

Ian Thomas - feeling fine mama

50 CENTS
Volume 20 No. 15
November 24, 1973

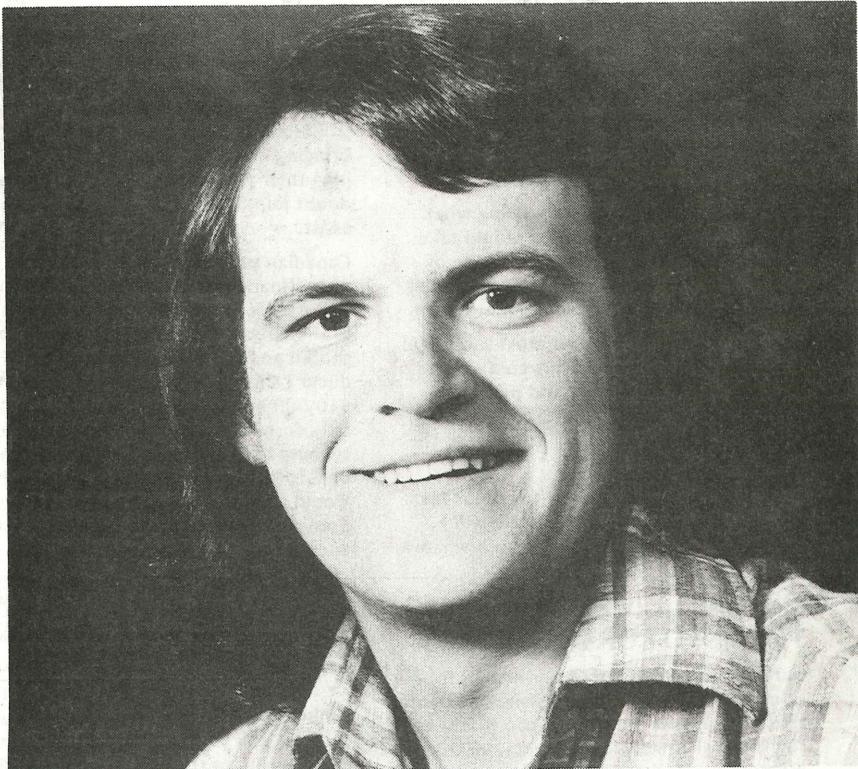
Hit is a word that tends to get overworked these days, but is still a damn good word to describe a record that is doing well both in sales and airplay. Ian Thomas has a hit on his hands. And what's even better is that "Painted Ladies" is an international winner breaking into that prestigious and lucrative 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 Rockworks 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.

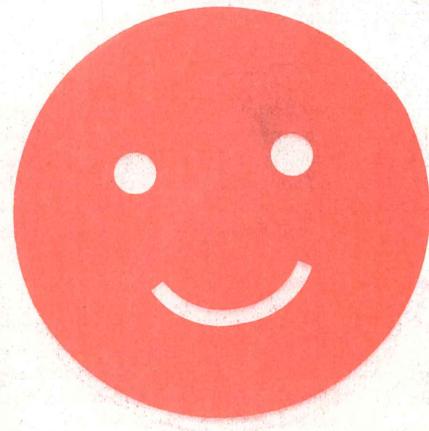
Ian has also delved into the world of staged

THOMAS continued on page 12



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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 forgiveable 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 Troubadour 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.

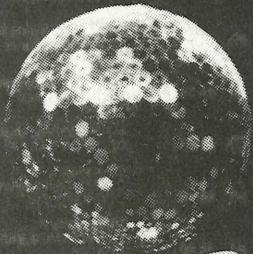
As Capitol's President, Arnold Gosewich explained: "Capitol Canada is proud to be a part of the EMI group, the largest recording company in the world, which this year is celebrating its 75th Anniversary; our recognition of this association will be more properly reflected in the new corporate name."

"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

Bobby Curtola

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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



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

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

MAPL logos are used throughout RPM to define Canadian content on discs:



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

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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 McPeek 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.

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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.

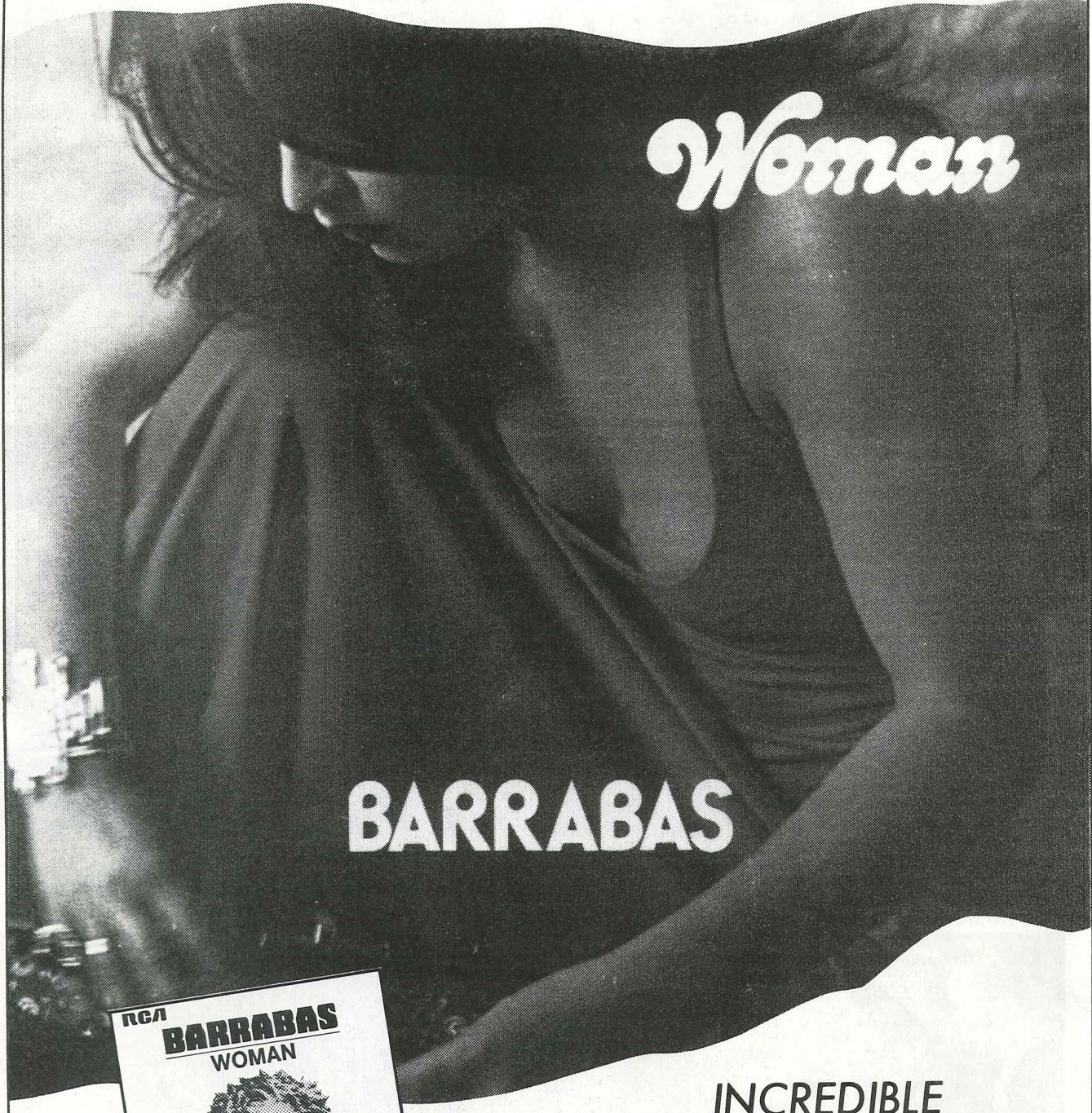
Sebastian's new group, Charring Cross, is comprised of Cookie Brender, drums; Cliff Gelfand, bass; Rick Chadwick, lead; and Steve Keyman, organist. The latter recently won the Yamaha talent contest.

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.

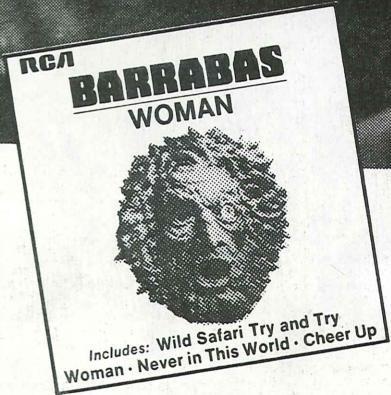
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CLASS**

If getting RPM fast enough
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Woman

BARRABAS



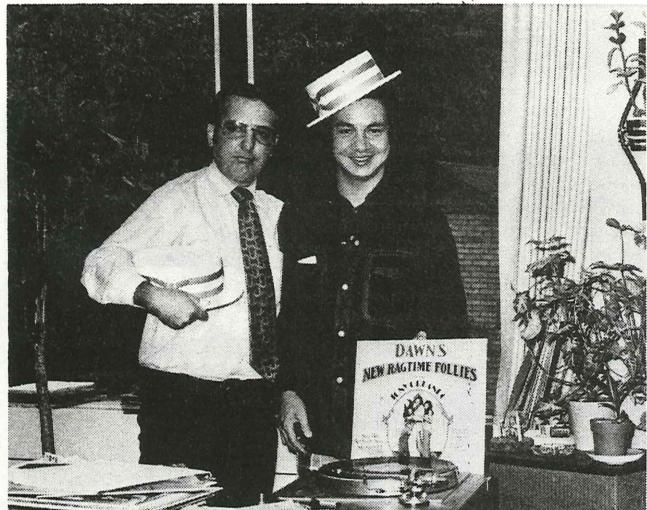
Album — APL1-0219

Single — 74-0863

CHLN — 14
CHRS — 17
CJNT — 10
CKGM — 12
CKLM — 4
CKSM — 22
CKVL — 18
CJRC — 19
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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 (1) 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
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LONDON Records and Tapes





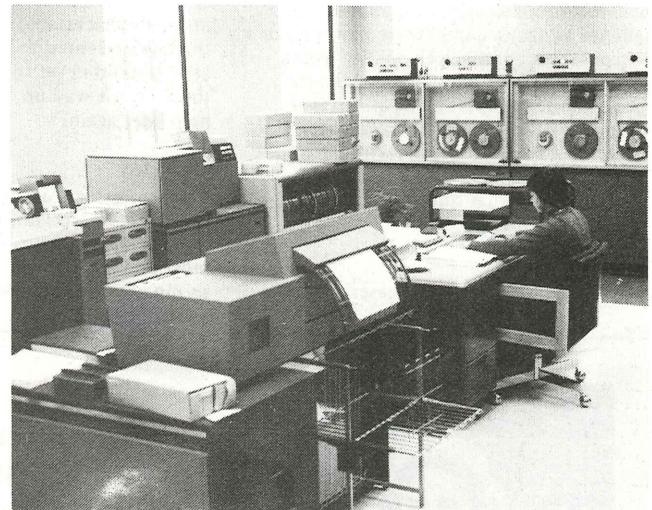
Filing of worldwide composers and titles.



Checking radio logs against microfilm tapes of current compositions.



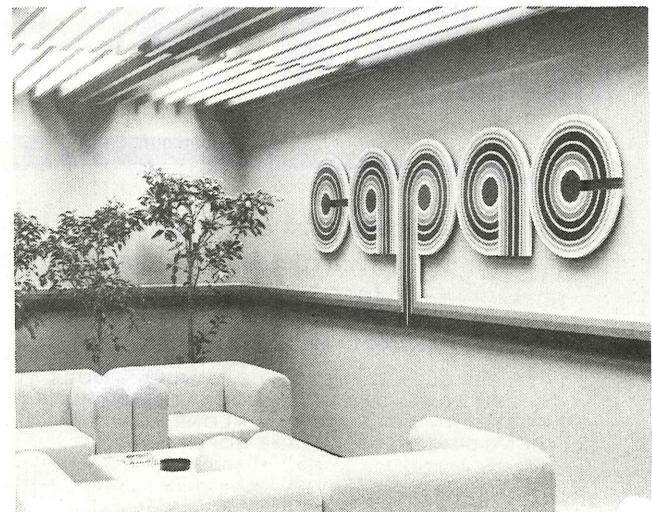
Secretaries in worldwide files of composers and works.



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 wooly 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 beligerently 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.

RPM

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 Creamcheese 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 Sneeze 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 impresario 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 Old 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".

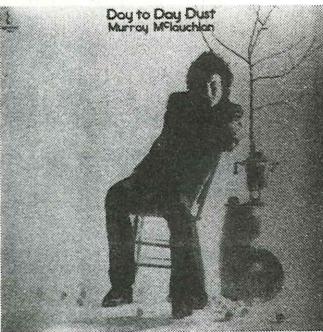
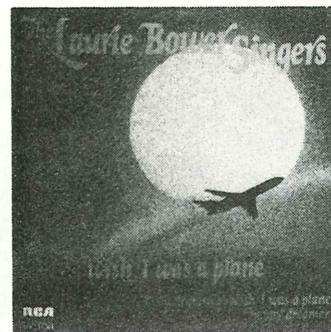
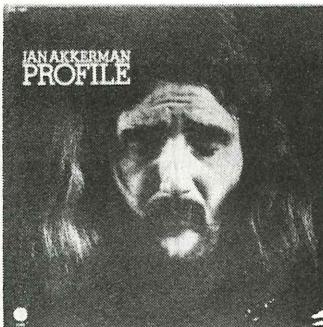
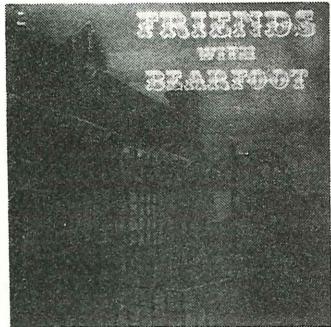
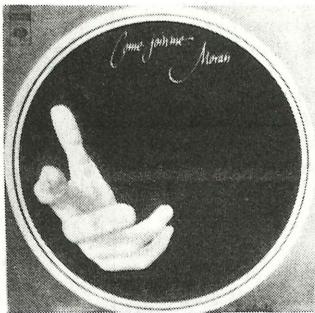
The first album for the group on Atco is called "James Gang Bang" and was mixed at the Atlantic studios in New York for a mid-November release.

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



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

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

TITLE

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: Gaite Parisienne Suite/
Bizet: L'Arlesienne Suite nos. 1 & 2

Brahms: Piano Concerto no. 2 in
B-flat Major for Piano and
Orchestra

LABEL

Columbia (H)

LP

M 31842

M 31843

M 31844

M 31845

M 31846

M 31847

M 31848

M 31849

8-TRACK

MA 31842

MA 31843

MA 31844

MA 31845

MA 31846

MA 31847

MA 31848

CASSETTE



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 KXL1-0020-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 AKKERMAN — 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 instrumental 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.

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 Copek 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 Moody Blues 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)
- Nut Bush 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)

WHITE HAYES

MacKENWORTH

Canada's No. 1 Trucker

A great country truckin' song

"MR. HIGHWAY"

f/s

"I CAN ONLY BLAME ME"

MA
P

SURE FIRE NO. 1 COUNTRY

SUBSCRIBE TO RPM

This week
1 week ago
2 weeks ago

REPM

SINGLES

November 24, 1973

Gold Leaf Award For
Outstanding Record Sales

A&M	W	MUSIMART
AMPEX	V	PHONODISC
ARC	D	PINDOFF
CMS	E	POLYDOR
CAPITOL	F	QUALITY
CARAVAN	G	RCA
COLUMBIA	H	TRANS WORLD
GR	I	UA RECORDS
LONDON	K	WEA
MCA	J	WORLD
MARATHON	C	Z

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
7 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 2986-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 ST-411X-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 T5280F-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 Pointer 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 Greogorash 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 Scrubbaloo Caine RCA APBO-0148-N
CANADA'S ONLY NATIONAL 100 SINGLE SURVEY					
Compiled from record store, radio station and record company reports.					

100

REMOX

ALBUMS

November 24, 1973

This week
1 week ago
2 weeks ago

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	I	U	P
LONDON	J	WEA	Z
MCA	K	RECORDS	
MARATHON	L	WORLD	

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 SD 7238-P AC7238-P
4 7 19	LIFE AND TIMES Jim Croce ABC ABCX769-N	37 26 18	TOUCH ME IN THE MORNING Diana Ross-Tamla Motown M772L-V M5772-V	70 72 72	OPERAS Waldo de Los Rios-Daffodil 16032-F N/A
5 9 9	THE DARK SIDE OF THE MOON Pink Floyd-Harvest SMAS 11163-F 4XW1163	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	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 SP 77009-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	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
12 22 34	TIME FADES AWAY Neil Young-Reprise MS 2151-P CRX-2151-P	45 69 96	QUADROPHENIA Who-MCA 2-10004-J	78 74 60	SING IT AGAIN, ROD Rod Stewart-Mercury SRM-1-680-Q
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
14 56 68	DON'T MESS WITH JIM Jim Croce-ABC ABCX 756-N	47 50 54	SIMON & GARFUNKEL'S GREATEST HITS Columbia KC31350-H	80 86 91	SLADEST Slade-Polydor 2383-237-Q
15 16 11	CHICAGO VI Chicago-Columbia KC 32400-H	48 42 42	ONLY COME OUT AT NIGHT Edgar Winter Group-Epic KE31584-H	81 90	3170-133-Q
16 17 21	THERE GOES RHYMIN' SIMON Paul Simon-Columbia KC 32280-H	49 45 45	SECOND FOOT IN COLDWATER Foot In Coldwater-Daffodil SBA 16028-F	82 84 84	FULL SAIL Loggins & Messina-Columbia KC32540-H
17 33 55	AMERICAN GRAFFITI SOUNDTRACK GRT 9230-1040-T	50 46 38	LED ZEPPELIN IV Atlantic SD 7208-P	83 91	CA32540-H
18 30 63	CYAN Three Dog Night-Dunhill DSX 50158-N	51 57 65	BERLIN Lou Reed-RCA APL1-0207-N	84 81 71	CREEDENCE GOLD Creedence Clearwater Revival-Fantasy 9418-R
19 11 8	POINTER SISTERS Blue Thumb 48-M	52 48 43	DIAMOND GIRL Seals & Crofts/Warner Bros. BS 2699-P	85 79 70	5160-9418-T
20 18 7	MACHINE HEAD Deep Purple-Warner Bros. BS 2607-P	53 82	OL' BLUE EYES IS BACK Frank Sinatra-Reprise FS 2155-P	86 88 88	8160-9418-T
21 28 31	CAN YOU FEEL IT Lighthouse-GRT 9230-1039-T	54 47 39	GREATEST HITS Janis Joplin-Columbia KC32168-H	87 80 79	MOTT Mott the Hoople-Columbia KC 32425-H
22 23 26	PAT GARRETT & BILLY THE KID SOUNDTRACK Bob Dylan-Columbia KC32460-H	55 55 56	BACHMAN-TURNER OVERDRIVE Mercury-SRM-1-673-Q	88 89 89	CT-32425-H
23 15 6	WE'RE AN AMERICAN BAND Grand Funk-Capitol SMAS 11207-F	56 53 49	DON'T SHOOT ME Elton John-MCA 2100-J	89 92	THE NEW YORK DOLLS The New York Dolls/Mercury SRM 1 675-Q
24 10 10	N/A	57 51 48	N/A	90 97	N/A
25 29 32	LET'S GET IT ON Marvin Gaye/Tamla T329VI-V	58 59 53	NOW AND THEN Carpenters-A&M SP 3519-W	91	HEARTBEAT/LOVEBEAT DeFranco Family-20th Century T422-T
26 21 15	T5329-V	59 58 58	PAGLIARO LIVE RCA KXL2-5000-N	92	N/A
27 32 41	DELIVER THE WORD War-United Artists USLA 128F-U	60 62 62	ROUND ONE ScrubbaLoo Caine-RCA APL 1-0263-N	93	IAN THOMAS GRT 9230-1037-T
28 20 20	UACA 128-U	61 54 47	BEATLES 1967-70 Apple SKBO 3404-F	94 95	N/A
29 39 46	HOUSE OF THE HOLY Led Zeppelin-Atlantic SD7255-P	62 49 35	4X2K3404	95 96	RINGO Ringo Starr/Apple SWAL 3413-F
30 43 51	AC7255-P	63 65 67	DEODATO NO. 2 Deodato-CTI 6029	96 100	8XW3413-F
31 19 16	N/A	64 68 76	N/A	97	PIN-UPS David Bowie/RCA APLI-0291-B-N
32 25 25	HALF-BREED Cher-MCA 2104-J	65 60 52	ERIC CLAPTON'S RAINBOW CONCERT RSO 2394116-Q	98	5AX503-K
33 24 17	MCAC 2104-J	66 52 37	3216016-Q	99	8AX503-K
	JONATHAN LIVINGSTON SEAGULL Richard Harris-Dunhill DSD 50160-N	67 68 76	OVER-NITE SENSATION Mothers of Invention-Discreet MS 2149-P	100	FROM THE FIRE Stampers
	N/A	68 76	N/A		Music World Creations MWCS705-M
	DHM-50160-N	69 60 52	8303016-Q		MWCS8-705-M
	LONG HARD CLIMB Hele Reddy-Capitol SMAS 11213-F	70 68 76	TALKING BOOK Stevie Wonder-Tamla Motown 319-V		ADVENTURES OF PANAMA RED New Riders of Purple Sage/Columbia KC 32450-H
	4X7-11213-F	71 68 76	5319-V		CA 32450-H
	BXT-11213-F	72 68 76	N/A		MOONDOG MATINEE The Band/Capitol ST 11214-F
	8X7-11213-F	73 68 76	N/A		8XW11214-F
		74 68 76	N/A		
	8XW2694-P	75 68 76	N/A		
	8WM2694-P	76 68 76	N/A		
		77 68 76	N/A		
		78 68 76	N/A		
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		99 68 76	N/A		
		100 68 76	N/A		

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)
Walde 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)
Scrubbaiae Caine (60)
Seals & Crofts (52)
Paul Simon (16)
Simon & Garfunkel (47)
Frank Sinatra (53)
Slade (80)
Sly & Family Stone (84)
Stampers (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)



Coming soon....
RPM'S TALENT
DIRECTORY

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) taping their Pig & Whistle show (29-30) which brings 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
Stampers/Music World Creations 1014-X-M
MAPL (contemporary rock, progressive)
MOTHER OF US ALL
Gloria Munro/London M17461-K
MAPL (pop)

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

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

ROCK & ROLL BOOGIE WOOGIE & WINE
Copper Penny/Sweet Plum SPL 9919-W
MAPL (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
MAPL (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.

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

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

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



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?

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.

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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 $\frac{1}{4}$ PAGE ARTIST LISTING ADVERTISEMENT
IN THE RPM TALENT DIRECTORY.

NAME

ADDRESS

CITY POSTAL CODE

TELEPHONE

DEADLINE DECEMBER 15/73

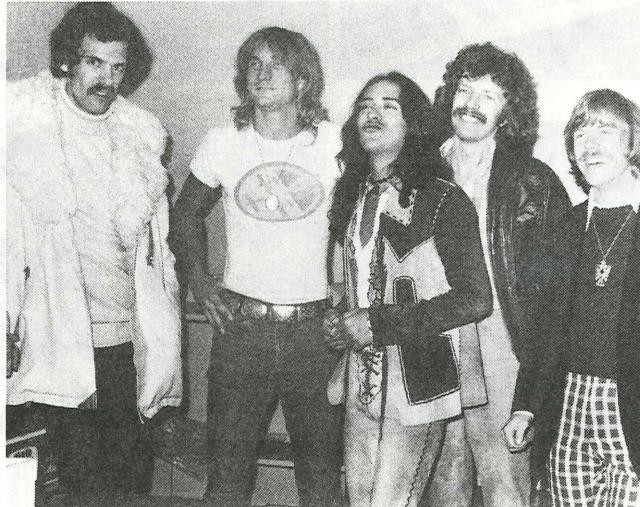
SEND TO:
RPM ADVERTISING DEPARTMENT
6 Brentcliffe Road, Toronto, Ontario M4G 3Y2
Telephone (416) 425-0257



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



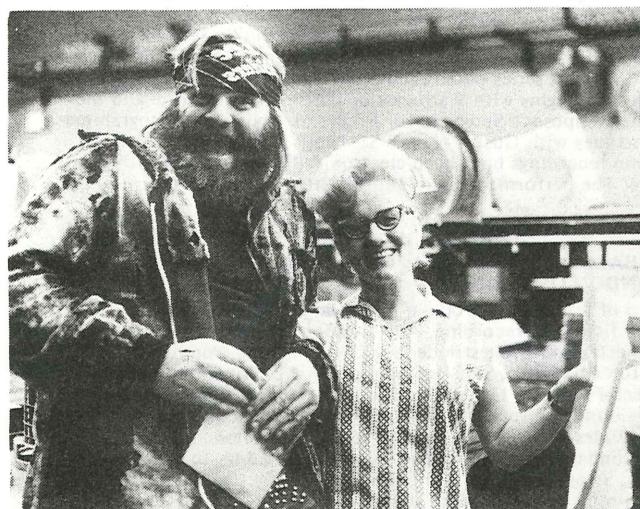
Nova Scotia tourism minister, Glen Bagnell, presents Anne with plaque signifying her being made honorary captain of the Bluenose II.



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.

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

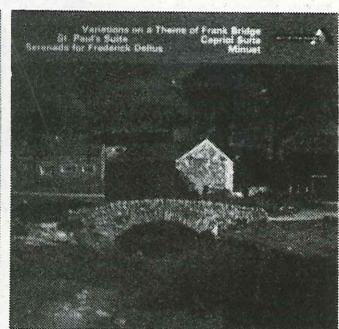
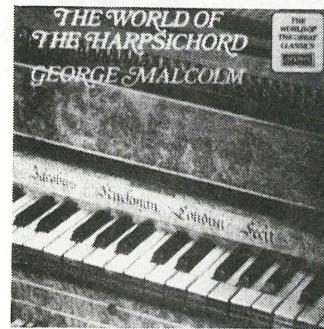
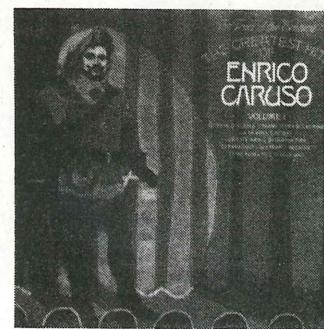
RCA have released in Canada two separately packaged discs covering some of the most popular performances by the legendary Enrico Caruso. As the speed of the original 78's was widely variable, the producers of these discs have used Favia-Artsay's book "Caruso on Records" as a guide line in duplicating 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'Harde- lot'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 Lammermoor (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! . . . Inghirlandate 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, CJCN, P.O. Box 458, Grand Falls, Newfoundland.

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

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 Scrubbalo 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

CFGQ 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

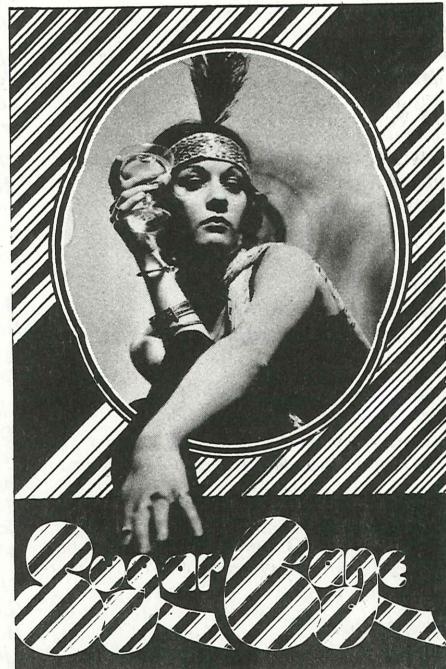
(Greg Haraldson)
Seasons in the Sun/Terry Jacks
I Got A Name/Jim Croce
Space Race/Billy Preston
Mind Games/John Lennon

CHEZ 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 Programmers **MAJOR MARKET 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/Danny 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/Scrubbaiae 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.

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

The Programmers **BREAKOUT 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/Carole 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 Twofeathers (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/AI 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

BREAKOUTS continued on page 24

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 relevance 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.

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 licensing 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.

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

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-

The Programmers POP MUSIC 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 Triumphal 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 Mathieu

Let Me Try Again/Frank Sinatra

I.L.S. Soundtrack/Neil Diamond

CKFM TORONTO

(Dan Chevrette)

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 Programmers PICKS & PLAYS

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/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/Joe Walsh

CFCH NORTH BAY

Little Girl Gone/Donna Fargo

Show and Tell/AI 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'ver 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

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

CJSL ESTEVAN

(Kenny K)

I Got A Name/Jim Croce

Pretty Lady/Lighthouse

I Won't Last A Day/Maureen McGovern

CKSW SWIFT CURRENT

(Rod McDonald)

Goodbye Yellow Brick Road/Elton John

Why Me/Kris Kristofferson

Hold Back The Water/B.T.O.

I Got A Name/Jim Croce

I'm A Rocker/Raspberries

Weepin' Widow/April Wine

Midnight Train/Gladys Knight

Top Of The World/Carpenters

The Programmers CAMPUS ADDITIONS

CHSG-FM MONTREAL

(Jim Johnson)

Two Sides Of Peter Banks/Peter Banks(LP)

Photos of Ghosts/PFM(LP)

Magic's In The Music/Ken Tobias(LP)

Genesis Live(LP)

Night Vision/Bruce Cockburn(LP)

Gluggo/Spencer Davis(LP)

MOHAWK COLLEGE

(Blair Burrogh)

America/Lester and Denwood

Imagination/Barry Goldberg

Let There Be Drums/Incredible Bongo Band

Hold Back The Water/BTO

Fly Me High/Tobias

Liza/Joey Gregorash

Hurt So Good/Millie Jackson

Some Guys Have the Luck/Persuaders

Oh Not My Baby/Rod Stewart

UNIVERSITY OF TORONTO

(Katherine Wilson)

Friends/Bearfoot

Pagliaro Live/Pagliaro

Introspection/Thijs Van Leer

Belly Up/Doctor Hook

Mainstreet People/Four Tops

CKMR McMaster

(Peter Dunn)

Time Fades Away/Neil Young

Quadrophenia/The Who

Wake of The Flood/Grateful Dead

Hat Trick/America

Mott/Mott The Hoople

Mind Games/John Lennon

I've Got A Name/Jim Croce

Big Time Operator/Keith Hampshire

Mind Games/John Lennon

Sad, Sad Song/Lou Reed

LP's:

Joker/Steve Miller

Berlin/Lou Reed

Love Has Got Me/Wendy Waldman

Yesterday, Today/Gene Harris

The New Heritage Keyboard Quartet

953 West/Siegel-Schwall Band

U.F.O./Ron Davies

Pulver Rising/Judi Pulver

A Poem Can Keep/Ross Ryan

The Programmers FM ADDITIONS

CJOM-FM WINDSOR

(Lesli Sole)

LP's:

Photos of Ghosts/P.F.M.

All American Boy/Rick Derringer

All Right on the Night/Tucky Buzzard

953 West/Siegel Schwall

Moondog Matinee/The Band

Laidback/Greg Allman

Mind Games/John Lennon

Singles:

Painted Ladies/Ian Thomas

Helen Wheels/Wings

I Got A Name/Jim Croce

Time In A Bottle/Jim Croce

The Live I Lost/Harold Melvin

Melanie

Hawkwind

Family

Garland Jeffries



PRODUCED BY HARRY HINDE

CANADIANA/OLE COLONY MUSIC

SWEET PLUM - SPL 9919

MANAGEMENT: DICK WENDLING

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

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"

MA
PL

Both sides should find a home on your playlist.

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 or 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

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-

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-

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

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.

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.



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

The
Programmers POP MUSIC
ADDITIONS

1 2 COULD YOU EVER LOVE ME
Gary & Dave/Axe 10/K M A P L

2 1 ALL I KNOW
Art Garfunkel/Columbia 45926/H

3 4 PAPER ROSES
Marie Osmond/MGM 14609/Q

4 6 JESSE
Roberta Flack/Atlantic 45-2982/P

5 3 HALF-BREED
Cher/MCA 40102/J

6 9 KNOCKIN' ON HEAVEN'S DOOR
Bob Dylan/Columbia 4-45913/H

7 10 TOP OF THE WORLD
Carpenters/A&M 1468/W

8 15 THE MOST BEAUTIFUL GIRL
Charlie Rich/Epic 5-11040/H

9 18 WE MAY NEVER PASS THIS
WAY AGAIN
Seals & Crofts/Warner Bros. 7740/P

10 7 LET ME IN
Osmonds/Kolob K 14617/Q

11 8 LITTLE BIT BRIGHTER
Chester/Celebration 2078/X/M M A P L

12 5 MY MARIA
B.W. Stevenson/RCA 0030/N

13 22 I WON'T LAST A DAY
WITHOUT YOU
Maureen McGovern
20th Century 2051/T

14 30 PHOTOGRAPH
Ringo Starr/Apple 1865/F

15 12 I'M COMING HOME
Johnny Mathis/Columbia 4-46908/H

16 13 LOVING ARMS
Dobie Gray/MCA 40100/J

17 14 LOVES ME LIKE A ROCK
Paul Simon/Columbia 45907/H

18 20 CARPENTER OF WOOD
Cliff Edwards/Polydor POL 681M/Q M A P L

19 11 THE SINGER
Bells/Polydor 2065 196/Q M A P L

20 29 RAMBLIN' MAN
Allman Brothers Band
Capricorn CPR0027

21 35 I GOT A NAME
Jim Croce/ABC 11389/N

22 25 MIDNIGHT TRAIN TO GEORGIA
Gladys Knight/Buddah 383/M

23 16 HAPPY DREAMER
Jack Cornell
RCA 75-1130/N M A P L

24 17 BADGER'S SONG
Bobby G. Griffith
Ranwood R 951X/M M A P L

25 19 FREEDOM FOR THE STALLION
Hues Corporation/RCA 0900/N

26 21 IN THE MIDNIGHT HOUR
Cross Country/Atco 6934/P

27 28 FRIENDS
Bette Midler/Atlantic 2980/P

28 24 RHAPSODY IN BLUE
Deodato/CTI 6029

29 23 YOU'VE NEVER BEEN
THIS FAR BEFORE
Conway Twitty/MCA 40094/J

30 26 SEND A LITTLE
LOVE MY WAY
Anne Murray/Capitol 72704/F M A P L

31 34 WHY ME
Kris Kristofferson
Monument 8571/H

32 40 LOVE DON'T CARE
Perry Como/RCA 0096/N

33 36 LOVE IS COMING
A Foot in Coldwater
Daffodil DFS 1040/F M A P L

34 51 CORAZON
Carole King/Ode 66039/W

35 47 LET ME BE THERE
Olivia Newton-John
Polydor 2001-460/Q

36 27 SPENDING MY TIME
Chad Allan/GRT 1239-56/T M A P L

37 31 WAS A SUNNY DAY
Josh/Bell 1739/M

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

39 39 ANGIE
Rolling Stones
Rolling Stones S 19105/P

40 49 HEARTBEAT IT'S A LOVEBEAT
The DeFranco Family
20th Century 1209-2030/T

41 43 YOU'RE A SPECIAL PART OF ME
Diana Ross & Marvin Gaye
Motown 1280/V

42 50 OOH BABY
Gilbert O'Sullivan/Mam 3633/K

43 45 GHETTO CHILD
The Spinners/Atlantic 2973/P

44 48 SPACE RACE
Billy Preston/A&M 1463/W

45 53 WHEREFORE AND WHY
Glen Campbell/Capitol 3735/F M A P L

46 32 WELCOME HOME
Peters & Lee/Philips 40729

47 33 SIMPLE LIFE
Valdy/Haida HS 107/W

48 37 CHERRY WINE
Morning Haze/Kot'ai 155/K

49 41 READY AND WILLING
Peaches/Periwinkle PER 3708

50 52 COUNTRY SUNSHINE
Dottie West/RCA 0072/N

51 42 TREASURE SONG
Bob McBride/Capitol 7296/F M A P L

52 44 YOU'RE THE BEST THING THAT
EVER HAPPENED TO ME
Ray Price/Columbia 4-45889/H

53 46 ASHES TO ASHES
Fifth Dimension/Bell 45380/M M A P L

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

55 56 FAREWELL ANDROMEDA
John Denver/RCA 0067/N

56 73 HELLO IT'S ME
Todd Rundgren
Bearsville 0009/P

57 98 LEAVE ME ALONE
Helen Reddy/Capitol 3768/F

58 69 SOLITAIRE
Andy Williams
Columbia 4-45936/H

59 70 I WISH I WAS A PLANE
Laurie Bower Singers
CTL KPBO-0009/N

60 63 KINGSTON
Joe Probst
Daffodil DFS 1041/F M A P L

61 55 LITTLE GIRL GONE
Donna Fargo/Dot 17476/M

62 78 SAIL AROUND THE WORLD
David Gates/Elektra 45868/P

63 71 THE WAY WE WERE
Barbra Streisand
Columbia 4-45944/H

64 65 WE ARE ALL OF US
Lady & Gentlemen
RCA KPBO-0008/N M A P L

65 61 SUMMER (The First Time)
Bobby Goldsboro
United Artists 251/U

66 59 THE LAST THING ON MY MIND
Neil Diamond/MCA 40092/J

67 67 A ROCK MADRIGAL
FOR MEHITABEL
Jerry Toth Orchestra CTL447-827/N M A P L

68 89 BE
Neil Diamond
Columbia 4-45942/H

69 77 FOR OLD TIMES SAKE
Elvis Presley/RCA 0088/N

70 75 THANK GOD HE'S
A STRANGER
Bob Ruzicka/MCA 40122/J M A P L

71 57 DELTA DAWN
Helen Reddy/Capitol 3654/F

72 80 TONIGHT
Dave Nicol
Columbia C-4-4031/H

73 85 VENUS
Christopher Paul/MGM 7026/Q

74 84 OOH WHAT A FEELING
Johnny Nash/Epic 5-11034/H

75 76 LOVE IS ALL
Engelbert Humperdinck
Parrot 45-0076/K

76 93 SEASONS IN THE SUN
Terry Jacks
Gold Fish GF 101/K M A P L

77 68 HIGHWAY DRIVING
Alabama/Smile 103/K M A P L

78 64 SAY HAS ANYBODY SEEN
MY SWEET GYPSY ROSE
Dawn/Bell 45-374X/M

79 82 NEXT PLANE BACK HOME
Emily Quatrini/ZSP C202 M A P L

80 74 SHIDDLE-EE-DEE
Clint Holmes/Epic 5-11033/H

81 95 PAINTED LADIES
Ian Thomas/GRT 1230-58-T M A P L

82 97 GOODBYE YELLOW BRICK ROAD
Elton John/MCA 40148/J

83 60 THE HURT
Cat Stevens/A&M 1418/W

84 58 MEANT TO BE WITH ME
Mercey Brothers/RCA 0001/N M A P L

85 92 COUSIN MARY
Fludd/Daffodil DFS 1042/F M A P L

86 87 TOGETHER
The Mission/Paramount 0213/M

87 72 ALL THINGS COME FROM GOD
Tony Kosinec/Smile 134/K M A P L

88 88 THE END
Steve Lawrence/MGM 14631/Q

89 96 CRUNCHY GRANOLA SUITE
Percy Faith
Columbia 45945/H

90 94 COME LIVE WITH ME
Ray Charles/Crossover 973

91 99 SHOW AND TELL
Al Wilson/Bell 30073/M

92 100 FORGOTTEN MAN
Michael Tarry
Reprise CR 4020/P

93 66 TOUCH ME IN THE MORNING
Diana Ross/Tamla Motown M772L/V

94 62 GRAPEFRUIT JUICY FRUIT
Jimmy Buffet/Dunhill 4359/N

95 YOU WERE MY HOME
Ken Stolz/Stamp ST4-11X/M M A P L

96 WHO'S IN THE STRAWBERRY
PATCH
Dawn/Bell 45-424/M

97 MY MUSIC
Loggins & Messina
Columbia 4-45952/H

98 MAKE IT ALL WORTHWHILE
James Leroy/GRT 1230-65-T

99 A SONG I'D LIKE TO SING
Kris and Rita/A&M 4403/W

100 LOVE FOR YOU
Sonoma
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 Dumpertrucks
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 Stoltz*

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 Twofeathers
Sing About Love/Lynn Anderson
Amazing Love/Charley Pride
I'm Your Woman/Jeanne Pruett
Dandelion/Humphrey & Dumpertrucks*

CJGX YORKTON
(Ron Waddell)
*Last Love Song/Hank Williams Jrs.
I'd Like To Be/Con Archer
Somewhere Between/Roy Clark
Dandelion/Humphrey & Dumpertrucks
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 & Dumpertrucks
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 & Dumpertrucks*

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
Marie Osmond/Kolob K 14609/Q

2 3 WE'RE GONNA HOLD ON
George Jones/Tammy Wynette
Epic 5-11031/H

3 1 RIDIN' MY THUMB TO MEXICO
Johnny Rodriguez/Mercury 73416/Q

4 2 REDNECKS, WHITE SOX &
BLUE RIBBON BEER
Johnny Russell/RCA 0021/N

5 5 SAWMILL
Mel Tillis/MGM 14585/Q

6 7 BURNING THE MIDNIGHT OIL
Barbara Mandrell
Columbia 4-45904/H

7 11 THE PERFECT STRANGER
Freddy Weller/Columbia 4-45902/H

8 14 MOST BEAUTIFUL GIRL
Charlie Rich/Epic 5-11040/H

9 9 COUNTRY SUNSHINE
Dottie West/RCA 0072/N

10 15 SECOND CUP OF COFFEE
George Hamilton IV/RCA 0084/N

11 13 BROAD-MINDED MAN
Jim Ed Brown/RCA 0059/N

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

13 16 CARPENTER OF WOOD
C. If Edwards
Polydor POL 681M/Q

14 17 SING ABOUT LOVE
Lynn Anderson
Columbia 4-45918/H

15 6 I NEED SOMEBODY BAD
Jack Greene/MCA 40108/J

16 8 SUNDAY SUNRISE
Brenda Lee/MCA 400107/J

17 19 IT'LL BE HER
David Rogers/Atlantic 4005/P

18 22 LITTLE GIRL GONE
Donna Fargo/Dot 17476/M

19 10 WHAT GOT TO YOU
Ray Griff/Dot 17471/M

20 25 I'M YOUR WOMAN
Jeanne Pruett/MCA 40116/J

21 30 YOU KNOW WHO
Bobby Bare/RCA APBO-1063/N

22 35 CARRY ME BACK
Statler Brothers
Mercury 73415/Q

23 26 TOO FAR GONE
Joe Stampley/Dot 17469/M

24 27 PLASTIC TRAINS
Susan Raye/Capitol 3699/F

25 29 I'LL NEVER BREAK THESE CHAINS
Tommy Overstreet/Dot 17474/M

26 34 AMAZING LOVE
Charley Pride/RCA APBO-0073/N

27 28 HE
Jim & Don Haggard
Arpeggio ARPS-1002/N

28 18 TOO MANY MEMORIES
Joe Firth/Marathon 45-1093/C

29 39 'TILL THE WATER STOPS RUNNIN'
Billy "Crash" Craddock
ABC 11379/N

30 31 IT TAKES TIME
Dave Dudley/Mercury 73404/Q

31 21 JUST WHAT I HAD IN MIND
Faron Young/Mercury 73403/Q

32 23 OPEN UP YOUR HEART
Roger Miller
Columbia C4-45873/H

33 41 EMPTY CLOSETS
Linda Brown/A&M AMX-350/W

34 20 KID STUFF
Barbara Fairchild
Columbia 4-45903/H

35 24 CAN I SLEEP IN YOUR ARMS
Jeannie Seely/MCA 40074/J

36 44 I'D LIKE TO BE
Con Archer/Boot BTO-84/K

37 32 MEANT TO BE WITH ME
Mercury Brothers/RCA 0001/N

38 43 ROLL IN MY SWEET
BABY'S ARMS
Hank Wilson/Shelter 7336/F

39 55 THE PRISONER
Shannon Two Feathers
RCA KPBO-0005/N

40 54 ALLEGHENY
Johnny Cash & June Carter
Columbia 4-45929/H

41 46 I'M GOING BACK (To Lovin' You)
Tony White/Columbia C4-4010/H

42 52 LOVE ME
Marty Robbins/MCA 40134/J

43 51 STAY ALL NIGHT
Willie Nelson
Atlantic 45-2979/P

44 56 IF YOU CAN'T FEEL IT
Freddy Hart/Capitol 3730/F

45 36 ALL THEM IRONS
IN THE FIRE
Carroll Baker/Gaiety G742

46 33 YOU'VE NEVER BEEN THIS FAR
Conway Twitty/MCA 40094/J

47 50 I REMEMBER LOVE
Eddie Chwill/Big Wheel 45-1006

48 37 I CAN'T TELL YOU
John Allan Cameron
Columbia C4-4014/J

49 58 HELLO OUT THERE
Johnny Gold/Marathon 1097/C

50 45 YOU'RE THE BEST THING
Ray Price/Columbia 4-45889/H

51 65 LET ME BE THERE
Olivia Newton-John
Polydor 2001-460/Q

52 74 LILA
Doyle Holly/Barnaby B-5027/Q

53 48 NATIONAL PASTIME
Gary Buck/RCA 75-1128/N

54 59 WRAP YOUR LOVE AROUND ME
Melba Montgomery/Elektra 45866/P

55 70 KINGSTON
Joe Probst
Daffodil DFS-104/F

56 40 ARMS FULL OF EMPTY
Buck Owens/Capitol 3688/F

57 47 LITTLE ANNIE BROWN
Dallas Harms
Columbia C4-4006/H

58 60 WARM LOVE
Gibson/Thompson/Hickory HK-303/K

59 62 HANK AND LEFTY RAISED
MY COUNTRY SOUL
Stoney Edwards/Capitol 3671/F

60 63 YOU DO IT AGAIN
Sharon Lowness/Boot BTO-81/K

61 66 KINDLY KEEP IT COUNTRY
Hank Thompson/Dot 17470/M

62 64 TOO MUCH HOLD BACK
Little David Wilkins/MCA 40115/J

63 73 SOMETIMES A MEMORY
AIN'T ENOUGH
Jerry Lee Lewis/Mercury 73423/Q

64 69 KISS IT AND MAKE IT BETTER
Mac Davis/Columbia 45911/H

65 42 TALKIN' WITH MY LADY
Johnny Duncan/Columbia 4-45977/H

66 77 YOU ASKED ME TO
Waylon Jennings
RCA APBO-0086/N

67 38 BLOOD RED AND GOIN' DOWN
Tanya Tucker/Columbia 4-45892/H

68 72 PLAYING A TRAVELLING SHOW
Lady & Gentlemen
RCA KPBO-0008/N

69 80 IF WE MAKE IT THROUGH
DECEMBER
Merle Haggard/Capitol 3746/F

70 76 THE TOWN WHERE YOU LIVE
Mel Street/Metromedia 1090-018/T

71 75 ONE NIGHT STAND
Patti MacDonnell/Stamp 4-10X/M

72 49 YOU REALLY HAVEN'T CHANGED
Johnny Carver/ABC 11374/N

73 53 DARLIN'
Dorsey Burnett
Capitol 3678/F

74 57 SWEET GYPSY ROSE
Terry Stafford/Atlantic 4006/P

75 61 DARLING YOU CAN ALWAYS
COME BACK HOME
Jody Miller/Epic 5-11016/H

76 83 DON MESSER STORY
Stompin' Tom
Boot BT-085/K

77 81 IF SHE JUST LETS ME
Ian Tyson/A&M AMX-344/W

78 79 DOWN HOME IN NEWFOUNDLAND
Hummingbirds/Columbia C4-4022/H

79 78 THE PROPHET
Dick Damron
Columbia C4-4007/H

80 88 FROM HER TO HER
Theresa Cleary/Marathon 1096/C

81 87 THE WHOLE WORLD'S
MAKING LOVE
Bobby G. Rice/Metromedia 1090-0075/T

82 86 CARDBOARD COWBOYS
Bob Ruzicka/MCA 40122/J

83 84 FORGET ME HONEY
Country Odyssey/Pyramid 501

84 92 WHERE FORE & WHY
Glen Campbell/Capitol 3735/F

85 93 NASHVILLE
Ray Stevens/Barnaby B-5020/Q

86 96 SAD SONGS THAT TELL A STORY
Fred McKenna/RCA KPBO-0011/N

87 94 CITY OF NEW ORLEANS
Sammi Smith
Mega M615-0118X/M

88 97 LAY A LITTLE LOVIN' ON ME
Del Reeves/UAXW-308-W/U

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

90 91 I REMEMBER LOVE
R. Harlan Smith
GRT 1230-64/T

91 67 I WISH YOU HAD STAYED
Brian Collins/Dot 17466/M

92 100 THE LAST LOVE SONG
Hank Williams Jr.
MGM K-14656/Q

93 99 THAT'S WHAT I'LL DO
Don Gibson/Hickory HK-306/K

94 98 SUNSHINE FEELING
Lawanda Lindsay/Capitol 3739/F

95 82 SATISFIED MIND
Roy Druskey/Mercury 73405/Q

96 AIN'T IT GOOD
Norro Wilson/RCA APB 0-0062/N

97 BITTER SWEET
Donna Moon
Marathon 45-1101/C

98 DANDELION
Humphrey & Dumptrucks
United Artists UAXW-346W/U

99 THIS IS MY ISLAND
Calamity Bros.
Columbia C4-4023/H

100 ROAD OF FADED DREAMS
Harvie Howe
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

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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
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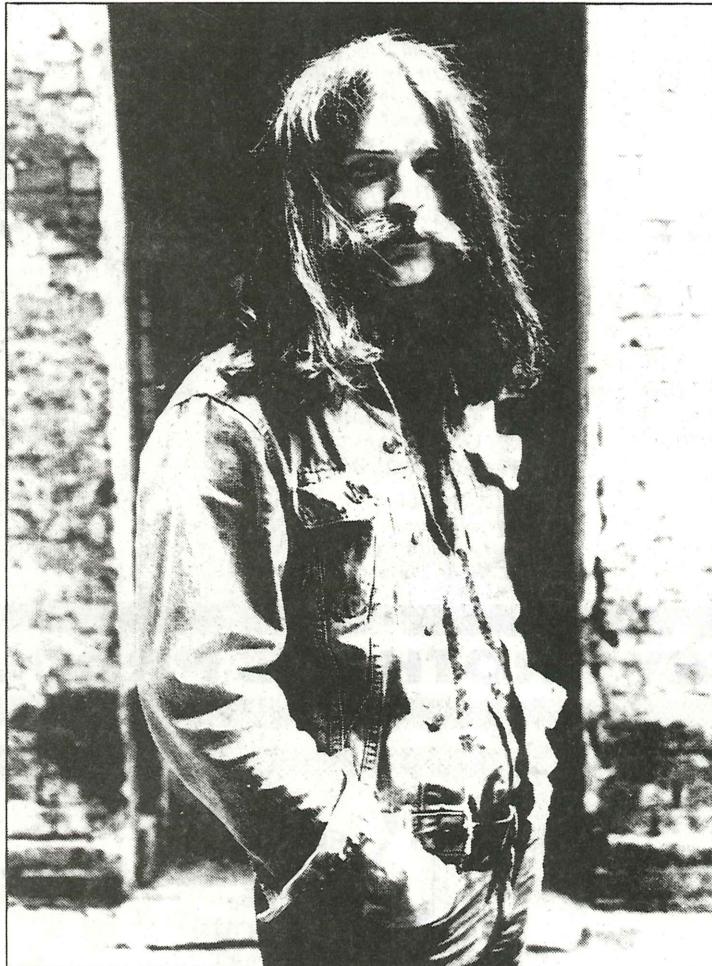
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