

John Allan Cameron... 'Cape Breton Soul'

50 CENTS
Volume 20 No. 6
September 22, 1973

Out of the east comes a new musical phenomenon called "Cape Breton Soul". And a lot of the uptown city slickers are falling victim to its infectious, good-time sounds. What is "Cape Breton Soul"? It's pretty hard to pin down, but if you mix one part Scottish-Irish folk tradition, one part chin music, add a dash of fiddling and one large part John Allan Cameron, you'll have a good batch of "Cape Breton Soul".

"But what good is it", you ask? It's the perfect thing to bring on a massive case of toe tapping and hand clapping.

This whole phenomenon dates back to when John Allan Cameron was at home in Inverness County, Cape Breton Island, Nova Scotia. He was in the heart of the Irish and Scottish community soaking up legend and tradition in musical form. His whole family was musical and at the early age of twelve he was playing guitar accompanying his brother's fiddle at local gigs.

The usual progression for a singer's biography is to say that he played the circuit of one-nighters etcetera and blah-blah until he was discovered. It isn't that easy for John Allan Cameron. His career took some strange curves indeed. One of these curves almost led him to the priesthood. He joined the Order of the Oblate Fathers in Ottawa and just six months before his final vows he left the order and returned to Nova Scotia to pursue his studies at St. Francis Xavier



University in Antigonish. It was here that he began to entertain in coffee houses. He developed his own style, which combined a sense of humour with his honest interpretations of diverse styles of music. These

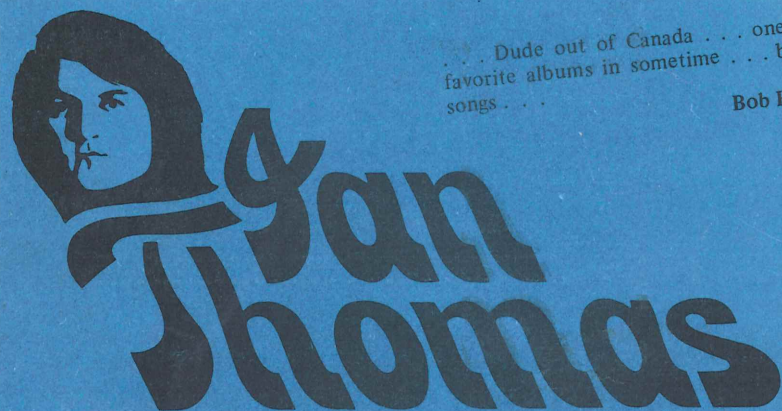
appearances led to his performing at the Newport Folk Festival and the Mariposa Folk Festival in 1969, and the latter again in 1971.

Another career curve saw him abandoning music for teaching in London, Ontario. He couldn't manage to shake the musical bug and he again began to pursue his musical career. It's been an uphill progression all the way.

The circuit of playing lounges, lobster carnivals, strawberry festivals and fishermen's reunions gave way to bookings on national television. He sang on Singalong Jubilee, the Irish Rovers and Don Messer's Jubilee. He progressed steadily performing on radio and in live concerts until he was signed to Columbia Records in 1972. His first album, "Get there By Dawn" was produced by Brian Ahern, Anne Murray's producer. John Allan was also signed to Anne's Agency, Balmur Limited in 1972.

A lot of people are calling John Allan Cameron "the male Anne Murray". That isn't very fair. They are both from Nova Scotia and happen to be managed by the same agency. There the similarity ends. John Allan is a fine performer in his own right. Those that see and hear him will attest to this fact. He'll be taking his own, individual musical stylings with him when he accompanies Anne Murray on her Maritime

CAMERON continued on page 15



... Dude out of Canada ... one of our
favorite albums in sometime ... beautiful
songs ...

Bob Hamilton

"One of the most distinctive Canadian styles
to emerge since NEIL YOUNG — Thomas
has produced some feeling lyrics, framed
with highly commercial melodies. A good
bet for fall sales."

John Porteous

Ian Thomas seems to emerge from the same
musical space of the sound spectrum as
another rather more prominent Canadian,
Neil Young. Thomas paints his fine songs
with similar colours and the mournful but
thoughtful mood, and yet he seems fresh
and original enough in his lyrics and smooth
melodic singing that he stands apart as a
distinct and definite star.

Bruce Kirkland

This is supposed to be a debut album. Well
don't believe it. Ian Thomas is a totally
accomplished musician, ready for anything.
Peter Goddard

RESTRUCTURING UNDERWAY FOR WEA MUSIC (CANADA)

WEA Canada's president Ken Middleton has announced a major personnel shuffle that has been on the drawing boards for some months. The changes came about because, as Middleton put it: "to properly or fully develop our company to its maximum potential in the Canadian market place, I found it necessary to make a number of changes in our operation and structure."

The first move involves John Donaldson, who has been the company's Operations Manager for almost two years. He has been appointed to direct the development and implementation of the firm's total information systems. These duties will encompass every business function that WEA Canada has. This will mean total computerization of the company. Donaldson will retain his Operation's title but will continue to work on the implementation of the system, which will beef up WEA's current computerized system, giving a giant assist to branch managers.

The second move came about through a meeting of minds with branch managers. It was found that the company was somewhat lacking in the servicing of accounts across the country i.e. the branches weren't receiving fast enough service resulting in the lack of a record company feeling from a head office standpoint. It was revealed that the operation was more of a numbers company — putting out massive volumes of records but losing out on the dealer/consumer punch. Taking on these duties in the newly created post of Manager of Orders Administration and Customer Servicing will be Armand Beaudin, former Ontario Branch Manager. He will be directly responsible for the handling of all orders, and will be the custodian of all the necessary information pertaining to accounts. This post will also have a direct effect on the order desk and the stimulation of sales.

Researching the responsibilities of the office of Ontario Branch Manager, which represents 42% of the market as opposed to others who handled, perhaps 7%, Middleton decided to split up the territory with two men in charge of the branch operations for Ontario. Handling the western territory will be Andy Abate with Herb Bradely, former branch manager, Calgary, taking on similar duties for the eastern Ontario region. Their positions will be that of Ontario Sales Supervisors.

Another major change involves artists relations and talent development with Mike Reed heading up this new position. Reed has been involved in almost every function within the company, acquiring a great deal of knowledge regarding both company and artist activity. He will work on a national basis with much emphasis on Canadian acts which he will personally squire across the country. Reed will have one local man initially reporting to him. This will develop into a network of contacts once Reed develops this new company operation. He will be responsible for all acts coming into the country — supervising their entire promotion: i.e. radio, television, press etc.

Moving into the position of Manager,

Merchandising Services will be Dave Elliott. He will be responsible for Canadian album covers and the releasing of all product, Canadian and foreign.

Other changes will be made within the next few weeks. These will include the A&R department which Middleton hopes to broaden into a function involving more people. This post was formerly held by John Pozer who has moved to the A&R Department of United Artists. Middleton is also expected to strengthen his national promotion activities, until recently, looked after by Tom Williams, who has not yet announced any future plans.

CRIA OPENS MEMBERSHIP TO INDEPENDENT PRODUCERS

The Canadian Recording Industry Association has recently amended its by-laws to extend its membership to include independent record producers and individuals, firms and corporations providing services to the Canadian recording industry. The Association currently represents 19 of the major recording companies in Canada.

"Our objective", says CRIA President, Arnold Gosewich, "is to let one voice speak for all aspects of the recording industry in Canada."

"Although our current members represent the high percentage of sales volumes", continues Mr. Gosewich, "there is very little meaningful communication between the remaining members of the industry."

The CRIA has recently published a bilingual brochure that outlines the objectives of the Association and the benefits the industry derives from a strong membership.

The brochure can be obtained by writing to the Executive Secretary, CRIA, Suite 1100, 111 Richmond Street West, Toronto, Ontario.

RECORD STORE JUKE BOX YIELDS SINGLES TRENDS

Brendan Lyttle manages the Sam The Record Man Store in Bramalea and in the interest of research into sales of singles he has installed a juke box in his store. The juke box is stocked with 20 charted records and 80 oldies. Customers in the store can spin their favorites for a dime per play or three for a quarter.

In the first three week period that the juke box was in the store Lyttle reports 1,500 plays with some interesting figures. The top songs played were: "Magic Carpet Ride" f/s "Born To Be Wild" by Steppenwolf and Alice Cooper's "School's Out" both getting 40 plays. "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini" was played 38 times. This record is 13 years old and Lyttle reports that the majority of the people playing it were not even born when it was first released. "Hi, Hi, Hi" by Wings got 33 plays and Nilsson's "Without You" was played 27 times.

Lyttle believes that the juke box helped to boost the sale of oldies appreciably and will continue to have the machine in his store periodically changing the records.

MAJOR PERSONNEL CHANGES AT GRT

Ross Reynolds, President of GRT Records, has announced a major change in the personnel of the company's Promotion Department.

Brian Ayres, currently National Promotion and A&R Manager, will be leaving GRT to join the Bud Matton Agency. Replacing Brian will be Neill Dixon, former proprietor of Grumbles Coffee House and currently involved in promotion with RCA.

Brian Ayres has had a longtime affiliation with Bud Matton as an agent, and as a musician with the popular Canadian band Grant Smith and the Power. Just prior to joining GRT, Ayres acted as the Manager of Dr. Music. His experience in promotion and A&R will add greatly to his new position with Bud Matton.

Neill Dixon brings a wealth of experience to GRT through his three years with Grumbles and his recent position with RCA where he was directly responsible for Ontario promotion.

Ross Reynolds stated: "Although we are sad to see Brian leave GRT we are pleased that his talents will take another direction within the industry. The job that Brian has done for us has been exceptional, especially in the promotion of our Canadian talent. We wish him the best in his new job and welcome the opportunity to work with him again. Neill Dixon is bringing much to GRT. His knowledge and enthusiasm will help us maintain and develop further our position within the promotion field. We feel that the transition will be made easily and happily on both sides".

Ayres will join the Bud Matton Agency towards the middle of September and Dixon will take up National Promotion and A&R Management duties at GRT September seventeenth. Neill Dixon will be assisted by Maggie McFadden who has been working in the Promotion Department with Brian Ayres since she joined the company over a year ago.

CAPITOL RELEASES SUMMER CANADIAN SINGLES FESTIVAL

Capitol Records (Canada) has just released an album containing 13 of their top Canadian singles. This promotional sampler is the third that Capitol has produced in the seventies and will definitely be a boon to programmers who can now do away with a pile of 45's that are possibly worn out.

The 13 tunes contained on this one, easy to use album are: Anne Murray's "Send A Little Love My Way", Bob McBride's "Treasure Song", "Jabber, Jabber", by Flying Circus, Bill King's "Canada", "Put A Smile On Your Face", by Flying Circus, "Walking On Back", by Edward Bear, "My Happy Song", by Tommy Graham, "Thinking of You" by New Potatoes, "Down On The Flat Rock" by Skipper, "Le Soleil" by Suzanne Stevens, "Ma Guitare Sur Le Dos" by Martin Pertier, "Peribonka" by Lise Thouin and Karo's "Mon Rayon De Soleil."

Does Canada really deserve a Country Music Industry?

What is Country Music? What is Canadian Country Music? Does Canada really deserve a Country Music industry? These are some of the questions that will be answered at RPM's Big Country Music meeting. You will also discover how country music happens in the U.S.; the advances of country music (writers and performers) in Canada; how to succeed in the business by taking a low profile approach; and the whys and wherefores of country music radio programming.

If you're an artist and you're saying to yourself: "how the hell is that going to interest me?" you're dead wrong. Artists, and country musicians in this country have always expressed a don't give-a-damn attitude when it comes to working collectively on the industry. Now is the time to attack the problems with professionalism. You'll have an opportunity to question a knowledgeable panel of industry notables. These will include: George Taylor, President of Rodeo Records; Dave Johnson, Music Director of CFGM; Sam Sniderman, leading Canadian retailer; Gary Buck, prominent country record producer; Taylor Campbell, Director of the giant Pindoff Record Service; Charlie Russell, one of the most progressive country radio personalities in the Maritimes CJCJ Woodstock, and Jack Feeney, who heads up

RCA's publishing arm Sunbury/Dunbar. This panel will be chaired by Danny LaRoche.

This is a rare opportunity for the record industry to communicate with radio and the press. Musicians, artists, record producers,

BIG COUNTRY

bookers, managers, tavern owners, operators, on-air and technical radio staff, and anyone interested in putting country music in its proper perspective, should make sure they are front and centre for this two day country educational extravaganza.

Columbia Records are holding a special national sales/promotion meeting in conjunction with Big Country, bringing in their

people from across the country. Other record companies have booked hospitality suites, while others will be showcasing their country artists in the Commonwealth Room of the Holiday Inn. You will hear soundtracks from Canadian country music films and you will also be invited to a private screening of Stompin' Tom Connors' movie.

Your first day at Big Country will probably be exhaustive, after a full day of speeches and friendly discussion. But then you will be able to cool off and rub shoulders with the "Who's Who", of country music at RPM's cocktail party.

Canada's own Canadian Country Music Association will be holding a meeting (Sept. 21) in conjunction with RPM's Big Country. So, you see, there's something for everyone and YOU SHOULD BE THERE. There will be many surprises and a meeting of minds like this will probably open the door for a professional and more meaningful approach to the question of recording, booking, management, songwriting, and programming difficulties.

The place is the Holiday Inn (Don Valley) in Toronto and it all begins at 9:30AM Saturday September 22nd. If you miss this one — you'll probably never catch up.

The biggest event in Canadian COUNTRY MUSIC

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LETTERS to the editor

BRENEMAN DOES NOT CONSULT CHUM GROUP

Your September 15th edition carries the story on Page 27, indicating that Tom Breneman of Los Angeles has a "new contract to consult all the CHUM stations with the exception of CHUM-AM".

I do not know the source of your information but it is incorrect. Tom Breneman does not consult for any of the CHUM Group stations. Some of our stations use his services to receive advance copies of new American record releases and that is the full extent of his services to our group.

Fred Sherratt
Vice-President,
Programming & Operations
CHUM Limited
Toronto.

"... 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



published weekly since
February 24th, 1964, by

RPM MUSIC PUBLICATIONS LTD.

6 Brentcliffe Road
Toronto, Ontario
M4G 3Y2
(416) 425-0257
Telex 06-22756

Publisher - Walt Grealis
Music Editor - Peter Taylor
Programming Editor - Dave Chadwick
Contributing Editors - Pat Conlon
- Stan Klees
Subscriptions - Ms. Sam Murphy
Art & Design - MusicAd&Art

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

A&M	V	MUSIMART	R
AMPEX	W	PHONODISC	L
ARC	D	PINDOFF	S
CMS	E	POLYDOR	Q
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GRT	I	UA RECORDS	U
LONDON	J	WEA	P
MCA	K	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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NOW...ABOUT THOSE FLIES!!!!

Regarding Bill Mann's letter in the September 8th issue, the press release Bill referred to was from Nicole Dufor of Quality Records Montreal. She stated what stations were on the Stampeders material in Quebec and were supporting the tour. It was factual and did not lean on (heavy exposure was Bill's term) lies. As a side thought however, D.K.D. takes out enough radio ads to be called heavy exposure in anybody's language.

Regarding the tour, the Quebec dates were down as compared to the rest of Canada. This was expected and the Stampeders made the decision to break ground in Quebec and be professional. The tour is of ALL Canada and because there are people doing more to kill the business than make it happen, they went to Quebec.

Donald K, didn't lose any money, the Stampeders made some inroads, record sales are up, and we had a large photo and positive review in the Montreal Star commenting that there were 1,000 people in an arena near Montreal. Your Gazette ignored the show. You mention that the group didn't draw flies to their concerts. You are right; they drew some Quebec rock fans who enjoyed themselves. There are some flies, however, circling your letter in RPM.

P.S.: "Cheer up Bill".

Mel Shaw
Manager - Stampeders

RCA'S GARY BUCK PITCHES TO CATCHER JOHNNY BENCH

RCA Recording Artist, Gary Buck, will be appearing on the Johnny Bench Show. The show is syndicated on several stations throughout the U.S. and comes on before NBC's Baseball Game of The Week.

Buck's current single, "National Pastime", which is a love song made up of baseball phrases, is a feature of the show. Also being showcased will be Ferlin Husky.

Johnny Bench is best known for his feats of baseball prowess behind the plate catching for the Cincinnati Reds.

COLIN CROSS NEW ONTARIO SALES MANAGER FOR A&M

Joe Summers, National Sales Manager for A&M Records, announced last week the appointment of Colin Cross as Ontario Sales Manager. Cross, who becomes A&M's first Ontario Sales Manager, comes to the label with many years of experience in different facets of the industry.

He has worked with Quality and Capitol Records until most recently when he was Quebec Retail Supervisor for Shermans. In making the announcement, Summers stressed the importance of Cross' work in keeping the lines of communication open between company and retailers across the province.

FINKELSTEIN - FIEDLER SET COCKBURN DATES

True North's Bruce Cockburn kicked off his Canadian tour with a St. John's concert, Sept. 17. The date was coordinated by Barney Dobbin. He moves into Halifax (21) through Brooks Diamond and over to Charlottetown (22) courtesy of Jack McAndrew. His September tour is capped in Saint John (29) which was also looked after by Brooks Diamond.

Cockburn moves west for an Oct. 7 date in Winnipeg, arranged through Frank Weipert and over to Saskatchewan for two Martin Onrot presentations: Saskatoon (9) and Regina (10). He flies into Victoria for an Oct. 12th date, set up by David O'Scienny and back to Ontario for the remainder of the month. London, through Walter Grasser is set for Oct. 14 followed by Toronto (19-20), a combined Fiedler/Onrot presentation. He moves back to his Ottawa stomping grounds (24) with arrangements by Harvey Glatt and completes his October dates in Waterloo (25) through Joe Recchia.

November sees him in Guelph (2), arranged by Kathy Robins and Flora Evans; Edmonton (20) and Calgary (24). These latter dates were arranged by Martin Onrot.

CANADIAN OPERA COMPANY GETS DU MAURIER GRANT

The Canadian Opera Company has been awarded a grant of \$25,000 by the du Maurier Council for the Performing Arts to assist with the production of "Heloise and Abelard", the premier production of the COC's 25th Anniversary Season.

The grant brings the total amount allocated to Canadian performing groups for 1973 performances to \$249,500. Through the Council in 1972, the du Maurier Company pledged one million dollars to assist performing arts productions in this country during the following five years. To date, \$625,000 of that amount has been granted to groups in all branches of the performing arts in Canada.

In addition to the grant, du Maurier is providing the Canadian Opera Company with the extensive marketing and promotional assistance that is made available to all organizations receiving financial aid from the Council.

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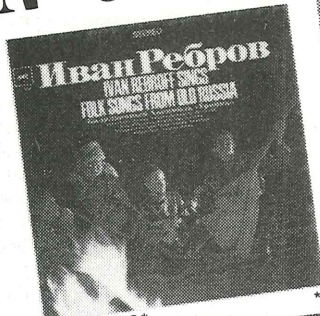
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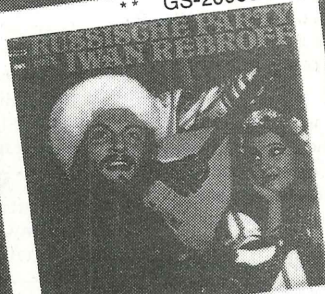
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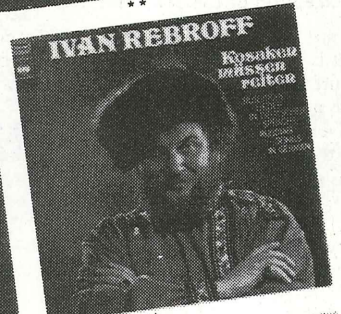
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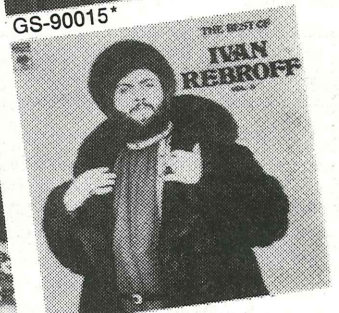
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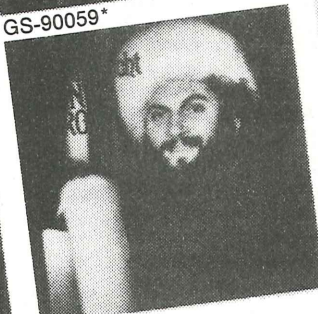
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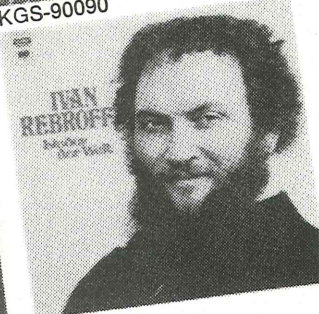
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the Rebroff Collection

ON TOUR

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

COLUMBIA RECORDS OF CANADA, LTD.

* Available on 8-Track Cartridge

** Available on Cassette

KANATA AND QUALITY SIGN DISTRIBUTION AGREEMENT

Kanata Records, one of Canada's most successful independent labels, has officially signed a distribution agreement with Quality Records Limited. This union is the result of an 18 year business affiliation of Bill Kearns, Vice-President and General Manager of Kanata Records with Quality.



(Standing l to r) George Struth (Quality), Gene Lees (Pres. Kanata), (seated) Bill Kearns (Kanata).

Contracts were inked at a luncheon hosted by Quality at the popular watering-hole Sam The Chinese Food Man with Quality, Kanata and Trade Press VIP's in attendance.

The first joint venture of this new association is a single entitled, "Mama's Song" by Jude, a brother and sister duo who have just completed a successful CBC television series on which they were the featured performers and hosts.

The distribution agreement was negotiated by Quality Records' Vice-President and General Manager, George Struth and Bill Kearns.

THREE DOG NIGHT WRONGED BY MISINFORMED CRITIC

Let's talk about critics. Far be it from me to run anyone down for expressing an opinion. That is all that a critic can and should do. It is on this basis of merely presenting a personal observation that anything written by a critic should be judged.

Some critics tend to abuse their position, but again that is their business and the business of their readers. However, it is inexcusable when a critic can stir up so much trouble by reporting on incidents that just aren't true.

I won't name names, but a certain Toronto critic reported that a member of Three Dog Night called for the crowd at the recent Toronto Fair concert to "... burn the place down", when a number of over zealous fans started some fair size bonfires in the stands. The actual quote was, "... the fires look nice, but let's not burn the place down."

In my opinion, not only is a correction in print called for but also a public apology. These kind of careless mistakes can cause a hell of a lot of damage to the image of a performer.

Three Dog Night are just not the kind of band who go around openly inciting people

RYERSON SCHEDULES EVENING COURSES FOR "MUSIC SURVEY"

With great concern being given to evening study courses, Ryerson Polytechnical Institute, a leader in the field of Radio and Television Arts, has led the way for a series of evening lectures for the purpose of studying and analyzing different forms of music.

The course is called MUSIC SURVEY (MUS021) and is offered as an extension course for those who feel that added evening education might help them at work or perhaps even for self satisfaction.

MUSIC SURVEY is a "... study of the principle styles, genres, and forms (of music) from the early Middle Ages through the 19th century. Stress is given to the so-called 'Great Repertoire'. Studies of contemporary musical techniques; electronic music; Canadian and American music; music of Non-Western cultures ...".

Ryerson prefers some musical background and it's probably for the students own good. They add that the course is particularly designed for those who are working or interested in working in an FM radio station, and that time will be spent analyzing the problems of musical broadcasting. And to complete this nice little package, the students will be responsible for class projects and individual assignments.

A TRAVEL TOUR DESIGNED FOR ROLLING STONES FANS

An outfit in Montreal called Sharp Sound Shows is promoting a European travel tour which will follow the forthcoming tour by the Rolling Stones.

The tour is designed for 200 people and will span 20 days covering three countries. Along with accommodations in student hotels, round trip airfare via regular scheduled airline KLM, and continental travel by motorcoach the tour package includes reserved seats at three of the Stones' concerts in Bern, Switzerland; Copenhagen, Denmark; and Rotterdam, Holland.

The tour leaves Montreal on September 25 and returns October 14 and carries a price tag of \$450. A mere pittance to the die-hard Stones freak.

to anti-social behaviour. Their music can get exciting and stimulating, but hardly calls for people to commit arson. The band played for just under an hour and gave the fans a set full of their solid gold hits.

Opening the show for the evening were the Montreal sounds of April Wine. This is the classic example of a band that substitutes volume for talent.

Also on the bill was England's T. Rex, a group that in reality is just one fellow — Marc Bolan. Bolan is of the glitter school of rock and relies heavily on audience reaction for the energy of his shows.

Toronto police kept the crowd sufficiently shackled so that nobody was allowed to stand up and enjoy the music. Again, T. Rex kept the volume at a painful level. It's awfully hard to enjoy yourself when your ears are hurting. — Peter Taylor

AMPEX RELEASES "LAST KISS" BY WEDNESDAY

From our "old singles never die they just go into involuntary limbo for awhile" department comes this ... A Toronto based group called Wednesday last week released their remake version of the classic "Last Kiss". Remember the one about the car crash?

The single is beginning to cause quite a stir. It's out on Ampex Records produced by John Dee Driscoll and when Driscoll took it to CFTR in Toronto, the station had the song on the air within minutes. It seems that most of the on air staff at CFTR had fallen in love with the single. That is except morning man Jim Brady. He hated it and refused to play it on his show. But he and Paul Godfrey decided to let the listeners phone in and vote on the single. Godfrey was in favour of "Last Kiss" and the phone battle raged all day with these results: Godfrey received 383 votes for "Last Kiss" and Brady 220 against.

Brady is demanding a recount but for the present lilting strains of "Oh where, oh where can my baby be ... etc." can now be heard emanating from the studios of CFTR.

SPOONER JOINS STARR PUBBERY

Bob Spooner, who handled country product for Beechwood/Capitol, has joined the Jack Starr organization and will reactivate the publishing arms of this company.

Publishing houses involved are Jack Starr Music-BMI and Starr Music-CAPAC. Spooner will be looking for new material and writers.

Starr Music publishes material by Jerry Hall including the current country playlist item, "Make It Over The Hill" by Diane Leigh.

EARLY FALL ACTION IN THE RCA STUDIOS

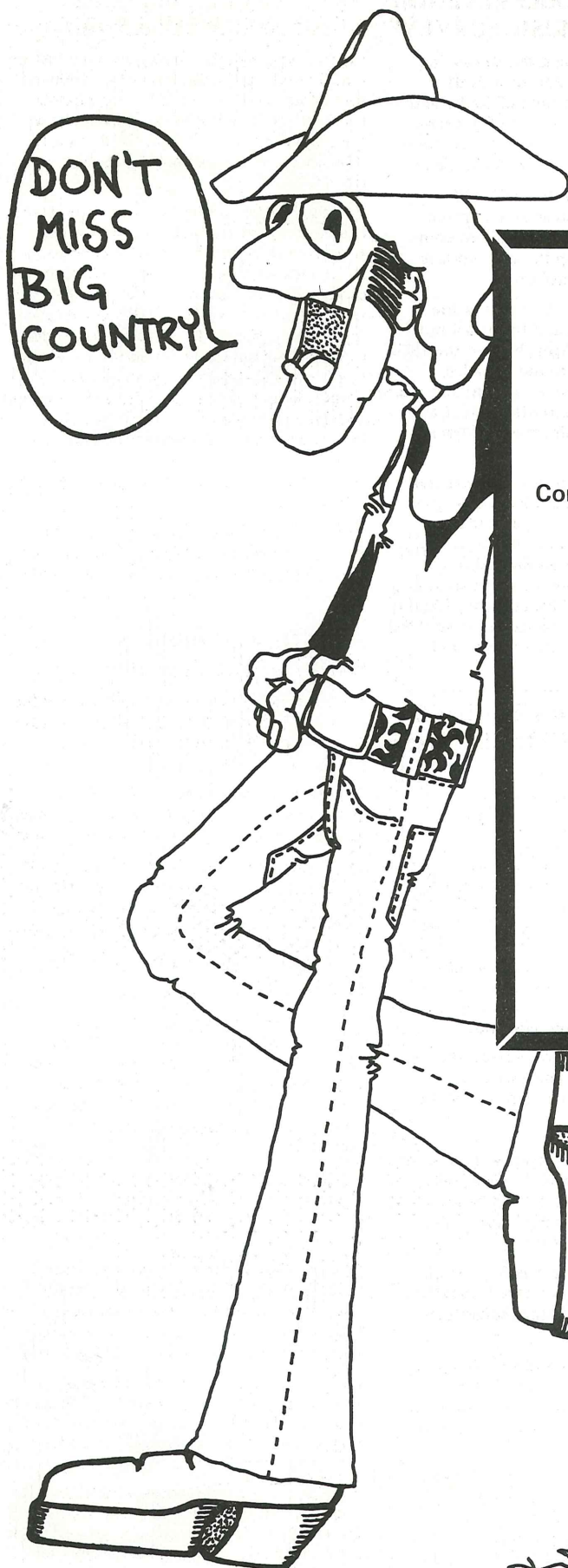
Much Productions of Montreal have been working with a new band called Bananas. August 30 saw the band in the studios for the day laying down a number of tracks. Final work on this is to be completed soon. Also in with Much was the rock group Mantis.

The Canadian Talent Library are working with Vic Franklin and are expected to record Ben McPeck's album in about a week's time.

Producer Ian Guenther is working with new artist Bruce Miller, recently signed with A&M. Guenther's own company, 3 Hats Productions, has completed a soundtrack for a new film, "The Hard Part Begins".

RCA are busy laying down some demo tracks with Lloyd Phinney and hopefully an album will come out of the sessions while McGillivray & Janhevich have booked in a date to record Gloria Kaye.

Jingle work continues as usual at RCA with Gerry and Rudy Toth's Seven-O Productions working with GWG Jeans. The present jingle used by The Toronto Sun was completed recently at RCA Studios.



BIG COUNTRY

HOLIDAY INN
DON VALLEY

Commonwealth Hall

Saturday — September 22nd

9:30 - 12:30 GUEST SPEAKERS

Joe Walker

Harold Moon

Jack Boswell

Bill Anderson

2:00 - 6:30 OPEN FORUM

A panel of distinguished experts

9:00 - 12:00 RPM COCKTAIL PARTY

Registrants only

Sunday — September 23rd

Commonwealth Hall

12:00 - 6:00 COUNTRY ARTISTS SHOWCASE

Sponsored by participating
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8:00 - 12:00 HOSPITALITY ROOMS

an evening of informality

ADVANCE REGISTRATIONS
ACCEPTED UNTIL NOON
SEPTEMBER 21ST
See Page 3 for details



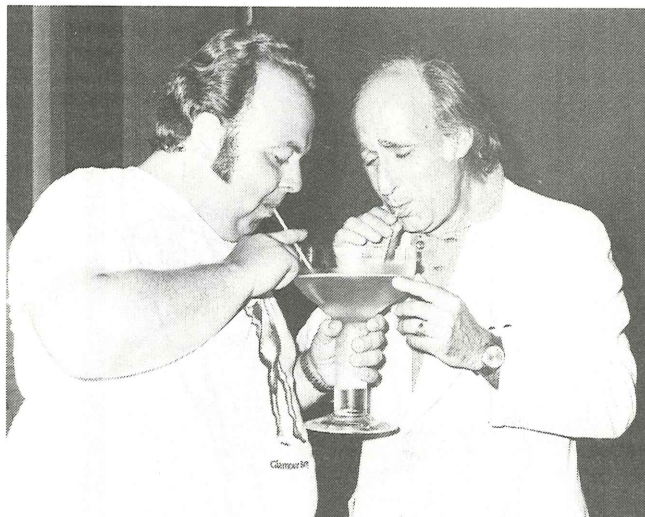
Alice Cooper, John Fallows (A&A), Ken Middleton (President WEA) and Sam Sniderman during Platinum presentations.



Alice Cooper and his group with Ken Middleton displaying their four Platinum Awards, the first issued to a non-Canadian group.



John Murphy (RCA), Burton Cummings (Guess Who), Dave Charles (CHUM), and Ian Magan (P.D. Radio Hauraki - New Zealand).



Don "Glamour Boy" Hunter and Sam The Record Man drink a toast during Guess Who reception at Sam The Chinese Food Man.



The Stampeders' Ronnie King, Rich Dodson and Kim Berly with CFTR's Steve Shannon (standing) during Stampeder Day at station.

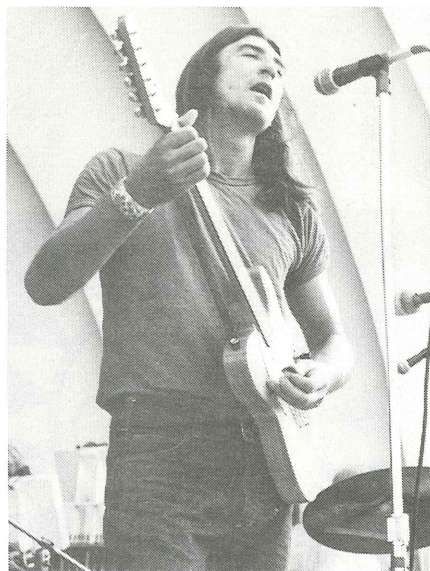


Quality's Joe Owens, Jack Vermeer and Gene Lew present the Stampeders with collection of company awards for past sales.

CAPITOL RECORDS TALENT DOMINATES CNE YOUTH DAY

During the run of this year's Toronto Fair saw the special Youth Day concert being co-sponsored by Capitol Records and CHUM Ltd. The August 27 event turned out to be a big first.

This year was the first time that a single record company was given full responsibility for the ten hours of music. Capitol took



Christopher Kearney seen during massive 10 hour concert for Toronto Fair Youth Day.

advantage of this and presented eight acts representing a cross-section of Canadian rock talent, each of whom has one or more albums on the market.

Featured during the day-long concert held at the Toronto Fair Bandshell were: A Foot In Coldwater, Fludd, Fergus, Christopher Kearney & Pemmican, Flying Circus, Bob McBride and his new band Magic, Ronney Abramson, and Bill King.

The temperatures for the day hovered in the high 90's and this coupled with intense humidity should have kept the crowds down. The adverse weather, however, did little to deter an estimated 40,000 people from seeing all or part of the Youth Day concerts. The performers were all met with strong audience response and were repeatedly called back for encores.

On hand to MC the show were a number of CHUM jocks. After the concert, CHUM expressed its pleasure with the high quality and efficient organization of the show and indicated that it would be interested in discussing further presentations of that nature in the future.

NEW CANADIAN SINGLES Week ending September 15/73

FLY ME HIGH
Ken Tobias-MGM K-14634-Q
MAL Pop-Contemporary rock

MAMA'S SONG
Jude-Kanata KAN 1018X-M
MAPL Pop-Contemporary rock

DO DO
Flag-Taurus TR 001
MAPL Contemporary rock

POINTER SISTERS — TORONTO MASSEY HALL, SEPT. 7TH

A sell out audience at Toronto's Massey Hall on September 7 was treated to the unique sounds of the Pointer Sisters. This concert was the first headline gig for the girls and one listen to the immense vocal talents of the quartet shows why they have emerged out of the back-up category and into the spotlight.

Since the days of the Supremes there has not been a female act in the realms of pop music that has created the excitement that the Pointer Sisters are now creating.

They are presently being touted as an overnight success, which is far from accurate. The four sisters began singing as children. Their parents were both preachers and the girls sang in the church choir. By their own admission they began singing on the streets and in the backyards and alleys of Oakland, California. Their tight vocal stylings evolved from years of singing together as well as living together in the family home. From the streets they became much in demand as back-up session vocalists. Almost every album emanating out of the Oakland-San Francisco area in recent years lists the Pointer Sisters

A&M'S LORENCE HUD BUSY RECORDING IN NASHVILLE

A short time ago Lorence Hud was in Nashville where he met with Norbert Putnam. Hud is back in Nashville and is busily working on his second album for A&M with Putnam producing.

The album is being done in Putnam's own quadrafonic studios and will feature a back up band of Music City session musicians. The record is planned for an early October release. Artwork for the jacket is underway with the finishing touches to be added when the recording is completed.

Norbert Putnam has recently finished work which includes both of Joan Baez's A&M albums.

NOVEMBER WEDDING BELLS FOR STOMPIN' TOM CONNORS

The sound of Stompin' Tom's famous boot and stomping board will give way to the delicate chime of wedding bells as he takes a bride on November 2nd. Stompin' Tom will marry his fiancée Lena Welsh on CBC's Luncheon Date Program, live and in colour.

The bride hails from the Magdalen Islands, not far from Stompin' Tom's Prince Edward Island home grounds. The couple met in Charlottetown about two years ago. Since they first met Lena has watched Tom's career progress and shares his enthusiasm for his music.

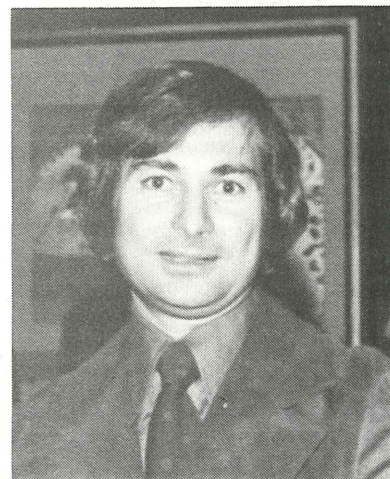
The late fall wedding, and the six week honeymoon and holiday to follow, come at the end of a very busy year for Tom in which he played numerous concerts, met the Queen, recorded two new albums and received his fourth gold album. His latest Boot album, "To It and At It", is due to be released in the U.S. this month.

on the jacket credits. They are no strangers to the stage either. Their role as vocal supporters have led them to in-concert situations with many notable artists such as Taj Mahal.

Now they have their own career as an individual headlining act and if talent is the criterion of success, these four deserve it. Their sound is exciting, involving and fresh even though they draw on the thirties and forties for inspiration. Strutting out on stage dressed in the tacky trappings of years gone by they conjure up visions of quadio, black Bette Midlers. But, when they open up their mouths and let fly with the vocal chords one seems to forget about Bette and her tongue-in-cheek approach and just get immersed in the voices that are instruments in themselves. The Pointer Sisters need and use the minimum of back-up instrumental support, which consists of merely piano, bass and drums. Excepting the occasional number utilizing an electric bass, the majority of their material is all acoustic and after regular poundings by the heavy metal exponents your ears are dancing to the good sounds.

With rapidity of delivery and a joy of performing the Pointer Sisters filled the Massey Hall show with many selections from their first Blue Thumb album, entitled "The Pointer Sisters". Blue Thumb is distributed by Quality in Canada. The girls shimmied, shook and of course sang their way through "Jada", "Wang Dang Doodle", "Cloudburst" and their present single, which is beginning to break across the country, "Yes We Can Can". In concert they sure can can and they do do! — Peter Taylor

— PERSONNEL APPOINTMENT — MUSIC WORLD LTD.

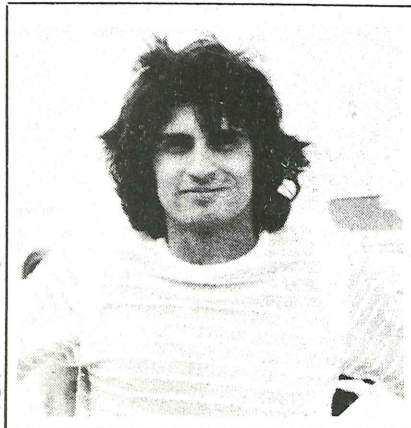
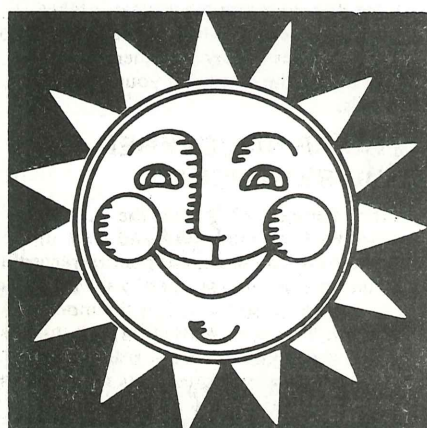
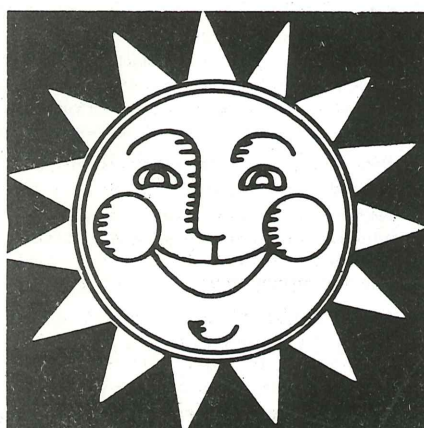
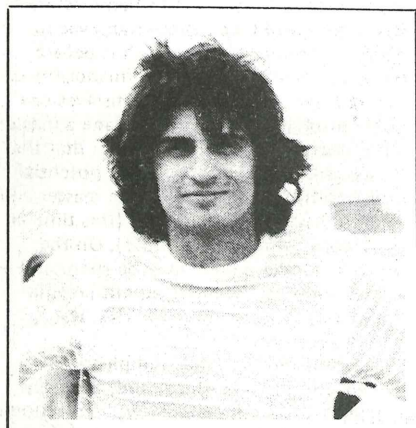
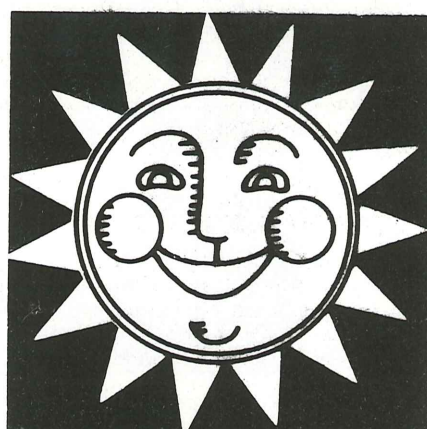
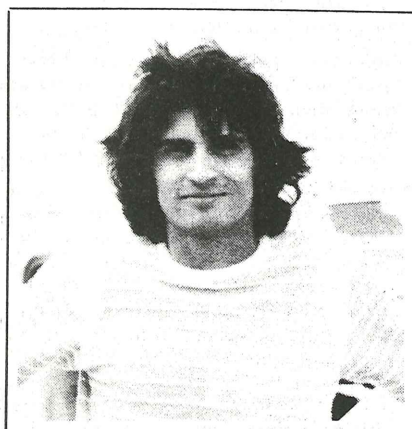
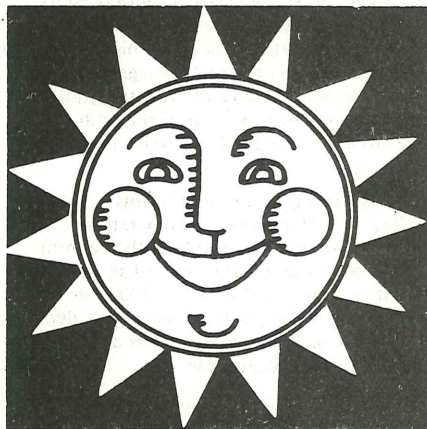
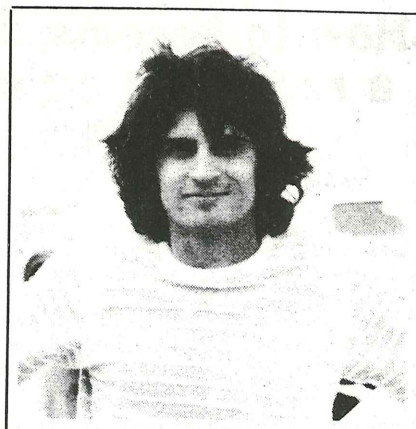
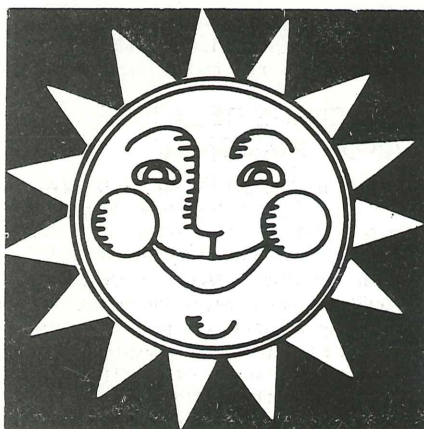


Mrs. Eva Pindoff, president of Music World Ltd., is pleased to announce the appointment of Mr. Larry Letofsky to the post of Executive Vice-President and General Manager of Music World Ltd. He will be headquartered in Toronto.

Mr. Letofsky was former Vice-President of Miron Industries.

Keep The Sun Shining

"Oh What The
Summer Can Do"



Recorded by

Joey Cee

backed by

Tangerine

How to become a recording artist

PART TWO

by Stan Klees

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

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

YOU NEVER STOP REHEARSING

Musical instruments don't grow on trees, and the instrument business flourishes on sales to aspiring musicians. Your particular instrument may have been something you found under the tree at Christmas or a birthday present. It may be a cheap guitar, bought at a department store with your own savings, or a major name "axe" bought by signing away your life for several years. No matter how you acquired your particular instrument, today it is either a relic of a since abandoned hope that died as soon as the novelty wore off, or (less likely), a well looked after piece of equipment which is still being practised upon regularly.

If you are still using that instrument daily, you either took lessons to master the instrument, or you simply found your own way by trial and error. Both methods have definite advantages. If you have formal training, you have the ability to know right from wrong. If you play by "ear", you may not know what is pleasing to your ear. That can be a great asset in communicating with an audience. The choice is yours. If it's any consolation, a prominent Nashville musician once admitted that he could only read just enough music so as not to ruin his talent.

Instant talent isn't readily available. One essential is that you must rehearse, rehearse, rehearse! There is no substitute for continual, never-ending rehearsal. You are competing with musicians who have been playing since they were old enough to walk. Nothing can take the place of practice. No matter how famous or successful you may eventually become, you will still have to follow this rule. There will be rehearsals for television shows, rehearsals for recording sessions, rehearsals for live performances. Throughout your career, this will be one of the things which will dominate your life. If you are a member of a vocal-instrumental group, rehearsal is even more critical. Many musicians in such groups have a tendency to consider singing secondary to their instrumental abilities. This should not be the case.

Singing is of prime importance in a vocal-instrumental group. Lead vocals and background vocals must be thoroughly rehearsed.

TALENT IS RELATIVE AND REGIONAL

Everyone has heard the old expression, "They're so good, they should make a record." Multiply the number of times that remark has been made by the number of towns and cities in North America, and you'll have some idea of the number of "really good" groups around. In any area there are always one or two groups who achieve local fame by being better than the other groups. Often there is real talent in these groups, but more often there is simply a lot of local pride at work. In most cases such groups lack the depth to compete at the national and international levels.

Don't be fooled by the adoration of audiences and fans. They seldom know saleable talent when they hear it. Public performance before a small crowd frequently gives a deceptive gauge of the group's real talent.

The secret of determining what is good or bad is to get the opinion of an outsider. Even if you can tape yourself on a home tape-recorder you should get some idea of your "sound". If, after this, you are still convinced that you have something unique to offer the recording world, cut a "demo" at a local studio. The cost for this should not exceed fifty dollars. The demo should be heard by people who are not connected with the group in any way and who are not subject to local pride. Remember that a demo is simply a sample of your work. It is not a final session. And don't under any circumstances, rush into a studio intending to cut a full-blown session without having first recorded and knocked on doors with a demo.

Once you are sure that the demo displays your talent (and it could include an error or two to show that you are, after all, human) you are ready to begin the search for someone who will be willing to invest time and money in your recording career.

You should be able to record three or four songs in a one-hour demo session. Compare this to the many hours, and possibly days, that it can take to record one side of a single. Let me stress that the demo is only a sample. It does not have to be perfect. Don't waste money on it. Almost every city has a small studio of some kind where a demo can be cut, or at least a radio station with a small sound-room. But don't expect great sound quality in the demo. The studios used for actual recording are worth hundreds of thousands or even millions of dollars. There is no way that a demo studio can, or should be expected to produce the same quality of sound, due to equipment limitations and the lack of qualified technicians.

FINDING SOMEONE WHO WILL LISTEN

This is the tough part, and what the answer is, no one knows. But how do you get someone to listen to your demo? If you send it to a record company, they may just process it and send it back with a form letter. Like

the actor who wants to get into a Broadway play or a TV series or a movie, the big question is where do you get your start? Somehow it does happen (or we wouldn't have any hit artists) and here is where luck enters the picture (for the first time).

Often, when I was about to tell a group that I would record them, I wondered how they got into my office. Sometimes it was word-of-mouth that an act was in demand for appearances and was really a crowd-pleaser. Often it was a group that sent one of their members over to my office and somehow he worked his way past the receptionist and I found myself listening to the demo. Sometimes it was a record salesman or a friend who wasn't in the music industry who tipped me to the fact that the group had a following and they were good. Sometimes it was a letter from a disc jockey with a demo enclosed asking me for an opinion, but most often it was the group's manager who, because of his ability to pull strings, finally ended up sitting in front of me with the demo in his hands, about to let me listen to it.

"How" is important, and it must be done. You must find someone to listen to you. You must find the people with the money to finance the session. A good session can cost as little as \$1200 to \$1500 and from there the prices go up to any figure depending on how much time it takes and how many musicians you use.

Sometimes a wealthy relative will finance the session and arrive with the master at the door of the record company. Most record companies will listen to finished masters. Often they will take a master and spend additional money to embellish it before release. A wealthy relative, a financial backer, the manager, or the group themselves can hire a producer, a studio and make a master. Often the record company knows that the master isn't great, but they hear potential in the group and will release the master and start to make a second record (this time at the record company's expense). On the other hand, the money may be spent and no record company will take any interest in the master. This is where the risk lies.

Play often and play well and please the crowd (not just your fans) and, someday, someone will walk up and say, "You should be recording". If you are lucky it may be an A&R man from a record company who has heard that your group has what it takes and secretly came to hear you and watch the crowd. It does happen and then you don't have to risk the money of your relatives or friends.

YOU'RE DISCOVERED. YOU'RE LUCKY.

Sitting behind his big desk, the A&R man says, "We like your sound, and we would like to have you under contract to record". At the very word "contract" a shiver should run down your spine. This is the moment that you have been waiting for, but the guy who is giving you the break is also asking you to sign away certain rights for a certain period of time.

CONTINUED NEXT WEEK

WEA HEAVY ON ALBUM RELEASES FOR SEPT.

Warner-Elektra-Atlantic has announced a heavy volume of new album releases scheduled for mid-september to the end of the month. They include: Uriah Heep's first for Elektra, "Sweet Freedom", Eric Weisberg and Deliverance's "Rural Free Delivery", and on Frank Zappa's new DiscReet label, "Safronia" from Tim Buckley.

The long awaited, new Rolling Stones album is due within a week or so. It's called "Goat's Head Soup" and includes their present single, "Angie". Chris Jagger, Mick's younger brother, has his first Elektra album coming out towards the end of September. It promises some good rock & roll.

Currently being held up by paper shortages in the States, making production of the required record sleeves difficult, are America's third Warner's album, "Hat Trick" and Neil Young's newest.

Expected soon is a new solo album from Peter Yarrow and a first solo venture from David Gates, late of Bread. Recently signed Jesse Colin Young will have his first Warner's album out in the next couple of weeks entitled, "A Song For Juli".

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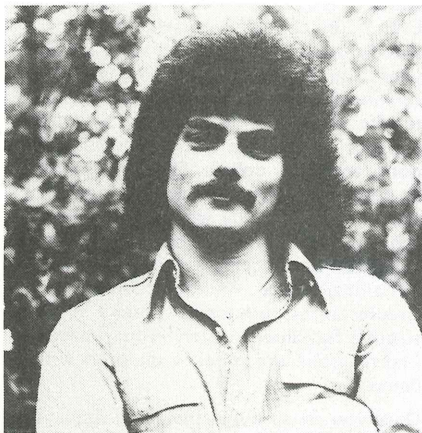
Emerson, Lake & Palmer are releasing their first on the new Manticore label, called "Whip Some Skull On Ya" and John Prine's "Sweet Revenge" is being readied for a late September release date.

On the comedy front, Little David Records has two new albums coming from George Carlin and Burns & Schreiber. Burns & Schreiber will be making their album debut for WEA with "Burns & Schreiber's Pure BS" and George Carlin will have his third album entitled, "Occupation: Fool".

Rounding out this release schedule are albums from a new band from France on the WEA-Filipacchi label called Presence and an album from Martin Mull who gave us "Dueling Tubas" and the "2001 Polka".

ARTIST PROFILE: IAN SEBASTIAN

Ian Sebastian hails from London, England where he grew up during the evolution of the "Mersey Beat". He was strongly influenced by the embryonic origins of British Music which later gave birth to



the "Beatle Sound". At the age of 11, Ian and his family moved to Montreal where he has resided ever since.

After studying guitar diligently, Ian spent several years playing with many bands. Stints with such bands as Westend 22, Hummdingers, Illusions and Seapoop helped to shape his personal musical evolution. He has also appeared in concerts with Andy Kim, Gary Puckett and the Union Gap, and Paul Revere and the Raiders.

In his search for new channels of expression, he landed the lead role of "Berger" in the Montreal company of the hit musical "HAIR". His performance led him to Brussels, Belgium where he played the same role to enthusiastic European audiences.

During all this time, Ian found his mind full of musical ideas which he transported to paper. To date he has written more than sixty songs, two of which are now on record "Mr. Peabody" and "Money Money", under the supervision of Montreal producer Ben Kaye, were recorded at Manta Sound in Toronto.



SINGLES (alphabetically)

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

All I Know (93)
All Things Come From God (17)
Angie (67)
Angel (43)
Are You Man Enough (41)
Ashes To Ashes (51)
Baby Wanna Boogie (83)
Bad Bad Leroy Brown (14)
Basketball Jones (92)
Behind Closed Doors (12)
Believe In Humanity (29)
Bongo Rock (88)
Boogie Woogie Bugle Boy (78)
Brother Louie (2)
Carpenter Of Wood (69)
China Grove (19)
Could You Ever Love Me Again (31)
Delta Dawn (1)
Down On The Flat Rock (66)
Easy Evil (84)
Everyone's Agreed That... (28)
Feeling Stronger Every Day (24)
Find Yourself A Boy (40)
Flip Flop & Fly (55)
Fly Me High (85)
Freedom For The Stallion (97)
Free Ride (52)
Get Down (38)
Get It Together (98)
Ghetto Child (80)
Give Me Love (81)
Goodbye Mama (22)
Gypsy Man (18)
Half Breed (3)
Happy Dreamer (30)
Heartbeat It's A Lovebeat (71)
Here I Am (77)
Higher Ground (45)
Highway Driving (62)
Hold Back The Water (75)
Holding Your Hands (39)
How Can I Tell Her (33)
I Believe In You (37)
If You Wanna Go... (58)
In The Midnight Hour (70)
Isn't That So (44)
It Wouldn't Have Made... (15)
Jimmy Loves Mary Anne (50)
Joyful Resurrection (90)
Knockin' On Heaven's Door (57)
Last Kiss (100)
Last Thing On My Mind (49)
Let Me In (63)
Let's Get It On (20)
Live And Let Die (7)
Long Way Home (86)
Love Can Bless The Soul... (47)
Love Is Coming (89)
Love Me Like A Rock (6)
Loving Arms (68)
Make My Life A Little... (10)
Midnight Train To Georgia (65)
Minstrel Gypsy (42)
Monster Mash (11)
Morning After (4)
My Maria (9)
Muskat Love (76)
Nobody Wants You When... (95)
Paper Roses (94)
Poor People (72)
Power To All Our Friends (91)
Ramblin' Man (23)
Rhapsody In Blue (53)
Saturday Night's Alright... (13)
Say, Has Anybody Seen... (5)
Send A Little Love My Way (34)
Show Biz Kids (79)
Simple Life (27)
Sitting On A Poor Man's Throne (16)
Smoke On The Water (26)
Summer (64)
Summer Means Fun (46)
Sweet Charlie Babe (82)
That Lady (59)
The Badger's Song (73)
The Hurt (25)
The Peacemaker (74)
The Singer (32)
Tonight (99)
Touch Me In The Morning (21)
Treasure Song (60)
Walking On Back (35)
We May Never Pass This... (97)
We're An American Band (8)
West Coast Woman (54)
Why Me (96)
Yes We Can Can (61)
You Got Me Anyway (56)
Young Love (36)
You've Never Been This... (43)

September 22nd, 1973

RPM 100 SINGLES

Gold Leaf Award For
Outstanding Record Sales

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

W MUSIMART
V PHONODISC
D PINDOFF
E POLYDOR
F QUALITY
G RCA
H TRANS WORLD
T UA RECORDS
K J WEA
C WORLD

R
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This week
1 week ago
2 weeks ago

1	1 6	DELTA DAWN Helen Reddy Capitol 3645-F	34	37 52	SEND A LITTLE LOVE MY WAY Anne Murray Capitol 72704-F	67	78 96	ANGIE Rolling Stones Rolling Stones S19105-P
2	2 1	BROTHER LOUIE Stories Kama Sutra KA-577-M	35	40 51	WALKING ON BACK Edward Bear Capitol 72709-F	68	70 73	LOVING ARMS Dobie Gray MCA 40110-J
3	8 28	HALF-BREED Cher MCA 40102-J	36	21 9	YOUNG LOVE/MILLION TO ONE Donny Osmond MGM K-14583-Q	69	76 88	CARPENTER OF WOOD Cliff Edwards Polydor 2065 203-Q
4	5 5	MORNING AFTER Maureen McGovern 20th Century 1209-2010-T	37	38 40	I BELIEVE IN YOU Johnny Taylor Stax 0161-Q	70	72 79	IN THE MIDNIGHT HOUR Cross Country Atco 6934-P
5	4 4	SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE Dawn/Bell 45374-M	38	23 12	GET DOWN Gilbert O'Sullivan MAM 3629-K	71	87	HEARTBEAT IT'S A LOVE BEAT DeFranco Family Twentieth Century 1209-2030-T
6	7 13	LOVES ME LIKE A ROCK Paul Simon Columbia 45907-H	39	44 59	HOLDING YOUR HANDS SeaDog Much CH-1025-K	72	69 63	POOR PEOPLE Alan Price Warner Bros. WB 7717-P
7	3 2	LIVE AND LET DIE Paul McCartney & Wings Apple 1863-F	40	42 46	FIND YOURSELF A BOY Tammy Rafferty Periwinkle 3702-V	73	82 93	THE BADGER'S SONG Bobby G. Griffith Ranwood 951-M
8	10 20	WE'RE AN AMERICAN BAND Grand Funk Capitol 3660-F	41	43 47	ARE YOU MAN ENOUGH Four Tops Dunhill 4384-N	74	75 80	THE PEACEMAKER Albert Hammond Mums 6021-H
9	12 21	MY MARIA B.W. Stevenson RCA 0030-N	42	20 11	MINSTREL GYPSY Stampeders MWC 1013-M	75	79 89	HOLD BACK THE WATER Bachman-Turner Overdrive Mercury 73417-Q
10	11 17	MAKE MY LIFE A LITTLE BIT BRIGHTER Chester/Celebration CEL 2078X-M	43	48 53	YOU'VE NEVER BEEN THIS FAR BEFORE Conway Twitty/MCA 40094-J	76	71 68	MUSKRAT LOVE America Warner Bros. 7725-P
11	6 3	MONSTER MASH Bobby Boris Pickett Parrot PAR348-K	44	39 34	ISN'T THAT SO Jesse Winchester Bearsville 3601-P	77	81 86	HERE I AM Al Green Hi 2247-K
12	9 8	BEHIND CLOSED DOORS Charlie Rich Epic 5-10950-H	45	54 67	HIGHER GROUND Stevie Wonder Tamil Motown T54235-V	78	45 35	BOOGIE WOOGIE BUGLE BOY Bette Midler Atlantic 2964-P
13	14 16	SATURDAY NIGHT'S ALRIGHT FOR FIGHTING Elton John-MCA 40105-J	46	49 54	SUMMER MEANS FUN/ GONNA HUSTLE YOU Legendary Masked Surfers United Artists UAXW 270X-U	79	88 92	SHOW BIZ KIDS Steely Dan ABC 11382-N
14	13 7	BAD BAD LEROY BROWN Jim Croce ABC 11359-N	47	50 55	LOVE CAN BLESS THE SOUL OF ANYONE Ian Tyson/A&M AMX344-W	80	86 97	GHETTO CHILD Spinners Atlantic AT 2973-P
15	15 18	IT WOULDN'T HAVE MADE ANY DIFFERENCE Tom Middleton Columbia C4-4002-H	48	55 60	ANGEL Aretha Franklin Atlantic 2969-P	81	83 90	GIVE ME LOVE/CANADA Bill King Capitol 72712-F
16	16 14	SITTING ON A POOR MAN'S THRONE Copper Penny Sweet Plum SPL9914-K	49	51 56	LAST THING ON MY MIND Neil Diamond MCA 40092-J	82	84 87	SWEET CHARLIE BABE Jackie Moore Atlantic 2956-P
17	17 15	ALL THINGS COME FROM GOD Tony Kossinec Smile 102-K	50	52 57	JIMMY LOVES MARY ANNE Looking Glass Epic 11001-H	83	80 77	BABY WANNA BOOGIE Five Man Electrical Band Lion 160-Q
18	19 22	GYPSY MAN War United Artists 281-U	51	59 71	ASHES TO ASHES Fifth Dimension Bell 45380-M	84	91 91	EASY EVIL John Kay Dunhill D-4360-
19	34 41	CHINA GROVE Doobie Brothers Warner Brothers WB 7728-P	52	63 75	FREE RIDE Edgar Winter Epic 5-11024-H	85	94	FLY ME HIGH Tobias MGM K 14634-Q
20	28 43	LET'S GET IT ON Marvin Gaye Tamil Motown T54234-V	53	56 64	RHAPSODY IN BLUE Deodato CTI QJ-16	86	89 95	LONG WAY HOME Neil Diamond Bang 1011-703-T
21	18 10	TOUCH ME IN THE MORNING Diana Ross Tamil Motown M1239F-V	54	65 81	WEST COAST WOMAN Painter Elektra E45862-P	87	99	WE MAY NEVER PASS THIS WAY AGAIN Seals & Crofts Warner Brothers 7740-P
22	22 19	GOODBYE MAMA Dave Nicol Columbia C4-4013-H	55	61 72	FLIP FLOP & FLY Downchild Blues Band Special 1230-60-T	88	46 31	BONGO ROCK Incredible Bongo Band MGM K-14588-Q
23	41 58	RAMBLIN' MAN Allman Brothers Capricorn 0027-P	56	58 65	YOU GOT ME ANYWAY Sutherland Bros. & Quiver Island 1217-F	89	100	LOVE IS COMING Foot In Coldwater Daffodil DFS 1040-F
24	24 24	FEELING STRONGER EVERY DAY Chicago Columbia 45880-H	57	64 85	KNOCKIN' ON HEAVEN'S DOOR Bob Dylan Columbia 45913-H	90	93 99	JOYFUL RESURRECTION Tom Fogerty Fantasy 702-R
25	25 25	THE HURT Cat Stevens A&M 1418-W	58	60 70	IF YOU WANNA GO TO NEW YORK CITY Marty Butler/Columbia C4-4020-H	91	98	POWER TO ALL OUR FRIENDS Cal Dodd RCA KPBO 0007-N
26	26 26	SMOKE ON THE WATER Deep Purple Warner Brothers 7710-P	59	66 83	THAT LADY Isley Brothers T-Neck 72251-H	92	.... ....	BASKETBALL JONES Cheech & Chong Ode 66038-W
27	30 32	SIMPLE LIFE Valdy Haida HS 107-W	60	62 69	TREASURE SONG Bob McBride Capitol 72696-F	93	.... ....	ALL I KNOW Art Garfunkel Columbia 45926-H
28	29 29	EVERYONE'S AGREED THAT EVERYTHING WILL TURN OUT FINE Stealers Wheel A&M 1450-W	61	67 82	YES WE CAN CAN Pointer Sisters Blue Thumb 229-M	94	.... ....	PAPER ROSES Marie Osmond MGM 14609-Q
29	31 33	BELIEVE IN HUMANITY/ YOU LIGHT UP MY LIFE Carole King/Ode 66035-W	62	57 49	HIGHWAY DRIVING Alabama Smile SLE-103-K	95	.... ....	NOBODY WANTS YOU WHEN YOU'RE DOWN AND OUT Bobby Womack/United Artists 255-U
30	32 36	HAPPY DREAMER Jack Cornell RCA 75-1130-N	63	74 100	LET ME IN Osmonds MGM K14617-Q	96	.... ....	WHY ME Kris Kristofferson Monument 8571-H
31	36 44	COULD YOU EVER LOVE ME AGAIN Gary & Dave Axe 10-K	64	85	SUMMER (The First Time) Bobby Goldsboro United Artists 251-U	97	.... ....	FREEDOM FOR THE STALLION Hues Corporation RCA 0900-N
32	33 42	THE SINGER Bells Polydor 2065 196-Q	65	73 98	MIDNIGHT TRAIN TO GEORGIA Gladys Knight Buddah 383-M	98	.... ....	GET IT TOGETHER Jackson 5 Motown 1277-V
33	27 27	HOW CAN I TELL HER Lobo Big Tree 16004-M	66	68 62	DOWN ON THE FLAT ROCK Skipper Capitol 72705-F	99	.... ....	TONIGHT Raspberries Capitol 3610-F
						100	.... ....	LAST KISS Wednesday Amplex AC 1325-V

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

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

RPM 100

ALBUMS

September 22nd, 1973

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

Gold Leaf Award For
Outstanding Record Sales

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

This week
1 week ago
2 weeks ago

1 2 3	MACHINE HEAD Deep Purple-Warner Bros. BS 2607-P CWX 2607-P	8WM 2607-P	34 30 37	BILLION DOLLAR BABIES Alice Cooper-Warner Bros. BS2685-P CWX 2685-P	8WM 2685-P
2 1 1	THE DARK SIDE OF THE MOON Pink Floyd-Harvest SMAS 11163-F 4XW11163	8XW11163	35 29 20	THE PLAN Osmonds-MGM SE 4902-Q N/A	N/A
3 4 4	CHICAGO VI Chicago-Columbia KC 32400-H CT-32400-H	CA-32400-H	36 35 30	ONLY COME OUT AT NIGHT Edgar Winter Group-Epic KE31584-H ET-31584-H	EA-31584-H
4 3 2	A PASSION PLAY Jethro Tull-Chrysalis CHR 1040-P CCH-1040-P	8CH-1040-P	37 36 22	LOVE-DEVOTION-SURRENDER Santana & McLaughlin-Columbia KC 32034-H CT-32034-H	CA-32034-H
5 5 6	FOREIGNER Cat Stevens-A&M SP 4391-W CS 4391-W	8T 4391-W	38 32 28	FAREWELL ANDROMEDA John Denver-RCA APLJ0101-N APK 1-0101-N	APS1-0101-N
6 6 18	BROTHERS AND SISTERS Allman Brothers-Capricorn CP 0111-P CPX-0111-P	8CP-0111-P	39 33 26	DON'T SHOOT ME Elton John-MCA 2100-J MCAC 2100-J	MCAT2100-J
7 7 5	MADE IN JAPAN Deep Purple-Warner Bros. 2WS2701-P CWJ2701-P	8WJ2701-P	40 38 34	LIFE AND TIMES Jim Croce ABC ABCX769-N ABCX5769-N	ABCX8769-N
8 8 7	NUMBER TEN Guess Who-RCA APL1-0130-N APK1-0130-N	APS1-00130-N	41 51 72	DEODATO NO. 2 Deodato-CTI 6029 N/A	N/A
9 22 25	TOUCH ME IN THE MORNING Diana Ross-Tamla Motown M772L-V M5772-V	M8772-V	42 39 38	THE SIX WIVES OF HENRY THE VIII Rick Wakeman-A&M SP-4361-W N/A	8T4361-W
10 10 16	HOUSE OF THE HOLY Led Zeppelin-Atlantic SD7255-P AC7255-P	8BCT7255-P	43 37 29	BEATLES 1967-70 Apple SKBO 3404-F 4X2K3404	8XKB3404
11 17 33	WE'RE AN AMERICAN BAND Grand Funk-Capitol SMAS 11207-F N/A	N/A	44 41 39	RED ROSE SPEEDWAY Paul McCartney & Wings-Apple SMAL 3409-F 8XT 3409-F	8XT 3409-F
12 11 13	THE CAPTAIN AND ME Doobie Bros-Warner Bros BS2685-P CWX2684-P	8WM2684-P	45 46 67	PAT GARRETT & BILLY THE KID SOUNDTRACK Bob Dylan-Columbia KC 32460-H CT-32460-H	CA-32460-H
13 16 19	DICK CLARK 20 YEARS OF ROCK & ROLL Various Artists-Avenue of America AOA 5133 N/A	N/A	46 42 40	BEATLES 1962-66 Apple SKBO 3404-F 4X2K 3403	8XKB3403
14 9 12	LEON LIVE Russell-Shelton STCO 8917-F 4X2C-8917-F	8X2C-8917-F	47 43 42	BEST OF BREAD Bread-Elektra EKS75056-P CEK75056-P	8EK75056-P
15 15 15	DANNY'S SONG Anne Murray-Capitol ST6393-F 4XT6393-F	8XT6393-F	48 45 43	TALKING BOOK Stevie Wonder-Tamla Motown 319-V 8319-V	5319-V
16 27 58	LONG HARD CLIMB Helen Reddy-Capitol SMAS 11213-F 4XT-11213-F	8XT-11213-F	49 49 49	MORE CREEDENCE GOLD CCR-Fantasy 9430-R 5160-9430-T	8160-9430-T
17 26 31	POINTER SISTERS Blue Thumb 48-M 548-V	848-V	50 56	LED ZEPPELIN IV Atlantic SD 7208-P AC 7208-P	A8TC 7208-P
18 18 24	HARD NOSE THE HIGHWAY Van Morrison-Warner Bros. BS 2712-P CWX-2712-P	8WM-2712-P	51 53 32	SWEET COUNTRY Charley Pride-RCA APL1-0217-N APK1-0217-N	APSK1-0217-N
19 12 8	DIAMOND GIRL Seals & Crofts-Warner Bros. BS 2699-P CWX2699-P	8WM2699-P	52 52 62	COUNTDOWN TO ECSTASY Steely Dan-ABC ABCX 779-N N/A	N/A
20 24 36	THE SMOKER YOU DRINK, THE PLAYER YOU GET Joe Walsh-Dunhill DSX 50140-N N/A	N/A	53 55 57	BACHMAN-TURNER OVERDRIVE Mercury-SRM-1-673-Q N/A	N/A
21 23 47	JESUS CHRIST SUPERSTAR Soundtrack-MCA 2-11000-J N/A	N/A	54 59 59	MUSIC IS MY LIFE Billy Preston-A&M SP 3516-W CS 3516-W	8T 3516-W
22 13 9	NOW AND THEN Carpenters-A&M SP 3519-W CS 3519-W	8T 3519-W	55 44 41	TOWER OF POWER Warner Brothers BS 2681-P CWX 2681-P	8WM 2681-P
23 20 23	FRESH Sly & Family Stone-Epic KE 32134-H ET-32134-H	EA-32134-H	56 58 50	YESSONGS Yes-Atlantic SD 3-100-P CSA 100	8SA 100
24 14 11	FANTASY Carole King-Ode SP 77018-W CS 77018-W	8T 77018-W	57 60 52	MOVING WAVES Focus-Sire SAS 7401-Q N/A	N/A
25 25 17	SING IT AGAIN, ROD Rod Stewart-Mercury SRM-1-680-Q N/A	N/A	58 61 51	AND I LOVE HER SO Perry Como-RCA APL1-0100-N APK1-0100-N	APS1-0100-N
26 19 10	THERE GOES RHYMIN' SIMON Paul Simon-Columbia KC 32280-H CT 32280-H	CA 32280-H	59 62 53	BLOODSHOT J. Geils Band-Atlantic SD 7260-P 8ATC 7260-P	AC 7260-P
27 21 14	LIVING IN THE MATERIAL WORLD George Harrison-Apple SMAS 3410-F 4XT-3410-F	8XT-3410-F	60 57 60	THE WORLD IS A GHETTO War-U.A., UAS 5652-U K0462-U	U8462-U
28 28 21	THE DIVINE MISS M Bette Midler-Atlantic SD7238-P AC7238-P	A8TC7238-P	61 65 55	DALTREY Roger Daltrey-MCA 328-J N/A	MCAT 328-J
29 50 69	LOS COCHINOS Cheech & Chong-Ode 77019-W CS-77019-W	8T-77019-W	62 47 45	RECORDED LIVE Ten Years After-Columbia C2X-32288-H CAX-32288-H	CTX-32288-H
30 31 66	KILLING ME SOFTLY Roberta Flack-Atlantic SD 7271-P AC-7271-P	A8TC-7271-P	63 66 44	STILL ALIVE AND WELL Johnny Winter/Columbia KC 32188-H CT 32188-H	CA 32188-H
31 54 88	INNERVISIONS Stevie Wonder-Tamla Motown T326L-V T5326-V	T8326-V	64 68 61	ELECTRIC LIGHT ORCHESTRA II United Artists LA 040F-F UACA 040-U	UAEA 040-U
32 34 35	GREATEST HITS Janis Joplin-Columbia KC 32168-H CT-32168-H	CA-32168-H	65 69 48	SOUL MAKOSSA Manu Dibango-London DL 3006-K N/A	N/A
33 48 68	ABOUT US Stories-Kama Sutra KSBS 2068-M N/A	N/A	66 71 97	DELIVER THE WORD War-United Artists USLA 128F-U UACA 128-U	UAEA 128-U
67 63 54	LIVE AT SAHARA TAHOE Isaac Hayes-Enterprise ENS-2-5005-Q N/A	N/A	68 64 46	THE SWEET Bell 1125-M 4-1125-M	8-1125-M
69	LIVE AND LET DIE SOUNDTRACK United Artists UALA 100G-U UACA 100H-U	UAEA 100H-U	70 70 63	PENNY ARCADE Magic Organ-Ranwood 8100-M N/A	N/A
71 74	RAINBOW Neil Diamond-MCA 2103-J MCAC 2103-J	MCAT 2103-J	72	RICHARD NIXON FANTASY David Frye-Buddah BDS 1600-M N/A	N/A
73 77 81	CONSIDER THE HEART Tony Kosinec-Smile SMS 1-K N/A	N/A	74 74 74	STRAIGHT UP Downchild Blues Band-Special 9230-1029-T N/A	8230-1029-T
75	MORNING AFTER Maureen McGovern-20th Century 9209-419-T N/A	N/A	76	ROUND ONE ScrubbaJoe Caine-RCA APL 1-0263-N N/A	N/A
77	I'VE GOT SO MUCH TO GIVE Barry White-20th Century 9209-407-T N/A	N/A	78 75 70	FRIENDS AND LOVE Chuck Mangione-Mercury SRM-1-681-Q N/A	MCB-1-681-Q
79 79 71	ELVIS ALOHA Elvis Presley-RCA VPSX6089-N PK5144-N	P855144-N	80 80	KILLER Alice Cooper-Warner Bros. BS 2567-P CWX 2567-P	8WM 2567-P
81 78 77	MURRAY McLAUCHLAN True North TN9-H N/A	TNA9-H	82 85 82	WHO DO WE THINK WE ARE Deep Purple-Warner Bros BS2678-P CWX2678-P	8WM2678-P
83 86 96	FOCUS 3 Focus-Sire SAS 3901-Q N/A	N/A	84 87 90	ELVIS Elvis Presley-RCA APL 1-0283-N APK1-0283-N	APS1-0283-N
85 84 83	HOT AUGUST NIGHT Neil Diamond-MCA 2-8000-J MCAC-2-8000-J	MCAT-2-8000-J	86	CAN'T BUY A THRILL Steely Dan-RCA ABCX-758-N N/A	N/A
87	SIMON & GARFUNKEL'S GREATEST HITS Columbia KC31350-H CA31350-H	CT31350-H	88 88 89	TOM JONES GREATEST HITS Tom Jones-Parrot XPAS 71062-K N/A	N/A
89 89 93	GODSPELL Orig. Soundtrack-Bell 1118-M 4-1118-M	8-1118-M	90 90 94	DESPERADO Eagles-Asylum SD 5068-P CAS 5068-P	8AS5068-P
91 83 79	DENIM James Leroy-GRT 9230-1034-T N/A	N/A	92	DR. MUSIC II Dr. Music-GRT 9233-1004-T N/A	N/A
93 82 78	COLD HANDS, WARM HEART Bob Ruzicka-MCA 319-J N/A	MCAT319-J	94 96 98	SUNNY DAYS Lighthouse-GRT 9230-1021-T 5230-1021-T	8230-1021-T
95	TAPESTRY Carole King-Ode SP77009-W CS77009-W	8T77009-W	96 92 92	CLOSE YOUR EYES Edward Bear-Capitol SKAO 6395-F 4XT-6395-F	8XT 6395-F
97 98	AQUALUNG Jethro Tull-Reprise MS 2035-P CRX-2035-P	8RM 2035-P	98 100	MICHAEL TARRY Reprise RSC 8007-P N/A	8RM 8007-P
99 99	AMERICAN GRAFFITI SOUNDTRACK GRT 9230-1040-T 5230-1040-T	8230-1040-T	100	SASKATOON Humphrey & the Dumptrucks-UA UNLA 102F-U N/A	N/A

CANADA'S ONLY NATIONAL 100 ALBUM SURVEY

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



ALBUM ARTISTS (alphabetically)

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

American Graffiti Soundtrack (99)
 Alice Cooper (80) (34)
 Allman Brothers (6)
 Bachman-Turner Overdrive (53)
 Beatles (43) (46)
 Bread (47)
 Carpenters (22)
 Cheech & Chong (29)
 Chicago (3)
 Dick Clark (13)
 Perry Como (58)
 Creedence Clearwater Revival (49)
 Jim Croce (40)
 Roger Daltrey (61)
 Deep Purple (7) (1) (82)
 John Denver (38)
 Deodato (41)
 Neil Diamond (85) (71)
 Manu Dibango (65)
 Dr. Music (92)
 Doobie Bros (12)
 Downchild Blues Band (74)
 Bob Dylan (45)
 Eagles (90)
 Edward Bear (96)
 Electric Light Orchestra (64)
 Roberta Flack (30)
 Focus (83) (57)
 David Frye (72)
 J. Geils Band (59)
 Godspell Orig. Soundtrack (89)
 Grand Funk (11)
 Guess Who (8)
 George Harrison (27)
 Live and Let Die Soundtrack (69)
 Isaac Hayes (67)
 Jesus Christ Superstar Soundtrack (21)
 Jethro Tull (4) (97)
 Elton John (39)
 Tom Jones (88)
 Janis Joplin (32)
 Carole King (95) (24)
 Tony Ksinec (73)
 Led Zeppelin (10) (50)
 James Leroy (91)
 Lighthouse (94)
 Magic Organ (70)
 Chuck Mangione (78)
 Paul McCartney & Wings (44)
 Maureen McGovern (75)
 Murray McLauchlan (81)
 Bette Midler (28)
 Van Morrison (18)
 Anne Murray (15)
 Osmonds (35)
 Pink Floyd (2)
 Pointer Sisters (17)
 Elvis Presley (79) (84)
 Billy Preston (54)
 Charley Pride (51)
 Helen Reddy (16)
 Diana Ross (9)
 Leon Russell (14)
 Bob Ruzicka (93)
 Santana & McLaughlin (37)
 ScrubbaLoe Caine (76)
 Seals & Crofts (19)
 Paul Simon (26)
 Simon & Garfunkel (87)
 Sly & Family Stone (23)
 Steely Dan (86) (52)
 Cat Stevens (5)
 Rod Stewart (25)
 Stories (33)
 The Sweet (68)
 Michael Tarr (98)
 Ten Years After (62)
 Tower of Power (55)
 Uriah Heep (81)
 Rick Wakeman (42)
 Joe Walsh (20)
 War (60) (66)
 Barry White (77)
 Edgar Winter (36)
 Johnny Winter (63)
 Stevie Wonder (48) (31)
 Yes (56) (76)

**The biggest event in
CANADIAN
COUNTRY MUSIC
BIG COUNTRY**

CAMERON continued from page 1

Homecoming Tour in early September.

This is also John Allan's homecoming Tour. After playing to concert audiences across Canada, as well as across the ocean in Scotland and England, he is no lightweight in the concert ring. Nor can it be said that he has come full circle and is back at square one. He will merely be returning to his roots, soaking up some more of that "Cape Breton Soul".

John Allan has been described as "Canada's Foremost Ballad singer". Whatever he does, he brings his own touch of downhome to everything. His music has deep roots in the



ARTIST PROFILE —KARO

A unique Canadian talent, Karo, a beautiful Montreal-based talent, performs flawlessly in both her country's languages. Under a previous arrangement with Capitol, the label was leasing English language



records by Karo. She has now signed with Capitol to record both French and English language material.

Karo is already an established artist in Quebec and made a good showing in English Canada with her English version of a self penning of "My, My, My". Her Quebec sessions will be produced by Robert Goulet in Montreal. After her recording session she was scheduled for a concert tour of Canadian Armed Forces bases in Cyprus and Germany. When she returns she will record her English language sessions for Capitol. The label's A&R Director, Paul White, notes: "We are keeping her repertoire defined — not just doing English or French voice-overs of the same songs. We will record for all potential markets."

Karo's English sessions will probably take place in Toronto but at time of writing no producer has been selected for the job.



folk tradition of the early settlers who helped to shape our country. And for all those sceptics who believe that we don't have a past that's worth singing about, you should listen to John Allan Cameron. He's as Canadian as a beaver who accidentally covered himself with maple syrup.

John Allan Cameron is presently enjoying success with his latest single, "I Can't Tell You" from his Columbia album, "Lord of The Dance".

All in all John Allan Cameron is fast becoming known as an outstanding performer and musician. And when you happen to find yourself born on Beethoven's birthday . . . what else can you do but become a musician.

MUCH VIOLENCE MARS 3-DAY ROCK FESTIVAL IN VERMONT

We bid farewell to the Woodstock Nation in December of 1969 and the three day rock festival in Vermont Aug. 31-Sept. 2 only helped to drive home yet another nail in "the peace-love-dove" casket.



Myles Goodwyn of April Wine declares "Mac's Party" a free concert after violence flared up Saturday evening.

Billed as Mac's Party, the event attracted some 35,000 people to Holland, Vermont to witness the performance of numerous Canadian and American Bands including Mahogany Rush, Riverson and April Wine.

Attendance was down as many people balked at the ten dollar admission fee. By Saturday only about 1,500 people had paid to enter the grounds, while out in the parking lot some 25,000 others milled and partied about. "The Parking Lot People" as the crowd outside came to be known were growing increasingly restless as the day wore on. In the evening the admission price was dropped to five dollars which resulted in 5-6,000 more ticket sales.

Around 10PM on Saturday, April Wine took the stage amid explosions of fireworks which covered the blast of a shotgun which injured seven people. Tension around the festival perimeter was mounting and when news of the shooting came to the promoters they had April Wine declare that the concert was now free and that everyone could come and go as they pleased.

From that point on the concert took on a festive party atmosphere but the festival as a whole had collapsed. Sunday morning the Party was called to a halt by the organizers.

Those people injured in the shooting all required hospitalization but were released the following Tuesday. Vermont State Police began conducting a full investigation into what will undoubtedly be that State's last pop festival.

Record Promotion Reps:

It's time to give them a chance

They're criticized. They're scorned. They're dismissed as glib hustlers. They're at the mercy of every quiver on the sales chart. They're a handy device to excuse errors and stupidity.

They're the record promotion reps. And



CONLON'S CORNER
patrick conlon

they probably work harder (with less reward) than anyone else in the business.

Some of them deserve the abuse; they should be selling donuts instead of talent. But the great majority of them are earnest, hard working men and women who are committed to making the adolescent Canadian music business grow and flourish.

The job usually pays well. And a glittery car

usually goes with it. But these are only consolation prizes; damn few of the reps are in the game for the money and the car.

They can't be. Many of them work killing days that leave them little time to enjoy their incomes, let alone their families. And after a while even a Rolls Royce becomes only a vehicle to get from A to B in a hurry.

What motivates them? For record reps start at the bottom of the hill every time a new single is released. They have to convince a moody programmer to give the release air play. They have to persuade a cynical press to give the talent some free attention. They have to cajole a record store to stock a product that, hopefully, will meet sales expectations.

And they have to deal with talent.

Singers and musicians in this country are dismally ignorant when it comes to business. Most of them either dismiss the record rep

as a hype artist or demand to know why he isn't doing more for them. They seldom have any sympathy for a record rep and the obstacles he has to overcome; his job is to promote them and their music and their egos suffer when it takes longer than five minutes for the world to know about them.

Sure, there are exceptions. There are many cases where record reps travel a happy road between label management and talent and "out there". And, getting back to what motivates these reps, there has to be genuine satisfaction in acting as mid-wife to real talent. There are many artists who've languished in obscurity until a bright promotion man's efforts propelled them into fame.

But he can't linger to enjoy it with them. He's committed to the next challenge: someone else who's hoping and groping for a break.

I guess "challenge" sums up the appeal of the job for those who fill it.

But I think it's time the rest of us in the music business made that challenge a little easier to accept. Most promotion reps deserve our respect and admiration; they perform a tough task well. Music is produced by pockets of people with often-narrow vision. The promotion reps link them together and give the process momentum and vitality.

Whether they work in an office or out of it, these men and women are performing a real service to music. The good ones deserve a little promotion themselves because we need them all. They give spark and excitement to a business that would limp without them. Here's to you, ladies and gentlemen. You're far more valuable than you think you are.

TEN - FIFTEEN OR WAS IT FIFTY THOUSAND???

Whatever the figure, Toronto's Nathan Phillips Square was packed to capacity for the Lighthouse free concert (Sept. 9/73). The CHUM-FM show, coordinated by the station's program director Bob Laine and emceed by Larry Green, was the fourth such spectacle and the second time for Lighthouse. Toronto's press and television were also on hand to see one of Canada's music phenomenons.

It was the usual Lighthouse - Skip Prokop punctuated concerts. The only interference were the clusters of Monarch butterflies, getting it together for their winter hiatus - and the presentation of Awards - which is probably necessary. Mayor David "never on time" Crombie held up proceedings for approximately thirty minutes and finally made it to the stage where he mentioned a few nice things about Lighthouse, and how they had outdrawn the Queen, laying on official City of Toronto books to each member of the group. Larry Green presented Skip Prokop an RPM Gold Leaf Award for a recent Lighthouse GRT album, and RPM's Walt Grealis presented them with their RPM Platinum Award for "Lighthouse Live" - the first Canadian group to qualify for industry recognition. The Platinum represents the sale of more than 100,000 albums.

After the politicalizing, Lighthouse got into what the crowd had actually gathered for -

BOOT AWARD FOR TOM CONNORS

Highlight of Stompin' Tom Connors' tour of the Maritimes was his receiving the fourth company award from his Boot label. The Award was for his "Big Joe Mufferaw" release.

The presentation was made by Sam "The Record Man" Sniderman, who was in Halifax to open his new store in the Halifax Shopping Centre.

The Award presentation followed on the heels of Connors' round of personal appearances, citations, and presentations which have kept Stompin' Tom busy since the beginning of the year.

Connors' three previous awards were for: "Bud The Spud", "My Stompin' Grounds" and "Live At The Horseshoe".

their music. It was an hour long concert and revealed a somewhat different approach by Lighthouse - more new songs and, they smacked of a bit more commerciality - as does their new album, "Can You Feel It".

A single, "Pretty Lady", has been culled from the album.

An excellent coupling for the Lighthouse gig was Capitol's Bill King and his eight piece group. With pianist King, on vocals, they presented a heavy, yet rockable package of entertainment - not captured fully on their Capitol album, "Goodbye Superdad".

SMILE RECORDS LAUNCHES FIRST BOSS JOCK CONTEST

"Send in one-liners used on air to introduce or follow out either Alabama's 'Highway Driving' or Tony Kosinec's 'All Things Come From God'" is what it says on the nearly 2500 cards sent out to the over 350 radio stations across the country.

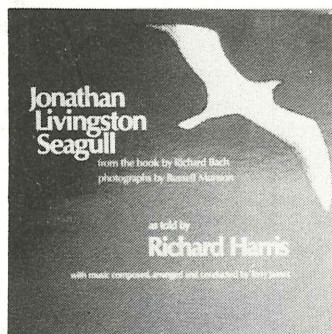
"It's about time the on-air personalities get the credit they really deserve for it's really the jocks who can make or break a record" says Smile's promotion director Hilly Leopold. The basic rules of the contest are simple and the only real guideline is that all entries must have been used on the air.

Entries are being judged by a panel comprised of representatives from RPM, Playlist and Smile Records. The winner of the "Boss Jock Trophy" and subsequent runner up awards will be announced throughout the general press, radio, television and trade media shortly after the contest closing date of September 30.

Contest entries have already started to show up at Smile. Such notables as Dave Charles (CHUM), Ed Leslie (CKCW), John Oliver (CHEC), Dwight Ryan (CKOY) and Ron Waddell (CJGX) have submitted their entries.

Early indications from Smile are that the DJ's in Canada are really capable of producing some "classic one-liners".

New Albums



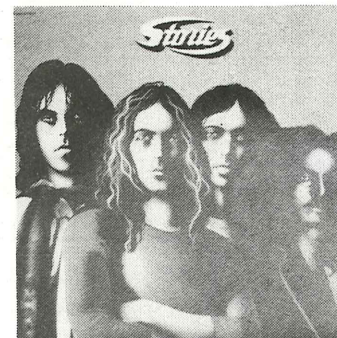
RICHARD HARRIS/TERRY JAMES
Jonathan Livingston Seagull
ABC/Dunhill DSD 5016D-N

The story of JLS as told by Richard Harris from the actual text of the best seller. Background music is by Terry James and completes the beautiful feeling of the whole concept. The album is not the soundtrack to the upcoming movie, yet anyone who has not gotten into the JLS story is missing out. Album gives you the chance to catch up. Beautiful and sensitive.



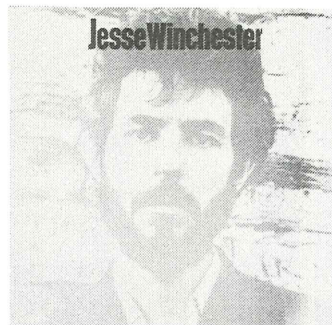
THE MARSHALL TUCKER BAND
Capricorn CP 0112-P

MTB, with some of their impressive friends helping out, make their debut album after being together for a couple of years, and it shows. There's no lack of expertise instrumentally or musically, probably due to hard work. The music is rock flavoured country and it is indeed a "complete album". No. 1 cut is "Rambling" and for a close second.....the rest of the album.



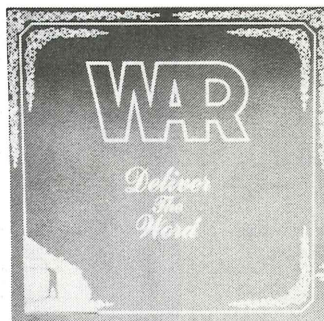
STORIES
Stories About Us
Kama-Sutra KSBS 2068-M

These guys have certainly created much action with their initial single release, "Brother Louie", which is included on this set. Thirteen cuts tend to shorten most of the songs, probably with good reason. Vocals are sharp and strong with some of the stuff actually sounding like England 1965. "Please Please" sounds fine for FMers and AMers alike.



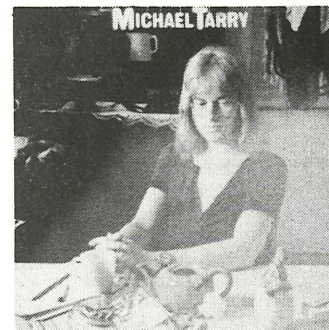
JESSE WINCHESTER
Bearsville BR 2045-P

This is a reissue of Winchester's first album, apparently released due to ".....interest created in Canada with the release of 'Isn't That So'.....". This should prove to be a good decision since he is gaining the recognition that he previously missed out on. There are a half dozen pros on this album (many Canadian) and it shows in this effort. It's country/folk/rock sounding with king size numbers like "Yankee Lady" and "The Brand New Tennessee Waltz" being our favourites.



WAR
Deliver The Word
United Artists UALA 128F-U

Truly a fine collection of pieces that compliment what War has already done. The longish nature of the songs is a good opportunity to enjoy the funky rhythm and blues sound that these seven guys dish out. Although it's geared to progressive listeners, their current single "Gypsy Man" is included as an album version which is dynamite. Also includes title track. It's FAR OUT.



MICHAEL TARRY
Reprise RSC 8007-P

Including his smash hit "Rosalie", Tarry's first album sounds like his hit. His unique vocals, showcased on his first single, are prevalent throughout the set, and the great care and attention that was given to the production side of things (Eastern Sound), gives the package its full sound. Its appeal should prove to be wide with "Who's To Blame" generating much interest, and for those wondering, that's Tom Williams' kitchen on the cover.

ARTIST	TITLE	LABEL (DIST)	LP	8 TRACK	CASSETTE
West, Bruce & Laing	Whatever Turns You On	Columbia (H)	KC 32168	CA 32168	CT 32168
	The Best of Spirit	Columbia (H)	KE 32271	EA 32271	ET 32271
Clifford Brown	The Beginning and the End	Columbia (H)	KC 32284		
Sons of Champlin	Welcome to the Dance	Columbia (H)	KC 32341		
Percy Faith	My Love	Columbia (H)	KC 32380	CA 32380	CT 32380
Johnny Paycheck	Mr. Lovemaker	Columbia (H)	KE 32387	EA 32387	
	Chicago VI	Columbia (H)	KC 32400	CA 32400	CT 32400
Maynard Ferguson	M.F. Horn 3	Columbia (H)	KC 32403		
George Jones	Nothing Every Hurt Me (Half As Bad As Losing You)	Columbia (H)	KE 32412	EA 32412	
	Charlotte's Web & Other Children's Favorites	Columbia (H)	C 32413		
Ray Conniff	Top of the World	Columbia (H)	KC 32429	CA 32429	CT 32429
Lynn Anderson	Sweet Country Woman	Columbia (H)	KC 32440		
Johnny Duncan	MFSB	Columbia (H)	KZ 32046		
Various Artists					

MOZART Concerto for Flute, Harp and Orchestra in C K.299
Sinfonia concertante in Eb, K. 297B
Academy of St. Martin-in-the-Fields directed by Neville Marriner
PHILIPS 6500 380

Two of Mozart's loveliest Concerti for multiple soloists are now added to the rapidly growing library of Mozart works recorded by the renowned Academy of St. Martin-in-the-Fields. Soloists in the Concerto for Flute and Harp are: Claude Monteux, flute, and Osian Ellis, harp. The Sinfonia concertante features Nil Black, oboe, Jack Brymer, clarinet, Michael Chapman, bassoon and Alan Civil, horn. The cadenzas for the Concerto for Flute and Harp are here supplied by the Harpist, Osian Ellis. The performances throughout by this brilliant assembly of artists is a feast for the ears.

RPM CLASSICAL ALBUMS
lawson cook

BEETHOVEN Four Sonatas
Paul Badura-Skoda - Hammerflügel
BASF KHF 20326 (two discs)

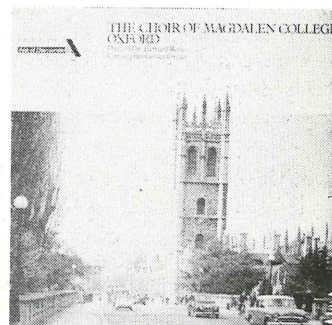
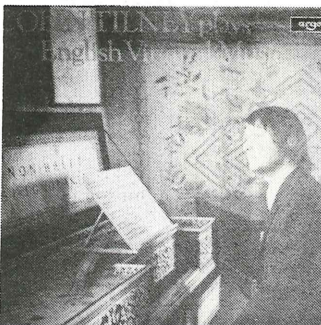
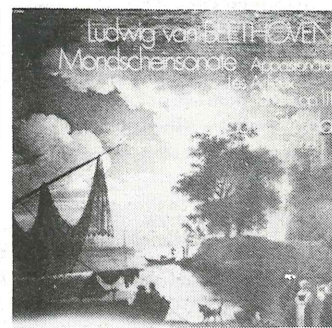
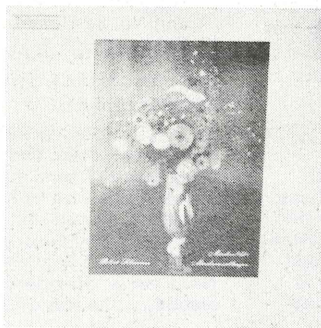
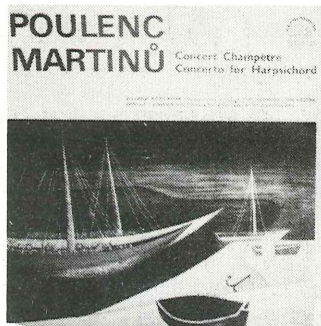
BASF have followed their fascinating two record set by pianist Jorg Demus performing on Beethoven's Hammerflügel (KHF 20328) with this equally fine set of two discs. Here, pianist Paul Badura Skoda performs on two instruments. A Conrad Graf Hammerflügel built around 1823 and a Hammerflügel built by John Broadwood, London 1815. The superbly recorded programme includes the Sonata in Eb Op. 81a (Les Adieux), the Polonaise in C Op. 89, the Sonata in C minor Op. 111, the "Moonlight" Sonata Op. 27 No. 2, the Andante from the Sonata Op. 28 and the Sonata in F minor Op. 57 (Appassionata). It is a remarkable experience to hear how the character of each work changes so drastically when played on instruments of Beethoven's time. This set is available in Canada through BASF Canada Ltd., 5850 Cote de Liesse Rd., Town of Mount Royal, Quebec.

ROBERT SCHUMANN Chamber Music
Hans Pfeifer, Clarinet; Werner Kloor, Viola; Adolph Meidhof, Oboe; Peter Jansen, Piano
IMPROMPTU SM 93803

A most beautiful and unusual collection of little known chamber works by Robert Schumann is now available on the Impromptu label through Germandisc Import Co. Ltd., 4895 Dundas St. West, Islington, Ont. The programme begins with an enchanting performance of *Marchenbilder* (Fairy Pictures) Op. 113 for Viola and Piano. This is followed by the *Fantasiestücke* Op. 73 for Clarinet and Piano. This work has often been adopted by cellists but here we have it in its original clarinet form. Side two introduces the "*Marchenzerzählungen*" (Fairy-Tales) Op. 132 for the unusual combination of Clarinet, Viola and Piano. The disc ends with a performance of the *Three Romances* Op. 94 for Oboe and Piano. Performances throughout are first rate and the pressings are of the highest quality.

POULENC Concert Champetre
MARTINU Concert for Harpsichord
Zuzana Ruzickova - Harpsichord
The Czech Philharmonic Orchestra conducted by Kurt Sanderling
SUPRAPHON SUA ST 50926

Two twentieth century works for Harpsichord and orchestra receive polished, elegant performances in this latest stereo release from Supraphon, now distributed in Canada through Almada. The Poulenc Concert Champetre was written for Wanda Landowska, who introduced the work in 1929. It is one of the composer's most successful large scale works and is full of gay, and wistful tunes, including a quotation from Handel's "Harmonious Blacksmith" variations and the Toccata by Paradies. The Martinu Concerto was written in 1935 and was dedicated to Marcelle de Lacour. It is a bubbling, vivacious work and its brilliant orchestra features a piano obligato which at times seems to share the spotlight with the harpsichord soloist. The sound and pressing is excellent.



THE CHOIR OF MAGDALEN COLLEGE OXFORD
Ace of Diamonds SDD 2199

London's budget line, Ace of Diamonds continues its fine series of re-issues of recordings by English Chords. This disc was first issued in 1961 on the Argo label. The entire programme features works by Thomas Tomkins who lived from 1572 to 1656 and took his Bachelor of Music degree at Magdalen in 1607. The choir is directed by Bernard Rose who also performs the Organ Voluntary beginning side two. Anthems include "When David Heard that Absalom was Slain", "Turn unto the Lord" and "Holy, Holy, Holy". The recorded sound is still impressive.

COLIN TILNEY plays English Virginal Music
ARGO ZRG 675

Last year, Argo Records released their first recording by Harpsichordist Colin Tilney titled "Treasures of the English Baroque" (Argo ZRG 640) and it has met with great success. It is now followed with this equally fine album of English Virginal Music. The instruments used are modern copies of historical instruments. Composers represented include William Byrd, John Bull, Orlando Gibbons, Giles Farnaby and Hugh Aston. The gem of the collection is by that most prolific of composers, Anon. and is titled "Upon La Mi Re". A sheer delight.

RPM... where it all began

Nothing New; Live, Catalogue and 'Best Of' Albums take over

by David Chadwick

In the absence of a "new, exciting" trend in album sales, customers are getting back into some of the music they might have overlooked from the past year, and "old" product is resurfacing on the charts. This is the trend that has emerged from a recent RPM survey of album sales. The "old" music surfaces in various forms: as a catalogue album that enjoys revived sales in its original form; as a "live" album that is newly recorded but contains previously-released tunes; as a repackaged album that is a "greatest hits" compilation of one artist; or as a "various artists" collection of old singles.

Here's the breakdown of the four categories described above making waves on the retail market. Chart positioning is as of September 15 issue. Catalogue albums newly revived: No. 2-Machine Head/Deep Purple, No. 56-Led Zeppelin (first album), No. 60-Moving Waves/Focus, No. 76-The Yes Album, No. 80-Killer/Alice Cooper, No. 85-Who Do We Think We Are/Deep Purple, No. 96-Sunny Days/Lighthouse, and No. 98-Aqualung/Jethro Tull.

Live albums that gather together the high

CHAMPAGNE/PLATINUM PARTY FOR COOPER

Alice Cooper and his group were honoured with a champagne party at the Hyatt Regency (Toronto) Sept. 7/73 during which they were presented with their four RPM Platinum Awards - each signifying sales in excess of 100,000. The Awards were for: "Killer", "School's Out", "Love It To Death", and "Billion Dollar Babies".

The party was hosted by Ken Middleton, president of WEA Music of Canada, Ltd. Presentations were made by Sam Sniderman (Sam's), John Fallows (A&A), Middleton and Walt Grealis (RPM).

Cooper showed up wearing white, shorter than short shorts, minus his boa but sporting his usual prop, a can of Budweiser, which made his television interviews much more interesting. The venue had to be changed a couple of times because of a news leak which threatened to cause fan pollution. They settled for the Hyatt Regency, fast becoming a home away from home for travelling groups and artists. It should be noted that the hospitality at the Toronto Hyatt is exceptional, from top management down. The manager of the hotel personally made friends with the Cooper group, while their public relations and banquet people, Sandy Winterford, Greg Cole, and Bruce Pinkerton hung in at the party to make sure the WEA party received top service.

The Cooper Platinum Awards are the first issued to a non-Canadian group. They are also the first group to certify "outstanding sales" on four current records - an interesting record that will probably stand for some time.

points of an artist's career to date: No. 7-Made In Japan/Deep Purple, No. 9-Leon Live/Leon Russell, No. 47-Recorded Live/Ten Years After, No. 58-Yessongs/Yes, No. 63-Live At Sahara Tahoe/Isaac Hayes, No. 75-Friends and Love/Chuck Mangione, No. 79-Elvis Aloha, No. 81-Uriah Heep Live, and No. 84-Hot August Night/Neil Diamond.

Greatest-hits-type repackagings: No. 25-Sing It Again Rod/Rod Stewart, No. 34-Janis Joplin's Greatest Hits, No. 37 & 42-Beatles Gold Albums, No. 43-Best of Bread, No. 49-More Creedence Gold, No. 74-Rainbow/Neil Diamond, and No. 88-Tom Jones' Greatest Hits.

RCA PRESENTS BUBBLEGUM WITH A BRAND NEW TWIST

Most of us can remember bubblegum as being pink, and no doubt some of you are taking it out of your mouth right now to check. Yes, it's pink, but RCA Records is introducing a new, black vinyl brand of bubblegum. In this format it is hardly suitable for chewing but it is dandy for listening.

Former St. Mike's Choir Boy, Andrew Thompson has just released his debut single on RCA, "Bubblegum" f/s "Just Pussyfootin' Around". Both songs are composed of 12 tracks of happy "Moog" music. After ten years of keyboard training with the Royal Conservatory, Andrew has synthesized that great cultural phenomenon that is bubblegum in sound form.

Both Andrew and RCA Records assure us that this "Bubblegum" is not harmful to your teeth.

IT WAS STAMPEDER DAY AT TORONTO'S CFTR

It was an unprecedented and welcome gesture by CFTR who turned their listeners on to the sound and the "live" sound of The Stampeders. The date was August 29, just prior to the group's Grandstand appearance at the Toronto Fair - a giant boost to the trio's image and to their record sales.

On hand to do the honours for CFTR was Steve Shannon, who did the Stampeders thing for over an hour. He interviewed the group between records, took calls, gave away T-shirts, magazines, records and tickets to the Stampeders' concert. He had time to air ten cuts from their library of hits and noted a heavy phone-in response.

The idea for the special came from program director Chuck Camroux and music director Paul Godfrey who wanted to bring summer spontaneity and excitement to their listeners.

16-Tracks
..... in Elmira ???????

Various-artists collections: No. 16-Twenty Years of Rock and Roll, and No. 99-American Graffiti Soundtrack.

In the above list, we have a total of 26 albums that are not primarily new material. A few other albums could be considered "nostalgia-oriented" although they are newly recorded: No. 13-Now and Then/Carpenters, and No. 23-Jesus Christ Superstar Soundtrack, for example.

The above figures seem to confirm that the music business is in a bit of a creative slump, with no new "sound" that's creating interest everywhere. We need another superstar equal to the Beatles to set the music world on fire with excitement.

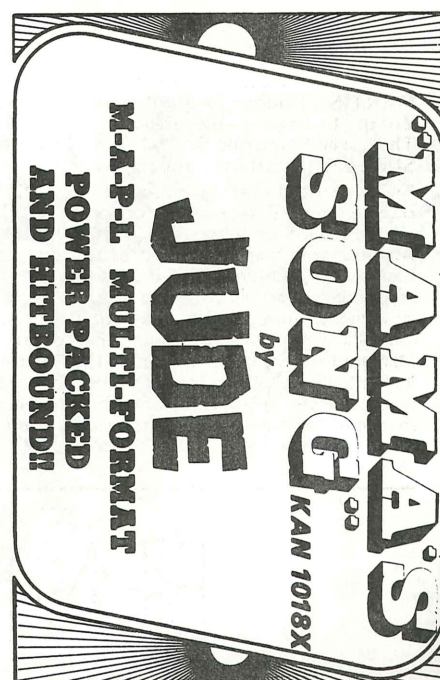
In the meantime, there is a lot of money to be made from old product, hit collections and catalogue items and aggressive music retailers should evaluate their in-store tactics to tap the huge amount of money now being spent on "catching up with the past".

POLYDOR TO DISTRIBUTE THUNDERCLAP NEWMAN LP

The re-release of the classic "Hollywood Dream" album by Thunderclap Newman will be on Polydor Records in Canada. A couple of weeks ago, the album was inadvertently released by MCA, who have the rights to it in the States.

The original album came out on Atlantic Records a few years ago, but on the heels of the current success being recognized by Speedy Keen, the album is surfacing again. Speedy Keen was the drummer with Thunderclap Newman and has just launched his solo career with an album on the Who's Tracks Records, distributed by MCA.

The Hollywood Dream album itself has gained a kind of cult following since it first appeared and is just now receiving the praise and support from the public.





Bob "no hair" Harrison of CKIQ Kelowna, along with Mrs. Harrison and Charley Pride and winners of Charley Pride contest.



Waylon Jennings and Bob Smith (Vancouver Sun) and Betty Hutton (University of British Columbia) at Queen Elizabeth Theatre gig.



CKVL's Pierre St. Onge with Capitol recording artist Karo and Roger Desjardins at station's "live" Belmont Park broadcast.



Capitol's Lise Thouin, chaperoned by Roger Desjardins (Capitol promo) turns on CKVL's Pierre St. Onge during hour long special.



Sam Sniderman does his thing for Canadian talent - and Scrubbaloe Caine, RCA's new recording group, now gaining in the album field.



Capitol's Bill Rotari and Roger Desjardins of Montreal office with Casey Fox of CFGO Ottawa and Edward Bear.

COLUMBIA PROMOTION GEAR FOR ARTIST/GROUPS DATES

Columbia's national promotion manager, Charlie Camilleri, and the label's national sales manager, Bert Dunseith, have alerted their network of people for a full house of artist/groups appearances across Canada within the next few weeks.

Bozz Skaggs was set to do it at Vancouver's Coliseum (Sept. 16) with Tammy Wynette (probably minus George Jones) into the Queen Elizabeth Theatre (Sept. 30). Also doing the west coast, and the Queen Elizabeth Theatre is Johnny Cash, set for an Oct. 8th date.

Back in Ontario where the promotion staff has been given a lift with the appointing

of Terry McGee as Ontario promo rep, John Hammond Jr. moves into the Riverboat (Toronto) from Sept. 18 through the 23rd. Mott the Hoople and Blue Oyster have been scheduled for Massey Hall (Toronto) for Oct. 14. This concert is being booked by Toronto's newest promoters, Concert Productions International a marrying of the Cimba organization and Toronto's Maple Leaf Gardens.

Already booked and creating excitement in the Columbia camp is Marlene Dietrich who bows the Imperial Room of the Royal York Hotel, Nov. 28 through Dec. 1st. Columbia will concentrate a large scale promotion effort on Miss Dietrich's "Best Of" album.

David Bromberg makes the Riverboat his home from Oct. 29th to the 31st with Maynard Ferguson doing the Montreal Place

des Arts scene Nov. 22 and the following evening at the National Arts Centre in Ottawa.

The big tour package now gathering steam is that of Yvan Rebroff. Dunseith has already received a heavy demand for Rebroff product in several of the areas in which he has been scheduled to perform. The greatest concentration of orders would appear to be from Vancouver where a blanket promotion of his Oct. 12 date has almost assured a "sold out" house at the Queen Elizabeth Theatre. Promotion manager Camilleri has mailed out 15,000 promotion pieces, supplied by promoter Herman Luedicke, and containing Rebroff's complete schedule along with a back page ad by Columbia listing available Rebroff product. Promotion people in Vancouver, Calgary, Edmonton, Ottawa and Toronto are now setting up in-store displays and attempting to secure more airplay for the German giant.

A&M MOVING STEADILY INTO COUNTRY MUSIC

With the recent signing of Linda Brown to A&M Records and her first single release towards the end of August, A&M has made its second entry into the country music field. They are currently having success with Ian Tyson's first single, "Love Can Bless the Soul of Anyone" and A&M Vice-president Gerry Lacoursiere hopes that the company can eventually build up A&M's presence in the Canadian country music field by moving on from the base established by these first two singles.

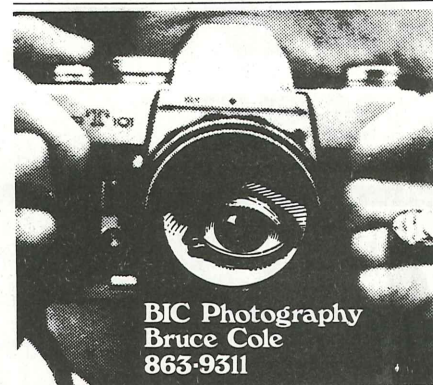
Linda Brown's "Empty Closets" was recorded in Toronto, with her manager Joe Palaschuk handling the production chores.

STUDIO ACTION: EASTERN SOUND

Negotiations are still underway concerning the sale of Eastern Sound. Throughout all this, business goes on as usual with Anne Murray recently in to put down some tracks for her new album. Completion date and release are tentative at this time.

Brian Ahern and his Happy Sack Productions were in Eastern doing sessions with David Wells and Catherine McKinnon. Hopefully a couple of singles will come out of these sessions in the near future.

Murray McLauchlan's new True North album was recorded recently, and now is in the mixing stages.



From best selling records and a SMASH national tour...

A BEST SELLING MAGAZINE
ON CANADA'S ROCK PHENOMENON

100 pages
200 photographs
ON SALE NOW !

SWEET CITY WOMAN; CARRY ME; DEVIL YOU and many more!

PUBLISHING: MUSIC CANADA QUARTERLY DISTRIBUTION: MACLEAN HUNTER

RPM FALL PLANS

Coming
SEPT
29th
ISSUE

A SALUTE TO
CANADIAN COUNTRY MUSIC

The
BIG
COUNTRY
SPECIAL
ISSUE

This issue will
be available at
BIG COUNTRY
Sept 22 & 23

DEADLINE FOR ADVERTISING - Sept 18th

Coming
OCT
6th
ISSUE

A SALUTE TO
DEUTSCHE GRAMMOPHON

on their **75th** anniversary

A SPECIAL FEATURE
HONOURING THE 75TH
ANNIVERSARY OF THIS
OUTSTANDING COMPANY

DEADLINE FOR ADVERTISING - Sept 25th

Coming
OCT
27th
ISSUE



HO!
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**XMAS
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A COMPLETE CATALOGUE
OF THIS YEAR'S XMAS
PRODUCT AND PRODUCT
FOR XMAS

DIRECTED AT DEALERS
AND PROGRAMMERS TO
CREATE XMAS SALES

DEADLINE FOR ADVERTISING - October 10th

PROMOTING
A GREEN
XMAS!!!!

The Programmers

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

Interesting aspects of Montreal BBM

There are several interesting points revealed in the summer BBM in Montreal. Contemporary music CKGM retains its lead in circulation, but CJAD and CFQR-FM have loyal quarter hour audiences that give them strength in that category.

This book again illustrates the reach/frequency dichotomy that leaves CKGM

The Programmers *IN YOUR EAR*
dave chadwick

with the lead in cumulative (number of listeners tuned in at least once a week) while CJAD has the highest audience (all ages) in most quarter hours during the daytime, and CFQR-FM has the most 18-to-49's in daytime/quarter hours.

The amazing performance of CFQR-FM illustrates the coming trend in Canadian radio for FM stations to pull audiences away from AM. During the daylight hours, at any random time, more 18-to-49's tune CFQR than any AM station.

In terms of comparing circulation in the July book to March circulation, the ranking of stations (all persons) is the same this time as last. The only difference is that CJFM moved up to seventh spot from eighth, while CFOX moved down from seven to eight. CJFM's new "soft rock" format may have accounted for this gain in its audience.

There is also a factor in the Montreal market of French-English listening. CKGM's cumes are probably helped by its French audience, and CFQR-FM gets a similar boost for its "continental music" with added French listeners. On the other hand,

CAB TO HOLD MEET ON FM PROGRAMMING

The Canadian Association of Broadcasters plans to hold a Creative Programming Conference for FM broadcasters November 15-17 in Toronto. The announcement by the CAB indicated that, although the meeting would come after the CRTC's October FM hearing had been completed, there would still be a need for broadcaster-CRTC communication on some of the fine points of the developing policy.

With half of Canada's FM stations in Ontario, Toronto's Skyline Hotel was booked for the event. Among those in attendance will be CRTC chairman Pierre Juneau and Philippe de Gaspé Beaubien of the CAB.

FULL COVERAGE AREA — ALL PERSONS

WEEKLY CIRCULATION		AVERAGE ¼ HOUR TOTAL (7AM to 7PM Mon. to Fri.)	
1. CKGM	488,100	1. CJAD	48,200
2. CJAD	457,100	2. CFQR-FM	45,600
3. CFQR-FM	339,500	3. CKGM	36,200
4. CFCF	334,600	4. CFCF	17,600
5. CHOM-FM	235,700	5. CHOM-FM	14,900
6. CBM	146,200	6. CBM	13,000
7. CJFM-FM	110,000	7. CJFM-FM	7,600
8. CFOX	100,200	8. CFOX	7,200
9. CBM-FM	41,900	9. CBM-FM	2,600

FULL COVERAGE AREA — YOUNG ADULTS (18-49)

WEEKLY CIRCULATION		AVERAGE ¼ HOUR TOTAL (7AM to 7PM Mon. to Fri.)	
1. CKGM	279,600	1. CFQR-FM	38,400
2. CFQR-FM	239,400	2. CKGM	21,000
3. CJAD	205,100	3. CJAD	16,800
4. CFCF	172,200	4. CHOM-FM	11,100
5. CHOM-FM	167,800	5. CFCF	9,000
6. CJFM-FM	84,800	6. CBM	6,800
7. CFOX	75,500	7. CJFM-FM	6,700
8. CBM	63,300	8. CFOX	6,100
9. CBM-FM	26,600	9. CBM-FM	1,300

though we haven't listed any French stations here, CKVL-FM undoubtedly has English listeners in its "solid gold" format. The oldies station showed a big climb in the latest book, and in weekly all persons

circulation would rank just ahead of fifth-place progressive station CHOM-FM.

Above are the July figures supplied by BBM:

CRTC RELEASES OCTOBER AGENDA

The Canadian Radio-Television Commission has released its agenda for the October hearings and there are four applications for new radio stations as well as several other matters affecting radio. The hearings begin October 10 in Vernon, B.C.

Hall-Grey Broadcasting, licensee of CKCR Revelstoke and CKXR Salmon Arm, has applied for an English language AM licence in Golden, B.C. The station would use 1400 KHz with 1000 watts day power and 250 night.

Arctic Radio Corporation, licensee of CFAR Flin Flon, has requested an English language AM station in The Pas, Manitoba. The frequency would be 1240 KHz with 1000 watts daytime and 500 night.

The CBC has two applications for new FM stations, one English in Peace River, Alberta,

and one French in Thompson, Manitoba. Power would be 44 and 86 watts respectively.

CJGX Yorkton has requested a share transfer in its licensee company. 257 common shares would be transferred from Marvin G. Phillips to Edward A. Lawrence.

Three western radio stations have requested power increases. CHQR Calgary wants to go from 10,000 watts day/night to 50,000 watts day/night. CHNL Kamloops is requesting a boost in night power from 1000 watts to 5000 (daytime power to be unchanged at 10,000 watts). And CKIQ Kelowna wants to increase day power from 1000 watts to 10,000 (night power unchanged at 1000).

There are a number of licence renewal applications for stations whose licences expire in 1974. Appearing at the October hearing for this purpose are: CKQR Castlegar, CKGF Grand Forks, CHNL Kamloops, CJNL Merritt, CJCI Prince George, CJNL-1 Princeton and CKRW Whitehorse.

The
Programmers**MAJOR MARKET
CHART
ADDITIONS**

The DeFranco Family single, "Heartbeat, It's A Lovebeat" began at CKLW with Bill Hennes who had hoped the single would qualify for Canadian content. It didn't but he went with the deck anyway and now it looks like a breakout single. Add this week: CKLG, CKOC, and CKRC. The Canadian group, Wednesday, have been assured heavy Toronto and Hamilton saturation with strong play on CKOC and CFTR. The latter adds to their chart this week. Another Canadian group showing good breakout action is Painter. Their single, "West Coast Woman" is added to CKXL, CHED, and CKLG. Edgar Winter is getting a free ride this week at CKOC, CKLW, and CKOM to join previous chart action at CKXL, CFGO, CKLG, CKRC, CFTR, CHLO and CKOM.

CFTR is first in with Bob Dylan's "Knockin' On Heaven's Door" and "All I Know" by Art Garfunkel. The latter also gets the nod from CKLG.

B.W. Stevenson has finally hit eastern Canada. Latest to chart is CKGM and CJBK. He is also charted at CKLW joining all the major stations from the west. His west coast break came from CKLG several weeks ago.

CKRC WINNIPEG

(Doc Steen)
Higher Ground/Stevie Wonder
China Grove/Doobie Bros.
Walking on Back/Edward Bear
Yes We Can Can/Pointer Sisters
Heartbeat Lovebeat/DeFranco Family
Badger's Song/Bobby G. Griffith
Could You Ever Love Me/Gary & Dave

CKOM SASKATOON

(Michael Christie)
Ramblin' Man/Allman Bros. Band
Free Ride/Edgar Winter Group
Was A Sunny Day/Josh
Boogie Man/Catfish Hodge

CKXL CALGARY

(Greg Haraldson)
Let Me In/Osmonds
Summer/Bobby Goldsboro
West Coast Woman/Painter

CFTR TORONTO

(Paul Godfrey)
Last Kiss/Wednesday
Could You Ever Love Me/Gary & Dave
Knockin' On Heaven's Door/Bob Dylan
All I Know/Art Garfunkel

RADIOMUTUEL QUEBEC

CJMS/CJRC/CJRP/CJTR/CJRS
Isn't That So/Jesse Winchester
Brother Louie/Stories

CFRW WINNIPEG

(Bob Quinn)
China Grove/Doobie Brothers
Rocky Mountain Way/Joey Walsh

CHED EDMONTON

(Wayne Bryant)
Twisting the Night Away/Rod Stewart
West Coast Woman/Painter
Ghetto Child/Spinners
Saturday Night's Alright/Elton John

CJME REGINA

(H. Hart Kirch)
Let Me In/Osmonds
Angie/Rolling Stones

Sweet Charlie Babe/Jackie Moore
Jimmy Loves Mary Anne/Looking Glass

CKLG VANCOUVER

(Roy Hennessy)
Higher Ground/Stevie Wonder
All I Know/Art Garfunkel
I'll Have to go Away/Skylark

CKGM MONTREAL

(Lee Murray)
My Maria/B.W. Stevenson
I Believe In You/Johnny Taylor

CKLW WINDSOR

(Bill Hennes)
Midnight Train/Gladys Knight & the Pips
Keep on Truckin'/Eddie Kendricks
Free Ride/Edgar Winter

CJBK LONDON

(Jerry Stevens)
My Maria/B.W. Stevenson
The Singer/The Bells
Jimmy Loves Mary-Anne/Looking Glass
Ramblin' Man/Allman Bros.
Treasure Song/Bob McBride

CKOC HAMILTON

(Nevin Grant)
Ramblin' Man/Allman Bros.
Free Ride/Edgar Winter
Jimmy Loves Mary-Anne/Looking Glass
Heartbeat Lovebeat/The DeFranco Family

The
Programmers**MAJOR MARKET
PLAYLIST
ADDITIONS**

They've been waiting for an Art Garfunkel single for some time and now it's here "All I Know" could be worked into the biggest single of the year. In first are CJME and CKXL. Others are expected to playlist immediately on receipt.

Country biggie Conway Twitty is coming home to roost, where he once was big, in the rock market. His single, "You've Never Been This Far Before" is scoring good points across the country. This week add CHED, CFRW, CFCF.

CFRW makes a quick move on the Ken Tobias deck, "Fly Me High", which has just been released, joining CJME from last week. They've also playlisted another Canadian single, Flip, Flop & Fly" by Downchild Blues Band.

Playlist action continues strong with "Angie" by the Rolling Stones. Add this week: CFTR, CKXL, and CFRW who join CHED and CJME from last week.

Alabama getting a late nod, but a strong one from CHED on their "Highway Driving", a strong country item that has crossed over.

Jack Cornell still makes gains. This week with CFCF adding to CFRW, CKGM and CHAM last week.

CJME joins the growing group of majors giving the nod to Cheech and Chong's "Basketball Jones".

Clint Holmes has a new one, "Shiddle Dee Dee", now receiving good airplay from CKOM. Remember "Playground" took a lot of prompting to get off the ground. This one, if it's a single should be easier.

CJME REGINA

(H. Hart Kirch)
All I Know/Art Garfunkel

Action Sides

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

Contemporary

BASKETBALL JONES

Cheech & Chong (Ode)

HEARTBEAT - IT'S A LOVEBEAT
The DeFranco Family (20th Century)

ANGIE

Rolling Stones (Rolling Stones)

Adult

RAMBLIN' MAN

Allman Bros (Capricorn)

LET ME IN

Osmonds (Kolob)

KNOCKIN' ON HEAVEN'S DOOR
Bob Dylan (Columbia)

Country

TOO MANY MEMORIES

Joe Firth (Marathon)

COUNTRY SUNSHINE

Dottie West (RCA)

IT TAKES TIME

Dave Dudley (Mercury)

That Lady/Isley Brothers
Heartbeat Lovebeat/The DeFranco Family
Basketball Jones/Cheech & Chong

CKGM MONTREAL

(Lee Murray)
Gypsy Man/War
If You Want Me/Sly & Family Stone
Liza/Joey Gregorash

CJBK LONDON

(Jerry Stevens)
Free Ride/Edgar Winter
China Grove/Doobie Bros.
Let's Get It On/Marvin Gaye
Send A Little Love/Anne Murray
Heartbeat Lovebeat/The DeFranco Family
Jimmy Loves Mary Anne/Looking Glass

CKOC HAMILTON

(Nevin Grant)
Paper Roses/Marie Osmond
Could You Ever Love Me/Gary and Dave

CFTR TORONTO

(Paul Godfrey)
Angie/Rolling Stones
Love Is Coming/Foot in Coldwater

CFCF MONTREAL

(Mike Godin)
Never Been This Far/Conway Twitty
That's Why You Remember/Kenny Karen
Happy Dreamer/Jack Cornell
Let Me In/Osmonds

CFRW WINNIPEG

(Bob Quinn)
Angie/Rolling Stones
Never Been This Far/Conway Twitty
Free Ride/Edgar Winter

Fly Me High/Ken Tobias
Flip, Flop and Fly/Downchild Blues Band

CHED EDMONTON
(Wayne Bryant)
Highway Driving/Alabama
Aerogramme/Karl Erikson
Free Ride/Edgar Winter Group
Never Been This Far/Conway Twitty

CKXL CALGARY
(Greg Haraldson)
All I Know/Art Garfunkel
An American Band/Grand Funk
Angie/Rolling Stones

CHAM HAMILTON
(Don Aylesworth)
Free Ride/Edgar Winter
Let Me In/Osmonds
Angie/Rolling Stones

CKOM SASKATOON
(Michael Christie)
Sweet Charlie Babe/Jackie Moore
Never Let You Go/Bloodstone
Give Me Love/Bill King
Easy Evil/John Kay
Freedom for the Stallion/Hues Corporation
Let Me In/Osmonds
Shiddle Dee Dee/Clint Holmes

The
Programmers

BREAKOUT MARKET ADDITIONS

CJON ST. JOHN'S
My Maria/B.W. Stevenson
Half-Breed/Cher
Loves Me Like A Rock/Paul Simon
Holding Your Hands/Sea Dog
We're An American Band/Grand Funk
Summer/Bobby Goldsboro

CHNL-KAMLOOPS
(Dan McCallister)
Knockin' On Heavens Door/Bob Dylan
Angel/Aretha Franklin
West Coast Woman/Painter
Ramblin' Man/Allman Brothers
Angel Spread Your Wings/Danny O'Keefe
Fly Me High/Ken Tobias

CJOC LETHBRIDGE
(Barry Hegland)
We May Never Pass this Way/Seals and Crofts
Oh What A Feeling/Johnny Nash

Jessie/Roberta Flack
Basketball Jones/Cheech and Chong
CKCY SAULT STE. MARIE
(Tony Deresti)
Half-Breed/Cher
Find Yourself A Boy/Tammy Rafferty
Simple Life/Valdy
China Grove/Doobie Bros.
Saturday Night/Elton John

CJIC SAULT STE. MARIE
(Lou Turco/Art Osborne)
Kiss It and Make It Better/Mac Davis
Let Me In/Osmonds
Freedom for the Stallion/Hues Corporation
Welcome Home/Peters and Lee
Talk/Rupert Holmes
Paper Roses/Marie Osmond
I'm Coming Home/Johnny Mathis
Carpenter of Wood/Cliff Edwards

CHEC LETHBRIDGE
(John Oliver)
Summer/Bobby Goldsboro
Higher Ground/Steve Wonder
Let Me In/Osmonds
Fly Me High/Tobias
Everybodys Going/Karl Erickson
Kingston/Joe Probst

CKWS KINGSTON
(Gary Shannon)
Angie/Rolling Stones
Carpenter of Wood/Cliff Edwards
Rocky Mountain Way/Joe Walsh
Joyful Ressurrection/Tom Fogerty
Hit Bound ...
Basketball Jones/Cheech & Chong
Not Fade Away/Rush
Could You Ever Love Me/Gary & Dave

CFJC KAMLOOPS
(Barry Bergh)
Just Don't Want to Be Lonely/Ronnie Dyson
Angel Spread Your Wings/Danny O'Keefe
Summer/Bobby Goldsboro
I'm Coming Home/Johnny Mathis
In the Midnight Hour/Cross Country
Power to All Our Friends/Cal Dodd

VOCM ST. JOHN'S
(Peter Tuff)
Send A Little Love My Way/Anne Murray
Higher Ground/Stevie Wonder
China Grove/Doobie Bros.
Walking on Back/Edward Bear
Could You Ever Love Me/Gary & Dave
Ramblin' Man/Allman Bros.

CKLC KINGSTON
(Gary Parr)
West Coast Woman/Painter
Angie/Rolling Stones
Joyful Ressurrection/Tom Fogerty

CFBC SAINT JOHN
(Andy K)
Sweet Charlie Babe/Jackie Moore

CKPT PETERBOROUGH
(Rick Johnson)
Saturday Night's Alright/Elton John
Flip, Flop and Fly/Downchild Blues Band
In the Midnight Hour/Cross Country

The Programmers

TRIBAL DRUM

Vancouver Sun columnist Jack Wasserman says that CHUM Ltd. is currently in the middle of negotiations to regain the call letters CFUN for CKVN Vancouver. Apparently the Newcastle, N.B. station that has them now is considering selling them back. Reports say the CHUM Ltd. management wants the psychological link with old contemporary CFUN rock radio of the sixties. The current CKVN letters have only been associated with the (less than-successful) programming of former owner Jack Tietolman. CHUM bought the station late last year, but for the six years after Tietolman junked the CFUN letters, CKVN went through numerous assorted formats and failed to reach large ratings.

A reorganization and revitalizing program has gone down at radio station CHMR. The station serves the campus of Mohawk College in Hamilton, Ontario. For a period of 4-½ hours daily the station runs on a progressive rock format with announcers taking 1-½ hour shifts. The present line-up of jocks is: Bill Kelly, Doug Faraway, Pat Evangeliste, Blair Burrough (MD) Chuck Ball, and Jim Reid.

Here's the present line-up of CHAB in Moose Jaw Saskatchewan: Tony Chipman (PD) 6-9 AM, Bob Cummings (Ass. PD) 9-12, Joey Edwards 12-3, Bruce Bowie 3-7, Doug Richardson 9-1, Pat Bohn (Swing).

CHAD ALLAN's Spending My Time -gets the push-

CJCH	HALIFAX	CHYR	LEAMINGTON
CKDH	AMHERST	CFRW	WINNIPEG
CKCL	TRURO	CKY	WINNIPEG
CKBW	BRIDGEWATER	CJGX	YORKTON
CFCF	MONTREAL	CJME	REGINA
CJSS	CORNWALL	CKOM	SASKATOON
CKLC	KINGSTON	CJNB	NORTH BATTLEFORD
CHEX	PETERBOROUGH	CKRD	RED DEER
CFRB	TORONTO	CHTM	THOMPSON
CKEY	TORONTO	CFTK	TERRACE
CKFM	TORONTO	CKOV	KELOWNA
CJIC	SAULT STE MARIE	CKIQ	QUESNEL

FROM **SEQUEL** HIS NEW ALBUM



(9230-1036)

1230-56

available on
GRT
Records

CKVL-FM Verdun lays claim to being the first French radio station to adopt a "Solid Gold" format and the new sound is creating much interest in Montreal. Though it is licenced for French, owner Jack Tietolman claims there is no French solid gold and that's why he plays so many English oldies. On weekend evenings, the format goes into "progressive solid gold" to compete with CHOM-FM a little.

It was inadvertently reported in RPM last week that CKXL and CHED ran the CHUM produced special on Cantata Canada. This is not true. CHED's Wayne Bryant brings to our attention that CKXL produced their own show which was also used by CHED.

Interest in radio syndication is reaching amazing heights. Several companies, inactive for years, have been reaping new revenues from the vaults of old shows, and it's all because of the nostalgia craze. CBS Radio, never one to miss out on a money-maker, is now reported to be considering producing a new dramatic serial, made for radio 1973. Himan Brown, leading producer of "soapers" when they were in their heyday, is said to be involved. Instead of five days a week, the show may run seven.

New radio formats just keep on coming. Latest one is the "Jesus Rock" variety. It has been reported that 35 U.S. stations are programming contemporary religious music and five nationally distributed radio programs combining spiritual thoughts with contemporary rock. For example, WCTN Washington began the new format in the former facilities of a bankrupt station. WCTN dubbed itself "The Contemporary Christian" and the station managers says "what isn't generally known is that religious radio stations can be very profitable." The only problem would appear to be controlling the zeal of the sales department so they don't sell too many religious features through the day. It has been found that these features are better kept short and spaced apart so as to allow a good saturation of rock. There are also interesting demographic considerations - older listeners prefer quieter religious music while younger people like the harder sounds. The music blend has to be controlled rather carefully.

DAVE KING - available immediately. Five years experience - contemporary D.J. - creative production man. Call (403) 346-7996 or write: No. 38 Les' Trailer Park - Red Deer, Alta.

MOR ANNOUNCER/PERSONALITY available. Thirteen years experience - married. Tape and references a phone call away. Preferably well established MOR station. Call (519) 948-9751.

COMBINATION AM TALK SHOW HOST AND FM PROGRAMMER. Should have "Open Line" experience, with a dynamic personable style, oriented toward human interest topics and people.

Position includes programming and supervisory duties of FM station.

Great opportunity for the right person in one of Ontario's more attractive medium markets.

Please send tape and resume to Box 1677, RPM Weekly, 6 Brentcliffe Road, Toronto, Ontario M4G 3Y2.

CKBR is now on the air in Brooks, Alberta. And the new station features a full-time female disc jockey from 7:30PM to midnight. The station promised the CRTC that it would air 5 hours a day of local programming (the rest repeated from parent station CJDV Drumheller) but has already passed this mark and is up to 8-1/2 hours daily.

The Programmers **HELP!**

Local radio station is considering adding to its air staff and would like to hear from announcers with some experience. Send picture, tape and resume to Woody Woodward CKOX, Box 100, Woodstock, Ont. No phone calls.

Experienced adult contemporary air talent required. Send tape and resume to Scott Cameron, CHIC, 2 Allan St., Brampton, Ontario (416) 451-3110.

Newsman required for major station, bilingual if possible. Send tape and resume to Bob Viaro, CKGM, 1310 Greene St., Montreal. Phone is 931-6218.

Experienced newsman required for daytime airshift and some leg work. Good salary for right man. Send tape and resume to Bill Pring, CHNO, Box 700, Sudbury.

Creative copywriter with sense of humour looking for position writing and on air, or just writing. A year and a half experience in both capacities. Tape and copy samples available on request. Box 3000 Quesnel, B.C. Phone during office hours - home no. (604) 992-8055.

Expanding radio operation is looking for voices. No rock jocks please. No phone calls. Send tape and photo to: Pat Murphy CJON Radio. St. John's Newfoundland.

What creative communicative morning personality would like to relocate in Canada's most temperate climate, with a station with a great future and fine fringe benefits, like five day week? CJVI Victoria is seeking an eager broadcaster to lead off their strong schedule. Please apply to Ron Robinson, Program Manager.

The Programmers **POP MUSIC ADDITIONS**

CFAX VICTORIA
(Gord Cruise)
Muskkrat Love/America
Sunshine/Mac Davis

CKBB BARRIE
(Ken Trew)
Let's Get It On/Marvin Gaye
All Things Come From God/Tony Kosinec

CHML HAMILTON
(John Murphy)
Walk Right In/Tommy Common (LP)

CHFI-FM TORONTO
(Tony Luciani)
You're The Best Thing/Ray Price
I'm Coming Home/Johnny Mathis

LP's
Killing Me Softly/Johnny Mathis

Rainbow/Neil Diamond
Songs From Her TV Series/Nana Mouskouri

CKFM TORONTO
(Dan Chevette)
Angie/Rolling Stones
Knocking on Heaven's Door/Bob Dylan
Paper Roses/Marie Osmond
Farewell Andromeda/John Denver
Let Me In/Osmonds
Yes We Can Can/Pointer Sisters

LP's
Michael Tarry
Killing Me Softly/Roberta Flack
Moog Groove/Electronic Concept Orchestra

CKCM/CKGA NEWFOUNDLAND
(Kevin McGowan)
Let Me In/Osmond Brothers
Ramblin' Man/Allman Brothers Band
China Grove/Doobie Brothers
In the Midnight Hour/Cross Country
It's A Man's World/Diana Trask

CKRD RED DEER
(Doug Fix)
Loves Me Like A Rock/Paul Simon
Let Me In/Osmonds
Shuttle Dee/Clint Holmes
Don't Want to be Lonely/Ronnie Dyson
Outlaw Man/Eagles

CKCY SAULT STE. MARIE
(Tony Deresti)
Isn't That So/Jesse Winchester
Sweet Harmony/Smokey Robinson
Ghetto Child/Spinners
Let Me In/Osmonds
Heartbeat/DeFranco Family

CFRB TORONTO
(Art Collins)
Without You/Wednesday
As Time Goes By/Nilsson
Welcome Home/Peters & Lee

CHEC-FM LETHBRIDGE
(John Oliver)
Bloodstream/Don Agrami
Angel Spread/Dan O'Keefe
Sparkling Sand/Tower Power

CKBW BRIDGEWATER
(D. Greg Buckler)
Heartbeat it's a Love Beat/DeFranco Family
Midnight Hour/Cross Country

**ACCEPT NO
SUBSTITUTES**

**“Remember When You
Were A Kid”
(BT 16007)**

by KENNY KAREN

THE ORIGINAL

Yes We Can Can/Pointer Sisters
Carpenter of Wood/Cliff Edwards
Fly Me High/Ken Tobias

CFQC SASKATOON

(Lee Silversides)

Jimmy Loves Mary-Anne/Looking Glass
Angie/The Rolling Stones
Mamas Song/Jude
California/Tapestry

The Programmers

PICKS & PLAYS

CFJR BROCKVILLE

(Bruce Wylie)

Half-Breed/Cher
My Maria/B.W. Stevenson
How Can I Tell Her/Lobo
Gonna Hustle You/Legendary Masked Surfers

CKNB CAMPBELLTON

(Half-Breed/Cher)

If You Wanna Go to NYC/Marty Butler
Ghetto Child/The Spinners
Let Me In/Osmonds
Twistin' the Night Away/Rod Stewart
Here I Am/Al Green
Billion Dollar Babies/Alice Cooper
Muskrat Love/America
The Last Thing on My Mind/Neil Diamond
Outlaw Man/Eagles
That Lady/Isley Brothers
Freedom for The Stallion/Hues Corporation
House of Blue Lights/Crowbar

CFUN NEWCASTLE

(Ian Byers)

Free Ride/Edgar Winter
China Grove/Doobie Brothers
Ramblin' Man/Allman Bros.
Wouldn't Have Made Any Diff./Tom M.
Make My Life A Little Bit Brighter/Chester

CKDH AMHERST

(Ghetto Child/Spinners)

Free Ride/Edgar Winter
Love Can Bless/Ian Tyson
China Grove/Doobie Bros.
My Happy Song/Tommy Graham
Yes We Can Can/Pointer Sisters
Baby Wanna Boogie/5 Man Electrical Band
Ramblin' Man/Allman Bros.
If You Wanna go to NYC/Marty Butler
Hey Girl/Temptations

CJCJ WOODSTOCK

(Ted Haywood)

House of Blue Lights/Crowbar
Don't Lay No Boogie/Long John Baldry
Rocky Mountain Way/Joe Walsh
Nubush City Limits/Ike & Tina Turner
Freedom for the Stallion/Hues Corporation

CHNO SUDBURY

(Chuck Babcock)

Basketball Jones/Cheech and Chong
Goodbye Mama/Dave Nicol
House of Blue Lights/Crowbar
Ramblin' Man/Allman Brothers
Angie/Rolling Stones
Everybody's Going His Way/Carl Erikson

CJOK FORT McMURRAY

(John Shields)

Country Dreams/Wayne Vold
Blood Red and Going Down/Tanya Tucker
Aerogramme/Karl Erikson
Kingston/Joel Probst
Let Me In/Osmonds
Can't Go Home/David Cassidy
Sunshine Ship/Arthur, Hurley and Gottlieb

CHTM THOMPSON

(J. Ward Dokken)

West Coast Woman/Painter
Easy Evil/John Kay

Last Thing on My Mind/Neil Diamond
Ramblin' Man/Allman Bros.
Twistin' the Night Away/Rod Stewart
Flip Flop and Fly/Downchild Blues Band

The Programmers

CAMPUS ADDITIONS

RADIO SENECA

Yes We Can Can/The Pointer Sisters
Show Biz Kids/Steely Dan
Twistin' the Night Away/Rod Stewart
Brother Louie/Stories
Feelin' Stronger/Chicago
The Hurt/Cat Stevens
Isn't That So/Jesse Winchester
We're An American Band/Grand Funk
Ramblin' Man/The Allman Bros.
Basketball Jones/Cheech and Chong

RADIO WATERLOO

Angie/Silver Train-Rolling Stones
Witchway/Clapping Song
Some Say (I Got Devil)/Melanie

LP's

Mott/Mott the Hoople
Richard Nixon; A Fantasy/David Frye
A Rock Orchestra/Esperanto
No Sweat/B S & T
Crazy Life/Gino Vanelli
Innervisions/Stevie Wonder
Jacaranda/Luis Bonfá

CSRW UNIVERSITY OF WINDSOR

(J. D. Bain)

Outlaw Man/Eagles
West Coast Woman/Painter
That Lady/Isley Brothers
Angie/Rolling Stones
Ghetto Child/The Spinners
Angel Spread Your Wings/Danny O'Keefe
Razamanaz/Nazareth

The Toronto Star ENTERTAINMENT Saturday July 21, 1973

Record reviews

Joe Probst: The Lion and the Lady Produced by Frank Davies' Love Productions Ltd. with Terry Clarke, Don Thompson, Doug Riley, Daf-foil (Capitol) SBA 16018.

Frankly, I wasn't expecting much from this 22-year-old German-born Canadian musician, especially after learning that this album went through the recording studio three times (at a cost of about \$25,000—startling for a debut) before Love Productions could pull it together. There was an uncomfortable feeling imbued in the whole project... until one relaxed with the stereo and let Joe Probst saturate the mind with his unique brand of gently provocative folk-rock. It's one of the rewards of listening to Canadian music to have your predisposed opinions shattered by a musician with the impact of Probst.

Although he combined with lyricist-poet Brian Purdy (son of Al Purdy) for three songs, including the good tune Just Like a Story, Probst's major accomplishment was done alone. There's a bitter-sad look at the poor man's brand of social justice, then the wry I Ain't No Angel, and the simply honest Someday. While others provide the energy for Lighthouse, The Guess Who and Canadian music, Probst and such peers as Ray Materick provide the heart and soul.

**JOE'S LATEST
SINGLE IS
'KINGSTON'
DFS 1041**



—BRUCE KIRKLAND

DAFFODIL RECORDS DISTRIBUTED BY CAPITOL RECORDS (CANADA) LTD

The
ProgrammersPOP MUSIC
PLAYLIST

- 1 1 DELTA DAWN
Helen Reddy/Capitol 3654/F
- 2 4 SAY HAS ANYBODY SEEN
MY SWEET GYPSY ROSE
Dawn/Bell 45-374X/M
- 3 8 LIVE & LET DIE
Paul McCartney/Apple 1863/F
- 4 5 HOW CAN I TELL HER
Lobo/Big Tree 16004X/M
- 5 2 TOUCH ME IN THE MORNING
Diana Ross
Tamla Motown M772L/V
- 6 3 MORNING AFTER
Maureen McGovern
20th Century 2010/T
- 7 17 LOVES ME LIKE A ROCK
Paul Simon/Columbia 45907/H
- 8 7 DIAMOND GIRL
Seals & Crofts
Warner Bros. 7708/P
- 9 9 CARRY ON
Cliff & Anne Edwards
Polydor 2065 194/Q
- 10 11 IT WOULDN'T HAVE MAD
ANY DIFFERENCE
Tom Middleton/Columbia C4-4002/H
- 11 6 GET DOWN
Gilbert O'Sullivan
Mam 3629/K
- 12 32 HALF-BREED
Cher/MCA 40102/J
- 13 15 SEND A LITTLE
LOVE MY WAY
Anne Murray/Capitol 72704/F
- 14 14 GOODBYE MAMA
Dave Nicol
Columbia C4-4013/H
- 15 18 BELIEVE IN HUMANITY
Carole King/Ode 66035/W
- 16 16 ALL THINGS COME FROM GOD
Tony Kosinec/Smile 134/K
- 17 20 LOVING ARMS
Dobie Gray/MCA 40100/J
- 18 23 MILLION TO ONE
Donny Osmond/MGM K 14583/Q
- 19 10 MINSTREL GYPSY
Stampeters/MWC 1013/M
- 20 27 CLOUDS
David Gates/Elektra 45857/P
- 21 21 ISN'T THAT SO
Jesse Winchester/Bearsville 3601/P
- 22 13 YESTERDAY ONCE MORE
Carpenters/A&M 1446/W
- 23 12 CRY YOUR EYES OUT
Les Emmerson/Lion 155/Q
- 24 24 WE ARE ALL OF US
Michael Vincent/Atlantic 40001/P
- 25 25 BONGO ROCK
Incredible Bongo Band
Pride 1015/Q
- 26 26 GYPSY DAVY
Arlo Guthrie/Reprise 1158/P
- 27 22 BUT TOMORROW THERE'S
ANOTHER DAY
Hank Smith/Quality 2069X/M
- 28 19 GLAMOUR BOY
Guess Who/Nimbus 9 74-0977/N
- 29 46 ASHES TO ASHES
Fifth Dimension/Bell 45380/M
- 30 35 THE SINGER
Bells/Polydor 2065 196/Q
- 31 43 LITTLE BIT BRIGHTER
Chester/Celebration 2078X/M
- 32 29 HIGHWAY DRIVING
Alabama/Smile 103/K
- 33 38 SUMMER (The First Time)
Bobby Goldsboro
United Artists 251/U
- 34 44 COULD YOU EVER LOVE ME
Gary & Dave/Axe 10/K
- 35 41 TOP OF THE WORLD
Lynn Anderson
Columbia 4-45893/H
- 36 56 CHERRY WINE
Morning Haze/Kot'ai 155/K
- 37 40 NASHVILLE
Ray Stevens/Barnaby 5020
- 38 31 THE HURT
Cat Stevens/A&M 1418/W
- 39 36 LIVING WITHOUT YOU
Creamcheeze Good-Time Band
MCA 40089/J
- 40 28 BOOGIE WOOGIE BUGLE BOY
Bette Midler/Atlantic 2964/P
- 41 42 TOUCH ME
Lisa/Polydor 2065 182/Q
- 42 47 YOU WERE ALWAYS THERE
Donna Fargo/Dot 17460X/M
- 43 33 BAD BAD LEROY BROWN
Jim Croce/ABC 11359/N
- 44 30 UNEASY RIDER
Charlie Daniels/Kama Sutra 576X/M
- 45 54 RHAPSODY IN BLUE
Deodato/CTI 6029
- 46 51 YOU'VE NEVER BEEN
THIS FAR BEFORE
Conway Twitty/MCA 40094-J
- 47 58 BADGER'S SONG
Bobby G. Griffith
Ranwood R951X/M
- 48 39 SOUL MAKOSSA
Manu Dibango/London 2546/K
- 49 55 SIMPLE LIFE
Valdy/Haida HS 107/W
- 50 57 NEXT DOOR NEIGHBOUR'S KID
Jud Strunk/MGM 14572/Q
- 51 53 HANDS
Debbie Dawn/Warner Bros. WB 7721/P
- 52 34 WARM LOVE
Van Morrison/Warner Bros. 7706/P
- 53 66 SITTING ON A POOR
MAN'S THRONE
Copper Penny/Sweet Plum SPL9914/K
- 54 64 MUSKRAT LOVE
America/Warner Bros. 7725/P
- 55 59 FIND YOURSELF A BOY
Tammy Rafferty
Periwinkle 3702
- 56 69 HAPPY DREAMER
Jack Cornell/RCA 75-1130/N
- 57 60 LEARN TO SAY GOODBYE
Dusty Springfield/Dunhill 4357/N
- 58 63 ONE TIN SOLDIER
Original Caste/Bell GT49/M
- 59 71 SPENDING MY TIME
Chad Allan/GRT 1239-56/T
- 60 72 MEANT TO BE WITH ME
Mersey Brothers/RCA 0001/N
- 61 61 YOU'LL NEVER GET TO HEAVEN
Stylistics/Avco 4618/N
- 62 65 MORNING TOWN RIDE
Irish Rovers/Potato 3001/Q
- 63 62 SUNSHINE SHIP
Arthur, Hurley & Gottlieb
Columbia 4-45881/H
- 64 70 TREASURE SONG
Bob McBride/Capitol 7296/F
- 65 75 READY AND WILLING
Peaches
Periwinkle PER 3708
- 66 67 CALIFORNIA
Tapestry
Polydor 2065 204/Q
- 67 82 MY MARIA
B.W. Stevenson/RCA 0030/N
- 68 78 LOVE CAN BLESS THE
SOUL OF ANYONE
Ian Tyson/A&M AMX344/W
- 69 74 EVERYONES' AGREED THAT
EVERYTHING WILL TURN OUT FINE
Stealers Wheel/A&M 1450/W
- 70 76 WHERE IS THE LOVE
Sergio Mendes/Bell 1745/M
- 71 88 I'M COMING HOME
Johnny Mathis/Columbia 4-45908/H
- 72 79 KID STUFF
Barbara Fairchild/Columbia 4-45903/H
- 73 73 SEARCHIN'
Johnny Rivers
United Artists UAX226W/U
- 74 83 IN THE MIDNIGHT HOUR
Cross Country/Atco 6934/P
- 75 95 THE LAST THING ON MY MIND
Neil Diamond/MCA 40092/J
- 76 86 CHINA GROVE
Doobie Brothers
Warner Bros. WB7728/U
- 77 80 POOR PEOPLE
Alan Price/Warner Bros. WB 7717/P
- 78 85 WHEN BOUZOUKIS PLAYED
Vicky/RCA 75-1126/N
- 79 84 GET ON WITH YOUR LIVIN'
Dean Martin/Reprise 1166/P
- 80 77 LOVE YOU EASY
Greg Mittler/London M17458/K
- 81 81 TEQUILA SUNRISE
Eagles/Asylum 11017/P
- 82 90 CARPENTER OF WOOD
Cliff Edwards/Polydor POL 681M/Q
- 83 91 YOU'RE THE BEST THING THAT
EVER HAPPENED TO ME
Ray Price/Columbia 4-45889/H
- 84 89 WELCOME HOME
Peters & Lee/Philips 40729/Q
- 85 87 WALKING ON BACK
Edward Bear/Capitol 72709/F
- 86 96 FAREWELL ANDROMEDA
John Denver/RCA 0067/N
- 87 100 HIGHER GROUND
Stevie Wonder
Tamla Motown T54235/V
- 88 93 LOVE IS COMING
A Foot in Coldwater
Daffodil DFS 1040/F
- 89 92 I NEVER LOVED YOU
Alan Coates/A&M AMX-348-W
- 90 99 MY HAPPY SONG
Tommy Graham/Capitol 72706/F
- 91 94 VADO VIA
Drupi/A&M AMX-351-S/W
- 92 97 RAMBLIN' MAN
Allman Brothers Band
Capricorn CPR0027
- 93 98 AS TIME GOES BY
Nilsson/RCA 0039/N
- 94 WAS A SUNNY DAY
Josh/Bell 1739/M
- 95 GRAPEFRUIT JUICY FRUIT
Jimmy Buffet/Dunhill 4359/N
- 96 FREEDOM FOR THE STALLION
Hues Corporation/RCA 0900/N
- 97 EVIL
Earth, Wind and Fire
Columbia 4-45888/H
- 98 LET ME IN
Osmonds/Kolob K 14617/Q
- 99 HEARTBEAT IT'S A LOVEBEAT
The DeFranco Family
20th Century 1209-2030-T
- 100 KNOCKIN' ON HEAVEN'S DOOR
Bob Dylan/Columbia 4-45913/H

The Programmers COUNTRY ADDITIONS

CKCM/CKGA NEWFOUNDLAND
(Kevin McGowan)
Smoke, Smoke, Smoke/Commander Cody
California/Tapestry
Open Up Your Heart/Roger Miller
City of New Orleans/Mersey Brothers
Praise the Lord/Johnny Cash
Sunday Sunrise/Brenda Lee

CJVI VICTORIA
(Ron Robinson)
Alone Again(Naturally)/Brush Arbor
Country Sunshine/Dottie West
Sweet Gypsy Rose/Terry Stafford
Too Many Memories/Joe Firth
You Can't Go in the Red/Mac Wiseman

CKOM SASKATOON
(Jerry Lucky)
What Got to You/Ray Griff
We're Gonna Hold On/Jones & Wynette
Open Up Your Heart/Roger Miller
Would you Walk With Me/Arlene Harden
It's a Man's World/Diana Trask
You're The Best Thing/Ray Price

CKGX YORKTON
(Ron Waddell)
Ridin' My Thumb/Johnny Rodriguez
It Takes Time/Dave Dudley
I Remember Love/Eddie Chwill

CFGM TORONTO
(Dave Johnson)
Sunday Sunrise/Brenda Lee
Can't Believe It's Over/Skeeter Davis
Just What I Had in Mind/Faron Young
Need Somebody Bad/Jack Green
It's a Man's World/Diana Trask
Sawmill/Mel Tillis
Amanda/Don Williams
He/Jim & Don Haggart
Empty Closets/Linda Brown
When Winter Comes/Michael Brandon

CKPC BRANTFORD
(Don Kettle)
Uneasy Rider/Charlie Daniels
Sunshine/Mickey Newbury
Algoma Central 69/Tom Connors
What Did I Do/Chris Scott

CJCJ WOODSTOCK
(Charlie Russell)
So Long Dixie/Ronnie Dove
Just What I Had in Mind/Faron Young
Oh Woman/Jack Barlow
Here Comes my Baby/Pat Roberts

CKDH AMHERST
(Paul Kennedy)
Too Many Memories/Joe Firth
I Wish I Had Stayed/Brian Collins
Sunday Sunrise/Brenda Lee
Other Side of Town/Jerry Eli
It'll be Her/David Rogers

CKLW-FM WINDSOR
(Ron Foster)
He/Jim & Don Haggart
My Sweet Caroline/Canadian Zephyr

Second Cup of Coffee/Geo. Hamilton IV
Sugar Man/Peggy Little
Country Sunshine/Dottie West
I Can't Sit Still/Patti Page
I've Been to Georgia/Billy-Jo Shaver
We're Gonna Hold On/Jones & Wynette

CFAC CALGARY
(Larry Kunkel)
Knockin' on Heaven's Door/Bob Dylan
Would You still Love Me/Ben Peters
Too Many Memories/Joe Firth

CFFM-FM KAMLOOPS
(Jim Zack)
Paper Roses/Marie Osmond
It Takes Time/Dave Dudley
If I'd only Come/Earl Scruggs
Don't Give up on Me/Jerry Wallace
Oh Woman/Jack Barlow
Talkin' With My Lady/Johnny Duncan
I Remember Love/Eddie Chwill

CKRD FM RED DEER
(Danny Teed)
We're Gonna Hold On/Jones & Wynette
Love Can Bless The Soul/Ian Tyson
Don't Give up on Me/Jerry Wallace

CKBB BARRIE
(Jack Jacob)
It's a Man's World/Diana Trask
Oh Woman/Jack Barlow
Arms Full of Empty/Buck Owens
It Takes Time/Dave Dudley
Barrooms Have Found You/Garland Frady
The Prisoner/Shannon Two Feathers
Always a Few Things/Dave Stewart
Empty Closets/Linda Brown
Too Many Memories/Joe Firth
Baby's Blue/Ferlin Husky

CJIB VERNON
(Frank Martina)
Blood Red & Going Down/Tanya Tucker
Just What I Had in Mind/Faron Young
What Got to You/Ray Griff
It's a Man's World/Diana Trask
Wish you Had Stayed/Brian Collins
Empty Closets/Linda Brown
When Winter Comes/Michael Brandon
Don't Let me Know/Ron Perkins
Lonely Feeling/Forget Me/Country Odysse
Sunday Sunrise/Brenda Lee
A Perfect Stranger/Freddie Weller
Arms Full of Empty/Buck Owens

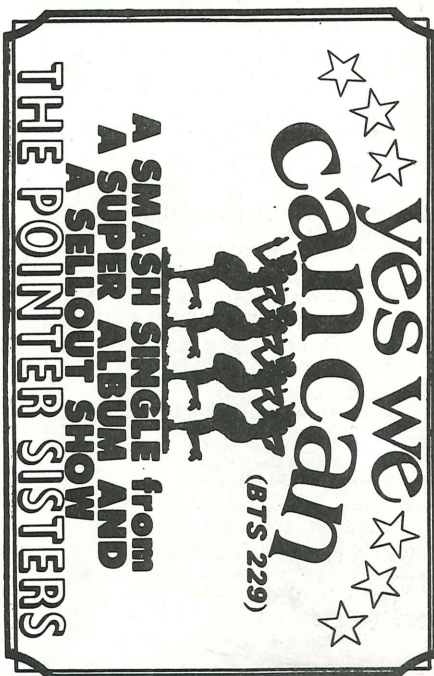
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The
ProgrammersCOUNTRY
PLAYLIST

- 1 2 EVERYBODY'S HAD THE BLUES
Merle Haggard/Capitol 3641/F
- 2 1 LOUISIANA WOMAN
MISSISSIPPI MAN
Loretta Lynn/Conway Twitty
MCA 40097/J
- 3 5 SLIPPIN' AWAY
Jean Shepard/United Artists 248/U
- 4 6 THE CORNER OF MY LIFE
Bill Anderson/MCA 40070/J
- 5 7 IF TEARDROPS WERE PENNIES
Porter Wagoner/Dolly Parton
RCA 0981/N
- 6 3 TRIP TO HEAVEN
Freddy Hart/Capitol 3612/F
- 7 4 MR. LOVEMAKER
Johnny Paycheck/Epic 10999/H
- 8 9 DARLING YOU CAN ALWAYS
COME BACK HOME
Jody Miller/Epic 5-11016/H
- 9 11 YOU'VE NEVER BEEN THIS FAR
Conway Twitty/MCA 40094/J
- 10 17 BLOOD RED AND GOIN' DOWN
Tanya Tucker/Columbia 4-45892/H
- 11 8 TOP OF THE WORLD
Lynn Anderson
Columbia 4-45857/H
- 12 12 BLIND JONATHON/
MAKE IT OVER THE HILL
Diane Leigh/Marathon 1087/C
- 13 13 I CAN'T BELIEVE IT'S OVER
Skeeter Davis/RCA 74-0968/N
- 14 15 I HATE YOU
Ronnie Milsap/RCA 74-0969/N
- 15 14 HANK
Hank Williams Jr./MGM 14550/Q
- 16 25 YOU'RE THE BEST THING
Ray Price/Columbia 4-45889/H
- 17 19 SEND A LITTLE MY WAY
Anne Murray/Capitol 72704/F
- 18 10 NOTHING EVER HURT ME
George Jones/Epic 5-11006/H
- 19 20 HIGHWAY DRIVING
Alabama/Smile 103/K
- 20 23 WATERGATE BLUES
Tom T. Hall/Mercury 73394/Q
- 21 22 BUT TOMORROW THERE'S
ANOTHER DAY
Hank Smith/Quality 2069X/M
- 22 27 IT'S A MAN'S WORLD
Diana Trask/Dot 17467/M
- 23 24 I USED IT ALL ON YOU
Nat Stuckey/RCA 74-0973/N
- 24 26 OPEN UP YOUR HEART
Roger Miller
Columbia C4-45873/H
- 25 21 CHAMPLAIN &
ST. LAWRENCE LINE
Orval Prophet/Columbia C4-4008/H
- 26 29 OLD BETSY GOES BOING BOING
Hummers/Capitol 3646/F
- 27 16 LORD MR. FORD
Jerry Reed/RCA 74-0960/N
- 28 30 I CAN'T TELL YOU
John Allan Cameron
Columbia C4-4014/H
- 29 18 SHE'S ALL WOMAN
David Houston/Epic 10995/H
- 30 36 LOVE CAN BLESS THE
SOUL OF ANYONE
Ian Tyson/A&M AMX344/W
- 31 28 SWEETHEART
Lisle/Bronco BR 2710
- 32 33 ALL THEM IRONS IN THE FIRE
Carroll Baker/Gaiety G742
- 33 35 CAN I SLEEP IN YOUR ARMS
Jeannie Seely/MCA 40074/J
- 34 31 RIDERS IN THE SKY
Roy Clark/Dot 17458/M
- 35 38 MEANT TO BE WITH ME
Mersey Brothers/RCA 0001/N
- 36 40 THE PROPHET
Dick Damron/Columbia C4-4007/H
- 37 42 QUEEN OF THE SILVER DOLLAR
Doyle Holly/Barnaby 5018/Q
- 38 37 SHENANDOAH
Charlie McCoy
Monument ZS7 8576/H
- 39 49 KID STUFF
Barbara Fairchild
Columbia 4-45903/H
- 40 56 REDNECKS, WHITE SOX &
BLUE RIBBON BEER
Johnny Russell/RCA 0021/N
- 41 45 NATIONAL PASTIME
Gary Buck/RCA 75-1128/N
- 42 44 LITTLE ANNIE BROWN
Dallas Harms/Columbia C4-4006/H
- 43 46 AARON BROWN
Jack Bailey/GRT 1230-59/T
- 44 58 YOU REALLY HAVEN'T CHANGED
Johnny Carver/ABC 11374
- 45 55 I WISH YOU HAD STAYED
Brian Collins/Dot 17466
- 46 43 BY YOUR TOUCH
Tim Hewie/Bronco BR 2708
- 47 47 NOW AND THEN
Dave Baker/Stamp ST 4-5X/M
- 48 65 DRIFT AWAY
Narvel Felts/Cinnamon 763
- 49 64 NINETY ACRE FARM
Family Brown/RCA KPBO 0003/N
- 50 41 LOVE IS THE FOUNDATION
Loretta Lynn/MCA 40058/J
- 51 51 MY SWEET CAROLINE
Canadian Zephyr/Bronco 2709
- 52 50 LOVE AIN'T WORTH A DIME
Wynn Stewart/RCA 0004/N
- 53 54 TOMORROW NIGHT
Charlie Rich/RCA 74-0983/N
- 54 60 SNOWBALL
Humphrey & Dumptrucks/YA 262/W
- 55 52 WAKE UP JACOB
Porter Wagoner/RCA 0013/N
- 56 62 BALLAD OF DON MESSER
Doug Lewis/RCA 75-1131/N
- 57 57 REDWOOD HILL
Creamcheeze Good-Time Band
MCA 40089/J
- 58 59 SHORES OF P.E.I.
Roy MacCaull/Marathon 45-1086/C
- 59 79 SATISFIED MIND
Roy Druskey/Mercury 73405/Q
- 60 70 HE
Jim & Don Haggart
Arpeggio ARPS-1002/N
- 61 67 BRING BACK MY YESTERDAY
Glen Campbell/Capitol 3669/F
- 62 63 COME ON HOME
Lloyd Phinney/RCA 75-1125/N
- 63 71 TODAY WILL BE THE FIRST DAY
OF THE REST OF MY LIFE
Lawanda Lindsay/Capitol 3652/F
- 64 66 ONE STEP FORWARD
TWO STEPS BACK
Roy Payne/RCA 75-1123/N
- 65 77 PRAISE THE LORD
AND PASS THE SOUP
Johnny Cash, Carter Family,
Oak Ridge Boys/Columbia 4-45890/H
- 66 69 STAND BY FOR AN
ANNOUNCEMENT
Joyce Seamone/Marathon 45-1090/C
- 67 68 ALGOMA CENTRAL NO. 69
Stompin' Tom Connors/Boot BT075
- 68 78 ARMS FULL OF EMPTY
Buck Owens/Capitol 3688/F
- 69 76 UNEASY RIDER
Charlie Daniels/Kama Sutra 576/M
- 70 72 COLD MANITOBA RAIN
Gates Lepine/Boot BT078/K
- 71 75 HANDS
Debbie Dawn/Warner Bros. WB7721/P
- 72 73 YOU WON'T MISS YOUR WATER
Winston James/Marathon 1094/C
- 73 74 BARROOMS HAVE FOUND YOU
Garland Brady/Countryside 45104/F
- 74 80 SUNDAY SUNRISE
Brenda Lee/MCA 400107/J
- 75 99 RIDIN' MY THUMB TO MEXICO
Johnny Rodriguez/Mercury 73416/Q
- 76 95 JUST WHAT I HAD IN MIND
Faron Young/Mercury 73403/Q
- 77 82 THE OTHER SIDE OF TOWN
Jerry Eli/Matador JA-4015
- 78 81 DON'T LET ME KNOW
Ron Perkins/Snocan SC111/R
- 79 96 DARLIN'
Dorsey Burnett
Capitol 3678/F
- 80 85 EMPTY CLOSETS
Linda Brown/A&M AMX-350/W
- 81 93 BURNING THE MIDNIGHT OIL
Barbara Mandrell/Columbia 4-45904
- 82 84 SHOES KEEP ON WALKING
"Walkin' " Ben Kerr/Gaiety G744
- 83 83 MR. TING-A-LING
George Morgan/MCA 40069/J
- 84 86 I'LL BE SATISFIED
Don Adams/Atlantic 4002/P
- 85 87 CARPENTER OF WOOD
Cliff Edwards/Polydor POL 681M/Q
- 86 88 NO HEADSTONE ON MY GRAVE
Jerry Lee Lewis
Mercury 73405/Q
- 87 94 WHAT GOT TO YOU
Ray Griff/Dot 17471/M
- 88 90 PAPER ROSES
Marie Osmond/Kolob K 14609/Q
- 89 93 HERMAN SCHWARTZ
Stonewall Jackson/MGM 14569/Q
- 90 91 DREAM PAINTER
Connie Smith/RCA 74-0971/N
- 91 97 THE PERFECT STRANGER
Freddy Weller/Columbia 4-45902/H
- 92 100 WE'RE GONNA HOLD ON
George Jones & Tammy Wynette
Epic 5-11031/H
- 93 98 SWEET GYPSY ROSE
Terry Stafford/Atlantic 4006/P
- 94 HANK AND LEFTY RAIDED MY
COUNTRY SOUL
Stoney Edwards/Capitol 3671/F
- 95 SAWMILL
Mel Tillis/MGM 14585/Q
- 96 I NEED SOMEBODY BAD
Jack Greene/MCA 40108/J
- 97 IT TAKES TIME
Dave Dudley/Mercury 73404-Q
- 98 COUNTRY SUNSHINE
Dottie West/RCA 0072-N
- 99 TOO MANY MEMORIES
Joe Firth/Marathon 45-1093-C
- 100 ROLL IN MY SWEET BABY'S
ARMS
Hank Wilson/Shelter 7336-F

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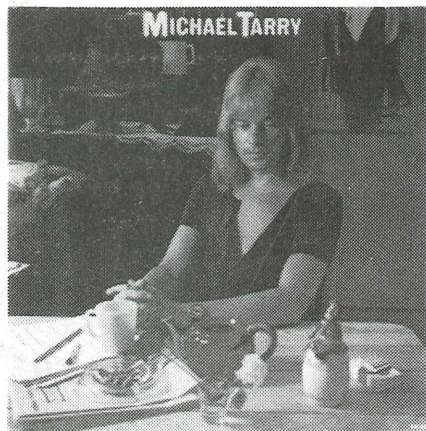
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