

DEUTSCHE GRAMMOPHON CELEBRATES 75TH ANNIVERSARY

LIGHTHOUSE CAN YOU FEEL IT

A black and white photograph of a large crowd of people at a concert. In the foreground, there are several large, white, curved structures that resemble the arches of a lighthouse. The crowd is dense and extends into the background.A small, square album cover with a yellowish-green tint. It features a group of seven people, likely the band Lighthouse, looking towards the camera. The title 'CAN YOU FEEL IT' is visible at the top of the cover.

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Canadian Country BIG

by Walt Grealis

Anyone who missed BIG COUNTRY, really missed the "Biggest Event In Canadian Country Music."

At 8:00PM Friday (Sept. 22) the three days began. Saturday and Sunday (22 & 23) then became two days of meetings, socializing, discussion and information.

"Few country people won't hear about this," said one registrant who expressed amazement that so much could be crammed into the two days plus.

"This meet will go down in the history of Canadian country," said another who had come across Canada to be part of the gathering.

"I have a new respect for the country people who came here," said a non-country participant, "Country people have a certain polish and professionalism that many in the pop music field should copy."

MIKE DOCKER NEW PRODUCT MANAGER AT CAPITOL

Dave Evans, Director of Marketing, has announced the appointment of Mike Docker to the position of Product Manager.

The title covers a variety of duties, including administrative functions, co-ordinating the elements of Daffodil and Strawberry releases, acting as a communications link between the two companies and general troubleshooting.

Docker will also continue to work with other Capitol managers on Love-related aspects of their work and is being groomed to take on more responsibility for Capitol Product.

Since April of 1972, Docker has been National and International Promotion Representative for Love Productions and recently has been moving into the areas of artist and press relations. Love is the independent which recently signed a second three-year manufacturing and marketing agreement with Capitol.

Through close working relations with Frank Davies, Love's President, Docker gained much insight into record company workings from A&R through sales. "I feel that as a

SQUEEZE COMING ON TAPE SUPPLIES?

A warning flag is up that could mean a shortage of magnetic tape supplies for radio broadcasters. A major American tape maker, Audio Magnetics Corporation, has imposed ceilings on orders. Customers may buy no more than 75% of 1972 purchases.

The quota imposition is seen as due to shortages of petrochemical and other raw materials used in making tapes, as well as tremendous demand from overseas markets due to dollar devaluations. Over the long term, Canadian buyers may also notice higher prices and limited supplies of tape, if present trends are any indication.

What we had at BIG COUNTRY was the cream of country. They weren't the vocal majority who had given the country business a bad name in Canada because of their constant complaining and because of their lack of knowledge of the workings of the business. Those who came to BIG COUNTRY were the polished pros who knew the business but wanted to learn more and become part of the fraternity, obviously growing, in country music. This was the attitude that prevailed throughout the weekend.

COUNTRY HATS NOT "UPTOWN"

On Saturday morning, the Holiday Inn dining areas were bustling and filled to capacity with country people ready to start a grueling two days of continual activities. Throughout the Inn, there were an estimated 70 rooms that housed both out-of-towners

result," he says, "I can understand a few problems of the various Capitol managers and will be able to support them in their work with Daffodil and Strawberry product, and hopefully with other Canadian releases".

Prior to coming to Canada in 1971 and joining the record industry, Docker had spent six years as lead singer with a rock band in England and Europe, and two and a half years doing marketing for IBM.

SLADE NOW DISTRIBUTED BY WARNERS IN STATES

Polydor Inc. in New York has announced they will no longer distribute the product of British rock group Slade in the United States. Distribution has been picked up by Warner-Elektra-Atlantic. This situation, however, has no bearing in Canada. Polydor Canada Ltd. will continue to distribute Slade product here. They are currently waiting on a new Slade album entitled "Sladest" scheduled for an early October release.

PICKWICK RECORDS ANNOUNCES NEW VP

The Board of Directors of Pickwick International Inc. has approved the promotion of John Leatham to the position of Vice-President and General Manager of Pickwick Records of Canada Limited.

Mr. Leatham has been with Pickwick Records of Canada for six and a half years. He joined the company as a sales representative and in 1971 was appointed General Manager.

Pickwick Records of Canada Limited is Canada's leading supplier of economy records and tape products, with branches in Ajax, Ontario and Vancouver.

HO! HO! HO! Coming soon!

and locals who checked in to be part of the weekend. At 9:30, coffee was served to the registrants who were lining up for their identification buttons and country hats. The idea of the hats was to give each person attending, an identity. Often the lobby was filled with registrants, easily identified by their white hats. The hats also became a subject of controversy by one registrant and a subject of praise from a majority of those in attendance.

"I don't know who wants to take the country out of country," said a booker, "But country music has an image and we would like to keep it distinctively our own. Uptown country is a radio station term that means nothing to most country people. We want to be creative and entertain. To us it's country whether it's uptown, downtown or in the back forty!"

Approximately two hundred people registered for BIG COUNTRY and at 10AM the first guest speaker was introduced.

BOSWELL & ANDERSON SPEAK OUT

Jack Boswell, president of Marathon Records and first guest speaker, wasn't about to reveal any of his trade secrets. He did however, impress on the gathering that with enough faith -- and the proper people on staff, a small independent, hustling only Canadian product, can become a profit-making concern. He pointed up the progress his company has made from recording in a basement to now, when Marathon uses the best recording facilities available in Canada. The improvement of his product, plus a closer relationship with dealers/rackers in the field has contributed to the success story for Marathon.

Bill Anderson, program director for CFGM Toronto, wasn't ready to give the country record producers, companies and artists an easy hook to latch onto. He had obviously done his homework, setting the stage for what should have been a fiery session during the afternoon workshop period. Anderson explained some of the problems involved in programming a twenty-four hour "modern" country radio station. CFGM's signal, although fifty thousand watts, is practically non-existent at times in downtown Toronto. Most Toronto stations however, enjoy a fairly healthy signal throughout CFGM's listening area. It was pointed up by Anderson that the urban sprawl has minimized the rural listener power, making it necessary for the country station to go uptown in their programming. Listener power has always been front and centre with any CFGM planning according to Anderson. Their programming keeps the repetitive factor to a minimum i.e. a considered hit would only be programmed every four hours, with others being repeated every six hours.

CFGM has established a close communication with their listeners through their contact,

COUNTRY continued on page 4



CMA's Jo Walker, brought Nashville charm to RPM's Big Country (Sept 22-23) Toronto's Holiday Inn (Don Valley).



Harold Moon, General Manager BMI Canada Ltd., recounted the early days of radio and recording in Canada.



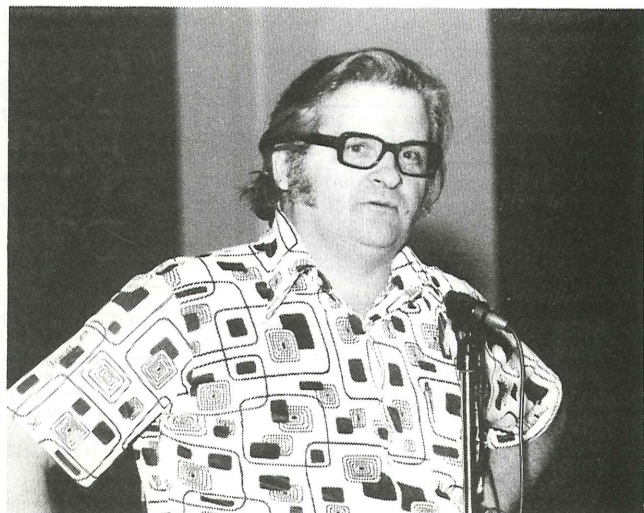
Dan LaRoche, Dave Johnson, Charlie Russell, Taylor Campbell, Sam Sniderman, Jack Feeney, George Taylor, and Don Ramsay.



CFGM's program director, Bill Anderson, gave Big Country delegates an insight into programming "modern" country.



Capitol's Ontario branch manager Barry "Capitol's My Game" Stafford, teed off on panel members with several questions.



Ron McNeil, bossman of Newfoundland's McNeil's Record Service, explained marketing procedures for the island province.

COUNTRY continued from page 2

on a regular basis, with more than 500 housewives. These listeners are supplied a questionnaire on the likes and dislikes of music etc. which gives the program and music directors a fairly comprehensive picture of what their listeners require in the way of entertainment, features etc. Anderson explained that country radio no longer has that stigma of being the listening post for the uneducated, below average, working class family. The white and blue collar workers, above and below income families, have all shown an increased interest in country music. Age demographics have also indicated a change, with listeners now being classified as in the 18 to 50 age group. Anderson punched home the point that he, like any programmer in Canada, had the right to filter out the "garbage" records so as to ensure that his programming day wouldn't create listener tune-out. He did qualify that "garbage" records were not unique to any one country. He touched on the lack of good quality Canadian product which created some difficulty in keeping in line with the 30% ruling. Anderson agreed that a ruling was necessary and

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



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

A&M	W	MUSIMART	R
AMPEX	V	PHONODISC	L
ARC	D	PINDOFF	S
CMS	F	POLYDOR	Q
CAPITOL	G	QUALITY	M
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LONDON	K	WEA	U
MCA	J	WORLD	Z
MARATHON	C		

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



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

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that he was in accordance with the spirit of the CRTC action but not the method adopted.

NOSTALGIA FROM HAROLD MOON

Harold Moon, General Manager of BMI Canada Ltd. and one of the most respected of Canada's music men, was Big Country's third speaker. He brought to the registrants a little of the past, much of which has laid the foundation of today's music scene. Mr. Moon, perhaps this country's greatest authority on country music, Canadian or American, was one of the founding members of the Country Music Association. He related some of the problems faced by this organization in its beginning and how it had become a great country power over the years. He described the setting up of the Country Hall of Fame, of which he was the instigator, to pay tribute to those within the country music fold.

Mr. Moon recalled the early days of country in Canada. When the CBC's featured network show was country and one of Toronto's country giants was CKGW, owned by Good-eram and Worts and operating out of the King Edward Hotel.

JO WALKER - A GRACIOUS LADY

Mrs. Jo Walker, the gracious lady of the Country Music Association and one who lends unselfishly of her time (sixteen to twenty hours a day, seven days a week) brought a little of the Nashville drawl to Canada's Big Country registrants. Mrs. Walker knew of the struggle in establishing country and indicated that the CMA was more than willing to cooperate with the Canadian industry in their attempts to become stronger in the world country market. She was well tuned into Canada's country scene displaying a knowledge of Canadian country artists, living here and in the U.S., as well as naming radio stations that had become strong country listening posts across Canada. Although the hand of friendship was offered from the powerful CMA, and, with Mrs. Walker there could be no better an Ambassador, it was obvious that she, like many of her American country music people, was

prepared to defend (for want of a better description) that which has become the backbone of country music — Nashville. A spirit of concern that should have influenced those in her audience who had a likewise concern for preserving and advancing Canadian country music. Mrs. Walker wrapped up her speech, with the playing of George Hamilton IV's "Canadian Pacific", written by Canadian Ray Griff and produced in Canada — a fitting tribute to the good country relations shared by Canada and the U.S.

PANELISTS ON THE SPOT

A short lunch break and Big Country delegates reconvened in the Commonwealth Room for the country workshop session. Chaired by Dan LaRoche, the panel was comprised of: Ron Ramsay (CJIC Sault Ste. Marie), George Taylor (president Rodeo Records), Jack Feeney (RCA/Sunbury/Dunbar), Sam Sniderman (Sam The Record Man), Taylor Campbell (Pindoff Record Sales), Charlie Russell (CJCJ Woodstock, New Brunswick), and Dave Johnson (CFGM Toronto). Unlike their rock counterparts who attacked the means and methods... and unfairness of programming Canadian product, Big Country delegates concentrated more on the marketing aspect of recorded product, and found a strong ally — Sam Sniderman. He suggested that companies take a tougher line to retailers and rackers, cutting back on return privileges. "I order records to sell", said Sam, "not to return." He also revealed that he had segregated Canadian product in his stores but had been successfully integrating these artists into the general bins i.e. Anne Murray to Female Artists, Mercey Brothers to Country Groups. Taylor Campbell had also experienced the segregation of Canadian product and had found buyers avoiding this section. The marketing awareness of rackers and retailers in the Atlantic Provinces over their Upper Canada counterparts brought Ron McNeill, leading Newfoundland rack jobber, into the picture. Although this area has a much lower wage and living structure, their buying habits, on a per capita basis, leaves much to be desired by those companies west of the New Brunswick/Quebec border. George Taylor explained how his company has been successful over the years as a catalogue company and one relying strictly on Canadian product. This success was even sweeter being that it was accomplished without the support of major radio stations. He quietly entered the tape market and experienced a phenomenal growth pattern in this relatively new market — again, through marketing and point of sale promotion.

PROGRAMMERS GET IT TOO

The delegates didn't let the programmers off that lightly but their questioning was more in keeping with the mood of Big Country. They wanted to know what country programmers required in the way of product and quality, and they didn't take the stage

COUNTRY continued on page 6

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Orval Prophet, Columbia recording artist, packed a large sized wallop into his showcase act that will long be remembered.



MCA's Creamcheeze Good Time Band did a little jug/juptown country that gave agents/bookers a new insight into group.



NRG (Energy) a new Thunder Bay rock group who saw the light of country, are ready for release on Grashey/Williams' Gaiety label.



Warner Bros' first Canadian country artist, Frankie Gibbs, opened Big Country's Sunday Showcase and set strong pace for rest of day.



Captain Gladiator Ben Nobleman, the fiery Canadian flag waver, did his bit to keep Big Country - all Canadian.



Arpeggio's lovely and talented Lynn Jones with Big Country coordinator Stan Klees during Showcase coffee break.

COUNTRY continued from page 4

to promote one particular record or artist. Their questions were general and revealed different approaches by programmers from three different markets. Charlie Russell, a hard-nosed supporter of the Canadian traditional material displayed a completely different approach to music than CFGM's Dave Johnson, who was involved in format country programming. Don Ramsay of CJIC was attempting to take the best out of the middle. He was a founding member of the CMA and obviously was steeped in the Nashville tradition but was doing what he could for domestic product. After all, his daughter Donna is one of the shining lights in Canadian country. Ted Daigle, program director of CKBY-FM Ottawa, took issue with the prevailing "country" stigma. One of the identifying features of the Big Country meet was a country hat to go along with the Big Country badge. Some of the delegates took to wearing the hat purely as an identification with country as a tradition. There were many well presented suggestions, most of which were on the positive side. Those expressing negatives were, by far, in the minority and had already established themselves as doom-beaters. Big Country delegates asked many questions and provided even more problems that couldn't demand solutions, immediately. What was accomplished was a meaningful discussion by those in the industry who were concerned and who wanted to improve a situation, going nowhere fast because of a lack of communication. Several pages could be filled with the problems and questions

KOSENIC/TARRY — SENECA COLLEGE SEPTEMBER 21

With the return to classes at the colleges and universities across the country, the campus circuit of concerts has gotten underway for another year. Friday, September 21 saw Tony Kosenic and Michael Tarry playing to a rather sparse crowd in the Minkler Auditorium of Seneca College in Toronto.

There's no telling why the attendance was down, but the smaller crowd afforded a feeling of intimacy between artist and audience. Both Kosenic and Tarry seemed to reflect this in their sets as they gave you the feeling that you were visiting an old friend in his home and he was singing some songs just for you.

A rather nervous Michael Tarry took the stage first and though burdened with sound troubles, especially the on-stage monitors, gave a solid set filled with personal, musical statements. Most of the material is included in Tarry's debut album for Warner Brothers simply called "Michael Tarry". And in case you're wondering, Michael is sitting in Tom Williams' kitchen on the album jacket photograph. Tarry's voice is rich and soft and augmented by his stylish acoustic 12-string guitar work. His music, generally speaking, tends to be rather melancholy and spins a singular mood which has a lulling, relaxing effect. The songs are very personal, almost introverted, and Tarry seems to be letting you into the deepest reaches of his emotional soul.

Tony Kosenic also possesses this ability to

presented but those who were there were front and centre of a rare happening out of which could only come good. To expound here, would be second hand, and could easily be misconstrued as an editorial stand by RPM. Suffice to say, if you were there — you came away a little more informed.

COCKTAILS AND CONVERSATION

On the completion of the workshop session, delegates broke for dinner and record companies opened their hospitality suites. At 9PM RPM hosted a cocktail party for the Big Country registrants. This was the right time and the right place for registrants to talk over the events of the day. The congeniality that prevailed allowed those who had been a little turned off with the points made by panel members to talk it over at arms length. Delegates who hadn't the opportunity to question panel members during the formal gathering were suddenly lumped face to face with their adversary, resulting in meaningful and friendly discussion. Old friendships were renewed and many new alliances made. As the evening wore on and the last shrimp disappeared, delegates began spreading through the hotel and continuing their Big Country discussions in the hospitality rooms that stayed open until the early morning.

BIG COUNTRY SHOWCASE

Sunday's showcase of artists was presented

open up and let you see his innermost self, but where Tarry works on an emotional level, Kosenic tends to take you by the hand and lead you tripping through his imagination. And a wondrous imagination it is! He combines his incredible musical talent with a storehouse of fantasy and delivers it wonderfully, boosted by his marvelous wit. Tony Kosenic is a very funny guy!

He fills the short breaks between songs with a snappy patter that has you chuckling contentedly. When he brings the rest of his band on you're laughing out loud. The rest of the band, Freddy Mollin (lead guitar & bass), Peter Alvis (synthesizer and percussion), Ben Mink (fiddle & violin), Jerry Leichtling (harp) and Pot (flute), as well as being a damn good musical unit, are themselves very funny guys. Their music reveals a rapport and a togetherness that comes from hanging out and getting to know each other as friends. All of them appear to be the best of friends as revealed at the party held following the gig.

The entire show was great, and though suffering from sound problems it came off admirably. The people responsible for the show comprised a relatively new organization known as August Productions.

To all the people who could have been there and weren't — you missed a good one. Watch for Michael Tarry and Tony Kosenic next time. — Peter Taylor

HO! HO! HO! Watch for it!

by various record companies, booking agents and productions houses. The show was coordinated by Dan LaRoche with host duties being looked after by Ray Muise, Bill Anderson and Dave Johnson. Equipment was supplied by Southdown Music (Bob Lucier and Mel Aucoin), Fender Amplifiers, Rogers Drums, and Traynor Amplifiers (Yorkville Sound). Vocal sound equipment was supplied and looked after by Christopher Craig Enterprises, experts in this type of staging. The stage of the Commonwealth Hall was lit up with every colour of the rainbow as one act after another performed for the trade. This was strictly a trade affair and the showcasing of the artists was made possible through the cooperation of the Toronto Musicians' Association. The setting was ideal but unnerving to an artist not used to audiences in transit. Actually the groups were supplying background to the business being negotiated in the many coffee huddles in the foyer. Tavern owners, hotel operators, booking agents, managers, record companies and many others were getting themselves immersed in the country way of doing business.

In spite of the many disturbing factors, the groups displayed amazing control and professionalism. They were on stage for the industry and offered their best. On completion of their set they took their places in the audience to watch and applaud acts they had never had the opportunity to see before — an excellent showing of comradery — lacking with their rock cousins.

The day's event were spiced by the between act appearances of many industry people including Ron Robins (CJVI Victoria), Sam Sniderman (Sam The Record Man), John Murphy (CHML Hamilton), Don Ramsay (CJIC Sault Ste. Marie), and Ron McNeil (McNeil's Record Service, Newfoundland).

A BIG BASH.....AND GOODBYE

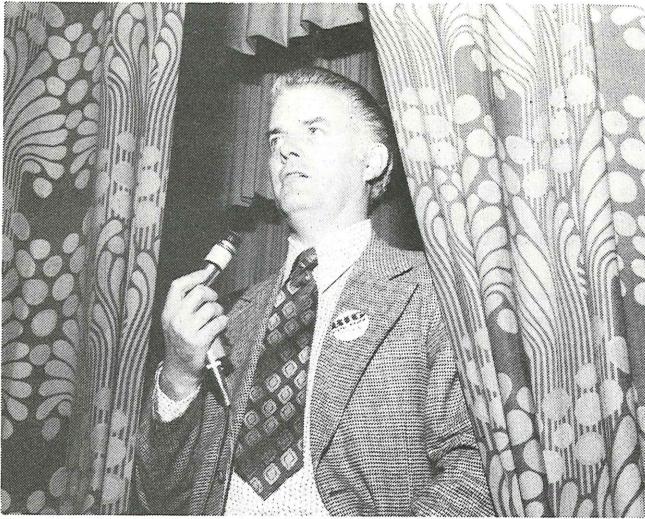
As Sunday midnight came (and all too soon) Big Country registrants said their goodbyes in the hospitality suites and headed for the airport or the open road.

Said one registrant: "This has been the best thing to ever happen to Canadian country music and I hope it will be an annual event." Others were also suggesting that Big Country One be the beginning of an annual get-together. Because of this overwhelming enthusiasm plans are already being made for Big Country Two. Dates and location will be announced at a later date.

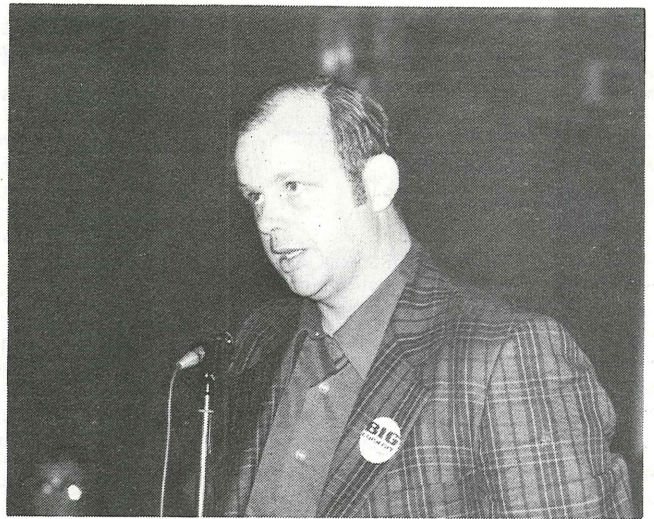
This was the first organized attempt to bring country people together and it was obvious that those who attended were taking the message back to their listeners and friends. Finally . . . a communication link from St. John's to Victoria has been established.

What will come of all this is now in the hands of those who pioneered the project. Those who attended will become known as the originators of the new wave of country professionals.

Canada isn't . . . but Canada could be . . . BIG COUNTRY.



Ron Robinson, music director of CJVI Victoria, took the stage during Showcase to welcome delegates to the big show.



John Murphy, formerly with VOXM St. John's and now music director at CHML Hamilton, mixes it up with panel members.



Martin Onrot, Dick Damron and his lady Darlene, and John Davies, Columbia branch manager Calgary, in hospitality suite.



Big Country delegates, John Allan Cameron and Columbia's Maritime rep, Jim Bradley, discussing finer points of meeting.



Columbia's resident French Canadian country rep, Gil Audy is flanked by Edmonton's Dick Damron and Ottawa's Orval Prophet.



The Carlton Showband was one of the highlights of Big Country Showcase with their rollicking Irish-cum-country offering.



LETTERS to the editor

POLYDOR HAS PRICE CODING AS WELL!!!!

Just a note of clarification in connection with an article in the current edition of RPM.

The article, "Price coding move adopted by Capitol", would seem to imply that price coding on jackets has so far only been adopted by Capitol and WEA. It may be useful to note that Polydor Ltd. has been following this practise for the past six months.

We hope and believe that as this practise becomes more wide-spread the benefit to the dealer and the record companies will become more apparent.

Richard Glanville-Brown
Promotion
Polydor Ltd.

LET'S HEAR IT FOR THE BACHMAN TURNER BUNCH

It is one of the greatest thrills to be a part of the only progressive-rock show East of Montreal but this thrill is directly related to the music we play.

I'd like to stick my neck out at this early point of the year and say that Bachman-Turner Overdrive are a powerhouse and in my mind the Canadian group of 1973.

Their first album is a total sensation — a continuous boogie from beginning to end.

Randy Bachman has always had my respect as a great guitarist but now he stands alone in Canada after this performance. He undoubtedly belongs to that selected group in which Eric Clapton and Jimi Hendrix are also members.

C.F. Turner plays a tremendous bass guitar and certainly has climbed into the same space that Paul McCartney is in. His vocals are unique and enjoyable.

While my praise goes out for the two pros I've got to add additional praise for the work of Tim and Rob Bachman who have come from nowhere, it seems to produce the other part of a totally magnificent sound.

What A noise!

Bachman-Turner Overdrive are the greatest thing that has happened to Canadian Music in many, many years!

Rick Roberts
CHSJ Radio
Saint John, New Brunswick

We welcome your

COMMENTS

RPM

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JOE MENDELSON WELL RECEIVED IN POLAND

Nobody Records' artist Joe Mendelson is expected to return to Canada soon after competing in the 13th International Song Festival and Record Fair held August 21-25 in Sopot, Poland. Mendelson is vacationing in England while promoting his album, "Mister Middle Of The Road" distributed by GRT Records.

The Polish Press described Mendelson and his music as "unique" and the audiences in attendance, numbering some 5,000 for all concerts in the festival, responded well to him as he played "Get Down To" and "This Is The Song". He was also required to sing a compulsory Polish number in his native language, as were all other contestants who in the main came from Eastern Europe, though the event was internationally represented.

An agency called Pagart handled the arrangements for the festival and filmed Mendelson performing, as well as a sequence showing him riding a World War II vintage Harley Davidson motorcycle along a Baltic Beach.

All expenses were paid and he was provided with an interpreter, though most officials spoke to him in English. Security was very stringent, but Mendelson points out that it was for his own protection. As whole he described his feelings in Poland as "heavy impressions of repression".

The three winners of the festival included two Poles and an Englishman.

COAST TO COAST DATES FOR JESSE WINCHESTER

Bearsville Recording artist Jesse Winchester is presently engaged in a cross-Canada concert tour which saw him opening in Ottawa September 22 at Carlton University. The rest of the tour shapes up as: Prince Edward Island (Sept. 29), Sackville, New Brunswick (Oct. 2), University of Toronto's Convocation Hall (21), University of Manitoba, Winnipeg (23), University of Saskatchewan, Regina (24), University of Calgary (25), The Hovel, Edmonton (26-28), The Commodore Ballroom, Vancouver (Nov. 1-4), Smales Pace, London, Ontario (Dec. 9) and back to Toronto for a week at the Colonial Tavern (Dec. 10-15).

NEW GROUP FIRE FEATURES MANY WELL-KNOWN PEOPLE

Back in the summer, there was talk of Leather, a former Toronto-based group, reforming. The group did not reform, but ex-Leather lead singer Paul Saunders has gotten together with a number of well-known Canadian artists to form a new group "Fire". With Saunders, the band is comprised of Prakash John, Jim Norman, Michael Fanfara and Danny Weiss.

A couple of weeks ago the group was in Eastern Sound laying down some demo tracks, which Columbia Records in the States are reportedly interested in.

Fire are represented by Celebration Music in Toronto.



SINGLES (alphabetically)

All I Know (46)
All Things Come From God (25)
Angie (12)
Ashes To Ashes (58)
Bad Bad Leroy Brown (22)
Basketball Jones (76)
Behind Closed Doors (21)
Believe In Humanity (68)
Brother Louie (6)
Carpenter Of Wood (61)
China Grove (9)
Could You Ever Love Me Again (20)
Delta Dawn (2)
Everyones Agreed That Everything... (72)
Feeling Strong Every Day (59)
Find Yourself A Boy (37)
Flip Flop & Fly (51)
Fly Me High (62)
Freedom For The Stallion (86)
Free Ride (19)
Friends (94)
Get It Together (88)
Ghetto Child (60)
Give Me Love (81)
Goodbye Mama (23)
Gypsy Man (30)
Half Breed (1)
Happy Dreamer (24)
Heartbeat It's A Love Beat (52)
Here I Am (80)
Higher Ground (36)
Highway Driving (64)
Hold Back The Water (65)
Holding Your Hands (38)
How Can I Tell Her (63)
I Believe In You (35)
If You Wanna Go To NYC (57)
I Got A Name (95)
In The Midnight Hour (50)
It Wouldn't Have Made Any... (13)
Jesse (83)
Jimmy Loves Mary Anne (29)
Just You And Me (69)
Keep On Truckin' (91)
Knockin' On Heaven's Door (34)
Last Kiss (40)
Last Thing On My Mind (53)
Let Me In (28)
Let's Get It On (11)
Live And Let Die (15)
Liza (89)
Love Can Bless The Soul... (47)
Love Is Coming (54)
Loves Me Like A Rock (4)
Make My Life A Little... (10)
Midnight Train To Georgia (55)
Monster Mash (26)
Morning After (7)
My Maria (3)
Not Fade Away (92)
Nut Bush City Limits (82)
Oh No Not My Baby (98)
Painted Ladies (97)
Paper Roses (67)
Photograph (100)
Power To All Our Friends (77)
Pretty Lady (83)
Raised On Rock (84)
Ramblin' Man (8)
Rhapsody In Blue (48)
Rocky Mountain Way (79)
Saturday Night's Alright (17)
Say, Has Anybody Seen... (14)
Send A Little Love My Way (32)
Simple Life (16)
Sitting On A Poor Man's... (27)
Smoke On The Water (43)
Space Race (75)
Summer (56)
That Lady (31)
The Badger's Song (73)
The Hurt (70)
The Most Beautiful Girl (99)
The Peacemaker (71)
The Singer (41)
Tonight (90)
Top Of The World (85)
Touch Me In The Morning (18)
Treasure Song (66)
Walking On Back (33)
We May Never Pass... (74)
Welcome Home (96)
We're An American Band (5)
West Coast Woman (42)
Why Me (87)
Woman From Tokyo (78)
Yes We Can Can (49)
You Got Me Anyway (45)
Young Love (44)
You've Never Been This Far... (39)

HO! HO! HO! Coming soon!

October 6, 1973

RPM 100 SINGLES

This week
1 week ago
2 weeks ago



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	J UA RECORDS	U
LONDON	K WEA	P
MCA	L WORLD	Z
MARATHON		

1	2	3	HALF-BREED Cher MCA 40102-J	34	54	57	KNOCKIN' ON HEAVEN'S DOOR Bob Dylan Columbia 45913-H	67	86	94	PAPER ROSES Marie Osmond MGM 14609-Q
2	1	1	DELTA DAWN Helen Reddy Capitol 3645-F	35	36	37	I BELIEVE IN YOU Johnny Taylor Stax 0161-Q	68	24	29	BELIEVE IN HUMANITY/ YOU LIGHT UP MY LIFE Carole King/Ode 66035-W
3	7	9	MY MARIA B.W. Stevenson RCA 0030-N	36	42	45	HIGHER GROUND Stevie Wonder Tamla Motown T54235-V	69	.....	.....	JUST YOU AND ME Chicago Columbia 45933-H
4	5	6	LOVES ME LIKE A ROCK Paul Simon Columbia 45907-H	37	37	40	FIND YOURSELF A BOY Tammy Rafferty Pariwinkle 3702-V	70	33	25	THE HURT Cat Stevens A&M 1418-W
5	6	8	WE'RE AN AMERICAN BAND Grand Funk Capitol 3660-F	38	38	39	HOLDING YOUR HANDS SeaDog Much CH-1025-K	71	71	74	THE PEACEMAKER Albert Hammond Mums 6021-H
6	3	2	BROTHER LOUIE Stories Kama Sutra KA-577-M	39	41	43	YOU'VE NEVER BEEN THIS FAR BEFORE Conway Twitty/MCA 40094-J	72	25	28	EVERYONES' AGREED THAT EVERYTHING WILL TURN OUT FINE Stearns Wheel A&M 1460-W
7	4	4	MORNING AFTER Maureen McGovern 20th Century 1209-2010-T	40	76	100	LAST KISS Wednesday Ampex AC 1325-V	73	72	73	THE BADGER'S SONG Bobby G. Griffith Ranwood 951-M
8	15	23	RAMBLIN' MAN Allman Brothers Capricorn 0027-P	41	29	32	THE SINGER Bells Polydor 2065 196-Q	74	85	87	WE MAY NEVER PASS THIS WAY AGAIN Seals & Crofts Warner Brothers 7740-P
9	13	19	CHINA GROVE Doobie Brothers Warner Brothers WB 7728-P	42	51	54	WEST COAST WOMAN Painter Elektra E45862-P	75	100	.....	SPACE RACE Billy Preston A&M 1463-W
10	10	10	MAKE MY LIFE A LITTLE BIT BRIGHTER Chester/Celebration CEL 2078X-M	43	31	26	SMOKE ON THE WATER Deep Purple Warner Brothers 7710-P	76	80	92	BASKETBALL JONES Cheech & Chong Ode 66038-W
11	11	20	LET'S GET IT ON Marvin Gaye Tamla Motown T54234-V	44	39	36	YOUNG LOVE/MILLION TO ONE Donny Osmond MGM K-14583-Q	77	87	91	POWER TO ALL OUR FRIENDS Cal Dodd RCA KPBO 0007-N
12	58	67	ANGIE Rolling Stones Rolling Stones S19105-P	45	56	56	YOU GOT ME ANYWAY Sutherland Bros. & Quiver Island 1217-F	78	.....	.....	WOMAN FROM TOKYO Deep Purple Warner Bros 7672-P
13	14	15	IT WOULDN'T HAVE MADE ANY DIFFERENCE Tom Middleton Columbia C4-4002-H	46	69	93	ALL I KNOW Art Garfunkel Columbia 45926-H	79	96	.....	ROCKY MOUNTAIN WAY Joe Walsh ABC-Dunhill 4361-N
14	8	5	SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE Dawn/Bell 45374-M	47	46	47	LOVE CAN BLESS THE SOUL OF ANYONE Ian Tyson/A&M AMX344-W	80	73	77	HERE I AM Al Green Hi 2247-K
15	9	7	LIVE AND LET DIE Paul McCartney & Wings Apple 1863-F	48	52	53	RHAPSODY IN BLUE Deodato CTI OJ-16	81	81	81	GIVE ME LOVE/CANADA Bill King Capitol 72712-F
16	20	27	SIMPLE LIFE Valdy Haida HS 107-W	49	55	61	YES WE CAN CAN Painter Sisters Blue Thumb 229-M	82	98	.....	NUT BUSH CITY LIMITS Ike & Tina Turner United Artists 298-U
17	12	13	SATURDAY NIGHT'S ALRIGHT FOR FIGHTING Elton John-MCA 40105-J	50	65	70	IN THE MIDNIGHT HOUR Cross Country Atco 6934-P	83	.....	.....	PRETTY LADY Lighthouse GRT 1230-63-T
18	19	21	TOUCH ME IN THE MORNING Diana Ross Tamla Motown M1239F-V	51	53	55	FLIP FLOP & FLY Downchild Blues Band Special 1230-60-T	84	.....	.....	RAISED ON ROCK/ FOR OLD TIMES SAKE Elvis Presley/RCA 0088-N
19	40	52	FREE RIDE Edgar Winter Epic 5-11024-H	52	62	71	HEARTBEAT IT'S A LOVE BEAT DeFranco Family Twentieth Century 1209-2030-T	85	.....	.....	TOP OF THE WORLD Carpenters A&M 1468-W
20	28	31	COULD YOU EVER LOVE ME AGAIN Gary & Dave Axe 10-K	53	48	49	LAST THING ON MY MIND Neil Diamond MCA 40092-J	86	91	97	FREEDOM FOR THE STALLION Hues Corporation RCA 0900-N
21	21	12	BEHIND CLOSED DOORS Charlie Rich Epic 5-10950-H	54	79	89	LOVE IS COMING Foot In Coldwater Daffodil DFS 1040-F	87	92	96	WHY ME Kris Kristofferson Monument 8571-H
22	22	14	BAD BAD LEROY BROWN Jim Croce ABC 11359-N	55	61	65	MIDNIGHT TRAIN TO GEORGIA Gladys Knight Buddah 383-M	88	94	98	GET IT TOGETHER Jackson 5 Motown 1277-V
23	23	22	GOODBYE MAMA Dave Nicol Columbia C4-4013-H	56	60	64	SUMMER (The First Time) Bobby Goldsboro United Artists 251-U	89	.....	.....	LIZA Joey Grogash Polydor 2065 205-Q
24	27	30	HAPPY DREAMER Jack Cornell RCA 75-1130-N	57	57	58	IF YOU WANNA GO TO NEW YORK CITY Marty Butler/Columbia C4-4020-H	90	95	99	TONIGHT Raspberries Capitol 3610-F
25	17	17	ALL THINGS COME FROM GOD Tony Kosinec Smile 102-K	58	50	51	ASHES TO ASHES Fifth Dimension Bell 45380-M	91	97	.....	KEEP ON TRUCKIN' Eddie Kendricks Tamla 54238-J
26	30	11	MONSTER MASH Bobby Boris Pickett Parrot PAR348-K	59	26	24	FEELING STRONGER EVERY DAY Chicago Columbia 45880-H	92	99	.....	NOT FADE AWAY Rush Moon MN001-K
27	18	16	SITTING ON A POOR MAN'S THRONE Copper Penny Sweet Plum SPL9914-K	60	70	80	GHETTO CHILD Spinners Atlantic AT 2973-P	93	.....	.....	JESSE Roberta Flack Atlantic 2982-P
28	45	63	LET ME IN Osmonds MGM K14617-Q	61	68	69	CARPENTER OF WOOD Cliff Edwards Polydor 2065 203-Q	94	.....	.....	FRIENDS Bette Midler Atlantic AT 2980-P
29	49	50	JIMMY LOVES MARY ANNE Looking Glass Epic 11001-H	62	83	85	FLY ME HIGH Tobias MGM K 14634-Q	95	.....	.....	I GOT A NAME Jim Croce ABC 11389-N
30	16	18	GYPSY MAN War United Artists 281-U	63	63	33	HOW CAN I TELL HER Lobo Big Tree 16004-M	96	.....	.....	WELCOME HOME Peters & Lee Philips 40729
31	43	59	THAT LADY Isley Brothers T-Neck 72251-H	64	64	62	HIGHWAY DRIVING Alabama Smile SLE-103-K	97	.....	.....	PAINTED LADIES Ian Thomas GRT 1230-58-T
32	32	34	SEND A LITTLE LOVE MY WAY Anne Murray Capitol 72704-F	65	74	75	HOLD BACK THE WATER/ BLUE COLLAR Bachman-Turner Overdrive Mercury 73417-Q	98	.....	.....	OH NO NOT MY BABY Rod Stewart Mercury 73426-Q
33	34	35	WALKING ON BACK Edward Bear Capitol 72709-F	66	59	60	TREASURE SONG Bob McBride Capitol 72696-F	99	.....	.....	THE MOST BEAUTIFUL GIRL Charlie Rich Epic 11040-H
								100	.....	.....	PHOTOGRAPH Ringo Starr Apple 1865-F

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

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

October 6, 1973

RPM 100

ALBUMS

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



Gold Leaf Award For Outstanding Record Sales

A&M W MUSIMART R
 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 WORLD Z
 MARATHON C

This week
 1 week ago
 2 weeks ago

1	4 6	BROTHERS AND SISTERS Allman Brothers-Capricorn CP 0111-P CPX-0111-P	34	28 28	THE DIVINE MISS M Bette Midler-Atlantic SD7238-P AC7238-P	67	.....	DONNY OSMOND'S GREATEST HITS Donny Osmond-K. Tel NC 413 N/A
2	1 1	MACHINE HEAD Deep Purple-Warner Bros. BS 2607-P CWX 2607-P	35	34 34	BILLION DOLLAR BABIES Alice Cooper-Warner Bros. BS2685-P CWX 2685-P	68	71 73	CONSIDER THE HEART Tony Kosinec-Smile SMS 1-K N/A
3	2 3	CHICAGO VI Chicago-Columbia KC 32400-H CT-32400-H	36	33 27	LIVING IN THE MATERIAL WORLD George Harrison-Apple SMAS 3410-F 4XT-3410-F	69	95	MOTT Mott the Hoople/Columbia KC 32425-H CT-32425-H
4	3 2	THE DARK SIDE OF THE MOON Pink Floyd-Harvest SMAS 11163-F 4XW11163	37	37 35	THE PLAN Osmonds-MGM SE 4902-Q N/A	70	62 56	YESSONGS Yes-Atlantic SD 3-100-P CSA 100
5	7 9	TOUCH ME IN THE MORNING Diana Ross-Tamla Motown M772L-V M5772-V	38	36 36	ONLY COME OUT AT NIGHT Edgar Winter Group-Epic KE31584-H ET-31584-H	71	94	LET'S GET IT ON Marvin Gaye/Tamla T329VI-V T5329-V
6	9 11	WE'RE AN AMERICAN BAND Grand Funk-Capitol SMAS 11207-F N/A	39	.....	GOAT'S HEAD SOUP Rolling Stones-Rolling Stones COC 59101-P COCX 59101-P	72	73 74	STRAIGHT UP Downchild Blues Band-Special 9230-1029-T N/A
7	8 8	NUMBER TEN Guess Who-RCA APL1-0130-N APH1-0130-N	40	47 66	DELIVER THE WORD War-United Artists USLA 128F-U UACA 128-U	73	54 54	MUSIC IS MY LIFE Billy Preston-A&M SP 3516-W CS 3516-W
8	6 5	FOREIGNER Cat Stevens-A&M SP 4391-W CS 4391-W	41	43 45	PAT GARRETT & BILLY THE KID SOUNDTRACK Bob Dylan-Columbia KC 32460-H CT-32460-H	74	52 53	BACHMAN-TURNER OVERDRIVE Mercury-SRM-1-673-Q N/A
9	5 4	A PASSION PLAY Jethro Tull-Chrysalis CHR 1040-P CCH-1040-P	42	38 37	LOVE-DEVOTION-SURRENDER Santana & McLaughlin-Columbia KC 32034-H CT-32034-H	75	84 86	CAN'T BUY A THRILL Steely Dan-RCA ABCX-758-N N/A
10	12 13	DICK CLARK 20 YEARS OF ROCK & ROLL Various Artists-Avenue of America AOA 5133 N/A	43	40 38	FAREWELL ANDROMEDA John Denver-RCA APLJ0101-N APK1-0101-N	76	77 85	HOT AUGUST NIGHT Neil Diamond-MCA 2-8000-J MCAC-2-8000-J
11	10 10	HOUSE OF THE HOLY Led Zeppelin-Atlantic SD7255-P AC7255-P	44	39 43	BEATLES 1967-70 Apple SKBO 3404-F 4X2K3404	77	78 80	KILLER Alice Cooper-Warner Bros. BS 2567-P CWX 2567-P
12	13 17	POINTER SISTERS Blue Thumb 48-M 548-V	45	41 39	DON'T SHOOT ME Elton John-MCA 2100-J MCAC 2100-J	78	74 62	RECORDED LIVE Ten Years After-Columbia C2X-32288-H CAX-32288-H
13	23 30	KILLING ME SOFTLY Roberta Flack-Atlantic SD 7271-P AC-7271-P	46	44 42	THE SIX WIVES OF HENRY THE VII Rick Wakeman-A&M SP-4361-W N/A	79	81 87	SIMON & GARFUNKEL'S GREATEST HITS Columbia KC31350-H CA31350-H
14	21 29	LOS COCHINOS Cheech & Chong-Ode 77019-W CS-77019-W	47	51 47	BEST OF BREAD Bread-Elektra EKS75056-P CEK75056-P	80	82 82	WHO DO WE THINK WE ARE Deep Purple-Warner Bros BS2678-P CWX2678-P
15	14 16	LONG HARD CLIMB Helen Reddy-Capitol SMAS 11213-F 4XT-11213-F	48	48 46	BEATLES 1962-66 Apple SKBO 3404-F 4X2K 3403	81	88 90	DESPERADO Eagles-Asylum SD 5068-P CAS 5068-P
16	15 15	DANNY'S SONG Anne Murray-Capitol ST6393-F 4XT6393-F	49	50 52	COUNTDOWN TO ECSTASY Steely Dan-ABC ABCX 779-N N/A	82	87 89	GODSPELL Orig. Soundtrack-Bell 1118-M 4-1118-M
17	16 12	THE CAPTAIN AND ME Doobie Bros-Warner Bros BS2685-P CWX2684-P	50	53 48	TALKING BOOK Stevie Wonder-Tamla Motown 319-V 8319-V	83	90 92	DR. MUSIC II Dr. Music-GRT 9233-1004-T N/A
18	18 20	THE SMOKER YOU DRINK, THE PLAYER YOU GET Joe Walsh-Dunhill DSX 50140-N N/A	51	42 40	LIFE AND TIMES Jim Croce ABC ABCX769-N ABCX5769-N	84	91 97	AQUALUNG Jethro Tull-Reprise MS 2035-P CRX-2035-P
19	19 18	HARD NOSE THE HIGHWAY Van Morrison-Warner Bros. BS 2712-P CWX-2712-P	52	49 49	MORE CREEDENCE GOLD CCR-Fantasy 9430-R 5160-9430-T	85	83 81	MURRAY McLAUCHLAN True North TN9-H N/A
20	27 31	INNERVISIONS Stevie Wonder-Tamla Motown T326L-V T5326-V	53	46 44	RED ROSE SPEEDWAY Paul McCartney & Wings-Apple SMAL 3409-F 8XT 3409-F	86	93 99	AMERICAN GRAFFITI SOUNDTRACK GRT 9230-1040-T 5230-1040-T
21	24 19	DIAMOND GIRL Seals & Crofts-Warner Bros. BS 2699-P CWX2699-P	54	55 69	LIVE AND LET DIE SOUNDTRACK United Artists UALA 100G-U UACA 100H-U	87	96 98	MICHAEL TARRY Reprise RSC 8007-P N/A
22	11 7	MADE IN JAPAN Deep Purple/Warner Bros. 2WS2701-P CWJ2701-P	55	64 75	MORNING AFTER Maureen McGovern-20th Century 9209-419-T N/A	88	99	3+3 The Isley Brothers/T-Neck K2 32453-H CT-32453-H
23	17 14	LEON LIVE Leon Russell-Shelter STCO 8917-F 4X2C-8917-F	56	65 71	RAINBOW Neil Diamond-MCA 2103-J MCAC 2103-J	89	100	THE NEW YORK DOLLS The New York Dolls/Mercury SRM 1 675-Q N/A
24	29 33	ABOUT US Stories-Kama Sutra KSBS 2068-M N/A	57	57 55	TOWER OF POWER Warner Brothers BS 2681-P CWX 2681-P	90	.....	SECOND FOOT IN COLDWATER Foot In Coldwater-Daffodil SBA 16028-F 4B 16028-F
25	20 21	JESUS CHRIST SUPERSTAR Soundtrack-MCA 2-11000-J N/A	58	58 58	AND I LOVE HER SO Perry Como-RCA APL1-0100-N APK1-0100-N	91	98 100	SASKATOON Humphrey/Dumptrucks-UA UALA 103F-U N/A
26	22 23	FRESH Sly & Family Stone-Epic KE 32134-H ET-32134-H	59	59 59	BLOODSHOT J. Geils Band-Atlantic SD 7260-P 8ATC 7260-P	92	92 94	SUNNY DAYS Lighthouse-GRT 9230-1021-T 5230-1021-T
27	25 25	SING IT AGAIN, ROD Rod Stewart-Mercury SRM-1-680-Q N/A	60	89 95	TAPESTRY Carole King-Ode SP77009-W CS77009-W	93	.....	LIGHTHOUSE LIVE Lighthouse-GRT 9230-1018-T 5230-1018-T
28	26 22	NOW AND THEN Carpenters-A&M SP 3519-W CS 3519-W	61	70 70	ROUND ONE Scrubbaeoloe Caine-RCA APL 1-0263-N N/A	94	.....	ERIC CLAPTON'S RAINBOW CONCERT RSO SO-877-P N/A
29	35 41	DEODATO NO. 2 Deodato-CTI 6029 N/A	62	63 63	STILL ALIVE AND WELL Johnny Winter/Columbia KC 32188-H CT 32188-H	95	.....	SWEET FREEDOM Uriah Heep-Warner Bros. BS 2724-P CWX 2724-P
30	30 32	GREATEST HITS Janis Joplin-Columbia KC32168-H CT-32168-H	63	67 72	RICHARD NIXON FANTASY David Frye-Buddah BDS 1600-M N/A	96	.....	HANK WILSON'S BACK Leon Russell-Shelter SW 8923-F 4XT 8923-F
31	31 26	THERE GOES RHYMIN' SIMON Paul Simon-Columbia KC 32280-H CT 32280-H	64	66 77	I'VE GOT SO MUCH TO GIVE Barry White-20th Century 9209-407-T N/A	97	.....	CAN YOU FEEL IT Lighthouse-GRT 9230-1039-T 5230-1039-T
32	32 24	FANTASY Carole King-Ode SP 77018-W CS 77018-W	65	61 60	THE WORLD IS A GHETTO War-U.A. UAS 5652-U K0462-U	98	.....	KING OF HEARTS Engelbert Humperdinck-Parrot XPAS 71061-K N/A
33	45 50	LED ZEPPELIN IV Atlantic SD 7208-P AC 7208-P	66	72 61	DALTREY Roger Daltrey-MCA 328-J N/A	99	.....	CRAZY EYES Poco-Epic KE 32354-H ET 32354-H
						100	.....	ANGEL CLAIRE Art Garfunkel-Columbia KC 31474-H CT-31474-H



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 (86)
 Alice Cooper (36) (77)
 Allman Brothers (1)
 Bachman Turner Overdrive (74)
 Beatles (44) (48)
 Carpenters (28)
 Cheech & Chong (14)
 Chicago (3)
 Eric Clapton (94)
 Dick Clark (10)
 Perry Como (58)
 Creedence Clearwater Revival (52)
 Jim Croce (51)
 Roger Daltrey (66)
 Deep Purple (2) (22) (80)
 John Denver (43)
 Deodato (29)
 Neil Diamond (56) (76)
 Dr. Music (83)
 Doobie Bros (17)
 Downchild Blues Band (72)
 Bob Dylan (41)
 Eagles (81)
 Roberta Flack (13)
 Foot In Coldwater (90)
 David Frye (63)
 J. Geils Band (50)
 Gospel/Soundtrack (82)
 Grand Funk (6)
 Marvin Gaye (71)
 Guess Who (7)
 George Harrison (36)
 Humphrey & The Dumptrucks (91)
 Engelbert Humperdinck (98)
 The Isley Brothers (88)
 Jesus Christ Superstar/Soundtrack (25)
 Jethro Tull (9) (84)
 Elton John (45)
 Janis Joplin (30)
 Carole King (32) (60)
 Tony Kosinec (68)
 Led Zeppelin (11) (33)
 Lighthouse (92) (93) (97)
 Live & Let Die/Soundtrack (54)
 Paul McCartney (53)
 Maureen McGovern (55)
 Murray McLauchlan (85)
 Bette Midler (34)
 Van Morrison (19)
 Mott The Hoople (69)
 Anne Murray (16)
 New York Dolls (89)
 Osmonds (37)
 Donny Osmond (67)
 Pink Floyd (4)
 Poco (99)
 Pointer Sisters (12)
 Billy Preston (73)
 Helen Reddy (15)
 Rolling Stones (39)
 Diana Ross (5)
 Leon Russell (23) (96)
 Santana & McLaughlin (42)
 ScrubbaLoe Caine (61)
 Seals & Crofts (21)
 Paul Simon (31)
 Simon & Garfunkel's Greatest Hits (79)
 Sly & Family Stone (26)
 Steely Dan (75) (49)
 Cat Stevens (8)
 Rod Stewart (27)
 Stories (24)
 Michael Tarr (87)
 Ten Years After (78)
 Tower Of Power (57)
 Uriah Heep (95)
 Rick Wakeman (46)
 Joe Walsh (18)
 War (40) (65)
 Barry White (64)
 Edgar Winter Group (38)
 Johnny Winter (62)
 Stevie Wonder (50) (20)
 Yes (70)

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

MUSIC MACHINE PREMIERES WITH WEAK BEGINNING

With all the resources and capital that English Canada's biggest CBC station complex has at its disposal, it's really disappointing to see what their interpretation of a television rock show is like. The weekend of September 22 marked the debut of "Music Machine", on CBLT, CBC's Toronto outlet. There was relatively little opening promo (except with respect to the Rolling Stones being on) but it seems that word of mouth did create sufficient audience interest.

Generally, the show was very bad, especially when you compare it to what the CBC is trying to compete with; "The Midnight Special" and "In Concert". But there are some very positive points that should by no means be overlooked. This is actually our first chance out east to showcase local talent on a wide scale and along the lines that "Music Machine's" concepts were planned. It's a great thoroughfare.

Keith Hampshire is the series host and did well for his first time. Although he did get into some non-original material, (and they should stick to original stuff because it's good and there's enough of it) it looks good for him since his personality and voice make up for a good choice. The first program had Doctor Music instrumentally backing up the other acts (including Hampshire) and also doing their own thing, which was really done well, and further shows that this part of the show does have its merits.

Apart from everything else, it was a drag that the show was only a half hour. It should have definitely been an hour long.

Luckily, all is not lost in the rock television scene in Canada. CBC Winnipeg's "Live" is undergoing a continued feeling of success, and with good reason. They have used their resources and capital (which are no doubt miniscule when compared to U.S. budgets) to pull off a technically sound and stimulating television production.

Our U.S. cousins are leading the way with blockbusters like "Midnight Special", "In Concert", and the upcoming "Don Kirshner's Rock Concert", -- no wonder we feel behind, we are! -- Saul Podemski

FRENCH COVER VERSION OF "HIGHWAY DRIVING" DUE

Negotiations were completed at the end of September between Maple Creek Music and Campus Records of Montreal for the quick release of a French cover version of Alabama's most recent single "Highway Driving".

The original version on the Smile label has been gaining strong support from numerous Quebec stations including, CFOX, CFCF and CJMS. The strong interest in Quebec, coupled with increasing interest on the national scale, prompted Yves Martin, president of Campus Records, to push for the French version.

Hilly Leopold, producer of the Alabama single, flew down to complete the sessions with artist-producer, Jean Beaulne, at Quebec Sound Studios in Montreal.

BEN NOBLEMAN TO CHAIR CMA (CANADA)

Ben Nobleman, North York Alderman and an outspoken supporter of Canadian talent, has been asked to act as pro-tem chairman of the Country Music Association of Canada. The Association had just completed a meeting at the Holiday Inn (Sept 21) at which time the steering committee had resigned and the question as to whether the Association should continue became a hotly debated item.

Nobleman's first duty was to canvass those delegates attending RPM's Big Country and, through a questionnaire distributed during the Showcase session, would hopefully determine the existence of the Association.

Billboard SPECIAL SURVEY
for Week Ending 9/15/73

COURTESY OF MAPLE LEAF SYSTEMS

Billboard Top Canadian Singles

THIS WEEK	LAST WEEK	Weeks on Chart	TITLE, ARTIST Label & Number Distributing Label
1	2	3	MAKE MY LIFE A LITTLE BIT BRIGHTER Chester, (Celebration) Quality
2	1	3	BONGO ROCK Incredible Bongo Band, (Pride)

**THANKS
CANADA!
WE LOVE
YA!**

Quality RECORDS LIMITED

SPECIAL ACTION DOWN AT SPECIAL RECORDS

The end of October will see a short three-day tour (23-29) of the Maritimes being undertaken by The Downchild Big Blues Band which is to culminate with a press party held at The Captain's Cabin in Halifax. During the summer Downchild performed at the Philadelphia Folk Festival and were reported to have gone over well, both at the Festival itself and at the party afterwards where they jammed with people like Maria Muldaur and David Bromberg. David Bleakney, president of Special Records, reports forty stations now on "Flip, Flop, Fly" and the album, "Straight Up" is scheduled for a Japanese release.

RAY GRIFF SIGNED TO HOST GLOBAL TELEVISION SERIES

Ray Griff, successful artist-writer-producer, has been signed by the third television network in Canada, Global Television, to host his own half hour weekly series. The network, scheduled to go on the air in January 1974, signed Griff to a twenty-seven show series after viewing three pilots he filmed in Toronto a couple of months ago.

Originally from Calgary, Griff was called back to Canada from the U.S. by Expedito Inc. (an independent TV production company with offices in Toronto, New York and California) to shoot the three pilots for the proposed series. Besides starring in the shows, Griff's own company, Blue Mist Productions, will be in charge of music pertaining to the show.

The shows producers, Randy Markowitz, Don Buday and Mike Sherman have already been busy getting the soundtracks recorded in Toronto. As of yet, however, a location for the video portion of the show is not determined.

Griff makes his home in Nashville now and as of October 1, he began his work with Global and will spend between six and seven weeks in Toronto with periodic trips back to Music City.

Horn are due to release their latest single, "Working Together" which has been drawn from their album "On The People's Side". Horn are presently rehearsing material for their next Special album which will feature a 20 minute musical number based on the controversial James Bay incident in Quebec.

In the works at Special are albums by new artist Nancy Simmonds and the comedy duo La Troupe Grotesque. La Troupe have been appearing regularly on CBC's "All About Toronto", produced by Bob Gibbons and on September 26 and 27 taped two sketches in front of the Toronto City Hall. In the near future they are scheduled to make a minimum of six performances on CTV's public affairs program W5.

David Bleakney announced that the next Special release will be sent to every campus radio station across Canada. If your station does not receive a copy, contact Special at 94 Spruce Street, Toronto.

SCHALLER FAMILY SINGS PRAISES OF MANITOULIN

The first release for independent Meldrum Records is "The Legend Of Meldrum Bay" f/s "Ballad of Grey Owl" and is gaining interest across the country. The company is the baby of Arthur Schaller and takes its name from a picturesque spot on Manitoulin Island in Lake Huron's Georgian Bay.

Schaller and his family are summer residents of Manitoulin and have been singing the praises of the Island for many years. The area itself is steeped in Indian legends and the first two songs on the initial release are based on local folk tales.

"Legend of Meldrum Bay" was written by Schaller and his teenage daughter Halina. Halina and her sister Deborah are the featured vocalists on both sides of the deck produced by Art Snider at Sound Canada.

All distribution of the record is being handled by Schaller who originally envisioned the record as a medium to promote Manitoulin Island as a tourist attraction. Much of the initial pressing was sold at the historic lighthouse situated on Meldrum Bay as souvenirs.

CAPTAIN AUDIO IS NOT A SUPER-HERO

The name Captain Audio tends to conjure up images of a caped crime-fighter out there slugging against the forces of evil. But in reality, Captain Audio is a recording studio that is part of the Ben McPeek organization.

Located at 131 Hazelton Avenue in Toronto, the studio has been in existence for the past two years. Originally, Ben McPeek built it for his own use in producing demo tapes, but found that the demand was very high for a 4-track demo studio and Captain Audio was opened to the public.

Though small, the studio can accommodate up to a four-piece group fairly comfortably.

The equipment is up-to-date and a good sound can be produced at a greatly reduced cost. The size and decor of the studio lends itself to a more relaxing atmosphere which is very important for artists who are new to recording and naturally quite nervous.

The studio is almost always humming with activities which recently included: television promos for Abraham's Children and Loblaw's jingles. The theatrical rock group Bananas were in doing demo tracks as were Axe Recording artists Thundermug. Frequent visitors to Captain Audio are Circle C Productions and Chappell Music.

EARLY OCTOBER RELEASE FOR KEITH HAMPSHIRE DECK

Mixing down of the new Keith Hampshire single, due in early October, is being handled by Phil Ramone of A&R Studios in New York. The sessions were originally cut in Toronto but producer Bill Misener felt that the right sound would be better achieved by using the New York facilities.

Ramone is well-known for his work with Paul Simon and Burt Bacharach. The mixing sessions will be supervised by Bill Misener for A&M Records and Pig Weed Productions.

The deck, entitled "Big Time Operator" was arranged by Doug Riley.

Coming

OCT 27th ISSUE



HO! HO! HO!

XMAS PRODUCT '73

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

DIRECTED AT DEALERS AND PROGRAMMERS TO CREATE XMAS SALES

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DEADLINE FOR ADVERTISING - October 10th

JOHN HAMMOND - RIVERBOAT IN TORONTO, SEPT. 18 - 23

There are good concerts and there are bad concerts and at times a show can leave you with that blah, so-so reaction. But then there are those rare occasions when you are knocked right out! When John Hammond was in Toronto for a week at the Riverboat it was one of those moments.

The fact that Hammond is white and doing the blues could be dwelt on, and has been in the past. The plain truth about it is that



when he plays you are unaware of colour or background at all. He plays great blues from "Wang Dang Doodle" to "I Can't Be Satisfied". Nobody can sing the blues like John Hammond, unless they've got the blues.

Hammond's tough voice reflects the basic, gut feelings that are the essence of the blues. His guitar work is superb, but he seems to

attack his instrument rather than play it. He hits the strings with such force that the hunk of sculptured wood begins to feel the blues itself. With the battering he gives his guitar, it's a wonder the thing stays in tune . . . but proper tuning somehow seems unimportant when you are confronted by such dynamic music and delivery. Any holes or weak spots are quickly filled with Hammond's harp and percussion. The guy is a virtual one-man band as his whole body becomes a vehicle for his music. He's singing, playing guitar, blowing harp, stomping his foot and intermittently thumping the body of his guitar, beating out those blues rhythms.

John Hammond is on Columbia records and has recently featured on an album called "Triumvirate", playing with Dr. John and Michael Bloomfield. — Peter Taylor

DAFFODIL TO RELEASE OPERA BASED ON BEOWULF

Described as "a musical epic in a rock medium" is a projected three album opera based on the medieval epic poem "Beowulf" to be released by Daffodil Records.

The co-production duties are being shared by Victor Davies and Frank Davies, president of Daffodil. There is no relation between the two other than they are busily working together on the project and just happen to have the same surname. The opera is scheduled to begin recording in February of 1974 with a September release date set.

Victor Davies was in Toronto last week

AXE'S GARY & DAVE SIGN WITH LONDON IN THE U.S.

London Records of New York and Axe Records of Toronto have announced an agreement which gives Axe Recording artists, Gary & Dave worldwide distribution on the London label. London's Walt McGuire and Axe's Greg Hambleton completed the deal last week in New York. Axe retains rights in Germany, Austria, Switzerland, the Benelux, Venezuela and of course Canada.

Being rush released in the U.S. and Britain is Gary & Dave's current smash in Canada "Could You Ever Love Me Again". Gary & Dave "a witty vocal duo" who hail from London, Ontario are currently in the midst of 25 city tour of western Canada with the Stampeders. Playing to sell-out crowds each night their concert stops include: Regina, Edmonton, Calgary, Winnipeg, Saskatoon and Vancouver.

Greg Hambleton, also producer of Epic's newly signed Thundermug says, "Gary & Dave are part of the new breed of versatile, melodic entertainers and with London's worldwide promotion and distribution they should have many years of chart successes."

auditioning talent for the venture and plans to have recording done in Toronto, Winnipeg and Vancouver. In Winnipeg the facilities at Century 21 Studios will be used to record the orchestrations on the album. No other studios are confirmed at this time, though rhythm work will be done in Toronto and vocals at all three centres.

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(This ad appears in appreciation of high quality professionalism of Luffy, Joel and Ian)
Courtesy of The Stampeders and Mel Shaw.

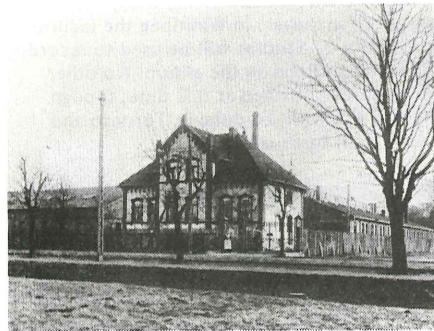
Deutsche Grammophon's 75 years



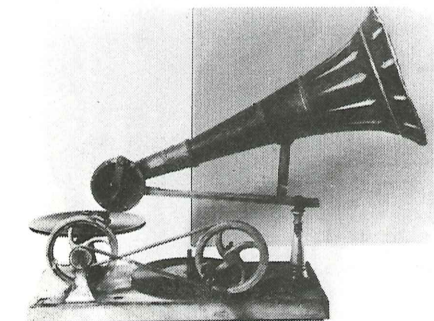
by Lawson Cook



Emil Berliner (1851-1929) inventor of the gramophone record and founder, with his brother, of the Deutsche Grammophon Gesellschaft in 1898, the oldest record manufacturing plant still in existence.



Having outgrown the telephone factory in Knie Strasse, Hannover, where it was established in 1898, Deutsche Grammophon Gesellschaft moved to this building in 1903 in the Celler Chaussee (later Podbielski Strasse).



Emil Berliner's historic invention the "Gramophone", patented in 1887. The hand-cranked machine was the first to use discs - also Berliner's invention - instead of cylinders. Its success led to the foundation of the Deutsche Grammophon Gesellschaft, oldest established record manufacturing company in the world (1898).

Happy birthday to you
Happy birthday to you
Happy birthday dear DG
Happy birthday to you.

I don't normally sing that song because it isn't in my key (a B double flat minor, I'm told) however, one makes exceptions when the longest established record manufacturing company in the world celebrates its 75th anniversary which is what's happening this year.

Emil Berliner and his brother Joseph founded the company in Hanover, Germany seventy-five years ago and when Polydor International took over from Deutsche Grammophon Gesellschaft as the company's international headquarters on January 1st, 1972, this year marked not only the seventy-fifth anniversary of the founding of DGG but also seventy-five years of progress in the development of the gramophone record itself.

From its modest beginning in a corner of a Hanover telephone factory, the firm has grown into a world wide industry with factories in twenty-one countries, employing a staff of over 4,500.

The event is being celebrated all around the world. In London, England, Polydor Britain has organized a special jubilee concert this fall in the Royal Festival Hall. Polydor International have marked the occasion in a significant and lasting way by commissioning a work by Mauricio Kagel titled "1898" which will have its premier performance in Hamburg. Conductor Karl Bohm will present a speech on behalf of the artists who have recorded for the label.

Of greatest interest to the record buying public all over the world will be the release of twelve recordings in a limited edition. This edition - "The Symphony" presents 93 LP's which contain all the major Symphonies of composers Haydn, Mozart, Beethoven, Dvorak, Bruckner, Mahler, Mendelssohn, Sibelius, Schubert, Schumann, Brahms and Tchaikovsky. The recordings will be available at special prices in sixteen countries between the autumn of 1972 and the spring of 1974. Accompanying the Bruckner set of nine Symphonies is a sumptuous three hundred and twenty-four page hard bound book called "The Symphony" full of magnificent art work and treasurable information dealing with the material covered in the twelve sets. Conductors in the series include Karl Bohm, Herbert von Karajan, Eugen Jochum, and Claudio Abbado.

The birthplace of the seventy-five year old Deutsche Grammophon Gesellschaft was a small telephone factory at 18, Kniestrasse

("Knee Street"), in the German city of Hanover. Emil Berliner, one of the two brothers who founded the company, was also the inventor of the recording disc, which in the first decade of this century was to oust the cylinder in the competitive new world of recording sound.

Emil was born in Hanover on May 20th, 1851 and was greatly influenced by his mother's great affection for music. This later directed him to his vision of the gramophone as an instrument for making music accessible to all people. When he was 19 he was lured to the United States by the promise of a job in a friend's dry goods store located in Washington, D.C. To further his education, Emil enrolled in a night school featuring courses in acoustics and electricity.

Intrigued by primitive telephones displayed at the Philadelphia World's Fair which he attended in 1876, Emil devised a makeshift laboratory in his lodgings and managed to construct a device which would allow the transmission of sound. After patenting his invention, the microphone, he sold it to the Bell Telephone Company for \$75,000 dollars and a contract that was to make him a well-to-do young man by the time he returned to Europe for a visit in 1881. While in Hanover, he and his brother Joseph founded Europe's first telephone factory and the future first home of the Deutsche Grammophon Gesellschaft.

His attention was soon drawn to Thomas Edison's phonograph and he began experimenting. He created discs on which sound could be engraved laterally instead of vertically as on cylinders and this soon led to a photoengraved record that could be played back through a stylus and diaphragm reproducer. He patented the device in 1887 and in May of the following year, Berliner demonstrated his invention to scientists at the Franklin Institute in Philadelphia. His first recorded selections included a baritone singing "Yankee Doodle Dandy", a cornet solo, a soprano version of "Home Sweet Home" and a recitation of the American Declaration of Independence by Emile Berliner himself.

It was many years before he could exploit his new invention commercially in America. Reaction was negative. One newspaper critic likened the sounds from his Gramophone to "the braying of a wild ass" and found the appearance of the instrument itself "not very inspiring".

In 1889, Berliner returned to Europe where Edison's phonograph had already received wide acceptance. Berliner appeared before the Electro-Technical Society in Berlin

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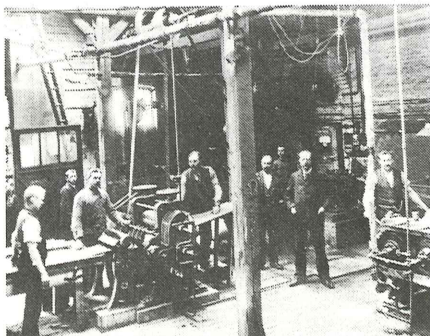
where he met Werner von Siemens. This was the first historic meeting between Berliner, who was to form the Deutsche Grammophon Gesellschaft, and Siemens, who was the founder of the Siemens company, which fifty years later was to take over Berliner's own firm. Another ally and advocate of the gramophone's superiority was Hans von Bulow, world famous pianist and conductor of the Berlin Philharmonic Orchestra.

Berliner wanted the European production to be centered in Germany. However, he realized the strategic importance of London, England, and he therefore sent his American associate William Barry Owen to Britain to establish The Gramophone Company and he himself, with brother Joseph, founded the Deutsche Grammophon Gesellschaft towards the end of 1898. The venture was so successful, that by 1900 it was necessary to re-organize into a joint stock company, and in 1902, the Deutsche Grammophon Gesellschaft paid a 25 per cent dividend and the facilities in Hanover's Kniestrasse became so crowded that new land was rented.

In 1881 Berliner married Cora Adler and was the father of four sons and three daughters. He died in Washington in August 1929. A grandson, Oliver Berliner, lives in Beverly Hills, California, where he is Director of the Gramophone Music Company as well as other firms in the music industry. Commented Berliner biographer Walther Scherbius: "Berliner had three characteristics to thank for the success of his inventions — a vigour that continually propelled him forward, an unconquerable optimism and no fear of failure. He himself was of the opinion that the genius of the inventor lay only in the ability to concentrate."

What has seventy-five years of recording produced? A vast, vast archive of musical history. Pre-war 78's captured priceless musical documents which included magnificent lieder and operatic discs by Heinrich Schlusnus, the greatest baritone of the time, and orchestral recordings conducted by composers Hans Pfitzner, Richard Strauss and Paul Hindemith. Great Beethoven and Brahms performances by the mightiest of woman pianists, Eilly Ney were preserved for posterity.

The advent of stereo found the company leading the field not only in the vastly superior recorded sound and impeccable pressings, but in areas of catalogue building and artist selection. Full opportunity was taken to commit to discs definitive perfor-



Taken in 1898, the year DGG was established by Joseph Berliner (second from right) and his brother, Emil Berliner.



One of the first records off the presses in 1898. The disc had grooves on one side only and measured seven inches across with titles and artists' names scratched on by hand. Emil Berliner's "trade marks", including cherub inscribing a disc were stamped on.

mances of works by Beethoven, Schubert, Mozart, Brahms, Richard Strauss and Alban Berg by the undoubted master of German classics, Karl Bohm. Master pianist Arturo Benedetti Michelangeli has been recorded at the very peak of his career in sterling performances of works by Beethoven, Chopin and Debussy, with more to follow. Maurizio Polini's Chopin Etudes, Prokofief Sonata No. 7 and Stravinsky Petrouchka have piano buffs enthralled and anxiously awaiting his forthcoming Bartok release. Serious attention to the contemporary scene has resulted in an impressive array of material conducted and supervised by composers Hans Werner Henze and Karlheinz Stockhausen. On the lighter side, conductor Herbert von Karajan has brought energy and gusto to a vast array of Overtures, Strauss Waltzes, ballet selections and light symphonic works. The Archive Production series has introduced a mind boggling array of baroque and pre-baroque music in scrupulously prepared performances researched to the last detail.

Deutsche Grammophon has long been active in recording Canadian artists. In the early mono LP days, contralto Maureen Forrester was featured in recordings of Brahms' Alto Rhapsody Op. 53 and the lovely Fricsay, Berlin Philharmonic performance of the Beethoven Symphony No. 9 in D minor Op. 125 which is still available on the Polydor "Clockwork Orange" two record set. Richard Verreau took a leading roll in the Igor Markevich, Lamoureux Orchestra recording of Berlioz's "Damnation of Faust", and tenor Jon Vickers achieved great success with his brilliant performance in Wagner's "Die Walkure". DGG's forthcoming release of Lehar's "Merry Widow" features Canadian soprano Teresa Stratas.

Most notable of all was the decision in 1970 to record for the first time in Canada. Vassilios Pollakis, Polydor's Classical Marketing Manager for Canada shrewdly chose the Hart House Chamber Orchestra of Toronto under the direction of world famous conductor Dr. Boyd Neel. Dr. Neel had achieved world recognition as founder and director of the Boyd Neel String Orchestra in London, England. He later became Dean of the Royal Conservatory of Music in Toronto and under his direction, the Hart House Chamber

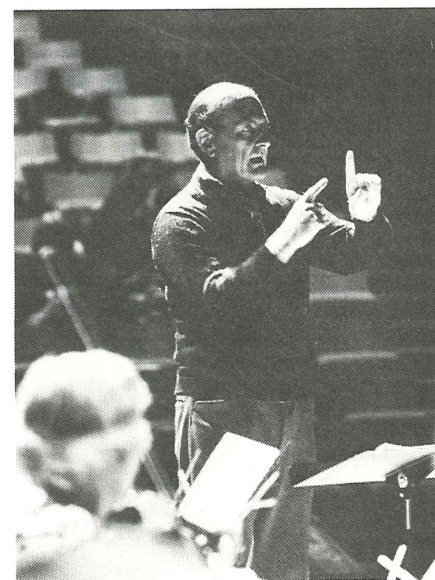
Orchestra acquired a reputation second to none. The first in their series of recordings featuring works by Elgar, Handel and Gustav Holst, was recorded in Holy Trinity Church in downtown Toronto and since its release has enjoyed great success throughout Canada. The enthusiastic response to news of its release will undoubtedly prompt Polydor to release the disc in Britain and the United States.

Another disc of interest to Canadians was the sensitive, beautifully recorded performance by the Amadeus String Quartet of Sir Ernest MacMillan's String Quartet.

It is an honour for me, on behalf of RPM to salute Deutsche Grammophon on its seventy-fifth birthday and to wish them years of continued leadership in the world of recorded sound.



Karlheinz Stockhausen, avant garde composer. His music has been extensively recorded by Deutsche Grammophon.



Dr. Boyd Neel, Conductor of the Hart House Chamber Orchestra which was chosen to make Deutsche Grammophon's first Canadian recording (1970).



Tradition can be somewhat of a nuisance. Not ours. Because it stands for experience and quality.

1898 was the year in which the foundation stone of "Grammophon" tradition was laid: Emil Berliner, the inventor of the gramophone and the gramophone record, founded the Deutsche Grammophon Gesellschaft in Hanover together with his brother Joseph. The largest factory in our group of companies still stands there today: the oldest record factory in Europe still in operation. And so the story of the black disc is at the same time the history of the Deutsche Grammophon Gesellschaft. It combines all the experience that has been gathered within the phonographic industry since the turn of the century. For 75 years it has constantly and successfully sought to improve the technical and artistic quality of the gramophone record - from the shellac disc to the LP in mono and stereo. This tradition obligates. That is why quality and experience will remain our declared aim beyond 1973.

**Polydor International
celebrates the Seventy-Fifth**

75

**Anniversary of the Deutsche
Grammophon Gesellschaft**

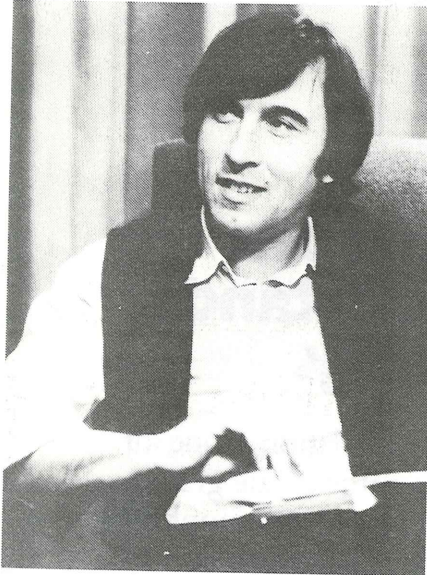


75 years of DGG

by Vassilios Pollakis
(Classical Marketing Mgr - Polydor)

Deutsche Grammophon is seventy-five years old. Seventy-five years of know-how and experience. Seventy-five years of excellence. To us here at Polydor, Deutsche Grammophon or, "the yellow label", as we refer to it internally, is not merely a label, it is almost like a cultural force. It is both a symbol of a great achievement of the past and the challenge for the future.

I have only been associated with this world renowned label since 1968 but during these brief years we saw this label grow in Canada



Claudio Abbado, brilliant young Italian Conductor who has contributed many fine operatic and symphonic recordings to the Deutsche Grammophon catalogue.

to the prominent position it now holds. During these past five years, I was able to experiment a great deal and to learn a lot with the unqualified encouragement of the management and the superb support of our head office in Hamburg.

I have always maintained that the problem with classical recordings is not the repertoire but the way they are treated and the way classical music has been and is being promoted. The theory that the higher the cultural level of a market, the higher the sales of classics is only partly true. This theory excludes the fact that many people



respond to music instinctively. Anybody can enjoy a great melody even if the words to it are in a foreign language.

The only reason why the great masterpieces of the past, as well as those of our own century, are meaningful is because they are relevant. Since they are relevant, people can relate to them. The problem was and is to expose as many of the riches we have inherited to the maximum number of people with the least amount of effort and expense.

Movies and the media are doing a considerable amount of groundwork in this area but the truth is that we have hardly scratched the surface. I am absolutely convinced that the future of classics is a very bright one so long as the educational level continues to rise and our cultural conscience continues to deepen.

Meanwhile, we have found ways of relating the product to our markets and vice versa and we have established a clear definition in our heads of what classics are. One of the mistakes of the past was to associate the term "classical" with a specific kind of music. The term does not imply any particular kind of music and it only refers to the level, to a certain timelessness of an infinite variety of creative writing during the past fourteen centuries.

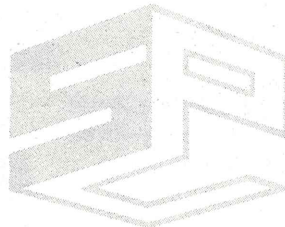


Karl Bohm, world famous Conductor who is renowned as a leading authority on German Classical and Romantic repertoire. He records extensively for DGG.

The success of Deutsche Grammophon in Canada is a composite thing. It is attributable partly to the superb quality and international fame of the product, partly to a number of successful experiments that originated in Europe, partly to a number of our own re-packaging concepts like our Festival of Hits series, but I think our success is mostly attributable to our attitude to classics in general and to our "yellow label" classics in particular.

It is with a positive attitude and uninhibited thinking that one can achieve healthy sales, with releases as diverse as the Bernstein Carmen with Russo's pieces for blues band and orchestra, with Stravinsky's The Rite of Spring and with Stockhausen's Festival of Hits; a contradiction in terms? Not any more.

*Congratulations
& Best Wishes
for Continued Success*



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Comox-Houka RWP 173
MAPL Country-Pop-Contemporary rock

THE FARMER'S SONG
George Hamilton IV-RCA APBO-0084-N
ML Country-Pop

I'LL ALWAYS BE YOUR FOOL
Les Zaiser-Cue C501X-M
MAPL Pop

DOES IT ALL MEAN NOTHING
Greg Turner-Columbia C4-4024-H
MAPL Pop

PRETTY LADY
Lighthouse-GRT 1230-63-T
MAL Contemporary rock

WHEN THE CHINOOK BLOWS
OVER THE ROCKIES
Barbara West-Percolyr RR 26427
ML Country

WHEN LOVE CALLS YOU
Marek Norman & Ensemble VLM 108
MAPL Pop

LIZA
Joey Gregrash-Mercury 73419-Q
MAL Contemporary rock

LAST KISS
Wednesday-Ampex 73419-Q
MAL Contemporary rock

I'M GOING BACK (To Lovin' You)
Tony White & Nice N' Ezzie
Columbia C4-4010-H
MAPL Country

I REMEMBER LOVE
Eddie Chwill-Big Wheel BW 45-10-06
MAPL Country

BLAME IT ON THE WORLD
Angie Nash-Gaiety G-746
MAPL Country

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

JIM CROCE KILLED IN
AIRCRAFT ACCIDENT

ABC-Dunhill recording artist Jim Croce was killed September 20 when the aircraft he was in crashed during take-off from the airstrip at Natchitoches, Louisiana after the small private plane failed to gain altitude, hitting a row of trees at an approximate height of 30 feet.

Along with Croce, those listed as dead were Robert Elliot, the pilot, road manager Dennis Rast, guitarist Maury Muehleisen, soundman Kenneth Cortez and George Stevens, a comedian. The group were en route to a concert in Dallas, Texas after completing a date at Northwestern University when the accident occurred at 10:45PM.

BRUCE MILLER
Egerton's (Toronto)

Newly signed A&M recording artist, Bruce Miller was in for a week at Egerton's in Toronto recently. If one must classify his music, I guess it would fall into the category of folk. An accomplished guitarist, Miller is also a fine songwriter, including many of his own tunes in his set. At the same time he is a fine arranger giving his own twist to some great old tunes like "Honky-Tonk Angels" and "Chatanooga Choo Choo".

A&M are presently working with Miller on promotion and arranging recording dates. No studio work has been announced as of yet, but they hope to have him in a studio soon with single sides ready by Christmas. His first single will possibly be a tune called "Anna-Marie".

In keeping up with their fine showcasing of good talent, Egertons will be presenting in the near future Dave Essig (October 2-8), Christopher Kearney (9-15), Ronny Abramson (16-22) and John Laughlin (23-30). Egerton's manager Jim Holt expects to have Miller back in for another week shortly.
— Peter Taylor

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FLAG

★ DO-DO (TAURUS)

RUSH

★ NOT FADE AWAY (MOON)

**TOMMY
GRAHAM**

★ MY HAPPY SONG (CAPITOL)

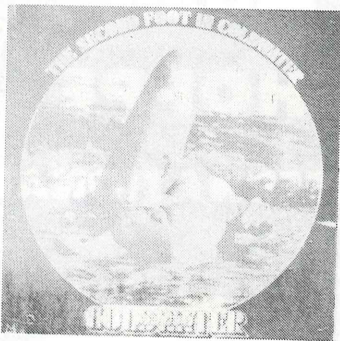
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New Albums



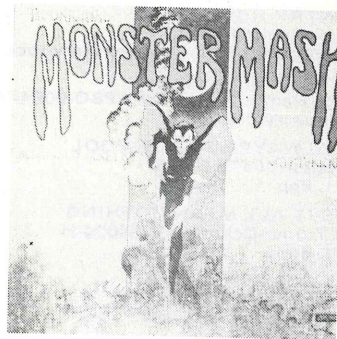
A FOOT IN COLDWATER
The Second Foot In Coldwater
Daffodil SBA 16028-F

An excellent second set with a few curves. Foot are best known for their heavy metal live performances, but this album is on the whole very subdued. Toning down helps to accentuate subtle instrumental work. Contains single "Love Is Coming" and a beautiful moody track, "Sailing Ships". Lots of class throughout.



CATHY YOUNG
Travel Stained
GRT 9230-1035-T

This beauty goes about her act with a good deal of confidence and fine backup in the horn sections and extra vocals. Good to see that most of her material is original, and it's in this area where she is strongest. "Eagle" is our choice pick with "I Really Needed Me" also ranking high.



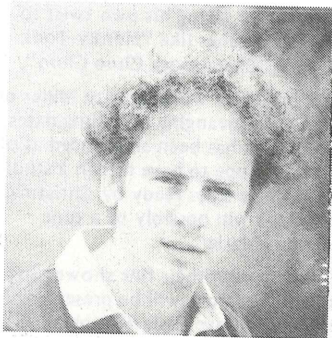
BOBBY (BORIS) PICKETT
Monster Mash
Parrot XPAS 71063-K

An "electronically reprocessed" re-release "to simulate stereo" is the name of this little endeavour. Coincides with the popularity of Pickett's original smash, "Monster Mash" which for its second time rocketed up to No. 1 place in recent weeks. Nothing new but it does bring memories.



URIAH HEEP
Sweet Freedom
Warner Bros BS 2724-P

Nothing new here, but that doesn't necessarily mean it isn't good. The set is just more of the Uriah Heep sound and the material is different, but not new. Uriah Heep fans will love it. Set marks their first release for Warners.



ART GARFUNKEL
Angel Clare
Columbia KC 31474-H

A host of top name musicians, including Paul Simon help Art on this first release, and show us that in fact Garfunkel was an integral part of the S&G team. No original stuff here yet the arrangements make up for this. Clean, beautiful and smooth flowing. His interpretation of "Woyaya" is outstanding.



THE ROLLING STONES
Goats Head Soup
Rolling Stones COC 59101-P

Latest instalment from the greatest rock and roll band in the world. Album appears to be an extension of "Exile", and again reveals the depth of musical creativity possessed by the Stones. Album was gold when it was merely a riff bouncing in Mick and Keith's collective writing heads. Contains "Angie" and "Silver Train".

ARTIST	TITLE	LABEL (DIST)	LP	8 TRACK	CASSETTE
Richard Harris	Jonathan Livingston Seagull	RCA (N)	DSD-50160		
Wilson Pickett	Miz Lena's Boy	RCA (N)	APL1-0312	APS1-0312	
Lou Reed	Berlin	RCA (N)	APL1-0207	APS1-0207	APK1-0207
Siegel-Schwab Band	953 West	RCA (N)	BWL1-0121		
Connie Smith	Greatest Hits Vol. I	RCA (N)	APL1-0275	APS1-0275	
Dolly Parton	Bubbling Over	RCA (N)	APL1-0286	APS1-0286	
Skeeter Davis	I Can't Believe That It's All Over	RCA (N)	APL1-0322	APS1-0322	
Laurie Bower Singers	Wish I Was A Plane	RCA (N)	KXL1-0020	KXS1-0020	
Patrick Norman	Patrick Norman	RCA (N)	KPL1-0015	KPS1-0015	
Claire Lawrence	Leaving You Free	Haida (W)	HL 5103		
Dave Cousins	Two Weeks last Summer	A&M (W)	9008		
Carpenters	Now & Then	A&M (W)	3519		
Quincy Jones	You've Got It Bad Girl	A&M (W)	3041		
Esperanto	Rock Orchestra	A&M (W)	4399		
Victor Pasowisty	Ukrainian-Canadian Favourites	RCA (N)	KCL1-0014	KCS1-0014	
Dolly Parton	Mine	RCA (N)	ACL1-0307	ACS1-0307	
Henry Mancini	Film Music by Mancini	RCA (N)	ADL2-0293		

How to become a recording artist

by Stan Klees

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

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

BUT THE TROUBLE BEGINS

Contracts vary so much that I can't describe a good contract in a few thousand words, but there are good lawyers in big cities (where most record production goes on) who will tell you what the contract you are about to sign actually means. It is important that you know what you are signing. For your sake, and the record company's, you should be very aware of what is expected from you for the five years (or whatever) and what the record company will do (payment, promotion and so on) and exactly what you are agreeing to. The important word is "agreeing". The years that the contract will bind you may be many and you should know that the break you have earned is really a break, and not a binding legal document that you will later regret.

Few artists will admit that they signed bad contracts and made little money (while the record company did very well). Pride and ego keep artists from exposing their contractual problems. It often happens. Don't let it happen to you. Your lawyer (if he specializes in the music and record industry) is your best friend when the time comes to sign a contract.

Remember you can't ask for the world, because talent is too available. The record company has the upper hand. You have the talent; they have the money, the organization and the know-how (possibly) to make you a star. But, you should get a fair shake and above all, you should know what you are signing.

Too often acts say they don't care if they make any money as long as they get a break. Often getting a break is an expensive proposition, and if the money isn't there who wants to be a starving "star"?

AT WHAT POINT DO YOU NEED A MANAGER?

Nothing is worse than a young voice saying, "I'm a friend of the group and I'm managing

them". Usually, the voice at the other end of the phone knows nothing about the business or doesn't have any idea of how to deal with people. He is representing the group and his lack of ability can be a negative factor. Some groups or artists find a manager early in their career. Without too much of a track record, a good manager will sign them to a contract and offer to represent them.

Here again, the word contract comes up and here again, the word "lawyer" comes up. The same precautions should be taken in signing a management contract as are taken in signing a recording contract. Know to what you are agreeing. It is a binding agreement and must work toward the benefit of both parties.

Often a group is well on its way before it decides it should be professionally represented. The farther ahead you are, the better your position to attract a good manager and the better your negotiating position to assure a fairer contract. Managers work for a percentage of what you make. They often take their percentage right off the top. They usually get a percentage of everything you make in the music or entertainment business.

Their contracts can be based on a sliding scale, so that the more you make, the higher the percentage they take. Percentages can vary, depending on the prestige and ability of the manager. Remember one thing — a good manager can make a "recording act" into a "star act". Often the talent is secondary to the man who makes the deals and gets the record company to work for the artist.

The decision of who your manager should be, when you should have one, and what he is entitled to, is up to you, after consultation with a good music industry lawyer.

WHERE TO RECORD (IF YOU HAVE A CHOICE)

Hits have been cut in barns, basements and garages. I was once in a basement studio where a record was cut that sold many millions of copies. The reverberation chamber was in a part of the basement where the plumbing for the toilet was, and when someone wanted to flush the toilet upstairs, he would phone down to the studio to warn the engineer not to record.

But most hits are cut in big studios, and the studio really doesn't matter. A studio that has produced a hundred hits may have produced a thousand non-hits. A studio that has never had a hit may produce two dozen in a row. Usually the record company (or the producer) will choose the studio and the group should go along with their choice. If the group must choose, the best measuring-stick is the history of hits that the studio has produced (for what that is worth) or the

price tag. A studio that isn't well equipped would go out of business if it couldn't compete in prices with the other studios in major production centres.

The studio is important, but so is the producer, the engineer, the time of day and the weather outside. (Not to mention what you did the night before and your frame of mind while recording). If you can get all this together, you stand a better chance of coming up with an acceptable sound.

Just like studios, producers charge according to what they are worth. A hitmaker with a good track record will want a fee and possibly a percentage.

If the record company is looking after the producer, this shouldn't concern you.

Do you really need a producer? There are many groups producing themselves. The truth of the matter is that most groups that produce themselves have spent many hours in studios and know what to ask for to "get the sound they want". The producer's craft is to judge (as an outsider) right from wrong, and good from bad. He is also there to expedite the session.

The group will eventually pay for the session out of its royalties, so he is working for them. He also knows what he wants and he knows how to tell the engineer to get it. Groups can seldom communicate with the engineer. A producer does communicate very well because it is part of his craft. Most known producers have spent hundreds of hours in the studio. They know every piece of equipment and what it will do. The salaried engineer is supplied by the studio to run the controls for the producer. A good engineer who can produce, usually gives up sitting behind the board and becomes a producer. Can you name the engineer on the Beatles' sessions?

THE RECORDING STUDIO ISN'T A REHEARSAL HALL

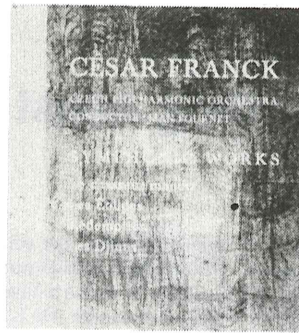
Last week someone told me that a group spent three weeks in the studio making an album. The first thing I thought of was they must have lacked any talent or musical ability at all. I then thought they did the session one note at a time. It then occurred to me that they must have had sleeping bags and had their meals brought in. Finally the truth occurred to me. They had spent a few hours of a few days each week and the total time they took from beginning the project to the end was three weeks. The actual recording and mixing time may not have been more than twenty to thirty hours.

The impression one gets from the line "three weeks in the studio" is very misleading. Often you hear of albums that cost \$250,000 to produce. The question is "How much has the artist made for the company for them to allow him to spend that much?" and "Does the artist realize that production costs come off the top of his royalties?" Hits aren't made in three minutes, but they are made in three hours, or six hours, or eight hours. Mixing may take three, six or eight hours and the producer may come back several times to remix until he gets the exact sound he is looking for.

CONTINUED NEXT WEEK

PACHELBEL Canon
Pro arte orchestra of Munich conducted by Kurt Redel
ERATO EFM 8005

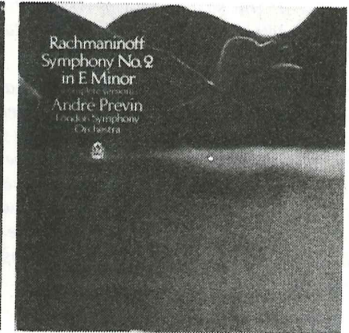
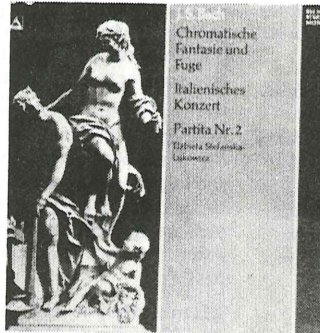
Baroque composer Johann Pachelbel's famous Canon for string orchestra has been treated to a resurgence of interest, being used as the sign-off music for Bob Kerr's CBC daily classical show. It receives here a performance of nobility and strength by the Pro Arte chamber orchestra, conducted by Kurt Redel. Included with it are Pachelbel's Chaconne in F minor, Mozart's Rondo in D major for Flute and Orchestra, Gluck's Dance and Minuet from Orpheus and Euridice, Michel Haydn's Nocturne and a Minuet by Georg-Philip Telemann. Kurt Redel plays the flute himself in the Mozart Rondo. The Erato catalogue which originates in France, is now available to Canadians through RCA Victor. Recorded sound and pressings are of the highest quality. Undoubtedly, the preferred version of the Pachelbel Canon.



RPM CLASSICAL ALBUMS
lawson cook

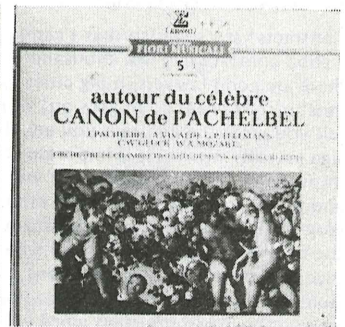
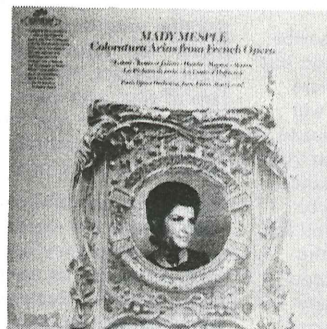
CESAR FRANK Symphonic Works
Czech Philharmonic Orchestra conducted by Jean Fournet
SUPRAPHON SUA ST 50800

Almada Distributors have now made available in Canada the complete Supraphon Catalogue of recordings made in Czechoslovakia. This latest offering features four major orchestral works by Cesar Frank. The first work is the popular tone poem "Le Chasseur Maudit" (the Haunted Huntsman) which gained wide circulation years ago in a famous recording by Sir Thomas Beecham. This is followed by Les Eolides. This was written in 1876 and is based on Homer's Odyssey. Side two features the tone poem "Redemption" and the disc concludes with a performance by Frantisek Maxian, pianist, of Frank's "Les Djinns" for piano and orchestra. This tone poem describes mythical creatures of the Arabian Nights. Good stereo sound and fine pressing enhance this interesting release.



MADY MESPLE Coloratura Arias from French Opera
Paris Opera Orchestra conducted by Jean-Pierre Marty
SERAPHIM S-60215

Mady Mesple has fast become France's top coloratura soprano and her recent complete recording of Delibes' Lakme on Seraphim (SIC-6082) has met with great success. It is followed now with this mint clear recording of coloratura arias from the French repertoire. Unfortunately, side one is taken up partly with repeats of two arias from Lakme (including, of course, the famous Bell Song), but it also includes Juliet's Waltz Song from act one of Gounod's Romeo et Juliette, and the Ophelia Mad Scene from Thomas' "Hamlet". Side two begins with the brilliant Polonaise, Je suis Titania from Act two of Thomas' "Mignon", followed by two arias from Massenet's Manon, an aria from act two of Bizet's "Les Pecheurs de perles" and finally the Doll Song from act one of Offenbach's Tales of Hoffmann. Perhaps Miss Mesple can be persuaded to delve into some of the lesser known operas of Massenet and Gounod.



RACHMANINOFF Symphony No. 2 in E minor
The London Symphony Orchestra conducted by Andre Previn
ANGEL S-36954

There has always been a storm of protest each time this work has been recorded with cuts, therefore, Rachmaninoff fans can rejoice over this new, beautifully recorded performance which presents the work complete. For those who dislike Rachmaninoff, a full hour long Symphony will appear too long, but for fans who revel in his lush orchestral texture and soaring romantic melodies, it can go on forever. I am sure that most will be impressed with the to, notch playing of the London Symphony Orchestra and Andre Previn's intense enthusiasm for the work is reflected in every bar. A fine presentation of an endearing work.

BELA BARTOK Concerto for Orchestra
Czech Philharmonic Orchestra conducted by Karel Ancerl
MUSICAPHON BM 30 SL 1613

The late Karl Ancerl made many fine recordings with the Czech Philharmonic Orchestra prior to coming to Canada to become director of the Toronto Symphony Orchestra. This disc, originally recorded for Supraphone in Prague is now available through Germandisc Import Co. Ltd., 4895 Dundas St. West, Islington, Ontario. It is on the Musicaphon label Prague Series number 13 whos pressing quality is among the finest I have heard. The Concerto for Orchestra is one of Bartok's most enturing masterpieces and it receives a loving, imaginative performance.

J.S. BACH Harpsichord Music
Elzbieta Stefanska-Lukowicz - Harpsichordist
MUSICAPHON ROTE SERIES BM 30 SL 1223

The Musicaphone recordings originate from Germany and are available in Canada through Germandisc Import Co. Ltd. This disc, which originates from Poland, features Johann Sebastian Bach's Chromatic Fantasie and Fugue in D minor, the Italian Concerto and the Partita No. 2 in C minor played by Polish harpsichordist Elzbieta Stefanska-Lukowicz. The beautiful quiet surfaces and superior recorded sound enhance the pleasure of the artist's sparkling, musical performances.

RPM... where it all began

The Programmers

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

Audiences small for Winnipeg FMers

by Dave Chadwick

Winnipeg, Canada's fourth-largest radio market, is still listening to AM radio almost exclusively . . . this is the trend that emerges from the recent summer BBM ratings. Out of nine stations, AM stations always rank one to five and FMers always rank six to nine, under four main categories used in this breakdown.

CJOB has Winnipeg's biggest audience, but it is primarily an older age group. CKRC, CFRW and CKY all are after a younger audience, and the two biggest in this area are CKY and CKRC in a near-tie, with CFRW close behind. CBW follows behind the four commercial AMers, and then the four FM stations are next. Pretty straightforward.

Here are the figures as supplied to us by BBM in the July survey.

McINTIRE SETTING UP STATION IN ATLANTIC

The Rev. Carl McIntire, the fundamentalist radio preacher, has begun setting up a pirate radio station in the Atlantic Ocean just outside the three-mile limit near Cape May, N.J. McIntire lost the licences of WXUR AM/FM in Media, Pennsylvania when the FCC cancelled them for violating the fairness doctrine. And he says that when he gets his 10,000-watt station on the air (dubbed Radio Free America) part of his message will be that the fairness doctrine violates the First Amendment and that broadcasters should be free of it.

Legally, McIntire says his advisers have assured him that everything is fine. The only hassle might come because the FCC rules also cover American ships outside the three-mile limit, and McIntire's boat is American. McIntire says his technical advisers have taken great pains to avoid interference with mainland stations. He will use 1160 KHz, a clear channel shared only by WJJD Chicago and KSL Salt Lake City. And he says he can also shift to three other, non-standard channels (535 KHz, 692 KHz or 1613 KHz) at different times of the day and night to handle any other interference that might creep up. However, if the above doesn't satisfy the FCC, the reverend says he's ready to fight. He would welcome a chance to attack the whole FCC licencing process as a violation of free speech.

In the meantime, McIntire's other media were working to get letters written to congressmen. Through his syndicated radio show and monthly magazine he hoped to have 1½ million names supporting his position.

FULL COVERAGE AREA — ALL PERSONS

WEEKLY CIRCULATION		AVERAGE ¼ HOUR TOTAL (7AM to 7PM Mon. to Fri.)	
1. CJOB	311,300	1. CJOB	37,500
2. CKY	250,700	2. CKRC	13,500
3. CKRC	195,700	3. CKY	12,200
4. CFRW	164,800	4. CBW	9,800
5. CBW	153,900	5. CFRW	9,700
6. CJOB-FM	39,700	6. CJOB-FM	4,000
7. CKY-FM	31,600	7. CKY-FM	2,700
8. CFRW-FM	14,000	8. CFRW-FM	700
9. CBW-FM	9,700	9. CBW-FM	600

FULL COVERAGE AREA — YOUNG ADULTS (18-49)

WEEKLY CIRCULATION		AVERAGE ¼ HOUR TOTAL (7AM to 7PM Mon. to Fri.)	
1. CKY	135,600	1. CJOB	14,000
2. CJOB	128,900	2. CKY	8,500
3. CKRC	111,500	3. CKRC	7,300
4. CFRW	91,000	4. CFRW	5,500
5. CBW	75,700	5. CBW	5,100
6. CKY-FM	20,900	6. CKY-FM	1,900
7. CJOB-FM	17,200	7. CJOB-FM	1,200
8. CFRW-FM	11,300	8. CFRW-FM	600
9. CBW-FM	7,300	9. CBW-FM	500

STATIONS SCRAMBLING FOR 45 RPM SLEEVES

The decision during the summer by RCA to discontinue supplying seven-inch green sleeves has sent Canadian radio station on a scramble chase to other sources of supply. However, the same cost factors and supply shortages in the paper products industry that worked against RCA, are making replacement planning very difficult.

When RCA dropped the sleeve business, record librarians were faced with two choices: using the flimsier paper sleeves, or ordering from the replacement sleeve supplier, Hilroy Envelopes and Stationery, 250 Bowie Street, Toronto. The only problem was that Hilroy has a minimum order requirement of 10,000.

With this high minimum order rule, two other suppliers are now considering entering the sleeve field. They are first undertaking a market survey to determine whether the high costs and supply factors would make it worth their while.

The suppliers are Parr's Print and Litho, 341 Nantucket Boulevard, Scarborough, Ontario, and Polydor Ltd., (Special Sales Department,) 4115 Sherbrooke Street West,

Montreal 215, P.Q. At the present time, neither company has committed itself; however, they are accepting orders now to determine whether a sufficient radio station demand exists. Polydor quotes a tentative price of \$32 per thousand, and says it will be making no profit, but only doing it as a service to record librarians.

Whatever results from the above plans, it is clear that convulsions within the paper industry have ended forever the convenient days of ordering small packets of the familiar RCA green single sleeve. Just another battle lost in the war with inflation, you might say.

PROMOTION MAN - WANTED BY CKLC KINGSTON

The person we're looking for will be responsible for co-ordinating all station promotions, working with all departments within the station, and getting involved with the community. A challenging position and an important one; the promotion manager must be a self starter a well organized person who can look after details, and get along well with people. Experience in production and deejay work is a must; experience in promotion, sales or advertising would be an asset. Send tape and resume to: Gary Parr, Program Director, Radio Station CKLC, Box 1380, Kingston, Ontario K7L 4Y5

The
ProgrammersMAJOR MARKET
CHART
ADDITIONS

Chartbusters of the week are Stevie Wonder and the Rolling Stones, now confirmed on key charts coast to coast. Stevie Wonder charted by CJBK, CHED and CKOC this time around; his previous cumulative chartings included CJME, CKLW, CFRW, CKRC, CKLG and CHUM. The Stones' "Angie" was added to chart of CJBK, CKLW and CKRC this week (previous chart total was CKXL, CFRW, CHED, CHUM and CJME). There will be even more Stones stations to come if playlist action is any indication, since many markets report top ten sales after as few as four weeks of airtime.

Art Garfunkel is pretty hot already; he has five charts and six playlists so far from the major markets. Charted this week by CKRC and CKOC; last week's charts were CKXL, CJME and CKLG. His playlist stations are CJBK, CKCK, CFRW, CFTR, CFGO and CHED.

Gary & Dave are a Canadian smash, and that's charts we're talking about, not playlists. "Could You" hit the chart of CKOC, Radiomutuel and CFGO this week. Last week at this time the chart report showed CKGM, CJME, CKRC, CFRW and CJBK. And the Gary & Dave playlist stations are CKCK, CHAM and CFTR.

Chicago's "Just You'n' Me" is taking off fast. Charted this week by CJME and it was already listed on CKLG and CHUM charts. This week also saw the record added to playlist at CHAM, CKOC and CFGO.

Osmonds are completing a national sweep now with chart additions for "Let Me In" at CKOM and CKRC this week. Previous charts were CFGO, CKLG, CKXL, CJME, CHUM and CKOC.

Bobby Goldsboro is very active this week with "Summer". Newly charted by CJBK, CJME and CKOC. Previous charts were from CKXL, CKLG and CFGO.

Lighthouse are taking off fast; in the second week out there are already two chartings and four playlistings. "Pretty Lady" is on chart at CKLW and CKOC; its playlists are from CJBK, CFRW, CJME and CKXL.

Joe Walsh is super hot in smaller markets, but majors are finding him a little too heavy initially. This opinion will change since the record is now high in the Gavin Report. Anyway, the "Rocky Mountain Way" charters so far are CKLG (this week) and CFRW (last week).

Marie Osmond is happening fast, going directly onto chart at some stations and bypassing the playlist stage. "Paper Roses" charted by CKLW, CKLG and CKOC. It is playlisted at CKCK, CJME, CFCF and CKOC.

Wednesday is transferring its many playlists into chart numbers. This week that happened at CKLW, CKOC and CFRW. Airplay is coming out of CJME, CFTR, CFCF, CKGM and CFGO. And sales reports are showing very quick pickup.

Painter is another Canadian disc starting to

transfer airplay into charts. Newly on chart at CKLW and CKOC with previous charts out of CKXL, CHED and CKLG. Airplay at CFRW and CKGM.

Conway Twitty is starting to happen on Top 40 charts now. Newly berthed on CKRC and CHED (previously charted at CFRW).

DeFranco Family are very strong with "Heartbeat It's A Love Beat" and are just waiting for playlists to turn into charts and they'll have a coast-to-coast sweep. They were charted this week by CFRW and CKOM. Previous chart stations were CJME, CKRC, CKOC, CKLG and CKLW. New playlist additions reported at CKCK and CHED, with the stations playlisting it in previous weeks being CFCF, CKXL and CJBK.

Alabama is a Canadian disc showing signs of reviving. This week it entered the chart at Radiomutuel and CHED.

CJBK LONDON
(Jerry Stevens)
Higher Ground/Stevie Wonder
Angie/Rolling Stones
Summer/Bobby Goldsboro
Basketball Jones/Cheech & Chong

CKLW WINDSOR
(Bill Hennes)
Love I Lost/Melvin & Bluenotes
Fell For You/Dramatics
Let There Be Drums/Incredible Bongo Band
Pretty Lady/Lighthouse
Paper Roses/Marie Osmond
Show And Tell/Al Wilson
Last Kiss/Wednesday
Angie/Rolling Stones
West Coast Woman/Painter

CKLG VANCOUVER
(Roy Hennessy)
Paper Roses/Marie Osmond
Why Me/Kris Kristofferson
Knockin' on Heaven's Door/Bob Dylan
Rocky Mountain Way/Joey Walsh

CKRC WINNIPEG
(Doc Steen)
You've Never Been This Far/Conway Twitty
All I Know/Art Garfunkel
Let Me In/Osmonds
Angie/Rolling Stones

CJME REGINA
(H. Hart Kirch)
Just You & Me/Chicago
That Lady/Isley Bros.
Summer/Bobby Goldsboro

CHED EDMONTON
(Wayne Bryant)
You've Never Been This Far/Conway Twitty
Aerogramme/Karl Erikson
Higher Ground/Stevie Wonder
Highway Driving/Alabama

CKOC HAMILTON
(Nevin Grant)
Simple Life/Valdy
China Grove/Doobie Bros.
Summer/Bobby Goldsboro
West Coast Woman/Painter
Last Kiss/Wednesday
Music Music Music/Teresa Brewer
Could You Ever Love Me/Gary & Dave
Pretty Lady/Lighthouse
Paper Roses/Marie Osmond
Liza/Joey Gregorash
I Got A Name/Jim Croce

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

HIGHER GROUND
Stevie Wonder (Tamla Motown)

LAST KISS
Wednesday (Ampex)

PRETTY LADY
Lighthouse (GRT)

Adult

ALL I KNOW
Art Garfunkel (Columbia)

JESSE
Roberta Flack (Atlantic)

I'M COMING HOME
Johnny Mathis (Columbia)

Country

SUNDAY SUNRISE
Brenda Lee (MCA)

SING ABOUT LOVE
Lynn Anderson (Columbia)

JUST WHAT I HAD IN MIND
Faron Young (Mercury)

All I Know/Art Garfunkel
Painted Ladies/Ian Thomas
Higher Ground/Stevie Wonder

CFRW WINNIPEG
(Bob Quinn)
Heartbeat/DeFranco Family
Jimmy Loves Mary Anne/Looking Glass
Last Kiss/Wednesday

CJMS/CJRC/CJRP/CITR/CJRS
RADIOMUTUEL QUEBEC
Could You Ever Love Me/Gary & Dave
Give Me Love/Bill King
Million To One/Donny Osmond
Highway Driving/Alabama
Here I Am/Al Green

CFGO OTTAWA
(Ric Allen)
Theme From Cleopatra Jones/Joey Simon
Knockin' On Heaven's Door/Bob Dylan
Could You Ever Love Me/Gary & Dave

CKXL CALGARY
(Greg Haraldson)
Make My Life Brighter/Chester
Flip, Flop, and Fly/Downchild Blues Band

CKGM MONTREAL
(Lee Murray)
Half-Breed/Cher
Ramblin' Man/Allman Bros.

CKOM SASKATOON
(Michael Christie)
Let Me In/Osmonds
Heartbeat/DeFranco Family

Shiddle-ee-Dee/Clint Holmes

The **MAJOR MARKET
PLAYLIST
ADDITIONS**

Airplay smash of the week is the new Roberta Flack "Jesse". Last week at this time it had only CJME airplay, but over the seven day period went on air at CFCF, CKOC, CKOM, CKGM and CFGO.

Ian Thomas is a Canadian to watch with "Painted Ladies." This side was playlisted by CKLW, CFRW and CJME over the last week. It is already on the chart at CKOC.

Bob Dylan is very strong in airplay, but slow to get chart positioning. After a month on the market, his only charts so far at CKLG and CFGO. He was added to playlist this week at CKCK, CJME, CFTR and CHLO. His previous playlist reports had come from CFCF and CHED.

Tobias is getting a lot of airplay, if not charts. Newly added by CFTR and his previous play came from CFCF. CKGM, CFRW, CJME and CKLW.

Joey Gregorash has a new single that's strong so far. Added by CJBK, CFTR and CFGO (previous station from last week: CKGM).

Billy Preston's new "Space Race" instrumentally went onto two playlists right out of the box. The stations were CKCK and CKOM.

CFCF MONTREAL
(Mike Godin)

Jesse/Roberta Flack
Thank God He's A Stranger/Bob Ruzicka
Good News Bad News/Wayne Parker
Rain Rain/Paul Mauriat

CJBK LONDON
(Jerry Stevens)

Pretty Lady/Lighthouse
All I Know/Art Garfunkel
Give Me Love/Bill King
Liza/Loey Gregorash

CKLW WINDSOR
(Bill Hennes)

Photograph/Ringo Starr
Painted Ladies/Ian Thomas
China Grove/Doobie Bros.

CKCK REGINA
(Ken Singer)

Heartbeat/DeFranco Family
China Grove/Doobie Bros.
Free Ride/Edgar Winter
Paper Roses/Marie Osmond
Knocking on Heaven's Door/Bob Dylan
Could You Ever/Gary & Dave
Space Race/Billy Preston
Theme From Cleopatra Jones/Joe Simon
Angie/Rolling Stones
All I Know/Art Garfunkel

CHAM HAMILTON
(Don Aylesworth)

Just You & Me/Chicago
Could You Ever/Gary & Dave

CFRW WINNIPEG
(Bob Quinn)

Pretty Lady/Lighthouse
Painted Ladies/Ian Thomas
West Coast Woman/Painter
All I Know/Art Garfunkel

Let Me In/Osmonds

CJME REGINA

(H. Hart Kirch)
Knockin' On Heaven's Door/Bob Dylan
Paper Roses/Marie Osmond
Keep On Truckin'/Eddie Kendricks
Painted Ladies/Ian Thomas
Last Kiss/Wednesday
Pretty Lady/Lighthouse

CKOC HAMILTON
(Nevin Grant)

Just You & Me/Chicago
Friends/Johnny Whitaker
Top of the World/Carpenters
Jesse/Roberta Flack

CFTR TORONTO
(Paul Godfrey)

Last Kiss/Wednesday
Could You Ever/Gary & Dave
Knockin' On Heaven's Door/Bob Dylan
All I Know/Art Garfunkel
Summer/Bobby Goldsboro
Ramblin' Man/Allman Bros.
Liza/Joey Gregorash
Fly Me High/Tobias

CKOM SASKATOON
(Michael Christie)

Never Been This Far/Conway Twitty
Jesse/Roberta Flack
Space Race/Billy Preston
We May Never Pass This Way/Seals & Crofts
I Got A Name/Jim Croce

CKGM MONTREAL
(Lee Murray)

Angie/Rolling Stones
Jesse/Roberta Flack
China Grove/Doobie Bros.

CKXL CALGARY
(Greg Haraldson)

Woman From Tokyo/Deep Purple
Pretty Lady/Lighthouse

CHLO ST. THOMAS
(Bob Williams)

Knockin' On Heaven's Door/Bob Dylan
Killing Me Softly/Roberta Flack (LP)

CFGO OTTAWA
(Ric Allen)

I'm Coming Home/Johnny Mathis
Country Sunshine/Dottie West
All I Know/Art Garfunkel
Jesse/Roberta Flack
Just You And Me/Chicago
Do Do/Flag
Liza/Joey Gregorash
Let There Be Drums/Incredible Bongo Band
Queen of the Roller Derby/Leon Russell
Need Ya/Bob Seger
Can't You See/Marshall Tucker Band
High/Cheryl Dilcher
You Don't Owe Me/Blue Ridge Rangers
Rocky Mountain Way/Joey Walsh
Hum Along and Dance/Rare Earth (LP)

CHED EDMONTON
(Wayne Bryant)

Heartbeat/Tony DeFranco
All I Know/Art Garfunkel
Kingston/Joey Probst
Get It Together/Jackson Five



RPM'S DEADLINE
for ad reservations
TUESDAY NOON

The **BREAKOUT
MARKET
ADDITIONS**

This section of The Programmers recaps the new music added to the two-station markets of Canada. These smaller competitive markets are a good barometer for uncovering new and promising recorded talent.

The Rolling Stones and Art Garfunkel are super strong in our two-station markets this week. The Stones added CHNL and VOCM this time around (with CKRD, CKWS and CKLC from previous issues). Meantime Art Garfunkel's sound-alike to "Bridge Over Troubled Waters" hit CHEC, CJIC and CKWS airwaves (CFJC from last week).

Joe Walsh is spreading nicely in the breakout markets. He's onto CKLC this week (VOCM CHEC and CKWS from earlier weeks).

Bob Dylan and Blue Ridge Rangers are both showing some gains. Bob Dylan's "Knockin'" hit CKLC and CJIC this week (CHNL from previously). And Blue Ridge Rangers are strong in the breakout markets but not in bigger cities; "You Don't Owe Me" was added by CHNL and CKLC (with CHEC from last time).

DeFranco Family isn't Canadian, and although it sounds "bubblegum" is proving a hit with older ages as well. It was added by CHNL and CFBC this week to give it the first breakout action, though it's been doing fine in the U.S. for months.

Four new Canadian records are proving quite strong: Lighthouse, Cal Dodd, Wednesday and Gary & Dave. Here's the breakdown. Lighthouse onto CHEC and CKWS in its initial week. Cal Dodd adds to last week's CFJC report with CKLC and CJIC this week. Wednesday went onto CKWS and VOCM this week after CKRD added last week. And Gary & Dave grabbed CKLC this

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week to accompany the previous total of CKWS and VOXM.

CKLC KINGSTON

(Gary Parr)
We're An American Band/Grand Funk
Gypsy Man/War
Could You Ever Love Me/Gary & Dave
Joyful Resurrection/Tom Fogerty
Free Ride/Edgar Winter
Higher Ground/Stevie Wonder
Coming Down Your Way/Savoy Brown
My Maria/B.W. Stevenson
Badger's Song/Bobby G. Griffith
Power to All Our Friends/Cal Dodd
Simple Life/Valdy
You Don't Owe Me/Blue Ridge Rangers
Rocky Mtn. Way/Joel Walsh
Happy Dreamer/Jack Cornell
Rubber Bullets/10 CC

CHEC LETHBRIDGE

(John Oliver)
You and Me/Chicago
All I Know/Art Garfunkel
Next Plane Home/Emily Quattrin
Pretty Lady/Lighthouse
Give Me Love/Bill King

CFJC KAMLOOPS

(Barry Bergh)
A Fool Like Me/Eric Anderson
I Got A Name/Jim Croce
Top of the World/The Carpenters
The Morning After/Maureen McGovern
Aerogramme/Karl Erikson

CHNL KAMLOOPS

(Dan McAllister)
You Don't Owe Me/Blue Ridge Rangers
Heart Beat/DeFranco Family
That's Why You Remember/Kenny Karen
Yes We Can Can/Pointer Sisters
Angie/Rolling Stones
Tonight/Raspberries
She's Not There/Zombies

CJIC SAULT STE. MARIE

(Art Osborne/Lou Turco)
Raised on Rock/Elvis Presley
Power to all Our Friends/Cal Dodd
Knocking on Heaven's Door/Bob Dylan
All I Know/Art Garfunkel
We May Never Pass This Way/Seals and Crofts

CKRD RED DEER

(Doug Fix)
You Don't Owe Me/Blue Ridge Rangers
Knockin' on Heaven's Door/Bob Dylan
The Hired Man/Privilege
Carpenter of Wood/Cliff Edwards

VOXM ST. JOHN'S

(Peter Tuff)
 charted:
Heartbeat/DeFranco Family
Angie/Rolling Stones

playlisted:

Last Kiss/Wednesday
Let Me In/Osmonds

CKWS KINGSTON

(Gary Shannon)
 charted:
Rubber Bullets/10 CC
Free Ride/Edgar Winter
Last Kiss/Wednesday
Such A Night/Dr. John
Coming Down Your Way/Savoy Brown

playlisted:

Painted Ladies/Ian Thomas

Pretty Lady/Lighthouse
All I Know/Art Garfunkel

CFBC SAINT JOHN

(Andy K)
My Maria/B.W. Stevenson
Heartbeat/DeFranco Family
Are You Man Enough/Four Tops
Bongo Rock/Incredible Bongo Band

The Programmers POP MUSIC ADDITIONS

CJGX YORKTON

(Ron Waddell)
Love Is Coming/Foot In Coldwater
Uneasy Rider/Charlie Daniels
Welcome Home/Peters & Lee
Where There's Smoke/Grass Roots
Ready & Willing/Peaches
Ninety Acre Farm/Family Brown
Believe In Humanity/Carole King
Learn to Say Goodbye/Dusty Springfield
I'm Coming Home/Johnny Mathis
Shiddle-ee-Dee/Clint Holmes
Bongo Rock/Incredible Bongo Band

CKFM TORONTO

(Dan Chevrette)
All I Know/Art Garfunkel
Jesse/Roberta Flack
Same Old Story/Jude
For Old Times Sake/Elvis Presley
There Ain't No Way/Lobo
Angel Claire/Art Garfunkel (LP)
No. 17/Raymond Lefevre (LP)

CFRB TORONTO

(Art Collins)
Love Don't Care Where It Grows/P. Como
Shiddle-ee-Dee/Clint Holmes
I Met The Love/Paul Mauriat
For Old Times Sake/Elvis Presley
Kid Stuff/Barbara Fairchild

CKEY TORONTO

(Gene Kirby)
 LP's
Killing Me Softly/Ferrante & Teicher
Evening With Mantovani
Dillinger Soundtrack

45's

We'll Sing Our Song/Jody Miller

CHFI-FM TORONTO

Rain Rain/Paul Mauriat
Shiddle-ee-Dee/Clint Holmes

LP's

Cycles/Rod McKuen
King of Hearts/Engelbert Humperdinck

CFAX VICTORIA

(Gord Cruse)
Could You Ever Love Me/Gary & Dave
Rain Rain/Paul Mauriat
When Love Calls to You/Marek Norman
Jesse/Roberta Flack
Love Is A Beautiful Song/Dave Mills

CKBB BARRIE

(Ken Trew)
Was A Sunny Day/Josh
All I Know/Art Garfunkel
That's Why You Remember/Kenny Karen
Simple Life/Valdy
Grapefruit/Jimmy Buffett
Let Me In/Osmonds
Most Beautiful Girl/Cliff Richard

Wish I Was A Plane/Laurie Bower Singers
Meant To Be With Me/Mercury Bros.
Freedom/Hues Corporation

CFQC SASKATOON

(Lee Silversides)
All I Know/Garfunkel
You're the Best Thing/Ray Price
Kingston/Joel Probst
Painted Ladies/Ian Thomas

CKRD RED DEER

(Doug Fix)
Knockin' On Heaven's Door/Bob Dylan
Paper Roses/Marie Osmond
Solitaire/Andy Williams
Country Sunshine/Dottie West

CHEC-FM LETHBRIDGE

(John Oliver)
All I Know/Art Garfunkel
Jesse/Roberta Flack

CFPL LONDON

(Bill Murray)
Was A Sunny Day/Josh
All I Know/Josh
Let Me In/Osmonds
Love Is All/Engelbert Humperdinck
Paper Roses/Marie Osmond

CKBW BRIDGEWATER

(D. Greg Buckler)
Country Sunshine/Dottie West
Knockin' On Heaven's Door/Bob Dylan
Raised On Rock/Elvis Presley

The Programmers CAMPUS ADDITIONS

RADIO SHERIDAN/OAKVILLE

(Bob Ansell)
Les Hombres/Z.Z. Top
Two Quid Deal/Skin Alley
New York Dolls
The Magic's in the Music/Ken Tobias
Unlucky Boy/Chicken Shack
Mr. Jones/Ewin Jones
Sassy Soul Strut/Lou Donaldson
Main Street People/The Four Tops
Second Album/A Foot In Coldwater

CYVR—U.B.C./VANCOUVER

(Dave Clemens)
Jazz Blues Fusion/John Mayall
Penguin/Fleetwood Mac
Unlucky Boy/Chicken Shack
Prepare Thyself to Deal/Rahsaan Roland Kirk
Desperado/Eagles
BTO/Bachman Turner Overdrive
Richard Nixon/David Frye
Live In Tokyo/The Gary Burton Quartet
Stories About Us/Stories

The Programmers COUNTRY ADDITIONS

CKBB BARRIE

(Jack Jacob)
Say Sweet Gypsy Rose/Terry Stafford
Herman Schwartz/Stonewall Jackson
It'll Be Her/David Rogers
Till The Water Stops/Billy C. Craddock
Don't Give Up On Me/Jerry Wallace
Visions/Mickey Andrews
Living On Bayou/Sundal Bros.

Got A Thing About You/Troy Seals
Nobody But You/Linda Plowman

CHCM MARYSTOWN

(Roger Barnett)
It's A Man's World/Diana Trask
Perfect Stranger/Freddy Weller
It Takes Time/Dave Dudley
My Last Day/Tony Douglas
Just What I Had In Mind/Faron Young
Plastic Trains, Paper Planes/Susan Raye
Carpenter of Wood/Cliff Edwards

CKRM REGINA

(Ron Mullin)
Too Far Gone/Joel Stampley
Carry Me Back/Statler Bros.
I'm Your Woman/Jeanie Pruett
Sing About Love/Lynn Anderson
Country Sunshine/Dottie West
Warm Love/Gibson & Thompson
The Last Blues Song/Dick Curless
Cold Manitoba Rain/Gates Lepine
The Badgers Song/Bobby G. Griffith
Wrap Your Love Around/Melba Montgomery
Same Old California/Henson Cargill

CKOM SASKATOON

(Jerry Lucky)
You're The Best Thing/Ray Price
What Got To You & f/s/Ray Griff
We're Gonna Hold On/Jones & Wynette
Sunday Sunrise/Brenda Lee
I Wish You Had Stayed/Brian Collins
You Really Haven't Changed/Johnny Carver
Kid Stuff/Barbara Fairchild
Paper Roses/Marie Osmond
I Can't Sit Still/Patti Page

CJVI VICTORIA

(Ron Robinson)
I Need Somebody Bad/Jack Greene
I Remember Love/Ed Chwill
Sawmill/Mel Tillis
Precious Memories/Josie Brown
Empty Closets/Linda Brown
You Do It Again/Sharon Lowness
Till The Water Stops/Billy C. Craddock

CKCM/CKGA NEWFOUNDLAND

(Kevin McGowan)
You Won't Miss Your Water/Winston James
You Really Haven't Changed/Johnny Carver
Just What I Had In Mind/Faron Young
Don't Give Up On Me/Jerry Wallace
I Can't Believe That It's Over/Skeeter Davis
I Used It All On You/Nat Stuckey
Loving You Ain't Easy/Sullivan

CKRD-FM RED DEER

(Danny Teed)
Country Sunshine/Dottie West
Sing About Love/Lynn Anderson
Your Sweet Love/Jimmy Dean

CJIB VERNON

(Frank Martina)
The Prisoner/Shannon Two Feathers
Paper Roses/Marie Osmond
Kiss It/Mac Davis
Sing About Love/Lynn Anderson
Country Sunshine/Dottie West

CKAY DUNCAN

(Matti Anttila)
The Most Beautiful Girl/Charlie Rich
Sing About Love/Lynn Anderson
Country Sunshine/Dottie West
I'm Your Woman/Jeanie Pruett
Your Sweet Love/Jimmy Dean
Allegheny/Johnny Cash & June Carter
Half-Breed/Cher

The Cockroach Stomp/Blanchard & Morgan
For Old Times Sake/Elvis Presley
You Don't Owe Me/Blue Ridge Rangers

CFFM-FM KAMLOOPS

(Jim Zack)
Sing About Love/Lynn Anderson
Plastic Trains, Paper Planes/Susan Raye
Loving You Ain't Easy/Sullivan
Hello Out There/Johnny Gold
Solong Dixie/Ronnie Dove

The Programmers **TRIBAL DRUM**

To all the country jocks who sent in airchecks for the "Big Country Radio Awards", a word of explanation. Due to the response, which far exceeded RPM's expectations, we had more tapes than our limited judging staff could listen to, and rather than make the awards haphazardly, we decided to hold off and make the announcement of the winners over the next couple of weeks. The Big Country meet was extremely successful and RPM hopes to hold another next year. Old Pub: says we'll definitely be holding more radio competitions of this type, so watch for them.

New music director at CKEC New Glasgow is Bob Cooke, formerly of CHNS Halifax. The New Glasgow operation is pretty sharp and that's why they can draw people from larger markets in the area.

CFPL bought a 1052 pound steer at the

Western Fair this year for \$1800 and got a couple of contests going for London listeners. "A Year of Cheer" went to the listener selecting a name for the steer (this consists of free twice-monthly visits to a hamburger restaurant for a family of four). At fair's end, he was moved to a local farm for four weeks of pampering. Listeners had to guess the final weight he would reach in his stay, and the winner won the beast, prepared for eating - in a freezer.

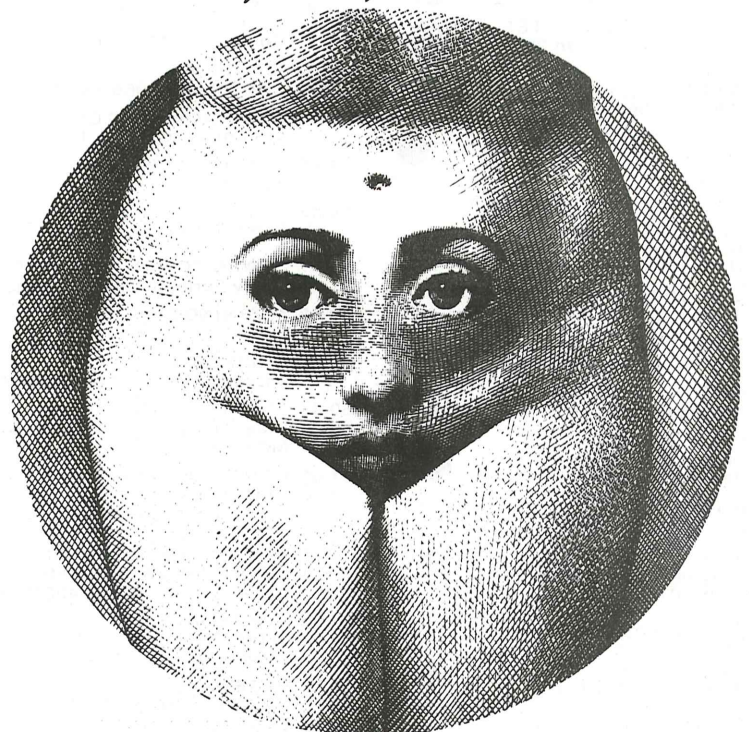


CHAB's efforts on behalf of the Moose Jaw United Appeal included the mayor (right) leading four aldermen in the U.A. song (newly written by CHAB's Tony Chipman).

Woody Woodward is leaving his position as program director at CKOX, Woodstock, to join the staff of CHEX Peterborough. Taking over as PD at CKOX is Gord Butler.

In RPM (Aug 11), Doug Libbey, music director at WSME in Sanford, Maine re-

Man Made



On GOOD NOISE Records • GN 5001

The Programmers **POP MUSIC PLAYLIST**

- 1 3 LOVES ME LIKE A ROCK
Paul Simon/Columbia 45907/H
- 2 1 DELTA DAWN
Helen Reddy/Capitol 3654/F
- 3 2 SAY HAS ANYBODY SEEN
MY SWEET GYPSY ROSE
Dawn/Bell 45-374X/M
- 4 7 HALF-BREED
Cher/MCA 40102/J
- 5 4 HOW CAN I TELL HER
Lobo/Big Tree 16004X/M
- 6 5 TOUCH ME IN THE MORNING
Diana Ross
Tamla Motown M772L/V
- 7 6 LIVE & LET DIE
Paul McCartney/Apple 1863/F
- 8 13 LOVING ARMS
Dobie Gray/MCA 40100/J
- 9 15 BELIEVE IN HUMANITY
Carole King/Ode 66035/W
- 10 12 SEND A LITTLE
LOVE MY WAY 
Anne Murray/Capitol 72704/F
- 11 8 MORNING AFTER
Maureen McGovern
20th Century 2010/T
- 12 10 IT WOULDN'T HAVE MADE
ANY DIFFERENCE 
Tom Middleton/Columbia C4-4002/H
- 13 14 GOODBYE MAMA 
Dave Nicol
Columbia C4-4013/H
- 14 19 ASHES TO ASHES
Fifth Dimension/Bell 45380/M
- 15 17 MILLION TO ONE
Donny Osmond/MGM K 14583/Q
- 16 16 ALL THINGS COME FROM GOD 
Tony Kosinec/Smile 134/K
- 17 23 THE SINGER 
Bells/Polydor 2065 196/Q
- 18 20 LITTLE BIT BRIGHTER 
Chester/Celebration 2078X/M
- 19 11 CARRY ON 
Cliff & Anne Edwards
Polydor 2065 194/Q
- 20 26 COULD YOU EVER LOVE ME 
Gary / Dave/Axe 10/K
- 21 18 CLOUDS
David Gates/Elektra 45857/P
- 22 24 SUMMER (The First Time)
Bobby Goldsboro
United Artists 251/U
- 23 15 GET DOWN
Gilbert O'Sullivan/Mam 3629/K
- 24 47 MY MARIA
B.W. Stevenson/RCA 0030/N
- 25 29 CHERRY WINE 
Morning Haze/Kot'ai 155/K
- 26 21 ISN'T THAT SO 
Jesse Winchester/
Bearsville 3601/P
- 27 31 RHAPSODY IN BLUE
Deodato/CTI 6029
- 28 25 BONGO ROCK 
Incredible Bongo Band
Pride 1015/Q
- 29 32 NASHVILLE
Ray Stevens/Barnaby 5020
- 30 41 SIMPLE LIFE 
Valdy/Haida HS 107/W
- 31 37 THE HURT
Cat Stevens/A&M 1418/W
- 32 39 BADGER'S SONG 
Bobby G. Griffith
Ranwood R951X/M
- 33 22 DIAMOND GIRL
Seals & Crofts
Warner Bros. 7708/P
- 34 27 GYPSY DAVY
Arlo Guthrie/Reprise 1158/P
- 35 28 WE ARE ALL OF US 
Michael Vincent/Atlantic 40001/P
- 36 43 YOU'VE NEVER BEEN
THIS FAR BEFORE
Conway Twitty/MCA 40094/J
- 37 38 YOU WERE ALWAYS THERE
Donna Fargo/Dot 17460X/M
- 38 44 MUSKRAT LOVE
America/Warner Bros. 7725/P
- 39 45 SITTING ON A POOR
MAN'S THRONE 
Copper Penny/Sweet Plum SPL9914/K
- 40 35 YESTERDAY ONCE MORE
Carpenters/A&M 1446/W
- 41 49 ONE TIN SOLDIER 
Original Caste/Bell GT49/M
- 42 50 HAPPY DREAMER 
Jack Cornell/RCA 75-1130/N
- 43 55 SPENDING MY TIME 
Chad Allan/GRT 1239-56/T
- 44 53 TREASURE SONG 
Bob McBride/Capitol 7296/F
- 45 36 BUT TOMORROW THERE'S
ANOTHER DAY 
Hank Smith/Quality 2069X/M
- 46 54 MEANT TO BE WITH ME 
Mercury Brothers/RCA 0001/N
- 47 66 I'M COMING HOME
Johnny Mathis/Columbia 4-45908/H
- 48 52 READY AND WILLING 
Peaches
Periwinkle PER 3708
- 49 61 LET ME IN
Osmonds/Kolob K 14617/Q
- 50 51 FIND YOURSELF A BOY 
Tammy Rafferty
Periwinkle 3702
- 51 33 MINSTREL GYPSY 
Stampede/MWC 1013/M
- 52 30 TOP OF THE WORLD
Lynn Anderson
Columbia 4-45893/H
- 53 42 TOUCH ME
Lisa/Polydor 2065 182/Q
- 54 34 CRY YOUR EYES OUT 
Les Emmerson/Lion 155/Q
- 55 40 HIGHWAY DRIVING 
Alabama/Smile 103/K
- 56 67 IN THE MIDNIGHT HOUR
Cross Country/Atco 6934/P
- 57 57 LEARN TO SAY GOODBYE
Dusty Springfield/Dunhill 4357/N
- 58 58 MORNINGTOWN RIDE 
Irish Rovers/Potato 3001/Q
- 59 60 CALIFORNIA 
Tapestry/Polydor 2065 204/Q
- 60 46 LIVING WITHOUT YOU 
Creamcheeze Good-Time Band
MCA 40089/J
- 61 62 LOVE CAN BLESS THE
SOUL OF ANYONE 
Ian Tyson/A&M AMX344/W
- 62 71 YOU'RE THE BEST THING THAT
EVER HAPPENED TO ME
Ray Price/Columbia 4-45889/H
- 63 65 EVERYONES' AGREED THAT
EVERYTHING WILL TURN OUT FINE
Stealers Wheel/A&M 1450/W
- 64 74 FAREWELL ANDROMEDA
John Denver/RCA 0067/N
- 65 70 WELCOME HOME
Peters & Lee/Phillips 40729
- 66 68 THE LAST THING ON MY MIND
Neil Diamond/MCA 40092/J
- 67 56 NEXT DOOR NEIGHBOUR'S KID
Jud Strunk/MGM 14572/Q
- 68 69 WHERE IS THE LOVE
Sergio Mendes/Bell 1745/M 
- 69 79 CARPENTER OF WOOD 
Cliff Edwards/Polydor POL 681M/Q
- 70 80 VADO VIA
Drupi/A&M AMX-351-S/W
- 71 75 CHINA GROVE
Doobie Brothers
Warner Bros. WB7728/U
- 72 83 FREEDOM FOR THE STALLION
Hues Corporation/RCA 0900/N
- 73 84 MY HAPPY SONG 
Tommy Graham/Capitol 72706/F
- 74 85 KNOCKIN' ON HEAVEN'S DOOR
Bob Dylan/Columbia 4-45913/H
- 75 76 HIGHER GROUND
Stevie Wonder
Tamla Motown T54235/V
- 76 93 WAS A SUNNY DAY
Josh/Bell 1739/M
- 77 77 WHEN BOUZOUKIS PLAYED
Vicky/RCA 75-1126/N
- 78 87 RAMBLIN' MAN
Allman Brothers Band
Capricorn CPR0027
- 79 72 KID STUFF
Barbara Fairchild/Columbia 4-45903/H
- 80 73 SEARCHIN'
Johnny Rivers
United Artists UAX226W/U
- 81 82 WALKING ON BACK 
Edward Bear/Capitol 72709/F
- 82 86 LOVE IS COMING 
A Foot in Coldwater
Daffodil DFS 1040/F
- 83 94 GHETTO CHILD
The Spinners/Atlantic 2973/P
- 84 78 GET ON WITH YOUR LIVIN'
Dean Martin/Reprise 1166/P
- 85 95 PAPER ROSES
Marie Osmond/MGM 14609/Q
- 86 88 I NEVER LOVED YOU 
Alan Coates/A&M AMX-348-W
- 87 89 AS TIME GOES BY
Nilsson/RCA 0039/N
- 88 90 HEARTBEAT IT'S A LOVEBEAT
The DeFranco Family
20th Century 1209-2030-T
- 89 91 THE MOST BEAUTIFUL GIRL
Charlie Rich/Epic 5-11040/H
- 90 92 GRAPEFRUIT JUICY FRUIT
Jimmy Buffet/Dunhill 4359/N
- 91 99 ANGIE
Rolling Stones
Rolling Stones S19105/P
- 92 96 I'LL HAVE TO GO AWAY
Skylark/Capitol 3661/F
- 93 97 (A SONG FOR) THE NEW WORLD
Miguel Rios/A&M AM-347-W
- 94 98 JESSE
Roberta Flack
Atlantic 45-2982/P
- 95 MIDNIGHT TRAIN TO GEORGIA
Gladys Knight/Buddah 383/M
- 96 WHY ME
Kris Kristofferson
Monument 8571/H
- 97 LET ME BE THERE
Olivia Newton-John/MCA 40101-J
- 98 100 SHIDDLE-EE-DEE
Clint Holmes/Epic 5-11033/H
- 99 FLY ME HIGH 
Ken Tobias/MGM K-14634-Q
- 100 YES WE CAN
Pointer Sisters
Blue Thumb 229/M

The Programmers *HELP!*

quested Canadian record service so he could better program to his audience, which has a high Canadian percentage. He thanks Frank Gould of Polydor for responding and commented to RPM that there was a lot of excellent programming being sent to him from the Polydor people. Other record companies are also requested to send Canadian singles and LPs to Libbey at WSME, Box 1220, Sanford, Maine 04073.

Brian Byman ("The Wadena Kid") is leaving air duties at CJVI Victoria for a gig with CKPG Prince George in the 9-noon time period.

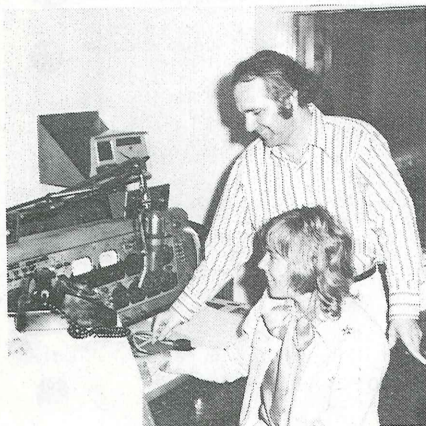
New afternoon drive jock at CJBK London is Jim Connell. He comes from CHUM in Toronto and previously worked for CKOC Hamilton and CJSS Cornwall. Previous 'BK drive jock David Scott has been appointed production manager and will have a full-time production slate.

Campus station requesting service: CHMR, Mohawk College, 135 Fennell Ave. East, Hamilton. Station broadcasts 4½ hours daily under station manager Bill Kelly and music director Blair Burrough. Previous station manager Jim Slompka is now at CHAM Hamilton. Music format is progressive rock.



Ron Waddell of CJGX Yorkton/Melville, with The Stampeders. Donald K. Donald package of Stamps/Gary & Dave stirred up excitement in Saskatchewan gig.

Dave LeFave, program director at CJSS Cornwall, has left that station for the job of operations manager at CHSJ Saint John.



Anne Murray with CJCB country jock Freeman Roach.

Alden Diehl, former program director at CKLW Windsor and one of the unsuccessful

applicants for the Thunder Bay AM station has surfaced once again. He's back out in western Canada as General Manager of CKY Winnipeg.

CJCB Sydney has had an eventful summer. Station presented the Anne Murray show as well as interviewing several other acts into town like: BS&T, Ian Tyson, Stampeders, George Hamilton IV. Technically, the station was hung up for a while by a disastrous transmitter fire, and operated for a week on emergency power. They bounced back however, with a contest entitled "One Hour of Free Air Power". Out of 4000 entries, a woman, nine months pregnant, was the winner. She programmed the 10-11AM hour on a certain day (and got the aircheck) as well as winning dinner, pictures and other goodies.



George Hamilton IV, CJCB PD Fred Denney and MD Arma Halloran.

CFRW Winnipeg into a new contest tagged "Destination X". Usual type of thing, find the mystery location and win. Prize is a Datsun 240-Z. Station is in the middle of moving, the AM on-air facilities already into new building. CFRW was 700 yards from Portage and Main intersection, now they are only 200 yards away at 432 Main St. Production, offices and FM are still in the old building but not for long. Five hottest albums in town according to RW's Bob Quinn are Allman Brothers, Grand Funk, J.C. Superstar Soundtrack, Deep Purple ("Japan") and Scrubbae Caine, doing very well to crack the top five.

New station in Red Deer is CKGY. They are programming all country with the following lineup: Mike Baselwick, Norm Edwards, Harvey Davidson, Rod Stephen, John Robbins, Harv Hammer and Dennis Gerein.

CKOC Hamilton has finally filled the morning show vacancy that was available for the last half year or so. Jason Roberts, longtime CFPL London voice, was the choice.

Lineup at CHTK Prince Rupert: Roy Last 7-9AM; Norm Andreassen 9-noon; Steve Christensen noon-6PM; and Fat Albert 6-midnight.

CKRD Red Deer ran an 8-midnight segment on "Cantata Canada" and found listener phone calls surprisingly receptive to the special programming. The cut "Hired Man" has been added to playlist. Stampeders and Gary & Dave into town recently pulled a great crowd.

A new morning man is required by CKOX, Woodstock. The station is looking for a dependable communicator who is looking to re-locate in that area. Experience is necessary as the man will be handling the duties of Music Director. Send tape and resume to Gord Butler, P.D., CKOX, Box 100, Woodstock, Ontario.

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

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

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

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

FM POLICY HEARING POSTPONED FIVE DAYS

The Canadian Radio-Television Commission has announced that the hearing to consider the FM radio proposals has been postponed from October 24 to October 29 in Ottawa. The five-day postponement was made necessary because of hotel space shortages in Ottawa for the earlier date.

The postponement in hearing date has also resulted in a two-week extension of time for submitting briefs. Because the CRTc has received only a handful of briefs, the deadline of September 24 for submissions was cancelled and moved to October 8. The announcement read "The Commission wishes to reiterate its invitation to everyone interested in radio broadcasting either from the musical, production or listeners point of view to comment on the proposed policy."

ADVERTISEMENTS

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

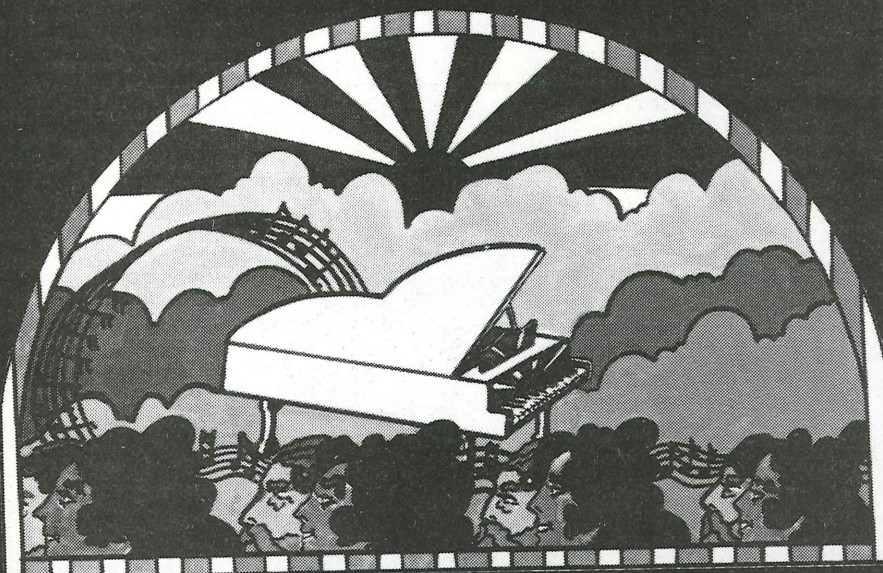
CHED feels there is more to news than wire copy, local accidents, and cop-shop. If you have a good head and ability to perform on and off the air, we have an opening you may qualify for. Contact with tape and resume only, to Eddie Keen, News Director, or Keith James, Operations Manager, CHED Radio, 10006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

The Programmers COUNTRY PLAYLIST

- 1 2 YOU'VE NEVER BEEN THIS FAR
Conway Twitty/MCA 40094/J
- 2 1 THE CORNER OF MY LIFE
Bill Anderson/MCA 40070/J
- 3 4 BLOOD RED AND GOIN' DOWN
Tanya Tucker/Columbia 4-45892/H
- 4 3 DARLING YOU CAN ALWAYS
COME BACK HOME
Jody Miller/Epic 5-11016/H
- 5 9 YOU'RE THE BEST THING
Ray Price/Columbia 4-45889/H
- 6 5 EVERYBODY'S HAD THE BLUES
Merle Haggard/Capitol 3641/F
- 7 6 IF TEARDROPS WERE PENNIES
Porter Wagoner/Dolly Parton
RCA 0981/N
- 8 7 SLIPPIN' AWAY
Jean Shepard/United Artists 248/U
- 9 8 LOUISIANA WOMAN
MISSISSIPPI MAN
Loretta Lynn/Conway Twitty
MCA 40097/J
- 10 11 SEND A LITTLE LOVE MY WAY
Anne Murray/Capitol 72704/F
- 11 12 I CAN'T BELIEVE IT'S OVER
Skeeter Davis/RCA 74-0968/N
- 12 10 TRIP TO HEAVEN
Freddy Hart/Capitol 3612/F
- 13 17 OPEN UP YOUR HEART
Roger Miller/Columbia C4-45873/H
- 14 14 I HATE YOU
Ronnie Milsap/RCA 74-0969/N
- 15 25 KID STUFF
Barbara Fairchild
Columbia 4-45903/H
- 16 13 MR. LOVEMAKER
Johnny Paycheck/Epic 10999/H
- 17 34 REDNECKS, WHITE SOX &
BLUE RIBBON BEER
Johnny Russell/RCA 0021/N
- 18 18 BUT TOMORROW THERE'S
ANOTHER DAY
Hank Smith/Quality 2069X/M
- 19 15 BLIND JONATHON/
MAKE IT OVER THE HILL
Diane Leigh/Marathon 1087/C
- 20 21 I USED IT ALL ON YOU
Nat Stuckey/RCA 74-0973/N
- 21 19 HIGHWAY DRIVING
Alabama/Smile 103/K
- 22 40 RIDIN' MY THUMB TO MEXICO
Johnny Rodriguez/Mercury 73416/Q
- 23 29 CAN I SLEEP IN YOUR ARMS
Jeannie Seely/MCA 40074/J
- 24 16 TOP OF THE WORLD
Lynn Anderson
Columbia 4-45857/H
- 25 36 YOU REALLY HAVEN'T CHANGED
Johnny Carver/ABC 11374
- 26 30 ALL THEM IRONS IN THE FIRE
Carroll Baker/Gaiety G742
- 27 37 I WISH YOU HAD STAYED
Brian Collins/Dot 17466
- 28 28 I CAN'T TELL YOU
John Allan Cameron
Columbia C4-4014/H
- 29 32 MEANT TO BE WITH ME
Mercey Brothers/RCA 0001/N
- 30 33 THE PROPHET
Dick Damron/Columbia C4-4007/H
- 31 27 CHAMPLAIN &
ST. LAWRENCE LINE
Orval Prophet/Columbia C4-4008/H
- 32 46 JUST WHAT I HAD IN MIND
Faron Young/Mercury 73403/Q
- 33 31 LOVE CAN BLESS THE
SOUL OF ANYONE
Ian Tyson/A&M AMX344-W
- 34 20 HANK
Hank Williams Jr./MGM 14550/Q
- 35 38 LITTLE ANNIE BROWN
Dallas Harms/Columbia C4-4006/H
- 36 22 IT'S A MAN'S WORLD
Diana Trask/Dot 17467/M
- 37 23 WATERGATE BLUES
Tom T. Hall/Mercury 73394/Q
- 38 44 NINETY ACRE FARM
Family Brown
RCA KPBO 0003/N
- 39 24 NOTHING EVER HURT ME
George Jones/Epic 5-11006/H
- 40 35 SWEETHEART
Lisle/Bronco BR 2710
- 41 55 ARMS FULL OF EMPTY
Buck Owens/Capitol 3688/F
- 42 26 OLD BETSY GOES BOING BOING
Hummers/Capitol 3646/F
- 43 41 NATIONAL PASTIME
Gary Buck/RCA 75-1128/N
- 44 43 AARON BROWN
Jack Bailey/GRT 1230-59/T
- 45 53 I NEED SOMEBODY BAD
Jack Greene/MCA 40108/J
- 46 50 MY SWEET CAROLINE
Canadian Zephyr/Bronco 2709
- 47 69 WE'RE GONNA HOLD ON
George Jones/Tammy Wynette
Epic 5-11031/P
- 48 56 HE
Jim & Don Haggart
Arpeggio ARPS-1002/N
- 49 60 PAPER ROSES
Marie Osmond/Kolob K 14609/Q
- 50 52 SNOWBALL
Humphrey & Dumptrucks
UA 262/U
- 51 58 SAWMILL
Mel Tillis/MGM 14585/Q
- 52 54 BALLAD OF DON MESSER
Doug Lewis/RCA 75-1131/N
- 53 66 SUNDAY SUNRISE
Brenda Lee/MCA 400107/J
- 54 42 QUEEN OF THE SILVER DOLLAR
Doyle Holly/Barnaby 5018/Q
- 55 59 SATISFIED MIND
Roy Druskey/Mercury 73405/Q
- 56 57 HERMAN SCHWARTZ
Stonewall Jackson/MGM 14569/Q
- 57 73 WHAT GOT TO YOU
Ray Griff/Dot 17471/M
- 58 76 DARLIN'
Dorsey Burnett
Capitol 3678/F
- 59 79 THE PERFECT STRANGER
Freddy Weller/Columbia 4-45902/H
- 60 45 SHE'S ALL WOMAN
David Houston/Epic 10995/H
- 61 49 RIDERS IN THE SKY
Roy Clark/Dot 17458/M
- 62 62 BRING BACK MY YESTERDAY
Glen Campbell/Capitol 3669/F
- 63 63 TODAY WILL BE THE FIRST
DAY OF THE REST OF MY LIFE
Lawanda Lindsay/Capitol 3652/F
- 64 64 ONE STEP FORWARD
TWO STPS BACK
Roy Payne/RCA 75-1123/N
- 65 65 PRAISE THE LORD
AND PASS THE SOUP
Johnny Cash, Carter Family,
Oak Ridge Boys/Columbia 4-45890/H
- 66 39 LORD MR. FORD
Jerry Reed/RCA 74-0960/N
- 67 67 ALGOMA CENTRAL NO. 69
Stompin' Tom Connors
Boot BT 075
- 68 81 BURNING THE MIDNIGHT OIL
Barbara Mandrell/Columbia 4-45904/H
- 69 71 BARROOMS HAVE FOUND YOU
Garland Brady/Countryside 45104/F
- 70 70 COLD MANITOBA RAIN
Gates Lepage/Boot BT078/K
- 71 89 DON'T GIVE UP ON ME
Jerry Wallace/MCA 40111/J
- 72 72 YOU WON'T MISS YOUR WATER
Winston James/Marathon 1094/C
- 73 68 STAND BY FOR AN
ANNOUNCEMENT
Joyce Seamone/Marathon 45-1090/C
- 74 93 BROAD-MINDED MAN
Jim Ed Brown/RCA 0059/N
- 75 83 HANK AND LEFTY RAISED MY
COUNTRY SOUL
Stoney Edwards/Capitol 3671/F
- 76 80 EMPTY CLOSETS
Linda Brown/A&M AMX-350/W
- 77 92 TOO MANY MEMORIES
Joe Firth/Marathon 45-1093/C
- 78 61 TOMORROW NIGHT
Charlie Rich/RCA 74-0983/N
- 79 84 SWEET GYPSY ROSE
Terry Stafford/Atlantic 4006/P
- 80 86 IT TAKES TIME
Dave Dudley/Mercury 73404/Q
- 81 77 THE OTHER SIDE OF TOWN
Jerry Eli/Matador JA-4015
- 82 78 DON'T LET ME KNOW
Ron Perkins/Snocan SC111/R
- 83 85 CARPENTER OF WOOD
Cliff Edwards
Polydor POL681M/Q
- 84 82 SHOES KEEP ON WALKING
"Walkin'" Ben Kerr/Gaiety G744
- 85 87 TOO FAR GONE
Joe Stampley/Dot 17469/M
- 86 75 UNEASY RIDER
Charlie Daniels/Kama Sutra 576/M
- 87 91 COUNTRY SUNSHINE
Dottie West/RCA 0072/N
- 88 94 MOST BEAUTIFUL GIRL
Charlie Rich/Epic 5-11040/H
- 89 90 DREAM PAINTER
Connie Smith/RCA 74-0971/N
- 90 97 I REMEMBER LOVE
Eddie Chwili/Big Wheel 45-10-06
- 91 96 DOWN HOME IN NEWFOUNDLAND
Hummingbirds
Columbia C4-4022/H
- 92 99 I'M GOING BACK (To Lovin' You)
Tony White & Knice n' Ezzie
Columbia C4-4010/H
- 93 PLASTIC TRAINS
Susan Raye/Capitol 3699/F
- 94 I'M YOUR WOMAN
Jeanne Pruett/MCA 40116/J
- 95 98 ROLL IN MY SWEET
BABY'S ARMS
Hank Wilson/Shelter 7336/F
- 96 SING ABOUT LOVE
Lynn Anderson
Columbia 4-45918/H
- 97 SECOND CUP OF COFFEE
George Hamilton IV/RCA 0084/N
- 98 100 FORGET ME HONEY
Country Odyssey/Pyramid 501
- 99 CARRY ME BACK
Statler Brothers
Mercury 73415/Q
- 100 COLORADO COUNTRY MORNING
Tennessee Ernie Ford
Capitol 3704/F

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THE CANADIAN ENTERTAINMENT EXPOSITION



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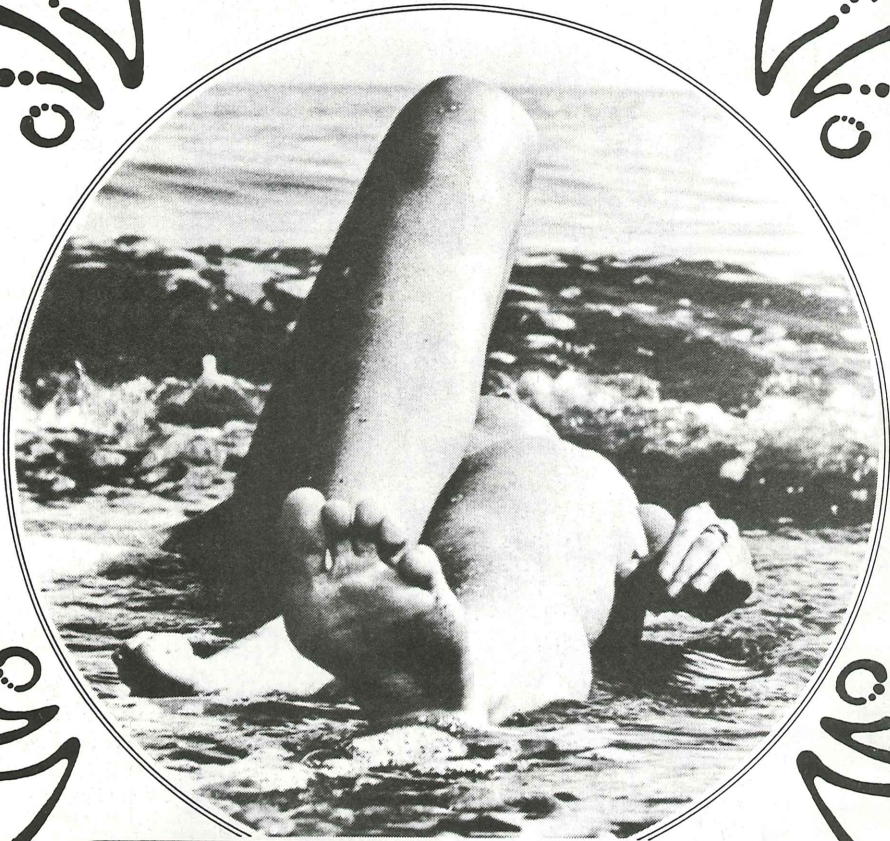
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