

RPM

Volume 16 No. 16

THIRTY CENTS

WEEKLY featuring

The Programmers

December 4, 1971



Kinney's Fludd action heads for world breakout

Stampedeers kick off American touring sked

MWC's Stampedeers begin their biggest U.S. jaunt in seven years this week. Opening a two concert engagement over the American thanksgiving weekend at Disneyland, the group has a debut party at the Whisky A Go-Go on November 29th, thrown by Bell Records, their American distributor. The thirtieth of the month finds them on the ABC network program, "The Dating Game". Subsequent dates see the group in Tennessee, Georgia, Texas, Colorado, Utah and back in California. All arrangements for the tour are being handled by the William Morris Agency of New York.

The Stampedeers return to Canada on the weekend of January 20th to the 22nd. They will appear in Thunder Bay, Sault Ste. Marie and Ottawa for Ray Kangro of Shay and Associates. Kangro promoted the Stamps highly successful Maritimes tour earlier in the year.

Mel Shaw, the group's personal manager, will accompany them on the first week in Los Angeles before returning to Canada to co-ordinate promotion for the Stampedeers' second album, "Carryin' On" containing their current charter, "Devil You".

Audio Atlantic opens in Halifax, Nova Scotia

In recent months, a great deal of the total Canadian music picture has centred around activity in the Maritime provinces. The east is destined to figure further in the total growth picture with the establishment of a new eight track studio facility in Halifax. The studio, Audio Atlantic, kicked off recently with a Neve eight track audio console and eight track Ampex machines.

Word from Nova Scotia has it that the rooms are drawing as much attention as the technical side. The main studio is a forty by forty with a sixteen foot ceiling which has created what is being described as a "bright,

natural sound".

The new venture is sticking with uniform, around the clock rates to accommodate out of town clients. In addition to the studio facilities, Audio Atlantic has a four track mobile unit for live recording work.

Audio Atlantic is operated by Grant Kennedy a Halifax musician, Mas Kikuta, a CBC audio engineer and Vern Kennedy, a television writer, arranger and vocalist. The owners have scheduled a press party for December 5th to introduce the new facilities to record producers, managers, agents and the press.

Love/Capitol appointment for James Q. Watson

J. David Evans, director of sales and promotion, Capitol Records of Canada, has announced the appointment of James Q. Watson to the position of product manager, Daffodil and Strawberry Records.

Watson will be responsible for the co-ordination of dealings between Capitol and Love Productions and for all record activities in Canada relating to product released on either the Daffodil or Strawberry label.

Watson is an English record industry executive who was previously with EMI for a period of five years and was responsible for their international activities in many areas of the world and handled artist promo-

tion for such artists as the Beach Boys, the Beatles, Manfred Mann, Peter and Gordon, the Seekers and Rolf Harris.

Watson was also with Immediate Artists, owned by Rolling Stones' manager, Andrew Loog Oldham which he left to become the manager of the Small Faces.

Said Frank Davies, president of Love in regard to the Watson appointment, "This appointment will allow me to continue my plans to concentrate further on the exploitation of Love artists, products and endeavours in countries outside Canada; most particularly the United States, England and Japan."

Small Faces tour to include Forum

The Faces tour includes a stop at Montreal's Forum, arranged through Donald K. Donald. The group appears in the hockey palace on December 10th at 8.00 PM. The group has become one of the hottest acts in England, and their lead singer, Rod Stewart, is now firmly established as a superstar in North America with the success of his "Maggie May" single and his "Every Picture Tells a Story" album on Mercury. The group records for Warner Bros.

Also on the Forum bill will be Cactus and Audience, also Kinney groups. Cactus' new album, "Restrictions" is now building up sales momentum and Audience is well-known as an underground act.

RPM gets promo & media together

In a further attempt to solidify an understanding between the broadcasters and the record men, RPM scheduled a meeting of national and regional Ontario promotion men at the Centennial Ballroom of the Inn on the Park in Toronto (Nov 26).

The morning meeting was held to discuss the subject of "Communication" and the invited special guests: J. Robert Wood (CHUM), Nevin Grant (CKOC and chairman of the MLS), Doug Rawlinson and Chuck McCoy (CHUM) were to give the broadcaster's point of view.

An open forum highlighted the meet al-

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Gary Buck to set up own pubberies

Arnold Gosewich, president of Capitol Records (Canada) has announced the resignation of Gary Buck as General Manager of Beechwood Music and Capitol Music of Canada effective immediately. Buck headed up Capitol's Canadian publishing business since its inception in 1970. In making the announcement, Gosewich acknowledged the role Buck has played in the launching of the pubberies and the recognition the arm has gained in copyright placements throughout the world.

Gosewich advised that plans are to continue to ensure the publishing wing's healthy position and to ensure that Canadian songwriters are aggressively represented throughout the world. Temporarily, Paul White, director of artists and repertoire for Capitol, has assumed managerial responsibilities for the two publishing houses. Marge Topping and Darlene Sutherland retain their past administrative positions.

Buck is currently at work on plans for the formation of his own music publishing company.

Canadian composition tops U.S. play-ASCAP

A song by a Canadian composer was the most performed single piece of music on American radio and television last year, according to the American Society of Composers, Authors and Publishers. The song, "Aquarius", by Galt MacDermot, of Montreal, was played more frequently than any other song during 1970. The announcement followed months of tabulations by ASCAP, completed last week.

ASCAP notified the Composers, Authors and Publishers Association of Canada (CAPAC), of which MacDermot is a member, that two other songs from "Hair", "Let the Sun Shine In" and "Good Morning Starshine" were in the top five foreign songs played on U.S. radio and television.

Said John Mills, general manager of CAPAC, "This is the first time that Canadian musical works have ranked so highly in overall U.S. airplay. Another Canadian composition, "Snowbird" by Gene MacLellan, was BMI's most performed song of the year.

Kenny Harris into Toronto/Montreal

Kenny Harris, president of K.H. Productions, was in Toronto and Montreal last week to promote new product. The Vancouver-based production house encompasses a publishing arm and a record label.

While visiting, Harris arranged for Polydor Records to distribute two new singles on his Van label. They are, "This Land" f/s "Coming Home" by Company Store and "Sunset Susan" f/s "Like You" by John Murray. All four sides are published by Hoadley House Music (BMI). Both singles will be released in the month of December.



It seems like we'll never shake that old Canadian inferiority complex.

For example, some Toronto studios still think you've got to go hat in hand to New York or London to find your staff and your customers.

Well, at Thunder we think differently.

We know it's 1971. We know it's year one after the CRTc. We believe as most of you do, that it's Canada's turn now. So our all-Canadian staff is happy to be serving Lighthouse, Bruce Cockburn, Aarons & Ackley, Crowbar, Perth County Conspiracy, Pierre Lalonde, Murray McLauchlan, Ian & Sylvia, Chris Kearney, Ron Collier, Trudel Productions.....

While the others hustle Johnny Cash or Burt Bacharach or Tom Jones, we can be serving you.

We'd be proud to!

Phil Sutin
Bill Sutton
Mike Bourne
Gari Hansen
Brock Fricker
Moses Zwierner

thunder

Secondary markets - "a poor imitation"

While we have been praising the virtues of the secondary markets, many a record man has taken the secondaries to task, and it would appear that many of their comments are valid. A look at the list of secondary markets that have bothered to report this week to The Programmers would indicate an obvious lack of interest (a Special De-

COMMENT walt grealis

livery letter only costs an extra 40 cents). They constantly bitch about a lack of service while they work at remaining non-entities. As one record man put it, "They are secondary because they want to be."

There is one secondary radio station that does get service and does have a reputation of running a tight and important disc-service to their listeners. That station is CKRD Red Deer Alberta. Strangely enough this letter from Stu Morton, CKRD's Music

Director, hit my desk at just the right time...
.....the height of the controversy.

Morton's letter is reprinted here, in its entirety - and it makes many good points.

"Let's hear it for secondary markets".....
.....silence, that's what we hear from the record companies, but the reason is two-fold.

The recording companies consistently underestimate the potential of these markets, and, a large number of program directors in these markets don't know or care about what's going on in the music business as it relates to programming. In other words, the whole thing amounts to an old fashioned failure to communicate.

How many record promo men know or care what's happening in the secondary markets in their areas? That part has all been said before.

On the other hand, how many programmers in these markets make any sort of honest attempt to communicate with the record industry except to bitch occasionally about the lousy service?

There are many secondary stations that use programmed playlists. Do they send copies of these to the record companies? If they don't run a playlist, do they ever sit down and get off a letter to the PR man at company X saying how great that new song by Joe Schmaltz is, and that they put it on the air the very instant they heard it?

These are the kinds of things secondary market stations must do to show the record industry they are ready to participate. There is a significant amount of money at stake when a record is released. Why should promotion men want to waste time with programmers who in the past have shown nothing short of complete apathy towards new material.

The record people, on the other hand, might realize that there are programmers in secondary markets who are attempting to get into the action. From a marketing point of view, we at CKRD may be a secondary station, but in programming we face a tremendous amount of competition. Red Deer is eighty eight miles south of Edmonton with seven AM stations and ninety six miles north of Calgary with five AM stations. Unless listeners in our area own 1909 crystal sets, almost all of these stations are readily available. We feel we need to be recognized as operating in a competitive area.

One final point. I would like to make a suggestion to program managers in secondary markets who are often too busy to spend enough time on music programming. Delegate your music directorship to one of your air men. Not just the mechanics, but the actual responsibility for music policy. It's no good to have someone prepare a playlist for the week, put it on the air and then have his authority pulled out from under him by a production manager with a power complex who says, "I am going to take that damn record out and break it in two...." etc. Let him experiment a bit, he

may make some mistakes, but he will become come involved in music programming. When this happens, secondary market stations will no longer be ignored by the record men, or their listeners.

Stu Morton,
Music Director,
CKRD AM/FM,
Red Deer, Alberta.

Perhaps this answers the question of why secondary markets aren't serviced - and as for being "hit-breakers" there are few secondaries that will listen to, experiment with, or play anything except what is going down in the major markets. The majors do what they do VERY WELL and most secondary markets (according to record men) are just "a poor imitation."

Now the bitching begins.....but not the additions to playlists or charts. We're either right or WRONG. Time will tell.

RECORD MEN & PROGRAMMERS

If you need RPM on your desk every Monday morning, you should be getting our special FIRST CLASS service.

The current rate is \$20. per year. Effective January 1st, 1972 the rate will be increased to \$30. per year. There is still time to take advantage of the old rate. If you are presently a second class subscriber, send us \$5. and we'll pro-rate your subscription and make it FIRST CLASS immediately.

Clip & mail!

RPM WEEKLY
1560 Bayview Avenue, Toronto 17, Ont.

- Enclosed find \$20. for one year of RPM by FIRST CLASS Mail.
- Enclosed find \$5. to make my present subscription FIRST CLASS pro-rated to the expiration date.

Name

Company

Address

City

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

-Pierre Juneau



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

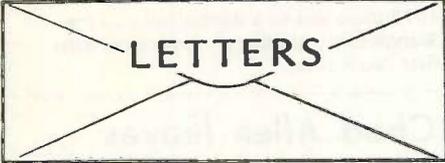
A&M	W	MCA	J
Allied	C	Musimart	R
Ampex	V	Phonodisc	L
Arc	D	Polydor	O
CMS	E	Quality	M
Capital	F	RCA	N
Caravan	G	Trans World	Y
Columbia	H	WB/Atlantic	P
GRT	T	World	Z
London	K		

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

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


LETTERS

And here's to the Programmers—may you all have a happy BBM.

Ed Preston,
National Advertising & Promotion Manager,
RCA Records,
Toronto, Ontario.

INDUSTRY REACTION TO THE PROGRAMMERS

Just a short note of congratulations on the fine quality of your initial feature of The Programmers contained in the November 20th issue of RPM.

While it was stated that The Programmers is a weekly feature in RPM designed for the Canadian programmer, I suspect that it will be read voraciously by interested segments of the recording industry. Without a doubt, it will provide valuable input in terms of identifying areas where the record industry can be of assistance to broadcasters—especially in radio station promotion and programming needs. It will also be informative whereby problems that are not normally verbalized will be drawn to the industry's attention.

Let me close by extending Capitol Canada's best wishes for continued successful growth.

Arnold Gosewich,
President,
Capitol Records (Canada),
Toronto, Ontario.

The Programmers section is great. The first one mentioned in two different sections that PD's ask why U.S. stations get Canadian release by top Canadian acts like Guess Who and Lighthouse before Canadian stations.

Naturally, I can only speak on behalf of Guess Who releases and would like to point out that this is really not true.

Since we first broke "These Eyes" we've had a certain pride about being first with Guess Who releases. In fact, I've been reprimanded a couple of times for jumping the gun on U.S. release dates.

If the complaints are about "Sour Suite" being late, I can't buy that either. Many stations stayed on this as an album cut, and it was on a few Canadian charts before the single came out. The DJ singles that go out directly from our factory were into many Canadian stations even before my U.S. sample arrived in Toronto.

To provide the fastest possible singles service we mail all DJ samples directly from our factory in Smiths Falls. We know that some Ontario stations get them earlier than Vancouver. So earlier this year we started shipping via first class mail and it has helped a little. So naturally I'm a little surprised at the Guess Who complaint.

We're damn proud of our singles service and pleased that we seldom get complaints about it, and since the DJ mailings are now controlled through our Toronto office, I would suggest if PD's and MD's contact us here we'll do everything possible to accommodate their wishes.

Thanks again for a great new "wrinkle"!

I read with interest your first issue of The Programmers in RPM Weekly and I feel this is the most important single addition to the Canadian music industry since the advent of the CRTC thirty per cent ruling.

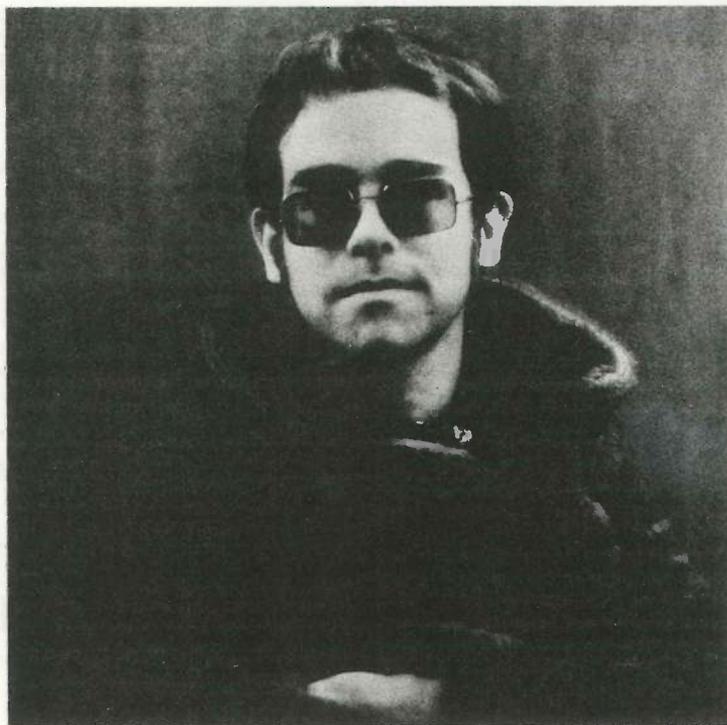
Lead the way!

Terence C. Brown,
Dr. Music Publishing,
Toronto, Ontario.

Congratulations! The Programmers addition to RPM is the best thing to happen to the Canadian music industry this year.

Speaking strictly from a record company's point of view, The Programmers is of immense help and supplies us with the vital information that was missing for so long. Sure we all read the American trades, but their chart additions and radio news doesn't really mean much to us, especially if we're trying to break Canadian product here at home. Now with the "New on Playlists" column, we can see what kind of early action we are getting on a new release. We also have a weekly guide to deejay and PD movement, we know who is running what type of contest and see if we can somehow tie in, and all the other pertinent information that is so essential to us.

LETTERS continued on page 9



**Elton's
new
single
is
'LEVON'**

UNI 55314

**Madman
across the
Water
ELTON
JOHN**

UNI 93120



MCA RECORDS (CANADA)

COVER STORY

Fludd preps for international market

One of the most surprising recent successes in the disc business has been Kinney's Fludd. The group, almost unheard of outside the Toronto area, now has a single, "Turned 21", which is being solidly charted and played throughout the country. Typical of the way such things happen, the group was signed through Kinney's parent firm in California. Perhaps due to that fact, the record is also moving strongly through the U.S. Release is upcoming in the UK in January with the Australian version off the presses this week (Nov 27).

The group has been a familiar fixture around the Toronto scene for some time, under the management of William Tenn.

Recorded in San Francisco earlier this year, under the production hand of former Pauper Adam Mitchell, "Turned 21" is to be followed early in the New Year by an album, already completed. The single was penned by Brian Pilling, who is responsible for most of the group's material and published by their own company, Underwater Music.

Fludd carries a wealth of musical experience, most noteworthy resting with the Pilling brothers, Ed and Brian, who have performed with Cat Stevens, John Bonham and Robert Plant. The other group members, Greg Godovitz, Mick Walsh and John Andersen, are veterans of the tough Canadian group circuit.

Kinney's promotion department were quick to realize the commercial potential of the "Turned 21" deck and proceeded to hype the single at both MOR and MOT stations throughout the country.

With the very positive reaction already evident, Kinney is confident that Fludd is here to stay.

Mel Shaw steps up MWC/Corral activity

On Monday, November 14th, Mel Shaw officially resigned his post with Quality Records as national promotion co-ordinator to devote full time to his MWC Records and Corral Music Publishers and his sole act, the Stampeders. Shaw will continue to work closely with Quality in the promotion of Stampeders' product which the company distributes.

The label and group has come into the lime-light in the past year, beginning with a hit in Canada, "Carry Me" followed by an international smash, "Sweet City Woman". The group's "Devil You" is now following "Sweet City Woman" up the charts..

Album action includes "Against the Grain" and the soon-to-be-released follow-up, "Carryin' On". MWC is already formulating plans for a live album in the future.

Corral Music has met much success with cover versions of "Sweet City Woman" with some ten cover versions throughout the world. The song appears in ten printed versions in the United States. In January of

1972 there will be a double folio on the Stampeders including all songs from their first two albums.

Chad Allen leaves Brave Belt

Chad Allen, one of the original members of the Guess Who (when they were known as Chad Allen and The Reflections) has left the recently formed Brave Belt group. It's expected that Allen will pursue a solo route, one in which he has experienced much success.

Brave Belt, who have released on the Reprise label, is now comprised of Randy and Rob Bachman and Fred Turner. They have just completed the finishing touches on their new Reprise album, from which a single will be culled featuring Turner on vocals. The session was produced by Randy Bachman.

The Belt will be in the Toronto area for an appearance at CHUM's annual Christmas concert for underprivileged kids (Dec 17).

Randy Bachman, who also has a successful management firm with offices in Winnipeg and Los Angeles, has just signed Noah (formerly Tyme and A Half from Trenton, Ont.) to a recording contract with Dunhill's Jay Lasker. A single and album, produced at RCA's Toronto studios by Bachman will be released the first part of the new year.

SUBSCRIBE FIRST CLASS

**HEAVY...OUTA SIGHT...FAR OUT...SOLID...A HIT...NOW THAT'S A RECORD...
PAID THEIR DUES...BITCH...A WINNER...RIGHT ON...HOT DAMN...SUPER...
GANGBUSTERS...BREAKING ALL OVER...BALLS...WOW...FANTASTIC...TRIPPY...
RELEVANT...MEANINGFULL...SPACED...GET IT ON...**

AARON SPACE HAVE A NEW RECORD

KEEP ON MOVIN'

CW 4008

PLAY IT!



KINNEY MUSIC OF CANADA, LTD.



RCA recently laid on a heavy national promotion for Rindy, Debbie and Ardie (Rock Flowers) seen here with the label's Ed Preston and Scott Richards at Toronto reception.



Quality's Ontario promotion manager, Mark Robbins, Lorne Litchman (York Radio) with Adam Timoon, newly signed Celebration artist, at Quality's Seaway Hotel reception.



Boot's Stevedore Steve, a recent charter with his "I'm A Truckdriver" deck, maintains a hectic tour pace throughout the country, particularly in the Atlantic Provinces.



Fred Dixon, Rodeo recording artist, and his backup crew, Tom Valliquette (bass) and Sam Henry (drummer) recently opened Perth's new Empire Lounge.



Fraser Jamieson, president London Records Canada (left) presents Rod Stewart's Gold Leaf Award "Every Picture Tells A Story" to Mercury's Nat'l Sales Mgr. Jules Abramson.



Marty Butler's Columbia deck "To A Place Near The River" broke in Montreal first through CKGM. Chanter (centre) flanked by station's John Mackey (Prog. Dir.) and Steve Shannon.

Cockettes' "Tinsel Tarts" draws

The opening of the Cockettes' "Tinsel Tarts in a Hot Coma" drew forth the most spectacular audience New York has seen at any opening night in the past five years. All of the music people were on hand, so were the drama

were there to film it all. The Cockettes presented the first show of their repertoire (to be followed this week with "Pearls Over Shanghai") and Sylvester and His Hot Band performed.

POP WIRE Lisa Robinson

critics, underground superstars, reporters from every over and under-ground publication, the fashion press, and Gloria Swanson.

The Anderson Theatre on the lower east side was aglow, and the Maysles brothers

Sylvester was the reason most of the record company talent scouts were there: he is a black man who performs wearing hot pants, a sheer chiffon blouse studded with sequins, and sequin studded boots, all of it topped by a big Afro wig and a lot of make up. Sylvester is backed by three soul singers who had come straight from the White House where they sang back up for Kim Weston as she sang for President Nixon.

His material is part rhythm and blues, part supper club. He entertained the crowd with

versions of "Midnight Rambler", "One Way Ticket to Love" and "God Bless the Child". Sylvester should be recording for somebody very soon.

The problem with the evening, after the audience got through digging itself, was that no one really knew what to expect. Including the Cockettes. I think that someone told them that they had to slick up their performance for New York City, whereas they are used to presenting their material to a much smaller audience of friends, and in a more funky way. Then of course, there were those people who expected it to be even more slick—a sort of campier version of "No, No Nanette". And there were those who thought it would be more along the lines of drag underground theatre in New York, which it wasn't either. So, when the show actually got underway, the cast seemed to be a bit untogether and some of the audience became very bored very soon.

I personally think that it was a lot of fun—musical versions of "There's No Depression in Love" and "Havana" and the finale which was a tribute to "Lullaby of Broadway" ala Busby Berkely were all hilarious and beautifully costumed. It certainly had more life than anything seen on the stage in this town in some while—and as a phenomenon they are simply important because of the barriers they help to break down. Hopefully, there will be enough people who understand the Cockettes and want to see more of them in the future.....San Francisco is a long way to go for an entertaining evening in the theatre.

POP WIRE continued on page 21

Chilliwick set for CBC's "Video One"

The Vancouver-based Chilliwick, recently signed to the A&M label, have completed taping CBC-TV's "Video One" which will be televised Wed. Dec 1 at 5 PM EST.

Chilliwick, who obviously base much of their material on the Gregorian chant, have had much success on the disc scene, particularly throughout the west. Their first single for A&M, "Lonesome Mary" has shown strong national action. The label is expected to follow this deck with an album before Christmas.

Bill Henderson (guitar, bass, violin, recorder); Claire Lawrence (keyboard, flute, sax, bass); and Ross Turner (drums, percussions) - the Collectors, turned on Canadian rock television audiences with their first major national television appearance, "Rock 2". They have since been to Japan and sharing bills with top names, stealing much of the spotlight.

The Chilliwick show was taped in Toronto "live" with a studio audience. Host of the show is former CHUM-FMer Rainer Schwarz. David Shepherd produced and directed with Don Elder in as executive producer.

AIR FRESHENER

LEE ROY

SINGING

"MY SOUL SINGS OUT"

f/s

"MY LITTLE GIRL"

(75-1065)

IT'S A WINNER!

RCA

LETTERS continued from page 5

The amount of work that must go into this addition has to be great, but believe me, the benefits to just one branch of the Canadian music industry is tremendous, and undoubtedly, The Programmers will see the value of it and give you their full support.

Again, congratulations and our best wishes on the success of your new venture.

Jutta Ney,
Promotion Co-ordinator,
GRT of Canada, Ltd.,
Toronto, Ontario.

Congratulations on your addition of the Programmers to RPM. This is certainly a positive development in the evolution of the two allied industries and cannot help but further the communication between them.

I also read with interest E.K. Roy Richard's article, "The time has come for a re-examination".

I agree that the time has come, and I note the suggestion of one of two things: "The appointment of a CRTC-credited committee to decide on a week-by-week basis what new records really are Canadian; or a change to a reduced percentage four-out-of-four regulation....."

Having given the latter serious consideration, I must disagree with it, and opt for the former, while acknowledging that the mechanics of such a system aren't easily established.

My concern with four-out-of-four lies in one major area, with other minor questions: the main one being the song writer. It is plain fact that a great percentage of successful recording acts do not write their own material. Many acts of international stature are dependent upon third party sources for their material. Wouldn't the 4/4 ruling discriminate against these non-writing artists? In simple terms, should a Canadian be penalized for recording material written by the "greats" of the song writing fraternity, Lennon-McCartney, Bacharach-David, King, etc. etc.

Is Tom Jones any less British for recording a Paul Anka song? Is Joan Baez any less American for recording a Lennon-McCartney composition? Is Elvis Presley any less American for recording "Snowbird", a Canadian written hit? The answer, of course, is no.

The recording studio situation may also be questioned along similar lines. Are the Rolling Stones any less British for recording in Los Angeles? Is Joey Gregorash any less Canadian for recording in Memphis? Is the Poppy Family any less Canadian for recording in England? And on and on.

Having now offered my two cents worth, I suppose I should offer an alternative.

I have to agree with the January 18th ruling of two elements, but I'd like to take it a step further: one of the two must be some form of Canadian residence requirement.

Such a step would eliminate discrepancies that do occur at this time. The CRTC-approved committee would only have to concern itself with one basic fact: is the artist Canadian.

I feel also, that such a residence requirement should include some provision for the legit Canadian, who after achieving his mark in Canada must go outside our borders to further his career. Are the Bee Gees any less Australian because they went to England to achieve success in the U.S.A. (and worldwide).

As for the percentage situation, I don't have that answer. I do wonder, however, if such a reduced percentage might not prove a negative factor for new talent. With only a fifteen per cent requirement, I see the chance of an unintentional "clique" developing—a clique with as few as ten artists

who would constantly dominate the Canadian charts, and effectively block the path for new acts. My conclusion on the percentage situation is that the correct amount will only be found through the trial and error method.

To summarize: I feel that the 4/4 suggestion would be too restrictive. My alternative is 2/4 with one of the two being some form of Canadian residence requirement. To ensure only legit recordings have Cancon status, the formation of a (CRTC approved) committee becomes a necessity.

Thank you for reading this, I look forward to your comments, pro or con.

Frank Gould,
Label Chief, International Repertoire,
Polydor Records, Canada
Montreal, Quebec.

VIDEO ONE PRESENTS!!!
A & M Recording Stars
GILLWACK!
WITH A SOUND THAT'S EXHUBERANT FLOWING AND EXPANSIVE
5 PM, WED. DEC. 1
CBC TV

SUBSCRIBE FIRST CLASS

NEW ALBUMS

FUNKY SOUNDS NURTURED IN THE FERTILE SOIL OF MEMPHIS THAT SMELL OF ROCK - Eric Mercury

(Enterprise) ENS 1020-Q 
A voice from out of the past and with so much improvement and soul it's almost unbelievable. Torontonian is going to smash his way up the charts with no trouble. Shawn Jackson obvious in backup.



A CHRISTMAS WISH

Johnny Burt Orchestra & Chorus with Stephanie Taylor & Doug Crosley (Canadian Talent Library) 477-5154-Z 
If middle of the roaders were worried about the coming holiday music (Cancon) they'll be happy to latch onto this well put together set of happy Xmas sounds containing nine Canadian copyrights.

RUSSELL DEAN

(Metromedia) MD 1046-L
Predominantly folk-rockish stuff which takes a nice orchestral turn in "It Took A Long Time". Some of the arrangements are a little in the George Martin fashion which adds much to the overall appeal. Try it on for size.

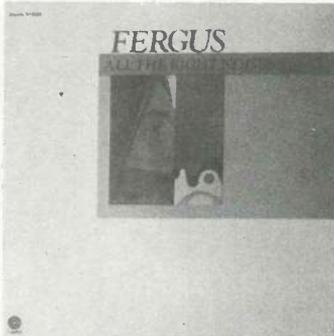


THE SOUNDS OF CHRISTMAS

Various (Golden Hour) GH 518-L
This special Pye re-release containing a full hour of Yule music is a good dollar value (\$3.98 retail) as well as an anthology of the best traditional Christmas songs. Beautiful choral workouts on many of the selections.

ALL THE RIGHT NOISES

Fergus (Capitol) ST 6370-F 
When does comment cease to be comment? When an album of this calibre hits the turntable. Greg, brother of Fergus Hambleton, has never produced an album having this potential before. Arrangements, compelling folk/rock vocal delivery and beautiful separation, make this one an immediate chart winner.



AVE MARIA

Rene Simard (Nobel) NBL 503-K 
Young French Canadian is capable of some moving renditions which should find MOR acceptance in spite of the language hang up. A splendid album for Christmas-time programming which will do much for the station sound.

CONTEMPORARY MUSIC FOR GUITAR

Ernesto Bitteti (Westminster Gold) WGS8149-N
Bitteti is a lesser-known but very fine master of the guitar whose album deserves a thorough listen. Tansman's "Cavatina" is first-rate late evening programming for the discriminating ear.



TAKE ME HOME COUNTRY ROADS

Laurie Bower Singers (Canadian Talent Library) 477-5151-Z 
Under the creative genius of Laurie Bower, the voices deliver beautiful harmonics that display a rare MOR enthusiasm. Choice of material, exceptional. "It Takes Time", "Love And Maple Syrup" plus titler, easy listening treasures.

THE BIG FIDDLE SOUND OF AL CHERNY

(RCA Camden) CASX 2535-N 
You'll have to tag this one "old-tyme" country but middle of the roaders should give a listen. Cherny's weekly appearances on the "Tommy Hunter Show" adds appeal. As fiddlers go, Cherny is among the best and quality of set lets it all hang out.



MARIA OSTIZ

Orchestra conducted by Waldo De Los Rios (Vanguard) VSD-6575-V
Much attention given to Waldo De Los Rios of late and this time he adds the feminine charm of one of Spain's most popular guitarist/performers. Lush treatment supplied by orchestra reveals a very enchanting Spanish guitar.

This week
1 week ago
2 weeks ago

RPM 100

SINGLES

December 4, 1972

Gold Leaf Award For Outstanding Record Sales

A&M
Allied
Amper
Arc
CMS
Capitol
Caravan
Columbia
GRT
London

W
C
V
D
E
F
G
H
T
K

MCA
Musimat
Phonodisc
Polydor
Quality
RCA
Trans World
WB/Atlantic
World

J
R
L
O
M
N
Y
P
Z

1	1 2	IMAGINE John Lennon-A&M-1840-F	34	20 10	SUPERSTAR Carpenters-A&M-1289-W	67	....	AMERICAN PIE Don McLean-United Artists-50856-J
2	4 18	TWO DIVIDED BY LOVE Grass Roots-Dunhill-4289-N	35	39 55	FOR LADIES ONLY Steppenwolf-Dunhill-4292-N	68	....	DAY BY DAY Badfinger-Apple-1841-F
3	5 8	EVERYBODY'S EVERYTHING Santana-Columbia-45472-H	36	40 58	SOUR SUITE Guess Who-Nimbus-74-0578-N	69	36 31	DO YOU KNOW WHAT I MEAN Lee Michaels-A&M-1262-W
4	2 1	GYPSYS, TRAMPS & THIEVES Cher-Kapp-2146-J	37	41 52	YOUR MOVE Yes-Atlantic-2819-P	70	81 85	HEY BIG BROTHER Rare Earth-Rare Earth-5038-V
5	6 16	BABY I'M A WANT YOU Bread-Elektra-45751-P	38	47 57	BEHIND BLUE EYES The Who-Decca-32888-J	71	80 83	WHITE LIES, BLUE EYES Bullet-Big Tree-123-V
6	3 5	PEACE TRAIN Cat Stevens-A&M-1291-W	39	51 94	(I Know) I'M LOSING YOU Rod Stewart-Mercury-73244-K	72	78 89	LONG PROMISED ROAD Beach Boys-Brothers-1047-P
7	19 25	DESIDERATA Les Crane-Warner Bros-7520-P	40	66 72	GRANDMA'S HANDS Bill Withers-Sussex-227-M	73	87 93	YOU ARE EVERYTHING Stylistics-Avco Embassy-4581-N
8	9 15	THEME FROM SHAFT Isaac Hayes-Enterprise-9038-Q	41	60 81	SUPERSTAR (Remember How You Got Where You Are) Temptations-Tamla Motown-7111-V	74	79 100	MOTHER Barbra Streisand-Columbia-45471-H
9	11 17	AN OLD FASHIONED LOVE SONG Three Dog Night-Dunhill-N	42	54 64	SUMMER OF '42 Peter Nero-Columbia-45399-H	75	....	SCORPIO Dennis Coffey-Sussex-226-M
10	23 28	GOT TO BE THERE Michael Jackson-Tamla Motown-1191-V	43	53 70	FRIENDS WITH YOU John Denver-RCA-74-0567-N	76	45 42	MAMMY BLUE Pop Tops-Dunhill-11311-N
11	8 11	I'M A MAN Chicago-Columbia-45467-H	44	65	PRETTY AS YOU FEEL Jefferson Airplane-Grunt-0500-N	77	93	HALLELUJAH Sweatshop-Columbia-45492-H
12	10 12	I'D LOVE TO CHANGE THE WORLD Ten Years After-Columbia-45457-H	45	48 43	LOVE Lettermen-Capitol-3192-F	78	....	LOVE ME LOVE ME LOVE Frank Mills-Polydor-2065 076-Q
13	30 49	FAMILY AFFAIR Sly & Family Stone-Epic-5-10805-H	46	32 29	INNER CITY BLUES Marvin Gaye-Tamla Motown-54209-V	79	88	SATISFACTION Smokey & Miracles-Tamla Motown-54211-V
14	29 47	CHERISH David Cassidy-Bell-150-M	47	46 32	I'VE FOUND SOMEONE OF MY OWN Free Movement-Decca-32818-J	80	89	RESPECT YOURSELF Staple Singers-Stax-0104-Q
15	18 20	LONESOME MARY Chilliwack-A&M-321-W	48	42 34	DON'T WANNA LIVE INSIDE MYSELF Bee Gees-Atco-6847-P	81	91 95	I'M STILL WAITING Diana Ross-Tamla Motown-1192-V
16	17 24	LOVIN' YOU AIN'T EASY Pagliaro-Much-CH1010-K	49	56 88	LOVE ME BROTHER Tapestry-Polydor-2065 091-Q	82	84 60	DOLLY DAGGER Jimi Hendrix-Reprise-1044-P
17	28 37	ROCK STEADY Aretha Franklin-Atlantic-2838-P	50	64 84	NO GOOD TO CRY Poppy Family-London-164-K	83	....	I'D LIKE TO TEACH THE WORLD TO SING Hillside Singers-Metromedia-231-L
18	27 38	DEVIL YOU Stampeders-MWC-1007 X-M	51	49 44	TILL Tom Jones-Parrot-40067-K	84	68 75	BUTTERFLY Danyel Gerard-Le Compagnie-S127-K
19	22 27	BY THE TIME I GET TO PHOENIX/I SAY A LITTLE PRAYER FOR YOU Campbell/Murray-Capitol-3200-F	52	63 76	SUNSHINE Johnathon Edwards-Capricorn-8021-P	85	....	ONE MONKEY DON'T STOP NO SHOW Honeycone-Hot Wax-7110-M
20	38 61	STONES Neil Diamond-Uni-55310-J	53	50 56	BOW DOWN TO THE DOLLAR Joshua-GRT-1230 15-T	86	69 73	OH LORD Morse Code Transmission-RCA-75-1006-N
21	34 63	FOR BETTER OR WORSE Bells-Polydor-2065-093-Q	54	33 19	WHAT ARE YOU DOING SUNDAY? Dawn-Bell-141-M	87	100...	MY BOY Richard Harris-Dunhill-4293-N
22	35 30	ALL I EVER NEED IS YOU Sonny & Cher-Kapp-2151-J	55	44 41	IT'S A CRYIN' SHAME Gayle McCormick-Dunhill-4288-N	88	96	I DON'T NEED NO DOCTOR Humble Pie-A&M-1282-W
23	35 51	BRAND NEW KEY Melanie-Buddah-267-M	56	55 74	GIMME SOME LOVIN' Traffic-Polydor-50841-Q	89	92 97	HELP ME MAKE IT THROUGH THE NIGHT O.C.Smith-Columbia 4-45435-H
24	16 14	ONE MORE MOUNTAIN TO CLIMB Dr. Music-GRT-45132-T	57	62 99	LONG AGO TOMORROW B.J.Thomas-Scepter-12335-J	90	67 71	ONE DAY I WALK Bruce Cockburn-True North-TN4-105-H
25	12 6	MAGGIE MAY Rod Stewart-Mercury-73224-K	58	43 35	CRAZY ARMS CRAZY EYES Brave Belt-Reprise-1039-P	91	74 79	TO A PLACE NEAR THE RIVER M. Butler-Columbia-C42988-H
26	37 45	TURNED 21 Fludd-Warner Bros-7531-P	59	72 91	LET IT BE Joan Baez-Vanguard-35145-V	92	....	LOOKING FOR A LOVE J. Geils Band-Atlantic-2844-P
27	14 7	YO YO Osmonds-Polydor-2065-082-Q	60	26 13	ONLY YOU KNOW AND I KNOW Delaney & Bonnie-Atco-6838-F	93	....	TIGHTROPE RIDE Doors-Elektra-45757-P
28	15 9	NEVER MY LOVE 5th Dimension-Bell-45134-M	61	98	HEY GIRL Donny Osmond-Polydor-14322-Q	94	....	WHERE DID OUR LOVE GO Donnie Elbert-All-Platinum-2330
29	7 3	ABSOLUTELY RIGHT 5 Man Electrical Band-Polydor	62	57 50	SHE'S ALL I'VE GOT Freddy North-Mankind-12004-Q	95	73 48	GO AWAY LITTLE GIRL Donny Osmond-Polydor-2065-081-Q
30	31 39	WILD NIGHT Van Morrison-Warner Bros-7518-P	63	82	A NATURAL MAN Lou Rawls-Atlantic	96	....	I'D LIKE TO TEACH THE WORLD TO SING New Seekers-Elektra-45762-P
31	13 4	ONE FINE MORNING Lighthouse-GRT-1230-10-T	64	83 92	NOTHING TO HIDE Tommy James-Roulette-7114-T	97	....	HAVE YOU SEEN HER Chi Lites-Brunswick-55462-H
32	21 26	EASY LOVING Freddie Hart-Capitol-3115-F	65	97	CAN I GET A WITNESS Lee Michaels-A&M-1303-W	98	....	TAKE IT SLOW Lighthouse-GRT-1230-19-T
33	24 22	DO I LOVE YOU Paul Anka-Buddah-252-M	66	77	L'OISEAU Rene Simard-Nobel-NL5627-K	99	....	DAISY MAE Hamilton, Joe Frank & Reynolds-Dunhill-4296-N
						100	....	I KNEW YOU WHEN Donny Osmond-Polydor

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

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

This week
1 week ago
2 weeks ago

RPM 100

ALBUMS

December 4, 1972



indicates that entire album qualifies in some way as Canadian content.



A&M
Allied
Amex
Arc
CMS
Capitol
Caravan
Columbia
GRT
London

W
C
V
D
E
F
G
H
T
K

MCA
Musimart
Phonodisc
Polydor
Quality
RCA
Trans World
WB/Atlantic
World

J
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N
Y
P
Z

1	1 2	NEW SANTANA Columbia-KC30595-H N/A	N/A	
2	2 3	TEASER AND THE FIRECAT Cat Stevens-A&M SP 4313-W CS 4313-W	8T 4313-W	
3	3 1	EVERY PICTURE TELLS A STORY Rod Stewart-Mercury-SRM1609-K N/A	N/A	
4	4 4	IMAGINE John Lennon-Apple-SMAS3379-F N/A	N/A	
5	8 11	SHAFT Soundtrack-Enterprise-EN25002-Q ENS-2-5002-Q	EN8-2-5002-Q	
6	6 6	RAINBOW BRIDGE Jimi Hendrix-Reprise-MS2040-P CRX2040-P	8RM2040-P	
7	10 8	TAPESTRY Carole King-Ode-SP77009-W CS77009-W	8T77009-W	
8	5 5	LOVE, LUCK 'N' LOLLIPOPS Bells-Polydor-2424 035-Q 3176 025-Q	3821 030-Q	
9	9 10	EVERY GOOD BOY DESERVES FAVOUR Moody Blues-Threshold-TH55-K N/A	N/A	
10	11 17	BARK Jefferson-Airplane-Grunt-FTR1001-N N/A	N/A	
11	12 9	WHO'S NEXT The Who-Decca-DS79182-J 73-9182-J	6-9182-J	
12	13 13	HARMONY 3 Dog Night-Dunhill DSX 50108-N N/A	N/A	
13	7 7	TALK IT OVER IN THE MORNING Anne Murray-Capitol-ST6366-F 4XT6366-F	8XT6366-F	
14	14 16	CARPENTERS A&M-SP3502-W CS3502-W	8T3502-W	
15	15 18	RAM P&L McCartney-Apple-SMAS3375-F 4XT3375-F	8XT3375-F	
16	22 22	CHER Kapp-KS3649-J N/A	N/A	
17	26 33	ROCKIN' THE FILLMORE Humble Pie-A&M-SP3506-W N/A	N/A	
18	19 14	PARTRIDGE FAMILY SOUND MAGAZINE Bell-6064-M 4-6064-M	8-6064-M	
19	20 19	MASTER OF REALITY Black Sabbath-Warner Bros-BS2562 CWX2562-P	8WM2562-P	
20	21 20	JESUS CHRIST SUPERSTAR Decca-DXSA7206-J 73 6000-J	6 6000-J	
21	18 21	FOR LADIES ONLY Steppenwolf-Dunhill-DSX50110-N N/A	N/A	
22	16 12	BLESSED ARE Joan Baez Vanguard-VSD6570-L N/A	N/A	
23	17 15	CAHOOTS The Band-Capitol SMAS 651-F N/A	N/A	
24	29 48	GOIN' BACK TO INDIANA Jackson 5-Tamla Motown-TS310-V N/A	N/A	
25	31 26	BARBRA JOAN STREISAND Columbia-KC30792-H N/A	N/A	
26	.....	NEW LED ZEPPELIN ALBUM Atlantic-SD7208-P N/A	A8TC7208-P	
27	33 51	FIFTH DIMENSION LIVE Bell-9000-M N/A	N/A	
28	77	CHICAGO AT CARNEGIE HALL Columbia-C4X30865-H N/A	N/A	
29	23 24	WELCOME TO THE CANTEEN Various-Polydor-2334 022-Q N/A	N/A	
30	24 29	AQUALUNG Jethro Tull-Reprise-MS2035-P CRX2035-M	8RM2035-P	
31	27 27	ARETHA'S GREATEST HITS Aretha Franklin-Atlantic-SD8295-P AC8295-P	A8TC8295-P	
32	67	THERE'S A RIOT GOIN' ON Sly & Family Stone-Epic-KE30986-H N/A	N/A	
33	38 61	TUPELO HONEY Van Morrison-Warner Bros-WS1950-P CWX1950-P	8WM1950-P	
34	82	STONES Neil Diamond-Uni-93106-J N/A	N/A	
35	45 77	RUFF & READY Jeff Beck Group-Epic-KE 30973-H CT 30973-H	CA 30973-H	
36	47 78	GATHER ME Melanie-Buddah-BDS95003-M N/A	BDS8-95003-M	
37	30 32	SURF'S UP Beach Boys-Brother-RS6453-P CRX6453-P	8RM6453-P	
38	39 45	UP TO DATE Partridge Family-Bell-6059-M 4-6059-M	8-6059-M	
39	28 39	GRATEFUL DEAD Warner Bros-2WS1935-P CWJ1935-P	8WJ1935-P	
40	25 23	ONE FINE MORNING Lighthouse-GRT-9230 1002-T 5230 1002-T	8230 1002-T	
41	53 82	THE DIONNE WARWICKE STORY Scepter-SPS 2-596-J N/A	8019 596-T	
42	69 83	SMACKWATER JACK Quincy Jones-A&M-SP 3037-W CS 3037-W	8T 3037-W	
43	35 41	SUMMER SIDE OF LIFE Gordon Lightfoot-Reprise-MS2037-P CRX2037-P	8RM2037-P	
44	34 34	HIGH WINDS WHITE SKY Bruce Cockburn-True North-TN3-H TNT3-H	TNA3-H	
45	32 31	MUD SLIDE SLIM James Taylor-Warner Bros-BS2561-P CWX2561-P	8WM2561-P	
46	44 38	TRAFALGAR Bee Gees-Atco-SD7003-P AC7003-P	A8TC7003-P	
47	36 44	TEA FOR THE TILLERMAN Cat Stevens-A&M-SP4280-W CS4280-W	8T4280-W	
48	89	OTHER VOICES Doors-Elektra-EK575017-P CEK75017-P	8EK75017-P	
49	37 30	THE DONNY OSMOND ALBUM Polydor-2424 208-Q 3176 037-Q	3821 026-Q	
50	40 25	SO LONG BANNATYNE Guess Who-RCA-LSP4574-N N/A	N/A	
51	51 47	STREET CORNER TALKING Savoy Brown-Parrot XPAS 71047-K N/A	N/A	
52	46 42	STICKY FINGERS Stones-Rolling Stones-COC59100-P COCX-59100-P	8COC-59100-P	
53	.....	E PLURIBUS FUNK Grand Funk Railroad-Capitol-SW853-F N/A	N/A	
54	48 36	JAMES GANG IN CONCERT ABC-733-N N/A	N/A	
55	52 49	SONNY & CHER LIVE Kapp-KS3654-J N/A	K8 3654-J	
56	60 66	SONG FROM THE STREET Murray McLachlan-True North-TN4-H N/A	N/A	
57	49 46	PARANOID Black Sabbath-Warner Bros-WS1887-P CWX1887-P	8WM1887-P	
58	59 64	LEE MICHAELS FIFTH A&M-S-4302-W CS4302-W	8T4302-W	
59	50 28	A SPACE IN TIME Ten Years After-Columbia-KC30801-H N/A	N/A	
60	57 55	THE SILVER TONGUED DEVIL AND I Kris Kristofferson-Monument-A30679-K 5044 30679-T	8044 30679-T	
61	58 60	ALLMAN BROS AT FILLMORE EAST Capricorn-2SA-802-P ACJ802-P	2A8J802-P	
62	66 68	MORSE CODE TRANSMISSION RCA-LSP4575-N N/A	N/A	
63	56 52	ANOTHER TIME ANOTHER PLACE Engelbert Humperdinck-Parrot-71048-K N/A	N/A	
64	90	MEDDLE Pink Floyd-Harvest-SMAS832-F N/A	N/A	
65	55 50	FROM THE INSIDE Poco-Epic-KE30753-H N/A	N/A	
66	54 40	STAY AWHILE Bells-Polydor-2424 022-Q 3176 019-Q	3821 022-Q	
67	61 62	CLOSE TO YOU Carpenters-A&M-4271-W CS4271-W	8T4271-W	
68	64 56	BLUE Joni Mitchell-Reprise-MS2038-P CRX2038-P	8RM2038-P	
69	73 89	SEVEN OF MY SONGS Frank Mills-Polydor-2424 030-Q N/A	N/A	
70	41 35	THEIR SIXTEEN GREATEST HITS Grass Roots-Dunhill-DSX15107-N N/A	N/A	
71	63 53	FIREBALL Deep Purple-Warner Bros-BS2564-P CWX2564-P	8WM2564-P	
72	72 79	EASY LOVIN' Freddie Hart-Capitol-ST838-F N/A	N/A	
73	42 37	BUDDY MILES LIVE Mercury-SRM2-7500-K N/A	N/A	
74	76 76	BEST OF THE GUESS WHO RCA-LSPX1004-N TK1710-N	T8S1710-N	
75	74 67	GOODBYES & BUTTERFLIES 5 Man Electrical Band-Polydor-2424 020-Q N/A	N/A	
76	43 43	AGAINST THE GRAIN Stamper-MWC-MWCS701-M MWCS4-701-M	MWCS8-701-M	
77	.....	MEATY, BEATY, BIG & BOUNCY The Who-Decca-DS79184-J N/A	N/A	
78	92	ON THE SHORES OF AMERICAY Irish Rovers-Decca-DL75302-J N/A	N/A	
79	70 57	L.A. WOMAN Doors-Elektra-EK575011-P CEK-75011-P	8EK-75011-P	
80	.....	TOM JONES LIVE AT CAESAR'S PALACE Parrot-71049-K N/A	N/A	
81	62 64	LIVE AT THE FILLMORE Aretha Franklin-Atlantic-SD7205-P AC7205-P	A8TC7205-P	
82	71 59	POEMS, PRAYERS AND PROMISES John Denver-RCA-LSP4499-N N/A	N/A	
83	.....	MAD MEN ACROSS THE WATER Elton John-Uni-93120-J N/A	N/A	
84	75 69	HOMEMADE Osmonds-Polydor-2424 027-Q 3176 028-Q	3821 024-Q	
85	65 63	FOUR WAY STREET CSN&Y-Atlantic-SD2-902-P ACJ-902-P	A8TJ-902-P	
86	68 65	UPSIDE DOWNSIDE Tom Northcott-Uni-73108-J N/A	N/A	
87	83 87	NON STOP DANCING 12 James Last-Polydor-2371 141-Q 3811 091-Q	3150 136-Q	
88	78 73	CHICAGO TRANSIT AUTHORITY Columbia-GP8-H N/A	N/A	
89	80 74	TARKUS EL&P-Cotillion-SC9900-P AC9900-P	A8TC9900-P	
90	.....	ALL IN THE FAMILY Atlantic-SD7210-P N/A	N/A	
91	.....	FIDDLER ON THE ROOF Soundtrack-United Artists-UAS10900-J N/A	N/A	
92	85 86	GODSPELL Soundtrack-Bell-1102-M 4-1102-M	8-1102-M	
93	84 70	HIGH GRASS Crosstown Bus-MCA-7015-J N/A	N/A	
94	86 88	FRIENDS AND LOVE Chuck Mangione-Mercury-SRM2-800-K N/A	N/A	
95	88 91	STEPHEN STILLS 2 Atlantic-SD7206-P AC7206-P	A8TC7206-P	
96	79 58	GETTING TOGETHER Bobby Sherman-Metromedia-MD1045-L 5090 1045-T	8090 1045-T	
97	87 90	ONE WORLD Rare Earth-Rare Earth-RS520-V N/A	N/A	
98	.....	ALL THE RIGHT NOISES Fergus-Capitol-ST6370-G N/A	N/A	
99	.....	AMERICAN PIE Don McLean-United Artists-UAS5535-J N/A	N/A	
100	.....	BLOODROCK USA Capitol-SMAS645-F N/A	N/A	

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

CANADA'S ONLY NATIONAL 100 ALBUM SURVEY

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

RPM SINGLES

(Alphabetically)

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

Absolutely Right (29)
 All I Ever Nee Is You (22)
 American Pie (67)
 A Natural Man (63)
 An Old Fashioned Love Song (9)
 Baby I'm A Want You (5)
 Behind Blue Eyes (38)
 Bow Down To The Dollar (53)
 Brand New Key (23)
 Butterfly (84)
 By The I Get To Phoenix/Say A(19)
 Can I Get A Witness (65)
 Cherish (14)
 Crazy Arms Crazy Eyes (58)
 Daisy Mae (99)
 Day By Day (68)
 Desiderata (7)
 Devil You (18)
 Do I Love You (33)
 Dolly Dagger (82)
 Don't Wanna Live Inside Myself (48)
 Do You Know What I Mean (69)
 Easy Loving (32)
 Everybody's Everything (3)
 Family Affair (13)
 For Better Or Worse (21)
 For Ladies Only (35)
 Friends With You (43)
 Gimme Some Lovin' (56)
 Go Away Little Girl (95)
 Got To Be There (10)
 Grandma's Hands (40)
 Gypsies, Trams & Thieves (4)
 Hallelujah (77)
 Have You Seen Her (97)
 Help Me Make It Through The.....(89)
 Hey Big Brother (70)
 Hey Girl (61)
 I'd Like To Teach The World....(83) (96)
 I'd Love To Change The World (12)
 I Don't Need No Doctor (88)
 I Knew You When (100)
 (I Know) I'm Losing You (39)
 Imagine (1)
 I'm A Man (11)
 I'm Still Waiting (81)
 Inner City Blues (46)
 It's A Cryin' Shame (55)
 I've Found Someone Of My Own (47)
 Let It Be (59)
 L'Oiseau (66)
 Lonesome Mary (15)
 Long Ago Tomorrow (57)
 Long Promised Road (72)
 Looking For A Love (92)
 Love (45)
 Love Me Brother (49)
 Love Me Love Me Love (78)
 Lovin' You Ain't Easy (16)
 Maggie May (25)
 Mammy Blue (76)
 Mother (74)
 My Boy (87)
 Never My Love (28)
 No Good To Cry (50)
 Nothing To Hide (64)
 Oh Lord (86)
 One Day I Walk (90)
 One Fine Morning (31)
 One Monkey Don't Stop No(85)
 One More Mountain To Climb (24)
 Only You Know And I Know (60)
 Peace Train (6)
 Pretty As You Feel (44)
 Respect Yourself (80)
 Rock Steady (17)
 Satisfaction (79)
 Scorpio (75)
 She's All I've Got (62)
 Sour Suite (36)
 Stones (20)
 Summer of '42 (42)
 Sunshine (52)
 Superstar (34)
 Superstar (Remember How You.....)(41)
 Take It Slow (98)
 Theme From Shaft (8)
 Tightrope Ride (93)
 Tili (51)
 To A Place Near The River (91)
 Turned 21 (26)
 Two Divided By Love (2)
 What Are You Doing Sunday (54)
 Where Did Our Love Go (94)
 White Lies, Blue Eyes (71)
 Wild Night (30)
 You Are Everything (73)
 Your Move (37)
 Yo Yo (27)

NEW M A P L RELEASES

LYNN JONES - Total Destruction - MCA 2019-J

(2:44) (Dick Damron) No publishing listed - Prod: Gary Buck.
 COUNTRY: An important move for Miss Jones. She's shed that Nashville factory image with all the star billing in the background and taken a stab at a wholly Canadian country effort. With Buck producing and Miss Jones laying on a totally beautiful vocal buildup with a Damron penning - it's gotta go. - Flip: Same Old Song (Gene MacLellan) No publishing listed.

COUNTRY Chart Probability Factor - Charted

ERIC MERCURY - I Can Smell That Funky Music - Enterprise 9041-Q

(3:00 Intro :10) (Cropper/Floyd/Rice) No publishing listed - Prod: Steve Cropper.
 MOT: With the soul sound catching, Torontonion Mercury, one of the originators of Canadian soul, has entered the big time with Cropper throwing everything in but the Underground Railroad. A dynamic, fast paced session that should see Mercury make strong chart moves - probably stateside first.
 Flip: Listen With Your Eyes (Mercury). No publishing listed.

MOT Chart Probability Factor - 72%

THE MERCY BROTHERS & DAUGHTERS - The Day Of Love - RCA 75-1069-N

(3:12) (Larry Mercey) Mercey Bros Music-BMI - Prod: Gary Buck.
 MOR: A very cute and timely release and a big assist to country and middle of the road programmers looking for that Canadian Christmas trick. Enough of the Merceys up front to keep the choral group professional sounding.
 Flip: Christmas Eve Blues (Ray Mercey). Same publishing as plug side.

MOR Chart Probability Factor - 67%

STEEL RIVER - Mexican Lady - Tuesday GH 113X-M

(3:48) (Rod Cockell/Tony Dunning/Bob Forrester) Belsize-BMI
 Prod: Greg Hambleton.

MOT: May be a little too heavy for those programmers looking for the gummer sounds but has enough of a commercial feel to become competitive.
 Flip: Joyful Judy (Steel River) Same publishing as plug side.

MOT Chart Probability Factor - 67%

PERTH COUNTY CONSPIRACY - You Ain't Goin' Nowhere Columbia C4-3010-H

(3:25) (Bob Dylan) No publishing listed - Prod: John Williams.
 MOT: Taken from their "live" album, soon to be released. Unfortunately "live" singles kinda keep you up in the air, but side is a hell of a good promotion vehicle for the album. A lot of push needed to break on the Top 40 stations but the free formers will eat it up. Sound quality is excellent.
 Flip: Uncle Jed (Billy Batson) No publishing listed.

MOT Chart Probability Factor - 63%

AARON SPACE - Keep On Movin' - Warner Bros CW 4008-P

(3:16) (James Thomas) Home Cooked/Little Chicken-CAPAC - Prod: John Stewart. Flip: The Visitor (Disalle/Falbo/Moulaison/Thomas). Same publishing as plug side. - MOT.

SCOTTY STEVENSON & DAUGHTER DEBBIE - The Older, Younger Generation - London M.17424-K

(2:23) (Scotty Stevenson) Felsted Music-BMI - Prod: Dick Damron.
 Flip: Still In Love With You (Dick Damron). Same publishing as plug side. - COUNTRY.

& KURT & NOAH - You Can't Do That - Astra A-45318-Q

(2:54) (Lennon/McCartney) No publishing listed - Prod: Don Hahn.
 Flip: Tonight I'll Be Staying Here With You (Dylan). Same publishing as plug side. - MOT.

CHRISTMAS - I'm A Song (Sing Me) - Daffodil DFS 1010-F

(Sedaka/Greenfield) Kushner Music - Prod: Love. Flip: A Part Of Our Heritage (Bob Bryden). Love-Lies Bleeding-BMI. - MOT.

MILL SUPPLY - Granny's Kitchen - Crescent Street CR 2017X-M

(1:31) (K.Peterson) Canadiana Music-BMI. Flip: Ezmerelda (F.McLarty) Same publishing as plug side. - MOT.

SPADE NIELSEN - She's Leaving (Bonnie Please Don't Go) Prawn P.720-K

(3:08) (K.Johnson) Tree Music-BMI - Prod: Spade Nielsen. Flip: Girl On Yonge Street (A.Parker) Song In Your Heart/Gondola-BMI. - COUNTRY.

JOSEPH - Any Dream Will Do - Capitol 72655-F

(2:32 Intro :14) (Webber/Rice) Norrie Paramor/Novello. Prod: Dennis R. Murphy.
 Flip: Close Every Door Same credits as plug side. - MOR.

The Programmers

A WEEKLY FEATURE IN RPM
DESIGNED FOR CANADIAN
Programmers

.... "hippy dippy" sound out in '64

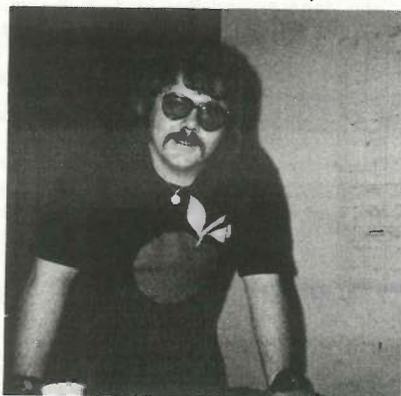
BY CHUCK CHANDLER
PROGRAM DIRECTOR
CFRW WINNIPEG

What turns a program director on the most when hiring a jock? Is it the voice...personality...stability....or his ability to follow format? Different strokes for different folks! Personally, I like a combination of all these points.

MOR or Rock, everyone digs a big voice. I'm happy as long as he has a mature voice and I

only well enough for his show one out of four weeks.

The ability to follow format, personally is my most important criteria for hiring. Not being one of Canada's top three markets, thus not



The Programmers

Medium Message

especially try to steer away from a "hippy-dippy" sound.

Personality would probably turn me on more if CFRW was into that kind of thing. However, unless I'm hiring a morning or drive personality, I look for a good clean, straight approach. If he can be funny in fifteen seconds, all the better!

Stability, or maybe I should use the word dependability, one compliments the other. Program Directors do not like the hassles of having to hire a new jock every month, wondering whether your morning man will make it on time, if your all-night jock is having a party at 3.00 AM, or having to decide what to do about the hypochondriac jock who is

having their resources, I usually have to teach young jocks our format....from A to Z. It is surprising how many jocks from the backwoods are in the 1964 "hippy dippy" syndrome when all that is really required of them is to keep their ears and eyes open to the larger markets and grasp the basics of what is happening in 1971 rock radio.

One final thing I would like to add is about interviews I have with prospective jocks. Be it personally or on the phone, first impressions are very important. Fresh ideas are always welcome, however, who needs a new jock coming in and telling me that my station is all wrong and I should be doing it his way.

DYLAN'S "GEORGE JACKSON" CREATES CONTROVERSY

Great discussion amongst Canadian programmers this week concerning Bob Dylan's latest record, "George Jackson".

Record is the story of the Soledad brother who was shot by prison authorities. Band version (not acoustic) getting most play. Record contains the line, "He took no shit from any man....". Several stations have edited out, distorted, or spliced in backwards the line in question while others are rejecting the record altogether. It would appear that the four letter word is causing more concern amongst programmers than the political viewpoint contained in the record itself.

At any rate, Dylan is back speaking out on behalf of the people and telling it like it is.

Some Canadian stations have already added

the record without editing the word out. Most PD's feel that the word—in this particular frame of reference—is not offensive. However PD John Mackey at CKGM says they have rejected the record on the grounds that heavy lyric records carry little appeal for the French audience in Montreal.

RPM continued from page 2

lowing discussion of promotion of records and, in particular, Canadian content records. The problems of the programmers, record promo men and Canada's trade weekly also came under discussion with an eye toward resolving or understanding some of the problems confronting the different factions.

Also under discussion was the new "The Programmers" feature of RPM and ways this feature could be used to serve both

The Programmers

Tribal Drum

CHNS running rock religion program nightly at 10.30 entitled "Powerline". Program was mentioned last week in RPM.

Anyone who wants a tape copy of Chuck Blore's Awards production, as heard at the latest Gavin conference in New Orleans, may obtain it by writing Chuck Blore Creative Services at 1606 North Argyle, Hollywood, Calif. 90028. Enclose \$5 to cover the cost of tape and shipping. Material is not licensed for broadcast.

CJME is running a Sun Fun Contest giving away a family vacation for four to the new Disney World in Florida. Callers qualify by being first to phone for the grand draw.

CHUM's Money Match Up invites listeners to call and pinpoint amount of money in current jackpot. Contest mechanics are a variation of Hi Lo.

CHAM is now billing themselves as Canada's only Rock & Roll Radio Station and using the terms, "the Rock of Hamilton" and the "King of Rock & Roll" in station ID's, contests, billboards and posters. Station is apparently trying to establish the image that they are THE contemporary station in Hamilton. It's rumoured that CKOC followed with a similar contest four days later—even beating CHAM to the "Rock of Hamilton" concept now appearing on many top 40 charts.

Playboy Magazine's Miss June Playmate of the Month appearing in Toronto in December for various local sales promotions. Miss June contracted for client-oriented radio promotions in Toronto area.

Charlie West leaves CJME for CKRC Winnipeg to handle PM drive.

Pat Holiday leaves CKLW for WOR-FM New York to do all night show. Charlie Foxx moves to CKLW from KRIZ Phoenix. Shift not yet determined.

New weekend man at CJCH is Mike McCoy, formerly of CHSJ Saint John and CKOC Hamilton.

record companies and radio stations, to the maximum.

The session was a "think Tank" for the promotion of records.

Because of the obvious success of the meet, others are planned for the future.

The
Programmers

Maple Leaf System

By Nevin Grant

As promised last week, a brief summation of the major Maple Leaf System regulations encountered on a daily basis.

a) Submissions

-at present, the Maple Leaf System accepts for review, only recordings by artists qualifying as Canadian, according to the CRTC regulation.

-as of January 18, 1972, the MLS will accept for review only recordings by artists qualifying as Canadian according to the CRTC regulations....as long as the recording itself counts as Canadian content (2 out of 4 requirements).

-recordings must be submitted to MLS for review within two weeks of their Canadian release.

-recording, submission form and artist bio should be submitted to CHUM, Toronto, so the agenda can be drawn up. Recording and photostat of submission and bio should be sent to all MLS voting members.

They are:

John Novak, CJCH, Halifax
Gord Robison, CFOX, Montreal
John Mackey, CKGM, Montreal
George Johns, CFRA, Ottawa
Ric Johnson, CKPT, Peterborough
J. Robert Wood, CHUM, Toronto
Nevin Grant, CKOC, Hamilton
Rick Janssen, CHLO, St. Thomas
J.J. Jeffries, CFRW, Winnipeg
Ken Sebastian Singer, CKCK, Regina
Michael Christie, CKOM, Saskatoon
Greg Haraldson, CKXL, Calgary
Roy Hennessy, CKLG, Vancouver.

b) Resubmissions

-a recording can only be resubmitted to the MLS once (provided it hasn't already won two week guaranteed play on a previous

vote.) To be eligible for resubmission, a record must be accompanied by a letter showing considerable action on the recording. (not necessarily MLS action).

c) Agenda

-an agenda of record submissions is voted upon weekly by MLS members.

-there must be a minimum of four submissions to constitute an agenda (maximum of twelve).

d) Voting

-all submissions are assigned a vote from zero to ten by each MLS station.

-a charted submission must receive ten points.

The
Programmers

Breaking & Stiffing

American Pie by Don McLean an automatic add at most stations in many cases, record went right on the chart with big numbers. No question...this is a smash!

Brand New Key by Melanie top requested at stations around the country—record is already getting big numbers in major markets. It's a hit!

Led Zeppelin and Elton John both getting heavy LP play and listener response—no word on a single from either album but many cuts have single potential.

Turned 21 getting heavy play on most majors—record already getting a big shot Stateside. Already much talk in the U.S. trades as a result of Canadian action.

Bow Down to the Dollar is taking off at CJCH, CHLO, CJME and picking up more charts this week. It's a winner!

Do I Love You—Paul Anka jumped from 18 to 7 at CHUM! Record has been a top ten hit in markets where played.

-a playlisted submission must receive at least six points.

-recordings averaging six points or better are given a minimum of two weeks guaranteed airplay by all twelve MLS stations.

-if no selection averages six or better, then the highest scoring selection automatically wins.

-if only one song wins with a score of six or better and it is by an internationally successful artist like the Guess Who, an additional selection will also be accepted (the next highest score).

-if an MLS station charts a song then drops it, that station will not be obliged to bring back that selection should it become a late MLS winner on a resubmission.

Widespread demographic appeal noted on Have You Seen Her by Chi Lites—even the bubblegummers are calling for this one!

Airplay picking up on Poppy Family's No Need to Cry. Several stations playing the LP version which contains seven seconds to vocal. Single version is 0-vocal.

George Harrison ripped off Capitol (U.S.) on the Dick Cavett Show November 23rd regarding distribution hassles on album recorded to aid Pakistan refugees. Album was recorded live at Madison Square Garden.

Joe Simon 30 to 16 at CKLW.

The
Programmers

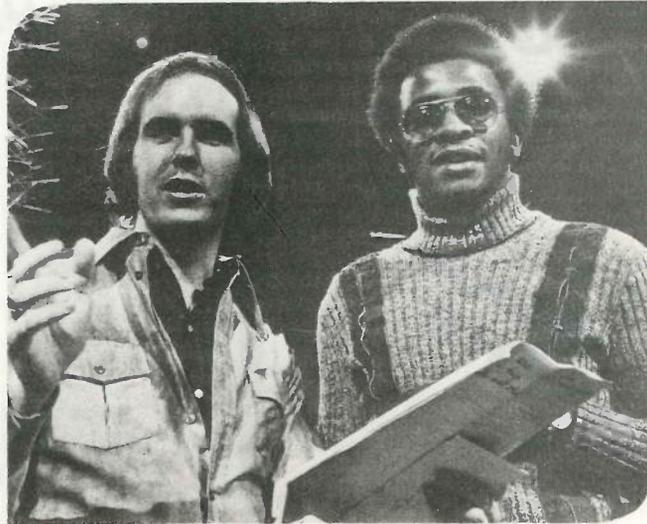
HELP! need somebody

Copy writer position open at CKGM Montreal—contact copy chief Joyce Olson.

CJME looking for afternoon drive jock with production experience. Contact PD Hart Kirch.



CTV's Ian Tyson, picking up sales on his recently released Columbia album, with Gene Kirby, program director of Toronto's CKEY at recent label reception.



Eric Mercury, described as the "originator of Canadian soul" is proving his point with new Enterprise single and album. One of his important supporters is Jim McKenna of "Like Young"

THE PROGRAMMERS' QUESTION OF THE WEEK*How do you compile your weekly record survey?***Danny Roman—CJCH**

Individual records are assigned a point value relating to their sales and request strength. Each individual point strength is then tallied. The sound of the record, and its listener appeal, together with the pace and sound of the station, are also brought into the picture as charted records receive the heaviest airplay.

John Mackey—CKGM

Eight to nine different record outlets are called each week to obtain local sales information on singles and albums. Also, three local one-stops are checked and information received from these sources is used to compile the chart. CKGM has no hitline officially. However, record librarian has a phone speaker on her desk and listens for several hours a week to determine which records are most requested. CKGM relies on trade sheets in an effort to find out what people are playing as opposed to what people are buying.

George Johns—CFRA

A total of six record stores in the Ottawa area are called every week to determine the relative strength of singles and LP's programmed on the station. The usual tipsheets, trade magazines, RPM and MLS newsletters are used to determine how records are selling in other markets. A weekly tabulation of requests is also used to determine popularity of records on the chart.

Nevin Grant—CKOC

Every Friday, CKOC receives vital singles and album sales statistics from thirteen stores in the Hamilton area. These figures are evaluated on the weekend, along with hitline requests and projected popularity of records as indicated in trade sheets to compile the CKOC All-Hit 40. An advance

issue is sent to the regional outlets on Monday with the chart debuting on the air Wednesday.

Jerry Stevens—CHLO

Twelve record outlets in London/St. Thomas are called on a weekly basis. CHLO does not keep daily tabulations of requests. However jocks take time out during their shows to rap with listeners and listeners' tastes regarding LP's and singles are then passed on to the Music Director. This information, along with the usual tipsheets and trade magazines, is used to compile the survey. However, we feel personal contact within the market works best.

Alden Diehl—CKLW

CKLW 30 is compiled using sales and request figures and reflections in markets across Canada and the United States. Each record is checked for track record in other markets. Hitline request information is also used in evaluating popularity of songs. Sometimes, however, the ear gets the nod and we play it because we like it.

Chuck Chandler—CFRW

There are ten retail stores called on a weekly basis by CFRW, along with important information received from our twenty-four hour hitline. We keep a close watch on records that do well in markets similar in size and ethnic mix to Winnipeg. By using trade magazines and tipsheets from Canada and the United States, we are able to evaluate how each record does in each individual market. Finally, we keep an eye on what our competition is playing and watch for any record sales on singles that we may not yet be playing.

Bob Robertson—CKXL

Local record sales figures are obtained by calling three rack jobbers once a week. Also,

two or three different record stores are called on a weekly basis. This, combined with recorded request line information helps us to judge each record individually from one week to the next. Tipsheets and trade magazines are used for estimation rather than information.

Ken Singer—CKCK

CKCK has a weekly survey of thirty records with no numbered positions. The total playlist would consist of anywhere from fifty-five to sixty records. The basis for addition or deletion from the list is gained through record sales from local outlets, tipsheets from Canada and the United States and listener response.

Roy Hennessy—CKLG

CKLG 30 is compiled primarily through sales, request action, and projection through trade magazines and tipsheets, early request action and early sales. The Top Ten is exclusively sales. The information is obtained by calling rack jobbers and retail outlets in the city and throughout the province to get an overall view. Records 10-20 are judged on request action and sales. Records 20-30, and non-charted records are evaluated on early request action, early sales and information gained from United States and Canadian tipsheets and trade magazines.

Hart Kirch—CJME

Three people are involved in making CJME's chart. Program Director, Hart Kirch, Music Director, Johnny Onn and Jock, Dave Mitchell. Once a record has been playlisted, it must obtain certain levels of request and sales action before it makes the chart. This level varies depending on the type of record it is. A record with large request action and small sales action may be a teen record and an adult tune out, or vice versa, this is a judgment that has to be made before the record is charted. Also taken into consideration is the strength of the record in other key markets across the country.

*QUESTION continued on page 21***GARY
BUCK****SAUNDERS,
FERRY
LANE**

RCA 75-1067

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DECEMBER 3 - VANCOUVER GARDENS

DECEMBER 8 - COBO HALL — DETROIT

THE FACES WITH ROD STEWART, CACTUS & AUDIENCE

DECEMBER 9 - MAPLE LEAF GARDENS, TORONTO

DECEMBER 10 - FORUM, MONTREAL

ON RECORD



THE FACES / A NOD IS AS GOOD AS A WINK TO A BLIND HORSE

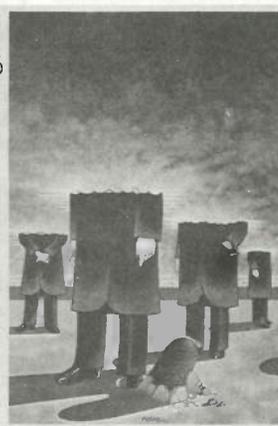
LP — BS 2574, 8tr — 8WM - 2574, CASS — CWX — 2574



AUDIENCE / THE HOUSE ON THE HILL

LP — EKS — 74100 8tr — 8EK — 74100

CACTUS
RESTRICTIONS



CACTUS / RESTRICTIONS

LP — SD — 33 - 377
8tr — A8TC — 33 — 377
CASS - AC — 33 — 377



FROM

KINNEY MUSIC OF CANADA, LTD.

Comments on the Gavin Conference

(Ed: We thank Bill Gavin for permission to reprint his own personal remarks concerning the latest Gavin Conference held in New Orleans, November 11-13.)

Thursday: Board of Judges meets. Everybody was there excepting John Mazer, whose place was taken by Storer group PD, Chuck Renwick. General comment: "Most efficient system of voting we've ever had." Adjourned 1.00 PM.

Cocktail reception. Everybody there—it seemed like Buffet outa sight. Lots of friendly visiting. Knuckles on my right hand sore from much handshaking.

Friday: Bob Wells made a fine speech—right to the point—he's a broadcaster—knows the problems. FCC will miss him.

Management panel gets into access problems and license renewal protests. Albert Kramer represents citizens' committee in Washington, accused of "masquerade"—he defends and explains position with skill and moderation. Comments from the floor by George Burns were applauded. Exciting exchange illuminates need for clarifying existing confusions.

Ben Holman, afternoon session, says absence of violence does not indicate racial problems being solved—they're as bad as ever. Emphasized need for constructive community action. Dr. Goode dynamic in presenting dangers in social change—we glorify growth—giantism—the GNP Population control essential. "Biggest" doesn't mean "best". Dick Moore relates community problems to broadcasters. Stresses need for understanding and more intelligent use of media. Attendance at this session disappointing.

Saturday: Sixty nine program directors turned out for eight o'clock breakfast—amazing! PD roundtable emphasizes lack of qualified air personnel. Does tight top forty format discourage development of talent? Even the best jocks need direction and some control—also respond to praise and encouragement. PD should be free to motivate and develop jocks—not brought down by administrative paper work.

Chuck Blore talks about public service—not necessarily a tune out—can be audience-building factor. Audience cheered Chuck's spots for Forest Service and "Un-sell the War".

Art Schreiber's news panel stressed need for presenting news for listeners—not readers—no changes in radio news concepts during past ten years and more. News sources should be well established before stories break. More PD's should have been there in audience.

Four afternoon panels were packed. Biggest attendance at progressive panel. One speaker called Conference - and panel - a "rip off" asked for "truth" - questioned profit making by radio. Others got into music - free choice stressed - right of stations to reject certain types of commercials was talked about. Country music, Rhythm & Blues, Non-Rock - all reported excellent participation. Jack Thayer gave a terrific talk for the non-rockers.

Music seminar reported action at preceding

panels. Return of record retailers hailed as helpful to sales and to radio surveys. Changed attitudes in promotion praised - promote is a "business man" - a professional, not a "hype artist". Importance of listener requests reported as highly significant in spotting new hits - strongest cuts from LP's. Greater variety of music slowly coming back to top 40 radio.

Awards banquet - super food - Chuck Blore's production a sensation - different segment introduced by Andy Williams, 3 Dog Night, Mark Lindsay, Osmonds, Jerry Reed, etc. Sound system superb. Mark Lindsay made special trip back from Phoenix to Hollywood to record - spent hours perfecting production - Rick Hall produced Osmonds - Jerry Reed made three recording sessions in Nashville - wrote some original lyrics for his song. Gordon McLendon received special award - spoke briefly on importance of including program people in national discussions on broadcasting. Awards well received - most winners were there in person. Many jocks and PD's introduced by airchecks. They all sounded like winners. There's some great talent out there - Don Imus - Charlie Tuna - Gary Owens - Dan Ingram - Robert W. Morgan - Dick Whittington - Jimmy Bishop - Corky Mayberry - lots more.

Sunday. FM & college radio.....Good attendance - excellent participation - FM steadily building audience shares - Has progressive programming "peaked" in listener appeal? Importance of communication - of genuine concern - of awareness. FM need not have top shares to succeed. Quality programming will build good audience. Non-commercial radio has great opportunity to innovate - has handicap in lack of leadership. George Meier does fine job as moderator - good contributions by Bill Logan of Yale

CHATAWAY RADIO BILL NOT MONEY LICENSE

A bill to govern commercial broadcast licenses has recently been introduced in the UK. Three of the main clauses of the proposed bill state:

-Newspapers are to be given the opportunity "under certain circumstances" to acquire a shareholding in local programme contractors.

-Television contractors may not be awarded a contract to provide local radio programmes within the area served by their TV transmitting stations.

-And record manufacturers and music publishers are expressly disqualified from being programme contractors.

Licenses for sixty radio stations will be made available.

Another part of the proposed Chataway Radio Bill limits the amount of profit a radio station can make. One observer termed the provision "an anti-Roy Thomson measure".

Income for the newly proposed broadcast stations will be limited to the sale of spot announcements. Sponsored programs will not be permitted.

and Danny Johnson of Adams State. Good attendance from Loyola and Tulane.

Finally - adjournment. It's over! Whew!

CONFERENCE COMMENTS

We are most grateful for the many kind comments that have been received: "Best ever".... "highly professional"....."charged me up with new ideas"...."delightful absence of promo hypes".... "congratulate Ron Alexenburg"...."New Orleans was good choice".... "speakers and moderators well selected".... "glad to see Gordon McLendon's contributions recognized at last"...."good participation from smaller markets"...."learned much about license problems"....and so on.

Some adverse comment also: "Meeting rooms too cold"...."too short a time allowed for panels:...."disappointing attendance for discussions of both social change and news"...."Judges should have chance to audition station airchecks"...."some panels repeated old material"...."not enough exploration of music changes and format modifications"....and so on. All valid. We appreciate these constructive criticisms too.

While I was greatly pleased by this year's Conference, I was surprised to note how few people turned out for the Friday afternoon discussion of social change. With all the current talk about community involvement, I saw comparatively few younger people in attendance. Those who were there found Dr. Goode's remarks dynamic and stimulating. It seemed to me that when we were talking about changed attitudes and life styles in society we were also talking about vital changes in the radio audience. To understand why listener loyalties switch from one station to another it seems important to know how people themselves are changing.

SOFT DRINK COMMERCIAL GETS COMMERCIAL DISCS

With the increased creativity in recent years of commercial music and listener response to themes taken from these spots, many hits have resulted.

"Music to Watch Girls by" was a Pepsi ad. "She Lets Her Hair Down", was a Lady Clairol spot and a recent hit by the Carpenters, "We've Only Just Begun", was originally a bank commercial. Now the popular commercial theme, "I'd Like to Buy the World a Coke", is a hot new single by two groups, The Hillside Singers and The New Seekers.

The song, based on the commercial, seems to be gaining airplay rapidly and play on both versions seems to be split at this point. First Canadian stations to report airplay are CKLG and CKOC.

ATTENTION DJ'S

Not just a few pages of two liner gags. WWJ will send you 28 pages of useable material every week. Free sample folio-write WWJ, Box 340, Station Q, Toronto Ontario. Special rates for small markets.

Al Boliska

The
ProgrammersMOR
Playlist

- 1 BY THE TIME I GET TO PHOENIX/
SAY A LITTLE PRAYER FOR YOU
Murray/Campbell (Capitol) 3200-F
- 2 LOVE ME, LOVE ME, LOVE
Frank Mills (Polydor) 2065 076-Q
- 3 TURNED 21
Fludd (Warner Bros) 7531-P
- 4 TAKE ME HOME COUNTRY ROAD
Laurie Bower Singers
(Cdn Tal Lib) 477-810-Z
- 5 BUTTERFLY
Danyel Gerard (La Compagnie) 127-K
- 6 MY BOY
Richard Harris (Dunhill) 4293-N
- 7 FOR BETTER FOR WORSE
Bells (Polydor) 2065 093-Q
- 8 SWEET SOUNDS OF MUSIC
Bells (Polydor) 9065 077-Q
- 9 WAVING BYE
Rick Pearson (Palas House) 101-L
- 10 IT TAKES TIME
Shirley Eikhard (Capitol) 3197-F
- 11 NO GOOD TO CRY
Poppy Family (London) 164-K
- 12 IMAGINE
John Lennon (Apple) 1840-F
- 13 MY SOUL SINGS OUT
Lee Roy (RCA) 75-1065-N
- 14 TILL
Tom Jones (Parrot) 40007-K
- 15 LOVE ME BROTHER
Tapestry (Polydor) 2065-091-Q
- 16 SONGS IN THE MORNING
Gina (GRT) 1230-13-T
- 17 SUMMER OF '42
Peter Nero (Columbia) 45399-H
- 18 TALK ABOUT PEACE
Travellers (Kanata) 1002
- 19 THE DESIDERATA
Les Crane (Warner Bros) 7520-P
- 20 SUPERSTAR
Nat Raider (Canadian Talent
Library) 477-808-Z
- 21 FRIENDS WITH YOU
John Denver (RCA) 74-0567-N
- 22 CHERISH
David Cassidy (Bell) 45-134-M
- DO I LOVE YOU
Paul Anka (Buddah) 252-M
- 24 TO A PLACE NEAR THE RIVER
Marty Butler (Columbia) C4-2988-H
- 25 BE MY FRIEND
Allan J. Ryan (Columbia) C4-2961-H
- 26 AN OLD FASHIONED LOVE SONG
Three Dog Night (Dunhill) 4294-N
- 27 LOVE
Lettermen (Capitol) 6316-F
- 28 I'D LIKE TO TEACH THE WORLD
TO SING (In Perfect Harmony)
(Hillsiders (Metromedia) 231-L
- 29 LET IT BE
Joan Baez (Vanguard) 35145-V
- 30 PEACE TRAIN
Cat Stevens (A&M) 2191-W
- 31 SUPERSTAR
Carpenters (A&M) 2138-W
- 32 RIDIN' A DAYDREAM
Terry Black (GRT) 1230-14-T
- 33 THEME FROM AXES CHOPS
& HOT LICKS Sounds of The
North (Capitol) 72654-F

Thanks D.J.'s
for making
"Trouble's Back In Town"
a chart climber
(RPM #30)
Hugh Scott

A NEW CONCEPT IN
PUBLIC SERVICE

Over four hundred and fifty stations are already programming a new concept in public service broadcasting. "What's It All About?" features the latest hit records and interviews with artists who made them popular. Each feature is less than five minutes in length. Many PD's claim its helped to boost ratings in their respective markets. Feature is especially suited for Top Forty and Contemporary formats. To

QUESTION continued from page 18

J. Robert Wood—CHUM

The CHUM Chart is compiled on three criteria: record sales, listener requests and CHUM's judgment of each record's relative programming value. Distributor sales reports from record companies, record sales reports from major Toronto record stores, plus reports from major Ontario racks and one-stops are used in the compilation of sales action. Telephone requests accepted at the station on a twenty-four hour basis, listener requests by mail, plus listener preferences noted by jocks at various "live" appearances are used in the tabulation of request action. This information is coupled with CHUM's opinion of each record's programming value and applied against the life cycle of each selection in any given week to determine the relative position in popularity of the CHUM 30. Station has developed a number of systems and techniques to offset erroneous information and spot "hypes" in reports from retail outlets.

Keith James—CHED

CHED Chart is compiled from correlation of record sales supplied by the distributor, listener requests and store reports. Basically, the main consideration is information received from the distributor who gives CHED a complete breakdown of what is sold in the market each week.

find out "What It's All About" and how four hundred and fifty other stations have found the answer to creative public service, broadcasting call Bill Huie at (404) 875-8921. Audition disc and details available free from the Television, Radio and Audio Visual Agency of the Presbyterian Church.

JOHNNY MANN LEAVES
DRAKE-CHENAULT

Johnny Mann has announced that he is no longer associated with Drake-Chenault in the production of jingles - stations interested in purchasing jingles with the "Johnny Mann Sound" can do so by dealing direct with John. For details, contact Johnny Mann at (213) 872 0180. To quote Johnny, "I have decided to go 'whole hog' back into the radio station production field."

POP WIRE continued from page 8

And I'm at the point where I would rather see glitter and sequins, feathers and gorgeous lame dresses, whether they're worn by men or women on stage than a hundred similarly-dressed rock groups in jeans and t-shirts come out and do the same old thing anyway.

Speaking of doing the same old thing.....

....Donovan was in town this weekend, and sang his lovely simple songs to his young fans at Madison Square Garden. Dressed all in white (still!!!) he was accompanied only by a flautist and a viola player. If you like Donovan, you would have liked the concert—he's always been a bit low-energy for me.

Isaac Hayes came into New York to do a series of four concerts at Philharmonic Hall. It's been a good month for Isaac with his "Shaft" number one in album and singles sales.....When Emerson, Lake and Palmer play at Madison Square Garden this month, J. Geils will precede them on the bill. This will be the debut for both groups at the Garden.....I cannot wait to see the Wolf on THAT stage.

The
ProgrammersNew on
Playlists

MAJOR MARKETS

CJCH Halifax

Love Me Love Me-Frank Mills
Fly Across the Sea-Edward Bear
For Better or Worse-Bells
Natural Man-Lou Rawls
Brand New Key-Melanie

CFRA Ottawa

Hey Girl-Donny Osmond
The Girl I Knew When-Glass Bottle
Brand New Key-Melanie

CHUM Toronto

George Jackson-Bob Dylan
Scorpio-Dennis Coffey
Day by Day-Badfinger
Hey Big Brother-Rare Earth
Love Me Love Me-Frank Mills
Take it Slow-Lighthouse
Fly Across the Sea-Edward Bear
No Good to Cry-Poppy Family
Out of My Mind-Rain

CKOC Hamilton

Looking for Love-J. Geils Band
Where Did Our Love Go-Donnie Elbert
Funky Music-Eric Mercury

CHLO London/St. Thomas

George Jackson-Bob Dylan
One Monkey-Honeycone
American Pie-Don McLean
Hey Big Brother-Rare Earth
Hallelujah-Sweathog
Sunshine-Johnathon Edwards
Funky Music-Eric Mercury
Love Me Love Me-Frank Mills

CKLW Windsor

United We Stand-Campbell/Murray
Lonesome Mary-Chilliwack
Sunshine-Johnathon Edwards
Theme from Summer-Peter Nero
Sugar Baby-Jackson 5

CFRW Winnipeg

Sunshine-Johnathon Edwards
Scorpio-Dennis Coffey
Hey Big Brother-Rare Earth

CJME Regina

Fly Across the Sea-Edward Bear
After all This Time-Merry Clayton
American Pie-Don McLean
Hey Big Brother-Rare Earth
Respect Yourself-Staple Singers
Nothing to Hide-Tommy James

CKCK Regina

Day After Day-Badfinger
Can I Get a Witness-Lee Michaels
American Pie-Don McLean
Hey Big Brother-Rare Earth

CKXL Calgary

Fly Across the Sea-Edward Bear
American Pie-Don McLean
Hey Big Brother-Rare Earth
Theme from Summer-Peter Nero

CHED Edmonton

Fly Across the Sea-Edward Bear
Little Old Rock 'n' Roll Band-Mysner
American Pie-Don McLean
Hey Big Brother-Rare Earth

CKLG Vancouver

Fly Across the Sea-Edward Bear
Love Me Love Me-Frank Mills
Funky Music-Eric Mercury
American Pie-Don McLean
Theme from Summer-Peter Nero
Hey Big Brother-Rare Earth
I'd Like to Teach the World-New Seekers

CKGM Montreal

Where Did Our Love Go-Donnie Elbert
All I Ever Need Is You-Sonny & Cher
Take It Slow-Lighthouse
Day After Day-Badfinger
No Need To Cry-Poppy Family

SECONDARY MARKETS

VOCM St. John's

Whiskey Fire-Magic Bubble
Little Old Rock 'n' Roll Band-Mysner
No Good to Cry-Poppy Family
Turned 21-Fludd

CKRD Red Deer

California Sunday Morning-Brotherhood
Wednesday in your Garden-Brooklyn Bridge
Think About the Children-Ritchie Havens
Fallin' Lady-Punch
Can I Get a Witness-Lee Michaels
Lost Son-Frijid Pink
I'm a Greedy Man-James Brown
How it Grows-Bob Wright
Whiskey Fire-Magic Bubble
I Know I'm Losing You- Rod Stewart

CFNB Fredericton

Turn Your Radio On-Ray Stevens
Got To Be There-Michael Jackson
Friends With You-John Denver
Respect Yourself-Staple Singers
Day After Day-Badfinger
Old Fashioned Love Song-3 Dog Night
I'm Losing You-Rod Stewart
Grandma's Hands-Bill Withers

Where Did Our Love Go-Donnie Elbert
Family Affair-Sly and Family Stone
Letter To Jesus-Mimi Farino

CHUC Cobourg

For Ladies Only-Steppenwolf
Love Me Brother-Tapestry
Devil You-Stampeders
Charity Ball-Fanny
Sweet Lullabye-Lighthouse

The
ProgrammersNew on
Charts

CHLO London/St. Thomas

Hey Girl-Donny Osmond
Devil You-Stampeders
Bow Down to the Dollar-Joshua
Brand New Key-Melanie
Sour Suite-Guess Who

CKLW Windsor

I Know I'm Losing You-Rod Stewart
Day After Day-Badfinger
Hey Big Brother-Rare Earth
For Better or Worse-Bells
Devil You-Stampeders
Let's Stay Together-Al Greene

CFRW Winnipeg

Respect Yourself-Staple Singers
Family Affair-Sly & Family Stone
I Know I'm Losing You-Rod Stewart
Cherish-David Cassidy

CKCK Regina

Respect Yourself-Staple Singers
I Know I'm Losing You-Rod Stewart
Rock Steady-Aretha Franklin
Funky Music-Eric Mercury

CJME Regina

Brand New Key-Melanie
For Better For Worse-Bells
Bow Down to the Dollar-Joshua
Sunshine-Johnathon Edwards

thank you

for all the spins and effort in
making my year one of the best. —Hank Smith

CKGM Montreal

To a Place Near the River-Marty Butler
For Better or Worse-Bells
I Know I'm Losing You-Rod Stewart
She's All I've Got-Freddie North
Behind Blue Eyes-The Who

CJCH Halifax

Desiderata-Les Crane
Cherish-David Cassidy
Have You Seen Her-Chi Lites
Superstar-Temptations

CFRA Ottawa

Cherish-David Cassidy
Got to be There-Michael Jackson
Have You Seen Her-Chi Lites

CHUM Toronto

American Pie-Don McLean
One Monkey-Honeycone
Turn 21-Fludd
Superstar-Temptations

CKOC Hamilton

Teach the World to Sing-New Seekers
Hey Big Brother-Rare Earth
American Pie-Don McLean
Day After Day-Badfinger
One Monkey-Honeycone

CHED Edmonton

Stones-Neil Diamond
Love Me Love Me-Frank Mills

VOCM St. John's

Lonesome Mary-Chilliwack
Brand New Key-Melanie
An Old Fashioned Love Song-3 Dog Night
Wild Night-Van Morrison

CKXL Calgary

Superstar-Temptations
Family Affair-Sly & Family Stone
Sunshine-Johnathon Edwards

CKLG Vancouver

Take it Slow-Lighthouse
Have You Seen Her-Chi Lites
Respect Yourself-Staple Singers
Sunshine-Johnathon Edwards
Tightrope Ride-Doors

The Programmers**Instant Laffs**

(After record by Bread): Do you realize that the parents of the four guys in that group are responsible for raisin' bread?

Coming up next is (jock's name), the only guy I know who gets paid cold cash for hot air.

How about that Grey Cup game? That game was more exciting than seeing Raquel Welch standing on a water-bed during an earthquake.

(Cloudy day): The skies are greyer today than a wash that didn't use the green bleaching crystals!

I could always tell you how many records I'm gonna play today, but actions speak louder than words-you remember from your first date.....right?

What's black and blue and red all over?
Kosygin in Ottawa!

Who wanted to be a disc jockey in the worst way. And, as you'll realize when you hear his show today, finally realized his ambition.

(Jock's name) was the judge in a beauty contest last night. And he admitted, the competition wasn't very stiff.....but he certainly was.

A new organization to improve the environment sent-----a button. It's for his lip.

Cheap? Whose cheap? I just spent 35 cents to buy this joke book.

I told my mother-in-law that my house was her house. The next day she sold it!

(Over intro to "Stones" by Neil Diamond) I'll stop talking right here because, after all, nobody likes to walk on stones.

I'm glad Canada decided not to sell that natural gas to the United States. Why, there's plenty of restaurants in Buffalo that'll give Americans all the gas they want.

The Kouru tribe in Africa is dying of a fatal brain disease. But I understand the disease is starting to subside. According to the world medical authorities, it must have been someone they ate.

(Jock's name): is still getting birthday cards. His birthday was three weeks ago. I'm not sure how old he is but there were twenty one candles on the cake—at least on my piece.

I don't wanna say it's cold outside....but yesterday out at the airport an airplane refused to put its tail down.

The Programmers**Country Playlist**

- | | | |
|--|--|--|
| 1 2 SAY A LITTLE PRAYER/BY THE TIME I GET TO PHOENIX
Murray/Campbell (Capitol) 3164-F | 15 18 SHE'S ALL I GOT
Johnny Paycheck (Epic) 10783-H | 33 37 CALGARY SONG
Humphrey & The Dumptrucks (Boot) 018-K |
| 2 1 WHERE DO WE GO FROM HERE
Hank Smith (Quality) 2012-M | 16 20 BILL JONES GENERAL STORE
Tommy Hunter (Columbia) C4-3000-H | 34 44 SHE'S LEAVING
Jim Ed Brown (RCA) 74-0509-N |
| 3 3 LEAD ME ON
Loretta Lynn & Conway Twitty (Decca) 32873-J | 17 22 COAT OF MANY COLOURS
Dolly Parton (RCA) 0538-N | 35 21 NO NEED TO WORRY
Johnny Cash & June Carter (Columbia) 45431-H |
| 4 10 HERE COMES HONEY AGAIN
Sonny James (Capitol) 3174-F | 18 28 PAPA WAS A GOOD MAN
Johnny Cash/Evangel Temple Choir (Columbia) 4-45460-H | 36 50 SAUNDER'S FERRY LANE
Gary Buck (RCA) 75-1067-N |
| 5 5 NORTH COUNTRY
George Hamilton IV (RCA) 75-1060-N | 19 29 WOULD YOU TAKE ANOTHER CHANCE ON ME
Jerry Lee Lewis (Mercury) 73248-K | 37 47 BRING HIM SAFELY HOME TO ME
Sandy Posey (Columbia) 45458-H |
| 6 6 MILE AFTER MILE
Orval Prophet (Columbia) C4-2984-H | 20 36 MAIDEN'S PRAYER
David Houston (Epic) 5-10778-H | 38 49 TOTAL DESTRUCTION
Lynn Jones (MCA) 2019-J |
| 7 7 DADDY FRANK (The Guitar Man)
Merle Haggard (Capitol) 3198-F | 21 27 RINGS
Tompall & The Glaser Bros (MGM) 14291-M | 39 40 WELCOME TO DIGBY TOWN
Lyn Nicholson & The Countrymen (Snocan) 105-K |
| 8 8 THERE AIN'T NO EASY WAY
Eddie Chwill (Barry) 2528-M | 22 26 (The Seashores of) OLD MEXICO
Hank Snow (RCA) 74-0544-N | 40 24 I DON'T KNOW YOU ANYMORE
Tommy Overstreet (Dot) 17387-M |
| 9 9 BABY I'M YOURS
Jody Miller (Epic) 10775-H | 23 23 MY SOUL SINGS OUT
Leroy (RCA) 75-1065-N | 41 41 THE MORNING AFTER BABY LET ME DOWN
Ray Griff (Royal American) 46-T |
| 10 4 ROLLIN' MY SWEET BABY'S ARMS
Buck Owens (Capitol) 3164-F | 24 11 KO KO JOE
Jerry Reed (RCA) 48-1011-N | 42 ... IT TAKES TIME
Shirley Eikhard (Capitol) 3197-F |
| 11 13 KISS AN ANGEL GOOD MORNIN'
Charley Pride (RCA) 0550-N | 25 25 MY DADDY'S BLACKLAND FARM
Scotty Stevenson (London) 17417-K | 43 ... COLD DAY IN OCTOBER
R.Harlan Smith (GRT) 1230-18-T |
| 12 14 DIS-SATISFIED
Bill Anderson & Jan Howard (Decca) 32877-J | 26 12 FLY AWAY AGAIN
Dave Dudley (Mercury) 73225-K | 44 ... CATCH THE WIND
Jack Barlow (Dot) 17396-M |
| 13 15 ANOTHER NIGHT OF LOVE
Freddy Weller (Columbia) 45422-H | 27 43 ROSES & THORNS
Jeannie C.Riley (Plantation) 79-M | 45 ... TOO OLD TO CUT THE MUSTARD
Buck & Buddy (Capitol) 3215-F |
| 14 17 EARLY MORNING SUNSHINE
Marty Robbins (Columbia) 45422-H | 28 19 THE MOODS OF MY MAN
Honey West (Marathon) 1042-C | 46 46 ANSWER CALLS FOR ROSE
Gleasonaires (Boot) 013-K |
| | 29 16 HOW CAN I UNLOVE YOU
Lynn Anderson (Columbia) 4-45249-H | 47 48 IT'S LATE (And I Have To Go)
Carroll Baker (Columbia) C4-3002-H |
| | 30 31 TROUBLE'S BACK IN TOWN
Hugh Scott (Melbourne) 3366-K | 48 ... LIVING AND LEARNING
Mel Tillis/Sherry Bryce (MGM) 14304-M |
| | 31 42 COUNTRY GREEN
Don Gibson (Hickory) 1614-L | 49 ... TRACES OF A WOMAN
Billy Walker (MGM) 14305-M |
| | 32 45 MAGNIFICENT SANCTUARY BAND
Roy Clark (Dot) 17395-M | 50 ... A DOZEN PAIR OF BOOTS
Del Reeves (U.A.) 50840-J |

Santa's New Friend
From Canada

Piney
the
talking
Christmas
tree



Hear Piney Tell His Story On

Quality RECORDS Q 2020X

MA
PI