

## BACHMAN-TURNER OVERDRIVE

Take three parts Bachman, add one part Turner, mix liberally with some strong background and you'll have the latest Canadian band to be causing a sensation on the international market. Bachman-Turner Overdrive is comprised of Randy Bachman (lead guitar and vocals), C.F. Turner (Lead vocals and bass), Tim Bachman (rhythm guitar and vocals) and Rob Bachman (drums) and is currently engaged in blowing people down with their hard driving music, both in concert and on their first album for Mercury Records, simply entitled "Bachman-Turner Overdrive".

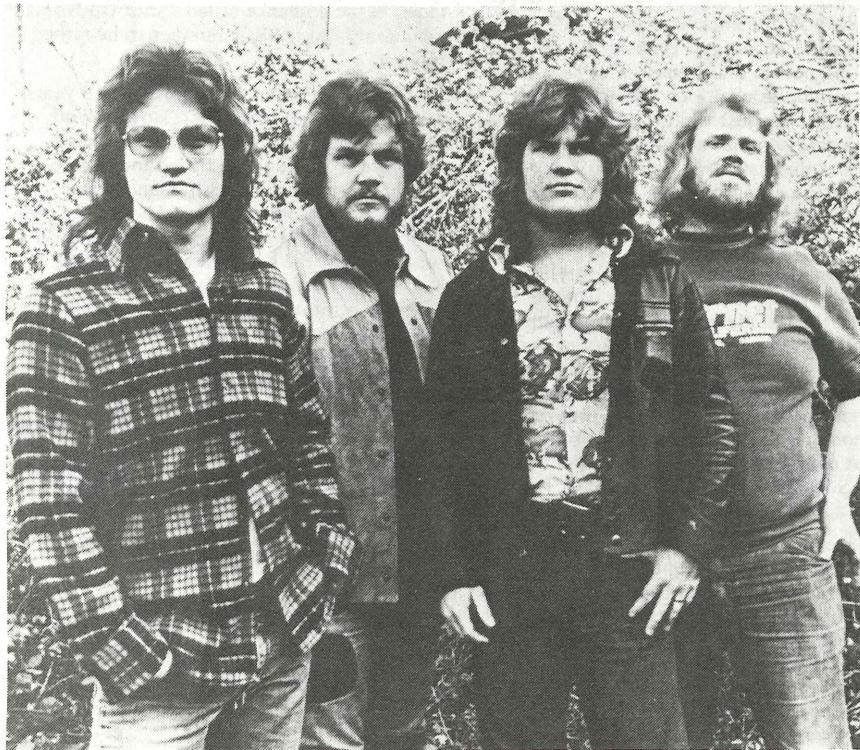
A second LP is scheduled for a January release date, but prior to this the band will continue its heavy schedule of concerts with a 10 day tour of their native western Canada commencing November 20. Most of the summer has seen them travelling across the United States playing to sell-out, enthusiastic crowds and receiving good reviews at some legendary rock clubs like Max's Kansas City in New York and the Whiskey in Los Angeles. They also taped an appearance on the nationally syndicated, late-night television rock show "The Midnight Special".

Randy Bachman was lead guitarist with the Guess Who for ten years and in that time co-wrote some of the group's biggest tunes, receiving gold awards for "These Eyes", "Laughing", "Undun", "No Time" and "American Woman". With Bachman as a member, the Guess Who also received gold

*BACHMAN-TURNER continued on page 15*

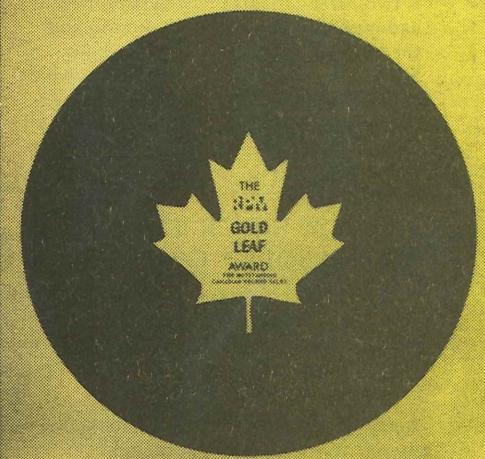
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**VICTOR BORGE****Toronto Massey Hall Oct. 10/73**

During his recent concert appearance at Massey Hall, Oct. 10th, the Danish born funny-man, Victor Borge, succeeded in touching the funny-bone of everyone, young and old alike.

His calculated use of obtuse logic, sharp political comments, a deadpan expression, questionable piano artistry, some traditional sight-gags, deliberate nonsensical muttering and a certain young blonde soprano by the name of Ms. Marylyn Mulvey, achieves remarkable success always.

It is indeed a tribute to his talents that his time-worn, albeit slightly embellished tricks can keep an audience on the very edge of their seats, laughing all evening. His inexplicable magnetism draws those who have only seen him occasionally on television to his concerts to see just what else he does besides make strange noises and abuse classical music at the piano. His loyal fans flock to each return engagement because he's bound to do something new every time. Naturally, he disappoints no one!

All listen attentively to his piano stylings, and even the musicians wonder whether he played the last piece properly, or whether he slipped in some foreign notes. Some of the audience could have used a seat-belt similar to the one he had on his piano-bench to prevent them from falling from their seats in shock, when he feigned dozing off in the midst of a soothing interpretation of "Moonlight Sonata", striking, accidentally, I'm sure! a loud discord.

The evening's highlights included the episode involving Ms. Mulvey, where his spirited and ghastly accompaniment caused her no end of problems. She wasn't allowed two notes without falling prey to a remark, noise or other deliberate error on his part; she served as a perfect straight-woman for his cut-ups. Everyone departed fulfilled after his encore of a lesson in the incredible art of phonetic punctuation.

Victor Borge, an outstanding example of the word - entertainer. — Dan LaRoche

**PAUL ANKA TO APPEAR IN TWO UNICEF BENEFIT SHOWS**

Singer-composer Paul Anka will headline a pair of gala benefit concerts for UNICEF in Europe towards the end of this month.

The concerts, both all-star affairs starring Anka, will take place in Munich, Germany on October 20 and in Milan, Italy on October 29.

Master of ceremonies on each occasion will be Peter Ustinov with the shows featuring such artists as Petula Clark and Buffy St. Marie along with a list of European performers. Both concerts are scheduled to be televised throughout Eastern and Western Europe via Eurovision and Intervision.

For Anka the twin UNICEF appearances mark a return to the international scene after his completion of a highly successful summer concert series in the States.

**BO DIDDLEY IN TORONTO FOR A WEEK AT THE EL MOCAMBO**

Opening September 24 and staying for a week-long stint at the El Mocambo in Toronto was one of the founding fathers of rock & roll, Bo Diddley who took the stage, armed with his trademark rectangular guitar and informed the audience that he was there to "crawl in your mind and upset your watchamacallit".

After asking the people if "they were ready to pump a little bit", he began to pump out some of that funky, blues-oriented rock and roll. A few riffs of "Bo Diddley" led right into a lengthy version of "I'm A Man", which itself gave way to an arrangement for the ladies in the audience called "Shut Up Woman", a blatantly chauvinistic number to be rather modest.

Bo Diddley has been in the business 19 years and with his contemporaries, Howlin Wolf, Muddy Waters et al gave rise to the rock & roll craze that swept the fifties and in turn helped to spawn the British phenomenon known as the Rolling Stones. The Stones owe a lot to Bo Diddley, not just for the musical roots, but for the style. He was marketing an image of raunchy sexuality while Mick Jagger was still in short pants. On stage he moves from one side to the other, dancing here and pausing there to add a little facial expression and body English to a particularly important note or heavy chord. His tough, gravelly voice adds extra weight and authority when he says, "they call me the nastiest cat that ever lived. Who wants to join my nasty club?" From here he rolls out some nasty rock that has the dance floor jammed with eager, gyrating, would-be members of The Bo Diddley International Nasty Club.

In his almost two decades in the music business, Bo Diddley has recorded numerous albums, the most recent of which is "The Bo Diddley Sessions" on Chess Records, distributed in Canada by GRT.

— Peter Taylor

**LIBERACE TOURS MANY MAJOR CANADIAN CENTRES**

Liberace, the first of the big-time, glitter stars, brings his candelabra and immense talent to Canada for an extensive schedule of appearances which began in Winnipeg on October 9 playing the Manitoba Concert Hall until the 16th.

The tour continues as follows: Place Des Arts, Montreal (18-22), Hamilton, Ontario (24-28), The Centennial Auditorium in Saskatoon (October 30 - November 2), Centre of The Arts, Regina (3 & 4), The National Arts Centre, Ottawa (6-11) and The O'Keefe Centre in Toronto (12-17).

**PRODUCTION FIGURES: TAPES UP-RECORDS DOWN**

According to Statistics Canada, Canadian manufacturers produced 4.24 million phonograph records in August, down from 5.08 million a year earlier. Production of pre-recorded tapes (8-track and cassettes only) increased to 917,355 from 664,744 for the same period.

**COLUMBIA ISSUES FIRST QUAD SINGLE**

A sign of the times in four-channel sound was the announcement last week by Columbia (U.S.) of the release of the first-ever matrix quadraphonic single. The company issued Art Garfunkel's "All I Know" chart-climber for FM broadcast use.

The record can be played on FM stations as if it were a normal disc, since it is fully compatible. Listeners with SQ type decoders get the best four-channel effect, followed closely by other matrix systems. Listeners in FM mono or stereo will hear the song in the normal fashion.

There was no immediate indication from Columbia Canada as to whether the quad single would be made available to Canadian FM stations.

**JOHN ALLAN CAMERON TO APPEAR IN NEW TV SERIES**

Columbia Recording Artist John Allan Cameron has been signed to appear as a regular performer on a new CBC Television Network series that debuts on Tuesday evening, October 23 at 10:00. The show, called "Up Canada" is a half-hour weekly public affairs program that will offer a blend of razor sharp humorous examinations of Canadian current events with solid investigative reporting.

Each show Cameron will perform a song based on news events of the previous week. "Up Canada" is produced by George Robertson, and along with Cameron the regulars will be, Rob Parker (host), Rex Murphy, Patrick McFadden and Valri Bromfield.

**NEW LABEL PERCOLYR BOWS INITIAL COUNTRY RELEASE**

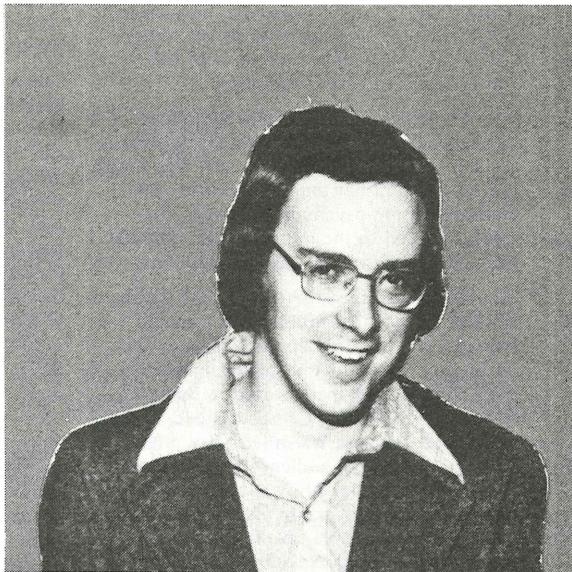
The first deck from newly formed Percolyr Records is a country tune "Chinook" f/s "Silver Spring" by artist Barbara West and is already garnering some interest with programmers across the country. The single is two parts Canadian having the lyrics and music written by Peggy Sherrin and the sessions produced in Nashville, Ms. Sherrin is also the owner of Percolyr which derives its name from the first letters of the words "Performers, Composers, Lyricists" and operates out of Langley, British Columbia.

**YELLOW BRICK ROAD TURNS SOLID GOLD**

October 4 was the shipping date for Elton John's much-heralded, long-awaited new album, "Goodbye Yellow Brick Road", and MCA Records announced that the two record set was automatically certified gold.

According to MCA's (Canada) marketing vice-president, Richard Bibby, the set came very close to shipping platinum (100,000). A call to Los Angeles verified that the set, also shipped October 4 for U.S. release, is gold and close to platinum.

The simultaneous gold release in Canada and the U.S. is believed to be a first.



## **DAVE CHADWICK 1950 — 1973**

DAVE CHADWICK, programming editor of RPM Weekly, passed away suddenly Wednesday, October 24th, 1973. His death was attributed to a heart attack. He was twenty-three years of age.

A native of Toronto (Etobicoke) Mr. Chadwick completed his formal education in 1968, becoming involved in radio almost immediately. He took on a position as writer and announcer at CJCS in Stratford, Ontario, furthering his programming knowledge with employment at CFRS Simcoe and CKBB Barrie. Because of his copywriting ability he took on management duties as copy chief for Woolco Department stores. It was from here where he applied to RPM for the position of programming editor, taking on these duties in October of 1972.

He was given full control of all programming reporting and it was through his devotion and effort that the programming section of RPM became an important news vehicle for programmers coast to coast in Canada as well as in the United States. He attended this year's Billboard Radio Conference in Los Angeles, bringing back with him a wealth of information which he utilized in his week to week communication with programmers. His interpretation of the proposed CRTC regulations for FM programming was a high point in Mr. Chadwick's short term with RPM. It was because of his in depth studies and positive reporting that he had been asked to participate with the CRTC in bringing about a better understanding of regulations for the working programmer. He had been scheduled to make a presentation to the CRTC October 30, 1973 as part of the hearings on proposed changes in FM programming. Although young in years, Mr. Chadwick had grasped fully the meaning of government regulation and its effect on broadcasters. He had adopted a positive and independent attitude which would have been of much benefit to the industry — and the government.

Mr. Chadwick is survived by his parents, Mr. & Mrs. Arnold Chadwick, three sisters, Manya, Carole and Collette, and a brother Howard. Funeral services were held in Port Credit, Ontario, Friday, October 26, 1973.

## JOE WALSH AND BARNSTORM MASSEY HALL - OCTOBER 20

Joe Walsh has taken a long break away from the limelight and put the time to excellent use in forming his latest unit known as Barnstorm once again establishing himself in the upper echelons of rock attractions he once knew as a member of James Gang.

Walsh is backed up by two keyboard men, a bassist and a drummer who is an accomplished all-round percussionist and seems to create intricate rhythmic passages rather than just thump out a basic beat. The band is excellent and augment Walsh beautifully, who has progressed from the James Gang days into more sophisticated style of music, but at the same time maintaining touch with the basic raunchiness that gave the old band its appeal. Barnstorm still perform some material made famous by James Gang, like "Tend My Garden", "The Bomber" and the classic "Funk 49", and seem to pull the songs off much better than the originals.

Barnstorm have two albums out on ABC-Dunhill, distributed in Canada by RCA, with the second, "The Smoker You Drink, The Player You Get" being by far the most popu-

lar of the two, and containing Walsh's current hit "Rocky Mountain Way". The first, entitled "Barnstorm" was somewhat of an experimental album for Joe Walsh, which offered a facet of his creativity that the fans weren't quite ready for so soon after James Gang. "Barnstorm" occupies a place with the limited interest "cult" audience.

The Joe Walsh and Barnstorm show was totally professional, with even the lighting warranting a special mention, as it was handled well, and rather than the usual on-off flashing cheapo-psychadelia school, the lighting added to the impact of the material as it does in theatrical stage productions.

And now on to the gripes . . . . Joe Walsh, though an excellent musician, is a classic example of the prima donna school of rock where egos run wild and subsequent bummers abound. Originally slated to open the show was Scrubbalo Caine, dumped at the last minute because Walsh felt they might be too strong with the audience here and steal the show from him. Ah, what a shame that he has so little confidence in his talents that he has to let his paranoia take hold and rob a rising band of good exposure as well as rob an audience of the chance to see and hear

one of the most exciting new bands in this country.

As it was, Scrubbalo Caine were replaced by the monotonous sounds of R.E.O. Speedwagon, who join the ranks of just another three-chord rock band.

The prima donna school of rock doesn't limit its expression to bouncing opening acts, but revels in keeping audiences waiting, this time for two hours!! Someday people are going to wise up to this jive and stop sitting there complacently and listening to the old, "we were held up at Customs" line. One positive note on this, coming from the promoters, Martin Onrot Associates, offered the fans a 50 cent discount on the purchase of tickets to the forthcoming Focus show as some sort of repatriation for the long delay. A nice touch Marty, and probably a first. — Peter Taylor

## JOE PROBST ADDS PERSONAL TOUCH

Some time during the evening of September 14th, Joe Probst climbed into his '66 VW microbus and set out to make himself known to radio programmers in the heartland of Canada.

Equipped with camping gear and guitar, he left his hometown of Brampton, Ontario and headed west stopping only to dispense albums, interviews and copies of his latest Daffodil single "Kingston" to all stations en route until he finally arrived in Calgary.

Probst was warmly received by the vast majority of programmers along the way, and, so it seems, was "Kingston". A noticeable number of stations have begun listing the deck across the prairies since the trek.

In Edmonton the single is moving up the CHED chart, and is playlisted at CFRN, CJCA, and CKUA. Regina shows CKCK and CKRM and Calgary country fans can hear it at CFAC. In Saskatoon both CKOM and CFQC are programming Probst, and Winnipeg's CKY and CJOB are among the believers.

Heartened by these initial reactions, and by the playlist addition of "Kingston" at CFGM in Toronto, Joe Probst will be setting out again to visit more programmers. This time he's headed towards the rising sun, and aims to reach Halifax before returning home.

## BRENDAN CLINCH AND KEVIN BARRY FORM A NEW COMPANY

Brendan Clinch of the Brendan Clinch Agency and Kevin Barry of Snorky Sound announce the formation of Christopher Craig Enterprises. Both Clinch, managing director, and Barry, in charge of artist relations, have had ten years experience in the Music Industry and will use their knowledge to further the new endeavour.

The company will be handling the management and direction of a tight number of acts with the emphasis on recording, promotion and proper stage production. They will also become an outlet for the rental of specialized sound equipment.

The first group signed to the new firm was the country-rock act Patches whose debut single "We Can Go" f/s "Southbound Road" appeared on Quality's Cue label. This will be followed by a new single "On My Way" late in November and their first album, yet to be named, early in 1974.

The offices of Christopher Craig Enterprises are at 262 Woodfield Road, Suite 102, Toronto, Ontario.

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

— Pierre Juneau

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| CARAVAN  | H | RCA         | N |
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| GRT      | K | UA RECORDS  | U |
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P — Production wholly recorded in Canada  
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## McNAMARA/LUXTON BOW BRUX LABEL

Brian McNamara and Doug Luxton, two Bowmanville, Ontario songwriter/performers, have pooled their resources to move into the disc race. Initial single release on their new Brux label is "Lament For Maggie", penned by Luxton and a McNamara original "It Don't Seem Right". Both writers are affiliated with BMI Canada.

Vehicle for their single is Steamboat comprised of Luxton and McNamara and two other musicians. They are currently playing the Oshawa/Bowmanville area.

The session was taped at Mastersound Recordings in Ancaster, Ontario with pressing by RCA.

## NEW ALBUM AND MIDNIGHT SPECIAL GIG FOR BOWIE

David Bowie will make his first network television appearance when he is featured on NBC-TV's *Midnight Special* which airs November 16 and will contain performances of the material from his new RCA album "Pin Ups".

This is the first time that the *Midnight Special* will tape outside of California and the first time an artist will be given the entire show for his performance.

Marianne Faithful, the Troggs and a list of surprise guests will join Bowie for this special show.

"Pin Ups" represents David Bowie's sixth album for RCA and though released in England on October 19, it has already been certified gold. Just released in Canada, it contains material made famous by the Yardbirds, Kinks, Merseybeats, Pretty Things, The Who, Them, Pink Floyd, The Easybeats and the Mojos. Bowie himself describes the songs as being "among my favorites from the '64-'67 period of London" and are his interpretations of the best of the mid-sixties, English rock era. "Pin Ups" features an album cover photograph of Bowie and English super-model Twiggy, a darling of the mid-sixties.

Also just released is a single from the album entitled "Sorrow".

Continuing in the David Bowie report is the announcement of his winning four top awards in the annual Melody Maker presentations with the prestigious publication voting Bowie: Top British Male Singer, Top British Single (for *Jean Genie*), Top Producer (International) and Top Composer (International).

## C.I.R.P.A. SYMPOSIUM IN TORONTO-OCT. 29-NOV. 10

Toronto will be the site of a two week record production Symposium presented by The Canadian Independent Record Producers Association and co-ordinated by Bob Ezrin of Nimbus 9. Running from October 29 to November 10 the Symposium breaks down into a crash course for producers which includes covering areas under headings: a) Studio Practice, including Sound Theory, Signal Paths, Microphones, Consoles, Signal Processing and Outboard Equipment, Tape Recording, Monitors, Mixdown, Quad Theory, Disc Cutting and Pressing, Broadcast Theory; b) Miscellaneous Studio Practices, including Arranging, Electronic Music, Pre-production; c) Recording - Practical in which studio time will be made available for the purpose of practice recording and mixing; d) Business Practice, including The Major Labels, Distribution, Wholesaling and Retailing, The Music Publisher, the Contract, Taxes, Unions, Creative Packaging and Marketing Techniques, Breaking An Artist in Canada, Airplay Charts & You.

An impressive list of guest speakers including Ham Brosius, Dave Charles, Roy Cicala, Ed Freeman, Tony Grabois, Dave Greene, Allan Grodin, Albert Grundy, Bob Hamilton, Frank Hubach, Hugo Montenegro, Neil Munney, Paul Prestopino, Peter Pryor, Phil Ramone,

## AGENDA OUT FOR TORONTO HEARING

The Canadian Radio-Television Commission has announced the agenda for its November 26 hearing in Toronto. The nine applications by Toronto FM and TV stations to move their transmitters to the new CN tower have now been placed on the agenda. Previously it was thought that a decision might be reached without a public hearing on the applications from CHFI-FM, CKFM, CHUM-FM, CHIN-FM, CBL-FM, CBLT-TV, CICA-TV, CBLFT and CFTO-TV.

The rest of the hearing is concerned with cable television matters except for two radio station applications. CFCP in Courtenay

B.C. has filed a request to disaffiliate from CBC radio and become totally independently programmed. And Tillsonburg Broadcasters have submitted a request for vastly increased power on their FM station. The application for CKOT-AM to take over 1600 KHz, which would have given it full-time service, was denied earlier this year when CFRS Simcoe was given the 10,000 watt frequency. This left CKOT-AM with sign-on times as late as 8AM and sign-off as early as 4:45PM. However, Tillsonburg Broadcasting also has an FM station which operates from 6AM to midnight. This operation would move from 1135 watts on 100.5 MHz to 50,000 watts on 101.3 MHz with a new antenna site if the CRTC approves.

## UNION PROBLEMS HIT QUEBEC STN.

CJKL radio in St. Jerome, Quebec is being sold by owner Jean Lalonde to a yet-unnamed party after recent labour problems at the station. Lalonde said he could not reveal the owner's name until CRTC approval had been granted, but indicated that the labour union's activities had entered his decision to sell out after 18 years of ownership.

CJKL employees are members of the National Federation of Communications and have been without a contract since December 1972. In September, employees decided to take over the station, cancel all advertising, and broadcast their own programming. The ad cancellation cost the station \$5,000 per week in revenue.

Said Lalonde: "What they are asking for is impossible to give . . . it's me they want to get, not a contract". The union is asking for

Doug Riley, Doug Sax, Ed Silvers, Larry Uttal, Joe Wells and Shelly Yakus will offer their views and experiences to the enrollees.

The course is open to anybody in the business who is willing to spend \$200.00 and two weeks, as you must take all the course or none, though independent record producers will get priority with the enrollment being limited to a maximum of 40 people.

## PHONODISC RELEASING McLAUGHLIN/KINKS LP's

Phonodisc are presently engaged in releasing a number of new albums, among which will be a John McLaughlin set, "Where Fortune Smiled", which dates back a couple of years before the formation of the Mahavishnu Orchestra and leans a little more towards the jazz that McLaughlin was playing at that time.

Also featuring is "The Golden Hour of The Kinks Volume II" including some of their more famous numbers and a new album from British singer-comedian Des O'Connor entitled, "Des O'Connor Sings A Country Song".

Rounding out the release are Max Bygraves' "Sing Along With Max Vol. III" and a new album from BBC entertainer Bruce Forsythe who is into the old British Music Hall style.

complete control over programming, news and hiring of staff. Union president Christian Peters said the action was to protest the lengthy negotiations and because "we feel the public is purposely not being properly informed. We will surely reconsider these demands should a new owner have a different outlook on the value of news, programming and staff hiring. We want to force Mr. Lalonde to either sell or negotiate."

## HAMISH IMLACH - THE SCOTS SMOOTHERS BROS.

Recently the offices of RPM echoed with the joyous laughter of staff members as round Hamish Imlach brought his devastating wit with him while doing some promotion on his new Much album, "Ballads of Booze", his third for the label.

Imlach has just arrived in Toronto after playing engagements in Bermuda and will be visiting with radio stations before his good humour and music begin filling the Golden Nugget for a week starting November 5.

Though born in Calcutta, Hamish Imlach claims a Scottish heritage and has been told by many that you can't be Scots if you're from India, but to which he replies, "If you're born in a barn it doesn't make you a cow".

Imlach, who describes himself as a "Scottish Smothers Brothers . . . both of them at once", returns to Britain for the next few months following his Toronto visit.

## CYCLE TERMINATE DEAL WITH KLEES

After a seven year association with producer Stan Klees, the rock group Cycle announced the termination of their agreement with Tamarac Records earlier in October.

The group first signed with Red Leaf Records and up until two years ago were produced by Klees. Their more recent releases were produced by the group drummer and writer, Paul Clinch, including their biggest success to date, "Wait For The Miracle".

The separation was amicable to both parties and though Cycle are no longer associated with Tamarac or Klees, their product will continue to be released through Quality Records.



## NUTS & BOLTS by Peter Taylor

Celebration recording artists Chester are donating the sales receipts for one day of their current hit "Make My Life A Little Bit Brighter" to this year's United Way Campaign. Their single will also be included in CHUM Radio's Top 100 of 1973.

Kanata recording artists Jude were in Toronto to tape a segment of CBC-TV's "Juliette & Friends" program on October 25.

Special Records artist Nancy Simmonds has been in the Park Road Studios laying down some demo tracks.

Peter Vandertogt of Noah Productions in Trenton, Ontario has announced that he will be expanding his studio facilities from the present four tracks to sixteen over the next few months.

The Dennis Murphy produced Bob McBride album, as yet untitled, is due for release within a month.

Cliff Edwards was in Manta Sound, Toronto, recently producing himself and wife Anne for a projected album and follow-up to "Carry On".

Original Fludd drummer John Anderson has returned to the band.

The CRIA held a meeting in Toronto (October 16) to draft plans in fighting a further increase in tape and disc pirating. Record company national and branch sales managers flew in for the session.

Karen (Jones) & David (McCallen) have signed with Quality Records and an album entitled "Still Together" is ready for release.

Also signed to Quality for release on the Cue label is the group Choya with their first deck being "Let the Children Boogie".

The first Thundermug single to be released in the States on Epic is the Kinks' classic "You Really Got Me" from their first Canadian album "Thundermug Strikes" on Axe Records.

Rush drummer John Rutsey has received the OK from his doctor and will remain with the band. Rutsey and his mates Alex Lifeson and Geddy Lee are readying for their gig opening the New York Dolls show at the Victory Theatre in Toronto, October 27.

Quality records has announced that they will re-release "Leader of the Pack".

The original Spencer Davis group are back together with only Steve Windwood missing from the line-up. They are currently on tour and will play Toronto's Massey Hall with Focus on October 29.

The Downchild Blues Band tour of the Maritimes has been extended to November 4 after which they will return to Toronto and are slated to appear with Michael Bloomfield at Convocation Hall (University of Toronto) on November 11. The following day they begin a week at the El Mocambo.

Montreal based California expatriates The Wackers have split up. Their fourth album, to have been titled "Wack and Roll", sits in

the can with no release planned at this time.

Mahogany Rush are busy in Montreal's Tempo Studios working on a new album with (ex) Wacker Bob Segarini producing.

Patsy Gallant's new album, "Power" on Columbia Records, produced in Nashville is finished, but will be temporarily delayed while work on the jacket artwork is completed.

Last week we reported on the new A&M deck by Dickens, "American Super Hero" and would like to take this time to clear up a couple of errors in the story. David Kastle does not work for Concept 376 and the single was recorded at Toronto and Thunder Sounds.

Since moving into his present position in Artist Relations at WEA, Mike Reed is engaged in his first major venture accompanying Jesse Winchester on his Canadian tour. Go get 'em Mike!

Joey Cee's attempt to create an image around the recording industry brought many comments - pro and con. As one trade writer noted: "It all depends on how you look at it". In any event Joey deserves a great deal of credit for "doing it first".

Richard Patterson is again actively into the group-biz drumming for David Wiffen. They did it up for the Karma crowd in Montreal and at Le Hibou in Ottawa then move into Smale's Pace in London, Ontario for a few days. Wiffen and company are due at Toronto's Riverboat November 6.

Cliff Edwards, currently showing well with "Carpenter of Wood" on Polydor, has joined Columbia. His initial release will be "Come To Me", written by Frank Callette who was responsible for Edwards' "Carry On".

Bruce Cockburn's latest album release "Night Vision" is now commanding the best selling album list. The True North set was released to coincide with Cockburn's highly successful Massey Hall appearance (October 19).

Early November has Bobby G. Griffith booked into Manta Sound with the Canadian Talent Library producing his album for the Ranwood label distributed by Quality Records.

A couple of dates have been added to the western Canadian tour by Bachman-Turner Overdrive that will have them playing the Commodore Ballroom in Vancouver on November 5 and 6.

After many years with varied personnel Mainline recently broke up and Mike McKenna is busy with his new band called Mudlark.

Paul Saunders was in Eastern Sound with Hilly Leopold producing demos for CBS in New York.

New group Fire played four dates at McMaster University in Hamilton, October 15-18, with Whitey Glann sitting in on drums for them. Whitey, who now plays with Lou Reed's group, was in the area for a few days and was happy to join some of his old friends for the gigs.

October 18 was the release date for the debut single by Scrubbalo Caine, "Feelin' Good On Sunday" culled from their first RCA album "Round One".

Producer Greg Hambleton reports that Gary & Dave are breaking fast in the U.S. with their initial Axe deck, "Could You Ever Love Me Again" which was the Gavin Pick of the Week for October 5 and the Cashbox Newcomer Pick of the Week for October 20.

Nancy White's first single for RCA is "What Will We Do With The Bodies" produced by Ben McPeek at RCA's Toronto Studios.

Barry Greenfield, who had a lot of success last year with his "New York is Closed Tonight" deck has his new album, "Blue Sky" just released by RCA.

**LAST MINUTE NEWS:** As we go to press it was announced that Larry Greene has been appointed National Promotion Manager for Warner-Elektra-Atlantic Music of Canada as part of the company's present restructuring of the promotion department.

## CANADIAN ENTERTAINMENT EXPOSITION ... NICE TRY BUT...

The Canadian Entertainment Exposition started out as an excellent idea - a first for Canada. However, several problems combined to make the show less than successful.

The Exposition, produced by Joey Cee Productions (in collaboration with minimal support from the side spectrum of the entertainment industry), strived to cover too much of this particular industry and consequently ended up not covering any of the areas thoroughly. Keeping in mind that the music industry is only part of the entertainment industry, there was little indication that the rest of the entertainment industry was represented.

With a high key promo campaign introducing the concept to the public it was even a greater disappointment for those who anticipated a rewarding show. The displays were not what they were cracked up to be, especially the record production line, and it was difficult to differentiate between this, a consumer show, and the form it should have taken - an industry show. There were no studios represented, there were no workshops, and there were no mobile displays to catch the interest of the passersby. There was enough of the Stampeders though. It seemed like they were the only Canadian group in existence.

One of the strong points of the exposition was the showcasing of Canadian talent through the use of two separate stages. It was practically the only positive factor of the show. Otherwise, there was no substance ... the booths were dominated by stereo displays, which sounded like they were in a "BATTLE OF THE SOUND SYSTEMS" with everyone playing PINK FLOYD.

With more specialization in the various areas of the show, it might have turned out on a more successful scale. But most important, it happened, and it will lead the way for a better, more well rounded show next time. All the experience from this endeavour will no doubt create a strong basis for next year's show. — Saul Podemski

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**DECEMBER 15/73**

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Telephone: (416) 425-0257



*The Stampeders, Gary & Dave and Roy Hennessey of CKLG backstage at recent Vancouver gig.*



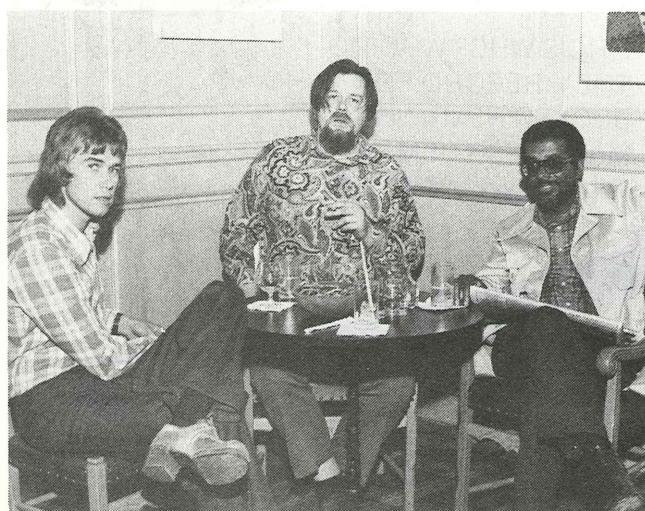
*Doug Hutton (r), producer of *Cantata Canada*, with G.R. Kelso PD of CFRN-FM prior to taping a one-hour special on the project.*



*Bob Morten and Gene Lew of Quality Records present plaque to Dan Chevrette of CKFM-Toronto for the breaking of Chester's "Make My Life A Little Bit Brighter".*



*Scrubbaloe Caine, John Murphy (RCA) and Don Archibald of A&A's in front of the huge wall display in the store.*



*(l to r) Neill Dixon (GRT), Dave Van Ronk, Esmond Edwards (Chess) during Van Ronk's appearance at the Riverboat.*



*Jeff Burns visits CHML to promote Jeanne Pruett album coinciding with her appearance in Hamilton. (l to r) Mitch Miller, Lynn Latimer, Jeff Burns (MCA) and John Murphy (CHML).*

## MOTT THE HOOPPLE SHOW IN TORONTO AT MASSEY HALL

It was Columbia Records night at Massey Hall, October 14 as three of the company's hard rocking artists performed to an enthusiastic, sell-out crowd. Headlining the show and garnering the best reaction were British "Dudes", Mott the Hoople who are currently engaged in an extensive North American tour which is being boosted by their successful second album for Columbia entitled "Mott". Their set featured songs from this and their first for the label "All The Young Dudes" with the David Bowie penned title tune turning out to be the favorite of the evening, as well as material that appeared on four previous albums for Atlantic Records.

As a whole the concert was extremely dull with the intensity of the amplification managing to keep you awake, but not keep you interested. Contributing to this were the visually dull Blue Oyster Cult who have two interesting and moderately strong albums, but absolutely no stage presence and a painful lack of pizzaz. Flashy visuals, though not always necessary to the success of a group or concert, can do wonders to a group that are as repetitious and boring as Blue Oyster Cult. From their overly loud, overly repetitious melody and rhythm lines leapt the odd talented lead lick, with the bassist offering a brief blast of virtuosity in a solo, but these moments were not enough to sustain the set.

Opening the show was a youthful and exuberant band called Aerosmith, whose major

crime comes from trying too hard to imitate other, established bands, most notably the Rolling Stones. They are loud, rough and raucous, but at times they tend to reach a bit too far over their heads and attempt to pull off licks that are just a bit beyond their musical grasp. Aerosmith have a good command of the stage and reveal a lot of potential. Virtually unknown in Canada, the group has two albums out on Columbia with the latest, "Aerosmith" gaining some interest south of the border. — Peter Taylor

## VANDALS DYNAMITE NORTHERN ONT. TOWER

The manager of CJKL Kirkland Lake and CJTT New Liskeard said last week he believes the dynamiting of a transmitting tower on October 15 was done by vandals "who wanted to watch a tower falling." Five or six sticks of dynamite were used on a relay station used for sending programming from CJKL to CJTT.

The relay tower is located on an isolated road; within the same 24-hour period a vacant two-room house in the area was destroyed by vandals believed by police to be the same persons involved with the radio blast. Police have posted security at all three of the station's transmitter sites.

Damage to equipment included weakening of the 250-foot tower's base and the loss of a transmitter shed full of equipment.

## SUBSCRIBE TO RPM

## SPRAGGETT ADDED TO CFRB MID-MORNINGS

CFRB Toronto has announced the addition of a regular astrology feature to "The House of Warren," the station's midmorning program. Allan Spraggett, authoritative reporter of psychic phenomena, will comment on personality traits related to sun signs, famous person's astrological analyses, and predictions and explanations of current happenings. Spraggett, who now contributes a Saturday and Sunday 9.30PM feature "The Unexplained" on the station, will be heard on CFRB Monday to Friday between 10 and 11AM.

Deejay Earl Warren, who is sometimes sceptical of astrology, introduced the new feature in an extended discussion with Spraggett Thursday October 18.

## NEW FLUDD DECK BREAKING RIGHT ACROSS THE NATION

The latest Daffodil release from Fludd is an uptown, contemporary country tune called "Cousin Mary" which is taking off in various markets throughout Canada.

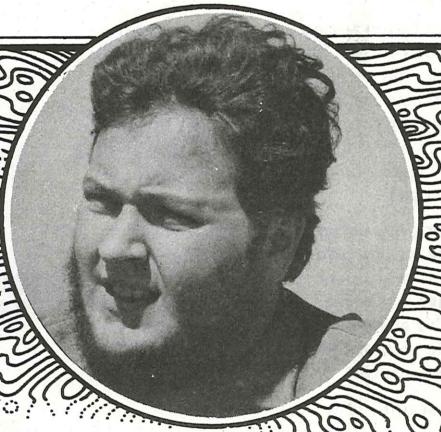
Among the stations currently playlisting the deck are: CHUM Toronto, CKOC Hamilton, CKLG Vancouver, CFRA Ottawa and CJCH Halifax.

Fludd are busy doing engagements around the southern Ontario region and are scheduled to tape a segment of CBC-TV's Music Machine in November.



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# POP MUSIC: Turning around again

by Patrick Conlon

My father, the affable Ned of CFCF in Montreal, and I are friends. That's really a declaration of victory for us both: the normal generation gap sometimes yawned open to a hopeless chasm as we struggled over the years to carve a friendship out of the father/son structure.

But it worked. Probably, first, because we respect each other. I think he's one of the best communicators in the business, period. He thinks I might be able to write good some day. In addition, we like each other. I'd want him as a friend with or without his role in my birth. And he apparently manages to wade through my idiosyncrasies to find something likeable in me.

Like good friends anywhere we have our share of disagreements, with my patient mother inevitably cast as referee.

One area of discussion that's always been good exercise is popular music. It isn't that Dad dislikes popular music. It's just that he can't understand how discordant melodies and flat voices can add up to a hit. He's not old fashioned, any more than someone who collects antiques is old fashioned or . . . more to the point . . . someone who likes country music is simple minded. He has a fundamental appreciation of genuine talent and, after 35 years as a broadcaster, he can spot it a mile down the road.

Well, now. Over the years I've found myself defending people like Bob Dylan, The Rolling Stones and a procession of other performers with earnest, red-faced passion. I could never understand why Dad couldn't "hear" what these stars were saying; I could never understand his demand for musical integrity under and over their messages.

But we haven't been arguing much recently. Although I think Dylan is still a fine writer, his voice on some of those early records now makes me doze. And although I think the Rolling Stones are still one of the tightest rock bands around, I'm tired of watching Mick Jagger prance and preen in obvious self-delight.

In short, my defense of stars like these is getting weaker and weaker. I still respect content more than form: for a time Dylan's message was more important than his medium and I've always struggled to ignore the fact that he sounds like a candidate for an adenoid operation.

At least until now.

Now, one more area of disagreement between my father and me is dissolving. Now, we're both tired of watching untalented performers parlay their tortured groans into big record sales. And hard, cold, raw rock. . . . music with the depth of an old dime. . . . now offends instead of excites me.

Until recently I thought I was just getting cranky.

But it seems a lot of people in my under-30 category are starting to share the same distaste and we're witnessing a gradual re-

turn to music that is refreshingly melodic. In an article originating from London, Los Angeles Times correspondent John Crosby reports that Yale University . . . a vanguard of young music . . . is beginning to popularize what Crosby calls a "return to a sweeter time" by hiring forties-style dance bands for all its events. In a broader sweep, the Washington Post in a recent story covered the comeback of sweet music in the States: all over America it's become popular among the young to dance cheek-to-cheek.

Why? Obviously, the current interest in nostalgia is a big contributing factor. These days, the past has great appeal because it seems such a happy option to the present.

But there's more to it than that, I think. I think we're tired of noise disguised as music. And I think we're tired of having our warts pointed out to us: a large clutch of performers made fortunes in the sixties just by being angry, Bob Dylan among them.

We secretly thrived to the masochistic undertones of some of these songs and our outrage was fueled by America's commitment to an ugly war.

But now, despite Watergate and its repelling revelations, I think everybody is just plain tired of being angry . . . and, more importantly, of seeing music used to express this anger.

Does that mean there isn't anything left to be angry about? Of course not. But more and more people, it seems, are again beginning to demand pure entertainment from their music: good lyrics, well sung and well played.

That's possibly why Perry Como has been pulled out of retirement. That's possibly why Harry Nilsson's new album of old songs is a best seller. And that's possibly why audiences are turning away from noise-without-talent. The messengers of gloom, with nothing to support them but a tone of hardware, are starting to recede into obscurity.

The hard rock bands are still popular, especially among people who want their senses raped. But you only have to glance at any of the RPM charts for evidence that country music, simple and refreshing, is gaining strongly. And artists who can actually carry a tune are starting to sell records again.

In short, audiences now seem to want unalloyed entertainment: an obvious escape from ugly daily reminders that life really ain't what it used to be.

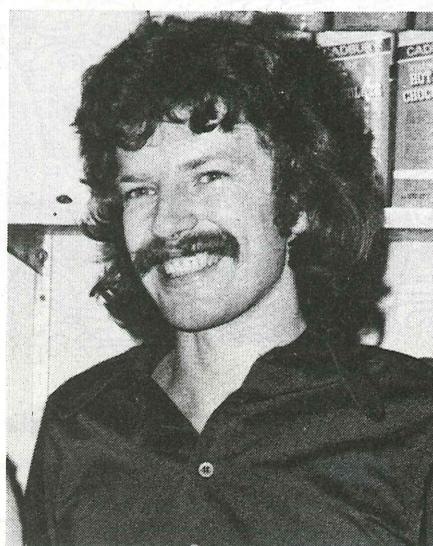
Dad and I are discovering more and more music for which we share an appreciation. . . . and pretty soon we'll have to find something else to argue about.

But we'll take our time.

My mother could use the break.

## NEW PROMO REP FOR RCA RECORDS

Tom Berry has been appointed to Ontario District Promotion for RCA Records after spending over a year working in the marketing department. Prior to joining RCA, Berry



was involved in the retail end of the business doing merchandising for a chain store.

Berry is a graduate of York University and will report directly to Ontario Promotion Manager John Murphy.

## POLYDOR RELEASES FIRST CHARLIE CLARK SINGLE

Frank Gould, Director of A&R for Polydor Ltd., announces the immediate release of the debut deck by Charlie Clark, "Johnny's Garden".

Clark is the lead guitarist for the Bells, with whom he continues to play, and with whom he has done the occasional on-stage vocal during the past year.

"Johnny's Garden" represents his first solo vocal recording effort and was included in the recently issued Bells' album, "Pisces Rising".

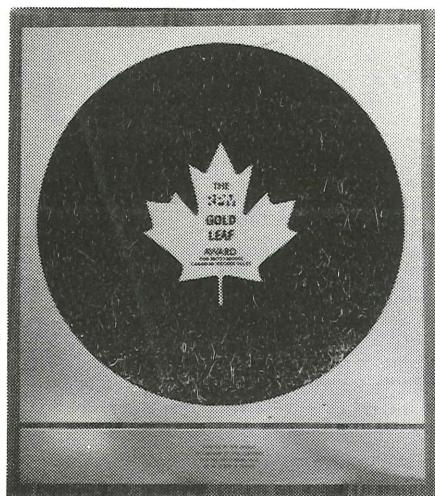
Release of the single was prompted by radio airplay of the album track and enthusiastic feedback from various programmers.

A new single from the Bells has also been scheduled for a mid-November release.

## SHERIDAN COLLEGE INTO SINGING COURSE

Oakville's Sheridan College has begun a course that might seem a little strange for a community college . . . Pop Singing. Directing the course is long-time Toronto pop teacher Rosemary Burns.

Details received by RPM were rather sketchy, but indicated that twenty students were now enrolled. The course lasts two years.



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#### UNITED ARTISTS

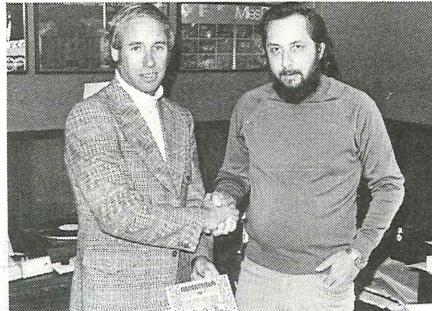
FIDDLER ON THE ROOF (LP)  
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Alice Cooper  
Warner Bros BS 2685-P  
  
KILLER (LP)\*  
Alice Cooper  
Warner Bros BS 2567-P  
  
LOVE IT TO DEATH (LP)\*  
Alice Cooper  
Warner Bros WS 1883-P

## FANTASY TO RELEASE NEW MOONQUAKE DECK IN U.S.

A contemporary rock tune called "Remember" from Moonquake on Gamma Records is to be released in the States by the Fantasy label at the end of October. Distribution of the



Ralph Kaffel (Fantasy) and Dan Lazare (Gamma) arrange distribution deal for Moonquake deck.

group's premier album will also be handled south of the border by Fantasy.

The group was originally known as Earthquake, but upon learning of a California group with the same name, they opted to change theirs.

## COLUMBIA GEARS UP FOR DIAMOND PUSH

Columbia's national sales and promotion people are readying one of the most aggressive campaigns of the year which should bring much attention to Neil Diamond's "Jonathan Livingston Seagull" original soundtrack album. Culled as a single and rush released is "Be" with "Flight of The Seagull" as the flip.

Regional sales offices have opened the way for heavy buying on the Diamond deck with Vancouver's initial order in at 10,000 copies.

The album, produced by Tom Catalano, is probably the label's most expensive packaging effort of the year, containing an arty and colourful libretto plus a large photo/drawing of Diamond. The label has also been tailored as a Diamond original.

## SRO TO BOOK MUSIC AT VICTORY EXCLUSIVELY

S.R.O. Productions of Toronto and the Victory Theatre, one of the oldest Burlesque Palaces in Canada, have signed an agreement giving exclusive booking rights to musical concerts in the theatre to S.R.O.

Ray Daniels of S.R.O., has announced that his organization plans a series of concerts in the near future covering the folk, rock and blues areas of music. Kicking off the concert series will be the New York Dolls, with special guest artists Rush on Saturday October 27 for two shows.

The regular schedule of Burlesque stage shows will continue as before at the theatre, with the periodic concerts representing the first time that the Victory has been used for strictly musical performances.

## NEW ALBUM/DATES IN CANADA FOR GENESIS

Recently picked up by Atlantic for distribution is the Charisma label that carries the phenomenal, progressive, British act Genesis. The group will be bringing their show, which is reported to lean heavily on intricate costumes and visual effects, to Canada for a number of dates beginning in Moncton, New Brunswick on November 7 and continuing through Toronto (8), Montreal (10), and Quebec City for two days (11 & 12).

Their latest album to be released by WEA Music is due shortly to coincide with the tour and is entitled, "Selling England By The Pound".

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

## DR. JOHN

### Massey Hall Oct 7/73

The Louisiana medicine man — Dr. John, the Night Tripper -- brought his music and his bag of tricks to Toronto's Massey Hall on October 7th for an evening of sight and sound.

Originally the good doctor was into a spooky, voodoo type of act complete with special visual effects and hypnotic, repetitious rhythms. Now much of the visual razamataz is gone, though Dr. John still wears his magnificent, multi-hued headdress of plumes and his face and beard are tinted silver and sprinkled liberally with glitter. His costume is still befitting of a self-respecting bayou witch doctor but the music has taken a turn towards the blues mixed liberally with all the other sounds of the south.

Backed by a seven piece band, Dr. John dished up a healthy serving of his music including his latest hits, "Right Place, Wrong Time", "Sweet Confusion" and of course his long-time classic and theme song, "Walk On Gilded Splinters" giving us a touch of the old Dr. John. Though the music offered was a pot pourri of blues, boogie, bayou country, R & B and rock, the band really took off and shone when they kicked loose with some good old dixieland jazz.

These brief sojourns into the timeless New Orleans sound were great highs among the generally, over-repetitious norm of the concert. And I never thought that an artist like Dr. John would suffer from volume problems, but like many of his contemporaries in the music scene today, he was too damned loud! I've said it before, and I'll say it again — it sure is hard to have a good time when your ears are hurting!

With the show being about three quarters of an hour late, the opening act had to put up with an extra burden, but managed to generate a very high level of excitement.

Newly adopted Canadian son, Bill King and his excellent band gave a classic rendition of the tough act to follow during their set, unfortunately cut short by the late start.

King and the six-piece band, with guitarist Danny Weiss delivering a sterling performance played some excellent jazz influenced rock from King's debut album on Capitol, "Goodbye Superdad". — Peter Taylor

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## JACK CORNELL

### Riverboat Oct 2-7/73

Jack Cornell is a romantic. That is if his own personal outlook is reflected in his music, and I'm sure it is for the greater majority of his repertoire, both his own compositions and the material of other writers, leans towards soft, ballady tunes directed at some mystical, elusive lady. This type of song, and the quieter acoustic guitar work that accompanies them, are countered with Jack's tough and sometimes raunchy voice. He has the voice of a rock singer and was with a rock band in his native Holland for some years before emigrating to Canada. This toughness of vocals is not distinct in a rock medium, but when used in folk music medium it gives an interesting new twist to such tunes as Lennon & McCartney's "Yesterday" and Steven Stills' "4 & 20".

Jack Cornell includes songs in his performances by Canadian writers such as Dan Hill's "You Make Me Want To Be" and Robert David's "If I Could Love You", as well as his own "Oasis", "In The Park", "Tomorrow The Wind Will Blow The Same" and his current RCA single deck, "Happy Dreamer". All of these tunes possess a tenderness of lyric and melody that have an increased impact on the listener when delivered in Jack Cornell's unique style.

Jack is accompanied on second guitar by Greg Warren, whose own style plays well with Jack's and adds an extra element of depth and contrast to the tunes. Greg lends his own vocal stylings to Van Morrison's "Moondance", and again offers a nice contrast to Jack's approach.

Jack Cornell is going to be in the RCA Studios next week to work on a follow-up release to "Happy Dreamer".

— Peter Taylor

## MAJOR PROMOTION CAMPAIGN FOR TOBIAS

Polydor Records Ltd. are just wrapping up a major promotion campaign co-ordinated with Glossecap Music Ltd. for the recently released Ken Tobias album, "The Magic's In The Music" and the single from the LP, "Fly Me High".

Alan Katz, National Promotion Director working out of the Montreal head office, has been concentrating efforts on a heavy cross country mailing schedule, while the Ontario and Manitoba areas were covered by Polydor's Ontario man Scoot Irwin.

The Ontario Campaign, which began with the September 12th Toronto Press Reception, has involved personal visits and several personal interviews with Ken Tobias at radio stations throughout Southern Ontario. Accompanying Irwin and Ken Tobias was Tony Tobias, Ken's brother and partner in Glossecap Music. Montreal promotion is co-ordinated by Mark Hodes, Polydor's Quebec Promo Man.

Both the album and the single have been picking up strength across Canada, while a great number of music magazines, dailies or college papers have either printed feature stories on Tobias or reviews of the album.



## SINGLES (alphabetically)

- All I Know (10)
- American Super Hero (84)
- Angie (1)
- Bad Bad Leroy Brown (81)
- Basketball Jones (44)
- Be (99)
- Behind Closed Doors (58)
- Big Time Operator (96)
- Blue Collar (38)
- Brother Louie (42)
- Carpenter of Wood (37)
- China Grove (18)
- Corazon (74)
- Could You Ever Love Me Again (2)
- Country Sunshine (70)
- Cousin Mary (72)
- Delta Dawn (6)
- Do-Do (88)
- D'yer Mak'er (75)
- Flip Flop & Fly (43)
- Fly Me High (32)
- Free Ride (17)
- Friends (65)
- Give Me Love (48)
- Goodbye Yellow Brick Road (53)
- Half-Breed (5)
- Happy Dreamer (27)
- Heartbeat It's A Love Beat (3)
- Hello It's Me (67)
- Here I Am (69)
- Higher Ground (9)
- Highway Driving (64)
- Hurricane of Change (54)
- I Got A Name (35)
- I Just Can't Stop Loving You (90)
- I'll Have to Go Away (86)
- In The Midnight Hour (49)
- It Wouldn't Have Made Any Difference (47)
- Jesse (36)
- Jimmy Loves Mary Anne (78)
- Just You And Me (16)
- Keep on Truckin' (59)
- Kingston (87)
- Knockin' On Heaven's Door (13)
- Last Kiss (4)
- Leave Me Alone (Ruby Red Dress) (100)
- Let Me In (51)
- Let Me Serenade You (97)
- Let's Get It On (21)
- Let Me Be There (91)
- Live and Let Die (93)
- Liza (56)
- Love Is A Beautiful Song (62)
- Love is Coming (31)
- Loves Me Like A Rock (11)
- Make My Life A Little Bit Brighter (15)
- Midnight Train to Georgia (24)
- Morning After (80)
- My Maria (33)
- Nut Bush City Limits (66)
- Oh No Not My Baby (71)
- Ooh Baby (28)
- Painted Ladies (14)
- Paper Roses (23)
- Photograph (8)
- Power To All Our Friends (57)
- Pretty Lady (19)
- Raised on Rock/For Old Times Sake (61)
- Ramblin' Man (12)
- Redneck Friend (98)
- Rocky Mountain Way (34)
- Rubber Bullets (76)
- Saturday Night's Alright for Fighting (92)
- Say, Has Anybody Seen My Sweet Gypsy (73)
- Send A Little Love My Way (63)
- Simple Life (94)
- Space Race (25)
- Summer (The First Time) (30)
- That Lady (22)
- The Badger's Song (45)
- The Joker (95)
- The Love I Lost (85)
- The Most Beautiful Girl (60)
- The Peacemaker (79)
- There Ain't No Way (89)
- The Singer (86)
- Tonight (83)
- Top of the World (26)
- Touch Me in the Morning (52)
- Treasure Song (40)
- We May Never Pass This Way Again (41)
- Weeping Widow (77)
- We're An American Band (7)
- West Coast Woman (20)
- Why Me (39)
- Woman From Tokyo (55)
- Yes We Can Can (46)
- You Don't Owe Me (82)
- You Got Me Anyway (29)
- You're a Special Part of Me (68)
- You've Never Been This Far Before (50)

Coming Soon . . .

RPM'S TALENT DIRECTORY

November 3, 1973

# RPM 100 SINGLES



**Gold Leaf Award For  
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|          |   |             |
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| A&M      | W | MUSIMART    |
| AMPEX    | V | PHONODISC   |
| ARC      | D | PINDOFF     |
| CMS      | E | POLYDOR     |
| CAPITOL  | F | QUALITY     |
| CARAVAN  | G | RCA         |
| COLUMBIA | H | TRANS WORLD |
| GRT      | T | UA RECORDS  |
| LONDON   | K |             |
| MCA      | J | WEA         |
| MARATHON | C | WORLD       |

|          |  |    |         |  |    |         |   |
|----------|--|----|---------|--|----|---------|---|
| 1 1 1    | ANGIE<br>Rolling Stones<br>Rolling Stones S19105-P                             | 34 | 38 50   | ROCKY MOUNTAIN WAY<br>Joe Walsh<br>ABC-Dunhill 4361-N                          | 67 | 84 100  | HELLO IT'S ME<br>Todd Rundgren<br>Bearsville 0009-P                                 |
| 2 4 10   | COULD YOU EVER LOVE ME AGAIN<br>Gary & Dave<br>Axe 10-K                        | 35 | 51 66   | I GOT A NAME<br>Jim Croce<br>ABC 11389-N                                       | 68 | 78 89   | YOU'RE A SPECIAL PART OF ME<br>Diana Ross & Marvin Gaye<br>Tamla Motown M1280F-V    |
| 3 7 11   | HEARTBEAT IT'S A LOVE BEAT<br>DeFranco Family<br>Twentieth Century 1209-2030-T | 36 | 46 61   | JESSE<br>Roberta Flack<br>Atlantic 2982-P                                      | 69 | 67 69   | HERE I AM<br>Al Green<br>Hi 2247-K  |
| 4 11 19  | LAST KISS<br>Wednesday<br>Ampex AC 1325-V                                      | 37 | 41 49   | CARPENTER OF WOOD<br>Cliff Edwards<br>Polydor 2065 203-Q                       | 70 | 76 83   | COUNTRY SUNSHINE<br>Dottie West<br>RCA 0072/N                                       |
| 5 2 2    | HALF-BREED<br>Cher<br>MCA 40102-J  | 38 | 44 51   | BLUE COLLAR<br>Bachman-Turner Overdrive<br>Mercury 73417-Q                     | 71 | 77 84   | OH NO NOT MY BABY<br>Rod Stewart<br>Mercury 73426-Q                                 |
| 6 3 3    | DELTA DAWN<br>Helen Reddy<br>Capitol 3645-F                                    | 39 | 54 71   | WHY ME<br>Kris Kristofferson<br>Monument 8571-H                                | 72 | 87 99   | COUSIN MARY<br>Fludd<br>Daffodil DFS 1042-F   |
| 7 5 4    | WE'RE AN AMERICAN BAND<br>Grand Funk<br>Capitol 3660-F                         | 40 | 39 44   | TREASURE SONG<br>Bob McBride<br>Capitol 72896-F                                | 73 | 56 27   | SAY, HAS ANYBODY SEEN<br>MY SWEET GYPSY ROSE<br>Dawn/Bell 45374-M                   |
| 8 16 35  | PHOTOGRAPH<br>Ringo Starr<br>Apple 1865-F                                      | 41 | 50 60   | WE MAY NEVER PASS THIS WAY AGAIN<br>Seals & Crofts<br>Warner Brothers 7740-P   | 74 | .....   | CORAZON<br>Carole King<br>Ode 66039-W   |
| 9 9 17   | HIGHER GROUND<br>Stevie Wonder<br>Tamla Motown T54235-V                        | 42 | 25 18   | BROTHER LOUIE<br>Stories<br>Kama Sutra KA-577-M                                | 75 | 81 90   | D'YER MAK'ER<br>Led Zeppelin<br>Atlantic 2986-P                                     |
| 10 14 20 | ALL I KNOW<br>Art Garfunkel<br>Columbia 45926-H                                | 43 | 45 47   | FLIP FLOP & FLY<br>Downchild Blues Band<br>Special 1230-60-T                   | 76 | 80 91   | RUBBER BULLETS<br>Ten C.C.<br>U.K. 49016-K  |
| 11 6 5   | LOVES ME LIKE A ROCK<br>Paul Simon<br>Columbia 45970-H                         | 44 | 36 43   | BASKETBALL JONES<br>Ceech & Chong<br>Ode 66038-W                               | 77 | 93 .... | WEEPING WIDOW<br>April Wine<br>Aquarius 5027-K                                      |
| 12 10 7  | RAMBLIN' MAN<br>Allman Brothers<br>Capricorn 0027-P                            | 45 | 49 57   | THE BADGER'S SONG<br>Bobby G. Griffith<br>Ranwood 951-M                        | 78 | 57 24   | JIMMY LOVES MARY ANNE<br>Looking Glass<br>Epic 11001-H                              |
| 13 17 21 | KNOCKIN' ON HEAVEN'S DOOR<br>Bob Dylan<br>Columbia 45913-H                     | 46 | 33 36   | YES WE CAN CAN<br>Pointer Sisters<br>Blue Thumb 229-M                          | 79 | 73 72   | THE PEACEMAKER<br>Albert Hammond<br>Mum 6021-H                                      |
| 14 24 39 | PAINTED LADIES<br>Lil' Thomas<br>GRT 1230-58-T                                 | 47 | 19 13   | IT WOULDN'T HAVE MADE<br>ANY DIFFERENCE<br>Tom Middleton<br>Columbia C4-4002-H | 80 | 61 28   | MORNING AFTER<br>Maureen McGovern<br>20th Century 1209-2010-T                       |
| 15 12 12 | MAKE MY LIFE A LITTLE<br>BIT BRIGHTER<br>Chester/Celebration CEL 2078X-M       | 48 | 53 58   | GIVE ME LOVE<br>Bill King<br>Capitol 72712-F                                   | 81 | 62 42   | BAD BAD LEROY BROWN<br>Jim Croce<br>ABC 11359-N                                     |
| 16 22 32 | JUST YOU AND ME<br>Chicago<br>Columbia 45933-H                                 | 49 | 40 34   | IN THE MIDNIGHT HOUR<br>Cross Country<br>Atco 6934-P                           | 82 | 79 86   | YOU DON'T OWE ME<br>Blue Ridge Rangers<br>Fantasy 710/R                             |
| 17 8 8   | FREE RIDE<br>Edgar Winter<br>Epic 5-11024-H                                    | 50 | 43 30   | YOU'VE NEVER BEEN THIS<br>FAR BEFORE<br>Conway Twitty/MCA 40094-J              | 83 | 83 80   | TONIGHT<br>Raspberries<br>Capitol 3610-F  |
| 18 15 9  | CHINA GROVE<br>Doobie Brothers<br>Warner Brothers WB 7728-P                    | 51 | 18 15   | LET ME IN<br>Osmonds<br>MGM K 14617-Q  | 84 | 96 .... | AMERICAN SUPER HERO<br>Dickens<br>A&M AMX 354-W                                     |
| 19 29 46 | PRETTY LADY<br>Lighthouse<br>GRT 1230-63-T                                     | 52 | 28 6    | TOUCH ME IN THE MORNING<br>Diana Ross<br>Tamla Motown M1239F-V                 | 85 | 99 .... | THE LOVE I LOST<br>Harold Melvin & Blue Notes<br>Philadelphia International 73533-H |
| 20 21 23 | WEST COAST WOMAN<br>Painter<br>Elektra E45862-P                                | 53 | 85 .... | GOODBYE YELLOW BRICK ROAD<br>Elton John<br>MCA 40148-J                         | 86 | 89 94   | I'LL HAVE TO GO AWAY<br>Skylark<br>Capitol 3661-F                                   |
| 21 13 14 | LET'S GET IT ON<br>Marvin Gaye<br>Tamla Motown T54234-V                        | 54 | 70 85   | HURRICANE OF CHANGE<br>Murray McLauchlan<br>True North TN4-116-H               | 87 | 91 98   | KINGSTON<br>Joe Probst<br>Daffodil DFS 1041-F                                       |
| 22 20 22 | THAT LADY<br>Isley Brothers<br>T-Neck 72251-H                                  | 55 | 55 64   | WOMAN FROM TOKYO<br>Deep Purple<br>Warner Bros 7672-P                          | 88 | 95 96   | DO-DO<br>Flag<br>Taurus TR 001-K  |
| 23 26 31 | PAPER ROSES<br>Maria Osmond<br>MGM 14609-Q                                     | 56 | 60 67   | LIZA<br>Joey Gregorash<br>Polydor 2065 205-Q                                   | 89 | 98 .... | THERE AIN'T NO WAY<br>Lobo<br>Big Tree 16012-M                                      |
| 24 32 40 | MIDNIGHT TRAIN TO GEORGIA<br>Gladys Knight<br>Buddah 383-M                     | 57 | 63 70   | POWER TO ALL OUR FRIENDS<br>Cal Dodd<br>RCA KPBO 0007-N                        | 90 | 97 .... | I JUST CAN'T STOP LOVING YOU<br>Cornelius Bros. & Sister Rose<br>U.A. XW313W-U      |
| 25 42 63 | SPACE RACE<br>Billy Preston<br>A&M 1463-W                                      | 58 | 52 48   | BEHIND CLOSED DOORS<br>Charlie Rich<br>Epic 5-10950-H                          | 91 | .....   | LET ME BE THERE<br>Olivia Newton-John<br>Polydor 2001-460-Q                         |
| 26 47 62 | TOP OF THE WORLD<br>Carpenters<br>A&M 1468-W                                   | 59 | 66 77   | KEEP ON TRUCKIN'<br>Eddie Kendricks<br>Tamla Motown T 54238-V                  | 92 | 65 56   | SATURDAY NIGHT'S ALRIGHT<br>FOR FIGHTING<br>Elton John-MCA 40105-J                  |
| 27 27 26 | HAPPY DREAMER<br>Jack Cornell<br>RCA 75-1130-N                                 | 60 | 68 79   | THE MOST BEAUTIFUL GIRL<br>Charlie Rich<br>Epic 11040-H                        | 93 | 59 29   | LIVE AND LET DIE<br>Paul McCartney & Wings<br>Apple 1863-F                          |
| 28 48 74 | OOH BABY<br>Gilbert O'Sullivan<br>MAM 3633-K                                   | 61 | 71 73   | RAISED ON ROCK/<br>FOR OLD TIMES SAKE<br>Elvis Presley/RCA 0088/N              | 94 | 64 41   | SIMPLE LIFE<br>Valdy<br>Haida HS 107-W  |
| 29 31 33 | YOU GOT ME ANYWAY<br>Sutherland Bros. & Quiver<br>Island 1217-F                | 62 | 82 97   | LOVE IS A BEAUTIFUL SONG<br>Dave Miller<br>MCA 40025-J                         | 95 | .....   | THE JOKER<br>Steve Miller Band<br>Capitol 3732-F                                    |
| 30 34 38 | SUMMER (The First Time)<br>Bobby Goldsboro<br>United Artists 251-U             | 63 | 30 25   | SEND A LITTLE LOVE MY WAY<br>Anne Murray<br>Capitol 72704-F                    | 96 | .....   | BIG TIME OPERATOR<br>Keith Hampshire<br>A&M AMX 356-W                               |
| 31 35 37 | LOVE IS COMING<br>Foot In Coldwater<br>Daffodil DFS 1040-F                     | 64 | 58 59   | HIGHWAY DRIVING<br>Alabama<br>Smile SLE-103-K                                  | 97 | .....   | LET ME SERENADE YOU<br>Three Dog Night<br>Dunhill 4730-N                            |
| 32 37 45 | FLY ME HIGH<br>Tobias<br>MGM K 14634-Q   | 65 | 69 76   | FRIENDS<br>Bette Midler<br>Atlantic AT 2980-P                                  | 98 | .....   | REDNECK FRIEND<br>Jackson Brown<br>Asylum 11023-P                                   |
| 33 23 16 | MY MARIA<br>B.W. Stevenson<br>RCA 0030-N                                       | 66 | 74 78   | NUT BUSH CITY LIMITS<br>Ike & Tina Turner<br>United Artists 298-U              | 99 | .....   | BE<br>Neil Diamond<br>Columbia 45942-H  |

# CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

Compiled from record store sales

Compiled from record store, radio station and record company reports.



Note: Cassette numbers appear on left - 8-track on right of each listing.

## ALBUMS

November 3, 1973



Gold Leaf Award For Outstanding Record Sales

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

 This week  
 1 week ago  
 2 weeks ago

|          |  |            |  |             |  |
|----------|--|------------|--|-------------|--|
| 1 13 31  | GOODBYE YELLOW BRICK ROAD<br>Elton John-MCA 2-10003-J<br>MCAC 2-10003-J                    | 34 48 63   | CAN YOU FEEL IT<br>Lighthouse-GRT 9230-1039-T<br>5230-1039-T                     | 67 74 76    | HOT AUGUST NIGHT<br>Neil Diamond-MCA 2-8000-J<br>MCAC 2-8000-J               |
| 2 1 1    | GOAT'S HEAD SOUP<br>Rolling Stones-Rolling Stones COC 59101-P<br>COCX 59101-P              | 35 44 67   | FULL MOON<br>Kris Kristofferson & Rita Coolidge-<br>A&M SP 4403-W                | 68 58 41    | FRESH<br>Sly & Family Stone-Epic KE32134-H<br>ET-32134-H                     |
| 3 2 3    | BROTHERS AND SISTERS<br>Allman Brothers-Capricorn CP 0111-P<br>CPX-0111-P                  | 36 46 56   | SWEET FREEDOM<br>Uriah Heep-Warner Bros. BS 2724-P<br>CWX 2724-P                 | 69 62 58    | RICHARD NIXON FANTASY<br>David Frye-Buddah BDS 1600-M<br>N/A                 |
| 4 5 8    | LOS COCHINOS<br>Cheech & Chong-Ode 77019-W<br>CS-77019-W                                   | 37 35 49   | GREATEST HITS<br>Janis Joplin-Columbia KC32168-H<br>CT-32168-H                   | 70 78 88    | ERIC CLAPTON'S RAINBOW CONCERT<br>RSO 2394116-Q<br>3216016-Q                 |
| 5 4 4    | WE'RE AN AMERICAN BAND<br>Grand Funk-Capitol SMAS 11207-F<br>N/A                           | 38 38 38   | ONLY COME OUT AT NIGHT<br>Edgar Winter Group-Epic KE31584-H<br>ET-31584-H        | 71 83 99    | BERLIN<br>Lou Reed-RCA APL1-0207-N<br>APK1-0207-N                            |
| 6 3 2    | MACHINE HEAD<br>Deep Purple-Warner Bros. BS 2607-P<br>CWX 2607-P                           | 39 47 52   | LIFE AND TIMES<br>Jim Croce ABC ABCX769-N<br>ABCX769-N                           | 72 63 59    | FAREWELL ANDROMEDA<br>John Denver-RCA APLJ0101-N<br>APK1-0101-N              |
| 7 7 7    | THE DARK SIDE OF THE MOON<br>Pink Floyd-Harvest SMAS 11163-F<br>4XW11163                   | 40 37 40   | TAPESTRY<br>Carole King-Ode SP77009-W<br>CS77009-W                               | 73 82 85    | 3+3<br>The Isley Brothers/T-Neck KZ 32453-H<br>CT-32453-H                    |
| 8 8 6    | CHICAGO VI<br>Chicago-Columbia KC 32400-H<br>CT-32400-H                                    | 41 39 46   | BEATLES 1967-70<br>Apple SKBO 3404-F<br>4X2K3404                                 | 74 93 97    | OPERA<br>Waldo de Los Rios-Daffodil 16032-F<br>N/A                           |
| 9 11 13  | THE SMOKER YOU DRINK,<br>THE PLAYER YOU GET<br>Joe Walsh-Dunhill DSX 50140-N<br>DSX50140-N | 42 41 39   | FANTASY<br>Carole King-Ode SP 77018-W<br>CS 77018-W                              | 75 69 50    | THE SIX WIVES OF HENRY THE VII<br>Rick Wakeman-A&M SP 4361-W<br>N/A          |
| 10 12 12 | POINTER SISTERS<br>Blue Thumb 48-M<br>548-V  | 43 36 26   | DIAMOND GIRL<br>Seals & Crofts/Warner Bros. BS 2699-P<br>CWX2699-P               | 76 75 75    | KILLER<br>Alice Cooper-Warner Bros. BS 2567-P<br>CWX 2567-P                  |
| 11 10 34 | MEMORIES OF HANK WILLIAMS<br>Hank Williams-K. Tel WC 305<br>N/A                            | 44 51 47   | DON'T SHOOT ME<br>Elton John-MCA 2100-J<br>MCAC 2100-J                           | 77 86 96    | I'M A WRITER NOT A FIGHTER<br>Gilbert O'Sullivan-Mam 7-K<br>N/A              |
| 12 9 33  | DONNY OSMOND SUPERSTAR<br>Donny Osmond-K. Tel NC 413<br>N/A                                | 45 40 32   | NOW AND THEN<br>Carpenters-A&M SP 3519-W<br>CS 3519-W                            | 78 100 .... | CYAN<br>Three Dog Night-Dunhill DSX 50158-N<br>DSX50158-N                    |
| 13 30 37 | LET'S GET IT ON<br>Marvin Gaye/Tamla T329VI-V<br>T5329-V                                   | 46 70 83   | TIME FADES AWAY<br>Neil Young-Reprise MS 2151-P<br>CRX-2151-P                    | 79 81 82    | STRAIGHT UP<br>Downchild Blues Band-Special 9230-1029-T<br>N/A               |
| 14 14 16 | INNERVISIONS<br>Stevie Wonder-Tamla Motown T326L-V<br>T5326-V                              | 47 45 45   | BILLION DOLLAR BABIES<br>Alice Cooper-Warner Bros. BS2685-P<br>CWX 2685-P        | 80 65 66    | RED ROSE SPEEDWAY<br>Paul McCartney & Wings-Apple SMAL 3409-F<br>8XT 3409-F  |
| 15 16 11 | HOUSE OF THE HOLY<br>Led Zeppelin-Atlantic SD7255-P<br>ACT7255-P                           | 48 67 84   | HALF-BREED<br>Cher-MCA 2104-J<br>MCAC 2104-J                                     | 81 73 72    | MY MARIA<br>B.W. Stevenson-RCA APL1-0088-N<br>APK1-0088-N                    |
| 16 15 14 | LONG HARD CLIMB<br>Helen Reddy-Capitol SMAS 11213-F<br>4XT-11213-F                         | 49 59 54   | TALKING BOOK<br>Stevie Wonder-Tamla Motown 319-V<br>8319-V                       | 82 90 94    | PAPER ROSES<br>Marie Osmond-MGM SE 4910-Q<br>N/A                             |
| 17 6 5   | TOUCH ME IN THE MORNING<br>Diana Ross-Tamla Motown M772L-V<br>M5772-V                      | 50 57 61   | SECOND FOOT IN COLDWATER<br>Foot in Coldwater-Daffodil SBA 16028-F<br>4B 16028-F | 83 84 80    | MORE CREEDENCE GOLD<br>CCR-Fantasy 9430-R<br>5160-9430-T                     |
| 18 31 68 | ANGEL CLAIRE<br>Art Garfunkel-Columbia KC 31474-H<br>CT-31474-H                            | 51 89 93   | NIGHT VISION<br>Bruce Cockburn-True North TN 11-H                                | 84 ....     | OVER-NITE SENSATION<br>Mothers of Invention-Discreet MS 2149-P<br>N/A        |
| 19 19 15 | KILLING ME SOFTLY<br>Roberta Flack-Atlantic SD 7271-P<br>AC-7271-P                         | 52 49 53   | BEATLES 1962-66<br>Apple SKBO 3404-F<br>4X2K 3403                                | 85 55 51    | THE PLAN<br>Osmonds-MGM SE 4902-Q<br>N/A                                     |
| 20 18 10 | FOREIGNER<br>Cat Stevens-A&M SP 4391-W<br>CS 4391-W  | 53 68 89   | PAGLIARO LIVE<br>RCA KXL2-5000-N   | 86 94 95    | CREEDENCE GOLD<br>Creedence Clearwater Revival-Fantasy 9418-R<br>5160-9418-T |
| 21 21 22 | A PASSION PLAY<br>Jethro Tull-Chrysalis CHR 1040-P<br>CCH-1040-P                           | 54 50 44   | THE DIVINE MISS M<br>Bette Midler-Atlantic SD7238-P<br>ACT7238-P                 | 87 87 78    | DR. MUSIC II<br>Dr. Music-GRT 9233-1004-T                                    |
| 22 20 20 | MADE IN JAPAN<br>Deep Purple/Warner Bros. 2WS2701-P<br>CWJ2701-P                           | 55 61 62   | SIMON & GARFUNKEL'S GREATEST HITS<br>Columbia KC31350-H                          | 88 76 77    | N/A  |
| 23 23 19 | THE CAPTAIN AND ME<br>Doobie Bros-Warner Bros BS2685-P<br>CWX2694-P                        | 56 52 48   | LIVING IN THE MATERIAL WORLD<br>George Harrison-Apple SMAS 3410-F<br>4XT-3410-F  | 89 92 98    | THE MAGIC'S IN THE MUSIC<br>Ken Tobias-MGM SE 4917-Q<br>N/A                  |
| 24 22 18 | HARD NOSE THE HIGHWAY<br>Van Morrison-Warner Bros. BS 2712-P<br>CWX-2712-P                 | 57 54 42   | SING IT AGAIN, ROD<br>Rod Stewart-Mercury SRM-1-680-Q<br>N/A                     | 90 98 74    | CAN'T BUY A THRILL<br>Steely Dan-ABC ABCX 758-N<br>N/A                       |
| 25 25 27 | THERE GOES RHYMIN' SIMON<br>Paul Simon-Columbia KC 32280-H                                 | 58 72 .... | JESUS WAS A CAPRICORN<br>Kris Kristofferson-Monument KZ 31909-H                  | 91 97 81    | THE NEW YORK DOLLS<br>The New York Dolls/Mercury SRM 1 675-Q                 |
| 26 24 25 | DEODATO NO. 2<br>Deodato-CT 1629<br>N/A  | 59 32 23   | DANNY'S SONG<br>Anne Murray-Capitol ST6393-F                                     | 92 80 70    | N/A  |
| 27 27 29 | PAT GARRETT & BILLY<br>THE KID SOUNDTRACK<br>Bob Dylan-Columbia KC32460-H                  | 60 66 73   | AMERICAN GRAFFITI SOUNDTRACK<br>GRT 9230-1040-T                                  | 93 64 64    | CONSIDER THE HEART<br>Tony Kosec-Smile SMS 1-K                               |
| 28 43 71 | PARTY ROCK<br>Various Artists-Cachet 1007<br>CAC 1007                                      | 61 42 30   | ABOUT US<br>Stories-Kama Sutra KSBS 2068-M                                       | 94 98 ....  | SLADEST<br>Slade-Polydor 2383-237-Q  |
| 29 17 9  | DIK CLARK 20 YEARS OF ROCK & ROLL<br>Various Artists-Avenue of America AOA 5133<br>N/A     | 62 79 57   | JONATHAN LIVINGSTON SEAGULL<br>Richard Harris-Dunhill DSD 50160-N                | 95 ....     | MOTT<br>Mott the Hoople-Columbia KC 32425-H                                  |
| 30 29 21 | LED ZEPPELIN IV<br>Atlantic SD 7208-P<br>AC 7208-P   | 63 53 24   | LEON LIVE<br>Leon Russell-Shelter STCO 8917-F                                    | 96 88 87    | KING OF HEARTS<br>Engelbert Humperdinck-Parrot XPAS 71061-K                  |
| 31 33 36 | RAINBOW<br>Neil Diamond-MCA 2163-J<br>MCAC 2103-J  | 64 77 79   | BACHMAN-TURNER OVERDRIVE<br>Mercury-SRM-1-673-Q                                  | 97 ....     | DON'T MESS WITH JIM<br>Jim Croce-ABC ABCX 756-N                              |
| 32 34 35 | DELIVER THE WORD<br>War-United Artists USA 128F-U  | 65 56 65   | COUNTDOWN TO ECSTASY<br>Steely Dan-ABC ABCX 779-N                                | 98 ....     | THE JOKER<br>Steve Miller-Capitol SMAS 11235-F                               |
| 33 28 28 | JESUS CHRIST SUPERSTAR<br>Soundtrack-MCA 2-11000-J   | 66 71 69   | ROUND ONE<br>Scrubbaloo Caine-RCA APL 1-0263-N                                   | 99 ....     | QUADROPHENIA<br>Who-MCA 2-10004-J  |
|          | MCAC 2-11000-J   |            | N/A  | 100 ....    | STILL<br>Pete Simfield-Manticore MC 66667-P                                  |

CANADA'S ONLY NATIONAL 100 ALBUM SURVEY

Compiled from record store, radio station and record company reports.

RPM

ALBUM ARTISTS  
(alphabetically)

This listing is a cross-reference to the RPM 100 albums. A fast way to find LP and tape order numbers.

American Graffiti Soundtrack (60)  
Alice Cooper (76) (47)  
Allman Brothers (3)  
Bachman Turner Overdrive (64)  
Beatles (52) (41)  
Carpenters (45)  
Cheech & Chong (4)  
Cher (48)  
Chicago (8)  
Eric Clapton (70)  
Dick Clark (29)  
Bruce Cockburn (51)  
Creedence Clearwater Revival (83) (86)  
Jim Croce (97) (39)  
Deep Purple (6) (22)  
John Denver (72)  
Deodato (26)  
Neil Diamond (31) (67)  
Dr. Music (87)  
Doobie Bros. (23)  
Downchild Blues Band (79)  
Bob Dylan (27)  
Roberta Flack (19)  
Foot In Coldwater (50)  
David Frye (69)  
Art Garfunkel (18)  
Grand Funk (5)  
Marvin Gaye (13)  
Richard Harris (62)  
George Harrison (56)  
Engelbert Humperdinck (96)  
The Isley Brothers (73)  
Jesus Christ Superstar Soundtrack (33)  
Jethro Tull (21)  
Elton John (44) (1)  
Janis Joplin (37)  
Carole King (40) (42)  
Tony Kosinec (92)  
Kris Kristofferson & Rita Coolidge (35)  
Kris Kristofferson (58)  
Led Zeppelin (30) (15)  
Lighthouse (34)  
Waldo de Los Rios (74)  
Paul McCartney & Wings (80)  
Bette Midler (54)  
Steve Miller (98)  
Van Morrison (24)  
Mothers of Invention (84)  
Mott the Hoople (95)  
Anne Murray (59)  
The New York Dolls (91)  
Osmonds (85)  
Gilbert O'Sullivan (77)  
Donny Osmond (12)  
Marie Osmond (82)  
Pagliaro (53)  
Party Rock Various Artists (28)  
Pink Floyd (7)  
Pointer Sisters (10)  
Helen Reddy (16)  
Lou Reed (71)  
Rolling Stones (2)  
Diana Ross (17)  
Leon Russell (63)  
Santana & McLaughlin (93)  
Scrubbaloe Caine (66)  
Seals & Crofts (43)  
Paul Simon (25)  
Simon & Garfunkel (55)  
Pete Sinfield (100)  
Slade (94)  
Sly & Family Stone (68)  
Steely Dan (90) (65)  
Cat Stevens (20)  
B. W. Stevenson (81)  
Rod Stewart (57)  
Stories (61)  
Three Dog Night (78)  
Ken Tobias (89)  
Uriah Heep (36)  
Rick Wakeman (75)  
Joe Walsh (9)  
War (32) (88)  
Who (99)  
Hank Williams (11)  
Edgar Winter Group (38)  
Stevie Wonder (14) (49)  
Neil Young (46)

Coming soon. ....  
RPM'S TALENT  
DIRECTORY

SHA NA NA-GREASIN' IT  
IN TORONTO-OCTOBER 3

It all began about four years ago as half a million groovy guys and groovy gals got together near groovy Woodstock (Bob Dylan used to hang out there) to do groovy things at a three day festival of "Peace and Music". Yes, it was the now legendary Woodstock Music and Art Fair that brought a multi-million dollar array of superstar talent into one place for the biggest rock show in history. And sandwiched in amongst the Ten Years After-Who-Hendrix-Airplane-Santana-Mountain, and sundry other biggies, was a conglomeration of loonies looking and sounding like a throwback to the fifties and who called themselves Sha Na Na.

I experienced all of this through the Academy award winning motion picture "Woodstock" that was released in 1970 and has become a classic, returning to revival movie theatres on a regular basis and constantly playing to good crowds.

That was the beginning of a rock & roll revival phenomenon many believed would merely be a flash-in-the-plan, but is still going strong some four years later. Sha Na Na started it all and paved the way for the old original stars of the fifties like Bill Haley & the Comets to make comebacks, and unlike the older rock & rollers who take themselves and their music entirely too serious, Sha Na Na still keep the fun in rock & roll.

The 1950's, greaseball, rock of Sha Na Na played Massey Hall in Toronto for two shows on October 3 and had them jitter-bugging in the aisles to such immortal, solid gold tunes as: "Rock Around the Clock", "You Ain't Nothin' But A Hound Dog", "Jail House Rock", "Rock & Roll Is Here To Stay", "Blue Moon", "Why Must I Be A Teenager In Love" and "At The Hop", the song that wiped everybody out at Woodstock.

BACHMAN-TURNER continued from page 1

and platinum awards, in both Canada and the U.S. for the "American Woman" and "Best Of The Guess Who" albums.

After leaving the Guess Who Bachman teamed up with another ex-member of the band, Chad Allan, to form Brave Belt who leaned towards a country-rock kind of sound but Bachman felt that the band lacked a solid musical direction and Brave Belt folded after two albums on the Reprise label. Brother Rob Bachman was also a member of Brave Belt.

The members of Bachman-Turner Overdrive describe their music as a "simple type of beat rock & roll" that comes across very heavy with good, strong rhythms and a solid bottom. All four have many years of musical experience behind them, though for Turner and Tim Bachman this is the first major band that they have been associated with. The group was originally based in Winnipeg but moved to Vancouver to, as C.F. Turner puts it, "get a fresh outlook".

A fresh outlook and some good rocking purely for the fun of it is the Bachman-Turner Overdrive.

The ten-man Sha Na Na were minus one of their members as Bauser was laid up with an ailment which kept him from coming out and performing his famous expectoration during "Blue Moon". But, the show must go on and the other guys rocked extra hard to fill any gaps, and somebody else stepped to the fore lending his saliva to the crucial moment. The audience, which ranged in age from early teens to those who were early teens in the fifties, ate it up — the music that is — cheering and yelling out requests for personal favorites like: "Tears On My Pillow" and "Tell Laura I Love Her".

Complete with costume changes and a legitimate dance contest featuring band members and their lovely, gum-chewing partners chosen from the audience, the Sha Na Na show is a great evening of fun and fifties' nostalgia that anyone can relate to.

Sha Na Na have a string of successful albums on Kama Sutra Records, distributed in Canada by Quality, and have recently released their fourth, a double record set called "The Golden Age of Rock & Roll", which has already generated sales of over \$1,000,000.

I have only one complaint and this has to do with certain members of the audience who have this deep need to be rude and nasty to opening performers at concerts. There's always a group of them at every show and I'm sorry to say that Toronto is notorious for these boors who must have multiplied since the last show.

A young singer-songwriter from New York City, Diana Markovitz was hooted at and booed for the majority of her half hour set until she finally had to leave the stage visibly upset. This situation is a dirty shame, especially in view of the talent and creativity that this lady reveals in her campy, often comic songs. Singing solo and accompanying herself on piano, she reminds you a lot of Biff Rose. We should hear more from her in the near future. — Peter Taylor

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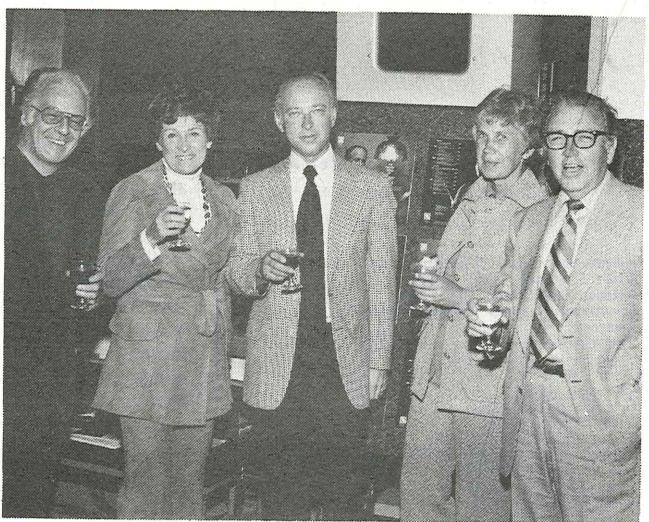
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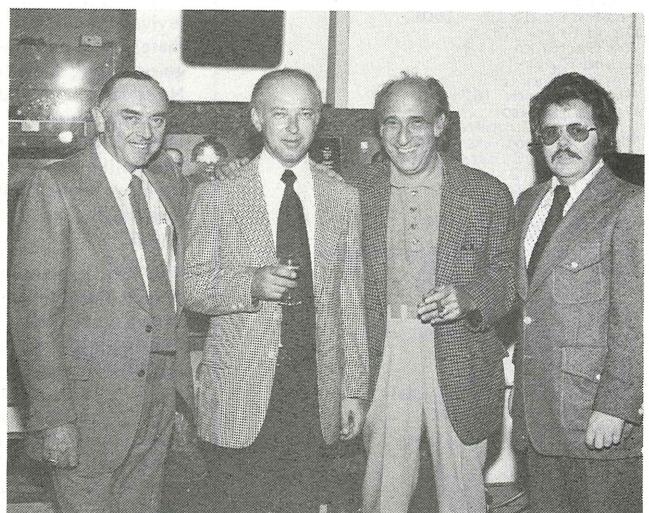
Seen here at a recent CTL reception for Jerry Toth were: (l to r) John Porteous, Gene Kirby (CKEY), Toth and Nancy Carroll (CKEY).



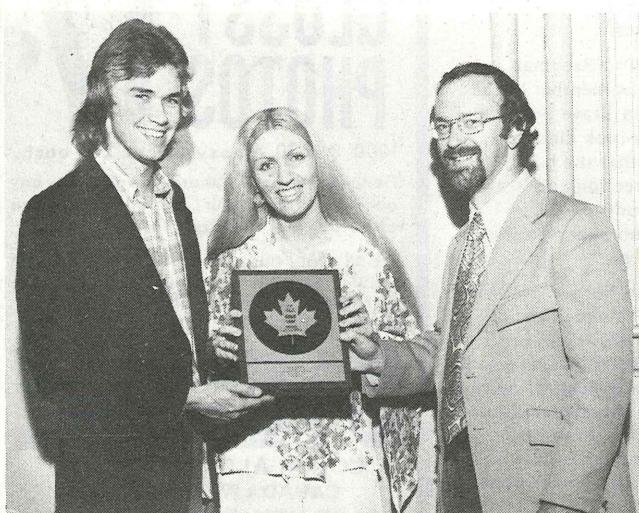
Also on hand were (l to r): Phil MacKellar (CKFM), Lynn Gordon (CKEY), Jerry Toth, Mary Butterill (CAPAC) and Lyman Potts (CTL).



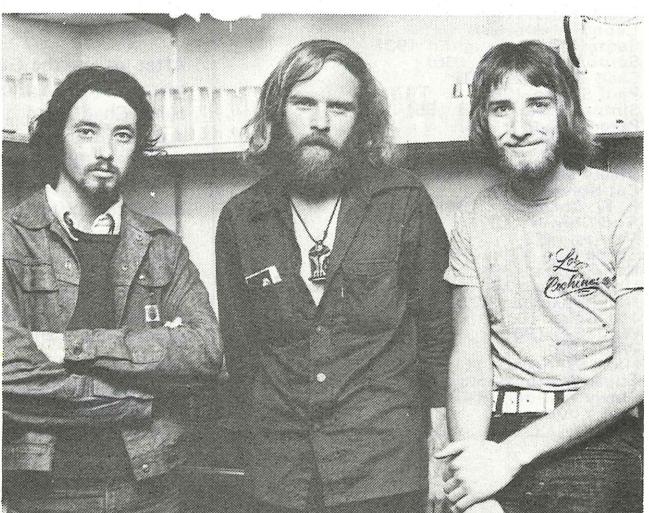
Seen celebrating the release of Jerry Toth's latest CTL album were (l to r): John Mills (CAPAC), Lynne Presley, Craig Smith (CKFM), Toth and Carl Banas (CKFM).



Joining in the recent CTL celebration were (l to r): Bob Martin (A&A), Jerry Toth, Sam Sniderman and Gord Edwards (Handleman's).



Neill Dixon (l) and Ross Reynolds flank Maureen McGovern holding Gold Leaf Award for her "Morning After".



(l to r) Greg Morrow, Jack Cornell and Gord James (CKOC) at Toronto's Riverboat during Cornell's recent appearance.

# Oldies that are real goodies

The year 1963 saw groups and artists who walked into Canada's recording studios as a very confused but wondrous lot.

Those were the very early days of recording in Canada, and the group scene was just beginning. Most artists headed toward Nashville to be recorded in the "big time". For the solo performer, it was easy to take him-

REM

**MUSIC BIZ**  
stan klees

self to Nashville and be backed up by the "big names" of Nashville. He came back with a finished master in hand and headed over to the friendly neighbourhood record company where, for a very low royalty, the company would "put out your record".

It became obvious that if groups were going to record, they would have to record in Canada. The trek to Nashville, for four or five musicians would be prohibitive. Travelling costs were a major consideration.

At the time, there were only a couple or three studios in Toronto - boasting as many as three tracks. In New York, studios were equipped with eight track and most recording, at that time, was being done on four or eight track.

Few groups entered the studio with original compositions. Most of their repertoire was past hits. This has now changed, and for the past five years, few groups record anything but their own compositions.

The group was usually capable of recording a direct lift of the arrangement that was on the hit record. Obviously, originality was a yet unfound art in recording studios.

What is amazing is the sound that came out of the Canadian studios in the mid-sixties. Having collected many of the Canadian-made records of that era, it is interesting to play them today as sort of a nostalgia trip and listen to the quality of the recording.

How little faith we had in what we were doing. Even so, many of the records were successful, and it was that early experimentation that led to the first four track studios and the wealth of studios that today afford Canadian musicians 8, 16, 24 and 32 tracks.

In the ten years that have passed, the industry and many of its people have changed to such a degree, that it is almost impossible to sit down and discuss the development of the industry. Our numbers are few.

Who can forget "Never Send Me Flowers" by the Paupers (1965), David Clayton Thomas' "Out Of The Sunshine" (1965), "Lovedrops" by Barry Allen (1966), "Let's Run Away" by the Staccatos (1966), the Last Words' "Give Me Time" (1967), "Looking At A Baby" by the Collectors (1967), or Mandala's "Opportunity" (1967). All of these records are still part of my collection and if K-Tel or any of the companies that gather together hits would like a list of

singles that were the sound of Canada in the sixties, there is a list of at least thirty that would interest many Canadians who are now in their late twenties or early thirties.

Many of these songs were programmed in Canada like hits, and climbed charts across the country. Unfortunately the radio business has changed so drastically that it is hard to find radio people who remember.

By the way, I have been careful to list records that weren't produced by me. All the records above were produced in Canada, and by producers other than myself.

So, a little bit of the history of Canadian music has been forgotten because there is a new radio and record industry regime in charge today.

Canadian music wasn't invented by the 30% Canadian content ruling. Long before the government got into the act, there was a great deal happening in Canada and a good amount of airplay for Canadian-made records.

The past five years have created better studios, more professional producers, a wealth of songwriters and original songs and above all, international success for Canadian artists.

Today's musician walks into the studio knowing what he wants. He is aware of recording techniques and the business of recording. As more musicians record, there is a reference that is available to the musician about to enter the studio. There is an awareness of royalties, publishing, booking and management. There are more people involved in the true record business in Canada.

## CAPITOL ADDS NEW ONTARIO PROMO MAN

Capitol Records is pleased to announce the addition of a new face to their Promotion team, replacing departed Ontario man Bob Roper (now with A&M) is Graham Thorpe.

Thorpe has been involved in the music

## SUPER-SESSION SET FOR KING BISCUIT BOY

King Biscuit Boy and Badly Bent (formerly the Full Tilt Boogie Band) made their debut performance last week (October 22 - 27) at the El Mocambo in Toronto.

Badly Bent is Rick Bell (Keyboards), John Till (Guitar), Clark Pierson (drums), Graham Blackburn (Saxaphones) and Roly Salley (bass).

King Biscuit Boy has just signed a lucrative, long-term recording contract with Columbia Records, New York and will be in the studios recording his debut album for the label in January with Alan Toussaint arranging and producing. Featured on this set is a long list of well known musicians including Dr. John, Michael Bloomfield, Little Richard, Rory Gallagher and Robbie Robertson.

da. There are more record companies aware of the "making of a hit".

In 1963, most record companies were manufacturers and distributors of foreign product. To be successful in the Canadian music industry, all you needed was a strong foreign line to represent in Canada and a subscription to the many sheets that told what was happening. If you had a hit, it was because someone promoted and played it elsewhere. It was only for the record company to get the stock in the stores. The promo man's job was easy. It was done for him. I was a promo man in that era, so I am talking about myself and my contemporaries.

Today, what we have in Canada is a record industry. We finance, produce and promote new material. It can happen in Canada - or not. Many record companies have faired well with Canadian artists and groups.

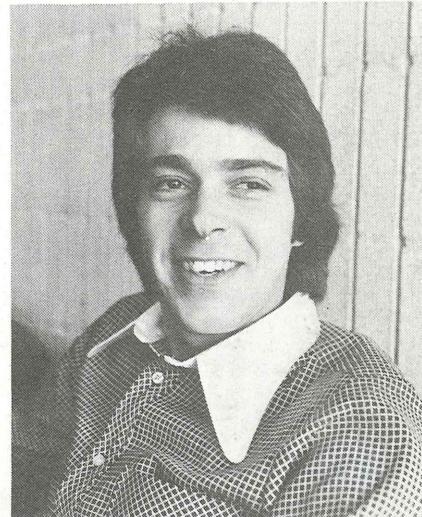
It has all led to an exciting industry, and with it we have experienced the growing pains of a nation making a noise.

Lest we forget, the Canadian music industry wasn't created overnight, and there is a great deal more to be done before we are more than an emerging music nation.

I wish that in my travels there was more respect for Canada and the Canadian music industry. That respect is something that must be earned. It can't be regulated.

Meanwhile, we can learn a great deal from the industry as it exists around us. I'm not saying we lack professionalism, it just isn't apparent.

Pardon me, while I for one, pull up my socks.



business since he was a member of Bobby Washington and the Soul Society and later with RCA recording act Mingles. After this he went to work with the Muntz Tape Organization and spent three years working as their record buyer and was responsible for expanding their record departments from four stores to more than sixty.

## BIGGEST MONTH IN WEA'S HISTORY

September 1973 has gone down as the second highest grossing month in the six year history (as an independent in Canada) of WEA Music of Canada. Ironically, September was the last month of six years. According to the company's president, Ken Middleton, October is shaping up to be even greater than September.

Middleton attributes the sales success to hit product rather than to catalogue items, the latter which most companies claim as being that which pulled them through the soft months. The WEA success came about in spite of the recent rail strike which is still creating some problems, particularly in Winnipeg where product has remained in the yards for several weeks.

WEA's promotion and sales network have been working closely to overcome some of the problems including the rail strike and of major consequence - the shortage of raw material, particularly board product for packaging. This is not unique to Canada. U.S. companies are also being plagued by shortages of material, including vinyl, although most manufacturers are keeping mum on this subject.

It's interesting to note that with WEA's success with hit product, their singles sales only represent 6% of the total, even though they have had strong single product. Again, this isn't unique to Canada. Singles sales, particularly in the U.S. have reportedly declined to 11% of the total record sales.

## BRUCE MITCHELL SIGNS WITH 3 HATS PRODUCTIONS

Three Hats Productions have announced the signing of singer-songwriter Bruce Mitchell to a long term production and publishing contract. Mitchell is the leader of the rock-classical group Isis and an album for the band is now in the planning stages with a label signing to be announced shortly.

## NEIL YOUNG TO DO THREE CAMPUS DATES

Finkelstein-Fiedler will be presenting three concert dates starring Neil Young at Ontario University Campuses, as Young stops off briefly en route to a tour of England. The dates are: McMaster University in Hamilton (October 28), Waterloo University in Waterloo (29) and the University of Western Ontario in London (30). All of these concerts will have ticket sales restricted to students with identification card being required at purchase outlets on the campuses only. This is at the request of Young himself.

The story goes that Neil Young didn't relish the thought of flying direct from Los Angeles to London, England and requested a stopover in New York. He further felt that while in the area he would like to do a few dates in his native Canada.

The long-awaited live album from Young on Reprise Records, "Time Fades Away" is due out very shortly and features such well-known musicians as Jack Nitzsche, David Crosby and Graham Nash.

## STATISTICS SHOW THAT COUNTRY 8-TRACKS BIG

Recently-released surveys of the North American retail record market have shown that country music 8-track tapes represent a much bigger sale than do their contemporary music counterparts. In fact, the 8-track version of a country album may earn more dollars than the disc version because of the higher list price for tapes.

Surveys showed that record stores had a wide variance in what artists were saleable, with one store's number one album often going unnoticed elsewhere. But amid this diversity of taste, several overall trends emerged. An "average" retailer should experience about a 80-20 ratio of records to tapes on a pop or rock artist. This average became 60-40 when the artist concerned was a country act.

The above figures indicate that a retailer looking to expand his tape business should give heavy concentration to country product, and not rely over much on rock material where records far outsell tapes.

## HIGHWAY DRIVING GAINING STRENGTH ACROSS CANADA

Alabama's "Highway Driving", already a national country hit, is showing signs of crossing over and becoming an even more significant contemporary success. Smile Records reports that although the initial reaction by some major market programmers was less than positive, due to the country tag placed on it, it seems now that they may be changing their minds.

"Highway Driving" is confirming its contemporary credentials with the chart number 22 on Radio Mutual's CJMS and the phenomenal action at CHED where Wayne Bryant reports it went from Hitbound to no. 25 to no. 6 in three weeks with a good shot at going all the way. All stations programming the tune have reported excellent audience response and Smile now expects some more programmers to take note of this sleeper.

Number one charts have been reported from CJCI, CJVR, CJGX and CHCL while top 20 chart and play action has come from CKY, CKBB, CHEX, DAL, CHRD, CFGM, RADIO WESTERN, CKOY, CJVI, CHAB, CJOB, CJOK, CKBS, CHAK and CJET.

The Smile promotion team are now getting behind "Highway Driving" for a big national push in hopes of getting more stations on the deck.

## DAMES AT SEA RUNS INTO SECOND MONTH

The hit musical comedy, "Dames At Sea", which spoofs the Keeler/Powell genre of movies and Broadway Shows of the thirties, starts the second month of its run at the Theatre In The Dell in Toronto on October 10.

"Dames At Sea" was directed and choreographed by a young Montrealer, Joel Greenberg, and stars Bob Ainslie, Julie Amato, Alex Laurier, Deborah Packer, Angelo Ruffo and Charlene Shipp.

## WIDE VARIETY OF MUSIC FROM POLYDOR ARTISTS

A wide range of musical tastes are covered as several Polydor Recording artists make appearances in southern Ontario. Kicking off the schedule was the October 21st St. Lawrence Centre (Toronto) performance of Alan Stivell. The itinerary continues in Toronto with the outrageous and flamboyant New York Dolls at the Victory Burlesque Theatre (27) for two shows while Massey Hall will be the site of concerts by Focus (29) Zvi Seftlin with the Toronto Symphony Orchestra (30) and Charles Aznavour (November 25 & 26).

Rene Claude will play the Shaw Festival in Niagara-on-the-Lake on October 28 and Chuck Mangione is scheduled into the University of Western Ontario in London on December 2.

## DAVE NICOL-RIVERBOAT IN TORONTO-OCTOBER 11

Many entertainers will make attempts to knock down those imaginary barriers that set the performer apart from his audience, but with Dave Nicol they never existed in the first place. From the moment he shuffles up and plants himself easily on the stage his relaxed, terribly loose aura spreads out and envelops the audience like a big hug.

This relaxed atmosphere lends itself to a tremendous rapport between Nicol and the audience where jokes and wisecracks abound in those sometimes awkward periods between songs. Nicol will add his own sense of humour to the little song intros while the audience counters with their own puns and unsolicited observations.

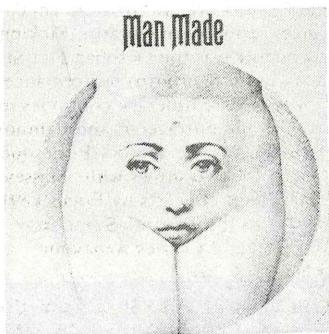
As Dave Nicol delves into the tote bag of his memories and dreams and pulls out his tunes, one gets the impression of being part of a small gathering of close friends together for some songs and conversation. Accompanying himself on guitar, Nicol gave the Riverboat audience an evening of beautiful, emotional songs delivered in his rich voice including his first deck, "GoodBye Mama" and his current single release for Columbia Records, "Tonight". — Peter Taylor

## ROCK GROUP TRIBE LAYS DOWN ALBUM DEMO TRACKS

Causing a fair size sensation regionally in Ontario is a four-man rock group headquartered in the northern town of New Liskeard and who call themselves Tribe. The band, which is reported to have an extremely exciting, high-volume act with a strong accent on visuals, is comprised of Peter D'Amico (guitar and lead bass), Joe Wilderson (rhythm bass-Tribe has two bass players), Lew Laguam (drums) and Attila Ambrus (lead guitar).

Tribe have recently been in the studios laying down a number of demo tracks that will hopefully develop into an album soon. Handling the production duties on the sessions was Bruce Anthony, who has worked in the past as an arranger with such artists as Bruce Cockburn, Gordon Lightfoot and Edward Bear.

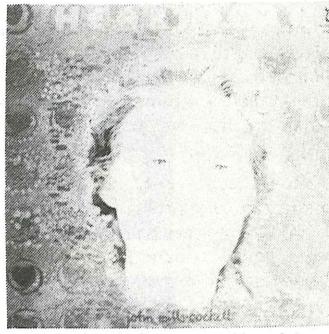
# New Albums



## MAN MADE

Man Made  
Good Noise GN5001

A solid first effort from this Montreal based aggregation leaning heavily towards a progressive rock format. Music is solid, tight and well produced, with our favorite being the title tune, which runs just under 20 minutes occupying the entire first side.



## JOHN MILLS-COCKELL

Heartbeat  
True North TN 12-H

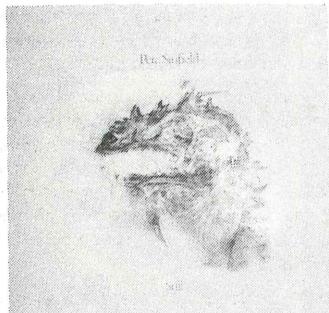
John Mills-Cockell, synthesizer wizard late of Syrinx, is back with an album of material largely written for various film and stage productions. A long list of contributing musicians, including fellow Syrinx members Doug Pringle and Alan Wells, aid Mills-Cockell in an excellent set that is best described as interstellar.



## CARMEL QUINN

At Diamond Jim's  
Melbourne SMLP 4022

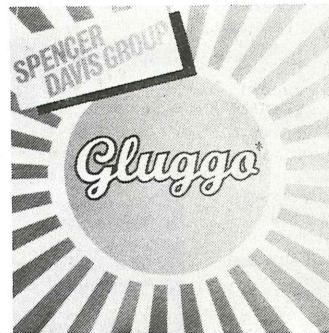
Good pop appeal for this set from the pretty, Irish lass containing material she uses in her live club engagements. Album is punctuated with the perennial "First Time Ever I Saw Your Face", Kris Kristofferson's "Help Me Make It Through The Night" and Judy Collins' "Both Sides Now".



## PETE SINFIELD

Pete Sinfield  
Manitcore MC 66667-P

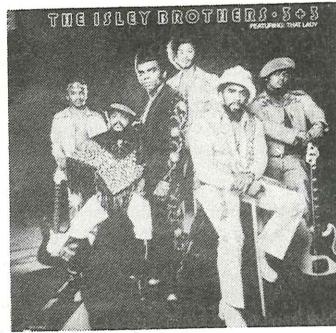
A beautiful long-awaited, solo effort from the man who was the lyricist for King Crimson. A lot of ex-Crimsoners on this album along with Sinfield, who sings, plays acoustic guitar and synthesizer as well as writes, produces and handles art direction. Some new facets of a tremendous talent revealed on this set.



## SPENCER DAVIS GROUP

Gluggo  
Vertigo VEL 1015

It's been awhile for this band, but here it is . . . New Improved GLUGGO\*. The band is, as always very good all around, and so is this album with its full four man vocals, and strong tight musical makeup. For fine instrumental track try "Today Gluggo, Tomorrow the World" . . . it will give a vivid picture of the musical circles that this band is into. Should create action simultaneous to their current tour.



## ISLEY BROTHERS

3 + 3  
T-Neck KZ 32453-H

The Isleys have matured from soul to pop by adding smooth instrumental backing to their wailing vocals. Set begins with AM hit "That Lady" and heads into varied bag of tunes with good guitar effects and fine moog & keyboards work. Funky dance version of "Listen to the Music" and slow, jazzy "Summer Breeze" helped take LP to Top Ten U.S. sales. These black brothers sound good to white ears too.

| ARTIST                    | TITLE                             | LABEL (DIST)  | LP       | 8-TRACK  | CASSETTE |
|---------------------------|-----------------------------------|---------------|----------|----------|----------|
| Mott The Hoople           | Mott                              | Columbia (H)  | KC 32425 | CA 32425 | CT 32425 |
| Johnny Cash & June Carter | Johnny Cash And His Woman         | Columbia (H)  | KC 32443 | CA 32443 | CT 32443 |
| Mark-Almond 73            |                                   | Columbia (H)  | KC 32486 | CA 32486 |          |
| Frank Zappa               |                                   | DiscReet (P)  | MS 2149  | 8RM 2149 | CRX 2149 |
| The Byrds                 |                                   | Columbia (H)  | KC 32183 | CA 32183 | CT 32183 |
| Lefty Frizzell            | Preflyte                          | Columbia (H)  | C 32249  | CA 32249 |          |
|                           | Lefty Frizzell Sings The Songs    | Columbia (H)  | KC 32291 | CA 32291 | CT 32291 |
| Sonny James               | of Jimmie Rodgers                 | Columbia (H)  | KC 32343 |          |          |
| Sesame Street Live        | If She Just Helps Me Get Over You | Reprise (P)   | 2RX 6482 |          |          |
| John Renbourn             |                                   | Reprise (P)   | MS 2147  |          |          |
| Jimmy Cliff               | Unlimited                         | WEA (P)       | BS 2723  |          |          |
| The JSD Band              | Travelling Days                   | Capricorn (P) | CP 0112  |          |          |
| The Marshall Tucker Band  |                                   | WEA (P)       | BS 2725  | 8WM 2725 | CWX 2725 |
| Doug Kershaw              | Douglas James Kershaw             | DiscReet (P)  | MS 2149  | 8RM 2149 | CRX 2149 |
| The Mothers               | Over-Nite Sensation               | Manticore (P) | MC 66668 |          |          |
| Premiata Forneria Marconi | Photos of Ghosts                  | WEA (P)       | BS 2734  |          |          |
| Jesse Colin Young         | A Song For Juli                   | WEA (P)       | BS 2739  |          |          |
| Ashford & Simpson         | Gimme Something Real              | WEA (P)       |          |          |          |

TCHAIKOVSKY Concert Fantasy, Op. 56  
Andante and Finale, Op. 79

Werner Haas - Pianist

National Opera Orchestra of Monte Carlo  
conducted by Eliahu Inbal

PHILIPS 6500 316

Two infrequently performed works for piano and orchestra by Tchaikovsky are coupled on this disc which formed part of a three record set containing the complete works for piano and orchestra by Tchaikovsky by the same performers. The first movement of the Concert Fantasy Op. 56 is similar in feeling to Tchaikovsky's ballet style, and contains an enormous cadenza of great brilliance and musical interest. The second movement called "Contrastes" alternates a wistful lyrical statement with a vigorous Russian dance theme. The Andante and Finale Op. 79 was orchestrated by Taneiev and exists as a separate work despite the growing practise of appending it to the one movement Concerto No. 3 in Eb Op. 75. The late Walter Gieseking's outstanding pupil, Werner Haas turns in brilliant, polished performances of both works, with alert backing by the National Opera Orchestra of Monte Carlo, conducted by Eliahu Inbal.

CLASSICAL ALBUMS  
lawson cook

## RESPIGHI Ancient Airs and Dances

The Philharmonia Hungarica conducted by Antal Dorati  
MERCURY SRI 75009

Of all the recordings in the old Mercury catalogue, this one was perhaps the most called for after the label went off the market. There have been many recordings of the Ancient Airs and Dances Suite No. 3 which is for string orchestra, but Suites Nos. 1 and 2 which are for full orchestra, have been neglected on records. The final movement of Suite No. 2 titled "Bergamasca" has achieved great popularity as the theme of the CBC Bob Kerr show and record dealers across Canada will be pleased to be once again able to supply it to customers. Antal Dorati, at the time these recordings were made, was a great conductor among many great conductors. His greatness to-day will be vastly more appreciated because of the paucity of his competition and the tremendous prestige he has acquired resulting from his superb series of the complete Haydn Symphonies. Polydor should enjoy great success with their Mercury "Golden Imports" series when some of Dorati's fine Bartok, Kodaly and Respighi performances are restored to the catalogue.

## THE DREAM OF GERONTIUS

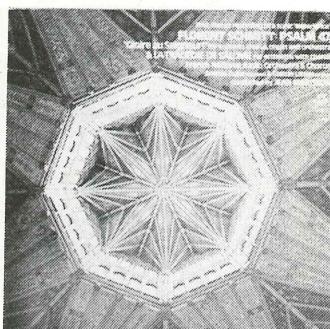
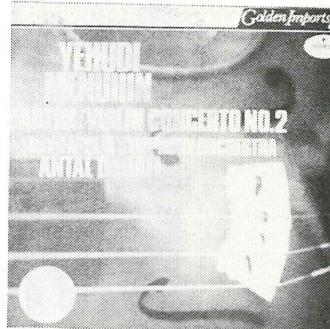
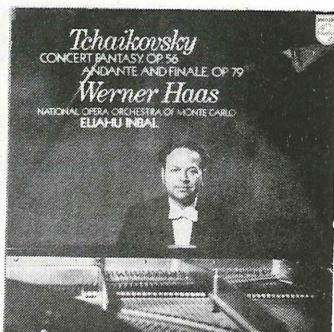
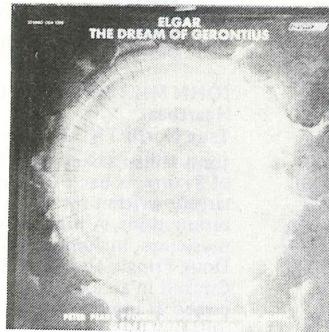
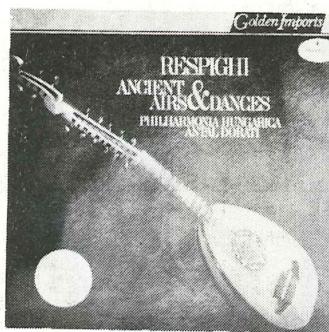
Peter Pears, John Shirley-Quirk, Yvonne Minton,  
London Symphony Chorus  
Choir of King's College, Cambridge  
The London Symphony Orchestra conducted by  
Benjamin Britten  
LONDON OSA 1293

This magnificent recording of Engar's masterpiece was recorded in 1972 in the Maltings, Snape. (contrary to rumour, it is not the Campbell edition which is called "Cream of Gerontius"). Britten's performance has a similar lean, athletic vigor and commitment to the early mono version by Sir Malcolm Sargent which was and still is the definitive performance (unfortunately, it is not available at this time). Peter Pears impresses with musicianship and know-how and is partnered with distinctive performances by John Shirley-Quirk and Yvonne Minton. The choral work by King's College, Cambridge and the London Symphony Chorus is breathtakingly beautiful. This recording establishes once again Benjamin Britten's position as one of the greatest living musicians.

## FLORENT SCHMITT Psalm 47, Op. 38

La Tragedie de Salome Op. 50  
French National Radio Orchestra and Chorus conducted by  
Jean Martinon  
ANGEL S-36953

Listening to this disc, it is difficult to understand the almost total neglect of French composer Florent Schmitt, who died in 1958. His setting of Psalm 47 Op. 38 is a thrilling work for soprano, organ, chorus and orchestra, with a touchingly beautiful quiet middle section reminiscent of sections of Poulenc's "Gloria" and the closing scene of Ravel's opera, L'Enfant et les Sortileges. The soprano part is sung with great affection by Andrea Guiot. The French National Radio Orchestra and Chorus under Jean Martinon turn in a blazing performance of La Tragedie de Salome which Schmitt composed in 1907. A record not to be missed.



## ISAAC STERN PLAYS BRAHMS

Isaac Stern - Violin  
Alexander Zakin - Piano  
COLUMBIA M 32228

Side one features a performance of the Sonata No. 2 in A major Op. 100 which is perhaps the most popular of the three Sonatas Brahms wrote specifically for Violin and Piano. The Sonata in Eb major Op. 120 No. 2 is one of a pair Brahms wrote originally for clarinet and piano. They are performed frequently in Brahms' arrangement for Viola and Piano, but he also arranged a version for Violin and Piano and it is the Violin version which Mr. Stern performs here. This makes for an intelligent and attractive coupling. Performance and recording are first rate.

## BARTOK Violin Concerto No. 2 (1938)

Yehudi Menuhin - Violin  
The Minneapolis Symphony Orchestra conducted by Antal Dorati  
MERCURY SRI 75002

This disc is from the first release by Polydor Records of their new Mercury "Golden Imports" series which will restore to the catalogue the vast library of Mercury recordings which have not been available in Canada for many years. The discs are pressed in Holland and are of a high standard of quality rivaling that of Deutsche Grammophon itself. The jackets are colourful and attractive and are in many cases a re-thinking of the original art work, with more artistic lettering and colour blending. This recording of the popular Bartok Violin Concerto finds Menuhin in top form, with sympathetic backing by Antal Dorati and the Minneapolis Symphony Orchestra. The sound and reproduction is in every way competitive with to-day's standards. If Polydor maintains the high standard set by this first release, the name Mercury should quickly achieve a reputation for quality it never received in the past.

# The Programmers

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

## Dave Chadwick ....industry communicator

by Walt Greolis

In one short year, Dave Chadwick became one of the best known and highly respected print reporters in Canadian radio. Each week his comments and news were read by programmers from coast to coast in Canada and in the U.S. These were the people who were supplying him with his necessary information by telephone, telex, mail and in person.

Entranced by the broadcast industry, Chadwick entered the radio business without any prior training. A short stint in radio armed him with a desire to expand his knowledge of radio - from a writer's point of view. He came to RPM in October of last year in the capacity of programming editor.

RPM had taken on the chore of presenting the programmer's side of the story through the "Programmers" section and had been looking for someone with a background in broadcasting and one who could devote his time and effort to bring this new section into importance. It was obvious from our first meeting that Dave Chadwick was the right person for the job. He took over the section and introduced style and extensive research that proved an invaluable tool to programmers - in news, information and music.

It was Dave Chadwick who was contacted by radio station management looking for personnel, and it was out-of-work radio

types who prevailed upon him to keep them in mind should a job opening come about in the industry.

At twenty-three Dave Chadwick had stored an incredible knowledge of the broadcast business. His working day involved pouring over every scrap of information that came across his desk. He gathered a sizeable number of trusted informants in the field, using this information to inform and guide his many broadcast friends. He was the perfect print communicator. As well, his discussions with the Canadian Radio-Television Commission on broadcasting and programming supplied him with a rare insight into the workings of government. He became extremely important to the CRTC because of his shirtsleeve rapport with radio programmers which gave him a rare perception into the mood of these important communicators.

As programming editor he was given total freedom of editorializing to the industry with a programming point of view. The whole idea was to have a separate entity dealing with programming and music programming.

His recent article on the CRTC's FM proposals created much interest from programmers and from the CRTC. The latter circulated Chadwick's article throughout the industry and to their own members. This resulted in Chadwick sitting on a panel, in Ottawa, to discuss the proposals at the request of the CRTC. He had been scheduled to appear in Ottawa (Oct 30) to present a brief to the CRTC concerning the new proposals and FM programming in general. The CRTC had considered Chadwick as a possible employee of that government agency but felt he was much more important in his position as programming chief of RPM.

Because of his thirst for knowledge on radio, Chadwick was sent to Los Angeles to attend the recent Billboard Radio Conference. He also had the opportunity to visit Disneyland and spend time with Canadian west coast programmers. He took his holidays in September and fulfilled another desire - to tour Europe. He also utilized this opportunity to compare European radio to that of North America - another important addition to his storehouse of information.

In looking back on my first meeting with Dave Chadwick I am reminded of his letter of application and his opening remarks - a perfect example of Chadwick communication: "Let me start my personal history

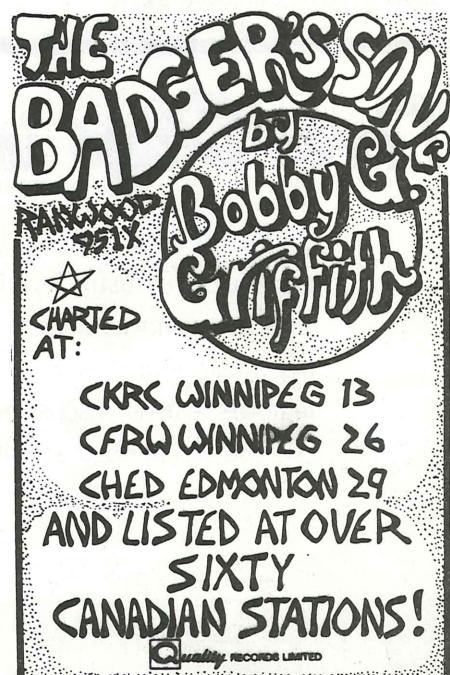
by telling you that I have been reading RPM ever since the masthead read 'RECORDS PROMOTION MUSIC' and the big news was Little Caesar and The Consuls. I read the weekly through high school and it was the RPM Directory's list of radio stations that helped me get my first job in radio."

Well liked and admired by his fellow staff members, programmers and the music trade, Dave Chadwick's untimely death is a heavy loss to the business. He was extremely dedicated to his work, and he made a substantial contribution to music programming and programming in general.

RPM is a small, tightly-knit family of young people supplying a voice for both the broadcast and record industries. We will all miss Dave Chadwick and the job he did - and the way he did it.

His last article, written just before his death, pointed up some of the problems of CBC's Radio 1 and 2 and appears in this issue. It was carefully researched and is a tribute to a young man who showed outstanding devotion to duty.

I feel, and sincerely hope that this last year with RPM was one of the best in the short life of Dave Chadwick. He found something he wanted to do - and he knew he was doing it well.



### CTRC EXPRESS THEIR SYMPATHIES

On behalf of many of us here at the CRTC, I would like to extend our sincere condolences to the staff of RPM on the passing of your colleague, Dave Chadwick. In the past year many of us here at the Commission have come to know and appreciate Dave's perspective on Canadian radio broadcasting, both through his excellent column in RPM and through personal meetings, most recently during a seminar on FM radio held here in Ottawa. We were looking forward to his appearance at our FM hearing here next week to provide the Commission with further insights he was so capable of making.

Dave Chadwick will be sorely missed by all of us involved in the industry he was so devoted to.

Pierre Juneau  
Chairman  
Canadian Radio-Television Commission  
Ottawa

# CBC Radio I & II and CRTC

by Dave Chadwick

Efforts by the Canadian Broadcasting Corporation to stop a drift toward commercial-style radio have met with satisfaction at the Canadian Radio-Television Commission and the CRTC has now approved several new CBC radio stations which were requested over a year ago.

The CBC had presented its new radio programming policy "Radio I and II" (which was vehemently criticized by the CRTC) at a March 1972 public hearing along with several CBC FM applications. The CRTC indicated the FM applications would be deferred until the CBC and CRTC had reached agreement on the radio programming standards.

Recent discussions, however, are more to the CRTC's liking and on October 18 the Commission announced approval for six new FM stations and a French FM network. The existing English FM network of Toronto, Vancouver, Ottawa and Montreal is to be supplemented by new FM affiliates in Calgary, Halifax, and St. John's (this will be the first FM station of any type in Newfoundland). The French network to be created will consist of the existing Montreal French FM station plus new FM licences in Quebec City, Ottawa and Chicoutimi.

The original idea of the Radio I/Radio II service was to streamline AM programming more to the style of commercial radio while Radio II (FM) would continue with traditional type CBC programming. "We wanted to put a stop to that immediately," said a CRTC spokesman. "Any tendency on the part of the CBC to duplicate service already provided by private radio stations was an unwarranted use of public funds and should be resisted". The Commission noted that "the proposals appeared to contain an overly centralized program production structure; that it

appeared to be unduly influenced by popularity standards of multi-signal urban centres and that it seemed to neglect CBC radio's traditional function of reflecting to a national audience the broadest range of our varied culture."

The CRTC apparently felt that "commercial style radio" was penetrating the CBC most severely in local morning and afternoon drive-time programming, where local announcers run a magazine type format using records. The CRTC says it will be supervising these local shows more closely. On the network side, the CRTC likes the AM network's current efforts where "individual producers and on-air personnel have increased the pace, variety and appeal of programming elements while maintaining the breadth and quality of material."

The other main objection to the CBC's 1972 plans centred around unequal distribution of radio service. It was felt that as long as some areas of Canada had CBC radio as their only radio service, it would be unwise to shift some of the AM programs to FM (unavailable in remote areas). Similarly, there were also problems in CBC's privately-owned AM affiliates who were carrying only a bare minimum of CBC fare.

Technical improvements by the CBC planned for the next five years envision new CBC owned radio stations, and power increases for some existing outlets. This would increase the coverage margin of Canadians from 75% to 90% who have a CBC-owned radio station available. Pending this new plan, the CBC is discussing stiffer reserved time regulations with its current private affiliates who have agreements of varying strength with the CBC at present.

To quote the CRTC: "This proposal for

affiliate reserve time incorporates the carriage of CBC programs on private AM stations as well as on combinations of AM and FM private stations in the same locations. The program package includes a mandatory selection of CBC programs considered as representative of the national service plus options for additional programs chosen from specific categories by the affiliate. An increased number of programming hours will be phased in over a period of six months to a year. The Corporation and its affiliates are discussing practical and acceptable levels for each service area."

In general, "The Commission remains concerned that listeners in areas served by only a CBC AM outlet have access to a complete radio service, including a fair proportion of extended presentations and programs with depth and engagement. These are listeners who not only lack a variety of other broadcasting services, but who are also remote from the cultural and intellectual amenities of the larger urban areas. The Corporation assures the Commission that these special needs will be fully met. The Corporation has also indicated to the Commission that it is seriously increasing its efforts to portray each part of the country to the others."

The only problem is that some private stations may be unwilling to give over more of their time to CBC programming. Already, stations are talking about leaving the network. For example, CFCP Courtenay, B.C. has an application to disaffiliate coming up for approval at the November Toronto CRTC hearing. Sentiments like this from private stations only underline the need for the CBC to set up more of its own stations so programs are more readily available.

## Three Days in March

On March 23rd, 24th and 25th, RPM presents the music industry event of the year. Two days of communication and hospitality for the music industry. Saturday and Sunday will feature speakers, discussion and events throughout the weekend that will culminate with the

*The Juno Awards*

The Programmers MAJOR MARKET CHART ADDITIONS

CFRW WINNIPEG  
(Bob Quinn)

Top of World/Carpenters  
Paper Roses/Marie Osmond  
Blue Collar/Bachman-Turner

CKXL CALGARY  
(Greg Haraldson)  
We May Never Pass/Seals & Crofts  
Paper Roses/Marie Osmond

CFGQ OTTAWA  
(Ric Allen)  
Lighthouse  
Sutherland Brothers & Quiver  
Diana Ross and Marvin Gaye  
Ian Thomas

CKGM MONTREAL  
(Lee Murray)  
Photograph/Ringo Starr  
Just You & Me/Chicago  
Weeping Widow/April Wine

CHED EDMONTON  
(Wayne Bryant)  
Pretty Lady/Lighthouse  
Fly Me High/Ken Tobias  
Paper Roses/Marie Osmond

CFOM QUEBEC CITY  
Midnight Train/Gladys Knight  
Photograph/Ringo Starr  
Hurts So Good/Millie Jackson  
Jesse/Roberta Flack  
Power To All Our Friends/Cal Dodd  
Love Is Coming/Foot In Coldwater

CJMS/CJRC/CJRP/CJTR/CJRS  
RADIONUTUEL QUEBEC  
Higher Ground/Stevie Wonder  
Jesse/Roberta Flack  
Rocky Mtn. Way/Joe Walsh  
All I Know/Garfunkel  
Photograph/Ringo Starr  
Yes We Can/Pointer Sisters  
Woman/Barabas

CJME REGINA  
(H. Hart Kirch)  
Ooh, Baby/Gilbert O'Sullivan  
Last Kiss/Wednesday  
Painted Ladies

CJBK LONDON  
(Jerry Stevens)  
Carpenter of Wood/Cliff Edwards

The Programmers MAJOR MARKET PLAYLIST ADDITIONS

CKCK REGINA  
(Ken Sebastian Singer)  
I Got A Name/Jim Croce  
You're A Special Part/Ross & Gaye  
We May Never Pass/Seals & Crofts  
Painted Ladies/Ian Thomas

CHAM HAMILTON  
(Greg Stewart)  
Painted Ladies/Ian Thomas  
Rocky Mtn. Way/Joe Walsh  
Midnight Train/Gladys Knight  
Weeping Widow/April Wine

CFTR TORONTO  
(Paul Godfrey)  
Rockin' Roll Baby/Stylistics  
Big Time Operator/Keith Hampshire  
Goodbye Yellow Brick Road/Elton John  
Be/Neil Diamond  
Let There Be Drums/Incredible Bongo Band  
Paper Roses/Marie Osmond

CKGM MONTREAL  
(Lee Murray)  
Top of the World/Carpenters  
Most Beautiful Girl/Charlie Rich  
Midnight Train/Gladys Knight  
Wherefore and Why/Glen Campbell

C/BK LONDON  
(Jerry Stevens)  
Hurricane of Change/Murray McLauchlan  
West Coast Woman/Painter  
Ooh Baby/Gilbert O'Sullivan  
Top of the World/Carpenters  
Midnight Train to Georgia/Gladys Knight

CFGQ OTTAWA  
(Ric Allen)  
Let Me Serenade You/Three Dog Night  
Love I Lost/Harold Melvin  
D'yer Mak'er/Led Zeppelin  
Big Time Operator/Keith Hampshire  
The Joker/Steve Miller Band (Night)  
Rodeo/Livingston Taylor (LP) (Night)  
Bein' Green/Van Morrison (Night)

CKXL CALGARY  
(Greg Haraldson)  
Rocky Mountain Way/Joe Walsh  
Goodbye Yellow Brick Road/Elton John

CFCF MONTREAL  
(Mike Godin)  
Hello It's Me/Todd Rundgren  
Mammy Blue/Stories  
There Ain't No Way/Lobo  
Space Race/Billy Preston  
Roll In My Baby's Arms/Hank Wilson  
Take Life Little Easier/Rodney A. Rippy  
Hurricane/Murray McLauchlan  
Let There Be Drums/Incredible Bongo Band  
Seasons In The Sun/Terry Jacks  
People Change/Green & Stagg  
Vado Via/Drupi  
Midnight Train/Gladys Knight

CHED EDMONTON  
(Wayne Bryant)  
Ooh Baby/Gilbert O'Sullivan  
Goodbye Yellow Brick Road/Elton John  
Keep on Truckin'/Eddie Kendricks  
Maryanne/Scott Jarrett and Baraka

CJME REGINA  
(H. Hart Kirch)  
Let Me Serenade You/Three Dog Night  
Goodbye Yellow Brick Road/Elton John  
Blue Collar/Bachman-Turner  
Big Time Operator/Keith Hampshire

The Programmers BREAKOUT MARKET ADDITIONS

CKPT PETERBOROUGH  
(Gene Stevens)  
charted:  
Why Me/Kris Kristofferson  
Could You Ever Love Me/Gary & Dave  
Pretty Lady/Lighthouse  
playlisted:  
I Got A Name/Jim Croce

# 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

PHOTOGRAPH  
Ringo Starr (Apple)  
PAINTED LADIES  
Ian Thomas (GRT)  
PAPER ROSES  
Marie Osmond (Kolob-MGM)

## Adult

I GOT A NAME  
Jim Croce (ABC-Dunhill)  
SOLITAIRE  
Andy Williams (Columbia)  
I WON'T LAST A DAY  
WITHOUT YOU  
Maureen McGovern (20th Century)

## Country

REDNECKS, WHITE SOCKS  
Johnny Russell (RCA)  
BROAD-MINDED MAN  
Jim Ed Brown (RCA)  
SECOND CUP OF COFFEE  
George Hamilton IV (RCA)

Seasons of the Sun/Terry Jacks  
Oh No Not My Baby/Rod Stewart  
Show & Tell/AI Wilson  
Fly Me High/Ken Tobias  
Cousin Mary/Fludd  
CFJC KAMLOOPS  
(Barry Bergh)  
There Ain't No Way/Lobo  
My Girl/Wolfman Jack  
Just Can't Stop Loving/Cornelius Bros.  
You Were My Home/Ken Stoltz  
The Love I Lost/Harold Melvin  
Hurricane of Change/Murray McLauchlan

VOCM ST. JOHN'S NFLD.  
charted:  
Photograph/Ringo Starr  
Painted Ladies/Ian Thomas  
Jesse/Roberta Flack  
Nutbush City Limits /Ike & Tina Turner  
playlisted:  
Midnight Train/Gladys Knight  
We May Never Pass This Way/Seals & Crofts

CJON ST. JOHN'S NFLD.  
I Got A Name/Jim Croce  
Top of the World/Carpenters  
Space Race/Billy Preston  
Last Kiss/Wednesday  
Simple Life/Valdy  
CKWS KINGSTON  
(Gary Shannon)  
Oh No Not My Baby/Rod Stewart

You're A Special Part/Diana Ross &amp;

Marvin Gaye

You Were My Home/Ken Stoltz

CHOW METRO NIAGARA

(Jay Jeffrie)

Ooh Baby/Gilbert O'Sullivan

Love Is All/Engelbert Humperdinck

Most Beautiful Girl/Charlie Rich

CFBC SAINT JOHN N.B.

(Andy K)

Find Yourself A Boy/Tammy Rafferty

Most Beautiful Girl/Charlie Rich

Midnight Train/Gladys Knight

Higher Ground/Stevie Wonder

Photograph/Ringo Starr

Power To All Our Friends/Cal Dodd

I'll Have To Go Away/Skylark

CKLC KINGSTON

(Gary Parr)

Give Me Love/Bill King

I Got A Name/Jim Croce

Hello It's Me/Todd Rundgren

Just You &amp; Me/Chicago

CJIC SAULT STE. MARIE

(Lou Turco/Arte Osborne)

Let Me Be There/Olivia Newton-John

Ooh Baby/Gilbert O'Sullivan

Love Don't Care/Perry Como

Solitaire/Andy Williams

Come Live With Me/Ray Charles

Heartbeat/DeFranco Family

CHEC LETHBRIDGE

(John Oliver)

Space Race/Billy Preston

Oh No Not My Baby/Rod Stewart

I Got A Name/Jim Croce

Big Time Operator/Keith Hampshire

Hello It's Me/Todd Rundgren

CKRD RED DEER

(Doug Fix)

You're A Special Part/Ross &amp; Gaye

Heart Beat/De Franco Family

Oh No Not My Baby/Rod Stewart

The Love I Lost/Harold Melvin

Space Race/Billy Preston

CHNL KAMLOOPS

(Dan McAllister)

Let Me Be There/Olivia Newton-John

Most Beautiful Girl/Charlie Rich

Let There Be Drums/Incredible Bongo Band

You Were My Home/Ken Stoltz

I Got A Name/Jim Croce

Photograph/Ringo Starr

Hurricane/Murray McLauchlan

## The Programmers POP MUSIC ADDITIONS

CHFI-FM TORONTO  
(Tony Luciani)  
I Won't Last A Day/Maureen McGovern  
The Most Beautiful Girl/Charlie Rich  
LP's Blue Eyes Is Back/Frank Sinatra  
Summer The First Time/Bobby Goldsboro  
Beach Party/James Last  
To the Good Life/Bert KaempfertCFRB TORONTO  
(Art Collins)  
Ooh What A Feeling/Johnny Nash  
We Are All of Us/Lady & Gentlemen

Wherefore and Why/Glen Campbell

Isabella/Danielle Gerard

LP

Summer the First Time/Bobby Goldsboro

CKEY TORONTO

(Judy Casselman)

Seagull/Frank Sinatra Jr.

LP's

Favorite Movie Themes/Los Indios Tabajaras

At Home/Dorothy Brombey-Smyth

Rainbow/Neil Diamond

Travelling/The Magic Organ

CKFM-TORONTO

(Dan Chevrette)

I Got A Name/Jim Croce

Show and Tell/Al Wilson

Leave Me Alone/Helen Reddy

Seasons In The Sun/Terry Jacks

I Won't Last A Day/Maureen McGovern

Cousin Mary/Fludd

LP's

Writer Not A Fighter/Gilbert O'Sullivan

Coast to Coast Fever/David Wiffen

Music Music Music/Teresa Brewer

CHML HAMILTON

(John Murphy)

LP's

Writer Not A Fighter/Gilbert O'Sullivan

Pisces Rising/The Bells

CKBW BRIDGEWATER

(D. Greg Buckler)

Photograph/Ringo Starr

Just You &amp; Me/Chicago

Space Race/Billy Preston

Badger's Song/Bobby Griffith

Last Kiss/Wednesday

CHEC-FM LETHBRIDGE

(John Oliver)

Corazon/Carole King

CFAX VICTORIA

(Gord Cruse)

Lady of the Night/Engelbert Humperdinck

CKBB BARRIE

(Ken Trew)

I Got A Name/Jim Croce

Top of the World/Carpenters

Solitaire/Andy Williams

Photograph/Ringo Starr

I Wish/B. Collins

CKQC SASKATOON

(Lee Silversides)

I Got A Name/Jim Croce

Solitaire/Andy Williams

Country Sunshine/Dottie West

Dandelion/Humphrey &amp; Dumptrucks

Next Plane Back Home/Emily Quatrini

Let There Be Drums/Incredible Bongo Band

Night Additions:

Sister James/Nino Tempo and 5th Ave Sax

American Super Hero/Dickens

CKRD RED DEER

(Doug Fix)

I Need Song/Jim Vining

Wherefore and Why/Glen Campbell

Hello It's Me/Todd Rundgren

Coming soon.....

RPM'S TALENT

DIRECTORY

The Programmers

PICKS &amp; PLAYS

This section of The Programmers looks at music added to radio stations in Canada's single-station markets.

CKBB BARRIE

(Jaan Kalmes)

Sail Around The World/David Gates

Woman From Tokyo/Deep Purple

Top of the World/Carpenters

Remember/Earthquake

Blue Collar/Bachman-Turner Overdrive

Fly Me High/Ken Tobias

CJETWOODSTOCK N.B.

(Ted Hayward)

Nashville/Ray Stevens

I Just Can't Stop Loving/Cornelius Bros.

Song For Juli/Jesse Colin Young

Love I Lost/Harold Melvin

Shiddle-ee-Dee/Clint Holmes

CKCL TRURO

(Gary Arseneau)

Check It Out/Tavares

Ecstasy/Ohio Players

Funky Stuff/Kool &amp; the Gang

Hello It's Me/Todd Rundgren

Hurricane of Change/Murray McLauchlan

I'll Have to Go Away/Skylark

I Just Can't Stop Loving You/Cornelius Bros.

Life Ain't Easy/Dr. Hook

Liza/Joey Gregorash

Midnight Train to Georgia/Gladys Knight

Rubber Bullets/10 C.C.

Stealin'/Uriah Heep

CKLB OSHAWA

(John Hinnen)

You're A Special Part/Ross &amp; Gaye

Most Beautiful Girl/Charlie Rich

Ooh Baby/Gilbert O'Sullivan

Cousin Mary/Fludd

Midnight Train/Gladys Knight

Love Is Coming/Foot In Coldwater

CKAP KAPUSKASING

(Bruce Matheson)

Cousin Mary/Fludd

Does It All Mean Nothing/Greg Turner

Hurricane of Change/Murray McLauchlan

Last Kiss/Wednesday

Love Is All/Patrick Norman

Shiddle-ee-Dee/Clint Holmes

The Love Lost/Harold Melvin

Paper Roses/Marie Osmond

A Song I'd Like to Sing/Kristofferson &amp; Coolidge (LP)

Photograph/Ringo Starr

Sister James/Nino Tempo 5th Ave. Sax

Places/The Trend

Friends/Bette Midler

Just You N'me/Chicago

N.C.B. Man/A Band Called George

I Won't Last A Day/Maureen McGovern

CJOK FT. MCMURRAY

(John Shields)

Come Live With Me/Ray Charles

Hello It's Me/Todd Rundgren

Ridin' My Thumb to Mexico/Johnnny Rodriguez

Most Beautiful Girl/Charlie Rich

You Were My Home/Ken Stoltz

The Programmers CAMPUS ADDITIONS

CHMR MOHAWK  
*Take The Highway/Marshall Tucker Band*  
*Oh, What A Feeling/Mary Travers*  
*Red Neck Friend/Jackson Browne*  
*D'Yer Ma'Ker/Led Zeppelin*  
*Power/Patsy Gallant*

RADIO LUTHERAN  
*Cycles/Rod McKuen*  
*Live At Carnegie Hall/Dory Previn*  
*Waitin' Here/Bones*  
*Austin Texas/Johnny Winter*  
*Deliver The Word/War*

CRFM RYERSON  
*(Grant Kersey)*  
*Feel A Whole Lot Better/Johnny Rivers*  
*Give Me Love/Bill King*  
*Midnight Train/Gladys Knight*  
*Do Do/Flag*  
*Life Ain't Easy/Dr. Hook*  
*Knockin'/Bob Dylan*  
*Goodbye Yellow Brick Road/Elton John(LP)*  
*Let's Get It On/Marvin Gaye(LP)*  
*Whatever/West, Bruce Laing(LP)*  
*It All Comes Back/Paul Butterfield(LP)*  
*Time Fades Away/Neil Young(LP)*  
*Night Vision/Bruce Cockburn(LP)*  
*Hat Trick/America(LP)*

CTVR UBC  
*Brother Louie/Stories*  
*Make My Life/Chester*  
*Never Pass/Seals & Crofts*  
*This Time/Tower Of Power*  
*Take It Better/Kindness*  
*Jesse/Roberta Flack*  
*Such A Night/Dr. John*  
*Woman From Tokyo/Deep Purple*  
*Skydiver/Daniel Boone*  
*Make Your Day/Donna Warner*  
*Stealin'/Uriah Heep*  
*Never Let You Go/Bloodstone*  
*Woman Power/Yoko Ono*

CRSC SENECA COLLEGE  
*(Kent Johnson)*  
*Time Fades Away/Neil Young*  
*Hat Trick/America*

CHBR HUMBER COLLEGE  
*Midnight Train/Gladys Knight*  
*Photograph/Ringo Starr*  
*Hello It's Me/Todd Rundgren*

U OF T RADIO  
*(Katherine Wilson)*  
*Night Vision/Bruce Cockburn*  
*Heartbeat/John Mills-Cockell*  
*That's Enough For Me/Peter Yarrow*  
*Goodbye/Elton John*  
*Magic's In The Music/Ken Tobias*

CFRC QUEEN'S UNIVERSITY  
*(Ted Kennedy)*  
*Hurricane/Murray McLauchlan*  
*Minstrel Lady/Stampeder*  
*You Were My Home/Ken Stoltz*  
*Weeping Widow/April Wine*  
*Pixieland/Contraction*  
*Photograph/Ringo*  
*Got A Name/Jim Croce*  
*Something/Steve Miller Band*  
*Hello It's Me/Todd Rundgren*  
*Gluggo/Spencer Davis(LP)*

The Programmers FM ADDITIONS

CJOM-FM WINDSOR  
*(Lesli Sole)*  
*Painted Ladies/Ian Thomas*  
*Space Race/Billy Preston*  
*Thank God/Bob Ruzicka*  
*Becoming/Lori Liberman*  
*Wild/Garland Jefferies*  
*Hello It's Me/Todd Rundgren*  
*Curly Bill & Sam McGee/Hollies*  
*Hear Music/England Dan & J.F. Coley*  
*Quadraphilia/Who(LP)*  
*Pure B.S./Burns & Schreiber (LP)*  
*First/David Gates(LP)*  
*Queen/Queen(LP)*  
*Joy/Isaac Hayes(LP)*  
*Berlin/Lou Reed(LP)*  
*Wake Of The Flood/Grateful Dead(LP)*  
*For Every Man/Jackson Browne(LP)*

The Programmers TRIBAL DRUM

Hallowe'en night inspired many stations to drag out the H.G. Wells "War of the Worlds" broadcast since 1973 is the 35th anniversary of the program that sent North America into an uproar. CKPT Peterborough and CHUM-FM Toronto were just two who cashed in.

Don Shafer is the new CHUM-FM announcer on staff after Tim Thomas left for CHOM-FM.

CKPT Peterborough and Capitol Records enlivened a recent junior hockey game in town. "Free For All Night" gave 18 Beatle albums away to spectators, followed by the grand prize of an entire Beatle library to one lucky hockey fan.

"Kenny K" Kobelka has moved from CFAR Flin Flon, Manitoba to take over afternoon on-air and music director duties at CFSL Weyburn, Saskatchewan. He will be supplying the info on playlist and chart action. Top of their rock product is Lighthouse's "Pretty Lady" with Lawanda Lindsay's



Super Valu manager Jack Gordon, cooking announcer John Michaels, grand prize winner Mrs. Pauline Fedor and the more than 9000 entries.

"Today Will Be The First Day" doing it for the country playlist.

Over the summer CKOV Kelowna, B.C. held a promotion in conjunction with Super Valu resulting in a free weekend barbecue party winner every two weeks. The goodies were transported to the winner by CKOV on-air personalities. Drinks were supplied by Okanagan and the Charmglow Barbeque unit by Charmglow. A grand prize of a Charmglow Barbeque was given away at the end of the season.

It's snowing in Kapuskasing, Ontario as the station announces the appointment of Fred Burton as news director. Bruce Matheson is now operations manager. Abraham's Children into "Kap" for a concert with local group, Brew. Bruce would like to receive tapes of those interested in becoming a radio personality the hard way. No openings, but he keeps them on file — just in case.

CHOK PD Steve Glenn reports good reaction to recent summer promotion. The Sarnia station gave away a Toyota, boat, motor and trailer. The winner was a Sarnia boy playing hockey for the Hamilton Junior Red Wings hockey club. He guessed the number of CH'OK's on the car. New lineup as follows: Steve Glenn (PD) 5-9AM, Wayne Kooyman (MD) 9-10AM (Swap Shop), Bill Holland (ND) 10-11AM (Open Line), Wayne Kooyman 11AM-2PM, Ed Williams 2-6PM, Scott Collins 6-9PM and Guy Fanget 9PM-1AM.

Bob Dearborn of WCFL Chicago has a Canadian content five-minute female feature stations might want to inquire about. It's called "The Beauty of It All" featuring world traveller and fashion consultant Barbara Weber with "beauty and fashion information for the total woman." Inquire about the series of sixty 5 minute shows from Earmark Productions, 166 East Superior St., Suite 803, Chicago, Ill. 60611.

**THE LEADER OF THE PACK**

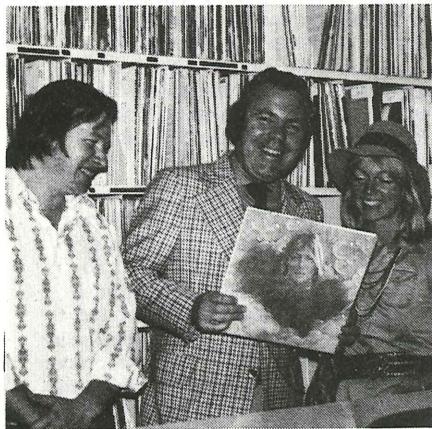
**IS BACK!**

**A GOLDEN HIT BY THE SHANGRI-LAS**

from **BUDDAH RECORDS**

and **Quality RECORDS LIMITED**

CFTR Toronto is heavily into "Music specials" these days featuring various artists. Music director Paul Godfrey interviews various people on his 9-noon spot (e.g. Keith Hampshire during current BBM week). Also Tobias on a recent mid-morning. Sunday night one-hour programs have been done on Ronnie Hawkins, Michael Tarry and Gilbert O'Sullivan. And weekday evening drop ins have included extensive Dr. John and Edgar Winter phone clips when they were in town. The CFTR weekend news and public affairs show "Timeframe" has also covered the odd musical topic (e.g. Bachman-Turner Overdrive) during its regular scope of interviews with today's newsmakers.



The Bells' Dennis Will and Jackie Ralph present CHML on-air personality Phil Hitchcock (centre) with their new Polydor album.

Last week's tribal drum mentioned that Gene Stevens of CHYR Leamington had moved to CJBQ Belleville. Incorrect, he moved to CKPT Peterborough as music director (which was also mentioned in last week's column). It is impossible to be employed two places simultaneously, except in the radio biz!

CHUM Toronto's "I Listen To CHUM" phone answering contest for \$1000 prize has inspired retaliation by two other local stations during the BBM period. CFGM Richmond Hill gives \$2000 if you answer phone with "I listen to CFGM country music". And CFTR gives you six dollars eighty cents if you answer "Hello".

Since Radio Rogers doesn't believe in "repetitive hourly newscasts" on Toronto stations CFTR and CHFI-FM, the company has begun offering "news updates" on a publicized local phone number. Call in and hear 120 seconds of the two or three top stories of the day, complete with voice clips. It's open 24 hours daily.

## The Programmers HELP!

AM/FM station needs a program director. Good salary. They are looking for an experienced broadcaster with administrative ability who enjoys working with a professional team. Also required is an experienced announcer with mature voice, all-round capabilities and strong on production. Contact John Lamers Jr. at CKOT Tillsonburg, (519)

842-4281.

AM/FM station requires experienced MOR announcer, shift to be determined. Tapes and resume to Arnold Anderson, CKPC, 571 West St., Brantford, Ont.

CKEC New Glasgow requires a mature, experienced MOR communicator. Five day week (dayside shift). Many extras. Salary commensurate with experience. Also required is a newswriter/newsreader. Tapes and resumes to Don Walker, operations manager, CKEC Radio, New Glasgow, N.S. Several people have gone from this station to places such as CHUM and CJME.

Experienced announcer required for daytime slot. Tapes and resumes to Pat O'Connor, CHAT, 520 First St., Medicine Hat, Alta. (403) 526-2821.

English broadcaster seeks contemporary or MOR airshift at small Canadian radio station. Further details from Peter Thompson, program director of CJBQ Belleville. (613) 968-5555.

## The Programmers COUNTRY ADDITIONS

### CKCL TRURO (Rod Mackey)

Amazing Love/Charley Pride  
Broad-minded Man/Jim Ed Brown  
Carry Me Back/Statler Bros.  
I Married a Newfie/Dick Nolan  
If You Can't Feel It/Freddie Hart  
Lovin' You Ain't Easy/Sullivan  
Red Necks/Johnny Russell  
Rollin' in My Baby's Arms/Hank Wilson  
Talkin' With My Lady/Johnny Duncan  
Most Beautiful Girl/Charlie Rich

CKCM/ CKGA/CKIM NEWFOUNDLAND  
(Larry Steacy)  
Second Cup Of Coffee/George IV  
Plastic Trains/Susan Raye  
Rednecks/Johnny Russell

## CLASSIFIED ADS

AGGRESSIVE PROMOTER SEEKS POSITION WITH RECORD COMPANY  
R.B.L. Box 452, Galt-Cambridge, Ontario.

### PROGRAM DIRECTOR

Experienced in all formats and music. Extremely sales and promotion conscious. Can provide interesting radio. Write: RPM Box 1411 - 6 Brentcliffe Road - Toronto, Ontario M4G 3Y2

### WANTED

Contemporary jock that has the ability of communicating with an audience. Mid-day shift available at western Canada's fastest growing radio station. Only pro's need apply. Send tapes and resumes to: Mike Button, Program Director, Radio Station CKY, Winnipeg, Manitoba R3G 0L7.

Me and Brother Bill/Dick Nolan

### CJVI VICTORIA

(Ron Robinson)  
Talkin' With My Lady/Johnny Duncan  
Lay A Little Lovin' On Me/Del Reeves  
Wherefore & Why/Glen Campbell  
I Wish You Had Stayed/Brian Collins  
That's What I'll Do/Don Gibson

### CKGY RED DEER

(John Robins)  
Too Many Memories/Joe Firth  
Sing About Love/Lynn Anderson  
Too Far Gone/Joe Stampley  
It Takes Time/Dave Dudley  
Second Cup Of Coffee/George IV

### CKOM SASKATOON

(Jerry Lucky)  
Stay All Night/Willie Nelson  
Little Girl Gone/Donna Fargo  
Carry Me Back/Statler Bros.  
Warm Love/Gibson/Thompson  
Love Me/Marty Robbins  
Allegheny/Cash/Carter

### CKBI PRINCE ALBERT

Rednecks/Johnny Russell  
Broad-minded Man/Jim Ed Brown  
If You Can't Feel It/Freddie Hart

### CKPC BRANTFORD

(Don Kettle)  
Lay A Little Lovin'/Del Reeves  
Blue Ridge Mtn/Charley Pride  
Old Familiar Feeling/Glen Campbell  
Road of Faded Dreams/Harvie Howe  
Sad Songs Story/Fred McKenna  
Rainbow Ride/Jerry Reed  
Too Far Gone/Joe Stampley  
Body Man/Mel Street  
Today is First Day/Lawanda Lindsay  
Down Home in Nfld./Hummingbirds

### CFTK/CKTK TERRACE/KITIMAT

(Ted Hockaday)  
Rednecks/Johnny Russell  
Paper Roses/Marie Osmond  
What Got To You/Ray Griff  
Ridin' My Thumb/Johnny Rodriguez  
Broad-minded Man/Jim Ed Brown

### CKAY DUNCAN

(Matti Anttila)  
Warm Love/Thompson & Gibson  
Just Joshin'/Arthur Smith  
Don Messer Story/Stompin' Tom  
Loving You Ain't Easy/Sullivan  
You Were My Home/Ken Stoltz  
One Night Stand/Patti MacDonnell  
You Do It Again/Sharon Lowness  
Posters on the Wall/Judy Lynn  
Still Loving You/Bob Luman

### CKBC BATHURST

(Al Hebert)  
Lila/Doyle Holly  
Stay All Night/Willie Nelson  
You Asked Me To/Waylon Jennings  
Sometimes a Memory/Jerry Lee Lewis  
Wrap Your Love Around Me/M. Montgomery  
If You Can't Feel It/Freddie Hart

### CJGX YORKTON

(Ron Waddell)  
The Fiddle Man/Red Steagall  
If We Make It Through/Merle Haggard  
Rednecks/Johnny Russell  
Most Beautiful Girl/Charlie Rich  
Wherefore & Why/Glen Campbell

Your Love's Been Comin'/Pat Roberts  
Sunshine Feeling/Lawanda Lindsay

Calgary/Ian & Sylvia  
Green Door/Mayf Nutter  
Manitoba/Stompin' Tom

CHEX PETERBOROUGH

(Sean Eyre)

Why Me/Kristofferson

Rednecks/Johhny Russell

Sing About Love/Lynn Anderson

We're Gonna Hold On/George & Tammy

Second Cup Of Coffee/George IV

Warm Love/Thompson & Gibson

Empty Closets/Linda Brown

Don Messer Story/Stompin' Tom

CKDM DAUPHIN

(Graeme Morton)

Amazing Love/Charley Pride

What Got To You/Ray Griff

I Remember Love/Eddie Chwill

It Takes Time/Dave Dudley

Kingston/Joe Probst

Nashville/Ray Stevens

CKDH AMHERST

(Paul Kennedy)

Broad-minded Man/Jim Ed Brown

Talkin' With My Lady/Johhny Duncan

Don Messer Story/Stompin' Tom

One Night Stand/Patti MacDonnell

If You Can't Feel It/Freddie Hart

CKBB BARRIE

CKCB COLLINGWOOD

(Jack Jacob)

Midnight Oil/Barbara Mandrell

Sawmill/Mel Tillis

I'm Your Woman/Jeanne Pruett

Oh-Oh I'm Falling/Eddy Arnold (LP)

Little Girl Gone/Donna Fargo

Broad-Minded Man/Jim Ed Brown

So Long Dixie/Ronnie Dove

Everything I Touch/Sunday Sharpe

One Night Stand/Patti MacDonnell

Thank God/Cardboard/Bob Ruzicka

Road of Faded Dreams/Harvie Howell

CFMF KAMLOOPS

(Jim Zack)

Sometimes A Memory/Jerry Lee Lewis

Today Will Be the First Day/Lawanda Lindsay

Sawmill/Mel Tillis

I'm Your Woman/Jeanne Pruett

Now That It's Over/Brush Arbor

You Were My Home/Ken Stolz

Ridin' My Thumb to Mexico/Johhny Rodriguez

CKLW-FM WINDSOR

(Ron Foster)

I Believe In Sunshine/Roger Miller

Let Me Be There/Olivia Newton-John

Fiddleman/Red Stegall

Talkin' With My Lady/Johhny Duncan

Soul Deep/Guy Shannon

Wrap Your Love Around/Melba Montgomery

Best Actor/Vic Wynn

CKRD-FM RED DEER

(Danny Teed)

Nashville/Ray Stevens

Rednecks/Johhny Russell

I'm Your Woman/Jeanne Pruett

Wherefore and Why/Glen Campbell

I Can't Believe/Skeeter Davis

Ridin' My Thumb to Mexico/Johhny Rodriguez

CJCJ WOODSTOCK N.B.

(Charlie Russell)

Rednecks/Johhny Russell

Darlin'/Ray Griff

I Know the Feelin'/Nat Stuckey

Sawmill/Mel Tillis

Nashville/Ray Stevens

CKRM REGINA

(Ron Mullin)

Nashville/Ray Stevens

Sad Songs That Tell A Story/Fred McKenna

I Love You/Tom T. Hall

Posters on the Wall/Judy Lynn

Where fore and Why/Glen Campbell

I'm Gonna Keep Searching/Pat Roberts

If You Can't Feel It/Freddie Hart

City of New Orleans/Sammi Smith

You Ask Me To/Waylon Jennings



COUNTRY  
Dan LaRoche

Jean Shepard and Mel Tillis brought some of that Nashville sound to Massey Hall Music Unlimited Inc. the Rochester, N.Y. based promoter presented the latest country music concert to Toronto audiences, Oct. 12th, at Massey Hall.

Although the crowds were sparse, those that attended were treated to an evening of fine country sounds which their enthusiastic applause justly rewarded. The show was to have featured Mel Tillis, Jean Shepard and Charlie Rich, however, Rich for reasons of major illness was unable to attend; it seems that his recent hectic pace of concerts, recording sessions, travelling from one coast to the next, has been too hard on his constitution.

Jean Shepard and her back-up group the Second Fiddles, led by hubby Vinnie Burchfield, kicked off both shows with a variety of new and old country standards including some medleys of oldies that were very well received. As Jean readily admitted, it's been a long time between hits, her last on Capitol was "A Satisfied Mind"; more than ten years later on United Artists records she is back in the running with "Slippin' Away". Hopefully, "that famous picker who wrote it (Bill Anderson) will come up with another one soon". Jean was an excellent complement for Tillis, as her traditional country approach was the opposite to his contemporary, fast-paced act.

After the short intermission, emcee Bill Anderson (CFGM's program director) introduced the six-man aggregation, known as the Statesiders, headed by Larry Booth, Ronnie Mack and Jim Buchanan. With a few minutes of some rousing pickin', singin' and good-natured humor, they set the stage for their boss, songwriter-performer Mel Tillis. Melvin, as he is affectionately called by most industry types, bounded out to deliver a whole mess of his hits, some of which he recorded personally, including: "Heart Over Mind", "Neon Rose", "I Ain't Never" and "Detroit City", the latter he introduced by saying that if he had attempted to record it, "they'd still be in the studio, cause it has a talkin' part in it". The capable musicianship of the Statesiders shone brightly on their humorous rendition of "Orange Blossom Special", when their twin fiddles just burned up the strings. Although he took quite a bit of ribbing from the boys, Mel managed to render "Life Turned Her That Way", and

"Who's Julie"? very effectively. The climax of his performance was rightfully his latest MGM chart-winner, "Sawmill".

Following the gig, Mel and his crew headed back onto the road in their customized bus for Rochester, N.Y. and several other U.S. dates that would take him from Rhode Island to Texas in a matter of days.

Judging by his performance and the audience reaction to him, Mel Tillis is well on the way to joining the inner circle of names who are considered as country superstars.

Joe Probst's "Kingston" looks like a strong contender for country honors, with a vocal sound reminiscent of Hank Snow.

Ron Perkins new deck on Snocan could do something for him, I suggest a few listens to those who have received it; Gary Buck's production has given it a very David Houston feel.

Would sure like to receive some of those new discs being put out in droves from small western indies. Even if they pick up stations on a regional basis, they may have appeal to others in Canada, too, why not let us in on the scene?

Fludd's "Cousin Mary" has been receiving some attention from western programmers, maybe it could go well on some others who have a contemporary-country sound.

CJCJ has flipped Kris Kristofferson's "Why Me Lord" to very appreciative audiences, could it be that this excellent side will finally get the attention it deserves? In case you're wondering, it's titled "Help Me".

Marty Robbins' "Love Me" has to have the mass country appeal of his early hits, I'm surprised that more programmers haven't jumped on it already.

Anyone looking for a change of pace should try Cal Smith's "Bleep You", sure to get immediate audience reaction, and it has mass appeal.

Cliff Edwards' "Carpenter of Wood" has to be a Top Ten item; accumulated charts give you that feeling, also one listen to Barry Brown's lyric clinches it for you.

Many programmers are on Carl Smith's "I Need Help", but no sign of a release from Columbia yet.

I was pleased to hear from MCA that all singles product is available in Canada, although some of it doesn't get serviced to radio. So, if you are interested in the latest Jimmy Martin bluegrass single just let Scott Richards know, he'll have one out to you pronto. I believe this policy deserves some credit, as at least none of their acts can come to Canada only to find out they have had no product released or available.

Telex your Programmers information to RPM by  
The Programmers TUESDAY 5 PM  
Telephone (416) 425-0251  
Telex 06-22756

The Programmers POP MUSIC PLAYLIST

1 3 MY MARIA  
B.W. Stevenson/RCA 0030/N

2 1 HALF-BREED  
Cher/MCA 40102/J

3 2 LOVING ARMS  
Dobie Gray/MCA 40100/J

4 4 I'M COMING HOME  
Johnny Mathis  
Columbia 4-46908/H

5 9 LET ME IN  
Osmonds/Kolob K 14617/Q

6 7 THE SINGER  
Bells/Polydor 2065 196/Q

7 10 COULD YOU EVER LOVE ME  
Gary & Dave/Axe 10/K

8 6 SEND A LITTLE  
LOVE MY WAY  
Anne Murray/Capitol 72704/F

9 8 LITTLE BIT BRIGHTER  
Chester/Celebration 2078X/M

10 20 ALL I KNOW  
Art Garfunkel  
Columbia 45926/H

11 18 PAPER ROSES  
Marie Osmond/MGM 14609/Q

12 14 HAPPY DREAMER  
Jack Cornell  
RCA 75-1130/N

13 5 LOVES ME LIKE A ROCK  
Paul Simon/Columbia 45907/H

14 11 DELTA DAWN  
Helen Reddy/Capitol 3654/F

15 15 IN THE MIDNIGHT HOUR  
Cross Country/Atco 6934/P

16 38 JESSE  
Roberta Flack/Atlantic 45-2982/P

17 13 RHAPSODY IN BLUE  
Deodato/CTI 6029

18 19 CHERRY WINE  
Morning Haze/Kot'ai 155/K

19 21 BADGER'S SONG  
Bobby G. Griffith  
Ranwood R 951X/M

20 12 ASHES TO ASHES  
Fifth Dimension/Bell 45380/M

21 51 TOP OF THE WORLD  
Carpenters/A&M 1468/W

22 23 SIMPLE LIFE  
Valdy/Haida HS 107/W

23 24 YOU'VE NEVER BEEN  
THIS FAR BEFORE  
Conway Twitty/MCA 40094/J

24 27 FREEDOM FOR THE STALLION  
Hues Corporation/RCA 0900/N

25 30 KNOCKIN' ON HEAVEN'S DOOR  
Bob Dylan/Columbia 4-45913/H

26 17 SAY HAS ANYBODY SEEN  
MY SWEET GYPSY ROSE  
Dawn/Bell 45-374X/M

27 16 SUMMER (The First Time)  
Bobby Goldsboro  
United Artists 251/U

28 34 CARPENTER OF WOOD  
Cliff Edwards/Polydor POL 681M/Q

29 31 SPENDING MY TIME  
Chad Allan/GRT 1239-56/T

30 32 TREASURE SONG  
Bob McBride  
Capitol 7296/F

31 33 WAS A SUNNY DAY  
Josh/Bell 1739/M

32 26 FAREWELL ANDROMEDA  
John Denver/RCA 0067/N

33 48 WELCOME HOME  
Peters & Lee/Phillips 40729

34 55 THE MOST BEAUTIFUL GIRL  
Charlie Rich/Epic 5-11040/H

35 35 THE LAST THING ON MY MIND  
Neil Diamond/MCA 40092/J

36 37 READY AND WILLING  
Peaches/Periwinkle PER 3708

37 41 YOU'RE THE BEST THING THAT  
EVER HAPPENED TO ME  
Ray Price/Columbia 4-45889/H

38 28 THE HURT  
Cat Stevens/A&M 1418/W

39 40 VADO VIA  
Drupi/A&M AMX-351-S/W

40 46 RAMBLIN' MAN  
Allman Brothers Band  
Capricorn CPR0027

41 39 MEANT TO BE WITH ME  
Mercury Brothers/RCA 0001/N

42 53 MIDNIGHT TRAIN TO GEORGIA  
Gladys Knight/Buddah 383/M

43 44 ANGIE  
Rolling Stones  
Rolling Stones S 19105/P

44 56 WHY ME  
Kris Kristofferson  
Monument 8571/H

45 58 WE MAY NEVER PASS  
THIS WAY AGAIN  
Seals & Crofts/Warner Bros. 7740/P

46 22 TOUCH ME IN THE MORNING  
Diana Ross  
Tamla Motown M772L/V

47 47 GRAPEFRUIT JUICY FRUIT  
Jimmy Buffet/Dunhill 4359/N

48 59 FRIENDS  
Bette Midler/Atlantic 2980/P

49 54 LOVE IS COMING  
A Foot in Coldwater  
Daffodil DFS 1040/F

50 57 GHETTO CHILD  
The Spinners/Atlantic 2973/P

51 42 ALL THINGS COME FROM GOD  
Tony Kosinec/Smile 134/K

52 79 I WON'T LAST A DAY  
WITHOUT YOU  
Maureen McGovern/20th Century 2051/T

53 29 HOW CAN I TELL HER  
Lobo/Big Tree 16004X/M

54 25 BELIEVE IN HUMANITY  
Carole King/Ode 66035/W

55 75 LOVE DON'T CARE  
Perry Como/RCA0096-N

56 45 MORNING AFTER  
Maureen McGovern  
20th Century 2010/T

57 82 PHOTOGRAPH  
Ringo Starr/Apple 1865/F

58 36 MUSKRAT LOVE  
America/Warner Bros. 7725/P

59 70 I GOT A NAME  
Jim Croce/ABC 11389/N

60 67 LITTLE GIRL GONE  
Donna Fargo/Dot 17476/M

61 49 MILLION TO ONE  
Donny Osmond  
MGM K 14583/Q

62 83 SPACE RACE  
Billy Preston/A&M 1463/W

63 43 LIVE & LET DIE  
Paul McCartney/Apple 1863/F

64 66 HIGHWAY DRIVING  
Alabama/Smile 103/K

65 65 LOVE CAN BLESS THE  
SOUL OF ANYONE  
Ian Tyson/A&M AMX344/W

66 60 SITTING ON A POOR  
MAN'S THRONE  
Copper Penny/Sweet Plum SPL9914/K

67 61 FIND YOURSELF A BOY  
Tammy Rafferty/Periwinkle 3702

68 52 IT WOULDN'T HAVE MAT  
ANY DIFFERENCE  
Tom Middleton/Columbia C4-4002/H

69 63 ONE TIN SOLDIER  
Original Caste/Bell GT49/M

70 64 BONGO ROCK  
Incredible Bongo Band  
Pride 1015/Q

71 62 CARRY ON  
Cliff & Anne Edwards  
Polydor 2065 194/Q

72 97 OOH BABY  
Gilbert O'Sullivan  
Mam 3633/K

73 50 GOODBYE MAMA  
Dave Nicol/Columbia C4-4013/H

74 95 WE ARE ALL OF US  
Lady & Gentlemen/RCA KPBO-0008/N

75 80 SHIDDLE-EE-DEE  
Clint Holmes/Epic 5-11033/H

76 96 A ROCK MADRIGAL  
FOR MEHITABEL  
Jerry Toth Orchestra CTL477-827-N

77 77 HEARTBEAT IT'S A LOVEBEAT  
The DeFranco Family  
20th Century 1209-2030/T

78 .... YOU'RE A SPECIAL PART OF ME  
Diana Ross & Marvin Gaye  
Motown 1280/V

79 84 I'LL HAVE TO GO AWAY  
Skylark/Capitol 3661/F

80 90 COUNTRY SUNSHINE  
Dottie West/RCA 0072/N

81 88 I WISH I WAS A PLANE  
Laurie Bower Singers  
CTL KPBO-0009/N

82 86 LET ME BE THERE  
Olivia Newton-John  
Polydor 2001-460-Q

83 81 WALKING ON BACK  
Edward Bear/Capitol 72709/F

84 85 FOR OLD TIMES SAKE  
Elvis Presley/RCA 0088/N

85 68 WE ARE ALL OF US  
Michael Vincent  
Atlantic 40001/P

86 69 GET DOWN  
Gilbert O'Sullivan/Mam 3629/K

87 99 KINGSTON  
Joe Probst  
Daffodil DFS 1041/F

88 87 (A SONG FOR) THE NEW WORLD  
Miguel Rios/A&M AM-347/W

89 93 NEXT PLANE BACK HOME  
Emily Quatrini/ZSP C202

90 100 WHEREFORE AND WHY  
Glen Campbell/Capitol 3735/F

91 98 THANK GOD HE'S  
A STRANGER  
Bob Ruzicka/MCA 40122/J

92 .... LOVE IS ALL  
Engelbert Humperdinck/Parrot 45-0076/K

93 .... SAIL AROUND THE WORLD  
David Gates/Elektra 45868/P

94 94 YES WE CAN CAN  
Pointer Sisters  
Blue Thumb 229/M

95 .... TONIGHT  
Dave Nicol/Columbia C4-4031/H

96 .... SOLITAIRE  
Andy Williams/Columbia 4-45936/H

97 .... TOGETHER  
The Mission/Paramount 0213/M

98 .... THE END  
Steve Lawrence/MGM 14631/Q

99 .... CORAZON  
Carole King/Ode 66039/W

100 .... THE WAY WE WERE  
Barbra Streisand/Columbia 4-45944/H

**NEW CANADIAN SINGLES**  
**Week ending October 24, 1973**

WHEREFORE AND WHY  
 Glen Campbell-Capitol 3735-F  
 ML Pop, Contemporary, Country  
 IRRESISTIBLE YOU  
 Donna Warner-Century II 1500-F  
 AP Pop

WEEPING WIDOW  
 April Wine-Aquarius AQ 5027-K  
 MAPL Contemporary rock

SHE'S MY WOMAN  
 Lance Younger-Gaiety G-743  
 MAPL Country

KINGSTON  
 Joe Probst-Daffodil DFS 1041-F  
 MAPL Pop, Contemporary

AMERICAN SUPER HERO  
 Dickens-A&M AMX-354-W  
 MAPL Contemporary rock

LET THERE BE DRUMS  
 The Incredible Bongo Band-MGM K-14635/Q  
 AP Contemporary

PLUS JAMAIS  
 Karine-RCA KPBO-5008-N  
 APL Pop

ON EST DEUX  
 Francois Vaillant/RCA KPBO-5009-N  
 MAPL Country, Pop

YOU WERE MY HOME  
 Ken Stoltz-Stamp ST 4-11X-M  
 MAPL Country, Contemporary

FROM HER TO HER  
 Theresa Cleary/Marathon 45-1096-C  
 MAPL Country

HELLO OUT THERE  
 Johnny Gold-Marathon 45-1097-C  
 MAPL Country

LEWIS IS CRAZY  
 Lewis Furey-Gamma GA5042  
 MAPL Progressive

**THREE PENNY OPERA  
 INTO ONTARIO FOR TOUR**

The Three Penny Opera, a Winnipeg-based quartet, will be touring throughout Ontario over the next few months. Their successful Western Canadian circuit was handled by Chris Seller's Music Unlimited, a Regina-based entertainment agency. Seller introduced the group to the Bud Matton Agency in Toronto, resulting in immediate bookings in Timmins, Thunder Bay, and other Nor-

DON MESSER STORY  
 Stompin' Tom Connors-Boot BT085-K  
 MAPL Country

COME SUMMERTIME  
 Sean Dunphy-Boot BT 086-K  
 MPL Country

BIG TIME OPERATOR  
 Keith Hampshire-A&M AMX356-S  
 AP Contemporary

QUIET FIRE  
 Sandi Michael-Sundance SDR-73-2  
 MAPL Pop, Contemporary

POUR UN INSTANT D'AMOUR  
 Patrick Norman-RCA KPBO-5012-N  
 APL Pop

FEELIN' GOOD ON SUNDAY  
 Scrubbaloo Caine-RCA APBO-0148-N  
 MAL Contemporary Rock

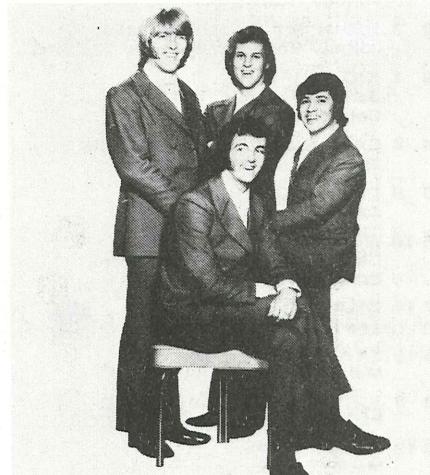
WHAT'LL WE DO WITH THE BODIES  
 Nancy White-RCA KPBO-0014-N  
 MAPL Contemporary

LOVE IS ALL  
 Patrick Norman-Celebration CEL 2083X-M  
 AP Pop

MARYANNE  
 Scott Jarrett and Baraka-Stamp ST 4-12X-M  
 MAPL Contemporary

thern and Central Ontario centres.

Comprised of Charles Nadess, guitar; Larry Haynes, bass; Doug Haynes, keyboard; and Sherman Murphy on drums, the Three Penny Opera have had a successful ten years in the business. Formerly known as the Midnight Angels (first discovered by Mel Metzner in



The Pas, Manitoba) they enjoyed a fairly successful run with their single, "I'm Suffering" which was released in 1967. Their bar circuit has taken them into every major centre in the four Western provinces.

While in Upper Canada it's expected they will put their full roster of original material to use with a recording session. Their mentor, Metzner, is expected to join them shortly.



IS THERE SOMETHING BETTER IN THIS LIFETIME  
 LOVE ME, LOVE ME, LOVE  
 CITY OF NEW ORLEANS  
 MEANT TO BE WITH YOU  
 GOODTIME CHARLIE  
 MY SUNSHINE DAY  
 OUR LOVIN' TIMES  
 SYLVIA'S MOTHER  
 I HEARD BELLS  
 THINK

**A New Kind of Mercey!**

ONCE IN AWHILE THERE'S AN ALBUM THAT'S DIFFERENT. SOMETIMES THESE ALBUMS START A BRAND NEW SOUND AND SOMETIMES THEY ARE JUST ONCE IN A LIFETIME PLEASURES.

THE NEW MERCEY BROS. ALBUM IS THAT KIND OF ALBUM. YOU MIGHT WANT TO CALL IT "COUNTRY", YOU MIGHT WANT TO CALL IT "ROCK" OR "POP" BUT ALL YOU CAN CALL IT IS "MUSIC - MERCEY-STYLE".

FINE EASY LISTENING - HAVE MERCEY ON YOUR EARS.

**RCA Records and Tapes**

The Programmers COUNTRY PLAYLIST

1 2 REDNECKS, WHITE SOX & BLUE RIBBON BEER Johnny Russell/RCA 0021/N

2 3 RIDIN' MY THUMB TO MEXICO Johnny Rodriguez/Mercury 73416/Q

3 1 KID STUFF Barbara Fairchild Columbia 4-45903/H

4 4 CAN I SLEEP IN YOUR ARMS Jeannie Seely/MCA 40074/J

5 6 I NEED SOMEBODY BAD Jack Greene/MCA 40108/J

6 10 WE'RE GONNA HOLD ON George Jones/Tammy Wynette Epic 5-11031/H

7 11 WHAT GOT TO YOU Ray Griff/Dot 17471/M

8 16 SAWMILL Mel Tillis/MGM 14585/Q

9 9 JUST WHAT I HAD IN MIND Faron Young/Mercury 73403/Q

10 13 PAPER ROSES Marie Osmond/Kolob K 14609/Q

11 19 SUNDAY SUNRISE Brenda Lee/MCA 400107/J

12 17 BURNING THE MIDNIGHT OIL Barbara Mandrell Columbia 4-45904/H

13 22 COUNTRY SUNSHINE Dottie West/RCA 0072/N

14 7 YOU'VE NEVER BEEN THIS FAR Conway Twitty/MCA 40094/J

15 5 BLOOD RED AND GOIN' DOWN Tanya Tucker/Columbia 4-45892/H

16 26 DON'T GIVE UP ON ME Jerry Wallace/MCA 40111/J

17 8 OPEN UP YOUR HEART Roger Miller/Columbia C4-45873/H

18 24 BROAD-MINDED MAN Jim Ed Brown/RCA 0059/N

19 21 MEANT TO BE WITH ME Mercey Brothers/RCA 0001/N

20 20 ALL THEM IRONS IN THE FIRE Carroll Baker/Gaiety G 742

21 28 TOO MANY MEMORIES Joe Firth/Marathon 45-1093/C

22 27 ARMS FULL OF EMPTY Buck Owens/Capitol 3688/F

23 23 NINETY ACRE FARM Family Brown RCA KPBO 0003/N

24 30 THE PERFECT STRANGER Freddy Weller Columbia 4-45902/H

25 14 YOU REALLY HAVEN'T CHANGED Johnny Carver/ABC 11374/N

26 37 SECOND CUP OF COFFEE George Hamilton IV/RCA 0084/N

27 12 YOU'RE THE BEST THING Ray Price/Columbia 4-45889/H

28 18 THE CORNER OF MY LIFE Bill Anderson/MCA 40070/J

29 29 LITTLE ANNIE BROWN Dallas Harms Columbia C4-4006/H

30 36 CARPENTER OF WOOD Cliff Edwards Polydor POL 681M/Q

31 31 HE Jim & Don Haggard Arpeggio ARPS-1002/N

32 32 I CAN'T TELL YOU John Allan Cameron Columbia C4-4014/H

33 38 MOST BEAUTIFUL GIRL Charlie Rich/Epic 5-11040/H

34 34 DARLIN' Dorsey Burnett/Capitol 3678/F

35 35 NATIONAL PASTIME Gary Buck/RCA 75-1128/N

36 15 DARLING YOU CAN ALWAYS COME BACK HOME Jody Miller/Epic 5-11016/H

37 39 PLASTIC TRAINS Susan Raye/Capitol 3699/F

38 42 TOO FAR GONE Joe Stampley/Dot 17469/M

39 49 SING ABOUT LOVE Lynn Anderson Columbia 4-45918/H

40 25 I WISH YOU HAD STAYED Brian Collins/Dot 17466/M

41 48 I'M YOUR WOMAN Jeanne Pruett/MCA 40116/J

42 63 IT'LL BE HER David Rogers/Atlantic 4005/P

43 55 LITTLE GIRL GONE Donna Fargo/Dot 17476/M

44 54 I'LL NEVER BREAK THESE CAHINS Tommy Overstreet/Dot 17474/M

45 51 IT TAKES TIME Dave Dudley/Mercury 73404/Q

46 47 SWEET GYPSY ROSE Terry Stafford/Atlantic 4006/P

47 50 EMPTY CLOSETS Linda Brown/A&M AMX-350/W

48 33 THE PROPHET Dick Damron/Columbia C4-4007/H

49 43 SATISFIED MIND Roy Druskey/Mercury 73405/Q

50 61 YOU KNOW WHO Bobby Bare/RCA 0063/N

51 62 AMAZING LOVE Charley Pride/RCA APBO-0073/N

52 57 'TILL THE WATER STOPS RUNNIN' Billy "Crash" Craddock ABC 11379/N

53 64 ROLL IN MY SWEET BABY'S ARMS Hank Wilson/Shelter 7336/F

54 60 I REMEMBER LOVE Eddie Chwill/Big Wheel 45-10-06

55 66 CARRY ME BACK Statler Brothers Mercury 73415/Q

56 67 I'M GOING BACK (To Lovin' You) Tony White/Columbia C4-4010/H

57 68 TALKIN' WITH MY LADY Johnny Duncan/Columbia 4-45977/H

58 52 SLIPPIN' AWAY Jean Shepard United Artists 248/U

59 45 SNOWBALL Humphrey & Dumptrucks UALA 103F-U

60 40 SEND A LITTLE LOVE MY WAY Anne Murray/Capitol 72704/F

61 41 IF TEARDROPS WERE PENNIES Porter Wagoner/Dolly Parton RCA 0981/N

62 76 I'D LIKE TO BE Con Archer/Boot BT0-84-K

63 46 HIGHWAY DRIVING Alabama/Smile 103/K

64 44 EVERYBODY'S HAD THE BLUES Merle Haggard/Capitol 3641/F

65 .... STAY ALL NIGHT Willie Nelson Atlantic 45-2979-P

66 .... LOVE ME Marty Robbins MCA 40134-J

67 69 HANK AND LEFTY RAISED MY COUNTRY SOUL Stoney Edwards/Capitol 3671/F

68 78 THE PRISONER Shannon Two Feathers RCA KPBO-0005/N

69 83 ALLEGHENY Johnny Cash & June Carter Columbia 4-45929/H

70 82 WRAP YOUR LOVE AROUND ME Melba Montgomery/Elektra 45866/P

71 80 TOO MUCH HOLD BACK Little David Wilkins/MCA 40115/J

72 92 WARM LOVE Gibson/Thompson/Hickory HK-303/K

73 86 IF YOU CAN'T FEEL IT Freddy Hart/Capitol 3730-F

74 87 YOU DO IT AGAIN Sharon Lowness/Boot BTO-81/K

75 91 HELLO OUT THERE Johnny Gold/Marathon 1097/C

76 56 LOUISIANA WOMAN MISSISSIPPI MAN Loretta Lynn/Conway Twitty MCA 40097/J

77 77 DREAM PAINTER Connie Smith/RCA 74-0971/N

78 58 I CAN'T BELIEVE IT'S OVER Skeeter Davis/RCA 74-0968/N

79 59 I HATE YOU Ronnie Milsap RCA 74-0969/N

80 84 DOWN HOME IN NEWFOUNDLAND Hummingbirds/Columbia C4-4022/H

81 88 KINDLY KEEP IT COUNTRY Hank Thompson/Dot 17470/M

82 97 ONE NIGHT STAND Patti MacDonnell/Stamp 4-10X/M

83 53 I USED IT ALL ON YOU Nat Stuckey/RCA 74-0973/N

84 94 PLAYING A TRAVELLING SHOW Lady & The Gentlemen RCA KPBO-0008/N

85 96 KISS IT AND MAKE IT BETTER Mac Davis/Columbia 45911/H

86 89 FORGET ME HONEY Country Odyssey/Pyramid 501

87 65 TRIP TO HEAVEN Freddy Hart/Capitol 3612/F

88 98 LET ME BE THERE Olivia Newton-John/Polydor 2001-460-Q

89 .... SOMETIMES A MEMORY AIN'T ENOUGH Jerry Lee Lewis/Mercury 73423/Q

90 93 RAMBLIN' MAN Allman Brothers Band Capricorn CPR0027/P

91 .... YOU ASKED ME TO Waylon Jennings RCA APBO-0086/N

92 .... KINGSTON Joe Probst Daffodil DFS-1041-F

93 .... THE TOWN WHERE YOU LIVE Mel Street/Metromedia 1090-018/T

94 99 CARDBOARD COWBOYS Bob Ruzicka/MCA 40122/J

95 .... IF SHE JUST LETS ME Ian Tyson/A&M AMX-344-W

96 100 ME AND BROTHER BILL Dick Nolan/RCA KJBO-0010/N

97 .... SOFTLY R. Harlan Smith GRT 1230-64-T

98 .... THE WHOLE WORLD'S MAKING LOVE Bobby G. Rice/Metromedia 1090-0075/T

99 .... DON MESSER STORY Stompin' Tom Boot BT-085-K

100 .... FROM HER TO HER Theresa Cleary/Marathon 1096-C

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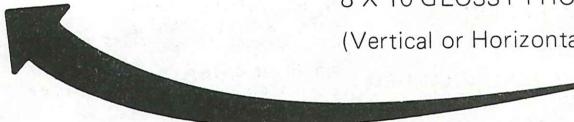
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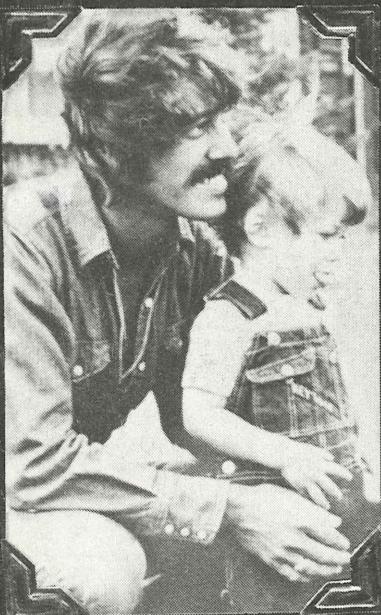
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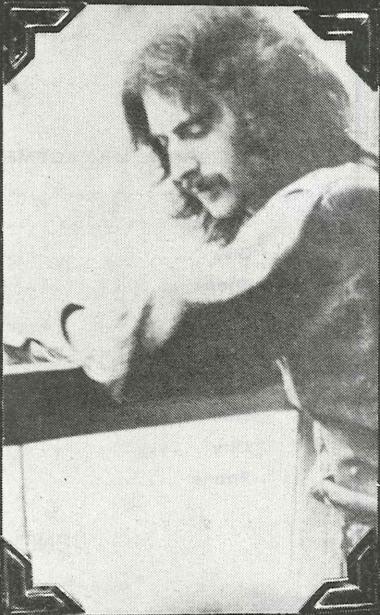
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