

THIS WEEK'S TOP 100 SINGLES

COUNTRY 50

TOP 100 ALBUMS

MLS DRASTICALLY REVISED

RCA HOLDS MEET FOR CAMPUS RADIO



LUKE GIBSON LP FROM TRUE NORTH

RCA FIRST WITH CAMPUS RADIO GET TOGETHER

RCA's Ontario promotion man, Johnny Murphy, has spent the past few months researching the value of campus radio and its impact on record sales. He became convinced of its potential and presented a report to the company's national man, Ed Preston, who passed it on to Bob Cooke, general manager of the record division. The outcome of it all was a well-planned get-together at the RCA Studios in Toronto on March 4th, with representatives from the radio and the trade press.

On the panel at the forum were Bob Laine, CHUM FM, Nevin Grant, CKOC, Barry Keane, RCA, Tom Wilson, WBM Management, Jack Richardson, Nimbus Nine and Walt Grealis, RPM.

MAPLE MUSIC JUNKET FORGES ON

The CRMA has released details to the media in Canada of the Maple Music Junket, the scheme to bring about one hundred European press and media people to Canada in June of this year to witness the Canadian music scene first-hand. Highlights of the release are details of the financing (a total estimated cost of \$75,000, with grants coming from CAPAC, BMI, CRMA members and the federal government), the announcement of the formation of Maple Music Inc. to organize the affair and the unveiling of a plan to provide extensive coverage of the French-language recording situation in this country.

The Junket will be highlighted by three major concerts, one in Montreal and two in Toronto. In addition, twenty five French speaking media people will arrive in Montreal two days in advance of the major party in order to examine closely the French-language end of the business. Although dates have been set for the Junket (June 4-8) no acts or concert halls have been named. An announcement in this regard is expected shortly.

The forum was loosely structured, allowing many and varied topics to be discussed. Numerous representatives from both have and have-not campus radio were present. Several major problems were brought up including lack of product available to the stations, lack of co-operation between campus press, choice of programming and others. In fact, so many were the areas of discussion that it was suggested that another meeting be held during the first week in May with increased representation from the record and commercial radio industries.

Surprise guests at the forum were the Everly Brothers who were appearing at Toronto's Hook and Ladder club at the time. Both brothers became involved in the debate suggesting that today's programming is discriminatory and too restrictive.

REBROFF INTO TORONTO FOR TWO CONCERTS

Yvan Rebroff, CBS (European) classical giant, is booked into Toronto's Massey Hall for two shows, April 17 and 24th. Emceeding both shows will be George Wilson (CFRB) who broke Rebroff in the south central Ontario market. Herman Luedecke of CHIN, is responsible for the Toronto shows with Martin Onrot taking Rebroff across Canada.

Luedecke, who is familiar with Rebroff's stage success, witnessed another Rebroff triumph just recently at Stuttgart where the 6'8" phenomenon found it impossible to leave the stage because of cries of bravo and encore. It's expected Rebroff will experience the same audience reaction in Toronto where tickets (mail and box office) are moving so briskly "sold out" notices are expected shortly.

Rebroff's latest release, "Rebroff Sings Opera" in which he performs in both German and French, has become a large sized import item. It's expected that Columbia will release this album within the next few weeks.

TROIANO KENNER JOINS JAMES GANG

Two products of the Toronto rock scene of the early sixties have surfaced in Dunhill's James Gang. Don Troiano of the Rogues, Mandala and Bush, and Roy Kenner of Roy Kenner and the Associates, Mandala and Bush, have joined Jim Fox and Dale Peters in the Cleveland-based group. An album has already been recorded with the new lineup and is expected to be released in the next few weeks.

Nine of the tunes on the album were either written by Troiano, or co-written with Kenner and Peters. Troiano has prepared his own solo album for release in the near future. It uses the talents of ex-Bush and ex-Motherlode members and Shawn Jackson.

STATISTICS CANADA SAYS EVERYTHING IS ALRIGHT

In case you've been worrying, Statistics Canada has some cheering information. According to the governmental information and statistical organization, Canadian manufacturers produced 5,313,118 phonograph records in December of 1971, up from 4,698,864 in the previous year. Total production for the year was thus brought up to 47,250,841 as opposed to 44,032,403 in 1970.

FRECHETTE TO BEECHWOOD/CAPITOL PUBBERIES

Joey Frechette has been appointed to the position of General Manager, Beechwood and Capitol Music Publishing. The announcement was made by Arnold Gosewich, president of Capitol Records, Canada. Frechette's experience includes two years as radio station liaison manager for BMI Canada and two years as regional promotion manager for Columbia Records.

Frechette was with the Beau-Marks, the Montreal-based group who achieved international success with their recording of "Clap Your Hands".



Ed LaBuick (GRT), Paul Kahnert (Bump'n Grind producer), Ross Reynolds (GRT), and Moses Znaimer (Thunder) at Victory opener.



Kelly Jay (Crowbar) kicks off Pierre Trudeau's election campaign by allowing Ottawa visitor to present him with Gold Leaf Award.

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US...PROGRAM A RADIO STATION??

We have never been asked to program a radio station. As a matter of fact, we probably won't be. There are so few licenses floating around, we may never have the



chance. Neither do we run a record store, a one stop, a record company, a racker or a booking agency. Neither, it seems, are we qualified to put out RPM.

Are we incapable of doing anything well? Our paper doesn't look quite like any other

"... 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	Q
Caravan	G	Quality	M
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GRT	T	Trans World	Y
Kinney	P	World	Z

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



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

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that we can think of. We hold some very strange views on publishing (if that's what we do) and somehow, I feel that we are doomed to failure. As a matter of fact, we have been doomed to fail for eight years now.

When we are asked for our qualifications for writing about and sometimes criticising programming, we must admit that the same question enters our minds when it comes to programmers. We read the foreign tip sheets and trades. We do follow the acceptable trends in programming, but we have never hired a consultant to program our programming writing.

The more I consider it, the more appealing the idea of programming a Canadian radio station appeals to me. One thing is for sure. You could throw all the rule books out the back door. The first trick would be to bring back the listeners to radio. We would have to come up with a formula based on Canadian tastes. We would certainly reject any theory which held that music which may "tune out" audiences in Phoenix would have the same effect on audiences in Edmonton, Toronto or Red Deer.

I'm afraid that our radio station would be

hell bent on reflecting the Canadian way of life. No foreign record would be programmed without careful consideration for the tastes of our Canadian audience. Let's face it, we'd be just plain inept at programming a Canadian radio station, just as we're inept at putting out this weekly tab.

Every week since 1964 we've proven our inability to successfully follow the formula for a music trade paper. We have been unable to put out a glossy trade and follow the editorial direction which would guarantee our "success".

However, as an alternative to our inability to program a radio station, we refer you to the Programmers section of RPM, written and created by programmers. Reading and editing this section, we've learned a lot about programmers... but you know what they say, "Those who can do, and those who can write about it."

So we do write about programming from time to time. Take it or leave it. We are also asked our opinions about programming. We are in the unfortunate position of writing and answering as listeners. A disadvantage we really can't do anything about. Neither can the other listeners across Canada.



(Ed: We have received a tremendous volume of mail regarding the Juno Awards Presentation and the weekend of activities which preceded it. We will try to publish as many of these letters as space allows but if we don't publish your letter, please accept our thanks for taking the time to comment. Although everyone seems anxious to lay the flowers at our door, please remember that you made it a success by participating.)

I know you're going to be swamped with all sorts of complimentary mail resulting from the success of the past weekend, just lemme be brief... but honest!

I'd like to thank you for making both Ron Foster and I welcome to Communications 3, it was a pleasure meeting promoters, artists, producers and the good people who turn out the country's best trade weekly. I agree heartily with Stan Klees, much good was accomplished, and ground-work for future better associations was laid.

Thank you for providing a common meeting place for all of us interested in the future of Canadian music. Hope next year we get more exposure to MOR and other non-rock formats; but I promise to return in any event.

Croft P. McClellan
 Vice President, CKLW
 Windsor

Last weekend, in particular February 28th, 1972, will be written in the history of the Canadian Music Industry as the day the industry came of age.

Your effort in bringing together industry executives from across the country, is truly a milestone and exemplifies the concern and interest in our industry.

On behalf of MCA Records, our sincerest thanks and continued success to RPM.

Barry Paine,
 Promotion Manager
 MCA Records
 Toronto

Congratulations! The RPM Juno Awards held last night at the Inn on the Park certainly would have to be the greatest highlight in your long and varied career in the music industry.

I am voicing the opinion of many when I say that it certainly was the most enjoyable affair I have attended in a long time and I just wanted you to know how much I enjoyed participating in an evening of such importance to the music industry in Canada.

May the next eight years be a little less strenuous and of course increasingly successful for you and your associates.

S.B. Hains
 Manager
 BMI Canada Limited
 Toronto

I just want to again express my greatest appreciation to you for organizing what must be summed up as the greatest weekend in the history of Canadian pop music.

You deserve our heartiest congratulations

for literally bringing this industry together. Any form of communication and understanding that was achieved during this weekend can be attributed directly to your efforts and for that we all thank you.

The Canadian music industry is still very young and has a lot of growing up to do. However, through the efforts of you and your publication we have taken a giant step. Through your positive thinking and encouragement today we can realize a progressive music industry in this country and for that you can take full credit.

Barry P. Sarazin
Program Director
Lakeland Broadcasting Co.
Oshawa

Where does one start and how does one end?? The latter appears easy, although short on words — thank you. The beginning is another matter.

How, without making this letter a volume set, does one cover RPM's eight years. There is no way that I can do it justice. I'll leave it to those scribes who are meticulous in research and glowing with language. But, all cannot be left for them to say for there are words I wish to add.

When one asks when did the Canadian Music Industry make its total emergence on the world scene — only one answer shall be forthcoming. The day that RPM became a reality through the untiring efforts of one Walt Grealis.

Again — many thanks. It was truly a most memorable event. The fulfilment of a dream — the establishment and recognition of a Music Industry truly Canadian.

Maurice Zurba
Capitol Records (Canada)
Malton, Ontario

I "boogeyed" on home from the RPM Juno Awards Presentation without having had a chance to thank you so much for your invitation.

It was very thoughtful of you to invite me, Walt, now that I'm really just on the very fringe of things, with the occasional piece for the BMI and CAPAC magazines. And I did appreciate it. As you must have understood, to think of inviting me, once you've been even a small part of the Canadian music scene, you remain interested in it and its people, so it was marvellous to be in the midst of it all again, particularly on such a triumphant occasion. And I was pleased to

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be a part of that standing ovation for Walt Grealis.

Kit Morgan
Toronto

Just wanted to take the time to send my congratulations to you and your staff on the success of the past weekend. The communications meeting and Juno Awards were both excellent and you have much to be proud of. I know I was proud to be a part of it all.

Bruce Bissell
Ontario Promotion Mgr.
Kinney Music
Toronto

Now that the shouting and the tumult have passed away — my sincere thanks for including me in your Juno Awards presentations this last Monday. It was a real pleasure, and the recognition is appreciated by CKFH.

I'll look forward to next year's awards with the hope that they will even exceed this year's fine showing.

Barry J. Nesbitt
Vice-Pres. & General Manager
CKFH Radio
Toronto

May I offer my congratulations on your very successful RPM Juno Awards at the Inn on the Park on Monday night. It was gratifying to me that many of the winners are featured

on CBC shows.

We are hopeful that next year the CBC will be able to give some recognition to the Juno Awards in a special that would pay tribute to the Canadian Music industry.

J. Guthro
Planning & Production Director
TV Variety-CBC Toronto

I thought that I would just drop you a note to say thank you for a great time on Monday night.

I must say that it is very encouraging to see so many people from the industry and support areas coming out to wave the flag for Canadian talent.

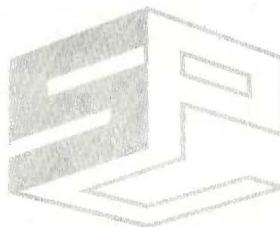
From a personal point of view I should also like to commend you for your fine contribution over the years to the Canadian music scene. Monday night simply would not have happened had it not been for you and RPM Music Weekly.

John Hyde
CBC
Toronto

I wish to express my sincere thanks for one of the most memorable evenings I have ever had, the Juno Awards. Working within the Canadian Music Industry has become one of the most important things in my life, but the Juno Awards brought home the fact that now, there is a very real industry to work with you.

LETTERS continued on page 6

ON OUR 1ST BIRTHDAY



Gerry Prochaska
General Manager

Ed Ingram
Marketing Manager

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EXTEND A GRATEFUL "THANK YOU" TO ALEX, BILL, BOB, DICK, EDNA, ERIC, FRED, GERRY, HAROLD, JIM, JOHN, KEN, LAURIE, MARTIN, PIERRE, RED, STAN AND VIC.

FOR THE MILLIONS AND MILLIONS OF SHORE-PAKS AND UNIPAKS PURCHASED DURING OUR FIRST YEAR.

LETTERS continued from page 5

However, one Award which should have been presented was omitted. The Canadian growth in music can be strongly attributed to one person who never gave up on it and who was always willing to lend a helping hand and is still the strongest supporter of Canadian Talent.

The struggle has been a long and hard one, and we still have a way to go, but without the assistance and support of Walt Grealis, the fight would probably have died in its infancy. Even though a Juno Award wasn't presented to Mr. Grealis, I am sure that the entire Canadian Music Industry realizes what we owe to him. And hopefully, next year, efforts will be made to publicly express our respect and thanks.

Jutta Ney
Hamilton

It was a pleasure meeting you on the weekend. Thank you for providing me with the experience of C3. It was enjoyable, interesting and informative. I'm already looking forward to a bigger and better C4. No need for a Money-Back Guarantee!

Gary Charles
CHYM Kitchener

I'm sure you'll be getting lots of notes like this, but I just wanted to offer my own word to the heap — a word of congratulations on your weekend. Enough people will have told you what a good fellow you are that I hesitate to add to the list; if this goes on you may have trouble getting your head through the door!

But you do deserve credit and applause and congratulations. Well, well done indeed!

That's not to say the weekend was perfect — the C3 session disappointed me, because of its aimlessness (an agenda next time, maybe?) and its total concentration on top 40 radio and the production of top 40 singles. Next time, how about something for those involved with MOR, underground, French, and other areas? How about something to involve print media people — critics and the like?

But I don't want to take even a bit of the glitter off an occasion that was first rate. Keep this up, Walt, and you'll be rich and the Canadian music industry will certainly be better for your efforts. Only don't forget one thing that lies behind it all — music is indeed a business, but it is also an art. Forget that, and we're all in trouble.

Richard Flohil
Richard Flohil Associates
Toronto

I would like to express our appreciation of your great contribution to the Canadian Music Scene through the Juno Awards and R.P.M.

Douglas J. Elphick
Manta Sound Company
Toronto

We were very proud for you and the industry last evening. It shows what can be done if people like yourself and colleagues have faith in this country.

Once again, many thanks for the great assistance that RPM has given Anne over the past two years.

Leonard T. Rambeau
General Manager
Balmur Investments
Toronto

Congratulations on your very successful Juno Awards presentation. I understand it was a splendid affair.

I thank you kindly for your invitation, particularly since we have not been participants in your magazine. Unfortunately, due to a prior commitment I was unable to attend. Best of luck for continued success.

Phil G. Anderson
President
Ahed Music Corporation Limited
Toronto

I want to thank you for having helped us in facilitating our filming during the Juno Awards and for allowing me to participate as a spectator to "Communication 3", which by the way I found enormously instructive and on the overall very encouraging in content.

I also extend my congratulations to you as well as the whole of the RPM staff for your handling of that hectic and very successful three day event.

I know that by now encouragement and congratulations might come to you from



Photograph by Ansel Adams [from THIS IS THE AMERICAN EARTH] courtesy the Sierra Club.

everywhere but I still would like to add mine. As a passing and objective (I hope) observer in the field you deal with everyday, I have come to realize and appreciate your incalculable contribution.

Your work, your humanly conceived proposals, concepts and ideas are an undeniable asset to our whole country. That is why I hope you and your staff will continue your work with the perseverance and patience you have shown up to now, even if at times blowing up or closing shop would seem like a natural solution.

Jacques Bensimon
National Film Board
Montreal, P.Q.

A belated thank you for the wonderful evening "Awards Night". It is a great credit to you and your untiring efforts that the Canadian music scene has made giant strides over the past eight years. The gala evening provided a real showcase for Canadian writers and performers, and I am honoured you continue to include me on your invitation list.

I thought the idea of providing seating arrangements during the presentations added a great deal to the overall calibre of the evening. In the past, it has been difficult to hear the presentations and the recipients. The problem seems to have been solved and certainly adds enjoyment and meaning to the presentation.

Gerry Acton,
Manager,
Program Exchange Dept.
Canadian Association of Broadcasters
Toronto

EFFECTIVE APRIL 1/72

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

New ad rates available upon request.



NUTS & BOLTS

Juno Award winning Lighthouse have another single out and making strong initial noise. Plug side, "I Just Wanna Be Your Friend" was penned by Skip Prokop and Bob McBride. The production by Jimmy Jenner was taped at Thunder.

Get ready for John Allan Cameron. He's now on Columbia and his initial single release, "Streets of London" was written by England's poet laureate McTell. The single was produced by Brian Ahern.

If you're looking for nostalgia, give a listen to "Hockey Night In Canada". The two record set was put together by the Longines Symphonette people and has a suggested list of \$6.98. Andrew Strasser is doing the hustling for the set which features the first and original "he shoots, he scores" by Foster Hewitt. Should have a larger piece on this soon.

When you lay a Gold Leaf Award on a French Canadian artist or group, they really appreciate the effort. Most recent recipients were RCA's Les Scarabees. The first French Canadian artist to receive the totally new French RPM Gold Leaf Award was London's Rene Simard, who picked up an album and single award for "L'Oiseau".

Murray McLauchlan off to Boston for an engagement at the famous folkie club, Tassim. While there he's to do a special bit (Mar 14) on WCBM-FM. He moves over to WMMR-FM Philadelphia (20) for a similar on-air show.

David Rae, hunting for a new label for the past few months will soon hang his shingle on the door of a very aggressive indie.

John Pozer made a very important signing for Kinney. Whiskey Howl, a long time coming have finally got it together with Pozer and have an album in the can. Latest from the Pozer camp is another single by Aaron Space, "Marsha" on the Warner Bros.

label. Buxton Castle also in tune with the "Looney Tunes" bunch. They've got a Reprise deck, "Red Red (The Rocking Horse)" produced by John Stewart.

If you were wondering about that Syncona single, "Listen To The Steel Band Man", it's distributed by Caravan and getting mucho play. The Frank Swain bandwagon is also rolling with "Sing Out My Soul", an album showcasing a fantastic package of Island talent. Swain has moved a carload of this album.

Just wondering out loud . . . wouldn't it be nice if Anne Murray cut a single . . . or album in French?

THIS WEEKS NUTS & BOLTS AWARD goes to all those who assisted in the presentation of the Juno Awards: Marg Topping (Beechwood); George Wilson (CFRB); Harold Moon (BMI); Keith James (CHED); Wayne Hooper (CJCH); Roy Hennessy (CKLG); Nevin Grant (CKOC); J. Robert Wood (CHUM); Jim Sward (CKGM); Chuck Chandler (CFRW); John Mackey (CKGM); Jerry Stevens (CHLO); Sam Sniderman (Sam The Record Man); Moses Znaimer (Thunder); Dave Johnson (CFGM); Alden Diehl (CKLW); Pierre Juneau (Canadian Radio-Television Commission); Barry Nesbitt (CKFH); and Chuck McCoy (CHUM).

LIGHTHOUSE TOURING CANADA/U.S.

Lighthouse, who walked away with a Juno Award this year for Outstanding Performance are back on the road in Southern Ontario. First stop was Grant Hall, Queen's University, Kingston. Following the Kingston gig, the group performed in London at Centennial Hall. March the ninth sees the group in Kitchener at Marshall Hall, Conestoga College. The tour is to be wrapped up in Toronto on the 10th at Massey Hall. In the works at the moment is a tour of some American cities including Cleveland (March 17-18), Tampa (March 24), Diana, Florida (March 25) and Atlanta, Georgia (March 30).



The Irish Rovers along with producer Ken Gibson went to Ireland to tape special to be seen Friday March 17 at 9 p.m.



The Carlton Showband with RCA vice president Bob Cook (right) & their producer Jack Feeney (left) pick up their Gold Leaf Award.

INTO THE MEDIOCRE RUT RODE THE MEDIA

Writing this particular column is not going to be easy (since it throws a doubting shadow on something which is by nature totally optimistic) and I would therefore appreciate your bearing my reluctance in mind as you read it.

The topic in hand is mass media-ocracy, a national crisis upon which I have often elaborated in this publication with varying

BURN THIS!
e.k. roy richard

degrees of success. I am much too realistic to suppose for a second that any of my past criticisms may have been taken seriously by the purveyors of Canadian mass media. One has only to read a daily paper, switch on the radio or TV or thumb through national magazines to observe just how mediocre our mass media continues to be.

I have, however, been accepted in the role of devil's advocate (a suitable gig, I'm sure you'll agree) by the people who program the annual Canadiana festivals at universities across the country, and quite frequently I find myself sallying forth to do battle with the White Knight. At least our young are getting to hear both sides of the story.

There are others (much better informed than I) who also despair at the descending and decadent rut of mediocrity into which our mass media confines itself. I point out

for two reasons — to maintain a proper air of humility and demonstrate that I'm not just a crazy eccentric wielding some allegorical axe.

At this point in Canada's history (and there have been few more crucial periods as far as I can ascertain) we desperately need the kind of mass media modus operandi which has made the British scene so fascinating for so long. If Canada is to find relief from its current identity crisis and the spoils of foreign ownership, its citizens must be acutely aware of all viewpoints. The tragedy is that never have so few known so little about so much. You should read that last sentence again for increased emphasis. And it's the fault of our feeble and white-shirted mass media.

My continuing concern peaked to boiling point last week in the aftermath of the spectacularly-successful Juno Awards presentation. It was an evening which I will personally treasure as long as I live, and I'd like to believe that the majority of people in attendance were feeling similar reverence for what has been achieved so rapidly by the compassion of a select few.

The coverage of the 8th annual Juno Awards gave us another opportunity of viewing the performance of the Canadian mass media in close up colour. To say the performance was miserable would be to put it tactfully. It was a disaster. And the time has come to name some names.

Let's firstly judge the performance of the ultimate mass media artillery — the TV camera. CFTO, Toronto's CTV affiliate, was astute enough to send down a news team which covered the event for the late night news.

The CBC's news department were highly conspicuous by their absence. This was an unforgivable omission. Perhaps the birth of a Canadian music industry is too local for our worldly public network, with its worship of U.S. network phoniness.

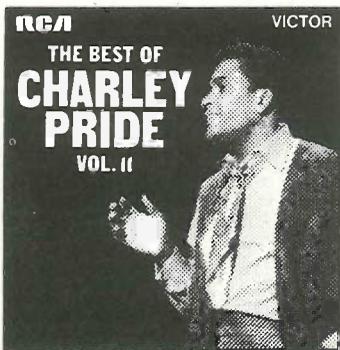
Neither network gave the Juno Awards the sort of treatment which it should get even in the U.S. There was no 60 minute extravaganza with winners performing their songs; no show-bizzy razz-a-ma-tazz with Anne Murray as emcee. It seems that about the only non-sporting Canadian contest which the networks can get together is the Miss Canada Pageant, and the less said about that the better. My only personal contact with a Miss Canada took place a couple of years ago in Bangkok, Thailand, when Ronnie Hawkins and I somehow bumped into a former winner on a street corner. She was working in Bangkok as a nightclub singer. Heavy huh! There's a fabulous contribution to Canadian culture.

The CBC's variety program executive, Jim Guthro, was actually present at the Junos, and I hope that the truth has finally reached him — that something very real has happened in Canadian music.

COUNTRY'S BEST ON RECORD

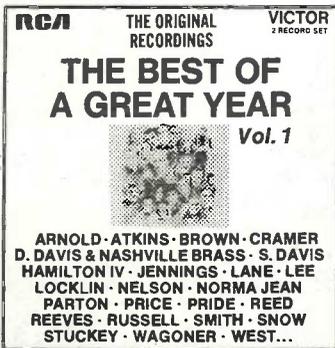
— MARCH RELEASES —

— MARCH RELEASES —



CHARLEY PRIDE
The Best of Charley Pride, Vol. II
A Place for the Lonesome; I'd Rather Love You; Is Anybody Goin' to San Antone; Kiss an Angel Good Mornin'; (In My World) You Don't Belong; (There's Still) Someone I Can't Forget; I'm Just Me; Let Me Live; (I'm So) Afraid of Losing You Again; You'll Still Be the One

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THE BEST OF A GREAT YEAR, VOL. I
Jerry Reed—When You're Hot, You're Hot; Eddy Arnold—Welcome to My World; Connie Smith—Just One Time; Charley Pride—I'd Rather Love You; Chet Atkins—Black Mountain Rag; Dottie West—Careless Hands; Red Lane—The World Needs a Melody; Jim Reeves—Gypsy Feet; Kenny Price—The Sheriff of Boone County; Hank Snow—(The Seashores of) Old Mexico; Skeeter Davis—Bus Fare to Kentucky; Jim Ed Brown—Angel's Sunday; Waylon Jennings—Mississippi Woman; Nat Stuckey—She Wakes Me with a Kiss Every Morning (And She Loves Me to Sleep Every Night); Dolly Parton—Joshua; Hank Locklin—She's As Close As I Can Get to Loving You; Danny Davis and the Nashville Brass—Ruby, Don't Take Your Love to Town; Willie Nelson—I'm a Memory; Dickey Lee—Never Ending Song of Love; Floyd Cramer—Everything Is Beautiful; George Hamilton IV—West Texas Highway; Porter Wagoner—Be a Little Quieter; Johnny Russell—Mr. & Mrs. Untrue; Norma Jean—The Kind of Needin' I Need

Album No.
VPS-6048
P8S-5105
PK-5105



JERRY REED
Smell the Flowers
Smell the Flowers; Don't Get Heavy; Endless Miles of Highway; Take it Easy (In Your Mind); It Don't Work That Way; If I Ever (Love Again); My Guitar and My Song; Don't Let the Good Life Pass You By; It Ain't Home, But It Ain't Bad; Pave Your Way Into Tomorrow

Album No.
LSP-4660
P8S-1891
PK-1891

RCA Records and Tapes

Dammit (and I know I'm blowing all chance of ever getting a TV show together with the CBC) I'm fed up with helping to pay the salaries of a bunch of people who simply do not care or know about the rise of Canadian music. Nobody is irreplaceable and it's frighteningly obvious that their Cancon performance has been horrible.

Needless to say, no Toronto radio station not even CHUM FM had the nerve to broadcast the one-hour presentation ceremonies live from the Inn on the Park. It would be a tune-out factor, I suppose.

It should be noted that the National Film Board (through the perception of director, Jacques Bensimon) were in attendance, and shooting as many thousand feet of film as usual. There's a current rumour that it takes three burly French Canadians to carry back the spoils of a day's out-of-town shooting by Bensimon and Co.

Then, of course, we come to the Toronto dailies. We turn to the Globe and Mail entertainment section the morning after, and what do we find? George Harrison had blood streaming down his face after a minor auto accident, Blaik Kirby reviews Della Reese, Susan Kastner does a long piece on U.S. actor Cliff Robertson, Herbie Whittaker reviews Gingerbread Lady (an American play), John Kraglund speculates on what the 1974 100th anniversary of Schoenberg's birth will be like, Kaspars Dzeguze covers England's Bruce Forsyth at the O'Keefe, and Blaik Kirby reviews an American TV special. There's also a news item about the National Arts Centre Orchestra's debut at a 1,000 seat hall in New York.

And the Juno awards? They were not even covered. Such oversight (deliberate or otherwise) by a publication that far too frequently identifies itself as the national voice of Canadians shows you just how deep the rot has set in.

One has not come to expect much of significance or substance about Canadian music developments from this paper's pop scene contributor, but this latest failure opens the Globe and Mail to charges of editorial idiocy. Admittedly the Globe did a pre-Juno awards piece, but that hardly justifies the total absence of the actual event. Obviously, Mr. Batten's concern about the evolution of

AMPEX CANADA CARRIES ON IN SPITE OF U.S. CRISIS

An article in last week's RPM reported on the phasing out of the record division of Ampex in the U.S. This move however, has had no effect on the Canadian disc and tape operation.

Mr. Joe Pariselli, national sales manager for Ampex Canada, advises: "We're a separate entity and the U.S. closing has nothing to do with us." The Canadian operation, in fact, has been making money since coming on the market. Pariselli added: "We sell records and tapes and we will continue to do so."

SUBSCRIBE — FIRST CLASS

Canadian music is like his understanding of it — hopelessly superficial.

The Toronto Sun, which could not even be considered a poor man's paper in the teeming multitudes of Buenos Aires, provided a predictable performance. Nothing. We were too busy hearing about how anxious Bruce Forsyth was to get to Niagara Falls during his three weeks in Toronto. Talk about the ultimate image of editorial decadence. The front page of the same issue was splattered with sensational high-horsed concern about how the dope addicts at Rochdale had managed to score some government grants.

And the Star? Unbelievable. They finally got it together. Marci McDonald, one of the few front-row entertainment writers in the country, delivered a piece that was not only almost accurate but also captured some of the enthusiasm in the air. Agreed Marci

has blown a couple of music stories in the past, but this one was a bold step in the right direction. Now if only they could get all the facts (and awards) right.

I can't wait to see what Time and Macleans will do.

Meantime, we've all got to think of something we can do to overcome the sagging media-ocracy in this country. We saw what they did with the Junos and we can hardly feel optimistic. Yet the fact remains that we've got by without them thus far, and we'll probably go a lot further without them. In the end, the truth will show. Losers will stay losers.

I should add, in passing, that this column does not necessarily reflect the opinions of the editors. But is just might. You never know.



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M8-156
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RPM

NEW MAPL
RELEASES

THE BELLS

Oh My Love

Polydor 2056 107-Q

(3:10) (Lennon-Ono) No publishing listed.

Prod: Cliff Edwards. MOT

JOEY GREGORASH

My Love Sings

Polydor 2065 100-Q

(Intro: 09 2:57) (Gregorash)

No publishing listed. Prod: Ron Capone.

Flip: Sugar Ride (Gregorash/Risko) No publishing listed. MOT

MARTY BUTLER

We Gotta Make It Together

Columbia C4-3025-H

(2:54) (M. Butler/B. Bilyk) Betanne

Music-CAPAC. Prod: Ben Kaye. Flip: Evergreen Winter (M. Butler/B. Bilyk/H. Roubicek) Betanne Music-CAPAC. MOR

LORRI ZIMMERMAN

Why Did They Take It Away

Crescent Street CR 2033X-M

(2:42) (George Bowser) Chappel Music -

CAPAC. Prod: Ken Ayoub. Flip: Knowing

That Love Can Bring (David Hubbard)

Chappel Music - CAPAC. MOT

ANDY ZACHARY

Whistler's Mountain

MCA 2020-J

(2:10) (Andy Zachary) No publishing listed.

Flip: Chasing Rainbows. Same credits as plug side. COUNTRY.

HEAVEN AND EARTH

Big Showdown

RCA 75-1074-N

(3:27) (James Johnson Jr.) Dunbar-BMIC.

Prod: John Stewart. Flip: Don't You Worry. (Same credits as plug side. MOT.

SYNCONA

Listen To the Steel Band Man

Sycona

(2:31) (Dick Smith) No publishing listed.

Flip: Wings Of A Dove (Arr. Dick Smith) MOR

DOUG HUTTON

Being A Man

London M. 17430-K

(4:00) (Doug Hutton) Felsted Music - BMI

Flip: Going Back To Montreal (Doug Hutton) Vancouver Music - BMI. MOT

HUGH SCOTT

Donna On My Mind

Rodeo RO 3360-K

(2:37) (B. Barton) Banff - BMI Flip: I'll

Never Love Again (H. Scott) Banff-BMI. COUNTRY'

SMYLE

It's The World

Columbia C4-3005-H

(2:33) (B. Gallo) No publishing listed.

Prod: Bob Gallo. Flip: Everybody's Singing (R. Durrirt). No publishing listed. MOT

WILLIAM McCaULEY ORCHESTRA

Theme From Jalna

Capitol SPRO 103-F

(2:37) (William McCauley) McCauley Music -

CAPAC. Prod: William McCauley/Paul White. Flip: Same. MOR

LINDA LANE

(The Best Part Of) Breakin' Up

Tuesday GH 115X-M

(3:00) (Spector/Poncia/Andreoli) Mother

Bertha - BMI. Prod: Greg Hambleton.

Flip: Bet No One Ever Hurts This Bad (Newman) January Music - BMI. MOT.

EDNA FIDYK

Hopalong Baby

Astral-Plains CM-71L22

(2:33) (Edna Fidyk) No publishing listed.

Flip: Your Heart and Mine. Same credits as plug side. COUNTRY.

AL HOOPER/Laurie Bower Singers

Hey Girl

Dominion 153-E

(2:45) (Al Hooper) Two Brothers Music -

BMI. Flip: Niagara Calls. Same credits as plug side. COUNTRY.

JULIE LYNN

Travellin' On

Dominion 154-E

(2:38) (Stu Davis) No publishing listed.

Prod: Jury Krytiuk/Vance Bulla. Flip: Memories (Jury Krytiuk-Rose Marie James) No publishing listed. COUNTRY.

THE CREAMCHEEZE GOOD-TIME BAND

Dynamite But Annie Wouldn't

(2:35) (Billy Kell) Waterless Melon - BMI.

Flip: Louisiana Man (A&D Kershaw) Acuff Rose-BMI. MOR

AL CHERNY

Shannon Waltz

RCA 75-1079-N

(2:35) (Al Cherny) Bay Music-BMI

Prod: Gary Buck. Flip: Blackfoot Jam (Roy Warhurst) Beechwood Music-BMIC. COUNTRY (Instrumental).

DIANE LEIGH

Sing Happy

Quality 2032X-M

(2:27) (Al Rain) Troika-BMI

Prod: Art Snider. Flip: Devil To Angel. Same credits as plug side. COUNTRY.

LUKE GIBSON IS FIXTURE
OF TORONTO ROCK SCENE

Luke Gibson has become something of a fixture of the Toronto rock scene. He has been part of two of the most important bands in the brief history of Canadian music — Luke and the Apostles and Kensington Market.

The Apostles came close to the big time when producer Paul Rothchild took them in hand in 1967. Unfortunately after only one single on the Elektra label, Rothchild left for other parts and the contract with Elektra lapsed.

Gibson joined Kensington Market after the dissolution of the Apostles and was instrumental in their "Avenue Road" and "Aardvark" albums.

The Apostles re-formed briefly in 1970 and released a single, "You Make Me High". Luke went on a solo bit shortly after and began work on an album for the True North label.

Produced by Eugene Martynec, "Another Perfect Day" was taped at Thunder in Toronto.

RPM

SINGLES
(ALPHABETICALLY)

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

A Cowboy's Work Is Never Done (34)
A Horse With No Name (17)
Ain't Understanding Mellow (76)
American Pie (33)
Bang A Gong (12)
Be My Love (82)
Black Dog (77)
Bloodshot Eyes (60)
Brian's Song (40)
Chantilly Lace (95)
Cotton Jenny (4)
Could It Be Forever (28)
Country Wine (58)
Crazy Mama (47)
Da Doo Ron Ron (75)
Day After Day (70)
Diamonds Are Forever (68)
Do Your Thing (81)
Doctor My Eyes (99)
Don't Ever Take Away My Freedom (66)
Don't Say You Don't Remember (27)
Down By The Lazy River (1)
Every Day Of My Life (41)
Everything I Own (5)
Fallin' In Love (72)
Floy Joy (31)
Fly Away (54)
Footstompin' Music (49)
Get Down To (53)
Give Ireland Back To The Irish (64)
Glory Bound (35)
Good Friends (14)
Gospel Rock (90)
Handbags & Gladrags (25)
Heart Of Gold (7)
Heartbroken Bopper (30)
Hey Lord (93)
How Do You Do (98)
Hurting Each Other (2)
I Can't Help Myself (42)
I Gotcha (59)
I'm A Preacher (79)
Joy (32)
Jubilation (86)
Julianna (23)
Jungle Fever (36)
Let's Stay Together (51)
Love Is (61)
Love Me Love Me Love (20)
Mercedes Benz (56)
Monday Morning Choo Choo (16)
Mother & Child Reunion (6)
My Love Sings (43)
My World (11)
Never Been To Spain (50)
Nickel Song (39)
No One To Depend On (26)
Nutrocker (67)
Oh My Love (45)
Precious & Few (9)
Poor Folks (87)
Puppy Love (8)
Ring The Living Bell (24)
Rock & Roll Lullabye (15)
Rockin' Robin (57)
Rock'n Roll (97)
Roundabout (38)
Runnin' Away (18)
Salty Dog (88)
Same Old Feelin' (62)
Saskatchewan Sunrise (73)
Since I Fell For You (100)
Smiling Wine (92)
Softly Whispering I Love You (21)
Son Of My Father (74)
Stay With Me (29)
Strawberry Wine (44)
Suavecito (65)
Sweet Seasons (13)
Taurus (85)
Taxi (89)
Tell 'Em Willie Boy's Comin' (91)
That's The Way I Feel About Cha (80)
The Day I Found Myself (55)
The First Time Ever (96)
The Wizard (94)
Tiny Dancer (48)
Together Again (52)
Together Let's Find Love (63)
Until It's Time For You To Go (46)
Up In Heav (84)
Vincent (78)
Walking Up Alone (71)
Way Of Love (10)
We Got To Get It On Again (22)
We're Together (69)
Without You (3)
You Could Have Been A Lady (37)

This week
1 week ago
2 weeks ago

RPM 100 SINGLES

March 18, 1972

Gold Leaf Award For Outstanding Record Sales

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

1	3 5	DOWN BY THE LAZY RIVER Osmonds-Polydor 2065 096-Q	34	36 53	A COWBOY'S WORK IS NEVER DONE Sonny & Cher-Kapp 2163-J	67	....	NUTROCKER Emerson, Lake & Palmer-Cotillion 44151-P
2	2 2	HURTING EACH OTHER Carpenters - A&M 1322-W	35	37 48	GLORY BOUND Grass Roots-Dunhill 4302-N	68	57 74	DIAMONDS ARE FOREVER Shirley Bassey-United Artists 50845-F
3	1 3	WITHOUT YOU Nilsson - RCA 0604-N	36	39 41	JUNGLE FEVER Chakachas-Polydor 2121 101-Q	69	79	WE'RE TOGETHER Hillside Singers-Metromedia 241-L
4	4 8	COTTON JENNY Anne Murray - Capitol 72657-F	37	41 45	YOU COULD HAVE BEEN A LADY April Wine-Aquarius AQ5021-K	70	50 10	DAY AFTER DAY Badfinger - Apple 1841F
5	5 6	EVERYTHING I OWN Bread-Elektra 45765-P	38	42 49	ROUNDAABOUT Yes-Atlantic 2854-P	71	81 84	WAKING UP ALONE Paul Williams-A&M 1325-W
6	12 14	MOTHER AND CHILD REUNION Paul Simon-Columbia	39	29 33	NICKEL SONG Melanie-Buddah 268x-M	72	69 77	FALLIN' IN LOVE Ginette Reno-Parrot PAR40068-K
7	9 15	HEART OF GOLD Neil Young-Reprise 1065-FP	40	45 51	BRIAN'S SONG Michel Legrand-Bell 45171X-M	73	87	SASKATCHEWAN SUNRISE Rick Jones-London L2541-K
8	28 50	PUPPY LOVE Donny Osmond-Polydor 2065 108-Q	41	53 58	EVERY DAY OF MY LIFE Bobby Vinton-Epic 10822-H	74	....	SON OF MY FATHER Giorgio-Dunhill 4304-N
9	6 7	PRECIOUS AND FEW Climax-Carousel 30055x-M	42	47 56	I CAN'T HELP MYSELF Donnie Elbert-Avco 4587-N	75	....	DA DOO RON RON Ian Matthews-Vertigo 103-K
10	16 22	WAY OF LOVE Cher-Kapp 2158-J	43	31 24	MY LOVE SINGS Joey Gregorash - Polydor 2065 100-Q	76	86	AIN'T UNDERSTANDING MELLOW Butler & Eager-Mercury 73255-K
11	14 16	MY WORLD Bee Gees-Atco 6871-P	44	48 52	STRAWBERRY WINE Spice-London QC646-K	77	44 21	BLACK DOG Led Zeppelin - Atlantic 2849-P
12	19 20	BANG A GONG T. Rex-Reprise-1032-P	45	49 64	OH MY LOVE Bells-Polydor 2065 107-Q	78	....	VINCENT Don McLean-United Artists 50887-F
13	11 12	SWEET SEASONS Carole King-Ode 66022-W	46	40 38	UNTIL IT'S TIME FOR YOU TO GO Elvis Presley-RCA-74-0619-N	79	82 65	I'M A PREACHER Tony Kingston-Yorkville YVS45047-D
14	10 11	GOOD FRIENDS Poppy Family-London L172-K	47	62 79	CRAZY MAMA J.J. Cale-Sheila 7314-F	80	85 91	THAT'S THE WAY I FEEL ABOUT CHA Bobby Womack-United Artists 50847-F
15	18 25	ROCK AND ROLL LULLABYE B.J. Thomas-Scepter 12344-J	48	72	TINY DANCER Elton John-Uni 55318-J	81	94	DO YOUR THING Isaac Hayes-Enterprise 9042-Q
16	21 29	MONDAY MORNING CHOO CHOO f/s Stampeders-MWC 1008X-M	49	43 43	FOOTSTOMPIN' MUSIC Grand Funk Railroad - Capitol 3255-F	82	92	BE MY LOVER Alice Cooper-Warner Bros 7568-P
17	32 47	A HORSE WITH NO NAME America-Warner Bros 7555-P	50	24 9	NEVER BEEN TO SPAIN Three Dog Night - Dunhill 4299-N	83	....	ROCK AND ROLL Led Zeppelin-Atlantic 2865-P
18	13 17	RUNNIN' AWAY Sly & Family Stone-Columbia 10829-H	51	46 19	LET'S STAY TOGETHER Al Greene - Hi 2202-K	84	91	UP IN HEAH Ike & Tina Turner-U.A. 50881-F
19	15 18	LION SLEEPS TONIGHT Robert John - Atlantic 2846-P	52	54 60	TOGETHER AGAIN Bobby Sherman-Metromedia 241-L	85	....	TAURUS Dennis Coffey-Sussex 233X-M
20	7 1	LOVE ME LOVE ME LOVE Frank Mills - Polydor 2065 076-Q	53	55 66	GET DOWN TO Mainline-GRT 1230 22-T	86	....	JUBILATION Paul Anka-Buddah 294X-M
21	22 26	SOFTLY WHISPERING I LOVE YOU English Congregation-Atco 6865-P	54	58 72	FLY AWAY Crowbar-Daffodil DFS1014-F	87	93 100	POOR FOLKS Joshua-GRT 1230 23-T
22	23 31	WE GOT TO GET IT ON AGAIN Addrisi Bros-Columbia 45521-H	55	63 96	THE DAY I FOUND MYSELF Honeycone-Hot Wax 7113X-M	88	89 94	SALTY DOG Procol Harum A&M AMX323-W
23	33 36	JULIANNA 5 Man Elec. Band-Polydor 2065 103-Q	56	65 75	MERCEDES BENZ Goose Creek Symphony-Capitol	89	96	TAXI Harry Chapin-Elektra E45770-P
24	26 27	RING THE LIVING BELL Melanie-Buddah NRA4202X-M	57	78	ROCKIN' ROBIN Michael Jackson-Tamla Motown 1197-V	90	....	GOSPEL ROCK Doctor Music-GRT 1233 10-T
25	27 32	HANDBAGS AND GLADRAGS Rod Stewart-Mercury 73031-K	58	51 37	COUNTRY WINE Raiders-Columbia;45535-H	91	94	TELL 'EM WILLIE BOY'S COMIN' Tommy James-Roulette 7119-T
26	30 39	NO ONE TO DEPEND ON Santana-Columbia 45552-H	59	64 70	I GOTCHA Joe Tex-Dial 1010-K	92	....	SMILING WINE Shirley Eikhard-Capitol 3281-N
27	17 23	DON'T SAY YOU DON'T REMEMBER Beverly Bremers-Scepter-12315-J	60	74	BLOODSHOT EYES Lucifer-Invictus 9113-F	93	84 90	HEY LORD Robert Salagan-Polydor 2065 108-Q
28	34 57	COULD IT BE FOREVER David Cassidy-Bell 45187X-M	61	68 76	LOVE IS Mashmakhan-Columbia C4-3011-H	94	100 ...	THE WIZARD Uriah Heep-Mercury 73271-K
29	8 4	STAY WITH ME Faces - Warner Bros. 7545-P	62	66 81	SAME OLD FEELIN' Fergus-Capitol 72658-F	95	....	CHANTILLY LACE Jerry Lee Lewis-Mercury 73273-K
30	38 55	HEARTBROKEN BOPPER Guess Who-Nimbus 74-0659-N	63	52 30	TOGETHER LET'S FIND LOVE Fifth Dimension-Bell-45170x-M	96	....	THE FIRST TIME EVER Roberta Flack-Atlantic 2864-P
31	35 34	FLOY JOY Supremes-Tamla Motown 1195-V	64	....	GIVE IRELAND BACK TO THE IRISH Wings-Apple 1847-F	97	83 80	ROCK 'N ROLL Detroit - Paramount PAA0133X-M
32	25 28	JOY Apollo 100-Mega 615-0050x-M	65	73 89	SUAVECITO Malo-Warner Bros 7559-P	98	90 88	HOW DO YOU DO Mouth and MacNeal-Philips 40715-K
33	20 13	AMERICAN PIE Don McLean - United Artists 50856-J	66	76 87	DON'T EVER TAKE AWAY MY FREEDOM Peter Yarrow-Warner Bros WB7567-P	99	....	DOCTOR MY EYES Jackson Browne-Asylum 11004-P
						100	....	SINCE I FELL FOR YOU Laura Lee-Hot Wax 7201X-M

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

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

14 - RPM 18/3/72

RPM 18/3/72 - 11

This week
1 week ago
2 weeks ago

RPM 100 SINGLES

March 18, 1972

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Arc	D	Polydor	O
CMS	E	Quality	M
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28	34 57	COULD IT BE FOREVER David Cassidy-Bell 45187X-M	61	68 76	LOVE IS Mashmakhan-Columbia C4-3011-H	94	100 ...	THE WIZARD Uriah Heep-Mercury 73271-K
29	8 4	STAY WITH ME Faces - Warner Bros. 7545-P	62	66 81	SAME OLD FEELIN' Fergus-Capitol 72658-F	95	CHANTILLY LACE Jerry Lee Lewis-Mercury 73273-K
30	38 55	HEARTBROKEN BOPPER Guess Who-Nimbus 74-0659-N	63	52 30	TOGETHER LET'S FIND LOVE Fifth Dimension-Bell-45170x-M	96	THE FIRST TIME EVER Roberta Flack-Atlantic 2864-P
31	35 34	FLOY JOY Supremes-Tamla Motown 1195-V	64	GIVE IRELAND BACK TO THE IRISH Wings-Apple 1847-F	97	83 80	ROCK 'N ROLL Detroit - Paramount PAA0133X-M
32	25 28	JOY Apollo 100-Mega 615-0050x-M	65	73 89	SUAVECITO Maio-Warner Bros 7559-P	98	90 88	HOW DO YOU DO Mouth and MacNeal-Philips 40715-K
33	20 13	AMERICAN PIE Don McLean - United Artists 50856-J	66	76 87	DON'T EVER TAKE AWAY MY FREEDOM Peter Yarrow-Warner Bros WB7567-P	99	DOCTOR MY EYES Jackson Browne-Asylum 11004-P
						100	SINCE I FELL FOR YOU Laura Lee-Hot Wax 7201X-M

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

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

14 - RPM 18/3/72

RPM 18/3/72 - 11

The Programmers

A WEEKLY FEATURE IN RPM
DESIGNED FOR CANADIAN
Programmers

MOR PROGRAMMING..WHAT DOES IT MEAN?

By GEORGE PATTON
LIBRARIAN
CHML HAMILTON

For every station that claims to adhere to an MOR format, there is a different definition. Basically, it can be described as diversified. MOR stations can play a wide variety of music. CHML is no exception. At anytime, you might hear Cat Stevens, Tony Bennett or Johnny Cash. Several other attributes characterise MOR programming. The lack of tight playlists or close adherence to charts means a still greater variety on MOR stations. We make no attempt to be first on a single, nor are we very concerned when a song is not breaking fast or maybe hasn't done a thing on the national charts. In fact, we very often play the "B" side of a single because it fits our format better.

Before going further, I think a few words should be said about Canadian content on MOR stations. CHML, I believe, has one of the tightest set of standards for music. These standards are in no way waived for Canadian music. Any record coming into our library is auditioned. All records are judged as equally as possible. A record fulfilling content requirements must meet the same standards as non-qualifying material. Unfortunately, the amount of MOR music produced in Canada is pitifully small. This is not the fault of the industry. Producers want to make money. MOR Product — the really good stuff, costs more to produce than MOT and the chance of returns is smaller. Fortunately, much of the material being done today both in Canada and internationally, is of the "Soft Sound" nature and is easily fitted into MOR programming.

This holds unseen benefits for many of the new artists starting in Canada. Their material can receive exposure on both MOT and MOR stations. In fact, MOR stations may air it first, since they do not have to worry about charts. They may also air it considerably longer since they are not as bound by the fast turnover of records.

This is not to say MOR is better for new artists than MOT. All it means is that they will reach almost the whole Canadian public if their material can fit both markets.

New material reaching CHML is all auditioned as I said before. In some cases, the problem is getting the material to audition. Several Canadian companies are guilty of slow releasing or not releasing certain material because they feel there is not the likelihood of a great enough demand to merit a production run. I can sympathize with them but I cannot support their argument. Hopefully, as the Canadian market grows, we will see

this problem decline. We do not have the problem in getting material that many stations have. Because we are close to Toronto, the home of many pressing plants and major offices, a simple phone call usually sends material on its way. Still, American single services mean material will reach us which will never be released in Canada unless it becomes a large American hit. I am surprised some enterprising organization in Canada hasn't considered providing the same service to Canadian stations, also picking up some of the smaller Canadian labels who have trouble in this area. Many singles, shown by stations as "breaking fast" or "new on the playlist", are most definitely American copies. Canadian radio still considers Canadian record companies as subsidiaries of their American giants.

Now, let's get down to the nitty gritty. How do you program an MOR station like CHML? Programming at CHML is dependent on the structure of the announce schedule. We do not program for a particular announcer but rather program the period in which he is on the air. Thus, the part of our day between 6 a.m. and midnight is broken into four unequal parts. In programming each part, we incorporate the current singles on our playlist, current LP's and non-current material. Our programming concentrates on pop male vocalists followed in descending order by vocal groups, female vocalists and orchestra/instrumentals. Our Singles Playlist is divided into two separate parts with a particular song title appearing on one, but never both. By simple arrangement, each part of the day will be programmed in such a fashion as to allow for one half of the playlist to be used as source material while all those around it use the other half. This allows for a minimum of four hours separation. This does not mean that all or any of the material on the playlist need appear in a given show.

Unless it is considered as a single, any cut on a current LP will receive at least 48 hours between uses. Singles can be used once a week only. In a given day, non-current titles would probably appear only once. As you see, this gives tremendous variety in titles. For consistency we rely on artists. We are not afraid to play Frank Sinatra four times a day. Neil Diamond could easily appear three times in 12 hours, each time a different song. Because we require a great deal of tempo in our overall programming, many of the current songs do not receive the extensive exposure they get elsewhere. Also the excessive length of many of the new songs make them difficult to program in any great number per hour. This is a problem which may be peculiar to CHML since we are

involved in a great deal of talk and feature-type material in our normal broadcasting.

Although we put out a weekly country Top Twenty chart for use in local record stores, we do not publish any other charts for wide public consumption. We have found, through listener response, that most record stores in our area are terribly uninformed about current non-rock product. One song, which we had played to death everywhere for weeks and which had appeared on our country chart for many weeks (a copy of which had gone to one of the record stores in question) could not be obtained by a listener at several record stores. One said they had never heard of it. A second thought it wasn't released in Canada. The story repeats itself with shocking frequency. A change in attitude by record retailers will be necessary to raise MOR sales. Perhaps a study showing what percentage of sales is MOR generated. Retailers concentrate on what makes money. At the present time, it is not MOR product.

I cannot see a TOP MOR Singles chart from CHML. Perhaps others, with tighter playlists, can do so. It may be a pessimistic view, but I do not see these charts effectively changing buying habits or increasing MOR sales to any extent. Certainly not enough to justify their existence.

Since MOR playlists do not depend on accurate sales figures from record stores we do not really care how well a single is moving. Our frequency of play has little relation to sales. This would make the publishing of an MOR chart very deceptive, since I feel it would never accurately show the popularity of a song. The whole approach would be too subjective.

Even our playlists do not truly reflect what we play since we rely on so many non-current LP's and singles. In an average hour there would be as little as 40 percent current material. This includes LP's and singles. Also a great deal of this material will be Canadian. This is due to human nature and the lack of a good volume of Canadian content. Programmers get tired of the same product. Therefore, when something new is available, they will probably program it over some older material which they have programmed too much. This is something that has to be watched. Some songs wear better than others. Occasionally a song will become over-exposed. In cases such as this, no matter what the song is doing elsewhere, we will play it less frequently.

Some songs which appear on our playlist we feel deserve airing on CHML but not just anywhere. In these cases, the song may

PATTON continued on page 22

NEW ALBUMS

LARGER THAN LIFECrowbar
Daffodil-SBBX16007-F

Already gold, this double album is one of the very best live recordings we've heard. All the excitement is there as Crowbar boogies. The real hit has got to be "Oh What a Feeling" in super-extended length. Real rock and roll worth programming any time.

HALF AND HALFEdward, Harding & George
Celebration-CEL1870-M

Half and half it is. Half studio and half live and better for the variety. E.H. & G. have a distinctive folk cum very soft rock sound which bodes well for the future. Well-packaged album reaches high points with "Leavin" a group original and "Suite: Judy Blue Eyes".

DANIELLE JOURDAN

RCA PCS 4013-N



If you're looking for that heavy horny late-nite type of eye closer, get into Danielle Jourdan with this excellent Canadian content package. "Dis-ma ou tu vas Billy" (Which Way You Goin' Billy) breathless. French - so what. Let your manly credentials stand up.

LES SCARABEES

RCA PCS 4014-N



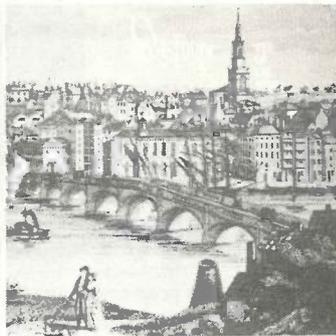
It's not necessary to understand the language for it to communicate especially with Les Scarabees. They have an infectuous happy sound that gets to you. Discovered by Andy Nagy, they've gone on to become label's top seller.

TRANQUILITY

Epic-E21084-H



Yet another piece of light rock from England. Definitely indicative of a changing style and mood, Tranquility do some fine things such as "Happy is the Man" and "Lady of the Lake". A progressive must and cut for AMers in the evening.

**FOG ON THE TYNE**Lindisfarne
Elektra-EKS75021-P

Very nicely understated rock music from England. Set is already being programmed extensively on FM and deservedly so. "Uncle Sam" and "City Song" are the ones we like best, but give consideration to airing the whole thing.

**PALADIN**

Epic-E31137-H

It's evident that a lot of pre-production work went into this one. Very carefully selected music and well thought-out instrumentation combine with some appealing harmonizing to make this a progressive must. "Fill Up Your Heart" gets the nod.

**PEACEMAN'S FARM**Noah
Dunhill-DSX50117-N

Produced by Randy Bachman at RCA Studios, Toronto, this one has got to rank as his finest production effort yet. Mellow and smooth light rock with an irresistible charm. Try on "World Band" and "April Roads".

**MAHLER SYMPHONY**No. 1 IN D MAJOR
Erich Leinsdorf (Royal
Philharmonic Orchestra)
London Phase 4 SRC 21068-K

There's a folksy realism in much of Mahler's work resembling that which many of today's progressive folk writers are attempting. Add your own sad lyrics and you could have a buster.

**DON QUIXOTE**Gordon Lightfoot
Reprise 2056-P

For \$5.29 Gordon Lightfoot will consent to show up on your turntable and carry on his own tradition with "Alberta Bound" and "Ordinary Man" two of the better cuts on this album of predictably predictable Lightfootisms.

MLS...A MANDATE FOR CHANGE

By NEVIN E. GRANT
CHAIRMAN MLS '72

In the most enlightening meeting of its three year history, the Maple Leaf System has embarked upon a dramatic era of change that confirms the System's faith in a develop-

The Programmers MAPLE LEAF SYSTEM

ing Canadian Music Industry, and extends the System's total commitment to those Canadian artists most needing national assistance with their record releases. The members of the Maple Leaf System have always been willing to listen to criticism . . . have always been concerned with finding new ways to make the MLS more efficient . . . more potent in its aid. To those who have offered us constructive criticism over the years . . . we offer sincere thanks for the counsel. To those who continually backbite and try to use the Maple Leaf System as a scapegoat for their own shortcomings . . . we invite your comments upon the new directions which I am about to unveil.

The Maple Leaf System will not be disbanding in 1972. Too many people from the Canadian Music Industry have made their views known privately to individual system members concerning the vital role the Maple Leaf System has played, and will continue to play, in projecting the sound of Canada into world markets. The Maple Leaf System will, instead, be expanding in 1972 and 73.

As of April 1, 1972, the following changes (voted upon and approved in Toronto Monday February 28) will become the official policy of the Maple Leaf System.

(A) As of April 1, 1972 . . . the Maple Leaf System will accept for review *only those*

**"Heaven &
Earth, a
really TOUGH
piece of
music."**

"BIG SHOWDOWN"

75-1074



Produced by John Stewart

RCA

recordings satisfying all four Canadian Content criteria as established by the CRTC. This will effectively obliterate the complaints concerning submissions by non-resident International artists and will allow the System to concentrate on directly encouraging the further development of a 100% Canadian Music Industry! Those Canadian artists recording Canadian material and using the excellent studio facilities available in several Canadian centres will be the ones we wish to encourage.

(B) The *two-week rule on submissions* will be lifted as of April 1. Record companies will be encouraged to promote their 100% Cancon releases and bring them to the Maple Leaf System whenever they feel it to be most opportune for the individual artist concerned.

(C) The Maple Leaf System will continue to provide the broadest possible resubmission procedures. We are the first to admit that potential hits can miss on a first submission. Any man claiming 100% precision in calling hits would be either a fool or a liar . . . we are neither.

(D) As of April 1, all agendas will be kept confidential. Recording companies submitting a record will be informed that their record is coming up on a certain agenda. Likewise, the MLS Voting Results will be confidential. RPM will print *only winning submissions*. Thus, the Maple Leaf System cannot possibly have an inhibiting effect upon the future promotion of a recording because it has been rejected. The Industry will only hear of the successes . . . never failures. Individual MLS member stations will reveal their votes on any particular recording to the recording company submitting the disk if that company contacts the stations for the information. We realize some companies still prefer to know their own scores in order to better work a record. *But* — as of April 1/72, the Maple Leaf System cannot be accused of projecting any negatives into the Canadian Music Scene.

(E) As of April 1/72 . . . all MLS members are free to vote on any recording submitted as they see fit. There will be no mandatory 6 for a playlist, 10 for a chart. Any recording scoring an average of 6 or more will receive the *two weeks minimum airplay on all MLS Member Stations*. If no recording receives a 6 score . . . the highest score will be accepted for guaranteed airplay. The Industry will be informed only of *winners* . . . there will be no loser stigma when submitting recordings to the MLS.

(F) As of April 1/72 . . . the Maple Leaf System will attempt to vote upon an agenda of recordings every *Tuesday*. There must be a *minimum of Five 100% Cancon Submissions* to constitute an agenda. Similarly, no Agenda may contain more than 10 recordings. When there are insufficient recordings for the Chairman to draw up an agenda . . . he will inform the Industry of the problem and

bind whatever submissions he has to the following *Tuesday's* Agenda.

(G) In future, the Co-Chairman of the MLS (Greg Haraldson of CKXL) will telex MLS results directly to the individual MLS Stations as well as RPM in order that there be no delay in the winning recordings being granted *two weeks simultaneous exposure* by all member stations.

(H) As of April 1/72 . . . all recordings submitted to the Chairman must include a list showing that they satisfy all *four Cancon Requirements of the CRTC* . . . a list that is signed by a representative of the Recording firm submitting the recording.

The Maple Leaf System is excited about the new directions being undertaken April 1, 1972. We feel this to be an appropriate time to throw further support behind those Canadians who are 100% dedicated to making contributions to Canada's Contemporary Music Culture. We hope that the Canadian Music Industry will get behind us . . . Give us your 100% Canadian Content product . . . Let there be a very positive period of action between April 1 and our Fall Convention.

The Maple Leaf System wishes to thank those who have believed in our principles over the past three years. We thank *Walt Grealis & Stan Klees* for their sage counsel over the past year . . . for their kicks when we went astray . . . for their honest encouragement when things were bleak. We thank those members of the Canadian Record Industry who have given us *constructive* criticism and forgive those critics who have betrayed nothing but ignorance every time they lifted a pen.

We invite your comments on the new directions undertaken by the Maple Leaf System. As always, we are most open to constructive criticism and sincere advice. The measures we have introduced this April will be evaluated when the MLS convenes at its next convention in the fall.

The Maple Leaf System wishes to officially thank *Walt Grealis & RPM* for their tremendous effort in bringing the *music & broadcasting* communities together for an incredible weekend of serious talk and informal fun at the Inn on the Park. This *must* be an annual event. There *must* be a *Communication Conference . . . MLS Convention . . . Juno Awards Presentation* arranged as a joint project for 1973. The ball that started rolling at the Inn on the Park in 1972 should continue rolling in 1973.

ATTENTION DJ'S

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Al Boliska

The Programmers

TRIBAL DRUM

Ted Richards from WAPE Jacksonville, replaces Tom Rivers 6-9 on CKLW. Rivers moves on to WIBG Philly.

Bill Nelson moves from Dauphin to CKPG Prince George to do 6-12 midnite.

CKLG running "Moneymobile". Car parks in front of house once an hour with cash envelope (\$20 to \$250). Listeners have seventy three seconds to get to car and claim the money. CKVN running "Cashmobile" with smaller prizes. Anyone on block can win.

Canadian content percentage for CHOO for the week of Mar 4 was 53% with radio personality Ric Rathburn registering the highest percentage at 57%.

RESULTS OF MLS VOTING FOR MARCH 7/72

A WEDNESDAY IN YOUR GARDEN Invitations	3.8
AND I JUST DANCED ALONG Ralph Murphy	2.3
SASKATCHEWAN SUNRISE Rick Jones	3.9
GET DOWN TO Mainline	6.3
OH MY LOVE The Bells	6.1
BOOM BOOM King Biscuit Boy	5.1
BREAKIN' UP Linda Lane	3.6
HAPPY SONG Young	4.9
OH HOW SHE RIDES James & The Good Brothers	4.1

Mainline/Get Down To and The Bells/Oh My Love, receive minimum of two weeks guaranteed airplay.

The Programmers

BREAKING & STIFFING

Great response to "Sandman" and "I Need You" from America LP at CKLG. "Jungle Fever" requests are as big as Osmonds but lots of controversy and several violent complaints. Poppy Family big requests. Neil Young has number one single and album in Vancouver.

"Puppy Love" and "Diamonds Are Forever" are top request items at CKPG.

At CJME Bee Gees stiff out at 19. America goes 16-4 - Donny Osmond 12-1.

April Wine takes over number one spot at CKGM. B.J. Thomas 16-5. Spring hitbound to 30 with good reaction. Paul Simon 26-10. Scott English stiffing.

Nilsson at number one for third week on CKLW. Aretha Franklin going fast - number 14 after two weeks of play. Bread slow 20-20.

CHUM-FM pulled fantastic audience with "Lighthouse Live At Carnegie Hall" (Mar 8). The show ran without interruption from 8 to 10 PM. They'll be doing the same with a "live" bit on Downchild Blues Band from Grossman's Tavern (Toronto) sometime in April.

CKPG receiving good cooperation from all record companies with the exception of Columbia on their "Total Giveaway" week-end. Contest to begin next week. Details to be announced at that time.

Community Service Radio, CFHG of San Josef has put together MOT and country charts for those interested. Simon Klautd will supply.

CHSC gave away tickets for Sha Na Na concert at Lincoln Centre (2). Contests in the works for Three Dog Night and Guess Who via RCA's Scott Richards. During week of 13-18 station will give away one Guess Who LP an hour plus a complete RCA Guess Who library. Station's anniversary (20) will be celebrated with giveaways totalling \$2750.

CFRW bowed its "Guess Who Story", a five hour docu-type show produced by Lee Majors (Mar 7/8/9). Includes interviews with the group, producers and managers.

CHUM-FM has produced a series of fifteen two and two and a half minute programs on "You And The Law". The series features Toronto lawyer Clay Ruby. Segments begin in "Report" 7:30 AM, 8:30 AM, 12:30 PM and 6:30 PM daily from Mar 5 concluding Mar 19.

March 10/11/12 CFRW presents their station produced "World's Greatest Rock Festival". Two months in the making and 18 hours in length the show is a simulated rock festival set in Winnipeg and includes sound effects of the crowds, breakdown of the p.a. system and features popular rock artists.

DEADLINE FOR PROGRAMMER INFORMATION - TUESDAYS 5 PM

Giorgio stiffed on CHSC due to lack of stock. "Lion Sleeps Tonight", Joey Gregorash and Tony Kingston also stiffed. Murray McLauchlan's "Songs From The Street" a top request item.

Due to substantial negative response from listeners, "Give Ireland Back To The Irish" by Paul McCartney has been dropped from airplay at CHUM Toronto.

"A Horse With No Name" from 22-4 on CHLO - super hot. "Bloodshot Eyes" by Lucifer 25-17 - hot. Chakachas looks like a mid-chart record only.

Important!

Next week's question will be:
What are the main things you look for in hiring an air personality?

Deadline: Wed. Noon - Toronto time.

The Programmers

FRENCH CANADIAN TOP TEN

- 1 UNE FLEUR RIEN QU'UNE ROSE
Crazy Horse-Much CHFI 3504-K
- 2 MY MY MY
Karo - Vedette 3123-Y
- 3 LA VIE LA VIE
Michel Delpech-Barclay 60185-Q
- 4 CA N'ARRIVE QU'AUX AUTRES
Michel Polnareff-Able AB 718-K
- 5 UN AMOUR QUI NE VEUT PAS MOURIR
Renee Martel-Spectrum 43-Y
- 6 BEL ENFANT NOIR
Christine Lebail-Bagatelle BG 6006-K
- 7 8 HEURES 10
Pauline Julien-Zodiaque 4313-Y
- 8 DANS LA VIE
Marc Hamilton-Trans Canada 4084-Y
- 9 SANS AMOUR-Michel Pilon
Campus 6007-Y
- 10 ACROPOLIS ADIEU
Mireille Mathieu-Polydor 2065102-Q

UP & COMERS

- IL FAUT SE DIRE ADIEU
G. Brown/Y. Martin-Campus 6009-Y
- FOLIE D'AMOUR
Marie Jane-RCA 755089-N
- C'EST IMPOSSIBLE
Sacha Distel-Pathe 77911-F

The Programmers

INSTANT LAFFS

(Jock) recently bought his chick a ring. Nice of him eh? She'll never forget those 3 little words engraved inside - Made In Japan.

I don't know if I'll ever get married. Trying to decide is a question of which bothers you more - dirty dishes or looks.

Water pollution is really getting bad. I get a ring around the tub before I even get in.

I got a great idea for a bumper sticker: "Caution: The Government May Be Hazardous To Your Wealth" - or how about "I May Be Slow - But I'm Ahead Of You!"

What did you think of (Jock's) show today? My cigarette lighter really enjoys his show. It's wind-proof.

(Jock) will be here at ----- o'clock today. What a sexy voice he has. The girls are going crazy. I hate to think what would happen if he ever sang "Luv Thy Neighbour".

Just another week, and spring will officially be here. It's a good thing we don't have to rely on a breath of spring to indicate that the season has officially arrived. With the pollution in the air, we'd never know if it was spring or not.

(Jock) - what a lazy guy. He's the only guy I know who can get up in the morning with nothing to do and by the time the day ends that's all he's done.

Thank You

BRUCE COCKBURN



Bruce Cockburn

TN1



High Winds White Sky

TN3



Sunwheel Dance

TNX 7

on **TRUE NORTH** records and tape 
distributed by Columbia Records of Canada, Ltd.

The Programmers **NEW ON PLAYLISTS**

MAJOR MARKETS**CHUM TORONTO**

(J. Robert Wood)
A Cowboy's Work-Sonny & Cher
Roundabout-Yes
Betcha By Golly, Wow-The Stylistics
Step Out-The Mamas & Papas
Oh My Love-The Bells
Baby Blue-Badfinger
Then Came The White Man-Stampedeers

CFRW WINNIPEG

(Chuck Chandler)
Give Ireland Back-Paul McCartney
Runnin Away-Sly & Family Stone
Jungle Fever-Chakachas
Bloodshot Eyes-Lucifer

CHLO ST. THOMAS

(Jerry Stevens)
Jubilation-Paul Anka
Crazy Mama-J. Cale
Family of Man-Three Dog Nite
First Time I Saw Your Face-Roberta Flack
Doctor My Eyes-Jackson Browne
Jump Into The Fire-Nilsson
Everybody Knows Her-Jonathan Edwards
Train of Glory-Jonathan Edwards
Vincent-Don McLean
Castles In The Air-Don McLean

CFOX MONTREAL

Horse With No Name-America
In the Rain-Dramatics
Legend-Carly Simon
Take a Look Around-Temptations
Louisiana-Mike Kennedy
Son of My Father-Giorgio
Every Day-John Denver
Froggy Fable-Jimmy Rogers
Step Out-Mamas & Papas
Candy Man-Sammy Davis Jr.

I'll Still Be Waiting-Buck Owens
Give Myself a Party-Jeannie C. Riley
Evening-Jim Ed Brown
We Got to Make It-Marty Butler
Jubilation-Paul Anka

CKGM MONTREAL

(John Mackey)
Bang A Gong-T. Rex
Betcha By Golly Wow-The Stylistics
Take A Look Around-The Temptations
Breaking Up-Linda Lane
Tiny Dancer-Elton John
Jungle Fever-Chakachas
Doctor My Eyes-Jackson Browne

CKLG VANCOUVER

(Roy Hennessy)
Jubilation-Paul Anka
Cowboys Work-Sonny Cher
I Gotcha-Joe Tex
The Family of Man-Three Dog Nite

CJME REGINA

(Hart Kirch)
A Cowboys Work-Sonny & Cher
Doctor My Eyes-Jackson Browne
Betcha By Golly Wow-Stylistics
Rockin' Robin-Michael Jackson
I Like What I Like-Everyday People
Gospel Rock-Dr. Music
I Get Drunk On Monday-Gene MacLellan

CKLW WINDSOR

(Alden Diehl)
Suavecito-Malo
The Candy Man-Sammy Davis Jr.
Baby Blue-Badfinger
Mend A Broken Heart-Al Green
Taos Mexico-R. Dean Taylor
Dunn Robin-Brave Belt
Waking Up Alone-Paul Williams
No One To Depend On-Santana

CKRC WINNIPEG

(Doc Steen)
I Gotcha-Joe Tex
Crazy Mama-J. Cale
Betcha By Golly-Stylistics
Son of My Father-Giorgio
Rockin' Robin-Michael Jackson
Roundabout-Yes

SECONDARY MARKETS

CKPG PRINCE GEORGE
(Larry Bauder)
Day Dreaming-Aretha Franklin

Everybody Knows Her-Jonathan Edwards
We Gotta Make It Together-Marty Butler
Being A Man-Doug Hutton
Smell The Flowers-Jerry Reed
Smoke Big Factory-Runnin Bear-Guess Who

CKRD RED DEER

(Stu Morton)
Son Of My Father-Giorgio
Stoney Ground-Foundations
Glory Bound-Grass Roots
I Just Get Older-Murray McLauchlan
Don Quixote-Gordon Lightfoot
If We Only Had Love-Dionne Warwick
Legend In Your Own Time-Carly Simon
Lazy Lady-Rachel

CKEN KENTVILLE

(Loran Feuens)
We Gotta Make It Together-Marty Butler
Horse With No Name-America
Everyday-John Denver
School Teacher-Kenny Rogers & First Edition

CHYM KITCHENER

(Gary Charles)
Get Up, Get Out & Move On-Fludd
Taurus-Dennis Coffey
Do Your Thing-Isaac Hayes
Give Ireland Back-Paul McCartney
Until They Say Mercey-Bobby Bloom
Breakin' Up-Linda Lane
Dynamite but Annie Wouldn't-Creamcheese
Good Time Band
Son Of My Father-Giorgio
Anytime-It's A Beautiful Day

CHSC ST. CATHARINES

(Chris Ford)
Don't Take Away Our Freedom-Peter Yarrow
Morning/Go My Way-Val Doonican
Smiling Wine-Shirley Eikhard
David Copperfield-Fludd(LP)
Alabama-Neil Young(LP)
Horse With No Name-America(LP)

CHEC LETHBRIDGE

(John Oliver)
Vincent-Don McLean
Living Without You-Manfred Mann
Legend-Carly Simon
Horse With No Name-America
Deal-Jerry Garcia
Willpower-Bullet
Give Ireland Back-Paul McCartney

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CHARTBOUND 

 ON RODEO

RO 3360

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CKCM/CKGA GANDER
(Larry Steacy)
Waking Up Alone-Paul Williams
A Horse With No Name-America
How Do You Do-Mouth & MacNeal
A Cowboy's Work-Sonny & Cher
No One to Depend On-Santana
The Wizard-Uriah Heep
It's the World-Smyle

CHSC ST. CATHERINES
(Chris Ford)
I Just Get Older-Murray McLauchlan
Taxi-Harry Chapin
Caroline Goodbye-Colin Blunstone
One Good Woman-Hamilton J. Frank/Reynolds
Run Run Run-Joe Joe Gunne
Rock'n Roll-Led Zepplin
Doctor My Eyes-Jackson Browne

The Programmers **NEW ON CHARTS**

CHUM TORONTO
(J. Robert Wood)
You Could Have Been A Lady-April Wine
Take A Look Around-The Temptations
Crazy Mama-J. Cale

CFRW WINNIPEG
(Chuck Chandler)
A Horse With No Name-America
Rock And Roll Lullaby-B.J. Thomas
Puppy Love-Donny Osmond

CHLO ST. THOMAS
(Jerry Stevens)
Be My Lover-Alice Cooper
Brandy-Scott English
Give Ireland Back-Paul McCartney
You Could Have Been A Lady-April Wine
Son Of My Father-Giorgio

RADIO MUTUEL CHART
We've Got to Get It On-Adriis Bros.
I Gotcha-Joe Tex
Horse With No Name-America
Mother & Child Reunion-Paul Simon

CKCM/CKGA GANDER
(Larry Steacy)
Poor Folk-Joshua
My World-Bee Gees
Softly Whispering-English Congregation
Runaway-Dawn
Rock & Roll Lullaby-B.J. Thomas

CJRW SUMMERSIDE
(Dave Peppin)
Heartbroken Bopper-Guess Who
Fly Away-Crowbar

CKGM MONTREAL
(John Mackey)
I Turn To You-Spring

CKLG VANCOUVER
(Roy Hennessy)
We've Got To Get It On Again-Adriis Bros.
Brandy-Scott English
Get Down To-Mainline
Jungle Fever-Chakachas
Roundabout-Yes

CJME REGINA
(Hart Kirch)
Crazy Mama-J. Cale
Julianna-Five Man Electrical Band
Runnin Away-Sly & Family Stone

CKRD RED DEER
(Stu Morton)
Mother & Child Reunion-Paul Simon

CKLW WINDSOR
(Alden Diehl)
Hot Thang-Eddy Senay
You Could Have Been A Lady-April Wine
Nutrocker-Emerson Lake & Palmer

A Cowboys Work-Sonny & Cher
Heartbroken Bopper-Guess Who
CHED EDMONTON
(Wayne Bryant)
Runnin' Away-Sly & The Family Stone
Let's Stay Together-Al Green
The Way of Love-Cher
Julianna-Five Man Electrical Band
Joy-Apollo 100

CHYM KITCHENER
(Gary Charles)
The Day I Found Myself-Honeycone
Crazy Mama-J. Cale
Brandy-Scott English
Take A Look Around-Temptations
Puppy Love-Donny Osmond
Julianna/Friends & Family-5 Man Electrical Band

CHSC ST. CATHERINES
(Chris Ford)
I Got You-Joe Tex
Give Ireland Back-Paul McCartney

Take A Look Around-Temptations
You Could Have Been A Lady-April Wine
Gospel Rock-Dr. Music

The Programmers **FM ADDITIONS**

CHOM-FM MONTREAL
(Earl Jive)
Thick As A Brick-Jethro Tull
Oh How We Danced-Jim Capaldi
Little Big Band-Keef Hartley
Rockin'-Guess Who
Stories We Could Tell-Everly Bros
Chaplin's Back-Darius Brubeck
Joy-Apollo 100
Muswell Hillbillies-Kinks

FM ADDITIONS continued on page 21

The facts...

RPM Weekly, Mar. 4, 1972

*RECORDED AT EASTERN SOUND

they speak for themselves

EASTERN SOUND
COMPANY LIMITED

48 YORKVILLE AVENUE, TORONTO 5, ONTARIO

The Programmers MOR PLAYLIST

- 1 TWO BOUREES (Suite III) Moe Koffman-GRT 1230-21-T
- 2 REMEMBERING YOU Roger Kellaway-A&M 1321-W
- 3 FIELDS OF GREEN Sean Dunphy-Boot 023-K
- 4 GOOD FRIENDS Poppy Family-London 172-K
- 5 MONDAY MORNING CHOO CHOO Stampeders-MWC 1008X-M
- 6 DIAMONDS ARE FOREVER Shirley Bassey-United Artists 50845-F
- 7 SASKATCHEWAN SUNRISE Rick Jones-London 2541-K
- 8 HURTING EACH OTHER Carpenters-A&M 1322-W
- 9 SMILING WINE Shirley Eikhard-Capitol 3281-F
- 10 GLORY GLORY Oak Island Treasurers-Columbia C4-3024-H
- 11 COTTON JENNY Anne Murray-Capitol 72657-F
- 12 TOGETHER AGAIN Hank Smith-Quality 2024X-M
- 13 BRIAN'S SONG Michel Legrand-Bell 45-171-M
- 14 CRY Lynn Anderson-Columbia 4-45529-H
- 15 SWEET SEASONS Carole King-Ode 66022-W
- 16 MUSIC FROM ACROSS THE WAY James Last-Polydor 1041 170-Q
- 17 PRECIOUS AND FEW Climax-Carousel 3005X-M
- 18 LOVE IS Mashmakhan-Columbia C4-3011-H
- 19 LION SLEEPS TONIGHT Robert John-Atlantic 2846-P
- 20 LOVE ME, LOVE ME, LOVE Frank Mills-Polydor 2056 076-Q
- 21 OH MY LOVE The Bells-Polydor 2065 107-Q
- 22 ONE TIN SOLDIER Skeeter Davis-RCA 74-0608-N
- 23 KISS AN ANGEL GOOD MORNING Charley Pride-RCA 74-0550-N
- 24 BABY I'M YOURS Cass Elliot-RCA 74-0644-N
- 25 MAGNIFICENT OUTPOURING Ward 6-Cynda (LP) CNS 1007-K
- 26 EVERYDAY John Denver-RCA 74-0647-N
- 27 COULD IT BE FOREVER David Cassidy-Bell 45-187-M
- 28 GOTTA MAKE IT TOGETHER Marty Butler-Columbia C4-3025-H
- 29 LISTEN TO THE STEEL BAND MAN Syncona-Syncona S-101-G
- 30 STREETS OF LONDON John Allan Cameron-Columbia C4-3028-H
- 31 A MAN LIKE YOU Fludd-Warner Bros. WB 7576-P
- 32 WAKE UP PEOPLE Gilmore Singers-Rada RR 175

PATTON continued from page 15

only be aired during afternoon periods or weekends. This is particularly true for ballads which will seldom be programmed before 9 a.m. A great deal of each hour's material may be Pop-Country. Names like Johnny Cash, Sonny James, Tom T. Hall, Jimmy Dean, Lynn Anderson and Jody Miller appear regularly. This carries over into the Canadian artists. Gary Buck, Donna Ramsay, Lee Roy and the Mercy Brothers contribute greatly to our Canadian content. Remember, because of the diversity of definition, MOR is very insular, market to market. Not only our ideas on how to program an MOR station, but also our philosophy toward the industry as a whole, might be — and probably is — completely contrary to that of many MOR stations.

The record industry will never be able to bunch any number of MOR stations together as they can TOP 40 type stations. At the same time, MOR stations in Canada are probably the least influenced by American record activities. We do not depend on American tip sheets in deciding what to add to our playlists. Similarly, all the hype in the world won't get a single added to our playlist if it doesn't fit our format — in our opinion.

MOR in Canada is alive and healthy. It is probably in better shape than its sister in the United States. Maybe when the Canadian record industry decides that we are different from our American counterparts in our basic philosophy — maybe when record retailers can afford to spend more time and money on MOR product — maybe when MOR stations feel threatened and can no longer continue in their splendid isolation, one from another and from the record industry, then, maybe things will improve for the record industry in the area of MOR product.

The cost: much of MOR's individualism, freedom and diversity. AND YOU THINK YOU'VE GOT TROUBLES NOW!!!

The Programmers MOR ADDITIONS

CKWX VANCOUVER
(Tom Peacock)
Froggy's Fable-Jimmie Rodgers
Step Out-Mama's & Papa's
Do You Remember These-Statler Bros
Oh My Love-Lettermen
Rachel-Pat MacDonnell
Oh How She Rides-James & Good Bros

CKEY TORONTO
(Gene Kirby)
Silk & Soul-Lou Rawls(LP)
Vincent-Don McLean
Montage-Hagood Hardy/Montage(LP)
Brian's Song-Michel Legrand
Snow Frolic-Lee Holdridge Ork(LP)
Only A Fool-Bert Kaempfert(LP)

CHML HAMILTON
(George Patton)
Bet You By Golly-Stylistics
Day By Day-Raymond Lefevre Ork(LP)
Love Theme Godfather-Percy Faith Ork(LP)
Pocket Money-Carole King

The Programmers COUNTRY ADDITIONS

CFGM TORONTO
(Dave Johnson)
Day Loved Walked In-David Houston
Sweet, Love Me-Tompall/Glasser Bros
Evening-Jim Ed Brown
Started Loving You Again-Charlie McCoy
Arkansas-Wilburn Bros
Sing Happy-Diane Leigh

CHML HAMILTON
(George Patton)
All The Lonely Women-Bill Anderson
Lion's Club-Jeannie C. Riley
Evening-Jim Ed Brown
Song To Sing-Susan Raye
Started Loving You Again-Charlie McCoy
Wonderful Wonderful-Web Pierce
Sing Happy-Diane Leigh

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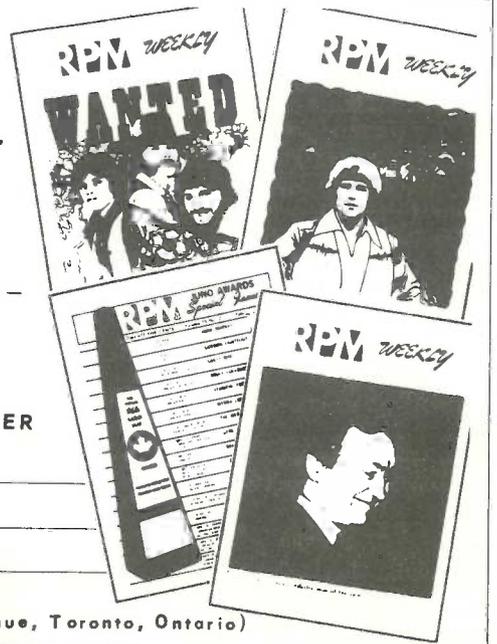
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CFAC CALGARY

(Larry Kunkel)
What Ain't To Be-Porter Wagoner
Chicken Fairy-Blanchard & Morgan
Do You Remember These-Statler Bros
Shannon Waltz-Al Cherny

CKRD RED DEER

(Stu Morton)
Need You-David Rogers
Deal-Jerry Garcia
Lonely People-Eddy Arnold
Daylight Lights Dawning-Jimmie Rodgers
Never Fall In Love Again-Liz Anderson
Day Love Walked In-David Houston
What Ain't To Be-Porter Wagoner
All My Lovin-Lamar Morris
Lion's Club-Jeannie C. Riley
A Song To Sing-Susan Rae

The Programmers**ALBUM CUTS****HARVEST-Neil Young**

-There's A World
 -Alabama
 -Work
 -Out On The Weekend

AMERICAN PIE-Don McLean

-Title Song
 -Vincent
 -Winter Word
 -Empty Chairs

PAUL SIMON

-Me & Julia
 -Congratulations

NILSSON SCHMILSSON-Nilsson

-Jump Into The Fire
 -Coconut
 -Gotta Get Up

ROCKIN'-Guess Who

-Smoke Big Factory
 -Back To The City
 -Guns Guns Guns

STRAIGHT UP-Badfinger

-Perfection
 -Baby Blue
 -Money
 -I'd Die
 -Suitcase

BABY I'M A WANT YOU-Bread

-Diary
 -Nobody Like You

GOTTA BE THERE-Michael Jackson

-Rockin' Robin
 -Ain't No Sunshine

MUSIC-Carole King

-Sweet Seasons
 -Brother Brother
 -Song Of Long Ago

DON QUIXOTE-Gordon Lightfoot

-Don Quixote

PICTURES AT AN EXHIBITION

Emerson, Lake & Palmer
 -Nut Rocker

HISTORICAL FIG. & ANCIENT HEAD

Canned Heat
 -Rockin' With The King

AMERICA

-Sandman
 -I Need You
 -Children

KILLER-Alice Cooper

-Be My Lover

COMING OF AGE-5 Man Electrical Band

-Friends & Family
 -Julianna

FRAGILE-Yes

-Long Distance Runaround
 -Roundabout

BUCKWHEAT

-Simple Song Of Freedom

VAN DUSEN CEASES OPERATION

Van Dusen Brothers, one of Alberta's most important record and tape distributors, ceased operations February 29th. The company has handled numerous major lines including Capitol, Ampex, Motown and Vanguard. The decision to discontinue the distribution business stems from the creation of a rack jobbing arm in 1969. The rack jobbing firm, Tape Distributors, has met with so much success that all the company's efforts will be concentrated there.

Tape Distributors has branches in Edmonton, serving Alberta and Saskatchewan and in Vancouver serving British Columbia. William Maxim, manager of Van Dusen Brothers (record division) for several years, will move to Tape Distributors in Edmonton to assume senior managerial responsibilities. The rack jobbing operation is expected by vice president John Shields to continue expansion in the western market.

The Programmers**COUNTRY PLAYLIST**

- 1 5 GOOD HEARTED WOMAN
Waylon Jennings-RCA 0615-N
- 2 2 CRY
Lynn Anderson-Columbia 4-45529-H
- 3 9 ONLY LOVE CAN BREAK A HEART
Sonny James-Capitol 3232-F
- 4 7 MY HANG UP IS YOU
Freddie Hart-Capitol 3261-F
- 5 6 TOGETHER AGAIN
Hank Smith-Quality 2024X-M
- 6 10 ALL HIS CHILDREN
Charley Pride-RCA 0624-N
- 7 1 ANN (Don't Go Runnin')
Tommy Overstreet-Dot 17402X-M
- 8 8 THE BEST PART OF LIVING
Marty Robbins-Columbia 45520-H
- 9 3 10 DEGREES & GETTING COLDER
George Hamilton IV-RCA 0622-N
- 10 12 A THING CALLED LOVE
Johnny Cash/Temple Evangel Choir
Columbia 4-45534-H
- 11 11 MISTY MEMORIES
Brenda Lee-Decca 32908-J
- 12 13 TO GET TO YOU
Jerry Wallace-Decca 32914-J
- 13 17 MOON - MAN NEWFIE
Tom Connors-Boot BT 027-K
- 14 4 COTTON JENNY
Anne Murray-Capitol 72657-F

- 15 19 YOU DON'T HAVE TO GO TO SWITZERLAND
Russ Gurr-Rodeo 3355-K
- 16 18 YOU'RE JUST MORE A WOMAN
Danny Coughlan-Boot BT 025-K
- 17 20 TRYIN
The Poppy Family-London 172-K
- 18 27 SMILING WINE
Shirley Eikhard-Capitol 3281-F
- 19 40 I STARTED LOVING YOU AGAIN
Charlie McCoy-Monument 8529-H
- 20 32 THINK ABOUT IT DARLIN'
Jerry Lee Lewis-Mercury 49751-K
- 21 21 WONDERFUL WONDERFUL
Webb Pierce-Decca 32924-J
- 22 39 I'LL STILL BE WAITING FOR YOU
Buck Owens-Capitol 3262-F
- 23 34 THE WRITING'S ON THE WALL
Jim Reeves-RCA 74006260N
- 24 14 I'M A TRUCK
Red Simpson-Capitol 3236-F
- 25 37 EVERYBODY'S REACHING OUT
Pat Daisy-RCA 74-0637-N
- 26 35 BALLAD OF A HILLBILLY
Freddy Weller-Columbia 4-45497-H
- 27 49 WE CAN MAKE IT
George Jones-Epic 10831-H
- 28 31 MINTO MINERS
Stevadore Steve-Boot BT 028-K
- 29 38 FAR FAR AWAY
Don Gibson-Hickory 1623-L
- 30 15 IT'S FOUR IN THE MORNING
Faron Young-Mercury 73250-K
- 31 41 SUPER SIDEMAN
Kenny Price-RCA 0617-N
- 32 43 DARLIN' RAISE THE SHADE
Claude King-Columbia 45515

- 33 36 SHE TAUGHT ME HOW TO YODEL
Rod Erickson-MGM 14342-M
- 34 23 TAKE ME
Wynette/Jones-Epic 5-10815-H
- 35 50 WHISTLER'S MOUNTAIN
Andy Zachary-MCA 2020-J
- 36 25 BEDTIME STORY
Tammy Wynette-Epic 10918-N
- 37 22 OKLAHOMA SUNDAY MORNING
Glen Campbell-Capitol 3254-F
- 38 24 ANOTHER PUFF
Jerry Reed-RCA 0613-N
- 39 48 EVENING
Jim Ed Brown-RCA 7400642-N
- 40 38 FAR FAR AWAY
Don Gibson-Hickory 1623-L
- 41 16 FORGIVE ME FOR CALLING YOU DARLING
Nat Stuckey-RCA 9590-N
- 42 45 SAME OLD SONG
Lynn Jones-MCA 2019-J
- 43 47 SIT DOWN, MR. MUSIC MAN
Little John Cameron-Cynda CN006-K
- 44 ... DONNA ON MY MIND
Hugh Scott-Rodeo RO 3360-K
- 45 46 THE LION'S CLUB
Jeannie C. Riley-SSS Int'l 45X-M
- 46 26 AIN'T THAT A SHAME
Hank Williams Jr. - MGM 14329X-M
- 47 LONESOME RIVER
Gene MacLellan-Capitol 72660-F
- 48 DEVIL TO ANGEL
Diane Leigh-Quality 2032X-M
- 49 HEY GIRL
Al Hooper-Dominion 153-E
- 50 BENNY THE BUM
Bud Roberts-Boot BT 029-K

PREMIER GOLD

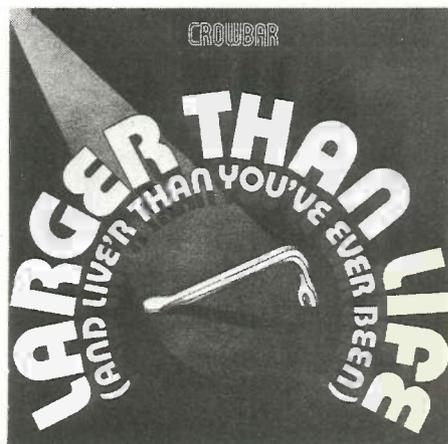


Crowbar receives first RPM Gold Leaf Award for Daffodil Records with their latest release "LARGER THAN LIFE (AND LIVE'R THAN YOU'VE EVER BEEN)", SBBX-16007. The album was certified gold within seventeen days of release.

The award was presented to Kelly Jay by Prime Minister Pierre Elliott Trudeau during the Annual Liberal Party Fund Raising Dinner at the Royal York Hotel, in Toronto, on March 1st.

Le tout dernier enregistrement longue durée de Crowbar, "LARGER THAN LIFE (AND LIVE'R THAN YOU'VE EVER BEEN)", sur disque Daffodil No SBBX-16007, a reçu le prix RPM de la Feuille d'Or 17 jours seulement après sa sortie.

Ce prix fut remis à Kelly Jay par le premier ministre du Canada, Monsieur Pierre Elliott Trudeau, au cours du dîner annuel d'appel de capital du Parti Libéral qui s'est tenu à l'hôtel Royal York de Toronto, le 1er mars.



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