

RPM Weekly

A Magazine To The Radio And Recording Industries And The Allied Arts

60 CENTS
Volume 23 No. 20
July 12th, 1975



VAN McCOY (See page 4)

Beechwood Canada & U.S. strengthen talent bonds

Beechwood Music representatives Joey Frechette, General Manager in Canada, and George Lee, new Vice President and General Manager in the U.S. spent two days in meetings recently.

The purpose was to strengthen the association between both companies, and to discuss policy changes, which will permit more flexibility in publishing negotiations, with all writers, artists, producers and record companies.

Frechette was particularly pleased when Lee

Shermans-Mister Sound undergoes name changes

Brian Josling, General Manager of the Shermans-Mister Sound retail chain, has announced a name change for stores in Ontario and Alberta. As of July 1st, the operating name in these provinces will be Mister Sound, replacing Scotty's and Sherman's Music Centres.

All stores in Quebec will remain Sherman's Music Centre.

Koffman tapes "live" set for George's audience

Moe Koffman has recorded an album at George's Spaghetti House, in Toronto. Reason for the live set, was an attempt to capture the excitement, the jazz quintet generates in concert.

Members of the quintet include, Rick Homme, Gerry Fuller, Don Thompson, Ed Bickert and Koffman.

A 16 track mobile recording unit was set up outside George's, with Doug Riley handling the production. The album, Koffman's sixth on GRT Records, will contain primarily all new material.

Columbia readies promo on Summer Showcase

Columbia has set July 7 through the 31st as the effective dates for their Summer Showcase Sale. The label's Director of National Sales, Bert Dunseith, holds the strong opinion that the "sun months" can return as big a dollar on records as any other season - if there is product in the stores. A recent trip to the west revealed several major chains - obviously in the business of selling records, no matter what time of year it was.

Columbia has now instigated three healthy promotions for the summer months, designed to "get" potential sellers into the stores. The label's Summer Showcase Sale, which will be in effect from July 7 through the 31st, will showcase seventy-five albums of catalogue product by name groups and artists. The albums will be offered on a 10% free goods basis, with a 100% guarantee return - sixty days after the close of the program. Included is product by Jeff Beck, Bob Dylan, Blood, Sweat & Tears, Murray McLauchlan, Janis Joplin and many others. Columbia will beef up the promotion with radio time buys, in-store displays etc.

displayed so much interest in Canadian artists and writers, also reiterating Beechwood Corporation's total support of valid Canadian projects available for U.S. deals.

Columbia reinstates John Allan Cameron

Columbia has announced the reinstatement of album and tape product by John Allan Cameron. These include two albums and two 8-track cartridges, "Lord Of The Dance" and "John Allan Cameron." The prices are \$4.98 and \$5.98 respectively.

John Allan is currently hosting a successful CTV variety show and will shortly kick off on his major tour of eastern Canada. Tape and album product will be shipped to coincide with the tour.

BTO firms dates for major Canadian tour

Bruce Allen, manager of Bachman-Turner Overdrive, has announced the dates for their upcoming Canadian Tour. As winners of this year's Juno Awards for "Best Group", "Best Selling Album" ("Not Fragile"), and "Best Producer" (Randy Bachman), BTO, travelling from coast to coast, will likely gross a record amount, for a tour of this country.

Dates for the tour include: Regina (July 28), Halifax (August 11), Moncton (13), Saint John (14), Ottawa (15), Montreal (16), Sudbury (17), Toronto (18), Vancouver (24), Victoria (26), Calgary (29) Edmonton (30), and Winnipeg (Sept. 1).

Anne Murray does it behind closed doors

Anne Murray and Bill Langstroth were secretly married in her Toronto home June 20th. He has been associated with her career from the beginning, including early television appearances produced by him for the CBC.

The newlyweds honeymooned in Savage Harbour, Prince Edward Island, at the Heather Dunes Motel, part of the Murray empire.

Langstroth is a former creative director of Balmur, a company Miss Murray also owns. He was also a performer on CBC's Singalong Jubilee and producer of Don Messer's Jubilee, and is presently the producer of a music series, starring John Allan Cameron on the CTV Network.

Langstroth also produced on of Murray's television specials, and was instrumental in the negotiations that gave her the first, two year exclusive Canadian TV appearance contract ever allowed by the CBC.

Murray begins her next major tour July 14th, and will include one stop at the CNE Grandstand, August 23rd.

Williams' O'Keefe date prompts Columbia promo

By the time Andy Williams shows up for his July 28 through August 2nd date at Toronto's O'Keefe Centre, Columbia will have blanketed the national scene with a hefty promotion that includes an additional 10% free goods deal for jobbers and retailers. Backing the promotion will be radio time buys, radio contests, in-store displays and all the necessities that go into bringing a star of this status to the attention of the record retail level.

The promotion will cover Williams' entire catalogue and in all price ranges from July 14 through the 31st. Most recent album release is "You Lay So Easy On My Mind" which was recorded in Nashville with Billy Sherrill. A new album is expected by mid-August.

Lakehead bureaucracy stalls April Wine gig

April Wine's Stand Back Tour has been cancelled by the City of Thunder Bay. Set to perform July 19th at Fort William Memorial Gardens, the city has made a decision to prohibit all rock shows from the Gardens.

Don Tarlton, president of Donald K. Donald Productions, promoters of the tour says "This development is one more setback for the Thunder Bay market. The Lakehead has been victimized repeatedly by unprofessional concert operations."

He adds that Donald K. Donald Productions has presented thousands of successful rock shows in all parts of Canada, and this current April Wine Tour has been acclaimed by critics and fans from Victoria to Sydney.

George McCrae receives RCA Platinum Award

George McCrae was recently awarded RCA's Platinum Company Award, for his single "Rock Your Baby". The presentation was made by Vice President and General Manager, R.F. Cook.



(l to r) R.F. Cook, General Mgr. and Vice President, RCA Canada, George McCrae receiving his Platinum Award, and Ed Preston, Operations Mgr.

The record was also RCA's biggest selling international single in Canada for 1974. The album of the same name is awaiting certification as a gold record.

Pink Floyd - Some nebulous conclusions

by Michael Dolgy

By the very fact that Pink Floyd chose to play an outdoor-arena, conjured to mind the very-essence of the business-school of thought: lotsa' revenue that a crowd of 50,000 guarantee and the sense of event unencumbered by no-smoking security. CPI's very choice for this refreshing-anaesthesia, construed unclaustrophobic, coupling the sweetness of fresh-air.

"We'd like you all to sit back and get suitably "lunched", bassman Waters managed to drawl.

From the gaze-back of the dazed and their blue and brown blood-shots, it was apparent that all had gorged on liquid dinner as well . . . and all those that tried a sit-back, found themselves shoved-back flailing, writhing bodies, confusion-staring, finding themselves atop new situations.

There was no 360 degree-sound, this Pink Floyd time around, but the band home-delivered what their promo implied . . . Pink Floyd's brand of music, with plenty of room and no bored . . . but many species of horn-rimmed critic cried displeasure at the sound.

Ever since the debut of their "Dark Side Of

The Moon" the total Floyd effort has been commercially-bent. Ever since they chose to spell-out, instead of implying their trip, their science-fiction dissipated and they tunneled out from underground.

In this teevee-sense of their "worlds-of-the-unexplained", Pink Floyd sounded at Ivor Wynn, what their recent efforts relay . . . hoarse vocalizations coupling heavy spaced connotations.

If you as the fan desire incredible music alone, then please check-out the jazz-man who manages to starve adulation.

The masses desire a group-sense of "togetherness-belonging" and, fair-to-middlin' music can always pass by for entry.

This Pink Floyd effort surpassed their Gardens' show-time in '72, if only for the visual-trip which innovated their ambition . . . footsteps walking aimlessly in procession on a screen, animation scoring truly with the perceptions of the mind . . . a rocket-ship gliding down a wire, explosive impact . . . the debris of its carcass symbolizing the decay of confused minds.

The fascination of this concert was an involved simple-thought, as you react with ten

thousands in party-pleasure and direction.

Pink Floyd are still sound-aliens among all the space-rangers, but only because their bopper-funds have been commercially secured.

. . . in July of 1976, the Mariner probe will reach Mars and maybe then another band will don a galactic cloak-image. . . and instead of greeting crowds in a sweat-shirt sloop-apparel they will be shimmered up in platinum as befits android-music entertainment.

Pink Floyd messaged their trip at Ivor Wynn . . . and if one follows their music then Hamilton's expectations were not disappointed.

But deep down within, I long for the good ol' days, when the Pink Floyd aliens were threatening on "One Of These Days . . ."

Columbia introduces "Klondike" special

Headlining the star studded events at this year's Klondike Days will be Columbia and Epic recording acts, Johnny Cash, Bobby Vinton, Tanya Tucker, Charlie Rich and Jeff Beck. The label will be offering an additional incentive of 10% free goods, tacked on to existing jobber and retailer discounts.

The deal involves the complete catalogue of the above artists and covers all price ranges and will be in effect from July 14 through the 31st.

Leavesley single on coast's Rada label

Rada Records have announced a late June release for newcomer Kirk Leavesley's new single "Summer Love." Written by Marie Louise Horcoff, she is now completing new songs for Leavesley's upcoming recording sessions.

Kirk is presently performing with Canadian Bandstand, to be followed by a nationwide tour.

Rada Records are distributed through their West Coast offices in Burnaby B.C., 7802 Express St.

Elmes plots success for Shooter and Brutus

G.R. Elmes Productions, founded by George Elmes earlier this year, is off to a good start, representing Shooter and Brutus. The company serves as a full time management firm.

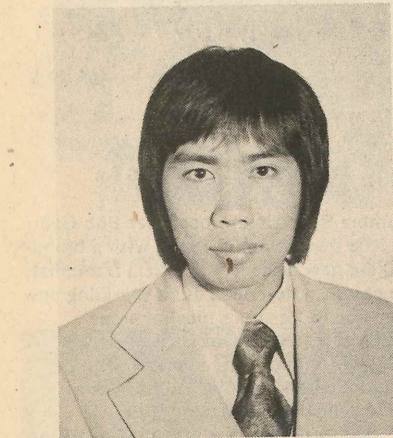
Shooter's dramatic change of image (formerly Greaseball Boogie Band) took six months of planning by Elmes. Their new rhythm 'n blues style resulted in a fair-sized hit with "I Can Dance." An album is due on the GRT label.

Brutus are currently working on an album being produced by Jack Richardson, at Nimbus 9. Their latest single "Let Me Down Slow and Easy" has had good response so far, particularly in the west. The group will be touring the country this summer, making one stop at Ontario Place, July 10th.

Calgary's Sound West appoints Wong to PR

Sound West Studios in Calgary have announced Doug Wong, as their new public relations and publishing manager. With him, Doug brings many years of experience in bookings and management.

"The Cottonpickers" and "Betty and Her Brothers Five" have both just completed



Doug Wong

sessions. The latter already have one gold record, and Sound West is hoping that one of the two albums just recorded, will become the studio's first official gold.

Westpac Packaging Ltd., a new company in Calgary, has recently started manufacturing album jackets. The majority of their orders so far, have come from Sound West. They have produced all custom work and have already turned out over 2,000 album covers. Westpac also specialize in attractive looking packages for singles.

Kenny Harris wooing international market

Vancouver's Kenny Harris is producing John Murray's latest single. "Don't Like Walking" music by Murray and lyrics by Ken Fudge, and "Soft Nights and Marilyn", music and lyrics both by Murray.

"Four Centuries of Music For Bassoon" by Christopher Weait is now licensed to EMI in Australia under an agreement with Pyramid Records and Harris. The LP has also been released in the U.S. and other foreign licenses are being negotiated.

Harris also advises acquisition of world rights from Decca Records in England, for the single "Bird Calls" by pianist Joel Shulman.

Moscow says "nyet" to Alice Cooper

This is what "Komsomolskaya Pravda", the newspaper of the Communist Youth League, had to say about Alice Cooper's "Welcome To My Nightmare Show 1975" which recently played in Moscow:

"His singing makes the blood run cold. He was an ordinary singer before he found his way to glory using the fashion for horrors. Dressing in devil's attire or in a shroud, floods of artificial blood and bad language are inseparable parts of his act. He describes himself as a benefactor of humanity for satisfying the demand for horrors. What is true is the horror business has made him a millionaire."

It has not yet been determined as to why Alice was allowed to perform in Moscow, whereas Mick Jagger and the Stones were not.

COVER STORY

Van McCoy - Soul with disco power

Van McCoy is one of the most popular of today's disco artists with listings on the U.S. trades for his Avco single "The Hustle" (No. 1 in Cash Box last week and heading for No. 1 on the RPM 100 Singles Chart) and for his "Disco Baby" album. McCoy prefers to be known as a "soul performer." However, in a recent interview during his successful Montreal Forum appearance, he says "Whatever gets you off." It was in Montreal where he presented his "mini-concert" with an almost incredible staging of disco/soul wailers and a "blow-your-mind" get together of soul musicians that created the highlight of the giant Forum Disco Party (June 20).

Quality Records flew their big guns from the national sales and promotion office (Jack Vermeer and Lee Farley respectively) into Montreal for the McCoy concert - his first for Canada, and it was two full days of promotion, autograph parties, radio, television and press interviews - and all the excitement that goes with a "Quebec promo-

tion." The evening before the concert, Quality hosted a reception at the Limelight and McCoy was presented with a giant Award engraved with the following message: "Presented to Van McCoy by Quality Records Limited, in recognition of "Love Is The Answer" achieving major hit status in the province of Quebec and to commemorate the first concert appearance of Van McCoy and the Soul City Symphony at the Montreal Forum, Canada, June 20, 1975." Quality's Quebec promotion rep, Marck Morell and popular disco disc jockey, Robert Ouimet, (Limelight) made the presentation. It was the latter who picked up McCoy's "Answer" while in New York and broke the single in the Montreal area. Those attending the reception were gifted with a unique Quality pressing of a bilingual "souvenir album" done up in an appropriate

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

- Pierre Juneau



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Editor & Publisher - Walt Grealis
General Manager - S. J. Romanoff
Chart Editor - Rob Mearns
Retail Research - Sue Chown
Programming Research - Michael Dolgy
Special Projects - Stan Klees
Subscriptions - Reta Irwin
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The following codes are used throughout RPM's charts as a key to record distributors:

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

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

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

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gold jacket, "Hustle" tee shirts and buttons.

The "Hustle" extravaganza was capped with the usual "class" reception by Montreal's powerful people FMer, CKVL, who, along with management of the Constellation Hotel, wined and dined industry VIPs in the split level Club 21, high atop the hotel's downtown location, - into the wee small hours. McCoy joined Gloria Gaynor and other celebrities for the big blowout.

McCoy isn't your usual "jive" musician. He had hoped to become a psychiatrist and even went so far as to major in psychology at Howard University. Somewhere along the way, the Washington D.C. born McCoy was sidetracked and became involved in the music industry. He fronted a record label in Philadelphia and hit the wax scene with "Mr. D.J.", which established him as having hit potential. Writing songs and producing records led McCoy into the arena of "today's masters" - an ironic tag, being that his real love is classical music, particularly from Beethoven and Rachmaninoff.

RPM LETTERS TO THE EDITOR

THERE'S MORE TO KRAUT ROCK THAN MEETS THE AVERAGE EYE!

July 1, 1975

Dear Mr. Dolgy:

I was rather distressed to read your article entitled "Kraut Rock" in the most recent issue of RPM.

Your article attempts to put forth the idea that you are up-to-date on your progressive German music scene. Not so from where I sit.

It is true that Kraftwerk seem to be "the" Deutschland Band of this year as a result of their recent commercial successes, but you have somehow managed to neglect two of the leading German electronic groups. There isn't even the most minor of mentions anywhere in the article.

The groups I am referring to are CAN and AMON DUUL II, both of which happen to be with our label. The concern is quite personal.

Prior to any hint of this German scene coming to the fore in North American pop consciousness, both CAN and AMON DUUL II had domestic releases of a number of their albums. These albums never garnered a hell of a lot of recognition save for a handful of crazy cult followers.

United Artists has released three albums by CAN and three by AMON DUUL II in Canada. Just this year AMON DUUL II have gone over to the WEA fold being released on the Atco label.

The point I am trying to make here is that before you embark on what you believe to be a definitive essay on a particular aspect of our biz, you must first gather all the facts. I'm not going to sit here and tell you how to write an article, but I am going to tell you that your research in this particular instance

was far from complete, if it was done at all.

There won't be many people who will notice these blatant omissions in your piece, but isn't one person enough?

Let's get on the ball Mr. Dolgy.

Peter D. Taylor,
Ontario Promotion Manager
U.A. Records, Limited.

RPM NEW TO RECORD CLUB



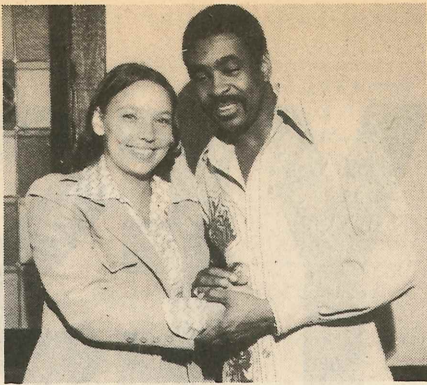
PATRICIA DAHLQUIST
(with Rick Allen of CHEX)

Columbia Records and producer Bob Gallo continue their winning streak with a brand spanking new discovery, Patricia Dahlquist, who has been described as "a sparkling new dimension in Canada's musical arena". Initial single, "Keep Our Love Alive", a Paul Davis original, has a hefty lineup of instrumental notables including: Dwayne Ford, keyboards, solina and flute; Gary Holt, bass and featuring the guitar work of Don Lorusso. Lush strings and a powerful contemporary rock voice, Dahlquist has come a long way since her "regular" days on the "Tommy Hunter Show."

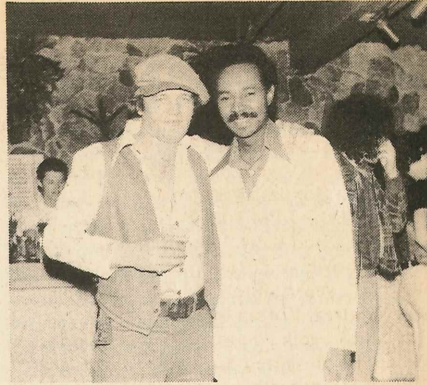
CRTC'S STEVE HARRIS
talks about grants, Cancon air-play and record production.
See page 10.



George McCrae presents his new RCA album to Hedley Jones of the CBC.



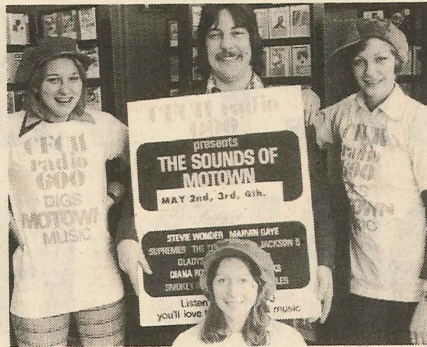
Linda Forbes, newly appointed editor of Spear Magazine and RCA's George McCrae.



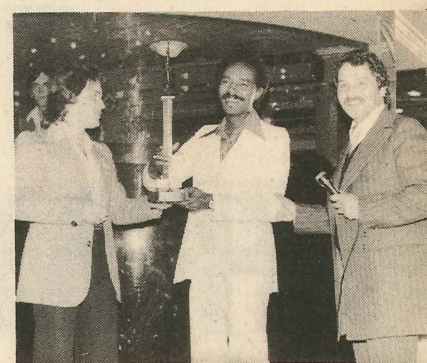
CKGM's Donny Burns dropped into Quality's Montreal reception for Van McCoy.



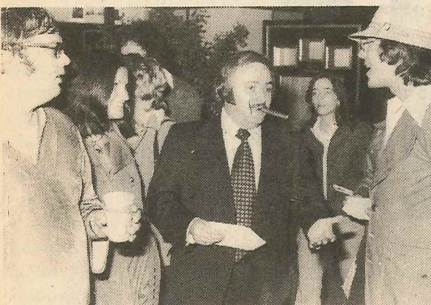
CFCH personalities, Dave Gillgrass, Don Nelson and John Gordon on Motown gig.



Gillgrass and three of the sales beauties from North Bay's Circle Of Sound.



Disco disc jock Robt. Quimet (l) and Marck Morell (Quality) present award to McCoy.



Bill (aloha) Mann, Ben Kaye and Polydor's Allan Katz at Montreal premiere of "Tommy".



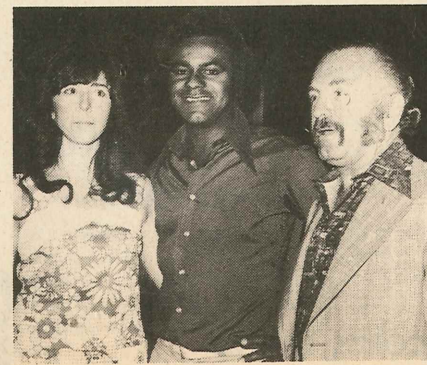
John "In The Middle" Renton with WEA's Larry Green and A&R mgr. Gary Muth.



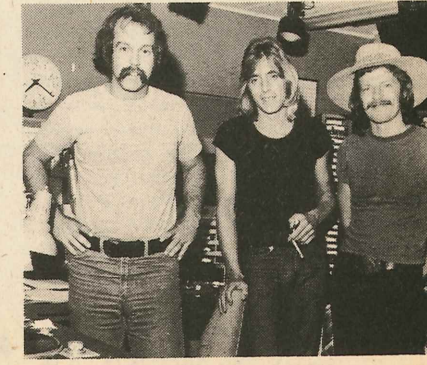
Bernie's Fiedler, Solomon and Finkelstein wrap up Dan Hill for management.



Berry, Dixon, Roy, Preston (RCA) with George McCrae, L. Emmerson, Vince Rottcamp.



Lynn Latimer of CHML, Columbia's Chas Camilleri and Johnny Mathis (Hamilton).



RCA's Tom Berry with guitarist Mick Ronson and CHUM FM's Dan Shafer (l).

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"HERE TODAY GONE TOMORROW" WEDNESDAY

CHUM, CFTR, CFRB, CKGM, CFOX, CFCF, CFRA, CFUN, CFRW, CFGO, CFOR, CHAM, CHEX, CHYM, CKBB, CKCY, CKKW, CKLB, CKNX, CKPC, CFCA, CKNR, CKCB, CJSS, CHVD, CJMO, CFED, CFCB, CKBC, CHNL, CKGO, CINL, CJNL, CKPG, CHCL, CHEC, CJCA, CKDM, CKPR, CKX.



MAKING TRACKS

Toronto Sound reports a recording and mixing session for Steve Vaughan and Rukus. Max Webster completes an album and Moe Koffman received a little mobile assist from Guy Charbonneau's truck for his "live" session at George's. Eight more tracks were laid down for Bobby Vinton's new CTV series and Greg Hambleton of Axe has completed the tracks for his Octoberfest album.

Manta Sound had their usual busy week with commercial work and on the label side, the completion of another album by Ray Materick.

Phase One was the setting for Bob Morton's production of the Sweet Blindness session and Ahed Music were in for a session with Terry Black and Laurel Ward. Mornington Drive completed their session with Brian Tilling producing.

Sounds Interchange were kept busy this past week with sessions by Brian MacCloud for release on the Nebula label and an Ian Tyson production for C'Arcy Wicman.

Hambleton/Williams/Brown elected CIRPA officers

The Canadian Independent Record Producers' Association (CIRPA) held their first election in two years resulting in Greg Hambleton of September Productions being named president for the next term. Attic's Tom Williams will assume duties of vice president and Terry Brown of Toronto Sound will handle the chores of secretary treasurer.

The producers' association has also filed documents for the incorporation of CIRPA as a non-profit corporation.

Immediate past president was Mel Shaw, who heads up Music World Creations.

Humber College announces 1975 music scholarships

The three-year Music Program offered at Humber College has announced the winners of the 1975 Music Scholarships and Awards. The Duke Ellington Memorial Scholarship was given to Ilmars Sermulis of Toronto for outstanding arrangement and composition. Top student award for excellence in accordion goes to Roland Klassen of Etobicoke

Moss charged with murder of AWB's Robbie McIntosh

Kenneth Moss, who has been linked to a drug-death by the major testimony of Cher Bono, has surrendered to police, and been arraigned on a murder charge brought by a Grand Jury in Los Angeles.

Moss had been sought since his Feb. 4th indictment. He was taken into custody after L.A.P.D. detectives met his plane as it flew in from South America.

The two-count indictment charges Moss with murder, and the unlawful providing of a narcotic.

After a gig by the Average White Band, Moss invited the group members and Cher Bono back to his place, where he apparently offered cocaine.

All members of the band snorted their full except Cher who allegedly refrained. Immediately after the intake of the said cocaine, the band members became violently ill and Average White Band drummer Robbie McIntosh, died in his wife's arms.

It turned out that the supposed cocaine was in reality pure heroin.

The indictment against Moss was made shortly after the September 23rd, 1974 incident, whereby Cher made a 45-minute appearance before the Grand Jury.

Moss, 31, who claims to have made \$1.5 million in the stock market before dropping out of the financial world five years ago, has recently received publicity in maintaining an air charter deal.

After the incident of the cocaine-to-heroin bummer, Moss skipped out to the British Honduras.

His bail has been lowered from \$50,000 to \$10,000.

UK's Bay City Rollers set for satellite show

The Bay City Rollers, the new idols of Britain's teenagers, will appear live by satellite on the debut of the Howard Cosell Show on September 20th.

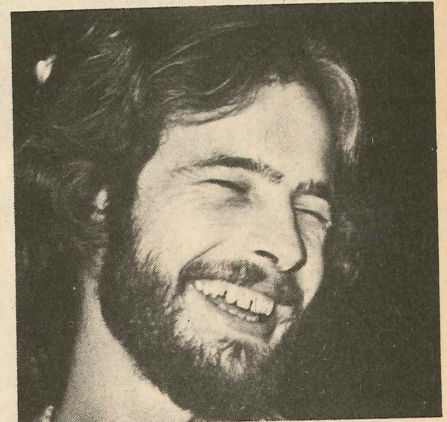
The Howard Cosell Show, is patterned much the same as Ed Sullivan, which first introduced the Beatles to the U.S. and Canada in the early sixties. The program will feature the Rollers hometown appearance in Edinburgh.

For the follow-up show, the group will fly to New York to perform live at the Ed Sullivan Theatre.

and Glenna Cairns, also from Etobicoke, received the Vocal Scholarship. Larry Tanchak, a first year student from Port Dover, was awarded the Julius Piekarcz Memorial Scholarship for outstanding achievement in trumpet. The Piano Scholarship went to Dan McErlain of Downsview and the Brass Scholarship was won by Alistair Kay of Willowdale for excellence in trumpet. Bob DeAngelis of Weston, a second-year saxophone player, was awarded the woodwind Scholarship. The Hugh Barclay Memorial Scholarship was given to percussion player John Brownell of Midland and John MacLeod of Toronto received the Jazz Scholarship for outstanding achievement in the trumpet.

Meet the promotion men

No. 11 OF
A SERIES



MICHAEL WATSON

Michael Watson was born in Toronto, October 1, 1949. He has been involved in the music business earning a living full time since the age of 17. Travelling through North America and Europe, Michael has gained a vast knowledge about his trade. While in Europe, he met his wife Grith, who is now an art student in Toronto.

Watson first entered the business in Montreal and in 1966 through 1967, he was a manager and booking agent for non-union bands in Toronto, namely Sweet Blindness. He worked for Bert Mitford (1968) and Concept 376's Tommy Wilson (1969) as a booking agent. He then became manager of Buckstone Hardware, his first introduction to management and legal enterprises, in 1970. Watson then became an independent promo man and publicist working for Edward Bear, the Good Brothers and Sweet Blindness. Also in 1971, Michael travelled to San Francisco and Los Angeles, working as a publicist.

Joining Columbia Records in 1972, Watson has been in promotion and public relations with the press and artists, covering his territory of Detroit, Windsor and Manitoba. He also gives credit to Charlie Camilleri at Columbia, "for making a man out of me".

An essay on McLuhanland by an American communications prophet

Toronto

(Recently we had the distinct pleasure of coming across a highly perceptive and informative article written by the American communications visionary, Nicholas Johnson. A lecturer, writer, lawyer and former Commissioner of the FCC (66-73), Mr. Johnson is the author of several remarkable books including How To Talk Back to Your Television Set (70), Life Before Death in the Corporate State (71), Test Pattern for Living (72), and Broadcasting in America (73).

NUMBER ONE
WITH A BULLET
ritchie yorke

Mr. Johnson's views on the role of electronic communications in society have, on more than one occasion locked horns with the status quo of American broadcasting. For this reason he was ultimately skittled from the FCC by the Nixon regime.

We are honoured to have obtained authorization from Mr. Johnson to reprint his profound observations on the Canadian broadcasting scene. The article is reprinted from Access Magazine, a publication of the National Citizens Committee for Broadcasting, 1346 Connecticut Ave., Washington, D.C. 20036. Mr. Johnson, is currently chairperson of the NCCB and publisher of Access. - Ritchie Yorke)

Oh, Canada

What is it about Canada?

For a couple days last month I pursued that question in McLuhanland: Toronto, Ontario.

For starters, how do you explain the Canadian version of our FCC: the Canadian Radio and Television Commission? Pierre Juneau, the Chairman, has combined wisdom,

courage, charm, and political skills into a regulatory commission worthy of the name.

Commercial broadcasters and reformers alike concede that the CRTC is so far ahead of everybody else in imagination and action that the thought of taking the Commission



Access Publisher Nicholas Johnson

to court because of senseless orders, dilatory tactics, or pro-industry stands is simply laughable.

Backing up Chairman Juneau is Vice Chairman Harry Boyle - equally tough, colorful and courageous, and a noted novelist - and other outstanding commissioners.

The Commission revoked the license of a Nova Scotia station because it didn't have enough news programming. (I recall the time the FCC renewed a station with no news or public affairs programming.)

The CRTC recognizes the impact of radio and television program content on Canadian culture in a number of ways. It has divested American ownership, required that 30% of the music be Canadian, and imposed "Canadian content" rules for TV (the CBC is about 70% Canadian). The new FM rules are designed to retain FM's unique quality: 25% of the programming must be "mind involving" under standards promulgated by the CRTC.

One of its most stunning recent moves is the order that U.S. commercials be deleted from U.S. stations' programs carried on Canadian cable systems. Of course, Canada limits the importation of U.S. programming. (At the same time, Toronto's transmitting antennas are going on a tower higher than Moscow's to beam signals into Buffalo. Buffalo stations threaten they'll black out Toronto cable systems. It's known locally as "The Battle of Lake Ontario.") And their latest cable regulation requires the companies to spend 10% of their gross revenue for access programming and facilities!

The CRTC is tough on the big Canadian owners: one lost a \$4 million deposit on a station when the agency ruled he already had too many. No one owns more than one TV station in a major market.

Significantly, the commissioners and broadcasters do virtually all their own work - face to face, in public sessions. Lawyers are

banned from the process. An interesting idea.

How can this happen? Why don't the Canadian commercial broadcasters just put a stop to it? Why isn't there pressure from the Canadian Parliament? There are possible contributing factors, but no answers.

The CRTC is young - about six years old. The FCC was writing its Blue Book (its most elaborate prescription ever for public interest programming) at age 12; only in its demented later years did it lose its capacity even to find and read that book.

Canada has one-tenth our population. For some reason smaller democracies seem to work better than large ones. (The Greeks thought a government should rule no more people than could assemble in a public place and hear a speaker - without a PA system).

A parliamentary system permits rational rule - with some democratic checks. If a Prime Minister wants (or permits) meaningful regulation of broadcasting, that's very largely the end of the matter - until the next election. Congress is chaos. Any Senator or Congressman with a little power can try to block the FCC for a favourite local broadcaster. The Senate and House leadership and the President will neither know nor have the power to prevent it.

Canadians, and their current government, hold the quaint belief that governments exist to promote "the life, liberty and pursuit of happiness" of the citizenry - not death, spying, and the pursuit of profits by large corporations. Here, to the south, we have long held the view that "the government of America is business" - to paraphrase only slightly an American President's revealing epigrammatic political science lesson.

The CBC (Canadian Broadcasting Corporation) radio system had decades to shape Canadians' expectations from broadcasters before commercial TV and radio came along. Its popularity survives amid the invasion of U.S. TV stations into 80% of all Canadian homes. It is funded (as a proportion of gross national product) at levels at least 25 times those available to our CPB/PBS/NPR. The CBC's tradition gives Chairman Juneau a political base of popular support.

But a lot of the explanation comes back to the character of the commissioners: honour, sense of responsibility, intelligence, courage, imagination.

Along with the CRTC comes innovation of every character. There's a proposal for 10-watt (55,000) television transmitters for small villages - and big cities' neighbourhoods. There's to be satellite broadcasting to remote Indian and Eskimo settlements. Roughly 80% of all Canadians have access to cable systems, and 40% are now wired. There are several channels actively programmed by local groups, with financial support from the cable companies and government. Getting access to half-inch equipment at Toronto's ten centers is no problem.

Not only is there a CBC, but there is also an Ontario Educational Communications Authority with elaborate production facilities

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U.S. Justice Department out for disc-bodies blood

New York Post's Dick Brass has jumped into the investigative reporting fray of the recent Grand Jury "slammer" threat, and comes up with several interesting quotes.

"Seven indictments, 19 individuals, six corporations", said Assistant U.S. Attorney Tom Greelish.

"We really went big on this one."

"This one" was an American-wide 2-year investigation into income-tax evasion, payola, and other alleged offences within the American recording industry.

Among those indicted were former president of CBS Records, Clive Davis. Davis was indicted on charges of failing to report income and filing false tax returns.

Davis argued that the indictment, had in effect, cleared him of any payoff involvement by making no mention of it.

"For two years my family and I have suffered from malicious rumours and insinuations growing out of the investigation of the record industry", he said. "The indictment against me . . . clearly establishes that all these rumours and insinuations were false."

Davis denies the charges that in 1973, he diverted CBS Record corporate funds of \$94,000 for his own personal use.

He was accordingly fired from the company.

U.S. Attorney, Jonathan Goldstein of Newark, New Jersey, said that these indictments are only the "beginning" and the inquiry will be extended to include other cities.

Those named by the grand juries include:

Nat Tarnopol, the president of Brunswick and Dakar Records, as well as six members of his staff, who are charged with conspiracy regarding mail and wire fraud in an alleged scheme to promo records by paying off disc-jockeys with secret cash kick-backs obtained from the merchandisers of the Brunswick and Dakar Labels;

Kenneth Gamble and Leon Huff, who were just honoured by a front-cover feature in the March Billboard Magazine. They were charged with conspiracy, mail fraud, interstate travel to commit commercial bribery, plus violations of federal "anti-payola" laws in allegedly paying off radio station personnel in several states;

Paul Burke Johnson, program director for a radio station in Atlanta, who was charged

and on-air station. The three-hour "Media Circus" program enables participants (and viewers) to watch simultaneously the ten or more TV programs received in Toronto and comment about them while they're on the air. "Circus" has shown alpha wave transmission. TV signals from Africa (via slow scan) and from a human stomach (via fiber optics). They're having fun with TV - letting it exercise and show its stuff.

Canada has its media problems, too. It's not utopia. But it's the closest thing we have to it in North, Central, or South America.

Oh, Canada!

for allegedly lying to the Newark Grand Jury when he denied receiving a pay-off from a Gamble-Huff affiliate company;

David Wynshaw, a "reputed mobster" and high-ranking assistant to Clive Davis, and Pasquale Falconio, a convicted drug-dealer, who were both charged and accused with creating five dummy companies and then bilking CBS of \$75,000 with false billings. Wynshaw was also accused of income tax evasion.

While searching Falconio's New Jersey apartment in 1973, federal agents had reportedly discovered invoices from the five dummy firms that were allegedly set up to cheat CBS. Falconio's previous drug-involvements, plus "stoolie-info" ventured by others, fed

the speculation that D.J.'s were being paid off in drugs for record promo.

U.S. Attorneys would not yet comment on the possibility of "drug-ola."

Questions have been raised about possible charges against specific disc-jockeys . . . notably one person described as "a radio station music director" in New York, who was said to have been given free airplane tickets.

One investigator has said, "The radio station personnel have been very helpful for the most part."

When questioned as to a possible implication and arrest of disc-jockeys, the investigator implied,

"In this case I wouldn't rule out anything. This is only the beginning."

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STAN KLEES TALKS TO THE CRTC'S STEVE HARRIS

about the 30% ruling, programming, overplay, broadcasting, grants, Cancon airplay and record production.

There has been criticism of the Canadian Radio-Television Commission's apparent lack of interest in the AM music regulation of late. Very recently, the CRTC held "low key" meetings with various segments of the industry across Canada. There would appear to be some reactivation of interest in the problems that programmers have voiced and the industry at large. In this interview with Steve Harris of the Programming Branch of the Commission, Stan Klees touches on some of these points. The interview reveals a lack of communication with the Commission and a need for more cooperation from all areas of the industry involved. Harris discusses several points that will indicate that lack of communication and opens the door to the programmer and the recordmakers to voice their concern, or their approval. WG

After four years, what is the feeling now, of the CRTC, regarding the success of the 30% music ruling?

As always, the Commission has looked upon the Canadian content regulation as an expression of their responsibility under the Broadcasting Act. That responsibility is clearly outlined there, and the Commission has seized the opportunity of providing a guaranteed expression through the airwaves for Canadian artists and writers.

Does the Commission feel that the ruling is a complete success?

I don't think there's any question that the ruling is a success. It depends on how you measure success. It's like anything - if the measure of success was to be the payment of monies or royalties into the music industry to Canadians, there'd be no doubt at all that the Canadian content regulation has been extremely successful. As a matter of fact, many people draw the wrong conclusion by saying simply that so much money has been derived from the ruling that it has been a fantastic success in all areas. But that may not be true. There may be more to it than that - if you look closely. The payment of monies into the industry has pretty well been limited to the significant increase by writers and composers through BMI and CAPAC collections from broadcasters, which is an obviously equation when you regulate 30% airplay - an appropriate figure of the funds paid to CAPAC and BMI collected on behalf of the writers is then paid to those writers. That's a far greater amount today than it was four years ago. So in that respect, it has been successful.

One of the chief concerns comes from the independent producers and from record companies that say the country is too small to produce the amount of product the broadcasters say is required to effectively program 30% Canadian content?

I'd like to be candid. The issue has always been - we can't make enough money by producing records in Canada and the competition is very stiff - and then there's a conclusion drawn and therefore - we need this or we want that - or something of that nature. Putting all the other cultural aspects aside,

and the fact that the Canadian content regulation has been positive for the music industry, let's just examine how Canadian music industry people think, especially the independent producers and some of the smaller operators in Canada, who are struggling to make money in this industry. They think that going into the record business - has something directly to do with broadcasting. Well it does, because broadcasting plays a major role in expressing and promoting that music. But they inter-relate so much of their activity to broadcasters that they limit their own ability to market their own product, in their own marketplace, and much has been said recently from radio forums around the world, that we (the whole entertainment industry) has to define itself. We have to define our roles more significantly, more clearly, so that we understand what the hell we're doing. Because, the dependencies that the record companies have on broadcasting is a very unhealthy situation. It's unhealthy for the record industry because if broadcasting ever decided it could make more money doing something else, the record industry would be without a marketing mechanism. And that's a very possible thing. As a matter of fact . . . we look at the United States because it does have 53% of the world market for records. The people operating the record business in the United States are starting to think along different lines now of using other means of promotion. The whole music consumer group is starting to think a little differently. They're still motivated by radio but there are other things too, because there are so many sub-zones of interest and tastes now that there are other ways of reaching these things besides through mass appeal radio. So there's a shift taking place. But although the Canadian operator still has to say to himself I have to make a profit - we heard over and over again recently in our meetings, people saying things like - well I don't know why I'm in this business anyway, but I love it. But that's okay. But when we turn around and we the Commission ask them why they're in the business, it all boils down to - well, I'm in the business because I like it, but I'm a business man and I want to make money. Well, if they want to make money

then they had to realize that the Canadian domestic market is a small market. It only accounts for (and this is a rough guess) seven percent of the international market, in terms of record sales. And if that's the size of the market you're going after, then, as far as I'm concerned, (and this is just a personal judgement) there's no conceivable way you can afford to spend the kind of money on production you have to and make a profit selling in Canada.

If these are realistic businessmen, they would be better off to move to the United States and compete in that market?

I disagree. I don't think so. What has to take place here is a little bit of understanding of what the hell is going on and what is the relationship between the broadcasters and the record industry and what are the record people doing? The people operating outside the major labels and the major labels have a lot to gain by being in Canada. There's a lot of fresh talent in Canada - all kinds of it, but unless they're willing to spend the kind of money it takes to produce an international recording - a recording that's strong enough in terms of production and arrangement and sweet enough in terms of studio work, that it can compete in the international marketplace . . . you don't have to go to the international marketplace. You don't have to go to New York. We've seen it proven time and time again with what we call our international Canadian artists. They've just produced top notch product that has international style and a competitive international product and they have been successful. It doesn't matter where you are, it's a space we're all in. It doesn't matter whether you're on one side of the border or the other - if you're going to create good music, that is hit music, and it sells, then you can create it anywhere in the world and it's still going to sell. This is the whole issue. We're working here in a global universal music sphere. Just because we're Canadian . . . we have to be in Canada and some us are producers, it doesn't mean we change our values in terms of what's good production and what's bad production and how much we have to spend to get a good sweetening session.

But the American record company asks "What's it doing in Canada" and if you can't launch the record in Canada they have very little chance of getting a release in the United States for anyone to find out how good it is?

But the same thing happens in the United States with people working in the U.S. market, because the domestic market is big enough to return a profit and support the kind of top notch productions you need, it's easier there in that respect but they still have to take a test market like a Philadelphia or a Chicago and test market the product to see whether it happens and if it does then they'll move the thing on nationally and internationally. So, Canada is only ten percent of the United States and it's a good sized test market in that respect and Canadian producers should be thinking in terms of Canada being their test market . . . If there's one thing that a programmer of a contemporary radio station wants, it's a

good Canadian record, and no one in this country, who programs a contemporary radio station will disagree with that. It doesn't matter if it's a Shirley Eikhard record or a Stompin' Tom record, if it's a hit record, it's a great thing for them because it helps to make Cancon. There's no program director anywhere who will argue the fact that it's better to have a good fresh new hit than to have to beat the hell out of stale gold that wasn't gold in the first place. And this is something that's a misunderstanding on the part of the record industry. Program directors aren't out to discourage or limit the growth of the record industry. Their task is to serve their public and entertain them. It's a two-fold task and that part called entertainment depends a lot on how slick and how effectively their product is presented, their sound being their product. How well chosen the music is and how well their audience relates to it. And it all depends on how successful they are at that, as far as they're concerned. So, if a good record comes along, whether it's Canadian or non-Canadian, for that matter, and it's a good hit record and it's really got it going, it's tested for awhile, in the marketplace, their marketplace, on their airwaves, then that's a great thing for them, be it Canadian or non-Canadian, but when it's Canadian, it helps them make the 30% and, of course, it helps them execute their task of attracting their audience. So, program directors want good Canadian product I'm sure, and I've talked to a lot of them across this country and they all agree that we have great talent out there - and there are a few that really bitch, probably they're bitching for other reasons. I don't know, and probably they have something against someone limiting their own creative expression, which is understandable. Others have accepted the Canadian content regulation. I'd say most Canadian program directors have and have worked with it and been very successful. Radio has not suffered as the result of Canadian content. I'd like to see some figures if anyone has any because I've never seen any proof that Canadian radio has suffered directly relating to the use of Canadian music. So I think this attitude that the record people have about the program directors should be examined a little bit. What are we talking about here? Program directors need this music and they WANT it. They're not going to discourage it. But they're not going to tell somebody something's a hit when it's not a hit, because that would do more injustice to the industry than anything else. And we have a lot of good straight shooting program directors in this country and they've been a positive force in this whole experience, because they've kept Canadian record output to good Canadian product output, and the stuff that's successful is very successful. So I have my own feelings about that. We have to be careful that we don't bite each other's back too hard here. We have to understand that broadcasters have something to gain by this and they're anxiously awaiting the output of the Canadian record industry - and the record industry should know that the broadcasters have this desire on their part. There's not as much animosity as people make it out to be.

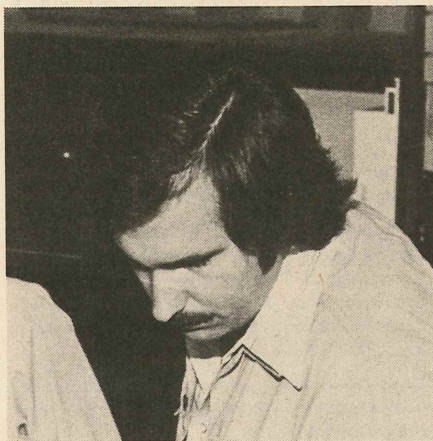
On a trip outside Toronto I met a major

music director and his first remark to me was, "The Canadian content ruling is killing Anne Murray and Gordon Lightfoot with over exposure" - Do you agree that programmers are picking established artists and that the repetition factor is damaging?

The first part of your question, I don't think I can answer, because I haven't examined the playlists of all the radio stations, so I wouldn't know exactly what they're doing.

I've heard certain artists played to the point of nausea.

Let's be careful, you may have heard them to the point of nausea, but it's the listener to the radio station, the viewer of the television station that makes the decision. It's very easy for you and I to respond to a record and I would bet that if someone came in and played a cut from a Harmonium al-



CRTC's Steve Harris

bum or a cut from the new Mahogany Rush album, or something and it was a very progressive, semi-obscure type of arrangement and type of tune, and it was really well done, we'd say, 'wow what a great song' but that doesn't mean playing Anne Murray more frequently than you would play Fludd, is going to turn on or turn off the audience. I think you have to be careful. I don't have the statistics and I'd be careful to say that radio stations are being damaged by that sort of thing - or they are playing a lot more Anne Murray than they are other things. There was a time when I personally have heard what we call overplay on some artists, but that was a while ago - that was a year ago - a year and a half ago. I haven't personally noticed it in the stations I've listened to recently. But there is a thing called overplay. I don't think there is anyone in the radio or recording industry, that will disagree with me. If you play something too often and it tunes the audience out. But how do you measure that? Do you measure it by ratings? Because if you do measure it by ratings, there hasn't been too many radio stations hurt rating-wise by this whole exercise. So, that's a hard argument to support, in terms of statistics. In terms of your nausea, the sound of a radio station, well that again could be a very subjective thing. It could be the way industry people feel, because they've got this thing about the Canadian content regulation. But I don't think good program directors would dare program things to the point of nausea to their audi-

ence, because they'd turn their audience right off - they'd lose their audience and then it would show up in their books. But there is a possibility of overplay and YES some program directors are possibly not as good at programming as other program directors and as a result they do turn people off and I don't know where that's measured but I assume somewhere along the line, someone has measured it and concluded that tuneout results from overplay.

A number of programmers have suggested to us that they feel the ruling would be far more beneficial if it were 15% and four parts and a great deal more would happen. They could assist the ruling with a lower percentage and a higher criteria. Has the Commission heard of this proposal and is there any feeling that it might be an alternative to the current regulations?

I can answer part of that question. Yes we heard of it - we read it as part of an editorial in RPM sometime ago - about a reduction to 15%, but I must say, in the conversations I've had with the people in the industry recently, I haven't detected this kind of proposal or attitude at all. As far as an editorial is concerned, it's really only an editorial. The Commission, as far as I know to date, has not received any submission or official recommendations from anybody, other than the ones we've received in a set of industry meetings we've been having. On the other part of the question I can't respond on the part of the Commission who would be the judge as to whether or not they thought this thing would be more effective or better. That's not my place as a staff member of the Commission to draw a conclusion there. But I'm sure that if this thing is an official industry recommendation, or it's something that a lot of people want and we'll detect that over the next few months, I suppose, that the Commission will reconsider. The Commission is a very flexible and a very open minded body and they consider a lot of things in closed doors that people would never dream of even getting to the exclusive level here.

Do you feel that broadcasters won't approach the Commission to propose any changes - that there is possibly a fear of the Commission?

I think that in any regulatory body industry relationship there's the sense of respect of power and influence. It works both ways. The Commission has always had as a general policy, not regarding Cancon specifically, but as a general policy, that it's always open to creative ideas, especially ideas dealing specifically with broadcasting, and they're open for ideas regarding creative industries, both the film industry, commercial production industry, the music production industry and general talent - talent management and agency business. We're always open for ideas, but the Commission hasn't opened a Cancon revival here. We're just always open for ideas, and if the industry. The official voice of the broadcasters is the Canadian Association of Broadcasters, and if they wish to put forward a recommendation to us on behalf of the majority of broadcasters and the majority of broadcasters feel this way, then the Commission would certainly look very closely at the whole thing to find

out what it is and what they are suggesting and how constructive it could be and examine it.

So the Commission would welcome this or any other progressive idea and consider it, but they wouldn't hold it against the broadcaster for submitting this innovation? Would they welcome the opportunity to look at it?

I have to be careful that I don't speak on the part of the Commission here. We have an organization here that is a pyramidal type of organization and at the top is the Chairman with the Commissioners through the Executive Committee and the whole Commission. Now they're the people who make these value judgements and their policies, to date, is that they're always open to suggestions and they consider them. That's as far as I can articulate their feeling. Whether or not they would hold something against a broadcaster . . . well that's, as far as I'm concerned, an inappropriate question. I don't think the Commission is in a situation where it can afford to do something like that. We're not playing backbiting or friends here - this is the business of regulating broadcasting and if someone in the industry, who is a broadcaster, suggests something to the Commission that can help broadcasting and help the Commission execute its task more effectively, then so be it, it's done, it's a recommendation, a good one or a bad one and it's considered by the Commission, but it has nothing to do with holding anything against anyone, as far as I'm concerned.

“. . . if this is a serious issue, the Commission will hear from the broadcasters about it. . . .”

If this thing is so important to the broadcaster, well the broadcasters are going to be lined up at the front door of 100 Metcalfe Street. If this thing is going to cost the broadcasters money - if it's going to make them money or lose them money - if it's going to make their operation more viable - if it's going to make the efficiency of their service to the public higher or lower, then they're going to be at the front door with that proposal. Don't kid yourself, the broadcasters may be hesitant to come before the Commission because they might get into a tough spot once in a while, but if it boils down to something serious, and I've been in cases where we've had proposals from broadcasters and from other parts of the industry over serious issues, they're here talking about them with documentary evidence - and I haven't seen any broadcasters at 100 Metcalfe Street with this proposal yet, so I wonder how potent it is and how serious an issue it is. I don't put as much weight in it as you do. What we have to do here is narrow things down to reality. The realities are - if this is a serious issue, the Commission will hear from the broadcasters about it.

Does the CRTC have grants or the power to subsidize the record industry?

No, the CRTC is not in the business of subsidizing any parts of any industries. The CRTC can, of course, make recommendations

to other branches of government to be considered by them. If the CRTC felt that artists needed more seed money for demo tapes then it could be that we could recom-

“At present there isn't that much available to producers and artists in the way of grants”

mend that to Canada Council, the Secretary of State and Canada Council could increase the amount of dollars, if they agreed, to creative artists to express themselves through recordings. Canada Council is the major source of money for the arts, and if artists and producers have not at least asked them what is available they should at least do that. They may find there are some things there they qualify for. At present there isn't that much available to producers and artists in the way of grants, but there are some grants available and they'll have to talk to the people involved there. You can't catch a fish without your line in the water - you've got to try.

Is there any indication that the ruling will go beyond 30% and the two part criteria?

If there was - I couldn't tell you anyway. That would be strictly confidential to the Commission. The Commission would have to answer that. They would be the people considering that and I wouldn't be directly involved in their discussion.

Your recent meetings with various factions of the industry - were they enlightening to the problems?

We conducted a week long series of meetings in Montreal to consult the French language recording industry and the English segment of the Quebec recording industry - we've spoken also to representatives from English Canada in the Toronto area - we had a week of meetings there and we'll have subsequent meetings in Vancouver and Winnipeg. The Commission has benefited a lot from these meetings and we've questioned the industry on their feelings about the weak spots in the industry - places where government can be of assistance to the artist and the creator in using the record medium through broadcasting to express themselves. It should be pointed out though that the purpose of these meetings is not to define ways of helping the record industry perse. I think that's a misunderstanding. What we're trying to do is find means through which we can help the artist and the composers and writers to express themselves through recordings and broadcasting. It's been said recently that we're out to help the industry. We're out to help the industry very generally because we're out to help the artist and the creators in that respect. But we're not looking right now to give away money to companies who are not spending enough - let's put it that way. We're looking to help the artist to cut a demo tape or the composer who wants to get his song around or the group that wants to tour. Although we're considering all the proposals put forward to us, and there has been a number from various segments of the industry, they have been very successful so far and we expect they'll bring us right up to date with the feelings of the industry.



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Playboy P 6037-M

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Clap Your Hands
Quality Q 2136-M

JOE DROUKAS
Hold On To Me Girl
Southwind SW 320-M

DARLENE MADILL
Big Daddy's Gonna Bring It On Home
Broadland BR 2139-M

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JOEY CONRAD
Joey Conrad Salutes The Beau-Marks
Quality SV 1912-M

STRONGBOW

Strongbow
Southwind SWS 6401-M

MCA

45's

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One Monkey Don't Stop No Show
MCA 40427-J

JEANNIE SEELY
Take My Hand
MCA 40428-J

MIKE BERRY
Don't Be Cruel
MCA 40432-J

THE WHO
Pinball Wizard
MCA 60174-J

LP's

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MCA MCA2-4084-J

JIMMIE DAVIS
The Best Of
MCA MCA2-4085-J

OSBORNE BROTHERS
The Best Of
MCA MCA2-4086-J

WEBB PIERCE
The Best Of
MCA MCA2-4087-J

FREDDIE HART
The Best Of
MCA MCA2-4088-J

BURL IVES
The Best Of Burl Ives - Vol. II
MCA MCA2-4089-J

BILL MONROE
The Best Of
MCA MCA2-4090-J

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Sawbuck
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London L 2568-K

DENNIS WEAVER
Hubberville Store
Ovation OV 1056-K

LP's
TEN YEARS AFTER
Ten Years After Greatest Hits
Deram DES 18072-K

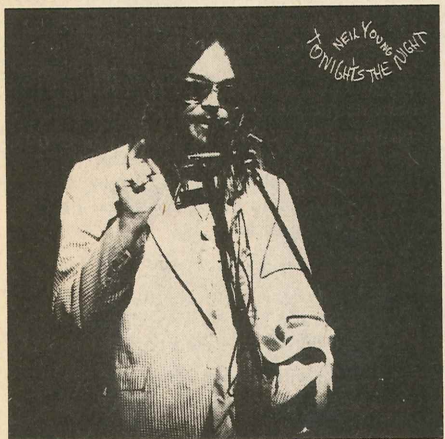
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ALBUM REVIEWS

NEIL YOUNG
Tonight's The Night
Reprise MS 2221-P

"This album was made for Danny Whitten and Bruce Berry who lived and died for rock 'n roll."

Looking far more grubbier, fuller and indoor sun-glassed than ever before, Neil Young gigs with Nils Lofgren, Ralph Molina, Billy Talbot and Benny Keith at "Studio Instru-



mental Rental" Rehearsal Hall "D" in a laid-back drawling vocal-jam, that celebrates life and laments the departing of a former "Crazy Horse" drinkin' man.

"Tonight's The Night" is by far the exceptional cut, reeking of hot atmosphere and 35 cent shots of whiskey . . . sweet, laid-back, effortless . . . "takin' life as it comes" . . . mainly because it is all too short.

"C'mon Baby Let's Go Downtown" is a classic Crazy Horse number, that has Danny Whitten singing before a crowd, about "let's get-together guys" and go truckin' and cruisin'.

Danny Whitten died "on the mainline",

something Toronto's Neil is aware of from his Yorkville days.

Side One begins with the title cut and Side Two ends with it.

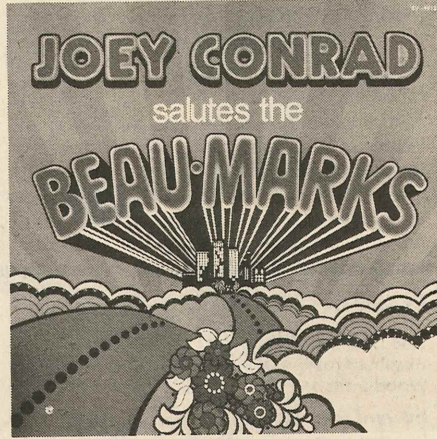
A Neil Young LP that recalls the toughness of "After The Goldrush."

Neil Young is a poet, describing all trips that he encounters . . . the death of a buddy is all too real . . . the album expresses what the boys derived from their lives . . . the pleasures of rock 'n roll.

Nils Lofgren . . . guitar, piano, vocals, Ralph Molina . . . drums, Billy Talbot . . . bass, Benny Keith . . . pedal steel, and Neil on piano, guitar and his own trademark of resonating vocals . . . shrill meaningful, but full of sorrow and remorse. MD

JOEY CONRAD
Salutes The Beau-Marks
Quality SV-1912-M

The Beau-Marks began it all when Bobby Curtola was knee-high to a bobby-soxer and Joey Frechette - or is it Joey Conrad - was there. The year 1959 was a good year for the Beau-Marks, a Toronto-based foursome



who harmonized their way into the great white way of the international market. Joey hasn't lost any of that voice spunk and, he adds a little funk or disco, depending on how old you are, to the big hit of "Clap Your Hands", which smacks of single potential - once again. Producer John Capek putties-up the vocal chinks (we all get old) with an incredible instrumental backup which includes his own subtly-beautiful keyboard work. The session was produced at Toronto's Thunder Sound.

GINO VANELLI
Storm At Sunup
A&M SP 4533-W

Gino Vanelli copped a Juno this year as the Most Promising Male Vocalist.

His recent release of "Storm At Sunup" has designated itself as 3 parts cancon . . . music, artist and lyrics.

The entire album sounds out an excellent scatter-box jazz backup with all participants sounding a Berklee college-proficient. Gino's voice adds to the jamming instrument-race, and his vocals alternate between a hot-soul crying out from within the sound-layers, to a sensuously-masculine "Love Me Now."

Innovative production make this one of the better Cancon rockers to come out this year.

"Mama Coco" is the favoured cut, because it utilizes imagination in it's chorused "goo goo go joob" creative effects. It's a pleasure to hear an ambitious attempt at sound enhancement.

THE CAPTAIN AND TENNILLE
Love Will Keep Us Together
A&M SP-3405-W

Album cover gives the impression that set is in the novelty category. Could be. There's a soft, almost intimate, feeling that Daryl (The Captain) and Toni (Tennille), now his wife, deliver. Nothing too extreme and probably best described by the cut "Cuddle Up." The Captain does some pleasant things with synthesizers, a celeste, chimes, an electric Wurlitzer piano and "her" full bloomed voice. A flavourful and lasting cut is "Gentle Stranger" and a cute 2:32 instrumental "Broddy Bounce" that will shake morning and afternoon drive listeners.

Elton John criticizes disc exposure in U.K.

On Paul Gambaccini's BBC radio show "Rock Week", Elton John implied to his interviewer that he was sick of hearing himself on the radio.

He admitted this just days after his album "Captain Fantastic and the Brown Dirt Cowboy" had hit No. 1 in its first week on North American charts.

In England, the charts had listed "The Best Of The Stylistics" as No. 1.

Elton said that he didn't mind, since the Philly group are among his "favourites", but he is anxious for "Philadelphia Freedom" and "Pinball Wizard" to begin moving down the charts.

Elton had apparently instructed Polydor personally, that he did not want "Pinball" released as a single from the "Tommy" soundtrack, for he wanted to release "Someone Saved My Life Tonight" from "Captain Fantastic."

Grand Funk & MCA named in action by Capitol Inc.

Capitol Records have filed legal action against Grand Funk Railroad in a bid to prevent them from performing for MCA Records. The group apparently hasn't fulfilled its obligation to Capitol, owing them the fifth and sixth albums of new material, which is called for in Capitol's six album contract. The contract stipulates the recording of two albums per year over a three year period.

Last week Grand Funk announced it would fulfill its obligation by delivering a double "Live" album, comprising songs the group had already recorded for Capitol - at least once.

In the lawsuit, Capitol maintains that it has the right to suspend the term of its contract with Grand Funk until the group has completed two albums of new material. Capitol also claims the group is hoarding new material in order to be ready to record them for MCA, and that MCA is conspiring with Grand Funk by withholding new material that is rightfully Capitol's.

Excuse me - this seat is taken

TOO MUCH GOING!!! In the record business (as in any other business) when you have too many fingers in your own pot . . . there's an government group that is very interested. An Ottawa source indicates that one branch of the government is interested. This affair concerns a corporation and the consumers of their product and products. Could be a biggy that's on the carpet.



YOU ASKED FOR IT
elvira caprese

BURN BABY BURN!!! The company that is rumoured to burn RPM is probably saving on their heat bill and any other way they can. How do these rumours start. Things are bad when you have to economize. They should burn some of their old "dogs". (Ed: No names please!!!)

STOP THIEF!!! A very touted artist . . .

Taplin talent-scouting for a Holly look-alike

The producer of the film "Mean Streets", John Taplin, is talent-scouting for someone to portray the late Buddy Holly in his next movie, "Young Bloods." The film will cover eight weeks in the life of Holly and his "Crickets."

"Ideally", he says, "we'd like an actor who can play a guitar, but we're also looking for pure pickers."

Photos of any Holly-hopefuls should be sent to John Taplin at 20th Century Fox, Box 900, Beverly Hills, California 90213.

The film is slated for an August shooting.



TALENT SEEN
Sammy Jo

A new star is born, yep, Ron Scribner, president of one of Canada's largest booking agencies, Music Shoppe International, was surprised on Thursday, June 26th, when his wife Lois presented him a six and a half pound baby girl . . . congratulations Ronnie.

Wednesday, June 25 was a great day for Sweet Blindness, Bobby Dupont, lead singer and his group signed with Quality Records. After viewing this group at the Forge (Toronto) Wednesday evening, I must admit, Quality signed a hit.

Lori Bruner of Polydor Records played host for Rush and guests of the industry at Sam The Chinese Man, Wednesday, June 25th, after Rush played to a sell out crowd at Massey Hall (Toronto).

Steve Maley, one of the founders of Music Shoppe International, after a leave of absence for nearly a year returns to Music Shoppe as a booker for one nighters.

Liverpool, a Toronto based group, adds a fifth member, Malcolm Buchanan formerly with Trina on keyboards.

That's show biz!!!

wasn't discovered or found. I heard a report that the artist in question was lost, strayed or stolen. Her old mentor is spreading the word as he yells, "Stop THIEVES!!!" (Ed: You're not serious!!!)

SOMETHING NEW . . . THAT'S OLD!!! Dancing on to bigger and better things . . . our old friend is still on the move. This time the rumours say that he'll join up, (Ed: He's a joiner!!!) with Mr. Personality to form a Canadian conglomerate of everything in showbusiness. But will it be a record company. THIS is a cliffhanger!!! (Ed: If not his farewell tour!!!)

HERE FIRST!!! It was six years ago in this column that I predicted that a noted singer would take the big step. Am I ever wrong. (Ed: I don't remember that prediction!) Many of you won't remember that prediction!!!

Musimart unveils new French/English label

Musimart Limited has announced the formation of its own label, Plante Records. The Company will deal only with Canadian recordings.

Just released in both French and English is "Summerlove Sensation" sung by Rick E. Blue and Sonic Stew. The French version "Sensation d'un Amour d'ete" was recorded by Michel Deloir and Company, and is reportedly doing well in Quebec.

PLAYDATES

The Children (Rampage)

Skyline Hotel, Brockville (7-12)
Woodlands Hotel, Val Theresa (14-19)

Edward Bear (Capitol)

Minden Comm. Centre, Minden (12)
Royal Hotel, Guelph (28-Aug 2)

Robbie Lane (Quality)

Red Lion, London (June 30-July 12)

Alice Cooper (WEA)

Montreal Forum (13)

Yes

Maple Leaf Gardens, Toronto (19)

Commander Cody (WEA)

Queen Elizabeth Theatre (19)

John Allan Cameron

Moncton, N.B. (7)
St. John's, Nfld. (9-10)
Sydney, N.S. (11)
Ingonisg, N.S. (12)
Inverness, N.S. (13)
Antigonish, N.S. (14-15)
Westville, N.S. (16-17)

Copperpenny (Capitol)

Leisure Lodge, Galt (14-18)
Richmond Arena, Richmond Hill (19)

Christopher Kearney (Capitol)

Sandpiper, Toronto (23-29)

Jeff Beck (Columbia)

O'Keefe Centre, Toronto (23)

Ken Tobias & Fludd

Campbellton (15)
Bathurst (16)
Newcastle (17)
Fredericton (18)
St. John (19)

ELLIE WILL TELL!!! Few people know that we have 1000 readers in the U.S. RPM goes to all the major hitbreaking music directors throughout the U.S.A. The RPM propaganda list guarantees that each week's issue goes to the hit biggies all over the states to tell them the story of what is happening in Canada. Some record men don't know that!!! No that it has appeared in this column!!! The whole industry knows. (Ed: Another healful hint for the hitmakers in Canada. That list is a good one and RPM has been doing it for years now!!!)

HAMILTON MAYHEM!!! A recent rock concert in Hamilton may have eaten into the profits when the damage was tallied up. No . . . the crowd didn't tear the place apart. The bang happened after the crowd left. (Ed: That's entertainment!!!)



NEW TO
RECORD CLUB



Over the past 7 years, Kitchener's Ken Hollis has seen his role as lead-singer with the band Copper Penny.

Now that the Penny are successful along the charted way, Hollis has leaned out and made his own change.

His first solo release for RCA, "Our World Is A Rock 'N Roll Band" f/s "Saying Good-bye" has projected this tough singer back into the sound action.

The disc was cut at RCA Studios in Toronto.

Hollis is currently on tour with his new back-up "Grand Slam", who deliver to their fans, what their namesake implies.

Grand Slam will be headlining in London (June 30-July 5), at Ye Old City Hall and in Sarnia (July 7-12) at the Village Inn.

With a major airplay being reported in Toronto and Windsor, the bases seem to be loaded for an imminent hit from Grand Slam.

Next week

BIG COUNTRY

WHERE - WHEN - WHY

. register early

RPM Country Week



GAIETY'S CARROLL BAKER (see page 19)



OUT IN THE
COUNTRY

Walkin' Ben Kerr and his son Bobby put on their walkin' shoes and set out for George Petralia's Oshawa Jamboree and got there in time for the big show, the last of the season. There was a good lineup of talent including Carroll Baker of Gaiety Records and Lance Younger who is beginning to look good with his initial single, "Come On Country" on Cloud Burst. The show was a little too long and part of the problem was unscheduled acts. Nice to see the McCann's from Sterling, Ont. on board.

Big Country has created much excitement among westerners, many of whom have written and phoned that they will be attending the two day affair now set for Saturday and Sunday, Sept. 27-28. Latest to submit their names were Patti McDonnell and Jake Doel of Vancouver. We haven't heard anymore about the meeting in the Maritimes but Charlie Russell will be letting us know as soon as meeting dates are firmed.

Michael T. Wall has just signed a six month contract upstairs in the Newfoundland Room of Molly & Me, Toronto's posh country showplace. Incidentally, Wall has donated his first guitar, bought in St. John's in 1957 and his gold threaded suit (the famous one with the map of Newfoundland emblazoned on the back) to the Folklore Department of Memorial University in St. John's.

We just received (a little too late) information of the giant Country Moon Festival which was held at Mossport Park (Ontario) Saturday, July 5th. Showcased were: Linda Brown, Colleen Peterson, The Good Brothers, Dan Hill and Cedric Smith and the Perth County Conspiracy. The six hour concert is one of two - the other being a three day Festival, same place, August 8th through the 10th. No information as to who will be on

the bill of the second event. The Country Moon Festival idea was planned almost two years ago by Harvey Huddes, president of Mossport Park Ltd., who is also one of the principals and founders of Getting It On Productions. If all goes well with these two Festivals, the following season (1976) will see an even bigger attempt at organizing and showcasing the best in country and bluegrass. Further information can be obtained from Colleen Riley of Colleen's Artists Management & Promotion, 44 Charles St. West, Suite 4906, Toronto M4Y 1R8.

Dick Damron is ready with his new Marathon album, "Soldier Of Fortune", which contains his single, "Mother Love 'N Country", which did very well on the RPM Country Playlist.

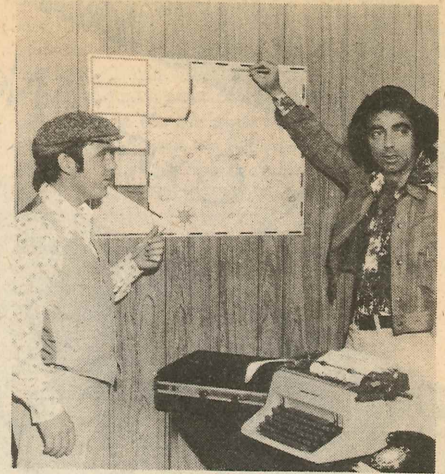
Now that we've got the country section rolling, we will be inserting more information as we go along. This week we have included a couple of new album releases.

Newfie Super Stars to tour Maritimes

Harry Hibbs and Roy Payne will begin a tour of the Maritime Provinces July 1st. The tour named 'Newfie Super Stars '75' will feature performances in many cities and towns including several Canadian Armed Forces Bases.

For Hibbs, this will be his eleventh tour since the beginning of his professional career in 1969. He said "The tours get bigger and better each year and I get more and more excited about them. Going down East anytime does something for me but it's particularly enjoyable when I have the opportunity to entertain and meet the people who mean so much to me."

Payne who is known throughout North America for his song writing is responsible for 'No Price Tags On The Doors Of New-



Harry Hibbs and Roy Payne checking locations for up-coming Maritime Tour.

foundland' and 'Goofy Newfie.' It will be his first major Atlantic tour. Payne is an RCA recording artist.

In conjunction with the tour Payne has a new album called 'Willie's Yeller Pick-up Truck.' 'The Best Of Harry Hibbs' has just been released.

Quality signs distrib deal with Beadle's Badger

George R. Struth, vice president and managing director of Quality Records has announced a deal with Gerry Beadle, president of Badger Records, giving Quality the right to manufacture and distribute all Badger product in Canada. The agreement also gives Quality worldwide rights to all Badger product.

First release on Badger is "Give My Love To Lady Canada" by Bobby G. Griffith which is currently number 13 on RPM's Country Playlist. The next single will be "Why Don't We Sing Anymore" by Pauls People.

Bolyer to RCA

An important signing is that of Maurice Bolyer to RCA. The famous banjo picker is already an established international recording artist with previous album releases selling more than 200,000 units in Canada, Australia and the U.S.

Bolyer attained much Canadian recognition through his many appearances on the CBC-TV's popular "Tommy Hunter Show."

CRTC'S STEVE HARRIS
talks about Cancon airplay, grants,
broadcasting, 30% ruling, over-
play, and record production.
See page 10.

CLOUD BURST RECORDS AN EXCITING NEW RELEASE!!!

Already response from:
CHSJ Saint John - CKNX Wingham
CHOW Welland - CHEX Peterborough
CJTT New Liskeard - CKLY Lindsay



**LANCE
YOUNGER'S
"COME ON
COUNTRY"
and
"WALK OUT
A MAN"**

Cloud Burst P 14-6
WATCH FOR IT!!!

DISTRIBUTED BY: CLOUD BURST RECORDS
P.O. Box 1066, Oshawa, Ontario L1H 9Z9

CARROLL BAKER
I'd Go Through It All Again
Gaiety G-007

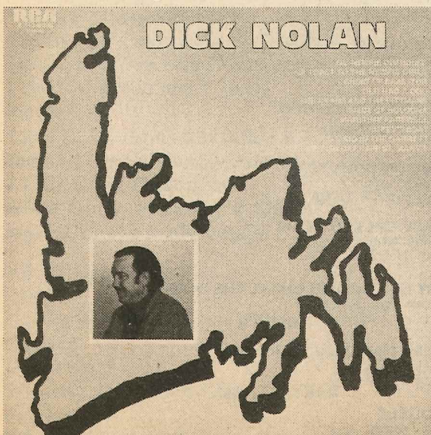
The liner notes claim: "It's all here - the humour, the pathos and the colour of country-western music. It's what life is all about. Play the record and enjoy a generous slice of life - ala Baker. It's just a sample of what's



to come." The Baker charm is just as dynamic here on wax as it is in concert. She is a breath of down to earth sincerity that makes this Canadian country music business well worth the fight to establish it as a sound that is worthy of the tag country. Producers Don Grashey and Chuck Williams have groomed Baker for the country market with several hits included on this album including: "Little Boy Blue", "All Them Irons In The Fire" and other hit material: "Wichita", "Cryin' Places" and the title cut. Baker is credited with six originals on this album and a couple of co-efforts with producer Grashey.

DICK NOLAN
RCA KXL1-0096-N

Nolan and VOCM did it with "Aunt Martha's Sheep" resulting in more than 100,000 of



his past album being sold, and now one of the Island's favourite "b'ys" is back with an album that should warm the cockles of the more than 100,000 Newfies living in the

Toronto area alone. The Nolan/Newfie humour is "strong" with the Harris/Cuff penning of "Ol' Newfie Outhouse", his current single and "Piece of Bologna" and then he gets a little sentimental with his tribute to Women's Year via "A Toast To The Newfie Girls", "Rose In Rose Blanche", "Gracie In Old Harbour Grace", "Pearl In Mt. Pearl" and "Old Maid In The Garrett." Nice thing about Nolan's material and delivery - you don't have to be a Newfie to enjoy it.

Van-Los, the country-oriented record company based in Vancouver, are putting together an interesting Country Music Newsletter giving details on the activities (recording and otherwise) of their artists. Some of those mentioned in the first letter are: **Doug Rutledge**, happening with "She's Some Kind Of Woman"; **Dave Paul, Don Marsh, Donna Woodward**, readying her "Fire & Ice" single; and **Elmer Tippe** with his initial release for Van-Los, "Cleaning Out The Closets." Elmer isn't new to the record scene. One of his early sessions was done at **Joe Kozak's** Edmonton studios - way back when.

Brian Cassidy, manager of a west coast country artist, has devised a clever little press release to help his artist change his name to something more easily managed by country programmers. A portion of the press release reads: "Once upon a time, in the land of Vancouver-towne, in the country of Canux, there dwelt a talented singer of a man name of Kenny Stolz - or was it Stoltz, Stoles, Scholtz, Stoltze, or Schultz? It rhymed with 'volts', but ever-suffered from the 'schorete-circuits', a dread and seemingly incurable disease of the spell and speech." Listen, Vancouver-town needs a little humour, they haven't much else. Anyway, Kenny whatshisname, has a new single, "Ginnie Go Softly" with the flip, "Lonesome Lady" and get ready to remember **Kenny Stockton** and, from this day forward, forget his other name whatever it was, and the single is on the Sweetwater label - at press time.

HALIFAX
CHFX-FM (J. Gold)
(1) Beat the Mornin'-T.G. Shepard
Charted
Hot Afternoon-Gene Watson
Please Mr.-Olivia Newton-John
The Seeker-Dolly Parton
Wasted Days-Freddy Fender

LINDSAY
CKLY
(1) Beat the Mornin'-T.G. Shepard
Charted
Please Mr.-Olivia Newton-John
I Love the Blues-Crash Craddock

MEDLEY
CHCL (Spence Cherrier)
(1) Thank God-John Denver
Charted
Fireball-Dave Dudley
Touch the Hand-Conway Twitty

Easy Listening-Tim Daniels
Yellow House-Patti Macdonnell
By My Side-Tom T. Jones

AMHERST
CKDH (Paul Kennedy)
(1) Yellow House-Patti Macdonnell
Charted
When My Woman-Tommy Overstreet
Why Don't You Love Me-Connie Smith
Mr. Songman-Elvis Presley
Wish the World-Joyce Smith
Willie's Yellar Pick-Up-Roy Payne

BATHURST
CKBC (Al Herbert)
(1) When Will I Be-Linda Ronstadt
Charted
I'll Be Your Steppin' Stone-David Houston
Ghost Story-Susan Raye
Don't Lover Her-Johnny Paycheck
Molly-Dorsey Burnett
Farthest Thing-Ray Price

CALGARY
CFAC (Larry Kunkel)
(1) Blanket On the Ground-Billie Jo Spears
Charted
Cooky and Lila-D. Hook
This Ol' Cowboy-Marshall Tucker

EDMONTON
CJCA-FM
(1) When Will I Be-Linda Ronstadt

PETERBOROUGH
CHEX (Sean Eyre)
(1) My Best Friend-Don Williams
Charted
Make Love At Home-Moe Brandy
Sometimes Good-Ray McAuley
Rhinestone Cowboy-Glen Campbell

RICHMOND HILL
CFGM (Dave Johnson)
Rhinestone Cowboy-Glen Campbell
Wasted Days-Freddy Fender
Biggest Parakeets-Jud Strunk
Love In the Afternoon-Gene Watson
Feelins-Conway and Loretta

ROSETOWN
CKKR
(1) My Best Friend-Don Williams
Charted
Touch the Hand-Conway Twitty
Wish the World-Joyce Smith
Please Mr.-Olivia Newton-John
Lost Your Baby-Newt/Twitty/Lynn

SMITHS FALLS
CJET (Jack Poelstra)
(1) She's Actin' Single-Gary Stewart

Royalty Records
R1000-II
NEW RELEASE
"CANADIAN DAWN"
by
THE POLKA DOTS
Old Time Dance Music

Available from
Royalty Records of Canada
Edmonton Alberta

RPM**COUNTRY PLAYLIST**

July 12th, 1975

- | | | | |
|----|------|------|--|
| 1 | 3 | (8) | RECONSIDER ME Narvel Felts DOT 17549-M |
| 2 | 1 | (18) | LIZZIE AND THE RAINMAN Tanya Tucker MCA 40402-J |
| 3 | 4 | (8) | WHEN WILL I BE LOVED Linda Ronstadt Capitol 4050-F |
| 4 | 6 | (10) | YELLOW HOUSE OF LOVE Patti MacDonnell Broadland 212026-M |
| 5 | 9 | (7) | LITTLE BAND OF GOLD Sonny James Columbia 3-10121-H |
| 6 | 14 | (5) | SHE TALKED A LOT ABOUT TEXAS Cal Smith MCA 40394-J |
| 7 | 12 | (5) | DOWN BY THE HENRY MOORE Murray McLauchlan True North TN 125A-H |
| 8 | 5 | (8) | YOU'RE MY BEST FRIEND Don Williams DOT 17550-M |
| 9 | 11 | (9) | SOMEONE SPECIAL Canadian Zephyr United Artists UAXW-620X-U |
| 10 | 13 | (5) | GIVE MY LOVE TO LADY CANADA Bobby G. Griffith Badger BA 005 |
| 11 | 21 | (5) | DREAMING MY DREAMS WITH YOU Waylon Jennings RCA 10270-N |
| 12 | 18 | (5) | THE HUNGRY FIRE OF LOVE Carroll Baker Gaiety G-760 |
| 13 | 16 | (7) | ONE MORE FOR THE ROAD Country Edition Boot BT-115-K |
| 14 | 15 | (9) | BAD NEWS George Hamilton IV RCA PB-50063-N |
| 15 | 2 | (9) | TRY TO BEAT THE MORNING HOME T.G. Shepard Melodyland 6006F-Y |
| 16 | 7 | (9) | THE MOST WANTED WOMAN IN TOWN Roy Head Shannon 829-N |
| 17 | 8 | (13) | I AIN'T ALL BAD Charley Pride RCA PB 10236-N |
| 18 | 19 | (10) | WORD GAMES Billy Walker RCA PB-10205-N |
| 19 | 20 | (7) | LONELY WILLOW Lee Roy RCA PB-50050-N |
| 20 | 23 | (3) | TOUCH THE HAND Conway Twitty MCA 40407-J |
| 21 | 10 | (7) | HE'S MY ROCK Brenda Lee MCA 40385-J |
| 22 | 17 | (5) | MISSISSIPPI ON MY MIND Stoney Edwards Capitol 4051-F |
| 23 | 28 | (3) | THAT'S WHEN MY WOMAN BEGINS Tommy Overstreet DOT DOA17552-M |
| 24 | 24 | (5) | FIREBALL ROLLED A SEVEN Dave Dudley United Artists UAXW 630X-U |
| 25 | 26 | (4) | THERE I SAID IT Margo Smith 20th Century 2172-T |
| 26 | 27 | (4) | FREDA COMES, FREDA GOES Bobby G. Rice GRT 021-T |
| 27 | 30 | (14) | I'LL NEVER WRITE ANOTHER Jerry Warren United Artists UAXW.599X-U |
| 28 | 29 | (5) | PICTURES ON PAPER Jeri Ross ABC 12064-N |
| 29 | 47 | (2) | MOVIN' ON Merle Haggard Capitol 4085-F |
| 30 | 31 | (6) | POKAREKARE ANA Buck and Lory RCA PB-50068-N |
| 31 | 32 | (6) | LIFE & LOVE & YOU B. Harlan Smith Royalty R1000-10 |
| 32 | 34 | (3) | SHE'S SOME KIND OF WOMAN Doug Rutledge Van-Lo |
| 33 | 37 | (5) | HELLO I LOVE YOU Johnny Russell RCA 10258-N |
| 34 | 22 | (9) | FORGIVE AND FORGET Eddie Rabbit Elektra 45237-P |
| 35 | 36 | (4) | LOVE OF A GOOD WOMAN Tommy Hunter RCA PB-50073-N |
| 36 | 25 | (13) | I'M NOT LISA Jessie Colter Capitol 4009-F |
| 37 | 38 | (5) | SOMETIMES GOOD, SOMETIMES BAD Ray McAuley & Wild Country RCA PB-50074-N |
| 38 | 50 | (2) | SUMMER OF OUR LOVE Bruce Miller A&M AM393-W |
| 39 | 40 | (4) | MOST AMAZING LADY Rick Neufeld RCA PB-50062-N |
| 40 | 41 | (3) | WE MAY NEVER PASS THIS WAY AGAIN Wayne Vold Westmount WSTM 7051 |
| 41 | 48 | (2) | ONE MORE SONG Jerry Palmer Gaiety G-759 |
| 42 | 43 | (4) | MY HEART'S NOT BROKEN Ron McLeod Broadland BR 2121X-M |
| 43 | 44 | (3) | SPRINGHILL Cathie Stewart Celebration CEL 2125X-M |
| 44 | 46 | (4) | THE MUSICIANS WIFE Delmer Dorey Candel CD75-1001 |
| 45 | .... | (1) | COME ON COUNTRY Lance Younger Cloud Burst P 14-6A |
| 46 | 49 | (2) | PLACE CALLED HOME Bill Hersche Train 5T-57594 |
| 47 | .... | (1) | JUST GET UP AND CLOSE THE DOOR Johnny Rodriguez Mercury 23687-Q |
| 48 | .... | (1) | EVERYTIME YOU TOUCH ME Charlie Rich Epic 50103-H |
| 49 | .... | (1) | TROUBLE Elvis Presley RCA 10278-N |
| 50 | .... | (1) | WHY DON'T YOU LOVE ME Connie Smith Columbia 3-10135-H |

**CONTEMPORARY
AIRPLAY
PERCENTAGES**

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

- YOU'RE MY BEST FRIEND**
Don Williams (DOT) 35.0%
- WASTED DAYS AND WASTED NIGHTS**
Freddie Fender (DOT) 30.0%
- LOVE IN THE HOT AFTERNOON**
Gene Watson (Capitol) 25.0%
- FEELIN'S (MCA)**
Loretta Lynn/Conway Twitty ... 20.0%
- BEAT THE MORNIN' HOME**
T.G. Shepard (Melodyland) 15.0%

**ST. JOHN'S
CJON**

(1) My Best Friend-Don Williams

SYDNEY

CJCB (Freeman Roach)
(1) My Best Friend-Don Williams
Playlisted
Life Is What You Make It-Merv Smith
World Go Away-Donny & Marie
Feelins-Twitty and Lynn
Burning Thing-Mac Davis
On My Shoulder-Sylvia Tyson

TORONTO

CKFH (Jack Winter)
These Days-George Jones
Wasted Days-Freddy Fender
Lonely Willow-Lee Roy
Sleep On My Shoulder-Sylvia Tyson

TRURO

CKCL (Dave Innes)
Spring-Tanya Tucker
God's Gonna Getcha-Jones & Wynette
Test of Time-Jimmy Tapp
Classified-C.W. McCall
He'll Have To Go-Jerry Naylor

VANCOUVER

CKWX (Harold Kendall)
(1) My Best Friend-Don Williams
Charted
Sometimes Good-Ray McAuley
Farthest Thing-Ray Price
Rhinestone Cowboy-Glen Campbell
Hello Little Bluebird-Donna Fargo
Feelins-Conway and Loretta
Playlisted
Lyn' In My Arms-Rex Allen Jr.
Indian Love Call-Sonny James
I Love-Crash Craddock
World Go Away-Donny & Marie
Wasted Days-Freddy Fender

VICTORIA

CJVI
(1) My Best Friend-Don Williams
Charted
Deal-Tom T. Hall
Rhinestone Cowboy-Glen Campbell
Playlisted
When My Woman-Tommy Overstreet
Lonely Rain-Wynn Stewart
Mississippi On My Mind-Stoney Edwards
Touch the Hand-Conway Twitty
Burnin'-Ferlin Husky

Carroll Baker - A little bit of Gaiety goes a long way

In a recent letter to the Editor of the St. John's Evening Telegram (Newfoundland) reader Angie Tibbs noted: "Carroll Baker delighted everyone and the heart warming applause which greeted her every appearance verified this. And can that gal sing! Any audience reacts to a performer but when Carroll Baker sings, the reaction is vibrant, alive. Singer and audience become one; a warm happy feeling that the singer is grooving right along with you. I had the delight to meet her for a few moments and was startled to find her such a warm, friendly, down to earth person; you find yourself smiling at her involuntarily, as you would greet an old and dear friend."

What more can be said about Carroll Baker - a rare gem in the Canadian country music business. Her recent appearance on George Petralia's Oshawa Country Jamboree (June 29) revealed a troubled feeling she had about her new single, "The Hungry Fire Of Love."

She told her audience: "Some people have said the words to my new song are "suggestive" - in fact they say they're downright dirty. Well, that's not true", she said, adding, "because I wrote the words myself - and besides, they're about my wedding night." So, in the old showbiz tradition, she left 'em laughin'.

Now that the pretty young country lady from Oakville, Ontario has established herself in Canada, her fame is now beginning to stretch south of the border, where she has appeared and "stolen the show" in Nashville. Baker recorded product is to be released in the U.S. on the Crescendo label with the initial release being "I've Never Been This Far Before."

WINDSOR

CKLW-FM (Ronald Foster)
Charted
Wasted Days-Freddy Fender
Wildfire-Michael Murphy
Love in the Afternoon-Gene Watson
Playlisted
A Most Amazing Lady-Rick Neufeld
The First Time-Freddie Hart
The E.P. Express-Carl Perkins
Less Than the Song-Patti Page
Shotgun Rider-Marty Robbins

WINNIPEG

CJOB-FM
(1) Misty-Ray Stevens
Charted
My Best Friend-Don Williams
Reconsider Me-Narvel Felts
Close the Door-Johnny Rodriguez
God's Gonna Getcha-Jones and Wynette
Deal-Tom T. Hall

YORKTON

CKOS (Ron Waddell)
Lawley Rae-Ted Daigle
Wish the World-Joyce Smith
Blame On Me-Murphy & Big Buffalo
Ginnie Go Softly-Kenny Stockton
The Seeker-Dolly Parton

**'MISS DYNAMIC'
CARROLL BAKER**

**CANADA'S NEWEST
SUPERSTAR
A SELL OUT WHEREVER
SHE APPEARS**

DESTINED FOR TOP 10

"THE HUNGRY FIRE OF LOVE"
G-760

GAIETY RECORDS LTD. Call Collect
55 S. CUMBERLAND ST. (807)
THUNDER BAY, ONTARIO 344-7963





INSTANT
LAFFS

He lives in a new apartment complex called Astronomical Towers . . . it's named after the rents!

Remember during the second World War when the allies had their big four . . . well Canada's food war has a big four . . . Eugene Whelan . . . Marc Lalonde . . . and Beryl Plumtre!

Business men say business is bad, Trudeau says business is good . . . he must have a better job.

He came up the hard way . . . born rich!

I just want you to know I didn't win the million again, but I did get the booby prize . . . my wife's brother moved in.

We have a very successful dog catcher in this town . . . his truck is disguised as a fire hydrant!

My wife's brother is out of work again . . . you must admit there's not much call for a silk worm trainer!

My mother-in-law doesn't have to work . . . she plays bingol!

NEXT WEEK

RPM's Susan Chown
talks to Capitol's
Peter Foldy

I went on a diet . . . the first week I lost six pounds, the second week I lost another five pounds, the third week . . . I lost my pants.

They say Raquel Welch likes to play guitar to relax . . . I can see why she doesn't play the accordian.

The new federal budget is enough to make one sick . . . but you can't afford it, because of cuts in Medicare.

I'm not saying that there was a common's leak on the federal budget . . . but the M.P.'s filled their gas tanks the day before.

Courtesy of: Budd C. Armitage
Comedy Services, P.O. Box 5,
Pickering, Ontario.

Thanks for the support
JIMMY ARTHUR ORDGE
" THE OLD MAN "

CJDV CHCL CJVI CKFH CFAC
CFCW CHWX CKLW-FM CFTK
CHML CJOK CFQC CKGY CFCY
AND MANY MORE !

Royalty  Records

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EDMONTON, ALBERTA

SURVEY SHOWS BROADCASTERS AREN'T INVOLVED

by George Pollard

I don't know how you feel about ad hoc, unscientific, do-it-yourself surveys? I like them - in fact prefer them. They provide surprises and revelations not normally found in well structured research. More importantly, they allow me the subtle pleasure of drawing my own conclusions. A decided pleasure for someone caught up in the rigors of formal research.

The other day I conducted such a survey. I managed to wade through a decade of radio's prime industrial media: Billboard and Variety's rtv sections, Broadcasting and two Canadian publications: RPM and Broadcaster.

One thing struck out. There was almost no input from jocks, radio journalists and programmers. They aren't a very cohesive group. Why?

Possibly they aren't sufficiently interested in their industry to contribute? If this is the case, how can we expect audiences to respect what we do? This might account for radio's regularly low rating on occupational prestige scales. Radio normally places below average along with local labour officials, share croppers and plumbers.

Is it fear of theft? Scabbing occurs on a massive scale anyway. Publishing your opinions isn't going to affect this practice at all. Ideas tend to be synergistic. Creativity

is the meshing of several ideas. Blatant theft only reveals a gross lack of insight, imagination and initiative. How could you consider anyone like that to be your competitor?

Most likely, you're afraid to express an opinion. It's a common fear. But opinion, contrary to popular myth, is not hard facts. It's your idea, your perception, your thoughts. At best, opinion should blend facts with knowledge, insight and imagination. As long as your opinion is 1) yours, and 2) well thought out, submit it. What counts is that you stimulate someone to think.

There are several good reasons to contribute to our industrial media. It's great exposure. In one shot you get exposure to thousands of PDs and GMs. And you'll get paid for it, too.

Working through an idea is an invaluable exercise. Improvement in your ideas, and plans, will occur regularly. It's a practice that pays off handsomely, no matter what your job.

It's important that radio's professional level be raised. That we function as a cohesive industry with a single goal in mind: to improve the quality of radio, ad infinitum. That means more profits and more prestige all around. A freer exchange of opinions, on a regular basis, is a great start.

Baltimore's WEBB caught on copyright infringement

It has been reported that station WEBB-Baltimore, has been found guilty of a copyright infringement by Judge Joseph H. Young of the Baltimore U.S. District Court.

Following a trial which featured tape recordings of a WEBB-station broadcast, the court ordered the station to pay \$9,250 plus legal costs because of their use of 31 unlawful and unlicensed performances of copyrighted musical works.

Among the songs played without the lawful payment accorded to the writers and publishers were, Buddy Miles "Them Changes", Stevie Wonder's "Superstition", Marvin Gaye's "Trouble Man", and "I Shall Be Released" by Bob Dylan. Other songs aired were those by Hal David and Burt Bacharach, Johnny Bristol and Marilyn McLeod, and others.

In addition to the ordered payments, the court barred any further airplay of these artists on WEBB . . . a station owned by J. B. Broadcasting, the corporation whose majority stockholder is soul-wailer James Brown.

Plaintiffs in the action were writer and publisher members of ASCAP.

The action was initiated under the U.S. Copyright Act of 1909 which requires that a public performance for profit of a copyrighted musical work must be licensed.

ASCAP has been offering bulk musical licenses for the works of all its members

since 1914, however WEBB-Baltimore has not had a license since J.B. Broadcasting bought control in 1970.

This suit represents the 6th and 7th ASCAP legal action in the past five years, directed at radio stations owned by James Brown.

"America's song-writers and publishers have a clear and well established right to compensation for the use of their works", said ASCAP general counsel Bernard Korman, "and we will continue to sue users who refuse licenses, whether they are radio stations, taverns or others who perform music publicly for profit.

One would expect a writer of Mr. Brown's standing to be among the first to want to comply with the copyright law."

Mahavishnu and Frampton firmed for CHOM-FM date

The Mahavishnu Orchestra and Peter Frampton will appear July 12th at Place des Nations in Montreal. Kebec Spec International and CHOM FM are presenting the concert. The ten member group are best noted for their progressive style of music.

Frampton, the former guitarist, songwriter and singer of Humble Pie, has just recorded his latest album in a 15th Century Welsh castle.

The Programmers



BARRY NESBITT - CKFH STATION MANAGER (see page 22)

CRTC's FM applications being shipped nationally

The CRTC's long awaited FM application (regulations) have been shipped across Canada as of July 3rd. A special shipment has been air expressed to Toronto wherein lies the bulk of the interest from the broadcast and record industries. Copies of the bulky regulations are free and can be obtained from the Information Canada Book Store, 221 Yonge St. in downtown Toronto.

CRTC'S STEVE HARRIS

talks about the 30% ruling, programming, overplay and broadcasting.

See page 10.

CFBC's Chuck Mitchell to air "Hearafter Rock"

Chuck Mitchell, of CFBC-Saint John is attempting to piece together a feature that concerns itself with the theme of "rock and roll heaven."

According to Mitchell, the aim of the feature is to highlight the personalities of the dead among the rock and roll stars. If anyone has ever been in contact with stars such as Janis Joplin, Jimi Hendrix, Mama Cass, Buddy Holly, Jim Morrison etc. through viewing performances or actually coming in contact with them, all information sent to Saint John would be greatly appreciated.

Any assistance should be forwarded to program director Mark Lee of CFBC-Saint John. P.O. Box 930, Saint John, New Brunswick.

BOOKS FOR BROADCASTERS -

(May be ordered from the: *Broadcasting Book Division, 1735 DeSales Street, N.W., Washington, D.C. 20036.*)

AM-FM BROADCAST STATION PLANNING GUIDE by Harry A. Etkin

A comprehensive guide to planning, building and operating a radio broadcast facility-AM, FM, or combined operations. \$12.95

BROADCAST STATION OPERATING GUIDE by Sol Robinson

Another comprehensive guide. \$12.95

THE BUSINESS OF RADIO BROADCASTING by Edd Rount

How to operate a station as a profitable business and serve the public interest as well. \$12.95

HANDBOOK OF RADIO PUBLICITY AND PROMOTION by Jack Macdonald

Over 1500 promo themes, and over 350 contest stunts and personality promos. \$29.95

HOW TO SELL RADIO ADVERTISING by S. Willing

How to recognize the "opertune" moment and how to convert a "no" to a "yes." \$12.95

RADIO PRODUCTION TECHNIQUES by Jay Hoffer

Covers every phase of radio production. \$12.95

CFTR Toronto adds new "Disco" feature

CFTR-Toronto, have instituted a new feature, that will be a welcoming sound to all involved in the new-grind of dance.

"CFTR Disco", a break from the locked in approach of top-40 programming is now heard every night Monday through Saturday from 11:00 PM to 12:00 midnight and Sundays from 8:30 PM to 10:30 PM.

Instead of relying on the usual single-pull for programming music, CFTR will be previewing album-cuts from the best of the continent's disco-beat.

All new disco-releases are requested to be sent to the attention of P.D. Chuck Camroux for the Rogers outlets CFTR, CHAM, CKJD, and CHYR.

CFTR although innovating their own standards with their new concept of air-play are not the main innovators of this sound in the Toronto market. CHIN-Toronto have for years been playing disco-bump for the community's blacks via "Pain's Place."

"Dr. Feelgood Concert" underway across Canada

The "Dr. Feelgood Concert" is Canada's first radio-rock-concert series. It is aired twice monthly in 17 major city-markets from coast to coast.

Scheduled for July 6th, (double check with local listings) will be "Flash Fearless Vs. The Zorg Women", a science-fiction spoof that sophomorizes the genre.

This comic strip opera (or as Harlan Ellison has coined it space opera) will feature Alice Cooper, Justin Hayward, Nicky Hopkins, John Entwistle, and a slew of others, laser-beamin' their way into your Earie Canal.

The Dr. Feelgood Concert Hour is presented by Protein 21 Shampoo and Superior Electronics, reaching (according to its distributors Unison Productions) over 1,000,000 listeners per show.

Later on in the summer, Feelgood will feature the Yes, the Stones, Chicago and Linda Ronstadt.

Roused television viewer could minimize frigidity

Dr. Richard Fox, a prominent British psychiatrist, told a government appointed committee on broadcasting in London, England, that sex education should be a part of regular television programming.

His suggestion was that explicit sex, with accompanying instruction and practical demonstration, could be helpful in minimizing impotence and frigidity. He also requested that would-be censors and reformers should stop worrying about sexual scenes in television shows, and to start worrying instead on depictions of "Violence and greed."

COVER STORY

RPM probes Toronto's new country station - CKFH

CKFH - Barry Nesbitt - Station Manager

(As of Midnight, Tuesday, March 11, CKFH switched over from a top-40 format to one of country programming).

"There are 3 reasons contributing towards our success."

(1) "CKFH is heavy on SPORTS" - this includes the NHL games, Montreal Expo Games, and broadcasting of race results (horses) with "the voice of racing" Darryl Wells.

(2) "We are foremost with our NEWS research and commentary. With the addition of Glen Cole, our news covers everything from the slaughter of baby seals to smoking on the subways."

(3) "Since CKFH's advent into country music our response has been dramatic from the industry, our advertisers and our listeners. We expose product that other country stations might neglect including that from the Maritimes and various country instrumentals."

FM Giant releases "Candlelight & Wine"

CHFI has announced the release of its fifth "Candlelight and Wine" LP. The releases are structured to give listeners a souvenir of daily programming, plus enticing others, not familiar with the 6-9 p.m. show.

Host Don Parrish recently celebrated his fourteenth year with the nightly feature.

CHFI plans to issue a new "Candlelight and Wine" LP annually. For the first time the recording is available in both album and 8-track configuration, and are available at all Eatons, Simpsons, Bay and Music World stores in the Toronto area. A supply is also available at CHFI, Monday through Friday, 9 a.m. to 5 p.m.

Harry Hibbs cancels Hamilton TV series

Harry Hibbs has made his intentions known that he will not renew his contract with CHCH-Hamilton Channel 11, in regards to his own "Harry Hibbs Show."

"... I must face the fact that the show is stagnant", he says. "Over the years little has changed, other than its name. Consequently I no longer find it challenging, nor exciting. Frankly I am amazed that the show has endured so long and has kept its appeal with viewers."

Hibbs states that the show's producers did not follow any of his suggestions that he felt would innovate and up-tempo the series. These included the addition of film, slides, guest skilled dancers, guest entertainers and comedy spots by the show's regulars.

"In short", Harry said "the show is unsatisfying professionally and personally I do not wish to continue it any longer."

"Jamming" threats from visiting U.S. broadcasters

"... something approaching theft and piracy ..." is what Leslie Arries, general manager of WBEN-TV-Buffalo called the deletion by Toronto cable companies of advertisements on Buffalo stations. Speaking to the Broadcast Research Council at the Park Plaza Hotel (along with Edward Earl Beall of WGR-TV-2, and Lawrence J. Pollock of WKBW-Channel 7), Arries implied that U.S. stations "feel our property is being taken and used for the benefit of others without any compensation for us."

The Buffalo station representatives were presenting their case against deletion of U.S. commercials by cable companies.

At the conclusion of his speech, Arries made the point that "if deletion continues we have no alternative but to withdraw our product-our signal- from those who seek to turn it to their exclusive commercial gain. And the only way that can be done is by a technique which we would more in sorrow than

in anger adopt. That is by an application to our FCC-the Federal Communications Commission- for permission to jam our signals beamed at the Metro market."

The Toronto Cable companies feel there is no positive threat posed by this ultimatum.

Even though the Buffalo stations threaten to jam their television signals, the installation of a microwave transmitter on the Canadian shore of the Niagara River will nevertheless pick up and relay the signals. Initially the Toronto cable companies will institute the use of a counter-jammer.

CBC-TV's Gerry Wood victim of heart attack

Mt. Dennis born, Gervase Ross Wood, a television writer for the CBC's "24 Hours" series and CTV's "National News" and "Canada AM", died Sunday, June 29.

He was 42.

Mr. Wood was raised in Galt (now Cambridge) where he began working for the town radio station as a technician. After 6 years as a news writer for station CHCH-Hamilton, he located in Toronto

He leaves a daughter and son.

Pay TV - could it destroy civilization

A spokesman for the Canadian theatre industry told the CRTC hearing on cable and pay television that an intro of pay-TV would not only knock out his business, but also that it would practically destroy civilization!

Paul Morton, president of the Motion Picture Theatre Association of Canada, prophesied that an abstention from the public to movie theatres, would turn the main city cores into desolate ghost towns.

At the same hearing CRTC President Murray Chercover, proposed that all cable companies should be forced to black out those U.S. stations that air a show that has already been aired in Canada.

This would mean an 80% black-out of prime-time viewing from the Buffalo stations.

Chercover, (also the big-mover of CTV), feels that it's time for desperate measures.

ABC-TV plans documentary on Welles' "War of Worlds"

The ABC-television Network, is planning this fall to recreate Orson Welles' 1938 radio dramatization of H.G. Wells' "War Of The Worlds."

The dramatization, of course, involved an invasion of Earth by aliens from Mars and caused an extensive panic, whereby people rushed out of their homes and blocked highways for hundreds of miles around the radio broadcast area.

The realistic creation of the show and the feeling of the American people in regards to Hitler starting his invasion in Europe contributed to the general pandemonium and authenticity of "anything goes."

ABC will attempt to document the effects as experienced by those people who were taken in by it.



POP MUSIC PLAYLIST

| | | | |
|------------|---|-------------|---|
| 1 2 (10) | WHEN WILL I BE LOVED Linda Ronstadt Capitol 4050-F | 26 28 (7) | SOMEONE LIKE YOU Magic Music Attic AT 108-K |
| 2 3 (8) | SWEARIN' TO GOD Frankie Valli Private Stock 45021-M | 27 29 (8) | RUN AWAY WITH ME Ken Tobias Attic AT 111-K |
| 3 4 (9) | LIZZIE AND THE RAINMAN Tanya Tucker MCA 40402-J | 28 30 (7) | WHY DON'T WE SING ANYMORE Paul's People Badger BA 006 |
| 4 5 (6) | THE WAY WE WERE Gladys Knight & The Pips Buddah 463-M | 29 31 (5) | ATTITUDE DANCING Carly Simon Elektra E45246-P |
| 5 1 (9) | I'M NOT LISA Jessi Colter Capitol 4009-F | 30 34 (5) | BURNING THING Mac Davis Columbia 3-10148-H |
| 6 7 (6) | THE LAST PICASSO Neil Diamond Columbia 10138-H | 31 35 (4) | I DREAMED LAST NIGHT Justin Hayward & John Lodge Threshold 67019-K |
| 7 10 (8) | DOWN BY THE HENRY MOORE Murray McLauchlan True North TN-125A-H | 32 36 (3) | YELLOW HOUSE OF LOVE Patti Macdonnell Broadland 212026-M |
| 8 11 (6) | EVERYTIME YOU TOUCH ME Charlie Rich Epic 8-50103-H | 33 37 (3) | PLEASE MR. PLEASE Olivia Newton-John MCA 40418-J |
| 9 6 (12) | MIDNIGHT BLUE Melissa Manchester Arista 0116 - F | 34 38 (3) | SHE'S SOME KIND OF WOMAN Doug Rutledge Van-Los |
| 10 8 (11) | WILDFIRE Michael Murphy Columbia 8-50084-H | 35 39 (3) | RHINESTONE COWBOY Glen Campbell Capitol 4095-F |
| 11 12 (7) | HELLO CENTRAL Hans Staymer Band RCA PB-50059-N | 36 40 (4) | EASY LISTENIN' Tim Daniels Kangie TDA 13 |
| 12 13 (7) | GIVE MY LOVE TO LADY CANADA Bobby G. Griffith Badger BA 005 | 37 15 (10) | OLD DAYS Chicago Columbia 3-10131-H |
| 13 16 (4) | FEELINGS Morris Albert RCA 10279-N | 38 41 (3) | SUSANNA'S SONG Jerry Cole And Trinity Warner Bros. 8101-P |
| 14 17 (5) | THE HUSTLE Van McCoy Avco 4653-M | 39 42 (3) | EL BIMBO Bimbo Jet Scepter 12406-F |
| 15 19 (5) | PLEASE MR. PLEASE Olivia Newton-John MCA 40418-J | 40 43 (3) | LISTEN TO WHAT THE MAN SAID Paul McCartney Capitol 4091-F |
| 16 9 (13) | LOVE WILL KEEP US TOGETHER Captain & Tennille A&M 1672-W | 41 44 (2) | WOODEN HEART Bobby Vinton ABC 12100-N |
| 17 18 (10) | OLD FASHIONED SONG Keath Barrie United Artists UAXW 606X-U | 42 45 (2) | SEND IN THE CLOWNS Judy Collins Elektra 45243-P |
| 18 25 (5) | SMILE ON ME Ronnie & Natalie O'Hara Legacy 104 | 43 46 (2) | LOVE WON'T LET ME WAIT Major Harris Atlantic 3248-P |
| 19 20 (6) | TELL HIM THAT I SAID HELLO Debbie Campbell Playboy 6037-M | 44 47 (2) | MAKE THE WORLD GO AWAY Donny & Marie Osmond MGW M14807-Q |
| 20 22 (6) | HARPO'S BLUES Phoebie Snow Shelter 40460-J | 45 48 (2) | AT SEVENTEEN Janis Ian Columbia 10154-H |
| 21 23 (7) | FOLLOW YOUR HEART Jim & Don Haggart Aspen/A&M ARPS 1111-N | 46 (1) | TELEPHONE CALLS Robt. Tennison Troupe Tentam TNT-105 |
| 22 24 (9) | POKAREKARE ANA Buck & Low RCA JB-50068-N | 47 50 (2) | ROCKFORD FILES Mike Post MGW 14772-Q |
| 23 27 (6) | PLAY A LITTLE BIT LONGER Shirley Ekhard Attic AT 109-K | 48 (1) | FOREVER AND FOREVER Engelbert Humperdinck Parrot 40082-K |
| 24 14 (12) | SISTER GOLDEN HAIR America Warner Brothers WB-8086 - P | 49 (1) | I'M NOT IN LOVE 10 CC Mercury 73678-Q |
| 25 26 (7) | HORSES Ron Nigrini Attic AT 110-K | 50 (1) | FALLIN' IN LOVE Hamilton, Joe Frank & Reynolds Playboy 6024-M |



TRIBAL DRUM

Paul Kennedy of **CKDH-Amherst** tells us of a "Grand Ole Opry and Jamboree" sponsored show in Saint John, New Brunswick, Friday, June 6th.

Dock and Chickie Williams and the **Border-Riders** opened the show (his first appearance to the area in 25 years) and **Cal Smith** was next with the **Persuaders**.

David Houston closed the event with such hits as "House Full Of Love", "Nashville" and "Almost Persuaded".

The Saint John concert (at the **Lord Beaverbrook Rink**), was the first of a 3-day Maritime swing which also included stops in Moncton and Halifax.

CFPL-London report their most successful "Bunny Bundle" on record. Their 26th Annual appeal for funds for the London District Crippled Children's Treatment Centre will surpass \$75,000.

Centred around the station's "The Open Line" (popular morning show), Bunny Bundle talks with London's kids, who in turn raise money in the schools, or on the streets.

Announcer **Bill Brady**, puts the kids on the air, which evokes a programming similar to an Art Linkletter "Kids Say the Darndest Things", and because the parents hear the kids taking such an interest they therefore put in their contributions as well.

"CFPL-London Radio Bunny Bundle . . . \$75,000 strong in '75 . . . with thanks."

Ron MacNeill of **MacNeill's Music-Records Unlimited** established a display at the annual Lion's Club Spring Fair, held at the St. John's Memorial Stadium.

The display featured the latest **Gaiety LP's** by **Carroll Baker** and **Jerry Palmer**.

New singles by both singers have been added to the country playlist at **VOCM-St. John's**.

Four winners have been announced in **Quality Records** Kazoo contest. D.J.'s all across Canada were asked to learn how to play a Kazoo and then, on the air, play the recording of "Gordie Howe Is The Greatest Of Them All." Tapes were submitted to Quality Records and were judged on the quality of their performance. The four Kazoo champions are: **P. O'Connor**, **CHAT** Medicine Hat, **D. Hobbs**, **CKTB** St. Catharines, **K. McKanna**, **CJOC** Lethbridge, and **S. LeGrow**, **CHCH** Marystown.

Brian Linehan, was originally hired by **CITY-TV** Toronto as a buyer of movies. Linehan told the big boss Moses Znaimer that he not only knew his movies, but that he could also interview their stars (with a knowledgeable and researched approach). The brass at CITY gave him his chance and he didn't blow it.

Today, Brian Linehan's "City Lights" is regarded as one of the best informative interview shows in North America, (now seeing a syndication second only to David Susskind).

On Friday, July 4th, Linehan will interview Francis the mule's favourite sidekick, Mr. Donald O'Connor.

O'Connor will talk about the golden days of Metro-Goldwyn-Mayer Studios, his friends Judy Garland, Mickey Rooney, and Liz Taylor as well as telling Linehan how he managed to soft-shoe and tap-dance up the side of a wall.

After a career spanning 30 years in radio and television, **Max Ferguson** will retire next year to live in the sea-breeze of Cape Breton Island. Max recently was the CBC's resident humourist, as well as occasional duties of pub. affairs host and announcer. In 1972, he was awarded membership into the Order of Canada. Chances are that we'll be hearing more from him, whether he lives in Cape Breton retirement or not. Max is always full of surprises, being renown as the Canadian, resident satirical-maniac.

John Stephen Moore announces as **David Pritchard's** late-nite replacement over **CHUM-FM-Toronto**. After attending Fanshawe Community College, Steve worked at **CHLO-St. Thomas** where his father John L. Moore is company president. Stephen scores a first at **CHUM-FM**, due to the fact that he's only 23 years young. Many listeners thought that the honour of youngest **CHUM-FM** announcer was held down by **David Marsden**, but the fact was that **Jim Bauer** was the youngest in his late twenties. Marsden is somewhere in those high thirties.

The **Canadian Radio and Television Commission** have recently published a revised edition of their "Broadcasting Stations in Canada."

The book contains info on AM, FM and TV stations broadcasting in Canada as of March 1, 1975.

The book is available at \$5 per copy from Information Canada, Publications Division, 171 Slater Street, Ottawa, Ontario. K1A 0S9. Please refer to catalogue no. BC9-1-1975.

Jerry Gaba, Music Director of **CJNR/CKNR-Elliott Lake**, tells us of his station's revised/present on-air staff.

B.W. Martin during the mornings, **Bill Thompson**, mid-mornings (talk show), **Jerry Gaba** on afternoons, **Dave Harris** during the evenings, and on weekends, the announcers are **Rick Labbe**, **Phil Giggie** and **Al Smith**.

Betty Kennedy, **CFRB's** Public Affairs Editor, has been appointed to a special committee, that will review the future spending of the Ontario government under Premier **William Davis**. **Kennedy**, **Robert Hurlbut** and **Maxwell Henderson**, will represent the private sector on the committee.

Betty, one of Canada's better known broadcasters, interviews newsmakers daily at 3:00 PM over station **CFRB-Toronto**.

Ted Kennedy, Nocturne director for **CFRC-Kingston** Queen's University would like to clear up a popular misconception about his station's programming format.

"The programme schedule for **CFRC** and **CFRC-FM** break down as follows: rock and

RPM TOP 100 Singles ALPHABETICALLY BY TITLE

At Seventeen (62)
Attitude Dancing (25)
Baby That's Backatcha (54)
Bad Luck (47)
Bad Time (18)
Ballroom Blitz (98)
Before The Next Teardrop (31)
Black Friday (41)
Bluebird (93)
Burnin' Thing (61)
Christina (15)
Could It Be Magic (82)
Cut The Cake (29)
Dance She Said (60)
Disco Queen (55)
Do It In The Name Of Love (67)
Down By The Henry Moore (23)
Dynamite (12)
Everytime I Touch You (64)
El Bimbo (199)
Fallin' In Love (90)
Fame (99)
Feelin' That Glow (83)
Feel Like Makin' Love (92)
Get Down Get Down (16)
Got To Get You Into My Life (74)
He Don't Love You (42)
Hello Central (71)
Here Today Gone Tomorrow (79)
Hey You (11)
Hit The Road Jack (8)
How Long (38)
How Sweet It Is To Be Loved (94)
The Hustle (3)
I Don't Know Why (58)
I Know What You Need (88)
I'll Do For You Anything You Want (52)
I'll Play For You (37)
I'm Not In Love (19)
I'm Not Lisa (2)
I'm On Fire (80)
It's All Over To Goodnight (43)
I've Been Hurt (85)
I Wanna Dance Wit You (32)
Jackie Blue (50)
Jive Talkin' (35)
Just A Little Bit Of You (63)
Keep Our Love Alive (87)
Killer Queen (49)
The Last Farewell (14)
Listen To What The Man Said (1)
Look At Me (78)
Love Will Keep Us Together (9)
Love Won't Let Me Wait (21)
Magic (5)
Magic Man (84)
Make The World Go Away (39)
Midnight Blue (22)
Misty (20)
Morning Beautiful (68)
Old Days (7)
One Of These Nights (34)
Only Women (4)
Oowatanite (24)
Philadelphia Freedom (51)
Please Mr. Please (17)
Please Pardon Me (76)
Rainy Day People (56)
Rhinstone Cowboy (59)
The Rockford Files (26)
Rockin' Chair (28)
Round And Round (44)
Run Away With Me (70)
Saturday Night Special (75)
Seven Lonely Nights (96)
Sexy (66)
Sister Golden Hair (27)
Slippery When Wet (57)
Sneakin' Up Behind You (91)
Someone Saved My Life Tonight (46)
Spirit Of The Boogie (81)
Summer Of Our Love (89)
Swearin' To God (10)
Sweet Emotion (73)
Take Me In Your Arms (40)
Thank God I'm A Country Boy (36)
That's The Way Of The World (95)
Trouble (45)
Walking In Rhythm (48)
Walk On By (97)
Wasted Days Wasted Nights (69)
The Way We Were (30)
What An Animal (53)
When Will I Be Loved (13)
When You're Up You're Up (65)
Why Can't We Be Friends (33)
Wildfire (6)
Wooden Heart (72)
You Gotta Love (86)
You Make Me Want To Be (77)

July 12th, 1975

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

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

| | | | | | | | |
|----|----|------|---|----|----|------|---|
| 1 | 3 | (6) | LISTEN TO WHAT THE MAN SAID Wings Capitol 4091-F | 26 | 31 | (5) | THE ROCKFORD FILES Mike Post MGM M 14772-Q |
| 2 | 4 | (13) | I'M NOT LISA Jessi Colter Capitol 4009-F | 27 | 19 | (13) | SISTER GOLDEN HAIR America Warner Bros. 8086-P |
| 3 | 5 | (8) | THE HUSTLE Van McCoy Avco AV 4653-M | 28 | 33 | (4) | ROCKIN' CHAIR Gwen McCrae CAT 1996-N |
| 4 | 1 | (13) | ONLY WOMEN Alice Cooper Atlantic 3254-P | 29 | 20 | (13) | CUT THE CAKE Average White Band Atlantic 3261-P |
| 5 | 9 | (12) | MAGIC Pilot Capitol 3992 - F | 30 | 32 | (10) | THE WAY WE WERE Gladys Knight & The Pips Buddah BDA 463-M |
| 6 | 2 | (11) | WILDFIRE Michael Murphy Epic 8-50084-H | 31 | 23 | (16) | BEFORE THE NEXT TEARDROP FALLS Freddy Fender Dot 17540-M |
| 7 | 6 | (11) | OLD DAYS Chicago Columbia 3-10131-H | 32 | 24 | (9) | I WANNA DANCE WIT YOU Disco Tex & The Sex-O-Lettes Chelsea CH3015X-M |
| 8 | 12 | (10) | HIT THE ROAD JACK Stampedeers Music World Creations MWC 1017-M | 33 | 37 | (7) | WHY CAN'T WE BE FRIENDS War United Artists UAXW 629-U |
| 9 | 7 | (9) | LOVE WILL KEEP US TOGETHER The Captain and Tennille A&M 1672-W | 34 | 39 | (5) | ONE OF THESE NIGHTS Eagles Asylum 45257-P |
| 10 | 11 | (8) | SWEARIN' TO GOD Frankie Valli Private Stock PSR 45021-M | 35 | 44 | (5) | JIVE TALKIN' Bee Gees RSO SO-510-Q |
| 11 | 8 | (9) | HEY YOU Bachman Turner Overdrive Mercury 73683-Q | 36 | 27 | (15) | THANK GOD I'M A COUNTRY BOY John Denver RCA PB 10239 - N |
| 12 | 13 | (9) | DYNAMITE Tony Camillos A&M AM1666-W | 37 | 28 | (14) | I'LL PLAY FOR YOU Seals & Crofts Warner Bros WBS 8075 - P |
| 13 | 10 | (13) | WHEN WILL I BE LOVED Linda Ronstadt Capitol 4050-F | 38 | 34 | (15) | HOW LONG Ace Anchor ANC 21000-N |
| 14 | 14 | (12) | THE LAST FAREWELL Roger Whittaker RCA PB-50030 - N | 39 | 42 | (4) | MAKE THE WORLD GO AWAY Donny & Marie Osmond MGM M1 4807-Q |
| 15 | 16 | (6) | CHRISTINA Terry Jacks Quality Q2135-M | 40 | 35 | (7) | TAKE ME IN YOUR ARMS Doobie Brothers Warner Bros. 8092-P |
| 16 | 15 | (13) | GET DOWN, GET DOWN Joe Simon Spring 156-Q | 41 | 36 | (5) | BLACK FRIDAY Steely Dan ABC 12101-N |
| 17 | 21 | (6) | PLEASE MR PLEASE Olivia Newton-John MCA 40418-J | 42 | 40 | (16) | HE DON'T LOVE YOU Tony Orlando and Dawn Elektra E45240A-P |
| 18 | 17 | (14) | BAD TIME Grand Funk Capitol 4046-F | 43 | 59 | (4) | IT'S ALL DOWN TO GOODNIGHT VIENNA Ringo Starr Capitol P1882-F |
| 19 | 22 | (6) | I'M NOT IN LOVE 10 CC Phillips 73675-K | 44 | 48 | (6) | ROUND AND ROUND Octavian MCA 40399-J |
| 20 | 25 | (12) | MISTY Ray Stevens Barnaby 1190-614-T | 45 | 41 | (7) | TROUBLE Elvis Presley RCA 10278-N |
| 21 | 18 | (12) | LOVE WON'T LET ME WAIT Major Harris Atlantic AT3248 - P | 46 | 83 | (2) | SOMEONE SAVED MY LIFE TONIGHT Elton John MCA 40421-J |
| 22 | 38 | (9) | MIDNIGHT BLUE Melissa Manchester Arista AS 0116-F | 47 | 43 | (14) | BAD LUCK Harold Melvin & Bluenotes Philly int'l ZS8-3562-H |
| 23 | 29 | (7) | DOWN BY THE HENRY MOORE Murray McLauchlan True North TN 125A-H | 48 | 45 | (16) | WALKING IN RHYTHM Blackbyrds Fantasy 736-F |
| 24 | 30 | (6) | OOWATANITE April Wine Aquarius AQ 5038-K | 49 | 46 | (16) | KILLER QUEEN Queen Elektra E-45226-P |
| 25 | 26 | (8) | ATTITUDE DANCING Carly Simon Elektra E45246-P | 50 | 47 | (16) | JACKIE BLUE Ozark Mountain Daredevils A&M 1654-W |

RPM 100 Top Singles (51-100)

| | | | | | | | |
|----|-----|------|---|-----|------|------|--|
| 51 | 49 | (16) | PHILADELPHIA FREEDOM Elton John MCA 40364-J | 76 | 75 | (5) | PLEASE PARDON ME (YOU REMIND ME OF A FRIEND) Rufus Featuring Chaka Khan ABC 12099-N |
| 52 | 54 | (5) | I'LL DO FOR YOU ANYTHING YOU WANT ME TO Barry White 20th Century 1209-2208-T | 77 | 80 | (3) | YOU MAKE ME WANT TO BE Dan Hill GRT 1230-100-T |
| 53 | 51 | (16) | WHAT AN ANIMAL Flirt Attic AT-107-K | 78 | 78 | (3) | LOOK AT ME Moments Stang 5060-K |
| 54 | 55 | (9) | BABY THAT'S BACKTACHA Smokey Robinson Motown T54258-Y | 79 | 84 | (2) | HERE TODAY, GONE TOMORROW Wednesday SKY 001-M |
| 55 | 58 | (3) | DISCO QUEEN Hot Chocolate Big Tree BT 16038-P | 80 | 93 | (2) | I'M ON FIRE Dwight Twilley Shelter SR40380-F |
| 56 | 52 | (16) | RAINY DAY PEOPLE Gordon Lightfoot Reprise REP 1328-P | 81 | 81 | (12) | SPIRIT OF THE BOOGIE Kool and the Gang Delite 1088-567-T |
| 57 | 60 | (4) | SLIPPERY WHEN WET Commodores Motown M1338-F-Y | 82 | 99 | (2) | COULD IT BE MAGIC Barry Manilow Arista AS0126-F |
| 58 | 92 | (2) | I DON'T KNOW WHY Rolling Stones Rolling Stone ABK 4701-K | 83 | 79 | (3) | FEELIN' THAT GLOW Roberta Flack Atlantic 45-3271-P |
| 59 | 61 | (5) | RHINESTONE COWBOY Glen Campbell Capitol 4095-F | 84 | 85 | (5) | MAGIC MAN Heart Mushroom MRS 7011 |
| 60 | 67 | (4) | DANCE SHE SAID Brussel Sprout MCA 40360-J | 85 | 86 | (3) | I'VE BEEN HURT (So Many Times) Carla Whitney Attic AT 113-K |
| 61 | 62 | (4) | BURNIN' THING Mac Davis Columbia 3-10148-H | 86 | .... | (1) | YOU GOTTA LOVE Matt Lucas Celebration Q2129-M |
| 62 | 63 | (3) | AT SEVENTEEN Janis Ian Columbia 3-10154-H | 87 | 91 | (2) | KEEP OUR LOVE ALIVE Patricia Dahlquist Columbia C4-4095-H |
| 63 | 64 | (3) | JUST A LITTLE BIT OF YOU Michael Jackson Motown M1349-Y | 88 | 96 | (2) | I KNOW WHAT YOU NEED A Foot In Cold Water GRT 12161065-T |
| 64 | 68 | (3) | EVERYTIME I TOUCH YOU Charlie Rich Epic 8-50103-H | 89 | 94 | (2) | SUMMER OF OUR LOVE Bruce Miller A&M AM393-W |
| 65 | 72 | (8) | WHEN YOU'RE UP YOU'RE UP Bond Columbia C44083-H | 90 | .... | (1) | FALLIN' IN LOVE Hamilton, Joe Frank & Reynolds Playboy P 6024-M |
| 66 | 71 | (3) | SEXY MF5B Phila Int'l ZS 8-3567-H | 91 | .... | (1) | SNEAKIN' UP BEHIND YOU The Becker Brothers Arista AS0122-F |
| 67 | 74 | (3) | DO IT IN THE NAME OF LOVE Ben E. King Atlantic 45-3274-P | 92 | .... | (1) | FEEL LIKE MAKIN' LOVE Bad Company Swan Song SS70106-P |
| 68 | 77 | (3) | MORNING BEAUTIFUL Tony Orlando & Dawn Elektra 45260-P | 93 | .... | (1) | BLUEBIRD Helen Reddy Capitol P4108-F |
| 69 | 70 | (4) | WASTED DAYS AND WASTED NIGHTS Freddy Fender DOT DOA 17558-M | 94 | .... | (1) | HOW SWEET IT IS TO BE LOVED BY YOU James Taylor Warner Brothers 8109-P |
| 70 | 77 | (7) | RUN AWAY WITH ME Ken Tobias Attic AT 111-K | 95 | .... | (1) | THAT'S THE WAY OF THE WORLD Earth, Wind and Fire Columbia 3-10172-H |
| 71 | 73 | (4) | HELLO CENTRAL Hans Staymer Band RCA PB-50059-N | 96 | .... | (1) | SEVEN LONELY NIGHTS Four Tops ABC 12096-N |
| 72 | 76 | (4) | WOODEN HEART Bobby Vinton ABC ABC12100-N | 97 | 98 | (2) | WALK ON BY Gloria Gaynor Mercury 14808-Q |
| 73 | 82 | (3) | SWEET EMOTION Aerosmith Columbia 3-10155-H | 98 | .... | (1) | BALLROOM BLITZ The Sweet Capitol 4055-F |
| 74 | 97 | (2) | GOT TO GET YOU INTO MY LIFE Blood Sweat & Tears Columbia 3-10151-H | 99 | .... | (1) | FAME David Bowie RCA JB 10320-N |
| 75 | 100 | (2) | SATURDAY NIGHT SPECIAL Lynard Skynard MCA 40416-J | 100 | | (1) | EL BIMBO Bimbo Jet Scepter SCE 12406-F |

GO FIRST CLASS RPM WEEKLY BY AIR One year (52 issues) - \$40.

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NAME _____

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CITY _____ PROV. _____

POSTAL ZONE _____

classics both have approximately 30% of the broadcast time allotted for music; jazz and easy-listening, 15% and the remaining time is divided among folk and various miscellaneous types of music-French, ethnic, mixed bag etc. We also produce, of course, spoken word programmes which are not included in this breakdown.

Your (record company assistance) co-operation has been appreciated and your records are being played."

CFFM-Kamloops celebrated National Police Week, 1975, in a rather unique way. Instead of informing the public directly about what the police are doing in the community, CFFM decided to let the police tell it themselves.

RCMP Constables' Bob Rogalski and Ron Perozak were a sensation with the CFFM listening audience, as they took off their uniforms, spinned platters, and told of their police work, while doing their own CFFM Country Show.

The telephone lines were buzzing and because of this success, Doug Harrison, CFFM Promotions Director, will try to work out an arrangement, whereby his station's jocks will play policeman for a day.

"I always wanted to ride in the front seat of one of those cars", says Doug.

2 JOCKS WANTED

Wanted by CFCG-Grande Prairie - 2 jocks. One jock for all night show - obviously we would like someone with a little experience, however we use this shift as a training ground for new people looking for their first job, and one jock with experience for daytime position. Tapes to: Patrick David, CFCG Radio, Grande Prairie, Alberta.

MONTREAL CONTEMPORARY ADDITIONS

CFCF (Cheryl Johnsen)
 22 I'm Not In Love-10 CC
 * Bluebird-Helen Reddy
 44 Jive Talkin'-Bee Gees
 * Love Has No Pride-Susan Jacks

CFOX (Gil Vigors)
 * How Sweet It Is-James Taylor
 63 At Seventeen-Janis Ian
 * There's Nothing Stronger-Paul Anka

CJMS
 5 (1) The Hustle-Van McCoy
 Charted
 16 Christina-Terry Jacks
 30 Oowatanite-April Wine
 92 I Don't Know Why-Rolling Stones
 54 I'll Do For You-Barry White

CKGM (Greg Stewart)
 5 (1) The Hustle-Van McCoy
 Charted
 39 One Of These Nights-Eagles
 48 Round and Round-Octavian
 90 Mary Ann-Andy Kim
 Playlisted
 * Caroline-Steppenwolf
 * Chinese Kung Fu-Banzai
 15 Get Down-Joe Simon
 4 I'm Not Lisa-Jessi Colter
 59 It's All Down To-Ringo Starr

TORONTO CONTEMPORARY ADDITIONS

CFTR (Alex Sharpstone)
 7 (1) Love Will Keep-Captain & Tennille
 Playlisted
 44 Jive Talkin'-Bee Gees
 * Biggest Parakeets-Jud Strunk
 77 Mornin' Beautiful-Tony Orlando
 * You Come And You Go-Odia Coates
 99 Could It Be Magic-Barry Manilow

WINDSOR CONTEMPORARY ADDITIONS

CKLW (Rosalie Trombley)
 7 (1) Love Will Keep-Captain & Tennille
 Charted
 * Fame-David Bowie
 44 Jive Talkin'-Bee Gees
 * Get Down-K.C. & The Sunshine Band
 30 Oowatanite-April Wine
 Playlisted
 * Hope That We-Harold Melvin
 77 Mornin' Beautiful-Tony Orlando
 * Katmandu-Bob Segar
 * Glass House-Temptations
 * There's Nothing Stronger-Paul Anka

CROSS CANADA CONTEMPORARY RADIO ACTION

AMHERST
 CKDH (Paul Kennedy)
 7 (1) Love Will Keep-Captain & Tennille
 Charted
 3 Listen To What The Man Said-Wings
 16 Christina-Terry Jacks
 21 Please Mr-Olivia Newton-John
 30 Oowatanite-April Wine
 BARRIE
 CKBB (Paul Lethbridge)
 44 Jive Talkin'-Bee Gees
 84 Here Today-Wednesday
 3 Listen To What The Man Said-Wings
 * The Homecoming-Hagood Hardy
 18 Love Won't Let Me Wait-Major Harris
 BATHURST
 CKBC (Jim Duncan)
 19 (1) Sister Golden Hair-America
 Charted
 9 Magic-Pilot
 26 Attitude Dancing-Carly Simon
 30 Oowatanite-April Wine
 * Magic Man-Heart

| CONTEMPORARY AIRPLAY % | |
|--|-------|
| LOVE WILL KEEP US TOGETHER Captain & Tennille (A&M) | 18.6% |
| JIVE TALKIN' Bee Gees (RSO) | 16.3% |
| MORNING BEAUTIFUL Tony Orlando & Dawn (WEA) | 14.0% |
| SOMEONE SAVED MY LIFE Elton John (MCA) | 14.0% |
| OOWATANITE April Wine (Aquarius) | 11.7% |

RPM Picks

Contemporary

SAWBUCK
 Sawbuck (Raunch)
 I'M ON FIRE
 Mike Lehman (Rubber Bullet)
 HARMOUR LOVE
 Syreeta (Motown)

Adult

WORDS (Are Impossible).
 Tony Christie (MCA)
 LOUISE
 Rain (Axe)
 IN THE MIDDLE
 John Renton (Reprise)

Country

DIGGY LIGGY LO
 Jerry & Jo'Anne (Daisy)
 SHOTGUN RIDER
 Marty Robbins (MCA)
 LOVE MEANS GIVE AND TAKE
 Donna Moon (Marathon)

BELLEVILLE
 36 (1) Black Friday-Steely Dan
 CALGARY
 CKXL (John Gordon)
 * Till The World Ends-Three Dog Night
 44 Jive Talkin'-Bee Gees
 31 Rockford Files-Mike Post
 33 Rockin' Chair-Gwen McCrae
 91 Keep Our Love Alive-Patty Dahlquist

CORNWALL
 CJSS (Wayne Waldroff)
 3 (1) Listen-Wings
 Charted
 * Consequently-Maury Logan
 61 Rhinestone Cowboy-Glen Campbell
 83 Someone Save My Life-Elton John
 33 Rockin' Chair-Gwen McCrae
 * Brazil-Ritchie Family

DRYDEN
 CKDR (Jensen/Nielsen)
 7 (1) Love Will Keep-Captain & Tennille
 21 Please Mr-Olivia Newton-John
 * Bye Bye Baby-Bay City Rollers
 39 One Of These Nights-Eagles
 73 Hello Central-Hans Staymer Band
 * He's A Rebel-Basic Black and Pearl

EDMONTON
 CHED (Len Theusen)
 Charted
 16 Christina-Terry Jacks
 22 I'm Not In Love-10 CC
 2 Wildfire-Michael Murphy
 85 Summer Of Our Love-Bruce Miller
 * I Wish I Could Forget-Spring
 Playlisted
 11 Swarin' To God-Frankie Valli

44 Jive Talkin'-Bee Gees
 18 Love Won't Let Me Wait-Major Harris
 93 I'm On Fire-Dwight Twilley
 75 Please Pardon Me-Rufus

FERNIE

CFEK (Tom Enders)
 * The Homecoming-Hagood Hardy
 21 Please Mr-Olivia Newton-John
 * What Does It Take-Jr. Walker
 37 Why Can't We Be Friends-War

FLIN FLON

CFAR (Dwain Anderson)
 83 Someone Saved My Live-Elton John
 90 Mary Ann-Andy Kim
 38 Midnight Blue-Melissa Manchester
 39 One Of These Nights-Eagles

FORT FRANCIS

CFOB (Ron Owen)
 21 Please Mr-Olivia Newton-John
 77 Mornin' Beautiful-Tony Orlando
 * Cherry Cherry-Percy Faith

HALIFAX

CJCH (Terry Williams)
 2 (1) Wildfire-Michael Murphy
 Charted
 11 Swearin' To God-Frankie Valli
 13 Dynamite-Bazuka
 21 Please Mr-Olivia Newton-John

HAMILTON

CKOC (Grant/Smith/Novak)
 7 (1) Love Will Keep-Captain & Tennille
 Charted
 31 Rockford Files-Mike Post
 91 Keep Our Love Alive-Patty Dahlquist
 * How Sweet It Is-James Taylor

KAMLOOPS

CHNL
 3 (1) Listen-Wings
 Charted
 21 Please Mr-Olivia Newton-John
 2 Wildfire-Michael Murphy
 44 Jive Talkin'-Bee Gees
 * Good Book-Dwayne Ford & Bearfoot
 90 Mary Ann-Andy Kim
 * Take Good Care-Three Degrees
 Playlisted
 * Wonderful Baby-Don McLean
 84 Here Today-Wednesday
 * So What If I Am-Paper Lace

KINGSTON

CKLC (Paul Moorman)
 19 (1) Sister Golden Hair-America
 Charted
 21 Please Mr-Olivia Newton-John
 48 Round and Round-Octavian
 29 Henry Moore-Murray McLauchlan
 38 Midnight Blue-Melissa Manchester
 Playlisted
 5 The Hustle-Van McCoy
 90 Mary Ann-Andy Kim
 30 Oowatanite-April Wine

KINGSTON

CKWS (Gary Mercer)
 7 (1) Love Will Keep-Captain & Tennille
 Charted
 22 I'm Not In Love-10 CC
 30 Oowatanite-April Wine
 29 Henry Moore-Murray McLauchlan
 Playlisted
 77 Mornin' Beautiful-Tony Orlando
 * Rag Doll-Sammy Johns
 * How Sweet It Is-James Taylor

LETHBRIDGE

CHEC
 1 (1) Only Women-Alice Cooper
 Charted
 73 Hello Central-Hans Staymer Band
 21 Please Mr-Olivia Newton-John
 5 The Hustle-Van McCoy
 4 I'm Not Lisa-Jessi Colter
 13 Dynamite-Bazuka

LONDON

CJBK (Jerry Stevens)
 7 (1) Love Will Keep-Captain & Tennille
 Charted
 22 I'm Not In Love-10 CC
 13 Dynamite-Bazuka
 11 Swearin' To God-Frankie Valli
 39 One Of These Nights-Eagles
 Playlisted
 44 Jive Talkin'-Bee Gees
 83 Someone Saved-Elton John
 * There's Nothing Stronger-Paul Anka
 * You Come And You Go-Odia Coates

LONDON

CKSL
 23 (1) Teardrop-Freddie Fender

MEDLEY

CHCL (June Thompson)
 10 (1) When Will I Be-Linda Ronstadt
 Charted
 41 Trouble-Elvis Presley
 * Lizzie and the Rainman-Tanya Tucker
 * Glitter and Gleam-Tommy Roe
 90 Mary Ann-Andy Kim
 61 Rhinestone Cowboy-Glen Campbell

MOOSE JAW

CHAB (Pat Bohn)
 1 (1) Only Women-Alice Cooper
 Charted
 44 Jive Talkin'-Bee Gees
 5 The Hustle-Van McCoy
 12 Hit the Road Jack-Stampede
 61 Rhinestone Cowboy-Glen Campbell
 72 When You're Up-Bond

NORTH BATTLEFORD

CJNB (Robert Allan)
 83 (1) Someone Saved-Elton John
 Charted
 32 Way We Were-Gladys Knight
 87 Judy Mae-Boomer Castleman
 * Lizzie and the Rainman-Tanya Tucker
 Playlisted
 21 Please Mr-Olivia Newton-John
 13 Dynamite-Bazuka
 44 Jive Talkin'-Bee Gees
 39 One of These Nights-Eagles
 9 Magic-Pilot

NORTH BAY

CFCH (John Gordon)
 22 (1) I'm Not In Love-10 CC
 Charted
 61 Rhinestone Cowboy-Glen Campbell
 93 I'm On Fire-Dwight Twilley
 99 Could It Be Magic-Barry Manilow
 100 Saturday Night Special-Lynyrd Skynyrd
 * Rag Doll-Sammy Johns

ORILLIA

CFOR
 8 (1) Hey You-BTO
 Charted
 44 Jive Talkin'-Bee Gees
 22 I'm Not In Love-10 CC
 80 You Make Me Want To Be-Dan Hill
 Playlisted
 * Our Day Will Come-Charity Brown

RPM TOP Albums

ALPHABETICALLY

BY ARTIST

Aerosmith (29)
 Alice Cooper (4)
 America (7)
 April Wine (34)
 Armageddon (83)
 Bachman-Turner Overdrive (11) (22)
 Bad Company (6)
 Baez, Joan (45)
 Beach Boys (97)(25)
 Beau Dommage (79)
 Beck, Jeff (8)
 Bimbo Jet (64)
 Bishop, Elvin (63)
 Blood Sweat & Tears (74)
 Bond (73)
 Brown, James (68)
 B.T. Express (70)
 Captain & Tennille (44)
 Carpenters (39) (94)
 Chicago (3)
 Chilliwack (78)
 Colin Young, Jesse (69)
 Collins, Judy (27)
 Commodores (90)
 Croce, Jim (47)
 Denver, John (14) (15)
 Disco Tex & Sex-O-Lettes (99)
 Dompierre, Francois (82)
 Doobie Brothers (5) (100)
 Dylan, Bob (62)
 Earth Wind & Fire (23)
 Fender, Freddy (24)
 Flack, Roberta (53)
 Gaynor, Gloria (40)
 Harmonium (93)
 Hendrix, Jimi (58)
 Hunter, Ian (89)
 Ian, Janis (61)
 John, Elton (1) (10)
 Joplin, Janis (54)
 Kinks, The (91)
 Kiss (48)
 Kraftwerk (63)
 Led Zeppelin (18)
 Lightfoot, Gordon (55)
 Lynard Skynard (35)
 Harris, Major (49)
 Mangione, Chuck (41)
 Manhattan Transfer, The (88)
 Mann, Herbie (12)
 McCartney, Paul (2) (96)
 McCoy, Van (71)
 Melvin, Harold & Blue Notes (51)
 Murphy, Michael (13)
 Nazareth (33) (95)
 Newton-John, Olivia (50) (65)
 O'Jays (42)
 Orleans (77)
 Ozark Mountain Daredevils (31)
 Pink Floyd (43)
 Pure Prairie League (84)
 Queen (56)
 Riperton, Minnie (60)
 Rolling Stones (72) (80)
 Rush (20)
 Leo Sayer (38)
 Scott, Tom & L.A. Express (68)
 Seals & Crofts (59)
 Shirley & Company (85)
 Simon, Carly (30)
 Snow, Phoebe (75)
 Stampede (26)
 Steely Dan (19)
 Stevens, Cat (76)
 Super Tramp (28)
 Taylor, James (16)
 Temptations (36)
 10 CC (87)
 Thomas, B.J. (46)
 Tomita (51)
 Tommy/Original Soundtrack (9)
 Tyson, Sylvia (81)
 Valli, Frankie (98)
 Vannelli, Gino (92)
 Wakeman, Rick (32)
 Weather Report (86)
 Whittaker, Roger (17)
 Who, The (21)
 Wiz/Original Cast (52)
 ZZ Top (37)

RPM

Top Albums

July 12th, 1975

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

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

| | | | | | | | |
|----|----|------|--|----|----|------|---|
| 1 | 1 | (7) | ELTON JOHN Captain Fantastic and the Brown Dirt Cowboy (MCA) MCA 2142-J MCAC 2142-J MCAT 2142-J | 26 | 28 | (10) | STAMPEDERS Steamin' (Music World Creations) MCA 708-M MWCS 4708-M MWCS 8708-M |
| 2 | 2 | (6) | PAUL McCARTNEY AND WINGS Venus And Mars (Capitol) SMAS-11419-F 4XT-11419-F 8XT-11419-F | 27 | 32 | (11) | JUDY COLLINS Judith (WEA) 70S 1032-P 80K 1032-P |
| 3 | 5 | (12) | CHICAGO Chicago VII (Columbia) PC 33100-H PCA 33100-H PCT 33100-H | 28 | 21 | (25) | SUPER TRAMP Crime Of The Century SP-3647-W 8T-3647-W |
| 4 | 4 | (16) | ALICE COOPER Welcome To My Nightmare (Atlantic) SD 18130-P | 29 | 36 | (8) | AEROSMITH Toys In The Attic (Columbia) PC 33479-H PCA 33479-H PCT 33479-H |
| 5 | 7 | (8) | DOOBIE BROTHERS Stampede (Warner Bros.) BS 2835-P CWX 2835-P 8WM 2835-P | 30 | 37 | (6) | CARLY SIMON Playing Possum (Elektra) 7ES-1033-P CEK-1033-P 80K-1033-P |
| 6 | 9 | (11) | BAD COMPANY Straight Shooter (Swan Song) SS 8413-P CSS 8413-P 8SS 8413-P | 31 | 23 | (24) | OSARK MOUNTAIN DAREDEVILS It'll Shine When It Shines (A&M) SP-3654-W |
| 7 | 3 | (11) | AMERICA Hearts (WEA) BS 2852-P CWX 2852-P 8WM 2852-P | 32 | 29 | (12) | RICK WAKEMAN Myths & Legends of King Arthur (A&M) SP 4515-W CS 4515-W 8T 4515-W |
| 8 | 11 | (12) | JEFF BECK Blow By Blow (Epic) PE-33409-H PET-33409-H PEA-33409-H | 33 | 30 | (14) | NAZARETH Hair of the Dog (A&M) SP 4511-W CS 4511-W 8T 4511-W |
| 9 | 12 | (14) | TOMMY Original Soundtrack Recording (Polydor) 2625028-Q 3500117-Q 3862004-Q | 34 | 39 | (24) | APRIL WINE Stand Back (Aquarius) AQR 506-K GCA 506-K AQ8 506-K |
| 10 | 13 | (31) | ELTON JOHN Greatest Hits (MCA) MCA-2128-J MCAC-2128-J MCAT-2128-J | 35 | 40 | (12) | LYNARD SKYNARD Nuthin' Fancy (MCA) MCA 2137-J MCAC 2137-J MCAT 2137-J |
| 11 | 6 | (9) | BACHMAN-TURNER OVERDRIVE Four Wheel Drive (Mercury) SRM 1-1027-Q MCR4-1-1027-Q MC8-1-1027-Q | 36 | 31 | (17) | TEMPTATIONS A Song For You (Motown) G6969S1-Y |
| 12 | 16 | (7) | HERBIE MANN Discotheque (WEA) SD 1670-P AC 1670-P A8TC 1670-P | 37 | 41 | (5) | ZZ TOP Fandango (London) PS 656-K LKM 57656-K LEM 72656-K |
| 13 | 17 | (15) | MICHAEL MURPHY Blue Sky Night Thunder (Epic) KE 33290 -H | 38 | 33 | (15) | LEO SAYER Just A Boy (Warner Bros.) BS 2836-P 8WM-2836-P |
| 14 | 18 | (79) | JOHN DENVER'S GREATEST HITS (RCA) CPL1-0374-N CPK1-0374-N CPS1-0374-N | 39 | 42 | (4) | CARPENTERS Horizon (A&M) SP 4530-W |
| 15 | 8 | (19) | JOHN DENVER An Evening With (RCA) CPL2-0764-N CPS2-0764-N | 40 | 43 | (10) | GLORIA GAYNOR Never Can Say Goodbye (MGM) M3G 4982-Q E4 4982-Q E8 -1982-Q |
| 16 | 20 | (6) | JAMES TAYLOR Gorilla (WEA) BS 2866-P CWX 2866-P 8WM 2866-P | 41 | 44 | (8) | CHUCK MANGIONE Chase The Clouds Away (A&M) SP 4518-W CS 4518-W 8T 4518-W |
| 17 | 14 | (13) | ROGER WHITTAKER Travelling With Roger Whittaker (RCA) KPL1-0078-N KPS1-0078-N | 42 | 45 | (5) | O'JAYS Survival (Phila Int'l) KZ 33150-H ZA 33150-H ZT 33150-H |
| 18 | 10 | (18) | LED ZEPPELIN Physical Graffiti Swan Song SS2-200-P | 43 | 46 | (80) | PINK FLOYD Dark Side Of The Moon (Harvest) SMAS 11163-F 4XW 11163-F 8XW 11163-F |
| 19 | 15 | (12) | STEELY DAN Katy Lied (ABC) ABCD-846-N ABCD-5846-N ABCD-8846-N | 44 | 47 | (4) | CAPTAIN & TENNILLE Love Will Keep Us Together (A&M) SP 3405-W |
| 20 | 19 | (15) | RUSH Fly By Night (Mercury) SRM 1-1023-Q MCR4 1-1023-Q MC8 1-1023-Q | 45 | 48 | (7) | JOAN BAEZ Diamonds and Rust (A&M) SP 4527-W SPCS 4527-W SP8T 4527-W |
| 21 | 22 | (10) | THE WHO Tommy (MCA) MCA 2-100005-J MCAT 2-100005-J MCAC 2-100005-J | 46 | 49 | (6) | B. J. THOMAS Reunion (ABC) ABCD SC 1909-M ABCD Q4 1909-M ABCD Q8 1909-M |
| 22 | 24 | (34) | BACHMAN-TURNER OVERDRIVE Not Fragile (Mercury) SRM-1-1004-Q MCR4-1-1004-Q MC8-1-1004-Q | 47 | 50 | (19) | JIM CROCE Greatest Hits (RCA) ABCD 835-N ABCD5 835-N ABCD8 835-N |
| 23 | 25 | (15) | EARTH, WIND & FIRE That's The Way Of The World (Columbia) PC 33280 -H PCA 33280 -H | 48 | 34 | (6) | KISS Dressed To Kill (Casablanca) NBLP 7016-M NBLP4 87016-M NBLP 87016-M |
| 24 | 26 | (8) | FREDDY FENDER Before The Next Teardrop Falls (DOT) DOFD 2020-M DOFD 42020-M DOFD 82020-M | 49 | 52 | (6) | MAJOR HARRIS My Way (Atlantic) SD 18119-P AC-18119-P A8TC 18119-P |
| 25 | 27 | (9) | BEACH BOYS Spirit Of America (Capitol) 11384-F 4XWW 11384-F 8XWW 11384-F | 50 | 38 | (19) | OLIVIA NEWTON-JOHN Have You Never Been Mellow (MCA) MCA-2133-J MCAC-2133-J MCAT-2133-J |

RPM 100 Top Albums (51-100)

| | | | | |
|-----|------|------|---|--|
| 51 | 54 | (12) | HAROLD MELVIN & THE BLUE NOTES To Be True (Phila Int.) KZ-33148-H ZT-33148-H ZA-33148-H | |
| 52 | 55 | (6) | WIZ ORIGINAL CAST World Of Oz (WEA) SD 18137-P AC 18137-P A8TC 18137-P | |
| 53 | 56 | (14) | ROBERTA FLACK Feel Like Makin' Love (Atlantic) SD 18131-P AC 18131-P A8TC 18131-P | |
| 54 | 61 | (5) | JANIS JOPLIN Janis (Columbia) PG 33345-H TGA 33345-H TGT 33345-H | |
| 55 | 53 | (18) | GORDON LIGHTFOOT Cold On The Shoulder Reprise MS 2206-P | |
| 56 | 35 | (15) | QUEEN Sheer Heart Attack (Elektra) 7E-1026-P CEK-1026-P 8EK-1026-P | |
| 57 | 64 | (4) | TOMITA Pictures At An Exhibition (RCA) ARL 10838-N ARS 10838-N | |
| 58 | 51 | (15) | JIMI HENDRIX Crash Landing (Reprise) MS 2204-P | |
| 59 | 57 | (12) | SEALS & CROFTS I'll Play For You (Warner Bros.) BS-2852-P CWX-2852-P 8WM-2852-P | |
| 60 | 65 | (5) | MINNIE RIPERTON Adventures In Paradise (Epic) PE 33454-H PEA 33454-H PET 33454-H | |
| 61 | 66 | (5) | JANIS IAN Between The Lines (Columbia) PE 33394-H PCA 33394-H PCT 33394-H | |
| 62 | 67 | (20) | BOB DYLAN Blood On The Tracks (Columbia) PC33235-H PCA 33235-H | |
| 63 | 58 | (17) | KRAFTWERK Autobahn (Phillips) 6305231 - K | |
| 64 | 69 | (2) | BIMBO JET Bimbo Jet (Capitol) SPAM 67364-F 4XPAM 67364-F 8XPAM 67364-F | |
| 65 | 70 | (30) | OLIVIA NEWTON-JOHN If You Love Me, Let Me Know (MCA) MCA-411-J MCAC-411-J MCAT-411-J | |
| 66 | 71 | (4) | JAMES BROWN Sex Machine Today (Polydor) PD 6042-Q | |
| 67 | 72 | (4) | ELVIN BISHOP Juke Joint Jump (WEA) CP0151-P 8CP0151-P | |
| 68 | 59 | (12) | TOM SCOTT & LA EXPRESS Tom Cat (Ode) SP 77021-W CS 77021-W 8T 77021-W | |
| 69 | 60 | (14) | JESSE COLIN YOUNG Songbird (Warner Bros.) BS 2845-P 8WM2845-P | |
| 70 | 68 | (30) | B. T. EXPRESS Do It (Till You're Satisfied) (Scepter) SPS-5117-Q SPS-4-5117-Q SPS-8-5117-Q | |
| 71 | 73 | (3) | VAN McCOY AND THE SOUL CITY SYMPHONY Disco Baby (Avco) AVC 69006-M AV4 69006-M AV8 69006-M | |
| 72 | 74 | (3) | ROLLING STONES Made In The Shade (Rolling Stone) 79102-P COCX 79102-P 8COC 79102-P | |
| 73 | 75 | (4) | BOND Bond (Columbia) ES 90301-H ESA 90301-H | |
| 74 | 76 | (5) | BLOOD SWEAT & TEARS FEATURING DAVID CLAYTON-THOMAS New City Columbia PC 33484-H | |
| 75 | 77 | (4) | PHOEBE SNOW Phoebe Snow (MCA) SR 2109-J SRC 2109-J SRT 2109-J | |
| 76 | 78 | (4) | CAT STEVENS Teaser And The Firecat (A&M) SP 4313-W | |
| 77 | 80 | (5) | ORLEANS Let There Be Music (Asylum) 7ES 1029-P 8AS 1029-P | |
| 78 | 81 | (7) | CHILLIWACK Ridin' High (Goldfish) GA 1003-W G4 1003-W G8 1003-W | |
| 79 | 82 | (4) | BEAU DOMMAGE Beau Dommage (Capitol) ST 70034-F 4XT 70034-F 8XT 70034-F | |
| 80 | 83 | (3) | ROLLING STONES Metamorphosis (Abkco) ANAI 4229-K ACIT 4229-K A8IT 42290 | |
| 81 | 84 | (4) | SYLVIA TYSON Woman's World (Capitol) SKAO 6430-F 4XT 6430-F 8XT 6430-F | |
| 82 | 85 | (9) | FRANCOIS DOMPIERRE Dompiere (Barclay) 80212-213-Q M8-80212-13-Q | |
| 83 | 86 | (3) | ARMAGEDDON Armageddon (A&M) SP 4513-W SPCS 4513-W SP8T 4513-W | |
| 84 | 87 | (3) | PURE PRAIRIE LEAGUE Two Lane Highway (RCA) APL1 0933-N APS1 0933-N APK1 0933-N | |
| 85 | 88 | (2) | SHIRLEY & COMPANY Disco Dynamite (Vertigo) V1 128-Q | |
| 86 | 89 | (3) | WEATHER REPORT Tale Spinnin' (Columbia) PC 33417-H PCA 33417-H PCT 33417-H | |
| 87 | 90 | (3) | 10 CC The Original Soundtrack (London) 9102500-K 7231500-K 7711500-K | |
| 88 | 91 | (3) | THE MANHATTAN TRANSFER Atlantic 18133-P A8TC-18133-P | |
| 89 | 92 | (3) | IAN HUNTER (Columbia) PC 33480-H PCA 33480-H PCT 33480-H | |
| 90 | 93 | (3) | COMMODORES Caught In The Act (Motown) M820V1-Y M820BC-Y M820BT-Y | |
| 91 | 94 | (3) | THE KINKS Present A Soap Opera (RCA) LPL1 5081-N LPS1 5081-N LPK1 5081-N | |
| 92 | 95 | (2) | GINO VANNELLI Storm At Sunup (A&M) SP 4533-W | |
| 93 | 96 | (2) | HARMONIUM Les Cinq Saisons CEL 1900-M CEL 41900-M CEL 81900-M | |
| 94 | 97 | (2) | CARPENTERS Singles (A&M) SP 3601-W | |
| 95 | 98 | (2) | NAZARETH Razmanaz (A&M) SP 4396-W CS 4396-W 8T 4396-W | |
| 96 | 99 | (2) | PAUL McCARTNEY Band On The Run (Capitol) SO 3415-F 4X2 3415-F 8X2 3415-F | |
| 97 | 100 | (2) | BEACH BOYS Endless Summer (Capitol) SVBB 11307-F 4XWW-11307-F 8XWW-11307-F | |
| 98 | .... | (1) | FRANKIE VALLI Closeup (Private Stock) 2000-M | |
| 99 | .... | (1) | DISCO TEX & THE SEX-O-LETTES Chelsea CHL 505-M | |
| 100 | | (1) | DOOBIE BROTHERS What Were Once Vices Are Now Habits (Warner Bros.) W2750-P CWX 2750-P 8WM 2750-P | |

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NAME _____

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POSTAL ZONE _____

91 Keep Our Love Alive-Patty Dahlquist
* So What If I Am-Paper Lace

OTTAWA

CFG0 (Trudy Chamberlain)
7 (1) Love Will Keep-Captain & Tennille
Charted
61 Rhinestone Cowboy-Glen Campbell
38 Midnight Blue-Melissa Manchester
44 Jive Talkin'-Bee Gees
Playlisted
77 Mornin' Beautiful-Tony Orlando
* Biggest Parakeets-Jud Strunk
29 Henry Moore-Murray McLauchlan

PETERBOROUGH

CHEX (Rick Allan)
72 (1) When You're Up-Bond

PETERBOROUGH

CKPT
7 (1) Love Will Keep-Captain & Tennille
Charted
21 Please Mr-Olivia Newton-John
44 Jive Talkin'-Bee Gees
* There's Nothing Stronger-Paul Anka
* So What If I Am-Paper Lace

QUEBEC CITY

CFOM
* (1) Girls-Moments & Whatnauts
Charted
13 Dynamite-Bazuka
22 I'm Not In Love-10 CC
Playlisted
26 Attitude Dancing-Carly Simon
39 One Of These Nights-Eagles
* Caroline-Steppenwolf
15 Get Down-Joe Simon
90 Mary Ann-Andy Kim

REGINA

CJME (H. Hart Kirch)
Charted
* Magic Man-Heart
30 Oowatanite-April Wine
61 Rhinestone Cowboy-Glen Campbell
Playlisted
77 Mornin' Beautiful-Tony Orlando
* How Sweet It Is-James Taylor

REGINA

CKCK (Singer/ Dempson)
22 (1) I'm Not In Love-10 CC
Playlisted
39 One Of These Nights-Eagles
83 Someone Saved-Elton John
21 Please Mr-Olivia Newton-John

SARNIA

CHOK (Jim Roberts)
* How Sweet It Is-James Taylor
5 Hustle-Van McCoy
* Homecoming-Hagood Hardy
61 Rhinestone Cowboy-Glen Campbell
* El Bimbo-Bimbo Jet

SASKATOON

CFQC (Lee Silversides)
* Don't Need A Reason-Helen Reddy
* Feelings-Morris Albert
* How Sweet It Is-James Taylor
* Sleep On My Shoulder-Sylvia Tyson
100 Saturday Night Special-Lynyrd Skynyrd

SASKATOON

CKOM (Lorne Thomas)
8 (1) Hey You-BTO
Charted
12 Hit the Road Jack-Stampeders
* Rendezvous-Hudson Brothers
28 I'll Play For You-Seals and Crofts

SAULT STE. MARIE

CKCY
50 (1) Take Me In Your Arms-Charity Brown
Charted
21 Please Mr-Olivia Newton-John
39 One Of These Nights-Eagles

ST. CATHARINES

CHSC (Peter Murray)
7 (1) Love Will Keep-Captain & Tennille
Charted
59 Goodnite Vienna-Ringo Starr
18 Love Won't Let Me Wait-Major Harris
21 Please Mr-Olivia Newton-John
11 Swearin' To God-Frankie Valli
* Rock and Roll Band-Ken Hollis

ST. CATHARINES

CKTB (Mike Johnston)
38 (1) Midnight Blue-Melissa Manchester
Charted
* Our Day Will Come-Charity Brown
* Run Away With Me-Ken Tobias
75 Please Mr. Please-Olivia Newton-John
61 Rhinestone Cowboy-Glen Campbell
* How Lucky-Barbra Streisand

ST. JOHN'S

CJON
7 (1) Love Will Keep-Captain & Tennille
Charted
3 Listen-Wings
11 Swearin' To God-Frankie Valli
16 Christina-Terry Jacks
22 I'm Not In Love-10 CC
37 Why Can't We Be Friends-War
Playlisted
39 One Of These Nights-Eagles
44 Jive Talkin'-Bee Gees
31 Rockford Files-Mike Post
91 Keep Our Love Alive-Patty Dahlquist
38 Midnight Blue-Melissa Manchester

ST. THOMAS

CHLO
33 Rockin' Chair-Gwen McCrae
* So What If I Am-Paper Lace
59 Goodnite Vienna-Ringo Starr
77 Sexy-MFSB
31 Rockford Files-Mike Post

SYDNEY

CJCB (Arna Halloran)
2 (1) Wildfire-Michael Murphy
Playlisted
74 Name Of Love-Ben E. King
77 Mornin' Beautiful-Tony Orlando
* One Man Band-Leo Sayer
* How Sweet It Is-James Taylor
* I Don't Know Why-Rolling Stones

TIMMINS

CFCL
8 (1) Hey You-BTO

WINNIPEG

CKRC (Billy Gorrie)
19 (1) Sister Golden Hair-America
Charted
5 The Hustle-Van McCoy
4 I'm Not Lisa-Jessi Colter
21 Please Mr-Olivia Newton-John
Playlisted
31 Rockford Files-Mike Post
26 Attitude Dancing-Carly Simon
28 I'll Play For You-Seals and Crofts
* You Come And You Go-Odia Coates
* New York Kids-Marc Jordan

WINNIPEG

CKY (David Harrison)
8 (1) Hey You-BTO
Charted
* You Come And You Go-Odia Coates
* How Sweet It Is-James Taylor



ADULT
RADIO ACTION

BRANDON

CKX-FM (Cliff Birnie)
Biggest Parakeets-Jud Strunk
Fallin' In Love-Hamilton, Joe Frank & Reynolds
Could It Be Magic-Barry Manilow
How Sweet It Is-James Taylor
What I Did For Love-Jack Jones

EDMONTON

CJCA (Lang/DeVicq)
Love Won't Let Me Wait-Major Harris
Susanna's Song-Jerry Cole & Trinity

HAMILTON

CHML (Lynn Latimer)
Nothing's Stronger-Paul Anka
It's Amazing-Katja Ebstein
The One I Sing-Tommy Cash
Your Love-Jerry Wallace

MELFORT

CJVR (Yeo/Wood)
Playlisted
You Gotta Love-Matt Lucas
Bye Bye Baby-Bay City Rollers
Classified-C.W. McCall
How Sweet It Is-James Taylor

OSHAWA

CKLB
(1) Wooden Heart-Bobby Vinton
Charted
How Sweet It Is-James Taylor
Lying In My Arms-Rex Allen Jr.
The Homecoming-Hagood Hardy
Where's The Reason-Michael Houston

PORT ALBERNI

CJAV (Don Lloyd)
(1) Take Good Care-Three Degrees
Charted
Love Has No Pride-Susan Jacks
Harmour Love-Syreeta
Gimme Some Time-Ian Sebastian
Dear Woman-Joe Stampley

TORONTO

CFRB (Art Collins)
Would I Still Have You-Lobo
When I Talk-John Renton
Words-Tony Christie
Try (To Fall In Love)-Rick Nelson
On and On-Edward Bear

TORONTO

CHFI-FM (Tony Luciani)
Lying In My Arms-Rex Allen Jr.
Would I Still Love You-Lobo
Academy Award-Maureen McGovern
Main Course-Bee Gees
Come Get To This-Nancy Wilson

TORONTO

CKEY (Judy Casselman)
Rhinestone Cowboy-Glen Campbell
Time For Lovin'-Letterman
Indiana Girl-Pat Boone
The Entertainer-Liberace
Blue Danube Stomp-Blue Danube Stompers

WHERE WERE YOU TEN YEARS AGO ?

The year was 1965. As the year began, "Goin' Out Of My Head" by Little Anthony and the Imperials was No. 1 on the RPM chart. Joe Popiel was a new artist on the Quality label. The big Canadian single was "Alone and Lonely" by Bobby Curtola. The year began with a string of Canadian hits by The Esquires on Capitol, Robbie Lane on Capitol, Jack London on Capitol, Gary Ferrier on Capitol, Terry Black on Arc and the Allan Sisters.

The Big Town Boys were featured on TV's "After Four" featuring a girl host named Carol Goss. She's Carol Taylor now. Capitol launched an LP by Malka and Joso. Catherine McKinnon's new LP on Arc was starting to show sales.

Excerpt from RPM January 11th, 1965: "Rudy Valee was so shook by the resemblance of Ed Lawson (Quality Promotion man) to Louis Jourdan that he introduced him to the Imperial Room audience as the famed Frenchman. Ed's few hours as a celebrity were pretty hectic. (All clean fun, of course.)"

RPM was scheduling the first Canadian Music Industry Directory for March of 1965. ACTRA makes a strong pitch to Committee on Broadcasting to promote Canadian content and legislate record airplay. One phrase from their brief refers to radio as an "organized apotheosis of the juke-box." Even in 1965 the Cancon fight was already in progress.

Who were the hitmakers? Dave Johnson at CHUM, Frank Cameron at CHNS, Dave Boxer at CFCF, Johnny Onn at CJME, Chuck Benson at CKYL all reported to the RPM feature "Sounding Board."

Dick Damron had a hit in "Hitch Hikin'." What ever happened to the Howard Sisters, Donn Reynolds, the Canadian Sweethearts, Scotty Stevenson, Ron Mcleod, Dusty King, Ruthie McLean and Pat Hervey???

On Hawk Records, Ronnie Hawkins released "Bluebirds Over The Mountain." Gale Garnett released "We'll Sing In The Sunshine." Jack London landed at the top of the Canadian list with "If You Don't Want My Love" on Capitol.

Red Leaf Records was formed by Art Snider, Duff Roman and Stan Klees.

In May Teens Funarama billed as the World's Largest Annual Teenage Fair took place at the Club Kingsway. Glen Walters reigned supreme at CKEY.

A candy bar commercial becomes a hit on Red Leaf. The record was "Baby Ruth" by the Butterfingers.

Number one in Canada is "Shakin' All Over" by the Guess Who. Quality launches the group as a mystery group and puts Guess Who on the label.

In Edmonton, Don Eckess discovers a young singer named Dianne James. "Eight Days A Week" by the Beatles tops the charts in Canada.

It was the year that "Walk That Walk" by David Clayton Thomas was released on Red Leaf. Sandy Selsie was a rising young star for Columbia Records. Shirley Matthews released "Stop The Clock" to follow up her hit "Big Town Boy." John Pozer hosted Saturday Date at CJOH-TV in Ottawa. Where are they now???

Red Leaf Records announced releases by The Butterfingers, The Paupers, Pat Hervey, Shirley Matthews, David Clayton Thomas and the Allan Sisters. Who says there was no Cancon in 1965? Just no airplay.

Remember Eddie Rambeau's "Concrete and Clay"? It was a big hit in '65. And who can forget the Fab Four??? It was the year that the Staccatos first record came out through Allied Records. Their second came out on Capitol.

Do you remember The Charmaines? How about Jack London's group the Sparrows. They went on to become Steppenwolf. It was the year of Debbie Lori Kaye, Buddy Carlton, The Rising Suns, Candy Scott, The Regents, The Liverpool Set, Derek and Ed, Jayson King, Pierre Lalonde, Johnny Harlow. They were all featured in the first RPM Starline Photo Album, a special that RPM put out to show all the Canadian artists. We were busy in 1965.

On June 7th, the cover of RPM featured Gordon Lightfoot. Where is he now? It was the year that Bobby Britten put out his first and only record. J.B. and the Playboys were big news. Diane Leigh was a new artist with Capitol.

There were six (count 'em, six) Stampeders in 1965 that were managed by a young guy from Calgary named Mel Shaw. The Bradfords were Leaning on a Lamp-post for Capitol.

A rash of Canadian produced records were being released in the U.S. The two 3-track studios in Toronto were busy.

That was 1965. It was a year that was the fore-runner to what was going to happen with Canadian talent. RPM was there. Where were you ten years ago.