY NOON

Set aside
MARCH 24th
as the
BIGGEST day
in the
Canadian
music industry



LYNAS' LIGHTING FIRM ADDS COLOUR TO SCENE

As lighting becomes an important factor in the stage presentation of rock groups, Clinton Lynas becomes that much more important to the music business. At 27, he heads Stage Lighting Associates and is fast becoming one of the most sought after lighting specialists in his field.

His firm looks after touring rock shows, theatrical productions, trade shows and



Stage Lighting's Clinton Lynas.

any aspect of creative lighting as well as stage design, rigging work and lighting installations.

Lynas' interest in lighting began when, at the age of 17, he worked as a lighting technician at the Elmwood Casino in Windsor. The club only recently closed its doors, but in its heyday was the mecca of internationally-known singing stars.

Having armed himself with the basics of lighting, Lynas graduated to the New York strip for more advanced training in his craft and then undertook touring the U.S. as a lighting man for various concert acts.

Returning to Canada he entered the Media Arts course at Humber College and Theatre Arts at Ryerson. It was in late 1973 when he formed his own company - a complete staging service - which has become the leading staging and lighting house in Canada. He was, in fact, the first to introduce Par Lamps in Canada and only recently added six hydraulic towers to his inventory of available equipment, which is another first for Canada.

PLAYDATES

MAPLE STREET

Horseshoe Tavern, Toronto (17-22)

CLIFF CARROL

York Town Tavern, Weston (3-15)

TANYA TUCKER (Columbia)

Lethbridge (7)

The Lynas goal was to establish a continuing trend to upgrade lighting and staging in Canada, putting the craft on a par with anything available in the world. This need, of course, is established by the fact there are few lighting companies in Canada specializing in these areas.

The Government recently approved a training program, set up with the assistance of the Ontario Ministry of Colleges and Education, making apprenticeship under Lynas possible. Young hopefuls can now work along with Lynas and his staff, learning the business from the ground up. Time is also set aside for classes and formal training in the art of the craft.

Stage Lighting has provided lighting and staging for several name groups and artists including Tower of Power, Manfred Mann's Earth Band, Renaissance as well as A&M's U.S. tour for Gino Vanelli. They also provided lighting for RPM's recent Big Country Showcase at Toronto's Inn on the Park.

Services from the Toronto-based firm range from lighting and staging cabarets, night clubs, trade shows and theatrical tours to set design, stage curtains and special effects. It should be noted that stage design and lighting design for stages is a very refined art and craftsmen from this field are much in demand by professional artists for dates in even the most prestigious houses where there is usually a lack of adequate lighting facilities.

The Lynas firm also rents lighting systems to groups and artists for one-nighters and tours.

The success of this young company comes about through their willingness to innovate and experiment. Like many other neglected crafts in Canada, lighting and staging is coming into its own because of people dedicated to their cause.

Calgary (8)

Edmonton (9)

MURRAY McLAUCHLAN (Columbia)

Montreal (7)

Ottawa (9)

Sault Ste. Marie (18)

Peterborough (11)

Massey Hall (15)

Thunder Bay (20)

EDWARD BEAR (Capitol)

The Barn, London (3-8)

Elmira D.S.S., Elmira (13)

Vaughn S.S. (14)

BOOJUM

Ottawa (12)

Oshawa (13)

Gananoque (14)

SLEWFOOT

Maritime Tour (4-March 28)

STAN GETZ (Columbia)

Colonial Tavern, Toronto (17)

JOHNNY WINTER (Columbia)

Coliseum, Vancouver (10)

FLOYD CRAMER, BOOTS RANDOLPH

Hamilton Place (22)

WAYLON JENNINGS (RCA)

Edmonton (13)

Regina (14)

Saskatoon (15)

Winnipeg (16)

Calgary (18)

Victoria (20)

Vancouver (25)

LOS INDIOS TABAJARAS (RCA)

Edmonton (10)

Calgary (12)

Vancouver (14)

Victoria (15&16)

CARLTON SHOWBAND

Art Centre, St. John's, Nfld (2-11)

Thunder Bay (14,15)

SOUTHCOTE (Smile)

Hill Park S.S., Hamilton (13)

Aldershot H.S., Burlington (14)

MORNINGTON DRIVE

Sir Wilfred Laurier, Hamilton (12)

Ridgeway (13)

THE SHOW OF THE CENTURY

Atlas Hotel, Welland (10)

THUNDERMUG (Axe)

Blakelock High School, Oakville (14)

Barry's Bay (15)

KEN TOBIAS (Attic)

The Chimney, Toronto (10-15)

J'OUST UNLIMITED

The Generator, Toronto (10-15)

SASS

The Gasworks, Toronto (10-15)

HERB ALPERT (A&M)

Quebec Winter Carnival (15)

Massey Hall (17)

National Arts Centre, Ottawa (18)

IAN TYSON (A&M)

Western Manitoba Centennial Centre,

Brandon, Man. (15)

Junior H.S. Auditorium, Vermilion,

Alta (17)

Jubilee Pavillion, Edmonton (18)

ROSE

Mohawk College (12)

Belle River (13)

Nelson H.S. (14)

Brockville (15)

MAX WEBSTER

Manitonna (10-13)

University of Ottawa (15)

RUSH (Mercury)

Belle River (13)

Dunville (21)

THE CHILDREN

Uxbridge (13)

Kempville (15)

Sudbury (23)

FELLOWSHIP (Axe)

Roehampton (10-15)

BOND (Columbia)

Penthouse, Toronto (10-15)

KELLY JAY & BAD MANORS

Knob Hill (10-15)

MYLES & LENNY (Columbia)

York Mills Collegiate, (13)

Watch RPM MUSIC WEEK

EVERY WEEK



Stan Klees talks to Terry McGee

ROGERS CABLE (TORONTO)
BRAMALEA TELE CABLE (TORONTO)
COAXIAL COLOURVIEW (TORONTO)
SCARBORO CABLE (TORONTO)
SKYLINE CABLEVISION (OTTAWA)

CHECK THE NEWSPAPER CABLE LISTINGS FOR DATES AND TIMES

Rapidair. . . a real mockery of correct usage

Arrogance is among the more plentiful fruits of contemporary, corporate monolithic society. This smug awareness of self brings out a roosting pole of reactions in people;

**NUMBER ONE
WITH A BULLET**
ritchie yorke

some behave in a hostile fashion, others cower, the more realistic shrug it off as the inevitable expression of a farted-out system. Despicable as it may unquestionably be, some observers hasten to warn us that it represents the essence contained in the crucible of discontent, a portent of tomorrow, the agonies of progress, another blessing of this Plastic Age.

Individual arrogance is bad enough but the arrogance of corporate monopolies is the ultimate frustration because like the Ruination, you are desperately aware of the fact that there's not a bloody thing you can do about it. In the end, you've just got to accept it or reject it, and dissolve the in between.

I can readily imagine the reaction of my reader at this precise point in time . . . "what is he on about now", "great, here comes another grand slam expose", or "back to those raging philosophical raps". Well, they're all wrong because it's merely the leadup to one of those Air Canada Revisited numbers. Your roving reporter, alert and impressionable, blasting across the skies in a tube of aluminum, plastic, and jet fuel, the wings of the dragonfly, mankind in motion. On board Air Canada.

The other afternoon, wishing to travel from Dorval to Malton, and discovering that only Air Canada flew the route at the time I wanted to travel, I had no choice but to avail my body of the heavily-publicized Rapidair service. This word "Rapid" can't be taken too seriously of course; why in Europe, the Rapido is actually the third fastest form of rail travel.

Nonetheless the aircraft did proceed to tear down the tarmac at a blistering pace at the designated time. Three articles from the new Macleans later, this nondescript young woman in an Air Canada uniform dragging a drink tray arrived in the aisle by my seat.

"What would you like, sir?" she asked, the manicured fingers instinctively darting to a cone of styrofoam coffee cups.

"Tea please . . . with milk and sugar."

I duly took possession of the said s.c. cup half-filled with black tea, plus a cellophane packet containing plastic stick, paper serviette, packet of sugar, and plastic patty of 10% creamer.

"Excuse me, miss", I said patiently. "I said I'd like to have milk with my tea."

"If you'll look in the packet, you'll find it with the sugar," she said, huffing towards an off duty airline steward across the aisle.

"But I don't want cream, thank you. I said I wanted milk."

"Milk?" she replied, eventually, after pouring two more coffees.

"Yes, milk. I drink milk in tea, cream in coffee."

She stopped pouring and accorded me a grunt of disgust.

"I'm sorry sir. We're very busy. If you want milk, you'll have to wait until we've finished

serving. That's in about fifteen minutes. I'll try and remember to bring you some milk when we've finished. Alright sir?"

Your reporter received no milk on that flight and handed back his styrofoam tube of black tea, untouched by human lips.

Considerable space has been devoted in the past to my alleged milk obsession. Let me only add that I simply cannot accept that one requires gastronomic training to realize that milk is consumed with tea and not cream. It does not demand any great insight. It's an obvious fact of life.

Upon landing at Malton, the aircraft disgorged its contents after a five minute delay and most of the passengers tore off to the baggage collection centre. Knowing better, I maintained a leisurely pace for the entire long distance tramp and passed many worn out and weary souls en route. There is a fortune to be made in transporting Air Canada passengers from aircraft to baggage area at Malton's Terminal Two.

We eventually arrived at the Rapidair sign in the baggage area and then waited another 20 minutes for the return of our luggage. It wasn't the wait that pissed most of us off so much as the fact that Air Canada employees absolutely and arrogantly ignored the ridiculous delay and the reasons for it were not even mentioned over the PA system. It's probably against company policy to acknowledge delays. "Tough luck Joe, just shut up and wait for your bag and consider yourself fortunate we let you travel with us," was the prevailing feeling. There wasn't a whisper of an apology.

Rapidair? The very name is a mockery of correct usage. An airline which is not aware that people drink milk with tea is preposterous; just as any organization which does not take care of the little things cannot hope to succeed with the big ones. As an occasional (albeit unwilling) customer of Air Canada, I can only draw the conclusion that this corporation is run by people submerged in a bog of un-reality and smugness. If you don't like it then lump it. I think we should all resent that very deeply.

CHAPPELL/CANADIANA STEPS UP ACTIVITY

Chappell (CAPAC) and CANADIANA (BMI) have increased their activity in the Canadian song market with several releases and new signings. Jerry Renewych, professional manager of the publishing houses, reports the recording by Susan Jacks of two songs, produced by Harry Hinde at RCA's Toronto studios.

Currently on release are "Help Your Brother" by Copperpenny on the Capitol label; Tommy Hunter's "No Rest"; "Send Out A Song" on Bronco by Chambers & Mathias; and an RCA French single by Pierre Lalonde, "Va, Va, Va".

Harry Marks has been having success with his material, "Linsmore Lady" on RCA by George Hamilton IV, and himself as a performer on "I'm Leaving Home" and "Bad Habits" on the Polydor label.

In the pop field, Vic Franklyn has had much success with his Celebration single, "After All Is Said And Done", which is also the title of his album. Pop programmers are giving good exposure to Doug Billard's United Artists release "I've Lost My Place" and "Don't Fight the Feeling".

I've noted this before but it's worth repeating: this country is fortunate indeed to possess an alternative to outright arrogance a New-style, competitive airline such as CP Air. I recently journeyed to Vancouver and back on CP flights and both legs of the trip were as enjoyable as air travel gets. It's not the special extras which CP offers that impresses me — it's merely the service which this airline considers a normal part of its relationship with passengers. Of course CP Air has no time (or bottom line) to be arrogant or complacent. Which is what makes all the difference. It's a long trip from an orange to a lemon.

I know I'm not recognized as a columnist normally dealing in cuisine but just for a change, I thought I might slip in a brief mention for one of my more popular eating spots in La Belle Cite. I've been slipping into this place regularly over the past five years (I do believe that David Brodeur and his dear lady, Sheila, turned us on to it) and have found it possesses consistently high quality.

Their onion soup is the equal of any equivalent repast I've encountered in Paris and the entres offer real variety and simple extravagance. The other night I tucked away a memorable Escalope of Veal in Gruyere cheese, followed by Crepes Suzette. Along with the onion soup and a carafe of wine, the entire meal barely reached ten dollars. By current standards, this restaurant remains excellent while maintaining a high standard of gastronomy deliciousa.

I particularly enjoy the feeling of the place, the joie de vivre which flows through the rooms. People are here because they like to eat well. It's not a pretentious place where ties are demanded — you can laugh your head off and nobody minds. It's not the sort of phony joint you'd take somebody to impress them on a superficial level.

It's just another damn fine little restaurant in a city stuffed with great eating houses. Its name is La Soupiere, (or the Continental) and it's to be found at 2114 Mountain Street, just below Sherbrooke (phone 849-6391). Next time you're in Montreal, give it a shot. I can virtually guarantee you won't regret it.

Not even if you are forced to travel Air Canada back home.

POLYDOR RECORD ACTION STRONG FOR EARLY '75

1975 has taken off for Polydor with the release of BTO's "Roll on Down the Highway" (Mercury M-73656) and is expected to be at least as big a single as "You Ain't Seen Nothing Yet", according to Polydor's Richard Glanville-Brown. Also big for Polydor is Neil Sedaka's "Laughter in the Rain" now top 10 in almost all major markets. Jim Stafford' "Your Bulldog Drinks Champagne" is picking up charts and stations fast throughout Canada and Michael Holm's "When A Child is Born" continues to build. Gloria Gaynor's "Never Can Say Goodbye" began as a disco-hit in Montreal and has now reached status as a national hit.

Album action is equally strong with "Sedaka's Back" beginning to gross sales, while "Not Fragile" by BTO and "Bachman-Turner Overdrive II" both continue to be strong sellers. Polydor has just released "Disco Disc Vol. 1", a compilation of Polydor's biggest hits of 1974.

CHALK UP ANOTHER ONE FOR GEORGE PETRALIA

Oshawa's Sicilian Cowboy, George Petralia, together with sponsors, CHOO Radio, the Continental Conservatory of Music, Tony's Hairstyling and Shirley's Fish and Chips, presented a packed line-up of country entertainment to a packed Oshawa Legion Hall. This was Petralia's second Jamboree and,



A&M's Linda Brown on stage at the Oshawa Jamboree.

by far, his best. Long before the curtain went up, eager country fans were filing into their seats and when emcee, Brian Perkin was ready to introduce the first act, he was facing a capacity house.

Headlining the bill was Sweet Daddy Siki, who is also well-known in North America for his prowess in the wrestling ring. He's a lion in the ring but onstage he delivered the tender emotions that are very much in evidence in the lyrics of our country music — the heartaches, the joys, the frustrations, Sweet Daddy performed them all. He was also kept busy with the steady stream of requests that were being handed him.

Backup for the show was supplied by The Irresistables, a group featuring a female drummer. It was she who introduced Sweet Daddy with "Ain't He Sweet, see him walkin' down the street", a novel way to introduce an act and boost his morale.

THE FRIAR'S INTRODUCES "IMPROV AT DRAWING ROOM"

Gord Josie, General Manager of the Friar's Tavern (Toronto), held a cocktail party (20) in The Drawing Room, downstairs at the Friar's, for the purpose of introducing the media, agents, producers and directors to "Improv at the Drawing Room". "Improv" is intended to be a showcase for performers (excluding musicians) and writers so they can be given an opportunity to gauge audience reaction to new ideas. The sessions will officially begin February 3rd in The Drawing Room and will be hosted by Gene Taylor of CITY-TV. All gatherings will be based on improvisation and will depend entirely on who drops in to try out a new act, a new script, or a new song. Josie's move to expose Canadian talent is in keeping with his long-standing policy of booking a majority of Canadian acts at the Friar's and the Nickelodeon.

In introducing his new concept Josie noted: "We hope to have The Drawing Room become the kind of place the Comedy Store in Los Angeles has become. It must be understood, however, that this is not really for amateurs, although our plan is to hold auditions each Monday evening for those trying to move from amateur to professional ranks. Those who make it through the auditions will then be welcome to drop in any time to showcase their mater-

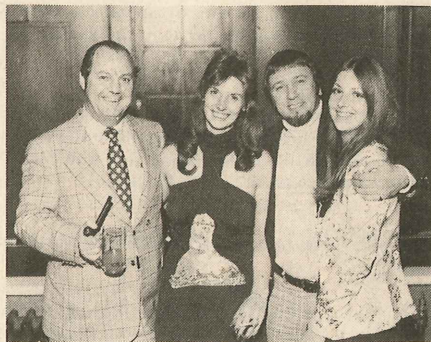
Young Cindy Cooney, debuted her talent to the Oshawa gathering, through the assistance of her uncle, Ken Bowers, a well-known promoter of jamborees in the Belleville area. Good talent but Cindy needs a little coaching on stage movements. Following Cindy was Oshawa fiddler, Henry Casey, who didn't take long to get his audience clapping hands and stomping their feet to some very fine fiddling. Also, through the courtesy of Ken Bowers, was a comedy act from Belleville, Harry & Harry Ellis, and which was well received by the audience.

Eddie Kernot, who won the recent CBC-TV's "Singing Cowboy" contest was on hand to display his winning wares. Looking very dapper and having a good voice, this young man is all set to go places but he does need a lot more exposure to give him that extra bit of confidence.

Lorne Buck and his Bluegrass Jam were on hand for the bluegrass fans, of which there were many in the audience, evidenced by the good round of applause. This left the way open

LIGHTHOUSE SHOWCASING KICKS OFF TOURS

H.P. & Bell and GRT Records joined forces to showcase a revitalized Lighthouse at a press reception held on December 18th at the Palais Royale. Following the showcasing the group left to tour Southern Ontario. Post-concert reports indicate that Lighthouse was well received, especially after dates at Centennial Hall (London) and Hamilton Place. The band is currently on tour throughout Ontario with an east coast tour scheduled for February. They will be recording a new album in March, the first since their recent personnel changes. The latest single release for Lighthouse is "Eight Miles High" on GRT (1230-90).



CAPAC's John Mills (l) and Charlie Gall at Lighthouse showcasing with Karen Eatock and Barbara Hoffman of H.P. & Bell.

RPM RPM'S DEADLINE
for ad reservations
TUESDAY NOON

ial. Professionals will, naturally, not be asked to audition, but simply to drop in and use the facilities. And, while I like to encourage Canadian talent, anyone is welcome as long as they have talent. The name of our game is to entertain audiences, while giving the performers a chance to work the kinks out of an act or a script."

for A&M recording artist Linda Brown who performed her latest hit, "Roll It On Home-ward", as well as other selections from her current album.

A surprise for the young fry was thirteen year old Junior Fiddle Champion, Ricky Cormier. The youngster has won this honour for two years running.

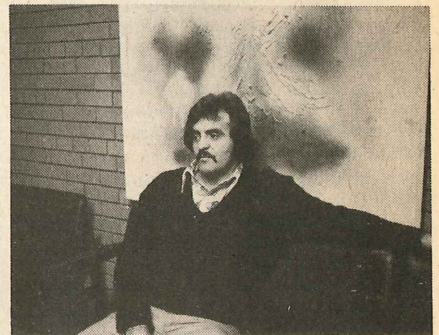
This is the last show that Brian Perkin will be emceeing. The popular young CHOO on-air personality is moving to Guelph where he will take up similar duties. Other CHOO personalities on hand were: program director Paul Scott, Tom Foster and Neil Sutherland.

The next Oshawa Jamboree has been scheduled for Sunday Feb. 16 at 8PM. On the bill will be "Funny Farms" (CTV) Maple Street. These boys rehearse three times a week, travel all over Canada and have eleven wardrobe changes. You'll see a different Maple Street at the Oshawa Jamboree where there are no restrictions and they'll be doing their own thing.

— John V. Ward

REG WATKINS DONS STUDIO CAP AGAIN

Reg Watkins, an original "down home" recording artist, will shortly return to the record business with a new single, "Badger Moose", another personal experience, to be



Reg Watkins, on the threshold of the movie business.

released on the Snocan label. The single was produced by Gary Buck at Toronto's newest recording studio, Sounds Interchange. Watkins actually cut enough sides for an album, which included "Big Rig Dan" and "Where The Rideau River Flows". No release date has been set for the album at time of writing.

Watkins is currently playing Toronto's posh new country showplace, Molly & Me, where he is working with Fred Carrol on bass and lead guitarist Bill Lewis. Watkins, of course, does his usual rhythm guitar pickin', mouth harp and tap dancing which has attracted repeat audiences particularly on weekends where the club is experiencing capacity houses.

One of Watkins' main hobbies is working with the handicapped, particularly children. He has designed a portable game that he calls the Variety Board, which folds out into a ten foot play area, allowing those in wheelchairs or braces the experience of playing basketball and other games. He spends a great deal of his time, on a voluntary basis, working with children and adults in hospitals and homes in the areas on his club circuit.

Coming up for Watkins is a shot at the movie business. It's all hush right now, but it has to do with a Nashville movie and Watkins could be cast in a starring role.

PROPOSAL FOR NOMINATIONS AND VOTING

FOR THE JUNO AWARDS

Last year, Juno Award Presentations were asked by various segments of the industry to revamp the system by which winners were selected for the Juno Awards. A Committee was formed last year to select the artists who would appear on the Juno Awards Presentation and set up the categories. After negotiations with the CBC, it was agreed that the Juno Awards would be televised by the CBC on March 24, 1975 from the Queen Elizabeth Theatre, situated on the grounds of the Canadian National Exhibition. The Committee was given the responsibility of selecting the Awards that would be televised, establishing the criteria by which performers would be selected to appear on the program and introduce a new concept of nominations and voting.

The Committee has now become the Canadian Music Awards Association, a non-profit chartered association, with six board members. The president is Ross Reynolds and other members comprise: Mel Shaw, Greg Hambleton, Martin Onrot, Leonard Rambeau and George Struth.

The following is an explanation of how the nominations and voting will be carried out and the procedure for voting.

LIST OF AWARDS

- | | |
|---|-------------------|
| 1. Best Selling Album | (Sales) |
| 2. Best Selling Single | (Sales) |
| 3. Female Artist | (Sales & Voting) |
| 4. Male Artist | (Sales & Voting) |
| 5. Group | (Sales & Voting) |
| 6. Composer | (Voting) |
| 7. Country Female | (Voting) |
| 8. Country Male | (Voting) |
| 9. Country Group | (Voting) |
| 10. Folksinger | (Voting) |
| 11. Most Promising New Female | (Voting) |
| 12. Most Promising New Male | (Voting) |
| 13. Most Promising New Group | (Voting) |
| 14. Best Selling International Album In Canada | (Sales) |
| 15. Best Selling International Single In Canada | (Sales) |
| 16. Producer | (Voting) |
| 17. Album Graphics | (Voting By Panel) |

Except where noted, all Awards will be made to Canadians as defined by the CRTC Regulations.

Awards 1 through 13 will be presented during the televised portion of the Juno Awards Presentations.

HOW THE AWARDS ARE CHOSEN

- A. Based on Sales
Categories:
1. Best Selling Album
 2. Best Selling Single
 14. Best Selling International Album
 15. Best Selling International Single

Sales figures to be submitted are net unit sales times suggested list price. Tape sales should be included in album sales.

Each company may submit one entry per category. These entries will be submitted to an independent

auditor. Submitting companies must be prepared to submit to examination by the auditor.

Budget, premium, promotional, and record club sales should not be included on entries.

Net sales figures should be for a fourteen month period beginning with November 1st of the prior year and concluding the last day of the subject year.

- B. Based on Votes
Categories:
6. Composer
 7. Country Female
 8. Country Male
 9. Country Group
 10. Folksinger
 11. Most Promising New Female
 12. Most Promising New Male
 13. Most Promising New Group
 16. Producer

Five nominations in each category will be listed on a ballot that will be mailed to each subscriber of RPM. These ballots will be returned to an independent auditor who will tabulate the results. The winners will be kept confidential until the presentations of the Award at the Queen Elizabeth Theatre on March 24.

Nominees for Composer would be the first five Canadian composers of the singles on the RPM yearly wrap-up chart. These five nominees would be listed on the ballot with the titles of their qualifying compositions. A co-composer would qualify.

Nominees for Country Female, Male and Group, and for Folksinger would be based on the top five best selling artists in each category. The definition of sales would be the same as in the sales category except that the figure submitted by each company for each entry would be net sales during the 14 month period for all qualifying recorded product; i.e. singles, LP's and tapes. Each company may submit up to five entries in each category. Obviously, discretion should be used to limit the workload on the auditors. If an artist has product released on more than one label, total sales would qualify.

Nominees for the Most Promising New Artist category, would also be based upon sales with the following qualifications. The first record by the artist must have been released within the subject year or the prior year. A prior winner would be excluded from the nominees. A group with a name change along with a significant change in personnel would qualify as a new group.

The method for nominating a producer will be determined shortly.

- C. Based on Votes and Sales
Categories:
3. Top Female Artist
 4. Top Male Artist
 5. Top Group

The winners in each category will be determined by having the highest total of dollar sales and votes weighted to have an equal impact to sales. Five nominees will be determined in the same manner as the voting categories with sales as the basis for nominations. These nominees will be listed on the ballots and voted upon by subscribers to RPM.

JUNEAU continued from page 1

a good thing. If you have good programs about the Maritimes which people in the west want to use and vice versa, that's a good thing from the national interest point of view.

I'm glad you mentioned the spirit in which the regulations were handed down.

Yes - I think as an eminent broadcaster once said 'if you don't understand it, it's because you don't read - or because you can't read'.

How sympathetic would the Commission be with stations that experience hardship because of the new regulations?

I think that the Commission has always had the built-in factor for hardships. The door is always open for that kind of thing. It's only in the case of definite incompetence where we wouldn't accept hardship as an excuse. But then it has to be pretty obvious that there is incompetence, and that has happened.

Do you feel that the regulations are somewhat complicated and will need time and interpretation to be fully understood by broadcasters and programmers?

Yes, but not that much time because they're not that complicated, but I agree that a fast reading of the policy is not sufficient. You've got to think it over and re-read it. Sometimes the policies that are easy to understand are the rigid policies. This policy is demanding but not rigid. So, it requires more careful study.

Will paperwork to ensuring complicity be a problem to smaller under financed stations?

There's hardly any paperwork. We're not asking for reports. We are asking for an air-check - like in the case of AM radio. Of course, the application requires a certain amount of paperwork. It has been brought to our attention already that perhaps the application is too complicated in some parts. We're willing to look into that. We're always very understanding about excessive paperwork, and if there's any way we can reduce it, without reducing the effect of the policy, we're quite open to that.

Do you feel now that the March 11th hearing will reveal any unforeseen problems?

I don't think so, but I may be wrong.

What about the ethnic area - do you think there might be a problem there?

I don't think there is a problem there. I think that the policy and the rules of the Commission in that area are so permissive that they're not even used, and we have never turned down an application to increase the ethnic programming. In the case of the 30% Canadian content for music, we had some complaints, but I don't think we get anymore. In every case, it turned out that they didn't understand the flexibility of the policy and that there was a way of meeting the demands of the Commission without any excessive hardship for the station.

So they're living with the ruling and getting along with it?

Yes, and there again, if there had been real cases of hardship, we would have dealt with them.

How opposed to phonograph formats and rolling formats is the Commission?

On FM - very much opposed.

How about AM?

We don't have any policy on AM, yet.

Do you feel that the CRTC has come up with a prototype that will spread internationally, as far as FM regulations are concerned - I know you watch the world scene very closely.

Well, the situation in the rest of the world is so different, except, that is, in the United States. In Europe, radio is under a crown corporation of some kind or a state supported body like in France and Italy and usually these operations are even more cultural than the CBC. So it doesn't compare very much. In Great Britain, there's some basis for comparison because they've now introduced commercial radio. I listened to it when I was in England this summer and it seems to me that it is comparable to our FM policy, in the sense that they have a lot of foreground programming. It's not rolling format and so on. In the States, who can tell about the situation? I wouldn't dare to express an opinion on that.

Is their a new philosophy within the Commission regarding Canadian content that might be reflected in these new regulations?

You mean, in the case of these new regulations, we establish a low level, except for the middle of the road stations - and for classical music and specialized music, we established a low level of 7% and then we say we expect the broadcasters to come up with their own Promise of Performance in that field. Whether we would do that in AM? Well, I don't know. We'll see. I don't mind saying again that we would entertain different proposals for AM if people came up with a system that is better than the one we have now. We have never boasted that this is the best system in the world and the only one that can be imagined. But I'm not aware of any definite proposal to replace the 30% rule.

I think you answered this in part, but don't you think, in the case of smaller stations, that the regulations ask for additional creative and bookkeeping expenses while limiting the amount of commercial time they can sell - or should I ask if this could be an argument?

Well, of course, it will be. But we've done our homework in that area very carefully and the maximum that we've established is not unreasonable in relation to what happens at the moment. In other words, the sales on FM are not much higher than what we're proposing now and in most cases are lower. And there are some very successful stations that are not doing as much advertising as we're allowing in the regulations. And in the case of one independent station, I think it's doing less than we're proposing and it's doing very well, commercially. And some very capable private broadcasters have supported the idea at the hearings, that they can do very well under a low ceiling and that gradually the value of FM advertising would increase. Now, you can overdo that, you know - if you put the ceiling too low. You can't carry that too far, but I don't think we've carried it too far. That may be one of the most important rules in the whole policy, because one great thing about FM, at the moment, is that there is less clutter than on AM. I think that we should preserve that. Maybe what we're doing is nothing but preserving the present character of FM in that respect - and also getting the stations that are not doing a great deal more advertising on FM - but there's a tendency of some FM stations right now, to be less careful about the type of advertising and to have very loud advertising on FM. I think we should resist that tendency and even roll it back very definitely, because that's a good

thing about Canadian FM, that it has had a much more subdued tone. I think that there was a very great danger that that would be lost.

Tell me, what's the next order of priority for the CRTC in radio programming, after the FM regulations have been resolved?

AM, of course. The way the renewals take place - I think we should become able to handle the renewals much more seriously than they have been handled - and that's not because of a lack of intention on the part of the Commission - it's just because of all the work we have. And also the policies concerning certain popular types of programming - like open line - the abuses in the field of open line. I'm not suggesting that all open line programs are abusive by any means, but some of them definitely are. We're also interested in further improvements in the promotion of Canadian talent and that's a matter that would have to be developed with the government, but I think if we could be helpful ourselves in the development of a record industry, that would be very important in relation to both AM and FM.

Are you fairly satisfied that the AM regulations have worked so far?

Well, I never like to say we're satisfied. There doesn't seem to be any dramatic problems. I think that one thing that would be very nice, and I've mentioned it before, but it's not a matter of regulation, it's a matter of persuasion, on our part, and creativity and innovation on the part of the broadcasters. I think that some effort to reflect the Quebec music in the rest of the country would be a good idea. I know it's difficult, it's not just a matter of playing the record, it's a problem of production because you've got to choose the music and probably start with instrumental records, maybe some vocal records, but very carefully chosen. It's a matter of programming and all programming is complicated and sometimes when I talk about that, people think I have a simplistic idea about that. Well, nothing is simplistic in that. But it is a technique when you don't want to make any effort to give a simplistic interpretation to what people are talking about. Obviously the launching of any programming idea is difficult and it requires creativity and imagination and that sort of thing would certainly require creativity and imagination. It's a case of production, marketing, and programming problems.

CRACK OF DAWN MEMBER SHOT UP AT TORONTO CLUB

Trevor Daley, a member of Columbia's latest signing, Crack of Dawn, and Garth Bennett, a musician friend, were wounded by a gunman as they entered the Generator - a well-known disco tavern at Yonge and Eglinton Sts. in Toronto. Daley, shot in the right hip, and Bennett, who was wounded in the right shoulder and abdomen, were rushed to hospital but are now reported to be in satisfactory condition.

There was no apparent explanation for the shooting of the two Trinidadians by a white man, however police have indicated there may be "racial overtones" to the incident.

THE JUNO AWARDS - MARCH 24TH ON CBC TELEVISION

INTERNATIONAL NOTICES FOR CANADIAN CONSPIRACY

The Toronto-based Canadian Conspiracy, managed by Kevin Hunter (New Directions) have entered the new year with a great deal of confidence — much of it based on their acceptance with the international club scene during 1974.

Hunter reports that recording plans are now underway for the group and a release should be ready by the first part of the year.

The group have played the Paradise Island Hotel in Nassau, the Americana in Puerto Rico and the Jockey Club in the Americana in New York City as well as many others.



Canadian Conspiracy and a few of their fans who joined a packed house at the Le Jockey Club of New York's Americana Hotel for their opener.

Reviewers have been exceptional in their praise for the group. James Davis, of the Daily News, noted: "Along with its regular

bursts of cold air, so dear to our weather forecasters, Canada of late has been sending us an increased number of cultural productions and groups. One of the more recent arrivals, is a song and music group called the Canadian Conspiracy. It would be difficult to come upon a more versatile, likeable and talented group in these parts than the Canadian Conspiracy". Jose, writing in Variety under New Acts, describes the Canadian Conspiracy as "a likeable group that can makes its way excellently on the discotheque and lounge circuits".

The Canadian Conspiracy were formerly two groups who worked the London, Ontario area. They comprise: Alex Glover, Steve Beech, Albin Koteles, Richard Voigt, Douglas Jackson, Micheal Heath and Gary Greensord.

ZULEMA PREMIERES AT THE COLONIAL

One of RCA's newest artists, Zulema, made her debut at Toronto's Colonial Tavern (27) with the assistance of Ontario promo rep, Tom Berry, who invited press and media people to an opening night party for the rhythm and blues vocalist and to help her launch a week-long engagement at the club. Zulema was backed by four musicians and three female vocalists and achieved the kind of enthusiastic response that has been typical of her concert dates.

After her signing with RCA in September of last year, Zulema's single, "I Wanna Be Where You Are", was released in November of the same year. Prior to her contract with RCA, Zulema was signed to the Sussex label and has two albums to her credit, "Caviar and Chitlins" and "Zulema"

GUESS WHO DISPLAYS AT SAM THE RECORD MAN

As part of RCA's extensive promotion campaign for The Guess Who's latest album "Flavours", Tom Berry and Ken McGregor of RCA set up in-store displays at Sam the Record Man (Toronto), using the theme of a giant ice-cream cone to advertise "Flavours" as well as four other recent Guess Who albums.



(l to r): Ken McGregor, RCA; Sam Sniderman; and Tom Berry, RCA; with "Flavours" display.

COLUMBIA LAUNCHES SUPERSTAR CAMPAIGN

Commencing Feb 3, Columbia Canada will initiate a month-long merchandising program - a multi-media marketing campaign which makes Columbia's qualified customers eligible for a buy-in discount from an extensive catalogue of first line best sellers. The program will be called the "Superstar Sale".

Included in the series are Bob Dylan's new album along with albums from Murray McLauchlan, Mac Davis, Charlie Rich, Billy Swan, Herbie Hancock, Miles Davis, Stephenwolf and others.

In commenting on the sale, the label's national director of merchandising, Julian Rice, noted: "This across-the-board buy-in opportunity will allow each account to merchandise and advertise that segment of Columbia's product which most closely parallels their product strength - be it rock, MOR, country or jazz".

More than twenty separate accounts will be tied in to the media buy. Radio and television time has been purchased in all major Canadian cities for broadcast of "Superstar" commercials. Multi-product newspaper advertising will accommodate other accounts. Bert Dunseith and Charlie Camilleri, director of sales and national promotion manager respectively, will be directing sales and promotion forces to ready the program for action through a novel giveaway of a Superstar rock and roll game to major participating customers.

National advertising will be run in Canadian trade and consumer mags, and in-store support will be gained through full colour wall posters, multi-product mobiles, header cards, illustrated dealer mailings, and giant hard back colour artist photos.

"THE BADLANDS"

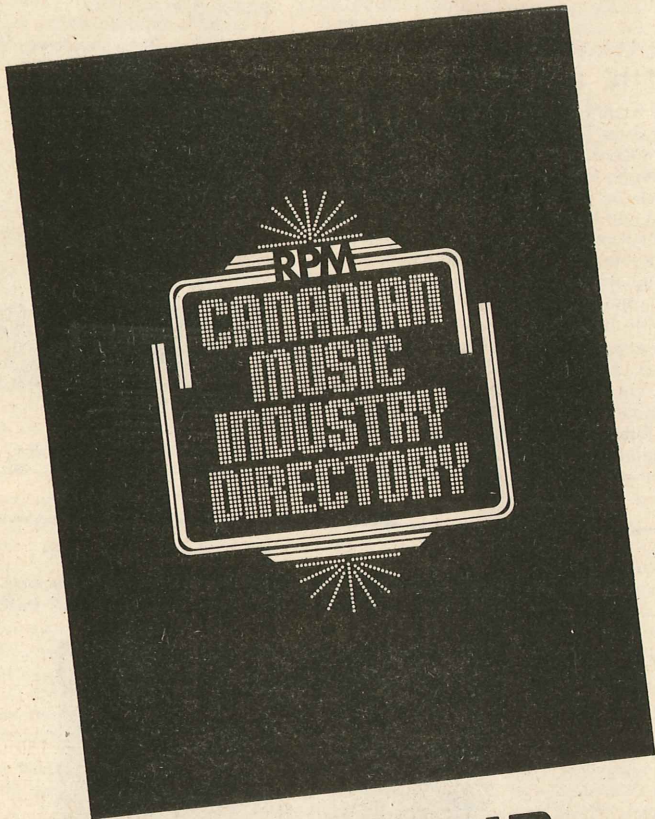


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The Programmers

A WEEKLY FEATURE OF RPM DESIGNED
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Programming-perspective '75

What's there to say about radio programming that hasn't already been said? Ever since 1953, when Todd Storz and Gordon McLendon gave radio a shot in the arm with

The Programmers *PROGRAMMING*
ted randal

their new "Top Forty" formats, people have been writing, talking, editorializing and arguing about the pros and cons of various types of radio programming. Hundreds of thousands of ideas and suggestions have been passed along in newsletters, magazines and conventions, and it would seem there isn't much left to talk about as far as radio programming is concerned. For years we've been hearing from Gavin, Randal, Hall, Hamilton, CHUM and others, so what's the sense of continuing the discussion? The broadcast industry should be full of experts by now. Actually, it is true that there is a lot of know-how in radio today — probably more than at any other time — but

CHIC PULLS RED PLUM HAT TRICK

CHIC Radio has scored a Canadian first with Toronto and area listeners being given an opportunity to talk direct to three English-speaking Russians through an exclusive hook-up with Radio Moscow. The half hour show will be part of CHIC's morning talk show commencing Feb 3, at 9:15AM.

The arrangements for the hook-up were made by Harry Allen, Station Manager of the Brampton station, who had also engineered a previous program whereby CHIC listeners taped questions which were sent to Moscow for taped answers. Russian reaction to this new idea was reported as "eagerly accepted". One of the Russians on the other end of the line will be a translator who accompanied Soviet party chief, Leonid Brezhnev during his visit to North America. Allen is also attempting a similar hook-up with Radio Peking and Zambia.

"GOLDRUSH" TO AIR BTO SPECIAL

Terry David Mulligan's "Goldrush" aired a special program centering on Mercury's Bachman-Turner Overdrive last week (20th). The interview-music presentation was put together by producer Claire Lawrence and Mulligan during interviews with the group in Salt Lake City, Utah. It was the first "Goldrush" program to be so heavily devoted to an interview. Tracks by the band were only used to emphasize points made by group members.

"Goldrush" airs over the CBC AM national network and is repeated on portions of the FM network.

in my view we are just beginning to find out what it is all about.

In the past twenty years we have found that there is a great deal more to acquiring ratings than simply playing forty records over and over again. To be competitive in their particular markets, stations had to find new and better answers. New formats were created, a lot of copying was done, and sophistication crept into the sounds that were already on the air. "Top Forty" became "Top Thirty", then "Top Twenty". Gold records were introduced as a strong programming ingredient, and that went from one per hour to 50% of the playlist to "Solid Gold". Stations vying for their share of a market's audience tried everything from Country to Good Music, to Progressive, and the end result was a lot of position changing in a lot of markets.

We've learned quite a bit in the last twenty years . . . that is to say we have discovered improved technology about this new type of radio, but the big question is: "How much do we really know?" Whether you are an owner, manager or program director, ask yourself a few questions, and you will be amazed at your inability to come up with logical, factual, foolproof answers. With demographics becoming an increasingly important sales tool, start by asking what type of programming will guarantee the acquisition of a specific age group? Then ask yourself if the acquisition of that age group means the elimination of all others? To really get into the question game add call letters of individual stations to the demographic questions, and you'll be

amazed at how quickly you will come up with no answers. To give you a better idea of what I mean, let me throw in a few specific questions and call letters, and then you take it from there substituting your stations, markets and competitive situations. 1. What is CFRB's secret to their continuing dominance of Toronto? 2. Why has no one been able to beat CHUM in the popular music field? 3. What ingredients would you use to beat either CHUM or CFRB? 4. There are currently three popular music stations in Winnipeg. Which will end up being the dominant one, and why? 5. How will the programming battle in Winnipeg affect the old-line winner, CJOB? 6. A Talk format has apparently been quite successful for CJOR, Vancouver. Why haven't more Canadian stations done the same thing? Try to ask yourself objective and realistic questions and you'll find the exercise a valuable eye-opener.

Of course, each station, each market and each situation is different, so even if you have the answers for one programming problem, they may not be right for another. Still, with today's economic and competitive requirements being so great, it is necessary that each station be thoroughly knowledgeable about its own programming, the ingredients that go into it and the standard of quality he is broadcasting. Many know exactly what they are doing and how good they are compared to the very best; others consider it all a mystery; still others ignore it all completely and pay attention only to the bottom line—the dollar. Next week, we'll start on specifics.

THE JUNO AWARDS — MARCH 24TH
ON CBC TELEVISION

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SYNDICATED ROCK SERIES MAKING STEADY GAINS

The syndicated Wayne Dion Show is continuing to make gains in popularity with new additions at CKJD, Sarnia, and CFQC, Saskatoon. The weekly rock music feature recently celebrated its first anniversary with special guest Robert Lamm of Chicago. Lamm's participation in the show was just another in a series of guest slots which have included in the past Grand Funk, Valdy, Martha Reeves, Steppenwolf, Nazareth, Alice Cooper, the premiere of the new A Foot in Coldwater album and a Terry Jacks special with guest host Ritchie Yorke.

CHAM has received a number of unsolicited offers of sponsorship for the feature from several sources. The program is currently sponsored by the Sears Department Stores.

Wayne Dion and rock journalist Ritchie Yorke have announced the formation of

Crystal Productions, a company that will offer exclusive rockumentaries to a world market. Audio presentations presently being put together are a two hour Led Zeppelin feature and a Terry Jacks one hour Top 40 special.

Dion recently shared the mic with Skip Prokop, former drummer and founding member of Canada's jazz-rock band, Light-house. The program covered Prokop's career from his beginnings in Hamilton in the Ontario Drum Corps, through to his development of Lighthouse and his subsequent decision to leave the band.

Dion chose a person to person concept as a format for the documentary, aiming for a more personal exchange. The program was broadcast on CHAM in two parts on December 22nd and 27th.

Upcoming guests are the new Guess Who, Anne Murray, John Lennon, Genesis, Johnny

Winter and Deep Purple. In the past, the show has also claimed premieres for Toronto's Liverpool, featuring tapes from their pending album, and an on-location show from Kelly Jay & Bad Manors (formerly Crowbar) at their Hamilton mansion.

The program is available on a full-time or a selective basis. For rates and information write: Audio Specials, 5361 Riverside Drive, Burlington, Ontario.

FULL TV & RADIO SKED FOR NEUFELD

RCA's Rick Neufeld, currently riding RPM's country playlist at number 11 with his single "Country Pride", has been enjoying a concentrated string of TV and radio



(l to r) Tommy Hunter, Rick Neufeld, Al Cherny (The Tommy Hunter Show).

appearances, especially during the latter part of 1974, which included two shows for Ian Tyson (CTV). CBC tapings included an appearance on Elwood Glover's "Luncheon Date" and the "Tommy Hunter Show".



Rick Neufeld and George Hamilton IV at Hamilton's TV taping.

Sylvia Tyson hosted Neufeld on CBC Radio's "This Country in the Morning" broadcast on both FM and AM. A TV performance on the Tommy Banks Show was taped on December 7th for a future air date and



Denis Beaulieu (RCA), Claude Patry ("Mr. Country"), Rick Neufeld, Bob Kirkwood (producer), Mark Robbins (Champlain Productions).

Notice of Public Hearing

OTTAWA, MARCH 11, 1975 (ISSUE No. 1) PROPOSED AMENDMENTS TO RADIO AM AND FM BROADCASTING REGULATIONS

Further to the Commission's Announcement entitled FM Radio in Canada — A Policy to Ensure a Varied and Comprehensive Radio Service, issued to-day, the Commission publishes the following documents:

1. Proposed amendments to the Radio (F.M.) Broadcasting Regulations.
2. Proposed amendments to the Radio (A.M.) Broadcasting Regulations.
3. Draft FM Application Form, comprising Part I - General and Part II - Promise of Performance.

These documents will be considered at a Public Hearing to be held in Ottawa commencing March 11, 1975.

The general public, broadcasters and all other interested parties are invited to comment on these documents. Comments must be filed by registered mail or personal delivery with the Director-General of Licensing, Canadian Radio-Television Commission, 100 Metcalfe Street, Ottawa, on or before February 21, 1975.

Copies of the above-mentioned documents may be obtained from the Public Examination Office of the CRTC (613-996-5414).

CRTC — Public Notice 1975-3

Guy Lefebvre
Director-General of Licensing.



Canadian
Radio-Television
Commission

Conseil de la
Radio-Télévision
Canadienne

GINO VANNELLI POWERFUL PEOPLE

AM 1652



FROM THE ALBUM 'POWERFUL PEOPLE'

Neufeld appeared on Claude Patry's "Mr. Country" show for two tapings which were shown in December on seven Quebec TV stations.

Upcoming TV appearances for Neufeld include a date on CHCH's George Hamilton IV Show taped December 12th to be aired in Toronto on February 7th.

BCTV'S "COAST COUNTRY" TO CONTINUE SERIES

Response to Bruce Payne's "Coast Country", originating at Victoria's CHEK-TV (Channel 6), has resulted in the further planning of this type of series which features Canadian talent, particularly the west coast brand. The show, seen throughout Vancouver Island and the lower mainland, served to introduce some of Canada's most promising new country and pop artists including Patti MacDonnell, currently making the national charts with her Broadland single, "People Don't Remember"; Sweetwater's Dave Baker and Doug Rutledge. The latter has just released "Freedom Riches Peace Of Mind" on the Van Los label and has already scored well with country programmers in B.C. Payne points out that there is no national distribution for Van Los but that copies of the single can be obtained by dropping a line to the company at 173 Pemberton, North Vancouver, B.C. V7P 2R4. Payne tags this one as "one of the best releases on the market!". The single is a follow-up to Rutledge's "Necessary Man" which did well in B.C.

Payne also advises that Sweetwater product is now being distributed by London which should give Dave Baker a better chance at the national market. A new single is now being readied for release.

CKVL-FM INTROS "SUPER SUNDAY"

Montreal's powerful CKVL-FM adds another notch to their innovative programming format. Sunday (2) at 7PM was the unveiling of their new "live" from Montreal's Le Patriote Club, "Super Sunday" offering. The show will be presented every week for fifty-two weeks and will feature the biggest and best known Quebecois music stars — their concerts and theatre variety productions. Headlining the first two hour production was Pauline Julien, a well-known politico-entertainer in Quebec.

The initial show was also the inauguration of CKVL's new \$25,000 mobile unit — the only such unit owned by a radio station in Quebec, featuring all the latest in recording technology, including a 16-track board, echo equipment and electronic apparatus enabling the placement of up to twenty microphones on stage.

INTERIOR BC STATIONS AIR STAMPS PROMO

A large number of radio stations in the interior of British Columbia have aired the Stampede's "Backstage Pass" album as part of a promotion set up by Ray Ramsay of Taylor, Pearson and Carson, distributors of Stampede's product in B.C. Among the stations included in the promotion were CKOK, CKGF, CJIB, CHTK, CJNL, CKSP, CFVR, CITR and CKPG. In all some seven-teen stations participated.

TPC supplied the stations with copies of the MWC album for give-aways and tied it all into large scale displays in retailers throughout the interior.

Continuing their "Super Sunday" CKVL-FM, at 9PM presents another first on their "live" Discotheque Show which is brought in by lines linked from the Lover's Disco (Laval), the show will be all French. The station has arranged for the latest disco hits to be flown in from France's famous Drugstore Disco. The station is now looking into the possibility of a disco link-up of Quebecois stations which is similar to a disco network being finalized in the U.S.

At 10PM CKVL-FM joins the Trans-Canada network of fifteen other FM stations for another Montreal first — the first of the Dr. Feelgood series of live concerts. Headlining this show will be Procol Harum in concert with the Los Angeles Philharmonic Orchestra. Also on the bill are Santana, Stevie Wonder, John Lennon, The Who and Ten Years After. Commenting on the Feelgood show, CKVL Vice-President, Paul Tietolman, noted: "This is original programming, with presentations never available before, on record or tape". Regarding his "Super Sunday", Tietolman commented: "You'll have to admit that this Sunday night lineup is an impressive one". Apparently the station isn't finished with surprises and firsts — they are preparing other programming changes and innovations to "mark it as the leading innovator in Quebec radio programming".

The Feelgood series is produced in Canada by the Montreal-based Unison with a production and promotion cost tagged at \$250,000. The series was produced in 16-track in Los Angeles, London, New York and Toronto and mixed by the artists. The series is not available on disc but is aired on CKLG-FM Vancouver, CKXL Calgary, CFRN-FM, Edmonton, CHEC Lethbridge, CJME Regina, CFQC Saskatoon, CFRW-FM Winnipeg, CKSO Sudbury, CJOM-FM Windsor, CFGO Ottawa, CHUM-FM Toronto, CHLO St. Thomas, CFLS Quebec City, CJCH Halifax, and, of course, CKVL-FM Montreal.



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CFGP AIRS ELVIS SPECIAL

To salute Elvis Presley's 40th birthday, CFGP (Grande Prairie), recently broadcast a five hour session of solid Presley material in a special program titled "From Rags to Riches". The special was aired following a contest that prompted 1,311 entries and climaxed with a grand prize of 63 Presley albums being presented to the winner. CFGP worked in cooperation with Harmony Music, a local dealer, and the combined impetus of in-store displays and the radio special resulted in a flood of inquiries from listeners wanting to know just what was available in Elvis product.



From left to right: (back) Barry McLean (CFGP) co-producer of the special; Ginger Owen, winner of the contest; (front) Ken Smith, Boston Pizza manager and sponsor of the special; Don Lindsay (CFGP) co-producer.

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CKBB SUCCEEDS WITH FIRST CHRISTMAS APPEAL

A "Christmas Dinner Giveaway" was initiated ten days before Christmas on CKBB 950 in Barrie, and by December 23rd, the station presented \$4,000.00 worth of



CKBB staffers (l-r) Paul Lethbridge, Bob Glover and Brian Crawford presenting a cheque for \$1,800 and \$4,000 worth of groceries to the Chairman of the Barrie and District Christmas Cheer Organization. With him CKBB General Manager Wayne Bjorgan.

donated food and a cheque for \$1,800 to the Barrie and District Christmas Cheer Organization. Local merchant associations, area high schools, service clubs and individual



\$4,000 worth of food contributed by listeners to the CKBB "Christmas dinner giveaway" on display in the conference area of CKBB studios.

listeners were responsible for the contributions. On Christmas Eve, three hundred families received fresh produce, the equivalent of 400 quarts of powdered milk, two hundred loaves of fresh bread and cases of baby food.

The outstanding success of the appeal has prompted plans to make it an annual affair.

The Programmers **TRIBAL DRUM**

Paula Quigley, PR person at CFRB, reports that Jack Dennett, who was hospitalized recently, is back home now. After a month of recuperation he is expected to return to his usual 8AM and 6:30PM daily news chores.

CFPL London experimented with "The Unforgettable Weekend" and now they plan a similar weekend each month, because of the overwhelming response from their listeners. Rather than stick to the nostalgic Top 40 type of weekend, CFPL added a twist whereby they covered the complete spectrum of music from 1940 through to the

sixties — from big bands, to the crooners, to the popular items.

CHUM-FM's Larry Wilson has had a good response from listeners in his battle to bring the state of "bad pressings" to the attention of record companies. Listeners are writing in complaining about scratches, gouges, warts, warps, tight centre holes, background hiss, poorly glued covers, poorly printed covers, lack of printed material in Canadian copies of albums, vinyl threads, trimmings left in the cover, tiny bits of gunk that won't wipe off and bits of lint pressed right into the record. It's now become more than an "Item of interest", it should now be considered an "Item of concern".

The Programmers **HELP!**

CKCK Regina requires a good-sounding jock for evening time slot immediately! Send tape and resume to Ken Singer, Box 6200, Regina, Saskatchewan.

The Programmers **INSTANT LAFFS**

And remember . . . all you snow country fans . . . ski poles are just another ethnic joke.

(record intro for "Linda Put The Coffee On") . . . an instant hit for Ray Materick, certainly hot, and not freeze-dried. Watch out that it doesn't keep you awake at night.

Q: What kind of bees give milk?

A: Boo bees, of course.

(dj) is so dumb . . . he took his pajamas to see the movie "Sleeper".

If Lawrence Welk ever played "heavy music" . . . he'd probably get a hernia.

Q: What do you call a letter to your marijuana dealer?

A: A joint communique.

I understand Carmelita Pope is going to star in a new production called "Peter Pam".

The National Hockey League this year reminds me of a nightclub drink . . . they're both very watered down.

If you cross an elephant with the Happy Hooker . . . you get a two-ton pickup that will do it for peanuts and will never forget you.

The Kung Fool says: Man who writes rubber cheque gets stretch in prison.

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

CONTEMPORARY RADIO ACTION

AMHERST

CKDH

42 Fire/Ohio Players

58 When A Child is Born/Michael Holm

55 California Jam/Klaatu

24 Ready/Cat Stevens

27 Lonely People/America

31 Look in My Eyes/Tony Orlando & Dawn

BARRIE

CKBB

Charted:

46 No. 9 Dream/John Lennon

24 Ready/Cat Stevens

Playlisted:

62 Roll on Down the Highway/BTO

45 Can You Give It All to Me/Myles & Lenny

39 I Belong to You/Love Unlimited

27 Lonely People/America

* You Can't Do It Right/Deep Purple

BRANDON

CKX (Dan Radford)

Playlisted:

36 Can't Get It Out/Electric Light Orchestra

34 Changes/David Bowie

64 As Long As He Takes Care/Candi Staton

* Future Shock/Hello People

77 Make Me Do Anything/A Foot in Coldwater

* T'es Mon Amour/G. Reno & J.P. Ferland

* Pledging My Love/Tom Jones

* He Did Me Right/Patti Dalstrom

* Never Let Her Go/David Gates

* Have You Never Been/Olivia Newton-John

43 Rock & Roll/Mac Davis

* No Money Blues/Bobby G. Griffith

SPRING WILL BE COMING SOON

WE WILL ALL BE

"O.D.'D. ON LOVE"

(L 2560)

By

BLUEBYRD

LONDON records

YOU'VE COME A LONG WAY, BABY,

SINCE YOU WERE

"QUEEN OF THE MAY"

(M 17471)

By

PAUL HANN

LONDON records

Action Sides

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

Contemporary

POWERFUL PEOPLE

Gino Vannelli (A&M)

LADY LUCK

Ken Tobias (Attic)

DREAMS ARE TEN A PENNY

First Class (U.K.)

Adult

CANADIAN LADY

Chambers & Mathias (Bronco)

ANY DREAM WILL DO

Carlton Showband (RCA)

ONE MORE TIME

Andy Williams (Columbia)

Country

OOO MA MA

Jerry Palmer (Gaiety)

HAVE YOU NEVER BEEN MELLOW

Olivia Newton-John (MCA)

I BELIEVE THE SOUTH'S GONNA

Tanya Tucker (Columbia)

BRIDGEWATER

CKBW (Gary Richards)

* Have You Never Been/Olivia Newton-John

* Lady Luck/Ken Tobias

36 Can't Get It Out/Electric Light Orchestra

* She's My Lady/Jayson Hoover

BATHURST

CKBC

27 Lonely People/America

51 Black Water/Doobie Bros.

88 Rocky Mountain Boy/J.C. Stone

97 Help Your Brother/Copperpenny

56 Your Bulldog Drinks/Jim Stafford

61 Nightingale/Carole King

36 Can't Get it Out/Electric Light Orchestra

75 Lady/Styx

59 Hallelujah Freedom/Keith Hampshire

30 You're No Good/Linda Ronstadt

45 Can You Give It All/Myles & Lenny

63 I'm A Woman/Maria Muldaur

CALGARY

CKXL

Playlisted:

12 You're the First/Barry White

9 Morning Side of the Mountain/
Donny & Marie Osmond

46 No. 9 Dream/John Lennon

56 Your Bulldog Drinks/Jim Stafford

62 Roll on Down the Highway/BTO

CHARLOTTETOWN

CFCY (Scott St. James)

29 You Beat Me to the Punch/Charity Brown

18 Never Can Say Goodbye/Gloria Gaynor

28 Struttin'/Billy Preston

42 Fire/Ohio Players

CORNER BROOK

CFCB (Larry Bennett)

20 When Will I See You/Three Degrees

5 Doctor's Orders/Carol Douglas

71 From His Woman to You/Barbara Mason

51 Black Water/Doobie Brothers

* Devil Ga Te Drive/Susie Quatro

CORNWALL

CJSS

Playlisted:

2 Please Mr. Postman/Carpenters

EDMONTON

CHED (Len Theusen)

Charted:

88 Rocky Mountain Boy/J.C. Stone

25 Best of My Love/Eagles

* Rock and Roll/Privilege

73 Sally G./Paul McCartney & Wings

Playlisted:

* Up in a Puff of Smoke/Polly Brown

86 Judy Played the Juke Box/Crescent
Street Stompers

82 Dancin' on a Saturday Night/Bond

46 No. 9 Dream/John Lennon

PROGRAMMING - PRODUCTION

Available end of March, married, looking for more programming experience or TV production work. Perhaps sales if offer is good. Three years of broadcasting experience, 2 years as morning man and operations manager, while still operations manager engaged in a broadcasting engineering course: Bilingual. Phone (705) 335-2379 after 1PM or write to RPM, Box no. 7412, 6 Brentcliffe Road, Toronto, Ontario M4G 3Y2.

SPORTS PERSONALITY

Western major market station requires strong sports personality. Replies confidential. Write to RPM, Box No. 7413, 6 Brentcliffe Road, Toronto, Ontario M4G 3Y2.

WAKE-UP THE FRASER VALLEY

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

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

FLIN FLON

CFAR

Charted:

18 Never Can Say Goodbye/Gloria Gaynor

5 Doctor's Orders/Carol Douglas

30 You're No Good/Linda Ronstadt

Playlisted:

39 I Belong to You/Love Unlimited

24 Ready/Cat Stevens

HALIFAX

CJCH (Bobby Baker)

Playlisted:

38 My Eyes Adored You/Frankie Valli

84 In The Mood/Rush

82 Dancing on a Saturday Night/Bond

HAMILTON

CKOC (Nevin Grant)

* Up in a Puff of Smoke/Polly Brown

82 Dancin' On a Saturday Night/Bond

36 Can't Get It Out/Electric Light Orchestra

KAMLOOPS

CHNL

Charted:

31 Look in My Eyes/Tony Orlando & Dawn

69 Big Yellow Taxi/Joni Mitchell

RPM Top 100 Singles ALPHABETICALLY BY TITLE

Angie Baby (11)
Ain't That Peculiar (62)
As Long As He Takes Care Of Home (61)
Best Of My Love (25)
Big Yellow Taxi (63)
Black Watter (47)
Boogie On Reggae Woman (10)
Bungle In The Jungle (5)
California Jam (50)
Can You Give It All To Me (35)
Can't Get It Out Of My Head (36)
Can't Get It Out Of My Head (36)
Cat's In The Cradle (13)
Changes (34)
Crazy Talk (12)
Dancin' Fool (37)
Dancin' On A Saturday Night (70)
Day Tripper (23)
Ding Dong, Ding Dong (66)
Doctor's Orders (4)
Do It (Till You're Satisfied) (19)
Don't Cha Love It (51)
Don't Take Your Love From Me (65)
Do You Dream Of Being Somebody (60)
The Entertainer (57)
Fire (38)
Fly Away (32)
From His Woman To You (86)
Get Dancin' (8)
Hallelujah Freedom (67)
Happy People (55)
Have You Never Been Mellow (88)
Help Your Brother (94)
I Am I Am (68)
I Am Love (76)
I Belong To You (39)
I Can Help (49)
I Feel A Song In My Heart (84)
I'll Be Gone (69)
I'm A Woman (58)
In The Mood (80)
It's All Right (77)
I've Lost My Place (91)
I Wouldn't Want To Lose Your Love (28)
Johnny Get A Gun (82)
Judy Played The Juke Box (79)
Junior's Farm (56)
Kung Fu Fighting (15)
Lady (71)
Lady Ellen (44)
Lady Marmalade (75)
Laughter In The Rain (18)
Let's Put The Fun Back In Rock & Roll (81)
Linda Put The Coffee On (21)
Lonely People (26)
Look In My Eyes Pretty Woman (29)
Love Me The Way That You Do (85)
Lucy In The Sky With Diamonds (3)
Make Me Do Anything You Want (74)
Mandy (2)
Midnight Sky (72)
Missing You (98)
Morning Side Of The Mountain (9)
Mother Earth (46)
Movin' On (78)
Ms. Grace (83)
My Boy (73)
My Eyes Adored You (30)
Never Can Say Goodbye (7)
Never Let Her Go (90)
Nightingale (53)
No. 9 Dream (43)
One Man Woman One Woman Man (14)
Only You (54)
Please Mr. Postman (1)
Pledging My Love (100)
Pick Up The Pieces (22)
Poetry Man (96)
Ready (20)
Renaissance (38)
Rock And Roll (31) (40)
Roll On Down The Highway (45)
Sally G (64)
She's My Lady (93)
Some Kind Of Wonderful (6)
The Souths Gonna Do It (97)
Struttin' (24)
Sweet Surrender (42)
Tied On (99)
To The Door Of The Sun (89)
Up In A Puff Of Smoke (92)
When A Child Is Born (59)
When Will I See You Again (42)
You Are So Beautiful (95)
You Beat Me To The Punch (17)
You Got The Love (41)
Your Bulldog Drinks Champagne (48)
You're No Good (27)
You're Right As Rain (87)
You're The First My Last (16)

RPM

Top Singles

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

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

Y
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P
Z

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

WEEKS
THIS LAST ON
WEEK WEEK CHART

1	2	(10)	PLEASE MR. POSTMAN Carpenters A&M 1646-W	26	27	(6)	LONELY PEOPLE America Warner Bros. 8048-P
2	3	(9)	MANDY Earry Manilow Arista 45613-F	27	30	(6)	YOU'RE NO GOOD Linda Ronstadt Capitol 3990-F
3	1	(10)	LUCY IN THE SKY WITH DIAMONDS Elton John MCA 40344-J	28	37	(8)	I WOULDN'T WANT TO LOSE YOUR LOVE April Wine Aquarius AQ-5035-K
4	5	(8)	DOCTOR'S ORDERS Carol Douglas RCA MB-10113-N	29	31	(6)	LOOK IN MY EYES PRETTY WOMAN Tony Orlando & Dawn Arista 45620-F
5	4	(10)	BUNGLE IN THE JUNGLE Jethro Tull Chrysalis 2101-P	30	38	(9)	MY EYES ADORED YOU Frankie Valli Private Stock 45003-M
6	10	(7)	SOME KIND OF WONDERFUL Grand Funk Capitol 4002-F	31	35	(13)	ROCK AND ROLL (I Gave You the Best Years of My Life) Terry Jacks Goldfish GS111-W
7	18	(11)	NEVER CAN SAY GOODBYE Gloria Gaynor MGM M-14748-Q	32	32	(7)	FLY AWAY Wednesday Ampex AC-1365-V
8	13	(7)	GET DANCIN' Disco Tex And The Sex-O-Lettes Chelsea CH-3001-N	33	40	(6)	RENAISSANCE Valdy A&M AM-377-W
9	9	(10)	MORNING SIDE OF THE MOUNTAIN Donny & Marie Osmond MGM 14765-O	34	34	(7)	CHANGES David Bowie RCA 74-0605-N
10	8	(12)	BOOGIE ON REGGAE WOMAN Stevie Wonder Motown 54254-Y	35	45	(9)	CAN YOU GIVE IT ALL TO ME Myles And Lenny Columbia C4-4069-H
11	6	(16)	ANGIE BABY Helen Reddy Capitol 3972-F	36	36	(7)	CAN'T GET IT OUT OF MY HEAD Electric Light Orchestra United Artists UAXW-573-U
12	16	(14)	CRAZY TALK Chiliwack Goldfish GS110-W	37	47	(11)	DANCIN' FOOL Guess Who Nimbus 9 PB10075-N
13	19	(17)	CAT'S IN THE CRADLE Harry Chapin Elektra E-45203-P	38	42	(6)	FIRE Ohio Players Mercury 73643-Q
14	7	(12)	ONE MAN WOMAN, ONE WOMAN MAN Paul Anka/Odia Coates United Artists UAXW569-U	39	39	(7)	I BELONG TO YOU Love Unlimited 20th Century 1209-2141-T
15	15	(14)	KUNG FU FIGHTING Carl Douglas Pye 7N45377-L	40	43	(5)	ROCK AND ROLL (I Gave You The Best Years Of My Life) Mac Davis Columbia 3-10070-H
16	12	(12)	YOU'RE THE FIRST MY LAST MY EVERYTHING Barry White 20th Century 1209-2133-T	41	41	(15)	YOU GOT THE LOVE Rufus featuring Chaka Khan ABC 12032-N
17	29	(8)	YOU BEAT ME TO THE PUNCH Charity Brown A&M AM-375-W	42	44	(5)	SWEET SURRENDER John Denver RCA JB-10148-N
18	11	(14)	LAUGHTER IN THE RAIN Neil Sedaka Polydor 2058494-Q	43	46	(4)	No. 9 DREAM John Lennon Apple 8029-F
19	14	(15)	DO IT (TILL YOU'RE SATISFIED) B.T. Express Scepter 12395-Q	44	48	(10)	LADY ELLEN James Leroy GRT 1230-86-T
20	24	(7)	READY Cat Stevens A&M 1645-W	45	62	(4)	ROLL ON DOWN THE HIGHWAY Bachman-Turner Overdrive Mercury M-73656-Q
21	21	(9)	LINDA PUT THE COFFEE ON Ray Materick Asylum ASC 5001-P	46	53	(4)	MOTHER EARTH Ian Thomas GRT 1230-89-T
22	33	(7)	PICK UP THE PIECES Average White Band Atlantic 3229-P	47	51	(5)	BLACK WATER Doobie Bros. Warner Bros. 8062-P
23	23	(7)	DAY TRIPPER Anne Murray Capitol 4000-F	48	56	(6)	YOUR BULLDOG DRINKS CHAMPAGNE Jim Stafford MGM 14775-Q
24	28	(7)	STRUTTIN' Billy Preston A&M 1644-W	49	17	(15)	I CAN HELP Billy Swan Monument ZS88621-H
25	25	(7)	BEST OF MY LOVE Eagles Asylum E-45218-P	50	55	(6)	CALIFORNIA JAM Klaatu Daffodil DIL1057-W

RPM 100 Top Singles (51-100)

51	52	(6)	DON'T CHA LOVE IT Miracles Motown 54256-Y	76	96	(2)	I AM LOVE Jackson Five Motown 1310F-Y
52	20	(17)	WHEN WILL I SEE YOU AGAIN Three Degrees Phila. Int'l. ZS8-3550-H	77	79	(4)	IT'S ALL RIGHT Jim Capaldi Island IS-003-W
53	61	(5)	NIGHTINGALE Carole King Ode OD-66106-W	78	93	(2)	MOVIN' ON Bad Company Swan Song SS-70101-P
54	22	(11)	ONLY YOU Ringo Starr Apple 1876-F	79	86	(2)	JUDY PLAYED THE JUKE BOX Crescent Street Stompers Aquarius PQ-5034-K
55	60	(5)	HAPPY PEOPLE Temptations Motown G-7138-Y	80	84	(2)	IN THE MOOD Rush Mercury M73647-Q
56	26	(12)	JUNIOR'S FARM Paul McCartney & Wings Apple 1875-F	81	81	(6)	LET'S PUT THE FUN BACK IN ROCK AND ROLL Jason Celebration CEL 2111X-M
57	49	(9)	THE ENTERTAINER Billy Joel Columbia 3-10064-H	82	85	(2)	JOHNNY GET A GUN Five Man Electrical Band Polydor PD-14263-Q
58	63	(4)	I'M A WOMAN Maria Muldaur Reprise REP-1319-P	83	90	(3)	MS. GRACE The Tymes RCA PB-10128-N
59	58	(5)	WHEN A CHILD IS BORN Michael Holm Mercury 73642-Q	84	50	(16)	I FEEL A SONG IN MY HEART Gladys Knight & the Pips Buddah BDA 433-M
60	72	(3)	DO YOU DREAM OF BEING SOMEBODY Murray McLachlan True North TN4-124-H	85	80	(4)	LOVE ME THE WAY THAT YOU DO Michal Hasek Daffodil DIL-1062-W
61	64	(4)	AS LONG AS HE TAKES CARE OF HOME Candi Staton Warner Bros. WBS-8038-P	86	71	(6)	FROM HIS WOMAN TO YOU Barbara Mason Buddah BDA-441-M
62	65	(4)	AIN'T THAT PECULIAR Diamond Rio Big Tree BT-16030-P	87	91	(2)	YOU'RE RIGHT AS RAIN Nancy Wilson Capitol 3973-F
63	69	(4)	BIG YELLOW TAXI Joni Mitchell Asylum E-45221-P	88	....	(1)	HAVE YOU NEVER BEEN MELLOW Olivia Newton-John MCA MCA-40349-J
64	73	(4)	SALLY G. Paul McCartney & Wings Apple 1875-F	89	89	(2)	TO THE DOOR OF THE SUN Al Martino Capitol 3987-F
65	67	(3)	DON'T TAKE YOUR LOVE FROM ME Manhattans Columbia 3-10045-H	90	....	(1)	NEVER LET HER GO David Gates Elektra E-45223-P
66	66	(4)	DING DONG; DING DONG George Harrison Apple 1879-F	91	95	(2)	I'VE LOST MY PLACE Billard United Artists UAXW-572X-U
67	59	(8)	HALLELUJAH FREEDOM Keith Hampshire A&M AM-381-W	92	....	(1)	UP IN A PUFF OF SMOKE Polly Brown GTO 1002-N
68	68	(5)	I AM I AM Smokey Robinson Motown TS-4251-Y	93	....	(1)	SHE'S MY LADY Jayson Hoover Mushroom M-7007
69	70	(7)	I'LL BE GONE Huggett Family Daffodil DIL-1055-W	94	97	(2)	HELP YOUR BROTHER Copperpenny Capitol 72741-F
70	82	(2)	DANÇIN' ON A SATURDAY NIGHT Bond Columbia C4-4061-H	95	....	(1)	YOU ARE SO BEAUTIFUL Joe Cocker A&M 1641-W
71	75	(3)	LADY Styx RCA WB-10102-N	96	....	(1)	POETRY MAN Phoebe Snow Shelter SR-40353-J
72	76	(4)	MIDNIGHT SKY Isley Bros. T-Neck 2255-H	97	99	(2)	THE SOUTHS GONNA DO IT Charlie Daniels Band Kama Sutra 598X-M
73	87	(2)	MY BOY Elvis Presley RCA PB-10191-N	98	98	(3)	MISSING YOU Robbie Lane Celebration CEL-2114X-M
74	77	(5)	MAKE ME DO ANYTHING YOU WANT A Foot In Coldwater Daffodil DIL-1058-W	99	....	(1)	TIED ON Alan Gerber Good Noise GN-1008
75	92	(2)	LADY MARMALADE Labelle Epic 8-50048-H	100	....	(1)	PLEDGING MY LOVE Tom Jones Parrot PAR 40081-K

DEADLINE FOR ADS - TUESDAY NOON

THIS IMPORTANT AD SPACE IS AVAILABLE.

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

63 I'm a Woman/Maria Muldaur
61 Nightingale/Carole King
* I'll Still Love You/Jim Weatherly
Playlisted:
* Seems I Can't Live With You/Guess Who
* She's My Lady/Jayson Hoover

KELOWNA

CKOV

9 Morning Side/Donny & Marie Osmond
48 Lady Ellen/James Leroy
51 Black Water/Doobie Brothers
25 Best of My Love/Eagles
28 Struttin'/Billy Preston
54 Must of Got Lost/J. Geils Band
29 You Beat Me to the Punch/Charity Brown
40 Renaissance/Valdy
55 California Jam/Klaatu
81 Let's Put the Fun Back/Jason

KINGSTON

CKLC

Charted:
38 My Eyes Adored You/Frankie Valli
51 Black Water/Doobie Brothers
Playlisted:
30 You're No Good/Linda Ronstadt
53 Mother Earth/Ian Thomas

KINGSTON

CKWS (Gary Mercer)

(no. 1) Lucy in the Sky/Elton John

Charted:

37 I Wouldn't Want to Lose/April Wine
10 Some Kind of Wonderful/Grand Funk
25 Best of My Love/Eagles

Playlisted:

* Have You Never Been/Olivia Newton-John
* Express/B.T. Express
* Raised on Rock/Johnny Winter

KITCHENER

CHYM

* Emotion/Helen Reddy
* Roses & Luv Songs/Ray Price
87 My Boy/Elvis Presley
* Star on a TV Show/Stylistics
30 You're No Good/Linda Ronstadt

LEAMINGTON

CHYR

* Pledging My Love/Tom Jones
* Have You Never Been/Olivia Newton-John
* For A Moment/Yves LaPierre
* Norwegian Wood/NWECE
* Got a Feeling/Lighthouse

LETHBRIDGE

CHEC (Walt Edwards)

33 Picking Up the Pieces/Average White Band
36 Can't Get It Out/Electric Light Orchestra
96 I Am Love/Jackson Five
* Never Let Her Go/David Gates

A GUIDELINE TO HOW THE RPM 100 IS COMPILED

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

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

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

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

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

LETHBRIDGE

CJOC (Ken Connors)

62 Roll On Down the Highway/BTO
63 I'm a Woman/Maria Muldaur
75 Lady/Styx
46 No. 9 Dream/John Lennon
9 Morning Side/Marie and Donny Osmond
51 Black Water/Doobie Brothers

LONDON

CJBK

Charted:

37 I Wouldn't Want to Lose/April Wine
29 You Beat Me to the Punch/Charity Brown
25 Best of My Love/Eagles
30 You're No Good/Linda Ronstadt

Playlisted:

13 Get Dancin'/Disco Tex & the Sex-O-Lettes
23 Daytripper/Anne Murray
51 Black Water/Doobie Brothers
38 My Eyes Adored You/Frankie Valli
45 Can You Give It All/Myles & Lenny
86 Judy Played Jukebox/Crescent Street Strompers

MEDICINE HAT

CHAT (Jim Duce)

63 I'm a Woman/Maria Muldaur
* She's My Lady/Jayson Hoover
38 My Eyes Adored You/Frankie Valli
* Never Let Her Go/David Gates
* Sure Thing/Dionne Warwick
* Odd on Love/Bluebird
78 Costafine Town/Splinter
* Express/B.T. Express
* Love Corporation/Hues Corporation
* Get a Hold/Loggins and Messina
* I Fought the Law/Sam Neely
82 Dancing on a Saturday Night/Bond
* Raised on Rock/Johnny Winter
42 Fire/Ohio Players

MEDLEY

CHCL (June Thompson)

Charted:

61 Nightingale/Carole King
44 Sweet Surrender/John Denver
63 I'm a Woman/Maria Muldaur
33 Pick Up the Pieces/Average White Band
56 Your Bulldog Drinks/Jim Stafford
Playlisted:
62 Roll on Down the Highway/BTO
* Ring, Ring/Abba

MELFORT

CJVR (Charlie Yeo)

Playlisted:

85 Johnny Get a Gun/Five Man Electrical Band

31 Look in My Eyes/Tony Orlando and Dawn

51 Black Water/Doobie Brothers
100Mama Don't Allow No Parkin'/Brownsville Station

69 Big Yellow Taxi/Joni Mitchell
52 Don't Cha Love It/The Miracles
34 Changes/David Bowie
33 Pick Up the Pieces/Average White Band
* Have You Never Been Mellow/Olivia Newton-John

MONTREAL

CFCF (Cheryl Johnsen)

Playlisted:

30 You're No Good/Linda Ronstadt
61 Nightingale/Carole King
* Emotion/Helen Reddy
* I'll Still Love You/Jim Weatherly
96 I Am Love/Jackson Five
* Words Are Impossible/Margie Joseph
* Sneaky Snake/Tom T. Hall
* The Song's All Done/Vicki Allen
* Ceiling of Love/Sean Fagan
* Powerful People/Gino Vannelli

MONTREAL

CJMS

Charted:

* Hibou/C. Dubois
* Lady Marmalade/N. Workman
* Les Aventures D'une Jeune/D. Michel

86 Judy Played the Juke box/

Crescent Street Stompers

73 Sally G./Paul McCartney & Wings

10 Some Kind of Wonderful/Grand Funk

MOOSE JAW

CHAB (Pat Bohn)

Playlisted:

69 Big Yellow Taxi/Joni Mitchell

86 Judy Played Juke Box/

Crescent Street Stompers

33 Pick Up the Pieces/Average White Band

NORTH BAY

CFCH (John Gordon)

Charted:

60 Happy People/Temptations
66 Ding Dong/George Harrison
73 Sally G./Paul McCartney & Wings
* Have You Never Been Mellow/Olivia Newton-John

53 Mother Earth/Ian Thomas

* Tied On/Alan Gerber

72 Do You Dream/Murray McLauchlan

ORILLIA

CFOR

Charted:

18 Never Can Say Goodbye/Gloria Gaynor
62 Roll on Down the Highway/BTO
27 Lonely People/America
* Up in a Puff of Smoke/Polly Brown
53 Mother Earth/Ian Thomas
Playlisted:
82 Dancin' on a Saturday Night/Bond
* Never Let Her Go/David Gates
55 California Jam/Klaatu
72 Do You Dream/Murray McLauchlan

OTTAWA

CFGO (Trudi Chamberlain)

Charted:

* (PL-30) Up in a Puff of Smoke/Polly Brown

29 (PL-29) You Beat Me/Charity Brown

* (PL-28) Have You Never Been Mellow/Olivia Newton-John

3 (no. 1) Mandy/Barry Manilow

PETERBOROUGH

CHEX

5 Doctor's Orders/Carol Douglas
56 Your Bulldog Drinks/Jim Stafford
4 Bungle in the Jungle/Jethro Tull
37 I Wouldn't Want to Lose/April Wine
25 Best of My Love/Eagles

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PETERBOROUGH

- CKPT
 Charted:
 33 Pick up the Pieces/Average White Band
 44 Sweet Surrender/John Denver
 84 In the Mood/Rush
 32 Fly Away/Wednesday

QUEBEC CITY

- CFOM
 Charted:
 * Mardi Gras/Bond
 42 Fire/Ohio Players
 Playlisted:
 31 Look in My Eyes/Tony Orlando & Dawn
 32 Fly Away/Wednesday
 45 Can You Give It All/Myles and Lenny
 74 Free Bird/Lynyrd Skynyrd

REGINA

- CJME (H. Hart Kirch)
 Charted:
 33 Pick up the Pieces/Average White Band
 27 Lonely People/America
 Playlisted:
 * Never Been Mellow/Olivia Newton-John
 * Hey Won't You Play/B.J. Thomas
 92 Lady Marmalade/Labelle
 75 Lady/Styx
 77 (Make Me Do) Anything/A Foot in Coldwater

REGINA

- CKCK (Ken Sebastian Singer)
 44 Sweet Surrender/John Denver
 25 Best of My Love/Eagles
 27 Lonely People/America

ST. CATHARINES

- CHSC
 Playlisted:
 * Never Let Her Go/David Gates
 53 Mother Earth/Ian Thomas
 45 Can You Give It All/Myles & Lenny
 SAINT JOHN, N.B.
 CHSJ
 21 Linda/Ray Materick
 27 Lonely People/America
 37 I Wouldn't Want to Lose/April Wine
 61 Nightingale/Carole King

ST. JOHN'S, NFLD.

- CJON
 38 My Eyes Adored You/Frankie Valli
 30 You're No Good/Linda Ronstadt
 44 Sweet Surrender/John Denver
 25 Best of My Love/Eagles

ST. THOMAS

- CHLO
 Playlisted:
 33 Pick Up the Pieces/Average White Band
 63 I'm a Woman/Maria Muldaur
 69 Big Yellow Taxi/Joni Mitchell

SASKATOON

- CFQC (Lee Silversides)
 Playlisted:
 * Never Let Her Go/David Gates
 89 To the Door of the Sun/Al Martino
 * Never Been Mellow/Olivia Newton-John
 87 My Boy/Elvis Presley
 * I Fought the Law/Sam Neely
 * Any Dream Will Do/Carlton Showband
 * Changes/Loggins & Messina
 51 Black Water/Doobie Brothers
 5 Doctor's Orders/Carol Douglas

SASKATOON

- CKOM (Lorne Thomas)
 66 Ding Dong/George Harrison
 61 Nightingale/Carole King
 48 Lady Ellen/James Leroy
 * She's My Lady/Jayson Hoover
 * Never Let Her Go/David Gates

SAULT STE. MARIE

- CJIC (Lou Turco)
 * Star on a TV Show/Stylistics
 * Chevy Chase/Sammy Johns
 * Cherry Pie/Hagers
 30 You're No Good/Linda Ronstadt
 * Canadian Lady/Chambers & Mathias
 72 Do You Dream/Murray McLauchlan
 * I Fought the Law/Sam Neely
 * Let the Phone Ring/Jim Mancel
 * Country Is/Tom T. Hall
 * I Won't Last a Day/Al Wilson
 * Love Corporation/Hues Corporation
 48 Lady Ellen/James Leroy

STEPHENVILLE

- CFSX (Phil Smith)
 Playlisted:
 48 Lady Ellen/James Leroy
 * Eight Miles High/Lighthouse
 * No Money Blues/Bobby G. Griffith
 * Sure Thing/Dionne Warwick

SUDBURY

- CHNO
 * Sail on White Moon/Johnny Mathis
 72 Do You Dream/Murray McLauchlan
 * Lover Please/Kris & Rita
 * Sad Sweet Dreamer/Sweet Sensation

SWIFT CURRENT

- CKSW (Doug Berg)
 * If/Telly Savalas
 62 Roll on Down the Highway/BTO
 50 I Feel A Song/Gladys Knight & the Pips

SYDNEY

- CJCB (Arna Halloran)
 98 Missing You/Robbie Lane
 72 Do You Dream/Murray McLauchlan
 * Raised on Rock/Johnny Winter
 * Changes/Loggins & Messina
 * As Long As He Takes Care/Candi Staton
 45 Can You Give It All/Myles & Lenny
 62 Roll on Down the Highway/BTO

RPM POP MUSIC PLAYLIST

- | | | | |
|----|----|------|---|
| 1 | 2 | (11) | MORNING SIDE OF MOUNTAIN
Marie & Donny Osmond
MGM M-14765-Q |
| 2 | 7 | (5) | BEST OF MY LOVE
Eagles
Asylum E-45218-P |
| 3 | 1 | (9) | PLEASE MR. POSTMAN
The Carpenters
A&M 1646-W |
| 4 | 5 | (11) | I'LL BE GONE
Huggett Family
Daffodil DIL1055-M |
| 5 | 3 | (11) | LINDA PUT THE COFFEE ON
Ray Materick
Asylum ASC5001-P |
| 6 | 19 | (5) | SALLY G
Paul McCartney & Wings
Apple 1875-F |
| 7 | 4 | (10) | ONLY YOU
Ringo Starr
Apple 1876-F |
| 8 | 21 | (3) | SWEET SURRENDER
John Denver
RCA JB-10148-N |
| 9 | 24 | (4) | TO THE DOOR OF THE SUN
Al Martino
Capitol 3987-F |
| 10 | 8 | (8) | MANDY
Barry Manilow
Arista 45613-M |
| 11 | 9 | (7) | LOVING ARMS
Petula Clark
ABC/Dunhill 15019-N |
| 12 | 6 | (7) | WHEN A CHILD IS BORN
Michael Holm
Mercury M-73642-Q |
| 13 | 10 | (6) | LOOK IN MY EYES
PRETTY WOMAN
Tony Orlando & Dawn-Arista 45620-F |
| 14 | 11 | (9) | MY EYES ADORED YOU
Frankie Valli
Private Stock 45003-M |
| 15 | 22 | (4) | LIKE A SUNDAY MORNING
Lana Cantrell
Polydor 14261-Q |
| 16 | 14 | (5) | ROCK AND ROLL (I Gave You
The Best Years Of My Life)
Mac Davis-Columbia 3-10070-H |
| 17 | 18 | (7) | I'VE LOST MY PLACE
Billard
United Artists UAXW-572X-U |
| 18 | 12 | (5) | GEE BABY
Peter Shelly
Arista 45614-F |
| 19 | 15 | (9) | NEW WORDS FOR AN OLD SONG
Tony Cooper
Dorado DO-24-M |
| 20 | 40 | (3) | I'M A WOMAN
Maria Muldaur
Reprise REP-1319-P |
| 21 | 20 | (6) | MISSING YOU
Robbie Lane
Celebration CEL 2114X-M |
| 22 | 42 | (3) | YOU'RE NO GOOD
Linda Ronstadt
Capitol 3990-F |
| 23 | 27 | (7) | THAT GREAT OLD SONG
George Fischhoff
Attic AT-105-K |
| 24 | 44 | (3) | SAD SWEET DREAMER
Sweet Sensation
Pye 71002-L |
| 25 | 13 | (9) | DREAM ON
Righteous Brothers
Haven 7006-F |

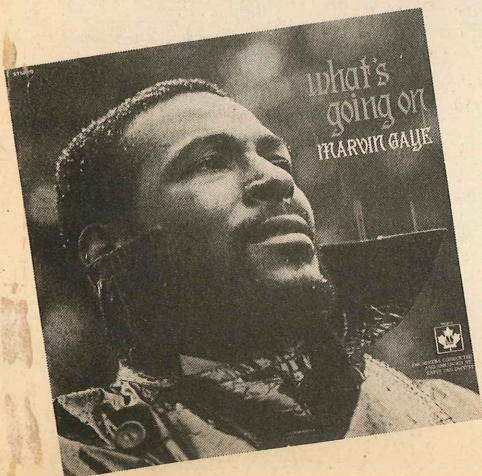
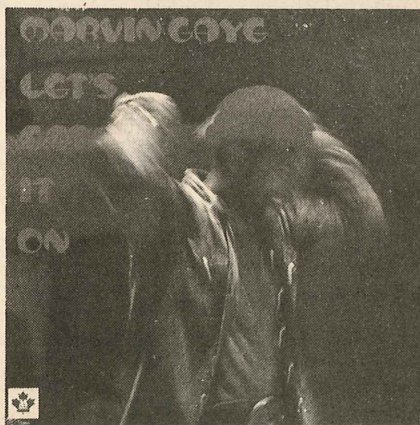
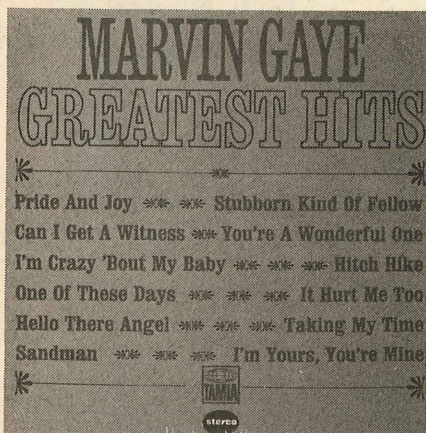
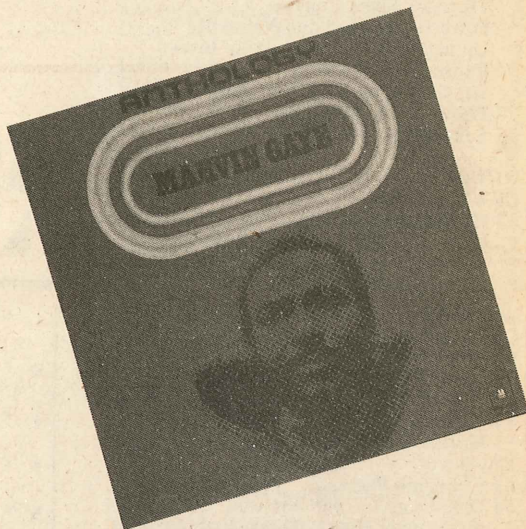
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| 26 | 36 | (3) | DO YOU DREAM OF BEING
SOMEBODY
Murray McLauchlan
True North TN4-124-H |
| 27 | 46 | (2) | LONELY PEOPLE
America
Warner Bros. 8048-P |
| 28 | 16 | (9) | NEVER CAN SAY GOODBYE
Gloria Gaynor
MGM 14748-Q |
| 29 | 47 | (2) | NIGHTINGALE
Carole King
Ode 66106-P |
| 30 | 23 | (11) | HELP ME
Doug Steiger
RCA JA-50021-N |
| 31 | 48 | (2) | NEVER LET HER GO
David Gates
Elektra E-45223-P |
| 32 | 30 | (4) | IT'S A SIN WHEN YOU LOVE
SOMEBODY
Glen Campbell-Capitol 3988-F |
| 33 | 32 | (6) | OUT OF EVERY DARK SKY
MacArthur
RCA PB-50039-N |
| 34 | 17 | (12) | RIDE 'EM COWBOY
Paul Davis
Bang 712-T |
| 35 | 25 | (11) | ONE MAN WOMAN, ONE
WOMAN MAN
Paul Anka/Olivia Coates
United Artists UAXW569-U |
| 36 | 50 | (2) | PLEDGING MY LOVE
Tom Jones
Parrot 40081-K |
| 37 | 39 | (4) | LAUGH & CRY
Shelly Brown
Pumpkin 2555-K |
| 38 | 34 | (5) | FAIRYTALE
The Pointer Sisters
Blue Thumb BTA254X-M |
| 39 | 26 | (10) | WISHING YOU WERE HERE
Chicago
Columbia 3-10049-H |
| 40 | 43 | (3) | WE CARE ABOUT
WHAT YOU HEAR
The Peaches-Realistic 68-8000 |
| 41 | | (1) | HAVE YOU NEVER BEEN MELLOW
Olivia Newton-John
MCA MCA-40349-J |
| 42 | | (1) | I'LL STILL LOVE YOU
Jim Weatherly
Buddah 444-M |
| 43 | | (1) | QUEEN OF THE MAY
Paul Hann
London M-17471-K |
| 44 | | (1) | I'VE BEEN THIS WAY BEFORE
Neil Diamond
Columbia 3-10084-H |
| 45 | 45 | (2) | RUBY BABY
Billy "Crash" Craddock
ABC ABC-12036-N |
| 46 | | (1) | LOVE SAID GOODBYE
Andy Williams
Columbia 10078-H |
| 47 | | (1) | POETRY MAN
Phoebe Snow
Shelter SF-40353-J |
| 48 | | (1) | SURE THING
Dionne Warwick
Warner Bros. WB-8026-P |
| 49 | | (1) | ASHIKO GO
Manu Dibango
London L-2561-K |
| 50 | | (1) | DAY TRIPPER
Anne Murray
Capitol 4000-F |

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TERRACE
 CF7K (Ted Hockaday)
 46 No. 9 Dream/John Lennon
 32 Fly Away/Wednesday

TORONTO
 CKFH (Jack Winter)
 * Up in a Puff of Smoke/Polly Brown
 * Never Let Her Go/David Gates
 * Have You Never Been Mellow/Olivia Newton-John
 62 Roll on Down the Highway/BTO
 45 Can You Give it All/Myles & Lenny
 82 Dancin' on a Saturday Night/Bond
 40 Renaissance/Valdy

TORONTO
 CFTR (Alex Sharpstone)
 * Powerful People/Gino Vannelli
 * Up in a Puff of Smoke/Polly Brown
 * Express/B.T. Express
 * Let the Phone Ring/Jim Mancel
 27 Lonely People/America
 75 Lady/Styx

WINDSOR
 CKWW
 87 My Boy/Elvis Presley
 * Never Let Her Go/David Gates
 * Sad Sweet Dreamer/Sweet Sensation
 * Norwegian Wood/NWECE

WINNIPEG
 CKRC
 Charted:
 51 Black Water/Doobie Brothers
 33 Pick Up the Pieces/Average White Band
 44 Sweet Surrender/John Denver
 53 Mother Earth/Ian Thomas
 Playlisted:
 42 Fire/Ohio Players
 66 Ding Dong/George Harrison
 * Never Been Mellow/Olivia Newton-John
 77 Make Me Do Anything/A Foot in Coldwater
 * Sad Sweet Dreamer/Sweet Sensation
 * Don't Call Us, Well Call You/Sugarloaf
 92 Lady Marmalade/Labelle
 27 Lonely People/America
 61 Nightingale/Carole King
 36 Can't Get It Out/Electric Light Orchestra
 63 I'm a Woman/Maria Muldaur
 46 No. 9 Dream/John Lennon

WINDSOR
 CKLW (Bill Hennes)
 Charted:
 38 (HB-27) My Eyes Adored You/Frankie Valli
 92 (HB-28) Lady Marmalade/Labelle
 75 (HB-29) Lady/Styx
 27 (HB-30) Lonely People/America
 Playlisted:
 * Never Been Mellow/Olivia Newton-John
 * Never Let Her Go/David Gates

WINNIPEG
 CKY (Bob Gibbons)
 Charted:
 34 Changes/David Bowie
 * Never Been Mellow/Olivia Newton-John
 30 You're No Good/Linda Ronstadt
 Playlisted:
 18 Never Can Say Goodbye/Gloria Gaynor
 33 Pick up the Pieces/Average White Band

WOODSTOCK
 CJCJ (Pete Stairs)
 96 I Am Love/Jackson Five
 51 Black Water/Doobie Brothers
 * Ring Ring/Abba
 * Mirage/Santana
 61 Nightingale/Carole King

YORKTON
 CJGX (Neville Greene)
 Playlisted:
 * Future Shock/Hello People
 48 Lady Ellen/James Leroy
 66 Ding Dong/George Harrison
 * She's My Lady/Jayson Hoover
 97 Help Your Brother/Copperpenny

96 I Am Love/Jackson Five
 12 You're the First/Barry White
 55 California Jam/Klaatu
 * Eight Miles High/Lighthouse

VANCOUVER
 CKLG (Karen Lakey)
 9 Morning Side/Donny & Marie Osmond
 29 You Beat Me to the Punch/Charity Brown
 86 Judy Played Juke Box/Crescent Street Stompers

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The **Programmers** **FM RADIO ACTION**

MONTREAL
 CJFM (Sandy Graham)
 Playlisted:
 Demure/Spooky Tooth (LP)
 Play Don't Worry/Mick Ronson (LP)
 Rufused/Rufus (LP)
 Blood on the Tracks/Bob Dylan (LP)
 Handsome Devils/Hello People (LP)
 Out of the Storm/Jack Bruce (LP)
 Neon Rain/Ray Materick (LP)
 Movin' On/Bad Company
 Lady Marmalade/Labelle

RPM COUNTRY PLAYLIST

1	4	(6)	KENTUCKY GAMBLER Merle Haggard Capitol P-3974-F	26	43	(2)	I CARE Tom T. Hall Mercury 73641-Q
2	1	(12)	BIG RED JIMMY Jerry Warren United Artists UAXW562X-U	27	27	(6)	I'LL BE SEEING YOU SOMEDAY Patti MacDonnell Broadland BR-2113X-M
3	5	(7)	(I'D BE) A LEGEND IN MY TIME Ronnie Milsap RCA PB-10112-N	28	29	(7)	CITY OF TEARS Marg Osburne Marathon 45-1129A-C
4	2	(8)	FOR A MINUTE THERE Johnny Paycheck Epic 8-50040-H	29	22	(9)	SHE'S MY GREATEST BLESSING Ian Tyson A&M AM-379-W
5	10	(6)	MY WOMAN'S MAN Freddie Hart Capitol 3970-F	30	34	(3)	SOMEONE CARES FOR YOU Red Steagall Capitol 3965-F
6	8	(6)	DEVIL IN THE BOTTLE T.G. Shepard Melodyland 6002-Y	31	21	(8)	OUT OF HAND Gary Stewart RCA 10081-N
7	12	(4)	THERE'S A SONG ON THE JUKEBOX David Willis/Epic 8-50036-H	32	26	(14)	GOD'S PEOPLE ARE ONE Diane Leigh Marathon 1123-C
8	6	(13)	BORN TO BE A GYPSY Tommy Hunter RCA PB50031-N	33	23	(8)	JOANNE Dryland's Quality 2106X-M
9	15	(5)	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman) Moe Brandy/GRC 2036-F	34	28	(9)	THE WAY OF LIFE Cliff Carroll A&M AM380-W
10	7	(7)	LIKE OLD TIMES AGAIN Ray Price RCA MS-146-N	35	36	(3)	THRILLS OF WINTER Roy MacCaull Condor 97067
11	25	(3)	CITY LIGHTS Mickey Gilley Playboy PB-401-M	36	37	(7)	DON'T PUT THE BLAME ON ME Bob Murphy & Big Buffalo Broadland BR 2107X-M
12	11	(8)	RUBY BABY Billy "Crash" Craddock ABC 12036-N	37	38	(4)	I'LL CARRY YOUR PICTURE The Newman Sisters Condor 97053
13	9	(9)	COUNTRY PRIDE Rick Neufeld RCA PB-50037-N	38	39	(4)	SHE LOVES AWAY THE BLUES Canadian Zephyr United Artists UAXW-558X-U
14	41	(2)	IT'S TIME TO PAY THE FIDDLER Cal Smith MCA MCA-40335-J	39	30	(9)	THAT'S WHY I'M IN LOVE WITH LIFE Roy Payne/RCA PB-50032-N
15	20	(3)	THE TIES THAT BIND Don Williams ABC 17531-N	40	42	(3)	MAY BE TONIGHT Murray McLauchlan True North TN4-124-H
16	3	(12)	FLY RAVEN FLY Bruce Miller A&M AM373-W	41	45	(2)	WHATCHA GONNA DO WITH A DOG LIKE THAT Susan Raye/Capitol 3980-F
17	13	(8)	WHAT'LL I DO Gary Buck RCA PB-50028-N	42	44	(2)	BUSIEST MEMORY IN TOWN Dickey Lee RCA 10091-N
18	17	(5)	ROCK ON BABY Brenda Lee MCA 40318-J	43	46	(2)	THE LADY CAME FROM BALTIMORE Johnny Cash/Columbia 3-10006-H
19	14	(9)	BACK TO DOWN EAST George Hamilton IV RCA PB-50027-N	44	49	(2)	I'VE NEVER BEEN THIS FAR BEFORE Carroll Baker-Gaiety G-758
20	40	(2)	THEN WHO AM I Charley Pride RCA 10126-N	45	35	(4)	UNTIL THE MAILMAN BRINGS ME THE NEWS Joe Firth-Marathon 1124A
21	16	(14)	GOODBYE OLD MAN Christenson Brothers Orion 7401X-M	46	32	(8)	POOR SWEET BABY Jean Shepard United Artists 582-U
22	19	(10)	WHAT A MAN, MY MAN IS Lynn Anderson Columbia 3-10041-H	47	....	(1)	WRONG ROAD AGAIN Crystal Gayle United Artists UA-14490-U
23	18	(6)	SUSAN WHEN SHE TRIED Stallier Bros. Mercury 73625-Q	48	....	(1)	SURE FEELS GOOD Tim Daniels Kangi K-TDA-22
24	31	(5)	EVERYBODY'S GOING TO THE COUNTRY Hank Smith-Quality 2112X-M	49	....	(1)	MOTHER, LOVE AND COUNTRY Dick Damron Marathon 1132A
25	33	(7)	KNOCK ON MY DOOR Darlene McJannet Broadland BR-2109X-M	50	....	(1)	I CAN HELP (IF I'M STILL IN LOVE WITH YOU) Linda Ronstadt-Capitol 3990-F

MONTREAL

CHOM (Peggy Colston)
 Babe Ruth (LP)
 Blood on the Tracks/Bob Dylan (LP)
 Like Children/Jeny Goodman & Jan Hammer (LP)
 Scorching Beauty/Iron Butterfly (LP)
 In Flight/Alvin Lee & Co.
 Sneakin' Sally Through . . . /Robert Palmer
 Play Don't Worry/Mick Ronson (LP)
 Ghosts/Strawbs (LP)


**ADULT
 RADIO ACTION**

ELLIOTT LAKE

CKNR (Jerry Gaba)
 Star on a TV Show/Stylistics
 Dance/Sven & Charlotte
 Good Times Rock 'n' Roll/Flash Cadillac
 It's All Right/Jim Capaldi
 Lady/Styx
 As Long As He Takes Care/Candi Staton
 Norma Jean Wants to Be a
 Movie Star/Cunningham
 Free Bird/Lynyrd Skynyrd
 Ding Dong/George Harrison
 Express/B.T. Express
 That Great Old Song/George Fischhoff
 Out of Every Dark Sky/MacArthur
 Any Dream Will Do/Carlton Showband
 Missing You/Robbie Lane
 Can You Give It All/Myles & Lenny
 Make Me Do Anything/A Foot in Coldwater

HAMILTON

CHML (Lynn Latimer)
 Lonely People/America
 Mona Lisa/Donny Osmond
 Any Dream Will Do/Carlton Showband
 Lovely Lady of Arcadia/Al Martino
 Have You Never Been Mellow/Olivia
 Newton-John
 My Boy/Elvis Presley
 Eastward/Lettermen

OSHAWA
 CKLB
 Playlisted:
 Sure Thing/Dionne Warwicke
 After All is Said/Vic Franklin
 Thinking 'Bout Me/Freddy Hannah
 Pledging My Love/Tom Jones
 Country Down/Cathie
 Water Under the Bridge/Olivia Newton-John

PORT ALBERNI

CJAV (Don Lloyd)
 Lovin' You/Minnie Riperton
 Happy People/Temptations
 I'll Sing For You/Don Gibson
 Never Let Her Go/David Gates
 Maybe Tonight/Murray McLauchlan
 Sure Feels Good/Tim Daniels
 Queen of the May/Paul Hann

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As Long As He Takes Care/Candi Staton
 Chico and the Man/Sammy Davis Jr.
 Poetry Man/Phoebe Snow
 Part of the Plan/Dan Fogelberg
 We May Never Love/Maureen McGovern
 Rain/Kris & Rita
 Oo Mama/Jerry Palmer

TORONTO

CFRB (Art Collins)
 Lady Luck/Ken Tobias
 Love Please/Kris & Rita
 Love Said Goodbye/Andy Williams

TORONTO

CHFI (Tony Luciani)
 Have You Never Been Mellow/Olivia
 Newton-John
 T'es Mon Amour/Ginette Reno &
 J.P. Ferland

I May Not Be Loving You/Patti Page
 My Elusive Dreams/Charlie Rich

TORONTO

CKEY (Judy Casselman)
 Hasta Manana/Abba
 Love Said Goodbye/Andy Williams
 Play the Carpenters/The Ventures (LP)
 French Themes/Francis Lai (LP)

TORONTO

CKFM (Sheila Conner)
 Star on a TV Show/Stylistics
 Have You Never Been Mellow/Olivia
 Newton-John
 Love Said Goodbye/Andy Williams
 Lady Luck/Ken Tobias
 Any Dream Will Do/Carlton Showband
 Never Meant to Be/Craig Matthews
 Let the Phone Ring/Jim Mancel
 I Fought the Law/Sam Neely

VANDERHOOF

CIVH (Tom Bulmer)
 Playlisted:
 Missing You/Robbie Lane
 Never Let Her Go/David Gates
 Big Yellow Taxi/Joni Mitchell
 Do You Dream/Murray McLauchlan
 Love Corporation/Hues Corporation
 Ring Ring/Abba
 Ding Dong/George Harrison
 I Fought the Law/Sam Neely
 No Money Blues/Bobby G. Griffith

WELLAND

CHOW (Norman B.)
 Playlisted:
 Do You Dream/Murray McLauchlan
 Ring Ring/Abba
 Never Let Her Go/David Gates
 When A Child is Born/Michael Holm

WINGHAM

CKNX (Iona Terry)
 Sure Thing/Dionne Warwicke
 Wintertime/Hagood Hardy
 Ashiko Go/Manu Dibango
 Dancin' on a Saturday Night/Bond
 Pledging My Love/Tom Jones
 It's a Sin/Glen Campbell

The
 Programmers
**COUNTRY
 RADIO
 ACTION**

AMHERST

CKDH (Paul Kennedy)
 Rainy Day Woman/Waylon Jennings
 The Way You Play/Merv Smith
 It's a Sin/Glen Campbell
 Song for Shelly/R. Harlan Smith
 I Can't Help It/Linda Ronstadt

BRIDGEWATER

CKBW (Frank Lowe)
 Oh Boy/Diana Trask
 Mama Don't Know/Hank Thompson
 Old Standby/Don White
 Helps Me Get Over You/Frank Meyers

Come Early Morning/Don Williams
 Palm of Your Hand/Larry Kingstone
 Should I Go Home/Joe Allen
 Sneaky Snake/Tom T. Hall

CALGARY

CFAC (Larry Kunkel)
 Ooo Mama/Jerry Palmer
 Have You Never Been Mellow/Olivia
 Newton-John
 Life/Marty Robbins
 I'll Sing for You/Don Gibson

CORNER BROOK

CFCB (Larry Bennett)
 Devil in the Bottle/T. G. Sheppard
 I Wonder Whose Baby You Are/Jerry Wallace
 The Ties That Bind/Don Williams
 Doctor's Orders/Patsy Gallant
 I Can't Help It/Linda Ronstadt

LANGLEY

CJJC
 I Know About Your Lover/Tim Daniels
 Maybe Tonight/Murray McLauchlan
 Life/Marty Robbins
 I'll Sing for You/Don Gibson
 I'll Still Love You/Jim Weatherly
 Mama Don't Allow/Hank Thompson

MARYSTOWN

CHCM (Shell LeGrow)
 I've Never Been This Far/Carrol Baker
 Renaissance/Valdy
 No Money Blues/Bobby G. Griffith
 Sure Feels Good/Tim Daniels

MEDLEY

CHCL (Spence Cherrier)
 Charted:
 Highway 11/Wayne Rostad
 All Loved Out/Ray Griff
 Angels Are Hard to Find/Hank Williams Jr.
 Playlisted:
 The Biggest Lie/Ronnie Milsap
 Good as Gone/Tony Booth
 Goodbye Sunshine/Patti MacDonell
 He Can't Fill My Shoes/Jerry Lee Lewis
 Don't Put the Blame On Me/Bob Murphy &
 Bev Buffalo
 Ooo Mama/Jerry Palmer

MONTREAL

CFOX
 Have You Never Been Mellow/Olivia Newton-
 John
 Roses & Love Songs/Ray Price
 My Elusive Dreams/Charlie Rich

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PETERBOROUGH
 CHEX (Sean Eyre)
 City Lights/Mickey Gilley
 I've Never Been This Far/Carroll Baker
 Any Dream Will Do/Carlton Showband
 If I Were Lovin' You/Glen Campbell

RICHMOND HILL
 CFGM (Dave Johnson)
 Wrong Road Again/Crystal Gayle
 It's a Sin/Glen Campbell
 I Care/Tom T. Hall
 It's Time to Pay the Fiddler/Cal Smith
 Lady Came From Baltimore/Johnny Cash
 I'm a Believer/T. Overstreet
 I Can't Help It/Linda Ronstadt
 Sweet Surrender/John Denver
 Big Red Jimmy/Jerry Warren
 Maybe Tonight/Murray McLauchlan
 Every Mile/Louise Rockwood

ROSETOWN
 CKKR
 City Lights/Mickey Gilley
 Devil in the Bottle/T. G. Sheppard
 Linda on My Mind/Conway Twitty
 Every Mile/Louise Rockwood
 Wrong Road Again/Crystal Gayle

ST. CATHARINES
 CHSC
 Whatcha Gonna do With a Dog/Susan Raye
 I Care/Tom T. Hall
 Lady Came From Baltimore/Johnny Cash
 Great Expectations/Buck Owens
 Rainy Day Woman/Waylon Jennings
 I Know About Your Lover/Tim Daniels
 Freedom Riches Peace/Doug Rutledge
 Ooo Mama/Jerry Palmer

SMITHS FALLS
 CJET
 Sweet Surrender/John Denver
 I've Got My Baby/Connie Smith
 Hoppy Gene and Me/Roy Rogers
 I BELIEVE the South/Tanya Tucker
 Ooo Mama/Jerry Palmer
 New Brunswick/Stompin' Tom

STEPHENVILLE
 CFSX (Phil Smith)
 Let's all Help/Waylon Jennings
 He Can't Fill my Shoes/Jerry Lee Lewis
 Goodbye Sunshine/Patti MacDonnell

SWIFT CURRENT
 CKSW
 Sneaky Snake/Tom T. Hall
 You Don't Have to Go Home/Nat Stuckey

TERRACE
 CF7K (Ted Hockaday)
 Palm of Your Hand/Larry Kingston
 Then Who Am I/Charley Pride
 Rainy Day Woman/Waylon Jennings
 Sneaky Pete/Tom T. Hall

TRURO
 CKCL (Steve Revoy)
 Great Expectations/Buck Owens
 Sneaky Snake/Tom T. Hall
 I'll Be Seeing You/Patti MacDonnell
 Rock 'n' Roll/Mac Davis
 I Know About Your Lover/Tim Daniels

City Lights/Mickey Gilley
 Rainy Day Woman/Waylon Jennings
 Lonely Cell/Roy MacCaull

WINDSOR
 CKLW-FM (Ron Foster)
 People Don't Remember/Dave Baker
 Whose Gonna Pay/Des Le Clair
 Maybe Tonight/Murray McLauchlan
 Mother Love and Country/Dick Damron
 The Bargain Store/Dolly Parton
 Don't Let the Good Times/Melba Montgomery
 I'll Sing for You/Don Gibson
 Blanket on the Ground/Billie Jo Spears
 You are the One/Mel Tillis
 Never Been Mellow/Olivia Newton-John

WINNIPEG
 CJOB-FM
 Linda on My Mind/Conway Twitty
 The Potato Song/Jimmy Newman
 Out of Hand/Gary Stewart
 Life/Marty Robbins
 A Little Bit South/Sonny James
 Joanne/The Drylanders

WOODSTOCK, N.B.
 CJCJ (Charlie Russell)
 I've Never Been This Far/Carroll Baker
 Come on Home/Mary Lou Turner
 Song for Shelly/R. Harlan Smith
 All the Love You'll Ever Need/Cliff Cochran
 When I'm Under the Table/Earl Conley
 Palm of Your Hand/Larry Kingston

TORONTO PRESS MEETS MENDES

Quality Records' Gene Lew recently played host at a reception for Toronto press representatives in honour of Sergio Mendes' opening night at the Royal York (Toronto).



Mendes and Brazil 77 were introduced to the media in the Imperial Room of the Royal York and those attending included, from left to right, Peter Baines, Perception; Sheila Conner, CKFM; Sergio Mendes; Judy Casselman, CKEY; Bob Durant, CHFI; and Gene Lew, Quality.

THE JUNO AWARDS - MARCH 24TH ON CBC TELEVISION

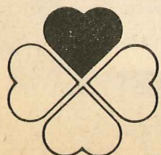
RPM Top 100 Albums

ALPHABETICALLY

BY ARTIST

- Anka, Paul (44)
- Average White Band (15)
- Bachman-Turner Overdrive (5)
- Barrie, Keath (46)
- Bowie, David (42)
- Browne, Jackson (52)
- B.T. Express (69)
- Burdon, Eric (94)
- Carlin, George (35)
- Carson, Johnny (65)
- Chapin, Harry (12)
- Cheech & Chong (77)
- Chicago (86)
- Chilliwick (64)
- Cobham, Billy (87)
- Cochrane (66)
- Cockburn, Bruce (28)
- Croce, Jim (2)
- Crusaders (84)
- Kiki Dee Band (50)
- Deep Purple (56)
- Denver, John (4) (27)
- Diamond, Neil (6)
- Doobie Brothers (97)
- Douglas, Carl (48)
- Electric Light Orchestra (16)
- Fogelberg, Dan (72)
- A Foot In Coldwater (19)
- Genesis (18)
- Gentle Giant (92)
- Grand Funk (26)
- Green, Al (32)
- The Guess Who (59)
- Harris, Richard (82)
- Harrison, George (46)
- Horn, Paul (68)
- The Huggett Family (80)
- Jackson, Millie (33)
- Jefferson Starship (49)
- Joel, Billy (23)
- John, Elton (53) (1)
- B.B. King & Bobby Blue Band (85)
- King, Carole (55)
- Knight, Gladys & The Pips (41)
- Lennon, John (9)
- Loggins & Messina (36)
- Love Unlimited Orchestra (88)
- Manilow, Barry (54)
- Mason, Dave (60)
- Mills-Cockell, John (67)
- Mitchell, Joni (25)
- Moody Blues (3)
- Mott The Hoople (51)
- Muldaur, Maria (43)
- Murray, Anne (31)
- Myles & Lenny (91)
- Nazareth (20) (93) (96)
- Ohio Players (17)
- Orlando, Tony & Dawn (75) (78)
- Osmond, Donny (74)
- Osmonds (39)
- Ozark Mountain Daredevils (73)
- Phillips, Shawn (57)
- Reddy, Helen (37)
- Rich, Charlie (47)
- Riperton, Minnie (99)
- Rolling Stones (10)
- Ronstadt, Linda (29)
- Rufus, Featuring Chaka Khan (70)
- Rundgren, Todd (81)
- Sedaka, Neil (79)
- Sinatra, Frank (89)
- Snow, Phoebe (21)
- Sountrack/Godspell (100)
- Soundtack/Phantom Of The Paradise (98)
- Sparks (58)
- Spinners (71)
- Spooky Tooth (95)
- Stamperders (38) (40)
- Starr, Ringo (14)
- Streisand, Barbra (13)
- Super Tramp (76)
- Swan, Billy (34)
- Three Degrees (63)
- Traffic (62)
- Tull, Jethro (7)
- Tyson, Ian (90)
- Three Dog Night (24)
- Valdy (61)
- Vinton, Bobby (30)
- White, Barry (83)
- Who, The (8)
- Wonder, Stevie (11)
- Yes (22)

NATURALLY?



NATURALLY!

RPM Top Albums

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

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

Y
R
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S
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P
Z

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

1	1 (10)	ELTON JOHN Greatest Hits (MCA) MCA-2128-J	MCAC-2128-J	MCAT-2128-J	26	29 (11)	GRAND FUNK All The Girls In The World Beware (Capitol) SO-11356-F	4XZ-11356-F	8XZ-11356-F
2	3 (16)	JIM CROCE Photographs & Memories-His Greatest Hits (ABC) ABCD-835-N	ABCD5-835-N	ABCD8-835-N	27	30 (58)	JOHN DENVER'S GREATEST HITS (RCA) CPL1-0374-N	CPK1-0374-N	CPS1-0374-N
3	4 (10)	MOODY BLUES This Is The Moody Blues (Threshold) 2THS-12113-K	Blues (Threshold) TKM-24612-13-K	THM-24812-13-K	28	24 (11)	BRUCE COCKBURN Salt, Sun And Time (True North) TN16-H		TNA-16-H
4	5 (30)	JOHN DENVER Back Home Again (RCA) CPL1-0548-N	CPK1-0548-N	CPS1-0548-N	29	32 (8)	LINDA RONSTADT Heart Like A Wheel (Capitol) ST-11358-F	4XT-11358-F	8XT-11358-F
5	6 (21)	BACHMAN-TURNER OVERDRIVE Not Fragile (Mercury) SRM-1-1004-Q	MCR4-1-1004-Q	MC8-1-1004-Q	30	27 (9)	BOBBY VINTON Melodies Of Love (ABC) ABCD-851-N	ABCD5-851-N	ABCD8-851-N
6	2 (14)	NEIL DIAMOND Serenade (Columbia) PC-32919-H	PCT-32919-H	TCA-32919-H	31	36 (8)	ANNE MURRAY Highly Prized Possession (Capitol) ST-6428-F	4XT-6428-F	8XT-6428-F
7	12 (13)	JETHRO TULL War Child (Chrysalis) CHR-1067-P	CCH-1067-P	8CH-1067-P	32	47 (9)	AL GREEN Explores Your Mind (Hi) HSL-32087-K	SKM-32087-K	SCM-32087-K
8	7 (13)	THE WHO Odds & Sods (MCA) MCA-2126-J	MCAC-2126-J	MCAT-2126-J	33	49 (10)	MILLIE JACKSON Caught Up (Spring) SPR-6703-Q		SPR8-6703-Q
9	8 (16)	JOHN LENNON Walls and Bridges (Apple) SW-3416-F	4XW-3416-F	8XW-3416-F	34	45 (7)	BILLY SWAN I Can Help (Monument) KZ-33279-H		
10	9 (13)	ROLLING STONES It's Only Rock And Roll (Rolling Stones) COC-79109-P	Roll (Rolling Stones) COCX-79101-P	8COC-79101-P	35	54 (7)	GEORGE CARLIN Toledo Window Box (Little David) LD-3003-P	CLD-3003-P	8LD-3003-P
11	10 (25)	STEVIE WONDER Fulfillingness' First Finale (Motown) T6-33251-Y	T-332BC-Y	T-332BT-Y	36	18 (12)	LOGGINS & MESSINA Mother Lode (Columbia) PC-33175-H	PCT-33175-H	PCA-33175-H
12	11 (16)	HARRY CHAPIN Verities & Balderdash (Elektra) 7E-1012-P		8EK-1012-P	37	19 (13)	HELEN REDDY Free And Easy (Capitol) ST-11348-F	4XT-11348-F	8XT-11348-F
13	13 (11)	BARBRA STREISAND Butterfly (Columbia) PC-33005-H		PCA-33005-H	38	39 (5)	STAMPEDEERS Backstage Pass (MWC) MWC-707-M	MWC4-707-M	MWC8-707-M
14	14 (9)	RINGO STARR Goodnight Vienna (Apple) SW-3417-F	4XW-3417-F	8XW-3417-F	39	44 (12)	OSMONDS Love Me For A Reason (MGM) M3G-4939-Q	E4-4939-Q	18-4939-Q
15	21 (10)	AVERAGE WHITE BAND Average White Band (Atlantic) SD-7308-P		A8TC-7308-P	40	41 (18)	STAMPEDEERS New Day (MWC) MWC-706-M	C-706-M	S8-706-M
16	15 (14)	ELECTRIC LIGHT ORCHESTRA Eldorado (United Artists) UA-LA339-U	UACA-339G-U	UAEA-339G-U	41	22 (11)	GLADYS KNIGHT & THE PIPS I Feel A Song (Buddah) BDS-5612-M	BDS4-5612-M	BDS8-5612-M
17	17 (9)	OHIO PLAYERS Fire (Mercury) SRM1-1013-Q		MC8H013-Q	42	25 (13)	DAVID BOWIE Live At The Tower Philadelphia (RCA) CPL2-0771-N	CPK2-0771-N	CPS2-0771-N
18	37 (6)	GENESIS Lamb Lies Down On Broadway (Atco) 2-401-P	2ACS-401-P	A8AS-401-P	43	34 (12)	MARIA MULDAUR Waitress In The Donut Shop (Reprise) MS-2194-P	CRX-2194-P	8RM-2194-P
19	28 (9)	A FOOT IN COLDWATER All Around Us (Daffodil) DAF-10048-W	4DAF-10048-W	8DAF-10048-W	44	35 (21)	PAUL ANKA Anka (United Artists) UA-LA314G-U	UACA-314G-U	UAEA-314G-U
20	20 (11)	NAZARETH Loud n' Proud (A&M) SP-3609-W	CS-3609-W	8T-3609-W	45	42 (8)	GEORGE HARRISON Dark Horse (Apple) SMAS-3418-F	4XW-3148-F	8XW-3418-F
21	23 (14)	PHOEBE SNOW Phoebe Snow (Shelter) SR-2109-J		SRT-2109-P	46	50 (7)	KEATH BARRIE Sings Of Love & Places (United Artists) UALA-350G-U		UAEA-350G-U
22	33 (5)	YES Relayer (Atlantic) SD-18122-P	AC-18122-P	A8TC-18122-P	47	67 (7)	CHARLIE RICH The Silver Fox (Epic) PE-33250-H	PET-33250-H	PEA-33250-H
23	16 (10)	BILLY JOEL Street Life Serenade (Columbia) PC-33146-H			48	69 (5)	CARL DOUGLAS Kung Fu Fighting (Phonodisc) NSPL-18450-L		
24	31 (5)	THREE DOG NIGHT Joy To The World/Their Greatest Hits (ABC) DSD-50178-N	DHX5-50178-N	DHM8-50178-N	49	43 (13)	JEFFERSON STARSHIP Dragon Fly (GrunT) BFL1-0717-N		BFS1-0717-N
25	26 (7)	JONI MITCHELL Miles of Aisles (Asylum) 7E-202-P	CABJ-202-P	8ABJ-202-P	50	46 (11)	KIKI DEE BAND I've Got The Music In Me (MCA) MCA-458-J	MCAC-458-J	MCAT-458-J

RPM 100 Top Albums (51-100)

51	51	(7)	MOTT THE HOOPLE Live (Columbia) PC-33282-H	PCA-33282-H			
52	55	(14)	JACKSON BROWNE Late For The Sky (Asylum) 7E-1017-P	8AS-1017-P			
53	53	(30)	ELTON JOHN Caribou (MCA) MCA 2116-J	MCAC-2116-J	MCAT-2116-J		
54	72	(5)	BARRY MANILOW II (Arista) AL-4016-F				
55	62	(18)	CAROLE KING Wrap Around Joy (Ode) SP-77024-W	CS-77024-W	8T-77024-W		
56	89	(8)	DEEP PURPLE Stormbringer (Purple) PR-2832-P	CWX-2832-P	8WM-2832-P		
57	60	(7)	SHAWN PHILLIPS Furthermore (A&M) SP-3662-W	CS-3662-W	8T-3662-W		
58	59	(11)	SPARKS Kinono My House (Island) ILPS-9272-M		YA1-9272-M		
59	80	(3)	THE GUESS WHO Flavours (RCA) CPL 1-0636-N	CPK1-0636-N	CPS1-0636-N		
60	58	(12)	DAVE MASON Dave Mason (Columbia) PC-33096-H				
61	65	(5)	VALDY Family Gathering (A&M) SP9013-W	CS9013-W	8T9013-W		
62	61	(18)	TRAFFIC When The Eagle Flies (Island) 7E-1020-P	CAS-1020-P	8AS-1020-P		
63	74	(5)	THREE DEGREES Three Degrees (Philadelphia Int'l) KZ-32406-H		ZA-32406-H		
64	64	(6)	CHILLIWACK Riding High (Goldfish) GS-110-W	CS-110-W	8T-110-W		
65	73	(5)	JOHNNY CARSON Magic Moments From The Tonight Show (Casablanca) SPNB-1296-M	SPNB4-1296-M	SPNB8-1296-M		
66	71	(6)	COCHRANE Hang On To Your Resistance (Daffodil) DAF-10053-W		8DAF-10053-W		
67	70	(6)	JOHN MILLS-COCKELL A Third Testament (True North) TN-17-H				
68	66	(16)	PAUL HORN A Special Edition (Mushroom) MRS-5502-		MRS-55028-T		
69	90	(9)	B.T. EXPRESS Do It (Till You're Satisfied) (Scepter) SPS-5117-Q		SPS8-5117-Q		
70	93	(2)	RUFUS FEATURING CHAKA KHAN Rufusized (ABC) ABCD-837-N		ABCD8-837-N		
71	86	(4)	SPINNERS New And Improved (Atlantic) SD-18118-P		A8TC-18118-P		
72	76	(4)	DAN FOGELBERG Souvenirs (Epic) PE-33137-H				
73	79	(3)	OZARK MOUNTAIN DAREDEVILS It'll Shine When It Shines (A&M) SP-3654-W				
74	77	(5)	DONNY OSMOND Donny (Kolib) M3G-4978-Q	E4-4978-Q	E8-4978-Q		
75	78	(3)	TONY ORLANDO & DAWN New Ragtime Follies (Arista) AL-4008-F				
76	84	(4)	SUPER TRAMP Crime of the Century (A&M) SP-3647-W		8T-3647-W		
77	94	(15)	CHEECH & CHONG Wedding Album (A&M) SP-77025-W	CS-77025-W	8T-77025-W		
78	87	(5)	TONY ORLANDO AND DAWN Prime Time (Arista) AL-4019-F				
79	83	(3)	NEIL SEDAKA Sedaka's Back (MCA) MCA-463-J				
80	81	(4)	THE HUGGETT FAMILY The Huggett Family (Daffodil) DAF-10044-W		8DAF-10044-W		
81	48	(11)	TODD RUNDGREN Utopia (Warner Bros.) BR-6954-P	CBR-6954-P	8BR-6954-P		
82	99	(2)	RICHARD HARRIS The Prophet Kahill Gibran - A Musical Interpretation Featuring Richard Harris (Atlantic) SD-18120-P				
83	52	(17)	BARRY WHITE Can't Get Enough (20th Century) 9209-444-T	5209-444-T	8209-444-T		
84	56	(9)	CRUSADERS Southern Comfort (Blue Thumb) BTSY-9002-2-V	BTSY-59002-2-V	BTSY-89002-2-V		
85	57	(9)	B.B. KING & BOBBY BLUE BLAND Together For The First Time (ABC) DSD-50190/2-N		DHM-85190/2-N		
86	68	(43)	CHICAGO Chicago VII (Columbia) C2-32810-H	C2T-32810-H	C2A-32810-H		
87	82	(4)	BILLY COBHAM Total Eclipse (Atlantic) SD-18121-P		A8TC-18121-P		
88	88	(9)	LOVE UNLIMITED ORCHESTRA White Gold (20th Century) 9209-458-T	5209-458-T	8209-458-T		
89	92	(7)	FRANK SINATRA The Main Event - Live (Reprise) FS-2207-P	CFX-2207-P	8FM-2207-P		
90	100	(2)	IAN TYSON O' Eon (A&M) SP-9017-H		8T-9017-W		
91	....	(1)	MYLES & LENNY Myles & Lenny (Columbia) KC-33366-H				
92	95	(2)	GENTLE GIANT Power And The Glory (Capitol) 11337-F		8XT-11337-F		
93	....	(1)	NAZARETH Razamanaz (A&M) SP-4396-W	CS-4396-W	8T-4396-W		
94	97	(2)	ERIC BURDON Sun Secrets (Capitol) 11359-F	4XT-11359-F	8XT-11359-F		
95	98	(2)	SPOOKY TOOTH The Mirror (Island) ILPS-9272-W				
96	....	(1)	NAZARETH Rampanz (A&M) SP-3641-W	CS-3641-W	8T-3641-W		
97	....	(1)	DOOBIE BROTHERS What Were Once Vices Are Now Habits (Warner Bros.) W-2750-P	CWX-2750-P	8WM-2750-P		
98	....	(1)	ORIGINAL SOUNDTRACK Phantom Of The Paradise (A&M) SP-3653-W		8T-3653-W		
99	(1)	MINNIE RIPERTON Perfect Angel (Epic) KE-32561-H				
100	(1)	SOUNDTRACK Godspell (Original Cast) (Bell) 1102-F				

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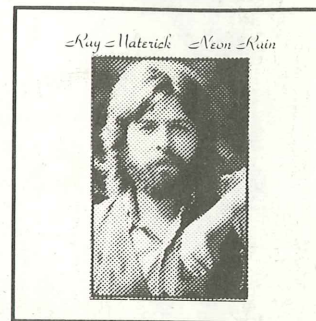
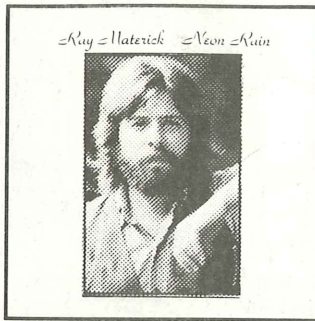
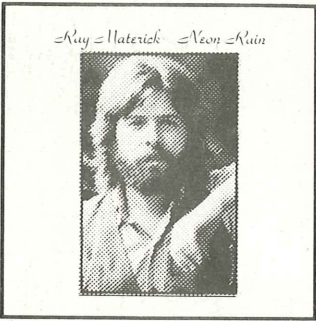
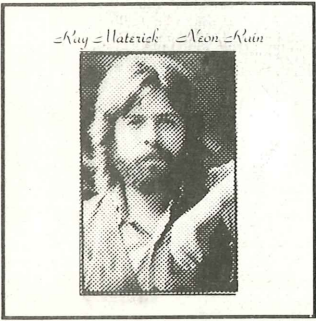
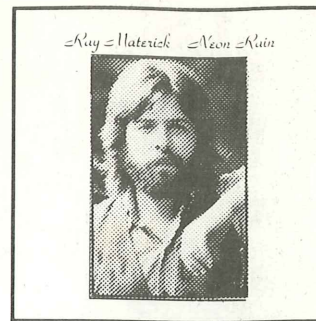
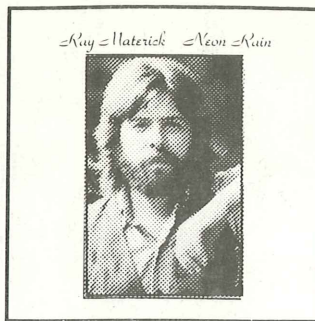
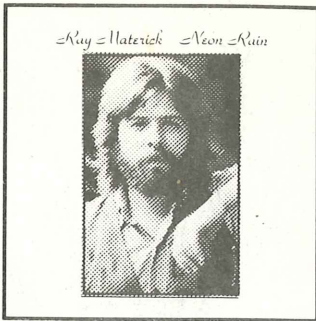
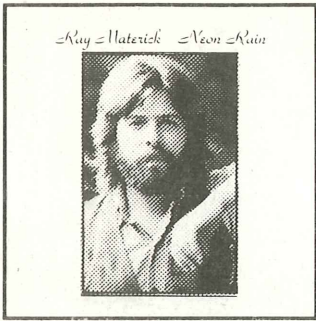
A black and white close-up portrait of Marvin Gaye, looking slightly to the left with a subtle smile. The image has a grainy, high-contrast quality.

MARVIN GAYE
IN CONCERT
MAPLE LEAF GARDENS
FEB 6th

See Marvin Gaye at the Gardens February 6th!
Hear Marvin Gaye on Motown Records & Tapes!



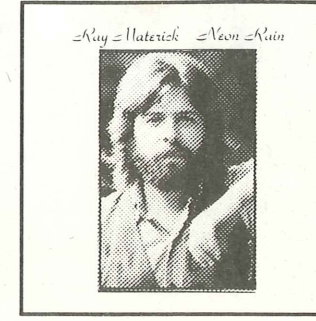
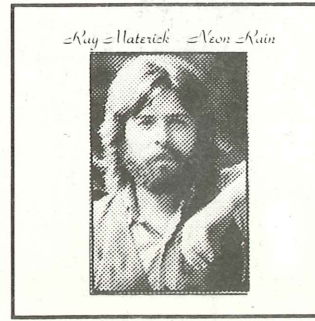
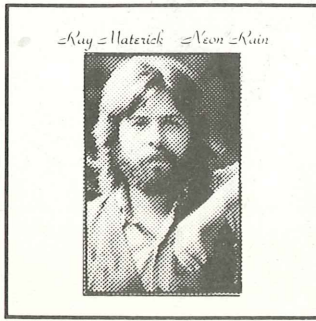
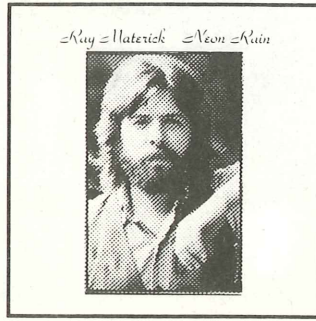
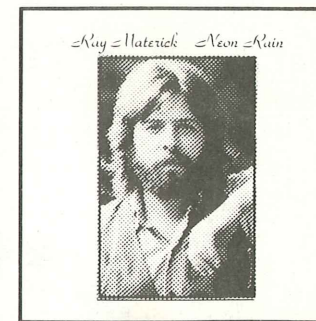
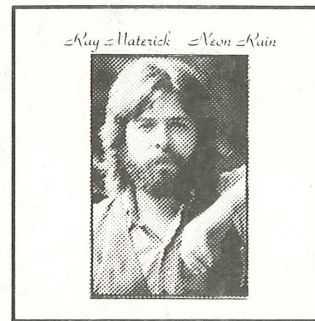
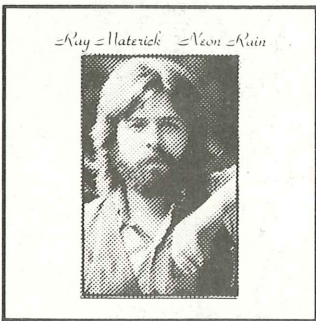
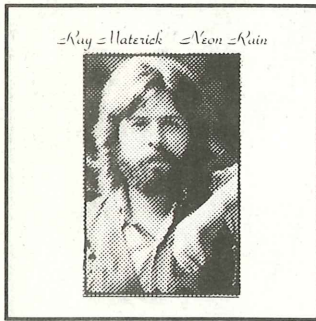
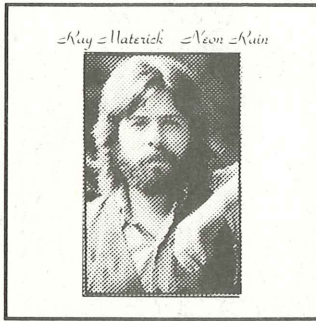
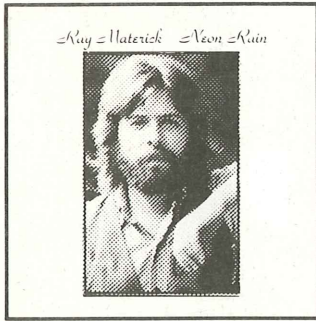
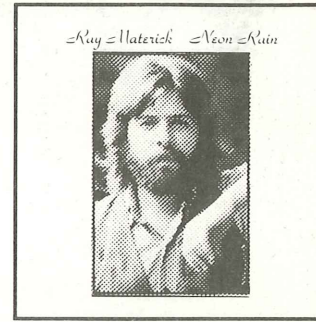
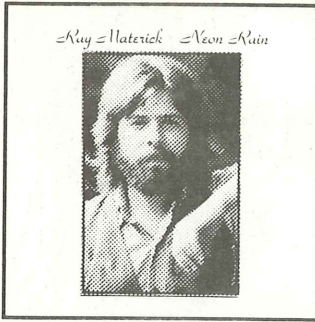
MOTOWN RECORDS



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"It's a strong work in which there's an ideal blend of what the artist wants to say and the means he uses to say it."

— Peter Goddard
Toronto Star
Jan. 18th, 1975