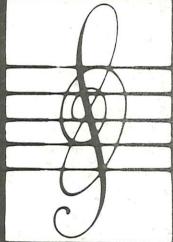


RPM
The
Programmers
WEEKLY



THE TOP 100 SINGLES & LPs

December 16, 1972
Volume 18 No. 18

RECORDS & MUSIC

50¢



MGM's Tobias... "just making music"

COCKBURN'S CANADIAN TOUR — SUCCESSFUL

Perhaps just "successful" is a poor description of Cockburn's recent 19 concert tour of Canada which was only marred by the "go away" attitude of Vancouver. Cockburn returns to Vancouver, with his manager, Bernie Finkelstein, for a January 25th gig at the University of British Columbia. Apparently the seating capacity of the campus auditorium is greater than that of the Queen Elizabeth Theatre where Cockburn got the brush off.

Cockburn's wrap-up concert at Ottawa's National Arts Centre (Nov 15) grossed \$10,120. They sold 2380 tickets for the 2340 seat theatre, with tickets ranging from \$5, \$4 and \$3 with \$2 for standing room. Ottawa reviews, like all Cockburn's reviews, were exceptional and ensured Cockburn a hefty chunk of the record buyer's bucks, in spite of the "no play" on major AM radio stations.

Now in the UK, Cockburn is receiving a hefty promotion push by CBX. There will be no concerts, this trip, but he will be meeting with television and concert promoters as well as press, television and radio interviews. He will also be talking with Swedish TV officials regarding a special to be taped in March. His "Sun Wheel Dance" album has just been released in the UK - the reason for his trip to England. He returns to Canada Dec. 11.

One of Cockburn's most memorable experiences was his Nov 2 taping of a one hour CHOM Montreal show. CHOM's usual tapings at Andre Perry studios, involve an audience but for Cockburn this policy was suspended and the station reported they had "never had an experience like that before." This was Cockburn's only appearance in Montreal but it's expected that he will return for a concert at Place des Arts in early 1973, booked by Donald K. Donald Enterprises.

RCA'S NOLAN USHERS IN STARR'S 25TH YEAR

It was Newfie and "licker-mission" time during Dick Nolan's successful two weeks at the Horseshoe Tavern from Nov 20 through Dec 2nd. which actually ushered in a full week (Dec 4) of celebrations marking the 25th anniversary of the opening of the Horseshoe Tavern.

Nolan, the first Canadian artist to certify for Canadian Gold from record sales in his home province alone ("Fisherman's Boy") brought a little bit of the east coast into the Horseshoe and managed to pull good crowds during his two week stay.

A Barry Haugen/Nolan promotion involving all the Newfoundland grocers in the Toronto area paid off in attendance and extra record sales. Show posters, showing Nolan's new single and album release, "Going Home" as well as announcing his Horseshoe engagement were displayed in the front window of the grocery stores. Before heading home to St. John's, Nolan and Haugen toured the Newfie grocery circuit thanking them personally for all their help.

MCLAUCHLAN'S ALBUM OFF WITH GOOD START

Murray McLauchlan's latest album release, "Murray McLauchlan", has moved into the market with ease. With more than 2200 sold in Toronto the first week of release the True North trendsetter is almost assured of a heavy selling item. The album has already received trade picks in the U.S. where he has just completed dates in Boston, Philadelphia, Washington and Chicago. The latter was at the Earl of Oldtown which finished off the tour and drew a front page rave review in the Chicago Tribune. McLauchlan also filled dates in Toronto and Ottawa. The Toronto date was at the Riverboat.

Bernie Finkelstein, president of True North Records, release label for McLauchlan, along with Columbia, distributor, have launched a national promotion campaign to tie-in with the release of the album.

SNIDERMAN'S TOUCH — A CONSUMER MAG

Robert Sniderman has finally put his Touch magazine together after many months of planning. First scheduled to appear the 1st of September, Sniderman and his top professional crew: Peter Goddard, Editor; and Bart Scholes, Art Director, decided to research the market further before venturing into a very chancy investment.

Ironically, their first edition, now on the streets, and dated January/73, was a financial success - all 52 pages. They are now working on their second issue which will be dated March/73, which shows some inconsistency but perhaps a better understanding and approach to the consumer market.

The Time-sized four colour mag will concentrate heavily on the music scene in its initial growth stages but will taper off to a 2/3 music and 1/3 youth-oriented news features-type of magazine.

The first issue features Murray McLauchlan on the cover, but more from a congratulatory/appreciation angle rather than his trials and tribulations as a True North recording star. Also featured is an American's view on Canadian culture by New Yorker, Fred Binkley, and a report on the industry by Gene Lees.

In explaining the aims of Touch, Editor Goddard was hopeful the magazine would attract those who have been a part of one of the greatest eras in the history of North America - from rock/1952 to rock/1973 and all that failed between (16-34 age group). It's hoped that Touch will supply the record industry with an insight of what the consumer wants but does not get from the broadcast medium. They will also feature equipment news (stereo etc.) and will discuss the value or disadvantages of pornography.

Francois Jourdan, French recording artist (Columbia) will report on the Quebec and French pop market and Jack Batten will introduce his latest discovery, The Greatest Little Rock and Roll Band in Willowdale.

Initial printing of Touch has been 50,000. It will be a giveaway and is available at most retail record outlets including Sam's, Eaton's Sherman's and many others.

EASTERN SOUND BUSY, ADDS FRIESEN TO STAFF

Murray Shields of Toronto's Eastern Sound reports all that lovely 24-track recording equipment is being kept very busy lately with album production and film work. To keep up with it all, Shields told RPM that Eastern will add Kenny Friesen to the engineering staff. Friesen, presently with Sound Canada where he worked on the Hud album among others, will be joining Eastern in the New Year.

The Eastern Sound Resume is being beefed up into a more informative news sheet and the next issue will be out any day. A partial listing of the projects over the last month includes recording for the films "Mahoney's Estate" and "Slipstream". Avenue of America and Marathon are two labels recording several artists recently, along with Kanata Records who finished the just-out 45 for Shannon Two-Feathers. Other artists recording at Eastern are Capitol's Anne Murray, Columbia's John Allen Cameron, UA's David Wiffen, and Smile Records' Alabama.

TIMOTHY READY WITH FOLLOW-UP

RCA's Timothy, who made a strong national showing with his initial release, "Riverboat Ladies" is ready for a follow-up with "Rock and Roll Music", another self penning produced by Shel Safran. His "Ladies" single has been released in practically every country in the world and has been covered by Australia's Tramline and the Golden Earring of Holland.

There hasn't been much heard of Timothy over the past couple of months but he has apparently been kept busy with bookings scheduled for him by Music Shoppe. He is booked heavily through Christn as week. New member of his group is Gord Waszek, formerly of Leigh Ashford, on lead guitar, who joins bassman Mike Harrison (ex Mainliner), Gord Neve, drummer, who has worked with Grant Smith and Christopher Kearney, and keyboard talent Mike Brewers, who played an important part in the musical backup for Jesus Christ Superstar (Canadian version).

Timothy's new single was given a vocal back-up assist by Cathy Young, former member of Jesus Christ Superstar, Pam Marsh, of Everyday People, Moira Connely, and Brian Russell.

RAVE BELT LINKS UP WITH BRUCE ALLEN

Brave Belt, one of Canada's top rock bands, has entered into an exclusive personal management contract with Bruce Allen Talent Promotion Ltd. President Bruce Allen announced that the arrangement was effective immediately, with all bookings and promotion being handled through his Vancouver office.

Brave Belt is composed of three Bachman brothers, Randy, Tim and Rob, plus Fred Turner. The group has relocated on Canada's west coast and are currently directing their efforts to securing a US-Canadian record deal.

TERESA BREWER BRINGS NOSTALGIA BACK TO H&L

Teresa Brewer last appeared in Toronto four years ago. At that time, the word nostalgia just meant home-sickness and she could have fared much better. This trip around, with her husband/producer Bob Thiele, looking after the arranging and whatever else is necessary to put together a stage show, Ms Brewer fell into a neat bit of song sorcery that made the old times sound like good times. It's difficult, at the best of times, to market a gal singer — on disc or stage, but Gordon Allan and his Hook and Ladder (Seaway Beverly) crew had done their jobs well — ably assisted by Polydor's promotion sorceress, Lori Bruner.

The opening night audience was well-stocked with press and radio people, most of whom grew up during the Teresa Brewer era. Some didn't like her then and they still don't like her which makes one wonder why they even bothered to clutter the place up for the opening show.

Remember, "Ricochet Romance", "Waltz Again With You", "You're Cheatin' Heart", "Hey Good Looking", "Cottonfields", "Let Me Go", and "Music, Music, Music"? She sang them all — and the audience reaction is proof of why she picks up \$30,000 a week, playing Las Vegas.

It was in 1952 at the age of twelve when

CAPITOL'S MacKAY TOUTS FULL HOUSE OF PRODUCT

Jim MacKay, Ontario promo rep for Capitol, has coupled his promotion of the Anne Murray single, "Danny's Song" with "One Last Time" by Glen Campbell now making strong inroads into both the Adult Contemporary and country markets. With U.S. tradesters picking the Murray deck and the Juno Award winning artist touring the U.S. including guest shots on the Grand Ole Opry, MacKay is confident of breaking her single with the MOT programmers as well.

MacKay has a big plus in promotion for the single release of "And The Child Will Smile" by Ronney Abramson. The sleeve, a tougher quality than usual, is a colourful full sleeve, with a punched-out centre hole making it functional for those retailers who display their singles on a peg board. The single was culled from Ms Abramson's recently released first album effort for the label, a self penning, produced by Andre Perry for Rubber Duckie Productions. Although not written as a Christmas song, Capitol are obviously going to take advantage of the coming season.

Just off, and released for the Christmas season is Richard's "Dracula Is Coming To Town", a fun novelty take-off on "Santa Claus Is Coming To Town" by Anne Murray's back-up group, produced by themselves at Toronto's Thunder Sound.

On the album front, MacKay is touting the latest Waldo De Los Rios set, "Songs Of Our Time" which includes "Ob-La-Di, Ob-La-Da", "Those Were The Days", "Sugar, Sugar", "Words", and many others. His

she first hit with "Music, Music, Music", and she's been playing clubs, on and off, ever since. A mother of four daughters, she was talked into doing one movie, early in her career but wouldn't talk movie contracts after that first experience.

On the record scene, she really hasn't done too much. Thiele brought along a few copies of her U.S. release, "Singin' A Doo Dah Song", which Polydor's Bruner promptly distributed to the Adult Contemporary stations in Toronto. Art Collins, music director of CFRB, went on the single immediately, which created listener phone response. One listener insisted on coming to the station to pick up a copy. At time of writing, there is no indication of a Canadian release. Thiele also brought along copies of his latest Flying Dutchman album, "Those Were The Days" which features his wife on "Give Me Your Kisses" but its easy listening strength probably lies with his version of "Mozart's Joy". A Canadian release, distributed by Polydor, is expected shortly.

Ms Brewer's Hook and Ladder engagement was somewhat marred by a strange coupling with Bobby Hackett, famed trumpet player. He was excellent, as a featured back-up musician, and if he didn't resort to a Dixieland fling, he probably would have been invaluable to the act. Bobby Hackett is one of the last of the greats and he deserves a stage of his own. Coupling him with Teresa Brewer sold him short and he came off looking that way.

"Mozartmania" album certified for Canadian Gold (RPM Gold Leaf Award) a few months ago. Heavy action is also expected on the Helen Reddy set, "I Am Woman" to follow her single success under the same title; "Fresh" by the Raspberries which contains their just charted deck, "I Wanna Be With You"; and another skin set, "In The Can" by Flash.

Capitol is getting in on the nostalgia kick with two album releases of country hits of the 40s and 50s. These include: Tex Williams' "Smoke, Smoke, Smoke (That Cigarette)", "Slipping Around" by Margaret Whiting and Jimmy Wakely, Tex Ritter's "There's A New Moon Over My Shoulder", Tennessee Ernie Ford's "Sixteen Tons", "Don't Let The Stars Get In Your Eyes" by Skeets McDonald and many others.

JOHN STEWART GOES TO AVENUE OF AMERICA A&R

Avenue of America records has announced the appointment of John Stewart as A&R man. Stewart's duties these days involve production of forthcoming A of A acts such as David George, Side Effect, Mokie and Rose.

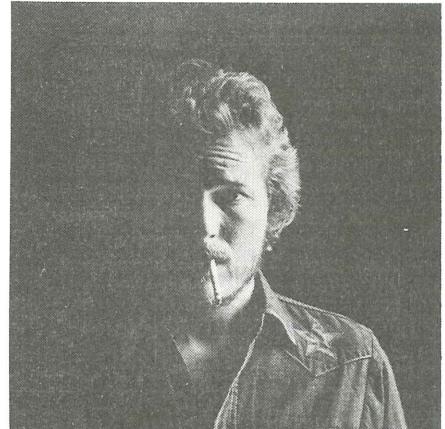
Stewart is a man with varied experience. As lead guitarist with Hedgehoppers Anonymous, he had a big hit in "Good News Week" plus several other releases on Decca (as a songwriter). On the engineering side, Stewart has worked with the BeeGees, Ashton Gardner and Dyke, Richard Harris, Patti LaBelle, Lulu, George Harrison, Matt Monroe, Deep Purple, Ginette Reno, Ronnie Hawkins, Heaven and Earth, Bobby Curtola, Bonnie LeClair, Buxton Kastle and others.

Book Review

THE PONY MAN

Gordon Lightfoot/Etienne Delessert
Harper's Magazine Press \$5.70

Distributed in Canada by Fitzhenry and Whiteside of Don Mills, this pictorial adaptation of Gordon Lightfoot's composition, "Pony Man", is a commendable effort. Canada has always been lacking for indigenous children's songs preferring instead to borrow wholesale from the United Kingdom, and it could well be that "Pony Man" both as a recording and a book will



be the first Canadian children's song to take a place of permanence.

It may seem a little strange that the pages of RPM are being devoted to the review of a book whose target audience is comprised of four to ten year-olds, but I feel that the publication of "Pony Man" is of sufficient importance for mention of it to appear. It could well be the preliminary step in opening up a market and a means of expression previously untapped by Canadian artists. And for Lightfoot, this is no faltering, un-sure first step. "Pony Man" is a slick, high quality, colourful kid's book, of the type one would usually find in the more affluent European countries. The full-colour artwork, by Etienne Delessert, is the perfect complement to Lightfoot's lyrical meanderings.

If marketed aggressively, "Pony Man" stands every chance in the world of being very widely accepted as a staple children's book. The only area in which we can find any fault at all is the pricing. Five dollars and seventy cents is a positively outrageous sum to expect any consumer to pay for a kid's book. Beyond question, the production of this book is not of the el-cheapo variety. The binding is handsome and sturdy, the stock is high quality and four-colour abounds but it is directly competing with equally well-produced work from Europe and Japan which is much less expensive. Until that price is brought down, Lightfoot and Harper's haven't a hope of getting the kind of buying reaction the book so richly deserves.

—John Watts

*RPM's Xmas Edition
is NEXT... WEEK*

RPM's remarkable ability to change with the tempo of the times

Have you noticed any changes in RPM lately? We have been small, medium, large and thick (in size that is). It's quite possible you have noticed how objective we have been over the past few weeks.

C's 4 and 5 changed the tempo of RPM and time has also contributed to some of the



COMMENT
walt grealis

remarkable changes that you may or may not have been aware of.

Problems besetting us have been many - unbeknownst to our readers. We have lived through not only our own growing pains, but also those of the industry.

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

— Pierre Juneau



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

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

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



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

SINGLE COPY — 50 CENTS
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When RPM was in its infancy and really didn't matter - what we wrote about (editorially) didn't matter either. Many of our policies had to be scrapped as we grew within the industry.

Today, we are watched very carefully. It is obvious we are being read widely and, like the industry, we have had to change. The new policies of RPM, we think, make for a much better and more informative magazine, leaving much of the responsibility for policing the industry in the hands of those who have assumed these responsibilities, or have found that it pays to speak for themselves.

We are here to report hard facts and news to the industry. We make comments and observations on the state of the industry. We write about the record business, past, present and future. We hope we tell the story of the industry.

It had become obvious at C's 4 and 5, when we witnessed mass gatherings of the industry that it had indeed had become aware of its own problems and was about to solve them. We are so confident there are individuals and associations capable

CONFERENCE FOR ARTISTS TO BE HELD IN TORONTO

It's a long tough road to success in the music business or any arts field, but sometimes there can be help from the government. With increasing government concern over fostering a Canadian identity, Canadian artists of all disciplines have a brighter future. And the opportunity to communicate with these various levels of government is coming up in January in Toronto.

To be called "Direction Ontario", the meeting is a working conference at which musicians will meet with people from all arts disciplines to discuss their social and financial status and make recommendations which will later be passed on to all levels of government.

Governments are currently working on cultural policies, and Direction Ontario will give the arts community a say in their formation. The conference will be held January 19-21 at the O'Keefe Centre in Toronto. It is sponsored by the Canadian Conference of the Arts, whose patron is Governor-General Roland Michener. Direction Ontario is the third of four regional meetings being held. The culmination will be Direction '73, a spring confrontation with governments.

Direction Ontario will emphasize the views of the individual artist. Delegates will work in groups of 10-15, with reports from each presented to the entire conference.

Approximately 1,000 artists of all types are

of carrying on the battle that we have stepped to the sidelines to report only on the activities of the industry - and to leave the driving to you.

So, in many respects, our Communication meetings did serve a purpose. RPM saw that the industry was attempting to solve its own problems and had, in fact, spawned grownup boys who could look after themselves.

We are now dedicated to bringing you as much news as possible. We have the services of two editors - one for music, the other for programming. We honestly believe that both sections of RPM complement each other.

It's interesting to note that as the industry has changed, so has RPM. In 1964, we were called "the patsy of the radio people". In early 1972 they tagged us "the patsy of the programmers" and in September of this same year we were "anti-programmers". Strangely enough, all this name calling came from one source.

So, you see, we can change. We can become the patsy of the programmers one week and anti-programmers the next week. It appears we are neither in December of 1972.

We just thought we would let you know - just in case the name calling resumes. The staff coffee breaks at RPM are very interesting - but never violent.

expected to attend.

For information and registration forms (nominal fee), contact Direction Ontario at 49 Wellington St. E., Toronto M5E 1C9. Phone number is 364-6398.

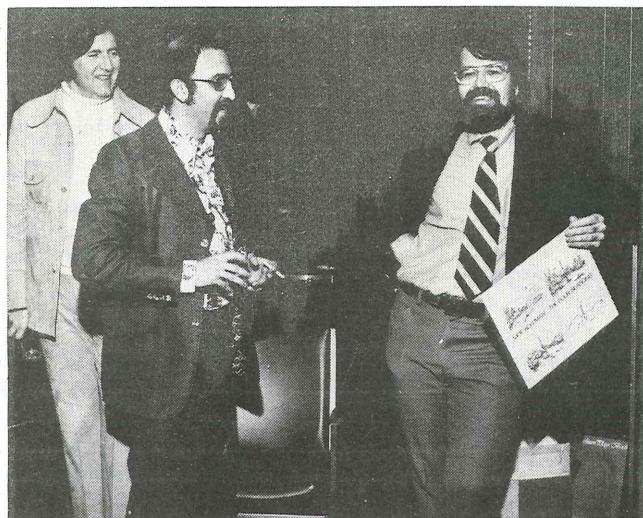
A&M READY WITH LOTS OF PRODUCT FOR XMAS

National Sales Manager at A&M records, Joe Summers, reports in to RPM that "Catch Bull at Four" and "Rhymes and Reasons" are selling like hotcakes in the big sales period just before Christmas. Also expected to join this hot pair in the gift market is a new version of "Tommy" just out. The Who's rock opera, which was a huge success in its original version, is now out in a boxed set from the London Symphony Orchestra and so far, all comments have been outstanding, with early store reaction resulting in many orders. Keep your eye on this one.

In Cancon product, Keith Hampshire's "Daytime Night Time" is an established hit in Canada, and looks to be spreading to the States. Lead stations breaking the disc south of the border were CKLW, and WIBG Philadelphia. Full-page ads are going into U.S. trades to push the record. The follow-up LP has been recorded by Hampshire and will be out in January. And West Coast contemporary stars Chilliwack have a new A&M set just released. The LP is "All Over You".



Capitol's Ronney Abramson, now happening with "And The Child Will Smile" with Angus Mackay of CHOM Montreal.



Moe Koffman, Larry Green (GRT Mktg Dir) and CJRT-FM's Ted O'Reilly during label reception for Koffman's latest album release.



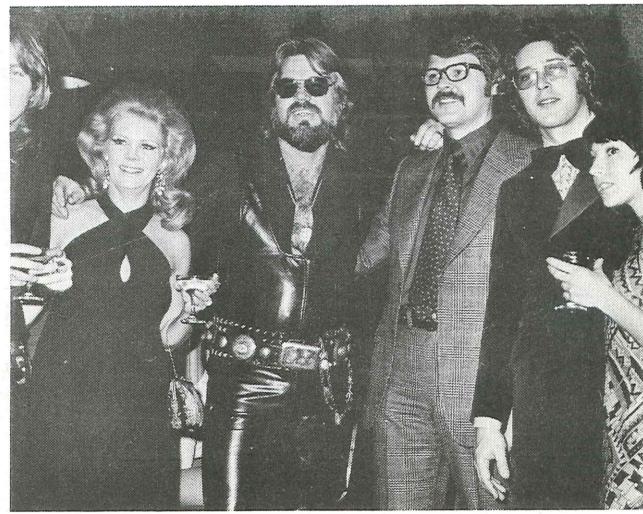
CHUM'S J. Robt Wood, flanked by First Edition's Terry Williams and Kenny Rogers at Polydor champagne bash for label intro.



Jessica Frambes, Skip Fox (Media Man) Jody Ridhirny and Scoot Irwin (Polydor) putting together "wine" invitations.

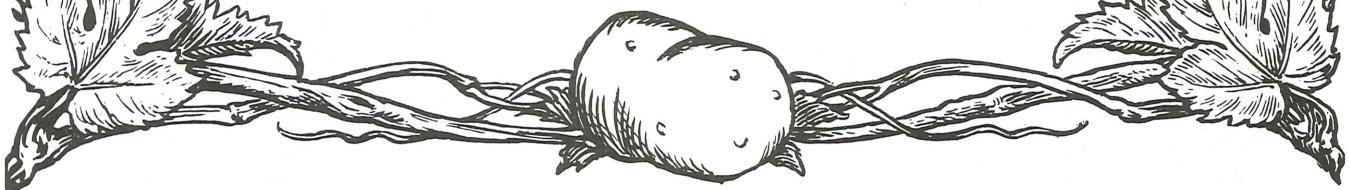


Eleanor and Sam Sniderman receive invitations to Hook & Ladder opener for Edition from Jody Ridhirny and Scoot Irwin.

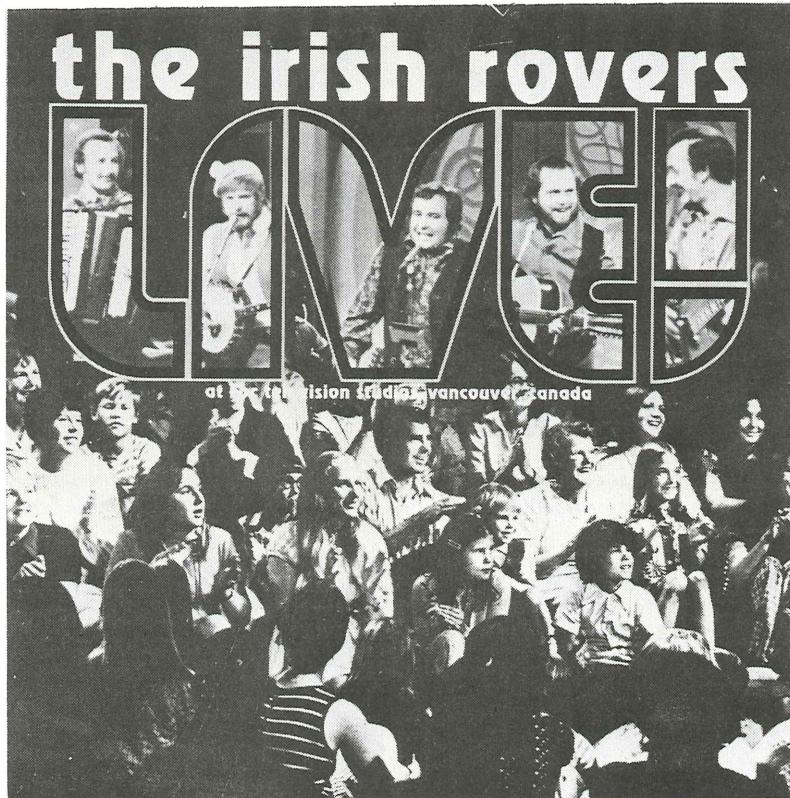


Terry Williams, Mr. & Mrs. Kenny Rogers, Dieter Radecki (Polydor) Allan Katz (Polydor) and Debbie Lori Kaye at Jolly Rogers party.

THE GREAT POTATO FAMINE HAS ENDED



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THE FIRST ANNUAL GOLDEN POTATO AWARD

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BREAKS THE IRISH ROVERS NEW ALBUM

DEAR SIR,

We claim The First Annual Golden Potato Award for our very own. We were first to break the new Irish Rovers LP — "The Irish Rovers live at CBC"

Date of Airplay _____

Time _____

Announcer _____

Station _____

Type of Programme _____

Please rush the genuine 2 carat, gold-plated Potato Award which we may use in a variety of exciting ways.

Signed _____

Programme Director

SPUD-YOU COMMEMORATIVE AWARD

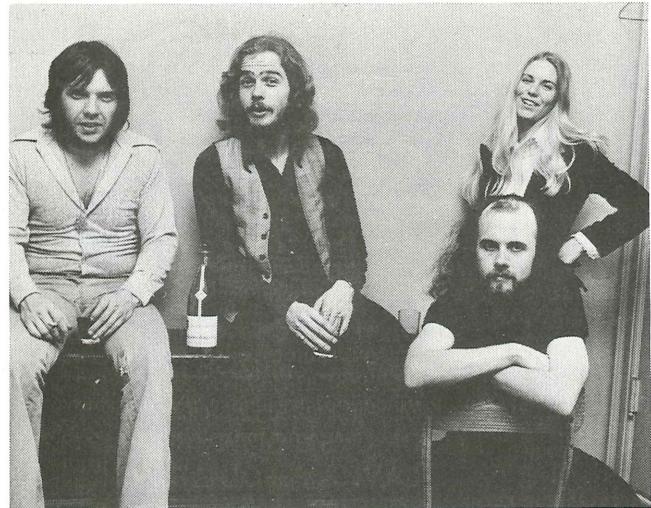


2nd - 20th stations to break the record will receive consolation awards of commemorative spud-you buttons.

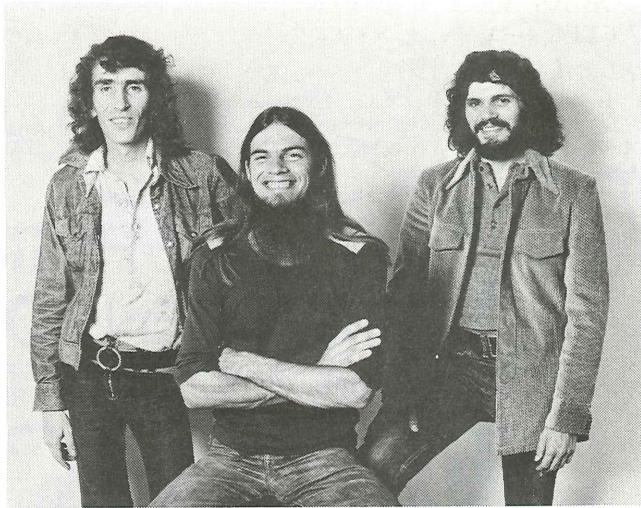
Buttons may also be used in variety of exciting ways.



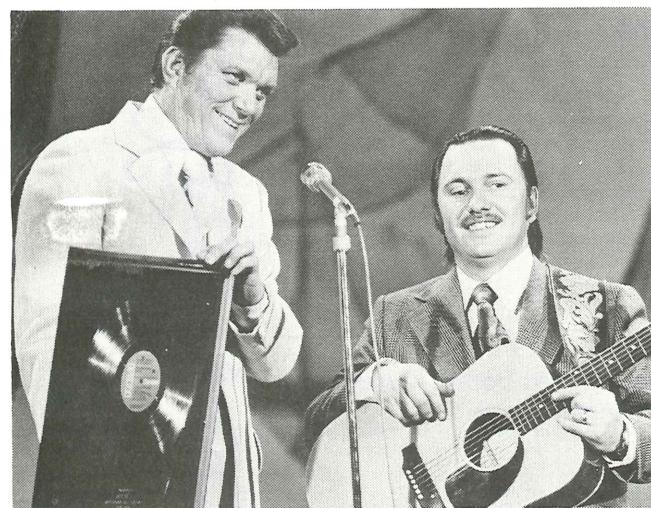
TEAR PAGE
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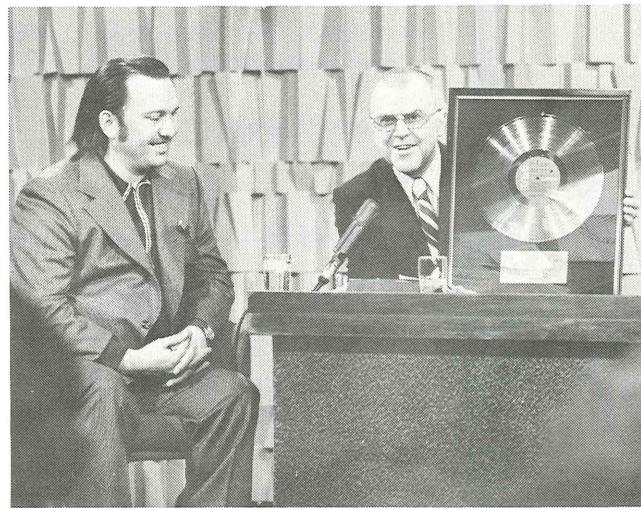
Columbia's newest signing, Riverson, into Toronto's Massey Hall received promo treatment from label's Michael Watson (centre).



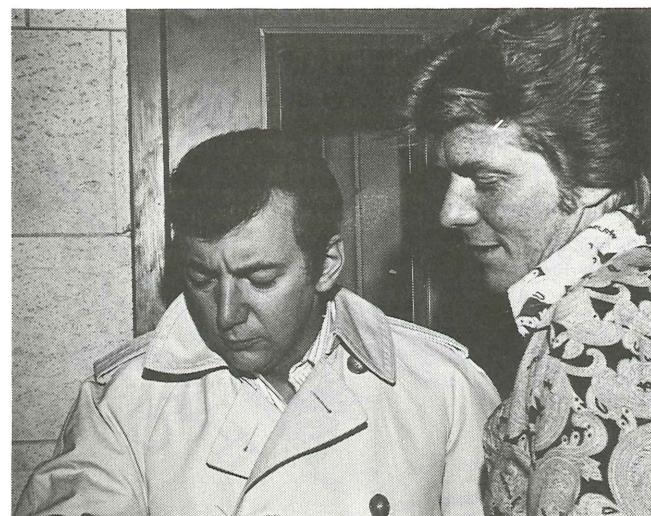
Chilliwack's Ross Turney, Glenn Miller and Bill Henderson, now off with "Groundhog" are readying their Canadian tour.



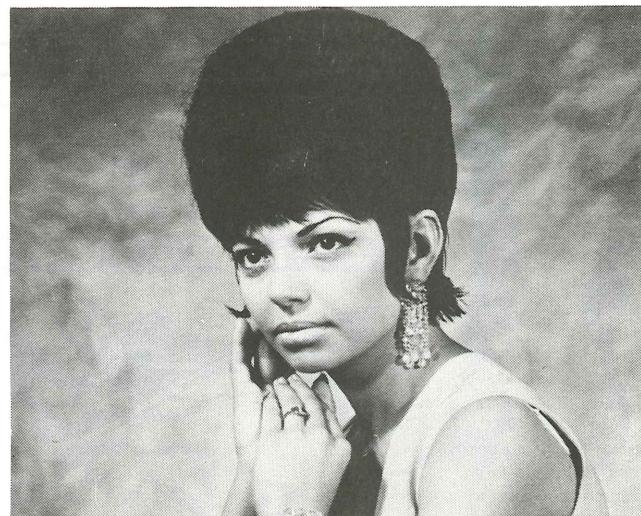
RCA's Dick Nolan into Toronto's Horseshoe Tavern, took time out for a taping of the Tommy Hunter Show and also took his RCA



Gold Record over to the popular "Luncheon Date" for an interview with Elwood Glover. Album sold more than 100,000 copies.



Bob Crewe, off the scene for some time, returns for a Media Sound (NYC) session with Bobby Darin. "Honey" ' deck set for Motown.



Diane Merrit, latest Columbia signing, showing promise with her "Baby" deck, produced by Fred Carter in Nashville.

COVER STORY

TOBIAS MAKES MOVES
AFTER SEVERAL YEARS

It's a very rare happening for a Canadian artist to bare his soul and really disclose the gut-aching feeling that's bothering him like a growing ulcer. But Ken Tobias (known only as Tobias) brings many truths into the picture and one of them, thankfully, isn't a criticism of the Canadian Radio-Television Commission ruling. What bugs Tobias more than anything is the non-professionalism of those people within the industry. Protectionism displayed by other artists and musicians; lack of creative promotion by record companies; A&R men who can't get it together because they don't know how; studios fighting more for business than the professional know-how that would bring them more business than they could handle. He could perhaps be criticized for his feelings on Canadian studios - he doesn't use them for one thing, and the cost to record in these studios (musicians' fees) are governed by a foreign-controlled union.

Tobias is no baby in this business. He has, perhaps, suffered more knocks than any ten Canadian artists. Some of it was his own doing, and he's at least truthful enough to shoulder the blame for some of his shortcomings. One of his biggest problems was proper management, and the reason he turned to his brother, Tony. As a team they are potentially explosive, and perhaps come on a bit too strong - unusual in this business we call the Canadian record industry.

Tony Tobias is a manager's manager. He's argumentative, but he's personable. He makes friends easily and enemies equally as fast. He's always on guard and displays an almost mother hen protection for his younger brother Ken. In fact, an hour with Tony and you are almost prepared to meet an angelic-like Ken Tobias - but that's not the case. These two brothers from Saint John's, New Brunswick, are almost identical.

The younger Tobias began it all back home in Saint John in the year 1961 when he fronted his own group known as The Ramblers. Four years later, after much exposure, television etc. he joined the CBC Singalong Jubilee gang as a regular. During his three seasons with this popular television show, he was often featured as a solo artist singing his own material. Off season he fronted several groups, one of them the Bad Cedes which appeared on the CBC-TV Halifax pop-variety show, "Frank's Bandstand" ("Music Hop"). He was using this experience building a large catalogue of original material.

Anne Murray's first album release contained a Tobias penning, "Some Birds". His songwriting talents became known in Toronto and Montreal and it was in 1970 that he wrote "Stay Awhile", which was immediately picked up by Polydor recording group, The Bells. It became an international smash, and has sold almost two million copies.

While working the Montreal circuit, Tobias

met Bill Medley which resulted in him entering into a recording contract - a trip to Hollywood for a recording session and his first release, "You're Not Even Going To The Fair". It wasn't an international hit, it barely made a noise in Canada but it did gain for him a BMI Certificate of Honour. He ended up back on the Montreal heap. The rat race was still going on and Tobias again became disenchanted with the Canadian scene and headed for Los Angeles once again. This time he cracked the Los Angeles clique and became very good friends with Sharon Shuley and the Everly Brothers, to name a few. Several months of hobnobbing with the U.S. music industry's big names and he was again ready for recording. This time, his brother Tony was with him. He signed a contract with MGM/Verve out of which came an album and single, both titled "Dream No. 2" - the song is actually a dream he conjured up many years ago - before he even thought of songwriting.

What's happened to Tobias since his signing and record releases? Not much. He didn't explode onto the U.S. market and only received token play in Canada. Is he worried? Not really. Both he and his brother have a great deal of faith in MGM. Whether by accident, or design, Tobias is being developed. No real hard sell. They're

POLYDOR THROWS BUBBLY
BASH FOR JOLLY ROGERS

Key members of the music industry from the Toronto area, as well as local press and radio people, were treated to a lavish champagne soiree by Polydor Records (4) to mark the acquisition by Polydor of the Jolly Rogers label for distribution in Canada. More than three hundred invitations to the Hook and Ladder Club opener were distributed by lovely young ladies, along with a complimentary bottle of wine.

The Monday night affair saw Kenny Rogers and the First Edition, prime act of the new label, entertain the guests, both on stage and off. In spite of a fairly slow opening set, and the less than enthusiastic response of a few critics, the First Edition warmed up considerably during the latter part of the evening, playing to the hardest audience of all, the industry.

The lush event was co-ordinated by Polydor's press relations gal, Lori Bruner, Ontario promotion rep, Scoot Irwin, and Skip Fox of his own independent promotion firm, Media Man. Drawn from Polydor head office in Montreal for the gathering were Allan Katz, national promotion manager, and Frank Gould, head of A&R. Ken Kragen, the First Edition's manager and Bruce Davidsen of IPC, Vancouver, flew from the west coast to attend the opening night.

The entire affair was filmed by an independent film crew, for future promotional use. Polydor took full advantage of the Jolly Rogers party to hand out press information and biographical material on the group.

As an introduction to a new label and a newly acquired act, the evening must be labelled a great success. In addition, Kenny Rogers and the First Edition are receiving

probably confident, as are those who hear him, that Tobias is going to be a giant. He just has to fall in line like everyone else and wait for that magic number.

In the meantime the Tobias brothers have bought a small farm close to Toronto and put together "one bitch of a back-up group". The group is comprised of: keyboard genius Martin Soldat; Mike Wayne, bass; drummer Wedge Munroe; and Michael Patrick on lead guitar. One of their first engagements was at Grumbles (Toronto). This was followed by sharing the bill with oldtime friends, the Everly Brothers, at concerts in London and Kitchener/Waterloo Universities.

No one is really predicting what is going to happen to Ken Tobias. He's original, but he's not unique. He has a strong mixture of folk and country done to a contemporary turn. He's obviously a heavy favourite for the adult contemporary programmers and, at times for those with a country format. If he keeps this present group together and uses them for his recording sessions, he could crack the hallowed walls of the Music of Today (MOT) market, ending up with the best of three worlds. Promotion could be the key. If a record company firmly believes in the big buck potential of an artist, they'll promote him accordingly - we hope. (Ed: Press time news has "I Just Want To Make Music" as Tobias' next single release).

enormous television exposure through their weekly Toronto-produced syndicated TV. With such strong media exposure and the record company bash of the year behind them, the future looks promising for both the First Edition and Jolly Rogers.

EVANS APPOINTED CHIEF
OF CAPITOL MARKETING

Arnold Gosewich, President of Capitol Records Canada Ltd., has announced the appointment of Dave Evans as Director of Marketing. Evans will direct and administer the total Marketing program for Capitol's recorded and non-recorded product, both domestic and foreign. He'll be involved in short and long term planning designed to maximize the effectiveness of Capitol's Marketing effort.

Gosewich said the Evans appointment, along with other restructuring in the Marketing area, are part of the Capitol growth plan. Over the past two years, continuing progress has been achieved in Canadian artist development, independent label acquisitions, and strength of the U.S. artist roster.

Evans' first duty in his new job was to confirm the appointment of Bob Rowe as National Sales Manager for Capitol Canada. Rowe's responsibilities will encompass the total sales activities for the Wholesale Division.

Current record product being promoted by Capitol in their "Canadian Capitols" newsletter include the new "Butterfly Days" LP by Bob McBride. Edward Bear is the hottest single (domestic or foreign) out now for Capitol.

COLIN MACDONALD TO CAMPUS PROMO - A&M

Colin Macdonald has been appointed Campus Radio Promotion Manager for A&M Records. He was former promotion co-ordinator for the label. A&M have been deeply involved with campus radio promotion for some time with their national promotion manager, Pete Beauchamp as well as Ontario promo rep, Doug Chappell, concentrating a great deal of their promo effort on this market.

Beauchamp recently sat as a panel member at the Canadian Entertainment Conference (CEC) in Waterloo, contributing much to the proceedings, assuring campus radio types of their importance to the record industry.

Macdonald's duties will involve the servicing of the campus radio market with up-to-date information on artists and their releases.

The above announcement was made by Gerry Lacoursiere, Managing Director of A&M Records of Canada.

LETTERS to the editor

Re: Letter to the editor from Donny Burns in RPM 2/12/72.

My congratulations go out to Donny Burns of CKXL, Calgary. Donny, you couldn't have put it any better. Thank you for saying it for the rest of us.

Greg Stewart
CKWS, Kingston, Ont.

HANDEL Suites for Harpsichord Nos. 1 to 4 Glenn Gould-Harpsichord Columbia M-31512

Canadian pianist Glenn Gould's first recording on the Harpsichord in what appears to be the first volume of a complete set of Handel's Suites for Harpsichord. Un-



CLASSICAL
ALBUMS
lawson cook

fortunately, we are not told in the liner notes what kind of instrument Mr. Gould is playing. Both it and Mr. Gould's humming accompaniment are extremely well recorded. In terms of a pianist playing on a harpsichord, the performances are quite acceptable (except for the Prelude of Suite No. 1 where the artist is obviously

suffering from cold hands or temporary insanity). Some of the fast movements have a magnificently controlled virtuosity. However, Mr. Gould is not a harpsichordist.

SCHUBERT Symphony No. 4 in C minor "Tragic" Symphony No. 6 in C major "Little" Eugene Ormandy conducting the Philadelphia Orchestra Columbia M-31635

Two of Schubert's less frequently performed Symphonies in positively radiant performances. Schubert's lovely melodies sing out in most compelling style, and the spirit of each movement is caught in masterful style by Eugene Ormandy and his magnificent orchestra. The influence of Beethoven is strong in the Symphony No. 4, while Haydn and Mozart are the models for the sixth. A fine coupling of two most appealing works.

WIDOR Symphony No. 5 in F minor for Organ Symphony No. 9 in C minor for Organ

Marcel Dupre - Organist
Westminster Gold Series-WGM 8172

RCA Victor's Westminster Gold Series gives us this very historic re-issue of two Organ Symphonies by Charles-Marie Widor, performed by his pupil, the late Marcel Dupre. The works are performed on the Organ of Saint-Sulpice, Paris where Dupre was Organist and where Widor held the post as Organist prior to him. The final movement of Symphony No. 5 is a brilliant Toccata and has achieved great popularity on its own as a virtuoso show piece. The age of the recording does not dim the vitality of Dupre's fine performances. A must for all Pipe Organ devotees.

SCHUBERT Sonata in A, D 959 Alfred Brendel - Pianist Philips-6500 284

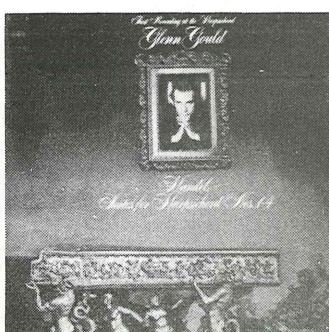
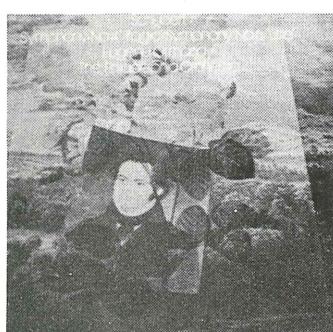
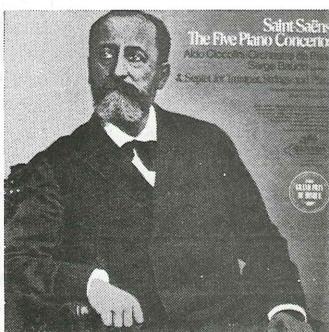
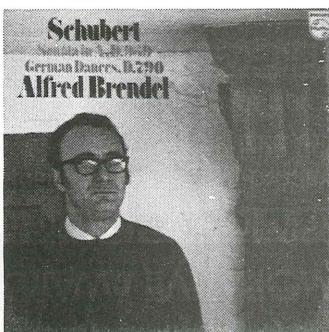
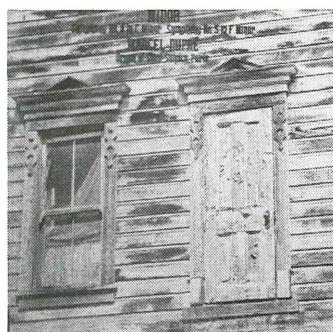
This is the second of three posthumous piano Sonatas composed by Schubert just before his death and intended for dedication to Mozart's pupil Johann Nepomuk Hummel. Of extraordinary length and profoundly beautiful musical content, they are a tremendous challenge to an artist's musicianship and concentration. Alfred Brendel meets this challenge with unqualified success. We look forward to subsequent releases of the two companion sonatas. As a filler on side two, he gives delightful performances of twelve German dances Op. 171 by Schubert. Philips recording and pressing is up to their usual high standard.

BEETHOVEN The Five Cello Sonatas Pierre Fournier - cellist

Artur Schnabel - pianist Seraphin IB-6075 (2 discs)
Here is an absolute treasure chest! In the last days of 78 RPM discs, HMV released the 3rd, 4th, and 5th Cello Sonatas from this set and these were later made available by RCA Victor on a single disc which has long been discontinued. Now for the first time all five Cello Sonatas are available in this beautiful two record set and at budget prices. (Whoopee!) What can one say about the performances? Like the Casals Bach Suites and the Schnabel Beethoven Piano Sonatas, they are among the most treasurable products of the recording industry.

SAINT SAENS The Five Piano Concertos Aldo Ciccolini - Pianist Serge Baudo conducting the Orchestre de Paris Seraphin SIC-6081 (three discs)

The Second Concerto in G minor Op. 22 by Saint-Saens has been a popular favourite with audiences and pianists from its first performance to the present day, with the Concerto No. 4 in C minor Op. 44 following a close second. The other three works have been less frequently performed in public. This recording may encourage more performances of the Concerto No. 3 in Eb Op. 29 and No. 5 in F Op. 103 as they are both well written works with good tunes and glittering piano parts. Ciccolini and the orchestra players seem to enjoy their assignment and the recorded sound and balance could not be better. As a bonus we are given on side six a performance of Saint-Saens' Septet in Eb Op. 65 and his Etude en Forme de Valse Op. 56 by Ciccolini as a solo encore.





MAPL DETAILS

4 SUNNY DAYS
Lighthouse/GRT 123039/T
(Skip Prokop) CAN-USA/Mediatrrix-BMIC
Thunder (Jimmy Lenner)

9 RUNNIN' BACK TO SASKATOON
Guess Who/Nimbus 9 74-0803/N
(Cumming-Winter) Cirrus/Sunspot-BMI
U.S. Studios (Jack Richardson)

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

22 TAKE THE BLINDNESS
Joey Gregrash/Polydor 2065 148/Q
(Gregrash/Lampe) No publishing or
studio listed (Ron Capone)

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

28 LONG TIME COMIN' HOME
Dr. Music/GRT 1233 15/T
(Doug Riley) Dr. Music-CAPAC
Toronto Sound (Doug Riley)

29 SIGN OF THE GYPSY QUEEN
Lorenz Hud/A&M AMX332/M
(Lorenz Hud) Irving Music-BMI
Sound Canada (Lorenz Hud)

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

barry ryman can be had!



promotion & development

691 West 33rd Ave., Vancouver 13, B.C. 876-7678

36 TURN ME ON I'M A RADIO
Joni Mitchell/Asylum 11010/P
(Joni Mitchell) Joni Mitchell-BMI
U.S. Studios (Henry Lewy)

42 SAME OLD OBSESSION
Gordon Lightfoot/Reprise 1128/P
(Gordon Lightfoot) Moose Music-CAPAC
RCA Toronto (Lenny Waronker)

50 ROCK AND ROLL SONG
Valdy/Haida 501/W
(Valdy) Klavic Music-BMI
No Studios listed (Claire Lawrence)

52 THEME FROM ROWDYMAN
Robbie McDougall/Nimbus 9 9019/N
(Ben McPeek) Critique-Canart-CAPAC
Manta Sound (Ben McPeek)

54 UNCLE DAD & AUNTIE MOM
Cliff Edwards/Polydor 2065 150/Q
(Marty Reno) No publishing listed
Toronto Sound (Cliff Edwards)

57 RIGHT ON
Atkinson, Danko & Ford with Brockie
& Hilton/Columbia C4-3076/H
(Duane Ford) Blackwood-BMI
Manta Sound (Lee DeCarlo)

61 DANNY'S SONG
Anne Murray/Capitol 72682/F
(Ken Loggins) Gnoossos Music-ASCAP
Eastern Sound (Brian Ahern)

62 JOHNNY LIGHTNING
Stampeders/MWC 1011X/M
(Rich Dodson) Corral Music-BMI
Toronto Sound (Mel Shaw)

63 DAY AND NIGHT
Wackers/Elektra 45816/P
(Segarini-Bishop-Lauzon) Warner Bros-
Tammerlane-Happiedayle-BMI
Andre Perry (Mark Abramson)

WILLIAMS APPEARS WITH 5TH DIMENSION IN VAN.

A&M recording artist Paul Williams appeared recently with the Fifth Dimension in two shows at Vancouver's Queen Elizabeth Theatre, and A&M promotion manager Bruce Bissell went to work to get every last bit of mileage from it. Williams is an American singer/song-writer.



Bissell had assorted radio and newspaper interviews arranged prior to the show, and gained enthusiastic notices which were repeated in crowd reaction at the concerts. Attention is now turning to Williams' second A&M album "Life Goes On" which has just been released. Already several Western broadcasters are playing it.

64 HARD LIFE ALONE/PLENTY
Ray Materick/Kanata 1010/K
(Ray Materick) Eskimo Music-BMIC
Thunder Sound (Dave Bird)

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

67 GOODTIMES
Roadhouse/Double M 506/K
(Ralph Murphy) No publishing-CAPAC
U.S. Studios (Ralph Murphy)

72 SING A SONG FOR ME
Nobody/United Artists 50960/U
(John Albany) No publishing listed
RCA Toronto (Ian Guenther)

74 SAD & SIMPLE MAN
Harry Marks/Sweet Plum 9911/K
(Harry Marks) Chappell-CAPAC
Andre Perry (Harry Marks/Bill Hill)

75 I'M GONNA LOVE YOU TOO
Terry Jacks/London 181/K
(Terry Jacks) Gone Fishin'-BMI
No studio listed (Terry Jacks)

77 THE MUSIC DOESN'T SEEM
TO BE GOING ANYWHERE
Tapestry/Polydor 2065 152/Q
(Holloway) No publishing or
studio listed (Jack Winters)

78 LOVE THE POOR BOY
Andy Kim/UNI 55353/J
(Andy Kim) Joachim-BMI
U.S. studios (Andy Kim)

80 PRETTY CITY LADY
Bob McBride/Capitol 72681/F
(Bob McBride-Paul Hoffert) Hopo/Boco-
BMIC Thunder (Dennis Murphy)

82 COME AND JOIN US
Dublin Corporation/Yorkville 45067/D
(Nicholson) Catrine-CAPAC
Bay Studios (Bill Gilliland)

93 LES COLOMBES
Lise Thouin/Capitol 8506/F
(Michel Conte) Editions Du Berseau-
CAPAC. Andre Perry (Gilles L'ecuyer)



Top 10 Classical

1 HANDEL Water Music, Academy of St. Martin Argo ZRG-697

2 HOLST The Planets Op. 32 Steinberg Boston Symphony DG 2530 102

3 BEETHOVEN Symphony No. 9 Op. 125 Vienna Philharmonic cond. Schmidt-Isserstedt London-1159

4 SATIE The Velvet Gentleman Camarata Group DERAM-18036

5 ENGLISH MUSIC FOR STRINGS Academy of St. Martin Angel-S-36883

6 MOZART Symphony No. 40 in G minor Berlin Phil. Bohm DG-138815

7 VAUGHAN WILLIAMS London Symphony LSO Previn RCA Victor LSC-3281

8 CHOPIN Les Sylphides Karajan Berlin Phil. DGG-136-257

9 MUSSORGSKY Pictures at an Exhibition Karajan Berlin Phil. DG-139 010

10 VIVALDI Four Seasons Op. 8 Academy of St. Martin ARGO ZRG-654



WEST COAST
REPORT
jeani read

No, we're not going to have an FM Top 40 and no, Simon Ginsberg didn't make CKLG-FM an offer they couldn't refuse. According to CKLG program manager Frank Callaghan, Ginsberg's blow-up with CKVN came at an opportune moment, with Callaghan looking for someone to "professionalize" the station, assuming the post of program director. Before his days at CKVN, Ginsberg headed a programming service called Contempo in Montreal, and before that worked for CKGM there.

What is happening now, symbolized by Ginsberg's appointment, is that CKLG-FM, the first pop FM station in Canada, is belatedly following the lead of other stations of its kind in imposing some kind of formatting and therefore some kind of control over the idiosyncratic tastes of individual FM jocks.

"With 6 or 7 disc jockeys doing whatever they wanted, it sounded like 6 or 7 radio stations in one day," said Callaghan. "The station wasn't organized, and we've organized it. We're a private radio station, and our sound must appeal to 100,000 people. The concept of an FM audience can't be confined to people who stand on street corners smoking dope and asking for change. There's a lot more to it than that. My personal concept hasn't changed -- we just couldn't afford controls before. It's a full

time job. A disc jockey doesn't have the resources to accurately survey the tastes of his audience, and he gets misled all the time. You have to have someone like Simon to listen all the time, day in and day out. If you play something on the air that someone responsible hasn't listened to, you're playing with dynamite. I just had to convince management there was enough to FM to afford full-time attention."

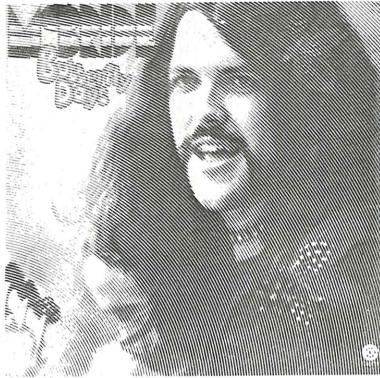
Callaghan and Ginsberg are aiming for a playlist of at least 1500 - 2000, which will give the station continuity without completely removing individual jock taste, an issue that must have been a major bone of contention in the rumble of controversy that accompanied Ginsberg's appointment. "All we want to do is please the audience, not the disc jockey," said Callaghan. "He can go home and play what he wants to play." The response to CKLG-FM's tighter brighter sound has been nothing but positive so far, with Ginsberg programming what he calls a west coast sound into the station -- its unique pace and its different, more sophisticated musical tastes. "Two weeks after he joined our staff, FM radio improved 1000%," says Callaghan, who now believes Vancouver has the best FM station in Canada.

And you know? The jocks don't even sound as trippy and stoned anymore.

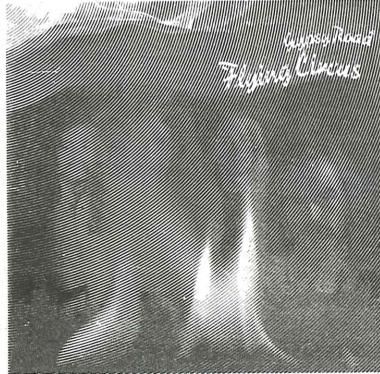
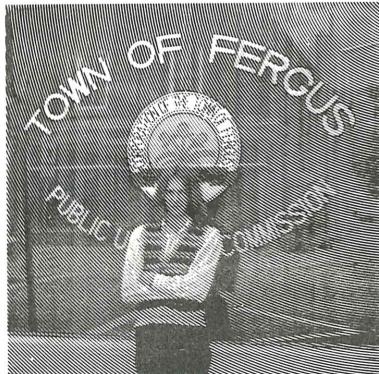
Contracts, like marriages, seem to be out this year -- one look at everybody else's contractual hassles is enough to make you think twice. Ann Mortifee, my hands-down

pick for Vancouver's most talented lady, recently reached a management agreement with Kevin Hunter of Bells Repute, but they aren't signing anything. Ms. Mortifee, who has the score of the ballet of the "Ecstasy of Rita Joe" from George Ryga's play, and the laurels of starring in Vancouver's longest-running theatrical coup, "Jacques Brel Is Alive And Well Living In Paris", under her belt as well as her own considerable solo artist-singer-composer honours, says she doesn't have enough energy to waste trying to be famous. But just in case, she and Hunter will draw up a contract to file with their lawyers, unsigned, for reference. Hunter's first practical application will be to land Ann a record contract. Right now she's mixing the Kerygma album of "Rita Joe" in L.A., and finishing up a score for a possible Broadway musical, "Effie The Moth". If things go right, she won't need any extra energy. And still on the subject of contracts, Randy Bachman of Brave Belt, who made Vancouver his official base of operations a few months ago, buying a big tract of land in this vicinity, has made it even more official with a management agreement with Bruce Allen of Bruce Allen Talent Promotion Ltd. The partnership of the enigmatic Allen, who has spent the last few years getting to the top of western Canada's booking scene, and the both-feet-on-the-ground Bachman is a soul-mating that has to be seen to be believed.

READ continued on page 31



Making waves . . . making raves . . . making great new music!



RONNEY ABRAMSON
BOB McBRIDE
FERGUS
FLYING CIRCUS

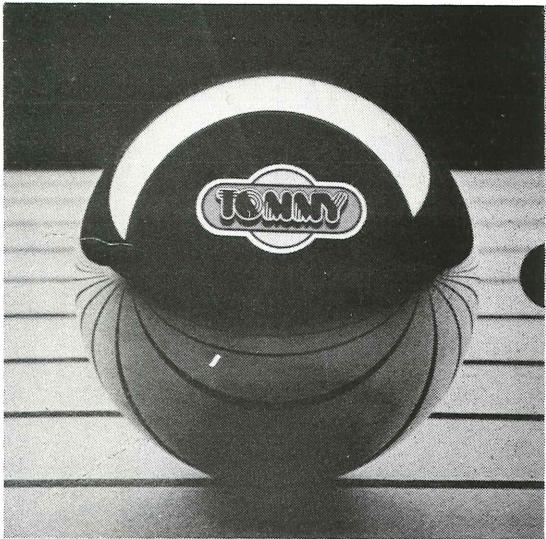
Capitol keeps enriching the Canadian music scene with exciting new talents like these brilliant young performers. Listen to these outstanding albums and discover tomorrow's top stars. Today.

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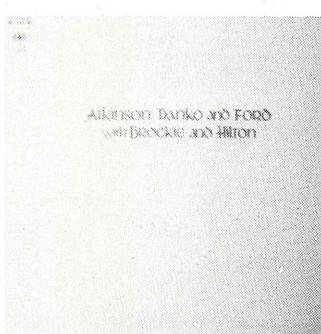


New Album Product

TOMMY
Various
Ode SP99001-W



In 1969 there appeared on Decca an album by the Who, a group who up until that time had really done nothing more



Atkinson Danko and Ford
with Brockie and Hilton

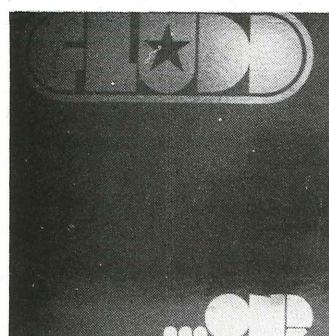
ATKINSON DANKO & FORD
Columbia ES90134-H

There's obviously a lot of musical ability (and a lot of money) in this one. Sort of a rollicking hybrid of The Band and some crassly commercial outfit. Although "Right On" is showing strong indications as a single release, we find potential in "Take Me Home" and "Sweet Harmony".

remarkable than record raunchy rough-edged numbers like "My Generation" and break their instruments to smithereens on stage. The album was "Tommy" and at first it was greeted with something like a yawn. Throughout 1969 and into 1970 word of mouth spread, and "Tommy" had become something of a pop classic. Today, the album is regarded in some circles as the zenith of rock and roll. Surely, there is no album currently available which can boast the originality of thought and the sheer musical power of the Who's "Tommy".

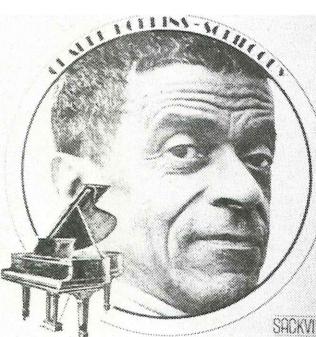
With that in mind, here we have "Tommy" volume two by a sterling cast of legitimate rock super-stars led, naturally, by the Who. Rod Stewart, Steve Winwood, Merry Clayton, Ringo Starr, Richard Harris, Richie Havens, the London Symphony Orchestra and Chamber Choir work superbly together on this the most ambitious pop album ever recorded or perhaps even conceived. Consider this not as a replacement for the original "Tommy", but rather as a complement to it.

The album is magnificent beyond doubt and to attempt to put it all into words is futile. With all this well-deserved praise being thrown around, and it is honest praise, it is only fair that we point out that all is not well with the world. This incredible album, packaged like no album has been packaged before, came to us on two of the most warped and twisted discs we've ever had the misfortune to receive, in addition to which all four playing surfaces were badly marred one way or another. Hopefully, we were just unlucky, for the condition of the actual discs is the only fault of any kind we can find.

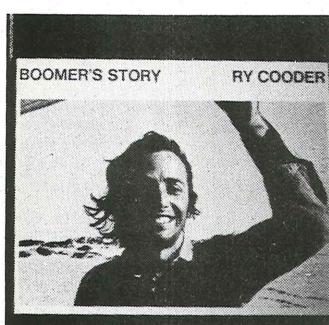


FLUDD ON!
Daffodil SBA16020-F

Very theatrical stuff to be found here. Group's move from WEA to Daffodil seems to have resulted in increased musical sophistication and perhaps a bit more self-confidence. Good rock harmonizing on a foundation of solid instrumentation results in a strong FM-oriented set. The guitar and percussion work on "Down Down Down" in particular strikes our fancy.

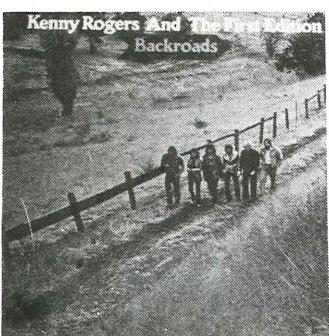


SOLILOQUY
Claude Hopkins Sackville 3004
This is the kind of jazz almost anyone can feel at ease with. Hopkins is a master of the piano and in this Thunder-recorded album, that's all you get, Hopkins and a piano: no rhythm section, no back up of any kind. "Who's Sorry Now" should capture numerous willing ears but the entire album deserves consideration from adult contemporary programmers.

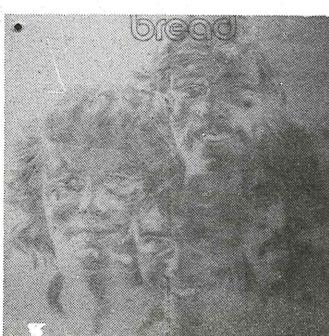


BOOMER'S STORY
Ry Cooder
Warner Bros MS2117-P

In case you and your listeners are sick and tired of coldly calculated commercial crud and formulated frantic freak fare, Ry Cooder will set you at ease. Relaxing earth music to soothe the soul and cool the worried brow. The instrumental, "Dark End of the Street" does it beautifully.



BACKROADS
Kenny Rogers & The First Edition
Jolly Rogers JR5001-Q
Not yet released here, the First Edition's initial release on the Jolly Rogers label is chock full of that smoothness and potent commerciality we have come to expect of the group. Partially recorded at Toronto Sound, this album reaches a high point with the ballady "She Thinks I Still Care".



GUITAR MAN
Bread
Elektra EKS75047-P

Already off and selling strongly, "Guitar Man" is a collection of twelve potent commercial soft rockers, the most outstanding of which are the titler, "Fancy Dancer" and "Aubrey". Production, as usual, is more than up to par.

LEFT FIELD HIT IN SAULT FOR JONI BROOKS

CJIC Music Coordinators Art Osborne and Lou Turco pass along word of a left field hit up at the Sault. Record is by California's Joni Brooks - and is called "Sing Us Another Song" and "Ask Me for Tomorrow".

Disc came to CJIC's attention thanks to an interested Sault Ste. Marie vacationer. The A side is middle of the road offering with flip (which many U.S. stations are airing) a little more musical and about a minute shorter.

Turco says: "We think Joni Brooks is great and provides a new insight into music and words. Part of that new perspective is understandable; Joni Brooks has been blind from birth." CJIC feels every station should give Joni a try. Since the Vanda Records single isn't out in Canada, CJIC's Music Coordinators will send you a copy. Write Box 370, Sault Ste. Marie.

HAMPSHIRE BACK INTO STUDIOS FOR TAPING

A&M recording artist, Keith Hampshire, currently catching international ears with his initial single release for the label, "Daytime Night Time", returned to RCA's Toronto studios to complete enough material for an album release. With producer Bill Misener and George Semkiw doing the board chores, Hampshire taped eleven selections over a two week period.

Misener's studio group, Pig-Weed supplied the instrumental backing for the session.

The group is comprised of: Jim Morgan, bass; Gord Fleming, organ; Dave Brown, drums; Barry McMullen, piano; Brian Russell, guitar; and Bill Misener on guitar.

Vocal back-up was supplied by the Laurie Bower Singers, Dianne Brooks and Brian Russell. Arrangements were handled by Misener and Gord Fleming.

GRUMBLES

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December 7 - 9
T. Bone Walker

December 12 - 15
Jim Croce

December 18 - 23
Cedric Smith
(of Perth County)

December 26 - 30
Ray Materick



ALBUMS (alphabetically)

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

Ronney Abramson (86)
All In The Family Orig Cast (72)
America (62)
April Wine (90)
Band (24)
Bee Gees (99)
Chuck Berry (21) (80)
Black Sabbath (5)
Bloodrock (64)
Blood Sweat & Tears (17)
David Bowie (82)
Bread (16)
George Carlin (25)
Carpenters (56)
David Cassidy (50)
Cheech & Chong (46)
Eric Clapton (63)
Bruce Cockburn (49)
Chicago V (22)
Rita Coolidge (71)
Alice Cooper (55)
Jim Croce (89)
Mac Davis (23)
Deep Purple (52)
John Denver (31)
Franck Dervieux (87)
Neil Diamond (41)
Doobie Bros (39)
Eagles (66)
Elton John (45)
Emerson, Lake & Palmer (18)
Fifth Dimension (29)
Grand Funk (13)
J Geils Band (65)
Grateful Dead (100)
Great Waltz Orig Sntrack (78)
Al Green (35)
Arlo Guthrie (38)
Richie Havens (70)
Uriah Heep (48)
Lorence Hud (54)
Michael Jackson (15)
James Gang (33)
Jefferson Airplane (61)
Jethro Tull (1) (57)
Carole King (2) (84)
Kinks (95)
Gordon Lightfoot (6) (83)
Lighthouse (12) (20)
Lobo (36)
Loggins & Messina (67)
Mahogany Rush (85)
Mainline (68)
Ray Materick (73)
Curtis Mayfield (42)
Murray McLauchlan (51)
Melanie (75)
Liza Minelli (32)
Joni Mitchell (59)
Moody Blues (4) (10)
Anna Murray (74)
Johnny Nash (34)
O'Jays (60)
The Osmonds (14)
Gilbert O'Sullivan (47)
Partridge Family (27)
Raspberries (93)
Rolling Stones (96)
Leon Russell (30)
Carlos Santana & Buddy Miles (92)
Santana (7)
Seals & Crofts (9)
Simon & Garfunkel (43)
Slade (77)
Smokey Robinson & Miracles (98)
Cat Stevens (3)
Rod Stewart (11)
Barbra Streisand (58)
James Taylor (53)
Temptations (26)
Ten Years After (19)
Three Dog Night (28)
I. Hex (37)
Peter Townshend (81)
Tommy (76)
Valdy (40)
Van Morrison (91)
West, Bruce & Laing (44)
Andy Williams (94)
Jesse Winchester (69)
Yes (8)
Neil Young (88)

**NEXT WEEK
THE CHRISTMAS ISSUE**



SINGLES (alphabetically)

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

Africa (65)
Alive (34)
And You And I (73)
Angel (48)
Annabelle (79)
Been To Canaan (55)
Ben (45)
Blue Suede Shoes Again (90)
Burning Love (39)
Can't Let Me Be Lonely (69)
Clair (2)
City Of New Orleans (71)
Come And Join Us (82)
Corner Of The Sky (37)
Crazy Horses (19)
Crocodile Rock (96)
Danny's Song (61)
Day And Night (63)
Daytime Night Time (16)
Dialogue (26)
Didn't Know I Loved You (43)
Ding A Ling (58)
Elected (46)
Everybody Loves A Love Song (87)
Eyes Of Love (99)
Freddie's Dead (47)
Funny Face (53)
Garden Party (84)
Good Time Charlie's Got The Blues (27)
Goodtimes (67)
Hard Life/Season Of Plenty (64)
I Am Woman (1)
I Believe In Music (31)
I Can See Clearly Now (14)
I'd Love You To Want Me (3)
If I Could Reach You (25)
If You Don't Know Me (59)
I'll Be Around (18)
I'm Gonna Love You Too (75)
I'm Stoned In Love With You (41)
In Heaven There Is No Beer (51)
It Never Rains In S. California (7)
I Wanna Be With You (88)
Johnny Lightning (62)
Julia Get Up (24)
Keeper Of The Castle (83)
Last Song (33)
Les Colombe's (93)
Listen To The Music (15)
Living In The Past (35)
Long Dark Road (30)
Long Time Comin' Home (28)
Love The Poor Boy (78)
Me & Mrs. Jones (56)
Mouldy Old Dough (70)
Music Doesn't Seem To Be Going (77)
Natalie (98)
Nights In White Satin (20)
No (85)
Oh Babe What Would You Say (91)
Operator (11)
Papa Was A Rolling Stone (12)
Pieces Of April (32)
Pretty City Lady (80)
Reelin' & Rockin' (94)
Right On (57)
Rockin' Pneumonia (13)
Rock 'N' Roll Song (50)
Rocky Mountain High (92)
Running Back To Saskatoon (9)
Sad And Simple Man (74)
Same Old Obsession/You Are (42)
Separate Ways (95)
Sign Of The Gypsy Queen (29)
Sing A Song For Me (72)
Sitting (38)
Something's Wrong With Me (8)
Starting All Over Again (49)
Summer Breeze (6)
Sunday Morning Sunshine (68)
Sunny Days (4)
Sweet Surrender (10)
Take The Blindness (22)
Theme From The Man (86)
Theme From The Rowdyman (52)
Thunder And Lightning (66)
Turn Me On I'm A Radio (36)
Uncle Dad & Auntie Mom (54)
Ventura Highway (5)
Walk On Water (23)
What Am I Crying For (60)
Witchy Woman (21)
Woman To Woman (40)
Work To Do (97)
You're A Lady (76) (81)
You're So Vain (100)
You Ought To Be With Me (17)
Your Mama Don't Dance (89)

REMIKO

SINGLES

This week
1 week ago
2 weeks ago

December 16, 1972

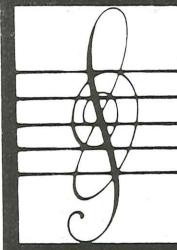
Gold Leaf Award For
Outstanding Record SalesA&M
AMPEX
ARC
CBS
CAPITOL
CARAVAN
COLUMBIA
G
LONDON
MCA
MARATHONW
V
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T
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CMUSIMART
PHONODISC
PINDOFF
QUALITY
RCA
TRANS WORLD
WEA
WORLD

1 2 2	I AM WOMAN Helen Reddy Capitol 1335-F	34 36 44	ALIVE Bee Gees Polydor 2058 304-Q	67 60 62	GOODTIMES Roadhouse Double M DM506-K
2 7 18	CLAIR Gilbert O'Sullivan MAM 3636-K	35 41 66	LIVING IN THE PAST Jethro Tull Chrysalis CHS2006-P	68 68 71	SUNDAY MORNING SUNSHINE Harry Chapin Elektra 45811-P
3 1 4	I'D LOVE YOU TO WANT ME Lobo Big Tree 147X-M	36 43 55	TURN ME ON I'M A RADIO Joni Mitchell Asylum 11010-P	69 91	CAN'T LET ME BE LONELY James Taylor Warner Bros 7655-P
4 5 5	SUNNY DAYS Lighthouse GRT 1230 39-T	37 44 45	CORNER OF THE SKY Jackson 5 Tamla Motown 1214-V	70 74 81	MOULDY OLD DOUGH Lieutenant Pigeon London L1043-K
5 8 20	VENTURA HIGHWAY America Warner Bros 7641-P	38 46 57	SITTING Cat Stevens A&M 1396-W	71 65 60	CITY OF NEW ORLEANS Arlo Guthrie Reprise 1103-P
6 6 7	SUMMER BREEZE Seals & Croft Warner Bros 7606-P	39 25 24	BURNING LOVE Elvis Presley RCA 0769-N	72 73 85	SING A SONG FOR ME Nobody United Artists 50960-U
7 10 28	IT NEVER RAINS IN CALIFORNIA Albert Hammond MUM 6011-H	40 45 52	WOMAN TO WOMAN Joe Cocker A&M 1370-W	73 76 88	AND YOU AND I Yes Atlantic 2920-P
8 11 23	SOMETHING'S WRONG WITH ME Austin Roberts Chelsea 0101-N	41 48 59	I'M STONE IN LOVE WITH YOU Stylistics Avco 4603-N	74 61 64	SAD AND SIMPLE MAN Harry Marks Sweet Plum SPL9911-K
9 9 9	RUNNING BACK TO SASKATOON Guess Who Nimbus Nine 74 0803-N	42 50 72	SAME OLD OBSESSION/YOU ARE Gordon Lightfoot Reprise R1128-P	75	I'M GONNA LOVE YOU TOO Terry Jacks London 181-K
10 14 30	SWEET SURRENDER Bread Elektra 45818-P	43 47 56	DIDN'T KNOW I LOVE YOU Gary Glitter Bell 45276X-M	76 77 84	YOU'RE A LADY Dawn Bell 45285X-M
11 12 22	OPERATOR Jim Croce ABC 11335-N	44 37 43	ROCK 'N' ROLL SOUL Grand Funk Capitol 3363-F	77 78 87	MUSIC DOESN'T SEEM TO BE GOING Tapestry Polydor 2065 152-Q
12 13 13	PAPA WAS A ROLLING STONE Temptations Tamla Motown 7121-V	45 33 19	BEN Michael Jackson Tamla Motown 1207-V	78 81 92	LOVE THE POOR BOY Andy Kim Uni 55353-J
13 15 21	ROCKIN' PNEUMONIA Johnny Rivers United Artists 50960-U	46 26 16	ELECTED Alice Cooper Warner Bros 7631-P	79 80 85	ANNABELLE Daniel Boone Penny Farthing 7339-F
14 3 1	I CAN SEE CLEARLY NOW Johnny Nash Epic 10902-H	47 27 14	FREDDIE'S DEAD Curtis Mayfield Curton 1975X-M	80 82 86	PRETTY CITY LADY McBride Capitol 72681-F
15 4 3	LISTEN TO THE MUSIC Doobie Bros. Warner Bros 7619-P	48 57 65	ANGEL Rod Stewart Mercury 73344-K	81 87 96	YOU'RE A LADY Peter Skellern London L20075-K
16 21 26	DAYTIME NIGHT TIME Keith Hampshire A&M 330-W	49 49 27	STARTING ALL OVER AGAIN Mel & Tim Stax 0127-Q	82 86 98	COME AND JOIN US Dublin Corporation Yorkville YVM45067-D
17 22 32	YOU OUGHT TO BE WITH ME Al Green Hi 2227-K	50 32 17	ROCK AND ROLL SONG Valdy Haida HS101-W	83 85	KEEPER OF THE CASTLE Four Tops Dunhill 4330-N
18 16 6	I'LL BE AROUND Spinners Atlantic 2904-P	51 58 68	IN HEAVEN THERE IS NO BEER Clean Living Vanguard 35162-V	84 51 33	GARDEN PARTY Rick Nelson Decca 32980-J
19 19 12	CRAZY HORSES Osmonds Polydor 2065 156-Q	52 53 61	THEME FROM THE ROWDYMAN Robbie McDougall Nimbus Nine NNS9019-N	85 63 67	NO Bulldog Decca 32996-J
20 17 10	NIGHTS IN WHITE SATIN Moody Blues Deram 85023-K	53 59 63	FUNNY FACE Donna Fargo Dot 17429-M	86 93 91	THEME FROM THE MAN Isaac Hayes Enterprise E NA 9058-Q
21 18 8	WITCHY WOMAN Eagles Asylum 11008-P	54 64 78	UNCLE DAD AND AUNTIE MOM Cliff Edwards Polydor 2065 150-Q	87 90	EVERYBODY LOVES A LOVE SONG Mac Davis Columbia 45727-H
22 24 25	TAKE THE BLINDNESS Joey Greash Polydor 2065 148-Q	55 36 100	BEEN TO CANAAN Carole King Ode 66031-W	88 92	I WANNA BE WITH YOU Raspberries Capitol 3473-F
23 34 46	WALK ON WATER Neil Diamond Uni 55352-J	56 88	ME & MRS JONES Billy Paul Phil. Int'l 3521-H	89 100	YOUR MAMA DON'T DANCE Loggins & Messina Columbia 45719-H
24 29 37	JULIA GET UP Rich Dodson MWC 1010X-M	57 62 69	RIGHT ON Atkinson, Danko & Ford Columbia C4-3076-H	90 96	BLUE SUEDE SHOES AGAIN Mike Hugg Polydor 2058 265-Q
25 20 11	IF I COULD REACH YOU 5th Dimension Bell 45261X-M	58 52 31	DING A LING Chuck Berry Chess 2131-T	91 97	OH BABE WHAT WOULD YOU SAY? fHurricane Smith Capitol 3383-F
26 28 42	DIALOGUE Chicago Columbia 4-45717-H	59 72	IF YOU DON'T KNOW ME Harold Melvin & Blue Notes Phil. Int'l 3520-H	92 98	ROCKY MOUNTAIN HIGH John Denver RCA 0829-N
27 31 35	GOOD TIME CHARLIE Danny O'Keefe Signpost 70006-P	60 71 74	WHAT AM I CRYING FOR Dennis Yost/Classics MGM S7002X-M	93	LES COLOMBES Lise Thouin Capitol 8506-F
28 30 36	LONG TIME COMIN' HOME Doctor Music GRT 1233-15-T	61 79	DANNY'S SONG Anne Murray Capitol 72682-F	94 99	REELIN' & ROCKIN' Chuck Berry Chess 2136-T
29 38 48	SIGN OF THE GYPSY QUEEN Lorence Hud A&M AMX332-W	62 70 99	JOHNNY LIGHTNING Stampers MWC 1011X-M	95	SEPARATE WAYS Elvis Presley RCA 0815-N
30 35 47	LONG DARK ROAD Hollies Epic 10920-H	63 75 83	DAY AND NIGHT Wackers Elektra E45816-P	96	CROCODILE ROCK Elton John MCA 40000-J
31 23 15	I BELIEVE IN MUSIC Gallery Sussex 239X-M	64 67 70	HARD LIFE/SEASON OF PLENTY Ray Materick Kanata 1013-K	97 94 94	WORK TO DO Isley Bros T Neck 936X-M
32 39 53	PIECES OF APRIL Three Dog Night Dunhill 4331-N	65 69 76	AFRICA Thundermug Axe 4-K	98	NATALIE Roby Rey G.A.S. 1003A
33 40 41	LAST SONG Edward Bear Capitol 72677-F	66 55 38	THUNDER AND LIGHTNING Chi Coltrane Columbia 45640-H	99	EYES OF LOVE Partridge Family Bell 45031-M
				100	YOU'RE SO VAIN Carly Simon Elektra 45824-P

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

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

1	10 16	LIVING IN THE PAST Jethro Tull-Chrysalis 2CH1035-P CCHJ1035-P	34	37 39	I CAN SEE CLEARLY NOW Johnny Nash-Epic KE31607-H N/A	67	97	LOGGINS & MESSINA Columbia KC31748-H N/A
2	4 4	RHYMES AND REASONS Carole King-Ode SP77016-W CS77016-W	35	42 45	I'M STILL IN LOVE WITH YOU Al Green-Hi 32070-K N/A	68	68 78	BUMP 'N' GRIND REVUE Mainline-GRT 9230 1015-T 5230 1015-T
3	2 2	CATCH BULL AT FOUR Cat Stevens-A&M SP4365-W AC4365-W	36	41 54	OF A SIMPLE MAN Lobo-Big Tree 2013-M N/A	69	73 89	THIRD DOWN 110 TO GO Jesse Winchester-Bearsville BR2102-P
4	5 6	SEVENTH SOJURN Moody Blues-Threshold TRS3-K N/A	37	33 26	THE SLIDER T. Rex-Reprise MS2095-P CRX2095-P	70	69 71	ON STAGE Richie Havens-Stormy Forest 2 N/A
5	3 3	BLACK SABBATH VOL. IV Warner Bros BS2602-P CWX2602-P	38	30 35	HOBO'S LULLABY Arlo Guthrie-Reprise MS2060-P CRX2060-P	71	72 80	LADY'S NOT FOR SALE Rita Coolidge-A&M SP4370-W N/A
6	1 1	OLD DAN'S RECORDS Gordon Lightfoot-Reprise MS2116-P CRX2116-P	39	45 31	TOULOUSE STREET Doobie Bros-Warner Bros BS2634-P CWX2634-P	72	78 85	ALL IN THE FAMILY VOL II Orig. Cast-Atlantic SD7232-P N/A
7	6 11	CARAVAN SERAI Santana-Columbia KC31610-H N/A	40	39 41	COUNTRY-MAN Valdy-Haida HL5101-W N/A	73	90 74	SIDE STREETS Ray Materick-Kanata KAN10-K KAN5-10-K
8	7 7	CLOSE TO THE EDGE Yes-Atlantic SD7244-P AC7244-P	41	36 36	MOODS Neil Diamond-Uni 93136-J 2-93136-J	74	71 75	ANNIE Anne Murray-Capitol ST6376-F 4XT6376-F
9	11 18	SUMMER BREEZE Seals & Crofts-Warner Bros BS2629-P CWX2629-P	42	38 40	SUPER FLY Curtis Mayfield-Curtom CRS 8014-M CRS4 8014-M	75	84 92	STONEGROUND WORDS Melanie-Neighbourhood NRS47009-M N/A
10	9 5	DAYS OF FUTURE PASSED Moody Blues-Deram DE18102-K N/A	43	40 42	SIMON & GARFUNKEL'S GREATEST Columbia KC31350-H CT31350-H	76	TOMMY Various-Ode SP99001-W N/A
11	8 8	NEVER A DULL MOMENT Rod Stewart-Mercury SRM 1646-K MCR4 1646-K	44	54 61	WHY DON'T CHA West, Bruce & Laing-Columbia KC31929-H N/A	77	82 88	SLADE ALIVE Polydor 0598-Q N/A
12	23 34	SUNNY DAYS Lighthouse GRT 9230 1021-T 5230 1021-T	45	47 43	HONKY CHATEAU Elton John-Uni 93135-J 2-93135-J	78	83 96	THE GREAT WALTZ Orig. Soundtrack-MGM 1SE39ST-M N/A
13	19 13	PHOENIX Grand Funk - Capitol SMAS11099-F N/A	46	43 28	BIG BAMBU Cheech & Chong-Ode SP77014-W CS 77014-W	79	92	HOT AUGUST NIGHT Neil Diamond-MCA 2-8000-J N/A
14	17 17	CRAZY HORSES The Osmonds-Polydor 2424 070-Q N/A	47	48 48	HIMSELF Gilbert O'Sullivan-MAM4-K MAM5 4-K	80	81 84	GOLDEN DECADE Chuck Berry-Chess 2CH1514-T N/A
15	16 14	BEN Michael Jackson-Tamla Motown M755-V N/A	48	46 44	DEMONS & WIZARDS Uriah Heep-Mercury SRM1630-K N/A	81	98	WHO CAME FIRST Peter Townshend-DECCA DL7 9189-J N/A
16	21 32	GUITAR MAN Bread-Elektra EKS 75047-P CEK75047-P	49	53 56	SUNWHEEL DANCE Bruce Cockburn-True North TNX7-H N/A	82	79 86	RISE & FALL OF ZIGGY STARDUST David Bowie-RCA LSP 4702-N PK1932-N
17	18 20	NEW BLOOD Blood Sweat & Tears-Columbia KC31780-H N/A	50	44 47	ROCK ME BABY David Cassidy-Bell 1109-M 4-1109-M	83	74 77	DON QUIXOTE Gordon Lightfoot-Reprise MS2056-P CRX2056-P
18	22 22	TRILOGY E. L & P-Cotillion SD9903-P AC9903-P	51	57 69	MURRAY McLAUCHLAN True North TN9-H N/A	84	75 68	TAPESTRY Carole King-Ode SP77009-W CS77009-W
19	24 25	ROCK AND ROLL MUSIC Ten Years After-Columbia KC31779-H N/A	52	55 58	PURPLE PASSAGES Deep Purple-Warner Bros 2LS 2644-P CLJ 2644-P	85	76 82	MAXOOM Mahogany Rush-Kotai KOT3001-K N/A
20	20 19	LIGHTHOUSE LIVE Lighthouse-GRT 9230 1018-T 5230 1018-T	53	77	ONE MAN DOG James Taylor-Warner Bros BS2660-P N/A	86	100 ...	RONNEY ABRAMSON Capitol SKAO 6378-F N/A
21	25 21	LONDON CHUCK BERRY SESSIONS Chess CH60020-T 5033 60020-T	54	56 60	HUD Lorenz Hud-A&M SP9004-W CS9004-W	87	DIMENSION "M" Franck Dervieux-Columbia ES90155-H N/A
22	14 10	CHICAGO V Columbia KC31102-H CT31102-H	55	51 52	SCHOOL'S OUT Alice Cooper-Warner Bros BS2623-P CWX2623-P	88	94 97	HARVEST Neil Young-Reprise MS2032-P CRX2032-P
23	13 12	BABY DON'T GET HOOKED Mac Davis-Columbia KC31770-H CT31770-H	56	59 55	A SONG FOR YOU Carpenters-A&M SP3511-W CS3511-W	89	93 93	YOU DON'T MESS WITH JIM Jim Croce-ABC 756-N ABCX8756-N
24	12 9	ROCK OF AGES Band-Capitol SABB1045-F 4XT11045-F	57	50 50	THICK AS A BRICK Jethro Tull-Reprise MS2072-P CRX2072-P	90	95 64	ON RECORD April Wine-Aquarius AQR503-K GCA503-K
25	15 15	CLASS CLOWN George Carlin-Little David LD 1004-P ACLD1004-P	58	66 94	BARBRA STREISAND LIVE Columbia KC31760-H N/A	91	61 59	SAINT DOMENIC'S PREVIEW Van Morrison-Warner Bros BS2633-P CWX2633-P
26	34 38	ALL DIRECTIONS Temptations-Tamla Motown G962-V N/A	59	88	FOR THE ROSES Joni Mitchell-Asylum SD5057-P	92	63 66	CARLOS SANTANA & BUDDY MILES Columbia-KC31308-H CT31308-H
27	26 23	PARTRIDGE'S GREATEST HITS Bell 1107-M 4-1107-M	60	52 49	BACK STABBERS O'Jays-Epic 31712-H N/A	93	62 57	RASPBERRIES Capitol SK11036-F N/A
28	27 24	SEVEN SEPERATE FOOLS Three Dog Night-Dunhill DSD50118-N DHM85118-N	61	58 46	LONG JOHN SILVER Jefferson Airplane-Grunt FTR1007-N P8FT 1007-N	94	96 76	ALONE AGAIN (Naturally) Andy Williams-Columbia KC31625-H N/A
29	31 29	5th DIMENSION'S GREATEST HITS Bell 1106-M 4-1106-M	62	99	HOMECOMING America-Warner Bros BS2655-P N/A	95	64 63	EVERYBODY'S IN SHOW BIZ Kinks-RCA VPS 6065 VPS 6065
30	32 27	CARNEY Leon Russell-Shelter SW8911-F N/A	63	65 67	ERIC CLAPTON AT HIS BEST Polydor 2668 009-Q N/A	96	85 87	HOT ROCKS Rolling Stones-London 2PS606/7-K N/A
31	35 37	ROCKY MOUNTAIN HIGH John Denver-RCA LSP4731-N PK1972-N	64	70 72	PASSAGE Bloodrock-Capitol SD11109-F N/A	97	MAGICIAN'S BIRTHDAY Uriah Heep-Mercury SRM1652-K N/A
32	29 30	LIZA WITH A "Z" Liza Minelli-Columbia K031762-H N/A	65	67 70	FULL HOUSE J. Geils Band-Atlantic SD7241 AC7241-P	98	80 73	FLYING HIGH TOGETHER Smokey Robinson /Miracles Tamla Motown 13181-V N/A
33	28 33	PASSIN' THROUGH James Gang ABC ABCX760-N ARCX5760-N	66	49 51	EAGLES Asylum SD5054-P CAS5054-P	99	TO WHOM IT MAY CONCERN Bee Gees-Polydor 7012-Q



RPM
The
Programmers

A WEEKLY FEATURE IN RPM
DESIGNED FOR CANADIAN

Programmers

The "pat-ourselves on the back department"

Are we reaching you?

Obviously we are, and you like the many new features of The Programmers. This section grows in interest and size each week, and your comments are very complimentary. Dave Chadwick, RPM's Programming Editor has slowly been forming this section to be

The
Programmers **CROSSTALK**
walt grealis

custom-tailored to the needs of the programmers of Canada (found to be interesting by our more than 800 U.S. programmers who receive RPM each week).

Many of your suggestions have been implemented. Many have been filed in a drawer called "the larger RPM" which soon may be many more pages.

We are now in a position to make more of everything available to you because we have increased our staff and our facilities. A by-product of our expansion has been an increase of research in our chart department.

We have been able to bring you full-feature stories on radio stations and their operation. We have been able to give the trade an insight into the format and formula of some radio stations. We could never cover every station in Canada, but over a period of time, we feel that various markets will be visited and reported upon from one coast of Canada to another.

Large and small areas are all of interest. A small station will often have some unique aspect of their operation which may be

very important to other stations across Canada.

Since RPM is a paper to the trade, we realize our features won't affect your ratings. As a trade, very few consumers see RPM. Information in RPM is an input that helps to inform the industry as a whole.

While a story on another outlet in your market may upstage your station, that same story may give you an insight into the operation of another radio station. The important thing to us is the co-operation of all stations to make the industry that much better and that much healthier. It's up to the individual radio stations to take whatever information is available to them and make it work.

Don't feel upstaged if we don't fly a crew of reporters and camera men into Alberta or New Brunswick to cover your station. It

TOO MUCH ENGLISH MUSIC ON QUEBEC RADIO -- CRTC

Pierre Juneau, chairman of the CRTC, has deplored the number of English-language pop songs being played on French-language radio in the province of Quebec. Juneau compared radio in France to radio in Quebec and found Quebec lacking.

A CRTC study revealed that in France, the government radio (ORTF) averages 18% English content, and the three private stations up to 39% because "the young people like them". In Quebec, Juneau feels the situation is much worse. He said there are eight private stations which regularly exceed 40% English-language music content, and one is as high as 56%. Figures for CBC Radio were not available.

The CRTC chairman stressed the fact he wasn't making new rules at present, but was just offering a suggestion to stations to increase their play of French-language material. He suggested that stations could supplement their Quebec music with songs from France.

He also said he'd like to see a little "sensitivity and open-mindedness" on behalf of English broadcasters to a thriving French-Canadian record industry. "It's just an idea -- not a complicated scene I'm thinking of," he explained. "If I go to visit a friend in Toronto, perhaps I'll take him a recording by a French composer to see if he likes it or not. I think a lot can be accomplished by a little relaxation, a little serenity - just play it to see if we like it. But if we never hear it, how do we know if we like it."

may happen, but the important thing is that we get a cross-section of informative and interesting information on radio stations and their operation.

This week we feature a lengthy article on CHUM-FM which originally appeared in Toronto Life Magazine. With the cooperation of Toronto Life, many of you across Canada will see this article for the first time.

Above all, RPM is here to inform and to assist you. Remember, if we featured a station a week, it would take more than seven years to cover every broadcast station in Canada.

If you really feel bad, take a look at the articles we have done on various stations over the past year and glue them all together. They are a good representation of radio stations from coast to coast.

If something is happening at your station, contact Dave Chadwick. We would like to know what happy events are taking place, be it an anniversary, a new promotion or contest, a new member on your staff or a power increase.

What really bugs us, is that Toronto Life has never done a feature on RPM!!! You see, we all have problems.

The
Programmers **MAPLE LEAF
SYSTEM**

NOVEMBER 30, 1972
Maple Leaf System Winners:

YOU ARE WHAT I AM
Gordon Lightfoot-Reprise R1128-P

MUSIC DOESN'T SEEM TO BE
GOING ANYWHERE
Tapestry-Polydor 2065 152-Q

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CHUM-FM... right-on!

Making money is knowing how far-out is too far-out
By Jack Batten

(The following article, which appeared in the December 1972 issue of Toronto Life, is reprinted here, in its entirety, through the kind permission of John Macfarlane, Editor of Toronto Life. Ed.)

People who buy jeans and incense candles from the Baldwin Street merchants' community, have their hair styled at House of Lords, take their entertainment at Grumbles and the Colonial, and pick up Buddah, True North and Nimbus 9 albums at Sam The Record Man's, are not necessarily far out. They aren't necessarily kids either - between 18 and 34 might be more like it. And, numerically, they are, in fact, a significant and stable enough group to constitute what media people call a market, and it is precisely this market that CHUM-FM, the one station in the city that has introduced something fresh to Toronto radio in the last dozen years, has carved out for itself.

The key to CHUM-FM's success was arriving at a carefully calculated assessment of what qualifies, and what does not, as acceptably far-out radio entertainment. But before we consider CHUM-FM's far-outness (far-outness being, believe me, a matter of inches) let us check the station's market statistics. Taking into account male listeners between 18 and 34, CHUM-FM ranks third among Toronto's 14 stations, behind only CFRB and CHUM-AM. It stands sixth in female listeners between the same ages, and it's number three in teenage listeners. Taking the evenings alone, among listeners over 18, it is in a solid and surprising second place. Looking at the station's audience, 72 percent of the males who tune in to CHUM-FM are over 18, 19 percent are students, 32 percent have university educations; and if you care (certain advertisers do), 26 percent own color TV sets. Among women, 76 percent are between 18 and 24, 25 percent are students, 37 percent are university-educated, 23 percent own color TV's.

For people who place commercials on radio and advertisement for Grumbles, House of Lords, Baldwin Street candle-makers et al, there is a message in these statistics. The message is: Buy space on CHUM-FM. Many advertisers - promoters of folk and rock concerts, for instance, certain night clubs and record companies - broadcast their commercials on CHUM-FM and nowhere else. "Why would I bother advertising on another station" asks Bernie Finkelstein who runs True North Records, which handles such best-selling folksingers as Murray McLauchlan and Bruce Cockburn. "In fact, what I do when I get a pressing of a new album is automatically take a cab from the plant to CHUM-FM with the first 20 copies and give them to the announcers there because the people who listen to the station are the people we want to get in front of." With endorsements like that - Finkelstein's is typical - CHUM-FM does okay.

"I'm not going to apologize for the money that the station is bringing in," is what Bob Laine says, he being the shrewd (Looking into his eyes is like trying to stare down Lee Marvin) station manager at CHUM-FM.

Life didn't always come up dollars at the station, not in the days before Laine and his associates discovered the secret of far-outness. This takes us back to the summer of 1968 when CHUM-FM was, as it had been from its beginnings five years earlier, dropping an annual bundle on a classical-music format (mostly, or perhaps exclusively, because the folks that CHUM-FM took to be its natural advertisers - Massey Hall, the TSO, O'Keefe Centre and so on - weren't placing ads on the station). There had to be an alternative to classics and red ink, and fortunately a disc jockey named Tom Donoghue had come up with it at an FM station in San Francisco. It was called Underground Radio and it consisted mostly of playing heavy acid rock, a brand of highly charged, electronic rock pioneered on the west coast. To CHUM-FM Underground sounded, well, viable. So the station imported a famous New York radio personality, Murray the K, more or less immortalized by Tom Wolfe as "the Fifth Beatle," and paid him \$4,000 to spend a month or so launching the new format.

So CHUM-FM went underground, doing the obligatory underground numbers - play some acid rock, broadcast a searching documentary on dope, smuggle a Beatles album on to the air a couple of weeks before its official release (an announcer named Hugh Currie handled that), speak a four-letter word into the air waves in the name of freedom (thanks to Reiner Schwarz for that service)...And it worked; at least audiences picked up over the classical days. But it wasn't until Bob Laine arrived on the scene in 1970, moving over from CHUM-AM where he'd worked, on air and off, since 1958, that CHUM-FM really began to take its present successful shape, that it got down to the nitty gritty of sorting out the proper commercial bounds of far-outness.

To define CHUM-FM's far-outness, we must look at the two sides of the station's on-air style: the music is one side, the other being all the things that aren't the music. The latter include the announcers' conversation (or "rap"), the frequent specials (labelled "mini-documentaries"), and the nature of the station's public service offerings.

Taking the announcers first, it is basic to note that they do not shout. Top-40 radio on AM stations, including most painfully CHUM-AM, has taught us that today's pop

music is a top-of-the-lungs proposition. CHUM-FM adopts the more mature approach, as John Donabie, the station's 2 p.m. to 6 p.m. announcer, explains: "I came from an AM job, at CKFH in Toronto, and on my opening day at CHUM-FM I opened my mouth and was stunned. It was the first time I ever knew what my voice sounded like. See, on AM you don't talk, you project. On CHUM-FM you have a conversation, which is the way it should be, because shouting, y'know, is actually insulting to the listener."

Thus, Tim Thomas (10 a.m. to 2 p.m.) comes across with muted eagerness.

"...the musical director, Benjy Karch, in his mid-twenties, is just about the only Jewish kid to come out of Midland, Ontario. He also happens to listen to more pop music than anybody in the world."

Peter Griffin, the morning man, specializes in low-key tongue in cheek. And Donabie himself is all soft-sell hip neighborliness. The late night men, David Marsden and David Pritchard, on the air when listeners are fewer and parties are more, tend to creative noisiness, but overall the station volume keeps strictly to a civilized level. Granted, the CFRB guys don't shout either, but their quietness manges to be unctuous, sappy even. CHUM-FM's voices - John Donabie is right -don't insult you. Sometimes the announcers' raps run on too long. Some, of course, are planned that way. Tim Thomas, the house intellectual, does his liberal and free-form reviews of books, theatre and ballet. Peter Griffin, a guaranteed witty man along the lines of a freak Bob & Ray, offers his comedy turns, sometimes in partnership with the mysterious Geets Romo (more about him later), other times in solo one-liners. So far, so good. But occasionally the announcers prattle. Do I wish to know, the listener finds himself wondering, what kind of time an announcer had at the rock show last night? Or how he likes model trains? Or what he thinks about the personnel changes in T. Rex? There's a fine line between rapport and mild nonsense. Sometimes the CHUM-FM people waver across it. But that's a small complaint.

Public service items are delivered at the same conversational pace. In fact, a listener can't always be sure where rap leaves off and public service picks up. The latter deals for the most part with interesting though hardly esoteric matters, the community art show, the struggling theatre group, and so on. And then there are the occasions when CHUM-FM lets its followers know that there's bad dope on the scene. Now that isn't your usual Establishment radio fare, and yet even here it's important to note a caution at work, a line the station draws to limit its far-outness.

"There was a very bad drug scare about a year ago," Bob Laine says, by way of explaining CHUM-FM's policy in the drug-warning area. "There was some sort of stuff that if you took it with booze or with certain kinds of food, it would kill

you. We went on the air and told people that this stuff was around. How did we find out about it? The government called us. Asked us to do something. Later they thanked us. We wouldn't go on and do the same thing if a street pusher phoned us up and said, 'Hey man, like, somethin' bad's goin' down.' No way."

The mini-documentaries, even by counter-culture standards, are curiously eclectic. As of this writing, 1972's mini-docs have worked over the following topics: cancer, life on Mars (principally an interview with an American scientist, mad or otherwise, who has delved into the prospect). Canadian wines, travelling youth, civil law with an emphasis on citizen rights against constituted authority (dismissed by *Globe and Mail* TV-radio critic Blaik Kirby as "distorted, mischief-making, publicity-seeking and terribly irresponsible," but on the basis of phone calls and letters, the most acclaimed by CHUM-FM listeners), the DDT debate, cottage environment, and venereal disease (the second most popular mini-doc, which may indicate that CHUM-FM's listeners aren't spending all their time in front of those color TV sets).

And then there's the music.

"The difference between us and AM," Peter Griffin says, "is that we don't play the Osmond Brothers." Well, Griffin, remember, is the station joker. But he has a point, and the point is this: CHUM-FM is not particularly interested in barging into untested musical areas. That way lies a lost market. Rather, CHUM-FM has arrived

at a system for putting on the air music that its listeners, and the listeners to similar stations in the U.S., have already indicated they probably want to hear. Thus, CHUM-FM plays small given amounts of jazz, blues and classical music, but, in Bob Laine's words, "concentrating on accepted artists." Meaning, in jazz, for example, such marginal jazz figures as the Crusaders and Herbie Mann. And, thus again, CHUM-FM tightly orchestrates the decibel level of all its recordings through the day, keeping things comparatively down in the early morning ("I'm the most restricted of the announcers in what I can play," Peter Griffin says. "Nobody wants much acid in the a.m.") picking up slightly in mid-day, and allowing the really heavy stuff to break out only after 4 p.m. And, thus, finally, 30 percent of the records played in each hour must come from a batch of current singles and albums that have been put through a rather complex acceptability process. The remaining 70 percent is left to the choice of each announcer for his own time period; the announcer makes his selection from older records that have previously passed through the acceptability process, and he must take meticulous care to maintain a mix of (mostly) rock plus folk and touches of jazz, blues and classics.

The masterminds behind this crucial winnowing-out procedure are Laine and Benji Karch, the music director. Karch is in his mid-20s, dark, elegant, energetic and just about the only Jewish kid to come out of Midland, Ontario. He also happens to listen to more pop music than almost any-

body in the entire world.

"From the top," Karch explains, "we've got a constant stock of 4,000 albums on hand. And the companies ship us as many as 20 or 25 new ones every week. I'm the guy who listens to them, every track on every album, so I can guide the announcers who haven't got time to listen to all that new product. Some parts of figuring out what to play are easy. I mean, if an album's big, like a new Santana album or like that, then you're automatically going to go on it, right? Otherwise I start off by reading the Progressive Music listings in the trades - in *Billboard* and *Record World* and *RPM* and those magazines - because they have entries from all the FM stations like us in the U.S. showing what they're putting on the air. So that gives me a kind of consensus. Then I listen to the albums. And I make a note about every cut and paste the notes on the album cover. Like, I'll put for a cut, 'Heavy. Play only after 4 p.m.' Or, 'Very down' to show what mood the cut is. Or, 'Good anytime.' And then gradually we arrive at what the current popular cuts and singles are, what the people want to hear, and every Friday we make up a new list of the strong product. So the announcers see the list and they choose from it their 30 percent of current music. And that's how it works."

In such ways are the bounds of far-outness kept in delicate and commercial balance, just what the market will accept. And the intriguing fact, or maybe paradox, is that

CHUM-FM continued on page 22

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CHUM-FM continued from previous page

stacked beside most American FM broadcasting in the "youth" or "progressive" field. CHUM-FM qualifies as a thoroughly advanced station. That, at any rate, is the view of True North's Bernie Finkelstein, who has tuned into most U.S. stations on his travels: "Let me put it this way, I haven't heard any better than CHUM-FM. Maybe it used to be a little freer a couple of years ago, but right now, for tempo and tone and that kind of thing, CHUM-FM is like adults compared to kids in U.S. FM."

Jim Bauer agrees. He's CHUM-FM's 6 p.m. to 10 p.m. announcer, a calm, soft-spoken, intelligent fellow who worked in American FM before he arrived at CHUM-FM in March '72. "I was at an FM station in Detroit that ABC owned and they'd practically turned it into automated radio. It was stricter than AM and that's happening all over down there. Not only did they tell you what to play, they wrote on the studio walls what you were supposed to say. Naturally you had no personal relationship with your listeners, which is what they stress at CHUM-FM. You'll hear Bob Laine talk about it all the time - establish a one-to-one relationship with each listener."

Which brings us to the final ingredient in the measure of CHUM-FM's far-outness: Griffin and Donabie and the rest, the announcers. As Jim Bauer says, the station prides itself, correctly, on the sense of community that it creates with its audience. "CHUM-FM has a more direct relationship with its listeners," says Benji Karch, "than any other station in Toronto radio, except when Gordon Sinclair's on the air." The announcers accomplish this intimacy by hewing always to a line that's never too far-out. Well, meet the announcers, or some of them:

Tim Thomas (10 a.m. to 2 p.m.): Thomas - tall, slim, pale, wary in manner - is a woman's man, which is something different from a lady's man. Thomas, to illustrate, says this: "All through history, it's been the females who've carried the intellectual load. They were always the ones who said, hmmm, nice picture, let's buy it and encourage the artist. They did that while the men were off fighting the wars or something. Women have a hunger to know things. My mother, for one, reads a book a day. That's why I like the audience I have for my show. It's predominantly female and it's the best audience I've ever worked to." Thomas, who's 25, ex-American, over four years on the air at CHUM-FM, is "tired of doing strictly the music thing, sick of remembering who's in what band" and he wants "to be associated with other things." He is. He handles all of CHUM-FM's interviews, and his interviewees over the last months, taken altogether, add up to a remarkably long and varied list, ranging from Desmond Morris to feminist-psychologist Esther Greenglass, from a Penthouse Pet named Lynn Partington to Swami Satchidananda "As an interviewer," Thomas says, "I'd like to become a third in the group with Pierre Berton and Betty Kennedy." Thomas also offers reviews each day of what's doing in books, movies and plays. Here, too, he

doesn't mind taking on a fairly breathtaking range. "All right, I went to the ballet when it was at the O'Keefe in October and talked about it. I don't know much about the ballet but maybe I helped people understand more about it. All my reviews are done strictly ad lib, as a conversation. I make mistakes but that's something you accept when you're talking to a friend. You hear him out on the human level. That's what I'm getting at on the show."

John Donabie (2 p.m. to 6 p.m.): CHUM-FM's resident Nice Guy. He has a slightly pudgy body and a pleasant open face, everything about him announcing no secrets, as he demonstrates in telling the story about the day the call came through from CHUM-FM. "It was in March, 1971, and I want to tell you first that I'm Baha'i. I believe. So I was at CKFH and I had this offer to work in California as a kind of manager with Seals & Crofts, the folk people who are Baha'i. But there was also a chance of catching on with CHUM-FM, which I really wanted. What I did was I went home and prayed for seven days, prayed really hard. On the seventh day, Bob Laine phoned me and said, here's a job for you. It was a Saturday." Donabie, in his mid-20s, comes from Oshawa, worked in radio there, won a job at CKFH by doing a dead-on imitation of the station's star DJ, "Big G" Walters, and finally arrived at CHUM-FM to his great relief ("I felt useful in life again"). His off-air interests in music run to Bob Dylan and The Band, and on air "I'm the guy who tries to appease the fanatical minority, the ones who know everything about music and musicians. I gotta work hard to keep up, read all the music papers, and all that stuff."

Peter Griffin (6 a.m. to 10 a.m.): Griffin's different from the other announcers. It isn't just his age (he's 45) or his strong physical presence (he projects as a sort of weathered, shaggy, less pretty Robert Redford). It has more to do with his irreverence, his sense of independence. That comes through in his lifestyle - he's spent the last couple of years single-handedly re-structuring, re-plumbing and re-wiring two old Cabbagetown houses to make a new home for himself and his family (one wife and two young children). And it comes through in his on-air humor. Which brings us to Geets Romo. Griffin gets off a steady string of casually amusing one-liner comments, but his most noted comic moments are in partnership with the legendary Geets. Who is Geets? In real-life he is a CHUM-FM engineer named Dave Haydu, and he and Griffin just stumbled into comedy one morning when they were working together. "Very spontaneous," Griffin explains. "Dave happens to react very quickly and very humorously to a situation. I never tell him when I'm going to throw something at him or what the subject will be. We wing it each morning." And so at any given early-morning moment, Geets Romo may be heard broadcasting a chess match in the style of Foster Hewitt, handing out home advice ("To rustproof bone china, you start by putting it up on blocks. . .") and generally carrying on in an appealing zany fashion. "Pop music lacks humor," Griffin

says. "There's only one guy in the whole business who'll dare to laugh at himself and that's Frank Zappa. In broadcasting we can't laugh at ourselves either. We should be making fun of radio. I mean, look, radio announcers are the original cliche manufacturers." Griffin's first musical love is jazz, reaching back in the beginning to the Charlie Parker-Miles Davis records of the late 1940s, and at home he plays jazz and classical music and tunes in to his own statin. "CHUM-FM," he says, "is the best station in Toronto." But - hold on - his irreverence also surfaces in talking about the station. He isn't all that complacent with the CHUM-FM status quo. "Certainly there's enough reasonableness around here that I can do the job," Griffin says. "But basically I don't think radio should be an extension of the racketers and jobbers, those guys who peddle the records. You shouldn't play what is popular simply because it is popular. There've gotta be other approaches."

Or, perhaps put another way, Peter Griffin is making that point that there really are radio territories out beyond CHUM-FM's congenial far-outness. But then, of course, there's this business about markets and, well, you go with a winning formula. CHUM-FM's obviously found one.

CHUM GETS CRTC NOD TO PURCHASE CKVN

The Canadian Radio-Television Commission has given approval for CHUM Ltd. to purchase its fifth radio station, CKVN Vancouver.

Though past decisions had been denied when CHUM sought to buy Montreal stations CFOX and the Marconi (CFCF) complex, the CRTC evidently had a change of heart, and are now apparently of the opinion that the CHUM Group can bring some stability to the financially-troubled Vancouver station. CHUM Ltd. informed the CRTC that the present programming would be maintained, pending further studies on the complex radio situation in the market. The CRTC accepted this plan and granted CHUM a two-year licence on condition they report back to the CRTC after their study, with detailed information on CKVN programming plans and how they will serve the community.

The CRTC decision, released in Ottawa, makes passing comment on the price CHUM paid for the station. It reports that although CHUM paid a sum inconsistent with the previous weak earning record of the station, it would not allow this financial commitment to be a reason for the new licensee to escape "obligations to maintain innovative and varied programming in accordance with the objectives of the Broadcasting Act."

NEXT WEEK
RPM's Special
Xmas Edition

The Programmers **NEW ON CHARTS**

PRINCIPAL MARKETS

Strongest record on the charts this week was Loggins & Messina's "Your Mama Don't Dance". Charted at CKRC, CKOM, CKXL, CKLG and CJME. Also very big is the Raspberries' "I Wanna Be With You". CKOC led the way and now CHED, CKXL, CFGO and CKVN have charted the single. Continuing very strong is "Me & Mrs. Jones" which adds CJCH, CKFH, and CJBK to a long list. This record is still No. 1 after five weeks at CKLW. "Dancing In The Moonlight" was a record the breakout markets have been playing for some time, and now it's showing up on major charts (CKLW, CJCH, CKOC). Carly Simon's "You're So Vain" is hitting quickly with chartings at CFGO, CKOC, and CKOM.

CKLW WINDSOR

(Alden Diehl)
Dancing In The Moonlight/King Harvest
Trouble Man/Marvin Gaye
Harry Hippie/Bobby Womack
Smoke Gets In Your Eyes/Blue Haze

CKGM MONTREAL

(John Mackey)
Sweet Surrender/Bread
Walk On Water/Neil Diamond
You Are What I Am/Gordon Lightfoot

CKXL CALGARY

(Greg Haraldson)
I Wanna Be With You/Raspberries

Papa Was A Rolling Stone/Temptations
Your Mama Don't Dance/Loggins & Messina
You Ought To Be With Me/Al Green
Been To Canaan/Carole King

CKOM SASKATOON

(Mike Christie)
Something's Wrong/Austin Roberts
Walk On Water/Neil Diamond
You're So Vain/Carly Simon
Leaving You Free/Claire Lawrence
Pieces Of April/Three Dog Night
You Turn Me On/Joni Mitchell
Don't Let Me Be Lonely/James Taylor

CKFH TORONTO

(Mike Byford)
Me & Mrs. Jones/Billy Paul
No/Bulldog
Pieces Of April(f/s)/Three Dog Night
I'm Gonna Love You Too/Terry Jacks

CKRC WINNIPEG

(Dog Steen)
Your Mama Don't Dance/Loggins & Messina
Come & Join Us/Dublin Corporation
Sign Of The Gypsy Queen/Hud

CJMS/CJRC/CJRP/CJRS/CJTR
RADIOMUTUEL (QUEBEC)

Love The Poor Boy/Andy Kim
Rock & Roll Song/Valdy

CHED EDMONTON

(Wayne Bryant)
You Ought To Be With Me/Al Green
Revolution/Pagliaro
I Wanna Be With You/Raspberries

CJME REGINA

(H.Hart Kirch)
Been To Canaan/Carole King
Keeper Of The Castle/Four Tops
Your Mama Don't Dance/Loggins & Messina

CKLG VANCOUVER

(Roy Hennessy)

Funny Face/Donna Fargo

Stoned In Love/Stylistics
Your Mama Don't Dance/Loggins & Messina
I'm Gonna Love You Too/Terry Jacks

CJCH HALIFAX

(Jim Keith)
Dialogue/Chicago
Beginning/Emerson, Lake & Palmer
Corner Of The Sky/Jackson 5
Me & Mrs. Jones/Billy Paul
Dancing In The Moonlight/King Harvest

CFG OTTAWA

(Ric Allen)
I Wanna Be With You/Raspberries
Smoke Gets In Your Eyes/Blue Haze
Rockin' Pneumonia/Johnny Rivers
You're So Vain/Carly Simon
Crocodile Rock/Elton John

CFRW WINNIPEG

(Bob Gibbons)
Something's Wrong /Austin Roberts
Operator/Jim Croce
Dialogue/Chicago
Love The Poor Boy/Andy Kim

CKOC HAMILTON

(Nevin Grant)
You're So Vain/Carly Simon
Dancing In The Moonlight/King Harvest
Living In The Past/Jethro Tull

CKVN VANCOUVER

I Wanna Be With You/Raspberries

CJBK LONDON

(Jerry Stevens)
Me & Mrs. Jones/Billy Paul
Julia Get Up/Rich Dodson
If You Don't Know/Harold Melvin
Funny Face/Donna Fargo
Sitting/Cat Stevens

PRINCIPAL MARKETS next page

MEMO

TO: DOC STEEN, CKRC, WINNIPEG

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"AMONG THE BIGGIES" - KAL RUDMAN

CHARTS continued from previous page

BREAKOUT MARKETS

Two records receiving most of the action are "I'm Gonna Love You Too" and "Living In The Past". The Jethro Tull deck is very strong in the breakout markets, but slower in the larger markets. Most of the other chart additions this week are previously established singles.

CKOV KELOWNA

(Brent Gracie)

Blue Suede Shoes Again/Mike Huqg
Tragedy/Argent
Living In The Past/Jethro Tull
Hallelujah Freedom/Junior Campbell
Mama Told Me/Wilson Pickett
Love The Poor Boy/Andy Kim

CJCS STRATFORD

Everything's The Same/Major Hoople
And You & I/Yes
Music Doesn't Seem To Be/Tapestry
Long Dark Road/Hollies
Walk On Water/Neil Diamond
I'm Gonna Love You Too/Terry Jacks

CHOW WELLAND

(Norman B)
Papa Was A Rolling Stone/Temptations
Sweet Surrender/Bread
Stoned In Love/Stylistics
Living In The Past/Jethro Tull

CKYL PEACE RIVER

No/Bulldog
Sign Of The Gypsy Queen/Hud
Keeper Of The Castle/Four Tops
Johnny Lightning/Stampedeers
Living In The Past/Jethro Tull
Come On Everybody/Rick Springfield
In My Life/Foot In Coldwater
Never Rains In S. Calif/Albert Hammond
Work To Do/Isley Bros
Angel/Rod Stewart

CKLC KINGSTON

I'm Gonna Love You Too/Terry Jacks
Freddie's Dead/Curtis Mayfield
Do Ya/The Move
No/Bulldog

Sign Of The Gypsy Queen/Hud

Love The Poor Boy/Andy Kim
Crocodile Rock/Elton John

CHEX PETERBORO

(Ron Johnston)
I'm Gonna Love You Too/Terry Jacks
Operator/Jim Croce
You Ought To Be With Me/Al Green
You're So Vain/Carly Simon

CKWS KINGSTON

(Greg Stewart)
You're So Vain/Carly Simon
Crocodile Rock/Elton John
I'm Gonna Love You Too/Terry Jacks

CKRD RED DEER

(Stu Morton)
Jim Croce/Operator
Me & Mrs. Jones/Billy Paul
Day & Night/Wackers
Crocodile Rock/Elton John

CFAR FLIN FLON

(Ken Kobelka)
Apache/Rod Hunter
Mouldy Old Dough/Lieut Pigeon
Sitting/Cat Stevens
Day & Night/Wackers
Wanna Be With You/Raspberries
Maple Lady/Flying Circus
Long Dark Road/Hollies
Never Rains In S. Calif/Albert Hammond
Now Or Never/Yoko Ono

CJON ST. JOHN'S

Mouldy Old Dough/Lieut Pigeon

Long Dark Road/Hollies
Pieces Of April/Three Dog Night
Sitting/Cat Stevens
Don't Let Me Be Lonely/James Taylor
CKCM/CKGA NEWFOUNDLAND
(Larry Steacy)
You Are What I Am/Gordon Lightfoot
Flying East/Sharon Lowness
Walk On Water/Neil Diamond
CKBI PRINCE ALBERT
Operator/Jim Croce
Dialogue/Chicago

The Programmers **NEW ON PLAYLISTS**

PRINCIPAL MARKETS

Big record of the week is Carly Simon's "You're So Vain" - playlisted at CHLO, CKXL, CKLG, CJME, CKLW, plus stations in "New On Charts" section. "I'm Gonna Love You Too" continues big for Terry Jacks with six stations last week and three more this week, in our major market sample. Loggins & Messina are also continuing with strong action last week and this week. Tapestry's "The Music Doesn't Seem To Be Going Anywhere" is finally getting on the way after receiving scattered play over the last month. The MLS win probably accounts for the renewed scattered play over "Crocodile Rock" is playlisted this week at CKY, CKVN, CJBK, CFQC, CKXL, CFRW, to go with other stations from last week. Looks like a real biggie. James Taylor's deck receiving some principal market play after one week. "Long Dark Road" from the Hollies continues to add stations each week. This week it's CKY and CKXL, with a good backlog of previous stations. Jethro Tull's "Living In The Past" also in this slow-spreading pattern.

CJCH HALIFAX

(Jim Keith)
Love The Poor Boy/Andy Kim
Funny Face/Donna Fargo
I'm Gonna Love You Too/Terry Jacks
Keeper Of The Castle/Four Tops
In My Life/Foot In Coldwater
Pretty City Lady/Bob McBride

CFQC SASKATOON

(Jason Schoonover)
Christmas In Chicago/Leon Russell
Jambalaya/Blue Ridge Mtn Boys
Crocodile Rock/Elton John

CKXL CALGARY

(Greg Haraldson)
Long Dark Road/Hollies
You're So Vain/Carly Simon
Crocodile Rock/Elton John
Pieces Of April/Three Dog Night

CFRN EDMONTON

Been To Canaan/Carole King
Sitting/Cat Stevens
I'm Sorry/Joey Heatherton
Rocky Mountain High/John Denver
I'm Gonna Love You Too/Terry Jacks

CKVN VANCOUVER

Crocodile Rock/Elton John
Me & Mrs. Jones/Billy Paul
Don't Let Me Be Lonely/James Taylor

CJBK LONDON

(Jerry Stevens)
Oh Babe/Hurricane Smith
Crocodile Rock/Elton John

Danny's Song/Anne Murray
Living In The Past/Jethro Tull

CKOM SASKATOON

(Mike Christie)
Separate Ways/Elvis Presley
I'm Gonna Love You Too/Terry Jacks
Through Eyes Of Love/Partridges

CHLO ST. THOMAS/LONDON

(Rick Janssen)
You're So Vain/Carly Simon
Your Mama Don't Dance/Loggins & Messina
Too Long At The Fair/Bonnie Raitt
Homecoming/America(LP)
One Man Dog/James Taylor(LP)
Magician's Birthday/Uriah Heep(LP)
Jimi Hendrix(LP)
For The Roses/Joni Mitchell(LP)
West, Bruce & Laing(LP)
Third Down/Jesse Winchester(LP)
On/Fludd(LP)

CKLG VANCOUVER

(Roy Hennessy)
Pieces Of April/Three Dog Night
You're So Vain/Carly Simon
Superstition/Stevie Wonder
High High High/Paul McCartney

CJME REGINA

(H. Hart Kirch)
You're So Vain/Carly Simon
I Wanna Be With You/Raspberries
Living In The Past/Jethro Tull
I'm Gonna Love You Too/Terry Jacks
Pretty City Lady/Bob McBride
Dig A Hole/Hans Staymer Band
Music Doesn't Seem To Be/Tapestry

CKLW WINDSOR

(Alden Diehl)
I Wanna Be With You/Raspberries
You're So Vain/Carly Simon
Don't Let Me Be Lonely/James Taylor
Got Control Of Me/Les Emerson
Danny's Song/Anne Murray

CHE EDMONTON

(Wayne Bryant)
Groundhog/Chilliwack
Me & Mrs. Jones/Billy Paul
Leaving You Free/Claire Lawrence

CKY WINNIPEG

(Dave Harrison)
Play Your Symphony/Kenny Rogers
Keeper Of The Castle/Four Tops
Long Dark Road/Hollies
Crocodile Rock/Elton John
Goodbye/Engelbert Humperdinck
Don't Let Me Be Lonely/James Taylor
Can't You Hear The Music/Marty Butler
Hard Life Alone/Ray Materick

CFG OTTAWA

(Ric Allen)
Knock Knock/Mary Hopkin
Superstition/Stevie Wonder
Silly Wasn't I/Valerie Simpson
Goodbye/Engelbert Humperdinck
Dreams/Crowbar
No Sugar Tonite/Bang
Play Your Symphony/Kenny Rogers
Just Wanna Make Music/Tobias

CFRW WINNIPEG

(Bob Gibbons)
Living In The Past/Jethro Tull
Crocodile Rock/Elton John
Your Mama Don't Dance/Loggins & Messina
Corner Of The Sky/Jackson 5
Johnny Lightning/Stampedeers
Music Doesn't Seem To Be/Tapestry

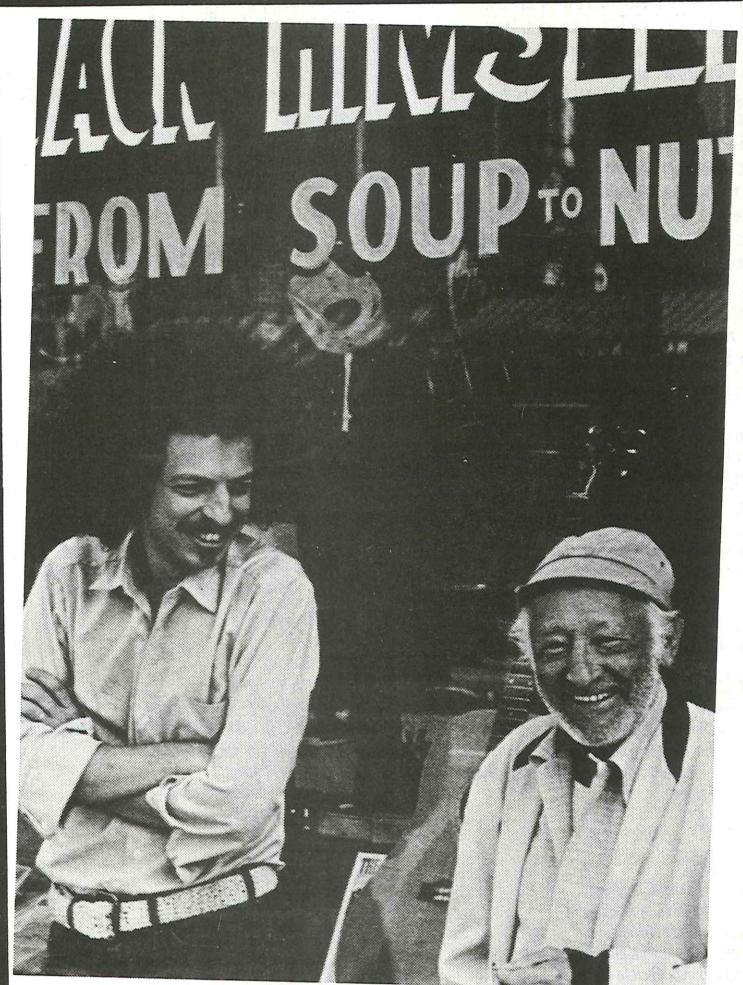
CKOC HAMILTON

(Nevin Grant)
Keeper Of The Castle/Four Tops
Africa/Thundermug
Don't Let Me Be Lonely/James Taylor

PLAYLISTS continued on page 26

Jack Schechtman

KC 331339



Yea, it's really true. Some superior being does handpick special messengers, those magnificently creative heads who channel and sort universal thoughts. This time around, the golden wand of knowledge has struck the mind of Jack Schechtman. And listen closely, 'cause Schechtman is something quite special.

It's been about a year since I was first touched by Jack. He came down from Toronto with seven years of songwriting under his belt. Incredibly easy melodies carried me somewhere I'd never been, and the words, so poetically simple, reached the very heart of man's realistic dreams.

Now, a year doesn't seem like much in the heavy scheme of things. Keep him under lock and key, quietly, like a childish possession. No, that's not right. Everyone deserves to share this. But it took a year to come together, because Jack wanted to present himself as honestly and unpretentious as he is. No gimmicks. No commercial compromises. After all, the better part of a human soul goes into a project like this. Without that honesty, there's nothing.

The waiting was a killer on

this end. Things were getting frantic. Music kept coming at me, some of it really good, some of it awful. Even nostalgia, the thirst for the past, was getting dully predictable. It became almost a matter of survival. I needed Jack's music. I needed his outlook. Hurry up, fill the tank. Tomorrow will figure itself out. My own free clinic. Certainly beats an hour a week on the couch. The only thing left to beat was anticlimax. You know anticlimax, full brother to waiting. But, don't let objec-

tivity suffer, even for the sake of health.

So the album comes in and each listening gets better and better. A wonderful assortment of Jack Schechtman songs and ideals. Actually, the beginning of our own Jack Schechtman collection. And, I guess it's kind of fitting that Jack's first album arrives at a time when he and Susan are preparing for a first child. The lucky kid who'll grow up saying, "The man on the radio. That's my daddy."

—Mitchell Fink
Record World Magazine

on Columbia Records
and
Tapes

PLAYLISTS continued from page 24

BREAKOUT MARKETS

There are four new records getting breakout market action this week that are also big with the principal market stations. These fast movers are: "You're So Vain", "You're Mama Don't Dance", "Don't Let Me Be Lonely Tonight", and "Crocodile Rock". The one record that is a new breakout market contender that hasn't yet spread to the principal markets is The Who's "The Relay". Among product that's been out a little longer, the following records are now playlisted at most breakout markets: "Been To Canaan", "And You And I", "I'm Gonna Love You Too", "Oh Babe What Would You Say", and "Me & Mrs. Jones". Donna Fargo's "Funny Face" is another record to watch, with many breakout playlistings, it's still slow in the principal markets.

CHOW WELLAND

(Norman B)
Been To Canaan/Carole King
And You And I/Yes
Me & Mrs Jones/Billy Paul

CHAK INUVIK

Music Doesn't Seem To Be/Tapestry
Right On/Atkinson, Danko et al
Sweet Surrender/Bread
Magic/Limmie & Family Cooking

Lies/J.J. Cale

CKEC NEW GLASGOW

(Stan Carew)
Mama Weer All Crazee Now/Slade
If You Don't Know Me/Harold Melvin
Mama Told Me/Wilson Pickett
Come Softly To Me/Tony Kingston
Your Mama Don't Dance/Loggins & Messina
Try/Domenic Troiano

CJCJ WOODSTOCK

(Ted Hayward)
Mmm-mmm-mm/Valdy
Woman To Woman/Joe Cocker
Barefoot Rock/King Biscuit Boy
Been To Canaan/Carole King
Your Mama Don't Dance/Loggins & Messina
Butterfly Days/Bob McBride(LP)

CKCM/CKGA NEWFOUNDLAND

(Larry Steacy)
What Am I Crying For/Dennis Yost
You Turn Me On/Joni Mitchell
Stoned In Love/Stylistics
Rolling Stone/Dr. Hook/Medicine Show

CJOC LETHBRIDGE

(Barry Hegland)
Fever/Rita Coolidge
Jean Genie/David Bowie
Crocodile Rock/Elton John
You're So Vain/Carly Simon
Don't Let Me Be Lonely/James Taylor

CKRD RED DEER

(Stu Morton)

DJs - Write for FREE copy of
Canadian Country Gospel Album

WE TRAVEL TOGETHER

ROB LIDDELL

& the King James Version

WCRB WCS 5533

P.O. Box 6900, Vancouver, B.C.

I'm Gonna Love You Too/Terry Jacks
Me & Mrs. Jones/Billy Paul
Happy Xmas/John and Yoko
Alive/Bee Gees
Danny's Song/Anne Murray
The Relay/The Who
Crocodile Rock/Elton John
All Together/Rowan Bros
Johnny Lightning/Stampeders
CJIC SAULT STE. MARIE
(Lou Turco/Art Osborne)
Crocodile Rock/Elton John
Can't You Hear The Music/Marty Butler
Love The Poor Boy/Andy Kim
Oh Babe/Hurricane Smith
Beaver Country/Express

CKWS KINGSTON
(Greg Stewart)
Hot August Night/Neil Diamond(LP)
Danny's Song/Anne Murray
Me & Mrs. Jones/Billy Paul
The Relay/The Who
Long Dark Road/Hollies

CFAR FLIN FLON
(Ken Kobelka)
Delta Queen/Shaka
Bye Bye Bambina/Abraham's Children
Right On/Atkinson, Danko et al
Gimme Little Loving/Blakewood Kastle
And You And I/Yes
I'm Gonna Love You Too/Terry Jacks
Melanie Makes Me Smile/Terry Williams
If Santa Were My Daddy/Jimmy Osmond
If You Don't Know Me/Harold Melvin

CHEC LETHBRIDGE
(John Oliver)
Angel/Rod Stewart
Wild Flower/Skylark
Birthday Song/Don MacLean
Don't Let Me Be Lonely/James Taylor
You're So Vain/Carly Simon
Latin Boogaloo/Malo
Crocodile Rock/Elton John
For My Lady/Moody Blues
Goin Down/Young
We/Shawn Phillips
A Good Song/Valdy

CHNL KAMLOOPS
(Dan McAllister)
Telcote/Bread(LP)
Pardon Me Sir/Joe Cocker(LP)
More Questions/Johnny Nash(LP)
Butterfly Days/Bob McBride(LP)
Floy Joy/Supremes(LP)
Life Goes On/Paul Williams(LP)
Oh Babe/Hurricane Smith
Crocodile Rock/Elton John
Goodbye/Engelbert Humperdinck
Bitter With The Sweet/Carole King
Jenny Lynne/Looking Glass
Groundhog/Chilliwack
Hallelujah Freedom/Junior Campbell

CJCS STRATFORD
Day & Night/Wackers
Crocodile Rock/Elton John
Sitting/Cat Stevens
Keeper Of The Castle/Four Tops
Pieces Of April/Three Dog Night
Gimme Gimme Your Love/Mike Holm

NEW CAMPUS STATION
AT BATHURST COLLEGE

Campus radio continues to spread across the country, and the latest school to open a station is Bathurst College in New Brunswick. Since their opening in September, "Radio Campus" has been plagued by a shortage of new releases and promotion material.

Companies are requested to send material to: Maurice L. Lavigne, Radio-Campus, College de Bathurst, Bathurst, N.B.

CHUM TOURS HIGH SCHOOLS
WITH HISTORY OF ROCK

An audio-visual presentation, put together by Toronto rock giant, CHUM is currently touring high schools in the Toronto area. Entitled "The History of Rock and Roll", the presentation attempts to relate the contributions of contemporary music artists from 1955 through to 1963, to a younger audience that may not be familiar with names like Bill Haley, Buddy Holly etc.

Designed to fit into a high school assembly, the presentation runs 35 to 40 minutes. A professional actor narrates the presentation, accompanied by large visual aids of the artists in question, along with taped inserts of hit records year by year, news happenings of the time, and film clips of live performances. CHUM radio is mentioned only at the closing, as having made the presentation possible. A CHUM announcer is also on hand to field any questions.

Schools hosting the production are mentioned on CHUM radio during the evening hours of that day. Reports have it that letter reaction, from the student body and administration have been extremely favourable.

CKLB OSHAWA HOLDS
CHRISTMAS TOY DRIVE

CKLB Radio kicked off its toy drive November 25th with a "sixty second toy spree" at Eaton's in Oshawa. Morning personality Al Kingdon collected about 25 toys in his allotted time, to start the Drive (picture elsewhere in this issue).

To effectively carry out the promotion, CKLB joined forces with several organizations: The Oshawa Salvation Army, the Simcoe Hall Boys Club, the G.R.S. Radio Operators, Eatons and Foothills Answering Service. With CKLB promoting heavily and Foothills answering calls on a 24-hour basis, the drive expects to double the number of toys collected, which last year stood at about 500. The Radio Operators are operating the pick-up service and the Salvation Army the drop box location. Eatons, besides holding the kickoff Toy Spree, has donated a \$50 gift certificate to go to one of the toy donors.

KITCHENER CITIZENS
WANT FM LICENCE

Gryphitti, the newsletter of Radio Gryphon, the campus station at the University of Guelph, reports in its latest issue that the organization Wired World has submitted an application to the CRTC for an FM licence in Kitchener. Wired World is a non-profit citizen's organization in Kitchener-Waterloo.

At present, Wired World has a non-commercial program which runs in airtime donated by CHYM-FM. The FM station they seek would also be non-commercial. Programs broadcast would be produced by the citizens of Kitchener-Waterloo with assistance from Wired World. The group is dependent for financial support on contributions it receives from the community.

The Programmers TRIBAL DRUM

Replacing Dave Smith in the rock show at CKBB Barrie/CKCB Collingwood is Murray David Collins of CKDM Dauphin. Smith is now at CKOC.

MOR jocks wanted by the following radio people: Gary Parr/CKLC Kingston; Paul Ski/CFRA Ottawa; and Mike Michaud/CJDC Dawson Creek.

CHAM'S "Last Contest" was the biggest ever for the Hamilton station in terms of prizes and response. Over 500 winners so far, of LP's, Burgess Lights, Ice Capade tickets and Isaac Hayes tickets. Latest winner was Jeff Lavers, picking up \$5000 worth of Pioneer stereo equipment.

CFCY Charlottetown has "All Time 100" ballots coming in quickly these days. Listeners seem to be naming current hits or recent hits as biggest favourites, although some ballots feature material from the 60s and early 70s. CFCY promoted the fact that rock jock Dave Holland was getting a haircut and asked listeners to watch for Dave on the street. First listener to spot the new shorter hair won a 6-pack of singles plus a new album.

Two weeks ago, RPM listed all the stations playing the Laurie Bower Singers' Christmas record. Scratch CKFH from that list. Wrong info supplied from the record company.

New swing man and news-type at CKCW
Moncton is Andy K, formerly of CKGM
Montreal.

Two personality openings at CKEC New Glasgow. Contact PD Stan Carew.

CJBK London getting rolling nicely in their new format and new building and are now in the midst of expanding their news department to give better local coverage. Three new people into the staff are Ben Gailor (news director). Dale Robbins (was at CHOK Sarnia), and Paul Hunks (ex of CHLO St. Thomas). Music-wise, CJBK moves Edward Bear from No. 9 to No. 1, with Joni Mitchell climbing to 19 from 28. "Nights In White Satin" refuses to die, still selling lots of 45s and LPs for Moody Blues.

New programming in housewife time at CHSJ Saint John. "Flashback First" format was implemented between 9AM and 3PM. Old, old gold gets extensive airing, going back as far as the library permits. Response so far has been great.

CJCH Halifax now into annual Christmas Miracle. Listeners are asked to take care of one child's gift. Child is heard on CJCH making his request (on tape). Kinsmen are handling the phones and gift drop centres. Promotion expected to aid 700 children this year.

Walter Klus, of non-commercial station CHIB Chibougamau P.Q., writes to RPM pointing up the poor service at the station. Klus says the only way he can get a current music sound on-air is to buy the current hits for his own collection and then tape them for CHIB use. CHIB is an Armed

Forces station; address is CFB Chibougamau, Quebec. Record companies please send material, then Klus won't have to order new material from Montreal. Of the new records in RPM that Klus orders every week, he only gets about 45% anyway. The newest stuff always seems to be "unavailable".

Stations who don't put call letters on playlists should realize that it only takes a little effort to do this. When all the mail is opened and envelopes thrown away, it's distressing to see several playlists that have no means of identification.

CKDM Dauphin getting great response from its Talent Nights. Station allots four hours of time for a benefit, similar to a telethon. Local talent performs, listeners phone in and donate to the community organization in question. Each donation is pledged to the entertainer of his choice. Thus popularity of each performer can be measured. Quality of the music may not be high, but the local interest certainly is. Ten more coming on CKDM before next summer.

Here's a promotion that's a real image-builder for small and medium market stations. Make arrangements with city council to "buy" all the downtown parking meters for a special day (station birthday etc.) Motorists annoyed by the meters will love you, and the meters can be marked by a printed tag or bags that put your call letters all over downtown.

Don't know if stations out there have seen the PBN Survey, but it's a tip sheet worth having. Eleven pages or so weekly, and it's all free to stations who send in their charts and playlists every week. (Everybody else plus \$25 a year.) Address is 102A Salem Street, Lawrence Ma 01843. Sheet covers most of the big U.S. stations but is heavily weighted with Canadian action too. Statistics are broken down every which way so things are really clear. Excellent listings on biggest chart mover records, album reviews

etc., with good country and soul format sections. Because of the Canadian orientation, the PBN survey is way ahead of U.S. trades. Records moving up fast this week on PBN include Keith Hampshire, Stampeders, Fludd, Lighthouse, and Hud.

Seasonal programming on CFGO Ottawa includes "The Christmas Wish", in which listeners send in their wish by mail and CFGO grants them over a two week period leading up to Dec. 25. In conjunction with the Ontario Government's social welfare agencies, a promotion is running which no other Ottawa media has mentioned so far. It's called "The Christmas Exchange", and is designed to raise Christmas cash for needy families. It's felt the old approach of hampers, gifts etc. is outmoded and the decision on how to spend the money is left to the family (projected to 6000 families to be helped in all). Plaudits to CFGO for leading the way on this one.

Contemporary station CFRW Winnipeg looking for jocks. Also an opening for a DJ/production man or production/weekend man. No phone calls. Tape and resume to Martin Kamerman, CFRW, Box 1022 Winnipeg, R3C 2W9.

Doug Trowell, president of Maclean Hunter station, CKEY Toronto, gives up his added general manager duties Jan 1st. New GM is former sales manager and assistant GM, Stu Brandy.

In a couple of weeks, we'll be playing Christmas music and I can't wait to hear "The Silent Night Cha Cha Cha" again.

Canada has gone into plane building again. They tested the prototype yesterday and the elastic band broke.

(Jock) sleeps so well, that everytime he goes to bed, his wife tries to collect on his life insurance
(Jock's) wife is so great looking that they used her face on a postage stamp... just to cancel it

The new secretary that works here is really going places. With the boss.

HAPPINESS IS...
“ROCK and ROLL MUSIC”
by
TIMOTHY
RCA-75-1108

Available in Canada

It couldn't happen to a nicer country

The Programmers MOR ADDITIONS

CKL W-FM WINDSOR

(Ron Foster)
Walk On Water/Neil Diamond
Where Do I Go/Anita Kerr Singers
Spin Away/Lettermen
Sweet Surrender/Bread
One Last Time/Glen Campbell
Home Lovin' Man/Andy Williams
You're A Lady/Dawn
You're A Lady/Peter Skellern
Separate Ways/Elvis Presley
Been To Canaan/Carole King
LPs
Live At The Forum/Barbara Streisand
Old Dan's Records/Gordon Lightfoot
Lady's Not For Sale/Rita Coolidge

CKEY TORONTO
(Gene Kirby)

LPs
Songs Of Our Times/Waldo De Los Rios
Spin Away/Lettermen
Masterpieces/Apollo 100
45s
The Poet/Jack Hennig
Pillow For My Mind/Marty Butler

CFTR TORONTO
(Keith Elshaw)
Right On/Atkinson, Danko et al
I'm Gonna Love You Too/Terry Jacks
Stoned In Love/Stylistics

CKEC NEW GLASGOW
(Stan Carew)
Goodbye/Engelbert Humperdinck
The Men/Isaac Hayes
Danny's Song/Anne Murray
One Last Time/Glen Campbell
Love The Poor Boy/Andy Kim
New Tennessee Waltz/Joan Baez
Everybody Loves A Love Song/Mac Davis

Together Alone/Melanie
Pretty City Lady/Bob McBride
Thumb Trippin'/Jack Hennig
CKAT-FM NORTH BAY
(Frank Sasin)
Too Long At The Fair/Bonnie Raitt
Don't Let Me Be Lonely/James Taylor
Can't You Hear The Music/Marty Butler
For The Roses/Joni Mitchell(LP)
Life Goes On/Paul Williams(LP)
Homecoming/America(LP)
Those Were The Days/Mary Hopkin(LP)
In Time/Engelbert Humperdinck(LP)

CKFM TORONTO
(Dan Chevrette)
Separate Ways/Elvis Presley
Don't Let Me Be Lonely/James Taylor
That's All I Want/Anne Bridgeforth
And I Love You So/Shirley Bassey(LP)
Masterpieces/Apollo 100(LP)
Songs Of Our Times/Waldo De Los Rios(LP)
Viacon 1/John Perrone(LP)

CHML HAMILTON
(George Patton)
Don't Let Me Be Lonely/James Taylor
Chains On My Soul/Jackie DeShannon
Really Don't Want/Charlie McCoy
Bitter With The Sweet/Carole King
Been To Canaan/Carole King
Sugar Sugar/Waldo De Los Rios
So Easy To Be Bad/Tom Autry
Everybody Loves A Love Song/Mac Davis
Too Long At The Fair/Bonnie Raitt
Any Old Wind/Johnny Cash
So Glad/Gordon Pendleton
Second Tuesday/Blanchard & Morgan
Do You Know/Jerry Wallace
Little Drummer Boy/Royal Scots
It's Christmas Time/Gene Lees

CFQC SASKATOON
(Jason Schoonover)
Separate Ways/Elvis Presley
You're So Vain/Carly Simon
Don't Let Me Be Lonely/James Taylor
Oh Babe/Hurricane Smith

Can't You Hear The Music/Marty Butler
I'm Gonna Love You Too/Terry Jacks
Sugar Sugar/Waldo De Los Rios
CKSL LONDON
(Pat Bestall)
Stoned In Love/Stylistics
Sweet Surrender/Bread
You Are What I Am/Gordon Lightfoot
Papa Was A Rolling Stone/Temptations
Rocky Mountain High/John Denver
Pieces Of April/Three Dog Night
I'm Gonna Love You Too/Terry Jacks
Never Gonna Be Alone/Cornelius Bros
Lifetime/Addrisi Bros
Mississippi Lady/Griffin
Sealed With A Kiss/Bobby Vinton(LP)
Love Must Be A Reason/James Last(LP)
Glen Travis Campbell(LP)
First Time Ever/Vikki Carr(LP)
Cher(LP)
Old Dan's Records/Gordon Lightfoot(LP)
Murray McLauchlan(LP)

CHYM KITCHENER
(Molly Zakrewski)
You're So Vain/Carly Simon
Mouldy Old Dough/Lieut Pigeon
There'll Be No Peace/Ray Charles
Knock Knock/Mary Hopkin
Living In The Footsteps/Chi-Lites
Dancing In The Moonlight/King Harvest

The Programmers CAMPUS ADDITIONS

RADIO SHERIDAN (OAKVILLE)
(Bob Ansell)
New Blood/Blood, Sweat & Tears
Rising/Mark Allman
Living In The Past/Jethro Tull
Tommy/London Symphony
Grand Wazoo/Frank Zappa
On/Fludd
Best of John Coltraine

The Programmers MOR PLAYLIST

1 CLAIR
Gilbert O'Sullivan/MAM 3626/K
2 YOU ARE WHAT I AM(f/s)
Gordon Lightfoot/Reprise 1128/P
3 THEME FROM ROWDYMAN
Robbie McDougall/RCA 45-102/N
4 THE MUSIC DOESN'T SEEM
TO BE GOING ANYWHERE
Tapestry/Polydor 2065 1520/Q
5 DANNY'S SONG
Anne Murray/Capitol 72682/F
6 MELANIE MAKES ME SMILE
Terry Williams/Verve 10686X/M
7 THE PEOPLE TREE
Sammy Davis Jr/MGM 14426/M
8 DAYTIME NIGHT TIME
Keith Hampshire/Reprise 1128/P
9 I AM WOMAN
Helen Reddy/Capitol 3350/F
10 DAY AND NIGHT
The Wackers/Elektra 45816/P
11 WHAT WOULD THE
CHILDREN THINK
Rick Springfield/Capitol 3466/F
12 LOVE
Joe Probst/Daffodil 1027/F
13 I CAN SEE CLEARLY NOW
Johnny Nash/Epic 10901/H
14 THE LAST SONG
Edward Bear/Capitol 72677/F

15 WHAT AM I CRYING FOR
Dennis Yost/MGM 7002X/M
16 PRETTY CITY LADY
Bob McBride/Capitol 72681/F
17 SOUND OF PEACE
Bobby G.Griffith/Ranwood 933X/M
18 YOU'RE A LADY
Peter Skellern/London 20075/K
19 GRAB HOLD & HANG ON
Lorenz Hud/A&M 332/W
20 HEART OF GOLD
James Last/Polydor 2041 322/Q
21 I'M COMING HOME
Jim & Don Haggart/Arpeggio 1003/N
22 KENTUCKY TURN YOUR BACK
Mercury Brothers/RCA 57-1068/N
23 MOULDY OLD DOUGH
Lieutenant Pigeon/London 1043/K
24 SWEET SURRENDER
Bread/Elektra 45818/P
25 ROCKY MOUNTAIN HIGH
John Denver/RCA 74-0829/N
26 UNCLE DAD & AUNTIE MOM
Cliff Edwards/Polydor 2065 150/Q
27 KNOCK KNOCK WHO'S THERE
Mary Hopkin/Apple 1855/F
28 MIDNIGHT THOUGHTS
Malo/Warner Bros 7677/P
29 COME AND JOIN US
Dublin Corporation/Yorkville 45067/D
30 THE PIANO BIRD
Doors/Elektra 45825/P
31 DON'T LET ME BE
LONELY TONIGHT
James Taylor/Warner Bros 7655/P
32 ONE MORE CHANCE
Ocean/Yorkville 545062/D

45's
Don't Let Me Be Lonely/James Taylor
The Relay/Who
You're So Vain/Carly Simon

CKER CONESTOGA
(Blair Moodey)
Your Mama Don't Dance/Loggins & Messina
Sitting/Cat Stevens
Blue River/Eric Anderson
Rock & Roll Band/Crazy Horse
I'm Late/Alan Davies
LP's
Life Goes On/Paul Williams
Cat Mother
Boone's Farm

RADIO ERINDALE (MISSISSAUGA)
(Charlotte Baxter)
Life Goes On/Paul Williams
West, Bruce and Laing
Caravanserai/Santana
At Carnegie Hall/It's A Beautiful Day
Mark Almond
Where's The Money/Dan Hicks
Give It Up/Bonnie Raitt
Eagles
Homecoming/America
Solomon's Seal/Pentangle
Like A Seed/Kenny Rankin
Below The Salt/Steeleye Span
For The Roses/Joni Mitchell

CRSG SIR GEORGE (MONTREAL)
(AI Jurgeneit)
In The Can/Flash(LP)
L.A. Reggae/Johnny Rivers(LP)
Third Down/Jesse Winchester(LP)
Tommy/London Symphony(LP)
Memphis At Sunrise/Bar-Kays
More Than You'll Ever Know/Hathaway
Your Mama Don't Dance/Loggins & Messina
Round & Round/Edgar Winter Group

RADIO BISHOPS (LENNOXVILLE)
(Glenn Siversky)
Julia Get Up/Rich Dodson
You Are What I Am/Gordon Lightfoot
Pretty City Lady/Bob McBride
Johnny Lightning/Stampede
Right On/Atkinson, Danko et al

DAL RADIO (HALIFAX)
(Harvey MacKinnon)
And You And I/Yes
Rolling Stone/Dr. Hook
Your Mama Don't Dance/Loggins & Messina
Round Round/Edgar Winter Group
Whistle Rhymes/John Entwhistle(LP)
Nice(LP)
Town & Country/Humble Pie(LP)
Five Faces/Shawn Phillips(LP)
Tommy/London Symphony(LP)
Hot August/Neil Diamond(LP)
Folk City/Jean & Doc(LP)
One(LP)
Budgie(LP)

RADIO BROCK (ST. CATHARINES)
(Steve Schacher)
Business/Young(LP)
Rising/Mark Allman(LP)
New Blood/Blood, Sweat & Tears(LP)
West, Bruce Laing(LP)
Come/One(LP)
Town & Country/Humble Pie(LP)
Nut Gone Flake/Small Faces(LP)
On/Fludd(LP)

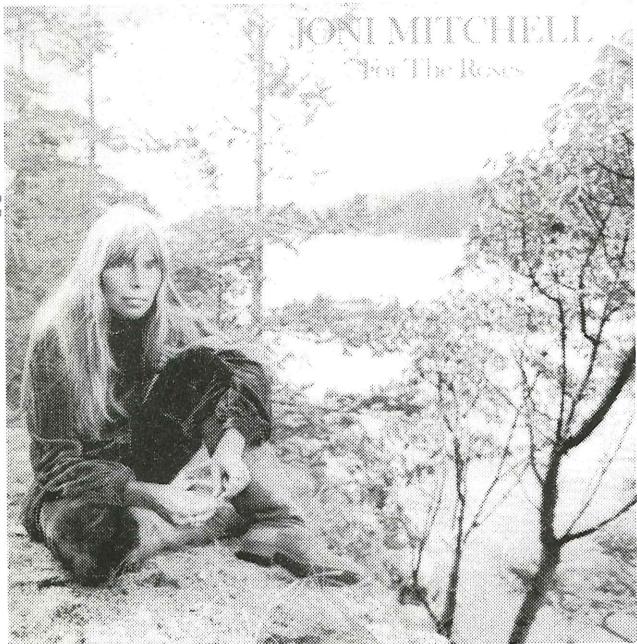
CRFM RYERSON
(Grant Kersey)
Magician's Birthday/Uriah Heep(LP)
Whistle Rhymes/John Entwhistle(LP)
Latin Boogaloo/Malo
Relay/The Who
Good Rockin' Doors
You're So Vain/Carly Simon
Don't Let Me Be Lonely/James Taylor

RADIO WESTERN (LONDON)
(Ron Moore)
Roxy Music(LP)
Tommy/London Symphony(LP)
Faces/Shawn Phillips(LP)
High On A Ridge Top/Youngbloods(LP)
Wet Willy II(LP)
Homecoming/America(LP)
For The Roses/Joni Mitchell(LP)
Hot August Night/Neil Diamond(LP)
Cabbage Alley/Meters
In Search Of Amelia/Plain Songs(LP)
Boomer's Story/Ry Cooder(LP)
Third Down/Jesse Winchester(LP)
Europe '72/Grateful Dead(LP)
Grand Wazoo/Frank Zappa(LP)
The Relay/The Who
Marketplace/Allen Davies
Jean Genie/David Bowie
Slippin' Into Christmas/Leon Russell
You're So Vain/Carly Simon
Can't Stand/Smokey Robinson
Crocodile Rock/Elton John
Dawn of a New Day/Mom's Apple Pie

The Programmers BREAKING & STIFFING

For some reason it didn't catch on nationally, but Nilsson's "Spaceman" is still a good AM sound. Norman B of CHOW Welland gave it a little push and now it is the new No. 1, displacing Johnny Nash.

Fast breaking singles at CFGO Ottawa include: "In Heaven There Is No Beer" by Clean Living (to No. 8 from 16) and "Oh Babe What Would You Say" by Hurricane Smith (20 from 30).



JONI MITCHELL

For The Roses

Joni's first album for Asylum Records is for roses, and people too. Joni has matured. The songs are fluid - an interaction of melodies rhythms and words, that really work. "FOR THE ROSES" is a real gift from a Canadian.



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The Programmers COUNTRY ADDITIONS

CFGM TORONTO
(Dave Johnson)
Someone To Hold/Conway Twitty
I Wonder If They Ever/Merle Haggard
Danny's Song/Anne Murray

CHEX PETERBORO
(Sean Eyre)
Picture Of Me/George Jones
Ding-A-Ling Debbie/R. Harlan Smith
Katy Did/Porter Wagoner
Till I Can't Take/Brent Williams

CKYL PEACE RIVER
Lawrence Welk Polka/Roy Clark
Albert County Soil/Mary Osborne
Rain Rain/Lois Johnson
Cynthia Ann/Tex Williams
Catfish John/Jimmy Russell
Boys In The Band/Canadian Zephyr
Flying East/Sharon Lowness

CKBB BARRIE
(Jack Jacob)
I Wonder If They Ever/Merle Haggard
Any Old Wind/Jimmy Cash
She Loves Me/Freddy Weller
One Last Time/Glen Campbell
A Lot Of Tenderness/Arlene Hardin
The Fool/Gary Buck
Goin' Back To Country/Bob Harvey

The Programmers COUNTRY PLAYLIST

1 2 FOOL ME Lynn Anderson/Columbia 4592/H
2 5 PRETEND I NEVER HAPPENED Waylon Jennings/RCA 74-0808/N
3 10 WHITE SILVER SANDS Sonny James/Columbia 4-45706/H
4 1 SHE'S TOO GOOD TO BE TRUE Charley Pride/RCA 74-0802/N
5 3 HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet/Dot 17428/M
6 13 KATY DID Porter Wagoner/RCA 74-0820/N
7 4 GOT THE ALL OVERS FOR YOU Freddie Hart/Capitol 3453/F
8 8 DING-A-LING DEBBIE R. Harlan Smith/GRT 1230-40/T
9 9 HOME AGAIN THIS YEAR Dick Nolan/RCA 75-1100/N
10 20 YOU ARE WHAT I AM Gordon Lightfoot/Reprise 1128/P
11 7 I'M COMING HOME Jim & Don Haggard/Arpeggio 1003/N
12 12 COME ON BACK Billy Stoltz/Big Wheel 45-10-01
13 6 LONELY WOMEN MAKE GOOD LOVERS Bob Luman/Epic 10905/H
14 21 TO KNOW HIM IS TO LOVE HIM Jody Miller/Epic 5-10916/H
15 17 ALBERT COUNTY SOIL Marg Osborne/Marathon 1066/C
16 22 IS THIS THE BEST I'M GONNA FEEL Don Gibson/Hickory 1651/L
17 25 CATFISH JOHN Johnny Russell/RCA 74-810/N
18 29 RHYTHM OF THE RAIN Pat Roberts/Dot 17434/M
19 32 SHE LOVES ME Freddy Weller/Columbia 4-45723/H
20 39 SHE'S GOT TO BE A SAINT Ray Price/Columbia 4-45724/H

Come Along When I Go/Merv Smith
He's Human Like Me/Carroll Baker
Second Tues/Jack & Misty
CJGX YORKTON
(Ron Waddell)
Listen/Tommy Cash
Downfall Of Me/Sonny James
Make Believe/Canadian Zephyr
I Wonder If They Ever/Merle Haggard
Hold It Up To The Sun/West & Firth
Needs Someone To Hold Her/Conway Twitty
She Loves Me/Freddy Weller

CKPC BRANTFORD
(Vic Folliott)
I Wonder If They Ever/Merle Haggard
Listen/Tommy Cash
Really Don't Want To Know/Charlie McCoy
She Loves Me/Freddy Weller
Lead Me To That Rock/Andy Griffith
So Glad/Gordon Pendleton
World I Knew Is Now/Carroll Baker
Hey Good Lovin/Eastwind

CKOM SASKATOON
(Jerry Lucky/Wally Cameron)
The Trip/Carl Perkins
Goodtime Charlie's/Danny O'Keefe
Rains Just The Same/Ray Griff
She Loves Me/Freddy Weller
Have A Good Look/Bob Hendrickson
Got A Thing About You/Billy Lee Riley
The Fool/Gary Buck
He Ain't Country/Claude King
Heaven/Tommy Overstreet
She Needs Someone/Conway Twitty

CJRW SUMMERSIDE
(Lowell Huestis)
White Silver Sands/Sonny James
Katy Did/Porter Wagoner
Walkin' Over Yonder/Tony Douglas

CKRD-FM RED DEER
(Stu Morton)
Top Of The World/Carpenters
World I Know Is Now/Carroll Baker
Wonder If They Ever/Merle Haggard
Wonder Where You Are/Con Archer
Downfall Of Me/Sonny James
One Last Time/Glen Campbell
Albert County Soil/Mary Osborne

CKCL TRURO
(Bryan Edwards)
To Know Him/Jody Miller
Rhythm Of The Rain/Pat Roberts
It Rains Just The Same/Ray Griff
Listen/Tommy Cash
One Night/Jeannie C. Riley
Catfish John/Johnny Russell
Till I Can't Take It/Brent Williams

CKBI PRINCE ALBERT
His Coloured Television/Honey West
Pretend I Never Happened/Waylon Jennings
Picture Of Me/George Jones
Ding-A-Ling Debbie/R. Harlan Smith

CJCJ WOODSTOCK
(Charlie Russell)
Flying East/Sharon Lowness
Katy Did/Porter Wagoner
A Sweeter Love/Barbara Fairchild

21 37 LOVIN' ON BACK STREETS Mel Street/Metromedia 901/T
22 11 WHEEL OF FORTUNE Susan Raye/Capitol 3438/F
23 46 I REALLY DON'T WANT TO KNOW Charlie McCoy/Monument 8554/H
24 14 SOMEBODY LOVES ME Johnny Paycheck/Epic 5-10912/H
25 28 UNCLE DAD & AUNTIE MOM Cliff Edwards/Polydor 2065 150/Q
26 27 I'LL COUNT EVERY HOUR Diane Leigh/Quality 2046X/M
27 30 IT RAINS JUST THE SAME IN MISSOURI Ray Griff/Dot 17440X/M
28 57 LOVE'S THE ANSWER Tanya Tucker/Columbia 4-45721/H
29 14 TAKE IT ON HOME Charlie Rich/Epic 5-1087/H
30 15 WHO'S GONNA PLAY THIS OLD PIANO Jerry Lee Lewis/Mercury 73328/K
31 18 BABY BYE BYE Dickey Lee/RCA 74-0781/N
32 31 PRIDE'S NOT HARD TO SWALLOW Hank Williams Jr/MGM 11421/M
33 19 LONESOME 7-7203 Tony Booth/Capitol 3441/F
34 59 GOVERNOR'S HAND Hank Snow/RCA 74-0818/N
35 24 KENTUCKY TURN YOUR BACK Mercey Brothers/RCA 47-1068/N
36 36 I WONDER WHERE YOU ARE TONIGHT Con Archer/Boot BT039/K
37 23 DON'T SHE LOOK GOOD Bill Anderson/Decca 33002/J
38 33 THIS MUCH A MAN Marty Robbins/Decca 33006/J
39 26 MORE ABOUT JOHN HENRY Tom T. Hall/Mercury 73327/K
40 34 IT'S NOT LOVE Merle Haggard/Capitol 3419/F
41 48 THE CLOCK Allan Capson/Marathon 1067/C
42 42 THE WORLD I KNOW IS NOW(f/s) Carroll Baker/Gaiety G736
43 43 HIS COLOURED TELEVISION Honey West/Marathon 1071/C

44 35 TORONTO WITH MILK & HONEY Al Hooper/Dominion 155/E
45 47 MR BOJANGLES Al Cherny/RCA 75-1105/N
46 45 NOW THAT I'M BACK Chris Scott/Boot BT045/K
47 56 IF I'M A FOOL FOR LEAVING Gary Buck/RCA 74-0826/N
48 50 IF YOU WILL SEE ME THROUGH Neville Wells/Arpeggio 1009/N
49 40 STEEL WHEELS ON RAILS Stevedore Steve/Boot BT054/K
50 60 SOUL SONG Joe Stampley/Dot 17442/M
51 51 LIFE IS LIKE A MERRY GO ROUND Bev Marie/Rodeo RO3367/K
52 52 AT LEAST I KNEW HER LOVE Bob Hendrickson/Rodeo 3366/K
53 54 NOT GOIN' DOWN TO SIN NO MORE Humphrey/Dumptrucks/Boot 055/K
54 55 FLYING EAST Sharon Lowness/Boot 056/K
55 62 WHOLE LOTTA LOVING Hank Williams & Lois Johnson MGM 14443/K
56 61 OLD DOGS, CHILDREN & WATERMELON WINE Tom T. Hall/Mercury 73346/K
57 65 AFRAID I'LL WANT TO LOVE HER Billy Craddock/ABC 11342/N
58 58 THE BALLAD OF TEAM CANADA Jerry Dallas/Cachet CA2101
59 64 JUDGMENT DAY EXPRESS Orval Prophet/Columbia C4-3079/H
60 63 ONE LAST TIME Glen Campbell/Capitol 3483/F
61 DANNY'S SONG Anne Murray/Capitol 72682/F
62 SHE NEEDS SOMEONE TO HOLD HER Conway Twitty/Decca 33033/J
63 SING ME A LOVE SONG TO BABY Billy Walker/MGM 14422/M
64 I WONDER IF THEY EVER THINK OF ME Merle Haggard/Capitol 3488/F
65 HOLDIN' ON TO THE LOVE I GOT Barbara Mandrell/Columbia 4-45702/H

Wonder If They Ever/Merle Haggard
Day Of Love/Mercy Brothers
City Of New Orleans/L.E. White
The Clock/Allan Capson

CKDH AMHERST
Picture Of Me/George Jones
Katy Did/Porter Wagoner
Holdin' On/Barbara Mandrell
Flying East/Sharon Lowness
Catfish John/Johnny Russell
Canadian/Fogarty's
Rhythm Of The Rain/Pat Roberts

CKRM REGINA
(Doug Birkmaier)
White Silver Sands/Sonny James
Somebody Loves Me/Johnny Paycheck
Picture Of Me/George Jones
Come Along When I Go/Merv Smith

NATIONAL BALLET SLEEPING BEAUTY TO AIR ON CBC-TV

Fresh from a very successful European tour in the summer, the National Ballet of Canada has a new triumph: a Nureyev-inspired production of Tchaikovsky's The Sleeping Beauty. With guest artist Rudolf Nureyev in the leading role of Prince Florimund, CBC-TV taped the ballet at Toronto's O'Keefe Centre last month and will air it on December 20.

The Sleeping Beauty, with new choreography by Nureyev, has earned the highest praise ever given a Canadian production. Rave reviews came from papers in Philadelphia, Ottawa, Toronto, Montreal and Canadian Press as the ballet toured North America. The balance of this tour will see appearances in Vancouver, New York's Metropolitan Opera, and 32 United States cities and towns.

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The Programmers French-Canadian TOP TEN

- 1 DONNE MOI UN PEU D'AMOUR
Mimi Hetu-Campus 6021-Y
- 2 EN FRAPPANT DANS NOS MAINS
Mireille Mathieu-Polydor 20619-Q
- 3 LES COLOMBES
Lise Thouin-Capitol 85076-F
- 4 QUAND CA NE TOURNE PAS ROND
Tex Lecor-Gamma AA-1162-K
- 5 ON TROUVE L'AMOUR
Anne Renee-Nobel NL5652-K
- 6 SI ON POUVAIT RECOMMENCER
Renee Martel-Spectrum 4-50-Y
- 7 JE FINIRAI PAR L'OUBLIER
Nana Mouskouri-Fontana 6010-066-K
- 8 CE SOIR
Brown et Martin-Campus 6020-Y
- 9 AMOUREUSE
France Castel-Profil Pro-2525-K
- 10 JE REVIENDRAI UN JOUR
Norman Knight-Clan BC-105-K

UP & COMERS

L'OISEAU SUR LA BRANCHE
L. Vallee-Spectrum 4052-Y

They just invented a cologne that's guaranteed to attract women. It smells like money.

The other day I bought a watch from a Martian. It has three hands and no face.

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The Programmers FM ADDITIONS

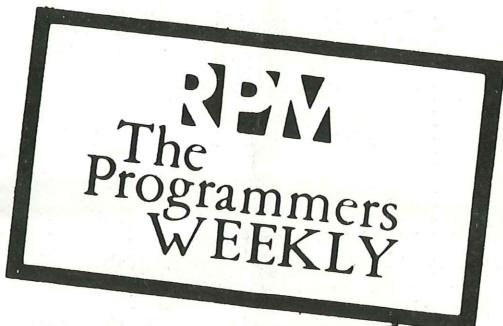
CHUM-FM TORONTO
(Benji Karch)
World Is A Ghetto/War
Don't Let Me Be Lonely/James Taylor
Woman To Woman/Joe Cocker
Slipping Into Christmas/Leon Russell
Hi Hi Hi/Paul McCartney
Grand Wazoo/Frank Zappa(LP)
Suite For Late Summer/Dion(LP)
Five/Ekseption(LP)
Naked Songs/Al Kooper
Don McLean
Gasoline/Chip Taylor

CKLG-FM VANCOUVER
(Simon Ginsberg)
Try & Pride Parade/Don McLean(LP)
Anthology/Steve Miller Band(LP)
Magician's Birthday/Uriah Heep(LP)
Demon In Disguise/David Bromberg(LP)
Sunny Days/Lighthouse(LP)
Find The Cost Of Freedom/Neil Young(LP)
May Queen/Jade Warrior(LP)
Tear and Smile/Tir Na Nog(LP)
Anthology/Duane Allman(LP)

READ continued from page 12

And again, no signatures on the dotted line. "If it works, it works, and if it doesn't, it doesn't", said Allen, with whom no-contract affiliations are a habit. "And a contract isn't going to make the difference." *****

Everyone wants to be in the ad business: hauling Ann Mortifee out of a Griffiths-Gibson session for a milk commercial proved virtually impossible, and now Terry Jacks is in there, too, setting up a company called TJ Productions, which will specialize in one-minute songs for their clients, written by Craig Wood, quality-controlled by Jacks, and directed on an executive level by Jack Herschorn.



CHILLIWACK GROUNDHOG

**From their new album
All Over You**

You've all heard:

HOW MUCH WOOD COULD A WOODCHUCK CHUCK, IF A WOODCHUCK WOULD CHUCK WOOD.

But a woodchuck is also known as a marmot, hence:

HOW MUCH MAR COULD A MARMOT MOT, IF A MARMOT WOULD MOT MAR.

Alas, a marmot is also known as a groundhog, hence:

HOW MUCH GROUND COULD A GROUNDHOG HOG, IF A GROUNDHOG WOULD HOG GROUND.

