

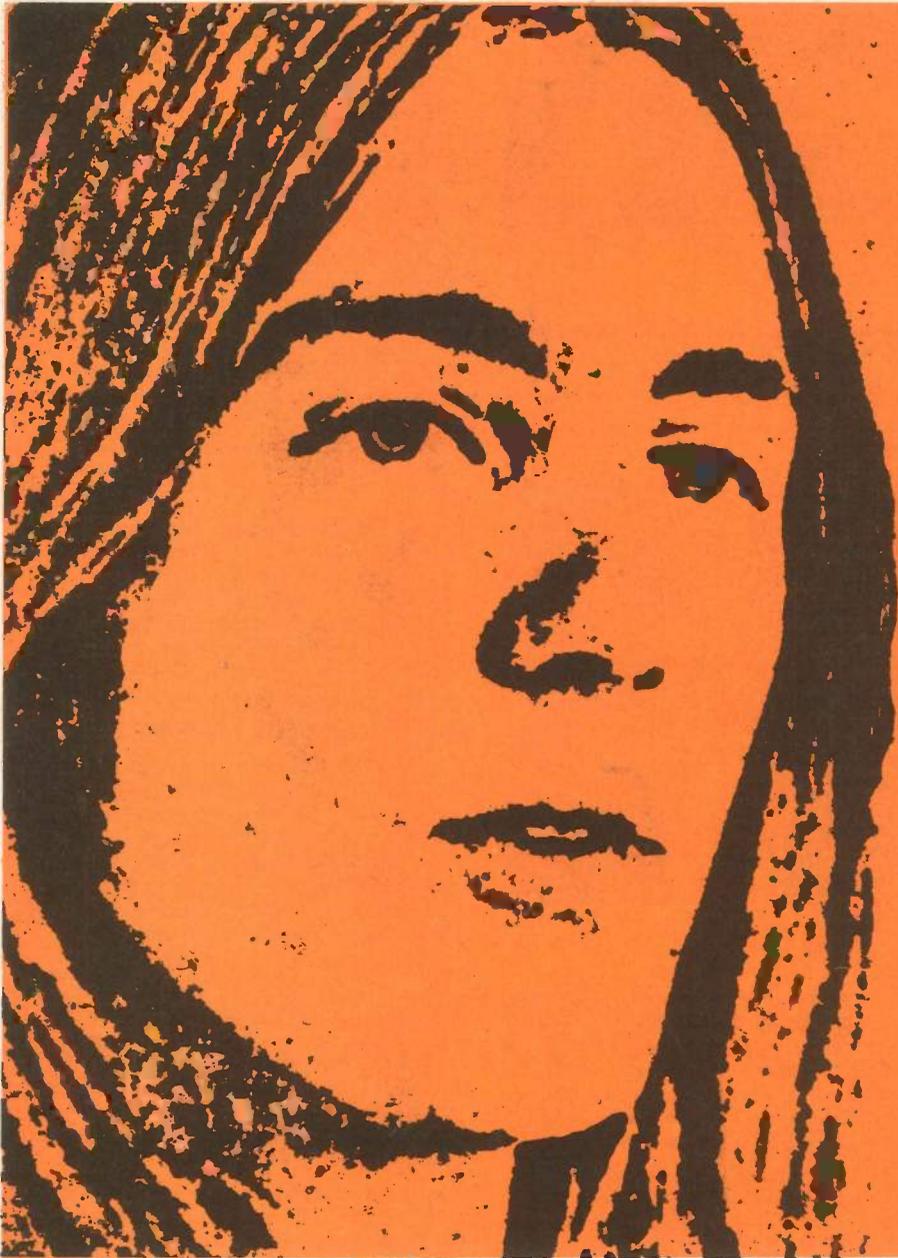
RPM

WEEKLY

THIRTY CENTS

Volume 16 No. 21 & 2

January 15, 1972



FERGUS SHOWCASED AT GRUMBLES

A&M READY WITH BAG OF HOT POTENTIAL FOR 1972

A&M have kicked off the year with what national promo, Pete Beauchamp, tags "a bag of winners". Foremost is the "Hurting Each Other" deck from The Carpenters, with what could be a left fielder, "Remembering You" by Roger Kellaway, a natural instrumental gem for both MOR and MOT programmers. The latter is the closing theme of the TVer, "All In The Family". Kellaway is the original pianist for the show.

The Procol Harum re-release of "Salty Dog" which was promo'd east, west, north and south in the province of Alberta, has proven itself a large sized seller. Reaction is beginning to move eastwards with reports of heavy and interested airplay in Winnipeg and London. The label is now considering the release of the single on a national scale.

Joe Cocker will be in with "Feeling Alright" which was culled from his first album. It's interesting to note the flick, "Harold & Maude", a Paramount film now opened across Canada, is using the pennings of Cat Stevens as background music. Most of this material is from his "Tea For The Tillerman" set. Ruth Gordon stars.

An old rhythm and blues group, The Vibrations, are ready for a rebirth via A&M. The label has this group for Canada and first release, "Wind-Up Toy" should be off by mid-January

CANADIAN PUBBERS PROMOTE US CANCON

The Canadian Music Publishers Association, in a letter above the signature of Chairman B.A. Appolonio, have offered their catalogues to American producers and artists in an enterprising way. Noting that AM stations in Canada are required by law to program thirty per cent Canadian content, the CMPA points out that an "American recording a Canadian composition qualifies as 'Canadian content'." Adding that "Key border stations such as CKLW must play thirty per cent 'Canadian content' providing an opportunity for many artists, both Canadian and American to get an extra boost into the international charts."

It is interesting to note that the CMPA mentions only CKLW, one of hundreds of radio stations in Canada, when selling Canadian compositions to foreigners. As the Association says, "Isn't it worth investigating the possibilities?"

MANGIONE SINGLE OFF

Chuck Mangione, who came out of the oblivion of upper New York state jazz to hit pop charts throughout the world last year is making another attempt at the charts with his Mercury single of "Look to the Children" f/s "Freddie's Walkin'". The single is already playlisted on outlets throughout the United States.

Mangione met overnight popularity with his first album for Mercury, "Friends and Love". His second album, considered by most to be even stronger was released recently, entitled, "Together". Both albums feature the Rochester Philharmonic Ork.

CAPITOL'S WHOLESALE DIVISION RESTRUCTURED

With the restructuring of responsibilities within the marketing area of Capitol's Wholesale Division, management positions of Bill Bannon and Bob Rowe have undergone changes.



BILL BANNON

Bannon, who has been National Promotion Manager since April 1971 and responsible for the functions of promotion and product management, will now concentrate his efforts solely on promotion and artist relations.



BOB ROWE

Rowe will take over the position of National Field Sales Manager and will be working with the Regional Managers, taking on the responsibilities for the planning and implementation of promotions and programs on pop product lines. Rowe joined Capitol in August of 1970 as Ontario Sales Manager.

The above announcement was made by Dave Evans, Director of Sales and Promotion, to whom both Bannon and Rowe will report.

APPOINTMENT FOR COMPASS ENTERTAINMENT

Ottawa's Compass Entertainment has announced the appointment of Ernie Smith to their concert division. Smith was formerly with Triangle Productions, also of Ottawa. The appointment, effective January 1st, sees Smith become responsible for the co-

COVER STORY

CAPITOL'S FERGUS MAKES FIRST TORONTO SHOWING

Capitol's hottest potential for 1972 made his stage debut at Grumbles (Toronto) Tuesday Jan 4/72. It would be trite and simply not true to tag Fergus this country's greatest folk singer. However, someone is eventually going to unseat the giant - and it could be Fergus. His roots are earthy-folk and that's where he shines. He doesn't overplay his part as a storyteller but he has a voice that is sometimes expressionless and quite often extremely professional - an accomplishment hard to come by in a field where most folk artists forget the intimacy of the clubs in which they are playing.

Capitol's first album release by Fergus is an excellent showcase of what this artist is all about. What you hear on the record, voice-wise, is what you hear from the stage. The most beautiful and real Fergus happening on the album is "Mirrors", which could be a left field single to move Fergus into the the MOT market, quietly and without too much effort, particularly now with the "balanced programming" challenge facing both the programmers and record companies. It is hoped that Fergus will not be pushed as a Top 40 item. He encompasses three very important fields of programming - MOR, MOT and certainly has found favour with programmers of "progressive radio".

Much can be said now about this young Canadian, but he is, as yet, unproven and it would perhaps be wiser to take the "wait and see" attitude. He's confident, Capitol is confident and "All The Right Noises" (Capitol ST6370) perhaps says it better than words, contrived or otherwise.

BAD YEAR FOR TAPE IN U.S.

According to Ampex in the United States, sales of pre-recorded tapes advanced only one per cent in 1971 from the year previous, declining from thirty to twenty nine per cent of the total recorded music business. Ampex lays blame for the poor showing on the growing scourge of bootlegging in the tape business. Ampex' general manager, Don Hall, had forecast a six per cent increase for the year.

The company is hoping that new copyright legislation to take effect this year will protect the legitimate tape industry and help tape sales in the United States. Total tape sales for the entire U.S. market were \$507,000,000, in '71, up from \$500,000,000 in '70. Estimated bootleg share of the market last year was put at \$150,000,000.

Tape sales in 1972 are estimated to reach \$535,000,000 as the new federal legislation takes effect. The industry expects the law to be fully effective only by the end of the year.

ordination of Compass Entertainment Organization's extensive concert activities.

JUNO AWARDS — FEB 28/72

Oiling the wheels of the Cancon machine

What's been happening in Canadian record production? What's been happening in Canadian content airplay? What's been happening on the international charts with Canadian records? How may Canadian successes be making their mark, internationally?

As we enter 1972, these questions must be foremost in the minds of many in the record companies, the CRTC and broadcast industry.



COMMENT walt grealis

One point we would like to make here is that the radio stations may be adopting a new philosophy about Canadian content. Perhaps we haven't let enough time go by to discover if

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



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

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

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



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

SUBSCRIPTIONS — Canada & USA

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

there will be an overall improvement in Canadian content airplay. There will be arguments that perhaps we are too harsh on the programmers and that they shouldn't be criticised at a time when they are doing as much as they can with available and playable product. They may be right. However, the only real measuring stick is the success of current Canadian content.

On January 18th, the requirements of the CRTC Cancon ruling will make programming a little more difficult for radio stations. The big question, of course, is will there be enough product to meet the demand???. This brings us back to the track record of Canadian content success which is one way of discovering how many sessions are actually being financed — and how much production money is being returned to assist in sessions?

Let's consider "What's good for the goose is good for the gander". It's a well-known fact that broadcasters are interested in profit and loss — so it stands to reason that record companies should also be interested in making, not losing a buck. However, listening to both sides we wonder who's goosing who. One can chastise the radio stations for not playing as much as they could which could account for the fact that record companies and the independent producers aren't producing as much as they would like to. Studios in Toronto, or in Canada for that matter, aren't booked so fully they can blow their horn about their investment.

Now comes the point to all this, and it's di-

rected at the young struggling artist. There is a golden pathway to glory before him. Canada's music, we are told, is exploding all over the world. But the scene in Canada is so stagnant that A&R men are really just performing. Unfortunately there isn't much the A&R man can do but patiently listen to tapes and pass on the news that there isn't anything at the moment.

At the very suggestion that this should all be kept secret, one feels that our editorial policy and our whole philosophy should turn toward the Pollyanna approach. Everything is "just fine" out there — and we just go on with less and less being produced and less and less for the programmers to judge before they play. One day there is little or next to nothing and the programmers wonder what went wrong. What will be more frustrating is the fact that the 30% is now the law of the land and our guess is that Pierre Juneau is determined to see his legislation through with or without the co-operation of those who could make the transition easier. It's a case of the forest and the trees.

I repeat, there is a possibility the programmers realize the ruling will become more difficult to meet and are ready to look toward creating an industry that will supply them programming to meet the Canadian content regulations. Therefore, we aren't teeing off on the programmers — we are simply attempting to outline the system — and the system must function to be productive. I have a feeling this has all been said before.

Book Review

THE BOOK OF WORLD FAMOUS MUSIC

by James J. Fuld

Published by Crown Publishers

Distributed in Canada by:
General Publishing Co. Ltd.

Price: \$18.75

Reviewed by Walter Grealis

The book traces 1000 of the world's most famous compositions right back to their original printing. That's about 500 years of music covered by the author.

The copyrighting of music is a recent innovation. Hundreds of songs have never been copyrighted and many favourite melodies as we know them really can be traced back to the point where they weren't the songs as we accept them today.

A good example is "God Save The Queen" which the Americans know better as "My Country 'Tis of Thee." The book traces this song to 1744 and shows the evolution of the melody and words to the present time.

Each of the compositions covered in the book is illustrated with the first three or four bars of the music and words.

The book is a very useful reference for programmers who play traditional music and is also good reading. For the Fiv programmer who will be programming much more arts and letters in the very near future, the book

is a must.

The students of music who are anxious to know some of the history behind many of the world's great melodies will enjoy browsing through a history of traditional and popular music of the past five centuries.

Just a few examples of the songs that I was fascinated by: "Happy Birthday", "The Star Spangled Banner", "When The Saints Go Marching In", "Meadowlands."

You may have the impression that the book only covers music of the past. In fact, it moves up through Stephen Foster, Rodgers and Hammerstein, Cole Porter and the music of the Beatles.

Music and record librarians, and A&R men should have this book in their collection. It is well worth the price.

KINNEY TO RELEASE KUBRICK SOUNDTRACK

Kinney Music of Canada will release the original soundtrack from Stanley Kubrick's "Clockwork Orange". The soundtrack features selections by Walter Carlos, famous for his Columbia set, "Switched on Bach". "Orange" is Carlos' first soundtrack work. In addition to original material, the disc features synthesized adaptations of music by Beethoven and Rossini.

Kinney is releasing a single from the album on a rush basis. "Clockwork Orange" is Kubrick's first film since the spectacularly successful "2001: A Space Odyssey".

RPM

NUTS
& BOLTS

The Stampeders have returned to Toronto after a successful U.S. tour. They'll be taping two "Ian Tyson" shows (CTV) Jan 28 for viewing in Feb and March.

Greg Hambleton off to Midem again this year plugging his two pubberies, Bluenose and Belseize. Several other Canadians are also returning to this French Riviera setting - without the assistance of the government.

MCA releases a Shirley Bassey single, "Diamonds Are Forever" from the soundtrack of the new Bond flick.

There'll be an official announcement later - but Allan Matthews will take over as National Promotion Manager for the United Artists/Liberty organization headed up by Stan Kulin. Offices will be in Lansing Square in Willowdale.

There's a new kind of music being heard in Toronto. Author of this new sound is Doug Goodeve. He's a product of Passage Music. Folk but not folk, rock but not rock.

Edward and Harding (Don Edward Owen

and William Harding Candy) have assigned all their present works to the newly formed Doubleplay Music (BMI), headed up by Gary Buck.

When you watch the first instalment of "The Whiteoaks of Jalna" (CBC-TV), the music you hear in the background was written by William Macauley.

Mel Shaw, manager of The Stampeders, will shortly commence producing theatrical shorts on his famous group for national distribution (television and theatre). Columbia Pictures in the U.S. are apparently interested.

The Decca "superseller" and now world's top seller, "Jesus Christ Superstar" will shortly issue the original Broadway cast album. The show is a giant financial success.

Stereo West, Electron's Vancouver stereo show, moves into the Georgia Hotel from April 20 through the 22nd. Cockfield Brown Agency looking after radio, newspaper and outdoor advertising campaign.

Jericho into Toronto's Nickelodeon from Jan 17 to 29. Lots of talent in this five man group, and maybe a new record???

Watch for a renewed push on the Wednesday group. Bill Diel, one of the people looking

after the interests of this Oshawa group, has taken personal charge of promotion. Their first disc effort was given a favourable Chart Probability Factor in RPM's New MAPL Releases but didn't even get a chance to stiff.

You can bet your golden NUTS & BOLTS, if you have a pair, that when the Kinney crew return from their "fun in the sun" get together they'll be hard to beat as company men. It's the sales and promotion people who are the backbone of a company and a few bucks well spent on a trip "away from it all" is the tonic needed to create sales and a happy family.

Guess who's got a two sided hit? The Guess Who, that's who, and RCA's promo dynamo Pierre Bellemare was first to let the trade know. His big boost came from CKGM, CJMS, CKVL and CKXL and, of course, "Life In The Bloodstream" which happens to be the flip of "Sour Suite". So, that makes Bellemare a good candidate for THIS WEEK'S NUTS & BOLTS AWARD. Keeping the trade informed is half the battle in keeping the trade alive and flourishing. The other half of the battle is keeping the voice of the trade alive and flourishing. Your golden NUTS & BOLTS are on their way to you, Pierre.

RPM

LETTERS
to the editorNO TONGUE-IN-CHEEK
IN "HEAD ROACH"??

Thank you for your review of my new album, "Head Roach", however I do believe that your reviewer has misinterpreted the intended motive and the sincerity of the album. Every song on this album was prompted by real experience. There is no tongue in cheek.

I honestly believe that if a sampling of opin-



**VIDEO
ONE**

Rainer
Schwarz
pays a
visit to the
hottest

new group
in Canada
-Crowbar.

5 PM
WED.
JAN. 12

CBC
TV

ions were made of people of my age group (I'm 20) you will find that I am writing about their life style. Like the old saying goes "don't knock it till you try it".

PS - Who are the "Holy Modal Rounders"?

Sebastian Agnello
Toronto, Ontario

(Ed: Thanks for taking it in good spirit but we're sticking to our guns. Being over the hill and accelerating fast (I'm twenty-one) perhaps you're right and you are talking about the lifestyle of the younger set. As a matter of interest, I have "tried it". The Holy Modal Rounders are a group who had a selection on the soundtrack of a movie you may have heard of, being in your particular age group, "Easy Rider". It was called "Don't Bogart That Joint" and had a certain dopey charm.)

RPM SWINGS AT CHAK

Happy New Year RPM!

Congrats on your constantly improving publication! It's extremely useful in our music programming and keeping us in touch with the Canadian Music scene.

Best wishes for '72 from all our staff!

Joe Stott
CHAK
Inuvik

RPM 100 BIG ASSIST IN
CFSL PROGRAMMING

Have enjoyed RPM in the past year. Have highly regarded your opinion as to record popularity and must say that your ratings had a considerable affect on the selecting of

our top 100 of 1971. Thank you, and am looking forward to many more hours of reading enjoyment in the new year.

The best in '72.

Duane Crandbois
CFSL
Weyburn, Sask.

GOOD TIME ENTERTAINMENT
SET NEW OFFICES

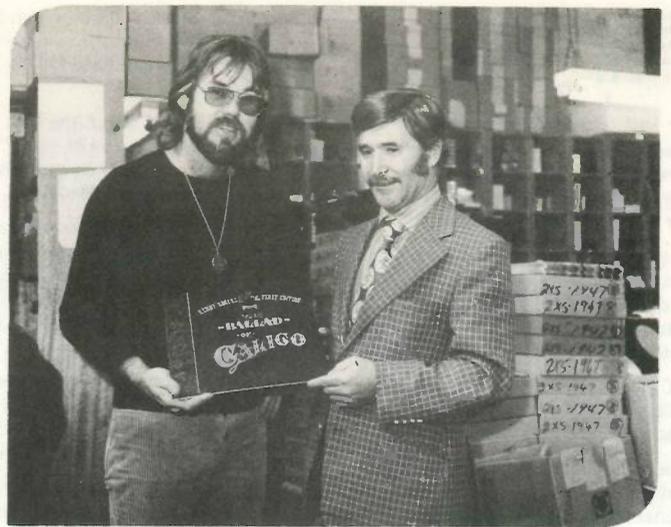
Douglas Greer, president of Good Time Promotions, has announced the opening of new offices for the company at 15A Clarence Square in Toronto. Good Time is actively involved in the southern Ontario booking scene and just wound up a successful tour date for the Canadian Rock Theatre's performance of selections from "Jesus Christ Superstar". Stops on the tour included, Hamilton, Guelph, Brantford, London, Niagara Falls, Belleville and North Bay. The cast had completed engagements at the Aquarius Theatre in Los Angeles just prior to the Canadian tour. Included in the company are Victor Garber, Bill King and Whitey Glann.

Also handled by Good Time are Production, a Cleveland group who now make their home in Toronto and Black Sheep from Ancaster, Ontario. Both have played numerous dates through Good Time, including an introductory performance for school reps and the media at Seneca College in Toronto.

LOVE IS WINE



Kenny Rogers touting his new "Calico" set with A&A's John Fallows and Al Elias. Album is now released.



Another call on the Rogers' (Tom Williams) agenda was Pindoff Record Sales, Rogers with Chris Pindoff - president.



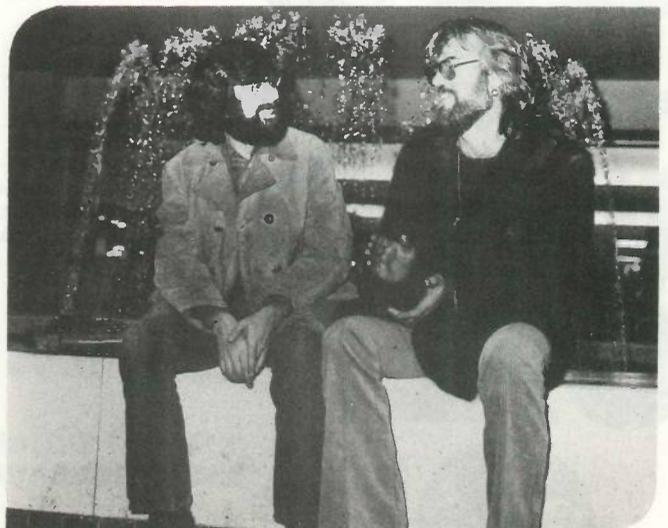
The Stampeders, going with "Devil You" on set of "The Partridge Family" with Susan Dey.



Cigar smoker-Of-The-Year, Ronnie Hawkins, receives his Award from Miss Nicole Morin, repping Cigar Institute of Canada.



MCA's Mom & Dads, while touring Ontario visited one of their top fans, Mrs. Bedford in the Oshawa General Hospital.



Kenny Rogers has top Canadian promo advisor, Tom Williams, to assist in promoting "Ballad Of Calico".

Ellie is at it again

Dear Old Pub:

Noticing that you used my "prediction" in your last issue, I would like to bring a few other things to your attention. First of all, one of those slick glossies from the Youessay was the same size as RPM last week. And last month's (*Pub: No names please!*) was smaller than RPM. (*Pub: But they're such*



ELVIRA
CAPREESE

nice people.) So RPM is getting bigger and I thought you might consider a new section in RPM devoted to the gossip of the industry.

Something that would give RPM a spark of life . . . some excitement. (*Pub: A court case . . . possibly!!!*)

I've been looking at the scene, and a few things really bother me. The A&R men here in Canada just aren't doing a job for the marvelous talent that we have. I recently heard that a few groups got together and were talking about one company's A&R man and they felt that he was really just appointed to process groups. He had the same line for everybody and the rumour is that the company has put all their A&R funds into processing with no sessions in sight. (*Pub: You don't tell me. I'm sure that would interest an A&R man out there. Any volunteers?*)

I have also heard that now that you have

sided with the radio bunch that have stolen all the editorial space in RPM from us record people . . . that you no longer criticize the broadcasters. (*Pub: Who would start a slimy, filthy rumour like that there? Madame: If you check page 4 of this edition, you will find that our editorial policy has not changed and will not change and the day it does we'll change our name to (Ellie: No names please!)*)

As a postscript to my last letter, I asked you if I could do some articles on programming for you. Your recent note implied that I knew nothing about programming and would not be able to write on that subject. I would like to make you aware that I have had three 10 minute conversations with Ritchie Yorke on programming and am now fully qualified as an expert. (*Pub: Huh!*)

I notice where another broadcaster who is a media giant has sneaked a record label onto the Cancon scene. I would also like to tell you that I predicted the sneaking in. I also wish to bring to your attention that possibly Government Funds were used by this Media Giant to get into the record business. (*Pub: Good old reliable Ellie. You dig right into the mirk and mire of the industry!*)

So . . . as the Canadian music industry sinks slowly into the south, we bid farewell to Mass Media-ocracy and leave you with the following thought — "I told you so!!!!!" (*Pub: It isn't all over yet . . . my dear!!!*)

MAPLE LEAF SYSTEM

RESULTS — on page 17

JESUS CHRIST SUPER-STAR BREAKS RECORD

Decca's "Jesus Christ Superstar" has become the largest selling British album in history, according to Peter Robinson, Decca's British publicity agent. The record was established by the Beatles with "Sergeant Pepper's Lonely Hearts Club Band". In 1967 "Sergeant Pepper" had sold some seven million copies worldwide. In December, "Jesus Christ Superstar" passed the three and a half million mark and since it is a double record set selling for the full price of two single albums, it bettered the retail sales value of the Beatles album. However, since figures on "Sergeant Pepper" are not available world wide up to and including December of 1971, it is conceivable that the Beatles may still be slightly in the lead.

The rock opera on the life of Christ has become an enormous hit in most English speaking countries in the world with the ironic exception of Great Britain. The set is now belatedly taking off in that country.

MUCH IS HOT!

ARE YOU LOOKING FOR A GOOD
UPTEMPO CANADIAN RECORD?

WE'RE DANCING

('TIL IT BLOWS OVER)

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MUCH CH 1002

Flash!
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ON AIR
SOUNDS LIKE A
REAL MOTHER!

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TERRY McMANUS

The most important single ever????

The most important record issued since the advent of CRTC legislation (January 18, 1970) and perhaps the most important record ever released in Canada is the new single by Procol Harum, A Salty Dog.

That may sound ridiculous but it's true and during the course of this epistle, we'll prove it.

A Salty Dog is by no means a Canadian content record. A Salty Dog is really not even



BURN THIS!
e.k. roy richard

a new record, which no doubt makes you wonder a-more what all the fuss is about.

A Salty Dog was first released in the U.S. and Canada some two-and-a-half years ago. It was four minutes and 36 seconds in length. That's important. I remember talking to Procol singer, Gary Brooker, about the record in a Toronto Holiday Inn room in the summer of '69. The group was in Hogtown for that highly memorable appearance with the Stratford Festival Orchestra, and A Salty Dog had been out for about four weeks.

"We're running into a lot of problems with A Salty Dog," Brooker said. "Most of the stations in the States say it's too long and they want us to cut out at least a minute. But we can't. It would destroy the story. We could have cut A Whiter Shade of Pale

after the first verse and it wouldn't have mattered. But you can't edit A Salty Dog without completely destroying its meaning."

A Salty Dog, as a result, was not cut. And as a result of that, it was not a hit. Despite all of its moody musical magnificence, A Salty Dog was lost at sea . . . in that same oily slime which has shrouded U.S. Top 40 stations for several years.

A Salty Dog remained an undiscovered masterpiece (if I personally was asked to name one record in the last 15 years which should have been a hit and wasn't, A Salty Dog would be my undisputed choice) until a few weeks ago.

A & M's high-energy promotion celebrity, Liam Mullan, has long believed in the enormous commercial potential of A Salty Dog, and when Procol toured Canada in the Spring, he rapped with Gary Brooker about re-issuing the single. Brooker was enthusiastic.

All that remained was a radio station with the balls to give the disc a chance. It wasn't really surprising when that station turned out to be CHED Edmonton. Long an admirer of Procol, music director Wayne Bryant added A Salty Dog to the playlist about a month back. Not just for restricted night-time play, but for full day rotation. You could hear A Salty Dog every three hours on CHED. What a joy that was.

The record didn't stiff. Ah no, it was an overnight request sensation. The people were ready. At that point, CHED was still playing A Salty Dog as an album track. There was no word on a singles release. It took the A & M Toronto combo an ominously long time to schedule the single of A Salty Dog. On a couple of occasions, one got the impression that A & M in Toronto wasn't all that keen about getting A Salty Dog out at all. You'll see why later in the story.

The reaction wasn't confined to CHED. Several other perceptive Western stations (including CKXL, CFMQ Regina, CKRD Red Deer and last week, CFRW) ignored the Bob Hamilton bible for a week to give A Salty Dog a shot. In the east, Brent Marucci at CJOE was on the ball. We might mention here that the single has not yet been released in the U.S. so there was none of the usual grease on a typical new American disc. It was a long, long shot.

By now, you're probably beginning to see some of the significance of this record. The CRTC regulations have forced a new individuality and a need for musical judgment onto Canadian programmers, who prior to this year were able to cop out and simply add the fastest-rising U.S. hits. As a result, we've had Canadian hits. And many of them have also made it in the States. We've reversed a trend, so to speak.

A Salty Dog is our first real chance to show that we're unique, and not only that — that we're capable of more sensitive musical awareness than our neighbours to the south.

The CRTC regulations probably made it possible for the type of thinking which allows such creative enterprise to take place.

That's all well and good, but the real test of this new programmer initiative comes when we take one of "their" unsuccessful records and make it a hit. If we can turn the American market onto one of their own records (which they originally missed) then we have completely turned around a 15-year tradition — that Canada simply follows the rest of the world in AM music programming.

We gave our MD's a chance to pick Canadian hits — now a few are taking their own shot with a non-Canadian record.

We all know, far too well, how difficult it is to break a foreign disc in Canada without the benefit of a U.S. chart listing. It's virtually impossible.

You can now see why A & M in Toronto shows some reluctance to really get behind the disc. They know by past experience that stations in Toronto and Montreal are the least inclined to innovation or imagination. It would be terribly embarrassing to have a smash hit in Alberta, Saskatchewan and Manitoba and no play in Toronto or Montreal. It's happened before.

But A Salty Dog is a unique record and a peculiar situation. Maybe our programmers in TO and Monty are also evolving to new heights, and will understand what this is all about.

Why should we allow ourselves to be told by the Yanks what foreign discs we should play? Why should 70% of our musical programming be straight from Billboard, Gavin, Rudman or Randal? Why not show the Americans that they can be wrong, and that we're hip enough to pick up on their mistakes.

A Salty Dog is a superb record. A monumental masterpiece which also happens to be intensely commercial. A disc which was missed first time around because it was too long.

We've grown up a lot since then. Our horizons have widened. We've glimpsed the rainbow a few times, and maybe we're ready to stand on our own feet. A year ago, it would have been out of the question. Now? The West is ready and the East has yet to vote.

As we said, A Salty Dog is probably the most important record ever released in Canada. In bringing such a beautiful piece of music to the public, we may also show that after a decade and a half, Canadians are finally ready to come out from under. To do what they think is right, and not what the Yanks tell them is.

JAN 21/72

COMMUNICATION TWO

FEB 28/72

RPM JUNO AWARDS

8½ x 11

**LITHOMATIC
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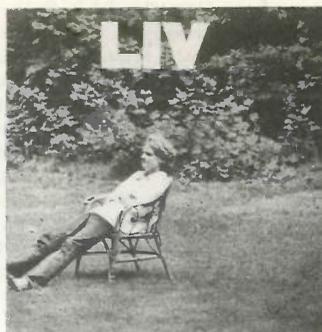
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Columbia ES90061-M

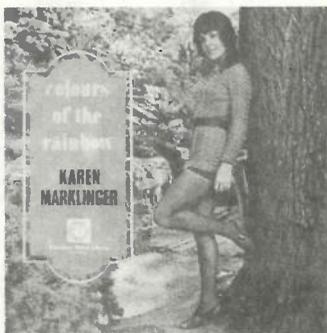

Since the Vanilla Fudge are no longer, we suppose it's more than fair that someone should come along and take their place. Vocals, bass and organ phrasing and material is almost indistinguishable from real Fudge. "Of Lambs and Wolves" is the topper.


LIV
Livingston Taylor
Capricorn SD863-P

With the same kind of understated eloquence which characterizes his brother's work, Livingstone makes his mark on the recording world. "Mom, Dad" is a choice piece, followed closely by "I Just Can't Be Lonesome No More".

**COLOURS OF THE
RAINBOW**
Karen Marklinger
Cdn. Tal. Lib. 477-5150-Z

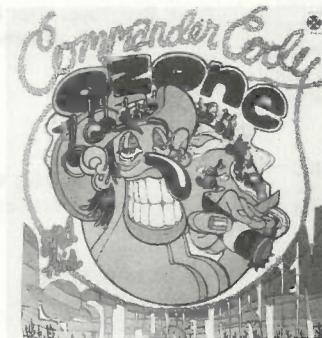
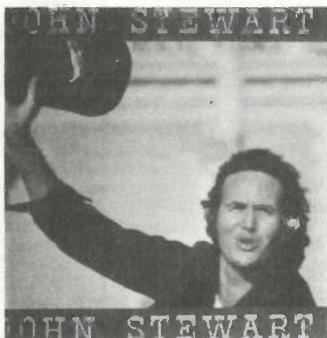

What a tough business for a chick to hack. Not many of them make it but in this case the Canadian Talent Library have gone all out in supplying a fine showcase for this very talented gal. The "Remember My Love" cut stands out as exceptionally well done.


**IN HEARING OF ATOMIC
ROOSTER**
Elektra EKS74109-P

Typical hard driving English rock which slows down only long enough to make it to the next cut. "The Price" could make it as left field chance but for the most part, the set is restricted to progressive play which will sell it anyway.

**THE LONESOME PICKER
RIDES AGAIN**
John Stewart
Warner Bros. 1948-P

This one is a very pleasant surprise. With the feel of the best of them, Stewart captures that on the road spirit in some well put-together cuts like "The Road Shines Bright" and the best cut on the album "Bolinas". Very worthwhile.


LOST IN THE OZONE
Commander Cody and His
Lost Planet Airmen
Paramount PAS6017-M

It's impossible not to like this blend of fifties rock and stereotyped country guitar. Very funny and entertaining and already playlisted at many of the more progressive stations. "Lost in the Ozone", "Hot Rod Lincoln" and "Family Bible" are the ones we like most.

**BOB DYLAN'S GREATEST
HITS II**
Columbia KG31120-H

In the absence of a new Dylan album, this greatest hits set will tide Columbia over. Actually, in spite of its nature, it is one of the best of his albums, with deft arrangement of some top selections like "Lay Lady Lay", "All Along the Watchtower", and "My Back Pages".


THE CHOSEN ONES
Rada RST1112


If you want an album of first rate country - MOR - folk programming get after John Rodney for a copy of this one. Believe us, this is a very, very good album. "Voices" and "Song of the Wind" are MOR selections of the best kind. "Sounds of the City" is for everyone.

THIS IS BUD ROBERTS
Boot BOS 7105-K


There's probably more of a future in this business for some of the oldtimers than the newer breed of country singer — that is if they kick their old habits. One such artist, obviously on the comeback trail, is Bud Roberts. There's a power and an experience in his voice that tags him "extra listenable". He's already winning with "I've Got The Bottle".


**WE WERE MADE FOR EACH
OTHER**
Jerry & JoAnne
London EBX 4163-K


Most Eastern Canadian country folk have a little Cajun in them which comes natural through the Acadians who once settled Nova Scotia and part of New Brunswick. This Quebec pair have been successful on tour dates throughout Ontario and Quebec and have received strong airplay with this album. It's not great but interesting.


**NEW MAPL
RELEASES**
ANNE MURRAY
Cotton Jenny
Capitol 72657-F

 (3:00 Intro :06) (Gordon Lightfoot)
 Early Morning Music-CAPAC. Prod: Brian Ahern.

 MOT: Choice of material not the best but that overpowering Murray charm could make a hit out of The Anacreontic Song and that's what's happening, chartwise, with this outing. Taken from her "Talk It Over In The Morning" album.
 Flip: Destiny (Jose Feliciano) Johi Music Inc-BMI.

Charted

HANK SMITH
Together Again
Quality 2024X-M

 (2:28) (Buck Owens) Central Songs-BMI.
 Prod: Dick Damron.

 MOR: Here's a happy surprise. When a country artist can move successfully into the MOR field, he's on his way to becoming an established act. Smith has been topping the RPM Country Fifty with each of his releases and the lushness and creative beauty contained in these grooves is proof that when a Canadian artist is given a chance to compete fairly he'll do his damndest to improve even if he has to mortgage his soul.
 Flip: Autumn In Her Eyes (Dick Damron) Chinook Beechwood-BMI.

CPF 70%

JOEY GREGORASH
My Love Sings
Polydor 2065 100-Q

 (2:57) Intro :09) (Joey Gregorash) No Publishing listed. Prod: Ron Capone.
 MOT: Chanter and producer have hit a lucky streak and are taking advantage of it. Of the same calibre of his last releases with perhaps a little more confidence shown by young Winnipeg talent.

CPF 66%

FERGUS
Same Old Feelin'
Capitol 72658-F

 (3:11 Intro :14) (Fergus Hambleton) Blue-nose Music-CAPAC. Prod: Greg Hambleton.
 MOT: They've gone and done it. They've pushed this beautiful folk talent into the mainstream of commerciality. However, he made a CPF which says something. Perhaps it's the voice that's professional enough to adapt to any situation. Time will tell.
 Flip: Laura (Same credits as plug side.)

CPF 64%

MICHAEL BRANDON
Snowtime
Ampex AC - 1305-V

 (3:19) (Michael Brandon/Carl Arthur MacLeod). MacBrandon Music-BMI. Prod: Fuzzy Owen.
 COUNTRY: Another Albertan showing his Western Canadian talent - and it's excellent. Home province giving strong support and with the same treatment from label could break nationally. Voice is heavy and the earth type of digging that lasts.
 Flip: Happiness Is Back With Us (Same credits as plug side.)

CPF 63%

MASHMAKHAN
Time To Move On
Columbia C4-3011-H

 (2:46) (Rayburn Blake) No publishing listed. Prod: Jack Richardson/Jim Mason.
 MOT: Many have asked in what direction is this highly underrated group moving? One thing is sure - they're consistent. They remain uniquely Mashmakhan and although the AMers probably won't understand, the progressives will and this is where the sales will happen along with a well planned "word of mouth" campaign.
 Flip: Love Is (Brian Edwards) No publishing listed.

CPF 62%
ANNE ATTENBORROW
I Shall Be Released
Polydor 2065 069-Q

 (2:58 Intro: 05) (Bob Dylan) No publishing listed. A Studio 3 Production.
 MOR: Don't underestimate the power of this fine west coast talent. Miss Attenborrow has already proven herself with an earlier release and this one reveals a determination to become a part of the scene.
 Flip: Go (Tom Northcott) No publishing listed.

CPF 61%

HARTFORD BABY GRANDE
Victorious
Columbia C4-3009-H

(2:28) (Ian Cooney) No publishing listed. Prod: Ben Kaye. Flip: Bulldog Queen (Ian Cooney/Myer Randolph) No publishing listed. MOT.


JOHN MURRAY
Like You
VAN 2100 107-Q

(2:00) (John Murray) No publishing listed. Flip: Sunset Susan (Same credits as plug side.)


THOMAS G. MUIR
Grassy Fields
Rada RR 173

 (2:41) (G.Muir/L.Tosoff) Danboro-BMI
 Flip: Too Young A Girl (Same credits as plug side.)

TRUDY YOUNG/FRANK MOORE
The Hub
Agincourt International AG 801X-M

 (2:32) (Ron Collier) Leeds Canada-CAPAC.
 Prod: Puck. Flip: Morning Sun (Frank Moore) Manitou Music-BMI.

**BERK HONOURED WITH
ASCAP AWARD FOR BOOK**

Lee Eliot Berk, of the Berklee College of Music, has been awarded First Prize for Books by the American Society of Composers, Authors and Publishers for his "Legal Protection for the Creative Musician". The announcements and presentations were made by Stanely Adams, ASCAP president. The Deems Taylor Awards, of which the Berk win was a part, are named in honour of the composer-critic-commentator and past president of ASCAP.

Second prize winner was Ned Brorem, a composer and scholarship student at the Curtis Institute. Third place went to Asket Schiotz, professor at the University of Copenhagen.


**SINGLES
(ALPHABETICALLY)**

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

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

This week
1 week ago
2 weeks ago

RPM 100 SINGLES

January 15, 1972

Gold Leaf Award For Outstanding Record Sales

A&M
Allied
Amplex
Arc
CMS
Capital
Caravan
Columbia
GRT
London

W
C
V
D
E
F
G
H
I
J
K

MCA
Musimart
Phonodisc
Polydor
Quality
RCA
Trans World
WB Atlantic
World

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1	1 6	BRAND NEW KEY Melanie - Buddah 267-M	34	41 51	FLY ACROSS THE SEA Edward Bear - Capitol 72653-F	67	72 77	TOO TRUE MAMA Crowbar - Daffodil 1012-F
2	6 12	AMERICAN PIE Don McLean - United Artists 50856-J	35	35 37	NOTHING TO HIDE Tommy James - Roulette 7114-T	68	74 89	DEVIL SONG Aarons & Ackley - Capitol 72656-F
3	4 7	CHERISH David Cassidy - Bell 45150-M	36	17 25	RESPECT YOURSELF Staple Singers - Stax 0104-Q	69	48 29	GYPSEYS, TRAMPS & THIEVES Cher - Kapp 2146-J
4	7 11	HEY GIRL Donny Osmond - Polydor 14322-Q	37	15 15	STONES Neil Diamond - Uni 55310-J	70	55 58	WHERE DID OUR LOVE GO Donnie Elbert - All Platinum 2330
5	3 3	GOT TO BE THERE Michael Jackson - Tamla Motown 1191-V	38	56 67	LOVE ME LOVE ME LOVE Frank Mills - Polydor 2065 076-Q	71	80 98	DROWNING IN THE SEA OF LOVE Joe Simon - Spring 120-Q
6	28 34	SUNSHINE Johnathon Edwards - Capricorn 8021-P	39	46 71	BLACK DOG Led Zeppelin - Atlantic 2849-P	72	....	MUSIC FROM ACROSS THE WAY James Last - Polydor 2041 170-Q
7	2 2	AN OLD FASHIONED LOVE SONG Three Dog Night - Dunhill-N	40	24 16	TURNED 21 Fludd - Warner Bros 7531-P	73	83 100	LET'S STAY TOGETHER Al Greene - Hi 2202-K
8	5 10	ALL I EVER NEED IS YOU Sonny & Cher - Kapp 2151-J	41	45 53	THE WITCH OF NEW ORLEANS Redbone - Epic 10749-H	74	58 56	TIGHTROPE RIDE Doors - Elektra 457 57-P
9	8 8	DEVIL YOU Stampedeers - MWC 1007 X-M	42	60 62	MY BOY Richard Harris - Dunhill 4293-N	75	66 61	I'D LIKE TO TEACH THE WORLD TO SING Hillside Singers - Metromedia 231-L
10	33 39	DAY AFTER DAY Badfinger - Apple 1841-F	43	53 63	LOOKING FOR A LOVE J. Geils Band - Atlantic 2844-P	76	79 84	AMERICAN TRILOGY Mickey Newbury - Elektra 45750-P
11	14 24	I'D LIKE TO TEACH THE WORLD TO SING New Seekers - Elecktro 45762-P	44	27 14	BABY I'M A WANT YOU Bread - Elektra 45751-P	77	99	PRECIOUS AND FEW Climax - Carousel 30055
12	10 1	FAMILY AFFAIR Sly & Family Stone - Epic 5 10805-H	45	34 38	FRIENDS WITH YOU John Denver - RCA 74-0567-N	78	50 30	TWO DIVIDED BY LOVE Grass Roots - Dunhill 4289-N
13	9 9	LONESOME MARY Chilliwack - A&M 321-W	46	23 5	THEME FROM SHAFT Isaac Hayes - Enterprise 9038-Q	79	81 88	UNCLE JED Perth County Con. - Columbia C4 3010-H
14	11 4	DESIDERATA Les Crane - Warner Bros 7520-P	47	51 55	DAISY MAE Hamilton, Joe Frank & Reynolds, Dunhill 4296	80	100	CLEAN UP WOMAN Betty Wright - Atlantic 4601-P
15	30 35	IT'S ONE OF THOSE NIGHTS Partridge Family - Bell 160-M	48	87	OUT OF MY MIND Rain - London 17410-K	81	49 42	WILD NIGHT Van Morrison - Warner Bros. 7518-P
16	18 22	NO GOOD TO CRY Poppy Family - London 164-K	49	42 49	PRETTY AS YOU FEEL Jefferson Airplane - Grunt 0500-N	82	47 52	HAVE YOU SEEN HER Chi Lites - Brunswick 55462-V
17	19 33	SUMMER OF '42 Peter Nero - Columbia 45399-H	50	59 64	LITTLE OLD ROCK'N ROLL BAND Billy Mysner - Astra AS45319-Q	83	89 95	KEEP ON MOVIN' Aaron Space - Warner Bros. CW4008-P
18	22 32	HALLELUJAH Sweathog - Columbia 45492-H	51	39 46	CAN I GET A WITNESS Lee Michaels - A&M 1303-W	84	97	TO CLAUDIA ON THURSDAY Doherty & Haskell - Dunhill 11318-N
19	31 36	TAKE IT SLOW Lighthouse - GRT 1230-19-T	52	96	WITHOUT YOU Nilsson - RCA 0604-N	85	91 99	MEXICAN LADY Steel River - Tuesday GH113X0M
20	20 31	ONE MONKEY DON'T STOP NO SHOW Honey Cone - Hot Wax 7110-M	53	29 17	ROCK STEADY Aretha Franklin - Atlantic 2838-P	86	68 74	WHISKEY FIRE Magic Bubble - Columbia C43004-H
21	12 13	SOUR SUITE Guess Who - Nimbus 47-0578-N	54	54 26	SUPERSTAR (Remember How You Got Where You Are) Temptations Tamla Motown 7111-V	87	67 57	FOR BETTER FOR WORSE Bells - Polydor 2075 093-Q
22	26 28	GEORGE JACKSON Bob Dylan - Columbia 45516-H	55	98	TOGETHER LET'S FIND LOVE Fifth Dimension - Bell 170-M	88	84 96	FOOTSTOMPIN' MUSIC Grand Funk Railroad - Capitol 3255-F
23	63 97	NEVER BEEN TO SPAIN Three Dog Night - Dunhill 4299-N	56	32 19	LOVIN' YOU AIN'T EASY Pagliaro - Much CH1010-K	89	57 44	A NATURAL MAN Lou Rawls - MGM 1426X
24	21 20	HEY BIG BROTHER Rare Earth - Rare Earth 5038-V	57	94	BANG A GONG T. Rex - Reprise 0098-P	90	....	MY LOVE SINGS Joey Gregorash - Polydor 2065 100-Q
25	71 80	ANTICIPATION Carly Simon - Elektra 45759-P	58	76 93	ME & BOBBY McGEE Jerry Lee Lewis - Mercury 73229-K	91	....	UNDER MY WHEELS Alice Cooper - Warner Bros. 7529-P
26	38 54	SUGAR DADDY Jackson Five - Tamla Motown 1194-V	59	75 92	DON'T SAY YOU DON'T REMEMBER Beverly Bremmers - Scepter 12315-J	92	....	KISS AN ANGEL GOOD MORNING Charley Pride - RCA 0550-N
27	40 50	LEVON Elton John - Uni 55314-J	60	64 68	YOU ARE EVERYTHING Stylistics - Avco Embassy 4581-N	93	....	LION SLEEPS TONIGHT Robert John - Atlantic 2846-P
28	16 18	DO I LOVE YOU Paul Anka - Buddah 252-M	61	95	TUPELO HONEY Van Morrison - Warner Bros. 7543-P	94	....	JOY Apollo 100 - Mega 0050-M
29	37 41	SCORPIO Dennis Coffey - Sussex 226-V	62	73 81	NO SAD SONGS Helen Reddy - Capitol 3231-F	95	....	KEEP PLAYIN' THAT ROCK 'N ROLL Edgar Winter - Epic 10788-H
30	36 40	I CAN SMELL THAT FUNKY MUSIC Eric Mercury - Enterprise 9041-Q	63	44 47	LET IT BE Joan Baez - Vanguard 34145-Y	96	92 91	PAIN Ohio Players - Westbound 188-T
31	77	STAY WITH ME Faces - Warner Bros. 7545-P	64	70 76	ONE DAY I WALK Bruce Cockburn - True North TN4-105-H	97	....	ONCE YOU UNDERSTAND Think - Laurie 3583X-M
32	13 21	(I Know) I'M LOSING YOU Rod Stewart - Mercury 73244-K	65	65 66	WHITE LIES BLUE EYES Bullit - Big Tree 123-V	98	....	HURTING EACH OTHER Carpenters - A&M 1322-W
33	25 23	BEHIND BLUE EYES The Who - Decca 32888-J	66	88	COTTON JENNY Anne Murray - Capitol 72657-F	99	....	GOIN' DOWN Black & Ward - Kama Sutra 540-M
						100	....	ROCK 'N ROLL Detroit - Paramount PAA0133X-M

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

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

This week
1 week ago
2 weeks ago

RPM 100

ALBUMS

January 15, 1972

Gold Leaf Award For Outstanding Record Sales

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

W
V
D
E
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J
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MCA
Musimart
Phonodisc
Polydor
Quality
RCA
Trans World
WB/Atlantic
World

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1	1 3	NEW LED ZEPPELIN ALBUM Atlantic - SD7208-P AC7208-P A8TC7208-P	34	35 39	ROCKIN' THE FILLMORE Humble Pie - A&M SP3506-W CS3506-W 8T3506-W	67	73	NILSSON SCHMILLSON Harry Nilsson - RCA LSP4515-N N/A N/A
2	2 17	MUSIC Carole King - Ode 77013-W N/A N/A	35	37 40	TUPELO HONEY Van Morrison - Warner Bros. WS1950-P CWX 1950-P 8WM1950-P	68	66 66	ALL THE RIGHT NOISES Fergus - Capitol ST6370-G N/A N/A
3	3 9	E PLURIBUS FUNK Grand Funk Railroad - Capitol SW853-F N/A N/A	36	38 25	EVERY GOOD BOY DESERVES FAVOUR Moody Blues - Threshold THS5-K N/A N/A	69	77	WE'D LIKE TO TEACH THE WORLD.... New Seekers - Elektra EKS74115-P N/A N/A
4	4 5	CHICAGO AT CARNEGIE HALL Columbia - C4X30865-H N/A N/A	37	69	SESAME STREET Original Cast - Warner Bros. BS2570-P N/A N/A	70	75 67	MOZARTMANIA Waldo de los Rios - Daffodil SBA 16005-F N/A N/A
5	5 16	ALL IN THE FAMILY Atlantic - SD7210-P N/A A8TC-7210-P	38	40 46	SONG FROM THE STREET Murray McLauchlan - True North TN4-H N/A N/A	71	74 63	THE DONNY OSMOND ALBUM Polydor 2424 208-Q 3176 037-Q 3821-026-Q
6	51	WILD LIFE Wings - Apple SW3386-F N/A 8XT3386-F	39	31 34	TALK IT OVER IN THE MORNING Anne Murray - Capitol ST 6366-F 4XT6366-F 8XT6366-F	72	64 61	AQUALUNG Jethro Tull - Reprise MS2035-P CRX2035-M 8RM2035-P
7	7 4	THERE'S A RIOT GOIN' ON Sly & Family Stone - Epic KE30986-H N/A N/A	40	41 62	L'OISEAU Rene Simard - Nobel NBL 502-K NB4 802-K NB8 502-K	73	76 59	SUMMER SIDE OF LIFE Gordon Lightfoot - Reprise MS2037-P CRX2037-P 8RM2037-P
8	14 20	AMERICAN PIE Don McLean - United Artists UAS5535-J N/A N/A	41	36 36	OTHER VOICES Doors - Elektra EKS75017-P CEK 75017-P 8EK75017-P	74	46 38	SMACKWATER JACK Quincy Jones - A&M SP3037-W CS 3037-W 8T 3037-W
9	8 2	TEASER AND THE FIRECAT Cat Stevens - A&M SP 4313-W CS4313-W 8T 4313-W	42	70	DESIDERATA Les Crane - Warner Bros. WS2570-P N/A N/A	75	78 91	AGAINST THE GRAIN Stampede - MWC MWCS701-M MWCS4-701-M MWCS8-701-M
10	9 6	SHAFT Soundtrack - Enterprise EN25002-Q ENS-2-5002-Q EN8-2-5002-Q	43	39 41	THE DIONNE WARWICKE STORY Scepter - SPS 2-596-J N/A 8019 596-T	76	60 33	RAINBOW BRIDGE Jimi Hendrix - Reprise MS1040-P CRX2040-P 8RM2040-P
11	10 15	THOUGHTS OF MOVIN' ON Lighthouse - GRT 9230 1010-T N/A N/A	44	42 56	AERIE John Denver - RCA LSP4607-N N/A N/A	77	....	RICHARD NIXON SUPERSTAR David Frye - Buddah BDS5097-M N/A N/A
12	13 24	BLACK MOSES Isaac Hayes - Enterprise ENS2-25003-Q N/A N/A	45	79	FLOWERS OF EVIL Mountain - Windfall 5501-M N/A N/A	78	65 53	FIFTH DIMENSION LIVE Bell - 9000-M 4-9000-M 8-9000-M
13	15 13	MAD MEN ACROSS THE WATER Elton John - Uni 93120-J 2-93120-J 8-93120-J	46	43 47	HIGH WINDS WHITE SKY Bruce Cockburn - True North TN3-H TNT3-H TNA3-H	79	50 60	200 MOTELS Soundtrack - United Artists UAS9956-J N/A N/A
14	6 1	NEW SANTANA Columbia - KC 30595-H N/A N/A	47	49 57	SUMMER OF '42 Soundtrack - Warner Bros WS1925-P N/A 8WM 1925-P	80	99	COMING OF AGE 5 Man Elec. Band - Polydor 2424 074-Q N/A N/A
15	58	A NOD IS AS GOOD AS A WINK Faces - Warner Bros 2574-P N/A N/A	48	....	BOB DYLAN'S GREATEST HITS II Columbia KG31120-H N/A N/A	81	63 49	BARBRA JOAN STREISAND Columbia - KC30792-H N/A N/A
16	25 51	POPPY SEEDS Poppy Family - London PS599-K N/A N/A	49	27 29	TOM JONES LIVE AT CAESAR'S PALACE Parrot 71049-K N/A N/A	82	98	THE MORNING AFTER J. Geils Band - Atlantic SD8297-P N/A 8T8297-P
17	11 7	EVERY PICTURE TELLS A STORY Rod Stewart - Mercury SRM1609-K N/A N/A	50	56 76	ANNE MURRAY/GLÉN CAMPBELL Capitol - SW869-F N/A 8XT869-F	83	....	YES ALBUM Atlantic - SD8283-P CS8283-P 8T8283-P
18	16 14	GATHER ME Melanie - Buddah BDS95003-M BDS4-95003-M BDS8-95003-M	51	53 65	LONG LOST RELATIVES Syrinx - True North TNX5-H N/A N/A	84	95	PERTH COUNTY CONSPIRACY ALIVE Columbia - GES90037-H N/A N/A
19	28 64	KILLER Alice Cooper - Warner Bros. 2567-P N/A N/A	52	32 35	RUFF & READY Jeff Beck Group - Epic KE 30973-H CT 30973-H CA 30973-H	85	....	OZONE Commander Cody - Paramount PAS6017-M N/A N/A
20	12 8	IMAGINE John Lennon - Apple SM AS3379-F N/A N/A	53	54 44	UP TO DATE Partridge Family - Bell 6059-M 4-6059-M 8-6059-M	86	90 83	STAY AWHILE Bells - Polydor 2424 0 22-Q 3176 019-Q 3821 022-Q
21	18 18	PARTRIDGE FAMILY SOUND MAGAZINE Bell 6064-M 4-6064-M 8-6064-M	54	71	CARRYIN' ON Stampede - MWC MWCS702-M N/A MWCS8 702-M	87	67 85	EASY LOVIN' Freddie Hart - Capitol ST838-F N/A N/A
22	19 26	CHILLIWACK A&M SP3509-W N/A N/A	55	62 84	ANTICIPATION Carly Simon - Elektra EKS75016 - P N/A N/A	88	85 79	STICKY FINGERS Stones - Rolling Stones CPC59100-P COCX-59100-P 8COC-59100-P
23	21 11	JESUS CHRIST SUPERSTAR Decca - DXSA7206-J 73 6000-J 6 6000-J	56	83	JOHNATHON EDWARDS Capricorn - SD862-P N/A N/A	89	81 70	MUD SLIDE SLIM James Taylor - Warner Bros BS256 1-P CWX2561-P 8WM2561-P
24	22 12	MEATY, BEATY, BIG & BOUNCY The Who - Decca DS79184-J 73-9184-J 6-9184-J	57	61 32	LOVE, LUCK'N LOLLIPOPS Bells - Polydor 2424 035-Q 3176 025-Q 3821 030-Q	90	86 88	THEIR SIXTEEN GREATEST HITS Grass Roots - Dunhill DSX15107-N N/A N/A
25	20 10	STONES Neil Diamond - Uni 93106-J 2-93106-J 8-93106-J	58	44 28	RAM P&L McCartney - Apple 3375-F 4XT3375-F 8XT3375-F	91	80 54	ARETHA'S GREATEST HITS Aretha Franklin - Atlantic - SD8295-P AC8295-P A8TC8295-P
26	34 87	THE LOW SPARK OF HIGH HEELED BOYS Traffic - Polydor 2334 026-Q N/A N/A	59	55 55	PEOPLE LIKE US Mamas & Papas - Dunhill DSX50 106-N N/A N/A	92	89 78	ONE FINE MORNING Lighthouse - GRT 9230 1002-T 5230 1002-T 8230 1002-T
27	29 27	WHO'S NEXT The Who - Decca DS79182-J 73-9182-J 6-9182-J	60	45 42	BARK Jefferson Airplane - Grunt FTR1001-N N/A N/A	93	88 77	PARANOID Black Sabbath - Warner Bros. WS1887-P CWX1887-P 8WM1887-P
28	23 21	TO YOU WITH LOVE Donny Osmond - Polydor 2424 039-Q N/A N/A	61	59 71	FUNKY SOUNDS Eric Mercury - Enterprise ENS1020-Q N/A N/A	94	84 58	FOR LADIES ONLY Steppenwolf - Dunhill DSX50110-N N/A N/A
29	17 19	HARMONY 3 Dog Night - Dunhill DSX 50108-N N/A N/A	62	57 48	TEA FOR THE TILLERMAN Cat Stevens - A&M SP4280-W CS4280-W 8T4280-W	95	93 75	MEDDLER Pink Floyd - Harvest SMAS832-F N/A N/A
30	24 23	TAPESTRY Carole King - Ode SP77009-W CS77009-W 8T77009-W	63	68 69	SEVEN OF MY SONGS Frank Mills - Polydor 2424 030-Q N/A N/A	96	82 52	CAHOOTS The Band - Capitol SMAS 651-F N/A N/A
31	30 30	CHER Kapp - KS3649-J N/A K8-3649	64	47 43	SONNY & CHER LIVE Kapp - KS3654-J N/A K8 3654-J	97	....	SUNFIGHTER Kantner - Slick - Grunt FTR1002-N PKFT1002-N P8FT1002-N
32	33 37	FIDDLER ON THE ROOF Soundtrack - United Artists UAS10900-J K5013-J U5013-J	65	52 45	GOIN' BACK TO INDIANA Jackson 5 - Tamla Motown TS310-V N/A N/A	98	91 73	ON THE SHORES OF AMERICAY Irish Rovers - DL75302-J N/A 6-5302-J
33	26 22	CARPENTERS A&M SP3512-W CS3502-W 8T3502-W	66	48 31	MASTER OF REALITY Black Sabbath - Warner Bros. BS2572 CWX2562-P 8WM2562-F	99	....	TOGETHER Chuck Mangione - Mercury SRM2-7501-K N/A N/A
						100	94 72	LEE MICHAELS FIFTH A&M-S 4302-W CS4302-W 8T4302-W

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.

The Programmers

A WEEKLY FEATURE IN RPM
DESIGNED FOR CANADIAN
Programmers

When monitoring a jock

DARYL BURLINGHAM
PROGRAM DIRECTOR
CKLG RADIO

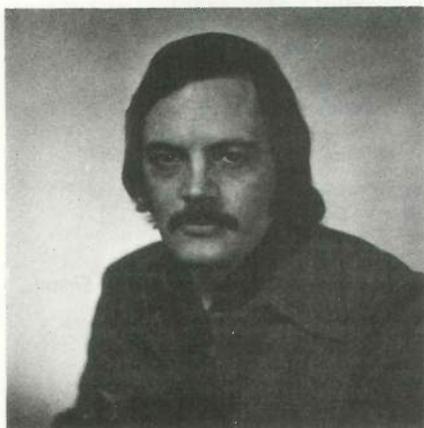
With minor exception, there are two kinds of jocks — straight or funny.

If you're fortunate enough to have a good comedian on the air, you should be able to

The Programmers **MEDIUM MESSAGE**

guide him in the following ways:

- Topical humour (the best tool) about politicians, celebrities, other jocks, etc.



Should be in reasonably good taste.

- The old days of recorded hits is gone. To be funny and entertaining within a

CFCO AIRS LIGHTFOOT SPECIAL

Following the lead of many of the major market stations who have been producing their own specials this past year, CFCO, Chatham, has come up with a one hour special on Gordon Lightfoot. The show, produced by CFCO's Wayne Stevens, includes cuts and clips from an interview Stevens had with Lightfoot early in December following a concert appearance in Detroit. The balance consists of many of Lightfoot's top cuts on the United Artists and more recent Reprise label.

The show, aired over CFCO on December 26th at 1p.m. is important in that it marks a continuing effort on the part of the smaller stations in Canada to provide their listenership with the kind of self-originated programming of high quality to which previously only major market audiences had access.

tight format is a real challenge. The best current example of this kind of humour is Charlie Tuna of KHJ.

- The funny one-liners should be spaced throughout the hour.

Most jocks are fairly straight and these points should be followed:

- He has to rely heavily on the format to carry him. Be tight and brief.
- Clever lead-ins to commercials and sharp record intros. Has to blend with the music - if the record's exciting, cook . . . if it's mellow, take it easy.
- Know the format - jock plugs, one liners

CHUM'S CHRISTMAS WISH

The response to CHUM's Christmas Wish has been simply overwhelming.

In addition to what is probably a modest estimate of over 100,000 new toys, CHUM has been receiving donations of cash and cheques.

Without any solicitation whatever, CHUM



CHUM's Jungle Jay Nelson with Ocean, one of the groups who contributed both time and gifts to the CHUM Christmas Wish - an annual event.

received about \$800 so far and have dispensed this money in the form of food vouchers to needy families.

Simpsons donated the pick up service of two trucks.

etc. make him part of the station.

- The music can almost carry a jock by itself.

Above all, treat your jocks like human beings.

CJSS BOWS EASY LISTENING LIST

Bob Capp, Music Director of CJSS, Cornwall, has put out his first copy of the "Top Sixty Easy Listening" from the station. The list was formulated after good initial reaction from local retailers and will be distributed to the trade. Capp will personally keep in touch with the retailers to keep tabs on what is selling, what items are requested and so on.

Although the station is predominantly MOR, one in three selections from 7 p.m. to 5 a.m. are rock numbers. Capp hopes to provide information on rock records at a later date. CJSS' new library should be ready for occupancy later in the month, at which time Capp will visit record companies in Montreal in order to bring the library up to date and to replace aging material.

Old age pensioners donated \$25.00.

A school class took up a collection of nickels and dimes and quarters and sent the money in a plastic bag.

John Gilbert accepted a cheque last night for \$300.

An anonymous union sent \$50.

The order department of Grand & Toy sent \$27 — the results of a collection amongst staff.

Eatons Youth Council members guided their schools to toy collections.

A gentleman from Whitby, also choosing anonymity, gave \$50.

The Corvette Car Club has worked unbelievable hours to transfer the toys delivered to CHUM to the social agencies which are handling distribution.

These are but a few examples of the generosity exhibited by CHUM listeners.

The station wrote personal letters to donors; Charlotte Hunter has also written thank you letters; there are many more to write.

It's expected that within the next few days, CHUM will be able to adequately thank the citizens of Toronto for their overwhelming support.

JUNO AWARDS PRESENTATION

FEB 28/72

The
ProgrammersNEW ON
PLAYLISTS

MAJOR MARKETS

CKLG Vancouver
Hurtin' Each Other-CarpentersCHED Edmonton
My Love Sings-Joey Gregorash
Floy Joy-Supremes
Tupelo Honey-Van Morrison
Looking For A Love-J.Geils BandCJME Regina
Hurtin' Each Other-Carpenters
Precious And Few-Climax
My Love Sings-Joey Gregorash
Can Smell Funky Music-Eric Mercury
Boom Boom-King Biscuit Boy
Five Hundred Miles-Heavy BoundCKOY Ottawa
Hey Big Brother-Rare Earth
Have You Seen Her-Chi Lites
The Harder I Try-Free Movement
Open The Door-Judy Collins
Lisa Listen To Me-Blood Sweat & TearsCKVN Vancouver
Stay With Me-Faces
Never Been To Spain-Three Dog Night
Rock & Roll Stew-Traffic
Hey Girl I Knew You-Donny OsmondCKLW Windsor
Mr. Penguin-Lunar Funk
Floy Joy-Supremes
My Love Sings-Joey Gregorash
Birmingham-Fludd
A Long Hard Road-5 Man Elec Band
Bloodshot Eyes-LuciferCKLG Vancouver
My Love Sings-Joey Gregorash
Precious And Few-Climax
Joy-Apollo 100
Witch Queen of New Orleans-Redbone
Footstompin'-Grand Funk Railroad
Like A Cannonball-Van Morrison (LP)
Goin' In Circles-Isaac Hayes (LP)
Don't Think Twice-Bob Dylan (LP)CKOC Hamilton
My Love Sings-Joey Gregorash
Hurtin' Each Other-Carpenters
Move 'Em Out-Delaney & Bonnie
Down By The Lazy River-Osmonds
Only A Friend-Chelsea WindCKXL Calgary
Precious And Few-Climax
Softly Whispering-English Con
Salty Dog-Procoi Harum
Bang A Gong-T.Rex
Mercedes Benz-Goose Creek
Rock And Roll-Detroit
Love Us-Mashmakhan
What Am I Living For-Ray CharlesCFRA Ottawa
Rock 'N' Roll Band-Billy MysnerMexican Lady--Steel River
Never Been to Spain--3 Dog Night
Black Dog--Led ZeppelinCJCH Halifax
Without You--Nilsson
Clean Up Woman--Betty Wright
Lion Sleeps Tonight--Robert John
Joy--Apollo 100
My Love Sings--Joey Gregorash
Out of my Mind--Rain
Mexican Lady--Steel RiverCHLO London
My Love Sings--Joey Gregorash
Rock and Roll--Detroit
Without You--Nilsson
One of Those Nights--Partridge Family
Hurtin' Each Other--Carpenters
Never Been To Spain-Three Dog Night
Feelin' Alright--Joe CockerCFRW Winnipeg
Let's Stay Together--Al Greene
Drownin' in the Sea of Love--Joe SimonCKCK Regina
Softly Whispering--English Con.
Get it On--Addressi Brothers
My Love Sings--Joey Gregorash
Together Let's Find Love--5th DimensionCHUM Toronto
Precious and Few--Climax
I'm A Preacher-Tony Kingston
Hurting Each Other--Carpenters
Mexican Lady--Steel River
Rock and Roll--Detroit
Rock and Roll Stew--Traffic
Joy--Apollo 100
You See Me--Fludd (LP)
Julianna--5 Man Electrical Band
Rock 'n' Roll Band--Billy MysnerCKFH Toronto
My Love Sings--Joey Gregorash
Cotton Jenny--Anne Murray
Lion Sleeps Tonight--Robert JohnCKOM Saskatoon
Fit To Kill -- Tundra
I Am A Preacher -- Tony Kingston
Looking For A Love--J. Geils Band
Same Old Feeling -- Fergus
Together Let's Find Love -- 5th Dimension

SECONDARY MARKETS

CHOW Welland
It's One Of Those Nights -- Partridge Family
Can't You Feel It -- Brave Belt
Let's Stay Together -- Al Greene
Sugar Daddy -- Jackson Five
Looking for a Love -- J. Geils Band
No Good to Cry -- Poppy Family
Without You -- NilssonVOCM St. John's
Never Been to Spain -- Three Dog Night
Without You -- Nilsson
Cotton Jenny -- Anne MurrayCKBB Barrie
She Used To Be -- 5 Man Elec. Band
Out of My Mind -- Rain
It's One of Those Nights -- Partridge FamilyAnticipation -- Carly Simon
Daisy Mae -- Hamilton, Joe Frank & Reynolds
United We Stand -- Campbell/MurrayCKRD Red Deer
The Hub -- Young/Moore
Once You Understand -- Think
Something Big -- Mark Lindsay
One Of Those Nights -- Partridge Family
Oklahoma Sunday Morning -- Glen Campbell
500 Miles -- Heaven Bound
I Shall Be Released -- Anne Attenborrow
You Got A Hold On Me -- Gayle McCormickThe
ProgrammersNEW ON
CHARTSVOCM St. John's
Anticipation -- Carly Simon
Fly Across The Sea -- Edward Bear
Don't Say You Don't -- Beverly Bremers
Precious and Few -- ClimaxRADIO MUTUEL
Black Dog -- Led Zeppelin
One Monkey -- Honeycone
George Jackson -- Bob DylanCKVN Vancouver
Hallelujah -- Sweathog
Where Did Our Love Go -- Donnie Elbert
I Turn To You -- Spring
Anticipation -- Carly Simon
Mexican Lady -- Steel River
Too True Mama -- CrowbarCKOM Saskatoon
Sugar Daddy -- Jackson 5
Black Dog -- Led Zeppelin
Losing You/Mandolin--Rod StewartCHOW Welland
Levon -- Elton John
Anticipation -- Carly Simon
White Lies Blue Eyes -- Bullit
Drownin' In The Sea Of Love--Joe SimonCKOY Ottawa
Pilgrim -- Kris Kristofferson
Out Of My Mind -- Rain
Only A Friend--Chelsea WindCKBB Barrie
Love Me Love Me Love -- Frank Mills
Fly Across The Sea -- Edward Bear
Take It Slow -- Lighthouse
Sugar Daddy -- Jackson Five
Where Did Our Love Go -- Donnie ElbertCKFH Toronto
Never Been To Spain - Three Dog Night
Precious & Few -- Climax
Out Of My Mind -- Rain
Levon -- Elton John
Make Me The Woman -- Gladys Knight/PipsCKOC Hamilton
Witch Queen Of New Orleans -- Redbone
Love Me Love Me Love -- Frank Mills
The Lion Sleeps Tonight -- Robert John
Together Lets Find Love -- Fifth Dimension
Floy Joy -- Supremes
Softly Whispering - English CongregationCKGM Montreal
It's One Of Those Nights -- Partridge Family
Don't Say You Don't -- Beverly Bremers
One Monkey -- Honeycone
Levon -- Elton John

WIND UP TOY

CKGM Montreal

It's One Of Those Nights - Partridge Family
Don't Say You Don't - Beverly Bremers

CKXL Calgary

Don't Say You Don't - Beverly Bremers
Mozart's 18th - Waldo De Los Rios
Life In The Bloodstream - Guess Who
Never Been To Spain - Three Dog Night
Cotton Jenny - Anne Murray
White Lies Blue Eyes - Bullit

CJCH Halifax

Let's Stay Together - Al Greene
Levon - Elton John
It's One Of Those Nights - Partridge Family
Little Old Rock 'N Roll Band - Billy Mysner

CHLO St. Thomas

Love Me Love Me Love - Frank Mills
Hey Big Brother - Rare Earth
No Good To Cry - Poppy Family
Anticipation - Carly Simon
Out Of My Mind - Rain

CFRW Winnipeg

Day After Day - Badfinger
Levon - Elton John
Stay With Me - Faces

CKCK Regina

Rock And Roll Band - Billy Mysner
Without You - Nilsson
Black Dog - Led Zeppelin
Feelin' Alright - Joe Cocker

CHUM Toronto

Sugar Daddy - Jackson 5
Levon - Elton John
Without You - Nilsson
Drowning In The Sea of Love - Joe Simon

CFRA Ottawa

Sugar Daddy - Jackson 5

CKWS Kingston

Witch Queen of New Orleans - Redbone
One Of Those Nights - Partridge Family
Bang A Gong - T. Rex
Anticipation - Carly Simon
Let's Stay Together - Al Greene
Together Let's Find Love - Fifth Dimension

CHED Edmonton

Devil You - Stampeders
Respect Yourself - Staple Singers
Take It Slow - Lighthouse
Brand New Key - Melanie

CJME Regina

Once You Understand - Think
Black Dog - Led Zeppelin
White Lies Blue Eyes - Bullit
Daisy Mae - Hamilton, Joe Frank & Reynolds

CKLW Windsor

Going Down On The Road To L.A. - T. Black and L. Ward
Why Not Start All Over Again - The Counts
Anticipation - Carly Simon
I Got Cha - Joe Tex

CKLG Vancouver

Love Me Love - Frank Mills
Fly Across The Sea - Edward Bear
You Are Everything - Stylistics
Lets Stay Together - Al Green
I Am A Preacher - Tony Kinston

The Programmers**TRIBAL DRUM**

January 7th, CFRW presents Lighthouse. The concert has been sold out since January 3rd.

CFRW running the Instant Rip-Off Contest - giving away L.P.'s and Tapes.

CKCK running the Elvis Story 7-9 p.m. each night, beginning January 10th.

Bob Gibbons, formerly of CFOX, doing nine to noon at CKLW, also Handling Music Director, Ann Stark, is now Promotion Director.

December 18th CFRA, Ottawa, ran its annual Christmas Cheer broadcast, and raised \$13,000. in pledges from listeners to buy Xmas hampers for needy in co-operation with West Ottawa Lions Club.

December 27th, CFRA, Ottawa, sponsored Blood Donor Clinic and got 1,480 pints of blood.

CFRA, Ottawa, running a Mystery Voice Contest sending 2 winners on a 2 week skiing trip to Switzerland.

CFRA's Shelley Emmond giving some employees a day off work. Local companies submit to radio station their staff list and the station draws one name a day from

the lists and gives the winner the next day off.

CKOC awarding Elvis library and featuring Elvis gold on January 8th, the singer's birthday.

CHNS has gone to a mixed bag of MOR, hits and country following the BBM results. Jimmy Mack, Jay Lee Smith and "Leslie" have left. Ron Able has dropped the morning spot for afternoons. Pat Blanford who handled the phone show is now in Sydney with the CBC.

CKXL running the syndicated Wolfman Jack Jesus Crusade series kicking off January 9th.

CKLW running thousand dollar flashback contest-basic phoner-caller who identifies the number of the 1971 top 100 songs gets the bucks. Runs January 3 to 12.

CJME running "Time Marches On" promo. Listeners guess date of historical events for Bulova watches. Another 'ME promo has listeners listing announced colours over an eight day period for draw on a Zenith colour tube.

CJOR rated lowest in Vancouver is reportedly dropping virtually all its music for more talk shows including weekends.

CKLG in second week of "Four Letter Words" with fantastic response from over 18 age group, in particular housewives who are locked in right through the evening.

The Programmers**MAPLE LEAF SYSTEM**

By NEVIN GRANT

Despite the Christmas and New Year's rush, everything seems to have come together nicely in the Maple Leaf System's first test of its new Voting alignment. The January 8 RPM contained not only the MLS Results of the December 28, 1971 voting, but also the agenda for January 4, 1972. Station voting breakdowns will be mailed from CKXL weekly along with the MLS National 30. Interested parties are once again reminded that MLS Results will be available first in The Programmers every Monday. Please do not contact CKXL or RPM for a preview of the voting . . . neither Greg nor Walt will be giving results on the phone.

It was a pleasure to kick off 1972 with three strong MLS winners - Out Of My Mind by Rain . . . Little Old Rock 'N Roll by Billy Mysner, and Mexican Lady by Steel River. It is hoped that with the Two Weeks Guaranteed Coast-to-Coast exposure these recordings will now garner via the Maple Leaf System and will give added impetus to their breakout as *International Hits!* Rain and Billy Mysner already have several System Charts . . . Steel River has been picking up widespread airplay. Considerable national chart action has also been accorded. Eric Mercury . . . and Frank Mills' Love Me Love Me Love is taking on the appearance of a *Canadian Smash!* No Good To Cry by the Poppy Family has proven to be one of the strongest domestic records on the scene at the present.

RESULTS OF MLS VOTING FOR JANUARY 4/72

ONLY A FRIEND	4.6
Chelsea Wind	
LOVE ME LOVE MY CHILDREN	3.3
Lorri Zimmerman	
ONCE YOU UNDERSTAND	1.8
Leonard Family	
TIME TO MOVE ON	4.3
Mashmakhan	
COTTON JENNY	6.8
Anne Murray	
WE'RE DANCIN'	5.4
Second Helping	

Anne Murray wins two weeks guaranteed airplay on MLS member stations.

There will not be an MLS agenda for Tuesday, January 11, 1972.

As of the mailing deadline there are insufficient submissions to form an agenda. Songs presently submitted will be held over for the agenda on Tuesday, January 18, 72.

PROMOTION MEN

Major record company requires two Promotion men - one for Ontario and the other (bilingual) for the Province of Quebec. Salary and benefits excellent. Send resume immediately to: RPM, Box 1972, 1560 Bayview Avenue, Toronto 17, Ontario.

The Programmers QUESTION OF THE WEEK

How, and to what extent, does your station use L.P. cuts as a programming tool?

George Johns — CFRA Ottawa

We use albums during the day and nothing but familiar artists and familiar songs. At night, we play the big sellers. Album cuts are used to balance music list, and pacing. We also use albums at night to keep big established artists on the air, without waiting for their new singles.

J. Robert Wood — CHUM Toronto

The use of L.P. cuts is primarily designed to create variety in our music. L.P. cuts can also be useful in helping to achieve balance in weeks where there is an imbalance in tempo, tone or category of music on the playlist. Since the introduction of the Canadian content regulation, we have found it necessary to eliminate L.P. cuts to prevent any further dilution in the play of legitimate hits.

Chuck Chandler — CFRW

We program L.P. cuts (1 per hour) every hour, except 6-9 a.m. running on a rotation of approximately 15 cuts a week. They play an important part in our music, and they are programmed demographically.

Ken Singer — CKCK Regina

We program a maximum of 2 L.P. cuts per hour from 6-12 midnight. LP's are not played on a regular basis, unless they're big selling L.P.s and only new albums are played. The number of cuts vary from week to week.

Hart Kirch — CJME Regina

We play from 5 to 7 album cuts on playlist mostly after 3 p.m. afternoons. Also we have strictly album shows, Monday through Friday midnight to 2 a.m.

Alden Diehl — CKLW Windsor

CKLW uses album cuts as a programming aid but with a view to playing those cuts with best hit potential.

John Mackey — CKGM Montreal

CKGM has used album cuts to a great extent in our programming for the past 18 months. All album cuts that are played are from albums that have shown sales reaction in Montreal, or they are singles that are from albums. At all times the CKGM playlist is at least 80% album cuts, that is cuts that are strictly played from a past selling album

plus singles that have been taken from albums. As well, each week three cuts from Canadian albums are played.

Danny Roman — CJCH Halifax

Album cuts are added to our air plays after 6 p.m. The cuts are selected to compliment our sound. They can be used for adding hardness, the softening of the change in lyric mood of a part of an hour. Many outstanding artists have album material out long before a single is released. Some of this material is too good to wait for the single. A programmer shouldn't slip into the narrow thinking area that album cuts mean 'freaky' music of the hardest, rockinest cuts.

Gary Summers — CKOC Hamilton

We program album cuts very rarely and only if we feel "there is a reason to do so". If we have an album exclusive in our market it's solid material. We may lift three or five of the best cuts for play for a day or two.

We may lift the odd album cut if we feel it will be that artist's next single release.

Roy Hennessy — CKLG Vancouver

LP product is used in all time periods except the morning. The amount of product used varies from one to three cuts per hour depending on the time of day. The cuts are pre-selected from about five to seven LP's depending on what is available and are used to give the station a heavier feel in time periods where it is valuable to do so.

Greg Haraldson — CKXL Calgary

At this time, albums are programmed like any single. LP cuts are programmed in all time periods and are subject to the same restrictions as other records depending on the specific LP cut. Each Sunday night CKXL airs a four hour program playing nothing but album product on a free form basis.

Wayne Bryant — CHED Edmonton

Album cuts play a very important role as a programming tool at CHED. It is our belief that albums play just as an important part in record sales and request action as do singles. Therefore, we have a regular album cut play list which consists of twelve cuts from popular LP's. There is no criteria for determining what is a popular album, because if properly programmed, we have found every album exposed became a top ten album in our market. These twelve cuts are rotated on an equal basis each of them receiving about as much exposure as a top twenty single.

At the present our album playlist varies from Isaac Hayes to Led Zeppelin. One area that CHED has done some experimentation in is in the nine to midnight period where we program about 80% album content. We have come up with a reasonable album cut format for that time period based on familiarity personalization and an up time, bouncy, bright, presentation. According to the fall B.B.M. CHED is pulling 40% of the total audience based on an average of quarter hours in that time slot. In finding that nearly two thirds of popular singles on the

The Programmers BREAKING & STIFFING

"Stay With Me", Faces; "George Jackson", Bob Dylan; and "I Am a Preacher" by Tony Kingston getting request action on CKLG. Fludd's "Turned 21" stiffing.

Still no stock in Vancouver of "White Lies, Blue Eyes". CKLG has been playing the disc for five weeks but will drop it if stock doesn't arrive this week.

"Anticipation," by Carly Simon, slow at CHUM Toronto.

Rain single, "Out of my Mind" now top 20 and looking good at CHUM.

"Precious and Few" by Climax, released sometime in October in the U.S. was finally released in Canada by Quality Records. The first six copies shipped to CHUM, Toronto were, as is quite often the case, all pressed off centre.

"Levon", by Elton John, very strong at CFRW, Winnipeg, Also moved 20-12 at CHLO, St. Thomas.

"Rock 'N Roll Band", by Billy Mysner, and "Love Me, Love Me Love" by Frank Mills are 2 of the top request items at CFRW, Winnipeg.

"Turned 21" dying at CJCH. "Where'd Our Love Go", "Love Me Love Me Love" and "No Good To Cry" all breaking.

CJME getting number one requests on Think's "Once You Understand". "No Good To Cry" stiffing in Regina.

Good phone response to Waldo de Los Rios and Guess Who's "Life in the Bloodstream" at CKXL.

Heavy request items at CKOC are "Precious and Few" and "Joy". Nevin calls Gregorash's latest "his most commercial yet."

National Chart come from albums we believe that albums just cannot be ignored when programming for the 18 to 49 age group.

Jerry Stevens — CHLO

CHLO has played contemporary L.P. cuts on a regular basis since 1968. L.P. cuts are slotted in our format for nearly every hour of the day building toward the drive period, peaking from 7 till midnight, and continuing till 5 a.m. These titles are considered rather than "extras" as an integral part of our daily musical mix.

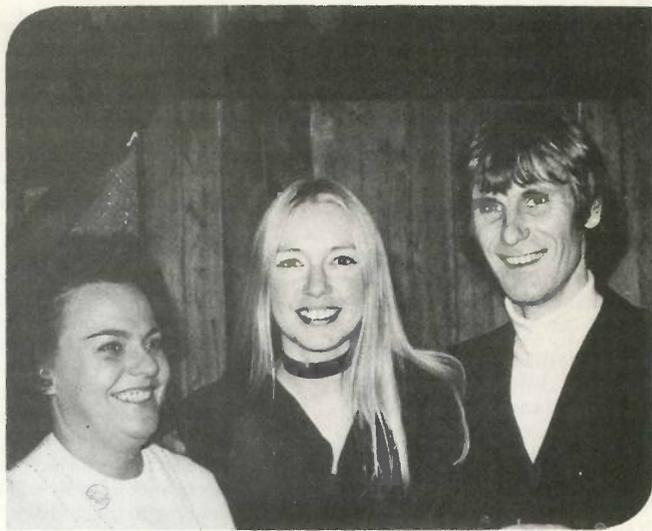
NEXT WEEK'S QUESTION OF THE WEEK IS:

What are your basic problems in programming solid gold?

THE VIBRATIONS



Quality's Nicolle Vidal with Crescent St. recording artist Lorri Zimmerman and Michael Goodwill (Photo-Vedettes).



Quality bash brought out notable Montrealers including Ginnette Lamarche and Robert Boulanger.



Scotty Stevenson and daughter Debbie beginning to show with London deck, "The Older, Younger Generation".



Rada's Gracie Dee and Mike Harris will be regulars on Nashville's Grand Ole Opry for 1972.



Skeeter Davis, now off with "One Tin Soldier" with CFGM's music director Dave Johnson and John Murphy (RCA).



Celene Milling, the happy new face at RCA (Toronto) looking after paper work for Scott Richards and John Murphy.

A broadcaster looks at singles

Ed: Following is a radio man's view of a portion of the record business much talked about. Whether you agree or not, it is interesting and worth your time to read.)

Everybody in the recording and affiliated industries has shovels in hand. They are digging a grave. The tombstone's already been prepared; the epitaph reads: "Singles (45 or 78 rpm). We Finally Got You."

It hasn't happened yet, but the writing is on the wall and it is just a matter of time. As is the case with people who suppress things, we have developed a series of 'living lies' in order to justify the crime. Let's step back and take an analytical look at the album phenomenon and the demise of the single. Just be careful that you don't discuss this with anybody; they might get the feeling that you are losing faith, and that you are finally reaching the magic time in your life when you make the transition from 'hip with-it' to 'paranoid establishment'.

Five or six years ago record companies, record distributors and record stores had a big problem. Singles were the major bulk of their business, and they caused problems. Record companies were faced with the reality that you could not sell or market a single to people. They would only buy it if they wanted it. When the public decided that they wanted it, they wanted it fast and everybody wanted it at once. This put the record companies in one helluva a position.

If they had a record that they thought was going to be a hit, it meant pressing enough copies to stock every record store so that the sales would match the demand. If the record was a bomb, they were stuck with an awful lot of extra plastic. If it was an overnight success the problem was getting enough copies to the market place.

Distributors had real problems with singles. They always seemed to have a stockroom full of product that wasn't in demand, and not enough of the 'hot ones'. Besides, singles were bulky and hard to handle.

Record stores had a problem. Their main problem was the 98¢ single. People could come in and browse around and even listen to the singles in the audition booth before buying them. Their stores didn't look good because singles were ugly. They were simply discs in a paper envelope . . . about two grades better than toilet paper. There wasn't much you could do to make them an attractive window display or in-store display. They all had one over-riding major problem: There was no such thing as consumer loyalty to any of them. Consumer loyalty was directed strictly to the artist; nobody cared who the record company was, or the distributor or the record store. All anybody cared

about was getting the record they wanted by the artist they liked.

The problem was obvious to everyone . . . singles were just too honest a product. The only reason people bought them was simply because the sound brought them joy. Record companies faced this problem head-on and decided to do something about it. The answer was obvious . . . albums. Albums had great display potential . . . there was enough money invested in each of them so that you could really do an attractive job on the cover and make it a downright work of art. You wouldn't have to worry about people coming in and listening to them before they bought

them, because you could seal them in plastic. You could even get into the green stamp concept, and put bonuses like posters and books in the albums. Problem solved? Not quite. What if people realized that they were being hyped into buying something that they really didn't want? What developed was one of the most efficient killings ever.

The weapon used was 'reversed hype'. They had to put singles into the position of being uncool, dishonest, bubble gum and a poor quality product. Albums had to become a status symbol. Furthermore, the status thing had to be taken to the point where people believed if you could

NOW, NUMBER ONE ON THE CANADIAN COUNTRY CHARTS

"MILE AFTER MILE"

C4-2984

BY ORVAL PROPHET

Who sings unforgettable songs like Snowbird, Rise and Shine, and his no. 1 hit, all from his new L.P.?



ON COLUMBIA RECORDS 

find out what albums a person liked . . . you could find out what kind of a person they were.

The weapon has worked well. Young people today don't listen to music the way they used to. There was a time when you heard a record and it did something to you — instantly! You wanted to laugh or cry or dance, but it brought an immediate emotional reaction. Now people are convinced they have to work at enjoying something. Preparations to hear the latest album are incredible! First, you took up on the best grass you can get your hands on. Then you put on a headset, and crank up the volume to distortion levels. The vernacular surrounding a hit record has changed . . . from a simple "I like it" . . . to "the lyrics are a profound comment of great social importance." Or . . . "three-quarters through the cut, there's a wild guitar riff." It's the new game in town: buy the album and interpret it (fast), somebody's going to be asking questions!

As people, we really haven't changed. We're still motivated by hype and very image-conscious. Singles have been the victim and it's just a matter of time. Don't get me wrong. A lot of good things have emerged from the album

The Programmers INSTANT LAFFS

I had the greatest holiday ever — and it was so simple. I bought my secretary a \$5.00 piece of jewelry; added 2 zeros to the price tag and forgot to take it off.

Some New Years resolutions made by people in the Music Industry.

— Paul McCartney has resolved to record an album with Yoko Ono.

— Donny Osmond says he'll record only original material from now on.

— Elton John claims he'll never touch the piano again.

— Sly Stone resolves to show up at every concert — on time.

phenomenon. More artists are being recorded; more people are being employed, and more musical avenues are being explored than was possible under the single system.

When the single is finally dead, at least let's give its burial the tribute of honest emotion it always gave us. Laugh, cheer — anything. But don't cry. Because it's pretty hypocritical for killers to cry at the funerals of their victims!

Let's put it this way. If God had meant us to be skiers — He would have given us Blue Cross.

Here's an interesting statistic. A larger percentage of Canadian homes have television sets than bathtubs — which proves that more brains are getting washed than anything else. She was screaming "grape, grape, grape". The cop asked if she didn't mean "rape"? "No", she replied, "there were several of them".

How does a male elephant find a female elephant in the long grass?? Very nice!!

The boys in blue were out in full force over the holidays. I don't mind getting a speeding ticket, but when the cop borrows my pen to write it out — that's too much!

Who said we all have to start at the bottom and work our way to the top . . . ask anybody who skis.

(Jock) will be coming to work at noon today. He loves work. He could sit and watch it all day.

Some people are afraid of flying — not me! I figure if God hadn't meant man to fly, he never would have created Cuba.

A toast — May 1972 be the prosperous 1971, 1970 was supposed to be in 1969.

A Nudist Colony, not far from here, celebrated New Years Eve at 3 o'clock in the morning. No one was watching the clock.

The Programmers COUNTRY PLAYLIST

- | | | | | | |
|-------|--|---------|--|---------|---|
| 1 1 | MILE AFTER MILE
Orval Prophet - Columbia | 16 24 | RUBY YOU'RE WARM
David Rogers - Columbia 45478-H | 34 35 | NAME THE CAPITAL
Tom Connors - Boot 024-K |
| 2 4 | WOULD YOU TAKE ANOTHER CHANCE ON ME
Jerry Lee Lewis - Mercury 73248-K | 17 27 | ONE'S ON THE WAY
Lorretta Lynn - Decca 329000-J | 35 39 | DAY OF LOVE
Mercury Brothers - RCA 75-1069-N |
| 3 5 | THERE AIN'T NO EASY WAY
Eddie Chwill - Barry 2528-M | 18 9 | DIS-SATISFIED
Anderson & Howard - Decca 32877-J | 36 37 | YOU DON'T HAVE TO GO TO SWITZERLAND
Russ Gurr - Rodeo 3355-K |
| 4 6 | BILL JONES GENERAL STORE
Tommy Hunter - Columbia C43000-H | 19 25 | COLD DAY IN OCTOBER
R. Harlan Smith - GRT 1320 10 | 37 38 | PLAY ME A SAD SONG
Al Hooper - Dominion 149-E |
| 5 10 | SAUNDER'S FERRY LANE
Gary Buck - RCA 75 0509-N | 20 20 | TROUBLE'S BACK IN TOWN
Hugh Scott - Melbourne 3366-K | 38 34 | TRACES OF A WOMAN
Billy Walker - MGM 14305-M |
| 6 8 | (Seashores) OF OLD MEXICO
Hank Snow - RCA 740544-N | 21 26 | TURN YOUR RADIO ON
Ray Stevens - Barnaby 2048-H | 39 32 | MY SOUL SINGS OUT
Lee Roy - RCA 75 1065-N |
| 7 2 | SHE'S ALL I GOT
Johnny Paycheck - Epic 10783-H | 22 13 | DADDY FRANK (The Guitar Man)
Merle Haggard - Capitol 3198-F | 40 42 | I'VE GOT THE BOTTLE
Bud Roberts - Boot 016-K |
| 8 3 | KISS AN ANGEL GOOD MORNIN'
Charley Pride - RCA 0550-N | 23 23 | MY DADDY'S BLACKLAND FARM
Scotty Stevenson - London 17417-K | 41 45 | TURN ME AROUND
Shirley Ann - Big Chief 7235 |
| 9 11 | TOTAL DESTRUCTION
Lynn Jones - MCA 2019-J | 24 12 | THE MORNING AFTER BABY LET ME DOWN
Ray Griff - GRT 101446-T | 42 36 | LEAD ME ON
Lynn & Twitty - Decca 32873-J |
| 10 15 | CAROLYN
Merle Haggard - Capitol 322-F | 25 16 | LIVING AND LEARNING
Tillis/Bryce - MGM 14304-M | 43 46 | SOMEWHERE IN VIRGINIA IN THE RAIN
Jack Blanchard & Misty Morgan
Mega 0046-M |
| 11 14 | SOMETHING IN YOUR FACE
Shirley Eikhard - Capitol 3197-F | 26 28 | TOO OLD TO CUT THE MUSTARD
Buck & Buddy - Capitol 3215-F | 44 49 | TO GET TO YOU
Jerry Wallace - Decca 32914-J |
| 12 7 | COUNTRY GREEN
Don Gibson - Hickory 1614-L | 27 47 | COTTON JENNY
Anne Murray - Capitol 72657- F | 45 50 | I'D BETTER NOT SEE HER AGAIN
Mike Graham - Rodeo 3357-K |
| 13 17 | BRING HIM SAFELY HOME TO ME
Sandy Posey - Columbia 45458-H | 28 48 | BEDTIME STORY
Tammy Wynette - Epic 10818-H | 46 | MUCH OBLIGED
Greene - Seeley 32898-J |
| 14 18 | I CAN'T SEE WITHOUT YOU
Conway Twitty - Decca 32895-J | 29 19 | CATCH THE WIND
Jack Barlow - Dot 17396-M | 47 | ANOTHER PUFF
Jerry Reed - RCA 0613-N |
| 15 22 | BURNING THE MIDNIGHT OIL
Wagonner/Parton - RCA 0565-N | 30 | DONE
Skeeter Davis - RCA 74-0608-N | 48 | IT'S FOUR IN THE MORNING
Faron Young - Mercury 73250-K |
| | | 31 30 | CALGARY SONG
Humphrey & DT's - Boot 018-K | 49 | LOVE IS LIKE A SPINNING WHEEL
Jan Howard - Decca 32905-J |
| | | 32 21 | ROSES AND THORNS
Jeannie C. Riley - Plantation 79-M | 50 | I'M A TRUCK
Red Simpson - Capitol 3236-F |
| | | 33 31 | A WOMAN LEFT LONELY
Patti Page - Mercury 73249-K | | |

The
Programmers**MARKET BY
MARKET****MONTREAL (English)**

The results of November B.B.M., 1971, show CJAD pulling the number one English audience again in Montreal, with a Total Weekly Cumulative Audience of 556,900. The six other top English stations in Montreal were:

CKGM	465,200
CFQR F.M.	443,100
CFCF	339,100
CHOM F.M.	208,700
CBM	202,200
CFOX	124,200

Here is how each station fared in different categories for the full coverage area of the stations. The positions are based on B.B.M. survey figures, Nov. 71.

ADULTS 18+	WOMEN 18-34
CJAD	CKGM
CFQR F.M.	CFQR F.M.
CKGM	CJAD
CFCF	CFCF
CBM	CHOM F.M.
CHOM F.M.	CFOX
CFOX	CMB

MEN 18-34	TEENS
CKGM	CKGM
CFQR F.M.	CHOM F.M.
CJAD	CFCF
CHOM F.M.	CJAD
CFCF	CFQR F.M.
CFOX	CFOX
CBM	CBM

While CJAD commands the largest English speaking audience and is quite dominant in the 18 and over category, CKGM holds a firm hold in the 18-34 group. CKGM are the top teen station in the city with CHOM

**CANADIAN MARCONI
GRANTED SHORT TERM**

The Canadian Radio-Television Commission has renewed the licenses issued to Canadian Marconi Company to continue its operation of CFCF, CFCF-FM, CFCF-TV and CFCX (shortwave). The renewal dates run from January 1st, 1972 to June 30, 1972.

The renewal was approved by the Governor-In-Council by Order-In-Council P.C. 1971-2858 under authority of paragraph 6 of the Direction on Ownership, Order in Council P.C. 1969-2229 as amended.

This short term renewal was allowed at the same time as the decision handed down by CRTC (71-425) Dec 23, 1971, which approved the application by CHUM Limited to purchase 80% of the Canadian Marconi Company.

However, certain conditions such as selling the Marconi radio stations within one year as well as divesting itself of CKVR-TV in Barrie threw a different light on CHUM Limited's purchase proposal. Allan Waters, president of CHUM Limited, has not indicated whether or not he will accept the conditions as laid down by the CRTC.

F.M. (formerly CKGM FM) as the station with the second highest teen audience.

It is interesting to note that while in many markets F.M. stations are relegated to the bottom rung of the ladder, in Montreal CFQR F.M. is No. 3 in total weekly audience. In the central area of Montreal, the quality music F.M. station has the highest share of audience several times throughout the day, and no station, French or English, has a higher share than CFQR F.M. from 11:30 a.m. - 2:30 p.m. or from 4:30 p.m. - 7:00 p.m.

**The
Programmers FRENCH
CANADIAN TOP TEN**

- 1 COEUR DE MON PAYS
Les Scarabees - 755094
- 2 MAMY BLUE
Roger Whittaker - RCA 755098
- 3 QU'IL EST PENIBLE D'AIMER
Anne Renee - Nobel NL 5628 London
- 4 UN SOIR SANS TOI
Jean Nichol - TW 85 Transworld
- 5 LE FRIGIDAIRE
Tex Lecor - Gamma AA 1128 London
- 6 ALLELUIA EN PYJAMA
Christopher Lair - Vogue 4600 Transworld
- 7 JE N'AI JAMAIS AIME COMME JE
T'AIME
Frederic Francois - London LF 1005
- 8 LA BALLADE DE RIEL ET CHENIER
Tony Roman - Visa 7701 Trans Canada
- 9 JE SUIS POUR
Eloise - Charton 2000012 Polydor
- 10 UNE FLEUR RIEN QU'UNE ROSE
Crazy Horse - MUCH CHF1 3504 London

UP AND COMERS

- MAGGIE MAY
Richard Antony - ABLE AB 715 London
- MON AMI J.C.
Jean Pierre Ferland
Barclay LP - 80114 Polydor
- CRESCENT STREET
25e Regiment-Elite 7034 Trans Canada

**NEW CRTC REGULATIONS
CAUSING CONFUSION**

On January 18th Broadcasters will be required to ensure that 30% of their music programming complies with 2 of 4 Canadian content conditions as set forth by the C.R.T.C. However, all songs which, previous to January 18 qualified as Canadian, will continue to qualify. The big question most programmers are asking, is, does a record, which qualifies under one condition only, have to be played on the air before January 18, or only have to be released before January 18 to qualify forever as Canadian?

JUNO AWARDS — FEB 28/72The
Programmers**MOR
PLAYLIST**

- 1 I'LL SEE YOU THERE
Poppy Family - London 164-K
- 2 MY BOY
Richard Harris - RCA 4293-M
- 3 LET IT BE
Joan Baez - Vanguard 35145-V
- 4 SOMETHING IN YOUR FACE
Shirley Eikhard - Capitol 3197-F
- 5 I'D LIKE TO TEACH THE WORLD TO
SING (In Perfect Harmony)
Hillsiders - Metromedia 321-L
- 6 AN OLD FASHIONED LOVE SONG
Three Dog Night - Dunhill 4294-N
- 7 SUMMER OF '42
Peter Nero - Columbia 45399-H
- 8 TALK ABOUT PEACE
Travellers - Kanata 1002-S
- 9 LOVE ME, LOVE ME, LOVE
Frank Mills - Polydor 2056 076-Q
- 10 SOUR SUITE
Guess Who - Nimbus 9 74-0578-N
- 11 FRIENDS WITH YOU
John Denver - RCA 74-0567-N
- 12 SAUNDER'S FERRY LANE
Gary Buck - RCA 75-0509-N
- 13 LOVE ME BROTHER
Tapestry - Polydor 2065 091-Q
- 14 CHERISH
David Cassidy - Bell 45-134-M
- 15 TILL
Tom Jones - Parrot 40007-K
- 16 BUTTERFLY
Danyel Gerard - La Compagnie 127-K
- 17 L'OISEAU
Rene Simard - Nobel 5627-K
- 18 TURN YOUR RADIO ON
Ray Stevens - Barnaby 2048-H
- 19 COTTON JENNY
Anne Murray - Capitol 72657-F
- 20 THE DAY OF LOVE
Mercey Brothers - RCA 75-1069-N
- 21 AMERICAN PIE
Don McLean - United Artists 50856-J
- 22 TO A PLACE NEAR THE RIVER
Marty Butler - Columbia C4-2988-H
- 23 SUNSHINE
Jonathan Edwards - Capricorn 8021-P
- 24 TAKE ME HOME COUNTRY ROADS
Laurie Bower Singers - Can Tal
Lib 477-810-Z
- 25 FOR BETTER FOR WORSE
Bells - Polydor 1056 093-Q
- 26 BLESS THE BEASTS & CHILDREN
Carpenters - A&M 1289-W
- 27 ONE TIN SOLDIER
Skeeter Davis - RCA 74-6-8-N
- 28 TOTAL DESTRUCTION
Lynn Jones - MCA 2019-J
- 29 SUPERSTAR
Nat Raider - Can Tal Lib 477-808-Z

THE BIGGEST

CANADIAN

MUSIC INDUSTRY DIRECTORY

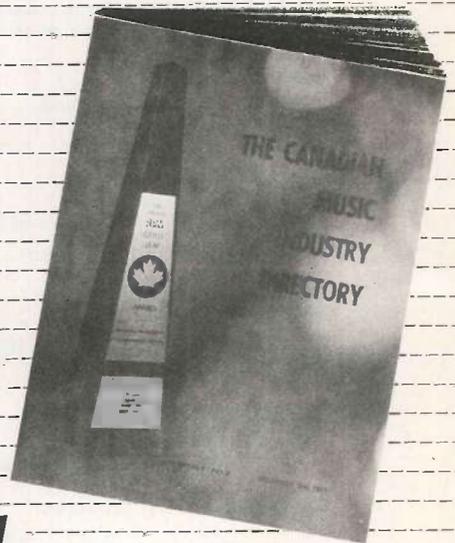
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- Record Manufacturers
- Record Distributors
- Record Companies
- Record Producers
- Recording Studios
- Booking Agencies
- Promotion & Publicity
- Personal Managers
- BMI Publishers
- CAPAC Publishers
- Performance Rights Organizations
- Rack Jobbers
- One Stops
- Pressing Plants
- Record Jackets
- Tape Duplicators
- Industry Services
- AM Radio Stations

- N.W.T.
- Yukon
- British Columbia
- Alberta
- Saskatchewan
- Manitoba
- Ontario
- Quebec
- New Brunswick
- Nova Scotia
- P.E.I.
- Newfoundland
- Labrador

- AM Radio Stations (Alphabetically by call letters)
- FM Radio Stations
- Gold Leaf Awards
- Juno Award Winners
- Campus Radio Stations
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AXES, CHOPS & HOT LICKS THE CANADIAN ROCK MUSIC SCENE



RITCHIE YORKE
INTRODUCTION BY
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