

RPM

WEEKLY

THIRTY CENTS

Volume 17 No. 1

February 19, 1972

AN INDUSTRY LOOK AT MOR PROGRAMMING

YES THERE IS!!!

WM. HAROLD MOON
GENERAL MANAGER
BMI CANADA LIMITED

Who is to say exactly what the contributing factors to the worldwide acceptance of Canadian music are? Back in the 1950's names like Moe Koffman and Johnny Cowell became known beyond our borders. In the late 1960's music by The Guess Who made the rest of the world sit up and take notice of Canadian talent, talent that was not merely restricted to our boundaries but was acceptable throughout the world.

And then came the Canadian Radio - Television Commission regulations at the beginning of last year. Already names such as Pierre Senecal, Randy Bachman, Burton Cummings, David Clayton Thomas, groups such as Motherlode, Mashmakhan, Steel River, were making it internationally as well as at home.

But perhaps Canadians needed just that little extra push - a push to put all that talent that was just trying for the chance to reach through the surface to success out where listeners the world over could hear and appreciate it as a viable Canadian product.

Before the CRTC regulations came into effect songs such as "Snowbird" by Gene MacLellan, "Sing High, Sing Low", written by Brent Titcomb and Terry Jacks' "Which Way You Goin' Billy?" were hitting the top of popular music charts in Canada and abroad.

And then came the regulations. A few radio and television programmers across the country panicked. Where would they find enough Canadian material to fill the quota? What would listener response be? There was rock music available, but enough? And what of the MOR stations? How could they be expected to fill that quota?

Programmers, many for the first time in their careers, began digging, began looking a little harder at record labels. Once they made that effort they found Canadian music - an abundance of it.

Recalling BMI Canada's first awards dinner in 1969 when many writers, composers and publishers were honoured for their contributions to Canadian music in the past, I can still hear the comments of guests as the awards were presented: "Was that song Canadian?" "I had no idea that his was a Canadian song!"

In 1951 BMI Canada Limited published the first edition of "Yes, There IS Canadian Music!" A few pages were then enough to contain all BMI Canada-registered tunes that had been recorded. In January last year we published the 8th Edition of the catalogue, in time for use by programmers in identifying Canadian material for the CRTC regulations. By then our recorded Canadian music reached into the thousands of titles, and more than 200 pages of detailed information. Such was the quantity of recorded tunes composed by our affiliated composers and writers that we found it necessary in July, 1970, to issue monthly supplements, replacing the earlier quarterly supplements.

And now let's look at last year's record. Names like Ken Tobias, Rich Dodson, Skip Prokop, and names from previous years, Burton Cummings, Brent Titcomb, Terry Jacks and Gene MacLellan, only to name a few - all names now known in the international music world.

And did any of these writers' material appeal to MOR listeners? Titles which made it on international charts, not to mention heavy charting across Canada, include "Ain't It a Sad Thing," "Sing High, Sing Low", "Stay Awhile", "Put Your Hand in the Hand," "Gotta See Jane", "Sweety City Woman", "Candy Apple Red", and most recently, "Love Me, Love Me, Love", written and recorded by Frank Mills.

Italians thought enough of Gene MacLellan's "Put Your Hand in the Hand" to include it in their year-end hit charts; the Japanese thought likewise of "As the Years Go By", recorded by Mashmakhan and written by Pierre Senecal; the British listened to and bought R. Dean Taylor's "Indiana Wants Me" and Leonard Cohen's album, "Songs of Love and Hate."

What more proof can one seek for the not just emerging but already attained success in all areas of Canadian music?

SPLENDID ISOLATION

By GLEN GORE-SMITH

Even a quick glance at the BBM ratings as published in RPM will show that Canada's MOR stations pack a heavy punch with a goodly segment of our country's radio listeners

MOR, with its relatively loose and perhaps broad programming is quite obviously a viable alternative to Top 40 Radio for many people. And, if that many people are tuned in, there must be important sales potential out there for the record companies.

We all know these things; we all talk about them. If we've been putting our money where our mouths have been, we've all been doing a respectable job of servicing and working with MOR stations.

Or have we? Not according to the middle-of-the-roaders themselves, who frequently complain about lack of service and co-operation, to say nothing about scant understanding, from the record companies.

And, in the other corner, the record companies themselves have a few proverbial "bones" to pick with the MOR types.

It is evident that both MOR stations and record companies have experienced problems with each other, and are still undergoing difficulties. Who is to blame? Odd as it may sound, for the most part, I don't really blame anyone, although if we are to be honest both sides must shoulder equal responsibility for the present situation, which is, to say the least, highly unbecoming to both professional radio and professional promotion people.

Historically speaking, many of our problems are a function of our position vis-a-vis the United States. As an industry, we are only beginning to wake up from the deep slumber that engulfed us in the day when Canada was virtually a tube which ingested and fattened upon the ready-made product and

SMITH continued on page 7

ROSCOE TOURS GRT'S EVERYDAY PEOPLE

Roscoe Productions, one of the most successful working the Atlantic Provinces, has taken on booking arrangements for GRT's Everyday People. The tour is the most comprehensive undertaken by any recording group for Canada's eastern seaboard. Although they'll be playing the same city more than once they won't be playing the same locations which says much for the promotion effort of Roscoe's Doug Kirby and GRT Marketing manager Ed LaBuick.

The tour kicked off in Fredericton (Feb. 2) moving to Saint John (3) and Fredericton again (4) and back to Saint John (5). Bathurst is next (6) with LaBuick flying in to host a beer bash (8) at the Dartmouth Inn. Key record, radio and press people

have been invited.

With a high key foam nite under their belts they move into the Port City (9) and on to Moncton for two dates (10-11). Back to Saint John (12) and across to Charlottetown (13) and a return date in Halifax (14). Amherst is set for the 16th followed by Yarmouth (17), Dartmouth (18), Sydney (19) Charlottetown (23), Summerside (24), Dartmouth (24) and a big finish in Moncton (26).

The GRT people threw a party for a bunch of swells at Toronto's Gasworks (Jan. 26) to kick off Everyday's premiere album. Tagged a "Beer Bash", the GRT party happened during the group's two week run (Jan. 17-29) during which time they had almost established a record for attracting the longest line-ups that stretched around the block.

10 YEAR OLD RENE SIMARD CERTIFIES FOR RPM GOLD

London's Rene Simard is doing in Canada what Heintje has done for Polydor in Europe. The ten year old singer from Chicoutimi has reached sales figures in excess of one hundred thousand on two albums and a single. Latest to hit the magic mark, and be awarded the RPM Gold Leaf Award for outstanding record sales is "L'oiseau", an album which sold more than fifty thousand in the first two weeks of release on the London distributed Nobel label.

Other recordings to hit the one hundred thousand mark are "Ave Maria" and a single taken from that album, "Triste Noel" f/s "Noel Blanc". Another single, "L'oiseau" f/s "Dans Mes Reves", the young chanter's first effort, also reached the fifty thousand mark in two weeks and now is over ninety five thousand. Rene attends school near Quebec City, his regular life as a ten year old only being interrupted long enough to do more recording or to make personal appearances such as his recent two-nighter at Place des Arts (Jan. 22, 23), both of which posted "sold out" banners long before the concert date.

CAPITOL ACTIVE IN CANCON ALBUMS

Capitol is again ready to kick off an enterprising album release schedule. Upcoming is Shirley Eikhard's first album for the company, entitled simply, "Shirley Eikhard". It will contain her best known composition, "It Takes Time" and her most recent single, "Something In Your Face". The album was recorded in Nashville, and in spite of that, will be released in Canada prior to American release. Bill Bannon, of Capitol, sees the end-of-February release as being an important part of the program to establish fifteen-year-old Miss Eikhard throughout the country.

Already in the can, is Aarons and Ackley's second set. Production was handled by Dennis Murphy at Thunder Sound in Toronto. The spring release is expected to be preceded by a single. Already off and going strongly is the Fergus album, "All the Right Noises".

The initial single, "Same Old Feelin'" is now playlisted on major market outlets throughout Canada, and is making inroads on the RPM 100.

QUALITY RELEASES CLINCH DECK

Quality Records has just released the Paul Clinch solo bit, "Don't Take The Sun Out Of My Life" which is released on the Tam-arac label.

Clinch is leader of Thecycle which saw good national action with their "Wait For The Miracle" set which won the Maple Leaf System vote in the summer of 1971.

According to the Quality press release on Clinch he first entered the disc scene as leader of the Canadian Delltones. This was in the early sixties. They had minor disc successes but nothing to really open the national door for them until they hit with "Groovy Things" and then with "Miracle". It was just a matter of time before Clinch was ready to solo which he did with "Welcome To My Daydream".

Quality's Mark Robbins has started a promotion campaign throughout Ontario and it's expected the rest of the Quality promo network will spread the word on the national front. Clinch was born in Toronto and is twenty-two. He plays lead guitar and is a noted Toronto session drummer. He is heard on dozens of sessions by various artists. Besides writing most of his own and his group's material he is involved in writing both commercials and pop material.

AMPEX BOWS FIRST WILLIAMS DISCING

"Baby Come and Get Me" f/s "Country Music", Gene Williams' first single, has been released by Amplex. The singer-writer-arranger-producer is a native of Halifax and began his stage career at the age of three, beginning guitar playing at nine. He has since worked his way up through local rock groups, playing one nighters for high schools and youth organizations in the Halifax area.

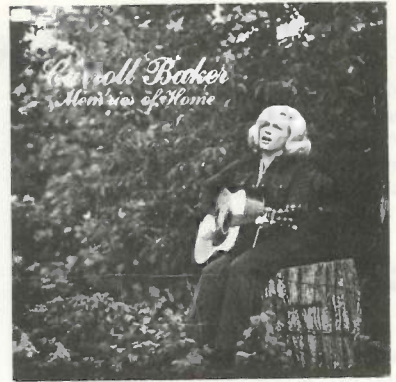
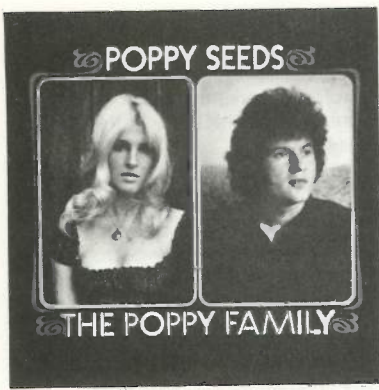
Amplex is extensively touting the new disc and Williams throughout the country via promotional mailing and the efforts of John Driscoll.



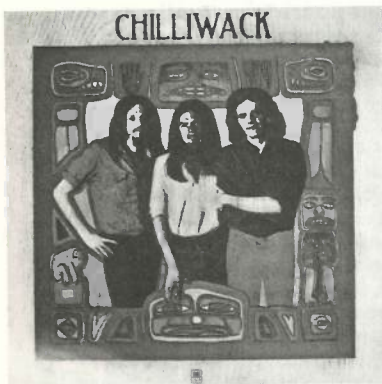
GRT's Mike McKenna (left) making the radio rounds with label's Jutta Ney and CHAM's Paul Godfrey. Album and single moving.



Fludd, new Warner Bros. Cancon act doing their thing at recent label bash in Toronto. New album off and selling well.



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MOR NEEDS MORE ATTENTION

For eight years now, RPM has lived with the stigma of being a "rock" or "pop" trade paper. Even though there are many features throughout RPM covering country and MOR music and articles often appear on classical



COMMENT
walt grealis

and jazz music, we have been considered for the most part as being strictly for the Top 40 format stations. What has bridged the gap, we do not know, but for some reason there is a growing interest in RPM by MOR and block programming stations. Today,

"... 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:

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Ampex	V	Musimart	R
Arc	D	Phonodisc	L
CMS	F	Pindoff	S
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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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most of the radio stations in Canada are subscribers. Many have subscribed to our special first class service indicating they want their RPM's as soon as possible.

Well, we do concentrate on music of today. The hits climbing the charts today turn out to be the instrumentals and the full orchestra recordings of tomorrow. Many of the softer hit sounds are still programmable on the stations that aren't Top 40 oriented. Music of today can become standard and often does. The link between the two is just a matter of a few weeks or a few months.

In this issue we have concentrated on bringing some light on the status of MOR programming in Canada. We have also included articles on Canadian content MOR, something which is growing more abundant with each week.

Elsewhere we make the point that if programming of Canadian content improves in quality, the product will of necessity improve and increase in quantity.

There is nothing wrong with saying that the programmers have gone through a difficult period of initiation. They are now accustomed to programming Canadian content and I am sure that many of them are often surprised at the amount of Canadian content MOR there is that makes good programming.

MOR INTRODUCTION

By JOHN WATTS

Ever since the announcement was made by the CRTC that Canadian AM radio stations would be required to program a minimum amount of Canadian music in order to retain their licenses, there has been concern that the programming wouldn't be there in sufficient quantity to fulfill the requirement. Stations in all formats complained loudly. The CAB was outraged. It is a fact of life that some stations are having a harder time than others. In particular the MOR stations. Those less charitable among us say that if the MOR stations had programmed Canadian content all along there would be more than enough to go around now and the CRTC ruling would then have been unnecessary. Therefore, tough luck and make out the best you can.

But we also have to be realistic. The stations didn't do what they might have done, the money didn't go back into ever better sessions and today we are in a bit of a bind. There is no point, however, in telling the MOR broadcaster to go to hell. The position we're in now exists and the sensible thing to do is extricate ourselves neatly and lay the foundation for more healthy relations in the future.

The broadcasters must play their part and the record producers must play theirs. The MOR programmer must understand that unless the record producer receives a return on the record he has out today by way of airplay and the resulting sales he will be incapable of going into the studio tomorrow to cut a better session. The producer must

The future holds in store many more surprises as more and more MOR recording is done in Canada.

To the programmer it becomes most important to have good information on what new records are Canadian content. It is also important to know what recordings are gaining attention in other markets. Our weekly MOR playlist is intended to help programmers in this area.

Last week, MOR programmers started to report to the Programmers section with their latest playlist additions. This too will be an added source of information assisting in programming.

A careful check of the RPM 100 Albums chart gives a good indication of LPs that are creating interest with the programmers and consumers.

As RPM receives more and more information from the MOR programmers, you will see more and more information being passed on, a process which could improve the quality of MOR programming in this country.

It will be a nice change to expand the magazine to make more information available. And it is eight years to the day on the 24th since RPM began to report to the Canadian music industry. A good time to include the MOR programmers in our growing list of readers and supporters.

understand that radio must maintain standards, for whatever reasons, and he must do everything he can with the resources at his disposal to see that the broadcaster gets a fair shake. It's a matter of co-operation.

Since the introduction of the CRTC ruling there have been suggestions from all quarters that a catalogue of some kind should be formulated as a base for Canadian content programming. The performance rights organizations do make such catalogues available, but they are not complete lists of all recordings of a given composition. Many, many Canadian content recordings are in existence about which the radio stations, and too often the record companies are ignorant.

Capitol is making a good effort with its samplers, volume II of which should just have hit the libraries. This is a start. Other companies should follow their lead. Perhaps it wouldn't be a bad idea for the companies to fully research their catalogues. It's a pretty good bet that every major would discover at least a handful of programmable Canadian content material of which they were not aware. A complete list could then be made and circulated to the broadcasters. A particularly ambitious company might want to put out a volume or two of sampler albums. The effort required would be returned tenfold.

NEXT WEEK:

A special RPM

8th Anniversary edition

A&M'S CHILLIWACK BUSTING OUT IN THE EAST

Chilliwack, the Vancouver-based A&M recording unit, are beginning to show bust-out action across eastern Canada. Their "Lonesome Mary" deck has shown moves to becoming a strong seller in view of A&M's promotional campaign to herald the group's tour through Eastern Ontario, Quebec and the Atlantic Provinces.

Their tour took them into Quebec City (Feb. 1) back to Ottawa (2), down to the University of Montreal (3). They moved into New Brunswick and a one niter at Moncton (4) and across to St. John's (5). They move into the heart of French Canada for a gig at Laval University (11) and into Sherbrooke (12). They complete their Quebec tour with dates at St. Jean (24) and Drummondville (25) before returning to English Canada and a Feb. 26 date at Toronto's York University.

THREE DOG NIGHT IN FOR ONROT CONCERT

Martin Onrot is set to present one of the hottest acts in recording, Three Dog Night, in concert, at Maple Leaf Gardens in Toronto on February 24th. The performance is being presented in association with Concerts West. Tickets are scaled from four dollars to a tops of six, plus taxes. The group has had an incredibly successful career, certifying three singles and two albums gold. One of the singles, "Joy to the World" sold over three million copies and was the number one song of the year on the Top 100 of 1971.

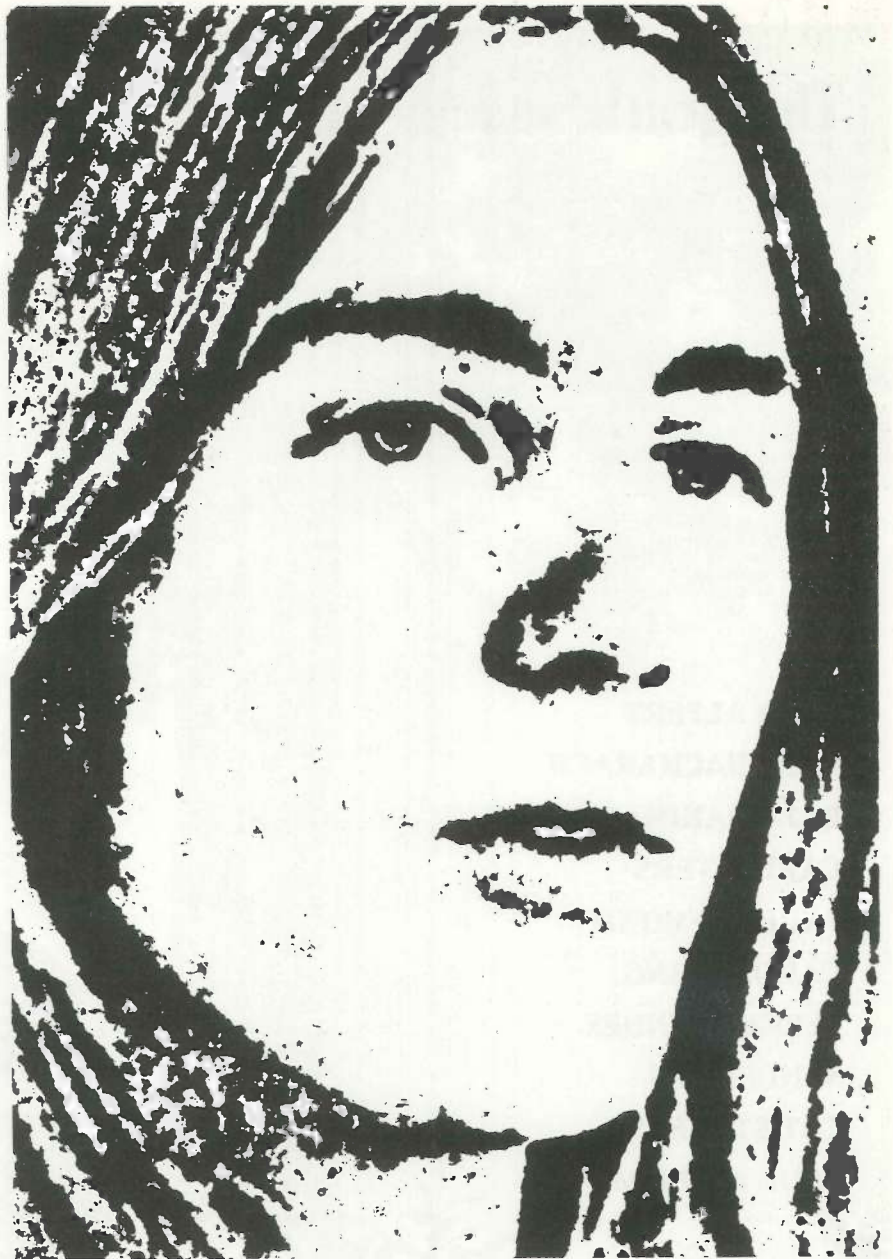
The winning streak has not stopped yet. "Harmony" has already been certified gold in the United States this year, although not in Canada, and two singles, "Old Fashioned Love Song" and their latest "Never Been to Spain" have equalled last year's performance.

CRESCENT STREET LEANS ON ZIMMERMAN/VIRGINIE SINGLES

French Canada's latest chart hopeful, Virginie, has bowed her first single, "Que Devient l'Amour" on the Crescent Street label. Quality's promo gal in Quebec, Nicole Vidal, has launched a province-wide promotion on the new deck which was produced in Montreal by Claude Roi.

Virginie has travelled across Canada and began her showbiz career emceeing night club shows. She was associated with Montreal's Playboy Club for several weeks last year and has picked up a sizeable following in and around Greater Montreal.

For English Canada, the label has Lorri Zimmerman and with a little more of a promotion push, Miss Zimmerman could just do it. Her single, "Love Me, Love My Children", a Chappell copyright, was produced in Montreal by Harry Marks. The flip, "Don't Twist My Mind" was originally tagged the plug side but programmer preference has moved to the other side. Chappell believe strongly in the Zimmerman outing and have leant a strong hand in the promotion campaign which is also being touted by Quality, distributors of disc.



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PAUL WILLIAMS

.....on A&M/Ode Records

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

SMITH continued from page 1

promotional labour supplied by our enormously creative and energetic neighbour to the south.

For most of our musical history, we have been able to take a more or less passive, rather than an active role in the production, promotion and programming of product: product which was other peoples', promotion which was done for us, hits which had more or less been "made" for us.

Both record companies and radio stations were, perhaps, a little spoiled in the old days, when the U.S. monopoly was giving all of us — with the exception of Canadian talent — an economy seat on the Big Southern Gravy Train.

We inherited a system of Top 40 Radio, and a gigantic machine built around the enormous potential inherent within such a programming method. Hit Parade Radio, equipped with a highly sensitive, intricate and sophisticated rotation/chart technology, became the darling of the industry. It has made, and still makes, all of us a fat pile of money, at least some of the time. We understand it, more or less, and we have had bequeathed to us an entire industry cycle which rotates around Top 40 Radio in all of its forms and derivatives. Its results, additionally, have been sensational, for it gave birth to the two Hit Parade Generations.

Yes, Top 40 has been good to most of us, no matter what the wailing relics of the old "pipeline" days want us to believe (I refer to people who have a hate-on for radio — especially CHUM — because their records, being now unable to ride the crest of ready made U.S. promotion, do not become instant hits. In fairness to these same people, I do recognize that radio as well as production has lacked professional acumen from time to time.) In both cases, the people involved are still seeing the world with the old eyes: eyes which watch Uncle Sam's moves, waiting for him to do all the work.

We did not inherit a system which would enable us to work with MOR stations, nor did MOR stations inherit a fanfare machine. As a result, we focused upon the quick and easy dollar, upon the sensational. MOR was the kind of radio which played music for old people who didn't buy records anyway (so we said). MOR, for its part, adopted a policy of "splendid isolation" either consciously or — as I prefer to think — unconsciously, perhaps because it was, after all, more or less in the public's eyes by the noisy advent of the Rock Era.

These problems are still very much with us, even though the situation vis-a-vis MOR has changed considerably. In essence, we have not groomed ourselves to work together in the way we need to.

I am sure that in many cases MOR stations have received poor service. I am equally certain that we as an industry have not begun to tap the rich market potential inherent in the MOR's chunk of the market.

However, GRT is certainly not indifferent to MOR stations and their needs: we have been servicing them with our product as promptly as we have been servicing Top 40

stations. So perhaps it would not be amiss to include herein some of the problems that we as a record company have experienced with our Middle-of-the-Road acquaintances.

One of our complaints is the reluctance of certain MOR stations to adjust to the new musical situation. As a case in point, I could refer to either the "Moe Koffman Plays Bach" LP or the "Two Bourrees" single, culled from that album. Both of these enjoyed considerable success — with resulting sales — from the MOR stations in Western Canada. However, many Ontario MOR stations have not yet seen fit to include these selections in their programming. Perhaps this is because Top 40 Radio has been made to bear the brunt of the CRTC regs' hue and cry, even though MOR is probably more hungry for good Canadian product than Rock Radio is. In other words, I am asking MOR stations if they have yet undergone the psychological transition that was forced upon Top 40 Radio (and this is aside from a discussion as to the ethical validity or non-validity of the Canadian Content Regulations).

We have established that music is being made, here in Canada, which is appropriate for MOR play, and further, that we do service MOR stations on this kind of product. MOR may step in here and protest that we do not give them what they need, or that we give them what they can not use, which leads me to the crux of the problem at hand.

1. DEFINITION: What exactly is an MOR station? It is difficult to know, because Middle of the Road is often a blanket term used to cover what is in fact a spectrum of broadly-related types of programming.

2. LACK OF INFORMATION: In the absence of regularly-published charts and/or playlists, which many MOR stations do not issue, it is difficult indeed to gauge either the needs of these stations or the fate of the records with which we've serviced them.

3. LOOSENESS: We know that many MOR stations hang pretty loose with their formats, compared to their Top 40 cousins, and this is perhaps one of their strong points in terms of listener appeal, at least to their target markets. However, in the absence of a clearly-defined system of rotation, or in the absence of information as to what system(s) is (are) being used, it is damned difficult for record companies to know just what a chart or a playlist from an MOR station would mean. Would a position on a chart or playlist refer to the market strength of a given selection; its rotation priority; the number of requests logged for it; or would it merely mean that a station's disc jockeys had been given permission to play a given record during the day or night time? We are not quite certain.

4. NO TIME: Many MOR stations will inform record companies that they don't have too much time to see promotion representatives. In all fairness to these stations, they have perhaps been turned off at one time or another by "promo men" who are obviously 100 percent Top 40 oriented. *Go directly to jail, do not collect \$200*, though: we cannot understand that which we are not informed about. And then there's the

station which "had" to see me regularly because they needed our product. We made three appointments, but I was only able to reach the fellow once. He still phones from time to time to complain about our poor service. Really, then, our problems with MOR stations revolve around the scarcity of communication and information, and — at least now more than ever — many of these stations must shoulder some of this responsibility. I might add that Trade Magazines in the past have been a little remiss in keeping the industry clear on what's up with MOR, although RPM is changing that situation. In case anybody believes that this is an anti-MOR article, let me state that I still owe Mr. Herb Brittain, Program Director, CKY-FM, a debt of gratitude for demonstrating to me that well-programmed MOR stations can and do pack sales wallop as well as listener appeal, and for giving me my first introduction to an MOR station that *does* take the time to hear a promotion representative and his company's product. Herb Brittain recognizes that if we don't sell records, he will be left without too much product to play, sooner or later.

And that is, in essence, what "Splendid Isolation" amounts to: a complete lack of concern for the ultimate fate of the product that is being programmed, with a concomitant lack of interest in keeping the record companies informed. While I agree that a radio station's *primary* concern must of necessity be for its programming and not for the market success of the product it is playing, in the long run neither we, nor any record company will produce records that do not have a chance to gather customers.

Perhaps it would not be remiss to close with a call for an RPM Communications Meeting that focused upon the MOR stations and their problems. We — the record companies — know that we need the MOR stations. The question is: do they know that they need us?

PLAYO NOT OFFENDO

MEL SHAW

PRESIDENT

MUSIC WORLD CREATIONS

Somewhere between the studio, pressing plant, radio station, and public there is an unseen subconscious "Music labels department" — not the record labels — and it is here that the fate of many musical songs get locked in to live out their life span.

Any record could be labelled — "Top Forty" "Pop" "Heavy" "Bubblegum" "Hard Rock" "Ethnic" "Easy Listening" "MOR"

"MOR"! What the hell is MOR? It's everything the letters stand for . . . Middle of the Road . . . the Status Quo of the musical

SHAW continued on page 8

ATTENTION DJ'S

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Al Boliska

SHAW continued from page 7
world. In Latin it translates to "play not offend".

Today the MOR outlook is expanding its vision and depth, allowing some songs to be labelled twice before reaching their maturity and respect on the turntables of Canada's radio stations. A song that may have been too "Country" before is given a chance to please more people on the MOR stations or a rock song that is borderline comes into the fold and we find a new emerging trend of stations that are still using MOR as a base direction in sound, but have made the strip down the middle a little wider.

With an ear to what is happening in music, no matter what label is initially given to the record, MOR can be the most enjoyable station sound for the most people, a goal which is uppermost in the minds of all station managers, program directors, and owners. Speaking as a producer and publisher of the Stampeders, a group that can find its way onto "Top Thirty" "Country" and "MOR" stations, a song such as "Sweet City Woman" becomes something to everyone because it is given the opportunity to be heard on so many types of stations.

In Canada with MOR material harder to find than rock discs, you can find you are getting as much play on an MOR station as you are on a "Chart Station".

THE SALES AREN'T THERE

PETE BEAUCHAMP
NATIONAL PROMOTION MAN.
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In many major markets a MOR station has the Top ratings and the most listeners.

Why is it then, that MOR record sales are so low in comparison to other types of material?

After several inquiries, I found out that if a record is good and fits the format it will get played, but surprisingly the frequency of play is limited to, at best, two or three times

over an 18 hour period. Surveys show that it takes the average listener over a week and a half (if he hears it every day) to become the least bit familiar with any given record. Unless the record has a recall factor which makes it stand out amongst the others, chances are it will be passed over by the listener and therefore not purchased.

Most record stores will not carry records which do not appear on a chart. The only time they will carry a single which is not charted is when they get such great demands that it can't be ignored.

Other surveys show that the MOR listener is more apt to purchase LP's rather than 45's, yet MOR LP sales are much lower than other types of material.

Would MOR sales rise if the frequency of play on singles was increased?

Would sales increase if the major MOR station in town sent record stores a chart or playlist of their Top 20 records?

Would LP sales flourish if more concentrated play was given to, say, two or three strong cuts rather than spreading play across the album?

And if all this took place and MOR sales increased, would Canadian Record Companies then be more prone to record Canadian MOR artists?

And would this help to make a better Canadian Music Industry?

A BROAD FIELD

DAVE BIRD
PRODUCER & SEC. TREAS.
KANATA RECORDS LTD.

First of all, let's define our concept of MOR music:

MOR in our view, is anything between hard rock and the classics. This includes rock-MOR (The Grass Roots), country-MOR (Anne Murray), pop-MOR (Burt Bacharach), folk-MOR (Simon and Garfunkle), and all the permutations and combinations thereof.

Or, from another point of view, MOR encompasses that bag of popular songs which have the highest probability of becoming "standards". Tunes like "Imagination", "You've Got A Friend", "If You Could Read My Mind", we at Kanata classify as MOR. MOR is definitely not Muzak!

With this in mind, let's now talk about "selling" this product (recorded by relatively unknown Canadian artists) in Canada. In this case, I'm going to restrict my discussions to our product, since I know it best, but I'm sure the same principles apply to the product of other companies.

When we initially hit the market late last fall, we were unanimously complimented by broadcasters and record store outlets on the quality of our packaging, pressings, stable of artists, and overall sound concept. This is an important point, since there is a tendency to put this aspect of Canadian product down. Therefore, I will consider these factors equal to American and European product — as I continue my discussion.

I will divide my discussion of selling our product into two segments:

Airplay and Distribution:

1. Airplay — There is no question in my mind that the frequency of airplay is proportional directly to record sales. This is supported by Sam the Record Man. Therefore, what are we faced with in getting airplay? I submit the following:

a) The individual tastes of MD's and PD's. Let me give you an example: When we first presented our product to stations, two very indicative situations happened to me. At one station a Music Director was excited with the fact that we had a Gene Lees record (KAN 2) in our catalogue. He knew Gene through Downbeat and his songs "Quiet Nights", "Yesterday I Heard The Rain" and as a result, guaranteed us airplay. I presented another MD at a different station with the Gerussi/Ambrose "Fuzzy Love" album which features Tommy Ambrose at his best. However, the MD "can't

BIRD continued on page 10



Isaac Hayes received Canadian Gold Leaf Award for "Shaft" set while in Montreal for concert. Jim Smith and others interview.



Polydor's Frank Mills went the route of the MOR artist into topping the MOT charts. Here with Jim McKenna ("Like Young").



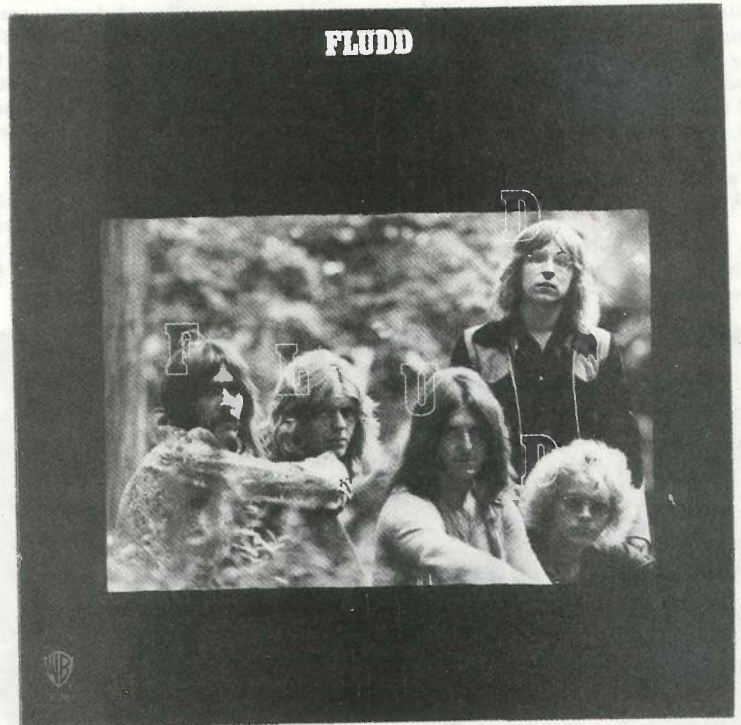
BRAVE BELT II

CONTAINS "NEVER COMIN' HOME"

LP-MS-2057, 8tr-8WM 2057

FLUDD

CONTAINS "TURNED 21"



LP-BS-2578, 8tr-8WM-2578, CAS-CWX 2578

GOOD CONTENT

FROM KINNEY MUSIC OF CANADA, LTD.

BIRD continued from page 8

stand" Bruno Gerussi (whose spoken excerpts I was not promoting at this particular MOR-FM station) and therefore, would not even audition the music tracks by Tommy. The point is, both MD's made decisions about airplay without even listening to the album tracks!

b) Do MD's or PD's make their on-air personalities aware of new albums that come in? Obviously not (in my experience)! I've talked to the on-air people, some of whom have creative control over their own music selections, and many have told me that had they known that a record was at their station, they would have been playing it regularly. If the MD "doesn't dig it", the jock "doesn't even know about it". Obviously, a record company would go broke giving every on-air personality in the country complimentary air-play copies.

c) I did not attend "Communication II" but I understand that the following questions were put to CHUM and CKGM. "Would it not be prestigious for you to break Canadian hits (even if this does imply a small amount of nationalism)". I was told the answer was a flat "No... there's no prestige or money in it". I wish someone from the CRTC had been there.

2. Distribution — This problem relates basically to our geographic size. For MOR product, distributors, unless they're owned by large labels, basically have the small independent label by the balls. The only way the little guy can get distribution depends directly on airplay and the resulting consumer demand created. If enough people hear a given selection enough times and order it from their local record store, that store will then, and only then, try and get the record. By then of course, it's probably too late. Consumers tend to shop only once for a record. If it's not there when they're looking, the sale is lost.

The Maple Leaf System, is therefore useless to the small independent MOR label. Who doesn't own his distribution outlets. The

Maple Leaf system will not chart a record unless it has been nationally distributed. It's rather like a cat chasing its tail: Without a good frequency of national airplay, not enough consumer demand is generated to aid the label in negotiating national distribution deals, whereas a catalyst in obtaining this necessary airplay (i.e. the system) will not co-operate unless you've got national distribution "in front".

What about the CRTC regulations vis-a-vis MOR?

In a nutshell, without sufficient airplay directly resulting in significant sales, the only chance MOR labels have of surviving depends on airplay revenues resulting from their publishing catalogues, and the anticipation that a song in their catalogue will be recorded by an already established "big name" artist. This is precisely where we all have to get together.

I see no reason why stations cannot give the same frequency of airplay to "Free To Ride" (by Tommy Ambrose) as they do to "American Pie", "The Song Is Love" (by the Travellers) as they do to "Cotton Jenny"; "Isn't It A Pity" (on Doug Randle's LP) as they did to "Go Away Little Girl"; or finally the beautiful "If I Let You Go" (on Milan Kymlica's LP) as they give to "Summer of '42". All comparisons are valid!

Frankly, I'm beginning to accept very much as a reality Roger Karshner's book on "The Music Machine" — what really goes on in the record industry. Moreover, I'll never forget Anne's (Murray) comment to the question, "How do you feel about your success as a recording star in Canada?". Her reply — "Fine, only I had to make it in the States first!"

It has been suggested to me that all the independent record producers in Canada should pool some financial resources and apply to the CRTC for a license. Food for thought!

THE KEY IS PROMOTION

ALLAN KATZ
NATIONAL ADVERTISING
PROMOTION MANAGER
POLYDOR RECORDS CANADA LTD.

During the two or three industry meetings this year: programmers, promotion men and retailers have tried to find ways to enhance communication with each other and the public, but never once turned their attention to so-called "MOR music", or the hundreds of Canadian stations that programme it. Listeners over 35 who enjoy non-rock music, comprise by far the most affluent segment of our potential market and promotion people who ignore them are losing money for their companies.

MOR music and the stations that programme it are simply forgotten by most of the industry most of the time. Perhaps because it is hard to sell product. Nearly all the news in record publications, concerns the Top 40 or underground rock scene and/or few promotion people think very often about MOR and how to promote it.

At Polydor, a substantial part of my salary is paid for by promotions we run for this market, and sales figures remind me of it almost daily. When Polydor got into the market about four years ago, we had a catalogue laced with instrumental big band music from across the way, but almost no rock. Things have changed substantially in the interim, but our consistent big sellers are those same artists established from that early catalogue.

Promoting these artists meant going back to a few basics — basics like: promoting what is likely to achieve success rather than your personal choices, or working the artist when he is in town.

Looking back on those campaigns emphasizes the need for personal contact with air personalities, as well as music directors. The basics still work. Last year, Heintje, a 12 year old, singing in Dutch, moved 40,000

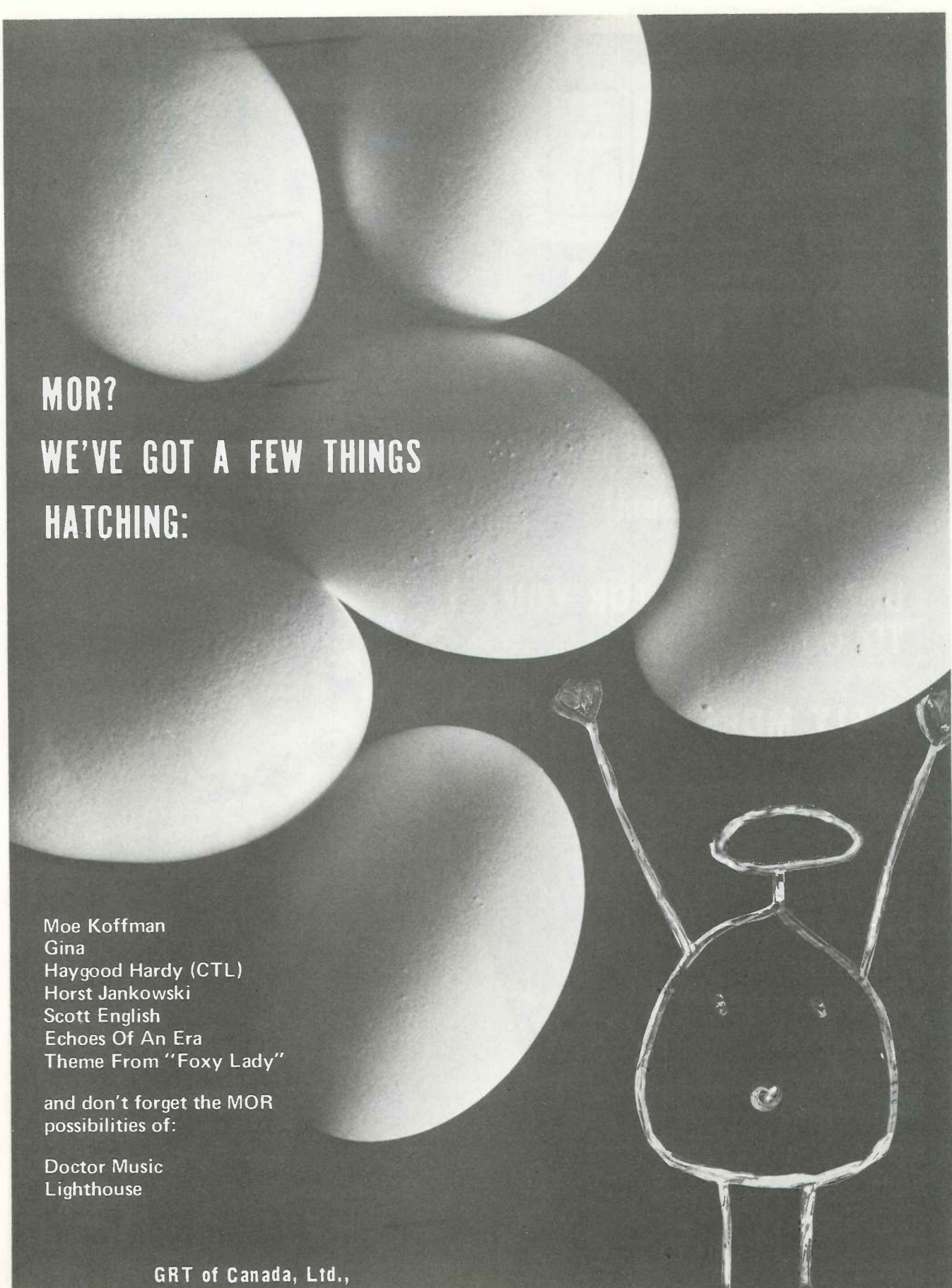
KATZ continued on page 13



Kinney promo Bob (hat) Nickford and Michel Goodwill (Photo-Vedettes) backstage at Montreal Forum with Rod Stewart.



Nickford did his usual bang-up promotion job. This was the Blind Horse promo laid on more than 15,000 at the Forum.



**MOR?
WE'VE GOT A FEW THINGS
HATCHING:**

Moe Koffman
Gina
Haygood Hardy (CTL)
Horst Jankowski
Scott English
Echoes Of An Era
Theme From "Foxy Lady"

and don't forget the MOR
possibilities of:

Doctor Music
Lighthouse

GRT of Canada, Ltd.,
150 Consumers Road, Willowdale, Ontario. (416) 491-3936

ELVIS

NOW

(Some people call it his
"Canadian" album)

**UNTIL ITS TIME FOR YOU
TO GO**

(Buffy Saint-Marie)

EARLY MORNING RAIN

(Gordon Lightfoot)

**PUT YOUR HAND IN
THE HAND**

(Gene MacLellan)

HELP ME ME

Help Me Make It Through the Night

Hey Jude

Miracle of the Rosary

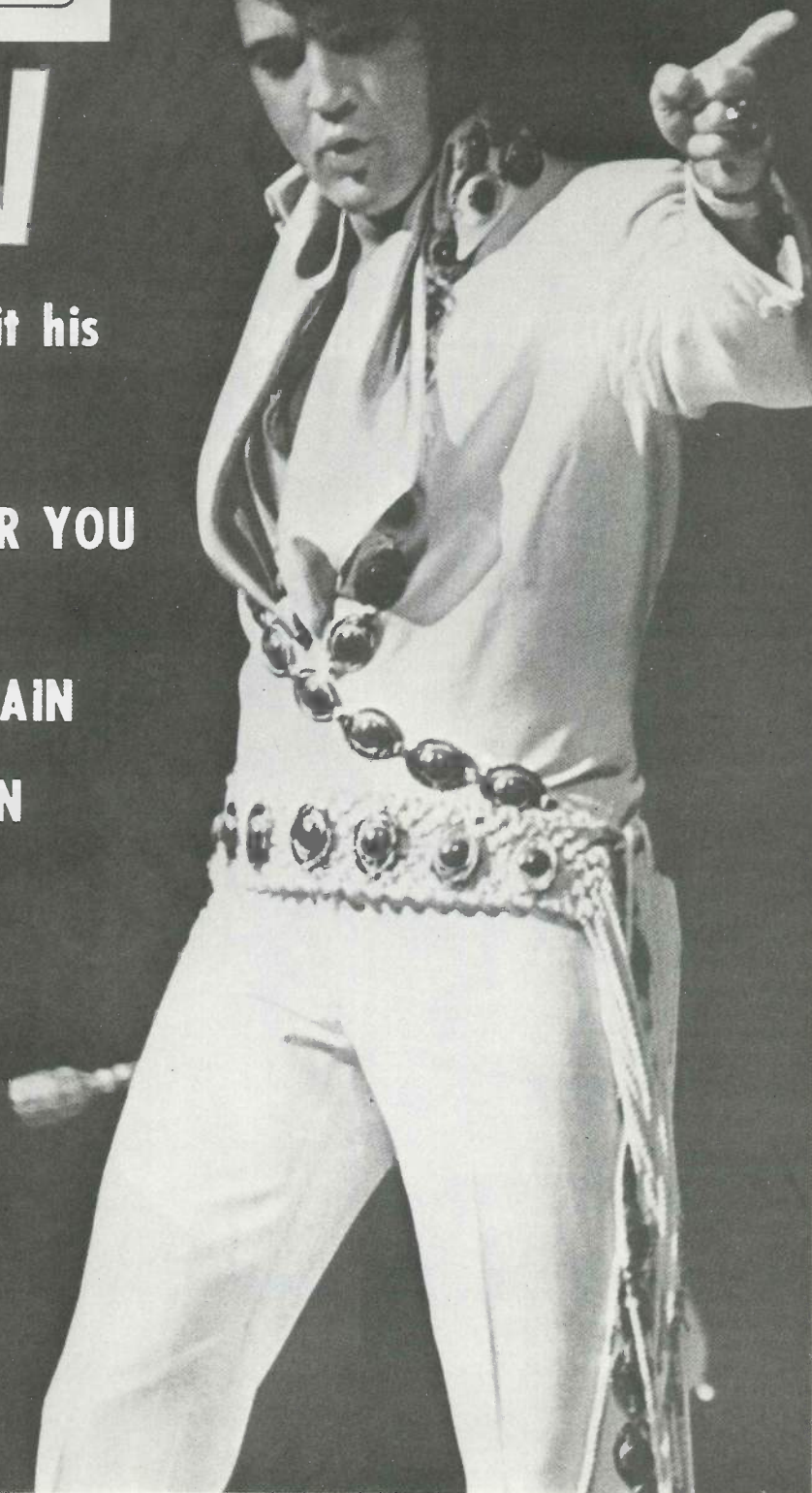
We can Make the Morning

Sylvia

Fools Rush In

I Was Born About Ten Thousand Years Ago

RCA Records and Tapes



KATZ continued from page 13

copies of one album title. That is worthwhile promoting.

Our department has found, through our early experiences, that MOR stations present terrific opportunities to break records. Best of all, they are interested in progressions on their programme policy. A prime example of this progressive attitude is CJAD in Montreal, who programmed Isaac Hayes long before he had top 40 chart positions or even underground play. They also programmed Janis Joplin. It is easy to see that "MOR Music" can be the Bells, or Cat Stevens, or James Last, or a new artist that hasn't yet received a share of broadcast time from Top 40 stations. Reaction might be slower but it is there.

One of the influential factors in Polydor's heavy sales of MOR product is our reputation for fine quality imports. The consumer always cared about good sound, and is becoming even more insistent. The press still writes about it. Consequently, generic buying of our label still exists. Most important, Polydor's management backs aggressive broadcast media advertising merchandising campaigns which keeps our catalogue alive and our promo staff enthusiastic.

In short, we do for an affluent MOR market exactly what we do for our choice rock product — keep in touch with the basics.

NEXT WEEK:
A special RPM
8th Anniversary edition

VERSATILE ARTISTS

BERNIE FINKELSTEIN
PRESIDENT
TRUE NORTH

At True North, we don't particularly try to tailor our records for any one market. Our artists quite simply make the kind of music that makes them happy. As a consequence, we've found that they quite easily cross all categorizations.

Syrinx are as easily adaptable to MOR stations as they are to progressive or top forty stations. Proof can be seen in their hit single of last year, *Tillicum* (Theme from *Here Come the Seventies*). There's a wealth of good instrumental material on their new "Long Lost Relatives" album.

Murry McLauchlan has a cut on his "Song from the Street" album which is now considered a folk classic. The song "Child's Song" has in my opinion a tremendous potential to reach the MOR market.

Bruce Cockburn has two albums out on True North neither of which are easily categorized. Already both "Going to the Country" and "Musical Friend" are standard airplay material for some MOR stations. "One Day I Walk", from his new album, has been well received in many MOR markets. Again, Bruce's material has the ability to override readily acceptable categorizations.

Our latest album, which will be released this month, is Luke Gibson's "Another Perfect Day". I particularly think "Angel", a cut from the second side, is acceptable MOR

material.

That takes care of our catalogue. I've mentioned specific cuts because of space limitations. I think there are even more possibilities.

Although we do not have a particular MOR or any other philosophy, our artists are writing and recording from their own personal experience. That experience can only be called human.

NEXT WEEK:

A special
RPM

8th

Anniversary
edition

FEATURING A REVIEW OF THE
LAST 8 YEARS OF RPM

Music from The Whiteoaks of Jalna

'Theme from Jalna', 'Winter Garden Waltz', 'Roma's Theme', and 'Finch's Fantasy' are all included on this extended play 45 R.P.M. record from Capitol. Composed by: William McCauley.

Music from the CBC-TV film production
Composed by William McCauley
THEME FROM JALNA
WINTER GARDEN WALTZ ROMA'S THEME FINCH'S FANTASY
THE WILLIAM M'CAULEY ORCHESTRA



Capitol
SEAP 7000

NATIONALLY ADVERTISED IN TV GUIDE.

RPM

NUTS
& BOLTS

Donald K. Donald (Don Tarlton) has done it again. This time his Montreal Forum Show (January 20) featuring Deep Purple, Buddy Miles and Uriah Heep, grossed \$60,000 from 12,000 people. Tarlton received exceptional co-operation from Bob Nickford of Kinney Music and Jean Dufour of London Records. The show was emceed by CHOM-FM's Dave Marsden.

Well, you might as well read it here as anywhere else. Mike Doyle has left Astra Records and apparently Bob Hahn is having a struggle keeping the label together. We hear they may shortly cease as a record company. Too bad. They had a couple of strong happenings for them. One was the Billy Mynner single, "Little Old Rock 'n Roll Band"

Tex Lecor's Gamma single, "Le Frigidaire", has turned into a country giant moving over 85,000 copies and the label's Daniel Lazare forecasts a sale of 150,000. The deck was No. 1 at Radio Mutual and CKVL. It's also breaking in Europe. Musimart's Michel Kordupel is setting up a national push for their twofers on Prestige product. These include Miles Davis, Mose Allison, John Coltrane, Sonny Rollins, The Modern Jazz Quartet, Monk, Yusef Lateef, Eric Dolphy, Charlie Parker, Charles Mingus and Oscar Peterson. The package will list for \$8.98, Jazz ain't dead with Prestige. Musimart reports sales have gone up 50%. Fantasy is still hot with Creedence Clearwater Revival. Their new set due in March. Other label happenings are Jim Post, James Trumbo and a new group, Morning.

Lorne Litchman and his York Radio people did their stuff (February 10) on their 3rd. Anniversary with a well attended wine and cheese party.

Robin Hemingway, who should win an award as the industry's top fashion plate, has run up the flag on Judy Landers. Miss Landers and Robin are just completing sessions at Andre Perry's studios. Watch this little lady, she's heavy, heavy with talent.

Nice party at Manta (February 8). Lots of important people there and a feather in the cap of Ronnie Scribner — a guy we don't hear from too much these days. He's busy with his Funkadelic and they've just completed their two-record set, "America Eats Its Young". Portions of the album qualify for two parts Cancon. GRT to distribute.

Get this — LA VERSION TANT ATTENDUE! "J'aimerais bien apprendre au monde" par GRAZIELLA — on RCA, of course. If you don't know what that means, give RCA's man on the French scene, Pierre Bellemare, a call.

THIS WEEK'S NUTS & BOLTS AWARD goes to Don Hunter, who just has to be the most successful because he's the hustlingest manager in the business. He doesn't get the Award for something new he has done, it would be impossible to keep up with his new

brainwaves, but just because he happens to maintain his operation in Canada and represents the best international group in the business — The Guess Who. They're not just a Canadian group, you know. They now belong to the world, and that must be a comforting feeling for Hunter.

RCA RELEASES FIRST FROM
HEAVEN AND EARTH

RCA Records has released the first single by their newly-signed, Heaven and Earth. The group consists of Ed Roth, organ; Stan Enderby, guitar; Pat Little, drums; Denny Gerrard, bass; and Ricky James, vocal. Roth and Enderby were both with Toronto's Livingstone's Journey. Little came to Heaven and Earth via Luke and the Apostles, Chimo and Van Morrison. Gerrard has worked with Mainline, the original Paupers and Jericho. James was with Neil Young's Mynah Birds, many years ago in Toronto.

Both sides of the single, "Big Showdown" and "Don't You Worry" were written by James and produced by John Stewart at Eastern Sound in Toronto.

MACLELLAN TO TOUR
COUNTRY WITH BELLS

Capitol Records' Gene MacLellan will tour throughout Canada in February and March with the Bells. MacLellan's tour will mark his first concert appearances since his venue at the Toronto Fair last year. The Bells have been on the road frequently and appeared on the New Year's Eve programming of one of the major U.S. networks. To coincide with the tour, Capitol is releasing a new MacLellan single, "I Get Drunk on Mondays".

Tour dates include: London, February 18; Kitchener, February 19; Sudbury, February 20; Toronto's Massey Hall, February 26; Kenora, February 27; Thunder Bay, February 28; Regina, March 2; Calgary, March 3; Saskatoon, March 4; Edmonton, March 5; Vancouver, March 7; Victoria, March 8 and Port Alberni, March 9.

MCA RELEASES
ORDGE ALBUM

MCA Records (Canada) have set for release a new country album by Jimmy Arthur Ordge. Entitled "Good Times, Bad Times", the set was produced by Gary McDonnal at Edmonton's Damon Sound Studios. Included in the album will be the first single to bring national attention to Ordge, "The Ballad Of Muk-Tuk Annie" as well as his most recent outing, "Mail Order Bride".

Ordge was recently presented with an Achievement Award from the province of Alberta for "outstanding achievement in the field of entertainment".

Barry Paine, promo manager for MCA, will shortly launch a promotion campaign to include radio station mailings as well as the co-ordination of dealer displays. It's expected the set will receive important airplay being that each of the ten cuts qualifies for the two conditions as set by the CRTC (January 18).

RPM

SINGLES
(ALPHABETICALLY)

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

American Pie (1)
Another Puff (83)
Anticipation (9)
Baby Won't You Let Me Rock 'n Roll (76)
Bang A Gong (24)
Black Dog (14)
Brand New Key (25)
Brian's Song (95)
Cherish (90)
Clean Up Woman (58)
Cotton Jenny (11)
Country Wine (40)
Cry (88)
Daisy Mae (79)
Day After Day (2)
Devil You (87)
Diamonds Are Forever (86)
Don't Say You Don't Remember (26)
Down By The Lazy River (7)
Drowning In The Sea Of Love (78)
Every Day Of My Life (99)
Everything I Own (20)
Fallin' In Love (94)
Feelin' Alright (41)
Fire And Water (97)
Floy Joy (37)
Fly Across The Sea (36)
Footstompin' Music (46)
Glory Bound (100)
Good Friends (13)
Hallelujah (96)
Handbags And Gladrags (66)
Heart Of Gold (42)
Hurting Each Other (6)
I Can't Help Myself (82)
I'd Like To Teach The World To Sing (29)
I'm A Preacher (70)
Iron Man (81)
I Shall Be Released (85)
It's One Of Those Nights (57)
Jeepster (75)
Joy (30)
Julianna (56)
Jungle Fever (54)
Keep Playin' That Rock'n Roll (52)
Kiss An Angel Good Morning (31)
Land Of Milk And Honey- (98)
Let's Stay Together (18)
Levon (15)
Life In The Bloodstream (44)
Lion Sleeps Tonight (28)
Little Old Rock'n Roll Band (92)
Lonesome Mary (71)
Looking For A Love (84)
Love Is (50)
Love Me Love Me Love (4)
Make Me The Woman (80)
Mexican Lady (23)
Monday Morning Choo Choo (51)
Move'Em Out (62)
Mother and Child Reunion (43)
Music From Across The Way (45)
My Love Sings (17)
My World (21)
Never Been To Spain (3)
Never Comin' Home (61)
Nickel Song (34)
No Good To Cry (67)
No Matter How I Try (91)
No One To Depend On (53)
Once You Understand (68)
Out Of My Mind (32)
Precious and Few (12)
Ring The Living Bell (77)
Rock'n Roll (48)
Rock and Roll Lullaby (65)
Roundabout (74)
Runaway/Happy Together (47)
Runnin' Away (55)
Same Old Feelin' / (64)
Scorpio (60)
Softly Whispering I Love You (35)
Son Of Shaft (93)
Stay With Me (5)
Sugar Daddy (49)
Sunshine (8)
Sweet Seasons (19)
Sweet Talkin' Woman (72)
Take It Slow (63)
The Witch Queen Of New Orleans (16)
Together Let's Find Love (22)
Tupelo Honey (89)
Until It's Time For You To Go (38)
Victorious (73)
Way Of Love (33)
We Got To Get It On Again (27)
We're Dancin' (69)
Without You (10)
You Are Everything (39)
You Could Have Been A Lady (59)

This week
1 week ago
2 weeks ago

RPM 100 SINGLES

February 19, 1972

Gold Leaf Award For Outstanding Record Sales

A&M
Allied
Ampex
Arc
CNS
Capitol
Caravan
Columbia
GRT
London
K

W
C
V
D
E
F
G
H
T
K

MCA
Musimar
Phonodisc
Polydor
Quality
RCA
Trans World
WB Atlantic
World
J
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Y
P
Z

1	1 1	AMERICAN PIE Don McLean - United Artists 50856-J	34	48 62	NICKEL SONG Melanie-Buddah 268x-M	67	49 44	NO GOOD TO CRY Poppy Family - London 164-K
2	2 2	DAY AFTER DAY Badfinger - Apple 1841F	35	41 43	SOFTLY WHISPERING I LOVE YOU English Congregation-Atco 6865-P	68	58 48	ONCE YOU UNDERSTAND Think - Laurie 3583X-M
3	4 5	NEVER BEEN TO SPAIN Three Dog Night - Dunhill 4299-N	36	24 18	FLY ACROSS THE SEA Edward Bear - Capitol 72653-F	69	66 60	WE'RE DANCIN' Second Helping-Much Ch1002-K
4	8 9	LOVE ME LOVE ME LOVE Frank Mills - Polydor 2065 076-Q	37	37 45	FLOY JOY Supremes-Tamla Motown 1195-V	70	79 81	I'M A PREACHER Tony Kingston-Yorkville YVS45047-D
5	5 6	STAY WITH ME Faces - Warner Bros. 7545-P	38	43 54	UNTIL IT'S TIME FOR YOU TO GO Elvis Presley-RCA-74-0619-N	71	56 36	LONESOME MARY Chilliwack-A&M-AMX321-W
6	7 21	HURTING EACH OTHER Carpenters - A&M 1322-W	39	25 28	YOU ARE EVERYTHING Stylistics - Avco Embassy 4581-N	72	96	SWEET TALKIN' WOMAN Spice-London QC646-K
7	9 22	DOWN BY THE LAZY RIVER Osmonds-Polydor 2065 096-Q	40	47 71	COUNTRY WINE Raiders-Columbia;45535-H	73	77 84	VICTORIOUS Hartford Baby Grande-Columbia C43009
8	3 4	SUNSHINE Johnathon Edwards - Capricorn 8021-P	41	46 51	FEELIN' ALRIGHT Joe Cocker-A&M-1063-W	74	84	ROUNDAABOUT Yes-Atlantic 2854-P
9	10 11	ANTICIPATION Carly Simon - Elektra 45759-P	42	51 70	HEART OF GOLD Neil Young-Reprise 1065-FP	75	74 75	JEEPSTER T. Rex-Reprise R1056-P
10	11 14	WITHOUT YOU Nilsson - RCA 0604-N	43	82	MOTHER AND CHILD REUNION Paul Simon-Columbia	76	.... ....	BABY WON'T YOU LET ME ROCK AND ROLL YOU Ten Years After-Col. 45530-H
11	12 20	COTTON JENNY Anne Murray - Capitol 72657-F	44	55 57	LIFE IN THE BLOODSTREAM Guess Who - Nimbus 47-0578-N	77	.... ....	RING THE LIVING BELL Melanie-Neighbourhood 4202X-M
12	20 33	PRECIOUS AND FEW Climax-Carousel 30055x-M	45	28 32	MUSIC FROM ACROSS THE WAY James Last - Polydor 2041 170-Q	78	64 50	DROWNING IN THE SEA OF LOVE Joe Simon - Spring 120-Q
13	21 23	GOOD FRIENDS Poppy Family-London L172-K	46	50 65	FOOTSTOMPIN' MUSIC Grand Funk Railroad - Capitol 3255-F	79	53 26	DAISY MAE Hamilton, Joe Frank & Reynolds-Dunhill 4296-N
14	15 15	BLACK DOG Led Zeppelin - Atlantic 2849-P	47	81 94	RUNAWAY/HAPPY TOGETHER Dawn-Bell 45175-M	80	68 67	MAKE ME THE WOMAN Gladys Knight-Tamla Motown 35091-V
15	6 7	LEVON Elton John - Uni 55314-J	48	52 55	ROCK 'N ROLL Detroit - Paramount PAA0133X-M	81	97	IRON MAN Black Sabbath;Warner Bros 7532-P
16	16 16	THE WITCH QUEEN OF NEW ORLEANS Redbone-Epic 10749-H	49	31 17	SUGAR DADDY Jackson Five - Tamla Motown 1194-V	82	.... ....	I CAN'T HELP MYSELF Donnie Elbert-Avco 4587-N
17	17 27	MY LOVE SINGS Joey Gregorash - Polydor 2065 100-Q	50	59 64	LOVE IS Mashmakhan-Columbia C4-3011-H	83	86 98	ANOTHER PUFF Jerry Reed-RCA 0613-N
18	19 31	LET'S STAY TOGETHER Al Greene - Hi 2202-K	51	75	MONDAY MORNING CHOO CHOO f/s Stampeders-MWC 1008X-M	84	62 25	LOOKING FOR A LOVE J. Geils Band - Atlantic 2844-P
19	32 66	SWEET SEASONS Carole King-Ode 66022-W	52	63 63	KEEP PLAYIN' THAT ROCK 'N ROLL Edgar Winter - Epic 10788-H	85	93 100	I SHALL BE RELEASED Anne Attenborrow-Polydor 2065 069-Q
20	29 53	EVERYTHING I OWN Bread-Elektra 45765-P	53	90	NO ONE TO DEPEND ON Santana-Columbia 45552-H	86	99	DIAMONDS ARE FOREVER Shirley Bassey-United Artists 50845-F
21	23 56	MY WORLD Bee Gees-Atco 6871-P	54	57 79	JUNGLE FEVER Chakachas-Polydor 2121 101-Q	87	54 41	DEVIL YOU Stampeders - MWC 1007 X-M
22	22 30	TOGETHER LET'S FIND LOVE Fifth Dimension-Bell-45170x-M	55	92	RUNNIN' AWAY Sly & Family Stone-Columbia 10829-H	88	100	CRY Lynn Anderson-Columbia 45529-H
23	13 13	MEXICAN LADY Steel River-Tuesday GH113x-M	56	76	JULIANNA 5 Man Elec. Band-Polydor 2065 103-Q	89	72 35	TUPELO HONEY Van Morrison - Warner Bros. 7543-P
24	26 29	BANG A GONG T. Rex-Reprise-1032-P	57	27 10	IT'S ONE OF THOSE NIGHTS Partridge Family-Bell-45160x-M	90	40 12	CHERISH David Cassidy-Bell-45150x-M
25	18 8	BRAND NEW KEY Melanie-Buddah-267x-M	58	39 68	CLEAN UP WOMAN Betty Wright - Atlantic 4601-P	91	.... ....	NO MATTER HOW I TRY Gilbert O'Sullivan-MAM 3617-K
26	30 34	DON'T SAY YOU DON'T REMEMBER Beverly Bremers-Scepter-12315-J	59	81 96	YOU COULD HAVE BEEN A LADY April Wine-Aquarius AQ5021-K	92	60 37	LITTLE OLD ROCK'N ROLL BAND Billy Mysner - Astra AS45319-Q
27	35 59	WE GOT TO GET IT ON AGAIN Addrisi Bros-Columbia 45521-H	60	38 19	SCORPIO Dennis Coffey - Sussex 226-V	93	83 86	SON OF SHAFT Barkays-Volt 4073-Q
28	36 47	LION SLEEPS TONIGHT Robert John - Atlantic 2846-P	61	71 83	NEVER COMIN' HOME Brave Belt- Reprise 1061-P	94	.... ....	FALLIN' IN LOVE Ginette Reno-Parrot PAR40068-K
29	14 3	I'D LIKE TO TEACH THE WORLD TO SING New Seekers-Elektra-45762-P	62	67 69	MOVE 'EM OUT Delaney & Bonnie-Atco 6866-P	95	.... ....	BRIAN'S SONG Michel Legrand-Bell 171X-M
30	42 52	JOY Apollo 100-Mega 615-0050x-M	63	45 24	TAKE IT SLOW Lighthouse - GRT 1230-19-T	96	91 97	HALLELUJAH Sweathog - Columbia 45492-H
31	33 46	KISS AN ANGEL GOOD MORNING Charley Pride - RCA 0550-N	64	73 78	SAME OLD FEELIN' Fergus-Capitol 72658-F	97	.... ....	FIRE AND WATER Wilson Pickett-Atlantic 2853-P
32	34 38	OUT OF MY MIND Rain - London 17410-K	65	.... ....	ROCK AND ROLL LULLABYE B.J. Thomas-Scepter 12344-J	98	.... ....	LAND OF MILK AND HONEY Mouth and MacNeal-Philips 40715-K
33	44 76	WAY OF LOVE Cher-Kapp 2158-J	66	.... ....	HANDBAGS AND GLADRAGS Rod Stewart-Mercury 73031-K	99	.... ....	EVERY DAY OF MY LIFE Bobby Vinton-Epic 10822-H
						100	.... ....	GLORY BOUND Grass Roots-Dunhill 4302-N

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

February 19, 1972

Gold Leaf Award For Outstanding Record Sales

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

1	1	1	AMERICAN PIE Don McLean-United Artists UAS5535-F KO299-F A8299-F
2	2	2	CONCERT FOR BANGLA DESH Various Artists-Apple STCX3385-F N/A N/A
3	3	3	NEW LED ZEPPELIN ALBUM Atlantic-SD7208-P AC7208-P A8TC7208-P
4	4	4	MUSIC Carole King - Ode 77013-W CS77013-W 8T77013-W
5	5	5	A NOD IS AS GOOD AS A WINK Faces-Warner Bros BS2574-P CWX2574-P 8WM2574-P
6	15	61	PICTURES AT AN EXHIBITION E.L.&P.-Cotillion ELS66666-P CELP66666-P 8ELP66666-P
7	8	8	KILLER Alice Cooper-Warner Bros BS2567-P CWX2567-P 8WM2567-P
8	7	7	CHICAGO AT CARNEGIE HALL Columbia - C4X30865-H N/A N/A
9	6	6	WILD LIFE Wings - Apple SW3386-F 4XT3386-F 8XT3396-F
10	9	14	MAD MEN ACROSS THE WATER Elton John - Uni 93120-J 2-93120-J 8-93120-J
11	18	56	HOT ROCKS Rolling Stones-London 2PS606/7-K N/A N/A
12	11	10	TEASER AND THE FIRECAT Cat Stevens - A&M SP 4313-W CS4313-W 8T 4313-W
13	10	12	CHILLIWACK A&M SP3509-W CS3509-W 8T3509-W
14	13	15	ANNE MURRAY/GLEN CAMPBELL Capitol - SW869-F 4XT 869-F 8XT 869-F
15	14	11	E PLURIBUS FUNK Grand Funk Railroad - Capitol SW853-F 4XW853-F 8XW853-F
16	12	9	BOB DYLAN'S GREATEST HITS II Columbia KG31120-H GA31120-H GT31120-H
17	16	26	CARRYIN' ON Stamperders - MWC MWCS702-M MWCS4-702-M MWCS8-702-M
18	30	....	PHASE III Osmonds-Polydor 2912 005-Q N/A N/A
19	17	13	GATHER ME Melanie - Buddah BDS95003-M BD4-95003-M BD8-95003-M
20	19	30	L'OISEAU Rene Simard - Nobel NBL 502-K N/A NB5 502-K
21	24	67	STRAIGHT UP Badfinger-Apple ST3387-F N/A 8XT3387-F
22	29	35	LIVE AT THE RIVIERA Engelbert Humperdinck-Parrot XPAS71051-K N/A N/A
23	21	17	NEW SANTANA Columbia - KC 30595-H CA30595-H CT30595-H
24	32	24	TAPESTRY Carole King - Ode SP77009-W CS77009-W 8T77009-W
25	22	18	POPPY SEEDS Poppy Family - London PS599-K LKM57199-K LEM72199-K
26	20	16	EVERY PICTURE TELLS A STORY Rod Stewart - Mercury SRM1609-K MCR41609-K MC81609-K
27	28	22	ALL IN THE FAMILY Atlantic - SD7210-P AC7210-P A8TC7210-P
28	23	31	THOUGHTS OF MOVIN' ON Lighthouse - GRT 9230 1010-T 5230 1010-T 8230 1010-T
29	31	33	CARPENTERS A&M SP3512-W CS3502-W 8T3502-W
30	25	21	THERE'S A RIOT GOIN' ON Sly & Family Stone - Epic KE30986-H EA30986-H ET30986-H
31	27	27	SUMMER OF '42 Peter Nero-Columbia C31105-H CA31105-H CT31105-H
32	26	25	JOHNATHON EDWARDS Capricorn - SD862-P AC862-P A8TC862-P
33	43	90	RARE EARTH IN CONCERT Rare Earth R534L-V N/A N/A

34	33	20	JESUS CHRIST SUPERSTAR Decca - DXSA7206-J 73 6000-J 6 6000-J
35	53	47	BLACK MOSES Isaac Hayes - Enterprise ENS2-25003-Q N/A N/A
36	34	37	HARMONY 3 Dog Night - Dunhill DSX 50108-N DHX55108-N DHM85108-N
37	35	34	STONES Neil Diamond - Uni 93106-J 2-93106-J 8-93106-J
38	36	39	ANTICIPATION Carly Simon - Elektra EKS75016 - P CEK-75016-P 8EK-75016-P
39	37	52	SEVEN OF MY SONGS Frank Mills - Polydor 2424 030-Q N/A N/A
40	38	40	NILSSON SCHMILLSON Harry Nilsson - RCA LSP4515-N PK1734-N p8S1734-N
41	40	29	WE'D LIKE TO TEACH THE WORLD.... New Seekers - Elektra EKS74115-P CEK-74115-P 8EK-74115-P
42	41	19	THE LOW SPARK OF HIGH HEELED BOYS Traffic - Polydor 2334 026-Q N/A N/A
43	39	23	FLOWERS OF EVIL Mountain - Windfall 5501-M N/A 8119 5501-T
44	44	53	IMAGINE John Lennon-Apple SW3379-F 4XT3379-F 8XT3379-F
45	71	....	JACKSON 5'S GREATEST HITS Tamla Motown M741-V N/A N/A
46	56	44	TOGETHER Chuck Mangione - Mercury SRM2-7501-K N/A N/A
47	64	55	PARTRIDGE FAMILY SOUND MAGAZINE Bell 6064-M 4-6064-M 8-6064-M
48	57	59	TALK IT OVER IN THE MORNING Anne Murray - Capitol ST 6366-F 4XT6366-F 8XT6366-F
49	48	49	ALL THE RIGHT NOISES Fergus - Capitol ST6370-G 4XT6370-F 8XT6370-F
50	51	32	TO YOU WITH LOVE Donny Osmond - Polydor 2424 039-Q N/A N/A
51	47	38	CHER Kapp - KS3649-J N/A K8-3649
52	55	64	MEATY, BEATY, BIG & BOUNCY The Who-Decca DL79184-J 73-9184-J 6-9184-J
53	49	60	LIVING Judy Collins-Elektra EKS75014-P CEK75014-P 8EK75014-P
54	58	42	TEA FOR THE TILLERMAN Cat Stevens - A&M SP4280-W CS4280-W 8T4280-W
55	50	36	FIDDLER ON THE ROOF Soundtrack - United Artists UAS10900-J K5013-J U5013-J
56	74	68	SHAFT Soundtrack - Enterprise EN25002-Q ENS-2-5002-Q EN8-2-5002-Q
57	42	50	AERIE John Denver-RCA LSP4607-N N/A P8S 1354-N
58	59	43	SUNFIGHTER Kantner - Slick - Grunt FTR1002-N PKFT1002-N P8FT1002-N
59	60	58	COMING OF AGE 5 Man Elec. Band - Polydor 2424 074-Q N/A N/A
60	68	73	IAN & SYLVIA Columbia C30736-H CT30736-H CA30736-H
61	69	72	JAMES AND THE GOOD BROTHERS Columbia-C30889-H N/A N/A
62	61	45	IN HEARING OF ATOMIC ROOSTER Elektra-EKS74109-P CEK74109-P 8EK74109-P
63	52	48	SESAME STREET Original Cast-Warner Bros BS2569-P CWX2569-P 8WM2569-P
64	....	....	FRAGILE Yes-Atlantic SD7211-P AC7211-P A8TC7211-P
65	45	54	TUPELO HONEY Van Morrison - Warner Bros. WS1950-P CWX 1950-P 8WM1950-P
66	63	65	DESIDERATA Les Crane-Warner Bros BS2570-P CWX2570-P 8WM2570-P

67	70	74	FUNKY SOUNDS Eric Mercury - Enterprise ENS1020-Q N/A N/A
68	65	57	HIGH WINDS WHITE SKY Bruce Cockburn - True North TN3-H TNA3-H TNT3-H
69	46	51	ROCKIN' THE FILLMORE Humble Pie - A&M SP3506-W CS3506-W 8T3506-W
70	....	....	BABY I'M A WANT YOU Bread-Elektra EKS75015-P CEK75015-P 8EK75015-P
71	62	46	PAUL ANKA Buddah BDS5093-M BD4-5093-M BD8-5093-M
72	75	93	DUSTY SHOES Next-Warner Bros. WS9C9009-P N/A 8WM9009-P
73	85	....	FLUDD Warner Bros 2578-P CWX2578-P 8WM2578-P
74	....	....	WEIRD SCENES INSIDE THE GOLDMINE Doors-Elektra EKS6001-P CEK6001-P 8EK6001-P
75	54	28	JESUS CHRIST SUPERSTAR Original Broadway Cast-Decca DL 7 1503-J N/A N/A
76	67	62	RICHARD NIXON SUPERSTAR David Frye - Buddah BDS5097-M N/A N/A
77	72	63	EVERY GOOD BOY DESERVES FAVOUR Moody Blues - Threshold THS5-K TKM24605-K THM24805-K
78	....	....	MY BOY Richard Harris-Dunhill DSX50116-N DHX55116-N DHM85116-N
79	77	66	YES ALBUM Atlantic - SD8283-P AC8283-P A8TC8283-P
80	83	81	PERTH COUNTY CONSPIRACY ALIVE Columbia - GES90037-H GESA90037-H GEST90037-H
81	....	....	OUR HOME AND NATIVE LAND Mainline-GRT 9230 1011-T N/A N/A
82	66	41	FARTHER ALONG Byrds-Columbia KC31050-H N/A N/A
83	....	....	HIMSELF Gilbert O'Sullivan-MAM 3-K N/A N/A
84	78	78	SONG FROM THE STREET Murray McLauchlan - True North TN4-H TNA-4-H N/A
85	75	77	WHO'S NEXT The Who-Decca DL79182-J 73-9182-J 6-9182-J
86	73	97	THE MORNING AFTER J. Geils Band - Atlantic SD8297-P AC8297-P A8TC8297-P
87	91	83	MOZARTMANIA Waldo de los Rios - Daffodil SBA 16005-F 4BX16005-F 8B16005-F
88	80	79	LONG LOST RELATIVES Syrinx - True North TNX5-H N/A N/A
89	96	95	SUMMER SIDE OF LIFE Gordon Lightfoot - Reprise MS2037-P CRX2037-P 8RM2037-P
90	84	89	AGAINST THE GRAIN Stamperders - MWC MWCS701-M MWCS4-701-M MWCS8-701-M
91	81	70	SUMMER OF '42 Soundtrack - Warner Bros WS1925-P N/A 8WM 1925-P
92	94	94	AQUALUNG Jethro Tull - Reprise MS2035-P CRX2035-M 8RM2035-P
93	82	71	ARTHUR FIEDLER SUPERSTAR Polydor 2391 012-Q N/A N/A
94	92	87	SONNY & CHER LIVE Kapp - KS3654-J N/A K8 3654-J
95	86	82	MOE KOFFMAN PLAYS BACH GRT-9230-1008-T N/A N/A
96	87	75	RAINBOW BRIDGE Jimi Hendrix-Reprise MS2040-P CRX2040-P 8RM2040-P
97	89	80	OZONE Commander Cody - Paramount PAS6017-M PAS4-6017-M PAS8-6017-M
98	90	76	MASTER OF REALITY Black Sabbath-Warner Bros BS2562-P CWX2562-P 8WM2562-F
99	93	86	LOVE, LUCK'N LOLLIPOPS Bells - Polydor 2424 035-Q 3176 025-Q 3821 030-Q
100	88	91	PAPA JOHN CREACH Grunt FTR1002-N N/A N/A

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

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

The Programmers

A WEEKLY FEATURE IN RPM
DESIGNED FOR CANADIAN
Programmers

THE FM APPROACH TO PROGRAMMING

FRANK CALLAGHAN
PROGRAM DIRECTOR
CKLG VANCOUVER

Programming a progressive FM station is such a new thing that hard and fast answers are not yet evident to me. Basically however, I believe the concentration in music should be on today's popular albums — popular selections from the past, and new music. In addition, jazz, classical, old blues and country, etc., should be included to round out the sound. All music must fit the concept however, and great care must be taken to insure quality in every type of music you play. In describing the music we program at CKLG-FM, I think the phrase 'quality contemporary music' is fairly close.

FM Jocks are a big factor in progressive radio. They must, in my opinion, have the ability to be themselves on the air. The

main thing they have to offer is themselves as people and in this form of radio, a listener should be able to come up with an accurate and detailed mental picture of what our air personalities are really like. They must, of course, also be able to put music together in an artistic manner.

Commercials ideally should be low key — non-hype and be for a product that relates to your audience. I like a well done 'live' spot on FM done by an announcer who 'talks' to you in common sense terms. None of this 'do it today' or 'hurry on down' sort of thing. We limit our commercial content to 8 minutes per hour, and they are scheduled around the quarter hour as most progressive stations do.

FM News should also take a different approach from the normal AM type presentation — accidents, murders, rape etc., if used at all, must be handled without sen-

sationalism. More detail and attention to behind the scenes news delivered again in a normal speaking manner seems to fit the FM concept. Longer newscasts at less frequent intervals is working well at CKLG FM.

FM provides an excellent opportunity to get involved in other types of programming. For example: live music shows. We have done two and are planning more in the near future. We are also going to have a drama festival in which we will offer a substantial amount of money for the best radio drama. We will produce and air the winners using local actors and actresses. If it is a success and we are sure it will be, it will likely become an annual event.

We feel that CKLG FM has opened up a whole new world of opportunities. As the emphasis is not on 'ratings' or 'Mass Appeal' type of programming, we are able to be different and try new things. FM is the most exciting thing that has happened to broadcasting since television. Hope we don't blow it!

CHED'S "ROCK CANADA" READY FOR PROGRAMMERS

Rock Canada, the 12 hour history of the rise of Canadian rock music, is now available for syndication, and requests have been pouring in from stations in both Canada and the U.S.

The rockumentary was produced in Edmonton by veteran broadcaster, Bob McCord, with narration by Scott Morgan, former CKFH jock now working at CHED.

The script was prepared by the well-known Canadian rock writer, Ritchie Yorke, who also made available his vast tape files of interviews with central figures in the Canadian music story.

Some 194 songs by 93 artists, and interviews with 35 prominent celebrities are incorporated in the 12 hours of Rock Canada.

A special Rock Canada jingle was written and produced for the rockumentary by national TV personality-musician, Tommy Banks.

Tapes of the complete 12 hours have been made available to the CRTC, and a formal presentation will be made in the near future.

McCord told RPM that the program is being syndicated to stations at a cost based on market size. "We have deliberately kept the costs extremely low as we would like to see Rock Canada run on as many Canadian stations as possible", McCord said.

Canadian music personalities featured in Rock Canada in exclusive interviews include John Kay of Steppenwolf, Glen Campbell, Neil Young, Galt McDermott, Terry Jacks

of the Poppy Family, Burton Cummings, Kelly Jay, Ronnie Hawkins, David Crosby, Paul Anka, Andy Kim, Chilliwack, Edward Bear, Tom Northcott, producer Jack Richardson, John Lennon, Les Emmerson of Five Man Electrical Band, George Hamilton the IV, Gordon Lightfoot, Skip Prokop of Lighthouse and others.

Rock Canada has already been aired by Moffatt and Rawlinson stations in Western Canada, with a highly enthusiastic response. Program directors of CKXL, CHED, CKY and CJME say Rock Canada drew very favorable audience reaction.

In reviewing Rock Canada's airing on CHED, the Edmonton Journal's Jon Faulds said: "The music is strong Top 40 material, the commentary's tone appropriate."

A special brochure which incorporates press and on air promos, newspaper releases and poster ideas, has been prepared for distribution to stations interested in running Rock Canada.

"It is important that stations contact us as soon as possible," McCord said, "since we can only give Rock Canada to one outlet in each market."

McCord said the rockumentary is now ready for immediate shipping to stations. He can be reached at Rock Canada, 10006-107th Street, Edmonton. Presentation tapes and brochures will be sent to all interested stations.

"This is a unique look at the popular music which has come from Canada in the past 15 years, and we believe it will take its place beside the great radio documentaries," McCord said.

CAB MAKES ETHNIC PROGRAMMING AVAILABLE

The Canadian Association of Broadcasters program exchange service is making available to member stations a series on Slavic music entitled, "Duma". The thirty-nine part series was produced at CJUS FM in Saskatoon by Project SPEER, (Saskatchewan Project for Encouraging Ethnic Research) a project under the auspices of the Opportunities for Youth program. The project is designed not only to serve the needs of the Slavic peoples in Canada but to further the knowledge of non-Slavic peoples about the Slavic culture.

Music in the half hour programs in the series is representative of the Ukrainian, Russian, Bulgarian, Serbian, Croatia, Czechoslovakian and Polish peoples. It is classified according to type such as folk, classical, contemporary, church etc. Programs will be distributed on a weekly basis unless otherwise arranged.

NEIL YOUNG — STILL A CANADIAN

Several broadcasters have expressed doubt about the nationality of Neil Young and his current status as a domestic artist. Tom Williams of Kinney has confirmed, after talking to Neil, that although he was required to take out some working visa papers, he has never applied for American citizenship, and is definitely a Canadian.

NEW ALBUMS

BRAVE BELT II
Reprise 2057-P



Randy Bachman and friends should have started at number two. An excellent album. Good moving-right-along rock and top flight production are present throughout. "Never Comin' Home" now charted with a strong follow up lurking entitled, "Another Way Out".



EVERYDAY PEOPLE
GRT-9233 1002-T

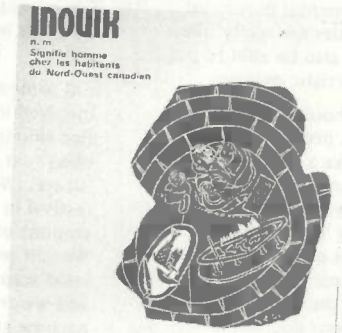


Everyday People have been hard at work for the past year building a following and it should pay off in sales with this well-paced set. High production values and good selection of material will see just about every cut receiving air-play. "Don't Wait for Tomorrow" should be heard.

INOUIK
Pierre Lalonde
Capitol ST 70.028-F



We don't showcase French Canadian albums unless they communicate and that's where Lalonde is with this set. It's a case of Producer/Artist going in the same direction. Stephane Venne indicates he knows Lalonde right down to his boot straps — and that's what counts, no matter what language you're pushing. Right on, Pierre.

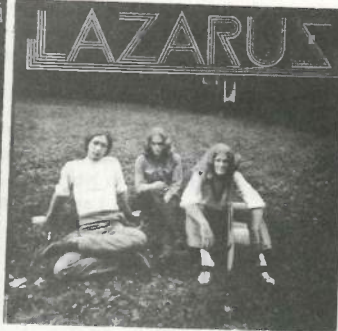


WOYAYA
Osibisa
Decca-DL7 5327-J

A little more commercial, a little more lyrical this time around, Osibisa will capture a bigger following now. Much free form play is in store and word of mouth will do the rest. "Survival" is our pick.

AFTER ALL THIS TIME
Bonnie Koloc
Ovation-OVQD1421-K

Although she sounds an awful lot like so many others, Bonnie Koloc has received an immediate response from FM, both in Canada and the United States. "Devil's Nine Questions" and "After All This Time" deserve your special attention.

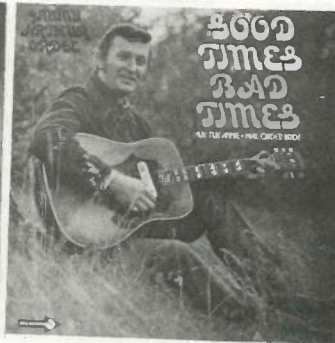


LAZARUS
Bearsville
BR2044-P

A find of PP&M's Peter Yarrow, Lazarus is a highly talented folkish trio very much in the strain of Crosby, Stills et al. Group has a quality of presence, unsurpassed. "River", "Baggage" and "Circuit Rider" get the nod.

EKSEPTION
Philips-6423 019-K

A very finely produced album from Philips. Ekseption are a five piece Dutch unit whose music ties in perfectly with the Royal Philharmonic. Jazz-rock combined with the Philharmonic's lavish orchestration leaves little room for improvement. Try it, you'll like it.

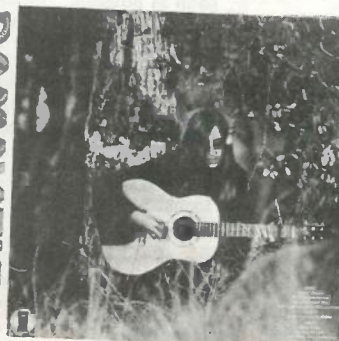


GOOD TIMES BAD TIMES
Jimmy Arthur Orde
MCA 7017-J

Orde has had his share of the bad times and this could be the beginning of some good times. Strong vocals and excellent backing. If you were complaining about quality Canadian country sounds, wrap your earballs around Orde — he has a definite sound.

**WHICH IS THE JUSTICE
WHICH IS THE THIEF**
Damnation
United Artists-UAS5533-F

Damnation are six guys who put out a good progressive rock sound, strongly influenced by the Moody Blues. Numerous good cuts including "Running Away", "Easy Come Easy Go", "Leaving It Up to You" and "Sweet Dream Lady".



JUDEE SILL
Asylum SD5060-P

A little smoother and more melodic than your average folkie, Miss Sill should capture an easy following. Free form play assured and MOR programmers would be well advised to give a listen. "Ridge Rider" and "The Archetypal Man" tickle our fancy.

The
ProgrammersTRIBAL
DRUM

CHUM, Toronto in co-operation with Ontario Record Dealers, as of this week on their Advance Chart, will mark with an asterisk any record which may be deleted on the next week's CHUM 30. By indicating which records are slow or moving down the chart, record dealers will have a better idea of how much stock to order on songs of questionable strength.

Bob Capp, formerly of CJSS, Cornwall is the new all-nite man at CFRA, Ottawa.

CHLO featuring "Canada Now" youth oriented news replaces regular news 8 - midnite. It is 5 minutes long with an instrumental background.

'LW still running strong with "Secret Sweetheart" contest in Windsor/Detroit.

Gord Robinson now on six to nine in the evening at CHED. Gord was formerly with CFOX in Montreal.

Larry Bauder now music director at CKPG, Prince George. Was formerly with CJAT in Trail where he held down the same job.

CHAM running "Sweetheart" to be followed by Three Dog Night promo to tie in with Toronto appearance. Ticket and album giveaways.

Chuck Camroux looking for a jock. Tape and resume, no phones, to CHAM, Hamilton.

This week CKOC Hamilton has augmented the listing of albums on its chart to the top thirty albums to better reflect key album sales in southern Ontario.

Chris Ford appointed music director at CHSC St. Catharines. He's got a great idea for getting some of the programmers together, those who aren't already, and making some definite moves towards exposing MOT and MOR Cancon product.

Openings at CJME: all night man with some experience super production manager prospect, new voices super ballsy. Contact Hart Kirch.

The
ProgrammersINSTANT
LAFFS

(With "Let's Stay Together") Do you realize that if that song were recorded twenty years ago, Mickey Rooney could have saved himself five alimony cheques, if he'd taken Al Green's advice.

(With "Where Evil Grows") Here's the Poppy Family with an invitation to go down where evil grows, hope you don't mind going down yourself, my only asbestos suit is still at the cleaners.

Those Toronto Maple Leafs can't seem to do one thing right. They've tasted defeat so many times, they've added it to the menu at the cafeteria.

I won't say anything about local politicians, but it just goes to show - that all the party jokes aren't in Playboy.

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CANADA WIDE SERVICE

GALBRAITH REPRODUCTIONS
LIMITED260 Richmond Street West, Toronto 2B
364-3338

You think bus fares are high! I was going to take a cab to work today, but my loan was turned down.

It's Income Tax time again! If you want to know how to get out of paying your taxes for ten years, don't pay them, and you'll get ten years.

(Jock) has a big following. Too bad they're all private eyes.

3 MORE M.O.R.
*singles***Neil Reid**

London-L2540

*"MOTHER OF MINE"**(No. 1 in England)***Faron Young**

Mercury-M73250

*"IT'S FOUR IN THE MORNING"**(No. 1 Country going POP)***Danny Coughlan**

Boot-BT025

*"YOU'RE JUST MORE A WOMAN"**(Canadian Content - Country & MOR)*

and a new single from

Ginette RenoFrom **JACKIE MITTOO**

Now.....

a complete album

WISHBONE

SUMMUS SUS 50,002

The Programmers **QUESTION OF THE WEEK**

How, if at all, has FM radio affected the programming of your station?

John MacKey—CKGM Montreal

Up to this point, CKGM programming has not been influenced by any FM stations. However, having our sister station right here in the building and playing a progressive rock sound, it does afford us the opportunity to see what albums are getting the best reaction.

Alden Diehl—Windsor

FM influence has definitely influenced AM programming because it has forced expanded playlists. Otherwise, FM seems to be leveling out in audience appeal and may prove to be a box canyon rather than a clear path to new radio.

Greg Haraldson—CKXL Calgary

FM programming in Calgary has not as yet, affected the programming of CKXL. Beginning this year however, with the addition of one and possibly more new FM's on cable, things will change. The radio one and radio two concept of the future is very near. The role of AM radio in general, will be forced to change, with people going to FM for the quality of its sound, and AM for the accessibility of its tightly packaged information and entertainment. CKXL, more and more, everyday is gearing to a mobile audience and accepting the fact that FM is taking over in the home as a 'sit back and listen' medium.

Roy Hennessy—CKLG Vancouver

In the Vancouver market, there are three commercial FM stations, but with cable-vision having 84% coverage (the largest system in the world) the Vancouver audi-

ence can pick from fourteen outlets and they at times share twelve percent of the audience during the day. The result of this has been a further division of persons tuned to CKLG. This has resulted in a more specialized sound than you will find in markets with less selection. In addition, our own FM outlet has introduced more and more sophisticated forms of contemporary music to the audience, (particularly 18-35 males) and this has resulted in the addition of this form of music into our music policy. LP cuts and heavier music on Top 30 radio is a direct result of this influence. The overall benefit of the FM programming from the point of view of the audience has been a great variety to choose from while the station is faced with providing a better service because of more competition and yet, having a smaller share of the total audience.

J. Robert Wood—CHUM Toronto

FM has not at all affected our programming. However, we have been making continuing adjustments to upgrade the quality of our signal and the increase in FM popularity has no doubt prompted us to accelerate our activities in this area.

Keith James—CHED Edmonton

The lack of any contemporary FM programming from the three FM stations in this market has made it necessary for CHED to program in late evening in a general contemporary FM approach. We have been doing this for the past three years and have met with excellent acceptance. What started out as an answer for the demands for more progressive rock music from our community has turned into an excellent means of discovering and exposing many new hits and compliments the general sound of the radio station.

George Johns—CFRA Ottawa

The main reason for some listener preference to FM is because of the quality of signal and lack of commercials. At CFRA

we have not been effected so much by FM radio as to change any of our programming.

Jerry Stevens—CHLO St. Thomas

Since there is no progressive FM operation as such, competing within this market, I can't say we've been affected directly. However, progressive music has been played in the London - St. Thomas market on AM radio quite extensively for nearly 4 years and has been very well received. In addition, increasing numbers of local listeners are experimenting with out of town progressive FM operations and similar types of programming can be heard on local university radio. Therefore, you could say we have been affected because we've chosen to program more progressive music and must continue to do so to remain competitive within our market. As far as older audience is concerned, area good music FM operations have lately made the battle for female demographics more competitive. Because of this, for the last few months we've had to watch our mid-day music mix a little more carefully.

Chuck Chandler—CFRW Winnipeg

Only progressive FM has had any affect on our programming. We have stepped up album play considerably. We are looking at albums more closely to find suitable material, whereas a year ago we played album cuts only at night. We now play them on every show, except morning show.

Hart Kirch—CJME Regina

FM radio hasn't been of great influence in our programming, except confirming that music, programmed at target audience is still the basic manner to gain listeners.

Michael Byford—CKFH Toronto

It wasn't too many years ago that FM was almost a non-entity, and contemporary AM was "where it's at." However, a generally heightened musical awareness has tended to shift the balance to a degree, and in many instances FM has become the tail that wags the dog.

In our particular situation, the major influence of FM has been a re-appraisal of album material as a good programming source.

We, at CKFH, have been studying the trends and tangents of album product for close to two years now and although we don't subscribe to FM's impossible dream of being all things to all people, we feel that somewhere between our two ideologies is a sound platform from which to structure a format.

*Next week's question will be:
Is your station placing less confidence in single sales as a guide to music popularity, and why?*

AS OF FEBRUARY 7, 1972

EDWARD, HARDING & GEORGE

(FORMERLY EDWARD & HARDING)

WILL BE PERSONALLY MANAGED by

Mark Robbins

(416) 698-5511

(416) 444-9136

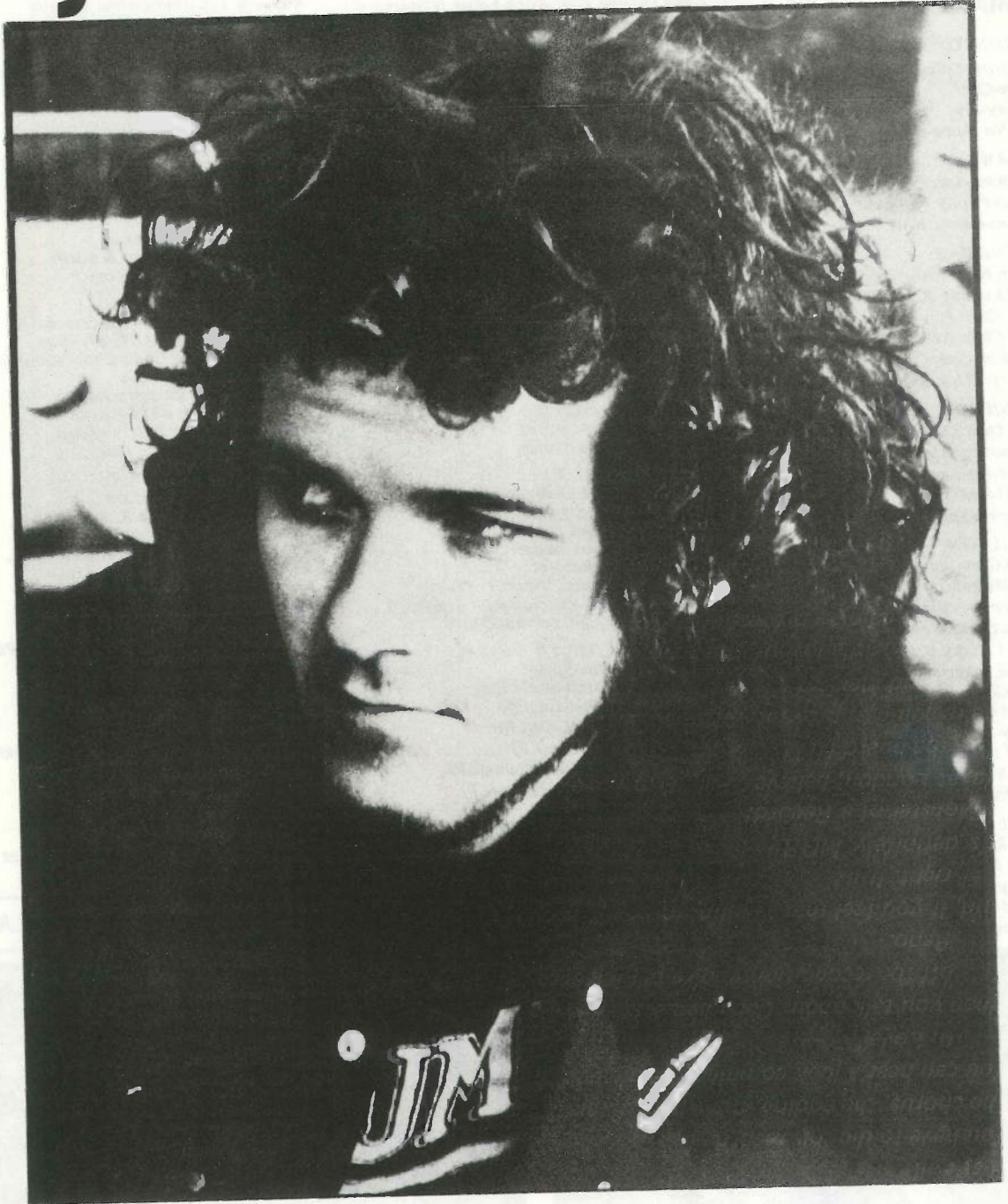
SPECIAL THANKS TO TED BONIFACE FOR UNDERSTANDING

NEXT WEEK:

A special RPM

8th Anniversary edition

I JUST GET OLDER



murray mclauchan's first single



TRUE NORTH

produced by eugene martynech

TN4-107

Distributed by Columbia Records of Canada, Ltd.

The Programmers

NEW ON PLAYLISTS

MAJOR MARKETS

CHUM TORONTO

Strawberry Wine-Spice
Way Of Love-Cher
Runnin' Away-Sly
Horse With No Name-America

CFRA OTTAWA

Strawberry Wine-Spice
Good Friends-Poppy Family
Sweet Seasons-Carole King

CHLO ST. THOMAS

A Horse With No Name-America
Rock'n Roll Lullaby-B.J. Thomas
Pain (Pt. 1) - Ohio Players
Mother And Child Reunion-Paul Simon
Strawberry Wine-Spice
Oh Babe-Terry Black & Laurel Ward

CFRW WINNIPEG

Everything I Own-Bread
Softly Whispering-English Congregation
Country Wine-Raiders
Heart of Gold-Neil Young
Strawberry Wine-Spice

CHAM HAMILTON

Glory Bound-Grass Roots
Nickel Song-Melanie
Bloodshot Eyes-Lucifer
Living Without You-Mianfred Mann
Rock & Roll Lullaby-B.J. Thomas
Jungle Fever-Chakachas
Glory Glory-Oak Island Treasury Dept.
Handbags and Gladraggs-Rod Stewart
Mexican Lady-Steel River
Kiss an Angel Good Morning-Charley Pride
Rock and Roll-Detroit
Goin' Down to L.A. -Ward & Black

CKOC HAMILTON

Da Doo Ron Ron-Ian Matthews
A Horse With No Name-America
Amarillo-Tony Christie
It's The World-Smyle
Fly Away-Crowbar

The Day I Found Myself-Honey Cone
Willpower Wear Temptation Strong-Bullit

CJME REGINA

Waking Up Alone-Paul Williams
Jungle Fever-Chakachas
Keep Playing That Rock-Edgar Winters
The Way Of Love-Cher
The Nickel Song-Melanie
Handbags and Gladraggs-Rod Stewart
Monday Morning Choo Choo-Stampede
Until Its Time For You to Go-Elvis Presley
Never Comin' Home-Brave Belt
Poor Folks-Joshua

CKOM SASKATOON

Julianna-5 Man Electrical Band
We've Got To Get It On Again-Addrisi Bros.

CKLW WINDSOR

The Way Of Love-Cher
Everything I Own-Bread
Jungle Fever-Chakachas
Puppy Love-Donny Osmond
Gospel Rock-Doctor Music

CKGM MONTREAL

Crazy Mama-J.J. Cale
Brandy-Scott English
Bloodshot Eyes-Lucifer
Strawberry Wine-Spice

CHED EDMONTON

Rock and Roll Lullaby-B.J. Thomas
Running Away-Sly and Family Stone
Bang A Gong/Get It On-T.Rex
Hey Lord-Robert Salagan
Country Wine-Raiders
Revelation-Michael Vincent
Mother & Child Reunion-Paul Simon
Can't Help Myself-Donnie Elbert

CKLG VANCOUVER

Strawberry Wine-Spice
Never Goin' Home-Brave Belt
Son Of My Father-Georgio
The Way Way Of Love-Cher
Old Man-Neil Young(LP)
There's A World-Neil Young(LP)
If Not For You-Bob Dylan(LP)

CJOE LONDON

Mother & Child Reunion-Paul Simon
29 Ways/Boom Boom-King Biscuit Boy
No Matter How-Gilbert O'Sullivan
Runnin' Blue-Boz Scaggs
Just Get Older-Murray McLauchlan
Oh How-James & Good Brothers

SECONDARY MARKETS

CFNB FREDERICTON

Poor Folks-Joshua
Tellem-Tommy James
Got To Get It On-Addrisi Bros.
Run and Tell That-Denise LaSalle
Don't Take The Sun-Paul Clinch

CKRD RED DEER

The Lion Sleeps Tonight-Robert John
Fallin' In Love-Ginette Rino
Handbag and Gladraggs-Rod Stewart
Forget We Ever Met-Ray Conniff
Let Me Rock You-Ten Years After
Never Comin' Home-Brave Belt
Heart of Gold-Neil Young
Situation-Jeff Beck Group
Oh My Dear-The Dells
Trust Me-Jake Holmes
Big Showdown-Heaven & Earth
Sweet Seasons-Carole King

CKPG PRINCE GEORGE

Don't Take The Sun-Paul Clinch
Get Right Down To It-Barry Man
Monday Morning Choo Choo-Stampede
So I'll Stay-Brotherlove
Goodtime Chariot-Jerry Naylor
Step Out-Mamas and Papas
Waking Up Alone-Paul Williams
Sweet Seasons-Carole King

CKCM/CKGA GANDER

Hey Lord-Robert Salagan
Sweet Seasons-Carole King
The Way of Love-Cher
We've Got To Get It On-Addrisi Bros.
Runaway/Happy Together-Dawn
Gospel Rock-Doctor Music
Jungle Fever-Chakachas
Sweet Talking Woman-Spice
You Could Have Been a Lady-April Wine

CHOO AJAX

Killer-Alice Cooper
Dusty Shoes-Next
Fludd
Young Gifted and Black-Aretha Franklin

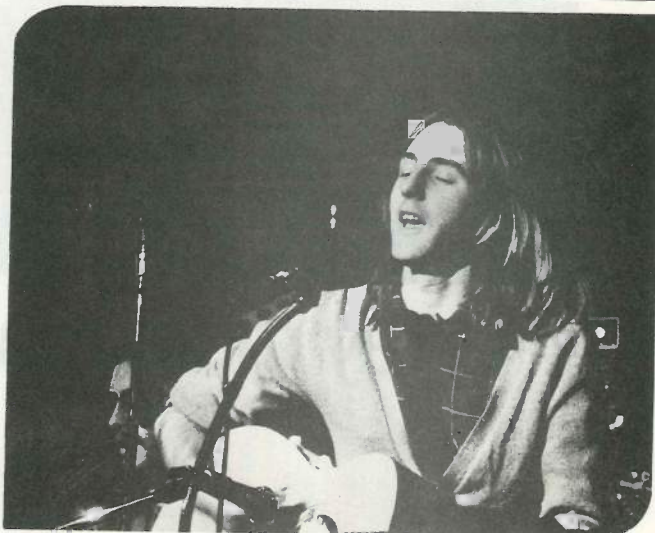
CKLB OSHAWA

My World-Bee Gees
Rock & Roll Lullaby-B.J. Thomas
Sun Goes By-Doctor Music
Glory Glory-Oak Island Treasury Dept
Ring The Living Bell-Melanie

SUBSCRIBE - FIRST CLASS



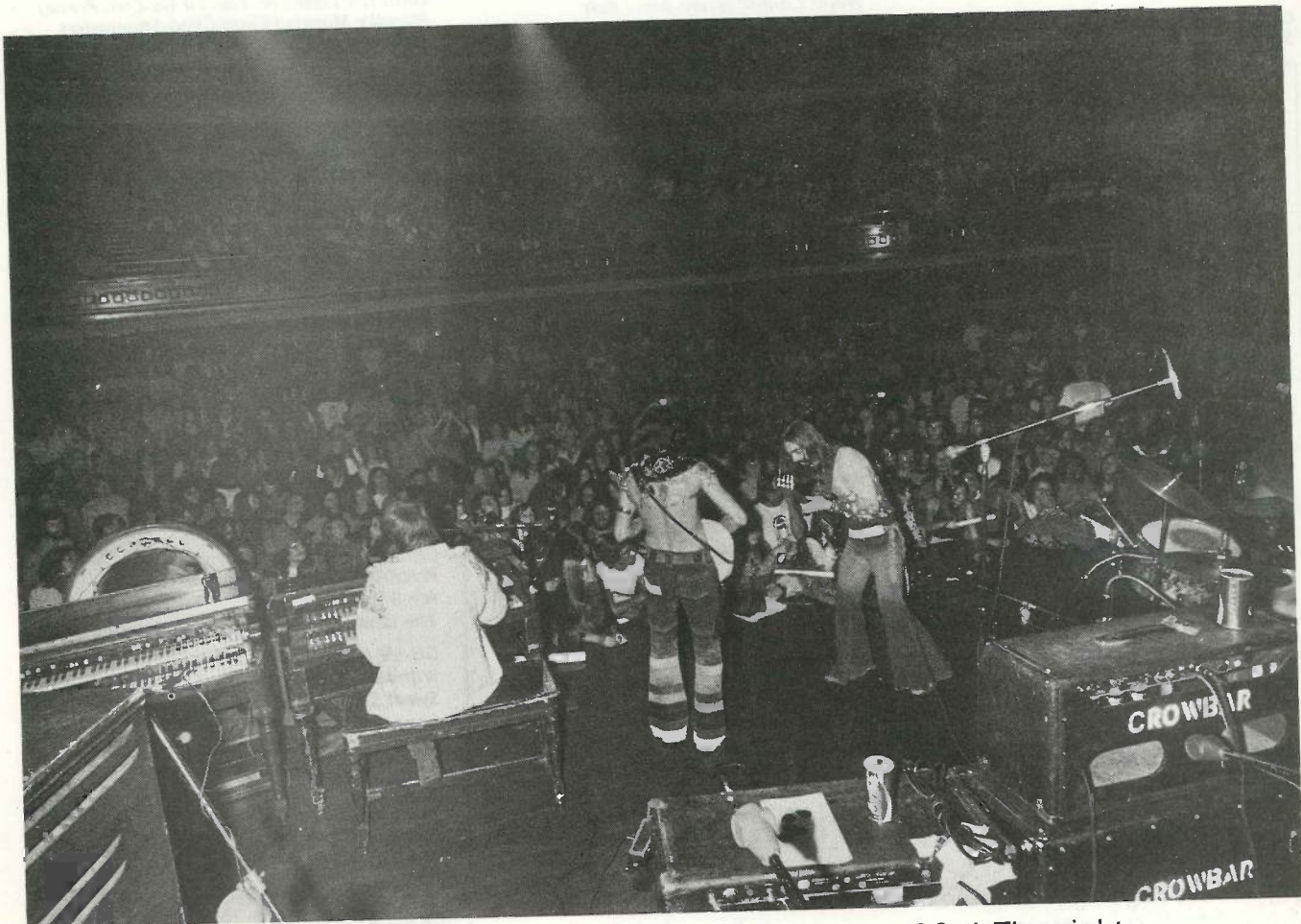
The Colin Kerr radio show premiered Feb. 14 on CKQS-FM (Oshawa). Ola Cap and Raja the Mynah Bird assist on talk show.



Capitol's Fergus, after a successful showing at Grumbles (Toronto) making nice gains with both single and album product.

CROWBAR

LIVE at Massey Hall



Thursday, September 23rd. The night Canadian music became international music. The precision, technique and mood set by Crowbar that night, helped create the most exciting rock album ever recorded anywhere, Crowbar... LARGER THAN LIFE (AND LIVE'R THAN YOU'VE EVER BEEN)... It's incredible.



A Production of Love on Daffodil

Distributed in Canada by Capitol Records (Canada) Limited

Recorded live on 16 track by Thunder Sound

The
ProgrammersNEW ON
CHARTS

CKOM SASKATOON

Ring The Living Bell-Melanie
Everything I Own-Bread
My World-Bee Gees
Good Friends-Poppy Family

CKLW WINDSOR

Together Let's Find Love-Fifth Dimension
The Lion Sleeps Tonight-Robert John
Nice To Be With You-The Gallery

CKGM MONTREAL

Heart of Gold-Neil Young
Monday Morning Choo Choo-Stampeders
Runnin' Away-Sly & Family Stone
Everything I Own-Bread

CHED EDMONTON

Strawberry Wine-Spice

Sweet Seasons-Carole King
Gospel Rock-Dr. Music
Fire and Water-Wilson Pickett
Never Been To Spain-Three Dog Night
Stay With Me-Faces

CKCM/JCKGA GANDER

Coat of Many Colors-Dolly Parton
Joy-Apollo 100
Good Friends-Poppy Family
Chantilly Lace-Daddy Dewdrop
Black Dog-Led Zeppelin
The Lion Sleeps Tonight-Robert John

CKLG VANCOUVER

Sweet Seasons-Carole King
Until Its Time For You To Go-Elvis Presley
Monday Morning Choo Choo-Stampeders
Everything I Own-Bread
Heart of Gold Neil Young

CJRW SUMMERSIDE

Never Comin' Home-Brave Belt
Footstompin' Music-Grand Funk
Baby Won't You-Ten Years After

American Pie-Don McLean

CKBC BATHURST
Julianna-5 Man Electrical Band
Without You-Nilsson
Runaway-Dawn
Monday Morning Choo Choo-Stampeders
Gospel Rock-Doctor Music
I Am a Preacher-Tony Kingston
My World-Bee Gees

CFOR ORILLIA

Heart of Gold-Neil Young
Good Friends-Poppy Family
Sweet Seasons-Carole King
My World-Bee Gees

RADIO MUTUEL

Without You-Nilsson
My World-Bee Gees
I Can't Help Myself-Donnie Elbert
Until It's Time For You To Go-Elvis Presley
Monday Morning Choo Choo-Stampeders
Down by the Lazy River-Osmonds
Baby Won't You Let Me-Ten Years After
Sultana-Titanic

CFRW WINNIPEG

Precious and Few-Climax
My World-Bee Gees
Lion Sleeps Tonight-Robert John

CHUM TORONTO

Cotton Jenny-Anne Murray
Rock And Roll Lullaby-B.J. Thomas
Heart of Gold-Neil Young
Mother And Child Reunion-Paul Simon
Everything I Own-Bread

CFRA OTTAWA

Everything I Own-Bread
Bang A Gong-T. Rex

CHLO ST. THOMAS

Julianna/Friends & Family-5 Man Elec. Band
Roundabout-Yes
The Way Of Love-Cher
Precious & Few-Climax

CFRW WINNIPEG

Precious & Few-Climax
My World-Bee Gees
The Lion Sleeps Tonight-Robert John

CHAM HAMILTON

Without You-Nilsson
Sweet Seasons-Carole King
Love Me Love Me Love-Frank Mills
Can't Help Myself-Donnie Elbert

CKOC HAMILTON

Monday Morning Choo Choo/Then Came
The White Man-Stampeders
Julianna-Five Man Electrical Band
Roundabout-Yes
Handbags and Gladrags-Rod Stewart

CKRD RED DEER

Without You-Nilsson
Fly Across The Sea-Edward Bear
Good Friends-Poppy Family

CHARTS continued on page 28

Dear Programmer,

Please listen to Ginette's new single three times.

That's all!

You have to dig this record.

The chorus, the ending, the whole damn thing.

You can hear a jock coming in at the end of "Fallin'
In Love".

When you talk about Canadian acts working their butts
off for recognition you're talking about Ginette
Reno.

And, if you feel that "Fallin' In Love" is MOR, you're
right. It is!

It's definitely MOR

A Monster of a Record!

We, at London, believe "Fallin' In Love to be an across
the board HIT!

We're going to prove it. After all, we're the "Second
Hand Men".

Do The world a favour - let them hear "Fallin' In Love".
Let them enjoy a professional from Canada.

Thanks
London Records

PAR 40068

WANTED

News Director to rebuild complete news
service for Western Canada Radio Station
servicing a community of one hundred
and fifty thousand people.
Please reply giving full details and
references.

Garry Grayson/Production Manager
CKRM Radio P.O. Box 9800
Regina, Saskatchewan



TRUE NORTH

BRUCE COCKBURN — TN. 1
BRUCE COCKBURN — TN. 3 HIGH WINDS WHITE SKY
BRUCE COCKBURN — TN. 7 SUNWHEEL DANCE
SYRINX — TN. 2 — SYRINX
SYRINX — TNX. 5 LONG LOST RELATIVES
MURRAY McLAUHLAN — TN. 4 SONG FROM THE STREET
LUKE GIBSON — TN. 6 ANOTHER PERFECT DAY

Distributed by Columbia Records of Canada, Ltd.

CHARTS continued from page 26

CJOE LONDON
 Good Friends-Poppy Family
 Together-Beverly Glenn Copeland
 Waking Up Alone-Paul Williams

VOCM ST. JOHN
 Without You-Nilsson
 Black Dog-Led Zeppelin
 Sweet Seasons-Carole King
 Everything I Own-Bread
 Julianna-5 Man Electrical Band

CJME REGINA
 Heart of Gold-Neil Young
 My World-Bee Gees
 Bang A Gong-T. Rex
 Same Old Feeling-Fergus
 Softly Whispering-English Congregation

The Programmers **MOR ADDITIONS**

CKEY TORONTO
 (Gene Kirby)
 Sunshine Medley-Claude Phillippe
 Just For Her-Peter Nero
 Summer of '42-Ray Conniff Singers
 I'm Alive-Oak Island Treasury Dept.
 Everyday Of My Life-Bobby Vinton
 Until It's Time-Elvis Presley
 Quiet Sound-Liz Damon's Orient Express
 Your Love Returns-Buddy Greco
 Don't Say You Don't-Beverly Bremers
 Henry Mancini(LP)-Fanny etc.
 Max Greger(LP)-Barcarole etc.
 Bruno Gerussi/Tommy Ambrose(LP)

Al Martino(LP)-Summer Knows etc.
Roberto Delgado(LP)-Silver Moon etc.
Norrie Paramor Ork(LP)-Love Story etc.
Paul Mauriat Ork(LP)-Mammy Blue etc.
Kai Warner Ork(LP)-Let's Go In etc.

CHML HAMILTON
 (George Patton)
 Rock & Roll Lullaby-B.J.Thomas
 We're Together-Hillside Singers
 Mother & Child Reunion-Paul Simon
 Together Again-Bobby Sherman
 Brian's Song-Michel Legrand
 Fallin' In Love-Ginette Reno
 I'm Gonna Get out-Westwood
 Glory Glory(f/s)-Oak Island Treasury Dept.

CKY WINNIPEG
 (Dunc Anderson)
 Rock & Roll Lullaby-B.J.Thomas
 Until It's Time-Elvis Presley
 Monday Morning Choo Choo-Stampedes

CKWX VANCOUVER
 (Tom Peacock)
 Where Were You-Ray Conniff
 It's Raining-Image
 Moment Of Love-Jerry Toth
 Music From Across The Way-Andy Williams
 Precious Few-Climax
 Everything I Know-Bread
 Everyday Of My Life-Bobby Vinton
 Country Green-Don Gibson
 Monday Morning Choo Choo-Stampedes

CKRD-FM RED DEER
 (Stu Morton)
 Writing On The Wall-Jim Reeves
 In These Years-Tony White
 Come Awful Close-Hank Thompson
 Monday Morning Choo Choo-Stampedes
 Ballad Of A Hillbilly-Freddie Weller
 Everybody Oughta Cry-Crystal Gayle
 Rock & Roll Lullaby-B.J.Thomas

The Programmers **COUNTRY ADDITIONS**

CFAC CALGARY
 (Larry Kunkel)
 All His Children-Charley Pride

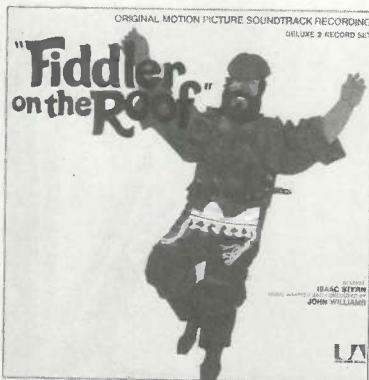
CHML HAMILTON
 (George Patton)
 Yellow River-Compton Bros
 When You Say Love-Bob Luman
 Let Me Be The One-Connie Eaton

CHOO AJAX
 (Donald Sanderson)
 Better Not See Her Again-Mike Graham
 Love Has A Mind-Hank Locklin
 Everybody Oughta Cry-Crystal Gayle
 Two Divided By Love-The Kendalls

CKKR ROSETOWN
 (Ken Speers)
 I'll Still Be Waiting-Buck Owens
 Good Hearted Woman-Waylon Jennings
 Best Part Of Loving-Marty Robbins
 Just More A Woman-Danny Coughlan
 I Saw My Lady-Dickey Lee
 Love Me-Jeanne Pruett
 My Baby's Coming-Barbara Mandrell
 Hello Operator-Joe Stampley
 Cry/Simple Words-Lynn Anderson
 Come Awful Close-Hank Thompson
 Everybody Oughta Cry-Crystal Gayle
 Many Others-Gordie Tapp

CFNB FREDERICTON
 (Larry Dickinson)
 Untouched-Mel Tillis
 Give Myself A Party-Jeannie C.Riley
 Cry-Lynn Anderson
 To Get To You-Jerry Wallace
 Ten Degrees-Geo Hamilton IV

U.A. Records, Limited.



UAS 10900



UAS 5535



UAS 5220

LISTEN TO US GROW!

The Programmers FM ADDITIONS

CHUM-FM TORONTO

(Benjy Karch)

Handbags Glad Rags-Rod Stewart
 Janitor Drives A Cadillac-John Cruch
 Hot Rod Lincoln-Commander Cody
 No Matter How-Gilbert O'Sullivan
 Keep Playing Rock-Edgar Winter
 Rock Me On The Water-Linda Ronstadt
 Everyday-John Denver
 Brave Belt 2(LP)
 Alabama State Troopers Road Show(LP)
 Bonnie Koloc(LP)-After All This Time
 Osibisa(LP)-Woyaya
 Joe Joe Gunne(LP)
 Moby Grape(LP)-Great Great
 Mylon(LP)-Holy Smoke
 Paul Simon(LP)
 Oyster-Blue(LP)-Oyster Cult
 Don Crawford(LP)-Another Shade
 Keith Emerson(LP)
 Country Joe MacDonald(LP) Incredible

NEXT WEEK:

A special RPM

8th Anniversary edition

The Programmers COUNTRY PLAYLIST

- 1 2 BEDTIME STORY
Tammy Wynette-Epic 10918-N
- 2 8 IT'S FOUR IN THE MORNING
Faron Young-Mercury 73250-K
- 3 3 COTTON JENNY
Anne Murray-Capitol 72657-F
- 4 4 ONE TIN SOLDIER
Skeeter Davis-RCA 74-0608-N
- 5 7 I'M A TRUCK
Red Simpson-Capitol 3236-F
- 6 9 THE BEST PART OF LIVING
Marty Robbins-Columbia 45520-H
- 7 10 ANN (Don't Go Runnin')
Tommy Overstreet-Dot 17402X-M
- 8 1 I CAN'T SEE ME WITHOUT YOU
Conway Twitty-Decca 32895-J
- 9 12 10 DEGREES & GETTING COLDER
George Hamilton IV-RCA 0622-N
- 10 14 OKLAHOMA SUNDAY MORNING
Glen Campbell-Capitol 3254-F
- 11 18 FORGIVE ME FOR NOT
CALLING YOU DARLING
Nat Stuckey-RCA 0590-N
- 12 21 TOGETHER AGAIN
Hank Smith-Quality 2024X-M
- 13 5 ONE'S ON THE WAY
Loretta Lynn-Decca 32900-J
- 14 17 GOOD HEARTED WOMAN
Waylon Jennings-RCA 0615-N
- 15 15 MUCH OBLIGED
Greene/Seeley-Decca 32898-J

The Programmers BREAKING & STIFFING

"Levon" — Elton John now No. 1 at CFRW, Winnipeg.

"Cotton Jenny" by Anne Murray pulling good requests at CHUM and first week on the chart at 27.

The CHUM request lines are being kept busy with calls for "Blood Shot Eyes", Lucifer.

"Strawberry Wine" by Spice receiving good initial request action at CFRA, Ottawa.

Some Canadian discs receiving airplay in the States:

Billy Mysner on WKBW, WYSL, KEEL, WLOF, KEYS, WINZ and WROV.

Terry Black and Laurel Ward (in L.A.) now at 14 KKLW, No. 17 WCAR No. 34 WCFL, No. 33 WIXY and on WOKY, KLIV, WFOM and WCOL.

Apollo 100 now No. 1 at CHLO, St. Thomas and Robert John moving fast — 28-16.

CFRW, Winnipeg still without copy of the

new Elvis, one copy arrived February 8, but was scratched and impossible to put on the air.

Poppy Family a "giant" at CHED. No. 3 in three weeks on the chart.

Donnie Elbert and Dawn's "Runaway" breaking in Montreal. Great response to April Wine on CKGM.

CKLW dropping Poppy Family's "Good Friends" after nine weeks. Lack of stock given as reason. Alden says it should and could have been a "big hit". London U.S.???

Nilsson 28-9 at CFRW. "Love Me Love Me Love" strong at No. 4 and "American Pie" slowing at last and descending to No. 2

"Sesame Street" is the most requested record at CHOO????

Hottest record in the west — Neil Young's "Heart of Gold" at CJME.

The Yes deck, "Roundabout" receiving good reaction in London area, so says CJOE's Brent Marucci. Neil Young's "Heart of Gold" also shaping up as a biggie.

NATIONAL PROGRAMMERS' SESSION

—FEB 26/72

- | | |
|---|---|
| 16 16 RED RED WINE
Roy Drusky-Mercury 73252-K | 34 24 WOULD YOU TAKE ANOTHER
CHANCE ON ME
Jerry Lee Lewis-Mercury 73248-K |
| 17 6 CAROLYN
Merle Haggard-Capitol 322-F | 35 39 YOU DON'T HAVE TO GO TO
SWITZERLAND
Russ Gurr-Rodeo 3355-K |
| 18 23 LOVE IS LIKE A SPINNING WHEEL
Jan Howard-Decca 32905-J | 36 36 YOU CAN'T GO HOME
Statler Bros-Mercury 73253-K |
| 19 25 I'VE COME AWFUL CLOSE
Hank Thompson-Dot 17399X-M | 37 GIVE MYSELF A PARTY
Jeannie C. Riley-MGM 1434-M |
| 20 30 AIN'T THAT A SHAME
Hank Williams Jr. - MGM 14329X-M | 38 43 TRYIN
The Poppy Family-London 172-K |
| 21 11 SAUNDER'S FERRY LANE
Gary Buck-RCA 75 0509-N | 39 ANOTHER PUFF
Jerry Reed-RCA 0613-N |
| 22 31 TAKE ME
Wynette/Jones-Epic 5-10815-H | 40 26 MILE AFTER MILE
Orval Prophet-Columbia C4 2984-H |
| 23 13 THERE AIN'T NO EASY WAY
Russ Gurr-Rodeo 3355-K | 41 44 A THING CALLED LOVE
Johnny Cash/Temple Evangel Choir
Columbia 4-45534-H |
| 24 35 UNTOUCHED
Mel Tillis-MGM 14329-M | 42 27 (Seashores) OF OLD MEXICO
Hank Snow-RCA 74-0544-N |
| 25 41 CRY
Lynn Anderson-Columbia 4-45529-H | 43 45 THE WRITING ON THE WALL
Jim Reeves-RCA 74-0626-N |
| 26 19 BURNING THE MIDNIGHT OIL
Wagonner/Parton-RCA 9565-N | 44 46 SHE TAUGHT ME HOW TO YOD
Rod Erickson-MGM 14342-M |
| 27 42 MY HANG UP IS YOU
Freddie Hart-Capitol 3261-F | 45 47 MISTY MEMORIES
Brenda Lee-Decca 32908-J |
| 28 WONDERFUL WONDERFUL
Web Pierce-Decca 32924-J | 46 48 YOU'RE JUST MORE A WOMAN
Danny Coughlan-Boot BT 025-K |
| 29 40 TO GET TO YOU
Jerry Wallace-Decca 32914-J | 47 49 MINTO MINERS
Stevadore Steve-Boot BT 028-K |
| 30 20 TURN YOUR RADIO ON
Ray Stevens-Barnaby 2048-H | 48 50 MANY OTHERS
Gordie Tapp-Columbia C4-3016-H |
| 31 34 SNOWTIME
Michael Brandon-Ampex 1305-V | 49 TONIGHT MY BABY'S COMING
HOME
Barbara Mandrell-Columbia 45505-H |
| 32 22 COLD DAY IN OCTOBER
R. Harlan Smith-DRT 1320 10-T | 50 ALL HIS CHILDREN
Charley Pride-RCA 0624-N |
| 33 29 KISS AN ANGEL GOOD MORNIN'
Charley Pride-RCA 0550-N | |

The
ProgrammersMOR
PLAYLIST

- 1 COTTON JENNY
Anne Murray-Capitol 72657-F
- 2 ONE TIN SOLDIER
Skeeter Davis-RCA 74-0608-N
- 3 HURTING EACH OTHER
Carpenters-A&M 1322-W
- 4 KISS AN ANGEL GOOD MORNING
Charley Pride-RCA 74-0550-N
- 5 MUSIC FROM ACROSS THE WAY
James Last-Polydor 2041 170-Q
- 6 LOVE ME, LOVE ME, LOVE
Frank Mills-Polydor 2056 076-Q
- 7 IT'S ONE OF THOSE NIGHTS
Partridge Family-Bell 45-160-M
- 8 GOOD FRIENDS
Poppy Family-London 172-K
- 9 AMERICAN PIE
Don McLean-United Artists 50856 J
- 10 TOGETHER AGAIN
Hank Smith-Quality 2024X-M
- 11 SUNSHINE
Jonathan Edwards-Capricorn 8021-P
- 12 TOGETHER LET'S FIND LOVE
Fifth Dimension-Bell 45-170-M
- 13 LION SLEEPS TONIGHT
Robert John-Atlantic 2846-P
- 14 FIELDS OF GREEN
Sean Dunphy-Boot 023-K
- 15 CRY
Lynn Anderson-Columbia 4-45529-H
- 16 REMEMBERING YOU
Roger Kellaway-A&M 1321-W
- 17 MONDAY MORNING CHOO CHOO
Stamperders-MWC 1008X-M
- 18 TWO BOUREES (Suite III)
Moe Koffman-GRT 1230-21-T
- 19 LOVE IS
Mashmakhan-Columbia C4-3011-H
- 20 INDEPENDENT MEANS
Brannigan's Boys-Boot 109-K
- 21 AN OLD FASHIONED LOVE SONG
3 Dog Night-Dunhill 4294-N
- 22 SUMMER OF '42
Peter Nero-Columbia 45399-H
- 23 I SHALL BE RELEASED
Anne Attenborrow-Polydor 2065 069-Q
- 24 FRIENDS WITH YOU
John Denver-RCA 74-0567-N
- 25 DIAMONDS ARE FOREVER
Shirley Bassey-United Artists 50845-F
- 26 WITHOUT YOU
Nilsson-RCA 74-00604-N
- 27 PRECIOUS AND FEW
Climax-Carousel 3005X-M
- 28 CHERISH
David Cassidy-Bell 45150X-M
- 29 SWEET SEASONS
Carole King-Ode 66022-W
- 30 GLORY GLORY
Oak Island Treasury-Columbia C4-3024-H

The
ProgrammersMAPLE LEAF
SYSTEM

BY NEVIN GRANT

Saturday February 26, Sunday February 27 and Monday February 28 are three important days for Canada's Recording and Broadcasting Communities.

Saturday February 26, the RPM National Programmers' Session "COMMUNICATION THREE" is being held from 1 to 5 p.m. in the Trillium Room at Toronto's INN ON THE PARK. Your \$15.00 registration fee for "Communications Three" should be forwarded to Walt Grealis at RPM. Following "Communications Three" there will be a cocktail party for those in attendance.

Sunday — various record companies are planning events and hospitality suites at THE INN ON THE PARK for the many programmers expected to attend the weekend. It is even rumoured GRT are bussing Programmers to Toronto's infamous VICTORY BURLESK Sunday Evening for a knockout performance.

Monday February 28 from 2 to 4 p.m. at THE INN ON THE PARK I am calling an official MLS MEETING and would urge that every member station attempt to have a representative present. Monday Evening the JUNO AWARDS PRESENTATIONS will be held in the Centennial Ballroom, INN ON THE PARK with Cocktails at

The
Programmers FRENCH
CANADIAN TOP TEN

- 1 LE FRIGIDAIRE
Tex Lecor-Gamma AA 1128-K
- 2 ALLELUIA EN PYJAMA
Christopher Laird-Vogue 4600-Y
- 3 JE N'AI JAMAIS AIME COMME JE
T'AIME
Frederic Francois-London LF 1005-K
- 4 L'AVENTURA
Charden & Stone-Gamma AA 1129-K
- 5 HEY JOE MCKENZIE
Vicky RCA 755101-N
- 6 UNE FLEUR RIEN QU'UNE ROSE
Crazy Horse Much CHF1 3504-K
- 7 IL FAIT BEAU IL FAIT BON/
UN JARDIN DANS MON COEUR
C. Francois-Able AB 714-K
- 8 LA VIE LA VIE
Michel Delpech-Barclay 60185-Q
- 9 LE LOUP LE RENARD LE LIEVRE
Marthe Fleurant Trans Canada 3405-Y
- 10 MY MY MY
Karo-Vedette 3123-Y

UP & COMERS

CA N'ARRIVE QU'AUX AUTRES
Michel Polnareff-Able AB 718-K

DANS LA VIE
Marc Hamilton-Trans Canada 4084-Y

UN AMOUR QUI NE VEUT PAS MOURIR
Renee Martel-Spectrum 43-Y

7:30 p.m. . . . the Awards Ceremonies at 9 p.m. . . . the bar remaining open till 11 p.m. following the Awards. MLS Programmers present for this key Industry event will be presenting some of the JUNO AWARDS. Last year more than 600 Broadcasters, Music Industry personalities and CRTC officials attended the JUNO AWARDS.

I am hoping that you will be able to come to Toronto and participate in three key days for the Canadian Music Industry. J. Robert Wood advises those wishing to book rooms at THE INN ON THE PARK to do so immediately . . . the reservations are going fast. There are several key Toronto Hotels in the immediate vicinity of THE INN ON THE PARK if you should be unable to make reservations there. I'll be calling each MLS representative next week for a head count. I sincerely hope you can join us in TORONTO!

RESULTS OF MLS VOTING
FOR FEBRUARY 8/72

GET DOWN TO Mainline	4.6
EVERY BIT AS WONDERFUL Ray Hutchinson	1.2
WALKING PAPERS Robert E. Lee	3.0
MONDAY MORNING CHOO CHOO Stamperders	7.5
POOR FOLKS Joshua	5.6
OH BABE Terry Black/Laurel Ward	4.9
LOSER Blind Ravage	2.0
DON'T TAKE THE SUN Paul Clinch	3.0
YOU COULD HAVE BEEN A LADY April Wine	6.0

Winners are Monday Morning Choo Choo by Stamperders, and You Could Have Been A Lady by April Wine. Both receive minimum of two weeks guaranteed airplay.

MLS AGENDA

— February 15, 1972

I TURN TO YOU
Spring

I JUST GET OLDER
Murray McLauchlan

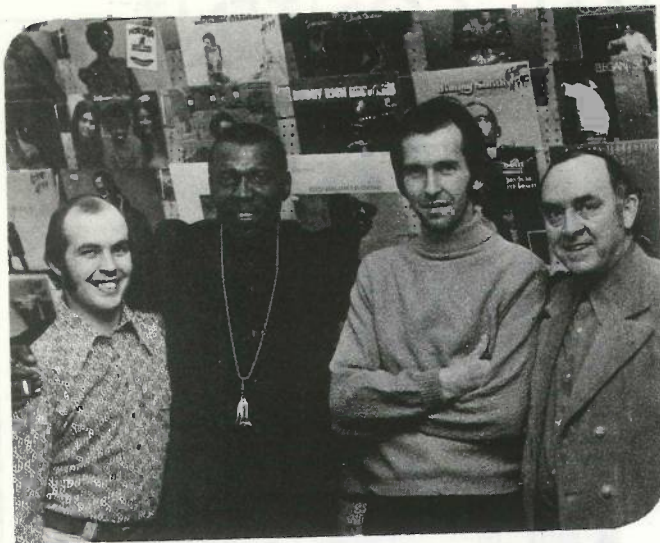
HEART OF GOLD
Neil Young

FALLIN' IN LOVE
Ginette Reno

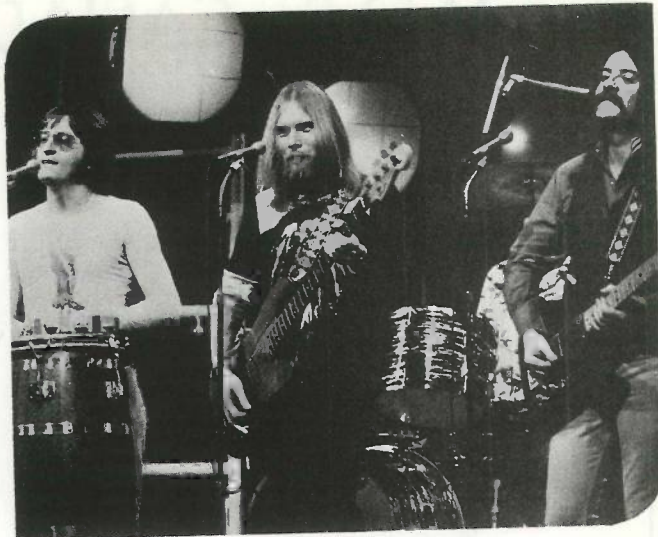
The above records are to be evaluated by MLS Member Stations and the votes telexed or wired to Greg Haraldson of CKXL Calgary no later than noon, Tuesday Feb. 15/72.

NEXT WEEK:

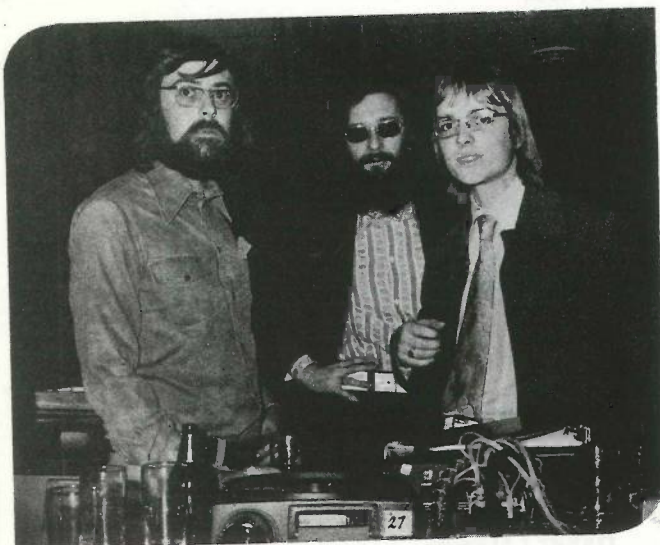
A special RPM
8th Anniversary edition



Gordie Morrison (U.A. promo) lays heavy Elvin Jones promo on A&A's Don Archibald and Bob Martin.



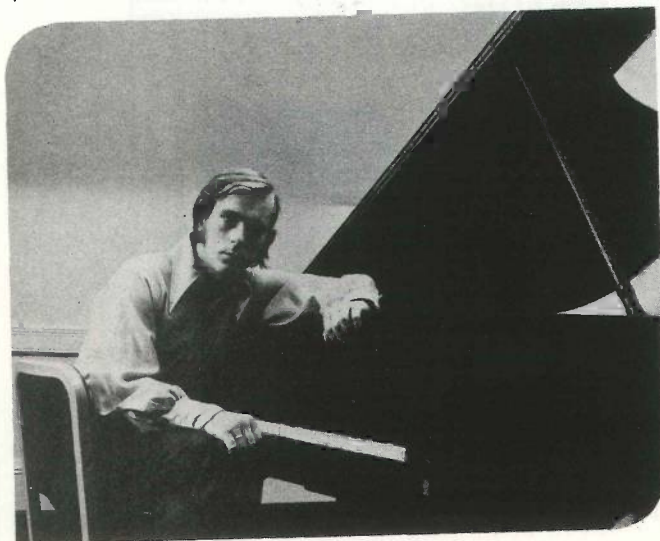
5 Man Electrical Band, now happening with "Julianna" at taping for Ian Tyson Show. "Sings" deck received Canadian Gold.



Tom Williams, Wm. (Skinny) Tenn. (Fludd's mgr.) Bruce Kirkland (Toronto Star) at recent Kinney product presentation in Toronto.



Kinney president Ken Middleton, Mo Sugarman (House of Sounds), Joe Edwards and Terry Turnbull (Kinney) at label's bash.

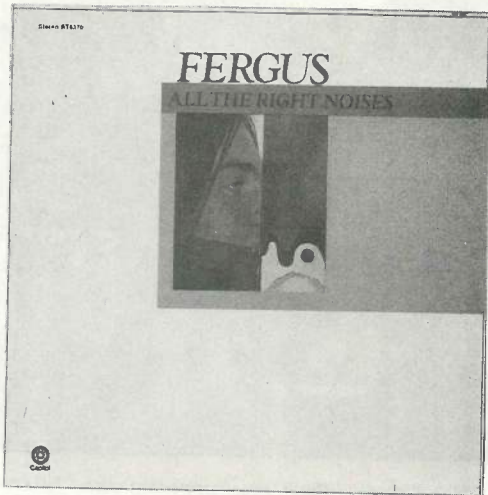


Concert pianist Andrew Markow to Concert Hall, Edward Johnston Bldg. (16). Toronto's CJRT will tape segment for rebroadcast.

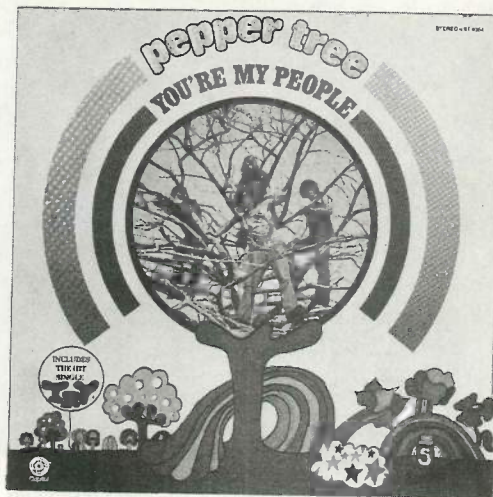


New York's travelling Bugs Bunny Revue with Warner Bros.' Next at recent Playhouse Theatre gig in Winnipeg.

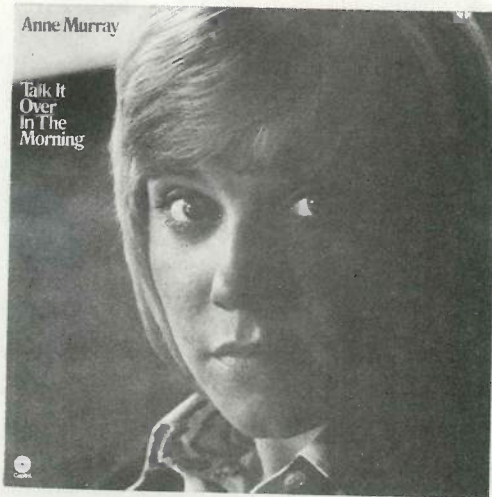
M.O.R. CANADIAN CONTENT



ALL THE RIGHT NOISES
ST 6370



YOU'RE MY PEOPLE
ST 6364



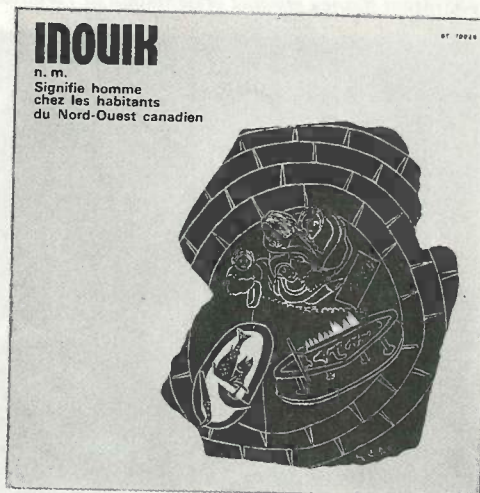
TALK IT OVER IN THE MORNING
ST 6366



PIERRE LALONDE
ST 6367



ANNE MURRAY/GLEN CAMPBELL
SW 869



INOUIK-PIERRE LALONDE
ST 70028

Note: Every cut on every album qualifies as Canadian content.

