

**RPM** Weekly

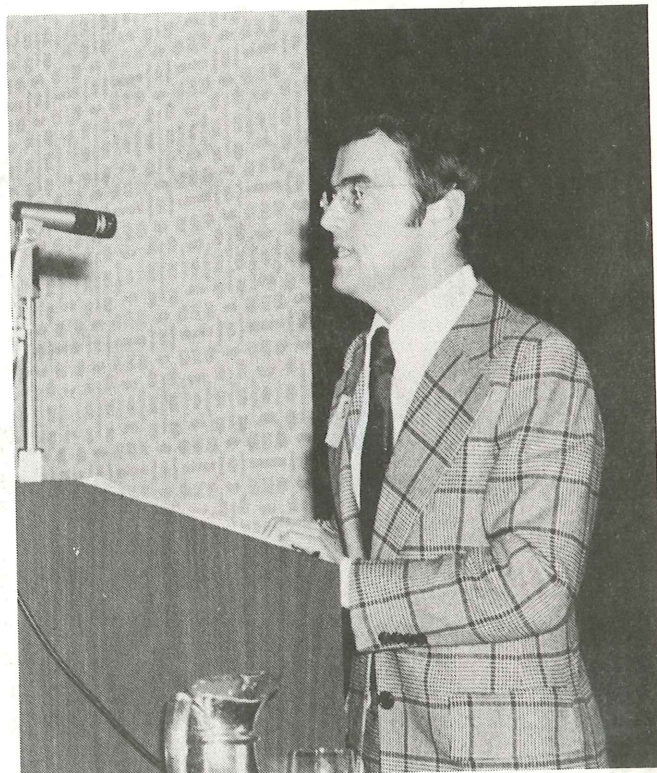
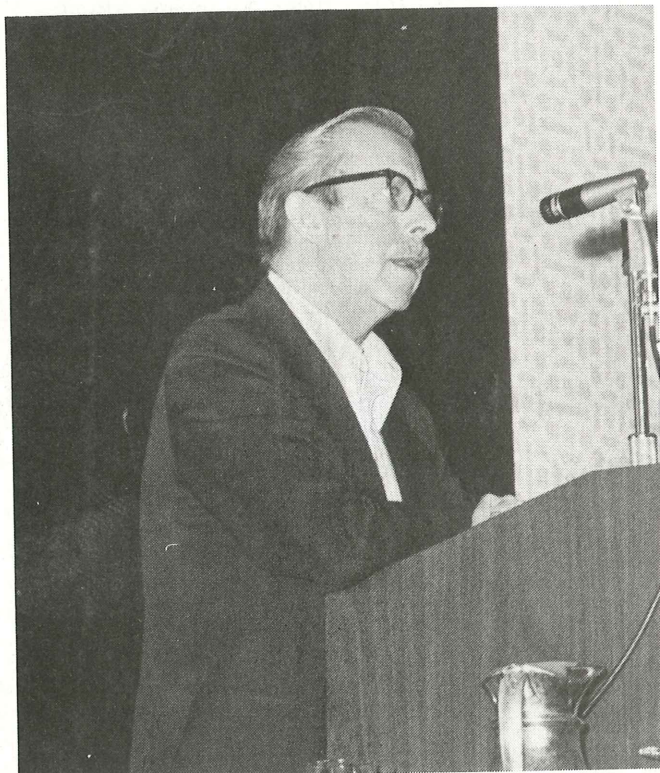
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## A report on Big Country

60 CENTS  
Volume 22 No. 16  
December 7, 1974



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# Gary And Dave

wish to thank the following for their part in making  
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(opening act)

**PAUL CLINCH**  
(drums & everything else)

**BRUCE LEY**  
(piano, clavinet & keyboards)

**DON PAVELING**  
(bass)

**SUGAR CANE CLARKE**  
(percussionist. . .there in spirit)

**TOM CHEVLIN** (sound)

**IAN HOEY** (lighting)

**KEVIN CLINCH** (technical advisor)

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**MEL SHAW & ALL THE STAMPEDERS**  
(for helpful consultation)

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Congratulations to CJIC Radio, Saulte Ste. Marie for their  
40 years in radio (Art Osbourne, Lou Turco, Gerry & Albert)

Thanks to Air Canada, Piper Aircraft Corp., Host Rent-a-Car,  
and the B.C. ferrys for getting us there.

And a very special thanks to all of the great radio  
stations across Canada for their support!

## DU MAURIER COUNCIL ANNOUNCES GRANTS FOR '75

Senator Donald Cameron, Chairman of the Du Maurier Council for the Performing Arts has announced that the Council will allocate \$336,000 to thirty-six Canadian performing arts groups. The recipients will utilize the money in the presentation of a variety of 1975 projects.

The national performing companies include symphony orchestras in the following cities: Vancouver, Calgary, Edmonton, Regina, Saskatoon, Winnipeg, Toronto, Hamilton, London, St. Catharines, Windsor, Kingston, Montreal, Sherbrooke, Quebec and St. John's.

Theatre groups in Vancouver, Victoria, Calgary, Edmonton, Regina, Winnipeg, Sudbury, London, Montreal, Eastman and Lennoxville will also receive grants.

Opera associations have been selected as well and include the Canadian Opera Company, L'Opera Du Quebec and the Southern Alberta Opera Association. The Banff Centre will receive financial support for the Banff Festival of the Arts and Les Grands Ballets Canadiens and the Institut International de Musique du Canada will be allocated grants to complete the list of successful applicants.

## LONDON TO DISTRIBUTE FOR PENNY FARTHING

London Records has just completed an agreement to handle Canadian distribution for Penny Farthing Records of England, owned by Larry Page.

The first release scheduled under the agreement is "If You Get Hurt" and "Girl Called Love" by Paul da Vinci. Da Vinci is noted for his backup vocals on the Rubettes hit "Sugar Baby Love".

## LISLE IS SHOWCASED AT TORONTO'S FRIARS

Bronco recording unit, Lisle, played the Friars, one of Toronto's top rock show rooms, week of Nov 11. Their repertoire included several popular melodies and their own original material, not to mention several rock and roll revival skips. The group is a high energy entertainment package, well-costumed and choreographed.

Coupled with Lisle was fourteen year old Joey Dion, who paraded his talents to a less than interested audience. The boy's aggressiveness and arrogance combined to overshadow his talents. One must also take into consideration the setting.

## DEMIS ROUSSOS TO TOUR EASTERN CANADIAN CITIES

London Records has confirmed plans for international recording star, Demis Roussos, to tour Eastern Canada during the first part of December. The scheduled itinerary includes appearances in Toronto (6) at Eaton's Auditorium, Ottawa (7) Centre National des Arts, Sherbrooke (8) the Cinema Granada, and Montreal (9-10) Theatre Maisonneuve.

Roussos has earned superstar status in Europe and South America as a former lead singer for Aphrodite's Child and as a solo star whose albums number three to date - "Forever and Ever", "My Only Fascination", and "Greek Side Of My Mind". The multi-lingual singer's latest singles are "Forever and Ever" and "Lovely Lady of Arcadia".



## COOPER'S GREATEST HITS CERTIFIED AS GOLD

The RIAA has certified "Alice Cooper's Greatest Hits" as gold in recognition of sales totalling over one million dollars. In addition to this most recent gold award, Cooper has five other LP's surpassing the million dollar mark — "Love It To Death", "Killer", "School's Out", "Billion Dollar Babies" and "Muscle Of Love". The albums all come under the Warner Bros. catalogue listings. "Killer", "School's Out" and "Billion Dollar Babies" have all gone on to earn the Warner Bros. platinum award for unit sales in excess of one million.

Cooper's five albums, mentioned above, have all certified for Canadian Gold Leaf Awards with Canadian Platinum Awards for "Billion Dollar Babies", "Killer", "School's Out" and "Love It To Death".

## WARNER BROS. SENDS TOP ARTISTS TO EUROPE

Warner Bros. Records has announced a major concert and promotion tour of Europe which will feature six major acts including the Doobie Brothers, Tower of Power, Montrose, Little Feat, Graham Central Station and a special guest to be announced.

Titled "The Warner Bros. Music Show" the tour launches in Manchester, England on January 15th and will play the final date on February 4th in Paris. Seven other European cities will play host to the show, they are: London, January 18th and 19th, Frankfurt (20,21), Munich (22,23), Hamburg (25, 26), Dusseldorf (27,28), Amsterdam (29, 30), and Brussels (31) and February 1st.

A complete production is planned for stage setups using Warner Bros. cartoons and films. Two three-act performances are slated on successive nights in each of the nine cities on the itinerary. Several months of preparation have gone into the project and activities were supervised by Warners' heads of Artists Relations & Development Bob Regehr and Carl Scott, with Jo Berman arranging associated tour activities. The tour will be transporting more than 100 people consisting of artists, company personnel and road crews in addition to 28,000 pounds of stage equipment. Brian Croft and his company will serve as European road managers, with Chris Ehring acting as the American road manager. Muriel Hodler has been appointed as the European merchandising coordinator and all publicity will be taken care of by Anne Marie Micklo of Warner's International Creative Services Department in conjunction with Moira Bellas, London Press Officer for Warner Bros.

European promoters for the string of concerts are Barry Dickens in England, Lippman & Rau and MAMA in Germany, Barry Visser in Holland, GEMCO in Belgium and Albert Koski in France.

## ANDERSON TO LONDON SALES/PROMO 'PEG'

Bruce Anderson has been appointed sales and promotion representative for London Records of Canada to be based at the label's Winnipeg branch.

Anderson has been with the Winnipeg branch for three years where he has acquired a sound knowledge of the business both from a marketing and promotion standpoint. He replaces Gary Chalmers who has moved to London's Montreal headquarters as Canadian label manager.

## NABET MEMBERS AGREE TO CANADIAN AUTONOMY

At a recent convention in Atlanta of the National Association of Broadcast Employees and Technicians, delegates representing 4,200 Canadian members and 5,900 Americans agreed that Canadians should have complete autonomy, thus setting the wheels in motion for the election of a Canadian "international president" next month. The move for separate identity was initiated by Montreal delegates, and supported by most other Canadians. Interim Canadian president, Ronald Pambrun, said about 60% of American delegates voted in favour. The two national groups will continue to share the same name and seal, and will hold a joint one-day convention every four years. A joint council will be set up to deal with matters of common interest, but will have an advisory function only.

Since NABET began operating here in 1951, dues from Canadian members have been retained in Canada, and the international executive council, though dominated by Americans, has never exercised its constitutional power to intervene in the Canadian union's affairs. The Canadian union has no members outside Canada at the present time, but might try to organize broadcasting workers in other countries in the future. According to Pambrun, the union plans to extend its jurisdiction into areas outside broadcasting, such as electronic manufacturing and installation of closed-circuit television systems.

## TIMBRE SOUND REACHES MULTI-MEDIA STATUS

Since Timbre Sound Industries purchased Yellow Point Lodge in Ladysmith outside Nanaimo, B.C. on Vancouver Island, it has increased in size to the point where other companies have been acquired — Timbre One Sound Studios Ltd., Thunderbird Productions Ltd., Yellow Point Productions Ltd., Vancouver Music Publishing, Sweetwater Records, Stamp Records and Natural Sounds Records.

Timbre One Sound Studios Ltd. is located in Vancouver and offers 16-track facilities, Thunderbird Productions Ltd. is a communication consulting service which specializes in work on feature films, brochures and multi-media displays and Yellow Point Productions Ltd. deals with producing stars and hit records.

Yellow Point Lodge now houses a million dollar recording studio which is scheduled for completion in 1975. The concept offered is "A Canadian High" and studio and lodge times are available upon request. Timbre One Studios in Vancouver will accommodate musicians until the studio at Yellow Point is finished.

## MATERICK/MANN LEAD WEA'S BOOKING SKED.

WEA's Gary Slight has a full month of activity for personal appearances by many of the label's top acts. Asylum artist Ray Materick ("Linda Put The Coffee On") is booked at Toronto's Riverboat (3-8). On the 12th Manfred Mann and The Earth Band play Convocation Hall and Genesis is scheduled for a concert bowl performance at Maple Leaf Gardens on December 16th.

Dionne Warwick and the Miracles will appear at the O'Keefe Centre for a week-long engagement (9-14). Charles Mingus is featured at the El Mocambo for six days (16-21).

## DATES SET FOR C11 AND JUNO AWARDS SHOW

The Annual Juno Awards and Communication Eleven (C11) have been set for March 22nd to 24th. The C11 meet will be held at Toronto's Four Seasons-Sheraton Hotel Saturday, March 22nd and Sunday March 23rd. The Juno Awards will be televised from the Queen Elizabeth Theatre in Toronto's Canadian National Exhibition grounds on March 24th (Monday).

Details are now being finalized and advance registration for the events which will take place over the three days in March, will be announced in January.

The C11 meet will be comprised of a speaker's session Saturday morning and afternoon. Speakers will be announced in RPM at a later date. On Saturday evening, RPM will host a reception in the Civic Ballroom of the Four Seasons-Sheraton for registrants and registered guests. On Sunday, there will be hospitality suites open throughout the hotel and events throughout the day.

Co-ordinating C11 for RPM will be Stan Klees of Stan Klees Ltd., who looks after Special Projects for RPM and the Juno Awards.

On Monday evening, the Juno Awards will be televised from the Queen Elizabeth Theatre in the CNE grounds in Toronto.

This year's Juno Awards will be televised for the first time and will include performances by Canadian recording artists. A committee representing various segments of the music industry has been formed to arrange the performances and to revamp the Juno Awards for television. The committee is working very closely with the CBC.

Various aspects of the voting and categories have also been revamped by the committee to upgrade the Juno Awards as a promotional vehicle for Canadian recording artists and to make the show more acceptable to the viewing public.

Based on last year's attendance at the Juno Awards, the event will sell out well in advance and requests for tickets are already being received. No advance tickets will be made available until the official announcement appears in RPM.

March 22, 23 and 24 will be the big days and possibly the biggest days in the Canadian music industry.

## SUPREME COURT UPHOLDS JUDGEMENT AGAINST MUSIC PUBLISHERS

Canada's Supreme Court handed down a judgement in favour of several music publishers (Oct. 11/74) against Canusa Records, Inc., a Canadian recording company and its principal officer Tony Roman.

Mr. Justice Collier held that Canusa had recorded an unlicensed version of "There Goes My Everything", a country song, which was translated into French under title of "Quand Tu Libras Cette Lettre". The Court held that such recording and translation was an infringement of copyright in Canada. Damages were awarded for both infringement and conversion, an accounting of profits, an injunction and costs against, not only Canusa but against Roman personally who, the Court held, had authorized and directed Canusa throughout.

A spokesman for the Harry Fox Agency applauded the decision and indicated that other legal actions were pending against similar infringers.



# The second Big Country

The second BIG COUNTRY meet was held on November 23 and 24 at Toronto's Inn on the Park. Approximately one year prior, Big Country had taken place at the Holiday Inn (Don Valley). Somehow the meetings appeared to be very similar, but the latest version had one ingredient that seemed to make it more of a positive. In his opening speech Walt Grealis told the audience:

"... We have gathered you here to communicate. To share opinion and fact. Your input as well as the evaluation of the output... will be the sum total of what you will gain from these two days.

"It may result that at the end of this two day meet, a group of you will join forces to form an association of country music in

Canada. If that occurs... we will have taken a step in the right direction. If you only make one business contact or benefit by an assimilation of facts and opinions... you will leave this meeting just that much better.

"Take note that we have assembled speakers who are Canadians. They are familiar with this industry and work in the Canadian country music area. They will share their ideas, opinions and problems... and perhaps solutions... with you.

"If everyone of us in this room took the time to sit and talk to them individually and ask them questions... they wouldn't be able to do their day to day jobs, but here at this kind of a communication meeting... they can address themselves to you as a group.

"... we can listen... we can learn... we can participate. We also can enjoy ourselves as a group with a common interest.

"... This is not an IMITATION of anything that goes on in other countries... because this is NOT another country. We are here... now... and we are uniquely Canadian.

"RPM is the medium of the industry. Anything I have to say, I can say 52 times a year in a trade paper that has the largest circulation of any music trade paper in Canada or that comes into Canada... if not a greater readership than all the other trade papers combined.

"I should make way for a group of gentlemen who will inform and stimulate your thinking. They WILL communicate. You in turn will have the opportunity to communicate with them."

From the very beginning that's exactly what seemed to happen. Each speaker brought forth a very positive view of what country music in Canada could be. Solutions were in the forefront. The problems seemed to be known by all the speakers who came up with inspiration and innovation that could lead Canadian country music in a positive and meaningful direction.

Excerpts from many of the speeches appear in this issue.

In the afternoon session, Cam Ritchie, General Manager of BMI Canada, moderated one of the best sessions that has ever occurred at any of the Communication series of meetings. A great deal of the success of the communication can be attributed to Mr. Ritchie's ability as a moderator.

The panel consisted of: Pete Beauchamp/A&M Records, Jack Feeney/RCA Studios, Barry Haugen/RCA Ltd., Dave Johnson/CFGM Radio, Dave Peeters, Charlie Russell/CJCJ Radio, Terry Trojek/Taylor's Record Sales.

Each of the members of the panel made an opening remark and opened for questions.

The panel supplied so much input, that half way through the afternoon, the audience got wrapped up in the dialogue to the point that much of the input was coming from the floor. What was said was valid and the panel eventually became the audience. Participation was at a high point.

Cam Ritchie put it well at the end of the session when he said, "The mind can absorb only that which the seat can endure", and a four hour session of complete communication and participation reluctantly came to an end.

In the Communication Series tradition, Saturday night was set aside for informal communication at the RPM cocktail party. Here too, small groups gathered to discuss the subjects of the day's meetings, renew old acquaintances and make new contacts. Here were Canadian country people gathered together with a common cause in a congenial setting. Who can tell what the end result of all togetherness will bring.

Certainly, country people did share their problems and solutions. They must have felt that the struggle of country music was one that many others shared.

Two to three hundred people gathered in the Centennial Ballroom on Sunday afternoon for the Big Country Showcase. The showcase had grown from a five hour event to an eight hour extravaganza. Over thirty performers were showcased in a concert-like setting with full and elaborate lighting and a battery of sound equipment. The staging was good according to many of the artists (who chose to comment) and the sound was excellent.

One of the problems was the equipment changes which occurred after each set, but this was an opportunity for Walt Grealis to introduce some of the country disc jockeys from across Canada who took over the MCing chores.

Throughout the day, artists and audience showed great enthusiasm. Here was a setting much like the benefits held in the legitimate theatre. Many of the artists had never seen their contemporaries work before. Bookers and promoters saw the acts in a theatrical setting. Many in the audience sat through the whole eight hours of entertainment.

Running opposition to the showcase was the Grey Cup game (a tough act to compete with) and many companies had hospitality suites throughout the hotel, but the stalwart audience remained to watch the best that Canada has in country music.

It was put very aptly by one entertainer who said, "I wouldn't have missed these two days for the world".

When will Big Country come again? Next year RPM will sponsor a different kind of Big Country meeting. Many of the ideas that came forth at this meeting are now being looked into. The next Big Country will be topped off by the Big Country Awards Presentation.

We are working on it now. Don't miss it next year.

In view of the importance of the messages conveyed to Big Country delegates by four very knowledgeable members of the broadcast and record communities, we have taken the liberty to devote as much space as possible to their texts, reprinting entirely those texts which were made available to us.

Ben Nobleman, as a York Borough Alderman and president of the Toronto chapter of the Association of Canadian Television and Radio Artists (ACTRA) uses both of these offices to promote Canadian talent and is one of the few Canadian politicians to offer his time and effort to make the lot of the Canadian entertainer a better one. In his speech Nobleman noted: "Canadian talent has, in the past three years, made enormous strides - mainly due to Mr. Pierre Juneau and the CRTC, who could be called the Sir John A. Macdonald of Canadian content". Nobleman made his nationalism clear explaining: "I'm not anti-American - I'm pro-Canadian and there's much we can learn from the Americans, especially in the field of promotion. Because they know how to

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

— Pierre Juneau

## RPM

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AMPEX	W	PHONODISC	L
ARC	W	PINDOFF	S
CMS	W	POLYDOR	Q
CAPITOL	W	QUALITY	M
CARAVAN	W	RCA	N
COLUMBIA	W	TRANS WORLD	Y
GRT	W	UA RECORDS	P
LONDON	W	WEA	Z
MCA	W	WORLD	
MARATHON	W		

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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shout from the rooftops that 'We are the greatest' and really, this is what we have to say. We have to stop being shy. We have to yell from our rooftops 'We have great talent in this country, and we're proud of it' and this is what we have to do constantly". Nobleman touched on the problems Canadian performers were having with the U.S. Immigration laws which stemmed from an act of the U.S. Congress in 1968. Nobleman has approached the Canadian authorities: "I think there has to be reciprocity at the border", adding, "I've written to Mr. Trudeau suggesting that he bring this up when he is next speaking with the U.S. President." Nobleman has constantly called on government officials who, in turn, have advised him that their efforts in easing the border problems have all been in vain. He also touched on his pet subject - the CNE Grandstand, and outlined some of the areas in which he would like to see improvement. He pounded home his point with: "The feeling that the Canadian public will not support Canadian performers is erroneous. If you promote enough - if you educate enough, the Canadian public will support your Canadian acts".

Jury Krytiuk, president of Boot Records, in his first major speech to the industry, was encouraged by: "Such a feeling of optimism in the Canadian country music industry". Krytiuk was critical of the average promotion man and his promotion endeavours with a new Canadian country record. He asked the question: "How much time does he devote to country music"? He asked the same question of retailers, insofar as the space they allow for the promotion of country records in their newspaper ads and display. He drew a parallel between his company and others in the promotion of artists and records. He pointed up how Boot Records got be-

hind Stompin' Tom and was instrumental in elevating him to star status where "he was able to play Hamilton Place", a new and very prestigious Canadian show-place. He also touched on the importance of promotion, internationally. "In Switzerland", said Krytiuk, "there are two superstars - Johnny Cash and Stompin' Tom". He revealed that in Germany over 50% of country music programmed on radio is Canadian country rather than the Nashville brand and that the feeling for Canadian country has grown tremendously throughout Europe. He said: "There's something that Canadian country music has that people outside Canada are accepting and are liking, but we, here in Canada, aren't standing on the rooftops and shouting about what we've got. Telling the people what we have. We're hiding in our bedrooms saying that what we got isn't good enough". Krytiuk would like to see more Canadian news, spread internationally and pointed up how important RPM is, saying: "RPM has grown to be the widest read trade publication in Canada. It is also the publication that foreigners look to for news of what is coming out of Canada. People in Nashville, Japan and England want to hear of our latest successes and RPM is a tool which can be used to tell of our latest successes". He asked the question: "Are we doing that? Are we standing up and bragging that Terry Jacks had the biggest selling Canadian single of all time? Are we standing up and telling what grosses are doing in the concert business compared to other foreign acts"? He left his audience with: "We're almost there. We're almost to the stage where the country acts that we have in Canada are going to succeed worldwide, the same way as the Nashville acts are doing. We've got the talent - we've got the songwriting ability and all we need is that

little 'oomph' to get us over the hump".

Justin McCarthy, president of Community Communications (CHOO Radio), was one of the first Canadian broadcasters (owners) to research the problems of programming with available Canadian content and lay his cards on the table. His speech is reprinted here in its entirety.

"My real purpose here is to share with you some of the considerations that went into the decision-making process of selecting a country format for our station. This was not a whim or caprice - it was a decision based on a study of the community we are licensed to serve and an analysis of what else was available in our area.

Several factors were conspicuous in the demography of our community which would interest you.

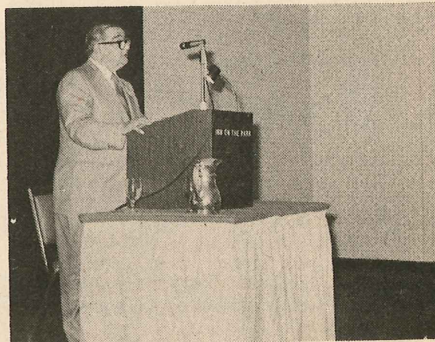
The industrial output per capita is 3 times the Canadian average and 35% higher than Hamilton. Disposable income is 24% higher than the Canadian average, but education levels showed less than 4% with any university training and by far the greatest percent with only some high school.

These are hard working, industrious people, many of whom are employed in skilled and semi-skilled factory work. They are family-oriented with some 25% more people per household than the Canadian average.

We then took a look at their media habits and found that the dominant station was CHUM which was somewhat of a surprise because we thought we were dealing with an extension of Metro where CFRB is the dominant station. Our limited funds and consuming impatience made us realize very quickly that it would be foolish to try and fight CHUM. We also learned that quite a number of people were listening to CFGM but were having trouble with recep-



Boot president, Jury Krytiuk



George Taylor, president Rodeo Records.



Ben Nobleman, president ACTRA (Tor).



Big Country panelists, Dave Peever, Dave Johnson (CFGM), Terry Trojeck (Taylor's) and Charlie Russell (CJC).



Big Country moderator, Cam Ritchie (BMI Canada) with Barry Haugen (RCA), Pete Beauchamp (A&M) Jack Feeney (RCA).



Johnny Murphy, music director of VOXM St. John's, gets questioning under way at RPM's Big Country.



tion. At this point we started asking more and more questions because we were playing 40% country and 60% pop — trying to generate a sound we called "a working man's CKFM". We discovered that the country fans didn't like the pop and the pop fans didn't like the country — so our attempt to kiss all the girls was failing.

Based on what we had learned about our community demographically and their propensity for a particular type of music, we elected to go country. This was going to do several things for us: First, it would meet the needs of a sufficiently large segment of our community to develop a sizeable audience which, secondly, would respond to our advertisers' messages and keep us in business.

Well, the response has been most gratifying. At this point, I can't give you audience figures but we know from the phone calls, letters and reaction to advertising that they are listening to us and liking us — and yes we are making money.

In the past year, I have been exposed to all aspects of our broadcast operation — from engineering through programming, sales — the whole spectrum and from this I would like to draw your attention to a problem we have at 14 CHOO, which I am sure is shared by all broadcasters in Canada. It has to do with the 30% Canadian content rule.

I would ask you to pay particular attention to this problem because you are the people who can do something about it.

The problem, in a word is this — we as broadcasters are required, as a term of our licence, to play 30% Canadian content, and there is a shortage of "first class" Canadian material.

The Canadian record industry — sales that is, all product sold in Canada — had sales of \$148 million in 1973. Of that amount only \$10, 360, or approximately 7% were

Canadian releases. This means that 93% of sales were of U.S. material.

We as broadcasters are having to work the 7% of your output almost to death in order to comply with the 30% Canadian content regulation. I can't tell you what percentage of the 7% is country, so you can see, for a country station, the problem is magnified.

Let's examine the problem to see if we can find a solution. It is a fact that most record companies in Canada are American owned.

Is it not also a fact that they are American controlled with business decisions being made in the U.S. and their prime objective is to promote American product in Canada and to hell with the Canadian music industry?

Here's the crunch. The CRTC is not about to rescind or relax the Canadian content rule — so we must conclude they are dead serious about forcing the development of a Canadian music industry. The CRTC has no jurisdiction over the record industry but we all know that other branches of government have complete jurisdiction anytime they want to use it and it may be wise to recognize how serious they are about this aspect of Canadian culture and do something about it before the Customs and Excise people get into the act and slap a tariff on all imported material.

It is bound to be noticed that one American record company recently dropped seven Canadian country artists from its roster, presumably because their material wasn't selling or not selling sufficiently. I am wondering what quantity and quality of promotion was put behind their recordings as compared with American recordings or were they given a chance at all.

We are all very aware of the marketing problems. We understand the costs of doing business in every stage from production,

packaging, promotion, distribution etc., but with the broadcast industry crying for product and regulated to play it — it must be looked at as a business opportunity.

Half the marketing job is done.

You know, many broadcasters were shocked when the 30% rule became legislation. They had been warned and couldn't see the handwriting on the wall. I guess I have to suggest that the record industry take the necessary steps now because the CRTC is dedicated to this objective and the handwriting is certainly on the wall for you as it was for the broadcasters.

In closing, may I suggest a solution?

Let us, collectively, combine our efforts, in order to form a Canadian country music resource. With our understanding and expertise in computers, and related technology, surely we can design, execute and control a Canadian country music talent bank from which any or each of us may draw. It could be a clearing house for talent which would at the same time provide motivation for would-be contributors and define the necessary standards of professionalism which are required for success.

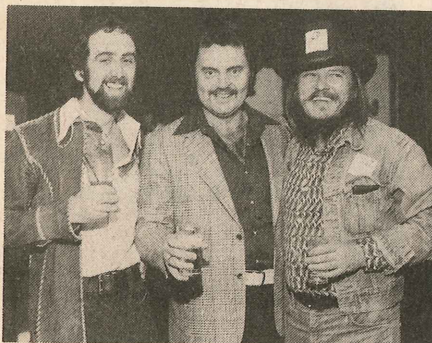
As I mentioned earlier, the sanctions are clear. The opportunity is here and the choice is yours'.

Bob Cook, Vice President and General Manager of the record division of RCA Ltd., and elected this year to the Board of Directors for international activities of the Country Music Association (CMA), was outspoken and critical of many areas of the business, including that of the manufacturers. Following is a reprint of his text.

"As you know, I have been highly honoured to have recently been elected as a member of the Board of Directors of the Country Music Association in the International category.



Enjoying Big Country cocktail party are Harold Moon, Dave Peever, Eleanor and Sam Sniderman.



Tony Tobias, brother of Ken, with his friend Gary Buck, and all the way in from Alberta, Dick Damron.



Don Ramsay, father of Donna and country supporter from CJC Sault Ste. Marie, with wife and friends.



H.P. & Bell's Orest Olijnyk and George Nykilochuck with J.C. Stone (hat) from Leo Records and Neill Dixon.



Jake Doel of Moccasin Music, touting CJC's Charlie Russell on new Sweetwater release by Alan Moberg.

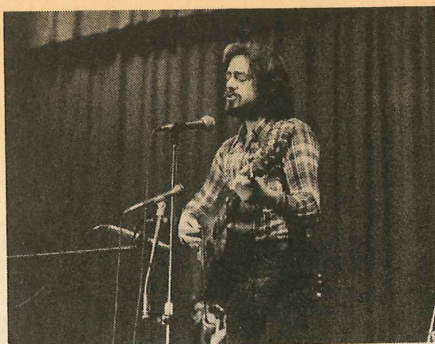


George and Rusty Petralia of the Oshawa Country Jamboree with Brian Perkin of CHOO Ajax and Rob Mearns of RPM.





*Gaiety's Carroll Baker.*



*Bruce Miller, A&M recording artist.*



*Tommy Hunter, RCA and CBC star.*



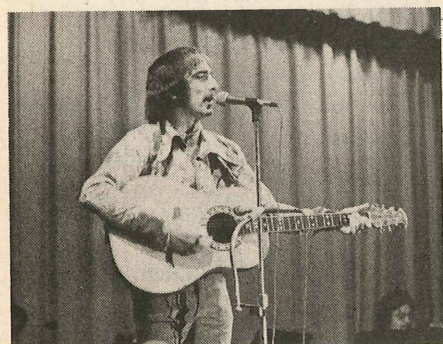
*Lance Younger, Gaiety recording artist.*



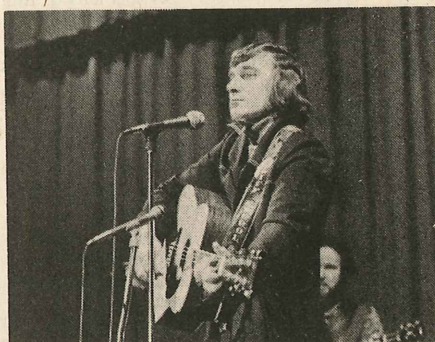
*RCA's Rick Neufeld.*



*Pork Chop Petrie, new to the Gaiety label.*



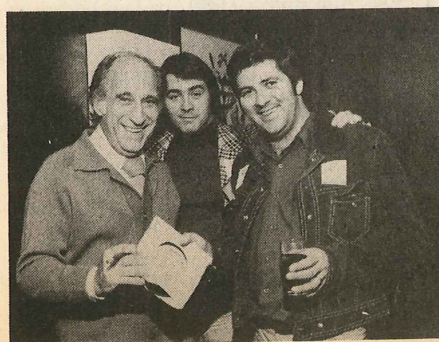
*Roy Payne, RCA recording artist.*



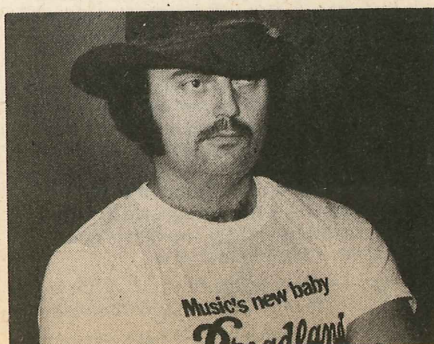
*Cliff Carrol, who recently joined A&M.*



*George Carone, from the Gaiety label.*



*Blain Henshaw (r) and Dominion's Jim Rudnick, present disc to Sam Sniderman.*



*Mr. Broadland, Gary Buck, introduced his new label at Big Country.*



*Sweet Daddy Siki, Perwinkle recording artist, dropped into showcase.*



It is an honor I intend to take very seriously and to devote my time to the furtherance of country music outside the United States.

I suppose, apart from loving country music, my other credentials are the fact I was born in Wheeling, W. Va., appeared on WWVA in the late 20's with a group called The Gray Goose orchestra selling Buster Brown shoes, and was a regular attendee at the Saturday Night Jamboree throughout the 30's.

As the international Board member of CMA, along with Gary Buck, I would first like to summarize the CMA Presidents report that was given at the October convention and then talk about the Canadian country music business.

I give this report not for purposes of propaganda but rather to inform you of the growth of country music, especially in broadcasting and to indicate the various projects that have been developed and services available to us for future planning consideration in Canada.

'The Country Music Association is now in its sixteenth year and has 4,917 members.

In its objective to find and sponsor new projects to further country music the past year there was the Awards Show which had an audience rating of 40.

The Country Music Hit Parade also had an audience rating of 40.

The CMA participated in the Johnny Cash Midnight Special with a 37 rating, and the Mac Davis Midnight Special with a 34 share.

This year's Fan Fair attracted 15,000 and the CMA participated in, or directly produced the Country Girls Show hosted by Lynn Anderson; CMA Show hosted by Dave Houston; the Reunion Show and the George Jones — Tammy Wynette Show.

The International Show at the Convention had artists from Belgium, Canada (Carroll Baker), New Zealand, Australia, Holland and Japan. Gary Buck was the co-producer.

The Country Music Radio Seminars and Talent Buyer seminars to study and improve the inner workings of the country music industry are gaining in interest and attendance.

The CMA survey of all radio stations in the United States and Canada has become one of the most helpful documents in the country music industry. This survey is re-evaluated and updated every year to determine the number of stations that program country music.

This year's survey indicates the following: 1,116 stations program country music on a full-time basis; 1,364 program three hours or more; 2,913 stations program some country music during the day, whether full-time or less. All told there are 27,499 hours of Country Music being performed daily over the airwaves in the United States and Canada.

In other areas the Country Music Association is deeply involved in the problem of tape piracy, participation in the Country Music Month and the D.J. awards contest.

It has grown in sixteen years to a viable organization dedicated to serving all facets of the Country Music industry on an international level.

Now let us turn to the Canadian Country Music Industry.

I do not share the opinions and prophecies of those who say it is rapidly dying and if nothing constructive comes from these meetings we can write it off.

We must remember the Country Music Association which was founded for the purpose of assisting in the building of an industry has only been in existence for sixteen

years. And it was founded at a time when there were only about 100 radio stations broadcasting country music compared to 2,913 today.

I am also concerned, and have been for several years, that criticism and praise in the media has been confined to broadcasters, artists, promotion people and record company managers.

If we are to begin to develop a Canadian music industry, and today we are talking about a Country Music industry we must define the components of that industry—we must conscientiously analyse our weaknesses—and we must begin a long range program of objectives that includes total involvement of all segments of the industry.

Picture the industry as a circle. It is infinite and unbroken, if any segment is broken there is no industry.

At the top of the circle is the artist, or group of artists. Because it all begins when an artist decides to dedicate his life to this profession.

At the time he has made this decision he aligns himself with a manager, or decides to go it alone. For those who have a manager, this manager and his degree of professionalism forms an important segment of the industry circle.

When a recording contract is signed we move to the segment of marrying the artist with the repertoire and a producer.

The fourth segment of this circle, and the final in the creation of the product is the recording.

We now have what the artist, the composer, the producer and the A&R man feel is HIT product.

As we progress into the next segment of this circle it is the one that receives the most attention, praise and criticism. However, the praise and criticism for the success or failure of promotion has been limited to broadcasters and promotion men. I have read very little press regarding the areas of artist exposure in the press and magazines, in-store displays or the extent of wholesale and retail outlets to participate or not participate in co-op artist promotions.

We do agree however, that the promotion segment of this circle is vital to both artist and country music success, and it must take many forms by many people.

The extremely important part of the circle that is constantly overlooked in analysing ways to develop a music industry is distribution.

Record sales are to a large percentage based on impact buying and if the record is not in the store or prominently displayed, a sale is lost. Very rarely will a customer place an order for a record and come back a week later to pick it up.

Because of rising costs, cost of money and inventory, the distribution chain is moving more and more into buying product that has fast turn-over. And as managers they are rightfully fulfilling their responsibilities to their shareholders. To build a Country Music industry with Canadian artists they must participate in this total involvement and gamble like the rest of us.

And so the final segment of this circle is the purchase of the product by the public.

To relate this industry, as I have attempted to define it, to Canadian Country Music and the development of a long range pro-

## RPM Top 100 Singles ALPHABETICALLY BY TITLE

After the Goldrush (13)  
Ain't To Proud to Beg (53)  
All That I Could Ever Be Is Me (76)  
Angie Baby (23)  
Back Home Again (10)  
Beach Baby (55)  
Blitch is Back, The (38)  
Black Lassie (72)  
Boogie on Reggae Woman (54)  
Build A Tower (56)  
Bungle in the Jungle (58)  
Can You Give It All Up to Me (91)  
Candy Baby (90)  
Can't Get Enough (65)  
Carefree Highway (42)  
Carrie's Gone (24)  
Cat's in the Cradle (17)  
Crazy Talk (21)  
Dance Gypsy Dance (62)  
Dancin' Fool (49)  
Dark Horse (70)  
Diana (61)  
Dirty Work (47)  
Do It (Till You Satisfied) (12)  
Dream On (80)  
Early Morning Love (79)  
Entertainer, The (89)  
Everlasting Love (19)  
Evil Ball-Weevil (88)  
Fairytale (71)  
Fire, Baby I'm on Fire (22)  
Give Me A Reason to Be Gone (84)  
Good Feeling (To Know) (67)  
Heartbreak Kid, The (83)  
Heavy Fallin' Out (51)  
I Can Help (4)  
I Feel A Song in My Heart (25)  
I Honestly Love You (36)  
I May Never See You Again (57)  
If (97)  
I've Got the Music In Me (20)  
Jazzman (15)  
Junior's Farm (31)  
Just One Look (11)  
KungFu Fighting (8)  
La La Peace Song (45) (75)  
Lady Ellen (95)  
Last Farewell (64)  
Laughter in the Rain (28)  
Let's Straighten It Out (85)  
Life is a Rock . . . (2)  
Linda Put the Coffee On (100)  
Long Gone (46)  
Longfellow Serenade (9)  
Lost in Colorado (60)  
Love Don't Love Nobody (Part I) (69)  
Lucy in the Sky With Diamonds (52)  
Mandy (92)  
Morning Side of the Mountain (77)  
Mostly New Days (73)  
Must of Got Lost (82)  
My Eyes Adored You (98)  
My Melody of Love (1)  
Need To Be, The (39)  
Never Can Say Goodbye (68)  
Nobody (86)  
One Man Woman, One Woman Man (30)  
Only You (50)  
Passing Time (27)  
Play Something Sweet . . . (48)  
Please Mr. Postman (59)  
Postcard (99)  
Promised Land (f/s)  
Ramona (18)  
Ride 'Em Cowboy (44)  
Rock And Roll . . . (35)  
Rockin' Soul (33)  
Sha-La-La . . . (16)  
So You Are A Star (5)  
Stop And Smell the Roses (66)  
Sugar Pie Guy (96)  
Sweet Feelin' (74)  
Tell Your Mother (63)  
Three Ring Circus (87)  
Tin Man (41)  
Touch Me (78)  
Whatever Gets You Through the Night (7)  
Whatever You Got, I Want (26)  
When A Child is Born (94)  
When Will I See You Again (6)  
Willie and the Hand Jive (32)  
Wishing You Were Here (14)  
Without Love (93)  
Woman to Woman (43)  
You Ain't Seen Nothing Yet (3)  
You And I (81)  
You Got the Love (37)  
You Haven't Done Nothin' (40)  
You're the First My Last . . . (34)



# RPM

## Top Singles

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

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

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Z

THIS LAST WEEK'S  
ON WEEK-CHART

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

1	1	(10)	<b>MY MELODY OF LOVE</b> Bobby Vinton ABC 12022-N	26	43	(7)	<b>WHATEVER YOU GOT, I WANT</b> The Jackson Five Motown M1308F-Y
2	2	(12)	<b>LIFE IS A ROCK (BUT THE RADIO ROLLED ME)</b> Reunion RCA 10056-N	27	24	(12)	<b>PASSING TIME</b> Bearfoot Columbia C4-4065-H
3	4	(12)	<b>YOU AIN'T SEEN NOTHING YET</b> Bachman-Turner Overdrive Mercury 73622-Q	28	38	(6)	<b>LAUGHTER IN THE RAIN</b> Neil Sedaka Polydor 2058494-Q
4	16	(7)	<b>I CAN HELP</b> Billy Swan Monument ZS88621-H	29	44	(7)	<b>PROMISED LAND (f/s)</b> Elvis Presley RCA 10074-N
5	10	(11)	<b>SO YOU ARE A STAR</b> Hudson Brothers Casablanca NB801-M	30	49	(4)	<b>ONE MAN WOMAN, ONE WOMAN MAN</b> Paul Anka/Odia Coates United Artists UAXW569-U
6	6	(9)	<b>WHEN WILL I SEE YOU AGAIN</b> Three Degrees Phila. Int'l. 3650-H	31	46	(4)	<b>JUNIOR'S FARM</b> Paul McCartney & Wings Apple P-1875-F
7	3	(10)	<b>WHATEVER GETS YOU THROUGH THE NIGHT</b> John Lennon Apple 1874-F	32	52	(5)	<b>WILLIE AND THE HAND JIVE</b> Eric Clapton RSO SO 503-Q
8	36	(6)	<b>KUNG FU FIGHTING</b> Carl Douglas Pye 7N45377-L	33	35	(9)	<b>ROCKIN' SOUL</b> Hues Corporation RCA 10066-N
9	12	(9)	<b>LONGFELLOW SERENADE</b> Neil Diamond Columbia 3-10043-H	34	57	(4)	<b>YOU'RE THE FIRST MY LAST MY EVERYTHING</b> Barry White 20th Century 2133-T
10	15	(11)	<b>BACK HOME AGAIN</b> John Denver RCA PB-10065-N	35	42	(5)	<b>ROCK AND ROLL (I Gave You the Best Years of My Life)</b> Terry Jacks Goldfish GS111-W
11	11	(11)	<b>JUST ONE LOOK</b> Anne Murray Capitol 72737-F	36	5	(16)	<b>I HONESTLY LOVE YOU</b> Olivia Newton-John MCA 40280-J
12	21	(7)	<b>DO IT (TILL YOUR SATISFIED)</b> B.T. Express Scepter 12395-Q	37	41	(7)	<b>YOU GOT THE LOVE</b> Rufus featuring Chaka Khan ABC 12032-N
13	7	(11)	<b>AFTER THE GOLDRUSH</b> Prelude Dawn 1052-L	38	8	(14)	<b>THE BITCH IS BACK</b> Elton John MCA 40297-J
14	23	(8)	<b>WISHING YOU WERE HERE</b> Chicago Columbia 3-10049-H	39	13	(14)	<b>THE NEED TO BE</b> Jim Weatherly Buddah 420-M
15	9	(13)	<b>JAZZMAN</b> Carole King Ode 66101-W	40	17	(17)	<b>YOU HAVEN'T DONE NOTHIN'</b> Stevie Wonder Motown 54252-Y
16	22	(10)	<b>SHA-LA-LA (MAKE ME HAPPY)</b> Al Green Hi 2274-K	41	18	(17)	<b>TIN MAN</b> America Warner Bros. WB 7839-P
17	32	(9)	<b>CAT'S IN THE CRADLE</b> Harry Chapin Elektra 45203-P	42	28	(15)	<b>CAREFREE HIGHWAY</b> Gordon Lightfoot Reprise REP 1309-P
18	19	(9)	<b>RAMONA</b> Stampede MWC 1016X-M	43	48	(6)	<b>WOMAN TO WOMAN</b> Shirley Brown Truth 3206-Q
19	20	(7)	<b>EVERLASTING LOVE</b> Carl Carlton ABC PB27001-N	44	51	(4)	<b>RIDE 'EM COWBOY</b> Paul Davis Bang 1011-712-T
20	25	(12)	<b>I'VE GOT THE MUSIC IN ME</b> The Kiki Dee Band MCA 40293-J	45	54	(5)	<b>LA LA PEACE SONG</b> Al Wilson Bell RR30200X-M
21	27	(6)	<b>CRAZY TALK</b> Chilliwack Goldfish GS110-W	46	53	(7)	<b>LONG GONE</b> Debbie Fleming Attic AT102-K
22	29	(6)	<b>FIRE, BABY I'M ON FIRE</b> Andy Kim Ice IC2-K	47	47	(12)	<b>DIRTY WORK</b> Songbird Mushroom M-7005
23	33	(8)	<b>ANGIE BABY</b> Helen Reddy Capitol 3972-F	48	58	(11)	<b>PLAY SOMETHING SWEET (BRICKYARD BLUES)</b> Three Dog Night ABC D-15013-N
24	14	(14)	<b>CARRIE'S GONE</b> J.C. Stone Leo LA101-K	49	62	(3)	<b>DANCIN' FOOL</b> Guess Who Nimbus 9 PB10075-N
25	37	(8)	<b>I FEEL A SONG IN MY HEART</b> Gladys Knight & the Pips Buddah BDA 433-M	50	75	(3)	<b>ONLY YOU</b> Ringo Starr Apple 1876-F



## RPM 100 Top Singles (51-100)

51	67	(5)	<b>HEAVY FALLIN' OUT</b> The Stylistics Avco 4647-M	76	79	(3)	<b>ALL THAT I COULD EVER BE IS ME</b> Bob Rapson Tuesday TUE-23-T
52	74	(2)	<b>LUCY IN THE SKY WITH DIAMONDS</b> Elton John MCA 40344-J	77	84	(2)	<b>MORNING SIDE OF THE MOUNTAIN</b> Donny & Marie Osmond MGM 14765-Q
53	76	(3)	<b>AIN'T TO PROUD TO BEG</b> The Rolling Stones Atlantic RS-19302-P	78	81	(4)	<b>TOUCH ME</b> Fancy Big Tree 16026-P
54	77	(4)	<b>BOOGIE ON REGGAE WOMAN</b> Stevie Wonder Motown 54254-Y	79	85	(3)	<b>EARLY MORNING LOVE</b> Sammy Johns GRC 2021-F
55	26	(18)	<b>BEACH BABY</b> First Class UK 49022-K	80	92	(2)	<b>DREAM ON</b> The Righteous Brothers Haven 7006-F
56	61	(5)	<b>BUILD A TOWER</b> Susan Jacks Goldfish GS109-W	81	94	(2)	<b>YOU AND I</b> Johnny Bristol MGM 14762-Q
57	45	(7)	<b>I MAY NEVER SEE YOU AGAIN</b> Gary & Dave Axe 19-T	82	97	(2)	<b>MUST OF GOT LOST</b> J. Geils Band Atlantic 3214-P
58	89	(2)	<b>BUNGLER IN THE JUNGLE</b> Jethro Tull Chrysalis 1067-P	83	100	(2)	<b>THE HEARTBREAK KID</b> Bo Donaldson & The Heywoods ABC 12039-N
59	91	(2)	<b>PLEASE MR. POSTMAN</b> Carpenters A&M 1646-W	84	50	(9)	<b>GIVE ME A REASON TO BE GONE</b> Maureen McGovern 20th Century 2109-T
60	65	(5)	<b>LOST IN COLORADO</b> Ron Nigrini Attic AT 104-K	85	60	(6)	<b>LET'S STRAIGHTEN IT OUT</b> Latimore RCA XB-02003-N
61	63	(5)	<b>DIANA</b> Don Goodwin Super Blue SB 821-Q	86	90	(3)	<b>NOBODY</b> The Doobie Brothers Warner Bros. 8041-P
62	66	(5)	<b>DANCE GYPSY DANCE</b> Fludd Attic AT 103-K	87	87	(3)	<b>THREE RING CIRCUS</b> Blue Magic Atco 7004-P
63	70	(5)	<b>TELL YOUR MOTHER</b> Downchild Blues Band Special 1230-82-T	88	96	(2)	<b>EVIL BOLL-WEEVIL</b> Grand Canyon Bang 713-T
64	68	(6)	<b>LAST FAREWELL</b> Roger Whittaker RCA PB-50030-N	89	....	(1)	<b>THE ENTERTAINER</b> Billy Joel Columbia 3-10064-H
65	30	(15)	<b>CAN'T GET ENOUGH</b> Bad Company Atlantic 70015-P	90	93	(6)	<b>CANDY BABY</b> Strongheart Ubic UA501-K
66	83	(3)	<b>STOP AND SMELL THE ROSES</b> Mac Davis Columbia 3-10018-H	91	....	(1)	<b>CAN YOU GIVE IT ALL UP TO ME</b> Myles And Lenny Columbia C4-4069-H
67	78	(4)	<b>GOOD FEELING (TO KNOW)</b> Octavian MCA MCA-40319-J	92	....	(1)	<b>LINDA PUT THE COFFEE ON</b> Ray Materick Asylum ASC 5001-P
68	73	(3)	<b>NEVER CAN SAY GOODBYE</b> Gloria Gaynor MGM M-14748-Q	93	....	(1)	<b>WITHOUT LOVE</b> Aretha Franklin Atlantic 3224-P
69	34	(11)	<b>LOVE DON'T LOVE NOBODY (PART II)</b> The Spinners Atlantic 3206-P	94	....	(1)	<b>WHEN A CHILD IS BORN</b> Michael Holm Mercury M-73642-Q
70	98	(2)	<b>DARK HORSE</b> George Harrison Apple 1877-F	95	99	(2)	<b>LADY ELLEN</b> James Leroy GRT 1230-86-T
71	31	(15)	<b>FAIRYTALE</b> Pointer Sisters Blue Thumb 254-M	96	....	(1)	<b>SUGAR PIE GUY</b> Joneses Mercury 73614-Q
72	82	(3)	<b>BLACK LASSIE</b> Cheech and Chong Ode 66104-W	97	....	(1)	<b>IF</b> Telly Savalas Bell 40301-M
73	64	(5)	<b>MOSTLY NEW DAYS</b> Ross Holloway Aquarius AQ 5033-K	98	....	(1)	<b>MY EYES ADORED YOU</b> Frankie Vali Private Stock 45003-M
74	80	(5)	<b>SWEET FEELIN'</b> Craig Ruhnke United Artists UAXW567X-U	99	....	(1)	<b>POSTCARD</b> The Who MCA 40330-J
75	64	(8)	<b>LA LA PEACE SONG</b> O.C. Smith Columbia 3-10031-H	100	....	(1)	<b>MANDY</b> Barry Manilow Bell 45613-M

## DEADLINE FOR ADS - TUESDAY NOON

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CANADIAN GOLD**



BACHMAN-TURNER OVERDRIVE  
"BACHMAN-TURNER OVERDRIVE"  
MERCURY ALBUM No. SRM 1-673  
POLYDOR LTD.  
(August 1974)

*The Gold Leaf Awards are a standardization of outstanding record sales in Canada that can be certified with RPM. The plaques, denoting the outstanding sales of singles and albums, acknowledge to the entire industry that the sales have been certified with RPM. There is no greater tribute to an artist than a genuine certified Gold Leaf Award. When the appropriate sales figure is reached, a platinum award is also available for certification.*



## Joy in the hockey arena at ten bucks a head

I must be getting old. I went to a George Harrison concert the other day and came away feeling like I shouldn't have gone. Shouldn't really complain, I suppose. Bruce Bissell of A&M Records kindly arranged

**RPM**

**RPM WEST**  
john watts

for two tickets, they were scarce and expensive, for yours truly and companion to see George and company, including Billy Preston with the hope no doubt that I'd have a nice word or two for Billy and for George's Dark Horse Records which A&M distributes. I do have a nice word or two: Billy did a hell of a show, stole it, in fact and Dark Horse Records is putting out some good stuff, as may be seen in the new albums feature.

But Godammit, if I'd been one of the paying horde, I would have felt pretty bad about having sprung twenty bucks to breathe other people's second hand smoke and to see the back of George's head bobbing up and down. The thing was thrown, you see, in the Pacific Coliseum, which is Vancouver's answer to the Roman Forum. Instead of gladiators and lions, however, the Coliseum is usually populated by teams of inept men with wooden sticks who chase a small disc of hard, black rubber about on ice. The acoustics of the place are great for that, slapshots echo dramatically across from wall to wall. When you're trying desperately to hear "Something" though, the sound leaves something, a lot of things, to be desired.

The tickets I had, each worth according to the legend thereon, the sum of ten bucks, carried the message that seating was to be "festival style". What sort of festival the promoters had in mind, one cannot be sure,

but the resulting seating pattern closely resembled early Mongolian uprising. People over two hundred pounds with no sense

of humour and large clubs were actually able to catch distant glimpses of the great George's face through the haze. Those of us who tip the scales at less than two hundred pounds, or who are not of a violent bent, or who were silly enough not to bring a club had to content ourselves with quick flashes of the man's back as he came into sight around the speaker columns.

The stage, an imposing affair, was cunningly placed between the red line and the blue line, effectively eliminating the view of at least a third of the people. I figure they took in about forty or fifty thousand dollars from people who didn't even see the show.

I really wish I could say something nice about the whole thing. I'm one of the hard core Beatle admirers from way back and was sure that the show would give me ample opportunity to praise George and the whole Liverpool madness to the skies. Sad to say, except for the brief heights to which Billy Preston was able to carry us, the show was a chaotic, numbing disaster.

The strange thing is that the people who put out the bucks for those things, and make arrogant, low principled promoters wealthy, don't care. For reasons beyond my understanding, they will continue to pay exorbitant ticket prices to attend shows which they cannot see and can barely hear. Maybe they don't care. Maybe the whole idea is simply to surround yourself with noise and people and the pungent aroma of smoldering grass. Maybe the music is only secondary, an excuse, and a flimsy one at that, to congregate, to form for an hour or two a tribal bond with twenty thousand other people in the same lonely boat.

If some promoter were to latch onto that idea, the music business could be in for trouble. Imagine for a moment selling tickets (ten bills per head, of course) for a tribal gathering, "festival" seating naturally. Christ, you could eliminate the live entertainment altogether and barely notice the difference.

In each province there is a provincial legislature to which Members are elected from the various electoral ridings throughout the province. In the province of Quebec there is, in addition, an Upper Chamber called the Legislative Council, whose members are appointed for life. By law, the provincial legislatures must meet at least once a year and there must be an election at least every five years. The head of a provincial government is the Premier, normally the leader of the political party having the support of the largest number of Members elected to the Legislative Assembly. The Premier appoints Ministers to head the various departments of government and put into effect the measures decided on by the legislature; the permanent head of each department, its senior civil servant, is usually called the Deputy Minister.

**RPM**

**RPM'S DEADLINE**  
for ad reservations  
**TUESDAY NOON**

## SMILE BACK IN BUSINESS WITH McLEAN RELEASE

Dave Coutts and his Smile label would appear to be ready to light the fire under what one observer tagged "the most powerful international record to ever come out of Canada". The single, "Has Anybody Seen America", by Ian McLean, a songwriter debuting the record scene, is lyrically strong - and complimentary to the U.S., a rarity today, even from their own artists. McLean is somewhat of a unique talent as well. His isn't the polished, bushy-tailed, over-gushy delivery - he communicates in such a manner as to instil instant confidence that what you are listening to is an important message, and his impact line, "Has Anybody Seen America", remains with you for the remainder of the day.

## ATTIC'S PONDWATER PACTS WITH DOWNCHILD MUSIC

Pondwater Music, the publishing arm of Attic Records, has signed a contract with Downchild Music whereby the latter's catalogue will be administered by Pondwater. The negotiations were firm by Downchild's David Bleakney and Alexander Mair of Pondwater/Attic.

Both companies have combined forces to develop a major promotion push for Downchild Blues Band's initial thrust into the U.S. market. The campaign, in conjunction with the group's Cleveland engagement in December, will include radio spots, dealer displays and interviews. Downchild releases on the Special label in Canada but, at time of writing, have no U.S. distribution. They are currently represented on the RPM charts with their single, "Tell Your Mother" and their "Dancin'" album.

## FAMILY BROWN SETTING SUMMER TOUR SCHEDULE

RCA's Family Brown are now putting together a coast to coast road tour for the summer of 1975. Their popularity in the country field, through their RCA recordings as well as their own "Country Way" television show now syndicated throughout major market areas in Canada as well as appearing on every major country television show in Canada, has prompted the tour.

The Family have been together as a group for six years and have scored with a hit single for each of those years. They have also chalked up impressive sales on their four album releases. Their most recent RPM Country Playlist single was "Love Is Simple" which enjoyed eleven weeks of action in the Top 50 and is still an active seller and programming item.

## PETRALIA BOWS ANOTHER OSHAWA JAMBOREE SERIES

George Petralia, affectionately known as the Sicilian Cowboy, has decided to try once again with his Sunday evening Country Jamboree. The setting for the opening was Oshawa's Canadian Legion Hall (Dec 1) at 8PM.

Headlining the show will be Gaiety recording artist Carroll Baker. Sharing the bill will be Lance Younger, George Carone, Pork Chop Petrie, Mary Lou Del Gatto, Gord Badgerow and others. Featured backup group will be the Shades of Blue

**RPM**

**ONLY FOR AMERICANS**

With up to 1000 U.S. readers, the following column will allow our American friends to become more aware of Canada and things Canadian.

As well as major and independent record labels, RPM goes to all the major radio stations in the U.S., developing an increase in interest by music directors and on-air personalities.

Politically Canada is divided into ten provinces and two territories. Each of the provinces is sovereign in its own sphere, to the degree defined in the British North America Act and its amendments, and as new provinces have been organized they have been granted political status equivalent to that of the four original provinces which united in 1867. The Yukon Territory was created in 1898, the Northwest Territories in 1905; these territories are administered by the federal government.



CANADIAN WRITERS & PUBLISHING  
BENEFITTING FROM CANCON RULING

5/11/74

It was interesting reading the reprint of your February 9, 1974 editorial in the November 2 issue of RPM. One statement that recurs in many discussions in the "Sloping off of Canadian hits in the U.S. charts since the pre-regulation days of 1969-70", (CHUM Report). Unfortunately, we don't have accurate comparative statistics, on a week by week basis to support or deny this comment. However, Record World has 8% Canadian Content in their Top 100 this week and the current Gavin Report mentions B.T.O., Gino Vannelli, Gordon Lightfoot, De Franco Family, Paul Anka, Andy Kim, Fludd, Moon-quake, Ron Nigrini, and the Guess Who, as well as Prelude's version of Neil Young's "After The Goldrush". Agreed some of these are questionable as to whether or not they ethically qualify as Canadian Content. Last January, 15% of the U.S. charts were Canadian Content. I don't believe we are suffering on the U.S. charts, if you look at the charts over a long period of time. It would be interesting if anyone has kept accurate statistics. I just don't believe we are slipping.

In looking at the U.S. charts, we must remember that Canada is turning out "pop" records, which don't have the opportunity to cross-over from the black or country charts. Therefore, we can't compete on equal terms with all the U.S. product, only their "pop" records, which usually have less than 50% of the Top 100. U.S. interest has never been higher, and this is evidenced by the increased number of U.S. releases on Canadian product. This can only lead to further penetration of their charts, and increased cash flow back to the Canadian industry.

As a Director of CAPAC, I know receipts for Canadian writers and publishers from outside Canada are dramatically increasing annually, and this money goes back into the industry here. We should look past U.S. chart success to the rest of the world. Canadian artists such as Lightfoot, Andy Kim, Terry Jacks and The Guess Who have never been hotter in Europe and the rest of the world than they are now. This success eventually puts more dollars into our domestic industry for further progress.

Alexander Mair  
President  
Attic Records  
Toronto, Ont.

COUNTRY BOUQUETS  
FROM VOCM'S MURPHY

The opportunity that a gathering such as "Big Country" affords an out-of-towner such as myself to see a great many of the key trade people in one building at one time almost in itself justifies any expenditure that my company may incur in sending me to the meeting, even from as far away as St. John's. This is face to face communication at its best, and that's still the best kind of communication in any line of endeavour. I learned many new and useful things - I met several new contacts, and renewed a great many more. I did not take away with me any new resolve to play more Canadian country records. I didn't have to, I've always had that kind of an attitude anyway. What I

did take away with me was a new realization of just how good Canadian country music really is. I can't say enough about the chance that your showcase of talent on Sunday gave me to see these entertainers in the flesh. I always respected their recording efforts, but to be given this new dimension has reassured me that my Canadian country commitment is one of the more solid ones that I have made in my years in this business. To see and hear first hand, guys like Dick Damron, Bruce Miller and so many others is nothing less than exciting. To have a preview of some potentially strong new acts who have yet to really establish themselves on the retail market is very useful.

What has gone before is praise for the showcase, but I also felt that the discussion gathering on Saturday afternoon bore fruit for many. It seemed to me that more individuals contributed, and in more meaningful ways, than before, so if indeed the

overall crowd was a little slimmer than you may have hoped, as we say in Newfoundland, "what odds". You can be proud of "C10", "Big Country". I am.

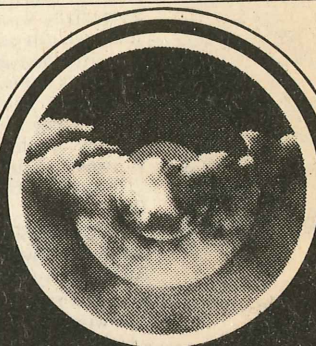
Johnny Murphy  
VOCM Radio  
St. John's

A VIEW FROM THE OTHER  
SIDE OF THE FENCE!!!!

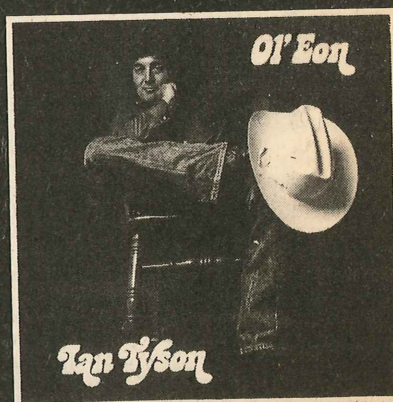
Just noted the review on my LP in this weeks RPM.

It was great to hear all those good words from a publication that carries so much weight in the Canadian music industry. Many people have missed the original album concept, and merely reviewed me as an artist. It's reassuring to know that some people still listen.

Justin Paige  
Toronto



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(and A&M Records)



**Ian Tyson**

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RPM

ALBUM  
REVIEWS**ANNE MURRAY****Highly Prized Possession**  
**Capitol ST-11354-F**

Sporting her brand new hair do and with vocal backing by Dianne Brooks and Laurel Ward, with drums (on most cuts) by Whitey Glan, Anne Murray shocks us



a little with her opener, "Dream Lover", a Bobby Darin penning, but makes it steady as she goes and becomes more involved in her brand of blues cum folk cum pop with a little country flavouring. Murray isn't the type of artist you skip from cut to cut. Her other albums were all free flowing, but "Possession" isn't just another Murray album. Each cut invites criticism which takes her out of the wall-to-wall music category. If you like it, you like it. If you don't, you're going to have to try awfully hard not to. Title song, written by Brian Russell and David Palmer, brings the whole production home.

**DAVE LOGGINS****Apprentice**  
**Epic KE32833-H**

This is one of those albums reviewers live for. A breath of fresh air comes out when you crack the plastic. It's real music, no gimmicks, no crud. Lyrics that aren't trite and contrived flow and surge on a carpet of sound. Listen to the whole damn album then play it.

**RINGO STARR****Goodnight Vienna**  
**Apple SW3417-F**

In case you're wondering where the cover came from, it's "The Day The Earth Stood Still", Michael Rennie, 1951. Now about the record. Ringo must be a nice guy, just look at the friends he has, John Lennon, Elton John, Dr. John, Billy Preston, Robbie Robertson etc. etc. The result is, to say the least, instrumentally superb. Coupled with Ringo's vocals the result is often comedic but always entertaining. Our favourite is the lighthearted "No No Song".

**THE WHO****Odds And Sods**  
**MCA2126-J**

Sort of "The Who's Greatest Non-Hits", Odds And Sods is a collection of what are apparently leftovers spanning the period 1964-74. If these are non-hits, well... just listen to "Little Billy" and "Glow Girl". These two particularly are reminiscent of

the peak the powerful British rockers hit with "Tommy". Although an unusual concept, "Odds And Sods" is an extraordinary album with a wealth of previously un-heard material which should delight listeners.

**NEW RIDERS OF THE PURPLE SAGE****Brujo****Columbia PC33145-H**

In the same vein, but lacking the classy harmonies of the Eagles, the new Riders of the Purple Sage give us here a collection of ditties which make up in enjoyability what they lack in surprises. Songs like "Ashes of Love" rollick right along in spite of the lyrics while "Parson Brown" provides some pleasant changes of pace in the breaks. Altogether a predictable, but enjoyable album.

**STEVIE WONDER PRESENTS  
SYREETA****Motown M6808S1-Y**

A toned down soul sound gives Syreeta potentially wide appeal. About the only thing we can criticize about this one is the repetitive and annoying appearance of Stevie Wonder's name in every corner of the label and jacket. Syreeta is Wonder's ex-wife and while it may be a nice gesture, Syreeta is quite capable of making it on her own. "Your Kiss Is Sweet", "Just A Little Piece Of You" and "I Wanna Be By Your Side" should prove that.

**VICTOR PASOWISTY****Ukrainian Feast**  
**RCA KCL1-0069-N**

You don't have to be Ukrainian to enjoy Pasowisty, who has a knack of injecting a bit of the Red River country into his polka and waltz stylings. Try on "Valley River Polka", "Rosa Waltz" or "Kalina Polka" and "Dancing By The Brook Polka" - they could be straight out of Cape Breton. This is an instrumental album with just plain down Manitoba potpourri.....ing.

**NED LANDRY****Fiddlin' And Other Fun**  
**Afton AF 90142**

If you're into fiddlin', particularly Canadian fiddlin', there's none better than Ned Landry who comes up with almost a full house of original Landry material. The production took place at Audio Atlantic (Halifax) and was produced by Grant Kennedy. This is the type of toe-tappin' and ballady material that turns Maritimers on and an instrumental album that's a must for those country programmers looking for an all-round Saturday night record jamboree. From the lively "Bow & Strings" to the very sad "Annie Laurie Two Step" that develops into a Maritimer's wake, Landry doesn't have too much difficulty living up to his billing of "The master country fiddler".

**LINDA BROWN****Sing-A-Long With Me**  
**A&M SP 9012-W**

A&M have been working on the development of Linda Brown with her two single releases, "Empt Closets" and "Sing-A-Long With Me", bringing her into proper focus but still lacking that "perfect" song to carry her into the hit arena. She came very close with "Closets", a Carrol Fel-lows penning included here, and just might carry it through with her new single, "Roll It On Homeward (My Truck Drivin' Man)" also contained on this set. Linda displays a great deal of confidence on this particular cut and the arranging and vocal and instrumental backing with a production credit by Joe Palaschuk has "quality" written all over it.

**RPM Top 100 Albums**  
**ALPHABETICALLY**

America (20)  
Anka, Paul (26)  
April Wine (36)  
Average White Band (81)  
B. T. Express (98)  
Bachman-Turner Overdrive (3) (77)  
Bad Company (52)  
Bowie, David (14)  
Browne, Jackson (16)  
Chapin, Harry (15)  
Cheech & Chong (18)  
Chicago (47)  
Clapton, Eric (24)  
Climax Blues Band (51)  
Cockburn, Bruce (69)  
Cocker, Joe (50)  
Cooper, Alice (34)  
Croce, Jim (1)  
Crosby, Stills, Nash & Young (37)  
Crusaders (91)  
Davis, Mac (49)  
Denver, John (7) (25)  
Diamond, Neil (4)  
Downchild Blues Band (65)  
Electric Light Orchestra (17)  
Emerson, Lake and Palmer (21)  
Fleetwood Mac (55)  
Foghat (70)  
Foot In Coldwater, A (94)  
Gentle Giant (96)  
Graham Central Station (62)  
Green, Al (90)  
Hancock, Herbie (27)  
Horn, Paul (43)  
Isley Bros. (42)  
J. Geils Band (32)  
Jackson, Millie (73)  
Jackson Five (12)  
Jefferson Starship (44)  
Joel, Billy (79)  
John, Elton (2) (23)  
Jones, Quincy (57)  
Kiki Dee Band (72)  
Kim, Andy (13)  
King, B.B. & Bobby Blue Bland (100)  
King, Carole (19)  
Knight, Gladys & The Pips (66)  
Kottke, Leo (76)  
Lennon, John (6)  
Lighthouse (40)  
Little Feat (56)  
Loggins, Dave (74)  
Loggins & Messina (30)  
Love Unlimited (83)  
Love Unlimited Orchestra (93)  
Mason, Dave (46)  
Miracles (85)  
Montrose (97)  
Moody Blues (71)  
Morrison, Van (86)  
Muldaur, Maria (61)  
Murray, Anne (67)  
Nazareth (64)  
Nektar (38)  
New Riders of the Purple Sage (87)  
Newman, Randy (58)  
Newton-John, Olivia (54)  
Ohio Players (88)  
Osmond, Donny & Marie (84)  
Osmonds (59)  
Preston, Billy (53)  
Raitt, Bonnie (82)  
Reddy, Helen (29)  
Reed, Lou (22)  
Return to Forever Featuring Chick Corea (45)  
Riperton, Minnie (41)  
Rolling Stones (5)  
Rundgren, Todd (75)  
Santana (31)  
Snow, Phoebe (39)  
Sparks (89)  
Stamperders (28)  
Starr, Ringo (92)  
Steppenwolf (80)  
Stewart, Rod (11)  
Streisand, Barbra (48)  
Stylistics (78)  
Tomita (60)  
Traffic (35)  
Tull, Jethro (9)  
Vannelli, Gino (63)  
Vinton, Bobby (95)  
Weatherly, Jim (99)  
White, Barry (8)  
Who, The (10)  
Wonder, Stevie (33)  
Zappa, Frank/The Mothers (68)



# RPM Top Albums

A&M  
AMPEX  
ARC  
CMS  
CAPITOL  
CARAVAN  
COLUMBIA  
GRT  
LONDON  
MCA  
MARATHON  
W  
MOTOWN  
V  
MUSIMART  
D  
PHONODISC  
E  
PINDOFF  
F  
POLYDOR  
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QUALITY  
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CANADA'S ONLY NATIONAL ALBUM SURVEY  
Compiled from record store, radio station and record company reports.

1	4	(8)	<b>JIM CROCE</b> Photographs & Memories-His Greatest Hits (ABC) ABCD-835-N ABCD5-835-N ABCD8-835-N	
2	50	(2)	<b>ELTON JOHN</b> Greatest Hits (MCA) MCA-2128-J	
3	2	(13)	<b>BACHMAN-TURNER OVERDRIVE</b> Not Fragile (Mercury) SRM-1-1004-Q MCR4-1-1004-Q MC8-1-1004-Q	
4	9	(6)	<b>NEIL DIAMOND</b> Serenade (Columbia) PC 32919-H	
5	19	(5)	<b>ROLLING STONES</b> It's Only Rock and Roll (Rolling Stones) COC 79109-P	
6	1	(8)	<b>JOHN LENNON</b> Walls and Bridges (Apple) SW 3416-F	
7	60	(50)	<b>JOHN DENVER'S GREATEST HITS</b> (RCA) CPL1-0374-N CPK1-0374-N CPS1-0374-N	
8	7	(9)	<b>BARRY WHITE</b> Can't Get Enough (20th Century) T-444-T	
9	26	(5)	<b>JETHRO TULL</b> War Child (Chrysalis) CHR 1067-P	
10	20	(5)	<b>THE WHO</b> Odds & Sods (MCA) MCA-2126-J MCAC-2126-J MCAT-2126-J	
11	15	(6)	<b>ROD STEWART</b> Smiler (Mercury) SRM-1-1017-H	
12	16	(7)	<b>JACKSON FIVE</b> Dancing Machine (Motown) M6-780S1-Y	
13	14	(10)	<b>ANDY KIM</b> Rock Me Gently (Ice) ICE-100-K IC8-100-K	
14	18	(5)	<b>DAVID BOWIE</b> Live At The Tower Philadelphia (RCA) CPL2-0771-N	
15	28	(8)	<b>HARRY CHAPIN</b> Verities & Balderdash (Elektra) 7E-1012-P	
16	27	(6)	<b>JACKSON BROWNE</b> Late For The Sky (Asylum) 7E-1017-P	
17	29	(6)	<b>ELECTRIC LIGHT ORCHESTRA</b> Eldorado (United Artists) UA-LA339-U	
18	8	(7)	<b>CHEECH &amp; CHONG</b> Wedding Album (A&M) SP 77025-W	
19	10	(10)	<b>CAROLE KING</b> Wrap Around Joy (Ode) SP-77024-W	
20	13	(20)	<b>AMERICA</b> Holiday (Warner Bros.) W-2808-P 8WM-2808-P	
21	3	(11)	<b>EMERSON, LAKE AND PALMER</b> Welcome Back, My Friends, To The Show That Never Ends - Ladies and Gentlemen (Manticore) MC3-2001298-P	
22	22	(7)	<b>LOU REED</b> Sally Can't Dance (RCA) CPL1-0611-N	
23	6	(22)	<b>ELTON JOHN</b> Caribou (MCA) MCA-2116-J MCAC-2116-J MCAT-2116-J	
24	5	(20)	<b>ERIC CLAPTON</b> 461 Ocean Blvd. (RSO) 2394 138-Q 3216 038-Q 3803 038-Q	
25	11	(22)	<b>JOHN DENVER</b> Back Home Again (RCA) CPL1-0548-N CPK1-0548-N CPS1-0548-N	
26	21	(13)	<b>PAUL ANKA</b> Anka (United Artists) UA-LA 314G-U	
27	38	(8)	<b>HERBIE HANCOCK</b> Thrust (Columbia) 32965-H	
28	36	(10)	<b>STAMPEDEERS</b> New Day (MWC) MWC-706-M C-706-M S8-706-M	
29	39	(5)	<b>HELEN REDDY</b> Free And Easy (Capitol) ST 11348-F	
30	66	(4)	<b>LOGGINS &amp; MESSINA</b> Mother Lode (Columbia) PC 33135-H	
31	44	(5)	<b>SANTANA</b> Borboletta (Columbia) PC 33135-H	
32	49	(5)	<b>J. GEILS BAND</b> Nightmares And Other Tales From the Vinyl Jungle (Atlantic) SD 18107-P	
33	12	(17)	<b>STEVIE WONDER</b> Fulfillingness' First Finale (Motown) T6-33251-Y	
34	17	(12)	<b>ALICE COOPER</b> Greatest Hits (Warner Bros.) W2803-P	
35	23	(10)	<b>TRAFFIC</b> When The Eagle Flies (Island) 7E-1020-P	
36	43	(12)	<b>APRIL WINE</b> Live (Aquarius) AQR-505-K GCH-505-K 8M-505-K	
37	24	(11)	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> So Far (Atlantic) SD 18100-P	
38	25	(7)	<b>NEKTAR</b> Remember The Future (Sire) 9167-98002-T	
39	51	(6)	<b>PHOEBE SNOW</b> Phoebe Snow (Shelter) SR-2109-J	
40	45	(12)	<b>LIGHTHOUSE</b> Good Day (GRT) 9230-1046-T 5230-1046-T 8230-1046-T	
41	31	(8)	<b>MINNIE RIPERTON</b> Perfect Angel (Epic) 32561-H	
42	32	(11)	<b>ISLEY BROS.</b> Live It Up (T-Neck) PZ-33070-P	
43	53	(8)	<b>PAUL HORN</b> A Special Edition (Mushroom) MRS 5502	
44	55	(5)	<b>JEFFERSON STARSHIP</b> Dragon Fly (Gruny) BFL1-0717-N	
45	56	(6)	<b>RETURN TO FOREVER</b> Featuring Chick Corea Where Have I Known You Before (Polydor) PD 6509-Q	
46	61	(4)	<b>DAVE MASON</b> Dave Mason (Columbia) PC 33135-H	
47	47	(35)	<b>CHICAGO</b> Chicago VII (Columbia) C2 32810-H	
48	74	(3)	<b>BARBARA STREISAND</b> Butterfly (Columbia) PC-33005-H	
49	30	(19)	<b>MAC DAVIS</b> Stop & Smell The Roses (Columbia) KC 32582-H	
50	33	(13)	<b>JOE COCKER</b> I Can Stand A Little Rain (A&M) SP-3633-W	



## RPM 100 Top Albums (51-100)

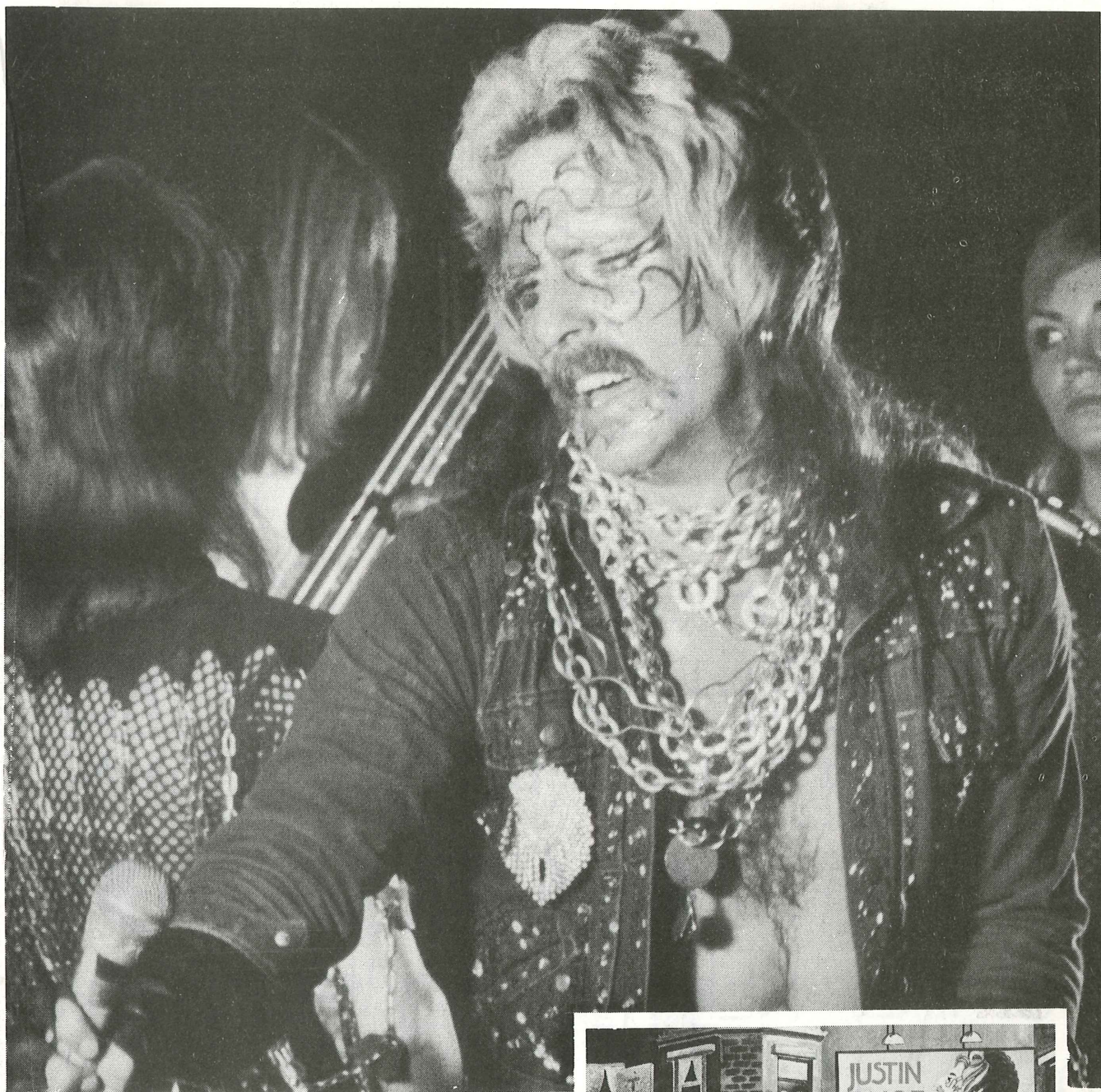
51	42	(23)	<b>CLIMAX BLUES BAND</b> Sense Of Direction (Sire) 7501-T		
52	41	(17)	<b>BAD COMPANY</b> Swan Song (Atlantic) SS-8410-P	8SS-8410-P	
53	37	(11)	<b>BILLY PRESTON</b> The Kids & Me (A&M) SP3645-W		
54	34	(25)	<b>OLIVIA NEWTON-JOHN</b> If You Love Me Let Me Know (MCA) MCA-411-J	MCAC-411-J	MCAT-411-J
55	46	(6)	<b>FLEETWOOD MAC</b> Heroes Are Hard To Find (Reprise) MS 2196-P		
56	40	(7)	<b>LITTLE FEAT</b> Feat's Don't Fail Me Now (Warner Bros.) BS 2784-P		
57	35	(25)	<b>QUINCY JONES</b> Body Heat (A&M) SP 3617-W	8T-3617-W	
58	64	(5)	<b>RANDY NEWMAN</b> Good Old Boys (Reprise) MS 2193-F		
59	59	(4)	<b>OSMONDS</b> Love Me For A Reason (MGM) M3G 4939-Q		
60	65	(4)	<b>TOMITA</b> Snowflakes Are Dancing (RCA) ARL1-0488-N		
61	63	(4)	<b>MARIA MULDAUR</b> Waitress In The Donut Shop (Reprise) MS 2194-P		
62	62	(5)	<b>GRAHAM CENTRAL STATION</b> Release Yourself (Warner Bros.) BS 2814-P		
63	71	(4)	<b>GINO VANNELLI</b> Powerful People (A&M) SP 3630-W		
64	72	(3)	<b>NAZARETH</b> Loud 'n' Proud (A&M) SP-3609-W		
65	69	(5)	<b>DOWNCHILD BLUES BAND</b> Dancing (Special) 9230-1049-T		
66	75	(3)	<b>GLADYS KNIGHT &amp; THE PIPS</b> I Feel A Song (Buddah) BDS-5612-M	BDS4-5612-M	BDS8-5612-M
67	58	(13)	<b>ANNE MURRAY</b> Country (Capitol) ST-11324-F		
68	57	(6)	<b>FRANK ZAPPA/THE MOTHERS</b> Roxy & Elsewhere (DiscReet) 2D2-2202-P		
69	79	(3)	<b>BRUCE COCKBURN</b> Salt, Sun And Time (True North) TN16-H	TNA-16-H	
70	90	(2)	<b>FOGHAT</b> Rock & Roll Outlaws (Bearsville) BR-6956-P		
71	95	(2)	<b>MOODY BLUES</b> This Is The Moody Blues (Threshold) 2THS-12113-K		
72	76	(3)	<b>KIKI DEE BAND</b> I've Got The Music In Me (MCA) MCA-458-J	MCAC-458-J	MCAT-458-J
73	92	(2)	<b>MILLIE JACKSON</b> Caught Up (Spring) SPR-6703-Q		
74	77	(3)	<b>DAVE LOGGINS</b> Apprentice (In A Musical Workshop) (Epic) KE-32833-H		
75	84	(3)	<b>TODD RUNDGREN</b> Utopia (Warner Bros.) BR-6954-P		
76	85	(3)	<b>LEO KOTTKE</b> Dreams And All That Stuff (Capitol) ST-11335-F		
77	68	(44)	<b>BACHMAN-TURNER OVERDRIVE</b> Bachman-Turner Overdrive II (Mercury) SRM 1-696-Q	MCR4-1-696-Q	MCB-1-696-Q
78	96	(2)	<b>STYLISTICS</b> Heavy (Avco) AV-69004-N		
79	99	(2)	<b>BILLY JOEL</b> Street Life Serenade (Columbia) PC-33146-H		
80	73	(9)	<b>STEPPENWOLF</b> Slow Flux (Mums) PZ-33093-H	PZA-33093-H	PZT-33093-H
81	97	(2)	<b>AVERAGE WHITE BAND</b> Average White Band (Atlantic) SD-7308-P		
82	98	(2)	<b>BONNIE RAITT</b> Street Lights (Warner Bros.) BS-2818-P		
83	100	(2)	<b>LOVE UNLIMITED</b> In Heat (20th Century) T-443-T		
84	52	(11)	<b>DONNY AND MARIE OSMOND</b> I'm Leaving It All Up To You (MGM) SE 4968-Q	E4-4968-Q	E8-4968-Q
85	48	(5)	<b>MIRACLES</b> Do It Baby (Motown) T6-334S1-Y		
86	80	(3)	<b>VAN MORRISON</b> Veedon Fleece (Warner Bros.) BS 2814-P		
87	94	(2)	<b>NEW RIDERS OF THE PURPLE SAGE</b> Brujo (Columbia) PC-33145-H		
88	....	(1)	<b>OHIO PLAYERS</b> Fire (Mercury) SRM1-1013-Q		
89	91	(3)	<b>SPARKS</b> Kimono My House (Island) ILPS 9272-M		
90	....	(1)	<b>AL GREEN</b> Explores Your Mind (Hi) HSL 32087-K		
91	....	(1)	<b>CRUSADERS</b> Southern Comfort (Blue Thumb) BTSY-9002-2-V		
92	....	(1)	<b>RINGO STARR</b> Goodnight Vienna (Apple) SW-3417-F		
93	....	(1)	<b>LOVE UNLIMITED ORCHESTRA</b> White Gold (20th Century) T-458-T		
94	....	(1)	<b>A FOOT IN COLDWATER</b> All Around Us (Daffodil) DAF-10048-W		
95	....	(1)	<b>BOBBY VINTON</b> Melodies Of Love (ABC) ABCD-851-N		
96	....	(1)	<b>GENTLE GIANT</b> The Power & The Glory (Capitol) ST-11337-F		
97	....	(1)	<b>MONTROSE</b> Paper Money (Warner Bros.) BS-2823-P		
98	....	(1)	<b>B.T. EXPRESS</b> Do It (Till Your Satisfied) (Scepter) SPS-5117-Q		
99	....	(1)	<b>JIM WEATHERLY</b> Songs Of (Buddah) BDS 5608-M		
100	....	(1)	<b>B.B. KING &amp; BOBBY BLUE BAND</b> Together For The First Time (ABC) DSY-50190-2-N		

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*It's called "Justin Paige".*

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*It's Justin Time.*





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**BIG COUNTRY** *continued from page 8*

gram for success I believe it is necessary to list criteria for success and reform this criteria into a series of questions related to each segment of the industry circle. When we have the answers to these questions we will have a pattern of the state of the country music industry today, and how to establish a development program to upgrade the industry.

Again starting at the top with the artist and moving around back to the artist —

1. How many artists work without a manager?
2. How active are you as an artist in developing and supporting fan clubs?
3. Do you supply postcard photographs to autograph at concerts at your own expense?
4. Do you insist on recording only your own music rather than using other writing talents available in Canada?
5. How many times have you visited either the Fan Fair or D.J. convention in Nashville, at your expense, to attend every concert and seriously study the style and performances of the artist in concert?
6. If you have a top 10 record in the United States are you willing to devote 3-6 months of your time there in concert to maintain communication with the public after your record is no longer playlisted?

Moving on to managers, there are four members in the Country Music Association from Canada.

1. How many managers attend the Talent Buyers Seminar to study what these buyers are using as a criteria for contracting artists?
2. As a manager what is the depth of your association in the industry?
3. How many managers work on their own to

get maximum press coverage for their artists.  
4. How many managers are on a daily working basis with the record companies to co-ordinate promotion and artist tours?

There is always the argument among music people as to what is HIT product. Some say it's the words and music. Others believe it was the artists interpretation.

There is no question the words and music and the production are vital.

1. How many writers and producers consistently buy the top 10 to top 20 records to study them, not only for content, but as an indication of trends?
2. How many writers work through their own publishing house rather than assigning their material to record company publishing affiliates or even large independents in Nashville? Both of which have greater expertise and ability to place your product not only in larger markets but to give recognition to you as part of the Canadian Country Music scene.

I have said before the promotion area is the most praised and the most damned. Therefore, to make a beginning in the building of a Country Music industry we must build a structure that adjusts itself to the answers from these questions.

Starting with the record companies, because this is where the product is created —

1. How many companies have a separate country music department including A&R and promotion?
2. How much of the A&R and promotion budget is allocated to country music?
3. How many country recordings are supervised by non-country oriented A&R and producer personnel?
4. How many companies have a policy regarding country music that is concentrated

on release in the United States market and ignores regional markets?

In Canada there are approximately 200 stations broadcasting country music. Yet there are only 14 members of the Country Music Association in the radio category.

So we must ask ourselves how deeply involved are the people in radio in the country music environment?

I have seen some press that says if we are to have a Canadian Country Music industry we should not copy.

Over the years I travelled internationally after the war, I constantly ran into delegations of Japanese throughout Europe. Sometimes even saw the same delegations in two different companies in two countries.

I believe it is fundamental we establish a national identity but we must never cease to learn and broaden our professionalism.

And so the first question in this area of promotion we should ask, in order to build a base is —

1. How many program directors and disk jockeys attend either Fan Fair or the Radio Seminar to exchange ideas with their peers?
2. How many program directors periodically feature an entire program of interviews and music with a particular Canadian country music artist?
3. How many program directors devote one program per month to only Canadian new releases?
4. How many program directors develop contests involving Canadian country artists?

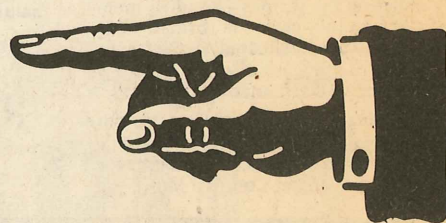
The printed word is equally important as radio in the development of a star system. We see this work very effectively in Quebec. There are magazines devoted to the enter-

# YOU BEAT ME TO THE PUNCH

the new hit single from

# CHARITY BROWN

AM 375





tainment industry.

In the entertainment section of the French newspapers there are constantly special feature articles on French Canadian artists.

1. What is necessary to convert English language newspapers from a straight concert review entertainment section to one which features also artist interviews?

2. How difficult is it to place feature articles in magazines on Canadian country artists?

In the United States there are three major country music magazines — Country Music Magazine with an estimated circulation of 200 thousand; Country Song Round-Up with an estimated 125 thousand and Music City News with approximately 50 thousand.

We have had our Canadian magazines. Why do they fail?

I previously attempted to point out that without the total involvement of the distribution segment everything else is really for naught.

If we are to include the distribution segment into our plan, and we must, then we should know the answers to these questions —

1. Do the rackjobbers and large retail chains have buyers in their organizations who are involved or are knowledgeable of country product?

2. How many organizations or buyers are members of the retail category of the Country Music Association?

3. What is the reception to co-op promotion on Canadian country music?

4. How many dealers have a country music section in the back of the store and the product identification is only a dirty artist header card?

5. How many dealers feature Canadian new release country product in a prominent place in the store?

6. How many dealers would feature a new Canadian country artist LP in the front of the store with in-store and window displays similar to contemporary product?

7. How many dealers include country music on their in-store turntables?

And so, we could go on and add many questions to our investigation. But we must make a beginning. Today is a step. There must be more.

Gary Buck and myself, along with the guidance of Harold Moon have had meetings as to how we can best serve as your representatives on the Country Music Association Board of Directors to further Canadian Country Music.

We are enlisting the various Canadian members of CMA to join us in the formation of various committees dedicated to the long range goal of building a Canadian Country Music industry with a Canadian identity.

We are planning a Radio Committee to develop imaginative plans using the talents of Canadian broadcasters and the resources of the Radio sector of the Country Music

Association. An important charter of this committee will be to work with the record companies to improve service and availability of promotion material.

It is in the plan to develop a Promotion committee to feed material to the press both here and the United States. It is our objective to have a Canadian section in each of the three magazines I mentioned.

We see no obstacle for 1975 to establish a Country Music Month. On this committee we would have representatives from Radio, Press, Television, Artists, Artists Managers, Retail and the Record Companies.

We feel that if we start now, it is feasible to have our first Canadian Fan Fair in the summer of 1975. However, I would caution that we program this on a small scale and let us grow into the magnitude of Nashville in the years ahead.

And it will grow. Remember over 15,000 attended a Blue Grass Festival in Ontario last summer.

I have given the problems in the form of questions that become our challenges. Let me close by quoting from some of the letters I have received.

"It is my belief that the best kind of Canadian content record is in fact the country record. There are more good Canadian country records on the air, and on the market, than any other kind of Canadian record."

Johnny Murphy - VOCM

"The country music industry as it exists now is a big money maker for Canada's bars, which keeps them content and gives the artist concerned a place to perform but the transcription of bar music doesn't seem to hold the same interest when it's fed over the airwaves. That is due largely to the listener not being in a bar room atmosphere and not having a snoot full at the time — The transformation of Canada's Country Music Idiocy to Canada's Country Music Industry is long overdue."

A Pacific Northwest  
Program Director.

And so, if every segment of that circle gets to pickin' we will have a Canadian Country Music Industry".

George Taylor, president of Rodeo Records, touched on many areas of problems during his growth period, bringing his audience up-to-date - a successful twenty-five years, promoting and selling "Canadian only" product. His text will be included in RPM's Special Salute to George Taylor, next week.



**RPM'S DEADLINE**  
for ad reservations  
**TUESDAY NOON**

## "A LETTER TO WALT OR HOW TO GET INTO THE RECORD BUSINESS WITHOUT REALLY TRYING"

It was the summer of 1957, while working as a music director at a Winnipeg radio station, the phone rang in the library. (I didn't rate an office, in fact, I didn't rate a desk, I used the back half of the librarian's desk). The receptionist at the front office said there was a Mr. Orndorf from Minot, North Dakota to see me. I didn't know a Mr. Orndorf but whoever he was I would not want him to know that I didn't rate a desk until one became available from the Ad-Service department, so I walked out to reception to meet him.

He introduced himself and explained the reason for his trip to Winnipeg. It seems that Gene Orndorf met a friend of mine at a restaurant in Minot, Gene had told my friend about his ambition to start a record company which he will name Canadian-American Records and how Winnipeg could be the Nashville of Canada because of all the great talent there but he needed a good A&R man who would be in charge of the Canadian recording sessions. My friend had told Gene Orndorf what a smart fellow I was, hence the trip to Winnipeg and his offer of a job with his company, but as yet he didn't have any money. As I considered myself to be a loyal employee of the station, I should not be discussing prospects of a new job, without pay, on company time so I invited him out for coffee. Later, we had lunch together, then dinner at our house but Gene ate very little because every minute he talked, he became more excited about the company. By two o'clock in the morning I suggested it was late and I had a day's work to do tomorrow which would demand all my creative ability copying Billboard and Cashbox charts and planning our "Top Twenty". By two AM, Gene had made me vice-president, music director and A&R man of Canadian-American Records Ltd. He would be president. This made two in the company so far but a friend of his in New York would join the merry group, so all we needed now was a few brochures explaining our plans. These brochures were to sell us \$100,000 worth of shares and from then on everything would be down hill coasting.

Gene Orndorf was about five feet, two inches tall, and a little on the plump side. He really loved his family; mother, father and brother. His second love was to have a record company and nothing in the world would stop him from pursuing this goal. His experience in the record business was three months of reading the trade papers which he had memorized and could quote items of interest from every issue, particularly the articles dealing with the millions of dollars in the recording business.

I spent my summer holidays of 1958 in Minot, North Dakota going over the possibilities of recording in Winnipeg, where the head office would be, but the only exciting thing that happened was driving down the main street of the city where a teenager, on seeing our 1949 Jaguar Mark V, screamed "Scotland Yard".

In the fall of 1958 strange things happened. With brochures that looked like they had been printed in a dark basement on a 1920

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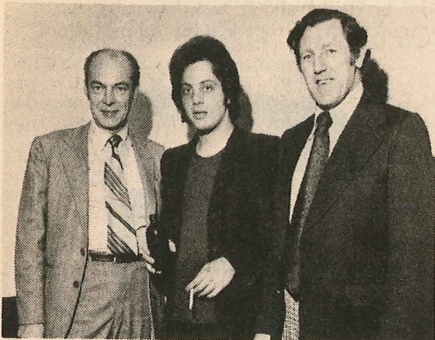
- Albums
- Motion Pictures
- Videotape
- T.V. & Radio Jingles



## MYLES AND LENNY SPARK JOEL'S TORONTO CONCERT

Myles and Lenny, newly signed to Columbia, had their opportunity to get out of the dingy booze bin and front and centre for a concert crowd that brought them back for an encore - a happening that's becoming more and more prevalent for Canadian acts coupled with an international name.

The setting was Toronto's Massey Hall and the Columbia duo were the opening act for Epic's Billy Joel who enters the RPM singles chart this week at No. 89 with "The Entertainer". His album, "Streetlife Serenade", is now in its se-



Columbia Canada's Terry Lynd (l) and Jack Robertson with Epic's Billy Joel.

cond week on the RPM album chart and is showing indications of becoming one of Joel's strongest albums to date.

Myles and Lenny set the pace for the night's gig with Massey Hall filled to capacity. The last number on their planned

show was "Can You Give It All To Me", their new Columbia single, which brought the audience to their feet with demands for an encore.

The enthusiasm in the Columbia camp for Myles and Lenny begins at the top with the label's vice president and general



Columbia promo reps Mike Watson and Terry McGee with M&L and Billy Joel.

## MILLS & THOMSON AGREE TO SPLIT

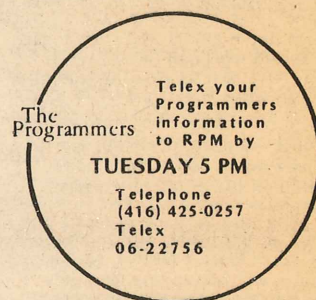
Frank Mills and Jack Thomson have terminated their agreement for personal management. Thomson, who heads up Agency For The Creative Arts, and Mills, well-known Montreal-based recording artist, decided to end their agreement after one year.

The parting of the ways was reportedly an amicable one.

manager, Terry Lynd, who has kept close tab on the progress of the duo from their studio session right through to the final pressing phase of their single.

Myles and Lenny began their career with Columbia back in early summer and it was in August when the label introduced the duo to the radio/dealer/press corps with an opening night party at Toronto's El Mocambo. It was during that party when it was noted that "Give It All To Me", wrongly titled in RPM (Aug 3/74) as "Can I Give It All Back To You", was "a natural as a single". That single is now showing strong indications of establishing the Toronto duo across the country and enters the RPM singles chart at No. 91 this week. The single was written by Myles Cohen and published through Blackwood and Marimick Publishing (BMI). The session was produced at Toronto's Manta Sound by Mickey Erbe and Maribeth Solomon.

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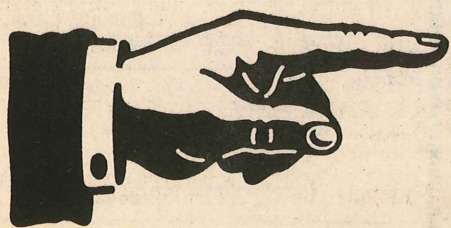


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# YOU BEAT ME TO THE PUNCH

the new hit single from

# CHARITY BROWN



AM 375



RPM

## TALENT SEEN

Sammy Jo

Liverpool showcased at the Southern NEC (National Entertainment Conference) Regional in Savannah, Georgia, and more recently at the New England NEC Regional in Hyanis, Massachusetts, and received standing ovations and encores for both. This is very unusual at NEC showcases!!

Rush are presently touring the States, acting as special guest artists to open for a number of very heavy headliners. The group is being very well received.

Privilege are presently touring the Maritimes, co-ordinated by Joan Kirby of Agency Radius 3000, Halifax, Nova Scotia.

Mood Jga Jga and The Great Canadian River Race return to Western Canada after successful Ontario tours. Mood Jga Jga return to Ontario in April, 1975, and Great Canadian River Race in May, 1975.

Bearfoot, currently riding on a hit single, "Passing Time", has decided to take a forced vacation from one-nighters and club engagements. The group has been on the road since May, and has not had the opportunity to write and rehearse new material. Leader, Dwayne Ford, remarked, "We appreciated all the response we were receiving, but only added four new tunes to our repertoire, and are scheduled to complete the next Bearfoot album shortly."

Milt Jackson, former leader and member of the Modern Jazz Quartet (MJQ), who have just broken up, will be playing George's Bourbon Street, Toronto, December 9-21. Milt Jackson plays vibes, and numbers among his many fans Lionel Hampton.

Noah has signed with Randy Bachman and Mercury Records, and have left for the West coast for two weeks of recording.

Showdown are busy with Eastern tour for November and December.

Slewfoot, busy spreading their good-time boogie music over Ontario, are also stirring interest with some strong demos. Eastern tour is planned for New Year.

Boojum have recently spent time in the studio after making some personnel changes, and are now label-hunting.

Monday, November 18, saw the opening of Geronimo's in the Black Hawk Motor Inn, Richmond Hill. Featured band was the Downchild Blues Band, and a large number of people turned out for the event, in spite of it conflicting with Elton John's Toronto appearance.

Circus Entertainment Enterprises Ltd., and Phil Wright Management combined forces to present a successful showcase, featuring Delegation, The New Grant Smith Show, Jeannette Bradley & the Arrangement, and George Oliver, at the Castlemore Supper Club, Saturday, November 23. ... I'm sure that Grant Smith is on his way to Vegas.

That's Show Biz!

## PLAYDATES

**MILT JACKSON (CTI)**

George's Bourbon St., Toronto (9-21)

**BRUCE MILLER (A&M)**

Alexander Hotel, Buckingham, (12-14)

**THUNDERMUG (Axe)**

Mayfield Secondary High School, Brampton (13)

**JAYSON HOOVER (Mushroom)**

Electric Circle, Quebec City (9-15)

**LIVERPOOL**

Hamilton (7)

Midland (13)

Brampton (14)

**ROSE (GAS)**

Welland (7)

Duffy's Tavern, Hamilton (9-12)

Niagara Falls, (13)

Hamilton (14)

**BOB McBRIDE (Columbia)**

David & Mary Thompson, Scar. (13)

**PRIVILEGE (Capitol)**

Spoke & Rim, Western Univ., London (9-12)

Peterborough (14)

**TOBI LARK & "T" COMPANY**

Generator, Toronto (9-14)

**FLUDD (Attic)**

Abbey Road, Toronto (9-12)

Cedarbrae C.I. (14)

**MANFRED MANN (Polydor)**

CEGEP De Maisonneuve, Montreal (11)

Convocation Hall, U. of T. (12)

**DIAMONDBACK (WEA)**

George Brown Casa Loma (12)

Streetsville (13)

**SHANTAI II (Bronco)**

Notawasaga Inn, Alliston (9-14)

**LISLE (Bronco)**

Howard Johnson, Orillia (9-14)

**SCAMP (Bronco)**

Locomotion Tavern, Mississauga (9-14)

**RICK NEUFELD (RCA)**

Taping George Hamilton IV Show,

Hamilton (11,12)

**SCRUBBALOE CAINE (RCA)**

Geronimo's, Black Hawk Motor Inn,

Richmond Hill (9-14)

**HOUND DOG TAYLOR BLUES BAND**

El Mocambo (Upstairs), Toronto (9-14)

**WHISKEY HOWL**

El Mocambo (Downstairs), Toronto (9-14)

**THE SENSATIONAL ALEX HARVEY BAND**

Convocation Hall, U. of T. (12)

**MYLES & LENNY (Columbia)**

Chimney, Toronto (9-14)

**CHUCKLEBAIT**

Gasworks, Toronto (9-14)

**REFLECTION**

Jason's, Kitchener (9-21)

**GEORGE HARRISON (Apple)**

Montreal (8)

**CANON (Marathon)**

Seaway Inn, Windsor (9-21)

**RAY HUTCHINSON & PARADE (Flame)**

Castlemore Hotel, Toronto (9-14)

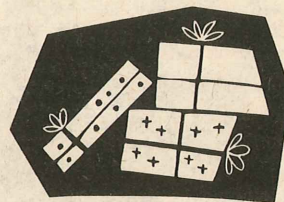
**ROBBIE LANE & THE DISCIPLES (Quality)**

Fairbanks Hotel, Toronto (9-14)

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OFFER EXPIRES  
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# The Programmers

A WEEKLY FEATURE OF RPM DESIGNED FOR CANADIAN RADIO PROGRAMMERS.  
MAIL, PHONE, OR TELEX YOUR INFORMATION TO REACH US BY 5PM TUESDAY.

## CHML'S THOMAS E. DARLING RECIPIENT OF CCBA AWARD

Thomas E. Darling, President and General Manager, Radio ML Ltd. (CHML) Hamilton, Ontario, was recently named 1974 Broadcaster Of The Year by the Central Canada Broadcasters' Association. The CCBA represents English language radio and TV stations in Ontario and Quebec. The hand-lettered scroll, presented by CCBA President, Don Lawrie, reads as follows:

"For his ability to recognize talent in people and his willingness to support and encourage those he feels will enhance the broadcasting business.

For his ability to reach far beyond the bounds of Station Manager, President, Broadcast Executive, to that of a warm human being with a thorough knowledge of broadcasting and what it means to all broadcasters, as well as the people this industry serves.

For his unusual firsts and innovations in Canadian broadcasting, over a period of forty-five years.

For discovering or enhancing the careers of those broadcasters who now constitute a veritable 'Who's Who in Canadian Broadcasting'.

CCBA proudly names as Broadcaster of the Year — 1974 THOMAS E. DARLING."

Mr. Darling started his broadcasting career in 1930 at CFCF/North Bay, moving to CKOC/Hamilton in 1941. A year later he

joined the late Ken Soble when he purchased CHML/Hamilton from Senator Hardy of Brockville. The Soble-Darling team became a major factor in Canadian broadcasting until the demise of Mr. Soble in 1966. When CHML/CKDS was purchased

by Western Broadcasting Ltd. in July, 1971, Darling was appointed President and General Manager of Radio ML, and Vice-President (Ontario) of Western Broadcasting Co. Ltd.

Among the innovations credited to Mr. Darling, were the on-the-spot broadcasts and interviews with Dr. Dafoe when the Dionne quintuplets were born in 1934, which were fed coast-to-coast in Canada and the U.S.A.

With Soble, he was also responsible for the CHML Dream Home promo which built a house in seven days, and raised \$250,000 for the Winnipeg Flood Relief in 1952, the first Easter Seal broadcast from Maple Leaf Gardens in 1947, and the regular commencement of City Council broadcasts in Hamilton in 1944. More recently he was responsible for the commencement of open-line programs on CHML (1953), the first helicopter traffic reports in Canada (1957), and installation of the first Kadar Weather Unit in Canada at CHML (1961).

More important has been the assistance given to the careers of so many Canadian broadcasters by Mr. Darling. The long list includes such notables as Ed Preston, Gordie Tapp, Beverly Marsh, Tommy Hunter, George Wilson, Daryl Wells and Tom Harvey.

## CHMR/MOHAWK UNDERGOES SLIGHT FORMAT CHANGE

Two recent CHMR surveys covering students' musical tastes, desirability for newscasts, and general acceptability of CHMR, have resulted in a slight format change.

The students' predilection for an average of 3.5 newscasts per day have resulted in the station continuing to offer 3 five-minute casts, and 1 ten-minute cast over the TV monitors throughout the school. Acceptability by the students of CHMR has increased greatly. The station presently broadcasts in the two cafeterias from 7:30AM-7PM. A majority of those surveyed wanted broad-

casts in the student lounge, and nearly 90% wanted broadcasts in the new Student Centre and pub. The weekly pubs in the cafeterias have live entertainment in one cafeteria, while CHMR plays music in the other from 7PM-1AM on Wednesday night, as well as supplying entertainment for Basketball pubs, Nursing pubs, and other social happenings as well.

Information compiled on music has resulted in the station taking the top end of AM music which applies to their audience, and intermixing that with album cuts and FM-style singles on their playlist, with the hours between two and seven strictly for FM play, mostly from albums. With their rotation schedule, songs appearing on the playlist are guaranteed air-play at least once per day, and stay on the chart for a maximum of about 12 weeks, depending on how high the song moves and how quickly it moves.

## CFRB REBROADCASTS CHURCHILL TRIBUTE

Saturday, November 30, the 100th Anniversary of the birth of Sir Winston Churchill, saw the rebroadcast of Jack Dennett's classic tribute to the late, great statesman, originally aired on CFRB/Toronto, January 24th, 1965, the day of Churchill's death.

Response to the 30-minute feature, "A Tribute To Sir Winston Churchill", written by the late John Collingwood Reade and narrated by Jack Dennett, was so overwhelming the provincial Ministry of Education pressed a record of the piece for distribution to all the schools in Ontario, and CFRB subsequently also made a record of it.

## CBC-TV'S MURIEL SHERRIN TOURS WESTERN CANADA

Because of her belief in the importance of increased knowledge of the talent working and living in all areas of the country, Muriel Sherrin, head of casting for CBC-TV's drama department, recently made a tour of Western Canada, attending performances at the Vancouver Playhouse, Victoria's Bastion Theatre, Regina's Globe Theatre, Edmonton's Citadel Theatre, and a rehearsal at the Manitoba Theatre Centre. She was also in touch with the ACTRA representatives in these cities.

Over the past two months members of the casting department, in conjunction with their policy of seeing talent working, have seen all theatrical productions and Canadian films that have been available in Toronto, Hamilton and vicinity. Mrs. Sherrin's trip, and others that will follow to other parts of the country, is an expansion of that program. Her heavy schedule gives an indication of her commitment to finding, developing and using Canadian talent.

## The Programmers **TRIBAL DRUM**

Dave Tollington, formerly with The Programmers, RPM, and now with CJFM/Montreal, will be producing a regular Sunday evening series, "Live Music in Montreal", to be aired at 9:30PM. The show will feature information, music, interviews, and comments on artists performing in Montreal in the near future. In keeping with CJFM's format, the artists will be primarily from the jazz, rock and folk scenes.

There have been several really good Canadian singles released in the past couple of weeks, covering all fields of music. This opinion would seem to be confirmed, at least in the country field, by the CFAC/Calgary additions this week. The list consists of all Canon numbers.

Bill McGee of CFCW/Camrose reports heavy request action on "Sally G" by Paul McCartney and Wings. He feels it should do well on the charts.

Jeff Hyslop and Ruth Nichol welcomed special guest, Christine Anton, to "Oompapa" Sunday, December 1, on CTV. Ms. Anton, originally from Greece, now resides in Vancouver. Broadway musical featured on the show was "Carnival", the story of a young girl who joins the circus and falls in love with a lonely puppeteer. "Oompapa" is produced by Paul Kimberley and directed by Michael Watt at CTV's Vancouver affiliate, BCTV.

Dave Jennings, Music Librarian at CHOK/Sarnia, feels Columbia will be missing a good bet if they don't pull "Soft, Sweet Fire" off the Mac Davis album, "Stop and Smell The Roses", and release it as a single.

## JANUARY IS

**PRO  
CANADIAN  
MONTH**

Watch for details



Vancouverite, Pat Hervey, with a singing style described as a cross between Judy Garland and Janis Joplin, was welcomed by Marty Gillan, host of CTV's "Banjo Parlour" as special guest on the show, Wednesday,



Peter Garland, morning personality at CKSL/London, presents \$5,000 in cash to Jacqueline Olney, the big winner in "The CKSL \$5,000 NUMBER".

December 4. Featured during the program was a tribute to Bill "Bojangles" Robinson, the old-style step dancer. Historic photographs illustrated a brief biography of Robinson's life, followed by Marty's rendition of the moving "Mr. Bojangles", while a silhouetted dancer in the background set a sensitive mood.

## The Programmers INSTANT LAFFS

(intro for "Little Trustmaker" by the Tymes) ... here's one for all you hernia sufferers ...

(intro for "Life Is A Rock") ... and don't take this song for granite.

daffynition of a can opener: a key to the washroom.

Have you seen the lineup for the National Hockey League this season? It used to be you needed a program to tell the players' names ... now you need one to tell the names of the new divisions.

graffiti: Is Helen Reddy?

If the Five Man Electrical Band joined the Electric Light Orchestra ... there'd be a power failure.

(opener) Hi, I'm (your name) ... your glitter-king here at (call letters) ... and for today's gig, I've even put glitter on my tongue so I'll have sparkling conversation.

(closer) Portions of this show were taped ... others we let fall apart naturally.

I hear America is going to follow up "Tin Man" with "Aluminum Woman" ... the story of a female home-siding saleslady.

For some politicians ... the only platform they have going for them is their shoes.

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

**RPM MUSIC WEEK**  
on Rogers Cable

## The Programmers MAJOR MARKET CHART ADDITIONS

H. HART KIRCH/CJME Regina  
33 Angie Baby/Helen Reddy  
51 Ride 'Em Cowboy/Paul Davis  
38 Laughter/Neil Sedaka

TRUDY CHAMBERLAIN/CFGO Ottawa  
1 (No.1) Melody of Love/Bobby Vinton  
33 (HB-28) Angie Baby/Helen Reddy  
75 (HB-29) Only You/Ringo Starr  
74 (HB-30) Lucy in the Sky/Elton John

GREG STEWART/CKGM Montreal  
75 (HB-30) Only You/Ringo Starr

CHED Edmonton  
49 One Man Woman/Anka/Coates  
16 I Can Help/Billy Swan  
27 Crazy Talk/Chilliwick  
10 So You Are A Star/Hudson Bros.  
72 Doraville/Atlanta Rhythm Section  
32 Cat's in the Cradle/Harry Chapin

BILL HENNES/CKLW Windsor  
37 (No.1) I Feel A Song/Gladys Knight/Pips  
25 (HB-16) I've Got the Music/Kiki Dee Band  
74 (HB-18) Lucy in the Sky/Elton John

NEVIN GRANT/CKOC Hamilton  
74 Lucy in the Sky/Elton John  
42 Rock & Roll/Terry Jacks  
57 You're the First/Barry White  
38 Laughter/Neil Sedaka  
27 Crazy Talk/Chilliwick

JERRY STEVENS/CJBK London  
49 One Man Woman/Anka/Coates  
22 Sha-La-La/Al Green  
\* Very Special Places/Randy Bishop  
42 Rock & Roll/Terry Jacks

KEN SEBASTIAN SINGER/CKCK Regina  
12 Longfellow/Neil Diamond  
33 Angie Baby/Helen Reddy  
27 Crazy Talk/Chilliwick

BILLY GORRIE/CKRC Winnipeg  
36 Kung Fu Fighting/Carl Douglas  
22 Sha-La-La/Al Green

BOB GIBBONS/CKY Winnipeg  
46 Junior's Farm/Paul McCartney  
36 Kung Fu Fighting/Carl Douglas  
49 One Man Woman/Anka/Coates  
74 Luch in the Sky/Elton John

PALAMARES RADIOMUTUEL Montreal  
\* La Theiere/T. Lecor  
\* Ma Petite Japonaise/R. Simard  
\* Ce Serait Dommage/N. Martin  
\* In the Bottle/Brother to Brother  
29 Fire, Baby/Andy Kim  
25 I've Got the Music/Kiki Dee Band  
36 Kung Fu Fighting/Carl Douglas  
46 Junior's Farm/Paul McCartney  
KAREN LAKEY/CKLG Vancouver  
74 Lucy In The Sky/Elton John  
36 Kung Fu Fighting/Carl Douglas  
6 When Will I See You/Three Degrees

## The Programmers MAJOR MARKET PLAYLIST ADDITIONS

CHERYL JOHNSEN/CFCF Montreal  
46 Sally G./Paul McCartney  
\* You Beat Me to the Punch/Charity Brown  
94 You & I/Johnny Bristol  
\* Wouldn't Want to Lose/April Wine  
\* Wild Flower/Melodie Stolz & Nitelife  
\* Day Tripper/Anne Murray  
\* My Eyes Adored You/Frankie Valli  
\* Linda/Ray Materick  
\* Carousel Man/Cher  
\* Dr. Marvello/Klaatu

## CHED Edmonton

\* Wouldn't Want to Lose/April Wine  
77 Boogie On Reggae Woman/Stevie Wonder  
73 Never Can Say Goodbye/Gloria Gaynor  
\* Lady Ellen/James Leroy  
91 Please Mr. Postman/Carpenters  
74 Lucy in the Sky/Elton John

H. HART KIRCH/CJME Regina  
77 Boogie on Reggae Woman/Stevie Wonder  
\* Mandy/Barry Manilow  
97 Must of Got Lost/J. Geils Band  
62 Dancin' Fool/Guess Who

NEVIN GRANT/CKOC Hamilton  
91 Please Mr. Postman/Carpenters  
\* Wouldn't Want to Lose/April Wine

BILL HENNES/CKLW Windsor  
\* You're So Beautiful/Billy Preston  
38 Laughter/Neil Sedaka  
\* Make Me Do Anything/A Foot in Coldwater  
46 Junior's Farm/Paul McCartney

BILLY GORRIE/CKRC Winnipeg  
92 Dream On/Righteous Bros.  
73 Never Can Say Goodbye/Gloria Gaynor  
\* Six Feet/Hans Staymer Band  
\* Falling Out of Love/Buster Brown

BOB GIBBONS/CKY Winnipeg  
\* Free Bird/Lynyrd Skynyrd  
100Heartbreak Kid/Bo Donaldson  
\* Look Away/Ozark Mtn. Daredevils

TRUDY CHAMBERLAIN/CFGO Ottawa  
57 You're the First/Barry White  
51 Ride 'Em Cowboy/Paul Davis  
98 Dark Horse/George Harrison  
27 Crazy Talk/Chilliwick  
\* Lady Ellen/James Leroy  
\* It's All Right/Jim Capaldi

GREG STEWART/CKGM Montreal  
\* Light of Love/Ginette Reno  
\* Linda/Ray Materick  
\* Judy Played the Juke Box/Crescent Street

JACK WINTER/CKFH Toronto  
23 Wishing/Chicago  
92 Dream On/Righteous Bros.  
74 Lucy in the Sky/Elton John  
\* Lady Ellen/James Leroy  
\* Linda/Ray Materick  
\* Where Did the Music Go/Aarons & Ackley  
\* Day Tripper/Anne Murray

ALEX SHARPSTONE/CFTR Toronto  
98 Dark Horse/George Harrison  
77 Boogie on Reggae Woman/Stevie Wonder  
\* Let's Live Together/Thundermug

BOB WOOD/CHAM Hamilton  
32 Cat's in the Cradle/Harry Chapin  
62 Dancin' Fool/Guess Who  
\* Just A Man/Quincy Jones  
49 One Man Woman/Anka/Coates  
18 Tin Man/America  
6 When Will I See You/Three Degrees

BOB WILLIAMS/CHLO St. Thomas  
\* More Than Anything/Barry White  
90 Nobody/Doobie Bros.  
75 Only You/Ringo Starr  
\* Very Special Places/Randy Bishop

## The Programmers BREAKOUT MARKET ADDITIONS

DALE PARKER/CKPT Peterborough  
Charted:

38 Laughter/Neil Sedaka  
27 Crazy Talk/Chilliwick  
\* Roll on Down the Highway/BTO  
Playlisted:

77 Boogie On Reggae Woman/Stevie Wonder  
\* Dancing/Micheal Argue  
\* Wouldn't Want to Lose/April Wine  
92 Dream On/Righteous Bros.

BOB BAKER/CJCH Halifax  
76 Ain't Too Proud/Rolling Stones



98 Dark Horse/George Harrison  
62 Dancin' Fool/Guess Who  
**JOHN KELLY/CHYR Leamington**  
\* Celebrate Life/Johnny Nash  
\* If/Telly Savalas  
\* Mandy/Barry Manilow  
\* The Entertainer/Billy Joel  
75 Only You/Ringo Starr  
46 Sally G./Paul McCartney  
\* Charade/Bee Gees  
50 Give Me A Reason/Maureen McGovern  
\* Lady Ellen/James Leroy

**PROGRAM DIRECTOR**, as a jock worked Windsor and Montreal, as a Program Director manufactured super BBM's for two media market Ontario stations, wants to go west, but will listen hard to good Ontario offers. Salary and position open. A self-starter with a gangbuster record and references. Ask. RPM, Box 7409, 6 Brentcliffe Road, Toronto, Ontario M4G 3Y2.

**RON SMITH/CKSO Sudbury**  
75 Only You Ringo Starr  
77 Boogie on Reggae Woman/Stevie Wonder  
76 Ain't too Proud/Rolling Stones

**CKLC Kingston**  
Charted:

32 Cat's in the Cradle/Harry Chapin  
42 Rock & Roll/Terry Jacks

Playlisted:

49 One Man Woman/Anka/Coates

**CKCY Sault Ste. Marie**  
Charted:

2 Life is a Rock/Reunion  
36 Kung Fu Fighting/Carl Douglas  
27 Crazy Talk/Chilliwick

Playlisted:

75 Only You/Ringo Starr  
33 Angie Baby/Helen Reddy

**TIM TYLER/CFAR Flin Flon**  
Charted:

11 Just One Look/Anne Murray  
36 Kung Fu Fighting/Carl Douglas  
Playlisted:

33 Angie Baby/Helen Reddy  
27 Crazy Talk/Chilliwick  
46 Junior's Farm/Paul McCartney  
51 Ride 'Em Cowboy/Paul Davis  
22 Sha-La-La/Al Green  
23 Wishing/Chicago

78 You Can Have Her/Sam Neely

**LOU TURCO/CJIC Sault Ste. Marie**

\* Joanne/Drylanders  
\* Wild Flower/Ken Stolz  
\* Sundown/Lani Hall  
\* Loving Arms/Petula Clark  
\* If/Telly Savalas  
\* Please Mr. Postman/Boone Family  
60 Let's Straighten It Out/Latimore  
\* My Eyes Adored You/Frankie Valli

**GARY MERCER/CKWS Kingston**  
Charted:

2 (no.1) Life is a Rock/Reunion  
36 Kung Fu Fighting/Carl Douglas  
49 One Man Woman/Anka/Coates  
6 When Will I See You/Three Degrees

Playlisted:

74 Lucy in the Sky/Elton John  
73 Never Can Say Goodbye/Gloria Gaynor  
\* Frogman Bradley/Bill Amesbury

**TED BROWNE/CHCM Marystown**  
92 Dream On/Righteous Bros.

84 Morning Side/Marie & Donny Osmond  
76 Ain't Too Proud/Rolling Stones  
46 Junior's Farm/Paul McCartney

**LORNE THOMAS/CKOM Saskatoon**  
Charted:

100Heartbreak Kid/Bo Donaldson  
\* Roll On Down the Highway/BTO  
\* Now That Summer's Over/Tinker's Moon

Playlisted:

\* Mine for Me/Rod Stewart  
\* Wouldn't Want to Lose/April Wine  
\* Get into the Wind/Steppenwolf  
\* Dreams Are 10 A Penny/First Class  
42 Rock & Roll/Terry Jacks  
\* Keep on Movin'/Creative Source  
77 Boogie on Reggae Woman/Stevie Wonder  
\* Carouse/Man/Cher  
\* Maple Leaf Rag/Marvin Hamlisch  
\* Rock On Baby/Brenda Lee

**CJOC Lethbridge**

42 Rock & Roll/Terry Jacks  
46 Junior's Farm/Paul McCartney  
62 Dancin' Fool/Guess Who  
49 One Man Woman/Anka/Coates  
80 Baby, We Can Make It/Craig Ruhnke

**CJON St. John's**

Charted:

38 Laughter/Neil Sedaka  
\* I'm a Dreamer/ScrubbaLoe Caine  
83 Fairytale/Pointer Sisters

Playlisted:

46 Junior's Farm/Paul McCartney

**PAT BOHN/CHAB Moose Jaw**  
100Heartbreak Kid/Bo Donaldson  
27 Crazy Talk/Chilliwick  
42 Rock & Roll/Terry Jacks  
\* Rock is My Life/BTO (LP)

**JAY JEFFRIE/CHOW Welland**

\* Loving Arms/Petula Clark  
80 Sweet Feelin'/Craig Ruhnke  
\* Merry Christmas Darling/Carpenters  
\* Feliz Navidad/Jose Feliciano

**BILL ALBERT/CHSJ Saint John**

78 You Can Have Her/Sam Neely  
\* Loose Booty/Sly & the Family Stone  
52 Willie/Eric Clapton  
46 Junior's Farm/Paul McCartney  
\* Good Feeling/Octavian  
32 Cat's in the Cradle/Harry Chapin  
49 One Man Woman/Anka/Coates

**CHEX Peterborough**

Charted:

25 I've Got the Music/Kiki Dee Band  
32 Cat's in the Cradle/Harry Chapin  
49 One Man Woman/Anka/Coates  
Playlisted:  
54 La La Peace Song/Al Wilson  
52 Willie/Eric Clapton  
43 Whatever You Got/Jackson Five

## The Programmers PICKS & PLAYS

**JOYCE MURPHY/CHCL Medley**  
Charted:

\* Not For Me/Trying All Alone/Sun  
37 I Feel A Song/Gladys Knight/Pips  
100Girl Don't Make Me Wait/Heartbreak Kid/Bo Donaldson

62 Dancin' Fool/Guess Who  
52 Willie/Eric Clapton

Playlisted:

85 Early Morning Love/Sammy Johns  
6 When Will I See You/Three Degrees  
48 Woman to Woman/Shirley Brown  
\* Christmas Eve With You/Peter Foldy  
\* Coming Home Christmas/Edward Bear  
90 Nobody/Doobie Bros.

**JACQUES RENAUD/CFLS Levis**  
Charted:

56 Do It Baby/Miracles  
18 Tin Man/America  
16 When Will I See You/Three Degrees

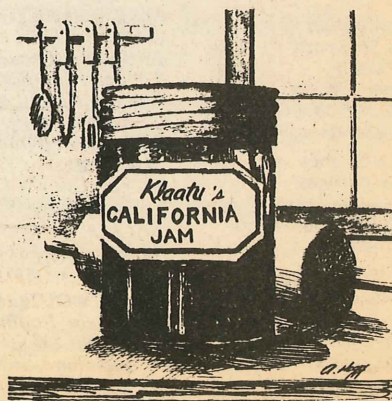
Playlisted:

40 Black-Eyed Boys/Paper Lace  
59 Honey Honey/Abba  
69 I Can't Leave Alone/Gary & Dave  
\* Get Dancin'/Disco Tex & The Sex-o-lettes  
23 Wishing/Chicago  
19 Ramona/Stamperders  
22 Sha La La/Al Green  
\* Falling Out of Love/Buster Brown  
27 Crazy Talk/Chilliwick  
57 You're the First/Barry White  
49 One Man Woman/Anka/Coates  
16 I Can Help/Billy Swan

**RICK DENNIS/CFVR Abbotsford**

81 Touch Me/Fancy  
\* Nature's Way/Dillinger  
83 Fairytale/Pointer Sisters  
71 The Yellow Snow/Flip/Frank Zappa  
\* Linda/Ray Materick  
\* Odds & Sods/The Who (LP)  
\* Greatest Hits/Elton John (LP)  
\* Goodnight Vienna/Ringo Starr (LP)  
\* Eldorado/ELO (LP)

**FRESH FROM THEIR NETWORK DEBUT  
ON CBC'S "MUSIC MACHINE"  
AND ALREADY CHARTING NATIONALLY.**



PRODUCED BY  
TERRY BROWN

on DAFFODIL RECORDS... Naturally!

distributed in Canada  
by A&M Records



# Action Sides

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

## Contemporary

**LET'S LIVE TOGETHER**  
Thundermug (Axe)

**YOU BEAT ME TO THE PUNCH**  
Charity Brown (A&M)

**HALLELUJAH FREEDOM**  
Keith Hampshire (A&M)

## Adult

**I'LL BE GONE**  
The Huggett Family (Daffodil)

**CHELSEA MORNING**  
Paul Horn (Mushroom)

**RAIN**  
Kristofferson/Coolidge (Monument)

## Country

**WHAT'LL I DO**  
Gary Buck (RCA)

**COAST COUNTRY**  
Dave Baker (Sweetwater)

**JOANNE**  
Drylander (Quality)

CFOR Orillia

Charted:

- 45 I May Never See You/Gary & Dave
  - 12 Longfellow/Neil Diamond
  - 36 Kung Fu Fighting/Carl Douglas
  - 29 Fire, Baby/Andy Kim
- Playlisted:
- 38 Laughter/Neil Sedaka
  - 33 Angie Baby/Helen Reddy
  - 75 Only You/Ringo Starr

LORAN FEVENS/CKEN Kentville

- \* Names, Tags/Albert Hammond
- \* Come Fill Your Cup/Barry Richards
- 92 Dream On/Righteous Bros.
- \* I Belong/Herb Alpert
- 96 Evil Boll-Weevil/Grand Canyon
- \* Poor Sweet Baby/Jean Sheppard
- \* I'll Be Gone/Huggett Family
- \* Ting A Ling Ding/Tinker's Moon
- \* Roll on Sweet Mississippi/Dobie Gray
- \* Have a Nice Day/John Davidson

ARNA HALLORAN/CJCB Sydney

- 76 Ain't Too Proud/Rolling Stones
- 75 Only You/Ringo Starr
- 73 Never Can Say Goodbye/Gloria Gaynor
- 57 You're the First/Barry White
- 71 The Yellow Snow/Frank Zappa

JIM DUCE/CHAT Medicine Hat

- \* Carousel Man/Cher
- \* Maple Leaf Rag/Marvin Hamlisch
- \* Doctor's Orders/Carol Douglas
- 77 Boogie on Reggae Woman/Stevie Wonder
- \* Hallelujah Freedom/Keith Hampshire

CFBC St. John

- 36 Kung Fu Fighting/Carl Douglas
- 32 Cat's in the Cradle/Harry Chapin

CHYM Kitchener

- \* I Wish That I Had/Eddie Arnold
- \* Baby Blues/Love Unlimited
- \* Loving Arms/Petula Clark

DOUG HARRISON/CJNB North Battleford

Charted:

- \* Good Feeling/Octavian
- 46 Junior's Farm/Paul McCartney
- 29 Fire, Baby/Andy Kim
- 37 I Feel A Song/Gladys Knight/Pips
- 100Hearbreak Kid/Bo Donaldson

Playlisted:

- 52 Willie/Eric Clapton
- 67 Heavy Fallin' Out/Stylistics

JOE DEVEAUX/CKBC Bathurst

Charted:

- \* Get Dancin'/Disco Tex & the Sex-o-lettes
- \* O.K. Chicago/Resonance
- \* Fifth Movement/Percy Faith
- 52 Willie/Eric Clapton
- 100Heartbreak Kid/Bo Donaldson
- 72 Doraville/Atlanta Rhythm Section
- \* Need Some Love/Rush

Playlisted:

- 82 Black Lassie/Cheech & Chong
- \* Wouldn't Want To Lose/April Wine
- 76 Ain't Too Proud/Rolling Stones
- 81 Touch Me/Fancy
- 3 Whatever Gets You/John Lennon
- 73 Never Can Say Goodbye/Gloria Gaynor

PETE STAIRS/CJCJ Woodstock

Charted:

- \* I Belong to You/Love Unlimited
- \* Shanghai'd/Nazareth
- 57 You're the First/Barry White
- \* Can You Give It All/Myles & Lenny

GARY RICHARDS/CKBW Bridgewater

- \* Christmas Eve With You/Peter Foldy
- 65 Colorado/Ron Nigrini
- 73 Never Can Say Goodbye/Gloria Gaynor
- 62 Dancin' Fool/Guess Who
- \* Let's Live Together/Thundermug
- 48 Woman to Woman/Shirley Brown

DAVE JENNINGS/CHOK Sarnia

- \* Sun Down/Lani Hall
- 61 Build A Tower/Susan Jacks
- \* South Side of the Rio Grande/Bob Jenkins
- \* I'll Be Gone/Huggett Family
- \* Wild Flower/Ken Stolz
- \* Linda/Ray Materick
- \* If You Like A Me/Flip/George Segal/Theresa Brewer
- \* One Day At a Time/Elton John
- \* Someday/Dave Loggins
- \* Delta Dirt/Larry Gatlin

CKBI Prince Albert

Charted:

- 6 When Will I See You/Three Degrees
- 76 Ain't Too Proud/Rolling Stones
- 75 Only You/Ringo Starr
- 57 You're the First/Barry White
- 81 Touch Me/Fancy

PAUL KENNEDY/CKDH Amherst

Charted:

- 23 Wishing/Chicago
  - 27 Crazy Talk/Chilliwack
  - 34 Love Don't Love/Spinners
  - 42 Rock & Roll/Terry Jacks
  - 83 Fairytale/Pointer Sisters
- Playlisted:
- 41 You Got the Love/Rufus
  - 54 La La Pease Song/Al Wilson
  - 37 I Feel A Song/Gladys Knight/Pips
  - 49 One Man Woman/Anka/Coates
  - 46 Junior's Farm/Paul McCartney

HOWIE BOUTILIER/CKCL Truro

- 62 Dancin' Fool/Guess Who
- \* Canada Sky/Greenfield
- \* Building Condemned/Dave Loggins
- 61 Build A Tower/Susan Jacks
- \* 43 Whatever You Got/Jackson Five
- 30 Can't Get Enough/Bad Company
- \* Names, Tags/Albert Hammond
- \* Without Love/Aretha Franklin

## The Programmers POP MUSIC ADDITIONS

TONY LUCIANI/CHFI Toronto  
Children's Song of Hope/Michael  
Christmas Dream/Tommy Ambrose  
When A Child is Born/Michael Holm  
Guilty/Lynne McNeil

SHEILA CONNER/CKFM Toronto  
It's a Sin/Glen Campbell  
The Entertainer/Billy Joel  
When A Child is Born/Michael Holm

CARL WORTH/CJGX Yorkton  
Boogie on Reggae Woman/Stevie Wonder  
Nature's Way/Dillingham  
Lucy in the Sky/Elton John  
Carousel Man/Cher  
Free Bird/Lynyrd Skynyrd  
Sweet Feelin'/Craig Ruhneke

LYNN LATIMER/CHML Hamilton  
It's A Sin/Glen Campbell  
Rock & Roll/Terry Jacks  
Please Mr. Postman/Carpenters  
Everybody Needs A Rainbow/Ray Stevens  
Never Coming Back/Rex Allen Jr.  
Love Enough/Paul Jones  
He's Everywhere/Marilyn Sellers  
Old Fashioned Song/Keith Barrie  
Legend in My Time/Ronnie Milsap  
Carousel Man/Cher  
Hold On/Drylanders  
Raindrops/Narvel Felts  
Don't Step on My Dreams/Maggie/Frankie  
Gibbs

More Than Anything/Barry White

JUDY CASSELMAN/CKEY Toronto  
A Magic Christmas/Magic Organ (LP)  
Christmas Present/Andy Williams (LP)  
Christmas With James Last (LP)  
Winchester Cathedral/New Vaudeville Band  
Sing in the Sunshine/Gale Garnett  
Canadian Sunset/Andy Williams  
Wild Is The Wind/Johnny Mathis  
Alley Cat/Bent Fabric

ART COLLINS/CFRB Toronto  
Rain/Kristofferson/Coolidge  
First Time Thing/Keith Barrie (LP)  
Uproar/Anne Murray (LP)  
Morning Side/Marie & Donny Osmond

DAN RADFORD/CKX Brandon

Wildflower/Kenny Stolz  
Joanne/Drylanders  
Rock & Roll/Terry Jacks  
The Metis/Sweet Innocence/R. St. Germain  
Canadian Women/Tom T. Hall  
Linda/Ray Materick

CKWW Windsor  
Someday/Dave Loggins  
Never Can Say Goodbye/Gloria Gaynor  
Linda/Ray Materick

CKOV Kelowna  
Wishing/Chicago  
I Can Help/Billy Swan  
Everlasting Love/Carl Carlton  
Fallin' in Love/Souther, Hillman, Furay Band  
I'm A Dreamer/Scrubbae Caine  
Dark Horse/George Harrison  
Love Don't Love/Spinners  
Dream On/Righteous Bros.

BOB BROWN/CKDA Victoria  
Build A Tower/Susan Jacks  
I'll Be Gone/Huggett Family  
Dream On/Righteous Bros.  
My Eyes Adored You/Frankie Valli  
Mandy/Barry Manilow  
ARNOLD ANDERSON/CKPC Brantford  
If/Telly Savalas  
Carousel Man/Cher  
Colorado/Ron Nigrini  
Stormy Eyes/Lisle



Goodbye Old Man/Christenson Bros.  
 Loving Arms/Petula Clark  
 I'll Be Gone/Huggett Family  
 Have A Nice Day/John Davidson  
 Where Did the Music Go/Aarons & Ackley  
 Joanne/Drylanders  
 What You Gonna Do/George Segal  
 Friend/Pat Boone Family  
 Linda/Ray Materick  
 Watch Out Woman/Don Ho

JERRY SAMSON/CKBB Barrie  
 Charted:

Junior's Farm/Paul McCartney  
 Kung Fu Fighting/Carl Douglas  
 One Man Woman/Anka/Coates  
 Only You/Ringo Starr

Playlisted:

Dancin' Fool/Guess Who  
 Angie Baby/Helen Reddy  
 Rock & Roll/Terry Jacks  
 You're the First/Barry White  
 Nobody/Doobie Bros.  
 Shanghai'd/Nazareth

IONA TERRY/CKNX Wingham  
 Watch Out Woman/Don Ho  
 What You Goin' To Do/George Segal  
 I'm Leaving Home/Harry Marks  
 Christmas Eve With You/Peter Foldy  
 You're the First/Barry White  
 Guilty/Lynne McNeil  
 Norma Jean/Cunningham  
 I'll Sing for You/Gloria Kaye

CHARLIE YEO/CJVR Melfort  
 Crazy Talk/Chilliwack  
 I Can Help/Billy Swan  
 Dream On/Righteous Bros.  
 If/Telly Savalas  
 More than Anything/Barry White

DON LLOYD/CJAV Port Alberni  
 Colorado/Ron Nigrini  
 Long Time Gone/Richard Betts  
 Charade/Bee Gees  
 What You Goin' to Do/George Segal  
 Can You Give It All/Myles & Lenny  
 Wild Flower/Kenny Stolz  
 Where Are All My Friends/Harold Melvin  
 Make Me A Dollar/Brendon  
 Memory Maker/Mel Tillis  
 She's Gone/Lou Rawls

BARRY P. SARAZIN/CKLB Oshawa  
 Three Ring Circus/Blue Magic  
 I'll Be Gone/Huggett Family  
 Light of Love/Ginette Reno  
 Sunshine Roses/Gene Cotton  
 Only You/Ringo Starr



SAMPLINGS

### SINGLE & ALBUM ACTION REPORTED NATIONALLY

MELODY LANE/HAMILTON

(Earl Paikin)

45s

So You Are A Star/Hudson Brothers  
 My Melody of Love/Bobby Vinton  
 Longfellow Serenade/Neil Diamond  
 Back Home Again/John Denver  
 Whatever Gets You Through/John Lennon

LPs

Greatest Hits/Jim Croce  
 Greatest Hits/Elton John  
 Walls & Bridges/John Lennon  
 Greatest Hits/John Denver  
 Not Fragile/BTO

TAYLORS/TORONTO

(Terry Trojek)

45s

I Can Help/Billy Swan  
 My Melody of Love/Bobby Vinton  
 Life Is A Rock/Reunion  
 You Ain't Seen Nothing/BTO  
 When Will I See You Again/Three Degrees

# Phonodisc IS CHARTING A NEW COURSE

(WITH A BIG ASSIST FROM THE PROGRAMMERS)

## the QUIET one. . .

### "AFTER THE GOLDRUSH"

#### Prelude

Dawn 1052

AFTER TEN WEEKS STILL CKOC'S #21 - CKOM #1 - CKXL #4 -  
 CJME #7 - CJNB #11 - CKCK #13 - CFGO #13 - CJCB #7 -  
 CKLG #13 - CKLB #4 - CHLO #7 (Canadian list) etc. etc. RPM of  
 course #13.

## the WILD one. . .

### "KUNG FU FIGHTING"

#### Carl Douglas

Pye 45377

TODAY'S FASTEST CLIMBER!

CHUM #9 (up from 22!) - CKCK #2 - CKGM #8 - CJMS #19 -  
 CJME #13 - CKOC #6 - CKLY #18 - CKRC #26 and up and up  
 and up. RPM of course #8.

## the EXPLOSIVE one. . .

### "SAD SWEET DREAMER"

#### Sweet Sensation

Pye 45385

A tremendous all-format side that's #1 in England, breaking fast in the  
 U.S. and destined for feverish Canadian chart activity!

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## LPs

Not Fragile/BTO  
Greatest Hits/Jim Croce  
Greatest Hits/Elton John  
It's Only Rock & Roll/Rolling Stones  
War Child/Jethro Tull

## PINDOFF/TORONTO

(Marilyn McKinney)

45s

You Ain't Seen Nothing Yet/BTO  
My Melody of Love/Bobby Vinton  
Life Is A Rock/Reunion  
When Will I See You Again/Three Degrees  
Whatever Gets You Through/John Lennon

## LPs

Greatest Hits/Elton John  
Greatest Hits/Jim Croce  
Serenade/Neil Diamond  
It's Only Rock & Roll/Rolling Stones

## ALL RECORDS/TORONTO

(Brian Bugg)

45s

You Ain't Seen Nothing Yet/BTO  
Life Is A Rock/Reunion  
My Melody of Love/Bobby Vinton  
When Will I See You Again/Three Degrees  
I Can Help/Billy Swan

## HANDLEMAN/TORONTO

(Doris Sujioka)

45s

My Melody of Love/Bobby Vinton  
Whatever Gets You Through/John Lennon  
I Can Help/Billy Swan  
Longfellow Serenade/Neil Diamond  
Kung Fu Fighting/Carl Douglas

## ROBLINS/TORONTO

45s

(Barry Tisdall)  
Kung Fu Fighting/Carl Douglas  
Life Is A Rock/Reunion  
My Melody of Love/Bobby Vinton  
When Will I See You Again/Three Degrees  
I Can Help/Billy Swan

## LPs

(John McBride)  
Greatest Hits/Jim Croce  
Not Fragile/BTO  
Greatest Hits/Elton John  
Can't Get Enough/Barry White  
Serenade/Neil Diamond

## The Programmers FM ADDITIONS

## KAYE LAPPING/WBEN-FM BUFFALO

Lucy In The Sky/Elton John  
Someday/Dave Loggins  
Loving Arms/Petula Clark  
Rain/Kristofferson & Coolidge  
Most Beautiful Girl/Bobby Vinton (LP)  
SANDY GRAHAM/CJFM Montreal  
Nightmares/J. Geils Band (LP)  
Borboletta/Santana (LP)  
New Skin/Leonard Cohen (LP)  
War Babies/Oates & Hall (LP)  
No Other/Gene Clark (LP)  
Apprentice/Dave Loggins (LP)  
Dragonfly/Jefferson Starship (LP)  
Dancin Fool/Guess Who

## The Programmers CAMPUS ADDITIONS

JIM MURPHY/Mount Allison Sackville  
Wrap Around Joy/Carole King (LP)  
Goodnight Vienna/Ringo Starr (LP)  
Kimono My House/Sparks (LP)  
Hard-Up Heroes/Various (LP)  
I've Got The Music/Kiki Dee Band (LP)  
KIP PUIIA/CJMN PEI U Charlottetown  
Easy Street/Edgar Winter Group  
Highway Driver/Randy Pie  
Virgin Man/Smokey Robinson  
Sliding Down Again/Titanic  
Willie/Eric Clapton

Palm Grease/Herbie Hancock  
Sleep Talk/Ohio Players  
Look Away/Ozark Mtn. Daredevils

## SCOTT STEWART/CHBR Humber

Rock / Roll Outlaws/Foghat (LP)  
Mixed Bag II/Richie Havens (LP)  
Tarzana Kid/John Sebastian (LP)  
When The Eagle Flies/Traffic (LP)  
Got My Own Album/Ron Wood (LP)

## NORM CALDER/CHMR Mohawk

Boogie Go/Stevie Wonder  
I'm Leaving Home/Harry Marks  
Tied On/Alan Gerber  
Free Bird/Lynyrd Skynyrd  
Postcard/The Who  
Mixed Bag II/Richie Havens (LP)  
Best Of Vol 11/Uriah Heep (LP)

Walls & Bridges/John Lennon (LP)  
Le Ble Et Le Mil/Toubabou (LP)  
Journey/Arthur Brown's Kingdom (LP)

## BRITAIN continued from page 20

foot operated press, Gene made a good contact in Grand Forks, North Dakota and \$60,000 worth of shares were sold, but the shareholders had this strange idea that there could be talent in New York City worth recording as well as Winnipeg. It was agreed that the record label should read Canadian-American Records Ltd. Winnipeg — New York, which must have caused some eyebrow raising at post offices when some letters to our company were addressed Canadian-American Records Ltd. Winnipeg,

# RPM

## POP MUSIC PLAYLIST

1	2	(8)	WHEN WILL I SEE YOU AGAIN Three Degrees Phila. Int'l ZS83550-H	26	39	(3)	LINDA PUT THE COFFEE ON Ray Materick Asylum ASC5001-P
2	5	(8)	LONG GONE Debbie Fleming Attic AT102-K	27	41	(2)	I CAN HELP Billy Swan Monument 8-8621-H
3	1	(7)	LAUGHTER IN THE RAIN Neil Sedaka MCA 40313-J	28	34	(4)	AFTER ALL IS SAID AND DONE Vic Franklyn Celebration CEN 2102X-M
4	9	(5)	HIRE, BABY I'M ON FIRE Andy Kim Ice IC2-K	29	25	(13)	SON OF A ROTTEN GAMBLER Anne Murray Capitol 72737-F
5	10	(5)	ANGIE BABY Helen Reddy Capitol 3972-F	30	36	(6)	MEMORIES Michael Tarr Reprise CR4024-P
6	3	(8)	LONGFELLOW SERENADE Neil Diamond Columbia 10043-H	31	47	(2)	ONLY YOU Ringo Starr Aople 1876-F
7	4	(8)	SO YOU ARE A STAR Hudson Brothers Casablanca 0108-M	32	46	(3)	CHARADE Bee Gees RSO S0501-Q
8	11	(3)	ROCK AND ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) Terry Jacks-Goldfish GS111-W	33	22	(14)	CAREFREE HIGHWAY Gordon Lightfoot Reprise 1309-P
9	13	(3)	ONE MAN WOMAN, ONE WOMAN MAN Paul Anka/Odia Coates United Artists UAXW569-U	34	....	(1)	PLEASE MR. POSTMAN The Carpenters A&M 1646-W
10	7	(8)	CAT'S IN THE CRADLE Harry Chapin Elektra 45203-P	35	....	(1)	MY EYES ADORED YOU Frankie Valli Private Stock 45003-M
11	6	(8)	MY MELODY OF LOVE Bobby Vinton ABC 12072-N	36	38	(5)	DIANA Don Goodwin Super Blue SB 821-Q
12	16	(6)	IT'S MIDNIGHT Elvis Presley RCA 10074-N	37	42	(11)	CALIFORNIA LADY The Mercey Brothers RCA PB-50015-N
13	8	(11)	AFTER THE GOLDRUSH Prelude Dawn 1052-L	38	43	(3)	LIGHT OF LOVE Ginette Reno Parrot PAR-2558-K
14	15	(5)	BUILD A TOWER Susan Jacks Goldfish GS109-W	39	44	(3)	I'LL BE GONE Huggert Family Dafodil DIL1055-M
15	17	(7)	EVERLASTING LOVE Carl Carlton ABC 27001-N	40	50	(2)	IF Telly Savalas MCA 40301-J
16	12	(11)	BACK HOME AGAIN John Denver RCA TB-10065-N	41	49	(2)	WISHING YOU WERE HERE Chicago Columbia 3-10049-H
17	20	(4)	RIDE 'EM COWBOY Paul Davis Bang 712-T	42	45	(3)	HELP ME Doug Steiger RCA JA-50021-N
18	14	(8)	I MAY NEVER SEE YOU AGAIN Gary & Dave Axe 19-T	43	....	(1)	MANDY Barry Manilow Bell 45613-M
19	21	(15)	CANDY BABY Strongheart UBIC UA501-K	44	....	(1)	NEW WORDS FOR AN OLD SONG Tony Cooper Dorado DD-24-M
20	24	(5)	THE LAST FAREWELL Roger Whittaker RCA PB-50030-N	45	....	(1)	LET'S LOVE Peggy Lee Atlantic 3215-P
21	18	(7)	HONEY HONEY Abba Atlantic 3209-P	46	....	(1)	DREAM ON Righteous Brothers Haven 7006-F
22	26	(3)	MORNING SIDE OF THE MOUNTAIN Marie And Donny Osmond MGM M-14765-Q	47	....	(1)	CHRISTMAS EVE WITH YOU Peter Foldy Kawata KAN-1022X-M
23	28	(4)	SWEET FEELING Craig Ruhnke United Artists UAXW-567X-U	48	48	(2)	SOMETHIN' 'BOUT YOU BABY I LIKE Tom Jones-Parrot 40080-K
24	37	(3)	LOST IN COLORADO Ron Nigrini Attic AT-104-K	49	....	(1)	FOUR OF FIVE TIMES Peter Dean Buddah 434-M
25	19	(12)	JAZZ MAN Carole King Ode 66101-W	50	....	(1)	NEVER CAN SAY GOODBYE Gloria Gaynor MGM 14748-Q



New York. This Manitoba company was launched January 1st, 1959 ten years too early for the CRTC Canadian talent content regulations.

In Winnipeg we experimented in a studio which was an electronics workshop by day. By pushing a few work benches to the walls and placing a couple of mikes in the centre of the room, it was transformed, into a workshop-with-benches-pushed-to-the-walls by night or in a word a Nachtstudio-mitbenchesYERKEN. Starting this transformation at 5PM while the engineer went home for a leisurely supper, we could be all set up for a recording session at the crack of 7PM if the equipment was in working order. The Engineer said he liked working with me because it was very relaxing for him after a hard day with his electronics business. Sometimes during a session the phone would ring. After the telephone conversation we would run through a good "take" while the phone conversation was still on the engineer's mind and the recording switch was in the "off" position. This workshop was on the main floor at an apartment block so by 10PM the upstairs tenants began to thump because they'd had enough of the same song being repeated all evening. It was decided that we should try recording in New York.

My next holidays from Winnipeg radio were spent in New York with Gene Orndorf. With \$60,000 to spend it was easy to make appointments with recording studios. We had a very short visit to the Cash Box office. When a man came to the front counter and asked what he could do for us, Gene asked how we could arrange to have a record listed on the Cash Box charts. The man didn't answer - just went back to his desk, so there didn't seem to be any point in pursuing this topic. We spent a full morning in a lawyer's office who's biggest problem was finding a large enough desk under which to store payola money. He was a very nice chap who later sent a bill to the Canadian-American office for \$10,000 for his services with a letter stating that if we didn't pay he would sue the company, since suing was now the popular thing to do. In New York Gene introduced me as an expert on everything in the music business which verified my previous thoughts that he had either lost his marbles or was a business genius. I had read about geniuses being very close to having displaced marbles. I went along with his ravings about me because it was good for the ego and quite the reverse from working for a PD who figured I didn't rate an office desk.

But Fun City time ended and it was back to Winnipeg radio and the hit charts. Hit charts was how I got my big change from CKRC. I was music director there when this offer came from down the street. When I went for the interview I was introduced to the PD who opened two trade papers and

asked me what was number one on the charts, then number five, then number ten. With this vast knowledge at my finger tips I was immediately hired for the job as music director, which, much to my surprise did not turn out to be the music directing I had successfully been doing at CKRC. On this new job my own choice of records was taboo. Only if a record appeared on a chart, did it have any value to programming, even if it was only number 56 in Forgetitville, Nebraska, that, at least, was considered better for programming than any personal choice I could make. I suggested a new release titled "Moon River" but this suggestion was squashed because it wasn't on a chart (at that time). Mercer and Mancini will be happy to know that we did eventually put their song on our playlist. In fact "Moon River" went on then off our charts three times, depending on which way the wind was blowing down south. Then one day my new 17 year old assistant said a funny. It was after a get-together in the library with the PD, a jock and myself discussing our new playlist. When the PD and jock left the library, Shirley, not looking up from her typewriter, remarked, "Imagine grown men playing with teen-age records". It was at this point that I thought the recording business would be a little more challenging. Our hit list really got fouled up when we made phone calls to record shops for their top ten best sellers. According to the stores a local Ukranian instrumental was number one on the western chart. But life was still worth living because I was moonlighting as a trumpet player with the Winnipeg Symphony Orchestra at union prices, almost as high as plumbers, with according to the tax department, placed me in the executive income bracket which by the present 1974 standards would amount to something close to the Federal minimum wage.

It was a typical 20 below zero January, Saturday afternoon when two people came to our house and said "Orndorf sent us!" A tall gentleman in his twenties and a girl in her teens. They were from Minot, N.D. and were the manager and secretary for Canadian-American Records and where is the office and where do we live. So all we needed were places to live, an office and work for the new staff. In time we found office space, also received our first shipment of 2,000 of a brand new 45s, out of which we eventually sold six copies at 42 cents each which the secretary sent out by cab because we didn't have a delivery department.

The next exciting day was when Gene phoned from New York to let us know they had a nice office there with colorful telephones and we were to change our black phones to a sexy colour. After all we were in show biz. Strange as it may seem, established record distributors didn't want our product. It was like trying to get Top 40

BRITAIN continued on page 30

## The Programmers *HELP!*

Creative copywriter required. Resume to Al Pascal, CFRA, 150 Isabella St., Ottawa, Ontario K1S 5A3.

CKOT AM/FM, Tillsonburg, looking for mature experienced MOR communicator. Phone John Lamers Jr. (519) 842-4281.

CKWW is looking for feature material, any and all programs of varying lengths will be considered. If its creative, we're interested. Please submit demos to CKWW, 1150 Ouellette Ave., Windsor, Ontario N9A 1E2.

CHNO/Sudbury has an opening for experienced newscaster, daytime shift, 5 day week. Good salary and working conditions. Apply with tape to Bill Pring, News Director, CHNO, Box 700, Sudbury, Ontario.

Northern Ontario station interested in receiving resumes and air check auditions for all night and weekend day-time slots. Looking for a contemporary communicator with mature sound. Contact The Programmers, RPM.



MARCH 22 - 23-24 1975

## CFCO'S STEVENS PROVIDES DOCU MATERIAL FOR CKEY

CFCO/Chatham's afternoon air personality, Wayne Stevens, is currently recuperating from a cornea transplant to the right eye, Toronto General Hospital, Room G203. He will be there two weeks, before returning to Windsor for a convalescent period. He will be off the air for two months, with Pat Porter taking over the afternoon shift for him at CFCO.

Pete McGarvey of CKEY/Toronto, who has been very much into organ transplants, with particular emphasis on cornea transplants, by means of documentaries, will be interviewing Stevens, his doctor, and other members of the hospital staff, and hopes to put together a program for use at a later date. McGarvey had previously worked with Stevens at CFCO.

## "GOD'S PEOPLE ARE ONE"

by  
DIANE LEIGH  
(Marathon 1123)

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*BRITTAIN continued from page 29*  
stations to accept an unknown artist for airplay. On a typical 10 above zero, March day, I received a phone call from Grand Forks, N.D. saying the shareholders had voted Orndorf out and five major shareholders were on their way up to see me. I had lunch at the Marlborough Hotel with the shareholders, where I was told we had \$10,000 left in the company. They had brought along 30 demos which had been sent from the New York office, and would I select one from the 30 which we would produce and distribute and give the shareholders a run for their money, and what are my suggestions about the Winnipeg operation. I told them to send the "stall" back home and close the office and let's

listen to the demos. The New York manager thought we should go with the demo by the two guitar players. After listening to five 1959 screamer type demos I went along with the guitar thing by Santo and Johnny who, I was told, couldn't read music.

When you work for a radio station and you are also vice-president of a record company that gets itself a million seller like "Sleep-walk" you got big troubles. Announcer Doug Burrows had friends who could distribute from their house, so Laurel Records was born. Record distributors from other parts of Canada phoned to ask for distribution of C&A. Where were they when we wanted them? What do you do when you are an employee at a radio station and your record company has six records listed in the trade paper Hit charts

in an era of big payola stateside. Embarrassing.

A group under Chad Allen cut two sides in Minneapolis and I put it on Canadian-American. When the local record outlets named it number four, that was too much for the PD I worked for. He told me it was only a local group and it looks bad having this on our charts when an employee is part of the record deal.

Gavin gave the disc a good plug in Billboard but it wasn't enough to get our C&A New York manager to accept the contract for U.S. distribution so the poor chaps had to find another record company. They became the "Guess Who". He also refused Bobby Curtola's first record, but our now established Grand Forks office came up with a big surprise. We were in the movie business. The movie director, a young man about 25 of slight build came to Winnipeg looking for an engine whistle which had to be about 1890 vintage. He explained the movie plot which was based on a true historical Wisconsin story in which the Indians are the heroes instead of the U.S. calvary. The first scene is to be a cloudy sky. Enter Indian with bow and arrow. Indian lets go an arrow towards the clouds. The clouds open up revealing a blue sky and the arrow disappears into the bright blue yonder then the title "Hole in the Sky". My wife made enquiries about an engine whistle, and to our amazement this item was available at a shipyard office in Selkirk, Manitoba. She drove the 25 miles to pick up the whistle and also picked up a ticket from the highway police for driving 18 miles an hour in a 15MPH zone which later was changed to 30MPH. The movie director drove back south, happy with his authentic piece of locomotive, and that's the last we heard of the whistle and the movie saga.

As Gene Orndorf had said "Everything would be downhill" and that's exactly the way Canadian-American was now heading. Although Gene had spent most of the shareholder's original investment, he was the most honest man I have ever met. It was his groundwork that set the scene for a successful but short-lived company which moved into the quarter of a million dollar bracket before going the way of many small independent producers. His one big fault was that he was ten years too early with his Canadian recorded talent idea.

Although C&A dissolved, I was left with enough office equipment and record experience to start up again. This time I would play the secret Agent 007 and no one would know my record involvement. Everything was farmed out.

After five years at record work on weekends I sold the company, left radio and I'm having a great holiday. Soon it will be time to get back to the drawing board. I don't know how many guys in Canada own record companies and also work in radio but I would say they've got troubles unless they happen to own both. Herb Brittain

## The COUNTRY Programmers ADDITIONS

*BRIAN PERKIN/CHOO Ajax  
My Love Train/La Costa  
Country Pride/Rick Neufeld  
Then Who Am I/Charley Pride  
Don't Step On Dreams/Frankie Gibbs  
She's My Greatest/Ian Tyson  
Don't Be Late/Stonewall Jackson  
Memory Maker/Mel Tillis  
Everybody Needs/Ray Stevens*

# RPM COUNTRY PLAYLIST

1	2	(9)	<b>COUNTRY IS</b> Tom T. Hall Mercury 73617-Q
2	4	(8)	<b>I CAN HELP</b> Billy Swan Monument ZS8621-H
3	5	(13)	<b>SON OF A ROTTEN GAMBLER</b> Anne Murray Capitol 72737-F
4	6	(11)	<b>SHE CALLED ME BABY</b> Charlie Rich RCA 10062-N
5	7	(8)	<b>BACK HOME AGAIN</b> John Denver RCA 10065-N
6	8	(7)	<b>GET ON MY LOVE TRAIN</b> LaCosta Capitol 3945-F
7	10	(3)	<b>MEMORY MAKER</b> Mel Tillis MGM 14744-Q
8	1	(11)	<b>CAREFREE HIGHWAY</b> Gordon Lightfoot Reprise REP 1309-P
9	9	(9)	<b>TAKE ME HOME TO SOMEWHERE</b> Joe Stampley Dot 17522-M
10	12	(8)	<b>I'D GO THROUGH IT ALL AGAIN</b> Carroll Baker Gaiety 756
11	3	(16)	<b>I HONESTLY LOVE YOU</b> Olivia Newton-John MCA 40280-J
12	16	(3)	<b>WE'RE OVER</b> Johnny Rodriguez Mercury 73621-Q
13	13	(3)	<b>CAN'T YOU FEEL IT</b> David Houston Epic 50009-H
14	18	(3)	<b>TROUBLE IN PARADISE</b> Loretta Lynn MCA 40283-J
15	19	(7)	<b>EVERY TIME I TURN THE RADIO ON</b> Bill Anderson-MCA 40304-J
16	44	(2)	<b>WHAT A MAN, MY MAN IS</b> Lynn Anderson Columbia 3-10041-H
17	29	(4)	<b>THE DOOR</b> George Jones Epic 8-50038-H
18	14	(8)	<b>BRING BACK YOUR LOVE TO ME</b> Don Gibson Hickory 327-K
19	33	(4)	<b>GHOST STORY</b> Mike Graham & Friend United Artists UAXW-543-U
20	15	(7)	<b>DELTA DIRT</b> Larry Gatlin Monument ZS8 8622-H
21	31	(5)	<b>BIG RED JIMMY</b> Jerry Warren United Artists UAXW562X-U
22	17	(13)	<b>LOVE IS A BUTTERFLY</b> Dolly Parton RCA 10031-N
23	23	(12)	<b>HOUSE OF GLASS</b> Allan Capson Marathon 45-1122-C
24	30	(6)	<b>GOODBYE OLD MAN</b> Christenson Brothers Orion 7401X-M
25	20	(8)	<b>YOU'RE NOT GETTING OLDER</b> Freddie Weller Columbia 3-10016-H
26	32	(5)	<b>BORN TO BE A GYPSY</b> Tommy Hunter RCA PB50031-N
27	25	(8)	<b>THE HILL</b> Ray Griff Dot 17519X-M
28	24	(3)	<b>WELCOME TO THE SUNSHINE</b> Jeannie Pruett MCA 40281-J
29	35	(6)	<b>GOD'S PEOPLE ARE ONE</b> Diane Leigh Marathon 1123-C
30	28	(3)	<b>LONG BLACK VEIL</b> Sammi Smith Mega 1214-M
31	34	(4)	<b>FLY RAVEN FLY</b> Bruce Miller A&M AM373-W
32	38	(3)	<b>LOST IN COLORADO</b> Ron Nigrini Attic AT-104-K
33	37	(2)	<b>DOWN TO THE END OF THE WINE</b> Jack Blanchard & Misty Morgan Epic 8-50023-H
34	36	(3)	<b>SUNSHINE LADY</b> Bob Ruzick RCA PB-50016-N
35	22	(14)	<b>A WINDOW MANNIKIN</b> Jo-Anne Newman Condor 97040A-C
36	11	(17)	<b>MISSISSIPPI COTTON PICKING</b> Charley Pride-RCA PB-10030-N
37	....	(1)	<b>ROLL IT ON HOMEWARD</b> Linda Brown A&M AM-378-W
38	21	(10)	<b>STOP AND SMELL THE ROSES</b> Mac Davis Columbia B-10018-H
39	....	(1)	<b>COUNTRY PRIDE</b> Rick Neufeld RCA PB-50037-N
40	43	(5)	<b>HELP ME</b> Doug Steiber RCA JA-50021-N
41	42	(3)	<b>GIVE ME JUST A LITTLE LOVIN'</b> Hugh Scott Melbourne GT-3370-K
42	48	(2)	<b>SALLY G.</b> Paul McCartney Apple 1875-F
43	49	(2)	<b>HE CAN BE MINE</b> Jeannie Seely MCA 40281-J
44	46	(2)	<b>HE CAN'T FILL MY SHOES</b> Jerry Lee Lewis Mercury 73618-H
45	....	(1)	<b>SHE'S MY GREATEST BLESSING</b> Ian Tyson A&M AM-379-W
46	....	(1)	<b>THAT'S WHY I'M IN LOVE WITH LIFE</b> Roy Payne-RCA PB-50032-N
47	47	(3)	<b>THAT SWEET LITTLE OLD LADY OF MINE</b> Johnny Carver ABC 12017-N
48	....	(1)	<b>IT'S MIDNIGHT</b> Elvis Presley RCA 10074-N
49	....	(1)	<b>BACK TO DOWN EAST</b> George Hamilton IV RCA PB-50027-N
50	....	(1)	<b>THE WAY OF LIFE</b> Cliff Carroll A&M AM380-W



CFOX Pointe Claire  
 Our Love/Roger Miller  
 Lady From Baltimore/Johnny Cash  
 It's A Sin/Glen Campbell  
 I'm Leaving Home/Harry Marks  
 LARRY KUNKEL/CFAC Calgary  
 What'll I Do/Gary Buck  
 Joanne/Drylanders  
 I'm Leaving Home/Harry Marks  
 Roll It On Homeward/Linda Brown  
 RON FOSTER/CKLW-FM Windsor  
 The Way Of Life/Cliff Carrol  
 What'll I Do/Gary Buck  
 Legend In My Time/Ronnie Milsap  
 Raindrops/Narvel Felts  
 Great Expectations/Buck Owens  
 City Lights/Mickey Gilley  
 Whatcha Gonna Do/Susan Raye  
 BILL McGEE/CFCW Cantrose  
 (1) Butterfly/Dolly Parton  
 Playlisted  
 Black Winding Highway/Reg Watkins  
 She's My Greatest/Ian Tyson  
 Lay Back Lover/Dottie West  
 Carolina Moonshiner/Porter Wagoner  
 My Woman's Man/Freddie Hart  
 Ruby Baby/Billy Crash Craddock  
 Angels Hard To Find/Hank Williams Jr.  
 High Canadian Moon/Gracie Dee

DAVE JOHNSON/CFGM Richmond Hill  
 My Woman's Man/Freddie Hart  
 Poor Sweet Baby/Jean Sheppard  
 For A Minute/Johnny Paycheck  
 Angels Hard To Find/Hank Williams Jr.  
 Ruby Baby/Billy Crash Craddock  
 It's Midnight/Elvis Presley  
 Like Old Times/Ray Price  
 Knock On My Door/Darlene Madill  
 She's My Greatest/Ian Tyson  
 CJOB Winnipeg  
 Charted  
 My Woman's Man/Freddie Hart  
 Little Girl Feeling/Barbara Fairchild  
 Don't Have To Go/Nat Stuckey  
 Great Divide/Roy Clark  
 Playlisted

Kentucky Gambler/Merle Haggard  
 Pride Of America/Charley Pride(LP)  
 SPENCE CHERRIER/CHCL Medley  
 Charted  
 Roll It On Homeward/Linda Brown  
 Are We Making Love/Freddie Weller  
 Boney Fingers/Hoyt Axton  
 I'm A Ramblin' Man/Waylon Jennings  
 My Lonely Nights/Jim Franklin  
 Playlisted

Old Man/Merle Haggard  
 Small Town Country/Doug & Pat Wallace  
 She Loves Away Blues/Canadian Zephyr  
 Lucky Arms/Lefty Frizzell  
 Sunshine Woman/Ray McAuley  
 Back To Down East/George Hamilton IV  
 Lost My Favourite Girl/Don Adams  
 SEAN EYRE/CHEx Peterborough  
 Charted  
 That's Why/Roy Payne  
 My Woman's Man/Freddie Hart  
 Just A Little Lovin'/Hugh Scott

MURRAY DICKSON/CKX-FM Brandon  
 Until The Mailman/Joe Firth  
 Fairytale/Pointer Sisters  
 Kentucky Gambler/Merle Haggard  
 Long Black Veil/Sammi Smith  
 Don't Tell/Johnny Carver  
 Just A Little Lovin'/Hugh Scott  
 Poor Sweet Baby/Jean Sheppard  
 Make Hay/Jerry Wallace  
 That's Why/Roy Payne  
 Country Girl/Jody Miller  
 Roll It On Homeward/Linda Brown  
 Don't Take Your Guns/Johnny Cash  
 CKCL Truro  
 My Love Train/La Costa  
 Give Me A Little Lovin'/Hugh Scott

Goodbye Old Man/Christenson Bros  
 Wait Till The Mailman/Joe Firth  
 Devil In The Bottle/T.G. Sheppard  
 Roll It On Homeward/Linda Brown  
 J.GOLD/CHFX Halifax  
 Charted  
 Can't Fill My Shoes/Jerry Lee Lewis  
 The Door/George Jones  
 Here We Go Again/Brian Shaw  
 AL HEBERT/CKBC Bathurst  
 Charted  
 Lucky Arms/Lefty Frizzell  
 Kentucky Gambler/Merle Haggard  
 Wrong Road Again/Crystal Gayle  
 It's Me Again/Paul Craft  
 Forbidden Angel/Mel Street  
 Ruby Baby/Billy Crash Craddock  
 CKBI Prince Albert  
 Charted  
 My Love Train/La Costa  
 I Can Help/Billy Swan  
 Kentucky Gambler/Merle Haggard  
 Whose Baby/Jerry Wallace  
 We're Over/Johnny Rodriguez  
 CJon St. John's  
 What A Man/Lynn Anderson  
 U.S. of A/Donna Fargo  
 The Door/George Jones  
 PAUL KENNEDY/CKDH Amherst  
 Charted  
 Trouble In Paradise/Loretta Lynn  
 We're Over/Johnny Rodriguez  
 Country Pride/Rick Neufeld  
 Turn The Radio On/Bill Anderson  
 Loves Away The Blues/Canadian Zephyr  
 Playlisted  
 Coast Country/Dave Baker  
 My Love Train/La Costa  
 U.S. Of A/Donna Fargo  
 Roll It On Homeward/Linda Brown  
 What A Man/Lynn Anderson  
 That's Why/Roy Payne

ERIC YOUNG/CJET Smiths Falls  
 Ruby Baby/Billy Crash Craddock  
 Country Girl/Jody Miller  
 Sandy's Gonna Stay/Gary Buck  
 Roll It On Home/Linda Brown  
 Thank God/Roy Payne  
 Country Pride/Rick Neufeld  
 Colorado/Ron Nigrini  
 Until Mailman Brings News/Joe Firth  
 What'll I Do/Gary Buck

SHELL LE GROW/CHCM Marystown  
 Lost Favourite Girl/Don Adams  
 That Lovin' Feeling/Susan Raye  
 Roll It On Homeward/Linda Brown  
 God's People/Diane Leigh

FREEMAN ROACH/CJCB Sydney  
 Lucky Arms/Lefty Frizzell  
 Kentucky Gambler/Merle Haggard  
 Little Girl Feeling/Barbara Fairchild  
 Boogie Woogie/Jerry Reed  
 Whatcha Gonna Do/Susan Raye  
 Great Expectations/Buck Owens  
 C/JC Langley  
 Out Of Hand/Gary Stewart  
 Our Love/Roger Miller  
 Answer With A Song/Freddie Hannah  
 People Never Remember/Dave Barker  
 Hank Williams Medley/Joe Firth  
 Roll It On Homeward/Linda Brown  
 What'll I Do/Gary Buck

BOB CAPP/CHSJ Saint John  
 Sweet Lovin' Woman/Steve Ellis  
 Johnny Rodriguez/Derrel Felts  
 His Green Eyes/Barbara Fairchild  
 Country Girl/Jody Miller  
 Father & Daughter/Cash & Nix  
 Whatcha Gonna Do/Susan Raye  
 Just A Little Lovin'/Hugh Scott  
 Country Pride/Rick Neufeld  
 That's Why/Roy Payne

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