



Stan Klees interviews Ted Randal on RPM Music Week.

Ted Randal moves to Canada



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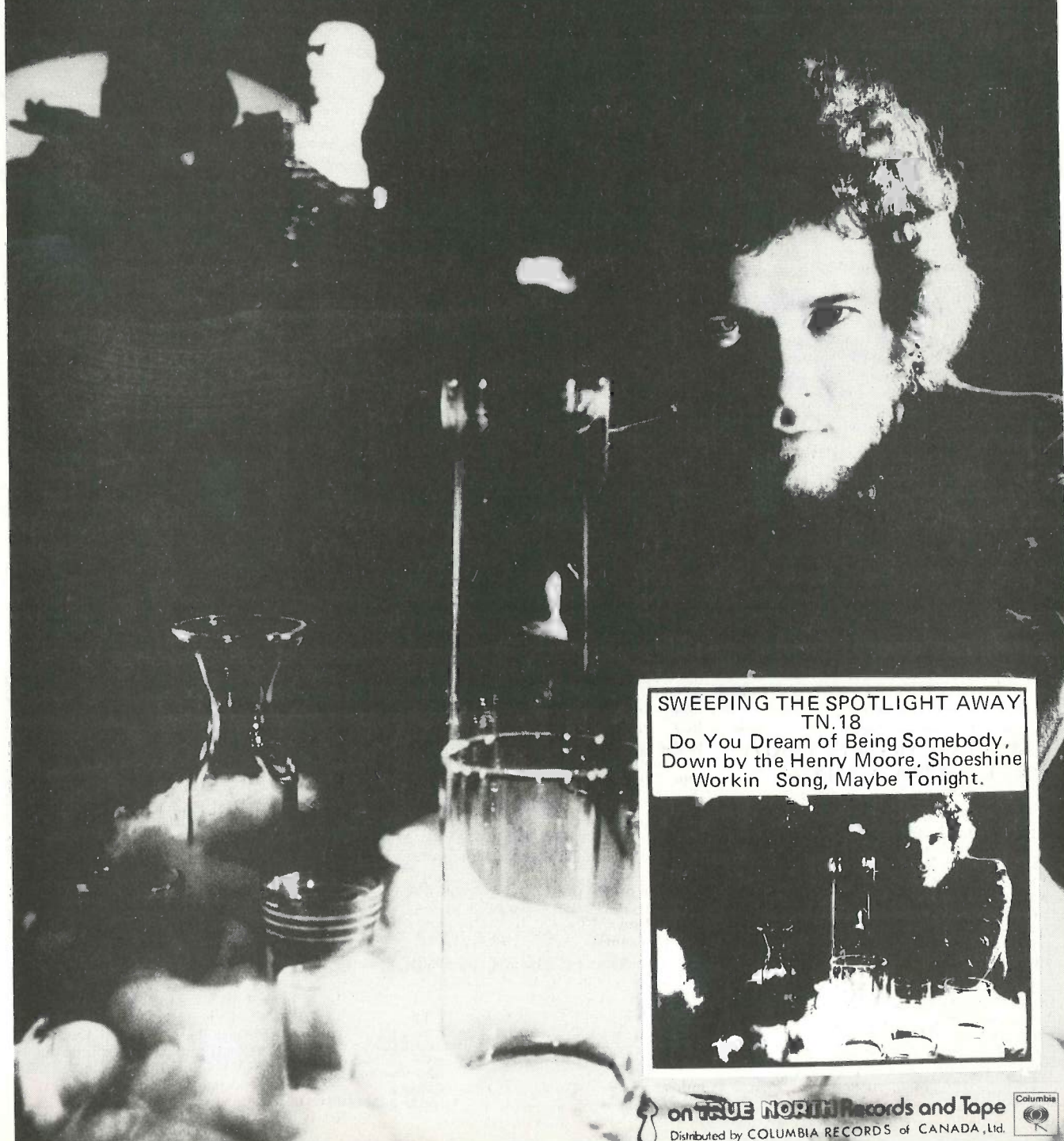
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WEA LAUNCHES \$30,000 MATERICK PROMOTION

WEA Music (Canada) has launched what could be the most expensive and extensive high energy promotion ever afforded a Canadian act. The firm's president, Ken Middleton, has allotted \$30,000, in promotional funds alone, to be used in a multi-media campaign to launch Ray Materick's new Asylum album. Materick is the first Canadian artist, signed to WEA, and assigned to the Asylum label. It was shortly after this when he began to experience chart action on his initial single release "Linda Put The Coffee On", now established on the RPM chart.

The Materick album, "Neon Rain", was produced by Gene Martynec, one of the better-known progressive young Canadian independent record producers. The session was produced at Toronto's Manta Sound, and contains all original Materick material.

Excitement is high in the WEA camp on the release which was scheduled for Jan 23, with the \$30,000 expenditure making the release that much more important. Larry Green, national promotion manager for WEA, points out that the large amount of funding for the promotion "is only on the release of the album. It has nothing to do with production costs - nothing to do with other promotional activities that have gone thus far on Ray. It has nothing to do with single promotional costs - or even future costs at this point. What it has to do with, is the initial release of his album".

The Materick promotion campaign will be multi-media and national in scope, with the ultimate goal, of course, to move the album out at retail level. For the latter there will be a heavy concen-

tration on merchandising aids now being finalized by Green and his national promotion team and WEA's national sales people

Materick is lending himself to the promotion, wherever possible - between concert and club dates. He has already taped sev-



Asylum's Ray Materick

eral interviews and leaves this week for a guest spot on the nationally syndicated "Tommy Banks Show". He will be working closely with Green and hopefully hitting as many markets that are available in as short a period as possible.

Green was asked what he thought about the potential of Materick becoming a national name, to which he answered: "To be very honest, you can imagine the amount of product that comes in that I

have to deal with from WEA - and listen to everything that comes in, I would say that Ray's album, in quality of sound, in quality of arrangements, backup musicians, writing and music, and in just about in any way I want to cut it, is comparable to just about anything that's coming in. Everybody that we've played it for has given us positive feedback. I haven't had one neg since they heard any pre-hype on the album by getting a chance to hear it before it's actually formerly released.

We've had an expert in sound say that it's the best Canadian pressing, bar none, that he's ever heard. Feedback from the reviewers, people who are interviewing him, have all agreed that the Materick album is an excellent piece of work. So, initially, from what I can gather, taking other people's comments as well as the internal comments - promo people, branch managers, sales force and right down to the girls in the office - it has all been exceptionally positive".

WEA will be concentrating on all formats for the Materick album. Green noted: "Materick is such a versatile performer, who am I to start pigeon-holing his music", adding, "I think that may be a problem that has been catching up to a lot of performers because of library (radio) setups that are not restructured as yet. A lot of libraries haven't changed over their concept of rock, jazz, blues, folk, whatever, and it's about time. There are contemporary country records that can easily cross over. There's just too much crossing over to pigeon-hole any artist, unless it's blatant".

It's interesting to note that Materick's single release, "Linda" was accepted by contemporary rock, pop and country programmers, which leaves the door wide open for his new album.

BEAUCHAMP ACTIVE WITH CANCON ARTISTS IN L.A.

Pete Beauchamp, A&R Director for A&M Canada, has just returned from Los Angeles where he co-ordinated the recording session for Bruce Miller's new album at A&M's west coast studios. The session was produced by Gay Delorme who was the guitarist on the last Cheech and Chong album. Other musicians in on the session were: Larry Knetchel, bass and Jim Keltner, drums.

While on the U.S. west coast, Beauchamp also promoted new album releases by Valdy and Ian Tyson. The Valdy album has already sold more than 15,000 units.

SONOGRAM ARTISTS READY FOR ENGLISH CANADA

Guy Bertrand, who last year bowed his Montreal-based Sonogram Record Distribution operation has announced plans that will move him into English Canada. Says Bertrand: "Working with proven independent producers will give us a greater opportunity to launch new talent in an ever increasing market", adding "The Quebec market's star system has influenced the rest of Canada and thus gave this country credibility throughout the world".

Bertrand recently introduced Roman Royko and his back-up group, the Canadian Wildlife Society (CWS) with their initial single release for BSC, "Mighty Waters" and "Sunny Days Are Comin' ". Royko originals published through Smokin' Folk (BMI). Sonogram, through their affiliates, Emerson Sales, Vancouver; Laurel Records, Winnipeg; and J.C. Enterprises, Unionville, Ont., have

WEA MOVING ALL OUT WITH CANCON ACTION

WEA Music has a full house of Cancon activity being readied for single and album release. Ready for a release date is Ray Materick's "Neon Rain" as well as a single and album from Diamondback.

Brian Aherne is the producer behind the new Bob Carpenter album which should be ready for release about the same time as Gordon Lightfoot's next album.

Larry Green, national promotion manager for WEA, has marshalled his network of promotion people for an all out campaign on the above releases. Green reports that Roger Desjardins and Georges Antiglo (Eastern Canada promo) are currently working with the fire department on the soundtrack of "Towering Inferno".

been pushing this new country-cum-folk-cum-progressive talent who hails from Ville de Lery, P.Q. and have received early indications that the "Sunny Days" side has met with approval by the progressive FM and AM programmers. CWS comprises Jim Lehman, guitar; Howard Rapkin, bass; and Phil Albert, drums.

Ready for release on the Sonogram label are singles by Ian Cooney, formerly of Hartford Baby Grand, ("Tell Me Love Is Fine") and Happy ("La-La-Love"). The latter was penned by Montreal radio personality Donny Burns while Cooney writes his own material.

Other releases are being scheduled from Frank Mills, Barry Stagg and the Town Criers as well as other signings.

KANGI & DANIELS READY PROMOTION

Tim Daniels is back on the record scene with the release of his new Kangi single, "I Know About Your Lover", considered a strong follow-up to his last summer single, "I'm Walkin'".

Hank Kushmier, who heads up Kangi Records and is a firm believer in the Daniels talent, will shortly launch a national promo-



Kangi's Tim Daniels

tion campaign to bring this new single to the attention of the pop and country programmers. He also feels confident about the flip, "Sure Feels Good" and he will be pulling every angle possible to get both sides of Daniels going, original material published through Kushmier and Red Dragon Music (BMIC).

RPM

LETTERS
to the editorDID YOU LISTEN TO THE
"BRUCE SMITH SHOW"??

Dec. 26/74

On Boxing Day 1974, the CBL's "Bruce Smith Show" proudly (and innocently) presented a live performance by Peter Appleyard, a group of fine musicians, and singer Diane Forsythe. This letter is being written to condemn an aspect which I sincerely consider immoral and insidiously dangerous.

First, perhaps, I should clarify my interests and position. As a rule, letter-writing is an unpleasant effort for me — particularly a letter of this nature. The anger I feel, however, necessitates some sort of release that I

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

— Pierre Juneau

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

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



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

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hope this provides (quite apart from the possibility of reaching a sympathetic listener.)

As for my point of view: I consider myself a part of the Canadian music scene in as much as I write contemporary music and have performed as a singer. This has afforded me the opportunity to meet or be aware of many excellent artists. My qualitative judgement is based upon the style and personality with which they imbue the raw talent and proficiency which they developed.

It may be a significant interjection to note that most of them have not been able to appreciate the recognition and rewards of recording, let alone being presented on the air recorded or live.

There are many reasons why Canadian music is in the shape it is. It is not my intention to elaborate on the conditions or those reasons. Even from my vantage point, I'm far too ingenuous to delve into the multifaceted implications. The concern I wish to express is involved in the observation that, with the little Canadian music that is heard, an important presentation has shed a bad light on the genre as a whole.

Many Canadians are concerned with developing and preserving something of an identifiable Canadian culture. To our advantage we have the C.B.C. It is free from the need to play the American-dominated top forty format employed by a number of other radio broadcasters. Here, with the opportunity to play Canadian music (granted it's elusive to define) I cite this important example of derivative (read "bad copy") music. Well, that's not just immoral... it's stupid.

Following is a list of songs performed by Diane Forsythe:

1. A Joni Mitchell song (admittedly she's a Canadian, although her career is definitely American.) Why not play her more subtle and unique recording rather than a clever imitation that lacked even a spark of original creative force to add some life and interest?
2. James Taylor and Carly Simon; 3. Barbra Streisand; 4. Gilbert O'Sullivan; 5. Carlos Joabim.

COLUMBIA DELETES
HARMONY LINE

Coinciding with Columbia's announcement of a medium price range line, the label will delete from the catalogue, all Harmony product. This will include the Children's CR series. Retailers will be protected however, with exchange privileges under exchange privilege earnings January through March of 1975.

Further to the announcement of the new medium priced category, Bert Duseith, Columbia's Director of Distributor sales, points out that all album product listed in the company's catalogue under the series C, CS, BN, E, ELS, FLS, and FOS have undergone the price reduction from the suggested list of \$7.29 to the new suggested list of \$4.98. All corresponding eight track tape configurations carrying a suggested list of \$7.98 will now become \$5.98.

To compensate for mark downs that some retailers may encounter, Columbia is offering an additional 10% discount during the month of January. Says Duseith: "This will enable our customers to purchase product at a price sufficient to include their present inventory in the new price range". Product in this new category, of course, will only be exchangeable within this category.

Again, to reiterate, all these are talented and justly acclaimed writers and/or performers. Diane Forsythe and her cohorts are certainly accomplished and (in the case of Peter Appleyard) renowned musicians. My quarrel is with the manner in which they presented the material. Derivative foreign music took the time of Canadian music without adding anything at all to the original. In my terms, this is a loss of time available to already embattled Canadian music.

My thesis is that American records cannot really hurt the Canadian music industry. (They're merely competition.) What hurts is poor translations of American music by our singers. This is especially the case when you consider the eager availability of Canadian singers with a unique style.

In the incident causing my chagrin, I merely wonder why they didn't play the originals... or present Canadian singers who are stylistically themselves? What a waste of time; and what an insult to the Canadian music scene!

Of course it's nice to have live performing guests on a radio show. And of course it's nice to employ the performers. And we all realize that, of course, many of us enjoy listening to popular music. (My record collection includes a number of records by three of the listed people.) But we don't need unoriginal imitations. Such paeans to stars have a place (in bars and lounges where they are demanded and expected.) I contend, however, that not only was this not the right place; but this was a dangerous and irresponsible performance.

If those individuals involved feel there's some validity to these remarks, that particular show might lobby to present (say, perhaps on their New Year's day show) a platform for performers (just a few in town who randomly come to mind) who can do an exciting job of both original and established music: Myles and Lenny; Brent Titcomb; Anne Murray; Keith Hampshire; Keath Barrie; Mary Lou Solomon; Andy Kim; Dianne Brooks; Shirley Eikhard, and lots of etc's.
Veronika Martenova
Toronto

RCA RELEASES
MILLER TRIBUTE

RCA has commemorated the 30th anniversary of the WW II disappearance of orchestra leader Glenn Miller with a 2 record set, "Glenn Miller: A Legendary Performer". The album contains twenty-four Miller performances previously unreleased on record.

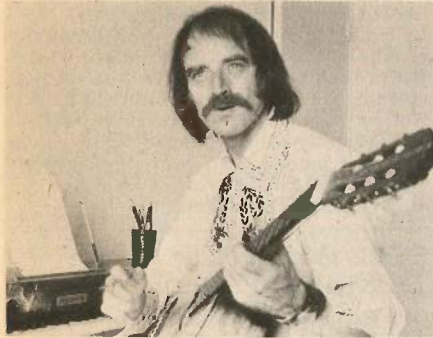
"On-the-spot" performances taken from tapes of Miller broadcasts range from his debut broadcast at the Glen Island Casino to his farewell on his final Chesterfield broadcast and subsequent departure for military service.

George Simon, noted swing era authority and author of the best seller "Glenn Miller and His Orchestra" was instrumental in picking the album selections. He was assisted by David McKay, Miller's close friend and lawyer, as well as veteran RCA producer Herman Diaz.

Included in the album are three performances released for the first time on record. Miller's voice is heard in conversation in several broadcasts from various radio shows. As a footnote, it's interesting to note that the Glenn Miller Orchestra was the main attraction at the Hyatt Regency's "Serenade In Blue" - their New Year's Eve party which attracted a capacity audience at their Toronto location.

McLEAN AND SMILE DIG IN FOR BATTLE

The Smile crew are confident they have a hit with Ian McLean's "Has Anybody Seen America" and they're successfully transferring their enthusiasm to several Canadian programmers. The key for this type of record however, obviously lies south of the



Smile's Ian McLean, expresses "an outsider's objective view of America that has strong international relevancy and merits".

border, an affront to the more progressive Canadian programmers who saw past the lyrics and discovered an enjoyable and unique talent.

Part of the Smile strategy was to invade the U.S. on a restricted basis. Smile president, Dave Coutts, signed a distribution deal with PIKS Corporation of Cleveland to cover the Ohio and Western Pennsylvania markets. This move allowed Coutts to bypass the usual yawning American A&R staffs and test an important market directly. The PIKS distribution setup will allow programmers in large and small markets the opportunity of getting audience reaction to the Smile single themselves with PIKS covering any airplay with records in stores — supplying an assessment of the saleability of the product.

The Smile/PIKS deal was firmed by Coutts and Harvey Korman, general manager of PIKS. David Prescott, of PIKS, will work with Smile in promotional activities in a market larger than the entire Canadian market.

TORONTO IS SETTING FOR MCA MANAGERS' MEETING

Richard Bibby, vice president and general manager MCA Records (Canada) and Scott Richards, national promotion manager, hosted a meeting (16-17) for the firm's managers. The meeting, one of several annual gatherings, focused on advertising plans and served to consolidate company reaction to campaigns from the past year and for upcoming plans.

Checked in at Toronto's new Ramada Inn were Randy Sharrard, Leo DeRocher, Bill Tait, Barry Ryman, Jack Williams, Jack Skelly, Bob Johnston, Jim Morrissey and Allan Reid

KO'TAI RELEASES NEWEST FOR U.A.

U.A. has released two singles on the Ko'tai label to launch their 1975 schedule. "Never Meant To Be" marks Craig Matthews' first recording for Ko'tai and Morning Haze follows their initial single for the label with "This Morning When It Snows".

Both singles fall into the Top 40 and MOR categories.

MOTOWN ACTS SET CANADIAN DATES

New to Motown's label of winners, Mantecore's PFM hit the road with several dates in Canada including Montreal (22), Ottawa (23) and Toronto (27). They are sharing the billing with the J. Geils Band. Their latest album, "Cook", has built up large advance orders and a special promotion involving Sam's stores will run over CFTR during their Toronto date.

Junior Walker is set for a week at the El Mocambo in Toronto (20) with negotiations now underway for a possible Feb 6 date at Toronto's Maple Leaf Gardens for Marvin Gaye.

Motown's national promo, Ken McFarland, reports good acceptance to several releases with Stevie Wonder taking top positions with his single, "Boogie On Reggae Woman" and his album, "Fulfillingness", topping the best album sellers list. Just behind Wonder with "Don't Cha Love It" are the Miracles with single action and their album "Do It Baby" doing it on the album lists.

SIMPKINS TO WEA NEW PRODUCT POST

Brian Simpkins has been appointed manager, New Product Services with WEA Music of Canada Ltd. The appointment is effective immediately.

Simpkins was formerly with WEA in 1972 as head of production control in the operations department. He now rejoins the firm after service with Columbia Records in their mail order division.

Following the official appointment, Ken Middleton, president of WEA Canada, noted: "The increasing number of new albums our company is releasing each month has created the need for improved co-ordination of release schedules and speedier service of new product support material". He went on to assess Simpkins' broad experience in the record business makes him ideally suited for this task, and we are delighted to have him back with our company".

DIANA OFF WITH LOGAN RELEASE

Diana Records, a newly formed Ottawa label, have moved into the record business with an initial single release from Maury Logan, "Oh Babe" (Parts one and two). Both sides are Logan originals and published through Joe Music (BMIC). The session was produced for Bullseye Productions by Roger Loiselle.

Logan is well known throughout the Ottawa Valley. It was back in 1964 when he first tried the record business with "Just One Of Life's Little Tragedies" and "Alone Without Love". Much has happened to Logan since then — one of them being his young son Mike becoming a talented bass man and part of the Logan group.

There is no information available as to where the session was taped or if there is national distribution. The group is currently playing the Orleans Hotel in Ottawa.

DAMRON MOVES INTO MARATHON SADDLE

One of the most consistent of Canadian country hitmakers, Dick Damron, is now a part of the Marathon camp. Initial single will be original Damron writings, "Mother, Love 'n' Country" and "Backstage Ladies"



Dick Damron moves to Marathon

and published through Sparwood and Beechwood Music (BMI). The Damron single was culled from his next album, "Soldier Of Fortune" which has been set for a spring release and will contain all original material.

Damron previously released on the Columbia label and has built a solid country image from coast to coast in Canada as well as internationally. He was a Juno nominee last year for Country Male Vocalist.

APPLE'S HARRISON RECEIVES CANADIAN GOLD & PLATINUM

One of the pleasant surprises waiting for George Harrison when he arrived in Toronto



George Harrison receives his Canadian Gold and Platinum Awards from (l to r) Capitol-EMI's Graham Thorpe, Dave Evans, Arnold Gosewich and Bill Bunnion.

for his concert was a "sold out" house and Gold Leaf and Platinum Awards from Capitol Records-EMI Canada.

The Platinum Award was for his album, "All Things Must Pass" and the Gold Leaf for "Living In The Material World". His newest album release, "Dark Horse" is showing early indications of becoming another outstanding seller for the ex-Beatle.

**RPM'S DEADLINE
for ad reservations
TUESDAY NOON**

AFM'S LOCAL 149 EXECUTIVE RETURNED BY ACCLAMATION

For the first time in their history, Local 149, of the American Federation of Musicians, returned, by acclamation, their entire Board, headed up by J. Alan Wood, who has been President of the local for the past fourteen years and a member of the International Executive Board of the American Federation of Musicians since 1965. Wood is currently one of the international group's Vice Presidents of which there are two and is regarded as one of the most skillful and knowledgeable negotiators within the A.F. of M.

Wood's Board comprises fourteen members, twelve of whom are fulltime musicians. It's interesting to note that the Board numbers twelve rather than fourteen in that Wood and his Secretary Treasurer, Vic Bridgewater, are not permitted, by virtue of the fulltime offices they hold, to compete with the membership they represent — an addition to the Toronto Musicians' Association constitution instituted by this administration.

Second in command is Sam Levine who, as first Vice President since 1961, has the longest tenure on the Board, and also is a long-time member of the bass section of the Toronto Symphony. As first Vice President, Levine represents the local in place of Wood when the latter is called away on national or international affairs. Second Vice President is Mickey Shannon, well-known as a drummer through his many radio, television and club dates. Bill Richards is Assistant Secretary and has the longest consecutive tenure on the Board. A violinist of note and often as concertmaster of radio and television shows, Richards is one of the most active of Toronto musicians in the recording field. His credits include violin backup for recordings by Anne Murray, Gordon Lightfoot and Gary and Dave and many others.

NEW LIFE FOR BOOT'S FIELDING

Boot recording artist, Rick Fielding, could be getting a new lease on the country scene with the flip of his current release, "Song



Boot's Rick Fielding

For Charlie". Indications have it that country programmers are tuning into "Devil's Rodeo" which was written by Fielding's bass player, Tony Quarrington. The plug side was penned by Fielding as a tribute to the late Charlie Chamberlain whom he met several years ago. Both songs are published through Morning Music (CAPAC).

The new twist in programmer action has caused Fielding to hold back on his follow-up single, "River Flow For Me", which was being scheduled for release within the next few weeks. An album is also being scheduled for release.

Chairman, Tariff-of-Fees, Klaas Vangraft, is also into the recording scene and has traveled from coast to coast in Canada where he has acquired a reputation as one of the top folk singer/guitarists in the business.

Vic Bridgewater, who succeeded the late Gurney Titmarsh as Secretary-Treasurer, was voted into his new office with the other Board members. Bridgewater, a known percussionist and deeply involved in the recording industry as a studio musician, has been on the Executive Board since 1970 when he was elected as Chairman of the Tariff-of-Fees, moving on that same year to the Music Performance Trust Fund committee.

Ron Collier, currently on the staff of Humber College, has an excellent track record as a composer for films and television. He was also a long-time collaborator orchestra-tor with the late "Duke" Ellington.

Representatives to the Executive Board are: Jim O'Driscoll, a talented horn man who works the television, recording and theatre

BIG COUNTRY PRODS. IN FULL SWING

Two of Vancouver's best known country music figures, Les Vogt, formerly of Jaguar Enterprises and Brian Cassidy, formerly with Sweetwater Records, have teamed to form



Kenny Stolz

Big Country Productions. The company will specialize in the management and booking of country acts. Big Country's stable currently stands at thirty country artists and groups and a similar number of country-rock cabarets throughout British Columbia. Artists under management agreements include Kenny Stolz, now happening with his "Wildflower" single.

Big Country recently concluded an agreement with Studio City Musical of Edmonton and Calgary to expand its involvement in the Alberta marketplace.

The company is headquartered at 1015 Burrard St., Vancouver. Radio stations are requested to forward charts and playlists if available.

RPM'S DEADLINE
for ad reservations
TUESDAY NOON

circuit; Billy Jones, a steel player of much note and demand for country sessions; Gil Moore, at the age of 23 is almost a legend as a drummer and tyro decibel-consultant, and is the leader of Abernathy Shagmaster; Gary O'Connor, son of "Billy", one of the best known "boss" rhythm men in his time, groomed the young O'Connor in guitar, bass, drums and piano; Len Lytwyn referred to as "board member turned Business Rep, turned board member", is one of the young experts on the board, having began it all with Dee & The Yeomen, a top Canadian rock group of the early sixties; and Bernie Black, who has been playing lounges since 1947 and is considered a specialist as house pianist, raconteur and vocalist — many times being asked to perform with name groups and artists including Oscar Peterson

ESSIG COMPLETES THUNDER SESSION

Dave Essig has completed the final mix on his new album "I'm On High Ground". No release date at time of writing but the



Celebrating the final Essig mix are (l to r) Bill Usher (Photographer), Phil Sheriday (Thunder Engineer), Essig and Murphy.

album will be released on Woodshed Records. The session was produced by Dennis Murphy at Toronto's Thunder Sound.

Thunder has stepped up label work at their studios where extensive renovations have brought the recording complex into one of the most modern in Canada.

NO MONEY BLUES

recorded by
BOBBY G. GRIFFIN

M A P L
Budger Records Ba 004

"On the profound joys of budgerigar breeding"

Believe it or not sport but yer author 'ere, Lord Muck as some would 'ave it, was at one time a bona fide budgie breeder back 'ome in Horstralia. Now 'ang on there with the

RPM

NUMBER ONE
WITH A BULLET
ritchie yorke

cackles clobber . . . this breeder wasn't some mug who tried to con little parrots into mimicking mediocre one-liners, not one of those galahs whose little pet could rattle off a dozen opals of idiom like "Polly wants a Fosters", ah no friends this one was a ridgy-didge, fanatical, fringe-haired freak of a 14 year old Brissy budgerigar enthusiast. Them were the days Bruce: lying around readin' all those imported breeder manuals detailing how the Poms had so magnificently erased the native green from the original breed of Horstralian budgerigar: taken that brilliant bottle green out of yer real billabong bush outback variety, out of yer actual existin' dinky-dye Ozzie budgie promenading through the fronds of banana palms and umbrella trees in so many conscientiously-cultivated backyards of dear old Brisbane another exploding village that died in the dizzying decay of the Fifties it was so much farout fun growing up then dear wasn't it.

The Poms, the Lord love 'em and keep 'em, had neatly consolidated their hold upon numerous captured savage territories by converting the common Horstralian budgerigar (defined in Gage's Senior Dictionary of Canadian English, nicked from the Globe and Mail, as: "a small, brightly-colored parakeet, native to Australia", which shows you just how much the Canadians know about the Horstralians . . . in short, the description is not precise because the native budgerigar is not only brightly-colored but more particularly, green and yellow) from its humble green and yellow origins into universally-caged little darlings in a large

range of colors, including blue, brown, white (albino), yellow (Lutino), cinammon and God only knows what else. You see, Captain Cook and his merry band of flora/fauna nickers had deftly whisked a few pair of specimens back home to the court aviary amusers who, by elaborate interbreeding and a devious genetic experiment, converted said Ozzie budgie to a snappy little creature well-suited to the ill musty winds of indoor England, a pretty little parakeet which even dared on occasion to rasp out a few distinguishable words against the restraints of the right thing and all that jolly old stuff, and furthermore, a bird which was a treat to yer mincers, if you know what I mean. Really chaps, they looked so much nicer in those blues and browns and purple and whites than the plain old, frightfully-dull, colonial green and yellow.

The Poms would like to claim that they gave the budgerigar breeding. No one would dare deny that they jolly well tried. They force-bred one mutation against another mutation's uncle until they had sons and daughters diving out of shells in shades that would make wily old Walt Disney swoon. You can just see the scene courtside: "And now, ladies and gentlemen, especially for this season's amusement, her majesty the king would like you to rub your gloves together for a rare treat from the other side of the seven seas, what a positively marvelous surprise, all the way from Horstralia a new range of budgerigars, hereafter to be known as boodgies from Bright to Bexley-heath and whatever other part of the world that's worf havin'. The bird has been specially bred for British estates.

I am required to admit that the boodgie has survived, in a wired-up condition, to this day; a glorious tribute to the Emprie's delicate delights of decadence. More proof that those bloody Poms knew HOW to live. And how to bestow the fruits of majesty and possessions upon a worthless world. And all that tripe and balderdash.

A couple of catastrophic centuries on, we come upon yer Horstralian author scrambling

ing to scratch his own way up the beanstalk of adolescence to where Jack's giants live. An incredible journey. Cricket, Ozzie Rules Footy, surfin', shoutin', shovin' and wankin'; raising hell, letting down tyres, nicking hub-caps and the odd car, rocking rooves, shooting through. Then suddenly, from out of just nowhere, an interest in budgerigars, which my mother hastily encouraged, desperately hoping that at last that long-awaited "good" streak was finally breaking through to surface amid the other, often horrendous manifestations of frustration in a typically-tormented child of those times. In deference to your frantic schedules, I shan't labor you with an exhaustive account of my adolescent misdeeds but you will readily appreciate that I have no shortage of tales from which to choose. To me ever-tolerating Mum, let me tell you that budgies were a wonderfully-welcome variation on the norm.

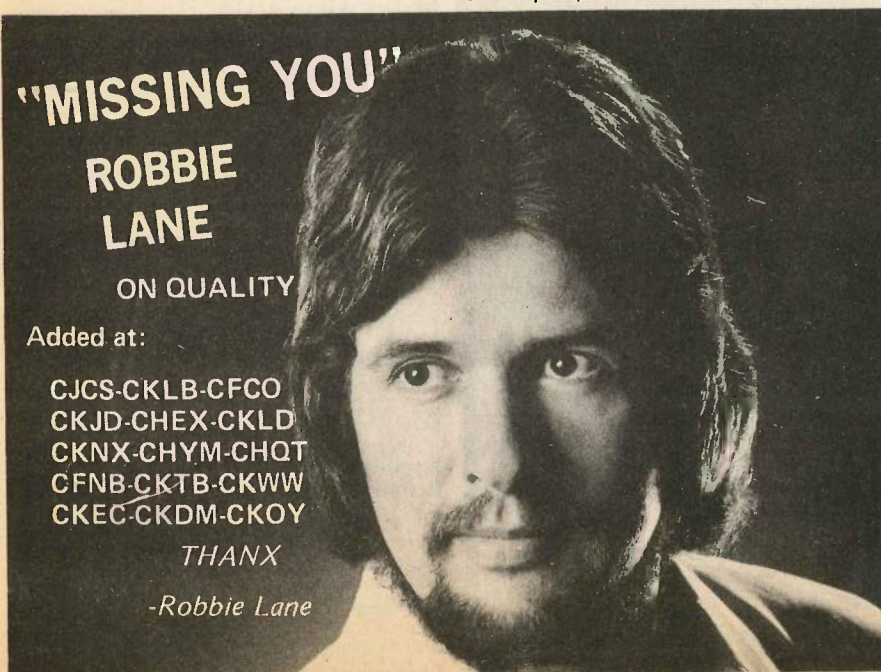
And I really did get right into the budgie world. I lived for almost nothin' else. It was a heavy number. I started out with a nicely-shaped hen bird given by a guy up the road whose aviary I used to hang around and look after when he went away. Then I nicked the bread to buy a cock bird from another breeder, sold a couple of crates of stolen pop bottles to a corner shop which yielded enough for a pair of younguns. Pretty soon I was zipping along building cages out of tea chests, dunnies and fence corners, a regular juvenile breeder studying those Pommy accounts of boodgie breeding and even entering some of my backyard progeny in official budgie breeders' shows and landing a couple of first prizes in kids' categories. It really was far out stuff. I even conned my father into constructing a large aviary in which I maintained about three dozen budgies and behind which I habitually used to sneak a few morning drags on the deadly weed, the Big T with a filter tip, then chewing gum tree leaves to deaden that giveaway smell.

I loved those budgies very deeply sometimes I considered them all that was-worth living for. I can still remember the bitter tears and ritual burials when there was a death in my flock. Each departure provoked a tumultuous emotional upheaval. You can snigger but those birds were like brothers and sisters. One night my astounded father gave me ten bob after I'd dived into the aviary armed with a cricket bat autographed by that greatest of great wicket-keepers Wally Grouat and proceeded to smash the backbone of a venomous black snake which was about to gorge its evil coils in a couple of my best hen birds. I left the long thin carcass hanging over the back fence for a couple of days until it stunk so much that it had to be dumped into a nearby creek.

For his part, my old man had preferred canaries as a kid but we budgie freaks always considered canary fanciers of the snobby, stuffy sort. Nonetheless, to demonstrate openmindedness, my flock of budgies regularly shared their space with an assortment of finches, quail and the odd duckling. And a couple of packets of Craven A fags buried in the seed bin with miscellaneous hot goods.

This obsession with budgies was a profound experience I consider it among the more illuminating incidents of my infancy. I suppose I learnt more about life and living from the budgie association than through any other indulgence of my speckled, unfettered and shameless youth. In the course of a couple of teenage years, I discovered that artificially-colored Pommy immigrant

YORKE continued on page 8



YORKE continued from page 7

boodgies did not often survive the introduction to natural freedom — presumably the species evolved into the basic green and yellow to provide a color camouflage in shrubbery from the array of marauding budgie-eaters that inhabit the air of Horstralian skies. If a purple or white or cinammon budgie escaped from your aviary, the prevailing breeder opinion was that it had next to no chance of survival. This you observed for yourself on the odd occasion when a passing chicken hawk dive-bombed your recently escaped Pommy immigrant boodgie into a colliding kaleidoscope of grass, dirt, flesh and feathers.

Not all the Poms were so heartless however. My budgie connection led me to the investi-

KISS IN CONCERT IN VANCOUVER

Casablanca recording artists Kiss appeared January 9 in Vancouver at the Commodore for two shows. The appearance was promoted by Accident Productions. Ray Ramsay of Taylor, Pearson and Carson, distributors of Casablanca product in British Columbia, arranged for a series of radio spots over CKLG-FM promoting the appearance and the group's second album for Casablanca, "Hotter Than Hell".

Although both Kiss albums are reported selling strongly in the British Columbia market, Ramsay expects the personal appearance to boost sales considerably and is setting up co-op ads with major Lower Mainland retailers to push both the "Kiss" album and "Hotter Than Hell". Ramsay is also working on setting up interviews with radio personalities and press representatives for the group.

gation of a book written a century earlier by an astoundingly perceptive Pom named Charles Darwin. Having deduced from personal observation that conventional religion was a crock of cowdung, The Origin of Species had a pronounced effect upon my outlook. And you could experiment with Darwin's revelations in your own aviary. Which helps to demonstrate that not all Poms are poofs or boodgie exterminators. And another warning in the ever-present pitfalls of generalization.

All of this above, I now realize, was pruned from my mind in order for me to illuminate the single over-riding, unbending, non-compromising, unalterable reality that awaits us all in this lifetime, an unchanging destiny to seek and find the purity and purpose of The Truth. They are the two magic words of existence. The Truth as written or expressed by anybody. Life, in synopsis, is a search for The Truth. It's what keeps us all going, whether we are aware of it or not, and it's especially vital in the function of the artistic endeavor. It's all that really matters.

The Truth has been the prime motivation of many of history's most accomplished thinkers, artists and artisans. Few of them were in it for the rewards, since The Truth can be a painful burden for its discoverer. Man's history over the past 5,000 years appears to confirm a cynical notion that the last thing the world wants to hear is The Truth. Men and women around the globe have been mercilessly tortured, oppressed and murdered for centuries by the preservers of the status lo-quo whose wretched interests were apparently threatened by the intrusion of The Truth. I've been around a bit of it myself. It sucks. I've been told on more than a few occasions to cool it because people are not ready for the truth.

I have always implicitly believed that indeed, people are just dying for the truth and they can't get enough of it. I may be wrong about that but at least I'll go down knowing that I was in damn good company in accepting the premise . . . if for no other comparative reason. Charles Darwin, the man who showed us where we came from, was roasted and ridiculed by the gongstrickers of the religious establishment for his shockwaves of The Truth. Similarly several thousand other visionaries and artists have been chopped down for attempting to introduce The Truth into a complacent society. Our past is scarred by the poison of artistic suppression and censorship, much of it administered in the unseemly disguise of the love of God. The Truth can be an awful heavy lump of luggage.

Such tragedy notwithstanding, The Truth remains the Holy Grail to the artistic spirit. Each of us, armed with brush guitar camera drum-stick typewriter microphone or whatever, our ultimate aspiration must be to somehow capture even a few specks of The Truth. So that we may humbly dare to tell others about it. We know they need to know. Even though it can be a depressing shock of self-enlightenment, The Truth must be pursued at all costs.

Through it all and above it all, far beyond the meagre, imagined idols of some 20,000 present day Earth religions, as far into the future as our minds can imagine, The Truth will survive. Given the current apocalyptic course of mankind, The Truth may be all that does survive the millennium. It will outlast us all. The Truth is The Eternal.

The mathematician and scientist ask how to define it. "Knowledge is truth", some famous American educator once said. We know that's not true. How much knowledge was thumped into our heads at school, only to disintegrate later in a blast of The Truth? In a way, I suspect we were the first generation ready to handle The Truth. We soon found that there wasn't much else around worth believing in. Everything else is bullshit. Our quest for The Truth led us into rock 'n' roll. Twenty years later, in the plugged-in control room of electronic communication, our passage remains virtually undocumented. Yet what a staggering journey it has been: the most exciting time in history, chant the elders, still trying to snare our interest and to erase their own crimes against Nature and humanity. To be sure, we have endured a voyage of fantastic proportion.

We're still in there, trying to keep on keeping on, chiselling away at the mountain of Truth, dreaming of getting our claws around a handful that we can take away to show people what it looks like. And how it feels. As it happens, The Truth, I remain convinced, is the most precious gift an artist can reveal. From it are constructed the pillars of wisdom.

I've just begun to write a new book. It means a lot to me, more than anything I've ever written. In this book, I am keenly hoping to isolate a few flakes of Truth. As scraped from the eyes, ears and noses of rock 'n' roll. A tale, one humbly hopes, of being here now. And the search for The Truth. How it rules our lives. And how it can even destroy them. A commentary from a stranger in a strange land.

To me, The Truth is the *raison d'être*. It surrounds us continually, whether we want to face it or not. It emerges from the most unlikely corners. And it fascinates us because of its absolute reality. Some sages say it is most readily revealed at dawn. I once thought I had it caught on the wing in a budgerigar aviary.

Watch

RPM

MUSIC WEEK

EVERY WEEK



Stan Klees interviews Ted Randal

ROGERS CABLE (TORONTO)
BRAMALEA TELE CABLE (TORONTO)
COAXIAL COLOURVIEW (TORONTO)
SCARBORO CABLE (TORONTO)
SKYLINE CABLEVISION (OTTAWA)

CHECK THE NEWSPAPER CABLE LISTINGS FOR DATES AND TIMES

BTO'S TURNER TO BMIC AS WRITER AFFILIATE

Fred Turner, of the highly successful Bachman-Turner Overdrive, has signed as a writer affiliate with BMI Canada Limited. Turner joins other group members, Randy



The BMIC signing took place in Vancouver with Gina Mayes of BMI Canada's Vancouver office. Seated are Randy Bachman and Turner with Mayes and Jim Herringer, general manager of RCB Limited, standing.

Bachman, Rob Bachman and Blair Thornton as affiliate writers.

The Mercury group are now enjoying another chart happenner with "Roll On Down The Highway", a strong follow-up to their most recent success "You Ain't Seen Nothing Yet" which was certified for a Gold Leaf Award by Polydor Records, Mercury's distributor in Canada. All of BTO's album releases have certified for Gold Leaf Awards with "Not Fragile" and "BTO II" both certifying for Platinum Leaf Awards.

OSHAWA'S CHRISTMAS BACK IN BUSINESS

It's been four years since Christmas reached for the brass ring of the record business. They didn't quite make it but they did establish themselves as having potentiality — even if it did take four years to get back in the groove. What they have bounced back with is described by CHOO Radio's Andy Parks as "one hell of a dynamite album".

Surprisingly enough the group is basically the same with Bob Bryden on vocals and guitar; Preston Wynn, vocals and keyboard; Robert Bulger, lead guitar; Rich Richter, drums; and Tyler Raizenne, bass.

Daffodil's promotion department will shortly launch a campaign to get The Spirit of Christmas established once more with their "Lies To Live By", produced at Toronto's Manta Sound.

COLUMBIA PUSH TO BREAK MYLES AND LENNY SINGLE

The Myles and Lenny single, "Can You Give It All To Me", has turned into a work record for Columbia which has seen the record suffer from regionalitis since its release. The Columbia camp are convinced now however, they are ready to break the single. Currently giving exposure to the single are CKWS and CKLC Kingston, CFUN Vancouver, CHUM Toronto and CKOC Hamilton.

The Columbia duo have been working close to the Toronto area but will spread eastward and a date at the Skyline in Brockville from March 3 through to the 8th.

KEN TOBIAS PACTS WITH ATTIC RECORDS

Attic Records has signed Ken Tobias to an exclusive long term recording contract. Tobias is well-known in the Canadian recording community, both as a writer and a performer. It was Tobias who brought the Bells into the international picture with his composition of "Stay Awhile" which became a million seller. Performing his own songs, he attracted national prominence with two of his albums, "Dream No. 2" and "The Magic's In The Music" and good chart action with singles, "I Just Want To Make Music" and "Fly Me High".

Initial single under his new label will be a Tobias original, "Lady Luck". A tour is now being put together to tie-in with the single release. Tobias and his new group will be introduced to Toronto radio and press with his Feb. 3 date at the Chimney.

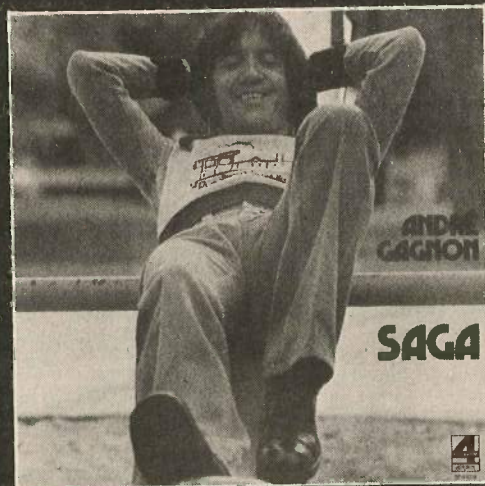
CHNR SIMCOE TO HOST "SNOWGOLF" TOURNEY

CHNR Simcoe, in cooperation with the Simcoe Jaycees and Labatt's, have scored a first for Ontario with the launching of what is hoped to be an annual Ontario Snowgolf Tournament. The date has been set as Feb 8 with the setting the Lakeside Golf and Country Club. The winner of CHNR's tournament will fly to Prince George B.C. to represent Ontario in the World Snowgolf tournament, sponsored by CJCI. The ABC, CBC and CTV Networks have indicated they will cover the Prince George event this year.

The Ontario tournament is limited to 150 entries and all proceeds will be turned over to the Simcoe Christmas Panorama which is sponsored by non-profit organizations.

CANADA'S MUSICAL PHENOMENON DOES IT AGAIN!

MORE GOOD SOUNDS FROM ANDRE GAGNON ON PHASE 4 RECORDS & TAPES



SAGA BY ANDRE GAGNON

SP 44219/LEM 14219/LKM 84219



LONDON records

FM regs due Jan 20th

The definite release date of the FM regulations has been set by the CRTC as being January 20th. Numerous predictions and comments have already appeared in the press



BOLTS & NUTS by stan klee

regarding the new regulations. One thing you can expect is a very complicated set of regulations that will require a great deal of reading and understanding. It will be impossible for the Commission to make it very simple. At first reading, I predict that the regulations will be misunderstood and only after careful analysis will the media and the broadcasters really be able to give a sincere reaction.

On October 29, 1973 at the FM hearings in Ottawa, Walt Grealis read a brief suggesting "Programmers should be left to arrive at and state the amount of Canadian content they can provide on FM."

It is hoped the CRTC will not set down any specific figure for Canadian content on FM,

but will allow programmers to indicate the amount of Canadian content they feel the station can promise according to their market, their format, and the amount of product available for the kind of programming they will provide.

Monday could be a historic day in broadcasting. The FM policy could set a precedent for programming and radio content. Anything you read until then is mere assumption. Monday will tell the whole story.

According to reports, Rolling Stone Magazine's 1974 Music Awards listed three Canadian enterprises. Gordon Sinclair's "America" and Terry Jacks' "Seasons In The Sun" were listed among the six "Worst Listening of the Year". Paul Anka scored "Lowest Consciousness of the Year". Just think that a few years ago, Canada might not even have qualified.

The last trace of The Beatles disappeared recently when a London high court dissolved their business partnership. That business partnership was the last bond of The Beatles and they are officially and legally no longer The Beatles.

the band. The group is now refreshed and revitalized from a recent sabbatical and they're back on the road again after several personnel changes.

Good news for blues fans — Whiskey Howl is back.

The Guess Who is set to make a new surge upwards, this time with a sound put together by lead vocalist Burton Cummings and guitarist Dom Troiano. The pair have been writing steadily with the result manifesting itself in a new album called "Flavours". RCA is promoting this one all the way to the top.

That's Show Biz!

PLAYDATES

ROBBIE LANE & THE DISCIPLES (Celebration)

Adam's Rib (20)
Stonehouse Tavern, Toronto (27-Feb.3)

FULLERTON DAM

Larry's Hideaway, Toronto (20-25)

MAYNARD FERGUSON & HIS ORCHESTRA (Columbia)

Seneca College, Toronto (Feb. 2)

HELEN REDDY (Capitol)

O'Keefe Centre, Toronto (27)
Hamilton Place (28)

GENESIS

Queen Elizabeth Theatre, Vancouver (Feb. 1)

CHRISTOPHER KEARNEY (Capitol)

Downstairs John, Hamilton (20-25)

CLAUDE LEVELLE (Polydor)

University of Moncton (29)

A very sharp and aggressive young man on the move is presently "at liberty". Dave Sheehy has a vast background in the music industry and would make a good addition to the staff of anyone looking for a promotion type or publicist or an organizer. Dave can be contacted at 267-0638 if you have an opening.

The Kung Fu is becoming the biggest dance craze to sweep North America since the twist. In Montreal and Toronto discotheques are having a great effect on records sold in stores and a great deal of the success of the Kung Fu is attributed to the danceable beat on soul records. Rob Mearns of RPM's chart research says there is a definite swing to black music and it's reflecting slowly on the charts. The Kung Fu could spread and become a popular dance from coast to coast with records released that compliment the dance. Anyone who lived through the twist craze will tell you what a great effect it can have on record sales.

If you're interested in corporate infighting, talent raids on record companies and the story of the rise and fall of Clive Davis with Columbia Records, "Clive-Inside The Record Business" tells the story of the Davis dismissal from the top roost at Columbia and recounts the history of his success at Columbia. Anyone in the business will find the book interesting and enjoyable.

STRAWBS (A&M)

La Plateau, Montreal (29)
Capitol Theatre, Quebec City (30)
National Arts Centre, Ottawa (31)
Queens Arena, Kingston (Feb. 1)
Sir Wilfred Laurier Theatre,
Kitchener (Feb. 2)

IAN TYSON (A&M)

National Arts Centre (24)
Hamilton Place (31)

TAMMY TUCKER (Columbia)

Victoria, B.C. (Feb. 2)

FOXÉ

Dalhousie University, Halifax (30)
Dartmouth High (31)

MURRAY McLAUCHLAN (Columbia)

Sudbury (Feb. 2)

KNIGHTS OF THE MYSTIC SEA

The Chimney, Toronto (20-25)

BILL KING

The Chimney, Toronto (27-Feb.1)

GREAT LAKES EXPRESS

The Generator, Toronto (20-25)

MIGHTY POPE

The Generator, Toronto (27-Feb.1)

WHISKEY HOWL

The Gasworks, Toronto (20-25)

MAX WEBSTER

The Gasworks, Toronto (27-Feb.1)

THUNDERMUG (Axe)

Duffy's Tavern, Hamilton (27-30)

Wes Ferris Secondary School,
North Bay (Feb. 1)

IRISH ROVERS

Sudbury (22)

North Bay (23)

Pembroke (24)

Peterborough (25)

EDWARD BEAR (Capitol)

Glendale S.S., Hamilton (25)

Sacred Heart H.S., Walkerton (29)

South Grenville DSS, Prescott (Feb. 1)

The Barn, London (Feb. 3-8)

BOND (Columbia)

Ajax High, Toronto (21)

Level Crossing, Toronto (22)

Centennial College, Toronto (23)

Eastdale Collegiate, Oshawa (24)

Cambridge (27-Feb. 8)

BRUCE COCKBURN (Columbia)

Delhi Club, Delhi (25)

LEONARD COHEN (Columbia)

McMaster University, Hamilton (26)

LES SEGUINS (WEA)

Seneca College, Toronto (29)



TALENT SEEN Sammy Jo

Ian Tyson is preparing to tour Canada with wife Sylvia and The Great Speckled Bird. The dates start on January 24th at Ottawa's National Arts Centre and run through the entire month of February winding up in Sault Ste. Marie on the 28th. Tyson is also planning to make a second tour of "virgin" cities and towns in western Canada in the last part of March. An extensive tour is now being planned for the Maritimes for the fall of this year.

Winnipeg's Mood Jga Jga will be featured on Keith Hampshire's "Music Machine" on February 5th. The name of their new single is "Do What You Want Mama" and is scheduled for release on Terry Jacks' Goldfish label in February.

It was an extremely busy fall for hard driving Rush as the trio logged a lot of miles while touring the U.S. The group is getting a substantial following in the States and is racking up impressive sales on their debut album. Work on the second album is scheduled to commence at Toronto Sound Studios early this year.

GRT Records of Canada has just released a new "Lighthouse" album to cover a "Best Of" selection. The new album includes a special booklet recounting the history of

EVERYONE USED TO FERRY CROSS THE MERSEY
SOON EVERYONE WILL BE ON THE

"BRIARSTOWN FERRY"

by
GCRR

(L2559)

LONDON records



The Programmers

A WEEKLY FEATURE OF RPM DESIGNED
FOR CANADIAN RADIO PROGRAMMERS

MAIL, PHONE, OR TELEX YOUR INFORMATION
TO REACH US BY 5PM TUESDAY

COVER STORY

Ted Randal moves to Canada

With an amazing track record of working with Canadian radio stations from coast to coast as a consultant for sixteen years, Ted Randal, one of the better known in his profession, has moved to Canada. He and his wife, Mary, have bought a farm just outside of Toronto where they will work as a team, basically to fill the needs of Canadian broadcasters and continue on an international scale as well.

Born in Los Angeles, Randal moved into the radio game at an early age — working the usual menial jobs, stockpiling as much information as possible — much of it during the formative years of "Top 40". He graduated from one station to another — each supplying him with valuable information that would eventually benefit him as one of the most important radio programmers in the U.S.

It was in 1956 when he became program director for KOBV, San Francisco, one of the first and most popular "Top 40" stations on the coast. He also took on the chore of hosting a local dance-type show on KPIX-TV under the title of the "Ted Randal Show".

Although being a radio and television personality was important, Randal was looking toward the future in programming and had been arming himself for the day when he could branch out into his own business. January of 1959 saw him make the plunge. He became the first independent radio program consultant, forming T.R. Productions and successfully programmed more than thirty radio stations over the next two years. He joined KEWB San Francisco that same year, becoming music director and on-air personality but maintaining his own business. That station became the No. 1 San Francisco station in a short period of time.

He was then called upon to take over the program director's job at KDWB, Minneapolis, and in less than a year took that station to its highest ratings ever. Shortly after that the Crowell-Collier group moved him to Los Angeles and sister station KFVB where he became mid-morning personality and music coordinator for the entire group. In his fifteen years as an air personality Randal acquired the No. 1 position in the market for every radio station for which he worked.

Randal decided, in 1962, to fold up his mike and become more involved in programming consulting. He formed Ted Randal Enterprises and began publishing the TIP SHEET, an industry newsletter that was so popular its name has been adopted as a generic term for all radio newsletters. He also developed a unique record service supplying radio stations with records in North America, Australia and New Zealand.

During the past sixteen years Randal has worked with virtually all formats in assisting stations, at all market levels, to attain dominance in their markets. With this

diverse background he has become recognized as an expert in all phases of radio programming.

The latter part of 1974 saw Randal and his wife, Mary, negotiating to sell out his successful Hollywood business and move to Canada. They are now settled into the Canadian way of life and RPM asked Randal to appear on RPM Music Week, hosted by Stan Klees. The interview follows, with an introduction by Klees.

Ted Randal is a radio programming expert. He wears no sword, no boots, no costumes. He is very highly regarded throughout North America and throughout the world. A man who can come in, program a radio station and make it very successful.

When a broadcaster has a licence does it mean he has all the answers to what the people want to hear?

I don't think anyone will ever have all the answers for any particular time because about the time he thinks he has a fair share of the answers, he has to change his thinking and go at it in an entirely different way. So, the answers are probably more the result of what is going on at the moment and how do you handle the problems of the moment — how do you make sure the recommendations you make are the right ones, and how do you make sure the end result is what you're looking for.

You've been referred to as a radio doctor, is that a good term?

Well, you can call us anything you want, when I started they didn't have a name for us. We're called consultants, or radio program consultants is generally what I call myself. Radio doctors came about from Broadcasting Magazine, an American industry magazine when they did an article on us and called us radio doctors because, primarily, they thought we cured the ills of a radio station that had problems.

Let's say that I've just acquired a radio station licence and my station goes on the air and six months later, the revenue is coming in, the station is doing well, and suddenly I have the feeling I should contact you, regardless of the fact that the revenue is coming in and . . . can we establish that most radio stations do make a profit?

Well, it would depend on where they are and actually what country they are in. I'd say the greater percentage of them do make a profit but some do not.

So the problem isn't that the station is losing money but I pick up the phone and call Ted Randal because of his reputation in improving radio stations. When you come in, what is it that you'll do? Is there anything that you guarantee?

Well, guarantee is an extremely difficult word when you're talking about services — no, I don't guarantee that I can change the entire world, or that I can create miracles. What I do requires a great deal of time and

an unusual amount of energy — a great deal of background, know-how, and enough time and backing by owners and management to give us the opportunity to get the job done that they're looking for.

I believe you're asking what really is the job we are doing? It varies with the individual markets and with the individual owners and managers. Many times I'm called into a real problem station because other stations in the market are doing considerably better than they, and a graph or a slide would indicate that very shortly they are going to be in terrible problems and usually be in financial trouble. So they call me in to correct that ill and hence the name radio doctor. But, what I try to accomplish is to make as good a radio station, as high a quality radio station as I can. This is a very complex thing and again, depends on the individual radio station — their requirements — the market requirements — the competition, how good they are and what type of programming is best for the radio station that I'll be working with. Again, even that is terribly complex because it depends on the type of programming that's already going on in the market and what niche a particular radio station can and should put itself into to properly do the job that it's been licenced to do.

Do you always put the same format into every station that hires you?

Absolutely not. As a matter of fact it is my belief that every radio station requires its own special format, so I never use the same format twice. Each station is completely different, and each market is also different, so it's necessary to look at the whole picture and then decide what is the best answer for each situation . . . that may be Popular music, Adult music, Good music or even Country music.

That brings us up to a very interesting point and that is with this particular market which is Toronto and which is a metropolitan market where there are so many stations and each one seems to be offering something different but there seems to be a sameness . . . how can they compete . . . what can a station do next to offer something distinctively different . . . is there an area open?

Well actually there are always areas open in any market and with any number of radio stations. In Los Angeles, where I am most recently from, there were seventy-two signals (radio stations) heard in the market, forty-eight of them are rated by a rating survey, such as the Canadian survey BBM. With forty-eight very competitive signals in the market, each of them is doing something a little bit different from the other, indicating there's plenty of room for a lot of radio stations to do a lot of different things. Now, in Toronto, you don't have nearly as many signals coming in, so the spectrum, while relatively full in types of stations, has more areas open in which you can program a radio station so that it will be different.

Basically, it consists of music off records, newscasts, sportscasts, time, weather?

Oh, it would be nice if it were that simple.

RANDAL continued on page 15

RPM

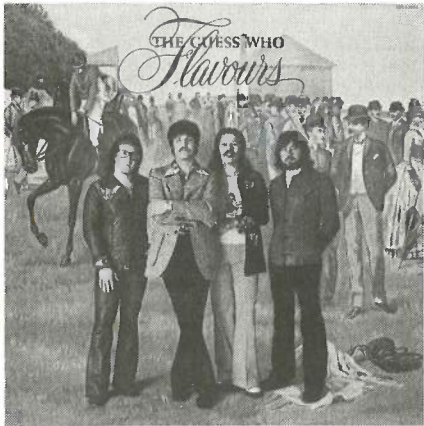
ALBUM
REVIEWS

THE GUESS WHO

Flavours

Nimbus 9 CPL1-0636-N

An overflowing, ear-filling package of entertainment that certainly moves the Guess Who into the arena of "supergroup" — a tag, somehow never tied to this group of ten



years standing. There has been an unbelievable marrying of writing talent and musicianship between Burton Cummings and Dom Troiano with high points of the set being "Hoedown" and a country waltz-type of enjoyment, "I Can't Live With You, But I Can't Live Without You", featuring Troiano delivering the uncanny sounds from six guitars. There's a transition evident here which makes this album one of the best, if not the most important, in their recording career. In an era of crossover mystique, producer Jack Richardson has taken the guessing out of the hands of the programmers and laid bare, in the studios, the exceptional rock and roll, pop, country, what-have-you talents of his favourite group.

RPM

BOOK
REVIEW

CHILDREN OF THE UNICORN

by Will Millar

McClelland & Stewart

\$5.95

Trying to review other people's work, whether it be a recording or a book, is a much harder task than non-reviewers appreciate. The reviewer tries to be objective, tries to put aside his own personal preferences as much as possible in order to be fair to the creator of the work. We're not always successful at being objective, or happy with the result.

That's why "Children of the Unicorn" is such a total delight to yours truly. In reading Millar's joyous celebration of the Irish Rovers, it isn't even necessary to attempt being objective. You just lie back and let the book take over. The result is a deliciously entertaining trip through the streets of Belfast and the boulevards of North America.

The style of the book is so perfectly keyed to the Rovers' image, happy go lucky and all for fun, that one is tempted to think

THUNDERMUG

Ta-Daa

Axe AXS-507-T

Here is why Thundermug are considered one of the most successful album groups in Canada. They're flashy, arrogant, hard, soft and subtle — and they've grown up to



realize that disc-communication can be had, merely by planning. Top fare for FM progressives with the Durst/DeAngelis writing of "Jeanine", with the same pair supplying "Rock & Roll Concert" for the AM rockers and there's something compelling about DeAngelis' "Penny Babe". Watch for U.S. action on this one.

HUDSON FORD

Free Spirit

A&M SP-3652-W

Much creative and a heavy concentration on input of voices and instrumentation should bring Richard Hudson and John Ford back into prominence, particularly with the FM progressives. AMers will have some difficulty on timing — but they should give the titler a try — a definite winner. There's even a side for the pop programmers looking for a little jive to get them out of the straight image — a dynamite side, "Mother Mild" in at 3:55 but lots of room for editing.

that there is an extraordinarily clever ghost writer at work here. But if "Children of the Unicorn" is the work of a third party, he has so successfully captured the flavour of the Rovers' childhood and subsequent adventures that he must be a first rate fellow indeed. The supposition must be incorrect.

One of the most interesting things about "Children of the Unicorn" is that it is so completely unlike any other book about or by entertainers. Not for a moment is anything taken seriously, it's all part of a game to be played out until the end.

The book maintains a hectic pace from first page to last, taking the reader on a journey from Belfast, across the snow ridden Prairies of the winter to a leaky trailer in Northern California. One which can be enjoyed by fans and non-fans alike.

If you're looking for some light reading, written by an author with an obvious gift of the gab and a keen perception of life's pitfalls, "Children of the Unicorn" is for you. JW

RPM

RPM'S DEADLINE
for ad reservations
TUESDAY NOON

RPM Top 100 Singles

ALPHABETICALLY

BY TITLE

- Ain't That Peculiar (82)
- Ain't Too Proud To Beg (67)
- Angie Baby (31)
- As Long As He Takes Care Of Home (80)
- Baby Hang Up The Phone (81)
- Best Of My Love (22)
- Big Yellow Taxi (74)
- Black Water (66)
- Boogie On Reggae Woman (12)
- Bungle In The Jungle (9)
- California Jam (59)
- Can You Give It All To Me (71)
- Can't Get It Out Of My Head (37)
- Cat's In The Cradle (11)
- Changes (47)
- Costaline Town (73)
- Crazy Talk (18)
- Dancin' Fool (20)
- Dark Horse (49)
- Day Tripper (25)
- Doctor's Orders (13) (83)
- Ding Dong Ding Dong (86)
- Do It (Till You're Satisfied) (14)
- Don't Cha Love It (53)
- Don't Take Your Love From Me (99)
- Do You Dream Of Being Somebody (97)
- Dream On (68)
- The Entertainer (30)
- Fire (43)
- Fly Away (44)
- Free Bird (58)
- From His Woman To You (70)
- Get Dancin' (19)
- Good Feeling (I To Know) (52)
- Hallelujah Freedom (61)
- Happy People (65)
- I Am I Am (72)
- I Belong To You (41)
- I Can Help (16)
- I Feel A Song In My Heart (31)
- I Wouldn't Treat A Dog (88)
- I Wouldn't Want To Lose Your Love (57)
- I'll Be Gone (75)
- I'm A Woman (78)
- It's All Right (92)
- Junior's Farm (24)
- Kung Fu Fighting (5)
- Lady (98)
- Lady Ellen (54)
- Laughter In The Rain (4)
- Let's Put The Fun Back In Rock & Roll (85)
- Linda Put The Coffee On (23)
- Look In my Eyes Pretty Woman (50)
- Lonely People (28)
- Love Me The Way That You Did (89)
- Lucy In The Sky With Diamonds (1)
- Make Me Do Anything You Want (84)
- Mama Don't Allow No Parkin' (77)
- Mandy (8)
- Midnight Sky (90)
- Missing You (100)
- Morning Side Of The Mountain (15)
- Mother Earth (93)
- Ms. Grace (94)
- Must Of Got Lost (32)
- My Eyes Adored You (39)
- My Melody Of Love (55)
- Never Can Say Goodbye (27)
- Nightingale (69)
- No. 9 Dream (76)
- One Man Woman One Woman Man (6)
- One Tear (95)
- Only You (17)
- Pick Up The Pieces (48)
- Please Mr. Postman (2)
- Promised Land (34)
- Ready (28)
- Renaissance (46)
- Ride Em Cowboy (33)
- Rock & Roll (35) (45)
- Rocky Mountain Boy (91)
- Roll On Down The Highway (79)
- Safe At Home (96)
- Sally G (87)
- Sha-La-La (Make Me Happy) (42)
- Some Kind Of Wonderful (10)
- Struttin (29)
- Sugar Pie Guy (51)
- Sweet Feelin' (60)
- Sweet Surrender (63)
- When A Child Is Born (64)
- When Will I See You Again (21)
- Wishing You Were Here (56)
- You Beat Me To The punch (33)
- You Got The Love (40)
- Your Bulldog Drinks Champagne (62)
- You're No Good (36)
- You're The First My Last My Everything (7)

RPM Top Albums

A&M
AMPEX
ARC
CMS
CAPITOL
CARAVAN
COLUMBIA
GRT
LONDON
MCA
MARATHON

W MOTOWN
V MUSIMART
D PHONODISC
E FINDOFF
F POLYDOR
H QUALITY
T RCA
K UA RECORDS
J WEA
C WORLD

Y
R
L
S
Q
M
N
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P
Z

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

| | | | | | |
|----|----|------|---|----------------|----------------|
| 1 | 1 | (8) | ELTON JOHN Greatest Hits (MCA) MCA-2128-J | MCAC-2128-J | MCAT-2128-J |
| 2 | 2 | (12) | NEIL DIAMOND Serenade (Columbia) PC-32919-H | PCT-32919-H | TCA-32919-H |
| 3 | 3 | (14) | JIM CROCE Photographs & Memories-His Greatest Hits (ABC) ABCD-835-N | ABCD5-835-N | ABCD8-835-N |
| 4 | 4 | (8) | MOODY BLUES This Is The Moody Blues (Threshold) 2THS-12113-K | TKM-24612-13-K | THM-24812-13-K |
| 5 | 6 | (28) | JOHN DENVER Back Home Again (RCA) CPL1-0548-N | CPK1-0548-N | CPS1-0548-N |
| 6 | 10 | (19) | BACHMAN-TURNER OVERDRIVE Not Fragile (Mercury) SRM-1-1004-Q | MCR4-1-1004-Q | MC8-1-1004-Q |
| 7 | 19 | (11) | THE WHO Odds & Sods (MCA) MCA-2126-J | MCAC-2126-J | MCAT-2126-J |
| 8 | 8 | (14) | JOHN LENNON Walls and Bridges (Apple) SW-3416-F | 4XW-3416-F | 8XW-3416-F |
| 9 | 9 | (11) | ROLLING STONES It's Only Rock And Roll (Rolling Stones) COC-79109-P | COCX-79101-P | 8COC-79101-P |
| 10 | 11 | (23) | STEVIE WONDER Fulfillingness' First Finale (Motown) T6-33251-Y | T-332BC-Y | T-332BT-Y |
| 11 | 5 | (14) | HARRY CHAPIN Verities & Balderdash (Elektra) 7E-1012-P | | 8EK-1012-P |
| 12 | 7 | (11) | JETHRO TULL War Child (Chrysalis) CHR-1067-P | CCH-1067-P | 8CH-1067-P |
| 13 | 15 | (9) | BARBRA STREISAND Butterfly (Columbia) PC-33005-H | | PCA-33005-H |
| 14 | 21 | (7) | RINGO STARR Goodnight Vienna (Apple) SW-3417-F | 4XW-3417-F | 8XW-3417-F |
| 15 | 12 | (12) | ELECTRIC LIGHT ORCHESTRA Eldorado (United Artists) UA-LA339-U | UACA-339G-U | UAEA-339G-U |
| 16 | 37 | (8) | BILLY JOEL Street Life Serenade (Columbia) PC-33146-H | | |
| 17 | 20 | (7) | OHIO PLAYERS Fire (Mercury) SRM1-1013-Q | | MC8H013-Q |
| 18 | 13 | (10) | LOGGINS & MESSINA Mother Lode (Columbia) PC-33175-H | PCT-33175-H | PCA-33175-H |
| 19 | 14 | (11) | HELEN REDDY Free And Easy (Capitol) ST-11348-F | 4XT-11348-F | 8XT-11348-F |
| 20 | 24 | (9) | NAZARETH Loud 'n' Proud (A&M) SP-3609-W | CS-3609-W | 8T-3609-W |
| 21 | 25 | (8) | AVERAGE WHITE BAND Average White Band (Atlantic) SD-7308-P | | A8TC-7308-P |
| 22 | 16 | (9) | GLADYS KNIGHT & THE PIPS I Feel A Song (Buddah) BDS-5612-M | BDS4-5612-M | BDS8-5612-M |
| 23 | 17 | (12) | PHOEBE SNOW Phoebe Snow (Shelter) SR-2109-J | | SRT-2109-P |
| 24 | 27 | (9) | BRUCE COCKBURN Salt, Sun And Time (True North) TN16-H | | TNA-16-H |
| 25 | 18 | (11) | DAVID BOWIE Live At The Tower Philadelphia (RCA) CPL2-0771-N | CPK2-0771-N | CPS2-0771-N |
| 26 | 22 | (11) | SANTANA Borboletta (Columbia) PC-33135-H | PCT-33135-H | PCA-33135-H |
| 27 | 26 | (9) | KIKI DEE BAND I've Got The Music In Me (MCA) MCA-458-J | MCAC-458-J | MCAT-458-J |
| 28 | 39 | (10) | MARIA MULDAUR Waitress In The Donut Shop (Reprise) MS-2194-P | CRX-2194-P | 8RM-2194-P |
| 29 | 34 | (5) | JONI MITCHELL Miles Of Aisles (Asylum) 7E-202-P | CABJ-202-P | 8ABJ-202-P |
| 30 | 38 | (19) | PAUL ANKA Anka (United Artists) UA-LA314G-U | UACA-314G-U | UAEA-314G-U |
| 31 | 33 | (7) | A FOOT IN COLDWATER All Around Us (Daffodil) DAF-10048-W | 4DAF-10048-W | 8DAF-10048-W |
| 32 | 23 | (56) | JOHN DENVER'S GREATEST HITS (RCA) CPL1-0374-N | CPK1-0374-N | CPS1-0374-N |
| 33 | 28 | (9) | TODD RUNDGREN Utopia (Warner Bros.) BR-6954-P | CBR-6954-P | 8BR-6954-P |
| 34 | 29 | (8) | MILLIE JACKSON Caught Up (Spring) SPR-6703-Q | | SPR8-6703-Q |
| 35 | 30 | (15) | BARRY WHITE Can't Get Enough (20th Century) 9209-444-T | 5209-444-T | 8209-444-T |
| 36 | 31 | (28) | ELTON JOHN Caribou (MCA) MCA-2116-J | MCAC-2116-J | MCAT-2116-J |
| 37 | 32 | (11) | JEFFERSON STARSHIP Dragon Fly (Grunt) BFL1-0717-N | | BFS1-0717-N |
| 38 | 41 | (7) | BOBBY VINTON Melodies Of Love (ABC) ABCD-851-N | ABCD5-851-N | ABCD8-851-N |
| 39 | 49 | (8) | STYLISTICS Heavy (Avco) AV-69004-M | AV4-69004-M | AV8-69004-M |
| 40 | 45 | (6) | ANNE MURRAY Highly Prized Possession (Capitol) ST-6428-F | 4XT-6428-F | 8XT-6428-F |
| 41 | 50 | (6) | LINDA RONSTADT Heart Like A Wheel (Capitol) ST-11358-F | 4XT-11358-F | 8XT-11358-F |
| 42 | 44 | (16) | STAMPEDERS New Day (MWC) MWC-706-M | C-706-M | S8-706-M |
| 43 | 35 | (10) | OSMONDS Love Me For A Reason (MGM) M3G-4939-O | E4-4939-O | E8-4939-O |
| 44 | 36 | (7) | AL GREEN Explores Your Mind (Hi) HSL-32087-K | SKM-32087-K | SCM-32087-K |
| 45 | 68 | (9) | GRAND FUNK All The Girls In The World Beware (Capitol) SO-11356-F | 4XZ-11356-F | 8XZ-11356-F |
| 46 | 40 | (12) | JACKSON BROWNE Late For The Sky (Asylum) 7E-1017-P | | 8AS-1017-P |
| 47 | 42 | (7) | CRUSADERS Southern Comfort (Blue Thumb) BTSY-9002-2-V | BTSY-59002-2-V | BTSY-89002-2-V |
| 48 | 75 | (3) | STAMPEDERS Backstage Pass (MWC) MWC-707-M | MWC4-707-M | MWC8-707-M |
| 49 | 54 | (7) | B.B. KING & BOBBY BLUE BLAND Together For The First Time (ABC) DSD-50190/2-N | | DHM-85190/2-N |
| 50 | 71 | (3) | YES Relayer (Atlantic) SD-18122-P | AC-18122-P | A8TC-18122-P |

RPM 100 Top Albums (51-100)

| | | | |
|-----|------|------|---|
| 51 | 58 | (4) | GENESIS Lamb Lies Down On Broadway (Atco) 2-401-P 2ACS-401-P A8AS-401-P |
| 52 | 43 | (13) | JACKSON FIVE Dancing Machine (Motown) M6-780S1-Y M780BC-Y M780BT-Y |
| 53 | 46 | (16) | TRAFFIC When The Eagle Flies (Island) 7E-1020-P CAS-1020-P 8AS-1020-P |
| 54 | 72 | (3) | THREE DOG NIGHT Joy To The World/Their Greatest Hits (ABC) DSD-50178-N DHX5-50178-N DHM8-50178-N |
| 55 | 47 | (10) | DAVE MASON Dave Mason (Columbia) PC-33135-H |
| 56 | 59 | (5) | KEATH BARRIE Sings Of Love & Places (United Artists) UALA-350G-U UAEA-350G-U |
| 57 | 48 | (16) | CAROLE KING Wrap Around Joy (Ode) SP-77024-W CS-77024-W 8T-77024-W |
| 58 | 51 | (11) | J. GEILS BAND Nightmares And Other Tales From the Vinyl Jungle (Atlantic) SD-18107-P AC-18107-P A8TC-18107-P |
| 59 | 55 | (14) | PAUL HORN A Special Edition (Mushroom) MRS-5502- |
| 60 | 61 | (9) | SPARKS Kimono My House (Island) ILPS-9272-M YA1-9272-M |
| 61 | 62 | (5) | CHARLIE RICH The Silver Fox (Epic) PE-33250-H PET-33250-H PEA-33250-H |
| 62 | 63 | (5) | MOTT THE HOOPLE Live (Columbia) PC-33282-H PCA-33282-H |
| 63 | 64 | (5) | FRANK SINATRA The Main Event - Live (Reprise) FS-2207-P CFX-2207-P 8FM-2207-P |
| 64 | 65 | (5) | GEORGE HARRISON Dark Horse (Apple) SMAS-3418-F 4XW-3148-F 8XW-3418-F |
| 65 | 67 | (5) | BILLY SWAN I Can Help (Monument) KZ-33279-H |
| 66 | 69 | (5) | SHAWN PHILLIPS Furthermore (A&M) SP-3662-W CS-3662-W 8T-3662-W |
| 67 | 73 | (4) | CHILLIWACK Riding High (Goldfish) GS-110-W CS-110-W 8T-110-W |
| 68 | 70 | (5) | GEORGE CARLIN Toledo Window Box (Little David) LD-3003-P CLD-3003-P 8LD-3003-P |
| 69 | 74 | (3) | TONY ORLANDO AND DAWN Prime Time (Arista) AL-4019-F |
| 70 | 52 | (7) | LOVE UNLIMITED ORCHESTRA White Gold (20th Century) 9209-458-T 5209-458-T 8209-458-T |
| 71 | 53 | (6) | DEEP PURPLE Stormbringer (Purple) PR-2832-P CWX-2832-P 8WM-2832-P |
| 72 | 56 | (41) | CHICAGO Chicago VII (Columbia) C2-32810-H C2T-32810-H C2A-32810-H |
| 73 | 78 | (4) | JOHN MILLS-COCKELL A Third Testament (True North) TN-17-H |
| 74 | 84 | (3) | VALDY Family Gathering (A&M) SP9013-W CS9013-W 8T9013-W |
| 75 | 80 | (4) | COCHRANE Hang On To Your Resistance (Daffodil) DAF-10053-W 8DAF-10053-W |
| 76 | 66 | (11) | DOWNCHILD BLUES BAND Dancing (Special) 9230-1049-T 8230-1049-T |
| 77 | 57 | (7) | B.T. EXPRESS Do It (Till You're Satisfied) (Scepter) SPS-5117-Q SPS8-5117-Q |
| 78 | 79 | (3) | CARL DOUGLAS Kung Fu Fighting (Phonodisc) NSPL-18450-L |
| 79 | 89 | (3) | PRELUDE After The Goldrush (Phonodisc) DNLS-3052-L |
| 80 | 81 | (13) | CHEECH & CHONG Wedding Album (A&M) SP-77025-W CS-77025-W 8T-77025-W |
| 81 | 82 | (3) | KRIS KRISTOFFERSON & RITA COOLIDGE Break Away (Columbia) PZ-33278-H PZT-33278-H PZA-33278-H |
| 82 | 83 | (3) | FOGHAT Rock And Roll Outlaws (Bearsville) BR-6956-P CBR-6956-P 8BR-6956-P |
| 83 | 76 | (4) | LEO KOTTKE Dreams And All That Stuff (Capitol) ST-11335-F 8XT-11335-F |
| 84 | 85 | (3) | BARRY MANILOW II (Arista) AL-4016-F |
| 85 | 86 | (3) | THREE DEGREES Three Degrees (Philadelphia Int'l) KZ-32406-H ZA-32406-H |
| 86 | 87 | (3) | JOHNNY CARSON Magic Moments From The Tonight Show (Casablanca) SPNB-1296-M SPNB4-1296-M SPNB8-1296-M |
| 87 | 88 | (3) | DONNY OSMOND Donny (Kolib) M3G-4978-Q E4-4978-Q E8-4978-Q |
| 88 | 90 | (4) | SOUNDTRACK American Graffiti (GRT) 9230-1040-T 5230-1040-T 8230-1040-T |
| 89 | 95 | (2) | SUPER TRAMP Crime of the Century (A&M) SP-3647-W 8T-3647-W |
| 90 | 96 | (2) | THE HUGGETT FAMILY The Huggett Family (Daffodil) DAF-10044-W 8DAF-10044-W |
| 91 | 97 | (2) | KISS Hotter Than Hell (Casablanca) NBLP-7006-M NBLP4-7006-M NBLP8-7006-M |
| 92 | 99 | (2) | BILLY COBHAM Total Eclipse (Atlantic) SD-18121-P A8TC-18121-P |
| 93 | 98 | (2) | SPINNERS New And Improved (Atlantic) SD-18118-P A8TC-18118-P |
| 94 | 100 | (2) | DAN FOGELBERG Souvenirs (Epic) PE-33137-H |
| 95 | .... | (1) | THE GUESS WHO Flavours (RCA) CPL1-0636-N CPK1-0636-N CPS1-0636-N |
| 96 | .... | (1) | BRIAN AUGER'S OBLIVION EXPRESS Live Oblivion Vol. 1 (RCA) CPL1-0645-N CPS1-0645-N |
| 97 | .... | (1) | TONY ORLANDO & DAWN New Ragtime Follies (Arista) AL-4008-F |
| 98 | .... | (1) | NEIL SEDAKA Sedaka's Back (MCA) MCA-463-J |
| 99 | | (1) | POCO Cantamos (Epic) PE-33192-H PEA-33192-H |
| 100 | | (1) | OZARK MOUNTAIN DAREDEVILS It'll Shine When It Shines (A&M) SP-3654-W |

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POSTAL ZONE _____

RANDAL continued from page 11

Well, what is the magic ingredient or combination of those or the variation of those that's going to make the difference? We know there's a number one station in Toronto that draws a great many listeners . . . we know there's a number two station and we know there's a number seven station . . . what hasn't that number seven station done to keep it out of the numbers one and two league?

Incredible sophistication makes it impossible to answer that question without a very lengthy period of time and dissertation, but let me see if I can clarify it a bit for you. Besides just music there are a multitude of types of music available to be played that run all the way from classical up to what we call hard rock and progressive. In the middle of all this from the classical clear up to hard rock and progressive, you have varying degrees of the same. You also have albums and 45 r.p.m. singles to choose from. You also have country, and you can even throw in rhythm and blues or black music if you want, and varying degrees of that. Now, in the middle of all this is, again, incredible sophistication within the industry which gives you an unlimited number of possibilities of music formats that can be played on a radio station. The expertise with which one utilizes this music in his own format frequently is a very large part of what makes up or gets the radio station ratings . . . that is, acquires a larger audience than his competitor. Did I say anything?????

You did, but most of it was about music. Does your service include the other aspects of programming?

My responsibility, and I think I can clarify this rather simply . . . my responsibility is to put a good sound into the radio . . . that is, the sound that comes out of the box, and that sound must be of high enough quality in this format to attract listeners of the particular type and age group, so that the radio station can then say, we have X number of listeners, therefore we are 1,2,3 or whatever position they may be. They have X number of listeners — then advertising agencies and advertisers and clients will want to place advertising on the radio station.

We have to develop enough of a product, the sound that the station has, to be enticing to the audience who will buy the product that advertisers put on that radio station. That is, of course, what makes it financially worthwhile.

What you've said sounds like a long drawn out process. It isn't something that can be half done. You have to have complete cooperation from the radio station?

It must be done 100% — it must be done very very properly. We have examples of all of that right here in Toronto. CFRB, the leading radio station in town, as far as overall audience is concerned, convinces people in the Toronto area to listen about 12 million hours per week. That's a huge amount of listeners for one radio station, but if one listens to the radio station he can determine almost immediately that an incredible amount of ingredients have gone in to that radio station, all the way from Wally Crouter, in the morning, to the various people who surround Wally Crouter. It isn't just Wally Crouter, it's everything and everyone around him. When we start naming names, we can see that it has become quite sophisticated.

But wouldn't you have people argue that those are hardcore listeners and that it

took X number of years of consistency? There are stations in Toronto that haven't been consistent for more than three months.

You just mentioned one of the key ingredients that goes into making a good solid radio station — that's consistency obviously, so that one cannot wave a magic wand and have that particular ingredient happen. Yes, we can play music, and we are very capable of putting together the most competitive musical sounds on a radio station you can find anywhere. We can do that almost instantly, but a station has to develop an image of having that and other things over a long period of time so that they can be depended upon. The listener wants to be able to depend on a station before he writes his name down on a ballot or in a diary.

So you can't come in and say instant success?

It will be a long period of time. I can say instant improvement.

Doesn't the program director who has been hired to program that station rebel immediately and say why do I need this man over me telling me what to do?

No, not always. Frequently he does, but there's an interesting thing — if a man is confident and capable and has a lot of ability, he welcomes assistance. If he is incompetent, he's frightened to death and he doesn't want me around, because he's afraid that his incompetence will be recognized and it usually is. So, it's like anything else, if he's good at what he does but needs more help, I come in to give him an extra arm, give him extra knowledge, give him extra backing and he welcomes it. My recommendations are frequently, if not most of the time, accepted by management because they are logical and they are built on knowledge. They're built on many years of being in the industry and on the requirement that they must be right for the radio station. They must be good for the radio station. So, frequently management accepts them. Not infrequently, some of these recommendations, are the same ones that the hapless program director has been trying to convince management they should do. They'll believe me but they won't necessarily believe the one they have hired to do the job. So, in that sense, I'm a great help to him and the two of us can make that radio station a great deal stronger as a team.

Actually, if he stays long enough and works under your guidance, in essence he's becoming a prodigy of Ted Randal?

Well, he's learning, probably, better techniques than he's learned himself. He hasn't been around in the industry for as long as I have. He hasn't fought as many battles. I've fought over a hundred and twenty-five different times all over the world, and when you fight that many competitive radio battles you learn a few short cuts and a few different things that will assist you in winning.

Why is it then, that some broadcasters don't want to have consultants around?

For one reason, some broadcasters have been burned by consultants who came in, fired a lot of people, dropped cute little programming packages on the station and then left the market leaving only problems and disaster in their wake. Others have been hired who didn't know what they were doing, and their primary accomplishment was to leave a bad name for other consultants. I have been called an axe-man by some in the industry because it has been necessary to replace a few people at various radio stations but, again, we must go back to the competency of each individual. There are com-

petent and incompetent consultants just as there are capable and incapable managers, program directors, DJs and newsmen. Unfortunately, if a radio station has some problems, those problems probably have been caused by people, and in many cases it is necessary to replace those people with others who can do a better job. But none of us wants to replace an individual who can do a good job for him. That would be stupid. To develop consistency and a good solid image you must have the best people you can find in positions they can properly handle and a good spirit of competition and teamwork.

Have there been any spectacular stories of success that you've encountered over the years?

One that I enjoy talking about is one in Australia. I was the first and the original radio consultant to ever go into Australia. At that time they were about five years behind in their broadcasting technique. So, I was asked to assist putting together a radio station in Perth. They informed me by letter that they were last in the market of six radio stations and wondered what they should do. So, I told them everything to do. I assisted them. I gave them the format and the technique they should use. I supplied them with all the music, and in three months we gave them the highest ratings in the shortest period of time in the history of Australian broadcasting — totally by mail. They maintained their number one position and they became quite competent. They held that number one position for over eight years. It was a most unusual thing.

After becoming one of the most respected names in radio programming in the United States, recently you decided to move to Canada and you are now living just outside of Barrie and you'll be living and working in Canada full time. How come you left the United States to come to Canada?

Well, there are many reasons. I have been working with Canadian radio stations for sixteen years — since 1959 and I've developed a great friendship and a great kinship with Canadian broadcasters. I've worked and spent an awful lot of time in Toronto, and I suspect that's the main reason that we decided to buy a farm not far from Toronto. We have a lot of friends here. We know an awful lot of people in the industry, but I wanted to specialize in just consulting, and with the people that I really have a great deal of friendship toward. After a great deal of thought my wife and I said, "Canada is where we want to be". So . . . I sold my business in Hollywood, and we purchased a farm outside of Toronto not far from Barrie where the location is ideal for travel and the type of work that I do. We'll be here for the rest of our lives.

You've no idea how many years I waited each week for the Ted Randal Tip Sheet to come in which was six or eight pages of listings of records and what radio stations were playing them. It was like a bible and was a bible to anyone in the record business and in the radio business. It showed what was happening on the record scene and there were portions dedicated to radio programming. Is the Tip Sheet going to continue out of Canada?

No, the Tip Sheet will not continue out of Canada, but it is being continued. I sold the company I had in Hollywood to a former employee who is a very close friend, Mike Lundy. He wanted to continue, and he's actually continuing, exactly the same

RANDAL continued on page 16

RANDAL continued from page 15
format, the same areas, the same ideas I had. Mike has also done some work with me in Canada, so he's familiar with Canadians and Canadian radio stations. The scope of it will not be just the United States, but full North American coverage. He's familiar with all formats, all types of music and all types of programming. A very capable, a very talented young man.

Is there a vast difference that you've noticed while you've been up here between Canadian radio stations and American radio stations from the standpoint of the quality of programming?

I must state, one of the reasons for my coming to Canada and having the feeling I have about Canadian broadcasters, is that overall, I think Canadian broadcasters are a far more dedicated group. I think they are far more professional in their broadcasting aim, in their broadcasting beliefs and the dedication they have for their industry. Now, this is not to say that there aren't a large number of highly dedicated, highly qualified professional broadcasters in the United States, but there are so many broadcasters — there are six thousand radio stations in the United States, considerably fewer here — and it isn't possible for that large a number to be highly dedicated or be fairly close knit in their profession. They are quite closely knit here and perhaps it is a bit easier to accomplish those things that one has the ideals or desires to.

A radio station in a metropolitan area like Toronto retains your services and stands number four or number five and does follow your dictates, your suggestions and works very closely with you — in a certain period of time that station would see some increase in their ratings?

Improvement is the primary thing we're looking for. In most cases considerable improvement is necessary and desired, but improvement is the major thing that most stations need when they call on my services. Now, that may mean they require a larger audience or they require a more efficient operation to make their dollars work better. It may mean a wide variety of things. It may require creative innovation. It may require specific understanding of the CRTC rulings and requirements and how best to fill those

and how best to fulfill the responsibility they have as holders of a very important licence. But the improvement that we really work on, to get right down to it, is to make it a far better radio station. Make it the best radio station we can possibly make it. Not just make it the most financially successful. Make it the best.

Do you see the 30% Canadian content ruling as a real problem to programmers?

No. I think it's a challenge to find the technique that will make the requirement the most appealing to the audience. Now, it does serve a useful purpose, and that's been proven. But it is here, and whether we disagree with it or not, that's not the case. It's likely that it's going to stay and that being the case, I feel that one should look at it and make out of that the most appealing, the greatest attribute we can possibly make for the listeners. In that spirit we will accomplish the most for the listener and for the country, which was the intention of the CRTC, who set up the ruling. I don't find it any problem. I initially found it a challenge, but I think Anne Murray is not unhappy that it came about. She's gotten all the exposure in the world because of it. I don't think BTO — Bachman-Turner Overdrive — are too unhappy about it either, or quite a few other Canadian artists. It's been a boon to some.

If the reverse occurred in the United States — 95% of the music programming in the United States was foreign — how long would it take the Americans to legislate a content ruling?

Well, you see you can't ask that as a realistic question because it's impossible for it to happen. The industry in the United States is so large — it's such a homogenous mixture of the entire world, there is no way that any kind of ruling of that type could come to be because the United States probably has the finest recording studios in the entire world, and producers from all over the world flock to those various studios to make their recordings. So, content legislation because of an overabundance of foreign music is not a logical possibility or consideration.

Now that you are settled on your farm in Canada, what are your immediate and future plans?

I plan to become quite deeply involved in radio in Canada, but this time I will primarily be working as a consultant rather than offering several diversified services as well. I intend to work with only a limited number of clients and stations, but I would like to be working in most of the major markets. To sum it up quite simply, I love Canada and the radio business and I want to give my best to both.

RPM Top 100 Albums ALPHABETICALLY BY ARTIST

A Foot In Coldwater (31)
Anka, Paul (30)
Auger, Brian (96)
Average White Band (21)
B.T. Express (77)
Bachman-Turner Overdrive (6)
Barrie, Keath (56)
Bowie, David (25)
Browne, Jackson (46)
Carlin, George (68)
Carson, Johnny (86)
Chapin, Harry (11)
Cheech & Chong (80)
Chicago (72)
Chilliwack (67)
Cobham, Billy (92)
Cochrane (75)
Cockburn, Bruce (24)
Croce, Jim (3)
Crusaders (47)
Deep Purple (71)
Denver, John (5) (32)
Diamond, Neil (2)
Douglas, Carl (78)
Downchild Blues Band (76)
Electric Light Orchestra (15)
Fogelberg, Dan (94)
Foghat (82)
Genesis (51)
Grand Funk (45)
Green, Al (44)
Guess Who, The (95)
Harrison, George (64)
Horn, Paul (59)
Huggatt Family, The (90)
J. Geils Band (58)
Jackson, Millie (34)
Jackson Five (52)
Jefferson Starship (37)
Joel, Billy (16)
John, Elton (1) (36)
Kiki Dee Band (27)
King, B.B. & Bobby Blue Bland (49)
King, Carole (57)
Kiss (91)
Knight, Gladys & The Pips (22)
Kottke, Leo (83)
Kristofferson, Kris & Rita Coolidge (81)
Lennon, John (8)
Loggins & Messina (18)
Love Unlimited Orchestra (70)
Manilow, Barry (84)
Mason, Dave (55)
Mills-Cockell, John (73)
Mitchell, Joni (29)
Moody Blues (4)
Mott the Hoople (62)
Muldaur, Maria (28)
Murray, Anne (40)
Nazareth (20)
Ohio Players (17)
Orlando, Tony And Dawn (69) (97)
Osmond, Donny (87)
Osmonds (43)
Ozark Mountain Daredevils (100)
Phillips, Shawn (66)
Poco (99)
Prelude (79)
Reddy, Helen (19)
Rich, Charlie (61)
Rolling Stones (9)
Ronstadt, Linda (41)
Rundgren, Todd (33)
Santana (26)
Sedaka, Neil (98)
Sinatra, Frank (63)
Snow, Phoebe (23)
Soundtrack, American Graffiti (88)
Sparks (60)
Spinners (93)
Stampeders (42) (48)
Starr, Ringo (14)
Streisand, Barbra (13)
Stylistics (39)
Super Tramp (89)
Swan, Billy (65)
Three Degrees (85)
Three Dog Night (54)
Traffic (53)
Tull, Jethro (12)
Valdy (74)
Vinton, Bobby (38)
White, Barry (35)
Who, The (7)
Wonder, Stevie (10)
Yes (50)

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

WEEKS
ON
THIS LAST
WEEK CHART

| | | | | | | | |
|----|----|------|--|----|----|------|--|
| 1 | 1 | (8) | LUCY IN THE SKY WITH DIAMONDS Elton John MCA 40344-J | 26 | 26 | (5) | READY Cat Stevens A&M 1645-W |
| 2 | 5 | (8) | PLEASE MR. POSTMAN Carpenters A&M 1646-W | 27 | 16 | (9) | NEVER CAN SAY GOODBYE Gloria Gaynor MGM M-14748-Q |
| 3 | 6 | (14) | ANGIE BABY Helen Reddy Capitol 3972-F | 28 | 29 | (4) | LONELY PEOPLE America Warner Bros. 8048-P |
| 4 | 2 | (12) | LAUGHTER IN THE RAIN Neil Sedaka Polydor 2058494-Q | 29 | 31 | (5) | STRUTTIN' Billy Preston A&M 1644-W |
| 5 | 4 | (12) | KUNG FU FIGHTING Carl Douglas Pye 7N45377-L | 30 | 33 | (7) | THE ENTERTAINER Billy Joel Columbia 3-10064-H |
| 6 | 12 | (10) | ONE MAN WOMAN, ONE WOMAN MAN Paul Anka/Odia Coates United Artists UAXW569-U | 31 | 19 | (14) | I FEEL A SONG IN MY HEART Gladys Knight & the Pips Buddah BDA 433-M |
| 7 | 13 | (10) | YOU'RE THE FIRST MY LAST MY EVERYTHING Barry White 20th Century 1209-2133-T | 32 | 27 | (8) | MUST OF GOT LOST J. Geils Band Atlantic 3214-P |
| 8 | 22 | (7) | MANDY Barry Manilow Arista 45613-F | 33 | 30 | (10) | RIDE 'EM COWBOY Paul Davis Bang 1011-712-T |
| 9 | 21 | (8) | BUNGE IN THE JUNGLE Jethro Tull Chrysalis 2101-P | 34 | 20 | (13) | PROMISED LAND (f/s) Elvis Presley RCA PB-10074-N |
| 10 | 28 | (5) | SOME KIND OF WONDERFUL Grand Funk Capitol 4002-F | 35 | 35 | (11) | ROCK AND ROLL (I Gave You the Best Years of My Life) Terry Jacks Goldfish GS111-W |
| 11 | 3 | (15) | CAT'S IN THE CRADLE Harry Chapin Elektra E-45203-P | 36 | 45 | (4) | YOU'RE NO GOOD Linda Ronstadt Capitol 3990-F |
| 12 | 15 | (10) | BOOGIE ON REGGAE WOMAN Stevie Wonder Motown 54254-Y | 37 | 41 | (5) | CAN'T GET IT OUT OF MY HEAD Electric Light Orchestra United Artists UAXW-573-U |
| 13 | 23 | (6) | DOCTOR'S ORDERS Carol Douglas RCA MB 10113-N | 38 | 40 | (6) | YOU BEAT ME TO THE PUNCH Charity Brown A&M AM-375-W |
| 14 | 7 | (13) | DO IT (TILL YOU'RE SATISFIED) B.T. Express Scepter 12395-Q | 39 | 43 | (7) | MY EYES ADORED YOU Frankie Valli Private Stock 45003-M |
| 15 | 9 | (8) | MORNING SIDE OF THE MOUNTAIN Donny & Marie Osmond MGM 14766-Q | 40 | 36 | (13) | YOU GOT THE LOVE Rufus featuring Chaka Khan ABC 12032-N |
| 16 | 18 | (13) | I CAN HELP Billy Swan Monument ZS88621-H | 41 | 42 | (5) | I BELONG TO YOU Love Unlimited 20th Century 1209-2141-T |
| 17 | 17 | (9) | ONLY YOU Ringo Starr Apple 1876-F | 42 | 39 | (15) | SHA-LA-LA (MAKE ME HAPPY) Al Green Hi 2274-K |
| 18 | 11 | (12) | CRAZY TALK Chilliwack Goldfish GS110-W | 43 | 48 | (4) | FIRE Ohio Players Mercury 73643-Q |
| 19 | 34 | (5) | GET DANCIN' Disco Tex And The Sex-O-Lettes Chelsea CH-3004-N | 44 | 55 | (5) | FLY AWAY Wednesday Ampex AC-1365-V |
| 20 | 14 | (9) | OANCIN' FOOL Guess Who Nimbus 9 PB10075-N | 45 | 66 | (3) | ROCK AND ROLL (I Gave You The Best Years Of My Life) Mac Davis Columbia 3-10070-H |
| 21 | 8 | (15) | WHEN WILL I SEE YOU AGAIN Three Degrees Phila. Int'l. ZS8-3550-H | 46 | 50 | (4) | RENAISSANCE Vally A&M AM-377-W |
| 22 | 32 | (5) | BEST OF MY LOVE Eagles Asylum E-45218-P | 47 | 44 | (5) | CHANGES David Bowie RCA 74-0605-N |
| 23 | 24 | (7) | LINDA PUT THE COFFEE ON Ray Materick Asylum ASC 5001-P | 48 | 49 | (5) | PICK UP THE PIECES Average White Band Atlantic 3229-P |
| 24 | 37 | (10) | JUNIOR'S FARM Paul McCartney & Wings Apple 1875-F | 49 | 38 | (8) | DARK HORSE George Harrison Apple 1877-F |
| 25 | 25 | (5) | DAY TRIPPER Anne Murray Capitol 4000-F | 50 | 51 | (4) | LOOK IN MY EYES PRETTY WOMAN Tony Orlando & Dawn Bell 45-620-M |

RPM 100 Top Singles (51-100)

| | | | | | | | |
|----|----|------|--|-----|------|-----|--|
| 51 | 54 | (7) | SUGAR PIE GUY Joneses Mercury 73614-Q | 76 | 83 | (2) | No. 9 DREAM John Lennon Apple 8029-F |
| 52 | 47 | (10) | GOOD FEELING (TO KNOW) Octavian MCA MCA-40319-J | 77 | 77 | (3) | MAMA DON'T ALLOW NO PARKIN' Brownsville Station Big Tree 16029-P |
| 53 | 58 | (4) | DON'T CHA LOVE IT Miracles Motown 54256-Y | 78 | 84 | (2) | I'M A WOMAN Maria Muldaur Reprise REP-1319-P |
| 54 | 57 | (8) | LADY ELLEN James Leroy GRT 1230-86-T | 79 | 81 | (2) | ROLL ON DOWN THE HIGHWAY Bachman-Turner Overdrive Mercury M-73656-Q |
| 55 | 10 | (16) | MY MELODY OF LOVE Bobby Vinton ABC 12022-N | 80 | 86 | (2) | AS LONG AS HE TAKES CARE OF HOME Candi Staton Warner Bros. WBS-8038-P |
| 56 | 46 | (14) | WISHING YOU WERE HERE Chicago Columbia 3-10049-H | 81 | 87 | (2) | BABY HANG UP THE PHONE Carl Graves A&M 1820-W |
| 57 | 59 | (6) | I WOULDN'T WANT TO LOSE YOUR LOVE April Wine Aquarius AQ-5035-K | 82 | 89 | (2) | AIN'T THAT PECULIAR Diamond Rio Big Tree BT-16030-P |
| 58 | 61 | (4) | FREE BIRD Lynyrd Skynyrd MCA 40328-J | 83 | 85 | (3) | DOCTOR'S ORDERS Patsy Gallant Columbia C4-4059-H |
| 59 | 64 | (4) | CALIFORNIA JAM Klaatu Daffodil DIL1057-W | 84 | 92 | (3) | MAKE ME DO ANYTHING YOU WANT A Foot In Coldwater Daffodil DIL-1058-W |
| 60 | 56 | (11) | SWEET FEELIN' Craig Ruhnk United Artists UAXW567X-U | 85 | 90 | (4) | LET'S PUT THE FUN BACK IN ROCK AND ROLL Jason Celebration CEL 2111X-M |
| 61 | 63 | (6) | HALLELUJAH FREEDOM Keith Hampshire A&M AM-381-W | 86 | 91 | (2) | DING DONG, DING DONG George Harrison Apple 1879-F |
| 62 | 62 | (4) | YOUR BULLDOG DRINKS CHAMPAGNE Jim Stafford MGM 14775-Q | 87 | 93 | (2) | SALLY G. Paul McCartney & Wings Apple 1875-F |
| 63 | 67 | (3) | SWEET SURRENDER John Denver RCA JB-10148-N | 88 | 96 | (2) | I WOULDN'T TREAT A DOG Bobby Bland ABC 12044-N |
| 64 | 68 | (3) | WHEN A CHILD IS BORN Michael Holm Mercury 73642-Q | 89 | 95 | (2) | LOVE ME THE WAY THAT YOU DO Michal Hasek Daffodil DIL-1062-W |
| 65 | 69 | (3) | HAPPY PEOPLE Temptations Motown G-7138-Y | 90 | 94 | (2) | MIDNIGHT SKY Isley Bros. T-Neck 2255-H |
| 66 | 70 | (3) | BLACK WATER Doobie Bros. Warner Bros. 8062-P | 91 | 97 | (2) | ROCKY MOUNTAIN BOY J.C. Stone Leo LA-103-Y-K |
| 67 | 52 | (9) | AIN'T TOO PROUD TO BEG The Rolling Stones Atlantic RS-19302-P | 92 | 99 | (2) | IT'S ALL RIGHT Jim Capaldi Island IS-003-W |
| 68 | 53 | (8) | DREAM ON The Righteous Brothers Haven 7006-F | 93 | 100 | (2) | MOTHER EARTH Ian Thomas GRT 1230-89-T |
| 69 | 71 | (3) | NIGHTINGALE Carole King Ode OD-66106-W | 94 | .... | (1) | MS. GRACE The Tymes RCA PB-10128-N |
| 70 | 73 | (4) | FROM HIS WOMAN TO YOU Barbara Mason Buddah BDA-441-M | 95 | 72 | (4) | ONE TEAR Eddie Kendricks Motown 54255-Y |
| 71 | 74 | (7) | CAN YOU GIVE IT ALL TO ME Myles And Lenny Columbia C4-4069-H | 96 | 98 | (2) | SAFE AT HOME Souther, Hillman Furay Band Elektra E-45217-P |
| 72 | 76 | (3) | I AM I AM Smokey Robinson Motown TS-4251-Y | 97 | .... | (1) | DO YOU DREAM OF BEING SOMEBODY Murray McLauchlan True North TN4-124-H |
| 73 | 70 | (3) | COSTAFINE TOWN Splinter Dark Horse 10002-W | 98 | .... | (1) | LADY Styx RCA WB-10102-N |
| 74 | 82 | (2) | BIG YELLOW TAXI Joni Mitchell Asylum E-45221-P | 99 | .... | (1) | DON'T TAKE YOUR LOVE FROM ME Manhattans Columbia 3-10045-H |
| 75 | 80 | (5) | I'LL BE GONE Huggett Family Daffodil DIL-1055-W | 100 | | (1) | MISSING YOU Robbie Lane Celebration CEL-2114X-M |

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THIS IMPORTANT AD SPACE IS AVAILABLE.

For further information phone Sammy Jo Romanoff at RPM (416) 425-0299.

CHEK-TV TELEVISES LOCAL MUSIC SERIES

CHEK Television (Channel 6 Victoria) has produced a series of four half-hour music specials titled "Coast Country". The shows will be hosted by CHEK's Bruce Payne and



Appearing on "Coast Country" were Vicki (l) and Debbie Roe, well-known singers from Aldergrove in the Fraser Valley.

will feature talent from Vancouver Island and the Lower Mainland of B.C.

The series debut was made Dec 28 and concentrated on the folk sound of Van-



Patti Macdonnell, currently happening with "I'll Be Seeing You Someday", written by Ross J. Allen of Toronto, guested on show.

couver's Dave Baker (Sweetwater recording artist) and the country sound of Texada Island's Jim Dougan. Subsequent shows have featured Skye from Victoria, Glen Dias (Columbia) and Patti Macdonnell (Broadland). The specials were produced by Vito Dunford.



"Coast Country" host Bruce Payne (l) with Vancouver singer/songwriter Jim Dougan and Sweetwater's Dave Baker (r).

The Programmers

Telex your Programmers information to RPM by
TUESDAY 5 PM

Telephone (416) 425-0257
Telex 06-22756

VOCM & LOCAL ARTISTS RAISE MONEY FOR NEEDY

VOCM St. John's annual fund raising campaign for underprivileged children was given a strong push through the co-



VOCM's John Murphy, Dick Nolan and daughter Bonnie Lou with on-air personalities (VOCM) Kevin MacGowan, John Reynolds and Bill Orr and members of Dick Nolan's band.



John White of Audat Records and star of "All Around The Circle" (CBC-TV), his daughter Debbie and VOCM's Murphy.



Joan Morrissey (Marathon), Shirley Butt (Buckshot-Marathon) with members of the VOCM on-air staff.

Action Sides

The following singles are projected to reach the top 25 of their respective charts, based on early radio station action among the stations in the RPM sample.

Contemporary

DO YOU DREAM OF BEING SOMEBODY

Murray McLauchlan (True North)

JUDY PLAYED THE JUKE BOX

Crescent Street Stompers (Aquarius)

JOHNNY Get A Gun

Five Man Electrical Band (Polydor)

Adult

WE CARE ABOUT WHAT YOU HEAR

The Peaches (Realistic)

NO MONEY BLUES

Bobby G. Griffith (Badger)

CHICO & THE MAN

Sammy Davis Jr. (20th Century)

Country

MAYBE TONIGHT

Murray McLauchlan (True North)

SWEET SURRENDER

John Denver (RCA)

GREAT EXPECTATIONS

Buck Owens (Capitol)

operation of several local recording acts. The concert was held at the Arts and Culture Centre in St. John's

Billed as "VOCM Happy Tree Christmas Happening", the concert attracted a near sell-out crowd and grossed \$1,886.00 for the fund. All proceeds went toward Christmas gifts for needy children.

Artists on hand to contribute their services were Shirley Butt, The Country Ducats, John White, Steve Pardy and the Country Telestars, Joan Morrissey, Dick Nolan and daughter Bonnie Lou, and Ryan's Fancy. VOCM on-air personalities appeared on stage to assist during the three hour production.

The Programmers

TRIBAL
DRUM

Programmers are requested to indicate the new additions to their playlists and charts and, to expedite matters, to please identify which is their playlist and chart.

Montreal's CJFM has scheduled a new one-hour program for Sunday evenings titled "Mary Travers and Friend". The program made its debut Jan 19. Travers, formerly of Peter, Paul and Mary, will interview known names in the entertainment business including Bob Dylan, Richie Havens, Jefferson Starship and many others. The program is produced in New York by the

producers of "The National Lampoon Radio Show" and is sponsored by Earth Shoes and Dutchy's Record Cave in Montreal.

Arnold Anderson of CKPC Brantford, Ont., reports that during the past month, reaction to Roger Whittaker's "The Last Farewell" (by unsolicited phone calls) has been larger than on any record.....in years.

Santa's still active in January, but he did it in December for CKOV Kelowna, B.C. He helped the station and the Salvation Army distribute more than 1200 gifts which were left under the station's "Happiness Trees"

CKPT's 12th annual Toy Drive, brought in more than \$5000 in cash and toys for distribution throughout the Peterborough area.



CKOV manager Dave Dunn and Santa look over bundle of gifts.



Charlie Farquharson dropped into CKPT and joined the Ric Johnson show to plug his new book, "Jogfree of Canada".

RPM POP MUSIC PLAYLIST

- 1 2 (6) **MANDY**
Barry Manilow
Bell 45613-M
- 2 2 (8) **ONLY YOU**
Ringo Starr
Apple 1876-F
- 3 4 (7) **PLEASE MR. POSTMAN**
The Carpenters
A&M 1646-W
- 4 5 (9) **MORNING SIDE OF MOUNTAIN**
Mark & Donny Osmond
MGM M-14765-Q
- 5 12 (5) **WHEN A CHILD IS BORN**
Michael Holm
Mercury M-73642-Q
- 6 8 (9) **LINDA PUT THE COFFEE ON**
Ray Materick
Asylum ASC5001-P
- 7 9 (9) **I'LL BE GONE**
Huggitt Family
Daffodil D1L1055-M
- 8 3 (7) **MY EYES ADORED YOU**
Frankie Valli
Private Stokk 45003-M
- 9 6 (7) **DREAM ON**
Righteous Brothers
Haven 7006-F
- 10 7 (7) **NEVER CAN SAY GOODBYE**
Gloria Gaynor
MGM 14748-Q
- 11 13 (5) **LOVING ARMS**
Petula Clark
ABC/Dunhill 15019-N
- 12 25 (3) **BEST OF MY LOVE**
Eagles
Asylum E-45218-P
- 13 28 (4) **LOOK IN MY EYES**
PRETTY WOMAN
Terry Orlando & Dawn-Bell 45620-N
- 14 11 (10) **RIDE 'EM COWBOY**
Paul Davis
Bang 712-T
- 15 10 (9) **ONE MAN WOMAN, ONE WOMAN MAN**
Paul Anka/Odia Coates
United Artists UAXW569-U
- 16 30 (3) **GEE BABY**
Pete Shelly
Bell 45814-M
- 17 22 (7) **NEW WORDS FOR AN OLD SONG**
Tony Cooper
Dorado DO-24-M
- 18 34 (3) **ROCK AND ROLL (I Gave You The Best Years Of My Life)**
Ma. Davis Columbia 3-10070-H
- 19 17 (10) **SWEET FEELING**
Craig Ruhnke
United Artists UAXW-567X-U
- 20 21 (9) **HELP ME**
Doug Stinger
RCA JA 50021-N
- 21 26 (6) **I'VE LOST MY PLACE**
Billard
United Artists UAXW-572X-U
- 22 15 (11) **ANGIE BABY**
Helen Reddy
Capitol 3972-F
- 23 18 (8) **WISHING YOU WERE HERE**
Chicago
Columbia 3-10049-H
- 24 33 (4) **MISSING YOU**
Robbie Lane
Celebration CEL 2114X M
- 25 16 (5) **EVERYBODY NEEDS A RAINBOW**
Ray Stevens
Barnaby 610-Q

- 26 20 (12) **MEMORIES**
Michael Tarr
Reprise CR-1024-P
- 27 14 (14) **CAT'S IN THE CRADLE**
Harry Chapin
Elektra E-45203-P
- 28 19 (7) **FOUR OF FIVE TIMES**
Peter Dean
Buddah 434-M
- 29 24 (14) **LONG GONE**
Debbie Fleming
Attic AT102-K
- 30 37 (4) **IT'S A SIN WHEN YOU LOVE SOMEBODY**
Glen Campbell-Capitol 3988-F
- 31 27 (3) **FAIRYTALE**
Pointer Sisters
ABC 254-N
- 32 36 (5) **THAT GREAT OLD SONG**
George Fischhoff
Attic AT-105-K
- 33 23 (14) **WHEN WILL I SEE YOU AGAIN**
Three Degrees
Phila. Int'l ZS83550-H
- 34 38 (3) **ISN'T IT LOVELY TOGETHER**
Stark & McRien
RCA 10109-N
- 35 40 (3) **SALLY G**
Paul McCartney & Wings
Apple 1875-F
- 36 29 (3) **BABY HANG UP THE PHONE**
Carl Graves
A&M 1620-W
- 37 39 (4) **OUT OF EVERY DARK SKY**
MacArthur
RCA PB-50039-N
- 38 (1) **SWEET SURRENDER**
John Denver
RCA JB-10148-N
- 39 44 (9) **ROCK AND ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE)**
Terry Jacks Goldfish GS111-W
- 40 46 (2) **LIKE A SUNDAY MORNING**
Lana Cantrell
Polydor 14261-Q
- 41 (1) **DO YOU DREAM OF BEING SOMEBODY**
Murray McLaughlan
True North TN4-124-H
- 42 47 (2) **THE DOOR OF THE SUN**
Al Martino
Capitol 3987-F
- 43 48 (2) **LAUGH & CRY**
Shelly Brown
Pumpkin 2555-K
- 44 50 (2) **THE ENTERTAINER**
Billy Joel
Columbia 3-10064-H
- 45 (1) **WE CARE ABOUT WHAT YOU HERE**
The Peaches-Realistic 68-8000
- 46 49 (2) **SHA-LA-LA (Makes Me Happy)**
Al Green
Hi 2274-K
- 47 (1) **HOPPY, GENE AND ME**
Roy Rogers
20th Century 1209-2154-T
- 48 (1) **I'M A WOMAN**
Maria Muldaur
Reprise REP-1319-P
- 49 (1) **YOU'RE NO GOOD**
Linda Ronstadt
Capitol 3990-F
- 50 (1) **SAD SWEET DREAMER**
Sweet Sensation
Pye 71002-L

CFRW Winnipeg has launched a search for a girl to represent Winnipeg in the Miss Teen Canada Pageant to be held in Toronto March 3rd. The station will be assisted in the search by the Polo Park Shopping Centre and Blackwood's Beverages. Nancy Lynn Kalid, Miss Teen Winnipeg 1974, will crown the 1975 winner Feb 15th at Polo Park. Girls between the ages of 14 and 18 are being encouraged to participate before the deadline date for entry which is Jan 30.

CFRW's Ron Abel, the station's morning man is giving his listeners an extra treat when they call the station between 10:30 AM and 5:30 PM. He has arranged, through tape, a package of jokes, told in his own inimitable manner.

The Programmers INSTANT LAFFS

She was a calendar model until she skipped a couple of months.

(record intro for "Fire, Baby, I'm On Fire") ... well, if that's the case, put it out with a big bucket of asbestos-laced Great Lakes water.

(show opener) Hi and welcome to the "Godfather" (your name) show. They call me the "Godfather", 'cause I'm the hit man ... and here's the first one now ... (into music) ... It's a musical offer you can't refuse.

(show closer) Stay tuned for (dj) who hasn't been with the station very long, but he's already a household word ... that household word is "garbage".

graffiti: The Man From Glad is always bagged.

daffynition of Maltese Falcon: bird that likes chocolate milkshakes.

Did you hear about the scientist who crossed a whale with John Wayne? He got Moby Duke.

I'm working on a labor-saving device ... a rich old lady.

At this restaurant I ordered some Russian dressing, so they brought me a picture of Breshnev putting on his pants.

Thought for the ladies: Marriage begins when you sink into his arms ... and ends up with your arms in the sink.

Courtesy of Folio Radio Service
301 Davenport Road, Toronto, Ontario
M5R 1K5 (416) 961-0077

thank you

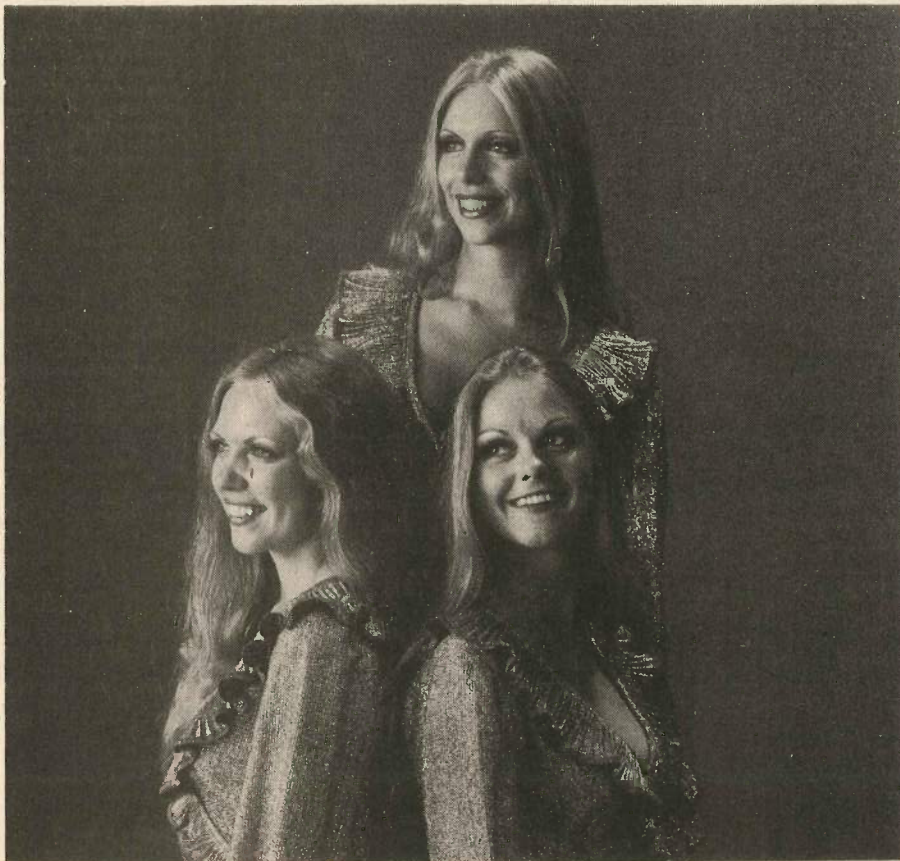
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The Peaches

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The Programmers **HELP!**

Northern Ontario station interested in receiving resumes and air check auditions for all night and weekend day-time slots. Looking for a contemporary communicator with mature sound. Reply to RPM Weekly, P.O. Box No. 7411, 6 Brentcliffe Road, Toronto, Ontario M4G 3Y2.

Newsman wanted with experience. Tape and resume to Michael LaPointe, CFCO, Box 630, Chatham, Ontario AC(519) 352-3000.

CFRW Winnipeg expanding and looking for an evening newsman. Send tapes and resume to Ron Hill, News Director, CFRW, 432 Main Street, Winnipeg, Manitoba R3B 1B1.

RPM CONTEMPORARY RADIO ACTION

AMHERST

CKDH (Paul Kennedy)

Playlisted:

- 59 I Wouldn't Want to Lose/April Wine
- 32 Best of My Love/The Eagles
- 63 Hallelujah Freedom/Keith Hampshire
- 43 My Eyes Adored You/Frankie Valli
- 45 You're No Good/Linda Ronstadt
- 44 Changes/David Bowie
- 28 Some Kind of Wonderful/Grand Funk
- 41 Can't Get It Out/Electric Light Orchestra

BARRIE

CKBB

Playlisted:

- 24 Linda/Ray Materick
- * Missing You/Robbie Lane
- * I've Lost My Place/Doug Billard
- 32 Best of My Love/Eagles
- * That Great Old Song/George Fischhoff
- * It's A Sin to Love/Glen Campbell
- * Lost In Colorado/Ron Nigrini

EMPLOYMENT WANTED

Announcer Copy writer — with two years' experience. Also have sales, account servicing, production, traffic and news coverage experience. For further information please phone (604) 992-8042. Ask for Barry.

RADIO CAREER

Mature young man keenly interested in radio career will relocate. Tapes and resume of experience available on request. Reply to RPM, Box No. 7410, 6 Brentcliffe Road, Toronto, Ontario M4G 3Y2.

PROGRAM DIRECTOR

Program Director, married man, with six years broadcast experience would like to go to work for you. Familiar with all facets of radio. I have TV experience as well. I have a SOLID background in the play by play of several sports and am strong on production, promotion and I realize the value of the Sales Department working like man and wife with the Programming Dept. Tape and resume on request. Contact RPM, Box. no. 7410, 6 Brentcliffe Road, Toronto, Ontario, M4G 3Y2.

BRANDON

CKX (Dan Radford)

Playlisted:

- 79 Costafine Town/Splinter
- 51 Look into My Eyes/Tony Orlando & Dawn
- * How Can I Tell You/Lani Hall
- 45 You're No Good/Linda Ronstadt
- * Do You Dream of Being Somebody/Murray McLauchlan

BRIDGEWATER

CKBW (Gary Richards)

Playlisted:

- * Chico and the Man/Sammy Davis Jr.
- * Everybody Wants to Find A Bluebird/Randy Edelman
- * Do You Dream of Being Somebody/Murray McLauchlan
- * Guava Jelly/Barbra Streisand

- * Good Times Rock & Roll/Flash Cadillac
- 51 Look into My Eyes/Tony Orlando and Dawn
- 64 California Jam/Klaatu
- 62 Your Bulldog Drinks/Jim Stafford
- 27 Must of Got Lost/J. Geils Band
- 48 Fire/Ohio Players
- 44 Changes/David Bowie
- 81 Roll on Down the Highway/BTO
- 42 I Belong to You/Love Unlimited

CALGARY

CKXL (John Clark)

Playlisted:

- 51 Look into My Eyes/Tony Orlando & Dawn
- 93 Sally G./Paul McCartney
- 84 I'm A Woman/Maria Muldaur
- 85 Doctor's Orders/Patsy Gallant
- * Judy Played the Juke Box/Crescent Street Stompers

RPM COUNTRY PLAYLIST

| | | | | | | | |
|----|----|------|--|----|------|-----|--|
| 1 | 4 | (11) | THE DOOR George Jones Epic 8-50038-H | 26 | 6 | (3) | HE CAN'T FILL MY SHOES Jerry Lee Lewis Mercury 73618-H |
| 2 | 2 | (6) | RUBY BABY Billy "Crash" Craddock ABC 12036-N | 27 | 34 | (3) | IT WAS ALWAYS SO EASY (To Find An Unhappy Woman) Moe Brandy GRC 2036 F |
| 3 | 3 | (10) | BIG RED JIMMY Jerry Warren United Artists UAXW562X-U | 28 | 18 | (7) | IT'S MIDNIGHT Elvis Presley RCA 10074-N |
| 4 | 8 | (6) | FOR A MINUTE THERE Johnny Paycheck Epic 8-50040-H | 29 | 24 | (9) | SUNSHINE LADY Bob Ruzicka RCA PB-50016-N |
| 5 | 5 | (5) | LIKE OLD TIMES AGAIN Ray Price RCA MS-146-N | 30 | 49 | (2) | THERE'S A SONG ON THE JUKEBOX David Willis-Epic 8-50036-H |
| 6 | 9 | (10) | FLY RAVEN FLY Bruce Miller A&M AM373-W | 31 | 31 | (4) | I'VE GOT MY BABY ON MY MIND Connie Smith-Columbia 3-10051-H |
| 7 | 19 | (4) | KENTUCKY GAMBLER Merle Haggard Capitol P-3974-F | 32 | 25 | (9) | KITTY STARR Ron Nigrini Atco AT-104-K |
| 8 | 10 | (11) | BORN TO BE A GYPSY Tommy Hunter RCA PB50031-N | 33 | 40 | (5) | CITY OF TEARS Mari Osburne Marathon 45-1129A-C |
| 9 | 1 | (8) | WHAT A MAN, MY MAN IS Lynn Anderson Columbia 3-10041-H | 34 | 43 | (3) | AIN'T SHE SOMETHIN' ELSE Eddie Raven ABC 12037-N |
| 10 | 11 | (12) | GOODBYE OLD MAN Christenson Brothers Orion 7401X-M | 35 | 37 | (4) | I'LL BE SEEING YOU SOMEDAY Patti Mac Donnell Broadland BR 2113X-M |
| 11 | 14 | (7) | COUNTRY PRIDE Rick Neufeld RCA PB-50037-N | 36 | 20 | (7) | ROLL IT ON HOMEWARD Linda Brown A&M AM 378-W |
| 12 | 12 | (7) | BACK TO DOWN EAST George Hamilton IV RCA PB-50027-N | 37 | 39 | (5) | KNOCK ON MY DOOR Darlene Madril Broadland BR-2109X-M |
| 13 | 29 | (5) | (I'D BE) A LEGEND IN MY TIME Ronnie Milsap RCA PB-10112-N | 38 | 46 | (2) | UNTIL THE MAILMAN BRINGS ME THE NEWS Joe Firth-Marathon 1124A |
| 14 | 22 | (6) | WHAT'LL I DO Gary Buck RCA PB-50028-N | 39 | 13 | (9) | WE'RE OVER Johnny Rodriguez Mercury 73621-O |
| 15 | 15 | (7) | SHE'S MY GREATEST BLESSING Jan Tyson A&M AM-379-W | 40 | 42 | (5) | DON'T PUT THE BLAME ON ME Bob Murphy & Big Buffalo Broadland BR 2107X-M |
| 16 | 7 | (12) | GOD'S PEOPLE ARE ONE Diane Leigh Marathon 1123-C | 41 | 45 | (3) | EVERYBODY'S GOING TO THE COUNTRY Hank Smith Quality 2112X-M |
| 17 | 28 | (4) | SUSAN WHEN SHE TRIED Stallor Bros Mercury 73625-O | 42 | .... | (1) | THRILLS OF WINTER Roy MacCaull Condor 97067 |
| 18 | 23 | (4) | MY WOMAN'S MAN Freddie Hart Capitol 3970-F | 43 | 44 | (4) | SINGIN' IN THE KITCHEN Bobby Bare & The Family RCA 10096-N |
| 19 | 32 | (3) | ROCK ON BABY Brenda Lee MCA 40318-J | 44 | 48 | (2) | I'LL CARRY YOUR PICTURE The Newman Sisters Condor 97053 |
| 20 | 16 | (7) | THAT'S WHY I'M IN LOVE WITH LIFE Roy Payne-RCA PB-50032-N | 45 | .... | (1) | CITY LIGHTS Mickey Gilley Playboy PB-401-M |
| 21 | 30 | (4) | DEVIL IN THE BOTTLE T.G. Shepard Melodyland 6002-Y | 46 | 50 | (2) | SHE LOVES AWAY THE BLUES Canadian Zephyr United Artists UAXW-558X-U |
| 22 | 17 | (6) | POOR SWEET BABY Jean Shepard United Artists 582-U | 47 | .... | (1) | THE TIES THAT BIND Don Williams ABC 17531-N |
| 23 | 21 | (6) | OUT OF HAND Gary Stewart RCA 10061-N | 48 | .... | (1) | MAYBE TONIGHT Murray McLauchlan True North TN4 124-H |
| 24 | 26 | (6) | JOANNE Drylander Quality 2106X-M | 49 | .... | (1) | SOMEONE CARES FOR YOU Red Siegal Capitol 3965-F |
| 25 | 27 | (7) | THE WAY OF LIFE Chil Carrill A&M AM380-W | 50 | .... | (1) | EASY TO LOVE Hank Snow RCA 10108-N |

CORNER BROOK

- CFCB (Larry Bennett)
 22 Mandy/Barry Manilow
 27 Must of Got Lost/J. Geils Band
 9 Morning Side/Donny & Marrie Osmond
 28 Some Kind of Wonderful/Grand Funk
 26 Ready/Cat Stevens
 33 The Entertainer/Billy Joel
 * A Real Good Time/Jim Stafford
 31 Struttin'/Billy Preston
 43 My Eyes Adored You/Frankie Valli

CORNWALL

- CJSS (Wayne Waldroff)
 80 I'll Be Gone/The Huggett Family
 * Do You Dream/Murray McLauchlan
 97 Rocky Mountain Boy/J.C. Stone
 62 Your Bulldog Drinks/Jim Stafford
 84 I'm a Woman/Maria Muldaur
 * To the Door of the Sun/Al Martino
 45 You're No Good/Linda Ronstadt
 * Baby Blues/Love Unlimited
 83 No. 9 Dream/John Lennon
- EDMONTON
 CHED (Len Theusen)
 Playlisted:
 63 Hallelujah Freedom/Keith Hampshire
 * Johnny Get a Gun/Five Man Electrical Band
 67 Sweet Surrender/John Denver
 32 Best of My Love/Eagles
 Charted:
 85 Doctor's Orders/Patsy Gallant
 81 Roll on Down the Highway/BTO
 30 Ride 'Em Cowboy/Paul Davis
 40 You Beat Me to the Punch/Charity Brown

FLIN FLON

- CFAR
 Charted:
 7 Do It/B.T. Express
 Playlisted:
 61 Free Bird/Lynyrd Skynyrd
 * Heavy Fallin' Out/The Stylistics
 59 I Wouldn't Want to Lose/April Wine
 35 Rock and Roll/Terry Jacks
 27 Must of Got Lost/J. Geils Band
 * Shanghai'd in Shanghai/Nazareth
 * The Heartbreak Kid/Bo Donaldson
 * Tied On/Alan Gerber
 * Three Ring Circus/Blue Magic
 36 You Got the Love/Rufus

GRAND FALLS

- CKCM
 51 Look in My Eyes/Tony Orlando & Dawn

- 55 Fly Away/Wednesday
 * Easy to Love/Hank Snow
 * It's A Sin When You Love/Glen Campbell
 * A Legend In My Time/Ronnie Milsap
 * Fly Raven Fly/Bruce Miller
 * I Can't Help It/Linda Ronstadt
 * I Believe the South is Gonna Rise/Tanya Tucker
 * Michael/The Highwaymen
 23 Doctor's Orders/Carol Douglas
- HAMILTON
 CKOC (Nevin Grant)
 Charted:
 68 When A Child is Born/Michael Holm
 67 Sweet Surrender/John Denver
 49 Pick up the Pieces/Average White Band
 Playlisted:
 92 Make Me Do Anything/A Foot in Coldwater

LONDON

- CJBK
 Charted:
 16 Never Can Say Goodbye/Gloria Gaynor
 56 Sweet Feeling/Craig Ruhnke
 Playlisted:
 24 Linda/Ray Materick
 28 Some Kind of Wonderful/Grand Funk
 14 Dancin' Fool/Guess Who
 23 Doctor's Orders/Carol Douglas
 55 Fly Away/Wednesday
 52 Ain't Too Proud/Rolling Stones
 * Fire, Baby/Andy Kim
 59 I Wouldn't Want to Lose/April Wine
 * All That I Could Ever Be/Bob Rapson
 25 Daytripper/Anne Murray
 50 Renaissance/Valdy
 57 Lady Ellen/James Leroy
 40 You Beat Me to the Punch/Charity Brown
 82 Big Yellow Taxi/Joni Mitchell
- LONDON
 CKSL (Bruce Devine)
 Charted:
 45 You're No Good/Linda Ronstadt
 23 Doctor's Orders/Carol Douglas
 32 Best of My Love/Eagles
 Playlisted:
 34 Get Dancin'/Disco Tex & the Sex-O-Lettes
 81 Roll on Down the Highway/BTO
 68 When A Child is Born/Michael Holm

- Country Girl/Jody Miller
 Tom Cat/Tom Scott/La Express
 Don't Cha Love It/Miracles
- ELLIOTT LAKE
 CKNR (Jerry Gaba)
 I'm a Woman/Maria Muldaur
 Ring Ring/Abba
 Hafta Manana/Abba
 Big Yellow Taxi/Joni Mitchell
 Rainy Day Woman/Waylon Jennings

HAMILTON

- CHML (Lynn Latimer)
 Canadian Lady/Chambers & Mathias
 My Boy/Elvis Presley
 Like A Sunday Morning/Lana Cantrell
 Day Tripper/Lullaby/Anne Murray
 Chico & the Man/Jose Feliciano
 You Beat Me to the Punch/Charity Brown
 Lady Came From Baltimore/Johnny Cash
 To the Door of the Sun/Al Martino
 High on Love/Jim Weatherly
 Little Heads & Bunk Beds/Tony Orlando & Dawn
 Rainbow/Tony Orlando & Dawn
 Walking in the Park f/s/Country Hams

OSHAWA

- CKLB
 I'll Still Love You/Jim Weatherly
 New Words for An Old Song/Tony Cooper
 Look in My Eyes/Tony Orlando & Dawn
 Out of Every Dark Sky/MacArthur
 Nightingale/Carole King
 I'm a Woman/Maria Muldaur
 Canadian Lady/Chambers and Mathias
 Big Yellow Taxi/Joni Mitchell

TORONTO

- CHFI (Tony Luciani)
 Hoppy, Gene & Me/Roy Rogers
 Never Let Her Go/David Gates
 Sure Thing/Dionne Warwick
- TORONTO
 CKEY (Judy Casselman)
 Something About You I Like/Tom Jones (LP)
 Rock & Roll/Mac Davis
 Jennifer's Song/Hagood Hardy & Friends
 Butterfly/Barbra Streisand (LP)
 Organ Solos/Lenny Dee (LP)
 We Care About What You Hear/Peaches
 Happy Birthday Baby/Tony Christie
 Walk When Love Walks/Billy "Crash" Craddock
 Chico & the Man/Sammy Davis Jr.

TORONTO

- CFRB (Art Collins)
 Lorraine/Wreckless Eddie
 Lady Lay/Wayne Newton
 I'll Still Love You/Jim Weatherly
 Pledging My Love/Tom Jones
 Look in My Eyes/Tony Orlando & Dawn
- VANDERHOOF
 CIVH (Tom Bulmer)
 Playlisted:
 Ready/Cat Stevens
 Changes/David Bowie
 Black Water/Doobie Brothers
 Baby Hang up the Phone/Carl Graves
 Great Expectations/Buck Owens
 Kitty Starr/Ron Nigrini
 Sweet Feeling/Craig Ruhnke
 I'll Still Love You/Jim Weatherly
 Sweet Surrender/John Denver
 Look in My Eyes/Tony Orlando & Dawn
 Make Me Do Anything/A Foot in Coldwater
 A Woman's Story/Cher
 Lucy in the Sky/Elton John
- WINGHAM
 CKNX (Iona Terry)
 Happy Birthday Baby/Tony Christie
 To the Door of the Sun/Al Martino
 We Care About What You Hear/Peaches
 Should Anybody Ask/Gary Bonner
 Do You Dream/Murray McLauchlan
 Wildflower/Kenny Stolz
 Baby Hang Up the Phone/Carl Graves
 Murder on the Orient Express/Roger Williams


**ADULT
 RADIO ACTION**

BRANTFORD

- CKPC
 When A Child is Born/Michael Holm
 Rock 'n' Roll/Mac Davis
 That Great Old Song/George Fischhoff
 Look In My Eyes/Tony Orlando & Dawn
 Sweet Surrender/John Denver
 Chelsea Morning/Paul Horn
 Best of My Love/Eagles
 Sally G/Paul McCartney
 Ruby Baby/Billy "Crash" Craddock
 Rain/Kris Kristofferson & Rita Coolidge
 What'll I Do/Gary Buck
 Chico and the Man/Sammy Davis Jr.
 The Entertainer/Billy Joel
 Michael/Highwaymen
 Theme "Oriental Express"/Roger Williams
 Rocky Mountain Boy/J.C. Stone
 Out of Every Dark Sky/MacArthur
 Canadian Lady/Chambers and Mathias
 Trying All Alone/Sun
 We Care About What You Hear/The Peaches
- ALBERNI
 CJAV
 La La Love You/Don McLean
 Should Anybody Ask/Gary Bonner
 Get It Up for Love/Johnny Rivers
 We Care About What You Hear/The Peaches

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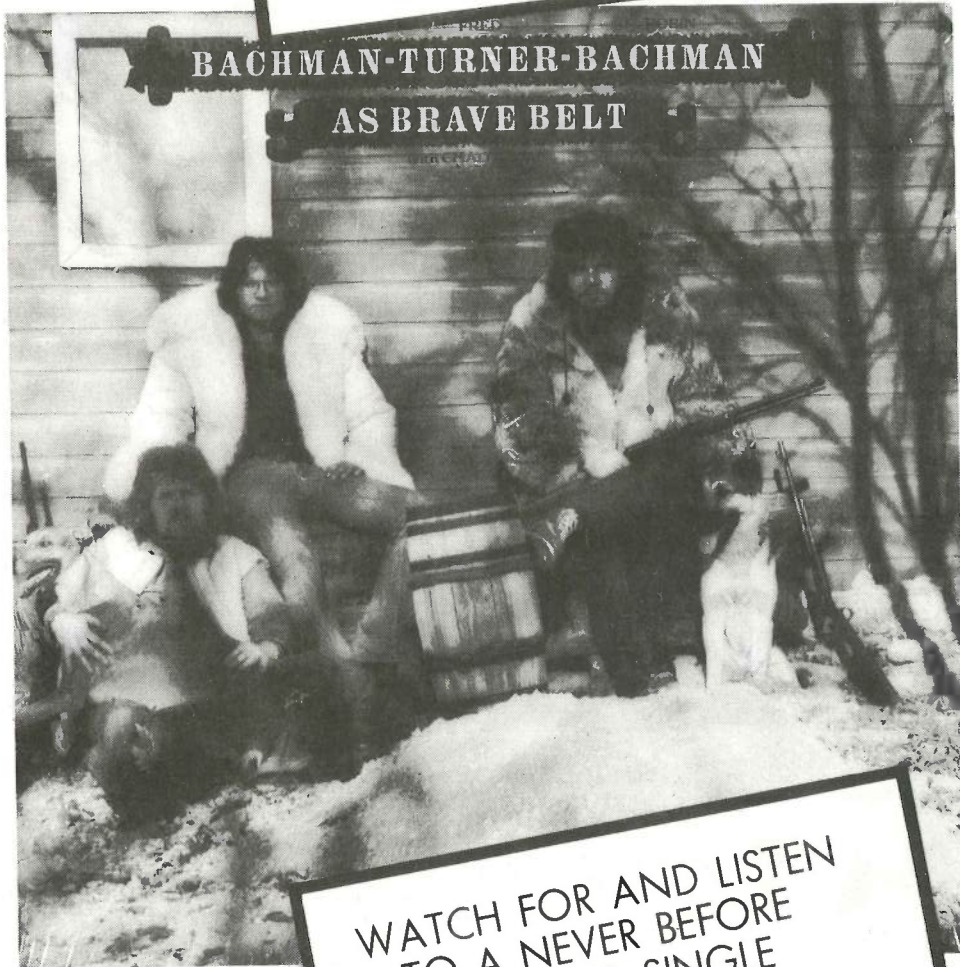
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"ANOTHER WAY OUT"

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