



Hampshire - "exciting new presence"

Keith Hampshire—the disc jockey-turned full-fledged recording act—is possibly one of the most exciting "new" presences on the Canadian scene this year.

His recent success is pegged to two A&M singles "Daytime Night-Time", and "First Cut Is The Deepest", and a Bill Misener-produced album entitled "The First Cut". The story behind Hampshire's newly-won success is as rambling, as lengthy, as agonizing and ultimately as intriguing as the record industry tends to be.

The Hampshire saga began on the morning of November 23, 1945 in London, England. He was a pretty English baby and, at 11 pounds 4 ounces, a big one.

By 4, Keith was being spoonfed on strong doses of ballet and tap-dancing lessons. He made his theatrical debut that year in a children's dance show for parents. It wasn't exactly the big time.

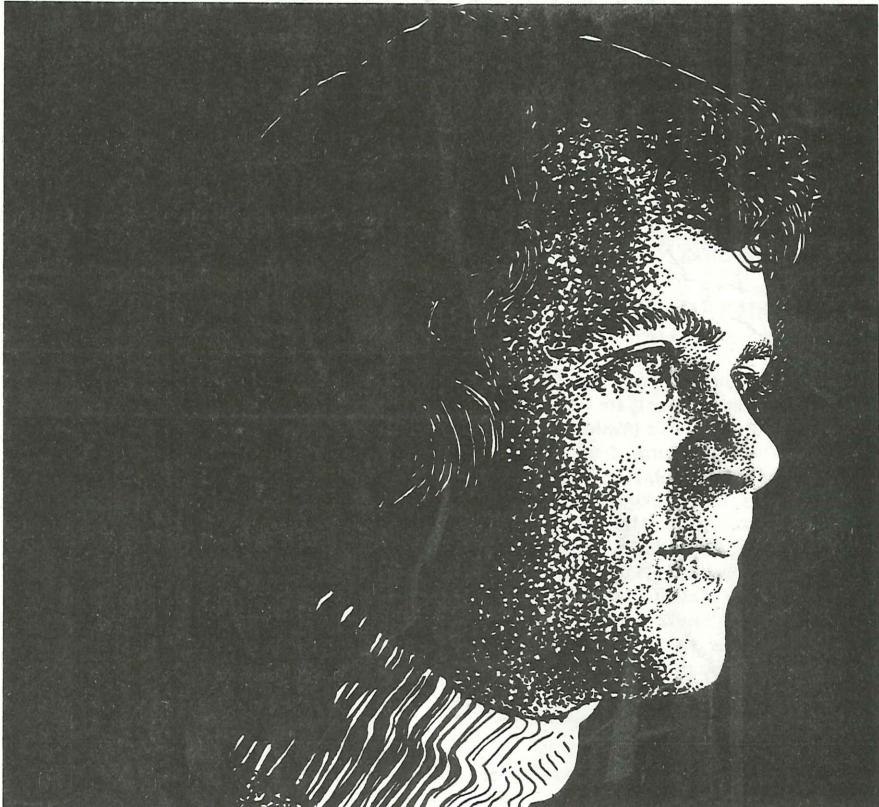
"I was the star of the show", said Keith dryly. "The show was based on the circus and I was the ringmaster. I also played Georgie Porgie."

From then on, apparently, it was all downhill—a good flaming finish. His glittering debut evoked sufficient disinterest to ground his stage career for over twenty years.

"But, I've got some nifty pictures of me dressed in some really weird get-ups", Keith

HAMPSHIRE CONT'D on pg. 5

50 CENTS
Volume 19 No. 12
May 5, 1973



Happening now right across Canada

U.S. release: Buddah Records

HEY MISS MAYBE

by

GREG MITTLER

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CARLTON SHOWBAND SELL OUT WITH HOGG PROMO

Thanks to a job of heavy promotion by RCA rep Jim Hogg, the recent Carlton Showband tour out west played to packed houses and marked a good kickoff for RCA sales efforts on the band's newly-released album. The day that the CSB played Regina was the day of release for their "Carlton Country" set on RCA, and Jim Hogg had a field day with publicity tie-ins.

Members of the band first hit town to find that their show was completely sold out, so another one was scheduled for the following Monday. The band visited the local radio & TV stations for guest shots, and appeared in a department store autograph party to personalize the first copies of the album to be sold. Four hours later they discovered that 1800 tickets had been sold for the following Monday's performance, a great day for the band that they capped with their patented brand of musical entertainment.

Ron Waddell of CJGX Yorkton was on



I. to r.: Fred White of Carlton Showband, Jim Hogg and Ron Waddell.

hand, and recorded material for a Patrick's Day show with music and interviews. There was excellent listener reaction, especially to the recitation "I Loved A Papish".

released as "an added promotional vehicle to push artists who were part of the English concerts at the Junket" and as a source of revenue to help overcome the thirty thousand dollar deficit incurred by the scheme. Special arrangements were made with the record companies, performers, writers and publishers in order to lower the cost of each album. Reliable sources within Maple Music Inc. indicate that sales are currently over the twenty five thousand mark.

Both record clubs have done "an outstanding job" of promoting the two albums, in Gosewich's view and apparently the clubs themselves are very happy with their return on the project. Said Columbia's Peter Westwood, "we would be most happy to discuss the release of Maple Music volumes three and four" if another Maple Music Junket were considered.

MAPLE MUSIC ALBUMS STRONG

Sales on both albums drawn from last year's Maple Music Junket, are healthy, according to Maple Music president, Arnold Gosewich. The two albums, comprising performances by Terry Jacks, Lighthouse, the Stampeders, Mashmakan, Tapestry, April Wine, Susan Jacks, Moe Koffman, Fludd, Crowbar, Frank Mills, Edward Bear, Chris Kearney, Bruce Cockburn, the Mersey Brothers, Murray McLauchlan, Perth County Conspiracy, Anne Murray, Pepper Tree, Gary Buck, Fergus and Andre Gagnon, are available only through the Columbia Record Club and the Longines Symphonette Society. Both carry full list price and are being merchandised as regular club selections.

The two albums were, according to Gosewich,

GREEN AND STAGG ON LONDON LABEL

Anthony Green and Barry Stagg, the Montreal-based songwriting-performing duo who have made national impact over the past few years with their single and album releases on Daniel Lazare's Gamma label, are now releasing on the London label. First single under the new arrangement is "Moving Down" written by Green and Stagg, and produced by Ben Kaye.

LIGHTHOUSE DATES FOR DONALD K

Lighthouse, recipients of this year's Juno Award for a vocal-instrumental group, have completed four Ontario dates for Montreal promoter, Donald K. Donald. The mini-tour saw the group play North Bay (two shows), Sudbury, Brockville (two shows) and Cornwall (two shows). The group, of course, has been led by Skip Prokop to a position of international prominence with a string of major hits and prestigious concert appearances to their credit.

DEUSTCHE GRAMMOPHON RELEASE FIRST SINGLE

In an unprecedented move, Deutsche Grammophon, the prestigious classical label, has issued its first single. The single is culled from "William Russo-Three Pieces for Blues Band and Orchestra" by the Siegel-Schwall Band and the San Francisco Symphony Orchestra, conducted by Seiji Ozawa. The single was released as a result of intense interest in the album. According to Polydor Records, the Canadian Deutsche Grammophon distributor, it is "expected to be D.G.'s biggest selling album in North America."

STONEY PRODUCTIONS SIGNS CASEY

Vancouver-based Stoney Productions has signed singer/songwriter, Casey Burke, to a three year recording contract. The Vancouver resident is a well known folk performer throughout western Canada and the United States. The artist is currently at work in Vancouver studios preparing his first release for Stoney.

I.P.C. BRINGS BELLS TO YORKTON

During their recent Western Canada tour, Polydor recording group The Bells rang nothing but success in their new format (minus Cliff Edwards). Bruce Davidson of International Promotion Consultants Ltd. of Vancouver, arranged with Ron Waddell of CJGX Yorkton for two shows in that town, as part of the March itinerary. Both



Bruce Davidsen of I.P.C. (top left) and Ron Waddell (centre) with The Bells

shows drew good crowds even though the town had played host to performances by Rich Little and the Stratusfaction just the night before.

The Bells' biggest hits "Stay Awhile" and "Fly Little White Dove Fly" were among the songs that drew most reaction from the local crowd, but Waddell reported "the part of the show that still has Saskatchewanites talking was the rock medley. Each member did his thing during the rock medley, and was met with continuing applause".

NEW KARL ERIKSON SINGLE FROM U.A.

U.A. Records has announced the release of the second single from Karl Erikson's "Aerogramme" album. Cuts selected for release are "Ain't No Telling" and "Carnival Town". "Ain't No Telling" is a Gene MacLellan composition, described by U.A. as a "medium tempo rocker". "Carnival Town" is a self-penned. Both tracks were produced by Ian Guenther and Willi Morrison for Three Hats Productions at RCA Toronto.

Erikson's first single release for the label, "Midnight Road" f/s "Enough of God", did much to establish the artist in Canada and is now on release in the United States.

LABUICK SOUND FORMS PUBBERIES

LaBuick Sound, operators of Cachet and British Records, have formed two music publishing houses, according to Dan LaRoche Enterprises, LaBuick's PR firm. The pubberies, Cachet Music (BMI) and School House Publishing (CAPAC) "form an integral part" of the LaBuick complex. It is expected that the two publishing wings will be intimately involved in both Cachet and British Records. LaRoche will administer the two on a temporary basis until staff is brought up to full strength.



Sad
Lisa...
is smiling now.

Sound 80's new instrumental version of the Cat Stevens song won the following nice words from Bill Gavin (4-6-73): "I especially like...from Canada

'Sad Lisa' - Sound 80 - The Cat Stevens tune receives a sparkling instrumental treatment here."

And a few more from Kal Rudman (4-6-73):
"Canadian Pic of the Week: 'Sad Lisa' - Sound 80
...The Cat Stevens...rich instrumental music."

WHEN YOU HEAR
IT, YOU'LL KNOW WHY.

ON A&M RECORDS
AMX 341

RPM's beaver brigade outmoded

You don't get something for nothing. As far as old adages go, that one is probably as good as any. And to the music and radio industries in 1973, it is very much applicable. A recent letter to RPM asked why a particular artist was being "ignored" by us, when others get print every time they have a manicure. A promo man came in the other day and mentioned that someone at a radio station in northern Ontario felt his particular area was being ignored by the Programmers section when other areas were mentioned weekly. The real capper is, however, the east-west situation. The very *raison d'être* of RPM is to encourage the growth of an east-west dialogue in the radio and music industries as opposed to, but not necessarily exclusive of, a north-south dialogue. Personally, I have a deep emotional attachment to the west, everytime someone from the west drops us a line about what he or she is doing, I throw a party. Unfortunately, I only throw a couple of parties a year.

Such naivety is little short of incredible.

"... 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:

AM	W	MUSIMART	R
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CMS	E	POLYDOR	M
CAPITOL	F	QUALITY	NY
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GR	I	UA RECORDS	U
LANDON	K	WEA	P
MCA	J	WORLD	Z
MARATHON	C		

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



M — Music composed by a Canadian

A — Artist featured is a Canadian

P — Production wholly recorded in Canada

L — Lyrics written by a Canadian

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There can be no other explanation than that the guy in northern Ontario, and the artists in Montreal and those producers and promoters in Vancouver, Halifax and where-have-you are under the impression that RPM maintains a fleet of English (et Francais)



COMMENT
john watts

speaking beavers who crouch beneath the stages, burrow into the studios, hide in the record libraries and generally keep their ears open for newsworthy items. Upon filling their pads with shorthand, the Beaver Brigade begins the long trek towards Toronto, arriving just in time for deadline.

Several enterprising record companies, artist managers, radio programmers and promoters

have realized that the Beaver Brigade is, at best, a slow ponderous method of gathering information. Let's face it, the beaver is not the fastest animal on earth. These clever people have come to the conclusion that by writing up press releases, having photographs taken and generally being on the ball, they can get all the press they want. The post office may not be the sleekest creature on earth but it does have it all over the beaver for carrying information. In addition, RPM has been under contract to Canada's two mighty railroads for the past year or so for something called "Telex Service". This incredible system actually allows you to transmit the printed word from one end of the country to the other in a split second. Verily, it is an amazing thing.

So, next week, if you read a story about your arch rival, stop and think for a minute about how that story came to be printed.

TONY KOSINEC SINGLE OUT ON SMILE LABEL

Smile Records of Toronto has announced that the first single by Tony Kosinec on Smile has now been serviced to radio stations. It is titled "All Things Come From God" f/s "Banging On A Nail".

Kosinec is a Canadian artist familiar to many through his past albums on Columbia. He had a 1968 album produced by Light-house's Paul Hoffert entitled "Processes" and a 1970 set named "Bad Girl Songs" which featured Zal Yanovsky, Danny Kootch and other notables. Kosinec also has a long list of concert credentials including gigs with luminaries like Blood, Sweat & Tears, Procol Harum, Poco, and Seals & Crofts.

"All Things Come From God" is designated as "AM" by Smile, while the flip has the notation "FM" on the record. "All Things" is an unusually contemporary offering and was produced by Syd Kessler and Kosinec at Toronto's Manta Sound.

Smile will follow up the Kosinec single with an album by the artist. Titled "Consider the Heart", the LP is set for late May release along with an album by the label's other act, rock group Alabama.

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CAMERON PERFORMANCES TIED WITH ALBUM RELEASE

Recently returned from an extensive two-week tour of northern Canada, Columbia artist, John Allan Cameron is currently in Halifax taping four segments of his CBC "Ceildidh" television series and a guest spot on "Singalong Jubilee". In late May, Cameron will journey to Saratoga Springs and Albany, New York for two consecutive weekend performances, the latter as part of the annual "Pickin' and Gatherin'" festival.

With his second Columbia album, "Lord of the Dance" finally released after being plagued by technical problems, Cameron has been booked back into Toronto's Riverboat for a week-long appearance beginning June 12. While in Toronto, he will make a guest appearance on the "Tommy Hunter Show".

QUALITY TO DISTRIBUTE SHANNON

Quality Records has announced the acquisition of the Shannon Records label for Canadian distribution. The label was started by the late Jimmy Reeves. After being dormant for many months, the label is being revived by Mrs. Mary Reeves. First product off is "Feeling the Way a Woman Should Feel" by Wilma Burgess, produced by Mrs. Reeves and Bud Logan, a one-time member of Reeves' Blue Boys. The single is currently picking up action in the United States.

ROGER DESJARDINS TO CAPITOL PROMO

John Small, national promotion manager of Capitol Records, has announced the appointment of Roger Desjardins to the position of eastern regional promotion representative. Desjardins will be responsible for the promotion of Capitol product in eastern Ontario, Quebec and the maritimes. He will be based in Montreal. Desjardins was formerly with WEA Music in Montreal.

HAMPSHIRE continued from FP

says. "I can remember kicking my leg up against the wall and all that." Two years following his stage triumph his family arrived in New York and took a train to Toronto where they bought a battered sedan and made the long trek west to Calgary, Alberta.

Keith recalled the cross-country family jaunt with a certain ironic, but fond detachment: "I stood up the entire way! My sister would get car sick so she got the window that was open. My window was covered up with clothes and suitcases and I had to lean against a trunk for support."

While growing up in Calgary, Keith sang in the local Anglican church choir and took weekly vocal lessons for three years from a stern, old dowager. He learned enough to walk off with prizes in a number of Kiwanis-sponsored singing contests. The same as a lot of people, he spent a lot of time with late night radio, dial switching around to pull in a favourite station.

At sixteen, he was still an honest-to-god soprano as well as being frustratingly short. "I was five foot one", he moaned, "a midget. I didn't develop until very late in life. I was called 'shorty', 'runt', and 'chubby'."

Any lingering suspicion that he was becoming a nobody vanished when, at seventeen, his voice (thankfully) changed. At that stage he started going through all the clumsy motions of teenage romance, a distraction that occupied most of his out-of-school time.

At the same time The Depression coffeehouse, operated by John Uren, was spawning an entire generation of high-calibre folk talent like David Wiffen, Donna Warner, Will Millar and Joni Mitchell. During a Sunday amateur night Hampshire sauntered into the club and requested to sing a couple of numbers.

His presence there that evening was probably unforgettable. Keith, who is not an instrumentalist, sang three songs acapella (missing the golden age of acapella by just ten years) to a shocked club of folkies. He returned to The Depression the following week and soon was performing there regularly on amateur night. Eventually, he sang (sans guitar) on the local coffeehouse/college/folk society circuit.

When blaring rock 'n' roll became popular, he stopped cutting his hair and quickly auditioned with a band—a third string unit named The Intruders.

"We had exactly one practise," Keith smiled, "in someone's basement. We plugged the microphone into the guitarist's amp. I sang 'Kansas City'. They said, 'yeh, you'll do' and gave me a blue-sequined jacket with white, shiny lapels that came down to my knees. We never played any gigs. I gave the jacket back."

A second group, Keith and the Bristols, folded just as quickly. Keith explained: "Little did we realize that 'Bristols' has other connotations. We thought it was nifty because it was very English sounding." Keith and the Variations, however, did thrive for over three years to develop a fervent following in Alberta. A top teeny scream band with an English influence they played everywhere they possibly could,

usually for little money.

Following graduation from high school Keith was hired at CFCN Radio and Television as a cameraman. Soon he was working at an overwhelming array of things: camerawork, acting, announcing, operating. Chafing restlessly under CFCN's MOR-rock radio format, Hampshire began programming never-heard-before British music on the after-midnight program. He was one of the first Canadians to pick up on Brian Poole & The Tremeloes, the Swinging Bluejeans, the Animals and the Searchers.

However, by 1966, he had become disillusioned with his job and with a band crippled by terminal boredom. The Variations still had a great image, but the whole rock world was whirling by as the band drifted, mostly downward, gigged here and there without rehearsing. Keith had big plans and decided it was time to explore some different alleys. In April, he trundled off to England with a friend. The two adventurers puddle-jumped around Britain in a Morris Minor.

"We slept in the car," Keith declared, "and lived on fish 'n' chips and apple cider because you could be sure wherever you went it was okay. After a month and a half our money was low so we went back to London."

With typical boyish flamboyance Hampshire applied for a disc jockey position on the powerful Radio Caroline, Amsterdam's fifty kilowatt pirate station in the North Sea, on the strength of a letter from CFCN in Calgary. He was being optimistic, he admitted—but only a little.

"I just bullshitted my way onto the ship", Keith said a bit defensively. "I really hadn't had that much experience on radio. I pretended to know what I was talking about and carried it off."

How many British people are there, I wonder, who still sparkle up at the memory of Radio Caroline, the alternate to "Auntie BBC?" The question is purely rhetorical, the answer self-evident. There was a ferment in the British creative world and the oop-shoop-shang-alang-a-jingbop of Mersey Beat was still bubbling. And, when pirate radio flourished in England, so did English pop music. The giants—the Beatles, the Rolling Stones, the Who—all blossomed under the aegis of the first pirates.

For thirteen months Keith was a certified English idol, subjected to the hundred-thousand watt glare of the English pop press, enjoying the glow and warmth of cocktail-partying with well-known stars, hosting, first "Keefer's Uprising" morning show, and later, "Keefer's Commotion" in the afternoon.

"There were no less than two million people listening to Radio Caroline at anytime," he stated. "The average listening audience was 8 million. Peak listening audience was between 15 and 20 million. It hit the continent too."

However, there's most likely a lot of memories in that institution most people will never understand. The exercise was sheer lunacy for the ship's DJs. Onboard; tension, jokes about women in town and exchanges

of the ritual falsities of each other's youthfulness. In town; they lived in high style but were ultimately tooted up Radio Caroline's gangplank with feet dragging after shore leave.

"It was a strange existence," agreed Keith. "There were so few jocks around that you were treated like pop stars in town. You'd be mobbed everywhere you went. One week out of three you were a star. You'd come back on the boat with eyes hung open with toothpicks."

"The poor Dutch crew were on board for six weeks and they were hornier than hell. We'd come on: 'ooohhhh woowwww man, ohhhh, this blond I had last night' Their tongues would drag on the ground. They'd go off as just sailors. However, for the other two weeks you were a nobody sailor sitting in a box talking to yourself and playing records."

Hampshire quit Radio Caroline on August 14, 1967, the day the Marine and Etc. Broadcasting Offences Act was passed by the British Parliament. The act, which elicited a virtual flood of comment and criticism, stipulated that anyone helping the pirates in any way would be liable to heavy fines or up to two years in jail. British firms advertising on pirate radio would be subject to heavy fines and penalties.

"When the boats finally closed down we got mobbed by 10,000 people at the Liverpool Street Station. People came out to support their favourite jock. I've never seen anything like it."

What remained for Hampshire after the dust had settled was a yearning to return to Canada. Following a holiday on the continent, he flew to Montreal (Ten pound notes stashed carefully in the sleeves of his sportscoat) and took in Expo '67. Soon he drifted to Toronto where he was hired by CKFH radio.

Three years later, Keith was back on the streets scouting work. Various rumours popped up from time to time about his plans. It came as quite a shock to a good many people when it was announced he would appear in the musical revue "You Better Believe It" with Jack Duffy and Julie Amato. He then moved on to a great deal of television, commercials and more stage work.

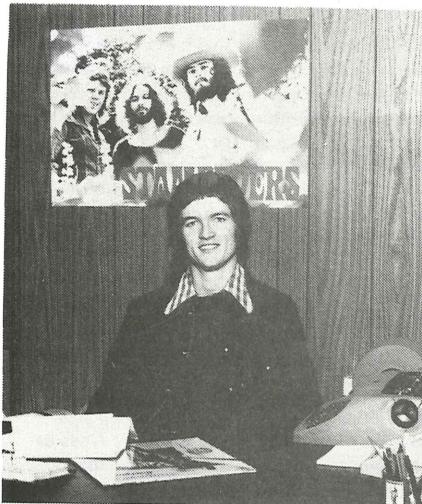
Through a friend Keith met producer Bill Misener, then working for RCA. Bill was an original member of the Paupers which also included Skip Prokop (now leader of Light-house). Misener had worked as staff producer for RCA for several years, before meeting Hampshire, and was recognized within the industry for various RCA projects.

Hampshire recorded "I Wish I Could Wish Away," written and produced by Misener, during an after hours session at the RCA studio. RCA agreed to release the single (retitled "Ebenezer"). When sales weren't of hit proportions RCA indicated it wouldn't be interested in any future product. "Ebenezer" was a nice little record. Not the end of the world, but a lot better than many of the derivative and substandard singles flourishing at the time.

HAMPSHIRE continued on page 6

OWENS TO QUALITY PROMO CO-ORDINATOR

Joe Owens has been appointed National Promotion Co-ordinator for Quality Records. Owens has been involved with the music scene for several years, having duties involving booking, promotion and studio production. He is a graduate of York University and spent two years in the U.S. studying



creative writing at Philadelphia's Temple University. He has also worked as a freelance radio copy-writer and as an account executive for a Toronto advertising firm. Having worked for several underground publications in the U.S. travelling extensively in North America and Europe he has developed an unusual rapport with musicians, the press and radio. He just recently returned from a six month promotional college tour with Canadian folk act Cashman & Raiken.

Owens' duties with Quality will involve the development of publicity concepts as well as the co-ordination and distribution of press material to national and local media.

The above announcement was made by George Struth, vice-president Quality Records.

CHAPPELL/CANADIANA ACTIVE ON DISC

The Chappell/Canadiana pubberies are active in the disc field with releases upcoming by both Harry Marks and Copper Penny. According to Chappell's general professional manager, Jerry Renewych, Sweet Plum will release "Every Reason" f/s "Brenday" by Marks this week. Both sides were written by Marks and published by Chappell. A U.S. deal is currently pending. A new album by Copper Penny, Canadiana Music writers, is slated for May. The album, produced by Harry Hinde, will be released in both Canada and the U.S.

Renewych also announced the signing of singer/songwriter, Rick St Jean, to an exclusive writers agreement with Canadiana. Two of his compositions, "Gunslinger's Lament" and "Rockin' Music", have been recorded by Alabama and Curtola respectively. St. Jean recently completed a cross-Canada tour with A&M Records' Chilliwack.

QUAD BOSTON POPS SERIES FROM RCA

RCA Records is currently in the process of releasing the first in a series of six albums by Arthur Fiedler and the Boston Pops Orchestra. "Greatest Hits of the Seventies" marks the temporary reunification of Fiedler and RCA who went their separate ways last year. The "Seventies" album is a new four-channel recording made last January through an artist exchange agreement with Polydor, Fiedler's new label. The other five albums in the series will be drawn from material recorded by Fiedler and the Pops while they were still contractually associated with RCA.

SLIC BROS EXPAND OPERATION

Slic Bros, the promotion design agency, has expanded its Toronto operation with the addition of several artists, designers and photographers to the staff. To date, Slic Bros. has been responsible for numerous album covers, including the Truck and Christopher Kearney albums and Concept 376's promo album. Press kit designs have been completed for Truck, Kearney, the Good Brothers, Cherri, Grease Ball Boogie Band and Brutus. New projects include the design and production of press kits for all Magic Management acts.

A new service currently under development by Slic Bros is the creation of a division to produce promotional films for the music industry. First off is a sixty minute promotion epic for the Magic Management acts.

AXE RE-RELEASES ORBIT SINGLE

Greg Hambleton, president of Axe Records, has announced the re-release, by the label, of "Orbit" by Thundermug. The single, taken from the "Thundermug Strikes" album, has been edited down to two and a half minutes in response to programmer demand. The new pressing is now in the mails.

Meanwhile the group continues its dates throughout Ontario with gigs at Hanover Secondary School, Streetsville Collegiate Institute, Lambton-Kent Secondary School, St. Clair College in Windsor, and Cayuga Secondary School.

NATIONAL MERCHANDISING PUSH FOR CACHET

Making their first entry into the custom products field, Cachet Records has concluded an agreement with Simpsons-Sears whereby Simpsons-Sears outlets from coast to coast will stock a three record package of over fifty "party rock" hits by original artists. The effort will be backed by a full scale mass merchandising campaign involving television and radio advertising. The campaign, engineered by Ed LaBuick, Cachet president, will be co-ordinated nationally by John Lindstrom, in co-operation with Bill Vance of Simpsons.

MARATHON'S HONEY WEST

Doug Taylor, national promotion manager for Marathon Records, took one of the label's top moneymakers, Honey West, under his wing and made a successful promo tour through the Atlantic Provinces. Besides touting the West deck, "The Locket", Taylor took advantage of the trip to do a number on Allan Capson's single "Love's Necessary Things".

Taylor and West covered most of New Brunswick as well as Truro, New Glasgow, Antigonish, Halifax and Amherst. J.P. Goodie and Paul Kennedy of CKDH Amherst rolled out the red carpet for the Marathon pair and aired Miss West's single almost immediately. A trip to Newfoundland



found VOCM's Johnny Murphy ready and waiting to air the "Locket" deck, which was penned by Dallas Harms and culled from Miss West's recent album release, "In The Shadows of The Past".

HAMPSHIRE continued on page 5

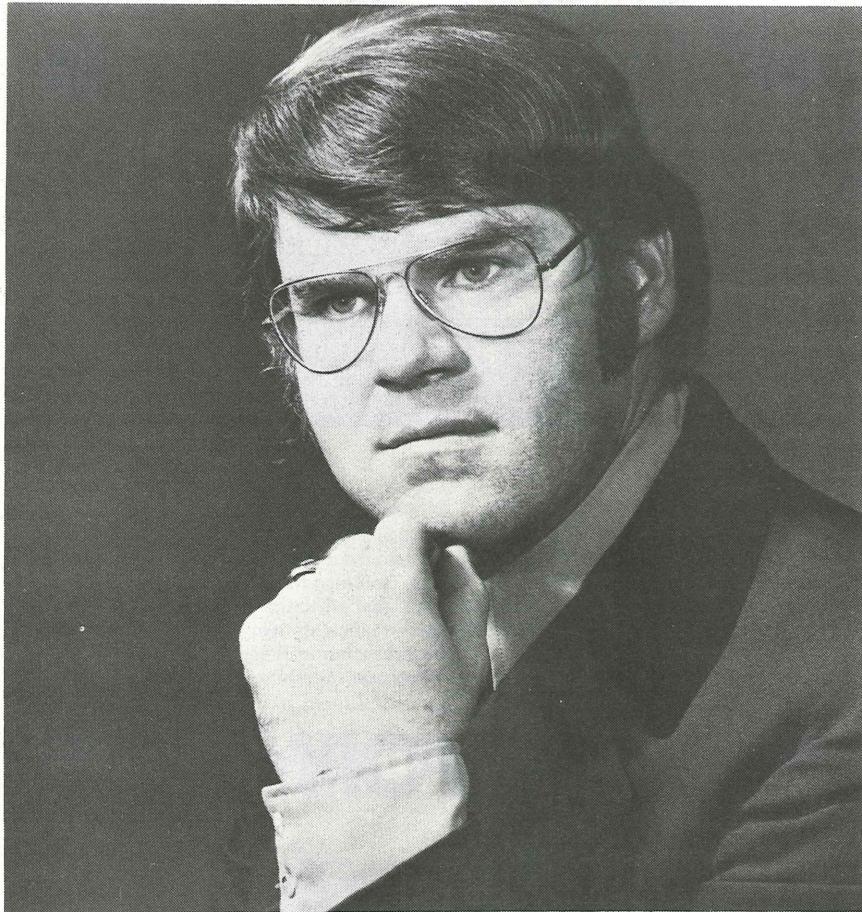
Soon afterwards Keith played Bill "Daytime Night-Time," written by Mike Hugg, an original member of Manfred Mann. Both agreed the song could be a hit if it was cut over again. The two booked the RCA studio, laid down a basic track, and approached A&M of Canada. Misener also decided to form an independent production company.

"Daytime Night-Time," and its powerful successor, "First Cut Is The Deepest", were both well received. The change from "Ebenezer" is overwhelmingly apparent.

The success of the two singles led to the "First Cut" album. Sparked by "Daytime, Night-Time" and "The First Cut Is The Deepest", the album is now selling strongly, according to A&M. The album is full of potential singles and the label is now in the throes of deciding which track to release next.

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Dallas Harms - brought up with country music



(Eugene Carl of radio station CFOS in Owen Sound has spent many hours researching the whys and wherefores of country music, both U.S. and Canadian. His look into this market which has never been properly exploited resulted in enough material for a one hour documentary which was aired over CFOS during Carl's weekly two hour country show heard each Sunday evening from 8 to 10PM. Carl's show is heavily Canadian flavoured with more than 40% of his music made up by various Canadian talent. He also hosts a middle of the road airshift from 2 to 6PM Monday through Saturday. Part of his Country Special, an interview with Columbia recording artist, Dallas Harms, follows. Ed:)

What do you look for in a song that you're about to write?

You can't sit down to write a hit song. You have to sit down and write about something that strikes you right off the bat. If you sit down to write a hit, your brain is going to be all baffled. I personally like to tell true life stories in songs. To be a good songwriter, you have to be inspired by something someone says. When I hear cliches in clubs, I write them down on a piece of paper. When I collect quite a few of them, I write them all down on a piece of paper and use them in a song.

Why are so many young people becoming involved in Country Music?

A lot of kids used to not associate themselves with Country Music because they thought it appeared to be square. They like it now because it tells a story they can understand.

They realize that doesn't have to be loud.

From an entertainer's point of view, why were radio and television stations bitter when the CRTC Canadian Content ruling went into effect?

Well, people were opening up recording studios in their basements and they were cutting inferior records. When the Canadian Content ruling went into effect, many inferior Canadian records flooded the market.

Dallas, you're truly doing your thing. You're a performer as well as a successful songwriter, however, is there any ambition which you've not reached?

What I would like to do is write a song that would go to the top of the charts in both America and in Europe. It's something that's hard to achieve, but, the only way to achieve it is to keep working at it. That's all you can do. Songwriting is like taking up

carpentry. When you start out it's pretty hard to make a cabinet, but soon after you can build a house. Songwriting is the same way. The first song you write is not a very good one but over the years you become a very good songwriter.

Were you exposed to Country Music as a child?

Yes. I'm from Saskatchewan and I was brought up with Country Music. As a child, Country Music was first with me. I liked Hank Williams. I enjoyed the way he told stories through his songs. My parents moved to Hamilton, Ontario, in 1937. It was in Hamilton where I started out as a Country singer.

How did you get in the field of entertaining? I actually got into the record business through Conway Twitty. In the late 1950's, he was working at a club in Hamilton. We became friends and he liked the songs that I wrote. He introduced me to Quality Records and my first recording was released in 1959. In 1963, I went to Nashville to record because it was very difficult to get air play in Canada. There were no Canadian Content regulations in effect then. During the late 1960's I wrote many songs. In 1968, I recorded a tune in Toronto called "She's Gone" which did well for me. About a year ago I recorded the song "Loving Her Is A Memory". My new song is called "Old Ira Gray" and it's doing quite well.

It seems to me that the better song writers have at least five or six years of experience before they start turning out songs of excellent quality. Why is it necessary to spend this much time as an "apprentice"?

It takes you this long to pay your dues and know what you're talking about when you write a song. By paying your dues I mean going without eating, working in clubs, and being stuck in the middle of nowhere. You actually get your ideas for songs by "paying your dues".

What is the story behind your new song "Old Ira Gray"?

"Old Ira Gray" is about a gentleman who's now in his 80's. He's bedridden and lives with his daughter and son-in-law. Well, one morning I was leaving my apartment to play in a club, and, I noticed all these children gathering below an apartment building that was three flights up. They kept yelling Mr. candy man, Mr. candy man. Finally this window opened up and this soup can was lowered from the window with a rope. The soup can was full of candy. What the old man was doing was taking his pension money to buy candy for the children. What I find ironic now is that this occurred before Sammy Davis recorded his big song "The Candy Man". In my recording of "Old Ira Gray", I had to make the old man deceased to make the song come out all right. But he is alive in real life. The management of the apartment building came around about a year ago and nailed the old man's window shut because several neighbours complained about the noise the children made. I thought that this was quite chintzy because it was about the only thing that the old man had. The children still come around and yell for the candy man. Since he can't come to his window, I guess the children feel that he doesn't love them anymore.

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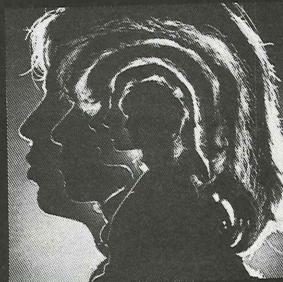
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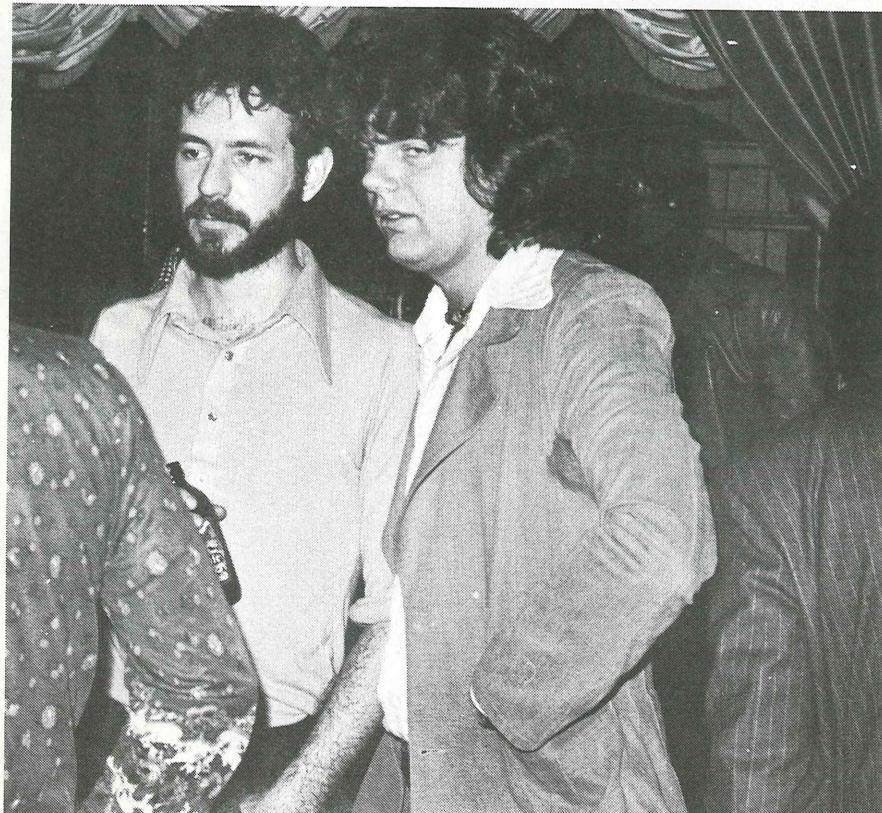
WEA & Oil Can Harry's throw party

Vancouver, usually ahead of Toronto - entertainment-wise, suffered a winter stagnation which they now seem to be coming out of. WEA acts have brought attention to the west coast these past couple of weeks with Captain Beefheart, Smilin' Jack Smith and The Sparklers, Tower of Power, Paul Butterfield, Better Days and Jesse Winchester.

Beefheart and the Sparklers pulled capacity crowds for two shows at the Commodore Ball Room while the San Francisco-based Tower of Power did a packed house four days days at Oil Can Harry's. A couple of their sets were recorded for a show sponsored by Oil Can Harry's on CKLG-FM. That same night, Paul Butterfield and his new band Better Days and Jesse Winchester were playing to a capacity crowd over at the Vancouver Gardens. When they finished their gig they sat in on Tower's last set. Capper of the evening was a party for all three bands, press and radio people co-hosted by WEA's Don Boas (promotion rep) and Frank Hook and Ken Douglas (owner's of the club).

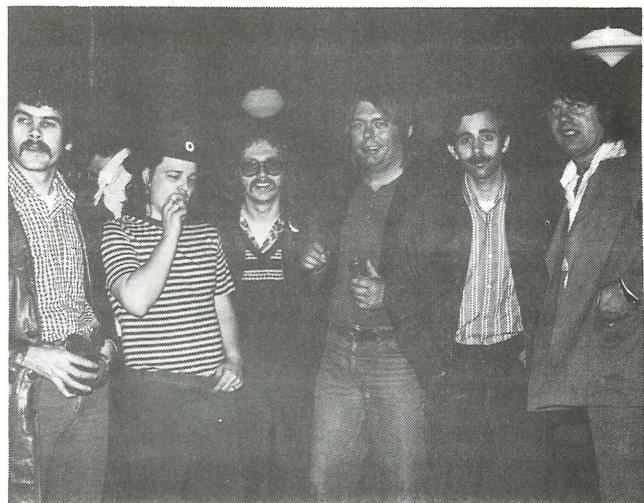
Neil Young did his thing at the Vancouver Coliseum with Linda Ronstadt in as the opening act. Young brought along two semi-trailers of equipment with one trailer of recording equipment. This was the last date of his successful tour and was recorded for a "live" album. Surprise guests on the Young package were David Crosby and Graham Nash who joined him for the last half of the set.

Jesse Winchester and Boas

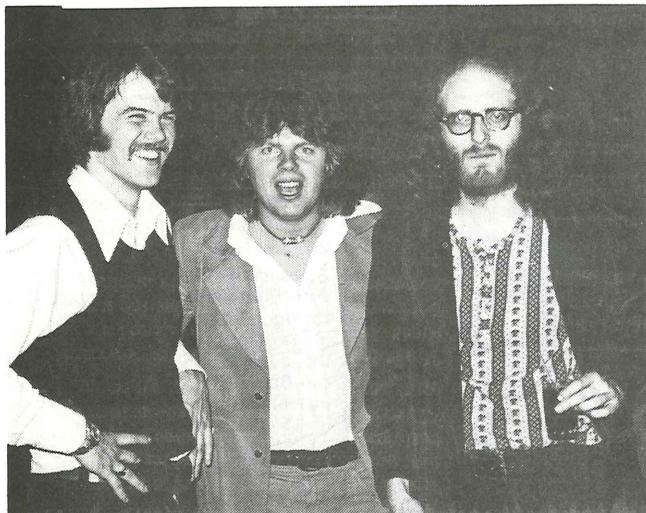




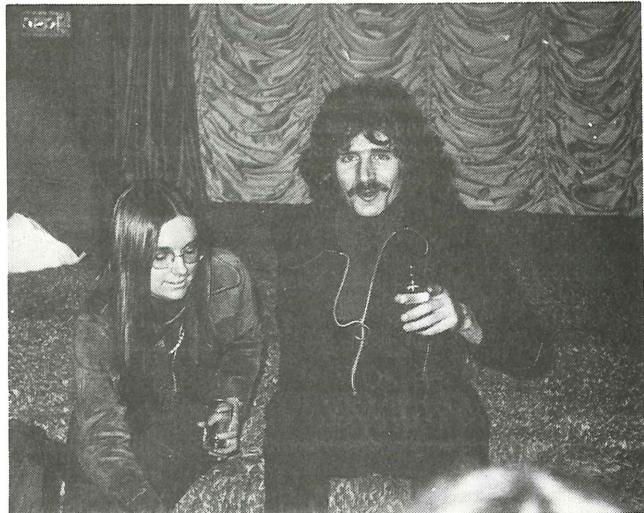
Tim Berge (CKLG-FM), Fred Latrimouille (CKVN) at the cocktail party for Tower, Paul Butterfield and Jesse Winchester.



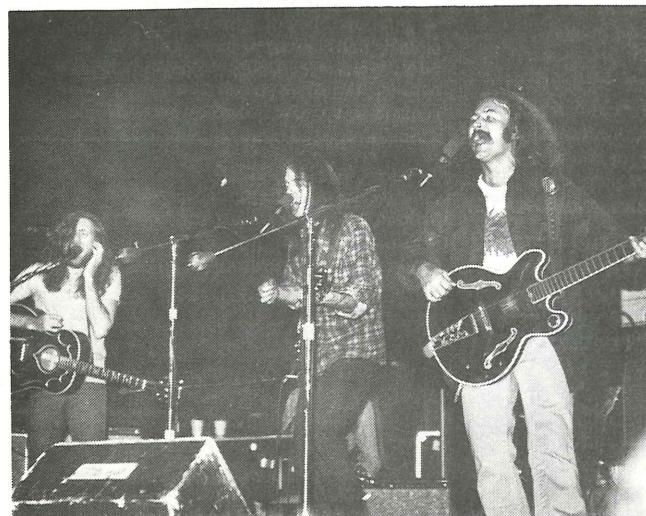
Members of Tower, Tim Berge (CKLG-FM), Ron Barnett (Tower mgr) and Boas.



Mark Wilson and Boas with Steve Kruppa of Tower.



Jeani Red (West Coast RPM Correspondent) and Frank Hook co-host of the party and owner of Oil Can Harry's where party was held.

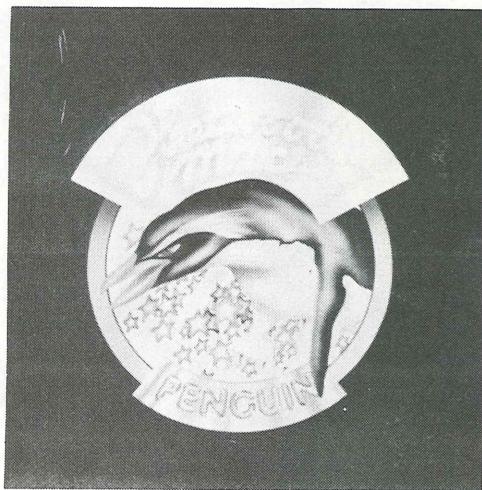


Graham Nash, Neil Young, David Crosby at the Vancouver Coliseum.



Captain Beefheart and wife with Don Boas (WEA) backstage at the Commodore Ballroom.

New Album Product

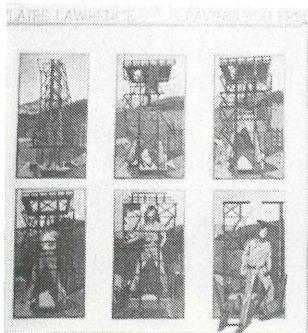


PENGUIN

Fleetwood Mac
Reprise MS2138-P

Latest product from Fleetwood Mac is a clear illustration of the way the British have taken a basically American form, blues, refined it, given it sophistication and sent it back to America. The funny thing about it all is that in the process of bringing that evolution about, the British groups in general have advanced so far ahead of North American groups that comparison is often ludicrous. Classic example on this set is "(I'm a) Roadrunner", a Holland-Dozier-Holland composition. The other eight tracks are all original compositions by group members.

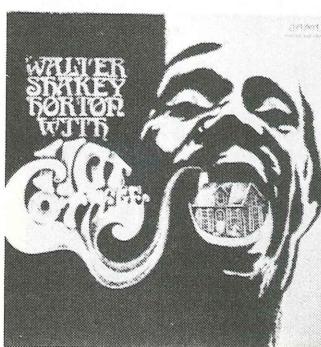
With only two original members (Mick Fleetwood and John McVie) hanging on, Fleetwood Mac have managed to go through an orderly development to the point where they now emerge as a tight-knit unit capable of writing and performing musically interesting material derivative of, but not imitative of the basic blues style, drawing also on country and other roots. Recommended cuts are "The Derelict", "Caught in the Rain", "Remember Me" and "(I'm a) Roadrunner".



LEAVING YOU FREE

Claire Lawrence
Haida HL5103-W

One of the most original and unique albums to come our way in a long time, Lawrence's first solo effort is a well-blended mix of jazz, ballads and a very sophisticated brand of rock. The haunting title is far and away the best cut on a well produced and very interesting first album, but ample consideration should be given to "Village in the Green".



WALTER SHAKEY HORTON WITH HOT COTTAGE

London NAS1352-K

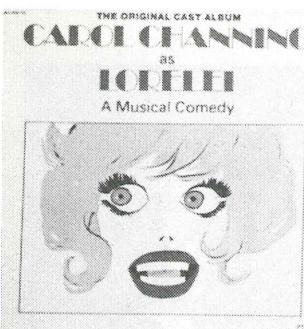
Bluesman Horton teams up with Edmonton's Hot Cottage for one of the first legitimate blues records to issue from this country. "Shakey's Edmonton Blues" is a drawn-out instrumental well worth hearing. Versions of "Turkey in the Straw", "Joe Chicago" and "John Henry" should be heard too.



DESPERADO

Eagles
Asylum SD5068-P

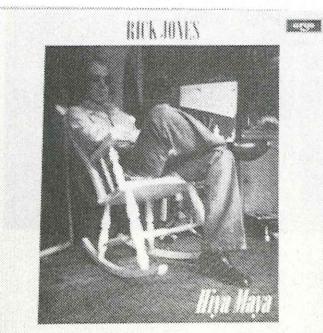
Combining the best of the Byrds, Neil Young and the Nitty Gritty Dirt Band, the Eagles have come up with a concept album based on the Old West which leaves few stones unturned musically or lyrically. "Doolin-Dalton" the overture-reprise is our favourite, but several, "Saturday Night" among them, are well worth hearing.



LORELEI

Orig. Cast
MGM MV50970C-Q

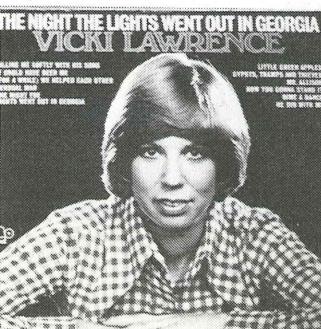
Carol Channing-led cast is currently on the road, this week in Toronto, which will do much to inspire sales of this one. Although the musical comedy mode, in "Lorelei" form anyway, could be considered out-dated, it'll probably sell a bundle. Guess you had to be there.



HIYA MAYA

Rick Jones
Argo ZDA156-K

A Canadian living in England, Rick Jones is a songwriter and performer of considerable depth. The highlight of this set is "Che (The Ballad of Santa Rosa)", a haunting number that has the capacity to become a near-classic. Although Jones is eminently suited for MOR exposure, contemporary and progressive programmers should hear him out.



THE NIGHT THE LIGHTS WENT OUT

Vicki Lawrence
Bell 1120-M

Brought to prominence by her guest shots on the Carol Burnett TV show and her "The Night The Lights Went Out in Georgia", Miss Lawrence delivers good, solid renditions of many contemporary standards, among them "Killing Me Softly", "Little Green Apples" and "Gypsies, Tramps and Thieves".

GEORGE MALCOLM PLAYS ARNE AND C.P.E. BACH

George Malcolm, Harpsichord

The Academy of St. Martin-in-the-Fields directed by Neville

Marriner

Ace of Diamonds SD 2196

This disc was first released on Argo label in 1968 and is now re-issued on London's Ace of Diamonds budget line. England's foremost harpsichordist, George Malcolm, is featured in Concerto No. 5 in G minor by Thomas Arne who was a contemporary

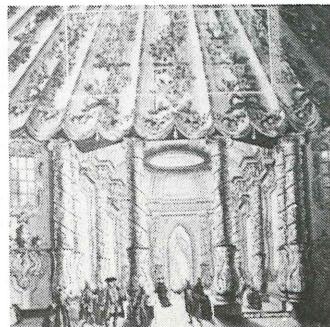
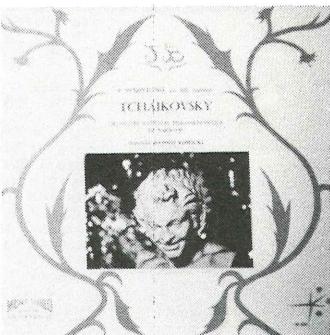
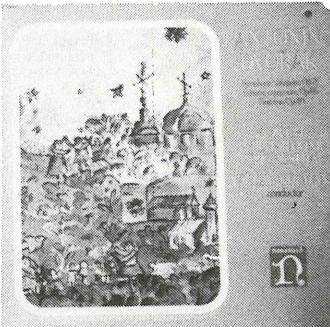
RPM

CLASSICAL ALBUMS
by lawson cook

of Handel. Arne's two movement Harpsichord Sonata No. 1 in F follows, and the side is concluded by a performance by the Academy of St. Martin-in-the-Fields of Arne's Overture No. 1 in E minor. C.P.E. Bach occupies side two with three works. The solo harpsichord Variations on Folies d'Espagne separate the orchestral Symphony No. 2 in Bb and the Harpsichord Concerto in C minor.

FRANZ SCHMIDT symphony no. 4 in C major
Vienna Philharmonic Orchestra conducted by Zubin Mehta
LONDON CS 6747

It is always a day to rejoice when a major label turns its attention to a major symphony by a little known composer and produces a superb "first" recording. Franz Schmidt was born in 1874 of German-Hungarian descent and the main influences in his career were Brahms, Bruckner and Mahler. In his early years he was engaged as cellist in the Vienna Philharmonic and it is fitting that our introduction to his music should come from the same orchestra, almost one hundred years after his birth. This fine work should gain great popularity if it is given the air play it deserves.



MENDELSSOHN Violin Concerto in E minor Op. 64

BRUCH Violin Concerto No. 1 in G minor Op. 26

Arthur Grumiaux - violinist

The Concertgebouw Orchestra, Amsterdam, conducted by

Bernard Haitink

PHILIPS 6580 022

Philips' Universo Series from London Records has re-issued many fine performances to the Canadian record market but few so worth while as this definitive recording of the two popular war-horses of the violinist's literature. Grumiaux adds superlative good taste to sterling attributes of tone, musicianship and technique in producing these unbeatable performances and the renowned Amsterdam Concertgebouw Orchestra conducted by Haitink support him every note of the way.

STOCKHAUSEN "From the Seven Days"

Soloists: Alfred Alings, Carlos Roque Alsina, Harald Boje, Jean-Pierre Drouet, Johannes Fritsch, Rolf Gehlhaar, Vinko Globokar, Jean-Francois Jenny-Clark, Aloys Kontarsky, Karlheinz Stockhausen, Michel Portal
DGG 2520 255/56 (two discs)

From August 26th to 31st 1969, twelve titles from Stockhausen's cycle of compositions "From the Seven Days" were recorded for the West German Radio, Cologne and were subsequently performed in six public seminars from September 1st to 4th, 1969 during the International Summer Course for New Music. "Communion" is the eleventh of the cycle and is scored for Voice, Short-wave receiver, glass with stones, filters, volume controls, and sound-direction. More impressive still is the superb "Intensity", the 9th of the series, which features Nails, hammer, timber, sand paper, file, rasp, four car-horns, siren whistle, two filters, volume-controls, sound direction. "It" forms the thirteenth of the twelve-part cycle. In this rugged work the players are instructed to "play only when one has achieved the state of non-thinking, and to stop whenever one begins to think". Why not? "Upwards" is the seventh of the cycle and instructs its players to "Play a vibration in the rhythm of your smallest particles". I'm trying, Mr. Stockhausen, believe me, I'm trying, but you and I just aren't making "kontakte"!

ANTONIN DVORAK Symphonic Variations, Op. 78
Scherzo capriccioso, Op. 66
Notturno, Op. 40

The Czech Philharmonic Orchestra conducted by Vaclav Neumann
NONE SUCH H-71271

WEA Music of Canada, Ltd. are now distributing the Nonesuch label in Canada and this ravishing Dvorak concert which originated from Supraphon in Prague should not be missed by anyone. This Dolby-system recording has a dead-quiet background and WEA's surfaces are flawless. All three works represent the composer at his best and the performances are at once brilliant and ingratiating. We eagerly look forward to other goodies from the same source.

TCHAIKOVSKY Symphony No. 5 in E minor
Warsaw Philharmonic Orchestra conducted by Witold Rowicki
OXFORD 30 506

The Oxford label is a budget line now available in Canada through Quality Records. This performance of the Tchaikovsky Symphony No. 5 was recorded at a live performance and in mid-winter, judging from the amount of coughing. However, as the players "get into" the work the audience is less in evidence and a really exciting performance develops. As is most live recordings, the sound is hard edged and not always well balanced, but the pressing is fine and many exciting moments are developed. The enthusiastic applause from the audience is included at the end.

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LETTERS
to the editorWHERE IS PATRIOTIC
RADIO?

Regarding "People City", the song about Toronto which was written by Tommy Ambrose and Gary Gray, and recorded by Tommy and put out by RCA.

Where are our patriotic radio stations? This is a beautiful song, which compares with anything we may hear from any other part of the world and I feel that we should hear it blaring from every radio station in town, as it deserves as much publicity via airtime and sound-recorded music etc. - as we can give it. It's something we should be proud of and should well become a standard for the city of Toronto. (Mayor Crombie, please take note.)

It is a credit to the writers and being a BMI writer myself and also a writer of articles for the Canadian World of Country Music, I feel that here is a case where we can show off to the world some of the talents that many of our writers and artists and musicians have.

John V. Ward
Scarborough, Ontario

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ALBUM ARTISTS
(alphabetically)

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

Abraham's Children (45)
Allman Bros (41)
America (89)
Argent (80)
Beach Boys (23)
Edward Bear (33)
Beatles (8)
Beatles (10)
Beck Bogart & Appice (54)
Bee Gees (96)
David Bowie (21) (63)
Bread (13)
Byrds (25)
Chilliwack (50)
Judy Collins (26)
Alice Cooper (2)
Creedence Clearwater (74)
Jim Croce (87)
Crusaders (91)
Cymande (52)
Dawn (78)
Deep Purple (46)
Deep Purple (79)
John Denver (14)
Derek & the Dominoes (70)
Neil Diamond (43) (73)
Donovan (60)
Doobie Bros (48)
Dr Hook (34)
Dr John (97)
Dueling Banjos (16)
Electric Light Ork (72)
Eumir Deodato (6)
Faces (62)
Donna Fargo (83)
Fergus (88)
Fleetwood Mac (94)
Focus (9) (84)
Free (42)
J. Geils Band (100)
Godspell (86)
Al Green (57)
Humble Pie (18)
Jackson Five (68)
Jefferson Airplane (81)
Jethro Tull (93)
Elton John (12)
Moe Koffman (92)
Jerry Lee Lewis (38)
Best of James Gand (51)
Carole King (95)
Vicki Lawrence (82)
Gordon Lightfoot (75)
Lighthouse (36) (61)
Loggins & Messina (30) (40)
Lost Horizon (56)
Mahavishnu Ork (17)
Mandrill (99)
Bette Midler (71)
Liza Minelli (49)
Joni Mitchell (28)
Moody Blues (58)
Anne Murray (27) (55)
Bob McBride (66)
Donny Osmond (31)
Pink Floyd (3)
Elvis Presley (1)
Procol Harum (37)
Helen Reddy (59)
Lou Reed (20)
Rose (65)
Diana Ross (5)
Doug Sahm & Band (98)
Seals & Crofts (76)
Carly Simon (22)
Slade (47)
Spinners (77)
Stampedeers (24)
Stealers Wheel (39)
Steely Dan (7)
Cat Stevens (85)
T Rex (69)
Three Dog Night (29)
Tommy (44)
Traffic (19)
Truck (90)
Valdy (53)
Rick Wakeman (67)
War (11)
Will the Circle be Unbroken (32)
Edgar Winter (4)
Johnny Winter (64)
Stevie Wonder (35)
Led Zeppelin (15)

SINGLES
(alphabetically)

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

Ain't No Woman (20)
Also Sprach Zarathustra (48)
Armed & Extremely Dangerous (75)
Bad Bad Leroy Brown (89)
Bitter Bad (84)
Blue Suede Shoes (43)
Break Up To Make Up (39)
Broken Guitar Blues (52)
Butterfly Days (94)
Call Me (61)
Can't Depend On Love (27)
Cherry Cherry (40)
Cindy Incidentally (47)
Cisco Kid (7)
Close Your Eyes (23)
Cook With Honey (71)
Cover of Rolling Stone (37)
Daisy A Day (25)
Daniel (36)
Dead Skunk (12)
Down By Maple River (96)
Drift Away (10)
Drinking Wine Spo-Dee O'Dee (46)
Dueling Tubas (98)
Everyday Working Man (77)
Everything's Been Changed (58)
First Cut Is The Deepest (4)
Farmer's Song (59)
Frankenstein (31)
Give It To Me (100)
A Good Song (44)
Groundhog (49)
Hearts of Stone (42)
Here It Comes Again (57)
He Was Me He Was You (35)
Hey Miss Maybe (81)
Hey Miss Maybe (81)
Hocus Pocus (72)
How Can I Be Sure (66)
I Knew Jesus (62)
If We Try (82)
I'm A Stranger Her (9)
I'm Doin' Fine Now (93)
I'm Gonna Love You Just A Little... (86)
It Sure Took A Long Long Time (69)
Killing Me Softly With His Song (32)
Lady Run Lady Hide (87)
Last Tango In Paris (80)
Let's Pretend (30)
Little Willie (8)
Long Train Running (83)
Lost (78)
Magic Woman Touch (55)
Masterpiece (53)
Midnight Lady (79)
Midnight Road (64)
My Love (70)
Neither One Of Us (16)
No More Mr. Nice Guy (56)
Oh My Lady (19)
Old Enough To Break My Heart (18)
One Of A Kind Love Affair (95)
Once Loved Woman (60)
Orbit (65)
Orly (34)
Out Of The Question (24)
Part Of The Union (76)
Pinball Wizard (28)
Playground In My Mind (54)
Reeling In The Years (29)
Right Place Wrong Time (88)
Shadow (99)
Peaceful (14)
Sing (11)
Song Of Love (38)
Space Oddity (17)
Steamroller Blues (51)
Step By Step (73)
Stir It Up (13)
Stuck In The Middle With You (6)
Superdad (91)
Superman (85)
Swinging Shepherd Blues (68)
Teddy Bear Song (74)
Thank You (50)
The Beatles' Thing (26)
The Night The Lights Wen Out (1)
The Right Thing To Do (33)
Thinking Of You (41)
Touch Of Magic (45)
Twelfth of Never (5)
Walk On The Wilde Side (21)
Wash My Troubles Away (92)
Wildflower (15)
While We're Still Young (90)
Who Was It (67)
Woman From Tokyo (63)
Yellow Ribbon (2)
You Are The Sunshine (22)
You Can't Always get... (97)
You Don't Know What Love Is (3)

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SINGLES

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2 weeks agoGold Leaf Award For
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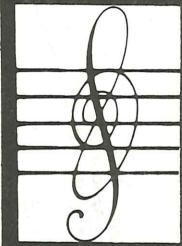
1	2 7	THE NIGHT THE LIGHTS WENT OUT Vicki Lawrence Bell 45303X-M	34	38 46	ORLY Guess Who Nimbus 9 74-0926-N	67	74 84	WHO WAS IT Hurricane Smith Capitol 3455-F
2	1 1	YELLOW RIBBON Dawn Bell 45318X-M	35	42 58	HE WAS ME HE WAS YOU Bells Polydor 2065 188-Q	68	79 93	SWINGING SHEPHERD BLUES Moe Koffman GRT 1230-51/T
3	3 6	YOU DON'T KNOW WHAT LOVE IS Susan Jacks London 182-K	36	54 81	DANIEL Elton John MCA 40046/J	69	84	IT SURE TOOK A LONG, LONG TIME Lobo Big Tree 16001X-M
4	6 15	FIRST CUT IS THE DEEPEST Keith Hampshire A&M AMX337-W	37	12 3	COVER OF ROLLING STONE Dr. Hook Columbia 45732-H	70	91	MY LOVE Paul McCartney & Wings Apple 1861-F
5	4 5	TWELFTH OF NEVER Donny Osmond MGM 14503-Q	38	43 49	SONG OF LOVE Alabama Smile SLE101A-K	71	50 40	COOK WITH HONEY Judy Collins Elektra 45831-P
6	8 13	STUCK IN THE MIDDLE WITH YOU Stealers Wheel A&M 1416-W	39	37 44	BREAK UP TO MAKE UP Stylistics Avco 4611-N	72	94	HOCUS POCUS Focus Sire SAA-704-Q
7	16 33	CISCO KID War U.A. 163-U	40	45 52	CHERRY CHERRY Neil Diamond MCA 40017-J	73	83 95	STEP BY STEP Joe Simon Spring 132/Q
8	9 14	LITTLE WILLIE The Sweet Bell 45251X-M	41	53 78	THINKING OF YOU Loggins & Messina Columbia 45815-H	74	86 88	TEDDY BEAR SONG Barbara Fairchild Columbia 45743/H
9	15 21	I'M A STRANGER HERE 5 Man Electrical Band Lion 149-Q	42	51 73	HEARTS OF STONE Blue Ridge Rangers Fantasy 700-R	75	87	ARMED & EXTREMELY DANGEROUS First Choice Philly Groove 175X-M
10	13 23	DRIFT AWAY Dobie Gray Decca 33057-J	43	49 56	BLUE SUEDE SHOES Johnny Rivers U.A. 198-U	76	82 99	PART OF THE UNION Strawbs A&M AM-1419-W
11	5 4	SING Carpenters A&M 1413-W	44	23 16	A GOOD SONG Valdy Haida HS 104-W	77	52 36	EVERYDAY WORKING MAN Ginette Reno Parrot 2545-K
12	10 8	DEAD SKUNK Loudon Wainright III Columbia 45726-H	45	22 18	TOUCH OF MAGIC James Leroy GRT 1230-47-T	78	61 50	LOST Mickey Posner Elektra 3050-P
13	7 10	STIR IT UP Johnny Nash Epic 5-10949-H	46	58 70	DRINKING WINE SPO-DEE O'DEE Jerry Lee Lewis Mercury 73374/Q	79	60 51	MIDNIGHT LADY Pepper Tree Capitol 72690-F
14	17 19	PEACEFUL Helen Reddy Capitol 13527-F	47	57 65	CINDY INCIDENTALLY Faces Warner Bros 7681-P	80	85 98	LAST TANGO IN PARIS Herb Alpert & The TJB A&M AM-1420-W
15	19 32	WILDFLOWER Skylark Capitol 3511-F	48	28 17	ALSO SPRACH ZARATHUSTRA Deodato CTI 12X-M	81	88 97	HEY MISS MAYBE Greg Mittler Up UP-0001-A
16	24 37	NEITHER ONE OF US Gladys Knight Tamla Motown 35098-V	49	41 45	GROUNDHOG Chilliwack A&M AM1395A-W	82	89 91	IF WE TRY Don McLean United Artists 206/U
17	18 20	SPACE ODDITY David Bowie RCA 0876-N	50	65 90	THANK YOU Abraham's Children G.A.S. 1011	83	93	LONG TRAIN RUNNING Doobie Brothers Warner Bros. 7698-P
18	21 28	OLD ENOUGH TO BREAK MY HEART Flying Circus Capitol 72689-F	51	70 92	STEAMROLLER BLUES/FOOL Elvis Presley RCA 74-0910-N	84	90 100	BITTER BAD Melanie Neighborhood NRA 4210X-M
19	14 12	OH MY LADY Stampers MWC 1012X-M	52	64 79	BROKEN GUITAR BLUES Lighthouse GRT 1230-52-T	85	80 75	SUPERMAN Donna Fargo Dot 1744X-M
20	20 11	AIN'T NO WOMAN Four Tops Dunhill 4339-N	53	68 86	MASTERPIECE Temptations/Tamla Motown 7126/V	86	97	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Barry White 20th Century 1209-2018-T
21	27 31	WALK ON THE WILD SIDE Lou Reed RCA 74 0887-N	54	95	PLAYGROUND IN MY MIND Clint Holmes Epic 10891-H	87	96	LADY RUN, LADY HIDE April Wine Aquarius AQ 5026-K
22	30 47	YOU ARE THE SUNSHINE Stevie Wonder Tamla Motown 54232-V	55	56 62	MAGIC WOMAN TOUCH Hollies Epic 10951-H	88	100	RIGHT PLACE, WRONG TIME Dr. John Atco 6914-P
23	35 59	CLOSE YOUR EYES Edward Bear Capitol 72692-F	56	66 82	NO MORE MR. NICE GUY Alice Cooper Warner Bros 7691/P	89	99	BAD BAD LEROY BROWN Jim Croce ABC 11359-N
24	33 38	OUT OF THE QUESTION Gilbert O'Sullivan MAM 3628-K	57	59 66	HERE IT COMES AGAIN Gary & Dave Axe 7-K	90	63 61	WHILE WE'RE STILL YOUNG Paul Anka Buddah 337X-M
25	34 54	DAISY A DAY Jud Strunk MGM K14463X-M	58	67 83	EVERYTHING'S BEEN CHANGED 5th Dimension Bell 4538/M	91	98	SUPERDAD Bill King Capitol 72694-F
26	26 29	THE BEATLES' THING/LADY LOVES ME Moran Columbia C4-3082-H	59	81	FARMER'S SONG Murray McLauchlan True North 4-113-H	92	92 94	WASH MY TROUBLES AWAY Side Effect G.A.S. 1008
27	32 39	CAN'T DEPEND ON LOVE Gordon Lightfoot Reprise 1145-P	60	78 96	ONCE-LOVED WOMAN/LOVE VIBRATIONS Marty Butler Columbia C4-3105-H	93	.... ....	I'M DOIN' FINE NOW New York City Chelsea 78-0113-N
28	29 35	PINBALL WIZARD New Seekers MGM 10709-Q	61	75 87	CALL ME Al Green Hi 2235-K	94	.... ....	BUTTERFLY DAYS Bob McBride Capitol 72695-F
29	46 76	REELING IN THE YEARS Steely Dan ABC 11352-N	62	73 80	I KNEW JESUS Glen Campbell Capitol 6633-F	95	.... ....	ONE OF A KIND LOVE AFFAIR Spinners Atlantic 2962-P
30	36 43	LET'S PRETEND Raspberries Capitol 3546-F	63	71 74	WOMAN FROM TOKYO Deep Purple Warner Bros 7672-P	96	.... ....	DOWN BY MAPLE RIVER Tapestry Polydor 2065 192-Q
31	62 85	FRANKENSTEIN Edgar Winter Epic-5-10967-H	64	69 71	MIDNIGHT ROAD Karl Erikson U.A. XW190W-U	97	.... ....	YOU CAN'T ALWAYS GET WHAT YOU WANT Rolling Stones London 910-K
32	11 2	KILLING ME SOFTLY WITH HIS SONG Roberta Flack Atlantic 2940-P	65	72 77	ORBIT Thundermug Axe 8-K	98	.... ....	DUELING TUBAS Martin Mull Capricorn 0019-P
33	39 53	THE RIGHT THING TO DO Carly Simon Elektra E45-843-P	66	76 89	HOW CAN I BE SURE Frank Mills Polydor 2065 175/Q	99	.... ....	SHADOW R. Dean Taylor Rare Earth 5041-V
						100	.... ....	GIVE IT TO ME J. Geils Band Atlantic 2953-P

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

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

1 3 4	ELVIS ALOHA Elvis Presley-RCA VPSX6089-N N/A	34 16 20	SLOPPY SECONDS Dr. Hook-Columbia KC31622-H CT-31622-H	CA-31622-H	67 86 89	THE SIX WIVES OF HENRY THE VIII Rick Wakeman-A&M SP-4361-W N/A	8T4361-W
2 2 3	BILLION DOLLAR BABIES Alice Cooper-Warner Bros BS2685-P CWX 2685-P	35 60 77	TALKING BOOK Stevie Wonder-Tamla Motown 319-V N/A	N/A	68 83 99	SKYWRITER Jackson Five-Motown M7611-V N/A	N/A
3 35 45	THE DARK SIDE OF THE MOON Pink Floyd-Harvest SMAS 11163-F N/A	36 37 36	SUNNY DAYS Lighthouse GRT 9230 1021-T 5230 1021-T	8230 1021-T	69 70 69 26	TANX T. Rex-Reprise MS 2132-P CRX 2132-P	8RM 2132-P
4 7 9	ONLY COME OUT AT NIGHT Edgar Winter Group-Epic KE31584-H ET-31584-H	37 56 65	GRAND HOTEL Procol Harum-Chrysalis CHR1037-P CCH1037-P	8CH1037-P	71 72 60	IN CONCERT Derek & the Dominoes-Polydor RS08800-Q N/A	N/A
5 11 12	LADY SINGS THE BLUES Diana Ross-Tamla Motown M758-V N/A	38 50 63	THE SESSION Jerry Lee Lewis-Mercury SRM2 803-Q N/A	N/A	72 73 71 44	THE DIVINE MISS M Bette Midler-Atlantic SD7238-P AC7238-P	A8TC7238-P
6 10 10	PRELUDE Eumir Deodato-CTI 6021-M CTI4 6021-M	39 49 53	STEALERS WHEEL A&M SP4377-W CS4377-W	8T4377-W	74 91 69	ELECTRIC LIGHT ORCHESTRA II United Artists LA 040F-F N/A	N/A
7 4 5	CAN'T BUY A THRILL Steely Dan-RCA ABCX758-N N/A	40 19 30	SITTIN' IN Loggins & Messina-Columbia C31044/H CT-31044-H	CA-31044-H	75 74 71	DOUBLE GOLD Neil Diamond-Bang 9011 227-T 5011 227-T	8011 227-T
8 34 51	BEATLES 1962-66 Apple SKBO 3403-F N/A	41 65 75	BEGINNINGS Allman Bros-Atco 2SA805-P ACJS805-P	A8JS805-P	76 89	CREEDENCE GOLD CCR-Fantasy 9418-R 5160-9418-T	8160-9418
9 44 50	MOVING WAVES Focus-Sire SAS7401-M N/A	42 26 27	HEARTBREAKER Free-Island SW9324-F 4XW9234	8XW9234-F	77 87	OLD DAN'S RECORDS Gordon Lightfoot-Reprise MS2116-P CRX2116-P	8RM2116-P
10 24 43	BEATLES 1967-70 Apple SKBO 3404-F N/A	43 63 28	HOT AUGUST NIGHT Neil Diamond-Mca 2-8000-J MCAC-2-8000	MCAT2-8000	78 99	DIAMOND GIRL Seals & Crofts/Warner Bros. BS 2699/P CWX2699-P	8WM2699-P
11 22 25	THE WORLD IS A GHETTO War-U.A. UAS 5652-U K0462-U	44 28 33	TOMMY Various-Ode SP99001-W CS99001-W	8T99001-W	79 100	SPINNERS Spinners/Atlantic SD 7256/P N/A	N/A
12 18 8	DON'T SHOOT ME Elton John-MCA 2100-J MCAC 2100	45 48 58	TIME Abraham's Children-G.A.S. GLP-2001 N/A	N/A	80 81 97	TUNEWEAVING Dawn (featuring Tony Orlando) Bell B 1112/M	N/A
13 53 67	BEST OF BREAD Bread-Elektra EKS75056-P CEK75056-P	46 46 24	WHO DO WE THINK WE ARE Deep Purple-Warner Bros BS2678-P CWX2678-P	8WM2678-P	82 83 70 83	MADE IN JAPAN Deep Purple/Warner Bros. 2WS 2701/P CWJ2701-P	8WJ2701-P
14 1 1	ROCKY MOUNTAIN HIGH John Denver-RCA LSP4731-N PK1972-N	47 27 32	SLAYED Slade-Polydor 5524-Q N/A	N/A	84 85 93 85	IN DEEP Argent-Epic KE 32195-H ET 32195-H	EA 32195-H
15 62 94	HOUSE OF THE HOLY Led Zeppelin-Atlantic SD7255-P AC7255-P	48 78 86	THE CAPTAIN AND ME Doobie Bros-Warner Bros BS2694-P CWX2694-P	8WM2694-P	86 87 80 84	30 SECONDS OVER WINTERLAND Jefferson Airplane/Grunt BFLI 0147/P N/A	N/A
16 6 2	DUELING BANJOS Various-Warner Bros BS2683-P CWX2683-P	49 61 78	THE SINGER Liza Minelli-Columbia KC32149-H CT-32149-H	CA-32149-H	88 55 55	NIGHT THE LIGHTS WENT OUT Vicki Lawrence-Bell 1120-M	8-1120-M
17 5 7	BIRDS OF FIRE Mahavishnu Ork-Columbia KC31198-H CT-31198-H	50 40 40	ALL OVER YOU Chilliwack-A&M SP 4375-W CS4375	8T4375	89 84 46	SECOND ALBUM Donna Fargo-Dot DOS260960-M DOS4-26006-M	DOS8-26006-M
18 23 35	EAT IT Humble Pie-A&M SP-3701-W CS-3701-W	51 33 38	BEST OF JAMES GANG ABC ABCX774-N N/A	N/A	90 98 100	FOCUS 3 Focus-Sire SAS 3901-Q N/A	N/A
19 17 6	FANTASY FACTORY Traffic-Island SW9323-F N/A	52 25 34	CYMANDE Cymande-Janus 9098 3044-T N/A	N/A	91 92 92 87	CATCH BULL AT FOUR Cat Stevens-A&M SP4365-W AC4365-W	8T 4365-W
20 14 17	TRANSFORMER Lou Reed-RCA LSP4807-N N/A	53 57 61	COUNTRY MAN Valdy-Haida HL5101-W CS5101-W	8T5101-W	93 94 76	GODSPELL Orig. Soundtrack-Bell 1118-M	8-1118-M
21 13 14	SPACE ODDITY David Bowie-RCA LSP4813-N N/A	54 79 90	BECK BOGART & APPICE Epic KE32140-H ET-32140-H	EA-32140-H	94 95 95 80	LIFE AND TIMES Jim Croce ABC ABCX769-N N/A	N/A
22 42 22	NO SECRETS Carly Simon-Elektra EKS75049-P CEK75049-P	55 45 47	ANNIE Anne Murray-Capitol ST6376-F 4XT6376-F	8XT6376-F	96 81 74	TOWN OF FERGUS Fergus-Capitol ST6382-F 4XT6382-F	8XT6382-F
23 12 13	HOLLAND Beach Boys-Reprise MS 2118-P CRX2118-P	56 36 39	LOST HORIZON Orig. Soundtrack-Bell 1300-M N/A	BELL 8-1300-M	97 98 95 80	HOMECOMING America-Warner Bros BS2655-P CWX2655-P	8WM2655-P
24 15 15	RUBES DUDES AND ROWDIES Stampeders-MWC MWCS704-M MWC4 704-M	57 30 29	GREEN IS BLUE Al Green-Hi SHL32055-K N/A	8T-SEM 32055	99 54 57	TRUCK Capitol ST6388-F N/A	N/A
25 31 37	BYRDS Asylum SD 5058-P Cas 5058 P	58 68 64	SEVENTH SOJOURN Moody Blues-Threshold THS7 TKM24607-K	THM24807-K	100 101 99 87	SECOND CRUSADE Crusaders-Blue Thumb BTS 7000-M N/A	N/A
26 9 18	TRUE STORIES Judy Collins-Elektra 75053-P CEK75053-P	59 41 11	I AM WOMAN Helen Reddy-Capitol ST11068-F N/A	8XT11068-F	102 92 87	THE FOUR SEASONS Moe Koffman-GRT 9230 1022-T 5230-1022-T	8230 1022-T
27 51 70	DANNY'S SONG Anne Murray-Capitol ST6393-F 4XT6393-F	60 61 47 52	COSMIC WHEELS Donovan-Epic KE 32156-H ET 32156-H	EA 32156-H	103 94 76	LIVING IN THE PAST Jethro Tull-Chrysalis 2CH1035-P CCHJ1035-P	8CHJ1035-P
28 20 21	FOR THE ROSES Joni Mitchell-Asylum SD5057-P CAS5057-P	62 76	LIGHTHOUSE LIVE Lighthouse-GRT 9230 1018-T 5230 1018-T	8230 1018-T	104 105 95 80	PENGUIN Fleetwood Mac-Reprise MS 2138 CRX 2138-P	8RM 2138-P
29 39 41	AROUND THE WORLD Three Dog Night-Dunhill DTS 5013-8 N/A	63 59 62	OOH LA LA Faces/Warner Bros BS 2665/P CWX2665-P	8WM2665-P	106 81 74	RHYMES AND REASONS Carole King-Ode SP77016-W CS77016-W	8T77016-W
30 8 19	LOGGINS & MESSINA Columbia KC31748-H CT 31748-H	64 65 64 68	RISE & FALL OF ZIGGY STARDUST David Bowie-RCA LSP 4702-N PK1932-N	P8S1932-N	107 108 54 57	LIFE IN A TIN CAN Bee Gees-RSO 2394 102-Q N/A	N/A
31 32 42	ALONE TOGETHER Donny Osmond-MGM SE4886-Q N/A	66 66 72	STILL ALIVE AND WELL Johnny Winter/Columbia KC 32188-H CT 32188-H	CA 32188-H	109 110 99 80	IN THE RIGHT PLACE Dr. John-Atco DS 7018-P AC 7018-P	A8 7018-P
32 21 23	WILL THE CIRCLE BE UNBROKEN Various-United Artists UAS9801-U 9454-U	67 68 64 68	HOOKED ON A ROSE Rose-G.A.S. GLP2002 N/A	N/A	111 54 57	DOUG SAHM & BAND Atlantic SD7254-P N/A	A8TC7254-P
33 38 16	EDWARD BEAR Capitol 1-6387-F 4XT6387-F	69 70 66 72	BUTTERFLY DAYS Bob McBride-Capitol ST-6384-F 4XT6384-F	8XT6384-F	112 113 99 80	COMPOSITE TRUTH Mandrill-Polydor PD 5043-Q N/A	N/A
					114 115 99 80	BLOODSHOT J. Geils Band-Atlantic SD 7260-P N/A	N/A

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



RPM

The Programmers

A WEEKLY FEATURE IN RPM

DESIGNED FOR CANADIAN

Programmers

FM policy affects AMers too

Just when AM broadcasters figured their problems with the Canadian Radio-Television Commission were over for a while, along comes the FM radio policy. Many of the big AM outlets thought the FM policy wouldn't affect them at all, but were surprised to find that the CRTC is bringing through a plan which will affect AM programming just as much as, if not more than, the 30% Canadian music ruling of 1971.

In the past, programming on AM stations has consisted almost entirely of "category 6a or 6b", that is, light entertainment disc-jockey music programming, interspersed with "category 1", or news. However, these definitions and the descriptions of the other categories up to "category 14" (Arts, Letters and Sciences) were written when radio was in its infancy and had not taken the shape it has today. In short, the categories were totally obsolete and accomplished virtually nothing in distinguishing the types of programming used in 1973. The old categories also made it impossible for the CRTC to ask stations searching questions on programming. But that will all be changed very soon.

The CRTC proposed a brand new set of program categories that will reflect the various intricate elements that go into radio programming. For example, telephone show categories could differentiate between a "swap shop" buy and sell program and a "hot line" show that discusses public affairs. News categories could be restructured to distinguish between "straight news", "news comment", "documentary program", "interview" or "special interest news" which is aimed at a specific segment (i.e. a women's newscast in mid-mornings, a farm newscast, a teen-oriented newscast at night, or a special "good news" segment to brighten the day).

The CRTC also wishes to draw greater distinctions between types of music programs. The categories will differentiate between "rolling formats" (which use records as "bridges" or "filler" between disc jockey comments, news, weather, sports and traffic) and other musical programming such as "a history of country music" or a documentary on a Canadian rock group.

With the new detailed program formats, the CRTC will be able to question more deeply the programming of both AM and FM operators. When you combine this with a new, heavier emphasis on "the promise of performance" it becomes clear that those who don't fulfill their promises will lose their licences. And on the other hand, those who don't promise "enough" won't be issued licences (it will take time to see just what

the CRTC will request AM stations to do in this area). Already-established AM stations may be allowed to maintain their programming pretty well as-is (the policy statement admits that the mass audience AMers are serving their audiences, in a general, overall way with programming that has popular,

The Programmers *IN YOUR EAR* dave chadwick

mass appeal). But changes in programming will come under scrutiny of the CRTC as AM and FM stations will need approvals to deviate from their "promises of programming".

Here is the way the CRTC put it: *In order to describe and clarify the full range of programming possibilities available, to facilitate administration of AM and FM sound broadcasting and to implement the proposed FM policy, a comprehensive new set of program categories applicable to both AM and FM radio has been prepared by the Commission. It is intended that these new categories, while more detailed and extensive than those previously in use, will stimulate a broader range of high quality professional programming on both AM and FM and thus lead to a greater degree of variety and comprehensiveness in the programming provided by the Canadian broadcasting system.*

These new categories will be set out in the form of a schedule to the AM and FM regulations and will replace the present Schedule "A" to such regulations. They will also replace the requirement for programming in the Arts, Letters and Sciences categories in the present FM regulations. This proposed new schedule will be issued by the Commission soon . . . and after opportunity for discussion, will be embodied in the AM and FM regulations by way of amendment.

And so with just those few words, the CRTC ushered in a new age in both AM and FM radio. Then, as if the above wasn't quite enough, the Commission continued with quotes that indicated they would look much deeper into the other station policies that have an effect on programming, namely, such things as production, personnel, scheduling and audience research. Remember, the following quotes apply not only to FM but AM as well:

The Commission has for some time been aware, as have many members of the industry, that program categories, even if clarified

and broadened, will not of themselves ensure that broadcasters achieve high standards of programming. Programming, however varied and comprehensive, will not be of high standard unless it meets certain norms of professionalism in concept and execution In the course of evolving the present proposal, the Commission has become convinced that it must open up for discussion with broadcasters the whole area of programming standards in order to arrive at agreed criteria against which programming performance can be judged. Standards must be sought in the areas of programming management, production, personnel performance, service to the intended audience, programming and schedule development; in short, in all areas which, taken together, constitute the underlying frame work on which highly professional programming depends The Commission expects that this process will lead to the establishment of standards which will achieve broad acceptance and contribute to the attainment of a high level of professionalism in the broadcasting industry. The Commission will solicit the close co-operation of the industry in this task which it considers is a vital step in the further development of the Canadian broadcasting system This policy proposal places a heavy burden on present and future FM licences to provide new and different programming. To meet this challenge will require the achievement of high standards of quality and professionalism. This does not mean that AM licencees can now leave to FM quality and professionalism in programming. It means rather that the Commission envisages AM and FM playing clearly different roles but with the same degree of quality and professionalism. This is consistent with the provision of the Broadcasting Act which requires that the programming provided by each broadcaster should be of high standard. High standards must therefore be expected of all AM and FM broadcasters in carrying out their different roles in the Canadian broadcasting system.

In short, what the CRTC is proposing here is a dramatic restructuring of all radio in all the areas that touch on programming. The broadcasters are sure to see this as an invasion of their management powers, and they are correct in this. But Juneau has a knack for making the industry fall into line, and has made it clear that there will be much discussion before anything becomes law.

As the CRTC continues to implement the Broadcast Act objectives with its new *FM continued on page 20*

policies, it is taking an entirely new interest in many of the details of station operation heretofore ignored. Juneau has his mandate, and he will use it. A whole new regulatory structure will emerge to hound the radio stations, but it will all be for the purpose of strengthening the Canadian nation through the use of broadcasting, as the Broadcasting Act provides. And that's a hard purpose to oppose, if you're a Canadian.

So if broadcasters think that the 30% music rule was an imposition, they'd better get ready for a whole lot more of the same. The 18-page FM proposals actually contain a bombshell, one that will hit a lot harder than many people realize. It's a whole new ball game in Canadian radio the day of detailed scrutiny of programming is about to dawn. If you don't like the idea, speak now or forever hold your peace. The CRTC is waiting for your suggestions.

The Programmers

TRIBAL DRUM

New music director at CFAR Flin Flon is Dick Dexter.

New rock show policy at CHEX Peterborough involves a broader base of music than just the Top 30 chart songs. Consequently, future CHEX listings under "new on playlists" will be the station's "preview" product soon to be appearing on the chart. All listings will be "breakers" which are getting response from audience. The listing thus carries more weight than an "airplay deck". This week's breakers are: Wild About My Lovin'/Adrian Smith; Blue Suede Shoes/Johnny Rivers; Power To All Our Friends/Cliff Richard; Rock Star/Warpig; Run Along Baby/Pagliaro; Slip'n' Slide/Rufus.

Alberta has just launched an educational radio and TV corporation along lines very similar to OECA, the Ontario Educational Communications Authority. The board, though it is funded by Alberta and has its members appointed by the government, is considered independent of the provincial government (a CRTC requirement) because only a handful of the appointees are government employees.

New Music Director at CJLS Yarmouth: Chris Perry. PD is Ross Burchell.

CKMP Midland music director Tom Shields reports the following are breaking out fast on the country list: "If I Loved You"/Blue Diamonds; "Orange Blossom Special"/Charlie McCoy; and "Buy Me A Caddy Daddy"/Theresa Cleary. Frank Shunk does the 2-hour nightly country show while the balance of programming is MOR. Shunk also features one night a week of old 78's and the reaction so far has been tremendous. CKMP staffers noticed that the local club "The Rooster's Tail" was getting incredible crowds in every week to listen to old rock, even though the decor is old-barn-converted-to-a-bar. So to go along with the Midland nostalgia kick, CKMP introduced a Saturday show called "Hall of Fame" which features

old records along with stories and features on old stars. This is pulling the best response of any show on the station.

Stan Campbell of CJSS Cornwall reports that Osmonds Weekend at the station generated a large response. Station aired Footprint Productions' documentary "Osmonds: In Touch With Today" Wednesday evening at 7 PM and arranged with Footprint for a possible repeat if needed. As expected, lines were flooded with "crying wailing girls" who wanted a repeat. And so, jocks brought it back and promoted it with tags like "by popular request" etc. Aired at 1PM Saturday and was followed with an Osmond weekend. Selected LP cuts featured all weekend with giveaways. Bell Telephone advised the station that at each giveaway time, phone exchanges were temporarily knocked out. Many thanks to Polydor's Scoot Irwin and Allan Katz for their help, says Campbell.

Mel Corey of CHTM Thompson has left that station to do the CJME midmorning thing in Regina. Evening jock Rob Cowan moves into morning slot and MD title at CHTM.

Evening rock jock at CHEX Peterborough, Dave Fisher, has left. He's now in his hometown Winnipeg doing swing and production at CFRW.

CFRS in Simcoe hiring additional staff to implement the station changeover from a 250-watt daytimer to a 24-hour ten thousand watt. They have lured Stan Larke away from CKEY Toronto for

starters.

Anyone knowing the whereabouts of Chris Lane (Clifford Richard Kennedy) is asked to contact Dave Chadwick at The Programmers, (416) 425-0257. There is someone trying to get in touch with Chris.

CJDV in Drumheller has a new 9 PM to 1 AM rock jock. Pat O'Hara fills the vacancy left when Gordon Eno headed north to CKYL Peace River. O'Hara reminds record companies that CJDV was ripped off for a bunch of their best albums and requests duplicate copies of all current LP product.

Barry Hegland at CJOC Lethbridge reports strong requests from several Canadian songs lately. These five artists are the draws: Alabama, Flying Circus, Valdy, Edward Bear, and James Leroy.

Congrats to CJIC Sault Ste. Marie and CFCO Chatham for their recent Charlie radio awards from the central-Canada regional competition of the RTNDA. CJIC was cited for "best spot news coverage" for its handling of the labour-management contract talks involving steelworkers. CFCO's Charlie was for "specials" and was awarded for the series called "A Rap With Grover" which consisted of interviews with former drug addict.

Bart Dailley, PD of CKKR Rosetown is now jocking at CHOW Welland.

Saskatoon's CFQC tied in to the publicity on the high cost of meat with "Claim Your Steak" on the Wal 'n Den morning show.

ED'S OLD MAN HAS MADE A RECORD!

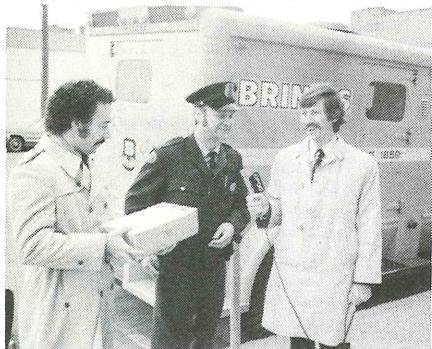
DILL PICKLER,
by Papa Bear

PRODUCED BY TERRY JACKS. IT'S GOT THAT SWINGIN' SPRING SOUND AND IT'S ONLY TWO MINUTES LONG

DISTRIBUTED BY CAPITOL RECORDS (CANADA) LTD

72701

Each hour listeners phoned in to give a reason why they should get two prime cut 1½" steaks. One person was selected and the morning duo, with the help of a



Brinks truck complete with guard, delivered the prize to the winner's home.



Abraham's Children with Ted Hayward, MD of CJ CJ, Woodstock N.B. "Thank You" is top three on CJ's chart.

The Programmers NEW ON CHARTS

PRINCIPAL MARKETS

Loggins & Messina blasted onto Canadian charts this week. "Thinking of You" hit CJME, CKRC, CKOC, CKXL and CFGO during the seven days, joining CKLW and CKLG who were the first to chart it.

Three records picked up the last couple of stations this week to give them 90% penetration on the big-city charts. They were Elton John, Steely Dan and Helen Reddy ... all confirmed as biggies.

Now showing up super strong is Gilbert O'Sullivan. His "Out of the Question" entered charts at CJME, CJCH, CFRW and CKLG this week, joining the previous charts from CKXL, CJBK, CKRC and CKLW. And Edgar Winter continues to grow; his moog instrumental was charted at CJCH (joining our previous chart group of CKRC, CKOC, CFRW, CKLG, CKLW, CFGO, CJME and CHUM).

Edward Bear have potent music in the form of "Close Your Eyes" Just charted at CKGM and CKXL to accompany the previous numbers at CFRW, CKLW, CJBK, CKLG, CKOM, CKRC, CKOC and CHUM. Meantime, Carly Simon continues to get charts (this week: CFGO and CFRW, with CKXL, CKLW and CKRC from previous weeks).

Guess Who continue to spread, this week being charted at CKRC and CJCH. Previous "Orly" charts at CKXL, CJBK, CHED and CHUM. Dr. John is getting charts very quickly; he nailed down CKLG and CKRC this week after CFGO was the first to chart his "Right Place" last week (also many playlist reports for Dr. John).

Three Canadian records with heavy airplay are now infiltrating their way into chart notches. The Bells were charted at CKOC and Radiomutuel (previous stations CHED and CKOM). Marty Butler's "Once Loved Woman, Once Loved Man" hit CJCH and CKGM this week to get its first reports of chart action. And April Wine was charted at CKGM (with CKXL from last week) and also went on one major playlist (CFRN).

CJME REGINA

(H. Hart Kirch)
My Love/Paul McCartney
Thinking of You/Loggins & Messina
Out of the Question/Gilbert O'Sullivan

RADIOMUTUEL QUEBEC

CJMS/CKRC/CJRP/CJRS/CJTR
Gudbuy T'Jane/Slade
He Was Me He Was You/Bells
You Are The Sunshine/Stevie Wonder
Drift Away/Dobie Gray
Pinball Wizard/New Seekers

CKRC WINNIPEG

(Doc Steen)
Hearts of Stone/Blue Ridge Rangers
Thinking of You/Loggins & Messina
Right Place Wrong Time/Dr. John
Orly/Guess Who

CKOC HAMILTON

(Nevin Grant)
Daniel/Elton John
Thinking of You/Loggins & Messina
He Was Me He Was You/Bells
Can't Always Get What You Want/Stones

CJBK LONDON

(Jerry Stevens)
Drift Away/Dobie Gray
Reeling In The Years/Steely Dan
Daniel/Elton John
Peaceful/Helen Reddy

CJCH HALIFAX

(Jim Keith)
Frankenstein/Edgar Winter
Out Of The Question/Gilbert O'Sullivan
Thank You/Abraham's Children
Everythings Been Changed/Fifth Dimension
Wild Flower/Skylark
Orly/Guess Who
Once Loved Woman/Marty Butler

CKGM MONTREAL

(Lee Murray)
Lady Run Lady Hide/April Wine
Reeling In The Years/Steely Dan
Once Loved Woman/Marty Butler
Close Your Eyes/Edward Bear

CKXL CALGARY

(Greg Haraldson)
Close Your Eyes/Edward Bear
Thinking of You/Loggins & Messina
CKLG VANCOUVER
(Roy Hennessy)
Out of The Question/Gilbert O'Sullivan
I'm A Stranger Here/5 Man Electrical Band
Daisy A Day/Jud Strunk
Right Place Wrong Time/Dr John

CFG0 OTTAWA

(Ric Allen)
Thinking Of You/Loggins & Messina
Pillow Talk/Sylvia
No More Mr. Nice Guy/Alice Cooper
Right Thing To Do/Carly Simon

CFRW WINNIPEG

(Gary Christian)
Cisco Kid/War
Out Of The Question/Gilbert O'Sullivan
Right Thing To Do/Carly Simon

CKLW WINDSOR

(Alden Diehl)
Will It Go Round Circles/Billy Preston
Give It To Me/J. Geils Band
Playground In My Mind/Clint Holmes
Fencewalk/Mandrill

BREAKOUT MARKETS

CKLC KINGSTON

(Gary Parr)
Hearts Of Stone/Blue Ridge Rangers
Daisy A Day/Jud Strunk
My Love/Paul McCartney
No More Mr. Nice Guy/Alice Cooper
Isn't It About Time/Stephen Stills

CKWS KINGSTON

Little Willy/Sweet
Cisco Kid/War
Reeling In The Years/Steely Dan
It Sure Took A Long Time/Lobo
No More Mr. Nice Guy/Alice Cooper
Song of Love/Alabama
Drinkin' Wine/Jerry Lee Lewis

VOCM ST. JOHN'S

(Peter Tuff)
Frankenstein/Edgar Winter
Blue Suede Shoes/Johnny Rivers

CHOW WELLAND

(Norman B)
Stuck In The Middle/Stealers Wheel
You Don't Know What/Susan Jacks
Reeling In The Years/Steely Dan
Drift Away/Dobie Gray
No More Mr. Nice Guy/Alice Cooper
Thank You/Abraham's Children

CHEX PETERBOROUGH

(Ron Smith)
Lady Loves Me/Moran
Can't Depend On Love/Lightfoot
Wildflower/Skylark
Reeling In The Years/Steely Dan
Lady Run Lady Hide/April Wine

The Programmers COUNTRY ADDITIONS

CKRM REGINA

(Doug Birkmaier)
If You Can Live With It/Bill Anderson
Happy To Be Unhappy/Gary Buck
Nobody Wins/Brenda Lee
Big River/Ted Wesley

Big Gray Walls/Jimmy Arthur Orde

Dirty Old Man/George Hamilton IV

It's Worth Believing/Gord Lightfoot

Something About You I Love/John Paycheck

Come On And Love Me/Blue Diamonds

Hold Me/Slim Whitman

Don't Hold Your Breath/Bud Roberts

CJOB-FM WINNIPEG

Bring It On Home/Joe Stampley
Kids Say The Darndest Things/Tammy Wynett

COUNTRY continued on page 22

COUNTRY continued from page 21

Say When/Diana Trask

You Always Come Back/Jimmy Rodriguez
 We Found It/Wagoner & Parton
 Let's Build A World/Jones & Wynette
 Too Much Monkey Business/Freddy Weller
 Rain Makin' Baby of Mine/Roy Drusky
 Just Thank Me/David Rogers

CFGM TORONTO
 (David Johnson)

Give A Little/Barbara Mandrell
 Chained/Jimmy Russell
 Honky Tonk Wine/Wayne Kemp
 Sound of Goodbye/Jerry Wallace
 Too Much Monkey Business/Freddy Weller
 You've Got Me/Connie Smith
 Big River/Ted Wesley
 Daisy A Day/Jud Strunk
 But Tomorrow There Another Day/Hank Smit

CKBB BARRIE

CKCB COLLINGWOOD
 (Jack Jacob)

Baby's Gone/Conway Twitty
 Walking Piece of Heaven/Marty Robbins
 Good Old Days/Buck Owens
 Working On A Feeling/Tommy Cash
 Crying Over You/Dickey Lee
 Girl Like You/Tompall & Glaser Bros.
 Follow Me/June Carter Cash
 Love Is So Elusive/Connie Eaton
 Oh California/Bernie Early
 Been Through This Before/R.H. Smith
 Angel of My Dreams/Diane Merritt
 It's Worth Believin'/Gord Lightfoot

CKPC BRANTFORD
 (Vic Folliott)

Take Time To Love Her/Nat Stuckey
 Failed Again/Wayne Mack
 Reach Out Your Hand/Sonny James
 Fool/Elvis Presley
 New York Callin' Miami/Kent Fox
 Shake 'Em Up & Let 'Em Roll/Bruce Nelson
 Oh California/Bernie Early
 Don't Let The Good Life Pass You By/G. Tapp
 The Locket/Honey West

CKOM SASKATOON
 (Wally Cameron)

Dirty Old Man/George Hamilton IV
 Rodeo Cowboy/Lynn Anderson
 Just A Friend/Roy Acuff
 Baby's Gone/Conway Twitty
 Drinkin' Wine/Jerry Lee Lewis
 How A Coward Tells An Angel/Glen Barber
 Redemption City/Mike Graham
 Cheating Game/Susan Raye
 Ain't It Amazing Gracie/Buck Owens

CFOX MONTREAL

Good News/Jody Miller
 Say When/Diana Trask
 You've Got Me/Connie Smith
 Give A Little/Barbara Mandrell
 Bring It On Home/Joe Stampley
 For Elizabeth Anne/Vance Rockwell

CHEX PETERBOROUGH
 (Sean Eyre)

If You Can Live With It/Bill Anderson
 Danny's Song/Anne Murray
 After You/Hank Williams Jr.
 What My Woman Can't Do/George Jones
 Farmer's Song/Murray McLauchlan

CFAC CALGARY
 (Larry Kunkel)

Ride Me Down Easy/Bobby Bare
 Cinderella Girl/Harry Rusk
 Song for Everyone/Ray Griff
 Between Me & Blue/Ferlin Husky
 I Miss You Most/Sammi Smith
 Follow Me/June Carter Cash
 Happy Wedding Day/Merv Smith

CFFM FM KAMLOOPS

(Barry Bergh)
 Love's Necessary Things/Alan Capson
 Thanks For Loving Me/Pat Roberts

Too Much Monkey Business/Freddy Weller
 Orange Blossom Special/Charlie McCoy

CKRD-FM RED DEER

(Wally Hild)
 We Found It/Wagoner & Parton
 Workin' On A Feeling/Tommy Cash
 My Daddy Plays Guitar/Linda Plowman
 Big Gray Walls/Jimmy Arthur Orge
 When Love Has Gone Away/Jeannie C Riley

CJGX YORKTON

(Ron Waddell)
 National Pastime/Gary Buck
 Waitress, Waitress/The Carlton Showband
 For Elizabeth Anne/Vance Rockwell
 New York Callin' Miami/Kent Fox
 The Locket/Honey West
 Angel of My Dreams/Diane Merritt

CJCI WOODSTOCK

(Charlie Russell)
 Roses & Candy/Lynn Jones
 Ravishing Ruby/Tom T. Hall
 New York Callin' Miami/Kent Fox
 Ain't It Good(f/s)/Barbara Mandrell
 For Elizabeth Anne/Vance Rockwell

CJIB VERNON

(Frank Martina)
 Good News/Jody Miller
 You've Got Me/Connie Smith
 Go With Me/Gibson & Thompson

The Programmers **NEW ON
PLAYLISTS**

PRINCIPAL MARKETS

Clint Holmes proved to be the big airplay record this week as "Playground In My Mind" went onto CKXL, CJME and CFGO, joining previous airplay at CFRN, CKLW and CKCK. Clint is already charted at CHUM, CKOC and CKLG.

Flying Circus grabbed another three stations this week (CKLG, CFRW and CFCF). Their "Old Enough" had airplay reports last week from CJBK and CJME and has been given berths on the charts of CHUM and CKOC. Meantime Abraham's Children got the nod at CKOC and CKCK this week (previous airplay was CFRN, CJBK, CFGO, CKLW, CKY, CFCF and CKLG with a charting at CJCH).

"I'm Gonna Love You Just A Little More Baby" by Barry White was added at CFRN this week to accompany previous airtime at CFCF, CKXL, CKLW and CFGO. Ronnie Dyson's "One Man Band" got its first action so far from the majors over the week (airplay at CKXL and CKCK).

Lobo looks good so far; this week he hit CJBK and CFCF airwaves. Previous airplay for "It Sure Took A Long Time" was at CKCK and CFRN and the deck is charted at CFGO and CKOC. "Pillow Talk" by Sylvia was added at CKGM and CJME, which join spearhead Sylvia stations CFGO, CKLW and CFCF.

Jud Strunk was playlisted at CJBK this week, joining previous stations CKXL, CKCK, CJME, CKY and CFRN. His "Daisy A Day" is spreading nicely into charts as well, and his numbers from CKLG, CKLW, CFGO and CKRC. G.A.S. Records has resurfaced John Bennett's "Lifeline" to stations and seems to be

getting early acceptance (CJME and CFGO this week).

Bob McBride is getting a lot of airplay on "Butterfly Days". Added to CJBK and CFRN this week, which join last week's cumulative of CJME, CKY, CKOM, CFRW, CKGM, CFCF and CHLO.

CJBK LONDON

(Jerry Stevens)
 Thinking of You/Loggins & Messina
 Sure Took A Long Time/Lobo
 Daisy A Day/Jud Strunk
 Butterfly Days/Bob McBride

CJCH HALIFAX

(Jim Keith)
 The Right Thing To Do/Carly Simon
 Reelin' In The Years/Steely Dan
 Peaceful/Helen Reddy

CKXL CALGARY

(Greg Haraldson)
 Playground in My Mind/Clint Holmes
 One Man Band/Ronnie Dyson

CKGM MONTREAL

(Lee Murray)
 Pillow Talk/Sylvia

CKLG VANCOUVER

(Roy Hennessy)
 Song of Love/Alabama
 Old Enough/Flying Circus

CKOC HAMILTON

(Nevin Grant)
 Thank You/Abraham's Children
 One of A Kind Love Affair/Spinners

CKCK REGINA

(Ken Sebastian Singer)
 Daniel/Elton John
 Funky Worm/Ohio Players
 Hallelujah Day/Jackson Five
 Reelin' In The Years/Steely Dan
 Masterpiece/Temptations
 Feel Like Being Happy/Everyday People
 Thank You/Abraham's Children
 One Man Band/Ronnie Dyson
 And I Love Her/Perry Como
 My Love/Paul McCartney
 Frankenstein/Edgar Winter

CFRN EDMONTON

(Bob Wilson)
 Steamroller Blues/Elvis Presley
 Butterfly Days/Bob McBride
 Hello Stranger/Fire & Rain
 Love Vibrations/Marty Butler
 I'm Gonna Love You/Barry White
 Lady Run Lady Hide/April Wine

CFRW WINNIPEG

(Gary Christian)
 My Love/Paul McCartney
 Hocus Pocus/Focus
 Daniel/Elton John
 Can't Always Get What You Want/Stones
 Old Enough/Flying Circus

CKLW WINDSOR

(Alden Diehl)
 Right Place Wrong Time/Dr. John
 My Love/Paul McCartney
 What About Me/Anne Murray
 Touch of Magic/James Leroy

CJME REGINA

(H. Hart Kirch)
 Pillow Talk/Sylvia
 Playground In My Mind/Clint Holmes
 Lifeline/John Bennett

CHLO ST. THOMAS/LONDON

(Rick Janssen)
 Run Along Baby/Pagliaro
 My Love/Paul McCartney
 Tonight/Move
 Peaceful/Helen Reddy
 First Cut(f/s)/Keith Hampshire(LP)
 Sitting In The Park/Keith Hampshire (LP)

CFCF MONTREAL
(Mike Godin)
Old Enough/Flying Circus
All I Really Need/Rose
Natural High/Bloodstone
L.A. Freeway/Jerry Jeff Walker
Let's Pretend/Raspberries
Sure Took A Long Time/Lobo

CFGQ OTTAWA
(Ric Allen)
My Love/Paul McCartney
I'm Doin' Fine Now/New York City
Playground In My Mind/Clint Holmes

The Programmers FM ADDITIONS

CHUM-FM TORONTO
(Benji Karch)
Full Circle/Byrds
Woman From Tokyo/Deep Purple
Smoke On The Water/Deep Purple
Man of the World/Robin Trower
Love Music/Lloyd Price
L.A. Freeway/Jerry Jeff Walker
LPs
Diamond Girl/Seals & Crofts
Last of Brooklyn Cowboys/Arlo Guthrie
Desperado/Eagles
Great Western Gramaphone/Sweet Thursday
Andy Pratt
First Base/Babe Ruth
Cold Hands Warm Heart/Bob Ruzicka
Flo & Eddie
Drippin' Wet, Live/Wet Willie
CKLG-FM VANCOUVER
(Simon Ginsberg)
Leaving You Free/Claire Lawrence
Andy Pratt
The New Age/Canned Heat
Penguin/Fleetwood Mac
Beck Bogert Appice
Six Wives Henry VIII/Rick Wakeman
Made In Japan/Deep Purple
45s
One Woman/Heads Hands & Feet
California Saga/Beach Boys
Diamond Girl/Seals & Crofts
Full Circle/Byrds
Ridin' Thump/It's A Beautiful Day
I'm Gonna Love You/Barry White
Mister Mister/T. Rex

BREAKOUT MARKETS

Nine records are getting playlists from both the majors and the breakout stations this week. Hot in both areas are the newies from: Abraham's Children, Lobo, Paul McCartney, Clint Holmes, Elvis (both sides), Steely Dan, Edgar Winter, The Guess Who and April Wine. With both majors and breakouts jumping on, these nine seem pointed toward good sales. Fourteen other records this week have good penetration into the smaller markets but are not on the majors to any great degree. These records to watch are: "Morning After" /Maureen McGovern; "All I Really Need" /Rose; "Down By Maple River" /Tapestry; "Hocus Pocus" /Focus; plus the newies from Greg Mittler, Tommy Roe, Perry Como, America, Hot Butter, David George, (both sides), Jimi Croce, Lighthouse, Moe Koffman, and the Doobie Brothers. Time will tell which of these are strong enough to spread to larger fame.

CJIC SAULT STE. MARIE
(Art Osborne/Lou Turco)

Let Me Down Easy/Cornelius Bros.
Morning After/Maureen McGovern
Farmer's Song/Murray McLauchlan
Hey Miss Maybe/Greg Mittler
Working Class Hero/Tommy Roe
Safari/The Mighty
And I Love You So/Perry Como
Cosmic Sea/Mystic Moods
CJOK FT. McMURRAY
(Stu Morton)
I Don't Believe/Joey Gregrash
Rosanna/Dennis Yost
Pass Me By/Johnny Rodriguez
Wide Open Country/Ricky Yorke
Tryin' Times/Dr. Music
Only In Your Heart/America
It Sure Took A Long Long Time/Lobo
Percolator/Hot Butter
Chicago/Hank Snow
CJCI WOODSTOCK
(Ted Hayward)
Underneath Twilight Canopy/David George
Fool/Elvis Presley
Working Class Hero/Tommy Roe
Bondi Junction/Peter Foldy
Oh La De Dah/Staple Singers
CKWS KINGSTON
(Gary Shannon)
Bad Bad Leroy Brown/Jim Croce
Window Of Your Life/Green & Stagg
My Love/Paul McCartney
CHEC LETHBRIDGE
(John Oliver)
A Long Way To Go/Skylark
Playground In My Mind/Clint Holmes
Hello Mr. Record Man/Valdy
My Love/Paul McCartney
All I Really Need/Rose
CFAR FLIN FLON
(Dick Dexter)
Reeling In The Years/Steely Dan
Fool/Elvis Presley
Broken Guitar Blues/Lighthouse
Thank You/Abraham's Children
Daniel/Elton John
Walk On The Wildside/Lou Reed
Bit of Both/David George (f/s)
CKDM DAUPHIN
(Warren Henderson)
Daniel/Elton John
Orly/Guess Who
The Right Thing To Do/Carly Simon
Blue Suede Shoes/Jimmy Rivers
Reeling In The Years/Steely Dan
Frankenstein/Edgar Winter
CJGX YORKTON
(Ron Waddell)
Everything's Bringing Me Down/Tapestry
Hey Miss Maybe/Greg Mittler
If You Gotta Break/Albert Hammond
If We Try/Don McLean
CJOC LETHBRIDGE
(Barry Hegland)
Bad Bad Leroy Brown/Jim Croce
Long Train Running/Doobie Bros.
Fence Walk/Mandrill
My Love/Wings
CKRD RED DEER
(Doug Fix)
Cisco Kid/War
You Are The Sunshine/Steve Wonder
First Cut/Keith Hampshire
CHTM THOMPSON
(Rob Cowan)
Thinking of You/Loggins & Messina
Broken Guitar Blues/Lighthouse
Daniel/Elton John
Swingin' Shepherd Blues/Moe Koffman
VOCM ST. JOHN'S
(Peter Tuff)
Once Loved Woman/Marty Butler

Playground In My Mind/Clint Holmes
And I Love You So/Perry Como
My Love/Paul McCartney
Teddy Bear Song/Barbara Fairchild
Only In Your Heart/America
Down By Maple River/Tapestry
Reeling In The Years/Steely Dan

CKCM/CKGA NEWFOUNDLAND
(Larry Steacy)
Working Class Hero/Tommy Roe
Right Thing To Do/Carly Simon
Down By Maple River/Tapestry
Drift Away/Dobie Gray

CJDV DRUMHELLER
(Pat O'Hara)
Lady Run Lady Hide/April Wine
Orly/Guess Who
Cisco Kid/War
Thank You/Abraham's Children
Hocus Pocus/Focus

The Programmers BREAKING & STIFFING

Moving up at CFGO Ottawa: Focus from 20 to 13; Stealers Wheel from 14 to 10; Jud Strunk from 12 to 8; Five Man Electrical Band from 8 to 6; Keith Hampshire from 5 to 3; Dawn number 1 for fourth week.

CFRW's hottest Winnipeg breakout: "Frankenstein" moved from 28 to 14.

Jumpers at CKOC: Five Man Electrical Band from 11 to 6; Skylark from 14 to 11; Lou Reed from 25 to 13. Top five: Dawn, Stealers Wheel, Donny Osmond, Vicki Lawrence and War.

Breaking big at CJBK London: Stealers Wheel from 17 to 9; Johnny Nash from 15 to 7; Stevie Wonder from 23 to 17; Gilbert O'Sullivan from 27 to 19; Steely Dan will be a monster in London if the huge phone requests keep up the pace they did after the first few CJBK airplays.



HELP

Alberta station is interested in receiving airchecks from young announcers with six months to two years experience. Send tape and resume to program director Patrick David Nichol, CFGP Radio, Grande Prairie, Alberta.

British Columbia station needs a country jock who is good in production. Tape

HELP continued on page 24

A CHANGE FOR THE BETTER

Join an expanding organization. Opportunity at all levels. All interviews strictly confidential. See Sam himself at Sam the Record Man, 347 Yonge Street, Toronto, Ontario.

HELP continued from page 23
and resume to Brian Arnold, CHQB, 7050
Alberni St., Powell River, B.C.

Required: continuity chief with at least
four years experience who is willing to
relocate in Saint John, N.B. Send copy
samples, your resume and photo to: J. Jay
Jeffrie, CHSJ Radio, 335 Union St.,
Saint John.

Swing shift announcer required. Tape
and resume to Bill Catalino, CKSO, Box
400, Sudbury, Ont. No phone calls.

The Programmers COUNTRY ADDITIONS

CKFM TORONTO
(Dan Chevrette)
Hurt/Bobby Vinton
Wildflower/Skylark
Beautiful City/Godspell Sndtrk.
My Love/Paul McCartney
Hello Stranger/Fire & Rain
Underneath the Canopy/David George
Learn to Love/Werner Mueller Ork (LP)
Art of Guitars/London Festival Ork (LP)

CKEY TORONTO
(Gene Kirby)
Face In The Wind/Ray Coniff
I'm Leaving You/Humperdinck (f/s)
Show & Tell/Johnny Mathis
Percolator/Hot Butter
Won't last a Day/Paul Williams (f/s)
Well Hello/Yellowstone & Voice

LPs
Last Tango/Arthur Williams
Feelin'/Steve & Eddie
Lincolnshire Poacher/Peter Appleyard
While We're Still Young/Wayne Newton

CHEX PETERBOROUGH
(Ron Smith)
And I Love Here So/Perry Como
I'm Doin Fine Now/New York City
Big Bad Leroy Brown/Jim Croce

CHML HAMILTON
(George Patton)
Hello Los Angeles/Steve Lawrence
Letter to Lucille/Tom Jones
Penny for Your Thoughts/Dick Jensen
Run to Her/Beverly Bremers
Power to all our Friends/Cliff Richard
Beautiful City/Godspell
I'll Be A Rover/Donna Ramsay

CKLW-FM WINDOSR
(Ron Foster)
Love Music/Sergio Mendes & Brazil 77
Hymn/James Taylor
Never Never Never/Shirley Bassey
Let Me Down Easy/Cornelius Bros.
Beautiful City/Godspell Sndtrk.
Pinball Wizard/New Seekers (LP)

CHEC-FM LETHBRIDGE
(John Oliver)
Playground In My Mind/Clint Holmes
Rabindra/Danks (LP)

CKPC BRANTFORD
(V. Folliott/A. Anderson)
Down by Maple River/Tapestry
Butterfly Days/Bob McBride
Apalachicola/Keath Barrie
Hey Miss Maybe/Greg Mittler
Abraham's Children/Thank You
For Elizabeth Anne/Vance Rockwell
Percolator/Hot Butter
Pinball Wizard/See Me, Feel Me/New Seekers
Everything's Been Changed/Fifth Dimension
Thinking About You/Loggins & Messina

Cherry Cherry/Neil Diamond

CKBB BARRIE
(Ken Trew)
If We Try/Don McLean
Daisy A Day/Jud Strunk
Percolator/Hot Butter
It Sure Took A Long Time/Lobo
CFQC SASKATOON
(Jason Schoonover)
Never Never Never/Shirley Bassey
Rain Song/Roger Williams
Blue Suede Shoes/Johnny Rivers
Sad Lisa/Sound 80
Underneath Twilight Canopy/David George
What About Me/Anne Murray (LP)

CKRD RED DEER
(Doug Fix)
Well Hello/Yellowstone & Voice
Hello Stranger/Fire Train
I Knew Jesus/Glen Campbell
Swingin' Shepherd Blues/Moe Koffman

The Programmers CAMPUS ADDITIONS

RADIO YORK/TORONTO
(Claude Vickery)
No Runious Feud/Incredible String Band
On The People's Side/Horn
Penguin/Fleetwood Mac
For Real/Ruben & The Jets
Today/It's A Beautiful Day
Mother's Pride/Fanny
Leaving You Free/Claire Lawrence
Second/Roger Kenton
Tufano & Giammerese
Desperado/Eagles
Evolution/Malo

RADIO SHERIDAN
(Bob Ansell)
LPs
Flo & Eddie
Bareback Rider/Mason Profitt
Penguin/Fleetwood Mac
Willie & the Lap Dog/Gallager & Lyle
Desperado/Eagles
Book of Numbers/Sonny Terry/B. McGee
Second Crusade/Crusaders
Tufano & Giammerese
Evolution/Malo
Whatever's For Us/Joan Armatrading
House of the Holy/Led Zeppelin
Ooh La La/Faces

CRFM RYERSON/TORONTO
(Grant Kersy)
Steamroller Blues/Elvis Presley
Broken Guitar Blues/Lighthouse
Orly/Guess Who
Lady Blue/Foot In Coldwater
Sure Took A Long Time/Lobo

LPs
Bloodshot/J. Geils Band
Down by Maple River/Tapestry
Tufano & Giammerese
Tricky/D. Troiano
Houses of the Holy/Led Zeppelin
First Cut/Keith Hampshire

DAL RADIO/HALIFAX
(Harvey MacKinnon)
A Few Dollars More (f/s)/Babe Ruth
Make Peace With Jesus/Gypsy
Kiwi Stumble Music/Moses Jones
LPs
Lord of the Rings/Bo Hansson
The Prophet/Johnny Hammond
Beatles 62-66
Beatles 67-70
Hi Ho Silver/Lazarus Pickett
Cold Hands, Warm Heart/Bob Ruzicka
Schony/Jim Schoenfield

Now/Drifters

1st Album/Chelsea Wind
Spiderman/Spiderman
Freaking Out At Court
Wonder Where I'm Bound/Dion
Sings The Blues/Conway Twitty
Hiya Maya/Rick Jones

CFRC QUEEN'S/KINGSTON
(Ted Kennedy)
Itchycoo Park/Small Faces
Ballad of El Goodo/Big Star
Vicious/Lou Reed
Thank You/Abraham's Children
Super Dad/Bill King
No More Mr. Nice Guy/Alice Cooper
First Cut/Keith Hampshire

LPs
Tret Fure/Tret Fure
England/Amazing Blondell
A Wizard, A True Star/Todd Rundgren
Inside II/Paul Horn
Number 1 Record/Big Sky

CHNR-N.A.I.T./EDMONTON
(Stuart Bayens)
Little Willy/Sweet
Reeling In The Years/Steely Dan
Daniel/Elton John
Broken Guitar Blues/Lighthouse
Whiskey In The Jar/Thin Lizzy
Let Your Yeah Be Yeah/Brownsville Stn.
Swinging Shepherd Blues/Moe Koffman

CITY-TV SHOWING FOR ANNE BRIDGEFORTH

Quality's promo push on the recent Ann Bridgeforth single, "Lost A Love (Need A Friend)" was given an added boost (in Toronto) with her appearance on Larry



Green's "Music City" (April 21). The show, which sets a precedent with Miss Bridgeforth being the show's first featured performer, will also be televised Easter Sunday (April 22).

Quality's national promotion manager, Bob Morten, who is personally looking after the promotion of Miss Bridgeforth's single, is currently mapping out a national promotion campaign to get the deck off the ground.

GO FIRST CLASS

CRTC releases proposals for an FM policy

With much talk of "high standards", "a clear new role" and "programs unlike those on AM radio", the CRTC has started Canadian FM broadcasting on a new direction unique in North America.

BY DAVE CHADWICK

The Canadian Radio-Television Commission, after a delay of over a year, released on Thursday April 19 a document entitled "A proposal for an FM radio policy in the private sector." It is a sweeping, high-principled document that sets out "a clear, new role" for FM stations and dashes hopes expressed in the broadcast business that FM would be considered "just radio" on an equal basis with AM.

In a style not usually seen in CRTC-written material, the Commission involved itself with concepts and principles in the document, as opposed to quotas and prohibitions. This resulted in a lengthy, wordy, 18-page release that attempts to set out ideals for attaining "high standards" on FM radio. Virtually no area of operation is left untouched in the wide-ranging statements that will see programming of FM radio come under detailed scrutiny such as never before.

The CRTC proposals are meant to stimulate discussion over the summer, which will culminate in a public hearing in the fall. Following this, the final draft of the policy will become part of broadcasting law and all FM stations are to implement it immediately afterwards. The CRTC said it hoped all interested parties would participate in the "development of a policy which will ensure that a significant new dimension is added to the quality and variety of the Canadian broadcasting system."

FM: A DIFFERENT KIND OF RADIO TO AM

Canadian FM radio will become a new type of super-radio, aiming creative, highly-

informative and in-depth programming at select, minority audiences under the CRTC's FM proposals. This contrasts with what the Commission calls the mass-audience role of AM radio.

The distinction between AM and FM is the major point made in the FM proposals. It is clear that the CRTC sees its mandate under the Broadcast Act as providing for new and different programming so that FM will develop as an alternative to AM radio.

The Commission is convinced that there is a clear need for a new radio service to satisfy those who do not find presently available radio programming attractive or appealing . . . Clearly, the FM band is not being put to the best use if the programming provided on it is virtually identical to that provided on AM . . . A clear, new role must be established for FM radio . . . Whether it be public or private television, or public or private AM or FM radio, or local origination on cable television systems, the fundamental problem remains the same: how does each kind of broadcasting suitably and distinctively contribute to the fulfillment of the Broadcasting Act's objective of providing diverse programming using predominantly Canadian resources? . . . Radio which basically reacts to and reinforces our immediate tastes and needs (AM radio) should be supplemented by radio which actively expands the horizons of our knowledge and extends our interest and appreciation of new forms of entertainment, information and knowledge . . . While AM refines its ability to keep us in touch with matters of immediate interest and relevance and to provide us with the good com-

pany of day-to-day conversation and comfortable music, FM must try to predict our tastes, deepen our interests, activate our imaginations, and develop our knowledge and appreciation of our spoken and musical heritage.

TIMETABLE OF DATES IN FM REGULATIONS

- 1945: FCC and BBG assign 88-108 mHz frequencies for FM broadcasting.
- BBG introduces requirement for 20% of FM programming to be in category of Arts, Letters and Science and licences the first of Canada's FM stations.
- 1965: The Fowler Commission on Broadcasting comments that FM is not developing as an alternative to AM, but is becoming identical to it. The report expresses dismay that the "general understanding" that stated that FM should be an alternative to AM was not being lived up to, given the present structure of the BBG. Meantime, through the 1960's, the BBG continues to licence FM stations.
- 1968: Creation of the CRTC with Pierre Juneau as chairman.
- 1969: CRTC turns down a number of applications for new FM stations, stating in their decisions that applicants had not "undertaken to provide significantly new or different programming opportunities."
- 1969: CRTC holds hearings on FM radio. Many broadcasters spoke on the "un-FM continued on page 26

realized potential of FM" given its special technical advantages (stereo, clarity, and longer range than AM). The CRTC promises that its proposals for FM will be released the following year.

1973: April 19: FM proposals released by CRTC.

August 27: deadline for comments to be received by CRTC Secretary.

September 11: start of public hearings on proposals for FM.

late '73 or early '74: FM regulations become part of Canadian law.

FM ISN'T A SIDELINE OR UNATTENDED JUKEBOX

The FM proposals show a little CRTC muscle toward stations that are now licensed to owners who also own AM stations. The CRTC indicated that it would lift licences from stations who put AM formats onto FM or who run automated background music on FM.

The blast against automation was so vehement that it looks as if this money-saving practice will vanish completely from Canadian radio. The CRTC indicated that FM licencees should not be looking to cut programming staff by automation, but rather should expand the staff to do more creative programming.

Nor is the programming on FM with background music and little else, however desirable economically, a responsible use of this valuable frequency spectrum. A clear, new role must be established for FM radio . . .

In implementing these proposals, the Commission will insist that broadcasters holding AM and FM licences in the same locality develop distinct FM programming in accordance with these proposals. Where such broadcasters demonstrate an unwillingness or inability to do so, the Commission will consider other licensing arrangements in the locality. The Commission reiterates that it will no longer tolerate AM broadcasters using their FM stations for AM-style programming, or as a sideline source of revenue or as an unattended juke box providing wall-to-wall music.

LPRT'S AND CBC EXEMPTED FROM POLICY

There are two groups of stations exempted from the proposed FM policy. Low power relay transmitters which repeat AM stations will not have to conform with the policy. They will not be considered as broadcasting licences that fall within the FM policy's jurisdiction, but basically as just an AM-style station that has been moved onto FM because of frequency saturation.

The other group exempted are the FM stations of the Canadian Broadcasting Corporation. Policy for these outlets will be decided by CRTC-CBC discussions which will lead to a separate policy for the public network that would cover both its AM and FM services.

SELECTIVE LISTENER: GIVE HIM PROGRAMS

The CRTC's FM proposals suggest that FM stations should appeal to listeners by way of

programs with identifiable themes instead of by a "rolling format" as might be found on AM radio. The proposals point to a desire for choice and selectivity in FM programming, with programs that would explore definite areas instead of being generalized in an AM manner.

The reason given for this approach is that a structured type program can widen the listener's mind, surprising and entertaining him, while AM's "rolling formats" are just "good company".

FM schedules should be planned to encourage choice and selective tuning throughout the day. They should attract new listeners by the use of diverse and imaginative programming in successive time blocks . . . Schedules should provide functional surprises, forcible widenings of the mind, by successions of programming from entirely different areas of mental life. FM schedules can achieve these goals, and, in the process distinguish themselves from AM formats, by increasing the proportion of time blocks devoted to programs which have identifiable themes and which explore distinctive concepts.

However, the CRTC directed that in developing "programs" instead of "formats", FM stations should not go outside the country for material (except for some music).

The Commission will vigorously discourage the purchase of "off the shelf" foreign produced programs or programming inserts as a means of fulfilling the policy requirement for the reintroduction on FM of a proportion of programs with identifiable themes.

NEED FOR PROGRAMS CREATES NEW FIRMS

The proposed CRTC FM policy notes that the new thrust to structured programs with identifiable themes on FM radio might run into limitations. Certain of the smaller stations might find it hard to create these new program blocks, so the CRTC intends to encourage the development of production companies specializing in such material.

Planned and carefully executed programs, at predetermined and well-promoted times in stable FM schedules, can both encourage concentrated listening over longer periods of time and play a role in developing a new level of professional skill in production and performance. Although there are and will remain limitations in the capacity of individual stations to produce programs of this nature, there do exist across Canada resources of talent and technical capacity which are greatly under-utilized. The Commission expects, and will encourage, the growth of both independent and station-based program production centres whose products will be able to develop substantial markets.

MUSIC ON FM: INTO RARELY-HEARD TYPES

The CRTC proposals point toward music being a very big part of FM, but with lesser-known types getting precedence. This is in line with plans to leave AM "hit" music to that medium, while FM gets involved in other forms of music. Contrary to many opinions, this doesn't mean FM will go all-classical. Suitable formats could also include

progressive rock, jazz, blues, or even a serious history of 1950's rock 'n' roll, depending on whether or not these were already available on another station in the area. And in all music programming, variety should be sought after by the person who is programming.

Music programming should play an important role on FM and should particularly be designed to inform listeners about lesser-known musical works and rarer forms of musical expression. Portions of the day which are devoted to longer blocks of recorded music should extend the range of the music played in order to reflect more adequately the tremendous variety available in the consumer record market.

FM ANNOUNCERS SHOULD KNOW THEIR MUSIC

The FM proposals point up a CRTC desire to have FM music announcers impart a little information to listeners instead of just giving the title and artist of the selections. The announcers should explain the music they play instead of just throwing it on the air as anyone could do.

The Commission will expect on-air personnel dealing with music programming to demonstrate a high level of professional knowledge with regard to the subject matter of music . . . Hosting a music program is an exacting profession that demands competence and developed personal taste and knowledge. The Commission is persuaded that such professionalism exists and it is determined to encourage it to flourish.

CANADIAN MUSIC: NO QUOTAS IMPOSED

In what most broadcasters found to be surprising, the CRTC proposed that there should be no hard and fast quota for Canadian music on FM radio, though it said that the 30% rule on AM had significantly enlarged public acceptance of Canadian artists. Because of the varying types of music the CRTC hopes to hear on FM, no one guideline was established. For example, there are very very few Canadian recordings in the classical, jazz or blues fields (compared to rock) and to impose a CanCon quota would restrict the variety of FM music the CRTC wants.

In the past, some broadcasters have urged the Commission to permit them to determine self-imposed levels of content in recorded music. Accordingly, the Commission will not impose, for an interim period, requirements in this regard. Rather, it will invite suggestions from all FM broadcasters as to appropriate levels that should be achieved. Regulation may remain unnecessary if broadcasters concert their views and efforts to achieve effective and creative ways of involving Canadian talent in their music programming.

With regard to Canadian music, the CRTC will give special preference to stations airing "extended musical works". This category could encompass anything from a classical music suite, through a Canadian rock opera, to a folk-music travelogue-history of Canada touching on the various traditional musical idioms.

The Commission is aware that the full

exploitation of FM sound characteristics is achieved particularly in the performance of extended musical works and wishes to encourage the broadcast on FM of both traditional and contemporary works of this nature. The Commission will give the highest consideration and encouragement to the broadcast of extended works written, performed and produced by Canadians in Canada.

SIMULCASTING FROM AM FORBIDDEN ON FM

The new proposals by the CRTC on simulcasting would give Canada a much tougher law than in the States, where simulcasting is legal under certain conditions. In that country, simulcasting is okay except in cities of 100,000 or over, where it must be kept under 50% duplication.

Says the CRTC: *Holders of AM and FM licences will be required to reduce simulcasting in their schedules by one half, immediately after publication of the Commission's final policy document and to eliminate it entirely from their schedules within a period of six months. Under unusual circumstances, when the provision of essential or emergency public service programming is required, this rule could be relaxed.*

BRING SPOKEN WORD PROGRAMS BACK TO FM

The FM proposals contain a note of CRTC opinion that spoken word programs should return to Canadian radio. Not only the older forms of long-ago, but newer forms of zany humour, which could include "absurd insanity sessions" that progressive rock stations across North America were the first to create. This type of humour would be much deeper and wide ranging than just a "quick joke" used on AM radio. Similarly, drama and poetry would make FM radio distinctive from AM.

There must also be developed on FM a greater use of the different forms of the spoken word. Drama, poetry, folk narratives and stories, skilled improvisations or impersonations and light satire and humour must find a place in FM programming.

PROGRAMS COME BEFORE COMMERCIALS ON FM

While recognizing that stations cannot survive "without sufficient advertising revenue, the CRTC's proposals pointed to a very hard line on acceptability of spots on FM radio. Programmers are going to have to watch their copy and traffic departments closely so that "strident, irritating commercials" similar to those on AM stations don't spill over into FM.

The requirements of programming should be paramount. A determined effort must be made to avoid interference with the flow of extended length presentations, of either music or the spoken word, by frequent interruptions for the insertion of commercial messages.

The present limit on FM commercial content is ten minutes per hour, which includes any promotional announcements. The CRTC didn't change this figure per hour but instead expressed concern about the number of interruptions, showing a preference for

clustering the spots, or charging premium rates for sponsorship of a certain block program (which would run with reduced commercial time). The ten minute per hour limit will be reviewed by the CRTC in consultation with FM broadcasters, to see if any changes are needed.

Stations will now have to submit copies of their policies on commercials along with their program promises of performance, and ad policy changes will need CRTC approval.

FM NEWS: EXTEND IT AND DON'T SIMULCAST

The CRTC's FM proposals point to longer newscasts on FM, at times other than those used by the parent AM station. Directions on simulcasting would prohibit the practice (now widely used) of having the FM station repeat the same news at the same time as AM. A different version would be used for the FM and it would also run at a different time than the AM newscasts.

The CRTC also mentioned that AM stations often use short newscasts and that it doesn't want this pattern repeated on FM.

Another important role for FM radio is the provision of extended treatment of news stories. The Commission is concerned that the wealth of news material and reporting talent available be much more extensively utilized than is presently the case on AM. It considers FM radio has a significant part to play in achieving this goal.

COMMUNITY MEMBERS SHOULD GO ON FM AIR

The CRTC wants members of the local community to have an opportunity to get on the air at the local FM station, in its FM proposals. The Commission appeared to be breaking new ground in this area, stating that just to serve the community would not be enough. Stations should go one step further and seek out community members to create new programs, utilizing what the CRTC felt was a great untapped creative resource.

It should fulfil a new role in the community by encouraging the use of the talent, experience and capacity of expression of members of the community on a more sustained and lengthy basis than is possible on AM... In implementing these programming concepts, FM radio must increasingly utilize the abilities and talents of its local listening audience. This does not mean, as it often does on AM, the opening of the airwaves to random callers for the exchange of unstructured generalities, although new programming concepts might well utilize telephone lines as a part of the program format. It does mean that FM broadcasters will be expected to take the initiative in seeking out and providing to persons in their communities, with abilities in various modes of expression, regular opportunities for making a contribution to the programming of the station.

COMMUNITY GROUPS AND STUDENTS GET FM NOD

Community groups and student groups represent a big source of creative programming talent for FM, and the CRTC intends to encourage these groups to apply for licences.

It will consider various ways to help these applicants over financial hurdles so they can establish their own radio stations.

The Commission endorses and encourages the involvement of community and student groups in forming organizations to apply for FM licences... When considering proposals from these groups of potential broadcasters, the Commission will be more concerned with the originality and quality of their programming plans than with more traditional preoccupations of long term financial guarantees and the ability to provide full schedules of service immediately... The Commission will also consider alternate means of providing capital funding in such situations.

FM CAN BE FIRST RADIO IN SMALL TOWNS

The CRTC indicated in its proposals that it would look favourably on applications seeking to establish FM stations as the first radio service for small communities. In these applications, the licensee would be permitted to have some AM-styled programming, so that the town would get some AM-styled and some FM-styled broadcasts. However, these applications would have their wattage power watched closely so that they did not become oriented to other towns outside their local area.

The amount of AM programming permitted (on these new local FM stations) will depend on the circumstances of each case but where AM signals are already available in the community a high degree of FM programming will be expected. The intention of the Commission being to establish a first local service to be provided in these communities, the Commission will not licence for such purpose FM stations whose signal would reach adjacent population centres which, in the Commission's opinion, are already adequately serviced.

WHAT GOOD IS IT IF NO ONE HAS A RADIO?

The last section of the FM proposals touched on the growing number of FM licences the CRTC plans to issue over the next few years, but posed the question: what good does the new "quality radio service" do the country if few people have FM radios?

Pointing out that new technology has now made AM/FM radios only marginally different in price from AM-only models, the CRTC said it would like to see laws passed to require every radio sold in Canada to be an AM/FM design.

Though it said such a law was a little beyond CRTC scope, and might be shot down by the public, the Commission considers that the benefits to be gained from such a requirement justify its serious consideration.

Attention Programmers

Deadline for programming information is 5PM Tuesday. Call (416) 425 0257

**The
Programmers** **Adult
Contemporary
Playlist**

- 1 18 TIE A YELLOW RIBBON
ROUND THE OLD OAK TREE
Dawn/Bell 45318/M
- 2 2 OH MY LADY
Stampers/MWC 1012X/M
- 3 7 THE NIGHT THE LIGHTS
WENT OUT IN GEORGIA
Vicki Lawrence/Bell 45-303/M
- 4 4 STIR IT UP
Johnny Nash/Epic 5-10949/H
- 5 30 YOU DON'T KNOW
WHAT LOVE IS
Susan Jacks/London 182/K
- 6 1 PEACEFUL
Helen Reddy/Capitol 3527/F
- 7 17 WILDFLOWER
Skylark/Capitol 3511/F
- 8 25 DAISY A DAY
Jud Strunk/MGM K14463/Q
- 9 42 FIRST CUT IS THE DEEPEST
Keith Hampshire/A&M AMX337/W
- 10 5 SING
Carpenters/A&M 1413/W
- 11 14 FARMER'S SONG
Murray McLauchlan
True North TN4-113/H
- 12 9 A GOOD SONG
Valdy/Haida HS104/W
- 13 28 OUT OF THE QUESTION
Gilbert O'Sullivan/Man 3628/K
- 14 26 I'M A STRANGER HERE
Five Man Electrical Band
Lion 149/Q
- 15 6 AUBREY
Bread/Elektra 45832/P
- 16 11 TELL THE PEOPLE
Joey Gregrash
Polydor 2065 168/Q
- 17 3 HUMMINGBIRD
Seals & Crofts
Warner Bros 7671/P
- 18 24 DIRTY OLD MAN
George Hamilton IV
RCA SP/SPS-45-103/N
- 19 23 SONG OF LOVE
Alabama/Smile SLE101/K
- 20 8 WHILE WE'RE STILL YOUNG
Paul Anka/Buddah 337X/M
- 21 32 THE RIGHT THING TO DO
Carly Simon/Elektra 45843/P
- 22 37 HE WAS ME HE WAS YOU
The Beils/Polydor 2065 188/Q
- 23 65 CLOSE YOUR EYES
Edward Bear/Capitol 72692/M
- 24 15 DANNY'S SONG
Anne Murray/Capitol 72682/F
- 25 47 ORLY
The Guess Who
Nimbus 9 74-0926/N
- 26 62 YOU ARE THE SUNSHINE
OF MY LIFE
Stevie Wonder/Motown T319L/V
- 27 51 STEAMROLLER BLUES
Elvis Presley/RCA 74-0910/N
- 28 61 YOU'LL NEVER WALK ALONE
Blue Haze/A&M 339/W
- 29 12 CHANGES IN THE WEATHER
John Laughlin/Stamp 4-3/M
- 30 10 LONESOME TOWN
Ronnie Hawkins
Monument 8561/H
- 31 16 NATALIE
Robbie Rey/G.A.S. 1002

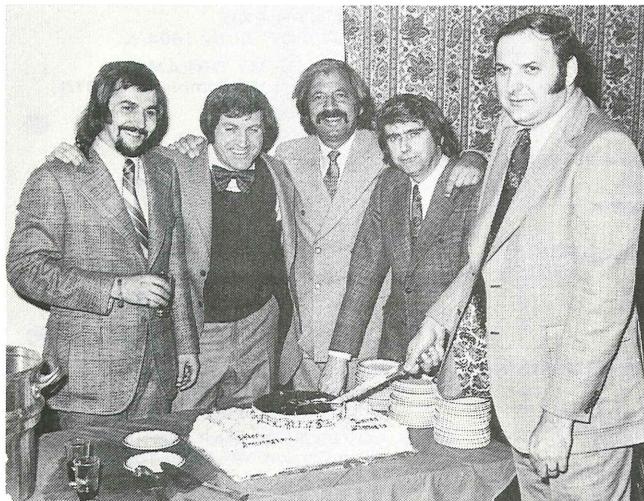
- 32 13 GOODBYE SWEET LORRAINE
Chris Hodge/Apple 1858/F
- 33 19 GOOD MORNING
Michael Redway/Philips 40720/K
- 34 56 BONDI JUNCTION
Peter Foldy/Kanata 1015/K
- 35 41 IF WE TRY
Don McLean
United Artists XW206/U
- 36 49 EVERYTHING'S BEEN CHANGED
5th Dimension/Bell 45338X-M
- 37 34 WHERE DO YOU GO
TO MY LOVELY
Peter Sarstedt/UA 51105/U
- 38 57 HOW CAN I BE SURE
Frank Mills/Polydor 2065 175/Q
- 39 78 DANIEL
Elton John/MCA 40046/J
- 40 21 DON'T CROSS THE RIVER
America/Warner Bros. 7670/P
- 41 PLAYGROUND IN MY MIND
Clint Holmes/Epic 5-10891/H
- 42 20 LOST HORIZON
Shawn Phillips/A&M 1405/W
- 43 29 KEEP ON SINGING
Austin Roberts/RCA 78-0110/N
- 44 44 INDIAN GIRL
Denny Doherty/Columbia 4-45779/H
- 45 35 LIFELINE
John Bennett/G.A.S. 1007
- 46 84 IT SURE TOOK A
LONG LONG TIME
Lobo/Big Tree 16001/M
- 47 98 THINKING OF YOU
Loggins & Messina
Columbia 45815-H
- 48 60 TEDDY BEAR SONG
Barbara Fairchild/Columbia 4-45743/H
- 49 71 SWINGING SHEPHERD BLUES
Moe Koffman/GRT 1230-51/T
- 50 27 MORE THAN I SHOULD ASK
R. Harlan Smith/GRT 1230-48/T
- 51 THE TWELFTH OF NEVER
Donny Osmond/MGM 14503/Q
- 52 31 COOK WITH HONEY
Judy Collins/Elektra 45831/P
- 53 33 PARDON ME SIR
Joe Cocker/A&M 1407/W
- 54 43 SHADOW
R. Dean Taylor
Rare Earth R5041F/V
- 55 38 WALK A COUNTRY MILE
Dick Damron
Columbia C4-3078/H
- 56 80 LOVE VIBRATIONS
Marty Butler/Columbia C4-3105/H
- 57 53 MON PAYS (My Country)
Judy Lander/A&M 336/W
- 58 39 MORNINGTOWN RIDE
The Irish Rovers/Potato 3001/Q
- 59 45 TAKE GOOD CARE OF HER
Johnny Mathis/Columbia 4-45777/H
- 60 48 MIDNIGHT ROAD
Karl Erikson/UA XW190/U
- 61 96 BAD BAD LEROY BROWN
Jim Croce/ABC 11359/N
- 62 54 IF YOU GOTTA BREAK
ANOTHER HEART
Albert Hammond/Columbia 6015/H
- 63 40 BRAND NEW KIND OF LOVE
Bobby Goldsboro/UA 51107/U
- 64 36 SONGMAN
Bobby Curtola
Canadian Talent Library
477-821/Z
- 65 77 TODAY I FEEL LIKE
BEING HAPPY
Everyday People/GRT 1233-16/T
- 66 68 SAW A NEW MORNING
The Bee Gees/RSO 2090 105/Q
- 67 46 WASH MY TROUBLES AWAY
Side Effect/G.A.S. 1008
- 68 99 LOVE MUSIC
Sergio Mendes and Brazil 77
Bell 45-335-M
- 69 55 ONE MAN PARADE
James Taylor/Warner Bros 7682/P
- 70 100 AND I LOVE YOU SO
Perry Como
RCA 74-0906-N
- 71 81 HEY MISS MAYBE
Greg Mittler/Up UP-0001-A
- 72 72 ROSANNA
Dennis Yost and the Classics IV
MGM S 7012/Q
- 73 50 LAST TANGO IN PARIS
Herb Alpert & TJB/A&M 1420/W
- 74 52 SAIL ON SAILOR
Beach Boys/Reprise 1138/P
- 75 86 MY LOVE
Paul McCartney/Apple 1861-F
- 76 90 SAD LISA
Sound 80/A&M AMX-341/W
- 77 93 (I'd be) A LEGEND IN MY TIME
Sammy Davis Jr./MGM 14513/Q
- 78 95 I'M DOING FINE NOW
New York City
Chelsea 78-0113/N
- 79 79 THE BEATLES' THING
Moran/Columbia C4-3105/H
- 80 75 JESSE YOUNGER
Kris Kristofferson
Monument 8564/H
- 81 92 APALACHICOLA
Keath Barrie/Polydor 2065 190/Q
- 82 74 HEAVEN IS MY
WOMAN'S LOVE
Val Doonican/Philips/K
- 83 66 LOVE IS MAKING ME SMILE
Mickey Posner/Elektra CE3050/P
- 84 59 EVERYTHING'S BRINGING
ME DOWN
(Runnin' From the Years)
Tapestry/Polydor 2065 177/Q
- 85 85 ONLY A SOLDIER
Bearfoot/Columbia C4-3106/H
- 86 DAYBREAK
Mickey Dolenz/Romar 710/Q
- 87 87 HELLO STRANGER
Fire & Rain/Mercury M-73373/Q
- 88 88 THE ONLY ONE I FOLLOW
Renee Claude/Barclay 3001/Q
- 89 89 THE MORNING AFTER
Maureen McGovern
20th Century 1209 2010/T
- 90 PERCOLATOR
Hot Butter/Musicor 1473X/M
- 91 FOR THE GOOD TIMES
Bill Kenny/RCA 45-118/N
- 92 91 HOW IT GROWS
Sea Dog/Much 1020/K
- 93 WINDOW OF YOUR LIFE
Green & Stagg/London M17449/K
- 94 94 WELL HELLO
Yellowstone & Voice
MGM VK 10708/Q
- 95 YOUR SIDE OF THE BED
Mac Davis/Columbia 4-45839/H
- 96 BAYOU CHILDREN
Tobi Lark/Arpeggio 1018/N
- 97 97 FOR ELIZABETH ANNE
Vance Rockwell
Arpeggio ARPS-1017/N
- 98 OLD JOHNNY BUCKA
Carlton Showband/RCA 45-104/N
- 99 HURT
Bobby Vinton/Epic 5-10980/H
- 100 FULL CIRCLE
Byrds/Asylum 11016/P



Capitol's Roly Legault, Bill Bannon, John Small, and Bob Rowe show off collection of Canadian Gold for Mozartmania, Helen Reddy, Sinfonia, and Pink Floyd.



Recent Pink Floyd "Quadrosonic" concert at Toronto's Maple Leaf Gardens allowed Capitol's president, Arnold Gosewich, to present Canadian Gold to popular group.



Keith Patten (UA) Bill Rotari (Capitol) Lee Mendell (UA Int'l) Allan Matthews (UA) Stan Kulin (UA) during cutting of label's first anniversary cake at Montreal reception.



Bill Mann (Montreal Gazette) Keith Patten, Cheryl Johnson (CFCF), Allan Matthews and Lee Murray (CKGM) in on UA's 1st anniversary at Montreal's Hotel Nelson.



Quality's Bob Morten, Jack Vermeer, Joe Owens, Gene Lew put together an after-gig show for Genesis at Sam The Chinese Food Man. Their Massey Hall concert drew rave reviews.



Brian Kutner, Homer Farsad and Mr. Jacobson of Sam The Tape Man (Toronto) with Jim Macdonald of London Records in front of Rolling Stone display which prompted sales.

The
Programmers COUNTRY
PLAYLIST

- 1 5 BEHIND CLOSED DOORS Charlie Rich/Epic 5-10950/H
- 2 6 NOBODY WINS Brenda Lee/MCA 4000/J
- 3 12 IF YOU CAN LIVE WITH IT Bill Anderson/MCA 40004/J
- 4 7 IT'S SO EASY TO PLEASE ME Mercey Brothers/RCA 75-1111/N
- 5 2 YOU CAN HAVE HER Waylon Jennings/RCA 74-0884/N
- 6 15 DIRTY OLD MAN George Hamilton IV
RCA SP/SPS-45-103/N
- 7 11 COME LIVE WITH ME Roy Clark/Dot 17449/M
- 8 27 WALKING PIECE OF HEAVEN Marty Robbins/MCA 40012/J
- 9 1 SUPERMAN Donna Fargo/Dot 1744X-M
- 10 10 KEEP ON TRUCKIN' Dave Dudley/Mercury 73367/Q
- 11 4 A SHOULDER TO CRY ON Charley Pride/RCA 74-0869/J
- 12 13 AFTER YOU Hank Williams Jr/MGM 14486/Q
- 13 23 SAY WHEN Diana Trask/Dot 17448/M
- 14 25 WHAT'S YOUR MAMA'S NAME Tanya Tucker/Columbia 4-45799/H
- 15 31 BABY'S GONE Conway Twitty/MCA 40027/J
- 16 8 SUPER KIND OF WOMAN Freddie Hart/Capitol 3524/F
- 17 9 IF YOU'RE GOIN' GIRL Don Gibson/Hickory 1661/K
- 18 3 NO MORE HANGING ON Jerry Lee Lewis/Mercury 7336/Q
- 19 14 TAKE TIME TO LOVE HER Nat Stuckey/RCA 74-0878/N
- 20 19 I LOVE YOU MORE AND MORE EVERYDAY Sonny James/Columbia 4-45770/H
- 21 16 THE FEELING'S TOO STRONG The Family Brown/RCA 75-1110/N
- 22 32 AIN'T IT AMAZING GRACIE Buck Owens/Capitol 3563/F
- 23 48 EMPTIEST ARMS IN THE WORLD Merle Haggard/Capitol 3552/F
- 24 24 ORANGE BLOSSOM SPECIAL Charlie McCoy/Monument 8566/H
- 25 20 SOMETHING ABOUT YOU I LOVE Johnny Paycheck/Epic 10947/H
- 26 26 I KNEW JESUS (Before He Was A Star) Glen Campbell/Capitol 3548/F
- 27 33 THE FARMER'S SONG Murray McLauchlan
True North 4-113/H
- 28 36 DAISY A DAY Jud Strunk/MGM 14463/Q
- 29 62 BRING IT ON HOME Joe Stampley/Dot 17452/M
- 30 17 NEITHER ONE OF US Bob Luman/Epic 5-10943/H
- 31 18 LOVE SURE FEELS GOOD IN MY HEART Susan Raye/Capitol 3499/H
- 32 38 IT'S WORTH BELIEVIN' Gordon Lightfoot
Reprise REP 1145/P

- 33 73 TIE A YELLOW RIBBON ROUND THE OLD OAK TREE John Carver/ABC 11357/N
- 34 34 THE SWEETEST THING THIS SIDE OF HEAVEN Lee Roy/RCA 75-1121/N
- 35 42 PICTOU COUNTY JAIL Jim & Don Haggart
Arpeggio 1016/N
- 36 37 WICHITA Carroll Baker/Gaiety 737
- 37 22 DON'T BE ANGRY Bill (Crash) Craddock
ABC 11349/N
- 38 40 IN JUST A SHORT WHILE Michael Brandon/Ampex 1313/V
- 39 30 I'VE BEEN THROUGH THIS BEFORE R. Harlan Smith/GRT 1230-48/T
- 40 54 WALK SOFTLY ON THE BRIDGES Mel Street/Metromedia 906/T
- 41 45 GOOD NEWS Jody Miller/Epic 5-10960/H
- 42 52 KIDS SAY THE DARNEST THINGS Tammy Wynette/Epic 5-10969/H
- 43 35 WRITE ME A PICTURE John Cameron/Cynda 018/K
- 44 53 WORKIN' ON A FEELIN' Tommy Cash/Epic 5-10964/H
- 45 28 MONDAY MORNING SECRETARY Statler Bros/Mercury 73360/Q
- 46 55 CHILDREN Johnny Cash/Columbia 4-45786/H
- 47 47 I'D LIKE TO SEE YOU Chris Scott/Boot BT063/K
- 48 97 HONKY TONK WINE Wayne Kemp/MCA 40019/J
- 49 29 DUELING BANJOS Deliverance Soundtrack
Warner Bros 7659/P
- 50 44 LAURA Marty Robbins/Columbia 4-45775/H
- 51 21 WE FOUND IT Porter Wagoner & Dolly Parton
RCA 74-0892/N
- 52 THE NIGHT THE LIGHTS WENT OUT IN GEORGIA Vicki Lawrence/Bell 45-303/M
- 53 STEAMROLLER BLUES/FOOL Elvis Presley/RCA 74-0910/N
- 54 86 CHEATING GAME Susan Raye/Capitol 3569/F
- 55 56 CHAINED Johnny Russell/RCA 74-0908/N
- 56 49 GO WITH ME Don Gibson/Sue Thompson
Hickory 1665/K
- 57 63 BIG RIVER (The MacKenzie) Ted Wesley/Damon 014/K
- 58 58 BROTHERS AND SISTERS Fred Dixon & Friday Afternoon Rodeo R03369/K
- 59 57 THE SOUND THAT MAKES ME BLUE Rhythm Pals/Arpeggio 1013/N
- 60 70 GOD MADE ME A WOMAN Sharon Lowness/Boot BT067/K
- 61 61 REDEMPTION CITY Mike Graham/GRT 1230-45/T
- 62 59 OH CALIFORNIA Bernie Early/Cachet 2102
- 63 65 GOIN' HOME TODAY Linda Stone/Marathon 1078/C
- 64 75 NORTH TO CHICAGO Hank Snow/RCA 74-0915/N
- 65 66 HERE'S THE KEY TO YOUR APARTMENT Johnny Gold/Marathon 1081/C
- 66 88 GIVE A LITTLE TAKE A LITTLE Barbara Mandrell/Columbia 4-45819/H
- 67 89 SHAKE 'EM UP AND LET 'EM ROLL Bruce Nelson/GRT 1214-74/T
- 68 68 BUY ME A CADDY DADDY Theresa Cleary/Marathon 1080/C
- 69 DAISY MAY (And Daisy May Not) Terri Lane/Monument 78565/H
- 70 92 TOO MUCH MONKEY BUSINESS Freddy Weller/Columbia 4-45827/H
- 71 71 IT WON'T HURT AS MUCH TOMORROW Dave Dudley/Mercury M-73367/Q
- 72 72 IF I LOVE YOU The Blue Diamonds
Columbia C4-3101/H
- 73 94 SEND ME NO ROSES Tommy Overstreet/Dot 17455/M
- 74 78 APALACHICOLA Keath Barrie/Polydor 2065 190/Q
- 75 79 BIG GRAY WALLS Jimmy Arthur Orde
Quality 2057X/M
- 76 76 TODAY I STARTED LOVING YOU AGAIN David Peters/London M17446/K
- 77 77 JUST A FRIEND Roy Acuff/Hickory 1664/K
- 78 84 ANGEL OF MY DREAMS Diane Merritt/Columbia C4-3107/H
- 79 81 WINTER WINDS Donna Woodward/Van-Los 106
- 80 100 SOUND OF GOODBYE/
THE SONG NOBODY SINGS Jerry Wallace/MCA 40037/J
- 81 82 I PITY THE COUNTRY Willie Dunn/Kot'ai 154
- 82 85 CINDERELLA GIRL Harry Rusk/Dominion 163/E
- 83 98 THE LOCKET Honey West/Marathon 45-1084/C
- 84 87 REACH OUT YOUR HAND AND TOUCH ME Sonny James/Capitol 3564/F
- 85 93 LOVES NECESSARY THINGS Allan Capson/Marathon 1083/C
- 86 95 DON'T HOLD YOUR BREATH Bud Roberts/Boot BT068/K
- 87 99 TRUE LOVE Red Stegall/Capitol 3562/F
- 88 96 LIGHTENING THE LOAD Porter Wagoner/RCA 74-0923/N
- 89 DRINKING WINE SPO-DEE O'DEE Jerry Lee Lewis/Mercury 73374/Q
- 90 91 HIGH ON JESUS Patti Powell/Hickory 16595/K
- 91 RIDE ME DOWN EASY Bobby Bare/RCA 74-0918/N
- 92 RIGHT ON BELIEVING Shirley Eikhard/Capitol 3578-F
- 93 SWEET COUNTRY WOMAN Johnny Duncan/Columbia 4-45818/H
- 94 SOUTHERN LOVING Jim Ed Brown/RCA 74-0928/N
- 95 LOVING YOU Tony Booth/Capitol 3582/F
- 96 WHY ME Kris Kristofferson/Monument 8571/H
- 97 JUST THANK ME David Rogers/Atlantic 45-2957
- 98 BATTLING BANJOS POLKA Arthur Smith
Monument ZS 8572/H
- 99 A SONG FOR EVERYONE Ray Griff/Dot 17456/M
- 100 BUT TOMORROW THERE'S ANOTHER DAY Hank Smith/Quality 2069X/M


**MAPL
DETAILS**

- 3 YOU DON'T KNOW WHAT LOVE IS
Susan Jacks/London 182/K
(Terry Jacks/Bob Nelson) Gone Fishin/BMI
- 4 FIRST CUT IS THE DEEPEST
Keith Hampshire/A/M AMX337/W
(Cat Stevens) Cat Music-BMI
RCA Toronto (Bill Misener)
- 9 I'M A STRANGER HERE
5 Man Electrical Band/Lion 149/Q
(Les Emmerson) No publishing listed
U.S. Studios (Dallas Smith)
- 15 WILDFLOWER
Skylark/Capitol 3511/F
(Richardson/Edwards) Edsel-BMI
U.S. Studios (Erik The Norwegian)
- 18 OLD ENOUGH TO BREAK MY HEART
Flying Circus/Capitol 72689/F
(Flying Circus) Hopo-Boco Music-BMIC
Thunder Sound (Dennis Murphy)
- 19 OH MY LADY
Stampeders/MWC 1012X/M
(Kim Berly) Covered Wagon-CAPAC
RCA Toronto (Mel Shaw)
- 23 CLOSE YOUR EYES
Edward Bear/Capitol 72692/F
(Larry Evor) Eeyor Music-CAPAC
Thunder (Martynce)
- 26 THE BEATLES THING
Moran/Columbia C4-3082/N
(Moran/Johnson) April/Musical-CAPAC
Manta (Paul Gross)
- 27 CAN'T DEPEND ON LOVE
Gordon Lightfoot/Reprise 1145/P
(Lightfoot) Moose-CAPAC
RCA Toronto (Lenny Waronker)
- 34 ORLY
Guess Who/Nimbus 9 74-0926/N
(Burton Cummings) Cirrus Expressions-BMI
U.S. Studios (Jack Richardson)
- 35 HE WAS ME HE WAS YOU
Bells/Polydor 2065 188/Q
(English-Kerr) No publishing listed
No Studios listed (Clark/Gorka/Sargent)
- 38 SONG OF LOVE
Alabama/Smile 101/K
(B.Fykes/R.Knight Maple Creek-BMI
Eastern Sound (Hilly Leopold)
- 44 A GOOD SONG
Valdy/Haida HS104/W
(Valdy) Irving/Klavic-BMI
U.S. Studios (Claire Lawrence)
- 45 TOUCH OF MAGIC
James Leroy/GRT 1230-47/T
(James Leroy) Martanton/Tarena-BMI
Manta (Adam Mitchell)
- 49 GROUNDHOG
Chilliwack/A&M 1395/W
Henderson/Turney) Makers-BMI
Can-Base (Chilliwack)
- 50 THANK YOU
Abraham's Children/G.A.S. G1011
(Bertucci/Bartley) White/Bleck/Absekids
r CAPAC RCA Toronto (Paul Gross)
- 52 BROKEN GUITAR BLUES
Lighthouse/GRT 1230-52/T
(Ralph Cole) Mediatrix-BMIC
Thunder Sound (Jimmy Jenner)
- 57 HERE IT COMES AGAIN
Gary & Dave/Axe 7/K
(Beckett/Weeks) Bluenose-CAPAC
Toronto Sound (Hambleton)

- 59 FARMER'S SONG
Murray McLauchlan/True North 411/H
(McLauchlan) No publishing listed
U.S. Studios (Ed Freeman)
- 60 ONCE LOVED WOMAN
Marty Butler/Columbia C4-3105/H
(Butler) No publishing listed
No studios or producer listed
- 64 MIDNIGHT ROAD
Karl Erikson/U.A. XW190/U
(Karl Erikson) Capitol-CAPAC
RCA Toronto (Guenther/Morrison)
- 65 ORBIT
Thundermug/Axe 8/K
(Durst/DeAngelis) Belsize Park-BMI
Manta Sound (Greg Hambleton)
- 66 HOW CAN I BE SURE
Frank Mills/Polydor 2065 175/Q
(Mills) North Country-CAPAC
No Studios listed (Frank Mills)
- 68 SWINGIN SHEPHERD BLUES
Moe Koffman/GRT 1230-51/T
(Koffman) Nom Music-BMI
No studio or producer listed
- 77 EVERYDAY WORKING MAN
Ginette Reno/Parrot 2545/K
(Morill/Lowe) No publishing info
Eastern Sound (Harry Hinde)
- 78 LOST
Mickey Posner/Elektra CE3050/P
(R.Dykho) Pied Piper-BMI
Sound Canada (Ron Dykho)
- 79 MIDNIGHT LADY
Pepper Tree/Capitol 72690/F
(Pepper Tree) Beechwood-BMI
Thunder (Wayne Patton)
- 81 HEY MISS MAYBE
Greg Mittler/Up 1001
(Mittler) White/Black/Little Pig-BMI
Eastern Sound (John Stewart)
- 90 WHILE WE'RE STILL YOUNG
Paul Anka/Buddah 337X/M
(Anka/Chouckroun) Spanka-BMI
U.S. Studios (Arif Mardin)
- 91 SUPERDAD
Bill King/Capitol 72694/F
(King) HP&Bell-CAPAC
Thunder (Paul Hoffert)
- 92 WASH MY TROUBLES AWAY
Side Effect/G.A.S. 1008
(Brian Allen) Black/White/Big Chicken-BMI
Eastern (John Stewart)
- 94 BUTTERFLY DAYS
Bob McBride/Capitol 72695/F
(McBride) HP&Bell/CAPAC
Thunder (Paul Hoffert)

- 96 DOWN BY MAPLE RIVER
Tapestry/Polydor 2065 192/Q
(Winters) No publishing or
studio info (Jack Winters)

- 99 SHADOW
R.Dean Taylor/Rare Earth 5041/V
(R.Dean Taylor) No publishing
studio or producer info available.

**ARPEGGIO SENDOFF
FOR GARY BUCK**

RCA-distributed Arpeggio Records recently threw a send-off bash for head man Gary Buck, who left last week for a nine week tour of Australia and New Zealand. While in New Zealand, Buck will tour with the "Miss New Zealand Pageant", before moving on to Australian club dates. RCA in both countries have released both of Buck's albums, "Gary Buck Sings" and "Cold Wind on the Mountain" to coincide with his appearances.

The send-off, at Toronto's Cara Inn, was attended by various Arpeggio artists, including the Allen Sisters, Dean Macdonald, the Rhythm Pals, as well as songwriter/performer, Dallas Harms, John Murphy of RCA and Arpeggio producer, John Arpin.

**AD RESERVATIONS
DEADLINE:**

5PM Tuesday

**AD ARTWORK AND
COPY DEADLINE:**

12PM Wednesday

FOR SALE

**COMEDY SOURCE MATERIAL
AND PROGRAMMING SERVICE:**
From the estate of Al Boliska: complete catalogued files, and source and reference materials. Accumulated during his successful career as writer, broadcaster, author and performer. Also customer lists and other information pertaining to his internationally syndicated daily service for deejays.
FOR DETAILS CONTACT:
B. Roberts, Executrix, The Estate of Al Boliska, 12 Park Ave. (Upper), Toronto M4E 1B6.

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**Sometimes
You Can't Help Being Proud...**



CashBox Top 100/ Singles

- | | | | | |
|---|---|---------------------------|---|----|
| ● | THE NIGHT THE LIGHTS
WENT OUT IN GEORGIA | Vicki Lawrence—Bell 45303 | 2 | 5 |
| ● | TIE A YELLOW RIBBON ROUND
THE OLE OAK TREE | Dawn—Bell 45318 | 4 | 9 |
| ● | LITTLE WILLY | The Sweet—Bell 45251 | 7 | 12 |

Congratulations!

**VICKI LAWRENCE
AND SNUFF GARRETT**

•
**DAWN & TONY ORLANDO
HANK MEDRESS, DAVE APPELL AND THE TOKENS**

•
**THE SWEET
AND PHIL WAINMAN**

"WE'RE PROUD TOO!"

 **Quality Records Limited**

P.S. Watch for the newest Bell hit:

**"Everything's Been Changed" (Bell 45338) by the Fifth Dimension.
A "Cancon" single on its way to top chart honours!**

Cashbox: 66 - Bullet

Billboard: 72 - Bullet