

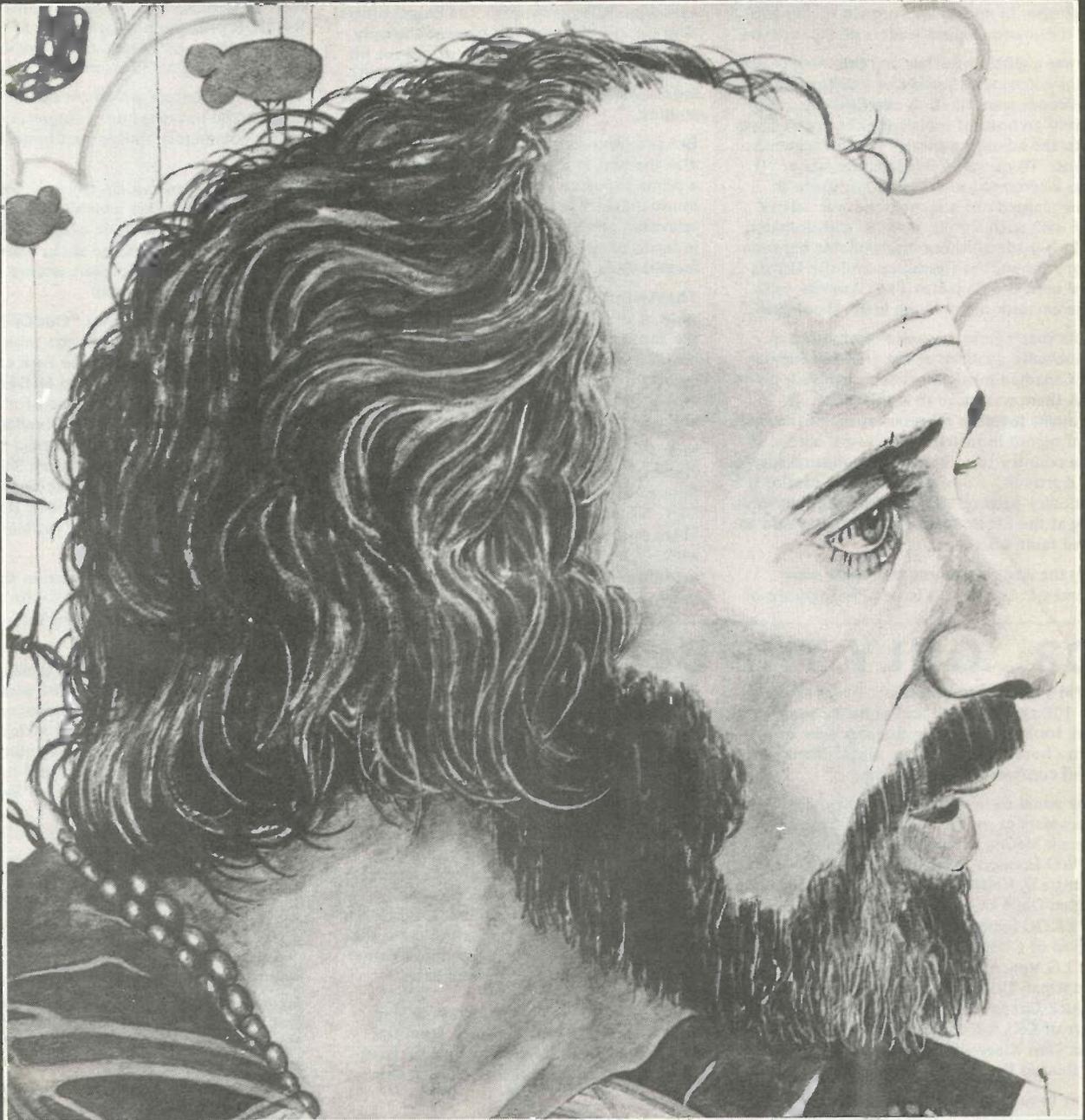
THIS WEEK'S TOP 100 SINGLES

TOP 100 ALBUMS - COUNTRY 50

PHOTO STORY OF THE JUNO AWARDS

PROGRAMMERS MEET IN TORONTO

THIRTY CENTS Volume 17 No. 4 March 11, 1972



RICK JONES BREAKS ACROSS CANADA

JUNOS A GLITTERING AFFAIR

BY JOHN WATTS

The setting for this year's Juno Awards Presentation was summed up well by Marci McDonald, the Toronto Daily Star's most prominent entertainment feature writer: "The glittering buffet of drink, bubbling copper chafing dishes, silver trays full of caviar — stretched clear round the room, attended by gold-coated waiters." It was Monday, Feb. the 28th, and almost one thousand broadcasters, record people and artists had converged on the Inn on the Park's Centennial Ballroom in mid-town Toronto to pay tribute to the acknowledged leaders of the industry.

It was a glittering affair and the three cavernous rooms which make up the Centennial Ballroom were filled to overflowing. After barely an hour of socializing the crowd filed into the adjoining theatre for the presentations. To quote Miss McDonald again, "It was a ceremony that lasted not quite an hour, lagged not a second and was carried off with such simple panache and despatch that it made all those interminable big-time glory shows, the Grammys and the Oscars and even the Canadian Film Awards, look like amateur night at the high-school gym."

This year's Juno Awards Presentation undoubtedly qualifies as the grandest evening in Canadian music by sheer magnitude alone, but there was more to it than that. It brought together representatives of the radio and record industries from every corner of the country to celebrate their mutual success and growth. Admittedly it was a case of the industry patting itself on the back, but looking at the list of Award winners, it's hard to find fault with that.

All the Award winners save three were named in last week's issue. Photographs of

their acceptances appear throughout the paper this week. The three Awards which were not announced came as a pleasant surprise to virtually everyone. Ritchie Yorke was named Journalist of the Year for his contributions to the industry through his recently-published, "Axes, Chops and Hot Licks", his instigation of the Maple Music Junket, and his continued support of Canadian music through his columns for various publications throughout the world. CHUM Radio was named Broadcaster of the Year for their efforts in establishing a workable east-west dialogue through The Programmers; And George Hamilton IV became the only non-Canadian to ever receive a Juno for his outstanding efforts in promoting and utilizing Canadian music and Canadian recording studios.

But the Juno Awards did not simply recognize the best in the industry, they became a prime exposure vehicle for the Canadian music industry as a whole. National radio, television and press coverage resulted which in terms of dollar value to the industry is inestimable.

The Awards too, act as a barometer on the state of the industry. Four brief hours at the Inn on the Park on Monday night should have been enough to convince even the most cynical that the industry is on the move, growing in professionalism stature and ability.

Next year, who knows? There is talk of the Presentations being televised on CBC (who, were conspicuously absent in the tangle of CTV, NFB and independent film cameras). There might even be a sponsor lurking in the wings. It's apparent the Awards will be even bigger and much better as they continue to reflect a growing industry.

C3...ONLY THE BEGINNING

RPM's C3 (Communication 3) was attended by 120 radio, record and industry people. The four hour meeting that ran over an extra hour was one of the most informative mini conferences in the series.

The panel consisted of 12 of the major programmers of music from across Canada. Chuck McCoy of CHUM, Jerry Stevens of CHLO London, John Mackey of CKGM Montreal, Keith James of CHED Edmonton, Alden Diehl of CKLW Windsor, Nevin Grant of CKOC (and head of the MLS), J. Robert Wood of CHUM Toronto, Roy Hennessy of CKLG Vancouver, Jim Sward of CKGM Montreal, Duff Roman of CKFH Toronto, Chuck Chandler of CFRW Winnipeg, Gary Parr of CKLC Kingston. The moderator was Stan Klees who also organized and coordinated the affair for RPM.

Walt Grealis, publisher of RPM made the opening remarks and turned the meeting over to Stan Klees who immediately opened for comments and questions from the floor.

You had to be there. The topics ranged from the MLS to promotion, to tax relief for Canadian productions and the five hours of

comments, questions and controversy was the well laid bed for discussion at a cocktail party that was thrown by RPM later that evening.

The dialogue didn't end there. The following day was a full day of hospitality at Inn on the Park. A&M, Ampex, Capitol, Columbia, MCA, GRT, London, Quality, Kinney and RPM all had rooms to entertain the close to 200 industry people who toured the many sections of the gigantic Inn on the Park. It was an opportunity for the radio people and the record people to enter into discussion on a one to one basis.

Comments later indicated a great deal of understanding had come about from the Saturday C3 session and the cocktail party and the full day of entertainment at the Inn.

On Monday, the Maple Leaf System had their annual meeting with one of the best attendances to date and Monday evening the RPM Juno Awards topped off the three days of events. Further reports on these events appear throughout RPM.

RAIN — INITIAL RELEASE GROUP FOR AXE LABEL

Axe, Canada's newest label, is the brainchild of Greg Hambleton who commissioned Laurie Keller to design the attractive logo. Initial release group is Rain who earned tremendous chart action on their single, "Out Of My Mind", six months after release. This single was released on the London label, now distributors of the new Axe label.

The Rain album release contains their "Mind" hits, a co-penning of Hambleton and Rain's drummer Chris Woroch, and the flip "Caught Right In The Middle of It", a Fergus and J. Merrick composition. Cuts recommended for MOR programming are: "Here With You", written by Fergus and a Phyllis Brown penning of "Reason For Living".

Second Axe release will be an album by a commercial heavy group, Thundermug with a commercial outing by Connection to follow.

Promotion endeavour for the new label includes individual axes which have been sent to programmers and trade writers across Canada, store displays and slicks from the Rain cover as well as posters and up to date pics and bios on the group.

It's interesting to note that "Out Of My Mind" has taken over as the top money earner in the Bluenose/Belsize Park catalogue. On Hambleton's recent trip to MIDEM he arranged for sub/publishing deals for "Mind" as well as other copyrights of Bluenose/Belsize with Screen Gems-Columbia Music Ltd. (England); Leeds (Australia); Schotts (Germany); Swedenmusic (Scandinavia); Eurovox (Belgium); Ariston Music (Italy); Claude Pascal (France); and Clan Music (South Africa).

Fergus material is being released in the UK, France, Australia and Germany with many countries apparently expressing interest in local covers.

Hambleton's Tuesday Records is also experiencing increased action. The Steel River album is chalking up impressive sales with releases now off in South Africa, the UK, Scandinavian countries, Benelux countries, Germany, Australia and Italy. New single release for Tuesday is "Best Part Of Breaking Up" by Linda Lane.

GRT'S REYNOLDS TAGS MIDEM "PROMISING"

GRT's Ross Reynolds, now returned from the MIDEM meet in Cannes, France, reports that he is optimistic over new lines of distribution of Canadian product throughout the world. Specifically, Reynolds stated that interest in two GRT acts, Joshua and Moe Koffman, on the other side of the pond was high.

Said Reynolds, "I came back from Cannes convinced that some of the "heavies" in the European music business are very favourably impressed with Canadian artists and Canadian production." He further stated that GRT of Canada would be taking a good look at developing European exposure and distribution of domestic product.



1847

distributed by Capitol Records Canada Limited

HAIL FELLAS, WELL MET

The industry can thrive as a family. Recently this has become very apparent. It must also be apparent to the programmers that there is a great deal to say about getting together and getting along.



COMMENT walt grealis

Sometimes you have a unique opportunity to observe the industry from the sidelines. It makes you feel that we have a very healthy industry. That goes for the broadcasters and the record people. The key

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



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A&M	W	London	K
Allied	C	MCA	J
Ampex	V	Musimart	R
Arc	D	Phonodisc	L
CMS	E	Pindoff	S
Capitol	F	Polydor	C
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

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Company

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seems to be a social and informational bridge that has occurred only recently in our allied industries.

Today, when the two industries have a problem, they can get together and make attempts at ironing out the difficulties.

The recent three days of getting together and getting it together at Toronto's Inn on The Park were quite revealing. Many of the heartaches and bigger problems came to light before both factions.

What wasn't discussed in groups, came up

STAN KLEES PRODUCES JUNO AWARDS AND

Just to make it clear to the trade - Stan Klees is not an associate editor of RPM. In fact, he holds no official position with RPM. Not that we wouldn't want him on staff, but it just isn't economically feasible for RPM to hire Klees on a fulltime basis. Not in the foreseeable future, anyway.

How this misunderstanding started isn't important. The point is, that RPM does use his services as a consultant and organizer. As well, his firm, MusicAd&Art, designs and lays out RPM, each week.

In view of all the praise being heaped on RPM for the Communication meetings and Juno Presentations, this is a good time to pass some of the credit to Klees, who was retained by RPM to organize, co-ordinate

BURNEY APPOINTED TO MANAGE CAPITOL RETAIL

Arnold Gosewich, president, Capitol Records, has announced the appointment of Tom Burney to the position of general manager of the company's chain of retail record outlets, the Sherman Music Centres. Burney joined Capitol in the spring of 1970 after a number of years in managerial positions with various Canadian record companies. Since joining Capitol, he has held the position of assistant national sales manager for the Capitol rack division and most recently was special projects manager working on various assignments throughout the company.

GAMMA RELEASES MON ONCLE ANTOINE THEME

Tagged "The Best Canadian Film ever made" by Toronto critic Clyde Gilmour, Mon Oncle Antoine continues to play to good houses in Toronto and Montreal. Daniel Lazare's Gamma label has released the beautiful theme song from the flick which was composed by Montreal's Jean Cousineau and won him first place in the recent Canadian Film Awards where it was regarded as "sensitive and elegant".

The movie, besides winning first place at the Canadian Film Awards in 1972, taking with it eight top prizes, won international acclaim and first prize at the Chicago film Festival in November of 1972.

as a topic in the one to one confrontations that occurred socially between the talk fests.

Has this ever happened before in the industry? Is it a healthy sign?

I can tell you that as the word of what had happened, in the talks spread through the industry, we received feedback that many of the top men in the record industry wished they had sat in. That's good. The very fact that we can get together on every level means that we are in favour of an industry where we can work together and each faction can earn its position working within the system....not bucking it. Hail fellas, well met!

and produce those three days.

While we at RPM were busy "putting out our paper", Klees set up the complete C3 (Communication Three), the cocktail party that followed, co-ordinated the Sunday at the Inn on The Park (a full day of hospitality rooms), and organized the Juno Awards Presentation and reception. He also wrote the script and produced the Presentation portion. Little was left for RPM to do but pay the bill, and Klees (not exactly a small fee).

The actual Juno Awards given out to the winners were conceived and designed by Klees.

But the work Klees does for RPM is just a small part of what Stan Klees Ltd. and MusicAd&Art are about. The services of these companies are used by various firms in the music and entertainment field. His work load is also bolstered with many speaking engagements and media appearances, making him one of the most admired and respected creative persons in the business.

From RPM to Stan Klees, Stan Klees Ltd. and MusicAd&Art. . . . congratulations on a job well done.

**"Heaven &
Earth, a
really TOUGH**

**piece of
music."**



Produced by John Stewart

RCA



RPM's Editor, John Watts, officially opens the annual Gold Leaf Awards Presentations at Toronto's Inn On The Park.



Rich Dodson, member of MWC's Stampeders accepts his Award as Composer of The Year for "Sweet City Woman".



Maple Leaf System Chairman, Nevin Grant of CKOC, introduces Brian Ahern who produced Best Album of The Year.



True North's Murray McLauchlan accepts Bruce Cockburn's Folk Singer of The Year, in his absence.



Dave Johnson, country programmer (CFGM), sets Rich Dodson up to receive his Composer of Year Award.



Anne Murray, saying she couldn't make it, accepts her Award as Female Vocalist of The Year.



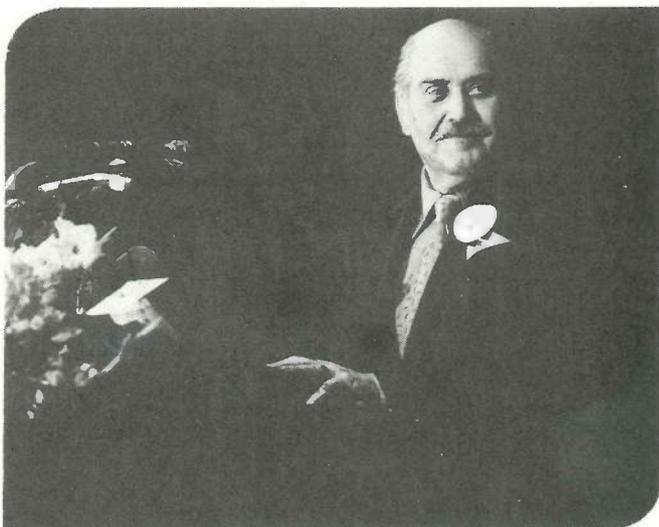
Music World Creation's Mel Shaw accepts his Award as producer of Best Single of The Year, "Sweet City Woman".



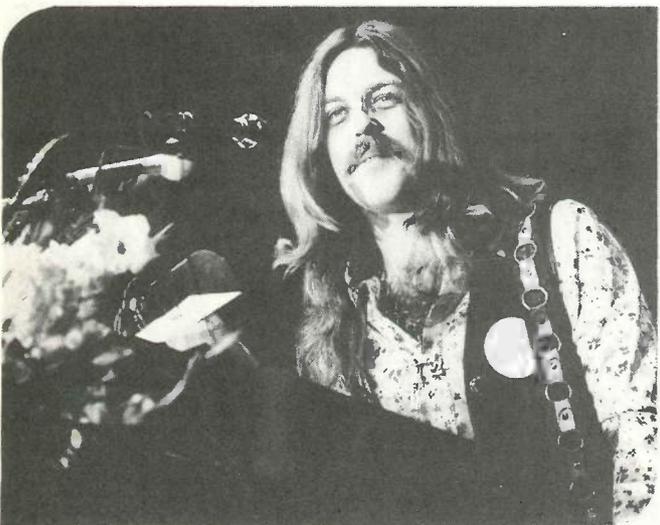
Ross Reynolds, president GRT of Canada, accepting Award for Canadian Content Company of The Year.



CHUM's J. Robert Wood prepares to present Mel Shaw with Award for Best Single of The Year, "Sweet City Woman".



Harold Moon, Gen. Mgr. BMI Canada, introduces Kinney's Ken Middleton who accepted Company Of The Year Award.



Skip Prokop accepts Outstanding Performance Award for his successful Lighthouse group.



CHUM's president Allan Waters making acceptance speech for Broadcaster of The Year Award.



Beechwood's Marg Topping reads Ritchie Yorke for his Special Award as Journalist of The Year.



George Hamilton IV making acceptance speech for his very special Participation in Canadian Music Juno Award.



A successful year of disc and television performances brought Outstanding Performance of The Year to Ginette Reno.



Barry Nesbitt, Station Manager CKFH, presented Lighthouse's Skip Prokop with Outstanding Performance Award.



Myrna Lorrie, star of CBC-TV's "Countrytime" accepts Female Country Singer of the Year Award.



Chuck Chandler, CFRW Program Director, set to present Folk Singer Award to Bruce Cockburn.



Kinney President, Ken Middleton, accepts his Juno for Company of The Year.



Sam Sniderman (Sam The Record Man) brings on the Mercey Brothers for their Country Group Award.



Last Year's Canadian Music Industry Man of The Year, Pierre Juneau (CRTC) presents Juno to Anne Murray.



In Gordon Lightfoot's place, Al Mair accepts Juno for Male Vocalist of The Year.



Brian Ahern accepting his Juno for Best Produced Album, "Talk It Over In The Morning" (Anne Murray).



Alden Diehl, Program Director CKLW, brings on the Stampeders for their Group of The Year Award.



Ritchie Yorke, recipient of Journalist of The Year Juno, making his acceptance speech.



Wayne Hooper of CJCH announces the Juno Award for absent Country Male Singer, Stompin' Tom Connors.



Gord Edwards, Nat'l Sales Mgr. Kinney, accepts Juno for Promotion Company of The Year.



The Mercey Brothers accepting their Juno Award for the fourth year as Country Group of The Year.



Television personality and Thunder president, Moses Znaimer, introducing George Hamilton IV for his Special Juno Award.



Juno winners Anne Murray and Stampeders with Awards they picked up during the gala evening.



LETTERS to the editor

RPM'S BIG JUNO NIGHT

I must say that I was certainly pleased when it was announced that CHUM was named "Broadcaster of the Year" by RPM magazine.

As you know, I was not aware of the honour to be bestowed on CHUM, and as a result I was totally unprepared to make suitable acceptance remarks. I did mention those from CHUM who have made such a great contribution to "The Programmers", namely Bob Wood, Chuck McCoy, and Doug Rawlinson. However, I neglected to mention other key broadcasters from across Canada who have also made excellent contributions. In particular I refer to Jim Sward and John Mackey, CKGM Montreal; Nevin Grant, CKOC Hamilton; Jerry Stevens, CHLO St. Thomas; Chuck Chandler, CFRW Winnipeg; Ken Singer, CKCK Regina; Hart Kirch, CJME Regina; Keith James and Wayne Bryant, CHED Edmonton; Roy Hennessy and Daryl Burlingham, CKLG Vancouver; Bob Robertson and Greg Haraldson, CKXL Calgary; Alden Diehl, CKLW Windsor; Danny Roman, CJCH Halifax; Ken Cassavoy, CKPT Peterborough.

In addition to those mentioned above, there are many other broadcasters co-operating in this East/West dialogue which is proving to be so valuable to our industry.

Allan Waters
President
CHUM

Last Monday night, hundreds of programmers, artists, and record industry people gathered at the Inn On The Park's Centennial Ballroom to witness the JUNO AWARDS presentation.

The evening was the elegant equal of anything that might have gone down in Hollywood: a fitting tribute to eight years of vision and perseverance.

You said, during the presentation, that the evening belonged to all of us who are involved in Canadian music: that it was, in essence, "our" night.

Much as we appreciate it, a complaint has evolved in our minds. The Juno Awards presentation was our night only because somebody had been able to put it together and give it to us.

Without RPM, without Walt Grealis, without the ability of men like Stan Klees, there wouldn't have been any Communications Meets, there wouldn't have been any JUNO AWARDS presentation, and . . . just maybe there wouldn't have been anybody in Canada to receive the awards.

So here's our complaint, Walt: it is that we have nothing of equal value to give you in return. Even a JUNO wouldn't be enough.

Maybe it's bad manners to return a gift, but we'd like to offer up whatever part of the AWARDS night that belonged to our company — your bequest to us — as the only

fitting tribute to you and the people at RPM.

To paraphrase a very famous 20th-Century statesman, "Never has so much been owed by so many to so few".

Ross Reynolds
Ed LaBuick
Glen Gore-Smith
GRT

Re: RPM Juno Awards.

Thank you.

Tom Williams
National Promo & Product Mgr.
Kinney Music

The Awards night was the greatest.

I was proud of my colleagues when they paid tribute to you.

Thank you for including CFGM in the presentation.

Dave Johnson
Music Director
CFGM Radio

Thank you for a great and memorable evening.

Mark Robbins
Quality Records

Congratulations on the Third Juno Awards Presentation, and thank you and your staff for a wonderful and memorable evening.

Lori Bruner
John Turner
Polydor Records

PROGRAMMERS — BEST THING

The programmers is the best thing that's happened in the industry in quite some time. You and all concerned congratulations on a very useful and worthwhile service. With the price of programming ideas coming at such a high price I can't see any station not receiving and using RPM.

Larry Steacy
Music Director
CKCM/CKGA

THINK TANK FROM CKUA

We have a major problem which I believe causes headaches for all librarians and which, I also believe, you might help solve.

I look forward to RPM for the music information and for your code for record distributors. This code often locates otherwise unknown distributors for me and for this I am most grateful.

So often librarians are left in the proverbial dark about who is handling what. We especially search for lesser known labels with little luck about 90% of the time.

Is there any way you can enlarge on your invaluable record distributor code in RPM? You would really help simplify the endless

record search if you could implement some such service. Perhaps it could be listed in the middle of the issue with the record lists.

Thank you again for the distributors and labels you do list. If only the distributors realized how much we have to rely on other sources, such as you, so we can buy and play their product!

Sharon Vasey (Mrs.)
Record Librarian
CKUA

RITCHIE YORKE — YEAH!!!

After reading Ritchie York's "Axes, Chops, and Hotlicks" I became even more interested than I had been, in the history behind RPM. It has been a hell of a climb up hill to promote Canadian talent in music over the past decade, and there is still a lot more climbing to do. While the Stampeders, Anne Murray, Lighthouse; to name three, have begun to become established Canadian success stories, it seems we still have another mountain to climb, and that is the promotion of good Canadian album material . . . found on such albums by such people as Lighthouse, Simon Caine, who I believe is no longer together, Moe Koffman, Bruce Cockburn, Crowbar, Doctor Music, Eric Mercury, Tom Northcott. Many stations wait for an artist, either Canadian or American or British, to release a new single . . . instead of waiting for the new single . . . stations perhaps, should program album cuts from a Canadian performer. I feel the idea of waiting for a new single is unnecessary. Many fantastic cuts are to be found on Canadian albums and they should be exposed as soon as possible. The best of luck to you and your magazine. We like to read a lot.

John Oliver
CHEC - Lethbridge

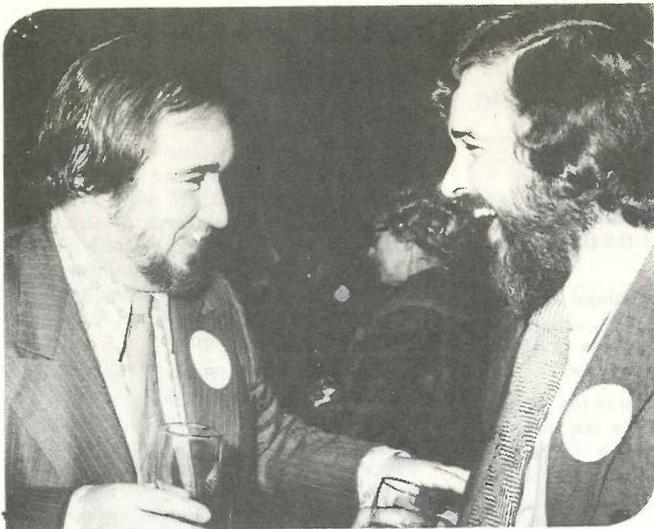
GUEST CONDUCTOR DAVID OISTRAKH AT TORONTO SYMPHONY

BY DANIEL BOND

Despite the annoyance of a frequently noisy audience, guest conductor, David Oistrakh and the Toronto Symphony provided a most memorable evening. (Feb 16)

The evening's first selection, Haydn's Symphony No. 99 was a fresh and sparkling performance which created a brilliant image of spring. Second on the program was Bach's 'Concerto for Violin and Oboe' which became the highlight of the evening. Mr. Oistrakh, as violinist, played effortlessly and flawlessly. He was ably supported by gifted oboist, Harry Sargous. Due to Mr. Oistrakh's masterful performance, Bach's concerto remained in one's mind long after the evening ended.

The final performance was Tchaikovsky's 'Symphony No. 6' (Pathétique) — overflowing with sweeping dramatic strains and quietly mournful moments — a fitting finale for Mr. Oistrakh's and the Toronto Symphony's triumph.



Nimbus 9's Jack Richardson enjoying Juno reception with Capitol's Wayne Patton.



Female Vocalist of the year, Anne Murray, with last year's Music Industry Man of The Year, Pierre Juneau.



Patty and Phil MacKellar with the Misener retail family from Alliston Ontario taking in the Juno presentations.



Arrivals being registered in the foyer of the Centennial Ballroom (John Turner, Barry Paine, Wayne Hooper).



CKLG Music Director, Roy Hennessy, opened the Juno Awards with Gordon Lightfoot presentation.



John Mackey, Program Director CKGM, presented Myrna Lorrie with Female Country Vocalist Award.

AMPEX RECORDS PHASED OUT IN U.S.

The Ampex Records division of Ampex Corporation is being phased out of existence, according to a report in a foreign trade paper. The label, which has been in operation for several years now is in serious financial difficulty. Ampex Corporation had previously announced that it expected to drop forty million dollars in the latest fiscal year. That figure is now being revised upwards. A special audit of the books of the music division, now being conducted by Touche, Ross and Company, is expected to result in the corporation's loss being "substantially in excess of the forty million dollars."

Ampex Music executives are deserting the ship quickly. Don Hall left the division recently, followed on February 2nd by William E. Roberts, formerly chairman and a director of Ampex. A class action suit has been filed in District Court in Philadelphia against the company, alleging violation of the Security Exchange Commission rules by concealing facts about the company's financial condition. The suit also contends that Roberts benefited by the use of inside information in the sale of one thousand shares of Ampex in his name and a further thousand shares owned indirectly.

TWO NEW SINGLES FROM BROADWAY SHOW

'Inner City' a Broadway musical about how life really is in New York will be taped by RCA using the original cast, most of whom are unknown performers. Tom O'Horgan, who did "Hair", "Lenny" and "Jesus Christ, Superstar", directed, with words by Eve Merriam and music by Helen Miller.

Two of the stars have each recorded songs from the show. Linda Hopkins did "Deep in the Night" f/s "My Belief" and Delores Hall recorded "Shadow of the Sun" f/s "Law and Order".

AHERN'S TESSA HOUSE STEPS UP ACTIVITY

Brian Ahern's publishing arm, Tessa — BMI, has increased its activity in signing new talent. Latest signing has been Robbie MacNeill of Halifax who penned "Jesus Song" already in the can by Anne Murray. The taping took place at Eastern Sound. There may be a change in the title before release.

From the Shirley Eikhard school comes another Oshawan, Paul Grady, writer/performer who will shortly tape an album session with Ahern up as producer.

Ahern recently taped a session for John Allan Cameron who will now release on the Columbia label. Initial release will be "Streets Of London" by Ralph McTell.

CARL PERKINS TO APPEAR ON TYSON SHOW

Scheduled for the February 29th Ian Tyson Show was Carl Perkins, joined by The Country Gentlemen and Spriggs and Bringle.

"Blue Suede Shoes", was a single which sold over 2 million copies for Carl Perkins. Included among artists who have recorded their versions of his songs are Elvis Presley, Johnny Cash and The Beatles. While touring the U.S. with Johnny Cash, he appeared on many of the well-known T.V. shows. He performed "Cotton Top" and "All I Can Give You Is Love".

Also on the show were Charlie Waller/guitar, Bill Emerson/banjo, Bill Yates/bass, and Doyle Lawson/mandolin, who make up The Country Gentlemen, a "blue grass" group who will sing "Mattahorn" and "The Secret of the Waterfall". Spriggs and Bringle who are respectively Coleen Peterson and Mark Haines returned to Toronto after a U.S. college concert tour for their engagement on the Ian Tyson Show to do "Breakfast Day".

COVER STORY

LONDON PUTS MUSCLE BEHIND RICK JONES

Putting a tag on an artist and going out on the limb with no more than faith, in many cases, has paid off with several biggies for London Records of Canada. In charge of the tagging and faith spreading is Alice Koury, Product Administrator, who now waves her wand at Rick Jones, who records for the un-hit (pop) Argo label, distributed by London.

Regarding the initial release, "Twixt You and Me", an album, one observer noted: "Quite frankly I was pleasantly surprised. I was looking for a contemporary instrumental set featuring Jones at the keyboard. In view of his past credits in this field. Instead I was witness to an unbelievably clear and sensuously commercial attractive vocal in the progressive rock vein. . . . unbelievable, because Jones is no spring chicken. In fact he's over the hill at 35 . . . using the barometer of today's age conscious generation, which should give new hope to those of us who have passed the bright future age of 25. Particularly interesting is the 'Saskatchewan Sunrise' cut. Please don't restrict Jones to the middle of the road crowd. He's an all format surprise package."

Jones, born in London Ontario, took a turn at nickel mining as well as other heavy labour jobs in spite of a degree in philosophy from Western University. He has appeared on stage in London England's West End and has written many television commercials. He penned several compositions for an album being made in aid of the World Wild Life Fund, and it was during the taping of the latter where he met recording manager Fred Woods which led to his Argo experience.

London's national promotion manager, Mike Doyle, has been putting together a national promotion push for Jones and in view of pressure from several MOT and MOR programmers, a single, "Saskatchewan Sunrise", has been released from the album. On the market only a couple of weeks, the single has become a large sized item on middle of the road playlists.

BAEZ PROCEEDS TO BANGLADESH

Jerry Moss, A&M president reports all sales from the new single by Joan Baez "The Song of Bangladesh" f/s "Prison Trilogy" will go to victims of Bangladesh. Miss Baez will also support the Pakistan Refugee Relief Fund and the Harrisburg Defense Committee for the Harrisburg Eight with her concert tour of the East Coast.

Her new album to be released in March contains 6 originals including the two mentioned above, with contributions from Mimi Farina, John Lennon and Zack Von Arsdale. Norbert Putnam is associate producer.



Canadian music, Canadian artists, Canadian records . . . it can't happen in Canada . . . oh yeah . . . it did happen and in a short two years.

Congratulations to all those who made it happen, especially Walt Grealis and RPM . . . a job well done.

— Johnny Lombardi



SUBSCRIBE TO RPM



CHED's Keith James claimed he wasn't there but went on to present Ginette Reno with Outstanding Performance Juno.



The little package of great talent, Joey Gregorash, in from Winnipeg for his Outstanding Performance Juno.



Chuck McCoy of CHUM laid out the red carpet for Joey Gregorash and made Outstanding Performance presentation.



Jerry Stevens, Music Director CHLO, brought out GRT's Ross Reynolds for the Canadian Content Company Juno.



Lineup of "heavies" from broadcast industry into Toronto for Communications Three at Inn On The Park (Feb 26/72).



A portion of the more than 126 industry people, record, rackers, retailers, bookers, having a go at programmers.

TOTE DAT BARGE—PLUG DAT LOOPHOLE

By KENNETH M. SMOOKLER
BARRISTER & SOLICITOR

Last week I suggested, for the purpose of discussion, a possible plug for one of the loopholes in the Copyright Act — that all dealers, suppliers etc., keep records of the names and addresses of their suppliers and, that the last party to whom you can trace possession be treated as himself breaching the Copyright Act.

Of course there are problems in this approach and I hope that the readers of RPM can help either by suggesting an alternative approach to protecting copyrights or by accepting this one and trying to weed out its imperfections.

For example, if I were a record pirate faced with this problem, I would simply create a company, rent an office and thus have available a name and address.

Those steps aren't as difficult as they sound, or even as expensive. For example, although it does run anywhere from \$250 to \$1,000 to set up a corporation, nobody says that a corporate name is necessary. If I want to call myself Ges-Hoo Record Distributors Limited, then I need either Letters Patent or Articles of Incorporation (depending on what Province I'm in) and the legal fees will, as I suggested, run anywhere from \$250 to \$1,000. But if I'm not hooked on the word "Limited" and I'm willing, simply, to carry on business as Gess-Hoo Record Distributors, then this only has to be registered at any County Registry Office for a total cost of \$3 if you want a cheap approach, if you must retain a lawyer for this purpose (I would be the last one to suggest that you don't do so) the usual charge for drawing up the necessary document is another \$25 — total cost 28 bucks.

And, in most large and medium sized cities, it is possible to rent an office address for as little as \$25 - \$50 a month, provided that you don't mind sharing that address with dozens of other companies all of whom may receive mail at, for example, suite 600, 156 Bay Street. In other words, a convenience address does not cost very much.

But, if the Copyright Act included a provision that no person may distribute records without a licence, and that this licence number must always be quoted in every transaction, and then added, as a further requirement, that such licences would only be issued to named individuals who must, in the process of applying for the licence, submit their Social Insurance Number, we may even have found a way round the convenience name and address.

Although I don't like Canada becoming as number-bound as it has, we may as well learn to use things like this to our own advantage. It's certainly becoming more and more difficult for a person to avoid being found if the government has his Social Insurance Number and a willingness to track him down through its use. Of course, one of the words in that last sentence may be a

These articles dealing with the legal aspect of entertainment, are written especially for RPM by Kenneth M. Smookler, barrister and solicitor practicing in Toronto. He has a LL.B from the University of Toronto and a B.A. in Sociology from Wayne State University in Detroit.

key to this problem — "willingness". If the Federal Government doesn't really have a burning desire to enforce the Copyright Act, and will not provide the staff or money for an enforcement campaign, then such an approach as I have suggested still cannot work.

What am I leading up to? A suggestion that the music industry itself police the Copyright Act. If the government would provide a workable, enforceable statute then I see no reason that the industry cannot work to assist in its enforcement. This does not even have to be done for altruistic reasons since every record pirate takes money out of the pockets of the people who would be enforcing the Act.

But is it possible for a private body to enforce such rights? I don't really see the problem. Similar rights are already being enforced by the Performing Rights Societies who are not public bodies but are private organizations set up for that purpose in the most basically capitalistic fashion — for profit. If they can enforce Performing Rights, why can another organization not enforce copyright?

Once it has something to enforce it with, of course!

MCA RELEASE FOR LYNN & TWITTY

Massey Hall in Toronto gave a warm welcome to Loretta Lynn and Conway Twitty when they appeared on February 5th. They have just released a new album "Lead Me On" on the Decca label which is getting heavy airplay on the country stations.

Loretta Lynn's latest single "One's On The Way" is reported doing well on the charts. Decca is distributed in Canada by MCA.

OCEAN READY FOR OVERSEAS TOUR

Ocean has embarked on a major tour covering three continents according to Skip Fox of Media Man. They completed a tour through the Atlantic Provinces the first part of February followed by three weeks in Ontario including an engagement at Toronto's Savarin. They capped the month with a recording session from which will come their next album.

The Yorkville group is now off on the last leg of the tour which will see them perform in much of the eastern world.

They are slated to appear in Hawaii, Japan, Okinawa, Singapore, Manila, Australia and New Zealand. They have just released their latest single, "One More Chance".

A Cowboy's Work Is Never Done (36)
A Horse With No Name (32)
Ain't Understanding Mellow (86)
American Pie (20)
Anticipation (56)
Baby Won't You Let Me Rock.... (75)
Bang A Gong (19)
Be My Lover (92)
Black Dog (44)
Bloodshot Eyes (74)
Brand New Key (98)
Brian's Song (45)
Cotton Jenny (4)
Could It Be Forever (34)
Country Wine (51)
Crazy Mama (62)
Day After Day (50)
Diamonds Are Forever (57)
Do Your Thing (94)
Don't Take Away My Freedom (76)
Don't Say You Don't Remember (17)
Down By The Lazy River (3)
Every Day Of My Life (53)
Everything I Own (5)
Fallin' In Love (69)
Feelin' Alright (61)
Fire And Water (99)
Floy Joy (35)
Footstompin' Music (43)
Get Down To (55)
Glory Bound (37)
Good Friends (10)
Handbags and Gladrags (27)
Heart Of Gold (9)
Hearbroken Bopper (38)
Hey Lord (84)
How Do You Do (90)
Hurting Each Other (2)
I Can't Help Myself (47)
I Gotcha (67)
I'm A Preacher (82)
Iron Man (64)
Joy (25)
Julianna (33)
Jungle Fever (39)
Kiss An Angel Good Morning (71)
Let's Stay Together (46)
Lion Sleeps Tonight (15)
Love Is (68)
Mercedes Benz (65)
Monday Morning Choo Choo (12)
Mother and Child Reunion (21)
Move 'Em Out (88)
My Love Sings (31)
My World (14)
Never Been To Spain (24)
Never Comin' Home (70)
Nickel Song (29)
No Matter How I Try (95)
No One To Depend On (30)
Oh My Love (49)
Out Of My Mind (77)
Poor Folks (93)
Precious and Few (6)
Puppy Love (28)
Ring The Living Bell (26)
Rock and Roll Lullabye (18)
Rock 'N Roll (83)
Rockin' Robin (78)
Roundabout (42)
Runaway/Happy Together (59)
Runnin' Away (13)
Salty Dog (89)
Same Old Feelin' (66)
Saskatchewan Sunrise (87)
Softly Whispering I Love You (22)
Stay With Me (8)
Strawberry Wine (48)
Suavecito (73)
Sunshine (80)
Sweet Seasons (11)
Taxi (96)
Tell 'Em Willie Boy's Comin' (97)
That's The Way I Feel..... (85)
The Day I Found Myself (63)
The Witch Queen of New Orleans (60)
The Wizard (100)
Tiny Dancer (72)
Together Again (54)
Together Let's Find Love (52)
Until It's Time For You To Go (40)
Up In Heah (91)
Waking Up Alone (81)
Way Of Love (16)
We Got To Get It On Again (23)
We're Together (79)
Without You (1)
You Could Have Been A Lady (41)

This week
1 week ago
2 weeks ago

RPM 100 SINGLES

March 11, 1972

Gold Leaf Award For Outstanding Record Sales

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

1	3 8	WITHOUT YOU Nilsson - RCA 0604-N	
2	2 2	HURTING EACH OTHER Carpenters - A&M 1322-W	
3	5 6	DOWN BY THE LAZY RIVER Osmonds-Polydor 2065 096-Q	
4	8 10	COTTON JENNY Anne Murray - Capitol 72657-F	MA PL
5	6 17	EVERYTHING I OWN Bread-Elektra 45765-P	
6	7 9	PRECIOUS AND FEW Climax-Carousel 30055x-M	
7	1 1	LOVE ME LOVE ME LOVE Frank Mills - Polydor 2065 076-Q	MA PL
8	4 4	STAY WITH ME Faces - Warner Bros. 7545-P	
9	15 32	HEART OF GOLD Neil Young-Reprise 1065-FP	
10	11 12	GOOD FRIENDS Poppy Family-London L172-K	MA PL
11	12 13	SWEET SEASONS Carole King-Ode 66022-W	
12	14 28	MOTHER AND CHILD REUNION Paul Simon-Columbia	
13	17 30	RUNNIN' AWAY Sly & Family Stone-Columbia 10829-H	
14	16 18	MY WORLD Bee Gees-Atco 6871-P	
15	18 21	LION SLEEPS TONIGHT Robert John - Atlantic 2846-P	
16	22 22	WAY OF LOVE Cher-Kapp 2158-J	
17	23 23	DON'T SAY YOU DON'T REMEMBER Beverly Bremers-Scepter-12315-J	
18	25 33	ROCK AND ROLL LULLABYE B.J. Thomas-Scepter 12344-J	
19	20 20	BANG A GONG T. Rex-Reprise-1032-P	
20	13 5	AMERICAN PIE Don McLean - United Artists 50856-J	MA PL
21	29 40	MONDAY MORNING CHOO CHOO f/s Stampeders-MWC 1008X-M	MA PL
22	26 31	SOFTLY WHISPERING I LOVE YOU English Congregation-Atco 6865-P	
23	31 26	WE GOT TO GET IT ON AGAIN Addis Bros-Columbia 45521-H	
24	9 3	NEVER BEEN TO SPAIN Three Dog Night - Dunhill 4299-N	
25	28 24	JOY Apollo 100-Mega 615-0050x-M	
26	27 49	RING THE LIVING BELL Melanie-Buddah NRA4202X-M	
27	32 50	HANDBAGS AND GLADRAGS Rod Stewart-Mercury 73031-K	
28	50 84	PUPPY LOVE Donny Osmond-Polydor 2065 108-Q	
29	33 27	NICKEL SONG Melanie-Buddah 268x-M	
30	39 38	NO ONE TO DEPEND ON Santana-Columbia 45552-H	
31	24 16	MY LOVE SINGS Joey Gregorash - Polydor 2065 100-Q	MA PL
32	47 93	A HORSE WITH NO NAME America-Warner Bros 7555-P	
33	36 42	JULIANNA 5 Man Elec. Band-Polydor 2065 103-Q	MA PL
34	57 87	COULD IT BE FOREVER David Cassidy-Bell 45187X-M	
35	34 34	FLOY JOY Supremes-Tamla Motown 1195-V	
36	53 94	A COWBOY'S WORK IS NEVER DONE Sonny & Cher-Kapp 2163-J	
37	48 56	GLORY BOUND Grass Roots-Dunhill 4302-N	
38	55 74	HEARTBROKEN BOPPER Guess Who-Nimbus 74-0659-N	MA PL
39	41 41	JUNGLE FEVER Chakachas-Polydor 2121 101-Q	
40	38 37	UNTIL IT'S TIME FOR YOU TO GO Elvis Presley-RCA-74-0619-N	MA PL
41	45 55	YOU COULD HAVE BEEN A LADY April Wine-Aquarius AQ5021-K	MA PL
42	49 60	ROUNDAABOUT Yes-Atlantic 2854-P	
43	43 43	FOOTSTOMPIN' MUSIC Grand Funk Railroad - Capitol 3255-F	
44	21 11	BLACK DOG Led Zeppelin - Atlantic 2849-P	
45	51 66	BRIAN'S SONG Michel Legrand-Bell 45171X-M	
46	19 14	LET'S STAY TOGETHER Al Greene - Hi 2202-K	
47	56 67	I CAN'T HELP MYSELF Donnie Elbert-Avco 4587-N	
48	52 62	STRAWBERRY WINE Spice-London QC646-K	MA PL
49	64	OH MY LOVE Bells-Polydor 2065 107-Q	MA PL
50	10 7	DAY AFTER DAY Badfinger - Apple 1841F	
51	37 36	COUNTRY WINE Raiders-Columbia;45535-H	
52	30 19	TOGETHER LET'S FIND LOVE Fifth Dimension-Bell-45170x-M	
53	58 85	EVERY DAY OF MY LIFE Bobby Vinton-Epic 10822-H	
54	60 99	TOGETHER AGAIN Bobby Sherman-Metromedia 241-L	
55	66 92	GET DOWN TO Mainline-GRT 1230 22-T	MA PL
56	40 25	ANTICIPATION Carly Simon - Elektra 45759-P	
57	74 76	DIAMONDS ARE FOREVER Shirley Bassey-United Artists 50845-F	
58	72	FLY AWAY Crowbar-Daffodil DFS1014-F	MA PL
59	44 44	RUNAWAY/HAPPY TOGETHER Dawn-Bell 45175-M	
60	42 15	THE WITCH QUEEN OF NEW ORLEANS Redbone-Epic 10749-H	
61	35 35	FEELIN' ALRIGHT Joe Cocker-A&M-1063-W	
62	79 98	CRAZY MAMA J.J. Cale-Shelter 7314-F	
63	96	THE DAY I FOUND MYSELF Honeycone-Hot Wax 7113X-M	
64	68 71	IRON MAN Black Sabbath-Warner Bros WB7530-P	
65	75	MERCEDES BENZ Goose Creek Symphony-Capitol	
66	81 63	SAME OLD FEELIN' Fergus-Capitol 72658-F	MA PL
67	70	I GOTCHA Joe Tex-Dial 1010-K	
68	76 47	LOVE IS Mashmakhan-Columbia C4-3011-H	MA PL
69	77 78	FALLIN' IN LOVE Ginette Reno-Parrot PAR40068-K	MA PL
70	63 57	NEVER COMIN' HOME Brave Belt- Reprise 1061-P	MA PL
71	59 46	KISS AN ANGEL GOOD MORNING Charley Pride - RCA 0550-N	
72	.... ....	TINY DANCER Elton John-Uni 55318-J	
73	89	SUAVECITO Malo-Warner Bros 7559-P	
74	.... ....	BLOODSHOT EYES Lucifer-Invictus 9113-F	MA PL
75	54 59	BABY WON'T YOU LET ME ROCK AND ROLL YOU Ten Years After-Col. 45530-H	
76	87	DON'T EVER TAKE AWAY MY FREEDOM Peter Yarrow-Warner Bros WB7567-N	
77	61 61	OUT OF MY MIND Rain - London 17410-K	MA PL
78	.... ....	ROCKIN' ROBIN Michael Jackson-Tamla Motown 1197-V	
79	.... ....	WE'RE TOGETHER Hillside Singers-Metromedia 241-L	
80	46 29	SUNSHINE Johnathon Edwards - Capricorn 8021-P	
81	84 89	WAKING UP ALONE Paul Williams-A&M 1325-W	
82	65 70	I'M A PREACHER Tony Kingston-Yorkville YVS45047-D	MA PL
83	80 53	ROCK 'N ROLL Detroit - Paramount PAA0133X-M	
84	90 96	HEY LORD Robert Salagan-Polydor 2065 108-Q	MA PL
85	91	THAT'S THE WAY I FEEL ABOUT CHA Bobby Womack-United Artists 50847-F	
86	.... ....	AIN'T UNDERSTANDING MELLOW Butler & Eager-Mercury 73255-K	
87	.... ....	SASKATCHEWAN SUNRISE Rick Jones-London L2541-K	MA PL
88	62 58	MOVE 'EM OUT Delaney & Bonnie-Atco 6866-P	
89	94	SALTY DOG Procol Harum A&M AMX323-W	
90	88 91	HOW DO YOU DO Mouth and MacNeal-Philips 40715-K	
91	.... ....	UP IN HEAH Ike & Tina Turner-U.A. 50881-F	
92	.... ....	BE MY LOVER Alice Cooper-Warner Bros 7568-P	
93	100 ...	POOR FOLKS Joshua-GRT 1230 23-T	MA PL
94	.... ....	DO YOUR THING Isaac Hayes-Enterprise 9042-Q	
95	86 88	NO MATTER HOW I TRY Gilbert O'Sullivan-MAM 3617-K	
96	.... ....	TAXI Harry Chapin-Elektra 770-P	
97	.... ....	TELL 'EM WILLIE BOY'S COMIN' Tommy James-Roulette 7119-T	
98	69 52	BRAND NEW KEY Melanie-Buddah-267x-M	
99	83 80	FIRE AND WATER Wilson Pickett-Atlantic 2852-P	
100	.... ....	THE WIZARD Uriah Heep-Mercury 73271-K	

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

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

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RPM 11/3/72 - 15

RPM 100 ALBUMS

March 11, 1972

Gold Leaf Award For Outstanding Record Sales

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

1	1 1	AMERICAN PIE Don McLean-United Artists UAS5535-F KO299-F A8299-F	34	39 43	THOUGHTS OF MOVIN' ON Lighthouse - GRT 9230 1010-T 5230 1010-T 8230 1010-T	67	57 60	LONG LOST RELATIVES Syrinx - True North TNX5-H N/A N/A
2	2 2	CONCERT FOR BANGLA DESH Various Artists-Apple STCX3385-F ZTX31230-H ZAX31230-H	35	19 26	THERE'S A RIOT GOIN' ON Sly & Family Stone - Epic KE30986-H EA30986-H ET30986-H	68	85	CLOCKWORK ORANGE Soundtrack-Warner Bros BS2573-P CWX2573-P 8WM2573-P
3	4 4	MUSIC Carole King - Ode 77013-W CS77013-W 8T77013-W	36	25 23	RARE EARTH IN CONCERT Rare Earth R534L-V N/A N/A	69	58 61	FLUDD Warner Bros 2578-P CWX2578-P 8WM2578-P
4	7 3	NEW LED ZEPPELIN ALBUM Atlantic - SD7208-P AC7208-P A8TC7208-P	37	38 35	BLACK MOSES Isaac Hayes - Enterprise ENS2-25003-Q N/A N/A	70	61 53	ALL THE RIGHT NOISES Fergus - Capitol ST6370-G 4XT6370-F 8XT6370-F
5	11 11	HOT ROCKS Rolling Stones-London 2PS606/7-K N/A N/A	38	48 38	ANTICIPATION Carly Simon - Elektra EKS75016 - P CEK-75016-P 8EK-75016-P	71	71 77	PAUL HORN LIVE Pacific North PNR701 N/A N/A
6	15 15	PHASE III Osmonds-Polydor 2912 005-Q N/A N/A	39	50 57	MY BOY Richard Harris-Dunhill DSX50116-N DHX55116-N DHM85116-N	72	.... ....	STUDIO "A" The Bells-Polydor 2424 038-Q N/A N/A
7	17 19	NILSSON SCHMILLSON Harry Nilsson - RCA LSP4515-N PK1734-N p8S1734-N	40	36 37	STONES Neil Diamond - Uni 93106-J 2-93106-J 8-93106-J	73	59 66	COMING OF AGE 5 Man Elec. Band - Polydor 2424 074-Q N/A N/A
8	3 5	PICTURES AT AN EXHIBITION E.L.&P.-Cotillion ELP66666-P CELP666666-P 8ELP66666-P	41	34 34	FLOWERS OF EVIL Mountain - Windfall 5501-M fN/A 8119 5501-T	74	92	JAMMING WITH EDWARD Various-Rolling Stone COCS39100-P COXS39100-P 8COCS39100-P
9	5 6	A NOD IS AS GOOD AS A WINK Faces-Warner Bros BS2574-P CWX2574-P 8WM2574-P	42	53 40	JACKSON 5'S GREATEST HITS Tamla Motown M741-V N/A N/A	75	64 64	DUSTY SHOES Next-Warner Bros.W9C9009-P N/A 8WM9009-P
10	18 24	FRAGILE Yes-Atlantic SD7211-P AC7211-P A8TC7211-P	43	42 47	CARPENTERS A&M SP3512-W CS3502-W 8T3502-W	76	80	ALL I EVER NEED IS YOU Sonny & Cher-Kapp KS3660-J N/A N/A
11	20 28	BABY I'M A WANT YOU Bread-Elektra EKS75015-P CEK75015-P 8EK75015-P	44	60 73	AMERICA Reprise 2576-P CWX2576-P 8RM2576-P	77	69 72	OUR HOME AND NATIVE LAND Mainline-GRT 9230 1011-T N/A N/A
12	6 7	KILLER Alice Cooper-Warner Bros BS2567-P CWX2567-P 8WM2567-P	45	31 30	JESUS CHRIST SUPERSTAR Decca - DXSA7206-J 73 6000-J 6 6000-J	78	56 62	LIVING Judy Collins-Elektra EKS75014-P CEK75014-P 8EK75014-P
13	16 16	STRAIGHT UP Badfinger-Apple ST3387-F N/A 8XT3387-F	46	47 42	EVERY PICTURE TELLS A STORY Rod Stewart - Mercury SRM1609-K MCR41609-K MC81609-K	79	49 49	MEATY, BEATY, BIG & BOUNCY The Who-Decca DL79184-J 73-9184-J 6-9184-J
14	9 8	CHICAGO AT CARNEGIE HALL Columbia - C4X30865-H GT30863/4-H GA30863/4-H	47	40 46	WE'D LIKE TO TEACH THE WORLD.... New Seekers - Elektra EKS74115-P CEK-74115-P 8EK-74115-P	80	.... ....	ISLANDS King Crimson-Atlantic SD7212-P N/A A8TC7212-P
15	73	ROCKIN' Guess Who-Nimbus LSP4602-N N/A N/A	48	.... ....	CHERISH David Cassidy-BELL 6070-M 4-6070-M 8-6070-M	81	.... ....	ELECTRIC WARRIOR T. Rex-Reprise 6466-P CWX6466-P 8RM6466-P
16	27 29	THE LOW SPARK OF HIGH HEELED BOYS Traffic - Polydor 2334 026-Q N/A N/A	49	44 48	SHAFT Soundtrack - Enterprise EN25002-Q ENS-2-5002-Q EN8-2-5002-Q	82	67 51	IMAGINE John Lennon-Apple SW3379-F 4XT3379-F 8XT3379-F
17	12 12	TEASER AND THE FIRECAT Cat Stevens - A&M SP 4313-W CS4313-W 8T 4313-W	50	30 56	WEIRD SCENES INSIDE THE GOLDMINE Doors-Elektra EKS6001-P 2C6001-P 2E86001-P	83	.... ....	ONE FINE MORNING Lighthouse-GRT 9230 1002-T 5230 1002-T 8230 1002-T
18	14 14	ANNE MURRAY/GLEN CAMPBELL Capitol - SW869-F 4XT 869-F 8XT 869-F	51	45 45	ALL IN THE FAMILY Atlantic - SD7210-P AC7210-P A8TC7210-P	84	.... ....	MALO Warner Bros BS2584-P N/A 8WM2584-P
19	10 13	E PLURIBUS FUNK Grand Funk Railroad - Capitol SW853-F 4XW853-F 8XW853-F	52	51 50	TO YOU WITH LOVE Donny Osmond - Polydor 2424 039-Q N/A N/A	85	84 81	PERTH COUNTY CONSPIRACY ALIVE Columbia - GES90037-H GESA90037-H GEST90037-H
20	24 20	GATHER ME Melanie - Buddah BDS95003-M BD4-95003-M BD8-95003-M	53	32 32	POPPY SEEDS Poppy Family - London PS599-K LKM57199-K LEM72199-K	86	68 69	IAN & SYLVIA Columbia C30736-H CT30736-H CA30736-H
21	13 10	MADMEN ACROSS THE WATER Elton John - Uni 93120-J 2-93120-J 8-93120-J	54	43 44	JOHNATHON EDWARDS Capricorn - SD862-P AC862-P A8TC862-P	87	72 68	HIGH WINDS WHITE SKY Bruce Cockburn - True North TN3-H TNA3-H TNT3-H
22	8 9	WILD LIFE Wings - Apple SW3386-F 4XT3386-F 8XT3396-F	55	46 41	PARTRIDGE FAMILY SOUND MAGAZINE Bell 6064-M 4-6064-M 8-6064-M	88	81 94	SONNY & CHER LIVE Kapp - KS3654-J N/A K8 3654-J
23	28 21	L'OISEAU Rene Simard - Nobel NBL 502-K N/A NB5 502-K	56	52 52	TALK IT OVER IN THE MORNING Anne Murray - Capitol ST 6366-F 4XT6366-F 8XT6366-F	89	75 58	FUNKY SOUNDS Eric Mercury - Enterprise ENS1020-Q N/A N/A
24	.... ....	HARVEST Neil Young-Reprise 2032-P CWX2032-P 8RM2032-P	57	62 67	HIMSELF Gilbert O'Sullivan-MAM 3-K N/A N/A	90	74 76	AERIE John Denver-RCA LSP4607-N N/A P8S 1354-N
25	26 22	BOB DYLAN'S GREATEST HITS II Columbia KG31120-H GA31120-H GT31120-H	58	65 79	BEST OF CARLTON SHOWBAND Camden CAS2483-N CAS2483-N C8S2483-N	91	70 75	MOZARTMANIA Waldo de los Rios - Daffodil SBA 16005-F 4BX16005-F 8B16005-F
26	29 33	NEW SANTANA Columbia - KC 30595-H CA30595-H CT30595-H	59	.... ....	LARGER THAN LIFE Crowbar-Daffodil SBBX16007-F 4BBX16007-F 8BBX16007-F	92	82 70	PAUL ANKA Buddah BDS5093-M BD4-5093-M BD8-5093-M
27	21 17	CARRYIN' ON Stampede - MWC MWCS702-M MWCS4-702-M MWCS8-702-M	60	.... ....	DON QUIXOTE Gordon Lightfoot-Reprise 2056-P CRX2056-P 8RM2056-P	93	78 83	EVERY GOOD BOY DESERVES FAVOUR Moody Blues - Threshold THS5-K TKM24605-K THM24805-K
28	33 31	TAPESTRY Carole King - Ode SP77009-W CS77009-W 8T77009-W	61	66 54	FIDDLER ON THE ROOF Soundtrack - United Artists UAS10900-J K5013-J U5013-J	94	79 80	SONG FROM THE STREET Murray McLachlan - True North TN4-H TNA-4-H N/A
29	23 18	CHILLIWACK A&M SP3509-W CS3509-W 8T3509-W	62	63 74	JAMES AND THE GOOD BROTHERS Columbia-C30889-H N/A CA30889-H	95	87 95	MOE KOFFMAN PLAYS BACH GRT-9230-1008-T N/A N/A
30	35 36	HARMONY 3 Dog Night - Dunhill DSX 50108-N DHX55108-N DHM85108-N	63	54 55	TEA FOR THE TILLERMAN Cat Stevens - A&M SP4280-W CS4280-W 8T4280-W	96	88 91	SUMMER SIDE OF LIFE Gordon Lightfoot - Reprise MS2037-P CRX2037-P 8RM2037-P
31	22 27	SUMMER OF '42 Peter Nero-Columbia C31105-H CA31105-H CT31105-H	64	55 59	CHER Kapp - KS3649-J N/A K8-3649	97	.... ....	BRAVE BELT II Reprise MS2057-P N/A 8WM2057-P
32	.... ....	PAUL SIMON Columbia-KC30750-H N/A N/A	65	41 25	LIVE AT THE RIVIERA Engelbert Humperdinck-Parrot XPAS71051-K N/A N/A	98	91 90	AGAINST THE GRAIN Stampede - MWC MWCS701-M MWCS4-701-M MWCS8-701-M
33	37 39	SEVEN OF MY SONGS Frank Mills - Polydor 2424 030-Q N/A N/A	66	76 ...	ELVIS NOW Elvis Presley-RCA LSP4761-N N/A N/A	99	96 84	YES ALBUM Atlantic - SD8283-P AC8283-P A8TC8283-P
						100	93 92	AQUALUNG Jethro Tull - Reprise MS2035-P CRX2035-M 8RM2035-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.

COMING UP ROSES AND RADISHES?

The way some people in the industry have been talking lately, you'd think that everything was coming up roses and radishes in the Canadian music scene.

I don't know whether these people are simply uninformed, apathetic or just plain stupid. Whatever it is, they're way off base with their premonitions of glory and grandeur.

As a matter of fact (and I'll prove it), the Canadian music scene is in the midst of a



BURN THIS!
e.k. roy richard

rather dampening repression. Things haven't looked as dismal as they do now, in more than two years.

So here I am . . . the devil's advocate . . . the fifth horseman galloping across the prairies with news of no great cheer.

I'm clutching a recent issue of *Billboard* (Feb. 5, to be precise) and I am astounded by the lack of Canadian records on the singles and LP charts. After all, back in October, we had 7 singles and 6 albums on the U.S. charts.

Now? Well folks, we've slipped back to a 24-month low. There are a mere two Canadian singles on the chart (Love Me Love Me Love and Lonesome Mary) and both are in the bottom end of the list. Our prospects don't look any better on the album chart. Lighthouse are down near the bottom with *Thoughts of Moving On* and the Guess Who are hanging in at number 130 after 43 weeks on the chart. The album is not *So Long* Bannatyne (which has been the least successful Guess Who LP) — it's the *Best Of . . .* package.

Even a raving optimist would have to lower his fist in the face of these figures. On the homefront, things aren't much better. The last MLS chart I received had only one Canadian disc in the top ten (Love Me Love Me Love at number 10). Towards the bottom I found *Rain's Out of My Mind*, *Take It Slow* by Lighthouse, *Anne Murray's Cotton Jenny* and *I Am a Preacher* by Tony Kingston.

Surely it is becoming obvious to even the most dense observer that despite its potential for good in spreading the success of Canadian music domestically, the MLS just hasn't been delivering the goods.

I haven't any figures to prove my point (perhaps Jim Smith, being numerically minded and being in possession of all the weekly MLS reports, may produce a survey for us shortly) but I seriously doubt if the MLS has been able to bring home as undisputed national hits anymore than 10% of its weekly winners in recent months. I'm not necessarily blaming MLS members for this catastrophe (perhaps the winners didn't have it in the grooves) but even they would have to admit that the System has never been shakier. Its future is not being aided by recent defections either (CHED and CKOM being two of the finest-programmed stations anywhere).

It is also intensely interesting to peruse the background of our two current hits on the U.S. chart. *Love Me Love Me Love* was a loser on the MLS and in fact later broke simultaneously in the U.S. which considerably aided its potential with many major stations in Canada. (The old "let someone else break them" rut of mediocrity.)

Lonesome Mary was never even charted at CHUM, and CKLW gave it the hotly contested three-week ripoff on the playlist. But there was no charting, as is the case with far too many Canadian discs reportedly aired by 'LW.

An even bigger problem is that more and more stations have followed the dubious direction set by 'LW in playing essentially foreign records as Canadian content. Current examples are *Heart of Gold* by Neil Young and *Elvis' Until It's Time For You to Go*. I've got nothing against either record, but be honest fellas, you'd have played them without Cancon connections. And as for *Donny Osmond's* revival of *Paul Anka's Puppy Love* . . . I am totally ashamed.

You know and I know that such ploys are legally safe, but are completely contrary to the intent of the Cancon legislation. Every one of those records you play means one less new Canadian artist is getting a chance to be heard. It's just another of the reasons why Canadian music production is in the doldrums at present. Radio stations have only themselves to blame and 'LW carries a lot of the guilt.

Starting to get the point? Or do you remain steadfastly convinced that it's gonna work out fine? Space (and the current economic state of the industry) prevents me from elaborating in meticulous detail on the other problems.

But just to send your minds whirring, let

SPICE SHOWING GOOD FORM WITH FRANKLIN DECK

Winnipeg's Spice, who recently won the Maple Leaf System voting with their Franklin single, "Sweet Talking Woman" are showing early indications of picking up strong national play.

Formerly Sugar and Spice, the group have gone through several changes in the last four years. Under their former handle they created a national image with their release of "Cruel War" but then suddenly dropped out of sight. They lost a couple of members but the originals kept things together. They wrote new material, much of it by Brian Meissner, who plays acoustic guitar and delivers the lead vocal. It was Meissner who penned both sides of this new release.

Other members of Spice are: Aileen Murphy, lead vocals; Phil O'Connell, lead guitar; Chuck Gorling, organ; Glen Stewart, bass, also sax and vocals; and Laurie Currie, drums and vocals.

Spice have been busy on the gig circuit as well. They transport themselves via a converted Greyhound bus and have travelled

me run down a few of the other hassles. It is still virtually impossible to cut world-standard lacquer masters in Canada. Many of our studios are hurting badly from lack of business, and many are simply not providing good enough sound. Presumably they have the equipment but quite a few are at a loss about how to use it.

January, or so I'm told, was by no means a record-breaking sales month. Several labels discretely note that there hasn't been a worse month in memory.

Promotional activity by record companies, while on the increase, still leaves much to be desired. Several of our finest promotion men are spending more time fighting company bureaucracy and ignorance than getting the job done.

We continue to be drizzled on by Canadian mass media-ocracy in its interpretation of the domestic music industry. The Muzak people, and to a lesser extent, the record clubs, still treat Canadian content as a stranger passing through. TV continues to pathetically ignore the Canadian rock scene.

With only a few delightful exceptions, Canadian albums are being packaged like 'poor budget product. Where is the flair?

A handful of stations continue to make a mockery of Cancon legislation, and still nothing has happened to them. Some broadcasters now actually believe the CRTC will never take a station to court for Cancon evasion.

And so it goes on and on. It's all very well to talk about looking on the bright side and forgetting the hassles. But what a lot of our industry people are failing to grasp is Canadian music is going through a very crucial period, and we're not faring all that well.

through most of U.S. mid-west as well as western Canada.

Production chores for Spice are looked after by George Semkiw with copyrights through Sabalora Music-BMI.

PACIFIC NORTH KICKS OFF WITH HORN

Pacific North Records has debuted on the scene with a live album by Paul Horn. The internationally recognized flautist recorded the set at Gassy Jack's, a Vancouver night spot in the Gastown district. Horn is accompanied by Lynn Blessing on vibes, Art Johnson on guitar, Dave Parlato on bass and Bart Hall on bass. The entire second side consists of eighteen minutes of "We Three Kings".

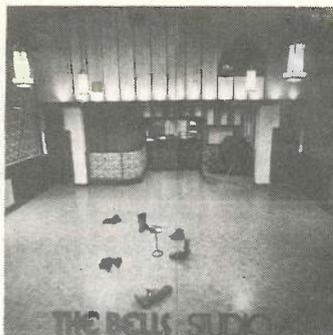
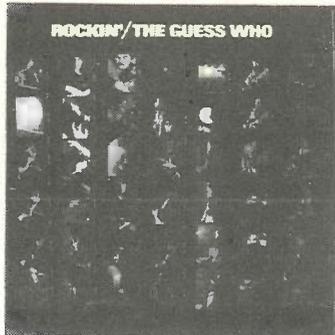
The Pacific North label is part of Studio Three Productions of Vancouver, a publishing and recording complex. The album was produced by Horn, executive producer, Ralph Harding. Studio Three's mobile facilities were used for the session. Horn will introduce the set personally at a bash at Gassy Jack's later this month.

NEW ALBUMS

ROCKIN'
 Guess Who
 Nimbus 9 LSP 4602-N



Gold on release, this is the Guess Who's best yet, and it shows. "Heartbroken Bopper" is here and so is "Guns, Guns, Guns", but the gem of them all is "Running Bear", a first take, recorded two track, and it's a gas.



STUDIO A
 Bells
 Polydor 2424 049-Q

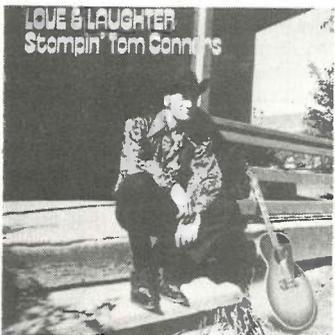


Smooth, cool and understated, the Bells press on. Has their current charter, "Oh My Love" and a couple of other strong contenders. Of special interest is the Lightfoot medley and their version of "Whole Lotta Shakin' Goin' On".

LOVE & LAUGHTER
 Stompin' Tom Connors
 Boot BOS 7107-K



Contains his current country charter, "Moon-Man Newfie" and a full house of his usual Canadiana. There's no stopping this Juno Award winner. He's got another load of hits going for him.



ANOTHER PERFECT DAY
 Luke Gibson
 True North TN6-H

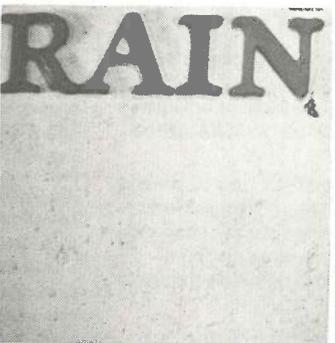


Another beautiful album jacket, hand embroidered yet, hiding another beautiful album. Country-folk-rock to your heart's delight and in fine style. "Lobo" has got us, as has the titler. Will make a nice change of pace in your programming.

THE RAIN ALBUM
 Axe AXS 501-M



Label debuts very nicely. Group established themselves to a certain extent with their "Out Of My Mind" which is included. Other Greg Hambleton-produced bits worth mentioning are "Here With You" (written by brother Fergus) and especially "Got To Get Away".



WARD 6
 Cynda CNS 1007-K



This three man group came up with an ultra-pleasant folk sound which, although good, is not going to endanger them to the moguls of MOT. Lot's of touring and some plugging on the progressive FM and MOR level is in order. Outstanding are "Reason To Believe" and "Oh Lonesome Me".

THE ROVING NEWFOUNDLANDER
 Edison Williams
 Audat 477-9006-Z



If he's a Newfoundlander and you can get him fronting a squeeze box, you've got a potential big seller. Producer Vern Kennedy laid it down as it sounds. Now, all they have to do is get it across the country.



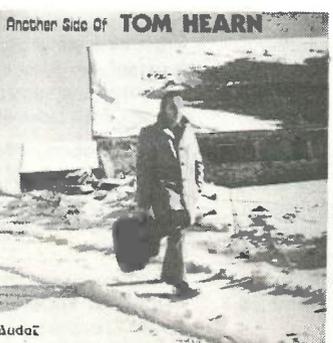
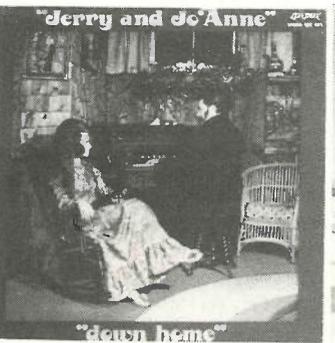
STORIES WE COULD TELL
 Everly Brothers
 RCA LAP 4620-N

With an impressive supporting cast (Graham Nash, Ry Cooder, Delaney and Bonnie, John Sebastian, David Crosby) the Everly boys get it on again in a new direction. Obviously more mature and better, musically, they'll make it a second (or is it third?) time round. "Green River" should happen.

DOWN HOME
 Jerry and Jo'Anne
 London EBX 4171-K



Eastern Canadian bar group with a mixture of country and pop which should be popular on their circuit. Contains a couple of their own originals, "The Crutch" and an arrangement of "Down Home".



ANOTHER SIDE OF
 Tom Hearn
 Audat 477-9005-Z



Gerry Kendrick of CHFX FM Halifax tags Hearn as having "a country style that is pure country" and the Atlantic Provinces newest recording studios, Audio Atlantic, has put it all together.

The Programmers

A WEEKLY FEATURE IN RPM
DESIGNED FOR CANADIAN

Programmers

SELLING CONTEMPORARY RADIO

By JOHN MACKEY
PROGRAM & MUSIC DIRECTOR
CKGM RADIO

Contemporary and MOR radio are on a tremendous collision course, and we're moving toward that collision a lot faster than many might believe. The proof is in the listening, especially in the larger markets. Compare music!

The MOR's have moved into what used to be exclusively the rockers' music bag, and are now playing anywhere from 50 to 80 percent of our playlist. Hit music today can fit all types of playlists, when you take into consideration 'Climax', 'Donny Osmond', 'The Addrissi Brothers', 'Cher', 'Melanie', 'Sly and the Family Stone', 'Beverly Bremers', 'The Poppy Family', and so many more. In a few years you'll be able to go across the dial and find little difference in the musical sound. So, who's going to win the ball game when listeners have little choice in music?

Those who communicate! That's the key. The radio station communicating best will come out ahead in the BBM race. Therefore, if you're in contemporary radio now, and your programmer is ramming communication down your throat, listen to him, because he's right!

Just to play hit after hit with time and temperature used to win the game, but it won't much longer. You're going to have

to sell yourself and your station to beat the guy across the street who's playlist looks like a carbon copy of yours. That infectious enthusiasm which has made contemporary the most exciting sound on the dial is going to have to have some icing; I call it personality.

Personality is a lot more than telling people what the weather is, what's going on in the world and your city, or a funny thing that happened to you last night. Personality is how you sell the music you're playing. e.g. If you sound completely turned on by every record you play, and you know how to work into, and out of music, your personality is going to be a lot stronger than the 50 year old who can't remember the name of the record or doesn't know that he should be in before the record fades out.

All of this can be done within a tight format. What takes 40 seconds to say on a MOR, you can say in 15 seconds on contemporary, and still communicate with your audience.

People want more from radio than just music, and the station that gives more is going to be the winner in the future. The funny thing is, it is really the winner right now. Communication has been and always will be the key to success, whatever your format is.

When the music sound of contemporary and 'MOR' come together the role of the music director will become even more import-

ant. Stations all across Canada are now relying more on their music director's 'ear' than tip sheets to program the 'sound' they desire. We all know that two stations can be on the identical playlist, however, one of the stations sounds much better. The reason is simple; it knows how to mix the music, how to put a 'gold' sound into its format; producing more excitement!

Communication and good music sense will be two important ingredients of contemporary and MOR radio of the future. Don't be surprised if MOR's start hiring contemporary programmers and music people soon.

That would be one hell of a short cut.

CRTC EXTENDS DEADLINE ON CTV NETWORK

Due to the travel and communications problems caused by the air traffic controllers' strike, the Canadian Radio-Television Commission has given the CTV Television Network another month to come up with satisfactory methods of dealing with some of its problems. In an announcement dated Nov. 22nd, 1972, the Commission expected that CTV and its member stations should be able to generally fulfill their duties and obligations, extend their services, increase their ability to produce significant Canadian programs and to improve the decision making process of the network.

Meetings between the CRTC and the network and between the network members themselves have resulted in a number of changes occurring. CTV will now establish new categories of affiliation for smaller stations, will extend some of its services by means of rebroadcast and has initiated a financial study of the operations of member stations.

The Commission however, "feels strongly that some reorganization decisions are indispensable immediately" and has extended the network's deadline for such decisions from the end of January to the end of February. The CRTC has further indicated that it expects all changes and improvements in the network's policies and programming to be implemented prior to the fall of 1972 at which time a public hearing will be held regarding the renewal of the licenses of the network and its member stations.

EFFECTIVE APRIL 1/72

The single copy price of RPM will be 50¢ per copy. Regular subscriptions — \$20 per year. First Class subscriptions — \$35 per year.

New ad rates available upon request.

CONGRATULATIONS
JUNO AWARD
WINNERS



cfgmradio1310

The Programmers **QUESTION OF THE WEEK**

In the past few years, has your station changed its policy regarding the acceptance of songs with questionable lyrics?

ROY HENNESSY—CKLG VANCOUVER

The question of lyrics is always under constant consideration by the Programming Department of CKLG. We have never censored records such as "Let's Spend The Night Together" or "The Ballad of John And Yoko", as we believe that taken in context the records are of merit and suitable for a young adult audience.

Tastes and meanings of words constantly change and your evaluation of product has to change with it. If you understand your audience as it is today, and not as you believed it was three years ago, then you can properly exercise control over the lyrics heard on your station.

Our policy has not changed, but the taste and understanding of the audience has evolved and our lyric content has evolved with it.

JOHN MACKAY—CKGM MONTREAL

It has been CKGM's policy for the past two years to review the lyrical content of each and every record we plan to play. If the lyrics are questionable, the record is not added to our list. We have no intention at present to change this policy.

HART KIRCH—CJME REGINA

Moon, Spoon, Hutsuts, Hearts, Racoon Coats, Shimmy and Coconuts reflected the music and society of another era.

God, Drugs, War, Love, Peace, reflect our times, therefore our basic music policy of reflecting society's tastes hasn't changed but the lyrics have.

YES — THERE IS CANADIAN MUSIC

RPM recently stated that although performing rights societies in Canada do make lists of recordings of domestic compositions available, they are not complete. BMI Canada has leaped to the barricades and presented us with the eighth edition of their "Yes There is Canadian Music" dated Jan. 1, 1971 and thirteen monthly supplements up to the present date. This extensive catalogue does cover every recording of every Canadian composition BMI has, according to Nancy Gyokeres of BMI.

BMI lists the recording of a tune as soon as word is received from the publisher. Information on recording is also supplied by many record companies. Mrs. Gyokeres states that it is imperative that publishers and record companies, if possible, notify BMI immediately upon the release of a new recording. The information will be published in the succeeding supplement to "Yes There is Canadian Music".

ALDEN DIEHL—CKLW WINDSOR

The station policy regarding questionable lyrics has not changed. However, that which constitutes questionable lyrics has changed with changing attitudes of people. We still look at every lyric, but judge it by the standards of today.

KEITH JAMES—CHED EDMONTON

We have never played songs with questionable lyrics, we do not plan to in the future.

DANNY ROMAN—CJCH HALIFAX

Yes. Changing attitudes in society are not restricted to listeners alone. A radio station reflects these attitudes or its into the wrong thing. If a record meets the other standards you've set, I don't think it's as simple as not playing a record because it uses a certain word or phrase. Why was this word used? Was there no other word to describe the thought or feeling. These questions should be thought of in your evaluation.

KEN SINGER—CKCK REGINA

Questionable lyrics has hardly been a problem over the past few years. I can't think of one record that was not played on CKCK within the past two years that was held back due to lyric content.

BARRY SARAZIN—CKLB OSHAWA

A radio station's role is to communicate with it's environment. In order to do this effectively it has to act as a mirror of our society. Thus as views and the level of personal acceptance changes as it has in the past several years then a radio station must change it's concepts also. CKLB Radio does not play records that may prove to be offensive to our audience but we base our judgements on what is accepted today and not three years ago.

CHUCK CHANDLER—CFRW WINNIPEG

Since we're a relatively new station (2 years) we've found in the last 2 years there have been no significant changes in lyric content. Songs with questionable lyrics, we will tend to see what reaction other major markets

MITCHELL SELLS OUT MASSEY HALL

Folksinger Joni Mitchell appeared to a sold out audience at Toronto's Massey Hall on February 25th, enchanting the audience with her really fine guitar picking and familiar hits such as "Big Yellow Taxi" and "Carey".

Miss Mitchell received a warm and enthusiastic response from the audience which brought her back for an encore of "My Old Man", after which she did "The Circle Game" along with a few friends who joined her on stage for the chorus, including True North artist Murray McLachlan.

Miss Mitchell records for Kinney Music of Canada and recently changed from the Warner Bros. label to Asylum.

Folksinger Jackson Browne, who is also on the Asylum label, performed a warm up set prior to Miss Mitchell's appearance, and was well received.

get before we program it (e.g. George Jackson — Dylan).

JERRY STEVENS—CHLO ST. THOMAS

I feel that it depends upon the definition of "Questionable" lyrics. A number of words or phrases which were considered unsuitable for airplay a couple of years ago are now fairly well accepted and seldom questioned. However, I can't say that our policy itself has changed. We still consider carefully the pros and cons of programming any title which for one reason or another does not present the image of good taste.

GEORGE JOHNS—CFRA OTTAWA

Yes, we are more liberal, but only in the sense that people and the times are changing. The public is accepting lyrics and subject once considered taboo. We (radio) aren't pioneering this change, we are only reflecting the changing attitudes of the people.

J. ROBERT WOOD—CHUM TORONTO

It is not so much that we have become more liberal, but today's radio audience has a more liberal attitude towards what used to be "questionable". This reflects today's life styles and attitudes. Very few records produced today would be rejected because of questionable lyric content on CHUM.

GREG HARALDSON—CKXL CALGARY

Some records that may have been rejected five years ago due to questionable lyrics may be programmed and accepted today simply because of changing times with new attitudes and a new morality. However, there is no common conscience, so CKXL remains discreet in programming any record with questionable lyric content.

*Next week's question will be:
Please list two questions you would like to see answered in the Programmers question of the week?*

SYNCONA

**LISTEN TO THE
STEEL BAND MAN**

Written by Dick Smith

SYNCONA

Record No. S-101

SYNCONA MUSIC
385 Dundas St. E.
Toronto 227, Ont.

DISTRIBUTED BY CARAVAN

AN INVITATION TO PROGRAMMERS TO PARTICIPATE

Following is a rundown of the information we request of your station for "The Programmers". Please try to have this information telexed or phoned to RPM by

Tuesday, 5 p.m.

- 1) Playlist Additions
- 2) Chart Additions
- 3) Miscellaneous Record Information
(Significant L.P. cuts, unusual listener response on any record, news of soon-to-be-released singles by top artists, "stiff", records rejected because of lyrics, demographic information, stock problems, poor service from record companies, etc.)
- 4) Station Promotions And Contests In Your Market
(Please give name of contest, mechanics, and prize to be awarded).
- 5) Programming Changes At Your Station Or Other Stations In Your Market
- 6) Job Openings At Your Station
(Includes all departments in your station)
- 7) New Staff Members, Staff Appointments, Line Up Changes
- 8) Programming Aids, Articles, or Books You Have Come Across Worth Calling To The Attention Of Other Program Directors
- 9) Your Answer (in 100 words or less) To This Week's Programming Question

TELEPHONE — 489-2166

TELEX — 06-22756



Thank You

FROM ALL OF US

**P.S.
I JUST WANNA
BE YOUR FRIEND**

1849
(GRT 1230-25)

IS ON ITS WAY

**The
Programmers** **TRIBAL
DRUM**

Brian Murphy new music director at CKOY, Ottawa. Was formerly manager at Treble Clef store in city.

CHEC, Lethbridge going with new line-up: Beryl Clark, Leo Dow, John Oliver, Dave King, Barry Hegland and Jack Neufeld. Morley McGill looking after the news and Roger Channon doing the sports.

CJCH running "Mystery Lyrics". 29th was "double money" day. "Winter Masters Golf Tourney" to run March 11 for seventh year.

CKPC's Vic Follitt did a highly successful interview with Gordon Lightfoot in conjunction with the singer/songwriter's appearance in London at Centennial Hall.

CHUM, Toronto currently running Missing Key Contest. Hourly clues lead listeners to the location of the key to a 1972 Corvette Stingray.

With the Howard Hughes & Clifford Irving controversy, CHUM Toronto is giving away, to listeners, their choice of buttons to pin on.

CHUM, Toronto looking for an all-night jock. Send tape & resume to J. Robert Wood.

In Washington, D.C. RKO General Inc. has aroused some of the citizens with their plans to switch WGMS from classical to rock. Several groups have organized and contend that the change is not in the public interest. They point out WGMS, in the past, has cited the need for a classical music station in Washington.

CKOC looking for a radio newsman. Must also be able to prepare and read sports. Send resume and tape to: News Director CKOC Radio, 73 Garfield South, Hamilton.

CHEC, Lethbridge dispensing with jive for adult approach to contemporary radio. Station has been having difficulties with albums from Columbia, Polydor and RCA.

CKCK doing well with "Cash Code". Jackpot started at \$620 and is growing by \$6.20 each hour. Listener is asked to match his postal code to the mystery code of the hour. Qualifiers such as the first three digits are given out then a call is taken. Contest has blown a couple of Regina's telephone circuits.

**The
Programmers** **BREAKING &
STIFFING**

Nilsson hits the number one spot on CKLW. "Betcha By Golly" by Stylistics 14-3. Neil Young 18-8.

CHUM's hottest are "Heart of Gold", "A Horse With No Name" and "Puppy Love". Donny Osmond made the CHUM 30 debut at (are you ready for this) number three. Carole King stiffed out.

Osmond and America strong at CHLO. "Heart of Gold" number one.

BREAKING continued on next page

In Halifax, "Good Friends" 23-14, "Rock'n Roll Lullaby" 24-15, "Monday Morning Choo Choo" 26-18, "Way of Love" 30-21 and "Puppy Love" HB-22 on CJCH.

Three big ones at CKPG: "Puppy Love", "You Are Everything" and "Rock'n Roll Lullaby".

"Which Way" from the Next album breaking on CFAR. Side is charted at six.

The Programmers

INSTANT
LAFFS

(With "A Horse With No Name") — Actually it did have a name, it's just that people were more interested in Lady Godiva.

You've gotta hand it to those waiters. Last week a couple of them painted the check trays silver so you won't be able to see your own change.

She was just a little country girl who always went out with the city fellows because the farm hands were too rough.

I must admit that (Jock) isn't too bright. The only thing he got out of University was himself.

The parking situation in this city is getting ridiculous. I understand they wanted to install more parking meters, but couldn't find a place to park.

I like the team spirit of the (Local Sports Team) when they lose a game — are they discouraged? No Sir — they go right back

and lose another.

Nixon's visit to China is now history. You might say Nixon & Chou-En-Lai were smoking the peace pipe. Let's hope for everybody's sake, they inhaled.

(For use by Jocks) Feelin' good today. I haven't had this much fun since a) I was a towel boy at the Y.W. pool. b) I was a hipboot salesman in a ladies shoestore.

Friday nite — the babysitter's been hired & you're about to go out. This is the one night of the week when a teenager behaves like a grown-up, while the grown-ups are out acting like teenagers.

LOVE SIGNS A FOOT IN COLDWATER

Frank Davies has announced the signing, for world rights, by his Love Productions of Toronto group, A Foot in Coldwater. Love's Jim Garrett will act as personal manager of the group on behalf of Love Management. The group came to the company's attention via the recent four hour Canadian talent special on CHUM FM. Host of the show, Larry Green, played some unreleased rough demos of the group, recorded at the time they were known as Nucleus. Davies heard the show and contacted the group through Green.

A Foot in Coldwater is scheduled to go into the studio within the month to record an album, with release expected to occur in the spring. In addition to management and recording, the group is with Love's publishing arm.

The Programmers

FRENCH
CANADIAN TOP TEN

- 1 L'AVENTURA
Charden/Stone-Gamma AA1129-K
- 2 UNE FLEUR RIEN QU'UNE ROSE
Crazy Horse-Much 3504-K
- 3 MY MY MY
Karo-Vedette 3123-Y
- 4 LA VIE LA VIE
Michel Delpech-Barclay 60185-Q
- 5 LE LOUP LE RENARD LE LIEVRE
Marthe Fleurant-Trans Canada 3405-Y
- 6 CA N'ARRIVE QU'AUX AUTRES
Michel Polnareff-Able AB718-K
- 7 UN AMOUR QUI NE
VEUT PAS MOURIR
Renee Martel-Spectrum 43-Y
- 8 8 HEURE 10
Pauline Julien-Zodiaque 313-Y
- 9 BEL ENFANT NOIR
Christine LeBail-Bagatelle BG6006-K
- 10 DANS LA VIE
Marc Hamilton-Trans Canada 4084-Y

UP & COMERS

PERSONNE NE PEUT T'AIMER
Jacques Lepage-Zodiaque 4314-Y
ACROPOLIS ADIEU
Mireille Mathieu-Polydor 2065102-Q
SANS AMOUR
Michel Pilon-Campus 6007-Y

Congratulations to Joey Gregorash

winner of a Juno Award

for Outstanding Performance in 1971

- from Joey's choice

Blackwood Music (Canada) Ltd.

Canada's Most Outstanding Publishers

The
ProgrammersNEW ON
PLAYLISTS

MAJOR MARKET

CJCH HALIFAX

Gospel Rock-Dr. Music
Jungle Fever-Chakachas
Josie-Kris Kristofferson
Jubilation-Paul Anka

CFRW WINNIPEG

A Horse With No Name-America
Take A Look Around-Temptations
Son Of My Father-Giorgio
I Am A Preacher-Tony Kingston
Same Old Feeling-Fergus
Gospel Rock-Dr. Music
Vincent-Don MacLean

CHED EDMONTON

Could It Be Forever-David Cassidy
Fly Away-Crowbar
Down By The Lazy River-Osmonds
Until Its Time For You To Go-Elvis Presley

CKLW WINDSOR

Cowboy's Work-Sonny & Cher
Jubilation-Paul Anka
Looking At The Rain-Gordon Lightfoot
I Just Wanna Be Your Friend-Lighthouse

CJME REGINA

Crazy Mama-J. J. Cale
The Day I Found Myself-Honey Cone
Son Of My Father-Giorgio
You Could Have Been A Lady-April Wine
Beautiful-Gordon Lightfoot
Give Ireland Back-Paul McCartney

CFOX MONTREAL

Softly Whispering-English Congregation
Waking Up Alone-Paul Williams
Could It Be Forever-David Cassidy
Mercedes Benz-Goose Creek Symphony
Nice to be With You-Gallery
All His Children-Charley Pride
Something Tells Me-Bobbi Martin
Kentucky-Sammi Smith
A Man Who Sings-Richard Landis
Love Lifted Me-Ray Stevens
Best Part of Breaking Up-Linda Lane

Drunk on Monday-Gene MacLellan
Oh My Love-Bells
Mr. Can't You See-Buffy Ste. Marie
Falling in Love-Ginette Reno

CKCK REGINA

Cowboys Work-Sonny & Cher
No One To Depend On-Santana
Son Of My Father-Giorgio

CJOE LONDON

Between Blue & Me-Family
Living Without You-Manfred Mann's Band
Save Me-Atomic Rooster
Taxi-Harry Chapin
Give Ireland Back-Wings

CKXL CALGARY

Too Much Attention-Gilbert O'Sullivan
Alberta Bound-Gordon Lightfoot
Hi Rockers-Guess Who
Does Anybody Care-Buckwheat
Horse With No Name-America
Taxi-Harry Chapin
King Heroin-James Brown
Anytime-It's A Beautiful Day
Jubilation-Paul Anka

CHUM TORONTO

Crazy Mama-J. J. Cale
Gospel Rock-Dr. Music
Jubilation-Paul Anka

WLS CHICAGO

Song Of My Father-Giorgio
Mother & Child Reunion-Paul Simon

KYA SAN FRANCISCO

Taurus-Dennis Coffey
Everyday Of My Life-Bobby Vinton
Tiny Dancer-Elton John

WFIL PHILADELPHIA

The Day I Found Myself-Honey Cone
Handbags & Gladrags-Rod Stewart
Puppy Love-Donny Osmond
Softly Whispering-English Congregation

KQV PITTSBURGH

Bang A Gong-T. Rex
The Day I Found Myself-Honey Cone

CHLO ST. THOMAS/LONDON

Waking Up Alone-Paul Williams
Be My Lover-Alice Cooper
Rock & Roll-Led Zeppelin

Taxi-Harry Chapin
Do Your Thing-Isaac Hayes
I Like What I Like-Everyday People

CFRW WINNIPEG

A Horse With No Name-America
Take A Look Around-The Temptations
Son Of My Father-Giorgio
The Day I Found Myself-Honey Cone
I Am A Preacher-Tony Kingston
Same Old Feeling-Fergus
Gospel Rock-Dr. Music

SECONDARY MARKETS

CKCM/CKGA GANDER

Tell'em Willie Boy's A Comin'-Tommy James
Could It Be Forever-David Cassidy
I Just Get Older-Murray McLauchlan
I Get Drunk On Monday-Gene MacLellan
Glory Bound-The Grass Roots
Runnin' Away-Sly & The Family Stone
Oh My Love-The Bells
Heartbroken Bopper-The Guess Who

CKOM SASKATOON

Tiny Dancer-Elton John
Josie-Kris Kristofferson
Bloodshot Eyes-Lucifer
Betcha By Golly, Wow-Stylistics
Oh My Love-Bells
Don't Take My Freedom-Peter Yarrow
Son Of My Father-Giorgio
The Wizard-Uriah Heep
Nice Feelin'-Rita Coolidge

VOCM ST. JOHN'S

Heartbroken Bopper-Guess Who
Take A Look Around-The Temptations
Oh My Love-The Bells
Betcha By Golly Wow-The Stylistics

CKSO SUDBURY

Puppy Love-Donny Osmond
Running Away-Sly
A Horse With No Name-America
Julianna-5 Man Electrical Band

CKRD RED DEER

Mother & Child Reunion-Paul Simon
Baby I'm Yours-Cass Elliot
It's The World-Smyle

CKPG PRINCE GEORGE

Give Us A Break-John Sebastian
It Will Come To You Again-Mary Travers
Lavender Dream-Jackie Lomax
Chantilly Lace-Jerry Lee Lewis
Get Drunk On Monday-Gene MacLellan
Betcha By Golly Wow-Stylistics
I Like What I Like-Everyday People
Too Beautiful To Last-Humperdinck
Do You Remember These-Statler Bros.

The
ProgrammersNEW ON
CHARTS

CHUM TORONTO

Puppy Love-Donny Osmond
Brandy-Scott English
Jungle Fever-Chakachas
I Gotcha-Joe Tex
Get Down To-Mainline

WLS CHICAGO

I Gotcha-Joe Tex

KYA SAN FRANCISCO

I Gotcha-Joe Tex

WFIL PHILADELPHIA

Bang A Gong-T. Rex
Gotta Get It On Again-Addriss Bros
Could It Be Forever-David Cassidy

KQV PITTSBURGH

Betcha By Golly, Wow-Stylistics

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THE WEST COAST?
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BY
SUNSHINE

NEW SYNDROME No. PNR-500

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Mother & Child Reunion-Paul Simon
Everything I Own-Bread

CHLO ST. THOMAS/LONDON
Runnin' Away-Sly & The Family Stone
Monday Morning Choo Choo-Stampeders
Heartbroken Bopper-Guess Who
Arvederci Girl-Guess Who

CFRW WINNIPEG
Mother & Child Reunion-Paul Simon
Everything I Own-Bread
Heart of Gold-Neil Young

CKOM SASKATOON
Puppy Love-Donny Osmond
The Way Of Love-Cher
Glory Bound-Grass Roots
My Love Sings-Joey Gregorash
Boom Boom-King Biscuit Boy
Could It Be Forever-David Cassidy

CJCH HALIFAX
A Horse With No Name-America
Puppy Love-Donny Osmond
Runnin' Away-Sly & The Family Stone
You Could Have Been a Lady-April Wine

CFRW WINNIPEG
Mother & Child Reunion-Paul Simon
Everything I Own-Bread
Heart of Gold-Neil Young

CKLW WINDSOR
A Horse With No Name-America
Day Dreaming-Aretha Franklin
Slippin Into Darkness-War
Rockin' Robin-Michael Jackson

VOCM ST. JOHN'S
Rock 'n' Roll Lullaby-B.J. Thomas
Bang A Gong-T. Rex
I Can't Help Myself-Donnie Elbert

CJME REGINA
Could It Be Forever-David Cassidy
Heartbroken Bopper-Guess Who
Bloodshot Eyes-Lucifer

CHED EDMONTON
Ring The Living Bell-Melanie
I Can't Help Myself-Donnie Elbert
Heartbroken Bopper-Guess Who
Anthem We The People-Celebration
Son Of My Father-Giorgio

CKCM/JCKGA GANDER
Heart of Gold-Neil Young
I Can't Help Myself-Donnie Elbert
Puppy Love-Donny Osmond
Could it be Forever-David Cassidy
Hey Lord-Robert Salagen
Move'em Out-House of Random

CJOE LONDON
A Horse With No Name-America

The Programmers FM ADDITIONS

CFMQ-FM REGINA
(David Warren)
Albums
Crowbar Live
Jamming With Edward (Stones etc.)
Climax Blues Band
Manfred Mann
Mainline
Jim Carroll
Paul Simon
King Biscuit Boy
Shawn Phillips
Fragile
E.M.P. Pictures
M. Newbury
Harvest N. Young

Islands K. Crimson
Gerry Garcia.
Paul Williams
Top attention-getter for Regina is the
Crowbar Live set - all cuts.

CHOM-FM MONTREAL
(Earl Jive)
Albums
Expedition Live
Light-Freddy Hubbard
Fog On The Tyne-Lindsfrane
Canada Our Home etc-Mainline
Message From A Drum-Redbone
Wackers-Hot Wacks
Fireside Theatre-Dear Friends
FM-AM-George Carlin
Vos Voisons
Teenage Licks-Stone The Crows
Image Lady-Chicken Shack
Jungle Fever-Chakachas
Singles
Give Ireland Back-Wings
Wackers-Oh My Love
The Wizard-Uriah Heap
Telegram Sam-T. Rex
The Baby-Hollies
Horse With No Name-America

CHUM-FM TORONTO
(Benjy Karch)
Singles
Chantilly Lace-Jerry Lee Lewis
Albums
Josie-Kris Kristopherson
Thank God For You Baby-P.G.&E.
Rock & Roll-Led Zeppelin
Rockin' With The King-Canned Heat
Ships With Sails-Doors
Money Runner-Quincy Jones
Get Down To-Mainline
Vincent-Don McLean
Doctor My Eyes-Jackson Browne
Oh How We Danced-Jim Capaldi
Hudson
Border Lord-Kris Kristofferson
Teenage Licks-Stone The Crows
Jim Sullivan
Imagination Lady-Chicken Shack
The Diary Of Mr. Gray
Tim Rose
Heads & Tales-Harry Chapin
Jeremi Steig
Spirit Dance-Michael White

The Programmers MOR ADDITIONS

CFCF MONTREAL
(Bob Johnston)
Gotta Make It Together-Marty Butler
Don't Take Away Freedom-Peter Yarrow
Love Is Alive-Proffer Marmelzet Read
Vincent-Don McLean
Jungle Fever-Chakachas
A Horse With No Name-America
The Bells(LP)
Lettermen(LP)
David Cassidy(LP)
Lou Rawls(LP)
CHEC LETHBRIDGE
(John Oliver)
Bonnie Koloc(LP)
Boz Scaggs(LP)
Crowbar(LP)

Long Distance Runaround-Yes(LP)
Old Mojave Highway-Kenny Rogers(LP)

CKWX VANCOUVER
(Tom Peacock)
Thing Called Love-Johnny Cash
Cowboy's Work-Sonny & Cher
Rich Man-Herb Alpert
Oh My Love-Bells

CHML HAMILTON
(George Patton)
Castles In The Air-Don McLean
I'll Believe In You-Davey Jones
Baby I'm Yours-Cass Elliot
Oh My Love-Lettermen
Daylight Lights the Dawning-Jimmy Rogers
Cowboy's Work-Sonny & Cher
Everyday-John Denver
Try To See It My Way-Leslie Uggams
Back To Montreal-Doug Hutton
Gotta Make It Together-Marty Butler

CKEY TORONTO
(Gene Kirby)
Lettermen 1(LP)
Hits of The 70's-Hollyridge Strings(LP)
Somebody Named Ron Goodman(LP)
Froggy's Fable-Kenny Rodgers
Women-Harry Belafonte
Try To See It My Way-Leslie Uggams
This Way Mary-Matt Monro

The Programmers COUNTRY ADDITIONS

CHML HAMILTON
(George Patton)
Need You-David Rogers
Love Walked In-David Houston
Benny The Bum-Bud Roberts
The Old House Died-Sean Dunphy

CKRD RED DEER
(Stu Morton)
Good Friends-Poppy Family
Keys In The Mailbox-Tony Booth
Yellow River-Compton Bros
Thing Called Love-Johnny Cash
Saskatchewan Sunrise-Rick Jones
Started Loving You Again-Charlie McCoy
Evening-Jim Ed Brown
Nothin' On My Mind-Roy Payne
Don't It Rain A Lot-Johnny Darrell

CFAC CALGARY
(Larry Kunkel)
Someone To Give My Love To

Smiling Wine-Shirley Eikhard
Corn Crib Symphony-Floyd Cramer

CKPC BRANTFORD
(Vic Folliot)
Smiling Wine-Shirley Eikhard
Get Drunk On Monday-Gene MacLellan
Lonesome River-Gene MacLellan
Pack Up Your Sorrows-Little John Cameron
Whistler's Mountain-Andy Zachary
Nothin' On My Mind-Roy Paye
Snowtime-Michael Brandon
All His Children-Charley Pride
A Thing Called Love-Johnny Cash
Don't It Seem To Rain-Johnny Darrell

FIRST CLASS GETS IT THERE

The
Programmers

ALBUM
CUTS

HARVEST

Neil Young
There's A World
Alabama
Work
Out On The Weekend

AMERICAN PIE

Don McLean
Title Song
Vincent
Winter Word
Empty Chairs

PAUL SIMON

Me & Julia
Congratulations

BANGLA DESH

Various Artists
Woman
Tamborine
Sweet Lord
Awaiting
It Don't Come Easy

NILSSON SCHMILSSON

Nilsson
Jump Into The Fire
Coconut
Gotta Get Up

ROCKIN'

The Guess Who
Smoke Big Factory
Back To The City
Guns Guns Guns

STRAIGHT UP

Badfinger

Perfection

Baby Blue
Money
I'd Die
Suitcase

BABY I'M A WANT YOU

Bread
Diary
Nobody Like You

GOT TO BE THERE

Michael Jackson
Rockin' Robin
Ain't No Sunshine

KILLER

Alice Cooper
Be My Lover

COMING OF AGE

5 Man Electrical Band
Friends & Family
Julianna

MUSIC

Carole King
Sweet Seasons
Brother Brother
Song of Long Ago

CARRYIN' ON

Stamperds
Stick With You

DON QUIXOTE

Gordon Lightfoot
Don Quixote

PICTURES AT AN EXHIBITION

Emerson, Lake & Palmer
Nut Rocker

HISTORICAL FIG. & ANCIENT HEAD

Canned Heat
Rockin' With The King

POOR PRESSINGS AGAIN

The Programmers section has contained numerous disparaging remarks about the poor quality of Canadian pressings in the past few months. This is a problem which everyone admits exists. The record companies are the first to admit that they are dissatisfied with the quality of product coming out of the plants, yet they are also quite vocal in their insistence that the vinyl being used is good and the quality control is strict.

It seems Canada is not the only country afflicted with this problem. A recent editorial in Cashbox destroys the myth that the problem is exclusively Canadian. The editorial cites warpage, off-centre holes, mis-labeling, thin vinyl, surface noise and poor start-in grooves as some of the major deficiencies in American product. The paper recommends that wholesalers and operators should complain vociferously to the record companies involved.

We think that the best way to defeat the problem is by publicising it and making the companies aware of the shortcomings in their pressings. We too, suggest that anyone who receives a bad pressing return it for credit with an accompanying letter. We also believe that Canadian pressings have been unfairly compared to their American counterparts. One promotion man cites the case of an Ontario radio station which insists of having Canadian pressings of foreign product for their "superior quality".

This however, is no excuse to let the matter lie. RPM receives hundreds of records a

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week. Our complaints range from poor mastering, to mis-labeling, and very seldom the off-centre hole. But the thing which is most noticeable and the most annoying is surface noise. We find that the majority of records have unacceptable surface noise and that around five per cent of all records received have noise which makes them virtually unlistenable on a high quality system. This includes general hiss, snap crackle and pop and just about anything else the pressing gremlins are able to throw in. The ratio of good to bad is about the same for Canadian and American pressings.

It's often heard that European pressings are very much superior in quality to their North American counterparts. RPM has found this to be true for the most part. It seems that our English and German counterparts have not yet stumbled on the North American success formula of the cheapest quickest and to hell with the results. This is a dangerous formula considering the existence of cartridge tapes and their reasonably consistent quality. Although the sound quality on the very best European pressing is still superior to that available on cartridge tape, as a general rule tape in North America is not really the underdog in quality given the present state of pressing. Tape however is not the great white virgin either apparently. We received an eight track of a major movie soundtrack utilizing some well-known classical pieces which had only too obviously been taken from a battered LP. That's a pretty sad commentary.

The answer lies in competition. Although the importance of buying records by label has diminished in the past years, it can be an important merchandising tool. There are still a great many people out there who buy Columbia or RCA or Warner Bros. or Decca because of the name. We suggest a major effort to re-introduce generic buying. A large-scale consumer and dealer campaign announcing stricter quality control and a well-publicized guarantee of top quality product or money refunded could well revive generic buying, especially in the ethnic, MOR and classical fields. Every record buyer would be made aware, through in-store material and tags on radio spots, that he is invited to return any record which is scratched, has unacceptable surface noise or is legitimately of poor quality.

Now comes the hard part. The promotion and the guarantee would have to be solidly backed up by the very best mastering and pressing and the very best quality control. It should be made clear to everyone all the way down the line that the reputation of the company and their jobs depend on a good product. It might be advisable to find the boy who cleans the mothers in the pressing plant with steel wool and assign him to other duties.

Just think if all this came to pass, some day you could listen to three or even four albums in a row without once hearing a pop, without being driven out of your mind by unending hiss, and you might even sell a few more records.

RAIN COMPLETES FIRST ALBUM FOR LONDON

September Productions' Rain have wound up recording their first album. The album, untitled as yet, will include their "Out of My Mind" single, currently charted throughout the country. Included on the set will be compositions by the group's manager, David Lodge, lead singer Phyllis Brown and by another September artist, Fergus.

Follow-up single to "Out of My Mind" is expected to be, "Caught Right in the Middle of It", by Fergus and Jack Merrick. It will probably be released within the next week or two after being premiered on the "Like Young" TVer. Announcement regarding the release of the album and single in the United States is expected shortly from Bell Records.

DERAM RE-RELEASES STEVENS' SINGLE

Taking a flyer on the current popularity of Cat Stevens, Deram Records has re-issued his "Where Are You" single, culled from his album, "Very Young and Early Songs". U.S. reaction to the deck has been exceptional with most of the trade prophets giving important ink to the release.

London Records, who distribute Deram, have moved in with a nationwide promotion push that should see the Stevens' single become a national chart item shortly.

The Programmers COUNTRY PLAYLIST

- | | | |
|----------------------------------|-------------------------------------|-------------------------------------|
| 1 2 ANN (Don't Go Runnin') | 16 8 FORGIVE ME FOR CALLING YOU | 33 20 ONE TIN SOLDIER |
| Tommy Overstreet-Dot 17402X-M | DARLING | Skeeter Davis-RCA 74-0608-N |
| 2 3 CRY | Nat Stuckey-RCA 9590-N | 34 38 THE WRITING'S ON THE WALL |
| Lynn Anderson-Columbia 4-45529-H | 17 30 MOON-MAN NEWFIE | Jim Reeves-RCA 74006260N |
| 3 4 10 DEGREES & GETTING COLDER | Tom Connors-Boot BT 027-K | 35 49 BALLAD OF A HILLBILLY |
| George Hamilton IV-RCA 0622-N | 18 27 YOU'RE JUST MORE A WOMAN | Freddy Weller-Columbia 4-45497-H |
| 4 1 COTTON JENNY | Danny Coughlan-Boot BT 025-K | 36 37 SHE TAUGHT ME HOW TO YODEL |
| Anne Murray-Capitol 72657-F | 19 26 YOU DON'T HAVE TO GO TO | Rod Erickson-MGM 14342-M |
| 5 6 GOOD HEARTED WOMAN | SWITZERLAND | 37 48 EVERYBODY'S REACHING OUT |
| Waylon Jennings-RCA 0615-N | Russ Gurr-Rodeo 3355-K | Pat Daisy-RCA 74-0637-N |
| 6 10 TOGETHER AGAIN | 20 24 TRYIN | 38 42 FAR FAR AWAY |
| Hank Smith-Quality 2024X-M | The Poppy Family-London 172-K | Don Gibson-Hickory 1623-L |
| 7 11 MY HANG UP IS YOU | 21 23 WONDERFUL WONDERFUL | 39 45 I'LL STILL BE WAITING FOR YOU |
| Freddie Hart-Capitol 3261-F | Webb Pierce-Decca 32924-J | Buck Owens-Capitol 3262-F |
| 8 15 THE BEST PART OF LIVING | 22 9 OKLAHOMA SUNDAY MORNING | 40 47 I STARTED LOVING YOU AGAIN |
| Marty Robbins-Columbia 45520-H | Glen Campbell-Capitol 3254-F | Charlie McCoy-Monument 8529-H |
| 9 21 ONLY LOVE CAN BREAK A HEART | 23 12 TAKE ME | 41 41 SUPER SIDEMAN |
| Sonny James-Capitol 3232-F | Wynette/Jones-Epic 5-10815-H | Kenny Price-RCA 0617-N |
| 10 22 ALL HIS CHILDREN | 24 16 ANOTHER PUFF | 42 36 RED RED WINE |
| Charley Pride-RCA 0624-N | Jerry Reed-RCA 0613-N | Roy Drusky-Mercury 73252-K |
| 11 29 MISTY MEMORIES | 25 14 BEDTIME STORY | 43 43 DARLIN' RAISE THE SHADE |
| Brenda Lee-Decca 32908-J | Tammy Wynette-Epic 10918-N | Claude King-Columbia 45515 |
| 12 31 A THING CALLED LOVE | 26 17 AIN'T THAT A SHAME | 44 46 OKEEFANOKEE |
| Johnny Cash/Temple Evangel Choir | Hank Williams Jr.-MGM 14329X-M | Ron McLeod-Quality (LP) SV-1869-M |
| Columbia 4-45534-H | 27 34] SMILING WINE | 45 SAME OLD SONG |
| 13 13 TO GET TO YOU | Shirley Eikhard-Capitol 3281-F | Lynn Jones-MCA 2019-J |
| Jerry Wallace-Decca 32914-J | 28 28 SNOWTIME | 46 THE LION'S CLUB |
| 14 7 I'M A TRUCK | Michael Brandon-Ampex 1305-V | Jeannie C. Riley-SSS Int'l 45 X-M |
| Red Simpson-Capitol 3236-F | 29 18 UNTOUCHED | 47 50 SIT DOWN, MR. MUSIC MAN |
| 15 5 IT'S FOUR IN THE MORNING | Mel Tillis-MGM 14329-M | Little John Cameron-Cynda CN006-K |
| Faron Young-Mercury 73250-K | 30 19 LOVE IS LIKE A SPINNING WHEEL | 48 EVENING |
| | Jan Howard-Decca 32905-J | Jim Ed Brown-RCA 74-0642-N |
| | 31 33 MINTO MINERS | 49 WE CAN MAKE IT |
| | Stevedore Steve-Boot BT 028-K | George Jones-Epic 10831-H |
| | 32 40 THINK ABOUT IT DARLIN' | 50 WHISTLER'S MOUNTAIN |
| | Jerry Lee Lewis-Mercury 49751-K | Andy Zachary-MCA 2020-J |

The
Programmers**MOR
PLAYLIST**

- 1 4 GOOD FRIENDS
Poppy Family-London 172-K
- 2 3 MONDAY MORNING CHOO CHOO
Stampeders-MWC 1008X-M
- 3 1 COTTON JENNY
Anne Murray-Capitol 72657-F
- 4 5 TWO BOUREES (Suite III)
Moe Koffman-GRT 1230-21-T
- 5 2 MUSIC FROM ACROSS THE WAY
James Last-Polydor 1041 170-Q
- 6 6 FIELDS OF GREEN
Sean Dunphy-Boot 023-K
- 7 7 TOGETHER AGAIN
Hank Smith-Quality 2024X-M
- 8 8 BRIAN'S SONG
Michel LeGrand-Bell 45-171-M
- 9 12 DIAMONDS ARE FOREVER
Shirley Bassey-United Artists 50845-F
- 10 21 GLORY GLORY
Oak Island Treasury-Columbia
C4-3024-H
- 11 11 HURTING EACH OTHER
Carpenters-A&M 1322-W
- 12 25 SMILING WINE
Shirley Eikhard-Capitol 3281-F
- 13 17 INDEPENDENT MEANS
Brannigan's Boys-Boot 109-K
- 14 SASKATCHEWAN SUNRISE
Rick Jones-London 2541-K
- 15 22 PRECIOUS AND FEW
Climax-Carousel 3005X-M
- 16 16 LOVE IS
Mashmakhan-Columbia C4-3011-H
- 17 19 LION SLEEPS TONIGHT
Robert John-Atlantic 2846-P
- 18 9 LOVE ME, LOVE ME, LOVE
Frank Mills-Polydor 2056 076-Q
- 19 24 TOGETHER LET'S FIND LOVE
Fifth Dimension-Bell 45-170-M
- 20 15 CRY
Lynn Anderson-Columbia 4-45529-H
- 21 23 SWEET SEASONS
Carole King-Ode 66022-W
- 22 13 ONE TIN SOLDIER
Skeeter Davis-RCA 74-0608-N
- 23 10 KISS AN ANGEL GOOD MORNING
Charley Pride-RCA 74-0550-N
- 24 OH MY LOVE
The Bells-Polydor 2065 107-Q
- 25 28 SALLY GREY'S EPITAPH
Kenny Rogers-Reprise (LP) 6476-P
- 26 29 GET YOUR RIBBONS ON
Guess Who-Nimbus 9 (LP) LSP-4602-N
- 27 30 MAGNIFICENT OUTPOURING
Ward 6-Cynda (LP) CNS 1007-K
- 28 31 EVERYDAY
John Denver-RCA 74-0647-N
- 29 32 COULD IT BE FOREVER
David Cassidy-Bell 45-187-M
- 30 COTTA MAKE IT TOGETHER
Marty Butler-Columbia C4-3025-H
- 31 BABY I'M YOURS
Cass Elliot-RCA 74-0644-N
- 32 14 REMEMBERING YOU
Roger Kellaway-A&M 1321-W

**CKXL AIDING
EX-OFFENDERS**

By E. MARK LOVE

The statistics of crime and the penal institution are high on the agenda of both the Federal and Provincial Governments. Studies recently released in Alberta have demonstrated a profound need for an adjustment in penal reform in both institutional and program areas. However, it is not always clear to the casual enquirer exactly what conditions an offender is faced with upon his release from these institutions. Unless he has saved funds before his internment he has no living commodities, no clothes, no friends, little skill for the employment picture and no work record, because of his imprisonment, on which to stand when applying for a job. CKXL has made an attempt in this community to reduce the severity of this problem and to solve the immediate variables in an ex-offenders mind.

CKXL has offered a combination of human, financial, and broadcast resources to the Con-Cern Society; a charitable society formed by ex-inmates in the Calgary Correctional Institute and developed in co-operation with CKXL. First, six staff members including the General Manager, Program Director, National and Local Sales Managers, an On-air Personality, and the Community Services Director are involved in a sponsorship program be-friending an inmate of the

**MACLELLAN SONGS
NOMINATED FOR GRAMMIES**

Compositions by Prince Edward Island songwriter, Gene MacLellan, have been nominated in three categories for Grammy awards. "Snowbird", in a version by guitarist Chet Atkins is up for a Grammy in "best instrumental performance". "Put Your Hand in the Hand" is nominated in two categories, "best soul gospel performance" and "best gospel performance".

Last year MacLellan walked away with BMI's award for "the most performed song of the year" for "Snowbird". MacLellan is also active on the recording front with his release of "I Got Drunk on Monday" f/s "Lonesome River" on the Capitol label. The single release coincides with the composer/performer's tour of the west with Polydor's Bells.

**PURLIE UP FROM
BROADWAY**

"Purlie", a Broadway musical depicting American folklore in the form of a young Georgian reverend by the same name who plots to free his people from ol' Cap'n Cotchpee, closed February 12 after a three week engagement at the Royal Alexandra Theatre.

Mr. Philip Rose, directed, Peter Udall wrote the lyrics to Gary Geld's musical score, choreographed by Louis Johnson, settings by Ben Edwards, with costumes by Ann Roth and starring Robert Guillaume and Patti Joe, featuring Art Wallace, Sherman Hemsley, Carol Jean Lewis, Tommy Breslin and Helen Martin. The soundtrack is available on Ampex.

Calgary Correctional Institute. CKXL's Accountant is involved in auditing and offering advice in the accounts of this Society. The General Manager is involved in consultation with business ventures of the Society and the Community Services Director, who is a member of the Board of Directors of the Society, is Ways and Means Coordinator in accruing assets for the Society. In financial resources, CKXL has offered to re-model the half-way house, and provide the necessary entertainment and kitchen appliances. The station has also agreed to furnish the dormitories. CKXL has also offered grants for travel expenses to penitentiaries in Drumheller and Bowden by Society staff. In addition, CKXL has purchased stationery and business machines for the Society.

Finally, the broadcast resources have been employed in the area of public education with Community Services commercials talking about the "lot" of the ex-con and Community Services commercials offering solutions to this problem employing the existing programs offered by the Society. CKXL also devoted 300 man-hours to produce a documentary called "The Forgotten People" which discussed the discrimination by employers when hiring ex-offenders. Some 100 businesses were surveyed for the documentary. The information in now being used to start an employer-employee clearing house to provide jobs for ex-offenders.

CKXL's support of the Con-Cern Society was recognized by the Department of Manpower and was instrumental in helping the Society to secure a \$47,000.00 Local Initiatives Program grant to employ ex-inmates in the Calgary community.

The approach to the solution of this problem will continue long after you have read this release as it has continued long before you received this information. The track record is beginning to show itself . . . it's encouraging . . . a start has been made . . . a good start.

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THANK GOD FOR DON MCLEAN

BY JOHN WATTS

Every once in a while things start backing up in your throat. That's the way it is with the music business. Each week sees a more dismal and mediocre crop of crap than the one before. Year after year, while the studios increase in technical complexity, while the A&R men get higher and higher salaries, while everything is pointing towards a brighter future, the end product, the recorded music, achieves new lows in quality, originality and value. Ninety-five percent of all music that makes the top 100 charts is utter, unredeemable garbage. Canada's contribution to this growing mountain of auditory refuse equals and sometimes betters the contribution of the more established trash mills to the south.

May the soul of the programmer whose horizon extends from Gavin to Hamilton rot in hell, may the soul of the A&R man who rejects everything that is clever and new suffer a similar fate. And may the consumer who plays along with the game like a dribbling idiot continue on his merry way for that is the fate he deserves.

For me it's a pretty depressing scene. That's why it's a pleasure and a delight that Don McLean came to Toronto. Don McLean is the antithesis of everything that the contemporary music and radio industries stand for. In the first place he can sing. This is enough to kill an aspiring young talent before he makes it to the recreation room category. But despite this handicap (maybe his old man owns fifty one per cent of U.A.) he got as far as the recording studio. Somebody there dropped the ball because he knows how to play guitar and they should have caught that right off. And then to add insult to injury he has a number one record for more than a month throughout North America. How they let him get away with that one I'll never know because it's a good record and good records do not become number one throughout North America.

And finally, if you can believe it, his concert started on time, he kept the price of the tickets down, you could hear every single word he sang and spoke and he didn't play down to his audience. If we're not careful, the whole industry could come crashing down around us.

In short, McLean presented the most enjoyable concert this writer has ever attended. He uses a variety of daring devices in his personal appearances. One of them, entertainment, succeeded so well for him at Massey Hall, it may catch on. There was an almost reverent silence during "Vincent", quite different from the reaction which was accorded a couple of Biblical sing-alongs and a rousing banjo piece. Lightfoot's "If You Could Read My Mind" was one of the few songs he performed which were not self-compositions.

"American Pie" which of course was the reason for the almost sold out crowd, drew a standing ovation, and an encore. The Massey lighting people sensibly threw on the burners during this last number to inhibit the floor stompers who had set the

old building rocking to its foundations at Neil Young's performance a few months previous.

The concert proved two things. Massey Hall is one of the finest buildings of its kind anywhere, for sound and atmosphere it is unrivalled and should be preserved at all costs. (A plan is afoot to tear it down to make way for some typically Torontonians architectural bastardization). It also proved that there is a viable market for good performers who don't fit into the formats, and that may be the saving of us all.

ERIC MERCURY STIRS LOS ANGELES PRESS

Reaction to Stax-Enterprise's Eric Mercury has been very positive in the west coast of the United States as a result of his debut performance at the Whiskey A Go Go. Strongly favourable reviews appeared in the Los Angeles press, particularly in the L.A. Times, in which reviewer Michael Ross had this to say: "Incredible, since this was the first gig — though you can't see anyone getting much better." Ross made particular note of Mercury's smooth style and his avoidance of stereotyped "soul" intonation and movements.

Mercury's first album for Stax-Enterprise, "Funky Sounds Nurtured in the Fertile Soil of Memphis That Smell of Rock", is being favourably reviewed throughout the U.S. and plans are now afoot for Mercury and producer Steve Cropper to produce a second album for the label in Toronto, the first Stax act ever to do so.

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ASYLUM'S JUDEE SILL BOARDS RIVERBOAT

Judee Sill is sure of herself and not afraid to say what she feels.

Lines such as "Lopin' along thru the Cosmos" and "But just till enchanted sky-machines take all the gentle home" give an ethereal theme to her songs. Like many folk singers she also sings religious tunes e.g. "Jesus Was a Cross Maker". Most of her songs have double meanings and require a personal breakdown to fully understand. She responds well to her audience and travels back and forth from the mood of her songs to an easy-going uninhibited Judee. This transference of moods keeps her audience interested in her and listening for her next comment.

Her appearance at the Riverboat in Toronto, February 8, helped to reassure her that as a singer there are those who will listen. She is serious about her music and says she climbs mountains to look among the rocks for jewels to put into her songs. Her first album for Asylum Records distributed by Kinney, is entitled simply "Judee Sill" and is being heavily touted across the country.

ZIMMERMAN CUTS SIDES IN NEW YORK

Lorri Zimmerman, Crescent Street artist, has recorded four new sides at Regent Sound in New York City, under the direction of producer Ken Ayoub. The four sides are "Why Did They Take It Away", "Jubilee", "I Had a Dream" and "Knowing What Love Can Bring". The four are published by Chappell Music of Toronto.

The four sides were arranged by Art Philips. The group accompanying Miss Zimmerman includes David Spinoza who played for Paul McCartney on the "Ram" album. Crescent Street is distributed in Canada by Quality and is currently negotiating a U.S. release for Miss Zimmerman.

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