

RPM

WEEKLY

THIRTY CENTS
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Edward Bear flying up the charts

GUESS WHO'S "ROCKIN" READY FOR FEB. 21

Nimbus 9's Guess Who have left for RCA's Hollywood Studios and their next album session scheduled for release Feb. 21. The album, "Rockin'" will be produced by Jack Richardson with their RCA Chicago engineer, Brian Christian, flying in for the dates. The label's New York staff photographer, Nick Sangiamo, spent several days in Winnipeg taking photos to be used on the album. Sangiamo was responsible for the past album covers of the Winnipeg group.

Don Hunter, manager of the Guess Who, will be in Los Angeles during the session to tie-up the group's Spring campaign. Their U.S. tour will kick off Mar 14 in Rockford Ill. with other dates in Huntsville (16), Dallas (17), Houston (18) all in Texas, Phoenix (19), Boise Idaho (23), Portland (24), Seattle (25-26) and their "live" recording concert at Carnegie Hall to end up the month (29-30).

Hunter reports the material skedded for their new album will bring the group back into their bouncy, rock and roll style. A single, "Guns, Guns, Guns," written by Burton Cummings who is also featured as lead vocalist will be released February 1st. This is an ecology-oriented tune pointing up the indiscriminate shooting of animals. The group also got into the pollution aspect with a Kurt Winter penning of "Smoke Big Factory". Winter's inspiration for the song came from watching the smoke from the Manitoba Sugar Beet Refinery, blot out the sun.

Prior to their U.S. tour, the Guess Who are back home in Winnipeg where they will headline a benefit show with all proceeds being divided between the Multiple Sclerosis Fund and a fund raising effort for a Metis/Indian Recreation Centre, hopefully to be built in the Bannatyne district. Apparently the present gathering place for the Indians and Metis, should have been condemned many moons ago.

SINGING NEWFOUNDLANDER DOES PENITENTIARY GIG

Michael T. Wall, who records for K-ARK Records, has taken his talents into many areas of Canada and the U.S. The most recent was a benefit show for the inmates of the Warkworth Penitentiary at Campbellford, Ontario.

The show was arranged by Uncle Ken Bowers and also included Sandra and Rodney Blakely and little Apryl (5 years old), Christina Grieves, George Smith, John Townsend, Willy Grieves and the Harmony Trio and Ted and Tebore.

Wall was the big hit of the show, dressed in his usual glittering gold suit emblazoned with a green map of Newfoundland on the back of his coat.

Howard G. Kelly, director of social education and recreation for the Warworth Institution, sent a letter of appreciation to Wall for his performance asking for a return engagement. This type of entertainment has apparently been exceptionally successful as a group therapy exercise for those doing time.

FREDERICK HARRIS TO SPONSOR FESTS

As previously reported in RPM, the Canadian Stage Band Festival is scheduled to come off in Montreal at Rosmere High School on April 22, 1972 and a similar event will occur in Toronto at the Canadian National Exhibition on May 13th. Purpose of the events, sponsored by the Frederick Harris Music Company of Oakville, and presented by the Berklee College of Music and the Canadian Bureau for the Advancement of Music, is to "provide both a performance outlet and an educational meeting ground for band directors either having or striving towards the implementation of a modern music program in their schools."

The Festivals will provide an opportunity for student bands to perform on a competitive basis. A written evaluation of each band's performance will be made available from a panel of adjudicators. For groups involved in active competition a series of trophies and awards will be presented.

In addition, a variety of clinics will be available for both directors and students including, instrumental performance, developing and rehearsing the stage band and learning and teaching improvisation. Numerous prominent figures from the world of music will participate as adjudicators and clinicians.

INTERNATIONAL PUBBING SET FOR LIGHTHOUSE

International publishing rights have been set for Lighthouse's first album by CAM-USA Inc. Vittorio Benedetto, general manager of CAM announced that rights had been set in Argentina, Australia, Brazil, Belgium, Japan, England, Sweden, Mexico and many other countries, largely through CAM and CBS affiliates.

Songs involved in the agreement for the tunes on "One Fine Morning" include "Little Kind Words", "Sweet Lullabye", "Hats Off (to the stranger)" and "Show Me the Way".

KINNEY SETTING EXTENSIVE DOMESTIC PUSH

Kinney Music of Canada, considered by many to be one of the later starters in the Cancan sweepstakes, are more than justifying their slower approach with an ever-intensifying domestic product drive. Kinney attention at the moment centres around a number of major projects which have achieved fruition in the past few weeks. These include the first album by Winnipeg's Next, "Dusty Shoes", Fludd's first album, containing "Turned 21", a new single by a re-organized Brave Belt, an Aaron Space single, and Jesse Winchester's second album for Bearsville, first since Kinney acquired distribution.

In the works are an album by Aaron Space and Whiskey Howl's first album for Kinney, now being produced by John Sandlin at Eastern Sound in Toronto with product expected by mid-February. All product is being fully backed by Kinney's personal promotion trip, interviews, visits, parties, plus trade and consumer advertising.

U.S. CONSULTANTS BUGABOO TO CRTC

Foreign program consultants to Canadian radio stations is apparently causing some concern to the Canadian Radio-Television Commission. Programmers themselves have recently shown indications of a growing apathy towards this type of service, since it became obvious that the Canadian life style was, in many respects, quite different from that of the U.S. The Commission has often shown their concern with the impact on the Canadian community that could come about through consultants not in tune with the social structure of Canada.

It was last November during hearings in Ottawa when CHUM's Allan Waters was queried regarding Ted Randal, who operates a consulting firm out of Los Angeles. Waters' reply to the Commission at that time indicated that his stations were not bound by any advice supplied by Randal.

Program consultants have played a major role in U.S. radio for many years, and it stands to reason that if the majority of their clients are American, the advice given is American-oriented and American recording artists, unless its a powerhouse English artist or group, are given top priority.

ELEKTRA ACTIVE IN JAN.

Kinney's Elektra label ranks among the most active in the country for the month of January. Set for release this month is the Incredible String Band's "Liquid Acrobat as Regards the Air", Bread's "Everything Unknown", "Deeds and Feathers" by Carole Hall, John Kongos' "Tokolosatman" containing "Step on You", Elton John's side-kick Bernie Taupin with an album of the same name, and probably most important, a Doors' double-album set, "Weird Scenes Inside the Gold Mine", performed by the full Doors including the late Jim Morrison.

The Elektra label has become one of the most successful labels in both the LP and singles sphere of late. Product charted includes the New Seekers' "I'd Like to Teach the World to Sing", "Anticipation" by Carly Simon, "I'm a Want You" by Bread, and album product by the New Seekers, Carly Simon, the Doors, Bread and Atomic Rooster.

MACFARLANE MOVES TO TORONTO LIFE

John MacFarlane, a very valuable asset to Macleans, over the past few months, has vacated his position as Associate Editor to become Editor of Toronto Life.

MacFarlane concentrated much of his writing on the Canadian music scene, an area neglected by Canada's National Magazine, prior to MacFarlane becoming their music reviewer.

It's expected that his new post, which came about through the sale of Toronto Life and a complete restructuring of the popular monthly, that MacFarlane will continue his showcasing of the struggling young Canadian music industry.

ISU STEPS UP RECRUITING ACTIVITY

While Ontario Music Educators are slow to admit there is a problem of communicating with today's students, an Alberta Music Educator, James Frederick Hagan, has become one of the first of his profession to admit to and break down differences, in music appreciation, among the young crowd.

Hagan, an Australian, emigrated to Canada eleven years ago taking on teaching duties with the Alberta Department of Education. His assignments included Edmonton, Stettler, Rocky Mountain House and Valleyview. It was during his tenure at the latter, Hillcrest High, where he found more than just a passing interest by his teenage students in songwriting. As a starter he experimented with his own compositions and poems. He is the author of a book of verse, "Spotlight On Life" which has already sold in excess of 6000 copies. In view of the interest shown by his students, Hagan was given further encouragement by school authorities and allowed to launch a songwriting course in the regular curriculum.

Local radio station CKYL Peace River offered the services of its studios in taping a few sessions by Hagan, the Hillside Echoes (a group of eighteen girls) and the Kenny Arlan Trio. There is enough material in the can for an album which will be released on Hagan's own label JAFHA.

Hagan is the National Chairman of the International Songwriters' Union (Canada), and has recently stepped up a flow of information, via advertising etc., to prospective members.

The strength of this new breed of understanding Music Educator however, remains in his communication with the younger generation. He has recently been awarded a \$900.00 fellowship from the Canadian Teachers' Federation, to carry on his work.

COVER STORY

EDWARD BEAR REGAINING NATIONAL IMAGE

It's been a long time since "You Me & Mexico" but Capitol's Edward Bear are making steady chart gains that should see them high on the national popularity list once again. Their vehicle this time, "Fly Across The Sea", is done up in that still familiar "Mexico" styling. Comment in RPM's New MAPL Releases (29/11/72): "This is the one we've been waiting for. Has the golden sound of 'You Me & Mexico'. Instrumental backing has full but subtle lushness that allows the real talent — Larry, Roger and Paul, to sit up front." Negotiations are now underway for a U.S. release by mid-February.

It's still a long haul however, but the Bear trio are plugging along with the usual bar and one niter engagements arranged through Wayne Thompson and Grant Spence who head up the Celebration management and booking firm. Included are U.S. dates which should coincide with their American release.

On the album front, Edward Bear are back into Toronto Sound Studios in mid-February for another session with Terry Brown.

PAGLIARO RELEASED INTERNATIONALLY

London's Mike Doyle has announced the international release of Pagliaro's "Lovin' You Ain't Easy". In addition to American release, which has resulted in the single grabbing key markets south of the border, release has been arranged in England and Europe, through Pye Records. Pagliaro left Canada last week for a thirty day promo tour, with the Pye people, of Great Britain, Germany, France and other European countries. Much Records' Brian Chater followed the Montreal singer to England to mix tapes for an up-coming single and album with Toronto Sound's Terry Brown.

The top ten success of "Lovin' You Ain't Easy" in Canada is expected by both London and Much to occur in the foreign markets where it is released.

BANGLA DESH ALBUM EARNS 4.5 MILLION

Allan Klein, president of Abkco Industries, has revealed that the Apple Records set, "Concert for Bangla Desh" has netted \$4,500,000 for the United Nations Children's Welfare Fund for the Refugee Children of Bangla Desh. The figure is based on world wide record and tape sales of 900,000 units as of the end of 1971. The welfare agency receives a five dollar royalty fee for each unit sold.

Officials of UNICEF have praised the entire concert concept and Apple's handling of it. A UNICEF spokesman called the effort "the greatest single contribution from a non-government source," and indicated that the monies collected will go towards feeding, clothing and housing some twenty million people.

DAMON BUSY WITH DISC AND PUBLISHING ACTIVITIES

Damon Productions of Edmonton have recently introduced a new record label, North Country Records". The label will be distributed by their artists: Don Smith, Maxine Suter, Dallas, Don Sneed Jr. Donna Adams, Charly's Horse and Wayne Vold.

Wallis Petruk, Secretary-Treasurer of Damon Productions Ltd. and General Manager of Pet-Mac Publishing (BMI), in making the above announcement also announced the signing of sub-publishing agreements with July Music of Australia. This deal involves the copyright of "Count Your Blessings" and "Tiny Tony", written by Bob Bradburn, a local Edmonton radio personality. Ron Tudor of Fable Records (Australia) released the deck for the Christmas market. The single was available in Canada on the GRT label.

Over the past year Pet-Mac has also entered into sub-publishing with The Richmond Organization (RTO) of New York for international representation of Bob Ruzicka's catalogue (39 compositions) and Felsted Music for Donna Adams' penning of "My World That Never Was" which was recorded by the Stratus Singers. Ruzicka's "Roller Coaster Ride" was recently released on the Summus Label by The Sanderlings.

AMPEX DROPS FORTY MILLION IN A YEAR

Ampex Corporation, which owns and controls Ampex Music of Canada, expects to report a whopping forty million dollar loss for the year ending April 29th. Two thirds of that figure is expected to be lost through current operations, the remaining third being attributable to a revaluation of assets and the establishment of certain reserves.

The company is now primarily concerned with weeding out of unprofitable product lines and with streamlining corporate efficiency. Said Arthur H. Hausman, newly elected president and chief executive officer of Ampex, "We have undertaken a thorough division-by-division re-assessment of Ampex, and are re-structuring the company to concentrate in those areas where the company has a proven record of profitability and technological leadership."

JANUARY OPERA MONTH AT LONDON

January has been designated "Opera Month" by London Records of Canada. On the tenth of the month, London released six major operatic albums: "Monteverdi: Il Ritorne D'Ulisse in Patria", "Donizetti: L'Elisir D'Amore", "Verdi: Macbeth", "Wagner: Tannhauser", "Mussorgsky: Boris Godunov" and "Britten: Owen Wingrave". The six were preceded by the release at the end of November of "Verdi: A Masked Ball".

The seven will be the subject of an intensive product drive by London's classical head, Jacques Druelle who tags the release as having, "great sales potential to start 1972 in great shape."

ANNIVERSARY STUDENT SERIES FROM TSO

The Toronto Symphony Orchestra has scheduled a fiftieth anniversary Student Concert Program for January 20th. Guest artist on the program will be Tobi Lark. Numbers to be performed include "Over and Over", "It Takes Time", "Calling Out" and a medley of gospel tunes. Bartok's "Concerto for Orchestra" will be the featured piece.

Tickets for the student concert go for \$2.00. The concert is the first of a five-concert series sponsored by the Excelsior Life Insurance Company.

HEARN SIGNS WITH AUDIO ATLANTIC

Tom Hearn, described as "one of Nova Scotia's fast rising country and folk artists", has signed a one year contract with Audio Atlantic Recording. Audio Atlantic, a "branch of World Records" of Oshawa, has recently installed a new studio in Halifax with equipment valued at over \$100,000.

Hearn is scheduled to record his first album, for release on the Audat label, this month. Release is tentatively scheduled for February. Hearn has previously recorded two albums, plus several singles, all of which were his own compositions.

Stage two...is it the answer?

January 18th may have seemed like any other day to most Canadians, but it was a crucial day for broadcasters. On that day, every three out of ten records they programmed had to be Canadian content



COMMENT walt grealis

in two of the categories that are set out by the CRTC as Canadian content. (Note: Any records that were considered Canadian content before January 18th with one part or more, will continue to qualify regardless of stage two of the 30% Canon ruling.)

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



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

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

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



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

SUBSCRIPTIONS - Canada & USA

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

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1560 Bayview Avenue
Toronto 17, Ontario

Find my cheque enclosed for \$
(for a subscription as indicated above.)

Name

Company

Address

City

So, any new records must be two parts M, A, P or L. After January 18th, a record by a Canadian artist produced outside Canada that has music and lyrics not by a Canadian, does NOT qualify in the 30%.

Read that all again. It is pretty simple and there should be no reason for any misinterpretation.

Strangely enough there is no sign that the record companies are jumping up and down with glee at the prospect of gaining an advantage from this ruling. There have been no earthshaking announcements that production budgets will be increased and no great celebration that Canadian content is on the move.

A couple of companies are ready to wait and see what the new ruling will bring and the broadcaster and programmer might have a difficult time fulfilling the quota.

Polydor have the Bells, Nimbus 9 - the Guess Who. Reprise - Gordon Lightfoot, MWC - the Stampeders, Capitol - Anne Murray, London - the Poppy Family, GRT - Light-house and Yorkville has Ocean.

Each company has had their share of success. Each company has followed their success with a series of releases that often experienced moderate action. Some of the success has not sustained itself internationally.

So, if this is a progress report, it paints a reasonable picture of Canadian content.

Indicating that Canada can produce a hit sound, there is something wrong when each company can only come up with "the sound" once. Is it a lack of facilities, a lack of budget,

a lack of spirit or a lack of . . . You tell me!

Whatever it is we lack, January the 18th will become the second opportunity to test our ability as a country with a sound.

The whole prospect of the added incentive to the record companies and the programmers to do something with the Canadian sound should be very exciting.

From where we sit, we see very little excitement from either of the two factions.

Perhaps it is a time for the record companies to review their track record in 1971 and add some gusto to their production wings. It is perhaps time that the programmer also look at his track record and lend an ear to the records coming into the station and FIND the hits that must be there.

For our part, we are trying our damndest to get the whole thing together. We write reams about what is happening, should happen and will happen. We spend hours working with the people who could make it happen. We go out of our way to create an atmosphere of co-operation and creativity among the programmer and the producer.

We have done everything but stamp a big red maple leaf on the foreheads of every programmer, artist, producer and promotion man in Canada.

What more can we do to make the Canadian scene break wide open?

If you think this is a cliff hanger . . . you are right, because that is where we leave you. Sitting and thinking about what else can be done.

Let us know if you come up with anything.

EASTERN'S '71 BIG FINISH - '72 LOOKS BIGGER

Eastern Sound's label and commercial work for 1971 was one of their best in the history of the company and 1972 is shaping up to show an even larger return. Murray A. Shields, Vice-President and General Manager of Eastern reports advance bookings now into March with jingle dates, radio and television commercials continuing at a brisk pace.

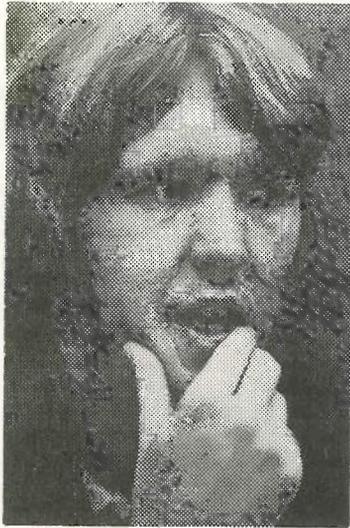
The month of December finished with almost a full roster of record company activity with the exception of an animated 60 minute TV Special, "20,000 Leagues Under The Sea"; an animated series, "Cinderella", both produced by Bernard Cowan and engineered by Tom Brennand for ABC-TV out of New York; and a Feature Film Score for Universal Pictures with Glen Gould as artist, John Strauss (New York) producer and Tom Brennand in as engineer.

Independents were ahead of the majors in booking time for December. J.J. Stewart Enterprises, with John Stewart producing and engineering, taped an album for Em. Stewart also engineered and produced 4 sides with Mary Beth Solomon for Kinney Music. Stewart engineered a Harry Hinde production of Robert Chacra (4 sides) for Columbia as well as another Hinde pro-

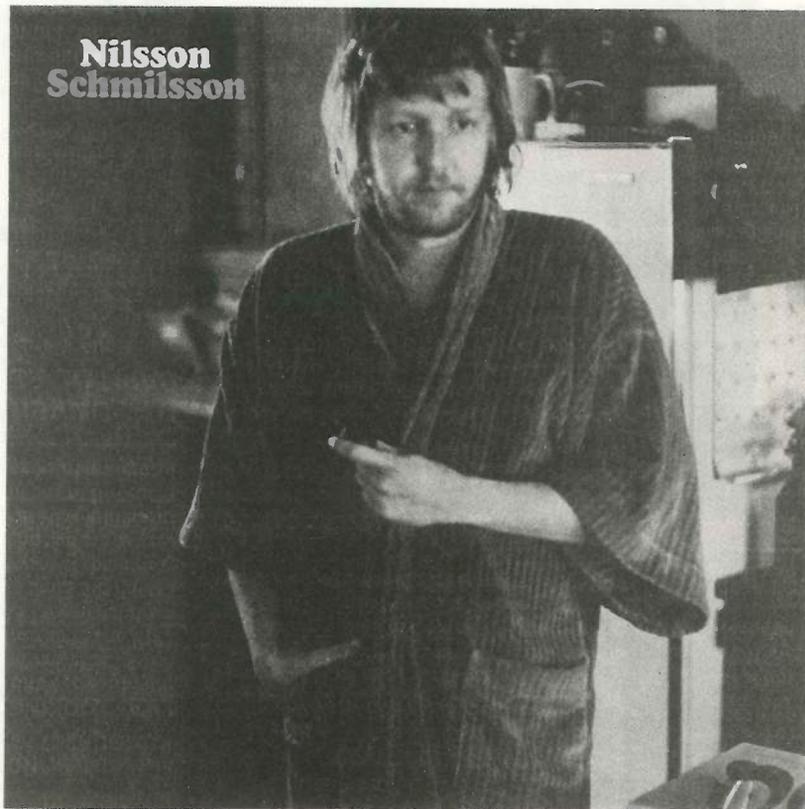
duction of Copper Penny (4 sides) for A&M. The Chacra session employed Motown's David Van De Pitte as Musical Arranger. Parrot, the UK label was in for a couple of sessions during December. One, an album for Frigid Pink with Vinnie Testa of New York as producer and David Kalmbach as engineer, the other with Springwell (2 sides) same producer and engineer. Brian Ahern produced an album with John Allen Cameron for his Happy Sack Productions with Chris Skene taking engineering credits. Tommy Graham taped 3 sides for Cheri Lee Hall for the label of the same name with Tom Brennand as engineer.

January saw Syrinx back into the studios for an album session under the production hand of John Mills Cockell. The session, for True North, had David Kalmbach up as engineer. Whiskey Howl taped an album session for Kinney with Johnny Sandler (Muscle Shoals) in as producer and John Stewart taking the engineer credits. Kinney was also in with Buxton Castle (4 sides) with John Stewart producing and engineering and Motown's David Van De Pitte as arranger. Last label session at time of writing (Jan. 17) involved GRT's Joshua group with Harry Hinde producing and John Stewart on the board.

JUNO AWARDS - FEB 28/72



**Harry has
a
really
BIG ONE!**



Contains hit "WITHOUT YOU"

74-0604

and

GOTTA GET UP
DRIVING ALONG
EARLY IN THE MORNING
THE MOONBEAM SONG
DOWN

WITHOUT YOU
COCONUT
LET THE GOOD TIMES ROLL
JUMP INTO THE FIRE
I'LL NEVER LEAVE YOU

RCA Records and Tapes

NEW ALBUMS

DUSTY SHOES

Next
Warner Bros. WSC9009-P

A nice surprise from Winnipeg for heavy rockers. Next drive their way through thirty five minutes of well-produced anglo rock on their first for label. Titler has some interesting twists although a trifle lengthy, (nine minutes), "They Should Care." and "What Have I Done" also aroused our interest.



LIVING GAME
Mick Greenwood
Decca DL 75318-J

English folk-rocker has much of that Elton John appeal, with a more highly developed social conscience. Very nice productions and arrangements enhance a potent vocal effort which should see ready FM acceptance. "After the First World War", "Keep Coming Back" and "Friend of Mine" hit the spot.

RUDY THE FIFTH

Rick Nelson
Decca DL 75297-J

Having come a long way since the days of Ozzie and Harriet, Ricky does some of his own numbers plus a couple of Dylan tunes, one of which "Just Like a Woman", appeals to us. Jagger-Richards' "Honky Tonk Woman" is also worth a listen. A pleasant surprise in store for doubters.



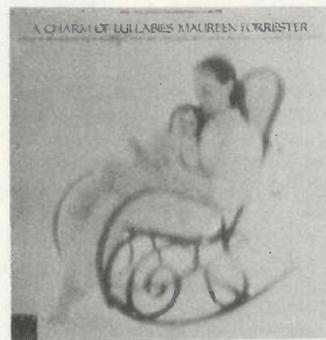
MUSIC OF EL TOPO
Douglas 6-H

Jazz score to "El Topo" by Alexandro Jodorowsky may turn on film goers but other than that is restricted to jazz blocks and progressives. Nonetheless there are some interesting pieces present which may turn you on, especially "El Topo's Dream".

A CHARM OF LULLABIES

Maureen Forrester
Westminster Gold
WGS-B124-N

May be a little heavy for classical programmers looking for an easy way out but Miss Forrester has a deep contralto beauty that could lend itself to a well balanced "arty" program. Miss Forrester, a Canadian, is highly respected throughout the world. Pianist John Newark accompanies.



FLUDD
Warner Bros. 2578-P

The ever-present Fludd cymbal punctuates this distinctive first album. "Turned 21" gave you some idea of their commerciality and professionalism, fully backed by all cuts here. "Birmingham" and "Easy Being No One" get our votes. Well done!

ARTHUR FIEDLER

"Superstar"
Polydor 2391 012-Q

Maestro Fiedler is back into it again and what better vehicle to kick it all off but "Jesus Christ Superstar". This set should show a sizeable return and put a stop to rumours that Fiedler is fading into the pop past. He's "right on" here with "What Have They Done To My Song, Ma", and "Let It Be".



A GIFT OF SONG
The Sandpipers
A&M SP 4328-W

Middle of the roaders already programming set heavily. Contains some of the big hits including Three Dog Night's "An Old Fashioned Love Song", The Bee Gees' "How Can I Mend A Broken Heart" and Carole King's "It's Too Late".

THE LAST NIGHT OF THE PROMS

BBC Symphony Ork. (Colin Davis, cond)
Philips SFM 23033-K

If you listen to the "Pomp And Circumstance" cut first you just won't believe it. The English must be the most emotional people in the world, and if you have any warm blood in you at all — this will stir you.



HIMSELF
Gilbert O'Sullivan
Mam 2-K

Progressive music properties of this set have just come to light with heavy play by CHUM-FM. One of those odd ball albums that just sits on you and dares you to listen. Check "Independent Air" first. The rest will fall in surprisingly well. Don't let the cover fool you.

The great promo copy scandal

BY JIM SMITH

Having recently returned to the wonderful world of rock journalism with a daily consumer paper, I went through the usual procedure of informing the various record distributors of my activities. Not that I really expected great rejoicing, not even a half-day holiday, at my return. Just that I would be reviewing and so would be very pleased to listen to their new releases.

The response was almost uniform, almost everyone having retained the traditional review procedure. That, of course, means that the company's new releases in the rock area are automatically shipped as soon as they are available. There are refinements, such as one company's consideration of whether I would have any interest at all in the release in question, but in general it is strictly automatic.

However, one company's response, while very cordial, struck me as being a bit odd.

Specifically this company has abandoned its automatic mailing policy. In future, any releases can be obtained upon request from the company but, and this is very important, there would be no unsolicited mailing.

Now on the one hand I can appreciate the company's position. It's a large company so its mailing bill must come to more than a writer makes in a good week. Or a year. Many of its releases never get reviewed; some may never even get opened. And the company, like everyone else in the business, must find itself the target for more than the odd hustler.

Nonetheless, I think the company is defeating its own purposes, for several reasons. The conclusion I'll reach here, after the usual verbose and circular arguments, is that the company has two optimal choices: retain the automatic mailing for a refinement, or forget the whole review procedure.

Let's begin by asking what it is that a review policy is supposed to achieve. To nobody's surprise, the answer is review; to get those records into the writers' hands and hope that they (the records, not the hands) will be the subjects of many journal articles.

The idea, and again there's no hidden surprise, is that a review urges the public to buy that record. Radio Exposure is preferable but the subsidiary benefits of journal discussion are also desirable.

And what releases do we want to promote the hardest? The new supergroup releases don't need anyone's help; they're already pre-sold. Hours after they hit the retail shelves, the entire consumer populace knows the new hits by the old favourites, are available.

Aren't we really hoping that, along with that supergroup review, the critic might get into some less renowned product? Maybe the supergroup review can even act as a come-on to entice the reader into pursuing the unknown product. We've got to make the public aware of those items that are not pre-sold.

Getting back to an automatic mailing, it

should be recognized that this is the only way of ensuring that the critics at least have the unknown product close at hand. Don't make them take the initiative to ask for your untried product, because they know only too well that articles about established musicians attract more readers than stories about unknowns. Tell a person to ask for what he wants and you'll wind up shipping all your established acts.

There's some human nature at work here. No critic is going to feel comfortable asking for everything on release, even though he knows it is the only way he can be sure not to miss something good. And he knows that there will be unpleasant confrontations if he doesn't review all of what he asks for. So naturally he picks the records that he knows will have some review potential, even if they are utterly without redeeming musical traits. Maybe he overlooks some hot new act in the process — but is that his problem or yours?

In other words, shipping on request has none of the merits of automatic mailing but retains all of its faults. The discretionary

MCA COUNTRY ARTISTS INTO MASSEY

Some of MCA's top country artists appear in Toronto at Massey Hall, for two shows, February 5th. Conway Twitty and Loretta Lynn, are the Decca label's top country offerings. Both are currently charted, Twitty with "I Can't See Me Without You" and Miss Lynn with "One's On The Way". Recently, they formed a duo which met success with "We Only Make Believe" and "Lead Me On".

The Osborne Brothers, who appear with Twitty and Lynn, were winners of the recent Country Music Association award as

MERCEYS BOOKED SOLID UNTIL SPRING

Mercury Brothers' manager, Bob Gibbons, reports that the brother group is solidly booked until the spring with club work and television dates. The television work includes appearances on the "Ian Tyson Show", "The Tommy Hunter Show" and "Singalong Jubilee". The club dates take them to the Old City Hall in London, Sudbury's Ambassador, the Beverly Hills in Toronto, the Matador in Galt, Kingston's Townhouse and two weeks in the Granada Club in Charlottetown.

Gibbons reports that the Merceys' recent RCA release, "The Day of Love", in addition to meeting success in the conventional way, is being used by churches in the Maritimes both before and after services. In addition the record was aired extensively in the Eastern Seaboard of the United States.

The three brothers were in Toronto in the past few weeks for meetings with RCA head, Robert Cook, to discuss plans for the new year. Cook outlined plans which may see the Merceys actively enter the pop charts.

mailer will ship all his pre-sold merchandise just at the time when it has its greatest sales potential, yet he won't succeed in moving untried product. That just doesn't seem like good business.

Moreover, there are two options on the automatic mailing ploy. First it is possible to ship all product by new artists only. That's an improvement over discrete mailing because it gets the new product to where it's doing the most good rather than leaving it sitting on the warehouse shelves. But it won't do much for public relations with the critic who relies on established names to attract his readers.

Alternatively, and this is a fine idea, follow the lead of MCA's Allan Matthews and Barry Paine who keep in touch with the critics and know what is likely to get the best press from each writer. Then they ship releases that are most in line with that critic's interests. It takes more work, of course, but it does seem like the most efficient way of promoting new product.

Or perhaps it isn't worth sampling any product. If you feel that reviewers are useless, then quit servicing them. That's your privilege, too.

But don't use discrete mailing under the false impression that it is economical.

vocal group of the year. Their bluegrass style has met considerable acceptance on the U.S. college circuit. MCA's Barry Paine is co-ordinating a heavy promotional push to coincide with the appearances of these three major acts.

The Programmers **FRENCH CANADIAN TOP TEN**

- 1 LE FRIGIDAIRE
Tex Lecor - Gamma AA 1128-K
 - 2 UN SOIR SANS TOI
Jean Nichol - TW 85-Y
 - 3 ALLELUIA EN PYJAMA
Christopher Laird - VOGUE 4600-Y
 - 4 LE COEUR DE MON PAYS
Les Scarabees - RCA 755094-N
 - 5 JE N'AI JAMAIS AIME COMME JE T'AIME
F. Francois - London LF 1005-K
 - 6 POUPEE DE CHIFFON
F. Vaillant - RCA 755099-N
 - 7 L'AVENTURA
Eric Charden & Stone - Gamma AA1129-K
 - 8 UNE FLEUR RIEN QU'UNE ROSE
Crazy Horse - MUCH CHF1 3504-K
 - 9 MAGGIE MAY
Richard Anthony - ABLE AB. 715-K
 - 10 MON AMI JC
Jean Pierre Ferland - BARCLAY 80114-Q
- ### UP & COMERS
- HEY MOE MCKENZIE
Vicky - RCA 755101-N
- DESIDERATA
Jean Coutu - WARNER BROS. 4004-P
- UN JARDIN DANS MON COEUR
Claude Francois - ABLE AB 714-K

Capreese rocks the industry

MY SPIES TELL ME . . . that the shakeup I have been predicting since 1966 is taking place in THAT record company. If you wait long enough . . . anything can happen.

A WESTERN RADIO STATION . . . is throwing a lotta flack at the east. They feel that



**ELVIRA
CAPREESE**

eastern Canada is really only TWO pop stations and those two pop stations control the business in Canada. There is nothing constructive about letting a lot of crap fly . . . through the air.

MY LONG OVERDUE . . . expose called "The Gig Racketeers" (*Pub: You started that in September of 1966*) is finally reaching its final draft. This 72 part feature will rock the industry. (*Pub: ROCK THE INDUSTRY. That's very funny!!!*) For awhile I thought that a certain daily would beat me with this scoop. Possibly this very torrid article is the reason they aren't around anymore . . . and I was so anxious to see the "white-wash job" they did on booking agents.

FIVE MAN CARGO SIGNED TO BULLDOG

Vancouver's Five Man Cargo have been signed to Bulldog Records, reports the production house's Matt Rumberg. The group was forced to sit out the duration of a three year contract with another company before the release of first product by Bulldog, a single entitled, "The Banner Man". Two more singles are in the can with work on an album now in progress.

Five Man Cargo is signed to Bulldog for three years with two one year options. The label is currently negotiating for release of the group's first single in the United States.



**NUTS
& BOLTS**

Terry Brown, producer and chief engineer at Toronto Sound Studios, doing a bit of holidaying in England which will be interrupted for a trip to London to lay down vocal tracks for Michel Pagliaro's album. Peter Houston sitting in for Brown at TSS for an Ian Tyson album as well as session for Dave Woods and the Carl Tapscott Singers of the Canadian Talent Library.

World Records set to release "Ryan's Fancy" on the Audat label. Album, taped at the new Audio Atlantic studios contains 8 Canadian originals and carries a suggested list of \$2.98.

CBC's "Jalna" series receiving one of the biggest buildups of any Canadian television production — and it deserves it in spite of the venom spouted by some critics. It was interesting that the Globe's Kirby stayed

REMEMBER CANADA BILL??? Where are they now??? Recently I saw him on a street corner selling promo copies of LPs marked "not for sale". Some had a hole punched through them. I guess it was his "Don't be a dropout" campaign that was his end. Poor CB.

RUMOURS PERSIST THAT RPM CAN BE BOUGHT??? (*Pub: Can I interest you in a full page???*) Taint true. RPM is not for sale . . . unless the price is right.

TORONTO! TORONTO! All I hear about is Toronto. Toronto is the cesspool of Canadian music. All anyone talks about is Toronto. WHAT ABOUT THE REST OF CANADA??? WHAT ABOUT MONTREAL? (Well that's not a good example) but what about the rest of Canada? (*Pub: They are still to be heard from. We know you're out there!!!*) Toronto has to be the heart of the rumour business. Some of the rumours that come my way are just not printable. (*Pub: Try us!*) I can't understand why people thrive on rumours and can never come up with the facts, It just isn't good or professional reporting. (*Pub: Tell us about it.*) I think I'll turn over a new leaf and start to write from the heart. Hogtown hogwash . . .

MONTREALER COMPLETES LP IN NYC

Montrealer, Peter Thom, has wound up recording of his first album for Tara International. The production house is responsible for the Hillside Singers', "I'd Like to Teach the World to Sing". Producers Al Ham and Harry Palmer recorded Thom at Sound Exchange Studios in New York City.

The set will be released worldwide by the Philips Organization, except in Canada and the United States, where negotiations are currently underway. A label deal for these two markets should be announced within a few weeks.

for the whole screening which indicated something. However, he growled out his usual panning of anything that smacks of Canadianism. More on critics at a later date.

NDP baiter Don Hunter came across the following sign in the reception area of a Winnipeg business: "If the NDP win the next election will the last business to leave Manitoba please turn out the lights."

Hey Don, what happened to "Back To The City" which KO'd the Ottawa crowd? Should have been a single maybe?

Art Gee, who used to play the folk club circuit in Canada a few years ago, has an album, "Dawn Of Time" — released in the U.S. only.

Polydor's Lori Bruner, who took ill over the holiday, back in Montreal. Miss Bruner has been doing the artist promotion bit for T. BoneWalker. After a successful engagement at the Colonial in Toronto he's off for the Ottawa area.

THIS WEEK'S NUTS & BOLTS AWARD goes to John Fredrickson of CKVN who did

that's all it is. NO MORE TORONTO RUMOURS!!!

I WAS LOOKING . . . through my memoirs the other day and reminising about the industry as it was in '65, '66 and '67. It is kind of sad to notice that not much has really changed. Canadian records are still having the same problems in getting programmed. It may have been improved for a very short period last year, but I feel that those hits were accidents. There is an enormous lull in the industry and I hope we are just going through growing pains.

U.A. UNVEILS PRODUCT TO CAPITOL REPS

Stan Kulin, Managing Director and Allan Matthews, Director of Promotion for U.A. Records (Canada) laid on a healthy familiarization meet with their newly acquired Ontario/Quebec distributor, Capitol Records (Canada) Ltd. The meeting, which took place at the Cara Inn, Malton (14), covered the top potential in the U.A. catalogue as well as upcoming product. Product included that of Don McLean, now hot with both his single and album, "American Pie"; Bobby Goldsboro, Nitty Gritty Dirt Band, Ike and Tina Turner, Ferrante and Teicher, Shirley Bassey, War, Canned Heat, The Ventures and others.

Also included in the 2 1/2 hour audio/visual presentation were eye openers from the UK and Europe including Family, Groundhogs and The Move. It was interesting to note that jazz is showing indications of a comeback through the Blue Note label — now showing an increase in sales. Sunset, the U.A. budget label, has an interesting release lineup over the next few weeks.

U.A. involvement in Canadian talent was stressed by Kulin. It's expected that new signings by Canadian artists and groups will be announced shortly.

Both Kulin and Matthews will head out across the country the first part of next month for similar distributor meetings.

all the leg work involving their Christmas Party which made a happy evening for more than 1000 underprivileged kids from the Vancouver area. Wouldn't have known about it if it hadn't been for Bruce Davidson of International Promotion Consultants. Your golden NUTS & BOLTS are on their way to you, John.

COMING — Saturday Feb 26th
— INN ON THE PARK



COMMUNICATION THREE

and on Feb 28th - the Juno Awards

Claude Philippe...an unsung hero

There are many unsung heroes in the Canadian music industry and one of the most interesting must be Claude Philippe, a young native of St. Boniface Manitoba now making his home in Montreal. Philippe, an RCA recording artist (French only) is fluent in English but had never ventured into the Anglo/Canadian market until he became involved in youth work in Montreal. Being as



music was his life he put together a group of youngsters from a local parish with the idea of building a choir. His main idea was to participate in an exchange program between Korea and Canada. It was in December of 1970 and his charges numbered only 7. By Easter he had 43 and by the end of 1971 his choir numbered 70.

Philippe petitioned the Canadian Government for funds to take his group to Korea — using only 31 members of the choir including himself, the cost of the junket was somewhere around \$40,000. The Government supplied \$9,000 and the group pitched in, washing cars, throwing concerts etc. and through the kindness of both French and English Montrealers, the money was raised and Philippe and his people, ranging in age from 7 to 20, were off for the Orient. It was a red carpet trip all the way — front page stories, television, radio, government courtesies etc. which was almost too much for a group of youngsters who had rarely been beyond the city limits of Montreal. On landing in Seoul, Philippe was advised that "Canada Night" had been arranged at the local YMCA for the following evening. The group was prepared to lay on their usual repertoire which they drew from about 65 songs, originals, traditional and others, but Philippe came across a Korean songwriter, Shin Jung Hyen who had written "Love Is Far Away", a Korean song. Shin asked Philippe to write the English lyric to the song and being as there is no music royalty or copyright laws in Korea, Shin gave the song to Philippe just for the translation. Besides writing the English lyric, Philippe decided to learn the Korean words for the concert, just 24 hours away. His teacher, a young Korean poetess, Yang Shaek Kim, sister of the female lead in the French Canadian stage version of the "Tommy" opera, worked up until showtime in making perfect, Philippe's translation which came off better than the usual phonetic effort. In fact, his Korean

Song brought the house down. Gate receipts for the evening amounted to \$1 000, Canadian money, which is about 340,000 Korean Wan. This was turned over to a committee who were attempting to raise money for a school for the retarded, and was enough to lay the foundation. Philippe and his group added a little muscle to the fund raising and the next day pitched in with shovels and picks and actually helped lay the foundation for the school.

After stops and concerts in Japan and Hong Kong, the Philippe group slipped silently back into Montreal. Although they received a wild welcome home from almost 1000 relatives and friends, Montreal's press, both French and English was silent. Radio and television stations ignored this accomplishment, in spite of the fact that Philippe and his choir were able to play to "sold out" audiences at Place des Arts. They were not regarded as "newsworthy".

Philippe wanted to put together a disc package but found record companies cool to the idea. He did find an ally in Ron von Dykhof,

a young Canadian producer who was more than willing to enter into a recording arrangement. The results, "A Package Of Care", on the Celebration label (CEL 1864) sold more than 750 copies in the Montreal area in the first three days of issue. Slowly, and painfully so, the Philippe story is beginning to unfold and Quality Records, distributing company for Celebration, has issued a single of the Korean Song, "Love Is Far Away" (Celebration 2025X) and are launching a national promotion with hopes of bringing attention to an act of kindness that shouldn't be overlooked.

There was no monetary gain for Claude Philippe. He makes his living playing the Montreal bar circuit and is presently appearing at the Hotel Sonesta. In the meantime, monies raised through concerts have gone to costuming and equipping his 70 member choir and hopefully they'll have enough raised by next summer for another 31 day "friendship trip" to the Orient.

(N.B. The Claude Philippe choir is completely bilingual and is made up of protestants and catholics. The album and single are in English.)

KINNEY PUTS PUSH BEHIND NEXT

Winnipeg's Next is shaping up to be this city's big happenner for the year if Kinney's well prepared launching can be any indication. It all happened for the group the week



before New Years when Tom Williams, national promotion Warner Bros/Reprise, flew into Winnipeg to lay on a Toronto-sized promotion. Actually Winnipeg has been out in front of Toronto (or any other Canadian city for that matter) from the time when Mayor Juba recognized the Guess

Who for their efforts in bringing recognition to Winnipeg, which was several years ago. So, any Toronto-sized promotion would just about fit into Polo Park — if it's still there. Williams' job was fairly simple being that the 'Peg's top PR man, Jerry Shore and the group's manager Bruce "Bones" Rathbone had things fairly well moving. But it took that old smooth record promotion hand to add national significance to the week long promotion.

Next's "Dusty Shoes" album release was kicked off with a press party at the Wreck Room with an overflow of the city and area's radio, television, press and record people (a usual happening for Winnipeg). There were interviews with the dailies, college press, CBC, CFRW and CKRC.

The following day saw something unique in the record/radio business: Next appeared on remote at Eaton's with CFRW's Bob Gibbons and Ann Stark during which time albums were given away with Next doing the autograph bit; and down the street at the Bay, CKRC's Boyd Kozak and Next did a live remote in the record department with another record giveaway and autograph session.

Results of the big Next week — "both MOT stations were playing hell out of the album and sales were brisk at retail outlets."

QUALITY SIGNS FAMILY PRODUCTIONS

Negotiations have been completed by Quality's George Struth with Family Productions Inc. whereby Quality will distribute for Canada, all disc product from the U.S. label. Tape rights go to Ampex.

Album product ready to go, carrying a suggested retail of \$6.29, include releases by Kyle and Billy Joel.

BOOKING AGENCY

A leading booking agency requires a neat aggressive, ambitious man. Must be intelligent and an organizer and willing to apply himself fully to his occupation. Must be able and willing to travel and have suitable transportation. **SOME EXPERIENCE NECESSARY.** Send resume and arrangements expected to: P.O. Box 205, Station "N", Toronto 510, Ontario.

RPM

NEW MAPL
RELEASES

THE POPPY FAMILY CPF Charted

Good Friends

London L. 172-K

(2:37) (Terry Jacks) Gone Fishin' - BMI
Prod: Terry Jacks.

MOT: That's Susan up front again and that's real voice beauty showing through in this production. Many stations already programming cuts from "Poppy Seeds" album which influenced the London people to cull this single. Susan's best to date and the strongest bid for the international market since "Billy".

Flip: Tryin' (Same credits as plug side.)

APRIL WINE CPF 75%

You Could Have Been A Lady

Aquarius A Q 5021-K

(3:20) (E. Brown/T. Wilson) No publishing listed. Prod: Ralph Murphy.

MOT: POW! POW! POW! smacks of giantism. Voices, instrumentation - it's all there with a powerhouse of a production. Shoud hit you right between the kilo's and move this group up where they belong. Done up for Much productions

Flip: Teacher (D. Henman) No publishing listed.

CHRISTMAS CPF 62%

I'm A Song (Sing Me)

Daffodil DFS 1010-F

(2:49) (Sedaka/Greenfield) ATV/Kirshner. A Love Production.

MOT: Second time around for this Oshawa group and they deserve a second listen - that means listen to it twice. There's more here than meets the ear on the first playing. Strings and things and a tight set of vocal harmony that deserves an "A" for effort.

Could do it this time.

Flip: A Part Of Our Heritage (Bob Bryden)
Love-Lies Bleeding - BMI.

THE COMPANY STORE

This Land

VAN 2100 104-Q

(2:16) (Mohr) No publishing listed.

A K.H. Production. Flip: Coming Home (Mohr). MOT.

CLAUDE PHILIPPE & CHOIR

Love Is Far Away (Korean Song)

Celebration CEL 2025X-M

(3:57) (Shin Jung Hyen/Claude Philippe)
Pied Piper - BMI. Prod: Ron von Dykhof.
Flip: Medley: Oh Happy Day, Let The
Sunshine In, Celebrate. MOR.

CON ARCHER

Memories

Boot BT 020-K

(2:29 Into :13) (Jury Krytiuk/Rose Marie
Jones) Crown-Vetch-CAPAC. Prod: Jury
Krytiuk. Flip: Shoppin' Around (Sid Tepper-
roy/C.Bennet/Aaron Schroeder) Gladys
Music - ASCAP. COUNTRY.

RAY HUTCHINSON

Every Bit As Wonderful

Celebration CEL 2022X-M

(3:07) (Al Rain) Troika/Qualrec-VMI.
Prod: Art Snider. Flip: On My Own (Same
credits as plug side.) MOR.

EMERSON CARRUTHERS

Your Neighbour

Summus SR. 2512-K

(2:32) (Emerson Carruthers) Summus-CAPAC.
Prod: Carl DeHaney. Flip: I Don't Want to
Go (Same credits as plug side.) MOR.

JERRY HATTON

It Makes No Difference Now

Rodeo RO 3359-K

(1:59) (J. Davis) Tree-BMI. Prod: Dougie
Trineer. Flip: Wine Me Up (F. Young/
E. Crandell) (No publishing listed.)
COUNTRY.

DERMOT HENRY

Heaven Says Hello

Cynda CN. 007-K

(2:30 Intro :80) (Cindy Walker) Four Star-
BMI. Prod: Jerry Hughes. Flip: I'm Just
A Poor Boy (Bud Roberts) Skinners Pond-
BMI. COUNTRY.

TERRY McMANUS

Love Is Wine

A&M AMX 322-W

(2:12) (Terry McManus) Irving Music-BMI.
Prod: Terry McManus. Flip: Woman, Man,
Land (Same credits as plug side.) MOT.

BRENT WILLIAMS

Goodbye Christine

Paragon PA 1049-C

(2:59) (A. Wilson Jr.) (Two Brothers - BMI).
Flip: Hippy From Yorkville. COUNTRY.

RPM

SINGLES
(ALPHABETICALLY)

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

All I Ever Need Is You (45)
American Pie (1)
An Old Fashioned Love Song (21)
Anticipation (12)
Bang A Gong (32)
Behind Blue Eyes (75)
Black Dog (16)
Brand New Key (2)
Cherish (9)
Clean Up Woman (68)
Cotton Jenny (39)
Daisy Mae (31)
Day After Day (3)
Desiderata (42)
Devil Song (86)
Devil You (33)
Do I Love You (77)
Don't Say You Don't Remember (44)
Down By The Lazy River (34)
Drowning In The Sea Of Love (50)
Everything I Own (84)
Family Affair (37)
Feelin' Alright (58)
Floy Joy (56)
Fly Across The Sea (24)
Footstompin' Music (76)
Friends With You (74)
George Jackson (66)
Good Friends (48)
Got To Be There (30)
Hallelujah (38)
Heart Of Gold (98)
Hey Big Brother (28)
Hey Girl (19)
Hurting Each Other (47)
I Can Smell That Funky Music (67)
I'd Like To Teach The World To Sing (5)
I Know I'm Losing You (63)
I'm A Preacher (99)
It's One Of Those Nights (6)
Jeepster (96)
Joy (62)
Jungle Fever (100)
Keep On Movin' (90)
Keep Playin' That Rock'n Roll (80)
Kiss An Angel Good Morning (64)
Let's Stay Together (40)
Levon (18)
Lion Sleeps Tonight (57)
Little Old Rock'n Roll Band (27)
Lonesome Mary (29)
Looking For A Love (26)
Love Is (69)
Love Me Love Me Love (20)
Make Me The Woman (70)
Me & Bobby McGee (92)
Mexican Lady (25)
Move 'Em Out (73)
Music From Across The Way (54)
My Boy (41)
My Love Sings (43)
My World (91)
Never Been To Spain (7)
Nickel Song (85)
No Good To Cry (10)
No Sad Songs (71)
Nothing To Hide (79)
Oh Me, Oh My (83)
One You Understand (53)
One Day I Walk (87)
One Monkey Don't Stop No Show (23)
Out Of My Mind (22)
Precious And Few (46)
Rock And Roll Stew (81)
Rock'n Roll (59)
Same Old Feelin' (82)
Scorpio (13)
Softly Whispering I Love You (55)
Son Of Shaft (95)
Sour Suite (61)
Stay With Me (8)
Sugar Daddy (11)
Summer Of '42 (49)
Sunshine (4)
Take It Slow (14)
The Way Of Love (97)
The Witch Of New Orleans (17)
Together Let's Find Love (35)
Too True Mama (60)
Tupelo Honey (36)
Turned 21 (72)
Uncle Jed (88)
Under My Wheels (51)
Until It's Time For You To Go (89)
Victorious (94)
We Got To Get It On Again (78)
We're Dancin' (65)
White Lies Blue Eyes (93)
Without You (15)
You Are Everything (52)

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RPM 100 SINGLES

January 29, 1972

Gold Leaf Award For Outstanding Record Sales

A&M	W	MCA	J
Allied	C	Musimat	R
Ampex	V	Phonodisc	L
Arc	O	Polydor	O
CHS	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 2	AMERICAN PIE Don McLean - United Artists 50856-J	34	71	DOWN BY THE LAZY RIVER Osmonds-Polydor 2065 096-Q	67	45 30	I CAN SMELL THAT FUNKY MUSIC Eric Mercury - Enterprise 9041-Q
2	2 1	BRAND NEW KEY Melanie-Buddah-267x-M	35	37 55	TOGETHER LET'S FIND LOVE Fifth Dimension-Bell-45170x-M	68	72 80	CLEAN UP WOMAN Betty Wright - Atlantic 4601-P
3	4 10	DAY AFTER DAY Badfinger - Apple 1841F	36	46 61	TUPELO HONEY Van Morrison - Warner Bros. 7543-P	69	.... ....	LOVE IS Mashmakhan-Columbia C4-3011-H
4	5 6	SUNSHINE Johnathon Edwards - Capricorn 8021-P	37	17 12	FAMILY AFFAIR Sly & Family Stone - Epic 5 10805-H	70	91	MAKE ME THE WOMAN Gladys Knight-Tamla Motown 35091-V
5	6 11	I'D LIKE TO TEACH THE WORLD TO SING New Seekers-Elektra-45762-P	38	15 18	HALLELUJAH Sweathog - Columbia 45492-H	71	51 62	NO SAD SONGS Helen Reddy - Capitol 3231-F
6	7 15	IT'S ONE OF THOSE NIGHTS Partridge Family-Bell-45160x-M	39	49 66	COTTON JENNY Anne Murray - Capitol 72657-F	72	61 40	TURNED 21 Fludd - Warner Bros 7531-P
7	9 23	NEVER BEEN TO SPAIN Three Dog Night - Dunhill 4299-N	40	60 73	LET'S STAY TOGETHER Al Greene - Hi 2202-K	73	94	MOVE 'EM OUT Delaney & Bonnie-Atco 6866-P
8	18 31	STAY WITH ME Faces - Warner Bros. 7545-P	41	38 42	MY BOY Richard Harris - Dunhill 4293-N	74	62 45	FRIENDS WITH YOU John Denver - RCA 74-0567-N
9	3 3	CHERISH David Cassidy-Bell-45150x-M	42	26 14	DESIDERATA Les Crane - Warner Bros 7520-P	75	39 33	BEHIND BLUE EYES The Who - Decca 32888-J
10	8 16	NO GOOD TO CRY Poppy Family - London 164-K	43	57 90	MY LOVE SINGS Joey Gregorash - Polydor 2065 100-Q	76	92 88	FOOTSTOMPIN' MUSIC Grand Funk Railroad - Capitol 3255-F
11	13 26	SUGAR DADDY Jackson Five - Tamla Motown 1194-V	44	48 59	DON'T SAY YOU DON'T REMEMBER Beverly Bremers-Scepter-12315-J	77	47 28	DO I LOVE YOU Paul Anka-Buddah-252x-M
12	21 25	ANTICIPATION Carly Simon - Elektra 45759-P	45	22 8	ALL I EVER NEED IS YOU Sonny & Cher - Kapp 2151-J	78	95	WE GOT TO GET IT ON AGAIN Addrisi Bros-Columbia 45521-H
13	25 29	SCORPIO Dennis Coffey - Sussex 226-V	46	68 77	PRECIOUS AND FEW Climax-Carousel 30055x-M	79	42 35	NOTHING TO HIDE Tommy James - Roulette 7114-T
14	12 19	TAKE IT SLOW Lighthouse - GRT 1230-19-T	47	67 98	HURTING EACH OTHER Carpenters - A&M 1322-W	80	85 95	KEEP PLAYIN' THAT ROCK 'N ROLL Edgar Winter - Epic 10788-H
15	33 52	WITHOUT YOU Nilsson - RCA 0604-N	48	79	GOOD FRIENDS Poppy Family-London	81	88	ROCK AND ROLL STEW Traffic-Polydor 2001 269-Q
16	32 39	BLACK DOG Led Zeppelin - Atlantic 2849-P	49	19 17	SUMMER OF '42 Peter Nero - Columbia 45399-H	82	.... ....	SAME OLD FEELIN' Fergus-Capitol 72658-F
17	31 41	THE WITCH OF NEW ORLEANS Redbone - Epic 10749-H	50	52 71	DROWNING IN THE SEA OF LOVE Joe Simon - Spring 120-Q	83	95	OH ME, OH MY Aretha Franklin-Atlantic 2838-P
18	24 27	LEVON Elton John - Uni 55314-J	51	75 91	UNDER MY WHEELS Alice Cooper - Warner Bros. 7529-P	84	93	EVERYTHING I OWN Bread-Elektra 45765-P
19	11 4	HEY GIRL Donny Osmond-Polydor-20065 095-Q	52	54 60	YOU ARE EVERYTHING Stylistics - Avco Embassy 4581-N	85	.... ....	NICKEL SONG Melanie-Buddah 268x-M
20	30 38	LOVE ME LOVE ME LOVE Frank Mills - Polydor 2065 076-Q	53	82 94	ONCE YOU UNDERSTAND Think - Laurie 3583X-M	86	78 68	DEVIL SONG Aarons & Ackley - Capitol 72656-F
21	10 7	AN OLD FASHIONED LOVE SONG Three Dog Night-Dunhill-4294-N	54	56 72	MUSIC FROM ACROSS THE WAY James Last - Polydor 2041 170-Q	87	64 64	ONE DAY I WALK Bruce Cockburn - True North TN4-105-H
22	29 48	OUT OF MY MIND Rain - London 17410-K	55	83	SOFTLY WHISPERING I LOVE YOU English Congregation-Capitol	88	76 79	UNCLE JED Perth County Con. - Columbia C4 3010-H
23	14 20	ONE MONKEY DON'T STOP NO SHOW Honeycone-Hot Wax-7110x-M	56	73	FLOY JOY Supremes-Tamla Motown 1195-V	89	98	UNTIL IT'S TIME FOR YOU TO GO Elvis Presley-RCA-74-0619-N
24	28 34	FLY ACROSS THE SEA Edward Bear - Capitol 72653-F	57	65 93	LION SLEEPS TONIGHT Robert John - Atlantic 2846-P	90	89 83	KEEP ON MOVIN' Aaron Space - Warner Bros. CW4008-P
25	43 85	MEXICAN LADY Steel River-Tuesday GH113x-M	58	90	FEELIN' ALRIGHT Joe Cocker-A&M-1063-W	91	100	MY WORLD Bee Gees-Atco 6871-P
26	35 43	LOOKING FOR A LOVE J. Geils Band - Atlantic 2844-P	59	69 100	ROCK 'N ROLL Detroit - Paramount PAA0133X-M	92	59 58	ME & BOBBY McGEE Jerry Lee Lewis-Mercury M73248-K
27	34 50	LITTLE OLD ROCK'N ROLL BAND Billy Mysner - Astra AS45319-Q	60	63 67	TOO TRUE MAMA Crowbar - Daffodil 1012-F	93	74 65	WHITE LIES BLUE EYES Bullit - Big Tree 123-V
28	27 24	HEY BIG BROTHER Rare Earth - Rare Earth 5038-V	61	53 21	SOUR SUITE Guess Who - Nimbus 47-0578-N	94	.... ....	VICTORIOUS Hartford Baby Grande-Columbia C43009
29	20 13	LONESOME MARY Chilliwack-A&M-AMX321-W	62	77 94	JOY Apollo 100-Mega 615-0050x-M	95	.... ....	SON OF SHAFT Barkays-Volt 4073-Q
30	16 5	GOT TO BE THERE Michael Jackson - Tamla Motown 1191-V	63	41 32	(I Know) I'M LOSING YOU Rod Stewart - Mercury 73244-K	96	.... ....	JEEPSTER T. Rex-Reprise R1056-P
31	40 47	DAISY MAE Hamilton, Joe Frank & Reynolds, Dunhill 4296	64	80 92	KISS AN ANGEL GOOD MORNING Charley Pride - RCA 0550-N	97	.... ....	THE WAY OF LOVE Cher-Kapp 2158-J
32	44 57	BANG A GONG T. Rex-Reprise-1032-P	65	81	WE'RE DANCIN' Second Helping-Much Ch1002-K	98	.... ....	HEART OF GOLD Neil Young-Reprise 1065-FP
33	23 9	DEVIL YOU Stampedeers - MWC 1007 X-M	66	36 22	GEORGE JACKSON Bob Dylan - Columbia 45516-H	99	.... ....	I'M A PREACHER Tony Kingston-Yorkville 45047-D
						100	.... ....	JUNGLE FEVER Chakachas-Polydor 2121 101-Q

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

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

This week
1 week ago
2 weeks ago

RPM 100 ALBUMS

January 29, 1972

Gold Leaf Award For Outstanding Record Sales

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

W
C
V
D
E
F
G
H
I
J
K

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

J
R
L
O
M
N
Y
P
Z

1	6 8	AMERICAN PIE Don McLean-United Artists UAS5535-F KO299-F A8299-F	34	46 40	L'OISEAU Rene Simard - Nobel NBL 502-K N/A NB5 502-K	67	67 68	ALL THE RIGHT NOISES Fergus - Capitol ST6370-G 4XT6370-F 8XT6370-F
2	4 2	MUSIC Carole King - Ode 77013-W CS77013-W 8T77013-W	35	49 29	HARMONY 3 Dog Night - Dunhill DSX 50108-N DHX55108-N DHM85108-N	68	77 63	SEVEN OF MY SONGS Frank Mills - Polydor 2424 030-Q N/A N/A
3	1 1	NEW LED ZEPPELIN ALBUM Atlantic - SD7208-P AC7208-P A8TC7208-P	36	47 31	CHER Kapp - KS3649-J N/A K8-3649	69	75 66	MASTER OF REALITY Black Sabbath-Warner Bros BS2562-P CWX2562-P 8WM2562-F
4	2 5	ALL IN THE FAMILY Atlantic - SD7210-P N/A A8TC-7210-P	37	38 25	STONES Neil Diamond - Uni 93106-J 2-93106-J 8-93106-J	70	'74	MUSIC OF EL TOPO Soundtrack-Douglas 6-H N/A N/A
5	8 15	A NOD IS AS GOOD AS A WINK Faces-Warner Bros BS2574-P CWX2574-P 8WM2574-P	38	39 21	PARTRIDGE FAMILY SOUND MAGAZINE Bell 6064-M 4-6064-M 8-6064-M	71	71 57	LOVE, LUCK'N LOLLIPOPS Bells - Polydor 2424 035-Q 3176 025-Q 3821 030-Q
6	7 48	BOB DYLAN'S GREATEST HITS II Columbia KG31120-H GA31120-H GT31120-H	39	41 97	SUNFIGHTER Kantner - Slick - Grunt FTR1002-N PKFT1002-N P8FT1002-N	72	76	ARTHUR FIEDLER SUPERSTAR Polydor 2391 012-Q N/A N/A
7	5 6	WILD LIFE Wings - Apple SW3386-F 4XT3386-F 8XT3396-F	40	27 20	IMAGINE John Lennon-Apple SW3379-F 4XT3379-F 8XT3379-F	73	72 84	PERTH COUNTY CONSPIRACY ALIVE Columbia - GES90037-H GES90037-H GEST90037-H
8	3 4	CHICAGO AT CARNEGIE HALL Columbia - C4X30865-H N/A N/A	41	45 27	WHO'S NEXT The Who-Decca DL79182-J 73-9182-J 6-9182-J	74	97 76	RAINBOW BRIDGE Jimi Hendrix-Reprise MS2040-P CRX2040-P 8RM2040-P
9	13	CONCERT FOR BANGLA DESH Various Artists-Apple STCX3385-F N/A N/A	42	43 38	SONG FROM THE STREET Murray McLauchlan - True North TN4-H TNA-4-H N/A	75	80 85	OZONE Commander Cody - Paramount PAS6017-M PAS4-6017-M PAS8-6017-M
10	11 19	KILLER Alice Cooper-Warner Bros BS2567-P CWX2567-P 8WM2567-P	43	44 39	TALK IT OVER IN THE MORNING Anne Murray - Capitol ST 6366-F 4XT6366-F 8XT6366-F	76	66 49	TOM JONES LIVE AT CAESAR'S PALACE Parrot 71049-K PKMT796490-K PEMT798490-K
11	12 22	CHILLIWACK A&M SP3509-W CS3509-W 8T3509-W	44	29 24	MEATY, BEATY, BIG & BOUNCY The Who-Decca DL79184-J 73-9184-J 6-9184-J	77	84	JAMES AND THE GOOD BROTHERS Columbia-C30889-H N/A N/A
12	10 3	E PLURIBUS FUNK Grand Funk Railroad - Capitol SW853-F 4XW853-F 8XW853-F	45	28 42	DESIDERATA Les Crane-Warner Bros BS2570-P CWX2570-P 8WM2570-P	78	....	LIVE AT THE RIVIERA Engelbert Humperdinck-Parrot XPAS71051-K N/A N/A
13	15 14	NEW SANTANA Columbia - KC 30595-H CA30595-H CT30595-H	46	62 83	YES ALBUM Atlantic - SD8283-P AC8283-P A8TC8283-P	79	70 53	UP TO DATE Partridge Family - Bell 6059-M 4-6059-M 8-6059-M
14	9 18	GATHER ME Melanie - Buddah BDS95003-M BD4-95003-M BD8-95003-M	47	35 56	JOHNATHON EDWARDS Capricorn - SD862-P N/A A8TC862-P	80	87 64	SONNY & CHER LIVE Kapp - KS3654-J N/A K8 3654-J
15	14 23	JESUS CHRIST SUPERSTAR Decca - DXSA7206-J 73 6000-J 6 6000-J	48	40 55	ANTICIPATION Carly Simon - Elektra EKS75016 - P CEK-75016-P 8EK-75016-P	81	85 60	BARK Jefferson Airplane - Grunt FTR1001-N PKFT1001-N P8FT1001-N
16	18 7	THERE'S A RIOT GOIN' ON Sly & Family Stone - Epic KE30986-H EA30986-H ET30986-H	49	60 80	COMING OF AGE 5 Man Elec. Band - Polydor 2424 074-Q N/A N/A	82	94	MOE KOFFMAN PLAYS BACH GRT-9230-1008-T N/A N/A
17	19 9	TEASER AND THE FIRECAT Cat Stevens - A&M SP 4313-W CS4313-W 8T 4313-W	50	56 67	NILSSON SCHMILLSON Harry Nilsson - RCA LSP4515-N PK1734-N p8S1734-N	83	89 70	MOZARTMANIA Waldo de los Rios - Daffodil SBA 16005-F 4BX16005-F 8B16005-F
18	17 26	THE LOW SPARK OF HIGH HEELED BOYS Traffic - Polydor 2334 026-Q N/A N/A	51	32 34	ROCKIN' THE FILLMORE Humble Pie - A&M SP3506-W CS3506-W 8T3506-W	84	95	VICKI CARR SUPERSTAR Columbia C31040-H N/A N/A
19	25 13	MADMEN ACROSS THE WATER Elton John - Uni 93120-J 2-93120-J 8-93120-J	52	63 77	RICHARD NIXON SUPERSTAR David Frye - Buddah BDS5097-M N/A N/A	85	98 75	AGAINST THE GRAIN Stamperders - MWC MWCS701-M MWCS4-701-M MWCS8-701-M
20	26 50	ANNE MURRAY/GLEN CAMPBELL Capitol - SW869-F 4XT 869-F 8XT 869-F	53	51 36	EVERY GOOD BOY DESERVES FAVOUR Moody Blues - Threshold THS5-K TKM24605-K THM24805-K	86	90 72	AQUALUNG Jethro Tull - Reprise MS2035-P CRX2035-M 8RM2035-P
21	21 16	POPPY SEEDS Poppy Family - London PS599-K LKM57199-K LEM72199-K	54	48 46	HIGH WINDS WHITE SKY Bruce Cockburn - True North TN3-H TNA3-H TNT3-H	87	55 43	THE DIONNE WARWICKE STORY Scepter - SPS 2-596-J N/A 3PS-65961A-2B-J
22	22 17	EVERY PICTURE TELLS A STORY Rod Stewart - Mercury SRM1609-K MCR41609-K MC81609-K	55	61	FARTHER ALONG Byrds-Columbia KC31050-H N/A N/A	88	93 73	SUMMER SIDE OF LIFE Gordon Lightfoot - Reprise MS2037-P CRX2037-P 8RM2037-P
23	23 30	TAPESTRY Carole King - Ode SP77009-W CS77009-W 8T77009-W	56	65	PAUL ANKA Buddah BDS5093-M N/A N/A	89	91 71	THE DONNY OSMOND ALBUM Polydor 2424 208-Q 3176 037-Q 3821-026-Q
24	24 45	FLOWERS OF EVIL Mountain - Windfall 5501-M N/A 8119 5501-T	57	53 35	TUPELO HONEY Van Morrison - Warner Bros. WS1950-P CWX 1950-P 8WM1950-P	90	81 52	ROUGH AND READY Jeff Beck Group - Epic KE 30973-H ET30973-H EA30973-H
25	20 10	SHAFT Soundtrack - Enterprise EN25002-Q ENS-2-5002-Q EN8-2-5002-Q	58	54 51	LONG LOST RELATIVES Syrinx - True North TNX5-H N/A N/A	91	73 82	THE MORNING AFTER J. Geils Band - Atlantic SD8297-P AC8297-P A8TC8297-P
26	16 11	THOUGHTS OF MOVIN' ON Lighthouse - GRT 9230 1010-T 5230 1010-T 8230 1010-T	59	52 62	TEA FOR THE TILLERMAN Cat Stevens - A&M SP4280-W CS4280-W 8T4280-W	92	78 41	OTHER VOICES Doors - Elektra EKS75017-P CEK 75017-P 8EK75017-P
27	37 54	CARRYIN' ON Stamperders - MWC MWCS702-M MWCS4-702-M MWCS8-702-M	60	50 47	SUMMER OF '42 Soundtrack - Warner Bros WS1925-P N/A 8WM 1925-P	93	....	IAN & SYLVIA Columbia C30736-H CT30736-H CA30736-H
28	30 32	FIDDLER ON THE ROOF Soundtrack - United Artists UAS10900-J K5013-J U5013-J	61	33 44	AERIE John Denver - RCA LSP4607-N N/A P8S 1354-N	94	....	LIVING Judy Collins-Elektra EKS75014-P N/A N/A
29	57	JESUS CHRIST SUPERSTAR Original Broadway Cast-Decca DL 7 1503-J N/A N/A	62	34 37	SESAME STREET Original Cast-Warner Bros BS2569-P CWX2569-P 8WM2569-P	95	79 58	RAM P&L McCartney-Apple SMAS3375-F 4XT3375-F 8XT3375-F
30	31 33	CARPENTERS A&M SP3512-W CS3502-W 8T3502-W	63	36 12	BLACK MOSES Isaac Hayes - Enterprise ENS2-25003-Q N/A N/A	96	92 81	BARBRA JOAN STREISAND Columbia - KC30792-H CA30792-H CT30792-H
31	42 28	TO YOU WITH LOVE Donny Osmond - Polydor 2424 039-Q N/A N/A	64	69	IN HEARING OF ATOMIC ROOSTER Elektra-EKS74109-P N/A N/A	97	....	PAPA JOHN CREACH Grunt FTR1002-N N/A N/A
32	64	SUMMER OF '42 Peter Nero-Columbia C31105-H CA31105-H CT31105-H	65	68 99	TOGETHER Chuck Mangione - Mercury SRM2-7501-K N/A N/A	98	83 78	FIFTH DIMENSION LIVE Bell - 9000-M 4-9000-M 8-9000-M
33	58 69	WE'D LIKE TO TEACH THE WORLD.... New Seekers - Elektra EKS74115-P CEK-74115-P 8EK-74115-P	66	59 61	FUNKY SOUNDS Eric Mercury - Enterprise ENS1020-Q N/A N/A	99	82 59	PEOPLE LIKE US Mamas & Papas - Dunhill DSX50 106-N N/A N/A
						100	86 65	GOIN' BACK TO INDIANA Jackson 5 - Tamla Motown TS310-V N/A N/A

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

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

The Programmers

A WEEKLY FEATURE IN RPM
DESIGNED FOR CANADIAN
Programmers

The value of investigative reporting

PAUL D. AKEHURST
GENERAL MANAGER
CANADIAN CONTEMPORARY NEWS
SYSTEM

Nothing establishes the real worth of a radio news department more accurately than its record in the specialized area of investigative reporting. The ability of a newsroom to detach qualified newsmen to dig, develop

The Programmers MEDIUM MESSAGE

and break an important story and do so regularly is the real essence of journalism.

It's one thing to merely service the community with regular roundups of the obvious happenings of interest; it's quite another to delve behind the scenes and expose conditions of community concern which may provoke controversy or to bring to light matters of public interest which otherwise would remain concealed.

Investigative reporting involves not only exposures of anti-social conditions, but may very well concern searching examinations of the "why" behind the news or the careful development of a tip into a major breaking hard news story.

This paper concerns itself with an argument in favour of news departments making more resources available for this type of reporting and a discussion of some of the more effective techniques.

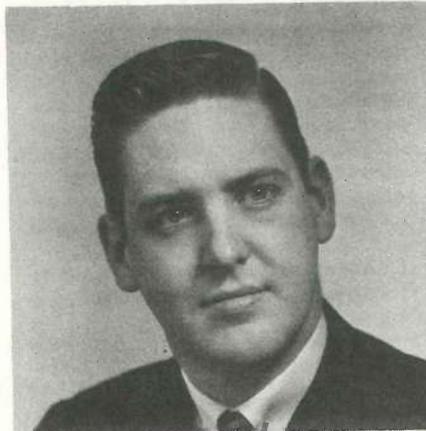
1. VALUE OF INVESTIGATIVE REPORTING

Newspapers in most major cities have largely abdicated their role as the conscience of the community, the promoter of causes, and the defender of the underdog. Newspapers, because of economic pressures and lack of competition have more and more become institutions of the establishment pre-occupied with a determination not to offend advertisers and subscribers with boat-rocking.

Moreover, newspapers have, to a large extent, lost their credibility as champions of the public interest because of their increasing tendency to become identified with partisan politics . . . both editorially and on their news pages.

Broadcasting remains relatively pure in this respect, has a high degree of public credibility and, as its power and impact as a medium of information gains in acceptance can, if it chooses, move very effectively into the territory being vacated by the print media.

Broadcasting news (especially radio news), has the capacity to become tremendously competitive. As radio stations allocate more and more resources to developing sound news departments in a community, it will



follow that those which attract and build the audiences are those which go beyond "rip and read" or routine coverage and give their listeners uniqueness which only investigative reporting can provide.

2. TECHNIQUES OF INVESTIGATIVE REPORTING

To be successful, the investigative reporter requires a public reputation for competence, high integrity, and complete trust-worthiness. It is also helpful if he is well known. While all news staff from time to time may be assigned investigative reporting tasks, there are definite advantages in selecting one man to concentrate on this field. First, extensive contacts are required and it's doubtful if any one reporter could obtain the degree of confidentiality and trust necessary among enough people if investigative reporting is spread around. Secondly, it is the reporter who breaks the big story who invariably receives a flood of follow-up tips rather than the station or the news department; while the station gets the public credit, it is the reporter who instantly grows in esteem — news doors usually open for him, not necessarily those who follow in his footsteps.

Investigative reporting requires courage, skepticism, patience, imagination and resourcefulness. Some of the biggest stories are those dug out bit by bit, week after week, by a dogged reporter who refused to take "no" or "no comment" for an answer and who maintained sufficient skepticism to triple-check every fact every inch of the way.

A high degree of idealism is necessary. In-

vestigative reporting often requires such painstaking and tedious and frustrating inquiry that most persons, less highly motivated, would be inclined to abandon the search before the job is done. So many obstacles can be erected to conceal information that a successful investigative reporter must believe in the worth of his goal or he will seldom achieve it.

One of the prerequisites for investigative reporting is trust and confidentiality. Nothing can destroy an investigation faster than a leak of confidential information, disclosure of a source, or premature revelation of the matter being probed. It follows from this that one of the key techniques of investigation is the "protection of sources" undertaking. This may take the form of a solemn oath or a written agreement.

The obtaining of confidential information may sometimes involve an exchange of favours or the exchange of money. The reporter should be extremely wary of the consequences of any deals made and should be particularly careful not to make agreements which may inhibit his handling of the story once it is ready for release. This is especially true of "timing".

In addition to hard work and good luck, the breaking of a big story in an effective manner depends to a large extent on timing. In timing the release of an exclusive story, a reporter should be acutely aware of all the factors which can be exploited for maximum impact: availability of information to competitors, news budget, the likelihood of the story drawing instant disclaimers or discredits, and so on.

Effective investigative reporting requires a

AKEHURST continued on next page

1971 OLDIES SUPPLEMENT AVAILABLE

The 1971 supplement to the "MOR Hits" oldies guide is now available from the Music Director Programming Service in Chestnut Hill, Massachusetts, according to Client Relations Director, Herbert H. Jackson. Jackson noted that the supplement lists approximately two hundred and seventy five MOR hits that reached the charts in 1971.

With the increasing use of oldies in MOR programming, the Music Director service has been researching the field for some time now and has oldies guides for the years from 1955 to date inclusive. In addition, the company publishes an MOR playlist guide each week listing singles and albums.

The Programmers QUESTION OF THE WEEK

What do you feel is the biggest threat to your station's success in 1972, and what is your planned defensive action?

Alden Diehl — CKLW Windsor

Lethargy — over confidence — the chance that one of our forty-eight competitors may find a greater will to win than we have. These are the real threats. Specifically we will counter that threat with on-thrusting energy, keep our cool and fight on. All other threats are but passing shadows on the light of confidence and competence. So what else is new?

Chuck Chandler — CFRW Winnipeg

I feel our biggest threat is our competition and we plan on keeping one step ahead of them, evaluating other markets' formats and policies, and adapting them to ours.

George Johns — CFRA Ottawa

I feel the greatest threat to the stations' success in '72 and in future years is the lack of creative talent coming into our business. We must set up some way of attracting people out of Universities and High Schools to broadcasting and come up with a way of training them with enough financial incentive to compete with other occupations. Here at CFRA we hire students from Universities as part-time employees, this way they get to see the inside of our business which may attract them to it in the future. Many of the department heads at CFRA give lectures at University Journalism courses.

Hart Kirch — CJME Regina

The biggest threat to CJME'S continued success in '72 continuing the gain pattern of the past year against the toughest competition in Western Canada. To assure that success we must continue to develop in all areas of programming, promotion and community involvement.

John Mackey — CKGM Montreal

I feel the greatest threat to CKGM's success in 1972, or any year, is forgetting why we are here, and how we got to where we are. History has shown us that in contemporary radio, or top 40, as some old timers still call it, that you start to slip when you become the great innovator. We've got to, at all times remember who the audience we're after are, and the way we have been successful at it in the past. Drastic changes in our theories can only make us vulnerable. So the only defensive action that can be taken is to keep reviewing all the theories we put together when making the changeover to contemporary, and to make sure at all times that we are not wandering away from these original theories. This does not mean CKGM is going to remain stationary in 1972. An increase of album cut play became evident on CKGM 18 months ago, and over a year

ago we decreased play of so called 'teeny-bopper' records, many months in advance of other stations. So, we have been somewhat of an innovator and have had the capacity to recognize changes in the audience's acceptance of music and programming. However, before each adjustment in our sound, we are going to put in many hours of thought and research, and will be as sure as possible that if changes are made they still fit into the basic theories that we and all successful contemporary stations follow.

Nevin Grant — CKOC Hamilton

Although we like to think that many different factors contribute to a station's success the cold fact remains that the BBM book is, like it or not, King. However, if you have strong convictions about what you are doing in all areas of your broadcast day and over a long period of time, the book should bear out your hard work. In the CKOC case of the past four years, it most certainly has. Markets change month to month, year to year in countless ways. The only defense that a top contemporary station like CKOC has in a market like Hamilton is better people, better programming, better judgement, than the opposition. A station that is not willing to make format changes and adjustments to match, counteract, and defeat opposition moves made against it will be a station that can be knocked off. The best defense is simply a sharp, alert offense.

Bob Robertson — CKXL Calgary

The biggest threat to CKXL in 1972 is that we stop caring about people. In 1972, more than in any year previous, we will be spending most of our time in this endeavor.

Jerry Stevens — CHLO St. Thomas

I feel that the biggest threat to any station's success in 1972 and in the years to follow will be the inability to adapt to the changing attitudes and requirements of its listeners. Program and Music Directors must begin doing away with a number of old established programming criteria and begin listening and relating to their own market, especially where secondaries are concerned. As well, the 30% domestic content regulations and the balancing of L.P. product within format structures are problem areas which every contemporary station should be considering carefully. Our planned defensive action is to watch for new trends, evaluate their potential and act accordingly.

Danny Roman — CJCH Halifax

The introduction of cable TV to our market will certainly bring a certain number of people back to the tube. They will be curious to see what is being offered with sudden addition of several more channels including the U.S. Networks. If it hurts our audience, some changes may be necessary.

J. Robert Wood — CHUM Toronto

In my opinion, the biggest threat to all AM stations in 1972 is the continuing mass exodus of audience from AM to FM. This "exodus" is due, in part, to the lack of interrupt on FM and the obviously superior technical signal. The defensive action, as

far as we're concerned, would take the form of continuing format re-evaluation to make more shrewd use of the time available to us for music, continuing adjustments in the technical area to upgrade the quality of our signal, and greater emphasis on the entertainment factor achieved through our news, commercials and jocks.

Roy Hennessy — CKLG Vancouver

The biggest threat would be a further splitting of the young adult audience. With CKVN having a small share, CKNW attempting to lower their demographics through contemporary music, and other stations (to a less degree) emphasizing the 18-35 year olds, more people are sharing the same audience. If this continues we must out perform the competition in every way and thus force them to change their programming.

Next week's question will be: What do you consider was your station's best on air-promotion or contest in the last year?

Deadline: Wed. Noon - Toronto time.

The Programmers INSTANT LAFFS

Boy, has it been cold outside. All the streets downtown are practically deserted. It's so bad I saw a mugger sitting in an alley doing a crossword puzzle.

I've heard of a person having a very easy-going personality, but (Jock) is the only guy I know who could yawn while being mugged.

I feel better going to x-rated movies when it's cold outside. It gives me a reason for coming out with my collar turned up.

It's impossible to stay on friendly terms with your neighbours. I'm really having trouble with the fella next door. We have parallel driveways — and we both bought snow blowers.

Cheap? Why (Jock) is tighter than Mama Cass is in a telephone booth.

Did you see the Super Bowl game? I had trouble telling who was who on the Miami team. They all look alike when they're lying on the ground.

February's gonna be a good month, according to the Playboy calendar. But you know, looking at all those beautiful naked girls can become monotonous — you know what else my wife said?

So you lost some more money in the hockey pool — you think you've got it bad — what about the guy who called Suicide Prevention and got put on hold.

One thing about all this snow — it makes your lawn look as good as the neighbour's.

How about that air controllers strike. Everybody's striking these days. Next we'll hear that plumbers refuse to make house calls.

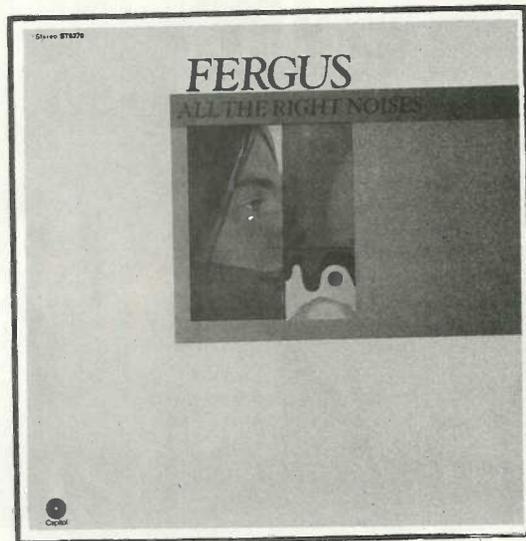
Fergus

Songs of a Young Canadian. Songs of a Canadian's wanderings. Songs of a Canadian's loving. Songs of a Canadian's experience. His name is Fergus. He sings songs of his own making. Songs of a Young Canadian.

Listen to Fergus.
On Capitol.



ST6370



All the right noises

includes the single

SAME OLD FEELIN'

f/s

LAURA

Produced by: Greg Hambleton

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CANADA
 OUR HOME & NATIVE LAND

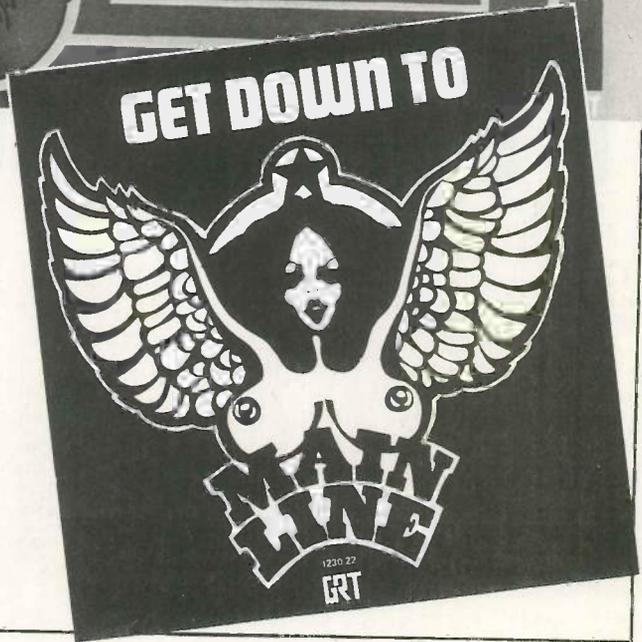


JUST RELEASED

.....A NEW LP

.....A NEW SINGLE

GRT OF CANADA LTD.





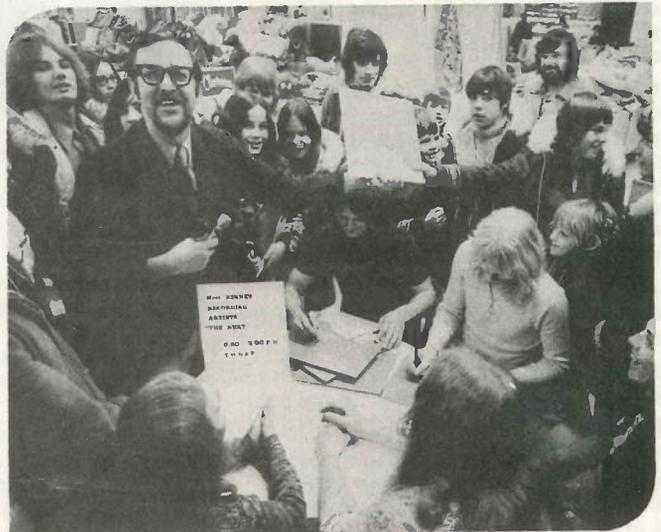
CFRW's Bob Milton, Anne Stark, Dave Harrison and Mike Riders with Next's Al Johnson and George Belanger (centre).



Myrtle Redfern, who heads up rack sales for Thomas Rathwell, receives an instant Next indoctrination from popular group.



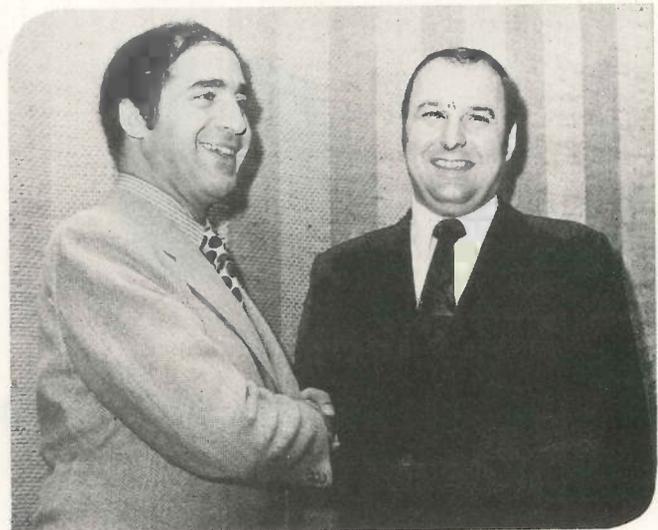
During Kinney press party for Next, Winnipeg radio personalities taped several interviews. CBC's Lee Major with Next.



Successful remote for Next was held at The Bay by Bob Kozak of CKRC. The station has given red carpet treatment to group.



Capitol's president Arnold Gosewich (left) and Stan Kulin, Managing Director U.A. (Canada). Capitol distributes U.A.



Capitol sales and promo people from Ontario and Quebec into Toronto for product presentation by U.A.'s Kulin and Matthews.

Larry Green...loose but not free form

by WILDER PENFIELD III

He says he is an Aries born on Buddha's birthday in the Year of the Dragon. (Translation: he'll be 32 next April.)

He points out that he is a student of Japanese swordfighting and of Korean karate. (Translation: his tongue leaves few permanent scars.)

He calls himself Lawrence of Poland. (Translation: he is Don Quixote of CHUM-FM.)

To look at his resume, you might not suspect Larry Green would be one of the most stimulating jocks riding Canadian airwaves. For ten years after leaving the CBC mailroom, he was programming and doing sports for a vast number of MOR stations across the country. Five years ago, frustrated by a lean period of wholesaling ladies' pyjamas and retailing typewriters, he went back to radio — selling time for Toronto's ethnic station, CHIN. When he came to CHUM under Larry Solway, it was as copywriter; pretty soon he had graduated to copy chief, and an anonymous future seemed assured.

But after CHUM-FM made the switch from classical to progressive programming, he managed to land himself a regular on-air spot on Saturdays. By the time he had expanded this to a one-hour show every day, the old addiction was back, and he soon left all but CHUM-FM promotion to fill the 2 - to - 6 spot each afternoon.

If his past does not persuade you that he belongs there, a few hours in the studio with him is most convincing.

For one thing, he looks the FM part, with some of his hair in a worn skullcap, the rest growing downward from his face.

For another, his personality and temperament suit the medium. There are a good many traces of lama and of leprachaun in Larry Green.

And most important, he gives a damn, not only about his show and about his individual listeners, but also about the current political and social issues that affect them. Example: Sad, the Society for Animals in Distress, an unaffiliated, non-profit crusading little organization offering protection for mistreated pets, help for concerned people. Cat fancier Green caught an article about



its founder, Al McGuinn, and began to talk about its problems on the air. Now he and his wife are both involved, he's on the Board of Directors, and they are planning a first birthday party for Sad next month.

Long before air time he has gone through all three of the Toronto newspapers for important or amusing stories, and has made selections from the library (he knows most of the 4,000 or so albums there intimately) which might tie in.

The show starts off with a theme cycle or montage — something different which will introduce the show with punch and give him a chance to tune in psychologically. The afternoon I sat in he re-organized one of

his favorite superimpositions — Charles Laughton's reading from *The Dharma Bums* over Mason Williams' *Classical Gas*.

It's loose, but it's not a free form show. The CHUM-FM format requires him to play cuts from two former and two current hit albums each hour, a maximum of one jazz, one classical and one spoken word cut each hour, and the same maximum for blues or folk each hour, which can be raised to three for a montage.

Green feels at home in this loose structure, he explains, because even back in his MOR days, he had been trying to expand people's tastes by programming as wide a variety of music as possible.

Green has a quadrophonic mind: he can maintain the coherence of his answers through on-air and on-phone interludes, even though all the while he is simultaneously planning the next three or four selections, finding the albums chosen, cuing up specific cuts, cleaning the records, riding the volume levels, typing the logs, sparring with John Donabie, getting some obscure information he has promised to a caller, checking the news and weather and traffic reports as each comes in — not to mention listening to what is on the air — all this without the faintest hint of nervous tension, and without ever giving, say, a caller or an interviewer, any hint that there might be something else on his mind.

Occasionally he challenges himself by playing two cuts in a row from the opposite sides of a record. More often he takes minor but significant liberties with the ads he reads, treating them in a loose conversational way, adding personal feeling and sometimes personal endorsement where he feels it is merited. Some music on a thirty-second ad reminded him of a piece he knew; it was found and cued up before the end of the ad.

GREEN continued on next page

AKEHURST continued from page 15

keen knowledge of the laws of libel and slander. Sound knowledge of the law can often result in a more thoroughly researched story and usually contributes to more decisions to use information than to delete it. Newsmen who don't know the law tend to discard or delete information for fear of consequences, thus weakening a story and losing impact.

Finally, no investigative reporter can be successful unless he knows at all times his news department and radio station will back him to the hilt when the going gets tough or if he gets into trouble. Unless a News Department and radio station is determined to see an issue through to its conclusion, no matter how unpleasant reaction may become, then it should not venture into this field. Almost every major story, no matter what its nature, produces harsh reaction. It is essential that this be anticipated in advance and handled calmly and with expertise — preferably by a senior management person detached from the story.



total concept sound studio

1262 Don Mills Rd. Don Mills, Ont. (416) 445-0878

Green maintains the fiction that he is talking to one individual listener. The intimacy gets positive results. The listeners who called in that afternoon generally thought of themselves as friends, and the majority had constructive comments to make on his musical thought progressions; nothing seems to please him more.

The callers appear to be of all types. People of many ages can live with his program, as with most of the others on CHUM-FM. "We try to avoid the colloquialisms or clichés of any particular group," says Green. "If we're supposed to be so aware of music, and of what's happening in the world and in our community, and if we're communicating with people who are also aware, we can be eloquent without alienating them with minority language."

The deejays feel responsible to their listeners: rip-off concerts are put down hard; soft-sell commercials are encouraged; ads have been refused because either the quality of the ad or the product itself was unacceptable.

Moreover, as Larry Green sees it, CHUM-FM has been the biggest promoter of Canadian talent since it came on the air, and he'll include in this assessment any organization this side of the CRTC. Green himself does not make a big thing of it on or off the air but his show is generously laced with Canadian music — usually more

than the AM requirements (which don't apply here), occasionally an entire afternoon.

This comes in addition to his enthusiastic support of a number of individual Canadian groups. Just the previous evening he had been out hosting a gathering where Lighthouse had been given a Gold Leaf Award (The whole proceedings were aired "live" a few hours later on CHUM-FM).

"I had a good time," he said afterwards, "I like emcee work, especially when I feel close to the music and to the musicians." This last clause incorporates quite a variety of artists besides Lighthouse, including Crowbar since Bad Manors, the Flower Travelling Band (the jacket of their new album reproduces his haiku tribute), Eric Andersen, Eric Mercury, Chuck Mangione, David Wiffin, and Ian and Sylvia.

He fields a listener comment that CHUM-FM has become overcommercial. "Listen," he says, "We're not subsidized. CHUM Ltd. is a commercial venture, and CHUM-FM needs income to survive. There's never more than seven minutes of commercial time per hour — three minutes under the CRTC limit — and it is not going to get any worse. But we need that much; we don't want to be indebted to the AM side."

So he gives the show its own organic growth. Though he remains almost unconsciously within the format (during the first hour of

his show and of our interview, his selection was made up of one cut each of folk, jazz, classical, blues, spoken word, "6 a.m. to noon" and six of rock, three from older albums, he likes to work as much as possible with themes, playing back to back songs that have similar subjects or roots or titles, so that each hour is made up of a series of chains. "We can be creative here and really say things, make some social comment, just by the choice of music."

Then he has to mind the shifting demographics. Between 2 and 6, the predominance of housewives in his audience is supplanted by hordes of schoolkids, and then by evening drive-time businessmen. They are all treated as listeners, however, and the main concession made is that he comes out of Wally Michael's show at two easily and gets progressively harder throughout the afternoon, easing off a bit towards the end of the show when Steve Harris takes over.

People sometimes phone in to request specific cuts they want to tape; he will not change the program unless the selection recommended fits into the train of thought. "You can't please everybody, so I don't try; what I do try to do is to get people into exploring new areas and making new associations. And nowadays I find that most people are getting more sophisticated in their musical tastes."

The COUNTRY PLAYLIST Programmers

- | | | | | | |
|-------|---|-------|---|---------|--|
| 1 3 | THE AIN'T NO EASY WAY
Eddie Chwill - Barry 2528X-M | 17 8 | BILL JONES GENERAL STORE
Tommy Hunter - Columbia
C43000-H | 33 49 | TOGETHER AGAIN
Hank Smith - Quality 2024X-M |
| 2 4 | CAROLYN
Merle Haggard - Capitol 322-F | 18 24 | THE MORNING AFTER BABY LET
ME DOWN
Ray Griff - GRT 101446-T | 34 18 | SHE'S ALL I GOT
Johnny Paycheck - Epic 10738-H |
| 3 5 | SAUNDER'S FERRY LANE
Gary Buck - RCA 75 0509-N | 19 28 | ANOTHER PUFF
Jerry Reed - RCA 0613-N | 35 23 | TROUBLE'S BACK IN TOWN
Hugh Scott - Melbourne 3366-K |
| 4 6 | ONE'S ON THE WAY
Loretta Lynn - Decca 329000-J | 20 40 | I'M A TRUCK
Red Simpson - Capitol 3236-F | 36 26 | TOO OLD TO CUT THE MUSTARD
Buck & Buddy - Capitol 3215-F |
| 5 1 | MILE AFTER MILE
Orval Prophet - Columbia
C42984-H | 21 23 | MY DADDY'S BLACKLAND FARM
Scotty Stevenson - London 17417-K | 37 36 | YOU DON'T HAVE TO GO TO
SWITZERLAND
Russ Gurr - Rodeo 3355-K |
| 6 2 | WOULD YOU TAKE ANOTHER
CHANCE ON ME
Jerry Lee Lewis - Mercury 73248-K | 22 27 | IT'S FOUR IN THE MORNING
Faron Young - Mercury 73250-K | 38 38 | TURN ME AROUND
Shirley Ann - Big Chief 7235 |
| 7 10 | I CAN'T SEE ME WITHOUT YOU
Conway Twitty-Decca 32895-J | 23 41 | THE BEST PART OF LIVING
Marty Robbins - Columbia 45520-H | 39 50 | FORGIVE ME FOR CALLING
YOU DARLING
Nat Stuckey - RCA 0590-N |
| 8 15 | COTTON JENNY
Anne Murray - Capitol 72657-F | 24 30 | MUCH OBLIGE
Greene/Seeley - Decca 32898-J | 40 29 | DIS-SATISFIED
Anderson & Howard - Decca 32877-J |
| 9 12 | BURNING THE MIDNIGHT OIL
Wagonner/Parton - RCA 9565-N | 25 13 | BRING HIM SAFELY HOME TO
ME
Sandy Posey - Columbia 45458-H | 41 35 | NAME THE CAPITAL
Tom Connors - Boot 024-K |
| 10 9 | TOTAL DESTRUCTION
Lynn Jones - MCA 2019-J | 26 16 | RUBY YOU'RE WARM
David Rogers - Columbia 45478-H | 42 48 | AIN'T THAT A SHAME
Hank Williams Jr. - MGM 14329-M |
| 11 7 | (Seashores) of OLD MEXICO
Hank Snow - RCA 740544-N | 27 42 | OKLAHOMA SUNDAY MORNING
Glen Campbell - Capitol 3254-F | 43 37 | PLAY ME A SAD SONG
Al Hooper - Dominion 149-E |
| 12 11 | SOMETHING IN YOUR FACE
Shirley Eikhard - Capitol 3197-F | 28 43 | 10 DEGREES AND GETTING
COLDER
George Hamilton IV - RCA 0622-N | 44 44 | I'LL STILL BE WAITING FOR
YOU Buck Owens - Capitol 3262-F |
| 13 14 | TURN YOUR RADIO ON
Ray Stevens - Barnaby 2048-H | 29 20 | KISS AN ANGEL GOOD MORNIN'
Charley Pride - RCA 0550-N | 45 46 | SNOWTIME
Michael Brandon - Ampex 1305-V |
| 14 19 | ONE TIN SOLDIER
Skeeter Davis - RCA 74-0608-N | 30 32 | I'VE GOT THE BOTTLE
Bud Roberts - Boot 016-K | 46 47 | I'VE COME AWFUL CLOSE
Hank Thompson - Dot 17399-M |
| 15 22 | BEDTIME STORY
Tammy Wynette - Epic 10818-H | 31 31 | SOMEWHERE IN VIRGINIA IN
THE RAIN
Blanchard/Morgan - Mega 615-0046X-M | 47 | RED RED WINE
Roy Drusky - Mercury 73252-K |
| 16 17 | COLD DAY IN OCTOBER
R. Harlan Smith - GRT 1320 10 | 32 39 | LOVE IS LIKE A SPINNING
WHEEL
Jan Howard - Decca 32905-J | 48 | ANN (Don't Go Runnin)
Tommy Overstreet - Dot 17402X-M |
| | | | | 49 | GOOD HEARTED WOMAN
Waylon Jennings - RCA 0615-N |
| | | | | 50 | YOU CAN'T GO HOME
Statler Bros. - Mercury 73253-K |

The
ProgrammersNEW ON
PLAYLISTS

MAJOR MARKETS

CHUM TORONTO

My World-Bee Gees
Heart Of Gold-Neil Young
Softly Whispering-English Congregation
Floy Joy-Supremes

CFRA OTTAWA

Precious & Few-Climax
Joy-Apollo 100
Levon-Elton John
Anticipation-Carly Simon
Witch Queen Of New Orleans-Redbone

CFRW WINNIPEG

Hurting Each Other-Carpenters
Foot Stompin'-Grand Funk Railroad
Sweet Talking Woman-Spice
Rock And Roll-Detroit

CHLO ST. THOMAS

Good Friends-Poppy Family
No Matter How I Try-Gilbert O'Sullivan
Heart Of Gold-Neil Young
Roundabout-Yes
Sweet Season-Carole King
Keep Playin' Rock & Roll-Edgar Winter
Everything I Own-Bread
Same Old Feeling-Fergus
Move 'Em Out-Delaney & Bonnie

CKLW WINDSOR

Feelin' Alright-Joe Cocker
Sweet Season-Carole King
Mother & Child Reunion-Paul Simon
Come Fill Your Cup-Springwell
Step Out-Mamas & Papas
I Know You're Crying-Glass Bottle

CKCK REGINA

Anticipation-Carly Simon
My World-Bee Gees
Lion Sleeps Tonight-Robert John
A Salty Dog-Procol Harum

CKGM MONTREAL

You Could Have Been A Lady-April Wine
Runaway/Happy Together-Dawn/Orlando
Joy-Apollo 100
Good Friends-The Poppy Family
Sweet Season-Carole King
Rock And Roll-Led Zeppelin
Awaiting On You All-George Harrison

CJCH HALIFAX

My World-Bee Gees
Same Old Feelin'-Fergus
Drowning In The Sea Of Love-Joe Simon
Lazy River-Osmonds
Endless Journey-James Last
Black Dog-Led Zeppelin
Bang A Gong-T. Rex
We've Got To Get It On-Addrisi Bros

CKOM SASKATOON

Stay With Me-Faces
Lazy River-Osmonds
Foot Stompin' Music-Grand Funk Railroad
Never Comin' Home-Brave Belt

CKXL CALGARY

Crazy Mama-J.J. Cale
Country Wine-Raiders
Got To Get It On-Addrisi Brothers
No One To Depend On-Santana

We're Dancin'-Second Helping
Never Comin' Home-Brave Belt
My Love Sings-Joey Gregorash
You Could Have Been A Lady-April Wine
I Shall Be Released-Anne Attenborrow

CJOE LONDON

Roundabout (fjs)-Yes
Sweet Season-Carole King

CHED EDMONTON

Never Been To Spain-Three Dog Night
I'm A Preacher-Tony Kingston
Good Friends-Poppy Family
The Lion Sleeps Tonight-Robert John

CJME REGINA

We've Got To Get It On-Addrisi Bros
Little Ol' Rock'n Roll Band-Billy Mynner
Same Old Feelin'-Fergus
We're Dancing-Second Helping
My Lovely Banana-Paul Craigie
Good Friends-Poppy Family
Bang a Gong-T. Rex
My World-Bee Gees
Music From Across The Way -James Last

CKLG VANCOUVER

Gospel Rock-Dr. Music
Heart Of Gold-Neil Young
Until It's Time-Elvis Presley
Lazy River-Osmonds
My World-Bee Gees
I Don't Need No Doctor-Humble Pie
Friends & Family-5 Man Electrical Band

CKOC HAMILTON

Bang a Gong-T. Rex
Runnin' Away-Sly & Family Stone
Ring The Living Bell-Melanie
Sweet Seasons-Carole King

SECONDARY MARKETS

CKRD RED DEER

Lazy River-Osmonds
Homburg-Procol Harum
Oh Lord-Morse Code Transmission
Jungle Fever-The Chakachas
Movin' On-Buckwheat
America's Great National Pastime-The Byrds
Anthem-Celebration
Time To Move On-Mashmakhan
Love Is Far Away-Claude Philippe
Will You Love Me Tomorrow-Roberta Flack
Love Is Living In You-The Archies
D.B. Cooper Where Are You-Tom Bresch
Precious & Few-Climax

CFNB FREDRICKTON

Fire And Water-Wilson Picket
Lion Sleeps Tonight-Robert John
Nickel Song-Melanie
Anthem-Celebration

The
ProgrammersNEW ON
CHARTS

CKXL CALGARY

Move 'em Out-Delaney & Bonnie
Together Let's Find Love-Fifth Dimension
Mexican Lady-Steel River
Mercedes Benz-Goose Creek Symphony
A Salty Dog-Procol Harum
Precious and Few-Climax
Love Is-Mashmakhan

CHARTS continued on next page

The
ProgrammersMOR
PLAYLIST

- 1 AMERICAN PIE
Don McLean - United Artists 50856-J
- 2 SUMMER OF '42
Peter Nero - Columbia 45399-H
- 3 IT'S ONE OF THOSE NIGHTS
Partridge Family - Bell 45-160-M
- 4 COTTON JENNY
Anne Murray - Captiol 72657-F
- 5 AN OLD FASHIONED LOVE SONG
Three Dog Night - Dunhill 4294-N
- 6 ONE TIN SOLDIER
Skeeter Davis - RCA 74-6-8-N
- 7 MY BOY
Richard Harris - RCA 4293-M
- 8 FRIENDS WITH YOU
John Denver - RCA 74-0567-N
- 9 L'OISEAU
Rene Simard - Nobel 5627-K
- 10 LOVE ME, LOVE ME, LOVE
Frank Mills - Polydor 2056 076-Q
- 11 TURN YOUR RADIO ON
Ray Stevens - Barnaby 2048-H
- 12 HURTING EACH OTHER
Carpenters - A&M 1322-W
- 13 I'LL SEE YOU THERE
Poppy Family - London 164-K
- 14 TILL
Tom Jones - Parrot 40007-K
- 15 SAUNDER'S FERRY LANE
Gary Buck - RCA 75-0509-N
- 16 TOGETHER LET'S FIND LOVE
Fifth Dimension - Bell 45-170-M
- 17 LOVE ME BROTHER
Tapestry - Polydor 2065 091-Q
- 18 CHERISH
David Cassidy - Bell 45150X-M
- 19 SUNSHINE
Jonathan Edwards - Capricorn 8021-P
- 20 LET IT BE
Joan Baez - Vanguard 35145-V
- 21 FOR BETTER FOR WORSE
Bells - Polydor 1056 093-Q
- 22 TOGETHER AGAIN
Hank Smith - Quality 2024X-M
- 23 FIELDS OF GREEN
Sean Dunphy - Boot 023-K
- 24 TO A PLACE NEAR THE RIVER
Marty Butler - Columbia C4-2988-H
- 25 REMEMBERING YOU
Roger Kellaway - A&M 1321-W
- 26 GOOD FRIENDS
Poppy Family - London 172-K
- 27 SOMETHING IN YOUR FACE
Shirley Eikhard - Capitol 3197-F
- 28 LION SLEEPS TONIGHT
Robert John - Atlantic 2846-P
- 29 I SHALL BE RELEASED
Anne Attenborrow - Polydor 2065 069-Q
- 30 INDEPENDENT MEANS
Brannigan's Boys - Boot 109-K
- 31 TWO BOUREES (Suite III)
Moe Koffman - GRT 1230-21-T
- 32 LOVE IS
Mashmakhan - Columbia C4-3011-H

CHARTS continued from page 22

CHUM TORONTO

I Am A Preacher-Tony Kingston
The Lion Sleeps Tonight-Robert John
Hurting Each Other-Carpenters
We've Got To Get It On-Adriano Bros

CFRA OTTAWA

Without You-Nilsson
Love Me Love Me Love-Frank Mills
Drownin' In The Sea Of Love-Joe Simon
Out Of My Mind-Rain

CFRW WINNIPEG

One Of Those Nights-Partridge Family
Black Dog-Led Zeppelin
Once You Understand-Think

CHLO-ST. THOMAS

Drownin' In The Sea Of Love-Joe Simon
Hurting Each Other-Carpenters
Never Been To Spain-Three Dog Night
Joy-Apollo 100
Feelin' All Right-Joe Cocker
Rock and Roll Stew-Traffic

CJME REGINA

Lazy River-Osmonds
My Love Sings-Joey Gregorash
Cotton Jenny-Anne Murray
Joy-Apollo 100

CKGM MONTREAL

The Lion Sleeps Tonight-Robert John
Lazy River-Osmonds
Love Me Love Me Love-Frank Mills
Without You-Nilsson
Clean Up Woman-Betty Wright
Hurting Each Other-The Carpenters

CKLW WINDSOR

Lazy River-Osmonds
In The Rain-The Dramatics
Good Friends-Poppy Family
Bang A Gong-T. Rex

CJCH HALIFAX

Never Been To Spain-Three Dog Night
Joy-Apollo 100
Hurting Each Other-Carpenters
Sugar Daddy-Jackson 5
My Love Sings-Joey Gregorash
Lion Sleeps Tonight-Robert John

CKCK REGINA

Joy-Apollo 100
Drowning In The Sea Of Love-Joe Simon
Lazy River-Osmonds
White Lies-Bullit
Without You-Nilsson

CKLG VANCOUVER

Hurting Each Other-Carpenters
Precious & Few-Climax
Country Wine-Raiders
Out Of My Mind-Rain
We're Dancing-Second Helping

CHED EDMONTON

All I Ever Need-Sonny & Cher
One Day I Walk-Bruce Cockburn
Same Old Feelin'-Fergus
Time To Move On-Mashmakhan

CKOM SASKATOON

Never Been To Spain-Three Dog Night
Drowning In A Sea Of Love-Joe Simon
Cotton Jenny-Anne Murray
I Found Love-Quicksilver
Looking For A Love-J. Giels Band

CJOE LONDON

Never Been To Spain-Three Dog Night
Lazy River-Osmonds

CKOC HAMILTON

I Am A Preacher-Tony Kingston
The Nickel Song-Melanie
Everything I Own-Bread
We're Dancin-Second Helping

The Programmers **BREAKING & STIFFING**

In Toronto, Nilsson's "Without You", "Precious and Few" by Climax and "Joy" by Apollo 100 appear to be the biggest jumpers on the CHUM 30. Meanwhile, "Out Of My Mind" by Rain slowing 17 - 17 this week. As is the case with most stations in Canada and U.S. "American Pie" appears to be hottest hit in many years.

"Once You Understand" — Think responsible for calls and letters for and against the song at CFRW Winnipeg, but the station does report plenty of reaction.

CHLO, St. Thomas reports three strongest singles "American Pie", Don McLean, "Levon", Elton John, and "Love Me Love Me Love" Frank Mills.

Beverly Bremers stiffes at 22 in Windsor. Frank Mills still very strong.

Breaking at CJCH; Climax 24-10, Betty Wright 28-18, Nilsson 26-19, Three Dog Night HB-20, Apollo 100 HB-23, Joey Gregorash HB-29.

The Programmers **MAPLE LEAF SYSTEM****RESULTS OF MLS VOTING FOR JANUARY 19/72**

SAME OLD FEELIN Fergus	5.7
I SHALL BE RELEASED Anne Attenborrow	4.5
IT'S SO EASY TO LOVE YOU Tenderness	3.1
THE BANNERMAN Five Man Cargo	1.5
LOVE IS WINE Terry McManus	4.2
MORNING SUN Young & Moore	2.9
MY LOVE SINGS Joey Gregorash	7.5
VICTORIOUS Hartford Baby Grande	2.7
LOVE IS FAR AWAY Claude Philippe	1.7
SATORI Flower Travelling Band	3.6

Joey Gregorash "My Love Sings" receives minimum two weeks guaranteed airplay.

MLS AGENDA JAN. 19/72

To be voted upon by all MLS Member Stations no later than Tuesday Afternoon January 25th.

The Programmers **TRIBAL DRUM**

CKCK Radio-TV looking for backup sports announcer-reporter. Hockey and football play-by-play helpful but not essential. Must be strong on-air and able and willing to dig for stories. Send air check and resume to D.R. Alexander, Production Manager, CKCK Radio, Box 6200, Regina.

CHLO announces new line-up:

6:30 - 10	Rick Greven
10 - 3	Rick Janssen
3 - 7	Jerry Stevens
7:45 - 1	Chuck Azzarello
1 - 6	Ron Fitzpatrick

CHLO, St. Thomas, replacing their souvenir week-end with a Solid Gold Saturday with emphasis on Pre '66 gold, also running two L.P. cuts an hour.

CKLW going with "Winter Fly Away" contest. Hit line callers qualify for grand draw. Four listeners to receive round trip air fare to Barbados, Florida, Acapulco, Jamaica etc., or five hundred cash.

CKVN putting "Four Letter World" up against 'LG's "Four Letter Words". "Words" into third week at 'LG and still very strong. All stations in market promoting heavily.

CHUM FM aired four hours continuous Canadian music on January 18th. Larry Green did the honours for the second time. First airing (last November) drew "phenomenal" reaction.

CHED running "Rose Coloured Windshield". Used car giveaway ties in with on-going "Beautiful People" station image campaign. Each jock disposed of a clean, late model used car to listeners on a contra with local dealers.

Hamilton's CHAM introduced a new chart based on the "rock of Hamilton" concept. Jock caricatures provided by "Blaine". Station reports "Boss Jock Poster", also by "Blaine" to be one of their most successful promotional items.

TWO BOURREES Moe Koffman
NEVER COMIN HOME * Brave Belt
A MESSAGE Yukon (Re-submission)
GOING HOME Company Store
LIKE YOU John Murray
YOUR NEIGHBOUR Emerson Carruthers
I'M A SONG (SING ME) Christmas

* Several copies of this record have been issued with labels on the wrong sides. Randy Bachman says Never Comin Home should be obvious to reviewers as the phrase is repeated often throughout the song.

Take your pick: "Time To Move On"
or if you prefer
"Love Is"

Mashmakhan's
2 sided hit

(C4-3011)

ON COLUMBIA RECORDS 

