

Toronto honours Anne Murray

50 CENTS
 Volume 21 No. 12
 May 11, 1974

Capitol's sweetheart and Balmur's provider, Anne Murray, is finally having her day in her adopted city of Toronto. Just at the time when the world is recognizing this unspoiled beauty (a consistent Juno Award winner) there is news of a change in image - all apparently based around Murray's recent remark "you bet your ass" which is considered by some as "hip".

Well, we know that Murray likes to knock back a few beers, she can cuss just like any average young girl - talented or otherwise, and, to us, she will remain just "plain Annie" whether her new director of image likes it or not. Sometimes, image changes are killers and somehow we suspect the change - as reported by Marci McDonald in the Toronto Star (April 27) - may not be the true feeling of Anne Murray.

In any event we're getting away from our main purpose in front paging Anne Murray. It's taken Hogtown a long time to offer any recognition to the Canadian entertainment scene (Winnipeg's Mayor Juba did it back in the early sixties for the Guess Who). But Toronto, besides banning buildings over forty-five feet in height, now boasts a short Mayor who digs the Canadian variety of music and in particular Stompin' Tom Connors. Mayor of all the people (Toronto proper) David Crombie, has declared Friday May 3rd, 1974, as Anne Murray
MURRAY continued on page 7



Capitol recording star Anne Murray fronting the Edmonton Symphony Orchestra at a recent concert (Photo courtesy Mike Vann - The Edmonton Journal).



MOTOWN RECORDS
 CANADA LIMITED

LAST TIME I SAW HIM

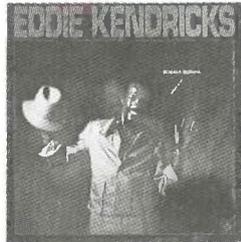
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MOTOWN'S ABNER OPENS CANADIAN OPERATION

Toronto's stately and elegant Royal York Hotel was the recent setting for the official ribbon-cutting ceremonies for the Canadian operation of Motown Records. On hand to do the honours was the Los Angeles-based company's president E.G. Abner, one of the most knowledgeable record men in the business (he brought the Beatles to North America through his Veejay Records back in 1964).

Co-ordinating the night of food, drink and entertainment was the firm's Tom Noonan, a former Canadian, and Ron Newman, who heads up the Canadian operation as general



Pretty little Motown Hostess ready for ribbon cutting ceremonies.

manager. Ken McFarland, national promotion manager for Motown Canada, arranged for radio personalities from across Canada to be in attendance, along with distributor representatives.

In making the formal announcement of the opening of Motown Canada, Abner noted: "We moved three thousand miles away (Detroit) to become aware of the potential of this great country (Canada), and I can assure you that we will become one of the major companies in the development of Canadian talent."

Also on hand was Smokey Robinson, vice-president of Motown. He was tuned in to the artist potential in Canada as well and backed Abner's awareness of Canadian talent and promised the scouting and development of same.

Noonan brought along with him a bit of new black talent from the U.S. - The Dynamic Superiors, just recently signed to Motown and personally discovered by Abner.

On hand for the evening were presidents, vice presidents and general managers from competitive labels as well as VIPs from the radio, press, retail and rack jobber communities.

LONDON BOBBY (SMITH) BUYS BRITISH RECORDS

Bob Smith, better known as London Bobby, has purchased British Records, a division of LaBuick Sound Inc. Smith has been in charge of A&R and, the major royalty artist for British Records since its inception. He has had a great deal of success with "At The Pub" and "Pub Party". Both albums are now the property of London Bobby with an agreement to lease back "Pub Party" to LaBuick for a television package promotion for this coming fall.

The sale was firmed by Smith and Ed LaBuick. The latter noted: "It has been a good relationship but we are now going to concentrate more on TV package productions. We are moving away from individual artist promotion and feel therefore, that we are unable to give London Bobby adequate publicity and support under the old arrangement".

Besides the two above mentioned albums London Bobby will shortly release two albums, "At The Pub With Queen Anne" and "Kitty Meredith and Her Banjos and Brass". Smith advised: "We will be following these up with more local artists, in general, entertainers rather than singers. There is a wealth of talent in Toronto which the big companies have completely overlooked".

Smith is aware that the title of his new company, British Records, could be misleading but assures the trade that "we are 100% Canadian content in production and artists."

Assuming the position of sales manager with British Records is Rick Haines, formerly with the LaBuick organization. Both Haines and Smith will concentrate on the development of new product plus the successful type of in-store promotion held in conjunction with Pindoff Record Sales that resulted in the moving of much product.

British Records and LaBuick will continue to work closely on marketing, manufacturing and purchasing.

COUNTRY STORE FOR TORONTO

A new country record store, Country Music Corral, is now operating at Spadina and Queen in west central Toronto. The store is managed by Lou Shafir, a highly regarded record retailer, and is a part of John Norris Sales Ltd. (Canada Record Sales).

The Corral will be stocked with current country hits, blue grass, country and Gospel albums with emphasis placed on import items, so difficult to obtain in the Toronto area.

A grand opening is being planned within the next couple of weeks during which time known country acts, Canadian and American, will be showcased.

Although out of the mainstream Shafir is sold on the potentiality of the area because of the importance of the Horseshoe Tavern.

The Corral is located on the second floor of the building housing the Horseshoe.

POLYDOR/K-TEL LAUNCH JAMES LAST PROMOTION

K-Tel and Polydor are now well into their individual promotions for James Last product. The K-Tel campaign has been built around a specially prepared album, "James Last Super Party Pac". Their campaign will be heavily promoted through television.

Polydor's campaign has been spearheaded by their specially prepared album, "Super Stereo '74", and will feature the entire James Last catalogue. Polydor's sales and promotion people have tied-in the promotion with effective support at the in-store level which includes browser cards, streamers, posters, etc.

Both the coupling and jacket design were prepared in Canada through Polydor's special products manager, Peter Horvath.

COLUMBIA READIES EDWARDS' SINGLE

Initial single release for Cliff Edwards on the Columbia label will be "Love May Be The Answer", a G. Adams, Yves Lapierre co-writing published through Almo Music-CAPAC. The flip, "Nursery Rhymes" was written by Edwards and published through Morningside Music-BMI. The session produced by Edwards, was taped at Toronto's Manta Sound.

Columbia's national promotion manager Charlie Camilleri is readying a national promotion push to tie in with a Canada, U.S. tour by Edwards.

CARLTON SHOWBAND WIND UP 16 DAY TOUR

RCA's Carlton Showband has completed a sixteen day tour of Alberta and B.C. with a wrap-up six day engagement at Vancouver's Oom Pah Pah Room. The group performed a gruelling series of one-nighters throughout British Columbia, including dates in Revelstoke, Salmon Arm, Vernon and Quesnel. The tour was kicked off with a gala St. Patrick's Day Eve bash at the Edmonton Inn, Edmonton. Reliable sources report that the Showband and guests consumed \$11,000 worth of booze at the soiree. The tour was arranged by Gray-Hall Tours.

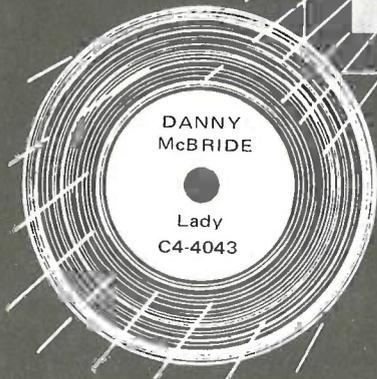
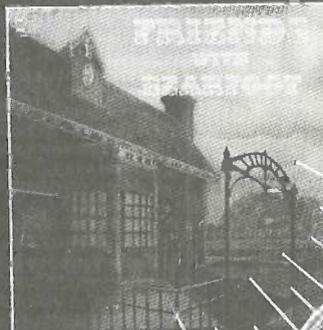
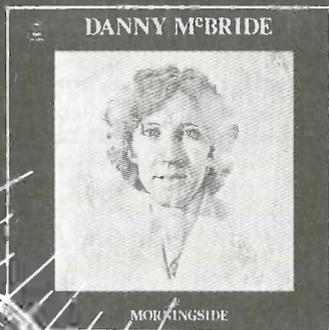
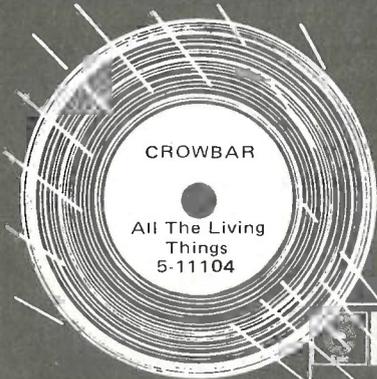
AMERICAN POP SINGER CAL BOSTIC DEAD AT 45

Pop singer Cal Bostic died at the age of forty-five in Erie, Penn. April 2.

Bostic was born in Anniston, Alabama and graduated from the Chicago Conservatory of Music. He worked in Broadway and leading night spots in the American mid-west. Probably better known in Canada than the U.S., Bostic toured the Holiday Inn circuit and was a popular regular at Thunder Bay's "Dragon Room". In 1967, a Thunder Bay television station sponsored Bostic's first album on the RCA label "Introducing Cal Bostic". The album was produced in Toronto by Whitey Hanes.

Bostic is survived by his wife and two children.

TODAY'S TOP SINGLES FROM TODAY'S TOP ALBUMS



from Columbia, Epic and True North Records

State of the industry...May '74

The industry has gone through a great deal in the last few months. The problems of raw material for the manufacture of records, increased printing and paper costs

RPM

COMMENT
walt grealis

have resulted in increased record prices. The recent postal strike and many other smaller problems have either set back or inconvenienced the industry.

For the last six months there has been a growing awareness that the industry is lacking a "sound" and the A&R people are

looking for that "something new" to bring buyers back into the record stores.

Records still continue to be the biggest entertainment factor in the business. The constant growth of hardware in homes and a new generation of record buyers have added to the strength of the industry, regardless of the problems.

Foreign product has continued to be plentiful and although the single sales picture has changed, the single still remains an important mainstay in the record industry.

Programming of oldies has not affected the sale of current product although there is a greater sale of albums, and tapes.

New merchandising ideas are now combating some of the threats of poor sales and record companies can be happy and proud of the fact that they have ridden out the storm.

The tight playlist has not affected record sales and in fact has enhanced the picture of sales of both singles and albums and tapes.

Looming on the horizon is a new potential for quadrasonic sound which is presently being aimed only at the wealthy and the audiophile. But equipment is beginning to emerge to attract the average buyer.

Video cassettes and cartridges have not come into prominence because of the confusion in systems which is only slowly being sorted out, without the help of the industry. What the software for video will be is another question.

No one can complain that it has been a bad year or a bad season and more product is being sold than ever, even with all the problems that have faced the industry, and the price increase.

Canadian recording is on the upswing with much of the product and investment coming from independents and a good amount of the profit is getting into the hands of young and progressive producers who are creating

more product.

Airplay of Cancon is not only beneficial to the industry but the Cancon ruling has created a new thinking and a new breed of programmer.

The international success of Canadian artists still must astonish the non believers. Canada is now one of the outstanding contributors to the world record picture. The industry can be proud that the impossible took a little longer.

Minute by minute the industry experiences changes and the record business looks better and better.

It has been an eventful first quarter for the industry and RPM, and only recently have we felt that the industry has realized the benefits of a weekly trade paper, published in Canada by Canadians. Subscriptions have taken a jump that has greatly pleased us. We are very happy about the acceptance of RPM as a vital source of information for retailers and programmers.

The state of the industry in the first quarter of 1974 is encouraging and inspiring. In our unique setting in a unique country, the record industry in Canada is on the move and the summer promises to create a great output that will depend entirely on the input of the industry.

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

— Pierre Juneau

RPM

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

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CARAVAN	H	RCA	N
COLUMBIA	I	TRANS WORLD	Y
GRT	G	UA RECORDS	U
LONDON	T	WEA	P
MCA	K	WORLD	Z
MARATHON	J		
	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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ZZ TOP/SAVOY BROWN TO VICTORY THEATRE

London's Ontario promotion manager Jim Macdonald has been busy arranging a heavy retail level campaign to bring attention to Toronto appearances by ZZ Top and Savoy Brown. Both acts are being brought in by SRO Productions for dates at the Victory Theatre.

ZZ Top's "First Album" is being rush released to coincide with the British group's Victory Theatre date (May 10). Also on release is their "La Grange" single, now breaking nicely in the U.S.

Savoy Brown follow ZZ Top into the Victory the next evening (11). They too will have the added advantage of an album release for the date. Their album, "Boogie Brothers", features Kim Simmonds on lead guitar and Miller Anderson, a new addition to the group, Macdonald is co-ordinating a major retail and radio campaign to launch the album.

CROWBAR EXPANDS ITINERARY AFTER CAVE

Following a week-long engagement at Vancouver's Cave, Columbia recording artists Crowbar, were booked for several one nighters in the Lower Mainland area of British Columbia. Before returning to home in Toronto, Crowbar played Vancouver's Royal Towers, followed by an April 19th gig at the British Columbia Institute of Technology and an April 20th shared bill with Bachman-Turner Overdrive at the Richmond Arena. Additionally Crowbar appeared at the Annual Stanley Park Be-In.

McKENNA UNVEILS PRODUCTION HOUSE

Jim McKenna, well-known Montreal television host ("Musical Friends" etc.) returns to the production field heading up his own firm, Jim McKenna Associates. His first thirty minute production, "Flip Side" has been sold as a series to the CBC-TV network. Taping begins May 28 with the televising date set as June 22.

McKenna's new series takes on a music magazine format, utilizing film of established and new recording acts as well as interviewing non-performing guests (managers, booking agents and music industry figures).

The first instalment of "Flip Side" will showcase the Stampeders, now making international inroads with their single, "Me and My Stone"; Juno Award winner Murray McLachlan and his True North boss, Bernie Finklestein.

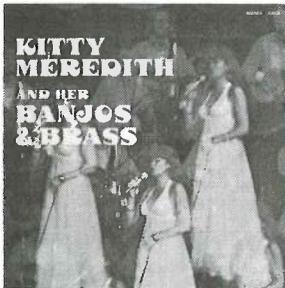


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CATALOGUE — SPRING '74



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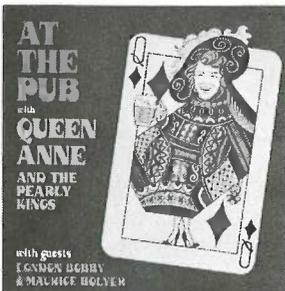
Single Album \$4.98

SIDE 1

1. Alabama Jubilee
2. Happy Days
3. Bill Bailey
4. Barbershop/Waltz Medley
5. Waltzing Matilda
6. Michael Row The Boat Ashore/A-men
7. Poet and Peasant O'ture
8. Drink Medley
9. Lili Marlene

SIDE 2

1. Bye Bye Blues
2. American Medley
3. Dan Magrew
4. Jolson Medley
5. Rooster Song
6. Fairy Story
7. Benny's From Heaven
8. Hey Lidee Lo



BR 3103 AT THE PUB with QUEEN ANNE & THE PEARLY KINGS

Single Album \$4.98

SIDE 1

1. Come round any old time.
2. Music Hall Medley.
3. Banjo Medley.
4. Jolson Medley
5. Vera Lynn Medley.
6. Now is the hour.

SIDE 2

1. Request Medley.
2. Sally, pride of our alley.
3. With 'er 'ead tucked underneath 'er arm.
4. My ain folk.
5. A nightingale sang in Berkeley Square/A foggy day.



BR 3102 PUB PARTY

Double Album \$5.98

Tape Set \$7.98

SIDE 1

- Wartime Medley
Flanagan & Allen Medley
Irish Medley
Harry Champion Medley

SIDE 3

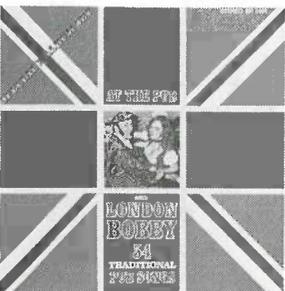
- Recorded drunk at a live party...
Medley
Irish Medley

SIDE 2

- Scottish Medley No. 1
Scottish Medley No. 2

SIDE 4

- Recorded drunk at a live party...
Scottish Medley
Patriotic Medley



BR 3101 AT THE PUB WITH LONDON BOBBY

Double Album \$5.98

Tape Set \$7.98

Party sing-a-long I

1. Welcome to the pub.
2. Medley
3. Knees up
4. Daisy Bell/Early birds.
5. My old man's a dustman.
6. Oh you beautiful doll.
7. Medley
8. The Lambeth Walk.

Back Room sing-a-long I

1. I've got (Reprise)
2. Medley
3. Adventures at Butlins
4. The eagles
5. Mother's Lament
6. A little bit off top.
7. Don't cry lady.
8. Sister Grace
9. Big bad Bruce
10. Puff the tragic faggot
11. Lambeth walk

Party sing-a-long II

1. Medley
2. Sweet Georgia Brown.
3. Medley
4. Show me the way.
5. We'll meet again.
6. It's a shame.
7. Ca-na-da.

Back Room sing-a-long II

1. April Showers
2. Ding-a-ling
3. Little brown mouse
4. I 'ad 'er.
5. Vatican rag
6. Put on your bustle.
7. Medley
8. Why was he born so beautiful.

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Help stamp out rock and roll



Motown vice-president Smokey Robinson, in for official opening of Motown Canada, tells audience of scouting and develop-



ing Canadian talent. The Motown crew brought along one of their newest U.S. signings - The Dynamic Superiors.



Motown Canada's general manager Ron Newman and Sam "The Record Man" Sniderman flank Motown president E.G. Abner.



Motown host for the evening, Ron Newman, Eddie Kendricks, Willie Dee (CHWO Oakville) and Ken McFarland.



The City of Hamilton had their Anne Murray Day recently when Mayor Vic Copps presented Anne with hard hat.



Anne Murray, Ann Stark (Producer of Banks' TVer) and Tommy Banks after \$50 a ticket "sold out" Edmonton concert.

STRINGBAND FIRMED FOR 'PEG FESTIVAL

The Toronto-based folk/country (jug) group, Stringband have been signed for an appearance at the Winnipeg Folk Festival which takes place August 9 through the 11th. Other Canadian acts signed for the first ever 'Peg effort are Murray McLauchlan and Bruce Cockburn.

The Stringband have become popular throughout the Toronto and south central



Stringband's songwriter/vocalists Marie-Lynn Hammond and Bob Bossin.

Ontario area — all through their own ingenuity in producing, packaging and marketing their own album on an original label creation — Nick Records. The local press plus campus newspapers have given good notices to the album entitled "Canadian Sunset" with heavy airplay being supplied by the CBC radio network and CHUM-FM.

Bob Bossin, a principal in Stringband and Nick Records, just recently celebrated the sale of the 1000th album. Says Bossin, "the sale may not mean much to the big stars, but it's gratifying when you are our size, particularly since we are distributed by 'Datsun' and I am the driver". Bossin has only been able to offer the record to a few outlets but, with the support of Sam The Record Man and Round Records' Larry Ellenson, sales have been more than encouraging. Round Records appeals primarily to campus buyers.

Many doors have been opened through the aggressiveness of the group. Two of their compositions were recently aired on the CBC-TV network's "Luncheon Date" hosted by Elwood Glover. Peter Gzowski's popular CBC radio network program recorded a new composition by Stringband's Hammond and Bossin for a special documentary on the disappearing farm and on May 2nd the group were "live" on CHUM-FM with on-air personality John Donabie.

Bossin claims that "the biggest problem we have is connecting with people who want to find us, since our business address is my apartment". Stringband can be reached at 63 Harbord St. in Toronto (416) 922-3714.

POLYDOR CENTRALIZES COMPLETE OPERATION

Polydor Ltd. have centralized their complete operation, under one roof, with a move to their new headquarters at 6000 Cote de Liesse, St. Laurent, a suburb of Montreal. The move is now effective and brings together for the first time their head office, the Montreal branch, the tape plant and national distribution centre.

In making the above announcement, Polydor's president, Evert Garretsen noted: "We are firmly of the opinion that our effectiveness will be greatly enhanced by having all our Montreal operations under the same roof for the first time."

STAGING ENTERPRISES ACQUIRE PORTABLE LIGHTING SYSTEMS

The Toronto based Staging Enterprises have acquired several new portable lighting systems, ideally packaged for show groups and clubs.

The new systems are lightweight and easy to assemble, weighing only five pounds and includes a six channel dimming package. The systems have the added features of operating through an ordinary wall socket and having a potential of 3600 watts.

Staging Enterprises also have available a portable, electronic twelve pack. This system includes a dimmer control boasting two scene preset and dual mastering for each preset. The total potential of this package is 42,000 watts.

THREE DOG NIGHT SELLS OUT TRI CITY TOUR

ABC-Dunhill's Three Dog Night completely sold out a three city western tour last week. Opening in Alberta, the group filled both Edmonton's Fieldhouse and the Corral in Calgary to capacity. In Calgary, group member Floyd Sneed's hometown, RCA, the Canadian distributor of ABC-Dunhill arranged for Sneed's family and friends to be present at the concert. In Vancouver, it was another sellout with 17,500 jamming the Coliseum in the Pacific National Exhibition grounds. RCA arranged with the Bay in British Columbia and with Woolco in Alberta for a special merchandising effort on Three Dog product during the tour.

MURRAY continued from page 1

Day - and he did it with an official proclamation bearing the Great Seal of the City of Toronto, which in itself is an accomplishment for the Chief Magistrate.

Coincidentally, the Anne Murray Day falls on the same day that Murray performs a benefit for the Toronto Musicians Association (Local 149) of the American Federation of Musicians of the United States of America and Canada, who believe in "live music". Anne Murray, recognized throughout the world as a recording star, has contributed her talent for the evening with all proceeds going to the Musicians' Pension Fund. "Sold Out" notices have already been posted for the May 3rd. show which will pour more than fifteen thousand dollars into the pensioners' coffers. It's not known at press time if the rental of Massey Hall has been waived for the occasion.

Getting back to my original "bitch" - do we really want a "high gear" or "hip" Murray? She broke that almost unbreakable world barrier with her fresh Maritime image and, just for your own satisfaction, check out some of the new and established chicks in the recording business and you might just discover what I have - many are attempting to adopt the Anne Murray image - but they can't. We have the one, the only and the original pure as the driven snow - Anne Murray. WG

**THE CITY OF TORONTO
DAVID CROMBIE, MAYOR**

**CITY OF TORONTO - PUBLIC NOTICE
"ANNE MURRAY DAY"
MAY 3RD, 1974**

On May 3rd, 1974, Miss Anne Murray will be performing with the Toronto Symphony Orchestra at Massey Hall for the Musicians Pension Fund. The concert is being sponsored by the Toronto Musicians Association (Local 149) of which Miss Murray is an active member.

Anne Murray is a well-known and admired name in most Canadian homes and has been cited on numerous occasions for her achievements in the Canadian Music Industry as well as international acclaims. It gives me great pleasure therefore, to proclaim Friday, May 3rd, 1974, "Anne Murray Day" in Toronto.

Mayor's Office,
City Hall, Toronto,
April 26, 1974.


Mayor.

Official Toronto Proclamation announcing Anne Murray Day

Harold Moon award unveiled

BMI Canada Limited has unveiled a Harold Moon Award to be presented annually to the composer or music publisher affiliated with BMI Canada who, in the opinion of the judges, "exercised internationally the greatest influence for Canadian music during the previous year." The first Award was presented at BMI's sixth annual awards dinner honouring Canadian music creators (April 23), to R. Murray Schafer, west coast composer and music educator. Mr. Schafer's parents accepted the Award on behalf of their son.

The Harold Moon Award was named for BMI Canada's founder and first managing director who retired last year after twenty six years with BMI. A valued member of the Canadian music industry with more than thirty-five years of experience, Mr. Moon remains a member of the board and a consultant to the industry.

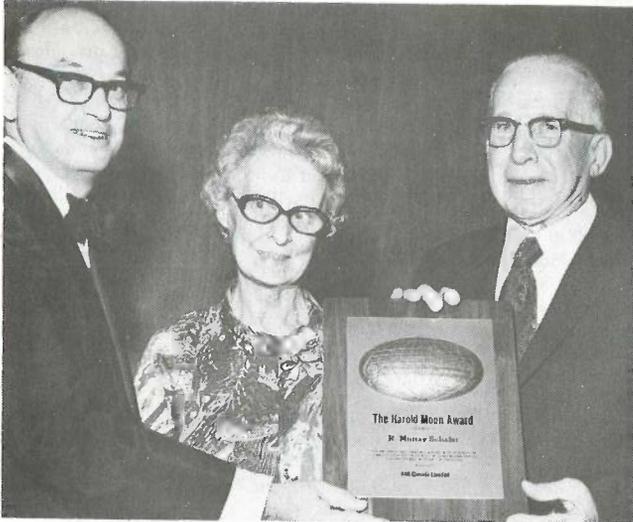
Thirty-three Canadian writers and composers along with twenty-three music publishers were presented with Certificates of Honour at the lavish Hyatt Regency dinner attended by music industry and broadcast executives as well as representatives of government and the Canadian Radio-Television Commission (CRTC).

Presenting the Certificates of Honour on behalf of BMI Canada were Allan Slaight, president of IWC Communications Ltd. (Global Television Network); CFRB's Don Hartford, representing the Canadian Association of Broadcasters; Lister Sinclair, executive vice-president of the Canadian Broadcasting Corporation; Arthur Weinthal, vice-president in charge of entertainment programming for the CTV Network; and Wally West, vice-president and general manager of Associated Broadcasting Corporation Limited (Muzak).

A Special Citation was presented on behalf of Broadcast Music, Inc. (New York) to Gene MacLellan and his publisher, Beechwood Music of Canada, for "Put Your Hand In The Hand". The Award was presented in recognition of more than one million performances of the song.

Hosting the evening were Cam Ritchie, BMI Canada's new managing director and Edward Kramer (New York) president of BMI Canada Limited.

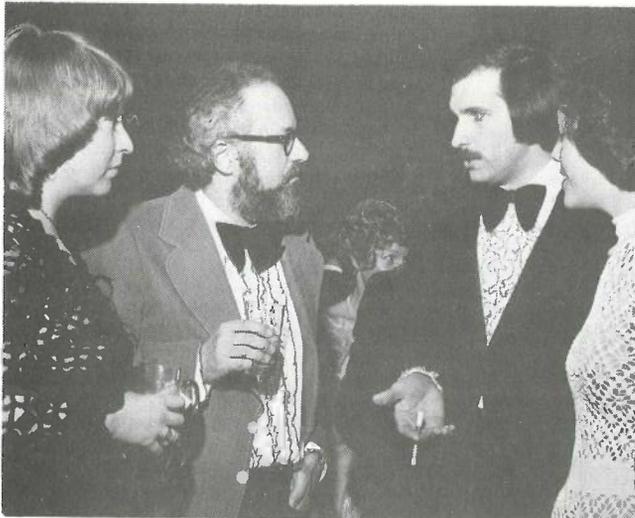
BMI Canada's sixth annual Awards' dinner told in story and by photo on this page and on page nine.



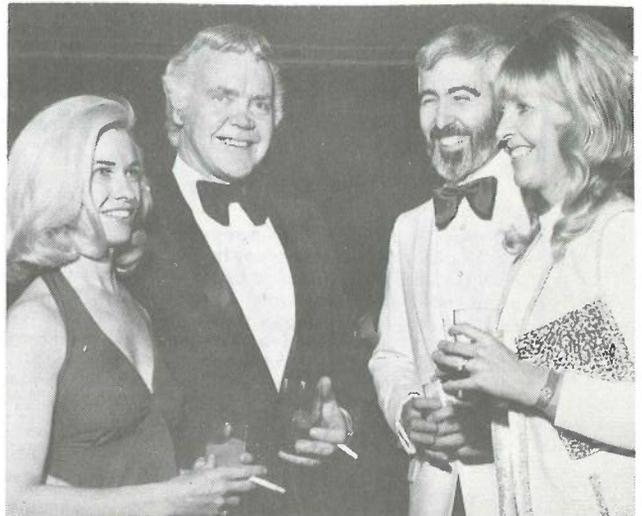
Mr. & Mrs. Schafer accepting Harold Moon Award on behalf of their son R. Murray Schafer from Ed Kramer.



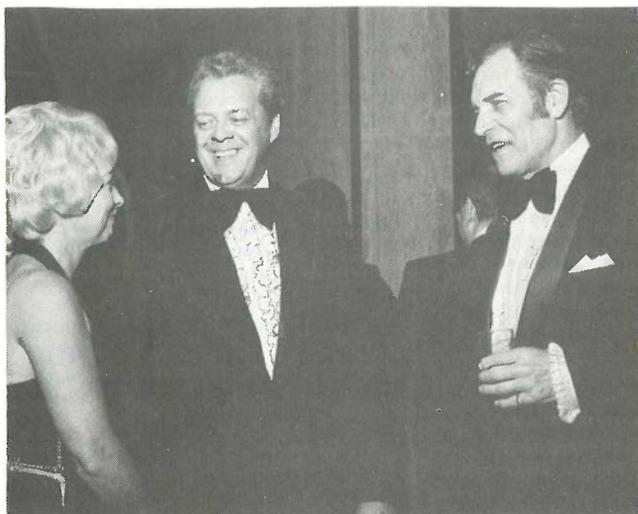
Mr. & Mrs. Howard Hayman (Quality) with Mrs. Don F. DeGroot and Harold Moon.



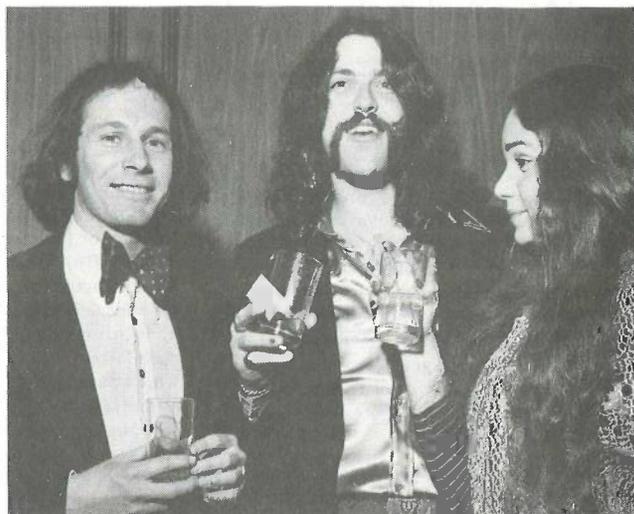
Rickie York, Art Snider (Periwinkle Records) and Mr. & Mrs. Steve Harris (CRTC AM Radio Department).



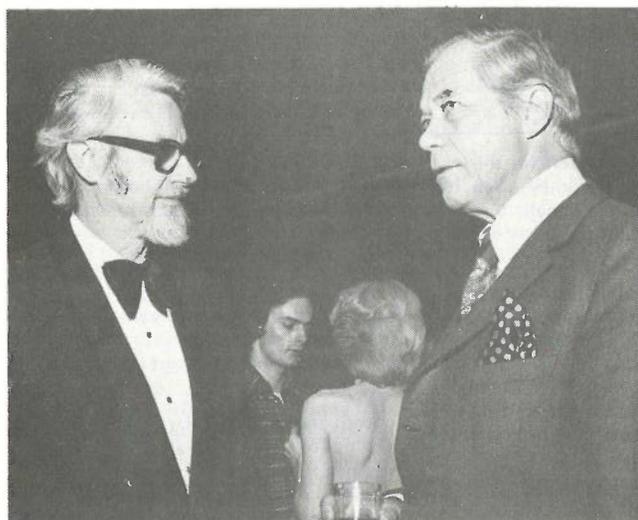
Mr. & Mrs. Gene Kirby and Mr. & Mrs. Doug Loney.



Mr. & Mrs. Ken Middleton (WEA) and Cam Ritchie (BMI).



Peter Foldy (Kanata), Bob McBride (Capitol) and guest.



The CBC's Lister Sinclair and Thom Benson.



Joey Gregorash (Polydor) Janine Price, Vivien Hicks.



Mr. & Mrs. Wally West (Muzak), Mr. & Mrs. Lymon Potts and Mr. & Mrs. Don Hartford (Standard Broadcasting).



Eleanor and Sam Sniderman with GRT's Jane and Ross Reynolds.



RPM WEST
john watts

Geewiz. I got my own promo in RPM a few weeks ago. The idea was to encourage the more reticent out there to take typewriter key in hand and send some information this way. Ironically, I learned a very simple and important lesson from that promo. In the middle was a map of the four western provinces, the east had abdicated in favour of a maple leaf. Up above the Rockies and the Prairies were the Yukon and Northwest Territories. I looked at that little map and realized all at once exactly what we're dealing with here. Those four provinces and two territories have a total area of 2,631,731 square miles.

For the benefit of statistics freaks, there are only five countries in the world which can top that. For those of you from the Prairies who know exactly what a square mile looks like, I invite you to boggle; imagine two and a half million of those things.

Two and a half million square miles is impressive stuff in anyone's atlas, but when you spread that area over some of the most

rugged terrain on the face of the earth and at huge distances from the "accepted" centres of commerce and culture, you begin to appreciate the situation.

This is where I have to put in a word for the Royal Mail (Canada Post or Post Canada or whatever it is be damned). I've said some pretty nasty things about our boys in blue over the years, and most of them have been richly deserved. One I didn't gripe about in the public press but which I unload now is the case of the seventeen day first class delivery from downtown Vancouver to West Vancouver, an enormous distance of ten miles. Sneaking another one in quickly, he mentioned the special delivery first class letter from Toronto to Vancouver which never did show up. But all that aside (taking notes Mr. Allmand?) I will still put in a plug for the good old eight cent stamp, if by the time this is printed it still is the good old eight cent stamp. What else in the world can you get carried across the Rockies, through the Prairie wheatlands, over hill and dale, through sleet and snow and automated sorting machinery for eight cents?

The letter is indeed a marvelous thing. A sheet of paper costs about a quarter of a cent, a number ten envelope about a cent and a half. Add that to your stamp and

you've got a grant total of nine and three quarter cents. That's five and a quarter cents less than a chocolate bar and it doesn't rot your teeth. For those nine and three quarter cents you can transmit your ideas, opinions and anything else to almost any point in Canada where there's someone alive.

Actually things aren't going that badly. The percentage of western-oriented news in RPM is increasing steadily. In fact, at the current rate of growth, by early 1975 one hundred per cent of all stories in the paper will be from the west.

CONCEPT GAINS Foothold WITH H.P. RIOT PROMOTION

Concept Records International, a Regina-based firm, has made strong television advertising overtures to the rest of Canada with their H.P. Riot album. The television package and overall promotion for this album is somewhat unique in that Concept have taken an unknown group and invested considerable money in a high energy, punchy television commercial production. Brian Young, director and vice-president of the firm with offices in Toronto, is confident that their approach "will hasten the consumer awareness and establish a group in a much shorter time than conventional promotions," adding "I feel that some of the best records produced have also been some of the best kept secrets, the consumer is just not aware."

Coupled with the album, Concept have now released a single "Help Me (Get It On)" and will shortly lay on a heavy campaign to bring this single to the attention of contemporary rock programmers. Concept is also budgeting for radio spots and trade advertising.

Concept and, in particular, Young are scouting for new Canadian talent are presently negotiating with a number of other acts. They have had much success with previous releases by western Canadian folk, contemporary rock and country groups but restricted their television packages strictly to the western provinces.

Concept Marketing was one of the first to become involved in the television advertised record business and, for the past six years, have been involved primarily in the multiple artists product, compiled of past hits, with the exception of album product by Saskatchewan locals. Young, who was formerly with Columbia, joined Concept and formed a new company - Concept Records International Limited. His objectives were to produce and manufacture record packages similar to those which had been done in the past for distribution by Concept Marketing Limited. It was Young who came across the San Francisco-based H.P. Riot while they were playing Oil Can Harry's in Vancouver.

The group was signed to a three year contract with the exclusive worldwide rights. Concept Records is responsible for the production, manufacturing, promotion and distribution of H.P. Riot product. This product is available at Woodward's, Eaton's, Simpsons, The Bay, Towers, Woolco, Music World and many other retail and rack jobber operations.



TALENT SEEN
Sammy Jo

STAMPEDERS receive U.S. acclaim. The American music trades pick all nine cuts from Stampeders' latest album. Reports on their U.S. tour are most gratifying, they've proven as many other top Canadian groups have Canada has talent.

ABRAHAMS CHILDREN, who recently completed a successful West Coast tour, have also done the same in Sault Ste. Marie, Smith Falls and Vankleek Hill, Ontario. The group have replaced two members with Dave Dobko (on key board) and Ric McDonald (Bass).

ANNUAL HIGH PARK FREE FESTIVAL (Toronto), is set for Sunday afternoon, May 26th, featuring some of Toronto's best known pop groups and singers. Artists taking part are, Kld Bastien's Magnolia Brass Band, John Moran, String Band, John Mills-Cockell, Dave Nicol, Downchild

Blues Band and Fludd. Organizers for this event, Mike Watson, Dave Bleakney, Richard Flohil, Jim Holt and Jim McConnell. Providing the weather holds out, a crowd of 40,000 is expected.

IAN THOMAS, a former member of the well known Canadian group Tranquility Base, returns to Hamilton Place in concert, Saturday, May 4th and this time, Ian's guest artists are The Hamilton Philharmonic Orchestra. Ian's new band consists of Hugh Alexander Syme (keyboard and vocals); D'Arcy Whickham (acoustic and electric guitar and vocals); Michael T. Oberle (drums and vocals); Steve Hogg (bass and vocals) and Josh Onderisin (electric and acoustic guitars and vocals).

JOHN LOVETT, booking agent for Music Shoppe International, leaves the booking business to form a new rock group. John who has been in the music business for a good number of years and really made his debut in the group Rock Show Of The Yeomen, returns to singing and picking his guitar.

That's Show Biz!

April 29-May 4	Bruce Miller	Egerton's (Toronto)
May 7-11th	Don Potter	Egerton's (Toronto)
May 13-18	Peter Foldy	Egerton's (Toronto)
May 15-18	Lighthouse	The Whiskey, L.A.
May 26-27	Lighthouse	Hawaii
May 6-11	Max Webster	Gas Works (Toronto)
"	Brussel Sprout	El Mocambo (Toronto)
"	Bond	Mad Mechanic (Toronto)
"	Ruby Jones	Duffys' (Hamilton)
"	Point Blank	Ottawa House (Hull, Quebec)
"	Ash Mount	Piccadilly Tube (Toronto)
"	Holy Smoke	Larry's Hideaway (Toronto)
"	Sebastien	Banlamond (Toronto)
"	Three Penny Opera	Ontario Place (Toronto)

BOBBY DARIN — Darin 1936-1973 — Motown M 813V1-Y

There is much that can be said about Bobby Darin, one of the greats from the rock and roll explosion but only his last producer, Bob Crewe, could sum it up so beautifully: "Whenever I think of Bobby Darin, these words of Abraham Lincoln always come to mind . . . 'I do the very best I know how; the very best I can; and I mean to keep doing so until the end. If the end brings me out alright, what is said against me won't amount to anything. If the end brings me out wrong, ten angels swearing I was right would make no difference'."

**NEW ALBUMS****JUAN CARLOS CALDERON — Eres Tu (Touch The Wind) — Harmony KHE 90271-H**

Put together in Canada by Columbia, this album is an enjoyable package of entertainment by the composer of the hit single "Eres Tu (Touch The Wind)". Lyrics, what there are of them are in English enhancing Calderon's unique approach to a musical colusion of the big church or anthem sound with basic rock progressions, making the album extremely palatable for both pop and contemporary rock formats.

PETER FOLDY — Kanata 12-M

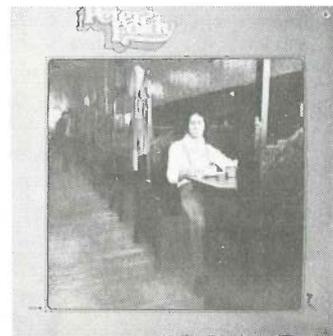
An unusual talent unique to Canada. Foldy has that British cum Australian sound with just enough European and Canadian mix to rank him among this country's top potentials. He first came into prominence with "Bondi Junction", contained here . . . and should have become a chart winner with his follow-ups but somehow faded. He is currently out with "When I Am So In Love" which was immediately recognized by pop programmers as another "Junction" but it too would appear to be waning. An excellent talent unfortunately waiting in the wings.

DIANA ROSS — Last Time I Saw Him — Motown M 812V1-Y

Been out for a little while but may have been lost in the shuffle and changeover. A dynamite album, somewhat of a departure from the usual Diana Ross. With each release she oozes more and more wax poise that adds even more of a dimension to her exceptional talent. One of the great black singers of our time. She toys with lyrics and breathes and belts the music, like no other female artist — black or white. Title tune became U.S. hit.

THE COUNTRY EDITION — Taking Off — Cynda CNS 1030-K

There are those albums you can hook into something outstanding and then there is this one. Why comment on an album when you can't come up with what the group or artist would like to read? Simple, the Country Edition appear to have a lot of talent. This album doesn't bring it all out, in my opinion. The voices are a little weak — brought more into prominence by a very professional back-up group. Steel, piano, fiddle and the Laurie Bower Singers seem to be just too much for the Edition to cope with. Perhaps their own original material



would give them the confidence they seem to lack here.

ALDO MONTICONE — Split Fingers — Bravo LP 5003

If you're looking for an unbelievable accordion solo album, try this one on for size. Monticone brings out the best in the instrument particularly with "Hora Staccato" and "Malaguena". Album produced in Toronto. Drummer Paul Robson gives a percussion assist. Album available only from Bravo Records. Pop (MOR) programmers will find several cuts appealing for "drive" periods.

ARTIST	TITLE	LABEL	LP	8-TRACK	CASSETTE
Mood Jga Jga	Mood Jga Jga	WEA (P)	BS 2772		
Kiss	Kiss	Casablanca (P)	NB 9001		
Johnny Rivers	Road	Atlantic (P)	SD 7301		
Waylon Jennings	This Time	RCA (N)	APL1-0539		
Les Variations	Moroccan Roll	Quality (M)	BDS 5601		
Peter Foldy	Peter Foldy	Quality (M)	KAN 12		
Johnny Rodriguez	My Third Album	Mercury (Q)	SRM-1-699		
Bobby Darin	Darin 1936-1973	Motown (Y)	M813V1		
ZZ Top	Tres Hombres	London (K)	XPS 631		
Savoy Brown	Boogie Brothers	London (K)	APS 638		
Jay Telfer	Time Has Tied Me	Axe (K)	AXS 505		
Cockney Rebel	Cockney Rebel	Capitol (F)	ST-6414		
Brewer and Shipley	Brewer and Shipley	Capitol (F)	ST-11261		
Rainbow Canyon	Rollin' in the Rockies	Capitol (F)	ST-11272		
April Wine	Electric Jewels	Aquarius	AQR 504		
Juan Carlos Calderon	Eres Tu (Touch the Wind)	Columbia (H)	KHE 90271		
His Orchestra & Chorus	Richard Nixon: A Fantasy	Buddah	0598		
David Frye	Return to Forever	Polydor (Q)	2310 283		
Chick Corea	The Second Album	Motown (Y)	M 807 V1		
Puzzle	Innervisions	Motown (Y)	T 326L		
Stevie Wonder					

MONTEVERDI Lamento d'Arianna
 Monteverdi Choir of Hamburg conducted by Jurgen Jurgens
 Archive 2533 146

This is the third recording from Deutsche Grammophon's Archive Production of music by Claudio Monteverdi performed by the Monteverdi Choir Hamburg. Previous releases include an album of Sacred Concertos (Archive 2533 137) and an album of Virtuoso Madrigals (Archive 2533 087). Lamento d'Arianna is a fragment from the lost Monteverdi Opera "Arianna" and is performed here in a Madrigal version which Monteverdi included in his Sixth Book of Madrigals. The continuo where called for is played by Colin Tilney, Cembalo and Positive Organ, Werner Kauffmann, Positive Organ, Helga Storck, Harp, Kristian Gerwig, Lute, Klaus Storock, Cello and Hans Koch Contrabass. A beautifully produced series.

RPM CLASSICAL ALBUMS
lawson cook

RODRIGO Concierto Andaluz
 Concierto de Aranjuez

The Romeros - four guitars
 The San Antonio Symphony Orchestra conducted by
 Victor Alessandro
 MERCURY SR 90488

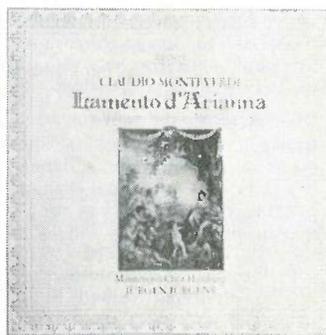
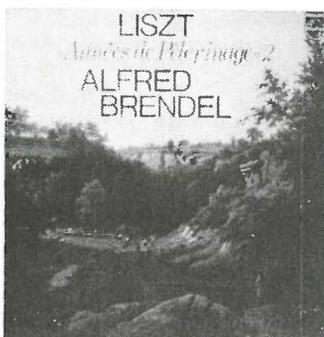
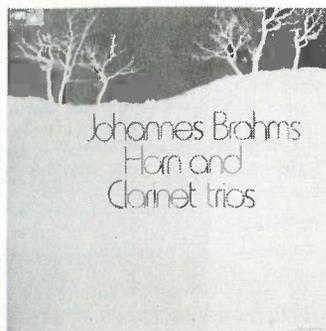
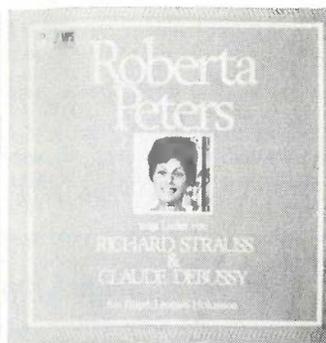
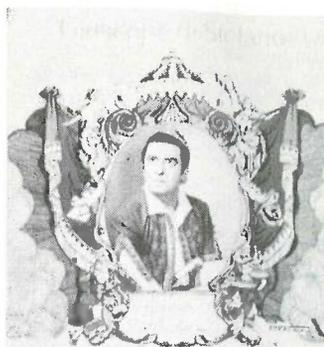
Polydor are making available in Canada once again the Mercury Classical line. Most of the releases so far have been remastered and pressed in Holland with attractive new packaging. This release is unaccountably in its original Mercury format and has been pressed in Canada with less than impressive results. The Concierto de Aranjuez for solo guitar and orchestra by now needs no comment. It is undoubtedly the most popular guitar concerto ever written and it receives a brisk, energetic performance by Angel Romero and the San Antonio Symphony Orchestra. Of greater interest is the Concierto Andaluz for four guitars and orchestra which was commissioned by Celedonio Romero and is dedicated to him and his three sons. It was composed in 1967 and received its first performance the same year in San Antonio, Texas. This recording was made shortly after. Its three movements are Tiempo de Bolero, Adagio, and Allegretto. The performance is colourful and authoritative.

JOHANNES BRAHMS Horn and Clarinet Trios
 Stoiks Milanova - violin; Hermann Baumann - Horn;
 Piet Honingh, - Clarinet; Anner Bylisma - Cello;
 Malcolm Frager - Piano
 BASF KMB 21184

Two of Brahms' loveliest chamber works are here coupled on this beautifully recorded BASF release. The Trio in E-flat major for Piano, Violin and Horn Op. 40 was composed in 1865 and received its first performance in that year with the composer at the piano. The Trio in A minor for Piano, Clarinet and Cello Op. 114 was composed in 1891 and received its first performance with Brahms playing the piano part and Richard Muhlfeid who inspired the work playing the Clarinet. The American pianist Malcolm Frager has made remarkably few recordings considering his stature and popularity and BASF are to be congratulated in obtaining his services for these warm hearted, musical performances.

LISZT Annees de Pelerinage Book 2
 Alfred Brendel - pianist
 PHILIPS 6500 420

Since coming under contract with Philips, Alfred Brendel has concentrated so much on recording music of Schubert, Beethoven and Mozart that one tends to forget his enormous reputation as an exponent of the music of Franz Liszt, although he recently recorded the two Liszt Piano Concerti and the Totentanz for Piano and Orchestra. Liszt's three volumes collected under the title Annees de Pelerinage (years of Pilgrimage) were composed during his travels in Italy and Switzerland between the years 1835 and 1839. Alfred Brendel here plays the Second Year: Italy. Although it is good to have the collection played complete on one disc, I doubt that Liszt intended the work to be heard complete at one sitting. The works make more appealing listening when heard separately. Most popular are the three Petrarcha Sonnets and the lengthy Sonata Apres une lecture du Dante. The remaining sections are called Spozalizio, Il Penseroro, and Canzonetta del Salvador Rosa and are less interesting. Performances are monumental and the recording is tops.



OPERATIC RECITAL
 Giuseppe di Stefano
 ACE OF DIAMONDS SDD 2205

London's Ace of Diamonds budget line offer an Operatic recital by the popular Italian Tenor Giuseppe di Stefano which was originally produced in 1959 on the London label. Side one features arias from Italian Operas including Andrea Chenier, Tosca and Turandot. Side two contains arias from the French repertoire and includes arias from Massenet's Werther and Manon, Bizet's Carmen and The Pearl Fishers, and Gounod's Faust. Giuseppe di Stefano made a recent appearance in Toronto's Massey Hall with Soprano Maria Callas and many will want to own this earlier example of his art. The recorded sound is quite satisfactory.

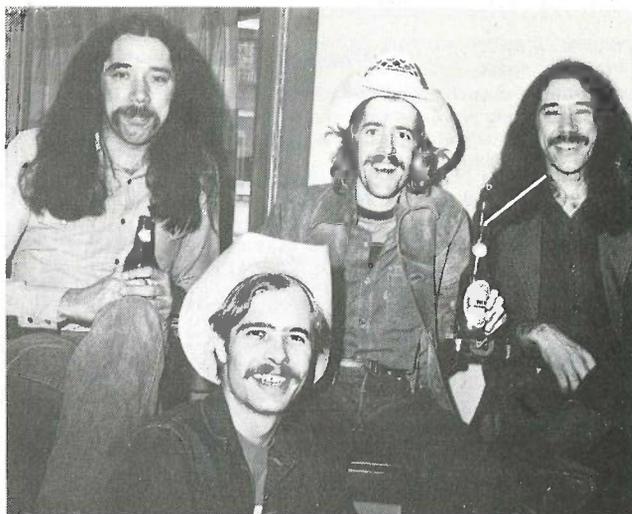
ROBERTA PETERS SINGS SONGS OF STRAUSS AND DEBUSSY

Roberta Peters - Soprano
 Leonard Hokanson - pianist
 BASF MB 20799

Popular coloratura soprano Roberta Peters is featured here in a recital accompanied by Leonard Hokanson. Side one is devoted to lieder by Richard Strauss. Selections include the popular Morgen Op. 27 No. 4, Standchen, Op. 17 No. 2, Amor Op. 68 No. 5, All mein Gedanken Op. 21 No. 1 and Ich Schwebe Op. 48 No. 2. Side two features Debussy songs including two settings of Clair de lune, Rondel Chinoise, Apparition, Pierrot, Fleur des bies and Fetes galantes. Some may find a lack of warmth in the voice for certain of the songs. The recorded sound seems to favour the highs throughout resulting in an unrelieved brilliance in both the piano and vocal sound which does not wear well.



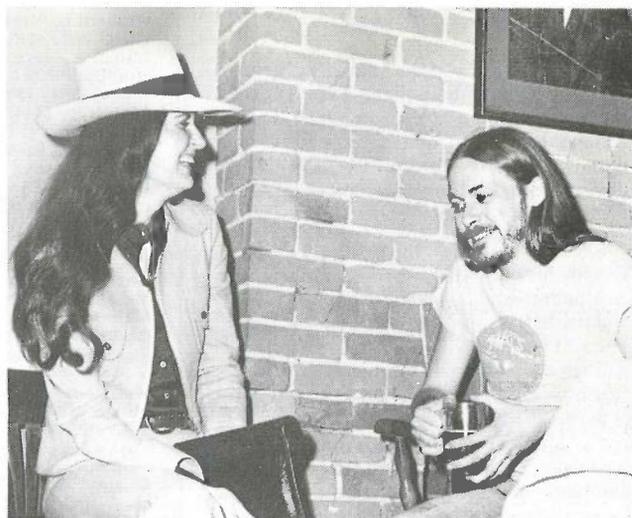
Columbia's Bearfoot with CFTR's Alex Sharpstone, Terry McGee of Columbia and Steve Smith (RPM sales).



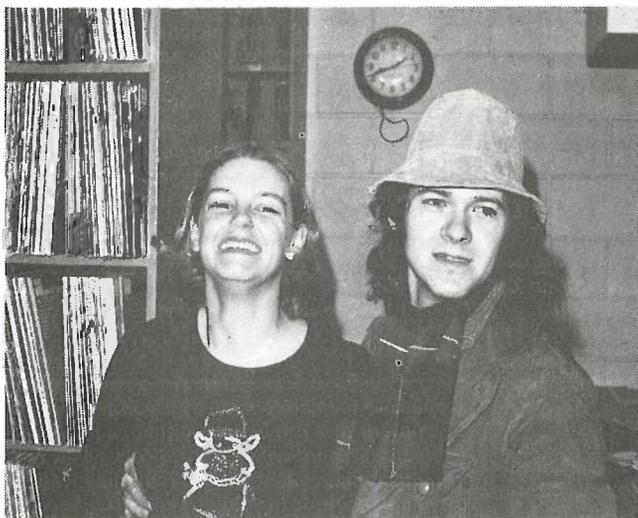
The Good Brothers, Brian (l) and Bruce (r) with Marmaduke of New Riders of Purple Sage and Columbia's Mike Watson.



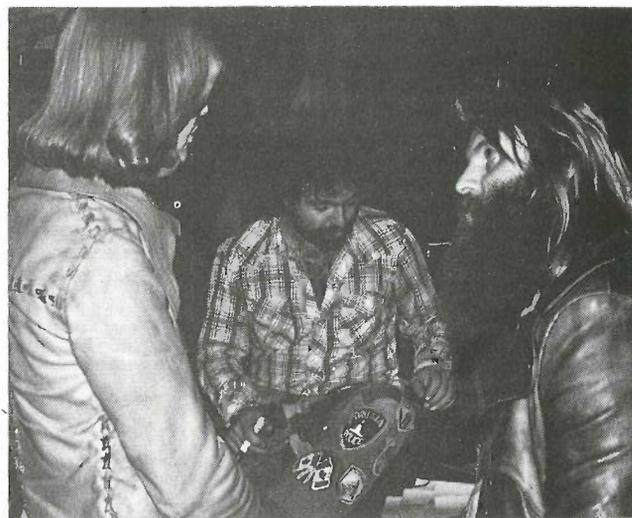
Bachman-Turner Overdrive's new rhythm guitarist Blair Thornton signs with group. Manager Bruce Allen (seated).



Sylvia Tyson with Buddy Cage, former member of the Tyson's back-up group and now with New Riders of Purple Sage.



True North's Murray McLauchlan with Diane Giffen of CKWX, Vancouver's new 50,000 watt 24 hr. country station.



Sonny Bernardi and Kelly Jay of Crowbar talking to fans at Vancouver's Royal Centre autograph session.

WEISSBERG & DELIVERANCE AT TORONTO'S EL MOCAMBO

Blue grass and country are not my favourite brands of music. But . . . when anybody performs with such excellence as Eric Weissberg and group performs with and when I am forced to sit and stare, eyes wide, mouth open . . . I can dig it.

The group played at the El Mocambo Wednesday April 10th as part of a week long engagement. The crowd was sparse that



Group and WEA's Grant Webb.

night — maybe it was the name of the type of music being offered that night that scared them off. If such was the case, it was indeed an unfortunate situation. Regardless of musical categories, some of the licks going down that night would surely have made an Eric Clapton envious. Excellence transcends categories of music.

Despite his hill-billy image, Eric Weissberg is an alumnus of the Julliard School of Music and has been a big town studio musician for years. It is probably the same discipline and talent that carried him through school that now makes his fingers glide so effortlessly across the banjo strings. Also of note, was one Charlie Brown on electric guitar. His technical expertise and extraordinary feel combined to make him one of the best guitarists heard to date by this reviewer. DT

AD DEADLINE — TUESDAY AT NOON

TIM RYAN RELAXES AT MANI'S (TORONTO)

A Tuesday night: the club was small; the crowd was smaller, mostly close friends. And Tim Ryan felt like relaxing, closing his eyes and flowing into the music.

It was a nice circumstance and setting to hear someone like Tim Ryan. For twelve years, Tim has been playing in various places and contexts, trying to rise above the mediocre masses. Last November, he won a trip to Tokyo as a contestant in the World Popular Song Festival. His song, "Sweet December", although among the 43 songs chosen from 850 entries, didn't quite measure up to the MOR tastes of the Festival's jury. There is also an album on Good Noise entitled "The Runner".

Tim is trying to rise above it all. His composing and singing have arrived. Hopefully his career will catch up. DT

RPM 100 Top Albums

ALPHABETICALLY BY ARTIST

April Wine (76)
Auger's, Brian, Oblivion Express (92)
Allman, Gregg (75)
Bachman-Turner Overdrive (6) (58)
Black Sabbath (52)
Blue Swede (94)
Byrd, Donald (97)
Carpenters (78)
Cheech & Chong (93)
Chicago (5)
Cobham, Bill (85)
Cockburn, Bruce (65)
Croce, Jim (48) (39) (59)
Crowbar (77)
Deep Purple (18)
Denver, John (2) (27)
Derringer, Rick (73)
Doobie Brothers (13)
Dylan, Bob (43)
Eagles (90)
Earth, Wind & Fire (22)
Emerson Lake & Palmer (46)
Essex, David (91)
Foghat (42)
Franklin, Aretha (15)
Gary & Dave (61)
Grand Funk (4)
Green, Al (96)
Graham Central Station (55)
Guess Who (16)
Hancock, Herbie (24)
Humble Pie (86)
Jacks, Terry (8)
Joel, Billy (41)
John, Elton (14)
Kendricks, Eddie (56)
Knight, Gladys and the Pips (36)
Kool & the Gang (82)
Led Zeppelin (83)
Lightfoot, Gordon (9)
Lighthouse (30)
Loggins & Messina (74)
Love Unlimited Orchestra (29) (67)
MFSB (12)
Main Ingredient, The (66)
Mangione, Chuck (64)
Marshall Tucker Band, The (68)
McCartney, Paul & Wings (3)
McLaughlin, Murray (26)
Miller, Steve (81)
Mitchell, Joni (19)
Morrison, Van (71)
Muldaur, Maria (10)
Murray, Anne (7)
New Birth (98)
O'Jays (57)
Oldfield, Mike (11)
Pink Floyd (45)
Reddy, Helen (53)
Reed, Lou (62)
Rich, Charlie (69) (25) (33)
Ronstadt, Linda (89)
Rundgren, Todd (51)
Rush (88)
Seals & Crofts (23)
Simon, Carly (37)
Simon, Paul (32)
Soundtrack, American Graffiti (34)
Soundtrack, The Sting (1)
Soundtrack, The Way We Were (72)
Spinners, The (47)
Stampede (28)
Starr, Ringo (63)
Steely Dan (50)
Stevens, Cat (20)
Strawbs (70)
Streisand, Barbra (31)
Teen Angel (79)
Thomas, Marlo & Friends (100)
Three Dog Night (38)
Tower of Power (35)
Trower, Robin (80)
Uriah Heep (99)
Vaidy (40)
War (17)
Wednesday (49)
White, Barry (54)
Who (87)
Winter, Johnny (84)
Wonder, Stevie (21) (60)
Yes (44)

RPM 100 Top Singles

ALPHABETICALLY BY TITLE

A Dream Goes On Forever (55)
A Very Special Love Song (32)
Air That I Breathe, The (84)
All In Love Is Fair (69)
Another Park Another Sunday (59)
Bad Bad Leroy Brown (99)
Band on the Run (40)
Bennie & the Jets (8)
Best Thing That Ever Happened to Me (6)
Billy, Don't Be A Hero (67)
Can You Feel It (38)
Chameleon (42)
Come & Get Your Love (34)
Come the Son (41)
Day Break (56)
Dance With the Devil (48)
Dancing Machine (15)
Don't You Worry About a Thing (21)
Electric Jewels (96)
Entertainer, The (20)
Flip Flop & Fly (82)
For the Love Of Money (73)
Going Down Slow (97)
Happiness Is Me and You (54)
Heavenly (52)
Help Me (28)
Hollywood Swinging (87)
Hooked on a Feeling (29)
I'm a Train (37)
I'm in Love (58)
I Am What I Am (18)
(I've Been) Searchin' So Long (13)
I Held Out (98)
I'll Be The Other Woman (93)
I'll Have To Say I Love You in a Song (4)
I Won't Last A Day Without You (39)
If I Were A Carpenter (94)
If It Feels Good Do It (71)
If You Love Me Let Me Know (43)
It Only Hurts When I Try to Smile (70)
Just As Bad As You (78)
Just Don't Want to Be Lonely (11)
Keep It in the Family (61)
Keep on Singing (10)
La Grange (85)
Lady (81)
Let It Ride (5)
Let's Get Married (57)
Linda Won't You Take Me In (23)
Locomotion, The (1)
Lookin' for a Love (24)
Lord's Prayer (7)
Loving Arms (83)
Loving You (63)
Me & My Stone (27)
Midnight at Oasis (19)
Mighty Mighty (64)
Mockingbird (46)
My Girl Bill (50)
My Mistake (16)
No Charge (68)
Oh My My (3)
Oh Very Young (17)
Once You Understand (75)
One Hell of a Woman (60)
Outside Woman (35)
Payback (72)
Piano Man (25)
Power of Love (89)
Put A Little Love Away (91)
Rhoda (100)
Rock Around the Clock (49)
Same Love That Made Me Laugh, The (88)
Show Must Go On, The (12)
Stagger Lee (79)
Standing at the End of the Line (62)
Star Baby (14)
Steam Heat (90)
Streak, The (33)
Summer Breeze (92)
Sundown (47)
Sunshine on My Shoulder (45)
TSOP (2)
Teen Angel (22)
Tell Me a Lie (31)
Tell Laura I Love Her (80)
Thanks For Saving My Life (51)
Time to Cry (77)
Touch A Hand Make a Friend (53)
Touch & Go (74)
Traveling Boy (65)
Tubular Bells (Theme From Exorcist) (9)
Under the Influence of Love (86)
Virginia (Touch Me Like You Do) (26)
Werewolf (30)
What Do You Know About Love (95)
Where is the Answer (76)
Who is He and What is He to You (66)
You Make Me Feel Brand New (44)
You Won't See Me (36)

RPM100 Top Singles (51-100)

51	52	(13)	THANKS FOR SAVING MY LIFE Billy Paul Phila. Int'l 3538-H	76	77	(7)	WHERE IS THE ANSWER Copper Penny Sweet Plum MS 9921-W
52	53	(6)	HEAVENLY Temptations Gordy 7135-Y	77	90	(3)	TIME TO CRY Don Goodwin Silver Blue 808-Q
53	33	(10)	TOUCH A HAND MAKE A FRIEND Staple Singers Stax 0196-Q	78	81	(2)	JUST AS BAD AS YOU Shawne Jackson Playboy P 50053X-M
54	37	(8)	HAPPINESS IS ME AND YOU Gilbert O'Sullivan MAM 3636-K	79	80	(6)	STAGGER LEE Teen Angel & The Rockin' Rebels Hellroaring HRM 101-T
55	45	(6)	A DREAM GOES ON FOREVER Todd Rundgren Bearsville 0020-P	80	89	(2)	TELL LAURA I LOVE HER Johnny T. Angel Yorkville 45092-D
56	58	(4)	DAY BREAK Nilsson RCA APBO-0246-N	81	87	(4)	LADY Danny McBride Columbia C4-4043-H
57	55	(7)	LET'S GET MARRIED Al Green Hi 2262-K	82	85	(4)	FLIP FLOP & FLY Downchild Blues Band Special 1230-60-T
58	76	(4)	I'M IN LOVE Aretha Franklin Atlantic 2999-P	83	83	(4)	LOVING ARMS Kris Kristofferson & Rita Coolidge A&M 1498-W
59	68	(4)	ANOTHER PARK ANOTHER SUNDAY Doobie Brothers Warner Bros. 7795-P	84	91	(2)	THE AIR THAT I BREATHE Hollies Epic 5-1110-H
60	64	(4)	ONE HELL OF A WOMAN Mac Davis Columbia 46004-H	85	93	(3)	LA GRANGE Z.Z. Top London 203-K
61	69	(4)	KEEP IT IN THE FAMILY Leon Heywood 20th Century 2066-T	86	88	(5)	UNDER THE INFLUENCE OF LOVE Love Unlimited 20th Century 2082-T
62	99	(2)	STANDING AT THE END OF THE LINE Lobo Big Tree 15001X-M	87	97	(2)	HOLLYWOOD SWINGING Kool & The Gang De-Lite 561X-M
63	61	(8)	LOVING YOU Johnny Nash Epic 311070-H	88	96	(3)	THE SAME LOVE THAT MADE ME LAUGH Bill Withers Sussex 513-T
64	74	(4)	MIGHTY MIGHTY Earth, Wind & Fire Columbia 46007-H	89	78	(6)	POWER OF LOVE Martha Reeves MCA 40194-J
65	67	(4)	TRAVELING BOY Garfunkel Columbia 46030-H	90	92	(4)	STEAM HEAT Pointer Sisters Blue Thumb 248X-M
66	73	(3)	WHO IS HE AND WHAT IS HE TO YOU Creative Source Sussex 509-T	91	79	(4)	PUT A LITTLE LOVE AWAY Emotions Stax 4106-Q
67	82	(2)	BILLY, DON'T BE A HERO Paper Lace Mercury 73479-Q	92	84	(3)	SUMMER BREEZE Isley Bros. T-Neck 2253X-M
68	86	(3)	NO CHARGE Melba Montgomery Elektra 45883-P	93	94	(3)	I'LL BE THE OTHER WOMAN Soul Children Stax 0182-Q
69	60	(5)	ALL IN LOVE IS FAIR Barbra Streisand Columbia 46024-H	94	....	(1)	IF I WERE A CARPENTER Leon Russell Shelter 40210-J
70	59	(6)	IT ONLY HURTS WHEN I TRY TO SMILE Tony Orlando & Dawn Bell 450-M	95	95	(3)	WHAT DO YOU KNOW ABOUT LOVE Apple & Appleberry ABC 11415-N
71	70	(3)	IF IT FEELS GOOD DO IT Ian Lloyd & Stories Kama Sutra 588X-M	96	....	(1)	ELECTRIC JEWELS April Wine Aquarius AQ 5031-K
72	72	(7)	PAYBACK James Brown Polydor 14223-Q	97	98	(2)	GOING DOWN SLOW Bobby Blue Bland Dunhill 4379-N
73	100	(2)	FOR THE LOVE OF MONEY O'Jays Philadelphia International 13544-H	98	....	(1)	I HELD OUT Fludd Daffodil DFS 1047-F
74	75	(7)	TOUCH & GO Al Wilson Rocky Road 30076-M	99	....	(1)	BAD BAD LEROY BROWN Frank Sinatra Reprise 1196-P
75	71	(4)	ONCE YOU UNDERSTAND Think Big Tree 15000-P	100	(1)	RHODA Robert David RCA KPBO 0028-N

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RPM Top Singles

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

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

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	2	(8)	THE LOCO MOTION Grand Funk Capitol 3840-F	26	16	(14)	VIRGINIA (Touch Me Like You Do) Bill Amesbury Yorkville YVM 45100-D
2	1	(8)	TSOP MFSB Philadelphia International 3540-H	27	27	(7)	ME & MY STONE Stampeders Music World Creations MWC 1015X-M
3	5	(9)	OH MY MY Ringo Starr Apple 1872-F	28	28	(9)	HELP ME Joni Mitchell Asylum 11034-P
4	6	(9)	I'LL HAVE TO SAY I LOVE YOU IN A SONG Jim Croce ABC 11424-N	29	12	(12)	HOOKED ON A FEELING Blue Swede Capitol 3627-F
5	7	(10)	LET IT RIDE Bachman-Turner Overdrive Mercury M-73457-Q	30	40	(6)	WEREWOLF Five Man Electrical Band Polydor 14221-Q
6	8	(11)	BEST THING THAT EVER HAPPENED TO ME Gladys Knight & The Pips Buddah 403-M	31	17	(13)	TELL ME A LIE Sammi Jo MGM South 7029-Q
7	3	(11)	THE LORD'S PRAYER Sister Janet Mead A&M 1491-W	32	15	(11)	A VERY SPECIAL LOVE SONG Charlie Rich Epic 5-11091-H
8	4	(11)	BENNIE & THE JETS Elton John MCA 40198-J	33	66	(3)	THE STREAK Ray Stevens Barnaby 600
9	14	(9)	TUBULAR BELLS (Theme From Exorcist) Mike Oldfield Virgin 55100-P	34	25	(15)	COME & GET YOUR LOVE Red Bone Epic 11035-H
10	11	(8)	KEEP ON SINGING Helen Reddy Capitol 3845-F	35	38	(13)	OUTSIDE WOMAN Bloodstone London 1052-K
11	13	(12)	JUST DON'T WANT TO BE LONELY The Main Ingredient RCA APBO-0205-N	36	57	(3)	YOU WON'T SEE ME Anne Murray Capitol 72727-F
12	18	(7)	THE SHOW MUST GO ON Three Dog Night Dunhill D-4382-N	37	39	(6)	I'M A TRAIN Albert Hammond Mums 6026-H
13	22	(6)	(I've Been) SEARCHIN' SO LONG Chicago Columbia 46020-H	38	32	(13)	CAN YOU FEEL IT Lighthouse GRT 1230-61-T
14	9	(14)	STAR BABY Guess Who Nimbus 9 APBO 0217-N	39	47	(3)	I WON'T LAST A DAY WITHOUT YOU Carpenters A&M 1521-W
15	35	(8)	DANCING MACHINE Jackson Five Tamla Motown 1286	40	56	(3)	BAND ON THE RUN Paul McCartney & Wings Apple 1873-F
16	20	(10)	MY MISTAKE Diana Ross & Marvin Gaye Tamla Motown 1269	41	46	(13)	COME THE SON Ian Thomas GRT 1230-74-T
17	30	(7)	OH VERY YOUNG Cat Stevens A&M 1503-W	42	43	(7)	CHAMELEON Herbie Hancock Columbia 46002-H
18	21	(7)	I AM WHAT I AM Lois Fletcher Playboy P 50049X-M	43	50	(5)	IF YOU LOVE ME LET ME KNOW Olivia Newton-John MCA 40209-J
19	23	(7)	MIDNIGHT AT OASIS Maria Muldaur Reprise 1183-P	44	51	(5)	YOU MAKE ME FEEL BRAND NEW Stylistics Avco 4634-N
20	34	(7)	THE ENTERTAINER Marvin Hamlisch MCA 40174-J	45	29	(11)	SUNSHINE ON MY SHOULDER John Denver RCA APBO 0213-N
21	36	(5)	DON'T YOU WORRY ABOUT A THING Stevie Wonder Tamla 54245-Y	46	26	(12)	MOCKINGBIRD Carly Simon & James Taylor Elektra 45880-P
22	31	(8)	TEEN ANGEL Wednesday Ampex AC 1355-V	47	49	(6)	SUNDOWN Gordon Lightfoot Reprise REP 1194-P
23	19	(14)	LINDA WON'T YOU TAKE ME IN Murray McLauchlan Columbia TN4-118-H	48	48	(6)	DANCE WITH THE DEVIL Cozy Powell Chrysalis 2029-P
24	24	(8)	LOOKIN' FOR A LOVE Bobby Womack United Artists 375-U	49	62	(5)	ROCK AROUND THE CLOCK Bill Haley MCA 60025-J
25	10	(12)	PIANO MAN Billy Joel Columbia 45963-H	50	65	(3)	MY GIRL BILL Jim Stafford MGM 14718-Q

RPM Top Albums

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

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

Y
R
L
S
Q
M
N
U
P
Z

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

	4	(12)	THE STING Soundtrack (MCA) MCA 390	MCAC390-J	MCAT390-J			
	2	3	(20)	JOHN DENVER'S GREATEST HITS (RCA) CPL1-0374-N	CPK1-0374-N	CPS1-0374-N		
	3	2	(19)	PAUL McCARTNEY & WINGS Band On The Run (Apple) SO3415-F	4XW3415-F	8XW3415-F		
4	16	(5)	GRAND FUNK Shinin' On (Capitol) SWAE-11278-F					
5	14	(5)	CHICAGO Chicago VII (Columbia) C2 32810-H					
6	12	(14)	BACHMAN-TURNER OVERDRIVE Bachman-Turner Overdrive II (Mercury) SRM 1-696-Q					
7	10	(7)	ANNE MURRAY Love Song (Capitol) ST 11266-F					
8	1	(14)	TERRY JACKS Seasons In The Sun (Goldfish) GLFP 1001-K					
9	8	(15)	GORDON LIGHTFOOT Sundown (Reprise) MS 2177-P	CRX 2177-P	8RM 2177-P			
	20	(9)	MARIA MULDAUR Maria Muldaur (Reprise) MS 2148-P		8RM 2148-P			
11	5	(19)	MIKE OLDFIELD Tubular Bells (Virgin) VR 13-105-P	CVR 13-105-P	8VR 13-105-P			
12	6	(8)	MFSB Love Is The Message (Phila Int'l) KZ 32707-H					
	22	(7)	DOOBIE BROTHERS What Were Once Vices Are Now Habits (Warner Bros.) W 2750-P					
14	34	(29)	ELTON JOHN Goodbye Yellow Brick Road (MCA) 2-10003-J	MCAC 2-10003-J	MCAT 2-10003-J			
15	24	(7)	ARETHA FRANKLIN Let Me In Your Life (Atlantic) SD 7292-P					
16	11	(22)	GUESS WHO Best Of The Guess Who Vol. II (RCA) APL1-0269-N	APK1-0269-N	APS1-0269-N			
17	28	(5)	WAR War Live (United Artists) UA-LA193-12-U					
18	7	(8)	DEEP PURPLE Burrn (Warner Bros.) W 2766-P					
19	9	(12)	JONI MITCHELL Court & Spark (Asylum) 7ES1001-P	CAS-1001-P	8AS-1001-P			
20	48	(3)	CAT STEVENS Buddah & The Chocolate Box (A&M) SP 3623-W		8T 3623-W			
21	15	(35)	STEVIE WONDER Innervisions (Tama Motown) T326L-V	T5326-V	T8326-V			
22	38	(4)	EARTH, WIND & FIRE Open Our Eyes (Columbia) KC 32712-H					
23	18	(7)	SEALS & CROFTS Unborn Child (Warner Bros.) W 2761-P					
24	25	(11)	HERBIE HANCOCK Headhunters (Columbia) KC 32731-H		CA 32731-H			
25	26	(8)	CHARLIE RICH Very Special Love Songs (Epic) KE 32531-H		EA 32531-H			
26	19	(22)	MURRAY McLAUCHLAN Day To Day Dust (True North) TN 14-H			TNA 14-H		
27	13	(14)	JOHN DENVER Poems, Prayers & Promises (RCA) LSP 4499-N			P8S-1711-N		
28	21	(23)	STAMPEDERS From the Fire (Music World Creations) MWCS705-M	MWCS4-705-M	MWCS8-705-M			
29	17	(11)	LOVE UNLIMITED ORCHESTRA Rhapsody In White (20th Century) T 433-T					
30	23	(30)	LIGHTHOUSE Can You Feel It (GRT) 9230-1039-T	5230-1039-T	8230-1039-T			
31	31	(11)	BARBRA STREISAND The Way We Were (Columbia) PC 3280-H		CA 3280-H			
32	27	(5)	PAUL SIMON Live Rhythmin' (Columbia) BC 32855-H					
33	29	(20)	CHARLIE RICH Behind Closed Doors (Epic) KE32247-H		EA32247-H			
34	30	(33)	AMERICAN GRAFFITI SOUNDTRACK (GRT) 9230-1040-T	5230-1040-T	8230-1040-T			
35	32	(5)	TOWER OF POWER Back to Oakland (Warner Bros.) BS 2749-P					
36	36	(21)	GLADYS KNIGHT AND THE PIPS Imagination (Buddah) BDS 5141-M	BDS 4.5141-M	BDS 8-5141-M			
37	37	(12)	CARLY SIMON Hot Cakes (Elektra) 7ES-1002-P	CER-1002-P	8EK-1002-P			
	84	(2)	THREE DOG NIGHT Hard Labour (Dunhill) DSD 50168-N					
39	39	(26)	JIM CROCE You Don't Mess Around With Jim (ABC) ABCX 756-N	ABCX5756-N	ABCX8756-N			
40	42	(14)	VALDY Landscapes HL 5104-W		8T 5104-W			
41	35	(9)	BILLY JOEL Piano Man (Columbia) KC 32544-H		CA 32544-H			
	56	(8)	FOGHAT Energized (Bearsville) REPBR 6950-P					
43	44	(13)	BOB DYLAN Planet Waves (Asylum) 7ES 1003-P	CAS 1003-P	8AS 1003-P			
44	40	(13)	YES Tales From Topographic Oceans (Atlantic) 2SD 908-P	ACJ 908-P	A8TJ908-P			
45	52	(58)	PINK FLOYD The Dark Side Of The Moon (Harvest) SMAS 11163-F	4XW11163-F	8XW11163-F			
46	49	(20)	EMERSON LAKE & PALMER Brain Salad Surgery (Manticore) MC 66669-P	CMC 66669-P	8MC 66669-P			
	67	(3)	THE SPINNERS Mighty Love (Atlantic) SD 7296-P		A8TC 7296-P			
48	51	(18)	JIM CROCE I've Got A Name (ABC) ABCX 797-N	ABCX5 797-N	ABCX8 797-N			
49	53	(6)	WEDNESDAY Last Kiss (Ampex) AC 10152-V					
	91	(2)	STEELY DAN Pretzel Logic (ABC) D-808-N					

RPM100 Top Albums (51-100)

51	33	(7)	TODD RUNDGREN Todd (Bearsville) 2BR 6952-P			
52	47	(11)	BLACK SABBATH Sabbath, Bloody Sabbath (Warner Bros.) BS 2695-P CWX2695-P 8WM 2695-P			
53	92	(2)	HELEN REDDY Love Song For Jeffrey (Capitol) SO 11284-F			
54	61	(17)	BARRY WHITE Stone Gon (20th Century) TC 423-T			
55	77	(4)	GRAHAM CENTRAL STATION Graham Central Station (Warner Bros.) BS 2763-P			
56	55	(5)	EDDIE KENDRICKS Boogie Down (Tama) T330V 1-Y			
57	57	(4)	O'JAYS Ship Ahoy (Philadelphia International) KZ 32408-H			
58	62	(8)	BACHMAN-TURNER OVERDRIVE Bachman-Turner Overdrive (Mercury) SRM 1-673-Q			
59	66	(59)	JIM CROCE Life and Times (ABC) ABCX769-N ABCX5769-N ABCX8769-N			
60	88	(2)	STEVIE WONDER Talking Book (Motown) T 319L-Y			
61	50	(23)	GARY & DAVE Gary & Dave (Axe) AX5503-K 5AX503-K 8AX503-K			
62	68	(3)	LOU REED Rock & Roll Animal (RCA) APL1-0472-N APS1-0472-N			
63	64	(23)	RINGO STARR Ringo (Apple) SWAL 3413-F 4XW3413-F 8XW3413-F			
64	63	(15)	CHUCK MANGIONE Land Of Make Believe (Mercury) SRM1-684-Q			
65	54	(29)	BRUCE COCKBURN Night Vision (True North) TN 11-H TNA-11-H			
66	76	(4)	THE MAIN INGREDIENT Euphrates River (RCA) APL1-0335-N			
67	43	(17)	LOVE UNLIMITED Under The Influence Of (20th Century) T414-T			
68	46	(6)	THE MARSHALL TUCKER BAND A New Life (Capricorn) CP 0124-P			
69	45	(9)	CHARLIE RICH There Won't Be Anymore (RCA) APL1-0433-N APK1-0433-N APS1-0433-N			
70	73	(4)	STRAWBS Hero & Heroine (A&M) SP 3607-W 8T 3607-W			
71	41	(6)	VAN MORRISON It's Too Late To Stop Now (Warner Bros.) 2BS 2760-P			
72	60	(9)	THE WAY WE WERE Soundtrack (Columbia) KS 32830-H CA 32830-H			
73	58	(17)	RICK DERRINGER All-American Boy (Blue Sky) KZ32481-H			
74	59	(24)	LOGGINS & MESSINA Full Sail (Columbia) KC32540-H CA 32540-H			
75	72	(21)	GREGG ALLMAN Laid Back (Capricorn) CP 0116-P CPX 0116-P 8CP 0116-P			
76	78	(6)	APRIL WINE Electric Jewels (Aquarius) AQR-504-K 8M504-K			
77	65	(21)	CROWBAR KE32746 (Epic) KE32746-H EA32746-H			
78	70	(21)	CARPENTERS The Singles (A&M) SP3601-W CS3601-W 8T3601-W			
79	75	(11)	TEEN ANGEL Teen Angel Lives (Hellroaring) HRS 401-T HRS8 401-T			
80	100	(2)	ROBIN TROWER Bridge of Sighs (Chrysalis) CHT 1057-P			
81	83	(26)	STEVE MILLER The Joker (Capitol) SMAS 11235-F 4XW-11235-F 8XW-11235-F			
82	79	(10)	KOOL & THE GANG Wild & Peaceful (De-Lite) DEP 2013-M			
83	82	(10)	LED ZEPPELIN IV (Atlantic) SD 7208-P AC 7208-P A8TC 7208-P			
84	69	(8)	JOHNNY WINTER Saints & Sinners (Columbia) KC 32715-H			
85	93	(16)	BILL COBHAM Spectrum (Atlantic) SD 7268-P A8TC 7268-P			
86	71	(5)	HUMBLE PIE Thunderbox (A&M) SP 3611-W			
87	89	(26)	WHO Quadrophenia (MCA) 2-10004-J MCAC 2-10004-J MCAT 2-10004-J			
88	86	(5)	RUSH Rush (Moon) MN 100-K			
89	85	(22)	LINDA RONSTADT Don't Cry Now (Asylum) SD 5064-P 8AS 5064-P			
90	....	(1)	EAGLES On The Border (Asylum) 7E-1004-P			
91	74	(11)	DAVID ESSEX Rock On (Columbia) KC 32560-H CA 32560-H			
92	....	(1)	BRIAN AUGER'S OBLIVION EXPRESS Straight Ahead (RCA) APL1-0454-N			
93	81	(34)	CHEECH & CHONG Los Cochinos (Ode) 77019-W CS-77019-W 8T-77019-W			
94	....	(1)	BLUE SWEDE Hooked On A Feeling (Capitol) ST 11286-F			
95	....	(1)	FRANK ZAPPA Apostrophe (Discreet) DS 2175-P			
96	96	(15)	AL GREEN Livin' For You (Hi) ASHL-32082-K			
97	....	(1)	DONALD BYRD Street Lady (Blue Note) BN-LA 140-F-U			
98	....	(1)	NEW BIRTH It's Been A Long Time (RCA) APL1-0285-N			
99	99	(2)	URIAH HEPP The Best Of Uriah Heep (Mercury) SRM 1-695-Q			
100	(1)	MARLO THOMAS & FRIENDS Free To Be ... You And Me (Bell) 1110-M			

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DEADLINE FOR ADS - TUESDAY NOON

The Programmers

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

Campus radio conference

Campus radio, for me, came in the form of a party every Friday night: twenty people horizontal on a studio floor designed to hold only two vertically; a monitor turned up to just under feedback level, complete with disapproving roars when it was turned down for cueing purposes; and the element

The Programmers **CONTACTS & COMMENTS**
dave tollington

of satisfaction, knowing you were guaranteed an audience of at least six people at any time in the show because tonight was pub night and the p.a. always blasts in the adjacent men's can.

Then, and now, there seemed to be three types of radio philosophies inherent in campus radio, although each operation contained varying proportions there of academic, career, and fun. I, dear reader, am a bonified alumnus of the "fun" school of campus radio. And it was. I make no apologies — such were the times.

The initial intense rush of setting up the station with "career" and "academic" ambitions and motivations quickly degenerated into a "fun" philosophy due to a lack of distribution and consequently a lack of audience and . . . a lack of energy. But, the potential, if not in my day, is now too immediate and great to be sloughed off by all parties concerned; the CRTC has publically supported the idea of student groups obtaining licences for low power FM; carrier current systems are already in operation; and student radio has proven its worth to the record industry. Most people find that they can get their rocks off so much better in a dynamic situation and as

such the "fun" school of broadcasters is now fading into the past.

On April 13, RCA held a campus radio seminar at Conestoga College in Kitchener, Ontario, co-ordinated by RCA's John Murphy. Almost sixty students representing fourteen campuses attended the event, along with people from the broadcasting and record industries. The day was organized into six-50 minute panel segments (no more than three people per panel) with CHUM-FM's Bob Laine doing a fine job as moderator-master of ceremonies.

The first topic of the day, "Progressive vs. top 40", established the day's main point of debate — "academic" vs. "career" radio as a basis for campus radio operations. "Academic" campus radio supporters seem to view campus radio as a separate and independent entity in the broadcasting field. Their thinking falls in line with the traditional university approach — somewhat removed from and, therefore, somewhat objective about the enveloping society. To them, campus radio programming should not follow traditional broadcasting rules unless they are fully examined. They question the value of the current state of commercial radio and therefore, question its rules. Experimentation is important. Enunciation, technique, and voice quality are not. Meaningful, intelligent, specialized programming is paramount. I mean, let's throw out the ridiculous traditions, drop the debassing commercial affectations and get down to some high quality programming! And maybe after the three or four years of involvement some nice esoteric station will take me in. Well, the truth is not all campus broadcasters are thinking of staying in radio after school anyway and even if they were, why follow the com-

promises in commercial broadcasting when they don't apply on campus? "Career" campus radio enthusiasts, plain and simple, want jobs in the industry when they finish school. Learning to enunciate, delivery techniques and how to work with formats are very important to them.

Both of these points of view are valid, if left in their own context. Campus radio is becoming an entity unto itself in the broadcasting industry. Esoteric educational programming as an extension of the university environment is very welcome on the air-waves. And students devoting time and energy to the cause are a basic input. But when these people criticize the commercial aspects of private broadcasting with such people as Bob Laine, Jerry Stevens and Dave Charles who must keep one eye on the bottom line and the other on the ratings, the argument becomes somewhat meaningless. There seemed to be a basic misunderstanding there. Putting in time at a campus operation and making a career out of commercial radio are really two different bags of tricks in the perspectives argued.

These three broadcasters had some interesting general comments, by the way. Jerry Stevens, PD at CJBK London, pointed out that the bulk of new radio recruits are coming from the campuses, and not from radio schools or off the street. He suggested that students take full advantage of their radio operation. Bob Laine, manager of CHUM-FM, also stressed the value of campus radio for recruiting purposes. According to Laine, developed communicators are hard to find. Drake took the personality out of AM radio which resulted in many "voices" available but few with a developed communicating talent, and MOR is "a haven for over the hill announcers". And so campus radio has become a great source for unspoiled talented communicators, which CHUM-FM has made full use of, having acquired many of their past announcers from the campuses). Laine maintained that FM is forcing Top 40 in bringing back personality to AM radio which he said, by the way, should "not be a licence to be non-creative". Dave Charles, CHUM-AM's PD, agreed with Laine on certain points: AM radio was becoming very sterile with no elements of surprise or theatre of the mind. Charles sees Top 40 radio containing more excitement and magic in the future, specifically more features and surprises on CHUM. According to Charles, "Radio is a craft, not a job".

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APRIL 11 - SASKATOON CENTENNIAL AUDITORIUM

YOUR FANS AT DONALD K DONALD

SPECIAL THANKS TO DAVE WARREN AND LORNE HORNING

CAMPUS continued on page 28

The **MAJOR MARKET**
Programmers **CHART**
ADDITIONS

CHAM HAMILTON

(Greg Stewart)
66 *The Streak*/Ray Stevens
56 *Band on the Run*/Wings

CKSL LONDON

(Bruce Devine)
65 *My Girl Bill*/Jim Stafford
99 *Standing at the End*
91 *Air that I Breathe*/Hollies

CKY WINNIPEG

(Bob Gibbons)
34 *Entertainer*/Marvin Hamlisch
23 *Midnight at the Oasis*/Maria Muldaur
28 *Help Me*/Joni Mitchell
8 *Best Thing*/Gladys Knight

CKCK REGINA

(Ken Singer)
34 *Entertainer*/Marvin Hamlisch
66 *The Streak*/Ray Stevens
51 *You Make Me Feel*/Stylistics
28 *Help Me*/Joni Mitchell
56 *Band on the Run*/McCartney
30 *Oh Very Young*/Cat Stevens

CFGO OTTAWA

(Ric Allen)
82 *Billy Don't*/Heywoods
65 *My Girl Bill*/Jim Stafford
51 *You Won't See Me*/Anne Murray
66 *The Streak*/Ray Stevens

CFRW WINNIPEG

(Bob Quinn)
82 *Billy Don't*/Heywoods
23 *Midnight at the Oasis*/Maria Muldaur

CHED EDMONTON

(Wayne Bryant)
* *Rhoda*/Robert David
51 *You Won't See Me*/Anne Murray
* *All the Living Things*/Crowbar
* *Don't Stop Now*/Original Caste
82 *Billy Don't*/Paper Lace

CKLG VANCOUVER

(Karen Lakey)
66 *The Streak*/Ray Stevens
40 *Werewolf*/Five Man Band
91 *Air that I Breathe*/Hollies

CKLW WINDSOR

(Rosalie Trombley)
66 (11-1) *The Streak*/Ray Stevens
25 (19-6) *Come and Get Your Love*/Redbone
97 (14-7) *Hollywood Swinging*/Kool & the Gang
23 (11-27) *Midnight at Oasis*/Maria Muldaur
49 (18-15) *Sundown*/Gordon Lightfoot
* (HB-16) *Be Thankful*/William De Vaughn
22 (22-18) *Searchin'*/Chicago
31 (24-21) *Teen Angel*/Wednesday
57 (29-26) *You Won't See Me*/Anne Murray
76 (new-29) *I'm in Love*/Aretha Franklin
56 (HB) *Band on the Run*/Wings
89 (HB) *Tell Laura*/Johnny T. Angel

CKGM MONTREAL

(Pat Valdez)
31 *Teen Angel*/Wednesday
39 *I'm a Train*/Albert Hammond
29 *Sunshine*/John Denver

CJBK LONDON

(Jerry Stevens)
56 *Band on the Run*/Wings

Important!

PLEASE NOTE: The numbers beside the titles in the addition section are an internal code, assisting RPM in chart compilation.

47 *I Won't Last A Day*/Carpenters
51 *You Won't See Me*/Anne Murray
30 *Oh Very Young*/Cat Stevens

The **MAJOR MARKET**
Programmers **PLAYLIST**
ADDITIONS

CKGM MONTREAL

(Pat Valdez)
36 *Don't You Worry*/Stevie Wonder
47 *I Won't Last*/Carpenters
65 *My Girl Bill*/Jim Stafford
* *When I Am so In Love*/Peter Foldy
* *Rock Me Gently*/Andy Kim
* *This Flight Tonight*/Nazareth

CJBK LONDON

(Jerry Stevens)
40 *Werewolf*/Five Man Band
81 *Just as Bad*/Shawne Jackson
20 *My Mistake*/Ross and Gaye
65 *My Girl Bill*/Jim Stafford
58 *Daybreak*/Nilsson

CHLO ST. THOMAS

(Bob Williams)
81 *Just as Bad*/Shawne Jackson
57 *You Won't See Me*/Anne Murray
* *Crazy Feeling*/Painter
* *This Flight*/Nazareth
* *Dream Kid*/Sutherland Bros.

CKXL CALGARY

(Greg Haraldson)
56 *Band on the Run*/Wings
36 *Don't You Worry*/Stevie Wonder
57 *You Won't See Me*/Anne Murray

CHAM HAMILTON

(Greg Stewart)
* *My World*/Craig Rhunke

CKSL LONDON

(Bruce Devine)
Sleepin'/Diana Ross
Sounds of Silence/Paul Simon
Haven't Got the Time/Carly Simon

CKY WINNIPEG

(Bob Gibbons)
91 *Air That I Breathe*/Hollies
36 *Don't You Worry*/Stevie Wonder
66 *The Streak*/Ray Stevens
47 *I Won't Last*/Carpenters
49 *Sundown*/Gordon Lightfoot
* *Sweet Little Vera*/Buffy Ste. Marie

CFGO OTTAWA

(Ric Allen)
72 *The Payback*/James Brown
100 *For the Love of Money*/O'Jays
43 *Chameleon*/Herbie Hancock
* *Macumba*/Titanic

CFRW WINNIPEG

(Bob Quinn)
66 *The Streak*/Ray Stevens

Action Sides

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

Contemporary

IF I WERE A CARPENTER
Leon Russell (Shelter)
TIME TO CRY
Don Goodwin (Silver Blue)
BILLY DON'T BE A HERO
Paper Lace (Mercury)

Adult

RHODA
Robert David (RCA)
DANCIN' ROMANCIN'
Dave Nicol (Columbia)
THE STREAK
Ray Stevens (Barnaby)

Country

PURE LOVE
Ronnie Milsap (RCA)
HIS KIND OF WOMAN
Diane Leigh (Marathon)
GREAT CANADIAN TOUR
Ian Tyson (A&M)

CHED EDMONTON

(Wayne Bryant)
49 *Sundown*/Gordon Lightfoot
56 *Band on the Run*/Wings
* *Rock Me Gently*/Andy Kim
* *It's Gonna Be*/Karl Erikson

CFTR TORONTO

(Alexandra Sharpstone)
47 *I Won't Last*/Carpenters
24 *Lookin' for a Love*/Bobby Womack
* *Rock Me Gently*/Andy Kim

The **BREAKOUT**
Programmers **MARKET**
ADDITIONS

CHEX PETERBOROUGH

(Don O'Neil)
10 *Piano Man*/Billy Joel
66 *The Streak*/Ray Stevens
82 *Billy Don't Bo*/Donaldson
65 *My Girl Bill*/Jim Stafford
* *Time has Tied Me*/Jay Teifer
23 *Midnight at the Oasis*/Maria Muldaur

CKWS KINGSTON

(Gary Mercer)
47 *I Won't Last*/Carpenters
20 *My Mistake*/Ross and Gaye
* *My World*/Craig Ruhnke
57 *You Won't See Me*/Anne Murray
* *All the Living Things*/Crowbar
24 *Lookin' for a Love*/Bobby Womack

CJIC SAULT STE. MARIE

(Lou Turco)

- * Molly/Bearfoot
- 86 No Charge/Melba Montgomery
- 47 I Won't Last a Day/Carpenters
- * I Wish It Was Me/Tyrone Davis

CHEC LETHBRIDGE

(Walt Edwards)

- 50 If You Love Me/Olivia Newton-John
- 13 Just Don't Want to Be/Main Ingredient
- 51 You Make Me Feel/Stylistics
- 34 Entertainer/Marvin Hamlisch
- 81 Just as Bad/Shawne Jackson

CKCY SAULT STE. MARIE

23 Midnight at the Oasis/Maria Muldaur

- * Jet/Wings
- 66 The Streak/Ray Stevens
- 50 If You Love Me/Olivia Newton-John
- 9 Star Baby/Guess Who

CKPT PETERBOROUGH

(Dale Parker)

- 82 Billy Don't Be a Hero/Paper Lace
- 36 Don't You Worry/Stevie Wonder
- * My World/Craig Ruhnke

**The
Programmers****PICKS
& PLAYS****CFCY CHARLOTTETOWN**

- 52 Thanks for Saving My Life/Bill Paul
- 39 I'm a Train/Albert Hammond
- 10 Piano Man/Billy Joel

CKDH AMHERST N.S.

(Paul Kennedy)

- 14 Tubular Bells/Mike Oldfield
- 52 Thanks for Saving My Life/Billy Paul
- 51 You Make Me Feel/Stylistics
- 34 Entertainer/Marvin Hamlisch
- 89 Tell Laura/Johnny T. Angel
- 90 Time to Cry/Don Goodwin

CKCM GRAND FALLS NFLD.

(Kevin McGowan)

- 37 Happiness is/Gilbert O'Sullivan
- 21 I Am What I Am/Lois Fletcher
- 39 I'm a Train/Albert Hammond
- 22 Searchin'/Chicago

CHCL MEDLEY ALTA.

(Joyce Murphy)

- 70 If It Feels Good/Stories
- 23 Midnight at the Oasis/Maria Muldaur
- * Sweet Jamie/Lorence Hud
- 57 You Won't See Me/Anne Murray
- 52 Thanks for Saving My Life/Billy Paul

CFTK TERRACE B.C.

50 If You Love Me/Olivia Newton-John

- * Song for Sunshine/Painter
- 39 I'm a Train/Albert Hammond
- 22 Searchin'/Chicago
- * Daybreaker/Electric Light Ork.
- 57 You Won't See Me/Anne Murray

CKDH AMHERST N.S.

(Paul Kennedy)

- 36 Don't You Worry/Stevie Wonder
- 55 Let's Get Married/Al Green
- 57 You Won't See Me/Anne Murray
- * People and Spring/Sunshine
- * All the Living Things/Crowbar

CJGX YORKTON SASK.

(Greg Laurence)

- * Sweet Janie/Lorence Hud
- 19 Linda/Murray McLachlan

*** Children/EI Chicano**

7 Let It Ride/Bachman-Turner Overdrive

- * All the Living Things/Crowbar
- * Under the Influence/Love Unlimited
- 58 Daybreak/Nilsson
- 81 Just As Bad/Shawne Jackson

**The
Programmers** **POP MUSIC
ADDITIONS****CKOV KELOWNA B.C.**

You Won't See Me/Anne Murray

- Come Autumn/Stolz
- People and Spring/Sunshine
- Put A Little Love/Emotions
- Back In The City/Goodeve
- It Only Hurts/Dawn
- One Night Stand/Rick Nelson
- Piano Man/Billy Joel
- Entertainer/Marvin Hamlisch

CKDA VICTORIA B.C.

You Won't See Me/Anne Murray

- Time Has Tied Me/Jay Telfer
- It It Were True/Gene Mitchell
- I Won't Last A Day/Carpenters
- Put A Little Love Away/Emotions
- Travelling Boy/Garfunkel
- Prisoner of Love/Vogues
- One Night Stand/Rick Nelson
- Steam Heat/Pointer Sisters

CHOW METRO NIAGARA

(Jay Jeffries)

- Silver Threads/Linda Ronstadt
- You Won't See Me/Anne Murray
- Midnight at the Oasis/Maria Muldaur

CFQC SASKATOON

(Lee Silversides)

- My Girl Bill/Jim Stafford
- All in Love Is Fair/Barbra Streisand
- Haven't got the Time/Carly Simon
- Standing at the End/Lobo
- Dream Goes On/Todd Rundgren
- One Day/Joey Gregorash
- I Believe/Songbird

CKEY TORONTO

(Judy Casselman)

- Eddie Arnold Sings Love Songs (LP)
- Digby Richards (LP)
- We Are All of Us/Lady and Gentleman (LP)
- Good Times/Elvis Presley
- Jude (LP)
- Love Put A Song/Charley Pride
- Rhoda/Robert David
- Colour Them/Barbara Fairchild
- You Can't Get It All/Bobby G. Griffith
- Don't Ever Leave/George Nikolau

CKFM TORONTO

(Dan Chevrette)

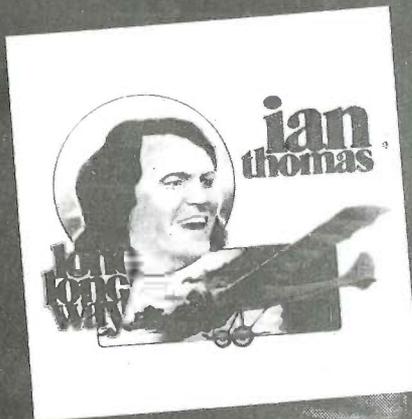
- Band on the Run/Wings
- Love May Be the Answer/Cliff Edwards
- There It Is/Lionel Hampton (LP)

CHML HAMILTON

(Johnny Murphy)

- Country, Downs/Cathy Stewart (LP)
- Forever Young/Joan Baez
- Oo-de-lally/Mike Curb Congregation
- Fox Hunt/Herb Alpert
- The South/Bobby Goldsboro
- Good-bye Maria/Clint Holmes
- I Want to Spend/John Davidson
- Love May be the Answer/Cliff Edwards
- Pretty Little Melody/Syncona

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to England,
to the world...



Ian Thomas has made one of the albums of the year. He's taken his lyrical gift of song and set it in a shimmering production. All brought to life at Trident Studios, London. You'll be hearing it. Singing it. Ian's second album, **LONG LONG WAY**.

GRT 9230-1044

grr records of canada limited



CHFI TORONTO
(Tony Luciani)
Don't Say Good-bye/Enrico Farina
Working on the Railway/Bill Houston
Free As the Wind/Jerry Vale

CFRB TORONTO
(Art Collins)
Dolce/Henry Mancini
Flamingo/Alan Tew
Country Downs/Cathy Stewart (LP)
Stop and Smell/Mac Davis (LP)
Don't Stay Away/Peters and Lee

The Programmers *FM ADDITIONS*

CHOM MONTREAL
One More Chance/Randy Bishop
Don't You Worry/Randy Bishop
You Eat the Bear/Ian Matthews (LP)
Scratch/Crusaders (LP)
Kansas/The Three Degrees (LP)
Stranded/Roxy Music (LP)
Jab It in Your Eye/Sharks (LP)

RPM *LETTERS to the editor*

A LITTLE BIT OF CAMPUS HEART TO RCA'S MURPH

Apr. 15/74

I would like to take this opportunity to compliment Mr. John Murphy of RCA for his effort in organizing the Campus Radio Seminar at Conestoga College on 13 April 1974. In my opinion it was a great success, proving not only to be a learning experience, but serving also as a meeting place for Campus and College radio people.

I hope that seminars such as this will continue in the future, and will be afforded the same success shown this conference.

Barry Wilson
Programme Director
Radio Western
London, Ontario

The Programmers *TRIBAL DRUM*

The CKPT Peterborough jocks will become the CKPT Happy Hookers on the opening day of pickerel season, May 11. The listeners who guess which jock catches the biggest fish win radios and fishing equipment. CKPT has also instituted Super Showdown. Once a night, two new records are played back to back and listeners are asked to make or break them. The winner lasting for a week is charted. CJCH Halifax is running a similar feature. Could this be a developing trend for that old rotten forgotten golden graveyard gaser of a contest we all know and love?

Chuck Azzarello is now the morning man at

CJFM Montreal. Burt Gordon has also joined the staff with an afternoon shift.

Mike Caine has been named station manager for the new Mississauga station, CJMR, to go on the air June 17th. Format will centre around MOR and MOT and record service is requested. For your Radio Format Dictionary:

MOT - (Mù/sic-of-To-day) n. category of radio music programming lying between MOR and contemporary adult.

CFRB Ottawa bureau correspondent Sue Prestedge has left Standard to return to school. Sue will be replaced by Hana Gartner from CFRB's sister station in Montreal, CJAD.

CKAR Huntsville, Ontario, had a successful Easter contest: Sponsors and CKAR built up a jack-pot full of prizes and listeners were asked to send in creative Easter cards or a short comment on "What Easter means to me". Several hundred entries were received from the community.

Bruce Bowie has left CHAB Moose Jaw for CHED Edmonton.



Two John Murphy's and one Lynn Jones at CHML Hamilton. Little John (l) from RCA stopped with Lynn Jones to visit Big John.

CHML Hamilton's John Murphy has been very busy with his Saturday night country show. John has been checking out who is appearing in local TV shows, passing through town etc. and makes a point of being there with microphone in hand. Some notable catches of late: Ian Tyson, Mercey Brothers, Mike Graham, Diane Leigh, Carol Baker, Donna Moon, Con Archer, Lynn Jones, Conway Twitty, Kitty Wells, Karen Wheeler, Gary Buck and Ray Griff. John

edits down the interviews to about five-two minute segments which he places throughout his three hour show. Some of the segments are then repeated during the week in regular programming. Country John is looking for future interviewees so if anyone is planning on passing through Hamilton



CHML's John Murphy intercepts another one, Donna Fargo was passing through Hamilton when Country John pulled her over for an interview.

Rumour has it that J. Paul Jackson is looking for a programming or good jock gig. Be the first to know the truth - contact J.P. at CKCW Moncton.

Stu Hillgrove has left CHIC Brampton for all-nights at CFRA Ottawa.

The Programmers *HELP!*

CHAM Hamilton is looking for a mid-day jock with MOR approach. Also looking for a news man. Contact Bob Wood.

CHAT Medicine Hat is in need of a country jock - three hour slot with production. Contact Pat O'Connor.

CKLG-FM requires an FM Jock Communicator contemporary progressive rock format. Minimum three years experience preferably with AM radio background and an objective understanding of entertainment and music principles. No calls. Send tape and resume to Simon Ginsberg CKLG-FM, 1006 Richards St., Vancouver, B.C.

CKCK Regina requires a mature sounding jock. Call Doug Alexander or Ken Singer (306) 522-8591 or send tape and resume.

Southern Ontario station is looking for top newsmen for top money. Contact RPM.

The Programmers *Telex your Programmers information to RPM by TUESDAY 5 PM Telephone (416) 425-0257 Telex 06-22756*

Experienced announcers with MOR background needed for new Mississauga station, CJMR. Employment will commence near the beginning of June. Contact Mike Caine.

Don Aylesworth is looking for a young, talented announcer from a small market. Great opportunity. Contact Don Aylesworth CHAB Moose Jaw.

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RPM Weekly,
6 Brentcliffe Road,
Toronto 17, Ontario

Enclosed find \$_____ for a subscription as indicated above.

Name _____
Company _____
Address _____
City _____

CHLO London-St. Thomas has an immediate opening for a personable newsmen to be responsible for all aspects of news production and presentation. Contact ND Steve Brown or PD Bob Williams (519) 631-3910.

CHIC Brampton is looking for a news director and a morning man.



RPM'S DEADLINE
for ad reservations
TUESDAY NOON

FM COMMUNITY RADIO SOUGHT FOR MONTREAL

A group from the centre core of Montreal has made application to the CRTC for a licence to operate a 7-watt FM radio station. The group, an out-growth of two LIP projects, plans to broadcast in five languages to an area with a 1.5 mile radius in the core of downtown Montreal (pop. 200,000).

The station, to be called Radio Centreville, will be a non-profit operation staffed mainly with volunteers. Programming will be community oriented, as will be the financing. Membership sales (\$5 for individuals and \$50 for community organizations) and spot sales (\$15 for a 30 sec.) are expected to generate the projected \$35,000 annual budget. The spots, called "non-commercials", would only allow advertisers to state their name, address, telephone number and the type of service or product involved. The transmitter tower, to be erected on a ten storey clothing factory, on St. Lawrence Boulevard, will have a broadcasting height of 315 feet.

U.S. BROADCASTERS OBJECT TO CANADIAN POLICY

Buffalo's three network TV stations are suing Rogers Cable TV of Toronto in the Federal Court of Canada, seeking damages and a permanent injunction. The U.S. stations accused Rogers Cable with copyright and trademark law infringements, in reference to the Rogers policy of deleting occasional commercials from the American stations carried on the cable system.

The policy of deletion originated with the CRTC who indicated that it will require widespread deletion in the near future of commercials from American stations carried on Canadian cable systems. In this way, the CRTC hopes to cut back the \$20 million advertising flow into the U.S. from Canadian advertisers wishing to reach Canadians watching American television on cable. Rogers Cable is the only company instituting the policy at the present time.

Other American broadcasters and politicians expressed dissatisfaction with the Canadian policy at a congressional subcommittee hearing April 25 in Washington. Accusations of "economic piracy" and "international piracy" were made at the hearing, along with hints of ordering Canadian programs or commercials off American cable systems. Three hundred U.S. cable TV systems carry thirty-five Canadian stations to more than 600,000 Americans. The Canadian government is presently reviewing the situation.

FIVE STATIONS IN B.C. UNIONIZE WITH ACTE

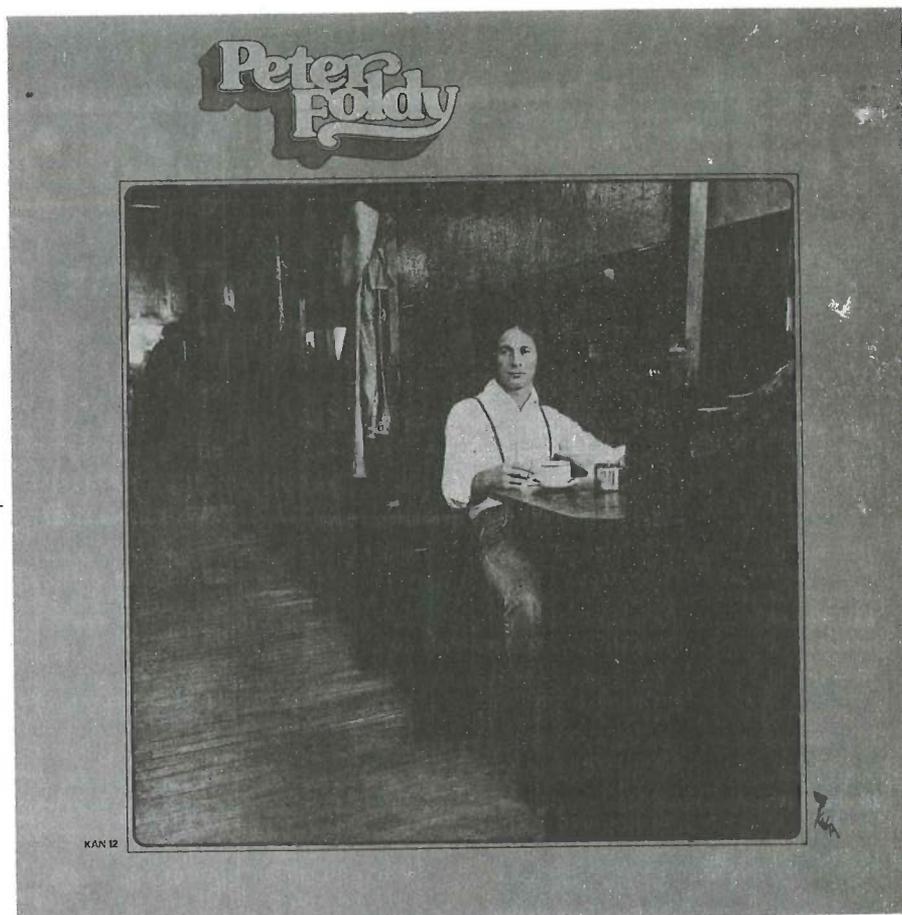
Five radio stations in British Columbia have voted in favour of joining the Association of Commercial and Technical Employees (ACTE). The union will represent all clerical and sales staff, technicians and on-air personnel. The radio stations involved are CKIQ, Kelowna; CKSP, Summerland; CKOK, Penticton; CKOO Oliver-Osoyoos and CKGF Grand Forks.

ACTE is a direct arm of the Canadian Labour Congress and was chartered to organize white-collar workers across the country. An extensive print and broadcasting advertising campaign to enlist membership has been utilized by the union for over a year. The five stations are the first to be unionized

USE YOUR POSTAL CODE

by ACTE, although approximately fifteen stations are unionized by the National Association of Broadcast Employees and Technicians (NABET). These five stations, according to an ACTE spokesman, will probably join NABET in the future, but presently ACTE is looking after the organization of these smaller operations.

ACTE will negotiate contracts with station management covering, among other items, wages, benefits and firing policies. According to an ACTE spokesman, employees of the B.C. radio stations made the first contact regarding membership, as opposed to the union approaching the employees.

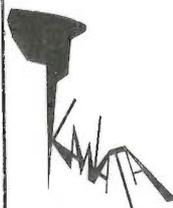


HIS FIRST ALBUM

(KAN 12)

featuring his newest single

**WHEN I AM SO
IN LOVE** (KAN 1020)



MANUFACTURED IN CANADA BY



Quality RECORDS LIMITED

CBC AND THE CRTC — THE ADVERTISING AFTERMATH

"... the Commission ... may ... revoke any broadcasting licence other than a broadcasting licence issued to the Corporation."

Such is the Broadcast Act basis with which the CRTC works in regard to the CBC. The Commission cannot give orders but can only make proposals to the CBC. And as such, Pierre Juneau said he is going to take a flexible stand with the CBC advertising policy, as he very well may have to. If anything at all, the proposals will force Parliament to review and re-assess the entire CBC financial situation.

Repercussions from advertisers have included fears of a monopoly situation developing in certain markets. Only a handful of areas exist with more than two alternatives to the CBC, although it is doubtful that the government will allow possible run-away rate cards. Another fear is one of not being able to reach certain areas with effective television advertising, or in some cases, no television advertising at all. In Quebec, the alternative TVA network does not deliver the same audience as the CBC and in some markets where the CBC is the only service, television advertising will be impaired seriously. The terminal date for children's advertising has been set as Oct. 1st for the network and January 1st for local stations. What constitutes children's programming has not been made clear yet.

On the broadcasters side, some stations will benefit whereas others might be in serious trouble. Global, of course, will be helped along considerably, especially with the permission to maintain the ten minute advertising hour. CBC affiliates are in a different situation. According to the CAB's Cliff Wingrove, about one-third of the privately-owned affiliates are presently in a "loss" position. The reduction of revenue from the network and a possible reduction of audience from the proposed programming

will put these operations, along with many others, in a critical position.

As far as cable television is concerned, Pierre Juneau has stated that there will probably be some changes in the rulings regarding advertising on "very small cable systems". Such systems would have to be in areas where there is no other medium and advertising would not be allowed to determine programming in any way. The Commission is still holding a hard line in forbidding advertising on larger cable systems.

CFTR TORONTO — DECISIVE GAINS IN MARCH BBM

CFTR opened up the March book to find the largest weekly audience in their history. The total weekly circulation jumped a rather significant 22.6% over a year ago. The sister station, CHFI-FM also made slight increases in weekly circulation. The two Rogers stations, along with two others, were the only stations in the market to make gains in weekly reach, total audience.

Program director Mike Marshall does not attribute the success to any one point but to a general cleaning-up and tightening-up of the station, resulting in a good smooth operation with which to go into ratings. "We listened to what we felt the competition was doing wrong ... and we did it right."

Another interesting feature in the book regarding CFTR was in the average quarter-hour department. CFTR came out ahead with 18-34's in comparison to the AM MOR "Family" stations but dropped behind them with 18-49's. This indicates a traditional broad-based loyalty developing with the under 34's in regard to Top 40 type radio, while the over 34's are staying with the "family" type stations. As such, Marshall does not consider the station to be in direct competition with the MOR operations, although he does see the market becoming more and more competitive over the next few years. Marshall believes other operations will have to take a long hard look at where they are going and will have to implement some competitive changes.

As far as programming is concerned, Marshall considers in-depth music research to be a valuable tool. "You must know your audience, unless you have an average ear — and who in the industry has an average ear?" Statistics from many varied sources other than record sales are required, according to Marshall, to make that "calculated guess" in picking music. Album sales are watched closely — a single could be stifling whereas the album, from which it was taken, could be soaring. Current Canadian product is emphasized over Canadian gold so as not to wear out the old Canadian standards. And jocks have a large degree of freedom in picking the gold, playing the type of music best suited to the type of day.

MORNING MAYOR DUO ON AIR FOR APRIL 1

CJBK London listeners woke up to the sounds of two kinds of Morning Mayors April 1st. London Mayor Jane Bigelow was the guest of CJBK's Morning man Doug Pond. Her Honor graced the airwaves with time-checks, weather reports, and general April foolery.

Also on hand were Controller Ed Blake delivering CJBK's 8AM report, deputy mayor Charlie Ross presenting the 8:30 news and



CJBK's Morning Mayor Doug Pond with London's Mayor Jane Bigelow for April Fool's Show.

London Knights Junior A hockey coach Bill Long reading the morning sports. All the 'casts were liberally sprinkled with personal touches and April Fool's surprises. The three hour morning show also contained specially produced features dealing with local issues in a less than serious and even sometimes bizarre manner. Listener reaction was reportedly excellent.

SINC. UPSETS SCOTS AND PENSIONERS WITH BROADCAST

CFRB's Gordon Sinclair made the newspapers again. Sinclair, nearly a millionaire, announced during his April 25th noon broadcast that he and 65% of the pensioners on his street had received their pension cheques. At the time, 800,000 cheques were being held up by the postal strike and not-so-affluent, chequeless pensioners deluged CFRB with calls accusing Mr. Sinclair of being a privileged member of society.

Sinclair also ruffled some Scottish feathers with the broadcast by claiming that the unions were run mainly by non-Canadians, particularly Scots. The Scots, according to Sinclair, left their own country in a mess, only to mess things up in Canada.

Out to Lunch!

NO AD?

There's no "off-season" in the record business — hit time is anytime. Some of Canada's biggest single and album successes have occurred in December and in spring and summer.

ANYTIME IS AD TIME — HIT TIME!

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**TAKE A LONG-TERM
SUBSCRIPTION TO
RPM - SEE PAGE 31**

by Dave Tollington

Monsters & morsels

Once upon a time, there was a huge monster that ruled over all the land. This beast had two mighty arms; one called the federal arm, the other called the provincial arm. Now, this great lumbering monster did not mean anybody harm; it worked for the good of the land. Only, it always was very hungry and gathered with its two mighty arms, anything that caught its eye. And it did this in an organized fashion, using each arm to gather specific types of food. For instance, the federal arm gathered broadcasting morsels; the provincial arm gathered educational morsels.

Then one day, the beast came across one particular morsel that posed a very great problem. This morsel, oddly enough, was a mixture of both educational and broadcasting elements. As such, the monster teared at this unfortunate object with both arms, at times threatening to break it into pieces.

But the story ends happily. The monster came up with a brilliant solution. He would use both arms together to pick up this particular morsel and together they would place it in his mouth, intact, for digestion.

So much for fairy tales. The particular morsel in question is CJRT-FM Toronto — an unfortunate political football for the last four years. The station, as it exists today, is basically the same as it existed four years ago when this story begins. But the changes and confusion resulting from governmental

blanket policies in between is really quite a tale.

Two blanket policies precipitated the whole affair — a federal policy dealing with ownership and a provincial policy dealing with funding.

Federally, the whole thing began in June of 1970. Maybe it was political unrest in Quebec or impending independent broadcasting policies in Alberta, but a certain P.C. 1970-992 came down forbidding provincial agents to hold broadcasting licences. Up until this point, CJRT had been owned and operated smoothly by Ryerson Technical Institute for about twenty years, supplying educational and alternative programming for Toronto. The ratings were low but indicated a steady following. The programming, almost a blue-print for the soon to be formulated FM proposals, consisted of a wide variety of music shows, news, public affairs and specials. At any rate, CJRT was considered too close to the provincial government and was given less than two years to set up a suitably independent corporate structure to hold the licence. The CJRT broadcasters had now been thrust unwillingly into big-time politics and business.

The CRTC did express desire to help CJRT set up the new paper structure, but none-the-less warned about remaining attached to Ryerson past the March 1972 renewal date. How the new independent corporation,

primarily funded by the province and staffed by provincial government appointees, could be further politically independent was not made clear.

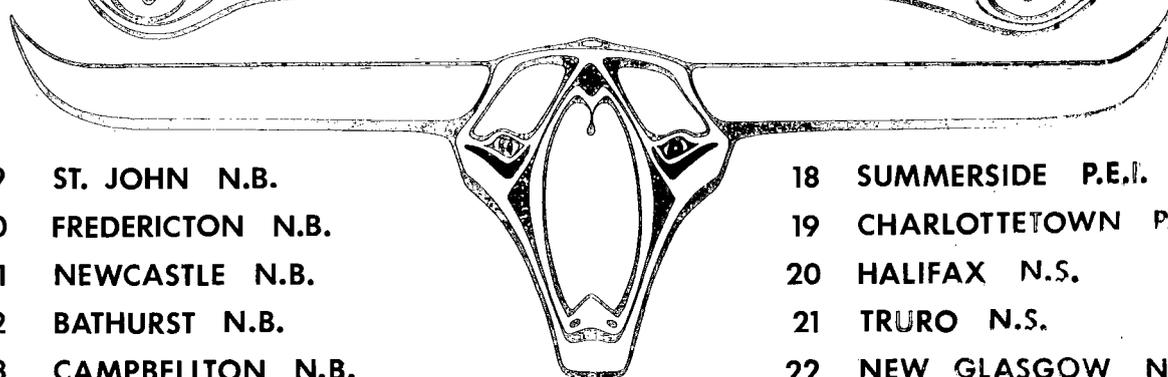
Oddly enough, there seemed to be no move by the station to set up such a structure, possibly because of a telephone conversation with the CRTC allegedly assuring the station that it was far enough removed from the province not to be affected by the Order-in-Council. Whatever the feeling of the Commission was at the time, a second Order-in-Council came down in December 1971, with only three months left before the licence expired, allowing the licence to be extended to March 1974. The new Order supplied the much needed breathing room for all parties concerned to establish detailed and definite policies and structure. Despite the alleged phone call, the CRTC did confirm their original stand when the station's licence was renewed the following March. Thus, the station once more had less than two years to get the required corporate structure together. It's interesting to note that at this time, Quebec was legislating independent controls on broadcasting. This could have precipitated the institution of the hard line again and possibly have been the reason for the third Order-in-Council in July 1972. With this new order, the federal government beat Ontario to the punch with

MONSTERS continued on page 29

JUST COMPLETED APRIL U.S. TOUR — CLEVELAND, PITTSBURGH, NEW YORK, RICHMOND, SAVANNAH, ATLANTA, CHARLSTON & BUFFALO. NOW WORKING

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- 13 CAMPBELLTON N.B.
- 14 MONCTON N.B.
- 15 AMHERST N.S.
- 17 SYDNEY N.S.

- 18 SUMMERSIDE P.E.I.
- 19 CHARLOTTETOWN P.E.I.
- 20 HALIFAX N.S.
- 21 TRURO N.S.
- 22 NEW GLASGOW N.S.
- 23 BRIDGEWATER N.S.
- 24 YARMOUTH N.S.
- 25 KENTVILLE N.S.

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STAR
LORENCE HUD
A&M

RPM

POP MUSIC PLAYLIST

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		

- | | | | |
|----|------|------|--|
| 1 | 3 | (6) | HAPPINESS IS ME AND YOU
Gilbert O'Sullivan
MAM 3636-K |
| 2 | 1 | (6) | KEEP ON SINGING
Helen Reddy
Capitol 3845-F |
| 3 | 6 | (5) | SUNDOWN
Gordon Lightfoot
Reprise REP 1194-P |
| 4 | 8 | (3) | IF YOU LOVE ME LET ME KNOW
Olivia Newton-John
MCA 40209-J |
| 5 | 4 | (16) | SUNSHINE ON MY SHOULDER
John Denver
RCA APBO-0213-N |
| 6 | 2 | (10) | A VERY SPECIAL LOVE SONG
Charlie Rich
Epic 5-11091-H |
| 7 | 16 | (6) | SAY GOODBYE TO ANNE
Cliff Edwards
Polydor 2065 218-Q |
| 8 | 19 | (3) | HELP ME
Joni Mitchell
Asylum 11034-P |
| 9 | 25 | (4) | ME & MY STONE
Stamperders
Music World Creations MWC 1015X-M |
| 10 | 26 | (4) | I AM WHAT I AM
Lois Fletcher
Playboy P50049X-M |
| 11 | 9 | (4) | THE ENTERTAINER
Marvin Hamlisch
MCA 40174-J |
| 12 | 15 | (10) | YOU CAN'T GET IT ALL
Bobby G. Griffith
Ranwood R956X-M |
| 13 | 34 | (2) | YOU WON'T SEE ME
Anne Murray
Capitol 72727-F |
| 14 | 18 | (4) | MR. NATURAL
Bee Gees
RSO 408-Q |
| 15 | 35 | (2) | PIANO MAN
Billy Joel
Columbia 45963-H |
| 16 | 21 | (3) | OH VERY YOUNG
Cat Stevens
A&M 1503-W |
| 17 | 20 | (3) | I WON'T LAST A DAY WITHOUT YOU
Carpenters
A&M 1521-W |
| 18 | 46 | (2) | TIME TO CRY
Don Goodwin
Silver Blue 808-Q |
| 19 | 7 | (4) | BEST THING THAT EVER HAPPENED TO ME
Gladys Knight & The Pips
Buddah 403-M |
| 20 | 22 | (5) | PERHAPS IN A SHADOW
Paul Hann
London M 17468-K |
| 21 | 5 | (11) | THE LORD'S PRAYER
Sister Janet Mead
A&M 1491-W |
| 22 | 23 | (6) | MIDNIGHT AT THE OASIS
Maria Muldaur
Reprise REP 1183-P |
| 23 | 27 | (3) | LOVING ARMS
Kris Kristofferson & Rita Coolidge
A&M 1498-W |
| 24 | 40 | (2) | ANNA-MARIE
Bruce Miller
A&M AMX 359-W |
| 25 | 17 | (14) | ALL KINDS OF EVERYTHING
Harry Hibbs
Marathon 45-1103-C |
| 26 | 38 | (3) | DANCIN' ROMANCIN'
Dave Nicol
Columbia C4-4040-H |
| 27 | 11 | (7) | MORE THAN MISSING YOU
Phyllis Brown
A&M AMX 357-W |
| 28 | 47 | (2) | JUST AS BAD AS YOU
Shawne Jackson
Playboy P 50053X-M |
| 29 | 10 | (10) | STAR
Stealer's Wheel
A&M 72508-W |
| 30 | 31 | (3) | IT ONLY HURTS WHEN I TRY TO SMILE
Dawn
Bell 450X-M |
| 31 | 33 | (3) | TRAVELING BOY
Garfunkel
Columbia 4-46030-H |
| 32 | 37 | (2) | TELL ME A LIE
Sami Jo
MGM South 7029-Q |
| 33 | 12 | (16) | LINDA WON'T YOU TAKE ME IN
Murray McLauchlan
True North TN4-118-H |
| 34 | 44 | (2) | DAY BREAK
Nilsson
RCA 0246-N |
| 35 | 50 | (2) | LADY
Danny McBride
Columbia C4-4043-H |
| 36 | 48 | (2) | I'M A TRAIN
Albert Hammond
Mums 6026-H |
| 37 | 14 | (16) | I'LL BRING YOU APPLES
Ginette Reno
Parrot 2550-K |
| 38 | 45 | (3) | TIME HAS TIED ME
Jay Teffer
Axe 15-K |
| 39 | 41 | (2) | ANOTHER PARK ANOTHER SUNDAY
Doobie Brothers
Warner Bros. 7795-P |
| 40 | 43 | (2) | ONE HELL OF A WOMAN
Mac Davis
Columbia 46004-H |
| 41 | | (1) | LOVING YOU
Johnny Nash
Epic 311070-H |
| 42 | 49 | (2) | CHAMELEON
Herbie Hancock
Columbia 46002-H |
| 43 | | (1) | THE STREAK
Ray Stevens
Barnaby 600-T |
| 44 | | (1) | RHODA
Robert David
RCA KPBO 0028-N |
| 45 | | (1) | (I've Been) SEARCHIN' SO LONG
Chicago
Columbia 46020-H |
| 46 | | (1) | OKEY DOKEY
Incredible Bongo Band
Pride 1173-3-T |
| 47 | | (1) | MY GIRL BILL
Jim Stafford
MGM 14718-Q |
| 48 | | (1) | LA LA LA (Just Having You Here)
Tom Jones
Parrot PAR 40078-K |
| 49 | | (1) | WAVES
Buffy Sainte Marie
MCA 40216-J |
| 50 | | (1) | LOVE MAY BE THE ANSWER
Cliff Edwards
Columbia C4-4026-H |

The Programmers COUNTRY ADDITIONS

CKLW-FM WINDSOR

(Ron Foster)

He Thinks I Still Care/Anne Murray
Never Been to Spain/Sammie Smith
You Make Me Feel/Me! Street
Sexy Lady/Freddie Weller
Country Rain/Sherman Hayes
Until The End/Felts and Vaughn
Room Full of Roses/Mickey Gilley

CJJC LANGLEY B.C.

She's No Angel/Ray McAuley
Great Canadian Tour/Jan Tyson
This Time/Waylon Jennings
Silver Threads/Linda Ronstadt
Prisoner's Song/Saundra Rucker
Lean It All/Diana Trask
When the Morning Comes/Hoyt Axton

CFAC CALGARY

The Streak/Ray Stevens
Honeymoon Feelin'/Roy Clark
The South/Bobby Goldsboro
Goodbye/Rex Allen
When the Morning Comes/Hoyt Axton
If You Love Me/Olivia Newton-John

CKDH AMHERST

(Paul Kennedy)
Come Autumn/Ken Stolz
You Don't Need/Jeannie Pruett
Something/Johnny Rodriguez
I Will Always Love You/Dolly Parton
Battle of New Orleans/Mike Graham

CHCM MARYSTOWN NFLD.
Linda/Murray McLachlan
James Bay/Ted Wesley
We Could/Charlie Pride
Battle of New Orleans/Mike Graham

CJ/CJ WOODSTOCK

(Charlie Russell)
Cover of the MCN/Buck Owens
Careful Mountain Pony/Tim Williams
Saving Up Memories/Don White
Good Old Country Music/Larry Cunningham

FIRST CLASS IS BEST

A BREATH OF CRTC FOR GLOBAL NET

The CRTC announced Thursday, April 11, approval of the IWC take-over of the sinking Global television network. The announcement came after emergency meetings by the CRTC, with only a matter of days left before Global would be forced into receivership. The network reportedly was losing one million dollars a month.

Global's financial trouble was precipitated by poor ratings which, despite heavy promotion and initial curiosity tune-in, failed to win a dominant audience in any single program. For example, Global's WHA hockey scored only a two to four per-cent audience share as compared to CBC's fifty per-cent with NHL hockey. Interestingly enough, American shows scored the highest on Global's high Canadian content programming. Global was created to match the CRTC's desire for more Canadian programming and more time for advertisers on Canadian television.

IWC Communications Ltd. offered \$10 million to the network along with a bank guarantee of a further \$3 million. At least four other groups opposed the IWC take-over initially, the foremost being Channel Seventy-nine Ltd. which offered \$4.5 million to the network. Channel Seventy-nine, which owns CITY-TV in Toronto, urged Global to submit their offer to the CRTC along with IWC's offer, but the CRTC permitted only one bid at the hearing. There was some speculation before the hearing that the Commission would turn down the IWC offer, having recently refused IWC in taking over CJOH-TV in Ottawa. The CRTC at the time announced the IWC should concentrate on improving the quality of local programming on their broadcasting holdings. IWC owns CFGM, CHOK, and 30% of CFOX.

Among the conditions imposed on IWC in the take-over of Global's licence, considered by many as the best in Canada, was the diverting of IWC's Terra Communications, Barrie Cable and Orillia holdings and the continuation of the high degree of Canadian programming. Commercial time permitted was raised from eight to ten minutes an hour. The IWC structure in reference to Global, is actually a syndicate with \$9 million and \$1 million put up by Alan Slaight and Seymour Epstein, respectively, both of IWC. As such, IWC is a major partner in the syndicate with another partner being

a yet-to-be incorporated firm controlled by Mr. Morton — a Winnipeg broadcasting figure.

The new syndicate plans to correct the problems in Global, listed as over-spending, inadequate accounting controls, poor sales efforts, and inflated revenue expectations. The operation is expected to stay in the red up to 1977.

STANDARD EXPANDS HOLDINGS IN U.K. COMMERCIAL RADIO

Standard Broadcasting Corporation (U.K.) Limited, the U.K. subsidiary of Standard Broadcasting in Canada, has acquired a modest equity position in Sound of Mersey-side Limited. The English company owns Radio City — a commercial radio station in Liverpool.

Radio City is scheduled to begin broadcasting this fall to a market of two and one half million people on a twenty-four hour basis. Programming will consist of news and information integrated with a full range of music, from progressive rock to classical.

David Maker, News Editor of Radio City, is presently visiting CFRB in order to study all aspects of the news operation. Other program, sales and engineering executives are expected to visit CFRB within the next few months.

Standard has also acquired a substantial minority interest in Broadcast Marketing Services Ltd., a radio time sales representation company. BMS holds contracts with several large U.K. stations, including Radio City.

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 Phone (604) 683-1377

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 equivalent to experience.

CAMPUS continued from page 19

The next topic, structure vs. non-structure", kept the debate going, with Gary Parkhill, an instructor at Conestoga, and Bill Dermody, from Radio Western on the panel. In this session, campus radio operations without professional instructors (often referred to as "play radio") were criticized of being case of the blind leading the blind. Here the misunderstanding was reversed. The argument in favour of a career oriented operation was being used out of its context. Industry-oriented and academic oriented operations should be able to learn from each other but, at the same time, accept each other.

The afternoon consisted of four sessions: "Programming at campus stations" with Larry McIntyre from Conestoga and Andy Marshall from Queens; "News" with Larry Wilson from CHUM-FM and Bob Ansel from CKOC; "Promotion" with CFTR's Paul Godfrey and Radio Gryphon's Ian McDiarmid; and "Utilizing the industry" with John Murphy and myself. Some very useful points were brought up concerning

promotion for the station and for the individual. In the area of promoting the station on campus: use the university athletic name on and off the air such as "Radio Gryphon" instead of "Radio Guelph" (in this way, the station name ties in closely with the campus and a good two-way promotion results); distribute station tee-shirts (they are walking billboards and are also good for moral); share reporters and contra with campus newspapers; print the weekly program and have radio people write reviews and columns etc. in the campus newspaper; above all, establish a good relationship with the campus newspaper — you need each other; have on and off air give-aways using free merchandise (free samples) often available to campuses; involve the station in a variety of activities — sponsor and do remote broadcasts at special events (blood donor clinics etc.) and make yourself visible (posters, etc.); make yourself known and visible to the student council — show them that you exist and have it together; ask professionals (radio, ad agencies) for help — they are

willing.

In promoting to the industry; establish strong and consistent contacts with record companies; design a good looking logo for stationery; send a playlist to record companies, radio stations and RPM on a weekly basis; attend conferences; possibly throw a party for promo people at the beginning of the year and send a letter of thanks at the end of the year; use the trades — RPM will publish news on programming changes, promotions, music additions etc.; above all, show a professional attitude, and with the possibility of FM licences in the future, a dynamic and professional image is imperative for favourable consideration from the CRTc.

The day was long but very productive for all concerned. A promotional package of records from various companies and a free subscription to RPM were given to the campuses represented (at the end of the sessions).

It is interesting to note that out of 110 students who attended the first conference



Bob Ansel, a former campus broadcaster, and CHUM-FM newsmen Larry Wilson discuss various aspects of news on radio.



CFTR's Paul Godfrey and Radio Gryphon's Ian McDiarmid present some ideas on promoting a radio station.



Jerry Stevens/CJBK, Dave Charles and Bob Laine. Photo at right shows Bob Ansel/CKOC John Murphy/RCA Bill Dermody/Radio Western Bob Laine & Larry Wilson/CHUM-FM Paul Godfrey/CFTR



Andrew Marshall/CFRC Dave Charles/CHUM Dave Tollington/RPM Larry McIntyre/Conestoga and Tom Berry/RCA at recent RCA Campus Seminar at Conestoga College in Kitchener (Apr 20).

in Oct. 1972, only three indicated that they wanted to stay in radio after university. This time, a majority indicated that they wished to take up broadcasting as a career. Even though they represented only 50% of the invitations sent out for the conference, they were an enthusiastic crowd. Many will be in professional broadcasting soon, as many ex-campus broadcasters already are. But as a source for new broadcasters, or a viable medium for record promotion, or an integral part in the future of community broadcasting, this rapidly growing element in the broadcasting and record industries deserves attention.

MONSTERS continued from page 25

an intra-governmental communications policy. The federal government now allowed suitably independent corporations to apply for an educational licence.

As such, CJRT chose the route of proving sufficient independence and educational content. But, it failed. In December of 1972, station manager John Twomey went to Ottawa to apply for a power increase and tower relocation. He must have been quite confident since a new transmitter had already been purchased. Application for the power and tower changes were viewed as an application for a new licence which the CRTC said could not be granted due to the first Order-in-Council of 1970. Multi-level governmental policy hassles had stopped Toronto's only educational radio station from being heard in every part of the city and threatened its very existence with, now, only a little more than a year to resolve the problem.

And speaking of problems, blanket policy number two and, as such, major problem number two came on the scene at this critical time — now from the provincial end. In March 1973, the Davis government announced a "per-student" financing system, cutting grants to any program that was not directly academic. Translated, the new policy meant no grants to CJRT. Ryerson could not spread its budget any thinner to cover the \$200,000 annual operating cost of the station. (One spokesman said it was either CJRT or the English department — not much of a choice). And so, once again, whether either government wanted it or not, the end was in sight for the station due to another blanket policy. June 1st was announced as the shut-down

date. Only two months were left for someone to act fast. The days ticked by, a good portion of the staff quite and ironically, the station won a major programming award.

But if Ryerson was in a turmoil over what to do with the station, so was the Davis government. They did not want to give a direct grant to Ryerson, fearing a precedent being set with other universities and communities who might demand funds for a radio station of their own. And a link-up with the Ontario Education Communications Authority would also be a political liability for that organization for much the same reasons. OECA was an example of how a provincially related body could hold a licence. OECA, a Crown Corporation, was run by a provincial cabinet-appointed board, receiving financial support but supposedly not direction. At the time, OECA qualified but for some reason Ryerson did not. And even though OECA had a \$14 million budget and CJRT had zero, money was not the issue.

At long last, the Davis government came to the rescue April 1st. A temporary grant of \$75,000 was given to the station — enough to carry it through to the fall. A task force was set up to look into the future of the station and a few emergency grants were supplied to keep it going after that. And that was the situation right up to December, with only three months before licence renewal. In the interim, the station lost Open College (an on-air program offering college courses to anyone with a radio) due to lack of funds. The program boasted of 1,200 enrolled students and 15,000 listeners. Now the program was closed and even though substantial offers of money were coming in from foundations, the money had to be refused because of the uncertain future of the station. CJRT also lost most of its staff. Twomey blamed it on the shaky future of the station also. In November, Twomey himself quit.

And then, once again, Davis came to the rescue. With three months to go before the federal deadline, the provincial government announced that an independent board would be set up and funds would be supplied to keep the station going for three years. To top it off, consultations were made with the CRTC and as it turned out, Ryerson was now considered quite appropriate to hold the licence. So with the same conditions as

SINGLE & ALBUM ACTION REPORTED NATIONALLY

ROBLINS TORONTO
The Streak/Ray Stevens
Jet/Wings
Locomotion/Grand Funk
Entertainer/Marvin Hamlisch
Sundown/Gordon Lightfoot

HANDLEMAN TORONTO
TSOP/MFSB
Locomotion/Grand Funk
Entertainer/Marvin Hamlisch
Werewolf/Five Man Electrical Band
Piano Man/Billy Joel

PINDOFF TORONTO
Entertainer/Marvin Hamlisch
Locomotion/Grand Funk
Jet/Wings
TSOP/MFSB
Show Must Go On/Three Dog Night

existed in 1970 - a provincial money and federal sanction — the station was allowed to continue, but with a bitter and confusing history.

The provincial government still went with the idea of an independent corporation for the station, referring to the set-up as an "experiment" — all to keep other universities and communities off their back. The province expected CJRT to be self-sustaining after three years, relying on grants from the private sector. In March of this year, the licence was renewed and a week later, a new board was announced to help set up the new corporation. The government also planned to re-open Open College and install that new transmitter. Management will probably be contracted to Ryerson.

So, apart from a few legal changes, CJRT is still on the air, complete with Open College and still run by Ryerson. It weathered the storm. A happy ending? Well, the station narrowly escaped with that happy ending and the time and energy spent in keeping its head above the political flood was enormous.

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COUNTRY PLAYLIST

A&M	W	MOTOWN	Y
AMPEX	V	MUSMART	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		

- | | | | | | | | |
|----|----|------|--|----|------|------|---|
| 1 | 2 | (6) | HELLO LOVE
Hank Snow
RCA APBO 0215-N | 26 | 43 | (2) | PURE LOVE
Ronnie Milsap
RCA 0237-N |
| 2 | 5 | (6) | THINGS AREN'T FUNNY ANYMORE
Merle Haggard
Capitol 830-F | 27 | 48 | (2) | WE COULD
Charley Pride
RCA 0257-N |
| 3 | 21 | (4) | COUNTRY BUMPKIN
Cal Smith
MCA 40191-J | 28 | 37 | (4) | SOMETHING
Johnny Rodriguez
Mercury 73471-Q |
| 4 | 6 | (5) | SUNDOWN
Gordon Lightfoot
Reprise REP 1194-P | 29 | 38 | (4) | WHEN THE MORNING COMES
Hoyt Axton
A&M 1497-W |
| 5 | 8 | (7) | KIDS IN THE KITCHEN
The Family Brown
RCA KJBO-0025-N | 30 | 41 | (2) | IF YOU LOVE ME LET ME KNOW
Olivia Newton-John
MCA 40209-J |
| 6 | 9 | (7) | MOMMA BROWN
R. Harlan Smith
GRT 1230-72-T | 31 | 45 | (2) | HIS KIND OF WOMAN
Diane Leigh
Marathon 1113-D |
| 7 | 23 | (3) | NO CHARGE
Melba Montgomery
Elektra 45883-P | 32 | 47 | (2) | BATTLE OF NEW ORLEANS
Mike Graham & Friends
United Artists UAXW 425W-U |
| 8 | 1 | (8) | A VERY SPECIAL LOVE SONG
Charlie Rich
Epic 5-11091-H | 33 | 12 | (17) | MIDNIGHT ME AND THE BLUES
Mel Tillis
MGM 14689-Q |
| 9 | 13 | (4) | HONEYMOON FEELIN'
Roy Clark
Dot 17498-M | 34 | 7 | (8) | BABY DOLL
Barbara Fairchild
Columbia 4-45988-H |
| 10 | 19 | (5) | BLUES COMIN' ROUND
Marg Osborne
Marathon 45-1109A-C | 35 | 46 | (2) | STREAKER'S DREAM
Stompin' Tom Connors
Boot BT 107-K |
| 11 | 22 | (4) | SMILE FOR ME
Lynn Anderson
Columbia 46009-H | 36 | 44 | (2) | THE STREAK
Ray Stevens
Barnaby 600-T |
| 12 | 4 | (7) | THE OLDER THE VIOLIN
Hank Thompson
Dot 17490-M | 37 | 20 | (23) | BITTERSWEET
Donna Moon
Marathon 45-1101-C |
| 13 | 25 | (4) | ANNA MARIE
Bruce Miller
A&M AMX 359-W | 38 | | (1) | HE THINKS I STILL CARE
Anne Murray
Capitol 3867-F |
| 14 | 39 | (4) | THAT DOESN'T MEAN I DON'T LOVE MY GOD
Ray Griff
Dot 17501X-M | 39 | | (1) | MY PART OF FOREVER
Johnny Paycheck
Epic 5-11090-H |
| 15 | 18 | (6) | WHAT USED TO BE A RIVER
Jim and Don Haggard
Arpeggio ARPS 1025-N | 40 | 50 | (2) | COME AUTUMN (Knocking)
Kenny Stolz
Stamp ST 4-15X-M |
| 16 | 36 | (3) | SOME KIND OF WOMAN
Faron Young
Mercury 73464-Q | 41 | | (1) | CAPTURED
Terry Stafford
Atlantic 4015-P |
| 17 | 40 | (4) | I LOVE YOUR KIND OF LOVIN'
Lynn Jones
Arpeggio ARPS 1024-N | 42 | 28 | (5) | GUESS WHO
Jerry Wallace
MCA 40183-J |
| 18 | 35 | (4) | BITTER SWEET SONGS
Dick Damron
Columbia C4-4048-H | 43 | | (1) | I WILL ALWAYS LOVE YOU
Dolly Parton
RCA APBO 0234-N |
| 19 | 31 | (3) | ON THE COVER OF MUSIC CITY NEWS
Buck Owens
Capitol 3841-F | 44 | 49 | (2) | I DON'T SEE ME IN YOUR EYES ANYMORE
Charlie Rich
RCA APBO 0260-N |
| 20 | 27 | (3) | SILVER THREADS & GOLDEN NEEDLES
Linda Ronstadt
Asylum 11032-P | 45 | | (1) | MY GIRL BILL
Jim Stafford
MGM M14718-Q |
| 21 | 29 | (3) | RAINY NIGHT IN GEORGIA
Hank Williams Jr.
MGM 14700-P | 46 | | (1) | DON'T LET IT GO
Mel Tillis & Sherry Bryce
MGM 14714-Q |
| 22 | 11 | (18) | OUR LOVING TIMES
The Mercey Brothers
RCA KPAO-0015-N | 47 | | (1) | YOU DON'T NEED TO MOVE A MOUNTAIN
Jeanne Pruett
MCA 40207-J |
| 23 | 10 | (17) | TEN LITTLE FINGERS
Carroll Baker
Gaiety G747 | 48 | | (1) | BITTER THEY ARE HARDER THEY FALL
Larry Gatlin
Monument 7-8602-H |
| 24 | 30 | (6) | MAN OF VIRTUE
Allan Casper
Marathon 45-1102A | 49 | | (1) | GREAT CANADIAN TOUR
Ian Tyson
A&M AM 360-W |
| 25 | 42 | (4) | KNOWING THAT SHE'S LEAVING
Gary Buck
RCA KPBO-0026-N | 50 | | (1) | MEANWHILE IN MEMPHIS
Gerry Hall
Periwinkle 3715 |



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