

50 CENTS
Volume 20 No. 21 & 22
January 12, 1974

Sweetwater Actions Palmer

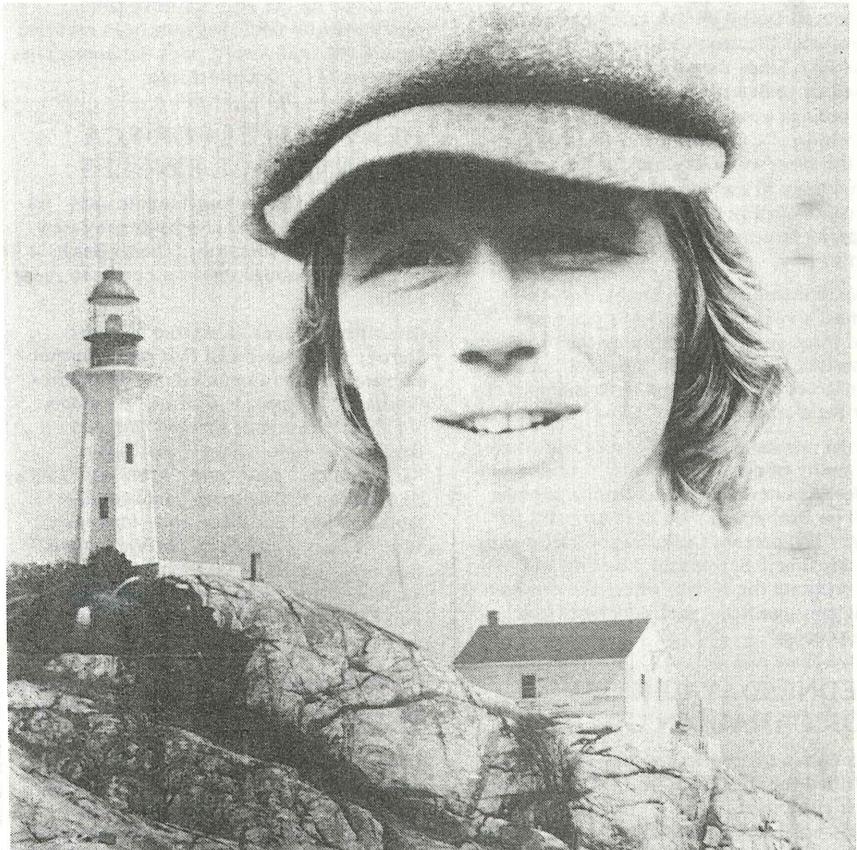
Michael Palmer, a high-energy actor-cum-singer, crashes the Canadian record scene with the bowing of Sweetwater, a west coast label. The Palmer deck, "The One You Got", was produced at the Vancouver-based Studio 3 Productions. Palmer has become one of the popular new lights on the Canadian music horizon. He has appeared in concert with several big names — capturing much of their spotlight. He recently completed the scoring of a feature film, "The Inbreaker", in which he performs the title (theme) song. His initial album effort, produced by Stu Kuby, has been set for an early February release.

Also on tap for Sweetwater is a single release, "So In Love With You, Baby", by Sugar Babe — produced by Kuby at Studio 3. They are a young Western Canadian group who reportedly have much potential in the contemporary rock field.

Alan Moberg, who made a niche for himself in the country field during his stay with London, bows the scene on Sweetwater with a Moberg original, "Long Left Hand Of Life". The single was culled from his album, produced at Studio 3 by Jake Doell. The album will follow in February and moves Moberg into pop, contemporary rock and, of course, country, where he shines.

Sweetwater has just been another subtle move for Ralph Harding, general manager of the Studio 3 complex. Harding has seemingly been in the business since the

SWEETWATER continued on page 10

**DON'T MISS**

*The Juno
Awards*

MARCH 25th, 1974
INN ON THE PARK

Order Your Tickets NOW!

AMPEX MUSIC TO PRODUCE FIRST DOLBYIZED 8-TRACKS

Ampex Music Division (AMD) of Elk Grove Village, Illinois announced in December that it would begin Dolbyizing 8-track cartridge albums on a selected basis.

William L. Slover, Ampex vice-president and general manager, said the first albums employing the Dolby "B" noise suppression system would be available this month. (January)

Ampex introduced the first commercially produced Dolby 8-track cartridges at the Consumer Electronics Show in June of last year. Since then, the firm has conducted research to determine whether Dolby 8-track recordings would significantly benefit the consumer. "Our studies showed that even in the auto, where the bulk of 8-track players are in use and sonics are generally poor, the Dolby tape performance was superior to a non-Dolby recorded tape", Slover said.

"We're introducing the Dolby 8-track almost a year after the Dolby open reel and three years after applying the process to cassettes. Our success in those formats reinforces our belief that there is a market for the 8-track product," Slover added.

Initial release of Dolby 8-tracks will consist primarily of classical and easy listening titles. As sales increase, additional albums will be Dolbyized. "We have no plans to begin 100 percent Dolbyization of 8-tracks at this time," Slover said, "but we will incorporate the system where the product will gain significant improvement from the process".

WEDNESDAY CERTIFY FOR CANADIAN GOLD

The Oshawa-based Wednesday group have certified for an RPM Gold Leaf Award for their current chart item, "Last Kiss". The single was certified by John Driscoll, A&R Director for Ampex Music of Canada.

Driscoll and Wednesday took a gamble on the nostalgia kick that had enveloped the industry and revived the old Frank Wilson hit. Canadian programmers were quick to latch onto the single, breaking it nationally within a few weeks.

SHAWN PHILLIPS LIVE RECORDING RELEASED

The Shawn Phillips concert, recorded live from Place Des Arts, Montreal in November by CHOM-FM, is being distributed throughout Canada and the United States by the station and A&M Records, Phillips' label.

An exceptional concert by any standards, the entire program with Phillips and his band, Quatermass, has been edited to 73 minutes to present the finest and most workable selection of material from the over two-hour long show.

The material included is both better known selections from past Shawn Phillips' recordings as well as new songs now available on his recently released "Bright White" set from A&M.

CANADIAN GOLD FOR DEFARCO FAMILY

It all began with Bill Hennes, program director at CKLW Windsor. When he first heard the DeFranco single "Heartbeat It's A Love Beat" he tagged it a "hit", and gave the deck suitable airing on Canada's "voice to the south". Hennes was aware that the single was only one part Canadian (artist) and therefore did not qualify as Canadian content but he had his on-air people flog the single resulting in a North American hit.

The single on the 20th Century label, distributed by GRT, has now been certified for a Gold Leaf Award. This represents sales in excess of 75,000 units sold.

HEAVY SALES FOR RCA FR LANGUAGE SINGLES

RCA has registered "outstanding sales" for fourteen French language singles released over the past few months. The singles have all achieved enough sales for company recognition.

The titles include: "L'Amour"/Therese Deroy; "La Poupee Qui Fait Non"/Michel Polnareff; "Mon Coeur Est A Toi"/Patrick Norman; "Poupee De Chiffon"/Francois Vaillant; "J'Entends Frapper"/Michel Pagliaro; "Le Moustique"/Joe Dassin; "L'Amour Est Bleu" and "Apres Toi"/Vicky; "Lorsqu'on Est Heureux"/Jackqueline Dulac; "Mon Pays Bleu" and "Mammy Blue"/Roger Whittaker; "Ma Vie"/Alain Barriere; "Le Coeur De Mon Pays"/Les Scarabees; and "Pop Concerto Orchestra"/Pop Concerto Orchestra.

NEW PR/MANAGEMENT FIRM DEBUTS IN THE MARITIMES

The East Coast music business has recently been introduced to a new way of turning the eyes of Canada its way. A newly formed promotion, management and advertising production group called Inglis, Miller & Associates have set their sights on making Halifax one of the music Capitols of our country and things are looking up.

With a little hard work and foresight the first major "rock" production to come out of the east (recorded at Audio Atlantic) was an I.M. & A. managed group, Zylan, with their four releases on the Columbia label already humming across the nation.

"Wandering Thoughts", a release on the Audat label by Brother Love, a country group from the East Coast also managed by I.M. & A.

The company is headed up by Dave Miller and Watson Inglis and the new organization has definite plans for the future of music and advertising in the Maritimes, believing strongly that the facilities and talent are all available, but not yet recognized by the rest of Canada.

The offices of Inglis, Miller & Associates are located in the same building as Audio Atlantic Recording Studios at 2893 Isleville Street, Box 1264, Halifax, Nova Scotia. (902) 422-7991.

TWO ALBUM SETS MARK WARNERS' ANNIVERSARY

The year 1973 marked the 50th Anniversary of Warner Brothers, and to add to the festivities as the corporation enters its sixth decade of operation, two deluxe three-record sets are being issued.

Each set contains custom printed booklets depicting the changing faces of the Warner Brothers cast of thousands. The first set released at the beginning of this month contains famous dialogue from films spanning the years 1923 to 1973. The second album, slated for a mid-January release, contains songs and title themes all from the original soundtrack recordings of some of the classic WB motion pictures. Both these sets represent tremendous collector's items.

CANADIAN GOLD/PLATINUM AWARDS TO MOODY BLUES

Several years ago, back in the days of "The British Invasion" and "the Mersey Sound", a group calling themselves The Moody Blues made a big noise on the international charts with a song called "Go Now". It was a nice romantic kind of a ballad that suited the English trend in those days when bangs were big and all the members of a band wore the same spiffy suits.

Something, somewhere happened to the Moody Blues that transformed them almost totally and set them on the road to becoming one of the top five most innovative musical units in the world today, bar none! They wrote and recorded an album with the London Festival Orchestra, setting the trend for other "rock" groups to link up with major orchestras, that literally blew minds around the world. The album, "Days of Future Passed", has recently been certified as Canadian Platinum, with the single from the London distributed Deram album, "Nights In White Satin", receiving a Gold Leaf Award.

That album set the stage for the rest of the monumental albums that the Moody Blues have given to the world. Four more of their sets have been certified as Canadian Gold.

RPM Gold Leaf Awards go to the Moody Blues for their Deram album "In Search Of The Lost Chord" and their Threshold albums; "To Our Children's Children", "A Question Of Balance" and "Seventh Sojourn". Threshold is the group's own label and is distributed in Canada by London Records.

All of the above albums are available in 8-track, cassette and quadrophonic tapes.

DOWN EAST TOUR FOR MAPLE STREET

Country artists Maple Street, recently signed to record for Marathon Music are set to embark on a tour of the Maritimes. The dates set include: Charlottetown, P.E.I. (January 14-19); St. John's, Nfld. (21-26); Grand Falls, Nfld. (January 28 - February 2); Sydney, Nova Scotia (4-11); Charlottetown (11-16) and Moncton, New Brunswick (18-25).

HEAR MARSHALL McLUHAN AT C8

Marshall McLuhan, the internationally acclaimed communications philosopher will be a guest speaker at RPM's Communication Eight (C8) meet in Toronto which is set for March 23rd. 1974.

Known for his many books on the media. He is also a professor, prophet, lecturer and consultant. He is presently the Director of the Centre for Culture and Technology at the University of Toronto.

McLuhan is available for a very limited number of public lectures each year, but has consented to speak to the broadcasters, programmers and record people attending the Saturday meeting at the Inn on the Park.



COMMUNICATION EIGHT

Two other speakers, to be announced at a later date, will lecture during the meet and announcements will be made soon regarding further events to take place.

Communication Eight will be a two day event with speakers Saturday morning followed by a forum on the music and broadcasting industry in the afternoon. RPM will host a cocktail party for the registrants that same evening. This will allow topics of the day to be discussed informally.

Sunday, record companies are planning hospitality rooms throughout the Inn, making presentations and presenting a unique opportunity for registrants to meet their staff and artists.

SATURDAY – MARCH 23 & 24
PARK BALLROOM
INN ON THE PARK – TORONTO
TWO DAYS OF ACTIVITIES
Registration fee – \$25. per person
REGISTRATION IS LIMITED

Name

Firm

Address

City

Telephone

(You must enclose \$25. cheque with your registration)
Send to: RPM C8, 6 Brentcliffe Road, Toronto 17, Ontario

TICKETS

NOW AVAILABLE

FOR

The Juno Awards

MARCH 25th, 1974

INN ON THE PARK

8PM
COCKTAILS & HORS D'OEUVRES
followed by the
AWARDS PRESENTATION
winners of the Juno Awards
After the Awards
MEET THE STARS
(Cocktails)

THE JUNO AWARDS

MONDAY – MARCH 25TH, 1974
CENTENNIAL BALLROOM
INN ON THE PARK – TORONTO
Tickets – \$12.50 per person

Please send ____ tickets (at \$12.50 per person)
for the JUNO AWARDS
Enclosed find cheque for \$ _____

Name

Firm

Address

City

Telephone

Send to: RPM JUNO AWARDS
6 Brentcliffe Road
Toronto 17, Ontario

Need More Information On French Canada

Over the holidays I had a chance to listen to several albums that had become a part of my personal collection. One in particular interested me because it was Canadian in content and perhaps might have been missed by programmers because it was an album of French Canadian instrumentals. I used the



COMMENT
walt grealis

album for background on several occasions and was impressed by the reaction of my guests. It occurred to me there must be quite a bit of product by French Canadian artists suitable for pop music programming in English Canada. In the weeks to come, we would like to gather together a list of album product available by French Canadian artists that could conceivably become an important part of the Canadian content dilemma.

The listings resulting from our research will be compiled and printed in a future edition

"... 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:

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

RPM 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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Advertising Rates On Request
Second Class Mail Registration Number 1351
PRINTED IN CANADA

of RPM. Besides giving the Canadian programmer an alternative to the Cancon he is aware of, this will also allow Canadian programmers to make themselves familiar with French Canadian artists and composers that have made that market so successful.

The Quebec (or French Canadian) market has outpaced and financially whipped the English Canadian market for many years, resulting in an exceptionally professional industry. Many of their artists have gained such prominence in their own language and market, that a move is presently underway to promote French Canadian artists and records into the national Canadian market and, hopefully, internationally. Some of the biggest names in Canadian records have come from French Canada but, unfortunately, are not known outside the province of Quebec.

Lacking a trade paper on the French Canadian music industry, the market hasn't been able to promote itself beyond the borders of Quebec and, it would appear, no one is that interested.

There is an abundance of French Canadian consumer music papers - all enjoying a phenomenal amount of success, probably

LETTERS
to the editor

WE HAVE SOME GREAT ARTISTS

Just a line to say hello and make an observation that everyone seems to have missed. With all of the various experts (?) making great statements about the state of the Canadian Record industry, one thing seems to be passing everyone by.

The year 1973 (and especially the Fall months) has proven that Canadian music doesn't have to take a back seat to anyone.

The musicians exist, the production facilities exist and releases in the modern music field (non-MOR and non-Top 40) just keep getting better.

Here's just a short list of Canadian artists who've released first class albums that rank with the best from anywhere this year: Murray McLauchlan, Bruce Cockburn, David Wiffen!!!, Contraction, Franck Deriveux, Bearfoot, Dave Nicol, Robert Charlebois, Valdy, Lighthouse, Les Sequin Pagliaro and finally a Crowbar album that's almost as good as they are live.

I know I've missed some. To those I apologize and to all of the musicians, producers and studios all I can say is thank's for a job well done. If you keep it up we'll be able to keep our heads up all over the world and maybe help beat the built-in Canadian inferiority complex.

Brian Murphy
CKBY Radio
Ottawa, Ontario

the major reason for such a lucrative market. Unfortunately none of the publishers have eyed the trade route as one in which they would like to create a diversification. It's obvious the French Canadian industry needs a trade paper. However, it must be written in French and published in Montreal (the hub of the business) to be successful.

It is unfortunate that RPM is not set up to look after the needs of the French Canadian market. We are situated in Toronto (the hub of the English Canadian industry) making it impossible to work on such a specialized market from this distance.

The English Canadian record industry has been enough of a struggle for us, and to take on a monumental task of French Canadian trade reporting would definitely effect our progress in the market we have grown to know so well.

We would like to encourage someone in Quebec to get involved in the French Canadian market from a trade view. It would help to foster an even greater industry for Quebec.....but it can't be done from Toronto.

Hopefully, in the new year, some enterprising young person will assume the challenge. We at RPM could be very helpful in guiding those desiring assistance.

In the interim we will continue to print stories and information about the French Canadian market - in English, knowing that the media across Canada will be informed and that the artists and creative people in Quebec are being exposed to English Canada.

GO FIRST CLASS

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

CORRECTION:

In the last issue of RPM, an ad for RCA contained wrong titles and numbers for the following artists which are corrected here:

Vicky Leandros
"THE LOVE IN YOUR EYES"
KPBO-0018

Mersey Brothers
"I HEARD BELLS"
KPMO-0015

Roy Payne
"SWEET JESUS"
KPBO-0017

The ad appears again on page 7 of this issue with the proper titles and number corresponding to the correct artists.



JERRY JACKS

First the hit single
Now the album

'SEASONS IN THE SUN'

Includes
Concrete Sea
I'm Going to Love You Too

SUSAN JACKS

The album
and the single...

'I THOUGHT OF YOU AGAIN'

Includes
You Don't Know What Love Is

**TWO BRAND NEW
RELEASES FROM
GOLDFISH RECORDS**

Available on Goldfish
Records & Tapes



Distributed in Canada
by London Records



NUTS & BOLTS
by Peter Taylor

CHUM-FM's Larry Wilson reported to me and to his listeners on December 17, that Jack Bruce was in Toronto at that time and hanging out with people who think it would be a good thing for Cream to get back together again. I think it would be a terrific idea! Ginger Baker is in agreement, so it appears that the only thing holding back the reunion of possibly the finest three man rock band of all time is one Eric Clapton. Come on Eric . . . we need Cream.

Kanata recording artist Peter Foldy, recently signed to be managed by Agency For the Creative Arts, wrapped up work on his debut album just prior to Christmas. The set was produced by Dave Bird with Phil Sheridan engineering at Thunder Sound in Toronto. Kanata product is distributed by Quality Records.

From Larry Green's 90 Pound WEAkly comes this story out of Montreal, by way of Jac Chemier and Jean-Pierre Guilbert of WEA. It seems that Strato, a reviewer for the Sunday Express and Angus McKaye of CHOM-FM have run similar contests for their respective readers and listeners . . . "If you were going to the moon and could take along ten of your favorite LP's, what would they be?" Response was incredible with WEA bagging a grand total of nine of the possible twenty faves, five on Strato's list and four on McKaye's. Hey, Larry . . . "Hot Rocks" by the Stones isn't your album!

If you happen to have Michael T. Wall's first two singles, the chances are good that they will become collector's items. Wall informs me that burglars broke into the K-Ark Records plant in Nashville and cleaned it out, master tapes and all.

In their first signing in two years Axe Records announced the talents of Doug

Goodeve have joined their label roster. Goodeve's first effort is a self-penned deck recorded at Toronto Sound entitled "Back In The City Again" and is slated for a mid-January release.

Hilly Leopold has left his post as promotion director with Smile Records to set up his own independent production company in association with Eastern Sound Studios in Toronto. The company is called A-440 Productions.

K-Tel has picked up Downchild Blues Band's "Flip, Flop & Fly" deck for one of their big hits packages.

GAIETY'S BAKER CATCHING FIRE

Don Grashey of Gaiety Records has been working overtime on the latest offering by Carroll Baker, "Ten Little Fingers" and has gathered a fair collection of charts from across Canada.

Like all Gaiety releases, programmers and press people are asked for their opinion on the release and whether it will win, place, show or lose. Returns on the Baker deck came in from Sean Eyre of CHEX Peterborough who tagged the single as "This is Carroll's best to date and that's saying a lot." Ron Waddell of CJGX Yorkton, Saskatchewan figures "All it needs is airplay", while Don Ramsay of CJIC Sault Ste. Marie noted: "This gal is always great and sincere. This could be her two sided hit." Terry Shepherd of CKCQ Quesnel, B.C. advised Grashey "just received this single and have placed it on our country playlist." CHML Hamilton's Johnny Murphy referred to the single as a "Good country hit sound. On 'ML's country show now".

Comments came from almost every province in the country and all were in favour of the new Baker single. Distribution for the single is handled by Grashey out of Thunder Bay.

Some Programmers felt that the current Stampeder's deck was too long, while others couldn't get enough of it. As a result "Running Wild" has been re-produced and Quality Records is re-releasing a new DJ copy of the MWC deck. One side has been lengthened (3:58) and the other side has the shortened version (3:04).

Love Productions has announced that November '73 was the record month for sales of Daffodil Product since the formation of the label some three and a half years ago.

Brian Chater of Summerlea/Winterlea Music recently announced the signing of an agreement with Sam Trust of ATV Music Corporation to represent that company in Canada. Apart from the wide variety of British hits available in the ATV and Welbeck Music catalogues, the deal also includes Sweco Music, owners of many hit songs by the late Nat King Cole and MacKen Music, who of course, hold the rights to nearly all songs composed by The Beatles.

Currently creating a major sensation on the international level is Spanish rock band Barrabas. The group record for RCA and have an album entitled "Power" out now with the single from the set, "Woman" making it very big in Quebec. "Woman" hit the number one spot on the CKGM Montreal chart in mid-December.

MONTREAL THEATRE CO. PRESENTS FIRST MUSICAL

The Centaur Theatre Company of Montreal is presenting its first musical ever "The Tooth Of Crime, a rock-musical by Sam Shepard. John Palmer, one of Canada's most exciting young directors, joins Centaur for this production, designed by Michael Eagan and lit by Vladimir Svetlovsky.

The cast includes: Gary Reineke, Brenda Donahue, Patrick Brymer, George Dawson, Michael Hollingsworth, Janet Barkhouse and Terrence G. Ross. The music is by the Quebec Group Dionysos.

A&M'S GREG ADAMS ADDS FILM SCORES TO CREDITS

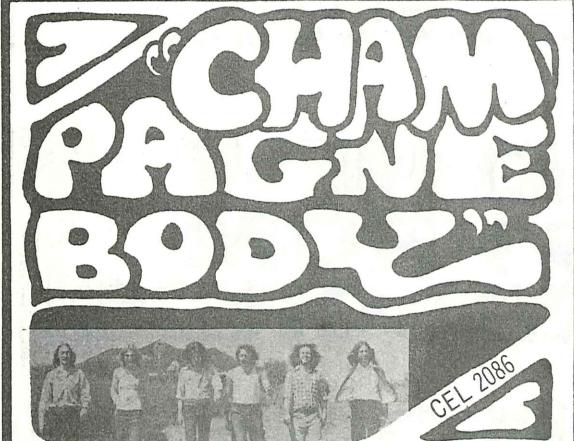
A&M recording artist Greg Adams is presently writing the music score to the full length feature film, "A Quiet Day In Belfast".

According to Irving/Almo's Canadian Publishing Manager Graham Powers, "The movie was filmed live in Belfast and shows the modern day conflict between the Catholics and Protestants".

Directed by Milad Bessada and produced by Twinbay Media International Limited, "A Quiet Day in Belfast" is set for release this month.

In addition to this project and his own recordings, Adams is also involved in writing, producing and acting in many radio and television commercials. In the past year, Greg has penned commercials for Labatts, Eatons and has also written the film score for the CBC documentary, "Algonquin Park". His current single for A&M Records is "Take The Road".

NEW IMPROVED!



GETS RESULTS

YES, NEW IMPROVED CHAMPAGNE BODY

by

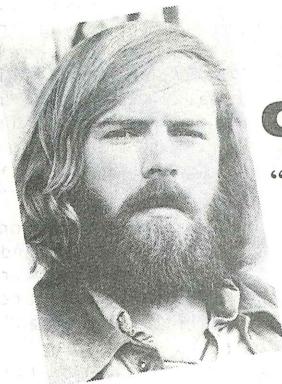


is guaranteed to
have your listeners
phoning for more!
30 satisfied users
like:

CKBB - BARRIE
CKWS - KINGSTON
CFCF - MONTREAL

CAN'T BE WRONG!

**THERE'S NO HIT SHORTAGE AT
RCA
'74s HAVE ALREADY SHIPPED !!**



**JACK
CORNELL**

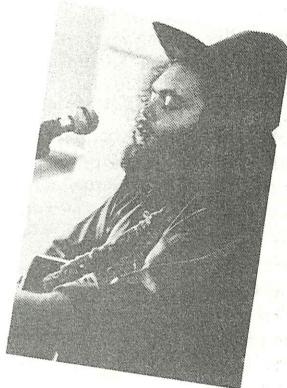
"GOOD TO BE BY YOU"

KPBO-0016

**B. W.
Stevenson**

"RIVER OF LOVE"

APBO-0171



**DOLLY
PARTON**

"JOLENE"

APBO-0145



Mercey Brothers

"I HEARD BELLS"

KPMO-0015



**Vicky
Leandros**

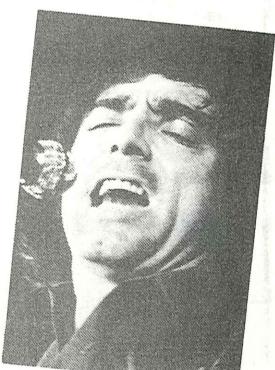
"THE LOVE IN
YOUR EYES"

KPBO-0018

ROY PAYNE

"SWEET JESUS"

KPBO-0017

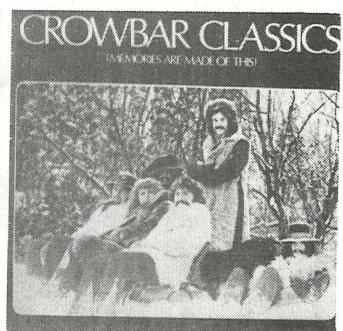
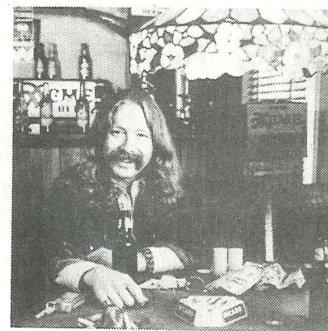


New Albums

PAT HERNON — The Beggar — Van-Los VLM3607



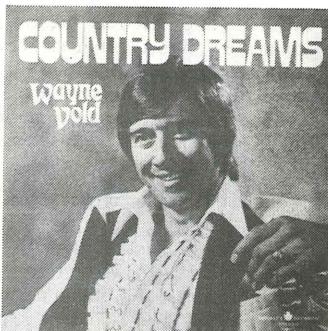
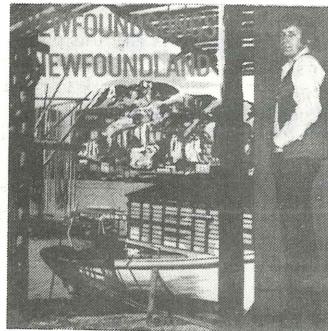
This album certainly arouses one's interest. Here is Pat Hernon, doing his thing on a collection of traditional songs, arranged and adapted by himself. Content consists of legendary, ballad-type pieces with musical instruments such as mandolins, harp guitars and strings making up the Irish/country feeling. Hernon's heavy accent rounds out the sound. The story line to many of the songs is full of morale, with the above mentioned instruments creating the total mood. Basically what you would call 'jig' music, it's obvious to see that much of today's music has its roots here. Try 'Two Magicians' for a sampling and for some musical rendition, 'The Forest of Garth'. Hernon is from Vancouver and naturally the album qualifies as Canadian. Title song, based on an old legend, freely adapted in the Hernon style, finishes off the set.



CROWBAR — Crowbar Classics — Daffodil SBA 16030-F

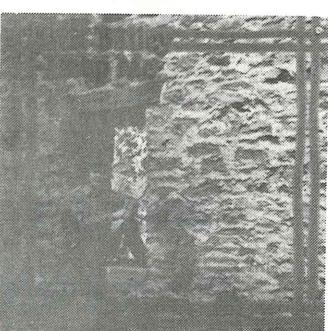
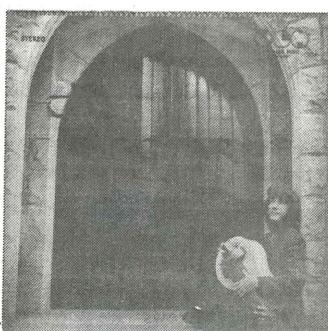


If the material on this album is classic then it's new to us at this end. Nonetheless it's a collection of olden golden (?) goodies from previous Crowbar days. To coincide with Columbia's recent 'NEW' Crowbar image comes this variety of live/studio numbers. The basics that made Crowbar what they are today are here.....check out 'In The Dancing Hold' for some dynamite rock and roll. Further, 'Murder In The First Degree' rocks on with the unmistakable Crowbar sound. Some of the live parts are lacking yet the instrumental on side two, "Tits Up On The Pavement" sounds great. To cap the album off is the only classic on the album, 'Oh What A Feeling'. One thing is definite though., Crowbar have always had the basics of good talent.....they just needed grooming.



DAVID REA — Slewfoot — Windfall KC32485-H

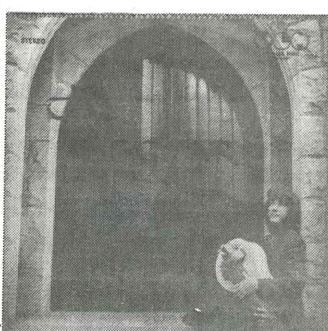
Rea's got himself a bunch of musicians playing everything from sax to fiddle with a couple of chick vocalists completing the country/folk/rock they get into. The 'Stagger Lee and Billy' cut originally by Ike Turner, a rocker, is followed by 'Rosie', a quiet ballad pointing out Rea's changing moods in music. Rea is another one of those Canadians who went to the professionalism of sunny California and, together with help from the Grateful Dead group, put this together. Half the material is non-original done in Rea's own style, with the better half made up of his original stuff. Our favourites are 'Tell Me Where' and 'I Love You'. Country programmers and FMers alike should have much to choose from.



JERRY ELI — Newfoundsons of Newfoundland — Matador 1001



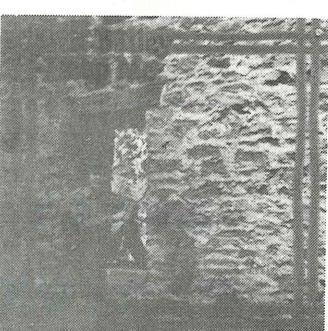
Packaging is not going to sell this album, but luckily Eli makes up for that. It's strictly what one may call east coast country music, specifically - Newfie country music. None of the material is originally Eli's, but it's his voice applied to the music that makes for the easy listening and, actually, this sounds very much like a unique east coast style. Numbers like 'Soccer' and 'A Mainlander's Strange Experience' are ideal sing-a-long pieces with lyrics enclosed for sing-a-long fans. It's a lot of fun and probably much more so in a live performance where audience participation would add immensely to the atmosphere. Maybe that's the form this album should have taken in the first place.



JACK BAILEY — Keep Me — GRT 9230-1038-T



Here's one of GRT's first country acts to be waxed, produced by Ray Griff. Kicking off the first side, 'Arkansas' gives us a show of the type of country music this man is into. It seems that most of the material is written by Griff. Bailey's voice is great for the music he's performing with the production as well as backup music interacting with the other areas to give a full, well rounded



sound. The usual loving/losing/fighting scenes are here with a couple of quick-paced numbers being the favourites at this end. Examples 'Aaron Brown', and 'Last Night I Loved His Baby'. Rest of the album is on the quiet side with steel adding sadness to many of the numbers. Good pick for country programmers.

WAYNE VOLD — Country Dreams — Royalty R2000-1



R.Harlan Smith describes this one as '....country action at its best' Side one's 'It Hurts but It Helps' and the titler gives an indication of what this means. Vold is one of the newest country stars to hit the scene and is a newie to Harlan's new label, Royalty Records. Currently trying to break his act is a release of 'Ain't It Funny', contained on the album and sounding quite acceptable to the country market it's geared for. Side two presents good countrified rock and roll with Chuck Berry's Johnny B. Goode' and to finish off the set, 'For The Good Times', a Kristofferson penning in love song form.

ARTIST	TITLE	LABEL	LP	8-TRACK	CASSETTE
Emergency Christian Borel	Homage to Peace Les Plus Grands Succes de Tino Rossi	Musidisc (T)	232 6134		
Mario Cavallero	Hit Parade Chante Les Plus Jolies Chansons de Vincent Scotto Vol. 2	Musidisc (T) Musidisc (T)	ALB 225 140 PH 223 1809		
Lafayette Afro-Rock Band	Soul Makossa Panama Tombouctou Les Iles Wallis du Pacifique Andalousie Singapour Les Nouvelles - Hebrides	Musidisc (T) Musidisc (T) Musidisc (T) Musidisc (T) Musidisc (T) Musidisc (T) Musidisc (T)	CV 220 1268 CV 220 1269 CV 220 1270 CV 220 1272 CV 220 1274 CV 220 1276 CV 220 1271 CV 220 1273		

GORDON SINCLAIR — A NEW FACE ON RECORD SCENE

Veteran Canadian broadcaster Gordon Sinclair has become a recording artist. Known to virtually every Canadian through his radio broadcasts on CFRB, Toronto and his years as a panelist on CBC National Television, Sinclair has entered a new field and seems to be well on his way to conquering it.

What was initially written as a commentary for one of his regular CFRB programs has become the basic material for three hit records.

On June 5th of last year, greatly disturbed about the universal public criticism being heaped on the United States, Sinclair sat down at his typewriter and wrote a commentary in support of our American neighbors. Within minutes the piece was on the air in his daily feature.

Soon, letters began to trickle, then flood into CFRB asking for copies of the broadcast script. Radio stations south of the border called the newsroom to tape copies of the broadcast and obtain permission to use it on their own facilities . . . permission was granted.

So great was the response of the American people in areas where the commentary was re-broadcast, that stations began repeating it at regular intervals throughout the day. Nearby stations called stations which had obtained a tape and got a copy from them. Some stations began using Sinclair's words

KATES ADVERTISING JOINS RECORD BIZ

Kates Advertising Ltd. of Toronto may well be the first advertising agency to enter into the record production business as they bow their first album, "To You With Love" by Terry Rowe.

The firm took on the project because they believed very strongly in poet Rowe and felt that his material could reach a segment of the record buying public.

Kates took Rowe's successful book, "To You With Love" created music and organized the record concept around it. They are hoping that this will be the first of many such ventures they undertake in the area of record production.

The album is produced by Dennis R. Murphy for Kates Productions with Stan Kates acting as Executive Producer.

The music that underscores Terry Rowe's words and narration was composed by Don Tripe, arranged and conducted by Milan Kymlicka. The album boasts the talents of such musicians as: Patricia Adams, Peter Appleyard, Walter Babiak, Andrew Benac, Laurie Bower, Christine Bryan, Macey Cadesky, John Capek, Terry Clarke, Denise Cojocariu, Art Devilliers, Bill Diel, Elsie Dunlop, Patty Van Evera, Lorna Glover, Gerard Kantarjian, Jaak Liivoja, Carole Marshall, Bill Misener, Barbara McDougall, John McFadden, Colina Phillips, Olga Priestman, Jose Shapero, Don Thompson, Greg Walter and Jack Zaza.

to a background of appropriate music such as "Bridge Over Troubled Water", "America" and other melodies.

American Government leaders, industrialists, veterans' organizations and just plain private citizens asked for and received printed copies of the commentary.

It appeared in the Wall Street Journal . . . was read into the Congressional Record no less than four times, and was carried in its entirety by newspapers all across the United States.

But the Americans were even more pressing. They wanted a copy of Sinclair's presentation for themselves.

To satisfy this public demand, CFRB made arrangements with Avco Embassy Records of New York to release Sinclair's own voice on a 45, backed by a thumbnail sketch of the author read by CFRB newsman David Craig. The American producer for the Avco record, Mr. Hugo Peretti, underscored the words with a rendition of "The Battle Hymn Of The Republic". The playing of this record once on a Philadelphia radio station brought 2000 phone calls in just two hours.

For recording purposes, the commentary has been identified as "The Americans (A Canadian's Opinion)" and it's selling just as fast as the presses can turn them out.

Canadian distribution of the deck is being handled by Quality Records, and many Canadians are eagerly awaiting its release.

Country Music artist Tex Ritter has recorded a cover version for Capitol, reading Sinclair's text to the background of "America the Beautiful" giving full credit in his presentation to the author. Another version produced by CKLW Windsor and read by News Director Byron MacGregor, is enjoying sales success in the U.S.

Mr. Sinclair who is entitled to receive royalties from the sale and public performance of his commentary, has asked that all proceeds which might normally come to him, be paid to The American Red Cross whose financial plight he mentioned in his CFRB broadcast.

NEW CANADIAN SINGLES Week ending January 2, 1974

ALL THE THINGS I TOOK FOR GRANTED
AI Hooper-Dominion 169
MAPL (Country)

JUST LIKE THAT
April Wine-Aquarius AQ5030-K
MAPL (Progressive, Contemporary rock)

HEY MY LOVE
The Bells-Polydor 2065-214-Q
AP (Pop, Contemporary)

CHARLEY'S SONG
The Sundal Brothers-TWA C-180
MAPL (Pop, Contemporary)

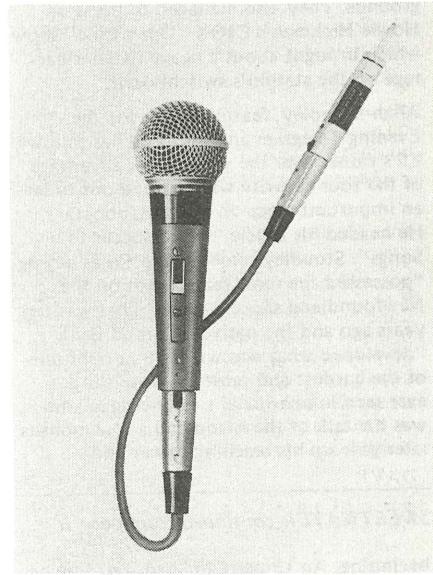
WANDERING THOUGHTS
Brother Love-Audat 477-924-Z
MAPL (Country)

DARLIN'
Zyland-Columbia C4-4012-H
MAPL (Contemporary)

SHURE BOWS PESOSP MIKE

The Shure sound people have introduced what they tag a new "super-Pro" microphone, as an addition to their line of Professional Entertainer Microphones.

One of the features of the Model PESOSP is its instant usage with both high and low impedance amplifiers as well as an excep-



tionally wide-range frequency response and superior noise suppression. The mike is designed to allay any fear of the house system having high or low impedance microphone inputs.

Being a low impedance microphone the PESOSP can be used with 95% of all professional studio and stage equipment. Should a performer have a problem with a high impedance system he simply converts the PESOSP to a high impedance unit with the simple addition of a plug-in line transfer, included with the unit. The conversion is accomplished without loss of quality or power and without picking up hums or electrical interference.

Another feature which would be of much benefit to performers is the reduction of "pop" and wind noise through built-in wind/breath filters. An air-damped and rubber-cushioned cartridge reduces handling and mechanical noise to negligible levels.

The PESOSP, carrying a suggested list of \$145.00, comes in its own cushioned carrying case, fitted with a Model A95FP line transformer (for high impedance systems), a Model A25B swivel adapter and a 20-foot Model C50CN cable with professional three-pin audio connectors on both ends.

Shure is distributed in Canada by A.C. Simmonds & Sons Limited, 285 Yorkland Blvd., Willowdale, Ontario.

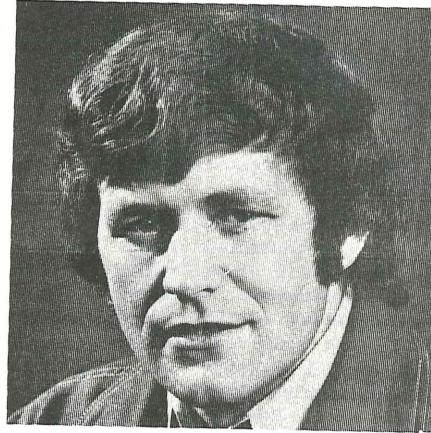
ELI BREAKS IN NEWFOUNDLAND

Matador recording artist Jerry Eli has broken into the Newfoundland market with his latest release, "My Country Canada". The single was culled from his album, "Newfoundsongs Of Newfoundland" (ANN1001). Eli's breaking in Newfoundland isn't any real surprise. Matador's president Ann Dunn and Eli toured the Island province last summer visiting Eli's old stomping grounds. They also managed to guest on Howie Hickman's CJOX "Open Line" show which brought about a heavy listener barrage on the station's switchboard.

Allan Stoodley, feature writer for the Evening Telegram and one who has followed Eli's career over the years, took advantage of the tour to write what turned out to be an important piece on the Matador star. He headed his article "From soccer to Songs". Stoodley remembered Eli as having "possessed the most feared shot on the Newfoundland soccer scene." That was ten years ago and the native of Grand Bank "developed what was without a doubt one of the hardest and most accurate shots ever seen in provincial soccer circles". Eli was the talk of the island and a few months later gave up his teaching career and

moved to Toronto and a "striker" position on the Toronto City professional soccer team.

As it turned out the soccer business wasn't for Eli. He was always musically inclined and decided to hang up his soccer boots for the guitar. A couple of talent shows later,



a few club dates and Eli, then known as Jerry Lee, teamed up with after hours club owner Ann Dunn. Her Matador Club was the door opener for many young Canadian country singers and it was just a

SWEETWATER continued from page 1

beginning. An Upper Canadian, Harding has paid his dues and taken his lumps through various ventures in Eastern Canada. It wasn't until he moved to Vancouver, a few years ago, when he laid down plans to take an independent stand and gamble on the knowledge he had acquired over the years.

He has had his ups and downs — losses and gains, always managing to bounce back and have another run at the brick wall. The wall (the rockies) could just be weakening and it's possible that Harding will finally break through with his latest endeavour — Sweetwater.

Sweetwater will be distributed through Natural Sounds, part of the Studio 3 complex. They also distribute Stamp Records now enjoying national action with three of their artists "You Were My Home"/Ken Stolz, "Mary Anne"/Scott Jarrett and "One Night Stand"/Patti MacDonnell. Harding is negotiating with other independents to utilize his distribution system as well as with American and European record VIPs.

The year 1973 has been an exceptional year of growth for Studio 3 Productions. It was in May of last year when they added an 8-track studio to complement its 16-track system. The month of June saw the appointment of Stu Kuby as chief contemporary producer and Brian Cassidy as national promotion manager.

Although Vancouver represents only 12% of the Canadian market (record business) a growth pattern is slowly taking place which could pull the rug out from under the complacent record clique in Toronto and Montreal. Western Canadian independent record producers have an unusual alliance

with programmers in both major and secondary markets. These programmers have, in fact, been instrumental in breaking Canadian records, and been an influencing factor on markets east of Thunder Bay. Studio 3 Productions, with their Stamp artists, is one label that has been given solid Western Canadian support, resulting in major play for John Laughlin, Ken Stolz, Dave Baker, Patti MacDonnell and Scott Jarrett. They are now readying product by Celtic Circle, Richard Stepp and Baraka.

This past year has been important and beneficial to Harding and his crew because of a mutual understanding and association with Western Canadian independent record producers and companies. Harding and Rada's John Rodney have been instrumental in forming an association of interested record people with concrete objectives. They have already approached provincial and federal governments with issues that, if adopted, could alleviate many of the problems facing their counterparts from coast to coast in Canada. A national recruiting drive is now underway by Rodney and Harding with a hoped for membership representing independent record producers, companies, etc. from St. John's through to Victoria.

So, it would appear that Sweetwater has bowed the scene at a very crucial time. Western Canada could become this country's biggest supplier of recorded talent. The west has done well this past year with Tom Middleton, Terry Jacks, Valdy, Susan Jacks, and a host of country acts including Dick Damron, Hank Smith, Russ Gurr, and the very popular variety-cum-folk, Humphrey and The Dumptrucks and The Irish Rovers. Sweetwater's Michael Palmer is in good company.

matter of time when she would go into record production. That happened after she met Eli and then got it on with her Matador label. His first single, "The Other Side Of Town", was produced in Nashville and received a fair amount of play in Canada as well as in the U.S.

Wanting to keep Matador a Canadian label, Ann and Jerry harnessed the help of fellow Newfoundland Ron Noseworthy who put together ten songs all, with the exception of "My Country Canada", having a Newfie theme. The session was produced by Eli and Bobby Munro at Toronto's Eastern Sound. They gathered a highly professional team of musicians which included Elmer Dorey, accordian; Larry Dee, Steel and rhythm; Munro, piano; Andy Greatrix, bass; and Roddy Lee on drums. The "Country Canada" cut which has been culled as a single, has the vocal assistance of Dottie Randall and Andy Greatrix.

MARSHALL McLUHAN TO SPEAK AT RPM C8

Marshall McLuhan, the internationally acclaimed communications philosopher will be a guest speaker at RPM's Communication Eight (C8) Meet in Toronto March the 23rd.

Known for his famous books on the media, he is also a professor, prophet, lecturer and consultant. He is presently the Director of the Centre for Culture and Technology at the University of Toronto.

McLuhan is available for a very limited number of public lectures each year, but has consented to speak to the broadcasters, programmers and record people attending the Saturday meeting at the Inn on the Park as part of C8.

Two other speakers, to be announced at a later date, will lecture during the meet and announcements will be made soon regarding further events to take place.

Communication Eight will be a two day event with speakers Saturday morning followed by a forum on the music and broadcasting industry in the afternoon. In the evening RPM will welcome the registrants at a cocktail party where the topics of the day can be discussed informally.

Sunday, record companies will open hospitality rooms throughout the Inn, making presentations and presenting a unique opportunity for registrants to meet their staff and artists.

Registration for C8 is \$25 per person. The fee must accompany registration form.

Our March meet has become the most successful of the Communication series. Many of those coming to Toronto for this communication meeting might consider staying on to attend the Juno Awards which will take place March 25th. Tickets are now available for the Juno Awards at \$12.50 per person.

Registration forms for Communication Eight and Ticket order forms for the Juno Awards appear in this week's issue of RPM for those who wish to register early. Both events should be outstanding — our best effort to date.

RPM100 Top Singles (51-100)

51	LET ME BE THERE Olivia Newton-John MCA 40101-J	76	96	....	MA P.L.	GODDESS OF NATURE Abraham's Children Rampage UAXW-361-W-U
52	A FOOL SUCH AS I Bob Dylan Columbia 45982-H	77	81	88	MA P.L.	ROCK & ROLL BOOGIE WOOGIE AND WINE (f/s) Copper Penny Sweet Plum SPL9919-W
53	A SONG I'D LIKE TO SING Kris & Rita A&M 4403-W	78	84	....	MA P.L.	GOOD TO BE BY YOU Jack Cornell RCA KPBO-0016-N
54	IF WE MAKE IT THROUGH DECEMBER Merle Haggard Capitol 3746-F	79	92	95		IF YOU'RE READY Staple Singers Stax 0179-Q
55 85 92	LET ME GET TO KNOW YOU Paul Anka Fame FMXW345W-U	80	82	89	MA P.L.	GOODBYE BLUES Danny McBride Columbia C4-4033-H
56 44 30	COULD YOU EVER LOVE ME AGAIN Gary & Dave Axe 10-K	81	86	90	MA P.L.	I'M GONNA GET OUT Mickey Posner Elektra CE 3052-P
57 63 68	ROCKIN' ROLL BABY Stylistics Avco 4625-M	82	89	94	MA P.L.	SHELLEY MADE ME SMILE Lisle Bronco BR 2715
58 67 69	SHE Southcote Smile SLE 104-K	83	93	99	MA P.L.	MILLION DOLLAR WEEKEND Crowbar Epic 5-11050-H
59 47 36	FLIP FLOP & FLY Downchild Blues Band Special 1230-60-T	84	....	....	MA P.L.	JESSICA Allman Bros. Band Capricorn 0036-P
60	RAISED ON ROBBERY Joni Mitchell Asylum 11029-P	85	95	....	MA P.L.	YOU WERE MY HOME Ken Stolz & Nightlife Stamp ST 4-11M
61 51 40	POWER TO ALL OUR FRIENDS Cal Dodd RCA KPBO 0007-N	86	....	....	MA P.L.	LET YOUR HAIR DOWN Temptations Tamla Motown 7133-V
62 71 78	I'VE GOT TO USE MY IMAGINATION Gladys Knight & Pips Buddah BDA 393-M	87	97	100	MA P.L.	LUCY, LUCY, LUCY Alan Schick MCA 40144-J
63 73 80	WOMAN Barabas RCA 74-0863-N	88	90	93	MA P.L.	CHAMPAGNE BODY Sugar Cane Celebration CEL 2086X-M
64 52 46	LOVE IS COMING Foot In Coldwater Daffodil DFS 1040-F	89	91	96	MA P.L.	I'LL NEVER KNOW Peter Foldy Kanata 1019X-M
65	HANGIN' AROUND Edgar Winter Group Epic 11069-H	90	....	....	MA P.L.	THE LAST TIME I SAW HIM Diana Ross Tamla Motown 1278-V
66	SISTER MARY ELEPHANT Cheech & Chong Ode 66041-W	91	....	....	MA P.L.	LOVE HAS NO PRIDE Linda Ronstadt Asylum 11026-P
67	KEEP YOUR HEAD TO THE SKY Earth Wind & Fire Columbia 45953-H	92	94	97	MA P.L.	GUILTY OF ROCK 'N' ROLL Lorenz Hud A&M AM358-W
68 80 85	SHOWDOWN Electric Light Orchestra U.A. UA-XW337-W-U	93	....	....	MA P.L.	NEVER NEVER GONNA GIVE YA UP Barry White 20th Century 2058-T
69	UNTIL YOU COME BACK TO ME Aretha Franklin Atlantic 2995-P	94	....	....	MA P.L.	I LOVE Tom T. Hall Mercury 73436-Q
70	JIM DANDY Black Oak Arkansas Atco 6948-P	95	....	....	MA P.L.	IT DOESN'T HAVE TO BE THAT WAY Jim Croce ABC 11413-N
71 76 82	YOU'RE DRIVING ME CRAZY Cochrane Daffodil DFS 1045-F	96	....	....	MA P.L.	AMERICANS Byron MacGregor Westbound 222-T
72	MIDNIGHT RIDER Gregg Allman Capricorn 0035-P	97	99	....	MA P.L.	JENNIFER Tom Kelly Much CH 1026-K
73 98	TEENAGE LAMENT '74 Alice Cooper Warner Bros. 7762-P	98	100	....	MA P.L.	MAKE IT BETTER Kindness London L2547-K
74	ABRA-CA-DABRA DeFranco Family 20th Century 2070-T	99	....	....	MA P.L.	LIVIN' FOR YOU Al Green Hi 2257-K
75 78 81	THIS IS YOUR SONG Don Goodwin Silver Blue SB806-Q	100	....	....	MA P.L.	PLEASE DADDY John Denver RCA 0182-N

ALPHABETICALLY BY TITLE Abra-ca-dabra (74) Ain't Got No Home (35) American Tune (43) Americans (96) Are You Lonesome Tonight (18) The Badger's Song (23) Big Time Operator (6) Blue Collar (29) Champagne Body (88) Could You Ever Love Me Again (66) Cousin Mary (17) D'Yer Mak'er (24) Flip Flop & Fly (59) A Fool Such As I (52) Goddess Of Nature (76) Good To Be By You (78) Goodbye Blues (80) Goodbye Yellow Brick Road (8) Guilty Of Rock 'n' Roll (72) Hangin' Around (2) Heartbeat It's A Love Beat (32) Helen Wheels (11) Hey, It's Me (2) Hurricane Of Change (10) I Got A Name (15) I Love (94) I Shall Sing (38) I Thought Of You Again (37) If You're Ready (41) I'm Gonna Get Out (64) I'll Never Know (88) I'm Gonna Get Out (81) It Doesn't Have To Be That Way (95) I've Got To Use My Imagination (20) Jennifer (97) Jessie (84) Jim Dandy (70) The Joker (7) Just You And Me (30) Keep Your Head To The Sky (6) Let Me Be There (51) Let Me Serenade (41) Let Me Know (16) The Last Time I Saw Him (90) Leave Me Alone (Ruby Red Dress) (5) Let Me Get To Know You (5) Let Me Be There (51) Let Me Serenade (41) Let Me Know (16) The Last Time I Saw Him (90) Leave Me Alone (Ruby Red Dress) (5) Let Me Get To Know You (5) Let Me Be There (51) Let Me Serenade (41) Love You (21) Let Your Hair Down (86) Livin' For You (99) Living For The City (39) Love Has No Pride (91) Love Is A Beautiful Song (20) Love Is Coming (64) Love Song (40) Love's Theme (48) Lucy, Lucy, Lucy (87) Make It All Worthwhile (47) Make It Better (38) My Man And Baby Brother (31) Midnight Rider (72) Million Dollar Weekend (83) Mind Games (22) The Most Beautiful Girl (2) My Music (28) New Good Guy Up (93) Painted Ladies (4) Photograph (9) Please Daddy (100) Power To All Our Friends (61) Pretty Lady (13) Raised On Robbery (6) The River Of Love (60) Rock '4 Roll Boogie Woogie and Wine (f/s) (77) Rock On (46) Rockin' Roll Baby (67) Running Wild (45) Season's The Same (53) Space Race (33) Spiders and Snakes (44) Teenage Lament '74 (73) She's Lovely (36) This Is Smokin' In The Boy's Room (1) A Song I'd Like To Sing (53) The Shiloh (58) Shelley Made Me Smile (82) Show and Tell (25) Showdown (68) Sister Mary Elephant (66) Your Song (75) Time In A Bottle (1) Top Of The World (12) Until You Come Back To Me (69) Walk Like A Man (27) The Way We Were (45) Weeping Widow (42) Who's In The Strawberry Patch With Sally (19) Woman (63) You Were My Home (85) You're Driving Me Crazy (71) You're Sixteen (34)

RE/M Top Singles

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

1	14	23	TIME IN A BOTTLE Jim Croce ABC 11405-N		26	17	19	HELLO IT'S ME Todd Rundgren Bearsville 0009-P
2	1	3	THE MOST BEAUTIFUL GIRL Charlie Rich Epic 11040-H		27	38	56	WALK LIKE A MAN Grand Funk Railroad Capitol 3760-F
3	5	15	SEASONS IN THE SUN Terry Jacks Gold Fish GF 100-K	MA P.L.	28	29	31	MY MUSIC Loggins & Messina Columbia 4-45952-H
4	4	4	PAINTED LADIES Ian Thomas GRT 1230-58-T	MA P.L.	29	21	21	BLUE COLLAR Bachman-Turner Overdrive Mercury 73417-Q
5	20	32	LEAVE ME ALONE (Ruby Red Dress) Helen Reddy Capitol 3768-F		30	15	5	JUST YOU AND ME Chicago Columbia 45933-H
6	7	7	BIG TIME OPERATOR Keith Hampshire A&M AMX 356-W	MA P.L.	31	43	63	ME AND BABY BROTHER War U.A. UAXW350W-U
7	27	44	THE JOKER Steve Miller Band Capitol 3732-F		32	32	18	HEARTBEAT IT'S A LOVE BEAT DeFranco Family Twentieth Century 1209-2030-T
8	2	1	GOODBYE YELLOW BRICK ROAD Elton John MCA 40148-J		33	10	10	SPACE RACE Billy Preston A&M 1463-W
9	6	6	PHOTOGRAPH Ringo Starr Apple 1865-F		34	....	....	YOU'RE SIXTEEN Ringo Starr Apple 1870-F
10	12	13	HURRICANE OF CHANGE Murray McLauchlan True North TN4-116-H	MA P.L.	35	39	55	AIN'T GOT NO HOME The Band Capitol 3758-F
11	30	38	HELEN WHEELS Paul McCartney & Wings Apple 1869-F		36	53	62	TELL HER SHE'S LOVELY El Chicano MCA 40104-J
12	3	2	TOP OF THE WORLD Carpenters A&M 1468-W		37	49	54	I THOUGHT OF YOU AGAIN Susan Jacks Goldfish GF 102-K
13	9	9	PRETTY LADY Lighthouse GRT 1230-63-T	MA P.L.	38	....	....	I SHALL SING Garfunkel Columbia 45983-H
14	34	41	SMOKIN' IN THE BOY'S ROOM Brownsville Station Big Tree 16011-M		39	45	45	LIVING FOR THE CITY Stevie Wonder Tamla Motown 54242-V
15	8	8	I GOT A NAME Jim Croce ABC 11389-N		40	62	86	LOVE SONG Anne Murray Capitol 72714-F
16	16	14	LAST KISS Wednesday Ampex AC 1325-V	MA P.L.	41	25	39	KNOCKIN' ON HEAVEN'S DOOR Bob Dylan Columbia 45913-H
17	18	20	COUSIN MARY Fludd Daffodil DFS 1042-F	MA P.L.	42	48	53	WEEPING WIDOW April Wine Aquarius 5027-K
18	46	57	ARE YOU LONESOME TONIGHT Donny Osmond Kolob 14677-Q		43	57	64	AMERICAN TUNE Paul Simon Columbia 4-45900-H
19	41	42	WHO'S IN THE STRAWBERRY PATCH WITH SALLY Dawn Bell 45424-M		44	65	65	SPIDERS AND SNAKES Jim Stafford MGM K 14648-Q
20	23	24	LOVE IS A BEAUTIFUL SONG Dave Mills MCA 40025-J		45	....	....	THE WAY WE WERE Barbra Streisand Columbia 65944-H
21	13	11	LET ME SERENADE YOU Three Dog Night Dunhill 4730-N	MA P.L.	46	72	79	ROCK ON David Essex Columbia 4-45940-H
22	11	12	MIND GAMES John Lennon Apple 1868-F		47	50	51	MAKE IT ALL WORTHWHILE James Leroy GRT 1230-65-T
23	24	25	THE BADGER'S SONG Bobby G. Griffith Ranwood 951-M	MA P.L.	48	....	....	LOVE'S THEME Love Unlimited 20th Century 2069-T
24	26	26	D'YER MAK'ER Led Zeppelin Atlantic 2986-P		49	55	60	RUNNING WILD Stampeders Music World Creations 1014X-M
25	33	34	SHOW AND TELL Al Wilson Bell 30073-M		50	74	87	THE RIVER OF LOVE B.W. Stevenson RCA APBO-171-N



Top Albums

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

1	7	20	STEVE MILLER The Joker (Capitol) SMAS 11235-F	4XW-11235-F	8XW-11235-F	26	13	8	URIAH HEEP Sweet Freedom (Warner Bros.) BS 2724-P	CWX 2724-P	8WM 2724-P
2	2	3	WHO Quadrophenia (MCA) 2-10004-J	MCAC 2-10004-J	MCAT 2-10004-J	27	14	14	NEIL YOUNG Time Fades Away (Reprise) MS 2151-P	CRX-2151-P	8RM-2151-P
3	6	6	NEIL DIAMOND Jonathan Livingston Seagull (Columbia) KS32550-H		CA 32550-H	28	15	9	KRIS KRISTOFFERSON & RITA COOLIDGE Full Moon (A&M) SP 4403-W	CS 4403-W	8T4403-W
4	4	4	ELTON JOHN Goodbye Yellow Brick Road (MCA) 2-10003-J	MCAC 2-10003-J	MCAT 2-10003-J	29	29	15	ART GARFUNKEL Angel Claire (Columbia) KC-31474-H	CT-31474-H	CA-31474-H
5	5	5	JIM CROCE Don't Mess With Jim (ABC) ABCX 756-N	ABCX 75756-N	ABCX8756-N	30	30	61	GRATEFUL DEAD Wake Of The Flood (Grateful Dead) 01-P	CGD01-P	8GD01-P
6	3	1	RINGO STARR Ringo (Apple) SWAL 3413-F	4XW3413-F	8XW3413-F	31	28	29	MOTHERS OF INVENTION Over-nite Sensation (DiscReet) MS 2149-P		
7	1	2	JIM CROCE Life and Times (ABC) ABCX769-N	ABCX5769-N	ABCX8769-N	32	38	21	ALLMAN BROTHERS Brothers and Sisters (Capricorn) CP 0111-P	CPX-0111-P	8CP-0111-P
8	22	60	CARPENTERS The Singles (A&M) SP3601-W	CS3601-W	8T3601-W	33	36	52	MURRAY McLAUCHLAN Day To Day Dust (True North) TN 14-H		TNA 14-H
9	21	38	LOGGINS & MESSINA Full Sail (Columbia) KC32540-H		CA 32540-H	34	35	65	GUESS WHO Best Of The Guess Who Vol. II (RCA) APL1-0269-N	APK1-0269-N	APS1-0269-N
10	10	16	MA LIGHTHOUSE Can You Feel It (GRT) 9230-1039-T	5230-1039-T	8230-1039-T	35	40	48	DeFRANCO FAMILY Heartbeat/Lovebeat (20th Century) T422-T		
11	24	77	CHARLIE RICH Behind Closed Doors (Epic) KE32247-H		EA32247-H	36	44	46	IAN THOMAS (GRT) 9230-1037-T		
12	12	13	AMERICAN GRAFFITI SOUNDTRACK (GRT) 9230-1040-T	5230-1040-T	8230-1040-T	37	32	24	CHICAGO Chicago VI (Columbia) KC 32400-H	CT-32400-H	CA-32400-H
13	9	10	MA BACHMAN-TURNER OVERDRIVE (Mercury) SRM-1-773-Q			38	42	28	JOE WALSH The Smoker You Drink, The Player You Get (Dunhill) DSX 50140-N	DSX550140-N	DHM50140-N
14	33	33	CHEECH & CHONG Los Cochinos (Ode) 77019-W	CS-77019-W	8T-77019-W	39	43	44	DOOBIE BROS. The Captain And Me (Warner Bros.) BS2685-P	CWX2694-P	8WM2694-P
15	20	22	FRANK SINATRA Ol' Blue Eyes Is Back (Reprise) FS 2155-P		8FM2155-P	40	54	47	LED ZEPPELIN House Of The Holy (Atlantic) SD7255-P	AC7255-P	A8TC7255-P
16	11	7	ROLLING STONES Goat's Head Soup (Rolling Stones) COC 59101-P	COCX59101-P	8COC 59101-P	41	55	51	HELEN REDDY Long Hard Climb (Capitol) SMAS 11213-F	4XT-11213-F	8XT-11213-F
17	19	26	DAVID BOWIE Pin-ups (RCA) APL1-0291-B-N		APK10291-N	42	41	42	FOOT IN COLDWATER Second Foot In Coldwater (Daffodil) SBA 16028-F	4B 16028-F	8B 16028-F
18	18	19	MA BRUCE COCKBURN Night Vision (True North) TN 11-H		TNA-11-H	43	56	55	TRAFFIC On The Road (Island) SMAS 9336-F	4WX9336-F	8WX9336-F
19	23	23	THE BAND Moondog Matinee (Capitol) ST 11214-F	4XW11214-F	8XW11214-F	44	72	79	AMERICA Hat Trick (Warner Bros.) BS 2728-P	CWX2728-P	8WM2728-P
20	37	73	EMERSON LAKE & PALMER Brain Salad Surgery (Manticore) MS 66699-P		A8TC66660-P	45	83	97	SANTANA Welcome (Columbia) PC 32445-H	CA32445-H	CT32445-H
21	16	12	PINK FLOYD The Dark Side Of The Moon (Harvest) SMAS 11163-F	4XW11163-F	8XW11163-F	46	82	100	PAUL McCARTNEY & WINGS Band On The Run (Apple) SO3415-F	4XW3415-F	8XW3415-F
22	17	17	RICHARD HARRIS Jonathan Livingston Seagull (Dunhill) DSD 50160-N		DHM-50160-N	47	80	93	ALICE COOPER Muscle Of Love (Warner Bros.) BS2748-P		8WM2748-P
23	8	11	THREE DOG NIGHT Cyan (Dunhill) DSX 50158-N	DSX550158-N	DHM-50158-N	48	88	90	GLADYS KNIGHT AND THE PIPS Imagination (Buddah) BDS 5141-M	BDS4-5141-M	BDS8-5141-M
24	26	27	GEORGE CARLIN Occupation: Foole (Little David) 1005-P	ACLD 1005-P	A8LD 1005-P	49	48	32	GRAND FUNK We're An American Band (Capitol) SMAS 11207-F		
25	27	34	MA STAMPEREDERS From the Fire (Music World Creations) MWCS705-M	MWCS4-705-M	MWCS8-705-M	50	67	69	GARY & DAVE Gary & Dave (Axe) AXS503-K	5AX503-K	8AX503-K

RPM100 Top Albums (51-100)

51	50	50	BARRABAS Woman (RCA) APL-0219-N	76	79	83	TONY ORLANDO & DAWN Dawn's New Ragtime Follies (Bell) 1130-M
52	51	35	WAR Deliver The Word (United Artists) USLA 128F-U	77	65	67	BILLY PRESTON Everybody Likes Some Kind Of Music (A&M) SP3526-W
53	53	31	STEVIE WONDER Innervisions (Tamla Motown) T326L-V	78	....	....	BEACH BOYS In Concert (Reprise) 2RS6484-P
54	74	82	GREGG ALLMAN Laid Back (Capricorn) CP116-P	79	....	....	SEALS & CROFTS Diamond Girl (Warner Bros.) BS2699-P
55	68	53	MARVIN GAYE Let's Get It On (Tamla) T329V1-V	80	59	45	PAUL SIMON There Goes Rhymin' Simon (Columbia) KC 32280-H
56	60	63	ISAAC HAYES Joy (Enterprise) ENS 5007-Q	81	....	....	BARBRA STREISAND And Other Musical Instruments (Columbia) KC32635-H
57	93	95	JOHN DENVER'S GREATEST HITS (RCA) KPL-0374-N	82	96	98	MIKE OLDFIELD Tubular Bells (Virgin) VR13-105-P
58	77	80	LINDA RONSTADT Don't Cry Now (Asylum) SD 50564-P	83	....	....	PINK FLOYD A Nice Pair (Harvest) SABB11257-H
59	98	....	JIM CROCE I Got A Name (ABC) ABCX 797-N	84	91	91	CROWBAR KE32746 (Epic) KE32746-H
60	46	39	KRIS KRISTOFFERSON Jesus Was A Capricorn (Monument) KZ 31909-H	85	66	59	CAROLE KING Tapestry (Ode) SP77009-W
61	99	....	BETTE MIDLER Bette Midler (Atlantic) SD7270-P	86	92	92	DAVID WIFFEN Coast To Coast Fever (United Artists) UA-LA172F-U
62	47	41	ROBERTA FLACK Killing Me Softly (Atlantic) SD 7271-P	87	86	86	VALDY Country Man (Haida) HL 5101-W
63	57	43	POINTER SISTERS (Blue Thumb) 48-M	88	87	81	PAGLIARO Pagliaro Live (RCA) KXL2-5000-N
64	....	....	JOHN LENNON Mind Games (Apple) SO3415-F	89	....	....	DONNY OSMOND A Time For Us (MGM) SE 4930-Q
65	49	49	BOB DYLAN Pat Garrett & Billy The Kid Soundtrack (Columbia) KC32460-H	90	....	....	RICK DERRINGER All-American Boy (Blue Sky) KZ32481-H
66	69	71	DOWNSHILD BLUES BAND Straight Up (Special) 9230-1029-T	91	....	....	JESSE COLIN YOUNG Song For Juli (Warner Bros.) BS2734-P
67	....	....	LOVE UNLIMITED Under The Influence Of (20th Century) T414-T	92	....	....	WISHBONE ASH Live Dates (MCA) 2-8006-J
68	....	....	BARRY WHITE Stone Gon (20th Century) TC 423-T	93	94	94	MARIA MULDAUR Maria Muldaur (Reprise) MS 2148-P
69	....	....	TODD RUNDGREN Something/Anything (Bearsv Ile) 2BX2066-b	94	....	....	NEW RIDERS OF THE PURPLE SAGE The Adventures Of Panama Red (Columbia) KC32450-H
70	95	96	MARVIN GAYE & DIANA ROSS Together At Last (Motown) 803-V	95	100	....	MOE KOFFMAN Master Session (GRT) 9230-1041-T
71	64	56	DEEP PURPLE Machine Head (Warner Bros.) BS 2607-P	96	....	....	ISLEY BROTHERS 3+3 (T-Neck) KZ32453-M
72	75	70	CAT STEVENS Foreigner (A&M) SP 4391-W	97	....	....	FLEETWOOD MAC Mystery To Me (Reprise) MS2158-P
73	73	68	SCRUBBALOE CAINE Round One (RCA) APL 1-0263-N	98	....	....	CHEECH & CHONG Big Bambu (Ode) SP77014-W
74	....	....	BOB DYLAN Bob Dylan (Columbia) PC32747-H	99	....	....	BETTE MIDLER The Divine Miss M (Atlantic) SD7238-P
75	....	....	ELVIS PRESLEY Raised On Rock (RCA) APL1-0388-N	100	....	....	MAHAVISHNU ORCHESTRA Between Nothingness (Columbia) KC32766-H

ALPHABETICALLY BY ARTIST Gregg Allman (54) Allman Brothers (32) America (44) American Graffiti (12) Bachman-Turner Overdrive (13) The Band (10) Barrabas (51) Beach Boys (78) David Bowie (17) George Carlin (24) Carpenters (8) Cheech & Chong (98) (14) Chicago (37) Bruce Cockburn (18) Alice Cooper (47) Jim Croce (5) (59) (7) Crowbar (84) DeFranco Family (35) Deep Purple (71) John Denver (57) Rick Derringer (90) Neil Diamond (3) Doobie Bros. (39) Downchild Blues Band (66) Bob Dylan (65) (74) Elton John (4) Emerson Lake & Palmer (20) Roberta Flack (62) Fleetwood Mac (97) Foot In Coldwater (42) Art Garfunkel (29) Gary & Dave (50) Marvin Gaye & Diana Ross (70) Marvin Gaye (55) Gladys Knight And The Pips (48) Grand Funk (49) Grateful Dead (30) Guess Who (34) Richard Harris (23) Isaac Hayes (96) Isley Brothers (96) Carole King (56) Moe Koffman (95) Kris Kristofferson (60) Kris Kristofferson & Rita Coolidge (41) Led Zeppelin (40) John Lennon (64) Little Feat (10) Loggins & Messina (9) Love Unlimited (67) Mahavishnu Orchestra (100) Paul McCartney & Wings (46) Murray McLauchlan (33) Bette Midler (9) Steve Miller Band (10) Wings (75) Billy Preston (77) Helen Reddy (11) Charlie Rich (11) Rolling Stones (16) Linda Ronstadt (58) Todd Rundgren (69) Santana (45) Scrubbaloe Caine (75) Seals & Crofts (79) Paul Simon (80) Frank Sinatra (15) Stampeder (25) Ringo Starr (6) Cat Stevens (72) Barbra Streisand (81) Ian Thomas (36) Three Dog Night (23) Traffic (43) Uriah Heep (26) Valdy (87) Joe Walsh (38) War (52) Barry White (68) Who (2) David Wiffen (86) Wishbone Ash (52) Stevie Wonder (53) Jesse Colin Young (31) Neil Young (27)

The Programmers

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

Country Music Turns Victorian Heads

by Walt Grealis

December 27, 1973 was the first anniversary of CJVI's full baptism into the country "thang". Many said it couldn't and shouldn't be done while others were eager to see how this drastic change about in sound would effect a fairly successful radio station. Victoria is not a city that welcomes changes overnight and although CJVI wasn't the top rated radio station John Ansell, General Manager, and Program Director Ron Robinson decided to take the gamble and move into a full country format.

Robinson paced the programming day with 50% charted singles, 25% album tracks and 25% gold. Although the changeover was drastic, Robinson somehow created a subtle change that turned the heads of Victoria's radio listeners. The local press (Times) didn't like it and their radio/TV critic Brian Hay put his grievances down in black and white — which actually created new listeners for CJVI. However, the fat was in the fire and CJVI was going for broke.

Robinson had been at the station since 1968, having moved there from CKWX Vancouver. He experienced four lean years with the station which experimented in various phases of middle of the road programming netting them only third spot in a four station market (CFAX, CKDA, CJVI and CFMS-FM) and being in a secondary market wasn't attracting too much national business. It was in April of 1972 when John Ansell was appointed manager of CJVI after three and a half years at CFAC where he turned that station into a giant country music operation. He wasn't too quick to make any changes in Victoria however, until he felt out this market.

In a recent interview with Program Director Robinson he noted that "after turning the dial you'll find that we have many many AM and FM signals beaming into Victoria, probably well in excess of thirty AM signals available from all over the States as well as British Columbia and perhaps fifteen to twenty FM signals. It was Ansell's observation that there wasn't a really good country signal available on the dial here. It was during our trip to the Bill Gavin seminar in San Francisco a year ago this December that Ansell convinced me we should go country. I certainly wasn't one to feel that Victoria was ready to battle the Vancouver biggies on the pop music format and I knew what a struggle that had been for CKWX back in the late fifties because the advertisers weren't at that time ready to accept it and I thought we might have the same kind of acceptance problem in Victoria which I thought of as being a very conservative

community. I was quite apprehensive about the reception we would get. But it was just phenomenal from day one. Letters, telephone calls, people you met on the street, word of mouth and finally a BBM survey which was taken within two and a half weeks of when we had gone country and we had shot from number three position in our November BBM to a very comfortable number one position through the bulk of the daytime hours.

There was no prior promotion?

Not at all. We didn't tell a soul until we broke it on December 27th. We just did it through music. We did have a very strong news and sports image prior to our change and we kept that. Actually we kept the framework of everything we were doing. We didn't change people. We kept the same staff. We didn't bring in so-called country music experts. We had three people on our air staff who had experience playing country music. Our record librarian was the same girl we hired six months earlier. She had had prior music store sales experience and was quick to pick up on the country sounds. We didn't go too far back in developing a record library. We tried to bring our listeners along from the state of the art in the early 1970s. We ordered what product we thought was necessary from the record companies and didn't go looking for the golden oldies material to prove our depth of experience and knowledge in country music of the past. We have since gone after specific selections that people are requesting. We felt it would probably be wise to indoctrinate our listeners in the country music of 1973 as we were playing it.

Do you rely a great deal on the big country sounds?

We don't get into too much of the bluegrass, we will play it in the fringes. We will play the Merle Haggards, which when I first heard I thought OH MY GOD. We will play the Stompin' Tom's when we are requested to, or when he's got a hit out. This will be part of the sound. There's nothing that we don't play, it's a matter of degree. We certainly go with the heavies — all the stars — from whatever field of country music they are in. Because if you're not playing all the country there is then you're really not doing justice to country. We're not trying to do a sweet sound of country, but we are playing the big hits by the big stars, and the best quality that we can get. Some of the material that is available on country as in any other field is just substandard. We try to avoid it unless there is some specific

reason for playing it. On occasion you get a record that has a tremendous amount of lyric appeal despite the production and we'll go with it for that reason.

Are you strict with reference to tempo and repetition?

For the breakfast show there are certain records that won't be played because of their tempo. We move it around so that the chap is not playing the same records today that he played yesterday. In other words he's twenty records down the list from where he was yesterday. But we go through it in a pretty strict rotation so that each record on the playlist gets equal exposure throughout our broadcast day.

Do the jocks have any say in the pulling of their own shows?

They have total control over the other fifty percent of the music that we play. The playlist is laid on them and from all of the gold available they select their gold and they select their album cuts. So they have their input in that area, and certainly if there is something they feel we should be on — we'll listen.

Have there been any real hangups in country programming?

I can't really think of any. Initially I was frightened about the sound. It took a while for me to get used to it — to be able to say, yeh the Charley Prides and the Merle Haggards sound great, because when I first heard them they grated. But when you hear the total concept how, I've got to the point where I prefer the sound of our station and all the country music that I'm exposed to — to ninety percent of the contemporary sounds that I hear.

You must have been very cautious in the beginning knowing that your audience was quite conservative. You didn't jump in with both feet?

We were playing Stompin' Tom within two weeks of being into country. We went with his "Martin Hartwell Story" which turned out to be a smash for us. Haggard we got around to by mid-January. My own thoughts were that we should be middle of the road country, but this was changed when our two hour morning request show revealed demands for all country product, and there was just no way we could ignore this kind of response.

It sounds like you had a very hungry audience?

It was a very hungry audience. The only two

COUNTRY MUSIC continued on page 23

CFRB SUPPLIES STUDIOS FOR ONT. SCIENCE CNTRE

CFRB has set up a simulated radio studio, complete with operating control room and announce booth at the Ontario Science Centre's Hall of Communications (Toronto). The hour-long workshops, running from Dec 26 through Jan 26, is being conducted to demonstrate the equipment as well as to explain the principles of sound and broadcasting. There is also a demonstration on how communication can be distorted through editing of tapes or adding audio elements to a statement.



CFRB morning man Wally Crouter coaches Kathy Holland (centre) and Karen Douglas of Scarborough on how to be a radio announcer at the CFRB Radio Workshop, Ontario Science Centre.

Visitors are also given the opportunity to try their hand at radio announcing through reading the news, weather, commercials or introducing records. The Science Centre management has gathered together about forty university and high school students as hosts of the studio. CFRB personalities also drop in from time to time. Morning man Wally Crouter kicked off the show, interviewing several of the visitors. Also adding a professional touch were Brian Williams, sports announcer, and Charlie Doering of the news department. CFRB Good News reporters were on hand as well.

CHNR SERVING 5000 STUDENTS

CHNR Radio, a student owned and operated station located within the confines of the Northern Alberta Institute of Technology (Edmonton) has acquired a much larger audience through being fed into one of the cable companies serving the city.

The station operates twenty-four hours a day on a five day a week basis. They command an audience of approximately 5000 students within the NAIT with a potential listening audience, outside the school, of 90,000.

Although they maintain a Top 50 their music is not restricted to contemporary rock but covers the entire spectrum of music. Records are listed according to the number of weeks they have been on the playlist with the first fifteen being the station's choice of what they feel as being most popular.

Enquiries should be addressed to CHNR Programmer, Henry Brilz, 11762-106 Edmonton T5G 2R1.

AM RADIO BECOMING "PERSONALITY RADIO"

There would appear to be a "new breed" of AM programmer bringing about subtle changes in hard-core "Top-30" programming. Major changes in programming policy at some of the major stations will soon be evident. They have been experimenting with the new and unproven artist and are willing to take a chance on their own "gut feeling" for programming material. Several major programmers have already indicated they are "fed up" with playing only thirty records and revising its list only once a week which limits their contact with record-promotion people to fifteen or twenty minutes each week. They are now going to more concerts, meeting more artists and listening to more music i.e. rock, pop, country, jazz and progressive rock (if there still is the latter).

Modern day AM programmers are now offering their listeners a break in the wall-to-wall music. They are introducing the one to five minute personality break. Noted one major programmer: "Our jocks weren't known outside the station. They were no longer radio personalities. All they were doing was spinning the records and making inane comments before and after. We wanted our people to be known to their listeners, so we have encouraged them to be themselves for short periods of time. Listener reaction has been encouraging." Another claimed: "We are now using the telephone to put our on-air personalities in touch with his listener. Some of the calls are bad and wasteful but it gives our jocks a new sense of what his listener is all about. We have also encouraged listeners to write to their favourite jock and have added this new personality touch to his responsibilities - he must answer every letter."

Major stations are perhaps taking a leaf from the experiences of the breakout markets, where personal contact with listeners, particularly with the 14 to 25 age group, is part of survival.

The Programmers **TRIBAL DRUM**

CFRB newscaster Bob Hesketh celebrated his 1800th broadcast of his news commentary program "The Way I See It", Sunday Dec 30/73. He began the series in 1966 and now is syndicated in twenty-five radio markets including Kamloops, B.C. and Trinidad.

New music director at CKSO Sudbury is Tom Kelly who also takes over the 1-4PM slot. Other on-air personalities are: Paul Burke, the station's new program director 6-10AM; Doug MacLachlan 10AM-1PM; Dan Ferguson 4-8PM; Rick Shannon, formerly with CFUN Vancouver, 8PM-Midnite; and Chris Michaels doing the all nite show. Ron Johnston, formerly with CHEX Peterboro, is doing the weekends.

A bit of a bitch from Charlie Russell of CJCJ Woodstock, New Brunswick. Says

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

YOU'RE SIXTEEN
Ringo Starr (Apple)

I SHALL SING
Garfunkel (Columbia)

YOU WERE MY HOME
Ken Stoltz & Nightlife (Stamp)

Adult

IF WE MAKE IT THROUGH DECEMBER
Merle Haggard (Capitol)

LOVE SONG
Anne Murray (Capitol)

SEASONS IN THE SUN
Terry Jacks (Gold Fish)

Country

SONG & DANCE MAN
Johnny Paycheck (Epic)

BIG GAME HUNTER
Buck Owens (Capitol)

THE GIRL WHO WAITS ON TABLES
Ronnie Milsap (RCA)

Charlie: "Shortage of Vinyl? Well at least that's the excuse of one major record company when approached by a new artist for a release. Personally, I know this artist well and have heard his material which, by the way, is all new, all Canadian and was recorded in one of the best studios in Canada with some of Canada's best studio musicians. This guy has a fantastic voice and is a terrific artist. He was told by one major record company after signing a lease agreement that 'due to the vinyl shortage we are cutting back on new artists.' My question is this: If this is true what happens to some of the crap we keep receiving in order that the Canadian content regulation can be met, as well as a large amount of American dumping which has to be thrown in file 13? There are apparently two different types of musical lyres (liars). Frankly I prefer the instrument."

Gary Parr and CKLC Kingston have parted company - amicably. Station manager John Bermingham said he was "saddened by the resignation." Parr has been with the station since 1964 during which time he held the post of music director, assistant program director and since 1970, program director. He has also commanded the afternoon drive show during this nine years. He is apparently considering several possibilities but can be reached at (613) 544-4971. In the meantime, Bermingham is accepting applications for the program director's position.

Personnel for the new year at CFRC Queen's University (Kingston) as follows: Andrew Marshall, station manager; Marjorie Driscoll, assistant to manager; Ted Kennedy, rock director; Derek Redmond, jazz director; Ian McLeod, folk director; and Steve Cutway, music director.

This past year saw the 2nd anniversary (November) of CJOI Radio in Wetaskiwin and they are now looking for a bigger and better 3rd year. Currently doing air shifts are: Brian Gibbons (music director) 6-10AM; Gary Millar (production director) 11:15AM-6PM; and Ron Lewis from 8PM to 1AM. Weekend chores for the Alberta station are looked after by Ken Cameron and Stan Towers. Mark Jackson looks after the news and sports department with help from Frank Valentini and Unice Adamson. Continuity is handled by Judy Sanderson and the manageress is Ms. Myra Mack. The station is currently looking for a newsmen with news and sports and/or agriculture background. Contact Gary Millar, P.D. CJOI, Box 1000, Wetaskiwin, Alberta.



Gold Fish recording artist Susan Jacks with CHML's Paul Hanover, Bob Bratina and Lee Dunbar. Her latest single, "I Thought Of You Again", receiving top play on the Hamilton MOR giant.

New all night jock for CHML Hamilton is John McLeod formerly with CHAM. He replaces Mike Kramer who becomes the station's swing jock. Former swing man, Roy Green moves over to full time at CKDS, CHML's FM outlet.

The Programmers HELP!

In view of a recent request for a newsmen for a south central Ontario radio station, we have received several requests by newsmen who would like to relocate. These people are experienced and are attempting to better themselves. Should there be any openings for newsmen, not only for the Ontario area but for other major and break-out markets, please contact Walt Grealis at RPM. We have tapes and resumes available.

CJCA Edmonton needs two MOR announcers (4-8PM and 8PM-Midnight). Send tapes and resume to Harry Boon, CJCA, 10230 - 108 Street, Edmonton T5J 2X3

CKGM Montreal is looking for experienced personality for all-nite show. Send tape and resume to Tom McLean, CKGM Box 2000 Montreal H3Z 2T9

CKLC Kingston is looking for a program director. Send tape and resume to John Bermingham, vice-president and station manager CKLC Radio, Box 1380, Kingston. Phone (613) 544-1380.

CJOI Wetaskiwin, Alberta looking for a newsmen with news and sports and/or agriculture background. Contact Gary Miller, production director, CJOI, Box 1000, Wetaskiwin, Alberta.

CJBK has an opening for an experienced newsmen. This is an excellent opportunity for the right person. Send aircheck and resume to Jerry Stevens, Program Director, 400 Dundas St. Box 1290, Station "A" London, Ontario.

The Programmers MAJOR MARKET CHART ADDITIONS

CKRC WINNIPEG
(Doc Steen)
Spiders & Snakes/Jim Stafford
Star/Stealers Wheel
Thought Of You Again/Susan Jacks

CJME REGINA
(H. Hart Kirch)
Loves Theme/Love Unlimited Ork
Rockin' Roll Baby/Stylistics
Spiders & Snakes/Jim Stafford
You're Sixteen/Ringo Starr
Feelin' Good On Sunday/Scrubbaiae Caine

CKLW WINDSOR
(Bill Hennes)
You're Sixteen/Ringo Starr
One Tin Soldier/Coven & Original Caste

CFOM QUEBEC CITY
(Sterling Fox)
You're Sixteen/Ringo Starr
American Tune/Paul Simon
Love Song/Anne Murray
Song I'd Like To Sing/Kris & Rita
Walk Like A Man/Grand Funk

Make It Better/Kindness
Blue Collar/Bachman-Turner Overdrive

The Programmers MAJOR MARKET PLAYLIST ADDITIONS

CJME REGINA
(H. Hart Kirch)
The Way We Were/Barbra Streisand
Rock On/David Essex
I Love/Tom T. Hall
Jim Dandy/Black Oak Arkansas
She/Southcote
Make It All Worthwhile/James Leroy
Last Kiss/Wednesday
Goddess Of Nature/Abraham's Children

The Programmers BREAKOUT MARKET ADDITIONS

CJIC SAULT STE. MARIE
(Lou Turco/Art Osborn)
Love Me For What I Am/Lobo
Sweet Sixteen/Ringo Starr
Reggie/Tom Fogerty
Raised On Robbery/Joni Mitchell
Rainbow/America
Vado Via/Rita Pavone
Spiders & Snakes/Jim Stafford
Both Ends/Jackie Moore
Love Has No Pride/Linda Ronstadt
One More Chance/Tom Middleton
Misty Road/Robert David

CHEC LETHBRIDGE
(John Oliver)
My Sweet Lady/Cliff De Young
The Way We Were/Barbra Streisand
Hangin' Around/Edgar Winter
Rainbow/America
Use My Imagination/Gladys Knight
Raised on Robbery/Joni Mitchell

with Their
NEW LP "FROM THE FIRE"

AT MAPLE LEAF
GARDEN'S
"WINTERPOP"

ON CHARTS AND
PLAYLISTS ACROSS
CANADA

STAMPEDERS
'Running Wild' (MWC 1014)

CKOM-12	CJME-22	CHUM-PL	CFTR-19	CFG-PL
CKCK-PL	CKOC-PL	CJBK-PL	CKGM-PL	CFBC-8
CJCH-27	CFNB-28			

CHNL KAMLOOPS
(Don McAllister)
Goddess Of Nature/Abraham's Children
You're Sixteen/Ringo Starr
Show & Tell/AI Wilson
Do It Right/Bob McBride
I Shall Sing/Garfunkel

CHEX PETERBOROUGH
You're Sixteen/Ringo Starr
This Is Your Song/Don Goodwin
Let Me Be There/Olivia Newton-John

CHNO SUDBURY
The Joker/Steve Miller
Smokin' In Boy's Room/Brownsville Stn.

CJON ST. JOHN'S
American Tune/Paul Simon
Blue Collar/Bachman-Turner Overdrive
Walk Like A Man/Grand Funk

CKSO SUDBURY
(Tom Kelly)
Are You Lonesome Tonight/Donny Osmond
The Way We Were/Barbra Streisand
A Song I'd Like To Sing/Kris & Rita
I Love/Tom T. Hall
Rainbow/America
Million Dollar Weekend/Crowbar
Shelly Made Me Smile/Lisle

The Programmers POP MUSIC ADDITIONS

CFOB FORT FRANCES
(Cam Gray)
Love Song/Anne Murray
Mary Go Lightly/AI Martino
This Is Your Song/Don Goodwin
Flashback/Fifth Dimension
Strawberry Patch/Dawn
America/Sammy Jones
Don't Stop Now/Original Caste
Evil Eye/Simon Park Ork

CHOW WELLAND
(Jay Jeffrie)
Rainbow Song/America
I'll Never Know/Peter Foldy
Make It All Worthwhile/James Leroy

CJDC DAWSON CREEK
(George Gibson)
Are You Lonesome/Donny Osmond
Let Me Get To Know You/Paul Anka
Love Me Tomorrow/Melanie
Good To Be By You/Jack Cornell
Time Fades Away/Neil Young
Daddy Let's Play/AI Martino
Lucy Lucy/Alan Schick
Goodbye Blues/Danny McBride
Fell For You/Dramatics
Laughing Gnome/David Bowie

CHEC-FM LETHBRIDGE
(John Oliver)
She/Southcote
Molly/Bearfoot

CFQC SASKATOON
(Lee Silversides)
I Can See/Robert Tennison Troupe
Do It Right/Bob McBride
Snow/Jesse Winchester
Jenner By The Sea/Adam Mitchell
You're Sixteen/Ringo Starr
Living For The City/Stevie Wonder
Million Dollar Weekend/Crowbar

Time Fades Away/Neil Young
CHML HAMILTON
(Johnny Murphy)
Touch The Wind/Eydie Gorme
Touch The Wind/Mocedades
Won't Be Anymore(f/s)/Charlie Rich
Don't Stop Now/Original Caste
A Good Joy/Dave Boire
Something Big/Burt Bacharach
July You're A Woman/Ed Bruce
Love In Your Eyes/Vicki Leandros
LaPalama/Mireille Mathieu
Jenner By The Sea/Adam Mitchell
Talking To The Lord/Con Archer(LP)
Primrose/AI Martino(LP)
No Name/Dennis Weaver(LP)

CKEY TORONTO
(Judy Casselman)
Gershwin/Frank Chacksfield(LP)
Boticelli and His Continental Ork(LP)

CFRB TORONTO
(Art Collins)
The Way We Were/Barbra Streisand
Flashback/Fifth Dimension
Amor Mio/Dean Martin(LP)

CHFI-FM TORONTO
(Tony Luciani)
Hey My Love/Bells
Gypsy Rose/Peter Nero(LP)

CKFM TORONTO
(Dan Chevrette)
W.O.L.D./Harry Chapin
My Sweet Lady/Cliff De Young
Goodbye Blues/Danny McBride
I Love/Tom T. Hall

The Programmers PICKS & PLAYS

CKCM/CKGA/CKIM
NEWFOUNDLAND
(Kevin McGowan)
Running Wild/Stampeders
Walk Like A Man/Grand Funk Railroad
Mammy Blue/Stories
Cousin Mary/Fludd

CFOB FORT FRANCES
(Cam Gray)
How Do You Think It Feels/Lou Reed
Let Me Be There/Olivia Newton-John
American Tune/Paul Simon
Shelley Made Me Smile/Lisle

CKAP KAPUSKASING
(Bruce Matheson)
Good To Be By You/Jack Cornell
Country Company/Man Made
Hey My Love/The Bells
Spiders and Snakes/Jim Stafford
American Tune/Paul Simon
Rainbow Song/America

CJCB SYDNEY
It May Be Winter/Love Unlimited
Rockin' Roll Baby/Stylistics
You're Sixteen/Ringo Starr
Me and Baby Brother/War

CKBI PRINCE ALBERT
The Love I Lost/Harold Melvin
Strawberry Patch/Dawn
Living for the City/Stevie Wonder

CHCL MEDLEY
(Joyce Murphy)
Use My Imagination/Gladys Knight & the Pips
America What Have You Done/Lester & Denwood

Going Home to Rock & Roll/Painter
Sorrow/David Bowie
If I Were A Child Again/Curtis Mayfield
Guilty Of Rock & Roll/Lawrence Hud
Let Me Try Again/Frank Sinatra
I'm Gonna Get Out/Mickey Posner
I'll Never Know/Peter Foldy

CFCH NORTH BAY
Walk Like A Man/Grand Funk Railroad
Come Back to Me/Aretha Franklin
Make it Through December/Merle Haggard
Sister Mary Elephant/Cheech & Chong
A Fool Such As I/Bob Dylan
Biff the Bear/Dick Feller
Love Has No Pride/Linda Ronstadt
Flashback/5th Dimension
Rainbow Song/America
Come Go With Me/Staple Singers
This Is Your Song/Don Goodwin
Million Dollar Weekend/Crowbar

CFAN NEWCASTLE
(Ian Byers)
Never Never/Barry White
Me and Baby Brother/War
American Tune/Paul Simon

CFSL WEYBURN
CJSL ESTEVAN
(Kenny K)
You're Sixteen/Ringo Starr
Just Like That/April Wine
Good to Be By You/Jack Cornell
Living for the City/Stevie Wonder
Do It Right/Bob McBride
A Fool Such As You/Bob Dylan
Raised on Robbery/Joni Mitchell

The Programmers CAMPUS ADDITIONS

CBLC RADIO LOYALIST
(Rick Jackson)
American Tune/Paul Simon
Teenage Lament '74/Alice Cooper
Me and Baby Brother/War
KE32746/Crowbar (LP)

CHNR N.A.I.T.
(Henry Brilz)
American Tune/Paul Simon
Cousin Mary/Fludd
Goin' Home to Rock & Roll/Painter
Never, Never/Barry White
Snow/Jesse Winchester
Teenage Lament '74/Alice Cooper
Time Fades Away/Neil Young
Who Can Stop Us Now/A Foot in Coldwater

The Programmers COUNTRY ADDITIONS

CHCL MEDLEY
(Larry Easton)
Pardon Me/Winston James
Do I Have To Hate Her/Ron McLeod
You Asked Me To/Waylon Jennings
Same Old California Memory/Henson Cargill

California Blues/Compton Bros.

CFAC CALGARY

(Larry Kunkel)

Hippy Ti Yo/Doug Kershaw

Surprise, Surprise/Sonny James

Ain't Love A Good Thing/Connie Smith

CHES PETERBOROUGH

(Sean Eyre)

You Ask Me To/Waylon Jennings

You Were My Home/Ken Stoltz

I Love/Tom T. Hall

Country Boogie Woogie/Linda Nash

Our Lovin' Times/Mercey Bros.

CJVI VICTORIA

(Ron Robinson)

Daddy Played/Tom Kelly

Love Will Stand/Lois Johnson

Last Love Song/Hank Williams Jr.

Never Been A Fool/J. Lynn

I Thought Of You/Susan Jacks

I Just Had You/Sue Richards

CFSL WEYBURN

CJSL ESTEVAN

(Kenny K.)

I Love/Tom T. Hall

All In The Name/Narvel Felts

Lonely Cabdriver/Mike Graham

CFOX MONTREAL

Lovin' on Borrowed Time/Mel Street

Rosie Cries/Ferlin Husky

I Love You/Houston/Mandrell

CHFX-FM HALIFAX

(Doug Bell)

Jolene/Dolly Parton

Atta Way to Go/Don Williams

Big Game Hunter/Buck Owens

CKDM DAUPHIN

(Graeme Morton)

Love Has No Pride/Linda Ronstadt

Jennifer/Tom Kelly

My Elusive Dreams/Verne Brown Four

Stay All Night/Willie Nelson

CKCM/CKGA/CKIM

NEWFOUNDLAND

(Kevin McGowan)

I Love/Tom T. Hall

CKLW-FM WINDSOR

(Ron Foster)

There Won't Be Anymore/Charlie Rich

Snap Your Fingers/Don Gibson

Love Has No Pride/Linda Ronstadt

Funkreek Canyon Boogie/Eric Weissberg and Deliverance

When You Get Back/Susan Raye

CFMF-FM KAMLOOPS

(Jim Zack)

Soul Deep/Guy Shannon

Sunshine/Frankie Gibbs

Turn on Your Light/Kenny Price

Let's Go All the Way/Tillis Bryce

Country Boogie Woogie/Linda Nash

That's What I'll Do/Don Gibson

Lay With Me/Tanya Tucker

Drift Away/Narvel Felts

Workin' on my Mind/Mary Lou Turner

Daddy What If/Bobby Bare

CKOM SASKATOON

(Jerry Lucky)

Got Leaving on her Mind/Nat Stuckey

Same Old California Memory/Henson Cargill

Come on Phone/Jean Shepard

Big Game Hunter/Buck Owens

Sweet Becky Walker/Larry Gatlin

CJIB VERNON

(Frank Martina)

Big Game Hunter/Buck Owens

All in the Name of Love/Narvel Felts

Come on Phone/Jean Shepard

CJDC DAWSON CREEK

(Mark Allan Lewist)

Slumachs Lost Gold Mine/Keray Regan

Too Many Memories/Bobby Lewis

Between Love and Tomorrow/Roy Clark

Country Girl/David Boire

Comin' to a Party/James Leroy

Reachin' for the Feelin'/Dobie Gray

Make it Through December/Merle Haggard

Ten Little Fingers/Carroll Baker

Poor Sweet Baby/Mary Lou Turner

House of the Rising Sun/Jody Miller

Hey Loretta/Loretta Lynn

Country Boogie Woogie/Linda Nash

I Heard Bells/Mercey Bros.

The Gypsy/Irish Rovers

Sleep Walk/Lloyd Green

CFTK TERRACE

CKTK KITIMAT

Sometimes A Memory/Jerry Lee Lewis

Somewhere Between Love/Roy Clark

The Last Love Song/Hank Williams Jr.

Biff the Bear/Dick Feller

Jolene/Dolly Parton

CFGM TORONTO

(Dave Johnson)

That's the Way Love Goes/Johnny Rodriguez

Big Game Hunter/Buck Owens

Uptown Poker Club/Jerry Reed

Atta Way To Go/Don Williams

Turn on Your Light/Kenny Price

I'm Still Loving You/Joe Stampley

Tonight Someone's in Love/Johnny Carver

I've Just Got to Know/Freddy Weller

The River's Too Wide/Jim Mundy

Love Song/Anne Murray

Sweet Jesus/Roy Payne

Nothing to Lose/Merv Smith

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

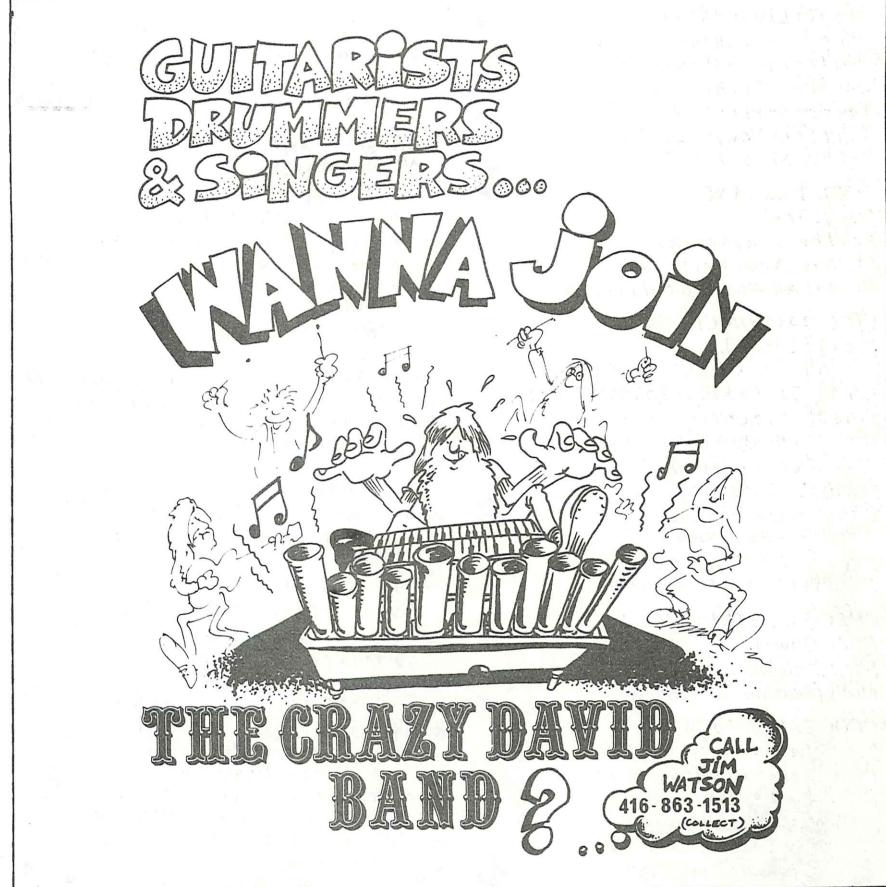
Telephone (416) 425-0257
Telex 06-22756

CHOM'S JIVE DOES IT FOR DYLAN FANS

The recent announcement in Montreal of the Dec. 9 "ticket day" at the Forum for Bob Dylan/Band tickets created a queue almost immediately. Many had come with sleeping bags and it was obvious they were prepared to camp out so as to be on hand for the opening of the box office.

CHOM's Earl Jive, working with Donald K. Donald Productions, moved into the area Monday morning and doled out free hot consomme to the Dylan fans shivering in the near zero temperature.

After his midnight "Feeding of the masses", "The Jiver" used his on-air show (6-10AM) to play back requests and comments from those in the Dylan queue. The Dylan/Band concert was completely sold out by Tuesday morning.



The Programmers POP MUSIC PLAYLIST

1 1 LEAVE ME ALONE
Helen Reddy/Capitol 3768/F

2 9 TIME IN A BOTTLE
Jim Croce/ABC 11405/N

3 2 THE MOST BEAUTIFUL GIRL
Charlie Rich/Epic 5-11040/H

4 6 LET ME BE THERE
Olivia Newton-John
Polydor 2001-460/Q

5 3 PHOTOGRAPH
Ringo Starr/Apple 1865/F

6 8 PAINTED LADIES
Ian Thomas/GRT 1230-58/T

7 5 CORAZON
Carole King/Ode 66039/W

8 4 TOP OF THE WORLD
Carpenters/A&M 1468/W

9 11 HELLO IT'S ME
Todd Rundgren/Bearsville 0009/P

10 7 WE MAY NEVER PASS
THIS WAY AGAIN
Seals & Crofts/Warner Bros. 7740/P

11 13 WHO'S IN THE
STRAWBERRY PATCH
Dawn/Bell 45-424/M

12 10 I GOT A NAME
Jim Croce/ABC 11389/N

13 21 SEASONS IN THE SUN
Terry Jacks/Gold Fish GF101/K

14 15 LOVE DON'T CARE
Perry Como/RCA 0096/N

15 16 BE
Neil Diamond
Columbia 4-45942/H

16 26 GOODBYE YELLOW BRICK ROAD
Elton John/MCA 40148/J

17 19 COUSIN MARY
Fludd/Daffodil DFS 1042/F

18 12 SAIL AROUND THE WORLD
David Gates/Elektra 45868/P

19 14 CARPENTER OF WOOD
Cliff Edwards
Polydor POL681M/Q

20 17 COULD YOU EVER LOVE ME
Gary & Dave/Axe 10/K

21 18 PAPER ROSES
Marie Osmond/MGM 14609/Q

22 20 FRIENDS
Bette Midler/Atlantic 2980/P

23 23 ALL I KNOW
Art Garfunkel
Columbia 45926/H

24 24 WHEREFORE AND WHY
Glen Campbell/Capitol 3735/F

25 22 LOVE IS COMING
A Foot in Coldwater
Daffodil DFS 1040/F

26 29 I WISH I WAS A PLANE
Laurie Bower Singers
CTK KPBO-0009/N

27 30 LET ME TRY AGAIN
Frank Sinatra/Reprise 1181/P

28 31 INSPIRATION
Paul Williams/A&M 1479/W

29 32 HEARTBEAT IT'S A LOVE BEAT
The DeFranco Family
20th Century 1209-2030/T

30 49 AMERICAN TUNE
Paul Simon
Columbia 4-45900/H

31 40 MY MUSIC
Loggins & Messina
Columbia 4-45952/H

32 33 KINGSTON
Joe Probst
Daffodil DGS 1041/F

33 38 THIS IS YOUR SONG
Don Goodwin/Silver Blue SB806/Q

34 34 SOLITAIRE
Andy Williams
Columbia 4-45936/H

35 25 KNOCKIN' ON HEAVEN'S DOOR
Bob Dylan/Columbia 4-45913/H

36 27 JESSE
Roberta Flack/Atlantic 45-2982/P

37 39 TONIGHT
Dave Nicol
Columbia C4-4031/H

38 28 MIDNIGHT TRAIN TO GEORGIA
Gladys Knight/Buddah 383/M

39 42 A SONG I'D LIKE TO SING
Kris & Rita/A&M 4403/W

40 44 COME LIVE WITH ME
Ray Charles/Crossover 973

41 62 TOUCH THE WIND
Mocedades
Celebration CEL 2088X/M

42 47 MAKE IT ALL WORTHWHILE
James Leroy/GRT 1230-65/T

43 46 WHEN I FALL IN LOVE
Donny Osmond/Kolob 14677/Q

44 35 I WON'T LAST A DAY
WITHOUT YOU
Maureen McGovern
20th Century 205/T

45 36 SPACE RACE
Billy Preston/AUM 1463/W

46 53 SHOW AND TELL
Al Wilson/Bell 30073/M

47 59 STAR OF MYKONOS
Katja Ebstein/U.A. XW327W/U

48 37 I'M COMING HOME
Johnny Mathis/Columbia 45907/H

49 41 OOH BABY
Gilbert O'Sullivan/Mam 3633/K

50 71 LOVE SONG
Anne Murray/Capitol 72714/F

51 67 GODDESS OF NATURE
Abraham's Children

52 52 FORGOTTEN MAN
Michael Tarry/Reprise CR 4020/P

53 58 THANK GOD HE'S
A STRANGER
Bob Ruzicka/MCA 40122/J

54 72 LET ME GET TO KNOW YOU
Paul Anka/Fame FMXW345W/U

55 66 SHELLEY MADE ME SMILE
Lisle/Bronco BR 2715

56 56 VENUS
Christopher Paul/MGM 7026/Q

57 54 BADGER'S SONG
Bobby G. Griffith
Ranwood R 951X/M

58 63 I'M GONNA GET OUT
Mickey Posner/Elektra CE3052/P

59 60 YOU WERE MY HOME
Ken Stoltz/Stamp ST 4-11X/M

60 43 RAMBLIN' MAN
Allman Brothers Band
Capricorn CPR0027

61 77 I THOUGHT OF YOU AGAIN
Susan Jacks/Goldfish GF 102/K

62 64 LOVE FOR YOU
Sonoma/ABC Dunhill D 4365/N

63 68 COAST TO COAST FEVER
David Wiffen/U.A. 356W/U

64 45 YOU'RE A SPECIAL PART OF ME
Diana Ross & Marvin Gaye
Motown 1280/V

65 69 TAKE THE ROAD
Greg Adams/A&M AMX-355-W

66 73 CHAMPAGNE BODY
Sugar Cane
Celebration CEL 2086X/M

67 86 GOOD TO BE BY YOU
Jack Cornell/RCA KPBO-0016/N

68 48 VADO VIA
Drupi/A&M AMX-351-S/W

69 51 LET ME IN
Osmonds/Kolob K 14617/Q

70 81 TELL HER SHE'S LOVELY
El Chicano/MCA 40104/J

71 74 ACROPOLOUS ADIEU
Mireille Mathieu
Polydor 2065 102/Q

72 95 LOVE'S THEME
Love Unlimited
20th Century 2069/T

73 55 LITTLE BIT BRIGHTER
Chester/Celebration 2078X/M

74 78 I'LL NEVER KNOW
Peter Foldy/Kanata 1019X/M

75 50 HALF-BREED
Cher/MCA 40102/J

76 80 BIFF THE FRIENDLY
PURPLE BEAR
Dick Feller/U.A. 316/U

77 57 MY MARIA
B.W. Stevenson/RCA 0030/N

78 61 LOVES ME LIKE A ROCK
Paul Simon/Columbia 45907/H

79 89 RIVER OF LOVE
B.W. Stevenson/RCA 0171/N

80 87 MIND GAMES
John Lennon/Apple 1868/F

81 85 HOUSE OF THE RISING SUN
Jody Miller/Epic 5-11056/H

82 96 FLASHBACK
5th Dimension/Bell 45-425/M

83 65 THERE AIN'T NO WAY
Lobo/Big Tree 16012/M

84 92 GOODBYE BLUES
Danny McBride
Columbia C4-4033/H

85 70 WHY ME
Kris Kristofferson
Monument 8571/H

86 75 NEXT PLANE BACK HOME
Emily Quatrini/ZSP C202

87 90 THE BLOOM IS OFF THE ROSES
Nancy White/RCA KPBO-0014/N

88 99 MY SWEET LADY
Cliff De Young/MCA 40156/J

89 76 LOVING ARMS
Dobie Gray/MCA 40100/J

90 98 PEACE WILL BE MINE
John D. Bryant
Polydor 2058 415/Q

91 79 COUNTRY SUNSHINE
Dottie West/RCA 0072/N

92 97 BOOGIE WOOGIE
Tennessee Bone Band
Paramount PAA 0260X/M

93 82 HAPPY DREAMER
Jack Cornell/RCA 75-1130/N

94 100 HALF A MILLION MILES
Albert Hammond/Mums 76024/H

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

96 YOU'RE SIXTEEN
Ringo Starr/Apple 1870/F

97 DADDY WHAT IF
Bobby Bare/RCA 0197/N

98 I LOVE
Tom T. Hall/Mercury 73436/Q

99 SPIDERS AND SNAKES
Jim Stafford/MGM 14648/Q

100 HEY MY LOVE
The Bells/Polydor 2065-214-Q

CFOM RADIO QUEBEC CITY ... MUSIC IS THEIR MESSAGE

CFOM radio station is Quebec City's only English speaking radio broadcast in an area that is totally dominated by French-Canadian audiences. With minimal power output, 250 watt CFOM boasts a hefty 60% more music played than any other station in the Quebec area, and with nearly 52 minutes of music per hour, this promo seems to be holding true. It's with all this in mind that Program Director Sterling Fox is putting forth an effort to claim this French audience for his own.



The station broadcasts its Top 40 programming only in English with a five jock line up covering the 24 hour day. Morning man Ted Silver kicks off the day, Doc Zenie comes in from 10:00 to 2:00, Mark James takes charge of the afternoon drive spot and prime-timer Bill Hayes, originally from T.O., finishes off the day. Newcomer Isaac Shane sits down for the midnight to six slot. The jocks refrain from useless babbling and promise no more than ten commercial minutes an hour, this leading to their current promotion line, MUSIC IS OUR MESSAGE.

This in itself draws listeners since neither French nor English audiences mind non-stop music, and with a good dose of everything from blues to soul music, most everyone is catered to. It's with these ingredients, then, that CFOM hopes to promote their new image and win listeners.

My Country Canada



Jerry Eli JA 4016

**A SMASH HIT
FOR '74
ON
MATADOR
RECORDS**

News is also programmed into the day and as CFOM is a CBC affiliate they share certain areas of news broadcast, daily from 6:00 to 7:00 airing THE WORLD AT SIX.

Breaking the language barrier is a mighty project for the Fox team as they're up against great odds; the many and varied French-Canadian stations that control the scene. It's all a matter of time now to see if this FOX FORMULA will work and create results.

A CLASSIFIED AD
IN RPM - BRINGS
RESULTS - AND WE
CAN PROVE IT!

- OPPORTUNITY FOR COMMUNICATOR
- ADULT APPEAL MUSIC
- SOME PRODUCTION
- CALL - Ross Kentner, Broadcast Manager, 519-376-2030.

EXPERIENCED professional drummers and guitarists (bass and lead) with vocals invited to audition for the "Crazy David's" rock band. Excellent conditions offered by the king of T-shirts for this fun venture. Own equipment preferable for audition and initial rehearsals. For information contact Jim Watson at (416) 863-1513. Out of town call collect.

EXPERIENCED PERSONALITY wanted for CKGM Montreal. Required for the all-nite show. Send tape and resume to Tom McLean, CKGM, Box 2000, Montreal H3Z 2T9.

GUITAR PLAYER AND VOCALIST

PROFESSIONAL Lead player and vocalist in Wawa, Ontario, Box 1187, seeks professional group making excellent money. Desires full time employment with travelling group coast to coast, possibly United States. Dedicated musicians; do not do drugs or drink excessively. Six years road experience. Broad range of music (commercial blues, Top 40). No western. Please contact at your convenience. Willing to work hard. Can supply references.

When a shy, retracted, unassuming programmer declares that he's the best damned Country Music jock/programmer in the country and just the guy to pull up your Country station's dragging numbers, or THE man to programme your shop's switch from "that other music" to a winning country format that'll be heard and listened to in your market within four books, you gotta wonder whether the guy's bragging or whether he really is that good. Well, I think I know this fellow better than anyone else and based on the fact that I know he's modest, coupled with the fact that he's regarded as a Country Music expert by his peers and colleagues, with eight years of credentials and a track record to prove it, not to mention the fact that he'll consider any market in the country, regardless of size, and, if you can believe this, that money is not that important a factor with him, I'd say you might be well advised to investigate through Box 1414, RPM Weekly. His father and I are aware of this ad.

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The
ProgrammersCOUNTRY
PLAYLIST

1 2 AMAZING LOVE
Charley Pride/RCA APBO-0073/N

2 4 IF WE MAKE IT
THROUGH DECEMBER
Merle Haggard/Capitol 3746/F

3 24 I LOVE
Tom T. Hall/Mercury 7336/Q

4 1 THE MOST BEAUTIFUL GIRL
Charlie Rich/Epic 5-11040/H

5 10 IF YOU CAN'T FEEL IT
Freddy Hart/Capitol 3730/F

6 11 SOMEWHERE BETWEEN LOVE
AND TOMORROW
Roy Clark/Dot 17480/X/M

7 15 THE LAST LOVE SONG
Hank Williams Jr.
MGM K-14656/Q

8 22 JOLENE
Dolly Parton
RCA APBO-0145/N

9 32 HEY LORETTA
Loretta Lynn/MCA 40150/J

10 5 CARPENTER OF WOOD
Cliff Edwards/Polydor 2065-203/Q

11 50 SONG AND DANCE MAN
Johnny Paycheck/Epic 11046/H

12 14 LET ME BE THERE
Olivia Newton-John
Polydor 2001-460/Q

13 16 HE
Jim & Don Haggard
Arpeggio ARPS-1002/N

14 3 LOVE ME
Marty Robbins/MCA 40134/J

15 49 BIG GAME HUNTER
Buck Owens/Capitol 3769/F

16 25 CARDBOARD COWBOYS
Bob Ruzicka/MCA 40122/J

17 75 THAT GIRL WHO
WAITS ON TABLES
Ronnie Milsap/RCA 0097/N

18 19 BIFF THE FRIENDLY
PURPLE BEAR
Dick Feller/U.A. 316/U

19 26 YOU DO IT AGAIN
Sharon Lowness/Boot BTO-81/K

20 6 SOMETIMES A MEMORY
AIN'T ENOUGH
Jerry Lee Lewis/Mercury 73423/Q

21 47 I'M STILL LOVING YOU
Joe Stampley/Dot 17485/M

22 55 THE BAPTISM OF
JESSE TAYLOR
Johnny Russell/RCA 0165/N

23 52 LOVIN' ON BORROWED TIME
Mel Street
Metromedia Country 0143/T

24 54 AIN'T LOVE A GOOD THING
Connie Smith
Columbia 4-45954/H

25 27 SANDY'S GONNA STAY
Gary Buck/RCA 75-1128/N

26 12 LILA
Doyle Holly/Barnaby B-5027/Q

27 13 SING ABOUT LOVE
Lynn Anderson
Columbia 4-45918/H

28 28 HELLO OUT THERE
Johnny Gold/Marathon 1097/C

29 7 LITTLE GIRL GONE
Donna Fargo/Dot 17476/M

30 21 THE PRISONER
Shannon Two Feathers
RCA KPBO-0005/N

31 8 YOU ASKED ME TO
Waylon Jennings
RCA APBO-0086/N

32 35 IF SHE JUST LETS ME
Ian Tyson/A&M AMX-344/W

33 48 ROSIE CRIES A LOT
Ferlin Husky/ABC 11395/N

34 9 SECOND CUP OF COFFEE
George Hamilton IV/RCA 0084/N

35 43 BITTERSWEET
Donna Moon
Marathon 45-1101/C

36 74 GOT LEAVING ON HER MIND
Nat Stuckey/RCA 0114/N

37 91 WORLD OF MAKE BELIEVE
Bill Anderson/MCA 4164/J

38 45 I REMEMBER LOVE
R. Harlan Smith/GRT 1230-64/T

39 30 WHEREFORE & WHY
Glen Campbell/Capitol 3735/F

40 29 WE'RE GONNA HOLD ON
George Jones/Tammy Wynette
Epic 5-11031/H

41 36 EMPTY CLOSETS
Linda Brown/A&M AMX-350/W

42 17 I'LL NEVER BREAK
THESE CHAINS
Tommy Overstreet/Dot 17474/M

43 88 HOUSE OF THE RISING SUN
Jody Miller/Epic 5-11056/H

44 18 PAPER ROSES
Marie Osmond/Kolob K 14609/Q

45 39 KINGSTON
Joe Probst
Daffodil DFS-104/F

46 61 DARLIN'
Ray Griff/Dot 17471/M

47 58 ONE NIGHT STAND
Patti MacDonnell
Stamp 4-10X/M

48 57 DON MESSER STORY
Stompin' Tom
Boot BT-085/K

49 31 I'D LIKE TO BE
Con Archer/Boot BTO-84/K

50 20 CARRY ME BACK
Statler Brothers
Mercury 73415/Q

51 23 I'M YOUR WOMAN
Jeanne Pruett/MCA 40116/J

52 38 THE WHOLE WORLD'S
MAKING LOVE
Bobby G. Rice
Metromedia 1090-0075/T

53 33 BURNING THE MIDNIGHT OIL
Barbara Mandrell
Columbia 4-45904/H

54 62 DANDELION
Humphrey & Dumptrucks
United Artists UAXW-346/W/U

55 34 SAWMILL
Mel Tillis/MGM 14585/Q

56 82 RELEASE ME
Charlie McCoy/Monument 8589/H

57 90 SOMETIME SUNSHINE
Jim Ed Brown/RCA 0180/N

58 THAT'S THE WAY LOVE GOES
Johnny Rodriguez/Mercury 73446/Q

59 37 YOU KNOW WHO
Bobby Bare/RCA APBO-1063/N

60 68 COME ON PHONE
Jean Shepard
United Artists/UAXW-317W/U

61 97 ANOTHER LONELY SONG
Tammy Wynette/Epic 11079/H

62 40 THE PERFECT STRANGER
Freddy Weller
Columbia 4-45902/H

63 76 ALL IN THE NAME OF LOVE
Narvel Felts/Cinnamon 771/K

64 70 FROM HER TO HER
Theresa Cleary/Marathon 1096/C

65 41 RIDIN' MY THUMB TO MEXICO
Johnny Rodriguez
Mercury 73416/Q

66 SHE MET A STRANGER
Tommy Cash/Epic 11057/H

67 46 COUNTRY SUNSHINE
Dottie West/RCA 0072/N

68 92 YOU WERE MY HOME
Ken Stoltz/Stamp ST4-11/M

69 60 TOO MANY MEMORIES
Joe Firth/Marathon 45-1093/C

70 51 SUNDAY SUNRISE
Brenda Lee/MCA 400107/J

71 83 LONELY CABDRIVER
Mike Graham/UA XW369-W/U

72 STILL LOVING YOU
Bob Luman/Epic 11039/H

73 94 I HEAR BELLS
Mercey Brothers
RCA KPMO-0015/N

74 64 SAME OLD CALIFORNIA
MEMORY
Henson Cargill
Atlantic CY-4006/P

75 ONCE YOU'VE HAD THE BEST
George Jones/Epic 11053/H

76 THERE WON'T BE ANY MORE
Charlie Rich/RCA 0195/N

77 100 LUCKY LADIES
Jeannie Seely/MCA 40162/J

78 PLEASE DADDY
John Denver/RCA 0182/N

79 WOULD YOU LAY WITH ME
Tanya Tucker/Columbia 45991/H

80 99 TEN LITTLE FINGERS
Carroll Baker/Gaiety G 747

81 I'VE ALREADY STAYED
TOO LONG
Don Adams/Atlantic 4009/P

82 87 SHE'S MY WOMAN
Lance Younger/Gaiety G-743

83 I'VE JUST GOT TO KNOW
Freddie Weller/Columbia 45968/H

84 96 SUNSHINE
Frankie Gibbs
Warner Bros. CW 4021/P

85 MIDNIGHT ME AND THE BLUES
Mel Tillis/MGM 14689/Q

86 THERE'S A HONKY TONK
ANGEL
Conway Twitty/MCA 40173/J

87 WRONG IDEAS
Brenda Lee/MCA 40171/J

88 DADDY WHAT IF
Bobby Bare/RCA 0197/N

89 THE RIVER'S TOO WIDE
Jim Mundy/ABC 1140/N

90 DON'T FORGET TO REMEMBER
Skeeter Davis/RCA 0188/N

91 NOTHING TO LOSE
Merv Smith/Quality 2084/X/M

92 SURPRISE SURPRISE
Sonny James/Capitol 3779/F

93 WHEN YOU GET BACK FROM
NASHVILLE
Susan Raye/Capitol 3782/F

94 95 MR. HIGHWAY
Whitehays MacKenworth
Royalty R-1000

95 MY COUNTRY CANADA
Jerry Eli/Matador JA4016

96 SWEET MAGNOLIA BLOSSOM
Billy Crash Craddock
ABC 11412/N

97 SNAP YOUR FINGERS
Don Gibson/Hickory 312/K

98 GOODBYES DON'T COME EASY
Warner Mack/MCA 0137/J

99 LOVING YOU HAS
CHANGED MY MIND
David Rogers/Atlantic 4012/P

100 THE RAINBOW IN DADDY'S EYES
Sammi Smith/Mega 204/M

COUNTRY MUSIC continued from page 15
 country signals available here at that time were KAYO in Seattle, which has been country for ten years, and CJJC Langley. The latter has since added to the power of their transmitter but their beam is away from us.

What's your real audience breakdown?

There's a tremendous number of people who came to Victoria after growing up in other parts of Canada be they from Newfoundland, Nova Scotia or Saskatchewan. They all had this kind of music in their background and they hadn't been able to find it. We have a large audience even in Washington State.

Like most programmers you're probably having problems with Canadian content. What would you like to see the Commission do to alleviate the problem?

I suppose strictly from the competitive standpoint they can leave the rules the way they are, because they are hurting other people more than they are us. I do feel though and strictly from an asthetic standpoint — and from a quality standpoint that we are having to use virtually every Canadian country record that we can get our hands on, with the exception of those that we just feel are so poorly produced that we cannot use them. We are having to hold Canadian songs on our playlist just too long. We've had records on the playlist for nine and ten weeks without really substantial audience or trade paper response to warrant us doing so. We turn over American hits every three or four weeks whereas with Canadian records we have to hold on to them, twice as long.

Why do you suppose programmers are so opposed to Canadian content?

I think that a negative thing has happened with too many broadcasters and by that I mean the guys that are on the firing line. The disc jockeys have this negative hangup about Canadian talent because they have to play it and they know it is not as good as what they could be playing if they had the opportunity. Canadian content is the thing you constantly worry about when you try to do something that is a little bit out of the ordinary. For instance we have a country feature we bought from the U.S. Okay, we'd buy it from Canada if it was available - it's not, so we bought it from the States. It's Continental Country and what we have to do to make room for this three hours of relatively quality programming is find another hour and half to load up with pretty well one hundred percent Canadian, and my Saturday night disc jockey resents it. He says OH MY GOD after the Mayor's car comes the dump-truck. We play all this great stuff for three hours and then we have to play nothing but solid Canadian. My point is unless we can present Canadian talent at its best — unless we can show them off alongside the international stars and nobody can tell the difference, they'll match up perfectly. We're not doing them a good service.

Robinson touched on a few points that should be taken into consideration by the CRTC. Most important of course is the dampened spirit. Programmers are forced to play Canadian content so naturally they're

going to have a heavy chip on their shoulder. The quality of Canadian product is much superior now to when the thirty percent legislation came into effect. Time would appear to be on the side of the record people who, because of a growing industry, are becoming technically and professionally capable of putting out quality sound. What must puzzle the CRTC is that with all the complaining of the content ruling, not one Canadian radio station can claim this as being a reason for losing ratings or becoming financially unstable. The shirtsleeve programmers (program and music directors) are the ones

who are running the greatest risk. They must find suitable Canadian content, which is making them experts in their field, to satisfy the CRTC. If, by some error, they fall short of their content requirement and if it's bad enough for the CRTC to complain to the owner — who do you think gets the chop? Although the onus of the operation is on the licensee, he can get off the hook by offering up a sacrificial lamb — his music or program director. Not a very enviable position to be in. It's obvious the thirty percent Canadian content ruling will remain, but it's only fair that the CRTC get a little closer to the problems as they exist and perhaps come up with concessions that could bring about a closer alliance between programmers, broadcasters and record people — and even the CRTC.

SET ASIDE
MARCH 25TH
FOR THE EVENT
OF THE YEAR

U.S. MUSIC DIRECTOR EXPANDS OPERATIONS

The Music Director, a programming service and publishers of a middle of the road playlist, have expanded their operations with new offices in Western Massachusetts.

The Music Director provides its services to radio station subscribers in Canada, the U.S. and Australia. There has been some difficulty in small and medium markets obtaining all the hit 45s but now with their expanded business The Music Director can fill the gap.

Heading up the new division is program director Budd Clain who cites the critical vinyl shortage as one of the key reasons why small market radio stations no longer receive promo copies of hits. Notes Clain, "The situation may get worse before it gets better. Record companies just can't possibly service 7,000 radio stations with every release."

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6 WKS

THAT'S HOW MY HEART BEATS

12 WKS

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13 WKS

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22 WKS

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CAVERN OF THE
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1230-66



GREASEBALL
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1230-70

R. Dead
Taylor

BONNIE /
SWEET FLOWERS

1212-1001

ADAM
MITCHELL

JENNER BY THE SEA

1230-68

JACK
BAILEY

LAST NIGHT
I LOVED HIS BABY

1230-73

GRT



MAKE IT ALL
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Chad Allan

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1230-71

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1233-18

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