

RPM Weekly

A Magazine to the Radio and Recording industries and the allied arts

Columbia Records



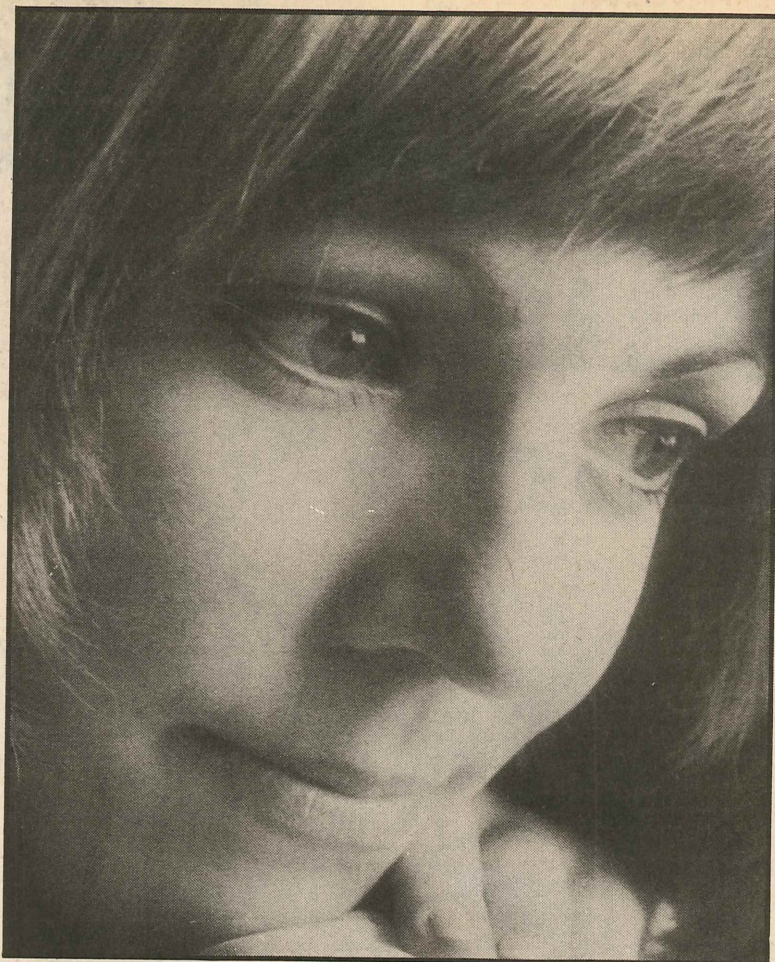
**VERNON
STILES
SINGS
"THE MINSTREL BOY"**



For February

A Columbia catalogue dated
February 1918 (see page 10)

60 CENTS
Volume 23 No. 22
July 26th, 1975

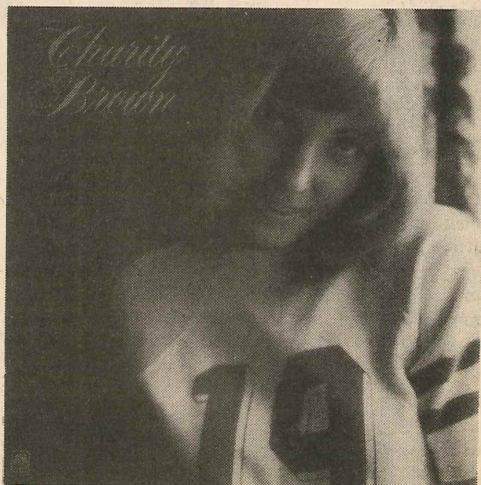


CHARITY BROWN

HAS ANOTHER HIT SINGLE:
NO WAY TO TREAT A LADY. AM 397



IT'S ON HER HOT NEW
ALBUM, **ROCK ME.**
ALSO INCLUDING
HER PAST SMASHES
**TAKE ME IN YOUR
ARMS, YOU BEAT
ME TO THE PUNCH,**
AND **JIMMY MACK**
FROM CANADA'S
FASTEST RISING STAR



ROCK ME
SP 9019

Produced by
Harry Hinde

Parts of the Ontario study leak to the industry

For the first time, the province of Ontario has become involved in an investigation aimed at a Canadian record industry "largely dominated by foreign-based parent companies." With the CRTC undertaking more extensive studies, and with the addition of a Quebec provincial record-industry inquiry, it is expected that non-Canadian record firms operating in the country will be facing more government action, aimed at limiting their operations.

Ontario's Ministry of Industry and Tourism is in the process of preparing a study, in which it will be revealed that out of 46,000,000 records sold in Canada during 1974, only 8% of them had a designated complete Canadian content ruling, and that out of 19 recording firms in the country, only 5 are completely Canadian-owned. Records and tapes sold in Canada last year, amounted to a wholesale value of \$131,700,000 with 41% of that business taking place in Ontario. Sixteen of the 19 recording firms are located in Ontario and the remaining three in Quebec.

According to the report albums, if produced with Canadian master tapes, average out to \$1.00 in royalties, with 50 cents received if produced with a U.S. master. "The cost advantage is very significant", the Study will report, "... is unfair to Canadian artists and producers ... and should be eliminated."

The Study will conclude that by the year 1980, at least 25% of the records and tapes produced in Ontario must have, at the minimum, a 25% content ruling. "By 1985", it states, "this ratio should increase to 50%."

The Ministry also points out the need for good personal management and that 80% of all records produced in Canada are distributed on the wholesale level, mainly by rack-jobbers. Of the 46,000,000 records sold in the country last year, 90% were manufactured with imported master sound tapes, with royalties later paid to non-Canadian countries ... mainly the U.S.

"Expenditures by Canadians on royalties for the master sound tapes prepared in foreign countries, by foreign artists, playing foreign composed music, is sizeable and requires urgent action", the Study implies. Recommendations will apparently be made to this effect. According to record industry executives, a base minimum of 40,000 albums must be sold in Canada in order to defray the initial costs of an average album.

"The problem facing Canadian record companies is that the Canadian market is small and absorbs on the average of 10,000 to 15,000 units of each album published. There is no problem with outstanding albums of which up to 100,000 copies could be sold." In order to pay the costs of an average LP album and retain a small profit, the record company has to make an effort to find a market abroad for an additional 25,000 to 30,000 copies of each album. And according to the industry figures, such action has not been forthcoming. Labelled "nationalists" are seeking to create a corporation

somewhat similar to the film-investment offered by the "Canadian Film Development Corporation." This type of federally-supported recording company or federally-supported "bank" would draw away Canadian feature artists and instil an impetus into the, as yet unknown, Canadian sector.

The foreign-based parent companies have apparently been consulted, and it would appear that enough is happening to warrant their concern.

An early draft of the study has been released by the Ministry which only sets out some of the findings with the final study to be released in the near future.

RPM has learned that there will be a few harsh recommendations or options as part of the final study and any prior speculation by the press can only be based on the early draft which is not conclusive.

The study was reportedly compiled with the assistance of many of the major companies who volunteered figures and information.

There is speculation that tariffs on foreign-produced masters will be suggested and that provincial and federal funding may result from this and other studios being prepared as well as the long sought after incentives the industry has been talking about.

The study may have come about because of an Ontario sales tax on Canadian-produced master recording tapes which are used to produce records.

The study predicts that by 2001 there will be 126,912,000 albums and singles sold in Canada to 11,861,000 households. Each household is expected to purchase 10.7 records, based on current buyer trends.

Industry experts say that the record business will gross 250 million dollars at the consumer level in 1975

All True and Quality into publishing deal

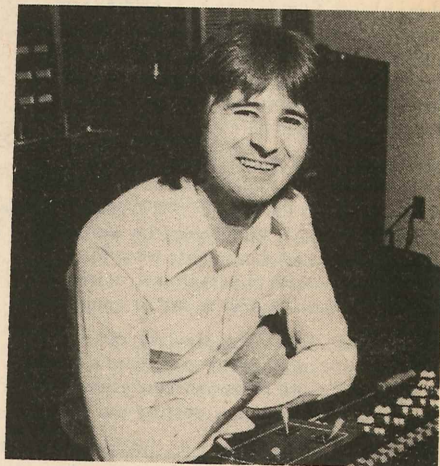
Mr. W.B. Kearns, general manager of Quality Music Publishing Limited, and Curtis Lee of All True Music, have signed a contract



Mr. Kearns and Curtis Lee signing new agreement.

Alan Thorne moves over to Toronto's Thunder Sound

Thunder Sound in Toronto, has announced the appointment of Alan Thorne as recording engineer. He joins the team of resident engineers Phil Sheridan and Bill Seddon.



Alan Thorne

Thorne's background includes, audio director of a television station in Australia, an engineer in Trident Studios in London, which specializes in pop record production. He was involved in sessions with Harry Nilsson, Cass Elliot and David Bowie.

When Thorne came to Canada three years ago, he worked for the CBC-TV, which included pre-production recording work for Anne Murray and David Clayton-Thomas television specials.

After leaving the CBC, Thorne joined Son Quebec in Montreal, where he worked with Frank Zappa on the production of a Robert Charlebois record, as well on sessions with other Quebec artists. He was also involved with Fludd and Ian Thomas albums at Son Quebec, and is now working on follow-up albums by both artists, at Thunder.

naming Quality Music, administer and co-publisher of "Maaria" and "Give It To You Right Now."

Curtis Lee is guitarist and vocalist with Sweet Blindness who have just recorded both of these songs for release on the Quality label.

CREDIT

In last week's issue, a story headed Legend's "Trooper hits the road" (page 10) was filed by Richard Skelly of Richmond, B.C., a freelance writer. He has contributed articles to several weekly magazines in B.C. as well as bio material for local artists and groups. He is a philosophy student at the University of British Columbia. Mr. Skelly will be submitting articles on a regular basis to RPM.



LETTERS TO THE EDITOR

THE WORD "QUAD" IS PROTECTED

July 8th, 1975

We represent The Acoustical Mfg. Co. of Huntingdon, England, owners of the registered trademark QUAD for audio frequency amplifiers and pre-amplifiers, radio tuners, loud speakers, and parts therefor. A copy of our client's registration of the trademark QUAD is enclosed herewith.

We have noted a misuse of our client's trademark in an article entitled "The Day Radio Died" in the May 24, 1975 issue of the RPM Weekly. In essence, the word "Quad" was used as a generic term for what is properly termed quadraphonic, tetraphonic, or four-channel sound or equipment.

As I am sure you will appreciate, continued and widespread misuse of our client's trademark could cause consumer confusion in the short run and weaken or destroy our client's

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

— Pierre Juneau



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

A&M	W	MOTOWN	Y
AMPEX	V	MUSIMART	Y
ARC	D	PHONODISC	
CMS	I	PINOFF	
CAPITOL	N	POLYDOR	
CARAVAN	E	QUALITY	
COLUMBIA	G	RCA	
GRT	L	TRANS WORLD	
LONDON	X	UA RECORDS	
MCA	C	WEA	
MARATHON		WORLD	

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

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

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trademark in the long run. Accordingly, we have been retained to "police" Acoustical's trademark QUAD.

We would appreciate receiving your assurance that, in the future, the RPM Weekly will take appropriate steps to ensure that both its advertising and its internally produced matter will use one or more of the proper generic terms quadraphonic, tetraphonic, or four-channel rather than our client's trademark - unless, of course, you are referring to our client's product.

Charles L. Ghotz
Sughrue, Rothwell, Mion, Zinn & MacPeak
(Law Offices) Washington, D.C.



TALENT SEEN Sammy Jo

BTO members bought manager Bruce Allen an Excalibur SS Roadster for his 30th birthday. The words to "Welcome Home" will be "Silver Ex With Gold Wheels." The legendary Corvette however will not be sold.

BTO's Randy Bachman purchased a Gil Hibben collection of Bowie Knives, valued in excess of \$10,000.00, the set of 14 knives and 1 tomahawk will be shown in Sportsman Shows around the country.

CEC goes first class, the conference this year will be held October 10-13 at Harbour Castle, Toronto ... my how posh can we get?

Burton Cummings of the Guess Who, lost his show biz shoes, members of the group had the shoes bronzed and stuck on a plaque and later presented them to Burton after he had gone out and purchased a new pair.

Whatever became of Martha Smith from the group "Eight Of A Kind"? Well, Martha and her little onions is PR girl for Music Shoppe International.

A three day concert is in the wind and would you believe, at a Auto Track, more next week ...

That's Show Biz!!!

PLAYDATES

Tim Daniels (Kangie)
Peterborough, Ontario (Aug. 2)

Jose Feliciano (RCA)
O'Keefe Centre, Toronto (27)
London Cent. Hall, Ontario (29)
Cent. Hall, Winnipeg (Aug. 1)
Calgary Jubilee Auditor., Calgary (Aug. 2)

RECORD AND TAPE SALESPERSON WANTED

We are well established wholesalers of all labels. The person we look for must be willing to do a lot of travelling. Establish his or her own route, selling to retailers from stock carried in a delivery van. Truck will be supplied by us. We offer a good salary plus expenses and commission. This can be an excellent earning opportunity for a person willing to work hard. Applicant must be bondable. Apply to Box 7423, RPM Weekly.

Edmonton Jubilee Aud., Edmonton (Aug. 3)
Queen Elizabeth Theatre, Vancouver (Aug. 4)

Stagecoach with Bette MacDonald
Molly & Me Lounge, Toronto (July 21-Aug 5)

Bond (Columbia)
Saskatoon (21-26)
Edmonton (28-Aug 2)

Brutus (GRT)
Leisure Lodge, Preston, Ont. (22-25)
Red Lion, Saskatoon (28-Aug 2)

Downchild (GRT)
Jubilee Pavillion, Oshawa (26)
Leisure Lodge, Preston, Ont (29-Aug 1)

Fludd (Attic)
Moncton, N.B. (20)
Truro, N.S. (22)
Halifax, N.S. (23)
Yarmouth, N.S. (24)
Bridgewater, N.S. (25)
Pt. Hawkesbury, N.S. (28)
Sydney, N.S. (29)
New Glasgow, N.S. (30)
Charlottetown, P.E.I. (31)

A Foot In Coldwater (GRT)
Commodore, B.C. (23-25)
Perth, Ontario (26)
Cochrane, Ontario (Aug 1)

Lighthouse (GRT)
Perth, Ontario (26)

Ken Tobias (Attic)
Truro, N.S. (22)
Halifax, N.S. (23)
Yarmouth, N.S. (24)
Bridgewater, N.S. (25)
Pt. Hawkesbury, N.S. (28)
Sydney, N.S. (29)
New Glasgow, N.S. (30)
Charlottetown, P.E.I. (31)
Summerside, P.E.I. (Aug 1)

Gino Vannelli (A&M)
Moncton, N.B. (31-Aug 2)
Charlottetown, P.E.I. (Aug 3)

Andy Williams (Columbia)
O'Keefe Centre, Toronto (28-Aug 2)

Crack of Dawn (Columbia)
Colonial Tavern, Toronto (28-Aug 2)

Lick 'N Stick (Columbia)
Larry's Hideaway, Toronto (28-Aug 2)

CAPITOL RECORDS

require a

PROMOTION REPRESENTATIVE

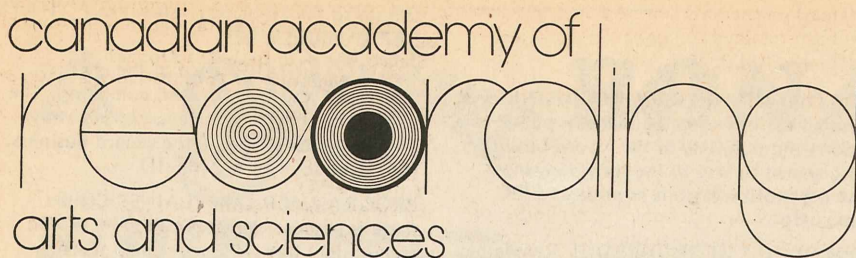
to cover markets in Quebec and the Maritimes
working with artists and press
calling on radio stations & servicing accounts
promoting new and established product

The person we seek
probably has P.R. experience
knowledge of music
knowledge of discotheques
no travel restrictions
must be bilingual

Excellent fringe benefits, car allowance
& salary to right person.

Apply stating qualifications and salary
expected to:

CAPITOL RECORDS/EMI of Canada Ltd
3109 American Drive,
Malton, Ontario,
L4V 1B2.



MEMBERSHIP APPLICATION

The Canadian Academy of Recording Arts and Sciences is a non-profit organization created to foster the development of the Canadian music and recording industries and to contribute towards higher artistic standards, whose membership is intended to be widely representative of all segments of the said industries.

The CARAS operating organization is as follows:

1. The Officers And Directors:

Mel Shaw, President
Leonard Rambeau, 1st Vice-President
Ross Reynolds, 2nd Vice-President
Brian Robertson, Secretary-Treasurer

Directors - George Struth - Greg Hambleton - Martin Onrot

2. A 14 member Advisory Board consisting of prominent figures representing all aspects of the music and recording industry in Canada.

3. A panel of regional representatives to ensure a line of communication at a local level across the country.

Individual membership is open to any person who is employed in the following industry related fields:

Broadcasters
Record Companies
Managers
Artists
Recording Engineers
Arrangers
Composers & Publishers
Album Designers

Promoters
Agents
Record retailers
Rack jobbers
Distributors
Recording studios
Record Producers
Promotion & Publicity

APPLICATION FOR MEMBERSHIP

Annual membership is \$15. The following application should be completed and returned with a cheque or money order made payable to the Canadian Academy of Recording Arts and Sciences, 245 Davenport Road, Toronto M5R 1K1.

NAME

ADDRESS

CITY PROV

POSTAL CODE TELEPHONE

INDUSTRY OCCUPATION

On acceptance of the application, you will immediately receive a membership scroll plus voting rights for the 1976 Juno Awards. You will also participate in industry events organized or sponsored by CARAS in the future.

Save the last dance for me

GREETINGS FANS!!! I'm glad to see that my return was acknowledged by tons of fan mail and threatening phone calls. It reminds



YOU ASKED FOR IT
elvira caprese

me of my days with the follies. (Ed: Which follies???) There hasn't been such a response to my return as my farewell silent screen appearance and the week I shared the bill with Florence Foster Jenkins. (Ed: I don't have to ask who got top billing!!!) Glad to be back and hello to all my old fans... like Terry, Gerry, Joe, Phil, Arnie, Ross, Alice, Dick, Ronnie, Donald, Allan, George, John, Stan, Frazer, Marie and good old Ken.

GET OUT OF THE RECORD BUSINESS!!!

With all the money to be made in public relations and publicity in the record business, it's a shame to stay in the record business. The big profit margin is in press and PR. Ripo offo!!!

RPM OLDIES REORDERED!!! Remember the company that burned all their old RPM's? (It was a heat bill problem or something like that!) Well... they are about to reorder all the issues they burned. Welcome back into the fold. It's better than PACKING UP!!!

ONE MORE TIME! Da dum dee dum dum dum. Da dum-dee dum dum... dum dum dum. La dee dum dum dum dum. De dum de dum dum. (Step lightly) Dum dee dum dum. (Ed: A musical

tribute to the tapdancer. How nice! THAT'S DEE DUMBEST!!!)

OUT TO LUNCH!!! Deal of the century. Phone call to a major record company. The stock room boy tells me everyone is away on holidays!!! THAT'S the record business. (Ed: Goodbye ad revenue!!!)

PROGRAMMER COMPLAINS. Claims there is payola. A major company promo man bought him a 95 cent lunch recently... (a whistle hot dog and a coffee). "Now he expects a top 10 hit on the charts every week!" I investigated. Company policy states that he is to spend according to the radio station's potential as a hitmaker. (Ed: You made that whole thing up!!!)

SHAKEUP!!!!!!!!!!!! Watch for a shakeup at a very important Canadian trade weekly. (Ed: Why? Is Sammy Jo threatening to go with the competition again???) It appears that the trough has been FILLED!!! (Ed: You rude old lady!!!)

REPRISE. De dum dum dum dum. Da dum dum. (Ed: I hope that's the end). De dum dum.

Quality & Sweet Blindness pact recording agreement

Quality Records have announced the signing of Sweet Blindness to an exclusive recording contract. The actual signing occurred between sets at The Forge, in Toronto.



Sweet Blindness and George Struth, President of Quality Records sign new recording contract.

The group consists of Robert Dupont (vocals), Curtis Lee (guitar and vocals), Al Marnie (bass and vocals), Gabor Szepesi (keyboards), and Sonny Milne (drums).

Sweet Blindness are currently recording at the new Phase One studio, with George Semkiw handling the board along with Bob Morten of Quality. The first release is expected in August, a re-release of "Cowboys To Girls", a song originally recorded ten years ago by the Intruders.

Rough Trade firms nine week gig for Chimney

The exciting sounds of Toronto's Rough Trade have earned them a nine week stint at the Chimney. The showcase room has been altered specially for the group. The stage has been resituated and a new dance floor has been installed.

Jim Norman, John Capek, and Peter Hodgson have recently been added to the

Sanitary engineers score over their news counterparts

Lou Harris, the American public opinion polster has discovered that 51 per cent of the United State's citizenry have more faith in their garbage collectors, as opposed to 16 per cent having faith in the press.

The Harris findings disclose a social problem of much greater scope towards the credibility of the press and according to the Toronto Daily Star's senior editor, Borden Spears, the findings "document the staggering extent to which public confidence in all institutions is being eroded."

Spears claims "the press has been called the suggestion box of society. It exists ideally as a forum for discussion and debate, where information can be exchanged, ideas put forward, and decisions criticized or defended."

According to the polls, all institutions such as higher education, the military, organized labour and the government, have all scaled down to a record low, but the question of public faith towards entertainment celebrities such as rock stars and screen personalities, was not polled.

If all the audiences are any indication, it seems that there exists millions of fans who will believe as gospel what their cult heroes have to offer.

Neil Armstrong the first man on the moon may have failed to be a cult phenomenon, but musicians that sing about interstellar travel, have been lauded to great proportions.

A universal irony seems to be presented here.

band. They join Carole Pope, Kevan Staples and Jane Cessine. The group then undertook three weeks of non-stop 12 hour a day rehearsals, to prepare for the Chimney.

Rough Trade's Chimney dates run from July 7 through Sept. 6.

Attic and Gloosecap sign publishing deal

Alexander Mair, president of Attic Publishing and Tony Tobias of Gloosecap Music, have signed an agreement as co-publishers for songs written by Ken Tobias. His single "Run Away With Me" is currently on the RPM chart, with an album to follow soon.



(l to r) Tony Tobias, Alexander Mair and Ken Tobias.

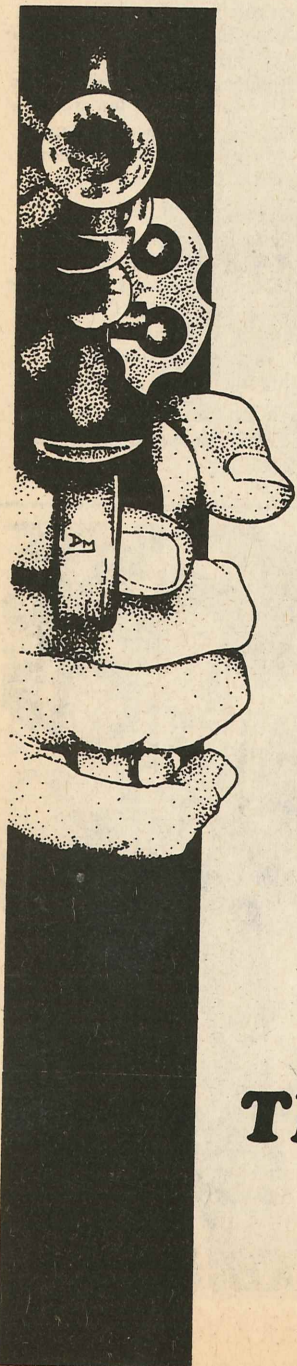
Capitol Records have scheduled an August release for the King's Singers' version of "Keep On Changing", and Susan Jacks' new album on Casino will contain "Dream No. 2". A number of American artists are also recording Tobias compositions for future release. After the album is recorded, Tobias will tour the Maritimes with Fludd.

TAKE ADVANTAGE OF RPM's

MAKE-A-HIT PROMOTION

A *Broadland* BONANZA

FOUR "SHOOT 'EM UP" NEW RELEASES



BIG DADDY'S GONNA' BRING IT
ON HOME TO MA-MA

B/W STAYING ONLY MEANS
(I've Put Off The Leaving)

DARLENE
MADILL

BR 2139X

PAPA'S WAGON

B/W KINDA' WISH I HAD

BOB MURPHY
& Big Buffalo

BR 2140X

THE COWBOY AND THE LADY

B/W I REMEMBER LOVE

DICK
DAMRON

BR 2141X

PAPER ROSIE

B/W THE ROAD

DALLAS
HARMS

BR 2142X

WHEN YOU
THINK COUNTRY
THINK *Broadland*
THE LABEL THAT BEATS
ALL OTHERS BY
A COUNTRY MILE



RECORDS LIMITED

THE ACTION COMPANY

Feliciano acclaimed around the world

by Scott Stewart

A unique and sensitive artist is Jose Feliciano. In eight short years he has gained international acceptance few people ever achieve in a lifetime. The long and winding road from Greenwich Village, to the London Palladium, to a 100,000 plus crowd in Brazil, and several appearances on television have made him a giant in the world of entertainment.

He has been acclaimed by critics as the first "Contemporary Artist" of our time, communicating to all audiences is a Feliciano trademark. He has performed in almost every country in the world, including three behind the Iron Curtain. His acceptance is incredible. Jose made history recently when he became the first non-black performer to appear on Soul Train, a nationally syndicated music and dance television show. During his last tour in the Philippines he was presented with the Villar Trophy of Distinction, an award for artistic excellence symbolizing the acclaim and recognition felt for him by the Filipino people.

Born September 10, 1945, in Lares, Puerto Rico, Jose first discovered music at the age of three. From that early beginning, music has been his life. Blindness has been absolutely no handicap in the development of this artist. From his first public performance at the age of nine, he has become one of the most proficient guitarists in the world. Living proof is the fact Feliciano is high in demand for recording sessions with other artists. He has worked with John Lennon on

many occasions. Requested by Joni Mitchell to play lead guitar on one of her songs, resulted in "Free Man In Paris" which became a major hit last year.



Jose Feliciano

In the spring of 1969 at the Grammy Awards presentation, Feliciano, nominated in four categories, was awarded two Grammys. One

was for The Best New Artist, and the other for Best Male Contemporary-Pop Vocal Performance for "Light My Fire." Since that time he has surpassed the 90 million mark in record sales throughout the world for which he has earned 32 Gold Records.

His current album on RCA, "Just Wanna Rock 'N' Rock" (APLI-1005) features great songs, some old and some new. Feliciano's last album "And The Feeling's Good" was declared by both Billboard and Cashbox, as his best in many years. On that album is the theme from NBC's successful television program "Chico And The Man." He scored and performed the music. A major motion picture score is his next project.

Acting has added a new dimension to his career. His first role was a five minute part last fall on "McMillan And Wife." Feliciano played a Latin guitarist whose knowledge in rare tobacco helped solve a mystery. His acting ability was really put to the test on a "Kung Fu" episode. This was a full length, major role in which he played a travelling musician who knew a dangerous secret.

Asked if he had been working too hard? Feliciano answered "You have to work hard to stay on top. An entertainer never stops paying his dues; he always has to keep proving himself. If you can do that and enjoy doing it at the same time - you're a happy person. A happy person can share that joy with his friends: his audience".

This man, his music, and his guitar will be doing just that when he appears at O'Keefe Centre, July 27th.

STAMPEDERS

HIT THE ROAD AGAIN!

SMASH FOLLOW UP

NEW ORLEANS

f/s

SUMMER IN THE CITY

MWC 1018

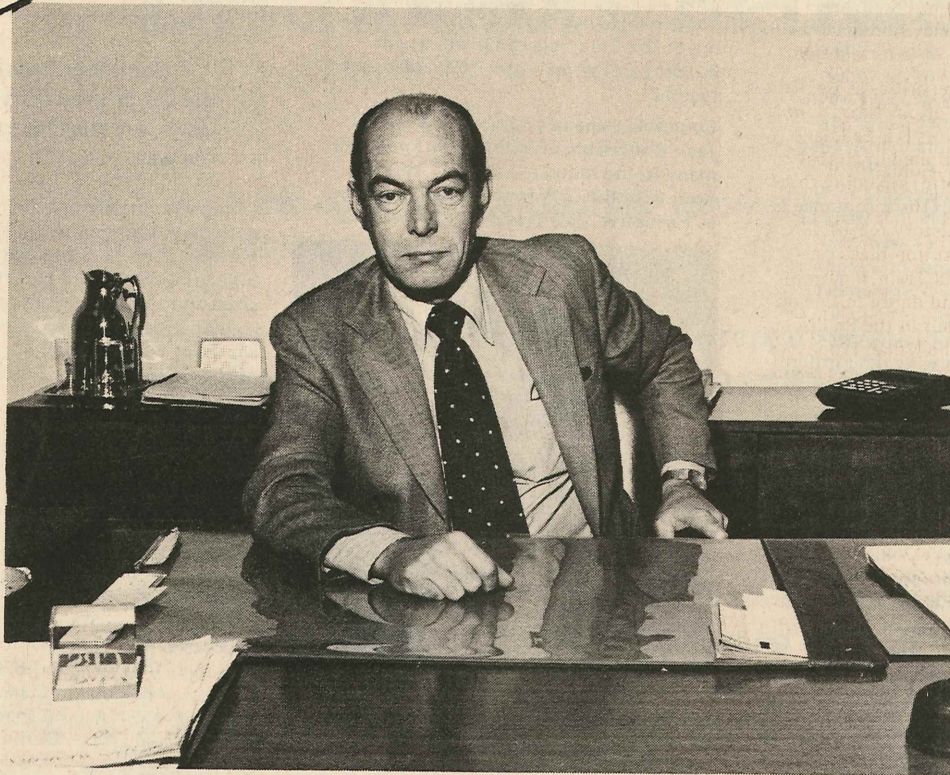
FROM THE "STEAMIN'" ALBUM

MWCS 708



MANUFACTURED AND DISTRIBUTED BY QUALITY RECORDS LTD.

RPM salutes CBS



It is a genuine pleasure to welcome C.B.S. Records personnel from the U.S.A. and the many Countries from around the world to Toronto - a City both beautiful and exciting and symbolic of the energies and artistry of our recording industry.

Most importantly, your presence will afford an opportunity to members of the Canadian record industry to participate and share in our total enthusiasm and dedication to developing and merchandising tomorrow's talent today.

T.M. Lynd
President
Columbia Records of Canada, Ltd.

A special section devoted to the CBS International Convention 1975
held at Toronto's Royal York Hotel (July 21 - 26 1975).

Canada is host country for CBS International Convention

(researched by David Sheehy)

As the Canadian music industry welcomes the more than fifteen hundred delegates attending the CBS Records Convention, it's interesting to reflect on the early activities of the Canadian arm of the giant CBS group. Thanks to memorabilia supplied by Eddie Colero, Columbia's Ontario Branch Manager, it's possible to go back in time to February of 1918 when the Columbia Graphophone Company was located at 363-5-7 Sorauren Avenue in Toronto. That month, Columbia was offering blues and jazz selections by W.C. Handy's full orchestra - ten inch discs at eighty-five cents each. They were also promoting the ten inch disc of Vernon Stiles singing "Then You'll Remember Me" from "Bohemian Girl" at \$1.00. Columbia was even a little risqué back in those days as the following description of the ten inch "Cannibal King" indicates: "If ever there was a song which strikes thirteen in melody, merriment and mirth 'The Cannibal King' is the one. A little shocking? We admit it. More than a little humorous? Decidedly. And the melody? It is new, original, catchy and joyfully sung by those 'joy' singers Collins and Harlan. More than this no one could ask. 'Forty-three children in a twenty-five passenger Ford' is only one of the fun making ideas in this clever hit."

Advancing a few years to 1923 we find Columbia touting "The joy of a record that

Lynd, a Canadian, has subtly infused a "think Canada" attitude into the entire Columbia operation.

is virtually noiseless", as they introduce their "new process" records. That was the year that Eddie Cantor hit with "He Loves It" and "Sophie" - and the price was seventy-five cents.

Expanding with much dignity and pride over the years, 1975 sees Columbia as the largest record complex in Canada, where it has contributed significantly to the economy and culture of this country. With an impressive and established international roster of recording stars to offer the Canadian market, Columbia, through its Canadian President, Terry Lynd, has made expensive and successful inroads into harnessing the talents of Canadian artists from coast to coast. Produced, packaged and marketed for the Canadian and international buyer, many of these groups and artists are now enjoying successful careers in the entertainment business.

Lynd, a Canadian, has subtly infused a "think Canada" attitude into the entire Columbia operation. He's a believer. He believes that if he spends money, he should have a return on that investment, which earned him the tag of being "a bottom-line man". Not being content

with pumping out product, hoping that some of it would succeed, he took a personal interest in the domestic scene and imported professional talent that wasn't hung up on the Canadian inferiority complex. He literally changed the thinking of the Columbia camp and began building Columbia's own "Canadian star system".

Columbia Canada's number two man is Jack Robertson, affectionately known to many in the industry as "J.R." He has been with the firm for eighteen years and, as Executive Vice President, contributes



Jack (J.R.) Robertson

to the overall operation of the company, particularly in the area of acquisition of artists where he prepares contracts and negotiates on behalf of the company. He has been exceptionally busy in this latter role where the firm has been building a sizeable roster of Quebec and English-Canadian talent.

The production and promotion of an artist or group can only be successful if a record company has an effective sales force. Columbia prides itself in the fact that their coast to coast network of sales personnel work very closely with both the



Bert Dunseith

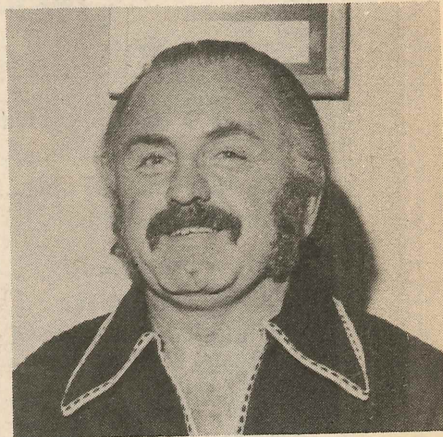
promotion and A&R departments. They are kept informed of new artists coming

into the fold, production activities and promotion campaigns. In charge of this important function for Columbia is Bert Dunseith - Director of Distributor Sales. Dunseith has been with Columbia for

"... Columbia Records, with the aid of producers like Bob Gallo, are starting to lead the way."

more than fourteen years. He moved to Vancouver in 1968 to open the label's first company-owned branch on the west coast and was transferred to Head Office in January of 1972 where he has been in charge of coordinating the sales efforts of the company's branch locations across the country.

Regarding domestic product and its profit potential on the international market, Dunseith says: "I think the potential of the domestic scene is unlimited. I think the whole Canadian industry is just now starting to realize what has to be done and how it can be done. Columbia Records, with the aid of producers like Bob Gallo, are starting to lead the way. The profit potential still depends on international releases and I feel that the Guess Who and B.T.O. have shown that it can be done in Canada. In other words, you can make Canadian artists into international artists. During the last two or



Charlie Camilleri

three years with the development of studios, good engineers and good producers coming into this country, I think we're just beginning to tap the potential."

Coordinating the promotion activities of Columbia Records, presents ten situations - one for each province. Heading up this operation, in the capacity of Director of National Promotion, is Charlie Camilleri, who says: "I've been through it all with the company, watched their growth which has been tremendous. It's gratifying as hell to be able to work with a company that recognizes their staff and keeps you moving that way". The actual muscle behind the promotion

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department is their ability to put together an album kit which includes ad layout, point of sale display, posters, bios and photos. These kits are made available in quantities of a thousand. Promotional copies are important. "We make in-store play copies available right across the country, and we'll service every radio station in the country", boasts Camilleri, continuing with, "We service almost eight hundred radio stations and additional copies are made available to all promo men in the field for follow-up."

It's a matter of total communication between the sales and promotion department. Camilleri's instructions to his men in the field is to keep the sales managers posted

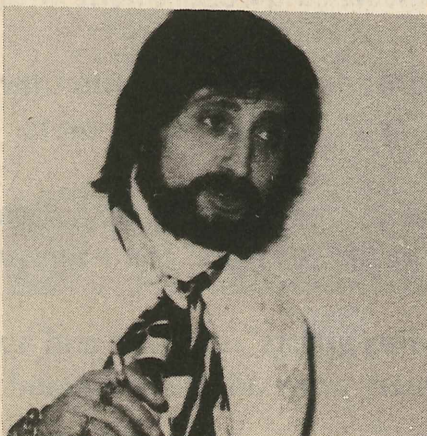
"Merchandising and sales aids should be consistent with the total image Columbia tries to project."

on what's going down in the promotion department. They do this by word of mouth and the sales department, in turn, supply their promotion counterparts with weekly sales reports.

Scott McNeill is the newest addition to Columbia's "front office". At thirty-three, the youngest member of the executive team, he has the duties of National Merchandising Manager. He joined Columbia three years ago and worked as coordinator and administrator of Special Products, gaining a wider knowledge of the business as marketing representative for Special Products. Moving into the merchandising department, McNeill finds that his duties are to "develop awareness and interest on the part of consumers, retailers, and sub-distributors on local, regional and national levels". He is also aware that "it is essential to work out carefully planned campaigns with the promo and sales depart-

ments where necessary", adding "In-store merchandising support for individual albums and artists is equally important. Merchandising and sales aids should be consistent with the total image Columbia tries to project". Although new to the merchandising end of the business, McNeill has quickly picked up on the general philosophy of the company and when asked to comment on the Canadian music scene, he answered with: "The problems encountered in a question such as this, is that naturally it is going to sound somewhat biased. Sure I'd like to see Columbia's artists rushing up to the stage at next year's Juno Awards - and I'm damn sure they will be. Everyone in the industry connected with the development of Canadian talent has a very definite allegiance and responsibility to give total support to our artists. This, of course, has been stated at length by other people with far more knowledge of the Canadian music scene than I, but it still bears repeating whenever possible."

Probably one of the most important additions to Columbia's Canadian operation was



Bob Gallo

that of Bob Gallo as Director of A&R. He has brought with him a confidence and be-

lief in what he is doing - a rare ingredient within the camp of Canadian A&R people. New York born Gallo has worked with many of the names in the business including James Brown, Bo Diddley, Mary Wells, The Drifters, The Rascals and many others.

"Groups such as the Band and Bachman-Turner Overdrive made it because of mass appeal."

This has armed him with an exceptional knowledge of the business and an incredible producer/artist relationship. He has also managed to design and execute the construction of five studios in the U.S.

Gallo has had much success with Columbia leading to what he calls "having complete and total freedom and backing on anything that I have wanted to do". He adds, "We have had five hits to date so now the confidence is really there and my freedom has become open-doored". He is presently working with Dwayne Ford and Bearfoot, Bond, Crack of Dawn and Patricia Dahlquist. Says Gallo: "I have great faith in all these artists. I feel that the key is sound that has mass appeal. Groups such as the Band and Bachman-Turner Overdrive made it because of mass appeal. The States bought it because it fit their programming. This is what I'm striving for with my groups. I try to keep the groups, I'm dealing with now, into what's happening today".

Gallo's counterpart in the all-important Quebec market is John Williams who, as head of A&R for CBS Disques, has found, produced and launched several exciting new acts.

Bud Borkovec as Director of Special Products for Columbia Canada, is coordinating much of the action for the CBS Sales Convention 1975. With over fifteen hundred delegates attending the Convention from all over the world, it's only natural that excitement is running high. "This Convention", says Borkovec, "is going to bring not only attention to Canada but to the recording industry in general in Canada. For a major record label to choose a country as a place to hold a convention has got to mean it's a super music country".

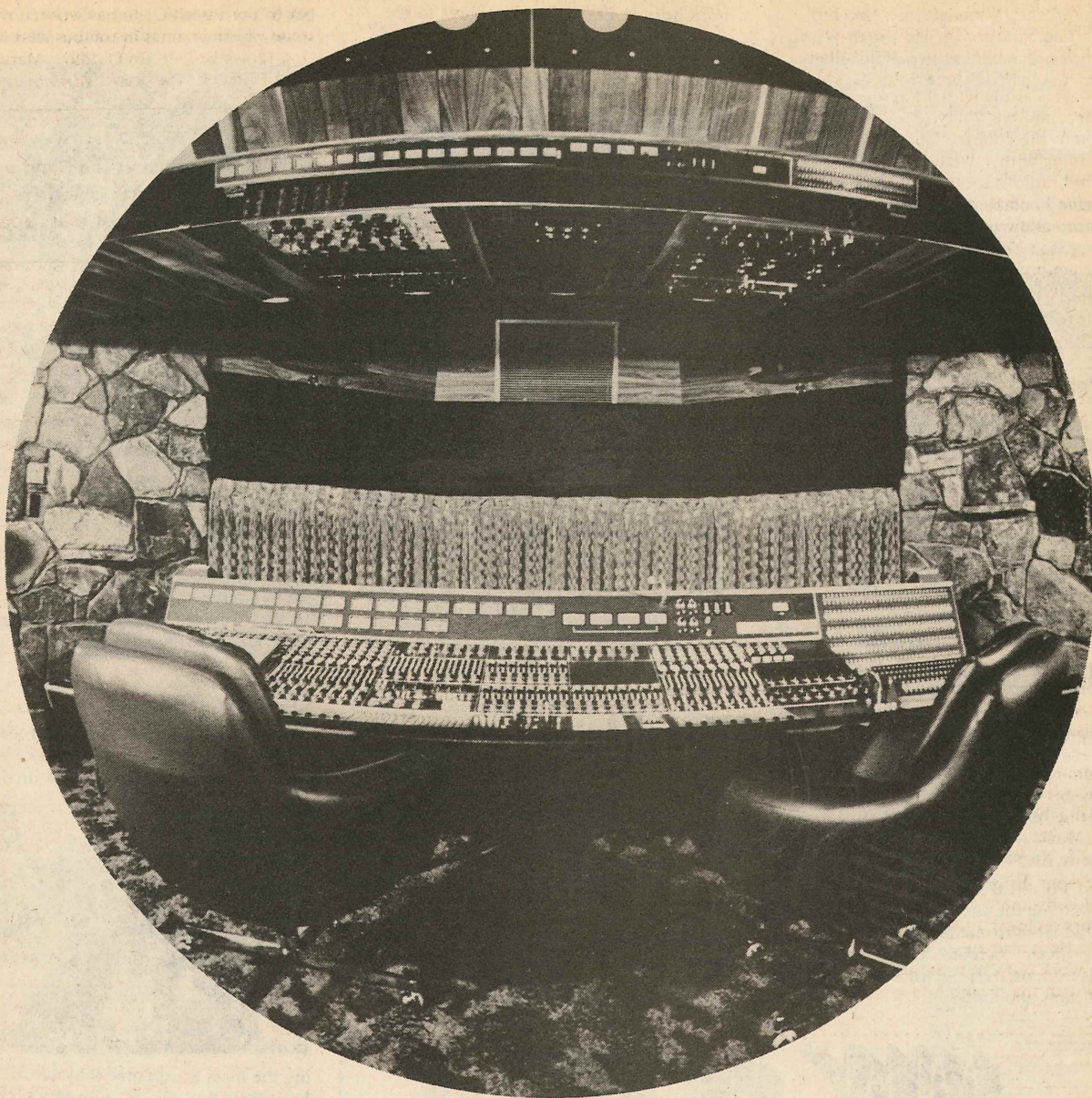
The "meat and potatoes" of the Columbia Canadian operation is the sales and promotion personnel in the field - each of whom contribute to the "team" spirit so obvious in the company. Because of this "team work" attitude they can stand up and be counted as being among the best in the business.

FOR YOUR GENERAL INFORMATION

The population of Canada is slightly more than 22 million people in an area comprising 3,851,809 square miles. The Canadian border stretches from the Atlantic coast to the Pacific coast - a distance of 5,443 miles. Much of this border is part of the Canada/U.S. boundary - the longest unguarded border in the world.

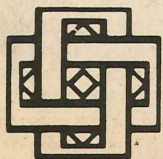
There are ten provinces in Canada - British Columbia, Alberta, Saskatchewan, Mani-

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toba, Ontario, Quebec, New Brunswick, Nova Scotia, Prince Edward Island and Newfoundland. There are also two territories - The Yukon and The North West Territories. Canada has two official languages - English and French.

At latest count, Canada has 348 AM and 89 FM radio stations. There are 100 television stations and three networks - CBC, CTV and Global.

Columbia Records of Canada Ltd., services accounts from three service centres, Calgary, Don Mills and Montreal. Branch offices are maintained in the same centres, each staffed by sales and promotion personnel. A&R managers are located in Toronto, for Columbia and in Montreal, for CBS Disques. The publishing arm for Columbia - April Blackwood - is headquartered in Toronto.

The CN Tower, that needle-like edifice just west and south of your hotel, is the tallest free-standing structure in the world, topping 1815 ft. The uppermost area of the tower serves as antennae for several Toronto television and FM radio stations.

Welcome to Canada - CBS delegates

DWAYNE FORD AND BEARFOOT

Bearfoot is one of Canada's newest successful groups to date. Last winter "Passing Time" reached the top 30 on the RPM singles chart. Their new release "Molly" is sure to do the same.

Dwayne Ford is the original Bearfoot, who began playing the typewriter in school and then graduated to the piano. First into classical music, then jazz and blues, and now into his current style. Ford also plays the flute, drums and guitar.

Hugh Brockie has been playing with Ford off and on for the last ten years. They were both born in Edmonton and went to the same school and formed part of the band Ronnie Hawkins put together while in seclusion. Brockie plays guitar with Bearfoot.



Malcolm Tomlinson came to Canada from England five years ago. He played drums with Bill King, Syrinx, Rhinoceros and Milkwood before joining Bearfoot. Chris Vickery also played with Bill King and others before he came to the group.

DANNY McBRIDE

The release of Danny McBride's premiere album on Columbia, recorded at the CBS studios in England, established him as an exciting new musical force on the recording scene. His first album featured a super group of musicians and was mixed at Apple Records.

McBride picked up a guitar in grade six and rapidly developed his skill. He began going from one band to another until he had played with over fifty groups. He quit

school at 19 and joined the Canadian Rock Theatre. With the Theatre, he was a member of the travelling Jesus Christ Super Star show whose great appearances included the



International Hotel in Las Vegas and the Aquarius Theatre in Los Angeles. In 1972, he joined King Biscuit Boy's band and toured Canada.

One might say that with his musical background and talents, Danny McBride will develop into one of Canada's superstars.

LICK 'N STICK

Lick 'N Stick has spent the past four years working their way to receiving exposure in Ontario's better clubs. They're finally gain-



ing the mass acceptance that has for so long been their due, and solid support for their rock 'n blues style of music.

Initial release for Lick 'N Stick, on the Columbia label is "Take It Easy."

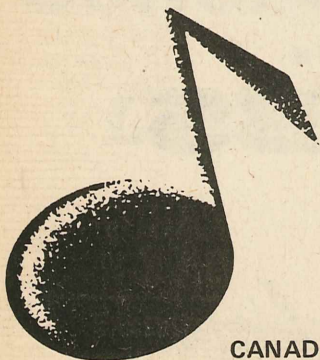
BOND

Bond's entry into the Canadian music business began in 1970 but it wasn't until 1975 when they became an important part of the



Canadian recording industry. Their first single, "Dancin' (On A Saturday Night)"

MUSIC SHOPPE



DOUG BROWN
AL DEMERS
FRANK HERBERT
RALPH JOLIVET
PETER KEWLEY
STEVE MALEY
RON SCRIBNER
STEVE WAHRER

CANADA'S FINEST TEAM OF AGENTS IS PROUD
TO BOOK COLUMBIA RECORDING ARTISTS
MYLES & LENNY BOND
CRACK OF DAWN LICK 'N' STICK
KELLY JAY

earned them a berth on Canada's national chart, the RPM 100. Their music has been described as "a combination of contemporary North American currents with a British rock influence", which is a natural evolution being as the founders, cousins Bill Dunn and Jeff Hamilton were born in England, immigrated to Canada and collided with fellow foreigner John Roles and mixed these ingredients with Canadian down easter's Ted Trenholm and Alex MacDougall.

The Bond success continues with their second entry, "When You're Up You're Up" now firmly established as a hit single and their album already showing excellent cash returns.

BRUCE COCKBURN

Regarded as Canada's "quiet" folk singer, Juno Award winning Bruce Cockburn has



literally conquered every conceivable market in Canada. The Cockburn power lies in that rare "word-of-mouth" type of communication. With a minimum of radio ex-

posure, Cockburn has played to "sold out" concerts in every major centre in Canada.

Some might ask, "Who the hell is this Bruce Cockburn", and for good reason. He's not caught up in the general hysteria of "star-making." He has established himself, quietly and with an air of distinction that places him head and shoulders above his usual "grandstanding" counterparts. So highly regarded is Cockburn that he is the only guest ever allowed to share his accommodation with his giant sheep dog at Toronto's prestigious Windsor Arms Hotel.

MURRAY McLAUCHLAN

Now, with the release of Murray McLauchlan's fourth album, "Sweeping The Spotlight



Away", he is embarking on a major North American tour which will take him to virtually every major centre in Canada, and then back into the United States, where he is gaining a huge following... and will no

doubt continue to increase that following as positive reaction to the new album grows.

In Canada, Murray's newest single, "Down By The Henry Moore" has become a nationwide hit with practically every major and secondary market - contemporary rock, pop and country being blanketed with Canada's Juno Award winning sound.

PATSY GALLANT

Patsy Gallant has been part of showbusiness for twenty of her twenty-six years, and was a natural to move into the record arena.



Completely bilingual, Gallant had no trouble with the Quebec market, but it was obvious that the English-Canadian market required a little grooming for the acceptance of the sound of this aggressive young talent. It has

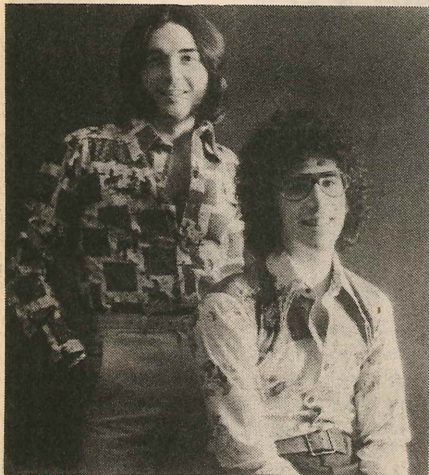
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been a growing process and one that took Gallant into the international sphere as Canada's sole entrant in Tokyo's International Festival of Popular Songs. This led to Columbia's Japanese affiliate CBS/Sony scheduling concerts and television appearances.

The "Patsy" show has successfully toured the length and breadth of Quebec and the five-foot-one bundle of excitement is on the threshold of breaking into the hallowed gates of the English-Canadian market.

MYLES AND LENNY

With a hit single called "Can You Give It All To Me", under their belt, Columbia's Myles and Lenny have demonstrated their potential



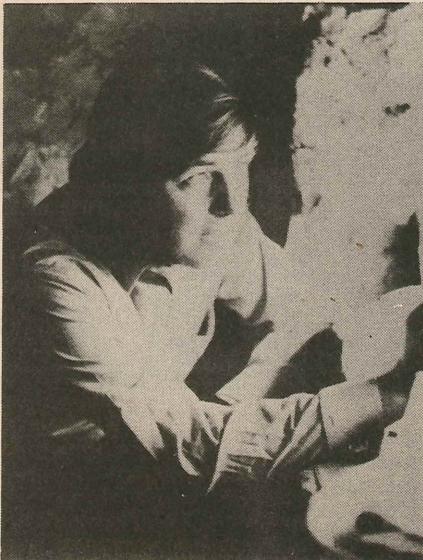
as a successful team. Their debut album titled "Myles and Lenny" has met with critical acclaim and is no minor triumph.

Both Myles and Lenny are from Toronto, and their relationship began in their early teens when they attended the same high school. Playing violins, guitars, and other instruments both boys began to develop in-

to brilliant musicians. Myles wrote his first song at the age of 13. Lenny comments, "I had always considered a songwriter to be a Donovan or a Lennon-McCartney. When I heard songs of equal value from Myles I said 'Hey this guy has got something'. Says Myles: "Recording an album is just a fantastic outlet for us. I just hope we can keep on doing it and doing it".

JOHN ALLAN CAMERON

John Allan Cameron can probably lay claim to being Canada's most popular ethnic artist - which is a lie to begin with. He was



born in Cape Breton, Nova Scotia, home of the coal miners and pub-brawlers and an occasional school teacher. John Allan happens to belong in the latter category, although caution should be used in any attempts to poke fun at John Allan's Inverness County - he's a brute of a lad, but with a gentle temperament that has made him a popular record-

ing and television star from coast to coast in Canada. His current television show uses a John Allan original, "Lord Of The Dance" as its theme and which, by the way, was a successful single release.

PATRICIA DAHLQUIST

Patricia Dahlquist's premiere single on Columbia, "Keep Our Love Alive" is a prime example of her recording personality - up-



tempo, commercial material. A native of Vancouver, B.C., Dahlquist has a wide and working knowledge of "live" theatre and the touring group scene.

Dahlquist's repertoire covers every nuance between jazz and rock categories. "I really love working in the studio", Patricia explained, "but first and foremost, I'm a live performer. What matters to me is being in front of the people and making things come alive." Her session was produced by Bob Gallo at Toronto's Manta Sound.

AUT' CHOSE

"Aut' Chose" means "Something Else" and that is exactly what this Quebec group is all about. They are the total representation



of people known as underdogs. They are regular visitors of the greasy spoon joints. The group is violent and at the same time sentimental.

The group members are Lucien Francoeur and Pierre Gauthier and friends. They have just signed a new recording contract with Columbia.

Francoeur was born in Montreal twenty-five years ago and is the successful author of five books. "Songs", he says, "keep popping into my head."

Gauthier met Francoeur at a party and afterwards discovered the two could make it happen, him with the music and Francoeur with the lyrics.

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CRACK OF DAWN

Crack of Dawn, a recently signed Columbia group, has producer Bob Gallo quite excited. In September of 1974, the group was heard by Shane Bennett, their present mana-



ger, who immediately brought them to the attention of Gallo, Columbia Canada's A&R Director. Gallo knew right away that this was the group he had been seeking for almost six months. As of January 1975, the Crack of Dawn had become recording artists.

The group consists of Carl Otway from Grenada, W.I., Trevor Daley, born in Kingston, Jamaica, Torontonians Mark Smith, brothers Carl and Rupert Harvey both from Jamaica, Alvin Jones also from Jamaica, Dwight Gabriel, born in Nova Scotia, and Glen Ricketts who is also from Jamaica.

MARC JORDAN

Marc Jordan was born in New York City and raised in Toronto. Coming from a musically



talented family, he accompanies his vocalizing with guitar and piano.

After paying those "dues" on the Ontario bar circuit, Marc spent some time in Paris, where he developed his talents as a composer.

By Summer '74, he had developed his writing and performing styles to the point when he realized it was time to seek out a serious recording arrangement and a compatible producer. In August he met Bob Gallo, an American producer with vast studio experience. Gallo had recently been appointed to the Columbia Records A&R Department and, after a few talk sessions and the reviewing of Marc's demo tapes, it was obvious to both that Jordan's search for a producer and a label were over.

(The Columbia artists showcased on pages 14, 15, 16 and 18 are just a sampling of what the Canadian label has to offer.)

The establishment's lingering and losing battle to oust rock 'n' roll

by Ritchie Yorke

©Ritchie Yorke 1975

ANY MUSIC CITY, U.S.A.

I really must say that I find the prevailing icy winds of fear sweeping through the American music industry to be something of a mystery. So what if the Feds are out to nail some heads - they've been doing the same damn thing ever since rock 'n' roll started. This current indictment trip is nothing new in the canals of rock. God knows we should be used to this kind of shit by now. It's been with us for over twenty years.

I've been somewhat out of touch with the day-to-day affairs of the record industry in recent weeks, having been engrossed in the most massive project of my notorious career. The task involved the researching and writing of a definitive History of Rock set in the social and political milieu of the period. You can imagine that the achal job was something akin to climbing Mt Everest alone but my lingering weariness aside, it was a fascinating and absorbing experience. It has given me many new insights and a deeper understanding of the whole rock trip. Sometimes we become so intensely involved with the music that we lose perspective. It's good to step back occasionally for a long hard look.

With an official announcement pending, I don't want to get into exact details of my associates in the History of Rock project. Suffice to say that ultimately it will involve several hundred radio stations and a large book. It really is an enormous undertaking and your author 'ere has been snowed under by an assortment of reference and research works. I strongly doubt if any of us mere mortals can ever hope to reach the stage of being considered an expert on any subject, but right now, my bewildered brain is all but overcome by the monumental mass of rock music information which has passed from my eyes and ears to the blank page. At the moment, I know as much about the history of rock as I would ever want to know. It has been an incredibly exhausting task.

What clearly stands out in the music's history is a neverending campaign by the Establishment to put rock out of business. Ever since the beginning of the 50's, rock music has been subjected to intense supression and repression. The soda syphon-squirters of the status quo have been trying to break the back of our music ever since it first surfaced in R & B records of the late 40's. By nature rock 'n' roll was anti-Establishment and encouraged rebellion. It almost became the anthem of a revolution and certainly led to the identification and

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rising of the Bom-baby sub-culture (those of us conceived in the passion of soldiers returning home from World War II in the grim aftermath of Hiroshima and Nagasaki).

Rock music has fought a long and arduous battle for survival and is still fighting it now. It's part and parcel of our music's history. The mystery is why anyone in the music industry who understands where it's coming from, should be surprised about continuing Federal harassment. There's nothing new or novel about such music industry investigations: they've been part and parcel of this racket ever since it began.

The phrase "rock 'n' roll" - popularized by the Cleveland disc jockey Alan Freed - was in fact Negro slang for copulation. Rock has always stayed in close proximity to the subject of balling but it is not widely known

"The Southern Establishment mounted a high and mighty campaign trying to censor rock out of existence."

that the very name used to mean making out. Among the earliest records using the phrase were Roy Brown's "Good Rocking Tonight" and "Rock All Night Long" by the Ravens (both 1948) and the 51 R & B hit, "We're Gonna Rock" by Gunter Lee Carr. Alan Freed transposed the term from its R & B usage as an all encompassing name for a new kind of music which had originated with Negro singers and musicians.

At first there was tremendous resistance to rock 'n' roll, not only from the Establishment but from the music industry status quo. As the British author Charlie Gillett wrote in his excellent book, *The Sound of the City*; "Both large segments of the general public and the music industry establishment looked upon the growing popularity of rock 'n' roll with uneasiness. There were three main grounds for mistrust and complaint: that rock 'n' roll songs had too much sexuality (or, if not that, vulgarity), that the attitudes in them seemed to defy authority, and that the singers either were Negroes or sounded like Negroes. This last change was a matter of most open concern in the South."

The Southern Establishment mounted a high and mighty campaign trying to censor rock out of existence. Church groups claimed that the entire rock movement was part of a plot by the National Association for the Advancement of Coloured Peoples to "corrupt white southern youth." Even white radio stations were extremely reluctant to program so-called "race" records. The result was that a whole bunch of people such as Pat Boone, Georgia Gibbs and Perry Como scored gold records covering R & B songs and laundering them for the great white ruling mass.

Treating Negro music as shit and unsuitable for refined white taste was nothing new. Way back in 1899, the *Musical Courier*, reporting on the sudden success of Negro-oriented ragtime music, reflected the current outlook: "A wave of vulgar, filthy and suggestive music has inundated the land.

The pabulum of theatre and summer hotel orchestras is coon music. Nothing but ragtime prevails and the cakewalk with its obscene posturings, its lewd gestures. It is artistically and morally depressing and should be suppressed by press and pulpit."

At the start of the 50's, it appeared as if control of mass music taste rested firmly in the hands of six major record companies. Between 1946 and 52, these companies had been responsible for all but five of the total of 163 records which sold a million copies.

The major companies had no liking for rock 'n' roll which they considered raw, raunchy and raucous. All their hits came from an escapist-based trip into non-reality. As Charlie Gillett comments in *The Sound of the City*, "The general tone of this style and the songs that belonged to it denied the

physical nature of sexual relationships, and expressed trite emotions about simple events with almost no reference to any shared experiences." The majors wanted nothing to do with rock 'n' roll and if it had not been for the enduring spirit of a small crop of independent labels, plus the young public's refusal to accept anything but the nitty gritty, Patti Page might still be the singing rage. Even our distinguished visitors this week from Columbia are no doubt aware that their company, under the A & R stewardship of Mitch Miller, ignored rock 'n' roll as though it didn't exist for an entire decade. Not only that but Mitch Miller became one of rock's harshest critics. He hated rock with incredible passion. A former oboist with symphony orchestras, Mitch couldn't connect with rock on any level. Said Mitch: "Adults all over the land



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(L. Francoeur-P Gauthier De Laverendrye)

A WORLDWIDE NETWORK OF MUSIC PUBLISHING COMPANIES

are yearning for a pause in the day's cacophony." He accused some dee jays, the ones who played R & B records, of turning over their responsibility to "the commercial record shop; to the eight to fourteen year olds; to the pre-shave crowd that make up 12 per cent of the country's population and zero per cent of its buying power once you eliminate the ponytail ribbons, popsicles and peanut brittle." Tuff stuff from the man who would never have hired Gamble and Huff.

Despite the less than favourable criticism from Mitch and many others, rock music endured and actually gained in popularity. So the System decided if they couldn't bust the music then they'd have to bust the people making it. By the late 50's, they'd eliminated four of the most important makers of rock music - Chuck Berry, Jerry Lee Lewis, Elvis Presley and Little Richard - and they figured they had us licked.

Chuck Berry they'd nailed on a trumped up morals charge involving a teenage Mexican prostitute, a bum rap that cost the poet laureate of rock almost four years behind bars. Jerry Lee Lewis was drummed off the radio and concert stage when he married his 14 year old cousin. Elvis Presley was shrewdly marched off into the Army to serve two years in Germany. And Little Richard wrote himself off when he checked into the ministry, freaked out that the launching of Sputnik somehow represented God's wrath about the evils of rock 'n' roll.

Contacts, the newspaper of the Catholic Youth Centre, set forth its advice thus: "Smash the records you possess which present a pagan culture and a pagan concept of life." More stunning was a speech by a member of Congress, Emanuel Celler, to a dinner of music and radio executives in New York in 58. Recalling the legend that a swan sings before it dies, Congressman Celler noted: "There are those who should die before they sing." Whispers of Fascism.

Despite the removal of four of its figure-heads, rock lived on. So in 59, the Establish-

ment created the Payola scandals in a last-ditch blast to blow the music off. Federal investigators went after the music industry with sharpened axes and many heads rolled. But nowhere near as many as one might have expected from the hysterical Establishment media coverage. Claimed author Vance Packard (The Hidden Persuaders, The Waste Makers), at Washington hearings: "Our airways have been flooded in recent years with whining guitarists, musical riots put to a switchblade beat, obscure lyrics about hugging, squeezing, and rocking all night long. . ."

With the Payola controversy, they figured that they had us beaten. The fact that Payola had long been a normal part of the music industry, right back to Al Jolson's

"If rock had been artistically acceptable to the Establishment, the Payola hearings would never have taken place."

time in fact, was conveniently overlooked by the media. Payola and rock 'n' roll would be sunk together. President Eisenhower told Congress to clean up "this whole mess." But Billboard stated flatly: "The cancer of payola cannot be pinned on rock 'n' roll." In his book The Rock'n' 50's, author Arnold Shaw says: "During the scandals, the public gained the impression that payola was associated specifically with rock 'n' roll, if it was not generated by it. Obviously it was a way of life in music business, if not in American business generally."

If rock had been artistically acceptable to the Establishment, the Payola hearings would never have taken place. The whole trip was concocted to censor and suppress the makers of rock 'n' roll music. In the end, out of a total of more than 10,000 U.S. dee jays working at around 5,000 stations, only 255 were actually found guilty of Payola. A law was enacted making Payola illegal but rock was more active than ever. Record sales in 59 increased by an incredible twenty per cent over the previous year. The music could not be stopped because it was all that its audience had or wanted to believe in.

After the Beatles' invasion was launched in 64, the unfurled fist of repression was raised again, this time by the U.S. record companies and the musicians union anxious to regain control of rock music from the Limeys. Many fine British bands were prevented from touring the States but rock from England endured. The will of the people had again prevailed.

Later in the 60s, the FCC enacted new regulations relating to any mention of drugs in rock songs. Stations which played records containing any reference to illicit drugs were liable to lose their licenses. It was another reprisal against rock by the Nixon regime. Promoters of outdoor rock festivals were prevented from staging events which drew large crowds, because politicians were freaked by the sheer physical presence of such an enormous counter culture. The kids had to be stopped from getting out there and grooving on rock and drugs. It put

strange ideas into their stoned-out heads, made them stop being willing and worthwhile links in the mass consumer chain. Our doubts about U.S. democracy could not be tolerated.

John and Yoko were thwarted in an attempt to present their bodies naked on an album jacket. And John Lennon was hounded by paranoid System officials because he dared to speak his mind about the disintegration of democratic society and the desperate need for urgent change.

Into the 70s and we predictably find the Establishment still trying to cut off the balls of rock. Not only do they dislike the music and what it stands for, but now they discover that those dirty long-haired bastards are making a pisspot full of money out of that shit. Now where is that at? Nixon is gone, the nation's number one criminal put out to pasture, but the campaign to eliminate that accursed rock continues.

Clive Davis is ousted as president of Columbia Records in circumstances which have raised many questions. It is generally believed on the street that Clive was sacrificed to appease the gods of the System. Weirder things have happened.

And now we come to the current Payola, Drugola and Bugola number which has the music industry silently shrieking in mortal terror. All those astonished looks you see on the faces of leading industry figures. Why the surprise? Why the shock? It's just another perfectly normal development in the Establishment's neverending effort to blow off rock. It's more of that typical harassment, the System's heat, the threat of suppression and censorship. We should not be amazed at these developments because they are merely a continuation of the old pressure tactics. We've seen them before and I'll bet anything we'll see them again. And not infrequently.

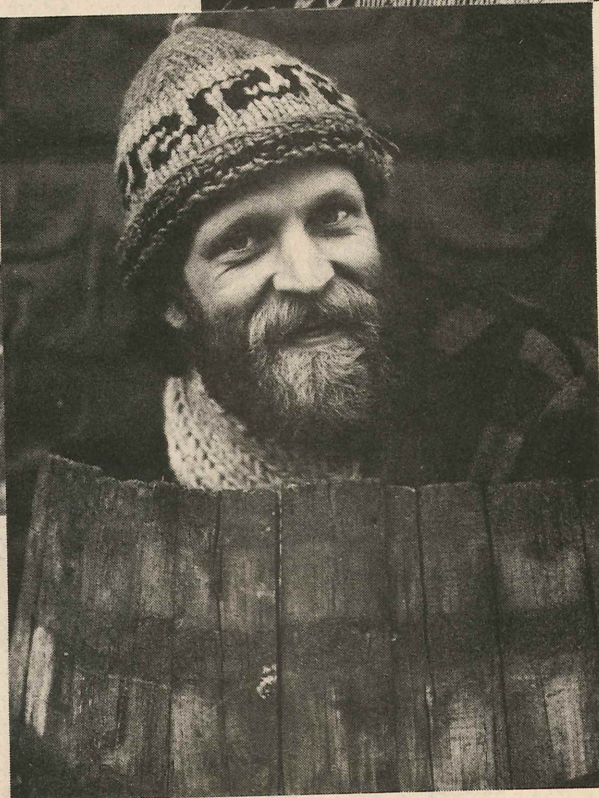
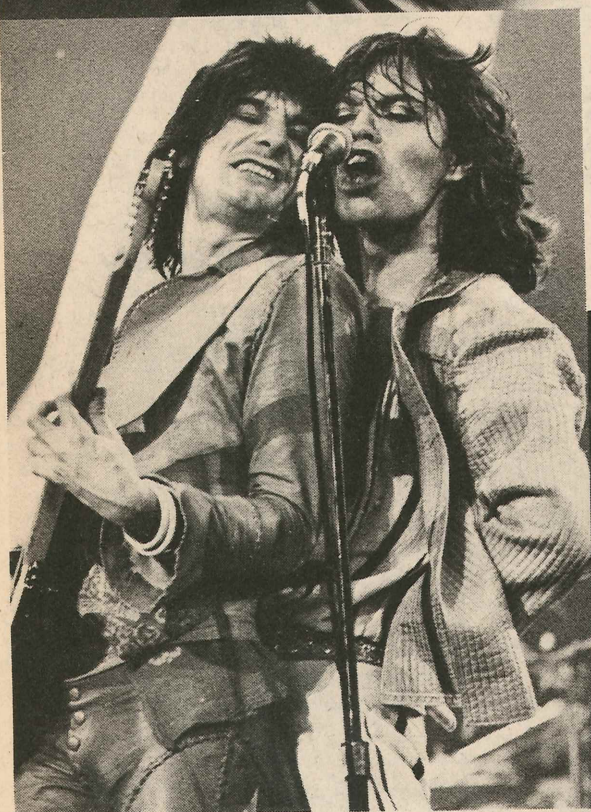
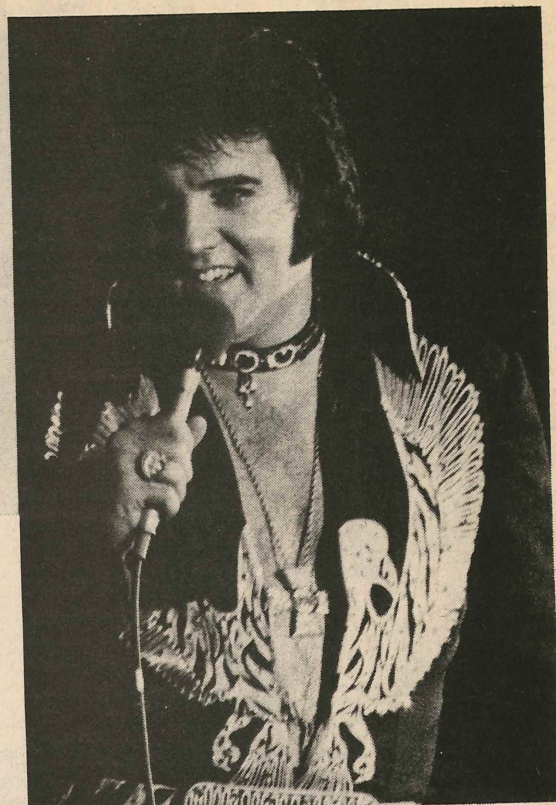
At the same time, I would earnestly suggest to the Establishment that it should maintain this despicable policy with the utmost caution. I really fear that too much of this anti-rock nonsense might drive the people to stand up for their rights, whatever that might entail. And the confrontation might well be horrifying, for both sides.

The System planners would be well advised to stop trying to mess with the music because, as Alan Freed astutely observed back in 58: "Rock 'n' roll is bigger than all of us." We might all bear that in mind in the coming days of future passed.

Sam the Record Man
CANADA'S NATIONAL
FAMILY
OF RECORD STORES
WELCOMES
THE
CBS
FAMILY OF MUSIC

WELCOME
TO
CANADA
CBS DELEGATES

.....have a nice day.....



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WESTON, ONTARIO

Quality Records announces new executive appointments

Robert E. Day, Chairman of the Board of Quality Records has announced the following Executive appointments.



George R. Struth to the office of President, from his former position as Vice President and Managing Director. He joined Quality in 1957.



Jack Vermeer will be responsible for the Target Tape operations in his new position as Vice President, Marketing. Mr. Vermeer joined Quality in 1968.

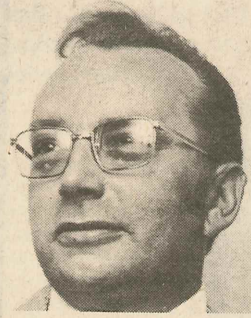


Louis (Lee) Farley is elevated to the position of Vice President, Merchandising. He joined Quality in 1955 and has contributed many years of valuable experience in all aspects of creative merchandising and promotion.

Mr. Day indicates that the moves emanated as a result of Quality's Executive Officers' continual efforts to expand and diversify their basis of operation in all related areas of the phonograph record industry. The most recent are the development of Quality Music and Shediak Publishing catalogues, the entry into the retail field with Target Tape and Record outlets, and the expansion of Quality's Canadian recording productions.



Howard J. Hayman is now Vice President of Finance. He was formerly Vice President and Secretary Treasurer.



Ronald P. Gardner joined Quality in 1952 and is now Vice President of Manufacturing. Mr. Gardner was most recently the Plant Manager.

RPM...you'll only miss it when it isn't there!

CRTC extends AM & FM licences

The Canadian Radio-Television Commission has announced the following decision, which became effective July 4th, 1975.

DECISION CRTC 75-250 AM AND FM LICENCE RENEWALS

In its public announcement, published on July 4th, the CRTC indicated that the FM implementation hearings would begin December 1975, and would be held regionally wherever possible.

The CRTC has decided to consider the renewal of AM broadcasting licences expiring in the early part of 1976 at the same time as it hears applications for the issue, amendment or renewal of licences for FM broadcasting stations. Most of these licences expire on March 31st, 1976.

The CRTC considers that the period between December 1975, when the hearings begin, and March 31st, 1976 does not provide sufficient time to consider both AM and FM broadcasting licence applications.

The Commission, therefore will renew licences, expiring September 30th, 1976 for the following AM and FM broadcasting stations:

For AM: CHWO-Oakville, CFGM-Richmond Hill, CHUM-Toronto, CKEY-Toronto, CKFH-Toronto, and CFTR-Toronto.

For FM: CHUM-FM-Toronto, CHIN-FM-Toronto, CHFI-FM-Toronto, CKFM-FM-Toronto, and CJRT-FM-Toronto, and CBL-FM-Toronto.

The licences are issued on the basis of the presently approved applications and subject to the same conditions.

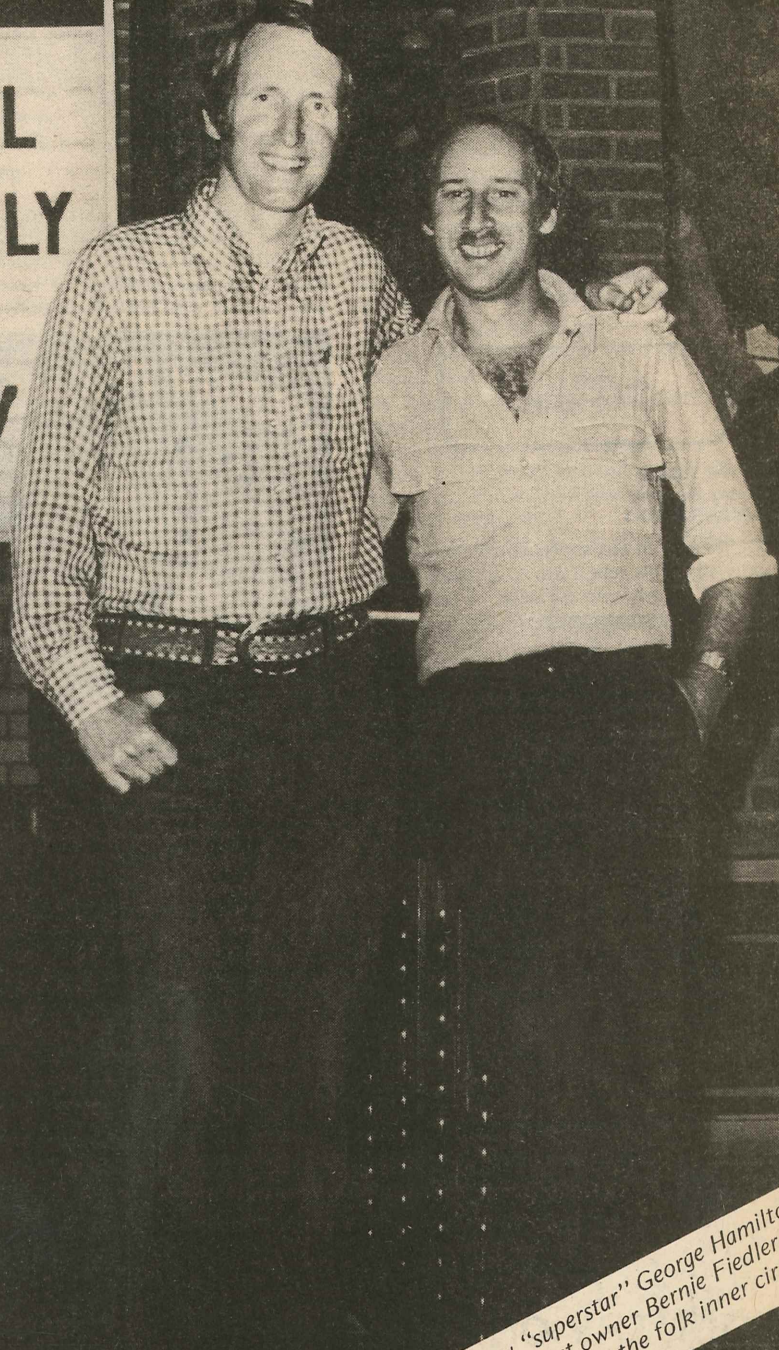
**GOOD LUCK
BEST WISHES
FROM ALL YOUR
FRIENDS**

TAYLOR'S
RECORD **STOP** SALES LTD.

THE
Country
Week
RPM

NOW
APPEARING

DAN HILL
TONIGHT ONLY
GEORGE
HAMILTON
IV



RCA's country "superstar" George Hamilton IV
here with Riverboat owner Bernie Fiedler, took
his country sound into the folk inner circles.

RPM'S COUNTRY WEEK . . . an alternative!!! *Country music lacks a good medium of news, information and promotion. In view of this we, at RPM, have instigated Country Week as a section of RPM.*

In the past, attempts to create a Canadian monthly to the country music people, have not been successful. Obviously, the problem was support. Aside from subscriptions, that really produce little if any revenue, the main source of operating revenue for a periodical is the advertising from record companies, artists, booking agencies, radio stations, studios, publishers and the allied fields within the industry. Country Week is an alternative and an experiment to determine if this support exists.

We begin with this modest section of RPM, and as the interest and the support increases, you will see Country Week flourish. If it doesn't you will see it disappear. It's a simple case of economics.

Burla signs agreement with Royalty Records

Ronnie Burla has signed a long term recording contract with Royalty Records of Canada. Initial release "Rainin In My Heart" f/s "Here Today-Gone Tomorrow" was recorded at Joe Kozak's Project 70 in Edmonton.

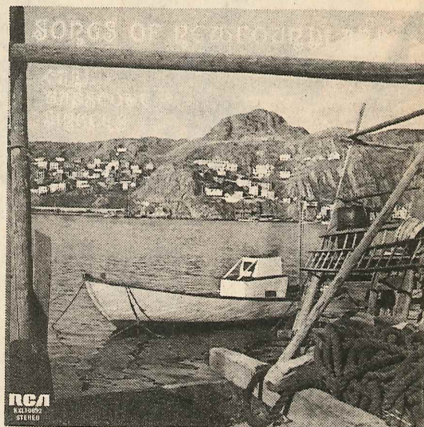
His recording career began in Toronto with his group "Ronnie and the Comets." He also appeared on CBC's "Music Hop." Burla started singing at the age of six, competing in many amateur shows through Manitoba. By the time he was 11, he was producer of his own radio show in Thunder Bay.

Henry Laurie. Sessions produced by R. Harlan Smith at Joe Kozak's Project 70 studio and Damon Productions. Exceptional cut in Smith's penning of "Loving You Losing You" and the Gary McDonall writing of "That's Another Point For You." Vold currently represented on the RPM Country Playlist with "We May Never Pass This Way Again", not included here.

JERRY PALMER Lovin' Country Gaiety GLP-008

A voice from the early sixties rock era, Jerry Palmer, makes his return and with his original producers, Don Grashey and Chuck Williams. Palmer has mellowed over the years and plays it cool with country and the easy

Newfoundland tradition, done the Mainlander's way by the Carl Tapscott Singers who have worked a sound of grace and beauty around such well-knowns as "Squid Jiggin' Ground", "Kelligrew's Soiree", "I'se The B'y" and "Ode To Newfoundland" with the compelling lyrics of "When blinding storm gusts fret they shore, and wild waves lash thy strand, thro' sprindrift swirl



and tempest roar, we love thee, wind-swept land."

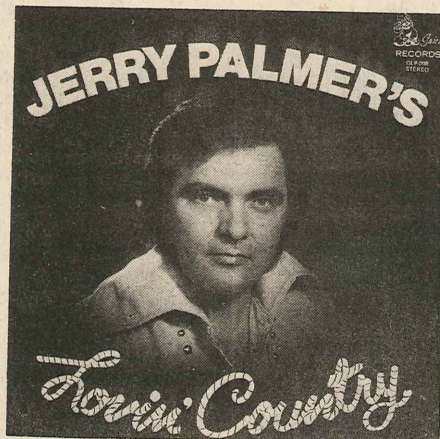
ALBUM REVIEWS

WAYNE VOLD Country Dreams Royalty R2000-1

Vold has a clean cut approach to country and he mixes his repertoire to accommodate the good, the bad and the ugly. A gentle



blending of instrumental finery, given the lush string treatment by Wallis Petruk and



listening brand of music, much of it original material. Currently represented on the RPM Country Playlist with the J. Godick penning of "Ooo Mama", Palmer has already re-established himself with his warm and confident approach to doing his natural thing - entertaining.

CARL TAPSCOTT SINGERS Songs Of Newfoundland RCA KXL1-0092-N

Never let it be said that all that comes from Newfoundland is raw and humourous. What producer Wilf Gillmeister delivers here is

OUT IN THE COUNTRY

The Calgary-based Kountry Korral Music (CAPAC) has made good inroads into the business. Says Ken Ziebart: "We at Kountry Korral believe that artists, record companies and publishers in Canada must work together to achieve success in recordings, and not have the conflict that does now exist between us."

COUNTRY AIRPLAY PERCENTAGES

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

WASTED DAYS & WASTED NIGHTS Freddy Fender (DOT)	22.7%
EVERYTIME YOU TOUCH ME Charlie Rich (Epic)	18.2%
BLUE DANUBE STOMP Blue Danube Stompers (RCA) . . .	13.6%
BURNING THING Mac Davis (Columbia)	9.1%
SUMMER OF OUR LOVE Bruce Miller (A&M)	9.1%

COUNTRY RADIO ACTION

AMHERST
CKDH (Paul Kennedy)
(1) Sanctuary-Ronnie Prophet

.... COMING IN
3 WEEKS!!!!

No. 1

COUNTRY ON THE ROCKS
and
PART OF ME AND YOU



Charted

Deal-Tom T. Hall
 What Time Of Day-Billy Thundercloud
 Feelings-Conway & Loretta
 Hello Little Bluebird-Donna Fargo
 Sleep On My Shoulder-Sylvia Tyson

BATHURST

CKBC (Al Hebert)

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

CALGARY

CFAC (Larry Kunkel)

Bandy The Rodeo Clown-Moe Bandy
 The Telephone-Jerry Reed
 Bright Side of Tomorrow-Black Creek
 Red Roses For A Blue Lady-Eddy Arnold

CORNER BROOK

CFCB (Derek Brake)

(1) Lizzie and the Rainman-Tanya Tucker
 Sleep On My Shoulder-Sylvia Tyson
 Love You Back To Georgia-Freddy Weller
 Ain't It Good-LaCosta
 Things-Ronnie Dove

LINDSAY

CKLY

(1) Lizzie and the Rainman-Tanya Tucker
 Charted
 That's When My Woman Begins-T. Overstreet
 Dreaming My Dreams-Waylon Jennings

LONDON

CFPL-FM (Joe Caswell)

(1) Lizzie and the Rainman-Tanya Tucker
 Charted
 Wasted Days-Freddy Fender
 Playlisted
 Win Your Love-Emmylou Harris
 Easy to Forget-Johnny Rodriguez
 Wish the World A Little Love-Joyce Smith
 Yellow House of Love-Patti MacDonnell
 Lady Canada-Bobby G. Griffith

MEDLEY

CHCL (Spence Cherrier)

(1) Lady Canada-Bobby G. Griffith
 Blue Danube Stomp-Blue Danube Stompers
 Classified-C.W. McCall
 Coming Home To You-Jerry Wallace
 Playlisted
 Place Called Home-Bill Hersche
 Having Second Thoughts-Redd Stewart
 Cover Me-Sammy Smith
 Another Lonely Night-Sunday Sharpe
 Walk Your Kisses-Ronny Robbins

NEW GLASGOW

CKEC (Barry Wilson)

(1) Shotgun Rider-Marty Robbins
 Charted
 Everytime You Touch Me-Charlie Rich
 The Seeker-Dolly Parton
 Deal-Tom T. Hall
 You Belong To Me-Jim Reeves
 The Barmaid-David Wills
 Playlisted
 Sing Along Kind of Tune-Myrna Lewis
 Place Called Home-Bill Hersche
 Yellow House of Love-Patti MacDonnell
 Come On Country-Lance Younger
 Love Means Give and Take-Donna Moon

PETERBOROUGH

CHEX (Sean Eyre)

(1) My Best Friend-Don Williams

Charted

Feelin's-Twitty/Lynn
 Blue Danube Stomp-Blue Danube Stompers
 Movin' On-Merle Haggard

QUESNEL

CKCQ (T. Shepherd)

(1) Just Enough to Make Me Stay-Ray Price

RICHMOND HILL

CFGM (Dave Johnson)

Back of my Mind-Mel Tillis
 This House Runs On Sunshine-LaCosta
 Dear Woman-Jay Stumpley
 Burnin' Thing-Mac Davis
 The First Time-Freddy Hart

SIMCOE

CHNR (Vic Folliott)

Love In The Hot Afternoon-Gene Watson
 Stealin'-Jacky Ward
 That's When My Woman Begins-T. Overstreet
 This House Runs On Sunshine-LaCosta
 I Don't Love Her-Johnny Paycheck

ST. JOHN'S

CJON

(1) Wasted Days & Nights-Freddy Fender

SYDNEY

CJCB (Freeman Roach)

(1) Reconsider Me-Narvel Felts
 Playlisted
 North Atlantic Squadron-Tom Connors
 Mary Celeste-Roy McCaull
 Love Is Strange-Owens/Raye
 Please Mr. Please-Olivia Newton-John
 Everytime You Touch Me-Charlie Rich

TORONTO

CKFH (Jack Winter)

Things-Ronnie Dove
 Living In My Arms-Rex Allen Jr.
 Daydreams-Ronnie Milsap
 Where's The Reason-Michael Houston
 Inflation Blues-Happy Tracks

TRURO

CKCL (Dave Inness)

Charted
 North Atlantic Squadron-Stompin' Tom
 Blue Danube Stomp-Blue Danube Stompers
 The Waltz You Saved For Me-Mike Harris

I Can't Stay At Home-Gracie Dee
 I'll Never Write Another-Jerry Warren

VANCOUVER

CKWX (Harold Kendall)

Charted

My Honky Tonk Ways-Kenny Odell
 Dear Woman-Joe Stumpley
 Back Of My Mind-Mel Tillis
 Sanctuary-Ronnie Prophet
 I Don't Love Her-Johnny Paycheck
 Playlisted
 Take My Hand-Jeannie Seely
 Pokarekare Ana-Buck/Low
 How Can I Help You-Porter and Dolly
 Love Is Strange-Buck and Susan

VICTORIA

CJVI

(1) Movin' On-Merle Haggard
 Playlisted
 Bandy the Rodeo Clown-Moe Bandy
 Ginnie Go Softly-Kenny Stockton
 Love Means Give and Take-Donna Moon
 Love You Back to Georgia-Freddy Weller
 Where's The Reason-Michael Houston

WINDSOR

CKLW-FM (Ronald Foster)

(1) Phone Call From God-Jerry Jordan
 Charted
 Farthest Thing-Ray Price
 I Don't Love Her-Johnny Paycheck
 Storms Never Last-Dottsy
 Mr. Right & Mrs. Wrong-Tillis/Bryce
 Playlisted
 Bright Side of Tomorrow-Black Creek
 Cold On The Shoulder-Gordon Lightfoot
 Stay Away From the Apple-Billie Jo Spears
 Alimony-Bobby Bare
 Third Rate Romance-Amazing Rhythm Aces

WINNIPEG

CJOB-FM

(1) Country D.J.-Bill Anderson
 Charted
 Movin' On-Merle Haggard
 Wasted Days & Nights-Freddy Fender
 Yellow House of Love-Patti MacDonnell
 Life Is What You Make-Merv Smith
 This House Runs On Sunshine-LaCosta

TO D.J.'s AND STATIONS
 ACROSS CANADA
 THANKS FOR PUTTING

"PLACE CALLED HOME"

AT NO. 40 THIS WEEK

ON THE COUNTRY PLAYLIST

BILL HERSCHE

ANY STATIONS NOT RECEIVING
 A COPY PLEASE WRITE TRAIN RECORDS
 1606 - 10th AVE. REGINA, SASK.
 AND WE'LL GET ONE OUT TO YOU





COUNTRY PLAYLIST

July 16, 1975

- | | | | | | | | |
|----|----|------|--|----|------|------|---|
| 1 | 3 | (12) | YELLOW HOUSE OF LOVE
Patti MacDonnell
Broadland 212026-M | 26 | 36 | (3) | TROUBLE
Elvis Presley
RCA 10278-N |
| 2 | 1 | (10) | WHEN WILL I BE LOVED
Linda Ronstadt
Capitol 4050-F | 27 | 13 | (11) | SOMEONE SPECIAL
Canadian Zephyr
United Artists UAXW-620X-U |
| 3 | 6 | (7) | DOWN BY THE HENRY MOORE
Murray McLauchlan
True North TN 125A-H | 28 | 15 | (9) | ONE MORE FOR THE ROAD
Country Edition
Boot BT-115-K |
| 4 | 7 | (7) | DREAMING MY DREAMS WITH YOU
Waylon Jennings
RCA 10270-N | 29 | 30 | (7) | HELLO I LOVE YOU
Johnny Russell
RCA 10258-N |
| 5 | 2 | (10) | RECONSIDER ME
Narvel Felts
DOT 17549-M | 30 | 22 | (15) | I AIN'T ALL BAD
Charley Pride
RCA PB 10236-N |
| 6 | 8 | (7) | GIVE MY LOVE TO LADY CANADA
Bobby G. Griffith
Badger BA 005 | 31 | 20 | (11) | TRY TO BEAT THE MORNING HOME
T.G. Shepard
Melodyland 6006F-Y |
| 7 | 9 | (7) | THE HUNGRY FIRE OF LOVE
Carroll Baker
Gaiety G-760 | 32 | 34 | (6) | LOVE OF A GOOD WOMAN
Tommy Hunter
RCA PB-50073-N |
| 8 | 4 | (9) | LITTLE BAND OF GOLD
Sonny James
Columbia 3-10121-H | 33 | 35 | (4) | SUMMER OF OUR LOVE
Bruce Miller
A&M AM393-W |
| 9 | 5 | (7) | SHE TALKED A LOT ABOUT TEXAS
Cal Smith
MCA 40394-J | 34 | 18 | (11) | THE MOST WANTED WOMAN IN TOWN
Roy Head
Shannon 829-N |
| 10 | 12 | (5) | THAT'S WHEN MY WOMAN BEGINS
Tommy Overstreet
DOT DOA17552-M | 35 | 23 | (9) | LONELY WILLOW
Lee Roy
RCA PB-50050-N |
| 11 | 10 | (11) | BAD NEWS
George Hamilton IV
RCA PB-50063-N | 36 | 38 | (4) | ONE MORE SONG
Jerry Palmer
Gaiety G-759 |
| 12 | 11 | (5) | TOUCH THE HAND
Conway Twitty
MCA 40407-J | 37 | 41 | (5) | SPRINGHILL
Cathie Stewart
Celebration CEL 2125X-M |
| 13 | 16 | (12) | WORD GAMES
Billy Walker
RCA PB-10205-N | 38 | 40 | (3) | COME ON COUNTRY
Lance Younger
Cloud Burst P 14-6A |
| 14 | 17 | (6) | THERE I SAID IT
Margo Smith
20th Century 2172-T | 39 | 31 | (9) | HE'S MY ROCK
Brenda Lee
MCA 40385-J |
| 15 | 24 | (3) | JUST GET UP AND CLOSE THE DOOR
Johnny Rodriguez
Mercury 23687-Q | 40 | 42 | (4) | PLACE CALLED HOME
Bill Hersche
Train ST-57594 |
| 16 | 27 | (3) | EVERYTIME YOU TOUCH ME
Charlie Rich
Epic 50103-H | 41 | 44 | (2) | BRIGHT SIDE OF TOMORROW
Black Creek
RCA PB 50091-N |
| 17 | 21 | (6) | FREDA COMES, FREDA GOES
Bobby G. Rice
GRT 021-T | 42 | 45 | (2) | BLUE DANUBE FIDDLE STOMP
Blue Danube Stompers
RCA PB 50084-N |
| 18 | 25 | (7) | PICTURES ON PAPER
Jeri Ross
ABC 12064-N | 43 | | (1) | EASY LISTENIN'
Tim Daniels
Kangri TDA 13 |
| 19 | 26 | (4) | MOVIN' ON
Merle Haggard
Capitol 4085-F | 44 | 47 | (2) | DEAL
Tom T. Hall
Mercury 23687-Q |
| 20 | 14 | (20) | LIZZIE AND THE RAINMAN
Tanya Tucker
MCA 40402-J | 45 | 48 | (2) | THE SEEKER
Dolly Parton
RCA 10310-N |
| 21 | 37 | (3) | WHY DON'T YOU LOVE ME
Connie Smith
Columbia 3-10135-H | 46 | 49 | (2) | EARLY SUNDAY MORNING
Chip Taylor
Warner Brothers 8090-P |
| 22 | 28 | (8) | LIFE & LOVE & YOU
R. Harlan Smith
Royalty R1000-10 | 47 | 50 | (2) | WASTED DAYS AND WASTED NIGHTS
Freddie Fender
DOT 17558-M |
| 23 | 46 | (2) | COUNTRY D.J.
Bill Anderson
MCA 40404-J | 48 | | (1) | THE BIGGEST PARAKEETS IN TOWN
Jud Strunk
Melodyland M6015-Y |
| 24 | 19 | (10) | YOU'RE MY BEST FRIEND
Don Williams
DOT 17550-M | 49 | | (1) | HELLO LITTLE BLUEBIRD
Donna Fargo
DOT 17557-M |
| 25 | 29 | (5) | SHE'S SOME KIND OF WOMAN
Doug Rutledge
Van-Los | 50 | | (1) | MOLLY
Dorsey Burnette
Melodyland 6007-Y |

The Programmers



CKGM's Donny Burns presents Polydor Gold to Shirley and her manager, Kenny, at Montreal Disco Party, Ron Kyle (RJK) and Polydor's Mark Hodes, also photo'd.

Picard exits CBC helm after seven year tenure

President Laurent Picard officially leaves his position as head of the CBC-Network on July 31st.

During an interview in the CBC-newsletter "Closed Circuit", Picard had a few reflections about his role in the Canadian-media.

Asked why he is leaving such an obviously lucrative position, Picard replied that he originally came to the CBC during "a time of crisis", in which he felt his help was needed to supervise a television-maturity. In his words the network has now reached a phase called "stabilized growth" and a new person is needed for a full term of 7 years. "This new leadership should bring something new and give to CBC the stability which it needs at the present time."

QUESTION: "Do public radio and television have a reason for being in a country of free enterprise where private networks exist? Would it not be more valuable to transform CBC into a private operation?"

MR. PICARD: "There are two answers. The first is that we have adopted a system

of public radio and television. I think that the impact, the concepts of programming, appear to me to be freer and superior too, for example, a totally private system like the American.

... CBC is like an orchestra, while the private system is a bit like chamber music ... When you are in a country with unlimited resources like Canada, the problem is twice as bad. Not only do the commercial systems not do very much, but in a system with limited resources they do even less because they live on the profits! If you remove CBC, if you turn it into a commercial system ... say goodbye to the great Canadian ballets because most of them are supported by CBC either marginally through their artists who also work at CBC or in certain cases, even directly through financing."

His final comments were, "I shall always consider the development of CBC and its role as something essential in my life and I am happy to have participated in it for seven years."

NBC cuts back service to Canadian newspapers

The National Broadcasting Corporation, an enormously profitable segment of the corporate entity known as the Radio Corporation of America, has without any prior notice, cut all Canadian newspapers off its mailing list for program information. The reason is (according to the Toronto Sun's Bob Blackburn, who had a colleague phone New York to ask "why?"), is because NBC implies that it costs 80 cents to send one package of press releases out, and of course they need to save the money.

According to Blackburn, "it was costing NBC, to help us inform you ... something in the neighbourhood of seven one-hundredths of a cent per year."

Blackburn feels that the paltry sum is more than NBC thinks the Canadian viewers are worth.

CFRB's Bill McVean injured in air crash

Bill McVean, CFRB-Toronto announcer is in satisfactory condition in a North Bay hospital following injuries of a broken arm and leg suffered, when his restored World War I Nieuport biplane nosedived 100 feet and was demolished on impact during a North Bay airshow.

Witnesses including Governor-General Jules Leger reported that something fell off the aircraft just before McVean lost control.

"He's pretty good ... sore and uncomfortable, but quite conscious and coherent" a hospital spokesman said.

"And he's talking ... he's talking very well."

Any letters should be forwarded directly to station CFRB-Toronto.

Vatican Radio into modern communication

"This is Radio Vatican", blares a voice from a penthouse flat in the popular Roman quarter of Trastevere. A moment later, the stereo sounds of modern jazz float throughout the area that comprises the very holy Vatican City.

Vatican Radio, once the refined voice of the Roman Catholic Church, is tuning into the '70's with a jazz and news format, broadcast in six different languages.

The new programming is the brain-child of Rev. John St. George, an American who is in charge of the station's English-language programs.

According to news service Reuter, the new programming format "seems calculated to send shivers down the spines of elderly monsignori and senior members of the curia."

Experts consider the new sound of the station to be technically superior to the stereo programming broadcast by Italian radio.

Atlas makes available new audio coupler

Chicago based Switchcraft Inc., has designed a new audio coupler (Model No. 395P1) to provide instant connections between two different sized audio phone plugs. The coupler can be used with both standard and miniature sized audio plugs, found on most stereo and quad equipment, radios, and television sets.

The audio connectors feature a fully shielded body. Nickel plating has been applied to give it a more attractive appearance. Internal nickel-silver springs provide stable, low resistant connections between plugs.

More information can be obtained from Atlas Electronics Ltd., Toronto.

CHFI FM airs series "Thou shalt not kill"

"Who killed President John F. Kennedy? Who fired 'The Second Gun' which killed Senator Robert Kennedy? What part did the CIA play in these assassinations, and what connections are there between them and Watergate?"

These are the headlines that banner CHFI-FM Toronto's series "Thou Shalt Not Kill", which will be aired Sundays in July at 9:00 PM over the Toronto outlet.

The series will attempt to name names and offer answers to questions that many have pondered concerning these "conveniently no-witness" American assassination situations.

The series was produced in the Radio Rogers Newsroom, and is presented in order that the public may better form their own opinions.

Broadcasters win and lose in Montreal/Calgary court

Maisonneuve Broadcasting Corporation and their former employee one-time Montreal open-line broadcaster Pat Burns, have been assessed \$14,285 for libelling a station advertiser in 1966. The defendants in the case, failed to show that Pat Burns' statements about the advertiser Belair CARpet Corporation were "true, made in good faith and reasonable."

The judge for the case, Alphonse Barbeau, awarded damages equivalent to the cost of the advertising contract.

A joint charge against CFNC-TV-Calgary and news reporter Ralph Klein have been dismissed. The charge (which was laid under the Protection of Privacy Act) complained that a budget meeting of the Calgary Convention Centre Authority was bugged for information.

The defence lawyers successfully argued that the conference was not a private communication meet, and that the television station reporter had a duty to inform the public.



Programmer Probe

The following is a dialogue with Mr. Tom Darling, president and general manager of CHML-Hamilton and sister outlet CKDS-FM.

CHML-Hamilton has been broadcasting since 1942, with a categorization of MOR.

Keypoints:

"personalities ... we want the man to know his community and to be actively involved."

"heavy on news ... we were the first in Hamilton to build a sizeable local news staff, which is constantly expanding."

"top sports station in the community ... we have the football rights to broadcasting the

Hamilton Tiger Cats and we also have **Junior A Hockey** rights.

As for FM broadcast-ads . . . "we are extremely sensitive towards commercials in-so-far as we reject more spots than any station in Canada."

"We attribute our success to a heavy community involvement . . . when there's trouble our station is involved . . . when a tornado hit years ago, we gave calming notification and what areas to stay away from . . . during a steel company strike we broadcast from the union tents and inside the plants . . ."



Tom Darling

Music: "... we audition all music and check it out thoroughly, . . . it must fall into the category of 'our kind' of tunes . . . never in the history of the station have we ever used a chart system . . . we require disseminating non-offensive sounds that maintain our image . . . the announcers never have selected music, rather it is selected by the music library staff . . . CHML places an emphasis on familiarity."

As for station **CKDS-FM**, Tom explained it's format by the old adage "You can only tell a format by listening to it." CKDS-FM was the first FM station in the area, with a specific format because it agrees with the Hamilton people."

It was instituted 11 years ago, after settling on an MOR format which is retained to this day. The station consists of "beautiful, pretty sounds . . . we also devote time to the classics . . . 2 hours for 5 nights per week", as well as devoting time to the Hamilton Philharmonic and the British Pops.

Ottawa's Skyline Cable bows "Soundtrack" series

"Soundtrack" is a video-series, which emanates from Skyline Cablevision Limited in Ottawa.

The four-part format of "Soundtrack", enables a headlining of topical interviews, record reviews, and details of playdate information occurring within the Eastern Ontario region.

"Soundtrack" is a collective pursuit which is co-ordinated by a team of 5 volunteers. Producer for the program is Ottawa Pub. Relations man, Rick Green.

The program is seen alternate Thursdays over Skyline's Cable 3 outlet.

"Soundtrack" provokes an interesting involvement, because it culls together a group of music-people who are determined to produce their collective idea . . . information and review with a bias on entertainment.

Check your local listings.

RPM

TRIBAL DRUM

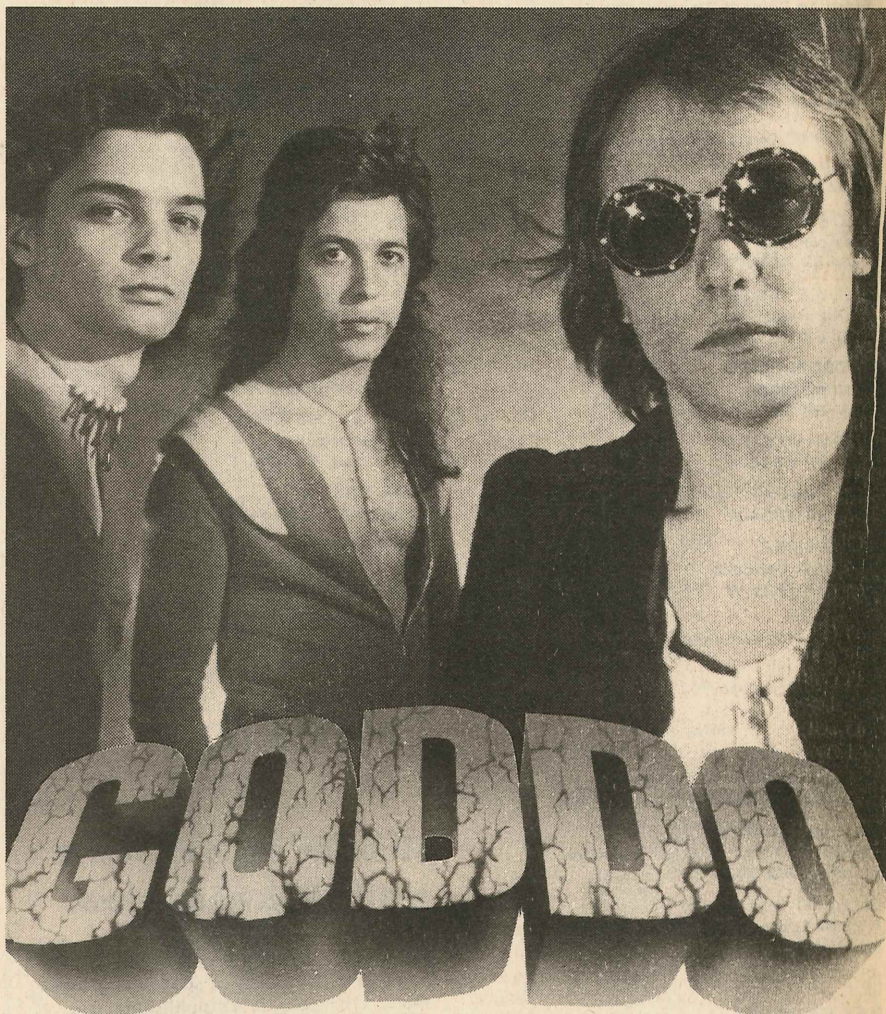
John Donabie of CJFM FM Montreal recently spent a full hour, on the air, with WEA's Roger Desjardins. They discussed the promotional activities of WEA and how important promotion is to the record industry generally. It's interesting to note that Desjardins, along with U.S. President Gerald Ford and his wife, was invited to attend the wedding of Doug Kershaw, held June 25 at the homebase of the Houston Astradome.

Programmers can get the jump on discos by giving a listen to the latest version of Brazil

by The Ritchie Family. The single is being distributed by Lorion.

Notice to programmers: don't try to out-guess the Reprise people as to what single is next to be culled from Gordon Lightfoot's "Cold On The Shoulder" album. There ain't none - and better still - there ain't no explanation.

New programming line-up at CKTB-St. Catharines features Wayne MacLure as Assistant Program Director under P.D. Bob Johnston, with shift changes including: Don Gordon from 6 AM to 10 AM, Wayne MacLure from 10 to 2 PM, Kevin Jaye from 2:05 to 6 PM, Doug Hobbs from 6:05 to 10 PM, and Bill Kelly winding up with the all night show.



GODDO - Greg Godovitz & punk pals making some confusion in town with debut single: LOUIE LOUIE

A SNUGGY Production

AM 398



RPM

DEALER
AID

A&M

45's

CAT STEVENS
Two Fine People
A&M AM 1700-W

LESLIE GORE

Immortality
A&M AM 1710-W

JOAN BAEZ

Blue Sky
A&M AM 1703-W

HERB ALPERT

El Bimbo
A&M AM 1714-W

LORENCE HUD

Flashing Signs & Neon Lights
A&M AM 396-W

GODDO

Louie Louie
A&M AM 398-W

LP's

CHARITY BROWN
A&M SP 9019-W

CAT STEVENS

Greatest Hits
A&M SP 4519-W

BILLY PRESTON

It's My Pleasure
A&M SP 4532-W

HUDSON-FORD

Worlds Collide
A&M SP 4535-W

HUMMINGBIRD

A&M SP 4536-W

THE TUBES

A&M SP 4534-W

HEAD EAST

Flat As A Pancake
A&M SP 4537-W

LONDON

45's

MOONQUAKE
Wild Little Story
Aquarius AQ 5042-K

ROSS HOLLOWAY

The Eagle, The Hawk & The Dove
Aquarius AQ 5040-K

GILBERT BECAUD

A Little Love And Understanding
London L 1058-K

LP's

RAY CHARLES
Renaissance
Crossover CR 9005-K

MCA

45's

LARRY HOSFORD
The King Takes The Queen
Shelter 40434-J

ERNEST TUBB

If You Don't Quit Checkin' On Me
MCA 40436-J

QUALITY

45's

PAUL'S PEOPLE
Why Don't We Sing Anymore
Badger BA 006-M

STAMPEDE

New Orleans
MWC MWC 1018-M

FLASH CADILLAC

Hot Summer Girls
Private Stock PSR 45026-M

NEW BIRTH

Dream Merchant
Buddah BDA 470-M

GEORGE FISCHOFF

King Kingston
Quality Q 2143-M

DICK DAMRON

The Cowboy & The Lady
Broadland BR 2141-M

DALLAS HARMS

Paper Rosie
Broadland BR 2142-M

BOB MURPHY & BIG BUFFALO

Papa's Wagon
Broadland BR 2140-M

LP's

NARVEL FELTS
Narvel Felts
Dot DOSD 2025-M

ISIS

Ain't No Backin' Up Now
Buddah BDS 5626-M

BILL WITHERS

Best Of
Sussex SRA 8037-M

TOM NETHERTON

My Favorite Hymns
Ranwood R 8138-M

FREE BEER

Southwind SWS 6402-M

THE TRAMPS

The Legendary "Zing" Album
Buddah BDS 5641-M

JAN DAVIS GUITAR

Hot Sauce
Ranwood R 8142-M

VIOLA WILLS

Soft Centers
E.A.R. EARL 2601-M

McBride signs exclusive with Blackwood Music

Columbia recording artist, Danny McBride, has signed an exclusive songwriting agreement with Columbia's publishing arm, Blackwood Music (BMI). This is the first such signing on an exclusive basis.

The McBride songwriting talent has been acclaimed in several other countries where Columbia peddled his releases for the international market. Several demos of McBride material are already in the can and releases by new and established acts are expected by the late fall.

McBride will be working closely with Columbia's A&R Director, Bob Gallo, who has produced McBride's most recent releases.

WEA

45's

JUDY COLLINS
Send In The Clowns
Elektra E 45253-P

CARLY SIMON

Waterfall
Elektra E 45263-P

LP's

TIM MOORE
Behind The Eyes
Asylum 7ES 1042-P

RONNIE WOOD

Now Look
Warner Bros. BS 2872-P

ZAPPA/THE MOTHERS

One Size Fits All
Discreet DS 2216-P

Meet the promotion men

No. 13 OF
A SERIES

DANNY BEOULE

Danny Beoule was born August 27th, 1941, in Quebec City. His studies in high school and university included publicity, sales, and commercial drawing.

Beoule started as a salesman at Phillips Electronics and then moved on to London Records. He worked his way up to promotion man and then became a branch manager in Quebec City.

After five years with London he joined RCA. He is presently working in promotion and public relations. One of his current projects involves the breaking of new disco records in clubs. If the record gets good response it's then up to him to get radio station support.

In his spare time Beoule has produced a number of albums which have had five singles released from them. Most recently he has completed work on a new album by Fern Pelletier for release this fall on RCA.

TAKE ADVANTAGE OF RPM's
**MAKE-A-HIT
PROMOTION**

"This means that we will be serving an area within a 40 to 50 mile radius of the city of Ottawa. On FM we will operate from 4 PM to 2 AM Monday through Thursday and 24 hours a day Friday, Saturday and Sunday." In Sheryl's estimation Radio Carlton will now be reaching "a potential audience of close to half a million."

R.C. Thompson, manager of **CHCL-Medley** insists that "the big move is on at CHCL." Vice president and sports director **Al Crandlemire** is "swapping his program log for schematic drawings" as he joins the technical staff of **CKGY-Red Deer**. **Joe Coloumbe** has been appointed by CHCL's President **Bill Saffin** as the new Vice President.

Hank Siemens, former manager is moving to **CKOK-Penticton**, with former training director **Ron Thompson** managing CHCL and it's staff of 50. **Larry Easton** is training new jocks, and newcomers to the station are **Greg Thurlow**, chief librarian, and **Darlene Rose** his assistant. **Ron Smart** has doubled up with **Paul Preston** in the station production department, while **Sharron Winn** has taken the schedulers job over from **Anita Dorko**, who is now in Chilliwack, B.C. **Joyce Murphy** is leaving for North Bay, Ontario with **Ken Mitton** appointed as new Program Director.

CHYM-FM-Kitchener would like all programmers to note that their station "is getting more community-involved in the country field." **Barry L. Pauley**, secretary of the **Waterloo Siskins Junior B Hockey Club** and **CHYM-FM** are co-operating to present at the **Waterloo Arena the 1st Annual Banjo Contest**, to be held **August 23rd**. Prize money amounts to \$850 with a first of \$500... easy pickins MR. Banjo Man. Any entries should be sent to **Banjo Contest, Box 51, Waterloo, Ontario**. Entry fee is \$5.

On **July 30th**, the **CTV-Network** will air the film "**Slipstream**" on their "**CTV Wednesday Night Movie**." The entry is designated mostly as a Canadian production, and concerns the story of "a disc-jockey who fights the intrusion of the commercial world by maintaining a solitary existence in an isolated farmhouse. "**Slipstream**" stars **Luke Askew**, a noted actor from the "sadist-maniac casting couch" whose eyes will definitely familiarize you to his bit roles in "Cool Hand Luke" and "The Culppepper Cattle Company." The film was shot in the Grand Coulee portion of Alberta. It begins at **9:00 PM**... check it out all you loner-jocks.

INSTANT LAFFS

That's not smog!! It's just a cloud that got tired and decided to sit down!

This is a great country... the wheat fields of the Prairies... the peach trees of Niagara... the plumtrees of Ottawa!

Ontario is working on something new... an oil freeze... How can you freeze oil in July?

I don't think that organized crime is behind the porno movies... I mean, just because the movies start with the Godfather roaring!!!

I just bought an economy camper... two mules and a covered wagon!

Henry Kissinger - the Mary Worth of the Jet Set!

If my jokes are not funny, it's because my writer has a hang nail.

This is the International Year of Women... and you must admit they put up a good front!

I gave my lawyer a case... and told him to get a nickel back on every bottle.

Being a bachelor is just one undarned thing after another!

I come from a very small town, so small in fact they had to stop ringing the 9 o'clock curfew... it kept waking everyone up!

In our town, they erected a statue to the band manager and all the pigeons made a deposit.

No, I didn't marry the girl next door... because her name was Fred!

My dog is so smart... he reads... don't laugh it's true... we were walking down the street, he saw a sign that read, "wet paint" and he did!

Courtesy of: **Budd E. Armitage**, Comedy Services, P.O. Box 5, Pickering, Ontario, Canada. (416) 284-8280.

RPM POP MUSIC PLAYLIST

1	9	(7)	THE HUSTLE Van McCoy Avco 4653-M
2	5	(10)	DOWN BY THE HENRY MOORE Murray McLauchlan True North TN-125A-H
3	8	(6)	FEELINGS Morris Albert RCA 10279-N
4	6	(8)	EVERYTIME YOU TOUCH ME Charlie Rich Epic 8-50103-H
5	7	(9)	GIVE MY LOVE TO LADY CANADA Bobby G. Griffith Badger BA 005
6	10	(7)	PLEASE MR. PLEASE Olivia Newton-John MCA 40418-J
7	4	(8)	THE LAST PICASSO Neil Diamond Columbia 10138-H
8	1	(10)	SWEARIN' TO GOD Frankie Valli Private Stock 45021-M
9	36	(5)	LISTEN TO WHAT THE MAN SAID Paul McCartney Capitol 4091-F
10	41	(4)	AT SEVENTEEN Janis Ian Columbia 10154-H
11	12	(8)	TELL HIM THAT I SAID HELLO Debbie Carter Playboy 6037-M
12	3	(8)	THE WAY WE WERE Gladys Knight & The Pips Buddah 463-M
13	43	(4)	ROCKFORD FILES Mike Post MGM 14772-Q
14	11	(7)	SMILE ON ME Ronnie & Natalie O'Hara Legacy 104
15	32	(5)	RHINESTONE COWBOY Glen Campbell Capitol 4095-F
16	2	(11)	LIZZIE AND THE RAINMAN Tanya Tucker MCA 40402-J
17	27	(7)	BURNING THING Mac Davis Columbia 3-10148-H
18	18	(8)	PLAY A LITTLE BIT LONGER Shirley Eikhard Attic AT 109-K
19	19	(9)	HELLO CENTRAL Hans Staymer Band RCA PB-50059-N
20	23	(9)	SOMEONE LIKE YOU Magic Music Attic AT 108-K
21	16	(14)	MIDNIGHT BLUE Melissa Manchester Arista 0116-F
22	24	(10)	RUN AWAY WITH ME Ken Tobies Attic AT 111-K
23	33	(6)	EASY LISTENIN' Tim Daniels Kangji TDA 13
24	29	(5)	YELLOW HOUSE OF LOVE Fatti Macdonnell Broadland 212026-M
25	46	(3)	FALLIN' IN LOVE Hamilton, Joe Frank & Reynolds Playboy 6024-M
26	21	(9)	HORSES Ron Nigrini Attic AT 110-K
27	25	(9)	WHY DON'T WE SING ANYMORE Paul's People Badger BA 006
28	31	(5)	SHE'S SOME KIND OF WOMAN Doug Rutledge Van-Los
29	14	(12)	WHEN WILL I BE LOVED Linda Ronstadt Capitol 4050-F
30	49	(2)	THERE'S A WHOLE LOT OF LOVING Guy's 'N' Dolls Epic 50109-H
31	34	(5)	SUSANNA'S SONG Jerry Cole And Trinity Warner Bros. 8101-P
32	17	(13)	WILDFIRE Michael Murphy Columbia 8-50084-H
33	48	(2)	YOU ARE MY SUNSHINÉ GIRL Lettermen Capitol 4096-F
34	45	(3)	I'M NOT IN LOVE 10 CC Mercury 73678-Q
35	37	(4)	WOODEN HEART Bobby Vinton ABC 12100-N
36	20	(15)	LOVE WILL KEEP US TOGETHER Captain & Tennille A&M 1672-W
37	50	(2)	WHAT I DID FOR LOVE Jack Jones RCA 10317-N
38	....	(1)	THE HOMECOMING Hagood Hardy Attic AT 112-K
39	42	(3)	TELEPHONE CALLS Robt. Tension Troupe Tentam TNT-105
40	....	(1)	MORNING BEAUTIFUL Tony Orlando and Dawn Elektra 45260-P
41	....	(1)	JIVE TALKIN' Bee Gees RSO 50-510-Q
42	47	(2)	BLUE DANUBE STOMP Blue Danube Stompers RCA PB 50084-N
43	....	(1)	BLUEBIRD Helen Reddy Capitol 4108-F
44	....	(1)	HOW SWEET IT IS James Taylor Warner Brothers 8109-I
45	....	(1)	COULD IT BE MAGIC Barry Manilow Arista 0126-F
46	....	(1)	YOU MAKE ME WANT TO BE Dan Hill GRT 1230-100-T
47	....	(1)	WHEN THE MUSIC TAKES ME Neil Sedaka Polydor 2058615-Q
48	....	(1)	WASTED DAYS & NIGHTS Freddie Fender DOT 17558-M
49	....	(1)	TAKE GOOD CARE OF YOURSELF The Three Degrees Phila International 3568-H
50	....	(1)	I BELIEVE THERE'S NOTHING Paul Anka United Artists UAXWARRY-F

CANCON ADDITIONS TO CHART

No. 89

PAUL ANKA
I Believe There's Nothing Stronger Than
Our Love
United Artists UAXW685Y-F
Writer: Paul Anka
no other info available

No. 90

MIKE LEHMAN
(Something's Burning) I'm On Fire
Rubber Bullet RB101X-M
Writer: Findon/Anthony
Publishing: Midland Music (BMI)
Flip: Here It Comes Again
Writer: Beckett/Weeks
Publishing: Axe Music (CAPAC)
Producer: Greg Hambleton
Studios: Toronto Sound

No. 96

RAY MATERICK
Northbound Plane
Asylum ASC 5002-P
Writer: Ray Materick
Publishing: Fat Music/Don Valley (BMIC)
Flip: Any Day It Rains
same credits as plug side
Producer: Eugene Matrync
Studios: Manta Sound/Toronto

No. 99

SUSAN JACKS
Love Has No Pride
Casino C7 102-W
Writer: Eric Kaz/Libby Tidus
Publishing: Willoway Music (BMI)
Producer: Claire Lawrence
no other info available

Charted

- * So What If I Am-Paper Lace
- 79 Magic Man-Heart
- * Break My Heart-Fullerton Dam
- 32 Goodnight Vienna-Ringo Starr



VANCOUVER CONTEMPORARY ADDITIONS

- CKLG (Kris Craig)
15 (1) Love Will Keep-Captain & Tennille
Charted
12 Dynamite-Bazuka
80 Keep Our Love Alive-Patty Dahlquist
KISM (Steve Woodruff)
85 How Sweet It Is-James Taylor
63 Morning Beautiful-Tony and Dawn
89 Fallin' In Love-Hamilton, Joe & Reynolds
32 Goodnight Vienna-Ringo Starr



WINDSOR CONTEMPORARY ADDITIONS

- CKLW (Rosalie Trombley)
15 (1) Love Will Keep-Captain & Tennille
Charted
89 Fallin' In Love-Hamilton, Joe & Reynolds
80 Keep Our Love Alive-Patty Dahlquist
* Alvin Stone-Fantastic Four
Playlisted
* Black Superman-Johnny Wakelin
27 Rockford Files-Mike Post
* Where's The Reason-Michael Houston



CROSS CANADA CONTEMPORARY RADIO ACTION

- AMHERST
CKDH (Paul Kennedy)
8 (1) Wildfire-Michael Murphy
Charted
25 Jive Talkin'-Bee Gees
17 Henry Moore-Murray McLauchlan
60 When You're Up-Bond
12 Dynamite-Bazuka
41 I'll Play For You-Seals and Crofts
Playlisted
* Lord of the Dance-John Allan Cameron
* Easy Listening-Tim Daniels
* Sanctuary-Ronnie Prophet
* Homecoming-Hagood Hardy
* Why Don't We Sing-Paul's People

- BARRIE
CKBB (Paul Lethbridge)
37 Round 'N Round-Octavian
85 How Sweet It Is-James Taylor
* Blue Danube Stomp-Blue Danube Stompers
57 At Seventeen-Janis Ian
51 Rhinestone Cowboy-Glen Campbell

- BATHURST
CKBC (Jim Duncan)
15 (1) Love Will Keep-Captain & Tennille
Charted
10 Please Mr. Please-Olivia Newton-John
25 Jive Talkin'-Bee Gees
* Wild Little Story-Moonquake

- BRANDON
CKX-FM (Cliff Birnie)
* Two Fine People-Cat Stevens
* A Friend of Mine-John Dawson Read

RPM TOP 100 Singles ALPHABETICALLY BY TITLE

- At Seventeen (41)
Attitude Dancing (29)
Baby That's Backatcha (52)
Bad Time (40)
Ballroom Blitz (77)
Before The Next Teardrop Falls (42)
The Biggest Parakeets In Town (81)
Bluebird (69)
Burnin' Thing (47)
Christina (9)
Could It Be Magic (50)
Cut The Cake (36)
Dance She Said (53)
Disco Queen (38)
Down By The Henry Moore (12)
Dream Merchant (98)
Dynamite (10)
El Bimbo (83)
Everytime I Touch You (45)
Fallin' In Love (75)
Fame (78)
Feelings (87)
Feel Like Makin' Love (68)
Funny How Love Can Be (88)
Get Down, Get Down (33)
Get The Cream Off The Top (86)
Got To Get You Into My Life (63)
Hello Central (61)
Help Me Rhonda (92)
Here Today, Gone Tomorrow (65)
Hey You (18)
Hit The Road Jack (14)
Hope That We Can Be Together Soon (95)
How Sweet It Is To Be Loved By You (71)
The Hustle (1)
I Believe There's Nothing Stronger (89)
I Don't Know Why (39)
I Know What You Need (76)
I Wanna Dance Wit You (51)
I'll Play For You (55)
I'm On Fire (66)
I'm Not In Love (6)
I'm Not Lisa (3)
It's All Down To Goodnight Vienna (26)
I've Been Hurt (70)
Jive Talkin' (16)
Just A Little Bit Of You (49)
Keep Our Love Alive (74)
The Last Farewell (32)
Listen To What The Man Said (4)
Look At Me (60)
Love Has No Pride (99)
Love Will Keep Us Together (19)
Love Won't Let Me Wait (30)
Magic (2)
Magic Man (79)
Make The World Go Away (34)
Midnight Blue (13)
Misty (15)
Morning Beautiful (46)
Northbound Plane (96)
Oh Me, Oh My (100)
Old Days (20)
One Of These Nights (25)
Only Women (8)
Oowatanite (11)
Our Day Will Come (80)
Please Mr Please (5)
Rendezvous (97)
Rhinestone Cowboy (28)
Rockford Files (22)
Rockin' Chair (23)
Round And Round (37)
Run Away With Me (58)
Saturday Night Special (64)
Send In The Clowns (84)
Sexy (56)
Sister Golden Hair (35)
Slippery When Wet (44)
Sneakin' Up Behind You (73)
I'm On Fire (90)
Someone Saved My Life Tonight (27)
Summer Of Our Love (82)
Swearin' To God (7)
Sweet Emotion (62)
Take Me In Your Arms (43)
Thank God I'm A Country Boy (57)
That's The Way Of The World (72)
That's When The Music Takes Me (94)
Third Rate Romance (93)
'Til The World Ends (85)
Two Fine People (91)
Wasted Days And Wasted Nights (46)
The Way We Were (31)
When Will I Be Loved (21)
When You're Up You're Up (54)
Why Can't We Be Friends (24)
Wildfire (17)
You Gotta Love (67)
You Make Me Want To Be (59)



MONTREAL CONTEMPORARY ADDITIONS

- CFOX (Gils Vigors)
92 'Til The Word Ends-Three Dog Night
* Two Fine People-Cat Stevens
74 Could It Be Magic-Barry Manilow
86 Where The Music Takes Me-Neil Sedaka
94 Our Day Will Come-Charity Brown

- CKGM (Greg Stewart)
3 (1) The Hustle-Van McCoy
Charted
30 Why Can't We Be Friends-War
2 I'm Not Lisa-Jessi Colter
* I Wish I Could Forget-Spring
16 Midnight Blue-Melissa Manchester
Playlisted
* Caroline-Steppenwolf
12 Dynamite-Bazuka
89 Fallin' In Love-Hamilton, Joe & Reynolds
* There's Nothing Stronger-Paul Anka
75 I've Been Hurt-Carla Whitney



TORONTO CONTEMPORARY ADDITIONS

- CFTR (Alex Sharpstone)
15 (1) Love Will Keep-Captain & Tennille

July 26, 1975

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

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

1	3	(10)	THE HUSTLE Van McCoy Avco AV 4653-M	26	32	(6)	IT'S ALL DOWN TO GOODNIGHT VIENNA Ringo Starr Capitol P1882-F
2	1	(14)	MAGIC Pilot Capitol 3992 - F	27	34	(4)	SOMEONE SAVED MY LIFE TONIGHT Elton John MCA 40421-J
3	2	(15)	I'M NOT LISA Jeri Colter Capitol 4009-F	28	51	(7)	RHINESTONE COWBOY Glen Campbell Capitol 4095-F
4	4	(8)	LISTEN TO WHAT THE MAN SAID Winns Capitol 4091-F	29	21	(10)	ATTITUDE DANCING Carly Simon Elektra E45246-P
5	10	(8)	PLEASE MR PLEASE Olivia Newton-John MCA 40418-J	30	26	(14)	LOVE WON'T LET ME WAIT Major Harris Atlantic AT3248 - P
6	14	(8)	I'M NOT IN LOVE 10 CC Phillips 73675-K	31	29	(12)	THE WAY WE WERE Gladys Knight & The Pips Buddah BDA 463-M
7	13	(10)	SWEARIN' TO GOD Frankie Valli Private Stock PSR 45021-M	32	22	(14)	THE LAST FAREWELL Roger Whittaker RCA PB-50030 - N
8	5	(15)	ONLY WOMEN Alice Cooper Atlantic 3254-P	33	23	(15)	GET DOWN, GET DOWN Joe Simon Spring 156-Q
9	9	(8)	CHRISTINA Terry Jacks Quality Q2135-M	34	33	(6)	MAKE THE WORLD GO AWAY Donny & Marie Osmond MGM M1 4807-Q
10	12	(11)	DYNAMITE Tony Camillos A&M AM1666-W	35	35	(15)	SISTER GOLDEN HAIR America Warner Bros. 8086-P
11	19	(8)	OOWATANITE April Wine Aquarius AQ 5038-K	36	36	(15)	CUT THE CAKE Average White Band Atlantic 3261-P
12	17	(9)	DOWN BY THE HENRY MOORE Murray McLachlan True North TN 125A-H	37	37	(8)	ROUND AND ROUND Octavian MCA 40399-J
13	16	(11)	MIDNIGHT BLUE Melissa Manchester Arista AS 0116-F	38	48	(5)	DISCO QUEEN Hot Chocolate Big Tree BT 16038-P
14	6	(12)	HIT THE ROAD JACK Stampedeers Music World Creations MWC 1017-M	39	46	(4)	I DON'T KNOW WHY Rolling Stones Rolling Stone ABK 4701-K
15	18	(14)	MISTY Ray Stevens Barnaby 1190-614-T	40	24	(16)	BAD TIME Grand Funk Capitol 4046-F
16	25	(7)	JIVE TALKIN' Bee Gees RSO SO-510-Q	41	57	(5)	AT SEVENTEEN Janis Ian Columbia 3-10154-H
17	8	(13)	WILDFIRE Michael Murphy Epic 8-50084-H	42	38	(18)	BEFORE THE NEXT TEARDROP FALLS Freddie Fender Dot 17540-M
18	11	(11)	HEY YOU Bachman-Turner Overdrive Mercury 73683-Q	43	43	(9)	TAKE ME IN YOUR ARMS Doobie Brothers Warner Bros. 8092-P
19	15	(11)	LOVE WILL KEEP US TOGETHER The Captain and Tennille A&M 1672-W	44	53	(6)	SLIPPERY WHEN WET Commodores Motown M1338-F-Y
20	7	(13)	OLD DAYS Chicago Columbia 3-10131-H	45	59	(5)	EVERYTIME I TOUCH YOU Charlie Rich Epic 8-50103-H
21	20	(15)	WHEN WILL I BE LOVED Linda Ronstadt Capitol 4050-F	46	63	(5)	MORNING BEAUTIFUL Tony Orlando & Dawn Elektra 45260-P
22	27	(7)	THE ROCKFORD FILES Mike Post MGM M 14772-Q	47	56	(6)	BURNIN' THING Mac Davis Columbia 3-10148-H
23	28	(6)	ROCKIN' CHAIR Gwen McCrae CAT 1996-N	48	64	(6)	WASTED DAYS AND WASTED NIGHTS Freddie Fender DOT DOA 17558-M
24	30	(9)	WHY CAN'T WE BE FRIENDS War United Artists UAXW 629-U	49	58	(5)	JUST A LITTLE BIT OF YOU Michael Jackson Motown M1349-Y
25	31	(7)	ONE OF THESE NIGHTS Eagles Asylum 45257-P	50	74	(4)	COULD IT BE MAGIC Barry Manilow Arista AS0126-F

RPM 100 Top Singles (51-100)

51	39	(11)	I WANNA DANCE WIT YOU Disco Tex & The Sex-O-Lettes Chelsea CH3015X-M	76	81	(4)	I KNOW WHAT YOU NEED A Foot In Cold Water GRT 12161065-T
52	52	(11)	BABY THAT'S BACKATCHA Smokey Robinson Motown T54258-Y	77	91	(3)	BALLROOM BLITZ The Sweet Capitol 4055-F
53	54	(6)	DANCE SHE SAID Brussel Sprout M.C.A. 40360-J	78	92	(3)	FAME David Bowie RCA JB 10320-N
54	60	(10)	WHEN YOU'RE UP YOU'RE UP Bond Columbia C44083-H	79	79	(7)	MAGIC MAN Heart Mushroom MRS 7011
55	41	(16)	I'LL PLAY FOR YOU Seals & Crofts Warner Bros WBS 8075 -P	80	94	(2)	OUR DAY WILL COME Charity Brown A&M AM391-W
56	61	(5)	SEXY MFSL Phila Int'l ZS 8-3567-H	81	95	(2)	THE BIGGEST PARAKEETS IN TOWN Jud Strunk Melodyland M6015-Y
57	40	(17)	THANK GOD I'M A COUNTRY BOY John Denver RCA PB 10239 -N	82	82	(4)	SUMMER OF OUR LOVE Bruce Miller A&M AM393-W
58	65	(9)	RUN AWAY WITH ME Ken Tobias Attic AT 111-K	83	93	(3)	EL BIMBO Bimbo Jet Capitol 72752-F
59	68	(5)	YOU MAKE ME WANT TO BE Dan Hill GRT 1230-100-T	84	96	(2)	SEND IN THE CLOWNS Judy Collins Elektra 45253-P
60	78	(5)	LOOK AT ME Moments Stang 5060-Q	85	97	(2)	'TIL THE WORLD ENDS Three Dog Night ABC ABC-12114-N
61	66	(6)	HELLO CENTRAL Hans Staymer Band RCA PB-50059-N	86	98	(2)	GET THE CREAM OFF THE TOP Eddie Kendricks Motown T54260F-Y
62	69	(5)	SWEET EMOTION Aerosmith Columbia 3-10155-H	87	99	(2)	FEELINGS Morris Albert RCA JB 10279-N
63	70	(4)	GOT TO GET YOU INTO MY LIFE Blood Sweat & Tears Columbia 3-10151-H	88	100	(2)	FUNNY HOW LOVE CAN BE First Class U.K. 49033-K
64	71	(4)	SATURDAY NIGHT SPECIAL Lynard Skynard MCA 40416-J	89	....	(1)	I BELIEVE THERE'S NOTHING STRONGER Paul Anka United Artists UAXW685Y-U
65	72	(4)	HERE TODAY, GONE TOMORROW Wednesday SKY 001-M	90	....	(1)	(SOMETHING'S BURNING) I'M ON FIRE Mike Lehman Rubber Bullet 101-M
66	73	(4)	I'M ON FIRE Dwight Twilley Shelter SR40380-F	91	....	(1)	TWO FINE PEOPLE Cat Stevens A&M 1700-W
67	77	(3)	YOU GOTTA LOVE Matt Lucas Celebration Q2129-M	92	....	(1)	HELP ME RHONDA Johnny Rivers Epic 8-50121-H
68	83	(3)	FEEL LIKE MAKIN' LOVE Bad Company Swan Song SS70106-P	93	....	(1)	THIRD RATE ROMANCE Amazing Rhythm Aces ABC ABC 12078-N
69	84	(3)	BLUEBIRD Helen Reddy Capitol P4108-F	94	....	(1)	THAT'S WHEN THE MUSIC TAKES ME Neil Sedaka Polydor 2058615-Q
70	75	(5)	I'VE BEEN HURT (So Many Times) Carla Whitney Attic AT 113-K	95	....	(1)	HOPE THAT WE CAN BE TOGETHER SOON Sharon Paige & Bluenotes Philly Int'l 2583569-H
71	85	(3)	HOW SWEET IT IS TO BE LOVED BY YOU James Taylor Warner Brothers 8109-P	96	....	(1)	NORTHBOUND PLANE Ray Materick Asylum ASC 5002-P
72	86	(3)	THAT'S THE WAY OF THE WORLD Earth, Wind and Fire Columbia 3-10172-H	97	....	(1)	RENDEZVOUS Hudson Brothers MCA 40417-J
73	87	(3)	SNEAKIN' UP BEHIND YOU The Brecker Brothers Arista AS0122-F	98	....	(1)	DREAM MERCHANT New Birth Buddah BDA 470-M
74	80	(4)	KEEP OUR LOVE ALIVE Patricia Dahlquist Columbia C4-4095-H	99	....	(1)	LOVE HAS NO PRIDE Susan Jacks Casino C7 102-W
75	89	(3)	FALLIN' IN LOVE Hamilton, Joe Frank & Reynolds Playboy P 6024-M	100	(1)	OH ME, OH MY (DREAM IN MY ARMS) Al Green Hi 2288-K

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- * Another Chain-Peter Yarrow
- * If You Think-Smoky
- * The Telephone-Jerry Reed

CORNER BROOK

CFCB (Derek Brake)

15 (1) Love Will Keep-Captain & Tennille
Charted

- 9 Christina-Terry Jacks
- * Dr. Rock 'N Roll-Blue Swede
- 32 Goodnite Vienna-Ringo
- 33 World Go Away-Osmonds
- * I Dreamed-Hayward & Lodge

DAUPHIN

CKDM (Ron Decock)

Charted

- * Love Has No Pride-Susan Jacks
 - 82 Summer of Our Love-Bruce Miller
 - 100 Funny How Love Can Be-First Class
 - * Good Book-Dwayne Ford
 - * Stars In My Eyes-Sugarloaf
- Playlisted
- * You Come-Odia Coates
 - * There's Nothing Stronger-Paul Anka
 - * One Man Band-Leo Sayer
- 63 Morning Beautiful-Tony and Dawn
- * I've Got To Find-Redbone

DRYDEN

CKDR (Jensen/Nielsen)

* (1) Listen-Wings

- 83 Feel Like Makin' Love-Bad Company
- 88 Seven Lonely Nights-Four Tops
- * Two Fine People-Cat Stevens
- 85 How Sweet It Is-James Taylor

EDMONTON

CHED (Len Theusen)

5 (1) Only Women-Alice Cooper

Charted

- 34 Someone Saved My Life-Elton John
- * There's Nothing Stronger-Paul Anka

ELLIOT LAKE

CKNR (Jerry Gaba)

- * Rag Doll-Sammy Johns
- 96 Send In The Clown-Judy Collins
- * Twilight Time-Jose Feliciano
- 64 Wasted Days & Nights-Freddy Fender
- * Forever and Ever-Englebert Humperdinck

FERNIE

CFEK (Tom Enders)

63 Morning Beautiful-Tony and Dawn

14 I'm Not In Love-10 CC

80 Keep Our Love Alive-Patty Dahlquist

75 I've Been Hurt-Carla Whitney

* Two Fine People-Cat Stevens

FREDERICTON

CFOB (Ron Owen)

- * There's Nothing Stronger-Paul Anka
- * Regime-Sylvia Tyson
- * Dream-Nitty Gritty Dirt Band
- * Seventeen-Janis Ian

HALIFAX

CJCH (Terry Williams)

15 (1) Love Will Keep-Captain & Tennille
Charted

25 Jive Talkin'-Bee Gees

16 Midnight Blue-Melissa Manchester

85 How Sweet It Is-James Taylor

* There's Nothing Stronger-Paul Anka

32 Goodnite Vienna-Ringo

HAMILTON

CHAM

60 When You're Up-Bond

* Where's The Reason-Michael Houston

8 Wildfire-Michael Murphy

* You Come-Odia Coates

68 You Make Me Want To Be-Dan Hill

HAMILTON

CKOC (Grant/Smith/Novak)

4 (1) Listen-Wings

Charted

92 Til The World Ends-Three Dog Night

* Rendezvous-Hudson Brothers

* Quick Change Artist-BTO

Playlisted

* Daisy Jane-America

* Things That Go Bump-Willi

KINGSTON

CKLC (Paul Moorman)

15 (1) Love Will Keep-Captain & Tennille

Charted

25 Jive Talkin'-Bee Gees

9 Christina-Terry Jacks

Playlisted

* Where's The Reason-Michael Houston

80 Keep Our Love Alive-Patricia Dahlquist

69 Sweet Emotion-Aerosmith

* So What If I Am-Paper Lace

74 Could It Be Magic-Barry Manilow

KINGSTON

CKWS (Gary Mercer)

15 (1) Love Will Keep-Captain & Tennille

Charted

63 Morning Beautiful-Tony and Dawn

31 One Of These Nights-Eagles

57 At Seventeen-Janis Ian

KITCHENER

CHYM (Molly Z.)

4 (1) Listen-Wings

LETHBRIDGE

CHEC

5 (1) Only Women-Alice Cooper

Charted

9 Christina-Terry Jacks

PRESS RELEASE

Ottawa, July 11, 1975

Further to the Public Hearing of March 11, 1975 concerning the proposed amendments to the AM and FM Broadcasting Regulations and the FM Application Form, the Commission, on July 4, 1975 issued the following:

1. Amendments to the Radio (F.M.) Broadcasting Regulations;
2. Amendments to the Radio (A.M.) Broadcasting Regulations;
3. FM Application Form, Part I - General and Part II - Promise of Performance;
4. Public Announcement - This announcement is intended to supplement the Commission's policy document, FM Radio in Canada;
5. Decision 75-250 - Renewal of AM and FM broadcasting licences expiring in the early part of 1976.

All interested parties may obtain copies of the foregoing documents by writing to the CRTC, 100 Metcalfe Street, Ottawa, Ont. or by calling 613-996-5312.



**Canadian
Radio-Television
Commission**

**Conseil de la
Radio-Télévision
Canadienne**

- 14 I'm Not In Love-10 CC
 31 One Of These Nights-Eagles
 82 The Summer of our Love-Bruce Miller

CONTEMPORARY AIRPLAY PERCENTAGES

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

LOVE WILL KEEP US TOGETHER

Captain & Tennille (A&M) 25.6%

AT SEVENTEEN

Janis Ian (Columbia) 18.6%

HOW SWEET IT IS TO BE LOVED

James Taylor (Warner Bros) 16.3%

KEEP OUR LOVE ALIVE

Patricia Dahlquist (Columbia) ... 13.9%

THE ROCKFORD FILES

Mike Post (MGM) 11.6%

NORTH BAY

CFCH (John Gordon)

25 (1) Jive Talkin'-Bee Gees

Charted

85 How Sweet It Is-James Taylor

57 At Seventeen-Janis Ian

* Sneakin' Up-Brecker Brothers

* Holdin' Onto Yesterday-Ambrosia

58 Just A Little Bit of You-Michael Jackson

ORILLIA

CFOR

15 (1) Love Will Keep-Captain & Tennille

Charted

12 Dynamite-Bazuka

31 One Of These Nights-Eagles

Playlisted

* There's Nothing Stronger-Paul Anka

60 When You're Up-Bond

63 Morning Beautiful-Tony and Dawn

OSHAWA

CKLB

3 (1) The Hustle-Van McCoy

Charted

* Bright Side of Tomorrow-Black Creek

63 Morning Beautiful-Tony and Dawn

* I Got A Name-Laurie Bower Singers

* Rag Doll-Sammy Johns

* Free and Easy-Cathie Stewart

PETERBOROUGH

CHEX (Ted Walker)

43 (1) Take Me In Your Arms-Doobie Bros.

Playlisted

16 Midnight Blue-Melissa Manchester

* So What If I Am-Paper Lace

* You Come-Odia Coates

* Where The Music Takes Me-Neil Sedaka

PETERBOROUGH

CKPT

2 (1) I'm Not Lisa-Jessi Colter

Charted

27 Rockford Files-Mike Post

* Rendezvous-Hudson Brothers

31 One of These Nights-Eagles

28 Rockin' Chair-Gwen McCrae

QUEBEC CITY

CFOM

3 (1) The Hustle-Van McCoy

Charted

28 Rockin' Chair-Gwen McCrae

79 Magic Man-Heart

Playlisted

* Till I See You-Buffy Sainte-Marie

20 When Will I-Linda Ronstadt

50 I'll Do For You-Barry White

75 I've Been Hurt-Carla Whitney

16 Midnight Blue-Melissa Manchester

QUEBEC CITY

CHRC

3 (1) The Hustle-Van McCoy

REGINA

CJME (H. Hart Kirch)

Charted

27 Rockford Files-Mike Post

57 At Seventeen-Janis Ian

89 Fallin' In Love-Hamilton, Joe & Reynolds

Playlisted

* Third Rate Romance-Amazing Rhythm

* Holdin' Onto Yesterday-Ambrosia

80 Keep Our Love Alive-Patty Dahlquist

82 Summer of our Love-Bruce Miller

REGINA

CKCK (Singer/Dempson)

14 (1) I'm Not In Love-10 CC

Charted

57 At Seventeen-Janis Ian

30 Why Can't We Be Friends-War

92 Till the World Ends-Three Dog Night

SAINT JOHN

CFBC (Chuck O'Hara)

LP's

Made In the Shade-Rolling Stones

Greatest Hits-Cat Stevens

Beowulf-Various Artists

One of These Nights-Eagles

Cut The Cake-Average White Band

SASKATOON

CFQC (Lee Silversides)

5 (1) Only Women-Alice Cooper

Playlisted

* When the Music Takes Me-Neil Sedaka

57 At Seventeen-Janis Ian

94 Our Day Will Come-Charity Brown

28 Rockin' Chair-Gwen McCrae

RPM TOP 100 Albums ALPHABETICALLY

- Aerosmith (20)
 America (21)
 April Wine (27)
 Armageddon (76)
 Average White Band (81)
 Bachman-Turner Overdrive (13) (7)
 Bad Company (18)
 Baez, Joan (37)
 Beach Boys (85) (35)
 Beau Dommage (72)
 Beck, Jeff (3)
 Bee Gees (93)
 Bimbo Jet (45)
 Bishop, Elvin (54)
 Blood Sweat & Tears (66)
 Bond (65)
 Brown, James (60)
 Captain & Tennille (25)
 Carpenters (89) (24)
 Chicago (9)
 Chilliwack (73)
 Collins, Judy (19)
 Commodores (80)
 Cooper, Alice (10)
 Croce, Jim (38)
 Denver, John (17) (12)
 Disco Tex & The Sex-O-Lettes (88)
 Dompierre, Francois (75)
 Doobie Brothers (92) (11)
 Dylan, Bob (57)
 Eagles (83)
 Earth, Wind & Fire (15)
 Flack, Roberta (52)
 Fender, Freddy (16)
 Gaynor, Gloria (28)
 Harmonium (86)
 Major Harris (42)
 Issac Hayes (98)
 Hunter, Ian (83)
 Ian, Janis (56)
 Isley Brothers (95)
 John, Elton (6) (2)
 King, Ben E. (94)
 Led Zeppelin (32)
 Lightfoot, Gordon (53)
 Lynard Skynard (31)
 Manchester, Melissa (100)
 Mangione, Chuck (29)
 Manhattan Transfer (79)
 Mann, Herbie (34)
 McCartney, Paul (91) (1)
 McCoy, Van (64)
 Melvin, Harold (44)
 Murphy, Michael (8)
 Nazareth (90) (50)
 Newton-John, Olivia (63) (59)
 O'Jays (41)
 Orleans (68)
 Ozark Mountain Daredevils (47)
 Pink Floyd (39)
 Pure Prairie League (69)
 Riperton, Minnie (55)
 Rolling Stones (58) (43)
 Rush (36)
 Sayer, Leo (61)
 Shirley & Company (77)
 Simon, Carly (26)
 Snow, Phoebe (67)
 Stampede (22)
 Stevens, Cat (96) (70)
 Stills, Stephen (99)
 Supertramp (46)
 Taylor, James (5)
 Temptations (51)
 10 CC (78)
 Thomas, B.J. (40)
 Tomita (62)
 Tommy (4)
 Tyson, Sylvia (71)
 Valli, Frankie (87)
 Vannelli, Gino (84)
 Wakeman, Rick (48)
 War (97)
 Weather Report (74)
 Whittaker, Roger (23)
 The Who (14)
 Wiz Original Cast (49)
 ZZ Top (30)

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RPM

Top Albums

July 26, 1975

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

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

1	2	(8)	PAUL McCARTNEY AND WINGS Venus And Mars (Capitol) SMAS-11419-F 4XT-11419-F 8XT-11419-F
2	1	(9)	ELTON JOHN Captain Fantastic and the Brown Dirt Cowboy (MCA) MCA 2142-J MCAC 2142-J MCAT 2142-J
3	4	(14)	JEFF BECK Blow By Blow (Epic) PE-33409-H PET-33409-H PEA-33409-H
4	5	(16)	TOMMY Original Soundtrack Recording (Polydor) 2625028-Q 3500117-Q 3862004-Q
5	13	(8)	JAMES TAYLOR Gorilla (WEA) BS 2866-P CWX 2866-P 8WM 2866-P
6	6	(33)	ELTON JOHN Greatest Hits (MCA) MCA-2128-J MCAC-2128-J MCAT-2128-J
7	7	(11)	BACHMAN-TURNER OVERDRIVE Four Wheel Drive (Mercury) SRM 1-1027-Q MCR4-1-1027-Q MC8-1-1027-Q
8	9	(17)	MICHAEL MURPHY Blue Sky Night Thunder (Epic) KE 33290-H
9	3	(14)	CHICAGO Chicago VII (Columbia) PC 23100-H PCA 33100-H PCT 33100-H
10	8	(18)	ALICE COOPER Welcome To My Nightmare (Atlantic) SD 18130-P
11	10	(10)	DOOBIE BROTHERS Stampede (Warner Bros.) BS 2835-P CWX 2835-P 8WM 2835-P
12	11	(81)	JOHN DENVER'S GREATEST HITS (RCA) CPL1-0374-N CPK1-0374-N CPS1-0374-N
13	16	(36)	BACHMAN-TURNER OVERDRIVE Not Fragile (Mercury) SRM-1-1004-Q MCR4-1-1004-Q MC8-1-1004-Q
14	17	(12)	THE WHO Tommy (MCA) MCA 2-100005-J MCAT 2-100005-J MCAC 2-100005-J
15	18	(17)	EARTH, WIND & FIRE That's The Way Of The World (Columbia) PC 33280-H PCA 33280-H
16	19	(10)	FREDDY FENDER Before The Next Teardrop Falls (DOT) DOFD 2020-M DOFD 42020-M DOFD 82020-M
17	12	(21)	JOHN DENVER An Evening With (RCA) CPL2-0764-N CPS2-0764-N
18	14	(13)	BAD COMPANY Straight Shooter (Swan Song) SS 8413-P CSS 8413-P 8SS 8413-P
19	26	(13)	JUDY COLLINS Judith (WEA) 70S 1032-P 80K 1032-P
20	28	(10)	AEROSMITH Toys In The Attic (Columbia) PC 33479-H PCA 33479-H PCT 33479-H
21	15	(13)	AMERICA Hearts (WEA) BS 2852-P CWX 2852-P 8WM 2852-P
22	23	(12)	STAMPEDERS Steamin' (Music World Creations) MWCS 708-M MWCS 4708-M MWCS 8708-M
23	20	(15)	ROGER WHITTAKER Travelling With Roger Whittaker (RCA) KPL1-0078-N KPS1-0078-N
24	33	(6)	CARPENTERS Horizon (A&M) SP 4530-W
25	42	(6)	CAPTAIN & TENNILLE Love Will Keep Us Together (A&M) SP 3405-W

26	29	(8)	CARLY SIMON Playing Possum (Elektra) 7ES-1033-P CEK-1033-P 80K-1033-P
27	30	(26)	APRIL WINE Stand Back (Aquarius) AQR 506-K GCA 506-K A08 506-K
28	34	(12)	GLORIA GAYNOR Never Can Say Goodbye (MGM) M3G 4982-Q E4 4982-Q E8 4982-Q
29	35	(10)	CHUCK MANGIONE Chase The Clouds Away (A&M) SP 4518-W CS 4518-W 8T 4518-W
30	32	(7)	ZZ TOP Fandango (London) PS 656-K LKM 57656-K LEM 72656-K
31	31	(14)	LYNARD SKYNARD Nuthin' Fancy (MCA) MCA 2137-J MCAC 2137-J MCAT 2137-J
32	21	(20)	LED ZEPPELIN Physical Graffiti Swan Song SS2-200-P
33	22	(14)	STEELY DAN Katy Lied (ABC) ABCD-846-N ABCD-8846-N
34	24	(9)	HERBIE MANN Discotheque (WEA) SD 1670-P AC 1670-P A8TC 1670-P
35	25	(11)	BEACH BOYS Spirit Of America (Capitol) 11384-F 4XWW 11384-F 8XWW 11384-F
36	27	(17)	RUSH Fly By Night (Mercury) SRM 1-1023-Q MCR4 1-1023-Q MC8 1-1023-Q
37	43	(9)	JOAN BAEZ Diamonds and Rust (A&M) SP 4527-W SPCS 4527-W SP8T 4527-W
38	45	(21)	JIM CROCE Greatest Hits (RCA) ABCD 835-N ABCD5 835-N ABCD8 835-N
39	40	(82)	PINK FLOYD Dark Side Of The Moon (Harvest) SMAS 11163-F 4XW 11163-F 8XW 11163-F
40	44	(8)	B. J. THOMAS Reunion (ABC) ABCD SC 1909-M ABCD Q4 1909-M ABCD Q8 1909-M
41	41	(7)	O'JAYS Survival (Phila Int'l) KZ 33150-H ZA 33150-H ZT 33150-H
42	46	(8)	MAJOR HARRIS My Way (Atlantic) SD 18119-P AC-18119-P A8TC 18119-P
43	50	(5)	ROLLING STONES Made In The Shade (Rolling Stone) 79102-P COCC 79102-P 8COC 79102-P
44	49	(14)	HAROLD MELVIN & THE BLUE NOTES To Be True (Phila Int'l) KZ 33148-H ZT-33148-H ZA-33148-H
45	47	(4)	BIMBO JET Bimbo Jet (Capitol) SPAM 67364-F 4XPAM 67364-F 8XPAM 67364-F
46	36	(27)	SUPER TRAMP Crime Of The Century SP-3647-W 8T-3647-W
47	37	(26)	OZARK MOUNTAIN DAREDEVILS It'll Shine When It Shines (A&M) SP-3654-W
48	38	(14)	RICK WAKEMAN Myths & Legends of King Arthur (A&M) SP 4515-W CS 4515-W 8T 4515-W
49	51	(8)	WIZ ORIGINAL CAST World Of Oz (WEA) SD 18137-P AC 18137-P A8TC 18137-P
50	39	(16)	NAZARETH Hair Of The Dog (A&M) SP 4511-W CS 4511-W 8T 4511-W

RPM 100 Top Albums (51-100)

51	48	(19)	TEMPTATIONS A Song For You (Motown) G696S1-Y		
52	52	(16)	ROBERTA FLACK Feel Like Makin' Love (Atlantic) SD 18131-P AC 18131-P	A8TC 18131-P	
53	53	(20)	 GORDON LIGHTFOOT Cold On The Shoulder Reprise MS 2206-P		
54	56	(6)	ELVIN BISHOP Juke Joint Jump (WEA) CP0151-P	8CP0151-P	
55	57	(7)	MINNIE RIPERTON Adventures In Paradise (Epic) PE 33454-H PEA 33454-H	PET 33454-H	
56	58	(7)	JANIS IAN Between The Lines (Columbia) PE 33394-H PCA 33394-H	PCT 33394-H	
57	59	(22)	BOB DYLAN Blood On The Tracks (Columbia) PC33235-H	PCA 33235-H	
58	75	(5)	ROLLING STONES Metamorphosis (Abkco) ANA1 4229-K ACIT 4229-K	A8IT 42290	
59	60	(32)	OLIVIA NEWTON-JOHN If You Love Me, Let Me Know (MCA) MCA-411-J MCAC-411-J	MCAT-411-J	
60	61	(6)	JAMES BROWN Sex Machine Today (Polydor) PD 6042-Q		
61	62	(17)	LEO SAYER Just A Boy (Warner Bros.) BS 2836-P	8WM-2836-P	
62	55	(6)	TOMITA Pictures At An Exhibition (RCA) ARL 10838-N	ARS 10838-N	
63	64	(21)	OLIVIA NEWTON-JOHN Have You Never Been Mellow (MCA) MCA-2133-J MCAC-2133-J	MCAT-2133-J	
64	65	(5)	VAN MCCOY AND THE SOUL CITY SYMPHONY Disco Baby (Avco) AVC 69006-M AV4 69006-M AV8 69006-M		
65	67	(6)	 BOND Bond (Columbia) ES 90301-H	ESA 90301-H	
66	58	(7)	BLOOD SWEAT & TEARS FEATURING DAVID CLAYTON-THOMAS New City Columbia PC 33484-H		
67	69	(6)	PHOEBE SNOW Phoebe Snow (MCA) SR 2109-J SRC 2109-J	SRT 2109-J	
68	71	(7)	ORLEANS Let There Be Music (Asylum) 7ES 1029-P	8AS 1029-P	
69	79	(5)	PURE PRAIRIE LEAGUE Two Lane Highway (RCA) APL1 0933-N APS1 0933-N	APK1 0933-N	
70	70	(6)	CAT STEVENS Teaser And The Firecat (A&M) SP 4313-W		
71	76	(6)	 SYLVIA TYSON Woman's World (Capitol) SKAO 6430-F 4XT 6430-F	8XT 6430-F	
72	73	(6)	 BEAU DOMMAGE Beau Dommage (Capitol) ST 70034-F 4XT 70034-F	8XT 70034-F	
73	72	(9)	 CHILLIWACK Ridin' High (Goldfish) GA 1003-W G4 1003-W	G8 1003-W	
74	81	(5)	WEATHER REPORT Tale Spinnin' (Columbia) PC 33417-H PCA 33417-H	PCT 33417-H	
75	77	(11)	 FRANCOIS DOMPIERRE Dompierre (Barclay) 80212-213-Q	M8-80212-13-Q	
76	78	(5)	ARMAGEDDON Armageddon (A&M) SP 4513-W SPCS 4513-W	SP8T 4513-W	
77	80	(4)	SHIRLEY & COMPANY Disco Dynamite (Vertigo) VI 128-Q		
78	82	(5)	10 CC The Original Soundtrack (London) 9102500-K 7231500-K	7711500-K	
79	83	(5)	THE MANHATTAN TRANSFER Atlantic 18133-P	A8TC-18133-P	
80	85	(5)	COMMODORES Caught In The Act (Motown) M820VI-Y M820BC-Y	M820BT-Y	
81	96	(2)	 AVERAGE WHITE BAND Cut The Cake (WEA) SD 18140-P AC18140-P	A8TC18140-P	
82	99	(2)	 EAGLES One Of These Nights (Asylum) 7ES1039-P CAS1039-P	8AS1039-P	
83	84	(5)	IAN HUNTER (Columbia) PC 33480-H PCA 33480-H	PCT 33480-H	
84	87	(4)	 GINO VANNELLI Storm At Sunup (A&M) SP 4533-W		
85	92	(4)	BEACH BOYS Endless Summer (Capitol) SVBB 11307-F 4XWW-11307-F	8XWW-11307-F	
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88	94	(3)	DISCO TEX & THE SEX-O-LETES Chelsea CHL 505-M		
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90	90	(4)	NAZARETH Razmanaz (A&M) SP 4396-W CS 4396-W	8T 4396-W	
91	91	(4)	PAUL McCARTNEY Band On The Run (Capitol) SO 3415-F 4X2 3415-F	8X2 3415-F	
92	95	(3)	DOOBIE BROTHERS What Were Once Vices Are Now Habits (Warner Bros.) W2750-P CWX 2750-P	8WM 2750-P	
93	97	(2)	BEE GEES Main Course (RSO) 2394 150-Q		
94	98	(2)	BEN E. KING Supernatural (Atlantic) SD 18132-P AC18132-P	A8TC18132-P	
95	100	(2)	ISLEY BROTHERS The Heat Is On (T-Neck) PZ33536-H PZA33536-H	PZT33536-H	
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99	(1)	STEPHEN STILLS Stills (Columbia) PC 33575-H PCA 33575-H	PCT 33575-H	
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15 (1) Love Will Keep-Captain & Tennille
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34 Someone Saved My Life-Elton John
* Easy Listenin'-Tim Daniels
63 Morning Beautiful-Tony and Dawn
12 Dynamite-Bazuka
* Nothing Stronger-Paul Anka

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63 Morning Beautiful-Tony and Dawn
74 Could It Be Magic-Barry Manilow
95 Biggest Parakeets-Jud Strunk
92 Fame-David Bowie
46 I Don't Know Why-Rolling Stones

WINNIPEG
CKRC (Billy Gorrie)
15 (1) Love Will Keep-Captain & Tennille
Charted
34 Someone Saved My Life-Elton John
Playlisted
27 Rockford Files-Mike Post
92 Til The World Ends-Three Dog Night
13 Swearin' To God-Frankie Valli
* You Come-Odia Coates
* New York Kids-Marc Jordan

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20 (1) When Will I-Linda Ronstadt
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63 Morning Beautiful-Tony and Dawn
* There's Nothing Stronger-Paul Anka



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MONTREAL
CHOM-FM (Peggy Colston)
45's
* You Go To My Head-Bryan Ferry
LP's
It's My Pleasure-Billy Preston
Stills-Stephen Stills
Why Can't We Be Friends-War
Now Look-Ronnie Wood
One Size Fits All-Frank Zappa



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KINGSTON
CFRC-Radio Nocturne (Steve Cutway)
Black Friday-Steely Dan
LP's
Woman's World-Sylvia Tyson
In Collaboration-Michael Quatro
Power In The Music-Guess Who
Venus And Mars-Wings
Flat As A Pancake-Head East
LENNOXVILLE
CKTS-Radio Bishops (Sandi Morrisette)
(1) Hey You-BTO
Charted
Someone Saved My Life-Elton John
One Of These Nights-Eagles
Baby Get It On-Ike and Tina Turner
7-6-5-4-3-2-1-Gary Toms Empire

OTTAWA
CKCU-Carlton University
45's
Magic Man-Heart
Bloody Well Right-Supertramp
Someone Saved My Life-Elton John
Bobbi and Mari Part I-Isis

WINDSOR
CJAM-University of Windsor (Greg Twigg)
(1) Can't Give You Anything-Stylistics



ADULT RADIO ACTION

BRANTFORD
CKPC (Arnold Anderson)
There's Nothing Stronger-Paul Anka
All I Have To Do-Nitty Gritty Dirt Band
Wasted Days & Nights-Freddy Fender
Then There Was Gina-Bobby Goldsboro
Words-Tony Christie

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

HAMILTON
CHML (Lynn Latimer)
The Country Calling Me-Mac Davis
Beautiful Things For You-B.J. Thomas
I Won't Last A Day-Hagood Hardy
Candy In The Window-Marilyn Sellars
The First Time-Freddie Hart

KITCHENER
CKKW (George Patton)
Morning-Michael Kenny
We Belong Together-De Franco Family
Even Better-Maureen McGovern

Daisy Jane-America
Johnny Come Home-Lady & The Gentleman

KITCHENER
CFCA-FM (Don MacDonald)
45's
Johnny Come Home-Lady & The Gentleman
LP's
No Way To Treat A Lady-Helen Reddy
Homecoming-Hagood Hardy

LONDON
CFPL-FM (Ian Davies)
LP's
Kokomo-Kokomo
Steppin'-Pointer Sisters
Come Get To This-Nancy Wilson
Big-Bad-Band Live-Clark Terry
The Best Of-Eddie Condon

PORT ALBERNI
CJAV (Don Lloyd)
(1) Take Good Care-Three Degrees
Just Get Up-John Rodriguez
Rockford Files-Mike Post
Sneakin' Up-Brecker Brothers
Two Fine People-Cat Stevens
Bluebird-Helen Reddy

SARNIA
CHOK (Jim Roberts)
Where's The Reason-Michael Houston
You Don't Need A Reason-Helen Reddy
Pasadena's On My Mind-Lynn Jones
Share With Me-Nancy Ryan
Sanctuary-Ronnie Prophet

SUDBURY
CHNO
(1) Wasted Days & Nights-Freddy Fender

TORONTO
CFRB (Art Collins)
When The Band Goes Home-Tom Jones
Last Farewell-Floyd Cramer
Daisy Jane-America
Send In the Clowns-Judy Collins
Waterfall-Carly Simon

TORONTO
CHFI-FM (Tony Luciani)
The Greatest Gift-Johnny Mathis
Things That Go Bump-Willi
Whispering Grass-Windsor Davies & Don Estelle
What I Did For Love-Jack Jones

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