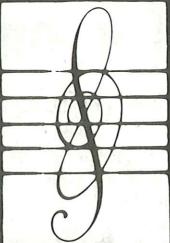


RPM
The
Programmers
WEEKLY



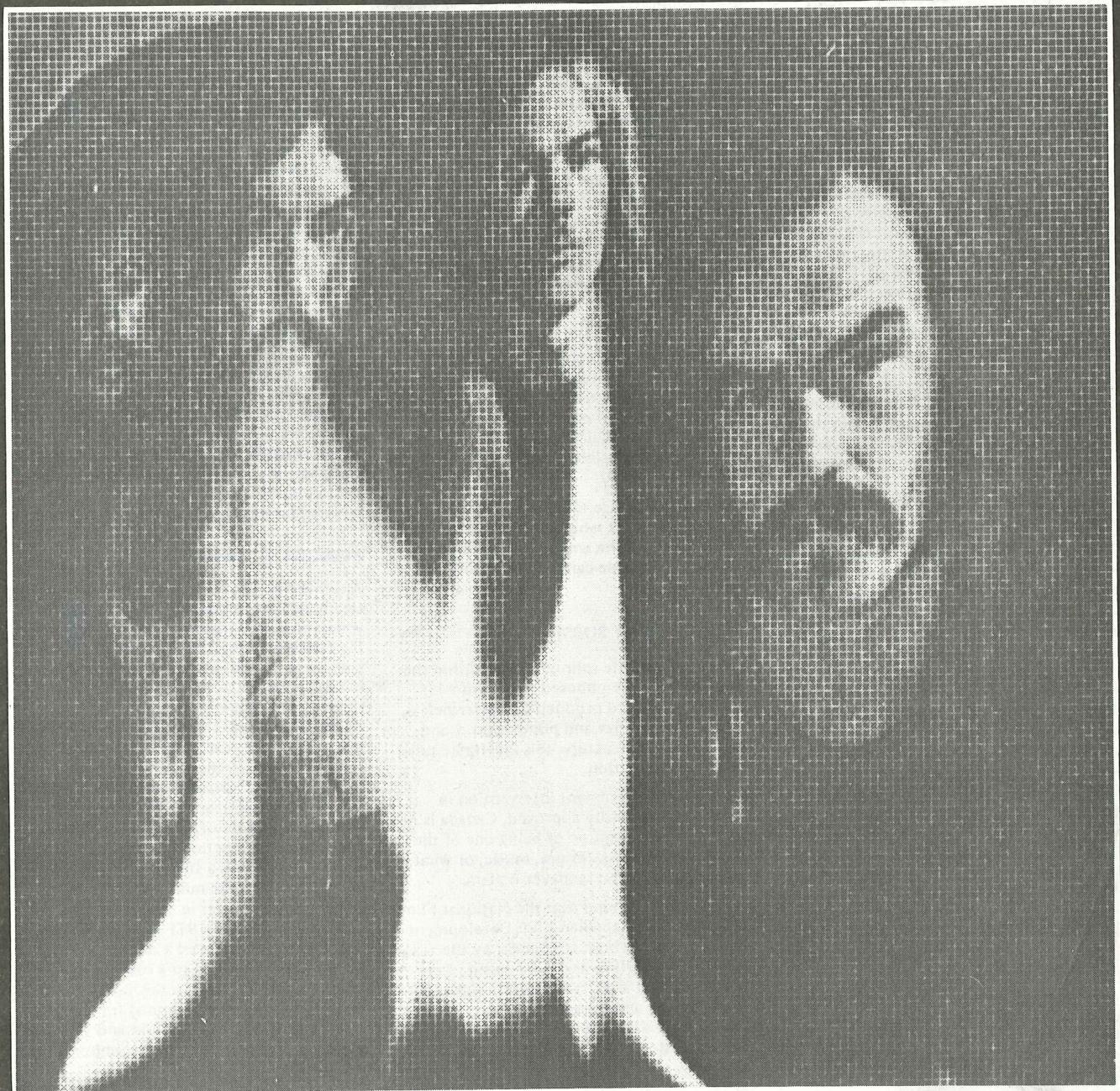
THE TOP 100 SINGLES & LPs

October 28, 1972

Volume 18 No. 11

RECORDS & MUSIC

50¢



Flying Circus soaring higher

How the west was won (or one)!



COMMUNICATION FIVE

How unlike C's 1 to 4 was C5? The setting was different. We encountered the same enthusiasm from those gathered at the Vancouver meeting as we did in Toronto and Montreal. We found complaints against radio stations similar on the west coast to those in other major centres — some trite and from a personal and perhaps selfish point of view, while others were of a sound questioning nature. In fact, C5 did reveal more of an interest in the proceedings by programmers than at any of the previous meetings. Unfortunately, and again as at past meets, contemporary radio and its programmers appeared to be the main point of discussion.

Having just returned from Vancouver and wanting to supply our readers with as much information as possible, I have begun this two part series on Communication 5 before the tapes of the proceedings arrived and will attempt, from memory, and notes to fill you in on as many points covered as possible.

Communication 5 was different and obviously more successful than previous meetings because of the makeup of the panel, comprised of those from an executive level representing government, radio and the national and international record industry. They were: Harry Boyle, vice-chairman of the Canadian Radio-Television Commission; Don Hamilton, president of the Canadian Association of Broadcasters and general manager of CKLG radio in Vancouver; Arnold Gosewich, president Capitol Records (Canada) Ltd.; and Charlie Fach, vice-president A&R for Mercury Records (New York City).

Three subjects discussed were:

- (1) Canada's place on the world music scene.
- (2) Government's part in Canadian music.
- (3) What more can be done to help Canadian music and Records in Canada and internationally?

Panel members were asked to make a brief comment on each of the subjects after which questioning was opened to the floor. We'll get into their actual comments with next week's Part Two of C5.

LACK OF PRODUCT

Perhaps one of the most important subjects touched upon was the lack of Canadian disc product for contemporary radio stations. It was pointed up that although Canadian

radio stations receive more than 150 foreign records each week, only 5 or 6 Canadian records, on the average, are received for the same period. Most of these, unfortunately, are of questionable programming quality. Another interesting point was the stone cold fact that although Canada represents only 6% of the U.S. market and that contemporary radio stations receive about 5 Canadian content singles each week, they are forced to play 30% Canadian product which has caused a great deal of concern with those contemporary radio stations in major markets. Further to this, and it's my own personal opinion, if our population is 10% of the U.S. and if our productivity was as high as 10% of that of the U.S., than, on the basis of 150 records released in the U.S. each week, Canada should be releasing at least 15 records each week. This would give us a 10% choice, bearing in mind that the mandatory content requirement is three times that, and that (back-tracking) only 5 releases are available for consideration. Taking that one step further, the actual number of records required, to be completely fair in asking for a 30% requirement would be 30% of 150 records which is 45 records (Canadian content) each week.

The industry is a long way from making those 45 records available. But, certainly a concerted effort by Canadian producers should be made to make available, at least, that percentage which reflects our population, and our possible economy (10%) or 15 records per week.

Now, we must face more than the creative problems and ask where the financing for three times the amount of product, presently available can, could, or should come from.

GOVERNMENT SUBSIDIES

There is a definite splinter group within the industry who are opposed to government funding of record production. Nevertheless, because of our size and population — and our economic structure, this inevitably must be the only solution.

As much as government intervention in culture is universally approved, Canada is not in the enviable position of being one of the nations supporting culture, music, or what have you, with the taxpayer dollars.

It comes to my mind that the National Film Board and the Canadian Film Development Corporation are both supported by the taxpayer with charities and fund raising campaigns looking after many of our higher cultures (ballets and Symphonies) but the recording craft is not considered cultural, and in particular — the contemporary aspect of music.

Please bear in mind that I am attempting to communicate to you some of the high points of C5 and that if I digress and editorialize while I'm doing it, perhaps the whole purpose of our Communications meeting will take on a different meaning. Many of our readers were disturbed by the lack of an in-depth

study of our previous meetings, even those who were in attendance complained that many good points were raised and discussed but that was as far as it went. There are many questions to be answered and perhaps by editorializing we can come up with solutions or at least prompt you to take advantage of our new "Open Line" feature — which you create.

An interesting point made by Charlie Fach was that if he was asked to point to the country where the next record explosion would take place his logical choice would be Canada. He also indicated that American companies are now, more than ever before, anxious to pick up Canadian masters.

SPECIAL PROMO PRESSING

Fach blew a lot of the minds of those present when he revealed that U.S. record companies ship a different type pressing of a single to DJ's than to consumers. These are done by compression as opposed to injection and are of higher quality. The labels are usually white with large legible letters and the correct time. They contain only the plug side — a mono and a stereo cut. We are aware of only one company in Canada using this system. It was explained that to run DJ copies for Canadian radio (under 500) the cost could not be justified. Canadian record companies (pressing plants) supply the consumer with the same high quality pressing as they do to radio stations. However, the use of DJ copies (white label etc.) could be an advantage to the record company and a great assist to the programmer.

SINGLES ON DECLINE

Another point that Fach brought up was the steady decline in popularity of the singles which now only makes up about 15% of the business in the U.S. The use of album cuts by radio stations plus the imbalance in sales of the two indicate trouble on the singles front. Take for example the latest figures available from the U.S. on records released. In the year 1955 there were 4542 singles released in the U.S. In 1971 that figure had only advanced to 5372. Single releases in the U.S. appeared to peak in 1967 with a figure of 7231. On the other hand album production in 1955 was listed as 1615 and shows a steady climb to the year 1971 when the number reached 4277. Dollar sales of singles in 1967 showed as \$177 million and in 1971 as \$165 million. Albums in 1967 showed a dollar value of \$874 million climbing to \$1086 million in the year 1971. Add to this 8-track cartridges (considered albums) for the year 1971, which was \$385 million and you have a fairly concrete picture of the importance

EXPERT TYPIST Canadian music weekly trade paper requires expert typist (male or female) willing to get involved in a very interesting industry. Must be neat, accurate and aggressive. Write stating experience, age, salary expected to: Box 257, RPM Weekly - 6 Brentcliffe Road - Toronto 17.

of the single in today's market. However, we must not lose sight of the fact that singles do influence the sale of albums. (Above figures are from the Billboard Buyers Guide.)

CANADIAN PRODUCTION INCREASES

Record production in Canada for the year 1971 revealed a total number of units manufactured as 44,266,218 having a dollar value of \$50,292,089. Unfortunately these are combined album and singles figures. You can pretty well figure that our album and singles picture is somewhat similar to that of the U.S. Latest figures available from Canada Statistics reveal that 5,186,010 records were produced for sale for the year ending August 1972. This is a giant increase from the same period earlier which gave a listing of 3,352,394. This would indicate a substantial dollar increase over the year as well, but we do not have a breakdown of figures.

Although the Communications meetings were established to create more of an understanding and rapport with programmers of all types of radio and record people and those in allied fields, contemporary radio has always stolen the spotlight. The Vancouver meeting, for instance, revealed a good representation of programmers from strict middle of the road stations as well as those from stations on the contemporary adult kick and country programmers. These people were unfortunately shoved into the background as the record people hammered home the importance of those stations having a Music of Today (contemporary) format. The more concentration on this type of programmer the larger the rift between the two factions until it almost reached a point of open war on the contemporary programmers. It was obvious that Harry Boyle's remarks and those of Doug McGowan (AM Chief for the CRTC) who took over from Boyle, were directed at the contemporary programmer.

The Maple Leaf System contributed greatly to the success of Communication Five, scheduling their annual meeting in Vancouver to coincide with the RPM meet. Unfortunately some of them were sub-consciously on the defensive which revealed a problem

with Canadian content and the regulations that appeared insurmountable. However, in talks with several of these programmers later, their problems came off as being very definite and as having solutions. Unfortunately they have been placed in the middle of a continual bombardment of invective from the press and record people plus having a policeman sitting on their shoulder — which could make a creative person useless, when it comes to programming entertainment (music). There are many ways in which the programmers can relieve pressure on themselves. For instance if a radio station in a major market would like to schedule a weekend promotion that would involve an uninterrupted (music-wise) segment of a historical musical event i.e. Beatles, Elvis Presley etc. would the Commission not be compelled to allow a concession? After all, the Beatles and Elvis Presley began this whole thing of contemporary music and our youngsters must be kept aware of the progress of music as it happened in the world — not just in Canada. Just a thought.

There are many ways of working with a ruling, even if it borders on a hardship and could lessen the ulcerating problems. War reveals only a winner and a loser and a lot of debris to clean up.

Hopefully next week we can explore some of the areas discussed.

RPM'S COCKTAIL PARTY

When the whole RPM staff left Toronto to fly to Vancouver (and that's another story), the registrations for C5 totalled 170. We arranged for a larger room, and were transferred from the Bayshore Inn's Discovery Room, next door to the Stanley Room.

On Saturday morning, the registrations had reached just under 200, and additional chairs were brought in. As a result, the evening (after the eight hours of C5) social event was the RPM cocktail party for the registrants. This was transferred to another larger room next to the Discovery and Stanley Rooms called the Park Room.

At 8 pm, about half the registrants had gathered and stood in small groups as many easterners met and talked informally about the days events with the westerners. Many had never met before. The dialogue of the day continued throughout the evening. Many of the points made at the meeting were discussed again in either smaller groups or one to one.

COMMUNICATION CONTINUES

Make no mistake. The cocktail party is just as important an event as the formal meetings, the luncheon discussions and the dinner break. The informality of the gathering allows a loosening up. The communication continues.

It wasn't until midnight that the last guest left the Park Room where hot and cold hors d'oeuvres and cocktails had added to a day and an evening that many of the westerners said was a milestone in east-west relations (but maybe they were just being polite.)

Even then it didn't end. In the bars and dining rooms there was more talk about the events of the day and the evening. A number of companies had suites and entertained their western representatives and made contact with westerners, who many knew only by way of phone calls.

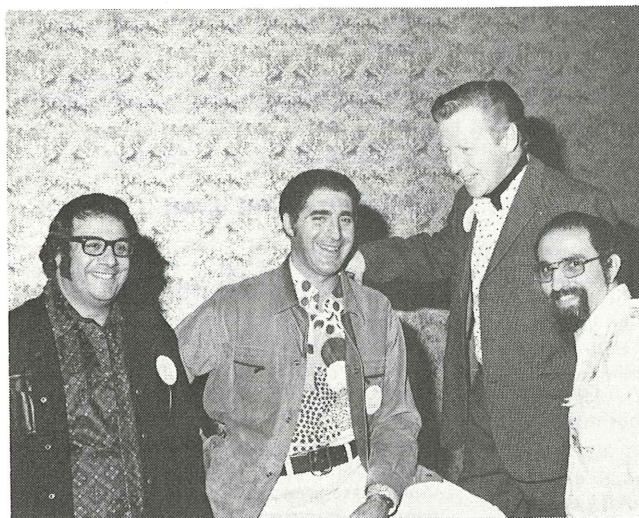
EASTERNERS ATTEND

At one point, there was a feeling that the west coast junket would be principally comprised of the industry from the four western provinces.

As it turned out, a great many from the eastern industry did register and fly to Vancouver. A few made a tour across Canada to do promotion work on the way, while others stayed on to work and yet others are working their way back.

There was a good representation of the Canadian industry at the meet, and it might be said that one of the best signs of progress was the fact that so many participated in

C5 continued on page 4



Gary Salter (Ave of America), Arnold Gosewich (Capitol) Doug McGowan (CRTC) and Larry Green GRT) at C5 gathering.



Charlie Fach, Vice-President Mercury A&R and Arnold Gosewich President Capitol Canada were two of the four panel members.

C5 makes problems known

The very fact that more than 160 people registered and attended the Western Canadian C5 meet in Vancouver, indicates there are people willing to discuss their problems. The meeting may not have solved any of them, but it did make it possible for the industry to air its beefs, and the beefs came from all sides.

There was no C5 Action Team that went into swing to solve the problems of the industry.

RPM
COMMENT
walt grealis

All we tried to do at the meet was to let the industry make their problems known. Now the two industries are armed with all the information to become a force to better the entire spectrum of Canadian music.

RPM, as the organizer of C5, made the platform available to the trade. That was our only objective. We hold none of the keys to

"... 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

RPM

published weekly since
February 24th, 1964, by

RPM MUSIC PUBLICATIONS LTD.

6 Brentcliffe Road
Toronto 17, Ontario
(416) 425-0257
Telex - 06-22756

Publisher — Walt Grealis
SINGLE COPY — 50 CENTS
Advertising Rates On Request
Second Class Mail Registration Number 1351
PRINTED IN CANADA

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

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the problems. We can only ask those who attended if they knew more after the meet than they did before, and if they can come up with their own solution to any or all of the problems that came to light at the gathering.

We might also ask if the industry is any better for knowing what the problems are, and if the discussions and dialogue will lead to a group effort to solve them.

The very fact that the meeting took place is an indication of progress. A great many feathers were ruffled within the record and broadcast industry. C5 may have caused them to be ruffled, but at least we can say that if the problems aren't pleasant, at least they are "up front" and we can now face them.

At this point, I have to ask what RPM can do to assist in solving some of the problems. One thing I am sure of, we will continue to be the medium for expression for both sides of the industry. We will continue to allow RPM to be the continuation of the dialogue that went on at C5. When the dialogue stops, we can assume that the industry is happy, and that the problems no longer exist.

C5 continued from page 3

the meet. Just the fact that close to 200 people can gather together in one room and try to thrash out their problems is a sign that both sectors of the industry care and are anxious to bring about change.

C5'S WORKSHOPS

What do you do on a Sunday morning in Vancouver? Do you gather 60 people into a room meant for 40 and listen to and participate in a workshop on A&R and Record Production? They did on the 15th of this month.

RPM's C5 workshop was comprised of Steve Douglas, an American A&R man and producer now living in Vancouver, Ralph Harding, studio and pressing plant owner (Vancouver) Greg Hambleton, Toronto engineer, record producer, music publisher and label owner. The meeting was chaired by Stan Klees, (Toronto) producer and industry authority.

The theatre-styled room turned into a two hour round table discussion of many of the record and A&R topics that had been brought up briefly the day before at C5. The general meeting had such a large diversification of interests, the discussion could not get deeply into these particular aspects of the industry. The workshop undertook to pick up the ends and take them into a broader discussion with the topics being those which had not been thoroughly covered at C5.

Recording contracts came under discussion, artist's management and booking became a major topic. The role of the manufacturer and distributor came under fire. Studios and mastering brought forth questions and opinions.

I hope no one thought that by registering to C5, their problems would be solved at the meeting. Registration only meant that the dialogue would occur. In the morning session, each of the representatives of the four factions that were on stage were allowed the freedom of making their statement and answering the questions of those in attendance. We can only assume that their answers and opinions were truly stated and were made "for the record".

If the record industry felt that the answers weren't to their liking, then the record industry must make the moves to improve the situation. If the situations that face us aren't to our liking, then we must take the measures to remedy them. What is most important is that many views were aired and that those in attendance witnessed and heard what was said. To be informed is to be equipped.

RPM made available the place, gathered together the top people from each faction and asked that the dialogue begin. We didn't know any of the answers ahead of time. We too learned a great deal. We learned more than we expected to learn.

Most important we communicated. We talked, we listened, we discussed, we dined together with other people who had mutual interests.

Adding to the input were Brian Chater of Much Productions, John Stewart, who heads up his own production firm, Terry MacManus, an artist and composer.

CANADIAN STUDIOS

One of the highpoints of the meeting was the discussion of where hits were made and the quality of the studios across Canada as compared to the Toronto sound complexes. A number of producers indicated they preferred a small and conservative studio to those that charged a great deal more and afforded many luxuries. A discussion followed about small studios where hits were made in Vancouver, England and the United States. It was noted that the west and western groups had indicated an upper hand in the Canadian industry.

The high cost of musicians and facilities also came under discussion and eventually music publishing, songwriting and performance rights took over the meeting.

WORKSHOPS SUCCESSFUL

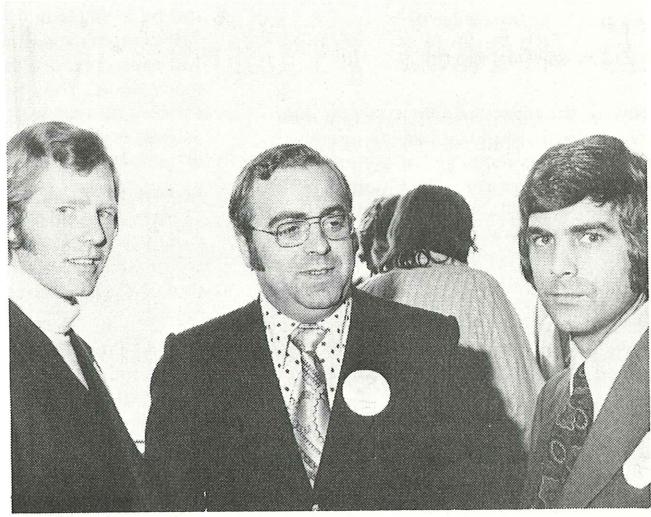
The workshop concept was very successful with those who had a great deal of input guiding those who had come to sit in and add to their knowledge. The informal atmosphere of the session and smaller group (even if it was standing room only) made it possible to concentrate on the two subjects under discussion.

It became obvious that music publishing and songwriting and performance rights should have been a separate workshop since there was so much interest generated by those in attendance. At future meets such sessions will be a definite part of the schedule.

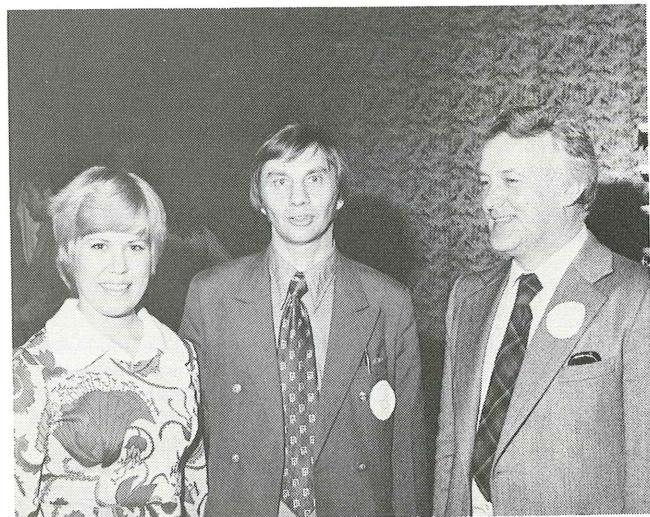
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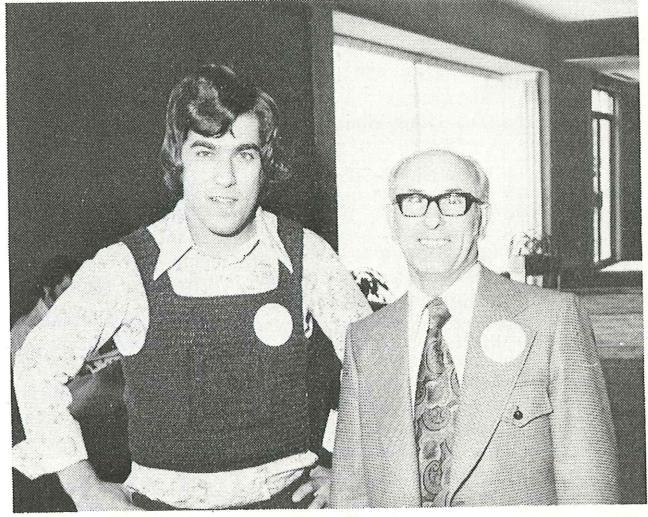
Tommy Banks, who hosts his own TV variety show out of Edmonton with Jan Matajek of CAPAC (Toronto).



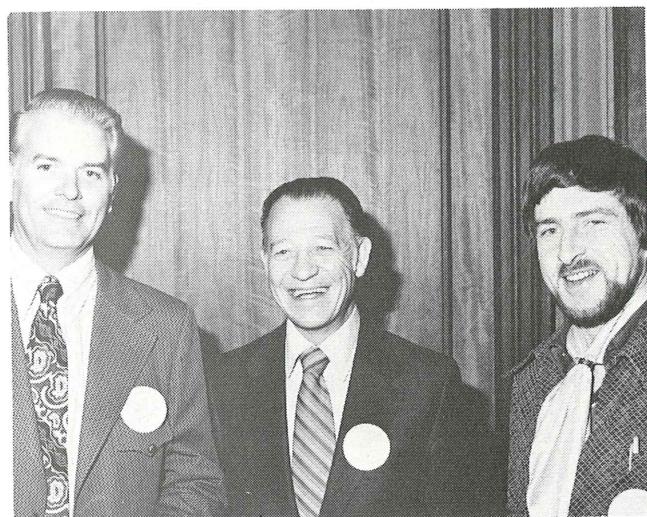
Barry Ryman (Independent promo), Tom Peacock (CKWX Vancouver); and Dan McAllister (CHNL Kamloops)



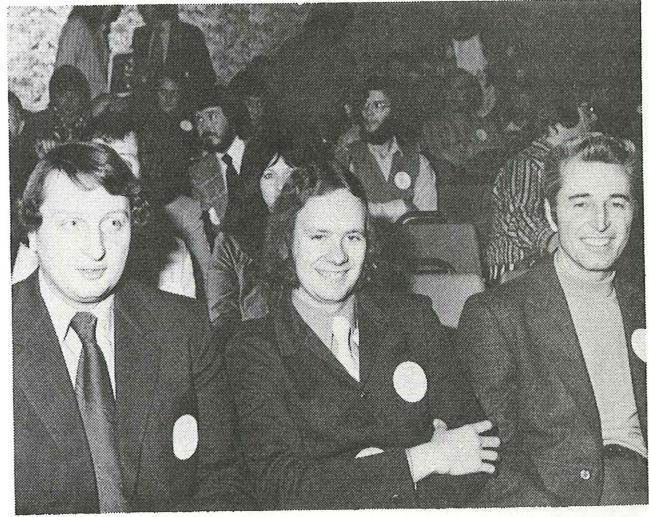
BMI's Lynn Reusch, Country Music News rep, and Jan Matajek of CAPAC, were interested participants of C5 meet.



John Dufour of London Records Montreal with Orm Jones, London's West Coast Branch Manager.



Broadcast, studio and record people met at C5.



Much discussion about the east and west.

C5 continued from page 4

PROGRESS WAS MADE

Many of the record people have had their heads turned around and are far more sympathetic to the plight of the programmer. The lack of Cancon product loomed before us all as the programmers indicated they were saturating the airwaves with the same low quality product, and the ruling was suffering from a lack of product that would fit their formats and a lack of oldies that could spruce up their sound. The programmers subtly presented their case and the industry seemed to be caught up in the problem.

The problem is before us, but the solution isn't that easy. It was discussed and the answer is funding and the answer to funding isn't an easy one.

INDUSTRY INCENTIVES

Don Hamilton, President of the CAB outlined some of the incentives that might cause Canadian record makers to create a supply of records that might even match that of the supply available from the world production houses.

If a lack of product is killing the industry, and there is a lack of product to play with enthusiasm, the record companies are shouldered with the burden of making moves to supply more.

The Cancon ruling provides that any record that is genuinely two parts Canadian can qualify. The record companies could do more to create interest by foreign artists to perform Canadian music and lyrics.

Canadian artists could well be signed to U.S. companies to record in the U.S. and use Canadian compositions. U.S. artists should be encouraged to record in Canada and use Canadian compositions. The two parts Canadian content make many possibilities available to the programmer. The fault lies with the record makers and the publishers who aren't taking advantage of the open door that the foreign markets have made available to us. Cancon need

not be a "made in Canada" production. The combination of the two parts that will cause a record to qualify open a great many doors. The programmer should not concern himself with the where or why, as long as the two parts that are needed do genuinely qualify.

Perhaps the programmers are too anxious to promote Canadian productions and Canadian artists and are missing the potential of what could be done if songs were sold and artists were wooed to Canada to record.

Canadian record companies must be convinced that the potential of the Canadian artist and the Canadian hit can bring a great deal of money into Canada. They must risk as much as other countries to secure a hit. They must not use the Canadian content ruling as a crutch or look at it as a goldmine where no investment and little risk is needed.

Government funding isn't the answer. The industry is healthy enough to exert an effort to conquer the world market.

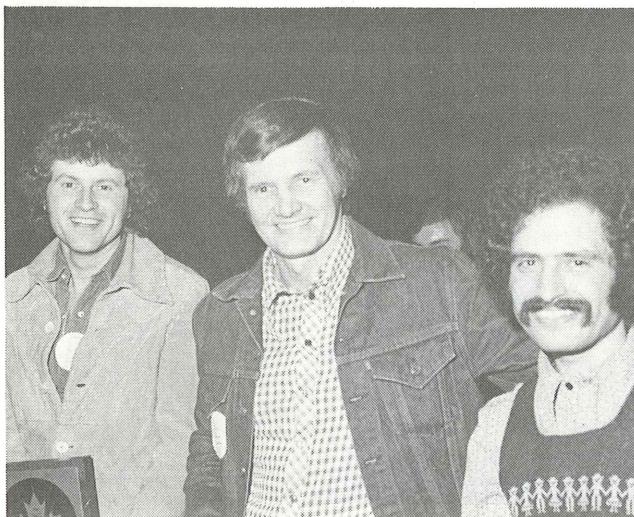
TALENT IN CANADA

Is there enough talent in Canada? Per capita, there is 10% of the talent in Canada, that there is in the U.S. Either that is true, or we are a backward nation where our nationality and process of birth (or our unique climate) have caused us to breed a nation that lacks talent. In which case many of us are suspect of being just freaks or frauds.

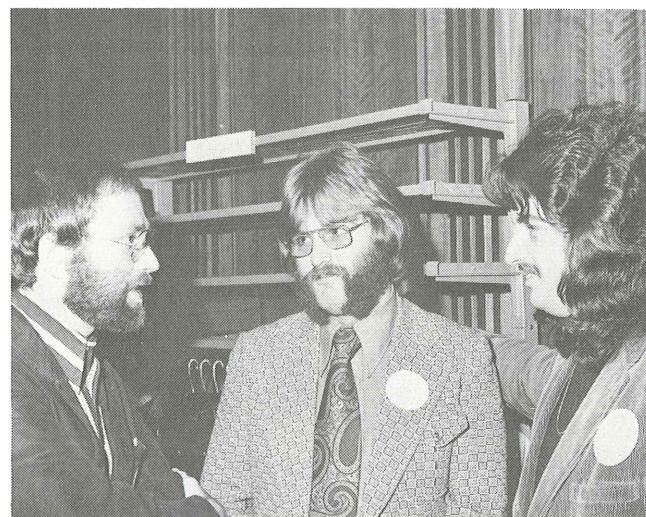
Progress was made because Charlie Fach vice-president at A&R for Mercury Records gave us a vote of confidence as an emerging music nation. He indicated that we could and should be the next nation to contribute to the world music scene.

NO MORE BEAVERS

It's time to put the beaver back on the coin, and take it off the turntables of Canada. We need less beavers and more records that are two parts Canadian content, according to the regulation.



Terry Jacks receives Canadian Gold for "Concrete Sea", produced at Jack Herschorn's Can-Base Studios.



Discussions between record promotion people and independent producers sparked much discussion during C5.

DOWNCHILD BLUES BAND PRESENTS SPECIAL CONCERT

The Downchild Blues Band, one of Toronto's best known blues groups, is bringing one of the top American blues singers, Robert Junior Lockwood, to the St. Lawrence Centre for the Performing Arts for his first-ever Canadian appearance.

The concert, to be held in the 830-seat theatre on Saturday, October 21, will also include Leon Redbone, the near-legendary Toronto blues and folk singer who has made a number of appearances at the Mariposa Folk Festival.

In addition, Downchild, led by Don Walsh and featuring Rick Walsh on vocals, will add four extra horn players and become, for one night only, the Downchild Big Blues Band.

"The concert's a chance for us to do some things we've always wanted to do in Toronto, but which our schedule of bar gigs and one-nighters had made pretty difficult" said Don Walsh. "Robert Junior Lockwood has always been one of our favourite musicians and when we discovered that he lived in Cleveland, and had never been to Canada before, we decided to bring him up. And Leon Redbone is an incredible guitarist and singer who the folk fans know, but who remains almost unknown to local blues freaks."

Added Walsh: "As for adding a full-scale horn section to the band, it's something that we can't normally afford to do - but we're working on special arrangements and some new songs for this one-nighter."

Robert Junior Lockwood is the son-in-law of Robert Johnson, the famed Mississippi blues singer who influenced such better-known artists as Muddy Waters and Howlin' Wolf. Lockwood has been a sideman on a large number of records, and has two duet albums available on Barnaby with the late Otis Spann.

The concert is to be hosted by Al Grossman, owner of Grossman's Tavern on Spadina Avenue, the first bar that the Downchild Band ever performed at.

What to do with a copyright action

By Kenneth M. Smookler

These articles dealing with the legal aspect of entertainment, are written especially for RPM by Kenneth M. Smookler, barrister and solicitor practicing in Toronto. He has a LL.B from the University of Toronto and a B.A. in Sociology from Wayne State University in Detroit.

My last two articles about copyright discussed its protection but didn't say very much about what the Copyright Act will do for you if you ever do go to court.

Let's take it two ways — there is the criminal way and the civil way. First the bad news.

I have already mentioned the maximum fine of \$200. for making, selling, distributing, exhibiting or importing someone else's copyright work. That's not much of a deterrent to-day but as the Act reads there are stronger penalties for second and further offences. (I emphasized those words because I have never heard of anyone being hit with these heavier penalties, but let's look at them anyhow).

Believe it or not, the Copyright Act says that "in the case of a second or subsequent offence (a pirate is liable) either to such fine or imprisonment with or without hard labour for a term of not exceeding two months."

Doesn't that rock you back on your heels? Can't you just imagine somebody running off a pirate copy of your song and winding up doing two months at hard labour? No, I can't either and neither can the courts, as nearly as I can tell. It may be nice to know that it is there but otherwise I think it is about as much use as a security blanket. The next subsection of the Act used to be of some use; it allows confiscation of any plates that have been made for printing the infringing copies. Unfortunately, modern printing has developed so that the "plate"

might just be a 60 cent paper plate which can be easily remade for a couple of bucks with a photocopier and another few thousand copies can be run off.

Shame.

Of course you can also confiscate any copies that are left but by then the damage is done anyhow.

So much for the criminal side.

And now for the (comparatively) good news.

Do civil remedies hold out any more hope for the copyright owner?

Well, they are a little better although not too much. You are not even absolutely guaranteed your costs because the Court can and may say there will be no costs if it accepts a defendant's claim of wide-eyed innocence.

Damages in a civil action should be equal to whatever loss you suffered because of the infringement. If, for example, you might have sold the copies then the profit that you would have made is the measure of your damages; if you can show that distribution of the infringing copies cost the group (remember them — RADAR PINEAPPLE MANHOLE?) a gig then the profit on the gig would be the measure of the loss and

so on.

And for once, the Act is helpful. You don't have to stand on your head to prove your loss, you only have to provide "receipts for revenues derived from the publication, sale, or other disposition of an infringing work, or from any unauthorized performance of the work in which copyright subsists" and at that point the Act dumps the load of proving itself right on the defendant.

There is one final remedy which may or may not be of some use — that is an injunction preventing the infringer from a further distribution or use of a copyright work.

That may not sound like much in itself but you have to remember that, if he does it again, he is in contempt of court and this time he offended the judge, not just you. Judges take this sort of thing very seriously.

He could even go to jail.

NATIONAL SALES MANAGER MAKES ASS OF HIMSELF

MCA's National Sales Manager, Richard Bibby, and Ontario Sales Manager, Jack Williams, decked themselves out in an elephant's costume to promote the product of Osibisa and their appearance at the Colonial Tavern (October 9th - 12th).

Unfortunately for Richard, and his back, he lost the toss-of-the-coin and wound up being the ass-end of the elephant, much to the surprise of Sam The Record Man and Bob Martin of A&A.

The elephant, the official trademark of Osibisa, also made an appearance at the Colonial Tavern on Tuesday, October 10th during a media reception hosted by MCA Records.

During their stay in Toronto, Barry Paine, National Promotion Manager, organized a number of interviews to promote the group's newly released Decca album, "Heads".

BILLY STOLTZ SIGNED TO RADA

Country artist Billy Stoltz has been signed to a three year recording contract by Rada, the Vancouver based record company. Stoltz will release on his own Big Wheel label, to be manufactured and distributed by Rada. Stoltz gained a measure of prominence with his Polydor-distributed Big Wheel releases and extensive personal appearance work. First release scheduled under the new agreement is "Come on Back" f/s "Every Day is Blue Day". Rada reports strong initial airplay in the west on the release.



Britishers Wishbone Ash, here with MCA's national sales mgr. Dick Bibby and national promo mgr. Barry Paine (Toronto).



Lee Armstrong, international vice-president MCA, into Toronto to catch Osibisa for their successful week at the Colonial.

A&M SET FOR FALL ASSAULT

A&M Records of Canada have announced their Fall merchandising program and new releases to their distributors in a recent week-end meeting.

Gerry Lacoursiere, Managing Director, called the first national sales and promotion meeting, "An outstanding success." He stated "The opportunity to discuss individual marketing practices with each of the sales and promotion personnel has generated a new enthusiasm in each person connected with the Company." Lacoursiere continued, "We are now closing our fiscal year with a phenomenal percentage increase from last year and based upon our distributors response to this program, our future growth is assured."

In a series of meetings, Joe Summers, National Sales Manager, announced the new album release under the theme, "A&M Will Take You Higher."

The product for October consisted of, "Hurtwood Edge" by Tim Weisberg, his second all instrumental release; "Good and Cheap" by Eggs Over Easy, a new rock group that have established themselves in England; female vocalist Renee Armand with her first release for the label, "The Rain Book"; "Groucho Marx", in a two record set recorded live by the legendary comedian; "The Lady's Not For Sale" by Rita Coolidge, her third album release; "Faces" by Shawn Phillips; "Catch Bull At Four" by Cat Stevens and "Lorence Hud" a new Canadian artist centre of the label's promotion campaign.

Summers said, "The perfect balance of new artists, up and coming established acts and the always money in the bank, Cat Stevens, ensures us that we will continue to be a leader of the industry". He further stated, "Each and every act will receive the full benefit of A&M's sales and marketing strategy to establish their rightful place in today's market."

In illustrating this point, Lacoursiere

announced a "Total Commitment Campaign" for Canada's own Lorence Hud. "We believe Hud has the potential of an international star and have backed up our belief with the biggest promotional campaign in our history," said Lacoursiere. The label launched Hud with a unique Cocktail Party at Lacoursiere's farm and a full advertising, posters, television, displays and marketing campaign.

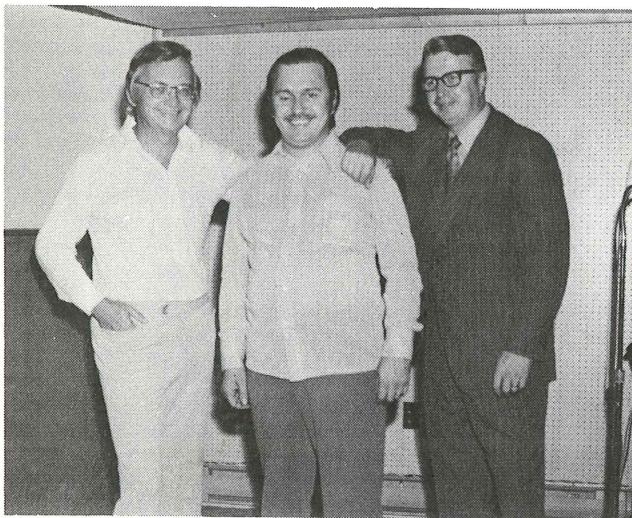
Pete Beauchamp, National Promotion Director, conducted meetings with his staff and announced the new singles forthcoming.

Now released is an instrumental by Sounds 80, produced by Bob Burns; "Fly Jonathon Fly" by Randy Pearson, a song based on the current best seller "Jonathon Livingston Seagull"; and a full production number of Keith Hampshire's first A&M release, "Daytime, Nighttime". Beauchamp said, "Our promotion team is geared for a full coverage campaign and have demonstrated their ability in helping to establish two new records - "Smoke Gets In Your Eyes", by Blue Haze and "Play Me A Rock and Roll Song" by Valdy on the Haida label - and they will continue to create this excitement throughout the year."

Haida Records' President, Keith Lawrence, conducted a product seminar with the distributors and commented, "Our association with A&M has already begun to bear fruit with the initial release by Valdy. After meeting each distributor, I am more confident than ever that Haida Records will be an influence on the national record scene."

Haida's future product will consist of Stallion Thumrock, featuring former members of the Electric Prunes; Spring, a Vancouver based rock group; Kathy Stack, a unique song stylist and Claire Lawrence, former lead of Chilliwack.

The three day fest concluded with A&M announcing a window display contest, a national three month television advertising campaign and a Fall restocking program.



RCA's Super Newfoundland star, Dick Nolan, flanked by RCA's regional sales manager, H. Josey and producer Jack Feeney.



Susan and Terry Jacks with two of the people responsible for their St. John's success, John Murphy (VOCM) and Bert Mitford.

MUCH/LONDON TOUT PAGLIARO

Much Records in association with London Records has set up a Western tour for Pagliaro taking him on to Winnipeg, Regina, Saskatoon, Edmonton, Vancouver and Calgary for radio and T.V. interviews and meetings, press interviews and in-store autograph sessions.

There will also be special deals offered to rack-jobbers and stores on the Pagliaro album.

All this activity follows the success experienced by his latest single, "Some Sing, Some Dance" which reached No. 1 in many Western markets and is a prelude to scheduled live appearances not only in the West but across the country for the Quebec star.

Pagliaro was a surprise guest at the RPM cocktail party held at Vancouver's Bayshore Hotel which followed the successful Communication Five meeting.

STONEY PRODUCTIONS SET FOR VANCOUVER

Stoney Productions Ltd., Western Canada's newest recording studio will open its doors to the public during the latter part of October, 1972.

The studio has full eight track facilities including the latest in electronic features on its self designed and built console.

Main room is 42' by 23' features three isolation chambers, with a ceiling height of 15½'. Control room is 15' by 17'. An added feature is a separate viewing room located on the upper level.

The Studio complex will soon be equipped to provide video service to its clients.

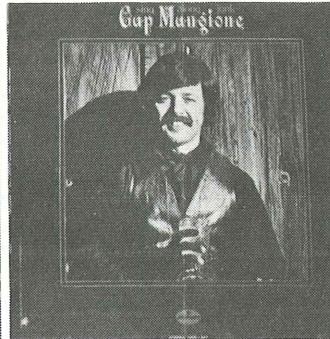
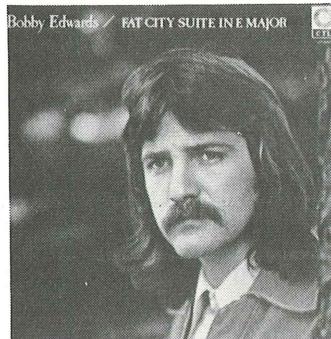
Through a combined operation, with Round Sound of Edmonton, Stoney Productions have scheduled a 35' mobile eight track recording unit available with full mix down facilities aboard.

People directly behind the development of this facility are: John Rodney, Ed Jurak, Pete Crowder and Don Marsh.

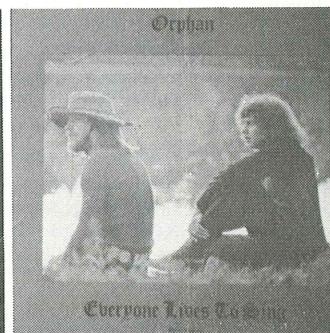
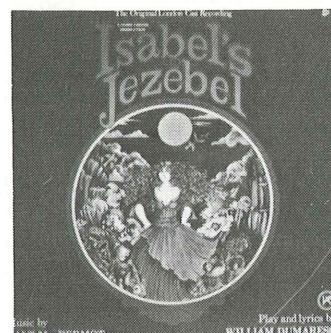
NEW ALBUMS

FAT CITY SUITE
Bobby Edwards
CTL 477 5162

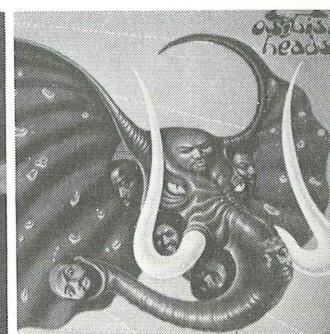
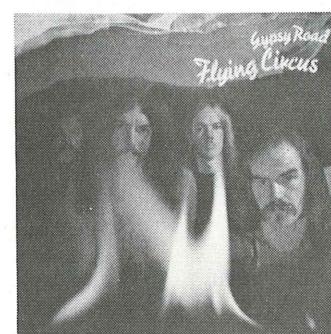
A competent, if undramatic, album of safe adult contemporary material. Mostly the guitar-fronted music sticks to chicken rock, "Me and Julio", "Song Sung Blue" etc. but there is an interesting foray, into Bach with "Joy (Jesus Joy of Man's Desiring)".

**ISABEL'S A JEZEBEL**
Original Cast
Kilmarnock 72006

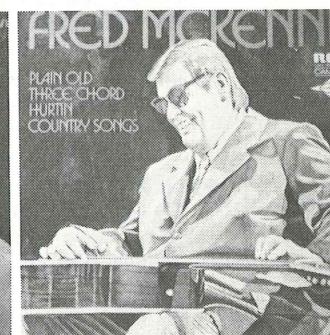
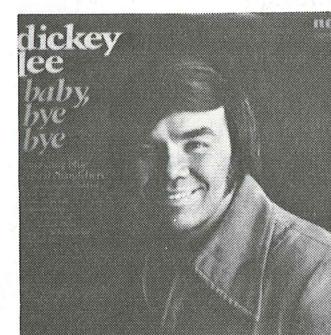
Galt McDermott's latest is familiar in many ways. This recording features the original London cast and although billed a "musical fable" comes across strongly. Recording quality is particularly worthy of mention. Hear the titler, "The Saddest Moon" and the entire company on "Hah".

**GYPSY ROAD**
Flying Circus
Capitol SKA06383-F

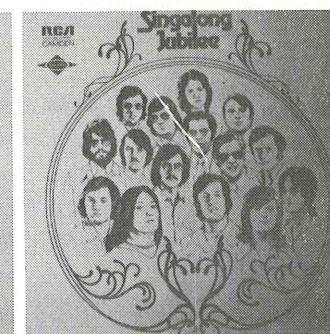
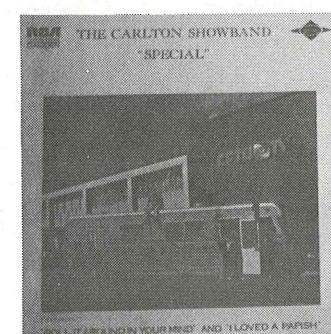
Capitol is doing a fine job of pushing this foursome of transplanted Australians now living in Canada. Nice combination of commercialism and decent musical values contributes to make this a potentially hot album. "Maple Lady" already off and doing nicely. "Old Enough" also has strong singles possibilities.

**BABY BYE BYE**
Dickey Lee
RCA LSP 4791-N

No sooner is set released than Dickey strikes with his single under same title as album. A lot of solid country goodies here that should come in handy, particularly now that country music month is upon us.

**THE CARLTON SHOWBAND SPECIAL**
RCA Camden CASX2597-N

This is the one you Showband fans have been waiting for. It contains their heavy request item, "I Loved a Papish" which should warm the hearts of Protestants and Catholics alike.

**SINGALONG JUNK**
Gap Mangione
Mercury SRM1647-K

Chuck's brother is a lively and talented keyboard artist. His unique styling does wonders for McCartney's "Singalong Junk" and "Theme From The Burglars" among others. Low key back-up provides just the right touch to create some bright adult contemporary programming.

EVERYONE LIVES TO SING
Orphan
London XPS614-K

If you can imagine Crosby, Stills, Nash and Young made up of four Van Morrisons you've got Orphan. Good folksy, thoughtful stuff, with low key instrumentation. Among the better cuts are "Lonely Day", "I'm Alone" and the faster paced, "Take a Look Around You".

HEADS
Osibisa
Decca DL 7 5368-J

Another delightful album of Osibisa's own brand of rhythm. This one may even catch some good music programmers by the ear. We particularly like "Che Che Kule". The percussion is excellent and unusual and stands as one of the best contemporary albums of its type.

PLAIN OLD THREE CHORD HURTIN' COUNTRY SONGS
Fred McKenna
RCA CASX 2596-N

One of the originals of this thing we call Canadian country Fred McKenna has a knack with the guitar that shines through on this album. Voice-wise McKenna is no slouch either. Glad to see him finally happening.



SINGALONG JUBILEE
RCA Camden CASX 2586-N

Here's the famous CBC-TV gang and if their popularity on the tube is any indication this set should be a brisk seller and a must for those programmers looking for listener response. Produced by Al Feeney at Audio Atlantic.


MAPL DETAILS

16 SUNNY DAYS
Lighthouse-GRT 123039-T
(Skip Prokop) CAN-USA/Mediatrrix-BMI
Thunder (Jimmy lenner)

17 MONEY BACK GUARANTEE
Five Man Electrical Band
Polydor 2065 142-Q
(Emmerson) No publishing listed
No other information available.

19 ONE MORE CHANCE
Ocean-Yorkville YVS45062-D
(Cooke/Greenway) Cookaway Music-BMI
Bay Studios (Bill Gilliland/Greg Brown)

24 RUNNING BACK TO SASKATOON
Guess Who-Nimbus 9 74-0803-N
(Cumming-Winter) Cirrus/Sunspot-BMI
RCA Los Angeles (Jack Richardson)

27 GOODBYE FAREWELL
Abraham's Children-G.A.S. 1004
(Jim Bertucci) Black & White-BMI
RCA Toronto (Gary Salter/Paul Gross)

30 ROCK AND ROLL SONG
Valdy-Haida H5101-W
(Valdy) Klavic Music-BMI
No studio listed (Claire Lawrence)

34 DROP YOUR GUNS
April Wine-Aquarius 5024-K
(D. Henman) No publishing listed
Toronto Sound (Ralph Murphy)

41 GET THAT BALL
Patsy Gallant-Columbia
(Ken Owen/Yves Lapierre) April-CAPAC
Andre Perry (Yves Lapierre)

47 CONCRETE SEA
Terry Jacks-London L818-K
(Terry Jacks) Gone Fishin' Music-BMI
Aragon (Terry Jacks)

49 DREAM NO. 2
Tobias-Verve Forecast VF800X-M

GRUMBLES
a listening chamber of musical delights
71 Jarvis st., Toronto, Ontario
368-0796

Valdy
Oct 23 - 28

Michael Cooney
Oct 30 - Nov 4

Christopher Kearney
Nov 6 - 11

(Ken Tobias) Goosecap Music-BMI
MGM Hollywood (Michael Lloyd)

54 TAKE THE BLINDNESS
Joey Gregrash-Polydor 2065 148-Q
(Gregrash/Lampe) No publishing listed
No studios listed (Ron Capone)

56 LISTEN TO THESE CHORDS I PLAY
Roger Rodier-Columbia C4-3058-H
(Roger Rodier) April-CAPAC
Andre Perry (Yves Lapierre)

60 SHORTY McKENNA
Buxton Kastle-Warner Bros C\$4014-P
(Donald Rowan) Home Cooked Music
Eastern Sound (John Stewart)

71 DOWN AND LOSING
Bob Ruzicka-Signpost 70007-P
(Bob Ruzicka) Tro Lions Gate-BMI
No studios listed (Danny Davis)

74 SWEET AMERICA
Cascades-Can-Base CB4505-H
(Barry Greenfield) Kennedy St. Music-PRS
Can-Base (Steve Douglas)

77 DAYTIME NIGHT TIME
Keith Hampshire A&M 330-W
(Mike Hugg) Spectorous-BMI
RCA Toronto (Bill Misener)

81 SEASON OF PLENTY
Ray Materick-Kanata 1010-K
(Ray Materick) Eskimo Music-BMIC
Thunder Sound (Dave Bird)

86 WHAT WOULD I DO
Skylark-Capitol 3378-F
(E. Shelby/P. Mitchell) Muscle Shoals-BMI
No studio listed (Eirik The Norwegian)

88 THEME FROM ROWDYMAN
Robbie McDougall-Nimbus NNS9019-N
(Ben McPeek) Critique/Canart-CAPAC
Manta Sound (Ben McPeek)

89 JULIA GET UP
Rich Dodson-MWC 1010X-M
(Rich Dodson) Corral Music-BMI
Toronto Sound (Mel Shaw)

92 LAST SONG
Edward Bear-Capitol 72677-F
(Larry Eeyor) Eeyor Music-CAPAC
Thunder Sound (Gene Martynec)

94 SIGN OF THE GYPSY QUEEN
Lorenz Hud-A&M AMX332-W
(Lorenz Hud) Irving Music-BMI
Sound Canada/Eastern (Paul Cheseborough)

97 MAPLE LADY
Flying Circus-Capitol 72626-F
(Grace/Rowe/Wilkins) Hopo/Boco-BMI
Thunder (Paul Hoffert/Bruce Bell)

98 AFRICA
Thundermug-Axe 4-K
(Bill Durst/Joe De Angelis) Belsize-BMI
Toronto Sound (Greg Hambleton)


**SINGLES
(alphabetically)**

This listing is a cross-reference to
the RPM 100 singles. A fast way
to find single order numbers

Africa (98)
Ain't Never Seen A White Man (100)
All The Young Dudes (61)
American City Suite (50)
Baby Don't Get Hooked (3)
Backstabbers (93)
Beautiful Sunday (46)
Ben (25)
Black and White (10)
Burning Love (2)
Can't You Hear The Song (52)
Carry Me Carrie (90)
City of New Orleans (11)
Colorado (67)
Concrete Sea (47)
Cora Mae (87)
Crazy Horses (57)
Daytime Night Time (77)
Deteriorata (96)
Dialogue (72)
Ding A Ling (1)
Don't Do It (12)
Don't Hide Your Love (59)
Don't Ever Be Lonely (28)
Down and Losing (71)
Dream No. 2 (49)
Drop Your Guns (34)
Elected (23)
Everybody Plays The Fool (6)
For Emily (91)
Freddie's Dead (48)
From the Beginning (39)
Garden Party (5)
Get That Ball (41)
Go All The Way (9)
Good Time Charlie (37)
Goodbye Farewell (27)
Guitar Man (65)
Hey You Love (80)
Honky Cat (40)
I Am Woman (22)
I Believe in Music (13)
I Can See Clearly Now (20)
I Will Never Pass This Way (66)
I'd Love You To Want Me (36)
If I Could Reach You (18)
I'll Be Around (73)
I'll Make You Music (53)
It Never Rains in California (99)
(It's The Way) Nature Planned It (69)
Julia Get Up (89)
Lady Eleanor (68)
Last Song (92)
Let It Rain (42)
Listen to the Music (15)
Listen to These Chords I Play (56)
Loving You Just Crossed My Mind (62)
Maple Lady (97)
Midnight Rider (29)
Money Back Guarantee (17)
Mosquito (84)
Nights In White Satin (4)
One More Chance (19)
Operator (75)
Piece of Paper (58)
Play Me (43)
Poor Boy (83)
Popcorn (21)
Rock and Roll Song (30)
Rock Me Baby (31)
Rock 'N' Roll Soul (79)
Rockin' Pneumonia (55)
Run To Me (45)
Running Back To Saskatoon (24)
Sad and Simple Man (94)
Saturday in the Park (44)
Season of Plenty/Hard Life (81)
Shorty McKenna (60)
Sign of the Gypsy Queen (95)
Slaughter (63)
So Long Dixie (64)
Song Seller (78)
Spaceman (26)
Speak to the Sky (33)
Summer Breeze (51)
Sunny Days (16)
Sweet America (74)
Take the Blindness (54)
Theme From the Rowdyman (88)
Thunder and Lightning (38)
Tight Rope (8)
Together Alone (70)
Use Me (35)
Ventura Highway (85)
We Can Make It Together (82)
Wedding Song (76)
What Would I Do (86)
Why (14)
Witchy Woman (32)
You Wear It Well (7)

*See page 16 for the
announcement of
a new and
important feature
COMING IN RPM!*

1 week ago	2 weeks ago	RPM KOKO SINGLES		October 28, 1972	Gold Leaf Award For Outstanding Record Sales	W V D G H T K C	M U S I C A M P E X A R C M C S C A R A V A N C O L U M B R I C G R T L O N D M C A R A T H O N U S Y D Z	
1 1 9	DING A LING Chuck Berry-Chess 2131-T	34 37 42	DROP YOUR GUNS April Wine-Aquarius-K	67 67 77	COLORADO Danny Holien-Tumbleweed 1004X-M			
2 2 4	BURNING LOVE Elvis Presley-RCA 0769-N	35 49 59	USE ME Bill Withers-Sussex 241X-M	68 68 70	LADY ELEANOR Lindisfarne-Elektra 45799-P			
3 3 2	BABY DON'T GET HOOKED Mac Davis-Columbia 45618-H	36 47 58	I'D LOVE YOU TO WANT ME Lobo-Big Tree 147X-M	69 67 71	(IT'S THE WAY) NATURE PLANNED IT Four Tops-Tamla Motown 1210-V			
4 6 11	NIGHTS IN WHITE SATIN Moody Blues-Deram 85023-K	37 39 48	GOOD TIME CHARLIE Danny O'Keefe-Signpost 70006-P	70 70 93	TOGETHER ALONE Melanie-Neighbourhood 4207X-M			
5 16 17	GARDEN PARTY Rick Nelson-Decca 32980-J	38 40 40	THUNDER AND LIGHTNING Chi Coltrane-Columbia 45640-H	71 74 88	DOWN AND LOSING Bob Ruzicka-Signpost SPS70007-P	M A P L		
6 9 20	EVERYBODY PLAYS THE FOOL Main Ingredient-RCA 0731-N	39 35 35	FROM THE BEGINNING E.L.P.-Cotillion 44158-P	72 97	DIALOGUE Chicago-Columbia 4-45717-H			
7 7 8	YOU WEAR IT WELL Rod Stewart-Mercury 73330-K	40 25 21	HONKY CAT Elton John-Uni 55343-J	73 98	I'LL BE AROUND Spinners-Atlantic 2904-P			
8 8 22	TIGHT ROPE Leon Russell-Shelter 7825-F	41 41 50	GET THAT BALL Patsy Gallant-Columbia C4-3056-H	74 77 80	SWEET AMERICA Cascades-Canbase CB4504-H	M A P L		
9 5 5	GO ALL THE WAY Raspberries-Capitol 3348-F	42 44 61	LET IT RAIN Eric Clapton-Polydor 15049-Q	75 99	OPERATOR Jim Croce-ABC 11335-N			
10 4 1	BLACK AND WHITE Three Dog Night-Dunhill-N	43 19 6	PLAY ME Neil Diamond-Uni 55346-J	76 78 100	WEDDING SONG Petula Clark-MGM 14431X-M			
11 11 12	CITY OF NEW ORLEANS Arlo Guthrie-Reprise 1103-P	44 22 3	SATURDAY IN THE PARK Chicago-Columbia 45657-H	77	DAYTIME NIGHT TIME Keith Hampshire-A&M 330-W	M A P L		
12 20 32	DON'T DO IT The Band-Capitol 3433-F	45 26 18	RUN TO ME Bee Gees-Atco 6896-P	78 95	SONG SELLER Raiders-Columbia 45688-H			
13 13 14	I BELIEVE IN MUSIC Gallery-Sussex 239X-M	46 24 7	BEAUTIFUL SUNDAY Daniel Boone-Capitol 72671-F	79 84 92	ROCK 'N' ROLL SOUL Grand Funk-Capitol 3363-F			
14 14 15	WHY Donny Osmond-Polydor 14424-Q	47 27 24	CONCRETE SEA Terry Jacks-London L181-K	80 80 96	HEY YOU LOVE Mouth & MacNeal-Hilips 40717-K			
15 21 27	LISTEN TO THE MUSIC Doobie Bros-Warner Bros 7619-P	48 62 84	FREDDIE'S DEAD Curtis Mayfield-Curton 1975X-M	81 85 91	SEASON OF PLENTY/HARD LIFE Ray Materick-Kanata KAN1010-K	M A P L		
16 30 43	SUNNY DAYS Lighthouse-GRT 1230 39-T	49 23 26	DREAM No. 2 Ken Tobias-MGM Verve MV10681X-M	82 87 97	WE CAN MAKE IT TOGETHER Steve, Eydie & Osmonds-MGM 14383X-M			
17 17 25	MONEY BACK GUARANTEE Five Man Elec. Band-Polydor 2065 142-Q	50 65 68	AMERICAN CITY SUITE Cashman & West-Dunhill 4342-N	83 83	POOR BOY Casey Kelly-Elektra 45804-P			
18 18 28	IF I COULD REACH YOU 5th Dimension-Bell 45261X-M	51 59 69	SUMMER BREEZE Seals & Crofts-Warner Bros 7606-P	84	MOSQUITO Doors-Elektra 45807-P			
19 12 13	ONE MORE CHANCE Ocean-Yorkville YVS45062-D	52 75 99	CAN'T YOU HEAR THE SONG Wayne Newton-RCA 0105-N	85 89	VENTURA HIGHWAY America-Warner Bros 7641-P			
20 46 53	I CAN SEE CLEARLY NOW Johnny Nash-Epic 10902-H	53 53 66	I'LL MAKE YOU MUSIC Beverly Bremers-Scepter 12363-J	86 60 62	WHAT WOULD I DO Skylark-Capitol 3378-F	M A P L		
21 15 16	POPCORN Hot Butter-Musicor 1458X-M	54 61 76	TAKE THE BLINDNESS Joey Gregrash-Polydor 2065 148-Q	87 71 75	CORA MAE Ronnie Hawkins-Monument ZS7-1-H	M A P L		
22 24 41	I AM WOMAN Helen Reddy-Capitol 1335-F	55 81	ROCKIN' PNEUMONIA Johnny Rivers-United Artists 50960-U	88	THEME FROM THE ROWDYMAN Robbie McDougall-Nimbus 9 NNS901S IN			
23 36 63	ELECTED Alice Cooper-Warner Bros 7631-P	56 56 64	LISTEN TO THESE CHORDS I PLAY Roger Rodier-Columbia C43058-H	89	JULIA GET UP Rich Dodson-MWC 1010X-M	M A P L		
24 43 65	RUNNING BACK TO SASKATOON Guess Who-Nimbus 9 74 0803-N	57 94	CRAZY HORSES Osmonds-Polydor-Q	90 91 82	CARRY ME CARRIE Dr. Hook-Columbia 45667-H			
25 48 55	BEN Michael Jackson-Tamla Motown 1207-V	58 58 36	PIECE OF PAPER Gladstone-ABC 11327-N	91 88 81	FOR EMILY Simon & Garfunkel-Columbia 45663-H			
26 38 44	SPACEMAN Nilsson-RCA 0788-N	59 45 47	DON'T HIDE YOUR LOVE Cher-Kapp 2184-J	92	LAST SONG Edward Bear-Capitol 72677-F	M A P L		
27 42 51	GOODBYE FAREWELL Abraham's Children-GAS 1004-	60 76 89	SHORTY MCKENNA Buxton Castle-Reprise CR4014-P	93 86 49	BACKSTABBERS O'Jays-Epic 3517-H			
28 28 30	DON'T EVER BE LONELY Cornelius Bros-U.A. 50954-U	61 72 98	ALL THE YOUNG DUDES Mott the Hoople-Columbia 45673-H	94	SAD AND SIMPLE MAN Harry Marks-Sweet Plum SPL9911-K	M A P L		
29 29 45	MIDNIGHT RIDER Joe Cocker-A&M 1370-W	62 93	LOVING YOU JUST CROSSED MY MIND Sam Neely-Capitol 3381-F	95	SIGN OF THE GYPSY QUEEN Lorence Hud-A&M AMX332-W	M A P L		
30 33 33	ROCK AND ROLL SONG Valdy-Haida HS101-W	63 73 79	SLAUGHTER Billy Preston-A&M 1380-W	96	DETERIORATA National Lampoon-Blue Thumb 218X-M			
31 31 38	ROCK ME BABY David Cassidy-Bell 45260X-M	64 64 67	SO LONG DIXIE Blood, Sweat & Tears-Columbia 45661-H	97	MAPLE LADY Flying Circus-Capitol 72676-F	M A P L		
32 32 37	WITCHY WOMAN Eagles-Asylum 11008-P	65 50 29	GUITAR MAN Bread-Elektra 45803-P	98	AFRICA Thundermug-Axe 4-K	M A P L		
33 10 10	SPEAK TO THE SKY Rick Springfield-Capitol 3340-F	66 66 57	I WILL NEVER PASS THIS WAY Glen Campbell-Capitol 6566-F	99	IT NEVER RAINS IN CALIFORNIA Albert Hammond-MUM 6011-H			
100								
AIN'T NEVER SEEN A WHITE MAN Wolfman Jack-RCA 73-0108-N								

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

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

This week
1 week ago
2 weeks ago

RPM KOO ALBUMS

ALBUMS

October 28, 1972

Gold Leaf Award For Outstanding Record Sales

A&M	W	MCA	J
Allied	C	Musimart	R
Ampex	V	Phonodisc	LO
Arc	D	Polydor	Quality
CMS	E	Capitol	OMN
Capitol	F	Caravan	Y
Caravan	G	Columbia	Trans World
GRT	H	RCA	P
London	I	WB/Atlantic	Z

1	1	1	NEVER A DULL MOMENT	Rod Stewart-Mercury SRM 1646-K	MC8 1646-K
2	2	2	CHICAGO V	Columbia KC31102-H	CT31102-H CA31102-H
3	3	3	HONKY CHATEAU	Elton John-Uni 93135-J	2-93135-J 8-93135-J
4	4	5	CARNEY	Leon Russell-Shelter SW8911-F	N/A
5	5	14	ROCK OF AGES	Band-Capitol SABB1045-F	4XT11045-F 8XT11045-F
6	6	6	TRILOGY	E, L & P-Cotillion SD9903-P	AC9903-P A8TC9903-P
7	7	9	SEVEN SEPERATE FOOLS	Three Dog Night-Dunhill DSD50118-N	N/A
8	8	13	LIGHTHOUSE LIVE	Lighthouse-GRT 9230 1018-T	5230 1018-T 8230 1018-T
9	9	15 23	LONDON CHUCK BERRY SESSIONS	Chess CH60020-T	5033 60020-T 8033 60020-T
10	10	4	MOODS	Neil Diamond-Uni 93136-J	2-93136-J 8-93136-J
11	11	7	SIMON & GARFUNKEL'S GREATEST	Columbia KC31350-H	CT31350-H CA31350-H
12	12	10	BIG BAMBU	Cheech & Chong-Ode SP77014-W	N/A N/A
13	13	11	SCHOOL'S OUT	Alice Cooper-Warner Bros BS2623-P	CWX2623-P 8WM2623-P
14	14	12	A SONG FOR YOU	Carpenters-A&M SP3511-W	CS3511-W 8T3511-W
15	9	8	HIMSELF	Gilbert O'Sullivan-MAM4-K	MAM5 4-K MAM8 4-K
16	58	....	CATCH BULL AT FOUR	Cat Stevens-A&M SP4365-W	AC4365-W 8T4365-W
17	17	16	LONG JOHN SILVER	Jefferson Airplane-Grunt FTR1007-N	N/A N/A
18	19	18	PARTRIDGE'S GREATEST HITS	Bell 1107-M	4-1107-M 8-1107-M
19	20	19	THE SLIDER	T. Rex-Reprise MS2095-P	CRX2095-P 8RM2095-P
20	66	....	OLD DAN'S RECORDS	Gordon Lightfoot-Reprise MS2116-P	CRX2116-P 8RM2116-P
21	30	57	BABY DON'T GET HOOKED	Mac Davis-Columbia KC31770-H	CT31770-H CA31770-H
22	16	15	TOO YOUNG	Donny Osmond-Polydor 4584-Q	N/A N/A
23	23	25	BEGINNINGS	Rick Springfield-Capitol 11047-F	N/A N/A
24	18	17	LIVE AT THE PARAMOUNT	Guess Who-Nimbus Nine LSPX4779-N	N/A N/A
25	21	24	ELVIS AT MADISON SQUARE GARDEN	RCA LSP4776-N	N/A N/A
26	26	31	5th DIMENSION'S GREATEST HITS	Bell 1106-m	4-1106-M 8-1106-M
27	22	20	SAINT DOMENIC'S PREVIEW	Van Morrison-Warner Bros BS2633-P	CWX2633-P 8WM2633-P
28	28	34	RASPBERRIES	Capitol SK11036-F	N/A 8XT11036-F
29	24	33	THICK AS A BRICK	Jethro Tull-Reprise MS2072-P	CRX2072-P 8RM2072-P
30	25	26	DISTANT LIGHT	Hollies-Epic KE30758-H	ET30958-H EA30958-H
31	31	28	EXILE ON MAIN STREET	Rolling Stones-Rolling Stones 2C0C2900-P	COCJ2900-P 8COJ2900-P
32	32	29	CARLOS SANTANA & BUDDY MILES	Columbia-KC31308-H	CT31308-H CA31308-H
33	33	22	SON OF SCHMILSSON	Harry Nilsson-RCA LSP4717-N	N/A N/A

34	34	37	HOBO'S LULLABY	Arlo Guthrie-Reprise MS2060-P	CRX2060-P 8RM2060-P
35	35	38	ON RECORD	April Wine-Aquarius AQR503-K	GCA503-K M8503-K
36	27	27	DEMONS & WIZARDS	Uriah Heep-Mercury SRM1630-K	N/A N/A
37	51	83	DAYS OF FUTURE PASSED	Moody Blues-Deram DE18102-K	N/A N/A
38	29	35	HISTORY OF ERIC CLAPTON	Polydor 2668 006-Q	3519 003-Q 3871 004-Q
39	54	89	CLOSE TO THE EDGE	Yes-Ariantic SD7244-P	AC7244-P A8TC7244-P
40	36	31	ALL TOGETHER NOW	Argent-Epic KE 31556-H	ED31556-H EA31556-H
41	37	39	LAYLA	Derek & Dominoes-Polydor 2625 005-Q	N/A 3870 002-Q
42	42	56	COUNTRY MAN	Valdy-Haida HL5101-W	N/A N/A
43	39	46	GODSPELL	Original Caste-Bell 1102-M	f-1102-M 8-1102-M
44	38	30	YOU DON'T MESS WITH JIM	Jim Croce-ABC 756-N	N/A N/A
45	96	....	PHOENIX	Grand Funk-Capitol SMAS11099-F	N/A N/A
46	40	32	HOT ROCKS	Rolling Stones-London 2PS606/7-K	N/A N/A
47	41	48	CORNELIUS BROS & ROSE	United Artists UAS5568-U	N/A N/A
48	44	42	EAGLES	Asylum SD5054-P	CAS5054-P 8AS5054-P
49	87	....	CLASS CLOWN	George Carlin-Little David LD1004-P	N/A N/A
50	43	36	DADDY DON'T YOU WALK	Wayne Newton-RCA LSP1001-N	N/A N/A
51	47	47	PROCOL HARUM LIVE	A&M-SP4335-W	CS4335-W 8T4335-W
52	45	51	ANNIE	Anne Murray-Capitol ST6376-F	4XT6376 8XT6376
53	48	41	DON QUIXOTE	Gordon Lightfoot-Reprise MS2056-P	CRX2056-P 8RM2056-P
54	46	40	FOXY LADY	Cher Kapp KRS5514-J	K85514-J K75514-J
55	50	43	FOOT IN COLDWATER	Foot In Coldwater-Daffodil SBA16012-F	I4B 16012-f 8B 16012-F
56	49	44	FULL CIRCLE	Doors-Elektra EKS75038-P	CEK75038-P 8EK75038-P
57	81	98	HUD	Lorence Hud-A&M SP9004-W	N/A N/A
58	52	50	LOOKING GLASS	Epic KE31320-H	ET31320-H EA31320-H
59	53	49	HARVEST	Neil Young-Reprise MS2032-P	CRX2032-P 8RM2032-P
60	60	72	DIMENSION "M"	Franck Dervieux-Columbia FS90072-H	N/A FSA90072-H
61	57	45	OSMONDS LIVE	Osmonds-Polydor 2675 040-Q	3575 010-Q 3870 010-Q
62	70	76	TAPESTRY	Carole King- Ode SP77009-W	CS77009-W 8T77009-W
63	55	54	SUNWHEEL DANCE	Bruce Cockburn-True North TNX7-H	N/A TNA7-H
64	56	53	FLASH	Capitol SMAS11040-F	N/A 8XT11040-F
65	65	50	SUPER FLY	Curtis Mayfield-Curton CR8 8014-M	CRS4 8014-M CRS8 8014-M
66	61	55	KILLER	Alice Cooper-Warner Bros BS2567-P	CWX2567-P 8WM2567-P

67	86	73	TOULOUSE STREET	Doobies Bros-Warner Bros BS2634-P	CWX2634-P 8WM2634-P
68	68	63	ROBERT JOHN GALLO	Strawberry-Jam 15001-F	N/A
69	69	74	JERMAINE	Jermaine Jackson-Tamla Motown M752-V	N/A
70	62	52	FAREWELL TO THE GREYS	Royal Dragoons-RCA PCS1305-N	N/A
71	63	58	MOTORCYCLE MAMA	Sailcat-Elektra EKS75029-P	CEK75029-P 8EK75029-P
72	64	60	NICE TO BE WITH YOU	Gallery-Sussex SXB7017-M	N/A
73	73	66	CLOSE UP	Tom Jones-Parrot SPAS71055-K	PKM79655-K PEM79855-K
74	74	68	THE GODFATHER	Original Soundtrack-Paramount PAS1003-M	PAS4-1003-M PAS8-1003-M
75	75	78	SIDESTREETS	Ray Materick-Kanata KAN10-K	N/A
76	76	94	W.C. FIELDS FOR PRESIDENT	Rich Little-Caedmon TC9101-	N/A
77	59	67	BUMP 'N' GRIND REVUE	Mainline-GRT 9230 1015-T	5230 1015-T
78	67	62	MADE IN ENGLAND	Atomic Rooster-Elektra 75039-P	CEK75039-P 8EK75039-P
79	79	99	I'LL MAKE YOU MUSIC	Beverly Bremers-Scepter SPS5102-J	SPS65102-J SPS735102-J
80	....	....	LIZA WITH A "Z"	Liza Minelli-Columbia K031762-H	N/A
81	71	61	GREAT MOVIE THEMES	Waldo de los Rios-Daffodil SBA16010-F	4B 16010-f 8B 16010-f
82	72	77	BEALITUDE	Staple Singers-Stax STS3002-Q	N/A
83	....	....	BEN	Michael Jackson-Tamla Motown M755-V	N/A
84	84	100	SMOKIN' OPs	Bob Seger-Warner Bros MS2109-P	N/A
85	77	75	SEALED WITH A KISS	Bobby Vinton-Epic KE31642-H	ET31642-H EA31642-H
86	78	65	SKYLARK	Capitol-ST11048-F	N/A
87	85	82	LOOKIN' THROUGH THE WINDOWS	Jackson 5-Tamla Motown M750-V	N/A
88	82	69	PORTAIT OF DONNY	Donny Osmond-Polydor 2912 008-Q	N/A
89	88	90	THUNDERMUG STRIKES	Axe AXS502-K	SAX502-K 8AX502-K
90	89	84	ANNE MURRAY/GLEN CAMPBELL	Capitol - SW869-F	4XT 869-F 8XT 869-F
91	91	91	SAMMY DAVIS JR. NOW	MGM SE4832-M	N/A
92	92	59	IN TIME	Engelbert Humperdinck-Parrot XPAS71056-K	PKM79656-K PEM79856-K
93	80	79	HEAVY DUTY	Crowbar-Daffodil SBA16013-F	

RPM

ALBUM ARTISTS (alphabetically)

This listing is a cross-reference to the RPM 100 singles. A fast way to find single order numbers

April Wine (35)
Argent (40)
Asylum (48)
Atomic Rooster (78)
Band (5)
Chuck Berry (9)
Black Sabbath (99)
Beverly Bremers (79)
George Carlin (49)
Carpenters (14)
Cheech & Chong (12)
Cher (54)
Chicago (2)
Eric Clapton (38)
Alice Cooper (13) (66)
Bruce Cockburn (63)
Cornelius Bros & Rose (47)
Jim Croce (44)
Crowbar (93)
Mac Davis (21)
Sammy Davis Jr. (91)
Waldo de los Rios (81)
Derek & The Dominoes (41)
Frank Dervieux (60)
Neil Diamond (10)
Doobie Brothers (67)
Doors (56)
Emerson/Lake/Palmer (6)
5th Dimension (26)
Flash (64)
Foot In Coldwater (55)
Aretha Franklin (98)
Gallery (72)
Godfather (Soundtrack) (74)
Godspell (Original Cast) (43)
Grand Funk (45)
Guess Who (24)
Arlo Guthrie (34)
Uriah Heep (36)
Hollies (30)
Lorence Hud (57)
Humble Pie (94)
Engelbert Humperdinck (92)
Jackson 5 (87)
Jermaine Jackson (69)
Michael Jackson (83)
Jefferson Airplane (17)
Elton John (3)
Tom Jones (73)
Carole King (62)
Gordon Lightfoot (20) (53)
Lighthouse (8)
Rich Little (76)
Looking Glass (58)
Mainline (77)
Ray Materick (75)
Curtis Mayfield (65)
Don McLean (95)
Liza Minelli (80)
Moody Blues (37)
Van Morrison (27)
Anne Murray (52)
Murray & Campbell (90)
National Lampoon (100)
Wayne Newton (50)
Harry Nilsson (33)
Osmonds (61)
Donny Osmond (22) (88)
Gilbert O'Sullivan (15)
Partridge Family (18)
Charley Pride (97)
Elvis Presley (25)
Procol Harum (51)
Raspberries (28)
T.Rex (19)
Rolling Stones (31) (46)
Royal Dragoons (70)
Leon Russell (4)
Sailcat (71)
Santana & Miles (32)
Seals & Croft (96)
Bob Seger (84)
Simon & Garfunkel (11)
Skylark (86)
Rick Springfield (23)
Cat Stevens (16)
Rod Stewart (1)
Staple Singers (82)
Strawberry (68)
Three Dog Night (7)
Thundermug (89)
Jethro Tull (29)
Valdy (42)
Bobby Vinton (85)
Yes (39)
Neil Young (59)

COVER STORY

FLYING CIRCUS NOW A PART OF BEAVER PATROL

Ritchie Yorke where are you? The Australian music industry is having trouble. Rick Springfield is okay, and so is Helen Reddy, but they're now part of the world record scene. But how does an Australian group make it in their own country? Well, the Flying Circus opted for Canada and now that they've been residents in this country for over a year, they have become a part of the Canadian disc scene.

Capitol saw the potential of this quartet early in the game and signed them to a contract. Now, with the release of single product, "Maple Lady" and their album, "Gypsy Road", the label is putting its back into a national promotion that should see the Circus as one of the most important Canadian additions to Capitol's roster of stars.

It's really not fair to say the Circus didn't make it in Australia. They did, in fact, make a strong showing with a single, "Hay Ride" which topped the charts in both Australia and New Zealand. This was back in 1969 and 70. They also got off a couple of albums that chalked up a fair dollar reading. In January of 1971, having taken top honours in a national "Battle of Sounds" competition, they set out for San Francisco. But, the streets of this major U.S. city couldn't offer too much so they decided to head north to their friendly Commonwealth brother, Canada, and settled for Toronto. Hogtown appeared to have a warm attitude toward pop musicians and it was easy fitting into the family of recording hopefuls. After three months of good things, they returned to Australia and an eight week tour at the end of which they returned to Canada as immigrants.

Rather than move right into the recording

bit, they decided to tour the Ontario High School circuit and pick up a few bar gigs while they were at it. Professionalism, they had. Audiences, they built until they were one of the most successful tour groups on the scene. That was Flying Circus appearing with Lighthouse and picking up truck-loads of new followers. They appeared in that crush of 40,000 people at the Toronto City Hall concert and again at Ontario Place which drew a record 14,000.

Their press kit sums it up with: "A band is not just four guys who happen to play music together for money. A band is an entity, a living and breathing organization which must be greater than any one individual in the band and requires very much more than just playing and getting paid."

RECORD COMPANIES SET PACE FOR C5 MEETING

Organized by Bruce Davidsen, promotion members of major and independent record companies laid on a welcoming bash at the Bayshore Inn Friday night (13). The combined record company get together laid the groundwork for the Communication 5 meeting which was to be held the following morning.

Some of the interesting information passed on to the C5 travellers, and put out in memo form by Davidsen, pointed up the fact that British Columbia hotels cannot have alcoholic beverages delivered to rooms. They gave the address of the nearest booze market as well as a Dial-A-Bottle service and a number for Dial-A-Prayer.

Arrangements were made for those carrying a C5 Identification Card to be admitted to several Vancouver clubs including Pharaoh's Image I, Body Shop, and Number Five Orange Street Hotel Pub.

Contributing to the get together were; WEA, GRT, MCA, A&M, Haida, Polydor, Capitol, Columbia, London, and RCA.

RPM WEEKLY BY AIR

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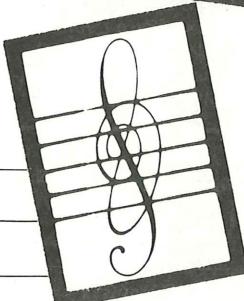
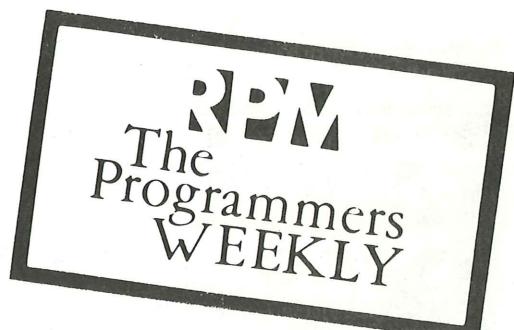
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BEETHOVEN Sonata No. 21 in C Op. 53 "Waldstein"
Sonata No. 28 in A Op. 101

Emil Gilels - Pianist
DGG 2530 253

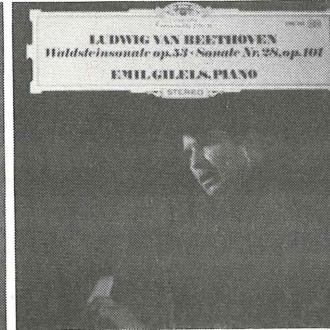
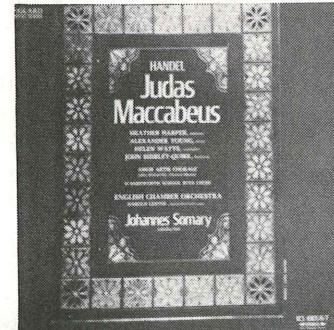
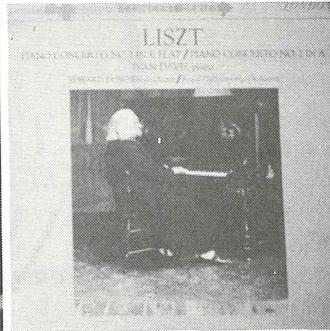
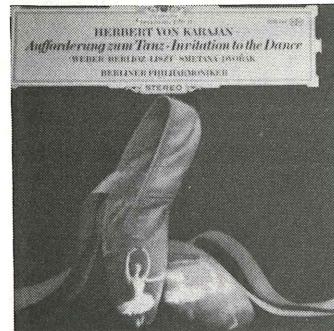
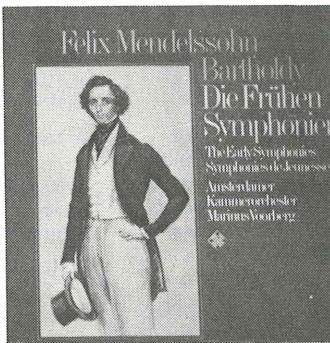
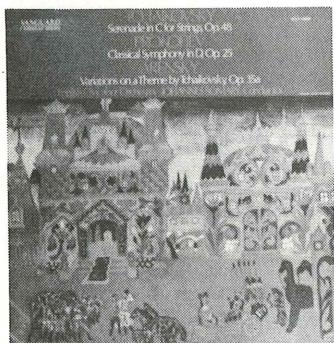
Two of Beethoven's greatest piano sonatas in meaty, substantial performances by Russia's greatest pianist, Emil Gilels. The rugged vitality of his thought throws new light on these much performed works. Both the engineering and pressing deserve highest praise in this fine presentation.

**CLASSICAL
RECOMMENDATIONS**
by Lawson Cook

HANDEL Judas Maccabeus
The English Chamber Orchestra conducted by
Johannes Somary
VANGUARD Cardinal Series VCS 10105/6/7

Soloists Heather Harper, Alexander Young, Helen Watts and John Shirley-Quirk are each masters of the new Handel style and combine to give an outstanding performance of one of his greatest oratorios. Popular arias include "Arm, arm, ye brave!", "How vane is man", and "Sound an alarm!". Sound and pressings are superb. Vanguard Cardinal recordings are made available in Canada through Ampex.

INVITATION TO THE DANCE
Berlin Philharmonic Orchestra conducted by Herbert von Karajan
DGG 2530 244



Weber's "Invitation to the Dance" in the Berlioz Orchestration leads off this brilliant Berlin Philharmonic showcase of virtuoso favorites. It is followed by two orchestral excerpts from the Berlioz "Damnation of Faust", and Liszt's orchestral version of the Mephisto Waltz. Side two features three dances from Smetana's "The Bartered Bride" and the programme ends with Dvorak's Scherzo capriccios Op. 66.

LISZT Piano Concerto No. 1 in Eb
Piano Concerto No. 2 in A

Ivan Davis - Pianist - Royal Philharmonic Orchestra conducted by Edward Downes
London SPC 21081

Superb in every way! Ivan Davis is fast becoming the top exponent of 19th century romantic piano literature and he gives the two Liszt Concerti their finest recording to date. London's Phase 4 sound perfectly captures the glitter of Davis' piano against the rich Royal Philharmonic Orchestra sound.

TCHAIKOVSKY Serenade in C for Strings Op. 48

PROKOFIEV Classical Symphony in D, Op. 25

ARENNSKY Variations on a Theme by Tchaikovsky, Op. 35a
The English Chamber Orchestra conducted by Johannes Somary
Vanguard Cardinal Series VCS 10099

Johannes Somary leads the English Chamber Orchestra in substantial, broadly paced performances of three Russian masterpieces for small orchestra. Of greatest interest is the infrequently recorded Arensky Variations on Theme by Tchaikovsky. These variations were originally the slow movement of his Second String Quartet but they have become popular in the expanded version for String Orchestra. The theme is a Tchaikovsky song "A Legend".

Important!

The dialogue of our Communication meetings will continue in a new feature called:



OPEN LINE

Based on the radio station concept of a phone-in program, you will now have a vehicle for making your views known. Both programmer and record man and those in allied fields can take advantage of this new feature. Your letter must be signed, but if you wish to remain anonymous, please state in the body of the letter that you do not want your name mentioned. Your identity will not be revealed, but you must address your submissions to:

The Office of The Publisher
RPM Weekly
6 Brentcliffe Road
Toronto 17, Ontario

Please indicate on the letter that it is PERSONAL & CONFIDENTIAL.

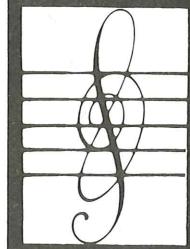
We reserve the right to edit your letter and the right not to reprint any letters that are either of no general interest, or might be damaging to an individual or group.

Questions are also welcome, and our staff will do their best to answer, or we will find a qualified expert to assist you in your record or radio problem.

If there are any legitimate beefs, here is the opportunity to air them on OPEN LINE.

Walt Greolis
Publisher
RPM Weekly

A WEEKLY FEATURE IN RPM
DESIGNED FOR CANADIAN



RPM
The
Programmers

Programmers

News maintains listener interest

A number of points were made at C5 that registered strongly in the minds of many of those in attendance. At the workshops that followed the C5 meeting, information that was possessed by a few was made available to many.

The
Programmers **CROSSTALK**
walt grealis

One thing that stuck in my mind was the information that research had been done recently in the areas of listener attention and that news far outranked the interest and sustaining power of music on radio.

It was also remarked that this new knowledge didn't agree with the popular conception of the past, that music was the prime factor in radio appeal.

It is interesting for me as a generalist to disagree in part with the research, while

qualifying my agreement with the principle. What the researchers seem to have proved, is that news is information, and needs attention, while music is entertainment and requires no participation.

Also while in Vancouver, I could hardly hear the music that was being piped into the airport over the noise, but sub-consciously I hear a few bars of a hit of 8 or 9 years ago that pleased me while I stood waiting to board the aircraft. It was pleasant to me, but really did nothing to inform or educate me. It was there and I was glad. Had a newscast been presented at the same low level of sound (under the noise), I would have been irritated in that the message was something that would require audibility, and my attention.

Informed people like to keep posted on what is happening around them. Information in my mind is not only the news events, but the weather and time and the traffic reports. These all command attention if they are relative to your thinking. If you are going to golf or wash your car, the weather is im-

tant. Even with a wrist watch, the time is important if you are trying to catch a flight even if it only confirms what your watch will tell you.

Traffic reports will command your attention when you find that if you had listened to radio and detoured around an accident, you wouldn't be standing still in traffic for a long period of time.

The programmer must have the introspect to know or feel what additional information will jar the mind of the listener and what his requirements are to assist him in planning his time and movements. The news keeps concerned people informed. News makes people more interesting to other people. You may relate information to others in conversation, but you seldom find the opportunity to hum and sing the latest uptempo hit to a business or personal acquaintance.

Radio must be many things to many people. The lonely often seek company in a cheap room. Radio can be that companion. Radio must be reliable, informative and entertaining. It must reflect the thinking and feeling of society at that very moment. It must be the kind of radio that you can call a friend, and one of the secrets of radio is that you don't have to look at it.

MacLuhan said we should participate with the media. Obviously he didn't mean tapping your foot along with the hits.

Music is the frosting on the cake. It still is important. Music is the packaging, and the meat is what radio is all about. The total concept is programming or we would eat the frosting and throw away the cake. It's no piece of pie for the programmer. Record people are starting to learn that and it can only help the product . . . which is the sound.

The
Programmers **TRIBAL**
DRUM

Winner of the Atlantic National Exhibition gate prize was Barb Munroe. She is seen here with Jay Jeffrie, program director



of CHSJ Saint John, who presented her with the two door Inglis Refrigerator Freezer.

Lineup at CFTR as follows: Bob McAdorey 5-9AM, Earl Mann 9-Noon, Sandy Hoyt Noon-3PM, Mike Marshall 3-6PM, Doc Holiday 6-9PM, Sterling Faux 9PM-1AM, Del Gable 1-5AM.

TRIBAL DRUM continued on page 23

CJLS DISTRIBUTES AREA PLAYLIST

CJLS is distributing their playlist which they have circulated to the various record companies and distribution in Canada. It contains 99 current singles, 34 of which are Cancon, and 7 LP's, 5 of which are Canadian (Oct. 10)

They are in a single station market with an audience potential of about 30,000 spread out over 150 miles of shoreline and perhaps 30 miles inland. Consequently they don't "block" program a specific type of music but mix everything together and apparently it's working out quite well.

Out of every nine songs played on CJLS, 6 are playlist singles — 2 MOR, 2 Country and 2 Contemporary; the other three consist of 2 LP cuts, either "feature" or library, and the other is a library 45.

On an 18 hour day maximum broadcast for a current single is about 3 times. This gives variety, exposes the hits, but doesn't bore the audience to death or drive them mad with the same single every two hours. Also in this area, which is quite rural, total number of hours per day listened to radio is quite high.

Ross Burchell is the Program/Music Director of CJLS in Yarmouth.

**COME
SOFTLY**
Tony Kingston
YORKVILLE

The
Programmers **NEW ON
CHARTS**

PRINCIPAL MARKETS

CFRW WINNIPEG
(Bob Gibbons)
Goodtime Charlie's/Danny O'Keefe
Love You To Want Me/Lobo
Elected/Alice Cooper
Runnin' Back To Saskatoon/Guess Who

CKLG VANCOUVER
(Roy Hennessy)
Never Rains In S. California/A. Hammond
If I Could Reach You/Fifth Dimension
Midnite Rider/Joe Cocker

CKXL CALGARY
(Greg Haraldson)
Thunder & Lightning/Chi Coltrane
Summer Breeze/Seals & Croft
Elected/Alice Cooper
Beginning/Emerson/Lake/Palmer
Ventura Highway/America

CKFH TORONTO
(Mike Byford)
Summer Breeze/Seals & Croft
Gypsy Queen/Lorenz Hud
Rock Me Baby/David Cassidy

CKGM MONTREAL
(John Mackey)
Ventura Highway/America
Witchy Woman/Eagles
Take The Blindness/Joey Gregorash

CHED EDMONTON
(Wayne Bryant)
Hard Life Alone/Ray Materick
Can't You Hear The Song/Wayne Newton
Gypsy Queen/Lorenz Hud

CKOC HAMILTON
(Nevin Grant)
Claire/Gilbert O'Sullivan
Summer Breeze/Seals & Croft
I'll Be Around/Spinners
Julia Get Up/Rich Dodson

CJME REGINA
(Hart Kirch)
I Am Woman/Helen Reddy
Sunny Days/Lighthouse
Summer Breeze/Seals & Croft
My Ding-A-Ling/Chuck Berry

CHAM HAMILTON
(Don West)
City Of New Orleans/Arlo Guthrie

CFCF MONTREAL
(Bob Johnston)
Long Time Comin'/Dr. Music
In My Life/Judy Collins
Man Theme/Isaac Hayes
I'll Make Music/Beverly Bremers
Missing You/B.J. Thomas
Aerial Life/John Denver

CKLW WINDSOR
(Alden Diehl)
Something's Wrong/Justin Roberts
Ought To Be With Me/AI Green
Claire/Gilbert O'Sullivan

BREAKOUT MARKETS

CKPT PETERBORO
(Rick Johnson)
Ventura Highway/America
Last Song/Edward Bear
Elected/Alice Cooper
Don't Do It/The Band

Crazy Horses/Osmonds
CKWS KINGSTON
(Greg Stewart)
I Am Woman/Helen Reddy
Sunny Days/Lighthouse
Drop Your Guns/April Wine
I'll Be Around/Spinners
Goodtime Charlie's/Danny O'Keefe

CKOM SASKATOON
(Mike Christie)
Take The Blindness/Joey Gregorash

CJCS STRATFORD
Cold Morning Light/Todd Rudgren
Take The Blindness/Joey Gregorash
Spaceman/Nilsson
Heartbeat/Humble Pie
Rock On/T. Rex

CHAK INUVIK
Runnin' Back To Saskatoon/Guess Who
I'd Love You To Want Me/Lobo
Tight Rope/Leon Russell
Witchy Woman/Eagles
Come On Home/Joshua

CKCL TRURO
(Bryan Edwards)
Easy Livin/Urahi Heep
Drop Your Guns/April Wine
Midnite Rider/Joe Cocker
Sundown Comes/Smokey Robinson
Chopper/Ike & Tina Turner
Goodbye To Love/Carpenters
This World/Staple Singers

CHEX PETERBORO
(Ron Johnston)
Maple Lady/Flying Circus
Daytime Night Time/Keith Hampshire
I'll Be Around/Spinners
Witchy Woman/Eagles

VOCM ST. JOHN'S
(Peter Tuff)
I Can See Clearly/Johnny Nash

CKBB BARRIE
(Dave Smith)
I Can See Clearly/Johnny Nash
Listen To The Music/Doobie Bros
God Planned It/Billy Preston

CFCY CHARLOTTETOWN
Tight Rope/Leon Russell
Elected/Alice Cooper
Brand New Day/J.R. Ambrose
Goodfoot/James Brown
Starting All Over/Mel & Tim

CHCL MEDLEY
(Terry Greenwood)
Tight Rope/Leon Russell
Goodtime Charlie's/Danny O'Keefe
Beginning/Emerson/Lake/Palmer
Witchy Woman/Eagles
I Am Woman/Helen Reddy
Listen To These Chords/Roger Rodier
Let It Rain/Eric Clapton

The
Programmers **NEW ON
PLAYLISTS**

PRINCIPAL MARKETS

CKLG VANCOUVER
(Roy Hennessy)
Something's Wrong With Me/Austin Roberts
Summer Breeze/Seals & Croft
Can't You Hear The Song/Wayne Newton
Angelsea/Cat Stevens

CKGM MONTREAL
(John Mackey)
How Could I Let You Get Away/Spinners
Papa Was A Rollin Stone/Temptations

City Of New Orleans/Arlo Guthrie
If You Don't Know/Harold Melvin/Blue Notes

CHED EDMONTON
(Wayne Bryant)
Sunny Days/Lighthouse
Good Time Charlie's/Danny O'Keefe
Ventura Highway/America

CKLW WINDSOR
(Alden Diehl)
I Am Woman/Helen Reddy
So Long Dixie/Blood Sweat & Tears
Sittin/Cat Stevens
Living In The Past/Jethro Tull
Just Lost A Friend/Dominic Troiano
Love The Poor Boy/Andy Kim
Day and Night/Wackers
Africa/Thundermug
Wildflower/Skylark

CFRW WINNIPEG
(Bob Gibbons)
Witchy Woman/Eagles
City Of New Orleans/Arlo Guthrie
Stairway To Heaven/Led Zeppelin(LP)
Daytime Night Time/Keith Hampshire
Goodbye Farewell/Abraham's Children

CKFH TORONTO
(Mike Byford)
Claire/Gilbert O'Sullivan
Something's Wrong/Austin Roberts
Poppa Was A Rollin Stone/Temptations

CJME REGINA
(Hart Kirch)
Crazy Horses/Osmonds
Ventura Highway/America
Claire/Gilbert O'Sullivan
City Of New Orleans/Arlo Guthrie
Starting All Over/Mel & Tim
I'll Be Around/Spinners
Get That Ball/Patsy Gallant

CKOC HAMILTON
(Nevin Grant)
Convention '72/Delegates
Sittin/Cat Stevens
Dreams Are Ten A Penny/Kincade
Maybe I Know/Seashells
Music Doesn't Seem To Be/Tapestry

CKVN VANCOUVER
(Fred Latramouille)
Ventura Highway/America
Don't Do It/Band
I Believe In Music/Gallery

CKCK REGINA
(Ken Singer)
Freddie's Dead/Curtis Mayfield
Gypsy Queen/Lorenz Hud
If I Could Reach You/Fifth Dimension
Witchy Woman/Eagles
Spaceman/Nilsson
Special Lonesome/Heywoods
Take The Blindness/Joey Gregorash
Operator/Jim Croce

BREAKOUT MARKETS

CFRA OTTAWA
(Dave Watts)
Goodbye Farewell/Abraham's Children
Claire/Gilbert O'Sullivan
Summer Breeze/Seals & Croft

CKPT PETERBORO
(Rick Johnson)
Poor Boy/Casey Kelly
Julia Get Up/Rich Dodson
Mosquito/Doors

CFPR PRINCE RUPERT
(Joe Stott)
Ventura Highway/America
I'll Be Around/Spinners
Take The Blindness/Joey Gregorash
The Young Dudes/Mott The Hoople
Wedding Song/Petula Clark

Operation/Jim Croce
 Summer Breeze/Seals & Croft
 American City Suite/Cashman & West
 Redwood Tree/Van Morrison
 If You Don't Know/Harold Melvin/Blue Notes
 Crazy Horses/Osmonds

CHEX PETERBORO
 (Ron Johnston)
 Hard Life Alone/Ray Materick
 Julia Get Up/Rich Dodson
 Happier Than Morning Sun/B.J. Thomas
 Love Me Love My Dog/Driftwood
 People Tree/Sammy Davis Jr.

CHLO ST. THOMAS
 (Rick Janssen)
 Do You/Move
 How Long/J.D. Souther
 Young Dudes/Mott The Hoople
 Goin Away/Lisle
 Goodbye Farewell/Abraham's Children
 Long Time Comin/Dr. Music
 Hollywood/Charlebois
 Joe Chicago/Hot Cottage
 Hard Life Alone/Ray Materick(LP)
 Run Run Run/James Gang(LP)
 Nothin Yet/James Gang(LP)
 Galveston/Jim Webb(LP)
 I Can See Clearly/Johnny Nash

CHNL KAMLOOPS
 (Dan McAllister)
 Dinah Flo/Boz Scaggs
 Hey You Love/Mouth & McNeal
 The Fast One/J.D. Souther
 Fais Do/Red Bone
 Standing In The Road/Blackfoot Sue
 CKCL TRURO
 (Bryan Edwards)
 I'd Love You To Want Me/Lobo
 He's In My Life/Freda Payne
 Mosquito/Doors
 Sweet Caroline/Bobby Womack
 Funk Factory/Wilson Pickett

CKWS KINGSTON
 (Greg Stewart)
 Never Rains in S. California/Al Hammond
 Claire/Gilbert O'Sullivan
 Do Ya/The Move
 Come And Join Us/Dublin Corporation

VOCM ST. JOHN'S
 (Peter Tuff)
 American City Suite/Cashman & West
 Last Song/Edward Bear
 Julia Get Up/Rich Dodson
 CKOM SASKATON
 (Mike Christie)
 American City Suite/Cashman & West
 Ain't Never Seen White Man/Wolfman Jack
 Julia Get Up/Rich Dodson
 Redwood Tree/Van Morrison
 Canada/Truck
 Lies/J.Cale

CJCS STRATFORD
 Julia Get Up/Rich Dodson
 What Happened/Tower of Power
 Highway Star/Deep Purple
 Redwood Tree/Van Morrison

CHSJ SAINT JOHN
 (Jay Jeffrie)
 Sing A Song/Nobody
 Sunny Good St./Judy Collins
 Julia Get Up/Rich Dodson
 Summer Breeze/Seals & Croft
 Ventura Highway/America
 Teenager In Love/Sha Na Na

CKCM/CKGA GANDER
 (Larry Steacy)
 Take The Blindness/Joey Gregrash
 Alberta Bound/Geo Hamilton IV
 It's A Lovely World/Joanne Post
 CKDH AMHERST
 I Believe In Music/Gallery
 I Can See Clearly/Johnny Nash
 Midnight Rider/Joe Cocker

Beginning/Emerson/Lake/Palmer
 Loving You/Sam Neely
 Listen To These Chords/Roger Rodier
 Goodtimes/Roadhouse
 Rock Me Baby/David Cassidy
 Piece Of Paper/Gladstone
 I'll Be Around/Spinners
 CHYM KITCHENER
 (Molly Zakrzewski)
 I'd Love You To Want Me/Lobo
 Can't You Hear The Song/Wayne Newton
 Beautiful You/Neil Sedaka
 I Can See Clearly/Johnny Nash
 I'll Make You Music/Beverly Bremers
 People Tree/Sammy Davis Jr.
 City Of New Orleans/Arlo Guthrie
 Long Time Comin/Dr. Music

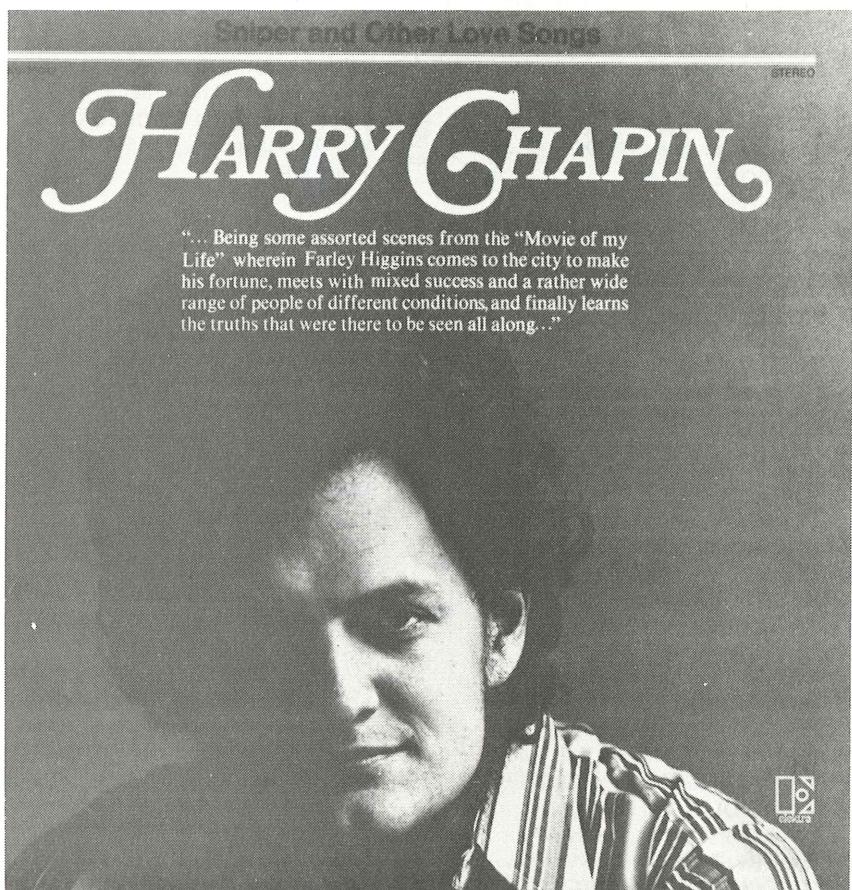
The Programmers ADULT
 CONTEMPORARY

CHML HAMILTON
 (George Patton)
 Spin Away/Lettermen
 What Am I Crying For/Classics Four
 Penny Arcade/Magic Organ
 Those Were The Days/Phillips Leahy
 Last Song/Edward Bear
 Ding-A-Ling Debbie/R. Harlan Smkth
 CFQC SASKATOON
 (Jason Schoonover)
 In My Life/Judy Collins
 Sunday Morning Sunshine/Harry Chapin
 Sign Of Gypsy Queen/Hud
 Freddie's Dead/Curtis Mayfield
 French Song/Sound 80
 Julia Get Up/Rich Dodson
 Give It To The World/Sylvia Tyson
 Tight Rope/Leon Russell

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CKL W-FM WINDSOR
(Ron Foster)
So Long Dixie/Blood Sweat & Tears
I Am Woman/Helen Reddy
One More Chance/Ocean
People Tree/Sammy Davis Jr.
In Time/Engelbert Humperdinck
Beginning/Emerson/Lake/Palmer
Sunday Kind Of Love/Lenny Welch
How Can I Tell You/Lani Hall
In The Quiet Morning/Joan Baez
World Is A Circle/Sandpipers
Skylark(LP)
Lisa Minelli(LP)
Ray Conniff Singers(LP)
Lani Hall(LP)
Ocean(LP)

CFTR TORONTO
(Keith Elshaw)
I'll Be Around/Spinners
Daytime Night Time/Keith Hampshire
Summer Breeze/Seals & Croft
You Are What I Am/Gordon Lightfoot
Sunny Days/Lighthouse
Goodbye Farewell/Abraham's Children
Take The Blindness/Joey Gregrash

CJCS STRATFORD
Maybe I Know/The Seashells
People Need Love/Bjorn & Benny
Guilty/Al Green
Sing A Song/Barbra Streisand
Happiness Train/Sugar Bears
CKLB OSHAWA
(Dave Lennick)
Love Song/Peggy Lee
So Long Dixie/Blood Sweat & Tears
Long Time Comin/Dr. Music
You Are What I Am/Gordon Lightfoot
Julia Get Up/Rich Dodson

Make Your Music/Barbra Streisand
Lovin You/Sam Neely
Goodtimes/Roadhouse
Last Song/Edward Bear
Merry-Go-Round/Bev Marie

CKFM TORONTO
(Dan Chevrette)
Ventura Highway/America
Rowdyman Theme/Robbie McDougall
You Are What I Am/Gordon Lightfoot
Old Dan's Records/Gordon Lightfoot(LP)
Song Of Two/Cashman & West(LP)
Magic Strings Vol II(LP)
Norman Candler(LP)
Keep Rocking/Sandy Nelson(LP)
Popcorn/Hot Butter(LP)
Soundstage/Billy Vaughn(LP)
Where Is The Love/Lenny Dee(LP)

The Programmers FM ADDITIONS

CHUM-FM TORONTO
(Benji Karch)
With Bruce/Teegarden & Van Winkle
Rising/Mark Almond
Moving On/John Mayall
Rolling Thunder/Mickey Heart
Sniper/Harry Chapin
Album 3/Loudon Wainwright III
Dingly Dell/Lindisfarne
New Blood/Blood Sweat & Tears
REACTION ALBUMS
Catch Bull At Four/Cat Stevens
Rock & Roll Music/Ten Years After
Full House/J. Gells Band
Styx

The Programmers COUNTRY ADDITIONS

CFPR PRINCE RUPERT
(Laurie Mills)
Kentucky/Mercey Brothers
World Without Music/Porter Wagoner
This Much A Man/Marty Robbins
It's Not Love/Merle Haggard
Class Of '57/Statler Bros

CFAC CALGARY
(Larry Kunkel)
You Are What I Am/Gordon Lightfoot
It Rains In Missouri/Ray Griff
Ding-A-Ling Debbie/R. Harlan Smith

CGX YORKTON
(Ron Waddell)
To Know Him/Jody Miller
Picture Of Me/George Jones
I'll Count Every Hour/Diane Leigh
Without You/Johnny Paycheck

CKBC BATHURST
(Al Hebert)
She Likes Summer/Henson Cargill
Wheel Of Fortune/Susan Raye
Second Tuesday/Blanchard & Morgan
Lonesome 7-7203/Tony Booth
How Could You/Ferlin Husky
Sing Me A Love Song/Bill Walker
Baby Bye Bye/Dickey Lee

CHEX PETERBORO
Pride's Not Hard/Hank Williams Jr.
Lonesome 7-7203/Tony Booth
Albert County Soil/Marg Osburne

COUNTRY continued on page 22

The Programmers MOR PLAYLIST

- 1 BLACK & WHITE
Three Dog Night-Dunhill 4317-N
- 2 SWEET AMERICA
Cascades-Can-Base CB4504-H
- 3 ONE MORE CHANCE
Ocean-Yorkville YVS545062-D
- 4 DAYTIME NIGHT TIME
Keith Hampshire-A&M 330-W
- 5 THEME FROM ROWDYMAN
Robbie McDougall-RCA SPS 45-102-N
- 6 MAXWELL'S SILVER HAMMER
Bells-Polydor 2065 144-Q
- 7 I CAN SEE CLEARLY NOW
Johnny Nash-Epic 10901-H
- 8 SPEAK TO THE SKY
Rick Springfield-Capitol 13340-F
- 9 LISTEN TO THESE CHORDS I PLAY
Roger Rodier-Columbia C4-3058-H
- 10 KENTUCKY TURN YOUR BACK
Mercey Brothers-RCA 57-1068-N
- 11 WHAT WOULD I DO WITHOUT YOU
Skylark-Capitol 3378-F
- 12 I AM WOMAN
Helen Reddy-Capitol 3350-F
- 13 GARDEN PARTY
Rick Nelson-Decca 32980-J
- 14 BEN
Michael Jackson-Motown 1207-T
- 15 CAN'T YOU HEAR THE SONG
Wayne Newton-RCA 78-0105-N
- 16 GOODBYE
Ray Materick-Kanata 1010-K

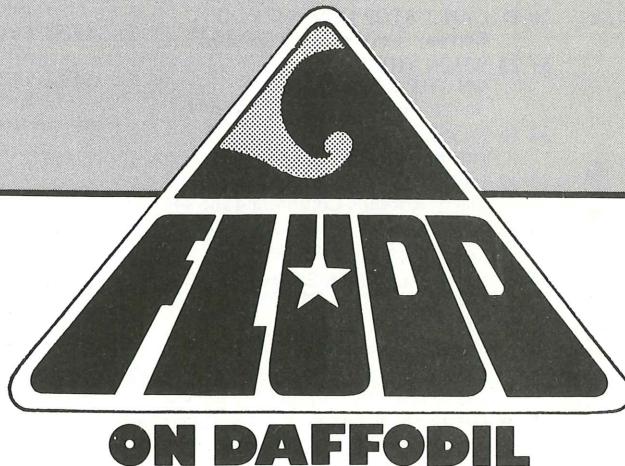
- 17 HONKY CAT
Elton John-UNI 55343-J
- 18 IF I COULD REACH YOU
5th Dimension-Bell 45-261-M
- 19 DANCE DANCE DANCE
New Seekers-Elektra 45806-P
- 20 BABY DON'T GET HOOKED ON ME
Mac Davis-Columbia 4-55618-H
- 21 PLAY ME
Neil Diamond-Uni 55346-J
- 22 I'M COMING HOME
Jim & Don Haggart-Arpeggio 1003-N
- 23 SUNNY DAYS
Lighthouse GRT 1230-39-T
- 24 NOUS VIVONS ENSEMBLE
(We've Got To Stay Together)
Dixie Lee Innes-Bell 44000X-M
- 25 HERE I GO AGAIN
Tobi Lark-Arpeggio ARPS 1007-N
- 26 COME AND JOIN US
Dublin Corporation-Yorkville YVM45067-D
- 27 I'LL MAKE YOU MUSIC
Beverly Bremers-Scepter 12363-J
- 28 WE CAN MAKE IT TOGETHER
Steve/Eydie-MGM 14383-M
- 29 DUNROBIN'S GONE
Brave Belt-Reprise 1083-P
- 30 HAPPY SONG
Salome Bey (Galt MacDermot Ork
Kilmarnock KIL2072-M
- 31 DON'T SEND SOMEONE
Pinky-United Artists 50944-U
- 32 GOODBYE TO LOVE
The Carpenters-A&M 1467-W
- 33 RAIN TRAIN CRESCENT STREET
Tony Roman-Kot'ai 152-K

FIRST!

«**Always Be Thinking Of You**» is the title of **FLUDD's First 45'er from LOVE.**

«**Always Be Thinking Of You**» is **FLUDD's First release with new member Peter Csanky on Mellotron and Piano.**

«**Always Be Thinking Of You**» should be the **First new single added to your playlist this week.**



ON DAFFODIL



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COUNTRY continued from page 20

CJRW SUMMERSIDE
(Lowell Huestis)It Meant Nothing To Me/Diana Trask
Isle Of Magdalen/Tom Connors
She's Too Good/Charley PrideCHML HAMILTON
(George Patton)Don't Pay The Ransom/Nat Stuckey
Someday/Carl Perkins
My Man/Tammy Wynette
Somebody Loves Me/Johnny Paycheck

The Programmers

CAMPUS ADDITIONS

UNIVERSITY OF TORONTO

(Richard Morochove)
Ventura Highway/America
Redwood Tree/Van Morrison
Ain't Never Seen/Wolfman JackRADIO WATERLOO
(John Dole)Antithesis/Gypsy(LP)
Passing Through/James Gang(LP)Flying High/Smokey Robinson(LP)
Valerie Simpson(LP)
Class Clown/George Carlin(LP)RADIO YORK
(Christopher Davis)
American Gothic/David Ackles(LP)
My Time/Boz Scaggs(LP)
Nitzinger(LP)
Made In England/Atomic Rooster(LP)
Lori Lieberman(LP)
Valerie Simpson(LP)
Phoenix/Grand Funk(LP)
Passage/Bloodrock(LP)
All Directions/Temptations(LP)
Elephant's Memory(LP)
Moogy/Mark Klingman(LP)
Triad/Spontaneous Combustion(LP)
Manchild(LP)RADIO WESTERN (LONDON)
(Tom Leparskas)LP's
Lorence Hud
Bataldor & Rodney
Flute-In/Bobbi Humphrey
Sidestreets/Ray Materick
Catch Bull At Four/Cat Stevens
Valerie Simpson
Class Clown/George Carlin
Live At The Paramount/Guess Who
Elephant's MemoryCloser To The Edge/Yes
Passin' Through/James Gang
Hurtwood Edge/Tim Weisberg
Nitzinger(LP)45's
Ventura Highway/America
Colorado/Danny Holien
Elected/Alice Cooper
Maple Lady/Flying Circus
How Long(f/s)/John David SoutherDAL RADIO (HALIFAX)
(Harvey MacKinnon)45's
Season Of Plenty/Ray Materick
Turn On Your Lovelight/Bob Seger
Shorty McKenna/Buxton Kastle
Daytime Night Time/Keith Hampshire
When Will I See The Light/Sunshine
Operator/Jim Croce
Young and Dumb/Fanny
All The Young Dudes/Mott The Hoople
Levee Blues/Potliquor
Canada(f/s)/Truck
Living In America/Patches
Drop Your Guns/April Wine
Feel All Right/Cargo
Long Time Comin Home/Dr. MusicLP's
Casey Kelly
Sidestreets/Ray Materick

The Programmers COUNTRY PLAYLIST

1 3 FUNNY FACE
Donna Fargo-Dot 17429-M

2 2 IT'S NOT LOVE
Merle Haggard-Capitol 3419-F

3 9 CLASS OF '57
Statler Bros-Mercury 73315-K

4 10 MY MAN
Tammy Wynette-Epic 5-10909-H

5 8 WELK HEE HAW POLKA
Roy Clark-Dot 17426-M

6 7 DOWN AND LOSING
Bob Ruzicka-Signpost SPS70007-P

7 1 BABY DON'T GET HOOKED ON ME
Mac Davis-Columbia 45618-H

8 11 PRIDE'S NOT HARD TO SWALLOW
Hank Williams Jr-MGM 14421-M

9 15 TAKE IT ON HOME
Charlie Rich-Epic 5-1087-H

10 5 I AIN'T NEVER
Mel Tillis-MGM 14418-M

11 16 KENTUCKY TURN YOUR BACK
Mercury Brothers-RCA 47-1068-N

12 13 HERE'S TO LOVIN' YOU
Jack Bailey-GRT 1230 37-T

13 6 ONEY
Johnny Cash-Columbia 45660-H

14 17 I'M COMING HOME
Jim & Don Haggard-Arpeggio 1003-N

15 8 THIS LITTLE GIRL OF MINE
Faron Young-Mercury 73308-K

16 14 YOU'VE GOT TO CRY GIRL
Dave Dudley-Mercury 73309-K

17 18 SYLVIA'S MOTHER
Bobby Bare-Mercury 73317-K

18 12 IF YOU LEAVE ME
Jerry Wallace-Decca 32089-J

19 19 WHAT IN THE WORLD HAS
GONE WRONG WITH OUR LOVE
Greene & Seeley-Decca 32991-J

20 20 TRAVELIN' LIGHT
George Hamilton IV-RCA 74-0776-N

21 25 DON'T SHE LOOK GOOD
Bill Anderson-Decca 33002-J

22 29 LONELY WOMEN MAKE
GOOD LOVERS
Bob Luman-Epic 10905-H

23 24 TAKE ME HOME
Hank Smith-Quality Q2039X-M

24 30 YOU AIN'T GONNA HAVE OLD
BUCK TO KICK AROUND
ANYMORE
Buck Owens-Capitol 3429-F

25 32 SEA OF HEARTBREAK
Kenny Price-RCA 74-0781-N

26 37 WHO'S GONNA PLAY THIS
OLD PIANO
Jerry Lee Lewis-Mercury 73328-K

27 42 SHE'S TOO GOOD TO BE TRUE
Charley Pride-RCA 74-0802-N

28 47 DON'T PAY THE RANSOM
Nat Stuckey-RCA 0761-N

29 36 FIRE IN THE MINE
Tom Connors-Boot BT051-K

30 21 CAN'T STOP LOVING YOU
Conway Twitty-Decca 23988-J

31 23 WHEN THE SNOW IS
ON THE ROSES
Sonny James-Columbia 4-45644-J

32 26 MISSING YOU
Jim Reeves-RCA 0744-N

33 33 I'VE GOT A WOMAN'S LOVE
Marty Robbins-Columbia 45668-H

34 22 IF IT AIN'T LOVE
Connie Smith-RCA 74-0752-N

35 38 AUNT MARTHA'S SHEEP
Dick Nolan-RCA 75-1098-N

36 44 THIS MUCH A MAN
Marty Robbins-Decca 33006-J

37 27 IN THE LOVING ARMS
Dallas Harms-Columbia C4-3042-H

38 28 HIGH ENOUGH FOR HEAVEN
Stan Farlow-GRT 1230 36-T

39 41 YES, JESUS LOVES ME
Family Brown-RCA 75-1097-N

40 39 IT'S A LOVELY WORLD
Joanne Post-Marathon PA1065-C

41 31 WASHDAY BLUES
Dolly Parton-RCA 74-0757-N

42 34 A WORLD WITHOUT MUSIC
Porter Wagoner-RCA 74-0753-N

43 53 HEAVEN IS MY WOMAN'S LOVE
Tommy Overstreet-Dot 17428-M

44 55 MORE ABOUT JOHN HENRY
Tom T.Hall-Mercury 73327-K

45 35 RINGS FOR SALE
Roger Miller-Mercury 73321-K

46 57 LONESOME 7-7203-F
Tony Booth-Capitol 3441-F

47 49 CHILD
Vance Rockwell-Arpeggio 1008-N

48 59 WHEEL OF FORTUNE
Susan Raye-Capitol 3438-F

49 50 TORONTO WITH MILK & HONEY
Al Hooper-Dominion 155-E

50 64 WRAPPED AROUND HER FINGER
George Jones-RCA 74-0792-N

51 56 ROCKING CHAIR
Christopher Kearney-Capitol 72675-F

52 65 SOMEBODY LOVES ME
Johnny Paycheck-Epic 5-10912-F

53 63 ALBERT COUNTY SOIL
Marg Osburne-Marathon 1066-C

54 FOOL ME
Lynn Anderson-Columbia 4592-H

55 THE WORLD NEEDS A MELODY
Carter Family & Johnny Cash
Columbia 4-45679-H

56 BABY BYE BYE
Dickey Lee-RCA 74-0781-N

57 GOT THE ALL OVERS FOR YOU
Freddie Hart-Capitol 3453-F

58 61 CREOLE ROSE
Vic Winn-Rodeo 3362-K

59 WHITE SILVER SANDS
Sonny James-Columbia 4-45706-H

60 62 HERE COMES THE BRIDE
Paul Bell-Snocan SC107-K

61 HOME AGAIN THIS YEAR
Dick Nolan-RCA 75-1100-N

62 I'LL COUNT EVERY HOUR
Diane Leigh-Quality 2046X-M

63 DING-A-LING DEBBIE
R.Harlan Smith-GRT 1230-40-T

64 COME ON BACK
Billy Stoltz-Big Wheel 45-10-01

65 IT'S A MATTER OF TIME
Elvis Presley-RCA 74-0769-N

Hold On To Me/Bonnie Koloc
 Bootleg/Downchild Blues Band
 Winds Of Change/Peter Frampton
 Rock & Roll Ressurection/Ronnie Hawkins
 Move Along/Grassroots
 Incredible Country Joe "Live"
 Catch Bull At Four/Cat Stevens
 Rest In Peace/Steppenwolf
 Sittin' In/Messina & Loggins
 Hud/Lorenz Hud
 Superfly/Curtis Mayfield
 Urs Major
 Brubeck On Campus
 All Together Now/Argent
 Rock Of Ages/Band
 The Slider/T. Rex
 Night/Sha Na Na

RADIO SHERIDAN (OAKVILLE ONT)
 (Bob Ansell)
 Casey Kelley(LP)
 Take Me Away/Risa Potters(LP)
 Gunhill Road(LP)
 Alzo(LP)
 Millie Jackson(LP)
 Peter Thom(LP)
 Bandstand/Family(LP)
 In The Beginning/Beatles(LP)
 Best Of Otis Redding(LP)
 Highway One/Mystic Moods(LP)
 Greetings From L.A./Tim Buckley(LP)
 Class Clown/George Carlin(LP)
 East Bay Grease/Tower Of Power(LP)
 The Second Coming/Little Richard(LP)
 Live-Full House/J. Geils Band(LP)
 Batdorf & Rodney(LP)
 Diamonds In The Rough/John Prine(LP)
 45's
 Lazy Sunday/Small Faces
 Goodbye Surprise/Volman & Kaylan
 Liar/Capability Brown
 The Least Bizarre/Monty Python
 Upside Down/The BBC
 Young & Dumb/Fanny

Tomorrow's Dream/Black Sabbath
 Heartbeat/Humble Pie
 I'm Your Witchdoctor/John Mayall
 In My Life/Judy Collins
 Rock On/T. Rex
 Cold Morning Light(f/s)/Todd Rudgren
 Long Time Comin/Dr. Music
 Hard Life Alone/Ray Materick
 Hard Life Times/John Denver
 California Man(f/s)/The Move
 One Of The Boys/Mott The Hoople
 Redwood Tree/Van Morrison
 Highway Star/Deep Purple
 What Happened/Tower Of Power

TRIBAL DRUM continued from page 17

Nevin Grant has been appointed Assistant Programming Director to Gary Summers at CKOC Hamilton. The station is in the midst of their "Big Switch" contest (a youth promotion). This is a phone contest with prizes being given away each hour. They include: Team Canada T-Shirts, pop posters etc. Grand prize is a snowmobile. Coming up is their "Grand Slam" contest. Listeners write in for a draw that takes place each day. Prizes include Grey Cup tickets, television sets, season tickets to the Tiger Cat games, snowblowers and the grand prize of \$1000. Grant is setting up their "Big 500" weekend for November.

New personnel at CFRW are: Chris James, formerly of CHUM and Gary Christian of Kitchener.

The television side of CFCF is bringing in some of the big names for Jim McKenna's "Musical Friends" which adds interest to their singles and albums being programmed by CFCF. Latest guests were: Valdy, The Wackers, Pink Floyd and Pinky.

CCTR Toronto, doing the simple thing and picking up mucho power, still going with the "Great Rip-Off" contest. Since March of this year they have had more than 10,000 winners of everything from trips around the world to weekends in Florida. They are now into their "Impossible Contest". The listener who can guess the names of the 24 players on the field for the opening kickoff of the Grey Cup will win \$10,000. If there's a tie they'll split the loot. Get it - the "Impossible Contest". Keith Elshaw, music director at CCTR reports good fone action on Canadian singles, particularly Lighthouse and Keith Hampshire.

CFRW Winnipeg looking for weekend production jock. Send tapes and resume to Martin Kamerman, program manager CFRW Winnipeg, Box 1022 R3C 2W9.

New ear-catching contest at CKPT Peterboro is their Purple Paper Bag contest. Listeners guess what's in the bag, Prize began at \$100, and grows at 1 buck a guess up to 12 each day. New newsman at CKPT is Larry Silver (on-air) who hails from North Bay.

RCA's country promotion manager, Barry Haugen, received a red carpet welcome from CFGM's Dave Johnson when he presented the country giant with a copy of "Singalong Jubilee" which features all the popular Jubilees.

Lineup at CHNS Halifax: Dan Sheridan 5-8AM, Doug Richards 8-11AM, Dave

Browne 11 AM-2PM, Gary Pigeon 2-6PM, Al Sheppard 6PM-MN, and John Perkins MN-6AM. Dave Allen looks after swing and weekends.

New appointments at Ottawa's CFRA are: Dave Watts to music director and Fred Kayuk to production director. Big new sounds happening at this important capital station.

CFPR Prince Rupert reports poor service from most distributors. However, WEA, RCA and Columbia among the best. Station is owned and operated by the CBC and with it's own 10,000 watt signal and thirteen repeaters covers northwestern B.C.

CJOC opened a new sister station, CJPR, Blairmore, Alberta this past week. The station runs on a diet of country and adult contemporary programming. Address is Box 780 Blairmore.

CKLG running its successful "Four Letter Word" contest for the second time.

Stock problems in Edmonton are making it difficult for CHED to assemble accurate relative popularity standings.

LATE CHART/PLAYLIST REPORTS

CKRD RED DEER
(Stu Morton)

It Never Rains In S. California/Al Hammond
 Virginia/Vigrass & Osborne
 Daytime Night Time/Keith Hampshire
 Can't You Hear The Song/Wayne Newton
 Anyway The Wind Blows/Grass Roots
 Carry Me Carrie/Dr. Hook
 Music Doesn't Seem To Be/Tapestry
 More Than Just A Woman/John Rowles
 Song Seller/Raiders
 Gypsy Queen/Lorenz Hud

CHART ADDITIONS

Running Back To Saskatoon/Guess Who
 Go All The Way/Raspberries

CHEC LETHBRIDGE
(John Olver)

Ventura Highway/America
 Out Of Control/James Gang(LP)
 Gypsy Queen/Lorenz Hud
 Crazy Horses/Osmonds

The Programmers BREAKING & STIFFING

CFRW experiencing good listener response to Canadian singles. This week Bob Gibbons shows the following on his chart. Some Sing Some Dance/Pagliaro, Indian Cowboy In A Rodeo/Buffy Ste. Marie, Lonely Boy/Donny Osmond, Drop Your Guns/April Wine, and Money Back Guarantee/Five Man Electrical Band. On their playlist they show Just A Little Love/Spice, Scarecrow/Blakewood Kastle, The Wear & Tear/Dominic Troiano, Take The Blindness/Joey Gregrash, and One More Chance/Ocean

No. 1 at CKLW is Nights In White Satin by Moody Blues. The Stylistics have moved from 20 to 8 with Billy Paul's "Me & Mrs. Jones" up from 25 to 10. Top requests at 'CK: Ben/Michael Jackson and Convention '72/Delegates.

Hot item at CFRA Ottawa is "Sunny Days" by Lighthouse. Another Canadian single showing heavy request action is "Goodbye Farewell" by Abraham's Children.

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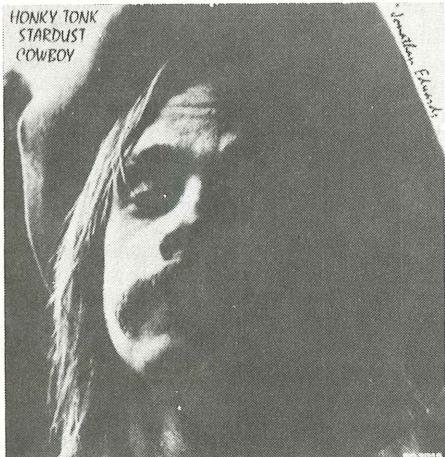
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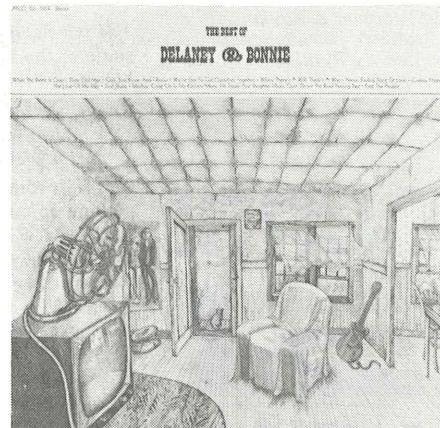


SD 7015 ABTC 7015 AC 7015

For his second album, Jonathan Edwards presents us with a warm and accessible collection of songs tinged with a country flavor. Most of the material is his, and he performs them all with emotional brilliance, backing each melody with some perfectly focused instrumental work. His vocal lead work and harmonizing is totally effective and sympathetic to the songs. One of those rare second albums that manages to top its predecessor.



From their trendsetting Elektra album, "The Original Delaney & Bonnie & Friends" up through a series of artistically and commercially successful albums for Atco, Delaney and Bonnie have been instrumental in shaping and creating a large part of the contemporary music scene. This compendium of some of their best material culled from a variety of albums is a beautifully balanced musical history that includes an array of musicians who got their start with D & B and went on to become superstars.



SD 7014 ABTC 7014 AC 7014



SD 7240 ABTC 7240

John Prine continues to explore the musical potential of the country-blues idioms and create specific precisely etched mood masterpieces with his brilliant lyrics. Each song tells a story in a very real and poignant way with a delicate layer of irony underscoring many of the songs. Whether it's "Billy The Bum", "The Late John Garfield Blues", or "Yes I Guess They Oughta Name A Drink After You", each song is a perfect gem in the setting of Prine's gifted vision of America (then and now).



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