

RPM Weekly

A Magazine to the Radio and Recording Industries and the Allied Arts

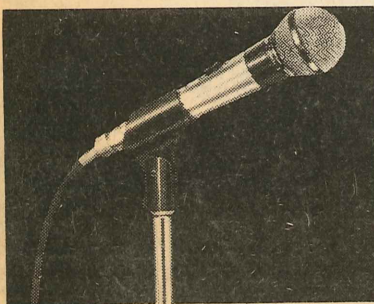


(see page 8)
DAN HILL
- THE WAITING GAME

60 CENTS
Volume 23 No. 25
August 16th, 1975



...one thing in common.



Each of Canada's favorite entertainers has his own unique style, but there's one thing these top performers have in common: Shure microphones. Consistent Gold Record winner Paul Anka and Juno award winners Ian Thomas, Edward Bear, and the Mercey Brothers all depend on Shure microphones . . . along with other international greats like the Rolling Stones, Led Zeppelin, Carpenters, The 5th Dimension, Charlie Rich, Loretta Lynn, Conway Twitty, Tom T. Hall, etc., etc., etc. For performers around town or around the world, Shure microphones sound great anywhere.

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Motown and Wonder sign multi-million dollar deal

The biggest contract ever signed in the history of the record industry was completed August 5th between Stevie Wonder and Motown Records. The agreement is worth \$13 million dollars over a seven year period. That's equal to Elton John's and Neil Diamond's contracts combined.

Commenting on the agreement Wonder noted: "Of course I'm happy about it, but there is something perhaps even more important involved. I'm staying at Motown because it is the only viable surviving black owned company in the record industry. Motown represents hope and opportunity for new as well as established black performers and producers. If it were not for Motown, many of us just wouldn't want had the shot we've had at success and fulfillment. In the record industry we've all seen many cases where the big companies eat up the little ones and I didn't want this to happen to Motown. I feel young black children should have something to look up to." Wonder went on to say: "It is vital that people in our business, particularly the black creative community including artists, writers and producers, make sure that Motown stays emotionally stable, spiritually strong and economically healthy."

Ewart Abner, president of Motown Records headed the negotiations. He was quoted as saying: "It is difficult to translate Stevie's special kind of creative genius as an artist,

producer and writer, to a dollar sign", adding: "When a performer gets to the plateau that Stevie owns, he stands alone and it is obvious he could command just about anything he wants with any record company in the world. That is why we at Motown are especially gratified with Stevie's philosophy that he can best help his brothers and sisters by keeping Motown strong so there will be a marketplace for their creative talents."

Wonder is the only artist ever to win ten Grammys over a two year period - five in 1974 and five this year. He also has six Gold albums and numerous Gold singles to his credit. This was also the year when he chalked up more nominations for more awards than any other performer or producer for the U.S. industry's first annual rock awards to be televised on CBS Aug 9. This show will be co-hosted by another Motown "super star" Diana Ross and MCA's Elton John.

1975 was also the year that Wonder took the Presidential Award of the National Association of Record Merchandisers, making him the youngest and first black honoured by this organization which represents approximately 80% of all record buyers in the U.S..

Stevie Wonder has made Canadian news as well. He earned two Gold Album Awards in Canada for his "Fulfillingness" First Finale" and "Innervisions".

Bim - the product of CBC transcription???

The CBC is laying claim to the discovery of 22 year old Dawson Creek born singer-composer, Bim. Apparently he had three recordings released on the CBC transcription service and is now being launched by a private Vancouver company.

"If we had been able to release the things he did for us to the public, they would have landed on the pop charts", claimed Bill Bessey who heads up the CBC broadcast recording division. He was speaking to Sid Adilman of the Toronto Star.

Another CBC type, Danny Finkleman, whose weekly network radio show features transcriptions from the CBC exclusively, said: "I don't know much about pop music, but I find Bim a likeable and tasty performer. He's very listenable".

According to Adilman's report, the CBC has recorded 245 separate performers by way of its transcription service, since 1971. Artists recorded included: Tommy Ambrose, Bob Ruzicka, Jodi Drake, Milan Kymlicka, Catherine McKinnon, Diane Brooks and Moe Koffman.

"Our concern", said Bessey, "is to record people who hopefully will be picked up by commercial companies. Also we don't have 'live' programs like we did in the past, where performers would get a chance."

Bim was discovered, commercially, by Ray Pettinger, late of Goldfish Records and a partnership with Terry Jacks and now heading up his own Casino Records.

His initial single release, "Me and My Baby", produced by Claire Lawrence, has just been released and is distributed nationally by A&M.

Lawrence is also the producer of CBC's weekly series "Great Canadian Gold Rush". Says Lawrence: "His (Bim) style is a bit of Van Morrison influenced by Elton John. He's going to break through."

Bim's real name is Roy Forbes.

BIG COUNTRY (see page 15)

Jacks revives Goldfish for London distribution

Terry Jacks, president of Goldfish Records, revives the label once again and signs a new three year distribution agreement with London Records. Signing for London was Fraser Jamieson. Jacks enjoyed many years of success with London, who were responsible for breaking his first internationally acclaimed hit, "Which Way You Goin' Billy?".

Initial release under the new contract will be Jacks' new single, "Holly", a Jacks' original which was produced at Vancouver's Can-Base Studios. He is currently working on a follow-up album.

Sinatra and Beach Boys sold out for CNE dates

The next time adults criticize teenagers for lining up all night and going through freakish stunts for their favourite rock group they should take a good hard look at their own age group. Sinatra fans, painted dolls frothing at the mouth and trying hard to wet their pants along with their sophisticated freak male counterparts, created a bit of a carnival atmosphere as they lined up at many of the ticket agencies - some for nine hours, for a trip into nostalgia-land. The Aug 21st. date for Sinatra at the CNE Grandstand was apparently "sold out" in short order. There has been charges of "being unfair" laid at the door of CNE General Manager Dave Garrick by some who claim that not all the 23,000 tickets were available at the ticket agencies. Garrick claims the tickets were evenly divided among the agencies with the exception of a few for the use of the Sinatra people. Garrick also ordered that only six tickets could be purchased at a time, to deter scalpers.

Little solace for the real fans who will probably end up paying scalper's prices.

"Sold out" notices have also appeared for the Beach Boys' Grandstand concert and are expected for the John Denver date.

Record and tape pirates hitting down under

The Australian Music Industry is planning to smash a booming business in bootleg tapes and albums.

According to Rudolph Bare, chairman of the Australian Music Publ. Assoc. a number of actions for breach of copyright will be initiated in Melbourne and Sydney, throughout the month of July.

Illegal pirate records and tapes are selling in hundreds of small milk bars, bargain and retail stores throughout Australia.

Imported from the U.S., the U.K., Singapore and Hong Kong, the records are selling at a reported half of authorized list versions.

CONGRATULATIONS TO

ATTIC RECORDS

ON THEIR

1ST ANNIVERSARY

CONVENTION

WHY WEREN'T WE INVITED?

S R O PRODUCTIONS

Sid Bernstein is the man responsible for first promoting The Beatles in North America. He recognized their significance early and presented their first appearance in Carnegie Hall and promoted their two spectacular concerts at Shea Stadium.

Since his graduation from Columbia University in 1948, Bernstein has been involved in the music industry. He started out as a manager, moved to CMA as an agent, and in 1960 he became a promoter, producing concerts for stars such as Judy Garland, and later The Beatles.

RPM had a chance to speak with Bernstein recently when he made a brief stop over in Toronto:

What groups are you managing or representing at the present time?

At the moment I'm managing Deodato and representing Phoebe Snow, Melba Moore and the Bay City Rollers.

Are you still involved with concert promotion, or are you into management exclusively?

"... 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 Jeneau

RPM

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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	RLS
ARC	D	PHONODISC	M
CMS	O	PINDOFF	N
CAPITOL	E	POLYDOR	C
CARAVAN	G	QUALITY	Y
COLUMBIA	H	RCA	N
GRT	T	TRANS WORLD	P
LONDON	K	UA RECORDS	C
MCA	J	WEA	N
MARATHON	C	WORLD	P

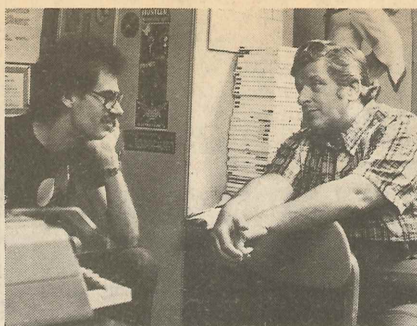
MAPL logos are used throughout RPM to define Canadian content on discs:



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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I only do very special events as far as concert promotion is concerned ... things that I



CHUM FM's Brian Masters (l) with Sid Bernstein, now high-powering the promo trail with the Bay City Rollers.

care about. The last few shows I've done here included such artists as Jimmy Cliff, Smokey Robinson, and Redd Fox. I really don't do a lot of concert shows, and those I do become involved with are mainly artists that grab my fancy. My career has shifted from management to concerts and now back to management.

Are the Bay City Rollers really the biggest phenomena since the Beatles? We've been hearing this claim ever since the Beatles have appeared on the scene ... you should know ... you promoted those first Beatle concerts in Shea Stadium.

I went to Scotland to see them kick off a 35 city tour, and I saw it quote "all over again". The same excitement, the same

historic musical thrill and significance that the early Beatles demonstrated. The girls were just as excited and hysterical, except that in this case they were wearing the same clothes, the tartans and plaids the boys were wearing. Not a girl in the audience, and there were thousands, was without an article of clothing that did not include tartan. They've started a whole new fashion trend in England and I'm sure it'll be duplicated here.

What is their amazing appeal? I've read in the New York Times of girls rioting and fainting and doing just about anything to get near the stage.

I think they have a great deal of sex appeal. They are five very attractive young men. They range in age from 19 to 23 and they are very appealing to the young ladies. They've got a tremendous amount of personality that you can see the moment they hit the stage, and they care about their audience which is a very important factor.

When will the Bay City Rollers play Canada and what records are now available in North America?

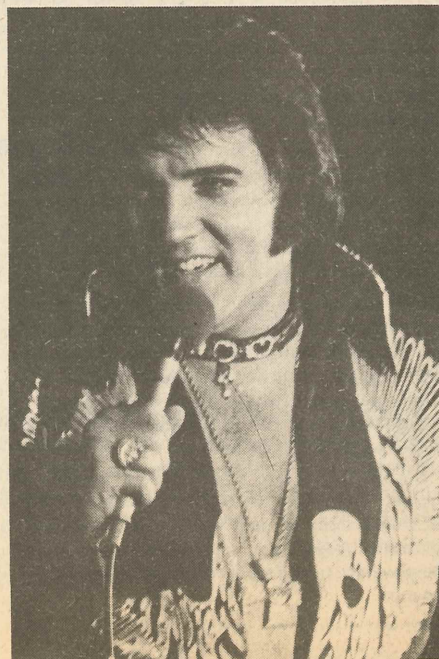
Their first North American album to be released was entitled "Rollin'" and is presently available in the record stores. In about three weeks their second North American album will be released simply called "Bay City Rollers." Their current single in England is now number one after its second week on the charts.

(Arista's Bay City Rollers are distributed in Canada by Capitol Records/EMI).

Elvis: a little beefier but back on the road

Elvis Presley headed back out on the road again this summer and into his fifth year back on the travelling scene. This year the fans were there as they always have been, but this year many of them were wondering if all the rumours and press that they had been hearing about the King of Rock and Roll and his battle with his weight were actual or not. As he walked out to centre stage at the Niagara Falls Convention Centre recently and went right into his show the wondering crowd seemed not to care or even remember anything about Elvis putting on the beef. However, it was there, cleverly hidden behind a monstrous belt buckle and some very cleverly designed wardrobe - a curved profile, and a sign that the press had reported the truth. A triple chin also gave away the extent of the overweight and the fact that his whole act has slowed down displayed the overall effects of a bigger man. But all this still does not matter to the people who go to see the "King" as he sells out everywhere. Members of the audience from fourteen to fifty still tried to reach the stage and as if to compensate for not looking his best, Elvis paid more attention to these individuals than he has in the past. This time he kneeled several times and spoke to several of the runners who fought their way to the lip of the stage. The show by all means is still a success even though except for three or four songs it is the same show he has been

doing for those five years, but then the idea is not everyone gets to see the King of Rock and Roll every year. - John Rowlands



Elvis: a little beefier but still "king".

Blue Mountain crude

by Richard Patterson

The Blue Mountain Summer School of Contemporary Music was a new and unique concept in education that explored all the aspects of today's world of contemporary music. The course included group sessions, individual instruction and seminars on jazz, rock, and folk music, plus instruction on all aspects of music management and artist direction, composer's rights, contracts, record companies and recording studio techniques.

The headmaster this year was Paul Hoffert, who has been an anchor of the Canadian jazz rock scene for the past fifteen years and was one of the founding fathers of Canada's top jazz rock concert groups - Lighthouse. His wide range of experience in the music industry was most evident during the school term and his deep personal contact with the staff and students was a comfort to everyone involved.

The teaching faculty, for the most part, comprised members of Lighthouse plus a hand picked group of seasoned professionals. The approach to classes was informal but probably the best words to describe them would be "productive, informative and downright practical".

The accommodation was also practical. Students were lodged in ski chalets in nearby Tyrolean Village. Each chalet comprised bedrooms, living rooms and a sauna bath. The basements were turned into practice rooms and each chalet was equipped with sound systems, amplifiers and drum kits including synthesizers.

PSI-Chord off with Peter Ebner single

Vancouver's PSI-Chord production centre is readying a promotion push to introduce a new "pop" name, C.B. Victoria. The single, "Come And See My Man" was produced and master mixed at PSI-Chord by Robin Spurgin with final mixdown in Los Angeles.

C.B. Victoria isn't new to the game - just his name. He was formerly known as Edwin Coppard, a native of London, England but active in the Lower Mainland music scene since the early sixties. He is well-known both as a sideman (keyboards and backup vocals) as well as a single act (piano and voice).

Twentieth Century Records, out of Los Angeles, has picked up the Victoria master and will be releasing the single in early September with an album to follow. A large scale promotion push is expected to break Victoria in the U.S. first. An ironic twist to the story is that it was originally recorded three years ago and shuttled to several Toronto-based labels - no soap.

PSI-Chord has undergone several changes over the past few months, including the appointment of Ken Vaughn who will be responsible for management at the Vancouver complex. He replaces Peter Wilhelm. PSI-Chord was originally formed as Vancouver Recording and opened its doors in 1961.

The daily schedule was a full one and the students took part in each phase of the daily routine with such high energy and



Dale Hillary of Lighthouse (far right) with student faculty group.

enthusiasm that by the day's end most were looking forward to a good nights rest in order to make the next day more productive than the last. The most rewarding time of day was sundown when



Simon Hughes, David McKerrell and Paul Hoffert detailing "roadie" activities.

everyone would gather at the base lodge to showcase the student groups that were formed by faculty and students themselves.

Night after night groups would perform the numbers they were working on in class and numbers that had been put together in spare time. Many of their musi-

cal numbers were original material the students had written themselves, and by mid-week the groups were taking on that tight, professional, polished look and sound that only comes as a result of hard work.



Lighthouse singer Bill Ledster (2nd from left) with vocal group.



Ralph Cole, leader of Lighthouse (left) with student from vocal class.

One of the highlights of the nightly sessions was Paul Hoffert's Greaseband who rock 'n rolled us through the fifties, complete with greased hair, muscle shirts and "corne-ography". But the musical moment that touched the hearts of all involved came the last night of camp when the nineteen piece Blue Mountain Lighthouse Orchestra gave its solo performance. The looks of sheer ecstasy on faces of staff, students and audience alike was a look that this vintage rocker will never forget.

The Blue Mountain concept delivers, But it will only continue to do so as long as it receives the support of the Canadian music industry.

canadian academy of recording arts and sciences

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.

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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.

Seven characters in search of an industry

RPM REUNION. Many of you who have been fans of RPM from the beginning will remember the great cast of characters (in search of a music industry) who wrote in the early days of this publication.

There was the inimitable Bebe Gee, the sultry E.I.E.I.O. MacDonald, Penelope Penelope, Old Ed: (of course), winged worrier, and I mean worrier, Canada Bill (of Wright's). Lori Bruner and Irving. All are pictured here (with the exception of E.I.E.I.O. MacDonald, who was away on special assignment).

Those were the golden days of RPM. . . as many of you will remember.

We met again and had dinner at Ronald McDonald's (he's not in the picture). Many of you have written to me with the question: Where are they now?

Bebe Gee is unemployed. She is presently with the programming branch of a regulatory branch of a government that I'm not at liberty to name. Penelope Penelope has changed her name and is now a superstar in the vast and wonderful Canadian pornographic industry. . . just to give you some indication of what the CFDC can do. Canada Bill has returned to Wright's where he is an interior decorator after that dreadful scandal involving him and a hairdresser. (The less said about that. . . the better!!!) (Ed: Well, it takes all kinds!)

Irving is retired and spends most of his time in the sun at his country place. He's fifteen now and seldom comes into the office.

Lori Bruner has gone on to bigger and better things with Polydor Records, since she left RPM. (Ed: We all know that!!!) Old Ed: still publishes and edits RPM. . . just couldn't get a legitimate job anywhere. And yours truly has made her fifteenth comeback in RPM. This is definitely my farewell tour.

We all met and we talked about the old days at RPM - the struggle that we all lived through and we talked about what RPM had become. In those twelve years of publication, RPM has grown, and so



At the RPM reunion from left to right Penelope Penelope, Lori Bruner, Canada Bill, Elvira, Old Ed: Bebe Gee and (seated) Irving - in a jovial mood.

has the industry.

To the many new readers of RPM, I would like to explain that back in the old days it was rumoured that Old Ed: wrote the whole RPM himself. The photo in this column is living proof that there was a staff with RPM that was bigger than most people imagined. (Ed: That alone will put an end to that rumour!!!)

The last time we had all been together was the day the 30% AM music ruling was announced. We spent that reunion throwing

darts at a blowup of a leading Canadian broadcaster. (Ed: You also subjected us to vast readings of "The Best of Elvira. I remember it well!!!)

Next year we'll meet again. Our thanks to Ronald who stuck me with the bill and Old Ed: who stuck me with Bill. That boy has a multitude of super hangups!!! Six Big Macs, three quarter pounders with cheese, nine large fries and fifteen Artic Orange shakes later we said goodbye.

PLAYDATES

Fullerton Dam (Polydor)

Holiday Inn, Sturgeon Falls (11-16)
Kirkland Lake (18-24)

Hans Staymer Band (RCA)

Ottawa (with BTO) (15)
Sudbury (17)
C.N.E. (with BTO) (18)
Queensbury Arms Weston (19-23)

Mercey Brothers (RCA)

Thunder Bay (11-16)
Milford Bay (18-30)

Charley Pride (RCA)

Victoria (13)
Edmonton (14)
Vancouver (17)

Hank Snow (RCA)

Lucan, Ont (15-16)
Kinmount, Ont (30)

George Hamilton IV (RCA)

Minden, Ont. (23)
Harrow, Ont. (30)
Guess Who (Nimbus 9)
P.N.E. Vancouver (16)
C.N.E. Toronto (31)

Edward Bear (Capitol)

Leisure Lodge, Cambridge, Ont (12-15)
Sauble Beach, Ont. (16)

Stampeders (Music World Creations)

Thundermug (Axe)

Chatham, Ont (12)
Woodstock, Ont. (13)
Sarnia, Ont. (14)
Stratford, Ont (15)
Goderich, Ont (16)
Pt. Colbourne, Ont (18)
Hanover, Ont (19)
Ottawa Ex. (28)


Major Hoople's Boarding House (Polydor)

The Barn, London, Ont (18-23)
Matador, Galt, Ont (25-30)
Copperpenny (Capitol)
Penthouse, West Hill, Ont (11-16)
Forge, Toronto (18-24)
C.N.E. (with Peter Foldy) (25-29)
Christopher Kearney (Capitol)
Harbourfront, Toronto (16)
Riverboat, Toronto (19-24)
Anne Murray (Capitol)
Kelowna, B.C. (15)
Kamloops (16)

Vernon (17)
Victoria (18)
P.N.E. Vancouver (20)
C.N.E. Toronto (23)
Sylvia Tyson (Capitol)
C.N.E. (with John Denver) (24)
Lick 'n Stick (Columbia)
Midwich Cuckoo, Toronto (11-16)
Flamingo, Oakville, Ont (18-23)
Shawnee Jackson & Tantalus (RCA)
Zodiac 1, Toronto (11-23)
C.N.E. Toronto (31)

.... it'll be
BIG COUNTRY
... in the morning
SEPT 27, 1975

Don't miss this!



THINGS THAT GO BUMP IN THE NIGHT

CKOC EXPOSED IT
IN BROAD DAYLIGHT.
IT BUMPED 34 TO 20
AND "BUMPED" TOP 10 IN
SINGLE SALES LAST WEEK.

willi

Record No. PB-5009

Exclusively on **RCA** Records

Dan Hill - almost there

by Scott Stewart

Moving into the record business has been a slow but carefully thought out evolution for Dan Hill. He has groomed himself as a professionally sound entertainer and recording artist and armed himself with a "working" manager and a hit.

How did you get started in the music business?

I finished grade 12 and decided not to go back to my last year in high school. I made a basement tape with six songs on it, guitar and vocal, and sent them to RCA. The next day they called me in and within a month I signed my first record contract. My hunch paid off, which was to sign a terrible contract and get to meet a lot of people and be inspired by musicians and songwriters and also to meet the right kind of contacts. By the time I finished, I had gotten so much stronger from the stimulus of being around so many other recording artists. I just met up with my producers and they invested in me, and we started making more and more demo tapes until finally we made an album, which we just made a deal on, which the single is derived from as well.

Would you comment on "You Make Me Want To Be."

Well there's not much to say. When I started trying to become a musician, I worked during the day to support myself and it was two years ago when I was working in the civil service and I walked home one day to my apartment and picked up my guitar and wrote the song in an hour. It came kind of like a flash. It's the kind of song you can't believe you wrote afterwards. Two years later, I guess it becomes a hit.

Does that surprise you?

Well it was so long, so long of waiting, so long of trying to convince record companies that they could put out a song like that, because they were scared by it. They thought it was original, weird, and out in

left field, and couldn't take a chance on it. Like I was prepared for really just about anything, I wouldn't have been surprised if it hadn't been played at all and I wouldn't have been surprised if it became a really number one airplay song. I'm not really surprised, but very happy about it.

How long have you been writing?

I started writing songs when I was 14, so I guess that would be seven years ago.

Who has had the biggest influence on your career?

There are a lot of people I really like, there's a song out now that I think is phenomenal called "At Seventeen", by Janis Ian. I love

"... a Canadian artist starting out, can really be accepted in his own land, if the right things go in his favour ..."

James Taylor and some Cat Stevens and Don McLean. The "Tapestry" album I thought was incredible. There's not one single factor, I think there's a collage of various singer-songwriters and musicians that have had an influence on my writing style.

How did you meet up with Bernie Finklestein?

I've known Bernie for a couple of years, we met through the Riverboat. I played there a few years ago for the first time. I just kept in constant touch with Bernie F. and Bernie Fiedler over the years. It just became

a natural evolution that we started working together.

How did you react to the recent reviews on your Riverboat engagement?

I was really pleased they gave me good reviews. They made me feel that a Canadian artist starting out, can really be well accepted in his own land, if the right things go in his favour. It made me feel happy not just for myself, but for the fact it can be done by other artists as well.

How did your parents feel when you didn't take a more established route in choosing your career?

I think for any parent to see their son trying to be a musician is a rather traumatic kind of experience, because it seems like such an insecure emotionally damaging experience. So they thought I was impulsive and not being too realistic, and there are 30 million other kids trying to have record contracts too. So their reaction was very paternal and very normal, but they understood that I had to do, what I had to do. I'm sure they're happy about what I'm doing now.

What type of audience do you prefer?

I like a concert situation where it's up to them. I like to challenge them or try to hit them with the lyrics and the music so that it pulls them right out of themselves. That way they become part of what I'm doing, and I become part of them, it's kind of a give and take situation on both sides. I like the challenge of having the potential to completely reach them. In a concert situation, I certainly wouldn't take my song "You Make Me Want To Be" and try and play it in a bar, because no one would listen, no matter what the song was.

"... I think we've got a lot of raw material that just needs to be encouraged and developed ..."

LOVE THAT JACK BAILEY !

JACK'S BACK
ON DOMINION RECORDS
WITH A HOT NEW SINGLE
JUST RELEASED

"My Life Had Not Begun" 177A

"Victim of Misery" 177B



WATCH FOR HIS NEW ALBUM

"BAILEY BREAKS OUT"

What are your feelings on the present music industry in Canada?

I think it has a magnificent potential, I think it's still in its incubation stage and it still has a long way to go. I still think we have a long way to go in having more confidence in the talent we have. I don't think we should be so intimidated that we have to follow the same old commercial singles route, that we can expand and become more innovative with our Canadian talent. I think we've got a lot of raw material that just needs to be encouraged and developed.

Are Canadian radio stations giving Canadian artists a fair break?

Like I said I walked around with "You Make Me Want To Be" for two years and the record companies were too scared to pick it up. Yet when they took that record and released it, most stations that I'm familiar with, had no reservations at all. CHUM picked it up in 2 days and charted it in a week. So from my very limited experience I found the AM radio system in Canada to be very hip in terms of, they were

picking up on a song that all the record companies thought was out in left field. They seemed to be quite liberal with me and they seemed to give the song a chance during its trial period before it started to sell. They were very fair.

Can you give me a progress report on the album?

It's pretty well finished, we've already recorded and finished 11 songs. I've gone into re-record two more songs, and to record three new ones as well. We'll have a total of 14 songs to cut down to 10, which is the way I like it because I know a lot of people who have written maybe 7 songs and they have to stretch it out to 10. Here I'll have to cut down, that way ensuring a lot more consistency and quality, which is really important to me, specially on the first album.



MAKING TRACKS

ZAZA SOUND was the setting for the recording of several pennings of Lucio Agostini for tracks of the "Spirit of Independence" - an American special. Wayne Thomas mixed his next single and production work for Bob McGuigan is now underway. The latter booked eighty hours. Bobby Gimby (of "Canada" fame) was in for a recording session as was Stu Farago and Smile's Ian McLean. On the commercial front Gord Fleming groomed a Mercury spot for Ford of Canada.

SOUNDSTAGE had Tufano & Giamarese, a duet out of Chicago, doing a Jack Richardson production with Brian Christen, an L.A. engineer working with Jim Frank the inhouse engineer. After working twenty-three hours solid they came out with an album. Jack Richardson's daughter is emerging as "a talent to watch". She recently completed a demo session at the posh studios. In from Australia was Image Records for the final mixing of tracks by the Pied Pipers. JAMF (Just Another Mastering Facility) opens for business Monday Aug 11.

Commercial work at Vancouver's **PSI-CHORD STUDIOS** has been on the increase for both television and radio spots. Completed for radio were two spots for Hawaiian Telephone and Yamaha. Television spots were groomed for B.C. Sugar, Alberta Sugar, Manitoba Sugar and Lethbridge Pilsner. Radio and television spots were produced by Sunrise Productions. On the label front PSI has produced a single by Peter Ebner, "European Love Song" and the master mixing of a new single by C.V. Victoria, "Come And See My Mama".

Canadian Talent Library booked time at Toronto's **RCA STUDIOS** for Keath Barrie's new album and GRT's Downchild Blues Band completed vocal overdubs. Gloria Kaye is ready to bow the scene and Enrico Farino putting the finishing touches on his new album. Ronnie Prophet in from Nashville for a session for RCA and Attic's Ken Tobias mixed his new album.

PSI-Chord readies C.B. Victoria single

PSI-Chord, the Vancouver-based production complex, has increased its label activity and bows a new single by Peter Ebner, "European Love Song" and "Alamos". Both sides are Ebner originals and published through PSI (BMI).

Ebner was born in Germany but has been a resident of B.C. for several years.

PSI-Chord's Robin Spurgin included a questionnaire with his mailing of the Ebner single and received thirty-one replies from programmers who indicate they were airing the single - all in the first week of release.

John Mills-Cockell into production & management

John Mills-Cockell has announced the formation of his own production and management firm, flying the banner Heartbeat Productions. The company is based in Toronto. Function of the new complex will be to handle his career and to run four and eight-track recording facilities at the studios. They are available for rental, although Heartbeat is primarily an in-house operation.

Current project at Heartbeat is the music for a thirteen week television series, "A Stationary Ark". The series is to be televised by the CBC.

Mills-Cockell is joined by his manager, Jim Bungard, Jeff Allen and Gordon Phillips, in the new venture.



EVERYDAY

PS 885
her new
single from her
forthcoming
album

LELLY

PELS 542



AM RECORDS

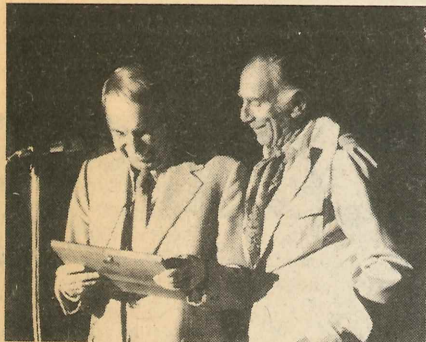
on Penny Farthing Records
distributed by
A&M Records
of Canada

CBS parades finery for international reps

The buzz of excitement that ran through "the family that plays together stays together" CBS Records Convention in Toronto was the expectation of the name acts that would be entertaining. What impressed the Canadian observers most was the rumoured outlay of dollars for the week long event. Some had it as high as \$5 million while others took a conservative

guess of \$1 million. Whatever... it was the biggest record company show to ever hit "north of the border".

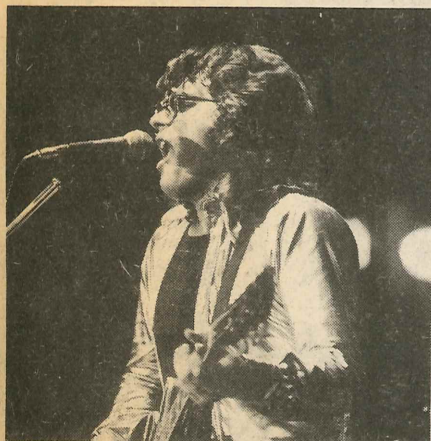
Canadian Michel Pagliaro kicked off the nightly supper entertainment and he was followed by some known and a few unknown acts that CBS obviously had a great deal of faith in. There was Percy



Percy Faith receiving CBS plaque from Goddard Lieberman.



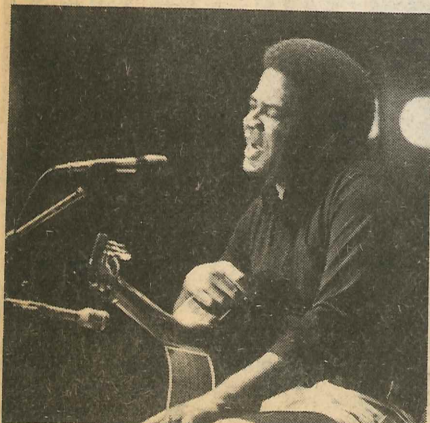
Columbia President Terry Lynd with CBS Disques' Rene Simard and sister.



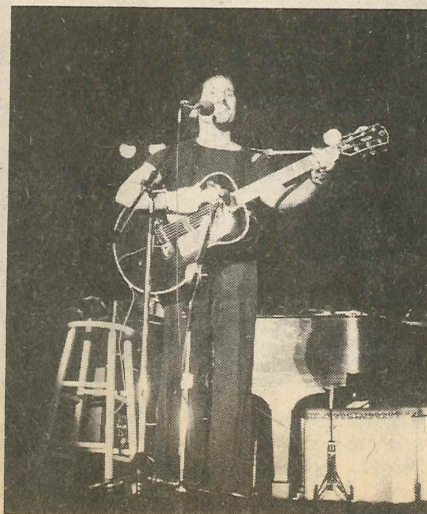
Quebec "superstar" Michel Pagliaro opened the CBS entertainment segment.



Maribeth Solomon, Mickey Erbe, Walter Yetnikoff and Sam Sniderman.



Bill Withers newly signed to the CBS camp performed the first evening.



Paul Simon, who was later joined by Art Garfunkel brought the house down.

Faith, Billy Joel, Stephen Stills, Bill Withers, Jeff Beck, Phoebe Snow, Harold Melvin and the Blue Notes - and the topping on the cake in the beautiful setting of the Royal York's Canadian Room - the reuniting of Simon and Garfunkel. The latter was the cue for pandemonium. The whole CBS crew - all 1500 delegates rose as one and roared their approval of this surprise visit by two of the world's greatest songwriter/performers. Luckily they were



Coleen Riley (Dahlquist mgr) Ed Colero (Ont. Branch) and Bunny Friedus (CBS).

the last act - who could follow an act like that?

The audience too was dotted with many of the internationally-known groups and artists including Chicago, Patti LaBelle and her group, Roger McGuinn, Dr. John, Taj Mahal, Minnie Riperton, Earth, Wind & Fire, Janis Ian, Vicki Carr and Canadians Murray McLauchlan, Patricia Dahlquist and Quebec's "superstar" Rene Simard, newly signed to CBS Disques.



Jeff Beck, playing Toronto's O'Keefe dropped into the CBS Convention.

Having the CBS Convention in Canada was a coup for Columbia Canada's president Terry Lynd. The weather couldn't have been better, the traffic was unusually laid back, and the hotels - Old Mill, Royal York and Inn On The Park - put their best foot forward to impress the more than 1500 delegates - most of whom have never been to Canada before.

From the keynote address by Arthur Taylor, president of CBS Inc., through to the last overturned table, the Convention obviously strengthened the company's belief in themselves, their belief in their artists and their artists belief in CBS - "The Family of Records".

Good news or is it bad news from CBC

by Richard Flohil

The news that the CBC wants to go several paces better than the CRTC is something of a mixed blessing. And when I first heard about it last week, from a friend who works with the CBC in Montreal, it sounded like a classic "good news-bad news" story.

The good news: CBC's twenty-six owned and operated English-language radio stations, as of June 30, 1976, must play 50% Canadian content. The bad news: As of the same date, 40% of the music on those CBC stations must be CBC transcriptions. (And let us be clear on this: That means 40% of the total music, not 40% of the Canadian content).

In other words, that means a minimum of 10% of CBC's airtime will be available for commercially produced Canadian content records. Good lord, I muttered, and phoned the CBC. Yes indeed, the memo outlining the content quotas had indeed gone out to all producers along the network, signed by CBC English network programme director Peter Meggs. Meggs was not in, but an assistant sounded surprised that anyone should be upset. Meggs however, would call me.

Meanwhile, I spoke to a few other people. Al Mair, with an investment in Attic Records and his artists' careers, blanched audibly on the telephone. You'd better call the media people, he said. So I dutifully talked with Sid Adilman at the Star, missed Mike Lawson at Canadian Press because he wasn't in his office, chatted with Martin Melhuish and Larry Leblanc, called Wilder Penfield at the Sun and Blaik Kirby at the Globe, and finally - all this in the space of two hours - Walt Grealis at RPM. "With any luck," someone muttered, "you might get the media to kill this idea before it hatches a turkey."

The next day, I pounded out a long and bitter letter to Peter Meggs. To tell you the truth, I felt a little guilty. Here was I, an outsider, dropping him six deep in the brown stuff with the industry and the media, and I hadn't even talked with him. As a courtesy, I phoned him - intending to warn him about my letter, and my vaguely-formalized plans to send copies to all the people I'd been talking with the previous afternoon. To my surprise, he was remarkably pleasant, and sounded legitimately concerned that his ruling might have a negative effect on the Canadian recording industry - "Good God," he said, "we're not in competition with the record companies, and I'd hate to have them think that we were." I decided to forget the letter and write this article instead.

First of all, he said, there were a number of points that I should consider. Right off the 40% CBC transcription content would include all CBC produced music, not only the CBC-produced records made only for radio and not available for public sale. Thus, live concerts, recorded in Canada by Canadian artists (as is a great deal of the CBC's classical music content) would qualify towards the 40% figure. Thus, us-

ing pop or jazz musicians in live (or one-time-only recorded) situations would help make up the quota. The rest would indeed be made by the CBC-produced recordings.

These CBC-produced recordings are something of a mixed blessing. Since 1971, according to Bill Bessey, the one-time CBC announcer who is in charge of the recording programme, the CBC has recorded some 245 different performers. Some of

"... many of the artists recorded by the CBC simply haven't been ready to record ..."

these recordings are by excellent artists in the MOR field; some of them are jazz releases by the usual crew of first-rate studio musicians whose bank balances are already well-covered by their activities in the jungle studios; some are by a motely collection of singer-songwriters who have been unable or unready to land commercial recording contracts.

Many of these records were produced with a time-limit on their availability for airplay; thus of the total of 245 performers who have been recorded, the library of material that can be used NOW is considerably less than that total.

Peter Meggs and others at the CBC rightly point out that the Corporation does indeed have a mandate to introduce new artists. The fact is, however, that many of them have been produced in poor studios (only recently has the CBC acquired a decent board, in Toronto - the regions are still recording their local artists in somewhat makeshift circumstances). And the fact is that too many of the artists recorded by the CBC simply haven't been ready to record - to point out that some of these people have later gone on to make a career as commercial artists, as the CBC does, doesn't alter the point. The level of A&R work is pretty circumspect, too - "why should I play Catherine McKinnon singing 'Both Sides Now', when Joni has recorded it?" muttered my unhappy friend in Montreal. Or ask Diane Brooks what she thinks of her CBC transcriptions, compared to the album she's working on in Los Angeles right now.

Most CBC transcription records have been made with tight budgets. None of them are available to the public - however, commercially accessible their content - because of the terms of the CBC's agreements with the American Federation of Musicians.

A number of CBC radio producers I have talked to are distinctly unhappy with Meggs' directive. They feel strongly that the quality of the transcription records simply hasn't been up to par, and that this is going to be a method of force-feeding them. But, they point out, given limited budgets, a crowded studio schedule, and the quality of the

non-commercially recorded talent available, they see no possible increase in either quantity or quality in the future.

The main point Meggs made in his 30 minute conversation on the telephone was that he didn't see how commercially-produced Cancon would receive less airplay. Certainly he couldn't accept my "10%" assertion. "Already, some of our stations are playing well over 50% Canadian content, and one or two are playing 70% and more. There's plenty of room there for commercially produced Canadian Content records, after the 40% CBC content is accounted for."

The response to my afternoon on the telephone has been interesting - and included a major lead item in Sid Adilman's column in the Star, although an editing error made it appear as though the 40% CBC requirement was, in fact, 40% of the Canadian content (which, in my view, might even be acceptable).

Greg Hambleton called the CBC move "quite unfair", and Al Mair called it "a slap in the face". Bill Armstrong, billed by Adilman as head of CBC radio, said that he just wasn't aware that there was a "vast library of privately produced Canadian stuff that's available... the 40% seems reasonable to me."

The next day, Adilman was back on the story again, but this time the CBC viewpoint was hidden in a story on Vancouver singer-songwriter Bim, who, it was claimed, had been started on a promising commercial career as a direct result of CBC transcription recordings. This story also quoted Bill Bessey with his statistic on the number of artists the CBC has recorded, but Adilman did not report that the vast majority of these records are not now available for airplay.

Well, you might say, what does this really matter, anyway? We're only talking about a handful of CBC stations, and who the hell listens to them anyway? The answer to that

FLOHIL continued on page 12

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IAN TYSON
Goodness Of Shirley
Broadland BR 2146

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Narvel Felts
Dot DOSO 2025

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Okeefanokee
Birchmount

RAY REEVES
A Phone Call From God
Birchmount BM 756

ISIS
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NEW TO RECORD CLUB



STUDEBAKER HAWK

Studebaker Hawk's initial release is "Rainbows, Pots of Gold And Moonbeams." (Smile 109). The song was written by group member Steve Cooley who also did the lead vocals. Production at Manta Sound was handled by Ralph Murphy.

The group is best known for last years hit, "She", under the name of Southcote. The band consists of Breen LeBoeuf (bass & vocals), Lance Wright (drums), and Steve Cooley (lead guitar), who joined the group after "She." The newest member is Joe Ress. He plays the keyboards and synthesizer and does some vocals. Ress is also responsible for the majority of the group's original material.

Studebaker Hawk was the name the group and Smile Records, agreed was more expressive and impactful for their new musical direction. The band will complete commitments as Southcote before starting to perform under their new name.

FLOHIL continued from page 11

pair of questions is two-fold. In some markets, the CBC station is, in fact, the only ballgame in town; in major markets, the CBC may not have many listeners, but it has the influential listeners, the media movers and shakers and the CRTC members and the writers and commentators included.

In addition to the 26 owned and operated CBC English network stations involved, the ruling will also effect the music programming on the 56 other stations which are affiliated with the CBC.

The unspoken topic not aired so far in this affair are the performing rights royalties distributed by CAPAC and BMI, now some \$15,000,000 each year. The largest part of

this money, of course, still leaves Canada to affiliated performing right society members. But the part of the \$15,000,000 that remains in Canada plays a very important role - not only in rewarding composers for the use of their creative work, but in financing (via publishing house revenues) recording projects.

This "airplay money" has been a major factor in the production of commercial Canadian content recordings - which is why all our major recording companies have BMI and CAPAC publishing houses. The income generated in this way has helped make many Cancon recording projects financially successful, despite the limited sales that can be realized in the small Canadian market (still only 7% of the U.S. market).

Another group of record producers are likely to suffer as a result of the CBC's decision to push its own material. These are the growing number of what I'll describe as non-commercial Cancon producers - usually performing artists who have decided to record and produce and distribute their own albums. In the last week, a total of five albums of this nature have crossed my desk - by Bob Burchill of Perth County (Rumour Records); Stringband (Nick Records); Raffi (Troubadour Records); and Dave Essig and Willie P. Bennett (Woodshed Records).

These labels cannot afford to distribute singles (and eat the returns!), and album

play is out of the question on many format private radio stations. So these labels rely on the CBC even more than anyone else - and the performing rights money such airplay generates.

Meggs says that, ideally, he'd like his stations to play 100% Cancon - although how he will be able to fill his Corporation's mandate to play all kinds of music (American blues, Italian opera, Beethoven, classic and avant garde jazz, the Beatles, and Elton John included) with a full schedule of Canadian material isn't clear.

What the CBC has done, obviously is made a mistake in judgement - however well-intentioned. By increasing the amount of CBC produced material, they are inevitably going to place limits on the amount of Canadian content produced (commercially or non-commercially) outside the Corporation. In this way, whether they admit it or not, the CBC is going into increased competition with outside producers, and, in fact, the whole of the Canadian recording industry.

Obviously, something must be done. Hopefully, the CRTC will take notice. With luck, the trade press, and individual producers, artists and record companies will be able to convince the CBC that it is about to make a massive goof. But will you do it now, rather than next week?

You can start out by doing what I did - and bug the rear end off Peter Meggs and Bill Armstrong. They are, hopefully, prepared to listen, and adjust their thinking if the facts warrant it.

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MOVED



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Country
Week



Capitol's Jessi Colter appeared on CBC-TV's Tom Gallant show with Duane Eddy and Waylon Jennings (photo Scott Irwin)

Questions about the Big Country awards weekend

September 27 and 28, Big Country will take place at the Inn On The Park in Toronto. As part of this two day event, RPM will present the first Big Country Awards. Since this is the first time there will be an Awards Presentation, there are many questions that we have been asked. We are answering them here as an explanation of what Big Country is all about.

What is Big Country?

This is the third Big Country meeting. RPM launched this event as part of our Communication Series. Once a year we have a special meet for country people. Big Country has been limited to speakers, a forum, a party and showcasing in the past. This year we will include, for the first time, the Big Country Awards.

Why were the Big Country Awards started?

The Juno Awards must cover so many categories that the country winners are limited. By having a specific Awards Presentation for country music, we can expand the number of awards that are made. The awards will bring attention to singers, musicians, songwriters, producers and country radio personalities. Of course, the prestige of winning an award will certainly enhance the careers of those artists lucky enough to be front and centre that evening.

Why was the Canadian Academy of Country Music Advancement instigated?

At our last two Big Country meets and at subsequent meetings with country people there was great concern that the nominating and the voting not be left to the entire industry. Many felt the country people should be in the drivers seat. We agreed,

and it was a case of finding out how to separate the country music people from the rest of the industry. We decided to start the Academy. Only Academy members will be allowed to nominate and vote for the nominees.

Who is eligible to join the Academy?

Anyone involved in the country music industry in Canada. If you make your living from country music, you can join. Musicians, singers, composers, managers, booking agents, club owners country deejays, producers, engineers - are all eligible to join. Just list your industry occupation on the blank (shown in RPM), enclose a cheque for \$10 - and you're a member.

What do I get for my \$10 enrolment fee?

An opportunity to nominate and vote in the Awards, a membership card and a membership certificate (suitable for framing). Members of the Academy are allowed to register to Big Country and the Awards, at a reduced rate before non-members. Other privileges will be outlined at Big Country and will depend on what the Academy will become in the future.

What happens to the registration fees?

All the registration fees will be held in trust for the industry. All the costs of enrolment (cards, certificates, postage and handling) will be underwritten by RPM from institutional funds set aside to assist the industry. We are hopeful that the country music segment of the industry will take over the Academy and make it an association that will be properly formed and chartered. At that time all the membership fees will be handed over to the executive as an advance funding for the

Academy. We want this to be one of the points of discussion at Big Country. We also feel that there will be other methods of funding the Academy that will possibly launch the Academy with money to begin operating. There are many things the Academy can become and many functions that it can perform on behalf of the industry. This could turn out to be the body that the industry has been talking about for years.

How will the winners be chosen?

Academy members will be sent a nomination form which will be mailed to an auditor. The auditor will send back a list of the nominees in each category. A voting ballot listing these nominees will be sent out to Academy members. Their voting ballots will be sent to the auditors and the auditors will have the names of the winners in sealed envelopes at the Big Country Awards banquet Sept. 28th. The winners will be known only when the envelopes are opened on stage by the presenters. No one will know the final results except the auditors (who, of course, are bound to keep this information confidential).

What about the other events of the Big Country weekend?

It all starts Saturday morning in the foyer of the Centennial Ballroom at the Inn on The Park. At 9AM we have registration and coffee. At 10AM the guest speakers will start the show. This will go until about noon when we break for lunch. In the afternoon the forum will consist of knowledgeable country music industry people who will discuss topics brought forth by the audience. Saturday night, the Big Country party will take place in the Premiere Suite of the Inn on the Park. That's the Penthouse suite at the top of the tower. Only registrants will be admitted. You must bring your ticket with you. Hot and cold hors d'oeuvres will be served and there will be a pay bar. Sunday from noon to 8PM various companies and artists will be showcased throughout the Inn at various suites and function rooms. Sunday evening at 8:30 the Big Country Awards banquet will take place in the beautiful Cafe de L'Auberge of the Inn. The dinner will be from 8:30 to 10PM. There will be a pay bar and a wine list. Drinks can only be served at the tables because of LLBO regulations. All drinks and bottles will be removed from the tables at 10PM (again, because of the liquor regulations) and the Awards Presentation will begin. It will include entertainment and, of course, the envelopes will be opened and the awards presented. That should last until about 11:30PM or midnight.

How much does it cost to attend?

If you are not a member of the Academy, you must join. That's \$10. per year. Academy members are allowed advance registration which is \$30. per person for all the events of the weekend. If you are not a member of the Academy and don't care to join, after Aug 31st there is a \$50. per person fee for non-members (if there are any tickets left). Registration is limited to 175 people, for all events).

For further information, or information on showcasing, contact: Stan Klees, Big Country coordinator (416) 425-0257.

ACADEMY MEMBERSHIP

Become part of the Canadian country scene.
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BIG COUNTRY PARTY ONLY - \$10.00 " "
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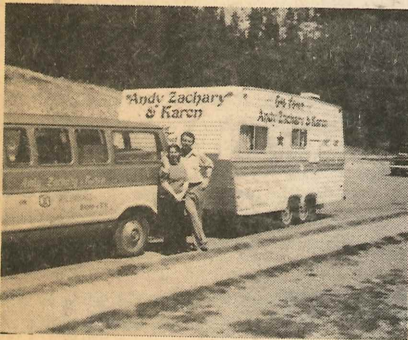
Bongo Products takes over Marathon Canada operation

Press time news reveals that Marathon Records has been taken over by Bongo Products of Canada Ltd., The deal reportedly involves all artist contracts and the labels involved with the Marathon operation.

Information has been sketchy but it has been learned that Doug Taylor has been re-hired by the new company and he will continue in his capacity of A&R and promotion. Further details are expected shortly.

Andy Zachary & Karen plodding Can byways

Winnipeg's Andy Zachary and Karen have been travelling the backroads of the North West Territories and the western provinces with bookings that will



Andy Zachary and Karen, Sunflower recording artists and their caravan.

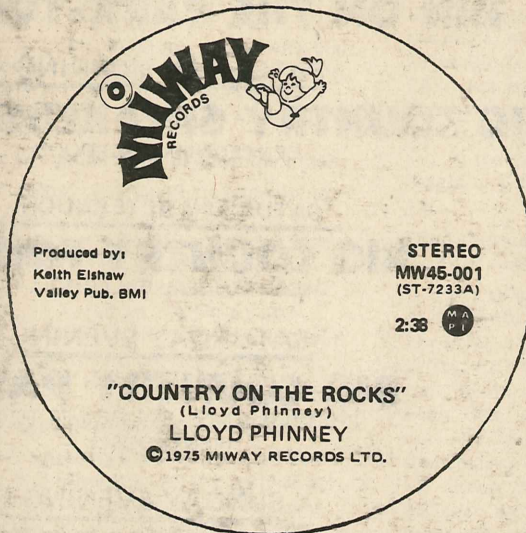
take them to the end of December. The secret of their success and popularity is their ability to play areas that rarely, if at all, see top-notch entertainment. The duo travel via their mini-bus and trailer and where there are no roads available they make their dates by rail or water. They've yet to travel by dog sled, which just might happen this winter.

Most recent single release was "My Cabin Sweetheart" and "Whistler's Mountain", released on the Winnipeg-based Z label. They have just signed a contract with Sunflower, a subsidiary of Z Records, and are preparing a single release within the next few weeks.

Included in the duo's bookings was a date at this year's Calgary Stampede.

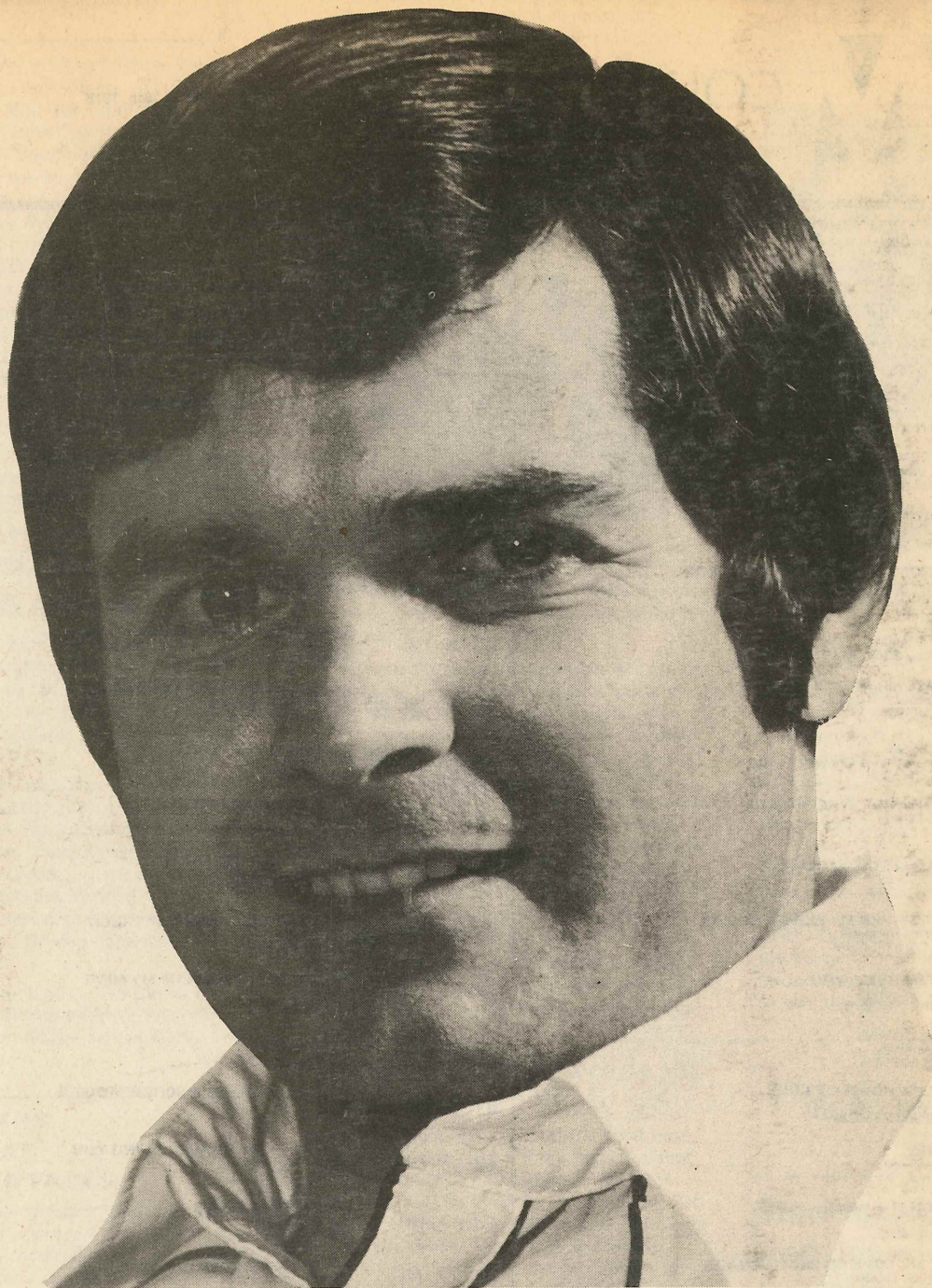
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August 16th. 1975

- | | | | |
|------------|--|-------------|--|
| 1 3 (6) | EVERYTME YOU TOUCH ME
Charlie Rich
Epic 50103-H | 26 27 (4) | EASY LISTENIN'
Tim Daniels
Kangie TDA 13 |
| 2 5 (5) | THE SEEKER
Dolly Parton
RCA 10310-N | 27 28 (7) | ONE MORE SONG
Jerry Palmer
Gaiety G-759 |
| 3 6 (5) | WASTED DAYS AND WASTED NIGHTS
Freddy Fender
DOT 17558-M | 28 48 (2) | YOU'RE NOT THE WOMAN
Gary Stewart
MCA 40414-J |
| 4 1 (10) | DOWN BY THE HENRY MOORE
Murray McLauchlan
True North TN 125A-H | 29 33 (5) | BRIGHT SIDE OF TOMORROW
Black Creek
RCA PB 50091-N |
| 5 11 (3) | LOVE IN THE HOT AFTERNOON
Gene Watson
Capitol 4076-F | 30 49 (2) | I'VE NEVER LOVED ANYONE ANYMORE
Lynn Anderson
Columbia 3-10160-H |
| 6 13 (3) | RHINESTONE COWBOY
Glen Campbell
Capitol 4095-F | 31 32 (6) | COME ON COUNTRY
Lance Younger
Cloud Burst P 14-6A |
| 7 2 (6) | JUST GET UP AND CLOSE THE DOOR
Johnny Rodriguez
Mercury 23687-Q | 32 35 (8) | SPRINGHILL
Cathie Stewart
Celebration CEL 2125X-M |
| 8 8 (5) | DEAL
Tom T. Hall
Mercury 23687-Q | 33 34 (4) | THE BIGGEST PARAKEETS IN TOWN
Jud Strunk
Melodyland M6015-Y |
| 9 14 (3) | PLEASE MR PLEASE
Olivia Newton-John
MCA 40418-J | 34 37 (5) | BLUE DANUBE FIDDLE STOMP
Blue Danube Stompers
RCA PB 50084-N |
| 10 16 (3) | FEELINGS
Loretta Lynn & Conway Twitty
MCA 40420-J | 35 36 (7) | PLACE CALLED HOME
Bill Hersche
Train 5T-57594 |
| 11 7 (10) | THE HUNGRY FIRE OF LOVE
Carroll Baker
Gaiety G-760 | 36 24 (12) | LITTLE BAND OF GOLD
Sonny James
Columbia 3-10121-H |
| 12 18 (4) | HELLO LITTLE BLUEBIRD
Donna Fargo
DOT 17557-M | 37 38 (2) | EARLY MORNING PRAYER
Jim & Don Haggart
Arpeggio ARPS 1029-N |
| 13 4 (8) | THAT'S WHEN MY WOMAN BEGINS
Tommy Overstreet
DOT DOA17552-M | 38 40 (6) | WILLIE'S YELLAR PICK UP TRUCK
Roy Payne
RCA PB50080-N |
| 14 17 (11) | LIFE & LOVE & YOU
R. Harlan Smith
Royalty R1000-10 | 39 39 (2) | WOMAN IN THE BACK OF MY MIND
Mel Tillis
MGM 14804-Q |
| 15 19 (3) | DEAR WOMAN
Joe Stampley
Epic 8-50114-H | 40 42 (2) | MOLLY
Dorsey Burnette
Melodyland 6007-Y |
| 16 10 (15) | YELLOW HOUSE OF LOVE
Patti MacDonnell
Broadland 212026-M | 41 41 (2) | I LOVE THE BLUES & BOOGIE WOOGIE
Billy "Crash" Craddock
ABC 12104-N |
| 17 20 (3) | SPRING
Tanya Tucker
Columbia 3-10127-H | 42 (1) | I'LL GO TO MY GRAVE LOVING YOU
Statler Brothers
Mercury 77687-Q |
| 18 9 (8) | TOUCH THE HAND
Conway Twitty
MCA 40407-J | 43 (1) | BOUQUET OF ROSES
Mickey Gilley
Playboy 6041-M |
| 19 12 (10) | GIVE MY LOVE TO LADY CANADA
Bobby G. Griffith
Badger BA 005 | 44 (1) | BANDY THE RODEO CLOWN
Moe Bandy
GRC 2070-F |
| 20 25 (7) | SUMMER OF OUR LOVE
Bruce Miller
A&M AM393-W | 45 (1) | YOU NEVER EVEN CALLED ME
David Allen Coe
Columbia 3-10159-H |
| 21 21 (8) | SHE'S SOME KIND OF WOMAN
Doug Rutledge
Van-Los | 46 47 (2) | PUT ANOTHER LOG ON THE FIRE
Tompall
MGM 14800-Q |
| 22 23 (3) | THIS HOUSE RUNS ON SUNSHINE
LaCosta
Capitol 4082-F | 47 50 (2) | I'LL BE YOUR STEPPING STONE
David Houston
Epic 8-50113-H |
| 23 43 (2) | THE FIRST TIME
Freddie Hart
Capitol 4099-F | 48 (1) | GINNIE GO SOFTLY
Kenny Stockton
Sweetwater SW 111 |
| 24 15 (7) | MOVIN' ON
Merle Haggard
Capitol 4085-F | 49 (1) | SOMEWHERE BETWEEN
Tumbleweeds
BASF B 15610 |
| 25 44 (2) | STORMS NEVER LAST
Dottsy
RCA PB 10280-N | 50 (1) | IF I COULD ONLY WIN YOUR LOVE
Emmy Lou Harris
Reprise 1332-P |

A voice from the past? Scotty Stevenson is readying a new album, "Touring Thru The Years With The Country Sounds Of Scotty Stevenson" (with a title that long it must be a double fold album jacket). The album will be released by London. Scotty journeys east to tape the George Hamilton IV show Aug 28 in Hamilton and he just might have a crack at the Cliff Edwards show in Montreal, on the same trip.

Bill Johnson, country on-air personality at 1400 CHOO Ajax will be compiling information for the Country Music Association's monthly newsletter. Any information regarding country music in Canada should be reported to Bill.

Delmer Dorey, currently happening with his new Can-Del single, "The Musician's Wife", has pledged 50% of all profits from

sales of the single to the Canadian Muscular Dystrophy Society. Delmer asks that if any club, group or organization would like to sell his records at their dances, jamborees etc., to contact him at Can-Del Records, Box 40, Station "D", Toronto M6J 3M7.

Canada's birthday in Port Dover, Ontario brought out the best from CHNR Simcoe. Miss Canada gave the 'NR jocks a good reason to "give Canada a hug".



Miss Canada flanked by CHNR's Program Director and morning man Vic Follitt (r) and night time jock Richard Frith. Doug Barron couldn't make it - he was taking the picture.

We were a little premature with our article on Lynn Jones, who has just signed a recording deal with Condor Records. Initial single release is an Andy Demont penning of "Love Is Hard To Find", published through Two Brothers Music (BMI). The session was produced by Dallas Harms. The single is actually a duet effort with Gary Spicer providing the male side of the entertainment. Looks like the Condor people were a little premature with their news as well. Seems they've been sold to Bongo Products of Canada.

New to the VanLos label is Linda Marlene who is set for a session at Vancouver's Stoney Productions Studios, with produc-

tion by Don Marsh. First single off will be "Love Can Make You Change" and "Lighthouse Jim" both written by Terry Craig of Barrie, Ontario. Also from VanLos is an Elmer Tippe single, "Cleaning Out The Closets".



Johnny Cash, Columbia country giant, with RPM's Michael Dolgy.

Dave Paul and Donna Woodward who are part of the seven piece Silver Dollar Show group, have found themselves too big for their current showplace, Burnaby's Shangri-La. They pulled good houses at the club for the past six months and are now looking. In the meantime Paul is readying his new VanLos single, "See I Told You So".

Michael T. Wall, Canada's famous Singing Newfoundlander, will no doubt go down in the annals of Newfoundland's history as that province's greatest promoter, but now they can sing their praises for him as well. Len Perry, who hosts the McLean Hunter cable show, "Canadian Country", has penned a song about Wall and he's titled it "Ballad of Michael T. Wall". Perry, who isn't bad at vocalizing, popularized the song when he performed it on CITY-TV's "Fear For All", which covers the Toronto area. Perry will enter the Sound Canada Studios in Toronto shortly to wax the song.

Rock Hill spotlight for Wall & Carter

Michael T. Wall, the singing Newfoundlander, shared the Rock Hill Country spotlight with Wilf Carter for the big Aug 3rd show. This was Wall's fourth appearance at the famous Shelburne, Ontario country festival.

Elwood Hill, owner of Rock Hill Park, has parlayed his country showcasing into a popular, money-making venture. He regards Wall as "the greatest self-promoter of all entertainers in Canada". The Banff recording artist performed several of the songs that have endeared him to the many thousands of Newfoundlanders at home and abroad.

RCA recording artist Wilf Carter brought home his country message with the help of champion fiddler Sleepy Marlin and his band.

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.

RODEO CLOWN

Moe Bandy (Capitol) 23.0%

EARLY MORNING PRAYER

Jim & Don Haggart (RCA) . . . 19.0%

PUT ANOTHER LOG ON FIRE

Tompall (Polydor) 19.0%

JUST GET UP AND CLOSE DOOR

Johnny Rodriguez (Pol) . . . 19.0%

HUNGRY FIRE OF LOVE

Carroll Baker (Gaiety) 14.5%

BASF's Tumbleweeds set for Belgium's Show '75

The Tumbleweeds, one of Europe's best-known if not rare country gospel groups, were firmed to participate in the International Show Trophy '75. The show was to be held in Belgium from Aug 6 through the 8th. This is the first time a country group has been invited to participate in this popular annual event. Countries taking part are: Spain, England, Germany, Belgium, Holland and Luxembourg. The final show will be televised to all six countries.

The Tumbleweeds will shortly bow their new 45-minute television music variety show and will make a return visit to North America to appear on the Country Music Association's International Show in October. They are also scheduled to tour the U.S. for six weeks following the Fiftieth Anniversary of the Grand Ole Opry.

The Tumbleweeds latest BASF single is "Somewhere Between", a Merle Haggard penning.

BIG COUNTRY (see page 15)

Stockton & Nightlife readying new material

Kenny Stockton and his Nightlife group are currently touting their new Sweetwater single, "Ginnie Go Softly", but are continuing with studio sessions for further releases. Brian Cassidy of Big Country Productions who is handling business arrangements for Stockton, is grooming his artist for a major signing.

Stockton and his group are playing the Dell Longhorn Cabaret in Vancouver until Nov 1st. The date was interrupted for the group's participation in activities at CHEK-TV in Victoria and they will have similar breaks to play dates at the Kinsmen Vancouverama (Empire Stadium) Aug 20 and again for Duncan's Cowichan Festival, Sept 6.

Big Country's McAuley still gaining nationally

Ray McAuley's RCA single, "Sometimes Good, Sometimes Bad" is being readied for release in the U.S. McAuley's manager, Les Vogt, reports the single was tested in the Texas market and the results prompted the release.

McAuley's single was produced by Laurie Wallace at Vancouver's Timbre Sound Studios. The well-known west coast artist is currently playing clubs in Hawaii.



COUNTRY
RADIO
ACTION

AMHERST

CKDH (Paul Kennedy)
No. 1 Movin' On-Merle Haggard
Charted
Another Log-Tompall
First Time-Freddie Hart
Never Loved Anyone-Lynn Anderson
Life & Love-R. Harlan Smith
Early Morning-Jim & Don Haggart

BATHURST

CKBC (Al Herbert)
No. 1 Every Time-Charlie Rich
Charted
Apple Tree-Billie Jo Spears
If I Have To Steal-Mel Street
Go To My Grave-Statler Brothers
Hot Afternoon-Gene Watson
Rodeo Clown-Moe Bandy

CALGARY

CFAC (Larry Kunkel)
No. 1 Don't Cry Joni-Conway Twitty
Charted
Early Morning-Jim & Don Haggart
Go To My Grave-Statler Brothers
Daydreams-Ronnie Milsap
Hope You're Feelin' Me-Charley Pride
Feelings-Lynn & Twitty

CHARLOTTETOWN

CFCY (J.P. Gaudet)
No. 1 Just Get Up-Johnny Rodriguez

Charted

Never Loved Anyone-Lynn Anderson
Springhill-Cathie Stewart
Lord Of The Dance-John Allan Cameron
Spring-Tanya Tucker
Bright Side-Black Creek

FERNIE B.C.

CFEK (Tom Enders)
Another Woman-T.G. Sheppard

HALIFAX

CHFX FM (Johnny Gold)
No. 1 Just Get Up-Johnny Rodriguez
Charted

Somewhere Between-Tumbleweeds
If I Have To Steal-Mel Street
Boogie Woogie-Jerry Lee Lewis
Go To My Grave-Statler Brothers

LINDSAY

CKLY (Tex Bagshaw)
No. 1 Please-Olivia Newton-John
Charted

Hot Afternoon-Gene Watson
Northbound Plane-Ray Materick
Summer Wages-Gary Buck

LONDON

CFPL FM
No. 1 Touch The Hand-Conway Twitty
Playlisted
Love Is Hard-Lynn & Spicer
Northbound Plane-Ray Materick
Summer Wages-Gary Buck

MEDLEY

CHCL (Spence Cherrier)
No. 1 Sanctuary-Ronnie Prophet
Charted
Hot Afternoon-Gen Watson
Summer Wages-Gary Buck
One Of These Days-Jeanne Pruett
Don't Criticize-Lee Warren
Forgive & Forget-Eddie Rabbitt

NEW GLASGOW

CKEC (Barry Wilson)
Poor Man's Woman-Jeanne Pruett
Things-Ronnie Dove
Paper Rosie-Dallas Harms
Goodness Of Shirley-Ian Tyson
Cowboy & Lady-Dick Damron

PETERBOROUGH

CHEX (Sean Eyre)
No. 1 Movin' On-Merle Haggard

Charted

Another Log-Tompall
Rodeo Clown-Moe Bandy
Pappa's Wagon-Bob Murphy
This House-La Costa
RED DEER, ALTA
CKGY (Hugh MacKay)
No. 1 Movin' On-Merle Haggard
Charted
Blue Eyes-Willie Nelson
Another Log-Tompall
Say Forever-Parton & Wagoner
World Is Yours-Donna Moon
Little Bluebird-Donna Fargo

RICHMOND HILL

CFGM (Dave Johnson)
You Never Even Called-D.A. Coe
Hope You're Feelin' Me-Charley Pride
Home-Loretta Lynn
Another Log-Tompall
Third Rate-Amazing Rhythm Aces

ST. CATHARINES

CHSC
No. 1 Movin' On-Merle Haggard

SYDNEY, N.S.

CJCB(Freeman Roach)
No. 1 Hungry Fire-Carroll Baker
Playlisted
Cowboy & Lady-Dick Damron
Tie Me Down-Lenny Mason
Daydreams-Ronnie Milsap
Goodness Of Shirley-Ian Tyson
Heart To Heart-Roy Clark

TORONTO

CKFH (Jack Winter)
Love Is Strange-Owens & Raye
Barmaid-David Wills
Boogie Woogie-Jerry Lee Lewis
She's My Woman-Canadian Zephyr
You Never-David Allan Cole

VANCOUVER

CKWX (Harold Kendall)
No. 1 Just Get Up-Johnny Rodriguez
Charted
Things-Ronnie Dove
I've Never-Lynn Anderson
Third Rate Romance-Amazing Rhythm Aces
Go To My Grave-Statler Brothers
Little Boy-Even Stevens
Playlisted
Poor Man's Woman-Jeanne Pruett
Here I Am-Faron Young
Shotgun Rider-Marty Robbins

VICTORIA

CJVI
No. 1 Rhinestone Cowboy-Glen Campbell
Playlisted
Summer Wages-Gary Buck
Sanctuary-Ronnie Prophet
Look At Them Beans-Johnny Cash
Storms-Dotsey

Singing Oh Canada 2:35
Working on a Strong Foundation 3:19



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C-260

C-260A

STEREO

33 1/3

SIDE ONE



SARA ELLEN DUNLOP.....
IN THE LIGHT

LOVE IN THE HOT AFTERNOON

by Gene Watson

(Capitol 4076)

Another great chartbuster from

MORNING MUSIC LTD.
1343 Matheson Blvd. W.
Mississauga, Ontario
(416) 625-2676

The
Producers



Jack Cullen, noted west coast programmer (CKNW New Westminster) with George Segal.

CRTC's CFOM coup de grace angers public and industry

Many people have sent telegrams, letters and petitions to the CRTC, expressing their outrage about the Commission's decision to block the sale of station CFOM Quebec City from Mr. C.N. Lucas to Jean and Leopold Fournier who purchased the station last November.

The CRTC granted a hearing to the parties involved on May 27th of this year and on July 18th, they rendered their decision saying the station could not be sold. The reasons given by the Commission were that the new owners planned to continue the same type of programming which has been in effect for the last two and half years, and because the new owners had stated they could not operate the station at a profit if forced to carry more than the present 25 hours a week of CBC programming.

The CRTC have stated that it was "not satisfied with the programming provided" by the station and that CFOM Quebec City "should strive to carry more CBC programming than the current 25 hours." CFOM, the only English-language radio outlet in Quebec, signed off the air permanently on Friday August 8th, at 5:00 PM.

According to the BBM, the number of people listening in to the station during November of 1972, numbered approximately 15,000. The programming format was MOR, talk shows and CBC programming. This mixture prompted a CBC reporter to comment during the CBC News that the programming "bored its listeners to tears."

Shortly after that November, the current

"Top-40" format was established and two years later in November of 1974, the BBM figures showed an audience of 83,000 listeners, an increase of 550%

In June of this year, the station reported its best financial month, although past financial records have been dismal, according to reports. The current owner, C.N. Lucas took over the station in 1971 as a community service, since the station at that time was in financial hard-times. Because of his want to maintain an English-language station in the province of Quebec, he had underwritten losses of \$100,000.

In October last year, the Fournier brothers, offered to purchase the station. They planned to inject new capital in the outlet with new equipment, new studios, a new location and a power increase. They were also willing to improve the quality of the station's news programming as well as hiring additional personnel.

At the May 27th hearing, the CBC announced their plans to open their own repeater station in Quebec, and to work in co-op with CFOM for an undetermined length of time. Under this agreement, CFOM would have continued to carry some limited CBC programming, while the CBC repeater would offer ALL of the CBC's programming.

Because of these developments, approval for ownership seemed to be imminent, with the audience assured a choice between CBC and CFOM. Then, on July 18, the CRTC suddenly concluded that "the economic problems of CFOM would become insurmountable if the CBC were to

introduce its own station, thus reducing the audience of CFOM."

CFOM receives no subsidy from the CBC whatsoever. The English population of Quebec City is approximately 15,000, therefore the majority of CFOM's listenership is comprised of bilingual French, without whom the station could not be a viable operation.

The CRTC concluded that the station appeals only to people whose mother-tongue is English.

It's the feeling of the staff at CFOM that "the CRTC's thinking is unrealistic, and inconsistent with our democratic free enterprise system. They have shown no concern whatsoever for the feelings and tastes of the 83,000 listeners who prefer the programming of CFOM, let alone the staff of the station, who will be out of work on the 8th of August. The role of the CRTC is to regulate and supervise broadcasting in Canada...not to impose its tastes on listeners in Quebec - or anywhere." While they apparently agree that the CBC national radio service should be available to all Canadians, the responsibility for doing this job "should not be passed on to a private, commercial station that is struggling for its very survival, and force a station such as CFOM to do the CBC's job and lose money."

They further contend that "Clearly the vast majority of Canadians do not regularly listen to CBC radio but rather to private stations; this is typically true in Quebec City (with an English population of less than 3%), where the only English-language station, using inferior equipment and underpaid staff, has become one of the most popular stations in Quebec."

How to get a better job

by George Pollard

Broadcasting is not famous for its job security. Employees come and go, all too regularly. While the average professional changes jobs every four or five years, broadcasters probably change every two years. So, there are few aspects radio as vital to a broadcaster's livelihood as knowing how to change jobs. And the process can be as hard or as simple as you make it.

The secret is to plan and organize your moves. In so doing, you reduce the anxiety of getting fired and having then to begin job hunting. More importantly, you can make voluntary moves directed toward your career goal, if you plan.

Look at it this way: if you move every two years, getting a pay raise each time, and if you bank that raise at a reasonable, safe rate, you could probably retire in twenty years. Isn't it worth the time to do it right?

Creative job changing involves four basic steps:

1. you have to diagnose your present status. This requires you to be very objective. You must size up your talents and the factors responsible for their present status - good or bad.

How does your ability size up against your experience? Six years sounding like two. Or, two years sounding like six? You better know how you rate, before attempting to change jobs.

2. map out your career. Too many people don't have career plans. They just let it happen. In order to carry out an effective job changing plan, you'll have to know where you're going. So, set some goals, both short and long range. List the positions or salary levels you would like to reach, say in two, four and six years.

Don't be afraid to alter your career map as your experience and life style changes. The important thing is to always have a career map and stick to it.

3. your aircheck and resume - your presentation. You have to be sure they are tops. An application to Vancouver from Halifax probably won't involve an interview. You will be hired, sight unseen, on the strength of your resume and aircheck.

Your presentation should be coherent, distinctive, complete, persuasive, smooth and above all brief. Airchecks must be tele-scoped. Don't send your cut and splice work, send a dub. If possible, buy some clean tape, reels and boxes, it makes a better impression than what's found in production. Also, dub out spots and promos featuring

other station jocks. You're the one looking for a job, not them.

Resumes are no place to pull punches, to be modest. Tell it all. Note everything you've done. But, again, be brief. Make the reader want to know more about you.

Start off with a one line statement of your objectives. This gives the impression that you know where you are going. Don't worry about liabilities such as 'too old' or 'too young.' They aren't hard to turn into assets. Think about it.

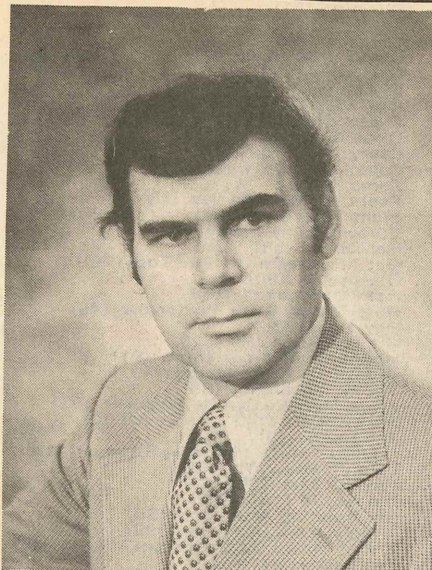
Don't apply on station letterhead. You are not representing them as you look for a new job. So don't use their stationery. If you can't afford your own letterhead, use plain white bond. Make sure letters are individually typed. Professionals don't have to resort to mass produced notices.

In sum, airchecks and resumes should be truly representative of your professional status, a credit to your creativity and ability to communicate.

4. executing your plans. You have listed your primary objectives, and the stations that meet them. So use a blanket approach. Send them all your presentation. This will give you several alternative job choices, at one time. The final decision won't be such a do or die process.

POLLARD continued on page 31

This week we talked with Mr. Bob MacDonald, General Manager of CKOC in Hamilton, Ontario



Bob MacDonald, General Manager of CKOC Radio - Hamilton, Ontario.

The station using the call letters CKOC, initially began broadcasting in the year 1922. Historically CKOC is the oldest station in Ontario and the third oldest outlet in Canada. Music aired, then, consisted of live talent.

"Most of the music involved for broadcast was performers playing the piano into a microphone - singers, actors and other assorted amateurs would gather from 6:00 to midnight every night, with the ambition of projecting across radio."

One of the accomplished, to note, was Billy Richards, an active violinist today. In those days Billy was a 12-year old star-hopeful.

Records were utilized for programming in the year 1928 and, today, CKOC possesses an extensive collection of old 78's.

In 1940, an affiliation was bonded with the networks, CBS and NBC which provided the station with a transcription service. Throughout the war years, audiences came to look forward to hearing Edgar Bergen's Charlie McCarthy and other comedies and action-mysteries of the era.

CKOC was owned by Wentworth Broadcasting Company in 1922 and, in 1940, a partnership was formed with members of the Sifton family. In 1959, when radio was beginning to feel the crunch that television competition was creating, documentaries and features were pulled from the 'OC programming and the station switched its format to what is now referred to as "Top-40".

"...a modified hit-parade format. We became a contemporary rock station, two years after CHUM Toronto."

In 1970, CKOC Hamilton became wholly-owned by Michael Sifton and Armadale Broadcasting.

"...we administer tender loving care, in the manner by which we utilize each hour of our broadcast time..."

MacDonald praised his music director Nevin Grant, whose "life-long interest in music began when the man was only ten years old...he began collecting records...then, Nevin has a fantastic enthusiasm for each new day...and I consider him to

be Canada's most knowledgeable music director"

PRACTICAL POINT: "...we play music for those we know are listening...a variegated form of musical choice with no particular age-group in mind...we are attempting to reach a MASS AUDIENCE. All new material goes through Nevin and a committee of announcers...most new material is aired, specially that which designates itself as Cancon...beyond that, the music selection follows a pattern based on a panopoly of fourteen different sources, including the trades and dealers. We don't believe that the M.D. should pick everything. We would like to reflect the major

RPM

POP MUSIC PLAYLIST

1 3 (7)	AT SEVENTEEN Janis Ian Columbia 10154-H	26 17 (5)	THERE'S A WHOLE LOT OF LOVING Guy's 'N' Dolls Epic 50109-H
2 13 (4)	HOW SWEET IT IS James Taylor Warner Brothers 8109-P	27 27 (4)	JIVE TALKIN' Bee Gees RSO SO-510-Q
3 10 (6)	FALLIN' IN LOVE Hamilton, Joe Frank & Reynolds Playboy 6024-M	28 23 (5)	WHAT I DID FOR LOVE Jack Jones RCA 10317-N
4 2 (8)	LISTEN TO WHAT THE MAN SAID Paul McCartney Capitol 4091-F	29 25 (8)	SHE'S SOME KIND OF WOMAN Doug Rutledge Van-Lo
5 8 (6)	I'M NOT IN LOVE 10 CC Mercury 73678-Q	30 11 (11)	TELL HIM THAT I SAID HELLO Debbie Campbell Playboy 6037-M
6 18 (4)	I BELIEVE THERE'S NOTHING Paul Anka United Artists UAXW685Y-F	31 32 (6)	TELEPHONE CALLS Robt. Tension Troupe Tentam TNT-105
7 4 (11)	EVERYTIME YOU TOUCH ME Charlie Rich Epic 8-50103-H	32 34 (5)	BLUE DANUBE STOMP Blue Danube Stompers RCA PB 50084-N
8 1 (10)	PLEASE MR. PLEASE Olivia Newton-John MCA 40418-J	33 21 (11)	THE WAY WE WERE Gladys Knight & The Pips Buddah 463-M
9 5 (13)	DOWN BY THE HENRY MOORE Murray McLauchlan True North TN-125A-H	34 22 (13)	RUN AWAY WITH ME Ken Tobias Attic AT 111-K
10 7 (8)	RHINESTONE COWBOY Glen Campbell Capitol 4095-F	35 37 (3)	YOU COME AND YOU GO Odia Coates United Artists UAXW 676-F
11 14 (12)	SOMEONE LIKE YOU Magic Music Attic AT 108-K	36 42 (3)	TWILIGHT TIME Jose Feliciano RCA PB 10306-N
12 12 (8)	YELLOW HOUSE OF LOVE Patti Macdonnell Broadland 212026-M	37 43 (3)	DAYDREAMS ABOUT NIGHT THINGS Ronnie Milsap RCA PB 10335-N
13 6 (12)	GIVE MY LOVE TO LADY CANADA Bobby G. Griffith Badger BA 005	38 49 (2)	NORTHBOUND PLANE Ray Materick Asylum ASC 5002-P
14 9 (7)	ROCKFORD FILES Mike Post MGM 14772-Q	39 44 (3)	EARLY MORNING PRAYER Jim and Don Haggart Arpeggio ARPS 1029-N
15 15 (9)	EASY LISTENIN' Tim Daniels Kangri TDA 13	40 45 (2)	ONE OF THESE NIGHTS Eagles Asylum 45257-P
16 26 (4)	BLUEBIRD Helen Reddy Capitol 4108-F	41 50 (2)	THINGS THAT GO BUMP Willie RCA PB 50096-N
17 24 (4)	MORNING BEAUTIFUL Tony Orlando and Dawn Elektra 45260-P	42 46 (2)	TIL THE WORLD ENDS Three Dog Night ABC 12114-N
18 20 (4)	YOU MAKE ME WANT TO BE Dan Hill GRT 1230-100-T	43 48 (2)	HELP ME RHONDA Johnny Rivers Epic 8-50121-H
19 33 (4)	COULD IT BE MAGIC Barry Manilow Arista 0126-F	44 (1)	DAISY JANE America Warner Bros R118-P
20 38 (3)	THAT'S WHEN THE MUSIC TAKES ME Neil Sedaka Polydor 2058 615-Q	45 (1)	ANGEL Jack Cornell Warner Bros CW 4030-P
21 40 (4)	WASTED DAYS & NIGHTS Freddie Fender DOT 17558-M	46 (1)	THE PROUD ONE Osmonds MGM M14791-Q
22 39 (3)	WHERE'S THE REASON Michael Houston RCA PB 50088-N	47 (1)	I BELIEVE I'M GONNA LOVE YOU Frank Sinatra Reprise 1335-P
23 16 (10)	THE HUSTLE Van McCoy Avco 4653-M	48 (1)	EL BIMBO Herb Alpert & Tijuana Brass A&M 1714-W
24 19 (9)	FEELINGS Morris Albert RCA 10279-N	49 (1)	I WROTE A SONG Bobby Goldsboro United Artists 681-F
25 29 (4)	THE HOMECOMING Hagood Hardy Attic AT 112-K	50 (1)	TWO FINE PEOPLE Cat Stevens A&M 1700-W

pop-taste. . .presumably so-called 'playlists' seem to be accused of restricting the music flow. . .the fact is that rock stations consistently encourage most new music. Rock stations expose twenty to fifty times more new material than any MOR outlet. Maintaining our present format (if product is available) we would introduce 450 records per year. . .200 of those might be established as hits therefore, we believe that a 'hit-parade' format produces the stars."

NEWS: "...our news programming possesses a terribly conservative sound, for we feel that our news is specifically aimed at an adult-minded audience. . .very sane and conservative. Bill McVean (headliner at CFRB Toronto) was with us years ago. . .our news is heavy but direct. . .two years ago we positioned two female announcers, Pauline Mitchell and Kathy Renwald. . .our announcers are flexible individuals, who can alternate between serving as disc-jockey or newscaster. . .rightly or wrongly, we accept the development of the career of people who come to work with us. We try to guide the individual for his inclination might be geared more towards newscasting than it would be at spinning records.

FORMAT: "...our announcers must be interested in projecting themselves as 'good company' . . .we're not in the

Dick Lewis- Canadian Broadcaster



Dick Lewis, founder and publisher of Canadian Broadcaster, died Sunday Aug 3rd, at the age of 73. Born in England, Mr. Lewis began his radio career in 1934 soon after emigrating to Canada. His first radio job was with CKOC Hamilton.

It was in 1942 when Mr. Lewis founded Canadian Broadcaster. He sold it to Northern Miner Press in 1970 remaining as publisher and editor until retiring in 1973. Even in retirement he was active, writing news pieces for several radio stations. During his years as publisher of Canadian Broadcaster he was responsible for securing on-air and promotion positions for many broadcasters. In 1967 he received a special award from the Canadian Association of Broadcasters in recognition of the thirty-seven years he spent in the business as the "conscience of the industry".

A memorial service will be held Monday evening (August 11) in the Quadrangle at Ryerson Polytechnical Institute at 7:00 p.m. (50 Gould St. entrance).

'sound business'. . .our deejays are encouraged to being very much themselves. We don't go in for the Top-40 sameness of announcing.

"We've been in business a long time and we're good citizens in every shape and form. Anybody involved in radio has an open invitation to come and visit with us at anytime.

"There's not enough communication present between the different programmers in Canada and we'd like to encourage all those involved in broadcasting to come see us. . .and talk radio."



HELP

CKWS Kingston, Ont. looking for a promotion manager who can come up with winning ideas and is not turned off by detail work. Ideal applicant must be able to see the promotions through to the end. Salary will be commensurate with ability and experience. Forward resume and salary expectancy to: Carl Cogan, Program Director, CKWS Kingston, 170 Queen St., Kingston, Ont.



TRIBAL
DRUM

Paul Kennedy, program director of CKDH-Amherst, informs us of the line-up changes at his station.

From 6 to 9 AM, the on-air announcer is Ian McPhee; 9 to 10 AM, Fred Arenburg broadcasts his talk-show; from 10 to 1 PM, Carl Humphrey; 1 to 4 PM, Paul Kennedy with his country edition; 4 to 8 PM, Bill Hutchinson; and from 8 to midnight the announcer duties are handled by Pete Frenete. Weekends are tackled by Bill Mills.

A GUIDELINE AS TO HOW THE RPM 100 IS COMPILED

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

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

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

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

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

RPM TOP 100 Singles ALPHABETICALLY BY TITLE

At Seventeen (20)
Attitude Dancing (42)
Ballroom Blitz (56)
Black Superman (89)
Bluebird (51)
Can't Give You Anything (99)
Christina (26)
Could It Be Magic (22)
Daisy Jane (92)
Disco Queen (30)
Down By The Henry Moore (16)
Dream Merchant (85)
Dynamite (14)
Everytime I Touch You (31)
Fallin' In Love (56)
Fame (67)
Feel Like Makin' Love (40)
Fight The Power (88)
Forever Came Today (79)
Get Down (58)
Get The Cream Off The Top (78)
Glasshouse (90)
Help Me Rhonda (50)
Here Today, Gone Tomorrow (49)
Hey You (23)
Hit The Road Jack (28)
Holdin' On To Yesterday (91)
Holdin' On To Yesterday (91)
The Homecoming (83)
Hope That We Can Be Together (82)
How Sweet It Is To Be Loved (7)
The Hustle (6)
I Believe There's Nothing Stronger (10)
I Don't Know Why (57)
I'm Not Lisa (25)
I'm Not In Love (2)
I'm Running After You (94)
It Only Takes A Minute (97)
It's All Down To Goodnight Vienna (17)
I've Been Hurt (61)
Jive Talkin' (1)
Just A Little Bit Of You (43)
Keep Our Love Alive (44)
King Of The Cops (71)
The Last Farewell (47)
Let Me Make Love To You (95)
Listen To What The Man Said (15)
Louie Louie (81)
Love Being Your Fool (87)
Love Has No Pride (74)
Love Will Keep Us Together (21)
Love Won't Let Me Wait (45)
Magic (4)
Magic Man (62)
Midnight Blue (5)
Misty (33)
Morning Beautiful (29)
New Orleans (72)
Northbound Plane (89)
No Way To Treat A Lady (68)
Old Days (27)
One Of These Nights (13)
Only Women (24)
Oowatanite (19)
Please Mr. Please (8)
The Proud One (100)
Quick Change Artist (48)
Rendezvous (70)
Rhinstone Cowboy (18)
The Rockford Files (9)
Rockin' Chair (32)
Rocky (98)
Roseanne (93)
Round And Round (35)
Run Away With Me (52)
Send In The Clowns (63)
Slippery When Wet (39)
Solitaire (96)
Something's Burning I'm On Fire (65)
Someone Saved My Life Tonight (3)
So What If I Am (69)
Summer Of Our Love (59)
Swearin' To God (11)
That's The Way To The World (66)
That's When The Music Takes Me (41)
Things That Go Bump (75)
Third Rate Romance (84)
Till The World Ends (52)
Tush (64)
Two Fine People (54)
Wasted Days And Wasted Nights (27)
The Way We Were (46)
When I Talk (77)
When Will I Be Loved (38)
When You're Up You're Up (60)
Where's The Reason (73)
Why Can't We Be Friends (12)
Wildfire (34)
Wild Little Story (86)
You Come And You Go (76)
You Make Me Want To Be (36)

RPM

Top Singles

August 16th, 1975

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

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

- | | | | | | | | |
|----|----|------|---|----|----|------|---|
| 1 | 6 | (10) | JIVE TALKIN'
Bee Gees
RSO SO-510-Q | 26 | 23 | (11) | CHRISTINA
Terry Jacks
Quality Q2135-M |
| 2 | 3 | (11) | I'M NOT IN LOVE
10 CC
Phillips 6008 011-K | 27 | 30 | (9) | WASTED DAYS AND WASTED NIGHTS
Freddie Fender
DOT DOA 17558-M |
| 3 | 4 | (7) | SOMEONE SAVED MY LIFE TONIGHT
Elton John
MCA 40421-J | 28 | 26 | (15) | HIT THE ROAD JACK
Stampeders
Music World Creations MWC 1017-M |
| 4 | 5 | (16) | MAGIC
Pilot
Capitol 3992 - F | 29 | 32 | (8) | MORNING BEAUTIFUL
Tony Orlando & Dawn
Elektra 45260-P |
| 5 | 7 | (14) | MIDNIGHT BLUE
Melissa Manchester
Arista AS 0116-F | 30 | 27 | (8) | DISCO QUEEN
Hot Chocolate
Big Tree BT 16038-P |
| 6 | 2 | (13) | THE HUSTLE
Van McCoy
Avco AV 4653-M | 31 | 33 | (8) | EVERYTIME I TOUCH YOU
Charlie Rich
Epic 8-50103-H |
| 7 | 15 | (6) | HOW SWEET IT IS TO BE LOVED BY YOU
James Taylor
Warner Brothers 8109-P | 32 | 29 | (9) | ROCKIN' CHAIR
Gwen McCrae
CAT 1996-N |
| 8 | 1 | (11) | PLEASE MR PLEASE
Olivia Newton-John
MCA 40418-J | 33 | 31 | (17) | MISTY
Ray Stevens
Barnaby 1190-614-T |
| 9 | 11 | (10) | THE ROCKFORD FILES
Mike Post
MGM M 14772-Q | 34 | 34 | (16) | WILDFIRE
Michael Murphy
Epic 8-50084-H |
| 10 | 25 | (4) | I BELIEVE THERE'S NOTHING STRONGER
Paul Anka
United Artists UAXW685Y-U | 35 | 35 | (11) | ROUND AND ROUND
Octavian
MCA 40399-J |
| 11 | 8 | (13) | SWEARIN' TO GOD
Frankie Valli
Private Stock PSR 45021-M | 36 | 42 | (8) | YOU MAKE ME WANT TO BE
Dan Hill
GRT 1230-100-T |
| 12 | 16 | (13) | WHY CAN'T WE BE FRIENDS
War
United Artists UAXW 629-U | 37 | 36 | (16) | OLD DAYS
Chicago
Columbia 3-10131-H |
| 13 | 14 | (10) | ONE OF THESE NIGHTS
Eagles
Asylum 45257-P | 38 | 37 | (18) | WHEN WILL I BE LOVED
Linda Ronstadt
Capitol 4050-F |
| 14 | 9 | (14) | DYNAMITE
Tony Camillo
A&M AM1666-W | 39 | 38 | (9) | SLIPPERY WHEN WET
Commodores
Motown M1338F-Y |
| 15 | 10 | (11) | LISTEN TO WHAT THE MAN SAID
Wings
Capitol 4091-F | 40 | 55 | (6) | FEEL LIKE MAKIN' LOVE
Bad Company
Swan Song SS70106-P |
| 16 | 12 | (12) | DOWN BY THE HENRY MOORE
Murray McLauchlan
True North TN 125A-H | 41 | 50 | (4) | THAT'S WHEN THE MUSIC TAKES ME
Neil Sedaka
Polydor 2058615-Q |
| 17 | 13 | (9) | IT'S ALL DOWN TO GOODNIGHT VIENNA
Ringo Starr
Capitol P1882-F | 42 | 39 | (13) | ATTITUDE DANCING
Carly Simon
Elektra E45246-P |
| 18 | 22 | (10) | RHINESTONE COWBOY
Glen Campbell
Capitol 4095-F | 43 | 43 | (8) | JUST A LITTLE BIT OF YOU
Michael Jackson
Motown M1349-Y |
| 19 | 17 | (11) | OOWATANITE
April Wine
Aquarius AQ 5038-K | 44 | 48 | (7) | KEEP OUR LOVE ALIVE
Patricia Dahlquist
Columbia C4-4095-H |
| 20 | 24 | (8) | AT SEVENTEEN
Janis Ian
Columbia 3-10154-H | 45 | 40 | (17) | LOVE WON'T LET ME WAIT
Major Harris
Atlantic AT3248 - P |
| 21 | 18 | (14) | LOVE WILL KEEP US TOGETHER
The Captain and Tennille
A&M 1672-W | 46 | 41 | (15) | THE WAY WE WERE
Gladys Knight & The Pips
Buddah BDA 463-M |
| 22 | 28 | (7) | COULD IT BE MAGIC
Barry Manilow
Arista AS0126-F | 47 | 44 | (17) | THE LAST FAREWELL
Roger Whittaker
RCA PB-50030 - N |
| 23 | 19 | (14) | HEY YOU
Bachman Turner Overdrive
Mercury 73683-Q | 48 | 67 | (3) | QUICK CHANGE ARTIST
Bachman Turner Overdrive
Mercury M-73710-Q |
| 24 | 20 | (18) | ONLY WOMEN
Alice Cooper
Atlantic 3254-P | 49 | 53 | (7) | HERE TODAY, GONE TOMORROW
Wednesday
SKY 001-M |
| 25 | 21 | (18) | I'M NOT LISA
Jessi Colter
Capitol 4009-F | 50 | 61 | (4) | HELP ME RHONDA
Johnny Rivers
Epic 8-50121-H |

RPM 100 Top Singles (51-100)

51	51	(6)	BLUEBIRD Helen Reddy Capitol P4108-F
52	54	(12)	RUN AWAY WITH ME Ken Tobias Attic AT 111-K
53	60	(5)	'TIL THE WORLD ENDS Three Dog Night ABC ABC-12114-N
54	65	(4)	TWO FINE PEOPLE Cat Stevens A&M 1700-W
55	62	(6)	BALLROOM BLITZ The Sweet Capitol 4055-F
56	69	(5)	FALLIN' IN LOVE Hamilton, Joe Frank & Reynolds Playboy P 6024-M
57	45	(7)	I DON'T KNOW WHY Rolling Stones Abko ABK 4701-K
58	46	(18)	GET DOWN, GET DOWN Joe Simon Spring 156-Q
59	66	(7)	SUMMER OF OUR LOVE Bruce Miller A&M AM393-W
60	47	(13)	WHEN YOU'RE UP YOU'RE UP Bond Columbia C44083-H
61	64	(8)	I'VE BEEN HURT (So Many Times) Carla Whitney Attic AT 113-K
62	63	(8)	MAGIC MAN Heart Mushroom MRS 7011
63	73	(5)	SEND IN THE CLOWNS Judy Collins Elektra 45253-P
64	77	(3)	TUSH ZZ Top London L220-K
65	72	(4)	(SOMETHING'S BURNING) I'M ON FIRE Mike Lehman Rubber Bullet 101-M
66	68	(6)	THAT'S THE WAY OF THE WORLD Earth, Wind and Fire Columbia 3-10172-H
67	70	(6)	FAME David Bowie RCA JB 10320-N
68	76	(3)	NO WAY TO TREAT A LADY Charity Brown A&M AM 397-W
69	74	(4)	SO WHAT IF I AM Paper Lace Polydor 2065264-Q
70	75	(4)	RENDEZVOUS Hudson Brothers MCA 40417-J
71	91	(2)	KING OF THE COPS Christene RCA PB-50089-N
72	82	(2)	NEW ORLEANS Stampede Quality MWC 1018X-M
73	94	(2)	WHERE'S THE REASON Michael Houston RCA PB-50088-N
74	78	(4)	LOVE HAS NO PRIDE Susan Jacks Casino C7 102-W
75	97	(2)	THINGS THAT GO BUMP IN THE NIGHT Willie RCA PB 50096-N
76	81	(3)	YOU COME AND YOU GO Odia Coates United Artists UAXW 676-F
77	92	(2)	WHEN I TALK John Renton Reprise REP 3668-P
78	80	(5)	GET THE CREAM OFF THE TOP Eddie Kendricks Motown T54260F-Y
79	79	(3)	FOREVER CAME TODAY The Jackson Five Motown M1356F-Y
80	85	(4)	NORTHBOUND PLANE Ray Materick Asylum ASC 5002-P
81	86	(3)	LOUIE LOUIE Goddard A&M AM 398-W
82	83	(4)	HOPE THAT WE CAN BE TOGETHER SOON Sharon Paige & Bluenotes Philly Int'l 2583569-H
83	96	(2)	THE HOMECOMING Hagood Hardy Attic AT112-K
84	87	(4)	THIRD RATE ROMANCE Amazing Rhythm Aces ABC ABC 12078-N
85	88	(4)	DREAM MERCHANT New Birth Buddah BDA 470-M
86	89	(2)	WILD LITTLE STORY Moonquake Aquarius AQ 5042-K
87	93	(2)	LOVE BEING YOUR FOOL Travis Wammak Capricorn CPR 0231-P
88	95	(3)	FIGHT THE POWER The Isley Brothers T-Neck ZS82256-H
89	100	(2)	BLACK SUPERMAN Johnny Wakelin Pye 45420-L
90	99	(2)	GLASSHOUSE Temptations Motown 7144-Y
91	98	(2)	HOLDIN' ON TO YESTERDAY Ambrosia 20th Century 1209-2207-T
92	....	(1)	DAISY JANE America Warner Bros 8118-P
93	....	(1)	ROSANNE Guess Who Nimbus 9 PB1-0360-N
94	....	(1)	I'M RUNNING AFTER YOU Major Hoople's Boarding House Axe 24-T
95	....	(1)	LET ME MAKE LOVE TO YOU O'Jays Philly Int'l 2S83573-H
96	....	(1)	SOLITAIRE Carpenters A&M 1721-W
97	....	(1)	IT ONLY TAKES A MINUTE Tavares Capitol 4111-F
98	....	(1)	ROCKY Austin Robert Private Stock PFR 45020-M
99	(1)	CAN'T GIVE YOU ANYTHING Stylistics Avco AV 4652-M
100	(1)	THE PROUD ONE The Osmonds MGM M14791-O

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NAME _____

ADDRESS _____

CITY _____ PROV. _____

POSTAL ZONE _____

No. 93

GUESS WHO

Roseanne

RCA PB 10360-N

Writers: B.Cummings/D.Troiano

Publishers: Cummings & Troiano (BMI)

Flip: Dreams

same credits as plug side

Producer: Jack Richardson

Studios: Soundstage/Toronto

No. 94

MAJOR HOOPLES BOARDING HOUSE

I'm Running After You

Axe 24-T

Writer: David Lodge

Publishing: Axe Music (CAPAC)

Flip: Questions In Mind

Writer: Padalino/Beacock/Lodge

Publishing: Axe/Boarding House (CAPAC)

Producer: Greg Hambleton

**CROSS CANADA
CONTEMPORARY
RADIO ACTION**

AMHERST

CKDH (Paul Kennedy)

10 (1) Listen-Wings

Charted

81 You Come & You Go-Odia Coates

85 Northbound Plane-Ray Materick

68 That's The Way-Earth Wind Fire

Playlisted

30 Wasted Days-Freddy Fender

100Black Superman-Johnny Wakelin

61 Help Me Rhonda-Johnny Rivers

98 Holdin On-Ambrosia

78 Love Has No Pride-Susan Jacks

BARRIE

CKBB (Paul Lethbridge)

18 (1) Love-Captain & Tennille

Charted

75 Rendezvous-Hudson Brothers

100Black Superman-Johnny Wakelin

82 New Orleans-Stampeders

97 Things That Go Bump-Willi

98 Holding On-Ambrosia

BATHURST

CKBC (Jim Duncan)

10 (1) Listen-Wings

Charted

38 Slippery When Wet-Commodores

95 Fight The Power-Isley Brothers

DREYDEN

CKDR (Doug Jensen)

14 (1) Nights-Eagles

Charted

* Look At Me-Moments

* Daisy Jane-America

CALGARY

CKXL

3 (1) I'm In Love-10cc

Charted

16 Why Can't We-War

98 Holding On-Ambrosia

77 Tush-ZZ Top

42 You Make Me-Dan Hill

* Train-Shooter

CHARLOTTETOWN

CFCY (Garry Barker)

2 (1) Hustle-Van McCoy

Charted

14 Nights-Eagles

9 Dymomite-Tony Camillos

15 How Sweet-James Taylor

11 Rockford Files-Mike Post

16 Why Can't We-War

**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.***LISTEN TO WHAT THE MAN SAID**

Wings (Capitol) 24.5%

NEW ORLEANS

Stampeders (Quality) 14.05

LOVE WILL KEEP US TOGETHER

Captain & Tennille 14.05

NO WAY TO TREAT A LADY

Charity Brown (A&M) 12.0

**THAT'S WHEN THE MUSIC
TAKES ME**

Neil Sedaka (Polydor) 12.0

RPM Picks**Contemporary**

SWEET MAXINE

Doobie Brothers (Warner Bros)

POR AMOR VIVIREMOS

Captain & Tennille (A&M)

ME AND MY BABY

Bim (Casino)

Adult

SOLITAIRE

Carpenters (A&M)

IT DOESN'T MATTER ANYMORE

Linda Ronstadt (Capitol)

OUR LAST SONG TOGETHER

Bobby Sherman (Janus)

Country

HIJACK

Hank Snow (RCA)

I HOPE YOU'RE FEELIN' ME

Charley Pride (RCA)

IT MUST HAVE BEEN THE RAIN

Jim Weatherly (Buddah)

CORNWALL

CJSS (Wayne Walldroff)

10 (1) Listen-Wings

DREYDEN

CKDR (Doug Jensen)

14 (1) Nights-Eagles

Charted

* Look At Me-Moments

* Daisy Jane-America

* Blue Sky-Joan Baez

73 Send In The Clowns-Judy Collins

61 Help Me Rhonda-Johnny Rivers

EDMONTON

CHED (Len Theusen)

34 (1) Wildfire-Michael Murphy

Charted

77 Tush-ZZ Top

67 Quick Change Artist-BTO

* New Orleans-King Biscuit Boy

* It Doesn't Matter-Linda Ronstadt

50 When The Music-Neil Sedaka

ELLIOT LAKE

CKNR (Jerry Gaba)

* It's Alright-David George

* Good Life-Ian Thomas

* Angel-Jack Cornell

82 New Orleans-Stampeders

75 Rendezvous-Hudson Brothers

FLIN FLON

CFAR (Dwain Anderson)

* Daisy Jane-America

* Roseanne-Guess Who

77 Tush-ZZ Top

61 Help Me Rhonda-Johnny Rivers

HALIFAX

CJCH (Terry Williams)

4 (1) Saved My Life-Elton John

Charted

91 King Of The Cops-Kristine

61 Help Me Rhonda-Johnny Rivers

**MONTREAL
CONTEMPORARY
ADDITIONS**

CFOX (Gil Vigors)

50 When The Music-Neil Sedaka

11 Rockford Files-Mike Post

CKGM (Greg Stewart)

5 (1) Magic-Pilot

Charted

61 Help Me Rhonda-Johnny Rivers

15 How Sweet-James Taylor

* Danser-Nanette

70 Fame-David Bowie

62 Magic Man-Heart

Playlisted

67 Quick Change Artist-BTO

22 Rhinestone Cowboy-Glen Campbell

66 Summer Of Our Love-Bruce Miller

77 Tush-ZZ Top

81 You Come-Odia Coates

**TORONTO
CONTEMPORARY
ADDITIONS**

CFTR (Alex Sharpstone)

6 (1) Jive Talkin'-Bee Gees

**WINDSOR
CONTEMPORARY
ADDITIONS**

CKLW (Rosalie Trombley)

18 (1) Love Will Keep Us-Captain & Tennille

Charted

62 Ballroom Blitz-The Sweet

24 At Seventeen-Janis Ian

77 Tush-ZZ Top

* Baby Woncha Please-Trooper

Playlisted

95 Fight The Power-Isley Brothers

28 Could It Be Magic-Barry Manilow

* Run Joey Run-David Geddes

15 How Sweet It Is-James Taylor

CKWW

15 How Sweet It Is-James Taylor

42 You Make Me-Dan Hill

**VANCOUVER
CONTEMPORARY
ADDITIONS**

CKLG (Roy Hennessy)

18 (1) Love Will-Captain & Tennille

Charted

24 At Seventeen-Janis Ian

67 Quick Change Artist-BTO

- * Get Down Tonight-KC & Sunshine
- 68 Fallin-Hamilton Joe Frank Reynolds

HAMILTON

CHAM

- 24 At Seventeen-Janis Ian
- 42 You Make Me-Dan Hill

HAMILTON

- CKOC (Grant/Smith/Novak)
- 4 (1) Saved My Life-Elton John

Charted

- 66 Summer Of Our Love-Bruce Miller
- * Daisy Jane-America

HUNTSVILLE

CKAR (Scott Warnock)

- 6 (1) Jive Talkin'-Bee Gees

Charted

- 50 When The Music-Neil Sedaka
- 88 Dream Merchant-New Birth
- 76 No Way-Charity Brown
- * Daisy Jane-America

KAMLOOPS

CHNL

- 18 (1) Love Will-Captain & Tennille

Charted

- 68 Fallin-Hamilton Joe Frank Reynolds
- * Proud One-Osmonds
- 57 I'm On Fire-Mike Lehman
- 61 Help Me Rhonda-Johnny Rivers
- 14 One Of These Nights-Eagles

KINGSTON

CKLC (Paul Moorman)

- 10 (1) Listen-Wings

Charted

- 74 So What-Paperlace
- 25 Nothing Stronger-Paul Anka
- 60 Til The World Ends-Three Dog Night

Playlisted

- 68 Fall-Hamilton Joe Frank Reynolds
- 77 Tush-ZZ Top
- * Running-Major Hoopes Boarding House
- 85 Northbound Plane-Ray Materick

KINGSTON

CKWS (Gary Mercer)

- 6 (1) Jive Talkin'-Bee Gees

Charted

- 22 Rhinestone Cowboy-Glen Campbell
- 25 Nothing Strong-Paul Anka
- 87 Third Rate-Amazing Rhythm Aces
- 36 Round And Round-Octavian
- * Roseanne-Guess Who
- * Solitaire-Carpenters
- 77 Tush-ZZ Top

KITMAT

CKTK (Barry Davies)

- 25 Nothing Stronger-Paul Anka

LEAMINGTON

CHYR

- 17 (1) Please-Olivia Newton-John

LONDON

CJBK (Jerry Stevens)

- 5 (1) Magic-Pilot

Charted

- 24 At Seventeen-Janis Ian
- 17 Oowatanite-April Wine
- 22 Rhinestone Cowboy-Glen Campbell

Playlisted

- 70 Fame-David Bowie
- * New Orleans-King Biscuit Boy
- * Running-Major Hoopes Boarding House

MEDLEY

CHCL (June Thompson)

- 19 (1) Hey You-BTO

Playlisted

- 50 When The Music-Neil Sedaka
- 65 Two Fine People-Cat Stevens
- * Now You're A Lady-John D. Bryant
- 68 Fallin-Hamilton Joe Frank Reynolds
- 60 Til The World Ends-Three Dog Night

MOOSE JAW

CHAB (Pat Bohn)

- 3 (1) I'm Not In Love-10cc

Charted

- * It Doesn't Matter-Linda Ronstadt

- 16 Why Can't We-War

98 Holding On-Ambrosia

* I Wish-Spring

- 60 Til The World Ends-Three Dog Night

NEW LISKEARD

CJTT (Jeff Turl)

- 6 (1) Jive Talkin'-Bee Gees

Playlisted

- * Shoes-Reparata
- * Sure Feels Good-Elvin Bishop
- * Sooner Or Later-Impressions
- * Being Your Fool-Travis Wommack
- * Solitaire-Carpenters

NORTH BATTLEFORD

CJNB (Robert Allan)

- 2 (1) Hustle-Van McCoy

Charted

- 60 Til The World Ends-Three Dog Night
- 53 Here Today-Wednesday
- * Easy Summer-Jessie Scott

Playlisted

- * On And On-Edward Bear
- 75 Rendezvous-Hudson Brothers
- * Got To Get-Blood Sweat & Tears

NORTH BAY

CFCH (John Gordon)

- 4 (1) Saved My Life-Elton John

Charted

- * Proud Ones-Osmonds
- * Being Your Fool-Travis Wommack
- * Waterfall-Carly Simon
- 53 Here Today-Wednesday

ORILLIA

CFOR

- 10 (1) Listen-Wings

Charted

- 15 How Sweet-James Taylor
- 22 Rhinestone Cowboy-Glen Campbell
- 68 Fallin-Hamilton Joe Frank Reynolds
- 50 When The Music-Neil Sedaka
- 28 Rockin' Chair-Gwen McCrae

Playlisted

- * Train-Shooter

OTTAWA

CFGO (Trudy Chamberlain)

- 2 (1) Hustle-Van McCoy

Charted

- 60 Til The World Ends-Three Dog Night
- 24 At Seventeen-Janis Ian
- 67 Quick Change Artist-BTO

Playlisted

- * Run Joey Run-David Geddes
- 76 No Way-Charity Brown
- * Rainbows-Studebaker Hawk
- * Katmandu-Bob Segar
- * Sweet Maxine-Doobie Brothers

PETERBOROUGH

CHEX (Rick Allan)

- 4 (1) Saved My Life-Elton John

Charted

- 61 Help Me Rhonda-Johnny Rivers
- 76 No Way-Charity Brown
- 68 Fallin-Hamilton Joe Frank Reynolds

Playlisted

- Solitaire-Carpenters
- * It's Alright-David George
- 98 Holding On-Ambrosia
- * Shoes-Reparata
- * I'm Sorry-John Denver

PETERBOROUGH

CKPT

- 6 (1) Jive Talkin'-Bee Gees

Charted

- 62 Ballroom Blitz-Sweet

QUEBEC CITY

CFOM (Gary Parr)

- 5 (1) Magic-Pilot

Charted

- 14 One Of These Nights-Eagles
- 68 Fallin-Hamilton Joe Frank Reynolds
- 11 Rockford Files-Mike Post
- 31 Misty-Ray Stevens
- 15 How Sweet-James Taylor

RPM TOP 100 Albums

ALPHABETICALLY

BY ARTIST

- Aerosmith (23)
- Alice Cooper (2)
- Ambrosia (100)
- America (21)
- April Wine (75)
- Average White Band (37)
- Bad Company (24)
- Bachman-Turner Overdrive (3) (10)
- Baez, Joan (36)
- Beach Boys (51)
- Beau Dommage (63)
- Beck, Jeff (5)
- Bee Gees (42)
- Bimbo Jet (73)
- Bishop, Elvin (56)
- Bond (66)
- Burdon, Eric (93)
- Captain & Tennille (8)
- Carpenters (9)
- Chicago (17)
- Collins, Judy (12)
- Croce, Jim (41)
- Denver, John (76) (25)
- Disco Tex (74)
- Doobie Brothers (7)
- Dylan, Bob & The Band (99)
- Eagles (40)
- Earth Wind & Fire (19)
- Fender, Freddy (18)
- Flack, Roberta (89)
- Gaynor, Gloria (29)
- Guess Who (90)
- Harmonium (72)
- Hayes, Issac (64)
- Jefferson Starship (98)
- John, Elton (1) (4)
- King, Carole (92)
- Last, James (97)
- Led Zeppelin (77)
- Lennon, John (71)
- Lightfoot, Gordon (38)
- Lynard Skynard (32)
- Major Harris (81)
- Mangione, Chuck (31)
- Manchester, Melissa (55)
- Mann, Herbie (78)
- Marooka, Dr. Hajine (70)
- McCartney, Paul (15) (69)
- McCoy, Van (27)
- Melvin, Harold (44)
- Murphy, Michael (14)
- Nazareth (47) (87)
- Newton-John, Olivia (49) (84)
- O'Jays (46)
- Orlando, Tony & Dawn (59)
- Ozark Mountain Daredevils (79)
- Pink Floyd (43) (94)
- Preston, Billy (61)
- Pure Prairie League (88)
- Queen (96)
- Reddy, Helen (39)
- Riperton, Minnie (82)
- Rolling Stones (50) (54)
- Rush (30)
- Sayer, Leo (85)
- Shirley & Company (95)
- Simon, Carly (26)
- Snow, Phoebe (65)
- Stampeders (35)
- Steely Dan (68)
- Stevens, Cat (13) (53)
- Stills, Stephen (45)
- Super Tramp (33)
- Taylor, James (6)
- 10 CC (34)
- Thomas, B.J. (78)
- Three Dog Night (60)
- Tommy/Soundtrack (22)
- Tyson, Sylvia (67)
- Valli, Frankie (86)
- Vannelli, Gino (58)
- Wakeman, Rick (80)
- War (52)
- Whittaker, Roger (28)
- Who, The (20)
- Williams, Paul (91)
- Wiz/Original Cast
- Young, Neil
- ZZ Top

RPM

Top Albums

August 16th, 1975

A&M
AMPEX
ARC
CNS
CAPITOL
CARAVAN
COLUMBIA
GRT
LONDON
MCA
MARATHON
W
MOTOWN
V
MUSIMART
E
PHONODISC
F
PINDOFF
G
POLYDOR
H
QUALITY
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	1	(12)	ELTON JOHN Captain Fantastic and the Brown Dirt Cowboy (MCA) MCA 2142-J MCAC 2142-J MCAT 2142-J	26	22	(11)	CARLY SIMON Playing Possum (Elektra) 7ES-1033-P CEK-1033-P 80K-1033-P
2	2	(21)	ALICE COOPER Welcome To My Nightmare (Atlantic) SD 18130-P	27	23	(8)	VAN MCCOY AND THE SOUL CITY SYMPHONY Disco Baby (Avco) AVC 69006-M AV4 69006-M AV8 69006-M
3	4	(14)	BACHMAN-TURNER OVERDRIVE Four Wheel Drive (Mercury) SRM 1-1027-Q MCR4-1-1027-Q MC8-1-1027-Q	28	27	(18)	ROGER WHITTAKER Travelling With Roger Whittaker (RCA) KPL1-0078-N KPS1-0078-N
4	3	(36)	ELTON JOHN Greatest Hits (MCA) MCA-2128-J MCAC-2128-J MCAT-2128-J	29	29	(15)	GLORIA GAYNOR Never Can Say Goodbye (MGM) M3G 4982-Q E4 4982-Q E8 4982-Q
5	5	(17)	JEFF BECK Blow By Blow (Epic) PE-33409-H PET-33409-H PEA-33409-H	30	32	(20)	RUSH Fly By Night (Mercury) SRM 1-1023-Q MCR4 1-1023-Q MC8 1-1023-Q
6	9	(11)	JAMES TAYLOR Gorilla (WEA) BS 2866-P CWX 2866-P 8WM 2866-P	31	30	(13)	CHUCK MANGIONE Chase The Clouds Away (A&M) SP 4518-W CS 4518-W 8T 4518-W
7	7	(13)	DOOBIE BROTHERS Stampede (Warner Bros.) BS 2835-P CWX 2835-P 8WM 2835-P	32	33	(17)	LYNARD SKYWARD Nuthin' Fancy (MCA) MCA 2137-J MCAC 2137-J MCAT 2137-J
8	8	(9)	CAPTAIN & TENNILLE Love Will Keep Us Together (A&M) SP 3405-W	33	39	(30)	SUPER TRAMP Crime Of The Century SP-3647-W 8T-3647-W
9	16	(9)	CARPENTERS Horizon (A&M) SP 4530-W	34	52	(8)	10 CC The Original Soundtrack (London) 9102500-K 7231500-K 7711500-K
10	10	(39)	BACHMAN-TURNER OVERDRIVE Not Fragile (Mercury) SRM-1-1004-Q MCR4-1-1004-Q MC8-1-1004-Q	35	31	(15)	STAMPEDE Steamin' (Music World Creations) MWCS 708-M MWCS 4708-M MWCS 8708-M
11	13	(10)	ZZ TOP Fandango (London) PS 656-K LKM 57656-K LEM 72656-K	36	37	(12)	JOAN BAEZ Diamonds and Rust (A&M) SP 4527-W SPCS 4527-W SP8T 4527-W
12	14	(16)	JUDY COLLINS Judith (WEA) 70S 1032-P 80K 1032-P	37	55	(5)	AVERAGE WHITE BAND Cut The Cake (WEA) SD 18140-P AC18140-P ABTC18140-P
13	26	(4)	CAT STEVENS Greatest Hits (A&M) SP-4519-W CS-4519-W 8T-4519-W	38	40	(23)	GORDON LIGHTFOOT Cold On The Shoulder Rep-ise MS 2206-P
14	6	(20)	MICHAEL MURPHY Blue Sky Night Thunder (Epic) KE 33290-H	39	53	(3)	HELEN REDDY No Way To Treat A Lady (Capitol) ST 11418-F 4XT 11418-F 8XT 11418-F
15	11	(11)	PAUL McCARTNEY AND WINGS Venus And Mars (Capitol) SMAS-11419-F 4XT-11419-F 8XT-11419-F	40	58	(5)	EAGLES One Of These Nights (Asylum) 7ES1039-P CAS1039-P 8AS1039-P
16	18	(84)	JOHN DENVER'S GREATEST HITS CPL1-0374-N (RCA) CPK1-0374-N CPS1-0374-N	41	41	(24)	JIM CROCE Greatest Hits (RCA) ABCD 835-N ABCD5 835-N ABCD8 835-N
17	12	(17)	CHICAGO Chicago VII (Columbia) PC 33100-H PCA 33100-H PCT 33100-H	42	43	(5)	BEE GEES Main Course (RSO) 2394 150-Q
18	15	(13)	FREDDY FENDER Before The Next Teardrop Falls (DOT) DOFD 2020-M DOFD 4020-M DOFD 82020-M	43	34	(85)	PINK FLOYD Dark Side Of The Moon (Harvest) SMAS 11163-F 4XW 11163-F 8XW 11163-F
19	18	(20)	EARTH, WIND & FIRE That's The Way Of The World (Columbia) PC 33280-H PCA 33280-H	44	47	(17)	HAROLD MELVIN & THE BLUE NOTES To Be True (Phila Int.) KZ-33148-H ZT-33148-H ZA-33148-H
20	20	(15)	THE WHO Tommy (MCA) MCA 2-100005-J MCAT 2-100005-J MCAC 2-100005-J	45	61	(4)	STEPHEN STILLS Stills (Columbia) PC 33575-H PCA 33575-H PCT 33575-H
21	24	(16)	AMERICA Hearts (WEA) BS 2852-P CWX 2852-P 8WM 2852-P	46	46	(10)	O'JAYS Survival (Phila Int'l) KZ 33150-H ZA 33150-H ZT 33150-H
22	19	(19)	TOMMY Original Soundtrack Recording (Polydor) 2625028-Q 3500117-Q 3862004-Q	47	49	(19)	NAZARETH Hair of the Dog (A&M) SP 4511-W CS 4511-W 8T 4511-W
23	25	(13)	AEROSMITH Toys In The Attic (Columbia) PC 33479-H PCA 33479-H PCT 33479-H	48	59	(10)	JANIS IAN Between The Lines (Columbia) PE 33394-H PCA 33394-H PCT 33394-H
24	28	(16)	BAD COMPANY Straight Shooter (Swan Song) SS 8413-P CSS 8413-P 8SS 8413-P	49	65	(24)	OLIVIA NEWTON-JOHN Have You Never Been Mellow (MCA) MCA-2133-J MCAC-2133-J MCAT-2133-J
25	21	(24)	JOHN DENVER An Evening With (RCA) CPL2-0764-N CPS2-0764-N	50	38	(8)	ROLLING STONES Metamorphosis (Abkco) ANAL 4229-K ACIT 4229-K ABIT 42290

RPM 100 Top Albums (51-100)

51	54	(14)	BEACH BOYS Spirit Of America (Capitol) 11384-F	4XWW 11384-F	8XWW 11384-F	76	44	(11)	B. J. THOMAS Reunion (ABC) ABCD SC 1909-M	ABCD Q4 1909-M	ABCD Q8 1909-M
52	78	(4)	WAR Why Can't We Be Friends (United Artists) UALA 441G-U	UACA 441H-U	UAEA 441H-U	77	45	(23)	LED ZEPPELIN Physical Graffiti Swan Song SS2-200-P		
53	62	(9)	CAT STEVENS Teaser And The Firecat (A&M) SP 4313-W			78	48	(12)	HERBIE MANN Discotheque (WEA) SD 1670-P	AC 1670-P	A8TC 1670-P
54	56	(8)	ROLLING STONES Made In The Shade (Rolling Stone) 79102-P	COCX 79102-P	8COC 79102-P	79	50	(29)	OZARK MOUNTAIN DAREDEVILS It'll Shine When It Shines (A&M) SP-3654-W		
55	82	(4)	MELISSA MANCHESTER Nielissa (Arista) AL 4031-F		8A4031-F	80	51	(17)	RICK WAKEMAN Myths & Legends of King Arthur (A&M) SP 4515-W	CS 4515-W	8T 4515-W
56	60	(9)	ELVIN BISHOP Juke Joint Jump (WEA) CP0151-P		8CP0151-P	81	57	(11)	MAJOR HARRIS My Way (Atlantic) SD 18119-P	AC-18119-P	A8TC 18119-P
57	87	(2)	NEIL YOUNG Tonight's The Night (Reprise) MS2221-P	CRX2221-P	8RM2221-P	82	63	(10)	MINNIE RIPERTON Adventures In Paradise (Epic) PE 33454-H	PEA 33454-H	PET 33454-H
58	67	(7)	GINO VANNELLI Storm At Sunup (A&M) SP 4533-W			83	66	(11)	WIZ ORIGINAL CAST World Of Oz (WEA) SD 18137-P	AC 18137-P	A8TC 18137-P
59	94	(2)	TONY ORLANDO & DAWN Greatest Hits (Arista) AL 4045-F	4A4045-F	8A4045-F	84	70	(35)	OLIVIA NEWTON-JOHN If You Love Me, Let Me Know (MCA) MCA-411-J	MCAC-411-J	MCAT-411-J
60	90	(2)	THREE DOG NIGHT Coming Down Your Way (ABC) ABCD 888-N			85	71	(20)	LEO SAYER Just A Boy (Warner Bros.) BS 2836-P		8WM-2836-P
61	87	(2)	BILLY PRESTON It's My Pleasure (A&M) SP4532-W	CF4532-W	8T4532-W	86	77	(6)	FRANKIE VALLI Closeup (Private Stock) 2000-M		
62	76	(5)	ISLEY BROTHERS The Heat Is On (T-Neck) PZ33536-H	PZA33536-H	PZT33536-H	87	83	(7)	NAZARETH Razmanaz (A&M) SP 4396-W	CS 4396-W	8T 4396-W
63	64	(9)	BEAU DOMMAGE Beau Dommage (Capitol) ST 70034-F	4XT 70034-F	8XT 70034-F	88	80	(8)	PURE PRAIRIE LEAGUE Two Lane Highway (RCA) APL1 0933-N	APS1 0933-N	APK1 0933-N
64	79	(4)	ISSAC HAYES Chocolate Chip (ABC) ABCD 874-N	ABCD 5874-N	ABCD 8874-N	89	84	(19)	ROBERTA FLACK Feel Like Makin' Love (Atlantic) SD 18131-P	AC 18131-P	A8TC 18131-P
65	69	(9)	PHOEBE SNOW Phoebe Snow (MCA) SR 2109-J	SRC 2109-J	SRT 2109-J	90	....	(1)	GUESS WHO Power In The Music (RCA) APL1-0995-N		APL1-0995-N
66	68	(9)	BOND Bond (Columbia) ES 90301-H		ESA 90301-H	91	89	(3)	PAUL WILLIAMS Phantom Of The Paradise (A&M) SP 3653-W		
67	72	(9)	SYLVIA TYSON Woman's World (Capitol) SKAO 6430-F	4XT 6430-F	8XT 6430-F	92	91	(3)	CAROLE KING Tapestry (A&M) SP 77009-W		
68	35	(17)	STEELY DAN Katy Lied (ABC) ABCD-846-N	ABCD-5846-N	ABCD-8846-N	93	95	(2)	ERIC BURDON Stop (Capitol) SMAS11426-F	4XT11426-F	8XT11426-F
69	73	(7)	PAUL McCARTNEY Band On The Run (Capitol) SO 3415-F	4X2 3415-F	8X2 3415-F	94	96	(2)	PINK FLOYD Meddle (Capitol) SMES832-F	4XT832-F	8XT832-F
70	81	(3)	DR. HAJINE MAROOKA Lullaby From The Womb (Capitol) ST 11421-F	4XT 11421-F	8XT 11421-F	95	98	(2)	SHIRLEY & COMPANY Disco Dynamite (Vertigo) VT128-Q	V14128-Q	V18128-Q
71	74	(3)	JOHN LENNON Rock 'N' Roll (Capitol) SK 3419-F	4XK 3419-F	8XK 3419-F	96	99	(2)	QUEEN Sheer Heart Attack (WEA) 7ES1026-P	CEK1026-P	8EC1026-P
72	75	(7)	HARMONIUM Les Cinq Saisons CEL 1900-M	CEL 41900-M	CEL 81900-M	97	100	(2)	JAMES LAST Well Kept Secret (Polydor) 2371558-Q	3150558-Q	3811268-Q
73	36	(7)	BIMBO JET Bimbo Jet (Capitol) SPAM 67364-F	4XPAM 67364-F	8XPAM 67364-F	98	....	(1)	JEFFERSON STARSHIP Red Octopus (Grunty) BFL1-0999-N		
74	92	(6)	DISCO TEX & THE SEX-O-LETES Chelsea CHL 505-M			99	....	(1)	BOB DYLAN & THE BAND The Basement Tapes (Columbia) C2 33682-H	C2X 33682-H	CAX 33682-H
75	42	(29)	APRIL WINE Stand Back (Aquarius) AQR 506-K	GCA 506-K	AQ8 506-K	100	(1)	AMBROSIA (20th Century) 9209434-T		

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NAME

ADDRESS

CITY PROV.

POSTAL ZONE

QUEBEC CITY

CHRC (Pierre Bourque)

2 (1) Hustle-Van McCoy

REGINA

CJME (H.Hart Kirch)

Charted

75 Rendezvous-Hudson Brothers

28 Could It Be-Barry Manilow

77 Tush-ZZ Top

* Get Down-KD & Sunshine

Playlisted

* Solitaire-Carpenters

62 Ballroom Blitz-Sweet

76 No Way-Charity Brown

* I Wish-Spring

82 New Orleans-Stampeders

REGINA

CKCK (Singer/Dempson)

3 (1) I'm Not In Love-10cc

Charted

98 Holding On-Ambrosia

61 Help Me Rhonda-Johnny Rivers

25 Nothing Stronger-Paul Anka

ROUYN

CKRN

18 (1) Love Will-Captain & Tennille

SASKATOON

CFQC (Lee Silversides)

7 (1) Midnight Blue-Melissa Manchester

Playlisted

* Solitaire-Carpenters

* Can't Give-Styletics

* Our Last Song-Bo Donaldson

* Even Better-Maureen McGovern

* It's Alright-David George

SASKATOON

CKOM (Lorne Thomas)

10 (1) Listen-Wings

Charted

32 Morning Beautiful-Tony Orlando

67 Quick Change Artist-BTO

15 How Sweet-James Taylor

60 Till The World Ends-Three Dog Night

48 Keep Our Love-Patricia Dahlquist

ST. JOHN'S

CJON

2 (1) Hustle-Van McCoy

WINNIPEG

CKY (David Harrison)

10 (1) Listen-Wings

Charted

98 Holding On-Ambrosia

30 Wasted Days-Freddy Fender

* Train-Shooter

POLLARD continued from page 22

In making that final decision, be sure to keep your career objectives, both long and short run, in mind. Be sure your move is in line with your objectives.

Regarding the timing of your moves: Anytime is good. Jobs are always opening up. However, Spring through Fall seems to be the heavy action period in radio. So plan accordingly. If your presentation is as professional as possible, if you've accurately assessed your ability and chosen the right short run objective, you'll be miles ahead of most other applicants.

Job changing isn't a difficult process, if you take the time to plan and organize it. Done this way, it can pay off handsomely.

There are a lot of books available on job changing. Check out your local library. Or, you can write me care of this publication and I will send you my job changing bibliography, free.

* Good Lite-Ian Thomas
87 Third Rate-Amazing Rhythm Aces

WOODSTOCK

CJCK (Peter Stairs)

18 (1) Love Will-Captain & Tennille

Charted

25 Nothing Stronger-Paul Anka

* It's In His Kiss-Linda Lewis

16 Why Can't We-War

CAMPUS RADIO
ACTION

KINGSTON

CFRC (Derek Redmond)

Spiral-Andrew Hill(LP)

Larry Young's Fusion-Larry Young(LP)

Cross-Collateral-Passport

Tale Spinner-Weather Report(LP)

Native Dancer-Wayne Shorter(LP)

LENNOXVILLE

CKTS (Sandi Morrisette)

(1) Listen-Wings

Charted

New Orleans-Stampeders

Help Me Rhonda-Johnny Rivers

Tush-ZZ Top

Delight From Demon-Ian Thomas

SAINT JOHN

CRSJ (Bill McIntyre)

(1) Chinese Kung Fu-Banzai

Charted

Out Of Control-Reo Speedwagon

True Life Hero-Klaatu

Daisy Jane-America

Waterfall-Carly Simon

Holding Your Hand-Doug Varty

WINDSOR

CJAM (Greg Twigg)

Happy Song-Rare Earth

Good Life-Ian Thomas

Who Do You-Lon & Derek

Something Freaky-Leon Haywood

How Sweet-James Taylor

FM RADIO
ACTION

LONDON

CFPL FM (Ian Davies)

Phoebe Snow(LP)

Basic Jam-Count Basic(LP)

Mr. Magic-Grover Washington Jr(LP)

Goodbye-Gene Ammons(LP)

Tale Spinner-Weather Report(LP)

MONTREAL

CHOM FM (Peggy Colston)

Red Octopus-Jefferson Starship(LP)

One Of These Nights-Eagles(LP)

One Size-Frank Zappa(LP)

Ride A Rock Horse-Roger Daltrey(LP)

Worlds Collide-Hudson Ford(LP)

VANCOUVER

CKLG FM

One Size-Frank Zappa(LP)

Crosstetoon-Jukka Tolonen(LP)

Level One-Larry Coryell(LP)

ADULT
RADIO ACTION

HAMILTON

CHML (Lynn Latimer)

Calypso-John Denver

Jenny Go Softly-Kenny Stockton

Make It Time For Lovin'-Lettermen

Streets Of London-London Bobby

Now That I Know-Mark Benjamin

KITCHENER

CKKW (George Patton)

Solitaire-Carpenters

Look At Me-Moments

I'm Sorry-John Denver

Like They Say-East L.A.Carpool

Love Is A Melody-Liverpool

OSHAWA

CKLB

No. 1 Hustle-Van McCoy

Charted

Turn Me On-Paul Anka

Feelin' That Glow-Roberta Flack

Even Better-Maureen McGovern

When The Band-Tom Jones

PORT ALBERNI

CJAV (Don Lloyd)

No. 1 One Of These Nights-Eagles

Stoned & Missed It-Jim Stafford

I'm Sorry-John Denver

Rockin' Chair-Gwen McCrae

Can't Give-Styletics

RED DEER

CKRD (Doug Fix)

Proud Ones-Osmonds

Don't Need A Reason-Helen Reddy

Stoned & Missed It-Jim Stafford

Little Boy-Even Stevens

Last Song-Bo Donaldson

SAULT STE. MARIE

CJIC (Lou Turco)

No. 1 Gino-Bobby Goldsboro

At Seventeen-Janis Ian

Shoes-Reparata

Where's The Reason-Michael Houston

Send In The Clowns-Judy Collins

Our Last Song-Bo Donaldson

TORONTO

CHFI FM

Nova Scotia-Keith Barrie

Shoes-Reparata

Disco Party-Percy Faith(LP)

Grand Orchestra-Frank Purcell(LP)

TORONTO

CKEY (Judy Casselman)

I'm Sorry-John Denver

Themes-Neil Chotem(LP)

Sun Moon Stars-Clary Croft(LP)

Toute une Vie-Frances Lai(LP)

WHITEHORSE

CKRW

No. 1 Last Picasso-Neil Diamond

Charted

Daisy Jane-America

Flying High-Blackbyrds

Love-Hamilton Joe Frank Reynolds

Annabelle of Mobile-Frank Sinatra

Waterfall-Paul Simon

WINGHAM

CKNX (Iona Terry)

Keep Your Eye-Merry Clayton

Love Makin' Love-Evie Sands

I'm Sorry-John Denver

Cocktail-Morse Code

Good Life-Ian Thomas

YARMOUTH

CJLS (Ross Burchell)

Funny How Love-First Class

Papa Wagon-Bob Murphy

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