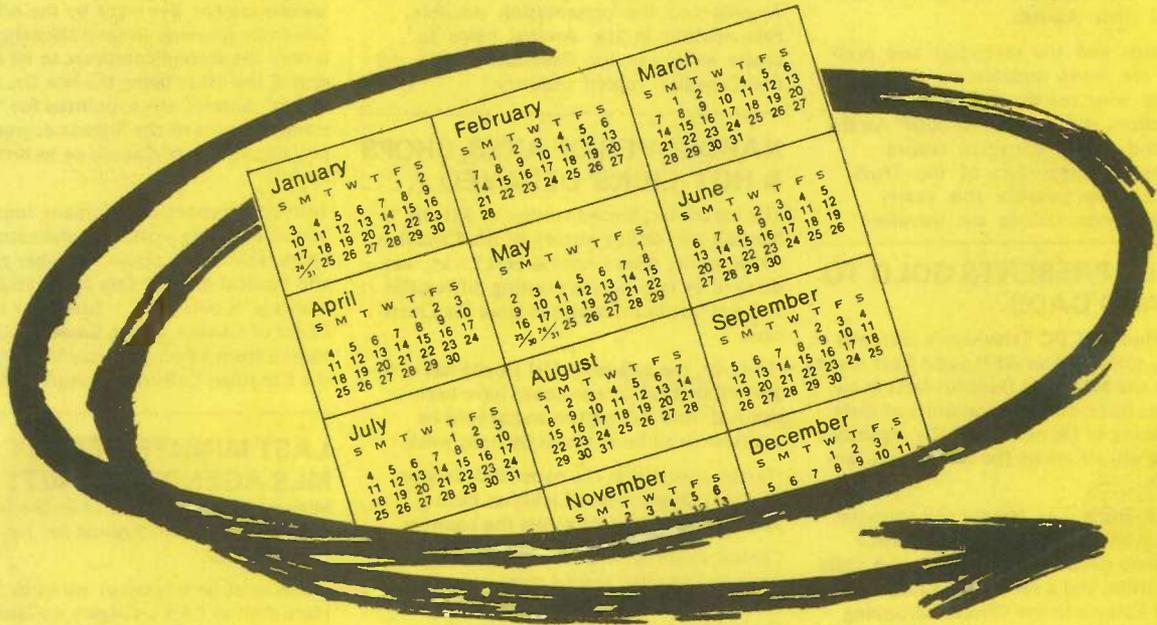


# RPM

# WEEKLY

THIRTY CENTS  
Volume 16 No. 20  
January 8, 1972

# 1971



# WRAP UP EDITION

## JUNO AWARDS BALLOTS POLL THE INDUSTRY

Ballots for the Annual Gold Leaf Awards (Juno Awards) are on the way to RPM subscribers all across Canada.

The tabulation of this voting will make possible the winners of the Juno Awards who, in February, will be honoured by the industry at a reception and presentation to be held in Toronto.

Each year, since 1964, RPM has conducted this poll and this will be the third year the newly named Juno Awards will be presented at a mammoth cocktail party and presentation.

The official date for the presentations is February 28th. The time and place will be announced at a later date.

The music, record and radio industry is asked to vote for the outstanding figures in the music industry in Canada. (You must vote for CANADIANS ONLY). The votes are tabulated and the winners are presented their Awards.

The Awards and the reception and presentation are made possible by the record companies who certify their outstanding record sellers with the Gold Leaf Award Trust Fund. Many Canadian record companies are supporters of the Trust Fund and make possible this yearly event. The presentations are therefore

supported by the industry.

This will be a milestone year of the Juno Awards in that various U.S. record heads will attend as well as high ranking government officials.

It is also the year that many of the winners will have achieved international recognition.

Plans are underway to have major programmers from across Canada in attendance at the February 28th date.

Voters are reminded that only ONE NAME can be entered into each category and that ballots must be returned to RPM before the specified deadline. Any ballots not correctly completed are considered spoiled.

Record companies wishing to participate in the Trust Fund are asked to certify their outstanding sales of records (foreign or Canadian) with the Gold Leaf Awards Trust Fund. It is the money collected by the Trust Fund that makes these Awards and the presentation possible. Participation in the Awards helps to create an image for Canadian artists and the Canadian record industry.

## HARDCOVER OF AXES, CHOPS & HOT LICKS DELAYED . . . . .

The hardcover, bound edition of Ritchie Yorke's best selling history of the Canadian music scene, *Axes Chops & Hot Licks*, was delayed by last-minute printing difficulties and was not in the stores in time for Christmas.

However, the publisher Mel Hurtig has advised that hardcover books have been shipped from Edmonton and should be available in all book stores by next week.

Hurtig reports that the paperback version of *Axes, Chops & Hot Licks* has been selling at a lively pace across the country.

Capitol Records, which is distributing the book to Canadian record stores, also reports healthy sales action on *Axes*. Capitol has had difficulty keeping the book in stock in large Toronto retailers such as Sam's and A & A.

Capitol has also made a deal with Metro Toronto News, a large newspaper and magazine distributor, to put the paperback version of *Axes* into small variety stores and other locations.

Much of the interest in *Axes* obviously stems from Ritchie Yorke's recent three-week cross-country tour, during which he estimates that 5-million Canadians heard something about the booming Canadian music scene.

Yorke appeared on some 60 different radio programs (a dozen of them network shows on the CBC), 20 TV programs and in some 50 newspapers, during the course of his gruelling tour.

## A REVIEW OF THE CANADIAN MUSIC SCENE — Page 12

## NEW GREGORASH DECK OFF IN CANADA & U.S.

Polydor's label chief, Frank Gould, has shipped advance copies of the Memphis produced Joey Gregorash single, "My Love Sings". The plug side is an original from the Winnipeg born artist.

Gregorash returns to Steve Cropper's T.M.I. Studios in Memphis in mid-January to put the finishing touches on his second album. Ron Capone is listed as producer.

Gregorash product is released in the U.S. through Lionel Records, distributed by MGM.

## BMI WRITER RECEIVES NATIONAL HONOUR

Harry Somers, a BMI writer and composer of numerous well-known pieces of serious music, has been awarded an appointment as Companion of the Order of Canada. The announcement was made by the office of the Governor General, Roland Michener. Somers is only the second composer to be so honoured, the other being the late Dr. Healey Willan. Somers was appointed for "outstanding merit of the highest degree, especially service to Canada or to humanity at large."

Somers is responsible for many important pieces including works for orchestra, ballet, opera, solo voice, piano, chamber groups and musical drama. One of his best known works is "Louis Riel". Just prior to the Order of Canada award, Somers had returned from a two year stay in Italy through the Canadian Cultural Institute in Rome.

## LAST MINUTE REPORT MLS AGENDA JAN 4/71

Minutes before going to press the following Maple Leaf System Agenda for Jan 4/71 was received.

Votes must be telexed or wired to Greg Haraldson at CKXL Calgary no later than Tuesday afternoon, Jan 4/71. CKXL's Telex number is: 038-21741.

Records to be voted on are:

ONLY A FRIEND  
Chelsea Wind-Tuesday  
LOVE ME, LOVE MY CHILDREN  
Lorri Zimmerman-Crescent St.  
ONCE YOU UNDERSTAND  
The Leonard Family-Pip  
TIME TO MOVE ON  
Mashmakhan-Columbia  
COTTON JENNY  
Anne Murray-Capitol  
WE'RE DANCING  
Second Helping-Much

### Note:

MLS results will no longer be available from the Chairman, Coordinator or RPM by telephone.  
Please do not telephone Nevin, Greg or RPM. Check your copy of RPM every Monday for the official results.

## HUNTER PRESENTS GOLD TO MOM AND DADS

Tommy Hunter, CBC Television's perennial favourite, presented an RPM Gold Leaf Award to MCA's the Mom and Dads for sales in excess of one hundred thousand units of their LP at a taping of his network TVer recently. The show will air across the country on January 14th.

The group, Doris, Les, Harold and Quentin, visiting Toronto for the first time, kept a heavy promo pace after the taping with visits to radio, RPM, and a successful autograph session at Eaton's in the Oshawa Shopping Centre. Their four albums, "The Mom and Dads", "Blue Canadian Rockies", "Souvenirs" and "The Mom and Dads Again" are all heavy sellers in the west with eastern action following. The group's first album has now been released on the GNP label in the U.S. where it is now making inroads on the trade charts.

## WBM MANAGEMENT APPOINTMENT FOR BARBER

Randy Barber has been appointed the position of general manager, WBM Management Limited, reports president Tom Wilson. Barber has a solid background in finance and administration which is expected to be an asset to the firm.

Barber will personally handle WBM's hit group Ocean as well as being closely connected with the company's other acts. In the news immediately after Barber's appointment was Ocean's appearance on the "Lionel Hampton" CTV special and the "Ian Tyson Show" and the engagement of Media Man as press agent.

# COMMUNICATION ONE

Sitting here (on this fence) we are victimized by a constant stream of protests about the promo men versus the music directors and programmers in general. All the writing in the world can't create an understanding, so our idea was to get together the two opposing factions and let them go to it in an



**COMMENT**  
walt grealis

attempt to bridge any communication gap that may exist.

We arranged accommodation for 30 people which seemed like the best number for a gathering that would be an open forum. We picked the most pleasant location we could think of and started the ball rolling.

In that two and a half hours, more was accomplished toward cementing an understanding than any dozen visits to any music director.

Perhaps some of the promo men and national guys didn't realize there was a problem - or didn't want to face the fact. On their return to head offices, a few of the higher-ups may have expressed feelings of

being offended at not being invited. Their turn will come. As the meeting ended, there were comments made to me, indicating this would not be the last such meet and indeed there are many areas to be covered. There are important programmers who will be brought in to Toronto to meet with the programmers and record people. A number of record execs have already indicated they will attend the next mini-conference slated tentatively for the second week in January.

If Canada isn't big enough to have a full-fledged national conference, we will have to settle for ten or twelve meets a year. The point is that we are communicating and "Communication Two" will be bigger and better and it was the first meet that indicated the whole thing could and would be worthwhile.

What it all means.....is a bigger and better industry.....and someday (possibly) 10% of the North American market. It gives the industry something to work toward.

**NOW**



# COMMUNICATION TWO

---

FRIDAY – FEBRUARY 21st 1972

---

TRILLIUM ROOM – INN ON THE PARK – TORONTO

---

10 AM to 2 PM

---

Registration fee – \$10. per person

---

Registration limited to 50 people

---

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(You must enclose \$10. cheque with your registration)

Send to: RPM Weekly, 1560 Bayview Avenue, Suite 107, Toronto, Ontario

# Un-Americanism...the real thing

As 1971 comes to a close, it was interesting to look back at the Comments that have appeared in RPM over the past year.

We have spared no one. Every aspect of the industry has been challenged at one point or another. Strangely enough the industry has



## COMMENT walt grealis

seldom challenged us for our observations or opinions. When they have, we reprinted their remarks.

What is most important is that the philosophy of Comment has been to stimulate the thinking of every aspect of the industry. Wherever there are thinking people, there is room

*"... 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

for improvement of anything that anyone is doing. Often those involved convince themselves that they can do no more or no better. DOOMSDAY!

We have also used this column to praise the efforts of many. There are those who have often gone out of their way to do something unselfish that would benefit the industry of Canada as a whole. So the column shows both sides of the story.

To expand the philosophy a little further, you could say that we strive here to make Canada and the Canadian trade distinctively different. In fact, we attempt to convince the trade they should be un-American.

I hasten to say that un-American should not be confused with anti-American. That to be un-American is in fact being more Canadian. We as a people and we as an industry are quite different from the United States. We, therefore, have to think differently and adapt different methods of merchandising and different concepts of programming than those that have proven to be successful in the United States.

Canadians are a more conservative people than the Americans. Possibly this is why we can

only boast a 6% record market in Canada. We have inherited much of our tradition from England and France. We share few of the social problems that face the United States. That doesn't make us any better, but it does make us different. So what is the problem?

Unfortunately because of the influx of their culture and their economy, we seem to think we are Americans. We must therefore attempt to be un-American (but not ANTI-American).

So very roughly that is our philosophy. It says that every rule we may have had in the past can be scrapped if it interferes with our being ourselves. It says that many of our disadvantages are balanced off by our advantages. It says that many of our problems are distinctively our own. It says that our culture should be distinctively our own and un-American. That is what will make us Canadians. The record companies and broadcast stations can share in that adventure...no... ARE sharing in that adventure because it is coming to pass with such things as the 30% Canadian Content ruling and The Programmers. Both of these indicate we are looking more to ourselves to find something of our own.

Perhaps I'm wrong, but that is the thought I would like you to consider as 1972 begins. Distinctively different, Canadian. Not ANTI-American.



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

A&M	W	London	K
Allied	C	MCA	J
Ampex	V	Musmart	R
Arc	D	Phonodisc	L
CMS	E	Pindoff	S
Capitol	F	Polydor	Q
Caravan	G	Quality	M
Columbia	H	RCA	N
GRT	T	Trans World	Y
Kinney	P	World	Z

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

### SUBSCRIPTIONS — Canada & USA

One Year	\$15
Two Years	\$25
Three Years	\$34
FIRST CLASS (1 yr.)	\$30
OTHER COUNTRIES (1 yr.)	\$25



## LETTERS to the editor

### PROGRAMMERS KEEPS DISCERS ON TOES

Couldn't help but chuckle over the mention in "Breaking and Stiffing" this week about the new album, "Coming of Age" by The Five Man Electrical Band.

As an ex-broadcaster, I'm well aware of the frustrations involved when hit product is delayed in Canada; and the even greater feeling of helplessness when the artist is Canadian.

The explanation is perhaps too simple, but nonetheless, legit: whereas Polydor Canada controls the product of The Bells, Joey Gregorash, Tapestry, etc., we do not control the releases of the Five Man Electrical Band, who are under contract to Lionel Records in the U.S. Thus, we are dependent upon the U.S. to get us the tapes and jacket artwork, far enough in advance so we can have product the same time they do. It is unfortunate, but it doesn't always work out.

However, we've obtained the necessary clearances to, in future, overcome the situation, at least where the Five Man Electrical Band is concerned: if necessary, we will ship copies of the album to stations without the jacket (which is generally the most time consuming element in manufacturing).

Thus, with this album (which will be mailed today or tomorrow at the latest), we'll be only a week behind — it's not perfect, but it's better than the two weeks mentioned in the column.

As for the group's last single — the same situation. We don't want them back intentionally; in fact, we shipped stock on "Absolutely Right" three days after receipt of the tape, as opposed to the normal one-week production time.

That's the story. Appreciate the concern of yourself and the broadcasters; keeps us on our toes.

FRANK GOULD  
Polydor Records,  
Montreal, Quebec.

### THAT'S NICE.....FROM KMEN

Personal to writers of the programmers, specifically to the author of "Instant Laffs" column . . .

I read your line to intro Neil Diamond with . . . the line that went "I'll stop talking here, after all, nobody wants to walk on stones . . ."

At certain times, I have considered the following line one of the most interesting and intelligent of all triple-meaning double entendres . . . To be used on the extro of "Stones," Neil Diamond . . . "Neil Diamond, Stones . . . if you liked that, you ought to hear the past tense version . . ."

Please excuse the typing . . . its another 8 am letter after six hours of the midnight till dawn show syndrome.

Gene Lane,  
KMEN,  
San Bernadino, California.

**MORE LETTERS**  
—on page 11

# RPM TOP SINGLES OF '71

- |    |   |    |   |     |  |
|----|---|----|---|-----|--|
| 1  | JOY TO THE WORLD<br>3 Dog Night — Dunhill - 4272-N                            | 34 | TWO DIVIDED BY LOVE<br>Grass Roots — Dunhill - 4289-N                         | 67  | SING HIGH SING LOW<br>Anne Murray — Capitol - 72631-F                  |
| 2  | SWEET CITY WOMAN<br>Stampeders — MWC - 1004-M                                 | 35 | AMOS MOSES<br>Jerry Reed — RCA - 9904-N                                       | 68  | RIDERS ON THE STORM<br>Doors — Elektra - 45738-P                       |
| 3  | BROWN SUGAR<br>Rolling Stones — 19100-P                                       | 36 | MR. BOJANGLES<br>Nitty Gritty Dirt Band-Liberty 56197-J                       | 69  | FOR ALL WE KNOW<br>Carpenters - A&M - 1243-W                           |
| 4  | CYPSYS, TRAMPS & THIEVES<br>Cher-Kapp — 2146-J                                | 37 | DOES ANYBODY REALLY KNOW<br>WHAT TIME IT IS?<br>Chicago — Columbia -4-45264-H | 70  | ONE TOKE OVER THE LINE<br>Brewer & Shipley — Kama Sutra 516-M          |
| 5  | IT'S TOO LATE<br>Carole King — Ode - 66015-W                                  | 38 | GOT TO BE THERE<br>Michael Jackson-Tamla Motown 1191-V                        | 71  | POWER TO THE PEOPLE<br>John Lennon — Apple - 1830 - F                  |
| 6  | GO AWAY LITTLE GIRL<br>Donny Osmond-Polydor 2065081-Q                         | 39 | THE NIGHT THEY DROVE OLD<br>DIXIE DOWN<br>Joan Baez — Vanguard - 35138-V      | 72  | SPANISH HARLEM<br>Aretha Franklin — Atlantic - 2817-P                  |
| 7  | MY SWEETLORD<br>George Harrison — Apple - 2995-F                              | 40 | TAKE ME HOME, COUNTRY ROAD<br>John Denver — RCA - 0445-N                      | 73  | LIAR<br>3 Dog Night — Dunhill - 4282-N                                 |
| 8  | STAY AWHILE<br>Bells — Polydor - 2065 046-Q                                   | 41 | WHAT IS LIFE<br>George Harrison — Apple - 1828-F                              | 74  | BLACK MAGIC WOMAN<br>Santana — Columbia - 45270-H                      |
| 9  | IT DON'T COME EASY<br>Ringo Starr — Apple - 1831-F                            | 42 | RAINY DAYS AND MONDAY<br>Carpenters — A&M - 1260-W                            | 75  | YOUR SONG<br>Elton John — Uni - 55265-J                                |
| 10 | YO YO<br>Osmonds — Polydor - 2065-08 2-Q                                      | 43 | SWEET AND INNOCENT<br>Donny Osmond-Polydor 2056059-Q                          | 76  | OY COMO VA<br>Santana — Columbia - 45330-H                             |
| 11 | KNOCK THREE TIMES<br>Dawn — Bell - 938-M                                      | 44 | LOVE HER MADLY<br>Doors — Elektra - 45726-P                                   | 77  | WHERE EVIL GROWS<br>Poppy Family — London - L148-K                     |
| 12 | HOW CAN YOU MEND A BROKEN<br>HEART<br>Bee Gees — Atlantic - 6824-P            | 45 | CHICK A BOOM<br>Daddy Dew Drop — Sunflower-105-K                              | 78  | DO YOU KNOW WHAT I MEAN<br>Lee Michaels — A&M -1262-W                  |
| 13 | HAVE YOU SEEN THE RAIN f/s<br>Creedence Clearwater — Fantasy -655-R           | 46 | I HEAR YOU KNOCKING<br>Dave Edmunds — Mam - 3601-K                            | 79  | ME AND BOBBY McGEE<br>Janis Joplin - Columbia - 45314-H                |
| 14 | UNCLE ALBERT/ADMIRAL HALSEY<br>P&L McCartney — Apple - 1837-F                 | 47 | RAIN DANCE<br>Guess Who - Nimbus - 74 0522-N                                  | 80  | BE MY BABY<br>Andy Kim — Steed - 729-M                                 |
| 15 | IMAGINE<br>John Lennon — Apple - 1840-F                                       | 48 | PEACE TRAIN<br>Cat Stevens — A&M - 1291-W                                     | 81  | NEVER ENDING SONG OF LOVE<br>Delaney & Bonnie — Atlantic -<br>AT6804-P |
| 16 | FAMILY AFFAIR<br>Sly & Family Stone — Epic-5-10805-H                          | 49 | ABSOLUTELY RIGHT<br>5 Man Electrical Band — Polydor                           | 82  | IF<br>Bread — Elektra - 457200P  |
| 17 | IF YOU COULD READ MY MIND<br>Gordon Lightfoot — Reprise - 0974-P              | 50 | EVERYBODY'S EVERYTHING<br>Santana — Columbia - 45472-H                        | 83  | BRAND NEW KEY<br>Melanie — Buddah - 267-M                              |
| 18 | ROSE GARDEN<br>Lynn Anderson — Columbia - 45252-H                             | 51 | JODIE<br>Joey Gregorash — Polydor - 2065 055-Q                                | 84  | WATCHING SCOTTY GROW<br>Bobby Goldsboro — U.A. - 5072-J                |
| 19 | MAGGIE MAY<br>Rod Stewart — Mercury - 73224-K                                 | 52 | SUPERSTAR<br>Carpenters — A&M - 1289-W  | 85  | LOVE THE ONE YOU'RE WITH<br>Stephen Stills — Atlantic - 2778-P         |
| 20 | ONE BAD APPLE<br>Osmonds — Polydor - 2065 044-Q                               | 53 | BEGINNINGS<br>Chicago — Columbia - 4 455                                      | 86  | DO THE FUDDLE DUDDLE<br>House of Commons — GRT                         |
| 21 | DON'T PULL YOUR LOVE ON ME<br>Hamilton Joe Frank & Reynolds<br>Dunhill-4276-N | 54 | I WOKE UP IN LOVE THIS MORNING<br>Partridge Family — Bell - 45130-M           | 87  | EIGHTEEN<br>Alice Cooper — Warner Bros - 7449-P                        |
| 22 | SWEET HITCH HIKER<br>Creedence Clearwater Revival<br>Fantasy - 665-R          | 55 | SIGNS<br>5 Man Elec Band-Polydor 2065042-Q                                    | 88  | HATS OFF (To the Stranger)<br>Lighthouse — GRT - 1230-04-T             |
| 23 | DOESN'T SOMEBODY WANT TO BE<br>WANTED<br>Partridge Family — Bell -963-M       | 56 | DESIDERATA<br>Les Crane — Warner Bros - 7520-P                                | 89  | BRIDGE OVER TROUBLED WATER<br>Aretha Franklin — Atlantic - 2796-P      |
| 24 | LONELY DAYS<br>Bee Gees — Atco-6795-P   | 57 | BABY I'M A WANT YOU<br>Bread — Elektra - 45751-P                              | 90  | IT TAKES TIME<br>Anne Murray — Capitol - 72642-F                       |
| 25 | SHE'S A LADY<br>Tom Jones — Parrot - 40058-K                                  | 58 | ANOTHER DAY<br>Paul McCartney — Apple - 1829-F                                | 91  | HERE COMES THE SUN<br>Richie Havens-Polydor 2061014-Q                  |
| 26 | THEME FROM SHAFT<br>Isaac Hayes — Enterprise - 9083-Q                         | 59 | WOODSTOCK<br>Matthew's Southern Comfort - Decca - J                           | 92  | IMMIGRANT SONG<br>Led Zeppelin — Atlantic - 2777-P                     |
| 27 | INDIAN RESERVATION<br>Raiders — Columbia - 45332-H                            | 60 | THEME FROM LOVE STORY<br>Andy Williams — Columbia - 45317-H                   | 93  | MAMA'S PEARL<br>Jackson 5 — Tamla Motown - 1177-V                      |
| 28 | AN OLD FASHIONED LOVE SONG<br>Three Dog Night — Dunhill - N                   | 61 | I'LL MEET YOU HALFWAY<br>Partridge Family — Bell 996-M                        | 94  | MR. BIG STUFF<br>Jean Knight — Stax - 0088-Q                           |
| 29 | I AM . . . I SAID<br>Neil Diamond — Uni - 55278-J                             | 62 | WHEN YOU'RE HOT YOU'RE HOT<br>Jerry Reed — RCA - 9976-N                       | 95  | DOUBLE LOVIN'<br>Osmonds — Polydor - 2065 066 -Q                       |
| 30 | ONE FINE MORNING<br>Lighthouse — GRT - 1230-10-T                              | 63 | HANG ON TO YOUR LIFE<br>Guess Who — Nimbus 9-75 0414-N                        | 96  | TILLCUM<br>Syrinx — True North - 104-H                                 |
| 31 | CARRY ME<br>Stampeders — MWC - 1003-M   | 64 | HELP ME MAKE IT THROUGH THE<br>NIGHT<br>Sammi Smith — Mega - 615 0015X-M      | 97  | WANT ADS<br>Honeycone — Hot Wax - 7011-M                               |
| 32 | DRAGGIN' THE LINE<br>Tommy James — Roulette - 7103 - T                        | 65 | STONEY END<br>Barbra Streisand — Columbia - 45236-H                           | 98  | ME AND YOU AND A DOG NAMED<br>BOO<br>Lobo — Big Tree - 112-V           |
| 33 | YOU'VE GOT A FRIEND<br>James Taylor - Warner Bros - 7498-P                    | 66 | PUT YOUR HAND IN THE HAND<br>Ocean/ — Yorkville                               | 99  | I DON'T KNOW HOW TO LOVE HIM<br>Helen Reddy — Capitol - 3027-F         |
|    |   |    |   | 100 | SUPERSTAR<br>Murray Head — Decca - 32603-J                             |

# Industry grows with Manta opening

By WILDER G. PENFIELD III

It's a record business year in Toronto. Manta Sound, the newest of the international calibre recording studios in this city, is already in overdrive. And the other studios do not seem to be suffering as a result.

November 4 was the date of Manta's official opening, celebrated with a marathon cocktail party attended by every tenth person in Toronto.

The first paid work, done there, though was three months before that when Hope, a Wisconsin band out of A&M in Los Angeles, came in and recorded for three weeks with producer Jack Richardson of Nimbus 9.

Other preview performances included "Rock 'n' Roll", an album by Paramount's Mitch Ryder and Detroit; the single, "First Sign of Love" by Quality's Wishbone; and the Canadian Talent Library Christmas Album with Boris Brott and the Hamilton Philharmonic.

And to alleviate all this drab sameness, the studio also recorded a number of 'jingle dates' to accompany TV ads — including one for RCA Television.

Ocean and Rolf Kempf are in the works. Fraser and DeBolt were in mixing their album last week, observed by Columbia's New York A & R man Bob Devere. And there's more — why so much so quickly?

"Flexibility and ease of operation, making for a superior quality product," said Manta's chief engineer, Dave Greene, as if softening a client before administering the rate card. But he insisted repeatedly that the ability to get sound cleanly onto tape was a small reason for the workload they now share in.

Yes they have all the wonders of modern technology. "Manta was designed and built from the ground up to suit the purposes for which it is being used," says Greene. The separate sections sit on separate foundations. The studios are floating; the bigger one rests on a cushion of springs (which had nothing to do with the way the floor moved at the party); the springs

can be tuned to baffle unwelcome resonances from the ground.

The main studio is 60' by 40', and 25' in height. Inside is a four-wheeled isolation chamber (with license plates). Separating the studio from the control room is a huge picture window to lessen an artist's feeling of isolation; as with many studios, two panes of glass with different thicknesses are used. A vestibule off both the studio and the control room is outfitted with a Moog, and can also be used as an isolation chamber, or even, in a crush, as a tiny studio.

Any section of Manta can be operated from any other section in any combination. Two music dates can be run simultaneously without conflict in complete privacy. One projection room serves both studios at once. Aside from a strip of glass opposite the offices, and one 6 feet by 9 inches in the reception area, there are no windows. The building has been designed with easy expansion, either vertically or horizontally, in mind.

There's nice hardware inside too. There are two Studer A-80 16 track tape machines in use, and nine other tape machines in that same series which is so popular in Europe, but aside from that there is an operating antique pinball machine (for free) and, get this — a 10 cent soda pop machine.

Dave Greene is delighted to show off all these toys in his playground. But what really makes for the success of a good studio, he feels, is in the short run the people, and in the long run the environment.

The spark plug and now President of the studio was the man to christen it: Hermant, Andrew, a graduate of the Royal Conservatory of Music who has played both classical bass and string bass (with the Green Briar Boys) and got from this into recording for CTL. The idea for the studio was his about three years ago, and since then he has seen personally into the design and execution of every detail.

Studio manager Doug Elphick had worked in electronics with Phil Sheridan (Thunder Sound engineer) for Hallmark Studios, and was with an audio consultant firm doing the sound for the Jacques Brel Is Alive And So On show here when he heard the call.

Engineer Lee De Carlo acquired his addiction to recording while playing with the Critters, and he has been moving right along: he was an engineer for Gimme Shelter, for example, and for Ten Wheel Drive.

As for Dave Greene, he was in New York engineering and recording for MGM Records from '64 to '66, cutting albums for the Animals, the Mothers, the Cowsills, Bill Evans,

Stan Getz, Connie Francis and Laura Nyro. Since then he has been a teacher at the Eastman School of Music as well as engineer, and bottleshwasher for A&R Recording, delivering the early Guess Who hits, and records from Chilliwack, Pierre Lalonde, Leigh Ashford (still in the can) and Homestead (same) — along with Rhinoceros, Herbie Mann and others. This familiarity with and interest in Canadian music had him looking for a studio situation here when he was found.

"I won't take the title of producer," he says, "Production assistance is the job of the engineer, and I've worked with too many good producers to think I can do what they can do. Manta is an independent creative technical service, not a production company.

"We can do all the tricks here. What we have to strive for is taste. On the first hearing of an album, no one should be able to say, 'Hey, neat! They have a delayed thing "shoved up the eleventh track.'" It should be appropriate but there is no hard and fast rule, so long as the effect enhances the feeling originally intended.

"Another thing that's really important is attitude. The record business is not a business; it's a way of life. At Manta everyone from the President to the secretary" (she was working on into her 13th hour for that day as we talked) "has a serious interest in music and in Manta.

"We're out to help the music business here, and music is a strictly international business. So far the majority of our recording jobs have come from New York or Los Angeles; this can only help in the recognition of Canada as a source for producers and recording facilities. Toronto attracts these jobs because we can do big-city recording here without big-city pressure. Also because the broadcasting industry in the States is hung over with old people and unions and specialties while Toronto studios have youth and flexibility.

"And available talent. There's a huge amount of musical talent in Toronto. More than any facilities, that is the real key to the success of the recording industry in this town."

Post Script: On Friday November 26 Dave Greene was awarded his some-teenth gold record for the Best of The Guess Who. Its producer, Jack Richardson, made the presentation on behalf of RCA New York, noting that the RIAA seal affixed to it meant audited factory sales of \$1 million, or about 516,000 albums.

The gold record was predictable; the presentation was not. For Greene (spelled 'Green' on the award) it is merely the third gold record he actually possesses. Jack Richardson is the only producer he knows who seeks out such a memento for the engineer involved.

## COMMUNICATION TWO

January 21st, 1972

Inn on the Park

10 AM to 2 PM

Registration form



*Manta Sound's studio manager, Doug Elphick, seated in the unique reception area of the huge Manta complex.*



*Manta president Adam Hermant and Doug Elphick setting up custom-made Manta console.*



*Manta technician Brian Lowe is on 24 hour call to make sure equipment is operating at full capacity.*



*Hermant and Elphick and a small area of the huge studio A which is built on springs.*



*Quality's man on the west coast, Ray Ramsay, promo for Taylor, Pearson & Carson, laid out red carpet promo treatment for recent Queen Elizabeth of 5th Dimension.*



*CHUM's Doug Rawlinson with Joyce Vincent Wilson, Telma Hopkins and Tony Orlando of Dawn at Quality Variety Club bash prior to appearance at CHUM Kid's Crusade concert.*



Premier Wm. Davis (Ontario) was called once again to make the Gold Leaf Award presentation to GRT's Lighthouse. Jim Jenner gets the gold for producing "Thoughts Of Movin' On".



Ross Reynolds (GRT) Premier Davis, and Skip Prokop (Lighthouse) being interviewed by CKEY's Lynn Gordon shortly after Ontario Science Centre Canadian Gold presentations.



No birthday party has ever matched the CKVL "extravaganza", the wind-up of which was held at the Montreal Forum (Nov 25) with more than 18,000 invited guests.



Mrs. Jack Tietolman, is assisted in picking winner of the giant jackpot from the more than 40,000 entries to the CKVL contest by International recording star Charles Aznavour.



Claus Petermann (Polydor-Canada) presented the Osmonds each with a gold record at surprise Madison Square Garden press party. Donny's solo effort and group's received Gold Leaf Awards.



Bill Eaton (Columbia national promo) Tony Bennett and Eaton's Tim Craig at Variety Club press party prior to the chanter's successful Imperial Room engagement.

# FM in a Hong Kong opium den

The forthcoming CRTC FM regulations are a continued source of heated debate within broadcasting circles at the present time, and at the risk of sounding repetitious, we'd like to drag the issue out for some further word-age.

FM radio is, for all intensive purposes, broadcasting's great hope for salvation. This is



**BURN THIS!**  
e.k. roy richard

why what the CRTC is going to lay down about the programming of FM stations is of vital importance to every person in this country.

Listening across the nation, one is easily tempted to arrive at the conclusion that with very few exceptions, FM radio has failed as an artistic medium. The crap that is churned out to fill in holes in the audio background is so tepid it would not raise a lather in fresh washing up water. What has FM radio done to cater to the minority taste, the cultivated people which many radio programmers dismiss vulgarly as snobs? What has FM radio done to turn people on to classical music? What has FM radio done to involve itself in its com-

## "CLOCKWORK ORANGE" FUNNY & FRIGHTENING

Warner Bros. recently-released film "Clockwork Orange", produced and directed by Stanley Kubrick of "2001 Space Odyssey" fame, is a frightening and sometimes funny satire of sex and violence in the not too distant future.

The main character, Alex, played by Malcolm McDowell appears as an appealing but lunatic freak for violence and sex. The absurd escapades of Alex and his friends are all set to music including Beethoven's 9th Symphony.

McDowell is excellent in his performance of Alex, the futuristic child of destruction and although his crimes are despicable, he is somehow rather likeable.

Kubrick doesn't specify a definite time period in the film but the settings contain hints of past, present and future, which seems to imply it could be within the next decade.

Clockwork Orange is certainly one of the most interesting and controversial films to be seen in the coming year.

publicity and promotion

the canadian way

**Media  
Man**

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munity? The answer to these questions, and pretty well any question regarding the average FM programmer's creativity, is very little. And that's listening to it optimistically.

If you dig back into the promises made to the BBG operators of many of our current FM station owners and compare them with what they produced, you can't help but wonder if their initial claims were concocted in a Hong Kong opium den. Talk about outlandish dreams!

The CRTC can do very little about these people now, I suppose. They've already got their licenses. They may have failed in 99% of their politicking promises, but short of refusing a renewal, there's a case of unfortunate history. What we must concern ourselves with is future FM license holders.

One of the prime past paradoxes of FM programming is that while no operator is allowed to hold two AM licenses in one market, it has been possible for many conglomerates to obtain an AM and FM license in a single area. In some cases, both have been programmed to a level of mediocrity unexceeded in broadcasting history. More's the pity that such insensitive lightweights have such a grasp on the media of their locality.

This AM-FM differentiation and the illogical position of such dual radio ownership in a market is one of the major problems with which the CRTC must come to grips in its blueprint for the creative future of FM broadcasting in Canada.

If we are to develop FM to any degree we must infuse new management and programming initiative. We must realize that FM licenses should not be confined to companies already operating on the AM airwaves. In fact, and in view of recent times, the opposite should be true.

It seems logical to conclude that if FM radio is to improve at all, the necessary innovative thinking will only become evident after the reins of FM ownership are put into the hands of creative people not already involved in AM broadcasting.

No matter what, FM radio's future cannot be left in the hands of people who can't even get the job done on AM. It is necessary, and

## FIVE MAN BAND SINGLE CERTIFIES

Ottawa's Five Man Electrical Band have their first gold record. The group's "Signs" has been certified by the RPM Gold Leaf Awards Trust Fund for outstanding record sales in Canada. The single, an international hit, is contained on the group's "Goodbyes and Butterflies" album on Polydor. "Signs" was followed up by another hit, "Absolutely Right".

After a year of touring the United States, the Five Man Electrical Band returned to their native country a few weeks ago for some television work. Included were appearances on CTV's "Rolling Down the River". The group returns in mid-month to tape the "Ian Tyson Show".

vitality so, that new blood begins to run in the veins of a potential media giant which never got out of diapers.

In a more hopeful front, the response to our recent Save the Seals column has been extremely noteworthy. It seems that Canadians are much more aware of this tragedy than past history would indicate.

At this time, a flock of artists have sent in anti-seal kill tapes or are now working on them.

We are now processing tapes by Terry and Susan Jacks, Larry Evoy of Edward Bear, Murray McLauchlan, Luke Gibson, members of Crowbar, and more..

We're still waiting for a volunteer record company with a pressing plant to offer to press us a couple of hundred of copies of the seal announcements album. How about it, someone? Likewise, a record company which will mail out the album? Where are our white knights in white shirts?

You've no doubt read elsewhere of the outstanding contribution to Save the Seals which Daffodil's Frank Davies has undertaken. With the collaboration of internationally renowned celebrities such as Rolf Harris, Spike Milligan, Donovan, Rod Stewart, David Clayton Thomas and others, Frank is putting out a special album tentatively titled Save the Seals (and save you should). All profits will go to the World Wildlife Fund, and the liner notes for the package will be penned by no less a media personage than Lord Thomson of Fleet.

Tuesday's Greg Hambleton has written a theme song, which will soon be recorded. You might say it's starting to come together. Many radio stations have requested a copy of the Save the Seals public service album. Many newspapers will carry the print ads.

Brian Davies, the dedicated conservationist from Fredericton, N.B., is flying into Toronto in a few days to discuss our Save the Seals project. We'll have more news as the winter thickens. How about some news from you?

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**GLOSSY 13¢**  
**PHOTOS**

1000 8 x 10 glossy prints 13¢ each.

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RPM

NUTS  
& BOLTS

## SAVE THE SEALS

Artists interested in aiding the Save The Seals media campaign should contact: Ritchie Yorke - 15 Austin Crescent Toronto 4 (416) 533-4909

Detroiters Frijid Pink and Springwell into Toronto's Eastern Sound for sessions produced by Vinny Testa. Manager of the Parrot recording groups, Clive Stevers, also in for the sessions.

The Colonial Singers opened at Toronto's Red Lantern Pizza (Merton St.) Dec. 30. They've received good notices on University dates where they have been tagged folk but repertoire actually covers a wide field. The duo, Rick Hannah and Larry Barnett (Columbia Records), are discless.

The Chuck Mangione Special (CTV Dec 25) turned out so successful that producer Ron Carlyle may get deeper into this musical education field with a pilot next summer.

Astra recording artist Julie Arel opened at the Bonaventure Hotel's Salle Le Portage (Dec 20) for a three week engagement at the posh Montreal club. She'll be doing the Palais Montcalm (Jan 13) in Quebec City for the CBC French Canadian network. Miss Arel will soon begin rehearsing for a rock opera to be brought to Montreal next May by producer Maurice Baril.

Polydor ready with the "My Love Sings"

BILL S9 PASSES HOUSE  
OF COMMONS

The controversial Bill S9, designed to remove the right of record producers to collect a public performance fee as outlined under Canadian copyright law has passed the House of Commons. The passage of the Bill negates the efforts of Sound Recording Licenses in their representations to the Copyright Appeal Board to collect the fee from broadcasters as allowed under the law for many years.

The amendment to the Copyright Act was supported by all sides of the House the only dissenter being Warren Allmand (Liberal-Notre Dame de Grace) who said that the amendment was actually taking away additional rights from record producers including the right to produce, the right to publish and the right to perform, the only right remaining being the right to reproduce.

According to a story in the Windsor Star the prime pusher for passage of the amendment was Mark Roz (NDP-Fraser Valley) who called Mr. Allmand's comment a "red herring" and went on to say that record companies have it in their power to "make or break" an artist and "make me sick". Arnold Peters (NDP-Timiskaming) said that the government was "right" in "eliminating abuses by record companies". He failed to outline the nature of the "abuses".

The passage of the amendment marks a successful conclusion to months of lobbying and power politics by the Canadian Association of Broadcasters.

deck by Joey Gregorash. The single was produced in Memphis by Ron Capone.

The British rock opera, "Jesus Christ Superstar", now a successful Broadway show, has passed a world total of 3½ million units sold. This makes it the best-selling British album of all time, topping the record held by the Beatles' "Sergeant Pepper's Lonely Hearts Club Band".

In view of heavy request action from jocks, Atlantic has reserved the flip side of Aretha Franklin's current hit single, "Rock Steady". Titled "Oh Me Oh My" (Atlantic 2838), it's described as a "blockbuster".

Dick Damron, working with the Three Way Street from Vancouver, opened British Columbia's newest night spot - the Blue Dolphin Cabaret in Prince Rupert. Local radio personalities, Lawrence Mills of CFPR

and CHTK's Ken Armstrong, aired interviews with the MCA artist.

Edmonton's Mayor Ivor Dent presented Gaby Haas, Canada's Polka King, with a plaque honouring him for his long career in the entertainment field. Haas has sold more than 620,000 albums plus 100,000 singles over the past few years. He has just sold his popular Edmonton record bar.

**THIS WEEK'S NUTS & BOLTS AWARD** goes to London's national promotion manager, Mike "fantastic" Doyle, for his efforts in influencing the CTV network in doing something out of the norm - a very interesting look at Mercury artist Chuck Mangione which they included on their Dec 25th "W5" and which could move producer Ron Carlyle into an extremely interesting field. Your golden NUTS & BOLTS are on their way to you, Mike.

BRASS UNION PRESENTS  
HOUR LONG FAIRY TALE

The Hamilton-based Brass Union presented an hour long musical/drama presentation (Dec 29) at Hamilton's Palace Theatre. Titled "Fairy Tale", the writing credits went to group members Bruce Ley and Leonard Blum and is a first for a Canadian group. They put together this package for the benefit of the "Punch and Judy" crowd, an age bracket long ignored by the pop culture crowd in this country, but of much importance in the UK.

The "Fairy Tale" characters are all costumed with as much creativity as funds would allow. Much of it left up to the owner's imagination and resourcefulness. The show carries a production team of three, comprised of Richard Moses, sound engineer; Bradley Stone, master lighting and special effects; and Humble, spot-lighting. The group carries its own sound and lighting systems.

The Union presented their "Fairy Tale" in two test markets before their benefit show in Hamilton. One was for a very young audience at a summer camp and the other for an audience of teens and young adults, resulting in a general acceptance from both age groups.

DU MAURIER PLEDGES  
FUNDS FOR THE ARTS

Imperial Tobacco Products have pledged their support of the arts in Canada to the tune of one million dollars over the next five years. The amount will be provided through Imperial's du Maurier Council for the Performing Arts. In making the announcement, in Montreal, L.E. Richard, Imperial vice president and general manager said: "After several years of contributing to the performing arts in this country, we became more than ever convinced that industry can play a vital role in the support of this field of cultural activity."

Imperial Tobacco, through du Maurier has for the past several years been actively involved in the support of the performing arts, one of the best publicized and best received being the du Maurier - backed presentation of "Tommy" by les Grands Ballets Canadiens.

Leonard Blum, in announcing the new unique showing, explained: "We took on a work of this nature because we felt that the idea of a rock band just presenting song after song after song was largely boring to most people. It seemed that this concept did not give the audience enough entertainment. We wanted to give them so much excitement, so much to see, so much to hear, that by the end of the performance they would be staggered by the total of what they had taken in." Blum and Bruce Ley began writing their "gummer tale" in February of 1971 with completion in August.

It was expected that several independent producers and record company execs would be among the audience at the Palace showing, but Brass Union are scheduling a couple of evening shows during the month of February for those industry people not able to attend the Hamilton presentation.

Brass Union is comprised of Darrell Nameth, John Willet, Bruce Ley, Leonard Blum, Terry Bramhall, John Hannah, Cliff Hunt Jr, and Donald Berryman.

HAPPY 1972!

**MusicAd&Art**

1560 Bayview Avenue  
Suite 108  
Toronto 17, Ontario  
487-5812

# A New Year's resolution for the business

BY JOHN POZER  
A&R DIRECTOR  
KINNEY MUSIC OF CANADA, LTD.

With the New Year about to commence let's examine closely a New Year's resolution for all Canadians associated with managing, booking and representing talent.

Allow me to aim my comments to those who wish to have the best chance of landing an artist contract with any Company.

RPM

## INDUSTRY INTROSPECT

What caused me to write this viewpoint, was that the last ten (10) submissions of tapes received by me, (as Director of A & R at Kinney Music of Canada Ltd.), by a wide range of artists and supposedly professional people representing artists, looked like they were entering into a unknown business and didn't know how to go about it!

I'm taking time to mention this problem here, in RPM, in hopes that we A & R types don't have to do it again and again, spending countless hours writing and shuffling papers rather than listening.

Let's list the points for a proper presentation and certainly not in order of importance.

- (1) A Bio — don't give us drivel about ready to explode, international status, etc., give the facts.
- (2) Picture — a recent one of the artist or group as they are today.
- (3) Bookings — a list of engagements for

the past three (3) months with a contract for reference purposes for each engagement. Include TV and important shows planned as well.

(4) Newspaper Reviews on Artist — either high school, university, weekly, daily or in-



dustry magazines. Show that someone has gone to the trouble of commenting on their performance.

(5) If you represent artist indicate exactly how aggressive your artist is as well as yourself toward his potential. Any unique plans for your artist?

(6) Demo Tape — since 70% of tapes here are the basement or home type - don't worry. If you can afford a better tape do it! We have not reached the sophistication of

our neighbour to the south yet, but we're getting closer every day.

A word to artist — if you don't know how you are being represented to others by managers or agents find out! You'd be surprised how many apologize for representing you the way they do.

The day of being judged almost entirely by talent or what is on the tape alone is almost non-existent. It's almost 50% business and 50% talent.

Let's use the open door policy of a record company properly — not abuse it. If you believe in yourself or your artist, keep hitting on whatever doors you have to, to get what you want. If you're not prepared to be completely involved *full time*, whether you are talent or represent it, don't bother any of the record companies. We have too many people making records who are not ready as artists or businessmen now.

During the last twelve months I have heard over 700 tapes and groups from across Canada. How many professional presentations? Very few!

*Remember, we do have a mutual goal — to get a hit record. I'm on your side!*

In closing, let me assure you that I do enjoy listening to tapes, seeing groups, explaining some of the problems of the industry with artists, managers and agents most of my 24 hour day. But, I feel the time is now for us all to grow up and be industry pros in this country before our friends to the south have to walk in and show us how! We obviously have too much talent around to waste everybody's time.

Yes, there is hope!

LETTERS *Cont'd from page 4*

## A GOLDEN SCREW IS BETTER????

As the recipient of your first golden "nuts & bolts" award I feel I must set the record straight. The person who writes the best ads for Kinney Music is our cleaning lady.

When she heard that I had won the award, her only comment was "They should have called it The Golden Screw Award."

But seriously, I am very proud of the award, and should I ever wear a suit again, I shall be sure to wear them as cuff links.

TOM WILLIAMS  
National Promo & Product Mgr.  
Kinney Music of Canada, Ltd.

(Ed: *Better still — pierce your ears.*)

## CROWBAR GIVES TIME TO KIDS

I have just read the latest copy of RPM, December 18th, which I enjoyed as usual.

There was, however, a small story that did cause me some concern about artists not giving their services to charity over the Christmas period as English artists do. In the story you

mentioned my group, Crowbar, among others. I thought it would be interesting for you to know that Crowbar cancelled a \$1,800 gig on the 16th of December to do the CHUM Children's Crusade on behalf of needy children and are also giving a concert in Hamilton on December 24th in conjunction with CHAM from which all profits, again, will be given to a charity.

It may interest you to know, that almost all English entertainers appearing at Christmas for children's charities and any others, are on a "percentage of the gate" fee. It is also relevant to add that all these artists are extremely successful and financially sound. To my knowledge, there is not a single group in Canada who could even be termed as anywhere near financially sound (with the obvious exception of the Guess Who).

Crowbar are also in the process of aiding the "Save the Seals" campaign to which they have donated a good deal of their time and money.

FRANK DAVIES, President,  
Love Productions,  
Toronto, Ontario.

**GET OUR SPECIAL SERVICE  
SUBSCRIBE FIRST CLASS**

## BMI KUDOS FOR RPM DIRECTORY

Hearty congratulations on your Directory! While in your office yesterday I didn't discuss your Directory because I hadn't had the chance to really go through it. Yesterday afternoon I did!

You and your staff are to be commended in two areas. First, the clarity in which your editorial content is displayed, and second, for your close supervision of ad content.

Stan Klees, of Music Ad & Art, discussed with me ages ago your aims for including bright ads with use of numerous photos. It worked! The complete edition is informative as well as being very attractive. You all should be very proud of your efforts!

(Mrs.) NANCY GYOKERES  
BMI Canada Limited  
Don Mills, Ontario

**DON'T MISS  
COMMUNICATION TWO  
DETAILS ON PAGE 3  
of this issue!**

# Canada's music industry 1971 wrap up

## January

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
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MCA amalgamates all their Canadian subsidiaries under MCA Canada Ltd. RPM begins The Producers series with article on Capitol's Paul White. CRMA intensifies their fight against record piracy, Columbia opens first Canadian retail outlet. CFGM announces the use of Canadian-made station promo jingles. Bell's "Fly Little White Dove Fly" first indication of group's chart power. RPM launches series of messages from the leaders of the industry. Broadcasters in record production controversy continues. Broadcasters have a record-profit year in 1970. Gordon Lightfoot's "If You Could Read My Mind" enters top of Canadian Charts. Stampeder's "Carry Me" released. CHUM Ltd. takes over control of CKVR-TV in Barrie. CHEC FM/Lethbridge goes top forty full time. MCA and Liberty/United Artists pact Canadian distribution deal. Marsden tip sheet announces expansion. Anne Murray's "Sing High Sing Low" shows strong chart action. RPM launches series on Cancon ruling. Gamma Records makes strong bid for the English market in Canada. Pierre LaLonde receives Canadian Gold Leaf Award for sales of "Caroline". MCA sends out "Care Package" to Canadian programmers. Bells release "Stay Awhile". CRMA updates their image and their name. Montreal's TVer "Like Young" goes into international syndication. Capitol produces special Cancon promo package for programmers.

## February

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Ocean releases "Put Your Hand In The Hand". CIRPA (Producers Association) announces formal formation and aims and objectives. Musicana ceases publication. George Hamilton to record at RCA Toronto Studios. Polydor (U.S.) releases Stampeder's "Carry Me". Greg Hambleton forms September Productions Limited. CHUM assists CFCT Tuktoyaktuk NWT radio station. MCA launches Sound Conspiracy campaign. Jury Krytiuk to head up newly formed Boot Record's complex. Summus Records announce first release. Charlebois gets rave notices at Massey Hall appearance. RPM celebrates 7th year of publication. Gold Leaf Awards winners announced: Anne Murray, Gordon Lightfoot, Guess Who, Bruce Cockburn, Stompin' Tom Connors Myrna Lorrie, Mercey Brothers, Brian Ahern. Top record Company, Capitol Records. Top Cancon Company, Quality. Broadcaster of the year, Standard Broadcasting. Top Pop Columnist, David Bist. Canadian Music Industry Man Of The Year, Pierre Juneau,

Chairman of the CRTC. The Juno Awards Presentation was held at Toronto's St. Lawrence Hall with 600 industry people in attendance. Warner Brothers introduces Mike and Tom sheet compiled by Mike Reed and Tom Williams. Allan Slaight takes over CFGM The Toronto Country station. CKOC bows giant dealer chart. Skip Fox joins Ampex promotion team. A number of "Fuddle Duddle" singles flood the market after PM's remarks in the House. Robert F. Cook appointed to head RCA Records in Canada. Sam Sniderman has outstanding interview with Pierre Juneau of the CRTC which is aired on CHIN Toronto.

## March

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Ritchie Yorke breaks the ice in RPM with a four letter word that separates the men readers from the boy readers of RPM. The Controversy reigns. "Stay Awhile" by the Bells and "Hang On To Your Life" by the Guess Who top the Canadian charts. RCA throws a reception for Jack Jones. Saul Holiff severs ties with Tommy Hunter. Ontario Arts Council launches talent search. Randy Bachman forms Brave Belt. Richard Glanville-Brown leaves Capitol (Canada) promotion. RPM launches series on the legal aspect of the music industry by Kenneth M. Smookler. Warner Brothers creates a Canadian A&R department headed by John Pozer. Jack Boswell takes over Allied Records and creates Marathon Music. CHUM announces open door policy for artists, producers and artist managers. RPM introduces a special binder to hold back issues of RPM. RCA installs a new Rupert Neve board in their renovated Toronto studios and Ampex 16 track recording facilities.

## April

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Dick Riendeau joins London Records sales and promotion. Controversy reigns about the legitimacy of certain records that are claimed to be Canadian content. Stevedore Steve signs with Boot Records. GRT acquires Recoton needle and accessory line for Canada. Berandol introduces microfiche score as part of LP release of "Threnody". London's Ken McFarland is upped to Ontario Branch Manager. Campbell Ritchie joins BMI (Canada) as Assistant General Manager — Administration. Mike Doyle is appointed National Promotion for London Records of Canada. SRL intensifies efforts to get pay for play of records from broadcasters. RCA and Ampex reported not to be part of SRL. Record companies begin utilizing the RPM MAPL logo on discs to identify Canadian content. Joey Gregorash's

"Jodie" a high chart climber in Canada. Ampex establishes two Canadian pubberies. Love Productions and Daffodil Records celebrate 1st Anniversary. Allan Waters buys Montreal CFOX (subject to CRTC approval). John Stewart joins Eastern Sound as house engineer. ART (booking agents association) comes under fire from union. RCA's George Harrison is loaned to Information Canada. Anne Murray and Stampeder wow audience at Massey Hall performance.

## May

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CHED opposes SRL and Bill S9. Annual commercial festival held in Toronto. CKLW in Oshawa celebrates 25th year. Crowbar's "Oh What A Feeling" shows strong chart gains in Canada. RCA returns to SRL. Boot Records opens Nashville office. Greg Hambleton to Vancouver for sessions at Studio 3. Lighthouse's "Hats Off" single showing good action in Canada. Rain single "Out Of My Mind" released by London in Canada. CHUM picked CAB Station Of The Year. Larry LeBlanc becomes Record World correspondent in Canada. "Where Evil Grows" by the Poppy Family starts to show chart potential in Canada. RPM starts to indicate CPF (Chart Probability Factor) on Canadian singles. Alden Diehl upped to CKLW vice president. BMI (Canada) holds Awards banquet at Toronto's Royal York. Canada's top songs and songwriters are honoured.

## June

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Ontario Place opened to public. Quality releases music from Ontario's amusement Island. Stampeder release "Sweet City Woman". Anne Murray announces U.S. and Canadian tour. Bells release "Lady Dawn". RPM announces increase in subscription and advertising rates. Senator Keith Davies is elected to the board of directors of AHED Music Corporation Ltd. Songwriter Jean Fortier dies at 24. Gene MacLellan gets top BMI Award in NYC. Lighthouse LP released by GRT. "Signs" by the 5 Man Electrical Band scores high on Canadian charts. Vancouver's Herschorn acquires Al Reusch's Aragon Recording Studios, labels and pubberies. CHFI changes call letters to CFTR and throws enormous champagne bash at Casa Loma. Guess Who's "Albert Flasher" races up Canadian charts. Stampeder's "Sweet City Woman" to be released by Bell Records in U.S. Harry Belafonte records in Canada with RCA studios. Warner Brothers throws bash aboard Nonesuch vessel.

## July

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Leonard T. Rambeau heads up Balmur Investments Ltd. (formed to look after the interests of Anne Murray. "Lady Dawn" by the Bells and "Sweet City Woman" by the Stampeder top the charts in Canada. Astra releases Rick Neufeld LP. A&M Records goes

independent across Canada to use various distributors. The Ontario Educators Association holds a conference at Geneva Park in Ontario to study the effects of pop music being taught in schools. Mom and Dads release third album for MCA. First six months of 1971 showed an increase in disc production over 1970. Ritchie Yorke introduces the Maple Music Junket to the industry — an international PR move to make European trade aware of Canada's music scene. Dominion Records release first Creamcheeze album. Guess Who release "Rain Dance". Jack Richardson does session at the yet unopened Manta Sound complex in Toronto. CHAM sponsors mini-pop festival in Hamilton. Columbia Records takes over A&A Records and Book Store.

## August

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22	23	24	25	26	27	28
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"Sweet City Woman" hits number one in Canada (RPM100-August 7th). Ritchie Yorke outlines the whole Maple Music Junket proposal to trade in RPM. Many record companies introduce fall plans to the industry. Record Club of Canada ties in with Record Club of America. Irish Rovers' CBC-TVer gains wide acceptance. Ritchie Yorke's column exits RPM to be replaced by E.K. Roy Richard. Murray McLauchlan appears on the "5th Dimension Special" on CTV Network. Lighthouse album "One Fine Morning" certifies for Canadian Gold Leaf Award. London Records hosts press party for Chuck Mangione (Mercury artist). Webcor Canada holds national sales meet. Stampeders certify for Gold Leaf Award for "Sweet City Woman".

## September

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Tom Northcott opens at Toronto's Riverboat. Greg Hambleton and Tuesday Music move forward toward becoming one of the very busy record production houses in Canada. Lighthouse single released with "Little Kind Words" as A side. The other side is "One Fine Morning". Mashmakhan tour Japan. Moe Koffman signs pact with GRT. CFGM doubles audience in last two years. Reception for Jackson 5 held at Ed's Warehouse by Ampex. Foreign acts flood into Toronto for appearances at national exposition (Toronto Fair). Guess Who's "Rain Dance" tops Canadian charts. Capitol increase LP prices. Ontario Premier Davis makes Gold Leaf Award presentation to Lighthouse. Stampeders return to hometown Calgary for concert. Warner Brothers becomes Kinney Music of Canada, Ltd.

## October

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CFGM raises \$190Gs for local charity. Mercey Brothers get Seaway Hotel Award. MLS rejects four submissions. Radio stations respond to RPM's New On Canadian Charts feature. Crowbar records live concert at Massey Hall. Anne Murray "Talk It Over In the Morning" LP certifies for

Canadian gold in three weeks of release. Toronto Symphony Orchestra celebrates 50th year. "One Fine Morning" by Lighthouse tops RPM 100 chart. "Talk It Over In The Morning" by Anne Murray heads for Canadian top ten. CHUM's Beatle documentary creates demand from U.S. radio stations. CRMA approves funds to co-sponsor Maple Music Junket. Quality's George Keane retires due to health. Western Canadian rock documentary "Rock Canada" is broadcast by key Canadian stations. Columbia throws reception for Ian & Sylvia. Polydor signs Tapestry through Kevin Hunter (Bell's manager).

## November

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RPM announces a new section in RPM devoted

to "The Programmers". Feature to debut in November 20th edition. Capitol Records promos Ritchie Yorke book "Axes, Chops and Hot Licks" with LP inserts. Pierre Bellemare to RCA Records as Quebec promo rep. Much Productions make headway with Pagliaro single "Lovin' You Ain't Easy". Hamilton conference in B.C. attended by programmers from across Canada. Sam and Eleanor Sniderman host a reception for GRT's Moe Koffman to promote new GRT LP release, at the Theatre in the Dell. Stampeders release "Devil You" single. Columbia announces four-record set by Chicago. CHUM Toronto airs Elvis Presley documentary. Capitol releases Fergus LP and single with promise of big push. CKFH presents a six hour special on the ten years of Motown. CRMA seizes bootleg product in Winnipeg. Fundy Recording complex announces first

WRAP UP continued on page 14



## KANATA RECORDS LIMITED

1 ROXBOROUGH ST., EAST  
TORONTO 289, ONTARIO  
(416) 921-5927

*"The philosophy of KANATA RECORDS LIMITED is to develop a high quality record label in Canada"*

"It is the intention of the company to pursue its' goals by:

- Recording the finest artists under optimum conditions
- Maintaining the highest standards of packaging, pressings and presentation
- Dealing with artists and publishers in terms of utmost honesty and integrity.

Whereas it is recognized that our goals will be difficult to achieve, we are convinced that by establishing this kind of performance we will, in the long term, attract the best talent in the international creative world to our label, either through direct production contracts or reciprocal distribution arrangements".

KANATA is pleased to announce the appointment of WILLIAM B. KEARNS as General Manager of the company, effective January 3, 1972.

Gene Lees: President  
Dave Bird: Producer

CANADIAN DISTRIBUTION: PINDOFF RECORD SALES  
Taylor Campbell: Toronto  
Bud Farquharson: Montreal

# On the value of music critics

By JIM SMITH

Having just read more guff from the world's loudest, if not best, rock band — the one and, thank heavens, only Grand Funk Railroad — about critics, I have had enough. If non-critics can knock critics, the least a critic can do is defend himself. Hence the following defense of that wonderful cultural tradition, the critic.

The saying goes "Those who can, do; those who can't, criticize." Or in Grand Funkese, "We're underdogs with the Press but the people are with us all the way."

*WRAP UP continued from page 13*

release. Anne Murray sells out two nights in Newfoundland. National Film Board into Toronto to film segments for film documentary on rock music. Kinney certification of outstanding sellers in Canada indicates the company to be a leader in product and sales. Toronto Sound offers special rates as a studio race begins in Toronto. Love Productions bows new Strawberry label. The Programmers section of RPM gets raves from the trade. Manta Sound holds official opening and throws enormous bash. Ritchie York's book "Axes, Chops and Hot Licks" comes out and is greeted by much controversy. Stampeders national TV debut on Anne Murray Special on CBC. Capitol releases "The Theme from Axes, Chops and Hot Licks" by the Sounds of the North. Neil Diamond draws 9000 at Montreal forum for Donald K. Donald. Kanata Records formed and release six MOR LP's. Poppy Family reception thrown by London in Toronto for radio and press. Kinney has press reception for Kenny Rogers and the First Edition in Toronto to tape TV series.

December						
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Chilliwack appear on CBC TVer Video One. Chad Allen leaves Brave Belt. Gary Buck leaves Capitol/Beechwood to form own pubberies. RPM holds Communication One and gets promo men together with a group of broadcasters to discuss their problems and remedies. "Devil You" by the Stampeders heads into the top ten on Canadian charts. MLS instigates changes in procedure. RPM launches Nuts & Bolts Award as a weekly feature in RPM. Pindoff buys into Sayers stores to make Music World one of Canada's largest retail chains. BBM ratings show changing trends in audiences. RPM tests 32 page weekly for industry response. T. St. Clair Low steps down as head of CMS. Lighthouse awarded more Canadian Gold at Ontario Science Centre. Industry VIP's attend. RPM announces Communication Two and possibly monthly meetings for industry in a mini-conference setting. MCA's Lee Armstrong to LA to take over international activities of MCA in U.S. MCA's Allan Matthews to newly formed United Artist/Liberty Canadian operation headed by Stan Kulin.

There are people — yes, believe it or not, people in the record industry — who belittle the critics. These critics of critics contend that the public is capable of choosing, on its own terms, the good from the bad.

How any industry which spends so much time teaching the public not to distinguish the good from the bad can then turn around and make such statements is beyond me. After all a large amount of the day-to-day promotion that everyone in this business ends out is propaganda based on the realization that whatever gets talked about also sells.

What qualifies a critic to criticize? Practice. Practice at recognizing the hype in promotion. Constant exposure to musicians and their works. Opportunities that just aren't available to the average individual.

Grand Funk is a textbook case of the professional snow job, which may explain some of the group's complaints. Billboards, trade magazine spec-taculars, lavish hype spew Grand Funk forth in all directs. Even a lot of the pros were dazzled by the hype. Little wonder, then that the audience embraced the group as new messiahs.

But, to the eternal credit of the critical establishment, some members overcame their initial shock and labelled the group for what it was (and is) — a musical atrocity. Could the public, who had not been inured through an endless flow of promotion literature dealing with other musicians, have thought sufficiently clearly to make the same decision? Certainly not. Indeed, since the public even adored Grand Funk, obviously not.

Perhaps the public deserves what it gets. In this case I don't think anyone deserves to be deceived so greatly. Moreover, I find something instinctively abhorrent in the idea of money-made stars.

What I've been trying to say here is that critics do not go out of their way to be deprecating. Neither are they, after extensive exposure in the business, unprepared for their tasks. Close examination of a good critic will show that his remarks have merit. He is a buffer between the propaganda of the entertainment industry and the gullibility of the public.

In a final moment of madness, I bring forward this proposal: not only tolerate but encourage critics. Few things are more valuable to this industry than evaluations that the public can trust. For that critic can be used to introduce new artists to an otherwise unreceptive public.

Only an industry which is afraid of its own product's worth would be truly worried about criticism.



SINGLES  
(ALPHABETICALLY)

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

All I Ever Need Is You (5)  
 American Pie (6)  
 American Trilogy (79)  
 A Natural Man (57)  
 An Old Fashioned Love Song (2)  
 Anticipation (71)  
 Baby I'm A Want You (27)  
 Bang A Gong (94)  
 Behind Blue Eyes (25)  
 Black Dog (46)  
 Brand New Key (1)  
 Can I Get A Witness (39)  
 Cherish (4)  
 Clean Up Woman (100)  
 Cotton Jenny (88)  
 Daisy Mae (51)  
 Day After Day (33)  
 Desiderata (11)  
 Devil Song (74)  
 Devil You (8)  
 Do I Love You (16)  
 Don't Say You Don't Remember (75)  
 Drowning In The Sea Of Love (80)  
 Easy Loving (90)  
 Everybody's Everything (78)  
 Family Affair (10)  
 Fly Across The Sea (41)  
 Footstompin' Music (84)  
 For Better For Worse (67)  
 For Ladies Only (62)  
 Friends With You (34)  
 George Jackson (26)  
 Got To Be There (3)  
 Gypsys, Tramps & Thieves (48)  
 Hallelujah (22)  
 Happy Xmas (43)  
 Have You Seen Her (47)  
 Hey Big Brother (21)  
 Hey Girl (7)  
 I Can Smell That Funky Music (36)  
 I'd Like To Teach The World (14) (66)  
 I'd Love To Change The World (86)  
 (I Know) I'm Losing You (13)  
 Imagine (52)  
 It's One Of Those Nights (30)  
 I Turn To You (85)  
 Keep On Movin' (89)  
 Let It Be (44)  
 Let's Stay Together (83)  
 Levon (40)  
 Little Old Rock'n Roll Band (59)  
 L'Oiseau (93)  
 Lonesome Mary (9)  
 Looking For A Love (53)  
 Love Me Love Me Love (56)  
 Lovin' You Ain't Easy (32)  
 Maggie May (82)  
 Me & Bobby McGee (76)  
 Mexican Lady (91)  
 My Boy (60)  
 Never Been To Spain (63)  
 No Good To Cry (18)  
 No Sad Songs (73)  
 Nothing To Hide (35)  
 One Day I Walk (70)  
 One Monkey Don't Stop No Show (20)  
 Out Of My Mind (87)  
 Pain (92)  
 Peace Train (61)  
 Precious And Few (99)  
 Pretty As You Feel (42)  
 Respect Yourself (17)  
 Rock Steady (29)  
 Scorpio (37)  
 Sour Suite (12)  
 Stay With Me (77)  
 Stones (15)  
 Sugar Daddy (38)  
 Summer Of '42 (19)  
 Sunshine (28)  
 Superstar (54)  
 Take It Slow (31)  
 Theme From Shaft (23)  
 The Witch Of New Orleans (45)  
 Tightrope Ride (58)  
 To Claudia On Thursday (97)  
 Together Let's Find Love (98)  
 Too True Mama (72)  
 Treat Me Like (69)  
 Tupelo Honey (95)  
 Two Divided By Love (50)  
 Uncle Jed (81)  
 Turned 21 (24)  
 Where Did Our Love Go (55)  
 Whiskey Fire (68)  
 White Lies Blue Eyes (65)  
 Wild Night (49)  
 Without You (96)  
 You Are Everything (64)

This week  
1 week ago  
2 weeks ago

# RPM 100

# SINGLES

January 8, 1972

Gold Leaf Award For Outstanding Record Sales

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

1	6 9	BRAND NEW KEY Melanie - Buddah - 267-M	34	38 40	FRIENDS WITH YOU John Denver - RCA -74-0567-N	67	57 25	FOR BETTER FOR WORSE Bells - Polydor - 2075 093-Q
2	2 6	AN OLD FASHIONED LOVE SONG Three Dog Night - Dunhill-N	35	37 39	NOTHING TO HIDE Tommy James - Roulette -7114-T	68	74 99	WHISKEY FIRE Magic Bubble - Columbia - C43004-H
3	3 3	GOT TO BE THERE Michael Jackson - Tamla Motown - 1191-V	36	40 56	I CAN SMELL THAT FUNKY MUSIC Eric Mercury - Enterprise - 9041-Q	69	70 86	TREAT ME LIKE A GOOD PIECE OF CANDY Dusk - Bell - 148-M
4	7 7	CHERISH David Cassidy - Bell - 45150-M	37	41 53	SCORPIO Dennis Coffey - Sussex - 226-V	70	76 95	ONE DAY I WALK Bruce Cockburn - True North - TN4-105-H
5	10 14	ALL I EVER NEED IS YOU Sonny & Cher - Kapp - 2151-J	38	54 88	SUGAR DADDY Jackson Five - Tamla Motown - 1194-V	71	80 85	ANTICIPATION Carly Simon - Elektra - 45759-P
6	12 21	AMERICAN PIE Don McLean - United Artists - 50856-J	39	46 49	CAN I GET A WITNESS Lee Michaels - A&M - 1303-W	72	77 90	TOO TRUE MAMA Crowbar - Daffodil - 1012-F
7	11 13	HEY GIRL Donny Osmond - Polydor - 14322-Q	40	50 61	LEVON Elton John - Uni-55314-J	73	81 98	NO SAD SONGS Helen Reddy - Capitol - 3231-F
8	8 8	DEVIL YOU Stampeders - MWC - 1007 X-M	41	51 64	FLY ACROSS THE SEA Edward Bear - Capitol - 72653-F	74	89 94	DEVIL SONG Aarons & Ackley - Capitol - 72656-F
9	9 10	LONESOME MARY Chilliwick - A&M - 321-W	42	49 46	PRETTY AS YOU FEEL Jefferson Airplane - Grunt - 0500-N	75	92 ....	DON'T SAY YOU DON'T REMEMBER Beverly Bremmers - Scepter - 12315-J
10	1 1	FAMILY AFFAIR Sly & Family Stone - Epic-5-10805-H	43	75 ....	HAPPY XMAS John & Yoko - Apple - 1842-F	76	93 ....	ME & BOBBY McGEE Jerry Lee Lewis - Mercury - 73229-K
11	4 4	DESIDERATA Les Crane - Warner Bros - 7520-P	44	47 54	LET IT BE Joan Baez - Vanguard - 34145-Y	77	.... ....	STAY WITH ME Faces - Warner Bros. - 7545-P
12	13 18	SOUR SUITE Guess Who - Nimbus 47-0578-N	45	53 10	THE WITCH OF NEW ORLEANS Redbone - Epic - 10749-H	78	45 24	EVERYBODY'S EVERYTHING Santana - Columbia - 45472-H
13	21 32	(I Know) I'M LOSING YOU Rod Stewart - Mercury - 73244-K	46	71 96	BLACK DOG Led Zeppelin - Atlantic - 2849-P	79	84 73	AMERICAN TRILOGY Mickey Newbury - Elektra - 45750-P
14	24 44	I'D LIKE TO TEACH THE WORLD TO SING New Seekers - Elektro - 45762-P	47	52 57	HAVE YOU SEEN HER Chi Lites - Brunswick - 55462-V	80	98 ....	DROWNING IN THE SEA OF LOVE Joe Simon - Spring - 120-Q
15	15 17	STONES Neil Diamond - Uni-55310-J	48	29 22	GYPSYS, TRAMPS & THIEVES Cher-Kapp - 2146-J	81	88 93	UNCLE JED Perth County Con. - Columbia - C4 3010-H
16	18 19	DO I LOVE YOU Paul Anka - Buddah - 252-M	49	42 20	WILD NIGHT Van Morrison - Warner Bros.	82	60 41	MAGGIE MAY Rod Stewart - Mercury - 73224-K
17	25 42	RESPECT YOURSELF Staple Singers - Stax-0104-Q	50	30 11	TWO DIVIDED BY LOVE Grass Roots - Dunhill - 4289-N	83	100...	LET'S STAY TOGETHER Al Greene - Hi - 2202-K
18	22 33	NO GOOD TO CRY Poppy Family - London - 164-K	51	55 80	DAISY MAE Hamilton, Joe Frank & Reynolds - Dunhill 4296-N	84	96 ....	FOOTSTOMPIN' MUSIC Grand Fund Railroad - Capitol - 3255-F
19	33 35	SUMMER OF '42 Peter Nero - Columbia - 45399-H	52	27 23	IMAGINE John Lennon - Apple - 1840-F	85	90 97	I TURN TO YOU Spring - London - M17423-K
20	31 51	ONE MONKEY DON'T STOP NO SHOW Honey Cone - Hot Wax - 7110-M	53	63 75	LOOKING FOR A LOVE J. Geils Band - Atlantic - 2844-P	86	69 47	I'D LOVE TO CHANGE THE WORLD Ten Years After - Columbia - 45457-H
21	20 30	HEY BIG BROTHER Rare Earth - Rare Earth - 5038-V	54	26 31	SUPERSTAR (Remember How You Got Where You Are) Temptations - Tamla Motown - 7111-V	87	.... ....	OUT OF MY MIND Rain - London - 17410-K
22	32 55	HALLELUJAH Sweathog - Columbia - 45492-H	55	58 62	WHERE DID OUR LOVE GO Donnie Elbert - All - Platinum - 2330	88	.... ....	COTTON JENNY Anne Murray - Capitol - 72657-F
23	5 2	THEME FROM SHAFT Isaac Hayes - Enterprise - 9038-Q	56	67 69	LOVE ME LOVE ME LOVE Frank Mills - Polydor - 2065 076-Q	89	95 ....	KEEP ON MOVIN' Aaron Space - Warner Bros - CW4008-P
24	16 16	TURNED 21 Fludd - Warner Bros - 7531-P	57	44 38	A NATURAL MAN Lou Rawls - MGM - 1426X	90	72 66	EASY LOVING Freddie Hart - Capitol - 3115-F
25	23 29	BEHIND BLUE EYES The Who - Decca - 32888-J	58	56 63	TIGHTROPE RIDE Doors - Elektra - 457 57 - P	91	99 ....	MEXICAN LADY Steel River - Tuesday -GH113X-M
26	28 45	GEORGE JACKSON Bob Dylan - Columbia - 45516-H	59	64 73	LITTLE OLD ROCK'N ROLL BAND Billy Mysner - Astra - AS45319-Q	92	91 92	PAIN Ohio Players - Westbound - 188-T
27	14 5	BABY I'M A WANT YOU Bread - Elektra - 45751-P	60	62 77	MY BOY Richard Harris - Dunhill - 4293-N	93	78 60	L'OISEAU Rene Simard - Nobel - NL5627-K
28	34 37	SUNSHINE Johnathon Edwards - Capricorn - 8021-P	61	43 26	PEACE TRAIN Cat Stevens - A&M - 1291-W	94	.... ....	BANG A GONG T. Rex - Reprise - 0098-P
29	17 12	ROCK STEADY Aretha Franklin - Atlantic - 2838-P	62	48 28	FOR LADIES ONLY Steppenwolf - Dunhill - 4292-N	95	.... ....	TUPELO HONEY Van Morrison - Warner Bros - 7543-P
30	35 59	IT'S ONE OF THOSE NIGHTS Partridge Family - Bell-160-M	63	97 ....	NEVER BEEN TO SPAIN Three Dog Night - Dunhill - 4299-N	96	.... ....	WITHOUT YOU Nilsson - RCA - 0604-N
31	36 52	TAKE IT SLOW Lighthouse - GRT - 1230-19-T	64	68 71	YOU ARE EVERYTHING Stylistics - Avco Embassy - 4581-N	97	.... ....	TO CLAUDIA ON THURSDAY Doherty & Haskell - Dunhill - 11318-N
32	19 15	LOVIN' YOU AIN'T EASY Pagliaro - Much - CH1010-K	65	66 68	WHITE LIES BLUE EYES Bullet - Big Tree - 123-V	98	.... ....	TOGETHER LET'S FIND LOVE Fifth Dimension - Bell - 170-M
33	39 43	DAY AFTER DAY Badfinger - Apple - 1841 F	66	61 58	I'D LIKE TO TEACH THE WORLD TO SING Hillside Singers - Metromedia - 231-L	99	.... ....	PRECIOUS AND FEW Climax - Carousel - 30055
						100	.... ....	CLEAN UP WOMAN Betty Wright - Atlantic - 4601-P

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

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

# RPM 100

# ALBUMS

January 8, 1972

Gold Leaf Award For Outstanding Record Sales

A&M  
Allied  
Ampe  
Arc  
C&S  
Capitol  
Caravan  
Columbia  
GRT  
London

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

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This week  
1 week ago  
2 weeks ago

1	3 4	NEW LED ZEPPELIN ALBUM Atlantic-SD7208-P AC7208-P A8TC7208-P	34	87 ....	THE LOW SPARK OF HIGH HEELED BOYS Traffic-Polydor-2334 026-Q N/A N/A	67	85 67	EASY LOVIN' Freddie Hart-Capitol-ST838-F N/A N/A
2	17 74	MUSIC Carole King-Ode-77013-W N/A N/A	35	39 27	ROCKIN' THE FILLMORE Humble Pie--A&M-SP3506-W CS3506-W 8T3506-W	68	69 62	SEVEN OF MY SONGS Frank Mills-Polydor-2424 030-Q N/A N/A
3	9 17	E PLURIBUS FUNK Grand Funk Railroad-Capitol-SW853-F N/A N/A	36	36 36	OTHER VOICES Doors-Elektra-EKS75017-P CEK75017-P 8EK75017-P	69	....	SESAME STREET Original Cast-Warner Bros.-BS2570-P N/A N/A
4	5 11	CHICAGO AT CARNEGIE HALL Columbia-C4X30865-H N/A N/A	37	40 40	TUPELO HONEY Van Morrison-Warner Bros-WS1950-P CWX 1950-P 8WM1950-P	70	....	DESIDERATA Les Crane/Warner Bros-WS2570-P N/A N/A
5	16 29	ALL IN THE FAMILY Atlantic-SD7210-P N/A A8TC-7210-P	38	25 15	EVERY GOOD BOY DESERVES FAVOUR Moody Blues-Threshold-THS5-K N/A N/A	71	....	CARRYIN' ON Stampede-MWC-MWCS702-M N/A MWCS8 702-M
6	1 1	NEW SANTANA Columbia-KC 30595-H N/A N/A	39	41 44	THE DIONNE WARWICKE STORY Scepter-SP5 2-596-J N/A 8019 596-T	72	50 42	BLESSED ARE Joan Baez-Vanguard, VSD6570-L N/A N/A
7	4 7	THERE'S A RIOT GOIN' ON Sly & Family Stone-Epic-KE30986-H N/A N/A	40	46 53	SONG FROM THE STREET Murray McLauchlan-True North-TN4-H N/A N/A	73	....	NILSSON SCHMILLSON Harry Nilsson-RCA-LSP4515-N N/A N/A
8	2 2	TEASER AND THE FIRECAT Cat Stevens-A&M SP 4313-W CS4313-W 8T 4313-W	41	62 65	L'OISEAU Rene Simard-Nobel-NBL-502-K NB4 802-K NB8 502-K	74	63 49	THE DONNY OSMOND ALBUM Polydor-2424 208-Q 3176 037-Q 3821-026-Q
9	6 5	SHAFT Soundtrack-Enterprise-EN25002-Q ENS-2-5002-Q EN8-2-5002-Q	42	56 100	AERIE John Denver-RCA-LSP4607-N N/A N/A	75	67 75	MOZARTMANIA Waldo de los Rios-Daffodil-SBA 16005-F N/A N/A
10	15 28	THOUGHTS OF MOVIN' ON Lighthouse-GRT-9230 1010-T N/A N/A	43	47 38	HIGH WINDS WHITE SKY Bruce Cockburn-True North-TN3-H TNT3-H TNA3-H	76	59 54	SUMMER SIDE OF LIFE Gordon Lightfoot-Reprise-MS2037-P CRX2037-P 8RM2037-P
11	7 3	EVERY PICTURE TELLS A STORY Rod Stewart-Mercury-SRM1609-K N/A N/A	44	28 30	RAM P&L McCartney-Apple-3375-F 4XT3375-F 8XT3375-F	77	....	WE'D LIKE TO TEACH THE WORLD.... New Seekers-Elektra-EKS74115-P N/A N/A
12	8 6	IMAGINE John Lennon-Apple-SM AS3379-F N/A N/A	45	42 26	BARK Jefferson-Airplane-Grunt-FTR1001-N N/A N/A	78	91 98	AGAINST THE GRAIN Stampede-MWC-MWCS701-M MWCS4-701-M MWCS8-701-M
13	24 89	BLACK MOSES Isaac Hayes-Enterprise-ENS2-25003-Q N/A N/A	46	38 37	SMACKWATER JACK Quincy Jones-A&M-SP 3037-W CS 3037-W 8T 3037-W	79	....	FLOWERS OF EVIL Mountain-Windfall-5501-M N/A N/A
14	20 33	AMERICAN PIE Don McLean-United Artists-UAS5535-J N/A N/A	47	43 46	SONNY & CHER LIVE Kapp-KS3654-J N/A K8 3654-J	80	54 51	ARETHA'S GREATEST HITS Aretha Franklin-Atlantic-SD8295-P AC8295-P A8TC8295-P
15	13 23	MAD MEN ACROSS THE WATER Elton John-Uni-93120-J 2-93120-J 8-93120-J	48	31 32	MASTER OF REALITY Black Sabbath-Warner Bros.-BS257 2 CWX2562-P 8WM2562-F	81	70 73	MUD SLIDE SLIM James Taylor-Warner Bros-BS256 1-P CWX2561-P 8WM2561-P
16	14 18	GATHER ME Melanie-Buddah-BDS95003-M BDS4-95003-M BDS8-95003-M	49	57 58	SUMMER OF '42 Soundtrack-Warner Bros-WS1925-P N/A 8WM 1925-P	82	52 45	CAHOOTS The Band-Capitol SMAS 651-F N/A N/A
17	19 8	HARMONY 3 Dog Night-Dunhill DSX 50108-N N/A N/A	50	60 20	200 MOTELS Soundtrack-United Artists-UAS9956-J N/A N/A	83	....	JOHNATHON EDWARDS Capricorn-SD862-P N/A N/A
18	18 24	PARTRIDGE FAMILY SOUND MAGAZINE Bell-6064-M 4-6064-M 8-6064-M	51	....	WILD LIFE Wings-Apple-SW3386-F N/A 8XT3386-F	84	58 50	FOR LADIES ONLY Steppenwolf-Dunhill-DSX50110-N N/A N/A
19	26 47	CHILLIWACK A&M-SP3509-W N/A N/A	52	45 52	GOIN' BACK TO INDIANA Jackson 5-Tamla Motown-TS310-V N/A N/A	85	79 64	STICKY FINGERS Stones-Rolling Stones-COC59100-P COCX-59100-P 8COC-59100-P
20	10 12	STONES Neil Diamond-Uni-93106-J 2-93106-J 8-93106-J	53	65 93	LONG LOST RELATIVES Syrinx-True North-TNX5-H N/A N/A	86	88 83	THEIR SIXTEEN GREATEST HITS Grass Roots-Dunhill-DSX15107-N N/A N/A
21	11 13	JESUS CHRIST SUPERSTAR Decca-DXSA7206-J 73 6000-J 6 6000-J	54	44 48	UP TO DATE Partridge Family-Bell-6059-M 4-6059-M 8-6059-M	87	86 82	A SPACE IN TIME Ten Years After-Columbia-KC30801-H N/A N/A
22	12 10	MEATY, BEATY, BIG & BOUNCY The Who-Decca-DS79184-J 73-9184-J 6-9184-J	55	55 71	PEOPLE LIKE US Mamas & Papas-Dunhill-DSX50 106-N N/A N/A	88	77 63	PARANOID Black Sabbath-Warner Bros-WS1887-P CWX1887-P 8WM1887-P
23	21 22	TO YOU WITH LOVE Donny Osmond-Polydor-2424 039-Q N/A N/A	56	76 ....	ANNE MURRAY/GLEN CAMPBELL Capitol-SW869-F N/A 8XT869-F	89	78 57	ONE FINE MORNING Lighthouse-GRT-9230 1002-T 5230 1002-T 8230 1002-T
24	23 9	TAPESTY Carole King-Ode-SP77009-W CS77009-W 8t77009-W	57	48 41	TEA FOR THE TILLERMAN Cat Stevens-A&M-SP4280-W CS4280-W 8T4280-W	90	83 77	STAY AWHILE Bells-Polydor-2424 0 22-Q 3176 019-Q 3821 022-Q
25	51 69	POPPY SEEDS Poppy Family-London-PS599-K N/A N/A	58	....	A NOD IS AS GOOD AS A WINK.... Faces-Warner Bros-2574-P N/A N/A	91	73 75	ON THE SHORES OF AMERICAY Irish Rovers-Decca-DL75302-J N/A 6-5302-J
26	22 16	CARPENTERS A&M-SP3502-W CS3502-W 8T3502-W	59	71 95	FUNKY SOUNDS . . . Eric Mercury-Enterprise-ENS1020-Q N/A N/A	92	80 59	WELCOME TO THE CANTEEN Various-Polydor-2334 022-Q N/A N/A
27	29 31	TOM JONES LIVE AT CAESAR'S PALACE Parrot-71049-K N/A N/A	60	33 19	RAINBOW BRIDGE Jimi Hendrix-Reprise-MS2040-P CRX2040-P 8RM2040-P	93	75 56	MEDDLE Pink Floyd-Harvest-SMAS832-F N/A N/A
28	64 ....	KILLER Alice Cooper-Warner Bros.-2567-P N/A N/A	61	32 20	LOVE, LUCK 'N' LOLLIPOPS Bells-Polydor-2424 035-Q 3176 025-Q 3821 030-Q	94	72 66	LEE MICHAELS FIFTH A&M-S 4302-W CS4302-W 8T4302-W
29	27 25	WHO'S NEXT The Who-Decca-DS79182-J 73-9182-J 6-9182-J	62	84 ....	ANTICIPATION Carly Simon-Elektra-EKS75016-P N/A N/A	95	....	PERTH COUNTY CONSPIRACY ALIVE Columbia-GE590037-H N/A N/A
30	30 14	CHER Kapp-KS3649-J N/A K8-3649	63	49 34	BARBRA JOAN STREISAND Columbia-KC30792-H N/A N/A	96	74 72	SO LONG BANNATYNE Guess Who-RCA-LSP4574-N N/A N/A
31	34 21	TALK IT OVER IN THE MORNING Anne Murray-Capitol-ST6366-F 4XT6366-F 8XT6366-F	64	61 55	AQUALUNG Jethro Tull-Reprise-MS2035-P CRX2035-M 8RM2035-P	97	90 78	BLUE Joni Mitchell-Reprise-MS2038-P CRX 2038-P 8RM2038-P
32	35 35	RUFF & READY Jeff Beck Group-Epic-KE 30973-H CT 30973-H CA 30973-H	65	53 43	FIFTH DIMENSION LIVE Bell-9000-M 4-9000-M 8-9000-M	98	....	THE MORNING AFTER J. Geils Band-Atlantic-SD8297-P N/A 8T8297-P
33	37 39	FIDDLER ON THE ROOF Soundtrack-United Artists-UAS10900-J K5013-J U5013-J	66	66 70	ALL THE RIGHT NOISES Fergus-Capitol-ST6370-G N/A N/A	99	....	COMING OF AGE Five Man Electrical Band-Polydor-2424 047-Q N/A N/A
						100	99 91	ALLMAN BROS AT FILLMORE EAST Capricorn-2SA-802-P ACJ802-P 2A8J802-P

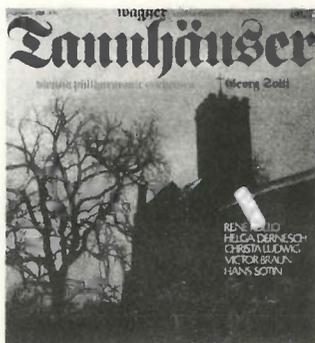
CANADA'S ONLY NATIONAL 100 ALBUM SURVEY  
Compiled from record company, radio station, and record store reports.

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

NEW ALBUMS

**WAGNER-TANNHAUSER**  
Vienna Philharmonic Ork.  
George Solti (conducting)  
London-OSA 1438-K

A priceless four record set with a complete Libretto including timings. Vienna State Opera Chorus and Vienna Boys' Choir enhances performances by Rene Kollo, Helga Dernesch, Christa Ludwig, Victor Braun and Hans Sotin.



**COMING OF AGE**  
Five Man Electrical Band  
Polydor-2424-047-Q

The set is aptly titled. The Five Man Band have indeed come of age, musically as well as commercially. "Whole Lotta Heavy" is an above-average cut well worth a listen. Distinctive sound, enhanced by careful production work makes this one to watch.

**CARRYIN' ON**  
Stampedes MWC-MWCS702-M

One of the most versatile and multi-faceted groups on the scene gets full justice done on this, their second album. Ranging from "Then Came the White Man" to "Stone Blind", the Stamps run the gamut from social concern to hard rock and back again. A great LP.



**DIONYSOS**  
Zodiaque-ZOX6001-Y

With a power and volume which would put your average below the border "supergroup" to blushing shame, Dionysos smashes, bangs, crashes and pushes their way through forty minutes of one of the strongest albums of its kind we've ever heard.

**THE LOW SPARK OF HIGH HEELED BOYS**  
Traffic-Polydor-2334-026-Q

The original, uhh, supergroup is back again for their fifth (or is it sixth) last album, but don't worry, if you don't get this one, there'll probably be another, (and another). It will however, sell. Sorry Frank.



**WE'D LIKE TO TEACH THE WORLD TO SING**  
New Seekers  
Elektra-EKS74115-P

One advantage to singing pop commercials is that a lot of people will now discover the New Seekers' own brand of harmony. A first-rate commercial group, the New Seekers excel particularly in "Child of Mine" and "Sweet Louise".

**BEAUTIFUL LIES YOU COULD LIVE IN**  
Pearls Before Swine  
Reprise-6467-P

In spite of what the group's name may have to say about the audience, this one is a reviewer's delight. "Freedom" hits the spot just right, as does "Epitaph". A much neglected group who deserve a wider measure of recognition.



**ROBERT CHARLEBOIS**  
Gamma-GS146-K

Charlebois displays a confidence in his own performance which is not matched by any Anglo-Canadian artist we can name. Startling changes of pace from "Le Mont Athos" to "Ya Sa Pichou". "Mr. Plum" is suitably freaky stuff for the weirdest free formers.

**A NOD IS AS GOOD AS A WINK... TO A BLIND HORSE**  
Faces-Warner Bros 2574-P

Complete with lurid poster, this one rides hot on the heels of Rod Stewart's overwhelming acceptance as a solo performer. "Stay With Me" out of the gate and running fast.

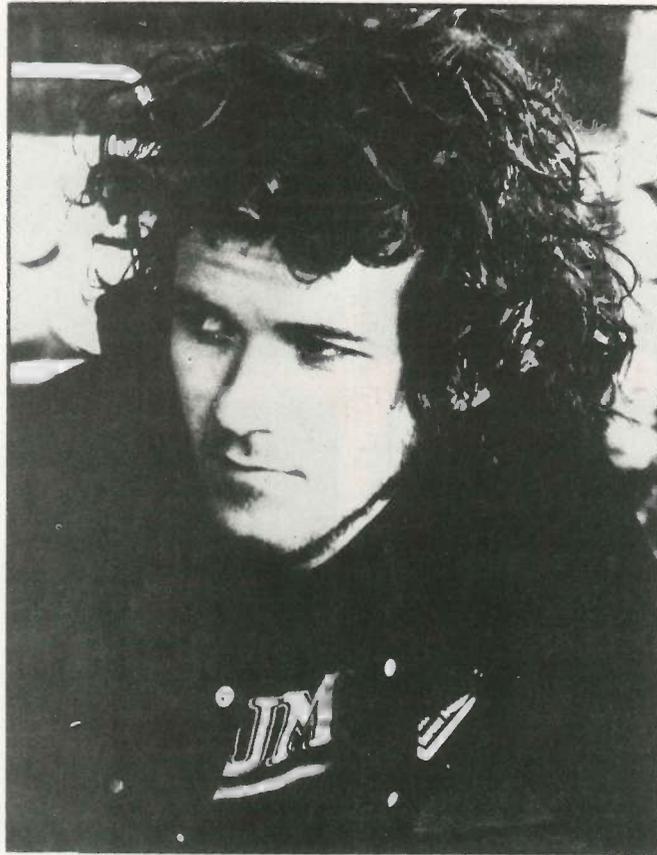


**PAUL ANKA**  
Buddah-BDS5093-M

Anka's recently reborn Canadian bit has contributed in no small way to the establishment of "Do I Love You". This selection of competent, formatted cuts will no doubt provide much meat for the gang in Windsor and Toronto.

# MURRAY McLAUCHLAN

In the seven short weeks that his album has been out, he has become one of the best known names in Canadian music.



His album and performances have become major events across Canada, see him in concert, 8:00 pm, Friday, January 14 on The Hart & Lorne Terrific Hour on the C.B.C. Television Network.



on True North records  
distributed by Columbia Records of Canada



# The Programmers

A WEEKLY FEATURE IN RPM  
DESIGNED FOR CANADIAN  
Programmers

## Programming ability reflected in ratings

BY ROY HENNESSY  
MUSIC DIRECTOR  
CKLG VANCOUVER

To begin a discussion on music selection, it would be easy to be a cynic and say that the only question a music programmer in Canada need ask is — is it a beaver or not? However,

### The Programmers MEDIUM MESSAGE

for the purpose of this article, let us assume that we do not have a problem finding enough Canadian music that meets our criteria and look at what those factors are that must be considered when selecting music for your station:

#### 1. PRODUCTION

Even the greatest material ever written doesn't stand a chance unless the production is correct. The saying "It's in the groove" comes to mind with regard to the point.

#### 2. MATERIAL

Is it creative or trite? Interesting or a 'gummer' special? Is it too radical or innovative? Does it apply to your audience? But most of all does it have mass appeal? What is its demographic appeal?

#### 3. PERFORMANCE

What has it done already? This is a point easily considered in Canada because unless you have a U.S. Service, by the time the product is delivered to Canadian programmers it has been out for about a month in the U.S. — So you can easily research its performance to date by using Billboard, Cash Box, Hamilton, Gavin, RPM etc. One point however, just because it isn't performing in the U.S.

### 1971, a year . . .

when a Prime Minister angered the opposition and set a fad in motion with his "fuddle duddle" remarks . . .

when hot pants became the rage . . .

when Pierre Elliot Trudeau shocked the world with the announcement of his marriage to Margaret Sinclair . . .

when the Calgary Stampeders defeated the Toronto Argonauts in the famous "Water Bowl".

when hijackings and unemployment soared . . .

when Jesus rock and meaningful lyrics became the trend in pop music . . .

doesn't mean you shouldn't back up your belief in the product with airplay and proven chart positions. I say proven, because if you start hyping in your chart



then you lose credibility and no one will follow your lead to prove your judgment.

#### 4. CHART REQUIREMENT

If you add 5 ballads or 5 hard rock numbers

in one week, you'll find problems balancing your sound on the air. You don't have to add the Staple Singers this week but maybe the Zeppelin can't wait in your market — so wait a week for the Staples. Being first is of minor importance.

#### 5. ARTIST

What is their past performance? Is this their second hit on the way to the top or another release by a group that hasn't done anything for three years. Today's superstars can be tomorrow's has-beens. Timing your exposure of a group or artist is critical.

All of the above factors must be considered with each selection to be made. The degree to which each is applied is dependent upon market size. Major markets must be far more critical than smaller markets but by all programmers applying the criteria honestly, and consistently — that product which deserves the most exposure and that which will go on to be true hits will surface internationally and your station will be doing the maximum job of entertaining. The selected audience and this in turn will be reflected in the ratings.

## BROADCASTERS GET BEHIND ONTARIO WOLF LEAGUE

The Ontario Wolf League (OWL) recently set up an exhibit at the Toronto-Dominion Centre (Toronto) to attract downtown businessmen and shoppers to the plight of the much maligned wolf, particularly in Ontario. Several Toronto radio personalities lent their support to OWL which resulted in more than 5000 signatures being added to the organization's petition to be used to ask the Ontario Government to remove the \$25 bounty on wolves. Thom Hughes, chairman of the league's membership committee, hopes to collect 50,000 signatures at which time the petition will be presented to Premier

## CRTC APPROVES CHUM'S APPLICATION FOR CFCF

CHUM limited received CRTC approval to purchase 80% of the broadcasting assets of Canadian Marconi Company, which include CFCF, CFQR FM, CFCF TV and CFCX Shortwave.

The Commission requested that CHUM Limited divest itself of the three Montreal radio stations "within approximately one year" and of CKVR TV, Barrie "within such reasonable time limit as may be approved by the Commission".

William Davis.

Hughes noted that "Canada is the last country where we can save the wolf," adding "They're on the endangered species list in the U.S. and are rare in Europe."

OWL was recently successful in stopping planned wolf hunts from snowmobiles in Quebec by a Detroit hunting club. The Ontario Government however, sanctions an aircraft wolf hunt by Americans in the Kenora District which nets them several hundred bucks for their sportsmanship.

There are also encouraging reports that broadcasters in other parts of Canada are informing their listeners of the possible extinction of the Canadian wolf. Those interested in adding their voice to OWL's petition may do so by writing to OWL, Box 177 Postal Station 5, Toronto 382

## SUNFLOWER TO BE HANDLED BY POLYDOR IN CANADA

The Los Angeles-based Sunflower label is to be distributed in Canada by Polydor Records. Sunflower is owned by Mack David (brother of songwriter Hal) and experienced a million seller earlier this year with "Chick A Boom".

Scheduled for early 1972 is a new Daddy Dewdrop deck as well as an album by Grateful Dead.

## The Programmers **QUESTION OF THE WEEK**

*"What system does your station use to maintain 30% Canadian music in its programming?"*

**Alden Diehl—CKLW Windsor**

We make sure every jock's show conforms to the 30% ruling and each announcer's music is checked to see that it meets the regulation at the end of his shift.

**Jerry Steven—CHLO St. Thomas**

Material which qualifies as Canadian content is drawn from current singles, LP cuts and goldens. We maintain a daily checklist of all material played on an hourly basis which enables us to tabulate content percentages quite easily.

**Greg Haraldson—CKXL Calgary**

30% Canadian content is maintained on an hourly basis and is structured in the music format using the play-listed Canadian singles and LP cuts. Canadian goldens are used on a frequency of 1 or 2 per shift.

**Chuck Chandler—CFRW Winnipeg**

Each jock has a music book to go by with rotation of all the records including the Canadian ones. Extra Canadian records are played in specific slots in the hour, mixed with all other chart records and hitbounds. If a charted record or hitbound is Canadian, the extra Canadian record is still played in its slot, and the percentage then exceeds 30%. Frequently, CFRW exceeds 30%, but they are never under.

**J. Robert Wood—CHUM Toronto**

Every song played on CHUM is recorded on paper with numbers indicating how many selections have been played. Another number on the sheet indicates how many Canadian records should have been played to meet the 30% regulation. At any time in the hour, the jock can check the two numbers to insure he is playing the correct number of Canadian discs. Extra domestic records are programmed throughout the day, but are not counted in the Canadian total, to rule out any possibility of going under 30%.

**George Johns—CFRA Ottawa**

Jocks program all music before going on the air. At the end of each hour, the number of Canadian records programmed is compared to the number that should be programmed to meet 30% regulation. Adjustments are made from hour to hour, so that at the end of a shift, each jock has included no less than 30% Canadian music in his show.

**Roy Hennessy—CKLG Vancouver**

CKLG tries to carry as much Canadian product on the chart as possible. Aside from that, there is a reserve list of from 3 to 6 Canadian records which show some potential. Further

Canadian material is obtained through play of Goldens. The number of Canadian records to be played to meet the 30% regulation is indicated on the log, and the jock signs the log indicating which Canadian record he played.

**Gary Summers—CKOC Hamilton**

CKOC implements three levels of control in maintaining the 30%. The announcers are aware of the 30% requirement when they are pre-programming their shows. The Music Director checks all shows before they are aired. The final check comes from the announcer as he completes each hour of his show.

CKOC is not afraid of splitting any hairs in this regard since our total day time average is usually several per cent higher than that required by legislation.

### CHUM SIX HOUR SPECIAL . . . TOP 100 HITS OF 1971

"The Top 100 of 1971" features the Top 100 counted down in order, the top news events of the year, interviews with the stars who were or are part of this years exciting rock scene, plus actual tape playbacks of the most significant news events of the past twelve months.

The program is one of a series of documentaries based on the contemporary music scene by CHUM — (previous productions include "The History of Rock 'n Roll" and "The Story of the Beatles").

The program is being made available free to radio stations across Canada through the CAB.

The program is Canadian in character, without CHUM call letters or special Toronto orientation. No special provision has been made for Canadian content; less than ten per cent of the songs which qualify are Canadian in content.

Each hour of the Top 100 of 1971 contains 52:00 minutes of actual program time. Each hour contains eight minutes of time for commercials — there are four stop sets per hour allowing for two minutes of commercials in each set.

Scheduling of the program is a matter to be determined independently by stations according to competitive factors, etc. Some stations may plan to run the program in 6 one hour parts, 2 three hour parts, or 3 two hour parts. However, it is recommended that the program be run as a six hour, non-stop special since the production lends itself best to this kind of scheduling. Some stations may even want to schedule two, three, or even four complete replays for

**Hart Kirch—CJME Regina**

To assure correct Canadian content, each hour of our log has a record count which is worked out to 30%. The jock ticks off the number of records played that hour, and the corresponding Canadian records needed to maintain 30%. This total is forwarded each hour to maintain a total daily record count which is double-checked by last jock on shift at night to make sure they have played 30% Canadian music in the day.

**Danny Roman—CJCH Halifax**

We use a chart indicating how many records per hour are played, and how many Canadian records should be played to insure 30% rule is not violated. Canadian records are pulled from current singles, LP's and solid gold.

maximum impact. This would also solve numerous shifting problems for on air personnel during this holiday time of year.

The program will be recorded on six ten inch reels at 7.5 ips.

Stations also received a cue sheet, a timing chart, a music list, a complete Operations Manual, sample promo scripts, suggestions for local promos, and complete technical information.

Chuck Dann — the narrator of "The History of Rock 'n Roll" and "The Story of The Beatles" — will voice the special.

In order to ensure proper compilation of all of 1971's top hits, the program was not shipped until December 22nd.

The program was made available on a first come first served basis. One one station per market may air the program. Stations owned and operated by CHUM Limited and members of the Maple Leaf System will be given right of first refusal.

For further details, contact Gerry Acton, CAB Program Exchange.

**THE MLS VOTING RESULTS  
APPEAR IN RPM EVERY WEEK**

**They are no longer available by telephone**

Just concluded first major U.S. tour

JANUARY IN CANADA

**Excitement  
& GOOD TIMES!**

**STAMPEDERS  
IN CONCERT**

Mel Shaw (416) 489-3742



# Ellie's predictions - a trade tradition

Walt Grealis,  
Publisher,  
RPM Weekly,  
Toronto, Ontario.

Dear Old Pub:

I know you must have asked a hundred times where I have gone. (*Pub: NO! As a matter of fact it never entered my mind.*) Since you have chosen to side with the radio people, I feel that my column was no longer needed in your weekly RAG to the broadcasters. (*Pub: You mean to the PROGRAMMERS.*)



ELVIRA  
CAPREESE

However, my first of the year predictions have become a tradition in the trade and I am making my comeback. (*Pub: Not again!*) to use my special powers of perception to look into the future and tell it as it . . . will be.

Recently while walking along Toronto's famous Jarvis Street, (*Pub: Now we know what you have been up to!*) I met a man (*Pub: This is turning into a skin flick!*) who possessed (*Pub: I dread to read on.*) a wonderful and enormous (*Pub: Get ready with the bleep!*) power. (*Pub: Is that all?*)

We rented a room and we got together to have what I consider one of the most enjoyable nights I've had in a long long time. (*Pub: Must we go into it here?*)

He had a crystal ball. (*Pub: That's too bad.*) and he did wonderful things with it. (*Pub: Pity he didn't have two.*) As a matter of fact he had TWO!

At least this was better than the incident with Madame Astra Ology when we were having tea and the RCMP busted the two of us. (*Pub: I'll never forget that!*) . . . before she could read my ashes.

## MY PREDICTIONS FOR 1972

If you think the past year was interesting . . . 1972 will be the 'Year of Hits.' The crystal ball told me there was an embarrassing payola type hype on a record that really took off and then the group just bombed and 1972 will see an epidemic of this kind of PAYOLA (and it is legitimate in Canada according to the crystal ball.) Watch for a very tricky move on the part of a broadcaster to "clean up his act" and watch a growing interest in Canadian records. This will be the year . . . of the Canadian explosion of sound. This will also be the year that as airplay increases . . . so will the production of records in quantity and quality. Watch for a prediction . . . to come true. (not mine!!!)

Old Pub will be interested — there will be two very big changes in RPM. The crystal ball hinted what they would be and where. The ball showed that RPM would be involved in a deal. (*Pub: Even a GREAT DEAL!*) RPM will change a great deal in 1972.

The Ball — turned black then white. It told us that "soul" was out and faith??? was in. It told us that ad rates would rise and ad time would decrease. Making for better programming.

There should be a law — there will be a law that will protect the amount of Cancon that must come out in Canada. There will be a great influx of foreign talent but not in the music industry. There will be a big Producer who will change his address to Canada and make Canadian records. He will be very successful. A TV network will go into pop music very, very heavily.

A noted producer — will squabble with his record company and take the whole thing into court. A famous artist will emerge from Canada. He will be a male soloist. A Canadian songwriter will take the cake in the big apple.

I think Old Pub put it very nicely when he said that 1972 would be the Year of the Programmers. I hope they don't let him down.

So much for my friend with the two crystal balls. You may not be hearing from me for another year now that RPM has developed all that "class". Happy New Year!

## The Programmers MARKET BY MARKET

### WINNIPEG

The battle for audience in Manitoba's capital is divided between 5 AM stations, and 4 FM.

The following is a comparison of total weekly cumulative audiences of the 5 AM stations between November 1970 and November 1971 for the full coverage area of the station.

#### BBM SURVEY

November 1970	November 1971
CJOB 287,800	302,400
CKRC 272,000	284,000
CKY 243,600	243,700
CFRW 167,500	153,000
CBW 143,000	160,700

As indicated, all stations in the market, except CFRW increased their audience during the year with CJOB, CKRC, and CBW making the biggest gains; CKY's audience remained almost the same. The above figures are for the total coverage area; thus a station with a more powerful signal, would be at an advantage.

In the city of Winnipeg, or central area, CJOB is the dominant No. 1 station. The following figures represent the number of time periods each station is rated No. 1, according to shares (B.B.M., Nov. 1971).

CJOB	39
CFRW	12 (including two ties)
CKRC	4 (including two ties)
CBW	0
CKY	0

CKRC is a strong No. 2 station having the second highest share of the audience in about as many time periods as CJOB has the highest. 50,000 watt CKY has the second highest share of audience for 3 or 4 in most other time periods in the day.

CFRW the 24 hour rocker, is the dominant station at night; however, its total audience both the central area and total coverage area, is down from what it was a year ago.

In early a.m. between 5 a.m. and 9 a.m., a total of 12 time periods, CJOB has a No. 1 share of the audience in 11 of the 12, and a number 2 in 1 time period. CKRC is next in

line, with a No. 2 share of audience in 10 of the 12 time periods.

Throughout the day, CJOB holds its position. Out of 17 time periods between 9 a.m. and 4 p.m. CJOB is the No. 1 station in all 17. CKRC is No. 2 in 16 of the 17 time periods. CKY is tied with CKRC in 2 of those time periods, while CFRW has a No. 2 share of the audience in 1 time period.

In afternoon drive between 4 p.m. and 8 p.m. and a total of 13 time periods, CJOB has a number 1 share in 11. CKRC is No. 1 in 2 time periods, while CFRW is tied with CKRC for the number one share of the audience in one time period. CKRC is No. 2 in 5 time periods, CKY No. 2 in 3, and tied with CKRC for No. 2 in 1 time period. CFRW is No. 2 in 3 time periods, while CJOB is No. 2 in the two segments where it is not No. 2.

Between 8 p.m. and 1 a.m., as expected, the two rockers, CKRC and CFRW would be one and two. In 11 time periods, CFRW is No. 1 in 9 and tied with CKRC for the No. 1 spot in another. CKRC managed to pick up No. 1 share of the audience in the other.

## LOVE ACQUIRES IMMEDIATE MATERIAL

A charity album to benefit the Wildlife Fund will be released by Daffodil Records, according to Frank Davies the label's head. Davies has concluded meetings with Peter Scott, chairman of the Wildlife Fund and Lord Thomson of Fleet, who will supply liner notes for the LP Artists supplying material for the project include Spike Milligan, John Lennon, Rolf Harris, Stephen Stills, Rod Stewart, Cat Stevens, Donovan, Alvin Lee, Keith Reed, Stevie Winwood, Arlo Guthrie and John Kay.

Inspiration for the set came from the columns in RPM appealing for help for the Canadian seals, slaughtered each year on the east coast. Profits from sale of the album worldwide will go to the Wildlife Fund for the preservation of all animals.

### 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



Says "flickers" Al Dubin: "Guess who the lucky winner was at Variety Club's annual Gourmet Dinner?" Ron "gringo" Newman and wife "honey" picked up Continental from Alex Stewart.



John Murphy (RCA) and CFGM's Dave Johnson and Fred Traynor with George Hamilton IV doing the country radio interview bit at the powerful Toronto station.



CKNW's Jack Cullen, moved from radio into his own record store. RCA's Wayne Langton presented Cullen with Gold LP in appreciation of his friendship over the years (Vancouver).



During Polydor's guided red carpet tour of Vancouver with Eric Mercury (Enterprise) Bruce Davidsen of International Promotion Consultants gave a hefty hand in disc touting.



The Mom and Dads were presented with their Canadian Gold (Gold Leaf Award) while aboard the Tommy Hunter Show. Their album sold in excess of 100,000 copies.



The popular "old tyme" MCA group called on one of their biggest boosters, Don Sanderson, of CHOO Ajax as well as touring the Toronto/Ajax/Oshawa area.



CKCO-TV's Canadian Bandstand is one of the longest running "dance party" shows in North America. Their first show in 1958 was hosted by Wally Crouter, now the morning man at CFRB.



The years went by and hosts came and went. Ron Hill took charge of the "party" in 1962. The show was eventually syndicated into several markets across Canada.



Reg Sellner took hold of the CKCO-TV Bandstand in 1965 which saw the beginning of more and more Canadian talent being requested by the "party's" viewers.



One of the big groups in 1966 with their international hit of "My Girl Sloopy", Little Caesar and The Consuls, were a big item seen here with Pete Emerson then hosting the show.



Halifax, Moncton, Toronto, Regina and Kitchener/Waterloo were Grant Hoffman's stomping grounds when he took over in 1966 and introduced a host of Canadian talent.



Rain, now hitting with "Out Of My Mind", were first introduced to Canadian viewers by way of Hoffman's Bandstand. They are finally making it after six months of release.

The  
ProgrammersNEW ON  
PLAYLISTS

## MAJOR MARKETS

## CFRW WINNIPEG

*One Of Those Nights—Partridge Family*  
*Never Coming Home—Brave Belt*  
*White Lies, Blue Eyes—Bullit*  
*You Are Everything—Stylistics*  
*Out Of My Mind—Rain*

## CFRA OTTAWA

*Let's Stay Together—Al Green*  
*Sugar Daddy—Jackson 5*

## CHUM TORONTO

*Sugar Daddy—Jackson 5*  
*Without You—Nilsson*  
*Levon—Elton John*  
*Black Dog—Led Zeppelin*

## CKLW WINDSOR

*Anticipation—Carly Simon*  
*Why Not Start Again—Counts*

## CHLO ST. THOMAS

*Fearless—Pink Floyd*  
*Iron Man—Black Sabbath*  
*Out Of My Mind—Rain*  
*I Turn To You—Spring*

## CKGM MONTREAL

*Anticipation—Carly Simon*  
*Clean-Up Woman—Betty Wright*  
*It's One Of Those Nights—Partridge Family*  
*Tupelo Honey—Van Morrison*  
*Never Been To Spain—3 Dog Night*  
*Baby Won't You Let Me Rock—10 Years After*

## CKOC HAMILTON

*Floy Joy—Supremes*  
*Softly Whispering—English Congregation*  
*Together We'll Find Love—5th Dimension*

The  
ProgrammersINSTANT  
LAFFS

This is the flu season — some advice for you: stay away from Mailmen they're carriers.

And I see we are in for another postal rate increase. Pretty soon it will be cheaper to deliver the letter yourself than it will be to mail it.

And how about the taxi cab rate? People used to take taxis, now taxis take people.

I think (name of Jock) must have had a real wild time New Year's Eve; he went to a wife-swapping party and came home with a case of beer and 2 bottles of wine. That's what I call a good swap.

I wish I hadn't drunk quite so much New Year's Eve. I don't hold my liquor so well. Actually, I can get high on scotch tape.

New Year's doesn't make sense to me. I mean throwing away a playboy Calendar just because it's the end of the year.

If you want to know who is going to win the Superbowl this year, listen to (name of Jock). He should be an expert on the

## CKXL CALGARY

*Mexican Lady—Steel River*  
*I'm A Preacher—Tony Kingston*  
*Together We'll Find Love—5th Dimension*  
*Never Been To Spain—3 Dog Night*  
*Move 'em Out—Delaney & Bonnie*  
*Mozart's 13th—Waldo De Los Rios*

## CKLG VANCOUVER

*You Are Everything—Stylistics*  
*We Gotta Get It On—Andrissi Bros.*  
*Don't Say You Don't Remember—Bremers*  
*Let's Stay Together—Al Green*  
*I'm A Preacher—Tony Kingston*

## CJCH HALIFAX

*Let's Stay Together—Al Green*  
*Clean-Up Woman—Betty Wright*  
*Cotton Jenny—Anne Murray*

## CJME REGINA

*No additions*

## CHED EDMONTON

*Devil You—Stampeders*  
*For Better Or For Worse—The Bells*  
*All I Every Need—Sonny and Cher*  
*Together Lets Find Love—Fifth Dimension*  
*Respect Yourself—Staple Singers*  
*Brand New Key—Melanie*  
*Take It Slow—Lighthouse*

## SECONDARY MARKETS

## CKWS KINGSTON

*Scorpio—Dennis Coffey*  
*Sugar Daddy—Jackson Five*  
*Black Dog—Led Zeppelin*  
*White Lies, Blue Eyes—Bullit*

## CKRD RED DEER

*Levon—Elton John*  
*What Am I Gonna Do—Kenny Rogers*  
*A Corner Of Your Heart—Diane Landry*  
*Water Paper And Clay—Mary Hopkin*  
*Diamonds Are Forever—Shirley Bassey*  
*Butterfly—Danyel Gerard*  
*Get Down—Curtis Mayfield*  
*Drowning in a Sea—Joe Simon*  
*Pull Together—Nite Liters*  
*Money Blues—Archie Shepp*  
*Looking For A Love—J. Geils Band*  
*Don't Eat The Children—Blood Rock*  
*Rock And Roll Stew—Traffic*  
*Jeepestar—T. Rex*  
*Surfs Up—Beach Boys*

game. I think he used to be a football player. Everywhere he goes, people yell "Right Guard"; "Right Guard".

I was a great football player myself. I was on a team that many times flirted with death — although defeat was our steady date.

My wife loves to watch football. She learns how to tackle, kick and block. That way she will be ready for all the post Christmas sales.

Maybe the reason so many kids are out on the streets late at night is that they hate to stay home.....alone.

We went to a masquerade party together. She went as a balloon, so I went as a porcupine.

So goodnight wherever you are....and Christine Jorgenson.....Goodnight WHAT-EVER you are.

The  
ProgrammersNEW ON  
CHARTS

## CFRW WINNIPEG

*Anticipation—Carly Simon*  
*Witch Queen of New Orleans—Redbone*  
*Satori—Flower Travelling Band*

## CFRA OTTAWA

*One Of Those Nights—Partridge Family*  
*Clean-Up Woman—Betty Wright*

## CHUM TORONTO

*Let's Stay Together—Al Green*  
*Clean-Up Woman—Betty Wright*  
*Never Been To Spain—3 Dog Night*  
*One Of Those Nights—Partridge Family*

## CKLW WINDSOR

*Make Me The Woman—Gladys Knight*  
*Joy—Apollo 100*  
*Way Back Home—Jr. Walker*  
*Black Dog—Led Zeppelin*

## CHLO ST. THOMAS

*Too True Mama—Crowbar*  
*Scorpio—Dennis Coffey*  
*Stay With Me—Faces*

## CKGM MONTREAL

*Drowning In The Sea Of Love—Joe Simon*  
*Out Of My Mind—Rain*  
*You Are Everything—Stylistics*  
*Rock And Roll—Detroit*

## CKOC HAMILTON

*Joy—Apollo 100*  
*Without You—Nilsson*  
*Black Dog—Led Zeppelin*

## CKXL CALGARY

*Sugar Daddy—Jackson 5*  
*Without You—Nilsson*  
*A Message—Yukon*

## CKLG VANCOUVER

*Levon—Elton John*  
*Mexican Lady—Steel River*  
*White Lies, Blue Eyes—Bullit*  
*Black Dog—Led Zeppelin*  
*Never Been To Spain—3 Dog Night*

## CJME REGINA

*One Of Those Nights—Partridge Family*  
*Never Been To Spain—3 Dog Night*  
*You Are Everything—Stylistics*

## CJCH HALIFAX

*Too True Mama—Crowbar*  
*Anticipation—Carly Simon*

## CHED EDMONTON

*Levon—Elton John*  
*Witch Queen—Redbone*  
*Tell Me Why—Matthews Southern Comfort*  
*I Can Smell That Funky Music—Eric Mercury*  
*Mexican Lady—Steel River*  
*Little Old Rock—Billy Mysner*

Do you know that exercise will kill germs? But how do you get a germ to exercise.

Did you ever wonder if that guy in the department store who acts like Santa Claus before Christmas is the same guy who acts like Scrooge after Christmas when you go back to exchange your gifts.

We wanted to name a watch after (fellow jock) but it only worked when it was well oiled.

The  
ProgrammersMAPLE LEAF  
SYSTEM

By NEVIN GRANT

Here's hoping everyone enjoyed a pleasant Holiday Season. The Maple Leaf System has returned to normal business, and the results of our first Agenda in several weeks should appear elsewhere in this edition of "The Programmers."

Two quick observations concerning MLS member Stations: Greg Haraldson has started compiling the MLS National 30. It is crucial that he receive a chart from each MLS member charting or evaluating recordings. As things stand now, Greg is missing a few markets — we want a Coast-to-Coast picture. Please check immediately and see that CKXL is receiving your advance list or chart.

Secondly — It is important that each MLS member station vote on each week's Agenda.

If the person directly concerned with the voting is absent . . . he should delegate the responsibility to another person at the station. It is difficult to explain to a record rep that his disc missed with a 5.8 because one or two markets where his song is charted failed to vote. See that someone at your station telexes the Weekly vote to Greg at CKXL no later than Tuesday Noon. CKXL's Telex is: 038-21741.

In closing, a personal observation: This past week most programmers have had a peek at the Top 100 American Hits as listed in any number of U.S. Trades or Tip Sheets. Most astounding to me was the weak showing by Canadian Artists as compared to the Top 100 of 1969.....a year without a 30% radio content ruling. One year does not represent a conclusive test, but it should cause those who thought the total answer to Canada's music industry ills lay in heavy regulated airplay to start looking elsewhere for some more contributing factors. Most programmers are giving more than 30% exposure now to less than 5% of the available music for programming. Till next week . . . NEVIN

RESULTS OF MLS VOTING  
FOR DECEMBER 28/71

MEXICAN LADY	6.2
Steel River	
I'M A PREACHER	5.1
Tony Kingston	
DEVIL SONG	3.8
Aarons & Ackley	
FIT TO KILL	5.2
Tundra	
CRYSTALLIZED INSANITY	2.5
Parojoma	
DESIDERATA	1.8
Jean Coulu	
OUT OF MY MIND	7.3
Rain	
LORD PITY US ALL	4.2
King Biscuit Boy	
LITTLE OLD ROCK N ROLL BAND	6.5
Billy Mysner	

There were three winners this week and each will receive a minimum of two weeks guaranteed airplay. They are:  
Rain/Out Of My Mind  
Billy Mysner/Little Ol Rock N Roll Band  
Steel River/Mexican Lady

The  
ProgrammersTRIBAL  
DRUM

CKOC, in Hamilton, is running the "Great Album Rush" contest. When the game is played, the first caller receives a copy of the No. 1 album, plus a chance to win colour TV's and more albums.

CKXL, Calgary, airs the "Really Tough Musical Quiz", this week. Listeners will be asked to provide answers for musical questions like "Where did our love go?" All contestants then become eligible to win a trip for 2 to Mexico, plus a \$50. gift certificate.

CKLG Vancouver, running their "4 letter Word" contest. A building jackpot of \$1.00 every time a record is played will be given to the lucky listener who comes up with the correct word.

Thanks to Mattell, Tom Fulton of CKFH and a beautiful assistant, distributed toys to the less fortunate at the Loyal True Blue & Orange Home in Richmond Hill and to the youngsters at the Salvation Army Children's Home in Toronto.

Extra good radio relations from Warner Bros. Fludd who sent Paul Morris of CFNB a telegram thanking him for the number one spot on the Radio Atlantic chart.

CKBC's Denis Menard, just getting off the ground with his tip sheet to radio stations in the Atlantic Provinces, leaves the North Shore for duties with the CRTC. Don Mabee takes over the music directorship at the station.

Larry Dickinson, considered a genius production man at CFNB, took the station's entire Christmas library and through editing managed to come up with some 100 holiday hits varying in length from 55 seconds to 1:20 with a splice so neat even a trained ear would have difficulty in pointing it out.

This has been a blessing for the drive jocks. Engineers at CFNB recently modified their tape machines to handle cue tones. Now an entire show can be programmed through the edited songs tapes, which cue themselves silently which reduced the Christmas hassle to a minimum.

Chuck Christian has joined the on-air staff at CHUM, Toronto.

CJCH, Halifax, has a new phone man, Ron Pumphrey, formerly of VOXM.

CJME, Regina, is looking for a copy writer. Please contact Hart Kirch.

The  
Programmers BREAKING &  
STIFFING

CFRW Winnipeg still waiting to receive copy of Three Dog Night single.

CKLG Vancouver reports they have worn out the only American copies they had of American Pie by Don McLean on MCA, and since the record that they, and most other stations, are playing has not been released in Canada, there is little chance of ever receiving any more copies.

"Rock and Roll" by Detroit looking very strong at CKGM Montreal.

CKOC reports "Love is Strange", the most requested cut on the new McCartney album. Further west, CKLG Vancouver dropping "Wings Wild Life", due to little or no listener reaction.

Al Green "Let's Stay Together" number one for second week at CKLW Windsor.

"Crunchy Granola" flip of "Stones" by Neil Diamond getting good requests at CFRW, Winnipeg.

CKLG reports no sales in Vancouver for "Hey Big Brother" — Rare Earth, and "Where Did Our Love Go" Donnie Elbert on Ampex. There probably would be sales, but distributors do not have any stock, although CKLG have been playing the songs for about 6 weeks. Roy Hennessy says they will continue to play the records for a while anyways, because of their programming value as pacers, although he is uncertain as to how well the sales might be for the discs in Vancouver.

American Pie by Don McLean took off like "a goosed wombat" at CFNB.

"Little Ol Rock and Roll Band" by Billy Mysner pulling strong requests at CKOC, Hamilton & CJCH Halifax.

The  
Programmers FRENCH  
CANADIAN TOP TEN

- 1 COEUR DE MON PAYS  
Les Scarabees-RCA 755094-N
- 2 MAMY BLUE  
Roger Whittaker-RCA 755098-N
- 3 QU'IL EST PENIBLE D'AIMER  
Anne Renne-Nobel NL5628-K
- 4 UN GRAND AMOUR  
Enrico Macias-Philips 6009171-K
- 5 MERCI P'TIT JESUS  
Nestor-Trans Canada TC4080
- 6 LE REEL DES SNOROUNES  
Paul Vincent-Profil 2514 Trns Canada
- 7 LE FRIGIDAIRE  
Tex Lecor-Gamma AA1128-K
- 8 ALLELUIA EN PYJAMA  
Christopher Laird-Vogue 4600-Y
- 9 UN SOIR SANS TOI  
Jean Nichol-Trans World TW85-Y
- 10 JE N'AI JAMAIS AIME  
COMME JE T'AIME  
Frederic Francois-London LP1005-K

## UP &amp; COMERS

- JE SUIS POUR (ENSEMBLE)  
Eloise-Charton 2000012 Trns Canada
- UNE FLEUR RIEN QU'UNE ROSE  
Crazy Horse-Much CHF13504-K
- LA BALLADE DE RIEL ET CHENIER  
Tony Roman-Visa 7701

# Steel



# Power

# MEXICAN LADY

GH 113X

**DEFINITELY THEIR STRONGEST YET!!**



RELEASED IN U.S. ON EVOLUTION

PRODUCED BY  
GREG HAMBLETON



QUALITY RECORDS  
LIMITED

# The philosophy of progressive radio

(Ed: We have asked Bob Laine to outline some of the more important details of the philosophy of "progressive" programming in general and that of CHUM FM in particular. Whatever it is they're doing over on Yonge Street, they seem to be doing it right, the station just boosted its listenership twenty-six per cent according to the November BBM.)

In an on-campus survey at York University this fall, 56.5% responded that they listen to CHUM FM. On a

## The Programmers EAST - WEST DIALOGUE

high school courtyard, thirty-five grade twelve and thirteen students were asked their favorite radio station for a sales presentation . . . twenty-eight answered CHUM FM.

CHUM FM is a "progressive" music radio station, one of only four in Canada and what makes us different is the music. CHUM FM does today what would have been considered

programming suicide five years ago. We program rock, folk, blues, classical, jazz all at once. There is nothing abnormal in hearing Chopin next to the Rolling Stones . . . and best of all . . . it fits, and it works. CHUM FM



is a communicator. We talk to our community of listeners, not at them. We play a much wider variety of music and more of it. The announcers

are communicators, each with his own personality and each allowed to display it as best he can.

BUT . . . do not confuse "progressive" radio with "free form" radio. Free form is dead. No more does an announcer go into a studio to do anything he cares to do and play anything he cares to play. At CHUM FM we use a music guideline with minimums and maximums on certain categories. We are also musically flexible. CHUM FM has presented a four hour programme of pre-'63 rock; a four hour programme of Canadian music; a two and a half hour Crowbar concert live from Massey Hall; a one hour Lighthouse concert live from the Ontario Science Centre.

We also did a one hour special on the 200th anniversary of the birth of Beethoven; a six hour drug documentary and a one hour special about hitch hiking across Canada.

Progressive radio is flexible, it communicates to its own community and the listener can relate to what it is doing. CHUM FM has been described as a

LAINE continued on page 31

## The Programmers COUNTRY PLAYLIST

- |   |  |  |
|---|--|--|
| 1 2 MILE AFTER MILE<br>Orval Prophet—Columbia<br>C42984-H                     | 15 17 CAROLYN<br>Merle Haggard—Capitol-322-F                       | 33 28 NORTH COUNTRY<br>George Hamilton—RCA-751060-N                                      |
| 2 4 SHE'S ALL I GOT<br>Johnny Paycheck—Epic 10783-H                           | 16 18 LIVING AND LEARNING<br>Tillis/Bryce—MGM-14304-M              | 34 42 TRACES OF A WOMAN<br>Billy Walker—MGM-14305-M                                      |
| 3 1 KISS AN ANGEL GOOD MORNIN'<br>Charley Pride—RCA 0550-N                    | 17 26 BRING HIM SAFELY HOME TO ME<br>Sandy Posey—Columbia-45458-H  | 35 38 NAME THE CAPITAL<br>Tom Connors—Boot-024-K   |
| 4 5 WOULD YOU TAKE ANOTHER CHANCE ON ME<br>Jerry Lee Lewis—Mercury<br>73248-K | 18 36 I CAN'T SEE WITHOUT YOU<br>Conway Twitty—Decca-32895-J       | 36 20 LEAD ME ON<br>Lynn & Twitty—Decca-32873-J  |
| 5 6 THERE AIN'T NO EASY WAY<br>Eddie Chwil—Barry-2528-M                       | 19 19 CATCH THE WIND<br>Jack Barlow—Dot-17396-M                    | 37 43 YOU DON'T HAVE TO GO TO SWITZERLAND<br>Russ Gurr—Rodeo-3355-K                      |
| 6 7 BILL JONES GENERAL STORE<br>Tommy Hunter—Columbia<br>C43000-H             | 20 25 TROUBLE'S BACK IN TOWN<br>Hugh Scott—Melbourne 3366-K        | 38 46 PLAY ME A SAD SONG<br>Al Hooper—Dominion-149-E                                     |
| 7 8 COUNTRY GREEN<br>Don Gibson—Hickory-1614-L                                | 21 15 ROSES AND THORNS<br>Jeannie C. Riley—Plantation 79-M         | 39 47 DAY OF LOVE<br>Mersey Brothers—RCA-75-1069-N                                       |
| 8 10 (seashores) of OLD MEXICO<br>Hank Snow—RCA-740544-N                      | 22 37 BURNING THE MIDNIGHT OIL<br>Wagonner/Parton—RCA-0565-N       | 40 27 COAT OF MANY COLOURS<br>Dolly Parton—RCA-0538-N                                    |
| 9 3 DIS-SATISFIED<br>Anderson & Howard—Decca 32877-J                          | 23 24 MY DADDY'S BLACKLAND FARM<br>Scotty Stevenson—London-17417-K | 41 29 SHE'S LEAVING<br>Jim Ed Brown—RCA-74 0509-M  |
| 10 11 SAUNDER'S FERRY LANE<br>Gary Buck—RCA-75 0509-N                         | 24 41 RUBY YOU'RE WARM<br>David Rogers—Columbia-45478-H            | 42 49 I'VE GOT THE BOTTLE<br>Bud Roberts—Boot-016-K                                      |
| 11 13 TOTAL DESTRUCTION<br>Lynn Jones—MCA-2019-J                              | 25 33 COLD DAY IN OCTOBER<br>R. Harlan Smith—GRT-1230 10           | 43 34 WHERE DO WE GO FROM HERE<br>Hank Smith—Quality-2012-M                              |
| 12 12 THE MORNING AFTER BABY LET ME DOWN<br>Ray Griff—GRT-101446-T            | 26 35 TURN YOUR RADIO ON<br>Ray Stevens—Barnaby-2048-H             | 44 22 EARLY MORNING SUNSHINE<br>Marty Robbins—Columbia<br>45442-H                        |
| 13 9 DADDY FRANK (The Guitar Man) Merle Haggard—Capitol-3198-F                | 27 40 ONE'S ON THE WAY<br>Loretta Lynn—Decca-329000-J              | 45 48 TURN ME AROUND<br>Shirley Ann—Big Chief-7235                                       |
| 14 16 SOMETHING IN YOUR FACE<br>Shirley Eikhard—Capitol-3197-F                | 28 31 TOO OLD TO CUT THE MUSTARD<br>Buck & Buddy—Capitol-3215-F    | 46 50 SOMEWHERE IN VIRGINIA IN THE RAIN<br>Jack Blanchard & Misty Morgan<br>—Mega-0046-M |
|   | 29 14 BABY I'M YOURS<br>Jody Miller—Epic-10775-H                   | 47 .... COTTON JENNY<br>Anne Murray - Capitol - 72657-F                                  |
|   | 30 32 CALGARY SONG<br>Humphrey & DT's—Boot-018-K                   | 48 .... BEDTIME STORY<br>Tammy Wynette - Epic - 10818-H                                  |
|   | 31 39 A WOMAN LEFT LONELY<br>Patti Page—Mercury-73249-K            | 49 .... TO GET TO YOU<br>Jerry Wallace - Decca - 32914-I                                 |
|   | 32 21 MY SOUL SINGS OUT<br>Lee Roy—RCA-75 1065-N                   | 50 .... I'D BETTER NOT SEE HER AGAIN<br>Mike Graham - Rodeo - 3357-K                     |

## The Programmers MOR PLAYLIST

- 1 MY BOY  
Richard Harris-RCA 4293-M
- 2 SOMETHING IN YOUR FACE  
Shirley Eikhard-Capitol 3197-F
- 3 I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony)  
Hillsiders-Metromedia 321-L
- 4 I'LL SEE YOU THERE  
Poppy Family-London 164-K
- 5 TILL  
Tom Jones-Parrot 40007-K
- 6 LET IT BE  
Joan Baez-Vanguard 35145-V
- 7 TALK ABOUT PEACE  
Travellers-Kanata 1002-S
- 8 CHERISH  
David Cassidy-Bell 45-134-M
- 9 LOVE ME BROTHER  
Tapestry-Polydor 2065 091-Q
- 10 BUTTERFLY  
Danyel Gerard-La Compagnie 127-K
- 11 TO A PLACE NEAR THE RIVER  
Marty Butler-Columbia C4-2988-H
- 12 AN OLD FASHIONED LOVE SONG  
Three Dog Night-Dunhill 4294-N
- 13 SOUR SUITE  
Guess Who-Nimbus 9 74-0578-N
- 14 L'OISEAU  
Rene Simard-Nobel 5627-K
- 15 TAKE ME HOME COUNTRY ROADS  
Laurie Bower Singers-Can Tal Lib 477-810-Z
- 16 LOVE ME, LOVE ME, LOVE  
Frank Mills-Polydor 2065 076-Q
- 17 MY SOUL SINGS OUT  
Lee Roy-RCA 75-1065-N
- 18 SUMMER OF '42  
Peter Nero-Columbia 45399-H
- 19 TURN YOUR RADIO ON  
Ray Stevens-Barnaby 2048-H
- 20 FOR BETTER FOR WORSE  
Bells-Polydor 2065 093-Q
- 21 TURNED 21  
Fludd-Warner Bros 7531-P
- 22 THE DAY OF LOVE  
Mercey Brothers-RCA 75-1069-N
- 23 FRIENDS WITH YOU  
John Denver-RCA 74-0567-N
- 24 SUPERSTAR  
Nat Raider-Can Tal Lib 477-808-Z
- 25 GOING HOME  
Terry Hynes-Ame 107-M
- 26 AMERICAN PIE  
Don McLean-United Artists 50856-J
- 27 SUNSHINE  
Jonathan Edwards-Capricorn-8021-P
- 28 SAUNDER'S FERRY LANE  
Gary Buck-RCA 75-0509-N
- 29 BLESS THE BEASTS & CHILDREN  
Carpenters-A&M 1289-W
- 30 COTTON JENNY  
Anne Murray-Capitol 72657-F
- 31 OPEN THE DOOR  
Judy Collins-Elektra 45755-P
- 32 THEME FROM CADE'S COUNTY  
Henry Mancini-RCA 74-0575-N

LAINE continued from page 30

mirror of Toronto. Peter Goddard once wrote . . . whatever the faults of CHUM FM are the faults of Toronto.

The need for progressive radio grew out of tight playlists. So much good music could not get proper exposure and the demand for it was growing. Singles were being purchased by the very young and album sales became more important as a guide to musical tastes. And with the increase in album sales came that demand for albums to be played on the air. And those sales were not restricted to just rock. Folk and classical music were experiencing a resurgence and people wanted to hear that too. Simply, progressive radio did not force the demand, the demand forced progressive radio. People were also becoming more involved within their community. They

### NEW COMPETITION IN THE NEW YEAR FOR KHJ, L.A.

Since the beginning of November and the decision of KHJ and several other stations to broaden the appeal and eliminate all the bubblegum oriented music, there has been much speculation throughout the broadcasting industry as to the pros and cons of such a decision.

It is generally conceded that KHJ and other Drake-consulted stations in the U.S. do not aim their programming at a teen audience. The FM underground influence, the other AM stations playing LP's or goldens with young adult appeal, and a desire to build and maintain a strong audience in the 18-35 age bracket have combined to initiate the format changes.

Those stations who have not followed the lead of the Drake consulted stations maintain it is sometimes very difficult to determine what is a "kids" record and what isn't. It is obvious to everyone that the immense appeal of a Donny Osmond or Mike Jackson to a sub-teen audience. The same artists are also known to be favourites of an older listener, especially in the over-25 female category, and this is the audience segment which has always been the most elusive to contemporary programmers.

Other stations continue to play the pre-teen material maintaining any loyal listener to a hit station is there to hear the hits, if they don't like the bubblegum, the next selection will not be in that category if the program is paced properly. Even those stations who are considered to be more predominantly bubblegum, would not program more than ten per cent of their music towards a fifteen and under listener. At present, there are many more programming this way than in the mold of KHJ. These stations feel that if a kid can listen to nine songs before he hears his favourite bubblegum hit and not tune out the station, then a regular listener, in an older age category, will not turn you off just because one or two selections in ten may not suit his taste.

The other argument is a sales oriented

became socially committed . . . they gave a damn and they wanted radio that cared too. When they listened to news, they wanted more than just headlines. They wanted the whole story, and they wanted meaningful news . . . meaningful communication. The FM dial was ready to give it to them and "progressive radio" was born.

Progressive radio has matured in the three years since its inception. The announcers, the music and the attitude have grown out of the confusion of something new.

So, really, what is progressive radio? It is a contemporary medium serving an aware community whose tastes are varied and who demand variety in their lifestyle . . . and it communicates to them. And, our community is growing.

stand, but a logical one. The eighteen and under population is considered by mass sponsors, both national and retail, to be a very big spender, and when he doesn't buy, he uses his influence to get his parents or his older brothers and sisters to buy, according to his choice.

With the total elimination of bubblegum music and a large segment of the audience, it is generally considered that in these markets where this has happened, there will soon be AM signals providing that audience with what they want. It is a very strong rumour, at this point, that by January 1st in L.A. there will be at least one new rocker. Bill Drake's original reason for making the change was that they (the teens) have no other station to listen to in L.A. If they didn't it appears without a doubt, that they will have before very long. Then it will be up to the non-bubblegum stations to woo back their lost audience, probably by playing a little more bubblegum music.

### HEARD ANY GOOD LOVE SONGS LATELY?

We have two on the chart  
right now

### "INDEPENDENT MEANS"

Brannigan's Boys

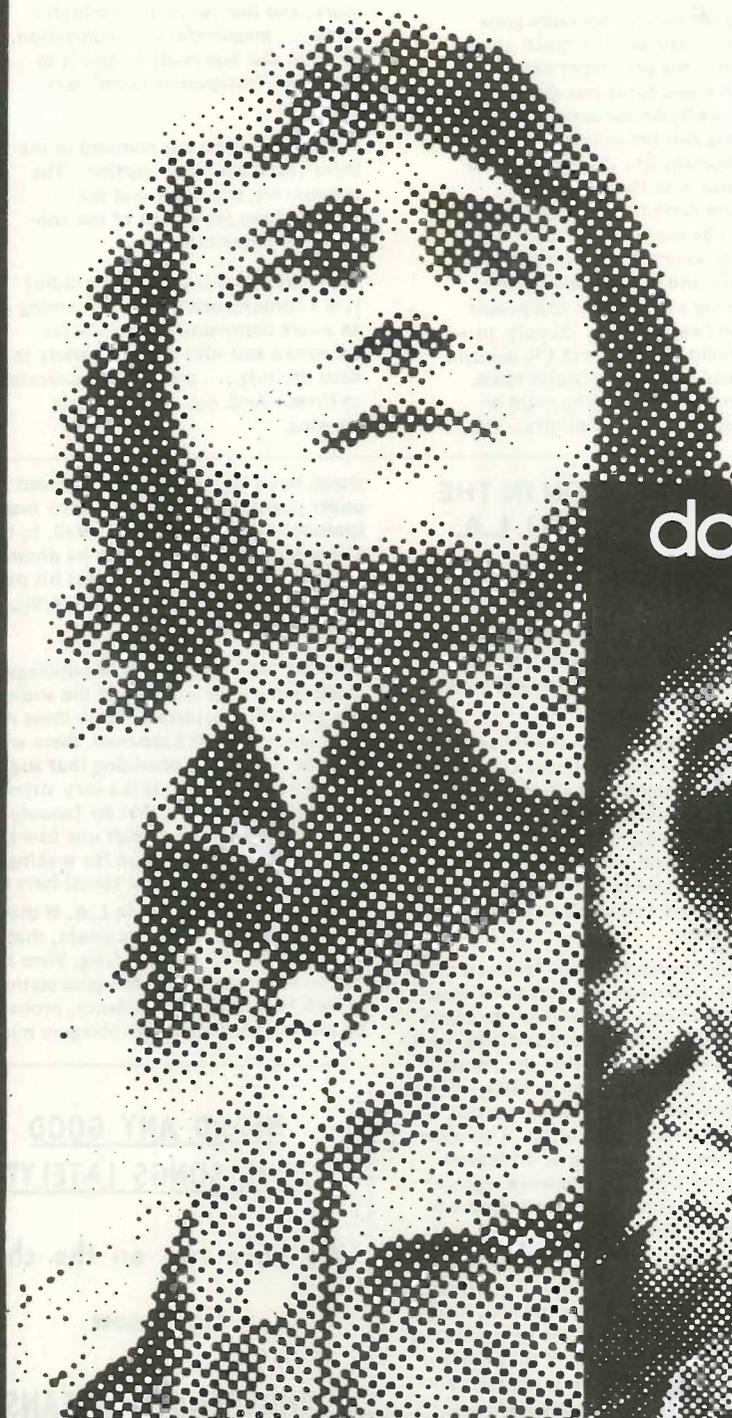
BOOT BT 109

### "FIELDS OF GREEN"

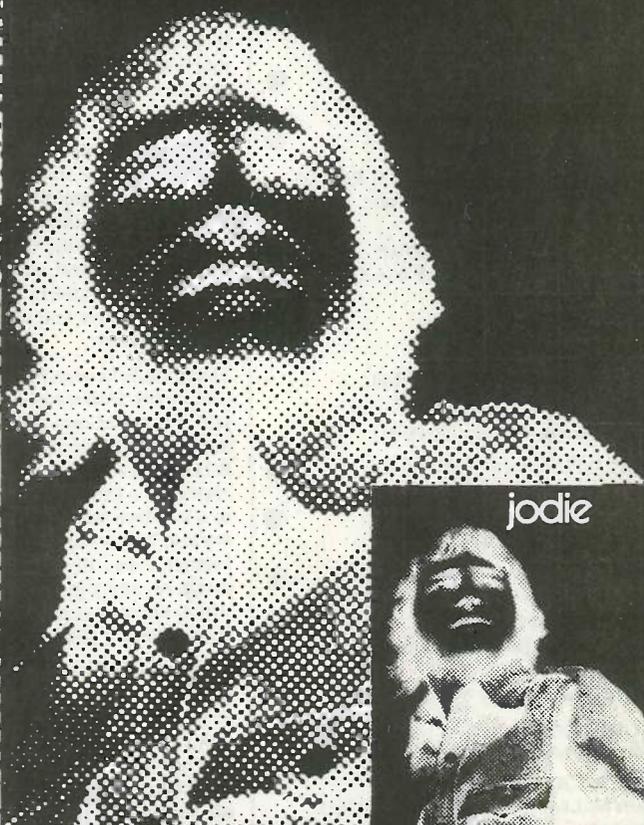
Sean Dunphy

BOOT BT023

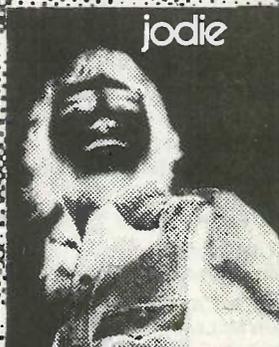
"my love sings"



down by the river



jodie



joey gregorash



2065 100