

## Ian Thomas - feeling fine mama

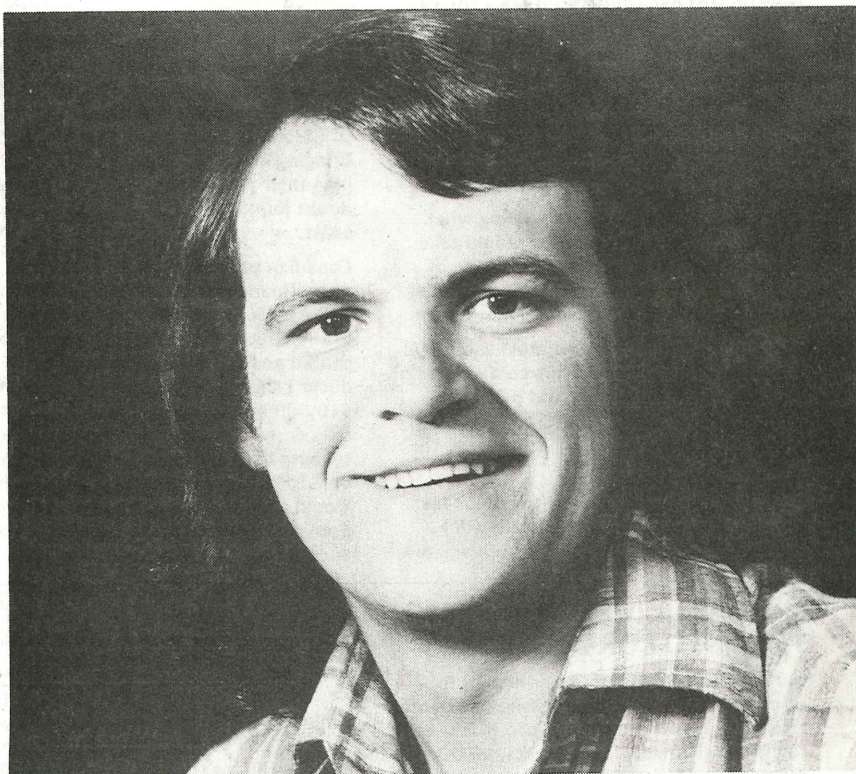
50 CENTS  
Volume 20 No. 15  
November 24, 1973

Hit is a word that tends to get overworked these days, but is still a damn good word to describe a record that is doing well both in sales and airplay. Ian Thomas has a hit on his hands. And what's even better is that "Painted Ladies" is an international winner breaking into that prestigious and lucrative market only a spit across the national consciousness barrier, where MAPL logos are merely spelling errors.

Ian Thomas is a jovial, extremely likeable fellow who, as he sits casually attired in jeans with his feet up on the table just doesn't strike you as a successful singer-songwriter. At age 23 he is married and has two small children and is very happy with his domestic situation in Burlington, Ontario and has no intentions of hitting the road . . . that is until the money starts to look good. He's had the rounds of playing the joints while he was lead singer with Tranquility Base for three years, who were with RCA and released two singles "If You're Looking" and "In The Rain", both of which Ian wrote.

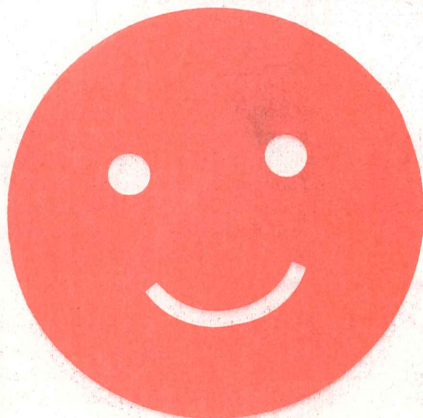
In 1971 he left the band and took up employment with the CBC as a producer and has chalked up credits with "The National Rock-works Company" on radio, scheduled to be renewed for a 52-week run next year, and "The Barbara McNair", "Ian Tyson" and "Music Machine" shows for television.

Ian has also delved into the world of staged  
*THOMAS continued on page 12*



# SHELLY MADE ME SMILE

Bronco BR 2715



from the album

## SMILE WITH LISLE

BR 212002

by **LISLE**

out one week, and already on at.....

CHAM, CFTR, CKAP, CKKW, CFOR, CJIC, CKCY, CJET, CFJR, CHYM, CFOS, CFRB, CKOX, CJCJ, CKFM, CJRL, CFCF.

Distributed by Circle "C" Limited, Box 6, Ajax, Ont., (416) 942-1812



## ONTARIO GOVERNMENT READY FOR PLUCKING

According to several reports the Ontario Government may be contemplating a move into the Canadian disc race - or at least supporting it in some way with taxpayers money. Louis Applebaum, formerly with CAPAC and now with the Ontario Arts Council, has been very close to the record industry. His department launched a talent search across Ontario a couple of years ago. Unfortunately the results were more of an embarrassment than a success. It was hinted at that time the Ontario Government had funding available for a similar venture - but with more emphasis on recorded product.

Whether Premier William Davis would be involved is not clear. He is a great admirer of recording artists and has on several occasions presented Gold Leaf Awards to groups, in particular, Lighthouse.

It's not too clear at time of writing what form the government support would take. There have been suggestions of a type of deal - from the federal government, similar to the Canadian Film Development Corp.

Sam Sniderman, one of the most successful of Canadian franchise dealers and widely respected on both federal and provincial levels, has long been pressing for government (federal or provincial) support of the record industry.

Sniderman has now decided to get his feet really wet in the disc business. He will shortly announce his own label and whatever

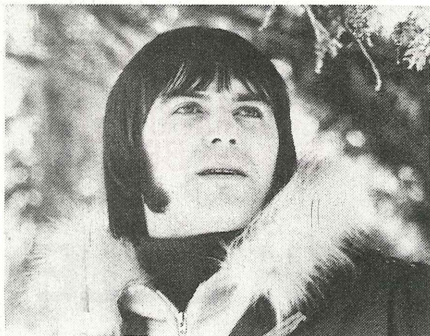
transpires after that will obviously put him in a better position to talk "profit and loss" with government officials. His record effort will be a high concentration on distribution within his own twenty-seven store empire, although it's likely he will offer the product to other avenues of sale.

It's expected that opposition will come from many quarters should the Ontario Government offer financial support for the record industry - be it for the independent record producer or otherwise. Ready to oppose any handouts are artists - and managers who have succeeded - the hard way. Some of these people are already talking of relocating in foreign countries because of the lack of support (public) in their own country, and hassles with major record companies. Several of this country's major artists are still assailing the action of the CRTC in bringing down the Canadian content ruling - their vehicle to success, and would no doubt join those opposing a government assist.

Canadian producers generally, would welcome financial support from government. However, one producer was quite adamant in the direction he believes this support should go. He noted: "Being a record producer I should be able to come up with \$10,000 or \$15,000 for an album. The only form of payment from the government I would like, is to put up an equal amount - on a forgivable loan arrangement. This would then give me the opportunity to present a product that would compete fairly on the world market."

## McDONALL/WESLEY INTO TORONTO FOR DISC TALKS

Gary McDonall, one of the principals in Edmonton's Damon Productions and Damon artist Ted Wesley flew into Toronto for a round of talks with record execs. McDonall was touting Wesley's latest album which contains compositions by Bob Ruzicka



Damon's Ted Wesley

("James Bay Hydro Electric Power") and by Wilf Bean ("Curses Of My Life"). The latter, who publishes through Petmac-BMI, is an employee for the North West Territories Government.

The session was produced and engineered by McDonall at Damon studios which will soon bow their new 16 track system with a Neve board.

Wesley is no stranger to the record business

having scored fairly well with his past Damon releases. Damon is distributed in Canada by London Records.

Wesley, a miner from Yellowknife, came to Canada from Northern Rhodesia (now Zambia) and England, settling in Edmonton before going to the North West Territories.

His singing career has taken him across most of western and northern Canada where he has piled up a sizeable collection of good notices.

Canada's national television audience will have an opportunity to see Wesley in action when the CBC-TV network airs their special on the North West Territories. Producer Bob Rogers picked Wesley to perform songs related to the North i.e. "Big River", Aklavik and "Bush Plane". The sixty minute documentary airs Dec. 18. Wesley is managed by Ann Hartley of Toronto and booked through Gemini North of Yellowknife.

## CROSS-CANADA TOUR FOR VALDY

Expected soon from A&M Records is a new Valdy album entitled "Landscapes" on the Haida label. Coinciding with the release is a cross-Canada series of concert dates beginning in Halifax (November 28 & 29), Regina (December 4), Moose Jaw (5), Saskatoon (6), Edmonton (7), Calgary (8), Lethbridge (10) and various dates in the Vancouver-Victoria area (12 to 15).

## HEAVY SCHEDULE OF U.S. DATES FOR ANNE MURRAY

Balmur's Anne Murray has once again moved into a hectic U.S. tour. These dates include San Francisco's Boarding House and The Troubador in California. She will also appear at Vancouver's Cave (27) for five days.

In the can are several U.S. Network television appearances which she taped earlier



Anne Murray and her manager Leonard Rambeau being piped into Nova Scotia Government reception.

this month. Included are the "Mike Douglas Show" her fourth this year; the NBC Special "I Believe In Music" with Mac Davis, Kris Kristofferson, Rita Coolidge, Charlie Rich, and Patti Page. Scheduled for this month are tapings of the Merv Griffin and Bobby Goldsboro shows to take place in California.

A new single, "Love Song" which was penned by Kenny Loggins is scheduled for release the latter part of November.

## CAPITOL CANADA ADDS EMI TO CORPORATE NAME

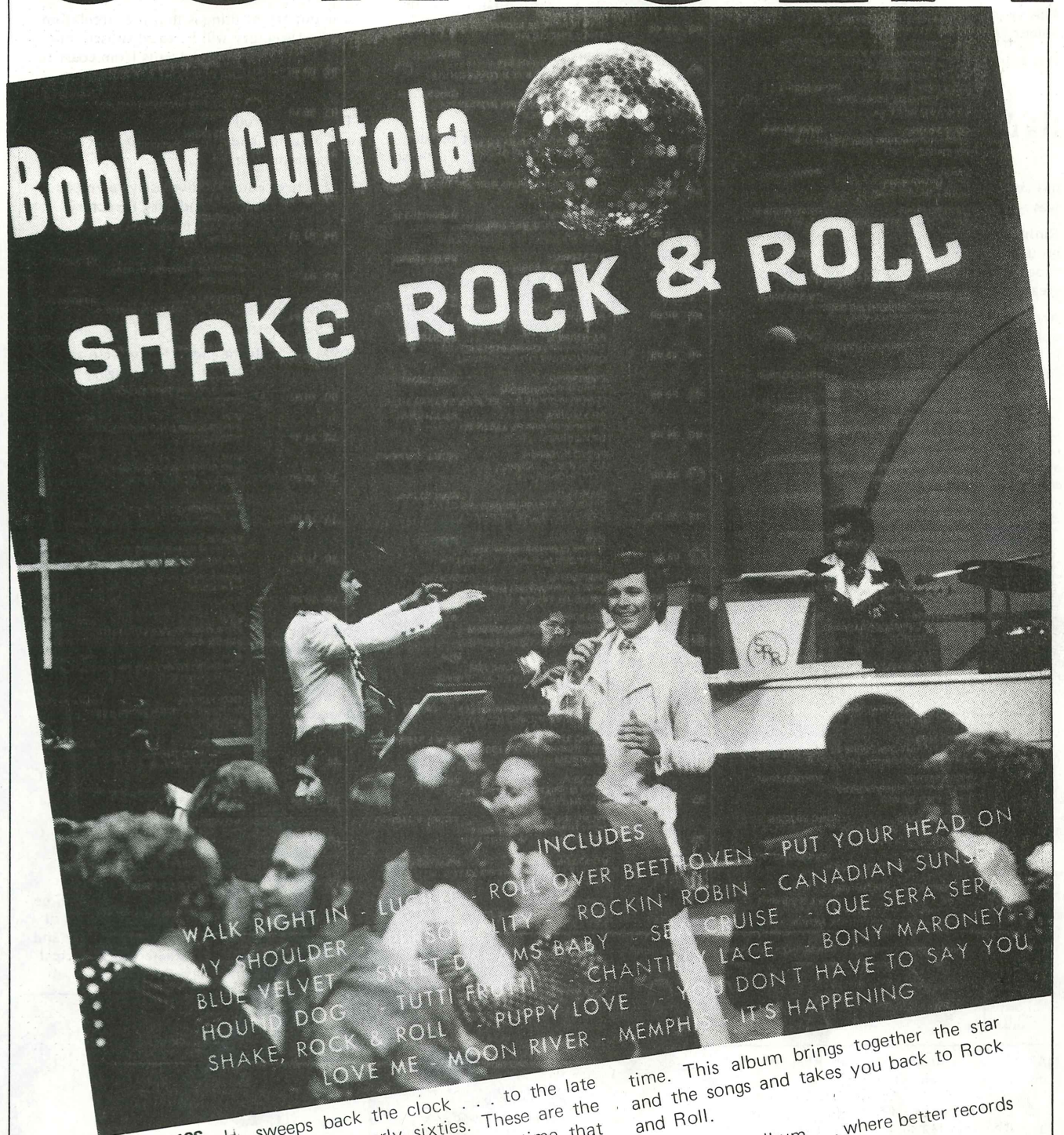
On January 1, 1974, Capitol Records (Canada) Ltd., will undergo an official name change. Thence forward the company will be known as Capitol Records-EMI of Canada Ltd.

As Capitol's President, Arnold Gosewich explained: "Capitol Canada is proud to be a part of the EMI group, the largest recording company in the world, which this year is celebrating its 75th Anniversary; our recognition of this association will be more properly reflected in the new corporate name.

"The change is part of the world-wide practice of linking by name all the EMI companies. Last year, for example, Electrola of Germany became Electrola-EMI, and earlier this year the Japanese company Toshiba followed suit. Our immediate parent company in the United States will likewise become Capitol Industries-EMI Inc."



# CURTOLA



LP TUF 113S

He sweeps back the clock . . . to the late fifties and the early sixties. These are the songs that were the hits at the time that CURTOLA toured the United States and Canada. The young people of that era are now 25 to 35 years of age. They will all remember CURTOLA and the songs of that

time. This album brings together the star and the songs and takes you back to Rock and Roll.

Look for the album . . . where better records are sold!

For bookings contact:  
Maria Martel, P.O. Box 62, Islington, Ontario M9A 4X1  
Telephone (416) 233-6880



# How to increase your bookings and your price

For many years, RPM has looked at the idea of putting out a guide to the industry that would help promoters, booking agents, record companies and radio stations.

This year we launched the first Canadian Talent Directory.

It is a unique concept, and again RPM



**COMMENT**  
walt grealis

has come up with what the industry indicated was needed.

Rather than listing the many thousands of groups that are available, we have chosen to "spotlight" the groups that have shown the greatest potential.

Artists' listings sell for \$100.00 for a format quarter page. A sample of the format appears in RPM each week as well as a registration form.

"... 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



published weekly since  
February 24th, 1964, by

## RPM MUSIC PUBLICATIONS LTD.

6 Brentcliffe Road  
Toronto, Ontario  
M4G 3Y2  
(416) 425-0257  
Telex — 06-22756

*Publisher - Walt Grealis*  
*Music Editor - Peter Taylor*  
*Contributing Editors - Pat Conlon*  
*- Stan Klees*  
*Subscriptions - Ms. Sam Murphy*  
*Art & Design - MusicAd&Art*

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

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

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

SINGLE COPY — 50 CENTS  
Advertising Rates On Request  
Second Class Mail Registration Number 1351  
PRINTED IN CANADA

There are many artists who care about their image, and many artists who feel that their talent will look after them. To those who care, the Canadian Talent Directory can become an important "spotlight".

For years, RPM has been giving out information to bookers on who books who and who manages who. The Canadian Talent Directory will supply all this information through its handy index page.

It was important to us not to put out a monster of names and addresses. We chose to put out a buyers guide that would sell talent.

## STUDIO ACTION: RCA IN TORONTO

The Ben McPeck organization were in the RCA Studios recently doing an Air Canada jingle for Cockfield-Brown Advertising Agency in Montreal while Noel Elfin & Musical Friends were busy with jingle work for Rez and Readdi Whip. The Baker-Lovick Agency did a Kodak jingle and H.E.A. Productions were working with Keg Draft Ale.

Jack Cornell is still working on his first album for RCA and Arpeggio Productions have Gary Buck doing a new album with the Family Brown, and Harry Hinde has produced newly signed rock group Ruckus, both are also with RCA.

Producer John Arpin has been working with Lynn Jones and has a new single ready for release on Arpeggio while Bill Misener has been working with Cal Dodd for Bob Hahn Productions.

## UNITED ARTISTS RELEASES FIRST QUADRASONIC TAPES

United Artists Records have just released their first series of four channel, eight-track tape cartridges under the name Quadrasonic. The first release involves thirteen titles including the two most recent sets by War, "Deliver The Word" and "The World's A Ghetto", "The Live & Let Die Soundtrack", Shirley Bassey's "Carnegie Hall" album and "Summer (The First Time)" by Bobby Goldsboro.

To the manager or the artist in doubt, it could be considered that if the book brought one additional booking, the ad would pay for itself.

The important thing is that the circulation of the Directory will be to all subscribers. This includes booking agents from coast to coast and internationally and the active promoters.

Four colour full pages are also available to the industry and to artists who wish to increase their image.

The deluxe edition will closely resemble the Canadian Music Industry Directory which RPM publishes each year.

RPM... the first, now presents another first. The Canadian Talent Directory. It should become a useful tool to the promoter and the booker and is another step in building the industry.

RPM has built the industry for close to ten years, and this is just another stage.

For further information see pages 17 and 18.

## SEBASTIAN BEEFS UP DISC IMAGE

Ian Sebastian, who played Berger the lead in the Montreal and Brussels production of "Hair", is now taking personal charge of his record activities. This past week he held talks with Columbia's A&R people in Toronto with regard to future releases. His last single release "Money Money", an original Sebastian penning, which he produced at Andre Perry's Montreal studios and mixed at Manta Sound in Toronto. Publishing is handled by his own Sebastian Music-CAPAC.

Sebastian's new group, Charring Cross, is comprised of Cookie Brender, drums; Cliff Gelfand, bass; Rick Chadwick, lead; and Steve Keyman, organist. The latter recently won the Yamaha talent contest.

Following his Toronto trip, Sebastian was off to New York City for talks with record people about U.S. releases as well as his publishing material.

Although much of his concentration will be on the disc front, he has been reminded of his value to Canada's acting community and is reportedly being considered for principal roles in upcoming television series.

## SUBSCRIPTION RATES

Canada & USA

<input type="checkbox"/> One Year	\$20
<input type="checkbox"/> Two Years	\$30
<input type="checkbox"/> Three Years	\$40
<input type="checkbox"/> FIRST CLASS (1 yr)	\$35
<input type="checkbox"/> OTHER COUNTRIES (1 yr)	\$30

Send to: Subscriptions,  
RPM Weekly,  
6 Brentcliffe Road,  
Toronto 17, Ontario

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

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

**GO  
FIRST  
CLASS**

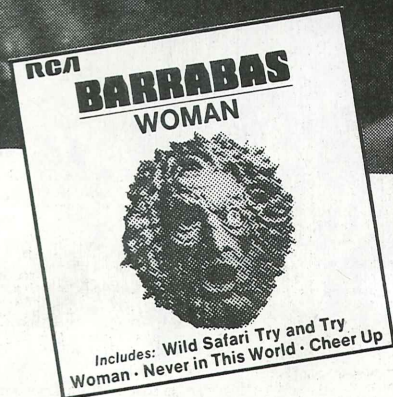
If getting RPM fast enough  
or on time is a problem...  
**GO FIRST CLASS.** Many of our  
subscribers get RPM every  
Monday (six days before the  
issue date).





*Woman*

**BARRABAS**



Album — APL1-0219

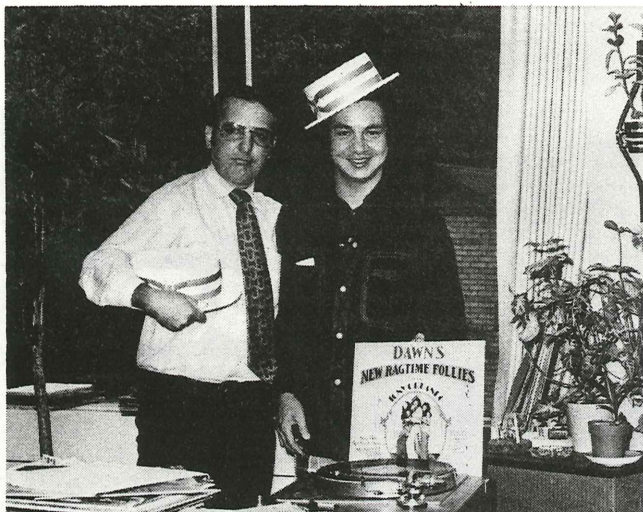
Single — 74-0863

CHLN — 14  
CHRS — 17  
CJNT — 10  
CKGM — 12  
CKLM — 4  
CKSM — 22  
CKVL — 18  
CJRC — 19  
CJRD — 19  
CJMS — 19  
CJTR — 19  
CJRS — 19  
CKCH — PL

**INCREDIBLE  
BREAKOUT  
IN MONTREAL !  
15,000  
sold in two weeks**

**RCA**





CFRB'S Music director, Arthur Collins gets in the mood for Dawn's new album with assistance from Quality's Gene Lew.



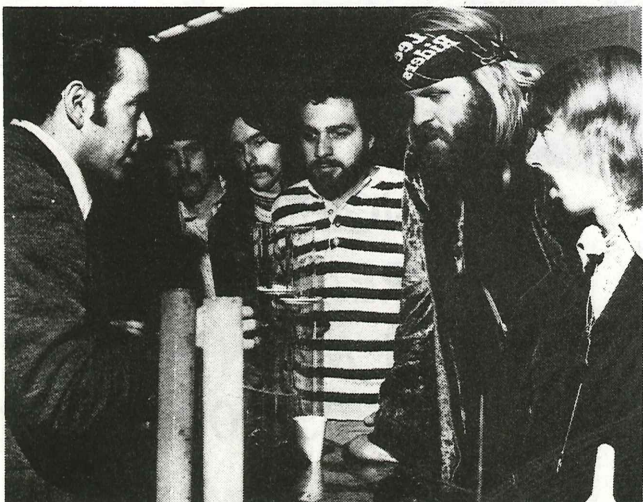
Liberace presents an autographed copy of his new biography to Winnipeg Mayor Stephen Juba.



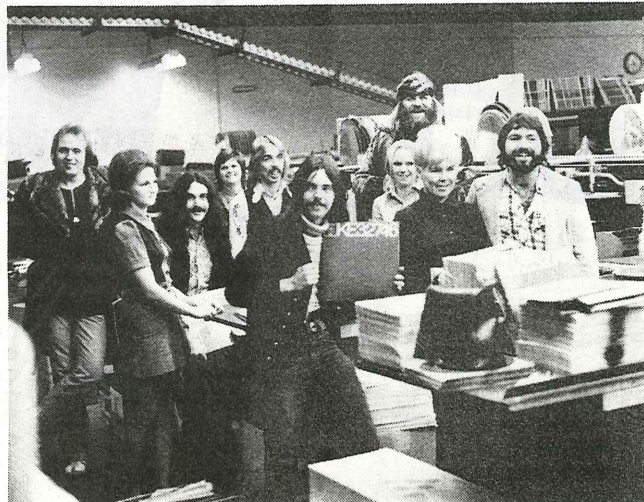
WEA's Mike Reed (r) and Bob Kroll (l) introduce CHUM-FM's Larry Wilson to members of Genesis, backstage at Massey Hall.



U.A. president Stan Kulin hosts an after gig party at Sam The Chinese Food Man for members of the Electric Light Orchestra and friends.



Kelly Jay and his band of Crowbar men along with Marty Onrot are filled in on Columbia's quality control by Alex Martorino.



Crowbar disrupted production at Columbia's pressing plant to make sure their new album was ready for shipment.



# Advice for budding musicians, vocalists

by Stan Farnsworth

As a change from the Unexplained, I would like to pass along some information, which I hope will be of interest and help to our local artists. Since apart from my hobbies of writing, collecting and if possible investigating strange mysteries, plus a little treasure hunting, I have always had a great interest in the entertainment business, especially talent promoting. I do not profess to be an expert on this subject, but at one time having been employed for several years as a radio announcer and program director, and later as manager for an Odeon theatre, there was ample opportunity to study and observe the problems and frustrations of many of our local artists.

It has been said that once showbusiness gets into a person's blood, it's hard for them to give it up, this can be a great asset. Since it is one of the most demanding of all occupations, for the artist each new approach is a challenge against a competitive market. Each new contact is another personality, often with different opinions. The formula for success is often as intangible, as the ever changing mood of the public audience. Showbusiness is a world of the present, where the story is often rejected yesterday, accepted today, and forgotten tomorrow.

## FAST RISE TO FAME UNLIKELY

While it is true that in a few cases a local

artist has rocketed to fame, with a hit record or an outstanding performance on television, such as Nova Scotia's Anne Murray, most of today's stars have spent considerable time and money to reach their position. But for the new artist or group starting out, often with visions of overnight success, the road to stardom will seem almost out of reach, especially if they fail auditions, and receive other rejections, plus find discouragement in public criticism, or lack of public support for local talent. But one of the first ingredients for any eventual success is perseverance, also they must have confidence in their own talent and ability, but not to the point of being conceited. This has been known to happen after a few successful performances, and a conceited performer can have wide public appeal, yet be unpopular with his own associates in showbusiness. The attitude displayed backstage, is just as important as the one presented to the audience. An artist should never forget anyone who helps them on the way up, they may need their help later again.

## PRACTICE

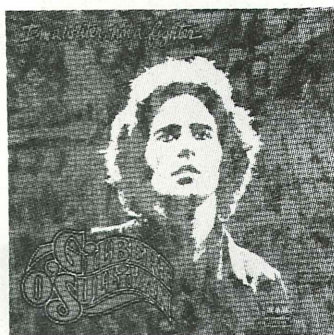
The professional artist never stops practicing to perfect his art, this is even more important for the amateur, since he may be the most popular vocalist in his own area. But to the professional television producer

watching his audition, he is just another artist, who will be judged on talent, appearance and presentation. This is one reason why amateur performers should get as much practical experience as possible. Local variety shows or benefit performances, besides helping a good cause, offer new talent the opportunity to gain experience, and many musical groups gain recognition, plus make additional income by playing for local dances. During the summer months local fairs and exhibitions offer another opportunity for a paid appearance. Information can be obtained by writing to the exhibition secretary.

## WHO TO CALL

There are several radio stations in the province who will present new artists on the air, some running special programs for this. The person to contact is the program director or the station manager. As far as local club work is concerned, most engagements are arranged between the artist and the club owner or manager, who is usually only interested in booking established talent. In regard to television, the Dartmouth Cable Television Studios, offer excellent opportunities to amateur artists, producing several programs on which new talent may perform. Interested artists should contact Dave Torrance, who is production manager.

FARNSWORTH continued on page 29

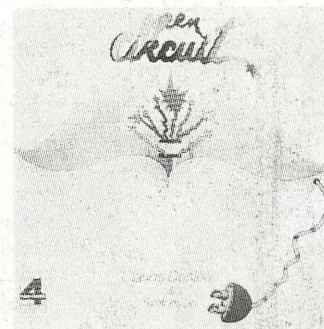


**"I'M A WRITER NOT A FIGHTER" — MAM 7**  
Latest album by **GILBERT O'SULLIVAN** Includes  
**"GET DOWN"** plus his **NEW HIT** single **"OOH BABY"**  
**MAM 3633**

Canada's greatest artist and arranger **CLAUDE DENJEAN**  
treats us to a new experience in music **"OPEN CIRCUIT"**  
phase four SP 44196

## POWER PACKED HITS

I CAN SEE CLEARLY NOW — CE JOUR LA — DUCK YOU SUCKER — BIG  
YELLOW TAXI — Theme from GODFATHER — HONKY CAT — LET'S STAY  
TOGETHER — LOVE STORY — ALONE AGAIN NATURALLY — KISS THIS  
— SONG SUNG BLUE — TIGHT ROPE

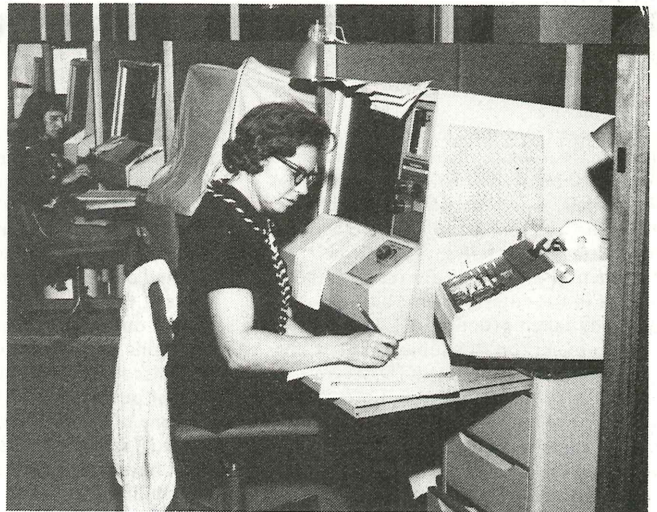


*LONDON Records and Tapes*

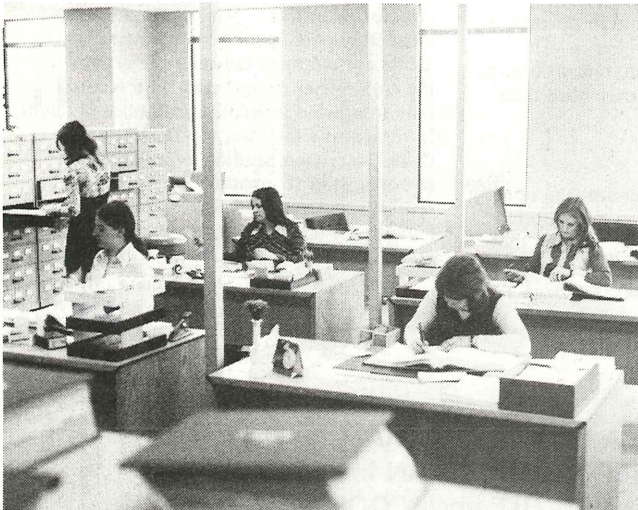




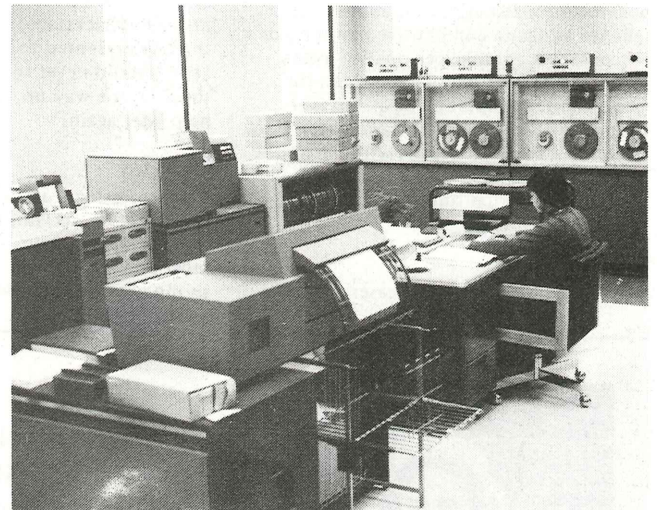
*Filing of worldwide composers and titles.*



*Checking radio logs against microfilm tapes of current compositions.*



*Secretaries in worldwide files of composers and works.*



*Computer room at CAPAC.*



*Files for composers and titles — Canadian division.*



*Reception area of the new CAPAC offices in downtown Toronto.*



# John Mills Scrappy defender of Canadian music

by Pat Conlon

John Mills likes the smell of battle.

For sixteen years he's been a militant protector of Canadian music as general manager of the Composers, Authors and Publishers Association of Canada -- which universally (and mercifully) shortens to CAPAC.

Mills and I met in his comfortable office on the ninth floor of a new building at Bay and Cumberland in Toronto. He's a relaxed, confident man clearly at ease in the legal labyrinths of modern music. He should be; he's a trained lawyer who practised privately for five years before joining CAPAC in 1957. His law education is an obvious asset: "For any composer or writer of music, the Copyright Act is his Magna Carta. In order to be able to receive true compensation for his ability it's essential for him to have strong protective support."

Mills has an unusual view of music, unusual in the sense that few creators recognize a basic truth about their craft: "Someone's musical work, while it's recognized in law as a person's property, like any piece of property, is the most unique form because he has to release it to the public in order for it to achieve an economic value. There's just no point in the writing of the music at which a value can be placed on it. But once a writer or composer releases his music to the public he loses control of it. Anybody can perform it or play it."

This is why Mills returns constantly to the Copyright Act because it provides that anybody who plays or performs that music -- either in its written or recorded form -- must pay a fee to the writer or composer. Easy? No. The Act is open to infringement thousands of times a day -- and it's the job of Mills and CAPAC to help keep Canadian writers and composers from being cheated out of justly-earned income.

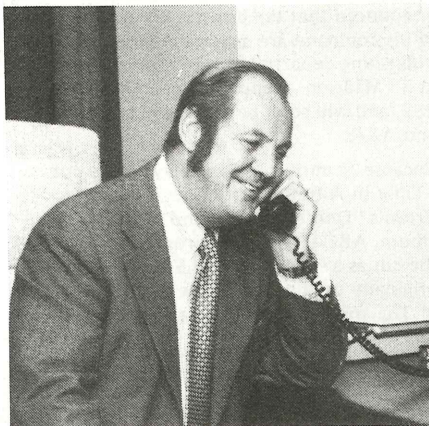
Mills is probably the only full-time lawyer in Canadian music and he was named a QC in 1963. He seems accustomed to the woolly language of Ottawa's decisions and speaks at times in the measured tones of a captive corporation lawyer who knows which side his cheque is buttered on. But his manner conceals a genuine urge to protect his "clients" from abuse and the fighter in him is activated by any mention of BMI, the other performing rights society in Canada.

In comparing CAPAC to BMI, Mills launched a frontal attack on his American-owned competitor: "Every other performing rights society in the world is owned by its members. They elect the Board of Directors and they run the organization. In other words it's a cooperative venture. BMI is owned by the broadcasting industry in the United States and its affiliates have no say in the affairs of the organization. BMI works to the direct advantage of the broadcasting industry, which in itself contradicts the idea of a performing rights society."

Mills is an outspoken advocate for the existence of one performing rights society

in Canada -- his own, of course -- and he sees the need for an organization that has no vested interests.

Along with a Board of Directors with strong French Canadian representation (Stephane Venne is a vice president), Mills captains a Canadian CAPAC membership of 3,500 writers and 400 publishers. The society also represents more than 250,000 composers through international reciprocal contracts. Mills has watched CAPAC's membership better than double since 1967 and Canada's



sudden creative awakening. But he has a cautious regard for mere quantity: "Numbers don't mean anything and we don't really measure our accomplishments by the size of our membership. Anybody can join us as long as there's some indication that they have more than one piece of music in them. We don't charge any membership fees and there's no financial obligation. Our requirements are minimal -- and deliberately so because CAPAC is here to perform a function. We're not music promoters. We're here to accept anybody who feels he may be entitled to performing rights royalties."

Is there any mechanism within CAPAC to encourage a composer to be more prolific? "No. That's not our job. You see, we're trustees. We have no money of our own. Everything we collect, over and above our actual overhead, is distributed to the members."

## NEW SINGLE AND ALBUM FOR JESSE WINCHESTER

Currently picking and singing his way around the country is Bearsville Recording artist, and new Canadian citizen Jesse Winchester who will have a new single out towards the end of November entitled "Snow" f/s "Yankee Lady", which come from his first album "Jesse Winchester".

In between his various appearances with his band The Rhythm Aces, Jesse is scheduled in to record his next album in Montreal this month with a projected release for early next year.

The Rhythm Aces are Jesse on guitar and vocals, Butch McDade on drums and Jeff "Stick" Davis on bass.

But for obvious reasons Mills and CAPAC actively encouraged the 1970 CRTC regulations -- and he has concise documentation of the benefits that have accrued to CAPAC members since. He could now probably travel to Ottawa blindfolded and continues to be an active lobbyist for CAPAC and Canadian music. As the author of several pivotal briefs to the CRTC (and its predecessor, the BBG), Mills has grabbed every opportunity to enhance the position of the Canadian writer/composer. Naturally the lawyer in him thrives if an infringement case goes to court and he has generously pushed some cases right into the dusty chambers of the Privy Council.

In an unusual move two years ago, Mills signed a contract with CAPAC which commits him to them until he retires at 65. He'll be 50 in February, leaving a balance of 15 more years of the Mills and CAPAC partnership. Mills is not an impulsive man and his decision to invest the rest of his working life in CAPAC measures his confidence in Canadian music.

But I'm willing to bet that, at 65, this is one old soldier who won't fade away. He's having too much fun.

## CANADA GAINING ON U.S. TRADE CHARTS

Canadian singles are becoming big news in the U.S. with this week's Cash Box listing five in the Top 100. Two GRT (in Canada) releases, "Painted Ladies" by Ian Thomas and Lighthouse's "Pretty Lady" have made steady advances and this week both boast bullets. Vancouver's Incredible Bongo Band inches up the chart with "Let There Be Drums", released in Canada on the MGM label. New to Cash Box is Gary & Dave's "Could You Ever Love Me Again" on London and "Last Kiss" by Wednesday on the Ampex label.

It's also interesting to note that the No. 1 single in Cash Box is "Heartbeat, It's A Lovebeat" by the DeFranco Family, natives of Welland, Ontario. The single however, does not qualify as Canadian being as the composition and production is foreign. This single was first broken by Bill Hennes of CKLW Windsor who believed in the potential of the single, not the origin. Release date was July 16, moving into the top of the charts during the first part of November. The 3 Dog Night deck, "Let Me Serenade You" qualifies as two part Canadian with the music and lyrics penned by Jon Findlay, formerly of Jon and Lee.

The Gavin Report lists "Pretty Lady" by Lighthouse as Top Tip. He also tags this one as Recommended Playlist along with "Painted Ladies" by Ian Thomas. His report is dotted with action on other Canadian singles including: Keith Hampshire, Gary & Dave, Bachman-Turner Overdrive, Wednesday and Chester.





## NUTS & BOLTS by Peter Taylor

John Allan Cameron will be one of the featured performers at the Miss Grey Cup Pageant at the Royal York Hotel in Toronto November 23. The event will be covered by CBC Radio. The next day has John in Montreal for two concerts at Dawson College.

Abraham's Children are now signed to United Artists Records with their first release being a Jimmy Bertucci-Paul Gross tune, "Goddess Of Nature", produced by Paul at Manta Sound with Lee DeCarlo engineering.

Bob Krol of WEA and Record World's Larry LeBlanc accompanied artist Wendy Waldman to Graham Cable Television studios to tape a show. Larry also taped an interview with Wendy for CBC Radio's Entertainers program.

Greg Hambleton has signed Jay Telfer to Axe Records representing the first new artist to be signed to Axe in almost two years. Jay is now in Toronto Sound laying down album tracks with Greg producing.

The new offices of Columbia Records A&R department are situated at 234 Eglinton Ave. East, Suite 404, Toronto M4P 1K5.

GRT has signed the new group Klaatu to a recording contract with the first deck being "Hanus From Uranus" f/s "Subrosa Subway" produced by Terry Brown at Toronto Sound.

Kenny Harris, President of K.H. Productions Ltd., has signed a recording agreement with Christopher Weait, co-principal bassoonist with the Toronto Symphony Orchestra, to produce an album of works for the bassoon.

Andy Kim was in Toronto recently appearing at the Miss Canada Pageant where he sang a medley of his past successful recordings including "Shoot 'Em Up Baby" and "Baby I Love You".

Here's a rare happening in the music business — Louise and Harvey Glatt have been married for eighteen years. They held their anniversary celebrations this past week - Congratulations.

A hot tip has Neil Diamond thinking about a \$30,000 offer to play one date in the Maritimes. Talks are apparently underway between Diamond's people and the very aggressive Entertainment Contacts of Halifax.

Polydor recording artists The Bells will be among the featured guests appearing on CTV's Ian Tyson Show airing November 29.

Doug Hutton, composer-producer of The Cantata Canada album, was interviewed on CTV's Canada AM program November 12.

A new Mickey Posner single was released last week on Elektra entitled "I'm Gonna Get Out".

Egerton's will be presenting in the next few weeks: Adam Mitchell (November 19 to 24) Chad Allan (November 26 to December 1)

and Spriggs and Bringle (December 3 to 8).

Classical label, Angel Records, celebrates its 20th Anniversary this month.

RCA Recording artists The Mercey Brothers did a six-day tour of the Maritimes, kicked off October 29th in Moncton, New Brunswick, with proceeds going to the Kidney Foundation. The Mercey Brothers have just had a new album released by RCA entitled, "The Mercey Brothers".

Composer Mikis Theodorakis, famous for his film score of "Zorba the Greek" did a mini-tour of Western Canada November 5 to 11 covering dates in Winnipeg, Saskatoon, Edmonton and Vancouver.

A&M Records V.P. Gerry Lacoursiere announced that the downtown offices of his company are nearing completion. The publishing department took up residence at 33 Madison Avenue, Toronto M5R 2S2, and will soon be joined by promotion and A&R.

Because of enthusiastic airplay of the cut "Time In A Bottle" from the late Jim Croce's "Don't Mess Around With Jim" album, ABC-Dunhill Records have released the cut as a single in the U.S. The song was originally used as the theme to an ABC Movie of The Week and is set for a Canadian release this week by RCA.

MCA Recording artists Creamcheeze Good-time Band appeared at the recent Royal Winter Fair November 9, 10, 11, 16 and 17.

Maple Street have their album recorded and are waiting while it is mixed readying it for a December release. Meanwhile they are slated to appear on the George Hamilton IV Show November 29 on CHCH-TV Hamilton.

Veteran songman Tony Bennett appeared at the Winnipeg Concert Hall November 18.

Independent promotion company Sneez Productions, who place their emphasis on wonders of video tape, were contracted by A&M Records to tape Cat Stevens' appearance on the November 10th In Concert.

Fillmore impressario Bill Graham is the man responsible for bringing The Band and Bob Dylan north of the 49th parallel for engagements in Toronto (January 9 & 10), Ottawa (11) and Montreal (12).

Painter, still recognizing success with their "West Coast Woman" deck, have their next one ready for shipping. The follow-up tune is entitled "Goin' Home To Rock & Roll" and is culled from their Elektra album "Painter".

English progressive rockers Babe Ruth will play Montreal (November 20), Ottawa (21) and Quebec City (22).

Gene MacLellan, backed by a five piece band, will be touring universities and clubs in the Maritimes November 26 to December 21. This is Gene's first tour of the year.

Karo has just recorded her new single in Montreal with her manager Ben Kaye producing. Entitled "(Mon Ami) Pierrot", it was arranged by Art Phillips and is due for release on Capitol Records soon.

Due to a sell-out of his two scheduled appearances at Place Des Arts, Montreal on November 26 and 27, French songman Julien

Clerc has added an extra date on the 25th.

Pink Floyd have finally arrived after spending many years with a small, but devout, cult following. Released on the heels of their massively successful tour earlier this year is a full length feature film "Pink Floyd" which opened its North American run in Montreal, November 2nd and grossed \$11,000 the first weekend.

The Warner-Elektra-Atlantic promo sheet has seen many titles and come under many pens. Remember when you chuckled to "The Mike & Tom Show", guffawed to "The New Old Mike & Tom Show", and groaned to "The New Mike Mikrophone Show"? Well, starting this week you can turn Green to the latest evolution entitled are you ready for this one — "The 90 Pound Weakly" featuring words by Larry and music by The Different Drummer.

Reprise Recording artist Michael Tarry, who's second single "The Forgotten Man" is beginning to pick up, has just signed an exclusive managerial contract with Jack Thompson and Doug Speer's Agency For The Creative Arts.

David Wiffen has released the title tune from his first United Artists album "Coast To Coast Fever" as a single last week.

Mike Graham, who has recently signed with U.A. will have his first, self-penned "A" side released soon entitled "Lonely Cab Driver".

Country Gentleman Frankie Gibbs has a new deck ready on Warner Brothers entitled "Sunshine".

## MANY NEW ARTISTS COME UNDER THE WEA BANNERS

With artists busily putting ink to contracts WEA Music of Canada has announced a healthy list of new artists lending their talents to the family of labels.

Atco has just signed James Gang who were originally with ABC-Dunhill. James Gang has gone through a number of changes since the early Cleveland days when Joe Walsh was in the band and brought it to prominence.

The group now comprises Roy Kenner on vocals and percussion, original members Dale Peters on bass and Jim Fox on drums and new lead guitarist Tommy Bolin, who comes to the band on the special recommendation of Walsh. Bolin is a featured guitarist on Mahavishnu Orchestra drummer Billy Cobham's solo, Atlantic, album, "Spectrum".

The first album for the group on Atco is called "James Gang Bang" and was mixed at the Atlantic studios in New York for a mid-November release.

Canned Heat are bringing their music to the fans by way of Atlantic since the group were recently signed by the label's Jerry Wexler.

Their first album is called "One More River To Cross", recorded at Muscle Shoals with Barry Beckett and Roger Hawkins producing. Canned Heat will be in the Vancouver Gardens on November 29.

Furthering the list of signings are Buzzy Linhart with Atlantic and Focus guitarist Jan Akkerman with Atco.



# New Albums

MORAN — Come Join Me — COLUMBIA ES90231-H



This first album for Moran includes his current "standout" single, "Come, Join Me", which is still standing in. Not much substance in an overall way here, yet there are a few songs that take exception. The lyrics are a strong part of LP, but lyrics do not an album make. "Shanghai'd" is probably the best cut on the album, with "The Shop" very close behind. An interesting cut, "The Beatles' Thing" has good "single" properties.

THE LAURIE BOWER SINGERS — Wish I Was A Plane — RCA KXLI-0020-N



Another CTL production, mainly geared to MOR listeners, with a team of pros arranging. Further exposure is given to Canadian compositions like Cornell's "Happy Dreamer" and the titler, which is currently creating action. The vocals, which make the "Singers" what they are, make up for pleasant, easy listening music. "Oh My Lady" (K. Berly) finishes the album with more good music.

JEAN SHEPARD — Slippin' Away — UNITED ARTISTS UA-LA-144-F-U

Jean Shepard's return to the hit scene — "Slippin' Away", made a definite impact. Besides the title, this set offers her coming single "Come On Phone", a dynamic arrangement which should continue the success of "Slippin' ". Also includes "Teddy Bear Song", "Funny Face" and a pretty "Are You Sincere".

JAN AKKERMANN — Profile — SIRE SAS 7407

Fresh from Focus success, lead guitarist Akkerman opens up new areas with this solo debut. Playing a variety of stringed instruments, he comes up with a selection of self-penned instrumentals that are as intricate as they are arousing. Side one contains "Fresh Air", a seven part, 20 minute jam session where Akkerman is THE BOSS. It gives us a look at this man's versatility. The complimentary side verifies that whether it be classical or contemporary, Akkerman can manage it. FMers . . . "Stick", MOR fans . . . "Adante Sostenuto".

MURRAY McLAUCHLAN — Day to Day Dust — TRUE NORTH TN 14-H



Truly a Canadian great, M.M. leads off his newest with his current single, "Hurricane of Change", and makes way for more of the same folk/rock numbers that we have become familiar with. "Revelations" is only one of the bands that undoubtedly confirms his great ability as both lyricist . . . and musician. And that says nothing of the other seven cuts. All together they make up for Murray's best album to date. And it grows on you! Lyric sheet enclosed for those interested.

BEARFOOT — Friends With Bearfoot — EPIC KE32653-H



This band is continuing with their very successful Top 40 sound. The whole set sounds very professional, probably because the production is high class. They seem to be moving ahead into other musical fields, with "Lechers Garden" being an example of this diversity. What direction or audience appeal this band will have is difficult to see, but side one's "Molly" has good single potential. Good pick . . . (non-original) "Drop Down Mama".

## ARTIST

## TITLE

## LABEL

## LP

## 8-TRACK

## CASSETTE

The Philadelphia Orchestra  
Eugene Ormandy, conductor  
New York Philharmonic,  
Leonard Bernstein, conductor  
New York Philharmonic,  
Leonard Bernstein, conductor  
The Philadelphia Orchestra,  
Eugene Ormandy, conductor  
The Philadelphia Orchestra,  
Eugene Ormandy, conductor

New York Philharmonic,  
Leonard Bernstein, conductor  
The Philadelphia Orchestra,  
Eugene Ormandy, conductor  
Rudolf Serkin, The Cleveland  
Orchestra, George Szell,  
Conductor

Tchaikovsky: Symphony No. 5 in  
E Minor, Op. 64  
Berlioz: Symphonie Fantastique,  
Op. 14  
Polovetsian Dances  
Three Favorite Ballets  
Liszt: Hungarian Rhapsodies No.  
1 & 2/ Enesco: Rumanian  
Rhapsodies Nos. 1 & 2  
Ravel: Daphnis et Chloe: La  
Valse: Bolero  
Offenbach: Gaité Parisienne Suite/  
Bizet: L'arlesienne Suite nos. 1 & 2  
Brahms: Piano Concerto no. 2 in  
B-flat Major for Piano and  
Orchestra

Columbia (H) M 31842  
Columbia (H) M 31843  
Columbia (H) M 31844  
Columbia (H) M 31845  
Columbia (H) M 31846  
Columbia (H) M 31847  
Columbia (H) M 31848  
Columbia (H) M 31849

MA 31842

MA 31847



## FOCUS/SPENCER DAVIS GROUP AT MASSEY HALL

Since the end of the summer Toronto has seen a full schedule of top-name, international artists performing at the various concert halls in the city and this will continue until the end of the year. All shows were either sold-out or pretty close to it, reinforcing promoters to continue bringing in the big acts.

A personal high in the present concert season was experienced October 29 in Toronto's Massey Hall as rain poured down outside Focus and The Spencer Davis Group cooked inside.

Back at the beginning of this year the members of the original Spencer Davis Group, minus Stevie Winwood, regrouped and brought back the magic of one of the best bands to ever emerge during the time when English rock dominated the pop scene of the mid-sixties. And rather than being a case of the current nostalgia boom, the group played new tunes from their present

album "Gluggo", distributed by London Records, as well as the old classics like, "Gimme Some Lovin'" and "I'm A Man".

These older tunes were great when first recorded and they're great now, as good music is timeless. The Spencer Davis Group provide good, ballsy rock that will always be a pleasure to experience.

The rock of The Spencer Davis Group was greatly countered with the soaring orchestral sound of Focus, who headlined the show, which was the kick-off date of their present North American tour.

It's hard to put a name tag on the music of Focus, for it contains elements of all musical styles intermeshed together with excellent musicianship and creative flair. The sounds from the 10 foot high stacks of equipment that spanned the entire stage washed over the audience in long, complex numbers that seemed to create various moods generally having a very relaxing, lulling effect.

Focus have a number of superb albums out on Sire Records, that are distributed in Canada by Polydor. — Peter Taylor

THOMAS continued from page 1

musicals with his "Frankenstein" he wrote, directed and presented at McMaster University in Hamilton, Ontario and he is also a composer-arranger having worked with The Hamilton Philharmonic on a rock symphony entitled "Turn Your Back To The Wind".

In March of this year Ian was signed to a recording-publishing contract with GRT of Canada who have released his first album entitled "Ian Thomas". The album was recorded at the RCA Studios in Toronto co-produced by Ian and John Lombardo with GRT President Ross Reynolds acting as Executive Producer. The final mix was carried out by Peter Granet at Wally Heider's Studio in Los Angeles and the successful deck "Painted Ladies" was pulled from this

album as will be the follow-up, possibly a tune called "Evil In Your Eyes".

The album is beginning to show a marked amount of success and Ian refers to making music in general and his album in particular as "a tremendously enjoyable experience second only to sex". He goes on to say that, "music is one of life's pleasures" and plans to pursue these pleasures when he goes to the Trident Studios in London to record his second GRT album in January. His plans for the second album include taking a basic rhythm section, comprising Barry Keane, Steve Hogg and John Capek with him and utilizing the talents of British session musicians as well as members of the London Festival Orchestra, first brought to pop prominence on the Moody Blues', "Days Of Future Passed". Ian is impressed with the Moodies and likes the sound that a traditional orchestra generates and will have Milan Kymlicka again handling the arranging for him.

Ian Thomas is a very accomplished vocalist with all voices on the album being done by him. He overdubbed up to nine individual vocal tracks, singing harmony with himself to get a choir effect that adds a richness and a unique kind of sound that can only come from singing with yourself. Sisters or brothers who sing together sometimes come close to this sound. Ian studied voice with Ed Johnson in Hamilton, and on top of vocal talents his instrumental credits list piano, guitar and bass.

Until his trek to England Ian will continue to work in his production capacity with the CBC while pursuing an independent career producing with such people as Cal Dodd (RCA), Greg Adams (A&M) and Bruce Miller (A&M). Ian has some long range goals of hopefully leaving some kind of a lasting legacy that will live on after he has long passed away. I kinda think he's already accomplished this and will just have to settle for producing more good music to join the rest.



## SINGLES (alphabetically)

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

SUBSCRIBE TO RPM

## WHITE HAYES MacKENWORTH

Canada's No. 1 Trucker

A great country truckin' song

## "MR. HIGHWAY"

f/s

"I CAN ONLY BLAME ME"



SURE FIRE NO. 1 COUNTRY



November 24, 1973

# RPM 100 SINGLES

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	K	UA RECORDS	U
LONDON	J	WEA	P
MCA	C	WORLD	Z
MARATHON			

This week  
1 week ago  
2 weeks ago

1	4 5	PHOTOGRAPH Ringo Starr Apple 1865-F	34	42 53	HELLO IT'S ME Todd Rundgren Bearsville 0009-P	67	79 97	MY MUSIC Loggins & Messina Columbia 4-45952-H
2	5 13	TOP OF THE WORLD Carpenters A&M 1468-W	35	50 66	CORAZON Carole King Ode 66039-W	68	69 69	COUNTRY SUNSHINE Dottie West RCA 0072-N
3	1 2	COULD YOU EVER LOVE ME AGAIN Gary & Dave Axe 10-K	36	56 56	COUSIN MARY Fludd Daffodil DFS 1042-F	69	54 46	MY MARIA B.W. Stevenson RCA 0030-N
4	3 1	ANGIE Rolling Stones Rolling Stones S19105-P	37	37 31	HAPPY DREAMER Jack Cornell RCA 75-1130-N	70	59 48	BROTHER LOUIE Stories Kama Sutra KA-577-M
5	9 15	MIDNIGHT TRAIN TO GEORGIA Gladys Knight Buddah 383-M	38	29 29	SUMMER (The First Time) Bobby Goldsboro United Artists 251-U	71	75 ....	SEASONS IN THE SUN Terry Jacks Gold Fish GF 100-K
6	6 9	PAINTED LADIES Ian Thomas GRT 1230-58-T	39	39 40	FLIP FLOP & FLY Downchild Blues Band Special 1230-60-T	72	78 82	THE JOKER Steve Miller Band Capitol 3732-F
7	7 8	ALL I KNOW Art Garfunkel Columbia 45926-H	40	41 42	THE BADGER'S SONG Bobby G. Griffith Ranwood 951-M	73	73 79	AMERICAN SUPER HERO Dickens A&M AMX 354-W
8	2 3	LAST KISS Wednesday Ampex AC 1325-V	41	35 35	CARPENTER OF WOOD Cliff Edwards Polydor 2065 203-Q	74	67 67	WEeping WIDOW April Wine Aquarius 5027-K
9	8 4	HEARTBEAT IT'S A LOVE BEAT DeFranco Family Twentieth Century 1209-2030-T	42	65 75	THE LOVE I LOST Harold Melvin & Blue Notes Philadelphia International 73533-H	75	82 98	SHOW AND TELL Al Wilson Bell 30073-M
10	11 21	OOH BABY Gilbert O'Sullivan MAM 3633-K	43	44 47	LOVE IS A BEAUTIFUL SONG Dave Mills MCA 40025-J	76	86 99	SOME GUYS HAVE ALL THE LUCK Persuaders Atco 6943-P
11	13 14	JUST YOU AND ME Chicago Columbia 45933-H	44	25 25	YOU GOT ME ANYWAY Sutherland Bros. & Quiver Island 1217-F	77	88 100	MAMMY BLUE Stories Kama Sutra 584-M
12	14 20	SPACE RACE Billy Preston A&M 1463-W	45	28 22	LOVES ME LIKE A ROCK Paul Simon Columbia 45907-H	78	85 86	I JUST CAN'T STOP LOVING YOU Cornelius Bros. & Sister Rose U.A. XW313W-U
13	15 16	PRETTY LADY Lighthouse GRT 1230-63-T	46	47 49	POWER TO ALL OUR FRIENDS Cal Dodd RCA KPBO 0007-N	79	95 ....	MAKE IT ALL WORTHWHILE James Leroy GRT 1230-65-T
14	18 18	PAPER ROSES Marie Osmond MGM 14609-Q	47	66 77	LET ME SERENADE YOU Three Dog Night Dunhill 4730-N	80	81 81	THERE AIN'T NO WAY Lobo Big Tree 16012-M
15	30 41	GOODBYE YELLOW BRICK ROAD Elton John MCA 40148-J	48	63 71	D'YER MAK'ER Led Zeppelin Atlantic 2598-P	81	94 ....	LIVING FOR THE CITY Stevie Wonder Tamla Motown 54242-V
16	16 19	WEST COAST WOMAN Painter Elektra E45862-P	49	62 78	BIG TIME OPERATOR Keith Hampshire A&M AMX 356-W	82	93 ....	WHO'S IN THE STRAWBERRY PATCH WITH SALLY Dawn - Bell 45424-M
17	10 6	HALF-BREED Cher MCA 40102-J	50	33 34	WE MAY NEVER PASS THIS WAY AGAIN Seals & Crofts Warner Brothers 7740-P	83	84 85	LET ME BE THERE Olivia Newton-John Polydor 2001-460-Q
18	12 12	KNOCKIN' ON HEAVEN'S DOOR Bob Dylan Columbia 45913-H	51	61 65	OH NO NOT MY BABY Rod Stewart Mercury 73426-Q	84	91 96	SMOKIN' IN THE BOYS ROOM Brownsville Station Big Tree 16011-M
19	20 23	I GOT A NAME Jim Croce ABC 11389-N	52	60 63	NUT BUSH CITY LIMITS Ike & Tina Turner United Artists 298-U	85	92 ...	TIME IN A BOTTLE Jim Croce ABC 11405-N
20	38 55	THE MOST BEAUTIFUL GIRL Charlie Rich Epic 11040-H	53	43 36	MAKE MY LIFE A LITTLE BIT BRIGHTER Chester/Celebration CEL 2078X-M	86	89 ....	ROCK ON David Essex Columbia 4-45940-H
21	26 30	WHY ME Kris Kristofferson Monument 8571-H	54	68 91	BE Neil Diamond Columbia 45942-H	87	83 84	I'LL HAVE TO GO AWAY Skylark Capitol 3661-F
22	21 11	HIGHER GROUND Stevie Wonder Tamla Motown T54235-V	55	36 26	THAT LADY Isley Brothers T-Neck 72251-H	88	90 90	REDNECK FRIEND Jackson Browne Asylum 11023-P
23	23 24	JESSE Roberta Flack Atlantic 2982-P	56	46 37	CHINA GROVE Doobie Brothers Warner Brothers WB 7728-P	89	97 ....	YOU WERE MY HOME Ken Stoltz Stamp ST4-11X-M
24	24 28	FLY ME HIGH Tobias MGM K 14634-Q	57	71 95	MIND GAMES John Lennon Apple 1868-F	90	98 ....	VADO VIA Drupi A&M AMX 351-W
25	34 44	HURRICANE OF CHANGE Murray McLauchlan True North TN4-116-H	58	45 45	GIVE ME LOVE Bill King Capitol 72712-F	91	... ..	HELEN WHEELS Paul McCartney & Wings Apple 1869-F
26	17 7	DELTA DAWN Helen Reddy Capitol 3645-F	59	57 59	FRIENDS Bette Midler Atlantic AT 2980-P	92	100 ....	SPIDERS AND SNAKES Jim Stafford MGM K 14648-Q
27	19 10	WE'RE AN AMERICAN BAND Grand Funk Capitol 3660-F	60	48 38	FREE RIDE Edgar Winter Epic 5-11024-H	93	... ..	LET ME TRY AGAIN Frank Sinatra Reprise 1181-P
28	32 32	BLUE COLLAR Bachman-Turner Overdrive Mercury 73417-Q	61	64 88	LEAVE ME ALONE (Ruby Red Dress) Helen Reddy Capitol 3768-F	94	96 ....	IF YOU'RE READY COME GO WITH ME Staple Singers - Stax 0179-H
29	40 53	YOU'RE A SPECIAL PART OF ME Diana Ross & Marvin Gaye Tamla Motown M1280F-V	62	49 39	LET'S GET IT ON Marvin Gaye Tamla Motown T54234-V	95	... ..	KINGSTON Joe Probst Daffodil DFS 1041-F
30	22 17	RAMBLIN' MAN Allman Brothers Capricorn 0027-P	63	55 58	RAISED ON ROCK/ FOR OLD TIMES SAKE Elvis Presley/RCA 0088/N	96	... ..	LOVE, REIGN O'ER ME The Who MCA 40152/J
31	31 33	ROCKY MOUNTAIN WAY Joe Walsh ABC-Dunhill 4361-N	64	58 52	YES WE CAN CAN Painter Sisters Blue Thumb 229-M	97	... ..	SORROW David Bowie RCA 0160/N
32	27 27	LOVE IS COMING Foot In Coldwater Daffodil DFS 1040-F	65	51 51	LIZA Joey Gregorash Polydor 2065 205-Q	98	99 ....	WE CAN GO Patches Cue 500X-M
33	52 50	KEEP ON TRUCKIN' Eddie Kendricks Tamla Motown T 54238-V	66	53 43	TREASURE SONG Bob McBride Capitol 72696-F	99	... ..	FEELIN' GOOD ON SUNDAY Scrubbae Caine RCA APBO-0148-N
						100	... ..	SHOWDOWN Electric Light Orchestra U.A. UA-XW337-W-U

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

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



## RPM 100

## ALBUMS

November 24, 1973

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

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	C	WORLD	Z
MARATHON			

This week  
1 week ago  
2 weeks ago

1	1	1	GOODBYE YELLOW BRICK ROAD Elton John-MCA 2-10003-J MCAC 2-10003-J	34	27	27	PARTY ROCK Various Artists-Cachet 1007 CAC 1007	67	67	69	3+3 The Isley Brothers/T-Neck KZ 32453-H CT-32453-H
2	2	5	THE SMOKER YOU DRINK, THE PLAYER YOU GET Joe Walsh-Dunhill DSX 50140-N DSX50140-N	35	34	28	KILLING ME SOFTLY Roberta Flack-Atlantic SD 7271-P AC-7271-P	68	66	64	HOT AUGUST NIGHT Neil Diamond-MCA 2-8000-J MCAC-2-8000-J
3	3	2	GOAT'S HEAD SOUP Rolling Stones-Rolling Stones COC 59101-P COCX 59101-P	36	37	36	JESUS CHRIST SUPERSTAR Soundtrack-MCA 2-11000-J MCAC 2-11000-J	69	64	57	THE DIVINE MISS M Bette Midler-Atlantic SD7238-P AC7238-P
4	7	19	LIFE AND TIMES Jim Croce ABC ABCX769-N ABCX769-N	37	26	18	TOUCH ME IN THE MORNING Diana Ross-Tamla Motown M772L-V M5772-V	70	72	72	OPERA Waldo de Los Rios-Daffodil 16032-F N/A
5	9	9	THE DARK SIDE OF THE MOON Pink Floyd-Harvest SMAS 11163-F 4XW11163	38	38	33	RAINBOW Neil Diamond-MCA 2103-J MCAC 2103-J	71	61	59	BEATLES 1962-66 Apple SKBO 3404-F 4X2K 3403
6	6	12	ANGEL CLAIRE Art Garfunkel-Columbia KC 31474-H CT-31474-H	39	41	50	JESUS WAS A CAPRICORN Kris Kristofferson-Monument KZ 31909-H N/A	72	75	81	THE JOKER Steve Miller-Capitol SMAS 11235-F 4XW-11235-F
7	5	3	BROTHERS AND SISTERS Allman Brothers-Capricorn CP 0111-P CPX-0111-P	40	31	22	MEMORIES OF HANK WILLIAMS Hank Williams-K.Tel WC 305 N/A	73	73	77	STRAIGHT UP Downchild Blues Band-Special 9230-1029-T N/A
8	4	4	LOS COCHINOS Cheech & Chong-Ode 77019-W CS-77019-W	41	40	40	TAPESTRY Carole King-Ode SP77009-W CS77009-W	74	77	80	PAPER ROSES Marie Osmond-MGM SE 4910-Q N/A
9	14	14	A PASSION PLAY Jethro Tull-Chrysalis CHR 1040-P CCH-1040-P	42	35	30	MADE IN JAPAN Deep Purple/Warner Bros. 2WS2701-P CWJ2701-P	75	76	86	JOY Isaac Hayes Enterprise ENS 5007-Q
10	12	23	SWEET FREEDOM Uriah Heep-Warner Bros. BS 2724-P CWX 2724-P	43	63	74	I'M A WRITER NOT A FIGHTER Gilbert O'Sullivan-Mam 7-K N/A	76	70	61	LIVING IN THE MATERIAL WORLD George Harrison-Apple SMAS 3410-F 4XT-3410-F
11	13	13	INNERVISIONS Stevie Wonder-Tamla Motown T326L-V T5326-V	44	36	29	HARD NOSE THE HIGHWAY Van Morrison-Warner Bros. BS 2712-P CWX-2712-P	77	78	85	THE MAGIC'S IN THE MUSIC Ken Tobias-MGM SE 4917-Q N/A
12	22	34	TIME FADES AWAY Neil Young-Reprise MS 2151-P CRX-2151-P	45	69	96	QUADROPHENIA Who-MCA 2-10004-J MCAC 2-10004-J	78	74	60	SING IT AGAIN, ROD Rod Stewart-Mercury SRM-1-680-Q N/A
13	8	24	FULL MOON Kris Kristofferson & Rita Coolidge- A&M SP 4403-W	46	44	44	FANTASY Carole King-Ode SP 77018-W CS 77018-W	79	71	66	ABOUT US Stories-Kama Sutra KSBS 2068-M N/A
14	56	68	DON'T MESS WITH JIM Jim Croce-ABC ABCX 756-N ABCX5756-N	47	50	54	SIMON & GARFUNKEL'S GREATEST HITS Columbia KC31350-H CA31350-H	80	86	91	SLADEST Slade-Polydor 2383-237-Q 3170-133-Q
15	16	11	CHICAGO VI Chicago-Columbia KC 32400-H CT-32400-H	48	42	42	ONLY COME OUT AT NIGHT Edgar Winter Group-Epic KE31584-H ET-31584-H	81	90	....	FULL SAIL Loggins & Messina-Columbia KC32540-H CA32540-H
16	17	21	THERE GOES RHYMIN' SIMON Paul Simon-Columbia KC 32280-H CT 32280-H	49	45	45	SECOND FOOT IN COLDWATER Foot In Coldwater-Daffodil SBA 16028-F 4B 16028-F	82	84	84	CREEDENCE GOLD Creedence Clearwater Revival-Fantasy 9418-R 5160-9418-T
17	33	55	AMERICAN GRAFFITI SOUNDTRACK GRT 9230-1040-T 5230-1040-T	50	46	38	LED ZEPPELIN IV Atlantic SD 7208-P AC 7208-P	83	91	....	BEST OF Procol Harum-A&M 4101-W CS 4101-W
18	30	63	CYAN Three Dog Night-Dunhill DSX 50158-N DSX50158-N	51	57	65	BERLIN Lou Reed-RCA APL 1-0207-N APK 1-0207-N	84	81	71	FRESH Sly & Family Stone-Epic KE32134-H ET-32134-H
19	11	8	POINTER SISTERS Blue Thumb 48-M 548-V	52	48	43	DIAMOND GIRL Seals & Crofts/Warner Bros. BS 2699-P CWX2699-P	85	79	70	COUNTDOWN TO ECSTASY Steely Dan-ABC ABCX 779-N N/A
20	18	7	MACHINE HEAD Deep Purple-Warner Bros. BS 2607-P CWX 2607-P	53	82	....	OL' BLUE EYES IS BACK Frank Sinatra-Reprise FS 2155-P N/A	86	88	88	MOTT Mott the Hoople-Columbia KC 32425-H CT-32425-H
21	28	31	CAN YOU FEEL IT Lighthouse-GRT 9230-1039-T 5230-1039-T	54	47	39	GREATEST HITS Janis Joplin-Columbia KC32168-H CT-32168-H	87	80	79	KILLER Alice Cooper-Warner Bros. BS 2567-P CWX 2567-P
22	23	26	PAT GARRETT & BILLY THE KID SOUNDTRACK Bob Dylan-Columbia KC32460-H CT-32460-H	55	55	56	BACHMAN-TURNER OVERDRIVE Mercury-SRM-1-673-Q N/A	88	89	89	THE NEW YORK DOLLS The New York Dolls/Mercury SRM 1 675-Q N/A
23	15	6	WE'RE AN AMERICAN BAND Grand Funk-Capitol SMAS 11207-F N/A	56	53	49	DON'T SHOOT ME Elton John-MCA 2100-J MCAC 2100-J	89	92	....	HEARTBEAT/LOVEBEAT DeFranco Family-20th Century T422-T N/A
24	10	10	LET'S GET IT ON Marvin Gaye/Tamla T329V-V T5329-V	57	51	48	NOW AND THEN Carpenters-A&M SP 3519-W CS 3519-W	90	97	....	IAN THOMAS GRT 9230-1037-T N/A
25	29	32	DELIVER THE WORD War-United Artists ULSA 128F-U UACA 128-U	58	59	53	PAGLIARO LIVE RCA KXL2-5000-N N/A	91	....	....	RINGO Ringo Starr/Apple SWAL 3413-F 4XW3413-F
26	21	15	HOUSE OF THE HOLY Led Zeppelin-Atlantic SD7255-P AC7255-P	59	58	58	BILLION DOLLAR BABIES Alice Cooper-Warner Bros. BS2685-P CWX 2685-P	92	....	....	PIN-UPS David Bowie/RCA APLI-0291-B-N APK 10291-N
27	32	41	NIGHT VISION Bruce Cockburn-True North TN 11-H N/A	60	62	62	ROUND ONE Scrubbae Caine-RCA APL 1-0263-N N/A	93	....	....	GARY & DAVE Gary & Dave/Axe AXS503-K 5AX503-K
28	20	20	FOREIGNER Cat Stevens-A&M SP 4391-W CS 4391-W	61	54	47	BEATLES 1967-70 Apple SKBO 3404-F 4X2K3404	94	95	....	RAZAMANAZ Nazareth-A&M 4396-W N/A
29	39	46	HALF-BREED Cher-MCA 2104-J MCAC 2104-J	62	49	35	DEODATO NO. 2 Deodato-CTI 6029 N/A	95	96	....	COUNTRY MAN Valdy-Haida HL 5101-W CS 5101-W
30	43	51	JONATHAN LIVINGSTON SEAGULL Richard Harris-Dunhill DSD 50160-N N/A	63	65	67	ERIC CLAPTON'S RAINBOW CONCERT RSD 2394-1116-Q 3216016-Q	96	100	....	FIRST David Gates-Elektra EKS 75066-P N/A
31	19	16	LONG HARD CLIMB Helen Reddy-Capitol SMAS 11213-F 4XT-11213-F	64	68	76	OVER-NITE SENSATION Mothers of Invention-Disc Reet MS 2149-P N/A	97	....	....	WAKE OF THE FLOOD Grateful Dead/Grateful Dead 01-P CGD01-P
32	25	25	THE CAPTAIN AND ME Doobie Bros-Warner Bros BS2685-P CWX2684-P	65	60	52	TALKING BOOK Stevie Wonder-Tamla Motown 319-V 8319-V	98	....	....	FROM THE FIRE Stampede Music World Creations MWCS705-M MWCS4-705-M
33	24	17	DONNY OSMOND SUPERSTAR Donny Osmond-K. Tel NC 413 N/A	66	52	37	DICK CLARK 20 YEARS OF ROCK & ROLL Various Artists-Avenue of America AOA 5133 N/A	99	....	....	ADVENTURES OF PANAMA RED New Riders of Purple Sage/Columbia KC 32450-H CA 32450-H
								100	....	....	MOONDOG MATINEE The Band/Capitol ST 11214-F 4XW11214-F

CANADA'S ONLY NATIONAL 100 ALBUM SURVEY

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





## ALBUM ARTISTS (alphabetically)

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

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

## CARLTON SHOWBAND KEEPS HECTIC PACE

The Carlton Showband, probably the most underrated group in Canada, continue a hectic pace that would slow down most groups. They have just completed two months of a four month tour that



saw them crisscross Canada playing in large and small centres as well as Canadian Forces bases.

Their tour began September 7 and it took them from Vancouver through Saskatchewan, Alberta, several dates in Ontario and into the Atlantic Provinces as well as dates in the U.S.

They are now playing Charlottetown (Nov 1-2) and are set for Sydney High School (3-4), Dalhousie University (6), the Horseshoe Tavern in Toronto (8-10), Chatham, Ont. (16), Buffalo (24) which bring them to the end of November.

December sees them at the Toronto Skyline Hotel (6), back to CTV taping (13-14) and to Cornwall, Ontario (31) to bring in the new year.

## MURRAY McLAUCHLAN TO TOUR WITH NEIL YOUNG

Murray McLauchlan, well-known, young, Canadian, singer-songwriter, has been invited to share the bill on a major U.S. concert tour with Neil Young.

The tour - with additional dates to be announced later - began at Queen's College,



True North's Murray McLauchlan

New York on November 15. It continued with performances at the Music Hall, Boston (16), Ohio State University (18),

## NEW CANADIAN RELEASES To Nov 14/73

SHELLEY MADE ME SMILE  
Lisle/Bronco BR 2715  
MAPL (pop, contemporary)

RUNNING WILD  
Stampede/Music World Creations 1014X-M  
MAPL (contemporary rock, progressive)

MOTHER OF US ALL  
Gloria Munro/London M17461-K  
MAL (pop)

COAST TO COAST FEVER  
David Wiffen/United Artists 356W-U  
MAPL (pop, contemporary)

GOODBYE BLUES  
Danny McBride/Columbia C4-4033-H  
MAL (pop, contemporary)

ROCK & ROLL BOOGIE WOOGIE & WINE  
Copper Penny/Sweet Plum SPL 9919-W  
MAL (contemporary rock)

FORGOTTEN MAN  
Michael Tarry/Reprise CR 4020-P  
MAPL (pop, contemporary)

JOHNNY'S GARDEN  
Charlie Clark/Polydor 2065 212-Q  
AP (pop, contemporary)

PEOPLE CHANGE  
Green & Stagg/London M 17462-K  
MAPL (pop, contemporary)

MAKE IT BETTER  
Kindness/London L 2547-K  
ML (pop, contemporary)

UNCLE JOHN  
Pat Ballard/Bronco BR 2712  
MAPL (country)

LOVIN' MY LADY  
Canadian Zephyr/Bronco BR 2719  
MAPL (Country)

THE HIRED MAN  
Privelege/Century II SPRO 1503-F  
MAPL (contemporary rock)

CRAZY LIFE  
Gino Vanelli/A&M AM1467-W  
MAL (pop)

TAKE THE ROAD  
Greg Adams/A&M AMX-355  
MAPL (pop, contemporary)

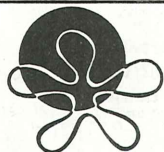
Cleveland Music Hall (19), Chicago Auditorium (20) and the Community Centre, Berkley, California (23).

McLauchlan had accompanied Neil Young at two Canadian Universities in October - Kitchener and London, Ontario - and the warm reception he received convinced Young to take him on his U.S. tour, the first Young has made this year.

For Murray McLauchlan, the American tour with Neil Young is a major event, although he has played a number of individual concerts and festivals in that country. The tour coincides with the release of his third album on True North (Epic in the States), which is entitled "Day To Day Dust".

The album, made with members of the new Paul Butterfield Band, Better Days, features McLauchlan's new single, "Hurricane Of Change", the follow-up to his gold hit, "Farmer's Song".

Following the U.S. tour, McLauchlan will play solo concerts at the Winnipeg Playhouse (November 25), Saskatoon Centennial Theatre (30) and the National Arts Centre in Ottawa (December 7). His debut solo Massey Hall concert in Toronto is provisionally set for early February.



Coming soon. . .  
RPM'S TALENT  
DIRECTORY



# Things don't change....much!

The easiest part of making a record is what happens in the studio. It doesn't take very much to write a song, rehearse it and go into a studio and make the tape. The real test begins when the record has to be placed with a record company and the real cost comes into the picture with the promotion that must come to make the record a hit. This is one area that is very very weak in Canada. Too many record companies merely put a record out. They make promotion copies available and that is the end of it. They then sit back and wait for the record to "happen".

It just doesn't happen by itself it must be promoted, pushed and moved to make sure that every disc jockey is aware of it and wants to play it. Too many great records just die from a want of a good push. Promotion is very important and without it a record just can't make it. In Canada there seems to be a terrible apathy toward spending money in promoting records. No definite budget seems to be allocated to "push" a record. Often the company will be quite emphatic that the promotion is the responsibility of the group or the producer. On occasion I have come up against companies who would not even cooperate in the placing of an ad nor make extra promotion copies available. Hard to believe? Sometimes you might wonder why a record company even bothers to lease a master when they don't intend to do much more than put it on the market.

Many companies release as many as 30 records a year and most of them are by different artists. There is no intense push on one artist and the reason might be that the company only invest to the extent of their investment in a master. If they had put up \$2000 or \$4000 to make the record, possibly they would put up a like amount to promote it. Instead they lease it at a royalty and use their existing promotional program (as ineffective as it may be) and wait for something to happen. Usually it doesn't.

## McLAUCHLAN TO TOUR U.S. WITH NEIL YOUNG

Murray McLauchlan, True North recording artist has been scheduled to tour the U.S. with Neil Young. Kick off date is Nov. 15 at Queen's College NYC to be followed by Boston Music Hall (16), Ohio State U (18), Cleveland Music Hall (19), Chicago Auditorium Theatre (20), Berkley (San Francisco) Community Centre (23).

Prior to his coupling with Young, McLauchlan will play the Mainpoint in Philadelphia from Nov. 9 through 11. Before returning home after the tour he will play the Winnipeg Playhouse (25), Saskatoon's Centennial Theatre (30) and wrap it up at the National Arts Centre in Ottawa Dec. 7.

McLauchlan is currently making solid gains up the RPM 100 Singles chart with his "Hurricane Of Change" deck which will be followed by his new album, "Day To Day Dust".

Possibly there isn't anything wrong with the Canadian sound other than the lack of promotion on the part of "leasing record companies" who leave the promotion to the group



**MUSIC BIZ**  
stan klee's

who didn't have any experience in producing the record, placing it, promoting it.

I can tell you from personal experience that although they sit quietly not knowing what to do, there is a great deal of interest in a master and a group AFTER someone else makes it a hit. A small independent may struggle for a long time to make a hit. When they do, the big companies are right there to get in on the action yet they can't seem to create the action themselves.

The action usually does come from small independents but there are so few effective independents at the moment in Canada that it will be up to the majors to set the pace

## BACHMAN-TURNER/Z Z TOP COMMODORE BALLROOM

Bachman-Turner Overdrive made a less than triumphant return to a Vancouver audience after a highly-touted tour of the United States. Even an ardent admirer of Randy Bachman could easily pick out faults in his group's presentation. Fred Turner should never attempt tunes out of his vocal range. Disaster is the result of such an infraction, which thankfully, was only committed once. Tim Bachman should definitely add more lead guitar work since his overbearing rhythm often obscures Randy's astonishing string picking. "Little Gandy Dancer" and "Hold Back The Water" clearly show the benefit of dual lead patterns. Finally, the band should not allow a photographer to take on-stage pictures. Action shots may look effective on an album cover, but discretion in front of an audience must also be kept in mind. With a bit more polish, BTO should easily match the excellence of their debut Mercury album.

Z Z Top (composed of Billy Gibbons - guitar/vocals, Dusty Hill - bass/vocals and Frank Beard - drums) look and talk like cowboys but tend to play insipid blues, in an inferior vein to that of the late Cream. Their mis-titled "Texas Blues" might just as easily come from the Northern states — try "Jesus Just Left Chicago". A timely stomper called "La Grange" salvaged the band and assured them of an encore.

From thereon in, such western heavies as "Jailhouse Rock" gave Z Z Top a long-needed identity and set the crowd on its ear. Three curtain calls later, thunderous approval was still to be heard and Great Productions' Roger Schiffer used diplomacy in closing the concert. Z Z Top were quite fortunate to garner an initial encore. Without that, they would have been merely routine. Next time fellows, heat up faster. — Richard J. Skelly

and so far they haven't been able to come up with the promotional budgets to make a hit across Canada that might spread into the world market.

Canada is ripe for a very big hit and the odds are that it will come from a small record company . . . NOT a major.

Well, the article you just read first appeared in RPM in the March 30th 1968 issue.

As I looked it over again, I realized it still has a great deal of credibility.

Truer today than ever, the majors can still find a great deal of housekeeping to do while the industry lags.

Canada has produced more than a single a day since January 1st, 1973. We are averaging about 8½ singles a week, and I just wonder how many of them have been produced by major record companies.

There aren't accurate figures available, and the last attempt to find out just how many records the companies produced or financed wasn't very successful.

If you are looking at the ratio of success, Canada is behind in hits by the law of averages in North America. With 393 records produced, they tell me we should have had 16 hits.

What is the real problem? To put it simply, it is "a lack of an industry". You have to consider that for awhile, but it means many things to different people.

## PUBLIC SCHOOL STUDENTS HEAR TORONTO SYMPHONY

At Massey Hall, from November 19 to November 23, the Toronto Symphony Orchestra will present its Public School Week. This series of concerts is especially designed to present the full spectrum of classical music and showcase the full symphony orchestra for students in grades 6, 7 and 8. Arrangements are made for children from metropolitan Toronto and surrounding area schools to attend these concerts through their respective school boards and individual schools.

## NEW TALENT AGENCY IN U.S. FOR CANADIAN ACTS

Jerry P. Marcus has announced the formation of the Jerry Marcus Agency. The firm will be Boston's full time independent record promoter and also handles the bookings and management of artists. The company will handle exclusively Canadian talent throughout the New England States. Jerry Marcus will be in charge of the record promotion for the New Haven-Hartford and Boston markets including all other stations in the six state region.

Marcus requests playlists and charts from all radio stations in Canada and the U.S. and can be reached at P.O. Box 268, Lawrence Massachusetts, 01842 or phone (617) 686-4293.



# NEW... FOR THE FIRST TIME

## The **RPM** **TALENT** **DIRECTORY** **1974**

DELUXE EDITION

CANADA'S WHO'S WHO OF TALENT.  
A DIRECTORY OF CANADIAN ARTISTS AND  
GROUPS THAT GIVES INFORMATION  
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?

### **HANK SMITH**

Country Artist  
Quality Records

Latest Single:  
"But Tomorrow There's Another  
Day"

Latest LP:  
"Country My Way"

5 no. 1 records; 3 government  
awards; tour of Europe; 10 albums;  
3 RPM awards for No. 1 Country  
records.

Management:  
Hank Smith Music Co. Ltd.  
10406-118 Ave.  
Edmonton, Alta.  
(403) 474-4490

Booked by:  
Pearl Musical Enterprise  
9312-150 Ave.  
Edmonton, Alberta  
(403) 475-8888



DEADLINE FOR ARTIST LISTINGS AND ADS

## **DECEMBER 15/73**

CONTACT:  
RPM ADVERTISING DEPARTMENT  
6 Brentcliffe Road, Toronto, Ontario M4G 3Y2  
Telephone: (416) 425-0257



# ARTIST LISTING

## RESERVATION FORM

### HANK SMITH

Country Artist

Quality Records

Latest Single:

"But Tomorrow There's Another Day"

Latest LP:

"Country My Way"

5 no. 1 records; 3 government awards; tour of Europe; 10 albums; 3 RPM awards for No. 1 Country records.

Management:

Hank Smith Music Co. Ltd.

10406-118 Ave.

Edmonton, Alta.

(403) 474-4490

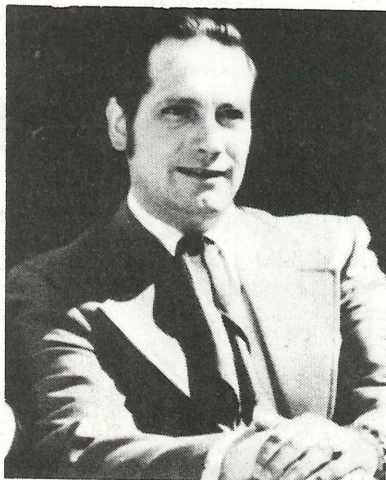
Booked by:

Pearl Musical Enterprise

9312-150 Ave.

Edmonton, Alberta

(403) 475-8888



Name .....

Category .....

Record Company .....

Latest single .....

Latest LP .....

Achievements

& credits .....

#### PERSONAL MANAGEMENT

Name .....

Address .....

City .....

Phone .....

#### BOOKED BY:

Name .....

Address .....

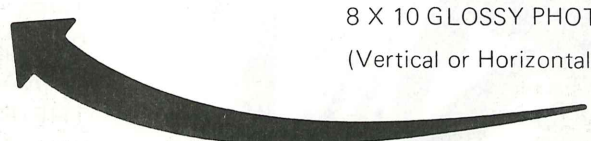
City .....

Phone .....

ENCLOSE PROFESSIONAL

8 X 10 GLOSSY PHOTO

(Vertical or Horizontal)



ENCLOSED FIND \$100. (CHEQUE OR MONEY ORDER)  
FOR ONE ¼ PAGE ARTIST LISTING ADVERTISEMENT  
IN THE RPM TALENT DIRECTORY.

NAME .....

ADDRESS .....

CITY ..... POSTAL CODE .....

TELEPHONE .....

**DEADLINE DECEMBER 15/73**

#### SEND TO:

RPM ADVERTISING DEPARTMENT

6 Brentcliffe Road, Toronto, Ontario M4G 3Y2

Telephone (416) 425-0257

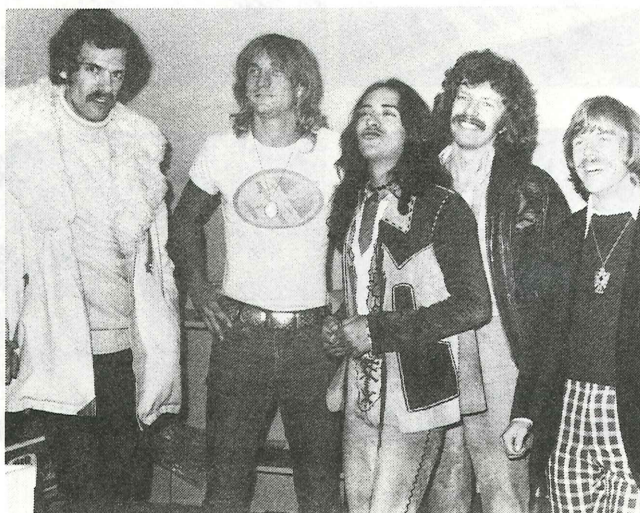




Acting premier of Nova Scotia Peter Nicholson presents Anne Murray with a handcrafted walnut replica of the Bluenose.



Nova Scotia tourism minister, Glen Bagnell, presents Anne with plaque signifying her being made honorary captain of the Bluenose II.



Backstage at Massey Hall (l to r) Brian Master (CHUM-FM), Joe Walsh, Kenny Passerelli, Tom Berry (RCA) and guess who.



U.A. promo man Gordie Morrison congratulates Jean Sheppard after a recent engagement.



Kelly Jay uses a little Crowbar charm on Janet Wilson of Columbia's pressing plant.



Members of Crowbar pose outside the Toronto offices of Columbia Records with their latest album release on the Epic label.



**DVORAK** Piano Quartet in Eb, Op. 87  
Piano Quartet in D, Op. 23  
Beaux Arts Trio with Walter Trampler, viola  
PHILIPS 6500 452

Earlier in the season, London Records released a superb three record set from Philips which contained the four Piano Trios by Antonin Dvorak, and performed to perfection by the Beaux Arts Trio (Philips 6703 015). They now offer as a companion disc these refined and polished performances of Dvorak's sadly neglected Piano Quartets. It is difficult to understand why these two works have been treated to such neglect as they are sparkling, tuneful, and effective. The keyboard writing looks ungrateful in print but it holds no terrors for Menahem Pressler, who plays with sure-fingered confidence and spirit. Well worth investigating.

## RPM CLASSICAL ALBUMS lawson cook

**ROBERT SCHUMANN** Missa sacra in c minor Op. 147  
Stuttgart Philharmonia orchestra and soloists  
conducted by Roland Bader  
SCHWANN MUSICA SACRA AMS 102

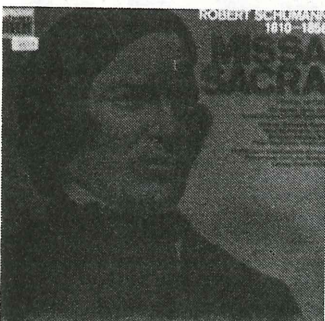
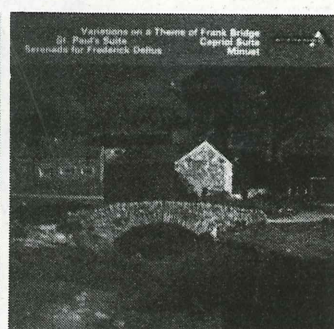
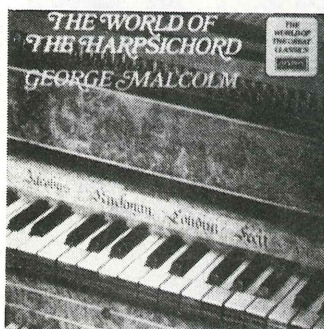
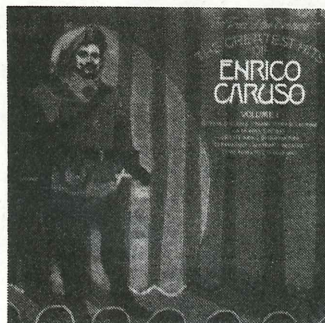
Robert Schumann's last two works with Opus number are the Missa sacra in c minor Op. 147 and the Requiem for chorus and orchestra Op. 148. The Missa sacra here recorded is in six parts, including a Kyrie, Gloria, Credo, Offertorium, Sanctus and Agnus Dei. The work was composed in 1852, just two years before his tragic mental collapse. The somber, grey coloured work is performed here with distinction by Gertraut Stoklassa, soprano, Manfred Raucamp, Tenor, Bernhard Schmeig, Bass, the Philharmonia orchestra and vocal ensemble, conducted by Roland Bader. The surfaces and sound on this imported German pressing are superb. The disc is available in Canada through Germandisc Import Co. Ltd., 4895 Dundas St. W., Islington, Ontario. I believe it is the only recording of the work available.

**THE GREATEST HITS OF ENRICO CARUSO**  
VOL. 1 - ARM1-0278  
VOL. 2 - ARM1-0279

RCA have released in Canada two separately packaged discs covering some of the most popular performances by the legendary Enrico Caruso. As the speed of the original 78's was widely variable, the producers of these discs have used Favia-Artsay's book "Caruso on Records" as a guide line in duplicating the correct musical pitch for each performance to get the most accurate reproduction of Caruso's voice. The results are most impressive. Volume one includes arias from Verdi's Rigoletto, Aida, Il Trovatore, La Forza del Destino, Ponchielli's La Gioconda, Meyerbeer's L'Africana, Flotow's Martha, and some songs, including d'Hardelet's "Because" and DiCapua's popular "O sole mio". Volume two includes arias from Leoncavallo's Pagliacci, Bizet's Carmen, Puccini's La Boheme and Tosca, Verdi's La Traviata (with Alma Gluck) and Donizetti's Lucia di Lammermoore (with Galli-Curci). Songs include Cohan's popular first world war song "Over There". Liner notes were written by Francis Robinson, Assistant manager of the Metropolitan Opera.

**THE WORLD OF THE HARPSICHORD**  
George Malcolm - Harpsichordist  
LONDON SPA 4052

A sparkling "fun" disc from London's budget line "World of" series features England's brilliant harpsichordist George Malcolm in a wide variety of selections from his many previously released discs. The recording gets off to a flying start with two modern novelties. The first is a Prelude and Fugue titled "Bach Goes to Town" by the late Alex Templeton. This is a boogie-woogie-ish piece in the style of J.S. Bach. It is followed by George Malcolm's own "Bach Before the Mast". A Bach-ish treatment of the Sailor's Hornpipe. Mr. Malcolm is also represented as an arranger in a bedazzling "Flight of the Bumble-Bee" by Rimsky-Korsakov. The major offering is a beautifully shaped performance of Bach's Chromatic Fantasia and Fugue in D minor. Other treasurable performances include Couperin's magnificent Passacaglia, four glittering Scarlatti Sonatas, and works by Rameau, Arne, Daquin and Paradies. Besides sterling musicianship, George Malcolm displays an incredible virtuosity of a kind not usually possessed or displayed by performers on the Harpsichord. A really exciting record.



### ENGLISH MUSIC FOR STRINGS

Boyd Neel String Orchestra conducted by Boyd Neel  
ACE OF DIAMONDS SDD 2195

The opening work on this lovely concert is Benjamin Britten's Variations on a theme of Frank Bridge Op. 10. This performance is in the nature of a historic document as the work was written for and dedicated to Boyd Neel and his string orchestra. It is followed by John Ireland's Minuet from "A Downland Suite" which will be familiar to Canadian listeners as the sign off music for the BBC concert series heard each Sunday afternoon over the CBC. Side two begins with Warlock's delightful Capriol Suite and the same composer's Serenade for Frederick Delius. The programme concludes with Gustav Holst's St. Paul's Suite. The original mono recordings have been electronically reprocessed with great care. The performances are authoritative and masterly.

**TEBALDI AND CORELLI - Great Opera Duets**  
LONDON OS 26315

Two of Italy's most popular opera singers join forces here for their first joint recording. And an outstanding success it is. The orchestra is L'Orchestre de la Suisse Romande, conducted by Anton Guadagno. Side one opens with "Tu, tu amore?" from Puccini's Manon Lescaut, followed by a duet from Verdi's Aida, "Ma dunque e vero?" from Cilea's Adriana Lecouvreur, and concludes with "Oh! la sinistra voce!" from Ponchielli's La Gioconda. The entire second side is occupied by the love duet "No, Smaragdi, No! . . . Inghirladate de violette" from Francesca da Rimini by the modern Italian composer Riccardo Zandonai. An outstanding vocal release.



# The Programmers

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

## LONDON'S CKSL BEARS DOWN ON 18-49 GROUP

CKSL in London have been gearing their programming day heavily toward the 18 to 49 age group. They tag themselves Adult Contemporary with "consistency is the objective" for their twenty-four hour day.

The station's program director Alan G. Hinge has been working successfully with



CKSL listeners waiting for special screening of "American Graffiti".

their new visual concept "CKSL — The World's Greatest Music . . . and that's not just talk". To date they've run "The World's Greatest Music Contest", "The World's Greatest Radio Rip-Off", and "CKSL's Seven Car Sweepstakes" among many others.

They recently treated 800 of their listeners to a private screening of "American Graffiti" with an album giveaway, courtesy of GRT.

## JUNO AWARDS - MARCH 25/74

### 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, CJC/N, P.O. Box 458, Grand Falls, Newfoundland.

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

### The Programmers *TRIBAL DRUM*

Bob Glover, former Music Director at CKLY, Lindsay, is the new mid-morning man at CKBB Barrie replacing Stu Hilgrove who takes up the morning show duties at CHIC, Brampton. Where's Don Sanderson?

On Tuesday night, November 13, CHOM-FM in Montreal presented a special live concert featuring A&M artist Shawn Phillips appearing at Place Des Arts.

CKXL and CHFM presented "The Challenge Documentaries", three one hour studies which aired November 12, 13 and 14 on CKXL and November 16, 17 and 18 on CHFM. These uninterrupted, station sponsored documentaries explored the present narrow approach to retaining and continuing education, the changing philosophies of education and learning models, and the ultimate crunch of our future learning systems. The series was produced by the Vibrations Team and included original music that was written, performed and produced exclusively for "The Challenge Documentaries".

CKPT Peterborough kicked off its 1973 Christmas Toy Drive on November 19 and hope to better the figure of \$5,000 in cash and toys collected last year.

November 12, CFRW-FM, in co-operation with RCA Records and The Fountain in Vancouver broadcast a live concert featuring Scrubbaloe Caine.

With winter almost upon us CFRB Toronto has announced that they will be broadcasting road reports commencing November 15 on the Wally Crouter morning show. Smith Transport dispatcher Joe Irvine will be delivering the weather conditions as reported to him by his company's drivers. This is the ninth year for such reports on CFRB.

### CORRECTION:

It was reported in last week's RPM that CHML's special two-hour production on Frank Sinatra was supplied by Polygon Media Productions. This is not true. The station's production was their own. The Polygon production is a twelve-hour exclusive on the "Return of the Chairman".

The Programmers  
Telex your Programmers  
information to RPM by  
TUESDAY 5 PM

Telephone (416) 425-0257  
Telex 06-22756

### The Programmers *MAJOR MARKET CHART ADDITIONS*

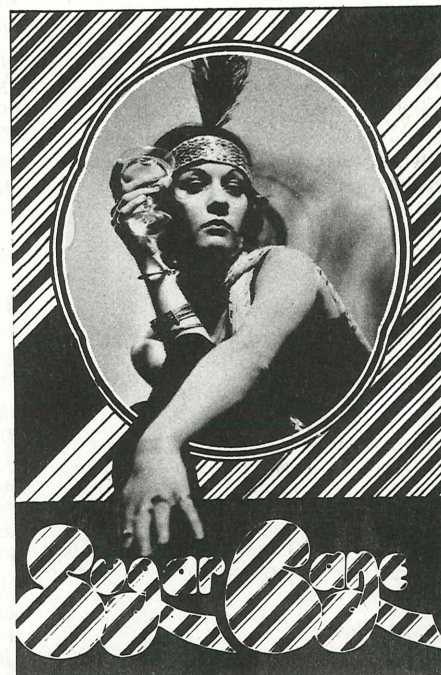
CHAM HAMILTON  
(Greg Stewart)  
*Weeping Widow/April Wine*  
*The Most Beautiful Girl/Charlie Rich*

CFGO OTTAWA  
(Ric Allen)  
*Show and Tell/Al Wilson*  
*Helen Wheels/Wings*  
*I Got A Name/Jim Croce*  
*Seasons In The Sun/Terry Jacks*

CKXL CALGARY  
(Greg Haraldson)  
*Seasons in the Sun/Terry Jacks*  
*I Got A Name/Jim Croce*  
*Space Race/Billy Preston*  
*Mind Games/John Lennon*

CHED EDMONTON  
(Wayne Edmonton)  
*Make It All Worthwhile/James Leroy*  
*Leave Me Alone/Helen Reddy*  
*The Most Beautiful Girl/Charlie Rich*  
*Can't You Do It Now/Gary & Dave*

CKLG VANCOUVER  
(Roy Hennessy)  
*Hello It's Me/Todd Rundgren*  
*Helen Wheel/Paul McCartney & Wings*  
*Pretty Lady/Lighthouse*  
*Blue Collar/Bachman Turner Overdrive*





**CJME REGINA**  
(H. Hart Kirch)  
*Most Beautiful Girl/Charlie Rich*  
*Mind Games/John Lennon*  
*Blue Collar/B.T.O.*

**CFRW WINNIPEG**  
(Bob Quinn)  
*Mind Games/John Lennon*  
*Ooh Baby/Gilbert O'Sullivan*  
*Helen Wheels/Wings*

**CJBK LONDON**  
(Jerry Stevens)  
*Goodbye Yellow Brick Road/Elton John*  
*Space Race/Billy Preston*

**CKLW WINDSOR**  
(Bill Hennes)  
*Living For the City/Stevie Wonder*  
*This Is Your Song/Don Goodwin*  
*Let Me Serenade You/3 Dog Night*

**The MAJOR MARKET  
Programmers PLAYLIST  
ADDITIONS**

**CKLW WINDSOR**  
(Bill Hennes)  
*Let Me Get To Know You/Paul Anka*  
*Most Beautiful Girl/Charlie Rich*

**CFCF MONTREAL**  
(Mike Godin)  
*Are You Lonesome Tonight/Donny Osmond*  
*My Music/Loggins and Messina*  
*Some Guys Have All The Luck/Persuaders*  
*I Just Can't Stop/Cornelius Brothers*  
*Johnny's Garden/Charlie Clark*  
*Forgotten Man/Michael Tarry*  
*Tonight/Dave Nicol*  
*We Got To Make It Together/Trini Lopez*  
*A Song I'd Like to Sing/Kris and Rita*  
*Corazon/Carole King*  
*Never Never Gonna Give you Up/Barry White*

**CJME REGINA**  
(H. Hart Kirch)  
*Time In A Bottle/Jim Croce*  
*Tonight/Dave Nicol*  
*Helen Wheels/Wings*  
*My Music/Loggins & Messina*

**CFRW WINNIPEG**  
(Bob Quinn)  
*Let Me Serenade You/3 Dog Night*  
*Midnight Train/Gladys Knight*  
*Bigtime Operator/Keith Hampshire*  
*Seasons In The Sun/Terry Jacks*  
*Lucy, Lucy, Lucy/Alan Shick*

**CFOM QUEBEC**  
*Painted Ladies/Ian Thomas*  
*D'yer Mak'er/Led Zeppelin*

**CKRC WINNIPEG**  
*Midnight Train/Gladys Knight*  
*Let Me Serenade You/3 Dog Night*  
*Bigtime Operator/Keith Hampshire*  
*Feelin' Good on Sunday/Scrubba-loe Caine*

**CKY WINNIPEG**  
(Bob Gibbons)  
*Ooh Baby/Gilbert O'Sullivan*  
*American Super Hero/Dickens*  
*Helen Wheels/Wings*

**CJBK LONDON**  
(Jerry Stevens)  
*Mind Games/John Lennon*

*Most Beautiful Girl/Charlie Rich*  
*Seasons in the Sun/Terry Jacks*  
*Blue Collar/B.T.O.*

**CFGO OTTAWA**  
(Ric Allen)  
*If You're Ready/Staple Singers*  
*Never Never Gonna Give You Up/Barry White*  
*Tell Her She's Lovely/EI Chicano*  
*Give Me Love/Bill King*  
*Cousin Mary/Fludd*  
*American Super Hero/Dickens*  
*Forgotten Man/Michael Tarry*  
*Love Reign O'er Me/Who*  
*Walk Like A Man/Grand Funk Railroad*

**CKXL CALGARY**  
(Greg Haraldson)  
*The Joker/Steve Miller*  
*Leave Me Alone/Helen Reddy*  
*Hello It's Me/Todd Rundgren*

**CHED EDMONTON**  
(Wayne Bryant)  
*American Super Hero/Dickens*  
*The Joker/Steve Miller Band*  
*Strawberry Patch/Dawn*  
*Big Time Operator/Keith Hampshire*

**The BREAKOUT  
Programmers MARKET  
ADDITIONS**

**CKPT PETERBOROUGH**  
(Gene Stevens)  
*You're Driving Me Crazy/Cochrane*  
*My Music/Loggins & Messina*  
*Night Adds:*  
*Let Me Try/Frank Sinatra*  
*Sawmill/Mel Tillis*  
*Corazon/Carol King*  
*Strawberry Patch/Dawn*

**CHEX PETERBOROUGH**  
*Let Me Serenade You/Three Dog Night*  
*Hurricane of Change/Murray McLauchlan*  
*Bigtime Operator/Keith Hampshire*  
*D'yer Mak'er/Led Zeppelin*  
*Mind Games/John Lennon*  
*Cousin Mary/Fludd*

**CJON ST. JOHN'S**  
*Yellow Brick Road/Elton John*  
*Love I Lost/Harold Melvin*  
*Jesse/Roberta Flack*

**CHEC LETHBRIDGE**  
(John Oliver)  
*Sister Mary Elephant/Cheech and Chong*  
*Who's in Strawberry Patch/Dawn*  
*Walk Like A Man/Grand Funk*  
*Living for the City/Stevie Wonder*  
*Me and Baby Brother/War*  
*Helen Wheels/Wings*  
*Sally From Syracuse/Stu Nunnery*  
*Showdown/E.L.O.*

**CKRD RED DEER**  
(Doug Fix)  
*Let Me Serenade You/Three Dog Night*  
*Big Time Operator/Keith Hampshire*  
*Mammy Blue/Stories*  
*Corazon/Carole King*  
*D'yer Mak'er/Led Zeppelin*

**CJIC SAULT STE. MARIE**  
(Lou Turco/Art Osborne)  
*Most Beautiful Girl/Charlie Rich*  
*Life Stream/Rick Nelson*  
*Be/Neil Diamond*

## REPRINT OF ORIGINAL RPM ARTICLE ON FM

*In view of the fact that we can no longer supply back issues of the May 5th issue of RPM, we are reprinting the article on the FM proposals put forth by the CRTC.*

# 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

**HELEN WHEELS**  
*Paul McCartney & Wings (Apple)*

**AMERICAN SUPER HERO**  
*Dickens (A&M)*

**COUSIN MARY**  
*Fludd (Daffodil)*

## Adult

**LET ME TRY AGAIN**  
*Frank Sinatra (Reprise)*

**TIME IN A BOTTLE**  
*Jim Croce (ABC)*

**MIND GAMES**  
*John Lennon (Apple)*

## Country

**LILA**  
*Doyle Holly (Barnaby)*

**SOMETIMES A MEMORY  
AIN'T ENOUGH**  
*Jerry Lee Lewis (Mercury)*

**THE PRISONER**  
*Shannon Two Feathers (RCA)*

*Shelly Made Me Smile/Lisle*  
*Flashback/Paul Anka*  
*Yellow Brick Road/Elton John*  
*Showdown/E.L.O.*

**CFJC KAMLOOPS**  
(Barry Bergh)  
*I'll Never Know/Peter Foldy*  
*Take The Road/Greg Adams*  
*Show and Tell/Al Wilson*  
*My Music/Loggins and Messina*

**CKWS KINGSTON**  
(Garry Shannon)  
charted:  
*Sail Around The World/David Gates*  
*Rock & Roll Baby/Stylistics*  
*Mind Games/John Lennon*  
*Helen Wheels/Wings*  
playlisted:  
*My Music/Loggins & Messina*  
*Leave Me Alone/Helen Reddy*  
*Make It All Worthwhile/James Leroy*



The Canadian Radio-Television Commission, after a delay of over a year, released on Thursday April 19 a document entitled "A proposal for an FM radio policy in the private sector." It is a sweeping, high-principled document that sets out "a clear, new role" for FM stations and dashes hopes expressed in the broadcast business that FM would be considered "just radio" on an equal basis with AM.

In a style not usually seen in CRTC-written material, the Commission involved itself with concepts and principles in the document, as opposed to quotas and prohibitions. This resulted in a lengthy, wordy, 18-page release that attempts to set out ideals for attaining "high standards" on FM radio. Virtually no area of operation is left untouched in the wide-ranging statements that will see programming of FM radio come under detailed scrutiny such as never before.

The CRTC proposals are meant to stimulate discussion over the summer, which will culminate in a public hearing in the fall. Following this, the final draft of the policy will become part of broadcasting law and all FM stations are to implement it immediately afterwards. The CRTC said it hoped all interested parties would participate in the "development of a policy which will ensure that a significant new dimension is added to the quality and variety of the Canadian broadcasting system."

#### FM: A DIFFERENT KIND OF RADIO TO AM

Canadian FM radio will become a new type of super-radio, aiming creative, highly-informative and in-depth programming at select, minority audiences under the CRTC's FM proposals. This contrasts with what the Commission calls the mass-audience role of AM radio.

The distinction between AM and FM is the major point made in the FM proposals. It is clear that the CRTC sees its mandate under the Broadcast Act as providing for new and different programming so that FM will develop as an alternative to AM radio.

*The Commission is convinced that there is a clear need for a new radio service to satisfy those who do not find presently available radio programming attractive or appealing... Clearly, the FM band is not being put to the best use if the programming provided on it is virtually identical to that provided on AM... A clear, new role must be established for FM radio... Whether it be public or private television, or public or private AM or FM radio, or local origination on cable television systems, the fundamental problem remains the same: how does each kind of broadcasting suitably and distinctively contribute to the fulfillment of the Broadcasting Act's objective of providing diverse programming using predominantly Canadian resources?... Radio which basically reacts to and reinforces our immediate tastes and needs (AM radio) should be supplemented by radio which actively expands the horizons of our knowledge and extends our interest and appreciation of new forms of entertainment, information and knowledge... While AM refines its ability to keep us in touch with matters of immediate interest and rele-*

*vance and to provide us with the good company of day-to-day conversation and comfortable music, FM must try to predict our tastes, deepen our interests, activate our imaginations, and develop our knowledge and appreciation of our spoken and musical heritage.*

#### TIMETABLE OF DATES IN FM REGULATIONS

1945: FCC and BBG assign 88-108 MHz frequencies for FM broadcasting. BBG introduces requirement for 20% of FM programming to be in category of Arts, Letters and Science and licences the first of Canada's FM stations.

1965: The Fowler Commission on Broadcasting comments that FM is not developing as an alternative to AM, but is becoming identical to it. The report expresses dismay that the "general understanding" that stated that FM should be an alternative to AM was not being lived up to, given the present structure of the BBG. Meantime, through the 1960's, the BBG continues to licence FM stations.

1968: Creation of the CRTC with Pierre Juneau as chairman.

1969: CRTC turns down a number of applications for new FM stations, stating in their decisions that applicants had not "undertaken to provide significantly new or different programming opportunities."

1969: CRTC holds hearings on FM radio. Many broadcasters spoke on the "unrealized potential of FM" given its special technical advantages (stereo, clarity, and longer range than AM). The CRTC promises that its proposals for FM will be released the following year.

1973: April 19: FM proposals released by CRTC.

August 27: deadline for comments to be received by CRTC Secretary.

September 11: start of public hearings on proposals for FM. late '73 or early '74: FM regulations become part of Canadian law.

#### FM ISN'T A SIDELINE OR UNATTENDED JUKEBOX

The FM proposals show a little CRTC muscle toward stations that are now licenced to owners who also own AM stations. The CRTC indicated that it would lift licences from stations who put AM formats onto FM or who run automated background music on FM.

The blast against automation was so vehement that it looks as if this money-saving practice will vanish completely from Canadian radio. The CRTC indicated that FM licencees should not be looking to cut programming staff by automation, but rather should expand the staff to do more creative programming.

*Nor is the programming on FM with background music and little else, however desirable economically, a responsible use of this valuable frequency spectrum. A clear, new*

*role must be established for FM radio... In implementing these proposals, the Commission will insist that broadcasters holding AM and FM licences in the same locality develop distinct FM programming in accordance with these proposals. Where such broadcasters demonstrate an unwillingness or inability to do so, the Commission will consider other licencing arrangements in the locality. The Commission reiterates that it will no longer tolerate AM broadcasters using their FM stations for AM-style programming, or as a sideline source of revenue or as an unattended juke box providing wall-to-wall music.*

#### LPRT'S AND CBC EXEMPTED FROM POLICY

There are two groups of stations exempted from the proposed FM policy. Low power relay transmitters which repeat AM stations will not have to conform with the policy. They will not be considered as broadcasting licences that fall within the FM policy's jurisdiction, but basically as just an AM-style station that has been moved onto FM because of frequency saturation.

The other group exempted are the FM stations of the Canadian Broadcasting Corporation. Policy for these outlets will be decided by CRTC-CBC discussions which will lead to a separate policy for the public network that would cover both its AM and FM services.

#### SELECTIVE LISTENER: GIVE HIM PROGRAMS

The CRTC's FM proposals suggest that FM stations should appeal to listeners by way of programs with identifiable themes instead of by a "rolling format" as might be found on AM radio. The proposals point to a desire for choice and selectivity in FM programming, with programs that would explore definite areas instead of being generalized in an AM manner.

The reason given for this approach is that a structured type program can widen the listener's mind, surprising and entertaining him, while AM's "rolling formats" are just "good company".

*FM schedules should be planned to encourage choice and selective tuning throughout the day. They should attract new listeners by the use of diverse and imaginative programming in successive time blocks... Schedules should provide functional surprises, forcible widenings of the mind, by successions of programming from entirely different areas of mental life. FM schedules can achieve these goals, and, in the process distinguish themselves from AM formats, by increasing the proportion of time blocks devoted to programs which have identifiable themes and which explore distinctive concepts.*

However, the CRTC directed that in developing "programs" instead of "formats", FM stations should not go outside the country for material (except for some music).

*The Commission will vigorously discourage the purchase of "off the shelf" foreign produced programs or programming inserts as a means of fulfilling the policy require-*

FM PROPOSALS continued on page 26



# The POP MUSIC Programmers PLAYLIST

**CKLY LINDSAY**

(Bob Glover)

*Make The World Younger/Shirley Bassey**Let Me Try Again/Frank Sinatra**Bianca/Freddie Breck**Sail Around the World/David Gates*

LP's

*Travelling/Magic Organ**Ol' Blue Eyes Is Back/Frank Sinatra***CHML HAMILTON**

(Johnny Murphy)

*Solitaire/Andy Williams**Your the Best Thing/Dean Martin**Who's in the Strawberry Patch/Dawn**Love Is All/Sidelady of the Night/**Englebert Humperdinck**When I Fall in Love/Are You Lonesome/**Donny Osmond**Let Me Try Again/Frank Sinatra**Goodnight Irene/Dublin Corporation**Ridin' My Thumb/Johnny Rodriguez**Too Many Memories/Bobby Lewis**If We Make It/Merle Haggard*

LP's

*They've only Themselves/Gilbert O'Sullivan**Canadian Sunset/Bobby Curtola**When I Was Single/Carlton Showband***CFRB TORONTO**

(Art Collins)

*The Star of Mykonos/Katja Ebstein**Let Me Try Again/Frank Sinatra**Jennifer/Tom Kelly**Dandelion/Humphrey and the Dumptrucks**Time in a Bottle/Jim Croce***CKX BRANDON**

(Cliff Birnie)

*Top of the World/Carpenters**I Won't Last A Day/Maureen McGovern**Aida Triumphant March/Waldo de los Rios**Happiness is Just Around/Brian Auger's**Oblivion Express**There Ain't No Way/Lobo**Dandelion/Humphrey & Dumptrucks**Johnny's Garden/Charlie Clark**When I Fall in Love/Donny Osmond**Sail Around the World/David Gates**Let Me Try Again/Frank Sinatra**Don't Want to be Lonely/Ronnie Dyson**City of New Orleans/Sammi Smith**Make it all Worthwhile/James Leroy & Denim**That's How Things Go Down/Carole King***CKAP KAPUSKASING**

(Bruce Matheson)

*Dandelion/Humphrey and the Dumptrucks**Quiet Fire/Sandi Michael**You're Driving Me Crazy/Cochrane**Pierre LaLonde/Pierre LaLonde**Corazon/Carole King**Sweet Understanding Love/4 Tops**Top Of The World/Carpenters**Sail Around the World/David Gates**Let Me Try Again/Frank Sinatra**Crazy Life/Gino Vanelli***CKRD RED DEER**

(Doug Fix)

*Seasons in the Sun/Terry Jacks**Shelly Made Me Smile**Can't You Do It Now/Gary & Dave**I'll Never Know/Peter Foldy**The Puddy Song/David Cassidy***CHEC-FM LETHBRIDGE**

(John Oliver)

*For You/Gary & Dave**Let Me Try Again/Frank Sinatra**Sail Around the World/David Gates***CFQC SASKATOON**

(Lee Silversides)

*Let Me Be There/Olivia Newton-John**There Ain't No Way/Lobo**Strawberry Patch/Dawn**Mind Games/John Lennon**Song I'd Like To Sing/Kris and Rita**Wish I Was A Plane/Laurie Bower Singers**Tonight/Dave Nicol**Take The Road/Greg Adams**Forgotten Man/Michael Tarry*

Night Adds:

*Helen Wheels/Paul McCartney and Wings**Take The Highway/Marshall Tucker Band**Space Race/Billy Preston***CHFI-FM TORONTO**

'Tony Luciani)

*Free to Carry On/Dean Martin**Adieu/Mirielle Matthieu**Let Me Try Again/Frank Sinatra**I.L.S. Soundtrack/Neil Diamond***CKFM TORONTO**

(Dan Chevette)

*Time in a Bottle/Jim Croce**Old Fashioned Way/Charles Aznavour**Take the Road/Greg Adams**The Bloom is off the Roses/Nancy White*

LP's

*Ringo/Ringo Starr**Changin' Colours/Nelson Riddle**Shangrila/Vick Franklin***CKEY TORONTO**

(Judy Casselman)

*Five Hundred Miles/Mary Travers**Free to Carry On/Dean Martin**Petal From Her Hair/Marty Butler**The Millers Dream/Henry Mancini**Jesse/Roberta Flack**Bring Back the Sunshine/Trini Lopez**Venus/Christopher Paul**Shangrila/Vic Franklin (LP)*

# The PICKS Programmers & PLAYS

**CJOK FORT MacMURRAY**

(John Shields)

*Come Summertime/Sean Dunphy**Sometimes A Memory/Jerry Lee Lewis**Wherefore and Why/Glen Campbell**Sail Around The World/David Gates**I'll Never Know/Peter Foldy**Life Stream/Rick Nelson**We Are All of Us/Lady and the Gentlemen**Country Girl/Glen Barber***CJET SMITH FALLS**

(Al Abraham)

*Bigtime Operator/Keith Hampshire**Last Kiss/Wednesday**You're A Special Part/Marvin & Diana***CFSL WEYBURN****CJSJ ESTEVAN**

(Kenny K)

*I Got A Name/Jim Croce**Pretty Lady/Lighthouse**Let Me Serenade You/3 Dog Night**There Ain't No Way/Lobo**Seasons In The Sun/Terry Jacks**I'll Have To Go Away/Skylark***CKPG PRINCE GEORGE**

(David Kay)

*Weeping Widow/April Wine**Smokin' in the Boys Room/Brownsville Stn.***CFOR ORILLIA***Yes We Can Can/Pointer Sisters**I Won't Last A Day/Maureen McGovern**Hurricane of Change/Murray McLauchlan**Fly Me High/Tobias**Friends/Bette Midler**Rocky Mountain Way/Joel Walsh***CFCH NORTH BAY***Little Girl Gone/Donna Fargo**Show and Tell/Al Wilson**Nutbush/Ike & Tina Turner**Mind Games/John Lennon**Let Me Serenade You/3 Dog Night**Wherefore and Why/Glen Campbell**Tonight/Dave Nicol**Liza/Joey Gregorash**American Super Hero/Dickens**Weeping Widow/April Wine***CHCM MARYSTOWN**

(R. Barnett/Bill Orr)

*Skydiver/Daniel Boone**Knockin' On Heavens Door/Bob Dylan**There Ain't No Way/Lobo***CKDH DAUPHIN***Keep On Truckin'/Eddie Kendricks**Cheaper to Keep Her/Johnnie Taylor**Nutbush City Limits/Ike & Tina Turner**The Joker/Steve Miller**Weeping Widow/April Wine**Corazon/Carole King**Does It All Mean/Greg Turner***CFJR BROCKVILLE***I Got A Name/Jim Croce**Big Time Operator/Keith Hampshire**West Coast Woman/Painter***CKCL TRURO**

(Gary Arseneau)

*Cousin Mary/Fludd**D'yer Mak'er/Led Zeppelin**Yellow Brick Road/Elton John**Jabber Jabber/Flying Circus**Love Is Coming/A Foot in Coldwater**Oh No Not My Baby/Rod Stewart**Painted Ladies/Ian Thomas**Take the Highway/Marshall Tucker Band**The Love I Lost/Harold Melvin**Top Of The World/Carpenters**West Coast Woman/Painter**You Got Me Anyway/Sutherland Brothers***CKBC BATHURST***Take The Highway/Marshall Tucker Band**Cousin Mary/Fludd**Painted Ladies/Ian Thomas***CJCJ WOODSTOCK**

(Ted Hayward)

*Be/Neil Diamond**Sail Around The World/David Gates**Surfin' Bird/The Trashmen**I Won't Last A Day/Maureen McGovern**Ooh What A Feeling/Johnny Nash**Weeping Widow/April Wine**The Hired Man/Privilege**Helen Wheels/Wings**Living For the City/Stevie Wonder**Shelley Made Me Smile/Lisle*







## FM PROPOSALS continued from page 23

ment for the reintroduction on FM of a proportion of programs with identifiable themes.

### NEED FOR PROGRAMS CREATES NEW FIRMS

The proposed CRTC FM policy notes that the new thrust to structured programs with identifiable themes on FM radio might run into limitations. Certain of the smaller stations might find it hard to create these new program blocks, so the CRTC intends to encourage the development of production companies specializing in such material.

*Planned and carefully executed programs, at predetermined and well-promoted times in stable FM schedules, can both encourage concentrated listening over longer periods of time and play a role in developing a new level of professional skill in production and performance. Although there are and will remain limitations in the capacity of individual stations to produce programs of this nature, there do exist across Canada resources of talent and technical capacity which are greatly under-utilized. The Commission expects, and will encourage, the growth of both independent and station-based program production centres whose products will be able to develop substantial markets.*

### MUSIC ON FM: INTO RARELY-HEARD TYPES

The CRTC proposals point toward music being a very big part of FM, but with lesser-known types getting precedence. This is in line with plans to leave AM "hit" music to that medium, while FM gets involved in other forms of music. Contrary to many opinions, this doesn't mean FM will go all-classical. Suitable formats could also include progressive rock, jazz, blues, or even a serious history of 1950's rock 'n' roll, depending on whether or not these were already available on another station in the area. And in all music programming, variety should be sought

after by the person who is programming.

*Music programming should play an important role on FM and should particularly be designed to inform listeners about lesser-known musical works and rarer forms of musical expression. Portions of the day which are devoted to longer blocks of recorded music should extend the range of the music played in order to reflect more adequately the tremendous variety available in the consumer record market.*

### FM ANNOUNCERS SHOULD KNOW THEIR MUSIC

The FM proposals point up a CRTC desire to have FM music announcers impart a little information to listeners instead of just giving the title and artist of the selections. The announcers should explain the music they play instead of just throwing it on the air as anyone could do.

*The Commission will expect on-air personnel dealing with music programming to demonstrate a high level of professional knowledge with regard to the subject matter of music. . . . Hosting a music program is an exacting profession that demands competence and developed personal taste and knowledge. The Commission is persuaded that such professionalism exists and it is determined to encourage it to flourish.*

### CANADIAN MUSIC: NO QUOTAS IMPOSED

In what most broadcasters found to be surprising, the CRTC proposed that there should be no hard and fast quota for Canadian music on FM radio, though it said that the 30% rule on AM had significantly enlarged public acceptance of Canadian artists. Because of the varying types of music the CRTC hopes to hear on FM, no one guideline was established. For example, there are very very few Canadian recordings in the classical, jazz or blues fields (compared to rock) and to impose a CanCon quota would restrict the variety of FM music the CRTC wants.

*In the past, some broadcasters have urged the Commission to permit them to determine self-imposed levels of content in recorded music. Accordingly, the Commission will not impose, for an interim period, requirements in this regard. Rather, it will invite suggestions from all FM broadcasters as to appropriate levels that should be achieved. Regulation may remain unnecessary if broadcasters concert their views and efforts to achieve effective and creative ways of involving Canadian talent in their music programming.*

With regard to Canadian music, the CRTC will give special preference to stations airing "extended musical works". This category could encompass anything from a classical music suite, through a Canadian rock opera, to a folk-music travelogue-history of Canada touching on the various traditional musical idioms.

*The Commission is aware that the full exploitation of FM sound characteristics is achieved particularly in the performance of extended musical works and wishes to encourage the broadcast on FM of both*

*traditional and contemporary works of this nature. The Commission will give the highest consideration and encouragement to the broadcast of extended works written, performed and produced by Canadians in Canada.*

### SIMULCASTING FROM AM FORBIDDEN ON FM

The new proposals by the CRTC on simulcasting would give Canada a much tougher law than in the States, where simulcasting is legal under certain conditions. In that country, simulcasting is okay except in cities of 100,000 or over, where it must be kept under 50% duplication.

*Says the CRTC: Holders of AM and FM licences will be required to reduce simulcasting in their schedules by one half, immediately after publication of the Commission's final policy document and to eliminate it entirely from their schedules within a period of six months. Under unusual circumstances, when the provision of essential or emergency public service programming is required, this rule could be relaxed.*

### BRING SPOKEN WORD PROGRAMS BACK TO FM

The FM proposals contain a note of CRTC opinion that spoken word programs should return to Canadian radio. Not only the older forms of long-ago, but newer forms of zany humour, which could include "absurd insanity sessions" that progressive rock stations across North America were the first to create. This type of humour would be much deeper and wide ranging than just a "quick joke" used on AM radio. Similarly, drama and poetry would make FM radio distinctive from AM.

*There must also be developed on FM a greater use of the different forms of the spoken word. Drama, poetry, folk narratives and stories, skilled improvisations or impersonations and light satire and humour must find a place in FM programming.*

### PROGRAMS COME BEFORE COMMERCIALS ON FM

While recognizing that stations cannot survive "without sufficient advertising revenue, the CRTC's proposals pointed to a very hard line on acceptability of spots on FM radio. Programmers are going to have to watch their copy and traffic departments closely so that "strident, irritating commercials" similar to those on AM stations don't spill over into FM.

*The requirements of programming should be paramount. A determined effort must be made to avoid interference with the flow of extended length presentations, of either music of the spoken word, by frequent interruptions for the insertion of commercial messages.*

The present limit on FM commercial content is ten minutes per hour, which includes any promotional announcements. The CRTC didn't change this figure per hour but instead expressed concern about the number of interruptions, showing a preference for clustering the spots, or charging premium rates for sponsorship of a certain block program (which would run with reduced

## ROYALTY RECORDS OF CANADA LTD

presents

## CHERYL KEYLA

A beautiful new discovery — a very talented young singer/composer

'SINGER IN THE BAND'

f/s

"ANYWHERE WITH YOU"



Both sides should find a home on your playlist.



commercial time). The ten minute per hour limit will be reviewed by the CRTC in consultation with FM broadcasters, to see if any changes are needed.

Stations will now have to submit copies of their policies on commercials along with their program promises of performance, and ad policy changes will need CRTC approval.

## FM NEWS: EXTEND IT AND DON'T SIMULCAST

The CRTC's FM proposals point to longer newscasts on FM, at times other than those used by the parent AM station. Directions on simulcasting would prohibit the practice (now widely used) of having the FM station repeat the same news at the same time as AM. A different version would be used for the FM and it would also run at a different time than the AM newscasts.

The CRTC also mentioned that AM stations often use short newscasts and that it doesn't want this pattern repeated on FM.

*Another important role for FM radio is the provision of extended treatment of news stories. The Commission is concerned that the wealth of news material and reporting talent available be much more extensively utilized than is presently the case on AM. It considers FM radio has a significant part to play in achieving this goal.*

## COMMUNITY MEMBERS SHOULD GO ON FM AIR

The CRTC wants members of the local community to have an opportunity to get on the air at the local FM station, in its FM proposals. The Commission appeared to be breaking new ground in this area, stating that just to serve the community would not be enough. Stations should go one step further and seek out community members to create new programs, utilizing what the CRTC felt was a great untapped creative resource.

*It should fulfil a new role in the community by encouraging the use of the talent, exper-*

*ience and capacity of expression of members of the community on a more sustained and lengthy basis than is possible on AM . . . In implementing these programming concepts, FM radio must increasingly utilize the abilities and talents of its local listening audience. This does not mean, as it often does on AM, the opening of the airwaves to random callers for the exchange of unstructured generalities, although new programming concepts might well utilize telephone lines as a part of the program format. It does mean that FM broadcasters will be expected to take the initiative in seeking out and providing to persons in their communities, with abilities in various modes of expression, regular opportunities for making a contribution to the programming of the station.*

## COMMUNITY GROUPS AND STUDENTS GET FM NOD

Community groups and student groups represent a big source of creative programming talent for FM, and the CRTC intends to encourage these groups to apply for licences.

It will consider various ways to help these applicants over financial hurdles so they can establish their own radio stations.

*The Commission endorses and encourages the involvement of community and student groups in forming organizations to apply for FM licences . . . When considering proposals from these groups of potential broadcasters, the Commission will be more concerned with the originality and quality of their programming plans than with more traditional preoccupations of long term financial guarantees and the ability to provide full schedules of service immediately . . . The Commission will also consider alternate means of providing capital funding in such situations.*

## FM CAN BE FIRST RADIO IN SMALL TOWNS

The CRTC indicated in its proposals that it would look favourably on applications seeking to establish FM stations as the first radio service for small communities. In these applications, the licensee would be permitted to

have some AM-styled programming, so that the town would get some AM-styled and some FM-styled broadcasts. However, these applications would have their wattage power watched closely so that they did not become oriented to other towns outside their local area.

*The amount of AM programming permitted (on these new local FM stations) will depend on the circumstances of each case but where AM signals are already available in the community a high degree of FM programming will be expected. The intention of the Commission being to establish a first local service to be provided in these communities, the Commission will not licence for such purpose FM stations whose signal would reach adjacent population centres which, in the Commission's opinion, are already adequately serviced.*

## WHAT GOOD IS IT IF NO ONE HAS A RADIO?

The last section of the FM proposals touched on the growing number of FM licences the CRTC plans to issue over the next few years, but posed the question: what good does the new "quality radio service" do the country if few people have FM radios?

Pointing out that new technology has now made AM/FM radios only marginally different in price from AM-only models, the CRTC said it would like to see laws passed to require every radio sold in Canada to be an AM/FM design.

Though it said such a law was a little beyond CRTC scope, and might be shot down by the public, the Commission considers that the benefits to be gained from such a requirement justify its serious consideration.



**COUNTRY**  
Dan LaRoche

Since space is limited for our country additions, we are forced to limit each station to a maximum of 5 additions weekly. Please don't feel bad if we edit your newcomer lists. We are endeavouring to treat each station equally, regardless of market size. From time to time, we will mention elsewhere other items not included in the additions.

It would be appreciated if programmers marked their new additions on their charts, playlists or whatever, so that they may be picked out of the maze.

Interesting new sides available to country and MOR programmers are Jerry Reed's "Rainbow Ride" and Charley Pride's "Love Unending"; it seems that we were never really shown Jerry's real voice before.

The recent Newfoundland Music Convention held in St. John's presented many awards to local talent who have achieved a certain measure of success, among them were: Joan Morrissey, Female Entertainer of the Year; Country Ducats Most Entertaining Group of the Year; and Dick Nolan, Male Entertainer of the Year. Perhaps mainlanders should consider a similar idea for the betterment of

## HEAVY CONCENTRATION ON CAN TALENT AT C.E.C.

The recent Canadian Entertainment Conference (9-13) proved once again that entertainment is the most expensive yet desirable commodity for campus activities. The four day meet showcased many of the big names in Canadian recording groups (John Allan Cameron, Gary & Dave, Jack Cornell, James Leroy and Denim and others), as well as new groups (Plimsole, MacLean and MacLean, Goose and Gomez etc.)

The meet gave school reps from across Canada the opportunity to compare notes on booking acts and to rekindle the argument for more block booking. A major part of the "entertainment" discussions centred around the "out of line" prices being charged for acts. Reps obviously went home armed with a new outlook toward booking concert and pub acts.

Record companies were on hand to lend support to the C.E.C. - some with display rooms. These included GRT, RCA and Capi-

tol. Booking companies were also busy with display rooms as well as booking acts on the spot. Those with display rooms included Concept, Willock, Dram, Music Shoppe, S.R.O. Productions and Stop 8 Music World.

Campus Radio this year became an important part of the agenda. Sjef Franken of the CRTC sat in on several discussions on the importance of Campus Radio and what part the regulations played in these operations. Peter Grant, an expert on communications law and a member of the Toronto-based law firm, McCarthy and McCarthy, was extremely informative on the day to day legal happenings with the CRTC. His firm has been actively engaged in legal matters for the CRTC.

There had been some criticism of the lack of organization of this year's C.E.C. and "too much partying". The most important factor for the success of the C.E.C. was the initial input, which was there, and it was up to the reps to simply bring it into the proper perspective and take away with them what they felt was beneficial.



# The Programmers POP MUSIC ADDITIONS

- |  |   |   |
|--|---|---|
| 1 2 COULD YOU EVER LOVE ME<br>Gary & Dave/Axe 10/K                                 | 33 36 LOVE IS COMING<br>A Foot in Coldwater<br>Daffodil DFS 1040/F                      | 67 67 A ROCK MADRIGAL<br>FOR MEHITABEL<br>Jerry Toth Orchestra CTL447-827/N |
| 2 1 ALL I KNOW<br>Art Garfunkel/Columbia 45926/H                                   | 34 51 CORAZON<br>Carole King/Ode 66039/W  | 68 89 BE<br>Neil Diamond<br>Columbia 4-45942/H                              |
| 3 4 PAPER ROSES<br>Marie Osmond/MGM 14609/Q  | 35 47 LET ME BE THERE<br>Olivia Newton-John<br>Polydor 2001-460/Q                       | 69 77 FOR OLD TIMES SAKE<br>Elvis Presley/RCA 0088/N                        |
| 4 6 JESSE<br>Roberta Flack/Atlantic 45-2982/P                                      | 36 27 SPENDING MY TIME<br>Chad Allan/GRT 1239-56/T                                      | 70 75 THANK GOD HE'S<br>A STRANGER<br>Bob Ruzicka/MCA 40122/J               |
| 5 3 HALF-BREED<br>Cher/MCA 40102/J   | 37 31 WAS A SUNNY DAY<br>Josh/Bell 1739/M   | 71 57 DELTA DAWN<br>Helen Reddy/Capitol 3654/F                              |
| 6 9 KNOCKIN' ON HEAVEN'S DOOR<br>Bob Dylan/Columbia 4-45913/H                      | 38 38 VADO VIA<br>Drupi/A&M AMX-351-S/W   | 72 80 TONIGHT<br>Dave Nicol<br>Columbia C4-4031/H                           |
| 7 10 TOP OF THE WORLD<br>Carpenters/A&M 1468/W                                     | 39 39 ANGIE<br>Rolling Stones<br>Rolling Stones S 19105/P                               | 73 85 VENUS<br>Christopher Paul/MGM 7026/Q                                  |
| 8 15 THE MOST BEAUTIFUL GIRL<br>Charlie Rich/Epic 5-11040/H                        | 40 49 HEARTBEAT IT'S A LOVEBEAT<br>The DeFranco Family<br>20th Century 1209-2030/T      | 74 84 OOH WHAT A FEELING<br>Johnny Nash/Epic 5-11034/H                      |
| 9 18 WE MAY NEVER PASS THIS<br>WAY AGAIN<br>Seals & Crofts/Warner Bros. 7740/P     | 41 43 YOU'RE A SPECIAL PART OF ME<br>Diana Ross & Marvin Gaye<br>Motown 1280/V          | 75 76 LOVE IS ALL<br>Engelbert Humperdinck<br>Parrot 45-0076/K              |
| 10 7 LET ME IN<br>Osmonds/Kolob K 14617/Q  | 42 50 OOH BABY<br>Gilbert O'Sullivan/Mam 3633/K   | 76 93 SEASONS IN THE SUN<br>Terry Jacks<br>Gold Fish GF 101/K               |
| 11 8 LITTLE BIT BRIGHTER<br>Chester/Celebration 2078X/M                            | 43 45 GHETTO CHILD<br>The Spinners/Atlantic 2973/P                                      | 77 68 HIGHWAY DRIVING<br>Alabama/Smile 103/K                                |
| 12 5 MY MARIA<br>B.W. Stevenson/RCA 0030/N   | 44 48 SPACE RACE<br>Billy Preston/A&M 1463/W  | 78 64 SAY HAS ANYBODY SEEN<br>MY SWEET GYPSY ROSE<br>Dawn/Bell 45-374X/M    |
| 13 22 I WON'T LAST A DAY<br>WITHOUT YOU<br>Maureen McGovern<br>20th Century 2051/T | 45 53 WHEREFORE AND WHY<br>Glen Campbell/Capitol 3735/F                                 | 79 82 NEXT PLANE BACK HOME<br>Emily Quattrin/ZSP C202                       |
| 14 30 PHOTOGRAPH<br>Ringo Starr/Apple 1865/F                                       | 46 32 WELCOME HOME<br>Peters & Lee/Philips 40729  | 80 74 SHIDDLE-EE-DEE<br>Clint Holmes/Epic 5-11033/H                         |
| 15 12 I'M COMING HOME<br>Johnny Mathis/Columbia 4-46908/H                          | 47 33 SIMPLE LIFE<br>Valdy/Haida HS 107/W   | 81 95 PAINTED LADIES<br>Ian Thomas/GRT 1230-58-T                            |
| 16 13 LOVING ARMS<br>Dobie Gray/MCA 40100/J  | 48 37 CHERRY WINE<br>Morning Haze/Kot'ai 155/K  | 82 97 GOODYBYE YELLOW BRICK ROAD<br>Elton John/MCA 40148/J                  |
| 17 14 LOVES ME LIKE A ROCK<br>Paul Simon/Columbia 45907/H                          | 49 41 READY AND WILLING<br>Peaches/Periwinkle PER 3708                                  | 83 60 THE HURT<br>Cat Stevens/A&M 1418/W                                    |
| 18 20 CARPENTER OF WOOD<br>Cliff Edwards/Polydor POL 681M/Q                        | 50 52 COUNTRY SUNSHINE<br>Dottie West/RCA 0072/N  | 84 58 MEANT TO BE WITH ME<br>Mersey Brothers/RCA 0001/N                     |
| 19 11 THE SINGER<br>Bells/Polydor 2065 196/Q                                       | 51 42 TREASURE SONG<br>Bob McBride/Capitol 7296/F                                       | 85 92 COUSIN MARY<br>Fludd/Daffodil DFS 1042/F                              |
| 20 29 RAMBLIN' MAN<br>Allman Brothers Band<br>Capricorn CPR0027                    | 52 44 YOU'RE THE BEST THING THAT<br>EVER HAPPENED TO ME<br>Ray Price/Columbia 4-45889/H | 86 87 TOGETHER<br>The Mission/Paramount 0213/M                              |
| 21 35 I GOT A NAME<br>Jim Croce/ABC 11389/N  | 53 46 ASHES TO ASHES<br>Fifth Dimension/Bell 45380/M                                    | 87 72 ALL THINGS COME FROM GOD<br>Tony Kossinec/Smile 134/K                 |
| 22 25 MIDNIGHT TRAIN TO GEORGIA<br>Gladys Knight/Buddah 383/M                      | 54 54 I'LL HAVE TO GO AWAY<br>Skylark/Capitol 3661/F                                    | 88 88 THE END<br>Steve Lawrence/MGM 14631/Q                                 |
| 23 16 HAPPY DREAMER<br>Jack Cornell<br>RCA 75-1130/N                               | 55 56 FAREWELL ANDROMEDA<br>John Denver/RCA 0067/N                                      | 89 96 CRUNCHY GRANOLA SUITE<br>Percy Faith<br>Columbia 45945/H              |
| 24 17 BADGER'S SONG<br>Bobby G. Griffith<br>Ranwood R 951X/M                       | 56 73 HELLO IT'S ME<br>Todd Rundgren<br>Bearsville 0009/P                               | 90 94 COME LIVE WITH ME<br>Ray Charles/Crossover 973                        |
| 25 19 FREEDOM FOR THE STALLION<br>Hues Corporation/RCA 0900/N                      | 57 98 LEAVE ME ALONE<br>Helen Reddy/Capitol 3768/F                                      | 91 99 SHOW AND TELL<br>Al Wilson/Bell 30073/M                               |
| 26 21 IN THE MIDNIGHT HOUR<br>Cross Country/Atco 6934/P                            | 58 69 SOLITAIRE<br>Andy Williams<br>Columbia 4-45936/H                                  | 92 100 FORGOTTEN MAN<br>Michael Tarry<br>Reprise CR 4020/P                  |
| 27 28 FRIENDS<br>Bette Midler/Atlantic 2980/P                                      | 59 70 I WISH I WAS A PLANE<br>Laurie Bower Singers<br>CTL KPBO-0009/N                   | 93 66 TOUCH ME IN THE MORNING<br>Diana Ross/Tamla Motown M772L/V            |
| 28 24 RHAPSODY IN BLUE<br>Deodato/CTI 6029   | 60 63 KINGSTON<br>Joe Probst<br>Daffodil DFS 1041/F                                     | 94 62 GRAPEFRUIT JUICY FRUIT<br>Jimmy Buffet/Dunhill 4359/N                 |
| 29 23 YOU'VE NEVER BEEN<br>THIS FAR BEFORE<br>Conway Twitty/MCA 40094/J            | 61 55 LITTLE GIRL GONE<br>Donna Fargo/Dot 17476/M                                       | 95 .... YOU WERE MY HOME<br>Ken Stolz/Stamp ST4-11X/M                       |
| 30 26 SEND A LITTLE<br>LOVE MY WAY<br>Anne Murray/Capitol 72704/F                  | 62 78 SAIL AROUND THE WORLD<br>David Gates/Elektra 45868/P                              | 96 .... WHO'S IN THE STRAWBERRY<br>PATCH<br>Dawn/Bell 45-424/M              |
| 31 34 WHY ME<br>Kris Kristofferson<br>Monument 8571/H                              | 63 71 THE WAY WE WERE<br>Barbra Streisand<br>Columbia 4-45944/H                         | 97 .... MY MUSIC<br>Loggins & Messina<br>Columbia 4-45952/H                 |
| 32 40 LOVE DON'T CARE<br>Perry Como/RCA 0096/N                                     | 64 65 WE ARE ALL OF US<br>Lady & Gentlemen<br>RCA KPBO-0008/N                           | 98 .... MAKE IT ALL WORTHWHILE<br>James Leroy/GRT 1230-65-T                 |
|  | 65 61 SUMMER (The First Time)<br>Bobby Goldsboro<br>United Artists 251/U                | 99 .... A SONG I'D LIKE TO SING<br>Kris and Rita/A&M 4403/W                 |
|  | 66 59 THE LAST THING ON MY MIND<br>Neil Diamond/MCA 40092/J                             | 100 .... LOVE FOR YOU<br>Sonoma<br>ABC Dunhill D 4365/N                     |



the entertainment scene. Big Country was a start, but, there are many segments who have yet to show their support.

Wilf Carter set for the Ian Tyson Show on Nov. 29th . . .

Pat Ballard of the Ballards duo, has her first single off on the Bronco label, entitled "Don't Count on Me".

RCA reports very good sales on "The Prisoner", and a renewed interest in the Haggarts "He".

## The Programmers COUNTRY ADDITIONS

### CHYM-FM KITCHENER

(Chris Chivers)

Jolene/Dolly Parton

*Ships In The Night/Vicki Lawrence*

*Country Houka/Comox*

*Biff The Friendly Bear/Dick Feller*

FARNSWORTH continued from page 7

for the studios. I understand that Halifax Cablevision Ltd. will also be starting a weekly talent program shortly. For those artists interested in auditioning for CBC radio or television, they should apply to CBC Box 3000 Halifax, N.S. for an audition form which they can fill out and return to the musical director of the particular program on which they are interested in appearing. If accepted, the artist will be notified as to when and where the next auditions will be held. The CBC television program Roundabout offers a better opportunity for new talent; as a daily program it uses more guest artists. Since programs such as Countrytime and Sing Along Jubilee have long waiting lists of artists wanting to appear on the shows, it will be necessary for an artist to join the Musician's Union, if they are not already a member, before they can perform on a CBC program.

### TIMING IMPORTANT

Records have been the way to success for many stars, but in this competitive market, an artist must have the right song at the right time. Even an expensive advertising campaign, to gain public attention for a new recording, is in no way a guarantee for its success. Some companies will sponsor an artist on recordings, such as the Five Take Company, which can be contacted through Audio Atlantic Recording Studios, Halifax. For artists wishing to pay for their own record pressings, Audio Atlantic Recording Studios offer a package deal of 500 records for \$419.00.

Artists who are interested in engagements in other parts of Canada, and the USA, will find that most of these bookings are arranged by talent agencies, located in the larger centers.

### TOP ARTISTS ABLE TO COPE WITH LIVE AUDIENCES

In past years from personal experience, in directing amateur stage plays, producing radio programs, and as M.C. on two television presentations I have found that although

*The Baptism of Jesse Taylor/Johnny Russel.*  
*Bittersweet/Donna Moon*  
*All In The Name of Love/Narvel Felts*  
*I Hear The Bells/Mercey Brothers*  
*Girl Who Waits On Tables/Ronnie Milsap*

### CKLW-FM WINDSOR

(Ron Foster)

*I Heard the Bluebird Sing/Kris & Rita*

*I Remember Love/R. Harlan Smith*

*If She Just Helps Me/Ian Tyson*

*Somewhere Between Love/Roy Clark*

*Same Old California Memory/Henson Cargill*

*I Love/Tom T. Hall*

*Love Me/Marty Robbins*

*Last Love Song/Hank Williams Jr.*

*Got A Good Thing/Dianne Cherrill*

### CKRD-FM RED DEER

(Danny Teed)

*Make It Thru December/Merle Haggard*

*Dandelion/Humphrey and the Dumptrucks*

*Ain't Love A Good Thing/Connie Smith*

*Sunshine Feeling/Lawanda Lindsay*

*I Believe in Sunshine/Roger Miller*

performing on all the mediums is basically the same, with a live performance there is no opportunity to correct any mistakes, as with video tape or recordings. At the same time while a tape recording may present a good example of an artist's talent, it can never replace the value of a live audition.

### SONG WRITING IS TOUGH

In regard to songwriting, which is another very competitive field, and on which many books have been written, even when your songs are recorded, as four of mine were, and promoted. You have to catch the mood of the public, to receive any kind of success, unfortunately there is no set rule to songwriting. What may be a miss this year, may be a hit next, sometimes a different artist will make a success of a previously unsuccessful song. I am hoping that a song which I wrote in collaboration with local recording artist Tom Hearn, entitled "It Is Written" which will be presented on Countrytime June 30, will be lucky enough to become a hit. Tom Hearn who has appeared on the CBC Roundabout program no less than eight times, has had several of his own recordings on the Canadian hit charts.

### VIC MULLIN HELPED MANY

Finally I would like to give credit to the many people who have helped our local artists over the years. We remember the artists, but seldom recall who gave them their first opportunity. But I would like to mention two people, one is Vic Mullen who is one of Canada's most versatile and talented musicians. He has helped launch many local artists, by giving them public exposure on his weekly stage shows. Vic Shelley Music of Dartmouth, and his own Talent Agency also in Dartmouth. The other person is the late Don Messer, who gave national exposure to so many new artists on his television program. Don was more than a talented showman, he represented Canadian showbusiness as a wonderful and human personality. As a closing word to all new artists, remember that all the top stars of today were once amateur local talent like yourself.

### CKCL TRURO

(Rod Mackey)

*Bittersweet/Donna Moon*

*Crawling on My Knees/Marty*

*Break These Chains/Tommy Overstreet*

*Make It Thru December/Merle Haggard*

*Kindly Keep It Country/Hank Thompson*

*Lovin' My Lady/Canadian Zephyr*

*Shelly Makes Me Smile/Lisle*

*That's What I'll Do/Don Gibson*

*You Know Who/Bobby Bare*

*You Were My Home/Ken Stolz*

### CHEX PETERBOROUGH

(Sean Eyre)

*Most Beautiful Girl/Charlie Rich*

*Sawmill/Mel Tillis*

*Wherefore & Why/Glen Campbell*

*Fool's Paradise/Bob Hendrickson*

### CJOB-FM WINNIPEG

(Peter Grant)

*The Prisoner/Shannon Two Feathers*

*Sing About Love/Lynn Anderson*

*Amazing Love/Charley Pride*

*I'm Your Woman/Jeanne Pruett*

*Dandelion/Humphrey & Dumptrucks*

### CJGX YORKTON

(Ron Waddell)

*Last Love Song/Hank Williams Jr.*

*I'd Like To Be/Con Archer*

*Somewhere Between/Roy Clark*

*Dandelion/Humphrey & Dumptrucks*

*I Believe In Sunshine/Roger Miller*

### CKDM DAUPHIN

(Graeme Morton)

*If You Can't Feel It/Freddie Hart*

*Carpenter of Wood/Cliff Edwards*

*Dandelion/Humphrey & Dumptrucks*

*So Long Dixie/Ronnie Dove*

*It's Raining In Seattle/Wynn Stewart*

### CJET SMITH FALLS

(Neil Hiltz)

*Wherefore & Why/Glen Campbell*

*Kingston/Joe Probst*

*Sometimes A Memory/Jerry Lee Lewis*

*Make It Through December/Merle Haggard*

*Dandelion/Humphrey & Dumptrucks*

### CFSL/CJSL WEYBURN/ESTEVAN

(Kenny Kobelka)

*Most Beautiful Girl/Charlie Rich*

*Broad-minded Man/Jim Ed Brown*

*Wherefore & Why/Glen Campbell*

*City of New Orleans/Sammi Smith*

*Rednecks/Johnny Russell*

### CKDH AMHERST

(Paul Kennedy)

*Water Stops Runnin'/Crash Craddock*

*Cardboard Cowboys/Bob Ruzicka*

*Kristy Anne/Geddes Long*

*You Know Who/Bobby Bare*

*Lila/Doyle Holly*

### CKAY DUNCAN

(Matti Anttila)

*Make It Through December/Merle Haggard*

*City of New Orleans/Sammi Smith*

*This Is My Island/Calamity Bros.*

*Sunshine Feeling/Lawanda Lindsay*

*Rainbow Ride/Jerry Reed*

### CFAC CALGARY

(Larry Kunkel)

*An Hour and a Six-Pack/Cal Smith*

*Song and Dance Man/Johnny Paycheck*

*That's What I'll Do/Don Gibson*



# The Programmers COUNTRY PLAYLIST

- |  |   |  |
|--|---|--|
| 1 4 PAPER ROSES<br>Marie Osmond/Kolob K 14609/Q                              | 33 41 EMPTY CLOSETS<br>Linda Brown/A&M AMX-350/W                                | 67 38 BLOOD RED AND GOIN' DOWN<br>Tanya Tucker/Columbia 4-45892/H              |
| 2 3 WE'RE GONNA HOLD ON<br>George Jones/Tammy Wynette<br>Epic 5-11031/H      | 34 20 KID STUFF<br>Barbara Fairchild<br>Columbia 4-45903/H                      | 68 72 PLAYING A TRAVELLING SHOW<br>Lady & Gentlemen<br>RCA KPBO-0008/N         |
| 3 1 RIDIN' MY THUMB TO MEXICO<br>Johnny Rodriguez/Mercury 73416/Q            | 35 24 CAN I SLEEP IN YOUR ARMS<br>Jeannie Seely/MCA 40074/J                     | 69 80 IF WE MAKE IT THROUGH<br>DECEMBER<br>Merle Haggard/Capitol 3746/F        |
| 4 2 REDNECKS, WHITE SOX &<br>BLUE RIBBON BEER<br>Johnny Russell/RCA 0021/N   | 36 44 I'D LIKE TO BE<br>Con Archer/Boot BTO-84/K                                | 70 76 THE TOWN WHERE YOU LIVE<br>Mel Street/Metromedia 1090-018/T              |
| 5 5 SAWMILL<br>Mel Tillis/MGM 14585/Q  | 37 32 MEANT TO BE WITH ME<br>Mercey Brothers/RCA 0001/N                         | 71 75 ONE NIGHT STAND<br>Patti MacDonnell/Stamp 4-10X/M                        |
| 6 7 BURNING THE MIDNIGHT OIL<br>Barbara Mandrell<br>Columbia 4-45904/H       | 38 43 ROLL IN MY SWEET<br>BABY'S ARMS<br>Hank Wilson/Shelter 7336/F             | 72 49 YOU REALLY HAVEN'T CHANGED<br>Johnny Carver/ABC 11374/N                  |
| 7 11 THE PERFECT STRANGER<br>Freddy Weller/Columbia 4-45902/H                | 39 55 THE PRISONER<br>Shannon Two Feathers<br>RCA KPBO-0005/N                   | 73 53 DARLIN'<br>Dorsey Burnett<br>Capitol 3678/F                              |
| 8 14 MOST BEAUTIFUL GIRL<br>Charlie Rich/Epic 5-11040/H                      | 40 54 ALLEGHENY<br>Johnny Cash & June Carter<br>Columbia 4-45929/H              | 74 57 SWEET GYPSY ROSE<br>Terry Stafford/Atlantic 4006/P                       |
| 9 9 COUNTRY SUNSHINE<br>Dottie West/RCA 0072/N                               | 41 46 I'M GOING BACK (To Lovin' You)<br>Tony White/Columbia C4-4010/H           | 75 61 DARLING YOU CAN ALWAYS<br>COME BACK HOME<br>Jody Miller/Epic 5-11016/H   |
| 10 15 SECOND CUP OF COFFEE<br>George Hamilton IV/RCA 0084/N                  | 42 52 LOVE ME<br>Marty Robbins/MCA 40134/J                                      | 76 83 DON MESSER STORY<br>Stompin' Tom<br>Boot BT-085/K                        |
| 11 13 BROAD-MINDED MAN<br>Jim Ed Brown/RCA 0059/N                            | 43 51 STAY ALL NIGHT<br>Willie Nelson<br>Atlantic 45-2979/P                     | 77 81 IF SHE JUST LETS ME<br>Ian Tyson/A&M AMX-344/W                           |
| 12 12 DON'T GIVE UP ON ME<br>Jerry Wallace/MCA 40111/J                       | 44 56 IF YOU CAN'T FEEL IT<br>Freddy Hart/Capitol 3730/F                        | 78 79 DOWN HOME IN NEWFOUNDLAND<br>Hummingbirds/Columbia C4-4022/H             |
| 13 16 CARPENTER OF WOOD<br>Cliff Edwards<br>Polydor POL 681M/Q               | 45 36 ALL THEM IRONS<br>IN THE FIRE<br>Carroll Baker/Gaiety G742                | 79 78 THE PROPHET<br>Dick Damron<br>Columbia C4-4007/H                         |
| 14 17 SING ABOUT LOVE<br>Lynn Anderson<br>Columbia 4-45918/H                 | 46 33 YOU'VE NEVER BEEN THIS FAR<br>Conway Twitty/MCA 40094/J                   | 80 88 FROM HER TO HER<br>Theresa Cleary/Marathon 1096/C                        |
| 15 6 I NEED SOMEBODY BAD<br>Jack Greene/MCA 40108/J                          | 47 50 I REMEMBER LOVE<br>Eddie Chwili/Big Wheel 45-1006                         | 81 87 THE WHOLE WORLD'S<br>MAKING LOVE<br>Bobby G. Rice/Metromedia 1090-0075/T |
| 16 8 SUNDAY SUNRISE<br>Brenda Lee/MCA 400107/J                               | 48 37 I CAN'T TELL YOU<br>John Allan Cameron<br>Columbia C4-4014/J              | 82 86 CARDBOARD COWBOYS<br>Bob Ruzicka/MCA 40122/J                             |
| 17 19 IT'LL BE HER<br>David Rogers/Atlantic 4005/P                           | 49 58 HELLO OUT THERE<br>Johnny Gold/Marathon 1097/C                            | 83 84 FORGET ME HONEY<br>Country Odyssey/Pyramid 501                           |
| 18 22 LITTLE GIRL GONE<br>Donna Fargo/Dot 17476/M                            | 50 45 YOU'RE THE BEST THING<br>Ray Price/Columbia 4-45889/H                     | 84 92 WHERE FORE & WHY<br>Glen Campbell/Capitol 3735/F                         |
| 19 10 WHAT GOT TO YOU<br>Ray Griff/Dot 17471/M                               | 51 65 LET ME BE THERE<br>Olivia Newton-John<br>Polydor 2001-460/Q               | 85 93 NASHVILLE<br>Ray Stevens/Barnaby B-5020/Q                                |
| 20 25 I'M YOUR WOMAN<br>Jeanne Pruett/MCA 40116/J                            | 52 74 LILA<br>Doyle Holly/Barnaby B-5027/Q                                      | 86 96 SAD SONGS THAT TELL A STORY<br>Fred McKenna/RCA KPBO-0011/N              |
| 21 30 YOU KNOW WHO<br>Bobby Bare/RCA APBO-1063/N                             | 53 48 NATIONAL PASTIME<br>Gary Buck/RCA 75-1128/N                               | 87 94 CITY OF NEW ORLEANS<br>Sammi Smith<br>Mega M615-0118X/M                  |
| 22 35 CARRY ME BACK<br>Statler Brothers<br>Mercury 73415/Q                   | 54 59 WRAP YOUR LOVE AROUND ME<br>Melba Montgomery/Elektra 45866/P              | 88 97 LAY A LITTLE LOVIN' ON ME<br>Del Reeves/UAXW-308-W/U                     |
| 23 26 TOO FAR GONE<br>Joe Stampley/Dot 17469/M                               | 55 70 KINGSTON<br>Joe Probst<br>Daffodil DFS-104/F                              | 89 89 ME AND BROTHER BILL<br>Dick Nolan/RCA KJBO-0010/N                        |
| 24 27 PLASTIC TRAINS<br>Susan Raye/Capitol 3699/F                            | 56 40 ARMS FULL OF EMPTY<br>Buck Owens/Capitol 3688/F                           | 90 91 I REMEMBER LOVE<br>R. Harlan Smith<br>GRT 1230-64/T                      |
| 25 29 I'LL NEVER BREAK THESE CHAINS<br>Tommy Overstreet/Dot 17474/M          | 57 47 LITTLE ANNIE BROWN<br>Dallas Harms<br>Columbia C4-4006/H                  | 91 67 I WISH YOU HAD STAYED<br>Brian Collins/Dot 17466/M                       |
| 26 34 AMAZING LOVE<br>Charley Pride/RCA APBO-0073/N                          | 58 60 WARM LOVE<br>Gibson/Thompson/Hickory HK-303/K                             | 92 100 THE LAST LOVE SONG<br>Hank Williams Jr.<br>MGM K-14656/Q                |
| 27 28 HE<br>Jim & Don Haggart<br>Arpeggio ARPS-1002/N                        | 59 62 HANK AND LEFTY RAISED<br>MY COUNTRY SOUL<br>Stoney Edwards/Capitol 3671/F | 93 99 THAT'S WHAT I'LL DO<br>Don Gibson/Hickory HK-306/K                       |
| 28 18 TOO MANY MEMORIES<br>Joe Firth/Marathon 45-1093/C                      | 60 63 YOU DO IT AGAIN<br>Sharon Lowness/Boot BTO-81/K                           | 94 98 SUNSHINE FEELING<br>Lawanda Lindsay/Capitol 3739/F                       |
| 29 39 'TILL THE WATER STOPS RUNNIN'<br>Billy "Crash" Craddock<br>ABC 11379/N | 61 66 KINDLY KEEP IT COUNTRY<br>Hank Thompson/Dot 17470/M                       | 95 82 SATISFIED MIND<br>Roy Druskey/Mercury 73405/Q                            |
| 30 31 IT TAKES TIME<br>Dave Dudley/Mercury 73404/Q                           | 62 64 TOO MUCH HOLD BACK<br>Little David Wilkins/MCA 40115/J                    | 96 .... AIN'T IT GOOD<br>Norro Wilson/RCA APB 0-0062/N                         |
| 31 21 JUST WHAT I HAD IN MIND<br>Faron Young/Mercury 73403/Q                 | 63 73 SOMETIMES A MEMORY<br>AIN'T ENOUGH<br>Jerry Lee Lewis/Mercury 73423/Q     | 97 .... BITTER SWEET<br>Donna Moon<br>Marathon 45-1101/C                       |
| 32 23 OPEN UP YOUR HEART<br>Roger Miller<br>Columbia C4-45873/H              | 64 69 KISS IT AND MAKE IT BETTER<br>Mac Davis/Columbia 45911/H                  | 98 .... DANDELION<br>Humphrey & Dumptrucks<br>United Artists UAXW-346W/U       |
|  | 65 42 TALKIN' WITH MY LADY<br>Johnny Duncan/Columbia 4-45977/H                  | 99 .... THIS IS MY ISLAND<br>Calamity Bros.<br>Columbia C4-4023/H              |
|  | 66 77 YOU ASKED ME TO<br>Waylon Jennings<br>RCA APBO-0086/N                     | 100 .... ROAD OF FADED DREAMS<br>Harvie Howe<br>Bronco BR-2717                 |



*Keep On The Sunny Side/Mac Wiseman*  
*I Remember Love/Harlan Smith*

# CFGM TORONTO

(Dave Johnson)

*Love Me/Marty Robbins*

*Bittersweet/Donna Moon*

*Stay All Night/Willie Nelson*

*Wherefore & Why/Glen Campbell*

*I Remember Love/Harlan Smith*

# CKBB BARRIE

CKCB COLLINGWOOD

(Jack Jacob)

*Everytime Seems Like The First Time/*

*Leroy Van Dyke*

*The Don Messer Story/Tom Connors*

*Come Summertime/Sean Dunphy*

*The Great Divide/Post Family*

# CKLY LINDSAY

(Bob Eakins)

*Your Song/Lisle*

*Bittersweet/Donna Moon*

*Sally From Syracuse/Stu Nunnery*

*Somewhere Between Life/Roy Clark*

*Love Me/Marty Robbins*

*Little Girl Gone/Donna Fargo*

# CJCJ WOODSTOCK N.B.

(Charlie Russell)

*You Know Who/Bobby Bare*

*I'll Never Break Chains/Tommy Overstreet*

*Somewhere Between/Roy Clark*

*The Midnight Oil/Barbara Mandrell*

*If We Make It/Merle Haggard*

# CKX-FM BRANDON

(Cliff Birnie)

*Seems Like The First/Leroy Van Dyke*

*Love Me/Marty Robbins*

# Bittersweet/Donna Moon

*That's What I'll Do/Don Gibson*

*Lovin' My Lady/Canadian Zephyr*

# CKBI PRINCE ALBERT

*I Remember Love/R. Harlan Smith*

*Most Beautiful Girl/Charlie Rich*

*Let Me Be There/Olivia Newton-John*

*Wherefore and Why/Glen Campbell*

# CHSC ST. CATHARINES

(Peter Darrell)

*If We Make It/Merle Haggard*

*The Midnight Oil/Barbara Mandrell*

*That's What I'll Do/Don Gibson*

*Every Time/Leroy Van Dyke*

*Big Red Jimmy/Ron McLeod*

*Wherefore and Why/Glen Campbell*

*Crawling On My Knees/Marty Robbins*

*Cardboard Cowboys/Bob Ruzicka*

*Country Hooka/Comox*

*That's What I'll Do/Don Gibson*

# CHFX-FM HALIFAX

*Sometimes A Memory/Jerry Lee Lewis*

*You Ask Me To/Waylon Jennings*

*Stay All Night/Willie Nelson*

*Kiss It/Mac Davis*

*If We Make It/Merle Haggard*

# CFOX MONTREAL

*Little Girl Gone/Donna Fargo*

*Ain't Love A Good Thing/Connie Smith*

*Mon Paradis/Richard Huet*

*Lady Of The Night/David Houston*

*The Midnight Oil/Barbara Mandrell*

# CHCL MEDLEY

(Larry Easton)

*Treat A Lady/Johnny Carver*

*Let Me Be There/Olivia Newton-John*

Experienced contemporary MOR announcer available now. Prefer mature sounding adult radio station. Have six years prime experience in top notch radio programming. Also have had no. 1 ratings in "200,000" market. Very stable and a very adult sounding mature voice. Would prefer interior Ontario or interior B.C. region. I have many references if required, also audition tape and resume. Contact Mr. Ron Bresser, General Delivery, Whitehorse, Yukon Territory.

**Use RPM's Classified section to find a job in the industry or find the radio personality or right person for your firm**

Experience is what you need and I've got thirteen years experience in programming, announcing and production plus journalism. If you're willing to pay for a professional dedicated to radio contact RPM, Box 1412.

**CJON LOOKING FOR MOR JOCKS and commercial voices.** Five day week. We have TV too, so smile for the colour cameras. Tape and resume to Pat Murphy, CJON St. John's, Newfoundland. No phone calls.

# 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 3 Y2.

# MERCEY BROTHERS PRODUCTIONS

**3 RECORDS  
CURRENTLY  
ON THE  
RPM COUNTRY  
PLAYLIST**

★ THIS IS MY ISLAND  
Calamity Brothers/Columbia C4-4023/H

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

★ MEANT TO BE WITH ME  
Mercey Brothers/RCA 0001/N

**Mercey Brothers Publishing (BMI)**

**Elmira Music (CAPAC)**

5 DUNKE STREET, ELMIRA, ONTARIO - - - TELEPHONE (519) 669-5394



# TONIGHT

is Dave Nicol's new single.

C4 4031



It is from the  
Columbia L.P. ES 90247,

## **Goodbye Mama.**

The single and the album  
are being released now.

They're a strong combination  
for Dave Nicol.

on Columbia Records

