

RPM Weekly

60 CENTS
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December 13, 1975
A Magazine to the Radio and Recording Industries and the Allied Arts



"Welcome To My Nightmare" - ALICE COOPER

THE NEW RELEASES



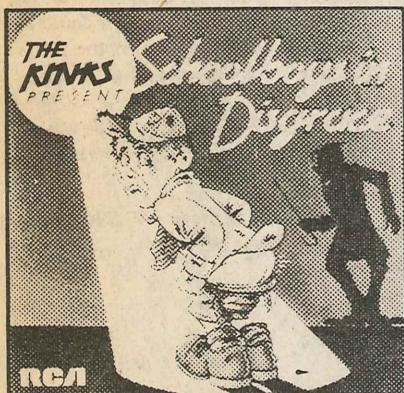
JOHN ARPIN
Direct-To-Disc
Album KPL1-0125



SHAWNE JACKSON
Shawne Jackson
Album APL1-1320
8 Track APS1-1320



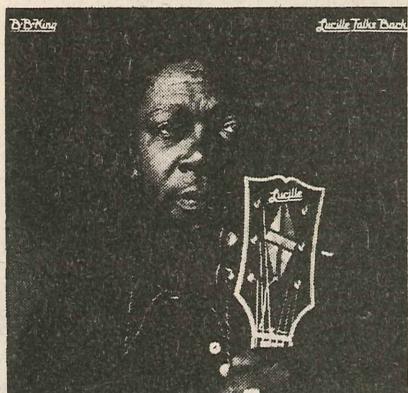
THE MERCEY BROTHERS
The Best Of The Mercey Brothers
Album KNL1-0109
8 Track KNS1-1019



THE KINKS
The Kinks Present Schoolboys In Disgrace
Album LPL1-5102
8 Track LPS1-5102



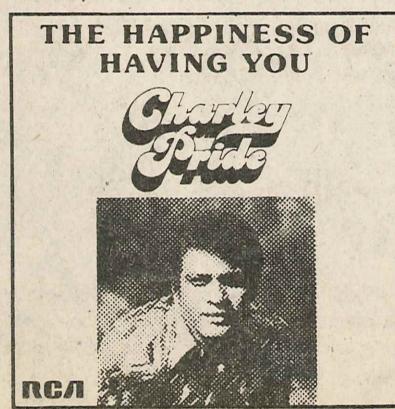
VICKY LEANDROS
Across The Water
Album KPL1-0129
8 Track KPS1-0129



B.B. KING
Lucille Talks Back
Album ABCX-898



RONNIE MILSAP
Night Things
Album APL1-1223
8 Track APS1-1223
Cassette APK1-1223



CHARLEY PRIDE
The Happiness Of Having You
Album APL1-1241
8 Track APS1-1241
Cassette APK1-1241
Quad 8 APT1-1241



RAY PRICE
Say I Do
Album DOSD-2037

RCA Records and Tapes

Quality bows U.S. office with Blindness & Stamps

Quality Records' U.S. invasion is spearheaded by the success of two of its Canadian groups - Sweet Blindness and the Stampeders.

The Stampeders are currently working on their eighth Canadian album. Sweet Blindness, an experienced performing group, signed its first record contract last August with Quality, having no idea that the label's plans held such a plum for them.

Stampeders' manager, Mel Shaw, who is also president of the Canadian Academy of Recording Arts and Sciences (CARAS), has long been an advocate of U.S. offices for Canadian labels.

"It gives independent label artists the opportunity to have their companies invest some of the profits from their Canadian success in their chances in the States. In the past, all you could do was go to a U.S. label, not so familiar with the artist's work, and bargain on the basis that they would have to take initial risks all over again."

Blindness manager Ned Kossom learned of Quality's plans this fall. "The timing is perfect for us. Our single is hitting the charts and we've just finished laying down our

first album which should be out in the new year."

Both Shaw and Kossom feel that release in the U.S., through a Canadian firm, has many benefits over release through a U.S. parent of a Canadian subsidiary, if the distribution is there. Decisions are made in Canada by people who have experience in marketing the artist.

"It's a major step", says Shaw, "to get support from Toronto to immediately reflected in a New York or L.A. office."

Both Kossom and Shaw look forward to the near future when a proven independent label artist can expect simultaneous release in both countries.

Shaw points out that Quality's man in New York, Drew Nugent, was a big booster for Canadian talent when he was with Capitol (U.S.) and is a firm believer in the Stampeders.

The Stampeders, who outdrew the Bee Gees in Thunder Bay recently, have a 30-city U.S. tour lined up for the winter. Kossom has his group booked until the end of the year in Canada and is "waiting to see what happens with the record down there. We're hoping to get into the States."

AFoM are wary of electronic equipment

Members of the American Federation of Musicians last week voted almost 95% in favour of a new two year contract with the recording industry.

The contract, which covers only musicians used in the recording studios, boosts fees 10% retroactive to November 1st. The new U.S. rate is \$110. and the Canadian rate is \$91. for a three hour session. A maximum of fifteen minutes of master tape can be produced by any one musician in a session.

4000 Federation members were eligible to vote for ratification based on their earning at least \$1000 in studio fees during 1974.

J. Alan Wood, President of Toronto AF of M and vice president of the International AF of M, told RPM "The new contract is almost the same as the old one except for the increase. We went in with only six proposals and the only one outstanding is a ban on electronic equipment in the studio which replaces traditional instruments".

Wood explained that both sides agreed in principle that such equipment could be used only with the permission of the AF of M and that the Federation would not allow any of its members to lose work because of it. If it doesn't work out this way, Wood added, "It'll have to be specified in the contract next time".

In all, the AF of M has 340,000 members, 31,000 of them in Canada.

Capitol/EMI Canada reports biggest month

Capitol/EMI Canada reports that October was the biggest month in their 21-year history, based on wholesale billing totals. Marketing Director, Dave Evans, reported that the success covers all areas of Capitol's product, Canadian, new international and established stars.

Evans pointed to the success of Suzanne Stevens and Beau Dommage as big boosts for Capitol sales. Juno winning Stevens' new single, "Make Me Your Baby" has not only broken her into the English-language market in a big way but is also being released in the U.S. by Capitol Inc.

Capitol's Mike Docker explained to RPM that strong sales gains were made all across Canada with the most impressive sales being registered in the west which is commanded by Ken McKissok in Vancouver and Wes Franchuk in Calgary. He also singled out efforts made by salesmen John Toews in Toronto and Robert Quintin in Quebec.

Evans is optimistic about the months ahead explaining that October is normally not one of the big months. November releases, including the Band and Anne Murray combined with the normal pre-Christmas promo campaign, will probably equal, if not better, the October record.

London leans on new Ritchie LP

Following the success of the Ritchie Family's disco hit "Brazil", London rushed-released the group's new album under the same title. The single, released in June, made quick moves up the RPM 100 chart and was nearing Gold status when the mail strike hit.

London's Gary Chalmers reports that advance orders for the "Brazil" album were exceptional and he expects it to follow the success trail of the single.

Campbell and Slaight in WEA switching

WEA Music of Canada's national promotion manager, Larry Green, recently announced that Gary Slaight, formerly in WEA Ontario promo, is taking over the British Columbia territory. Jim (Soupy) Campbell replaces Slaight as one of two Ontario promo men.

Green said he was happy to fill the positions with WEA people and noted Campbell's ranging experience in the music business as writer, performer and repertoire man will be an asset in the promotion department.

Toronto Symphony/Columbia pact recording agreement

The Toronto Symphony has signed a long-term contract with Columbia to begin recording in 1976-77 for international distribution. The news of the signing was conveyed to members at the Symphony's annual meeting by Walter Homburger, managing director of the Toronto Symphony. The Toronto Symphony Orchestra, led by their new conductor, Andrew Davis, will make its first commercial recordings in ten years.

With assistance from its Women's Committee, the Toronto Symphony will share the costs of recording with the record company.

Outgoing Toronto Symphony president, James Westaway, reported that the Symphony operated in the black the past year, showing a \$34,873. profit on a budget of just under \$3 million. The orchestra, reportedly, performed before more Canadians than ever before.

LETTERS TO
THE EDITORA FEW COUNTRY ARTISTS
GOT A RAW DEAL?

I hear that the Big Country Awards weekend went smoothly in Toronto. I wish I could have been there to meet some of the great people in the industry. However from my vantage point I believe a few country artists got a raw deal.

I believe having a hit nationally, at least playlisted in RPM, should be a prime factor for an artist or song to be nominated. I can't see how Jim & Don Haggart could be left out of the Top Country Group section, based on their consistent chart singles. If Eastwind are super in person artists or great studio musicians, why weren't they in the Outstanding Performance category? Who the hell are Corduroy Country? Good to see "Paper Rosie" finally make RPM's country playlist after two and a half months.

"...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 Juna



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

ADM	W	MUSIMART	R
AMPEX	V	PHONODISC	S
ARC	D	PINDOFF	L
CMS	E	PODOR	S
CAPITOL	F	QUALITY	Q
CARAVAN	G	RCA	M
COLUMBIA	H	TRANS WORLD	Y
GRT	I	UA RECORDS	U
INDON	K	WEA	P
MCA	J	WORLD	Z
MARATHON	C		

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



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

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Something else I don't quite understand. I sent my cheque and joined the association a few months ago, but didn't get the opportunity to vote for the awards.

Paul Kennedy
Amherst, N.S.

Who's Keith Moon
punches computer

Keith Moon, 30-year old drummer for MCA's The Who, has been fined \$120 after he admitted "maliciously damaging" an airline ticket desk computer at a Scottish airport.

Moon spent the night in a police cell after the scene at a British Airways counter.

The local sheriff's court was told that the drummer shouted and swore at the counter and punched out a computer machine, which ultimately broke-down.

"All the other passengers were as mad as I was", Moon said after being shunted around on his flight, "... but I just spoke up a bit louder."

The computer was not available for comment.

October - biggest month
in history - Columbia

Columbia's Director of National Sales, Bert Dunseith, reports to RPM that October was the biggest total billing month in the history of the company. Much of the success was the demand for the Pink Floyd album but breaking product also contributed to the billing.

A left fielder has been the Silver Convention group out of Germany. A lease deal from Gary Salter gave the album and single to Columbia and the latter, "Fly Robin Fly" (C4-8091) was an immediate "smash" with the disco people. Also from the Salter deal comes the "Lady Bump" single by Penny McLean, who is the lead singer of Silver Convention. Initial mailing to radio stations was a 5:45 cut but an edited version at 3:05 has now been reserviced as a Columbia DJ release.

Bruce Springsteen was also credited with contributing to the October success. All three of his albums are now in demand with his "Born To Run" album a Gold hopeful by the end of the year. A resurgence in catalogue product by Barbra Streisand has also been noted with solid sales being racked up for her soundtrack and album, "The Way We Were."

Dunseith expects the increased sales volume to continue through November during which time album product from several heavies is being scheduled for release. These will include Paul Simon's "Still Crazy After All These Years", Chicago's "Greatest Hits", and Art Garfunkel's "Breakaway." Columbia's issuance of the Simon & Garfunkel mini-EP has created good vibes with programmers. The release features "My Little Town" included on the duo's individual albums plus Garfunkel's "Rag Doll" and Simon's "Your Kind."

TALENT SEEN
Sammy Jo

The Hawk and Downchild Blues Band reunite, beginning with their east coast tour Nov 24th to December 17th.

Major personnel changes in Taurus recording artists Liverpool, replacing guitarist and keyboard is Gary O'Connor of Cat.

Cathy Young, 1973 Juno Award winner, leaves Canada to seek fame in the U.S.

Christopher Kearney is in Toronto Sound laying bed tracks for his new album which is being produced by Ian Thomas

Mainline reunites, featuring Joe Mendelson and Michael McKenna - also included in the reunion is Tony Nolasco on drums.

Robin Bachman (BTO) has realized his dream and has ordered a Sherman tank from Australia - who would have believed his gun fetish would get this far.

The Children, Rampage recording group, are back on the scene after a lengthy time off the road preparing and rehearsing for their new album.

That's Show Biz!

Record and tape sales
show \$million increase

The total distributor net value of Canadian record and pre-recorded tape sales grew by about \$1.24 million during the first four months of 1975 over the same period last year, a 1 3/4% increase, Statistics Canada reports.

The January to April sales figures break down to over \$20.5 million in tape sales and almost \$55.5 million in records compared to \$20.1 million and \$54.6 million respectively in 1974.

In the same period pre-recorded 8-track production fell from slightly over 4 million pieces in the first four months of 1974 to 3.24 million while cassette production grew from 1974's 555,423 to 634,384 in 1975. Production of seven and twelve inch records fell from 19.6 million in 1974 to 18.6 million discs.

Capitol plans ahead
for Christmas promo

Capitol-EMI promo staff from across Canada met in Toronto's Constellation Hotel in mid-October to plan a pre-Christmas ad and sales campaign around the theme "Make Christmas a Capitol Occasion."

Capitol Canadian artists Sylvia Tyson, Suzanne Stevens, Peter Donato, Rich Wamil, and Peter Foldy met their promoters at a mid-conference dinner party.

Senior VP, A&R Capitol (U.S.) Al Coury narrated an audio-visual look at new international products of Capitol and Arista, which Capitol distributes in Canada.

Homemade's "Santa Jaws" released by A&M Records

A blue water white Christmas may be in the making for A&M with a chart-busting seasonal single, "Santa Jaws", a novelty number by Toronto's Homemade Theatre. The single features a Killer Shark Santa.

A&M reportedly shipped 28,000 copies of the single in the first two weeks of release and the label's promo chief, Doug Chappell, says "It's too early for reorder patterns to form but they're strong". The giant downtown store of Sam The Record Man has apparently chalked up more than 1000 sales of the record.

"The surprise is that we sold so many without any airplay", Chappell told RPM. Stations have been slow to air the release because they feel the blood and guts Santa might be offensive.

The impulse buying generated by the novelty, the season and Slic Brothers designed sleeve and in-store promo poster prompted a U.S. release on the A&M label.

Excellent profit margin in "nostalgia" records

Val Shively is a Philadelphia record store owner who's made a fortune selling "Golden Oldies" to people hooked "on the nostalgia craze."

"Chances are that thousands of Americans have some 'golden oldies' tucked away somewhere that could be worth their weight in gold", Shively said in interview.

The 31 year old dealer, rumoured to be a multimillionaire, runs a thriving mail-order business from his store in suburban Upper Darby, Pa., where more than 100,000 rock records dating from the 1950's and early 1960's are kept in stock.

"People sometimes think I'm jiving them when I talk about making mini-fortunes from old rock discs, but they can call my bluff by coming up with a good copy of 'Stormy Weather' by the Five Sharps on Jubilee Records . . . I'll pay \$1,000 for that record", he declared.

According to Ronnie Italiano, owner of the Clifton Music Centre in Clifton, New Jersey, 'Stormy Weather' by the Five Sharps "in good playing condition is worth \$2,000 to me."

Shively's current catalogue lists dozens of records worth \$100 or more and hundreds ranging from \$10 to \$100.

"I'll pay \$200 for 'Can't Help Loving You' by the Bachelors on the Alladin label, and \$150 for 'Al I Want' by the Five Chances on Blue Note", he said.

If you desire information about those potential "golden-money" records sitting around gathering gold-dust at your station then write R&B Records, Box B, Havertown, Pa. 19083.

Heavy sales for Mouskouri album

London Records took advantage of the Canadian tour of Nana Mouskouri to release her "Nana Mouskouri at The Albert Hall" album resulting in heavy sales. Radio station interest, from the middle-of-the-roaders added to the sales at the retail level.

Mouskouri attracted sold-out audiences in Vancouver, Edmonton, Calgary, Regina and Winnipeg.

Listening House formed for Canadian folk acts

Joanne Muroff of London, Ontario, has recently set up a "total folk" booking agency flying the banner of Listening House. The agency will book Canadian acts ranging from folk, country rock to bluegrass.

"I feel it's Canada's strongest music" Muroff told RPM, "and there aren't many listening houses".

Listening House is located at 424 Wellington Street.

Tubes, move and meetings create heavy A&M workload

A&M's recently promoted national marketing director Joe Summers and his successor in national sales, Colin Cross, recently met with national and local staff in three regional meetings at Lake Louise, Jackson Point on Lake Simcoe and in Montreal. They're all going to Acapulco for a national conference this winter.

Publicity director Kate Elliot said of her first few months on the job "It's been busy. We've had a lot of A&M artists coming through Canada, most recently the Tubes." She reports they were a little concerned about the initial slow sale of tickets for the Tubes Toronto show but promo work centred around a 15-minute colour video tape of the "very visual" group in Kelly's record store window on Yonge Street and a "Tube Truck" packed the Saturday midnight concert at the Picadilly Tube.

Floor plans have been completed for final renovations of A&M's new Scarborough head office where they moved last August. They plan to put all their Toronto operations under one roof this winter. Last June A&M opened a Calgary branch office.

Jazz continues breach of contemporary gap

As a Toronto daily newspaper headlined with, "Musician Fights To Keep Jazz Alive", RPM intends to capture the battle for the open-eared listener.

Jazz entries for this early part of November include a few Columbia releases featuring Rhodes keyboarder Herbie Hancock and his slip-in-a-sliding funk expression on "Man-Child" (PC 33812), and a new Ramsey Lewis entitled "Don't It Feel Good" (PC 33800).

RCA have furthered their itinerary-Expansion with a new Lonnie Liston Smith and his 'Cosmic Echoes, entitled "Visions Of A New World" on Flying Dutchman (BDL1-1196) and Brian Auger's Oblivion Express'd "Reinforcements" (APL1-1210) . . . Auger having just finished a short October gig in Toronto.

Polydor's ECM line scores with scientologist Chick Corea's "Return To Forever" (ECM 1022), - (in Corea's estimation the finest of his accomplishments to date), and a new Keith Jarrett, "Koln Concert" (ECM 1064/65) . . . Jarrett's last piano recital was at the University of Toronto's Convocation Hall and he's skedded for a late November Massey Hall performance, promoed by button-head Ellenson of "Round Records."

Arista's Cecil Taylor was up to York University's Burton Auditorium, and Anthony Braxton blew down the cushion-seating of "A Space" at the beginning of November.

Both gentlemen are featured exclusively on Arista's exceptional series.

A&M's flautist Tim Weisberg is off with "Listen To The City" (SP 4545). The com-

pany's debutting 'Horizon' label, is guaranteed to showcase some sweet expression, including guitarist Jim Hall, back to George's Bourbon Street, November 17th.

Alto sax-man Paul Desmond swung into Toronto for a two-week engagement at George's, flanked by 3 Toronto notables including Ed Bickert . . . (Bickert being one of Canada's finest guitarists, having been showcased on CTI's "Pure Desmond" and recently scoring with a number of studio gigs including top-40 chart successful "Homecoming" by jingle-man Hagood Hardy, and Bobby Edwards "Guitars, Guitars" . . . both available from Attic Records. Bickert's also to be centre-man for a Saturday afternoon session at the Inn on the Park's "Jazz At The Inn" series, from 2:30 to 5:30 PM. Watch Bickert pick up for a lot of album work . . . a talent very sensitive and deserving.)

Bassman Don Thompson and drummer Jerry Fuller completed the Desmond blow . . . a band speaking sweet to each other, sounding the finest expression, Toronto's heard in recent months.

Stalwart shepherd Moe Koffman was heard to comment,

"Desmond is beautiful . . . there's just no one like him."

The Tuesday, October 28th gig at George's was taped up for release as a live recording to be distributed on the anticipated, A&M 'Horizon' label.

The Canadian jazz-scene?

You ain't heard nothin' yet . . . MD

**VAN MORRISON**

"Into The Music"
by Ritchie Yorke
Charisma Books
Distributed by Futura
Canada \$3.50

Toronto's Ritchie Yorke's book on his favourite record star "Van Morrison, Into The Music" is the first chance for Morrison's large and faithful following on both sides of the Atlantic to get into their artist.

He presents a tasteful look at the Irish-born musician's life, leaving out the trivialities and highlighting the events and feelings that influenced Morrison's prolific material - an artistic mix of blues, rock, R&B, jazz and country styles.

Morrison grew up in Belfast, a Leadbelly and Jimmy Rogers fan from across the sea and a Jehovah's witness in a town torn by conflict between the two great factions of Christianity. His early career, especially with his 60's band Them, was a big part of bringing real rock to Britain and Ireland.

Yorke follows Morrison to the states and weaves the thesis that his no-nonsense approach to his work, faithfulness to his music and its traditions in the face of the market values of the industry and the hype of uninformed music writers, made Morrison what he is today. This can be easily accepted by Morrison fans who love him for his music.

But this is where Yorke stops, just when, as the title promises, he should be getting into the music. Instead Yorke disresses to innuendo against the "Industry" and "media" who have done his man wrong.

In the introduction Yorke says he would be happy if the book "lightens the path" for young artists. To do that well he would have to do more homework.

Yorke should have gone to Morrison's own Caledonia recording studios in California, watched the artist compose, arrange and tape and find how Morrison's styles and

talents were developed and abused through the years - from small-time Bang Records



who both made his first singles and ripped him off to Warner Bros., who produced the 8 albums which made him an international star and turned him off.

Morrison is big at the age of 30. Yorke should not complain that a poor boy from Belfast with good music had a tough time getting to the top. How else could it happen in a world which produces music and journalism as a by-product of making profits?

Compare Morrison's success to the fate of many of those who influenced him. Did Jackie Wilson create his own material, decide when he wanted to produce an album and eventually run his own recording studio?

There are more than a handful of great musicians who ain't rich because their work cannot be slotted into record rack sections or hype-music-mag columns. A good example is one of Morrison's favourites, jazz-blues pianist, singer and composer Mose Allison who made a rare appearance in Toronto last week. Mose is one of the best and unique but has a hard time getting out of the \$8.95 jazz sections, and he hasn't changed his style. AG

**Yamaha Music Fest
finalizes entries**

Japan's Yamaha Music Foundation has announced that judges have selected final entries for the Yamaha World Popular Song Festival to be held in mid-November. 34 final entries, representing 26 countries, were chosen from 1540 demo tapes submitted from 57 different countries. All entries were composed for the event and none have been previously published or performed.

Fourteen additional final entries will be chosen after national music festivals in 7 different countries take place this month. All 48 finalists will perform at the festival in Tokyo's Nippon Budokan Hall and an international team of judges will select winners in four categories: Grand Prize, Most Outstanding Performance, Outstanding Performance and Outstanding Composition.

The winners will receive cash prizes and medallions. Many of the songs will be used in music schools which Yamaha sponsors in 25 countries with a reported enrolment of ½ million students.

**Tony Bennett and RCA
pact distribution deal**

Tony Bennett's Improv label will be manufactured and distributed in Canada by RCA.

Initial single will be "Life Is Beautiful" with an album under the same title to be released within a few weeks. Bennett will add a personal boost to the new release when he appears for one week at the Royal York's Imperial Room - Oct 14 through the 18th.

**Columbia bringing home
new Middleton single**

Columbia found themselves faced with a new structuring job on the single release of Tom Middleton, "One Night Lovers." The single was produced by Bob Gallo and gave a totally different sound image to the young Vancouver talent. Released in early August, the promotion team had a difficult time selling the "new" Middleton and are only now beginning to experience programmer reaction.

One of the first to recognize the Middleton potential was Rosalie Trombley of CKLW. The single was playlisted and almost immediately there was a demand at the retail level in the Detroit and Cleveland areas. A U.S. release, on the Columbia label, guaranteed product in the stores to back up the CKLW radio play, which has now gone on to influence other markets in the U.S.

Middleton is now being scheduled for an album session at Toronto's Manta Sound with producer Gallo and will also lend himself to the Ontario promotion reps for an extensive promotion campaign.



FOR BETTER SERVICE - GO FIRST CLASS

PANASONIC INTRODUCES NEW PRODUCTS IN THEIR TECHNICS LINE FOR THE HOME AND INDUSTRY

Technics by Panasonic recently unveiled several new receivers, speakers and turntables to add to their 1975 and 1976 lines of high fidelity audio equipment.

They introduced a new belt-driven manual turntable, the SL-20 directed at the home market and priced around \$140.

The turntable they're talking most about, however, is the SP-10 Mark Two, a refinement of the SP-10 introduced 6 years ago.

The Mark Two is a direct drive turntable, which means there are no belts, idlers or speed reducing mechanisms, a feature introduced for the first time by the SP-10. The SP-10 Mark Two will be marketed for professional and studio use without a tonearm or cartridge and provides direct drive performance in all three common record speeds - an advance over its forerunner.

The SP-10 Mark Two's high start up torque, Panasonic reports, will put it at the top of the line for professional and broadcast use. The ultra-low speed, DC, brushless motor can accelerate the 6.6 pound, diecast aluminum platter from a standstill to 33 1/3 rpm in less than a quarter of a second or 1/15 of a turn. It stops almost equally as well.

Another high-quality feature of the Mark Two is the introduction of a quartz crystal which electronically controls the speed of the

turntable so that the playing time of a half-hour LP side will be accurate within about 3/100ths of a second. Panasonic reports that load variation, the drag from the weight of the needle and tonearm on the record and turntable is nil - the weight of 500 pickups could not measurably change the rotating speed.

Also new in the Mark Two is an electrically conductive rubber mat on the platter to counter the buildup of static electricity on the record surface.

For the audio buff, Technics is introducing the first direct drive turntable with an automatic record changer - the SL-1350 - available now for around \$500.

New additions to the Technics line of receivers range from the 16 watt per channel SA-5150 (\$299.95) of the 58 watt per channel SA-5550 (\$699.95).

Panasonic also unveiled a new top of the line quality speaker, the SB-7000, which will retail for \$675 per unit. The 79.2 pound unit features a three-way speaker configuration (with an extra 35 cm woofer) and a "flat phase" response to produce almost perfect "waveform fidelity" - the electronic "sound" going into the speaker measures almost identically to the sound produced by the speaker.



Technics by Panasonic introduces the Technics SP-10 MK-11 turntable.



The new "flat phase" 3-way speaker system by Technics (SB-7000).



(l to r) Art Sinclair (Technics Marketing Supervisor), John Sauder (Supervisor of Maintenance), Carl Enke (Technician) and Bill Martin (Engineer Assistant of CBC Radio) and George McCurdy (President McCurdy Radio Industry Limited) at recent Panasonic press conference.



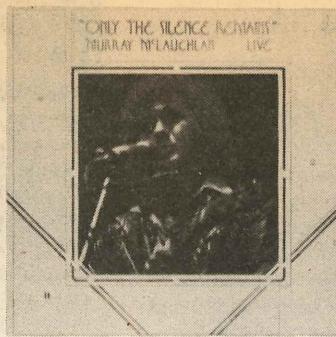
(l to r) Forbes Calder, (Editor/Publisher, FM Guide), Stan Klees (Special Projects RPM), Rob Mearns (Chart Editor RPM), shown at the Technics showing.



RPM'S
MERRY CHRISTMAS
SPECIAL ISSUE

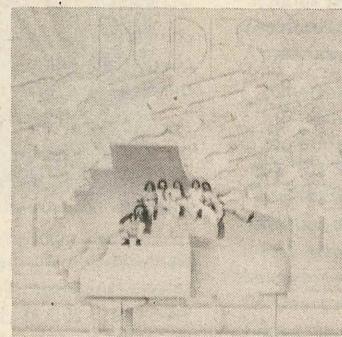
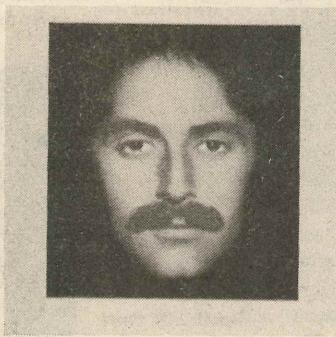
MURRAY McLAUCHLAN
Only The Silence Remains
True North GTN 19-H

Recorded live at Halifax's Dalhousie Arts Centre - a two record sixteen cut set of Murray reminiscing and projecting - "Down By The Henry Moore" "Child Song", "Back On The Street". Produced by Murray with Bernie Finkelstein, shows that live music is best, even on plastic.



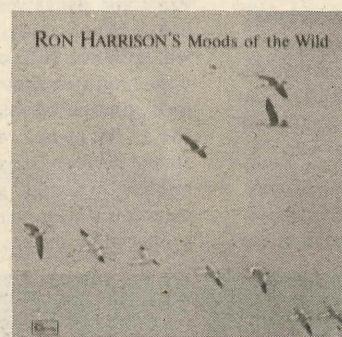
KEN TOBIAS
Every Bit Of Love
Attic LAT 1006-K

Featuring new single (the title cut) which is now No. 21 on the RPM singles chart. Contemporary, soft-rock with a number of cuts as good as the title song, particularly those backed by Shirley Eikhard and Dee Higgins. Written and arranged by the artist who produced the album with John Capek at RCA studios.



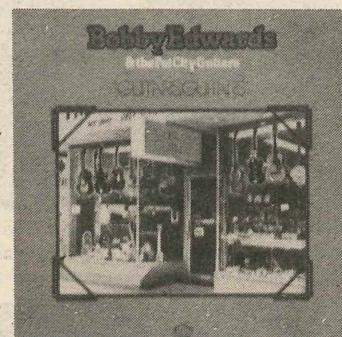
LONDON BOBBY
Streets Of London
British BR 3105

London Bobby's pub style with one side recorded "live" at the Rathskellar Pub featuring old standards like "Heart Of My Heart" and "Tipperary" and a side of Bobby's new ones - some are very Canadiana (try "Highway To Etobicoke"). Produced by London Bobby - the fourth British sing-along pub song LP.



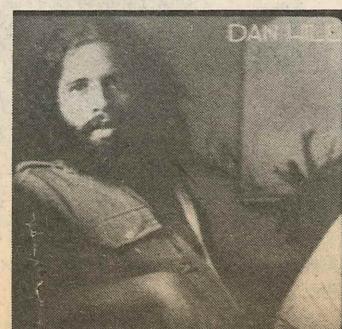
BARRY GREENFIELD
Greenfield
Casino CA 1004

"Greenfield" is surprisingly "easy listening" for the image of the guy on the cover but most cuts are strictly easy rock. His rhyming-Paul-Simon-style-lyrics are backed by a full studio sound. Produced by the artist and K.J. Lundgren.



MOE KOFFMAN
Live At George's
GRT 9230-1055-T

Toronto jazz standards. George's Spaghetti House and Moe each have their first live album. Produced by Doug Riley and recorded by Guy Sharbonneau in the Filtron mobile unit, the 4-side, one and a half hours of melodic jazz is as good as any studio job and, of course, live music is best. Featured in some Hogtown retailers' display ads.



DOWNCHILD BLUES BAND
Ready To Go
GRT 9230-1060-T

Canada's premiere blues band has already gone a long way. Features eight originals by leader Don Walsh who co-produced with Bill Bryans. All tracks by band members at RCA's Toronto studios - a tight production approaching the class the band has previously only shown live. Features single "Old Ma Bell".

DUDES
Columbia KC 33577-H

Strictly hard rock from a group of California immigrants placing in Montreal. Released and widely accepted in the U.S. with strong ad campaign. Produced by Mark Spector in Montreal's Le Studio (Andre Perry). Features six solid cuts by leader Bob Segarini and three by Dude's David Henman

RON HARRISON
Moods Of The Wild
Quality SV-1913-M

Dramatic, full-sound themes composed by Harrison for KEG Productions wildlife films. Tightly arranged and innovative as good soundtrack work must be there's fourteen 2-3 minute cuts that show what can be done with creative studio work at a place like Toronto's Manta Sound.

BOBBY EDWARDS
Guitars Guitars
Attic LAT 1004

The full sound of the finger pickin' Fat City Guitars and the Bobby Edwards Orchestra, sweetened by Moe Koffman on reeds and Peter Appleyard on vibes makes this one "a must" for the "beautiful music ears. Lively and melodic sound of Bobby Edwards originals mixed with a few instant-recognition standards. Canadian Talent Library Production at Toronto's Manta Sound.

DAN HILL
GRT 9230-T

Eleven of Hill's simple, folk-style songs, mostly about memories of his recent teenage past. He's picked up a young following on the coffee-house circuit and fronting for Murray McLauchlan's recent concerts. Strong U.S. interest in Hill. Produced by Matt McCauley and Fred Mollin at Toronto's Manta Sound.

John Allan Cameron

by Wilma Blokhuis

John Allan Cameron, a balladeer from the Maritimes, is making himself known across Canada as a down-to-earth folk singer.

In the east, and especially in his old home, Cape Breton, the name John Allan Cameron is a household word, linked with traditional Scottish and Irish folk music.

But, in other parts of the country, and Nashville, Tenn. (Grand Ole Opry), Cameron is adding a new dimension to the music scene.

Cameron, now making his home in Milton, has just spent three years touring with another former Maritimer, the well-known Anne Murray. He opened her shows.

This fall, he is taking up a new challenge, that of touring across Canada, giving con-

certs on his own.

Cameron's most recent local engagement was at the prestigious Hamilton Place.

"This will be the first concert I'll be doing on my own outside the Maritimes, where I have played for many years", he said.

Cameron gave his first public performance at the age of 12, when he played acoustic guitar to accompany an older brother who played the fiddle.

His music is bred in the tradition of the Cape Breton Highlands, and performances may include anything from a 500-year-old jig or reel, to a modern folk song.

His solo performances will be the second new challenge for the 36-year-old singer.

The John Allan Cameron Show on the CTV network may perhaps be his biggest break for recognition across Canada.

"But it's a new discipline for me", said Cameron, who had previously performed only before live audiences, and still prefers them to the television studio.

"I feel most at home doing live concerts, rather than taping a TV show for an anonymous audience. I don't get much response from a camera."

Cameron tapes his show in Montreal, and always works two months ahead. This month, he will tape four shows, and his final tapings will be done in January.

He finds it difficult to give a "total performance" on TV, as his introductions are limited to 10 seconds, in comparison to some 40-second introductions given at live concerts.

But he's happy with the feedback on his "prime time" show on Tuesday nights, and he anticipates the network will run the John Allan Cameron Show for a second season.

Cameron has a few albums to his credit, including "Lord of the Dance" and "Get There By Dawn", recently recorded for Columbia Records.

And he is working on a third - a "live LP." The album was recorded at a recent concert Cameron gave in Halifax, where the "audience was superb."

"They were up for the performance, and their good vibrations enhanced my concert", he recalls.

"A good audience can make a performer do better."

Cameron feels an audience is important, "and I treat them as human beings, and not as entities paying \$3 or \$4 to sit down."

Tentative plans for a tour of western Canada in November include Regina, Saskatoon, Calgary, Edmonton and Vancouver, said Cameron.

"I want to do one concert a year in different places in Canada, rather than do 10 nights in a certain place, and not return there for five years."

Before his CNE grandstand show with Anne Murray (his final before going solo), Cameron toured with her through British Columbia.

One question which may be floating in your mind right now is why John Allan Cameron left the Maritimes, and settled in Milton.

Cameron has been in Milton for two years, and loves it.

"It reminds me of Dartmouth, a small town near Halifax."

But now he's near Toronto he considers to be the "hub of the Canadian music industry."



John Allan Cameron

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NOW INTRODUCING
THE SMASH ALBUM**



ABL 17004

ON ABLE RECORDS

DISTRIBUTED BY LONDON

Johnny Rivers - 25 million records later

by Michael Dolgy

It's been reported that you started the "whole American disco craze." How did that come about?

Well, I was playing in a club in L.A. in '63. We'd built up a real good following, a line outside every night with people scrambling to try and get in and movie stars hangin' out. It was a small place which held maybe 300 people, maybe even less . . . and then somebody approached me on the idea of a place called the "Whiskey A Go Go."

These people had just come back from France where the original Whiskey A Go Go, a straight discotheque was, and they had the opportunity to get a place on Sunset, which at that time was called "The Party." It was a total bust-out, a big-loser. The people said that if I would sign with them, they would take over this place, wanting to call it Whiskey A Go Go, and playing records between our sets with girls dancing in a glass cage above.

I said great, and they offered me a good

contract with a rising scale. At that time I was just getting flat scale, about \$130 a week, so I said okay. We opened the Whiskey on January 15th, '64 and it was a smash from opening night.

What type music were you playing?

Just rock 'n roll . . . the same stuff I'm playing now. Mostly old stuff, like Chuck Berry tunes which I played in my Junior High School Band in the fifties.

We had three pieces, a drum, a guy named Joe Osbourne playing bass and myself on rhythm guitar. I'd also play a little lead.

You have been tagged as "one of the most understated influences in rock 'n roll." Any comment to that?

I think what they mean by that is the fact that people in the general public, because of a lack of proper press, or whatever, don't relate Johnny Rivers as the guy that had all those hit records. They know all the songs, they remember the records, but they don't

relate to me as the guy who actually did them up and re-recorded them. Constantly I'll do a show and somebody will say, "Wow man, I didn't realize that you had that many hits."

Would you prefer to stick with Top-40 or branch out and do some other kind of music . . . say jazz?

I can't play jazz, I wouldn't even know how to relate it.

I mean, I like it, I enjoy it, but I wouldn't try and play it.

Do you have any thoughts on the way music is heading today?

Well, there's no trends, that's the thing that's happening now. I think it's all happening, country, r&b, it's all been meshed together. The Eagles "One Of These Nights" is country, yet it's r&b. It's the music coming together, and I think that ALL sounds are valid now. Pop songs are hip, straight out rock songs are hip, country tunes, reggae . . .

I think it's all in the music . . . the vibes and the way it's played. The way that we present it and the feeling among our band members shows the fact that we really enjoy what we're doing. I think our audience feels that . . . when the sound's right.

What advice would you give kids that are trying to break into the market?

It's just perseverance. You're either motivated from within to do it, or you're not. Times are different today in the sense that there's more competition, with audiences more critical, with ears more refined. They can hear when you're singing off-key and they know it . . . if you did that ten years ago, they wouldn't have been all that aware.

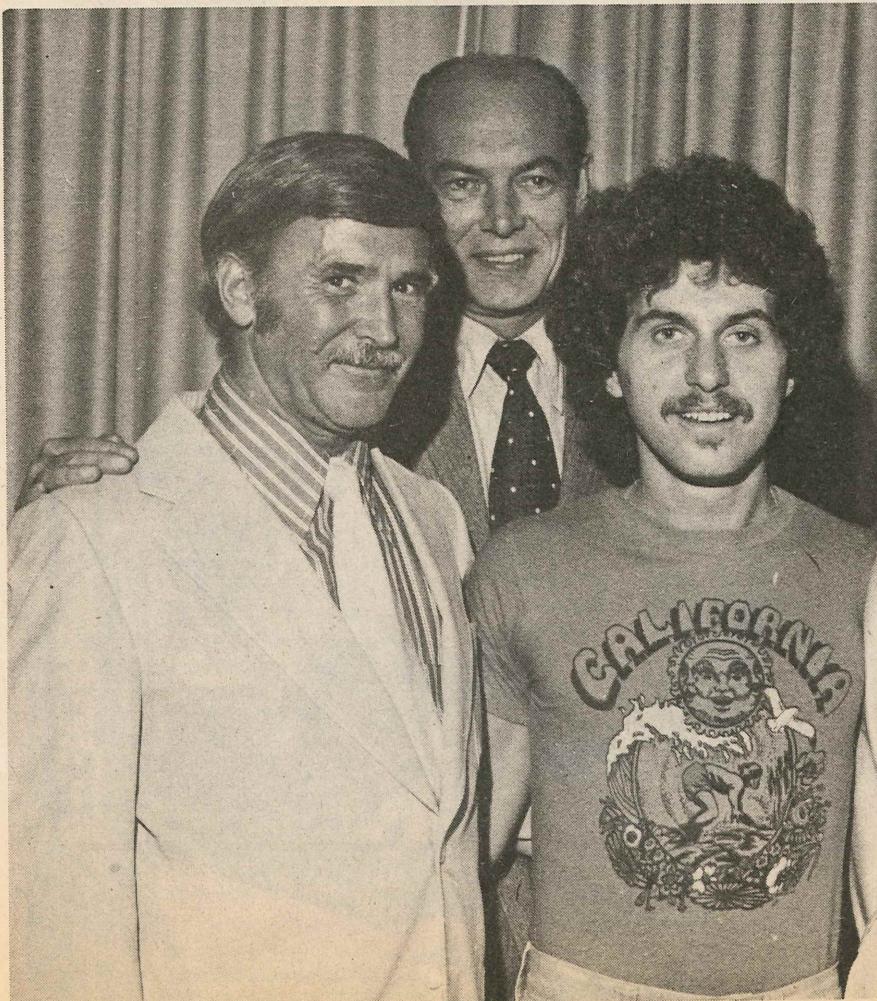
It's all in the art. It's like a painter can have the best PR guy in the world, have write-ups in all the top magazines and know all the best gallery people etc. But if his paintings are shit, then that's all he'll ever be. If his art-work is great then he's going to make it. It's the same way with music, or anything for that matter. It's all in the music. I'm not putting theatrics down, because I think that's part of it. I think there has to be a certain part of show . . . there's nothing wrong with dressing different from the people in the audience, but the bottom-line is the music.

The rest of it is like a bit of whipped-cream on the cake. We try to lay good positive up-vibes on people.

That's the main thing what we're trying to do.

Johnny Rivers' new LP is entitled "Lovers And Old Friends" distributed by Columbia (KE 33681). Check out "U.F.O." (3:47) featuring Tom Scott and his sax-blow.

And yes . . . Johnny Rivers does indeed believe in flying saucers.



Kris Pindoff and Columbia Canada's president Terry Lynd take time out to welcome Johnny Rivers to Toronto during his recent promotion tour of Canada.

SGM & D.B. Watson prime nat'l pump

British Columbia's D.B. Watson's new single, released by SGM Records, is sort of a one-man band effort. He sings his own songs, "Nothin' At All" and "Don't Wait Too Long" which he published through Astral Music, and plays, keyboard, bass, drums, vibes, harmonica, guitar, synthesizer and sings background harmonies.

Suzuki sport Cycles for BTO creative displays

Polydor gave Suzuki 125 Sport Cycles to the creators of three winning record displays in their Bachman-Turner Overdrive feature display contest.

The contest, run in conjunction with BTO's national tour and release of "Four Wheel Drive", was judged by Polydor president Tim Harrold, marketing manager Tony Panet-Raymond, sales manager Dieter Radecki, and ad and promo director Allan Katz.

BTO hometown Vancouver's Cullen's-Brentwood (Paul Sanders and Peter Behnke) and Treachers Record Ltd. (Richard Watt) each took a first prize along with Montreal's Alexis Nihon Plaza Miracle Mart (Howard McCluskey).

The judges gave special merit awards to Edmonton Centre A&A Records & Tapes, Winnipeg's Music City No. 2, Bedford Nova Scotia's The New Sound and Sam the Record Man stores in Bramalea and Yonge Street Toronto.

Anne Murray guest spots on John Allan Cameron TVer

At 9:00 PM, Tuesday November 4th, CTV's "John Allan Cameron" show, logged in a special appearance by snowbird-warbler Anne Murray.

Both entertainers share the distinction of belonging to Balmur's trade-dubbed 'Maritime Mafia', and although each had been reared in the province of Nova Scotia, their individual singing-styles, wander uniquely into divergent themes.

Anne has been Canada's international emissary on the pop circuit, whereas John Allan's received as a traditional cum contemporary folk artist.

John Allan opened his show with a tune entitled "Anne", and Anne followed up with "He Thinks I Still Care." A traditional folk ballad, entitled "Four Maries" then followed.

Anne's new album, "Together" was featured by way of her delivery of its single release, "Sunday Sunrise" . . . the first time ever that the number has been given a television exposure. Gaelic mouth music was the expression that John Allan had been teaching Anne, and together they harmonized on the duet of "Gaelic Surprise."

The "John Allan Cameron" show is produced for CTV by Champlain Productions Ltd., Montreal. Executive producer of the feature is John Krug.

SGM reports that "Nothing At All" has been playlisted on 21 radio stations. D.B. Watson has played with Electric Prunes and Stalion Thumrock both in the U.S. and in Canada. He was a featured guest on Bruce Payne's show which is seen over Victoria's Channel 6.

Raintree and Salsoul for Polydor distribution

Polydor A&R director Frank Gould was in California recently to complete talks with Raintree's Phil Jones to distribute the Raintree label in Canada. Gould is very confident of the ability of Jones, formerly with Polydor-New York and Motown, to generate hit material.

Polydor promo and ad director Allan Katz announced that Raintree will have a double-bill launching in Canada with releases of Diane Gilland's "Serenade That We Played" and John Livigni's "Machines." "Machines" is already breaking out in the U.S.

Gould also signed with Salsoul Records' Joe Cayre to give Polydor the right to the Salsoul Orchestra's big New York disco hit "Salsoul Hustle." The "Hustle" is already breaking into the Canadian disco scene and Salsoul is releasing the Orchestra's first album soon:

Slic Brothers move to larger location

Slic Bros., an art firm specializing in promotional work for Canadian entertainment has grown out of its old studio and moved to a 3500 square foot space at 75 Sherbourne Street in downtown Toronto.

Sales representative Peter Francey says Slic Bros. is working with a growing number of clients on projects such as album covers, press kits, in-store displays and media advertising.



Music director Robbie MacNeill (l) and John Allan Cameron flank Capitol's Anne Murray on the set of the "John Allan Cameron Show".

More than your average Joe

by Michael Dolgy

Joseph Mendelson was born in Toronto Western Hospital in the year 1944.

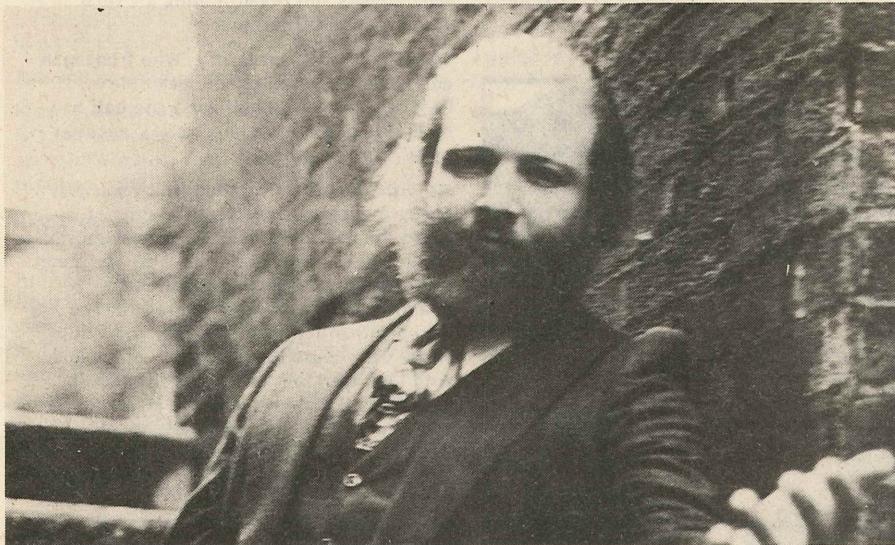
After his man-eligibility for 13th-year bar-mitzvah, Joe's parents trucked the family to Maple, Ontario, where Joe attended high-school . . . academically sound in football coupled to running-downs on the women.

His first musical-buds bloomed fruitfully when a sister of 12 years senior stashed a beat-down guitar in the living-room closet. Whenever Joe craved "the urge", he would slink into the closet, pull on his strings and he'd play-boy . . . his parents thought it

Mendelson trekked across the Cancon-board and finally came back to Toronto, landing a few gigs in Yorkville's "Halfbeat Coffee House" and managing to brush by Joni Mitchell whenever t'was possible to detect her scent.

In '64 Joe wrote his first self-writ composition entitled the "Rooftop Blues" . . . a song concerned with the hunch-backed b.o.-hemia life before the conception of Attic Records.

His first LP-release in '69 was entitled "Stink" (U.A.) with a Michael McKenna-Joe



Nobody's Joe Mendelson

strange that a young-man would spend his wonder-years chicken-cooped giggling in a closet, so they invested their son to guitar-lessons. This endeavour lasted for two weeks, resulting in a bald-headed teacher trying to pull his hair out, as well as spouting off the word-gems, "... forget it kid. Better you should stay in the closet." Such knowledge coming-in at five bucks an hour was very thought-provoking indeed . . . Joe straightened out his stance, marched off into a flowering brave-new-world, and throttled his axe with frenzy.

He was to receive the finest instruction possible. He taught himself. Self-instruct lessons paid-off with happiness experienced by the Portuguese-workies on Joe's spare-time cash-construction jobs, who would kick-up in steel-toed joy, whenever they saw the Mendelson boy . . .

When he eventually passed-out as a high-school grad, Joe came back to Toronto and applied-himself to the U. of T., majoring in beloved football and demoing creative-thrusts in his handling of painting, window-display and leather-design.

Music was not then his 'main' vocation, but rather a welcoming relax-inducer. Any musical encouragement has been attributed to folkie David Whiffen, who gave Joe a dues-opportunity in a club on the Prairies.

Mendelson Mainline . . . raw mucho-blues, and mutual audience-acceptance.

His next release was "Canada Our Home And Native Land" followed by the tastefully mung-nifty-scent "Bump 'N Grind" . . . playing the Victory Theatre to an Aqua-Velva high-balled New Year's crowd of music/women oglers.

I enjoyed it very much.

"Mr. Middle of the Road" debuted Joe as a solo-performer, and now enter his latest-Cancon "Sophisto" (TR 100A-K), coding itself as being four-parts "mapl" logo . . . Joe Mendelson designates himself as a spare-parts well-oiled that can never be labelled to logo.

The man's a composer, arranger and producer, with a significance acknowledged as biting satirist. He's more than aware of the footballed-biker personna, but down deep within he's another sensitive Jewish boy (and way down-deeper if you care to really dig-it) Joe Mendelson's a stimulating eh? - one sound original.

"Sophisto" . . . a fused conglomerate of verbal wit-sensitivity, wasting no air-time with just easy-listen MOR, in order to deprive the soul-hungry mind from a delectable intelligence-fodder.

What you hear is what you want to get . . . distinct sound, blatant image, and some good food for thought.

Joe vocalizes and acoustic-plucks, Ed William Purdy plays with organ, bass and struts, Adam Mitchell produces and bridges-unit with plugged-guitar, Jorn Anderson slaps out drums and percussion, and Thundering John Hisey's backgrounder vocals set up the sparkle for Susan Stone's wailin' de-light.

A sense of musicians performing the jam with jazz-influences for something butter.

The industry-trip of "who you socially are" is conveniently put to the chop-block on the "Name Of The Game" (2:59) . . . "the name of the game ain't shmaltz, it's results!" (a jargonized-message of understanding if your head's listening on the right block).

And there's tons more desirable fare that all the programmers should try and air: "The Sophisto" (3:15) labels excess and defines the Seventie's stomp in the name of love, "My Engine Won't Idle" (2:20) is a piston-pounder monkey-wrenching of the Motor City madness, and Joe's "Matrimonial March in 'G' Major" successfully pulls all the strings.

The album's easy with-drawling and laconic sense of humour finally elevate Joe Mendelson to a sweet 'n sour ball sound.

When was your first big break?

The only break of any real significance was a compound fracture I sustained from a heavy football practice, once. Musically speaking . . . I never had one.

The only "big break" I ever got was being able to boast of my good health. I know of many acquaintances that are a bit sick and I appreciate what I've got . . . I think I'm pretty good at what I do, and my health will always carry me through.

As far as any significant music opportunities "opening up any doors" for me, I would have to say that I gained a lot of insight when me and McKenna formed the Mainline. Michael, although, was not really motivated by the same pursuits that I was.

What was the difference between the two of you?

Well to start off with . . . Michael was independently wealthy and mainly concerned with being a pop-star.

I said to the band "let's go to England" because the whole blues-number was beginning to open up . . . ultimately everybody wound up in England, me Michael and most of the other guys who were just hanging around in the band for the ride.

In 1970, it dawned on me that I was "all" of the Mainline . . . writer, director and creator, and as I realized that everyone involved was trying to emulate me, then I decided to gradually move out on my own.

Your music is highly-original in approach. Are there any types of Canadian music that you enjoy listening to?

I happen to really like Stompin' Tom Connors, because he is one of the few

MENDELSON continued on page 15

" . . . 'Lisztomania' doesn't leave much to be desired . . . "

by Boyd Tattrie

There was a time, long ago, when Ken Russell succeeded in blending his self-indulgence, ambitiousness, and ego to produce very fine films. (remember "Savage Messiah", "Women In Love", "The Music Lovers?") But then, for some reason - the desire for greater commercial success, perhaps - Russell's self-indulgence overcame him, and the artistic quality of his films, while still maintaining a flicker of genius, began to weaken. ("The Devils", "The Boyfriend", "Mahler.") There were elaborate dream sequences, runaway fantasies, and symbolism thrown in your face by the bucketful.

But the third stage has been worse; Ken Russell has discovered rock. A pretty good album by Pete Townsend & Co. was turned into a pretty bad movie by Russell. 'Tommy' was one huge rambling, symbolic fantasy, a clothesline on which to hang a string of dirty ideas from Russell's seemingly uncontrolled imagination. All remaining traces of depth and realism vanished. And somehow, an appreciation and understanding of music that had impressed me so much in "The Music Lovers" was just a memory. Except for those nice bits by Elton John and Tina Turner, the soundtrack that dripped out of the Quintaphonic speakers was an unrecognizable Muzakal mess.

And now, "Lisztomania" - a film that "Out Tommies Tommy." That phrase just about sums it up. When once Russell's treatments of historical biographies was merely questionable to some, they are now absurd. His views of Liszt, Wagner, and Germany are faithful only in the remotest abstract. Wagner is depicted as a vampire, while Nazism is personified as a guitar-machine-gun-toting Frankenstein monster, mowing down Jews in the backstreets. Imagery like this is revolting. The major idea behind the movie - exploiting contemporary standards by having a pop star of today playing a pop star of ages ago - has validity, but the execution of that idea is doubtful. "Lisztomania" rambles and stumbles as if Russell one day thought about Franz Liszt and pop stars for five minutes and began filming the final scene that same morning.

The choice of Roger Daltrey, Who front man and "Tommy" star, for the title role in "Lisztomania", was half good and half bad - he looks good but acts badly. All a matter of priority, I suppose.

As with "Mahler", the soundtrack was just background music much of the time. I hated the vocal treatments of Liszt's music; I would have much preferred Rick Wakeman performing by himself without Daltrey straining away with awkward lyrics. The solo piano antics, where Wagner and Chopsticks were combined, were very enjoyable. And I enjoyed the song in the final scene, with Russell making an all-out effort to have us come away feeling good despite all the preceding cynicism. But Liszt's music seemed to take a back seat to Russell's over indulgence, and it was rather frustrating. It would appear, though, that from what I could hear of it, the soundtrack album would be a worthwhile investment.

There were a couple of scenes in "Lisztomania" that stood above the rest of the movie. The Modern Times scene was touching and particularly well-done. Ringo Starr's Pope in cowboy boots was terrific - a rare scene in which Russell's absurdity succeeds. And Rick Wakeman fans may feel that their hero's brief debut as Thor was, alone, worth the price of admission, and I wouldn't disagree too strongly.

But these few moments are rare, and all in all, "Lisztomania" doesn't leave much to be desired.

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SPECIAL ISSUE



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ON UNITED ARTISTS RECORDS AND TAPES



A place in the sun for Matt?

by David Sheehy

Matt Lucas is probably best remembered for his smash 3.5 million selling single, a bluesy rendition of the Hank Snow country composition "I'm Movin' On." That was back in 1963, the same year he was voted Belgium's musician of the year. After a hefty amount of booze, dope, bad women, and some bad company, Lucas gave up the business and became a printer in London, Ontario. Six wives and one heart attack later Matt Lucas is recording again, and has definitely cleaned up his act. He has recently released a single on the Quality label in Canada, soon to be released by Columbia in the States.

Lucas dropped by at RPM recently and we had a chance to ask him a few questions.

Are you presently on tour?

Man, I've been on tour for 25 years. Actually I just returned from a six week engagement in Windsor, and I'll be returning shortly for an additional three weeks.

Any product to follow your new single "You Gotta Love"?

At the moment I have two singles and two albums in the can. The albums are all Canadian and were recorded at Thunder Sound in Toronto. "You Gotta Love", my new single is on the Quality label in Canada, and is soon to be released by Columbia in the States. The single was produced by Ollie McLaughlin who has 14 gold records to his credit. We used Donny Hathaway on keyboards, Phil Upchurch on bass, and the background singers are Motown singers. K-Tel will include the cut on an upcoming album and Quality will include it on their Golden Treasury Series.

MENDELSON continued from page 13

cultural aspects of this country . . . representing a very simplified form of country music. I also get off on Carol Pope and "Rough Trade" and I respect any performer that adheres to his own form of originality. There are not too many Canadian artists around that I consider to be relevant to the times. To me, they sound as either variations on other themes or third generation imitations. Just because a performer has reached some type of public success, doesn't necessarily imply that the performer is a good musician. There's no such thing as art or quality having 'success'.

What designates success for you?

To me, it's all in the pimp . . . the promotion is the factor that moulds the heavy-weight star.

What then, is your reason for becoming involved at all?

Well, most people are a product of their parents and environment. I consider myself to be a mutation . . . my music is my art, a very personal crusade that's NOT motivated by fame, fortune or the ego. The name of my game is health, creativity and love . . . as well as trying to stamp out waste and sickness.

How did you get your start in the music business?

I started out playing the drums. I was always interested in music as far back as I can remember. I was a great fan of Buddy Rich, Krupa, and most of the great "jazz cats" back when I was in Tennessee around 1953.

Were you part of that famous Sam Phillips Memphis scene?

Oh yea! Those were the days. I was with Elvis, Carl Perkins, Jerry Lee Lewis, Roy Orbison and a lot of the others. We used to play on the roofs of drive-in theatres and Jerry Lee would get high and throw his piano off the roof. Crazy times. Later on I worked with John Lee Hooker, B.B. King, Little Melvin, and Ike Turner.

When did you begin writing?

All my life, ever since I was a little kid. I would say mostly blues, because that comes easy to me. I love the blues.

Any opinions of the Canadian music scene?

I've been treated well here. However I find that things move slower here than in the States. We used to go into the studio and record a single, finish at 6 p.m. and the records were being played on the radio stations by 8 p.m. that night. Actually they would be playing a demo tape, and the next day they would have records. Things are generally slower in Canada.

Who is in your present band?

I've got a new trio with Cam Marshall on bass, and John Whiteside on lead guitar. Both boys are from London, Ontario.

I'm out there to try and change a lot of the bullshit heavy . . . through an education that the power of the media has given me.

But I don't want to ever become involved with anyone unless they're pros. I'm tired of getting ripped-off by fast-buck managers . . . if I had all the bread that I should have by now, then I'd be producing a lot of records, theatre, writing movies and publishing books, including two that have as yet to be published.

Your music reveals you to be tough on many aspects of the human condition, with intentions very honest and motives very sound. That in itself is a rare commodity and challenge to the record biz.

Well, I know that a lot of people will realize that I'm out there to entertain as well as have a good time, and by the reaction I get people seem to dig it.

To put it very simply . . . my music is a product of my getting screwed but as a result I'm a very head-strong type average Joe. I'm poor now and maybe a little broke, but I'm happy to say that I've got my good health, a good pimp and a good record.

Mendelson re-united with Michael McKenna for a "Mainline" show recently and has sparked a few solo appearances for future dates.

SHOW AND TELL (Concert reviews)

HEADLINER	RICK WAKEMAN
OPENER	PROCOL HARUM
DATE	OCTOBER 16th
PLACE	MAPLE LEAF GARDENS
TICKET RANGE	CONCERT BOWL \$6.60, \$7.70
PAID ATTENDANCE	5,900
GROSS	\$40,900
PROMOTER	CONCERT PRODUCTIONS INTERNATIONAL

Gary Brooker piano-man ably hounded out the sounds of his salty-dogged Procol Harum. Chris Copping handled organs, B.J. Wilson pounded drums, Mick Graham on guitar, and Cartwright on bass with lyricist Keith Reid off-stage overseeing the proceedings in whiter shade of pale informal apparel.

The band encored with rock 'n roll from their latest symphonic-sonic intended "Procol's Ninth" (CHYR 1080) distributed by WEA Canada . . . this new album being one of their finest rock-excursions since the release of "Grand Hotel."

And then the sound of the Rick wake, man . . . beginning with a classic expression on tape, as calliope-painted curtains backdropped the presence of a pedestal Rick Wakeman.

Wakeman and the English Rock Ensemble: two horns, one guitarist, one bassman, two percussionists, and a wide-ranging soloist, together succeeded in Concert Bowl-ing over the small but enthused turnout.

Wakeman encored with his moogy "Merlin" which can be found on his most recent LP "The Myths and Legends of King Arthur And His Knights of the Round Table" (A&M SP 415).

Check out wizard Wakeman in Ken Russell's "Lisztomania" . . . to miss such an acting credit is to bone up as a Thor-head. MD

HEADLINER	JIMMY CLIFF
DATE	OCTOBER 14th
PLACE	MASSEY HALL
TICKET RANGE	\$4.40, \$5.50, \$6.60
PAID ATTENDANCE	2,422
GROSS	\$13,400
PROMOTER	CONCERT PRODUCTIONS INTERNATIONAL

. . . Voodoo R&B as spooned-out by the man who initially made it palatable.

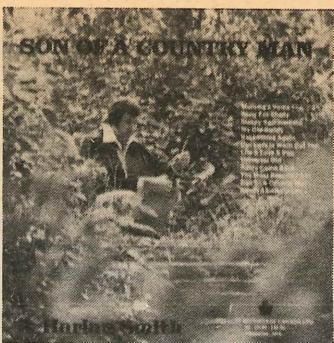
The first Canadian appearance of Jimmy and his 9-piece backup, sweat-soaked enthusiastic into a crowd of predominantly white latin-soul searchers, all swaying with the rhythms of his grass-skirting reggae . . . rolling sweet 'n easy with his sound's high-tide.

Jimmy Cliff is showcased in the original cinema-soundtrack of "The Harder They Come", with a new release for all his fandom Cliff-hangers, entitled "Follow My Mind" (MS 2218), distributed by WEA Canada.

Jimmy Cliff . . . the original beach-boy. MD
CONCERT REVIEWS continued on page 23

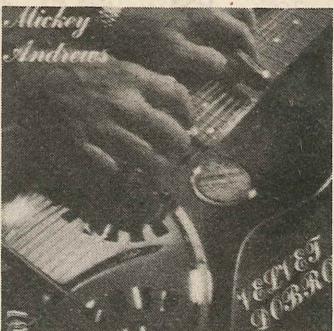
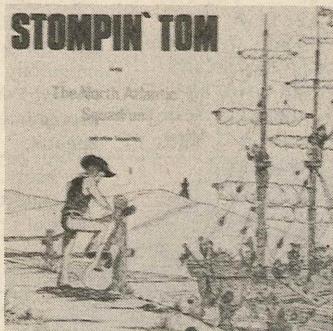
PATTI MacDONNELL
Yellow House Of Love
Quality SV 1918-M

Featuring her big song of 1975 ten cuts, eight by the artist, with a definite MOR sound. Side 2, produced in Nashville by Rick Sanjek shows a little more country with pedal steel and mouthharp sweetening. Side 1 tracked in Vancouver's Timbre Sound and produced by Jake Doell.



STOMPIN' TOM CONNORS
The North Atlantic Squadron
Boot BOS 7153-K

Twelve new Connors' originals on his 26th album. Canadiana, comedy and love songs as only he can sing his own. Even though "Squadron" is featured, everyone can find his own favourite, mostly depending on where they're from and where they're going.



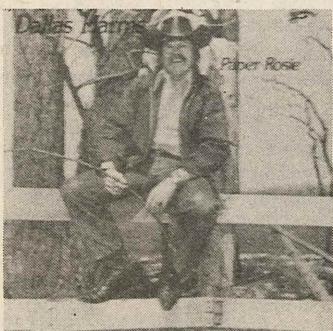
LEWIS PEDERSON III
Rodeo No. 1 Sport
Broadland BR 1916-M

Saskatchewan's Len Pederson says he wrote "a concept album on Rodeo from Grand Entry to the last bull ride" and his 10 bronc-buster, cow-puncher cuts put a little "western" back into country. Keith Mackay produced and Gary Buck did the session with a handful of good country pickers.



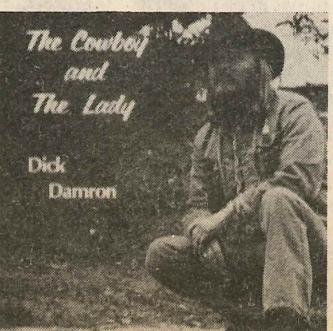
DALLAS HARMS
Paper Rosie
Broadland BR 1917-M

Featuring Canada's top country song this year with nine other Harms originals produced by Gary Buck. Contemporary country fare with a few other than the title song deserving and getting much airplay. Harms can write popular country and it's a good bet his best are yet to be penned.



DICK DAMRON
The Cowboy and The Lady
Broadland BR 1915-M

Like the other two new Broadland releases, all songs are by the artist - some strong and some not so strong. Damron, the country's top "hard" country singer, shows a streak of "outlaw" that could move him into a unique role in Canadian country. "Outlaw" Roy Payne agrees. Produced by Gary Buck.



R. HARLAN SMITH
Son Of A Country Man
Royalty R 2000-9

R. Harlan is the best "voice" in Canadian country and the album limited only by what hard work through his own Royalty Records can achieve. Produced by the artist and tracked at Edmonton's Project 70. Features "Mamma's Voice" on both MOR and country stations. Other cuts deserve same.

MICKEY ANDREWS
Velvet Dobro
Periwinkle PER-7342

Thirteen instrumental compositions by the artist go outside Dobro's normal country fare. An easy listening sound with big chorus, string and brass backup. All originals so no "instant recognition". Produced and arranged by Art Snider at Sound Canada.

WILF CARTER
There Goes My Everything
RCA KXL1-0119-N

Ten new Carter cuts, four originals show the matured, traditional sound of Canada's country classic himself. Just good old 4/4 guitar-strummin' backup. Don't count this living Canadian legend out yet.

BILL & SUE-ON HILLMAN
14 Original Songs
Maple Grove MGS-1005

Written and arranged and produced by Bill, '14 Songs' is the best use of their original sound yet. Sincere duets covering almost all of the standard themes of contemporary country with cuts for any broadcast style.

BILL & SUE-ON HILLMAN
The Western Union
Maple Grove MGS-1004

Fifteen cuts of contemporary, country standards. "Union" leaders Bill and Sue-On go well doing things their way. Arranged and produced by Bill - a healthy product of years of experience with folk, rock, country and MOR styles. Total prairie production at Winnipeg's Century 21 Studios.

The great white "Wail" of sound

by Michael Dolgy

A New York music off-shoot, Moby Dick, ringing about as "Wail", may soon be destined for the gold-minds, if producer Bob Ezrin Midas-wander-full has his way.

Ezrin, he of the Alice Cooper machine, and conception-man for Lou Reed's "Berlin" has considered pre-production at Toronto's Nimbus 9, "sometime in the near-future."

The future is accelerating fast.

Wail's a Black Sabbathed curdling original in their self-writ composing style, and their display of gymnast's prowess, Spitz attention for audience-encouragement.

Possessed but not dominated by a classic rock set-up, Wail boasts galactic-groping as embodied by violinist Reinhard Straub . . . for eons classical violinist, now jam-expand-ing for the hump of rock.

This fiddler creates and evokes a distinctive Time-martian on . . .



Wail's Reinhard and Bob with RPM's Michael Dolgy.

Front-man Bob Murray, former alterboy to Sunday's Mass, sounds an Alice Cooper drollery whilst effecting the innocent girl-next-door.

Murray is the power-force behind the sounding Wail, and his keyboards and scrambled focus lend support in the name of band-aid.

Dale Crouston hefting bass, Stanley Clarke institutes all undercurrents, and Dave Munkoff, lead-guitar, demoes ice-pickin' . . . early Frost.

Drummer Dave Barnes, acknowledged fan to hang Keith Moon, takes the opportunity to down-beat foot-smash . . . watch him stick a heavy cymball-ism.

Ezrin is interested and so are the fans, as they dance-swarm together for an alternating space to steam-beat.

New York boys that've come to make good in Canada . . .

NEXT WEEK

RPM'S
MERRY CHRISTMAS
SPECIAL ISSUE

What you should know about Faces and Stewart

Rod Stewart, the all-night glitter cat-caller, sounding of gorged vermouth and El Produc-tos, was CPI-headlining, Monday October 27th at Toronto's Maple Leaf Gardens.

Rod Stewart was elevated out of the streets with a break from Long John Baldry (the entity responsible for Elton's 'John'), "Jules" Driscoll and her Trinity-man Brian Auger . . . the three pacted in a hard-sweat unit called "Steampacket."

Former get-down Yardbird Jeff Beck, coralled the Stewart-rasp, which many purists insist lent the balls necessary for the Beck sound. Ron Wood, former sparkle-guitarist for the bands Bird and Creation, was coerced into siding as Jeff Beck's bassist . . . forced to play second to the lead. The group's feed-back Jeff Becker's, milked anticipation to the audibly-involved, and Stewart's vocal-that-would-never-cracko, sounded raw/gutsy and the Truth . . . according to the gospel of Rice Pudding (half an hour later you're

hungry again.) When this phase of the Beck-troupe went the way of frustrating burnt-out, Rod Stewart and Mr. Wood, squeezed into the Small Faces, which Steve Mariott had abandoned in search of more Itchycoo, in Humble Pie.

The band was then known as being about . . . Faces.

Rod Stewart is top-40, with a wrench-emotion for audience-love. He's enjoying the screwing around with blonde bum-shell Britt Ekland, continually head-in-the-news, on this his latest "Atlantic Crossing."

In the words of the copy-writer, his "Atlantic Crossing" is "worth wading for." Now, in possibly their last concert-tour as a unit, Rod Stewart and the Faces, accompanied by a concert-weary Ronnie Wood scrambling front-face after gig as right-hand to Stoned Keith Richards, together generated the sterling hard-pounds of English rock . . . Monday October 27th, Maple Leaf Gardens.

Kudos from PM Trudeau "excrement" from Menuhin

Prime Minister Pierre Elliot Trudeau presented in Ottawa, the first International Music Council Awards, to honour violinist Yehudi Menuhin, Indian sitarist Ravi Shankar and the late Russian composer Dmitri Shostakovich.

Trudeau presented the awards . . . Eskimo

soapstone sculptures in the form of Canadian loons.

Yehudi Menuhin is president of the council and in a recent interview, the classical genius insisted that radio today is turning on the listeners with a form of "gift-wrapped excrement."

Balmur's Murray heavy on TV dates

New Balmur artist, Bruce Murray is growing very familiar with TV studios. His first

album was released in November but recently he has appeared on CBC's noontime Bob Maclean Show and on Brian Linehan's

City Lights."

Murray has taped an appearance for the Tommy Ambrose "Celebration" show (CBC) and has scheduled a November taping for CTV's "John Allan Cameron."

McLauchlan's new release aimed at FM progressives

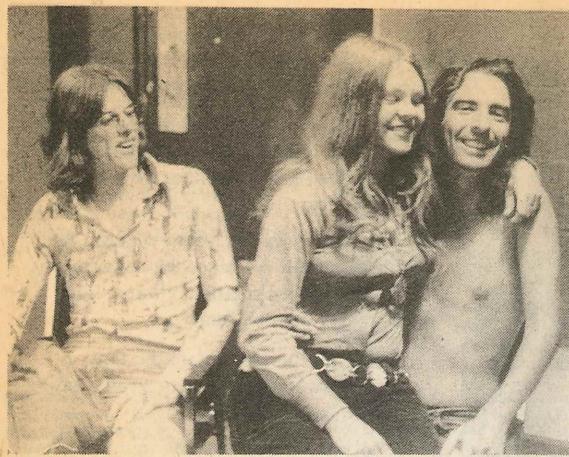
For the first time in several releases, Murray McLauchlan's new single isn't listed at Calgary's country giant, CFCA. Program Director Larry Kunkel is usually the first to jump on a McLauchlan single but this time "he passed." Obviously McLauchlan has aimed at the contemporary rock or AM progressive market and would appear to be experiencing a successful pattern in the breakout and major markets.

Initial reaction to the "Little Dreamer" single came from several eastern Canadian breakout markets including VOCM St. John's CFNB, Fredericton, CKCW Moncton and CKBC Bathurst, to name a few and then into Ontario where listings appeared on CKWS Kingston, CKLW Windsor and Peterborough's CHEX and CKPT. Major markets following included CKOC and CHAM Hamilton and Toronto's CFTR and CHUM.

GRT distributes Island east of British Columbia

Island Records announced that GRT Canada will distribute all Island releases here outside of British Columbia. Final contract negotiations were worked out between GRT's Ross Reynolds and Island's Charlie Nuccio in Los Angeles.

Island artists include Bob Marley and the Wailers, Fairport Convention, Jimmy Cliff, Traffic and Peter Wingfield whose "18 With A Bullet" is currently rising on the charts. Island has 5 albums and 9 singles scheduled for release this month.



Winners of the CKY Winnipeg Alice Cooper contest (l to r) Ken Newhouse, Helen Mestekemper and Alice Cooper



WEA's Larry Green makes award presentation to Alice and his group during their concert in Montreal.



(l to r) Darren Diehl, Joe Gannon (Alice's mgr.) Alice, Alden Diehl (mgr. CKY) Gord Morrison (CKY radio sales) and Don Coward (WEA promotion rep in Winnipeg).



WEA's Jacques Chenier and Roger Desjardins with Alice Cooper contest winners from the Maritimes and Montreal.



CKLG's Sterling Fox with Vancouver's 3rd runner up - Spiders Nest.



CKLG's Gil Harris getting out of the coffin to start Nightmare presentation.



CJME and CFQC (Regina and Saskatoon) winners with Alice Cooper.

Alice in promoland - a coup for WEA

by Michael Dolgy

... jumbo jet-black greasy-haired spiders, Fred Astaire dancing top-hat skeletons ... the Alice Cooper Show '75, headlined as "Welcome To My Nightmare" ... an ambitious multi-media performance theatrically realized for the Seventies.

(Aside from the street-theatre madness of San Francisco's "Tubes")

There has NEVER been a rocker's-concert as conceptually creative as last summer's Alice Cooper Tour.

"Welcome To My Nightmare" was also the title of a television special and IS the title of Alice's first LP-release on the Atlantic label.

WEA Canada mounted a nation-wide promotion to coincide with both the album and tour.

Station promotions were arranged with CHUM-FM-Toronto, CFGO-Ottawa, CKLG-Vancouver, CHED-Edmonton, CKY and CFRW-Winnipeg, CJME-Regina, CFQC-Saskatoon, and CJMS-Montreal.

Promotions were as clever as the album/concert's intentions:

May 2nd in Toronto ... Concert Productions International and CHUM-FM, contributed to the success of a "sold-out" performance, with WEA announcing a "Send Us Your Favourite Nightmare" contest, enabling a night out with Alice. Winning entry was 15 pages long.

May 3rd in Ottawa ... The CFGO-Ottawa promo and contest was credited with selling more than 40% of the show.

June 24th in Vancouver ... Mark Wilson WEA West Coast promo-man, engineered a "Dress Up As Your Favourite Nightmare" competition, and prior to the curtain going up at Alice's Pacific Coliseum appearance, four CKLG-Vancouver jocks, promo'd the event at a local Mall, by dropping off a coffin containing deadpan announcer Gil Harris. Alice's show then proceeded according to show-biz norm, when suddenly the fantasy-nightmare became bone-crunching reality. Alice, two numbers into his act, frothingly chased some 'visual' nightmares into a birthday-packaged box.

The box supported on wheels, made its sudden roll down stage-front, thereby pinning the unsuspecting performer who desperately sought an escape stage-right.

Alice and box sailed in hurling-unison off the stage, smashing to a stop atop the audience-control barricades.

FIRST CLASS IS FASTER
FIRST CLASS IS FASTER

BULLETIN

Rock singer Alice Cooper sustained injuries to the back of his head, after falling off the stage at a Vancouver performance. As his band played on, Alice took twenty minutes off, backstage attended by a doctor's first aid.

Management insisted that Alice leave straight for the hospital, but the veteran performer insisted on jumping back onto the stage, completing a set lasting 45 minutes.

He was then rushed to Burnaby Hospital, where doctors sewed eleven stitches into his head.

June 26th in Edmonton ... Although his June 25th reception was cancelled, Alice did manage to meet three winners before his show. Excellent coverage reported with the CBC, CTV, and CITV networks. The show was shortened by 40 minutes on the advice of Alice's doctor.

July 2nd in Winnipeg ... Newspaper ads, retail in-store displays and response from

the consumer were described as "phenomenal." Alice managed to hole a few rounds of golf, despite his Vancouver injury.

July 13th in Montreal ... Canada's largest French-language station CJMS, was chosen to run the Nightmare contest, working closely with WEA's Roger Desjardins. While in Montreal, Alice was presented with WEA Platinum for sales of his "Welcome To My Nightmare" LP. Each of the three Canadians in his (hand-picked by producer Bob Ezrin) band, Whitey Glann, Prakash John and Joey Chirowski were presented with replica plaques.

Says WEA's Larry Green of the entire promotion,

"Alice Cooper gave 250% of himself ... the whole key was that the promoters enjoyed sold out houses, which isn't my job, but catalogue sales showed tremendous increases, which IS my job."

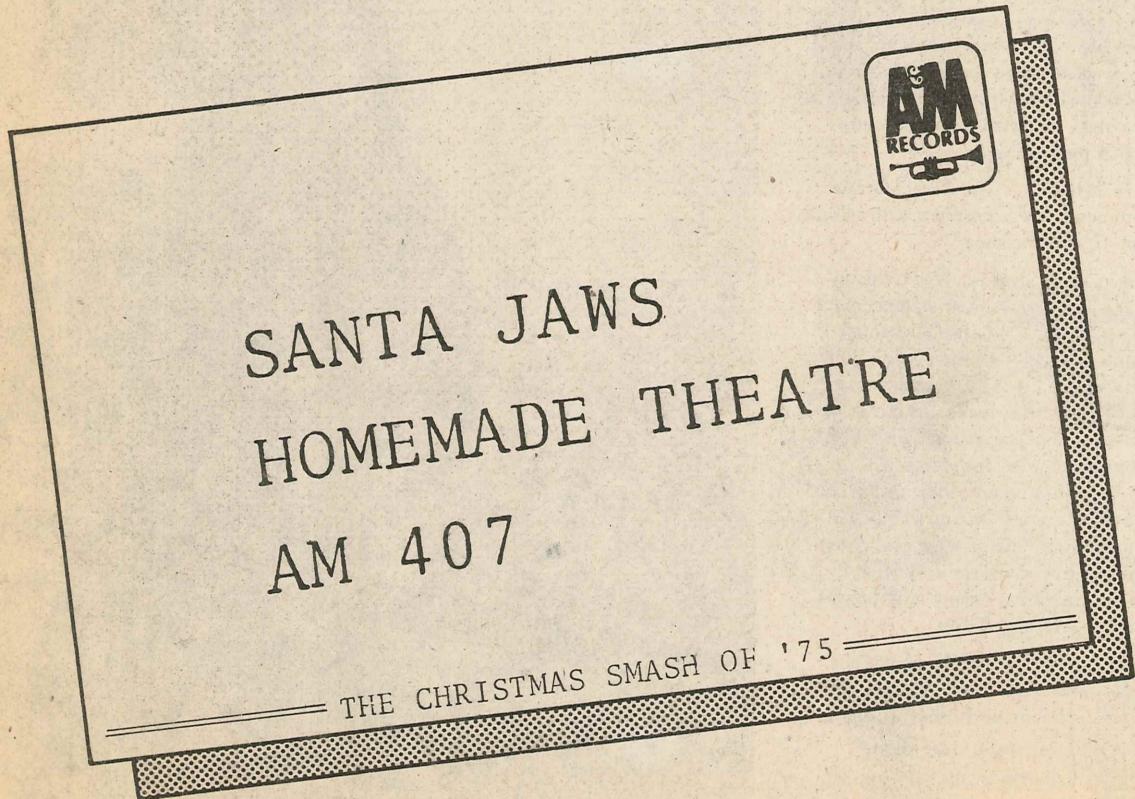
"This has been the most successful promotion I've been involved with since coming to WEA two years ago."

SIT, LOOK AND LISTEN:

The sprocketting 35mm cinema-debut of Alice's "Welcome To My Nightmare" concert-revue, is coming continuously at a theatre near you.



THE POSTMAN COMETH AND BRINGETH THE HITS!





SAVING ALL MY LOVE
CHARITY BROWN
AM 1759

THE LADY HITS AGAIN



LOVE HURTS
NAZARETH
AM 1671

#1 IN TEXAS AND BREAKING FAST IN THE U.S.A.

AND HE ALSO BRINGETH:
HEY THERE LITTLE FIREFLY - FIREFLY - AM 1736
NEVER BEEN ANY REASON - HEAD EAST - AM 1718
SONG FOR ANNA - HERB OHTA - AM 346

No Little Mountain but it's okay

Part 1

(This is the first in a series of articles on Vancouver recording studios. Howbro is a small four track operation located twenty miles out of Vancouver in Richmond.)

There is a story connected with Brian and Stephan Howie, the two brothers who operate Howbro. After being members of a Winnipeg group called Action, the two headed west some years back. Once settled in the 'banana belt' of Richmond they created Typical Small Town Band, an acoustic quintet lauded by the suburban Richmond Review as 'future stars'. When it came to record contract offers, they suffered from their light country format. Had a bit more time passed, and the John Denver sound captured programmers, things might have turned out a trifle differently. Nevertheless, there were some moments. Two individuals from the TRO management firm in New York became interested in taking on the group, but poor communications allowed that opportunity to pass. TSTB also auditioned for and won a spot on the CBC's Performers show. Gordie Tapp and George Lafleche were so taken by the group that they invited them down to the Bayshore Inn. The two were interested in flying the group to Toronto to do a show. A CBC technician's strike intervened and Tapp and Lafleche never renewed interest.... Consequently, the band folded.

Carrying on, Brian and Stephan decided to honour a commitment for an educational show on the local Cable 10 channel. With only one microphone in the studio, the concept of creating soundtracks with a four-track recorder occurred to the Howies. They gambled and laid down beaucoup de dollars to acquire a Teac 3340S. After fulfilling the TV commitment, the Howies decided to open a small studio in Richmond. Their line of reasoning was that a viable market existed in a municipality of 90,000 people. They believed that a profit could be turned. They believed that a low priced studio (\$20 per hour) would bring in numbers of neighbourhood bands. They believed that these bands might be offered an incentive to stay together by having the opportunity to record in a semi-professional atmosphere. In short, the morale of local musicians would be boosted.

A Revox A77 was acquired by the Howies for mix-down purposes, allowing two or three tracks to be added to a session. A sizeable investment was made in a Tascam mixing board. This was expensive goods for two musicians getting by on guitar lessons and sales, to spend. They took a third partner, Terry Moffat, and set up shop in the back of their Guitarland store. (Recently they have moved the recording equipment into a trailer and have left more artist

space in the store).

Those who query why this series has begun with a showcase on a small studio should take note of the following. The Howies realize the limitations of what they offer. But they can also point out that "Sergeant Pepper's" was recorded on four-track (albeit in more luxurious conditions). However, if one listens to the results of the Rocket Norton Band session (see insert story), it is easy to see that good results are obtainable if a good engineer is used. The Howies have no illusions about becoming overnight sensations with their own Bro label. They've already shipped a couple of singles out under the Small Town Band banner. In their words, "We realize that for an unknown group, recording on an unknown label, to release an unknown song, is to create a situation where the artist has three strikes against him." They also add, "If we take our time, sending out records and using this to get radio stations familiar with us, there might be a chance." Obviously the whole thing is a chance, a gutsy bit of gambling on the part of the two ex-Winnipeggers - but that's what free enterprise is all about in the music industry. They look forward to a release of the Rocket Norton single in October and the Brian Howie composition "Fat Jack" performed by local rockers Siwash Rock should follow.



Rocket Norton Band, Bobbi Pickle, Rick Ennis, Gary Doucette and Rocket Norton.

CONCERT REVIEWS continued from page 15

HEADLINER	THE TUBES
DATE	OCTOBER 18th
PLACE	MASSEY HALL
TICKET RANGE	\$5, \$6, \$7
PAID ATTENDANCE	2,600
GROSS	\$15,005
PROMOTER	MARTIN ONROT

To present a fair description is similar to squeezing paste back into tube.

As director Ken Russell lives to paint cinema-portraits, then believe that the "Tubes" are THE show of the decade, easily surpassing all heavies, including:

... the fix of brown sugar delivered in sass Jagger-lar vein and a now dated Alice dwell on the department of youth's fear/confusion.

San Francisco's 7-membered, supported by many theatrical absurd, ably volleyed X- raiding mayhem at a late date ... 11:30 PM.

Promoter Martin Onrot motherly advised all attended, that many heads would chain-saw roll, if venturing unglued from paid seat.

The anticipation steadily rose to reveal the Seventy's "Tube" conception, successfully targeting this society's realm of organized commercialism and chaos.

Patty Hearst and her plea-bargains liberating waxen from positioned TV-screens, a fruit-juicy astronut chomping down his Tang container, lead stuntman Fee Waybill fetal-screaming "What Do You Want From Life?", a slow-poking star-clustered what's-up docking in inner space, Fidel Castro havana-chomping bull-penned snug by his rebel-rousers, a rendering of "Bali Ha'i" accompanied (by-crackie) to June Taylor-to measure sweet/sweaty chorus-beauties, the tangle of Jack Webb-like jazz-feel TV-themes, a post Kubrick manic depressive wheel-chairing spinning for twisting minds with a sudden leap into "Tom Jones" dry-humping a pile-on lady-entourage, sado-macho chain-gangings coupled to bondage Penthouised punch-outs, a National Lampooned "Wanda Woman" galloping towards a gourmet gold record concoction, jug-glers, jugheads, and derby dame rollerballers ... more than enough sights 'n sounds to satirize home a gross reality.

And as lead guitarist bowed with, "C'mon let's really hear it for me!", he was droned out by taped-clapping, far thunderous than audience-muster.

He then paused to adjust flying-V axe for hard-rock positioned hip-hugger, and radiantly flashing amidst groupie-tossed sparkler's confetti, clomped the platformed "Quay Lewd."

... the big Beef of the meat-ballers.

A Rod Stewarted mess-take patting his "Cocaine Pirahna" backup

... 7-foot silver-skinned in House of Lords pinhead perfection.

After intro'ing his keyboarder as assist on acoustic guitar, he belted back liquid-spirits to proclaim,

"... boy, am I ever fucked up."

A statement true-apparent and patented rock-god right on.

Then in the midst of a power-housed walled amping, a speaker-crushing finish squashed the star to flecks of glitter, as his gathering of loyal-lovelies, martyred him up as the Jesus saviour.

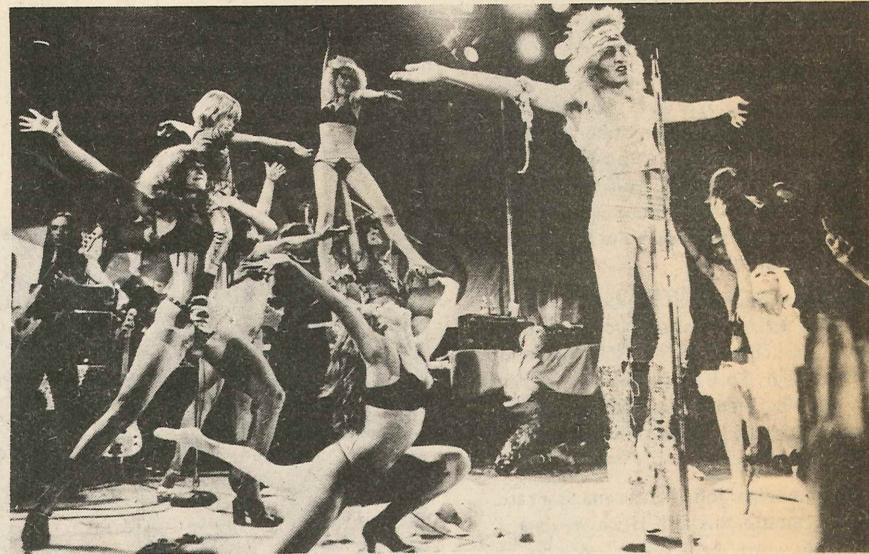
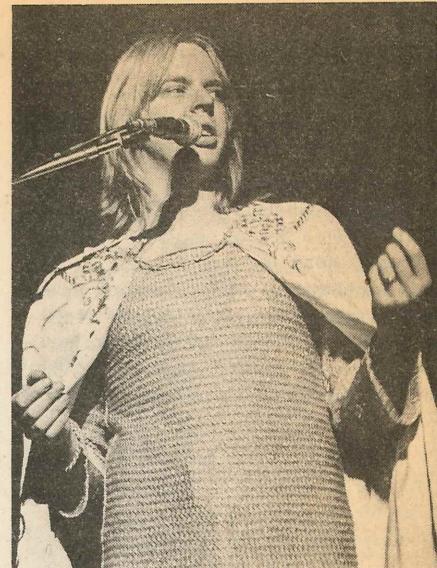
Ironically brain-lesioned audience, branded to be "white punks on dope", chanted in unison with stage-performers, acknowledging that they've eaten it all up.

"The Tubes" (SP 4534) distributed in Canada by A&M Records

A United State of mind

... audio-visualizing the Seventies and its subsequent In-sanities. - MD

Rick Wakeman (Photo by Jessica Romano)



"Quay Lewd" and entourage of supporting "Tubes".



Quality's Sweet Blindness now gaining popularity in the U.S. through the opening of offices in New York City by Quality Records Limited.

Newfie music hooks Toronto "slickers"

by Alan Guettel

The doors of Newfoundland have swung wide open in Hogtown with most of the Island's favourite sons in the action.

Singing Newfoundland Michael T. Wall, whose Newfoundland Room at Molly and Me has been a singing, step-dance success, flew back home last month to get the Island's Ambassador of Music Award. In return he gave his first guitar and one of his trademark gold suits to the St. John's museum, then flew back for his November 3rd birthday party at Molly and Me.

There wasn't an empty seat in the place as the likes of Dick Nolan and Roy Payne took the stage for Michael T's birthday fundraiser for handicapped kids in St. John's. Treasures (like a photo of Michael T. with Johnny Cash) were auctioned off; wrestler Lord Athol Layton took a dive for money and everyone applauded taped greetings from "The Godfather" himself, Uncle Joey.

Power House performers Roy Payne, Harry Hibbs and Olive Boyle have been appearing regularly in the growing number of Newf clubs around Ontario. All three of the above got together at Toronto's Horseshoe Tavern for six nights of down-home goodtimin. "A very successfull week", the Horseshoe's Mort Starr told RPM.

Payne previewed some of the cuts from his upcoming RCA album and got a good response, particularly for his "Outlaw Sound" of "Bad Night To Be Pushing 35". He's been busy packing them in at Toronto's Blockhouse, Peterboro's Trent Inn and a new Newf club in Norval.

Singer-comedian John White made a rare tour of Ontario this fall. His name is a household word 'back home' with his CBC show "All Around The Circle" running 11

seasons and with an added 7 albums to his credit.

Hibbs and Olive Boyle were each in the studio recently to cut new Signal singles, being skedded for release before the end of the year.

The Irish-born Boyle is finding steady work of her own including a week at the Blockhouse with Hibbs' band. With her is sweet singing, young Irish lad Jerry Roberts. Their Irish sound neatly sandwiched the Hibbs and Payne sets at the Horseshoe and Power House's Bob Cousins reports that there is some interest in putting the show on television.

Molly and Me has hosted Newfoundlanders Joan Morrissey and Shirley Butt and just recently Dick Nolan

Michael T. has picked up a faithful following in the hotel's Newf room presenting a number of young Island artists including "The Fisherman's Boy" Norman Rice who sparks their weekly step dance contest with his button accordian.

Richard Nixon readies new television career

Former President Richard Nixon is in the midst of completing his memoirs and has already contracted a series of television interviews with U.K. television personality, David Frost.

Now in the latest development of his bent-on-showbiz career, Richard Nixon has "discussed" becoming a broadcaster with the man whose firm syndicates Ronald Reagan's radio shows.

Harry O'Connor of O'Connor Creative said that he met with Nixon at his San Clemente retreat on September 9th, where Nixon told him that,

"...he thought radio might be the strongest medium for him rather than writing a newspaper column or going on television", O'Connor said.

"He said it was better than TV because it didn't have the element that people would be turned off by the kind of necktie he was wearing."

Only because of his necktie?

The American people would have gladly supplied the former president with a necktie... double-looped and dropped through a trapdoor.

Make way for Richard Nixon... broadcaster. MD

of the late Jim Croce, "The Faces I've Been." Cashman and West, both close friends of Croce, have saved all his recordings. Lifesong's roster also includes Henry Gross, Crack the Sky and Cashman and West.

Polydor's plans to promote the Croce package are centred around a ninety minute radio documentary on Croce which will be aired across Canada.

Polydor leaning on new Croce album

Polydor will distribute records produced by the newly formed Lifesong records in New York. Polydor President Tim Harrold negotiated the deal in the Big Apple with Lifesong officials who include president Terry Cashman, VP Tommy West (formerly of Cashwest) executive VP Philip Kurnit and sales and promotion VP's Barry Gross and Marty Kupps (formerly with ABC).

Lifesong has already scored with a two record set of previously unreleased recordings



(l to r) Polydor's Tim Harrold, Marty Kupps (Lifesong), Allan Katz (Polydor), Barry Gross and Phil Kurnit of Lifesong Records the New York-based label distributed by Polydor.

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- ★ 8 track recording
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Suite 34
Don Mills, Ontario
Or phone:

(416) 445-0878



CRIA seminar tackles promo problems

Over 100 label brass and promo men met a few weeks ago in Toronto's Old Mill for a Canadian Recording Industry Association (CRIA) - sponsored promotion seminar.

CRIA's Brian Robertson reports that attendance was restricted to industry principles who had a wide-open face-to-face with panels of AM and FM radio people and retailers.

The FMers were particularly concerned about working with the labels to meet new CRTC regulations requiring them to provide original programming rather than just wall-to-wall record airplay. They brainstormed possibilities of programming and co-producing documentaries on artists and styles of music and considered broadcasting live concerts.

On the retail level, attending rack jobbers opened up the talks by pointing to the need for much more in-store promo in the de-

partment stores and supermarkets they service, noting in particular the shopper flow that can be reached in this manner.

George Struth moderated the retail panel of Sam Sniderman (Sam's), Bruce Wilson (A&A), Gord Edwards (Handleman) and Taylor Campbell (Pindoff). Ross Reynolds moderated AMers Rosalie Trombley (CKLW), Bob Wood (CHUM), Gary Stevens (CJBK), Nevin Grant (CKOC) and Chuck Camroux (CFTR).

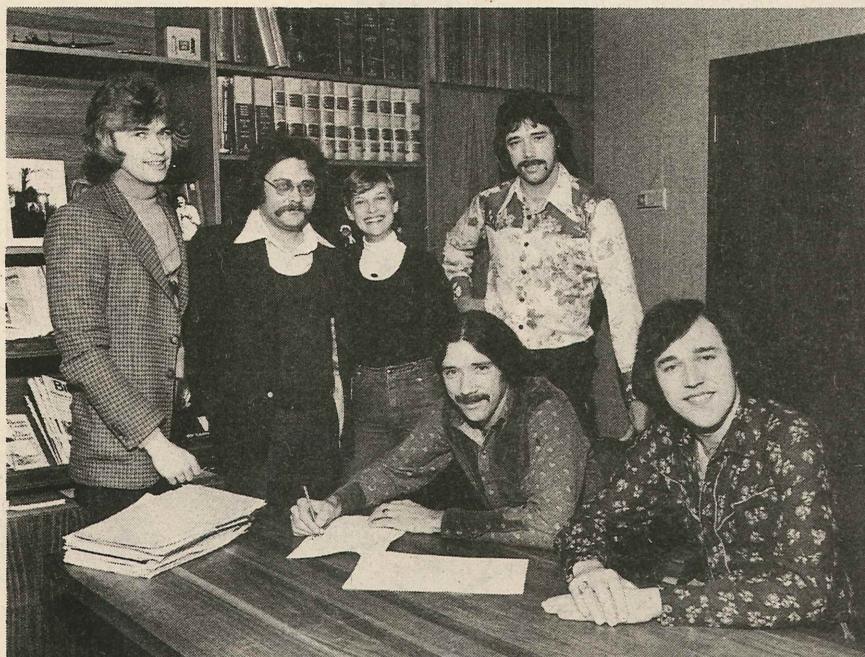
Moderating the FM discussion was Stan Kulkin of United Artists with his panel of Ron Foster (CKLW-FM) Shiela Connors (CKFM) and Duff Roman (CHUM-FM).

Robertson reports an interest in repeating the talks in other centres across Canada and has plans for a similar meet on A&R in the spring.

Dixon/Propas and Goods sign management deal

Dixon-Propas and the Good Brothers recently announced a management/direction pact. The Good Brothers are scheduled to

play Sudbury, Peterboro, North Bay, Toronto, Richmond Hill, Owen Sound, Guelph, Sault Ste. Marie and Sarnia



(l to r) Neill Dixon, Steve Propas and Barbara Onrot of Dixon/Propas with Good Brothers Brian, Bruce and Larry - at recent management/direction pacting.

Polydor's Hammersmith promo 'ing new single

In spite of Madame Nalla's predictions, Polydor's Hammersmith looks like a good bet as a Canadian group "to watch." A check with programmers revealed that "Feelin' Better", a cut from the Montreal group's initial album release, was the "re-

action cut." Polydor actioned this reaction with the cut as a single on the Mercury label (M-73717) - and it gets a pick in RPM this week.

The group is currently on tour and receiving a promo boost from Polydor.

WUFF's Roger zeros on filth

The following is a letter to the editor of Washington's "Broadcasting" magazine, which should be of interest to broadcasters everywhere . . .

"The day of filth has arrived. Every other record I receive has cursing in it. The majority of TV shows have cursing in them. Even the FCC has done nothing except a hand slap to WBAI-FM-New York after it played a George Carlin album with such filth that it would embarrass a hardened convict. Have we sunk so low that we have sold our children to the dogs in order to make a dollar?

We have formed an organization to fight this filth. The name is RIB, Remove Innocent Broadcasting.

We will place into as many hands as is possible, information showing how to form citizen groups to stop local stations. The airwaves belong to the public and the public is sick of filth. They just don't know how to fight back. Do you want your children singing songs with "damn" and "hell" and worse in your homes? I'm asking others to join us by writing RIB, Box 626, Eastman, Georgia."

The letter comes from Gene Rogers, general manager of WUFF-Eastman, Georgia.

**We're
sorry...**

In an effort to resume publication as soon as possible after the six week mail shutdown, many of the usual features in RPM have been omitted or only appear partially.

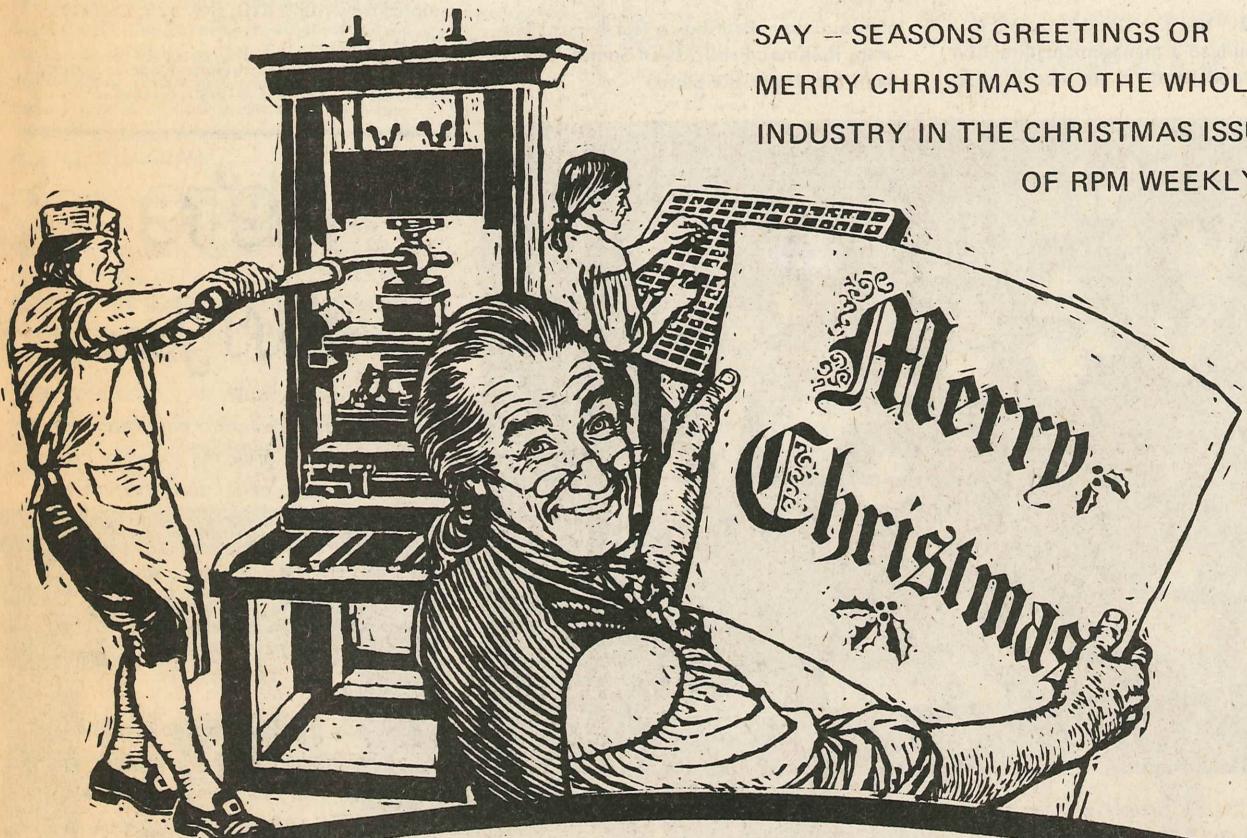
As soon as the mail is back to normal we will resume these features and give you a more thorough report on the industry each week.

Thank you for the many phone calls and offers of assistance. Thank you for the cooperation of so many people who helped to get us back into business and all the encouragement and support from our readers and our friends, and thank you to our staff who took the trouble to let us know that they understood that we were completely out of business for six weeks.

RPM Magazine

MERRY CHRISTMAS

Special Issue



SAY — SEASONS GREETINGS OR
MERRY CHRISTMAS TO THE WHOLE
INDUSTRY IN THE CHRISTMAS ISSUE
OF RPM WEEKLY

DEADLINE FOR ADS — DECEMBER 9TH.

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The
Pro

Footprint's president Morgan Earl (l) presents
Bee Gees with copy of their own radio docu-
mentary, produced by Footprint Productions.

COVER**Bee Gees presented with Footprint documentary**

When the Bee Gees played Toronto, Footprint Productions gave them their own copy of Footprints' two hour radio documentary 'The Bee Gees.' Footprints' Morgan Earl (left) with Maurice, Robin and Barry Gibb (The Bee Gees) toasted the show backstage

at the Bee Gees 16,000 fan Maple Leaf Gardens concert.

Footprint produces feature radio programming, syndicated world-wide, including "A Profile of Engelbert Humperdinck", "The Countryside" and Billboard Magazine Award winning "The Elton John Story."



Black Creek receive their ETROG Award. (l to r) Barbara Onrot, Jayce Ford, Dave Pearce, Mark Haines, Tony Cramwriter, Steve Goldberger and Steve Propas.

Black Creek honoured with Etrog Award

Even though the newly-released film has already bombed at the box office, Canadian "Lions For Breakfast" did produce kudos for Black Creek's original musical score. The group was honoured with the Etrog Award for Best Original Musical Score at the 1975 Canadian Film Awards.

OFFICE FURNITURE FOR SALE

Three executive desks, like new. Board room table 4' by 8' and eight chairs and three seater to match. Bookcase, lateral files, like new - also room dividers. Telephone Toronto (416) 425-0299.

POSITION WANTED

Mature man, experienced in sales and promotion - seeks position with music publisher, recording company or radio station. Please reply to Box 7433 - RPM 6 Brentcliffe, Rd. Toronto M4G 3Y2.

NIGHT JOCK WANTED

Looking for night time jock (8 - 12 MN). \$800.00 per month to start. Send all tapes and resume to: Mark Lee c/o Radio CFBC - 68 Carleton St. Saint John, New Brunswick. No phones.

* Evil Woman-Electric Light Orchestra
* Fire On The Mountain-Marshall Tucker
* General Hand Grenade-Trooper
* 79 Anna Marie-Susan Jacks
25 Make Me Your Baby-Suzanne Stevens

ADULT RADIO ACTION

HAMILTON

CHML (Tony Luciani)
What You Mean-Engelbert Humperdinck
Somewhere In The Night-Helen Reddy
Leave Tenderly-Vic Franklyn
It's Good To Know-Craig Rhunke

KITCHENER

CFCA-FM (Nancy Zurbrigg)
Quand l'Homme-Keath Barrie
Leave Tenderly-Vic Franklyn
Times Of Your Life-Paul Anka
Christmas-Bobby Vinton
Together-Anne Murray (LP)

KITCHENER

CKKW (George Patton)
He Ain't Heavy-Olivia Newton-John
It's Good To Know-Craig Rhunke
Leave Tenderly-Vic Franklyn
Deep Purple-Donny & Marie Osmond
Alone Too Long-Hall & Oates
Quand l'Homme-Keath Barrie

TORONTO

CKEY (Judy Casselman)
Love Song-Prelude
Sunday Times-Joe Bassin
Highways-Vic Franklyn
It's All Because Of You-Zaza Sound
She's Strong-Steve Bogard
Plaisir d'amour-Saffron
La Paloma Blanca-Geo Baker Selection
Times Of Your Life-Paul Anka

TORONTO

CHFI-FM (Bruce Heyding)
I Write The Songs-Barry Manilow
Mahogany-Diana Ross
Paloma Blanca-Geo Baker Selection
When Summer Is Gone-Joe Dassin
Good Bad & Beautiful-Shirley Bassey (LP)
Sleep Warm-Rod McKuen (LP)
Third Light-Decameron (LP)

COUNTRY RADIO ACTION

RICHMOND HILL

CFGM (Dave Johnson)
Calypso-John Denver
Me & Ol' C.B.-Dave Dudley
Pieces Of My Life-Elvis Presley
Where Love Begins-George Watson
Flat Natural Born Man-Gary Stewart

VANCOUVER

CKWX (Harold Kendall)
(1) I Like Beer-Tom T. Hall
CHARTED
The Warm Side Of You-Freddie Hart
Just In Case-Ronnie Milsap
Roll You Like A Wheel-Gilley & Benton
Cowboys & Daddys-Bobby Bare Sr. & Jr.
PLAYLISTED
He Gives Me Something-Susan Raye
Our Marriage Was A Failure-Johnny Russell

WINDSOR

CKLW-FM (Ronald Foster)
Shine On-Ronnie Prophet
A Restless Wind-Gary Buck
The Happiness Of Having You-Charley Pride
Amazing Grace-Amazing Rhythm Aces
I'm Sorry Charlie-Joni Lee
Blackbird-Stoney Edwards
Overnight Sensation-Mickey Gilley

WINDSOR CONTEMPORARY ADDITIONS

CKLW (Rosalie Trombley)
1 (1) That's The Way-K.C. & Sunshine
CHARTED
* Convoy-C.W. McAll
25 Make Me Your Baby-Suzanne Stevens
PLAYLISTED
* Love Hurts-Nazareth
* Happy-Eddie Kendricks
* Bang A Boomerang-Patricia Dahlquist

CROSS CANADA CONTEMPORARY RADIO ACTION

CALGARY
CKXL (Karen Waterman)
48 Do It Again-Staple Singers
14 Fox On The Run-The Sweet
24 I Write The Songs-Barry Manilow
* I'm On My Way-Fludd
* Doctor Love-Gloria Kaye
57 Santa Jaws-Homemade Theatre

LONDON
CJBK (Jerry Stevens)
1 (1) That's The Way-K.C. & Sunshine
CHARTED
20 Down To The Line-BTO
14 Fox On The Run-The Sweet
41 Secret Love-Freddy Fender

REGINA
CJME (H.Hart Kirch)
CHARTED
23 You Know-Diana Ross
PLAYLISTED
49 Love Roller Coaster-Ohio Players
* Paloma Blanca-Geo Baker Selection

How to be creative

Have you ever wondered how some people are consistently creative? How they can regularly come up with fresh, novel, creative ideas? While others just trudge along, without ever having an original thought.

This puzzling circumstance is crucial to broadcasters. Radio, and television are creative media. They demand new ideas, new ways of using old ideas, and new ways of combining existing concepts.

Canadian radio has an especially high demand for creative individuals. Ninety percent of Canada's population lives within 100 miles of the American border. Canadian radio stations are similarly situated. Thus, your competition is twofold: American and Canadian stations. You must draw listeners away from American as well as local competitors. This is no easy task, even for creative stations. And almost impossible for uncreative stations.

But what makes one individual creative and another bland? How can you develop your creative abilities? I asked some creative broadcasters - those with a track record for creativity and success - how they accounted for this special talent. The answer was deceptively simple.

Creative people read. They see reading as a computer programmer sees data input: a basis for decision making, both now and in the future.

"When you're reading you should be doing more than allowing words to whiz by your eyes"

Reading provides background data. It lets you expand your experience, without the anxiety of suffering from a mistake. It lets you live or relive events - real or potential - thus making you familiar with them. It's easier to handle something you know, than something strange. In short, reading prepares you to handle any situation, creatively.

Reading helps you in other ways, too. When you're reading, you should be doing more than allowing words to whiz by your eyes. Creative people study and visualize what they are reading. They see the events happening and imagine their alternative reactions.

They also see practical applications of what they're reading: "What would happen if I zigged here, zagged there?" "How can I fit this to my specific situation and needs?"

So they do more than read, they think about what they are reading. To be creative, you must do the same thing.

What should you read? Assuming you want a successful radio career, you should read everything and anything dealing with radio you can find.

A problem arises here: where do you find such relevant material? It isn't an easy task. But here are a few suggestions.

by George Pollard

Try your local library. They aren't famous for large broadcasting sections. But they are worth a try. Ask the librarian. It'll save you time and trouble.

If they don't have what you're looking for on hand, ask about interlibrary loans. This makes books in almost any library available to you.

Check university, college and highschool libraries. You will probably be limited to in-library use, but it's a good start. If the school runs broadcasting or communication courses, you'll find just what you want. If so, try the public library for an interlibrary loan.

"Most general trade publishers have some broadcasting related titles in print . . ."

Also, professional associations can help you. Local, regional and national associations should have topical book lists available, free. Write them. As well, they should have lists of their own publications, which are generally free.

Bookstores are another fair source. But, like libraries, they normally don't have a huge shelf selection. Ask to see their ". . . subject guide to titles in print . . ." published by Xerox. This huge volume lists a few thousand broadcasting titles under such headings as communications, radio, television, journalism, etc. Remember, the bookstore can order any title you want.

School bookstores are a great source of reading material, if the school runs broadcasting or communication courses. Plus, school bookstores usually price their books lower than other retailers.

Book publishers will send you their catalogues free. If you can't find satisfaction in other places, write them. Most general trade publishers have some broadcasting related titles in print. Again, the library is the best place to locate publisher's addresses.

Don't be afraid if many titles seem to be text books. Texts are a great place to begin reading. They aren't dry, dusty and esoteric, as popular myth has it. Their function is to tell you where radio is and how it got there. Texts will help you know 'why', not just what.

The best broadcasting publishers are TAB BOOKS and HASTINGS HOUSE. Tab, Blue Ridge Summit, Pa. 17214, has a large catalogue. They'll send you a copy free. Tab books range from how to jock to news to programming to managing to how to sell time. Plus, they have a liberal trial offer and many special packages that can save you money.

Hastings House, 10E 40th Street, New York, N.Y. 10016, also has a good sized catalogue. Again, it's free for the asking. Many titles are texts. Many are used in colleges across the country. Most are highly interesting. All are fairly priced, by both Hastings House and Tab.

Should all else fail and you really can't find what you want, write me care of this publication. I'll prepare a booklist to fit your needs. Let me know what you are interested in. Why, i.e. academic or personal. And how extensive you'd like it to be.

Now that you have some idea of where to find your reading material, what are you looking for, specifically. What you read is up to you. But, I can make a few suggestions to get you started.

MODERN RADIO PROGRAMMING, by J. Raleigh Gaines, Tab. A must for all broadcasters, old and new. Covers all aspects of radio from a programming vantage. Clearly shows how all aspects are interrelated and important. Short tests to measure your programming and jocking ability, included.

Unfortunately, there is a sinful lack of specifically Canadian books on radio. All told, there might be 20. Nothing like the many thousands available on American, British or Australian radio. Could you write a book on Canadian radio?

When you do find a book or magazine that interests you, but seems too large to ever get through, don't worry. Check chapter headings, or feature sections in magazines, for what interests you. Then start reading there. You'll flow through the whole book or magazine before you know it.

Finally, here is a basic radio reading list. It's by no means exhaustive or the best possible choices, just my personal selections. It covers most aspects of radio. Make good use of it. Make it your first step to a more creative and more successful radio career.

BOOKS: author, title, publisher, city of publication and year.

Blum, Eleanor, **BASIC BOOKS IN THE MASS MEDIA**. University Of Illinois Press, Urbana: 1972

Coleman, Howard, **CASE STUDIES IN BROADCASTING MANAGEMENT**. Hastings House, New York: 1970. (Best if used with Quaal book - see below.)

Gaines, J. Raleigh, **MODERN RADIO PROGRAMMING**. Tab, Blue Ridge Summit: 1973.

Kesterton, Wilfred, **A HISTORY OF JOURNALISM IN CANADA**. Carleton Library series, McClelland and Stewart, Ottawa: 1970.

Peck, William, **RADIO PROMOTION HANDBOOK**. Tab: 1968.

Porteous, John, **PLEASE STAND BY**; (an informal history of broadcasting in Canada. Scheduled for spring 1976. Publication has been put off several times. Check bookstores or Prentice-Hall, Toronto.)

Quaal, Ward, and Leo Martin, **BROADCASTING MANAGEMENT**. Hastings House, New York: 1973.

Routt, Ed, **THE BUSINESS OF RADIO BROADCASTING**. Tab: 1972

Siller, Robert C., **GUIDE TO PROFESSIONAL RADIO AND TV NEWSCASTING**. Tab: 1972.

Terrell, Neil, **THE POWER TECHNIQUE OF RADIO-TV COPYWRITING**. Tab: 1971.

Weir, Austin, **THE STRUGGLE FOR NATIONAL BROADCASTING IN CANADA**. McClelland and Stewart, Toronto: 1965.

Met any contemporary communicators lately?

by Phil Stone

How is your lexicoc, jargon, slanguage of radio these days? I would imagine that most readers of this authoritative journal, RPM, are pretty well tuned in to what an I.D. is, a promo, a PSA, to establish, to hit to dip.

But if asked you what kind of station CHED in Edmonton or CFTR in Toronto were in their musical format, would you reply "rock, of course"? And if I posed this one - "What do you call the people who M.C. such programs?" Would you not reply "Disc Jockeys?"

Let me tell you who are not clued in what is happening in the dictionary of radio terms. It is now a cardinal sin, or to be ecumenical about it, even a ministerial or rabbinical iniquity, to call a format station "rock", or the announcer of their musical programs, DJs or "Disc Jockeys."

This summer as I do each year when our radio broadcasting students are out of school I went out to visit some radio stations so to keep myself up-to-date, au courant, with what's going on in the business that is being taught in the course I direct and instruct within.

This past summer I visited, Wally Hulme at CHOK, Woodstock, Bill Hall at CKSL, London and in that same town, Rich Richards on at CJBK, and old friend Bill Brady, at CFPT. (Bill and I had become friendly during his years as the morning man at CKEY).

I asked Bill a question that ran something like this: "Where do you hire your disc

jockeys from? Smaller stations or do you sometimes take them right from a community college?" Bill, who is gentle with a geriatric guy like I am, said with reverence for my gray hair and doddering old age, "With respect, Phil, we don't call them disc jockeys any longer. They are communicators and that's what we call them and that's what they have to be today to make in radio."

Over at CKSL, I said to Bill Hall, "Do you think the rock station as we know it today will be around two, three years from now?" Here it came again. "You mean the contemporary format, I think. Rock music is now the music of today generally speaking so it is contemporary, of the times."

And back went my memory to a few months ago when I was talking radio with my former boss, Allan Waters, the man who built CHUM Ltd., into a broadcasting giant empire, and I made the mistake of calling CHUM-AM during the conversation as a rock station. "No, it's not", he said, "it's a hit parade station. That's what I've always claimed. The most popular music, the best-selling music is what people sometimes call rock. To me it's the 1975 hit parade . . ."

So if you don't want to be an anachronism like I was in the danger of becoming (anachronism using Webster loosely means that you are living in the past for the benefit of those who may not have run across the word), then make it contemporary station for the Top 40, Top 20 or even Top 15 operation, and communicator for your favourite jock from Wired City.

Feelgood's the intention and Unison's got it

Tired of high ticket-prices?

Occasional concert rioting?

That listless feeling from standing up in your seats when a rock-god tells you to sit down?

That listless feeling of sitting down in your seats when a rock-god tells you to stand up?

Feeling out of place when everyone surrounding you is clapping on the down-beat and you've been years practicing simple motor functions, because of a frisbee injury sustained when some jackass in a theatre's second balcony whipped such a projectile at your neck for a laugh?

Well . . . fret no more.

The Dr. Feelgood's Concert Hour is making more broadcast waves than a picking finger jammed up a socketed extension cord.

Feelgood is the concert that costs nothing save a stereo receiver and easy-chair.

Dr. Feelgood provides 17 radio stations across Canada with in-concert material previously live show-time recorded under the guidance of top-band producers.

All broadcasts are made between Friday evenings and Sunday midnight, (CHUM-FM-Toronto airing the show Sunday's at 11:00 PM.) Conceived out of Unison of Montreal, the concert hour was originated in February

'75 by Ron Rivkin and Steve Grossman, receiving sponsorship from Protein 21 Shampoo and Superior Electronics.

The budget allotted for this year totalled \$250,000, and is projected for an increase in 1976.

All programs sent to stations leave ample room for radio personality rhetoric, station announcements, PSA's etc, in addition to subsequent revenue-earning advertising. And the choice of concert material?

The Who, Procol Harum, Emerson Lake and Palmer, Poco, Santana, Rod Stewart, the Yes, King Crimson, Genesis, Alice Cooper and other "unknowns" including the Rolling Stones and Chicago.

For the folkies there's Chris Kearney, James Taylor, Harry Chapin and Steve Stills. Contact Unison at 1310 rue Lariviere, Montreal, Quebec. H2L 1M8 - (514) 527-0559. MD

Hank Smith copps

Alberta Award

Hank Smith, Quality recording artist, adds another Alberta Government Achievement Award to his mantelpiece. The aggressive young country/pop artist was presented with the Award by Alberta's Premier, Peter Lougheed. This was Smith's fourth such Award and was presented "in recognition of excellence in the field of music".

Smith is currently riding high with his latest Quality single, "If You Don't Laugh".

Hawking Brothers doing it for their down-under fans

Australia's finest export of country-fresh sounds, are the Fable Records goldmine . . . the famous Hawking Brothers.

Russ and Alan Hawking, share on guitars, banjos and autoharp, projecting a smooth outback flavouring of country and western swing.

George Xanathos, proficient pedal steel guitarist, has been picking his craft for close to 25 years, and coupled to the other "honourary Hawking Brothers" notably bassman Gary Newton and drummer Peter Cohen, the Brothers have gone on to win dozens of local awards including 'Best Instrumental Track' and 'Best Group Track' at the 1973 Australian Country Music Awards.

'Best Country Music Group for '74' was their next achievement enabling them to become the only act to win the award since its inception in '71.

After touring throughout Australia as opener to the Johnny Cash Show, Johnny was heard to comment,

"Of all the groups in the world, if I had my choice, I would tour with the Hawking Brothers."

A gig at the Grande Olde Opry has just been October-completed, where the Brothers, Nashville debuted with Myrna Lorrie and a host of country others.

The Hawking Brothers are Australia's most popular country-band with a new award-winning single in release, entitled "Julian" (FB-222) on the Fable label and produced by Doug Trevor at Bill Armstrong Studios in Melbourne, Australia.

As sure as Ernie Sigley is a talkshow-host, Benny Hill is incredibly out-to-lunch and Wally Bishop is their manager. The Hawking Brothers present themselves as good ol' boys from way down under.

NEXT WEEK

RPM'S
MERRY CHRISTMAS
SPECIAL ISSUE



Recchia power fades from CEC

Betty and Joe Recchia resigned their positions as heads of the Canadian Entertainment Conference/Canadian Programming Conference.

Although the CEC/CPC, which facilitates campus entertainment buying, has grown every year Betty told RPM that they found it very frustrating! "The campuses are not interested in an industry conference."

The CEC/CPC annual conference in October attracted over 450 delegates but, Betty pointed out, most of the participants in the liveliest workshops and discussions were industry representatives.

The Recchias, who will return full time to their work of booking in the Kitchener area,



I think it's going to be a long postal strike . . . my postman asked me for his Christmas tip already.

With the Trudeau Thanksgiving Conference . . . you can be sure of one thing . . . the turkey wasn't the only thing that got plucked.

Being a spy can be dangerous . . . using all those secret gadgets. I knew a CIA agent that had a phone in his shoe . . . what do you think happened??? He got athlete's ear.

Autumn is that time of year when you can go out in your backyard and see that your pool is not filled with the neighbours kids. It's filled with the neighbours leaves.

Stanfield says Trudeau's wage and price controls should be considered with an open mind . . . it's true, the construction industry thinks Pierre has holes in his head.

Trudeau said we must tighten our belts . . . I don't mind . . . but the buckle is pressing into my spine.

New breakfast food: Trudeau's economic crunch . . . up to 10% sweetener added.

Ottawa certainly is spending money foolishly . . . like \$79,000, to see how much time

will stay with the college end of the CEC/CPC as advisors. The campus members will retain the Canadian Programming Conference which was developed more fully at the October meeting to include all forms of campus bookings including non-musical programs.

Joe and Betty are still hopeful that they can get some response to work toward an entertainment conference for the industry itself. "The success of the last conference's workshops on 'Women In the Music Business' and 'The Quebec Star System,'" Betty argues, "shows the need for the industry to be discussing such broader issues."

people spend in washrooms?? I'll tell you this government is going to pot-ty!!

Liz and Dick remarried . . . it's enough to make you lose respect for the sanctity of divorce.

This must be the season for awards. We had the Country Music Awards, the Canadian Film Awards . . . now another award . . . Canada is giving Xaviera Hollinger the boot!

I just heard from the boss . . . he's going along with Trudeau's guide lines of \$600. - \$2400. . . but I think he's mixed up . . . he's giving us a \$600. raise . . . and a \$2400. pay cut.

Did you see Trudeau's Thanksgiving Day Speech?? He'd be great in Godfather Part III.

The Prime Minister says . . . our national life style must change . . . I'll believe his is changing when he takes in a boarder at 24 Sussex Drive.

Daffynition of 'Jaws': Inviting all the relatives over for dinner.

On Halloween, some children appeared at my front door. One of them was smeared all over with fake blood. I asked what he was supposed to be, and he replied, "I'm a Hemo Goblin!"

My wife's turkey really sticks to your ribs . . . she stuffs it with peanut butter.

Courtesy of Budd E. Armitage Comedy Services, P.O. Box 5, Pickering, Ontario.

FIRST CLASS IS FASTER
FIRST CLASS IS FASTER
FIRST CLASS IS FASTER
FIRST CLASS IS FASTER
FIRST CLASS IS FASTER



TRIBAL DRUM

SEBRINGVILLE

Terry Carson of TME Productions, R.R. 1, Sebringville, Ontario is "doing a three hour country music show for CKRW-FM" and requests all country product to be sent to the above address.

TORONTO

CHUM-FM-Toronto will air a five-part series on the drug "Cocaine" as part of its 1:30 PM 'In Toronto' series . . . produced by FM's news supervisor Brian Thomas, the series will look into the history of the drug, how much is available, and who is supplying it. Included in the discussion will be an interview with a cocaine dealer.

Should prove to be some very instructive programming . . .

WHITEHORSE

New line-up of CKRW-Whitehorse includes Les Farewell as station manager, Ron Bresser as program director and the 6 AM to 10 AM slot, Ted Browne, 10 AM to 2 PM, Scott Aver as promotions manager and the 2 PM to 6 PM slot, and Robb Austin from 6 PM to 12 midnight.

TORONTO

CFRB-Toronto's "Showbiz" reporter Ron Singer, has been elected to the executive board of the Toronto Drama Bench, that being an association of Toronto's theatre critics.

The Drama Bench annually adjudicates new Canadian plays for the coveted "Chalmers Award."

Broadcaster Singer reports his "Showbiz" feature Saturdays at 5:45 p.m. on CFRB-Toronto.

Ray Sonin, host of CFRB's "Calling All Britons" and "Down Memory Lane", will host a theatre-party during the Actor's Repertory Theatre Production of "Old Time Music Hall", Saturday October 25th at the 7 p.m. performance in Toronto's Colonade Theatre.

Fifty senior citizens from Beecroft Manor in Willowdale, will be the Sonin's guests for an evening of "music, patter and song."

The Actors Repertory Theatre box office number is (416) 925-4573.

Important!

In view of the six week nationwide postal strike in Canada, the single and album charts in this issue were compiled with limited information. During those six weeks, it was impossible to keep our chart cards up to date and only dealer and record company information was used in compiling these charts. As the mail returns to normal, we will be able to once again compile a more precise summary of record sales and radio station activity from across Canada. The pop music and country play-lists will return next week.

EDMONTON

Chuck Chandler of CHED-Edmonton, informs us that his station is currently running an "I Like You" promotion whereby they are giving away T-shirts etc. The promo also centres on billboards and busboards. If living in Edmonton, don't say "hello" but say "630 CHED, I LIKE YOU."

TORONTO

On Sunday, October 19th, CFTR-Toronto will broadcast the Canadian premier of California's Barry Hansen, notoriously known as Dr. Demento.

OTTAWA

... Harry Boyle, the acting chairman of the CRTC, has denied that cable systems have been ordered to replace the U.S. commercials with Canadian-based commercials. He said that the U.S. television networks, (in order to bolster support from Washington), are claiming that the CRTC has demanded that cable systems pirate commercial time from U.S. border stations beaming into Canada.

"It's a damn lie", Boyle said.

"The American networks are promoting that view, but it's not true."

What the CRTC have done, he said, is to allow some cable operators to delete 'at random' some commercials and to replace them with unpaid public service announcements for Canadian television viewers.

He stressed that the CRTC has not ruled out eventual substitution of American commercials with Canadian ones, however this has not yet been approved by the Commission nor is it being practiced anywhere in Canada.

The Buffalo stations who have asked the U.S. networks to jam their signals, receive an estimated \$9 million a year from selling commercials to Canadian advertisers seeking to reach viewers within the Toronto area.

WINNIPEG

... The North Dakota television stations that supply U.S. programs to the southern Manitoba cable companies are determined to stop Canadian viewing of their shows if their commercials are deleted.

"The day they delete the commercials is the day we start jamming the signals", said Jack Lester the general manager of station WDAZ Grand Forks.

Greater Winnipeg Cablevision and Winnipeg Videon share a common receiver at Tolstoi near the U.S. border which picks up the U.S. stations.

Microwave then transmits the signal to Winnipeg. Eric Shea, of the federal Communications Department said that while jamming signals is unlikely, signals could with the approval of the FCC, be reduced in the direction of Canada by changes in antenna radiation patterns. An observer suggested that the dispute may be solved if the Winnipeg companies paid the U.S. stations for use of their programs.

Both cable outlets have indicated that they may close down operations if they lose the

U.S. channels, forcing Winnipeg television viewers "back to roof-top aerials and rabbit ears."

Then, commercials could be deleted without angering the Americans.

While Grand Forks' Jack Lester described this money-grubbing proposal as reasonable, Hugh Comack, manager of Greater Winnipeg Cablevision said that he opposes paying for use of the programs.

COMMENT:

Blak Kirby of the Toronto "Globe and Mail"

"... for years now, the Buffalo stations have been growing fat on the \$10 million a year that they get from advertisers in Toronto, an area to which, we should note, they are not really licensed to broadcast.... I have to agree with the proposal to strip out the U.S. commercials. I do it only because I fear we lack the guts to do what ought to be done: take U.S. channels off Canadian cable entirely."

Bob Blackburn of the Toronto "Sun"

"... as a reality, such jamming would be foolish vengeance. Local cable operators swear the move would be impractical, and they would find other ways of bringing in the U.S. programs. ... jamming, if it worked, would do absolutely nothing of financial benefit for Buffalo, but actually would hurt those stations even more. They would gain absolutely nothing save perhaps the dubious satisfaction of a mean revenge."

VANCOUVER

The Taylor, Perason and Carson Record Division, has appointed Ray Ramsay (Quality Rep.) and Calvin Lew (Motown Rep.) to the Alberta promo. market as well as servicing their British Columbia market.

Radio stations should include them on their chart/playlist mailing lists.

The address is T.P.C. Record Division, 1036 Richards Street, Vancouver, British Columbia.

KAMLOOPS

CFFM-Kamloops have initiated a program entitled "Country Stars" between 3:00 and 4:00 each afternoon. "The program will feature artists of all nationalities with a preference given to Canadian talent wherever possible."

Promotional material can be sent directly to Doug Harrison, promotions manager of CFFM Radio, 460 Pemberton Terrace, Kamloops, British Columbia.

ABBOTSFORD

Rick Dennis of CFVR-Abbotsford "has split for Europe with a blonde companion."

Glen Morrison is now in Rick's shift and duty slot. Glen would like "the word" from any record company people who are not receiving his station's playlist.

RPM TOP 100 Singles**ALPHABETICALLY BY TITLE**

- Ain't No Way To Treat A Lady (59)
- Anna Marie (79)
- Bad Blood (11)
- Ballroom Blitz (71)
- Black Superman (67)
- Blue Eyes Crying In The Rain (40)
- Born To Run (53)
- Brazil (72)
- Bringing It Back (91)
- Calypso (80)
- Caribbean Festival (60)
- Carry Me (76)
- Change With The Times (69)
- Country Boy (66)
- Cowboys And Girls (18)
- Dance With Me (70)
- Diamonds And Rust (61)
- Disco Beat (29)
- Do It Anyway You Want To (55)
- Down To The Line (20)
- Do You Know Where (23)
- Do You Wonder (100)
- Eighteen With A Bullet (8)
- Every bit Of Love (21)
- Everything's The Same (62)
- Fame (68)
- Feelings (97)
- Feel Like Making Love (89)
- Fly Robin Fly (7)
- For The Love Of You (42)
- Fox On The Run (14)
- Full Of Fire (75)
- Games People Play (30)
- Gone At Last (81)
- Heat Wave (12)
- Help Me Make It To My Rocking Chair (85)
- Hurricane (84)
- I Get High On You (99)
- I Love Music (50)
- I'm On Fire (19)
- I'm Sorry (39)
- I Only Have Eyes For You (38)
- Island Girl (5)
- It Only Takes A Minute (27)
- I Want To Do Something Freaky to You (46)
- I Write The Songs (24)
- Just Too Many People (51)
- Keep On Trying (92)
- Lady Blue (44)
- Last Gae Of The Seasn (45)
- Let's Do It Again (48)
- Letting Go (93)
- Little Dreamer (15)
- Love Power (63)
- Love Roller Coaster (49)
- Low Rider (66)
- Lyin' Eyes (28)
- Make Me Your Baby (25)
- Mexico (83)
- Miracles (22)
- My Little Town (9)
- New Orleans (82)
- Nights On Broadway (2)
- Operator (26)
- Our Day Will Come (31)
- Over My Head (35)
- Part Time Lover (37)
- Peace Pipe (56)
- Rockin' All Over The World (95)
- Rock 'N Roll All Night (96)
- Rocky (73)
- Run Joey Run (98)
- Sailing (58)
- Santa Jaws (57)
- Saturday Night (3)
- Schoolboy Crush (78)
- Scotch On The Rocks (7)
- Secret Love (41)
- Since I Met You (52)
- Sing A Song (77)
- Skybird (64)
- Sky High (10)
- Something Better To Do (34)
- SOS (36)
- Squeeze Box (88)
- Sweet Sticky Thing (90)
- That's The Way I Like It (1)
- This Will Be (16)
- Times Of Your Life (86)
- Venus & Mars Show (13)
- Wake Up Everybody (87)
- Walk Away From Love (65)
- Wasted Days & Wasted Nights (32)
- What A Difference A Day Makes (74)
- Who Loves You (17)
- Woman Tonight (94)
- You (54)
- You Sexy Thing (44)
- The Way I Wat To Touch You (4)
- Welcome To My Nightmare (33)

RPM

Top Singles

December 13, 1975

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

CANADA'S ONLY NATIONAL SINGLE SURVEY
Compiled from record store, radio station and record company reports.

1	.... (2)	THAT'S THE WAY I LIKE IT KC And The Sunshine Band TK 1015-N
2	.... (4)	NIGHTS ON BROADWAY Bee Gees RSO 515-Q
3	.... (4)	SATURDAY NIGHT Bay City Rollers Arista AS 0149-F
4	.... (6)	THE WAY I WANT TO TOUCH YOU Captain & Tennille A&M 1725-W
5	.... (3)	ISLAND GIRL Elton John MCA 40461-J
6	.... (6)	LOW RIDER War United Artists WX906-F
7	.... (1)	FLY ROBIN FLY Silver Convention Columbia C4-8091-H
8	.... (1)	EIGHTEEN WITH A BULLET Pete Wingfield Island 026-T
9	.... (2)	MY LITTLE TOWN Simon & Garfunkel Columbia 3-10230-H
10	.... (5)	SKY HIGH Jigsaw Chelsea CH3022-N
11	.... (7)	BAD BLOOD Neil Sedaka Polydor 2058641-Q
12	.... (4)	HEAT WAVE Linda Ronstadt Asylum E-45282-P
13	.... (1)	VENUS AND MARS ROCK SHOW Wings Capitol 4175-F
14	.... (1)	FOX ON THE RUN The Sweet Capitol 4157-F
15	.... (4)	LITTLE DREAMER Murray McLauchlan True North TN-4-126-H
16	.... (7)	THIS WILL BE Natalie Cole Capitol 4109-F
17	.... (7)	WHO LOVES YOU The Four Seasons Warner Brothers WBS 8122-P
18	.... (1)	COWBOYS TO GIRLS Sweet Blindness Quality 2150-M
19	.... (1)	I'M ON FIRE Jim Gilstrap Roxbury RB 2016-M
20	.... (1)	DOWN TO THE LINE Bachman Turner Overdrive Mercury 73724-Q
21	.... (1)	EVERY BIT OF LOVE Ken Tobias Attic AT 118-K
22	.... (9)	MIRACLES Jefferson Starship Grunt FB 10367-N
23	.... (1)	DO YOU KNOW WHERE Diana Ross Motown M1377-Y
24	.... (1)	I WRITE THE SONGS Barry Manilow Arista AS0157-F
25	.... (1)	MAKE ME YOUR BABY Suzanne Stevens Capitol 72763-F

26	.... (5)	OPERATOR The Manhattan Transfer Atlantic AT 3292-P
27	.... (12)	IT ONLY TAKES A MINUTE Tavares Capitol 4111-F
28	.... (5)	LYIN' EYES Eagles Asylum E45279-P
29	.... (1)	CALYPSO John Denver RCA PB10353-N
30	.... (10)	GAMES PEOPLE PLAY Spinners Atlantic 45-3284-P
31	.... (3)	OUR DAY WILL COME Frankie Valli Private Stock 45043-M
32	.... (20)	WASTED DAYS AND WASTED NIGHTS Freddy Fender DOT DOA 17558-M
33	.... (1)	WELCOME TO MY NIGHTMARE Alice Cooper Atlantic 3298-P
34	.... (6)	SOMETHING BETTER TO DO Olivia Newton-John MCA 40459-J
35	.... (1)	OVER MY HEAD Fleetwood Mac Reprise RPS 1339-P
36	.... (8)	SOS Abba Atlantic 3265-P
37	.... (1)	PART TIME LOVER Gladys Knight Buddah BDA 513-M
38	.... (9)	I ONLY HAVE EYES FOR YOU Art Garfunkel Columbia 3-10190-H
39	.... (10)	I'M SORRY John Denver RCA PB 10353-N
40	.... (6)	BLUE EYES CRYING IN THE RAIN Willie Nelson Columbia 3-10176-H
41	.... (1)	SECRET LOVE Freddy Fender Dot DOA 17585-M
42	.... (1)	FOR THE LOVE OF YOU Isley Brothers T-Neck ZS 8-2259-H
43	.... (1)	YOU SEXY THING Hot Chocolate Big Tree BT-16047-L
44	.... (8)	LADY BLUE Leon Russell Shelter 40378-J
45	.... (1)	THE LAST GAME OF THE SEASON David Geddes Big Tree BT 31424-P
46	.... (1)	I WANTS TO DO SOMETHING FREAKY TO YOU Leon Haywood 20th Century TC 2228-T
47	.... (1)	SCOTCH ON THE ROCKS Band of The Black Watch Quality Q 2154-M
48	.... (1)	LET'S DO IT AGAIN Staple Singers Curtom CMS 0109
49	.... (1)	LOVE ROLLER COASTER Ohio Players Mercury 436-Q
50	.... (1)	I LOVE MUSIC O'Jays Phila Int'l ZS 8-3677-1-H

RPM 100 Top Singles (51-100)

51 (6)	JUST TOO MANY PEOPLE Melissa Manchester Arista ASO 146-F	76 (1)	CARRY ME Crosby, Nash ABC 12140-N
52 (1)	SINCE I MET YOU BABY Freddy Fender GRT 1185 031-T	77 (1)	SING A SONG Earth Wind & Fire Columbia 3-10251-H
53 (4)	BORN TO RUN Bruce Springsteen Columbia 3-10209-H	78 (1)	SCHOOL BOY CRUSH Average White Band Atlantic 45-3304-P
54 (6)	YOU George Harrison Apple 49342-F	79 (5)	ANNA MARIE Susan Jacks Casino C7105-W
55 (6)	DO IT ANY WAY YOU WANNA People's Choice TSOP ZS9-4769-H	80 (1)	LOVE TO LOVE YOU BABY Donna Summers Oasis OC 401X-M
56 (2)	PEACE PIPE B.T. Express Roadshow RD 7003-O	81 (10)	GONE AT LAST Paul Simon Columbia 3-10197-H
57 (1)	SANTA JAWS Homemade Theatre A&M 407-W	82 (13)	NEW ORLEANS Stampeders Quality MWC 1018X-M
58 (2)	SAILING Rod Stewart Warner Bros. WBS 8146-P	83 (2)	MEXICO James Taylor Warner Bros. WBS 8137-P
59 (10)	AIN'T NO WAY TO TREAT A LADY Helen Reddy Capitol 4128-F	84 (1)	HURRICANE (PART 1) Bob Dylan Columbia 3-10245-H
60 (1)	CARIBBEAN FESTIVAL Kool & The Gang DeLite DEP 1573-P	85 (6)	HELP ME MAKE IT (TO MY ROCKIN' CHAIR) B.J. Thomas ABC 12121-N
61 (5)	DIAMONDS AND RUST Joan Baez A&M AM1737-W	86 (1)	TIMES OF YOUR LIFE Paul Anka United Artists UAXW737-F
62 (2)	EVERYTHING'S THE SAME Billy Swan Monument ZS 8-8661-H	87 (1)	WAKE UP EVERYBODY Harold Melvin & The Blue Notes Phila Int'l ZS 8-3579-H
63 (1)	LOVE POWER Willie Hutch Motown M1376-Y	88 (1)	SQUEEZE BOX The Who MCA 40475-J
64 (2)	SKYBIRD Tony Orlando and Dawn Arista AS 0156-F	89 (17)	FEEL LIKE MAKIN' LOVE Bad Company Swan Song SS70106-P
65 (1)	WALK AWAY FROM LOVE David Ruffin Motown M1376-Y	90 (7)	SWEET STICKY THING Ohio Players Mercury 73713-Q
66 (1)	COUNTRY BOY Glen Campbell Capitol 4155-F	91 (1)	BRINGING IT BACK Elvis Presley RCA 10401-N
67 (13)	BLACK SUPERMAN Johnny Wakelin Pye 45420-L	92 (4)	KEEP ON TRYIN' Poco ABC 12126-N
68 (17)	FAME David Bowie RCA JB 10320-N	93 (4)	LETTING GO Wings Capitol P-4145-F
69 (4)	CHANGE WITH THE TIMES Van McCoy Avco AV4660-M	94 (1)	WOMAN TONIGHT America Warner Bros WBS 8157-P
70 (10)	DANCE WITH ME Orleans Asylum 45261-P	95 (7)	ROCKIN' ALL OVER THE WORLD John Fogerty Elektra E-45274-P
71 (17)	BALLROOM BLITZ The Sweet Capitol 4055-F	96 (1)	ROCK 'N' ROLL ALL NIGHT Kiss Casablanca 850-M
72 (10)	BRAZIL Ritchie Family London ABE 1717-K	97 (10)	FEELINGS Morris Albert RCA JB 10279-N
73 (12)	ROCKY Austin Robert Private Stock PFR 45020-M	98 (11)	RUN JOEY RUN David Geddes Big Tree BTS 16044-P
74 (10)	WHAT A DIFF'RENCE A DAY MAKES Esther Phillips Kudo 925	99 (6)	I GET HIGH ON YOU Sly Stone Epic 8-50135-H
75 (1)	FULL OF FIRE Al Green HI 5N-2300-K	100 (2)	DO YOU WONDER Shawn Phillips A&M AM 401-W

GO FIRST CLASS

RPM WEEKLY BY AIR
One year (52 issues) - \$40.

Domestic first class mail is carried by air in Canada whenever this will expedite delivery. All FIRST CLASS subscribers to RPM receive this preferred handling. This guarantees that you will receive your RPM the morning after it is mailed. For those who need special service - RPM makes this preferred subscription rate possible.

NAME _____

ADDRESS _____

CITY _____ PROV. _____

POSTAL ZONE _____

What makes a radio spot good?

by George Pollard

Research shows that most people really like advertising. They expect it from the mass media, and radio is no exception. Listeners treat ads like news. They use the information conveyed by ads to make daily buying decisions. So, the spots your station runs are an important tune-in factor, for most listeners.

Radio spots must be exciting and novel if they are to hold a listeners interest. Fifty words, haphazardly strung together won't hold a listener or service the client's needs. Ho-hum copy must be avoided at all costs.

Copywriters are seldomly trained for their

work. Quite often they are a secretary promoted because of good grammar, a journalist who can't find a news job or, as was my case, a beginner who is star struck with radio and wants to be a superstar.

The result of this situation is copy that's written by trial and error - usually more error than trial. Unfortunately, everyone concerned suffers. The station risks its reputation, the writer his career, the advertiser his budget. Radio copy, especially at the local level, must work miracles, and the onus is on the copywriter to meet this challenge head on.

POLLARD continued on page 39

When I lost my virginity

How many broadcasters who read RPM remember the first show they ever did? The very first time you went on a microphone. "Hey, Ma, look at me, I'm announcing!"

Were you on an ego trip, were you bursting with pride, were you excited, were you sweating, were you scared?

My first show in 1947 was for a CBC program called "Toronto Today." I got \$15 for scripting and handling a 5-minute interview with a boxer. I don't remember his name now and I was hard put to remember it then. I was so wrapped up in the glamour of it all that I ran over and got hell not only from the producer, the technician but also from the boxer who had a date he was being kept late from.

I remember thinking that the tape we were making would be broadcast on the CBC and that my wife would hear it, my mother, my sister, the girl who had turned me down for a trumpet player in the pit band of a burlesque house because she thought I had no future and sundry other members and non-members of the Phil Stone Marching and Knish Club.

That first show . . . was it good? Did you like me? If the guest had been better . . .

by Phil Stone

the operator sharper . . . the music better selected . . . the chair more comfortable . . . the air hotter or colder . . . my shoelaces not so tight . . . Boy, would I have been great. Did anyone phone to say they liked it? CBS? NBC? Paramount? Columbia? MGM (Mendelson's Grocery Market)? And a few days later - any mail for me?

Nothing. Just the producer telling me that I popped my Ps and perhaps I ought to write synonyms for any words that began with that offending consonant.

And on a serious vein, I quote from Steve Post in his readable book "Playing In the FM Band" as he writes about his first show: "I painfully experienced the technical and emotional barriers inherent in this new and different life. They are barriers unseen and unfelt by the audience. Barriers, that should they be detected, lead to the failure of the effort, the breakdown of the spell . . . How is it possible to communicate experience and feeling isolated from those to be communicated with, shut off in a tiny room as the announcer is, a room absent of living matter, staring at clocks, meters, and machinery, pushing buttons, pulling levers, surrounded by glass and metal? Who are those faceless things we call 'listeners'?

Important!

In view of the six week nationwide postal strike in Canada, the single and album charts in this issue were compiled with limited information. During those six weeks, it was impossible to keep our chart cards up to date and only dealer and record company information was used in compiling these charts. As the mail returns to normal, we will be able to once again compile a more precise summary of record sales and radio station activity from across Canada. The pop music and country play-lists will return next week.

Germany's "Kunstkopf" ads sparks to CBC

The "kunstkopf" is a revolutionary new microphone, projecting a sound a head above all the rest.

Sculpted of hard black rubber, the German-developed kunstkopf has human facial features, with ears and auditory canals leading into chambers where two miniature condenser microphones are mounted in a position, co-ordinating with the eardrums in the human head.

At present there is only one "kunstkopf" at CBC Toronto, but plans are being made to import more.

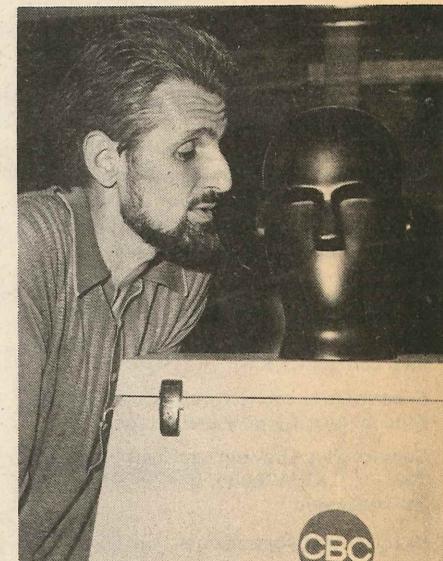
The "Best Seat In The House" is a new CBC-Radio series concentrating on music and drama with a premier date of Sunday January 4th, 1976.

The "kunstkopf" will enable listeners to hear the program "as if they were in the middle of the action."

Thus, mono, stereo and quadrophonic will be superseded by a facsimile of human hearing.

It is advised that listeners will wear stereo headphones to get the signal in ultimate effect.

Initially the kunstkopf was developed for research into human hearing. Now it will be broadcast to good use.



CBC Radio Arts Producer John Reeves, putting a good word into the "kunstkopf" microphone.

FIRST CLASS IS FASTER
FIRST CLASS IS FASTER
FIRST CLASS IS FASTER
FIRST CLASS IS FASTER
FIRST CLASS IS FASTER



TELLINGVISION

If the "big three" Buffalo-based television outlets, succeed in carrying out the threat of jamming their broadcast signals from Canadian viewers, what would we stand to lose in our television programming?

Significantly . . . "The American Way Of Death."

Recently an Ottawa senator remarked that the United States was the major blame for Canada's crime and violence. Senator Fred McGrand insisted that "... we live beside the most crime-ridden country in the world . . . the country with the most guns."

In another instance, the Ontario minister of correctional services told an annual conference group that the television industry is deliberately fostering fear of violence so that people will stay indoors ironically glued to their sets.

His claim was that the "current public paranoia" has been deliberately nurtured by television "to build a captive audience."

Basically the media merely attempts to showcase for entertainment's sake. Unfortunately when a subject is dwelled upon to the point of glamourization, then that topic becomes trendy and fashionable to wear.



HELP

CJME Regina looking for jocks that feel they're ready to move up to a larger market.

Contact Hart Kirch with tape and resume only. Send to: CJME Radio, Box 1300, Regina, Sask. S4P 3B9.

CKX-FM Brandon looking for experienced announcer. Familiarity with automated equipment an asset. Send tape and resume to Ron Thompson, CKX-FM, Brandon, Manitoba.

If you are interested in going into country music and want to make Regina your home, then contact CKRM.

Experience in country not necessary, just a good mature, friendly presentation.

Contact Gary Grayson, assistant program director, CKRM Radio, Box 9800, Regina, Saskatchewan.

CKIQ looking for a mature mid-day personality. Okanagan living at its best.

All the company benefits and good money for the right person. Send tapes and resumes to Bob Harrison, CKIQ Radio, 2419 Highway 97, North Kelowna, B.C.

CKDM Radio in Dauphin, Manitoba is in need of someone willing to do news, sports and jock work.

Send tapes to Jerry Agar, program director, CKDM Radio, Dauphin, Manitoba R7N 2V5.

Crime has been ratingly-proven to be audience-loved viewing, according to the strength of the public demand. The "super-cops" always win out in their struggles, thereby assisting the viewer towards a purging retributive satisfaction.

Statistically many hit and running characters have been virtually impossible to track down within the tangle of big city jungles . . . therefore the American networks are becoming notorious for a false impression.

Our Canadian programming has been observed to be "bland, dull and entirely inoffensive."

But such is the way of the Canadian outlook . . . no need to dwell on paranoia when we choose to highlight situations peculiar to our national existence.

The contrast between the American and Canadian programming has always been very distinguishable, most notably in our news broadcasts.

Our local news guys will headline the Newfoundland miners on strike, or John Diefenbaker discovering a newly developed chin.

Rather "dull" as compared to Buffalo's WKW "Eyewitness News", where an announcer will headline welfare-grandmothers stuffed in sewers with an added dramatic effect of setting the film report to mood music!

Even our daily newspapers have gone the way of lurid tabloids . . . when the Toronto Telegram folded, the Toronto "Sun" hit the stands, a format very similar to New York's 'picture newspaper' The Daily News.

Death and violence has proven to be a big, "glamorous" money-maker.

When our Canadian networks chose to compete with the American big-time in their own market, the only show that scored a distinctive success was CTV's "Police Surgeon."

Our attention, our money, our aspirations . . . all have been squashed for the pursuit of THEIR "American Dream."

The dream has become an Alice Cooper nightmare.

Now that the Buffalo three threaten to jam, they have 'forced' us to look at our own industry.

The CRTC are very good with their speculation.

They knew of this eventual showdown and its subsequent effect.

So let Buffalo jam . . . we could use the money saved.

More bread means a more professional and developing product.

In the old days all our professional minds scrambled down to L.A. for the "big" opportunities.

The California migration could soon be over.

Who knows what terror lurks in the hearts of Americans . . . the Canadian shadow knows all too well. MD

RPM TOP 100 Albums

ALPHABETICALLY

BY ARTIST

- Aerosmith (13)
- Alice Cooper (14)
- America (62)
- Average White Band (82)
- Bachman-Turner Overdrive (59) (6) (10)
- Baex, Joan (34)
- Barrie, Keath (83)
- Bay City Rollers (63)
- Beach Boys (88)
- Beau Dommage (81)
- Bee Gees (8)
- Bowie, David (94)
- Black Sabbath (40)
- B.T. Express (39)
- Campbell, Glen (7)
- Captain & Tennile (19)
- Carpenters (39)
- Clapton, Eric (17)
- Cocker, Joe (53)
- Cole, Natalie (76)
- Collins, Judy (86)
- Crusaders (74)
- Daltrey, Roger (46)
- Denver, John (37) (99) (1)
- Disco Tex & Sexolettes (77)
- Doobie Brs (67)
- Dylan, Bob (15)
- Eagles (9) (90)
- Earth Wind & Fire (71)
- Fender, Freddy (23)
- Fleetwood Mac (55)
- Gaynor, Gloria (44)
- Grand Funk (33)
- Hardy, Hagood (31)
- Harrison, George (73)
- Ian Janis (12)
- Isley Bros (30)
- Jaws (35)
- Jefferson Starship (22)
- Jethro Tull (45)
- John, Elton (11) (18) (3)
- K.C. & Sunshine Band (96)
- Knight, Gladys (51) (50)
- Last, James (87)
- Loggins & Messina (61)
- Manchester, Melissa (36)
- McCartney, Paul (26)
- McLaughlin, Murray (70)
- Murphy, Michael (32)
- Nazareth (57)
- Newton-John, Olivia (80) (95)
- Ohio Players (47)
- Ostanek, Walter (84)
- Outlaws (48)
- People's Choice (100)
- Phillips, Shawne (54)
- Pink Floyd (28)
- Pointer Sisters (72)
- Reddy, Helen (16)
- Rush (60)
- Silver Convention (52)
- Spinners (49)
- Springsteen, Bruce (41)
- Stampeders (85)
- Stevens, Cat (2) (75) (79)
- Stewart, Rod (58)
- Strawbs (93)
- Sweet (29)
- Supertramp (20)
- Taylor, James (27)
- Ten CC (68) (5)
- Thomas, Ray (42)
- Three Dog Night (78)
- Tommy Soundtrack (25)
- Tower Of Power (56)
- Trooper (65)
- Tyson, Sylvia (69)
- Vannelli, Gino (89) (92)
- Van McCoy (21) (97)
- War (43)
- Who, The (98) (66)
- Whittaker, Roger (64)
- Young, Neil (24)
- Zappa, Frank (91)
- ZZ Top (4)



Top Albums

December 13, 1975

CANADA'S ONLY NATIONAL ALBUM SURVEY
Compiled from record store, radio station and record company reports.

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

1	.... (4)	JOHN DENVER	Windsong RCA CPL1-1183-N	
2	.... (15)	CAT STEVENS	Greatest Hits (A&M) SP-4519-W	CS-4519-W
3	.... (1)	ELTON JOHN	Rock Of The Westies MCA 2136-J	
4	.... (21)	ZZ TOP	Fandango (London) PS 656-K	LKM 57656-K
5	.... (19)	10 CC	The Original Soundtrack (London) 9102500-K	7231500-K
6	.... (25)	BACHMAN-TURNER OVERDRIVE	Four Wheel Drive (Mercury) SRM 1-1027-Q	MCR4-1-1027-Q
7	.... (11)	GLEN CAMPBELL	Rhinestone Cowboy (Capitol) SW 11430-F	4XW 11430-F
8	.... (16)	BEE GEES	Main Course (RSO) 2394 150-Q	
9	.... (16)	EAGLES	One Of These Nights (Asylum) 7ES1039-P	CAS1039-P
10	.... (15)	BACHMAN-TURNER OVERDRIVE	Not Fragile (Mercury) SRM-1-1004-Q	MCR4-1-1004-Q
11	.... (23)	ELTON JOHN	Captain Fantastic and the Brown Dirt Cowboy (MCA) MCA 2142-J	MCAC 2142-J
12	.... (21)	JANIS IAN	Between The Lines (Columbia) PE 33394-H	PCA 33394-H
13	.... (24)	AEROSMITH	Toys In The Attic (Columbia) PC 33479-H	PCA 33479-H
14	.... (32)	ALICE COOPER	Welcome To My Nightmare (Atlantic) SD 18130-P	
15	.... (12)	BOB DYLAN & THE BAND	The Basement Tapes (Columbia) C2 33682-H	C2X 33682-H
16	.... (14)	HELEN REDDY	No Way To Treat A Lady (Capitol) ST 11418-F	4XT 11418-F
17	.... (7)	ERIC CLAPTON	E.C. Was Here (RSO) 2479 154-Q	
18	.... (47)	ELTON JOHN	Greatest Hits (MCA) MCA-2128-J	MCAC-2128-J
19	.... (20)	CAPTAIN & TENNILLE	Love Will Keep Us Together (A&M) SP 3405-W	
20	.... (41)	SUPER TRAMP	Crime Of The Century SP-3647-W	8T-3647-W
21	.... (19)	VAN McCOY AND THE SOUL CITY SYMPHONY	Disco Baby (Avco) AVC 69006-M	AV4 69006-M
22	.... (12)	JEFFERSON STARSHIP	Red Octopus (Grunt) BFL1-0999-N	
23	.... (21)	FREDDY FENDER	Before The Next Teardrop Falls (DOT) DOFD 2020-M	DOFD 42020-M
24	.... (13)	NEIL YOUNG	Tonight's The Night (Reprise) MS2211-P	CRX2221-P
25	.... (30)	TOMMY	Original Soundtrack Recording (Polydor) 2625028-Q	3500117-Q
				3862004-Q

26	.... (22)	PAUL McCARTNEY AND WINGS	Venus And Mars (Capitol) SMAS-11419-F	4XT-11419-F	8XT-11419-F
27	.... (22)	JAMES TAYLOR	Gorilla (WEA) BS 2866-P	CWX 2866-P	8WM 2866-P
28	.... (5)	PINK FLOYD	Wish You Were Here (Columbia) PC 33453-H		
29	.... (7)	SWEET	Desolation Boulevard Capitol ST 11395-F		
30	.... (16)	ISLEY BROTHERS	The Heat Is On (T-Neck) PZ33536-H	PZA33536-H	PZT33536-H
31	.... (10)	HAGOOD HARDY	The Homecoming (Attic) LAT 1003-K	CAT 1003-K	8AT 1003-K
32	.... (31)	MICHAEL MURPHY	Blue Sky Night Thunder (Epic) KE 33290-H		
33	.... (6)	GRAND FUNK	Caught In The Act (Capitol) SABB 11445-F	4X2T 11445-F	8X2T 11445-F
34	.... (23)	JOAN BAEZ	Diamonds and Rust (A&M) SP 4527-W	SPCS 4527-W	SP8T 4527-W
35	.... (10)	JAWS	Original Soundtrack (MCA) 2087-J		MCAT 2087-J
36	.... (15)	MELISSA MANCHESTER	Melissa (Arista) AL4031-F		8A4031-F
37	.... (95)	JOHN DENVER'S GREATEST HITS (RCA)	CPL1-0374-N	CPK1-0374-N	CPS1-0374-N
38	.... (21)	CARPENTERS	Horizon (A&M) SP 4530-W		
39	.... (7)	B.T. EXPRESS	Non Stop (Roadshow) RS 41001-Q		
40	.... (7)	BLACK SABBATH	Sabotage (Warner Brothers) BS 2822-P		
41	.... (3)	BRUCE SPRINGSTEEN	Born To Run (Columbia) PC 33795-H		CA 33795-H
42	.... (8)	RAY THOMAS	From Mighty Oaks (Threshold) THS16-K	2KM24816-K	PHM24816-K
43	.... (15)	WAR	Why Can't We Be Friends (United Artists) UALA 441G-U	UACA 441H-U	UAEA 441H-U
44	.... (6)	GLORIA GAYNOR	Experience (MGM) SE 4997-Q	E4-4997-Q	E8-4997-Q
45	.... (5)	JETHRO TULL	Minstrel In The Gallery (Chrysalis) CHR1082-P		
46	.... (8)	ROGER DALTREY	Ride A Rock Horse (MCA) MCA 2147-J		MCAT 2147-J
47	.... (9)	OHIO PLAYERS	Honey (Mercury) FRM1-1038-Q	MCR41-038-Q	MC81-1038-Q
48	.... (2)	OUTLAWS	Outlaws Capitol 4042-F		
49	.... (11)	SPINNERS	Pick Of The Litter (Atlantic) SD 18141-P		A8TC 18141-P
50	.... (4)	GLADYS KNIGHTS & THE PIPS	Imagination BDS-5141-M		

RPM 100 Top Albums (51-100)

51	(11)	GLADYS KNIGHT & THE PIPS I Feel A Song (Buddah) BDS 5612-M	BDS 5612-M	76	(2)	NATALIE COLE Inseparable Capitol 11429-F
52	(2)	SILVER CONVENTION Silver Convention Columbia ES 90311-H	ESA 90311-H	77	(17)	DISCO TEX & THE SEX-O-LETTES Chelsea CHL 505-M
53	(7)	JOE COCKER Jamaica Say You Will (A&M) SP 4529-W		78	(13)	THREE DOG NIGHT Coming Down Your Way (ABC) ABCD 888-N
54	(6)	SHAWN PHILLIPS Do You Wonder (A&M) SP 4539-W		79	(11)	CAT STEVENS Teaser And The Firecat (A&M) SP 4313-W
55	(11)	FLEETWOOD MAC (Warner Bros) MS 2225-P	8RM 2225-P	80	(3)	OLIVIA NEWTON-JOHN Clearly Love (MCA) 2148-J
56	(2)	TOWER OF POWER In The Slot BF-2880-P		81	(20)	BEAU DOMMAGE Beau Dommage (Capitol) ST 70034-F 4XT 70034-F 8XT 70034-F
57	(8)	NAZARETH Razamanaz (A&M) SP 4396-W		82	(16)	AVERAGE WHITE BAND Cut The Cake (WEA) SD 18140-P AC18140-P A8TC18140-P
58	(5)	ROD STEWART Atlantic Crossing (Warner Bros.) BS 2875-P		83	(2)	KEATH BARRIE Only Talkin' To The Wind United Artists UAL 528G-F
59	(9)	BACHMAN TURNER OVERDRIVE BTO 11 (Mercury) SRM 1696-O		84	(6)	WALTER OSTANEK Oktoberfest - Ein Prosit (Axe) O1601-T
60	(2)	RUSH Caress of Steel Mercury SRM1-1046-Q		85	(26)	STAMPEDERS Steamin' (Music World Creations) MWCS 708-M MWCS 4708-M MWCS 8708-M
61	(5)	LOGGINS AND MESSINA So Fine (Columbia) PC 33810-H		86	(27)	JUDY COLLINS Judith (WEA) 70S 1032-P 80K 1032-P
62	(27)	AMERICA Hearts (WEA) BS 2852-P	CWX 2852-P	87	(11)	JAMES LAST Well Kept Secret (Polydor) 237 1558-Q 315 0558-Q 381 1268-Q
63	(2)	BAY CITY ROLLERS Arista 4049-F		88	(25)	BEACH BOYS Spirit Of America (Capitol) 11384-F 4XWW 11384-F 8XWW 11384-F
64	(29)	ROGER WHITTAKER Travelling With Roger Whittaker (RCA) KPL-1-0078-N	KPS1-0078-N	89	(5)	GINO VANNELLI Powerful People (A&M) SP 3630-W
65	(8)	TROOPER (Legend) MCA 2149-J	MCAT 2149-J	90	(8)	EAGLES On The Border (Asylum) 7ES 1004-P CAS 1004-P 8AS 1004-P
66	(26)	THE WHO Tommy (MCA) MCA-2-100005-J	MCAC-2-100005-J	91	(11)	FRANK ZAPPA & MOTHERS OF INVENTION One Size Fits All (Discreet) DS 2216-P CDX 2216-P 8DM 2216-P
67	(24)	DOOBIE BROTHERS Stampede (Warner Bros.) BS 2835-P	CWX 2835-P	92	(18)	GINO VANNELLI Storm At Sunup (A&M) SP 4533-W
68	(2)	10 CC 100 CC London UKS 3110-K	UKS 53110-K	93	(4)	STRAWBS No Madness A&M T-4544-W
69	(20)	SYLVIA TYSON Woman's World (Capitol) SKAO 6430-F 4XT 6430-F	8XT 6430-F	94	(4)	DAVID BOWIE Young Americans RCA CPL1-0998-N
70	(1)	MURRAY McLAUCHLAN Only The Silence Remains True North GTN 19-H		95	(43)	OLIVIA NEWTON-JOHN Have You Never Been Mellow (MCA) MCA 2133-J MCAC-2133-J MCAT-2133-J
71	(31)	EARTH, WIND & FIRE That's The Way Of The World (Columbia) PC 33280 - H	PCA 33280 - H	96	(5)	KC AND THE SUNSHINE BAND TK DXL1 4010-N DXS1 4010-N
72	(11)	POINTER SISTERS Steppin' (Blue Thumb) BTS 6021-M	BTS 6021-M	97	(6)	VAN McCOY From Disco To Love (Avco) BD5-5648-M BD4-5648-M BD8-5648-M
73	(2)	GEORGE HARRISON Extra Texture Capitol 3420-F		98	(1)	WHO By Numbers MCA 2161-J
74	(1)	CRUSADERS Chain Reaction (Blue Thumb) BTSD 6022-M		99	(1)	JOHN DENVER Rocky Mountain Christmas RCA APL1-1201-F
75	(7)	CAT STEVENS Tea For The Tillerman (A&M) SP 4280-W		100	(1)	PEOPLES CHOICE Boogie Down The USA TSOP KZ 33154-H

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POLLARD continued from page 35

How do you get good, interesting, selling copy?

First, you need an idea. This gives direction and meaning to your spot. It sets the scene. Even hack copy must have a basic concept.

Good ideas come from research. For instance, you can find other ads for the product, or similar products. The Radio Bureau of Canada (RBC) has some interesting material on how radio can sell. Their Sound Library has scores of great radio spots. Member stations get free loan of these taped spots. Access to RBC's commercial library is, by itself, worth the cost of station membership.

The RAB - Radio Advertising Bureau - is RBC's American counterpart. They have excellent research material on how radio effectively sells almost anything. RAB provides brief pamphlets showing how radio can sell appliances, sell to women, sell jewelry, etc., etc. RAB material might be available through RBC, check with your sales manager.

Once you have a tight selling idea, you can write the spot. Keep your basic idea in mind. Don't try to write an ad, just tell a friend why he should buy what you're selling. Remember, your spot is replacing the ideal salesman: friendly, informed, intelligent.

Short sentences work best. Alliteration works well. Unexpected words can lift your copy, but don't use jargon. Make your words specific, it sounds authoritative.

If you're writing dialogue think about the characters involved, and the people who will

Tim Thomas set to host OECA's "Experience"

Tim Thomas former theory-teacher in the History of Contemporary Music at the Artists' Workshop (The Three Schools, Toronto), Directeur des Programmes of CHOM-FM-Montreal and the once admonished and now retained fill-in announcer for CHUM-FM-Toronto, will host OECA television's Channel 19 series, the "Experience of Music."

The series presents filmed and video-taped musical performances from around the world, and Thomas in his inimitable fashion, with a mind-field ranging from animation processes to music-pap will host to his audience a vast warehouse of trivial and informative thought. Only Tim Thomas could guest on Rainer Schwartz' "Night Music" and coax the fact that Rainer the disc-jockey is tone-deaf.

Even though Tim himself might be tone-deaf, the facts speak that the man is truly knowledgeable and willing to expand his music-grasp.

"The Experience of Music" . . . a new host, with hopefully new horizons, Friday at 8:00 over Toronto's Channel 19.

portray them. Make the scene and sales message fit. A sales pitch shouldn't jump out of nowhere.

Music can set the mood and tone of your ad. It can whisk a listener into the situation you want. It can relax him, destroying the resistance he might have to your sales message. But, it can also distract his attention or turn him off.

Don't use current hits - not the pop version anyway. They easily distract from the sales message. Make music part of the whole spot. Be sure it's relevant to the basic concept of your spot.

Sound effects can carry a whole commercial. Or they can enhance a specific copy point. Make sure sound effects aren't abrasive, that they register with the listener and that they fit. You might use sound effects and copy to simultaneously set the scene or describe the action.

The voice used on any spot can make it or break it. In most stations writers don't have any choice about who voices their spots. So when writing, think about the general characteristics of available voices. Write copy that any jock will understand and relate to. This way he will deliver a better spot.

The final ingredient in any good spot is time. You can't hope to produce a good spot unless the time is taken to properly write, produce and mix it.

In most stations the onus is on the writer to provide quality to a large quantity of spots. Too many stations crank 30 or 40 spots daily. Quality control - at least in production - is severely limited. It's up to you, the writer, to provide quality ideas and writing talent.

Live spots are one way to reduce pressure on producers and improve production quality. But live spots are always a controversial topic.

Some programmers don't like live spots. They feel their jocks can't deliver a convincing spot unless it's recorded. There might be something to this attitude, but how can a jock deliver a smooth, professional sounding live spot if he never has the opportunity to do so? Practice makes perfect.

Live spots have a lot of advantages. They keep the jock involved in his show. They make sales messages more personal - from jock to listener, on a one-to-one basis. They keep the jock up on commercial delivery. This makes his production performance better.

Station sound can also benefit from live spots. Consider the instance of a four spot island. A popular station production voice is voicing 3 of those four spots. He must sell two different products back-to-back. This reduces his believability.

However, if you make one of those 3 spots live, there are no back-to-back spots with

the same voice. This makes your station more interesting for the listener and the jock.

Inevitably the question of creativity comes up. How do you define it or measure it? Is there really a need to win awards?

first, it's almost impossible to measure creativity. It's a subjective judgement - quite literally, "to each his own." My definition of creativity is threefold: 1. did the spot work for the client; 2. was it compatible with the station sound; 3. was it in good taste. If you answer yes to all three, then I think your work is creative.

Generally, most ad people would agree that if it sells it is sufficiently creative. Winning awards can't be equated to success in the marketplace. A lot of creative spots are duds when it comes to selling. And a lot of uncreative spots are super sellers. So don't worry about creativity - concentrate on selling.

Good radio spots make money for everyone involved. They sell the client's product, enhance the station's reputation as a productive sales vehicle and uplift the professional status of the writer, producer and voice.

Radio time costs far less than television and often less than newspaper time. It sells just as well or better than both of these, if the spots are good. Radio advertising is an important marketing tool. It deserves to be treated as such. The best place to start is with more respect for writing and production talent and techniques.

If your ears are straining to hear some good radio spots here are a few sources: RBC, 43 Eglinton Avenue East, 10th Floor, TORONTO M4P 1A2. Ask about their Sound Library if your station is a member. If not, join.

Tom Baroni at CKEY is a super writer/producer. He is probably the best. Joyce Olson at CFCF is a great radio writer as is Don O'Shaughnessy of CFGM. Al Pascal at CFRA is one of the best radio producers, anywhere. His work sells and wins awards, too.

Finally, here are a few books that expand on this article. They are geared more to the new copywriter - but experienced writers can pick up a few pointers too.

Gaines, J. Raleigh, MODERN RADIO PROGRAMMING. Tab Books, Blue Ridge Summit, Pa. 17214. \$9.95

Peck, William, ANATOMY OF LOCAL RADIO-TV COPY. 3rd edition. Tab Books. \$5.95

Ris, Tom PROMOTIONAL AND ADVERTISING COPYWRITERS HANDBOOK. Tab Books. \$7.95

Terrell, Neil, THE POWER TECHNIQUE OF RADIO-TV COPYWRITING. Tab Books. \$9.95

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