

Orval Prophet... a country gentleman

RPM's recent Big Country Music meet (Sept. 22-23) brought together Canada's country music industry for the first time and answered the question "Does Canada really deserve a country music industry?" The answer . . . most definitely. This was the opportunity for the young and the old . . . all troupers . . . to strut their stuff for important members of the industry . . . and it was a time to personally meet some very real people who make up Canadian country talent.

Performing on stage at Big Country must have been a trying affair. Being as the audience was comprised of industry people, they were in transit throughout the performances — with the exception of one. Orval Prophet's very stage presence almost demanded immediate attention. The fifty-one year old native of Edwards, Ontario had geared himself for this industry get together and put on an exhaustive show, doing what comes naturally — laying down the traditional country sound, instrumental in making him one of the most popular and dynamic of Canadian country artists. The big smile, the agile choreography and that deep matter-of-fact Prophet voice

PROPHET continued on page 14



Coming

OCT
27th
ISSUE



HO!
HO!
HO!

XMAS PRODUCT '73

A COMPLETE CATALOGUE
OF THIS YEAR'S XMAS
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FOR XMAS

DIRECTED AT DEALERS
AND PROGRAMMERS TO
CREATE XMAS SALES

DEADLINE FOR ADVERTISING
- October 10th

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HOMEcomings ACCOLADES GREET ANNE MURRAY

Anne Murray has recently completed a homecoming tour of the Maritimes playing to seventeen sold-out concert audiences in fourteen days and breaking all known house and gross records.

Besides the packed halls and numerous standing ovations, Miss Murray was accorded many civic and provincial honours. While in Halifax, for example, she was presented with the keys to the City as thousands of people attended the open-air, noon hour ceremony. At the conclusion of her tour, the Province of Nova Scotia hosted a state testimonial dinner in honour of their famous singer. Such dinners are usually held to honour visiting foreign dignitaries and members of royalty.

Referring to Anne as "Nova Scotia's greatest ambassador at large", Honourable Garnet Brown, Provincial Secretary, toasted her as the "Queen of Nova Scotia". He went on to add, "we can think of no one who has enriched so many lives, or provided such an excellent example of how to help others enjoy their leisure time, or more deserving of such an honour, than you", (Miss Murray).

When asked to describe the highlight of the entire homecoming tour (covering four provinces) Miss Murray stated that above all else she was "greatly impressed by the numbers of people who either phoned, wrote, or spoke to her in person, thanking her for taking the time out from her busy international schedule to come back home to entertain her own people". She further stated that she "felt a moral obligation to return home to the people who supported her career in the beginning".

ENTERTAINMENT CONTACTS LEAD ATLANTIC PROVINCES

Entertainment Contacts have fought five years for survival and now, celebrate one of their biggest years. President of the Halifax-based agency is Skip Yorke, who has guided the agency through its growing pains. He now employs ten people, and just recently opened a branch office in St. John's, Newfoundland, making ECA Atlantic Canada's largest talent agency. They handle approximately sixty groups and handle many of the tours coming into the Atlantic Provinces. These included The Stampedeers, Lighthouse, Carlton Show Band, Downchild Blues Band, Crowbar and many others.

Lounges are looked after by Ron Boutilier, with Bryon Ross handling bi-lingual accounts for New Brunswick. Nova Scotia and Prince Edward Island schools are handled by Tim Garagan with Victor Goldman and his girl Friday, Candy Corkum doing complete booking chores at the new St. John's office.

Entertainment Contacts also has an exclusive roster of acts. These include: Pepper Tree, Snakeye, Soma, Sun Machine, Brother Love, Beowulf, Shawnassae, Sandy Road, Dogrib, and Juckatar.

Yorke's agency works closely with Upper Canada agents in an effort to book his groups through the rest of Canada.

GARY BUCK SIGNED BY CBC AS SOUND CONSULTANT

RCA recording artist Gary Buck has been signed by CBC-TV to act as the Sound Consultant on this year's "Country Time" series seen nationally. The half-hour show is co-hosted by Mike Graham and Myrna Lorie and originates from Halifax, Nova Scotia.

Buck will be helping to ensure the show's success with his knowledge of music gained after years of being one of Canada's leading country artists, while the show is expected to do much to promote country music in Canada through the combined talents of Buck and the show's hosts.

Gary Buck made a recent appearance on the syndicated American Johnny Bench Television show on which he performed his current RCA single "National Pastime". The single is now being rush released in the U.S. and the appearance on Bench's program reportedly helped to spur the decision.

With the approach of the World Series and subsequent baseball fever that accompanies, the song has a good chance of taking off south of the border. "National Pastime", a catchy, country love song that utilizes baseball terminology to tell the story, has already been getting exposure in key American centres, especially through KLAC, Los Angeles.

FALL ALBUM RELEASES FOR WARNER-ELEKTRA-ATLANTIC

WEA Music of Canada is continuing in its fall album release parade with "Over the Rainbow" from Livingston Taylor expected in early October. Indefinitely being held up for various reasons are Neil Young's "Time Fades Away", America's "Hat Trick" and Harry Chapin's "Short Stories".

Due for release is the first set by an English rock band called Queen. The music promises to generate as much excitement as the first Led Zeppelin album.

Following on the heels of a string of platinum awards for outstanding sales is Alice Cooper's latest voyage into our social consciousness. Entitled, "Muscle of Love", the album has a tentative release date of mid-November.

Coming soon are Greg Allman's first solo effort, called "Laidback", Linda Ronstadt's "Don't Cry Now" and "For Every Man" from Jackson Browne from which the single "Redneck Friends" will probably be drawn.

Future laughs will come as a result of the comic waxings of Peter Cook and Dudley Moore, who gave us "Beyond The Fringe" a number of years ago. The new album is entitled "Behind The Fridge".

An album featuring selections of music and dialogue from the Warner Brother's television series "Kung Fu" is expected in the weeks to come, as are those from The Grateful Dead and Bette Midler.

As of yet no titles are available, but WEA is expecting to release new albums from Dean Martin, Frank Zappa and the Doobie Brothers, in the next couple of months.

CONCERT PROCEEDS TO GO IN AID OF THE UNITED WAY

Billed as "A Musical-Entertainment Evening", the University of Toronto's Convocation Hall will be the site of a show featuring Robert David (RCA), Mr. Downchild's Trio (Special), The Good Brothers, Dan Hill (RCA), La Troupe Grotesque (Special), Myles & Lenny and Duke Redbird, the proceeds of which are being turned over to this year's United Way Fund.

The United Way Campaign for Metro Toronto got kicked off October 1 with a goal set at \$14,826,000.00 hoping to top the figure raised in 1972 by 12%. The United Way supports some 75 health, welfare and recreation agencies across the city. Formerly known as the United Appeal, The United Way are using as a motto this year, "It's In Your Hands".

The show at Convocation Hall is called Bandstand '73 and takes place Thursday, October 18 getting underway at 8:00PM. Tickets are \$3.00 and are available at various outlets around the city.

Many leading personalities in the music industry are lending their support to Colleen Riley, the producer of Bandstand '73. Among them are Dick Flohil, Editor of the Canadian Composer, music promoter and a director of the Mariposa Folk Festival; Jim Holt, co-owner and manager of Toronto's folk club Egerton's; David Bleakney, President of Special Records; and Ronald Slaven, commercial artist.

CANADIAN DATES SET FOR WEA GROUPS AND ARTISTS

With the fall season of concerts getting underway, Warner-Elektra-Atlantic have announced upcoming Canadian concert dates for their artists.

Dave Brubek into Ottawa September 24 with Martin Mull playing the Capital in the National Arts Centre on the 25th. Herbie Mann pulls into Ottawa for a show October 3.

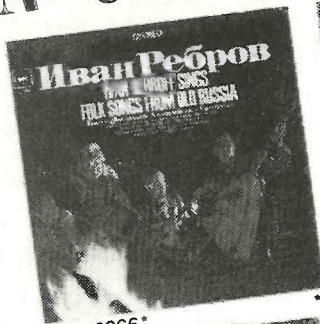
Dr. John and his bag of Cajun tricks will be showing up in Montreal (Oct. 3), Quebec City (Oct. 5) and Toronto's Massey Hall (Oct. 7). Massey Hall will be the site of the Todd Rundgren Show (Oct. 22), The Doobie Brothers (November 13), John Prine (Dec. 1) and two shows with Frank Zappa and the Mothers (Nov. 23). Zappa will play McMaster University (Hamilton) November 17.

Maple Leaf Gardens is scheduled to move to the sounds of Emerson, Lake and Palmer December 7 with the Alice Cooper Show following on the 14th.

Bonnie Raitt will play the University of Toronto's Convocation Hall October 12. The people who are running the Original 99 cent Roxy Movie house in Toronto are presenting a concert featuring Little Feat October 8 in the Victory Burlesque Theatre.

HO! HO! HO! Coming soon!

ON COLUMBIA



GS-20066*



GS-20088*



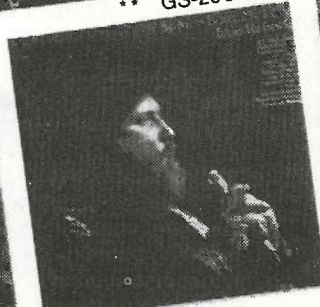
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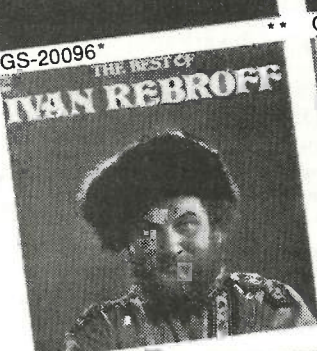
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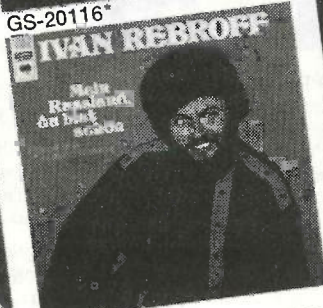
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ON TOUR

- | | |
|--|-------------------------|
| Oct. 11 - Jubilee Auditorium | - Edmonton - 8:30 p.m. |
| Oct. 12 - Queen Elizabeth Theatre | - Vancouver - 8:30 p.m. |
| Oct. 13 - Jubilee Auditorium | - Calgary - 8:30 p.m. |
| Oct. 15 - Massey Hall | - Toronto - 8:30 p.m. |
| Oct. 16 - Massey Hall | - Toronto - 8:30 p.m. |
| Oct. 22 - L'Opera National Arts Centre | - Ottawa - 8:30 p.m. |

COLUMBIA RECORDS OF CANADA, LTD.

* Available on 8-Track Cartridge

** Available on Cassette



LETTERS
to the editor

**KNOWLEDGE GAINED
AT BIG COUNTRY!!!!**

Just wanted to drop you a few lines of congratulations on "Big Country". It sure was a great weekend and should do a lot to help promote country music in Canada and elsewhere. I think it's significant in itself that many people could even get together on one weekend under one roof for one common cause in such a big country.

It's certainly a good starting point for what I hope will be similar meetings in future years. In my humble assessment, the real success of Big Country was the informal sessions where guys like myself could get to "know" and gain a little more knowledge and friendship from other DJ's, writers, artists and record company and promotion types.

Again, congratulations on "Big Country" —

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



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

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

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- 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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Me thinks Big Country Big Success!

Blain Henshaw
Halifax, N.S.

**COMMUNITY INVOLVEMENT
EXTREMELY VALUABLE!!!!**

It's our belief, here at Colonial Broadcasting System, that all those slogans about Community Service are a little thin . . . unless you get out and really take an active part in Community projects.

Enclosed is a picture of our Exhibition Softball team. These guys represent all branches of our operation - Air personalities, News, Sales and Accounting. We staged an exhibition game to promote the sport in this area . . . and several hundred people showed up to watch.



Last week, we put aside our gloves and bats and got out our basketball equipment and played the Recreation Commission from a neighboring town. They needed money for a new Ice Plant for their arena, and the income from the 250 fans was a good start on this project.

This month we're holding a dance to raise money for a bus for the local Old Age Home.

I'm not suggesting for a moment that we're ALL heart. The promotional value the station gets from these projects is worth more than you can pin a price tag on. And it's a great morale booster to have everyone working on a local project. It's our way to let the friendly folk in our coverage area know we're interested in their lives and not just their bucks and BBM books.

Our Air Staff for CKCM Grand Falls and

CKGA Gander consists of: — 6 to 9AM - John Murphy (CKCM & CKGA) PD; 9 to 11AM - Larry Steacy - Talk (CKCM & CKGA); 11 to 2PM - Jim Coady - (CKCM); 11 to 3PM — Kevin McGowan (CKGA) - Kevin is our new Music Director; 2 to 6PM - Bruce MacDonald - (CKCM); 3 to 6PM - Larry Farrell (CKGA); 6 to 12 Midnite - Russ Hungate (CKCM & CKGA); 12 to 6AM - Mac Barfoot (CKCM & CKGA).

It's a lesson we learned a long time ago that running PSA's for local charities is important, but I wonder how many other stations realize the immense value of getting out and meeting your audience face-to-face. It's quite an experience.

John Murphy
Program Director, CKCM/CKGA

**SOMETHING FOR THE
PROMO MEN TO PONDER**

Sitting in a Howard Johnson Restaurant recently, Mike Rizk of United Artists, Bill Scull of Polydor and Pro Disca's Linda Eman were inspired by the twenty-eight flavours and jotted down a little poem they entitled "Ode To A Promotion Man". The poem which follows was sent along by Jim Walsh of CKOY Ottawa.

ODE TO A PROMOTION MAN

Woke up this morning,
Got on the phone,
Long distance please,
No time for a busy tone.

Called the office,
Looked at the mail,
Are you ready for
the rest of this tale?

Checked the trades,
Checked the charts,
I've lost my bullets,
Have a heart.

Message from here,
Message from there,
Sometimes I wonder
Who really cares?

On the road for lunch and jive,
Dig your job or punch
out at five.

It's on the charts,
breaking out fast.
A hit in England
crossing over to Belfast!

**DYNAMITE, INCREDIBLE,
FANTASTIC, UNREAL.**
Words used daily in our
continued appeal.

I buy my time and get my play.
But do I have my gig at
the end of the day.

I'll plug my product old and new.
When you stick to what
you're good at, good things come to you.

This is how it's done they say,
If we keep on trying
Maybe we'll find a better way.

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HO! HO! HO! Coming soon!

BILLBOARD COMES UNDER FIRE BY CRIA'S GOSEWICH

An article in a recent issue of *Billboard* (September 29/73), referring to action by the CRIA with regard to the CRTC content regulations, has raised the ire of the CRIA's president, Arnold Gosewich. The article indicates that representatives of major record companies were not in accord with the CRTC ruling and were preparing to seek a reduction or an end to the content regulations, which was flatly denied by the CRIA.

In making the denial, Gosewich stated: "The report is totally untrue." He went on to state: "The topic of Canadian content regulations was discussed at the recent General Meeting of the CRIA, but the only action agreed to was for the Association to draft a statement expressing the industry's viewpoint on the regulations." He added: "This statement will be issued in the near future, but I can clarify now that it in no way calls for us to make any official presentation to the CRTC requesting a reduction in the regulations."

Elsewhere in the same *Billboard* issue, in the Canadian music supplement, writer Ritchie Yorke states:

In a recent issue of the CHUM Report (a

weekly publication of one of Canada's top AM pop format stations and the foremost advocate of change in Cancon regulations), the lead story read: "What you have is a turning point in record industry attitude toward Canadian content regulations. Or so it seems to us based on comments by Canadian Recording Industry Assn. president Arnold Gosewich in the *Toronto Globe and Mail*.

"Gosewich disagrees with the regulation and does not wish to see it extended to FM radio. 'This is a creative industry and I hate to see it legislated. The selection of music on radio is a creative process,' Gosewich said. He would rather see the promotion of Canadian artists left to the recording industry.

"Note the special significance. It's the first time a record company president has expressed public disagreement with the regulation. As such, the statement gives the first substantial clue as to record industry attitude towards regulations.

"Clearly, they reflect an emerging point of view within the industry that regulations don't seem to be working. For a while most record men welcomed regulations when introduced, many now are 'not sure regulations are doing any good.'"

COLUMBIA ANNOUNCES GLENN GOULD MONTH IN OCTOBER

Columbia Masterworks has named October, Glenn Gould Month, and is releasing five new albums by the Canadian pianist. A highlight of this proposed release will be Gould's own transcriptions for piano of three Wagner works: Meistersinger Prelude, Dawn and Siegfried's Rhine Journey and Siegfried's Idyll. Gould will also be performing three piano sonatas by 20th Century German composer Paul Hindemith on another of the new albums.

The rest of the October releases will feature

ANNE MURRAY SETS OUT ON FIRST AMERICAN TOUR

Nova Scotia songstress, Anne Murray is currently engaged in her first American tour with dates in Greensboro, North Carolina, Knoxville, Tennessee, St. Louis, Missouri, Anchorage and Fairbanks, Alaska already covered.

While on the tour, Anne is backed by her own group, known as Richard, fronted by guitarist Skip Beckwith.

The rest of the tour shapes up thusly: Adrian College, Michigan (October 13); Flint (14); Country Music Association Awards live from Nashville, Tennessee (15), where Anne will present the award to the best male vocalist; Country & Western Fair Managers' Association, Nashville (16); Sahara Hotel in Lake Tahoe, Nevada (19-21); Bijou Club in Philadelphia, Pennsylvania (24-27); shooting an NBC-TV pilot in New York City, (30-31); Houston, Texas (November 9); Davenport, Iowa (10); The Boarding House in San Francisco (13-18); taping Bobby Goldsboro show in Los Angeles (19) and locations, to be announced, in Los Angeles (21-25).

a series of works by Bach, Beethoven and Mozart. Gould, who made his record debut with Bach's Goldberg Variations, 20 years ago, continues his series of the complete keyboard music of Bach with the French Suites, No. 1-4.

The Beethoven release will feature the Opus 31 Piano Sonatas (complete) including Op. 31, No. 2, the "Tempest". And with his recording of Mozart Sonatas No. 11, 15, Sonata in F with Rondo and the D Minor Fantasy, he moves to four fifths completion of the piano sonatas of Mozart.

Columbia Records merchandising is offering a 55-minute special to classical radio stations which will feature a conversation between Gould and Ken Haslam discussing the artist's attitudes about the Wagner transcriptions.

Columbia Masterworks last celebrated a Glenn Gould month five years ago.

NEW MARKETING MANAGER FOR POLYDOR OF CANADA

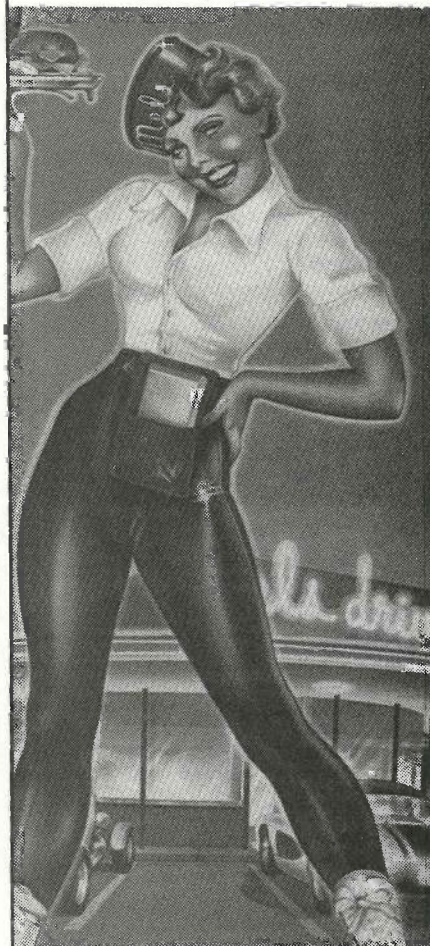
Evert Garretsen, President of Polydor Ltd., announces the appointment of Antoine Panet-Raymond as Marketing Manager, effective at the beginning of this month.

Mr. Panet-Raymond returns to Canada after a five year stint at Polydor's headquarters in Germany, where he headed Polydor's Special Projects Division.

Prior to joining Polydor in 1968, Mr. Panet-Raymond was Advertising Director of Sylvania International in New York City, Promotion Manager for Time Canada, and joined Polydor International from RCA Victor, where he headed the Direct Marketing Department.

He replaces Claus Petermann, who will return to Polydor's Hamburg headquarters to assume a new staff function.

Music from the movie AMERICAN GRAFFITI



41 Original Songs

"The music that was playing in the front seat when everyone was playing in the back"

NOW ON **GRT** RECORDS & TAPES



NUTS & BOLTS by Peter Taylor

The brand new national corn eating champion is Gary Buck. In Richmond Hill, recently he demolished 14 cobs in 3 minutes to take the title.

King Biscuit Boy has joined the Full Tilt Boogie Band. They are scheduled to record in New Orleans in November with Alan Touissant handling production duties.

Since their signing to Columbia, Crowbar will have a "Best Of" album ready in the near future featuring some of the songs that made the group popular across Canada. The release will be on the Daffodil label.

The people at Paramount Records are negotiating with Everyday People. Renewed interest in their first album, originally on GRT, has caused a proposed re-release.

The Five Man Electrical Band are re-grouping for a tour.

Thundermug will be doing a one hour television special for channel 19 in Toronto. Entitled "One Man's Music Is Another Man's Noise". It will co-star Dr. Music and is being produced by Chart Wind Films.

Bob Ruzicka will have a new album release entitled "Soft Rocker". The set was produced in Nashville by David Briggs. Bob will also be touring October 29 to November 2, hitting Halifax, Toronto and Winnipeg.

Cal Dodd, Nancy White and Bill Misener are scheduled to do a CBC radio special of a musical adaptation of Shakespeare's Hamlet.

The new Stampeders album is due soon and Mel Shaw assures me it will lean heavily towards "Wild Eyes" - like rockers.

The new single recently shipped by Terry Black & Laurel Ward, "Love Is The Feelin'" is four parts Canadian.

The 28th of September saw Elsie Heatherman leaving London Records to join the staff of Axe Records. No replacement for Elsie has been named at this time.

The Canadian section of the September 22 issue of Billboard has erroneously reported Jim Macdonald's leaving London Records. Jim has informed me that he is not leaving and at the present time is engaged in a restructuring and reorganizing program within his Ontario Promotion department.

As of the first of October, the home of Axe Records will be situated at 70 Craighurst Avenue in Toronto.

Dave Nicol has signed a management contract with Jim Holt, manager of Egerton's in Toronto. While handling Nicol, Holt will remain in his capacity at the club.

Tony Kosenic has been in Park Road and Eastern Sound studios working on his next single called, "Love Hurts". No release date is set.

Celebration Music is presently engaged in setting up a tour in the States for Thundermug to coincide with the release of their album on Epic. Thundermug will play on the same bill with Spirit and Redbone.

Bachman-Turner Overdrive will be featured on NBC's Midnight Special October 19. In mid-January of the new year the group will begin a tour of Britain.

Gary Buck has been busy in recent weeks cutting commercials for Mountain Dew.

Last week John Driscoll was recording the debut effort, "Mona Lisa" by Eric Baragar who hails from Belleville, Ontario. The single is scheduled for release this week.

Maestro Kazimierz Kord will conduct the entire 4-week, 16-concert European tour by The Toronto Symphony from March 10 to April 6.

The Canadian Entertainment Conference takes place November 10 to 14 this year in Kitchener. For details contact CEC at 194 Weber St. East, Kitchener, Ontario (519) 742-4042.

RCA recording artist Chet Atkins is a featured guest star on CTV's Ian Tyson Show to be aired October 11.

The Moody Blues have given their consent to a request from the Worcester Science Centre of Massachusetts asking to use their music in a presentation called "The Story of Space".

The next Fludd single, due out soon, will be "Cousin Mary" f/s "Homemade Lady" which are both taken from their album entitled "On!".

Ian Tyson has been into the RCA studios with Bill Misener producing his next deck for A&M.

Bob Morten, A&R Director for Quality has been busy in the Kaye/Smith Studios in Seattle, Washington, producing a group called Sugarcane out of Victoria. The initial single for the group will be "Champagne Body", to be followed by an album presently in the works.

Axe Records have worked out a deal with Chappell Music for the sheet music publishing rights to Gary & Dave's "Will You Ever Love Me Again."

Peter Foldy will have his debut album released soon on Kanata Records entitled "Bondi Junction". From it will come his second single, "I'll Never Know".

NEW FALL PRODUCT FROM A&M RECORDS

A&M Records have announced a list of new fall releases that will coincide with a major consumer advertising push on all media reported to be the most extensive and expensive such campaign ever undertaken in this country.

Coming up in the weeks to come are albums from: Shawn Phillips, Lorence Hud, Billy Preston, Ron Davies, The Ozark Mountain Dare Devils, Valdy and Procol Harum, who are releasing their first "Best Of" set. Also expected are new singles from: Greg Adams ("Take The Road"), Phyllis Brown and Nino Tempo.

The advertising campaign comes as part of A&M's new fall plan which takes its lead from their motto "A&M Always Means Business."

PHOTOS TELL THE LIGHTHOUSE STORY

Sunday, September 9, 1973 should go down in the history of the Canadian music industry as a momentous occasion and a fitting tribute to the Juno Award winning Lighthouse. That was the day that upwards of fifty thousand "believers" in Canadian talent, gathered at Toronto's Nathan Phillips Square (City Hall) to watch Lighthouse in concert and to witness them receiving a Platinum Award (the first to a Canadian group).

Pictures tell the story better than words.



Karen Quee, who recently left Magic Management to go with Quality Records has now moved up into the National Promotion Department assisting Joe Owens.

As of Thursday, October 4, Charly Vance of A&M Records returns to his home turf of Montreal and becomes M. Charly Prevost, which just happens to be his real name. He takes the reins of the Quebec Promotion Manager's position and I wish him all the best. Taking over Charly's position at A&M in Toronto is Debbie Gallinger formerly with WEA.

Watch for a consumer edition of Gettin' Off, the A&M Tip Sheet, coming out in mid-October to coincide with the Canadian Entertainment Exposition.

Gordon Lightfoot will do his annual two-concert appearance at the Lincoln Centre in New York during American Thanksgiving Weekend, Friday November 23 and Sunday 25).

John Laughlin is expected to record in Vancouver's Studio 3 this week with Stamp Records' Stu Kuby producing his next single slated for release towards the end of this month.

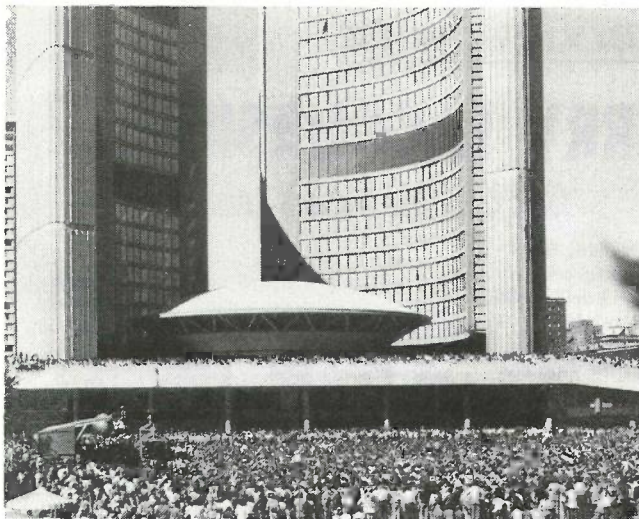
Paul Anka has recently signed with United Artists Records on the Fame label with his first single for them due in about a week.

BURST OF ACTIVITY FOR COLUMBIA'S MORAN

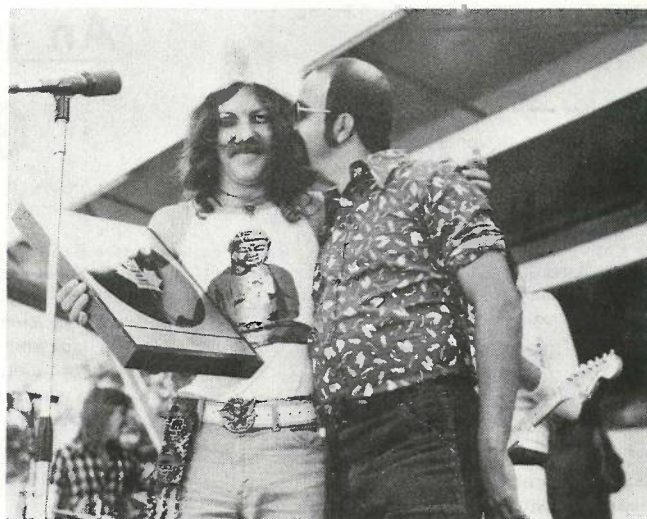
With the release of the debut album "Come Join Me", Moran is readying for his first Toronto appearance in some time. Scheduled to play Egerton's in Toronto the week of October 15-21, Columbia will be hosting a Press Night Wednesday, October 17 to coincide with the new Moran single release "Shanghai" f/s "I Don't Know Anymore" as well as the album.

The single "Come Join Me" fared well with Campus and Progressive programmers but failed to catch the commercial ear of the AM's. It is felt that "Shanghai" is a natural for contemporary top 40 style radio.

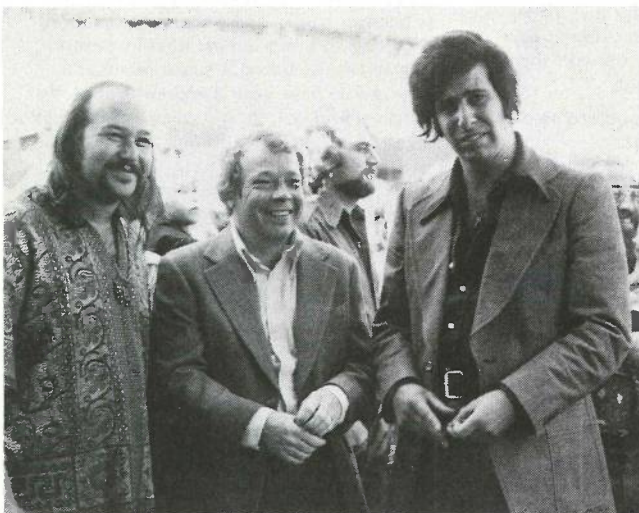
Being released immediately in the United Kingdom on CBS is "Come Join Me" where initial reaction to the record has been great and could force second listenings of the deck back in Canada.



A section of the upwards of 50,000 Lighthouse fans crowding into Nathan Phillips Square for free Sunday concert.



A buss and a Platinum Award from CHUM-FM's Larry Green to Lighthouse founder Skip Prokop.



H.P. & Bell's Paul Hofert with Toronto Mayor David Crombie and Lighthouse producer Jimmy Jenner.



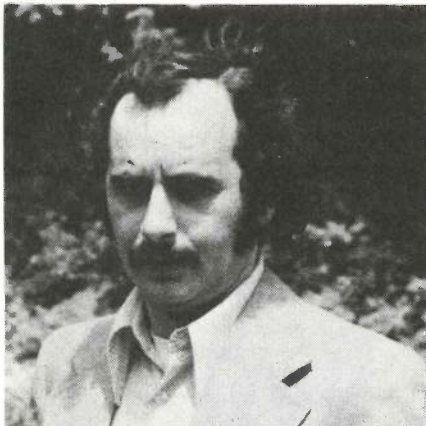
A stage eye view of the Phillips Square crowd who made the CHUM-FM Lighthouse Sunday concert a huge success.



CHUM-FM's Bob Laine and Larry Green flank Skip Prokop, Ralph Cole and the group's producer Jimmy Jenner.



Another view of the successful CHUM-FM Sunday concert at Nathan Phillips Square (Sept 9) starring Lighthouse.



Gerry Lacoursiere, vice-president of A&M Records of Canada Ltd., has taken his Canadian operation from a small, middle of the road oriented label, grossing \$1 million to one of the leading independent labels heavily into the singles field covering every aspect of the music scene. He bowed the Canadian operation in October of 1971 with this year 1973 showing indications of being a \$4 million year.

Born in Sturgeon Falls, Ontario, Lacoursiere moved to Windsor at an early age, living under the shadow of the giant Detroit market, one that beckoned him in later years. He made his first move into the record business as a stock clerk with Decca Records, working out of Detroit. Being a part of the Detroit record scene, one of the major markets in North America, was almost a necessary baptismal for this "aggressive young Canadian". Lacoursiere was quick to pick up on American know-how, moving up into management and covering almost every major market in the U.S.

When A&M's Jerry Moss and Dave Hubert looked to Canada as a possible independent operation, their first choice to head up this company was Gerry Lacoursiere. After satisfying themselves that the Canadian market was ready for an independent operation Moss and Hubert gave the reins to Lacoursiere, leaving it entirely up to himself as to whether he should continue to operate under a distribution set-up or go it alone as an independent.

"When I first opened, I discovered the sales curve was downward. It was thought that perhaps too much was oriented at pushing merchandise out to the retail outlet rather than coming up with some kind of program to move it out of the stores. I spent the next three months travelling Canada, talking to various people, retailers, radio station personnel, rack jobbers and others - trying to find out who was doing what, and who was doing a good job. I also met with various company heads here in Toronto, talking to their field men to find out if their philosophies were the same at the bottom as they were at the top. A lot of times you'll talk to the head of a company and his philosophy is this . . . but when you talk to the local salesman and promotion man, it's one hundred and eighty degrees the other way."

What A&M artists were known to Canada at that time?

The only artists were Sergio Mendes, The

An interview with **GERRY LACOURSIERE**

Interviewed by Walt Grealis

Baja Marimba Band and the Tijuana Brass. Claudine Longet also had some success. Probably the biggest name was Lucille Starr. At that time it was kind of a transitional period. A&M had gone through two years that were kind of quiet. After the Monterey thing A&M had gone out and signed a lot of groups, probably more than they could handle - fourteen or fifteen groups - too many acts. They couldn't really work them, so they sat back and analyzed the situation - like where are we going? Are we really gaining anything by going out and having so many groups? The answer was no. So at that point they started cutting down on the roster, trying to spend more time with each act and to regain the A&M philosophy they had originally - by going out with three or four different artists and doing a job with them and then adding as they could.

You really didn't have too much to go on when you opened in Canada?

Not really. Our first releases were a "Greatest Hits" of Herb Alpert and The Tijuana Brass, "Greatest Hits" of the Baja Marimba, "Greatest Hits" of The Sandpipers, "Greatest Hits" of Wes Montgomery, and a kind of put-on album, "Greatest Hits" of Phil Ochs, who we never had a hit with. That was our gangbuster release, you might say, and that was what we splashed into the Canadian market with.

Don't you think you were taking a big gamble at that time?

No, I thought we had everything to work with. I had seen the figures of another company, but I really had nothing to compare

it with. I thought, well here's a catalogue that's very tight and a name that's very well respected in the States. I didn't realize the lack of impact A&M had in Canada, I think because of the fact that a licensee is not interested in creating a label image, so everything was Tijuana Brass and Sergio Mendes - not A&M Records. They were promoting the artist - not the label.

So you were stuck with a downward sales curve of 7%. What was the goal you set for yourself?

Well, I sat down and looked at the financial figures from the previous year, the last year the licensee had it, and I made a projection which basically was almost doubling everything across the board. Usually when you open up you have your own people in a given area and you should do better because they are concentrating on one thing, whereas Quality, as good as they were as a licensee, had thirty or forty various labels to work on. But if we only had A&M, we could put out our thirteen albums a year and work them properly, and do a good promotion job.

What kind of staff did you pick up in the beginning?

One of the first people I hired was David Brodeur, who was a former promotion man in Quebec for Quality Records. He was one of the top people in the field. He didn't wait for a record to be a hit someplace else. If he believed in the product, he went out to prove his point. So, I thought if we could

LACOURSIERE continued on page 10

TURN ON WITH
MUSIC MACHINE

CBC
Television

FIRST CHOICE
73-74

Host
KEITH HAMPSHIRE
and the
rock band
Dr. Music,
plus famous
recording stars
SATURDAYS
6:30 PM

How to become a recording artist

by Stan Klees

Recently the Saskatchewan Association of Broadcasters published a booklet for young aspiring artists. The booklet entitled "How To Become A Recording Artist" was put together with the cooperation of RPM. On behalf of the Saskatchewan Association of Broadcasters, RPM commissioned Stan Klees to write the text for the booklet.

Billboard, Record World and RPM have done articles on the booklet and a great deal of interest has been aroused by various segments of the industry. Rather than have the SAB swamped with 5000 requests or more for the booklet by insiders of the industry, we have arranged with the SAB to reprint the entire booklet here in RPM in a series of installments.

As a group making your first record, you should come into the studio well rehearsed. It is often wise to cut a quick demo of what you are going to record before you go in for the real session and spend a few days studying what you are about to spend all that money on. If the mistaken impression that record companies will spend tens of thousands of dollars recording a new group possesses you, forget it.

So much for the philosophy of recording. You should know a little bit about the mechanics of the craft.

At home you may have a four-track recorder or an eight-track cartridge player. The four-track tape recorder has two tracks running one way, and when the tape is turned over, two tracks running the other way. An eight-track cartridge has eight stereo tracks running one way. As the tracks switch, two stereo tracks provide four different stereo programs.

In the studio a four-track uses half-inch tape and there are four separate channels all going the same way. Each channel can be used for a different instrument (or group of instruments). A studio eight-track has twice as many channels running the same way. There are also 16, 24, and 32-track studio tape recorders. In a 16-track studio, sixteen instruments could each have one track (to themselves). So, that if the lead guitar were on track one, you could turn down or turn off track one and the lead guitar would disappear entirely. If you turned track one up and all the other fifteen tracks down, you would hear only the lead guitar.

Each track contains its own message (for lack of a better word). It can be made louder or softer (volume). You can add highs or lows (or remove them) with equalizers. You

can add varying degrees of echo to each of the tracks. You can compress any track or tracks (cut the highs and lows and compress them into the more audible range). You can use a limiter to keep the signal uniform (loud passages are softened automatically and soft passages are brought up automatically).

What can be done with 16 tracks alone would fill many many books. That is what the producer and the engineer specialize in and their ability and talent to know and find the right combinations can make a record a hit (with some help from a higher power).

Each producer has a different technique of recording, and it would be fruitless to start to explain here what the variations are, but basically the tracks are recorded in any combination that the producer likes to use. He must ensure that each track is well performed, mechanically excellent and artistically "acceptable".

THE HIT IS MADE IN THE MIXING

You thought you were so talented and now somebody tells you that hits are made in the mixing. You may not even be there when the mixing is done. (You may not even be playing on your own session. I'll explain that later). "The Sound." If ever there was an intangible, "the sound" is it. It is that combination of mechanical flavouring of the tracks called mixing and it determines what the record will sound like when it is released. If one hundred producers took the same 16-track master into a studio and mixed it, they would have 100 different "sounds".

When the producer finds the right combination and blend of all the tracks, he experiences a "gut feeling" that this is what the record should sound like. The group never agrees. (Make a note not to agree!) The outcome as to who is right is something that the artist and the producer must thrash out. I'm siding with the producer. The group is too involved to know what they want to sound like until they have quite a few records out. (By the way, always blame the producer for your lack of success. Second choice, the record company — "They didn't do anything to promote the record").

Someone may ask you what the session was like. You may have to tell them you don't know because you weren't there. Most musicians who don't appear on their own sessions don't (or at least shouldn't) admit it. Yet, it does happen.

If the producer feels that you don't play well

enough, he can take you off the session and replace you with a musician who will pick up in a few tries and take your place.

When you play "live", it goes out into the air. When you tape, it is put down on tape for the "world to hear", and tape is very critical. It will show bad musicianship like a sore thumb. You must be good enough, or you will be replaced. It may sound cruel for the record company to do this, but after all they are paying the bills, and why should they waste money on someone who can't carry the load. If it happens, forget it and work hard to make sure that you aren't replaced on the next session.

OKAY KID I'LL MAKE YOU A STAR

Get ready to knock on many doors before someone listens to you. Be ready for years of paying your dues. Few acts score a hit in the first session or even any of their early sessions. Don't read fan magazines. Press agents don't have to tell you the truth. They are paid to make the group look good. Don't sign anything that you don't understand. The money involved and the length of time you will be under contract are very important. If you do sign (knowing what you are signing) stick with it for the length of time to which you agreed.

Don't compete with other groups. Do your own act. Your talent and their talent should be unique. How can you compete? You aren't selling storm doors, you are in a creative craft.

Few acts are good business men. The act performs. Their business is taken care of by someone who performs in business as well as you do on stage.

Don't try to promote yourself. It is better to hire someone to do it for you. If I started to tell you about my talent, you would not accept what I say as readily as you would if my press agent or manager walked in and told you about my talents (I use myself only as an example).

There are a number of music industry trade-papers. They come out weekly. Read them. They take a business approach to the industry. They are not like fan magazines. You will learn a great deal about the record and music industry.

Don't let your "fans" run your career. Don't phone a radio station to play your record. Don't let your fans "hype" the station. Stations are wise to this kind of thing and it can do a great deal of damage.

Believe in your talent, but not to a fault.

How do you become a recording artist? I've asked many artists that question, and I have never heard a good answer. You have to want to, and you have to try. You have to work hard and often for a long time. You have to be lucky and one day the wheel of fortune may come your way and you may win.

"Okay kid, I'll make you a star". That's when it all begins. The good parts . . . and the bad parts. The question is: "how much do you want to become a star".

MORE From Stan Klees next week

LACOURSIERE continued from page 8

surround ourselves with that kind of personnel, which is my own belief as well, to make something happen, we could then roll our own ball.

The second person I hired was a bookkeeper, an inventory control girl and then a girl for the switchboard which, at that time, had two lines coming into the office. About six weeks later, Liam Mullin, who was again the type of personality I was looking for, was the next promotion person I hired. We were beginning to roll and it wasn't three months before we had the first record to be broken out of Canada. It wasn't a Canadian record, it was "Song Of Joy" by Miguel Rios. They said it couldn't be done, but we sold 85,000 singles, and since January of this year we have sold another 2,500, which makes it one of the most consistent items in our catalogue. That gave us a kind of an aggressive image, as far as the industry was concerned.

Was that a national or regional hit?

It was national. It started out of Toronto because of CFRB, CKFM, CKFH and CHUM-FM.

With that taste of success did it give you an idea for more expansion into the market?

No, it just kind of verified the belief that you have to have strong promotion. If you look and analyze our company today, you'll find that we have more promotion people than we have sales people. You don't need as many sales people to cover the market adequately because of the growth of the rack jobber.

The name of A&M's game then is promotion?

That's where it all starts. But we have to have good merchandise. When I was at Decca back in 1957-58, they used to have the philosophy that if we had a hit record, it would break out of one of their forty-three branches, but you can give me a hit record, and if it's never played, I don't care if you have sixty branches, you'll never know you have a hit record. You could have a million seller, but if it never gets played, forget it.

So your big thing has to be promotion. You need that hit single to create a saleable item. A Keith Hampshire or a Lorence Hud. From there your merchandising takes over. You put out a good album, you merchandise it properly, advertise and promote it properly, and if the album has it, you have a hit album. For example, a "Tapestry" that will sell over a quarter of a million in Canada.

Your entry into the Canadian content market was somewhat cautious. Did you have any bad feelings or misconceptions about the CRTC 30% ruling?

Definitely not.

How about with Canadian content itself?

Again - definitely not. I think every artist we have, has international potential; we try to build it. The first Hud album, we sold a little over 12,000 albums. It could have been a lot more - it could have been a lot less, but we gained momentum for the next album which is being recorded this month in Nashville. On this one we expect to see even more than that. The third one, the same thing, and we think that in the third or fourth year of the

contract with Hud, we'll be in the money. The same thing with Keith Hampshire, although with Hampshire we were very lucky the first time out. We had a hit single - a top five single. His second release became a number one hit. We were fortunate, but we're not counting on that kind of luck. We're trying to build an act completely.

Can you make money on a Canadian act?

No - not if you count on Canadian sales alone. That's why we are looking for the type of artist that we can sell to the world. If we have a hit internationally - that Canadian act more than pays for himself and gives us a profit that allows us to produce more recorded product.

The singles market is supposedly suffering. The U.S. singles market, according to latest figures is about 11% with Canada's singles sales now down to 7%. What's wrong with the market and is the racker to blame?

Well, I have to take issue with you over the singles market. We are still selling a hell of a lot of singles, when they're hits. Our policy with rackers is a 100% guarantee. We don't want to see a rack jobber or retailer left holding the bag. If we think we have a hit single, we'll ship and guarantee accordingly. We think that singles can still be sold in this country. Promotion, airplay and dealer/racker cooperation are the factors involved.

What would you classify as a good Canadian single sales figure?

Anything above 30,000 units.

You are releasing a good percentage of the progressive product (recorded). Do you think this will be the trend?

I don't see it as trend, the only trend in the past several years has been a lack of one.

What future do you see for acts like the Carpenters and others of that soft rock delivery?

Acts with the soft rock sound will always be around and those picking the right material will continue to sell well.

Do you see a Canadian act breaking into the world market?

Yes.

If you've got a talented Canadian act - you get his record played on the important stations and all of a sudden the act goes sour. What do you think is the problem?

Usually, it's the material that they are recording.

What's your candid opinion about managers and producers?

Producers have really progressed in the past two years but it is very hard to find a good manager; there are only a few.

A&M have been quite vocal in their criticism of the RPM charts. What, in your opinion would make a chart credible and acceptable to everyone across Canada?

A closer relationship of the chart number to the sales especially in the Top 50.



SINGLES (alphabetically)

All I Know (33)
 All Things Come From God (34)
 Angie (1)
 Ashes To Ashes (65)
 Bad Bad Leroy Brown (30)
 Basketball Jones (63)
 Behind Closed Doors (38)
 Brother Louie (14)
 Carpenter Of Wood (54)
 China Grove (9)
 Could You Ever Love Me Again (17)
 Country Sunshine (92)
 Delta Dawn (3)
 Do Do (100)
 D'Yer Mak'er (98)
 Find Yourself A Boy (55)
 Flip Flop & Fly (49)
 Fly Me High (52)
 Free Ride (12)
 Friends (87)
 Ghetto Child (77)
 Give Me Love (67)
 Goodbye Mama (36)
 Gypsy Man (71)
 Half Breed (2)
 Happy Dreamer (25)
 Hearbeat It's A Love Beat (28)
 Here I Am (76)
 Higher Ground (22)
 Highway Driving (62)
 Hold Back The Water (56)
 Holding Your Hands (57)
 Hurricane Of Change (95)
 I Believe In You (38)
 I Got A Name (85)
 I'll Have To Go Away (96)
 In The Midnight Hour (40)
 It Wouldn't Have Made... (10)
 Jesse (84)
 Jimmy Loves Mary Anne (21)
 Just You And Me (46)
 Keep On Truckin' (86)
 Knockin' On Heaven's Door (27)
 Last Kiss (28)
 Let Me In (18)
 Let's Get It On (13)
 Live And Let Die (23)
 Liza (81)
 Love Can Bless The Soul... (60)
 Love Is Coming (42)
 Loves Me Like A Rock (5)
 Make My Life A Little... (11)
 Midnight Train To Georgia (44)
 Monster Mash (59)
 Morning After (15)
 My Maria (7)
 Not Fade Away (88)
 Nut Bush City Limits (80)
 Oh No Not My Baby (91)
 Ooh Baby (97)
 Painted Ladies (64)
 Paper Roses (47)
 Photograph (66)
 Power To All Our Friends (75)
 Pretty Lady (68)
 Raised On Rock (79)
 Ramblin' Man (8)
 Rhapsody In Blue (53)
 Rocky Mountain Way (61)
 Rubber Bullets (94)
 Saturday Night's Alright... (19)
 Say, Has Anybody Seen... (16)
 Send A Little Love My Way (26)
 Simple Life (20)
 Sitting On A Poor Man's... (39)
 Smoke On The Water (51)
 Space Race (70)
 Summer (48)
 That Lady (24)
 The Badger's Song (69)
 The Most Beautiful Girl (89)
 The Peacemaker (73)
 The Singer (45)
 Tonight (83)
 Top Of The World (78)
 Touch Me In The Morning (6)
 Treasure Song (58)
 Walking On Back (41)
 We May Never Pass... (72)
 Welcome Home (90)
 We're An American Band (4)
 West Coast Woman (32)
 Why Me (82)
 Woman From Tokyo (74)
 Yes We Can Can (43)
 You Don't Owe Me (93)
 You Got Me Anyway (37)
 Young Love (50)
 You're A Special Part... (99)
 You've Never Been... (31)

We welcome your
 COMMENTS

HO! HO! HO! Watch for it!

October 13, 1973

RPM 100 SINGLES



Gold Leaf Award For Outstanding Record Sales

A&M
AMPEX
ARC
CMS
CAPITOL
CARAVAN
COLUMBIA
GRT
LONDON
MCA
MARATHON
W MUSIMART
V PHONO DISC
D PINDOFF
E POLYDOR
F QUALITY
G RCA
H TRANS WORLD
T UA RECORDS
K WEA
C WORLD

This week
1 week ago
2 weeks ago

| | | | | | | | | |
|----|-------|--|----|----------|--|-----|---------|--|
| 1 | 12 58 | ANGIE Rolling Stones Rolling Stones S19105-P | 34 | 25 17 | ALL THINGS COME FROM GOD Tony Kosinec Smile 102-K | 67 | 81 81 | GIVE ME LOVE/CANADA Bill King Capitol 72712-F |
| 2 | 1 2 | HALF-BREED Cher MCA 40102-J | 35 | 23 23 | GOODBYE MAMA Dave Nicol Columbia C4-4013-H | 68 | 83 | PRETTY LADY Lighthouse GRT 1230-63-T |
| 3 | 2 1 | DELTA DAWN Helen Reddy Capitol 3645-F | 36 | 21 21 | BEHIND CLOSED DOORS Charlie Rich Epic 5-10950-H | 69 | 73 72 | THE BADGER'S SONG Bobby G. Griffith Ranwood 951-M |
| 4 | 5 6 | WE'RE AN AMERICAN BAND Grand Funk Capitol 3660-F | 37 | 45 56 | YOU GOT ME ANYWAY Sutherland Bros. & Quiver Island 1217-F | 70 | 75 100 | SPACE RACE Billy Preston A&M 1463-W |
| 5 | 4 5 | LOVES ME LIKE A ROCK Paul Simon Columbia 45907-H | 38 | 35 36 | I BELIEVE IN YOU Johnny Taylor Stax 0161-Q | 71 | 30 16 | GYPSY MAN War United Artists 281-U |
| 6 | 18 19 | TOUCH ME IN THE MORNING Diana Ross Tamla Motown M1239F-V | 39 | 27 18 | SITTING ON A POOR MAN'S THRONE Copper Penny Sweet Plum SPL914-K | 72 | 74 85 | WE MAY NEVER PASS THIS WAY AGAIN Seals & Crofts Warner Brothers 7740-P |
| 7 | 3 7 | MY MARIA B.W. Stevenson RCA 0030-N | 40 | 50 65 | IN THE MIDNIGHT HOUR Cross Country Atco 6934-P | 73 | 71 71 | THE PEACEMAKER Albert Hammond Mums 6021-H |
| 8 | 8 15 | RAMBLIN' MAN Allman Brothers Capricorn 0027-P | 41 | 33 34 | WALKING ON BACK Edward Bear Capitol 72709-F | 74 | 78 | WOMAN FROM TOKYO Deep Purple Warner Bros. 7672-P |
| 9 | 9 13 | CHINA GROVE Doobie Brothers Warner Brothers WB 7728-P | 42 | 54 79 | LOVE IS COMING Foot In Coldwater Daffodil DFS 1040-F | 75 | 77 87 | POWER TO ALL OUR FRIENDS Cal Dodd RCA KBPO 0007-N |
| 10 | 13 14 | IT WOULDN'T HAVE MADE ANY DIFFERENCE Tom Middleton Columbia C4-4002-H | 43 | 49 55 | YES WE CAN CAN Pointer Sisters Blue Thumb 229-M | 76 | 80 73 | HERE I AM Al Green Hi 2247-K |
| 11 | 10 10 | MAKE MY LIFE A LITTLE BIT BRIGHTER Chester/Celebration CEL 2078X-M | 44 | 55 61 | MIDNIGHT TRAIN TO GEORGIA Gladys Knight Buddah 383-M | 77 | 60 70 | GHETTO CHILD Spinners Atlantic AT 2973-P |
| 12 | 19 40 | FREE RIDE Edgar Winter Epic 5-11024-H | 45 | 41 29 | THE SINGER Bells Polydor 2065 196-Q | 78 | 85 | TOP OF THE WORLD Carpenters A&M 1468-W |
| 13 | 11 11 | LET'S GET IT ON Marvin Gaye Tamla Motown T54234-V | 46 | 69 | JUST YOU AND ME Chicago Columbia 45933-H | 79 | 84 | RAISED ON ROCK/ FOR OLD TIMES SAKE Elvis Presley/RCA 0088/N |
| 14 | 6 3 | BROTHER LOUIE Stories Kama Sutra KA-577-M | 47 | 67 86 | PAPER ROSES Marie Osmond MGM 14609-Q | 80 | 82 98 | NUT BUSH CITY LIMITS Ike & Tina Turner United Artists 298-U |
| 15 | 7 4 | MORNING AFTER Maureen McGovern 20th Century 1209-2010-T | 48 | 56 60 | SUMMER (The First Time) Bobby Goldsboro United Artists 251-U | 81 | 89 | LIZA Joey Gragorash Polydor 2065 205-Q |
| 16 | 14 8 | SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE Dawn/Bell 45374-M | 49 | 51 53 | FLIP FLOP & FLY Downchild Blues Band Special 1230-60-T | 82 | 87 92 | WHY ME Kris Kristofferson Monument 8571-H |
| 17 | 20 28 | COULD YOU EVER LOVE ME AGAIN Gary & Dave Axe 10-K | 50 | 44 39 | YOUNG LOVE/MILLION TO ONE Donny Osmond MGM K-14583-Q | 83 | 90 95 | TONIGHT Raspberries Capitol 3610-F |
| 18 | 28 45 | LET ME IN Osmonds MGM K 14617-Q | 51 | 43 31 | SMOKE ON THE WATER Deep Purple Warner Brothers 7710-R | 84 | 93 | JESSE Roberta Flack Atlantic 2982-P |
| 19 | 17 12 | SATURDAY NIGHT'S ALRIGHT FOR FIGHTING Elton John-MCA 40105-J | 52 | 62 83 | FLY ME HIGH Tobias MGM K 14634-Q | 85 | 95 | I GOT A NAME Jim Croce ABC 11389-N |
| 20 | 16 20 | SIMPLE LIFE Valdy Haida HS 107-W | 53 | 48 52 | RHAPSODY IN BLUE Deodato CTI QJ-16 | 86 | 91 97 | KEEP ON TRUCKIN' Eddie Kendricks Tamla 54238-J |
| 21 | 29 49 | JIMMY LOVES MARY ANNE Looking Glass Epic 11001-H | 54 | 61 68 | CARPENTER OF WOOD Cliff Edwards Polydor 2065 203-Q | 87 | 94 | FRIENDS Bette Midler Atlantic AT 2980-P |
| 22 | 36 42 | HIGHER GROUND Stevie Wonder Tamla Motown T54235-V | 55 | 37 37 | FIND YOURSELF A BOY Tammy Rafferty Periwinkle 3702-V | 88 | 92 99 | NOT FADE AWAY Rush Moon MN001-K |
| 23 | 15 9 | LIVE AND LET DIE Paul McCartney & Wings Apple 1863-F | 56 | 65 74 | HOLD BACK THE WATER/ BLUE COLLAR Bachman-Turner Overdrive Mercury 73417-Q | 89 | 99 | THE MOST BEAUTIFUL GIRL Charlie Rich Epic 11040-H |
| 24 | 31 43 | THAT LADY Isley Brothers T-Neck 72251-H | 57 | 38 38 | HOLDING YOUR HANDS SeaDog Much CH-1025-K | 90 | 96 | WELCOME HOME Peters & Lee Philips 40729 |
| 25 | 24 27 | HAPPY DREAMER Jack Cornell RCA 75-1130-N | 58 | 66 59 | TREASURE SONG Bob McBride Capitol 72696-F | 91 | 98 | OH NO NOT MY BABY Rod Stewart Mercury 73426-Q |
| 26 | 32 32 | SEND A LITTLE LOVE MY WAY Ann Murray Capitol 72704-F | 59 | 26 30 | MONSTER MASH Bobby Boris Pickett Parrot PAR348-K | 92 | .... | COUNTRY SUNSHINE Dottie West RCA 0072/N |
| 27 | 34 54 | KNOCKIN' ON HEAVEN'S DOOR Bob Dylan Columbia 45913-H | 60 | 47 46 | LOVE CAN BLESS THE SOUL OF ANYONE Ian Tyson/A&M AMX344-W | 93 | .... | YOU DON'T OWE ME Blue Ridge Rangers Fantasy 710/R |
| 28 | 40 76 | LAST KISS Wednesday Ampex AC 1325-V | 61 | 79 96 | ROCKY MOUNTAIN WAY Joe Walsh ABC-Dunhill 4361-N | 94 | .... | RUBBER BULLETS Ten C.C. U.K. 49016-K |
| 29 | 52 62 | HEARTBEAT IT'S A LOVE BEAT DeFranco Family Twentieth Century 1209-2030-T | 62 | 64 64 | HIGHWAY DRIVING Alabama Smile SLE-103-K | 95 | .... | HURRICANE OF CHANGE Murray McLachlan True North TN4-116-H |
| 30 | 22 22 | BAD BAD LEROY BROWN Jim Croce ABC 11359-N | 63 | 76 80 | BASKETBALL JONES Cheech & Chong Ode 66038-W | 96 | .... | I'LL HAVE TO GO AWAY Skylark Capitol 3661-F |
| 31 | 39 41 | YOU'VE NEVER BEEN THIS FAR BEFORE Conway Twitty/MCA 40094-J | 64 | 97 | PAINTED LADIES Ian Thomas GRT 1230-58-T | 97 | .... | OOH BABY Gilbert O'Sullivan MAM 3633-K |
| 32 | 42 51 | WEST COAST WOMAN Painter Elektra E45862-P | 65 | 58 50 | ASHES TO ASHES Fifth Dimension Bell 45380-M | 98 | .... | D'YER MAK'ER Led Zeppelin Atlantic 2986-P |
| 33 | 46 69 | ALL I KNOW Art Garfunkel Columbia 45926-H | 66 | 100 | PHOTOGRAPH Ringo Starr Apple 1865-F | 99 | .... | YOU'RE A SPECIAL PART OF ME Diana Ross & Marvin Gaye Tamla Motown M1280F-V |
| | | | | | | 100 | .... | DO-DO Flag Taurus TR 001-K |

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

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

RPM 100

ALBUMS

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



Gold Leaf Award For Outstanding Record Sales

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

This week
1 week ago
2 weeks ago

| | | | | | | |
|----------|--|----------|---|----|--------|--|
| 1 1 4 | BROTHERS AND SISTERS Allman Brothers-Capricorn CP 0111-P CPX-0111-P 8CP-0111-P | 34 34 28 | THE DIVINE MISS M Betts Midler-Atlantic SD7238-P AC7238-P ABTC7238-P | 67 | ..... | JONATHAN LIVINGSTON SEAGULL Richard Harris-Dunhill DSD 50160-N N/A DHM-50160-N |
| 2 2 1 | MACHINE HEAD Deep Purple-Warner Bros. BS 2607-P CWX 2607-P 8WM 2607-P | 35 35 34 | BILLION DOLLAR BABIES Alice Cooper-Warner Bros. BS2685-P CWX 2685-P 8WM 2685-P | 68 | 57 57 | TOWER OF POWER Warner Brothers BS 2681-P CWX 2681-P 8WM 2681-P |
| 3 39 | ..... | 36 36 33 | LIVING IN THE MATERIAL WORLD George Harrison-Apple SMAS 3410-F 4XT-3410-F 8XT-3410-F | 69 | 59 59 | BLOODSHOT J. Geils Band-Atlantic SD 7260-P BATC 7260-P AC 7260-P |
| 4 3 2 | GOAT'S HEAD SOUP Rolling Stones-Rolling Stones COC 59101-P COCX 59101-P 8COC 59101-P | 37 38 36 | ONLY COME OUT AT NIGHT Edgar Winter Group-Epic KE31584-H ET-31584-H EA-31584-H | 70 | 72 73 | STRAIGHT UP Downchild Blues Band-Special 9230-1029-T N/A 8230-1029-T |
| 5 6 9 | CHICAGO VI Chicago-Columbia KC 32400-H CT-32400-H CA-32400-H | 38 40 47 | DELIVER THE WORD War-United Artists USLA 128F-U UACA 128-U UAEA 128-U | 71 | 65 61 | THE WORLD IS A GHETTO War-U.A. UAS 5652-U K0462-U U8462-U |
| 6 5 7 | WE'RE AN AMERICAN BAND Grand Funk-Capitol SMAS 11207-F N/A | 39 32 32 | FANTASY Carole King-Ode SP 77018-W CS 77018-W 8T 77018-W | 72 | 76 77 | HOT AUGUST NIGHT Neil Diamond-MCA 2-8000-J MCAC-2-8000-J MCAT-2-8000-J |
| 7 4 3 | TOUCH ME IN THE MORNING Diana Ross-Tamla Motown M772L-V M5772-V M8772-V | 40 60 89 | TAPESTRY Carole King-Ode SP77009-W CS77009-W 8T77009-W | 73 | ..... | MY MARIA B.W. Stevenson-RCA APL1-0088-N APK1-0088-N AFS1-0088-N |
| 8 8 6 | THE DARK SIDE OF THE MOON Pink Floyd-Harvest SMAS 11163-F 4XW11163 8XW11163 | 41 30 30 | GREATEST HITS Janis Joplin-Columbia KC32168-H CT-32168-H CA-32168-H | 74 | 75 84 | CAN'T BUY A THRILL Steely Dan-RCA ABXC 758-N N/A |
| 9 10 12 | FOREIGNER Cat Stevens-A&M SP 4391-W CS 4391-W 8T 4391-W | 42 37 37 | THE PLAN Osmonds-MGM SE 4902-Q N/A | 75 | 77 78 | KILLER Alice Cooper-Warner Bros. BS 2567-P CWX 2567-P 8WM 2567-P |
| 10 7 8 | DICK CLARK 20 YEARS OF ROCK & ROLL Various Artists-Avenue of America AOA 5133 N/A N/A | 43 42 38 | LOVE-DEVOTION-SURRENDER Santana & McLaughlin-Columbia KC 32034-H CT-32034-H CA-32034-H | 76 | 90 | ..... |
| 11 14 21 | NUMBER TEN Guess Who-RCA APL1-0130-N APK1-0130-N APS1-00130-N | 44 49 39 | BEATLES 1967-70 Apple SKBO 3404-F 4X2K3404 8XKB3404 | 77 | 86 93 | SECOND FOOT IN COLDWATER Foot In Coldwater-Daffodil SBA 16028-F 4B 16028-F 8B 16028-F |
| 12 11 10 | LOS COCHINOS Cheech & Chong-Ode 77019-W CS-77019-W 8T-77019-W | 45 43 40 | FAREWELL ANDROMEDA John Denver-RCA APLJ0101-N APK1-0101-N APS1-0101-N | 78 | ..... | AMERICAN GRAFFITI SOUNDTRACK GRT 9230-1040-T 5230-1040-T 8230-1040-T |
| 13 12 13 | HOUSE OF THE HOLY Led Zeppelin-Atlantic SD7255-P AC7255-P ABTC7255-P | 46 45 41 | DON'T SHOOT ME Elton John-MCA 2100-J MCAC 2100-J MCAT2100-J | 79 | 83 90 | FULL MOON Kris Kristofferson & Rita Coolidge- A&M SP 4403-W CS 4403-W 8T 4403-W |
| 14 13 23 | POINTER SISTERS Blue Thumb 48-M 548-V 848-V | 47 56 65 | RAINBOW Neil Diamond-MCA 2103-J MCAC 2103-J MCAT 2103-J | 80 | 74 52 | DR. MUSIC II Dr. Music-GRT 9233-1004-T N/A |
| 15 15 14 | KILLING ME SOFTLY Roberta Flack-Atlantic SD 7271-P AC-7271-P ABTC-7271-P | 48 55 64 | MORNING AFTER Maureen McGovern-20th Century 9209-419-T N/A | 81 | 97 | ..... |
| 16 18 18 | LONG HARD CLIMB Helen Reddy-Capitol SMAS 11213-F 4XT-11213-F 8XT-11213-F | 49 67 | DONNY OSMOND SUPERSTAR Donny Osmond-K. Tel NC 413 N/A N/A | 82 | 78 74 | CAN YOU FEEL IT Lighthouse-GRT 9230-1039-T 5230-1039-T 8230-1039-T |
| 17 17 16 | THE SMOKER YOU DRINK, THE PLAYER YOU GET Joe Walsh-Dunhill DSX 50140-N N/A N/A | 50 46 44 | THE SIX WIVES OF HENRY THE VII Rick Wakeman-A&M SP-4361-W N/A 8T4361-W | 83 | 84 91 | RECORDED LIVE Ten Years After-Columbia C2X-32288-H CAX-32288-H CTX-32288-H |
| 18 20 27 | THE CAPTAIN AND ME Doobie Bros-Warner Bros BS2685-P CWX2684-P 8WM2684-P | 51 71 94 | LET'S GET IT ON Marvin Gaye/Tamla T3291-V T5329-V T8329-V | 84 | 89 100 | AQUALUNG Jethro Tull-Reprise MS 2035-P CRX-2035-P 8RM 2035-P |
| 19 19 19 | INNERVISIONS Stevie Wonder-Tamla Motown T326L-V T5326-V T8326-V | 52 49 50 | COUNTDOWN TO ECSTASY Steely Dan-ABC ABCX 779-N N/A | 85 | 87 96 | THE NEW YORK DOLLS The New York Dolls/Mercury SRM 1 675-Q N/A |
| 20 16 15 | HARD NOSE THE HIGHWAY Van Morrison-Warner Bros. BS 2712-P CWX-2712-P 8WM-2712-P | 53 54 55 | LIVE AND LET DIE SOUNDTRACK United Artists UALA 100G-U UACA 100H-U UAEA 100H-U | 86 | 100 | ..... |
| 21 9 5 | DANNY'S SONG Anne Murray-Capitol ST6393-F 4XT6393-F 8XT6393-F | 54 48 48 | BEATLES 1962-66 Apple SKBO 3404-F 4X2K 3403 8XKB3403 | 87 | 88 99 | ANGEL CLAIRE Art Garfunkel-Columbia KC 31474-H CT-31474-H CA-31474-H |
| 22 24 29 | A PASSION PLAY Jethro Tull-Chrysalis CHR 1040-P CCH-1040-P 8CH-1040-P | 55 50 53 | TALKING BOOK Stevie Wonder-Tamla Motown 319-V 8319-V 5319-V | 88 | 99 | ..... |
| 23 22 11 | ABOUT US Stories-Kama Sutra KSBS 2068-M N/A N/A | 56 51 42 | LIFE AND TIMES Jim Croce ABC ABCX769-N ABCX5769-N ABCX8769-N | 89 | 96 | ..... |
| 24 23 17 | MADE IN JAPAN Deep Purple/Warner Bros. 2WS2701-P CWJ2701-P 8WJ2701-P | 57 | MEMORIES OF HANK WILLIAMS Hank Williams-K.Tel WC 305 N/A N/A | 90 | 92 92 | CRAZY EYES Poco-Epic KE 32354-H ET 32354-H EA 32354-H |
| 25 21 24 | LEON LIVE Leon Russell-Shelter STCO 8917-F 4X2C-8917-F 8X2C-8917-F | 58 63 67 | RICHARD NIXON FANTASY David Frye-Buddah BDS 1600-M N/A N/A | 91 | 93 | ..... |
| 26 33 45 | DIAMOND GIRL Sleaze & Crofts/Warner Bros. BS 2699-P CWX2699-P 8WM2699-P | 59 69 95 | MOTT Mott the Hoople/Columbia KC 32425-H CT-32425-H CA-32425-H | 92 | 98 | ..... |
| 27 29 35 | LED ZEPPELIN IV Atlantic SD 7208-P AC 7208-P ABTC 7208-P | 60 52 49 | MORE CREEDENCE GOLD CCR-Fantasy 9430-R 5160-9430-T 8160-9430-T | 93 | 94 | ..... |
| 28 25 20 | DEODATO NO. 2 Deodato-CTI 6029 N/A N/A | 61 61 70 | ROUND ONE ScrubbaLoe Caine-RCA APL 1-0263-N N/A | 94 | 64 66 | HANK WILSON'S BACK Leon Russell-Shelter SW 8923-F 4XT 8923-F 8XT 8923-F |
| 29 26 22 | JESUS CHRIST SUPERSTAR Soundtrack-MCA 2-11000-J N/A N/A | 62 53 46 | RED ROSE SPEEDWAY Paul McCartney & Wings-Apple SMAL 3409-F 8XT 3409-F 8XT 3409-F | 95 | ..... | SUNNY DAYS Lighthouse-GRT 9230-1021-T 5230-1021-T 8230-1021-T |
| 30 31 31 | FRESH Sly & Family Stone-Epic KE32134-H ET-32134-H EA-32134-H | 63 68 71 | CONSIDER THE HEART Tony Kinose-Smile SMS 1-K N/A N/A | 96 | 85 83 | LIGHTHOUSE LIVE Lighthouse-GRT 9230-1018-T 5230-1018-T 8230-1018-T |
| 31 28 26 | THERE GOES RHYMIN' SIMON Paul Simon-Columbia KC 32280-H CT 32280-H CA 32280-H | 64 79 81 | SIMON & GARFUNKEL'S GREATEST HITS Columbia KC31350-H CA31350-H CT31350-H | 97 | ..... | KING OF HEARTS Engelbert Humperdinck-Parrot XPAS 71061-K N/A N/A |
| 32 41 43 | NOW AND THEN Carpenters-A&M SP 3519-W CS 3519-W 8T 3519-W | 65 | GOODBYE YELLOW BRICK ROAD Elton John-MCA 2-10003-J MCAC 2-10003-J MCAT 2-10003-J | 98 | 62 63 | ERIC CLAPTON'S RAINBOW CONCERT RSO SO-877-P N/A N/A |
| 33 27 25 | PAT GARRETT & BILLY THE KID SOUNDTRACK Bob Dylan-Columbia KC32460-H CT-32460-H CA-32460-H | 66 95 | SWEET FREEDOM Uriah Heep-Warner Bros. BS 2724-P CWX 2724-P 8WM 2724-P | 99 | ..... | I'VE GOT SO MUCH TO GIVE Barry White-20th Century 9209-407-T N/A N/A |

RPM

ALBUM ARTISTS (alphabetically)

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

American Graffiti/Soundtrack (77)
 Alice Cooper (35) (76)
 Allman Brothers (1)
 Bachman-Turner Overdrive (80)
 Beatles (44) (54)
 Carpenters (31)
 Cheech & Chong (11)
 Chicago (4)
 Eric Clapton (93)
 Bruce Cockburn (99)
 Dick Clark (9)
 Creedence Clearwater Revival (60)
 Jim Croce (56)
 Deep Purple (2) (23)
 John Denver (45)
 Deodato (27)
 Neil Diamond (47) (72)
 Dr. Music (79)
 Doobie Bros (17)
 Downchild Blues Band (70)
 Bob Dylan (32)
 Roberta Flack (14)
 Flash (97)
 Foot In Coldwater (76)
 David Frye (58)
 Garfunkel (86)
 J. Geils Band (69)
 Godspell/Soundtrack (100)
 Grand Funk (5)
 Marvin Gaye (51)
 Guess Who (10)
 Richard Harris (67)
 George Harrison (36)
 Engelbert Humperdinck (92)
 Isley Brothers (87)
 Jesus Christ Superstar/Soundtrack (28)
 Jethro Tull (21) (83)
 Elton John (46) (65)
 Janis Joplin (41)
 Carole King (39) (40)
 Tony Kosinec (63)
 Kris Kristofferson (78)
 Led Zeppelin (26) (12)
 Lighthouse (81) (90) (91)
 Live And Let Die/Soundtrack (53)
 Paul McCartney (62)
 Maureen McGovern (48)
 Murray McLauchlan (96)
 Bette Midler (34)
 Van Morrison (19)
 Mott The Hoople (59)
 Anne Murray (20)
 The New York Dolls (84)
 Osmonds (42)
 Donny Osmond (49)
 Party Rock/Various (95)
 Pink Floyd (7)
 Poco (88)
 Pointer Sisters (13)
 Helen Reddy (15)
 Rolling Stones (3)
 Diana Ross (6)
 Leon Russell (24) (89)
 Santana & McLaughlin (43)
 Scrubbae Caine (61)
 Seals & Crofts (25)
 Paul Simon (30)
 Simon & Garfunkel's Greatest (64)
 Sly & Family Stone (29)
 Steely Dan (74) (52)
 Cat Stevens (8)
 B.W. Stevenson (73)
 Rod Stewart (33)
 Stories (22)
 Michael Tarry (85)
 Ten Years After (82)
 Tower Of Power (68)
 Uriah Heep (66)
 Rick Wakeman (50)
 Joe Walsh (16)
 War (71) (38)
 Barry White (94)
 Hank Williams (57)
 Edgar Winter (37)
 Johnny Winter (98)
 Stevie Wonder (55) (18)

HO! HO! HO!
Coming soon
Don't miss it!

RCA'S KEANE ASSISTS IN DEVELOPING ARTISTS

Barry Keane, Manager for contemporary A&R at RCA's Toronto studios, has become deeply involved in the development of newly signed artists to the label. Two of his most recent discoveries, Jack Cornell and Cal Dodd, have received excellent support from programmers across Canada. The Cornell deck, "Happy Dreamer" became a top request item with both pop and contemporary rock radio stations. The single has now been released in the U.S. as well as several European countries.

Dodd's "Power To All Our Friends" is now seeing coast to coast action with contemporary rockers.

Keane has been involved with music for several years, starting it all off as a drummer in a local Toronto group and finally advancing into the studio side of action. Prior to his appointment to A&R management he was manager of studio operations which gave him an opportunity to become involved in A&R work. He now reports direct to Ed Preston.

One of the changes Keane has seen over the past couple of years is in the writing field with more and more good writers surfacing constantly. He credits the CRTC ruling with bringing this about.

Keane has just completed work on Maurice Solway's new album, "Music From The Violin" which contains music from the thirty minute flick, "The Violin", filmed in Toronto, and Solway originals. This short has played to good audiences across Canada and was just recently given the full CTV network treatment. The film was produced and directed by Andrew Welsh and George Pastic.

LIGHTFOOT TO EASTERN FOR ALBUM SESSION

Gordon Lightfoot and his business manager, Alexander Mair, have just returned from talks in Los Angeles with Warner Bros. brass and have set an early date for his next recording date. The session, to be produced by Lennie Waronker, vice-president of Warner Bros. will take place at Toronto's Eastern Sound. Waronker will be bringing well-known studio drummer, Jim Gordon, along with him for the session, Waronker produced Lightfoot's last two albums. Release for this third set is scheduled for the first part of December.

Lightfoot kicks off his North American tour with an October 18 date in Billings, Montana. He then moves to the U.S. west coast and back across the continent. This tour will see him playing many U.S. centres where he has never appeared before i.e. Florida, northern Michigan, Wisconsin etc. He will only be playing three Canadian dates this tour, which are: London, Kitchener and Hamilton. Major dates in the U.S. include: New York City's Philharmonic Hall and the Orchestra Hall in Boston.

Mair reports that more than 85% of the demands for Lightfoot come from the U.S. and that he is booked right through to November of 1974.



TOWER POWER

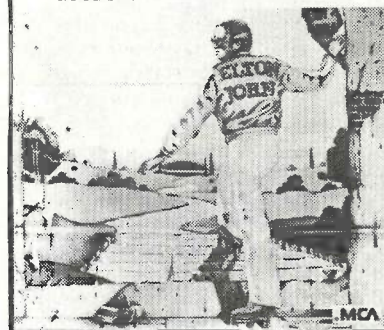
Canada's FIRST bi-monthly
MUSIC COLUMN

Hi ya!

New Release:

Elton John

GOODBYE YELLOW BRICK ROAD



"Goodbye Yellow Brick Road"

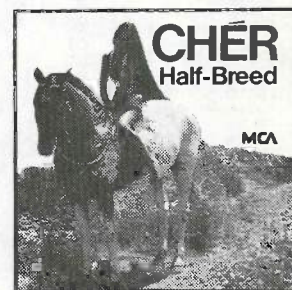
What a sensational album!

We firmly believe this will be the most important two record package released for sales and plain old musical beauty in Canada for months to come. Contrary to previous info, "Saturday Night's Alright For Fighting" is on this set, plus his new single "Goodbye Yellow Brick Road". Release date October 5th.

The Elton John Story:

Footprint Productions Limited are now in full gear to service Elton's documentary on a first come first served basis in Canada and the U.S. They have stickers, "T" shirts, and a very good ad mat for the participating station's chart. Radio people - for a demo tape and more info, contact: Footprint Productions Limited, Box 1236, Station "Q", Toronto, Ont. M4T 2P4.

Cher:



Following her smash 45 "Half-Breed" is this L.P. All the cuts are great!

Comments:

"Big Country" was great! Thanks to all the radio people who sent back their MCA questionnaires on their format requirements. Check our golden oldies 45s you'll love them!

Regards,

Scott Richards.

MCA RECORDS (CANADA)

2450 Victoria Park Avenue
 Willowdale, Ontario M2J 4A2

PROPHET continued from page 1

was everything we had heard it was.

It all began for Orval back in 1933 when he received his first guitar. Between doing chores on the 200 acre farm, plowboy Prophet worked on his vocal chords and by the time he was fourteen got up enough nerve and tonal quality to do his thing at a local strawberry festival - with piano backing from his mother. Eleven years later and after a steady diet of the hits of the day, supplied by a battery-powered radio, Orval Prophet was ready for the big time. His first professional appearance was on CFRA's "Fiddler's Fling". The Ottawa country happenner was so successful the station decided to tour the show, resulting in a five year association with the station.

Next for Prophet was a 1949 coast-to-coast tour with Wilf Carter and The Rhythm Pals. Carter decided that Prophet had a unique talent and pitched him to the U.S. record industry, resulting in a contract with Decca Records. It was a case of pay for your own session however, and it took Orval a couple more years of ploughing before he could gather sufficient funds to get him to Nashville for his session which took place in January of 1952. Prophet was the second Canadian to record in Nashville - the first being Hank Snow. Initial release, "Going Back To Birmingham" and "Don't Trade Your Love For Gold" chalked up a healthy sale of 25,000 units sold. Instrumental background was supplied by Grady Martin, Hank Garland, Tommy Jackson and Don Helms. This single was followed up by "Judgement

Day Express" and "Crown Of Thorns" in July of 1952. Prophet co-wrote "Express" and "Travellin' Kind", the titler of his Point album, with Ken MacRae. The latter is still available and contains Prophet's recordings from 1952 through 1953.

Moving on into the sixties, Prophet co-wrote "Travelling Snowman", a tribute to Hank Snow with Hank LaRiviere which was released as a single in 1966 on the Starday label in the U.S. and on Sparton in Canada.

The hectic grind of recording and personal appearances finally caught up to Orval. He was felled by a couple of heart attacks and in December of 1970 he underwent open heart surgery. Two months in bed and he was back on the road and one year later he made an appearance on the popular "Tommy Hunter Show" (CBC-TV).

The chips were beginning to fall into place.

That same year (1971) he signed a recording contract with Columbia Records which was followed up by "Mile After Mile" a country playlist happenner and one that made it to the No. 1 slot on the RPM Country Playlist giving Prophet twenty-one weeks of national play. In May of 1972 he was back on the charts with "It's Good To Be Home Again" which was followed by his Harmony album, "Mile After Mile". His club dates also took on a healthy picture taking him throughout most of Ontario and down into the U.S.

Says Prophet, "The business has been good to me and I would recommend it to any young Canadian who is willing to hang in and develop himself into a quality performer."

BIG COUNTRY — NOT FORGOTTEN

Many words have been spoken and written about RPM's recent Big Country Music meet. Most have been complimentary. However, we do have our negative thinkers but, what the hell. You get out of life what you are prepared to put in.

Big Country was the most successful meet of our series, from the standpoint of the great fraternity that grew out of the two days of meetings and socializing. Much was accomplished toward making country music a "growing concern" in Canada, and it was made possible because, for the first time a group of people got together with a common goal in mind. Those who were involved were genuinely dedicated to making something happen and because they were willing to become part of "something big".

The following four pages is further proof of the success of Big Country.

It's been almost a full circle for Orval Prophet. His latest album is titled "Judgement Day Express" which harkens back to July of 1952 and there he is with another chart item, "Champlain & St. Lawrence Line", a Prophet original.

USE YOUR POSTAL ZONE

mireille mathieu

- october 3-7 quebec
- october 8-15 montreal
- october 16 chicoutimi
- october 17 trois rivieres
- october 18-25 montreal
- october 27 joliette
- october 28-30 ottawa
- october 31 sherbrooke
- november 2 hamilton
- november 3 london
- november 4 windsor
- november 6-7 winnipeg
- november 9-10 calgary
- november 12-13 edmonton
- november 15-17 vancouver

touring canada



DISTRIBUTED BY 



Ottawa's Family Brown, one of the most successful in the RCA roster, strut their stuff for Big Country delegates.



The Carlton Showband, stars of CTV's "Pig & Whistle", give Big Country delegates a sampling of their pub-country sound.



RPM staffers Betty Rogerson, Peter Taylor, Saul Podemski and Sam Murphy with Quality's National Promo Mgr. Joe Owens.



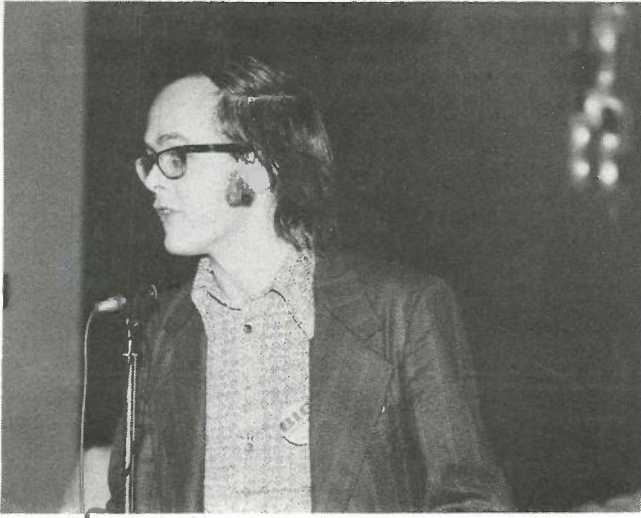
Birgitta Graham and Jack Feeny (RCA), Dave Peevers (Arpeggio) Doug Taylor (Marathon), Marie Marsh (L&M) Willi Morrison (3 Hats).



Jeff Burns, Ontario promotion rep for MCA Records, poses a question for Big Country panelists.



Jo Walker, in from the CMA in Nashville is flanked by fellow Big Country speakers Harold Moon (BMI) and Bill Anderson (CFGM).



Wilder Penfield, press officer for Capitol Records, takes the opportunity to question Big Country panelists.



Quality's national promotion manager, Joe Owens a new convert to the country sound, gets a solution to his problem.



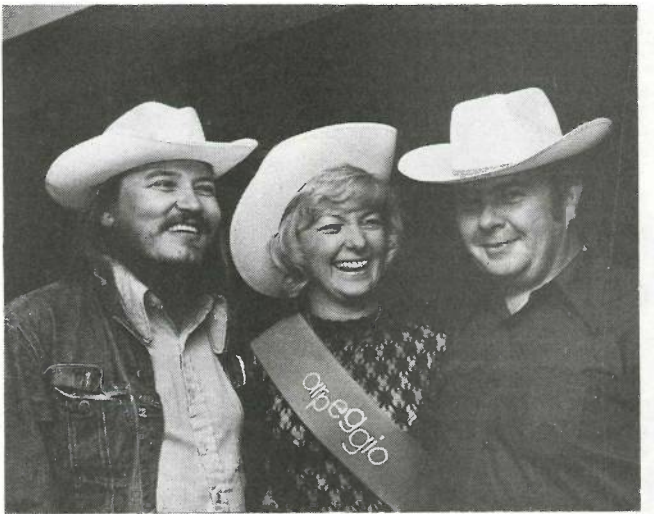
Dick Flohill, publisher of CAPAC's Composer and an authority on the folk scene, gets himself involved in country happenings.



A cross-section of Big Country delegates who had come from as far away as Victoria B.C. and St. John's Newfoundland.



RPM staffers Sam Murphy and Peter Taylor with Dave Elliott of WEA and the label's new Ontario promo rep Paul Richards.



Rita Gall (Arpeggio) is flanked by Columbia national sales manager, Bert Dunseith and Columbia recording artist Dick Damron.



Charlie Gall (BMI) and CFGM's Bill Anderson with Columbia's Mike Watson, Dallas Harms, Dick Damron and Dave Nicol.



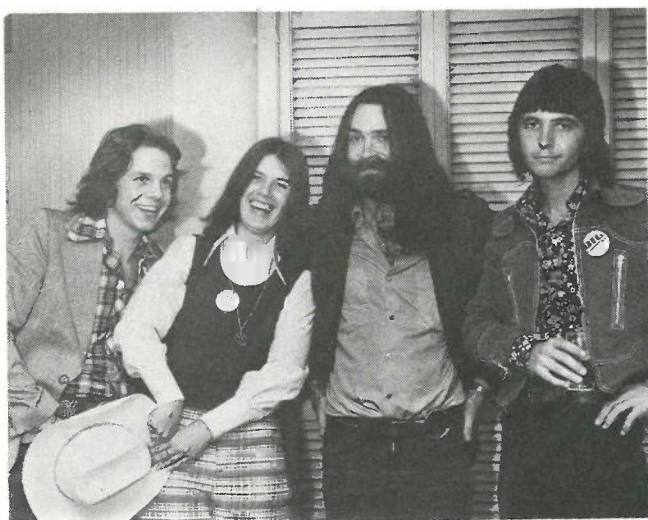
Shirley Harrison (Eaton's) with husband Fred and Columbia artists Dave Nicol and Dallas Harms.



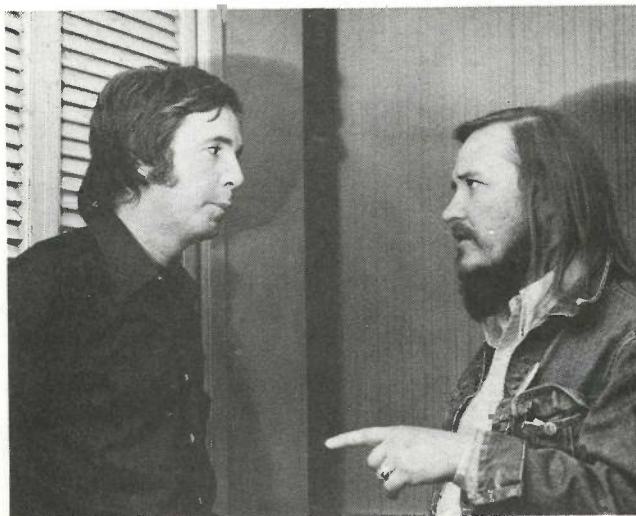
Newfoundland's best known ambassador of song, Michael T. Wall displays his gold Newfie suit and a sampling of Newfie Screech.



RPM's cover subject for this week, Columbia recording artist, Orval Prophet, makes friends with fellow artist Dick Damron.



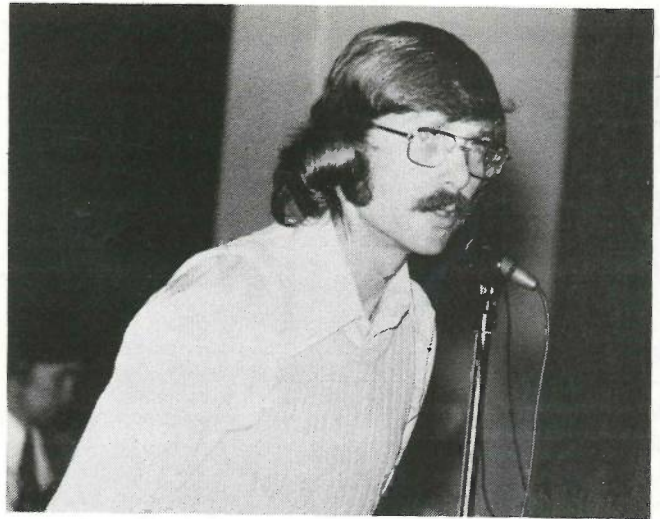
They're everywhere, RPM's Sam Murphy and Peter Taylor with Columbia's Dave Nicol and promo rep, Terry McGee.



Columbia recording artists John Allan Cameron and Dick Damron discuss some of the finer points of touring and recording.



Arpeggio's Ron McLeod receives backing from Ollie Strong, Keith Mackay, Dean MacDonald, Paul Fortier and John Arpin.



Fred Trainor, country radio personality now hustling his Footpring production, "The Countryside" checks out Big Country panelists.



Louise Gadzola and Zeke Sheppard of 3 Hats Productions, give sampling of upcoming movie soundtrack with Eastwind as backing.



Arpeggio's Lynn Jones finishes up her set with Ollie Strong, Keith Mackay, Dean MacDonald, Paul Fortier, and John Arpin.



The Allan Sisters, veteran CBC and country performers show off years of experience that has made them profit makers for Arpeggio.



Charlie O'Neill helped spread the gospel of Bill Oja's Hamilton Entertainment Agency with suitable backing by Maple Street.

BARCO MEDIA PRESENTS LOS MUCHACHOS CIRCUS

One hundred extremely talented young boys from Father Jesus Silva's Nation of Children make up the international circus extravaganza known as Los Muchachos coming to Toronto's Maple Leaf Gardens for 4 shows only, October 6 and October 8. This is the first time the troupe has come to North America after receiving the plaudits of major European cities for some years.

The Nation Of Children is a self-supporting republic in Spain's northern province of

IN-STORE TELEVISION PROMOS FOR RECORDS

It's been proven time and time again that television has an immense amount of clout when it comes to advertising and marketing. Television is what is referred to by McLuhan as a "Hot Medium" because of its total involvement on the part of the viewer. His major sensory receptors of sight and sound are both occupied making a message that more important and giving little chance for some other interest to interfere.

Two enterprising young men, Maarten Heilbron and Doug White, are proposing use of the television medium in a closed-circuit situation in retail record stores for the purpose of promoting new record releases. Record companies would enlist the services of their company, known as Sneez Productions, to create small visual segments in full-colour on video tape with stereo sound. Television monitors would be placed in the stores, and utilizing the continuous repeat play of video cassette playback units and 26 inch monitor screens the promotion segments can be played indefinitely.

This process has been used successfully in Montreal, and the Toronto based Sneez Productions feel that it can be used to the same end here. Record companies are now limited to poster and album cover displays in the stores, and as Heilbron says, "Posters can't talk".

Galicia that was founded 17 years ago by Father Silva as a home for orphaned and abandoned boys. The small nation is unique in that it represents a true democracy complete with a freely-elected mayor, a parliament that meets nightly, a police force and border patrol that stamps the passports of visitors upon arrival and departure. There is even a postal unit and the town has its own currency.

Father Silva is a descendant of Spain's most famous circus family and has served as chaplain to circuses throughout western Europe. The International Boys' Circus has artists who are among the globe's most spectacularly skilled acrobats, jugglers, magicians, equestrians, clowns, whip-cracking experts, high-wire wizards, musicians and aerial artists.

Although by far the most glamorous, the circus is but a part of a comprehensive program to teach trades and to provide a full academic education for all the boys.

Accompanied by their founder and mentor, their props, elaborate wardrobe and their trained animals, the youthful stars are bringing their action packed attraction to more than two dozen cities in North America, including Mexico, directly from rousing hurrahs in Paris, Brussels, Hamburg, Barcelona and Madrid.

WILLI MORRISON JOINS THREE HATS PRODUCTIONS

Willi Morrison, formerly of Beechwood Music has joined forces with Ian Guenther of 3 Hats Productions. Morrison will handle the business and publishing affairs of the partnership while still doing independent work with other Canadian firms.

While with Beechwood, he was responsible for the pop and MOR product and was instrumental in the signing of Karl Erikson, the acquisition of "City of New Orleans" from Buddah and placements with many artists including Ginette Reno, Pierre LaLonde, Tommy Graham, Cliff Edwards, Lisle, Gary & Dave and Tony Kingston.

FOREIGN DISTRIBUTION FOR JACK CORNELL DECK

Jack Cornell is currently on the rise in Canada with his "Happy Dreamer" which occupied the number 24 slot on the RPM 100 last week. RCA Records have announced that the single will be released in various foreign countries around the world. It is now released in the U.S. and is skedded for a British release next month with Germany, France, Belgium, Holland and South Africa following.

In Germany the song will be both in English and German while in France "Happy Dreamer" will be recorded in French and English. Jack Feeney general manager of the RCA Studios in Toronto is supervising the foreign language covers.

Further to all these international releases, "Happy Dreamer" will feature on the next Laurie Bower Singers' album.

BACHMAN-TURNER OVERDRIVE WILL TOUR WESTERN CANADA

Mercury recording artists, Bachman-Turner Overdrive, have set the dates for an extensive tour of Western Canada, commencing November 20.

Led by Randy Bachman, former lead guitarist of the Guess Who, the group has already won a considerable amount of recognition with their first album, "Bachman-Turner Overdrive", and are currently enjoying widespread success in Canada and the U.S. with their new single, "Hold Back The Water" f/s "Blue Collar Worker", both of which are taken from the album.

The tour, co-ordinated by Bruce Allen Promotions of Vancouver is their first in Canada and will cover dates in: Red Deer, Alberta (November 20); Edmonton (21); Prince Albert, Saskatchewan (23); Saskatoon (24); Regina (25); Calgary, Alberta (27); Lethbridge (28); Medicine Hat (29); Brandon, Manitoba (December 1) and Winnipeg (2).



The Guess Who are billboarded in Winnipeg where their Nimbus 9 album is top seller. National picture also shows good support.



The Guess Who with Johnny Murphy (RCA) and Walter Grasser and friend at recent London, Ontario engagement.

VANCOUVER'S STAMP LABEL READING JARRETT DEBUT

West Coast based Stamp Records has been at work readying the first release from Scott Jarrett, a new, contemporary artist with a musical background that covers all styles and formats.

Jarrett, who just signed with Stamp last month, has penned both sides of the deck, "Mary-Anne" f/s "Can The Day Be Bright", which is expected soon. The distribution will be handled in Canada by Quality. The



A seaside signing on Vancouver's Kitsilano Beach. Seated (l to r) Ralph Harding (Studio 3 President) Scott Jarrett and producer Stu Kuby (standing).

Jarrett single was completed a couple of weeks ago at Studio 3 by producer Stu Kuby and is the first of a coming series of debut releases from local artists signed since Kuby and promotion manager Brian Cassidy joined the label in June.

Also recently released, are singles that Cassidy will be taking on a cross-country radio station promo tour in October. Those included are: Patti MacDonnell's "One Night Stand", "You Were My Home" by Ken Stolz & The Nightlife and "Vancouver Island" by Dave Baker, who is presently recognizing success with his "Now and Then" from his album "Kettle Valley Line".

SEVERAL QUALITY ARTISTS TO PLAY MUSIC EXPOSITION

A number of Quality Records' artists are scheduled to appear at the Canadian Entertainment Exposition which is to be held in the Queen Elizabeth Building of the Toronto Fair, October 18 to 21. The Exposition is to be one of the biggest of its kind in recent years and all facets of the music industry will be represented.

Kanata recording artist Peter Foldy, whose recent single "Bondi Junction" became a national Canadian hit, will appear on Friday evening, October 19 at 7:15. Immediately afterwards at around 8:00, Peter will be available for discussion and autographs at the "Meet The Music People" section of the Exposition. Also on Friday evening at 9:00 the Stampeders will appear on the feature stage as this engagement comes in the midst of the major Canadian tour that they have been involved with since early June.

Saturday afternoon at 1:30, Kanata Recording artist Ray Materick will present his quiet, sensitive songs and lyrics on the feature stage and will be followed up by Celebration artists Chester at about 4:00 who will be appearing in the "Meet The Music People" section following their performance.

WARHURST UNVEILS CONSULTANT FIRM

Roy Warhurst has announced the formation of his new company, Roy Warhurst & Associates Ltd. The firm will be located at 512 Herold Building in Calgary (403) 265-7000.

Warhurst, a veteran of the Calgary and area music scene for many years, has just returned from a goodwill trip to Germany, sponsored by the Alberta Government. Warhurst's champion fiddling styling enhanced the group's sound as it toured Germany. Also on the tour were: Hank Smith, Dick Damron, John Berg, Paddy Smith, and another well-known fiddler, Elmer Tippe.

KENNY ROGERS & THE FIRST EDITION TOUR

Kenny Rogers & The First Edition, who record on their own Jolly Rogers label, distributed in Canada by Polydor, are set to tour the Prairie Provinces in late October.

The group has an impressive string of hit singles and best-selling albums to their credit, as well as their hosting of the extremely popular "Rollin'" television series, which was produced at the CFTO studios in Toronto, and really need no introduction to Canadian audiences. Their range of appeal has broadened in recent years to encompass both the adult and the teen audiences.

The tour begins October 20 in Brandon, Manitoba and continues on to Regina, Saskatchewan (21 & 22); Saskatoon (23 & 24); Edmonton, Alberta (25); Red Deer (26).

TEMPTATIONS' ANTHOLOGY RELEASED BY MOTOWN

A three album anthology set of Temptations' material has recently been released by Motown Records. This is the first of ten such sets that the company plans to release on their artists. The package, coinciding with the Tenth Anniversary of the Temptations, includes a 12-page booklet which traces the history of the group in pictures from their own private collections.

The Temptations, one of Motown's most prolific groups with over 20 gold records in their possession and last year's Grammy Award winner for the Best Rhythm and Blues Performance by a Group, have set a historical trend which many of today's groups follow. Intricate choreography and harmonic singing all signal the Temptations who stand as the top male vocal group in the world.

Much of the style and choreographed routines that made the Temptations famous were attributable to Paul Williams. Williams, one of the original founders of the Temptations, shocked many people both in and out of the music industry with his recent suicide.



MCA's Richard Bibby presents company award to Elton John during recent Vancouver gig. (Right) MCA's Bill Tait, Jack



Williams, Barry Ryman, Richard Bibby and Scott Richards with Elton John and group members D. Johnston and Dee Murray.

New Albums



JERRY TOTH
The Twelve Sides of Jerry Toth
CTL 477-5171



Conductor, arranger, composer Toth (with an abundance of credits to his name) has put together these selections which lean towards MOR programming tastes. His rendition of "Last Tango" theme is one of the better pieces with the proposed single release being "A Rock Madrigal for Mehitabel". Favourite cut is "Peaceful".



LIGHTHOUSE
Can You Feel It
GRT 9230-1039-T



Professionalism, high quality, experience and expertise make up this, their fifth album for GRT. Undoubtedly one of Canada's best, this album sounds full and well produced. Dynamite: current single "Pretty Lady", "Same Train", and "Lonely Hours". Instructions are "... to be played loud ..." Should become golden like the other four.



THE BELLS
Pisces Rising
Polydor 2424 080 (0629)-Q

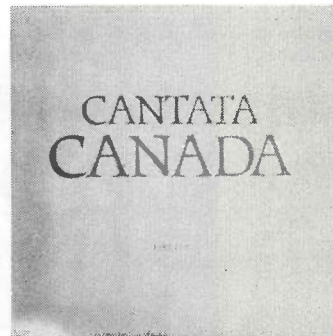


This album contains no original material but The Bells make up for that in their arranging talents. Their single "The Singer" is included and numbers 45 on the RPM top singles at present. A good example of their arrangement skills appears on "He was me, He was you" with the rest of the album being quite soft.



KRIS & RITA
Full Moon
A&M SP-4403-W

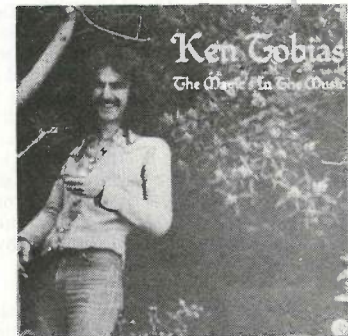
Kristofferson + Coolidge = Country + Folk = a solid LP. Touring together for more than a year Kris & Rita (recently married), have combined their talents and come up with a well-produced easy listening album. A strong back-up crew featuring the Campbell-Kurban String Section adds greatly to the production. A couple of tunes to listen to are "Hard to Be Friends" and "Take Time to Love".



PRIVILEGE
Cantata Canada Part I
Century II SPAL 17000



With PRIVILEGE performing the arrangements and Doug Hutton producing, this first endeavour of its kind in Canada should lead the way for further interest in the Rock Musical area. The concept deals with the history of Canada in musical form and although it will probably take time to pinpoint the market of appeal, it sounds great for educational as well as recreational appeal.



KEN TOBIAS
The Magic's In the Music
MGM SE-4917-Q



Ken Tobias sings happy, soothing, melodious music. The material is written by him, it was produced in England and qualifies as CanCon. His current single, "Fly Me High", is gaining status and appears at no. 52 this week on our chart. Among the extra pleasures of the album is that it has some country appeal too, and good use of synthesized sounds. For some real dynamite listen to "Clouded Blue".

| ARTIST | TITLE | LABEL (DIST) | LP | 8-TRACK | CASSETTE |
|-----------------------------------|------------------------|--------------|-----------|------------|----------|
| Peter Carmen and his Orchestra | Dance Dance Dance | RCA (N) | KCL1-5002 | KCS1-5002 | |
| Peter Carmen and his Orchestra | Danse Danse Danse | RCA (N) | KGL1-5001 | KGL1-5001 | |
| Thunderclap Newman | Hollywood Dream | MCA (J) | MCA 354 | MCAT 354 | |
| Bones | Waitin' Here | MCA (J) | MCA 357 | | |
| Lynyrd Synyrd | | MCA (J) | MCA 363 | | |
| Conway Twitty | | MCA (J) | MCA 359 | MCAT 359 | |
| Neil Diamond | Rainbow | MCA (J) | MCA 2103 | MCAT 2103 | MCAC2103 |
| Yvonne Eluman | Food Of Love | MCA (J) | MCA 356 | MCAT 356 | |
| Soundtrack | Get Dillinger | MCA (J) | MCA 360 | | |
| Loretta Lynn | Love Is The Foundation | MCA (J) | MCA 355 | MCAT 355 | MCAC 355 |
| Brenda Lee | Her Greatest Hits | MCA (J) | MCA2 4012 | MCAT2 4012 | |
| Cher | Half-Breed | MCA (J) | MCA 40102 | | |
| Big Brother & The Holding Company | | Columbia (H) | C 30631 | | |
| Eddie Condon's World of Jazz | | Columbia (H) | KG 31564 | | |
| Blood, Sweat & Tears | No Sweat | Columbia (H) | KC 32180 | CA 32180 | CT 32180 |

ROBERT SCHUMANN The Piano Works Vol. 1
KARL ENGEL - Pianist
TELEFUNKEN SKA 25082/1-4 (four discs)

Magnificent. Simply magnificent. Schumann's piano music is considered by many to be the greatest of the romantic period and while certain works have always been well represented on disc, a large portion of his output has been extremely neglected. Judging from his splendid performances in this first volume, Karl Engel was a first rate choice for the project. The flawless recording was produced by Valois Records, France and the contents include Carnival, Op. 9 Papillons, Op. 2, the Allegro Op. 8, Impromptus Op. 5, Davidsbundlertanze Op. 6, the Intermezzi Op. 4, the eight Noveletten Op. 21, the Abegg Variations Op. 1, and the Etudes Symphoniques Op. 13 with the posthumous variations played as a separate work. A timely and important release produced with remarkably high artistic standards.



CLASSICAL ALBUMS
lawson cook

VIGLIN MUSIC OF THE 20TH CENTURY

David Zafer-violin
 George Brough - piano
MELBOURNE SMLP 4021

Toronto violinist David Zafer and pianist George Brough are featured in this Melbourne recording which is available in Canada through London Records of Canada Ltd. The brilliant, tuneful Sonata in C sharp minor Op. 21 by Hungarian composer Ernst von Dohnanyi begins side one. Both artists respond with warm hearted enthusiasm to the rich Brahmsian writing. Canadian composer Ann Southam has made such an outstanding name in the field of electronic sounds that one tends to forget her substantial output of orchestral, instrumental and chamber music. Her colourful and brilliantly written Rhapsodic Interlude for Violin alone receives an outstanding performance by David Zafer. The liner notes inform us that this work and Milhaud's "Corcovado" are performed on a Guarnerius del Gesu Violin loaned for the recording by Toronto Violin collector Leon Winstein. Samuel Donin's Violin Sonata completes the recording which was first performed in public in 1964 by David Zafer and George Brough.

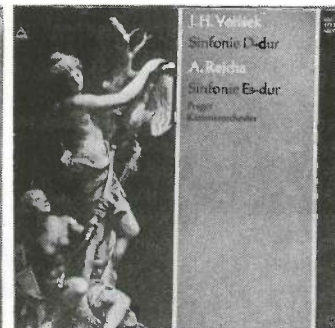
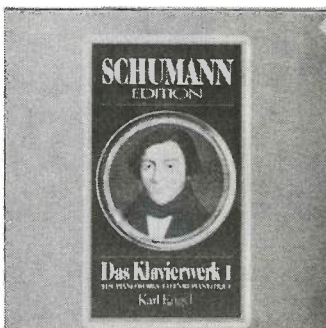
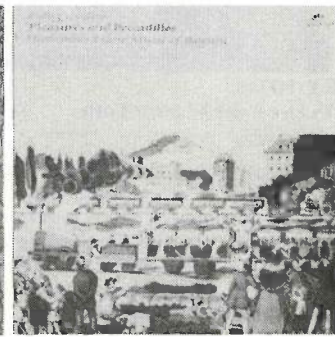
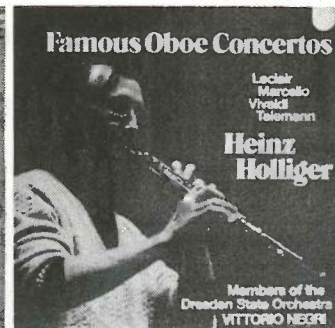
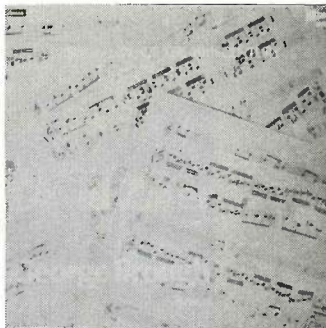
PROKOFIEV Romeo and Juliet (complete Ballet)
 Andre Previn conducting the London Symphony Orchestra
ANGEL SC-3802

This ballet has acquired a veritable legion of admirers in Toronto due to the many magnificent performances it has received here by the National Ballet of Canada. The complete work has until now been available only in a rather elderly but well played mono import on the Russian Melodiya label. This Angel set marks its first appearance in a domestic catalogue and I understand that another complete version will be released shortly on a London label. Ballet enthusiasts will be disappointed with this Andre Previn set. The general tempo and mood of the performance throughout is slow and sluggish. Some sections are indeed so slow as to create some sloppy playing from the usually alert London Symphony Orchestra. One has only to play a few cuts from the Odyssey recording of highlights by Mitropoulis and the New York Philharmonic to get an idea of the colour and excitement that is missing from this performance.

PLEASURES AND PECCADILLOS

Aldo Ciccolini - Pianist
SERAPHIM S-60216

This budget priced release is actually a new recording with some vividly recorded piano sound. Pianist Aldo Ciccolini has acquired an international reputation as THE interpreter of the piano music of Erik Satie from the half dozen recordings available on the Angel label. This latest release features a selection of the humorous piano music of Gioacchino Rossini. The music has much in common with the works of Erik Satie, especially the whimsical titles - Petit caprice (Little caprice), Ouf! les petits pois (Oh! The Green Peas) L'innocence italienne - La candeur francaise (Italian Innocence - French Candor) etc. Those familiar with the ballet "La Boutique fantasque" will recognize many of the tunes chosen for the work by Respighi. Ciccolini's performances are sparkling and witty.



FAMOUS OBOE CONCERTOS

Heinz Holliger - Oboe
 Members of the Dresden State Orchestra
 conducted by Vittorio Negri
PHILIPS 6500 413

The name Heinz Holliger has become in recent years as synonymous with the Oboe as Denis Brain to the French Horn or Segovia to the Guitar. The brilliant young player's latest Philips release features four baroque Concerti. The first is by French composer Jean Marie Leclair. His Concerto for Oboe, Strings and Continuo in C Op. 7 No. 3 is in three movements. It is followed by the Concerto in D minor by Italian composer Alessandro Marcello. Side two begins with Vivaldi's Concerto in D minor, and the disc concludes with Georg Philipp Telemann's Concerto for Oboe d'amore, Strings and Continuo in G. Faultless playing - faultless recording.

JAN HUGO VORISEK Sinfonie in D major
ANTONIN REJCHA Sinfonie in Eb Op. 41
 Prague chamber orchestra
MUSICAPHON BM 30 SL 1222

Symphonies by two Czech composers of the classical period are featured on this Musicaphon disc available in Canada through Germandisc. The recording originates from the Supraphon Company and features pressings of uncommonly high quality. Both works are in four movements. The Vorisek Symphony contains a profoundly expressive Andante and a dark, fierce Scherzo. After a sombre Largo, the Rejcha Symphony blossoms into a lively Allegro spirituosissimo of great intensity. Both works are interesting and unusual examples of Symphonic writing in their time. Performances are dedicated and expert.

The Programmers

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

What kind of programs are listenable on radio?

by Dave Chadwick

Though the U.S. has never had public radio networks such as Canada's CBC, the huge size of the country has allowed four major commercial radio networks to survive there: NBC, CBS, ABC and Mutual (plus over 100 regional and local networks). Though most of these networks have now been reduced to supplying news and information clips to their hundreds of affiliates, there are increasing signs in the U.S. market of a revival in network radio. However, this "new radio" springing up is of very different form than old radio programs, though there are some resemblances.

The "revival" of network radio as reported in a story by Claude Hall in *Billboard* magazine of September 22 is of interest to Canadians as the CRTC continues to debate the future of FM radio, and more particularly, radio PROGRAMMING and how to encourage it over deejay formatting of stations.

Before the advent of television, the four major networks supplied block programs to their many affiliates, and most stations ran soap operas in the afternoon and adventures in evening times, with local record shows early morning and supertime (drive times). But as TV stole the radio programs, radio competed by becoming another type of medium: portable, specialized and providing musical companionship to be enjoyed at the same time as daily activities.

Competitive factors and changing lifestyles of Canadians forced stations to adopt "formats" that precluded ideas of having the listener tune in at 9PM for a certain hour-long program. The networks themselves watched as station acceptances of the network programs dwindled until programs were only being heard on a tiny fraction of the network.

So the radio networks changed to survive, and their roles were greatly reduced. News, interviews, and features were the main product the stations and audiences seemed to be ready to accept. A ten-minute length seemed to be the maximum that radio could command from most attention spans.

The most profitable of the radio networks today is ABC, which is actually four networks. The company perceived that by specializing in four different types of radio, it could attract a bigger audience (of stations) than with a generalized service. Four networks were created: Contemporary, Information, Entertainment, and FM. With musical featurettes, mini-interviews, newscasts and entertaining short programs of various

types, the networks could attract specialized audiences. Actually, music programs of assorted bent are still the main fare other than news on the networks. But the music is approached in a specialized, informative way by the host, for example tracing back the career of a certain contemporary musician like Elvis Presley.

The Claude Hall story points up a second revival for radio in 1973 as a senior NBC radio producer says that new programs are gradually leading to a whole new resurgence of his network. Up to 80% of his stations are "clearing" (contracting to air) the new programs. But what ARE these programs? They consist primarily of MUSIC.

The CRTC in its discussions on FM seeks more programs and fewer formats on FM radio. On the other hand, it admits that there are far fewer people able to listen to a program than can enjoy a deejay music show. So just how far can we go in creating a "program" that will have at least some audience? The question is very difficult . . . some American FM stations that aired Watergate hearings for hours per day reported excellent audience interest, yet when you get into a CBC-type radio program, very few are listening. The CRTC may want more programs, but commercial Canadian FM will succeed with them only if they are of a different type than CBC fare.

Let's look at just what types of programs do survive in the American radio jungle, even though their situation may not be applicable exactly to Canadian radio, where stations are fewer. The new NBC radio move is into a type of program that at first sounds very similar to other formats, namely, a personality is still programming a lot of records, and they are mostly contemporary. The only difference is that the personality is say, Don Imus or Wolfman Jack. No one can doubt that these "new media artists" are doing a PROGRAM, because they bring a certain approach to the audience that results in their show becoming a satisfying whole instead of just a succession of records. They would perhaps talk a little more than your average deejay, and do some spoken word, humour or whatever, yet they would still be communicating by using music. Or look at a syndicated show like "American Top 40" which is a very successful program. It provides a lot of specialized information on the progress of the artists and their hits, yet also is primarily music. And ABC's four networks are primarily offering music programming as well, with specialized types of

information. When we return to things like spoken word on radio, there are just a few things starting to happen, like the National Lampoon Radio Hour (it also has a lot of contemporary music between skits), or new-style contemporary players such as the Firesign Theatre or Cheech and Chong. Some stations have also revived 1940's radio shows, although they run them only as a "surprise" in the middle of a lot of their own local musical programming. Even live radio programs in the U.S. always come back to music . . . NBC's "new successes" in radio include a Seals & Crofts concert, plus others by Mac Davis and Helen Reddy.

The crux of the above? It will be possible for commercial FM radio to conform to CRTC desires for more programs, but the contemporary audience demands programming of another type than CBC radio (although that is perhaps what the CRTC is expecting). There will be new concepts in radio, but music will always be a major component. Some U.S. stations, for example, who program long blocks of public affairs have experimented with breaking the flow several times an hour for an appropriate contemporary song that conveys a thought related to the interviews that precede and follow it. Other rock stations play taped phone calls over top of music and create a new type of collage that can be mentally exciting. Is the CRTC ready to accept new forms of radio or will it look to old concepts? Programming with a high component of music can be successful programming. But if we just put laws in that say we need "quality" programming, we run the risk of creating radio only

CHADWICK continued on page 29

AGENDA ANNOUNCED OF NOVEMBER HEARINGS

The Canadian Radio-Television Commission has announced its agenda for the Sudbury hearings commencing November 6. Most of the matters relate to cable television but there are a handful affecting radio.

Algonquin Radio-TV, licensee of CKCY Sault Ste. Marie, wants a power boost for its Elliot Lake satellite CKNR. The station is now 250 watts day/night and would boost day power to 1000 watts if the CRTC approves.

Two licence renewals for radio stations are to be heard. CKWS Kingston and CKSO Sudbury will appear to ask for extensions to licences that now expire on March 31, 1974.

The
ProgrammersMAJOR MARKET
CHART
ADDITIONS

Chartbuster of the week is Art Garfunkel, now confirmed on air from coast to coast. "All I Know" charted this week at CFGO, CHED and CFRW, following our previous cumulative of CKRC, CKOC, CKXL, CJME and CKLG.

Canadian success on charts is Painter. What more can you say about this side than it entered chart at CKRC, CJME and Radiomutuel this week. Its previous chart total was CKLW, CKOC, CKXL, CHED and CKLG.

Roberta Flack is our hottest new song with four chart positions this week. "Jesse" got the nod to enter CFGO, CKGM, CKOM and CFRW charts.

DeFranco Family are now heard everywhere except parts of the East. "Heartbeat" was just charted at CKXL and CJBK, following our earlier totals of: CKLG, CKOC, CKRC, CKLW, CKOM, CJME and CFRW.

Cross Country are half-way home on charts. New numbers from CKRC and CHED with earlier chart berths being CFGO, CKXL and CKLG.

Joe Walsh is on the verge of a big eruption with CKRC charting "Rocky" this time. Previous charts were at CKLG and CFRW and there are five key playlists happening now in "Major Market Playlist Additions."

Wednesday have a good mixture of charts and playlists. "Last Kiss" charted at CFGO (previously on CKLW, CKOC and CFRW charts). Playlisted at CJME, CFTR, CFRW, CFCF, CKY and CKGM.

Cheech and Chong making early headway onto charts, this week CKOM and CJME. Earlier charts were CJBK and CFGO.

Seals & Crofts got their first big Canadian charts this week; they were CKOM and CKLG.

Jack Cornell reviving on charts after ten weeks. Charted now CJBK and CFOM. Six weeks ago we had a CKRC chart addition.

Marie Osmond hitting nicely so far with "Paper Roses" revival. Charted at CJME this week with CKLW, CKLG and CKOC from prior weeks. Also see "Major Market Playlist Additions" for three more biggies.

Bob Dylan is breaking through at last. Charted this week at CJME and CHED who follow behind CKLG and CFGO chartings. See "Major Market Playlist Additions" for six more airtime happenings.

Isley Brothers just won't quit. Charted by CHED and CKLG now. Prior chart numbers were CJME, CFGO and CKLW.

Bobby G. Griffith is a Winnipeg chart success. CKRC several weeks ago and now CFRW confirms it with a chart number.

CKRC WINNIPEG
(Doc Steen)

*In The Midnight Hour/Cross Country
Rocky Mtn. Way/Joe Walsh
West Coast Woman/Painter
Flip Flop & Fly/Downchild Blues Band*

CFGO OTTAWA

*(Ric Allen)
Yes We Can Can/Pointer Sisters
Jesse/Roberta Flack
Country Sunshine/Dottie West
All I Know/Garfunkel
Last Kiss/Wednesday
Keep on Truckin'/Eddie Kendricks*

CKGM MONTREAL

*(Lee Murray)
China Grove/Doobie Bros.
Angie/Rolling Stones
Jesse/Roberta Flack*

CKOM SASKATOON

*(Michael Christie)
Let's Get It On/Marvin Gaye
Jesse/Roberta Flack
Basketball Jones/Cheech & Chong
We May Never Pass This Way/Seals & Crofts
My Maria/B.W. Stevenson*

CKXL CALGARY

*(Greg Haraldson)
Heartbeat, It's A Lovebeat/DeFranco Family
Higher Ground/Stevie Wonder*

CKLW WINDSOR

*(Bill Hennes)
Some Guys Have All the Luck/Persuaders*

CJBK LONDON

*(Jerry Stevens)
Heartbeat/DeFranco Family
Happy Dreamer/Jack Cornell*

CJME REGINA

*(H. Hart Kirch)
Basketball Jones/Cheech & Chong
Paper Roses/Marie Osmond
Knockin' On Heaven's Door/Bob Dylan
West Coast Woman/Painter*

CHED EDMONTON

*(Wayne Bryant)
Knocking on Heaven's Door/Bob Dylan
That Lady/Isley Bros.
Summer/Goldsboro
In the Midnight Hour/Cross Country
All I Know/Art Garfunkel*

CKLG VANCOUVER

*(Roy Hennessy)
Photograph/Ringo Starr
We May Never Pass This Way/Seals & Crofts
That Lady/Isley Brothers*

CFOM QUEBEC CITY

*Happy Dreamer/Jack Cornell
Could You Ever/Gary & Dave
Outlaw Man/Eagles
Tonight/Raspberries
Fly Me High/Tobias*

RADIOMUTUEL QUEBEC

*CJMS/CJRC/JRP/CJTR/CJSR
Half-Breed/Cher
Liza/Joey Gregorash
If You Want Me To Stay/Sly
Ramblin' Man/Allman Bros.
West Coast Woman/Painter*

CFRW WINNIPEG

*(Bob Quinn)
Badger's Song/Bobby G. Griffith
Jesse/Roberta Flack
All I Know/Art Garfunkel
Let Me In/Osmonds*

CKOC HAMILTON

*(Nevin Grant)
Just You & Me/Chicago
Top of the World/Carpenters*

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

PAINTED LADIES

Ian Thomas (GRT)

WEST COAST WOMAN

Painter (Elektra)

KNOCKIN' ON HEAVEN'S DOOR

Bob Dylan (Columbia)

Adult

I WISH I WAS A PLANE

Laurie Bower Singers (RCA)

PAPER ROSES

Marie Osmond (MGM)

FRIENDS

Bette Midler (Atlantic)

Country

TILL THE WATER STOPS RUNNING

Billy Crash Craddock (ABC)

PLASTIC TRAINS, PAPER PLANES

Susan Raye (Capitol)

DON'T GIVE UP ON ME

Jerry Wallace (MCA)

Photograph/Ringo Starr

The
ProgrammersMAJOR MARKET
PLAYLIST
ADDITIONS

Airplay smash of the week is the new Ian Thomas "Painted Ladies". Here's a Canadian record that is taking many of the northern states of the U.S. by storm, and sales are already impressive in Canada. Watch this side go like a shot from a gun . . . this week CJBK, CKY, CFGO and CKXL added it to the playlist. It was already airing over CKLW, CFRW, CJME and jumped from 40 to 30 on the CKOC chart. All this has happened in less than three weeks which is extremely unusual for a CanCon item.

Joe Walsh is coming ahead well as CKGM and CKLW playlist him. Previously played over CFGO, CJME and CFRW and there are three more stations in "Major Market Chart Additions".

Lighthouse winning solid endorsement of "Pretty Lady" with CHED, CFRW, CKY and CFGO this time. Previous playlists: CJBK, CFRW, CKXL and CJME. Charted: CKOC and CKLW.

Marie Osmond added by CKY and CFGO. Previous cumulative was CKCK, and CFCF. There are more stations in the chart section.

Bob Dylan is now getting chart action (see "Major Market Chart Additions"). On the playlist side, he is new on CKY and CKXL. Previous airplay stations: CKCK, CFTR, CHLO, and CFCF.

"Jesse" is big for Roberta Flack as CKXL playlist the song this week. Also airing on CJME, CFCF and CKOC with a further four stations in the chart section.

Tobias is a Canadian with good airplay, adding CHED this week. Previous came included CFTR, CFCF, CKGM, CFRW, CJME and CKLW.

Joey Gregorash is also nailing down very promising airplay. CJME this week and, from earlier reports, CJBK, CFTR, CFGO and CKGM. On the chart at the five Radiomutuel stations.

Ringo Starr is happening very quickly. New on the CJME and CKOM playlist. Already on the chart at CKLG and CKOC.

The Carpenters are off and running with "Top Of The World". Playlisted at CJME and charted at CKOC.

Billy Preston may be in the groove for another hit. "Space Race" gets the CFGO nod; it was playlisted last week at CKCK and CKOM.

CKLW WINDSOR
(Bill Hennes)
Rocky Mtn. Way/Joe Walsh
All I Know/Art Garfunkel

CJBK LONDON
(Jerry Stevens)
Painted Ladies/Ian Thomas
Just You & Me/Chicago
Why Me/Kris Kristofferson

CJME REGINA
(H. Hart Kirch)
Top Of The World/Carpenters
Photograph/Ringo Starr
We May Never Pass/Seals & Crofts
Liza/Joey Gregorash

CHED EDMONTON
(Wayne Bryant)
Midnight Train to Georgia/Gladys Knight
Pretty Lady/Lighthouse
The Badger's Song/Bobby G. Griffith
Fly Me High/Ken Tobias
China Grove/Doobie Bros.

CHLO ST. THOMAS/LONDON
(Bob Williams)
All I Know/Art Garfunkel
Hurricane of Change/Murray McLauchlan
We're An American Band/Grand Funk (LP)

CKOC HAMILTON
(Nevin Grant)
Always Be Your Fool/Les Zaiser
Goodbye Yellow Brick Road/Elton John

CKOM SASKATOON
(Michael Christie)
Photograph/Ringo Starr
Friends/Bette Midler
Just You & Me/Chicago

CKY WINNIPEG
(Bob Gibbons)
All I Know/Garfunkel
Last Kiss/Wednesday
Knocking on Heaven's Door/Bob Dylan
Paper Roses/Marie Osmond
Heartbeat/DeFranco Family

Pretty Lady/Lighthouse
Painted Ladies/Ian Thomas

CKCK REGINA
(Ken Sebastian Singer)
Yes We Can Can/Pointer Sisters
Basketball Jones/Cheech & Chong

CFRW WINNIPEG
(Bob Quinn)
Pretty Lady/Lighthouse
It Wouldn't Have Made Any Diff./Tom M.

CKGM MONTREAL
(Lee Murray)
Rocky Mountain Way/Joe Walsh
All I Know/Art Garfunkel
Higher Ground/Stevie Wonder

CFGO OTTAWA
(Ric Allen)
Paper Roses/Marie Osmond
Space Race/Billy Preston
Pretty Lady/Lighthouse
Painted Ladies/Ian Thomas
A Fool Like You/Eric Anderson

CKXL CALGARY
(Greg Haraldson)
Knockin' on Heaven's Door/Bob Dylan
Jesse/Roberta Flack
Painted Ladies/Ian Thomas

The Programmers **BREAKOUT MARKET ADDITIONS**

CFJC KAMLOOPS
(Barry Bergh)
Kingston/Joe Probst
Photograph/Ringo Starr
The Most Beautiful Girl/Charlie Rich
Paper Roses/Marie Osmond
Last Kiss/Wednesday
Thank God He's A Stranger/Bob Ruzicka
Friends/Bette Midler

CKRD RED DEER
(Doug Fix)
I Got A Name/Jim Croce
We May Never Pass This Way/Seals & Crofts
Pretty Lady/Lighthouse
Ooh What a Feeling/Johnny Nash

CHEC LETHBRIDGE
(John Oliver)
Goodbye Yellow Brick Road/Elton John
Top of the World/Carpenters
This Time/Tower Power
Jesse/Roberta Flack
I Can't Explain/Yvonne Elliman
Thank God He's A Stranger/Bob Ruzicka

CJJC SAULT STE. MARIE
(Lou Turco/Art Osborne)
Pretty Lady/Lighthouse
You Can Get It/Jimmy Cliff
Jesse/Roberta Flack
Friends/Bette Midler
Painted Ladies/Ian Thomas
Last Kiss/Wednesday

Young man (28) - ten years direct sales experience - graduate of Radio and Television Arts - seeking employment in the record industry or allied fields in sales or promotion. Write RPM - Box 1410 - 6 Brentcliffe Rd. Toronto M4G 3Y2

CKLC KINGSTON
(Gary Parr)
Basketball Jones/Cheech & Chong
Rubber Bullets/Ten CC
Pretty Lady/Lighthouse
Goodbye Yellow Brick Road/Elton John

The Programmers **POP MUSIC ADDITIONS**

CKBB BARRIE
(Ken Trew)
Paper Roses/Marie Osmond
Most Beautiful Girl/Charlie Rich
Since I Don't Have You/Lenny Welch
Love Is All/Engelbert Humperdinck

CJGX YORKTON
(Ron Waddell)
Sitting Poor Man's Throne/Copper Penny
My Maria/B.W. Stevenson
Clouds/David Gates
I Can't Believe/Bobby Vinton
Good Life/Dionne Warwick
Ghetto Child/Spinners
In Midnight Hour/Cross Country
Treasure Song/Bob McBride
Wish I Was A Plane/Laurie Bower Singers
Half-Breed/Cher
The Hurt/Cat Stevens
Muskrat Love/America

CFRB TORONTO
(Art Collins)
I Need Song/Jim Vining
We Are All Of Us/Lady & Gentlemen

CKEY TORONTO
(Gene Kirby)
LP's
J'ai Rencontre L'Homme/Paul Mauriat
Pisces Rising/Bells
Only Hits/Ventures

45's
Beautiful Land/Vic Damone
Good Life/Dionne Warwick
Talkin' With My Lady/Johnny Duncan
My Love/Tony Bennett

CHML HAMILTON
(Johnny Murphy)
Song For Anna/Herb Ohta
For Old Time's Sake/Elvis Presley
Jesse/Roberta Flack
Top Of The World/Carpenters
I Can't Last A Day/Maureen McGovern
Plastic Trains/Susan Raye
Playing Travelling Show/Lady & Gentlemen
Could You Ever Love Me/Gary & Dave
If You've Got Time/Brook Benton(LP)
Spread My Wings/Bobby Goldsboro (LP)
Rainbow Ride/Jerry Reed (LP)
Love Unending/Charlie Pride (LP)

CKRD RED DEER
(Doug Fix)
Sing About Love/Lynn Anderson
I Wish I Was an Airplane/Laurie Bower Singers
The Most Beautiful Girl/Charlie Rich

CHEC-FM LETHBRIDGE
(John Oliver)
All I Know/Garfunkel
Knockin' On Heaven's Door/Bob Dylan
Why Me/Kris Kristofferson
Paper Roses/Marie Osmond

CFQC SASKATOON

(Lee Silversides)
 Jesse/Roberta Flack
 Why Me/Kris Kristofferson
 That's Why You Remember/Kenny Karen
 Rhapsody in Blue/Deodato
 The Badger's Song/Bobby G. Griffith
 Cherry Wine/Morning Haze
 Professor Longhair/David Clayton-Thomas
 Pretty Lady/Lighthouse
 West Coast Woman/Painter
 O Lucky Man/Alan Price

The Programmers PICKS & PLAYS

CKBB BARRIE
 (Jaan Kalmes)
 Do Do/Flag
 Power To All Our Friends/Cal Dodd
 I'll Have To Go Away/Skylark
 Fly Me High/Tobias
 All I Know/Art Garfunkel
 Baby Wanna Boogie/5 Man Elec. Band

CJCJ WOODSTOCK N.B.

(Ted Hayward)
 Raised On Rock/Elvis Presley
 Tonight/Raspberries
 Such A Night/Dr. John
 I'm Going Home/Ten Years After
 Jesse/Roberta Flack

CKCM/CKGA NEWFOUNDLAND

(Kevin McGowan)
 Higher Ground/Stevie Wonder
 Last Kiss/Wednesday
 Loving Arms/Dobie Gray
 Country Sunshine/Dottie West
 I Wish (You Had Stayed)/Brian Collins
 Sweet Gypsy Rose/Wild Wood Boys
 What Got To You/Ray Griff
 I'm Your Woman/Jeanne Pruett

CKNB CAMPBELLTON

Jesse/Roberta Flack
 Friends/Bette Midler
 Rocky Mtn. Way/Joe Walsh
 Pretty Lady/Lighthouse
 Make My Life Brighter/Chester
 You've Never Been This Far/C. Twitty
 Summer/Bobby Goldsboro
 Ashes To Ashes/5th Dimension
 Last Thing On My Mind/Neil Diamond
 I'll Have To Go Away/Skylark

CJOK FT. McMURRAY

(John Shields)
 The Badger's Song/Bobby G. Griffith
 Pretty Lady/Lighthouse
 This Time It's Real/Tower Power
 Loving Arms/Kris and Rita (LP)

**PROMOTION MAN - WANTED
 BY CKLC KINGSTON**

The person we're looking for will be responsible for co-ordinating all station promotions, working with all departments within the station, and getting involved with the community.

A challenging position and an important one; the promotion manager must be a self starter a well organized person who can look after details, and get along well with people. Experience in production and deejay work is a must; experience in promotion, sales or advertising would be an asset.

Send tape and resume to: Gary Parr,
 Program Director, Radio Station CKLC,
 Box 1380, Kingston, Ontario K7L 4Y5

**The Programmers CAMPUS
 ADDITIONS**

U of TORONTO RADIO

(Katherine Willson)
 Consider the Heart/Tony Kosinec
 Travelling Days/JSB Band
 A Second/A Foot in Coldwater
 '73/Mark-Almond
 Get Your Dog Off Me/Beggars Opera
 Round One/Scrubaloe Caine
 Mott/Mott the Hoople
 Deliver the Word/War
 New Songs for Old Friends/Tom Paxton

CHMR-MOHAWK/HAMILTON

(Blair Burrough)
 Friends/Bette Midler
 I'm Going Home/Ten Years After
 Angie/Rolling Stones
 No Tears (In The End)/Roberta Flack

RADIO SHERIDAN/OAKVILLE

(Bob Ansell)
 Les Hombres/Z.Z. Top
 Unlucky Boy/Chicken Shack
 Mr. Jones/Elvin Jones
 Sassy Soul Strut/Lou Donaldson
 Main Street People/Four Tops
 Second Album/A Foot in Cold Water
 Sonoma/Sonoma
 Hank Wi Ison's Back/Leon Russell
 Privilege/Cantata Canada
 Get Your Dog Off Me/Beggars Opera
 Hello Hello/Sopwith Camel
 The Living World/Various Artists

CHBR HUMBER COLLEGE/TORONTO

(Connie Read)
 Dance A Little Step/Mashmakan
 Sitting on a Poor Man's/Copper Penny
 Knockin' on Heaven's Door/Bob Dylan
 Higher Ground/Stevie Wonder
 I'm Goin' Home/Ten Years After
 China Grove/The Doobie Brothers
 Free Ride/The Edgar Winter Group
 Ramblin' Man/Allman Brothers
 Pretty Lady/Lighthouse

RADIO BROCK/ST. CATHARINES

(Ralph Doyle)
 LPs
 Brothers and Sisters/Allman Brothers
 Bachman Turner Overdrive
 Fantasy/Carole King
 Dark Side of the Moon/Pink Floyd
 You Broke My Heart/Spooky Tooth
 Tres Hombres/Z.Z. Top
 Chicago VI/Chicago

45s

Angie/Rolling Stones
 Another Way Out/Brave Belt
 All I Know/Art Garfunkel
 Sunshine Road/Frankenstan
 Saturday Night's All Right/Elton John
 This Time It's Real/Tower of Power

**The Programmers FM
 ADDITIONS**

CJOM-FM WINDSOR

(Leslie Sole)
 Full Moon/Kris & Rita
 Crazy Eyes/Poco

Sweet Freedom/Uriah Heep
 Goat's Head Soup/Rolling Stones
 3 Plus 3/Isley Bros.

45's

Screw You/Goodbye Yellow/Elton John
 West Coast Woman/Painter
 Photograph/Ringo Starr
 Oh No Not My Baby/Rod Stewart
 Redneck Friend/Jackson Browne
 You Got Me Anyway/Sutherland Bros.
 Midnight Train To Georgia/Gladys Knight

**The Programmers COUNTRY
 ADDITIONS**

CKAY DUNCAN

(Matti Anttila)
 Plastic Trains/Susan Raye
 Crazy Arms/Joe St-Denis
 The Prisoner/Shannon Two-Feathers
 Eagle on the Mountain/Hummingbirds
 Carpenter of Wood/Cliff Edwards
 Country Hookah/Comox

CJCJ WOODSTOCK

(Charlie Russell)
 Too Many Memories/Joe Firth
 It Takes Time/Dave Dudley
 Wrap Your Love Around Me/M. Montgomery
 You Really Haven't Changed/Johnny Carver
 I'm Your Woman/Jeanne Pruett
 Plastic Trains/Susan Raye
 Sing About Love/Lynn Anderson

CKCL TRURO

(Rod Mackey)
 Don't Give Up on Me/Jerry Wallace
 Eulogy/Ralph Carlson
 I'd Like to Be/Con Archer
 I'm Your Woman/Jeanne Pruett
 One Night Stand/Patti MacDonnell
 The Sun is Shining/Earl Richards
 Too Far Gone/Joe Stampley
 The Farmers Song/George Hamilton IV
 What Got To You/Ray Griff
 You Haven't Changed/John Carver

CKBB BARRIE

(Jack Jacob)
 Ridin' My Thumb/Johnny Rodriguez
 I Need Somebody Bad/Jack Greene
 Can't Believe It's Over/Skeeter Davis
 Would You Still Love Me/Ben Peters
 Can't Sit Still/Patti Page
 I'd Like to Be/Con Archer
 You Do It Again/Sharon Lowness
 Forget Me Honey/Country Odyssey
 Copperhead/Jerry Foster
 Kindly Keep It Country/Hank Thompson

CFAC CALGARY

(Larry Kunkel)
 Cockroach Stomp/Misty & Jack
 I'm Your Woman/Jeanne Pruett
 Ramblin' Man/Allman Bros.
 Carry Me Back/Statler Bros.
 Second Cup of Coffee/Geo. Hamilton IV
 Little Girl Gone/Donna Fargo
 I'll Never Break Chains/T. Overstreet
 Ballad of Don Messer/Doug Lewis
 Too Many Memories/Joe Firth
 You're Wearin' Me Down/Kenny Price
 Bad Bad Cowboy/Tompall & Glaser Bros.
 Ain't It Funny/Wayne Vold
 Carpenter of Wood/Cliff Edwards
 Devil Is A Woman/Brian Shaw

Oh Oh I'm Falling/Eddy Arnold
Allegheny/June & Johnny Cash
Too Many Irons/Carroll Baker
Till Sunrise/Jeanne Sweeney
Sing About Love/Lynn Anderson

CFGM TORONTO

(Dave Johnson)

Little Girl Gone/Donna Fargo
Ridin' My Thumb/Johnny Rodriguez
Broad Minded Man/Jim Ed Brown
We're Gonna Hold On/Jones & Wynette
I'll Never Break These Chains/T. Overstreet
Carpenter of Wood/Cliff Edwards
Sing About Love/Lynn Anderson
Little Annie Brown/Dallas Harms
Carry Me Back/Statler Bros.
Second Cup of Coffee/Geo. Hamilton IV
Guitars, Bars & Music/Johnny Gold
Country Sunshine/Dottie West
I'd Like to Be/Con Archer

CFOX MONTREAL

Rednecks, White Sox/Johnny Russell
Riding My Thumb/J. Rodriguez
Broadminded Man/Jim Ed Brown
We're Gonna Hold On/Jones & Wynette
Too Far Gone/Joey Stampley
Til The Water Stops/Billy C. Craddock
Plastic Planes/Susan Raye
You Know Who/Bobby Bare
Paper Roses/Marie Osmond
The Prisoner/Shannon Two-Feathers
Cardboard Cowboys/Bob Ruzicka
Country Sunshine/Dottie West
Un Petit Pas De Danse/Andre Foy
I'm Your Woman/Jeanne Pruett
Je Vais Frapper/R. Simard
Sing About Love/Lynn Anderson
Carpenter of Wood/Cliff Edwards
Most Beautiful Girl/Charlie Rich
I'd Like to Be/Con Archer
Broomstick Horse Cowboy/Sharon Lowness

CJGX YORKTON

(Ron Waddell)

Your Sweet Love/Jimmy Dean
Empty Closets/Linda Brown
Country Sunshine/Dottie West
Memory Ain't Enough/Jerry Lee Lewis
Wrap Your Love Around/Melba Montgomery
The Devil Is A Woman/Brian Shaw

CFFM KAMLOOPS

(Jim Zack)

Tweedle Dee Dee/Helen Cornelius
Your Sweet Love/Jimmie Dean
Dry The Tears/Tony White
Allegheny/June & Johnny Cash
Sad Songs/Fred McKenna
Second Cup of Coffee/Geo. Hamilton IV

CKLW-FM WINDSOR

(Ron Foster)

Carpenter of Wood/Cliff Edwards
Forget Me Honey/Country Odyssey
Be Certain/Terry Lane
Stay All Night/Willie Nelson
Amazing Love/Charlie Pride
I'll Never Break These Chains/Overstreet
Most Beautiful Girl/Charlie Rich
California Blues/Compton Bros.
Sawmill/Mel Tillis

CJOB-FM WINNIPEG

Country Sunshine/Dottie West
You Really Haven't Changed/Johnny Carver
Send A Little Love My Way/Anne Murray
Amanda/Don Williams
Kindly Keep It Country/Hank Thompson

Plastic Trains/Susan Raye
Love Can Bless the Soul/Ian Tyson

CKRD-FM RED DEER

(Danny Teed)

The Farmer's Song/George Hamilton IV
NCB Man/A Band Called George
Warm Love/Don Gibson & Sue Thompson
I'll Never Sing You a Sad Song/Judy Lynn
California/Tapestry
Allegheny/June & Johnny Cash

The Programmers **TRIBAL DRUM**

New 9-Midnight jock at CKGM Montreal is Tom Watson.

Underground paper Earth News, reports on the latest broadcasting endeavour in Detroit. It is a pirate radio station using the (un-registered) call letters WLSD and WFAG and transmitting with 100 watts AM. The head of the operation says he expects to change to the FM band and use a truck moving throughout the city to broadcast from. FCC staffers say they'll be looking to have \$10,000 fines and one-year jail terms imposed on the broadcasters, if they catch them.

Note to on-air jocks from Art Garfunkel: don't use Art, just my last name. This is what the man told Columbia recently, for advertising, promotion and label printing purposes. He's just Garfunkel now.

Watch for Elton John's new "Goodbye Yellow Brick Road" album to be fighting with the Rolling Stones album for No. 1 spot. The battle will be pretty hot by the end of October.

The current CKWW Windsor program and music director is Jimmy Allen. He works under John MacKey, general manager of the Geoff Stirling AM/FM station.

Don Slade, longtime morning man at CKRC Winnipeg is now with adult traditional leader CJOB. He is doing sales promotion and a little bit of airwork.

New CKY Winnipeg music director is Bob Gibbons.

CJBK mounting some pretty impressive information features these days to compete with long-time information leader CFPL in the London market. Latest CJBK move is the 8AM "Michael-Keele Report" with Lorne Michael and Tim Keele. The pair take about twelve key stories daily and do a commentary newscast, adding colour and personal notes of their own. Michael is one of only five Canadian journalists to accompany PM Trudeau on his current China tour, and will still be doing his daily 8AM thing by telephone. Meantime, Tim Keele is the new host of CJBK's "Focus" from 9-11AM. You might have read about the show in the latest Broadcaster, but that information was out of date. The program is now a human relations show, with topics changed weekly. Emotions, and other women-oriented topics are featured in an entertaining/educational form.

CHLO St. Thomas/London lineup: 6-9AM Rich night. Dan O'Neil does the swing shift.

Greven; 10AM-2PM (PD) Chuck Azzarello; 2-7PM Dave Tollington; 7-Midnight Bob Williams; Midnight-6AM Bob Dickson. Music chores are handled by Azzarello and Tollington with an assist from Williams. The music format is contemporary with emphasis on album material. Hottest phone grabbers this week are for cuts from the Joe Walsh album. Following this in response are Allman Bros. Jethro Tull, Led Zeppelin and Pink Floyd.

New Canadian gag service on the scene: The Funny Pages. Priced for small/medium markets, 24 pages each month. Write for more information to: Bob J. Gentry, The Funny Pages, 2744 Graham St. Victoria, B.C. (604) 383-3782.



CJBQ Belleville general manager Frank C. Murray has announced a promotion for Peter Thompson, formerly the station's music director. He is now the new program director and will also retain music programming duties.

Elsewhere in this issue there is a news story on Footprint Productions' new Elton John Story". CJOM-FM Windsor just finished running the story and apparently liked it very much. A more human pace than most rock radio documentaries and more listenable and entertaining, was how CJOM manager, Steve Harris, put it.

Nevin Grant, music director and assistant PD of CKOC Hamilton, did a spot on Jim Croce on his regular "In Touch With Today" feature. The mini-remembrance (Nevin met Croce earlier this year) touched on the big-hearted man's character and musical stories he spun. It ran at the usual 4PM time on CKOC as well as on sister stations CKRC Winnipeg and CKCK Regina. RCA reports renewed orders for Croce's latest "Life And Times" ABC album, plus his first "Don't Mess With Jim" album as well as his just released "I Got A Name" set, in the wake of Croce's airplane death.

New CKGM Montreal news director is Lee Marshall from CKLW. New on-air lineup: Ralph Lockwood 5:30AM-9AM; Mike Williams 9-Noon; (MD) Lee Murray Noon-3PM; Donny Burns 3-6PM; new jock Chuck Morgan (from KSEA San Diego) 6-9PM; Mark Edwards 9-Midnight; and Dave Cannon all night. Dan O'Neil does the swing shift.

The
ProgrammersPOP MUSIC
PLAYLIST

- 1 1 LOVES ME LIKE A ROCK
Paul Simon/Columbia 45907/H
- 2 4 HALF-BREED
Cher/MCA 40102/J
- 3 2 DELTA DAWN
Helen Reddy/Capitol 3654/F
- 4 8 LOVING ARMS
Dobie Gray/MCA 40100/J
- 5 3 SAY HAS ANYBODY SEEN
MY SWEET GYPSY ROSE
Dawn/Bell 45-374X/M
- 6 10 SEND A LITTLE
LOVE MY WAY 
Anne Murray/Capitol 72704/F
- 7 14 ASHES TO ASHES
Fifth Dimension/Bell 45380/M
- 8 6 TOUCH ME IN THE MORNING
Diana Ross
Tamla Motown M772L/V
- 9 9 BELIEVE IN HUMANITY
Carole King/Ode 66035/W
- 10 17 THE SINGER 
Bells/Polydor 2065 196/Q
- 11 18 LITTLE BIT BRIGHTER 
Chester/Celebration 2078/X/M
- 12 24 MY MARIA
B.W. Stevenson/RCA 0030/N
- 13 13 GOODBYE MAMA 
Dave Nicol
Columbia C4-4013/H
- 14 20 COULD YOU EVER LOVE ME 
Gary & Dave/Axe 10/K
- 15 22 SUMMER (The First Time)
Bobby Goldsboro
United Artists 251/U
- 16 5 HOW CAN I TELL HER
Lobo/Big Tree 16004X/M
- 17 27 RHAPSODY IN BLUE
Deodato/CTI 6029
- 18 7 LIVE & LET DIE
Paul McCartney/Apple 1863/F
- 19 16 ALL THINGS COME FROM GOD 
Tony Kosinec/Smile 134/K
- 20 11 MORNING AFTER
Maureen McGovern
20th Century 2010/T
- 21 15 MILLION TO ONE
Donny Osmond/MGM K 14583/Q
- 22 12 IT WOULDN'T HAVE MADE 
ANY DIFFERENCE
Tom Middleton/Columbia C4-4002/H
- 23 49 LET ME IN
Osmonds/Kolob K 14617/Q
- 24 25 CHERRY WINE 
Morning Haze/Kot'ai 155/K
- 25 32 BADGER'S SONG 
Bobby G. Griffith
Ranwood R 951X/M
- 26 30 SIMPLE LIFE 
Valdy/Haida HS 107/W
- 27 31 THE HURT
Cat Stevens/A&M 1418/W
- 28 42 HAPPY DREAMER 
Jack Cornell/RCA 75-1130/N
- 29 19 CARRY ON 
Cliff & Anne Edwards
Polydor 2065 194/Q
- 30 38 MUSKRAT LOVE
America/Warner Bros. 7725/P
- 31 36 YOU'VE NEVER BEEN
THIS FAR BEFORE
Conway Twitty/MCA 40094/J
- 32 47 I'M COMING HOME
Johnny Mathis
Columbia 4-46908/H
- 33 43 SPENDING MY TIME 
Chad Allan/GRT 1239-56/T
- 34 56 IN THE MIDNIGHT HOUR
Cross Country/Atco 6934/P
- 35 21 CLOUDS
David Gates/Elektra 45857/P
- 36 26 ISN'T THAT SO 
Jesse Winchester
Bearsville 3601/P
- 37 23 GET DOWN
Gilbert O'Sullivan/Mam 3629/K
- 38 44 TREASURE SONG 
Bob McBride/Capitol 7296/F
- 39 39 SITTING ON A POOR 
MAN'S THRONE
Copper Penny/Sweet Plum SPL9914/K
- 40 29 NASHVILLE
Ray Stevens/Barnaby 5020
- 41 37 YOU WERE ALWAYS THERE
Donna Fargo/Dot 17460X/M
- 42 48 READY AND WILLING 
Peaches/Periwinkle PER 3708
- 43 64 FAREWELL ANDROMEDA
John Denver/RCA 0067/N
- 44 46 MEANT TO BE WITH ME 
Mercury Brothers/RCA 0001/N
- 45 34 GYPSY DAVY
Arlo Guthrie/Reprise 1158/P
- 46 35 WE ARE ALL OF US 
Michael Vincent/Atlantic 40001/P
- 47 33 DIAMOND GIRL
Seals & Crofts
Warner Bros. 7708/P
- 48 28 BONGO ROCK 
Incredible Bongo Band
Pride 1015/Q
- 49 41 ONE TIN SOLDIER 
Original Caste/Bell GT49/M
- 50 50 FIND YOURSELF A BOY 
Tammy Rafferty
Periwinkle 3702
- 51 62 YOU'RE THE BEST THING THAT
EVER HAPPENED TO ME
Ray Price/Columbia 4-45889/H
- 52 74 KNOCKIN' ON HEAVEN'S DOOR
Bob Dylan/Columbia 4-45913/H
- 53 70 VADO VIA
Drupi/A&M AMX-351-S/W
- 54 45 BUT TOMORROW THERE'S
ANOTHER DAY 
Hank Smith/Quality 2069X/M
- 55 66 THE LAST THING ON MY MIND
Neil Diamond/MCA 40092/J
- 56 85 PAPER ROSES
Marie Osmond/MGM 14609/Q
- 57 65 WELCOME HOME
Peters & Lee/Phillips 40729
- 58 69 CARPENTER OF WOOD 
Cliff Edwards/Polydor POL 681M/Q
- 59 59 CALIFORNIA 
Tapestry/Polydor 2065 204/Q
- 60 76 WAS A SUNNY DAY
Josh/Bell 1739/M
- 61 61 LOVE CAN BLESS THE
SOUL OF ANYONE 
Ian Tyson/A&M AMX344/W
- 62 55 HIGHWAY DRIVING 
Alabama/Smile 103/K
- 63 72 FREEDOM FOR THE STALLION
Hues Corporation/RCA 0900/N
- 64 63 EVERYONES' AGREED THAT
EVERYTHING WILL TURN OUT FINE
Stealers Wheel/A&M 1450/W
- 65 90 GRAPEFRUIT JUICY FRUIT
Jimmy Buffet/Dunhill 4359/N
- 66 78 RAMBLIN' MAN
Allman Brothers Band
Capricorn CPR0027
- 67 52 TOP OF THE WORLD
Lynn Anderson
Columbia 4-45893/H
- 68 68 WHERE IS THE LOVE
Sergio Mendes/Bell 1745/M
- 69 53 TOUCH ME
Lisa/Polydor 2065 182/Q
- 70 40 YESTERDAY ONCE MORE
Carpenters/A&M 1446/W
- 71 91 ANGIE
Rolling Stones
Rolling Stones S19105/P
- 72 83 GHETTO CHILD
The Spinners/Atlantic 2973/P
- 73 75 HIGHER GROUND
Stevie Wonder
Tamla Motown T54235/V
- 74 82 LOVE IS COMING 
A Foot in Coldwater
Daffodil DFS 1040/F
- 75 94 JESSE
Roberta Flack
Atlantic 45-2982/P
- 76 95 MIDNIGHT TRAIN TO GEORGIA
Gladys Knight/Buddah 383/M
- 77 ALL I KNOW
Art Garfunkel
Columbia 45926/H
- 78 77 WHEN BOUZOUKIS PLAYED
Vicky/RCA 75-1126/N
- 79 73 MY HAPPY SONG 
Tommy Graham/Capitol 72706/F
- 80 81 WALKING ON BACK 
Edward Bear/Capitol 72709/F
- 81 67 NEXT DOOR NEIGHBOUR'S KID
Jud Strunk/MGM 14572/Q
- 82 89 THE MOST BEAUTIFUL GIRL
Charlie Rich/Epic 5-11040/H
- 83 79 KID STUFF
Barbara Fairchild/Columbia 4-45903/H
- 84 96 WHY ME
Kris Kristofferson
Monument 8571/H
- 85 88 HEARTBEAT IT'S A LOVEBEAT
The DeFranco Family
20th Century 1209-2030-T
- 86 84 GET ON WITH YOUR LIVIN'
Dean Martin/Reprise 1166/P
- 87 87 AS TIME GOES BY
Nilsson/RCA 0039/N
- 88 93 (A SONG FOR) THE NEW WORLD
Miguel Rios/A&M AM-347-W
- 89 92 I'LL HAVE TO GO AWAY
Skylark/Capitol 3661/F
- 90 99 FLY ME HIGH 
Ken Tobias/MGM K-14634/Q
- 91 86 I NEVER LOVED YOU 
Alan Coates/A&M AMX-348/W
- 92 TOP OF THE WORLD
Carpenters/A&M 1468/W
- 93 98 SHIDDLE-EE-DEE
Clint Holmes/Epic 5-11033/H
- 94 97 LET ME BE THERE
Olivia Newton/John/MCA 40101/J
- 95 100 YES WE CAN CAN
Pointer Sisters
Blue Thumb 229/M
- 96 WE MAY NEVER PASS
THIS WAY AGAIN
Seals & Crofts/Warner Bros. 7740/P
- 97 FRIENDS
Bette Midler/Atlantic 2980/P
- 98 FOR OLD TIMES SAKE
Elvis Presley/RCA 0088/N
- 99 I GOT A NAME
Jim Croce/ABC 11389/N
- 100 NEXT PLANE BACK HOME 
Emily Quattrin/ZSP C202

CHOW Welland still in an uproar as the building continues to be remodelled to double its size. On-air lineup: Gerry Laing 5-9AM; (PD) Jay Jeffrie 9AM-Noon; Ron Mitchell Noon-3PM; Jim Thompson 3-7PM; Norman B. 7PM-Midnight and Neil Charles Midnight-5AM.

CFOX Montreal, the country station there, has always felt that the road to success in country radio is "modern country" and not "hard country" or traditional country. But there is still a big audience for the older type sounds, as CFOX found out. In their "Battle of The Country Classics" the winner was Hank Williams, and the station promised that a little more Williams will be heard in the future.

Remember Murray The K, the "Fifth Beatle" who helped CHUM-FM Toronto switch from classical to rock in the late sixties? The man who was so big in New York City rock radio for so many years? He has

CHADWICK continued from page 23

for the upper middle class. If contemporary music has more to say to Canadians than classical, then this should be taken into account. We can improve contemporary radio so that it is of high standard rather than ordering it to change so drastically that it is communicating in a way unacceptable to most Canadians.

The "revival" of network radio and radio programs (syndicators are springing up like never before to serve specialized needs of AM and FM programmers) in the States can tell us much about the Canadian programming situation. With the smaller number of radio stations in Canada, the CRTC should be careful in the methods used to force more diverse types of programs onto the airwaves.

Music is now the backbone of FM radio. Music should remain, to attract the listener, and additional structuring of information and programming done to "widen his mind" as the CRTC puts it. But the Commission should recognize that many programs will be short features of ten minutes or less, and longer blocks of several hours will have a good percentage of music content.

Maybe the only distinction the CRTC should make is between a program and a music format, and ask stations to show how each hour or piece of content fits either the "program" category or "rolling format" category. We already have CBC AM and FM radio; let's see what other new program forms we can create. The creative possibilities are endless if the CRTC keeps an open mind. On the other hand, it would be very easy for the Commission to impose rigid rules that would restrict programming to narrow appeal. It will be interesting to see what happens.

AVAILABLE IMMEDIATELY

Dave King - Five years experience.
Contemporary D.J.
Creative production man.
Call (403) 346-7996 or write:
Dave King
38 Les' Trailer Park
Red Deer, Alberta.

apparently filed for bankruptcy recently with assets of \$772 and debts of \$170,478.

Listeners to Max Ferguson's new CBC Radio season this year might notice a bit of a voice difference in Ferguson's 3:30PM broadcasts. He had a throat operation over the summer, and also gave up cigarettes.

Interesting to note that the morning men on Toronto and Vancouver progressive stations are both over 30. Alan Garr does the thing on CKLG-FM in Vancouver and Peter Griffin on CHUM-FM Toronto. Garr has been tagged by some newspapers as "a well-known hippie" who reportedly is a mixture of hip and straight ideas. On the morning show he takes phone calls, but differently from usual talk formats, since "good vibes" are uppermost and some callers even give names and phone numbers. Live coverage of events and general creative radio are also to be found in CKLG-FM's mornings. In Toronto, Griffin is one of the most aware broadcasters ever to approach the age of forty. He is quick-witted, knowledgeable, and totally human in his presentation. Both jocks play "light progressive rock" or whatever you want to call it, since acid sounds are unpalatable at 8AM.

All departments of Winnipeg's CFRW AM/FM are now into the new building which is actually the old CKY building before that station departed for a new Polo Park TV/radio complex.

The radio show "Dick Clark--20 Years of Rock and Roll" is now available. It lasts six hours, and plays numerous outstanding hits as well as featuring many interviews and actualities. Nine minutes of commercial availabilities each hour. For further information, write: Joel Cohen, Avenue of America, 750 Supertest Road, Downsview, Ont. Stations already signed up for the program include CKFH Toronto and CKCY Sault Ste. Marie.

New promotion manager at CHAM Hamilton is Terry McPhail (Noon-3PM jock). Balance of lineup has Skip Dewling 5:30AM-9AM; (MD) Greg Stewart 9AM-Noon; Ron Baptist 3-7PM; Gary Aube 7PM-Midnight; Brian Wood Midnight-5:30AM. Weekends are handled by Jason Clarke and John Gryde and the PD is Don Aylesworth.

Dave Lennick, music director of CKLB Oshawa, has moved over to sister CKQS-FM. John Hinnen, CKLB 6-11PM jock, is the new MD. Balance of lineup is Al Kingdon 6-9AM; Dave Shrigley 9-Noon; Ron Folk Noon-3PM; Ed Lesse 3-6PM; and Dick Doyle 11PM-6AM.

The Programmers HELP!

Contemporary MOR air talent required for station near Toronto. Tapes and resumes to Scott Cameron, CHIC, 2 Allen Street, Brampton, Ont.

Attention program directors: this column is here to help you find staff for your station. No charge to list your job vacancies. Call Dave Chadwick at (416) 425-0257. Most PD's we've talked to say that a mention in RPM gets them more tapes from experienced

people than any other tip sheet they've advertised in.

Rock jock with eight years experience seeking rock airshift in medium to major market. Currently employed in two-million-plus market. Contact Dave Chadwick at The Programmers, (416) 425-0257.

Morning man required for CKOX Woodstock who can also take on music director duties. Station looking for a dependable communicator who is looking to settle down in a nice Southwestern Ontario market for awhile. Tape and resume to Gord Butler, PD, CKOX, Box 100, Woodstock, Ont.

Contemporary station requires expert production engineer with solid experience. Send tapes and resumes to PD Jim Jackson, CFGO, 140 Wellington St. Ottawa, K1P 5A2.

Broadcaster with news director experience in large markets (CHUM Toronto, CKOY Ottawa, etc.) and other varied experience in talk shows and TV, is seeking news or talk position in medium to large city. Excellent air presentation and original ideas. Contact Mac Lipson at 96 Church St., Richmond Hill, Ont. Phone (416) 884-9439.

DICE GAME BEGINS FOR RYERSON'S CJRT

The political race is now in the home stretch to decide the future of the low-power Toronto FM station CJRT formerly operated by Ryerson Polytechnical Institute. Since both CJRT's interim emergency budget and its non-renewable FM licence expire early in 1974, final arrangements to put the CJRT house in line with CRTC requirements are immediately required.

One proposal sees the Ontario Educational Communications Authority, operator of provincial education station channel 19 in Toronto, absorbing the Ryerson FM station and restoring the "Open College" credit courses. The other alternative is proposed by a committee of Toronto citizens headed by Conservative MPP Margaret Scrivener.

The Ryerson station would be handed over to a non-profit, citizen-run foundation with part governmental and part private financing. The station would sell program sponsorship but only allow the companies one mention at the beginning and end of the broadcast. The Ontario government would have to supply the balance, with no strings attached. This latter proposal would seem to allow for the retention of "fine arts" programming where the OECA plans involve strictly educational programming.

Where politics and the arts mix, the results are never certain. But it now looks sure that Premier William Davis' government is about to become involved in the FM radio field. The method of entry to be used seems to be the only unfinished detail.

ANNOUNCER/OPERATOR

looking for position, any location considered. Over six months previous experience including music responsibilities. Strong on voice imitations and characterizations for commercial production and programming. Some facility with French. Tape and resume on request. Write: "Announcer" - 724 Glasgow St. London, Ontario N5Y 1V7.

The
ProgrammersCOUNTRY
PLAYLIST

- 1 1 YOU'VE NEVER BEEN THIS FAR
Conway Twitty/MCA 40094/J
- 2 3 BLOOD RED AND GOIN' DOWN
Tanya Tucker/Columbia 4-45892/H
- 3 5 YOU'RE THE BEST THING
Ray Price/Columbia 4-45889/H
- 4 2 THE CORNER OF MY LIFE
Bill Anderson/MCA 40070/J
- 5 4 DARLING YOU CAN ALWAYS
COME BACK HOME
Jody Miller/Epic 5-11016/H
- 6 15 KID STUFF
Barbara Fairchild
Columbia 4-45903/H
- 7 6 EVERYBODY'S HAD THE BLUES
Merle Haggard/Capitol 3641/F
- 8 7 IF TEARDROPS WERE PENNIES
Porter Wagoner/Dolly Parton
RCA 0981/N
- 9 17 REDNECKS, WHITE SOX &
BLUE RIBBON BEER
Johnny Russell/RCA 0021/N
- 10 10 SEND A LITTLE LOVE MY WAY
Anne Murray/Capitol 72704/F
- 11 13 OPEN UP YOUR HEART
Roger Miller/Columbia C4-45873/H
- 12 11 I CAN'T BELIEVE IT'S OVER
Skeeter Davis/RCA 74-0968/N
- 13 25 YOU REALLY HAVEN'T CHANGED
Johnny Carver/ABC 11374
- 14 20 I USED IT ALL ON YOU
Nat Stuckey/RCA 74-0973/N
- 15 14 I HATE YOU
Ronnie Milsap/RCA 74-0969/N
- 16 22 RIDIN' MY THUMB TO MEXICO
Johnny Rodriguez/Mercury 73416/Q
- 17 23 CAN I SLEEP IN YOUR ARMS
Jeannie Seely/MCA 40074/J
- 18 32 JUST WHAT I HAD IN MIND
Faron Young/Mercury 73403/Q
- 19 8 SLIPPIN' AWAY
Jean Shepard/United Artists 248/U
- 20 9 LOUISIANA WOMAN
MISSISSIPPI MAN
Loretta Lynn/Conway Twitty
MCA 40097/J
- 21 18 BUT TOMORROW THERE'S
ANOTHER DAY
Hank Smith/Quality 2069X/M
- 22 16 MR. LOVEMAKER
Johnny Paycheck/Epic 10999/H
- 23 21 HIGHWAY DRIVING
Alabama/Smile 103/K
- 24 27 I WISH YOU HAD STAYED
Brian Collins/Dot 17466
- 25 26 ALL THEM IRONS IN THE FIRE
Carroll Baker/Gaiety G742
- 26 29 MEANT TO BE WITH ME
Mersey Brothers/RCA 0001/N
- 27 19 BLIND JONATHON/
MAKE IT OVER THE HILL
Diane Leigh/Marathon 1087/C
- 28 30 THE PROPHET
Dick Damron/Columbia C4-4007/H
- 29 45 I NEED SOMEBODY BAD
Jack Greene/MCA 40108/J
- 30 28 I CAN'T TELL YOU
John Allan Cameron
Columbia C4-4014/H
- 31 47 WE'RE GONNA HOLD ON
George Jones/Tammy Wynette
Epic 5-11031/P
- 32 12 TRIP TO HEAVEN
Freddy Hart/Capitol 3612/F
- 33 35 LITTLE ANNIE BROWN
Dallas Harms/Columbia C4-4006/H
- 34 41 ARMS FULL OF EMPTY
Buck Owens/Capitol 3688/F
- 35 38 NINETY ACRE FARM
Family Brown
RCA KPBO 0003/N
- 36 49 PAPER ROSES
Marie Osmond/Kolob K 14609/Q
- 37 53 SUNDAY SUNRISE
Brenda Lee/MCA 400107/J
- 38 51 SAWMILL
Mel Tillis/MGM 14585/Q
- 39 55 SATISFIED MIND
Roy Druskey/Mercury 73405/Q
- 40 31 CHAMPLAIN &
ST. LAWRENCE LINE
Orval Prophet/Columbia C4-4008/H
- 41 48 HE
Jim & Don Haggart
Arpeggio ARPS-1002/N
- 42 33 LOVE CAN BLESS THE
SOUL OF ANYONE
Ian Tyson/A&M AMX344-W
- 43 43 NATIONAL PASTIME
Gary Buck/RCA 75-1128/N
- 44 57 WHAT GOT TO YOU
Ray Griff/Dot 17471/M
- 45 24 TOP OF THE WORLD
Lynn Anderson
Columbia 4-45857/H
- 46 46 MY SWEET CAROLINE
Canadian Zephyr/Bronco 2709
- 47 50 SNOWBALL
Humphrey & Dumptrucks
UALA 103F-U
- 48 44 AARON BROWN
Jack Bailey/GRT 1230-59/T
- 49 40 SWEETHEART
Lisle/Bronco BR 2710
- 50 68 BURNING THE MIDNIGHT OIL
Barbara Mandrell
Columbia 4-45904/H
- 51 58 DARLIN'
Dorsey Burnett
Capitol 3678/F
- 52 52 BALLAD OF DON MESSER
Doug Lewis/RCA 75-1131/N
- 53 59 THE PERFECT STRANGER
Freddy Weller/Columbia 4-45902/H
- 54 39 NOTHING EVER HURT ME
George Jones/Epic 5-11006/H
- 55 74 BROAD-MINDED MAN
Jim Ed Brown/RCA 0059/N
- 56 56 HERMAN SCHWARTZ
Stonewall Jackson/MGM 14569/Q
- 57 76 EMPTY CLOSETS
Linda Brown/A&M AMX-350/W
- 58 37 WATERGATE BLUES
Tom T. Hall/Mercury 73394/Q
- 59 36 IT'S A MAN'S WORLD
Diana Trask/Dot 17467/M
- 60 71 DON'T GIVE UP ON ME
Jerry Wallace/MCA 40111/J
- 61 42 OLD BETSY GOES BOING BOING
Hummers/Capitol 3646/F
- 62 79 SWEET GYPSY ROSE
Terry Stafford/Atlantic 4006/P
- 63 75 HANK AND LEFTY RAISED
MY COUNTRY SOUL
Stoney Edwards/Capitol 3671/F
- 64 77 TOO MANY MEMORIES
Joe Firth/Marathon 45-1093/C
- 65 64 ONE STEP FORWARD
TWO STEPS BACK
Roy Payne/RCA 75-1123/N
- 66 37 COUNTRY SUNSHINE
Dottie West/RCA 0072/N
- 67 67 ALGOMA CENTRAL NO. 69
Stompin' Tom Connors
Boot BT 075
- 68 88 MOST BEAUTIFUL GIRL
Charlie Rich/Epic 5-11040/H
- 69 93 PLASTIC TRAINS
Susan Raye/Capitol 3699/F
- 70 83 CARPENTER OF WOOD
Cliff Edwards
Polydor POL681M/Q
- 71 70 COLD MANITOBA RAIN
Gates Lepine/Boot BT078/K
- 72 69 BARROOMS HAVE FOUND YOU
Garland Brady/Countryside 45104/F
- 73 72 YOU WON'T MISS YOUR WATER
Winston James/Marathon 1094/C
- 74 80 IT TAKES TIME
Dave Dudley/Mercury 73404/Q
- 75 85 TOO FAR GONE
Joe Stampley/Dot 17469/M
- 76 34 HANK
Hank Williams Jr./MGM 14550/Q
- 77 60 SHE'S ALL WOMAN
David Houston/Epic 10995/H
- 78 54 QUEEN OF THE SILVER DOLLAR
Doyle Holly/Barnaby 5018/Q
- 79 96 SING ABOUT LOVE
Lynn Anderson
Columbia 4-45918/H
- 80 90 I REMEMBER LOVE
Eddie Chwall/Big Wheel/45-10-06
- 81 61 RIDERS IN THE SKY
Roy Clark/Dot 17458/M
- 82 66 LORD MR. FORD
Jerry Reed/RCA 74-0960/N
- 83 62 BRING BACK MY YESTERDAY
Glen Campbell/Capitol 3669/F
- 84 63 TODAY WILL BE THE FIRST
DAY OF THE REST OF MY LIFE
Lawanda Lindsay/Capitol 3652/F
- 85 89 DREAM PAINTER
Connie Smith/RCA 74-0971/N
- 86 84 SHOES KEEP ON WALKING
"Walkin'" Ben Kerr/Gaiety G744
- 87 97 SECOND CUP OF COFFEE
George Hamilton IV/RCA 0084/N
- 88 91 DOWN HOME IN NEWFOUNDLAND
Hummingbirds/Columbia C4-4022/H
- 89 99 CARRY ME BACK
Stater Brothers
Mercury 73415/Q
- 90 92 I'M GOING BACK (To Lovin' You)
Tony White & Knice n' Ezzie
Columbia C4-4010/H
- 91 95 ROLL IN MY SWEET
BABY'S ARMS
Hank Wilson/Shelter 7336/F
- 92 94 I'M YOUR WOMAN
Jeanne Pruett/MCA 40116/J
- 93 'TILL THE WATER STOPS RUNNIN'
Billy "Crash" Craddock
ABC 11379/N
- 94 100 COLORADO COUNTRY MORNING
Tennessee Ernie Ford
Capitol 3704/F
- 95 YOU KNOW WHO
Bobby Bare/RCA 0063/N
- 96 98 FORGET ME HONEY
Country Odyssey/Pyramid 501
- 97 LITTLE GIRL GONE
Donna Fargo/Dot 17476/M
- 98 I'LL NEVER BREAK THESE CHAINS
Tommy Overstreet/Dot 17474/M
- 99 TOO MUCH HOLD BACK
Little David Wilkins/MCA 40115/J
- 100 THE PRISONER
Shannon Two Feathers
RCA KPBO-0005/N

TECHNICAL AUTOMATION AT CHED EDMONTON

Successful Edmonton Top 40 operation CHED currently is boasting of the fact that it has become North America's first radio station with a technical automation system. Not to be confused with program automation, the CHED equipment is still announcer-controlled, but handles technical details itself so that no operator is required.

All music, jingles, intros and commercials are converted to cartridges. One IGM Instacart (capacity 48 carts) handles the current playlist and news and weather intros. Two Gates 855 units hold 110 cartridges more so that 24 hours worth of gold songs can be programmed ahead of time. The music machines are located in the library but controlled remotely from the control room. Cue tones on carts allow the automation system to segue automatically from commercials to jingle to music.

The advantage of the CHED system is that the on-air jock is freed of technical chores like cueing up records, finding cartridges from a rack or having to hit start buttons on split-second timing. Many sequences can be programmed with numbers and coded pushbuttons. Cue tones at the end of one cartridge can start the next tape playing. The announcer has only to control his own mike level; everything else is automatically monitored for level.

Says Wayne Bryant, CHED music director: "The jock still has his choice of music, the computer will find it for him and control

its level. This gives the guy more time to think about communicating, and that is what CHED is on the air for in the first place." In effect, CHED has the advantages of tight production that usually require an operator, without the extra salary for one.

CHED feels there is more to news than wire copy, local accidents, and cop-shop. If you have a good head and ability to perform on and off the air, we have an opening you may qualify for. Contact with tape and resume only, to Eddie Keen, News Director, or Keith James, Operations Manager, CHED Radio, 10006 - 107 Street, Edmonton, Alta.

FOOTPRINT BACK WITH "ELTON JOHN STORY"

Toronto radio syndicator Footprint Productions Limited is back on the scene with another profile of a top contemporary music act, this time the "Elton John Story." The program documents some of the musical influences and creative new production techniques used by pianist Elton John, probably the major artist to come out of England in the 70's.

Written and narrated by Britisher Roger Scott, the four-hour show traces Elton's career through extensive narrative and in-depth interviews with associates such as lyricist Bernie Taupin and producer Gus Dudgeon. The program includes thirteen minutes per hour of local commercial availabilities. Audition tape and further details are available from Footprint Productions Ltd., Box 1236, Station Q, Toronto, Ontario, M4T 2P4.



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