

Gary & Dave No. 1 in Canada

Gary Weeks from Charlottetown P.E.I. met Dave Beckett from Newmarket, Ontario while they were both attending grade seven in a suburban Toronto school. Just prior to this Dave had been approached by the world renowned Vienna Boys Choir to lend his soprano voice to their entourage and become the only non-European to ever be a part of the prestigious organization.

Dave's parents decided against his globe trotting with the choir and he joined Gary in a number of bands under such unlikely banners as, "Edgar And The Allan Poes", "The Kingbees" and "The Diplomats". Practising and playing in the basements and high school gymnasiums of metropolitan Toronto, the boys arrived at a major cross road upon graduation. They took the turn that led them on to University.

Attending the University of Western Ontario in London, Gary & Dave pursued many musical interests, including promoting concerts on campus, which makes one wonder how they were able to graduate with psychology degrees. It was at Western where they met and joined forces with percussionist Joe "Sugarcane" Clark from Port Au Spain, Trinidad. Joe, a scuba expert, finished up his years of University with a bachelor of science degree and helped out as a bouncer at concerts promoted by the other guys, including shows by Sha Na Na, Chilliwack, Edward Bear and The Vienna Boys Choir.

GARY & DAVE continued on page 15

50 CENTS
 Volume 20 No. 14
 November 17, 1973



 EXCLUSIVE AT
MUNTZ
 COAST TO COAST

THE BRITISH ARE COMING!

20 TOP HITS
 FROM 1964-67
 ORIGINAL STARS

Never before released \$3.99
 in one album!

BARCO MEDIA GOES TITS-UP

It has been reported that Barco Media has gone into receivership - a nice of way of saying bankrupt. The buck figure is up in the \$300,000 area. Creditors listed include: Helen Reddy (\$20,400), Tom Jones (\$35,000), ABC Entertainment NYC (\$30,000), Charley Pride (\$20,000) and James Last (\$60,000). Others listed include: The Bell Telephone, BMI, Air Canada, The Sands Hotel (Las Vegas), Toronto Star, Charterways, Maple Leaf Gardens, Sherman Pitlock NYC, Royal York Hotel, Sounds Of The World (Vancouver) etc.

The bankruptcy action is being handled by Bill Manton, a licensed trustee working out of The Thorne Co. of Toronto.

Barco Media, with principals listed as John Barry and Cambrian Broadcasting, had looked after the booking for the CNE's Grandstand for the past couple of years and were, in part, responsible for the success of the extravaganza. It's too early to speculate now as to what direction the CNE will move but it has been rumoured that the Toronto Fair will take over the booking arrangements themselves.

STAMPEDERS BRING OUT BEST OF THE INDUSTRY

It was another coup for Mel Shaw, manager of the Stampeders. Through his genius of promotion and organizing, he attracted an overflow house at Toronto's Colonnade Theatre for a private screening of the CBC-TV's "A Short Visit To Planet Earth" — a special on the Stampeders.

Although Nov. 9 was an exceptionally busy night for the industry, reps from the dailies, magazines, the trade press, radio and television were on hand to give support to one of Canada's most successful musical groups. Also in the audience were CBC execs, ad agency reps and a large contingent from Quality Records.

The show features highly interesting visual effects with only Rich Dodson, Kim Berly and Ronnie King (The Stampeders) taking principal parts. The production is rather unique in that there is no interference from announcements of numbers, or the usual smooth-talking say nothing emcee.

The production brought out the best in the Stampeders showing them performing their own compositions in various settings across Canada. Included are their hit singles "Oh My Lady", "Minstrel Gypsy", "Wild Eyes" and "Johnny Lighting". The special also showcases new titles: "Me And My Stone", "Get Me To The Station" and "Rocky Mountain Home" as well as the opening and closing theme, "Chariots Of The Gods".

The show was produced by Mel Shaw and Henning Jacobsen and sold to the CBC for two airings. Plans are already underway for a European distribution, a showing in South America, as well as possible syndication in the U.S.

The speical airs Nov. 25 at 7:30PM on the entire CBC-TV Network.

ABRAHAM'S CHILDREN TO RELEASE ON U.A.

Jack Morrow, manager of Abraham's Children and their producer Paul Gross have signed a recording agreement for the release of recorded product on the U.A. label. The deal was firmed by Stan Kulin, General Manager of U.A. Canada and the label's newly appointed A&R Director John Pozer.

There had been some controversy over the contractual agreement the Children had with Gary Salter, president of Avenue of America, which has apparently been cleared up. The group previously released on the GAS label, a division of the Avenue group. They had reportedly taped an album at Manta for Avenue but delivery was never made. Gross and Morrow took the Children back into the studio and produced the session over again - which they financed.

There have been reports that Avenue had closed their doors, but Salter claims the company has moved into a healthy position and he will shortly announce the reformation of the company.

According to reports Avenue's creditors have agreed to a payment of \$200 each, plus 50 cents on the dollar. Liabilities were listed at \$500,000.

The Children are out of the firing line on a western tour reported to be financially successful in spite of the lack of a single release. They move into the Atlantic Provinces for a seventeen day tour (Dec 26) arranged through Bronco Productions.

CURTOLA COMPLETES "SHAKE" TAPING

Bobby Curtola has completed taping his CTV series, "Shake, Rattle & Roll", and is now readying his act for Las Vegas. Opening date for the Sands has been set for the week of Nov. 14.

The "Shake" series consisted of thirteen shows, several of which are in the can and apparently the way looks good for a continuation of the series.

Curtola took advantage of the series and with his musical back-up of twelve highly professional musicians went into Manta Sound and produced an album for his own Tuff label. The album, entitled "Shake Rattle & Roll" contains twenty-one cuts of hits from the sixties.

TALENT LINE-UP FOR VICTORY THEATRE/TORONTO

S.R.O. Productions, the bookers of talent into the Victory Burlesque Theatre in Toronto have announced some upcoming musical dates. November 18 will have Cactus and A Foot In Coldwater doing their best to blow the place down followed by Dan Hicks and Joe Mendelson on the 22nd with Stories and Liverpool providing the sounds December 2.

No actual dates are set right now but look for Spirit, Iggy Pop & the Stooges, Scrubbaloe Caine and Country Joe & His All-Star Band.

WEA CANADA SCORES ANOTHER INCREASE

WEA Canada reports a 20% across-the-board increase for the month of October, which makes it the second healthiest month in the history of the company. September of this year also registered a whopping gain giving it the honour of being the biggest month (in sales) in the six year history (as an independent) of the Company, a unique back-to-back situation.

The increase has been credited the heavy load of hit product released during the month. The firm's president, Ken Middleton, tags the Neil Young album, "Time Fades Away" as being a contributing factor to the increase.

The increase would obviously have been much larger had the industry not been suffering shortages which includes board material used in the manufacture of album jackets. The cleaning up of the strikes in the paper industry is expected to alleviate this situation before too long.

EDGAR WINTER GROUP & E.L.O. IN TORONTO

A happy-go-lucky attitude seemed to fill Maple Leaf Gardens in Toronto November 5th as frisbees and a beachball made the rounds during breaks while fans waited to see and hear the excitement of Epic recording artists The Edgar Winter Group. And excitement is definitely the key word for the Edgar Winter show as the four man group were rockin' from the moment they hit stage until the moment they left, only to return for another dose of high energy music with the standard encore.

The amazing, guitar dynamo Rick Derringer has rejoined the group for this tour, and as always the little guy was superb. Bouncing, strutting, screaming and again establishing himself among the cream of rockdom's best guitarists. Let us not forget the gangly kid with the shoulder length white hair for Edgar Winter is one of rock's few personalities who can truly be tagged a superstar. His writing, arranging and technical wizardry on a number of instruments is unparalleled and exemplified on such tunes as "Frankenstein", "Free Ride", "Keep Playin' That Rock & Roll" and Derringer's classic "Rock & Roll Hoochie Coo".

Edgar Winter has a number of best selling albums and singles on the Columbia distributed Epic label with the most recent being his certified gold "They Only Come Out At Night" album with the two singles from it, "Frankenstein" and "Free Ride" chalking up equal success.

The November 5th concert was a full evening of good music as the James Montgomery Band started off the show with their driving blues-rock only to be followed by the classics oriented sound of United Artists' Electric Light Orchestra.

E.L.O. are among the new wave of experimental rock that reaches out to explore many facets of musical styles and bring them into the popular medium. The basic

WINTER continued on page 11

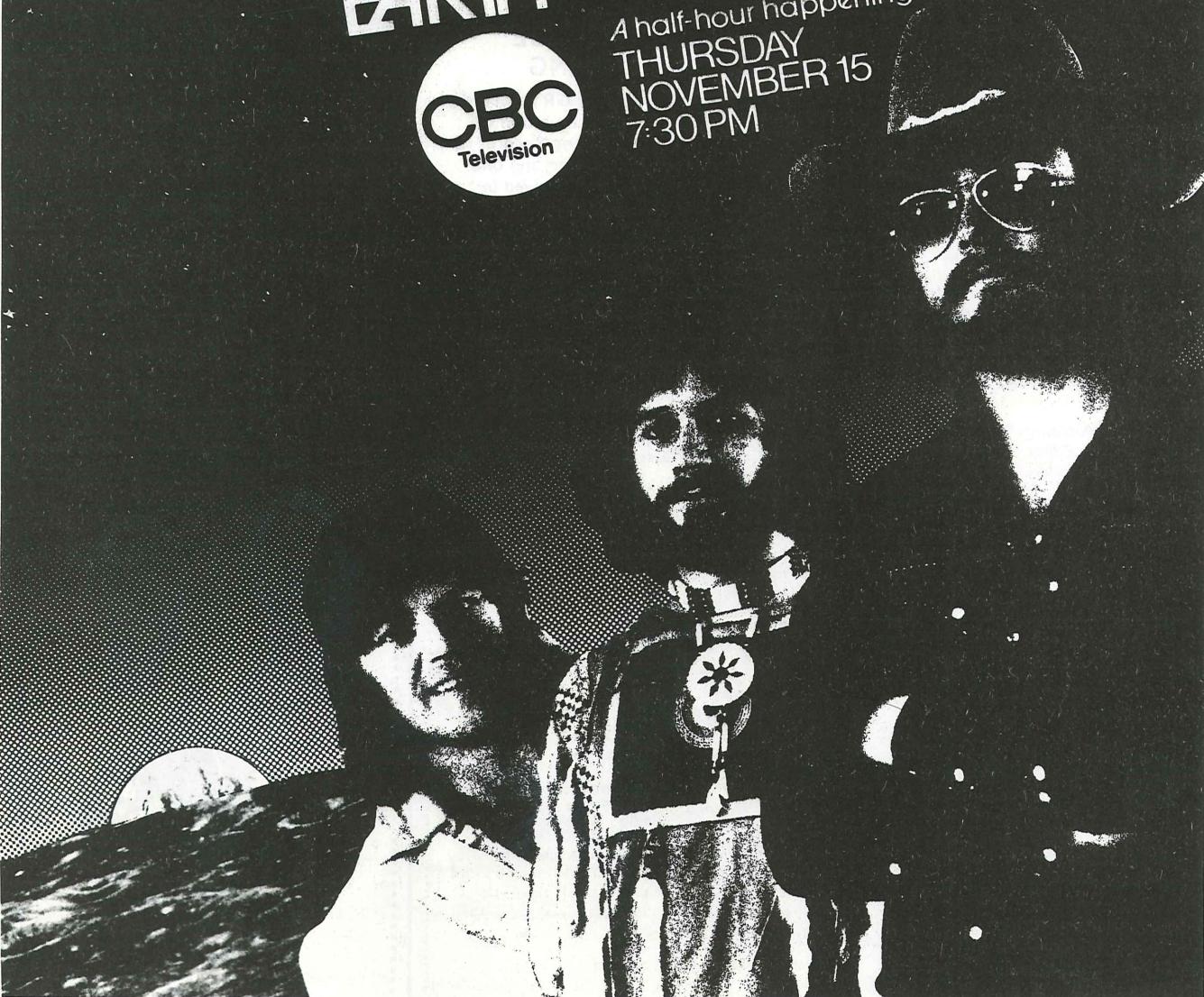
THE STRANGERS are comin' for A SHORT VISIT TO PLANET EARTH



Sweet City Woman made them world-famous.
Now Canada's dynamite rock trio will be
comin' at you in this music-filled
TV special featuring the songs...

WILD EYES
CHARIOTS OF THE GODS
OH MY LADY
MINSTREL GYPSY
JOHNNY LIGHTNING
...and more

A half-hour happening on
THURSDAY
NOVEMBER 15
7:30 PM



MUNTZ REVIVES THE BRITISH ERA

Muntz of Canada have embarked on a healthy campaign to revive many of the hits that covered the world during the British invasion which began in 1964. The twenty top hits from 1964 through 1967, by the original stars, are now available on album and 8-track, and distributed through Muntz, and their 180 Muntz Centres from coast to coast in Canada.

The putting together of the package was a personal project by Muntz musical director, Bill Johnston, who noted: "We've been so fortunate in assembling what were probably the greatest British hits of the time, barring those by the Beatles. All were genuine Top Ten in their time, and listening today, their freshness and appeal is undiminished."

The nostalgia trip includes titles by The Seekers ("Georgy Girl"), Gerry and The Pacemakers ("Don't Let The Sun Catch You Crying" and "Ferry Across The Mersey"), Peter and Gordon ("A World Without Love" and "Nobody I Know"), Cliff Richard ("Bachelor Boy" and "Summer Holiday"), Manfred Mann ("Doo Wah Ditty Ditty" and

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

RPM

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A&M	W	MUSIMART	R
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ARC	D	PINDOFF	Q
CMS	E	POLYDOR	S
CAPITOL	F	QUALITY	M
CARAVAN	G	RCA	Y
COLUMBIA	H	TRANS WORLD	U
GRT	I	UA RECORDS	P
London	K	WEA	Z
MCA	J	WORLD	
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MAPL logos are used throughout RPM to define Canadian content on discs:



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

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"Sha La La"), Freddie And The Dreamers ("I'm Telling You Now"), The Hollies ("Just One Look", "I'm Alive" and "Pay You Back With Interest") and many more.

The Muntz promotion campaign is being guided by Murray Hoffman, the company's national promotion manager.



Bill Johnston, music director Muntz of Canada Ltd.

GRT WILL CONTINUE TO DISTRIBUTE BANG

Ross Reynolds, President of GRT Records, announced recently the continuation of Canadian distribution for Bang Records of Atlanta, Georgia. An innovator, and one of the first companies to be involved in rock and roll product in the early fifties, Bang has been distributed in Canada by GRT for three years now. The agreement was negotiated by Ross Reynolds and Bang President Eddie Biscoe.

Among the successful Bang releases handled by GRT is the two-record set, "Double Gold" by Neil Diamond. Initially conceived by GRT and first titled, "Diamonds, Diamonds", the set was certified gold in Canada in December 1972. It was subsequently released by Bang in The United States under the new title, "Double Gold".

New product expected from Bang in the next few months includes a repackaging of Van Morrison material, some of which has never been released, and a new album from Paul Davis.

SUBSCRIPTION RATES

Canada & USA

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<input type="checkbox"/> Two Years	\$30
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<input type="checkbox"/> FIRST CLASS (1 yr)	\$35
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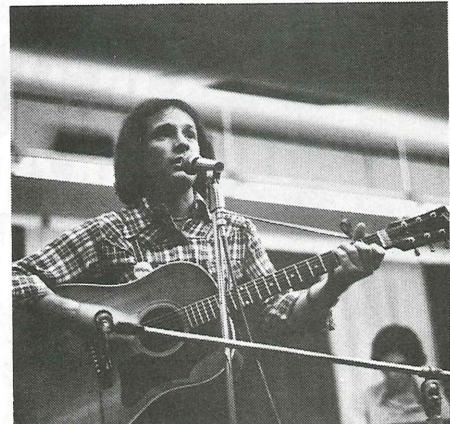
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QUALITY GETTING BEHIND NEW PETER FOLDY SINGLE

Since the recent distribution deal was negotiated between Kanata and Quality Records, Peter Foldy has released his first Quality distributed deck, "I'll Never Know" which is the follow-up to his successful "Bondi Junction".

The Quality Promotion team are getting behind the single to give it a big push here in Canada, while negotiations are underway for an Australian release of "Bondi Junction". Foldy grew up in Australia and wrote the tune based on memories of "down under" and feels that it has a good chance to take off there.



Peter Foldy's first album has been recorded in Toronto at Thunder Sound and is presently being mixed in California. After some hassles with American distribution under the Playboy flag, Kanata is negotiating with other labels now.

Coming soon . . .
RPM'S TALENT
DIRECTORY

You May Have A "Champagne Body"



"BUT YOU'VE ONLY GOT
A ROOT BEER HEART"



RPM

In 1964, RPM was the first Canadian trade paper. Consumer magazines had come and gone, but RPM was the first attempt at a weekly to the music and record trade. We have been here weekly for close to ten years. RPM was the first to compile a national listing of 100 singles and LPs. We were the first to show record numbers and distributor codes. RPM was first when we began our music poll in 1964. We asked the industry who the top people were and made them known to the trade internationally. Five years ago, we were first when we announced the Gold Leaf Awards which allowed companies to certify their outstanding record sellers with uniform figures, thereby eliminating the need for awards based on any figure the companies thought was an outstanding seller.

the first

Five years ago, we announced the Juno Awards, a yearly gathering of record people to honour the finest our industry could offer. The Juno Awards have brought a great deal of attention to the industry and have helped Canada build stars.

RPM was first in designing and making available to the industry the MAPL system for identifying Canadian content.

We published the first Canadian Music Industry Directory in 1965.

We were the first to coin the word Cancon which is now an internationally accepted expression.

Two years ago, RPM was the first to instigate a series of Communication meetings across Canada which gave the industry an opportunity to look at itself. The industry found itself negative and positive. We were the first to report that fact.

We aren't ashamed of the contribution we have made to the Canadian music and record industry. We are happy about the dialogue we have created among programmers.

As small as RPM is, we have contributed significantly to the music industry in Canada.

With our pulse on the industry, we will also be the first to come up with other imaginative and progressive ideas. We have three projects presently in the planning stages which will add prestige to the Canadian industry.

Now another first for RPM. This is the first time we have ever asked the industry to acknowledge . . . RPM . . . the first.

Next time you are talking about RPM, think of us as RPM . . . the first.

The 6th Canadian Entertainment Conference

The sixth annual Canadian Entertainment Conference (C.E.C.) took over Kitchener's Holiday Inn (Nov 9-13) for what promised to be the most successful to date. Many unsung heroes and time and effort has gone into a formula to bring attention to Campus activities - and it's apparently working.

Since the inception of the C.E.C. Joe Recchia has organized the functions dealing with live entertainment. This includes the showcasing of talent, an important capper to each day's activities. Tied-in with this is the Artist Information Centre which provides further exposure, through promotion material, on many of the relatively unknown groups. There will also be discussion sessions covering problems with hoped for solutions to concerts, block booking, promotion, advertising and legal hassles in running pubs.

The emphasis at previous C.E.C. Conferences has usually been focused on concerts and other musical interest. This year however, because of the emerging power of Campus Radio, a heavy discussion has been arranged by Dave Assman, station manager of Radio Waterloo and Mary McLeod.

Films will also play a major role in this year's Conference with Phil Rustige and Ed Laba in charge of the discussions. This will include workshops with Ivan Reitman and Don Goldberg (of "Cannibal Girls" fame) as well as the conception of a central service for film bookings and production.

Live Theatre and its importance on the University level will be presented by Sherman Simpson. He hopes to influence other schools in bringing Live Theatre to the fore.

Other agenda items include: Campus Co-operatives (John Jonquiere) and Pubs (Les Meneer). The latter is pub manager at Windsor.

The timing, the what goes where and who does what has been the responsibility of Betty Anne Recchia, Conference Coordinator. Representatives from schools across Ontario, Manitoba, Alberta and British Columbia will join with those from New Brunswick, Nova Scotia as well as reps from U.S. Schools. Also on hand will be a large delegation from Canada's record and broadcast industries and the Canadian Radio-Television Commission.

A collection of interesting dialogue put together by C.E.C. personnel.

FILM

BLESS THE WORLD FOR STRUGGLES!
 Thank the stars on high for those steadfast souls whose tales, heartaches and empty ice-boxes give so much to a hungry world. These are the painters, poets, musicians, filmmakers and actors who give us the bitter-sweet fruits of their creativity. (of course we know this ain't the case for everybody, but for the sake of melodrama and schmaltz, we figure it might make for

SHOWCASE '73

NOV 9

Houston and Gerard
 Bill King
 Fergus
 Freefall
 Horn
 Tony Kosinec
 Plimsole
 Moonshine

NOV 10

MacLean and MacLean
 Pemmican with Christopher Kearney
 Cinnamon
 Udu and Godfrey
 Brussell Sprout
 John Allan Cameron
 Streetnoise
 Gary and Dave
 Ruckus
 Rhythm Rockets

NOV 11

Goose and Gomez
 Heartaches Razz Band
 Chucklebait
 James Leroy and Denim
 Copperpenny
 Paul Langille
 Liverpool
 Mornington Drive
 Warpig

NOV 12

Robert David
 Lorence Hud
 Spott Farm
 Valdy
 Truck
 Jack Cornell
 Tranquillity Base
 Boojum
 Bolt Upright Revue
 Horse

nice fantasies anyway).

The overall make-up of the C.E.C. '73 is the culmination of many facets of the entertainment world. Included will be a showcase of different performing artists, a discussion of the record industry, exhibitions of the technology of sound theatre and film. Music has pretty well dominated the C.E.C. involvement in entertainment in years past, but this year we hope to bring in a more conclusive report on film in Canada. That is, from the standpoint of filmmaking, (amateur and professional) distribution and the status of film.

Over the last few years, the popularity of film has grown immeasurably on campuses across Canada. Fine Arts programmers now include filmmaking in their curriculum, along with courses on film theory. Hence, a lot of students are really being turned on to the "Kinetic Art" in all its aspects. As a result many more films are being made by students, usually 8mm shorts but the trend now is to get into 16mm with sound. The material produced is novel and inspiring but what it lacks is exposure - exposure so that a student producer can show his film to an audience without indifference. Either praise or criticism is necessary for the filmmakers creativity; it shows where he stands and is a test of his sincerity and fortitude.

With this increasing demand for films on campus, there seems to be two problems. Distributors, who are in it for the money, are restricting any form of growth of film appreciation thru excessive prices and limitations on foreign and contemporary films. Also there is no distribution system for student made films. We hope that we can deal with these problems at the Film Workshop scheduled at the C.E.C.

In a different light, Canadian filmmakers Don Goldberg, Ivan Reitman and student filmmaker John Lamont will be on hand to provide their impressions on film and its relationship to us. We also hope to showcase films for all conference delegates.

CONCERTS

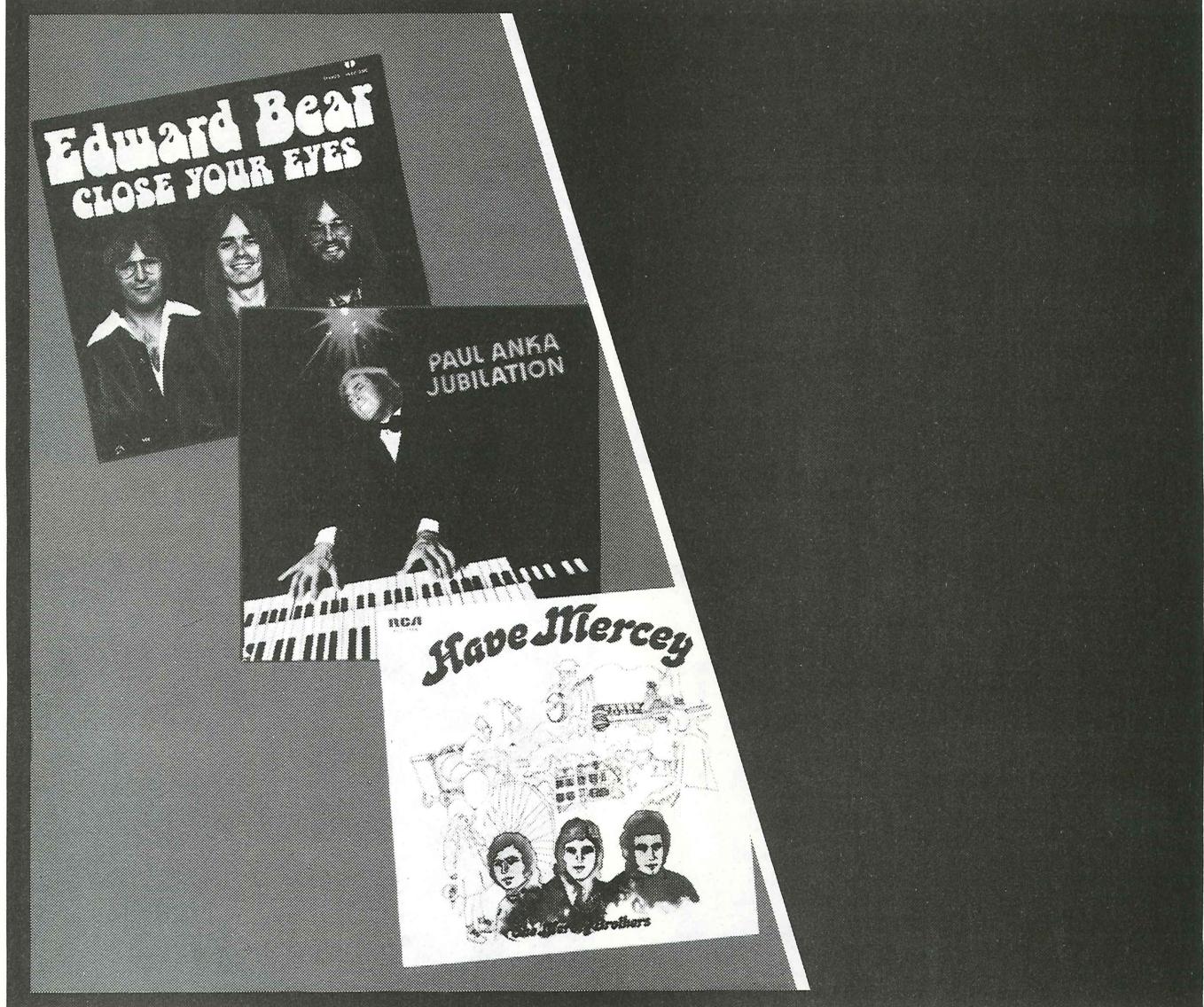
Remember when you could buy a concert act (a local folk act, no doubt) for \$500, put 2000 people on cushions in the gym and then run Student Council for a year on what you made? Probably not! What is fact is that over the last five years there have been some serious changes in the campus concert picture.

Student Council revenue has traditionally consisted of a Student Fee. This worked well in the 60's when the demand for talent on campus did not have the proportions which it has today. Now that increasing demand exists and popular acts are pricing themselves skyward, the trouble starts. With the pinch on university spending and the passing of the post-war baby boom revenues have actually decreased. The price rise is due to several factors. An obvious one is the "Superstar Syndrome", a child of the 60's when the Beach Boys started asking for \$15,000 and then the Beatles got into the ring. Larger halls, increased ticket prices and the promoter's and public's willingness to pay, all encouraged the trend. Although large government subsidized institutions can handle the situation, many schools are faced with a situation whether or not to risk 75% of their annual budget on one show.

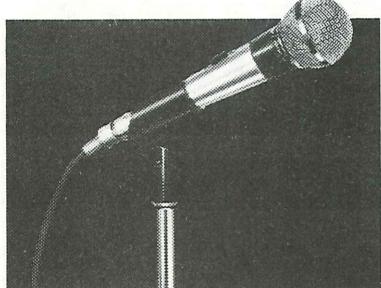
END IN SIGHT?

Not a chance! If the pressure isn't monetary, it's political. Student activity people have

C.E.C. continued on page 9



...one thing in common.



Mention "Shure Microphones" anywhere on the Canadian music scene, and you'll get turned-on looks from such stars as: The Mercey Brothers, Edward Bear, Paul Anka . . . or Carpenters, The 5th Dimension, Loretta Lynn, Conway Twitty, Rolling Stones, Led Zeppelin, and just about everyone else who's together! They all use Shure microphones! For yourself or your group, get it on with your own Shure Unisphere or Unidyne. They both go great with any sound — including yours!

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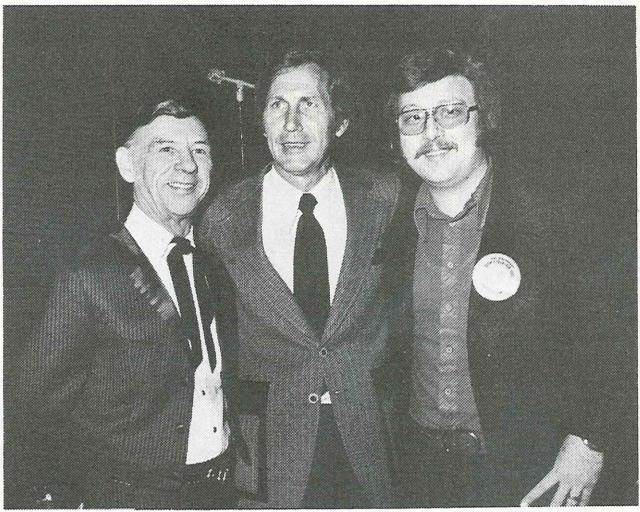
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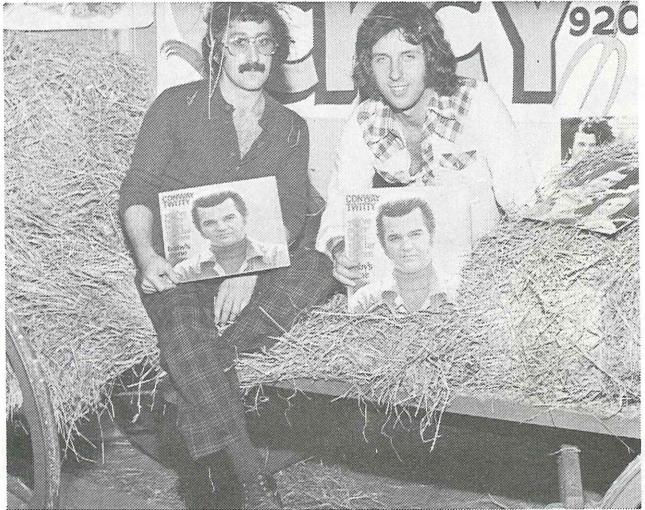
SHURE ®



London promo man Jim Macdonald (beard) joins the Spencer Davis Group backstage following a recent Toronto gig.



RCA recording artist Patrick Norman got to meet his idol, Chet Atkins during Nashville DJ Convention. (l to r) Hank Snow, Atkins, Norman.



Jeff Burns (right) of MCA is seen making hay on the new Conway Twitty album with CKCY Sault Ste. Marie music director Tony Deresti.



Liberace presents autographed albums to Manitoba Lieutenant Governor W.J. McKeag and his wife at Government House in Winnipeg.



Various members of the music community view a screening of "A Short Visit to Planet Earth", The Stampeders' television special.



Quality Records staffers pose with Stampeders' after presentation of company gold awards for the album "Rubes Dudes and Rowdies".

C.E.C. continued from page 6

to justify both expenses and profits to their councils. Breaking even is the idea. Plus, broadening tastes make it impossible to please everyone in one mammoth annual concert.

The beast is nearing extinction. This is not necessarily all bad. Since the big show caters to prevailing tastes, it tends to be regressive for music as a whole. The mini-concert can be a valuable breaking ground for new talent. Increased promotional facilities on campus protect the organizers. The industry supports the trend too. Record companies are increasing their involvement on the campuses as a whole and not just campus radio. Small agencies have noted that although prices are lower, bookings have increased which indicates that artists are working more.

Although there are, undoubtedly, alternative solutions to the problem of finances, the move towards smaller shows appears to be a good one for many reasons. The price is right; you're pleasing most of the people and you provide a vital market for new and exciting talent. **AND THAT'S GOOD . . .**

BLOCK BOOKING

DEFINITION

Block Booking is the hiring of an act for two or more locations (schools or clubs) for multiple dates spread over a short period of time (preferably on consecutive nights). It also encompasses a properly routed plan of travel allowing for usually not greater than 200 to 400 miles between locations each night, depending on the size of the act. It is a mistake to believe that only large acts can be block-booked. Many small pub acts and even films have been block-booked successfully.

THE HISTORY OF ENTERTAINMENT IN CANADIAN COLLEGES

Multiplicity, lack of population and lack of facilities has restricted live entertainment on the college campuses in Canada until the early 1960's. In the 60's college campuses began hiring local and regional popular bands for dances. Rapidly, it grew into the concert market with the rise in popularity of folk acts, and then they became major buyers with the advent of rock concerts and more recently with licensed events. As the price of acts increased, so did other problems grow within the university entertainment scene. Rip-offs, no-shows, intolerable situations, double triple and quadruple agency fees and a general loss of direction. Schools were not only filling their halls but losing money at the same time. The live entertainment scene became such an "in-thing" that organizations on individual campuses ran events as a prestigious thing and further fragmented unity even on a campus level. Schools, like University of Toronto, eventually quit running programs of a total campus nature and today still suffers from the malady of no cohesion among students. Today most campuses are having trouble breaking even on more than 25% of their concerts.

THE PRICE OF ACTS

Many people have tried to blame the high

price of talent on the act, the agent and the manager, when, in reality, they are the ones who determine the price. Musical acts are a product for sale and the price of any product is determined by supply and demand. Many college buyers, through lack of experience, raise the price of an act by being too anxious to book the act, paying more money to get an act from another party who may have booked it or not negotiating the price quoted and just accepting it.

As the acts get more money their own sense of value increases and with many acts this can create an adverse effect on the co-operation the buyer can expect from these acts. Everyone who has hired acts over a long period of time knows that when an act gets \$200 - \$300 a night, things are simple; when the same act gets \$1000 a night you will find a rider with terms you must fulfill before they play the date; and when an act gets \$5000 a night there are more terms and conditions. Professionalism in buying an act can save you as much as 20% of the contract price.

WHY BLOCK BOOKING HAS NOT WORKED IN THE PAST

Block booking is definitely not a new concept, as the colleges in Canada and the U.S. have been talking various forms of block booking unions since the mid '60's.

Some relatively successful unions were formed in the U.S., mainly in New York State, but for the most part, attempts have been frustrated in Canada. Many good ideas have gone by the wayside because of the lack of professional people in the college entertainment field, the great annual turnover amongst college buyers, and in past the general pride amongst each buyer to do his "own thing".

Let's not make you believe that there has been no block booking in Canada. Many successful dates have been booked between Waterloo, Western and McMaster. The largest problem to date is to get the new people each year informed and working together. These three schools have had the same talent buyers for more than two years. Everyone in the colleges, with any experience, knows that block booking is necessary. Now is the time to do it!

ADVANTAGES

- a) Acts at lower prices - 20 - 40% reductions on even pub bands.
- b) Availability of acts who won't come to Canada for only one night.
- c) More professional buying thru one group of buyers who do not change each year.
- d) Only having to deal with border hassles once for all schools when the act is doing multiple dates at one stretch.
- e) Lower operating cost on shared equipment requested in rider.
- f) Knowledge of arrival times from one college to another - contract with the act the day before engagement.
- g) Common advertising materials and press releases.

A PROPOSAL

To form a buying organization to perform

a step by step negotiating function on behalf of the colleges involved as follows:

SMALL CONCERTS: Obtain hall availabilities and sizes combining this information negotiate for block particularly on Canadian or folk/jazz/blues field.

- do master layout for both poster and newspaper ads.

- develop press release for media together with promo packages on act.

- provide act with maps and secure routing etc.

Small concerts should provide instantaneous rewards from a block booking system and should enable smaller colleges to take part. Cost of this organization should be smaller than the savings on this act alone. When this organization is set up for small concerts, expansion to larger concerts will be easy.

PUBS: The colleges and universities in Ontario hire between 20 and 100 bands per week depending upon the time of the year. Some bands hired get from \$250 to \$800 for a pub the same distance from home, depending on who is buying. With this in mind, one can easily foresee the savings to be had from professional buying. A reporting system could be set up to ensure good bands get more work and vice-versa. The band at the right price gets the most work.

The existing situation with regards to block booking is anything but desireable. Let's have a good look at it. -Joe Recchia

RECORDS

RECORDS, RECORDS SPINNING ROUND,
TURNING THOUGHTS INTO SOUND.
THE ONLY THING THAT SOUNDS REAL
CLEAR,

IS THE STATIC AND THE INTERFERE.
FEW RECORDS ARE REALLY FLAT,
MANY LOOK LIKE TURNED UP MATS... .

During the past few years, Canadian record consumers have watched manufacturers up the retail cost of albums from a suggested retail of \$3.49, \$3.96, \$4.29 and \$5.49 to \$6.29, \$6.49 and \$6.98. For What?

Canadian made records are of such a quality that a Beaver would want to crawl back into his den, out of sheer frustration. Static, hiss and surface noise have become registered trademarks of Canadian products. The reason for this is that quantity and not quality is stressed at the manufacturers level.

A&M Records is one progressive company which remains in Canada. All of their single albums are still retailing at \$6.98 and come up with plasticized inner sleeves to protect and cuddle the platter.

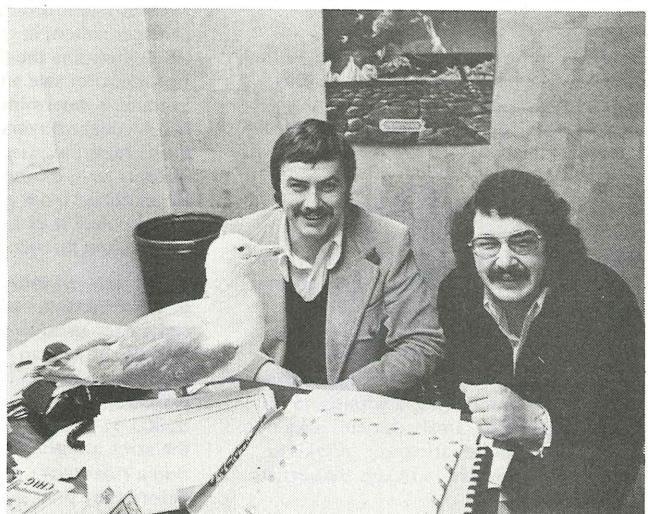
What can be done about it? Boycotting is simply not a viable alternative. Wishing and hoping that all your favourite artists were on Deutsche Grammophon is not very practical.

This is just one area which we would like to explore in the record session of the Conference. Make sure you attend if at all possible. I know you will be interested in what comes down. -John G. Jongerius

C.E.C. continued on page 11



Jonathon Livingston Seagull drops by to promote his latest Columbia album with (l to r) Darryl B. (CFUN), Bill Anderson (CFUN-MD) and Frank Gigliotti (Columbia).



(l to r) *Jonathon*, CKLG's music director Roy Hennessy and Frank Gigliotti.



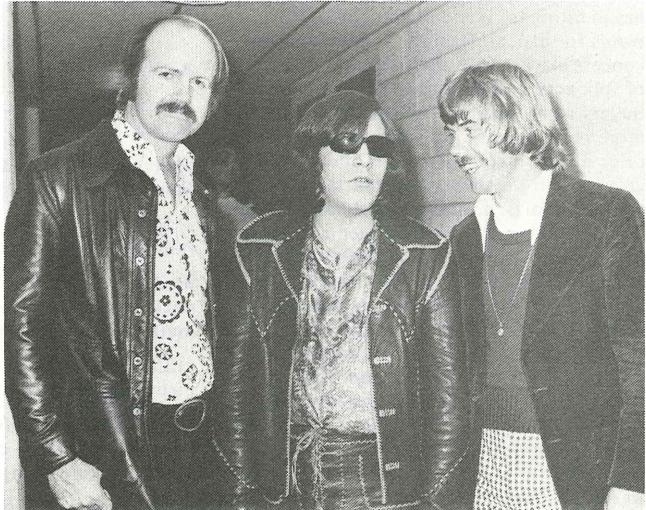
Jim Macdonald of London Records (left) and Dave Charles of CHUM flank MAM recording artist Gilbert O'Sullivan during his visit to Toronto.



RCA's "Jonathon Livingston Seagull" promotion with Woodward (Vancouver) staffers Marianne Dermott, Donna Gibson and Ann McCluskey.



Russ Regan, President of 20th Century Records (left) receives company gold award from Ross Reynolds, President of GRT (Canada) for outstanding sales of Maureen McGovern's "Morning After".



Walter Jamison of RCA studios (left) and John Murphy of RCA Records with Jose Feliciano in Toronto for a television appearance.

C.E.C. continued from page 9

CAMPUS RADIO

The agenda has been designed to facilitate the delegates to attend two out of three discussion sessions per day. Both Sunday and Monday are scheduled the same. The discussion topics proposed here shall be subject to alteration, in terms of adding to or deleting from the list. All questions and comments concerning all sessions, may be brought forward in the plenary meeting.

SUNDAY, NOVEMBER 11th and MONDAY, NOVEMBER 12th:

10AM - 12:30

(1) MUSIC PROGRAMMING:

Resource Person - Mr. Bruce Steele. Commercial announcer, disc jockey, CBC host and announcer; excellent background in broadcast theory.

TOPICS:

- The Role of the Disc Jockey - "The Record Show".
- "Top Forty" programming vs. innovative, selective programming.
- Music Production - in remote situations
- studio production - local musicians (community involvement); as an alternative to recorded music
- Station breaks - spots, jingles, carts etc.

(2) CANADIAN CAMPUS RADIO (CCR):

TOPICS:

Problems encountered with CCR - ie) publication of magazine, organization and distribution. Feasibility of expanding tape exchange; establishing a news service - ie) independently, in association with CUP Advantages and disadvantages of a regional organization of campus radio stations.

Possibilities of holding a campus radio conference - raising of funds to subsidize a conference; value of etc.

(3) IMPLICATIONS OF CRTC - FM PROPOSALS & COMMUNICATIONS LAW:

Resource Persons -

Mr. Sjef Franken - Chief FM Analyst for the CRTC.

- Mr. Peter Grant - Toronto lawyer; expert in the field of communications law; has worked extensively with the CRTC in terms of the recent FM proposals.

TOPICS:

- Open discussion of some of the implications and effects of the CRTC - FM policy proposals and the recent hearings in Ottawa.
- "A New Role For Campus and Community Radio?" - a look at some new directions for the future.
- Some of the legal aspects concerning Canadian broadcast law - how they affect campus radio.

2PM - 4PM

(4) FEATURE PROGRAMMING:

Resource Persons -

Mr. Bruce Steele.

- Mr. Fred Bunting - CBC freelancer; has worked extensively with all facets of media, particularly radio, both commercial and campus.

TOPICS:

- Discussion of primarily spoken word features, such as documentaries, profiles, interviews, phone-in shows

- News - setting up of a news department, format, packaging . . . - news production - A necessary facet of campus broadcasting ?

- Radio drama - Fred Bunting will be present to discuss aspects and problems of producing radio drama; organizing of etc. A simulated production of a play will also happen during this session.

(5) TECHNOLOGY:

Resource Persons -

Mr. Joel Eaves - President of Western Telephone & Telecommunications; expert in the field of broadcast technology.

- Mr. Paul Turchon - Chief engineer for CKCO-TV, Kitchener, Ontario.
- Mr. Al MacDonald - University of Waterloo purchasing agent.

TOPICS:

- Variety of broadcast systems available.
- Console design - adapting available (affordable) equipment to available studio facilities.
- remote lines - Bell Telephone lines the only alternative?
- value of automation systems.
- Mr. Al MacDonald will discuss various ways of purchasing equipment with exemptions, via a university purchasing agent.

(6) PROMOTION AND RELATIONS:

TOPICS:

- Ways and means of establishing good promotion and relations with the university community/"community-at-large".
- Types of advertising - spots, posters, campus newspapers . . .
- Relations with record companies - opinions of service, product, campus radio promotion in conjunction with record companies.

4:10 - 5PM

PLENARY:

Reports and comments from all discussion sessions.

WINTER continued from page 2

rock band set-up is expanded here to bring in a three man string section featuring two cellos and a violin. This trio adds a lot to the band and with the help of electronic amplification they are able to compete with the guitars and give Electric Light Orchestra their full and unique sound.

Musical selections ranged from "Hall Of The Mountain King" to the moving "Roll Over Beethoven" that first brought the band to prominence. Also performed was the current E.L.O. single "Showdown" that is doing very well in England and just beginning to break over here in the colonies.

The show as a whole was very professionally executed, both from a musical standpoint and from the view of production. The promoters, Concert Productions International, deserve a big credit for changing the equipment quickly and keeping the pace of the show running smoothly.

Judging by the fun that was had with the frisbees and beachball, promoters should give some thought to distributing them at future gigs, perhaps emblazoned with a promotional message, or upcoming concert attractions. — Peter Taylor



COUNTRY
Dan LaRoche

New Canadian Zephyr single out this week, early indications are that "Loving My Lady" will do very well.

New Mercey Bros. album, contains a variety of material; it should see a lot of exposure in all formats. Could even break them into the Contemporary Top 100.

Maurice Bolyer will receive RPM Gold Leaf Award for his Cachet album, Golden Banjo Classics from Tommy Hunter, on a December show that will showcase Maurice at his banjo-pickin' best.

Many singles from RCA's U.S. catalogue not being released here, despite chart action state-side and some Canadian exposure. Maybe the air-time should be given instead to those products released here, that need the sales!

Stompin' Tom did his big number this week on the Glover Show. Congratulations Lena and Tom! Hope you enjoy the Caribbean!

Johnny Cash and Saul Holiff have called it quits after thirteen years of being associated. The amicable parting was engineered by Holiff, who wants to spend more time with his family. He's contemplating semi-retirement from show business. Artists Consultants of California will now handle personal appearances, and A.P.A. of Los Angeles will cover TV, movie, and commercial areas.

George Jones and Tammy Wynette due at Massey Hall for two shows Nov. 15th . . . Tom T. Hall set for Tommy Hunter taping Nov. 29th . . . The Cash Show drew 16,000 plus to the Gardens; I guess country is still healthy!

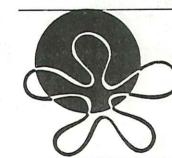
Mike Graham in the studio for four sides, to be produced by John Pozer for United Artists. This is the first Country act signed to U.A. Canada.

It looks like Tommy Hunter will be getting into the studio shortly to record his first sides under his almost year old RCA contract.

Programmers interested in treating their listeners to a special feature, of the RCA Breakfast Show from the DJ Convention this year, can call Barry Haugen at 416-363-3443, for a two-reel dub in mono at 7½ ips.

U.A. RELEASES BEST OF LIGHTFOOT VOL. 3

Just off the presses is a new addition to United Artists' Best Of Gordon Lightfoot series of albums. This one is volume three entitled "A Lightfoot Collection". Cuts included on the set are: "Wherefore and Why", "Rich Man's Spiritual", "Ribbon Of Darkness", "Steel Rail Blues", "Cross-roads" and "The First Time Ever I Saw Your Face".



Coming soon. . . .
RPM'S TALENT DIRECTORY

COLUMBIA HIGH ON CROWBAR ALBUM

Get used to KE32746, you're going to hear a lot about it. You will shortly witness one of the most aggressive promotion and sales campaigns ever laid down by Columbia Records. KE32746 - it belongs to Crowbar and it's being touted almost as a "second coming". Who the hell is Crowbar anyway? To fill you in a little, they're probably the most exciting visual act in the business - a group of musical disciples led by big fisherman Kelly Jay. They've been kicking around the business for several years - getting records off but never getting off on record. Their appearance on the Maple Music Junket was one of the high points of the three day affair. Even the CRTC's Pierre Juneau, sporting a gold Crowbar, was caught up in the excitement generated by the no-holds barred group. They threw everything they had into the act and the foreign correspondents are still talking about them.

That's all in the past now. Crowbar with their KE32746 have emerged with a new image, which is pretty hard to do. They were taken to the Record Plant recording studios in New York City and produced by Bob Ezrin, who also happens to produce Alice Cooper and Lou Reed. But a lot of work went into ferreting out the proper direction for Crowbar before the New York trip.

Rick McGraw, Columbia's vice-president of corporate affairs, was given the job of researching the potential of Crowbar. Along with a local psychologist, he took several groups of young record buyers into a sound room and played cuts from albums of name record groups, without naming them. Then he played Crowbar's last single effort, "Higher and Higher", which was a stiff. The consensus of opinion from all the gatherings was that Crowbar, although they weren't identified, was "shit". However, they thought the flip, "Nothing Lasts Forever" penned by Kelly Jay, wasn't too bad. When McGraw revealed the group as being Crowbar, most agreed that the group was stale - a good visual act but lousy on record.

McGraw was intent on bringing Crowbar up front as a strong communicator to the listening public and attempted several concepts

THREE PENNY OPERA DOING ONT. CIRCUIT

The Three Penny Opera, a Winnipeg-based group, have been tearing up Ontario with gigs taking them from Kapuskasing to Kingston and back to Timmins - in that order which must be hard to take.

Dates coming up include: Holiday Inn, Sturgeon Falls (Oct. 29-Nov. 10); Holiday Inn, Thunder Bay (12-24); Falls Way Motor Hotel, Niagara Falls (Nov. 26-Dec. 8); Holiday Inn, Yorkdale/Toronto (17-29); Holiday Inn/Toronto Airport (Dec. 31-Jan. 12).

SUBSCRIBE TO RPM

that would hopefully portray what Crowbar was all about. One of them was changing the name to Krowbar with a promotion campaign based on The Big "K" which didn't rest too easily with the Battle Creek people. So, not wanting to misrepresent the group McGraw decided to go with Crowbar and it was decided to work their promotion around the catalogue number of the album - KE32746, a clean, simple concept.

McGraw then worked with Sidney Kessler, producer of the current album success for Tony Kosenic and one of the country's top commercial producers. He won international honours last year for the World's Best Thirty Second Commercial, which was the Esso Hockey Pool commercial. It was Kessler's job to come up with a secret way into the minds of radio listeners to bring attention to KE32746. Kessler decided on a non-music approach. He put together over 150 commercials using testimonials from artists and industry people. These include: producer Bob Ezrin, Jack Richardson of Nimbus 9, Yoko Ono, Burton Cummings of the Guess Who, Sam Sniderman and others. These commercials are to be run on CHUM AM and FM Toronto and CKOC in Hamilton as well as CHUM's Vancouver station CFUN. The figuring behind this campaign is that they will reach 500,000 potential buyers of Crowbar's album at least once a week, each week of the campaign. An initial shipment of 10,000 albums and 4,000 8-track cartridges has been made to the Ontario and B.C. markets.

Now, what about the album? Is it really that great? Has music critic Peter Goddard discovered a new Crowbar? Here's my personal opinion for what it's worth and perhaps I should preface it with -- I've been a fan of Crowbar's since their beginning and always felt they had been hard done by when it came to their record releases. After witnessing the excitement in the Columbia camp - listening to the commercials, watching Charlie Camilleri walking ten feet high and Bert Dunseith waxing enthusiasm over the "incredible sales campaign" and with Eddie Colero grinning like a Cheshire cat - who wouldn't be impressed? Does Crowbar have it in the grooves? Yes, but I maintain they always had it in the grooves. They've got better material this time and perhaps they're closer, musically, but that old raw rock and roll is still there. They pump out that high energy Crowbar rock just as they always have. They've got Jo Chirowski doing a great vocal bit and there's Kelly Jay, right up front as always. One particularly impressive cut is "All The Living Things" which was written by Chirowski. This is dynamite and puts Crowbar together musically like they've never been before.

Has Crowbar changed? Maybe, a little. Their success, and I'm sure it will be, comes from the enthusiasm of the label. Everybody at Columbia is so high on Crowbar, I think if Neil Diamond had walked in during this past week he might have felt like an also ran.

Columbia has discovered that one important ingredient for success. It's called BELIEF, and if they can sustain their enthusiasm, they'll find there's nothing easier to transfer.

- Walt Greolis



SINGLES (alphabetically)

- All I Know (7)
- American Super Hero (73)
- Angie (3)
- Basketball Jones (72)
- Be (68)
- Behind Closed Doors (87)
- Big Time Operator (62)
- Blue Collar (32)
- Brother Louie (59)
- Carpenter of Wood (35)
- China Grove (46)
- Corazon (50)
- Could You Ever Love Me Again (1)
- Country Sunshine (69)
- Cousin Mary (56)
- Delta Dawn (17)
- D'yer Mak'er (63)
- Flip Flop & Fly (39)
- Fly Me High (24)
- Free Ride (48)
- Friends (57)
- Give Me Love (45)
- Goodbye Yellow Brick Road (30)
- Half-Breed (10)
- Happy Dreamer (37)
- Heartbeat It's A Love Beat (8)
- Hello It's Me (42)
- Higher Ground (21)
- Highway Driving (80)
- Hurricane of Change (34)
- I Got A Name (20)
- I Just Can't Stop Loving You (85)
- If You're Ready Come Go With Me (96)
- I'll Have To Go Away (83)
- In the Midnight Hour (76)
- Jesse (23)
- Just You And Me (13)
- Keep On Truckin' (52)
- Knockin' On Heaven's Door (12)
- Last Kiss (2)
- Leave Me Alone (64)
- Let Me Be There (84)
- Let Me In (70)
- Let Me Serenade You (66)
- Let's Get It On (49)
- Living For the City (94)
- Liza (51)
- Love Is A Beautiful Song (44)
- Love Is Coming (27)
- Loves Me Like A Rock (28)
- Make It All Worthwhile (95)
- Make My Life A Little Bit Brighter (43)
- Mammy Blue (88)
- Midnight Train to Georgia (9)
- Mind Games (71)
- My Maria (54)
- My Music (79)
- Nutbush City Limits (60)
- Oh No Not My Baby (61)
- Ooh Baby (11)
- Painted Ladies (6)
- Paper Roses (18)
- Photograph (4)
- Power to All Our Friends (47)
- Pretty Lady (15)
- Raised on Rock/For Old Times Sake (55)
- Ramblin' Man (22)
- Redneck Friend (90)
- Rock On (89)
- Rocky Mountain Way (31)
- Seasons In The Sun (75)
- Show and Tell (82)
- Smokin' in the Boys Room (91)
- Some Guys Have All the Luck (86)
- Space Race (14)
- Spiders and Snakes (100)
- Summer (The First Time) (29)
- That Lady (36)
- The Badger's Song (41)
- The Joker (78)
- The Love I Lost (65)
- The Most Beautiful Girl (38)
- There Ain't No Way (81)
- Top of the World (5)
- Time In A Bottle (92)
- Treasure Song (53)
- Vado Via (98)
- We Can Go (99)
- We May Never Pass This Way Again (33)
- Weeping Widow (67)
- We're An American Band (19)
- West Coast Woman (16)
- Who's in the Strawberry Patch With Sally (93)
- Why Me (26)
- Woman From Tokyo (74)
- You Were My Home (97)
- Yes We Can Can (58)
- You Got Me Anyway (25)
- You're A special Part of Me (40)
- You've Never Been This Far Before (77)

JUNO AWARDS - MARCH 25/74

This week
1 week ago
2 weeks ago

RPM 100

SINGLES

November 17, 1973

Gold Leaf Award For
Outstanding Record Sales

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

1 2 2	COULD YOU EVER LOVE ME AGAIN Gary & Dave Axe 10-K	34 44 54	HURRICANE OF CHANGE Murray McLachlan True North TN4-116-H	67 67 77	WEEPING WIDOW April Wine Aquarius 5027-K
2 3 4	LAST KISS Wednesday Ampex AC 1325-V	35 35 37	CARPENTER OF WOOD Cliff Edwards Polydor 2065 203-Q	68 91 99	BE Neil Diamond Columbia 45942-H
3 1 1	ANGIE Rolling Stones Rolling Stones S19105-P	36 26 22	THAT LADY Isley Brothers T-Neck 72251-H	69 69 70	COUNTRY SUNSHINE Dottie West RCA 0072/N
4 5 8	PHOTOGRAPH Ringo Starr Apple 1865-F	37 31 27	HAPPY DREAMER Jack Cornell RCA 75-1130-N	70 57 51	LET ME IN Osmonds MGM K14617-Q
5 13 26	TOP OF THE WORLD Carpenters A&M 1468-W	38 55 60	THE MOST BEAUTIFUL GIRL Charlie Rich Epic 11040-H	71 95	MIND GAMES John Lennon Apple 1868-F
6 9 14	PAINTED LADIES Ian Thomas GRT 1230-58-T	39 40 43	FLIP FLOP & FLY Downchild Blues Band Special 1230-60-T	72 60 44	BASKETBALL JONES Cheech & Chong Ode 66038-W
7 8 10	ALL I KNOW Art Garfunkel Columbia 45926-H	40 53 68	YOU'RE A SPECIAL PART OF ME Diana Ross & Marvin Gaye Tamla Motown M1280F-V	73 79 84	AMERICAN SUPER HERO Dickens A&M AMX 354-W
8 4 3	HEARTBEAT IT'S A LOVE BEAT DeFranco Family Twentieth Century 1209-2030-T	41 42 45	THE BADGER'S SONG Bobby G. Griffith Runway 951-M	74 64 55	WOMAN FROM TOKYO Deep Purple Warner Bros 7672-P
9 15 24	MIDNIGHT TRAIN TO GEORGIA Gladys Knight Buddah 383-M	42 53 67	HELLO IT'S ME Todd Rundgren Bearsville 0009-P	75	SEASONS IN THE SUN Terry Jacks Gold Fish GF 100-K
10 6 5	HALF-BREED Cher MCA 40102-J	43 36 15	MAKE MY LIFE A LITTLE BIT BRIGHTER Chester/Celebration CEL 2078X-M	76 61 49	IN THE MIDNIGHT HOUR Cross Country Atco 6934-P
11 21 28	OOH BABY Gilbert O'Sullivan MAM 3633-K	44 47 62	LOVE IS A BEAUTIFUL SONG Dave Mills MCA 40025-J	77 62 50	YOU'VE NEVER BEEN THIS FAR BEFORE Conway Twitty/MCA 40094-J
12 12 13	KNOCKIN' ON HEAVEN'S DOOR Bob Dylan Columbia 45913-H	45 45 48	GIVE ME LOVE Bill King Capitol 72712-F	78 82 95	THE JOKER Steve Miller Band Capitol 3732-F
13 14 16	JUST YOU AND ME Chicago Columbia 45933-H	46 37 18	CHINA GROVE Doobie Brothers Warner Brothers WB 7728-P	79 97	MY MUSIC Loggins & Messina Columbia 4-45952-H
14 20 25	SPACE RACE Billy Preston A&M 1463-W	47 49 57	POWER TO ALL OUR FRIENDS Cal Dodd RCA KPBO 0007-N	80 70 64	HIGHWAY DRIVING Alabama Smile SLE-103-K
15 16 19	PRETTY LADY Lighthouse GRT 1230-63-T	48 38 17	FREE RIDE Edgar Winter Epic 5-11024-H	81 81 89	THERE AIN'T NO WAY Lobo Big Tree 16012-M
16 19 20	WEST COAST WOMAN Painter Elektra E45862-P	49 39 21	LET'S GET IT ON Marvin Gaye Tamla Motown T54234-V	82 98	SHOW AND TELL Al Wilson Bell 30073-M
17 7 6	DELTA DAWN Helen Reddy Capitol 3645-F	50 66 74	CORAZON Carole King Ode 66039-W	83 84 86	I'LL HAVE TO GO AWAY Skylark Capitol 3661-F
18 18 23	PAPER ROSES Marie Osmond MGM 14609-Q	51 51 56	LIZA Joey Gregorash Polydor 2065 205-Q	84 85 91	LET ME BE THERE Olivia Newton-John Polydor 2001-460-Q
19 10 7	WE'RE AN AMERICAN BAND Grand Funk Capitol 3660-F	52 50 59	KEEP ON TRUCKIN' Eddie Kendricks Tamla Motown T 54238-V	85 86 90	I JUST CAN'T STOP LOVING YOU Cornelius Bros. & Sister Rose U.A. XW313W-U
20 23 35	I GOT A NAME Jim Croce ABC 11389-N	53 43 40	TREASURE SONG Bob McBride Capitol 72696-F	86 99	SOME GUYS HAVE ALL THE LUCK Persuaders Atco 6943-P
21 11 9	HIGHER GROUND Stevie Wonder Tamla Motown T54235-V	54 46 33	MY MARIA B.W. Stevenson RCA 0030-N	87 68 58	BEHIND CLOSED DOORS Charlie Rich Epic 5-10950-H
22 17 12	RAMBLIN' MAN Allman Brothers Capricorn 0027-P	55 58 61	RAISED ON ROCK/ FOR OLD TIMES SAKE Elvis Presley/RCA 0088/N	88 100	MAMMY BLUE Stories Kama Sutra 584-M
23 24 36	JESSE Roberta Flack Atlantic 2982-P	56 56 72	COUSIN MARY Fludd Daffodil DFS 1042-F	89	ROCK ON David Essex Columbia 4-45940-H
24 28 32	FLY ME HIGH Tobias MGM K 14634-Q	57 59 65	FRIENDS Bette Midler Atlantic AT 2980-P	90 90 98	REDNECK FRIEND Jackson Browne Asylum 11023-P
25 25 29	YOU GOT ME ANYWAY Sutherland Bros. & Quiver Island 1217-F	58 52 46	YES WE CAN CAN Pointer Sisters Blue Thumb 229-M	91 96	SMOKIN' IN THE BOYS ROOM Brownsville Station Big Tree 16011-M
26 30 39	WHY ME Kris Kristofferson Monument 8571-H	59 48 42	BROTHER LOUIE Stories Kama Sutra KA-577-M	92	TIME IN A BOTTLE Jim Croce RCA (LP cut)
27 27 31	LOVE IS COMING Foot in Coldwater Daffodil DFS 1040-F	60 63 66	NUT BUSH CITY LIMITS Ike & Tina Turner United Artists 298-U	93	WHO'S IN THE STRAWBERRY PATCH WITH SALLY Dawn - Bell 45424-M
28 22 11	LOVES ME LIKE A ROCK Paul Simon Columbia 45907-H	61 65 71	OH NO NOT MY BABY Rod Stewart Mercury 73426-Q	94	LIVING FOR THE CITY Stevie Wonder Tamla Motown 54242-V
29 29 30	SUMMER (The First Time) Bobby Goldsboro United Artists 251-U	62 78 96	BIG TIME OPERATOR Keith Hampshire A&M AMX 356-W	95	MAKE IT ALL WORTHWHILE James Leroy GRT 1230-65-T
30 41 53	GOODBYE YELLOW BRICK ROAD Elton John MCA 40148-J	63 71 75	D'YER MAK'ER Led Zeppelin Atlantic 2986-P	96	IF YOU'RE READY COME GO WITH ME Staple Singers - Stax 0179-H
31 33 34	ROCKY MOUNTAIN WAY Joe Walsh ABC-Dunhill 4361-N	64 88 100	LEAVE ME ALONE (Ruby Red Dress) Helen Reddy Capitol 3768-F	97	YOU WERE MY HOME Ken Stoltz Stamp ST4-11X-M
32 32 38	BLUE COLLAR Bachman-Turner Overdrive Mercury 73417-Q	65 75 85	'THE LOVE I LOST Harold Melvin & Blue Notes Philadelphia International 73533-H	98	VADO VIA Drupi A&M AMX 351-W
33 34 41	WE MAY NEVER PASS THIS WAY AGAIN Seals & Crofts Warner Brothers 7740-P	66 77 97	LET ME SERENADE YOU Three Dog Night Dunhill 4730-N	99	WE CAN GO Patches Cue 500X-M
				100	SPIDERS AND SNAKES Jim Stafford MGM K 14648-Q

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

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



ALBUMS

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

 This week
1 week ago
2 weeks ago

November 17, 1973



Gold Leaf Award For Outstanding Record Sales

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

1 1 1	GOODBYE YELLOW BRICK ROAD Elton John-MCA 2-10003-J MCAC 2-10003-J	34 28 19	KILLING ME SOFTLY Roberta Flack-Atlantic SD 7271-P AC-7271-P	67 69 73	3+3 The Isley Brothers/T-Neck KZ 32453-H CT-32453-H
2 5 9	THE SMOKER YOU DRINK, THE PLAYER YOU GET Joe Walsh-Dunhill DSX 50140-N DSX50140-N	35 30 22	MADE IN JAPAN Deep Purple/Warner Bros. 2WS2701-P CWJ2701-P	68 76 84	OVER-NITE SENSATION Mothers of Invention-DiscReet MS 2149-P N/A
3 2 2	GOAT'S HEAD SOUP Rolling Stones/Rolling Stones COC 59101-P COCX 59101-P	36 29 24	HARD NOSE THE HIGHWAY Van Morrison-Warner Bros. BS 2712-P CWX-2712-P	69 96 99	QUADROPHENIA Who-MCA 2-10004-J MCAC 2-10004-J
4 4 4	LOS COCHINOS Cheech & Chong-Ode 77019-W CS-77019-W	37 36 33	JESUS CHRIST SUPERSTAR Soundtrack-MCA 2-11000-J MCAC 2-11000-J	70 61 56	LIVING IN THE MATERIAL WORLD George Harrison-Apple SMAS 3410-F 4XT-3410-F
5 3 3	BROTHERS AND SISTERS Allman Brothers-Capricorn CP 0111-P CPX-0111-P	38 33 31	RAINBOW Neil Diamond-MCA 2103-J MCAC 2103-J	71 66 61	ABOUT US Stories-Kama Sutra KSBS 2068-M N/A
6 12 18	ANGEL CLAIRE Art Garfunkel-Columbia KC 31474-H CT-31474-H	39 46 48	HALF-BREED Cher-MCA 2104-J MCAC 2104-J	72 72 74	OPERA Waldo de Los Rios-Daffodil 16032-F N/A
7 19 39	LIFE AND TIMES Jim Croce ABC ABCX769-N	40 40 40	TAPESTRY Carole King-Ode SP 77009-W CS77009-W	73 77 79	STRAIGHT UP Downchild Blues Band-Special 9230-1029-T N/A
8 24 35	FULL MOON Kris Kristofferson & Rita Coolidge- A&M SP 4403-W CS 4403-W	41 50 58	JESUS WAS A CAPRICORN Kris Kristofferson-Monument KZ 31909-H N/A	74 60 57	SING IT AGAIN, ROD Rod Stewart-Mercury SRM 1-680-Q N/A
9 9 7	THE DARK SIDE OF THE MOON Pink Floyd-Harvest SMAS 11163-F 4XW1163	42 42 38	ONLY COME OUT AT NIGHT Edgar Winter Group-Epic KE31584-H ET-31584-H	75 81 98	THE JOKER Steve Miller-Capitol SMAS 11235-F 4XW-11235-F
10 10 13	LET'S GET IT ON Marvin Gaye/Tamla T329V1-V T5329-V	43 51 62	JONATHAN LIVINGSTON SEAGULL Richard Harris-Dunhill DSD 50160-N DHM-50160-N	76 86	JOY Isaac Hayes Enterprise ENS 5007-Q
11 8 10	POINTER SISTERS Blue Thumb 48-M 548-V	44 44 42	FANTASY Carole King-Ode SP 77018-W CS 77018-W	77 80 82	PAPER ROSES Marie Osmond-MGM SE 4910-Q N/A
12 23 36	SWEET FREEDOM Uriah Heep-Warner Bros. BS 2724-P CWX 2724-P	45 45 50	SECOND FOOT IN COLDWATER Foot in Coldwater-Daffodil SBA 16028-F 4B 16028-F	78 85 89	THE MAGIC'S IN THE MUSIC Ken Tobias-MGM SE 4917-Q
13 13 14	INNERVISIONS Stevie Wonder-Tamla Motown T326L-V T5326-V	46 38 30	LED ZEPPELIN IV Atlantic SD 7208-P AC 7208-P	79 70 65	COUNTDOWN TO ECSTASY Steely Dan-ABC ABCX 779-N
14 14 21	A PASSION PLAY Jethro Tull-Chrysalis CHR 1040-P CCH-1040-P	47 39 37	GREATEST HITS Janis Joplin-Columbia KC32168-H CT-32168-H	80 79 76	KILLER Alice Cooper-Warner Bros. BS 2567-P CWX 2567-P
15 6 5	WE'RE AN AMERICAN BAND Grand Funk-Capitol SMAS 11207-F N/A	48 43 43	DIAMOND GIRL Seals & Crofts/Warner Bros. BS 2699-P CWX2699-P	81 71 68	FRESH Sly & Family Stone-Epic KE32134-H ET-32134-H
16 11 8	CHICAGO VI Chicago-Columbia KC 32400-H CT-32400-H	49 35 26	DEODATO NO. 2 Deodato-CTI 6029	82	OL' BLUE EYES IS BACK Frank Sinatra-Reprise FS 2155-P N/A
17 21 25	THERE GOES RHYMIN' SIMON Paul Simon-Columbia KC 32280-H CT 32280-H	50 54 55	SIMON & GARFUNKEL'S GREATEST HITS Columbia KC31350-H	83 75 59	DANNY'S SONG Anne Murray-Capitol ST6393-F
18 7 6	MACHINE HEAD Deep Purple-Warner Bros. BS 2607-P CWX 2607-P	51 48 45	NOW AND THEN Carpenters-A&M SP 3519-W	84 84 86	CREEDENCE GOLD Creedence Clearwater Revival-Fantasy 9418-R
19 16 16	LONG HARD CLIMB Helen Reddy-Capitol SMAS 11213-F 4XT-11213-F	52 37 29	DICK CLARK 20 YEARS OF ROCK & ROLL Various Artists-Avenue of America AOA 5133	85 73 69	RICHARD NIXON FANTASY David Frye-Buddah BDS 1600-M
20 20 20	FOREIGNER Cat Stevens-A&M SP 4391-W CS 4391-W	53 49 44	DON'T SHOOT ME Elton John-MCA 2100-J	86 91 94	SLADEST Slade-Polydor 2383-237-Q
21 15 15	HOUSE OF THE HOLY Led Zeppelin-Atlantic SD7255-P AC7255-P	54 47 41	MCAC 2100-J	87 92	CONSIDER THE HEART Tony Koscinec-Smile SMS 1-K
22 34 46	TIME FADES AWAY Neil Young-Reprise MS 2151-P CRX-2151-P	55 56 64	BACHMAN-TURNER OVERDRIVE Mercury-SRM 1-673-Q	88 88 95	MOTT Mott the Hoople-Columbia KC 32425-H
23 26 27	PAT GARRETT & BILLY THE KID SOUNDTRACK Bob Dylan-Columbia KC32460-H CT-32460-H	56 68 97	N/A	89 89 91	THE NEW YORK DOLLS The New York Dolls/Mercury SRM 1 675-Q
24 17 12	DONNY OSMOND SUPERSTAR Donny Osmond-K. Tel NC 413 N/A	57 65 71	DON'T MESS WITH JIM Jim Croce-ABC ABCX 756-N	90	FULL SAIL Loggins & Messina-Columbia KC32540-H
25 25 23	THE CAPTAIN AND ME Doobie Bros-Warner Bros BS2685-P CWX2694-P	58 58 47	ABCX5756-N	91	BEST OF Proclo Harum-A&M 4101-W
26 18 17	TOUCH ME IN THE MORNING Diana Ross-Tamla Motown M772L-V M5772-V	59 53 53	BERLIN Lou Reed-RCA APL 1-0207-N	92	HEARTBEAT/LOVEBEAT DeFranco Family-20th Century T422-T
27 27 28	PARTY ROCK Various Artists-Cachet 1007 CAC 1007	60 52 49	APK1-0207-N	93 90 90	N/A
28 31 34	CAN YOU FEEL IT Lighthouse-GRT 9230-1039-T 5230-1039-T	61 59 52	APS1-0207-N	94 94 100	CAN'T BUY A THRILL Steely Dan-ABC ABCX 758-N
29 32 32	DELIVER THE WORD War-United Artists USLA 128F-U UACA 128-U	62 62 66	BILLION DOLLAR BABIES Alice Cooper-Warner Bros. BS2685-P	95	STILL Pete Sinfield-Manticore MC 66667-P
30 63 78	CYAN Three Dog Night-Dunhill DSX 50158-N DSX50158-N	63 74 77	CWX 2685-P	96	RAZAMANAZ Nazareth-A&M 4396-W
31 22 11	MEMORIES OF HANK WILLIAMS Hank Williams-K.Tel WC 305 N/A	64 57 54	8XKB3403	97	COUNTRY MAN Valdy-Haida HL 5101-W
32 41 51	NIGHT VISION Bruce Cockburn-True North TN 11-H	65 67 70	ROUND ONE Scrubbae Caine-RCA APL 1-0263-N	98	IAN THOMAS GRT 9230-1037-T
33 55 60	AMERICAN GRAFFITI SOUNDTRACK GRT 9230-1040-T 5230-1040-T	66 64 67	N/A	99	FIRST David Gates-Elektra EKS 75066-P
			I'M A WRITER NOT A FIGHTER Gilbert O'Sullivan-Mam 7-K	100	N/A
			THE DIVINE MISS M Bette Midler-Atlantic SD7238-P		
			ERIC CLAPTON'S RAINBOW CONCERT RSO 2394116-Q		
			3216016-Q		
			3803016-Q		
			HOT AUGUST NIGHT Neil Diamond-MCA 2-8000-J		
			MCAC 2-8000-J		

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.

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

COMING... MARCH 25/74
THE JUNO AWARDS

GARY & DAVE continued from page 1

The actual duo of Gary & Dave didn't really emerge until 1966 when they auditioned for a United Appeal Concert to be held in Toronto's Massey Hall. Some 500 acts were assembled in the RCA studios and Gary & Dave competed amongst various entertainers for 9 spots on the program. They placed fourth overall.

In 1970 the group was off to Japan for Expo where they entertained visitors to the Canadian Pavilion accompanying the Irish Rovers. They played the pavilion for three weeks backed by a 98 piece orchestra and were received extremely well by the Japanese audiences. The overall experience was a big thrill for the guys and gave them a great feeling of being Canadian. Most attention at the fair seemed to be focused on the Canadian pavilion as it concentrated on presenting entertainment.

Following Expo the three split to go different ways. Joe decided to wing his way to Latin America which lasted six months. Along the way Gary & Dave had met Greg Hambleton, an independent producer with his Tuesday Music and they teamed up with him prior to their Expo jaunt, in 1969, releasing a single on Quality "I'm A Rider" which London later picked up. When Greg formed Axe Records in 1972, Gary & Dave were one of the first acts to join the label. A year and a half later they are recognizing an immense amount of success as their second single for Axe, "Could You Ever Love Me Again", is busting out all over Canada and the United States. Their debut album is beginning to move as well. Recorded at Toronto Sound and mixed at Manta by Dave Greene, Gary & Dave describe it as "nice and easy - laid back".

During the summer Gary & Dave were part of the massive cross Canada Rock Tour by the Stampeders joining the band for the western leg. They have only good things to say about the Stampeders, the fans and everyone involved with the tour. From Winnipeg to Vancouver they covered 29 cities in 32 days and are now taking a well-deserved rest in London where they now live.

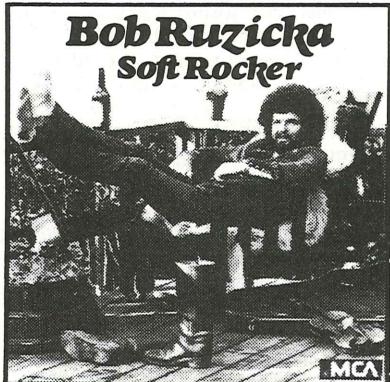
The present has the boys working periodically as flying instructors as well as putting the finishing touches on their new album to be released in early 1974, though a new single is due to be pulled from the present album shortly.

Through all the years it has taken Gary & Dave to reach the position they now occupy they have maintained a simple philosophy - "we're friends first and business associates second".

So Gary & Dave are on the wing and Joe's under water somewhere and the fans await the next wax instalment of the story.

TOWER POWER
Canada's FIRST bi-monthly
MUSIC COLUMN

What better way to lead off Tower Power than with our very talented Bob Ruzicka. For people who don't know, Bob is Edmonton based singer/writer/T.V. performer. In an unprecedented move on our part, we have serviced free of charge to each radio station (including campus) a copy of "Soft Rocker". Please watch for this. Bob's 45 will be the title cut.



MCA-375

SUPER HOT L.P.'s:

"Goodbye Yellow Brick Road", Elton John and "Quadrophenia" by the Who and J.C. Superstar Movie Soundtrack.

HIT 45's:

Dave Mills, "Love Is A Beautiful Song" (No. 1 CKOC, 20th best selling 45, Toronto Star), "Goodbye Yellow Brick Road", Elton John, Twitty (very hot Winnipeg), Cher has peaked but a very good follow-up coming, El Chicano, "Tell Her She's Lovely" popped in West Canada, now charted at WLS and KJH top 40.

WHO:

Sunday December 2 is the only WHO concert in Canada. Beside a national best seller on "Quadrophenia" their new 45 "Love Reigns Over Me" from "Q".

J.J. WALKER:

Tremendous crowds at McKenzie House, Toronto. Great band! Jerry's new L.P. is "Viva Terlingua!" MCA 382

DOBIE GRAY:

Vancouver "Cave" December 5-8. Contact Barry Ryman Vancouver MCA.

COMMENTS:

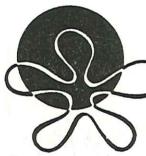
Sincere thanks for all positive comments on our music/movie nights. MCA has got their friends together!

Much peace and gasoline.

Scott Richards

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COMING SOON...
RPM'S TALENT
DIRECTORY



NUTS & BOLTS by Peter Taylor

It was reported here a few weeks ago that a segment of Norm Perry's Saturday Night Show (CTV) would be devoted to a discussion on Canadian music featuring CRTC Chairman Pierre Juneau as co-host with Ross Reynolds (GRT) Paul Godfrey (CFTR) Skip Prokop (Lighthouse) and Walt Grealis (RPM). The lineup remains the same, but the show

WATKINS BACK WITH "MUSKOKA" SINGLE

Reg Watkins, Snocan recording artist, returns to the disc race with his original, "Come Back To Muskoka". The flip, "Let's Have October Back Again" was also penned by Watkins and is published by Icicle Music-BMI. The session was produced in Ralph Carlson's two-track studio in Ottawa.

One of the outstanding features of the session is a mouth harp solo. An album, "Cam Canuck", containing ten Watkins originals will be released shortly.

Watkins has just completed a successful engagement at the Carriage House in Brockville where he was held over by popular demand and is now playing the Wellington in Barrie. He is also scheduled for Kingsville, Ontario and back to the Alexandria in the Ottawa Valley for the latter part of December. Also in the can is a TV taping from his recent guesting on the Family Brown Show.

Although Watkins is known through his records as a country talent his show comprises country and pop material with a little tap dancing and mouth harp thrown in to accompany his guitar pickin'.

Watkins is booked by Town and Country as well as Ron Sparling's Ottawa-based Laurie Ann Agencies.

air date has been moved back to December 1.

Tony Kosenic and Smile Records have parted company, though Smile will be releasing Tony's next single. The split was amicable.

A new group on the scene called Mudlark, fronted by Michael McKenna on guitar and pedal steel, also features Howie Smith (bass), Rick Love (drums), Scott Cushnie (piano) and Mickey McCallum (Congas and percussion).

Kitchener group Major Hoople's Boarding House has signed with Chelsea Records in the States, distributed in Canada by RCA, and will have their first single for the label, "Face On The Wind" released soon.

Scrubbaloe Caine will record their second album at the RCA Studios in Los Angeles beginning in January.

Wednesday have recently signed an exclusive booking contract with Concept 376.

Ian Thomas will record his next album at the Trident Studios in London, England in January.

Bill King has added a new drummer to his group in the person of Jay Mitthauer, formerly with Chase.

United Artists' Alexandre Zelkine will be in Toronto to tape a CBC-TV Juliette & Friends show on November 13.

Martin Melhuish has been named the new Canadian Editor to Billboard Magazine, replacing Ritchie Yorke.

Helen Reddy is booked into the Queen Elizabeth Theatre in Vancouver for a concert December 5.

The new single for Copper Penny, produced by Harry Hinde in Detroit is "Boogie Woogie" f/s "Thinking Of You".

Pete Beauchamp and Charly Prevost of A&M Records have recently completed a promotion tour of the Maritimes.

"I Hear The Bluebirds Sing" from the Rita Coolidge/Kris Kristofferson A&M Album "Full Moon" qualifies as Cancon having been written by Hod Harris of Calgary and is published by Broadlands Music.

Dave Nicol will be appearing in concert with Taj Mahal in Ottawa on November 12.

The Mercey Brothers and Pindoff Record Sales co-ordinated an in-store promotion at



the new Eatons in Kitchener, Ontario.

Pictured above (l to r) Lloyd, John Pearson (Pindoff), Larry, Chris Johnston (Eatons Merchandising Manager) and Ray.

Quality Records of Canada have picked up distribution of the Avco label which is currently recognizing chart success with the Stylistics' "Rock & Roll Baby".

Fludd have taped an upcoming "Music Machine" for CBC-TV that airs November 17, and report that over 80 stations across the country are either charting or playlisting "Cousin Mary".

British group Kindness' deck, "Make It Better" recently released by London Records qualifies as Canadian content as it was written by Brian and Ed Pilling. The single is playlisted at CHAM, Hamilton and was hitbound last week at CKWS, Kingston.

Phonodisc have rush-released a new album by Buddy Greco on Pye Records, entitled "Movin' On" to coincide with his appearance at the Beverly Hills Hotel in Toronto all last week.

A&M Records are releasing Joey Cee's "Oh, What The Summer Can Do" in Australia to coincide with the summer weather down under.

3 Hats produced group Blue Lick Road have recently signed with Much Records and will have their first single released shortly.

John Allan Cameron will be a guest lecturer at York University on November 12 discussing Traditional Folk Music. This follows his appearance at the Canadian Entertainment Conference in Kitchener on November 10.

True North Records plans to release a double "A" side single from Bruce Cockburn's successful "Night Vision" album. The deck, "Mama Wants To Barrelhouse" f/s "When The Sun Goes Nova" is being remixed and is slated for a January release.

Last week we printed a mistake and it's retraction time once again. Cliff Edwards had indeed signed with Columbia, but he is not being produced by John Williams. Cliff is producing his own sessions at Manta Sound with Dave Greene handling board duties. Sorry Cliff.

ROYALTY RECORDS OF CANADA LTD.

wishes to introduce itself to THE CANADIAN MUSIC INDUSTRY. We are a new Canadian company with head office at Suite 4 - 10160 - 116th St. EDMONTON, ALBERTA, CANADA.

Our product, set for national distribution during the month of November, includes new Canadian artists WAYNE VOLD with his country single "Ain't It Funny" and "Country Dreams" plus album and 8-track; CHERYL KEYLA, a complete cross-over great new female singer with her country/MOR single "Singer In The Band" and "Anywhere With You"; WHITE HAYES MacKENWORTH, Canada's No. 1 truckdriver with his single "Mr. Highway" and "I Can Only Blame Me". Also available are thirteen albums by various artists and bands on the HERITAGE line of UKRAINIAN MUSIC plus two OLD TIME music albums and 8-track cartridges. We hope you enjoy our product and we invite any and all correspondence.

Regards,
ROYALTY RECORDS OF CANADA, LTD.
R. HARLAN SMITH (President)

NEW... FOR THE FIRST TIME

GARY & DAVE

Rock Group

Axe Records

Latest Single:
"Could You Ever Love Me Again"

Latest LP:
"Together"

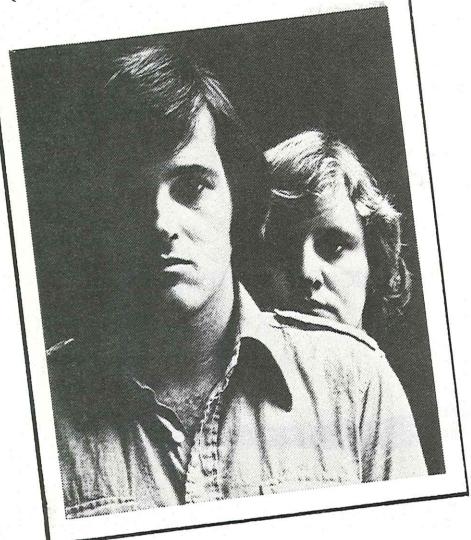
CBC TV, toured with Stampeders
late '73 across Western Canada.
1970 represented Canada in Osaka
at Japan's World Expo with official
invitation to perform at next World
Exposition.

Management:

Lloyd Elwood Productions Ltd.
70 Craighurst Avenue
Toronto, Ontario M4R 1J8
(416) 485-0431

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The RPM TALENT DIRECTORY 1974

DELUXE EDITION

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A DIRECTORY OF CANADIAN ARTISTS AND
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VALUABLE TO BOOKERS & PROMOTERS,
RECORD COMPANIES AND RADIO STATIONS.

ARTIST LISTING LIKE THE
EXAMPLE SHOWN HERE
ARE AVAILABLE
— SEE PAGE 18
FOR DETAILS.

WHO'S WHO? WHO DO
THEY RECORD FOR? WHO
BOOKS THEM? WHO
MANAGES THEM? WHAT IS
THEIR LATEST RELEASE?

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DECEMBER 15/73

CONTACT:
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Telephone: (416) 425-0257

ARTIST LISTING

RESERVATION FORM

GARY & DAVE

Rock Group

Axe Records

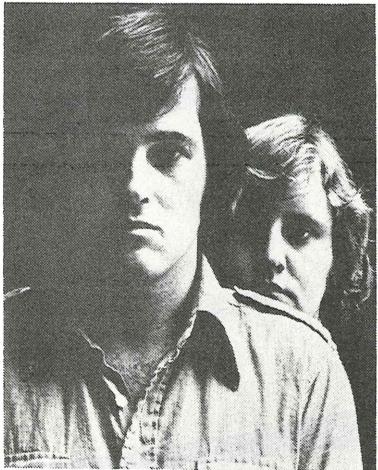
Latest Single:
"Could You Ever Love Me Again"

Latest LP:
"Together"

CBC TV, toured with Stampeders late '73 across Western Canada. 1970 represented Canada in Osaka at Japan's World Expo with official invitation to perform at next World Exposition.

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DEADLINE DECEMBER 15/73

Few broadcasters excited by Canada's music future

by Pat Conlon

The Central Canada Association of Broadcasters held its annual meeting in Toronto recently. The Association unites programmers and station administrators from the core of the country and they meet to share ideas fed by panels and guest speakers.

I was invited to participate as a representative of the industry press in a panel discussion of Canadian music. If the number of empty chairs in the hall assigned to the meeting is any barometer of interest, very few broadcasters were excited by the prospect of more talk about this country's musical future.

Jim Kidd, program director of CFCF Radio in Montreal, chaired the panel with his usual flair and efficiency. Fellow panelists were Arnold Gosewich, president of Capitol Records and the CRIA, Nevin Grant, assistant PD at CKOC in Hamilton, Sam Sniderman, the Sam of Sam the Record Man and Bob Laine, PD at CHUM-FM in Toronto.

We were all invited to deliver opening statements and these ranged in tone from cautious optimism to outright alarm about the state of the industry. Gosewich, representing as he did the recording industry, voiced his sector's continuing commitment to more and better production. Sniderman (bless him!) again sprained his wrist waving the Canadian flag. Grant articulately established the need for more extensive cooperation among broadcasters.

But it was Laine who triggered discussion of the central theme of the meeting by reminding everybody that there's a current vinyl and

paper shortage.

The threatening implications of this situation are obvious: production of records will almost certainly have to decrease.

Since 1970 and the CRTC regulations, Canadian record production has swelled enormously. The reasons are obvious, based on the laws of supply and demand.

But it was pointed out at the meeting that Canada also has a quality problem: to meet demand for Canadian music and musicians, we're grinding out discs at a dizzying rate proportionate to our population. Some of our performers are good, by any standard; some, however, are only bumping along on the bandwagon.

It's an unpleasant truth that, prior to 1970, few programmers had any interest in Canadian music. But the CRTC regulations sent them scrambling for anything with a faint scent of Canada about it. Now the pendulum has swung to the opposite extreme and this country tends to be blindly chauvinistic about most of its music.

In short, I think we've lost critical perspective.

For a long time it was popular to debunk Canadian music. Now it's considered offensive. Now, if it's Canadian, it just has to be good.

If the current vinyl and paper shortage puts the brakes on Canadian production, I'm all for it. It seems to be the only thing that would force all corners of the industry to

concentrate on quality. Performance and production standards would necessarily have to be raised.

At the moment it's snowing records in Canada by comparison to the past. I think it's time to slow the storm to a few flurries until we begin to strike a balance between quality and quantity.

Who decides? Good question. We're propelled by the situation into the possibility that genuine talent may be muzzled. And I honestly don't have an answer to the dilemma that will lead to.

But the last thing I'd like to see is radical surgery, decided upon by arbitrary and biased interests. All I'm suggesting is that we now have to aim for quality (admittedly, an elusive characteristic) and I'd like to hear some of your ideas on making that work.

We all know how young and fragile the Canadian music industry is. I'm simply proposing we use the current materials crisis to advantage.

One final observation about the CCAB meeting: I enjoyed meeting broadcasters from the smaller centres, precisely because they don't have the arrogance of the big city operators. Some of them feel justifiably isolated from the mainstream: very few performers or promotion reps will even take the time to visit these small stations.

It's a numbers game, of course. The money's in the big cities and Canada's big cities contain most of its record-buying population.

But I think record companies and performers are foolish to ignore these smaller operations in their itineraries. United, they offer a formidable market — as well as a side of Canada that's refreshingly different from the machinery that's huddled close to the U.S./Canadian border.

POLYDOR TO RELEASE ROYAL WEDDING ALBUM

Polydor Ltd. is proud to announce the acquisition of the exclusive rights to the Canadian release of the album commemorating the marriage of Her Royal Highness Princess Anne to Captain Mark Phillips in Westminster Abbey, London, on November 14.

The wedding, to be shown live on CBC television, and to be seen by an audience in excess of 500 million will be recorded by BBC engineers for immediate release throughout the world.

The album will be packaged in a full colour gatefold sleeve which will feature the young couple in a formal portrait on the front.

The centre spread will consist of a collage of photographs of both Princess Anne and Captain Phillips as children. The back cover will show the young couple sitting together informally.

Included in the album will be an insert sheet giving complete details on the programme of music at the wedding, which involves no less than 300 musicians and choristers.

Entitled, "Music For A Royal Wedding", the set will be available to the public towards the end of November.

NEW BOOK: THE BANDS CANADIANS DANCED TO

This book is for everyone who remembers his first — or his last — date. For everyone who has danced and laughed and thrilled to the big sound of the big bands of yesteryear.

For everyone for whom the dance was the Charleston in the Twenties, the Shag in the Forties or the Twist in the Sixties. It is for everyone who remembers such magic names as Luigi Romanelli and Horace Lapp, Moxie Whitney and Mart Kenney, Denny Vaughan and Bert Niosi. For everyone who recalls the romantic bliss of the Vancouver Hotel's Panorama Roof, Casa Loma, the Oak Room or the Brant Inn; who remembers the joys of the Mount Royal Hotel, Dunn's Pavilion or moonlight cruises aboard S.S. Cayuga.

Picture after picture, of the bands, the band-leaders, the singers and the ballrooms, lead the reader down the poignant path of yesteryear. The lively, sensitive, well-informed text tells of a past that is tantalizingly near, yet gone forever.

The authors — Helen McNamara was for many years music reporter for the Toronto Telegram and Jack Lomas is the owner of a remarkable collection of dance band pictures built up over the course of 40 years. As Elwood Glover, the well-known CBC personality and interviewer says in his Foreword, "This book is an absolute gem".

ROYALTY RECORDS OF
CANADA LTD.

presents

WAYNE VOLD

"Ain't It Funny"
f/s

"COUNTRY DREAMS"



Canada's No. 1 Rodeo personality
with his first release for Royalty.

Know the business

From the time an artist makes his first dollar on entertainment, there will be many interested in representing him. He has shown the potential to make one dollar, and the

RPM

MUSIC BIZ
stan klees

sky's the limit, so there are people anxious to get in on the action.

The more he makes, the more interest he generates. Managers are anxious to look after the group, bookers are anxious to book the group and record companies are anxious to

record them.

Just how does the artist reach this point?

That's a good question, and there really isn't a good answer. Somehow an artist can build himself to the point where the act can't be ignored, and in these articles we will reveal the many ways open to him. We will also make it clear that there is no formula. It seems to be a combination of luck, ability, timing and - talent.

What does concern us are the great number of opportunists that emerge when the artist reaches prominence. Where were they when you needed them?

How far can you go without professional

representation? Many have gone a long way, but it does require a great love of the industry plus a full and complete knowledge of its inner workings.

Too many artists want to be part of the industry only as talent and don't want to be bothered with the everyday affairs of running a group. In fact, this should be of great concern to the artist. I have always asked new artists if they read RPM or any of the other trade magazines available on the music industry. Their answer is usually a clue as to how much they know about the business.

The next question is, "Does the industry want artists to know anything about the business?" The answer would appear to be "No!"

One thing you must beware of is fan magazine hype and bullshit. After you are a star, you will see exactly what a press agent can do with an insignificant fact. You won't even believe your own press releases.

Being professionally represented is important, but knowing the business helps to guide your professional advisers and is also useful as to "what to do 'til the doctor arrives".

Perhaps the reason for this column in RPM is to make the artist aware of just some of the things that go on in the industry. In reading (and in some cases collecting) these columns, it will become increasingly important to realize that the business is an adventure and is as fulfilling as the actual entertainment aspect of music.

You don't have to be a lawyer to understand that when you are selling talent, you are dealing with a commodity. It is much like selling your old axe when you outfit yourself with a new one.

Possessing the knowledge of how record companies work is no different than knowing how a real estate office works when you go to buy a house.

The booking of acts is nothing more than bartering in flesh and talent. You have something, and it has a value. The promoter is going to book that something to sell it to the ticketholders. He has to make a profit. He has to have the house, the staff and the entertainment. If you can draw with your name and reputation, your price will reflect this. If he is drawing with booze or nude dancers, your price will reflect that you are also ran to his operation.

It is up to you to gain the respect, name and drawing power to demand a price that will show him a profit, and you a fair wage.

You wouldn't sell a used axe for more than you can buy a new one. You wouldn't sell an act for more than the going rate of other acts of equal reputation and talent.

Are you a drawing card? If you are you can ask for a good price. Until then you are working toward the day when you can demand even as much as the acts you envy today.

Just the fact that it can be done, is an indication that some artists will be able to do it.

Learn as much as you can about the business and while you're at it - it doesn't hurt to work on your act - as well.

!GROUPS!

Sensational recording session offer

500 records!

\$395.00
COMPLETE,
PLUS TAX

buys you:

- ★ *Two songs (your choice)*
- ★ *8 track recording*
- ★ *Stereo master tape*
- ★ *500 Records (45 rpm)*

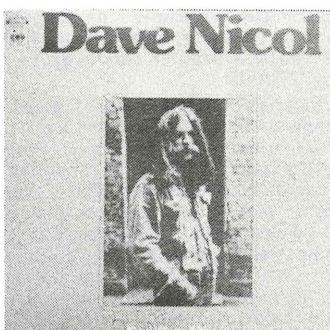
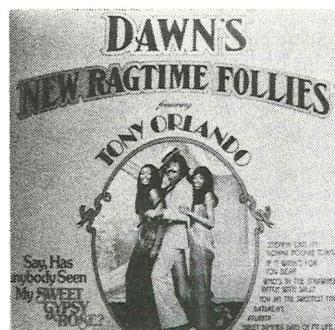
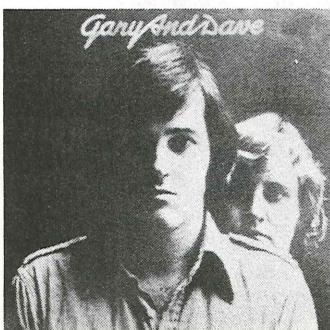
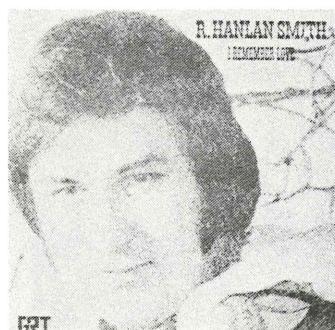
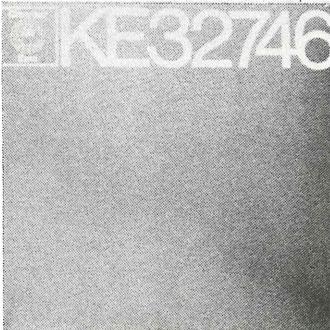
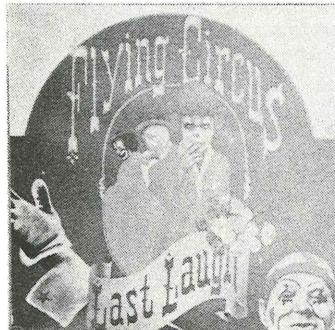
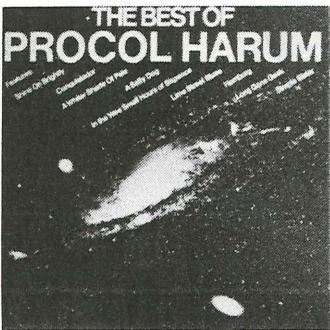
for more information -

Write: Sound Canada
1262 Don Mills Road
Suite 34
Don Mills, Ontario

Or phone:

(416) 445-0878





New Albums

FLYING CIRCUS — Last Laugh — Capitol ST 6400

First album for this Toronto based band from Australia. It's a well done set all round . . . everybody sings, guitars are strong and the keyboards man adds a good dose of synthesized sound to polish the final overall taste. Dynamic rendition of "Rock and Roll Woman" (S. Stills). Favourite cut . . . "Requiem".

DAWN — New Ragtime Follies — Bell 1130

Might be the biggest crock of bubble gum to hit the music scene but this act is also the hottest thing on disc and live. Production assistance is expert and the material seems to have an across the board appeal. Includes a couple current hit singles with their rendition of "Daydream" (Loving Spoonful). For a change . . . "If It Wasn't For You Dear".

DAVE NICOL — Goodbye Mama — Columbia ES 90247-H

Nothing brash or overbearing about this one, which represents Dave's debut album. The thoroughly relaxing, easy-listening set is dominated by his rich voice and sensitive songwriting abilities and should prove an asset to programmers in all formats.

GARY AND DAVE — Axe 503

These two guys have rather quietly gained national recognition with their current hit "Could You Ever Love Me Again", included in RPM's Top 100 singles at no. 1. The music crosses over to MOR appeal in some cases and suffers from bubble gum sounds in others. For mature listeners check out "Where Do We Go From Here".

VARIOUS ARTISTS — The British Are Coming — Muntz SL 6969

This is Muntz's very own anthology collection, including mainly the hot hits from '64 to '67. Most of the material is English and the selections make for good listening. The album is in stereo with such old time greats as the Hollies singing "I'm Alive" and Manfred Mann's "Doo Wah Ditty". Only available from Muntz stores (also in 8-track).

BEST OF PROCOL HARUM — A&M 4401-W

Best of albums are always welcome, and this is especially true of Procol Harum's latest. Reason being . . . we have here a history of music from P.H. including material with the different changes that took place through the years. All the biggies are here and more . . . there are numbers not available on other albums.

R. HARLAN SMITH — I Remember Love — GRT 9230-1030-T

Despite some packaging problems, this release contains some of the finest new compositions heard in a while: Damron's "I Remember Love", already charted by Eddie Chwill; Lightfoot's "Softly", just charted for Harlan; and several of Harlan's own compositions, the best of which is "Momma Brown", with its definite hit potential.

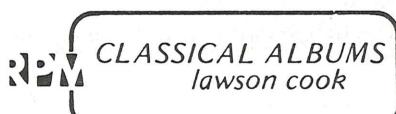
CROWBAR — KE32746 — Epic KE32746

Crowbar seems to have been refined and packaged in their new role with the greatest attention and care possible. The Columbia team has gone all out in this endeavour, so much so that things could really start happening. Naturally, it's the best Crowbar to date. Good pieces throughout with "All Living Things" scoring A.

ARTIST	TITLE	LABEL (DIST)	LP	8-TRACK	CASSETTE
Focus	Live At The Rainbow	Sire (Q)	SAS 7408		
James Brown	Soul Classics Vol. II	Soul Classics (Q)	SC 5402		
Various	Wattstax Vol. II	Stax (Q)	STS 2 3018		
Glenn Miller	Remember Glenn	20th Century (T)	9209-904		
Tommy Dorsey	Remember Tommy	20th Century (T)	9209-905		
De Franco Family		20th Century (T)	9209-422		
The Hollies'	Greatest Hits	Columbia (H)	KE 32061	EA 32061	ET 32061
Jerry Vale Sings the Great Love Songs		Columbia (H)	KG 32083		
Dr. Hook and the Medicine Show	Belly Up	Columbia (H)	KC 32270	CA 32270	CT 32270
Andre Kostelanetz	Plays Great Hits of Today	Columbia (H)	KC 32415	CA 32415	
The Earl Scruggs Revue		Columbia (H)	KC 32426		
Roger Miller	Dear Folks Sorry I Haven't Written Lately	Columbia (H)	KC 32449	CA 32449	
New Riders Of The					

EDVARD GRIEG Peer Gynt Suites 1 & 2
Sigurd Jorsalfar, Op. 56
The Berlin Philharmonic Orchestra conducted by Herbert von Karajan
DGG 2530 243

Herbert von Karajan recorded the Peer Gynt Suite No. 1 previously with the Vienna Philharmonic. His passionate enthusiasm for this work is amply reflected in this new recording with the Berlin Philharmonic Orchestra, which includes Suites one and two. The performances radiate his ardour and affection.



The suite of three pieces for orchestra titled Sigurd Jorsalfar completes side two. It's rustic, folksy charm is captured with absolutely uncanny insight by Karajan and the Berlin Philharmonic Orchestra. Recorded sound is superb.

CLAUDE DEBUSSY Melodies
Bernard Kruyzen - Baritone-Noel Lee - Pianist
TELEFUNKEN SAT 22540

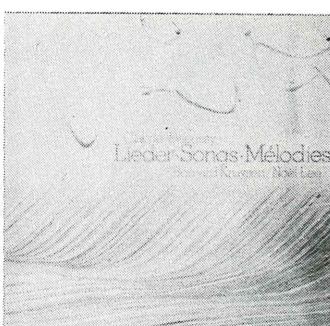
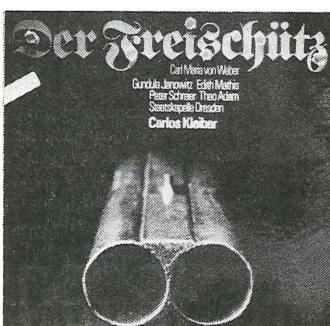
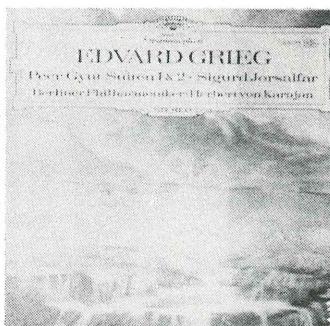
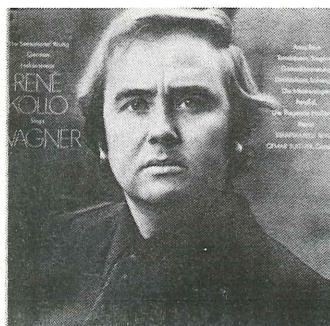
The French label "Valois" is now being made available to North American listeners on the Telefunken label, which is distributed in Canada through London Records. Baritone Bernard Kruyzen has collaborated on several discs with the brilliant pianist and composer Noel Lee. The first recording to appear on the Telefunken label is devoted to the songs of Claude Debussy composed between 1904 and 1915. Included are the Trois Chansons de France, the second set of "Fetes galantes", the Trois Poemes de Stephane Mallarme, Le Promenoir des deux amants, and the Trois Ballades de Francois Villon. The performances are refined to the last detail and the recorded sound is outstanding.

RENE KOLLO SINGS WAGNER
Rene Kollo - tenor;
Staatskapelle Berlin conducted by Otmar Suitner
COLUMBIA MG 32302 (two discs)

This two record set forms an interesting and substantial introduction to the 36 year old Berlin born heldentenor Rene Kollo. Many "chunks" and arias from Wagner's "Rienzi", "Lohengrin", "Tannhauser", "Der Fliegende Hollander", "Meistersinger von Nurnberg", "Die Walkure", "Siegfried", "Parsifal", and "Götterdamerung", are included and show this fine young singer to excellent advantage. The Staatskapelle Berlin conducted by Otmar Suitner give satisfactory backing and the recording, which originates from VEB Deutsche Schallplatten, Berlin is excellent.

J.S. BACH Christmas Oratorio
Vienna Choir boys
Concentus Musicus Wien conducted by Nikolaus Harnoncourt
TELEFUNKEN SKH 25-T/1-3 (three discs)

This album could become the most popular classical album for the coming Christmas season. The six cantatas which comprise the Christmas Oratorio are performed with original instruments by the Concentus musicus Wien. The soprano solos are taken by members of the Vienna Choir boys, with Paul Esswood, alto, Kurt Equiluz, Tenor, and Siegmund Nimschke, Bass. The album is designed as a companion set to the Telefunken Bach Cantata series, which now includes seven volumes. Included with the three discs is the complete score of the work, and an excellent brochure with illustrations of the instruments and notes by Nikolaus Harnoncourt. The performances of this joyous, festive music are unbeatable and the recording is up to Telefunken's remarkable high standards.



WEBER Der Freischütz (complete opera)
Gundula Janowitz, Edith Mathis, Peter Schreier, Theo Adam,
Staatskapelle Dresden conducted by Carlos Kleiber
DGG 2720 071

Carl Maria von Weber's most famous opera, Der Freischütz was completed in 1820. The overture has long been a popular concert hall favorite but the work is also memorable for its terrifying "Wolf's Glen" scene which is chilling, even by today's horror standards. Carlos Kleiber, who is the son of the late Erich Kleiber, makes a brilliant recording debut with this fine production. Weber's autograph score was referred to throughout the preparation for the recording and the work is presented complete, with all the spoken dialogue. Enclosed is a magnificent brochure with the text in English, German and French. This undoubtedly becomes the finest version of this great opera in the current catalogues.

MOZART OPERA FESTIVAL
Lucia Popp, Brigitte Fassbaender, Werner Krenn, Ton Kraus,
Manfred Jungwirth, Vienna Haydn Orchestra conducted by
Istvan Kertesz
LONDON OSA 1297 (two discs)

This delicious set is a joy in every way and makes the recent tragic death of Istvan Kertesz an even more painful and wasteful loss. Side one contains the Overture and five excerpts from "Le Nozze di Figaro". Side two begins with the Overture to "Idomeneo" and continues with four excerpts from "Die Entführung aus dem Serail". Side three is devoted to the Overture and three arias from "Die Zauberflöte" and ends with the aria "Ruhe sanft" from "Zaide", sung to perfection by Lucia Popp. The final side contains excerpts from "Cosi Fan Tutte", "Il Re Pastore", and "Don Giovanni". The recording, made in the Sofiensaal, Vienna, is sheer perfection. I think Mozart might have enjoyed this.

Coming soon...
**WHO'S WHO IN
CANADIAN MUSIC**
RPM'S TALENT
DIRECTORY

The Programmers

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

Insight into FM hearings

by Walt Grealis

It would appear from the latest CRTC hearings in Ottawa (Oct. 29-31) that the broadcasting governing body would prefer more creativity on the FM band. Although the Commission didn't hit the broadcasters on the head with it, they did give enough clues during the three day session to make it clear that FM was not going to go the route of their commercial AM sister.

To those unable to attend the hearings, it might give them a little more insight of what went on, if we reprinted some of the briefs that were presented.

Bear in mind that what you read here will only be samplings of what was read into the record over the three days.

Most of the broadcasters who had presented briefs, complained of the financial problems encountered with their FM operation. CFGI-FM, a French-language station at Laval, P.Q. took the opposite view, and, operating with programming close to that of the CRTC's proposals, has shown that it could manage with a profit factor.

It became apparent during the hearings that many of those with presentations had arrived with all the answers and it was apparent they arrived not knowing the questions.

There wasn't too much concentration on Canadian content over the three days but what was presented turned a few heads. CAPAC's General Manager John Mills pointed up the increase in collections for writers and publishers since the introduction of the 30% content ruling for AM stations. Mills was hopeful of a content ruling for the FM stations as well.

A most interesting and informative presentation was made by Peter Steinmetz, a member of the Ontario Bar and The Toronto Law firm of Cassels, Brock. For the past three years Steinmetz has devoted much of his practice to the entertainment industry, primarily that dealing with popular music. He commented on radio generally and its importance to the record industry citing radio as being "the largest and by far the most important single influence on the sale of phonograph records." He went on to explain that the composer, lyricist and publisher of recorded music derive their income from "performance fees received mainly from radio air-play of the music they have written and published; and from the licensing to record manufacturers of the right to mechanically reproduce their music on phonograph records", adding "If the music is not played on the radio, the publishing revenue derived from air-play is

lost and the sale of records embodying that music is greatly impeded."

Steinmetz also commented on the importance of expanding FM Radio into a much more creative medium, a portion of which follows:

"The 18 to 35 year olds who during the 1972 year spent \$2 billion on phonograph records in North America and a further \$150 million to see their favourite artists in live concert are the core of the so-called "now" generation. They are an affluent generation with enormous purchasing power and they have been spending on albums, high fidelity, and FM radio broadcasting receivers. All for the purpose of listening to the music which they consider a very important and fundamental part of their everyday life. Even the automobiles they buy today contain more FM receivers and tape players than ever before. The trends are obvious. People are buying more albums and tapes because they demand the broadest and highest quality artistic expression available. FM's share of the total radio audience is on the rise everywhere in North America. People are turning to FM because in my opinion they are rejecting AM."

"I am concerned that over 90% of Canada's existing FM radio broadcasting facilities are owned by AM licensees. To me this is a very significant fact because, I can only credit the existing AM licensees with the creation of AM radio format mentality. In view of past experience, I am driven to the conclusion that the only way that mentality is going to be changed is by having a new breed of licensees. It seems to me that too many broadcasters have FM licences for the wrong reasons."

"There has been a dearth of what can be called high quality FM Radio programming in Canada with the possible exception of that of the CBC. Our problem today is that there is a multitude of signals flashing through the air and when one turns on his radio at night he is met with a hodge-podge of AM and FM radio stations all transmitting essentially the same thing in essentially the same way. There is no imaginative or innovative programming, no drama, no humour, no mystery, virtually no serious music and no concept programming. The 16 top 40 stations and the 20 MOR stations on the dial are all playing the same 40 tunes. This is ridiculous."

"Let's have imaginative and entertaining radio. What constitutes this sort of programming is an open question and every single

person in this country should have an idea of what he would like to hear."

"The playing of an album in its entirety often gives the music its best expression. Moreover, by creating a program context which involves the direct participation of any one or more of the artist himself, the composer, the lyricist, the producer, the engineer, and even the record company executive and music critic and any others who have made or who can make some worthwhile creative contribution to the music, to the marketing of that music, to the explanation of the artist's message and so on, the broadcaster can in that way expand the expression of the artist's music to the point of widest possible appreciation and enjoyment by the listener."

"In the area of popular music there is a great demand for the live broadcasting of musical concerts. This has been done in the past with resounding success. In September of 1971 one of Canada's leading rock groups, Crowbar, performed at Massey Hall in Toronto. The group played to a capacity audience. The concert was broadcast live over CHUM FM in Toronto and Crowbar's record company, Love Productions Limited, recorded the concert for the purpose of releasing a live phonograph record album. The company subsequently released that album entitled "Larger Than Life", the album sold in excess of 25,000 copies in Canada and received a gold record award which Prime Minister Trudeau presented to Crowbar in Toronto in the spring of 1972. That is merely one example of what can be done when people within the industry cooperate. The live broadcast over CHUM FM was an integral part of the success of that project."

"With specific reference to popular music I would hope that this new industry would also attract input from the Canadian independent record production companies, for who else are as able to understand and appreciate the creative aspirations of their own recording artists, composers and lyricists and to assist these creative people in achieving their aspirations. Is radio program production really so different from record production?"



Coming soon. . . .
RPM'S TALENT
DIRECTORY

CKVL-FM AIRS 85-HOUR CAN ROCK & ROLL DOCU

CKVL-FM Montreal scored a coup in broadcasting and a first for a Canadian advertiser with the airing of an 85-hour documentary on the "History of Rock & Roll In Canada". The CKVL-FM production is reported to be the biggest individual concentrated FM buy on the part of any Canadian advertiser. The purchase was made by Labatt's (Quebec) through BCP Advertising.

The station, regarded as eastern Canada's most powerful radio station (614,000 watts vertical and lateral) will air the documentary for seventeen evenings commencing Nov 5 at 7PM and running through to midnight. The series will run through to Nov 21 and will be basically French.

Entitled "Evolution", the series, with a price tag of \$20,000, was produced and designed by Paul Tietelman of CKVL-FM. He presents an in-depth look at the birth and development of French rock music over the past decade.

Some of the voices used on the series are: Claude Gingras, music director of La Presse; Denis Tremblay, Montreal Matin; Jacques Theriault, Le Devoir; Claude Jasmin, Journal de Montreal; Rene Homier-Roy, formerly of La Presse; Juan Rodriguez, Montreal Star; Yvan Dufresne, agent and artist; Donald Tarlton, rock impresario; Renee Martel and Pierre Lalonde, top-rated Quebec artists. The series will be broadcast in stereo.

The promotion campaign was a combined effort by CKVL-FM and Labatt salesmen who distributed posters, handbills and other attention-getters. Newspaper adverts were also taken out to publicize the show.

Plans are also underway to syndicate the show throughout North America as well as to French-speaking areas around the world.

The Programmers MAJOR MARKET CHART ADDITIONS

CJME REGINA
(H. Hart Krich)
Space Race/Billy Preston
Hello It's Me/Todd Rundgren
Let Me Serenade You/Three Dog Night

CKXL CALGARY
(Greg Haraldson)
Most Beautiful Girl/Charlie Rich
Let Me Serenade You/Three Dog Night
Feelin' Good on Sunday/Scrubbaloe Caine

CKGM MONTREAL
(Lee Murray)
Top of the World/Carpenters
The Most Beautiful Girl/Charlie Rich
Painted Ladies/Ian Thomas
Flip Flop and Fly/Downchild Blues Band

CHED EDMONTON
(Wayne Bryant)
Nutbush City Limits/Ike and Tina Turner
Keep On Truckin'/Eddie Kendricks
Mary Anne/Scott Jarrett and Baraka
Irresistable You/Donna Warner
Free Ride/Edgar Winter Group

The Love I Lost/Harold Melvin

CJBK LONDON
(Jerry Stevens)
Ooh Baby/Gilbert O'Sullivan
Yes We Can Can/Pointer Sisters
Painted Ladies/Ian Thomas

CKLW WINDSOR
(Bill Hennes)
Make It All Worthwhile/James Leroy
Big Time Operator/Keith Hampshire

CKOC HAMILTON
(Nevin Grant)
Mind Games/John Lennon
Let Me Serenade You/Three Dog Night
Big Time Operator/Keith Hampshire

CJRC/CJRP/CJMS/CJTR/CJRS
RADIOMUTUEL QUEBEC
Knockin' On Heaven's Door/Bob Dylan
Free Ride/Edgar Winter
I Got A Name/Jim Croce

CKRC WINNIPEG
(Doc Steen)
Yellow Brick Road/Elton John
Hello It's Me/Todd Rundgren
Ooh Baby/Gilbert O'Sullivan
Lucy, Lucy, Lucy/Allan Schick

CFRW WINNIPEG
(Bob Quinn)
Goodbye Yellow Brick Road/Elton John

CFGQ OTTAWA
(Ric Allan)
Let Me Serenade You/3 Dog Night
Mind Games/John Lennon
Dy'er Mak'er/Led Zeppelin
The Love I Lost/Harold Melvin

CKOM SASKATOON
(Michael Christie)
Painted Ladies/Ian Thomas
Super Strut/Deodato
Never Been This Far/Conway Twitty
Weeping Widow/April Wine
Cousin Mary/Fludd

The Programmers MAJOR MARKET PLAYLIST ADDITIONS

CFGQ OTTAWA
(Ric Allan)
Leave Me Alone/Helen Reddy
Nutbush City Limits/Ike & Tina Turner
I Got A Name/Jim Croce

CJME REGINA
(H. Hart Krich)
Leave Me Alone/Helen Reddy
Mind Games/John Lennon
Dy'er Mak'er/Led Zeppelin

CKGM MONTREAL
(Lee Murray)
Let Me Serenade You/Three Dog Night
Yes We Can Can/Pointer Sisters
Mind Games/John Lennon

CHED EDMONTON
(Wayne Bryant)
Blue Collar/BTO
Make It Worthwhile/James Leroy
Mind Games/John Lennon
Leave Me Alone/Helen Reddy
The Most Beautiful Girl/Charlie Rich
If You're Ready/Staple Singers

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

SEASONS IN THE SUN
Terry Jacks (Goldfish)

MIND GAMES
John Lennon (Apple)

BIG TIME OPERATOR
Keith Hampshire (A&M)

Adult

HELLO IT'S ME
Todd Rundgren (Bearsville)

CORAZON
Carole King (A&M)

LEAVE ME ALONE
Helen Reddy (Capitol)

Country

LAY A LITTLE LOVIN' ON ME
Del Reeves (UA)

SAD SONGS THAT TELL A STORY
Fred McKenna (RCA)

THE TOWN WHERE YOU LIVE
Mel Street (Metromedia)

CFCF MONTREAL

(Mike Godin)
Leave Me Alone/Helen Reddy
Be/Neil Diamond
Who's In The Strawberry Patch/Dawn
Let Me Be There/Olivia Newton-John
Sail Around The World/David Gates
Big Time Operator/Keith Hampshire
Blue Collar/Bachman Turner Overdrive

CFRW WINNIPEG
(Bob Quinn)
Mind Games/John Lennon
Midnight Train to Georgia/Gladys Knight
Ooh Baby/Gilbert O'Sullivan
Cousin Mary/Fludd
Power to All Our Friends/Cal Dodd

CKOM SASKATOON
(Michael Christie)
Seasons in the Sun/Terry Jacks
Let Me Serenade You/Three Dog Night
Mind Games/John Lennon
Lonely Girl/Mark/Almond
Ruby Red Dress/Helen Reddy

CKOC HAMILTON
(Nevin Grant)
Hello It's Me/Todd Rundgren
The Most Beautiful Girl/Charlie Rich

CKXL CALGARY
(Greg Haraldson)
I Got A Name/Jim Croce
Mind Games/John Lennon
Space Race/Billy Preston



**Greg Adams
Take the Road**

AMX 355

on A&M Records

CKY WINNIPEG

(Bob Gibbons)

We May Never Pass This Way/Seals & Crofts

Big Time Operator/Keith Hampshire

Lucy, Lucy, Lucy/Allan Schick

Seasons In The Sun/Terry Jacks

Blue Collar/Bachman-Turner Overdrive

Space Race/Billy Preston

CJBK LONDON

(Jerry Stevens)

Goodbye Yellow Brick Road/Elton John

Space Race/Billy Preston

I Got A Name/Jim Croce

Let Me Serenade/Three Dog Night

CKRC WINNIPEG

(Doc Steen)

American Super Hero/Dickens

Corazon/Carole King

D'yer Mak'er/Led Zeppelin

My Music/Loggins & Messina
 Feelin' Good On Sunday/Scrubbaloe Caine
 Seasons in the Sun/Terry Jacks
 Be/Neil Diamond
 Let Me Serenade You/Three Dog Night

The
 Programmers

**BREAKOUT
 MARKET
 ADDITIONS**

CKRD RED DEER
 (Doug Fix)
 Kingston/Joe Probst
 Blue Collar/Bachman-Turner Overdrive
 Check It Out/Tavares
 Sweet Understanding Love/Four Tops
 CHEX PETERBOROUGH
 That Lady/Isley Brothers
 Let There Be Drums/Incredible Bongo Band

Blue Collar/Bachman-Turner Overdrive
 Goodbye Yellow Brick Road/Elton John
 Weeping Widow/April Wine
 D'yer Mak'er/Led Zeppelin
 West Coast Woman/Painter

CFBC SAINT JOHN

(Andy K)

Ooh Baby/Gilbert O'Sullivan

Painted Ladies/Ian Thomas

CKWS KINGSTON

(Gary Shannon)

Seasons in the Sun/Terry Jacks

Heartbeat/DeFranco Family

Flip Flop Fly/Downchild Blues Band

I Got A Name/Jim Croce

Oh No Not My Baby/Rod Stewart

You're A Special Part/Diana and Marvin

You Were My Home/Ken Stoltz

CHNO SUDBURY

Photograph/Ringo Starr

Midnight Train/Gladys Knight

Painted Ladies/Ian Thomas

Ooh Baby/Gilbert O'Sullivan

CJON ST. JOHN'S

Painted Ladies/Ian Thomas

Pretty Lady/Lighthouse

CHOW WELLAND

(Jay Jeffries)

Top Of The World/Carpenters

Seasons In The Sun/Terry Jacks

Cousin Mary/Fludd

I Won't Last A Day/Maureen McGovern

CKPT PETERBOROUGH

(Gene Stevens)

Mind Games/John Lennon

The Most Beautiful Girl/Charlie Rich

Blue Collar/Bachman-Turner Overdrive

Let Me Serenade You/Three Dog Night

Leave Me Alone/Helen Reddy

Seasons In The Sun/Terry Jacks

CJON ST. JOHN'S

Painted Ladies/Ian Thomas

Pretty Lady/Lighthouse

Goodbye Yellow Brick/Elton John

CJIC SAULT STE. MARIE

(Lou Turco/Art Osborne)

Let Me Try Again/Frank Sinatra

When I Fall In Love/Danny Osmond

Make It Worthwhile/James Leroy

Redneck Friend/Jackson Browne

Sail Around the World/David Gates

Forgotten Man/Michael Tarry

Going Through the Motions/Henson

CKWS KINGSTON

(Gary Shannon)

Midnight Train to Georgia/Gladys Knight

You Were My Home/Ken Stoltz

The Joker/Steve Miller Band

Hit Bound:

Mind Games/John Lennon

Corazon/Carole King

Sail Around the World/David Gates

CFJC KAMLOOPS

(Barry Bergh)

Strawberry Patch/Dawn

Seasons of the Sun/Terry Jacks

Won't Last A Day/Maureen McGovern

Leave Me Alone/Helen Reddy

Goodbye Yellow Brick Road/Elton John

CHNL KAMLOOPS

(Dan McAllister)

Big Time Operator/Keith Hampshire

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CKBB

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Return of the Chairman



Frank Sinatra, his family and friends in a twelve hour radio exclusive.

The show that brought the Chairman of the Board out of retirement! Sinatra sings Sinatra . . . from Columbia, Capitol and Reprise. Sinatra comments on Sinatra . . . from the Dorsey days to his return from retirement.

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Twelve one-hour segments to be programmed individually or in a block. Each hour with thirteen commercial minutes.

For information and a demo tape on this once-in-a-lifetime radio exclusive, please call or write Polygon Media Productions immediately.

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Distributed Exclusively In Canada By:

Polygon Media Productions
88 Laird Drive/Toronto Ontario, Canada/(416) 422-2120

The
Programmers POP MUSIC
ADDITIONS

1 3 ALL I KNOW Art Garfunkel Columbia 45926/H

2 4 COULD YOU EVER LOVE ME Gary & Dave/Axe 10/K MAPL

3 2 HALF-BREED Cher/MCA 40102/J

4 6 PAPER ROSES Marie Osmond/MGM 14609/Q

5 1 MY MARIA B.W. Stevenson/RCA 0030/N

6 11 JESSE Roberta Flack/Atlantic 45-2982/P

7 5 LET ME IN Osmonds/Kolob K 14617/Q

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

9 19 KNOCKIN' ON HEAVEN'S DOOR Bob Dylan/Columbia 4-45913/H

10 14 TOP OF THE WORLD Carpenters/A&M 1468/W

11 7 THE SINGER Bells/Polydor 2065 196/Q MAPL

12 9 I'M COMING HOME Johnny Mathis Columbia 4-46908/H

13 10 LOVING ARMS Dobie Gray/MCA 40100/J

14 13 LOVES ME LIKE A ROCK Paul Simon/Columbia 45907/H

15 26 THE MOST BEAUTIFUL GIRL Charlie Rich/Epic 5-11040/H

16 12 HAPPY DREAMER Jack Cornell RCA 75-1130/N MAPL

17 17 BADGER'S SONG Bobby G. Griffith Ranwood R 951X/M MAPL

18 28 WE MAY NEVER PASS THIS WAY AGAIN Seals & Crofts/Warner Bros. 7740/P

19 16 FREEDOM FOR THE STALLION Hues Corporation/RCA 0900/N

20 24 CARPENTER OF WOOD Cliff Edwards Polydor POL 681M/Q MAPL

21 18 IN THE MIDNIGHT HOUR Cross Country/Atco 6934/P

22 30 I WON'T LAST A DAY WITHOUT YOU Maureen McGovern 20th Century 2051/T

23 21 YOU'VE NEVER BEEN THIS FAR BEFORE Conway Twitty/MCA 40094/J

24 20 RHAPSODY IN BLUE Deodato/CTI 6029

25 31 MIDNIGHT TRAIN TO GEORGIA Gladys Knight/Buddah 383/M

26 15 SEND A LITTLE LOVE MY WAY Anne Murray/Capitol 72704/F MAPL

27 27 SPENDING MY TIME Chad Allan/GRT 1239-56/T MAPL

28 40 FRIENDS Bette Midler/Atlantic 2980/P

29 34 RAMBLIN' MAN Allman Brothers Band Capricorn CPR0027

30 43 PHOTOGRAPH Ringo Starr/Apple 1865/F

31 29 WAS A SUNNY DAY Josh/Bell 1739/M

32 32 WELCOME HOME Peters & Lee/Phillips 40729

33 22 SIMPLE LIFE Valdy/Haida HS 107/W

34 36 WHY ME Kris Kristofferson Monument 8571/H

35 46 I GOT A NAME Jim Croce/ABC 11389/N

36 39 LOVE IS COMING A Foot in Coldwater Daffodil DFS 1040/F MAPL

37 23 CHERRY WINE Morning Haze/Kot'ai 155/K MAPL

38 38 VADO VIA Drupi/A&M AMX-351-S/W

39 41 ANGIE Rolling Stones Rolling Stones S 19105/P

40 44 LOVE DON'T CARE Perry Como/RCA 0096/N

41 35 READY AND WILLING Peaches/Periwinkle PER 3708 MAPL

42 33 TREASURE SONG Bob McBride Capitol 7296/F MAPL

43 56 YOU'RE A SPECIAL PART OF ME Diana Ross & Marvin Gaye Motown 1280/V

44 37 YOU'RE THE BEST THING THAT EVER HAPPENED TO ME Ray Price/Columbia 4-45889-H

45 47 GHETTO CHILD The Spinners/Atlantic 2973/P

46 25 ASHES TO ASHES Fifth Dimension/Bell 45380/M

47 57 LET ME BE THERE Olivia Newton-John Polydor 2001-460-Q

48 53 SPACE RACE Billy Preston/A&M 1463/W

49 61 HEARTBEAT IT'S A LOVEBEAT The DeFranco Family 20th Century 1209-2030/T

50 59 OOH BABY Gilbert O'Sullivan/ Mam 3633/K

51 80 CORAZON Carole King/Ode 66039/W

52 63 COUNTRY SUNSHINE Dottie West/RCA 0072/N

53 82 WHEREFORE AND WHY Glen Campbell/Capitol 3735/F MAPL

54 60 I'LL HAVE TO GO AWAY Skylark/Capitol 3661/F

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

56 48 FAREWELL ANDROMEDA John Denver/RCA 0067/N

57 42 DELTA DAWN Helen Reddy/Capitol 3654/F

58 49 MEANT TO BE WITH ME Mercey Brothers/RCA 0001/N MAPL

59 45 THE LAST THING ON MY MIND Neil Diamond/MCA 40092/J

60 50 THE HURT Cat Stevens/A&M 1418/W

61 54 SUMMER (The First Time) Bobby Goldsboro United Artists 251/U

62 51 GRAPEFRUIT JUICY FRUIT Jimmy Buffet/Dunhill 4359/N

63 75 KINGSTON Joe Probst Daffodil DFS 1041/F MAPL

64 52 SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE Dawn/Bell 45-374X/M

65 70 WE ARE ALL OF US Lady & Gentlemen RCA KPBO-0008/N MAPL

66 58 TOUCH ME IN THE MORNING Diana Ross/Tamla Motown M772L/V

67 71 A ROCK MADRIGAL FOR MEHITABEL Jerry Toth Orchestra CTL477-827/N MAPL

68 64 HIGHWAY DRIVING Alabama/Smile 103/K MAPL

69 85 SOLITAIRE Andy Williams Columbia 4-45936/H

70 76 I WISH I WAS A PLANE Laurie Bower Singers CTL KPBO-0009/N MAPL

71 78 THE WAY WE WERE Barbra Streisand Columbia 4-45944/H

72 62 ALL THINGS COME FROM GOD Tony Kosinec/Smile 134/K MAPL

73 91 HELLO IT'S ME Todd Rundgren Bearsville 0009/P

74 74 SHIDDLE-EE-DEE Clint Holmes/Epic 5-11033/H

75 83 THANK GOD HE'S A STRANGER Bob Ruzicka/MCA 40122/J MAPL

76 86 LOVE IS ALL Engelbert Humperdinck Parrot 45-0076/K

77 81 FOR OLD TIMES SAKE Elvis Presley/RCA 0088/N

78 87 SAIL AROUND THE WORLD David Gates/Elektra 45868/P

79 68 FIND YOURSELF A BOY Tammy Rafferty/Periwinkle 3702 MAPL

80 90 TONIGHT Dave Nicol Columbia C4-4031/H MAPL

81 67 MUSKRAT LOVE America/Warner Bros. 7725/P

82 84 NEXT PLANE BACK HOME Emily Quatrini/ZSP C202 MAPL

83 66 MORNING AFTER Maureen McGovern 20th Century 2010/T

84 95 OOH WHAT A FEELING Johnny Nash/Epic 5-11034/H

85 92 VENUS Christopher Paul/MGM 7026/Q

86 65 HOW CAN I TELL HER Lobo/Big Tree 16004X/M

87 93 TOGETHER The Mission/Paramount 0213/M

88 96 THE END Steve Lawrence/MGM 14631/Q

89 98 BE Neil Diamond Columbia 4-45942/H

90 89 (A SONG FOR) THE NEW WORLD Miguel Rios/A&M AM-347/W

91 88 WALKING ON BACK Edward Bear/Capitol 72709/F MAPL

92 100 COUSIN MARY Fludd/Daffodil DFS 1042/F MAPL

93 97 SEASONS IN THE SUN Terry Jacks/Gold Fish GF 101/K MAPL

94 99 COME LIVE WITH ME Ray Charles/Crossover 973

95 PAINTED LADIES Ian Thomas/GRT 1230-58-T MAPL

96 CHUNCHY GRANOLA SUITE Percy Faith Columbia 45945-H

97 GOODBYE YELLOW BRICK ROAD Elton John/MCA 40148-J

98 LEAVE ME ALONE Helen Reddy/Capitol 3768/F

99 SHOW AND TELL Al Wilson/Bell 30073/M

100 FORGOTTEN MAN Michael Tarry Reprise CR 4020/P MAPL

*Corazon/Carole King
Oh What a Feeling/Mary Travers
Johnny's Garden/Charlie Clark*

CHEC LETHBRIDGE
(John Oliver)

*Mind Games/John Lennon
When I Fall in Love/Donny Osmond
The Love I Lost/Harold Melvin Blue Notes
Sail Around the World/David Gates*

VOCM ST. JOHN'S
(Peter Tuff)
*Make It All Worthwhile/James Leroy
Top Of The World/Carpenters
Why Me/Kris Kristofferson*

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

CJOM READY WITH 3RD ROCK RECITAL

CJOM Windsor has scheduled Nov 13 for their third Rock Recital. The show, to star Tod Rundgren, will be held in Detroit's Ford Auditorium.

Steve Harris, manager of CJON, reports early indications of another "sold out" house. Their previous rock concerts posted "sold out" notices days before showtime.

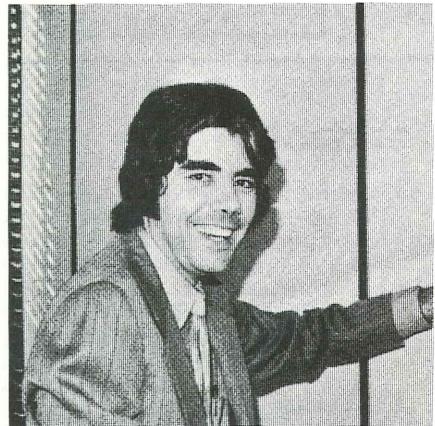
Rock Recital No. 2 was held for two nights in the Michigan Palace in Detroit with an overflow audience of 7000 people.

Show No. 1 was equally successful. Showcased on the two previous shows were: Iggy and The Stooges, Mahogany Rush and White Witch.

Notes Harris: "The response from these shows is indicating our growing influence in the Windsor-Detroit market."

GERRY GOOD APPOINTED STATION MGR — CHFI-FM

Gerry Good has now settled himself into the position of Station Manager at Toronto's CHFI-FM. He replaces Don LeBrecht



who has moved on to WPAT-FM in New York City.

Mr. Good, a native of Colorado Springs, Colorado, comes to Toronto equipped with an MA from the Annenberg School of Communication (U of Pennsylvania) and direct from WFLA in Tampa.

The Programmers POP MUSIC PLAYLIST

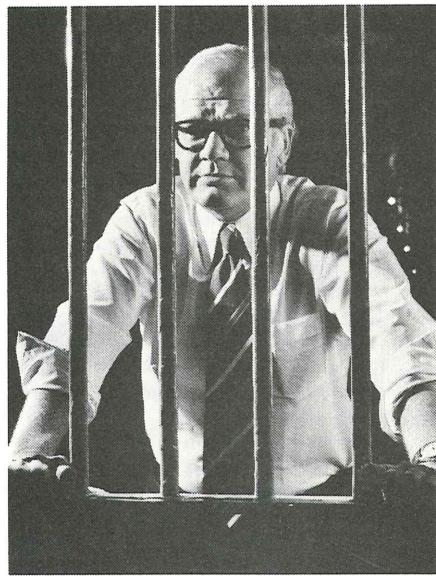
CKRD RED DEER
(Doug Fix)
*Believe In Music/Roger Miller
My Music/Loggins and Messina
You Were My Home/Ken Stoltz
Strawberry Patch/Dawn*

CHEC FM LETHBRIDGE
(John Oliver)
*Time In A Bottle/Jim Croce (LP)
Could You Ever Love Me/Gary & Dave*

CFQC SASKATOON
(Lee Silversides)
*Flashback/Paul Anka
Let Me Try Again/Frank Sinatra
Corazon/Carole King
Ooh What A Feeling/Johnny Nash
Let Me Serenade You/Three Dog Night
Johnny's Garden/Charlie Clark*

CHML'S CHERINGTON SCORES FIRST - IN JAIL

CHML's popular "Action Line" host, Tom Cherington, helped score a first for the Hamilton powerhouse - and he had to go to jail to achieve it. His show originated from the Barton Street Jail (Oct 29), the first time such an effort has been undertaken from a correctional or penal institution in the Province of Ontario. His guests were Jail Superintendent Pat O'Neil and James



CHML's Tom Cherington cools off - in jail.

Cassidy, Assistant Director, Information Services, Ministry of Correctional Services, Toronto.

The station's promotion manager, Bob Krueger, set out on a hefty promotional campaign to bring attention to the show. He shipped promotional mailers to the area papers as well as to three hundred public figures and ex-inmates who subscribe to the Breakthrough magazine. This is a local tabloid dealing with topics regarding the penal system in Ontario.

Hired Hand/Privelege
Power to All Our Friends/Cal Dodd
What'll We Do With the Bodies/Nancy White

CHFI TORONTO
(Tony Luciano)
*Rod McKuen at Carnegie Hall
The Good Life/Bert Kaempfert*

CHML HAMILTON
(John Murphy)
*Class of '73/Floyd Kramer
I Wish I Was A Plane/Laurie Bower Singers*

LP's
*12 Sides of Jerry Toth/Jerry Toth
By Request/Carlton Showband
Latest Album/Mercey Brothers*

CKWW WINDSOR
(Jimmy Allen)
*Let Me Try Again/Frank Sinatra
I Hear the Bluebirds/Kris and Rita (LP)
Leave Me Alone/Helen Reddy
There Ain't No Way/Lobo
My Maria/B.W. Stevenson*

CKFM TORONTO
(Dan Chevrette)
*Who's in the Strawberry Patch/Dawn
Sail Around the World/David Gates
Love Is All/Engelbert Humperdinck
Isabella/Daniel Gerard*

LP's
*Behind Closed Doors/Charlie Rich
Old Blue Eyes is Back/Frank Sinatra
Half-Breed/Cher
Harmony/Ray Connif
To the Good Life/Bert Kaempfert
Andre Kostelanetz Plays Great Hits*

CFRB TORONTO
(Art Collins)
*Who's in the Strawberry Patch/Dawn
Wherefore & Why/Glen Campbell
The Love in Your Eyes/Vicki
Sail Around the World/David Gates
Let Me Try Again/Frank Sinatra
Be/Neil Diamond*

The Programmers COUNTRY ADDITIONS

CKBI PRINCE ALBERT
*Never Break Chains/Tommy Overstreet
Sometimes A Memory/Jerry Lee Lewis
If We Make It/Merle Haggard*

CJIB VERNON
(Frank Martina)
*Amazing Love/Charley Pride
Lila/Doyle Holly
If We Make It/Merle Haggard*

CHCL MEDLEY
(Larry Easton)
*Sweet Gypsy Hair/Shannon Twofeathers
Whisky Basin Blues/John Denver
Sun Is Shining/Earl Richards*

CKCL TRURO
(Rod Mackey)
*Amazing Love/Charley Pride
Carry Me Back/Statler Bros
I Married A Newfie/Dick Nolan
You Can't Feel It/Freddie Hart
One Night Stand/Patti MacDonnell*

COUNTRY continued on page 31

The
Programmers COUNTRY
PLAYLIST

1 2 RIDIN' MY THUMB TO MEXICO Johnny Rodriguez/Mercury 73416/Q

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

3 4 WE'RE GONNA HOLD ON George Jones/Tammy Wynette Epic 5-11031/H

4 7 PAPER ROSES Marie Osmond/Kolob K 14609/Q

5 6 SAWMILL Mel Tillis/MGM 14585/Q

6 3 I NEED SOMEBODY BAD Jack Greene/MCA 40108/J

7 9 BURNING THE MIDNIGHT OIL Barbara Mandrell Columbia 4-45904/H

8 8 SUNDAY SUNRISE Brenda Lee/MCA 400107/J

9 10 COUNTRY SUNSHINE Dottie West/RCA 0072/N

10 5 WHAT GOT TO YOU Ray Griff/Dot 17471/M M
P

11 16 THE PERFECT STRANGER Freddy Weller Columbia 4-45902/H

12 13 DON'T GIVE UP ON ME Jerry Wallace/MCA 40111/J

13 14 BROAD-MINDED MAN Jim Ed Brown/RCA 0059/N

14 26 MOST BEAUTIFUL GIRL Charlie Rich/Epic 5-11040/H

15 20 SECOND CUP OF COFFEE George Hamilton IV/RCA 0084/N M
P

16 24 CARPENTER OF WOOD Cliff Edwards Polydor POL 681M/Q M
P

17 27 SING ABOUT LOVE Lynn Anderson Columbia 4-45918/H

18 18 TOO MANY MEMORIES Joe Firth/Marathon 45-1093/C

19 29 IT'LL BE HER David Rogers/Atlantic 4005/P

20 12 KID STUFF Barbara Fairchild Columbia 4-45903/H

21 12 JUST WHAT I HAD IN MIND Faron Young/Mercury 73403/Q

22 33 LITTLE GIRL GONE Donna Fargo/Dot 17476/M

23 23 OPEN UP YOUR HEART Roger Miller Columbia C4-45873/H

24 11 CAN I SLEEP IN YOUR ARMS Jeannie Seely/MCA 40074/J

25 34 I'M YOUR WOMAN Jeanne Pruitt/MCA 40116/J

26 28 TOO FAR GONE Joe Stampley/Dot 17469/M

27 30 PLASTIC TRAINS Susan Raye/Capitol 3699/F

28 41 HE Jim & Don Haggard Arpeggio ARPS-1002/N M
P

29 35 I'LL NEVER BREAK THESE CHAINS Tommy Overstreet/Dot 17474/M

30 37 YOU KNOW WHO Bobby Bare/RCA APBO-1063/N

31 36 IT TAKES TIME Dave Dudley/Mercury 73404/Q

32 19 MEANT TO BE WITH ME Mercey Brothers/RCA 0001/N M
P

33 17 YOU'VE NEVER BEEN THIS FAR Conway Twitty/MCA 40094/J

34 42 AMAZING LOVE Charley Pride/RCA APBO-0073/N

35 44 CARRY ME BACK Statler Brothers Mercury 73415/Q

36 25 ALL THEM IRONS IN THE FIRE Carroll Baker/Gaiety G742 M
P

37 32 I CAN'T TELL YOU John Allan Cameron Columbia C4-4014/J M
P

38 21 BLOOD RED AND GOIN' DOWN Tanya Tucker/Columbia 4-45892/H

39 47 'TILL THE WATER STOPS RUNNIN' Billy "Crash" Craddock ABC 11379/N

40 22 ARMS FULL OF EMPTY Buck Owens/Capitol 3688/F

41 45 EMPTY CLOSETS Linda Brown/A&M AMX-350/W M
P

42 48 TALKIN' WITH MY LADY Johnny Duncan/Columbia 4-45977/H

43 49 ROLL IN MY SWEET BABY'S ARMS Hank Wilson/Shelter 7336/F

44 54 I'D LIKE TO BE Con Archer/Boot BTO-84/K

45 38 YOU'RE THE BEST THING Ray Price/Columbia 4-45889/H

46 53 I'M GOING BACK (To Lovin' You) Tony White/Columbia C4-4010/H M
P

47 40 LITTLE ANNIE BROWN Dallas Harms Columbia C4-4006/H M
P

48 43 NATIONAL PASTIME Gary Buck/RCA 75-1128/N M
P

49 39 YOU REALLY HAVEN'T CHANGED Johnny Carver/ABC 11374/N

50 51 I REMEMBER LOVE Eddie Chwill/Big Wheel 45-1006 M
P

51 56 STAY ALL NIGHT Willie Nelson Atlantic 45-2979/P

52 57 LOVE ME Marty Robbins MCA 40134/J

53 31 DARLIN' Dorsey Burnett Capitol 3678/F

54 62 ALLEGHENY Johnny Cash & June Carter

55 61 THE PRISONER Shannon Two Feathers RCA KPBO-0005/N M
P

56 66 IF YOU CAN'T FEEL IT Freddy Hart/Capitol 3730/F

57 46 SWEET GYPSY ROSE Terry Stafford/Atlantic 4006/P

58 67 HELLO OUT THERE Johnny Gold/Marathon 1097/C M
P

59 63 WRAP YOUR LOVE AROUND ME Melba Montgomery/Elektra 45866/P

60 64 WARM LOVE Gibson/Thompson/Hickory HK-303/K

61 50 DARLING YOU CAN ALWAYS COME BACK HOME Jody Miller/Epic 5-11016/H

62 65 HANK AND LEFTY RAISED MY COUNTRY SOUL Stoney Edwards/Capitol 3671/F

63 69 YOU DO IT AGAIN Sharon Lowness/Boot BTO-81/K

64 68 TOO MUCH HOLD BACK Little David Wilkins/MCA 40115/J

65 78 LET ME BE THERE Olivia Newton-John/Polydor 2001-460/Q

66 72 KINDLY KEEP IT COUNTRY Hank Thompson/Dot 17470/M

67 58 I WISH YOU HAD STAYED Brian Collins/Dot 17466/M M
P

68 52 NINETY ACRE FARM Family Brown RCA KPBO 0003/N M
P

69 75 KISS IT AND MAKE IT BETTER Mac Davis/Columbia 45911/H

70 80 KINGSTON Joe Probst Daffodil DFS-104/F M
P

71 55 THE CORNER OF MY LIFE Bill Anderson/MCA 40070/J

72 74 PLAYING A TRAVELLING SHOW Lady & Gentlemen RCA KPBO-0008/N M
P

73 76 SOMETIMES A MEMORY AIN'T ENOUGH Jerry Lee Lewis/Mercury 73423/Q

74 96 LILA Doyle Holly/Barnaby B-5027/Q

75 77 ONE NIGHT STAND Patti MacDonnell/Stamp 4-10X/M M
P

76 82 THE TOWN WHERE YOU LIVE Mel Street/Metromedia 1090-018/T

77 87 YOU ASKED ME TO Waylon Jennings RCA APBO-0086/N

78 59 THE PROPHET Dick Damron/Columbia C4-4007/H M
P

79 79 DOWN HOME IN NEWFOUNDLAND Hummingbirds/Columbia C4-4022/H

80 97 IF WE MAKE IT THROUGH DECEMBER Merle Haggard/Capitol 3746/F

81 88 IF SHE JUST LETS ME Ian Tyson/A&M AMX-344/W M
P

82 60 SATISFIED MIND Roy Druskey/Mercury 73405/Q

83 94 DON MESSER STORY Stompin' Tom Boot BT-085/K M
P

84 85 FORGET ME HONEY Country Odyssey/Pyramid 501 M
P

85 70 SLIPPIN' AWAY Jean Shepard United Artists 248/U

86 89 CARDBOARD COWBOYS Bob Ruzicka/MCA 40122/J M
P

87 91 THE WHOLE WORLD'S MAKING LOVE Bobby G. Rice/Metromedia 1090-0075/T

88 93 FROM HER TO HER Theresa Cleary/Marathon 1096/C M
P

89 92 ME AND BROTHER BILL Dick Nolan/RCA KJBO-0010/N M
P

90 71 SNOWBALL Humphrey & Dumptrucks UALA 103F/U M
P

91 95 I REMEMBER LOVE R. Harlan Smith GRT 1230-64/T M
P

92 99 WHEREFORE & WHY Glen Campbell/Capitol 3735/F M
P

93 98 NASHVILLE Ray Stevens/Barnaby B-5020/Q

94 100 CITY OF NEW ORLEANS Sammi Smith/Mega M615-0118X/M

95 73 SEND A LITTLE LOVE MY WAY Anne Murray/Capitol 72704/F M
P

96 SAD SONGS THAT TELL A STORY Fred McKenna/RCA KPBO-0011/N M
P

97 LAY A LITTLE LOVIN' ON ME Del Reeves/UAXW-308-W/U

98 SUNSHINE FEELING Lawanda Lindsay/Capitol 3739/F

99 THAT'S WHAT I'LL DO Don Gibson/Hickory HK-306/K

100 THE LAST LOVE SONG Hank Williams Jr. MGM K-14656/Q

The Programmers TRIBAL DRUM

Joe Britton, the music co-ordinator of WBFO Radio at the State University of New York/Buffalo, would like to be put on the list for receiving Canadian records. Address all enquiries to 3435 Main St. Buffalo, New York 14214.

CJDC Radio Dawson Creek, B.C. is planning on making their playlist available to anyone in the music industry. Contact Mark Allan Lewis at 901 - 102 Avenue, Dawson Creek. They are also interested in exchanging programming ideas, contests, and promotional projects.

J. Ward Dokken has left the music director's chair at CHTM Thomson, Manitoba for CKX Brandon. Dayle Allin takes over at CHTM and will also handle the evening rock show.

CHCL's Brian Crowell, Terry Greenwood and Bob Moody were on hand to interview Mr. Blues himself, B.B. King, just prior to his concert at the Kinsmen Field House in Edmonton (Oct 9). The programming trio were able to take back some talk goodies to their Medley listeners thanks to RCA's John Ford.



CHCL's Brian Crowell, Terry Greenwood and Bob Moody with B.B. King.

CJOK Radio in Fort MacMurray, Alberta, has added a rock program in the time slot of 11PM to 1AM Friday evenings. The show, sponsored by a local boutique, is being very well received by the youthful audience. Promotional rock records would be welcomed. Send to Box 3000 Fort MacMurray.

Four hundred eager fans jammed a local high school gymnasium in Peterboro, with as many turned away at the door, as the CKPT jocks and Toronto Maple Leaf Bob Neely went to battle against the Junior "A" Peterboro Petes Hockey Club. It was an exhibition game - of floor hockey, and it was a 22 - 22 tie. All proceeds went to the United Way campaign.

CHML Hamilton presents a two hour special production on Frank Sinatra (14). The show will bring listeners from day one of the "bobby-sox" idol to his present activities. Sinatra's new Reprise album, "Old Blue Eyes Is Back" will be featured. The special was produced by Bob Bretina and comes to Canada through Polygon Media Productions of Toronto.

CHCM Radio Marystown, Newfoundland recently held a Charley Pride Day (3) and reports have it as being an enormous success. The four phone lines rang steadily with listeners requesting their favourite Pride disc.

Dave Shier of CJDV Drumheller, Alta. is now part of the disc race. He's the drummer with A.J. Nobes. Their country/rock album is entitled "The Country Mystics". Taping took place at E.K. Studios in Calgary and is released on the Westmount label. Those interested in promotional copies should contact Shier at Box 1480 Drumheller or call (403) 823-3384.

Andy Kay sends along an up-to-date listing of on-air personalities at CJCH Halifax: Jerry Lawrence 5AM-8:30AM; Jim Keith, promotion director with his "Action Line" show 8:30AM-11AM; Andy Kay, formerly with CFBC and CKGM and assisting with 'CH music 11AM-3PM; Chris Morgan, formerly with CJON and CFOX 3PM-7PM; Johnny Mack, formerly with CFBC and CKGM 7PM-Midnight; Mark Henley, formerly with CFBC Midnight-5AM; and Bill Rivers on swing. Pat St. John looks after PD duties as well as doing the occasional air shift.

The music format at CKLY Lindsay is heavy on MOR and country. Bob Glover, music director, advises that the percentage of new MOR singles averages out to about 25% with two oldies per hour and the balance album cuts over the time periods of 6AM to 3PM. The MOR playlist operates from the entire record library and twenty singles. Country gets an important airing each day from 3PM to 9:30PM with contemporary rock Saturdays only from 12 noon to 6PM.

The Programmers HELP!

Tightly formatted country station in competitive market requires two experienced communicators immediately. Some television work is also involved though no experience in TV is necessary. Station is part of a very large broadcasting operation with the bucks right for the right guy. Send tape, resume and recent photograph to Stan Campbell PD, CJCN, P.O. Box 458, Grand Falls, Newfoundland.

CKBB Barrie requires an experienced copywriter. Send resume to Ken Trew, P.O. Box 950, Barrie, Ontario.

Experienced announcer required. Contact Ken Trew, CKBB Radio, Box 950, Barrie, Ontario (705) 726-6466.

TRADE WRITER WANTED

YOUNG TRADE WRITER Canadian music weekly trade paper requires aggressive young man to write and cover broadcasting and programming. Must be interested in all aspects of music and the business and must have a flair toward writing and communicating. Must have typing experience. Excellent opportunity for the right person. Write stating age, background and salary expected to: Box 1001, RPM Weekly - 6 Brentcliffe Road - Toronto M4G 3Y2.

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Let Me/Olivia Newton-John
Through December/Merle Haggard
Fiddle Man/Red Steagall

CJCI WOODSTOCK
(Charlie Russell)
He/The Haggarts
Country Girl/Glen Barber
Ridin' My Thumb/Jimmy Rodriguez
You Know Who/Bobby Bare

CHCM MARYSTOWN
(Roger Barnett)
You Were My Home/Ken Stoltz
Ol Time's Sake/Elvis
Nashville/Ray Stevens
Through December/Merle Haggard

CJVI VICTORIA
(Ron Robinson)
Jolene/Dolly Parton
I Remember Love/Harlan Smith
Sunshine/Lawanda Lindsay
Country Girl/Glen Barber
New Orleans/Sammi Smith
You Asked Me To/Waylon Jennings

CJVR MELFORT
(Mark Stephenson)
She's My Woman/Lance Younger
Wherefore & Why/Glen Campbell
Don Messer Story/Stompin Tom
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(Peter Darrell)
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Bittersweet/Donna Moon
Lila/Doyle Holly
Carpenter Of Wood/Cliff Edwards

CKX-FM BRANDON
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Lila/Doyle Holly
Keep It Country/Hank Thompson
These Chains/Tommy Overstreet
I Remember Love/Harlan Smith
Through December/Merle Haggard

CKRM REGINA
(Ron Mullin)
The Prisoner/Shannon Two Feathers
You Were My Home/Ken Stoltz
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