

Columbia shows across the board gains

60 CENTS
Volume 22 No. 9
October 19, 1974

Vancouver was the recent setting for the first of its kind product and artist presentation ever staged by a major record company. The September 19 and 20 dates at the Hyatt Regency were arranged by Columbia Records to bring this important Canadian market into its proper perspective and share in the label's excitement of bringing about an increase in sales of 67 percent over the past year.

Heading up the Columbia delegation of sales and promotion people was Columbia's vice-president and general manager, Terry Lynd. Arrangements for the two day meet were arranged by Columbia's director of National sales, Bert Dunsen and their director of national promotion, Charlie Camilleri. On hand to present "live" presentations by new and established signings were John Williams and Bob Gallo from the label's A&R department. Those shown in a wrap-up concert were: Myles and Lenny, Murray McLauchlan, Bond and others.

Goddard Lieberman, president of Columbia Canada's CBS Group parent company (New York) flew in for the Vancouver meet along with executives from Columbia International and Epic Records.

Highlight of the meet was a "straight from the shoulder" speech by Lynd who was obviously fully in control of the company which he took over less than a year and a half ago.

Lynd spoke of the vinyl shortage, pointing up the fact that their pressing plant (CBS) had "not lost one single production hour



Goddard Lieberman, president CBS Records Group, flanked by True North's president Berni Finklestein (l) and Murray McLauchlan.

COLUMBIA continued on page 6

JIM CROCE
*Photographs
& Memories*
**HIS
GREATEST
HITS**

TIME IN A BOTTLE
WORKIN' AT THE CAR WASH BLUES
I'LL HAVE TO SAY I LOVE YOU IN A SONG
ONE LESS SET OF FOOTSTEPS
BAD, BAD LEROY BROWN/OPERATOR
PHOTOGRAPHS AND MEMORIES
RAPID ROY/NEW YORK'S NOT MY HOME
I GOT A NAME/ROLLER DERBY QUEEN
YOU DON'T MESS AROUND WITH JIM
LOVER'S CROSS/THESE DREAMS

abc Dunhill

PHOTOGRAPHS & MEMORIES
Jim Croce—His Greatest Hits/ABC-835

SOLID GOLD

NOW AVAILABLE

ALSO ON 8-TRACK & CASSETTE

abc Records

MANUFACTURED & DISTRIBUTED
IN CANADA BY RCA

U.A. FIRES UP SINGLE AND ALBUM ACTION

United Artists is set for a busy tail-end of the fall season with a heavy schedule of releases, both albums and singles.

Craig Ruhnke, having just completed a healthy chart and sales session with his "Summer Girl" single, will shortly follow this up with "Baby We Can Make It", a Ruhnke original. Alexandre Zelkine, winner of the Doug McGowan (CHIN) Award, is off with his new single, "Chauviniste Male", to be followed in early November by his second album for the label, "L'Otage".

Country singles set for release include Canadian Talent Library's Frankie Gibbs' "Maggie", and from Freddy Hannah, "Thinking 'Bout Me & You". Jerry Warren, fresh from the country charts with "This Lovin' Feeling", has another release ready, titled "Big Red Jimmy". This single was culled from Warren's album release "From The Falls To The Coast". Canadian Zephyr have another run at the charts, this time with "She Loves Away The Blues". The single was taken from their album, "In The Zephyr Style".

On the p.a. front, Allan Matthews, national promo for U.A., has scheduled a heavy promotion for the Electric Light Orchestra, in to Toronto's Massey Hall (Nov. 10) and Western U (11) and the Toronto date for Kot'ai's Ellen McIlwaine was at the Chimney in Toronto.

HEAVY BOOKING SKED FOR COLUMBIA ACTS

Columbia's director of national promotion, Charlie Camilleri, reports an exceptionally active October for both Canadian and foreign acts.

Bruce Cockburn is currently touring Ontario with dates in Ottawa, Toronto, London, Kitchener and others. He will then head west for dates in Edmonton, Calgary, Saskatoon and Winnipeg.

Ivan Rebroff returns to Canada, this time with twenty dates. He begins his tour in Vancouver (4) with his capper at Massey Hall (28). Patsy Gallant is now into an extensive tour of Quebec, with a couple of dates set aside for Ontario. Blue Oyster Cult have also picked October for five dates in western Canada. Ann Markovitz has just completed a successful week at Toronto's Riverboat. She has been having the added promotion assist from Columbia's Terry McGee, who is working to break her new album. Tanya Tucker moves into Canada for dates in Saskatoon and Regina (28 and 29).

DGG CASSETTE CATALOGUE TO DOLBY CONVERSION

The Deutsche Grammophon cassette catalogue has been converted to Dolby cassettes. The label has always enjoyed an excellent reputation for the quality of its recordings and will now concentrate on obtaining that same image with its cassette catalogue.

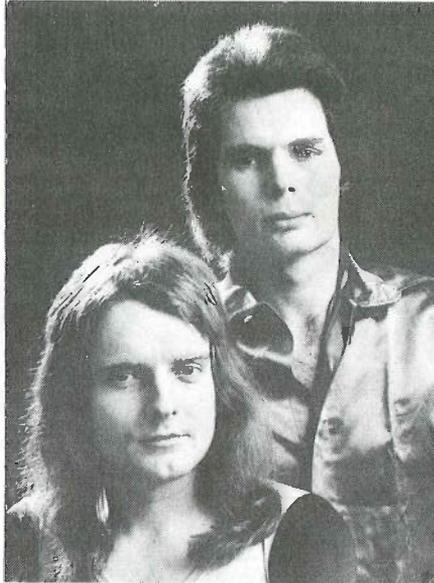
Initial release comprised twelve items with the remainder of the catalogue to be converted as they go out of stock.

Polydor's classical manager, Vas Pollakis, expects this "to have a most significant effect on future cassette sales, and it will of course bring the quality of reproduction on to the same level as that currently obtainable on DGG LP's".

KANGI PUSHING TO BREAK CAPE CANARY

Hank Kushmier, president of the Toronto-based Kangi Records, recently picked up a European single, "West Virginia" by a Dutch group name of Cape Canary. The single has now been released on the Kangi label in Canada and is released in France by WEA and throughout the Netherlands by Polydor. The artists are from Rotterdam where the single was produced. Kushmier is presently negotiating lease arrangement for the U.S. from their Toronto office as well as further worldwide markets from their new office in Berlin.

On the Canadian content front Kushmier will shortly release a rock contemporary album by Jeff Addams and a country album from Tim Daniels.



Kangi's Cape Canary

ANKA'S U.A. ALBUM HEADING FOR GOLD

Ottawa's native son, Paul Anka, sold out the National Arts Centre for all nine performances during his engagement from September 9th to 15th. Enthusiasm is more pronounced than ever for the 33 year old singer since he released his first million-seller "Diana" eighteen years ago. Anka has written or sung a total of nineteen gold records, starting at age fifteen when he made his debut in the recording business. His nineteenth gold record is "(You're) Having My Baby" well on its way to becoming platinum in Canada. His compositions have been enormously successful for superstars Frank Sinatra ("My Way") and Donny Osmond ("Puppy Love" and "Lonely Boy").

Anka is also credited with writing the theme for "The Longest Day" and with composing "Johnny's Theme" which is heard nightly on the Johnny Carson show. All told, Anka has approximately 400 songs in his personal repertoire.

Stan Kulin, President of United Artists Records, presented Anka with two company awards at a formal press reception held in the salon of the National Arts Centre. The awards were for outstanding singles sales in Canada for "(You're) Having My Baby" and "Let Me Get To Know You".

Paul's first album for U.A. entitled "Anka" is rapidly approaching gold status in Canada

ECM'S JARRETT TO MONTREAL

After several successful appearances across Canada, Toronto, Edmonton and Vancouver, ECM recording artist Keith Jarrett will play the newly opened In Concert jazz club in Montreal from October 22 through the 26th.

Considered one of the giants on the contemporary jazz scene, Jarrett is currently enjoying good sales with his album, "Solo Concerts", distributed in Canada by Polydor.

COL. STAFFERS WIN TRIP TO NASHVILLE

Columbia added a little bit of incentive and fun to the everyday happenings of their promotion staff with a contest that would send winners to Nashville for this year's CMA Convention (16-20). Reps were awarded five points per single for singles receiving secondary market airplay, and ten points per single for all major market play.

Winners were Frank Gigliotti of Vancouver and Mike Watson of the Toronto Branch. The promotion was such a success that the label's director of national promotion, Charlie Camilleri, plans similar promotions, which would also be used for the sales staff as well.

VALDY & MILLER TEAM FOR TOUR

Valdy, last year's Juno Award winner (Folksinger of the Year), has teamed with Bruce Miller for an extensive swing through the Atlantic Provinces during the month of October.

Opening date has been set as Fredericton (9), followed by Halifax (10), Saint John (11), Moncton (12), Sackville (13), Wolfville (16), Truro (17), Antigonish (18), Charlottetown (19), Sydney (20) and St. John's (23).

and the U.S.

A CBC-TV Special was taped during Anka's engagement at the National Arts Centre and was aired on Wednesday, September 25th and was sponsored by General Motors.



U.A. President Stan Kulin presents Paul Anka with Company Awards.

HOW DO YOU LABEL ANOTHER HIT SINGLE BY WALDO DE LOS RIOS



Manuel
De Falla
Orchestra
and Chorus
Under the
Direction of
**WALDO DE
LOS RIOS**
Produced by
Rafael Trabucelli
for Hispavox, Spain

WBS 8034
(SAA6501)VIS
2:58

**NABUCCO ("Fly My Thoughts" -
Chorus of the Slaves)**
(Verdi) Adaptation by Waldo De Los Rios
Barnegat Music Corp. - BMI
©1973 Hispavox

ALREADY No. 1 IN EUROPE
SOON TO BE No. 1 - WORLD WIDE

HOW CAN YOU FORGET MICHAEL TARRY

HIS NEW
MAMMOTH
PRODUCTION
"MEMORIES"

REPRISE
CR 4024



MICHAEL TARRY

PRODUCED BY KEN FRIESEN

DISTRIBUTED BY **wea** MUSIC OF CANADA, LTD.

Winning a mass audience

"The danger of censorship in cultural media increases in proportion to the degree to which one approaches the winning of a mass audience".

RPM

COMMENT
walt grealis

An interesting quote. In case you think our reference to cultural media to mean RPM, I hasten to add that the Comment below outlines a media syndrome of our time. It might be thought to be a method of winning a mass audience, but more important to record people, it might have an effect on record sales.....or their thinking. I wonder if any record company has taken

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

— Pierre Juneau

RPM

published weekly since
February 24th, 1964, by

RPM MUSIC PUBLICATIONS LTD.

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

Editor & Publisher - Walt Grealis
General Manager - S.J. Romanoff
Assistant to Publisher - Rob Mearns
Special Projects - Stan Klees
Programmer Research - Jackie Valasek
Retailer Research - Bett Rogerson
Subscriptions - Kate Elliott
Art & Design - MusicAd&Art

RPM WEST - John Watts
6447 Nelson Avenue
West Vancouver, B.C.
V7W 2A5
(604) 921-9123
Telex — 04 54358

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

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

SINGLE COPY — 60 CENTS

Advertising Rates On Request
Second Class Mail Registration Number 1351
PRINTED IN CANADA

up the task of extensively researching the charts and their effect on record sales? We did look into this kind of research and came up with some astonishing facts.

The radio station, the chart, the date and the locale are not important. What is important is a breakdown of what records are charted and what records are played, during a time when the tight playlist is thought to assure mass audiences to radio stations.

The chart we are looking at contains thirty records, listed from one to thirty. This seems to represent their sales, or at least their programming potential.

Many radio station charts qualify what their survey is based on. They often state that listener requests, record sales and record appeal, to their listeners, are the criteria by which the listing is compiled. Too often this criteria goes unquestioned.

Many dealers buy their stock of records from such a chart. The dealer is very often left with unsold records - if what started out to look like a winner, suddenly stiff. Remember too, record companies base their business on charts - to re-order, promote and sell records.

It's interesting to note that of the thirty records listed on the chart in question, fourteen of the records were not played once. Seventeen of the records were played from two to eight times in the period between six in the morning and midnight. Not too many years ago, a chart represent-

ed airplay which led to sales. Today, it's obvious, this is no longer the case.

If a radio station should play two hundred and fifty records in that eighteen hour period and only sixty-one of the plays were charted records, that twenty-four percent play of charted records would have less influence on sales today than in the old days of a looser playlist. If one hundred and forty of the selections played were gold, that would amount to fifty-six percent of the eighteen hours of record programming.

Further examination of the analysis of airplay indicated that twenty-nine plays were new records (non-Cancon). New records amounted to twelve percent of the airplay.

It's very important that the issue here doesn't become "who's chart was it?" There is no reason to believe that this formula of airplay isn't prevalent in most major markets as well as some secondary markets in Canada and perhaps the U.S.

It's important that the industry be aware of the changes in programming - and programming thinking. It could lead to new avenues of promotion, sales and merchandising.

If airplay is still KING in the breaking and selling of records, old rules must be discarded and new rules applied to what is a new situation.

Obviously, the approach to winning a mass audience has undergone a change.

BETTY BRENEMAN TO HUBBY'S FIRM

The Breneman Radio Services, which started out as a lark several years ago has now blossomed into a successful family venture. Tom's wife, Betty, one of the best known gal Fridays in the programming service business and the one responsible for the success of many in this field, has joined the Breneman firm. It will be Betty's chore to put together comments and opinions on album and single releases for the Breneman Review Service. This review service is mailed on a twice-weekly basis, an added plus for the Breneman Service which is known for supplying their clients with chart items before they appear on the U.S. trade charts.

The Breneman's attended the recent RPM C9 meeting in Vancouver where they were able to establish solid relations with potential clients and meet first hand with those already subscribing to the service.



Betty Breneman joins BRS

TERESA BRINGS BACK THE PAST

A voice from the past, Teresa Brewer, with a today approach, played Toronto's Beverly Hills the week of Oct 7 and with a big assist from RCA's Johnny Murphy, played to a receptive opening night audience. This is the fourth time that Brewer has played the club and it's obvious her popularity isn't waning.

"The little girl with the big voice" is rather a worn phrase by now, but it still describes Brewer's vocal range. She looks and sounds almost exactly the same as she did years ago when she was on top of the charts with "Music, Music, Music".

Brewer varied her show with rock tunes, ballads, jazz numbers and with what she called her favourites - country songs. Jazz trumpeter Bobby Hackett, who recently worked on a Duke Ellington album with Brewer, was featured in a solo and provided a jazz interlude accompanied by a twelve piece backup band.

Latest RCA album release by Brewer is "Good Times" with Bobby Hackett. KE

POLYDOR RUSH RELEASE FOR NEW SEDAKA DECK

Polydor's director of A&R, Frank Gould, has put the red flag up for a rush release of Neil Sedaka's new single, "Laughter In The Rain". Sedaka has enjoyed a resurgence of popularity in the UK where his product is released by Polydor England. He has chalked up two major chart singles over the past few months.

Sedaka has just signed with Elton John's label for U.S. release and it's expected that Elton John may be featured on backup vocals for future Sedaka releases.



MICHAEL LEWIS • COPPERPENNY • JOHN ALLAN CAMERON •
 • TONY KOSINEC • VALDY •
YOU HEARD THEM FIRST AT THE C.E.C.
 BILL KING
 CHRISTOPHER KEARNEY • MacLEAN & MacLEAN •

*This is your personal
 invitation to hear the
 GREAT NEW
 SOUNDS
 for '75*



CANADIAN ENTERTAINMENT CONFERENCE
 194 Weber Street East
 Kitchener, Ontario N2H 1E4

**REGISTER
 NOW!**

**You can't
 afford to miss
 C.E.C.'74**

Mail to: CANADIAN ENTERTAINMENT CONFERENCE
 194 Weber Street East
 Kitchener, Ontario N2H 1E4

I am not on the mailing list.
 Please forward further information.

I represent a school
 band
 agency
 other _____

Name of organization _____

Address _____

City _____

Telephone _____

COLUMBIA continued from page 1

on the presses". Although he wasn't too quick to admit that the problem had been solved he did indicate that the situation wasn't really that bad. He was of the opinion that there would be allocations and continuing problems of short supply but that there would be adequate supplies for the industry which "will be costly".

With tape piracy a continuing thorn in the side of the recording industry, particularly south of the border, the Canadian problem would appear to have been alleviated somewhat with Lynd only touching on this slightly but reminding his audience that



Terry Lynd, president Columbia Records Canada, Bruce Lundvall, Columbia U.S., F. Rich and Julian Rice, Columbia Canada.

"The importation of pirate and sound-alike tapes has been and remains a continuing problem". He did indicate however that the Canadian Recording Industry Association (CRIA) had been successful in controlling the situation through "pre-requisite legal actions and continues to control the problem".

In commenting on the importation of deletes and over-runs, Lynd displayed much concern and reminded his audience that "Since such importations will lessen royalties paid to Canadian artists, it will become increasingly difficult for our industry to sustain the current recording volume of Canadian recording artists". Punching home his point with the revelation that the Canadian industry is expected to manufacture more than forty-four million albums and twelve million cartridges and cassettes this year, a concerned Lynd predicted that "If the present volume of delete importation continues, market prices and costs of regular current product, which is the foundation of our business, will be challenged". He added: "I ask the industry to by-pass the gains of the short-run position and to alternatively plan and act for our future industry".

With inflation being the most topical of conversation these days it was only natural that Lynd would touch on this subject, being that the entertainment industry could be effected drastically over the next few months. It was Lynd's opinion that "Each strata of our industry - the retailer, the racker, the one-stop, the distributor, the producer, the manufacturer, has experienced a spiralling cost increase in wages, materials and operating expenses". Lynd pointed out that it was because of this cost increase that Columbia "was forced to increase prices this spring". He did however, promise his audience that Columbia would hold prices as long as they could but wasn't predicting beyond this year. He hinted at a possibility of another price revision but hastened to assure his audience that: "as in the past, prices will be so structured to provide proper profit margins

to retail, rack and one stop customers". Lynd took some of the heat off his remarks on inflation by pointing up the success the industry has enjoyed over the past year. He noted: "Our buying public have accepted the higher prices; sales in-



Julian Rice, Columbia Canada, Bruce Wilson, A&A Records, Sam Bornstein, Stereo Tape Products, and Rick McGraw, A&A Records.

creases are not solely inflationary dollars; unit sales volumes have increased; industry inventory levels are not excessive, and product has sold exceptionally well. Through June 1974, published Statistics Canada sales of records and tapes show an increase of thirty-eight percent on 1973 - since approximately eight to ten percent of this increase was caused by price increases, it is abundantly clear that the industry has enjoyed a great market to date". With a triumphant gleam in his eye, Lynd laid the Columbia increase on the gathering with: "I am very pleased to tell you this morning that while our worthy competitors increased sales through June by thirty-four percent over 1973 - during the same period, Columbia increased sales by sixty-seven percent".

Goddard Lieberson revealed a sound knowledge and respect for the Canadian scene when he noted: "We have already seen indications of the artistic growth of this country in the type of artists that are coming out of Canada. We are going to see more of that and I think that in the future we will see a kind of individuality that is not going to

come from other places because of the great mixture of nationalities." He also picked up on the French Canadian market when he pointed up that "I think that the French Canadian idea can be more than just a French language element."

Lieberson also chided the Canadian industry when he compared his own country's talent with what the Canadians have to offer. He said: "I think you can have a musical result just as in the United States where the influences of our music come from many sources. Canada has picked up some of that from south of the border, but it hasn't picked up enough from what is here." He continued with: "It is my hope that this will develop, particularly within our company. I see great opportunity there. I don't have to remind you that Canada is a country of twenty-two million people and it must be very tiresome to be thought of as something that is tangent to something else," adding "But I don't think that that is the case in Canada. I know that the great orientation in this country is towards the United States, and I think that is really not the case." Lieberson suggested



Kris Pindoff, Pindoff Record Sales, Goddard Lieberson, and Walter Yetnikoff, CBS U.S., and Jim Curtis, Columbia Canada.

that "What we have to start thinking about is that Canada is not a part of the United States but rather part of the western world."

Other speakers included: Walter Yetnikoff, president of CBS International and Bruce Lundvall, vice-president and general manager of the Columbia label.

DOES THE WEST REALLY CARE ABOUT THE EAST?

by moe worzman
Beetle Magazine

"Most people think that they are thinking, but they are just rearranging their prejudices."

The above was a comment by Geoff Stirling, one of the most dynamic personalities working in the music business today. He made it at Communications Nine where the projected purpose was communication. People there were supposed to be able to think so as to communicate with one another, but one can't think too well if one is intoxicated. And it follows that one can't communicate if one is intoxicated. Those of us who went to C9 to get wrecked thought it was a great success. But we just as easily could have stayed at home and thrown a big bash at the Inn on the Park. The plane fare alone would buy enough beer.

What of C10 and C11? One national promotion man, who wishes to remain anonymous, commented that the upcoming communications events required only one thing to make them a success; a video-taped replay of

some of the things that happened at C9.

So the questions are as follows: Can a personality like Geoff Stirling make a communications meeting worthwhile by himself? Can there actually be such a meeting with only half of the record companies participating? Is it possible for a record company to recover in income the money spent at one of these affairs?

Is the West really worth it? Does the East really care about the West? Does it really matter to the West whether or not the East cares? If the West was really concerned, where were they? If the East was serious at all, what's their excuse for doing what they were doing there?

Where does the fault lie? Do we want to, or are we even able to, blame anyone? Should we blame RPM? Why not, they're a convenient scapegoat for everything. However, there's one thing we can't charge RPM with. Where were the radio people whose stations had paid their registration fees? Hiding somewhere? Did the ones there learn anything? Is that what they were there for? What was anyone there for? Did anyone learn anything? Is anyone still capable of that?

Does it really matter anyway? — Yes.

RPM

Top Singles

THIS LAST WEEK
WEEK WEEK ON
WEEK WEEK CHART

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

CANADA'S ONLY NATIONAL SINGLE SURVEY
Compiled from record store, radio station and record company reports.

1	2	(11)	ANOTHER SATURDAY NIGHT Cat Stevens A&M 1602-W	26	37	(10)	TIN MAN America Warner Bros. WB 7839-P
2	1	(11)	BEACH BABY First Class UK 49022-K	27	30	(8)	CAREFREE HIGHWAY Gordon Lightfoot Reprise REP 1309-P
3	5	(10)	YOU HAVEN'T DONE NOTHIN' Stevie Wonder Motown 54252-Y	28	40	(4)	BACK HOME AGAIN John Denver RCA PB-10065-N
4	3	(9)	I HONESTLY LOVE YOU Olivia Newton-John MCA 40280-J	29	36	(10)	DO IT BABY The Miracles Motown 54248-F-Y
5	8	(12)	NOTHING FROM NOTHING Billy Preston A&M 1544-W	30	38	(7)	THE NEED TO BE Jim Weatherly Buddah 420-M
6	6	(18)	CLAP FOR THE WOLFMAN Guess Who Nimbus 9 APBO-0324-N	31	33	(6)	GIVE IT TO THE PEOPLE Righteous Brothers Haven 7004-F
7	9	(10)	SWEET HOME ALABAMA Lynyrd Skynyrd MCA 40258-J	32	32	(7)	FALLIN' IN LOVE Southern, Hillman, Furry Band Asylum 45201-P
8	4	(10)	EARACHE MY EYE Cheech & Chong Ode 66102-W	33	19	(15)	HANG ON IN THERE BABY Johnny Bristol MGM 14715-Q
9	12	(8)	CAN'T GET ENOUGH Bad Company Atlantic 70015-P	34	41	(4)	PLAY SOMETHING SWEET (BRICKYARD BLUES) Three Dog Night ABC 15013-N
10	18	(7)	THE BITCH IS BACK Elton John MCA 40297-J	35	22	(12)	CAN'T GET ENOUGH OF YOUR LOVE BABE Barry White 20th Century 2120-T
11	11	(11)	WHO DO YOU THINK YOU ARE Bo Donaldson & The Heywoods ABC 12006-N	36	51	(3)	WHATEVER GETS YOU THROUGH THE NIGHT John Lennon Apple 1874-F
12	7	(11)	THEN CAME YOU Dionne Warwick & The Spinners Atlantic 3029-P	37	24	(14)	I SHOT THE SHERIFF Eric Clapton RSO 409-Q
13	13	(8)	NEVER MY LOVE Blue Swede Capitol/EMI 3938-F	38	46	(4)	AFTER THE GOLDRUSH Prelude Dawn 1052-L
14	14	(8)	YOU LITTLE TRUSTMAKER The Tymes RCA PB-10022-N	39	39	(6)	KINGS OF THE PARTY Brownsville Station Big Tree 16001-P
15	15	(5)	YOU AIN'T SEEN NOTHING YET Bachman-Turner Overdrive Mercury 73622-Q	40	31	(15)	(You're) HAVING MY BABY Paul Anka United Artists 454-U
16	16	(8)	STOP AND SMELL THE ROSES Mac Davis Columbia 3-10018-H	41	48	(4)	OVERNIGHT SENSATION (HIT RECORD) Raspberries Capitol/EMI 3946-F
17	17	(9)	STEPPIN' OUT (GONNA BOOGIE TONIGHT) Tony Orlando and Dawn Bell 601-M	42	50	(4)	SO YOU ARE A STAR Hudson Brothers Casablanca 0108-M
18	20	(7)	STRAIGHT SHOOTIN' WOMAN Steppenwolf Mums ZS8-6031-H	43	47	(6)	SECOND AVENUE Garfunkel Columbia 3-100020-H
19	25	(8)	SKIN TIGHT Ohio Players Mercury 73609-Q	44	26	(15)	I'M LEAVING IT ALL UP TO YOU Donny & Marie Osmond MGM 14735-Q
20	21	(5)	LIFE IS A ROCK (BUT THE RADIO ROLLED ME) Reunion RCA 10056-N	45	57	(4)	JUST ONE LOOK Anne Murray Capitol 72737-F
21	64	(17)	TELL ME SOMETHING GOOD Rufus ABC 11427-N	46	52	(9)	FREEDOM FOR THE STALLION Edward Bear Capitol 72734-F
22	23	(14)	PEOPLE GOTTA MOVE Gino Vannelli A&M AM-372-W	47	67	(5)	HONEY HONEY Abba Atlantic 45-3209-P
23	28	(6)	JAZZMAN Carole King Ode 66101-W	48	55	(7)	CARRIE'S GONE J.C. Stone Leo LA101-K
24	10	(22)	ROCK ME GENTLY Andy Kim Ice IC1-K	49	56	(4)	DISTANT LOVER Marvin Gaye Motown 54250F-Y
25	29	(7)	LOVE ME FOR A REASON Osmonds MGM 14746-Q	50	45	(15)	BROTHER AND ME Fludd Attic AT100-K

RPM 100 Top Singles (51-100)

51	43	(10)	 ROSES ARE RED Wednesday Ampex AC 1362-V	76	96	(2)	CATS IN THE CRADLE Harry Chapin Elektra 45203-P
52	35	(12)	 FREE MAN IN PARIS Joni Mitchell Asylum 11041-P	77	79	(5)	 I'M A DREAMER Scrubbyaloe Caine RCA PB-10041-N
53	53	(9)	TELL HER LOVE HAS FELT THE NEED Eddie Kendricks Motown 54249F-Y	78	80	(6)	 BLUE SKIES Bill King Capitol 72732-F
54	44	(6)	AIN'T NOTHING LIKE THE REAL THING Aretha Franklin Atlantic 3200-P	79	95	(2)	WHEN WILL I SEE YOU AGAIN Three Degrees Phila, Int'l. 3550
55	68	(4)	LOVE DON'T LOVE NOBODY (PART II) The Spinners Atlantic 3206-P	80	92	(2)	JAMES DEAN The Eagles Asylum 45202-P
56	34	(13)	LET'S PUT IT ALL TOGETHER Stylistics Avco 4640-M	81	98	(2)	RAMBLIN' MAN Waylon Jennings RCA 10020-N
57	27	(10)	IT'S ONLY ROCK 'N' ROLL Rolling Stones Rolling Stone RS 19301-P	82	82	(5)	DO IT FLUID Blackbirds Fantasy 729-R
58	61	(3)	SHA-LA-LA Al Green Hi 2274-K	83	83	(3)	TRAVELIN' SHOES Elvin Bishop Capricorn 0202-P
59	42	(10)	I SAW A MAN AND HE DANCED WITH HIS WIFE Cher MCA 40273-J	84	86	(5)	HIGHER PLANE Kool and the Gang De-lite 1562-T
60	58	(5)	I'VE GOT THE MUSIC IN ME The Kiki Dee Band MCA 40293-J	85	99	(2)	ROCKIN' SOUL Hues Corporation RCA 10066-N
61	60	(10)	SECOND AVENUE Tim Moore Small Record Company SRA 0601-T	86	87	(4)	JUST MY WAY Diamondback Atlantic CAT-40002-P
62	63	(6)	BLOOD IS THICKER THAN WATER William DeVaughn Roxbury 2001-M	87	100	(2)	 FALLING OUT OF LOVE Buster Brown RCA-PB-10023-N
63	70	(5)	YOU CAN HAVE HER Sam Neely A&M 1612-W	88	88	(2)	PENCIL THIN MUSTACHE Jimmy Buffett ABCD-15011-N
64	72	(3)	MY MELODY OF LOVE Bobby Vinton ABC 12022-N	89	97	(2)	EASY STREET The Edgar Winter Group Epic 8-50034-H
65	59	(4)	HONEY HONEY Sweet Dreams ABC 12008-N	90	90	(2)	WRITE ME A LETTER DeFranco Family 20th Century 1209-2128-T
66	84	(2)	LONGFELLOW SERENADE Neil Diamond Columbia 3-10043-H	91	91	(2)	I CAN'T LEAVE YOU ALONE George McCrae RCA XB-02001-N
67	73	(4)	THE BLACK-EYED BOYS Paper Lace Polydor 2065 243-Q	92	....	(1)	 VERY SPECIAL PLACES Randy Bishop Good Noise GN-1007-Q
68	74	(3)	PRETZEL LOGIC Steely Dan ABC 12033-N	93	93	(4)	 LONG LONG WAY Ian Thomas GRT-1230-76-T
69	69	(6)	MIDNIGHT FLOWER Four Tops Dunhill 15005-N	94	....	(1)	I FEEL A SONG IN MY HEART Gladys Knight & the Pips Buddah BDA 433-M
70	89	(2)	 RAMONA Stampedeers JWC 1016X-M	95	....	(1)	 CALIFORNIA LADY Mersey Bros RCA PB-50015-N
71	71	(4)	I LIVE IT UP (PART II) The Isley Brothers T-Neck 8-2254-M	96	....	(1)	WISHING YOU WERE HERE Chicago Columbia 3-10049-H
72	77	(3)	THE PLAYER - Part 1 First Choice Philly Grove 200-M	97	....	(1)	 I'D GO THROUGH IT ALL AGAIN Carroll Baker Gaiety 756
73	78	(6)	VIRGIN MAN Smokey Robinson Motown 54250F-Y	98	....	(1)	DEVOTION Earth, Wind and Fire Columbia 10026-H
74	76	(5)	 PASSING TIME Bearfoot Columbia C4-4065-H	99	....	(1)	BOOGIE BANDS AND ONE NIGHT STANDS Kathy Dalton DiscReet 1210-P
75	75	(5)	 DIRTY WORK Songbird Mushroom M-7005	100	....	(1)	 MOSTLY NEW DAYS Ross Holloway Aquarius AQ 5033-K

DEADLINE FOR ADS - TUESDAY NOON

THIS IMPORTANT AD SPACE IS AVAILABLE.

For further information phone Sammy Jo Romanoff at RPM (416) 425-0299.

RPM 100 Top Singles ALPHABETICALLY BY TITLE

After the Goldrush (38)
Ain't Nothing Like the Real Thing (54)
Another Saturday Night (1)
Back Home Again (28)
Beach Baby (2)
Bitch is Back, The (10)
Black-Eyed Boys, The (67)
Blood is Thicker Than Water (62)
Blue Skies (78)
Boogie Bands and One Night Stands (99)
Brother and Me (50)

California Lady (95)
Can't Get Enough (9)
Can't Get Enough of Your Love Babe (35)
Carefree Highway (27)
Carrie's Gone (48)
Cat's in the Cradle (76)
Clap for the Wolfman (6)

Devotion (98)
Dirty Work (75)
Distant Lover (49)
Do It Baby (29)
Do It Fluid (82)
Earache My Eye (8)
Easy Street (89)
Fallin' in Love (32)
Falling Out of Love (87)
Free Man in Paris (52)
Freedom for the Stallion (46)
Give it to the People (31)

Hang on in There Baby (33)
Having My Baby, (You're) (40)
Higher Plane (84)
Honey Honey (47) (65)
I Can't Leave You Alone (91)
I Feel A Song in My Heart (94)
I Honestly Love You (4)
I Saw A Man and He Danced . . . (59)
I Shot the Sheriff (37)
I'd Go Through It All Again (97)
I'm a Dreamer (77)
I'm Leaving It All Up to You (44)
It's Only Rock 'n' Roll (57)
I've Got the Music in Me (60)
James Dean (80)
Jazzman (23)
Just My Way (86)
Just One Look (45)
Kings of the Party (39)

Let's Put it All Together (56)
Life is a Rock . . . (20)
Live It Up (Part 1) (71)
Long Long Way (93)
Longfellow Serenade (66)
Love Don't Love Nobody (Part 1) (55)
Love Me For a Reason (25)
Midnight Flower (69)
Mostly New Days (100)
My Melody of Love (64)
Need to Be, The (30)
Never My Love (13)
Nothing From Nothing (5)

Overnight Sensation . . . (41)
Passing Time (74)
Pencil Thin Mustache (88)
People Gotta Move (22)
Play Something Sweet . . . (34)
Player, The (72)
Pretzel Logic (68)
Ramblin' Man (81)
Ramona (70)
Rock Me Gently (24)
Rockin' Soul (85)
Roses Are Red (51)

Second Avenue (43) (61)
Sha-La-La (58)
Skin Tight (19)
So You Are A Star (42)
Steppin' Out . . . (17)
Stop and Smell the Roses (16)
Straight Shootin' Woman (18)
Sweet Home Alabama (7)
Tell Her Love Has Felt the Need (53)
Tell Me Something Good (21)
Then Came You (12)
Tin Man (26)
Travelin' Shoes (83)

Very Special Places (92)
Virgin Man (73)
Whatever Gets You . . . (36)
When Will I See You Again (79)
Who Do You Think You Are (11)
Wishing You Were Here (96)
Write Me A Letter (90)
You Ain't Seen Nothing Yet (15)
You Can Have Her (63)
You Haven't Done Nothin' (3)
You Little Trustmaker (14)



RPM WEST
john watts

One of the things which has always distinguished RPM from its foreign counterparts is its editorial policy. As Marty Melhuish pointed out in the C9 wrap-up edition of the magazine, a great deal of space in RPM is devoted to opinion and commentary as opposed to hard news. There are a number of reasons for this policy and several effects of it. The increased editorial comment makes RPM something more than a simple reprinter of press releases as are so many papers in so many trades, including our own. Traditionally, trade journals do not have the large staffs of newsgatherers as do the dailies and the newsweeklies. Trade papers must rely in large part on the written submissions of individuals, firms and organizations in the industry. Even the slick American trades depend heavily on that basic tool.

While people like Marty may not agree with that policy, I would imagine that he would agree that if nothing else, it does provide a forum of sorts for the views of the people in the industry. In fact, how many trade papers would have given him the opportunity to voice his opinions on their policies?

We do not claim for a moment that RPM's balance of editorial opinion and hard news is ideal, far from it. By choice we would have stringers in every major city in the country digging out that news. But as the situation now stands, we are spread thinly across an industry which all too frequently neglects woefully its press relations.

The quantity and quality of hard news could be improved overnight if there were to be a basic change in attitude towards press relations. As part of the build-up to the issue of RPM which appeared at Communications 9, we sent out two mailings to a list of about two hundred and fifty record companies, managers, recording studios, booking agencies, artists, secondary and major market radio stations and others throughout western Canada. All of the two hundred and fifty were invited to submit editorial material for inclusion in the issue. There were no strings attached, no money involved.

For Your Information:

A GUIDELINE TO HOW THE RPM 100 IS COMPILED

The RPM 100 is a national chart compiled weekly from national sales and radio station airplay and chart action. The top 50 records are computed from sales and airplay.

The computation of the records from 51 to 100 is based on early airplay, chart action and regional sales and breakouts.

The chart is based on samplings from markets across Canada and indicates trends that may not be prevalent in all areas of Canada.

Shaded numbers indicate a strong upward trend and gains in airplay or sales. This chart is offered as a guide to new product and an indication of trends in Canadian markets.

The RPM 100 singles and album chart (or any part thereof) may be reproduced with a proper credit.

Six companies and individuals responded. Six out of a list of two hundred and fifty which included all the major and independent record companies and all western independent distributors.

How many among those who failed to respond have cried the blues about the lack of news about their activities in RPM, I would hate to guess. But we do know that many of those who are most vocal in their complaints were remarkably silent when it came to delivering the goods.

It's unlikely that simple apathy accounts for all this. After all, if someone cares enough to scream about something, then he is not entirely apathetic. Perhaps inexperience and uncertainty about how to deal with the press are major factors. Many operations in western Canada have been conducted in a vacuum. The records arrived from the pressing plants in the east, the profits were sent back. Only minimal effort was ever made to do anything in the way of public or press relations.

It is this inexperience in researching and compiling information for use by the press which is becoming so painfully prominent now. And it is a situation which must be changed if the west is ever to become a significant factor in the domestic and international markets. The larger independents should have a man assigned to press relations, the major labels and distributors must acquaint their promotion people with the value and methods of press relations. Others should ensure that someone, somewhere does the job.

* * *

A topic of serious concern to many is the accuracy of national charts. The RPM chart is labelled inaccurate, the word is that you can buy at least one of the major U.S. charts, another U.S. chart is said to be two to three weeks behind the times. Perhaps these charges are true. We at RPM know that our chart is not as accurate as we would like it. The problem is that compiling the kind of chart which we would all like to see is going to cost a minimum of one thousand dollars per week, each and every week.

At present, that kind of financing is simply not available. The Canadian industry which, of course, reaps the benefits from national charts, would have to provide the bulk of the money. It is an interesting question: would the majors pay a subscription fee of around seventy-five dollars a week each to provide themselves with a comprehensive national chart? I wonder.

Terry Jacks, of Vancouver's Goldfish Records, has told me that he would support such a subscription program to finance the project. It would be interesting to hear from people at the majors and independents. How many of you are willing to put up to get what you've been asking for?

NASHCAN RECORDS

New

Sound in

Canadian Country

Nashcan Studios

P.O. Box 382

Nashville, Ontario

LOG 1C0

Record companies out of touch?

Gord Edwards has completed the full circle in the record business and is one of the few in the business who can boast such a track record. Beginning many years ago in promotion, he graduated into sales and marketing and finally to the appointment of vice-president of a major record complex. It was just over one year ago when he took over the Canadian operation of Handelman, a leading record service (rack jobber) to the industry with upwards of one thousand accounts from coast to coast. Edwards maintains a very powerful position in the business, as do all rack jobbers, the combination of which represents a whopping big 80% of the business.

Edwards points out that it's no longer a business of one salesman handling a hundred or more accounts and doing promotion as well, but rather, one salesman looking after two or three accounts, yet not adjusting to the change in the general structure of the business. He faults the record companies with being out of touch, which is explained in the interview below.

What was your biggest problem in adjusting to the racking business?

The assessment of product and the realization that there is limited space available in the stores that most rack jobbers are handling. The purpose of the rack jobber is to look after the needs of the chain, discount, variety stores and others. They have limited space available, so they want limited investment and they want maximum return. In the record industry this is unheard of. They are selling by the carload. That's the change you must be aware of. If you have limited space available, if you put something on - something must come off. You must judge your buying from the number of stores you have and the space they have in the stores. That's what rack jobbing is all about, basically.

How does that effect the record companies?

It's just a matter of the record manufacturers getting to know their customers. Sales reps come in talking about a quantity of records - not having any idea where it's going, how many stores you have, where it will be displayed in the stores or what will be done with it. All he's interested in is selling records. So, the whole marketing concept of the record manufacturers versus the rack jobber is completely different.

Do you still suffer from overloading by salesmen?

We, I mean our branch managers are on top of what is happening. You always try to be on top of it. A sales representative has in his mind a magic figure that he wants to sell you, and at the same time you have management (his) saying you can only send back fifteen or twenty percent of what you bought, and I think that could well illustrate the thinking of the sales and promotion level and upper management. Upper management know they must restrict returns yet they give quotas and pressures to sales reps to sell, sell, sell. Of course, anybody who buys more than he can use in thirty days is not too smart, because the cost of money is so high, it's prohibitive. You're absolutely silly to buy more than a thirty day supply, and if you can run your business properly, you're talking two or three weeks supply. Unless there are programs with extended dating and additional terms in discounts

and so on, then you might go on, depending on the terms and dating, to take in forty-five or sixty days supply. It's far too expensive today to buy enormous quantities.

Do you have any problems with companies on return privileges?

Not really. We understand their policies and try very hard to live within all their policies. There are certain things in the policies of some companies that are restrictive from the point of view of making records. The 45 policy of some companies where they're giving fifteen or twenty percent return privileges don't allow exposure to records and to really make records. I feel, quite honestly, that if the companies wanted to make a record, and I'm including Canadian, they have to make bolder moves. Some of their parent companies have enormous investments in their artists. They may spend two hundred and fifty thousand dollars getting a piece of product available for the market and then a company up in Canada says "Oh that's fine, but I'm only going to take back fifteen or twenty percent, so don't buy too many". That's what they're really saying isn't it - don't buy too many? Yet, here's a company in the United States investing a quarter of a million dollars to get this act off the ground, and the Canadian company which only has to bring in a tape and put out a record is saying "Oh that's fine, but don't buy too many, cause I'm not going to take them back. I don't want to take a chance - you take the chance". That's the thinking. I'm not suggesting for a minute - unlimited returns, because I think the policies are great. I think they should have restrictive returns, but I do feel there is a certain flexibility that is required if the record manufacturer is truly going to do the job for the company they are representing here in Canada - or the artist - if it's a Canadian artist.

Can they designate a certain record for other than the usual privileges? Wouldn't there be a bookkeeping problem?

That's an interesting point. We find, at times, they'll come in and say "We've got this new record and you can have it on a guarantee". So you hit the magic word - bookkeeping. Somehow, in their computers, it doesn't spell out that record when it comes time to do the returns. The guaranteed sales thing could be a very important tool if used properly - not overused. But when somebody has a commitment - say someone who is launching a Canadian act, they would be absolutely foolish not to put it out on guaranteed sales, because they've got their dollars tied up in this act. They've got money invested in this act and at the same time, their promotion men are going around to the stations trying to do their job - they're running ads in your paper - they're buying newspaper - they're buying radio, and their sales reps are coming into us and saying, "Well, you can only return fifteen or twenty percent - so don't buy too much". But, until someone can show us that the guaranteed sales shows up on a run over here as well as a regular return there and the defectives over there, then we're not going to be interested at all in guaranteed sales.

Do you see a resurgence in the singles market?

We find the single business to be very steady. There's not a resurgence, and it hasn't gone down. As far as we're concerned, it's an ex-

cellent business and it has remained so. Since the price increase we have found that the record manufacturer is a little more enthusiastic towards singles. The price could even go higher. The public though, is accepting price increases, but it might get to the point where the economy isn't quite as strong as it is right now, and it might back up.

What percentage of your business would singles constitute?

About eight percent, which is probably a little higher than the national figure. We'll always be higher than the national picture because of the volume of singles we sell.

Have you noticed any trends in the business?

A spread of product - more variety - less superstars and more stars. There are only a few superstars today.

Do you notice good follow-up sales for a well-known artist when he has appeared locally in concert?

If the artist is big enough and if he has new product at the time, then the results are still there. Timing is important. If you can get the product out there - maybe three or four weeks in front of the tour, give it a chance to spread throughout the field, and then if he comes through, I think the results will be there - if the product is good, of course. There can be enormous sales. What we do find is that sometimes an act's record is brought into the country a couple days prior to his date and shipped to certain stores. He comes and he goes, but nothing happens. What you need is all the bases covered well in front. You need the radio play in front, you need the talk, you need the newspaper coverage - everything has to happen, but it has to happen three or four weeks in front.

Is the television hard sell for records hurting the business?

No, I would say it's putting an awful lot of money into the hands of writers and others. I do feel though, that record manufacturers are missing the boat, by not doing it themselves. It's a complete mystery to me why the geniuses of the record business would allow someone to come along and buy some TV time, pay a royalty, and then sell their product. They have great marketing organisations, promotion men, everything, yet they sit back and do nothing. They are allowing people who really don't know anything about the record business, have no investment in it whatsoever, to come and do their own thing.

What do you think the problem is?

I think it's a lack of the right people. I don't know if they can play "catch-up" or not. I think it may be too late for them to catch up. With the power of the rack jobbers, franchisers and others - 80% - don't you, in many ways, dictate to the record companies?

I would think we are doing most of the decision making from the point of view of what is advertised, what is promoted in the stores and what gets the space up front. Most of the record companies have lost touch with this, and this is bad. We've suggested to our suppliers that anytime they want to go into any of our stores and come up with recommendations we'd be only too glad to cooperate with them. If you don't go out and look at stores, merchandise, promote and come up with creative ideas - what do you do? I think all the companies are realizing this. I've suggested to some companies that the sales rep do a follow-up within his own

EDWARDS continued on page 23

RPM Top Albums

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

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

Y
R
L
S
Q
M
N
U
P
Z

CANADA'S ONLY NATIONAL ALBUM SURVEY
Compiled from record store radio station and record company reports

1	2	(6)	BACHMAN-TURNER OVERDRIVE Not Fragile (Mercury) SRM-1-1004-Q MCR4-1-1004-Q MCB-1-1004-Q	26	18	(37)	BACHMAN-TURNER OVERDRIVE Bachman-Turner Overdrive II (Mercury) SRM 1-696-Q MCR4-1-696-Q MCB-1-696-Q
2	1	(18)	OLIVIA NEWTON-JOHN If You Love Me Let Me Know (MCA) 411-J	27	25	(24)	EAGLES On The Border (Asylum) 7ES-1004-P CAS-1004-P 8AS-1004-P
3	4	(15)	ELTON JOHN Caribou (MCA) 2116-J	28	24	(13)	MARVIN GAYE Live (Motown) T6-333S-1-Y
4	16	(4)	CROSBY, STILLS, NASH & YOUNG So Far (Atlantic) SD 18100-P	29	27	(35)	JONI MITCHELL Court & Spark (Asylum) 7ES1001-P CAS-1001-P 8AS-1001-P
5	5	(15)	JOHN DENVER Back Home Again (RCA) CPL1-0548-N CPK1-0548-N CPS1-0548-N	30	31	(11)	NEIL YOUNG On The Beach (Reprise) R-2180-P CRX-2180-P 8RM-2180-P
6	6	(13)	AMERICA Holiday (Warner Bros.) W-2808-P 8WM-2808-P	31	30	(58)	STEVIE WONDER Innervisions (Tamla Motown) T326L-Y T5326-Y T8326-Y
7	11	(6)	PAUL ANKA Anka (United Artists) UA-LA 314G-U	32	29	(11)	SLY & THE FAMILY STONE Small Talk (Epic) PE 32930-H
8	8	(10)	BAD COMPANY Swan Song (Atlantic) SS-8410-P 8SS-8410-P	33	37	(16)	CLIMAX BLUES BAND Sense Of Direction (Sire) 7501-T
9	23	(23)	LYNYRD SKYNYRD Second Helping (MCA) 413-J	34	28	(24)	HELEN REDDY Love Song For Jeffrey (Capitol) SO 11284-F
10	3	(13)	BEACH BOYS Endless Summer (Capitol) SVBB 11307-F	35	38	(17)	RICK WAKEMAN Journey To The Centre Of The Earth (A&M) SP 3621-W CS 3621-W 8T 3621-W
11	14	(6)	JOE COCKER I Can Stand A Little Rain (A&M) SP-3633-W	36	36	(32)	PAUL McCARTNEY & WINGS Band On The Run (Apple) SO3415-F 4XW3415-F 8XW3415-F
12	12	(18)	QUINCY JONES Body Heat (A&M) SP 3617-W 8T-3617-W	37	40	(13)	JAMES TAYLOR Walking Man (Warner Bros.) W-2794-P CWX-2794-P 8WM-2794-P
13	13	(12)	MAC DAVIS Stop & Smell The Roses (Columbia) KC 32582-H	38	34	(9)	RUFUS Rags To Rufus (ABC) ABCX-809-N ABCX8-809-N
14	15	(4)	EMERSON, LAKE AND PALMER Welcome Back, My Friends, To The Show That Never Ends - Ladies and Gentlemen (Manticore) MC3-2001298-P	39	35	(38)	GORDON LIGHTFOOT Sundown (Reprise) MS 2177-P CRX 2177-P 8RM 2177-P
15	21	(18)	OHIO PLAYERS Skin Tight (Mercury) SRM-1-705-Q MCB-1-705-Q	40	47	(4)	RICHARD BETTS Highway Call (Warner Bros.) CP-0123-P
16	7	(13)	ERIC CLAPTON 461 Ocean Blvd. (RSO) 2394 138-Q 3216 038-Q 3803 038-Q	41	39	(13)	BOB DYLAN/THE BAND Before The Flood (Asylum) AB-201-P CABJ-201-P 8ABJ-201-P
17	32	(2)	BARRY WHITE Can't Get Enough (20th Century) T-444-T	42	48	(4)	ISLEY BROS. Live It Up (T-Neck) PZ-33070-P
18	46	(3)	CAROLE KING Wrap Around Joy (Ode) SP-77024-W	43	56	(4)	BILLY PRESTON The Kids & Me (A&M) SP3645-W
19	9	(28)	CHICAGO Chicago VII (Columbia) C2 32810-H	44	33	(23)	Z.Z. TOP Tres Hombres (London) XPS 631-K
20	20	(26)	CAT STEVENS Buddah & The Chocolate Box (A&M) SP 3623-W 8T 3623-W	45	50	(10)	BLUE MAGIC Blue Magic (Atco) SD 7038-P
21	10	(10)	STEVIE WONDER Fullfillingness' First Finale (Motown) T6-33251-Y	46	51	(4)	CHEECH AND CHONG Los Cochinos (A&M) SP77019-W
22	22	(5)	ALICE COOPER Greatest Hits (Warner Bros.) W2803-P	47	54	(3)	ANDY KIM Rock Me Gently (Ice) ICE-100-K 1CB-100-K
23	26	(6)	ANNE MURRAY Country (Capitol) ST-11324-F	48	49	(9)	JIM STAFFORD Jim Stafford (MGM) SE 4947-Q E8 4947-Q
24	17	(11)	SANTANA Greatest Hits (Columbia) PC 33050-H	49	53	(10)	BREAD The Best Of Bread (Elektra) EKS 75056-P CEK-75056-P 8EK-75056-P
25	19	(43)	JOHN DENVER'S GREATEST HITS (RCA) CPL1-0374-N CPK1-0374-N CPS1-0374-N	50	60	(3)	TRAFFIC When The Eagle Flies (Island) 7E-1020-P

RPM 100 Top Albums (51-100)

51	41	(12)	GRATEFUL DEAD From The Mars Hotel (Grateful Dead) GD 102-P	8GD-102-P	
52	57	(10)	THE SOUTHERN, HILLMAN FURY BAND (Asylum) 7ES-1006-P	8AS-1006-P	
53	58	(52)	ELTON JOHN Goodbye Yellow Brick Road (MCA) 2-10003-J	MCAC 2-10003-J	MCAT 2-10003-J
54	59	(4)	NEW BIRTH Comin' From All Ends (RCA) APL1-0494-N		
55	55	(20)	THE GUESS WHO Road Food (RCA) APL1-0405-N	APK1-0405-N	APS1-0405-N
56	52	(5)	MAC DAVIS Baby Don't Get Hooked On Me (Columbia) KC31770-H		
57	70	(3)	DUANE ALLMAN An Anthology (Warner Bros.) ZCP-0139-P		
58	63	(4)	DONNY AND MARIE OSMOND I'm Leaving It All Up To You (MGM) SE 4968-Q	E4-4968-Q	E8-4968-Q
59	93	(2)	RIGHTEOUS BROS. Give It To The People (Haven) ST-9201-F		
60	62	(5)	APRIL WINE Live (Aquarius) AQR-505-K	GCH-505-K	8M-505-K
61	79	(7)	TRIUMVIRAT Illusions On A Double Dimple (Harvest) ST 11311-F		
62	43	(15)	O'JAYS Live In London (Philadelphia International) KZ 32953-H		
63	42	(24)	ROBIN TROWER Bridge of Sighs (Chrysalis) CHR 1057-P		8CH 1057-P
64	64	(25)	STEELY DAN Pretzel Logic (ABC) ABCD-808-N		ABCD8-808-N
65	65	(4)	TOMITA Snowflakes Are Dancing (RCA) ARL1-0488-N		APS1-0488-N
66	89	(2)	STEPPENWOLF Slow Flux (Mums) PZ-33093-H		
67	44	(20)	GOLDEN EARRING Moontan (MCA) MCA 396-J		
68	45	(22)	LOGGINS & MESSINA On Stage (Columbia) PG 32848-H		
69	61	(11)	VARIOUS ARTISTS Scarlet & Gold (Denali) SGLP 1001	ST4 1001	ST8 1001
70	72	(20)	STYLISTICS Let's Put It All Together (Avco) AV 69001-698-M		
71	71	(3)	STEVIE WONDER Talking Book (Motown) T-319L-Y		
72	85	(3)	STAMPEDERS New Day (MWC) MWC-706-M	C-706-M	SB-706-M
73	66	(10)	BEACH BOYS Wild Honey & 20/20 (Reprise) 2MS-2166-P		8RJ-2166-P
74	69	(28)	WAR War Live (United Artists) UA-LA193-12-U		
75	68	(18)	NEIL DIAMOND His 12 Greatest Hits (MCA) 2106-J		
76	73	(30)	ANNE MURRAY Love Song (Capitol) ST 11266-F		
77	77	(2)	PAPER LACE Paper Lace (Polydor) 2424 096-Q	3176 096-Q	3821 096-Q
78	74	(15)	THE HOLLIES The Hollies (Epic) KE 32574-H		
79	94	(4)	EARTH, WIND AND FIRE Another Time (Warner Bros.) 2WS-2798-P		
80	96	(3)	WEATHER REPORT Mysterious Traveller (Columbia) KC-32494-H		
81	78	(5)	LIGHTHOUSE Good Day (GRT) 9230-1046-T	5230-1046-T	8230-1046-T
82	99	(2)	EARTH, WIND AND FIRE Open Our Eyes (Columbia) KC 32712-H		
83	97	(2)	MAHOGANY RUSH Child of the Novelty (Kot'ail) KOT-3302-U		
84	84	(8)	NAZARETH Rampant (A&M) SP 3641-W	CS-SP 3641-W	8T-SP 3641-W
85	....	(1)	JIM CROCE Photographs & Memories: His Greatest Hits (ABC) ABCD-835-N	ABCD5-835-N	ABCD8-835-N
86	....	(1)	JOHN LENNON Walls and Bridges (Apple) SW 3416-F		
87	88	(9)	JAMES BROWN Hell (Polydor) PD2-9001-Q		PD2-8-9001-Q
88	....	(1)	HARRY CHAPIN Verities & Balderdash (Elektra) 7E-1012-P		
89	76	(30)	DOOBIE BROTHERS What Were Once Vices Are Now Habits (Warner Bros.) W 2750-P	CWX-2750-P	8WM-2750-P
90	75	(10)	FRANK SINATRA Some Nice Things I've Missed (Reprise) FS-2195-P		8FM-2195-P
91	80	(11)	GEORGE McCRAE Rock Your Baby (TK) KPL1-0501-N	KPK1-0501-N	KPS1-0501-N
92	92	(10)	NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE The Red Back Book (Angel) S-36060-F		
93	81	(18)	DAVID BOWIE Diamond Dogs (RCA) CPL1-0576-N	CPK1-0576	CPS1-0576-N
94	....	(1)	PAUL HORN A Special Edition (Mushroom) MRS 5502		
95	87	(7)	BO DONALDSON & THE HEYWOODS (ABC) ABCD-824-N		ABCD8-824-N
96	....	(1)	NITTY GRITTY DIRT BAND Stars and Stripes Forever (United Artists) UA-LA 184-T2-U		
97	98	(3)	GLADYS KNIGHT AND THE PIPS Claudine Soundtrack (Buddah) BDS5602-M		
98	100	(35)	THE STING Soundtrack (MCA) MCA 390	MCAC390-J	MCAT390-J
99	....	(1)	HERBIE HANCOCK Thrust (Columbia) 32965-H		
100	....	(1)	MINNIE RIPERTON Perfect Angel (Epic) 32561-H		

THIS IMPORTANT AD SPACE IS AVAILABLE.

For further information phone Sammy Jo Romanoff at RPM (416) 425-0299.

DEADLINE FOR ADS - TUESDAY NOON

**RPM 100 Top Albums
ALPHABETICALLY
BY ARTIST**

Allman, Duane (57)
America (6)
Anka, Paul (7)
April Wine (60)
Bachman-Turner Overdrive (1) (26)
Bad Company (8)
Beach Boys (10) (73)
Betts, Richard (40)
Blue Magic (45)
Bowie, David (93)
Bread (49)
Brown, James (87)
Chapin, Harry (88)
Cheech and Chong (46)
Chicago (19)
Clapton, Eric (16)
Climax Blues Band (33)
Cocker, Joe (11)
Cooper, Alice (22)
Croce, Jim (85)
Crosby, Stills, Nash & Young (4)
Davis, Mac (13) (56)
Denver, John (5) (25)
Diamond, Neil (75)
Donaldson, Bo & the Heywoods (95)
Doobie Brothers (89)
Dylan, Bob and The Band (41)
Eagles (27)
Earth, Wind and Fire (79) (82)
Emerson, Lake and Palmer (14)
Gaye, Marvin (28)
Golden Earring (67)
Grateful Dead (51)
Guess Who, The (55)
Hancock, Herbie (99)
Hollies, The (78)
Horn, Paul (94)
Isley Bros. (42)
John, Elton (3) (53)
Jones, Quincy (12)
Kim, Andy (47)
King, Carole (18)
Knight, Gladys and the Pips (97)
Lennon, John (86)
Lightfoot, Gordon (39)
Lighthouse (81)
Loggins & Messina (68)
Lynyrd Skynyrd (9)
Mahogany Rush (83)
Mitchell, Joni (29)
Murray, Anne (23) (76)
McCartney, Paul & Wings (36)
McCrae, George (91)
Nazareth (84)
New Birth (54)
New England Conservatory Ragtime Ensemble (92)
Newton-John, Olivia (2)
Nitty Gritty Dirt Band (96)
Ohio Players (15)
O'Jays (62)
Osmond, Donny and Marie (58)
Paper Lace (77)
Preston, Billy (43)
Reddy, Helen (34)
Righteous Bros. (59)
Riperton, Minnie (100)
Rufus (38)
Santana (24)
Sinatra, Frank (90)
Sly & the Family Stone (32)
Soundtrack, The Sting (98)
Souther, Hillman, Furay Band, The (52)
Stafford, Jim (48)
Stampede (72)
Steely Dan (64)
Steppenwolf (66)
Stevens, Cat (20)
Stylistics (70)
Taylor, James (37)
Tomita (65)
Traffic (50)
Triumvirat (61)
Trower, Robin (63)
Various Artists (69)
Wakeman, Rick (35)
War (74)
Weather Report (80)
White, Barry (17)
Wonder, Stevie (21) (31) (71)
Young, Neil (30)
Z.Z. Top (44)



**LETTERS
to the editor**

**LET'S GET IT
ALL TOGETHER**

Oct. 1/74

Walt Grealis has to be something else! Imagine a man of his stature in the music industry, admitting RPM has failed. It really takes a man to state that there's much more work to be done for the music industry. Grealis has set his work schedule for the years to come.

C9 must have been one helluva meet, — sorry I missed it. Now, if only some of the other members of the Canadian Music Industry would stand up and make identical statements. They too have failed in bringing about a true Canadian identity in the industry. Follow the leader boys, and let's get back to the drawing boards.

Criticism of RPM has been going on for years, and I suppose it will continue. I happen to agree with a few in the business, with regards to editorials in the magazine. I honestly feel that the editorials should be spaced maybe one, two or three months apart, to keep us all on our toes. Not every week - it gets boring. Let's do more promoting of the product we have - talent! Let's give good honest criticism to the talent. Let's not state, that, Joe Music has a hit record out, when in reality it is a bust. Let's tell the world it won't make the top 1,000. Those musicians need help, and the industry can do it.

Label anything Canadian on the air, and listeners turn it off. Leave it alone, and play it on its own merits without mention of Canadian, and they love it. Canadians only love Canadians after they've made it elsewhere. Wrong — but it's happening everyday.

Remember back in '64 when artists like Gordon Lightfoot, Terry Black and Barry Allen were going strong? Labels like Red Leaf and Chateau were going strong! RPM just started, and there was a feeling of excitement in the air. A feeling that RPM had created themselves. A feeling of an industry being born in Canada. Today, the excitement of RPM has dwindled, and the industry grows slowly — very slowly.

The slow growth has to be partly to blame to the animosity or difference between East and West. Somewhere, somehow, this feeling has to disappear. We're Canadians first, Easterners and Westerners second. We have the product, — united it will give the world greater musical enjoyment.

RPM itself, can and will be the Cashbox or Billboard of Canada, if the support is generated. Without the support of the industry, Walt Grealis is hitting his head against the wall. Support of course, comes in the way of subscriptions, stories, and most of all, advertising. Many of our Canadian record companies are controlled from across the border. We have to get through to those guys to promote their Canadian product now. Not when they make it on a hit without their support. It seems that after a Canadian artist makes that initial hit, that parent company in the U.S. will then put the dollars in to promote. The artist needs the support now (if the talent is there).

One item I would like to see on a weekly basis in RPM, would be the return of the LP reviews. Good reviews. Don't praise a Cancon product if it is no good, — say so.

Same for Americans, or Europeans — whatever!

Now that we have all had our say, taken RPM to pieces for what they have tried and accomplished for the music industry in Canada, let's get back to work. Work for the benefit of all Canadians . . . together.

Chuck Benson
General Manager
CJYR Edson, Alta.

**IT COULD HAPPEN
IN CANADA!!!!**

Sept. 17/74

I am writing in response to your "Comment" column in the Sept. 7 issue of RPM; especially concerning the last three paragraphs.

You say "It could happen, but it would have to happen in Canada first." Agreed. But, don't you feel that a much more honest, meaningful, and professional attitude between artists and music business people must exist to realize this end?

Example: An artists' bread and butter is in performing; and here I'm not talking steady studio musicians, but Toronto area pop and rock artists. So, why do some of the larger talent agencies in Toronto now get off on nailing down artists to a management percentage as a pre-requisite to a booking agreement?

A lot of "booking agents" or "booking agencies" seem to no longer be known by these words. They have become "management companies limited". I can understand this. The words have a better ring.

Do you think this situation is healthy? What qualities must a manager have? Shouldn't a pop group, or band leader, or single artist be allowed to choose their own business representative, rather than having a booking agency impose one on them, or has the Toronto scene begun to think of artists as "the flesh", as was popular in Hollywood with movie actors and actresses in the 30's? Back to the issue. When these "management companies limited" tell an artist that to disagree is to have a "negative attitude", I smell a dead rat. I am beginning to find these "managers" long on a quick buck, and very short on an artists' real needs.

If the Toronto centered Canadian music industry is ever to see "a Canadian phenomenon", and be respected by the international music industry and the world public as such, maybe some basic house cleaning would help.

I am suggesting that booking agencies get on with booking artists, and knock off this ersatz "management" role. I believe that the only meaningful management function should enter the picture when an artist records a tune or album that is good enough to merit a bona fide record distribution contract.

This "booking agency-management" is nothing but a small-time rip-off, but is bleeding artists right out of the business.

How can Canada come up with "superstars for the international market"; or, is this condition irreversible?

Michael R. Clancy
Brooklin, Ont.

ATTENTION MUSICIANS

Rehearsal space for rent, weekly or monthly. Contact Norton Verner, Record Warehouse, 1463 Eglinton Ave., W., Toronto, Ontario, (416) 789-2987.



TALENT SEEN Sammy Jo

Exclusive managerial representation in the United States for Epic recording artist King Biscuit Boy will be handled by New Directions under an agreement signed this week between Canadian manager Wayne Thompson and New Directions Executive Vice-President, Ron Sunshine. New Directions executives Kevin Hunter and Ron Sunshine indicated that King Biscuit Boy will kick-off a major tour of the U.S. in November.

For all those concerned about the "promotion" of Canadian talent, remember that the Canadian Entertainment Conference is coming up soon (November 7,8,9 and 10) and there will be 24 acts showcasing. The Conference is being held in Kitchener this year, and, if all goes according to plan, there is a good possibility that it will move to Toronto next year.

It was "bozo-time" on the streets of Toronto recently when hundreds of people lined up for Elton John tickets. The first guy in line bought 500 tickets, which brought cries of "rip-off" from many people. Bill Ballard Jr. was on the radio shortly thereafter explaining why potential scalpers can still buy unlimited numbers of tickets. Also said that there might be a second show.

Sam Feldman, from Bruce Allan agency in Vancouver, was in Toronto recently,

looking at talent for possible import to the Vancouver area.

Great Canadian River Race, exclusive with Studio City Musical Ltd., (offices in Edmonton and Calgary), will be starting their Ontario tour as of October 12. The group will be playing predominantly rock clubs in southern Ontario for their initial tour and then hope to return in the spring to play the one-nighter circuit.

J'oust Unlimited return to Canada by popular request. They start a two week stint at the Generator in Toronto, then two weeks at the Electric Circle in Quebec City, and then back to finish their tour at the Sound Factory (Penthouse) in Scarborough.

Annie Woods & Sass return to Canada from home-base, Rochester, N.Y., as of October 7 right through till the new year.

Larry Evoy of Edward Bear, getting heavy airplay on their single, "Freedom For The Stallion", feels it's time to get back on the road to promote their new single.

Lick 'n' Stick have just returned from the Columbia Records Convention in Vancouver, and are presently making their first appearance at Larry's Hideaway, Toronto. After their first set on Monday, the club owner immediately re-booked the act for their next first opening. Once known as Bo Diddley's back-up band while he played in Canada, the group has come a long way, with a new single soon to be released on Columbia Records.

Grant Fullerton, formerly of Stitch In Time, the original Lighthouse, and most recently Flag, has formed a new group called Fullerton Dam. The band features Grant on lead guitar and vocals, Larry Brohman (also in Flag) on bass and vocals, Steve Nagus on drums, and Brad MacDonald, of Piledriver, on Keyboards. Management was picked up on the attraction by Big "L" Productions headed by Lonnie Salazar from Los Angeles, a mogul in this industry, as he started up the Whiskey A Go Go chain (one of his many credits). The group is presently negotiating for a recording contract.

Blue Ash, Mercury recording attraction, will be doing their debut appearance in Canada at Larry's Hideaway, Toronto, October 18-23. The groups album, "No More, No Less", has received rave reviews from critics in most prominent rock magazines.

Flying Circus will be doing a Maritime tour starting October 14, and will be playing through till November 10, with a combination of one-nighters and clubs. Also, Dock Savage will be doing an Atlantic Provinces tour starting October 21 through December 1.

Toby Lark and her new band, "T" Company, is making a strong come-back. She will be playing the next four weeks in Toronto, and then moves to Montreal to play Rockhead's Paradise. Ken McFarland of Motown Records has expressed a great deal of interest in the attraction.

That's Show Biz!!

PLAYDATES

FELLOWSHIP (Ampex)

Humber College (18)

FLYING CIRCUS (Capitol)

Bridgewater, N.S. (17)

St. Francis University, N.B. (18)

Chipigon, N.B. (20)

H.P. RIOT (Concept)

London, Ont. (17)

London, Ont. (18)

Brantford, Ont. (19)

PRIVILEGE (Capitol)

Piccadilly Tube, Toronto (14-19)

BLUE ASH (Mercury)

Larry's Hideaway, Toronto (14-19)

TOMMY MAKEM (Polydor)

Sydney, N.S. (19)

Inverness (20)

Charlottetown, P.E.I. (21)

Truro, N.S. (22)

Antigonish, N.S. (23)

Halifax, N.S. (25)

SOUTHCOTE (Smile)

Cochrane High School (25)

Hearst High School (26)

Arkona (27)

NAZARETH (A&M)

Massey Hall, Toronto (24)

IRISH ROVERS (Polydor)

Place Des Arts, Montreal (24)

Theatre Grande, Quebec City (25)

Universite du Sherbrooke (26)

RUSH (Mercury)

Western University, London (23)

Massey Hall, Toronto (24)

Sir Wilfrid Laurier Univ., Kitchener (25)

Forum, Hamilton (26)

GARY LEWIS & THE PLAYBOYS (MGM)

Thunder Bay (Oct 22-Nov 2)

THUNDERMUG (Axe)

Bracebridge High School (25)

Langstaff Secondary School, Langstaff (26)

MYLES & LENNY (Columbia)

El Mocambo, Toronto (Oct. 21-Nov. 2)

GREASEBALL BOOGIE BAND (GRT)

Captain's Cabin, Halifax (15-19)

Fleet Club, Halifax (20)

Misty Moon, Halifax (21-27)

Toronto (31)

A FOOT IN COLDWATER (Daffodil)

Knob Hill, Scarborough (14-19)

STEEL RIVER (Axe)

Hamilton (25)

North Bay (26)

BITTER BLUE

Saint John, N.B. (14-20)

McMaster University, Hamilton (24,25&26)

ANNE LOUGH

Nomad Tavern, Toronto (14-26)

COTTONWOOD

Streetsville, Ont. (14-19)

WEDNESDAY (Ampex)

Oakville (25)

Toronto (26)

MACLEAN & MacLEAN (GRT)

Carlton University, Ottawa (21-26)

McMaster University, Hamilton (27)

SCRUBBALOE CAINE (RCA)

Toronto (25)

STAMPEDERS (Quality)

Oshawa (17)

BEARFOOT (Columbia)

Bowmanville (25)

Scarborough (31)

BRUCE COCKBURN (Columbia)

Humanities Theatre, Kitchener (24)

St. Peter's Auditorium, Peterborough (25)

Alumni Hall, U. of Western Ont., London (27)

Massey Hall, Toronto (31)

FLUDD (Attic)

Thomas A. Blakelock, Oakville (25)

Broom & Stone, Toronto (27)

SHANTAI II (Bronco)

Queensway, St. Catharines (Oct. 21-Nov.2)

LISLE (Bronco)

Notawasaga, Alliston (14-19)

Georgian, Oshawa (Oct.21-Nov.2)

CANON (Marathon)

Monarch Steakhouse, Toronto (21-26)

MALTON & HAMILTON (Marathon)

Happy Valley Inn, Sarnia (14-19)

Downtowner Hotel, Owen Sound (21-26)

RAY HUTCHINSON & PARADE (Flame)

Cafe de L'Est, Montreal (Oct. 21-Nov.2)

KENNY HOLLIS & GRAND SLAM (Much)

Jarvis House, Toronto (21-26)

HOURLASS (Marathon)

Holiday Inn, Burlington (Oct. 21-Nov. 2)

POLYDOR RE-ACTIVATES THEIR HELIODOR LABEL

Polydor has re-activated their Heliodor label. Initial release will be that of some twenty titles. The label however, will feature a completely revamped image but will still consist of recordings of the highest quality taken from the Deutsche Grammophon archives.

In making the above announcement, Vas Pollakis, classical manager for Polydor, noted: "Always regarded as one of the finest budget classical labels, the updating of Heliodor's image should serve to enhance its image still further."

MERCURY MUSCLE BEHIND MERRYWEATHER RELEASE

Mercury Records, tasting success with the Vancouver-based Bachman-Turner Overdrive, have latched on to another Canadian. Neil Merryweather has been away from Canada, living in Los Angeles, for several years. He first became involved in the business as a member of the Mynah Birds. He and a friend of his actually replaced Neil Young and Bruce Palmer who left to form Buffalo Springfield. Like many Canadians, at the time, he wanted to go to the U.S. which he did and formed a band called Merryweather. Based in Hollywood, the group put out a couple of albums, one of which featured guests such as Steve Miller, Dave Mason, Barry Goldberg, Charlie Musselwhite and jazz guitarist Howard Roberts.

Merryweather's girl friend, Lynn Carey joined the group and several albums followed. A band was then built around Carey which they called Mama Lion and experienced much success in Europe. A multi-page photo layout in Penthouse of Carey also assisted in the promotion of the group.

Merryweather has now emerged as a solo artist. His group, and his album are called "Space Rangers".

The Programmers

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

OECA/CBC UNVEILS SEASON ACTIVITIES

The Ontario Educational Communications Authority begins their new season of programming on CBC Radio's Ontario Network weekdays, beginning October 15.

The programs, produced by the CBC, and broadcast every Monday through Thursday from 2:03-2:30PM, were developed in co-operation with the Ministry of Education, Ontario.

The 1974-75 season gets underway with a continuing series entitled "The Way It Was: The Way It Is", done in magazine format, which will explore various aspects of native history through legend, song, dance, games, poetry and dramatic recreations. The series will include interviews with Tecumseh, Champlain, and others in history, visits to rock paintings in Ontario and to the Martyr's Shrine, and an exploration of the past, present and future of the Five Nations, Ojibway, Cree, and the Indian Hall Of Fame.

The series was produced by Lester Sugarman of CBC Toronto, with Ministry consultant Norm Best.

Scheduled for Wednesdays, October 16 through November 6, are two programs entitled "Dancing Selves" and "Wordplay".

Joyce Boorman, assistant professor at the University of Alberta, worked in co-operation with Jan Vallance of the Ontario Ministry of Education, to develop "Dancing Selves", a program designed for active participation, and to introduce primary children to the art of making creative dances through body language. Each episode will be followed by "Wordplay", a 10-minute program developed to explore the richness of English descriptive words. "Wordplay" was produced by Lester Sugarman, with Bob Sheridan acting as Ministry consultant.

Also on Wednesdays, beginning November 20 through Christmas, OECA will present "Downtown Baby", a series developed by Bob Barton to provide stimulating listening experiences based on children's literature. Series was produced by Eithne Black.

Scheduled for Thursdays, beginning October 17, is a music series called "Hear Out".

This series, originally heard in 1970 and updated for re-broadcast this year, is produced by Digby Peers of CBC Toronto, with Ministry of Education consultant, Jim Rahn.

Then on Mondays, effective October 21, OECA features a continuing series entitled "Impressions of an Era", a unique study of world history, presenting the sounds heard on Canadian radio from 1919 to 1974. CBC archives provided the material for an audio collage that will give students a feeling for historical events, personalities and issues as they were broadcast during the past 55 years. The series, developed by Warren Wilson in co-operation with Robin Wood, Neal Emery and David Kerr, and produced by Eithne Black, is applicable to many areas of study including arts, communications, environmental studies, history, etc.

BBC'S "WHO STORY" ON KALEIDOSCOPE/CHYM

CHYM/Kitchener-Waterloo will be running the BBC produced "Who Story" as part of their Sunday night "Kaleidoscope" program. The "Who Story" will be broken into three one-hour segments, which will run from midnight till 1 AM, starting Sunday, October 13.

"Kaleidoscope", now in its 7th year on CHYM, is produced and hosted by Dave Booth, and starts at 10PM, running until 2AM, with "Bluestime" at 1AM. The program is available for syndication.

CFRW ADDS MUSCLE TO NEWS DEPARTMENT

CFRW/Winnipeg now broadcasts hourly Newscasts at the "top" of each hour, giving listeners comprehensive coverage of local and national News, Sports and Weather.

The station has also initiated the 24 hour CFRW Sportsline. Listeners can call the Sportsline and receive up-to-the-minute sport scores from all around the globe, supplementing the regular sports coverage.

Personnel adjustments in the News Department include the promotion of Karen Gordon to on-air News broadcaster, as well as welcoming Al Gibson, formerly News Director at CJME/Regina, to the CFRW News staff.

RICK ALLAN NEW MD — CHEX/PETERBOROUGH

Rick Allan (formerly Woody Woodward), erstwhile PD at CKOX/Woodstock, has been appointed Music Director of CHEX/Peterborough. Allan will be available daily, noon to 2:30PM, to audition new material, and record any interviews with recording artists to be aired on his show, between 3 and 6PM. Guests already interviewed include Susan Jacks, Craig Ruhnke, Bill King, Jackie Ralph of the Bells, Cliff Edwards, Peter Foldy, and Don Goodwin.

Present line-up at CHEX: Dale Sproule 6-9AM; Norman M. 9AM-1PM; Sean Eyre 1-3PM; Rick Allan 3-6PM; Ted Walker 6PM-MN; Gord McFarlane MN-6AM.

PROMOS AND STAFF LINE-UP AT CKXR

CKXR/Salmon Arm ran the CJON/St. John's production, "Hey Tomorrow", the Jim Croce special, September 20, receiving good response.

On-air line-up at the station is: Barry Richards 6-9AM; Daniel Earl 9AM-1PM; Bill Robinson (C&W) 1-3PM; J. Ward Dokken 3-6PM; and Rob McNicol 6PM-MN. Satellite stations CKCR/Revelstoke, and CKGR/Golden jocks: Kris Paulson 6-10AM, and Doug Fraser 10-noon. Stations simulcast for remainder of the day from Salmon Arm. CKXR's Elton John Special will be available soon through CAB.

CFPL-FM LONDON GEARS UP FOR THE NEW SEASON

After extensive surveys, CFPL-FM London, rated the second station in the market from 10AM-6PM, is busy gearing up for their new season. Programming will include fresh productions of programs which had outstanding response last year, new programs, and a number of series in the area of classical music, which enjoyed much success last year, are being repeated.

The contemporary daytime programs had the broadest appeal last year, so they have been extended to run from 6AM to 8PM Monday through Friday. Weekdays, the 8PM to midnight period is dedicated to lovers of classical music in many forms. Other specialized programs, with limited appeal, are scheduled on weekends, to catch maximum audience. While the programs hosted by CFPL's air personalities topped the station's charts last year, the station is keeping to its policy of using acknowledged experts to host the specialized programs in the belief that their established reputations give them a high degree of credibility and acceptance. News coverage has been stepped up with the introduction of "Newsmagazine", an hour-long public affairs presentation, produced Tuesday evenings by the CFPL News Department. A second news feature, acclaimed last year, presents the station's City Hall reporter in interviews with civic personalities.

In a bid for more sponsors, and to create an acceptable cost per thousand, CFPL lowered its rates significantly for morning and afternoon, resulting in almost solid booking for the next few months.

Because of the high cost of writing and producing commercials compatible to the highly-specialized programs, the station has decided not to offer "evening time" for sale, instead using these breaks for public service announcements and station promotions.

CFPL believes that an FM station, as a total entity, can satisfy all segments of an audience, and can extract the resources required to provide first rate "minority programming" from the audience acceptance of a broader base of fine music, news, and other elements that have wide audience approval.

ATTENTION DJ'S

"The only difference between a flasher and a streaker is 4 years at college."

That's just a quickie from our sensational Radio Services:

- WWJ, a long time DJ favourite, is 28 pages of jokes and facts each week;
- Disc Jockies, a brand new service, is a 4 page weekly, packed full of WWJ's one-liners.

BOTH ARE DYNAMITE!

Cut down your prep. time; freshen up your material; SEND \$2 for a trial week's set and more information to:

FOLIO RADIO SERVICES, DEPT. B
301 DAVENPORT ROAD, TORONTO
CANADA M5R 1K5

CBC READIES SCHOOL BROADCASTS - OCT 18

An in-depth examination of our system of law, and an insight into the workings of the Canadian government are two of the subjects to be covered during the next three months on CBC Radio's Canadian School Broadcasts series, presented every Friday from 2:03 to 2:30PM EDT on the CBC Radio Network. Season opener on October 18 is an adaption of Chip Young's book "The Boy Who Came With Cartier", a story based on an historical fantasy of Canada's development over the years, seen through the eyes of a young boy who came to the New World with Jacques Cartier.

October 25 sees the beginning of "Why Law? Why Order?" a four-part series which concentrates on the legal framework of our society, its origins, its flexibility, and its present demands. Series was developed by Brian McIntyre, a teacher, criminal lawyer, assistant District Attorney, and broadcaster. Highlighting this series is a dramatization of the celebrated Regina vs. Coffin murder trial of the mid 50's (Nov. 1), a discussion about law with Ms. Judy LaMarsh (Nov. 8), and a discussion with Mr. Arthur Maloney, Q.C., who appeared on Coffin's final appeal to the Supreme Court of Canada (Nov. 15).

November 22 will begin another four-part series entitled "Understanding Your Government", object of which is to provide an insight into the workings of the Canadian government at the federal level. Although the government of Canada resembles the governments of the U.K. and the U.S.A., it possesses its own distinctive characters, which the series will try to bring out. Both the series on Law and Order and Understanding Your Government are produced by Digby Peers of CBC Toronto.

Highlighting the new season will be a three-part series which examines the concepts of economics, and a three-part look at comparative democratic systems. There will also be a new five-part Student Magazine series, in which students discuss topics of interest at provincial, national, and international levels with well-known persons, whose backgrounds and activities are of interest and concern to Canadians. Also, for the second consecutive year, Canadian School Broadcasts will feature a five-part series on the metric system.

The Programmers Telex your Programmers information to RPM by **TUESDAY 5 PM**
Telephone (416) 425-0257
Telex 06-22756

CKWX COUNTRY MUSIC PROMOS AND EVENTS

CKWX/Vancouver produced 125,000 country music fans, shaped like a guitar, and each bearing a lucky number. These were then distributed throughout the market place by means of this year's PNE. For the next 31 days, once per hour, CKWX will be calling out lucky numbers, and listeners hearing, their numbers announced, call the station and win that hour's prize. Prizes are varied, and include 10 speed bikes, TV's, cameras, as well as LP's.

In conjunction with this Country Music Month Promotion, CKWX will be staging a Country Music Month Bonanza on Oct. 25th at Vancouver's Queen Elizabeth Theatre. This, the third Country Show in their new Fall series, will feature in concert Marty Robbins, Johnny Paycheck and Ferlin Husky, plus their bands.

GARY LEWIS & PLAYBOYS OPEN NEW CLUB - CAMP 23

Gary Lewis and The Playboys are currently in the midst of an East Coast Tour, which, hopefully, will put them back on the charts. New addition to the group is Adrienne



CKCM/Grand Falls Music Director Jim Coady, with Wes Simms, owner of Camp 23, and Gary Lewis.

Williams, formerly of the Ike and Tina Turner Show. While doing a lot of his past hits, Lewis is also into a brand new bag, which, perhaps, will appeal to those who are not too happy with the super heavy music, but again are not bubble gum fans.

The group, while in Central Newfoundland, opened a new club, Camp 23, in the Exploit Valley Mall.

The Programmers **TRIBAL DRUM**

CKAT-FM/North Bay has a new evening program hosted by Alan Marshall, which is progressive rock in format, and in need of any new album product. The program is ideal for showcasing new vinyl, but some record companies have been slow in responding to album orders.

New line-up at CFCH/North Bay: Bob Wood 6-10AM; Bob Ansell 10-11AM; Dave Gilgrass 11AM-2PM; John Gordon 2-6PM; Mark Holmes 6-MN; and Don Nelson MN-6AM.

CHAB/Moose Jaw, sponsored by Sound City, Saskatoon, recently ran the CKOC "Bachman-Turner Overdrive Special". Listener response was good, and Sound City reported excellent product sales of "Not Fragile". Special is available from Gord James at CKOC/Hamilton, Ontario.

They're teaching an old dog new tricks these days at VOXM/St. John's. Raided by another radio station 6 weeks prior to the fall ratings, VOXM was left without their highly rated talk show host, Ron Pumphrey. Several attempts to secure a new talk host from the community didn't pan out, so management turned to their own staff. PD Johnny Murphy was prevailed upon to take over the host's chair on VOXM's "Open Line". Murphy agreed to try his hand at the show at least through the BBM fall survey.

Singer/songwriter Brent Titcomb opened the CBC Halifax show, "Take Time", hosted by Noel Harrison, October 12, 6:30PM.

In conjunction with Super-Valu, Okanagan Beverages and Charmglow, CKOV/Kelowna just completed their second successful summer week-end Bar-B-Que promo, receiving about 10,000 entries. A free week-end patio party was given to a winner every two

weeks, complete with food, dishes and cutlery for twenty guests, and CKOV jocks acting as master chefs. At the end of the summer, two Charmglow units were given away for grand prizes.



Two CKOV/Kelowna DJ's cooking up a storm.

PD Johnny Murphy of VOXM/St. John's reports that phone reaction to Keath Barrie's "San Sebastian" and Don Williams' "I Wouldn't want to Live If You Didn't Want Me" would indicate that both are big hits in the St. John's area.

CHTM/Thompson features a new Sunday afternoon jazz and blues program, hosted by Paul Shura. Another new addition to the station is "Northern Noon", weekdays 11:30AM-1:30PM. The program is a comprehensive report on news, sports, weather and public service information, with Frank Rogers, Brian Koshul and Brian Swain.

Joe LaPorta is now handling managerial duties at CKCC/Centennial, Scarborough.

CKWS/Kingston have been spotlighting a different artist each week, i.e. Frank Sinatra, Johnny Mathis, and Nat King Cole, and have received such favorable response, it will now be a regular feature. Coming up: Paul Anka, Bobby Goldsboro, et al, plus more LP giveaways.

Radio station CJCN/Grand Falls is in need of all gold from 1968, in both country and contemporary, but is experiencing difficulty in finding people who provide the service. Any assistance in this area would be appreciated by J. Roger Blanchard, CJCN, P.O. Box 458, Grand Falls, Newfoundland.

Line-up at CJCN/Grand Falls: 6-9AM Jolly Roger Blanchard; 9-11AM Freeman White (Hotline); 11AM-1:15PM Jolly Roger; 1:15-6PM Larry Farrell; 6PM-MN Corey McKay; MN-6AM Pat Garrett on network; weekends comprised of people on their network.

Danny Walsh, CMPR/Halifax MD for the past three years, and PD for the last four months, has assumed duties as Station Manager, effective October 1, replacing Brian Molly, who is leaving the radio business. Until further notice, Walsh will continue handling MD & PD chores. New to the CMPR staff is Ray St. James, who will now look after Friday nights with the top 40. St. James formerly handled nights at CSCR. Ona Alyward, also new to the staff, will look after supper time and Saturday afternoon, while Danny Walsh will take care of business after lunch and Saturday night.

CHSC/St. Catharines has picked up the St. Catharines Black Hawks, Major Junior A, and will be carrying all home and away games, reporting on play by play action.

Results of the CFRS/Simcoe Tri-cycle Tip-Over, mentioned in our column last week, as follows: The Champ, Dave Carter;

second, Doug Barron, and third Jerry Lorrimer. The folks of the community picked the winner, and those choosing Dave Carter then had a chance to win a good radio, with, of course, the dial stuck on 1600.

Response to the CFRW/Winnipeg Labour Day All-Graffiti weekend was so great, the station decided to program a regular feature, Winnipeg Graffiti, each Sunday night from 6-10PM, hosted by Chuck Morgan.

Pat Holliday returns to his hometown, Winnipeg, from CKOC/Hamilton, to take over the early afternoon slot at CFRW from Steve Kelly, who has now assumed duties of Music Director for the station. Another returnee to CFRW is Gary Christian, now handling the 9PM-MN shift. Prior to returning to Winnipeg, Christian was with CHAM/Hamilton. CFRW also welcomes to their staff Judy Casey, formerly of CJCH/Halifax, in the capacity of Creative Director, and Donna Martin, formerly of CFUN/Vancouver, as hostess of the "In Winnipeg" public affairs program.



CKOS-TV's "Top of the Morning" host, Ron Waddell, with mail and prizes for water safety promo.

RPM **RPM'S DEADLINE**
for ad reservations
TUESDAY NOON

CJBK/LONDON'S SUPER WISH GRAND PRIZE WINNERS

Grand prize winners of the CJBK/London "Super Wish" contest were Ron and Christine Johnson. Their wish was for Christine's



CJBK air-personality, Karl Josephs, presents "Super Wish" grand prize to Mrs. Walker, as newlyweds Ron and Christine Johnson look on.

grandmother, a resident of London, England, to be present at their wedding Saturday, September 21.

Their wish was granted by CJBK, when the newlyweds and Grandma Walker were presented with the value of a round-trip air fare from Great Britain to London, Ontario.

The Programmers HELP!

All night man wanted immediately. Good opportunity for the right man. Send tape and resume to Ken Sebastian Singer, CKCK Radio, Box 6200, Regina.

CHSC/St. Catharines expanding news department. Looking for experienced newscaster. Tape and resume to Scott Cameron, CHSC, Box 1220, St. Catharines, Ont.

The Programmers INSTANT LAFFS

IRA girls in Northern Ireland have been stuffing their brassieres with explosives . . . Now, those are what I call boobey traps.

I knew Elton John when he had training wheels on his platforms.

(dj) is such a loser he once started a business on a shoestring the year everyone started wearing loafers.

. . . and if you really enjoy my show, send in \$.50 and you will receive an embossed personally autographed thank you note.

I certainly hope everyone is enjoying today's show. . . I haven't had so much fun since the pigs ate grandpa.

Everyone in my family is ugly . . . in my family album, we keep only the negatives.

Thought: Many men claim they owe their success to early rising, when it is, in fact, only due to weak kidneys.

All you people out there driving in your cars, be sure the radio is turned up loud. That way you won't hear the crash.

If The Who joined The Guess Who . . . nobody would know Who's Who?

(dj) saved a girl from being attacked last night . . . he controlled himself.

Courtesy of Folio Radio Service
301 Davenport Road, Toronto, Ontario
M5R 1K5 Telephone (416) 961-0077.

The MAJOR MARKET CHART ADDITIONS

- BILL HENNES/CKLW Windsor
- 8 (1-1) Nothing/Billy Preston
- 72 (14-7) Melody of Love/Bobby Vinton
- 61 (15-8) Sha-La-La/LaGreen
- 71 (new-16) Live It Up/Isley Bros.
- 57 (23-19) Just One Look/Anne Murray
- 37 (HB-22) Tin Man/America
- 28 (HB-23) Jazzman/Carole King
- 46 (HB-26) Goldrush/Prelude
- 9 (HB-28) Alabama/Lynyrd Skynyrd
- * (new-29) Till You're Satisfied/B.T. Express
- 100(HB-30) Falling Out of Love/Buster Brown

- MIKE GODIN/CFOM Ville Vanier
- * Mostly New Days/Ross Holloway
- 20 Straight Shootin' Woman/Steppenwolf
- 12 Can't Get Enough/Bud Company

- JERRY STEVENS/CJBK London
- 3 (no. 1) I Honestly Love/Olivia Newton-John
- 15 (18-6) Ain't Seen Nothing/Bachman-Turner
- 5 (20-12) Haven't Done Nothin'/Stevie Wonder

- 18 (21-15) Bitch is Back/Elton John
- 9 (25-16) Alabama/Lynyrd Skynyrd
- 57 (29-22) Just One Look/Anne Murray
- 29 (HB-25) For a Reason/Osmonds
- 1 (HB-27) Beach Baby/First Class
- 12 (HB-28) Can't Get Enough/Bud Company
- 52 (HB-29) Stallion/Edward Bear

- NEVIN GRANT/CKOC Hamilton
- 50 So You Are A Star/Hudson Bros.
- * Everlasting Love/Carl Carlton
- 57 Just One Look/Anne Murray

- TRUDY CHAMBERLAIN/CFGO Ottawa
- 3 (no. 1) I Honestly Love/Olivia Newton-John
- 30 (HB-28) Carefree Highway/Gordon Lightfoot

- 14 (HB-29) Trustmaker/Tymes
- 21 (HB-30) Life is a Rock/Reunion

- WAYNE BRYANT/CHED Edmonton
- * Instant Comfort/Huns Staymer Band
- 17 Steppin' Out/Tony Orlando/Dawn
- * It's Raining/Rick Derringer
- 93 Lona Lona Wav/Ian Thomas

Doug Thompson and Bill McDonald, the creative team on . . .

- * CHUM'S STORY OF THE BEATLES
- * 34 international creative awards
- * **A Gift of Peace and Love
- One of the Winners of the 1974 Billboard Award for Best Documentary created outside the U.S.

. . . now give you

Love

A very special three hour radio special that puts love back where it started.

LOVE! is words
LOVE! is perfect holiday season programming

LOVE! is contemporary music
LOVE! is for sale

For demo contact:
Hugh Batchelor or George Carter
That Commercial Place
20 Spadina Road
Toronto, Ontario M5R 2S7
Canada
(416) 961-1320 (call collect)



H. HART KIRCH/CJME Regina
 21 Life is a Rock/Reunion
 40 Back Home/John Denver

PALAMARES RADJOMUTUEL Montreal
 * Le Chanteur/B. Huard
 * Tu Peux Partir/R. Huet
 * Tu Me Reviens/C. Syril
 * Si Tu Te Ruppelles/A. Barriere
 11 Who Do You Think/Bo Donaldson
 13 Never My Love/Blue Swede
 15 Ain't Seen Nothing/Bachman-Turner

BOB GIBBONS/CKY Winnipeg
 24 (no.1) I Shot the Sheriff/Eric Clapton
 37 Tin Man/America
 74 Pretzell Logic/Steely Dan
 28 Jazzman/Carole King

BILLY GORRIE/CKRC Winnipeg
 24 (No.1) I Shot the Sheriff/Eric Clapton
 28 Jazzman/Carole King
 51 Whatever Gets You/John Lennon
 20 Straight Shootin' Woman/Steppenwolf
 * Rock My Roll/Bill Amesbury

KEN SEBASTIAN SINGER/CKCK Regina
 16 Smell the Roses/Mac Dav's
 28 Jazzman/Carole King
 21 Life is a Rock/Reunion
 12 Can't Get Enough/Bad Company

The MAJOR MARKET
 Programmers PLAYLIST
 ADDITIONS

BILL HENNES/CKLW Windsor
 * You Got the Love/Rufus
 43 Roses Are Red/Wednesday

MIKE GODIN/CFOM Ville Vanier
 37 Tin Man/America
 89 Ramona/Stampeders
 46 Goldrush/Prelude
 51 Whatever Gets You/John Lennon
 21 Life is a Rock/Reunion
 79 I'm a Dreamer/Scrubbae Caine

JERRY STEVENS/CJKB London
 * I May Never See You/Gary & Dave
 37 Tin Man/America
 51 Whatever Gets You/John Lennon
 * Mostly New Days/Ross Holloway
 89 Ramona/Stampeders

BOB WOOD/CHAM Hamilton
 36 Do It Baby/Miracles
 32 Fallin' in Love/Souther, Hillman, Furay
 58 I've Got the Music/Kiki Dee Band
 * Six Feet Under/Hans Staymer Band

TRUDY CHAMBERLAIN/CFGO Ottawa
 50 So You Are a Star/Hudson Bros.
 * Miss Lonely Heart/Cooper Bros.
 36 Do It Baby/Miracles
 * Yellow Snow/Frank Zappa

WAYNE BRYANT/CHED Edmonton
 * Walk On/Neil Young
 * Sunshine Lady/Bob Ruzicka
 * Long Gone/Debbie Fleming
 18 Bitch is Back/Elton John

H. HART KIRCH/CJME Regina
 * I May Never See You/Gary & Dave
 51 Whatever Gets You/John Lennon
 * I Can Help/Billy Swan
 * Everlasting Love/Carl Carlton

NEVIN GRANT/CKOC Hamilton
 58 I've Got the Music/Kiki Dee Band

BOB WILLIAMS/CHLO St. Thomas
 91 I Can't Leave You Alone/George McCrae
 16 Smell the Roses/Mac Davis
 48 Overnight Sensation/Raspberries
 51 Whatever Gets You/John Lennon
 21 Life is a Rock/Reunion
 50 So You Are a Star/Hudson Bros.
 92 James Dean/Eagles
 55 Carrie's Gone/J.C. Stone
 * Six Feet Under/Hans Staymer Band

89 Ramona/Stampeders
 * House Full of Women/Suzanne Stevens

CHERYL JOHNSEN/CFCF Montreal
 84 Longfellow Serenade/Neil Diamond
 * Everlasting Love/Carl Carlton
 * Laughter in the Rain/Neil Sedaka
 * La La Peace Song/O.C. Smith
 96 Cat's in the Cradle/Harry Chapin
 46 Goldrush/Prelude

BILLY GORRIE/CKRC Winnipeg
 72 Melody of Love/Bobby Vinton
 41 Something Sweet/Three Dog Night
 74 Pretzell Logic/Steely Dan
 32 Fallin' in Love/Souther, Hillman, Furay
 68 Love Don't Love/Spinners
 61 Sha-La-La/Al Green

BOB GIBBONS/CKY Winnipeg
 * Meet Me on the Corner/Peter Noone

JACK WINTER/CKFH Toronto
 50 So You Are a Star/Hudson Bros.
 29 For a Reason/Osmonds
 72 Melody of Love/Bobby Vinton
 * I May Never See You Again/Gary & Dave
 * Long Gone/Debbie Fleming

ALEX SHARPSTONE/CFTR Toronto
 76 Passing Time/Bearfoot
 79 I'm a Dreamer/Scrubbae Caine
 70 You Can Have Her/Sam Neely

The BREAKOUT
 Programmers MARKET
 ADDITIONS

CKLC Kingston
 Charted:
 3 (no.1) I Honestly Love/Olivia Newton-John.
 67 Honey Honey/Abba
 12 Can't Get Enough/Bad Company
 9 Alabama/Lynyrd Skynyrd
 20 Straight Shootin' Woman/Steppenwolf
 14 Trustmaker/Tymes
 13 Never My Love/Blue Swede
 Playlisted:
 40 Back Home/John Denver

GARY MERCER/CKWS Kingston
 Charted:
 27 (no.1) Only Rock & Roll/Rolling Stones
 46 Goldrush/Prelude
 18 Bitch is Back/Elton John
 48 Overnight Sensation/Raspberries
 20 Straight Shootin' Woman/Steppenwolf
 Playlisted:
 50 So You Are a Star/Hudson Bros.
 16 Smell the Roses/Mac Davis
 38 Need to Be/Jim Weatherly
 ANDY KAYE/CJCH Halifax
 Charted:
 24 (no.1) I Shot the Sheriff/Eric Clapton
 Playlisted:
 * Third Rate Romance/Jesse Winchester
 79 I'm a Dreamer/Scrubbae Caine
 * Good Day Tomorrow/Danny McBride
 16 Smell the Roses/Mac Davis

LOU TURCO/CJIC Sault Ste. Marie
 61 Sha La La/Al Green
 * Junkie & the Juicehead/Johnny Cash
 * She Called Me Baby/Charlie Rich
 * It's Raining/Rick Derringer
 * Very Special Places/Randy Bishop

JAY JEFFRIE/CHOW Welland
 * Kissin' in the Back Row/Drifters
 * Very Special Places/Randy Bishop
 * After All/Vic Kandy

LORNE THOMAS/CKOM Saskatoon
 Charted:
 18 (no.1) Bitch is Back/Elton John
 40 Back Home/John Denver
 89 Ramona/Stampeders
 74 Pretzell Logic/Steely Dan
 51 Whatever Gets You/John Lennon
 Playlisted:

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

EVERLASTING LOVE
 Carl Carlton (ABC)

I MAY NEVER SEE YOU AGAIN
 Gary & Dave (Axe)
 MR. POSTMAN
 Boone Family (Motown)

Adult

LAUGHTER IN THE RAIN
 Neil Sedaka (Polydor)

AFTER ALL IS SAID AND DONE
 Vic Franklyn (Celebration)
 MISS LONELY HEART
 Cooper Brothers (Polydor)

Country

DON'T TELL (THAT SWEET OLE LADY
 OF MINE)

Johnny Carver (ABC/Dunhill)

AFTER THE FIRE IS GONE
 Willie Nelson & Tracy Nelson (Atlantic)

GET ON MY LOVE TRAIN
 La Costa (Capitol)

25 Skin Tight/Ohio Players
 * Miss Lonely Heart/Cooper Bros.
 92 James Dean/Eagles
 21 Life is a Rock/Reunion
 * Don't Let Me Down/Hollies
 * Rock & Roll/Privilege
 * Long Gone/Debbie Fleming
 * Dancing/Michael Argue
 * Everlasting Love/Carl Carlton
 * House Full of Women/Suzanne Stevens
 * I May Never See You/Gary & Dave
 * Peace Song/Al Wilson
 * Very Special Places/Randy Bishop

JOHN KELLY/CHYR Leamington
 3 I Honestly Love/Olivia Newton-John
 72 Melody of Love/Bobby Vinton
 23 People Gotta Move/Gino Vannelli
 67 Honey Honey/Abba
 38 Need to Be/Jim Weatherly
 * Maple Leaf Rag/Marvin Hamlisch
 * Kung Fu Fighting/Carl Douglas
 * Boogie Bands/Kathy Dalton
 * I Can Help/Billy Swan
 * May I Keep You/Rance Searle
 * Sunshine Roses/Gene Cotton
 * Pistol Packin' Melody/Randy Edelman
 * Candy Baby/Strongheart

PETER TUFF/VOCM St. John's
 Charted:

3 (no.1) I Honestly Love/Olivia Newton-John
 14 Trustmaker/Tymes
 9 Alabama/Lynyrd Skynyrd
 Playlisted:
 72 Melody of Love/Bobby Vinton
 55 Carrie's Gone/J.C. Stone
 15 Ain't Seen Nothing/Bachman-Turner
 * California Lady/Mercury Bros.

JIM COADY/CKCM Grand Falls

1 Beach Baby/First Class
18 Bitch is Back/Elton John
89 Ramona/Stampede

PAT BOHN/CHAB Moose Jaw

* Willie & the Hand Jive/Eric Clapton
41 Something Sweet/Three Dog Night
50 So You Are A Star/Hudson Bros.
38 Need to Be/Jim Weatherly

CKCY Sault Ste. Marie

Charted:

67 Honey Honey/Abba
18 Bitch is Back/Elton John

Playlisted:

40 Back Home/John Denver
33 Give it to the People/Righteous Bros.

CHNO Sudbury

* Such A Night/Ester Phillips
47 Second Avenue/Garfunkel
38 Need to Be/Jim Weatherly
* Another Lonely Song/Andy Williams

TIM TYLER/CFAR Flin Flon

Charted:

58 I've got the Music/Kiki Dee Band
21 Life is a Rock/Reunion
14 Trustmaker/Tymes

20 Straight Shootin' Woman/Steppenwolf

Playlisted:

36 Do It Baby/Miracles
* Eyes of Silver/Doobie Bros.
* Most Likely/Bob Dylan/Band
17 Steppin' Out/Tony Orlando/Dawn
16 Smell the Roses/Mac Davis

CHEC Peterborough

46 Goldrush/Prelude
33 Give it to the People/Righteous Bros.
28 Jazzman/Carole King
17 Steppin' Out/Tony Orlando/Dawn

CLIFF BIRNIE/CKX-FM Brandon

* Boogie Bands/Kathy Dalton
* She's A Mystery/Fallenrock
* Never Can Say Goodbye/Gloria Gaynor
* Somethin' 'Bout You/Tom Jones
* Baby's Not Home/Mickey Newbury
* Three Ring Circus/Blue Magic
* Laughter in the Rain/Neil Sedaka
* Lines/Cliff deYoung
* Love My Life Away/The Hagers
* Love is All/Malcolm Roberts
* May I Keep You/Rance Searle
* Where Did the Good Times Go/Andre Kostelanetz
* Early Morning Love/Sammy Johns
* Very Special Places/Randy Bishop
* Love is a Beautiful Song/Dave Mills (LP)
* Floyd Cramer In Concert (LP)
* My Way/Paul Anka (LP)
* Can't Get Enough/Barry White (LP)
* Berlin Big Band/Paul Kuhn (LP)

The Programmers PICKS & PLAYS

CKBI Prince Albert

Charted:

4 (no.1) Earache My Eye/Cheech & Chong
51 Whatever Gets You/John Lennon
90 Write Me a Letter/DeFranco Family
89 Ramona/Stampede
67 Honey Honey/Abba
41 Something Sweet/Three Dog Night
* Mostly New Days/Ross Holloway
* Six Feet Under Water/Hans Staymer Band
48 Overnight Sensation/Raspberries

JIM DUCE/CHAT Medicine Hat

* Sally Can't Dance/Lou Reed
* You Got the Love/Rufus
12 Can't Get Enough/Bad Company
90 Write Me a Letter/DeFranco Family
* Queen of Clubs/KC & Sunshine Band
* I May Never See You/Gary & Dave

RICK DENNIS/CFVR Abbotsford

58 I've Got the Music/Kiki Dee Band
* Third Rate Romance/Jesse Winchester
67 Honey Honey/Abba
97 Easy Street/Edgar Winter
* Walls & Bridges/John Lennon (LP)

CHNL Kamloops

Charted:

14 (no.1) Trustmaker/Tymes
73 Black-Eyed Boys/Paper Lace
* Rock My Roll/Bill Amesbury
91 Can't Leave You Alone/George McCrae
29 For a Reason/Osmonds
94 Suzie Girl/Redbone

Playlisted:

89 Ramona/Stampede
22 Can't Get Enough/Burry White
75 Dirty Work/Songbird

TERRY SHEPHERD/CKCQ Quesnel

* Castles in the Sand/Brenda Lee
* Seaside/Lloyd Green
* Flower Child/Honey Comb
100 Falling Out of Love/Buster Brown
* Deep in the Woods/Mickey Andrews
* Only God Knows/Ben
57 Just One Look/Anne Murray
* Tonight/Mother Trucker
91 Can't Leave You/George McCrae
* Gimmewachooan/Tiger People
* Happy Things/Sugar Cane

WAYNE WALDROFF/CJSS Cornwall

* House Full of Women/Suzanne Stevens
73 Black-Eyed Boys/Paper Lace
68 Love Don't Love/Spinners
50 So You Are a Star/Hudson Bros.
* Kung Fu Fighting/Carl Douglas

PAUL KENNEDY/CKDH Amherst

Charted:

22 (no.1) Can't Get Enough/Barry White
46 Goldrush/Prelude
32 Fallin' in Love/Souther, Hillman, Furay
37 Tin Man/America
21 Life is a Rock/Reunion
76 Passing Time/Bearfoot
18 Bitch is Back/Elton John
Playlisted:
57 Just One Look/Anne Murray
67 Honey Honey/Abba
44 Ain't Nothing/Aretha Franklin
75 Dirty Work/Songbird
80 Blue Skies/Bill King

CFCH North Bay

3 (no.1) I Honestly Love/Olivia Newton-John
36 Do It Baby/Miracles
33 Give It/Righteous Bros.
40 Back Home/John Denver
38 Need to Be/Jim Weatherly
48 Overnight Sensation/Raspberries
72 Melody of Love/Bobby Vinton
* She Called Me Baby/Charlie Rich
54 A Woman's Place/Gilbert O'Sullivan
50 So You Are a Star/Hudson Bros.
89 Ramona/Stampede
46 Goldrush/Prelude
79 I'm a Dreamer/Scrubbaloo Caine
55 Carrie's Gone/J.C. Stone

JOYCE MURPHY/CHCL Medley

Charted:

* Ride/Wednesday
73 Black-Eyed Boys/Paper Lace
94 Suzie Girl/Redbone
* Man Smart/Lois Fletcher
54 A Woman's Place/Gilbert O'Sullivan
Playlisted:
18 Bitch is Back/Elton John
* Very Special Places/Randy Bishop
* Jason/Janie & Dennis
38 Need to Be/Jim Weatherly
89 Ramona/Stampede

CFBC Saint John

Charted:

1 (no.1) Beach Baby/First Class
Playlisted:
40 Back Home/John Denver
* Could Have Been Me/Sammi Jo

PETE STAIRS/CJCJ Woodstock, N.B.

Charted:

* (no.1) Don't Let the Sun/Elton John
58 I've Got the Music/Kiki Dee Band
12 Can't Get Enough/Bad Company
74 Pretzel Logic/Steely Dan
41 Something Sweet/Three Dog Night
89 Ramona/Stampede
* Dimplicity/Triumvirat
* Laugh & Cry/Shelly Brown

BILL ALBERT/CHSJ Saint John

29 For A Reason/Osmonds
2 Saturday Night/Cat Stevens
31 Having My Baby/Paul Anka
* Sunshine Man/Robert David
75 Dirty Work/Songbird

CFOR Orillia

Charted:

3 I Honestly Love/Olivia Newton-John
21 Life is a Rock/Reunion
1 Beach Baby/First Class
22 Can't Get Enough/Burry White
Playlisted:
37 Tin Man/America
20 Straight Shootin' Woman/Steppenwolf
46 Goldrush/Prelude

ARNA HALLORAN/CJCB Sydney

72 Melody of Love/Bobby Vinton
73 Black-Eyed Boys/Paper Lace
51 Whatever Gets You/John Lennon
86 Higher Plane/Kool & the Gang
57 Just One Look/Anne Murray

J.P. GAUDET/CFY Charlottetown

72 Melody of Love/Bobby Vinton
* Butterfly/Dolly Parton
* Chinatown/Percy Faith
60 Second Avenue/Tim Moore
40 Back Home/John Denver
* A Mi Esposa/Sonny James
46 Goldrush/Prelude
67 Honey Honey/Abba

TED HOCKADAY/CFTK Terrace

Charted:

3 (no.1) I Honestly Love/Olivia Newton-John
46 Goldrush/Prelude
37 Tin Man/America
89 Ramona/Stampede
30 Carefree Highway/Gordon Lightfoot

The Programmers POP MUSIC ADDITIONS

DAN RADFORD/CKX Brandon

West Virginia/Cape Canary
Second Avenue/Tim Moore
Beach Baby/First Class
Lines/Cliff deYoung
Only God Knows/Ben

STEVE WOODRUFF/CIVH Vanderhoof

Charted:

(no.1) Steppin' Out/Tony Orlando/Dawn
Nothing/Billy Preston
Jazzman/Carole King
Playlisted:
Everlasting Love/Carl Carlton
Don't Tell/Johnny Curver
Honey Honey/Abba
Goldrush/Prelude
Boney Fingers/Hoyt Axton
I May Never See You/Gary & Dave
One Day/Marilyn Sellars
Need to Be/Jim Weatherly

TONY LUCIANI/CHFI Toronto

Longfellow Serenade/Neil Diamond
Only God Knows/Ben
That's Entertainment/Sammy Davis Jr.
In the Mood/Ray Conniff (LP)
One Hell of a Woman/Vikki Carr (LP)
A Beautiful Thing/Cleo Laine (LP)
Telly/Telly Savalas (LP)

ART COLLINS/CFRB Toronto
I May Never See You/Gary & Dave
After All/Vic Franklyn
Longfellow Serenade/Neil Diamond
Song For Anna/Henry Mancini (LP)
 JUDY CASSELMAN/CKEY Toronto
I May Never See You/Gary & Dave
I Think I Know You/Gary & Dave
John Keating Incorporated (LP)
 Terry Sylvester (LP)
 Marilyn Sellars (LP)
 Jerry Smith Ragtime (LP)

LYNN LATIMER/CHML Hamilton
Let's Love/Peggy Lee
Hey Everybody/Robbie Benson
Where Did the Good Times Go/Andre
 Kostelanetz
Kissin' in the Back Row/Drifters

Dance While the Music/Abba
My Love Train/La Costa
I May Never See You/Gary & Dave
Last Farewell/Roger Whittaker
 DON LLOYD/CJAV Port Alberni
House Full of Women/Suzanne Stevens
Goldrush/Prelude
West Virginia/Cape Canary
Sha-La-La/AI Green
Third Rate Romance/Jesse Winchester
For a Reason/Osmonds
Something Sweet/Three Dog Night
Take Me Home/Joe Stampley
She Called Me Baby/Charlie Rich
 CKOV Kelowna
She Called Me Baby/Charlie Rich
Need to Be/Jim Weatherly
Very Special Places/Randy Bishop

I May Never See You/Gary & Dave
Miss Lonely Heart/Cooper Bros.
House Full of Women/Suzanne Stevens
De Amerikans/Kaplan
 BOB BROWN/CKDA Victoria
Goldrush/Prelude
People Gotta Move/Gino Vannelli
Travellin' Prayer/Billy Joel
Honey Honey/Abba
 BOB WEIDMAN/CKDM Dauphin
You/Bill Withers
Glory Glory/Tommy James
Divine Daze/Donovan
Candy Baby/Strongheart
Falling Out of Love/Buster Brown
Good Day Tomorrow/Dunny McBride
 VERN MAZEROLLE/CKBC Bathurst
 Charted:
 (no. 1) *I Shot the Sheriff*/Eric Clapton
 Playlisted:
Straight Shootin' Woman/Steppenwolf
Something Sweet/Three Dog Night
Can't Get Enough/Barry White
Do It Over/Olympic Runners
Make My Living/Patsy Gallant

CKWW Windsor
Second Avenue/Garfunkel
Need to Be/Jim Weatherly
Laugh & Cry/Shelley Brown
 IONA TERRY/CKNX Wingham
House Full of Women/Suzanne Stevens
Just As I Am/Abigail
Hey Mr. Dreamer/Steve Eaton
After All/Vic Franklyn
Very Special Places/Randy Bishop
Kissin' in the Back Row/Drifters
So You Are A Star/Hudson Bros.
 CHARLIE YEO/CJVR Melfort
Honey Honey/Abba
So You Are A Star/Hudson Bros.
Goldrush/Prelude
Second Avenue/Garfunkel
Travellin' Prayer/Billy Joel
Can't Take It No More/Buffy Sainte-Marie
Smell the Roses/Mac Davis
Higher Plane/Kool & the Gang
 JERRY SAMSON/CKBB Barrie
 Charted:
 (no. 1) *I Honestly Love*/Olivia Newton-John
Haven't Done Nothin'/Stevie Wonder
Never My Love/Blue Swede
 Playlisted:
Sha-La-La/AI Green
Tell Your Mother/Downchild Blues Band
Goldrush/Prelude
Blue Skies/Bill King
Honey Honey/Abba
Jazzman/Carole King
 CFA Victoria
Boogie Bands/Kathy Dalton
Stallion/Edward Bear
You're Gonna Love Yourself/Bonnie Koloc
Rotten Gambler/Anne Murray
Melody of Love/Bobby Vinton
Back Home/John Denver
Goldrush/Prelude
That's Entertainment/Sammy Davis Jr.
Pencil Thin Mustache/Jimmy Buffett
You Can Have Her/Sam Neely
Love Game/Tom Middleton
Somethin' 'Bout You/Tom Jones
Walking Man/James Taylor
Need to Be/Jim Weatherly

RPM POP MUSIC PLAYLIST

- | | | | | |
|----|------|------|---|--|
| 1 | 1 | (7) | ● | CAREFREE HIGHWAY
Gordon Lightfoot
Reprise 1309-P |
| 2 | 3 | (11) | | I HONESTLY LOVE YOU
Olivia Newton-John
MCA 40280-J |
| 3 | 4 | (6) | ● | SON OF A ROTTEN GAMBLER
Anne Murray
Capitol 72737-F |
| 4 | 8 | (10) | ● | CARRIE'S GONE
J.C. Stone
Leo LA101-K |
| 5 | 7 | (11) | ● | FREE MAN IN PARIS
Joni Mitchell
Asylum 11041-P |
| 6 | 6 | (7) | | THEN CAME YOU
Dionne Warwick & Spinners
Atlantic 3029-P |
| 7 | 2 | (8) | | STEPPIN' OUT (Gonna Boogie
Tonight)
Dawn & Tony Orlando-Bell 601-M |
| 8 | 9 | (8) | | STOP & SMELL THE ROSES
Mac Davis
Columbia 3-10018-H |
| 9 | 5 | (9) | | TIN MAN
America
Warner Bros. 7839-P |
| 10 | 11 | (6) | | A WOMAN'S PLACE
Gilbert O'Sullivan
Mam 3641-K |
| 11 | 12 | (10) | ● | YOU DON'T HAVE TO SAY
YOU LOVE ME
Second To None-Bronco BR 2724 |
| 12 | 15 | (5) | | JAZZ MAN
Carole King
Ode 66101-W |
| 13 | 18 | (6) | | YOU CAN'T GO HALFWAY
Johnny Nash
Epic 8-50021-H |
| 14 | 25 | (4) | ● | AFTER THE GOLDRUSH
Prelude
Dawn 1052-L |
| 15 | 20 | (4) | | NEVER MY LOVE
Blue Swede
Capitol/EMI 3938-F |
| 16 | 16 | (9) | ● | HOW FAR IS MARS
Jerry Toth Singers
Badger C-249 |
| 17 | 17 | (12) | ● | MORNING SONG
Rick Neufeld
RCA KPBO 0039-N |
| 18 | 22 | (6) | | I'VE GOT THE MUSIC IN ME
Kiki Dee Band
MCA 40293-J |
| 19 | 24 | (4) | | BACK HOME AGAIN
John Denver
RCA TB-10065-N |
| 20 | 14 | (9) | | I LOVE MY FRIEND
Charlie Rich
Epic 20006-H |
| 21 | 44 | (2) | | YOU LITTLE TRUSTMAKER
The Tyrnès
RCA 10022-N |
| 22 | 42 | (2) | | ANOTHER SATURDAY NIGHT
Cat Stevens
A&M 1602-W |
| 23 | 49 | (3) | | PENCIL THIN MUSTACHE
Jimmy Buffett
ABC D-15011-N |
| 24 | 39 | (16) | | FEEL LIKE MAKIN' LOVE
Roberta Flack
Atlantic 3025-P |
| 25 | 29 | (15) | ● | FOREVER AND EVER
(Baby I'm Gonna Be Yours)
Keith Hampshire-A&M AM370-W |
| 26 | 13 | (11) | | TOUCH ME IN THE MORNING
Lettermen
Capitol 3912-F |
| 27 | 27 | (9) | ● | DON'T SAY GOODBYE
Enrico Farina
E.F. ST.57402 |
| 28 | 35 | (5) | | LOVE ME FOR A REASON
The Osmonds
MGM 14746-O |
| 29 | 30 | (8) | ● | CANDY BABY
Strongheart
UBIC UA501-K |
| 30 | 21 | (8) | | I SAW A MAN AND HE DANCED
WITH HIS WIFE
Cher-MCA 40273-J |
| 31 | 10 | (12) | | I'M LEAVING IT ALL UP TO YOU
Donny & Marie Osmond
MGM 14735-O |
| 32 | 26 | (6) | | MOONLIGHT SPECIAL
Ray Stevens
Barnaby 604-T |
| 33 | 23 | (10) | | IN MY LITTLE CORNER
OF THE WORLD
Marie Osmond-MGM K-14694-Q |
| 34 | 19 | (11) | | GIVE ME A REASON TO BE GONE
Maureen McGovern
20th Century 2109-T |
| 35 | 36 | (5) | | WHO DO YOU THINK YOU ARE
Bo Donaldson & the Heywoods
ABC 12006-N |
| 36 | 41 | (5) | | THE NEED TO BE
Jim Weatherly
Buddah 420-M |
| 37 | 46 | (4) | ● | CALIFORNIA LADY
The Mercy Brothers
RCA PB-50015-N |
| 38 | | (1) | | LONGFELLOW SERENADE
Neil Diamond
Columbia 10043-H |
| 39 | | (1) | | MY MELODY OF LOVE
Bobby Vinton
ABC 12027-N |
| 40 | 31 | (7) | | BONEY FINGERS
Hoyt Axton
A&M 1807-W |
| 41 | 43 | (3) | | PENDANT LES VACANCES
Coco Co.
Celebration 2100X-M |
| 42 | 28 | (11) | ● | LETTERS
Ron Nigrini
Attic 101-K |
| 43 | | (1) | | WHEN WILL I SEE YOU AGAIN
Three Degrees
Phila. Int'l ZS83550-H |
| 44 | | (1) | ● | LONG GONE
Debbie Fleming
Attic AT102-K |
| 45 | | (1) | ● | I MAY NEVER SEE YOU AGAIN
Gary & Dave
Axe 19-T |
| 46 | 37 | (15) | ● | (You're) HAVING MY BABY
Paul Anka
U.A. UAXW454-W-U |
| 47 | | (1) | | SO YOU ARE A STAR
Hudson Brothers
Casablanca 0108-M |
| 48 | | (1) | | ROCKIN' SOUL
Hues Corporation
RCA 10066-N |
| 49 | | (1) | | CAT'S IN THE CRADLE
Harry Chapin
Elektra 45203-P |
| 50 | | (1) | | THE BLACK-EYED BOYS
Paper Lace
Mercury 73620-Q |

CARL WORTH/CJGX Yorkton
Dirty Work/Songbird
Easy Street/Edgar Winter
The Player/First Choice
Kings of the Party/Brownsville Station
Write Me A Letter/DeFranco Family
Love Don't Love/Spinners
Blood is Thicker/William DeVaughan
Sunshine Lady/Bob Ruzicka
Very Special Places/Randy Bishop

Henry/Vicky Leandros
Pencil Thin Mustache/Jimmy Buffett
Sex Symbol/Henry Mancini

The Programmers **FM ADDITIONS**

CAROL WILLIAMS/CHOM-FM Montreal
Joe Cocker (LP)
Bryan Ferry (LP)
John Lennon (LP)
Sparks (LP)
Suzanne Stevens (LP)
Rod Stewart (LP)
Supertramp (LP)
Traffic (LP)
Stevie Wonder (LP)

RPM SAMPLING

SINGLE & ALBUM ACTION REPORTED NATIONALLY

A&B SOUND/VANCOUVER
Welcome Back/Emerson Lake & Palmer
Snowflakes/Tomita
Ocean Blvd./Eric Clapton
Fullfillingness/Stevie Wonder
Not Fragile/BTO

THE BAY/VANCOUVER
45s
Beach Baby/First Class
Earache/Cheechee & Chong
Bitch Is Back/Elton John
Reason/Osmonds
Can't Get Enough/Barry White
LPs
Caribou/Elton John
Not Fragile/BTO
Endless Summer/Beach Boys
Mooztan/Golden Earring
Ocean Blvd./Eric Clapton

KELLY'S/VANCOUVER
LPs
Caribou/Elton John
Rags To Rufus/Rufus
Swan Song/Bad Company
Not Fragile/BTO
Fullfillingness/Stevie Wonder

EATONS/MONTREAL
(Mrs. Charbonneau)
45s
Can't Get Enough/Barry White
T'es Mon Amour/Reno & Ferland
I Shot the Sheriff/Eric Clapton
Sugar Baby Love/Rubettes
Another Saturday Night/Cat Stevens
LPs
Rock Your Baby/George McCrae
Can't Get Enough/Barry White
Caribou/Elton John
Before the Flood/Bob Dylan/The Band
Welcome Back/Emerson, Lake & Palmer

SHERMANS/MONTREAL
45s
I Shot the Sheriff/Eric Clapton
Can't Get Enough/Barry White
Can't Get Enough/Bad Company
Sweet Home Alabama/Lynyrd Skynyrd
You Haven't Done Nothin'/Stevie Wonder
LPs
Swan Song/Bad Company
Fullfillingness/Stevie Wonder
461 Ocean Blvd./Eric Clapton
All Together/Stylistics
Caribou/Elton John

INTERNATIONAL/MONTREAL
45s
T'es Mon Amour/Reno & Ferland
Another Saturday Night/Cat Stevens
I Shot the Sheriff/Eric Clapton
Rock Your Baby/George McCrae
Feel Like Makin' Love/Roberta Flack
LPs
Can't Get Enough/Barry White
Veronique Sanson
461 Ocean Blvd./Eric Clapton
Frank Mills
The Sting Soundtrack

SIMPSONS/MONTREAL
45s
I Shot the Sheriff/Eric Clapton
Night Chicago Died/Paper Lace
All Together/Stylistics
Can't Get Enough/Barry White
Sugar Baby Love/Rubettes
LPs
461 Ocean Blvd./Eric Clapton
Journey/Rick Wakeman
So Far/Crosby, Stills, Nash & Young
Mike Oldfield
Welcome Back/Emerson, Lake & Palmer

A&A/MONTREAL
(Sam Schneiderman)
45s
I Shot the Sheriff/Eric Clapton
Can't Get Enough/Barry White
You Haven't Done Nothing/Stevie Wonder
T'es Mon Amour/Ferland & Reno
Night Chicago Died/Paper Lace
LPs
Caribou/Elton John
461 Ocean Blvd./Eric Clapton
Rock Your Baby/George McCrae
Can't Get Enough/Barry White
Band on the Run/McCartney & Wings

MELODY LANE/HAMILTON
(Earl Paikin)
45s
I Honestly Love You/Olivia Newton-John
It's only Rock & Roll/Rolling Stones
My Melody of Love/Bobby Vinton
Love Me For A Reason/Osmonds
Life is a Rock/Reunion
LPs
Not Fragile/Bachman-Turner Overdrive
Caribou/Elton John
If You Love Me/Olivia Newton-John
Anka/Paul Anka
461 Ocean Blvd./Eric Clapton
ROBLINS/TORONTO
45s
(Heather Katz)
I Honestly Love You/Olivia Newton-John
Can't Get Enough/Barry White
You Ain't Seen Nothing/Bachman-Turner
Life is a Rock/Reunion

Tell Me Something Good/Rufus
LPs
(John McBride)
Not available this week.

TAYLORS/TORONTO
(Terry Trojek)
45s
You Ain't Seen Nothing/Bachman-Turner
I Honestly Love You/Olivia Newton-John
Bitch is Back/Elton John
Sweet Home Alabama/Lynyrd Skynyrd
Freedom for the Stallion/Edward Bear
LPs
Not Fragile/Bachman-Turner Overdrive
Caribou/Elton John
Welcome Back/Emerson Lake & Palmer
Bachman-Turner Overdrive II
461 Ocean Blvd./Eric Clapton

PINDOFF/TORONTO
(Marilyn McKinney)
45s
Tell Me Something Good/Rufus
Another Saturday Night/Cat Stevens
Can't Get Enough/Barry White
Sweet Home Alabama/Lynyrd Skynyrd
You Ain't Seen Nothing Yet/Bachman-Turner
LPs
Rags to Rufus/Rufus
Swan Song/Bad Company
Not Fragile/Bachman-Turner Overdrive
Photographs & Memories/Jim Croce
Save the Last Dance/DeFranco Family

HANDLEMAN/TORONTO
(Doris Sujjoka)
45s
Sweet Home Alabama/Lynyrd Skynyrd
I Honestly Love You/Olivia Newton-John
Then Came You/Warwicke/Spinners
Another Saturday Night/Cat Stevens
Can't Get Enough/Barry White

ALL RECORDS/TORONTO
(Angela Benjamin)
45s
I Honestly Love You/Olivia Newton-John
Sweet Home Alabama/Lynyrd Skynyrd
Can't Get Enough/Barry White
You Ain't Seen Nothing/Bachman-Turner
Another Saturday Night/Cat Stevens

The BIGGEST two days in the Canadian country music business. A Saturday session of speakers, RPM's cocktail party. The Sunday showcase of country stars and much more. REGISTER NOW!!!

ADVANCE REGISTRATION

BIG COUNTRY COMMUNICATION MEET

Advance registration
\$25. per person

SATURDAY & SUNDAY
NOVEMBER 23 & 24
INN ON THE PARK
TORONTO

Name

Firm

Address

City

Telephone

Note: Please add \$5.00 if you wish to bring a guest to the RPM cocktail party.

(Please enclose \$25. cheque with your registration)
Send to: RPM Weekly - 6 Brentcliffe Road - Toronto M4G 3Y2

The Programmers

COUNTRY ADDITIONS

CFOX *Pointe Claire*
After the Fire/Willie & Tracy Nelson
Don't Tell/Johnny Carver
It Amazes Me/Mary Kay James
Raindrops/Narvel Felts
Lay Me Down/Em Lehman
Third Rate Romance/Jesse Winchester
DAVE JOHNSON/CFGM *Richmond Hill*
Bring Back Your Love/Don Gibson
She Called Me Baby/Charlie Rich
Country Is/Tom T. Hall
Long Black Veil/Sammi Smith

My Love Train/La Costa
She Burned/Johnny Russell
He Can Be Mine/Jeannie Sealey
Ghost Story/Mike Graham
PETER DARRELL/CHSC *St. Catharines*
Canadian Women/Tom T. Hall
Don't Tell/Johnny Carver
Butterfly/Dolly Parton
I Want to See You/Charlie Louvin
Pencil Thin Mustache/Jimmy Buffett
You Are My Story/Bill Anderson
Back Home/John Denver
PAUL KENNEDY/CKDH *Amherst*
Charted:
Country Is/Tom T. Hall
I'd Go Through It/Carroll Baker
Sou'Western Morning/Harry Marks
Welcome to the Sunshine/Jeannie Pruett

TERRY SHEPHERD/CKCQ *Quesnel*
Roller Coaster Ride/Tommy Cash
Ballad of Thunder Road/The Lovemakers
Makin' Love to You/Sue Thompson
End of the Wine/Blanchard/Morgan
Can't You Feel It/David Houston
Ghost Story/Mike Graham
Window Mannikin/Jo-Anne Newman
Railroad Men/Serge Plotnikoff
The Hill/Ray Griff
I'd Go Through It/Carroll Baker
C/JC Langley
One Night Stands/Ray Francis
Ghost Story/Mike Graham
Back Home/John Denver
My Love Train/La Costa
Turn the Radio On/Bill Anderson
Welcome the Sunshine/Jeannie Pruett

AL HEBERT/CKBC *Bathurst*
Charted:
He Can Be Mine/Jeannie Sealey
She Kept on Talkin'/Molly Bee
Room For a Boy/Ferlin Husky
Credit Card Song/Dick Feller

RON FOSTER/CKLW-FM *Windsor*
California Lady/Mersey Bros.
Sunshine Lady/Bob Ruzicka
Ginny/Ray Francis
Small Town Country/Doug & Pat Wallace
Home From the Forest/Ronnie Hawkins
Great Divide/Roy Clark
Poor Sweet Baby/Jean Shepard
She Called Me Baby/Charlie Rich
Back Home/John Denver
We're Over/Johnny Rodriguez
Orange Blossom Special/Johnny Darrell
TED HOCKADAY/CFTK *Terrace*
Charted:

(no. 1) *I Love My Friend*/Charlie Rich
How the Story Ends/Ronnie Milsap
Rotten Gambler/Anne Murray
House of Glass/Alan Capson
Butterfly/Dolly Parton
J.P. GAUDET/CFCY *Charlottetown*
House of Glass/Alan Capson
Love is Simple/Family Brown
Butterfly/Dolly Parton
Country Love/Gibson/Thompson
My Little Corner/Marie Osmond

CHTM/Thompson
Butterfly/Dolly Parton
She Called Me Baby/Charlie Rich
Overlooked An Orchid/Mickey Gilley
Junkie & the Juicehead/Johnny Cash
LARRY KUNKEL/CFAC *Calgary*
Bring Back Your Love/Don Gibson
Fine as Wine/Billy Walker
Two Gun Duddy/Marty Robbins
Long Black Veil/Sammi Smith

STEVE REVOY/CKCL *Truro*
Country Is/Tom T. Hall
Rotten Gambler/Anne Murray
My Friend/Andy & Karen Zachary
I'd Go Through It All/Carroll Baker
Boney Fingers/Hoyt Axton
JIM COADY/CKCM *Grand Falls*
Keep Me Hangin' On/Cliff Richard
Country Star/Jimmy Buffett
Letters/Ron Nigrini
I'll Do Anything/Jean Sheppard
Butterfly/Dolly Parton
I'd Go Through It/Carroll Baker
Love is Simple/Family Brown

PETER TUFF/VOCM *St. John's*
Charted:
Please Don't Stop/Wagoner/Parton
Welcome to the Sunshine/Jeannie Pruett
Overlooked An Orchid/Mickey Gilley
Country Love/Gibson/Thompson
Drinkin' Thing/Gary Stewart
I'd Go Through It/Carroll Baker
Playlisted:



COUNTRY PLAYLIST

1	4	(10)	BONAPARTE'S RETREAT Glen Campbell Capitol 3926-F	26	11	(10)	IT'S A MONSTER'S HOLIDAY Buck Owens Capitol 3907-F
2	6	(9)	I'M A RAMBLING MAN Waylon Jennings RCA PB 100020-N	27	34	(6)	ORPHAN PRINCESS The Roy RCA KJBO 0031-N
3	3	(11)	A MI ESPOSA CON AMOR Sonny James Columbia 3-1001-H	28	26	(14)	EASTBOUND HIGHWAY Orval Prophet Columbia G4-4055-H
4	2	(11)	IF I MISS YOU AGAIN TONIGHT Tommy Overstreet Dot 17515-M	29	20	(6)	I WOULDN'T WANT TO LIVE IF YOU DIDN'T WANT ME Don Williams-Dot 17156X-M
5	5	(9)	WOMAN TO WOMAN Tawny Wynette Epic 8-5008-H	30	36	(6)	OUR SUMMER SONG Tommy Ambrose RCA PB-50007-N
6	7	(9)	I SEE THE WANT TO IN YOUR EYES Conway Twitty-MCA 40282-J	31	16	(8)	BIG FOUR POSTER BED Brenda Lee MCA 40262-J
7	8	(10)	MISSISSIPPI COTTON PICKING DELTA TOWN Charley Pride-RCA PB-10030-N	32	23	(8)	I WISH I HAD LOVED YOU BETTER Eddy Arnold MGM 14734-O
8	1	(11)	I LOVE MY FRIEND Charlie Rich Epic 8-20006-H	33	15	(8)	BETWEEN LUST & WATCHING TV Cal Smith MCA 40265-J
9	10	(9)	I HONESTLY LOVE YOU Olivia Newton-John MCA 40280-J	34	37	(3)	STOP AND SMELL THE ROSES Mac Davis Columbia B-10018-H
10	17	(6)	LOVE IS A BUTTERFLY Dolly Parton RCA 10031-N	35	38	(2)	COUNTRY IS Tom T. Hall Mercury 73617-O
11	13	(6)	SON OF A ROTTEN GAMBLER Anne Murray Capitol 72737-F	36	40	(7)	A WINDOW MANNIKIN Jo-Anne Condor 97040A-C
12	14	(6)	BALLAD OF THE HOTEL WAITRESS Roy MacCaull Condor 97036-C	37	32	(8)	THIS LOVIN' FEELIN' Jerry Warren United Artists UAXW440W-U
13	12	(8)	WHO LEFT THE DOOR TO HEAVEN OPEN Hank Thompson-Dot 17512-M	38	39	(4)	THAT'S LOVE Don Adams Atlantic CY4027-P
14	18	(9)	WHISPER TO ME TINA Roy Payne RCA PB-50002-N	39	41	(2)	TAKE ME HOME SOMEWHERE Joe Stampley Dot 17522
15	19	(6)	THE GREAT DIVIDE Roy Clark Dot DQA 17518X-M	40	50	(2)	THE DAYS ARE NEVER LONG ENOUGH R. Harlan Smith-GRT 1230-78-T
16	22	(5)	HOUSE OF GLASS Allan Capson Marathon 45-1122-C	41	....	(1)	JUNKIE AND THE JUICEHEAD Johnny Cash Columbia 3-10011-H
17	24	(5)	TEN COMMANDMENTS OF LOVE David Houston & Barbara Mandrell Epic 8-20005-H	42	....	(1)	I'D GO THROUGH IT ALL AGAIN Carroll Baker Gaiety 756
18	21	(7)	BONEY FINGERS Hoyt Axton A&M 1607-W	43	....	(1)	THE HILL Ray Griff Dot 17519X-M
19	25	(6)	LOVE IS SIMPLE Family Brown RCA PB-50006-N	44	33	(7)	THE WRONG IN LOVING YOU Faron Young Mercury 73500-Q
20	9	(12)	PLEASE DON'T TELL ME NOW THE STORY ENDS Ronnie Milsap-RCA APBO 0313-N	45	31	(9)	LEAVING IT ALL UP TO YOU Donny & Marie Osmond MGM M1435-Q
21	27	(6)	THE BALLADEER Jim & Don Haggart Arpeggio ARPS-1026-N	46	....	(1)	BRING BACK YOUR LOVE TO ME Don Gibson Hickory 327-K
22	30	(4)	CAREFREE HIGHWAY Gordon Lightfoot Reprise REP 1309-P	47	....	(1)	GOOD OLD FASHIONED COUNTRY LOVE Don Gibson & Stu Thompson Hickory 324-K
23	28	(3)	WORKIN' AT THE CAR WASH BLUES Tony Booth Capitol P3943-F	48	....	(1)	BACK HOME AGAIN John Denver RCA 10065-N
24	35	(4)	SHE CALLED ME BABY Charlie Rich RCA 10062-N	49	....	(1)	YOU'RE NOT GETTING OLD Freddy Weller Columbia 3-10016-H
25	29	(12)	DANCE WITH ME (Just One More Time) Johnny Rodriguez Mercury 73493-Q	50	....	(1)	SHE BURN'T THE LITTLE ROADSIDE TAVERN DOWN Johnny Russell-RCA 10037-N

Bring Back Your Love/Don Gibson
Love is Simple/Family Brown
Butterfly/Dolly Parton
California Lady/Mercey Bros.

HELEN MOULTON/CJVI Victoria
 Charted:

Door to Heaven/Hunk Thompson
Trouble in Paradise/Loretta Lynn
 Playlisted:

He Can Be Mine/Jeannie Seeley
Plain Vanilla/Jeannie C. Riley
My Love Train/La Costa
Junkie & the Juicehead/Johnny Cash
Country Star/Jimmy Buffett
Delta Dirt/Larry Gatlin
Laugh & Cry/Shelley Brown
Rotten Gambler/Anne Murray
If Ginny Knew/Ray Francis
Sunshine Lady/Bob Ruzicka

CKBI Prince Albert
 Charted:

Please Don't Stop/Wagoner/Parton
I See the Want To/Conway Twitty
Overlooked An Orchid/Mickey Gilley
The Hill/Ray Griff

Bring Back Your Love/Don Gibson
After the Fire/Willie & Tracy Nelson
I'd Go Through It/Carroll Baker
Country Is/Tom T. Hall
Ghost Story/Mike Graham

CJOB Winnipeg

Charted:

Mississippi/Charley Pride
Junkie & the Juicehead/Johnny Cash
Overlooked An Orchid/Mickey Gilley
Wouldn't Want to Live/Don Williams
The Hill/Ray Griff
California Lady/Mercey Bros.

Playlisted:

Smell the Roses/Mac Davis
I See the Want To/Conway Twitty (LP)

CKKR Rosetown

Turn the Radio On/Bill Anderson
New Johnnie & Frankie/Kay Starr
One Day at a Time/Marilyn Sellars

CHARLIE RUSSELL/CJ/CJ Woodstock, N.B.

Charted:

I'd Go Through It/Flip/Carroll Baker
Way I'm Needing You/Marty Robbins
Carwash Blues/Tony Booth
Coffee Cup/Hank Locklin
 Playlisted:

Memory Maker/Mel Tillis

PAUL MOORMAN/CKLC Kingston

The Hill/Ray Griff

Rotten Gambler/Anne Murray

Almost/Glenn Barber

Lovin' You is Worth It/Houston/Mandrell

This Lovin' Feelin'/Jerry Warren

SEAN EYRE/CHEx Peterborough

Charted:

Country Is/Tom T. Hall
Butterfly/Dolly Parton
California Lady/Mercey Bros.
I'd Go Through It/Carroll Baker

BOB CAPP/CHS/ Saint John

Boney Fingers/Hoyt Axton

Testing 1,2,3/Donna Darlene

Memory Maker/Mel Tillis

California Lady/Mercey Bros.

Mirror, Mirror/Linda Brown

Country Is/Tom T. Hall

If You Want To/Diana Trask

Muk Tuk Annie/Stompin' Tom

Window Mannikin/Jo-Anne Newman

Ghost Story/Mike Graham

I'll Get Over You/Carroll Baker

CKCW Moncton

Mississippi/Charley Pride

Country Love/Gibson/Thompson

FREEMAN ROACH/CJ/CB Sydney

Sunshine Lady/Bob Ruzicka

Trouble in Paradise/Loretta Lynn

EDWARDS continued from page 10

organization to insure that the product gets out. They come in one week, take an order and then maybe come back the next week, but they never follow through to see whether the order got shipped, if there was anything that was back ordered, maybe they need it, if it's on an ad, I should do this for them. It's the little detail things that are so important - the plus for making a lot more sales for the company.

What's the big problem with the record companies?

They're out of touch. I really feel that today, they've got to become more aware of what is happening in the stores - where the records are being sold.

Can you be more specific?

We know the majority of the record buyers live in the suburbs, yet the record manufacturer - salesman - spends most of his time downtown, then he goes home to the suburbs. His wife goes shopping in the suburbs and his children look for records in the suburbs, but all we hear talk of is what is selling downtown. Now maybe, a speciality-type record that is selling two hundred pieces downtown may not sell in the suburbs but on the other hand, a top hit album that would sell two thousand downtown will sell twenty thousand in the suburbs.

Has anyone tried to get through to the manufacturer?

They're very aware of the problems. It's just that it's very difficult to change overnight, their thinking of how it has always been done. What we have done in the rack jobbing business, is taken the distribution out of their hands and looked after this for them. Now, what they must do is come up with good merchandising - good creative selling, and I don't know of any better way of expressing it. It's unfortunate that the thing has slipped out of their hands and I think they should become more involved with it. I think too much emphasis may be placed on the finger snapping promotion at the radio station level, which is important, I admit, but I think they should do a little more promotion at store level. The promotion representatives of some companies, I'm sure, have never been into some of the major retail stores. And, if you haven't been into some of the large retail stores - how can you possibly promote a record. Someone says this is the record to promote this week and they run out and promote it. They really don't understand what the record is all about - what is really going to sell - why will radio stations play it - what's selling downtown - what's selling in the suburbs - what's selling in Peterborough, Kingston or Vancouver. I think the promotion representative must become a complete merchant. He must understand the product - he must understand the retail business - he must understand

Orphan Princess/Lee Roy

Smell the Roses/Mac Davis

Welcome to the Sunshine/Jeannie Pruett

SPENCE CHERRIER/CHCL Medley

Charted:

The Hill/Ray Griff

If I Miss You Again/Tommy Overstreet

Walking Piece of Heaven/Calhoun Twins

Dance With Me/Flip/Johnny Rodriguez

Good Time Girl/Cheryl Keyla

Playlisted:

Please Don't Stop/Wagoner/Parton

Words Come Easy/Flip/Mercey Bros.

Statue of a Fool/Brian Collins

My Little Corner/Marie Osmond

Mississippi/Charley Pride

House of Glass/Allan Capson

Sou'Western Morning/Harry Marks

everything about the record business - not just that somebody says it's in the grooves. That thinking doesn't hold any more and that's one of the problems the record manufacturers are facing. I think they should really assess the whole industry as to how they can better develop their own people. I think that's the key to this business - people.

The deletes that are coming into Canada, are they effecting your business?

They certainly are. They're effecting us the same way as TV goods, because there is limited space in the stores, and if someone is bringing in product and selling directly to our customers, then we are cut back in the space we are allowed for regular merchandise.

Can you see this product backing up and creating problems for the suppliers?

Absolutely. I believe the situation will resolve itself. I believe the delete business is a rather unique business, and what we really must understand is that it's a delete and it didn't sell all that well - or it isn't selling all that well now. It may have sold well, five years ago. Once you understand that situation then you begin to understand what the business is all about. When you put them out, naturally the people are going through and looking for particular items and there has to be a method of recycling them and you must understand that, so you recycle it into areas that hasn't had this product before, and move it around. It's a tough business and the people who are working at it are now beginning to run into some problems. The stores that are buying, of course they don't have any problems - it's all returnable, so they're going to use the product as long as it's made available. The only thing I think is going to stop it is when some of the supplies begin to slow down, but more important is the fact they're going to have these great warehouses filled with stock that isn't going to sell. Of course, they're into TV deletes now, product being displayed in key traffic areas. It's still a problem. If the record manufacturers are unable to do anything through legislation, which they've talked about, then I think the alternative to the situation is to make available the product that they have at more competitive prices so that we in turn, I mean all rack jobbers and retailers, wouldn't be interested in product coming in from the States, but unfortunately, some of the record manufacturers have seen that with the cost of vinyl, they have an opportunity to make more money on their deletes, which is an absolutely nonsensical thing, because that record was made two or three years ago when the cost of vinyl was much less than it is today. I think they should make these items available to their regular customers at good prices so they in turn can make them available to all the chains across the country.

In spite of some of the problems in the industry, Edwards is of the opinion that the record and tape business is stronger than it has ever been. He leaves us with: "I think the industry must begin to become involved and better understand that we, the distributors, sub-distributors, rack jobbers or franchise chains are a part of their organisation. We are the distribution arm of their company and we ask them to just become more aware of our problems. Our problems are their problems. You just can't put your head in the sand and expect the problems to go away".

THE SINGLES SCENE

MAJOR BREAKOUTS FROM
COLUMBIA RECORDS OF CANADA, LTD.



BEARFOOT

"PASSING TIME"

COLUMBIA-4-4065



NEIL DIAMOND

"LONGFELLOW SERENADE"

COLUMBIA-3-10043



O. C. SMITH

"LA LA PEACE SONG"

COLUMBIA-3-10031



DANNY McBRIDE

"GOOD DAY TOMORROW"

COLUMBIA-4-4067