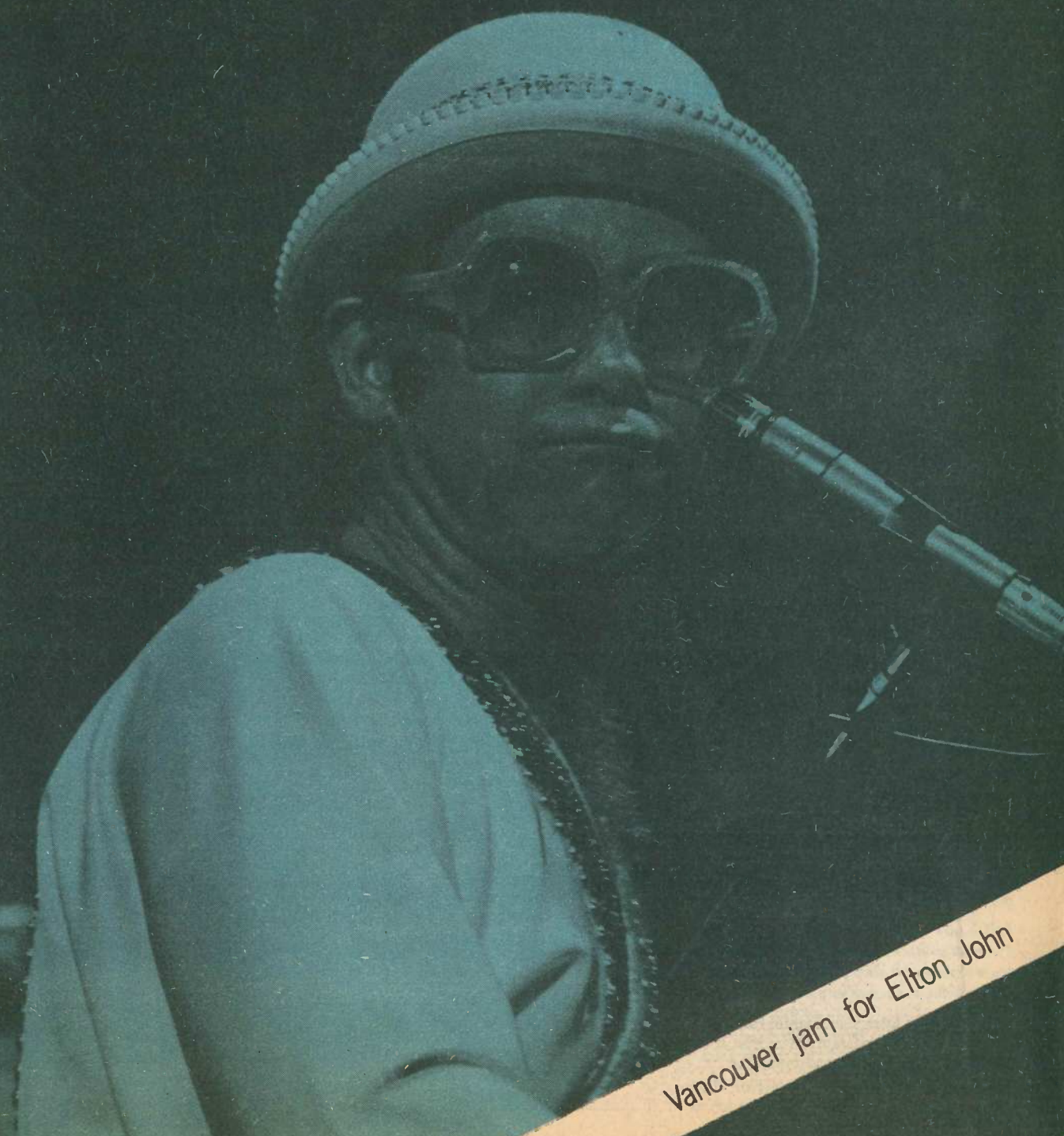


RPM Weekly

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

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Vancouver jam for Elton John

Quality & CRIA figure in tape bust

Metro Toronto fraud squad policemen seized 8,000 counterfeit tapes and \$12,000 worth of recording equipment in the Toronto suburb of Scarborough last week. The raid, which led to two arrests, followed months of free-lance investigation by local record company reps.

Canadian Recording Industry Association's Brian Robertson reported that this is the first such bust in Toronto. "These were not just pirated tapes, they're out and out counterfeits, with counterfeit slip cases, labels and trademarks."

The CRIA became concerned when they began receiving complaints last spring of poor quality recordings on bargain price tapes of current recording stars. Some record reps had already begun to check out tips from service station operators who noticed funny packaging on some tapes they were selling.

CRIA officials estimate that this operation produced over 100,000 8-track tapes in the past six months - all major labels and top recording stars. They were sold to-retailers for \$525 for lots of 200 and were packaged and displayed to retail at \$4.99. Their 300 outlets were outside of metro, mostly service stations, as far north as North Bay.

The record reps told RPM that they tried to get the RCMP to investigate on the grounds that at least the plastic cartridges on the fake tapes were made in Pasadena, California.

Bureaucratic red tape between the Justice and Consumer Affairs department stalled any action. The O.P.P. needed instructions from the Ontario Attorney General who wanted an injunction taken out first by the record companies. "How do you join a phony firm with a phony address and bank account?"

A Justice of the Peace advised them to go to Metro's fraud squad which got on the case. "They did a great job - they already had mug shots of some of the people involved."

With the information the record companies had gathered the squad needed only 3 weeks investigation before they moved in and arrested Richard and Beverley Hadath, charged with fraud, forging trademarks, passing off forged goods and having instruments of forgery.

Police now have printing receipts from two Toronto print companies and authorities are searching the shipping and customs records of the Pasadena shipments.

"The print job is good and could fool anyone who didn't compare them to the originals" CRIA's Robertson observed. Police report that the printing receipts show the suspects even sent back one print job of

12,000 labels because of bad colour reproduction.

Metro fraud squad's Sgt. Schwets who with Sgt. Nealon headed the police investigation which led also to the printers of the fake labels, told RPM that the firms produce materials for legitimate record distributors and were unaware anything shady was going on.

All the reproduction, some of it involving five colours, was of Canadian packaging. There have also been cases of fake tapes with counterfeit U.S. packaging finding their way into Canada.

The giveaway for the fake tapes was that all of the plastic cartridges were the same colour. Each legitimate recording firm has its own colour cartridge.

CRIA's Robertson reports that there have been successful raids on fake tape operations in Vancouver and Quebec City in the past.

The operation in Vancouver was a tape club which cost \$10.00 to join. A member could drop in, choose a legitimate tape and have it recorded on a blank cartridge for a low price. The Toronto bust, however, is the first involving fake packaging.

"CRIA has set up an anti-piracy network, sort of an early warning system", Robertson told RPM. "We've got a dozen company reps across Canada checking the racks and reporting regularly." They also look out for channels outside of the legitimate distributing where most pirated and fake tapes are sold.

CRIA is now working with law enforcement agencies across Canada to stop pirated and counterfeit tapes which cost the industry \$5 million a year by CRIA estimates.

Investigators on the Toronto operation are looking for bank accounts and other sources where some of the estimated \$100,000 the counterfeit network could have made over the past 6 months might be stashed. So far it has turned up only dry bank accounts. Some record company officials hope that if the money turns up, they can sue for damages.

One tape salesman told RPM "This is my bread and butter and all of us are going to follow this through to the end. We want to see what's going to happen to these people if they're convicted and we're going to make sure we're not going to be robbed by crimes like this anymore." Alan Guettel

**FOR COMPLETE COVERAGE
OF THE C.E.C. CONFERENCE
SEE PAGES 6 - 7 and 9.**

RCA intros \$4.98 Pure Gold series

RCA has released 27 albums in its "Pure Gold" \$4.98 series in Canada. The series presents a variety of artists and styles including Elvis, The Who, Paul Anka, big band greats Tommy Dorsey, Glen Miller and Artie Shaw, C & W classics Hank Snow & Jimmy Rogers, and the Carter Family and Jeanette MacDonald and Nelson Eddie.

RCA Canada GM Bob Cook explained that ten titles were released for television market tests last summer. The 27 titles are the first list of the series, all available on record and tape.

Workman and Atlantic pact recording deal

President of Montreal's Les Disques Pacha (Pacha Records) Yves Martin signed a more than ½ million deal allowing Atlantic to produce and market music by Quebec pop star Nanette Workman.

After 16 days' talks in New York with Atlantic's Jerry Greenberg, Martin penned a 4-year pact which includes production guarantees.

The bilingual Mme. Workman, who comes from Mississippi, worked mostly in Europe for the last 5 years. Last year she hit big in Quebec with the French language version of the Labelle's "Lady Marmalade" and recently her "Danser Danser" sold 75,000 there.

Atlantic plans to release "Danser" as "Cryin' Cryin'" in the U.S.

Yves Martin, is president of "OUI" "Campus" and "Image" magazines as well as Pacha (and Nanette) Inc.

Stevens, Foldy & Evoy making news for Capitol

Juno winner Suzanne Stevens has a new single "Make Me Your Baby" and Capitol thinks it's a "home run." The record will be available soon and Suzanne began a tour of the country's radio stations last week, Capitol-EMI's Bill Bannon told RPM.

He also reported that the Band has material for a new album on tape and the record should see light sometime in November.

Other Canadian Capitol artists are moving right along. Peter Foldy is recording in Capitol's Los Angeles' studios and the Quebec group Maneige taped their second Harvest album which should be released shortly.

Larry Evoy from the Juno winning Edward Bear Band will become the first Canadian to sign with New York's Arista label. He is now in their studios working on new material.

Elton John - \$297,500

for eight sweaty hours

by *Walt Grealis*

(Photos by *Paul Little*)

Tons of equipment (four tractor-trailer loads), speeding police-escorted limousines (eight long ones), an entourage of fifty-two, six of the tightest-assed musicians in the business and E.J. the "superstar" himself, created controlled pande-

monium at Vancouver's Pacific Coliseum Oct 12 and 13. But first, the preliminaries.

MCA's biggest moneymaker was in Canada and the label's Canadian brass were out in force. Richard Bibby, vice-president and general manager (the youngest in the business), Scott Richards, national promotion

manager and local promo hustler Barry Ryman, along with the local sales troops, and this trade reporter, comprised the welcoming delegation that laid on company Gold and Platinum to the obvious delight of Elton John. With all his Awards and sold out concerts, one might use the overused expression "phenomenal", which probably better describes his concert. What it does represent, of course, is a growth pattern of a "star" that far exceeds any other recording act - including the Beatles. He also enjoys unbelievable demographics of from six to forty-six, and he's accomplished this in less than five years.

Let me tell you why I was impressed with old E.J. Our group was limousined into the Coliseum just prior to the parade of Elton John's people. The MCA group unloaded their goodies and suddenly the overhead door cranked up and in swept the big black monsters with the first limo flying a Canadian flag-ala Ambassadors, Queens etc. Who was who, wasn't quite clear but somewhere among the group was Elton John. Spewing carbon monoxide, the image makers moved through the tunnel to the well-guarded dressing rooms where they unloaded their precious pearls. We were almost immediately met by Connie Papas, who is a partner in Rocket Records with Elton John and John Reid - and Richard Grant who is vice-president of the Los Angeles-based ICPR, a PR firm



RPM publisher *Walt Grealis* and *Elton John* with *Barry Ryman's* surprise carving.



Barry Ryman with old *E.J.* himself.



Elton John, *Scott Richards*, *Richard Bibby* and *Bernie Taupin*.

specializing in repping the "stars". Papas is no slouch either when it comes to laying on the ethics, and at the same time making you aware that there's no business like E.J. business and she has it by short kinklies. The Papas/Grant team made the before and after concert preparations a precision-controlled happening that left the "star" with nothing to worry about but remembering his lines.

We were supplied with our official "paste-on" badges and ushered into the holy of all holy-ies, Elton John's dressing room, where we found him sprawled out along a row of chairs with a large hat down over his eyes, which may be his way of medi-

ELTON JOHN continued on page 5

Credibility!!!

Although industry charts are volatile, expensive to originate and a constant source of irritation to everyone involved, the industry seems to feel they are very necessary.



COMMENT walt grealis

Reaction to the charts can be anything from sad to downright amusing. Two promo men from the same company will tell you the very opposite about the action of a current record. One says it's selling great. The other says it's the biggest stiff they've ever had.

The head of the promo department of a record company will complain that their record should be two points higher or that it is selling better than another company's record and should be higher. The more out-

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

— Pierre Juneau



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

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

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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landish the complaint, the better it seems to serve their ego.

How does RPM know the record companies sending in sales figures aren't lying? Someone asked that very recently. You would think that would stump us immediately. Well it didn't. We are quite aware that record companies can puff up their sales, but, we don't rely on record company sales figures alone. We do samplings of retailers and rackers and the combination of this crosschecking results in fairly good accuracy. Radio station chart action can also play a role, indicating early action.

It seems strange that many record people feel that 25,000 and 30,000 is a good single sales figure. Top ten records can sell anywhere from 60,000 to 120,000. The Gold Leaf Awards demand that 75,000 singles be sold to certify as the equivalent of a million seller.

Record company sales figures are very helpful, but they must be supported by our retail samplings. The records that appear in the top ten are usually records that have sold over 50,000. It seldom drops below that.

On the other hand there are companies having the opinion that sales figures are not

important and hesitate to supply any information. Others supply only a listing of the records in the order of their sales. Again the retail sampling will supply us with much of the necessary information.

The retailer is right at the point of the real sale. The record company may ship a great many records, but it is at the cash register where the sales actually occur.

No matter who compiles a chart, or in what country, or how elaborate their computation, there will be criticism and a complete lack of understanding. To this day, I doubt if everyone in the industry understands that the RPM chart is NATIONAL. Most of the criticism is local and from record people concerned with a certain region of Canada.

You can write and explain the chart methodology forever and a chart will continue to be something that won't satisfy anyone completely . . . except the guy who has the number one record . . . and he's only happy until it starts to drop.

If I had a record released . . . you can count on one thing. Wherever it was on the chart (any chart of importance) I'm sure I'd want to complain. Whether I would or not is another matter.



LETTERS TO THE EDITOR

EAST IS EAST & WEST IS WEST

Dear Walt,
Enclosed find my cheque for CACMA membership. The reason it's coming after the awards was to see if this awards was going to be truly for Canada. Not east or west Canada but all. Now I see that less than 30 people registered for membership west of the Ont-Man. border. That is PATHETIC. How are western Canada's artists supposed to even have a fair chance for a Canadian award if every artist, or wife, or immediate family member can buy voting rights for their choice. It's obvious that due to the larger population "down east" there

will not be any all-Canadian awards for some time.

Hopefully all of us concerned about "Country Canada" will not let this first awards continue in the same light next year. Who knows maybe Western Canada will have their own awards that we too will say are for all Canadians.

My congrats to Charlie Russell for being top DJ and his letter on BLOCK VOTING. Sorry it didn't quite work, Charlie.

Western Country supporters, let's buy more memberships so we too can have an equal voice. Anything is better than "less than 30 members" for an even distribution. Finally, thanks to Walt & all of RPM for starting these awards.

Jim Shearer,
Red Deer, Alberta.

Procol Harum co-billed with "Wizard" Wakeman

"Procol's Ninth" has just been released on the Chrysalis label. Charles-Dunne and Owens announce the Concert Productions International booking of Procol Harum at the Maple Leaf Gardens Concert Bowl, Thursday October 16th, co-billed to Wizard Rick Wakeman. A Toronto appearance has been a long-time in the coming for Procol Harum . . . Canadiana hasn't been logged in by them since Ritchie Yorke secured their arrangement with the Edmonton Symphony Orchestra.

swoon-vocals of Gary Brooker, drummer B.J. Wilson, and Chris Copping on organs. Their "Whiter Shade of Pale" counts in as an all-round rocker's classic, an attribute doled sparingly in these rock-highlight neglected times.

Top-40 pop, to knowledgeable symphonic jam-slam, Procol Harum are unique sound-stagers and work hoarsed in concert performance.

More on Procol Harum after the concert. . . Thursday, October 16th, Maple Leaf Gardens.

Procol Harum are the piano-outline and

ELTON JOHN *continued from page 3*

tating. "Hi Elton" hollered Richard Bibby, "We've brought you a few surprises". One of them, I thought, was me (I was the only media person, if I can use that description, allowed an audience - which was a little mindbending for me because I don't grant that many audiences either). The Elton John body came to life and with a big smile and a heavy English-accented quip, he made us welcome. Bibby went through his award presentation scenario and he and Scott Richards and the elusive "brains" Bernie Taupin, posed with Elton John while a nervous photographer prepared himself for the big "take". Richards stopped the proceedings, just in time, to add to the photographer's nervousness with "Hey Peter (we all called him Peter, which isn't his name) your flash ain't plugged in. Taking a deep breath, Peter tried again and the room lit up - success. The awards were rolled out and another set rolled in. Barry Ryman had commissioned a local wood carver, name of Steve, no one seemed to know his last name, to do up a gigantic wood carving (it could be used as a headboard, gate or table, if it had legs) which paid tribute to Elton John's "Captain Fantastic" (see photo).

I was then asked to sit in for a photo and there I was at the elbow of Elton John, with no pushing, hard looks, time hassles or whatever. Rather than asking the usual inane questions that seem to come with a press pass. I opted for the quiet approach - the usual niceties which gave me the opportunity to observe a rather suave, normal (if you can believe) human being about to throw himself into a monkey cage (the packed Coliseum). He was calm and obviously gathering his thoughts. If he was nervous about "curtain time" which most artists are, he was certainly hiding it, and it wasn't with the help of booze or "shit" - there wasn't any. His people, management etc., were as laid back as he was, which must be the reason this whole E.J. express runs so smoothly.

Up to the press box and a look at the throbbing, packed-in mass of humanity, waiting patiently for their "idol". You know what "no reserve" means? That means you pay your \$8.50 and the house is yours. Most were jammed in on the floor and up against the stage barriers. Suddenly the lights went out and thousands of flash bulbs lit up the back end of the stage - and the roof lifted with the roar of the crowd. Elton John was there - All by himself. He wasn't doing "Funeral" as his opener for this show. Instead, he informed his audience, he would do a couple of solo numbers before bringing on his band. He piano-played through "Your Song" and "I Need You To Turn On".

One thing that struck this observer was the tremendous respect the audience had for

Elton John, prior to, when they recognized his song (which was always) and after - all hell broke loose. But they contained themselves (how, I don't know) during his individual performances and seemingly held on to every word - not wanting to miss a thing. Perhaps Elton John has encouraged a new type of rock concert-goer - a listener.

Now remember, there was no support act. So what you've prepared yourself for is almost four hours of Elton John - which was obviously okay with his audience too.

On stage bounced his six man backup group and two guys and a chickee vocal trio. Each musician had a part to play in this stage drama and they were sweating professionalism even before they hit the stage. The group comprised James Newton Howard, Roger Pope, Kenny Passarelli, Davey Johnstone, Caleb Quaye and Ray Cooper. Hit after hit, including "Rocket Man", "Hercules", "Empty Sky", piled the minutes and hours into an incredible package of entertainment. "Yellow Brick Road", "Lucy In The Sky", "Philadelphia Freedom" and finally "Funeral" and his latest single, "Island Girl". He was saving the biggies for his encore and brought his audience into the act with "Saturday Night" and then the floor-shaking "Pinball Wizard".

Ray Cooper, the elder of the group, was on a raised stage area with practically every "percussiff" instrument ever invented for the percussionist including a giant Chinese gong - and all miked perfectly by the "perfect" sound system designed specifically for Elton John. The system hung from the rafters in such a manner as to not obstruct the stage as did the elaborate lighting setup. By the way, for what it's worth, Cooper was the "second" star of the night and the "third" rating would have to go to drummer Roger Pope, who will soon emerge with a solo album.

There's more to Elton John than rock and roll, the very term which can likely turn off many of the over 25s. But E.J. has captured this market, as well, with his "off the cuff" approach to this multi-million dollar music form. He rocks with a vengeance and rolls it very subtly (if I can be so straight tongued) giving him the best of the two worlds. His concerts leave him in an exhausted state, particularly obvious with his PNE date which saw a first - no support act and a show that lasted almost four hours. Immediately after his encore he was wrapped in a blanket and literally thrown into the back of a limo which joined the rest of his escorted entourage that raced to Vancouver airport where the waiting Starship ferried the group back to their Seattle base.

A recent front-paging by Time which tagged Elton John as "Rock's Captain Fantastic", one of the mag's researchers pointed up "... in every hometown that seems like the end of the world to its moping teen-age inhabitants, Reg Dwight, 28, and ever so

much better known as Elton John, has become the repository of a million escapist dreams", and went on with, "He is the symbol of the often battered, never completely shattered juvenile faith that no one is too short, too fat, too awkward or parentally despised to be transformed into someone who is not only famous and rich, but - infinitely more important - loved by the multitudes". Also working to sell copy to the Elton John cult, People Weekly bumped E.J. on the cover and noted: "In his versatile artistry, Elton John has no peer. His four-chord sound is unmistakable". People's Mark Goodman also observed that "Elton's formula for success is compounded of natural talent, an immense (if well-concealed) capacity for hard work and a perfectly pitched working relationship with (Bernie) Taupin and producer Gus Dudgeon".

RPM's Michael Dolgy, writing in the June 7, 1975 issue, noted that "Elton John showcases the absurdities of the flamboyance and manner for the crowds. The crowds love it because, Elton opts to include them in on the joke". Dolgy also pricked the Elton John ego (and he told me he read it) with "Elton John a short pudgy-looking baby in his middle twenties. Human enough, humorous enough, rocking enough". Well, the pudgy Elton John is no longer "pudgy". He's now twenty-eight (no, not his waist) and he's trimmed down to an English footballer's size and it apparently hasn't affected his temperament - at least not noticeable during my time with him.

Interesting side-notes from the Vancouver date: Bernie Taupin, Elton John's lyricist and lifelong friend, will be recording his first album for Rocket Records - in Toronto at Manta Sound. He'll be using a couple of Elton John's musicians for the November date. Elton John and his group (roadies etc.) enjoy mixed nuts and raisins, champagne, beer and Canadian liqueurs - just in case you're interested. For those of you who collect the "inside stuff", Elton John has scored nine Platinum Awards, of which a couple were Gold first. All of his singles have been Gold including "Someone Saved My Life Tonight". His latest single "Island Girl" moves into the No. 25 berth on the RPM 100 after only two weeks of release. Elton John's latest album "Rock Of The Westies", had advance orders of 170,000 copies almost two weeks prior to release. It will be released this week and Bibby was expecting the ordering to top 200,000 which could be a record. The ticket price (no reserve) was \$8.50. Paid attendance - 35,000 (for two nights). Gross was \$297,500 and the promoter was John Reid Enterprises (an Elton John rental) in conjunction with Concerts West of Vancouver.

Whether it's an overused expression or not "phenomenal" would seem to be the only proper way to describe Reg Dwight - the Watford Hornets biggest fan.

Awards, showcasing and seminars herald CEC's most successful meet

by Alan Guettel

450 Canadian buyers of campus entertainment, college radio station personnel and music business professionals met over Thanksgiving weekend at the Canadian Entertainment/Programming Conference at Toronto's Harbour Castle. They watched 22 showcased acts, questioned the experts in 15 seminars, presented 11 music awards and booked much of the campus entertainment for the coming year.

At a banquet which closed the 4-day meet the campus reps awarded: Valdy; best folk act; Miles and Lenny; best new folk act; Bachman-Turner Overdrive, best rock act; Charity Brown, best new rock act; Bachman-Turner's "Four Wheel Drive", best album; Miles and Lenny's "Can You Give It All To Me", best single; Don Harron (Charlie Farquharson), best non-musical act; Attic

Records (Fludd's "Great Expectations"), best album graphics; A&M and RCA Victor Records, most cooperative to campus radio and most helpful in campus concert promotion respectively.

A special award for outstanding effort for



J. Alan Wood, president of the T.M.A.

Canadian talent and music business was presented to Ross Reynolds of GRT.

Throughout the weekend, spokesmen from all sections of the music business explained their work to the campus reps.

On the employer-performer relationship, Western Ontario's Walter Grasser told delegates that "A happy act is a better show." Dudes' member Bob Segarini explained that contract riders are basically to benefit performers and Dudes' Manager Al Smith emphasized that riders are necessary and campus bookers should read them carefully and negotiate them. "Even after you've signed the contract and riders, if something goes wrong, pick up the phone and call the agent or the manager - it helps your show and my band."

"Performer weighted" riders were discussed in a few of the conference sessions with many campus reps complaining that sometimes demanding provisions for audio equipment and services for performers are excessive. The biggest concern was to protect campus groups from losses due to "no show" or late arrivals by bands, especially with U.S. acts.

The CEC/CPC proposed a standard "buyer biased" rider for campus engagements. Betty Recchia of Waterloo reported that about 20% of U.S. groups signed to play there agreed to the rider and in one case the students, with the help of the Musicians Union, collected on a "no show" complaint only because of one clause in the rider.



Steve Harris of the CRTC's AM Branch

Toronto Musicians Union president J. Allan Wood disapproved of the proposed rider because it relied on arbitration and court procedure outside of those specified by his organizations' rules. "No union musician could sign it."

In a workshop he led, Wood explained that the arbitration steps established by the union, "Are more successful and without a doubt faster than going through the courts." He stressed the power of the Union to garnishee payments to groups which have faulted contract obligations.

Lawyer Peter Grant moderated a panel of lawyers, Peter Steinmetz, William Hinkson and Bernie Solomon, who discussed the



Promoter Martin Onrot.

legal obligations and rights of entertainment employers in their sometimes unclear position as "buyers", "presenters", "employers", and contractors." They examined the unequal entertainment flow across the U.S. border: immigration laws, customs bonding, 15% with-holding tax on foreign acts etc.

A panel of booking agents answered questions on "how to save money" by stressing that the buyer has to know what he wants, what he can spend and the agency which can best suit his needs.

Concept 376's Tom Wilson, who specializes in concert acts, advised "look to forms of block buying, the more you buy the cheaper any of us can provide it." CIT's Ross White, specializing in "off-beat" acts, pointed out



Canadian Composer editor Dick Flohil.



David Marsden of L.I.P Service.

that many campus buyers don't tell their agents enough about what kinds of talent they could use.

It was agreed that Friday's are a bad day to book because of the high school demand. There are 900 high schools in Ontario and 2-300 of them are booking talent on any given Friday night. BBR's Brian Curtis, who specializes in pub acts suggested that campus pub promoters book big names during the week when they are cheaper and "short book" lesser known acts on the weekend.

Music Shoppe's Ron Scribner reported that his experience shows schools do best in the long run when they book more expensive "sure winners" and deal with lower guaran-

tees and a higher percentage split.

Representatives of eight record companies told delegates that the firms look to the campus when they're breaking new acts and this is when they spend the most to promote their artist's appearances.

Richard Flohil of Creative Arts Company, Larry LeBlanc of Larry LeBlanc Associates and David Marsden of LIP Service, presented the abc's of working with local media and the record companies to promote campus events. A good "brainstorm" session followed.

In other workshops Sylvia Tyson, Mary Martin, Barbra Onrot, Nancy White and Pegi Ceccoli led a discussion of "women in the music business" and speakers from BMI and CAPAC explained the necessity
(Photos by Jessica Romano)

of protecting performing rights of composers.

In one of the most popular seminars, delegates from the music business in French Canada explained the "Quebec star system" and encouraged buyers to include popular Quebec artists in their programs.



Allan Katz, Polydor promo director.



Nancy White, Sylvia Tyson and Carol Pope present the Women's side of business



WEA's A&R manager Gary Muth



Ross Reynolds, Graham Thorpe, John Murphy.



Ron Scribner, Brian Courtis, Ross White and Tom Wilson.



Women in the business - Barbara Onrot, Peggy Ceccoli and moderator Nancy White.



RPM's Alan Guettel and Michael Dolgy with Capitol's Maniege and Toronto Star's Margaret Daly.

On putting something back into our common heritage

Macon, Georgia

The eternally-touchy topic of rock riches (that Pandora's Box of bitter paradox) has passed by these typewriter keys more than once or twice in recent times. And while



NUMBER ONE
WITH A BULLET
ritchie yorke

there can be no doubting the relevancy of the subject matter, addressing oneself to its weird ironies invites trouble with a capital T if one is motivated by any desire of telling the Truth.

The orgy of self-indulgence which has accompanied rock's ascension to the pseudo-Roman pillars of the New Hollywood and all that jive, has also brought forth a blanket of paranoia among most of the people shovelling in the big bucks. Most rock superstars of my acquaintance (and during the past decade there has, I might humbly add, been quite a few of them) have been notably reluctant to rap about their personal finances. In the world of rock journalism, you soon learn that the financial rewards of this endeavor are considered a verboten subject. You just don't go getting into that mess of shit if you want to stay on the right side of the top dogs. You raise the subject of responsibility at risk of instant end of interview. It ain't allowed.

Everyone knows that literal fortunes are snorted up noses, jammed into veins, wrapped up in Export papers and dropped by the fistful. In rock, nothing succeeds quite so engagingly as excess. That is by no means a moral judgment (it not being my duty to assess the moral worth of anyone) - it is merely an observation of fact. Bigtime rock life in the mid-Seventies is unquestionably self-indulgence unlimited and the passionate-pursuit-of-pleasure-for-its-own-sake . . . just as life was in Hollywood in the Thirties and has always been for the most prominent Haves in history. It's human nature to want to romp through the lush fields of self-indulgence. Dig it.

Shades of that classic Voltaire observation (1764): "For 2000 years, people have declaimed in verse and prose against luxury, and have always loved it."

But self-appeasement is not the only reason for the prevailing clamp of secrecy around the subject of rock riches. There's plenty of guilt to smear among scrambled minds for sure, but there is also the numbers game. So incredibly much is being made by so few that there exists a paranoia about pricking conscience. It's alright to physically prick yourself man, but you certainly don't want to have your bloody conscience on the case for you. More than one or two (or even five or six) acts are capable of earning in excess of a quarter of a million bucks for a single gig. And there's no way you can sniff or snort at that much loot, no matter how

heavy your habit. Having all that money, does bring assorted bats buzzing around in the cave of your mind. That can be heavy. Some consider the price too high. But you can find out after it's too late. Nobody can tell you up front. You gotta go there and find out for yourself. There is no road back, which is how many successful people are able to justify taking so much money out of denim pockets and putting so little back in. The big stars don't remember the pain of poverty but they do have other pressing pangs of their own.

You see, that's the profoundly saddening part of being around the rock bigtime for too long - you can all too easily be over-



Le Bistro owner Frank Fenter (l) with well-known music-biz celebrity Mario "The Big M" Medious of Manticore.

exposed to what happens to people suddenly in possession of enormous fortunes. What it can do to their minds, their mode of life, their entire outlook. Rock riches are nothing if not difficult to live with, despite the luxurious and deceptive superficialities.

It really is tragic that so little is being done with the stupendous spoils this business can bestow upon enterprising individuals. Especially at a time when the planet is poised amidst an unprecedented display of disarray and disillusionment. Are the imaginations of these people so wilted and so jaded that even with a million dollars, they are unable to find ways or means of putting something back in? Or maybe - as some insist - there is no such obligation. Maybe the natural cycle does not apply here. Who knows? Few seem to care. It's just that it would be simpler to find justification for the inflated rewards in rock if there was even a modicum of compassion for the hordes of the less-privileged. Or even a degree of imaginative investment: less of the gilt-edged and more of the go-getter.

All of this leads towards expressing the joy I experienced on my return trip into Southern Georgia to discover that Capricorn

Records' executive vice-president Frank Fenter had fulfilled a longstanding ambition to place a little piece of Paris in downtown Macon. Instead of buying Mother Bell or Gulf Oil stocks, Frank went out on a limb and took the plunge. It was unheard of.

Considered financial suicide. Complete craziness. I mean, whoever imagined that one of America's most successful music biz execs would turn around and open a Left Bank-like French restaurant, Le Bistro, right there in the heart of Southern America? That's a long shot baby but one that has paid off handsomely. It's encouraging to see that initiative still can bring just rewards.

So here I am, into the mid-evening taking the edge off stage, digging these unbelievable gourmet French delights, and I am definitely getting very loose. I could just about peel the glaze off my eyes as the maitre 'd, an inveterate Londoner named Peter Marriott, glides to our table with the Avocado Crevettes Ou Crab prepared with love by Chef Paul Harpin. The bottle of Mouton-Cadet (71) is duly uncorked, and followed by the Potage Creme Phil Walden, a persuasive combination of crab chunks, fresh cream and sweet corn (Frank Fenter's gastronomic gesture to his Capricorn music partner).

You will understand that the kid is starting to feel like he's back strolling the boulevards of Left Bank Paris, nipping into subterranean cellars sampling superb cuisine, laying back in that giant pillow of goose-down that the French refer to as the art of eating. And here in Macon, of all damn places you all, we're getting as close to the Seine as even Montreal or Quebec City can get. We're getting down on those lamplit Left Bank quays and we're staying there. The conversation flows gently past and soon Peter arrives with a smile, a snatch or two of chanson, and the outstanding Escalope De Veau Panee. There are plateloads of vegetables - Pommes Lyonnaise, Petits Pois a l'Etuvee, Epinards a la Creme, Champignons Parisienne, Chouxfleur au Gratin, the whole number.

And then just to put the cream on the top, the Crepes au Grand Marnier. Sweet and succulent, sliding down one's throat like the finest wine. I wanna tell you folks that the kid was mightily impressed by the haute cuisine.

Outside under the Southern moon in the midnight hour on Mulberry St Lane, I examine the discreetly charming old red brick building which houses Le Bistro. It has been a restaurant for more than a quarter of a century. Originally it was a storeroom or warehouse. The stunning success of Le Bistro with Macon residents (not to mention out-of-towners coming into Macon County to sample the location's blossoming reputation - people are said to have journeyed from as far away as New Orleans, itself no minor contributor to French cuisine in America) was reflected with the massive celebrations which took place here on Bastille Day which would have done justice to any Paris bistro and I mean any.

Many patrons are so addicted to Le Bistro's
YORKE continued on page 15

... AND NEARLY TWO DOZEN ACTS SOUNDED OUT THEIR EXPRESSIONS BEFORE CAPACITY CROWDS DURING THREE NIGHTS OF CANADIAN ENTERTAINMENT SHOWCASING. . .

FRIDAY OCTOBER 10th SHOWCASING

GARFIELD

... Garfield project the sounds of a "mini-rock orchestra", supported by their leader, guitarist Garfield French.

Garfield can be booked through Music Shoppe.

PAUL HANN

... Paul's a solo-performer in the folk-western tradition, managed by Peter White of Kicking Horse Music (403) 429-0473.

MANEIGE

... Capitol's baby Maneige, are a band of musicians who choose to play charted refined sounds for atmosphere's sake.

The sensitivity resulting from a serious approach to music-theory, makes itself evident in the sounds of Maneige.

Their first album is available on the Harvest label and their second, slated for a late November release is entitled "Les Porches De Notre Dame" (Harvest ST 6438) and distributed by Capitol.

RAY MATERICK

... Ray Materick of the razor's-edge gravelly intonations, revealed a very talented sensitive/composer with his "Northbound Plane" a credible cross-over monster.

Ray's last album was "Neon Rain", and according to manager Jim Holt, "... you ain't heard nuthin' yet."

A new album should be forth-coming.

SALTSPRING RAINBOW BAND

... a good-time, country-traditional unit, needing the exposure, and one that the CEC fans were enthusiastic for.

Saltspring Rainbow are managed by Bryan Rubin at (519) 438-6664.

... and the nightcap of hard-rock was successfully glittered-out by "Montreal's new pop gold-mine" ... the Dudes.

The Dudes are a band "embodying not only the nucleus of the Wackers, but the cream of Montreal's already fabled pop music scene."

"Saturday Night" is their charted single "Rock and Roll Debutante" moving up quickly, and "We're No Angels" is the title

of their first Columbia release (0729).

Promotion has been co-ordinated by CPI's right-hander Charles-Dunne and Owens Ltd.

SATURDAY OCTOBER 11th SHOWCASING

APPALOOSA

... a country band together for 21 months, comprised of 5-pieces, including Dave. C. Dalton on lead electric, Grog Graham on bass, Tiny Lauzon on drums, Rob Lehman pedal-steel and C.W. Quick on acoustic, with all members singing their country-hearts out.

Manager Jim Nightingale projects studio-time before the 1st of December (416) 537-2671.

SHIRLEY EIKHARD

... ably supported by two flanking guitarists, Shirley Eikhard demoed pleasant with some of those ol' standards and some of her self-writ easy-listening.

Shirley is managed by Les Weinstein (604) 681-8311.

BILL HUGHES

... another of that breed of performer whose own expression results in strikingly effective material.

Bill is managed by the John Smale Management (519) 672-6999.

PETER DONATO

... Peter the music critic succeeds as Peter the musician.

An extensive Capitol promo for Peter with a release entitled "Not Much Of A Dancer" (ST 6436) slated for a November debut.

SUNDAY OCTOBER 12th SHOWCASING

FINGERS

... a popular Toronto bar-band consisting of 4-piece original rock 'n roll. Songs are composed by Gord Waszek on guitar and Paul Ryan vocals.

Fingers are managed by Bob Mitchell's Band Aid (416) 690-2750.

HEARTACHES RAZZ BAND

... a comedy troupe managed by John Owen's Have A Banana Music (604) 325-4153.

SMALL WONDER

... the boys that opened Jeff Beck at O'Keefe Centre this year, fiddle about with a bit of country rock, and jumping-bean dancing personified by their front-man, Mr. Small.

A good-time rock band with novelty surprises in store for their audience. Contact Tim Cottini at Concept 376 (416) 967-9200.

MIKE MANDEL

... in the Doug Henning/Kreskin mystic mould, comes mentalist Mike Mandel, a nice Jewish boy, utilizing illusion and slight of hand. Music Shoppe (416) 445-9240.

A FOOT IN COLD WATER

... one of Canada's finest. Their last album is available on Daffodil records, entitled "All Around Us." They've gone through a couple of guitarists, but always with the honey-sweet vocals of Alex Machin. Music Shoppe.

MONDAY OCTOBER 13th SHOWCASING

SWEET BLINDNESS

... "this is THE salt and pepper band, which makes all the hot sensuousness of disco music come alive."

The popular Curtis Lee and Bobbi Dupont share on vocals, with Curtis backing up with his Hendrixed guitar manner.

Drummer Sonny Milne has played locally for eight years, Al Marnie bassman has just returned from a U.S. touring gig, and Gabor Szepesi was a former keyboarder for bizarro Justin Paige.

Sweet Blindness are a first-class unit with a single on Quality entitled "Cowboys To Girls." Success is due for this good Canadian funk-band.

Contact Music Shoppe.

LADY

... a 7-piece "all-female" band. Not so much in the tradition of Rough Trade, but rather 3 ladies up-front with vocals, with a funk-rock backup.

Contact Music Shoppe.

KORNSTOCK

... a 4-piece comedy/music act featuring parody on old standards country music and Sesame Street. Winnipeg boys that deliver Winnipeg interpretations.

Contact their management Andree Productions Ltd., (204) 253-2658.

THE CHRISTOPHER WARD BAND

... a standard rock band, obviously generating a lot of enthusiasm with their audience.

Contact Kiddle MacDonald (416) 961-8154.

And the last band to end up a successful 3-day showcasing was Music Shoppe's "Junie and Eye", a funky-rhythmic band led by keyboarder Walter "Junie" Morrison former member of the Ohio Players. An 11-piece outfit featuring 3 horns, with an album out on Twentieth Century Westbound, entitled "When We Do."

A showcasing is a good thing to do, with all in attendance reporting a good time.

ALBUM
REVIEWS

WALTER OSTANEK BAND
Ein Prostiti
Axe AXO-1601-K

As the frost is on the punkin' and the suds are on the table this fall's Oktoberfest album by the Walter Ostanek Band has shot to No. 69 in last week's RPM top 100 albums.



The album is a strong dose of accordion-guitar polka's in the stien-lifting tradition of any real Oktoberfest. The Axe Records release bears the cover graphic of the official Kitchener Waterloo symbol and is no doubt a favourite in the 9-day beer blast taking place there this month.

Since his first in 1963 Ostanek, "Canada's polka king" has recorded 15 albums with strong sales in Hamilton, Kitchener and Welland where he has had local television music shows.

KEATH BARRIE
Only Talkin' To The Wind
United Artists UALA-5286-F

United Artists has released the second album by Toronto's Keath Barrie, "Only Talkin' to the Wind." Both Barrie albums are Canadian Talent Library productions.



Barrie wrote 5 of the 10 album songs which are in the same "middle of the road" style as those on his first album, "Keath Barrie Sings of Love and Places." His earlier album was charted in the top ten and two of its Barrie originals, "San Sabastian" and "Old Fashioned Song" were released as singles.

"Only Talkin' to the Wind" was arranged, produced and conducted by the versatile John Arpin.

U.A. has already released two of Barrie's original cuts from "Only Talkin'" as a single, "I Would Love To Love You" and "Nova Scotia."

U.A. reports that Barrie's quiet middle of the road style, aimed at an audience 25 years and older, is getting response in the southern U.S. and U.A. is releasing his "Old Fashioned Love Song" in Britain this fall.

TONY COOPER
New Words For An Old Song
Dorado Records DOR-1

Tony Cooper is being introduced to Canada on Dorado label's "New Words For An Old Song." His big band, ballad style which he



calls "dramatic pop" has earned an international reputation in Europe for Cooper and composer-lyricist partner Rudi Peichert. Together they made several European multilingual recordings.

"New Words" was recorded in West Germany and is pressed and distributed in Canada by Toronto's Quality Records. All of the lyrics are English language.

TIM DANIELS
Tim Daniels
Kangi KTDA-101-C

Tim Daniels makes his record debut with ten smooth contemporary and country cuts. Daniels wrote 9 of the 10 album songs which were recorded at Toronto's Thunder Sound studios.



Both Daniel's country side (side 1) with "I Know About Your Lover" and contemporary side (side 2) with "Easy Listening" show a middle of the road quality which should earn the artist a share of air play for the sounds which are neatly arranged by Daniels with John McCullough.

EDDY MACK
Eddy Mack
Sandwich Records EM1-69

Eddy Mack is back. His new 10 original cuts on Sandwich Records shows the "show-biz" style wit of this trouper pianist, singer, writer and stand-up comic with such titles



as "You Can't Fool The Boys Behind The Desk" and "Lord Stickit and Lord Stuffit."

Mack, 44, began his career as "the brat" with W.C. Fields at the age of 4. He has recently made an impressive comeback from a bout with throat cancer which left him speechless for over a year.

"Eddy Mack" was recorded live at Vancouver's Open Fare Sandwich Club and pressed at Rada Records in Burnaby.

HAMMERSMITH
SRM-1-1040-Q

Promoted as the "strong right arm of Canadian rock", Hammersmith are Danny Lowe playing lead-guitar, Royden Morice doubling on bass and keyboards, Jeff Boyne backing-up rhythm, James Llewellyn bashing drums and Doran Beattie spattering hot-house vocals.



As managed by BTO's Bruce Allen, rest assured that the disc maintains a hard-rock for the listener ear-e-e canal. The Hammersmith band of anvil-slayers keep a sound-faith "for the many who believed", with self-rendered selections reading an insight into music's-success . . . "Late Night Lovin' Man" follows into "I've Got A Right To Know", which eventually comes together with the number "Money Rock."

"Breakin' Down" is not far behind, but "Feelin' Better" ultimately prevails. Rick Derringer's "Daybreak" counts-down to an adaptation 4:42, and "Funky As She Goes", bops a towering-power at 2:39.

Hammersmith have entered the folk fold of Canada's heavy-metal pounders. MD

ROY BUCHANAN
Live Stock
PD 6048-Q

Rumoured by the cults to be an old-timer influence to the cream of the U.K. guitar-rockers, the fans are guaranteed a reasonable concert-performance facsimile of Buchanan at the New York City Town Hall, circa 1974.



Buchanan's solos make for a melodic sense, and although his arrangements are somewhat loose-to-be-weak, the man's a first-class improviser with a disciplined control over his sound.

Stylized r&b is the outcome of his expression, with a band comprised of Billy Price on lead vocals, John Harrison on bass, Byrd Foster on drums, Malcolm Lukens on keyboards and Roy singing lead on "Bluz" (8:53) and "I'm Evil" (6:01).

The favoured cut is Bob Mack's "Further On Up The Road" (4:39).

Buchanan has developed his own no-copy feel, and this "Live Stock" concert showcase should project him forward for more bloozy barnstorming. **MD**

ROD STEWART
Atlantic Crossing
BS 2875-P

That prime-choice top-dog of the band Faces, who once begged a wake-up to Maggie, by rasping morning-afters in her ear for bone's-sake, is out cruising solo once again, this album having been heralded as a Stewart "Atlantic Crossing worth wading for."



The two sides designating the tempo of selections are labelled as the "Slow Side" and the "Fast Side."

"This Ol' Heart Of Mine" (4:04) raptures disco-funk on "Slow Side", sounding a little

jacked horn, due to the Memphis Horns and their blow, and "Sailing" (4:37) has broken rocker-programmers wind, having been aired by many progressive and after-hours top-40 people:

The "Fast Side" smoulders with a hot sensibility with a Stewart self-penned entitled "All In The Name Of Rock 'N Roll" (5:02) and "Stone Cold Sober" (4:00) sleazes by with some vintage garbage can-can rock.

There are a few mentionable entries here, and an effective art-design wrapup by John Kosh, but Rod Stewart without his old glit-band, could have done himself a musical credit, by saving himself some Face(s). **MD**

STRINGBAND
National Melodies
NICK 2

Stringband are Ben Bossin, lady-fair Marie-Lynn Hammond and fiddler Ben Mink. (as well as helpful host of musical-others). Although another ages-old troupe tag themselves "Incredible" before the "Stringband", the confusion is eased to rest for the folks on this Cancon are a slap-thighed original.

Their first LP "Canadian Sunset" was a hot chest-nut laid-back, and this album heralds many styles of songs that are peculiar to the Canadian way. An ode to that gentlemanly shirt John Diefenbaker (a true Canadian folk-hero seeing as though he still hurls the word-gems without ever seeming to see the last Canadian sunset) bows in with "Dief Will Be The Chief Again" (3:30) ... clicking with the programmers as a novelty and good-time sound. There's an established back-grounder of trumpets, bass trombone and clarinet to help re-wash a somewhat by-gone era.

"God Save The King" they write on their liner-notes ... construe that to be a Loyalist stance or a sympathetic acknowledgement to holding no alliance with screaming rockers that pay all homage to the Queen. Stringband are an easy-listen ... free of any non-musical pap.

Fiddles, guitars, mandolins, violas ... their music succeeds in the down-home space. Write the Stringband at 324 St. Clements Ave., Toronto ... they're part of the "Homemade Record Legion" and would like to hear support for their melodic Cancon sound. **MD**

BLACK SABBATH
Sabotage
BS 2822-P

Its vinyl-time once agin for Bill, Tony and Geezer to present the "Ozzie Is Hairy Show" ... that being Ozzy Osborne whose vocal-flash highlights the conception of the title "Sabotage."

The explosions on the disc outweigh the fact that rock 'n roll used to be a good sweaty sex act ... now the expression for ROCK seems to be a mind-gap lost in space that's not about to re-fuel for music learning. Black Sabbath spray it instead of say it, although the number "Megalomania" is a hot-burner that one will have trouble sitting on ... a high-steppin' rock-bash that winds to its middle with a Black Sabbath, Ozzy-screamed "Suck Me!" ... obviously an edit could be considered here, but not a neces-

sity for the Black Sabbath impact. "Am I Going Insane" sounds a vintage David Bowie in his Supermen daze but still re-gurgitates enough novelty to space it away from the rest of the patented axe-smashing, "Supertzar" is another credible entry effecting Ennio Morricone riding the rock-horse, slowly developing a platformed hoof-in-mouth syndrome ... the English Choir chanting on the number counts it in for a probable success.

Black Sabbath are hefty disc-movers and this album contains enough spit to move them towards the desired expectations. **MD**

UFO
Force It
CHYR 1074-P

This album relates drinking and screaming with three-chord, 12 bar-boys. Leo Lyons manages to clean up this act with a sterile production, much in tune with what the cover conception implies ... gettin' it on in the bathroom with an array of faucets and white porcelain cleansing apparatus. The band's objective flies but can be identified ... Phil Mogg on vocals, Andy Parker on drums, Pete Way for the bass and Michael Schenker on guitar. The usual English rock set-up that images the trade-term "white punks on dope."

"Let It Roll" breaks into a dozy guitar solo and is backed by acoustics ... as we turn the Jimmy Page we come to "High Flyer" another acoustic outlet.

"Between The Walls" is another mention that flays about, or as Dick Flohil once put it, "You can knock your head against the wall and either your head will break or the wall will fall down."

This wall of sound gives rock-programming a choice.

UFO are a competent troupe and leave a definite room for expansion. Recorded at Morgan Studios in London. **MD**

PROCOL HARUM
Procol's Ninth
CHYR 1080-P

As produced by Jerry Leiber and Mike Stoller, Procol Harum do themselves a credit, without abandoning the presence that they've nurtured throughout music's years.

Gary Brooker still sounds the salty dog and his piano-based compositions are jam-slammed with his hound-dog wails.

The movers of choice selectivity are "Pandora's Box" (3:33), an ivoryed little number that let's the puss out of the bag, "Fool's Gold" (3:58) featuring a Mick Grabham fly-off-the-handle combined to Cartwright's bass on the thud-impacting downbeat, "Taking The Time" (3:35) a mad cabaret-raunch, and the "Unquiet Zone" (3:34) a rocker's delight not recommended for hospital traction-wards.

Procol Harum have sewn up another tight-lipped effort and have shown-up all their imitators to look that "whiter shade of pale." **MD**



DEALER
AID

A&M

45's
DAN McCAFFERTY
Out Of Time
A&M AM 402-W

LP's

PAUL WILLIAMS
Best of
A&M SP 4543-W

LONDON

45's
KEN TOBIAS
Every Bit of Love
Attic AT 118-K

BOBBY EDWARDS
Guitars, Guitars
Attic AT 119-K

GWYNETH ASHLEY-ROBBIN
Good Morning World
Boot BT 135-K

FRED DIXON
You Knock Me Cold
Boot BT 136-K

LP's

AL GREEN
Al Green Is Love
Hi SHL 32092-K

MAINLINE
No Substitute
Taurus TR 103-K

NANA MOUSKOURI
At The Albert Hall
Philips 9101-006-K

ORION
Sometimes Words Just Get In The Way
Phase 4 SP 44230-K

GEORGE MORGAN
4 Star 4S 75002-K

BOBBY EDWARDS
Guitars, Guitars
Attic LAT 1004-K

POLYDOR

45's
DELANEY & BLUE DIAMOND
Nothing Without You
MGM M14826-Q

THE OSMONDS
I'm Still Gonna Need You
MGM/Kolob M 14831-Q

THE ROAD APPLES
Let's Live Together
Polydor PD 14285-Q

TOM T. HALL
I Like Beer
Mercury M 73704-Q

HAMMERSMITH
Feelin' Better
Mercury M 73717-Q

LP's

JAMES LAST
Classics Up To Date
Polydor 2371 538-Q

THE GOONS
The Goons Show Classics
Polydor 2424 111-Q

NEIL SEDAKA
The Hungry Years
Polydor 2442 139-Q

TOM T. HALL
Greatest Hits of
Mercury SRM1 1044-Q

GARY BURTON QUINTET
ECM ECM 1051-Q

STEVE KUHN
Trance
ECM ECM 1052-Q

JAMES BROWN Everybody's Doin'
The Hustle On The Double Bump
Polydor PD 6054-Q

WEA

45's
LINDA RONSTADT
Heat Wave
Asylum E 45282-P

JOHN DAWSON READ
A Friend of Mine is Going Blind
Chrysalis CHS 2105-P

ARETHA FRANKLIN
Mr. D.J. (5 For The D.J.)
Atlantic AT 3289-P

EDDIE RABBITT
I Should Have Married You
Elektra E 45269-P

JOHN FOGERTY
Rockin' All Over The World
Asylum E 45274-P

JAMES TAYLOR
Mexico
Warner Bros. WB 8137-P

EAGLES
Lynin' Eyes
Asylum E 45279-P

CARLY SIMON
More And More
Elektra E 45278-P

NANETTE WORKMAN
Crying, Crying
Atco ATCO 7034-P

CHIP TAYLOR
Big River
Warner Bros WB 8128-P

SEALS & CROFTS
Castles In The Sand
Warner Bros WB 8130-P

LP's

EDDIE HARRIS
Bad Luck Is All I Have
Atlantic SD 1675-P

FOGHAT
Fool For The City
Bearsville BR 6959-P

DICK FELLER
Some Days Are Diamonds
Asylum 7ES 1044-P

LEON REDBONE
On The Track
Warner Bros BS 2888-P

MELBA MONTGDMERY
The Grestest Gift Of All
Elektra CM-6-P

DAVID GEDDES
Run Joey Run
Big Tree BT 89511-P

GARY WRIGHT
Dream Weaver
Warner Bros BS 2868-P

ALBERT BROOKS
A Star Is Bought
Asylum 7ES 1035-P

THE METERS
Fire On The Bayou
Warner Bros MS 2228-P

HERBIE MANN
Waterbed
Atlantic SD 1676-P

BLUE MAGIC
Thirteen Blue Magic Lane
Atco SD 36-120-P

THE J. GEILS BAND
Hotline
Atlantic SD 18147-P

TOWER OF POWER
In The Slot
Warner Bros BS 2880-P

HYDRA
Land Of Money
Capricorn CP 0157-P

JOHN FOGERTY
Asylum 7ES 1046-P

COLUMBIA

45's
JOHNNY RIVERS
Can I Change My Mind
Epic 8-50150-H

M.F.S.B.
T.L.C. (Tender Lovin' Care)
P.I. ZS8-3576-H

DUDES
Saturday Night
Columbia 3-10212-H

TOM MIDDLETON
One Night Lovers
Columbia 3-10231-H

LP's

THE EDGAR WINTER GROUP
With Rick Derringer
Blue Sky PZ 33798-H

DAN FOGELBERG
Captured Angel
Epic KE 33499-H

JOE STAMPLEY
Billy, Get Me A Woman
Epic KE 33546-H

RAMSEY LEWIS
Don't It Feel Good
Columbia KC 33800-H

DUDES
We're No Angels
Columbia KC 33577-H

Ellinson experiments with campus outlet

Toronto record retailer Round Records opened up an experimental campus outlet recently at Mississauga's Erindale College. The store will be managed by Round in co-operation with the student council which will share the profits.

The Erindale franchise will offer a basic stock of best selling albums at first (most priced under \$5.00) and Round plans to expand the operation to handle more harder to get records, tapes, second hand records, and concert tickets.

Larry Ellenson, who has inspired the unique style of Round Records believes the 4000 students at Erindale as well as high schoolers and record fans in suburban Mississauga will use the store for services they can otherwise get only downtown.

RPM Country Week



Hardly any room for Condor's Smiley Bates to squeeze into picture to receive five company awards for his past album efforts presented by CFGM's Dave Johnson.

Fiddlin' about with Doug Kershaw

by Michael Dolgy

Doug Kershaw, Louisiana's prize elbow-grease fiddle-entry, was recently scheduled to play at Toronto's Beverly Hills Hotel in a heralded one-week long engagement.

According to Gary Slaughter, Ontario Promo rep for WEA Records, "demonic fiddler" Kershaw, born in a houseboat in Cameron Parrish swampland, did the Sadie Hawkins Day routine, by packing himself and band out of Beverly Hills engagement on an early Friday morning.

The other side of mourning was experienced by all of Kershaw's Friday and Saturday night intended-audiences.

Due to this shake-up event, I was unable to appreciate the man in concert-performance, but fortunate enough to grab him for an interview brain-tap on the previous Monday morning of his engagement.

Kershaw is an original. . . his eighth Warner's release "Alive 'N Pickin'" (BS-2851) was recorded live in Atlanta, Georgia, where skinnin' cats is in league with eatin' breakfast and Ritchie Yorke can sometimes be seen o're the foothills, with tape-recorder strapped-loose in harness.

The audience-crowd on the album, sound a slapping-thigh happy-crew wildness, but tame in comparison to the unbottled Kershaw frenzy.

Kershaw looks nothing even remotely similar to the strung-out white-face persona that films such as "Zachariah" had cast him. He demoed in interview a clear sparkle in the eye and an easy guffaw-burst into down-home moonshine grin.

The whore houses and booze-cans, coined "Bloody Bucket" and "Silver Star", the grisly characters invariably corner-cooped to in 30 years of performance . . . Kershaw's dodged it all, and still comes up rosin-sprayed and singing.

If anything can be said for the man, one could say that he's a musician. . . a non-

Cloud Burst remasters Lance Younger single

Although Lance Younger's single, "Come On Country" had shown an interesting country chart and playlisting pattern, the single was found to be "a bit off", technically.

Cloud Burst president George Petralia remastered the single and resericed country stations. Petralia also sent along a "comment" card to programmers with the remixed single. It was through the "comment" card, originally sent out with the initial pressing, that Petralia became aware of technical faults with the single.

committing uncommunicative at times, but possessing a music expression, exploding emotion and free rein.

What is your definition of 'Cajun Music'?

Well . . . I'm a Cajun and I play's music. Basically, Cajun is French music, having started in Louisiana from Acadia. The rhythm of Cajun music makes it different from any other type sound, but only by listening to it, can you know what it is.

How did you first become involved with music?

Cajun was the only music from were I came from and being a professional at 9 years old didn't really give me room for much choice. The fiddle I started playing with had always been in the family . . . handed down from my mother's side. It was made by my great-great-grandpa' which makes it about 300 years old today.

My whole family played music, including my brother Rusty, and while my mother'd be playin' guitar on the stage, I'd be fiddlin' up there right beside her.

Did home brew ever help the formative sounds of Cajun?

Well, it didn't hurt it none.

Gettin' stoned may help you like yourself better, but you don't need it if you can still wake up in the morning and be whistling a song.

Who are some other guys into the Cajun sound?

Creedence Clearwater was.

Weren't they more into acid-rock?

Well you could call Cajun that . . . I've seen quite a few freaks around the shows.

Simply . . . Cajun IS the "Louisiana Man". It's the people in the business that are always the ones to be labelling anything. The buyers don't seem to label it, and if THEY like it then why go and spoil everything by telling them what it is. I may not sell a million records, but I draw top crowds and make top money.

How did your show for "Alive and Pickin'" go over?

It was super . . . it doesn't matter what crowds I play for but to be sure, I'd rather play in halls than in clubs. I guess I'm spoiled by auditoriums and big crowds. Clubs are good now and again, but usually for rehearsin'.

What else do you play besides your fiddle?

I play about 29 different instruments and please don't ask me to name them all.

You don't have to sound like the Campbell's Soup commercial unless you want to.

Okay . . . I don't play any horns . . . mostly string instruments. Sometimes I'll even play accordion. But usually I'll play pianos, drums, bass - things like that.

Any of the Ol' synthesizer desire?

No-o-o-o way - it's too involved and actually a lack of talent. As far as I'm concerned the talent came and invented IT. You don't play it, you just hit one note and it plays itself. There's not very much talent there - except knowing which note to hit. I like all kinds of music - there has to be all types around to compare, but when I'm relaxing I don't listen to music. It gets to be a drag sometimes.

Usually I don't keep up with all the new music that's in the business - sometimes I can hardly keep up with myself. But as long as I play my music and some golf, I'm doin' okay.

You also seem to enjoy working in television and film-work.

Sure - I don't know too much about the movie "Zachariah", 'cause it was kinda' weird, but soon I'll be seen in a special with Mary Tyler Moore on CBS - something to do with the history of the world from beginning to end. I play six different roles including Adam from Adam and Eve, and Nero who fiddled and danced while Rome was burning down. Television happens to be the biggest medium with me. I've been on the Midnight Special lots of times and with Johnny Cash on one of his early shows. - and when I got married in June, it was in front of 27,000 people at the Houston Astrodome - when the ceremony was over they had the baseball game. Two groups taped it up - one from Wide World of Entertainment from ABC and some guy from England who wants to televise it internationally. The show hasn't been on yet and with television you can't predict.

After thirty years of playin' - are you still havin' a good time?

You know it - I got a house in the mountains and I just love it. There's just mountains a golf course nearby. It's the good life if you know the basics. Once you get over all the ego crap, things seem to work out all right. Do you have any beer?

I'll try and find one - but tell me first, do you think we have a unique sound in Canada?

Damn right - it's really far out. The Canadian sound is beautiful - the Lightfoots, the Ian Tysons - I think that I'll do some recording here with my band.

Sorry, but we don't have any beer.

Hey - that's okay. Canada's a good spot to be in - I hope to visit up here more often.

Badger's Bobby G. bidding for airply

Bobby G. Griffith, Badger recording artist, is making a bid for the easy listeners with his latest single, "Keep An Eye On Your Friends". Both the plug and flip ("Love Kept On") are Griffith originals, published through Broadland Music (BMI). The session was produced at Zaza Sound Studios by Paul Zaza and Griffith.

Quality Records, distributors of the Badger line, are working in conjunction with the label on a national promo push.

YORKE continued from page 8

bill of fare that they go there for both lunch and dinner, daily. I got really lucky and scored a special invitation to break croissants and cafe au lait with Peter and his staff each morning. It couldn't have been any easy adjustment coming from Soho to Macon but Peter appears to have a smooth transition.

So there they are down here in Macon, turning each meal hour into a gastronomic extravaganza. Frank Fenter is so gratified with the response to Le Bistro that he has purchased three adjacent old Macon buildings and has elaborate plans to restore the area to its original pre-Civil War glory, ala the French quarter of New Orleans.

Fenter's contributions to the restoration of the Southern culture are obviously significant but doubly so when you consider that he is a native South African. Yet there he is in Macon, Georgia, for the sixth year, doing his bit to restore the Old American South. Because the South is a common heritage of all who follow and frolic in this rock 'n' roll music that came out of places like the Macon Greyhound station where Little Richard wrote Tutti Frutti in 1955.

I call that putting a lot back in. Pity it's so rare in rock circles.

© Ritchie Yorke 1975

**FOR COMPLETE COVERAGE
OF THE C.E.C. CONFERENCE
SEE PAGES 6 - 7 and 9.**

COUNTRY RADIO ACTION

AMHERST

CKDH (Paul Kennedy)
(1) Daydreams-Ronnie Milsap
Wendy Hamilton-Dave Baker
Paper Rosie-Dallas Harms
Jesse-Patti MacDonnell

BATHURST

CKBC (Al Herbert)
(1) Blue Eyes Cryin'-Willie Nelson

CHARLOTTETOWN

CFCY (J.P. Gaudet)
(1) Blue Eyes Cryin'-Willie Nelson
San Antonio Stroll-Tanya Tucker
Love is Hard to Find-Julie Lynn

Are You Sure Hank-Waylon Jennings
What's Happened to Blue Eyes-Jessi Colter
Another Woman-T.G. Shepard

HALIFAX

CHFX-FM (J. Gold)
(1) Blue Eyes Cryin'-Willie Nelson
Charted
All Over Me-Charlie Rich
Love Is A Rose-Linda Ronstadt
Paper Lovin'-Margo Smith
Everything's the Same-Billy Swan

KINGSTON

CKWS-FM
(1) I Hope You're Feeling Me-Charlie Pride
Charted
Ring My Bell-Ray Griff
Sweet Molly-David Houston
Storytime and Prayers-Jimmy A. Orde
Everything's the Same-Billy Swan
Rocky-Dicky Lee

LINDSAY

CKLY
(1) Blue Eyes Cryin'-Willie Nelson
Charted
Are You Sure Hank-Waylon Jennings
Singer of Songs-Cliff Edwards

LONDON

CFPL-FM (Joe Caswell)
(1) I'll Go To My Grave-Statler Brothers
Charted
Daydreams-Ronnie Milsap
Love Me Tonight-Don Williams
Papa's Wagon-Bob Murphy

MEDLEY

CHCL (Spence Cherrier)
(1) The Cowboy & Lady-Dick Damron
Charted
My Canadian Maid-George Hamilton IV
Canadian Way of Life-Grampa
Kinda Wish I Had-Bob Murphy

PETERBOROUGH

CHEX (Sean Eyre)
(1) Don't Cry Joni-Conway Twitty
Charted
Don't Take Away Your Love-Myrna Lorrie
California Dream-Colin Butler
From Woman to Woman-Tommy Overstreet

PRINCE ALBERT

CKBI (John Wessel)
(1) Blue Eyes Cryin'-Willie Nelson
Charted
San Antonio Stroll-Tanya Tucker
Love Me Tonight-Don Williams
Another Woman-T.G. Shepard
What's Come Over You-Sonny James
Heart To Heart-Roy Clark

RED DEER

CKLG
(1) The Telephone-Jerry Reed

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.

ARE YOU SURE HANK DONE IT
Waylon Jennings (RCA) 23.5%

LYIN' EYES
Eagles (WEA) 19.0%

LITTLE DREAMER
Murray McLachlan (Columbia) . 14.5%

SAN ANTONIO STROLL
Tanya Tucker (MCA) 14.5%

CALIFORNIA DREAM
Colin Butler (Skyline) 9.0%

Charted

I Feel It Every Day-Dry Landers
Shame On Me-Bob Luman
Anna Marie-Susan Jacks
Easy As Pie-Dennis Olson
Cleaning Out Closets-Elmer Tippe

RICHMOND HILL

CFGM (Dave Johnson)
Silver Dish Cafe-Mercey Bros.
Little Dreamer-Murray McLachlan
Sanctuary-Ronnie Prophet
Still the King-Waylon Jennings
It's All In the Movies-Merle Haggard

ST. CATHARINES

CKTB-FM (Doug Hobbs)
(1) Blue Eyes Cryin'-Willie Nelson

ST. JOHN'S

CJON
(1) The First Time-Freddie Hart

SYDNEY

CJCB (Arna Halloran)
(1) Say Forever-Dolly and Porter
Turn Out the Light-Don Williams
Paper Rosie-Dallas Harms
Goodness of Shirley-Ian Tyson

TORONTO

CKFH (Jack Winter)
Lyn' Eyes-Eagles
Battle of New Orleans-Buck Owens
Just In Case-Ronnie Milsap
Jason's Farm-Cal Smith
Bare Feet-Bobby Edwards

TRURO

CKCL (Dave Inness)
San Antonio Stroll-Tanya Tucker
Springhill-Cathie Stewart
Are You Sure Hank-Waylon Jennings
Easy As Pie-Dennis Olson

VICTORIA

CJVI (Helen Moulton)
(1) San Antonio Stroll-Tanya Tucker
Charted
California Dream-Colin Butler
Mama Was A Christian-K. Hirschner
Wendy Hamilton-Dave Baker
Song We Fell In Love To-Cal Smith
Billy Get Me A Woman-J. Stampley

WINDSOR

CKLW-FM (Ronald Foster)
(1) Blue Eyes Cryin'-Willie Nelson
Charted
Fine Time To get the Blues-Jim Ed Brown
I Like Beer-Tom T. Hall
Today I Started Loving-Sammi Smith
Sunday Surprise-Anne Murray
Lyn' Eyes-Eagles
Playlisted
Sweet Alberta Woman-R. Harlan Smith
Secret Love-Freddy Fender
Lust Affair-Mel Street
Love Was-Linda Hargrove
Cowboys and Daddys-Bobby Bare

WOODSTOCK

CJJC (Charlie Russell)
(1) Blue Eyes Cryin'-Willie Nelson
Charted
Stay Away-Billie Jo Spears
Closest Thing To You-Dicky Lee

VANCOUVER

CKWX (Harold Kendall)
(1) Don't Cry Joni-Conway & Joni
Charted
Johnny Walker-Asleep at the Wheel
She Even Woke Me Up-Ronnie Milsap
I Like Beer-Tom T. Hall
Goodness of Shirley-Ian Tyson
We Used To-Dolly Parton
Playlisted
It's All In the Movies-Merle Haggard
Sunrise-Roy Drusky
Big Mable Murphy-Sue Thompson
Song In My Heart-Johnny Rodriguez

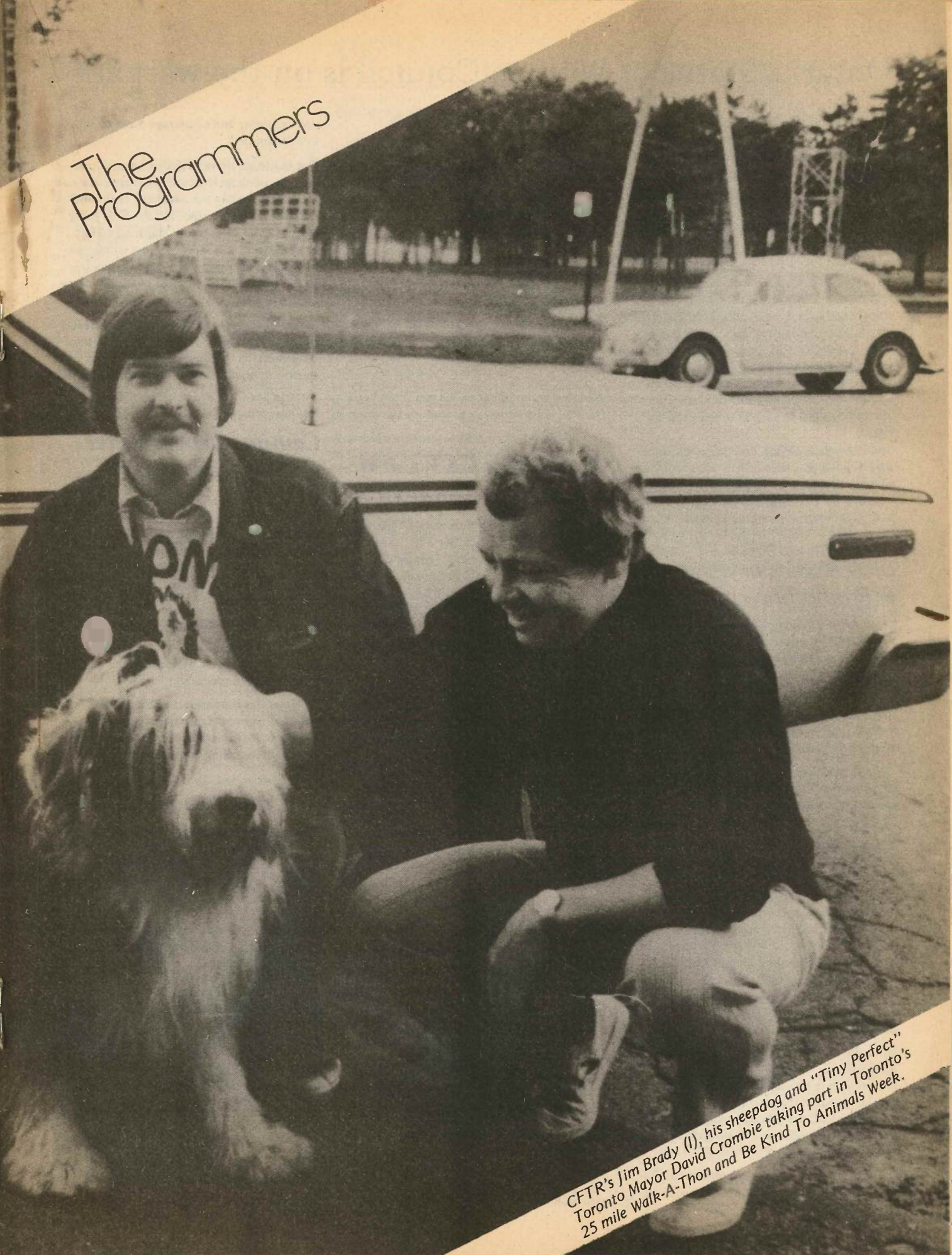


COUNTRY PLAYLIST

October 25, 1975

1	3	(7)	THIRD RATE ROMANCE Amazing Rhythm Aces ABC 12078-N
2	4	(5)	SAN ANTONIO STROLL Tanya Tucker MCA 40444-J
3	5	(6)	WHAT IN THE WORLD'S COME OVER YOU Sonny James Columbia 3-10184-H
4	7	(5)	I'M SORRY John Denver RCA PB 10363-N
5	9	(5)	TURN OUT THE LIGHT (AND LOVE ME TONIGHT) Don Williams Dot DOA-17568-M
6	1	(9)	SAY FOREVER YOU'LL BE MINE Porter Wagoner/Dolly Parton RCA 10328-N
7	2	(9)	DON'T CRY JONI Conway Twitty MCA 40407-J
8	14	(5)	HEART TO HEART Roy Clark Dot 17565-M
9	16	(4)	ROCKY Dickey Lee RCA JH 10361-N
10	6	(9)	HOME Loretta Lynn MCA 40438-J
11	19	(4)	WHAT'S HAPPENED TO BLUE EYES Jessi Colter Capitol 4087-F
12	8	(11)	IF I COULD ONLY WIN YOUR LOVE Emmy Lou Harris Reprise 1332-P
13	21	(3)	I LIKE BEER Tom T. Hall Mercury 73704-Q
14	10	(7)	I HOPE YOU'RE FEELIN' ME Charley Pride RCA JH 10344-N
15	11	(8)	BLUE EYES CRYING IN THE RAIN Willie Nelson Columbia 3-10176-H
16	12	(11)	YOU NEVER EVEN CALLED ME David Allen Coe Columbia 3-10159-H
17	22	(5)	ANOTHER WOMAN T.G. Sheppard Melodyland ME-6016F-Y
18	27	(5)	ANNA MARIE Susan Jacks Casino C7-105-W
19	23	(3)	THANKS Bill Anderson MCA 40443-J
20	13	(11)	I'LL GO TO MY GRAVE LOVING YOU Statler Brothers Mercury 77687-Q
21	45	(2)	ARE YOU SURE HANK Waylon Jennings RCA PB 10379-N
22	28	(5)	SINGER OF SONGS Cliff Edwards A&M 400-W
23	24	(4)	THIS IS MY YEAR FOR MEXICO Crystal Gayle United Artists XW 680Y-F
24	25	(16)	COME ON COUNTRY Lance Younger Cloud Burst P 14-6A
25	29	(3)	PAPER ROSIE Dallas Harms Broadland BR 2142X-M
26	42	(3)	I SHOULD HAVE MARRIED YOU Eddie Habbitt Elektra E-45269-P
27	31	(3)	PAPA'S WAGON Bob Murphy & Big Buffalo Broadland BR2140-M
28	43	(3)	JO AND THE COWBOY Johnny Duncan Columbia 3-10182-H
29	48	(2)	EVERYTHING'S THE SAME Billy Swan Monument ZS 8-8661-H
30	50	(2)	ALL OVER ME Charlie Rich Epic 8-50142-H
31	47	(2)	IF I'M LOSING YOU Billy Walker RCA PB 10345-N
32	46	(2)	THE LETTER THAT JOHNNY WALKER READ Asleep At The Wheel Capitol 4115-F
33	33	(8)	COUNTRY ON THE ROCKS Lloyd Phinney Miway MW45-001
34	34	(8)	GOODNESS OF SHIRLEY Ian Tyson Broadland BR 2146X-M
35	44	(2)	SLEEP ON MY SHOULDER Sylvia Tyson Capitol 72762-F
36	35	(7)	MATTHEW Lee Roy RCA PB-50103-N
37	37	(3)	RAININ' IN MY HEART Ronnie Burla Royalty Records R1000-M
38	38	(4)	CATHY'S WEDDING SONG Tom Gallant Boot BT 141
39	39	(4)	IF YOU DON'T LAUGH Hank Smith Quality 2144X-M
40	40	(3)	YOU RING MY BELL Ray Griff Capitol 4126-F
41	41	(5)	I'M EASY Ron Nigrini Attic AT 116-K
42	15	(8)	BANDY THE RODEO CLOWN Moe Brandy GRC 2070-F
43	17	(8)	DAYDREAMS ABOUT NIGHT THINGS Ronnie Milsap RCA PB 10335-N
44	26	(4)	BRINGING IT BACK Brenda Lee MCA 40442-J
45	49	(2)	IF YOU EVER CHANGE YOUR MIND Ray Price Columbia 3-10150-H
46	....	(1)	LOVE IS A ROSE Linda Ronstadt Asylum 45271-P
47	....	(1)	JESSE Patti MacDonnell Quality 2155-M
48	....	(1)	BILLY, GET ME A WOMAN Joe Stampley Epic 8-5-147-H
49	....	(1)	BLACK BEAR ROAD C.W. McCall MGM 14825-Q
50	....	(1)	CLEANING OUT THE CLOSET Elmer Tippe Van Loss

The Programmers



CFTR's Jim Brady (l), his sheepdog and "Tiny Perfect" Toronto Mayor David Crombie taking part in Toronto's 25 mile Walk-A-Thon and Be Kind To Animals Week.

Ontario Status of Women Council is on the warpath

by Phil Stone

Whether or not you're in broadcasting, radio or TV, start watching or listening to those commercials with a different eye or ear. Mi-lady is on the warpath, that's why.

The Ontario Status of Women Council has issued a report that says it's most unhappy with the majority of commercials "which are offensive and objectionable to women". The biggest hoo-hah is centred on ads that stereotype or demean the female role. No matter that many show us men as patsy, slobs, uneducated, heavy drinkers. The noise comes from the female flock and it comes with crunch for this Council is listened to by many women and could effect a sponsor whose copy department in house or in the ad agency, has writers and producers who are not sensitive to what women are sensitive to.

The Council is calling on the public to be part of an action team. They want them, for example, to tune into the underlying message and try to recognize what the ad is implying about the role and behavior of wo-

BPA readies new Ad & Promo library

Kenneth A. Mills, President of the New York-based Broadcasters Promotion Association, announces the opening of an advertising and promotion library of ideas and reference books.

"This important collection of material is the result of a year-long effort by our Member Services Committee", he said.

"It makes available in easily referenced form the best ideas we've carried in BPA's monthly publications during the past 10 years."

The committee, headed by the Vice President of WAFB-TV-FM-Baton Rouge' Promotion, Grace McElveen, has indexed the BPA library based on subject matter under the following categories:

anniversaries, audience promo, community services, contests, displays and exhibits, graphics, market promo, news promo, outdoor advertising, production, publications, reciprocal trades, sales promo/merchandising, special events, and station promo/general.

Mills, director of Creative Services for the Katz Agency, noted that "the library has been developed to aid members in locating quickly, ideas on topics about which they are interested, providing a wealth of thought starters for radio/television advertising and promotion managers."

Inquiries to be made, should be directed to the Broadcasters Promotion Association, Box 5102, Lancaster, Pa. 17601.

men. To complain to the manufacturer of the product, the TV or radio station or publication carrying the ad, the advertising agency, if known, and to the Canadian Advertising Advisory Board.

The OSWC would prefer that the offended lady (woman?) put her complaint in writing rather than by phone and make "it clear that, unless you get a satisfactory reply, you will stop buying the advertised product". And Ms. is urged to carry through with her threat, even if the substitute she is buying in place of the offending product is less satisfactory.

And, one more bullet to the gun. "tell your friends, neighbours, and workmates what

Montreal's CKVL-FM spotlight's Connexion

Montreal Rock group "Connexion" has a big night coming up October 27th. They will perform in Montreal's "Theatre du Nouveau Monde" with a live broadcast over CKVL-FM. The same night RCA will announce the release of their first album.

None of the 4 members of Connexion is over 20 years old though the group has been together for 4 years.

They perform over 40 original compositions including "Faut pas Lacher" which hit the Quebec charts last spring. Following the release of their album RCA plans to release a new Connexion single "I Believe In You/Morning Light" in New York and Las Vegas.

CKVL-FM & Kebec Spec showcases London's 10 CC

Kebec Spec, CKVL-FM and Production Perle showcase the fast rising British pop group, 10 CC to Montreal (October 26) and Quebec City (October 27).

10 CC's London label single "I'm Not In Love" hit last summer and albums "Sheet Music" and "The Original Soundtrack" really have received high critical acclaim. They've played together since the early 70's and write their own material.

Bassist Graham Gouldman, who plays six other instruments as well, penned songs for the Yardbirds ("For Your Love" and "Heart Full Of Soul"), the Hollies ("Bus Stop" and "Look Through Any Window") and Herman's Hermits ("Listen People" and "No Milk Today").

Singer Eric Stewart, who also plays 6 different instruments, sang "Groovy Kind Of Love" when he was with the Mindbenders. 10 CC made their first album, 10 CC, when they were called Hot Legs.

you are doing and encourage them to follow your example."

I've got to go along with the ladies to a degree. Some shapely blond, wearing a low-cut dress that reveals her excessive femininity, may stir my aged pulse, but she isn't going to make me buy Harry Hairshirt's Hair Cream. And I can see why most women object to this display of women as sex objects - especially when most of us old married types know that that is a total fallacy.

Seriously though, writers and producers ought to have more respect for the ex that does most of the buying in this country. Even if they don't necessarily agree with the Ontario Status of Women Council, it is good business practise.

Campus programmer gets busted on air

William Drips, public affairs director for the KDVS campus outlet at the University of California had a surprise on-air guest during his nightly show. A campus policeman barged into the studio and arrested the broadcaster on the charge of outstanding traffic warrants.

"On my show you're going to bust me?" asked the announcer.

Officer Linc Ellis answered with the classic line, "You're under arrest."

As Drips was hustled out of the control-booth, station manager Jim Musclewhite took over as moderator for the show which had been discussing the need for a new city hall.

Playing with 10 CC at their Montreal concert in the Sport Center of the University of Montreal and in Quebec's Center des Congress is Le Match, a 5 member Quebec rock group.



London's 10 CC

Books for Broadcasters

Recently, I've taken to offering short book lists to supplement my columns. The response, to say the least, has been phenomenal. There have been up to thirty calls and letters per column. This, in my mind, has completely dispelled the myth that broadcasters aren't all that interested in radio and in improving their own performance.

What is suggested is that broadcasters, regardless of market, job or experience, have an insatiable thirst for information relevant to their work. But why? Maybe it's that new people coming to radio are more educated. Possibly, it's the increasing complexity and competition that is forcing broadcasters to have a greater knowledge and better understanding of what they're doing. More likely, it's that broadcasters all along have been keen to learn about their business, but the information just hasn't been readily available.

So here are a few short reviews of relevant books you can easily learn something from and enjoy reading, too.

Radio Program Department Handbook: a basic guide for the Program Director of a Smaller Operation. National Association of Broadcasters, 1771 N Street, N.W., Washington, D.C. 20036. 24 pages. Free.

A simple, easy to read, highly informative pamphlet. Designed for the small market PD, it applies equally well to any level of Programming. The NAB conducted a survey to find out what the basic ingredients were to programming a winner. The results are intriguing and educational. The strongest theme which emerges is that radio is radio, regardless of market size. The same things are done in a one station market as in a 100 station market. And they can be done equally well in either.

Robert Cirino, Power To Persuade: mass media and the news. Bantam, Toronto: 1974. 246 pages. \$1.25.

A concise little book that looks at the problems of mass media news through the case study method. The author laconically states the circumstances of a well known case of news judgement. He then asks for your decision before telling you how the actual participants acted. He covers the issues well. This book is highly relevant to all those who work mass media news.

J. Raleigh Gaines, Modern Radio Programming. Tab Books, Blue Ridge Summit, Pa. 17214. 190 pages. \$9.95.

The best \$9.95 any broadcaster can spend. This is a practical, down-to-earth text on the day-to-day operation of any radio outlet. Gaines does an excellent job of intergrating every aspect of radio. He lucidly shows the value and role of each aspect in relation to the others. One station used this book to conduct a staff seminar. The results, as I understand it, were unbelievable. Employee productivity shot up, along with the ratings.

by George Pollard

Robert Jameson, The Professional Job Changing System: world's fastest way to get a better job. Performance Dynamics, Verona, N.J. 07044. 280 pages. \$10.00.

Getting a job, be it the first or the next one, is an important task. Over 150 publications from Time to Business Week have raved about the practical value of this book to help you get a job. Jameson takes you step-by-step through the job changing process. He tells you how to handle being fired or laid-off. He helps you plan your moves, shows you how to have an outstanding resume and clearly explains the best ways to maximize your interviews, both in quality and quantity. Probably, the best book on the subject.

Wildfred Kesteron, A History Of Journalism In Canada. Carleton Library Series, McClelland-Stewart, Toronto: 1967. 306 pages. \$3.95.

There are few historiographies as interesting and intriguing as that of Canadian journalism. And here's a lively account of it. Once into this book, you can't leave it without some regret. To see, almost participate, in the evolution of our domestic news media is a real treat. Professor Kesteron, of Ottawa's Carleton University, has done a superb job of both writing and researching this book. What comes through strongest is how conservative Canadian journalism has become over the years.

Walt McDayter, A Media Mosaic: Canadian communications through a critical eye. Holt Rinehart Winston, Toronto: 1971. 335 pages. \$8.50.

If you don't like to be criticized, don't read this book. The authors dissect our domestic communications media. They correctly diagnose the malady which afflicts it and then provide a tenable, practical cure: integrity. A Media Mosaic is must reading for all responsible journalists - and communicators - in all media.

Robert Metz, CBS: reflections in a bloodshot eye. Playboy, New York: 1975. 428 pages. \$13.50.

This book can be very educational. A knowledgeable broadcaster looking to enhance his awareness of the intricate complexities of broadcast management will find plenty of meat here. CBS is an anecdotal history, almost to the point of being a series of case studies. Metz lays out the decision-making and policy formation processes, which helps you understand why CBS, the world's largest communications empire, has never made a serious error. Disregarding Metz's immature attacks on Bill Paley and Frank Stanton, the book very clearly shows what CBS thinks important to successful broadcasting: research, stability, visibility, promotion. Precisely the same ingredients that make your station a success. If you can afford the extravagant price tag, this is a worthwhile buy.

Tony Schwartz, The Responsive Chord. Anchor, New York: 1974. 170 pages. \$3.25.

A good little book for those keen on radio production. The New York Times calls Schwartz the, 'King of Sound.' His analysis of spots and their effects - both potential and actual - is sound, original and always interesting. Schwartz makes you think about sound, not just read about it.

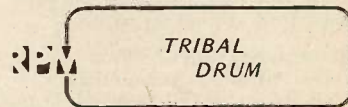
Mel Shestack, The Country Music Encyclopedia. Crowell, New York: 1974. 410 pages. \$13.95.

Here's a good investment for any jock. Country music has, during the last few years, grown in importance much as rock did in the early 50's. More than a cursory knowledge of the artists, the institutions and the music is very important now. And Mel Shestack's obvious labour of love will give you all this and more. This is a well researched, very accurate and intimately written book that no jock can afford to be without.



Chuck Chandler of CHED-Edmonton is "Looking for a good swing guy who knows where it's at on-air and with regard to production."

Send tape and resume to: Program Director Radio CHED, 10006-107 St., Edmonton, Alberta. (403) 424-2111.



SASKATOON

Woodtick V, Saskatoon's annual outdoor event held at Holiday Park, showcased some of Canada's better-known talent including Charity Brown, the Hans Staymer Band, Shirley Eikhard, the Downchild Blues Band, Edward Bear and Fludd. CKOM's Raymond Earl reports the weather was cool but the enthusiasm of the crowd made for a successful date.

The Bee Gees' recent concert (Sept 15) - two shows at Saskatoon's Centennial Auditorium were monstrous dates and CKOM's Lorne Thomas and Don Scott were among the audience which gave the group a six-minute standing ovation. The audiences ranged in age from teens to the late-thirty types and says the station's Raymond Earl: "the group had really matured with their music and stage presentation and together with a fantastic light-show, the six minute standing ovation was well deserved." The station jocks didn't forget the Canadian act that opened the show either. Ray's comments were: "It was also the consensus of opinion that Ross Holloway did a commendable job in warming up the audience prior to the Bee Gees' appearance."

KELOWNA, B.C.

Lynda G. Allan, music librarian of CKOV-Kelowna has sent us this request, which we

pass on to all programmers: "We are currently trying to compile a list of Canadian Gold. This, as you can well imagine is a formidable task . . . Our format is contemporary, during the day, with rock being programmed at night from 7 PM to 3 AM.

Thus the ideas we would need must fill that wide range . . . If you have, or know where I can obtain an accurate list of Canadian Gold, dating back as far as possible, I would appreciate it if you would drop me a line."

Lynda's address is CKOV-Radio, Box 100, Kelowna, B.C. V1Y 7N3.

CHARLOTTETOWN

Dave Holland of CFCY-Charlottetown "is interested in any help that can be offered as to what Canadian-graffitti is available."

His station wishes a list of past Canadian artists and hits from the mid-fifties through to 1969.

Any Canadian artists from this era can be included within the list for a CFCY Graffiti-weekend type show.

Contact CFCY at P.O. Box 1060, Charlottetown, P.E.I. C1A 7H7.

KITIMAT, B.C.

"The voices are the same, they've just been moved around a little at CKTK-Kitimat."

The morning begins with Barry Davies from 6 to 9 AM, followed by station manager Jack Cooper and his open-line.

Wayne Sweet then begins "jumping in with the Intercontinental Hour" from 10 to 11, covering music from around the world.

CKTK then simulcasts with CFTK-Terrace from 11 AM - 4 PM, and originates their broadcast with Peter Gorman "and his many voices" until 6 PM when simulcast is once again aired until 6 AM.

CKTK-Kitimat is owned by Skeena Broadcasters Ltd. with sister stations in Prince Rupert and Terrace . . . "all located in the beautiful and vast Pacific Northwest of B.C."

KAMLOOPS, B.C.

Doug Harrison of CFFM-Kamloops, B.C. wishes to hear from our readers, for his station "is in the market for any promotional ideas."

You can reach Doug at CFFM, 460 Pemberton Terrace, Kamloops, British Columbia. This could be an opportunity for all those imaginative individuals filling-in time at the campus outlets.

TORONTO

Dave Johnson, music director of CFGM-Richmond Hill, tells us that his station will announce their first annual Country Music Listeners Awards on November 1st and one of their listeners and a companion will go to Nashville to make the awards to the winning artists.

Dave promises to let us know the results after the voting is complete.

VANCOUVER

Michael Baker is a young Vancouver composer, who during a radio interview one year ago described himself as being an "old fogey." But according to Max Wyman of the Vancouver Sun, Michael Baker has "a flair for creating an attractive, unhackneyed line, and the musical ability to develop it in sound and interesting ways."

CBC AM will broadcast a special performance of Baker's works through their feature "Symphony Hall" . . . Saturday October 18, at 7:00 PM and Sunday October 26 at 12:00 noon on CBC-FM.

The recital was recorded by the BBC at St. John's Smith Square in London, under the patronage of the High Commissioner for Canada.

MONTREAL

According to Dr. Doug Clement, Canadian Team General Manager, " . . . Canada has spent more time, energy and preparation for the 7th Pan American Games than at any other time in our athletic history."

From October 12th to the 26th, 22 sports will be the competition interest for Canada's top athletes, with the CBC AM Network providing feature coverage reports to be broadcast at 8:55 AM and on "Radio Noon", at approximately 12:55 PM, Monday to Friday.

Reports will also be included in the "Rolling Home" programs heard at 4:55 PM, and immediately after the National News at approximately 11:10 PM.

Members of the Canadian track and field team, have spent their waking hours training in the high altitude of Aspen, Colorado, with the swimmers working out in Denver . . . high altitudes being the preparation for competing in the 7000 ft. plus altitude to be encountered in Mexico.

VANCOUVER

The Twelfth Annual Wilderness Award for the best film or video-tape program on CBC Television in '74 has been won by "Jon Vickers - A Man And His Music" . . . Vickers being Canada's entry into the operatic field.

A.W. Johnson, CBC President, presented the award at a reception in the new CBC Production Centre in Vancouver October 3rd.

Filed in several countries over a period of two years, the 90-minute film showcases the talented singer performing in such works as Beethoven's Fidelio in Covent Garden, Tristan and Isolde with Birgit Nilsson at Orange, France, Peter Grimes at the Metropolitan Opera in New York and Otello by the Opera du Quebec in Montreal's Place des Arts.

Vickers himself is the narrator for the feature.

As established in '64, the Wilderness Award this year combed through videotape pro-

RPM TOP 100 Singles ALPHABETICALLY BY TITLE

Ain't No Way To Treat A Lady (23)
Allo SOS (71)
Anna Marie (58)
At Seventeen (10)
Baby Woncha Please Come Home (45)
Baby You're All I Got (80)
Bad Blood (4)
Ballroom Blitz (7)
Black Superman (1)
Blue Eyes Crying In the Rain (46)
Born To Run (53)
Brazillia Carnival (91)
Brazil (9)
Calypso (59)
Carolina In the Pines (33)
Change With the Times (52)
Could It Be Magic (24)
Diamonds and Rust (73)
Daisy Jane (32)
Dance With Me (5)
Do It Any Way You Wanna (34)
Do You Wonder (89)
Dreaming A Dream (70)
Every Day I Have To Cry Some (87)
Everything's The Same (100)
Fallin' In Love (30)
Fame (3)
Fancy Lady (83)
Feelings (18)
Feel Like Makin' Love (29)
Games People Play (21)
Get Down Tonight (16)
Gone At Last (54)
Goodtime Sally (68)
Heat Wave (78)
Help Me Make It (67)
Hey Radio (90)
Holly (64)
Hold Me, Touch Me (76)
The Homecoming (14)
I Believe There's Nothing Stronger (31)
I Can't Find The Words (92)
I Get High On You (66)
I'm Running After You (28)
I'm Sorry (2)
I Only Have Eyes For You (8)
Island Girl (25)
It Only Takes A Minute (17)
Jive Talkin' (43)
Just Too Many People (49)
Katmandu (57)
Keep On Tryin' (61)
Lady Blue (44)
Letting Go (62)
Little Dreamer (81)
Love Me Now (75)
Low Rider (88)
Lyin' Eyes (19)
Manhattan Spiritual (85)
Mexico (94)
Midnight Show (65)
Miracles (22)
Mr. Jaws (13)
My Little Town (95)
New Orleans (39)
Nights On Broadway (51)
Operator (86)
Our Day Will Come (97)
Peace Pipe (93)
Rainbows, Pots of Gold (79)
Rhinstone Cowboy (26)
Rockin' All Over The World (36)
Rocky (11)
Rosanne (55)
Run Joey Run (12)
Sailing (99)
Saturday Night (63)
Skybird (98)
Sky High (74)
Solitaire (27)
Something Better To Do (42)
SOS (37)
Summer of '42 (77)
Sweet Sticky Thing (60)
That's The Way I Like It (96)
Theme From Jaws (48)
There Goes Another Love Song (56)
There'll Come A Time (84)
Third Rate Romance (15)
This Will Be (35)
Tonight Is A Wonderful Time (82)
Train (69)
Tush (40)
The Way I Want To Touch You (41)
Wasted Days & Wasted Nights (6)
What A Difference A Day Makes (38)
What The Hell I Got (50)
Who Loves You (20)
Yesterday's Music (72)
You (47)

RPM

Top Singles

October 25, 1975

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

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

- | | | | |
|----|----|------|---|
| 1 | 3 | (12) | BLACK SUPERMAN*
Johnny Wakelin
Pye 45420-L |
| 2 | 1 | (9) | I'M SORRY
John Denver
RCA PB 10353-N |
| 3 | 4 | (16) | FAME
David Bowie
RCA JB 10320-N |
| 4 | 14 | (6) | BAD BLOOD
Neil Sedaka
Polydor 2058641-Q |
| 5 | 8 | (9) | DANCE WITH ME
Orleans
Asylum 45261-P |
| 6 | 7 | (19) | WASTED DAYS AND WASTED NIGHTS
Freddie Fender
DOT DOA 17558-M |
| 7 | 5 | (16) | BALLROOM BLITZ
The Sweet
Capitol 4055-F |
| 8 | 18 | (8) | I ONLY HAVE EYES FOR YOU
Art Garfunkel
Columbia 3-10190-H |
| 9 | 12 | (9) | BRAZIL
Ritchie Family
London ABE 1717-K |
| 10 | 11 | (18) | AT SEVENTEEN
Janis Ian
Columbia 3-10154-H |
| 11 | 10 | (11) | ROCKY
Austin Robert
Private Stock PFR 45020-M |
| 12 | 13 | (10) | RUN JOEY RUN
David Geddes
Big Tree BTS 16044-P |
| 13 | 15 | (7) | Mr. JAWS
Dick Goodman
Cash CR 451 |
| 14 | 17 | (12) | THE HOMECOMING
Hagood Hardy
Attic AT112-K |
| 15 | 6 | (13) | THIRD RATE ROMANCE
Amazing Rhythm Aces
ABC ABC 12078-N |
| 16 | 9 | (10) | GET DOWN TONIGHT
K.C. & The Sunshine Band
T K XBO2025-N |
| 17 | 26 | (11) | IT ONLY TAKES A MINUTE
Tavares
Capitol 4111-F |
| 18 | 19 | (9) | FEELINGS
Morris Albert
RCA JB 10279-N |
| 19 | 33 | (4) | LYIN' EYES
Eagles
Asylum E45279-P |
| 20 | 24 | (6) | WHO LOVES YOU
The Four Seasons
Warner Brothers WBS 8122-P |
| 21 | 23 | (9) | GAMES PEOPLE PLAY
Spinners
Atlantic 45-3284-P |
| 22 | 34 | (8) | MIRACLES
Jefferson Starship
Grunt FB 10367-N |
| 23 | 2 | (9) | AIN'T NO WAY TO TREAT A LADY
Helen Reddy
Capitol 4128-F |
| 24 | 20 | (17) | COULD IT BE MAGIC
Barry Manilow
Arista ASD126-F |
| 25 | 57 | (2) | ISLAND GIRL
Elton John
MCA 40461-J |
| 26 | 21 | (20) | RHINESTONE COWBOY
Glen Campbell
Capitol 4095-F |
| 27 | 22 | (11) | SOLITAIRE
Carpenters
A&M 1721-W |
| 28 | 37 | (11) | I'M RUNNING AFTER YOU
Major Hoople's Boarding House
Axe 24-T |
| 29 | 27 | (16) | FEEL LIKE MAKIN' LOVE
Bad Company
Swan Song SS70106-P |
| 30 | 28 | (15) | FALLIN' IN LOVE
Hamilton, Joe Frank & Reynolds
Playboy P 6024-M |
| 31 | 29 | (14) | I BELIEVE THERE'S NOTHING STRONGER
Paul Anka
United Artists UAXW685Y-U |
| 32 | 30 | (11) | DAISY JANE
America
Warner Bros 8118-P |
| 33 | 25 | (8) | CAROLINA IN THE PINES
Michael Murphy
Epic 8-50131-H |
| 34 | 40 | (5) | DO IT ANY WAY YOU WANNA
People's Choice
TSOP ZS9-4769-H |
| 35 | 39 | (6) | THIS WILL BE
Natalie Cole
Capitol 4109-F |
| 36 | 51 | (6) | ROCKIN' ALL OVER THE WORLD
John Fogerty
Elektra E-45274-P |
| 37 | 48 | (7) | SOS
Abba
Atlantic 3265-P |
| 38 | 46 | (9) | WHAT A DIFFERENCE A DAY MAKES
Esther Phillips
Kudo 925 |
| 39 | 41 | (12) | NEW ORLEANS
Stampereds
Quality MWC 1018X-M |
| 40 | 16 | (13) | TUSH
ZZ Top
London L220-K |
| 41 | 44 | (5) | THE WAY I WANT TO TOUCH YOU
Captain & Tennille
A&M 1725-W |
| 42 | 50 | (5) | SOMETHING BETTER TO DO
Olivia Newton-John
MCA 40459-J |
| 43 | 36 | (20) | JIVE TALKIN'
Bee Gees
RSO SO-510-Q |
| 44 | 56 | (7) | LADY BLUE
Leon Russell
Shelter 40378-J |
| 45 | 47 | (10) | BABY WONCHA PLEASE COME HOME
Trooper
MCA 40447-J |
| 46 | 49 | (5) | BLUE EYES CRYING IN THE RAIN
Willie Nelson
Columbia 3-10176-H |
| 47 | 53 | (5) | YOU
George Harrison
Apple 49342-F |
| 48 | 35 | (9) | THEME FROM JAWS
John Williams
MCA 40439-J |
| 49 | 52 | (5) | JUST TOO MANY PEOPLE
Melissa Manchester
Arista ASD146-F |
| 50 | 59 | (7) | WHAT THE HELL I GOT
Michel Pagliaro
C4 4107-H |

RPM 100 Top Singles (51-100)

51	63	(3)	NIGHTS ON BROADWAY Bee Gees RSD 515-Q	76	84	(2)	HOLD ME, TOUCH ME Octavian MCA 40454-J
52	69	(3)	CHANGE WITH THE TIMES Van McCoy Avco AV 4660-M	77	94	(2)	SUMMER OF '42 Biddu Orchestra Epic 8-50139-H
53	81	(3)	BORN TO RUN Bruce Springsteen Columbia 3-10209-H	78	83	(3)	HEAT WAVE Linda Ronstadt Asylum E-45282-P
54	32	(9)	GONE AT LAST Paul Simon Columbia 3-10197-H	79	80	(6)	RAINBOWS POTS OF GOLD & MOONBEAMS Stuebaker Hawk Smile 1236-109-T
55	58	(11)	ROSANNE Guess Who Nimbus 9 PB1-0360-N	80	85	(4)	BABY YOU'RE ALL I GOT Andy Kim Im 1C5-K
56	64	(5)	THERE GOES ANOTHER LOVE SONG Outlaws Arista 0150-F	81	87	(3)	LITTLE DREAMER Murray McLauchlan True North TN-4-126-H
57	60	(8)	KATMANDU Bob Seger Capitol 4116-F	82	88	(4)	TONIGHT IS A WONDERFUL TIME April Wine Aquarius AQ5043-K
58	77	(4)	ANNA MARIE Susan Jacks Casino C7 105-W	83	99	(2)	FANCY LADY Billy Preston A&M AM1735-W
59	98	(2)	CALYPSO John Denver RCA PB10353-N	84	79	(6)	THERE'LL COME A TIME Basic Black & Pearl WAM 901-Q
60	62	(6)	SWEET STICKY THING Ohio Players Mercury 73713-Q	85	93	(3)	MANHATTAN SPIRITUAL Mike Post MGM M 14829-Q
61	89	(3)	KEEP ON TRYIN' Poco ABC 12126-N	86	97	(4)	OPERATOR The Manhattan Transfer Atlantic AT 3292-P
62	90	(3)	LETTING GO Wings Capitol P-4145-F	87	92	(3)	EVERY DAY I HAVE TO CRY SOME Arthur Alexander Buddah BDA 492-M
63	72	(3)	SATURDAY NIGHT Bay City Rollers Arista AS 0149-F	88	75	(5)	LOW RIDER War United Artists WX906-F
64	68	(8)	HOLLY Terry Jacks Goldfish GO1-K	89	....	(1)	DO YOU WONDER Shawn Phillips A&M AM 401-W
65	65	(4)	MIDNIGHT SHOW Bobby Vinton ABC ABC 12131-N	90	100	(2)	HEY RADII Carl Greaves A&M AM1716-W
66	66	(5)	I GET HIGH ON YDU Sly Stone Epic 8-50135-H	91	....	(1)	BRAZILLIA CARNIVAL Chocolate Boys Casino CR 501-W
67	76	(5)	HELP ME MAKE IT (TO MY ROCKIN' CHAIR) B.J. Thomas ABC 12121-N	92	....	(1)	I CAN'T FIND THE WORDS Gary and Dave Axe 25-T
68	57	(10)	GOODTIME SALLY Copperpenny Capitol 72757-F	93	....	(1)	PEACE PIPE B.T. Express Roadshow RD 7003-O
69	70	(9)	TRAIN Shooter GRT 1230-97-T	94	....	(1)	MEXICO James Taylor Warner Bros. WBS 8137-P
70	71	(5)	DREAMING A DREAM Crown Heights Delite 1570-P	95	....	(1)	MY LITTLE TOWN Simon & Garfunkel Columbia 3-10230-H
71	95	(2)	ALLO SOS Sam A&M AM395-W	96	....	(1)	THAT'S THE WAY I LIKE IT KC And The Sunshine Band TK 1015-N
72	86	(2)	YESTERDAY'S MUSIC Blood, Sweat & Tears Columbia 3-10189-H	97	....	(1)	OUR DAY WILL COME Frankie Valli Private Stock 45043-M
73	82	(4)	DIAMONDS AND RUST Joan Baez A&M AM1737-W	98	....	(1)	SKYBIRD Tony Orlando and Dawn Arista AS 0156-F
74	74	(4)	SKY HIGH Jigsaw Chelsea CH 3022-N	99	....	(1)	SAILING Rod Stewart Warner Bros. WBS 8146-P
75	96	(2)	LOVE ME NOW Gino Vannelli A&M AM1732-W	100	(1)	EVERYTHING'S THE SAME Billy Swan Monument ZS 8-8661-H

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NAME _____

ADDRESS _____

CITY _____ PROV. _____

POSTAL ZONE _____

grams in view of technological advances in recent years, and this year the panel screened 25 entries during a three-day Montreal session.

Jon Vickers - A Man And His Music will be repeated October 29th at 8:30 PM.

INSTANT LAFFS

I went to one of those Computer Dating Services and wound up with a girl who had those little holes all over her face.

Since the Judge didn't rule either way in the Howard Hughes case . . . does that mean he doesn't exist???

The boss is going to take a holiday . . . and it's about time . . . I certainly need the rest.

I've been asked to go on a telethon to raise money for the Let's Buy-Little Orphan Annie a new dress Fund."

You can tell Christmas is on its way . . . my wife is leaving subtle hints again . . . like wrapping my lunch in a furrier's advertisement.

My mom is one of those women who have all their Christmas Shopping done . . . wrapped and put away . . . I know that's not too unusual . . . but for 1976!

I've sat through so many wrestling matches . . . I've got a cauliflower . . . rear.

To most modern writers, sex is a novel idea. A horseshoe is a symbol of good luck, but only when it's on the winning horse.

I'll tell you what kind of loser I am. I joined a swap club and wound up with my ex-wife.

They kicked the midget out of the nudist colony . . . he kept sticking his nose in everyone's business.

(Other DJ) likes the fall weather . . . every time there's a nip in the air, he drinks it.

President Ford wants to increase the Secret Service men to 1,500 . . . can they get that many in the presidential limousine?

The politicians are doing some "Queer things" in San Francisco . . . like going after the Gay Vote.

The movie about the Watergate affair is completed . . . it's called "All the President's Men" . . . I wonder, when they screened it . . . for the first time . . . was there parts missing?

It looks like they have finally made a truthful movie . . . "Lies My Father Told Me."

The new Russian compact car might become available in Canada and the U.S. A . . . it has a real economy feature . . . it runs on a mixture of Vodka and Borsch.

Is Pierre's family complete . . . will Margaret call the new baby Quits . . . Does 3 of a kind give pair full house . . . tune in tomorrow.

I looked at Kojak on TV . . . from 20 feet back, it looks like his neck is blowing bubble gum.

That reminds me, I must ask (other DJ) over to the house tomorrow night . . . I'm carving a Jack-o-lantern . . . and I need a model.

If you're going to a masquerade party . . . here's a costume tip . . . wear a suit that's three years old . . . and go as a Taxpayer.

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

MONTREAL CONTEMPORARY ADDITIONS

- CF CF (Cheryl Johnsen)
- * I'm Still Gonna Need You-Osmonds
- * Let's Do It Again-Staple Singers
- 19 Lyin' Eyes-Eagles
- * A Lover's Question-Loggins & Messina
- 94 Mexico-James Taylor

- CJMS
- 16 (1) Get Down-KC & The Sunshine Band
- Charted
- * How Long-Pointer Sister

- CKGM (Greg Stewart)
- 41 Want To Touch You-Captain & Tennille
- 88 Low Rider-War
- Playlisted
- 90 Hey Radio-Carl Graves
- 8 Only Have Eyes For You-Art Garfunkel
- * Make Me Your Baby-Suzanne Stevens

VANCOUVER CONTEMPORARY ADDITIONS

- CKLG
- 3 (1) Fame-David Bowie
- Charted
- 23 Ain't No Way-Helen Reddy
- 32 Daisy Janc-America
- 58 Anna Marie-Susan Jacks
- LP's
- Windsong-John Denver

WINDSOR CONTEMPORARY ADDITIONS

- CKLW (Rosalie Trombley)
- 22 (1) Miracles-Jefferson Starship
- Charted
- * Let's Do It Again-Staple Singers
- 96 Way I Like It-KC & The Sunshine Band
- * Welcome To My Nightmare-Alice Cooper
- 67 Help Me Make It-B.J. Thomas
- Playlisted
- * Palom Blanca-George Baker Selections
- * 18 With A Bullet-Pete Wingfield
- * Gotta Stick Together-Four Tops

TORONTO CONTEMPORARY ADDITIONS

- CFTR (Alex Sharpstone)
- 3 (1) Fame-David Bowie
- Playlisted
- 76 Hold Me, Touch Me-Octavian
- * My Little Town-Simon & Garfunkel
- * Love Machine-Miracles
- * Cowboys To Girls-Sweet Blindness

CROSS CANADA CONTEMPORARY RADIO ACTION

- AMHERST
- CKDH (Paul Kennedy)
- 3 (1) Fame-David Bowie
- Charted
- 19 Lyin' Eyes-Eagles
- 46 Blue Eyes Cryin'-Willie Nelson
- 75 Love Me Now-Gino Vannelli
- 42 Something Better-Olivia Newton-John
- 50 What the Hell I Got-Michel Pagliaro

- BARRIE
- CKBB (Paul Lethbridge)
- 19 Lyin' Eyes-Eagles
- 36 Rockin' All Over-John Fogarty
- 81 Little Dreamer-Murray McLachlan
- 40 Island Girl-Elton John
- 9 Brazil-Ritchie Family

- BATHURST
- CKBC (Jim Duncan)
- 4 (1) Bad Blood-Neil Sedaka
- Charted
- 34 Do It Any Way-People's Choice
- * Saturday Night-Dudes
- * If I Ever Lose This Heaven-AWB

- CALGARY
- CKXL
- 4 (1) Bad Blood-Neil Sedaka
- Charted
- 41 Want To Touch You-Captain & Tennille
- 56 There Goes Another Love Song-Outlaws
- 88 Low Rider-War
- 39 New Orleans-Stampedes

- CHARLOTTETOWN
- CFCY (Garry Barker)
- 12 (1) Run Joey Run-David Geddes
- Charted
- 11 Rocky-Austin Roberts
- 9 Brazil-Ritchie Family
- 47 You-George Harrison
- 41 Want To Touch You-Captain & Tennille
- 80 Baby You're All I Got-Andy Kim

- CORNWALL
- CJSS (Wayne Waldroff)
- 15 (1) Third Rate Romance-Amazing Aces
- Charted
- 19 Lyin' Eyes-Eagles
- 40 Island Girl-Elton John
- * Growing Up-Dan Hill
- * Every Bit of Love-Ken Tobias
- * Guitars, Guitars-Bobby Edwards

- DRYDEN
- CKDR (Brad Wyatt)
- * (1) Hobo-Triumph

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.

- ISLAND GIRL
- Elton John (MCA) 36.5%
- LYIN' EYES
- Eagles (WEA) 22.0%
- BORN TO RUN
- Bruce Springsteen (Columbia) . . . 18.5%
- THE WAY I WANT TO TOUCH YOU
- Captain & Tennille (A&M) 11.5%
- HOLD ME, TOUCH ME
- Octavian (MCA) 9.0%

EDMONTON

- CHED (Len Theusen)
 13 (1) Mr. Jaws-Dickie Goodman
 Charted
 40 Island Girl-Elton John
 * Cowboys to Girls-Sweet Blindness
 82 Tonite Is A Wonderful Time-April Wine
 * It Only Takes A Minute-Tavares
 18 Feelings-Morris Albert

ELLIOT LAKE

- CKNR (Jerry Gaba)
 19 Lyin' Eyes-Eagles
 * Let's Talk It Over-R. Dean Taylor
 * My Father's Song-Barbra Streisand
 * Every Bit of Love-Ken Tobias
 49 Just Too Many-Melissa Manchester

GRAND FALLS

- CKCM (Jim Coady)
 * I Don't Believe In If-Roger Whittaker
 80 Baby You're All I Got-Andy Kim
 37 SOS-Abba
 * Brand New Love Affair-Chicago
 4 Bad Blood-Neil Sedaka

FLIN FLON

- CFAR (Dwain Anderson)
 40 Island Girl-Elton John
 58 Anna Marie-Susan Jacks
 53 Born To Run-Bruce Springsteen
 * Saturday Night-Dudes
 23 Ain't No Way-Helen Reddy

HALIFAX

- CJCH (Terry Williams)
 26 (1) Rhinestone Cowboy-Glen Campbell
 Charted
 40 Island Girl-Elton John
 22 Miracles-Jefferson Starship
 20 Who Loves You-Four Seasons
 56 Another Love Song-Outlaws

HALIFAX

- CHNS (Andy K.)
 * Every Bit Of Love-Ken Tobias
 * From Day to Day-Cooper Brothers
 * I'm Easy-Ron Nigrini
 56 There Goes Another Love Song-Outlaws

HAMILTON

- CKOC (Grant/Smith/Novak)
 7 (1) Ballroom Blitz-Sweet
 Charted
 63 Saturday Night-Bay City Rollers
 37 SOS-Abba
 44 Lady Blue-Leon Russell
 76 Hold Me, Touch Me-Octavian
 Playlisted
 78 Heat Wave-Linda Ronstadt
 56 There Goes Another Love Song-Outlaws

HUNTSVILLE

- CKAR (Scott Warnock)
 15 (1) Third Rate Romance-Amazing Aces
 Charted
 * Somewhere in the Night-Yvonne Elliman
 * Castles In the Sand-Seals & Crofts
 * Growing Up-Dan Hill
 * From Day to Day-Cooper Brothers

KAMLOOPS

- CHNL
 72 (1) Yesterday's Music-B.S. & T.
 Playlisted
 42 Something Better-Olivia Newton-John
 20 Who Loves You-Four Seasons
 94 Mexico-James Taylor
 62 Letting Go-Wings
 * How Long-Pointer Sisters

KELOWNA

- CKIQ (Ted Pound)
 * Castles in the Sand-Seals & Crofts
 * Soda Pop and Gumball Days-Tom Bresh
 94 Mexico-James Taylor
 * The Other Woman-Vicki Lawrence
 * My Father's Song-Barbra Streisand

KINGSTON

- CKLC (Paul Moonman)
 7 (1) Ballroom Blitz-Sweet

Charted

- 51 Nights on Broadway-Bee Gees
 21 They Just Can't Stop It-Spinners
 41 Want To Touch You-Captain & Tennille
 42 Something Better-Olivia Newton-John
 Playlisted
 20 Who Loves You-Four Seasons
 53 Born To Run-Bruce Springsteen
 58 Anna Marie-Susan Jacks
 9 Brazil-Ritchie Family

KINGSTON

- CKWS (Gary Mercer)
 28 (1) Running After You-Major Hoople

LETHBRIDGE

- CHEC
 7 (1) Ballroom Blitz-Sweet
 Charted
 51 Nights on Broadway-Bee Gees
 82 Tonite Is A Wonderful Time-April Wine
 58 Anna Marie-Susan Jacks
 5 Dance With Me-Orleans
 45 Baby Woncha Please-Trooper

LONDON

- CJBK (Jerry Stevens)
 6 (1) Wasted Days & Nights-Freddy Fender
 Charted
 40 Island Girl-Elton John
 9 Brazil-Ritchie Family
 82 Tonite Is A Wonderful Time-April Wine
 22 Miracles-Jefferson Starship
 Playlisted
 53 Born To Run-Bruce Springsteen
 20 Who Loves You-Four Seasons
 62 Letting Go-Wings
 58 Anna Marie-Susan Jacks

MEDICINE HAT

- CHAT (Jim Duce)
 7 (1) Ballroom Blitz-Sweet
 Charted
 53 Born To Run-Bruce Springsteen
 * First Round KO-Joe Frazier
 78 Heat Wave-Linda Ronstadt
 * Guitars, Guitars-Bobby Edwards
 * Every Bit of Love-Ken Tobias

MEDLEY

- CHCL (June Thompson)
 * (1) So What If I Am-Paper Lace
 Charted
 83 Fancy Lady-Billy Preston
 62 Letting Go-Wings
 14 The Homecoming-Hagood Hardy
 * Dreams Go By-Harry Chapin

MISSISSAUGA

- CJMR (Ron Mitchell)
 23 (1) Ain't No Way-Helen Reddy

MOOSE JAW

- CHAB (Pat Bohn)
 7 (1) Ballroom Blitz-Sweet
 Charted
 19 Lyin' Eyes-Eagles
 41 Want To Touch You-Captain & Tennille
 40 Island Girl-Elton John
 * Oh Mama, Mama-Brutus

NEW LISKEARD

- CJTT (Jeff Turl)
 2 (1) I'm Sorry-John Denver
 Playlisted
 * Every Bit of Love-Ken Tobias
 * Hey I Love You-Smokin' Pocket
 * Guitars, Guitars-Bobby Edwards
 40 Island Girl-Elton John
 * My Father's Song-Barbra Streisand

NORTH BAY

- CFCH (John Gordon)
 2 (1) I'm Sorry-John Denver
 Charted
 53 Born To Run-Bruce Springsteen
 40 Island Girl-Elton John
 19 Lyin' Eyes-Eagles
 47 You-George Harrison
 37 SOS-Abba

PETERBOROUGH

- CHEX (Rick Allan)
 12 (1) Run Joey Run-David Geddes
 Charted
 20 Who Loves You-Four Seasons
 * 18 With A Bullet-Pete Wingfield
 22 Miracles-Jefferson Starship
 19 Lyin' Eyes-Eagles
 Playlisted
 * Pistolero-Willi
 * Every Bit of Love-Ken Tobias
 40 Island Girl-Elton John
 85 Manhattan Spiritual-Mike Post

PETERBOROUGH

- CKPT
 3 (1) Fame-David Bowie
 Charted
 37 SOS-Abba
 40 Island Girl-Elton John
 23 Ain't No Way-Helen Reddy
 32 Daisy Jane-America

PRINCE ALBERT

- CKBI
 3 (1) Fame-David Bowie
 Charted
 13 Mr. Jaws-Dickie Goodman
 16 Get Down-KC & The Sunshine Band
 21 They Just Can't Stop It-Spinners
 50 What The Hell I Got-Michel Pagliaro
 84 There'll Come A Time-Basic Black

QUEBEC CITY

- CHRC
 18 (1) Feelings-Morris Albert
 REGINA
 CKCK (Greg Dempson)
 11 (1) Rocky-Austin Roberts
 Charted
 79 Rainbows, Pots of Gold-Studebaker Hawk
 40 Island Girl-Elton John

REGINA

- CJME (H. Hart Kirch)
 Playlisted
 * Love Is A Rose-Linda Ronstadt
 76 Hold Me, Touch Me-Octavian
 * Every Bit of Love-Ken Tobias

SASKATOON

- CKOM (Raymond Earl)
 12 (1) Run Joey Run-David Geddes
 Charted
 44 Lady Blue-Leon Russell
 76 Hold Me, Touch Me-Octavian
 18 Feelings-Morris Albert
 47 You-George Harrison

SAULT STE. MARIE

- CJIC (Lou Turco)
 42 Something Better-Olivia Newton-John
 19 Lyin' Eyes-Eagles
 * My Father's Song-Barbra Streisand
 * A Friend of Mine-John Allan Reed

ST. CATHARINES

- CHSC (Peter Murray)
 3 (1) Fame-David Bowie
 Charted
 22 Miracles-Jefferson Starship
 8 Only Have Eyes For You-Art Garfunkel
 * It Only Takes A Minute-Tavares
 69 Train-Shooter
 ST. JOHN'S
 26 (1) Rhinestone Cowboy-Glen Campbell
 Charted
 80 Baby You're All I Got-Andy Kim
 79 Rainbows-Studebaker Hawk
 28 Running After You-Major Hoople

ST. THOMAS

- CHLO (Williams/Baldwin)
 6 (1) Wasted Days & Nights-Freddy Fender
 Charted
 * It Only Takes A Minute-Tavares
 * How Long-Pointer Sisters
 22 Miracles-Jefferson Starship
 51 Nights on Broadway-Bee Gees
 82 Tonite Is A Wonderful Night-April Wine

RPM Picks

Contemporary

ICE AND FIRE

Mya (Goldfish)

I GOT A SONG

Sugarloaf/Jerry Corbetta (Claridge)

COME AND SEE MY MAN

C.B. Victoria (20th Century)

Adult

LOVING YOU FROM A DISTANCE

Mercey Brothers (RCA)

RELAY BREAKDOWN

Synergy (Passport)

BURN

Bruce Cockburn (Columbia)

Country

SUNDAY MORNING DAD

Floyd T. Rain (Rodeo)

BORDER CITY CALL GIRL

Ben Davidson-Hewitt (Broadland)

JUST IN CASE

Ronnie Milsap (RCA)

WOODSTOCK

CJCJ (Peter Stairs)

* (1) One of These Nights-Eagles

Charted

84 Gone At Last-Simon/Snow

57 Katmandu-Bob Segar

* Dreams Go By-Harry Chapin

56 There Goes Another Love Song-Outlaws

33 Carolina In the Pines-Michael Murphy

OAKVILLE

Radio Sheridan (Headly)

(1) Song of Joy-Billy Preston

Charted

Louisiana Lou-Allman Bros.

Pissin' in the Wind-Jerry Jeff Walker

Bad Blood-Neil Sedaka

Indian Love Call-Ray Stevens

Temple of the King-Ritchie Blackmore

REXDALE

CHCR-FM (Douglas Hanes)

I'll Take Her Lovin'-Simon Caine

I Only Have Eyes For You-Art Garfunkel

Growing Up-Dan Hill

Emmanuelle-Raymond LeFevre

SAINT JOHN

CRSJ (Bill McIntyre)

(1) Sure Feels Good-Elvin Bishop

Charted

Low Rider-War

I Don't Love You-Gilbert O'Sullivan

18 With A Bullet-Pete Wingfield

Born To Run-Bruce Springsteen

Minstrel in the Gallery-Jethro Tull

TORONTO

CRFM (John Wright)

(1) Dance With Me-Orleans

Charted

Nothing Without You-Delaney & Blue

Saturday Night-Bay City Rollers

I'll Take You're Lovin'-Simon Caine

Somewhere in the Night-Yvonne Elliman

Nights on Broadway-Bee Gees

VANCOUVER

CITR (Richard Skelley)

(1) Third Rate Romance-Amazing Aces

Charted

I Only Have Eyes For You-Art Garfunkel

Tonight is a Wonderful Night-April Wine

Keepin' Me Out of the Storm-Rare Earth

I Know What You Need-Foot in Coldwater

Letting Go-Paul McCartney & Wings

VANCOUVER

CKLA (Ron Brandt)

(1) Ballroom Blitz-Sweet

WEST HILL

Radio Scarborough

(1) You-George Harrison

WINDSOR

CJAM (Greg Twigg)

Welcome to the Machine-Pink Floyd

HAMILTON

CHML (Tony Luciani)

Sad Eyes-Andy Williams

I'm Gonna Need You-Osmonds

Just Out of Reach-Perry Como

Make Me Your Baby-Suzanne Stevens

KITCHENER

CFCA-FM (Nancy Zurbrigg)

LP's

Musical Moments-Montavani

45's

You Pull Me Down-Bobby Goldsboro

J'aic Envie De Tois-Pierre Lalonde

Love Songs Had To Sing-Maureen McGovern

KITCHENER

CKKW (George Patton)

Bringing It Back-Elvis Presley

You Got Style-Phil Upchurch

Our Day Will Come-Frankie Valli

Love Songs-Maureen McGovern

What You Mean-Englebert Humperdinck

LEAMINGTON

CHYR

(1) I'm Sorry-John Denver

OSHAWA

CKLB

(1) Want To Touch You-Captain & Tennille

Lyn' Eyes-Eagles

I'm Easy-Ron Nigrini

Acropolis Adieu-Mirelle Mathieu

Just Too Many People-Melissa Manchester

Just Out Of Reach-Perry Como

PORT ALBERNI

CJAV (Don Lloyd)

(1) Bad Blood-Neil Sedaka

Charted

Just Too Many People-Melissa Manchester

My Father's Song-Barbra Streisand

Brazil-Ritchie Family

Island Girl-Elton John

SOS-Abba

ST. CATHARINES

CKTB (Mike Johnston)

(1) Ain't No Way-Helen Reddy

Charted

Something Better-Olivia Newton-John

Gone At Last-Simon and Snow

I Still Love You-Mac Davis

Summer of '42-Biddu Orchestra

My Father's Song-Barbra Streisand

SUDBURY

CHNO

(1) I Believe I'm Gonna-Frank Sinatra

TORONTO

CHFI-FM (Bruce Heyding)

45's

Know Where You're Going To-Diana Ross

LP's

Listen To The City-Tim Weisberg

She And I-Gap Mangione

TORONTO

CKEY (Judy Casselman)

Summer of '42-Biddu Orchestra

Song In My Heart-Perry Como

Life Is Beautiful-Tony Bennett

Everyday Sunshine-Tony Eden

LP's

Class of '74, '75-Floyd Cramer

WHITEHORSE

CKRW (Robb Austin)

(1) Solitaire-Carpenters

Charted

Summer of '42-Biddu Orchestra

Mexico-James Taylor

Mr. D.J.-Aretha Franklin

Something Better-Olivia Newton-John

WINGHAM

Emmanuelle-Raymond LeFevre

Pistloero-Willi

My Father's Song-Barbra Streisand

Guitars, Guitars-Bobby Edwards

Lyn' Eyes-Eagles



CAMPUS RADIO
ACTION

BELLEVILLE

CBLC (Roy/Reilley)

(1) Daisy Janc-America

Charted

SOS-Abba

HAMILTON

CHMR

(1) Turn Back the Pages-Stephen Stills

Charted

Using the Power-Climax Blues Band

Every Bit of Love-Ken Tobias

Mostly New Days-Ross Holloway

Growing Up-Dan Hill

Little Dreamer-Murray McLauchlan

KINGSTON

CFRC (Kennedy/Cutway)

(1) Baby Woncha Please-Trooper

LENNOXVILLE

CKTS (Sandi Morrisette)

(1) Get Down-KC & The Sunshine Band

Charted

It Only Takes A Minute-Tavares

Carolina in the Pines-Michael Murphy

Do It Any Way You Wanna-People's Choice

LONDON

Radio Fanshawe (Marguerite Lauzon)

(1) Island Girl-Elton John



ADULT
RADIO ACTION

BARRIE

CKBB (Paul Lethbridge)

Lyn' Eyes-Eagles

Every Bit of Love-Ken Tobias

You're All I Need-Tony and Dawn

I Still Love You-Mac Davis

BRANDON

CKX (Cliff Birnie)

Charted

Something Better-Olivia Newton-John

Somewhere In the Night-Yvonne Elliman

I Would Love To Love You-Keath Barrie

I Still Love You-Mac Davis

Goodbye Sunshine-Johnny Cowell

Playlisted

Heat Wave-Linda Ronstadt

More and More-Carly Simon

I'll Take Her Lovin'-Simon Caine

Every Bit of Love-Ken Tobias

Theme from Police Story-Union City

BRANTFORD

CKPC (Arnold Anderson)

(1) I'm Sorry-John Denver

EDMONTON

CJCA (Barry Hawkins)

Scotch on the Rocks-Black Watch Band

CMA heating up for annual date

Third and final ballots for Nashville Tennessee's Country Music Association's "DJ Of The Year" Awards, have been mailed to all CMA members in the Disc Jockey category.

Finalists in the categories are:

CATEGORY No. 1 (under 50,000 in population)

Billy Dilworth of WLET-Toccoa, Georgia, Hiram Higsby of KDHL-Faribault, Minnesota, Skip Nelson of KWMT-Fort Dodge, Iowa, Cal Owens of WLAQ-Rome, Georgia and Ramblin' Lou Schriver of WXRL-Lancaster, New York.

CATEGORY No. 2 (50,000 to 500,000 population)

Billy C. Cole of WHO-Des Moines, Iowa, Tom Miller of WBT-Charlotte, North Carolina, Mike Oatman of KFDI-Wichita, Kansas, Lee Ranson of WXCL-Peoria, Illinois, Buddy Ray of WWVA-West Virginia, Tom "Cat" Reeder of WDN-Wheaton, Maryland and Dave Stone of KPIK-Colorado Springs, Colorado.

CATEGORY No. 3 (over 500,000)

Les Acree of WMC-Memphis, Tennessee, Deano Day of WDEE, Detroit Michigan, Don Day of WBAP-Fort Worth, Texas, Ralph Emery of WSM-Nashville, Tennessee, Hairl Hensley of WSM-Nashville, Tennessee, Larry Scott of KLAC-Los Angeles, California and Skeets Yaney of KSTL, St. Louis, Missouri.

The nominating first ballot was sent out to all CMA members.

Disc jockeys receiving five or more nominations were sent to members of CMA in the DJ category and the final ballot lists the names shown above. The winners will be announced during CMA'S 17th Anniversary Banquet and Show to be held October 17th, 1975.

**FOR COMPLETE COVERAGE
OF THE C.E.C. CONFERENCE
SEE PAGES 6 - 7 and 9.**

CJRT into fund raising for program expansion

Part-time university education through the medium of radio-broadcast, is the "Open College" venture undertaken by Toronto's CJRT-FM.

Open College is attempting to raise \$150,000 before March 31, 1976. Alice Stuart, volunteer campaign chairman, says that \$25,000 has been raised but more is needed to meet the increasing programming costs. "We have a non-commercial license", she said, "and our whole campaign has been low-key and non-advertising. But we have been able to offer business and corporations a mention every day for a year for the sum of \$8,000. To date we have persuaded the Toronto Dominion Bank, Bell Canada, the Yellow Pages and Simpsons and Simpsons-Sears to help us. What we are hoping for

is 20 public-spirited corporations who could put our drive over the top." Private citizens can be eligible as private donors for the donation of \$25. The \$250,000. represents less than 30% of the overall station budget of \$800,000 she said.

"We hope to have about 160 students . . . men and women of all ages, taking courses in biology, the Canadian novel, psychology and other courses this fall and winter", said Susan Fraser, academic assistant at Open College. Contributions for the course's continuance, should be sent to the Finance Committee, CJRT-FM Inc., 297 Victoria St. Toronto M5B 1W1.

"Open College" a worthy project to stimulate "education".

U.S. border TVers ready for blackout

Toronto's Rogers Cable company has stated that they are "very pleased by the decision to drop all U.S. messages" on their cable system.

The three Buffalo television outlets, after months of threats and aggravation over supposed lost revenue, have decided that they have no other alternative but to try and alter their signals to blank out the Canadian television viewing audience.

The blackout will affect all viewers whether they carry cable or not. The American decision follows an order to the cable companies from the CRTC which demands that the cable outlets report back by the end of the year on their success in deleting the Buffalo-based commercial messages.

Disagreement has been rampant among U.S. technicians as to the technical feasibility of preventing U.S. television signals from reaching Toronto.

Realignment of station antennas seems to be the major concern. The Buffalo outlets have branded the deletion of the commercials as being "piracy" because the loss of the Canadian audiences might drive down revenues.

The CRTC has announced that the elimination of American-based commercials be a condition of license renewals for cable companies.

Four months grace is what the CRTC will grant the cable companies in implementing their demands.

RPM TOP 100 Albums ALPHABETICALLY BY ARTIST

Aerosmith (24)
Alice Cooper (15)
Allman Brothers Band (79)
America (53)
Average White Band (71)
Bachman-Turner Overdrive (82) (41) (6) (2)
Baez, Joan (48)
Barrie, Keith (92)
Bay City Rollers (99)
Beach Boys (73)
Beau Dommmage (67)
Bee Gees (9)
Blackmore, Ritchie (83)
Black Sabbath (29)
Bowie, David (77)
B.T. Express (46)
Campbell, Glen (8)
Captain & Tennille (11)
Carpenters (31)
Clapton, Eric (10)
Cocker, Joe (38)
Collins, Judy (72)
Crusaders (65)
Daltrey, Roger (89)
Denver, John (27) (1)
Disco Tex & The Sex-O-Lettes (69)
Doobie Brothers (57)
Dylan, Bob (25)
Eagles (74) (4)
Earth, Wind & Fire (59)
John, Elton (23) (13)
Fleetwood Mac (39)
Fender, Freddy (28)
Gaynor, Gloria (97) (61)
Grand Funk (44)
Hardy, Hagood (21)
Harrison, George (96)
Jan, Janis (14)
Isley Brothers (30)
Jaws (45)
Jethro Tull (47)
Jefferson Starship (18)
Gladys Knight & The Pips (91) (37)
KC & The Sunshine Band (80)
Last James (86)
Loggins & Messina (42)
Manchester, Melissa (26)
McCartney, Paul (20)
McCoy, Van (84) (12)
Murphy, Michael (35)
Natalie Cole (98)
Nazareth (40)
Newton-John, Olivia (78) (70)
Ohio Players (50)
Ostaneck (62)
Outlaws (90)
Phillips, Shawn (51)
Pink Floyd (22)
Pointer Sisters (63)
Reddy, Helen (16)
Rush (94)
Silver Convention (95)
Spinners (36)
Springsteen, Bruce (52)
Stamperders (85)
Stevens, Cat (68) (64) (3)
Stewart, Rod (54)
Strawbs (76)
Supertramp (17)
Sweet (34)
Taylor, James (33)
10 CC (100) (7)
Thomas, Ray (43)
Three Dog Night (66)
Tommy (32)
Tower of Power (93)
Trooper (60)
Tyson, Sylvia (58)
Vannelli, Gino (88) (87)
War (49)
Whittaker, Roger (81) (55)
Who (56)
Young, Neil (19)
Zappa, Frank (75)
ZZ Top (5)

RPM

Top Albums

October 25, 1975

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

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

1	3	(3)	JOHN DENVER Windsong RCA CPL 1183-N				
2	1	(24)	BACHMAN-TURNER OVERDRIVE Four Wheel Drive (Mercury) SRM 1-1027-Q MCR4-1-1027-Q	MCR-1-1027-Q			
3	4	(14)	CAT STEVENS Greatest Hits (A&M) SP-4519-W	CS-4519-W	8T-4519-W		
4	9	(15)	EAGLES One Of These Nights (Asylum) 7E51039-P	CAS1039-P	8AS1039-P		
5	2	(20)	ZZ TOP Fandango (London) PS 656-K	LKM 57656-K	LEM 72656-K		
6	6	(49)	BACHMAN-TURNER OVERDRIVE Not Fragile (Mercury) SRM-1-1004-Q MCR4-1-1004-Q	MCR-1-1004-Q			
7	5	(18)	10 CC The Original Soundtrack (London) 9102500-K 7231500-K		7711500-K		
8	21	(10)	GLEN CAMPBELL Rhinestone Cowboy (Capitol) SW 11430-F 4XW 11430-F	4XW 11430-F	8XW 11430-F		
9	7	(15)	BEE GEES Main Course (RSO) 2394 150-Q				
10	11	(6)	ERIC CLAPTON E.C. Was Here (RSO) 2479 154-Q				
11	8	(19)	CAPTAIN & TENNILLE Love Will Keep Us Together (A&M) SP 3405-W				
12	12	(18)	VAN MCCOY AND THE SOUL CITY SYMPHONY Disco Baby (Avco) AVC 69006-M AV4 69006-M	AV8 69006-M			
13	10	(22)	ELTON JOHN Captain Fantastic and the Brown Dirt Cowboy (MCA) MCA 2142-J MCAC 2142-J	MCAT 2142-J			
14	18	(20)	JANIS IAN Between The Lines (Columbia) PE 33394-H PCA 33394-H	PCA 33394-H	PCT 33394-H		
15	20	(31)	ALICE COOPER Welcome To My Nightmare (Atlantic) SD 18130-P				
16	13	(13)	HELEN REDDY No Way To Treat A Lady (Capitol) ST 11418-F 4XT 11418-F	4XT 11418-F	8XT 11418-F		
17	14	(40)	SUPER TRAMP Crime Of The Century SP-3647-W		8T-3647-W		
18	15	(11)	JEFFERSON STARSHIP Red Octopus (Grunt) BFL1-0999-N				
19	22	(12)	NEIL YOUNG Tonight's The Night (Reprise) MS2221-P CRX 2221-P	CRX 2221-P	8RM2221-P		
20	17	(21)	PAUL McCARTNEY AND WINGS Venus And Mars (Capitol) SMAS-11419-F 4XT-11419-F	4XT-11419-F	8XT-11419-F		
21	27	(9)	HAGOOD HARDY The Homecoming (Attic) LAT 1003-K CAT 1003-K	CAT 1003-K	8AT 1003-K		
22	33	(4)	PINK FLOYD Wish You Were Here (Columbia) PC 33453-H				
23	16	(46)	ELTON JOHN Greatest Hits (MCA) MCA-2128-J MCAC-2128-J	MCAC-2128-J	MCAT-2128-J		
24	25	(23)	AEROSMITH Toys In The Attic (Columbia) PC 33479-H PCA 33479-H	PCA 33479-H	PCT 33479-H		
25	24	(11)	BOB DYLAN & THE BAND The Basement Tapes (Columbia) C2 33682-H CZX 33682-H	CZX 33682-H	CAX 33682-H		
26	23	(14)	MELISSA MANCHESTER Melissa (Arista) AL4031-F		8A4031-F		
27	26	(94)	JOHN DENVER'S GREATEST HITS (RCA) CPL1-0374-N CPK1-0374-N	CPK1-0374-N	CPS1-0374-N		
28	28	(20)	FREDDY FENDER Before The Next Teardrop Falls (DOT) DOFD 42020-M	DOFD 42020-M	DOFD 82020-M		
29	36	(6)	BLACK SABBATH Sabotage (Warner Brothers) BS 2822-P				
30	29	(15)	ISLEY BROTHERS The Heat Is On (IT-Neck) PZ33536-H PZA33536-H	PZA33536-H	PZT33536-H		
31	30	(20)	CARPENTERS Horizon (A&M) SP 4530-W				
32	34	(29)	TOMMY Original Soundtrack Recording (Polydor) 2625028-Q 3500117-Q	3500117-Q	3862004-Q		
33	31	(21)	JAMES TAYLOR Gorilla (WEA) BS 2866-P	CWX 2866-P	8WM 2866-P		
34	41	(6)	SWEET Desolation Boulevard Capitol ST 11395-F				
35	32	(30)	MICHAEL MURPHY Blue Sky Night Thunder (Epic) KE 33290-H				
36	35	(10)	SPINNERS Pick Of The Litter (Atlantic) SD 18141-P		A8TC 18141-P		
37	37	(10)	GLADYS KNIGHT & THE PIPS I Feel A Song (Buddah) BDS 5612-M BDS4 5612-M	BDS4 5612-M	BDS8 5612-M		
38	38	(6)	JOE COCKER Jamaica Say You Will (A&M) SP 4529-W				
39	43	(10)	FLEETWOOD MAC (Warner Bros) MS 2225-P		8RM 2225-P		
40	39	(7)	NAZARETH Razamanaz (A&M) SP 4396-W				
41	49	(8)	BACHMAN TURNER OVERDRIVE BTC 11 (Mercury) SRM 1696-U				
42	44	(4)	LOGGINS AND MESSINA So Fine (Columbia) PC 33810-H				
43	47	(7)	RAY THOMAS From Mighty Oaks (Threshold) THS16-K 2KM24816-K	2KM24816-K	PHM24816-K		
44	58	(5)	GRAND FUNK Caught In The Act (Capitol) SABB 11445-F 4X2T 11445-F	4X2T 11445-F	8X2T 11445-F		
45	48	(9)	JAWS Original Soundtrack (MCA) 2087-J		MCAT 2087-J		
46	52	(6)	B.T. EXPRESS Non Stop (Roadshow) RS 41001-Q				
47	77	(4)	JETHRO TULL Minstrel In The Gallery (Chrysalis) CHR1082-P				
48	40	(22)	JOAN BAEZ Diamonds and Rust (A&M) SP 4527-W SPCS 4527-W	SPCS 4527-W	SP8T 4527-W		
49	19	(14)	WAR Why Can't We Be Friends (United Artists) UALA 441G-U UACA 441H-U	UACA 441H-U	UAEA 441H-U		
50	55	(8)	OHIO PLAYERS Honey (Mercury) FRM1-1038-Q MCR41-038-Q	MCR41-038-Q	MC81-1038-Q		

RPM 100 Top Albums (51-100)

51	42	(5)	SHAWN PHILLIPS Do You Wonder (A&M) SP-4539-W		
52	75	(2)	BRUCE SPRINGSTEEN Born To Run (Columbia) PC 33795-H	CA 33795-H	
53	45	(26)	AMERICA Hearts (WEA) BS 2852-P	CWX 2852-P	8WM 2852-P
54	78	(4)	ROD STEWART Atlantic Crossing (Warner Bros.) BS 2875-P		
55	46	(28)	ROGER WHITTAKER Travelling With Roger Whittaker (RCA) KPL1-0078-N		KPS1-0078-N
56	57	(25)	THE WHO Tommy (MCA) MCA-2-100005-J	MCAC-2-100005-J	MCAT-2-100005-J
57	50	(23)	DOOBIE BROTHERS Stampede (Warner Bros.) BS 2835-P	CWX 2835-P	8WM 2835-P
58	76	(19)	SYLVIA TYSON Woman's World (Capitol) SKAO 6430-F	4XT 6430-F	8XT 6430-F
59	51	(30)	EARTH, WIND & FIRE That's The Way Of The World (Columbia) PC 33280-H		PCA 33280-H
60	67	(7)	TROOPER (Legend) MCA-2149-J		MCAT 2149-J
61	53	(5)	GLORIA GAYNOR Experience (MGM) SE 4997-Q	E4-4997-Q	E8-4997-Q
62	69	(5)	WALTER OSTANEK Oktoberfest - Ein Prosit (Axe) O1601-T		
63	54	(10)	POINTER SISTERS Steppin' (Blue Thumb) BTS 6021-M	BTS4 6021-M	BTS8 6021-M
64	56	(6)	CAT STEVENS Tea For The Tillerman (A&M) SP 4280-W		
65	59	(6)	CRUSADERS Chain Reaction (Blue Thumb) BTSD 6022-M		
66	60	(12)	THREE DOG NIGHT Coming Down Your Way (ABC) ABCD 888-N		
67	68	(19)	BEAU DOMMAGE Beau Dommage (Capitol) ST 70034-F	4XT 70034-F	8XT 70034-F
68	61	(10)	CAT STEVENS Teaser And The Firecat (A&M) SP 4313-W		
69	62	(16)	DISCO TEX & THE SEX-O-LETTES Chelsea CHL 505-M		
70	88	(2)	OLIVIA NEWTON-JOHN Clearly Love (MCA) 2148-J		
71	63	(15)	AVERAGE WHITE BAND Cut The Cake (WEA) SD 18140-P	AC18140-P	A8TC18140-P
72	64	(26)	JUDY COLLINS Judith (WEA) 70S 1032-P		80K 1032-P
73	65	(24)	BEACH BOYS Spirit Of America (Capitol) 11384-F	4XVW 11384-F	8XWW 11384-F
74	87	(7)	EAGLES On The Border (Asylum) 7ES 1004-P	CAS 1004-P	8AS 1004-P
75	66	(10)	FRANK ZAPPA & MOTHERS OF INVENTION One Size Fits All (Discreet) DS 2216-P	CDX 2216-P	8DM 2216-P
76	70	(3)	STRAWBS No Madness A&M T-4544-W		
77	71	(3)	DAVID BOWIE Young Americans RCA CPL1-0998-N		
78	82	(42)	OLIVIA NEWTON-JOHN Have You Never Been Mellow (MCA) MCA-2133-J	MCAC-2133-J	MCAT-2133-J
79	80	(4)	THE ALLMAN BROTHERS BAND Win, Lose Or Draw (Capricorn) CP0156-P		
80	72	(4)	KC AND THE SUNSHINE BAND TK DXL1 4010-N		DXS1 4010-N
81	73	(3)	ROGER WHITTAKER Greatest Hits RCA KPL1-0118-N		
82	74	(6)	BACHMAN TURNER OVERDRIVE BTO 1 (Mercury) SRM 1673-Q		
83	91	(2)	RITCHIE BLACKMORE Rainbow (Polydor) PD 6049-Q		PD8-6049-Q
84	79	(5)	VAN McCOY From Disco To Love (Avco) BD5-5648-M	BD4-5648-M	BD8-5648-M
85	81	(25)	STAMPEDERS Steamin' (Music World Creations) MWCS 708-M	MWCS 4708-M	MWCS 8708-M
86	83	(10)	JAMES LAST Well Kept Secret (Polydor) 237 1558-Q		315 0558-Q
87	84	(4)	GINO VANNELLI Powerful People (A&M) SP 3630-W		
88	85	(17)	GINO VANNELLI Storm At Sunup (A&M) SP 4533-W		
89	86	(7)	ROGER DALTRY Ride A Rock Horse (MCA) MCA 2147-J		MCAT 2147-J
90	....	(1)	OUTLAWS Outlaws Capitol 4042-F		
91	93	(3)	GLADYS KNIGHTS & THE PIPS Imagination BDS-5141-M		
92	....	(1)	KEATH BARRIE Only Talkin' To The Wind Unried Artists UALA 528G-F		
93	....	(1)	TOWER OF POWER In The Slot BF-2880-P		
94	....	(1)	RUSH Caress of Steel Mercury SRM1-1 45 Q		
95	....	(1)	SILVER CONVENTION Silver Convention Columbia ES 90311-H		ESA 90311-H
96	....	(1)	GEORGE HARRISON Extra Texture Capitol 3420-F		
97	....	(1)	GLORIA GAYNOR Experience (Polydor) SE 4997-Q	E4 4997-Q	E8 4997-Q
98	....	(1)	NATALIE COLE Inseparable Capitol 11429-F		
99	(1)	BAY CITY ROLLERS Arista 4049-F		
100	(1)	10 CC 100 CC London UKS 3110-K		UKS 53110-K

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Talk host Pat Burns and the "spacemen"

As he now broadcasts over CJOR-Vancouver, announcer Pat Burns has the reputation of being Canada's most outspoken open-line broadcaster.

Because of his on-air manner in dealing with "nuts, radicals, libbers and all manner of characters", Burns has become one of North America's highest-paid broadcasters.

He is, of course, an intelligent and very honest individual. A bizarre episode, surely one of the finest moments in radio had all of Canada pondering an alien-existence question. When Pat Burns was hot-line host for Montreal's CKGM, he received all types of radio proposals . . . death threats, bomb scares and marriage vows . . . one significant caller, described regular by Burns as a woman judged to be in her forties, "a Dutch immigrant with an accent as cute as a tulip", presented the most credible radio-report of "little spacemen who were her friends." "She must have spent hours dialing the hot-line and all too often she got through. Our heroine had only one object she wanted to talk about . . . her little men from outer space," said the broadcaster.

The woman would call up and say, "Mr. Burns, have you seen the little men from outer space?" and Burns would reply, "Doll I've seen a lot of guys spaced-out but nobody from outer space."

Such calls proved to be a good audience-laugh, but the woman countered with a "Don't be sarcastic, Mr. Burns. I'm serious."

The woman then told Burns that the spacemen could be seen downtown . . . noticeable because of their eyes.

"They're a brilliant mauve and when you talk to them, they change to a bright pink", she said.

This woman would call now and again, and the audience and Burns laughingly tagged her "the outer space lady."

Now as is the custom of hot-line broadcasters, they can sometimes be in terrible moods . . . not taking any shit from their listeners, so to speak.

The woman called him up again when Burns' mood was not too receptive to crackpots. "Doll", Burns growled, "I can't let you talk about your little men from outer space."

"Don't cut me off", the woman threatened, "or the little men will cut you off!" Pat Burns chuckled to his audience and said, "Honey, call me tomorrow and explain to me why your little spacemen let you down."

He gave a good laugh and hung up on her. Immediately he pressed the button down for his next call. "Burns Hot-Line . . . Go ahead . . ."

There was silence.

The line was dead.

Station CKGM was off the air.

"Now in radio six minutes off the air is a disaster", Burns said. "But we were off the air for 6 hours."

Incredible but true.

The next evening, at approximately the same time, Burns said "Burns Hot-Line . . . Go ahead . . ." and the familiar voice with the Dutch accent, cackled over the air, "Well Mr. Burns I told you the little spacemen would cut you off. What do you say now?"

Burns, the notorious cynic replied with a, "You and your rotten little spacemen. Try for two in a row!"

He rudely hung up on her again, and when he pressed the button to take the next call, once again there was silence.

"Dead as a doornail", he said. "We were off the air again!" This inexplicable power failure lasted only 15 minutes . . . unthinkable for a 24-hour radio outlet. Station manager of CKGM, Don Wall, stormed into the studio control-booth demanding to know what Pat Burns had done to the equipment.

"Honest Don", Burns pleaded for his job, "I don't know HOW she does it."

The next night the woman called again. "Honey", Burns said, "I'm not going for three in a row. Now, as you were saying about the little men from outer space. . ."

Apparently the woman still calls Burns in Vancouver . . . and thousands of listeners corroborate the evidence.

(The above "unexplained" came by way of CFRB's resident ESPer, Allen Spraggett).

Maritime broadcast school begins 4th successful year

CRXL, is a unique training school for radio broadcasters in Halifax. The school is part of the Adult Vocational Training Centre and broadcasts 24-hours a day on cable.

The course is in its fourth year of operation with a rep gaining stride. "Since we started the school for radio announcers", says instructor Rick Green, "the course has continually been upgraded. Most of the changes I've made are to keep the student in touch with the real world of radio, and reduce the amount of classroom teaching. The station operates as any normal station, except I use as many as 18 students on a total course to deliver the top quality you hear."

"Yes we do it all", says student Dan Dugas of Montreal.

A joint venture between the federal department of Manpower and Immigration and the Nova Scotia Adult Vocational Educational Department, became a 1971 student-training-broadcast reality.

Course content is arranged through the provincial education authorities and funding is arranged through the Canada Manpower Training Program.

"The students mark themselves", says Green.

"I keep track of the tasks they accomplish and I compare their assessment with mine." "I bring in other professionals for weekly instruction", he says including Alex J. Walling of CHNS-Halifax and Harry Stevens formerly of CHNS and now free-lancing. Managers Wayne Hooper of CJCH, Annie Patterson of CFDR and Hal Blackadar of CHNS maintain a relationship with the school.

The biggest problem is not in educating students, but in placing them.

Green has reason for optimism and points out that 33 of his 51 graduates are working in their chosen profession.

Omaha jock establishes new spin platter record

Clay Michaels, a jock with the Butch Cassidy Saloon Disco in Omaha Nebraska, reportedly set a new world's record for continuous record spinning.

Michaels turn-tabled his platters at the Omaha disco for 225 straight hours, thereby establishing a new and breaking an old existing record of 214 hours.

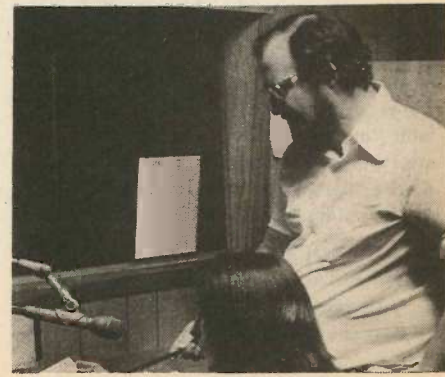
At the request of Mike Johansen of Lieberman's One Stop, Michaels began his spin at 4:00 PM, Friday August 29th.

At 1:00 AM before a crowd of 150 ex-

haustion-voyeurs, and continuous up-to-the-minute on-air coverage by local top-40 outlet KOIL, Michaels apparently was finally carried out babbling the latest disco-sounds.

Nevertheless the Guinness Book of World Records waxed enthusiastic upon notification, and are pending an official certification.

Now isn't there an adventurous top-40 Canadian programmer out there, who can put a record of 9½ days to rest?



Instructor Rick Green, and a gusta La Paix at the CRXL school for broadcasters.

WHERE WERE YOU NINE YEARS AGO ?

A look back at where it all began.

The year was 1966 and the record that topped the charts as the year began was "Flowers On The Wall" by the Statler Brothers. The top Canadian record was "Hoochi Coochi Coo" by Wes Dakus. Race Marbles had released "Like A Dribbling Fram" on Capitol. Bobby Kris released "Walk On By" on Columbia and the Bigland Agency said in an ad "Watch Us Grow Grow Grow." The Esquires went to court to find out who owned the name and the outcome was a group called the other four. Tamarac Records announced that they would aim for 100% Canadian content in 1966.

Out of western Canada The Shondells released "Another Man." A mysterious lady named Giselle was spokesperson for Quality Records and their product.

The Annual RPM Awards showed Bobby Curtola as Top Male Vocalist, Catherine McKinnon as top femme, Guess Who as Top Group.

Allan Slaight was appointed to General Manager of CHUM in Toronto. What ever happend to The Counts, The Last Words, Dee and the Yeoman, The Shays, The Bossman, Jayes Raiders, The Regents, Frank Shephard, The Sparrows, The Starlights, The Luvlights, The Bishops, and all the other groups that were part of the 1966 group explosion?

Do you know that in 1966 CFTO-TV announced that they would soon have colour television cameras?? The February 7th issue of RPM contained a 33 1/3 record of Ray Hutchinson. Channel 3 wanted to move its transmitter in Toronto. RPM asked in early 1966 who will be the first studio to install a 4 track. All recording was done in Canada in those days on 3 track . . . believe it or not!!!

A promo in RPM warned "Watch for Spec Filter and the Plain Ends." We wish we hadn't!!! Elvira Capreese launched her "keep Canadian Talent Off The Streets Campaign."

Can anyone forget a record called "Here Comes Shack" by the Secrets? In the March 4th issue Hallmark Studios announced that they had installed the first four track in Canada. It was the beginning of an era.

On March the 21st RPM started the first national Canadian chart to list 100 singles on a weekly basis. It was only nine years ago.

Bay Music Company opened a 4 track in 1966 and RCA Studios did the same. There were three studios that had

four track and a fifth one on its way. What ever happened to the King Beezz? Topping the charts in 1966 were "Hey Girl Go It Alone" by the Big Town Boys, "You Laugh Too Much" by Little Ceaser, "Believe Me" by the Guess Who, "Love Drops" by Barry Allen, "What Am I Gonna Do" by Robbie Lane, "The Real Thing" by Bobby Curtola, "Brainwashed" by D.C. Thomas and many others.

Mel Shaw of Calgary announces the success of "West Beat" and says the Stampeders are coming east. All six of them. DCT tours western Canada as a contrast.

Topping the Canadian charts in May was "Good Lovin'" by the Young Rascals. RPM saluted Edmonton with a special issue.

It was in 1966 that RPM moved into new premises on Bayview Avenue and the same year we launched our RPM 100 chart which was available in record stores. It was the year we published the RPM Photo Starline Special Edition (now a collector's item.)

It was the year that two groups fought out the battle of the Irish hit. The Abbey Tavern Singers and the Carlton Showband both had hit versions of a beer commercial going at the same time. Do you remember "Off To Dublin In The Green" and "The Merry Ploughboy"?

In August of 66 the Bigland Agency split. Heralded as the Canadian music industry success story the three partners in the agency went their own ways. It was the end of an era.

This front page headline appeared in the September 5th edition of RPM "The No So Canadian 30% National Ex." Just a coincidence. The talk of the industry was "The Toronto Sound" and in 1966 it amounted to an enormous "thud."

RCA launched a mammoth promotion for a talented folk singer name of Marty Shannon. She was six feet tall. 16,412 fans showed up at Toronto Maple Leaf Gardens to hear Canadian groups. The show was promoted by a Toronto newspaper and radio station.

Sound Canada opened their new studio on Don Mills Road in Toronto. The whole record industry was talking about Centennial year which was coming.

The Association for the Promotion of Canadian Music was formed as the year ended. APCM was shortlived. Toronto HAD five 4 track studios as the year ended.

Next time - RPM presents 1967