

RPM *WEEKLY*

TWENTY FIVE CENTS

Volume 14 No. 22

January 16, 1971



Hamilton's Smyle in Columbia's Canadian presentation

MCA and Liberty/UA pact distrib deal

MCA Records (Canada) will take over national distribution of Liberty Records and its affiliated labels: Blue Note, Imperial, Sunset, Minit, World Pacific, and World Pacific Jazz. This changeover takes effect immediately.

MCA has arranged with London Records (former distributors of the line) to take over the existing inventory of Liberty product, making all current Liberty product fully exchangeable under MCA's current exchange policy.

Shipment of product from MCA's National Warehouse (Cornwall)

is expected by January 15 with complete inventory servicing to the trade by the early part of February — of all Liberty product.

A complete inventory — order form is now in the printing stages to be mailed to retailers across the country.

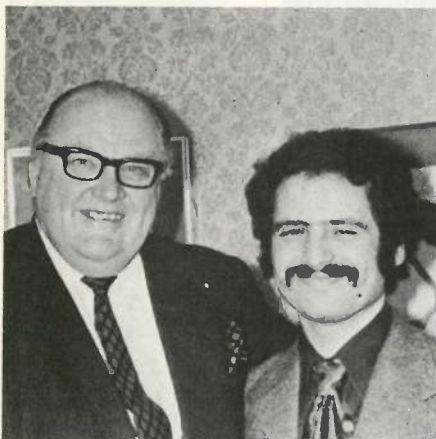
Negotiations for the distribution deal were completed by Mike Stewart, Executive Vice-President Liberty/UA Records Inc. and Lee Armstrong, Vice-President of Product Development — MCA.

English Mam label to release Canadian group

MAM Records, owned by the same company which manages Tom Jones and Engelbert Humperdink, is set to release "Sweet

America. MAM is preparing an intensive promo push for the English market. The label is responsible for the climb of Dave Edmunds' "I Can Hear You Knocking" to the top of the English trade charts. The single is now catching fire in North America.

"Sweet Elaine" is set for release in Canada by GRT on January 15th. An American deal for the group is currently underway. Negotiations were finalized by Jack Herschorn of Herschorn Music (Vancouver) and Geoffrey Everitt, managing director of MAM Records.



Geoffrey Everitt (l) & Jack Herschorn.

Elaine" by the Canadian group Songbird. The deal covers the world with the exclusion of North

Chile proclaims 40% domestic radio content

The new Chile leftist government has informed its broadcasters that, effective January 1st, 40% of their music aired on radio must be Chilean content.

The Chilean broadcasters say it can't be done.

The 40% is composed of 25% written by Chileans and the remaining 15% must be Chilean folk rhythms.

The country's programmers say the public will react unfavourably and there just isn't enough Chilean music in Chile to comply with the new regulations.

Obviously, the Chileans could take a page of Canada's book and permit the broadcasters to get into the record making business. They would find that although nationalism isn't important to their broadcasters, the profit motive is a cure-all. Voila! A domestic record industry. Somewhat controlled, but nevertheless a bit of national culture.

DBS figures reveal industry trends

The Dominion Bureau of Statistics figures for the production and sale of pre-recorded records and tapes for the month of September and for the year to that date are extensive and provide a good insight into the tape/disc battle. Up to the end of September some fourteen and a half million LP's and eleven million singles had been sold, with allowance already made for returns. In the same period, one million, eight hundred thousand eight tracks, half a million cassettes and twelve thousand reel to reel tapes were sold. Obviously the tape configurations have a long way to go to catch up. An interesting aspect of the statistics is the fact that tape manufacturers reported selling several hundred thousand more tapes than they produced in the year. In the month of September, they reported selling more than twice as many tapes as were produced. In both the month and year figures, the four track figure was nil.

In response to industry trends, the DBS has stopped reporting monaural production figures although they did report sales figures of sixty four thousand for the month and three hundred and thirty thousand for the year.

THIS WEEK'S RPM

"The Producers" series continues. Canada's record men look at the industry (Part One). RPM takes a hard look at the 30% CRTC ruling.

NOTICE!

RPM EDITORIAL OFFICES CLOSED MONDAYS

EFFECTIVE IMMEDIATELY RPM will remain open Fridays, but our editorial offices will be closed MONDAYS as we work to bring you a LARGER RPM. Yes! RPM is growing. We need the extra time to work on the NEW RPM. A hot-line for advertising will be available Mondays. You may reserve your ad space by phoning 489-2167. Deadline for advertising copy and material will be Tuesday NOON (eleven days prior to issue date).

THE SPECIAL HOT-LINE FOR AD RESERVATIONS ON MONDAYS - 489-2167

Chappell & Tremblay enter co-publishing deal

Cyril Devereaux, managing director of Chappell & Co. Ltd. (Canada), reports completion of negotiations for a co-publishing deal between Chappell and Georges Tremblay of Montreal.

Tremblay is regarded as one of French Canada's most successful music arrangers, having worked with Ginette Reno, Michel Richard and Pierre LaLonde.

Tremblay's long-term co-publishing deal with Chappell involves his two recently established pubberies, Mojak Music (CAPAC), and Critremfort Music (BMI). Chappell will represent the two firms throughout the world.

Tremblay has been kept busy with his Mojak Productions having just completed arranging and producing France Castel for RCA. He also just completed scoring the soundtrack of the full length film, "Pas De Vacances Pour Les Idoles".

Much of Tremblay's popularity in the Province of Quebec has come about through his weekly television show "Les Deux Pianos" (Channel 10) which he shares with his brother Rod. An album from this show is currently underway with the production and arrangement by Georges Tremblay.

He is also producing and arranging an English and French album for Christine Chartrand, one of Quebec's top recording stars.

CHUM Limited's empire growing rapidly

On December 23rd, 1970, the CRTC approved an application by Ralph Snelgrove Television Limited to transfer over 3500 common voting shares to CHUM Limited. CHUM Limited already owns 66 2/3% of the company which controls CKVR Barrie, CKVR 1, Parry Sound, CKVR 2, Huntsville, and CKVR 3 in Haliburton. With the CRTC decision, CHUM Limited now has 100% control of all of the above.

In addition, CHUM Limited owns CHUM AM and FM in Toronto, CFRA AM and CFMO FM in Ottawa, CJCH in Halifax, 50% of CKPT in Peterborough. A CHUM Limited application for CFMB, Montreal was rejected. Another application for CKGM, Montreal may be filed. CHUM Limited is controlled by Allan Waters who owns a portion of CKLC AM and FM in Kingston.

Canada's first full-time top forty FM outlet

Throwing convention completely out the window, CHEC AM and FM in Lethbridge, Alberta have introduced a new way of doing things to Canadian radio. The FM operation, heard within a thirty-mile radius of Lethbridge, is working under a top forty/progressive rock format. The AM outlet meanwhile is on an accepted MOR format. At eight o'clock every evening CHEC AM and FM simulcast the "Heavy Sounds" progressive rock show until two in the morning. The show originates with the FM station.

Of course the normal way of doing things is quite the opposite, but CHEC is not being foolish. They are cashing in on the young adult's preference for a tasty mix of top forty and progressive on FM while satisfying daytime older MOR audience. As is usually the way, it takes the smaller stations to create new ideas, and here CHEC leaves the self-congratulating major-market giants far behind.

RPM maintains a Canadian approach to one of the fastest growing music nations in the world.

"MR. FORTUNE"

a new single (H62442)

by
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FEATURING
THE MIGHTY POPE

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CKBB,
CHSC,
CHOW

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DISTRIBUTED BY

LONDON records

Canadian content dream a nightmare

What started out to be a giant step forward for Canadian talent is starting to backfire. The Canadian Radio and Television Commission announced last year that all Canadian AM radio station licence-holders would have to play 30% Canadian content. The broadcasters fought

"...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

RPM

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

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

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	— \$10.00
Two Years	— \$17.00
Three Years	— \$21.00
(Air Mail \$15 per year)	
Single copy	— .25
Other Countries	
One Year	— \$25.00

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PRINTED IN CANADA

In this ten part series, RPM looks at what has happened since the Canadian Radio and Television Commission legislated 30% Canadian music content for AM radio in May of 1970. We study the feelings and attitudes of the record companies, the broadcasters, record producers and music publishers — what happened during the months the CRTC gave the industry time to prepare — the state of the industry — what effect the ruling will create.

the proposed ruling and when it came into being, the bandwagon became overcrowded with those very same broadcasters who NOW are going to save the Canadian music industry from the foreign-owned companies operating in Canada. It will NOW be the broadcasters who will be able to "offer more" to the Canadian independent producers. If you can't fight 'em — join 'em! That seems to be the philosophy behind the latest fast footwork of some broadcasters who are ready to make their productions available for airplay and make their broadcasting facilities available for airing productions. Their own productions, and others.

Pierre Juneau told a broadcaster a year ago (in reference to the formation of a broadcast/production music/publishing house) "You won't get any disagreement from us on the principle at least. Maybe the solution is to play your records as much as you want and then play the others as much as that."

Taken literally, the remark would seem to indicate a 50-50 split of airplay. Fifty percent yours, fifty percent ours. It has been brought to our attention that the CRTC has no intention of interfering with licence-holders competing against the non-licence holders. This at least clears the air for anyone who wishes to know what they are up against. It gives the potential investors, whether they be independents or record companies, an idea of what the potential of investing in Canadian talent will be.

Another indication of the ratio of success of Canadian content investment is the track record of the Maple Leaf System, also controlled by the broadcasters.

It must be explained now, that the Canadian Talent Library is non-profit by charter and therefore is not included in the growing list of broadcasters who are competing in the hitmaking areas for profit. The motives of Standard Broadcasting have been known for years. At a time when the broadcasters were fighting Canadian content on the airwaves, Standard invested a great deal of money in creating Canadian content programming for radio stations wishing to subscribe to their service and philosophy. Their contribution to Canadian talent should not be confused with the current rash of broadcasters who are rushing into production and music publishing with dollar signs in their eyes.

If the Canadian Talent Library had three international million-sellers in a row, no one could envy them their success because it was they who pioneered Canadian talent. They were not opportunists who stepped into the "if we must play domestic content, we want a piece of the action", shoe.

It would be encouraging to believe that the motives of any of the other broadcast producers are a sincere attempt to help Canada when there have been so many alternatives they might have employed over the past years. They failed to show any initiative. They claim they are part of "free enterprise". That seems to imply that anyone who can produce a single can acquire a radio station licence just as readily. This is not the case. Only a chosen few have that very cherished privilege. They are now starting to abuse the privilege every time they play one of their own productions. It becomes not only a licence to make money, but a licence to make hits and sell records. I think the expression is "culture manipulation". According to the CRTC, it is quite proper. That is the information that we have.

VOTE!

Fill in your ballot
& vote in the Annual
RPM JUNO AWARDS!



After a couple of disastrous burn-outs, Sudbury's Von Zubans have survived this and unexpected illness to



return to the scene with their new Melody Record Bar and their status as most important retailer in the north.



True North's Bruce Cockburn will guest on the Wayne & Shuster Special (CBC-TV) Sunday Jan. 24th.



Jodie Drake, highly regarded in theatre and song circles, is working on a busy club schedule for this coming year.



Edwin Starr, Tamla Motown artist, played to good houses at Toronto's Coq D'or. Crowd pleaser was "War".



Starr is seen next to Ampex national promo mgr. John Driscoll (l) who arranged for opening night press bash.

Revolution's Ross... two paydays a year

PART TWO OF A SERIES

The Producers

by Jim Smith



Revolution Sound lies on the edge of Toronto's arty district, just east of Yorkville. Initially the offices were in a converted Victorian-style house but increasing affluence appears to have driven the firm across the street to a large, modern apartment block.

The new offices are impressive. Modern bleached-wood furniture, purple and blue shag carpet, and a stunning view stretching off to Lake Ontario. People seem to be everywhere, like on Yonge Street at rush hour. One of the bodies is Mort Ross, head of Revolution, who explains Mondays are always busy.

Revolution Records has, to now, been basically a one-hit, one-group company. They scored with Motherlode's "When I Die" and then saw the group itself die. Now they are pushing Chimo and have assorted other commitments but are still living off the past. Mort, a shortish mod, with a bushy mustache, agreed. "The record company is only about a year and a half old. We started with Motherlode. And then the company was doing virtually nothing until Chimo came along about six months ago. The new Motherlode band starts working this weekend too. I've been experimenting with various combinations and waiting until I had a group at least as good as the old group."

Mort, like any producer, has had his share of problems. The first problem for him has been finding talent of international calibre. "That's just the starter. The band has to be capable of doing it musically. But with my experiences with Motherlode, I've got to be sure they are really ready to put in all the slugging. They've got to have the desire to really make it. To have everything fold after three months and a hit record, just when you are really starting to make it, is just too expensive.

"The biggest problem, though, is finding money. Things have been really tight in the last year. In

the record business you have two paydays a year (the royalties payment dates) and if you miss one, it's pretty tight for a while. We recorded the Chimo album back in June and we're just ready to give it to the record company. The first payday is in December but it won't have sold anything by then. So the first real payday is not until August. So I've had my money tied up for 14 months before any comes back.

"Producers who are just entering the game must be prepared to put out money for the first two years. Otherwise they might as well forget it."

Mort, like many other prominent Canadian producers, financed his early work by producing commercial jingles. It was a pretty profitable business for Ross, too. But now he says "The golden goose is dead. The jingle business isn't something you can do part time. As I got more involved with the record business, I got more out of touch with the jingles people. I didn't ever intend to get out of the jingles business but without the time to see the agencies I didn't have much choice. With the agencies, it's a case of 'out of sight, out of mind'. There are too many hustling people trying to get those accounts for them to call someone else."

However Mort does not regret being out of the commercials business. "For me to get back into the jingles business, I'd have to give up record production and get out and hustle the jobs again. I want to be a producer. Plus the fact that two years ago there was twice as much work for half the number of people. I became pretty bored with it, too. When

you become successful with the jingles business, you automatically start grinding it out. You become familiar with the formula. The more involved I became with the business, the less involved I became with the creative end. I didn't like that. You see, I became involved with the business as a writer and musician but found I couldn't keep it up. Then the business lost all its appeal.

"My forte in the record production business is as a producer. That's why I've hired other people to handle the other parts of the business and leave me to the production. I've got commitments right now for about a dozen albums a year. That's a lot of production for one producer. So the only way I can operate efficiently is to have other people look after the office. The only side of the business I get involved with is the American side of the contracts and promotion. In Canada we're signed with RCA, which really takes a lot of the worry out of my end. Guys like Scott Richards and Jack Feeney really want to make things happen.

Then we got into the CRTC legislation question. I asked whether he expects more action now. "Yeah, I am," he quickly agreed. "I don't know about great things, but I don't know how it can help but get better."

I followed up by asking if Ross

ROSS continued on page 23

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NEW RELEASES

THE HITCHIKERS/THE MIGHTY POPE - Mr. Fortune - Heart H 62442-K

(2:42) (Wayne McGhie) HEART & SOUL MUSIC-BMI - Prod: Robert Kates. **MA PL**
 MOT: This is perhaps the closest to the Detroit sound ever produced in Canada and features a very powerful voice in Earl Heedom, tagged The Mighty Pope. Although the market is somewhat restricted for rhythm and blues, this side will attract jocks looking for the Canadian coloured sound. Flip: I May Have Been A Fool (Claire Torrey) LEEDS MUSIC-CAPAC also brings out the potential power of the Mighty Pope and excellent musicianship of back-up group brought together by arranger Jimmy Carver.

STAMPEDERS - Carry Me - Music World Creations 1003-M

(2:58) (Richard Dodson) CORRAL MUSIC-BMI - Prod: Mel Shaw. **MA PL**
 MOT: This is one of Canada's top potentials for breaking into the world market and here display that musical teamwork that has made them an established and self-sustaining Canadian action trio - a rare entity indeed. There is no embellishment on this production. What you here are just three musicians, laying down their own sound with an original composition. MOR stations as well as MOT outlets have already recognized the hit potential of this side - with resultant important plays. Flip: I Didn't Love You Anyhow (Ronnie King) CORRAL MUSIC-BMI will also find favour with jocks familiar with "live" act of group.

JAY - High Falootin' - Celebration CEL 1988-M

(1:59) (Jay Telfer) BELSIZE MUSIC-BMI - Prod: Jay Telfer. **MA PL**
 MOT: This is one of those variety-type decks that probably was produced with the MOT market in mind but it has strong MOR and country overtones which could see much action in these areas. Chanter has had theatre training, obvious on voice control and back-up musicianship is superb.

Flip: Okuzidoo (Jay Telfer) BELSIZE MUSIC-BMI puts Telfer in the progressive bag which should please the free-formers.

ANTHONY GREEN & BARRY STAGG - It's Been A Long Time Gamma GA 5009-K

(2:36) (Anthony Green/Barry Stagg) NO PUBLISHING LISTED - Prod: Hagopian Hovaness. **MA PL**

MOT: This talented Montreal duo have been off the disc scene far too long. They bounce back with what should be another big one for them. They've departed from their usual puritan folk styling, dirtying their sound somewhat and making their bid for the charts that much stronger. This duo already have an international image and this side should establish this image.

Flip: Laughing Girl (Anthony Green/Barry Stagg) NO PUBLISHING LISTED is also a pleasant departure from their usual and should pick up MOR play.

JIM AIELLO/THE HAPPY FEELING - Children - Barry B 3525X-M

(2:20) (Norman Petty) DUNDEE MUSIC-BMI - Prod: Norman Petty. **MA PL**
 MOT: This is the strongest entry to date from this Calgary-based group. Much of the credit is due the excellent up-front voice of Jim Aiello but a group tightness prevails which makes the overall production a top ten contender. However, the middle of the roaders have already given this side the nod and are airing it extensively.

Flip: Broomstick (Jim Aiello/Bob Wagner) DUNDEE MUSIC-BMI will turn of the MOR jocks but find an ear with the progressive rockers.

FREEDOM NORTH - Ordinary Man - Aquarius AQ 5008-K

(3:10) (R. St. Jean) NO PUBLISHING LISTED - Prod: Bill Hill. **MA PL**
 MOT: A very strong entry from popular Montreal group. Good production creativity with sensuous female voice wafting in and out of the well-arranged brass sounds. This one should also pick up plays from the chicken-rockers.

Flip: Sorry (R. St. Jean/B. Hill) NO PUBLISHING LISTED should pick up plays from the underground-oriented jocks.

REM MOR PLAYLIST

- 1 THE GREEN GRASS STARTS TO GROW
Dionne Warwick (Scepter) 12300-J
- 2 IF YOU COULD READ MY MIND
Gordon Lightfoot (Reprise) 0974-P
- 3 MY SWEET LORD
George Harrison (Apple) 2995-F
- 4 YOUR SONG
Elton John (UNI) 55265-J
- 5 BEAUTIFUL PEOPLE
New Seekers (Elektra) 45710-P
- 6 IT'S IMPOSSIBLE
Perry Como (RCA) 0387-N
- 7 LONELY DAYS
Bee Gees (Atco) 6795-P
- 8 WATCHING SCOTTY GROW
Bobby Goldsboro (United Artists) 50727-J
- 9 FREE TO CARRY ON
The Sandpipers (A&M) 1227-W
- 10 SING HIGH SING LOW
Anne Murray (Capitol) 72631-F
- 11 I DON'T BELIEVE IN IF ANYMORE
Roger Whittaker (RCA) 74-0355-N
- 12 TA VIE C'EST TON AMOUR
New Christy Minstrels (RCA) 75-5068-N
- 13 MOST OF ALL
B.J. Thomas (Scepter) 12299-J
- 14 MORNING
Jim Ed Brown (RCA) 47-9909-N
- 15 FRESH AS A DAISY
Emitt Rhodes (Dunhill) 4267-N
- 16 1900 YESTERDAY
Liz Damon's Orient Express
(White Whale) 368-J
- 17 I THINK IT'S GOING TO RAIN TODAY
Tom Northcott (UNI) 55267-J
- 18 THINK ABOUT YOUR CHILDREN
Mary Hopkin (Apple) 1825-F
- 19 HIGH FALOOTIN'
Jay (Celebration) 1988-M
- 20 THINGS YA SAY
Tommy Graham (Capitol) 72632-F
- 21 OLD BILL JONES
Mersey Brothers (Columbia/Can. Talent Library) C4-2941-H
- 22 KELLY
Alan Moberg (London) 17396-K
- 23 FLESH AND BLOOD
Johnny Cash (Columbia 4-45269-H
- 24 SWEET CAROLINE
Bert Kaempfert (Decca) 32772-J
- 25 MOZART
Manuel de Falla Ork
(Daffodil) 1003-F
- 26 CHERYL MOANA MARIE
John Rowles (Kapp) 2102-J
- 27 FEELIN' KINDA SUNDAY
Nancy/Frank Sinatra (Reprise) 0980-P
- 28 I REALLY DON'T WANT TO KNOW
Elvis Presley (RCA) 47-9960-N
- 29 STONEY END
Barbra Streisand (Columbia) 4-45236-H
- 30 MEDLEY FROM SUPERSTAR
Assembled Multitude (Atlantic) 2780-P
- 31 SINCE I DON'T HAVE YOU
Vogues (Reprise) 0969-P
- 32 SILVER MOON
Michael Nesmith & First National Band
(RCA) 74-0399-N
- 33 IT'S BEEN A LONG TIME
Anthony Green & Barry Stagg
(Gamma) 5009-K

Columbia emphasizes Canadian at presentation

by Walt Grealis

Columbia's top brass from their marketing and promotion divisions gathered together a heavy representation of their Ontario sales staff, independent producers and new artists for a rather impressive presentation of new product at Toronto's Don Valley Holiday Inn (4).

Johnny Williams, director of A&R for the label and the one responsible for Columbia's successful entry into the Canadian content race, chaired the meeting which was surprisingly and perhaps for the first time in the company's history, very Canadian content oriented. In fact, more than eighty minutes of the three hour meet was devoted to showcasing soon-to-be-released domestic product, all of it produced in Canadian studios.

Coming out of Prince Edward Island and to be ready for the St. Patrick Day disc sales are The Calamity Brothers. Release of an album containing "Paddy Murphy's Wake" and "Westering Ho" is expected the early part of February.

A French Canadian release, but with a switch, is that from Anna Liber who lives in Toronto. A sampling of her initial release shows the usual strong and lush full band backing afforded French Canadian artists, who almost always show a good sales return.

Montreal's Marc Gelin and Muguet were introduced to the gathering, via their new releases expected to make good inroads into the French Canadian MOT charts. Pierre Gagnon, Montreal pianist who made good national gains in the English Canadian market last year, is also expected to bow new singles and albums in the coming year.

Canada's newest city, Thunder Bay, also offered up impressive recording acts which were recorded through the combined efforts of Don Grashey and Chuck Williams in the city's DMG Studios. Both Williams and Grashey were in attendance at the meeting as were their artists: Carol Baker, currently happening on the country charts with "Memries Of Home"; Merriday Park revealed a strong MOT styling with "Take Me Back Home"; and the Jarvis Street Revue, a powerful message

group stirred the gathering somewhat with their offering of "Oil Man" and "20 Years".

A Hamilton Ontario group, Smyle also attending the meeting, showed off their intended single release: "Will I Get Back Home" and "Glory Glory", the latter cut catching the favour of the audience. (See cover)

Neighboring Burlington has produced the Magic Bubble which could see a two market road of success - Italian and English. The group was represented by Frank and Rita Rondell, brother and sister and although heard only on a demo the vocal power of Miss Rondell and their choice of material, "Lonely Wind" and "I'm Alive" revealed strong possibilities.

One of the nice surprises of the presentation was the next release of Edmonton's big bundle of man power, Tony White. Unfortunately tagged "country" through his previous single and album releases which were strongly country oriented, White has definitely waxed himself into the pop market and could become the holder of a giant with his self penning of "Can You See Your Own Sign?".

A newcomer on the disc scene but already established as a singing star on both Canadian and U.S. television is Gordie Tapp. He's penned a couple of country/variety sides, "Nobody Sings Them Cowboy Songs No More" and "I'm Takin' City Ways", and Columbia has taped them with the pop market in mind, which could open new doors for this talented host of CHCH-TV's "Country Show" and who is now established as a strong supporting star of the popular "Hee Haw" show.

Williams also played the new single release of the Perth County Conspiracy. It was necessary for Williams to edit extensively on "You've Got To Know" and "Keeper Of The Key" to come up with a timing of 3 minutes and change so as to accommodate the AM stations. Conspiracy has already created an excellent market for themselves through the FM outlets which has accounted for encouraging sales return on their initial album release.

RPM SINGLES ALPHABETICALLY

After Midnight (38)
 Amazing Grace (44)
 Amos Moses (86)
 Ape Man (43)
 Band Bandit (81)
 Beautiful Second Hand Man (35)
 Be My Baby (16)
 Black Magic Woman (5)
 Border Song (85)
 Born To Wander (39)
 Bridget The Midget (52)
 Burning Bridges (88)
 Can't Stop Loving You (21)
 Church Street Soul Revival (70)
 Dickens (76)
 D.O.A. (82)
 Does Anybody Really Know What.... (4)
 Do It (66)
 Domino (8)
 (Don't Worry) If There's A Hell... (71)
 Everything Is Going To Be Alright (91)
 5-10-15-20 (25-30 Years Of Love (92)
 Flesh And Blood (47)
 Games (33)
 Give Us One More Chance (64)
 Groove Me (46)
 Gypsy Woman (36)
 He Ain't Heavy, He's My Brother (31)
 Heartbreak Hotel (59)
 He Called Me Baby (89)
 Hello Melinda Goodbye (68)
 I Believe In Sunshine (79)
 If You Could Read My Mind (14)
 If You Were Mine (74)
 I Hear You Knocking (25)
 Immigrant Song (7)
 I'm Not My Brother's Keeper (80)
 I Really Don't Want To Know (22)
 Isn't It A Pity (1)
 I Think I Love You (10)
 I Think It's Going To Rain Today (53)
 It's Impossible (73)
 It's Up To You Petula (99)
 Knock Three Times (2)
 Let Your Love Go (62)
 Like An Eagle (100)
 Lonely Days (9)
 Love The One You're With (11)
 Mean Mistreater (40)
 Mixed Up Guy (77)
 Montego Bay (87)
 Most Of All (27)
 Mother (30)
 Mozart (96)
 Mr. Bojangles (42)
 Mr. Guider (84)
 My Home Town (83)
 1900 Yesterday (24)
 No Matter What (26)
 One Bad Apple (93)
 One Less Bell To Answer (15)
 One Man Band (6)
 Only Love Can Break Your Heart (50)
 Paranoid (54)
 Pay To The Piper (17)
 Precious Precious (94)
 Problem Child (65)
 Remember Me (55)
 River Deep Mountain High (28)
 Rose Garden (32)
 Ruby Tuesday (34)
 Sacroiliac Boop (57)
 Sally Bumper (78)
 Share The Land (48)
 Shoes (97)
 Silver Moon (13)
 Sing High Sing Low (20)
 Solution For Pollution (95)
 Somebody's Watching You (58)
 Stealer (56)
 Stoned Love (12)
 Stoney End (18)
 Stop The War Now (23)
 Sweet Mary (49)
 Tears Of A Clown (90)
 Temptation Eyes (63)
 The Green Grass Starts To Grow (41)
 The Shape I'm In (98)
 They Can't Take Away Our Music (45)
 Things Ya Say (64)
 Tomorrow Tomorrow (75)
 Watching Scotty Grow (72)
 We Gotta Get You A Woman (37)
 When I'm Dead And Gone (67)
 You Don't Have To Say You Love Me (51)
 You Make Me Wonder (61)
 Your Song (3)

This week
1 week ago
2 weeks ago

RPM 100 SINGLES

Gold Leaf Award For Outstanding Record Sales

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

HANDY PULL-OUT CHART

1	1 1	ISN'T IT A PITY George Harrison-Apple-2995-F	34	25 28	RUBY TUESDAY Melanie-Buddah-202-M	67	92 ...	WHEN I'M DEAD AND GONE McGinnis Flint-Capitol-3014-F
2	2 5	KNOCK THREE TIMES Dawn-Bell-938-M	35	23 10	BEAUTIFUL SECOND HAND MAN Ginette Reno-Parrot-40053-K	68	68 75	HELLO MELINDA GOODBYE 5 Man Electrical Band-Polydor-2065042-Q
3	5 22	YOUR SONG Elton John-Uni-55265-J	36	21 14	GYPSY WOMAN Brian Hyland-Uni-55240-J	69	69 71	THINGS YA SAY Tommy Graham-Capitol-72632-F
4	3 2	DOES ANYBODY REALLY KNOW WHAT TIME IT IS?-Chicago-Columbia-4-45264-H	37	39 43	WE GOTTA GET YOU A WOMAN Runt-Ampex-31001-V	70	71 77	CHURCH STREET SOUL REVIVAL Tommy James-Roulette-7093-T
5	4 6	BLACK MAGIC WOMAN Santana-Columbia-45270-H	38	31 15	AFTER MIDNIGHT Eric Clapton-Polydor-2001 096-Q	71	75 84	(DON'T WORRY) IF THERE'S A HELL BELOW-Curtis Mayfield-Buddah-1955-M
6	12 19	ONE MAN BAND Three Dog Night-Dunhill-4262-N	39	41 61	BORN TO WANDER Rare Earth-Rare Earth-5021-V	72	76 82	WATCHING SCOTTY GROW Bobby Goldsboro-U.A.-5072-J
7	11 24	IMMIGRANT SONG Led Zeppelin-Atlantic-2777-P	40	43 51	MEAN MISTREATER Grand Funk Railroad-Capitol-2996-Q	73	99 ...	IT'S IMPOSSIBLE Perry Como-RCA-0387-N
8	8 21	DOMINO Van Morrison-Warner Brothers-7434-P	41	42 47	THE GREEN GRASS STARTS TO GROW Dionne Warwick-Scepter-12300-J	74	81 ...	IF YOU WERE MINE Ray Charles-ABC-11271-Q
9	18 26	LONELY DAYS Bee Gees-Atco-6795-P	42	44 54	MR. BOJANGLES Nitty Gritty Dirt Band-Liberty-56197-K	75	67 69	TOMORROW TOMORROW Joey Gregorash-Polydor-2065034-Q
10	7 3	I THINK I LOVE YOU Partridge Family-Bell-910-M	43	51 74	APE MAN Kinks-Pye-45016-L	76	91 99	DICKENS Leigh Ashford-Revolver-0010-N
11	16 25	LOVE THE ONE YOU'RE WITH Stephen Stills-Atlantic-2778-P	44	48 94	AMAZING GRACE Judy Collins-Elektra-45709-P	77	90 ...	MIXED UP GUY Joey Scarbury-Lionel-L3208-Q
12	9 9	STONED LOVE Supremes-Tamla Motown-1172-V	45	45 70	THEY CAN'T TAKE AWAY OUR MUSIC Eric Burdon & War-MGM-14196-M	78	84 97	SALLY BUMPER Houston-Tuesday-GH103-M
13	28 29	SILVER MOON Michael Nesmith-RCA-0399-N	46	49 93	GROOVE ME King Floyd-Atco-CH435-P	79	70 59	I BELIEVE IN SUNSHINE Madrigal-Tuesday-GH102-M
14	22 40	IF YOU COULD READ MY MIND Gordon Lightfoot-Repri se-0974-P	47	50 86	FLESH AND BLOOD Johnny Cash-Columbia-45269-H	80	54 30	I'M NOT MY BROTHER'S KEEPER Flaming Ember-Hot Wax-7006-M
15	14 12	ONE LESS BELL TO ANSWER Fifth Dimension-Bell-940-M	48	24 13	SHARE THE LAND Guess Who-Nimbus 9-74-0388-N	81	89 98	BAND BANDIT Tundra-A&M-307-W
16	6 8	BE MY BABY Andy Kim-I Steed-729-M	49	55 ...	SWEET MARY Wadsworth Mansion-Sussex-209-V	82	85 ...	D.O.A. Bloodrock-Capitol-3009-F
17	26 33	PAY TO THE PIPER Chairmen of the Board-Inviatus-9081-F	50	32 16	ONLY LOVE CAN BREAK YOUR HEART Neil Young-Reprise-0958-P	83	78 81	MY HOME TOWN Seeds of Time-Coast-1971-K
18	33 39	STONEY END Barbra Streisand-Columbia-45236-H	51	30 23	YOU DON'T HAVE TO SAY YOU LOVE ME Elvis Presley-RCA-9916-N	84	86 50	MR GUDER Carpenters-A&M-1236-W
19	29 31	FOR THE GOOD TIMES Ray Price-Columbia-45178-H	52	74 96	BRIDGET THE MIDGET Ray Stevens-Barnaby-2024-H	85	66 35	BORDER SONG Aretha Franklin-Atlantic-2772-P
20	19 20	SING HIGH SING LOW Anne Murray-Capitol-72631-F	53	63 66	I THINK IT'S GOING TO RAIN TODAY Tom Northcott-UNI-55262-J	86	88 ...	AMOS MOSES Jerry Reed-RCA-9904-N
21	17 17	CAN'T STOP LOVING YOU Tom Jones-Parrot-40056-K	54	62 62	PARANOID Black Sabbath-Warner Bros-7437-P	87	57 36	MONTEGO BAY Bobby Bloom-L&R-157-N
22	52 ...	I REALLY DON'T WANT TO KNOW (f/s) Elvis Presley-RDA-9960-N	55	61 ...	REMEMBER ME Diana Ross-Tamla Motown-1176-V	88	93 53	BURNING BRIDGES Mike Curb Congregation-MGM-14151-M
23	27 32	STOP THE WAR NOW Edwin Starr-Tamla Motown-7104-V	56	40 46	STEALER Free-Polydor-2001 115-Q	89	HE CALLED ME BABY Candi Staton-Fame-1476-F
24	46 95	1900 YESTERDAY Liz Damon's Orient Express-White Whale-368-J	57	47 42	SACROILIAC BOOP Happy Feeling-Barry-3523-M	90	56 45	TEARS OF A CLOWN Smokey Robinson & the Miracles-Tamla Motown-54199-V
25	37 63	I HEAR YOU KNOCKING Dave Edmunds-Mam-3601-K	58	79 ...	SOMEBODY'S WATCHING YOU Little Sister-Stone Flower-9001-P	91	95 ...	EVERYTHING IS GOING TO BE ALRIGHT Teegarden & Vanwinkle-Westbound-171-T
26	10 7	NO MATTER WHAT Badfinger-Apple-1822-F	59	38 41	HEARTBREAK HOTEL Frijid Pink-Parrot-352-K	92	65 49	5-10-15-20 (25-30 YEARS OF LOVE) Presidents-Sussex-207-V
27	34 34	MOST OF ALL B.J. Thomas-Scepter-12299-J	60	80 ...	FRESH AS A DAISY Emitt Rhodes-Dunhill-4267-N	93	ONE BAD APPLE Osmonds-Polydor-2065 044-Q
28	20 27	RIVER DEEP MOUNTAIN HIGH Supremes/Four Tops-Tamla Motown- 1173-V	61	60 64	YOU MAKE ME WONDER Everyday People-GRT-1233-01-T	94	PRECIOUS PRECIOUS Jackie Moore-Atlantic-2681-P
29	15 11	FLY LITTLE WHITE DOVE, FLY The Bells-Polydor-2065 040-Q	62	73 ...	LET YOUR LOVE GO Bread-Elektra-P	95	SOLUTION FOR POLLUTION Wright & Watts Band-Warner-7451-P
30	53 ...	MOTHER John Lennon/Plastic Ono-Apple-1827-F	63	72 ...	TEMPTATION EYES Grass Roots-Dunhill-4263-N	96	100 ..	MOZART Manuel de Falla Ork-Daffodil-DF51003-F
31	13 4	HE AIN'T HEAVY, HE'S MY BROTHER Neil Diamond-UNI-55264-J	64	58 58	GIVE US ONE MORE CHANCE Pagliaro-Much-1001-K	97	SHOES Brook Benton-Cotillion-44093-P
32	64 85	ROSE GARDEN Lynn Anderson-Columbia-45252-H	65	77 ...	PROBLEM CHILD Mark Lindsay-Columbia-45286-H	98	THE SHAPE I'M IN Band-Capitol-2870-F
33	35 37	GAMES Redeye-Pentagram-204-F	66	36 18	DO IT Neil Diamond-Bang-580-T	99	IT'S UP TO YOU PETULA Edison Lighthouse-Bell-960-M
						100	LIKE AN EAGLE Miguel Rios-A&M-AMX310-W

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

Jan 16, 1971

This week
1 week ago
2 weeks ago

RPM 100

ALBUMS

Gold Leaf Award For Outstanding Record Sales

A&M
Allied
Ampex
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
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O
M
N
Y
P
Z

1	1 1	ALL THINGS MUST PASS George Harrison-Apple-STCH639-F 4XTSTCH639-F 8XTSTCH639-F	34	38 54	LOLA VERSUS POWERMAN AND THE MONEYGROUND-Kinks-Pye-6423-L N/A N/A	67	73 71	EVERYTHING IS EVERYTHING Diana Ross-Tamla Motown-MS724-V N/A N/A
2	2 ...	JOHN LENNON/PLASTIC ONO BAND Apple-SW 3372-F 4XT 3372-F 8XT 3372-F	35	45 65	SIT DOWN YOUNG STRANGER Gordon Lightfoot-Reprise-6392-P CRX 6392-P 8RM 6392-P	68	...	BLOWS AGAINST THE EMPIRE Paul Kantner-RCA-LSP4448-N PK 1654-N P8S 1654-N
3	3 ...	PENDULUM Creedence Clearwater Revival-Fantasy-8410-R N/A N/A	36	33 30	THIRD ALBUM Jackson 5-Tamla Motown-MS 718-V M75 718-V M8 718-V	69	74 ...	BLOODROCK 2 Capitol-ST491-F N/A N/A
4	4 3	ABRAXAS Santana-Columbia-KC 30130-H CT 30130-H CA 30130-H	37	48 61	PORTRAIT Fifth Dimension-Bell-6045-M C-6045-M 8TC-6045-M	70	66 51	SUGARLOAF Liberty-L ST7640-K C 1091-K LTR 9091-K
5	5 8	JESUS CHRIST SUPERSTAR Decca-DXSA7206-J 73 6000-J 6 6000-J	38	51 91	VERY DIONNE Dionne Warwick-Scepter-SP5587-J N/A N/A	71	...	CHRISTMAS AND THE BEADS OF SWEAT Laura Nyro-Columbia-KC30259-H CT 30259-H CA 30259-H
6	7 14	ELTON JOHN UNI-73090-J N/A N/A	39	35 35	FOR THE GOOD TIMES Ray Price-Columbia-C30106-H CT30106-H CA30106-H	72	60 56	BLOOD, SWEAT & TEARS Columbia-KC 30090-H CT 30090-H CA 30090-H
7	6 2	CLOSE TO YOU Carpenters: A&M-4271-W CS 4271-W 8T 4271-W	40	30 40	NO DICE Badfinger-Apple-ST3367-F 4XT3367-F 8XT3367-F	73	...	THE MAGNIFICENT SEVEN Four Tops/Supremes-Tamla Motown-MS717-V M 75 717-V M8 717-V
8	8 7	STEPHEN STILLS Atlantic-SD7202-P CS7202-P TP7202-P	41	39 29	BLACK SABBATH Warner Brothers-WS 1871-P 8WM 1871-P CWX 1871-P	74	58 38	THE FIRST TEN YEARS Joan Baez-Vanguard-6560/1-V N/A N/A
9	9 9	THE PARTIDGE FAMILY ALBUM Bell-6050-M C-6050-M 8TC-6050-M	42	34 34	WITH LOVE, BOBBY Bobby Sherman-Metromedia-KMD1032-L N/A N/A	75	76 72	LOOKING IN Savoy Brown-Parrot-P AS71042-K M79 642-K M79 842-K
10	10 6	GRAND FUNK LIVE Capitol-SWBB633-F 4XT633-F 8XT633-F	43	29 28	CLOSER TO HOME Grand Funk Railroad-Capitol-SKAO 471-F 4XT 471-F 8XT 471-F	76	67 57	JESSE WINCHESTER Ampex-A 10104-V M 51004-V M 81004-V
11	22 41	THE WORST OF JEFFERSON AIRPLANE RCA-LSP 4459-N N/A N/A	44	42 60	THE BLACK MAN'S BURDON Eric Burdon & War-MGM-SE 4710-2-M N/A N/A	77	61 44	GLEN CAMPBELL GOODTIME HOUR Capitol-SW493-F 4XT493-F 8XT493-F
12	12 12	SLY & THE FAMILY STONE GREATEST HITS Epic-KE 30325-H CT30325-H CA30325-H	45	41 25	UNTITLED The Byrds-Columbia-G 30127-H CT 30127-H CA 30127-H	78	...	MOST OF ALL B.J. Thomas-Scepter-SP5586-J N/A N/A
13	11 4	SWEET BABY JAMES James Taylor-Warner Bros-WS 1843-P CWX 1843-P 8WM 1843-P	46	37 24	GOLD Neil Diamond-UNI-73084-J 173 3084-J 16 3084-J	79	...	LOVE STORY Original Soundtrack-Paramount-PAS6002-M N/A N/A
14	13 5	LED ZEPPELIN III Atlantic-SD 7201-P AC 7201-P ABTC 7201-P	47	63 80	HIS BAND AND THE STREET CHOIR Van Morrison-Warner Bros-WS1884-P N/A N/A	80	...	SUNSHINE AND BAKED BEANS Madrigal-Tuesday-GHL1002-M N/A N/A
15	16 27	WOODSTOCK Soundtrack-Cotillion-SD 3-500-P 2ACJ500-P 2ABT500-P	48	43 31	DEJA VU Crosby Stills Nash Young-Atlantic-7200-P AC 7200-P ABTC 7200-P	81	83 85	THE PERTH COUNTY CONSPIRACY DOES NOT EXIST Columbia-ELS 375-H N/A 18 1E 0375-H
16	14 20	THIS WAY IS MY WAY Anne Murray-Capitol-ST 6330-F 4XT 6330-F 8XT 6330-F	49	46 26	THE JOHNNY CASH SHOW Columbia-KC 30100-H CT 30100-H CA 30100-H	82	77 68	STAGE FRIGHT The Band-Capitol-SW425-F 4XT425-F 8XT425-F
17	18 20	TOMMY The Who-Decca-DXSW 9175-J 73-9175-J 6-9175-J	50	44 26	I (WHO HAVE NOTHING) Tom Jones-Parrot-XPAS71039-K PKM-79639-K PEM-79839-K	83	...	REACH FOR THE SKY Cowboy-Atco-SD333-351-P N/A N/A
18	15 13	TAP ROOT MANUSCRIPT Neil Diamond-UNI-73092-J 73-3092-J 6-3092-J	51	47 42	TO BE CONTINUED Isaac Hayes-Enterprise-ENS1014-Q N/A N/A	84	79 79	SYRINX True North-TN2-H N/A N/A
19	19 11	COSMO'S FACTORY Creedence Clearwater Revival-Fantasy-8402-R 58402-V 88402-V	52	49 32	JAMES TAYLOR Apple-SKAO 3352-F 4XT 352-F 8XT 352-F	85	...	THE OWL AND THE PUSSYCAT Original Soundtrack-Columbia-S39401-H N/A N/A
20	20 10	NEW MORNING Bob Dylan-Columbia-KC 30290-H CT 30290-H CA 30290-H	53	50 ...	LAYLA Derek & the Dominoes-Polydor-2625 005-Q N/A N/A	86	85 69	CHUNGA'S REVENGE Frank Zappa-Bizarre-2030-P N/A N/A
21	27 75	13 The Doors-Elektra-EKS74079-P N/A N/A	54	59 74	SESA ME ST BOOK & RECORD Original TV Cast-Columbia-CS1069-H 16 10 1069-H 18 10 1069-H	87	81 86	HERITAGE Christmas-Daffodil-SBA-16002-F N/A N/A
22	24 73	THAT'S THE WAY IT IS Elvis Presley-RCA-LSP4445-N N/A N/A	55	72 ...	AMERICAN BEAUTY Grateful Dead-Warner Bros-WS1893-P N/A N/A	88	75 55	BEAUCOUPS OF BLUES Ringo Starr-Apple-SMAS 3368-F 4XT 3368-F 8XT 3368-F
23	21 15	STEPPENWOLF 7 Dunhill-DSX 50090-N N/A N/A	56	53 46	WE GOT TO LIVE TOGETHER Buddy Miles-Mercury-SR61313-K N/A N/A	89	89 89	ANDY WILLIAMS SHOW Columbia-KC30105-H N/A N/A
24	23 21	CHICAGO Columbia-KGP 24-H 16 BO 0858-H 18 BO 0858-H	57	71 ...	THE FLIP WILSON SHOW Little David-LD2000-M N/A N/A	90	86 81	JAMES GANG RIDES AGAIN ABC-ABCS 711-Q 5022711-Q 8022711-Q
25	17 16	HONEY WHEAT & LAUGHTER Anne Murray-Capitol-ST 6350-F N/A 8XT 6350-F	58	54 37	WASHINGTON COUNTY Arlo Guthrie-Reprise-RS 6411-P M5 6411-P M8 6411-P	91	84 77	FIRE & WATER Free-Polydor-2310 040-Q 3100 040-Q 3801 029-Q
26	32 76	WHALES AND NIGHTINGALES Judy Collins-Elektra-75010-P N/A N/A	59	70 ...	WATT Ten Years After-Deram-XDES18050-K N/A N/A	92	88 88	PLANET EARTH Tommy Graham/Friends-Capitol-SKAO 6356-F N/A N/A
27	36 82	EMITT RHODES Dunhill-DS50089-N N/A N/A	60	69 66	JOHN BARLEYCORN MUST DIE Traffic-Polydor-239 013-Q 3100 029-Q 3801 022-Q	93	80 53	INDIANOLA MISSISSIPPI SEEDS B.B. King-ABC-ABCS713-Q N/A N/A
28	40 52	CANDIDA Dawn-Bell-6052-M C-6052-M 8TC-6052-M	61	55 49	THE STRAWBERRY STATEMENT Original Soundtrack-MGM-2SE 14-M N/A N/A	94	87 59	BAND OF GYPSYS Jimi Hendrix-Reprise-RS 5195-P CRX 5195-P 8RM 5195-P
29	25 17	SHARE THE LAND Guess Who-Nimbus 9-LSP 4359-N PK 4359-N P8S 4359-N	62	68 67	BRIDGE OVER TROUBLED WATER Simon & Garfunkel-Columbia-KCS 9914-H 16 10 0750-H 18 10 0750-H	95	90 63	ALMOST IN LOVE Elvis Presley-RCA-CAS2440-N N/A N/A
30	52 ...	NATURALLY Three Dog Night-Dunhill-DSX50088-N N/A N/A	63	62 30	ATOM HEART MOTHER Pink Floyd-Harvest-SKAO 382-F N/A N/A	96	92 70	MASHMAKHAN Columbia-ELS 365-H 16-1E 0365-H 18-1E 0365-H
31	28 23	A QUESTION OF BALANCE Moody Blues-Threshold-3-K THM-24603-K THM-24803-K	64	56 48	U.S.A. UNION John Mayall-Polydor-2425 020-Q N/A N/A	97	93 64	MONTEREY POP Otis Redding & Jimi Hendrix-RS2029-P N/A N/A
32	26 18	AFTER THE GOLD RUSH Neil Young-Reprise-RS6383-P CRX 6383-P 8RM 6383-P	65	64 33	MAD DOGS & ENGLISHMEN Joe Cocker-A&M-SP6002-W CS 6002-W 8T 6002-W	98	96 90	MAVERICK CHILD David Rea-Capitol-SKAO548-F N/A N/A
33	31 19	GET YER YA-YA'S OUT Rolling Stones-London-NPS5-K M72176-V	66	57 47	LIVE AT LEEDS The Who-Decca-DL 79175-J 739175-J 69175-J	99	97 94	DOWN HOME Seals & Crofts-Bell-TA5004-M N/A T.A. 8TC-5004-M
						100	99 97	MCCARTNEY Paul McCartney-Apple-STAO 3363-F 4XT 3363-F 8XT 3363-F

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 numbers on right of each listing

Jan 16, 1971

Should broadcasters make records?

by John Watts

George Orwell would have called it "double think", others might call it "doubletalk". Nonetheless, Fred Sheratt said it; "it is the responsibility of those in the field, rather than the broadcasters, to develop a Canadian recording industry. However, we can be of mutual benefit to each other in the pursuit of our individual roles." Mr. Sheratt, as everyone this side of San Diego knows, is the manager of radio station CHUM Toronto, and pronounced the above remarks at the Central Canada Broadcasters' Association meeting a short while ago, according to the Broadcaster, a radio-television trade monthly.

The phrasing of the statement is particularly memorable; "it is the responsibility of those in the field, rather than the broadcasters, to develop a Canadian recording industry." There isn't a single independent producer in this country who would disagree. Neither is there a single record company who would disagree, foreign-owned or otherwise. The two groups, however, are forced, by circumstances, to adopt different approaches to the problem. The independents, after pouring money down the drain for years, with only a couple of successes to show for it, have little to lose. They are attempting to meet the broadcasters head on with CIRPA, an organization which, even if thwarted in its aims, won't disappear without a fight. The record companies, on the other hand, are in very delicate positions. Although the CRTC has legislated 30% of Canadian or quasi-Canadian content on AM radio, little of which, it seems,

will come from the companies, (other than as distributors), 70% of the product will still be international and it is this 70% that the companies must now protect. Representation to the government from a record major could easily result in a radio blacklisting, overt or otherwise, of that company's product.

In addition, the foreign-owned majors have to be highly cautious of stepping on the wrong toes — internationally. Some, if not all, of such firms have received direct orders from their owners to stay well clear of anything which might be interpreted as lobbying, even if it is only lobbying for a fair shake at the domestic content market. Thus, the real basis of record industry power, is helpless to act and the ball is in the hands of the independents who now must face the media giants virtually alone. This story seems to have a biblical counterpart, so it will be necessary for CIRPA to pick the correct stone to put in their collective sling.

The result of the broadcasters' entry into recording has met with strong reaction from the majors. Some have had their budgets for Canadian production slashed by their owners. Others will follow. The intention of these companies was not to ruthlessly exploit the Canadian market, but rather to take ready-made Canadian hits from this country to breathe new life into their own. An action which could have nothing but favourable results for Canadian composers, performers, publishers, technicians and everyone associated with music. As things stand now, however, all these benefits, or at least the vast majority of them, will accrue to composers affiliated

with the right publishers, artists dealing with the right production houses and the right booking agencies, and so on. In other words if you want a hit you'd better go to the right people. In search of a domestic hit, one company has already gone through the amazing process of having another company distribute it on a broadcaster-owned label. And of course, the flip side has the right publishing. "However, we can be of mutual benefit to each other in the pursuit of our individual roles." And yes Fred, there is a Santa Claus.

Broadcasters' net up seven million in '69

Broadcasters had a very good year in 1969, increasing their net operating profits to 36.6 million, up 6.7 million from 1968. However, due to other associated interests losing money, the industry's total profit was reduced by 3.2 million. Revenue from the sale of airtime amounted to 236.7 million, up from 209.9 million in 1968. Radio accounted for 110.1 million or 43.6% of the total. Other operating revenue increased the income to a total of 252.5

million up from 225.5 million. Parliamentary grants to the CBC added 166.1 million to the total income.

Total operating expenses of the industry increased to 382.0 million from 341.3 million. Salaries, wages, fringe benefits and talent fees were up 17.4 million over the previous year. The number of employees increased 1.6% to 19,541, salaries and wages jumped 7.5% to 156.3 million and fringe benefits jumped 12.5% to 9.9 million. The above figures for 1969 have just become available from the Dominion Bureau of Statistics.

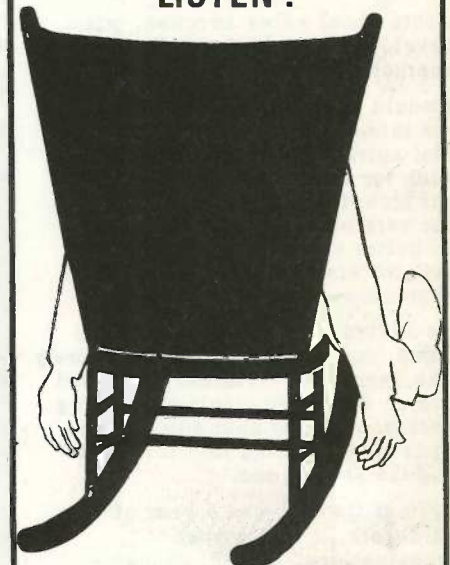
RPM maintains a Canadian approach to one of the fastest growing music nations in the world.

ROCKING CHAIR RIDE

will take you farther
than you ever dreamed.

CHRISTOPHER
KEARNEY
gets into it.

LISTEN!



f/s RAGGEDY ANDY-RAGGEDY ANN

MCA 2008

MCA RECORDS

(EARLY MORNING MUSIC)
Produced by
Bill Misener
(COMPLETE
CANADIAN
CONTENT)

Distributed by MCA RECORDS CANADA

MUSIC MEN LOOK AT 1971

"...unfinished problems that must be resolved" -Capitol's Arnold Gosewich

Through the medium of this fine publication, it has become customary for the senior executives of our Canadian recording industry to provide a year-end "wrap-up" and forecast-for-the-future New Year message, that is business-orientated, and filled with com-



Arnold Gosewich

ments about sales success, artist development and promotion, and energetic effort.

I would prefer firstly to characterize this communication with the real spirit of the New Year. I wish for all those who make up our industry and their families the very basic hopes that can be no better expressed than in my sincere wishes for good health... happiness...and peace.

As 1970 draws to a close, we all stand, consciously or unconsciously like Janus, the mythical two-faced Roman God of Beginnings, looking back at the year past and, at the same time, peering into the future and the year ahead.

1970 at Capitol was a year of hard work. It was a year of organizational growth, change - sometimes uncomfortable, sometimes invigorating - and of solid accomplishment. It was a year of enormous challenge- a challenge centered around development of Canadian artists - not only because they are Canadians - but because they have the creative

talent and ability to be exposed and recognized as International stars of lasting stature. Capitol's "Sounds Canadian" activities and ongoing artist development and promotional effort has been, and continues to be successful. With Anne Murray, Edward Bear, Gene MacLellan, Gary Buck, Tommy Graham attesting to this progress.

We at Capitol look to our accomplishments in 1970 with pride, yes, but also as a base for the New Year - that brings with it a new beginning. There will be new challenges and a host of new opportunities. But these are reserved for the organization

that has planned for the future... and for the people...who recognize the opportunities and are bold enough to seize them in an orderly manner. At Capitol we feel there exists that type of organization.

The New Year will also contain old unfinished problems that must be resolved. Like Janus, we must look back and recognize these problems as being unresolved and work in the New Year towards their solution. New and imaginative planned solutions must be found and we at Capitol stand committed, with confidence, to reaching this objective. To this extent, I and all those that make up the Capitol family in Canada, look forward to 1971 with optimism and enthusiasm for continued success.

"Industry will expand to fill all leisure needs" -Quality's George Struth

In reflecting back over the comments made by many industry executives and myself as to the prospects of the 70's, it is clear that the anticipated growth potential of our market potential undoubtedly exceeded the expectations of many.

Although 1970 got off to a relatively slow start due to the inflationary trends and tight money situation, the mid-year sales



George Struth

began to climb and it would appear that most major labels enjoyed a tremendous sales surge throughout the Fall selling

season. The North American music industry opened up to many International acts, such as The Shocking Blue with "Venus", "Ma Belle Amie" by The Tee Set, and "Little Green Bag" by The George Baker Selection. Some newcomers made a tremendous impact on the scene - Felix Pappalardi's group Mountain, Dawn with two Gold Records "Candida" and "Knock Three Times", Edison Lighthouse with "Love Grows (Where My Rosemary Goes)", Canada's own Original Caste with "Mr. Monday" and "One Tin Soldier", Eric Burdon was back with "Spill The Wine" and "They Can't Take Away My Music" and Melanie enjoyed exceptional sales with three hit albums and several successful singles, and Bell's Partridge Family took the country by storm along with the Fifth Dimension putting in another extremely successful year. It would appear that the growth of the 70's will continue, economists are predicting an upward trend with spasmodic slow periods with a net result of the future and the economy continuing to expand.

Tape sales continue to prosper, however, there was a definite decline in the sale of pre-recorded cassettes. Here again, the latter part of '70 definitely indicated an upward trend in cassette sales. Tape piracy hit the Canadian

Elvira's predictions for 1971

HAVING EXHAUSTED . . . the various mystics, seers, prophets, astrologers and whatalls in the past, I have resorted this year to one of the local record industry private secretaries (who, unknown even to her employer, is a witch) (Ed: Check that spelling!!!)



who is noted for her abilities as a sayer of sooth. The two of us sat down with a bottle of a magic elixir, and indulged ourselves and came up with the following words of wisdom: (Ed: Oh speak bald, wise and toothless one!!!).

TO THE U.S. RECORD COMPANIES: Tread carefully into the field of 30%. The obstacles that confront you are bigger than any kind of nationalism that your foreign head offices can possibly visualize. The problems are greater than any that confronted the "payola inquiry". In 1971, ethics will go out the door. The **POWER PLAY** is heavily weighted

on the side of any who have more than talent. It is heavily dependent on **AIRPLANE** (Ed: I'm sure that should have read **AIR PLAY**.) Be content with the 70% you have left and Canadian production has all but been taken out of your hands. **TO THE CAB:** Throw all the rules out the window. The key word in 1971 will be **FREE ENTERPRISE**. If the Mass Media Study didn't uncover the whole profit picture, jump into any sure-thing with both feet and lotsaluck!!!

I PREDICT... doom to one "System" and success to another system that has been internationally excepted. It is called "fair competition". I also predict a lot of "sour grapes" from a lot of music directors who won't be able to admit they have been wrong, but already are programming a method of side-stepping any regulations that would force them to play those records not endorsed by the U.S. record programming services.

I PREDICT... the loss of great amounts of money by many and any of the so called "good guys" of Canadian content production. I predict a year of losses, losses,

and at the end of 1971 another year of losses, losses in a business they know nothing about.

I PREDICT... three very important people in programming...**OUT OF WORK**. I predict **TWO PHONE CALLS** to RPM. (Ed: I'll drink to that!!!)

I PREDICT TWO GIANT CANADIAN HITS... that will break in the U.S. before they break in Canada.

I PREDICT... the sellout of a media giant (greedy) and big problems for a newspaper empire builder who will "cut back". (Ed: I think I'll have that etched in stone and throw it at a glass house!!!)

I PREDICT... One of two things... a reduction of recording fees (of all kinds in Canada) or a reduction of work for those who keep hyping the fees until they aren't competitive. **THE STORY OF HOLLYWOOD...** another tear jerker!!!

I PREDICT... that Hamilton will become the hitmaking capital of Canada and that the Toronto ratings will swing sharply toward stations outside of **TORONTO**. **THE STORY OF LOS ANGELES**. **NOT...** a tear jerker!!!

STRUTH continued from page 12

market this year and the industry was quick in taking action to alert those concerned of the legal complications in this regard to protect the rights of their affiliates, artist and the stability of the tape market.

Canadian talent enjoyed a surge with a great number of acts gaining successes both here and in the international market. The increase in domestic productions was sizeable. We at Quality acquiring such talented producers as Greg Hambleton with his **TUESDAY** label, which has enjoyed sales with such acts as Steel River, Madrigal, Houston, all of which were placed State-side and internationally. Tuesday Music Productions is currently developing a group by the name of Sunnyside and shall soon be releasing product by Larry & Linda. Shel Safron and his **FREEDOM** label came to the scene in the Fall of this year with the following acts, Nucleus, Good Grief, and with an outstanding artist, producer and composer, Greg Fitzpatrick. Stan Klees' **TAMARAC** label with releases by Thecycle and

another Klees' production soon to be released on the **QUALITY** label by Lee Rand. The **MWC** label came to us via Quality's Promotional Co-ordinator, Mel Shaw, currently enjoying recognition with two future Top 10 acts, The Stampeders and Christopher Robin. Quality's own Barry Keane producing the Poor Souls, Faith, Mister Beeler, with David Bleakney, Quality A&R producing Meadow, Horn, Harold all of which enjoyed sales in their regional markets. There were also a great deal of other artists and producers, i.e. Hank Smith, Don Grashey and Chuck Williams contributing to our growth in the domestic scene.

It would appear that audio visual cassettes continue to make inroads Stateside and as equipment and product become available interest will germinate ultimate consumer acceptance.

Our business has always been one of excitement and challenge with unlimited scope. The industry will continue to expand in covering all horizons to supply the ever growing needs of a leisure market. To coin an old cliché - "onward and upward" shall be symbolic of the 70's.

TO SENATOR KEITH DAVIES: Now that you have become known as a novelist, why not write the story of the Canadian record industry. It is a tear jerker and would be as hot a seller as your current three volume set. Maybe the media would take it more seriously and the governing bodies . . . as well.

TO CANADIAN BROADCASTERS: In the midst of your lack of ability as broadcasters. You now have been **GRANTED** the power

ELVIRA continued on page 14

Canadian Independent Record Producers' Association

For membership information, write:
CIRPA - RPM - Box 1569 - 1560
Bayview Avenue - Suite 107 -
Toronto 17

CKOC matches off rock heavies

CKOC Hamilton's imaginative music director Nevin Grant thought that it was about time somebody put the question of who's tops in the rock world to the people who count, the listeners. With this in mind, CKOC embarked on a Stones/Beatle weekend which took the form playing a Stones hit versus a Beatles hit in boxing fashion for twenty-five rounds, one round an hour. The formula was; announce the upcoming round, then play a hit by each group and invite the listeners to phone in and vote for their favourite songs, regardless of group. Grant pitted "Sgt. Pepper" versus "The Last Time", "Let It Be" versus "Paint It Black", "Satisfaction" versus "Hey Jude" and so on. The winners were the Beatles with fourteen rounds, the Stones won eleven.

Ottawan carts home \$1350 from CBC song market

The Annual CBC Song Market, designed to encourage and promote the growth of Canadian music, has been won this year by a thirty-eight year-old freelance writer from Ottawa, Gil Bowden. The win for his composition, "File It Under Forgotten" was announced on the finals broadcast of the Song Market competition over CBC Radio on December 27th. The finals climaxed the ten week Song Market Series during which thirty one songs by writers from throughout Canada were performed by top name performers over the CBC. "File It Under Forgotten", in the country vein, was performed by Debbie Lori Kaye.

Bowden, a resident of Canada for five years, has written short stories, television plays and stage musicals. In his time he has penned over one hundred songs. For his efforts, Bowden picked up a cheque for \$1350 from the CBC. Runners-up this year were Dr. Allan Chapple, for his gospel tune, "Follow The Road", musician/arranger John Allison and his wife Beth for "You Made Me What I Am", and composer/conductor/arranger Doug Randle for "Listen Closely".

The panel of judges was made up of Anne Murray, Tommy Banks, Ritchie Yorke, Johnny Williams, and Gene Lees. The judges' decision on the winning tune was unanimous.

Curtola...every set is superb showmanship

Bobby Curtola finally got a chance to impress the savage Toronto critics when he opened at the Seaway Beverly Hills' Hook and Ladder Club on December 28th. For Curtola the engagement ranked as his most prestigious since entering club work two years ago. For the critics it was a rare opportunity to watch Curtola at work in favourable surroundings. Like everyone else who goes prepared to dislike Curtola, the critics went away praising the singer's stage ability.

In the same vein, Grant went all-out to decide the "rock champion of all-time". This time it was the most famous group of all-time, the Beatles, versus the most famous solo performer of all time, Elvis Presley. This one was heavily promoted on the station as well as in the Hamilton Spectator and on the CKOC chart which has a circulation of over 14,000. The war was waged in the same way as the Stones/Beatle affair with twenty-five rounds and the listeners calling in after both selections had been played. "She Loves You" took on "Devil in Disguise", "Get Back" fought it out with "A Fool Such As I", "In The Ghetto" was pitted against "Let It Be". The outcome was; Elvis, 16, The Beatles 9.

ELVIRA continued from page 13

to prove your entire ineptness as producers of (God help us) "PROGRAMMING". Sell it . . . if you can and remember the recent expression that needs some analysis. The score is BROADCASTERS - WON, REGULATORY BODY - NOTHING!!! (Ed: Even I understood that!)

TO A TORONTO AM STATION... AND ANY WINDSOR STATION THAT CAN SQUEEZE INTO THE SHOE...Next time you order those U.S. packaged promos... order one that sings the story of manipulated culture. If you aren't allowed to play it...SUE THE BASTARDS!!!!

NOW LET'S GET SERIOUS. The first part of 1971 will be a disappointment to most Canadian content producers. The first part may give us some indication as to whether the 30% regulations will succeed OR NOT!!!

I PREDICT...a turnover of the APPLECART with an out-of-leftfield-hit, that will leave behind a lot of red faces and a publicity campaign that would stagger the imagination!!!

Curtola made good use of the large stage at the Hook and Ladder Club. Seldom did he stay in one place and even when his feet weren't moving the rest of him was. Part of each set was spent on the floor with the audience, who were encouraged to join in several numbers.

Unlike most performers who have an extensive repertoire of their own hits (Curtola has something like 36 legitimate Canadian hits), Curtola does not rely on his past standards to fill his show. Each set contains a medley of some old Bobby Curtola numbers but emphasis is put on numbers which lend themselves to a club party. Ob La De Ob La Da, Those Were The Days, and other selections of their ilk contribute to a lively, crowd-oriented set.

After ten years on the stage, Curtola has also learned how to build an audience up, take it down with a ballad or two, and then pull out all the stops for a finale. Every set is an example of superb showmanship.

Curtola is unbooked for January when he will concentrate on recording and business arrangements before embarking on a two-month tour of the Canadian west.

-Jim Smith

I PREDICT...30% Canadian content on Canadian radio, but the slowing down of Canadian creation because the 30% will be so scattershot, it will only create about 5% additional action and that's 5% in all. This will be done with clever programming.

I PREDICT...that either the broadcast record producers will steal the show, or they will lose the FIGHT (whatever they are fighting.)

I PREDICT...that 1971 will be a good year to start a NATIONAL CANADIAN WEEKLY MAGAZINE ...that will spout nationalism and will have some adequate writers. It will not be a trade magazine (so RPM isn't in the running.)

I PREDICT...an increasing swing to Canadian nationalism by Canadian youth and a big potential in the market place to make a lotta money.

Those are my predictions for 1971. They aren't much, but the economy will improve. The nationalism will improve but the music industry will have a fight on its hands and may the BEST SIDE WIN!!!

Gospel rock makes gains in Canada

Gospel rock has been a very important part of the U.S. record industry for many years and, unaware to many, has maintained a high degree of success in Canada. Latest reports show a decided increase in interest by the young sophisticates to this religious hard-sell offering. The initial success of Gospel rock is its rock-a-billy styling and obvious musical sincerity - the message follows. Perhaps one of the reasons this form of rock and religious roll hasn't caught on is its closeness to religion, considered by many as square. However, trends come and go and it would now appear that some pot and acid heads, who make up an alarming percentage of the under 25's, are now turning to God.

Some observers predict an increase in religious contemporary productions. Country folk have already shown a move back to the bible and some pop performers have made similar moves. Whether it's God that's beckoning them or an almost untapped market promising million sellers at the thump of a bible, Gospel rock and Psalm-singing balladeers are coming into their own - at least out in the open.

Canada can also stand up and be counted. Religious music-type of recruiting has been going on here for some years and now

several of these groups are becoming nationally exposed - on television and radio. Dimension Infinity, headed up by Mr. Michael C. Avery, has had much success in bringing home the message with a couple of groups of Gospel rockers, one being The King James Version, formerly

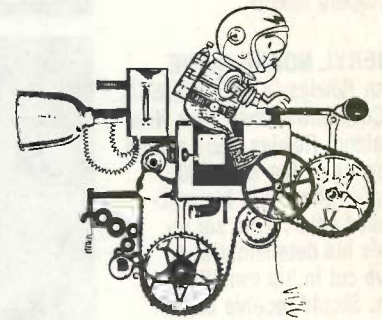


The Churchmen Quartet. They teamed up with the Nashville-based Oak Ridge Boys for a successful concert at Convocation Hall (University of Toronto) in mid-December. This latter group were awarded the Dove Award (1970) as the Best Male Quartet of The Year. They have guested on several top-rated talk-variety shows in the U.S. including the Johnny Carson Show and host their own TVer ("It's Happening With The Oak Ridge Boys")

which carries them into every major market in the U.S.

The King James Version, who call Toronto their home, were the first Canadian group to take the top honours as the Best Semi-Professional Quartet (1969) at the National Quartet Convention held annually in Memphis, Tennessee. They recently released an album, under their old name, The Churchmen, entitled "Try A Little Kindness" which to date has sold over 50,000 copies. This set is released on the Word label, a Waco Texas company with a branch office in Vancouver. It's expected the group will tape their next album in Canada.

The King James Version recently appeared on Canada's top-rated country-variety television show, "The Tommy Hunter Show" (CBC-TV) during which they performed four gospel selections and backed Hunter on a fifth.



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ROCKING CHAIR RIDE
Christopher Kearney (MCA) 2008-J

MA
PL

LOVE KEPT ON
Mike Graham (Rodeo) 3340-K

MA
PL

(We're All Singing) THE SAME SONG
Fitzpatrick (Freedom) 1995-M

MA
PL

MR. FORTUNE
Hitch-Hikers/Mighty Pope
(Heart) 62442-K

MA
PL

CARRY ME
Stampede (MWC) 1003-M

MA
PL

ORDINARY MAN
Freedom North (Aquarius) 5008-K

MA
PL

HELP FOR MY WAITING
The Dorians (London) 17395-K

MA
PL

I'D LIKE TO KNOW
Tobias (MGM) 106-M

MA
PL

FIGHTING TODAY
(Must Be A Better Way)
Meadow (Quality) 1991-M

MA
PL

KELLY
Alan Moberg (London) 17396-K

MA
PL

I WISH THAT WE WERE FREE
Jimmie Knight (Pacific Star) 01-K

MA
PL

FRONTS
Christopher Robin
(Music World Creations) 1002-M

MA
PL

COLUMBIA continued from page 8

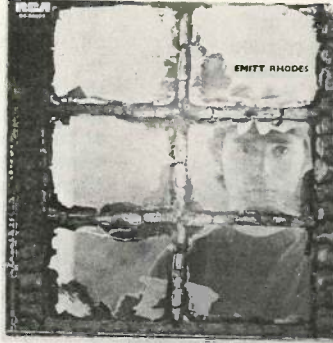
Mashmakhan's next release, "Back To The Beauty (That's Where I Want To Be)" was previewed and, like their first release, had strong hit overtones. Williams has also received good vibrations from foreign markets with regard to this next release and has also learned that their first release "As The Years Go By" has already sold in excess of 250,000 copies in Japan with other countries including the U.S. expected to show sizeable sales.

Columbia's vice-president and general manager of the Canadian operation, Fred Wilmot, has given Williams a free hand in scouting, developing and recording domestic talent stressing an almost equal balance for the three markets: country, middle of the road, and music of today. From the above presentation Columbia has indicated its willingness to do more than "get its feet wet" with Canadian productions, suitable for programming on Canadian airwaves.

NEW ALBUMS

EMITT RHODES

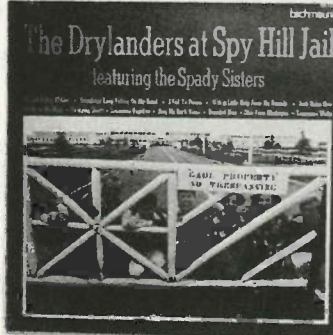
(Dunhill) DS 50089-N
Here is the answer to where music is headed. This album has a magic quality which cannot be described, only heard. Thoughtful, delicate, moody music for all tastes. "Fresh As A Daisy" now starting to hit.



THE YOUNG PROMETHEUS
CBC Festival Orchestra
Alexander Brott/Conductor
(Select) CC 15.038-K
A beautifully produced package of little-known Beethoven contrapuntal works. The mood is light in spite of its obvious heavy properties. Excellent fare for broadcasters decrying the lack of classical content to meet new CRTC ruling.

THE DRYLANDERS

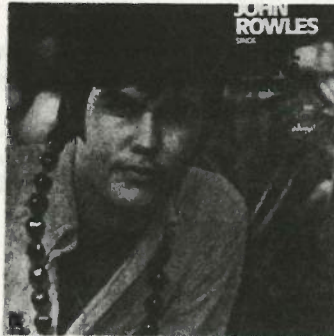
AT SPY HILL JAIL
(Birchmount) BM 570-M
A surprisingly good package of "live" entertainment by Calgary's pop/country Drylanders with a fine assist from the pretty Spady Sisters. One criticism - no original material. Lorne Ball keeps show together as emcee and kudos to CFAC's Stan Gilbert for taping talents.



I THINK, THEREFORE I AM
R. Dean Taylor
(Rare Earth) RS 522-V
This Torontonian, who holds a Gold Leaf Award for his "Indiana Wants Me" deck continues to show an independence from his expected. He is now established and he is obviously doing what he likes which could keep him on top.

CHERYL MOANA MARIE

John Rowles (KAPP) KS 3637 (.
A Commonwealther, from New Zealand, Rowles made a good showing on the RPM 100 Singles chart with his self-penned titler. This set reveals his determination to move out in his own direction. Should receive better than average MOR play.



SINFONIAS
Waldo De Los Rios
(Daffodil) SBA 16003-F
Through the efforts of Love's Frank Davies Canadians can now become acquainted with a couple of Spanish geniuses, Waldo De Los Rios and Rafael Trabucchelli ("A Song Of Joy") and some of the great masters done to a music of today turn. CFRB's George Wilson already breaking Toronto market.

McGUINNESS FLINT

(Capitol) SMAS 625-F
This British group has already shown early indications of being an RPM 100 Singles climber with their "When I'm Dead And Gone" deck. They have topped the UK charts and are now being listened to keenly by major U.S. radio stations. Bubble-gum but a new direction.



VERY DIONNE
Dionne Warwick
(Scepter) SPS 587-J
Her first success was with David/Bacharach material and here Miss Warwick again is the vehicle for this trio of top MOR fare. Contains her new single, "The Green Grass Starts To Grow".

TWELVE DREAMS OF DR. SARDONICUS

(Epic) E 30267-H
Production genius of David Briggs shines through here with one of America's most aggressive MOT groups. If single is culled from set, you should see Spirit make good chart gains. "Soldier" will pick up spins but don't overlook "Nature's Way".



LOVE STORY
Original Soundtrack
(Paramount) PAS 6002-M
Theme from the movie is worth the price of the album. Many MOR stations already leaning on this and other cuts done up in the lush Francis Lai style. Should gain sales where flick is playing.

CCR throw bash for rock writers

Creedence Clearwater threw a huge party this past weekend for rock writers from all over the country. They flew us in to Berkeley, put us up in a huge Victorian hotel for two days, fed

Pop Wire

LISA ROBINSON



us, screened their unreleased TV special for us, and made some live music for our entertainment.

It was a great weekend - a good party and an opportunity to get to see the number one group in the country as well. Creedence Clearwater Revival, made up of John Fogarty on vocals and lead guitar, Tom Fogarty on rhythm guitar, Stu Cook on bass and Doug Clifford on drums are four "all-American" nice guys who have become millionaires. As Stu said in the TV show, "Everyone discouraged us from going into rock and roll, they wanted

us to go to law school and stuff like that - - now they're all working for us!"

John Fogarty is very obviously the leader of the band, it is his vision and his vocals that provide the funkiness, the steady r&b, driving sound. The new album will again be over a million seller; titled "Pendulum", the group says it is an "album full of hit singles!"

The television special that was done about Creedence by National General has not been able to get on national TV yet. It's too bad, because it is a fine show. Narrated by "Father of underground radio" Tom Donahue, the film shows the boys rehearsing for their first big concert in Oakland, the town in which they grew up, now to return to it as stars. There are candid interviews with the members of the band throughout the one hour film, and the main impression one comes away with is that this group is incredibly together, business-wise as well as musicaly. John Fogarty acts as manager and business advisor for the band, he does all the booking as

well . . . there is a noticeable lack of middlemen, typical music business greaser types hanging around Creedence.

The TV show leads up to that concert, with Booker T. and the M.G.'s preceding Creedence on the bill. The M.G.'s perform "Hang Em High" and the members of CCR are seen watching with almost reverent admiration for one of the greatest r&b groups in the country. And then it's Creedence's turn . . . and of course it's all very predictable; screams, ovations, and a good performance.

There's really nothing bad you can say about this group - - I tried hard to think if something was lacking, and if there's anything it's just that there isn't any flashy, spontaneous excitement. There's just consistently good rock and roll music, a clear purpose, and they do it every time - both on record, live, and as such, they do create excitement because there aren't a whole lot of groups around who you can always count on for that.

POP WIRE continued on page 22

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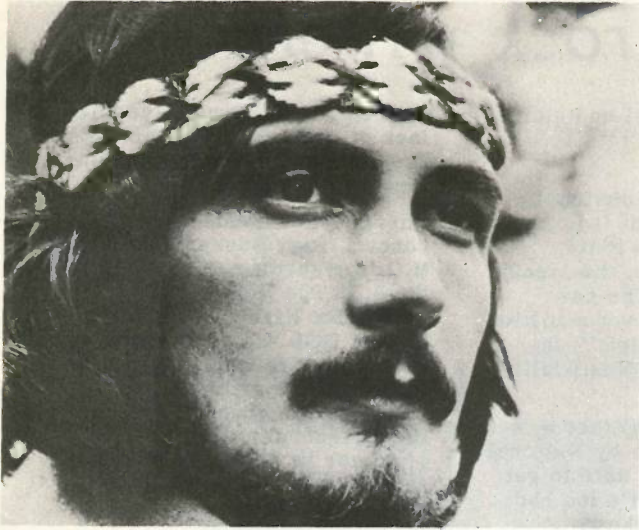


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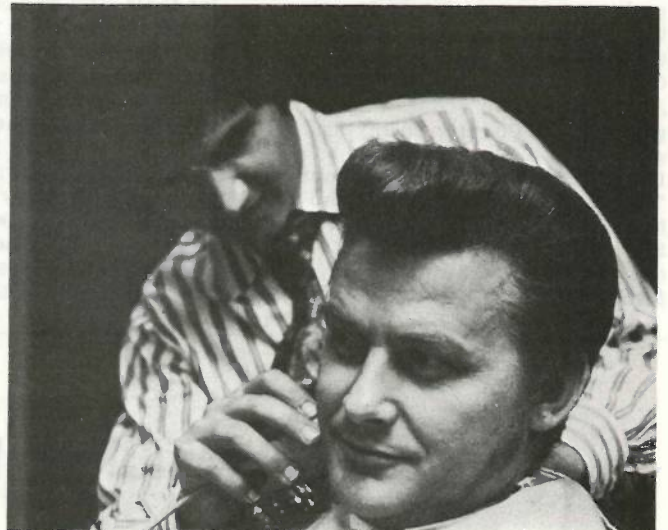
Jupiter artist Jacques Michel followed his April win of La Grand Prix of the Spa Festival (Poland) with first prize at Tokyo's International Song Festival.



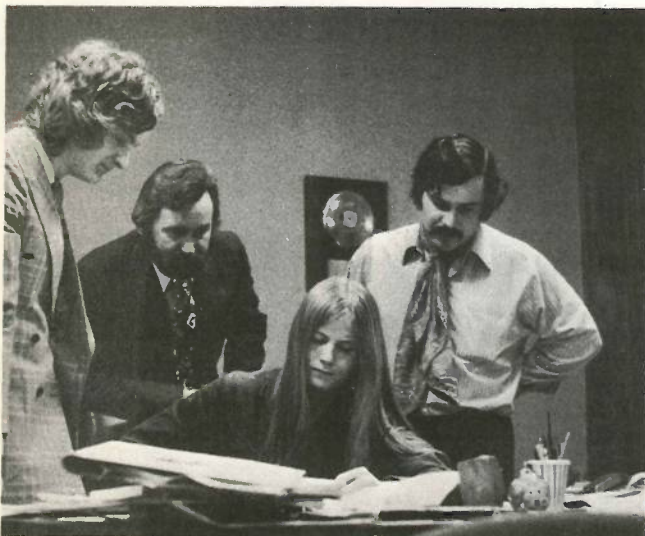
London's Quebec promo manager Pierre Bellemare (r) with Paul Mauriat, backstage at Montreal's Place des Arts, after recent capacity house concert.



Chatham's Sound Shop is the setting for a recent autograph party held for Quality's Thecycle.



Jimmy Simms gets clipped in Toronto and looks for the big Nashville one and his taping of "Yellow Gold".



(l to r) Frank Davies (Love); Paul White (Capitol) Bob Bryden (Christmas); Wayne Patton (Capitol) during signing of worldwide disc/publishing deal with Christmas.



RCA's Ed Preston (r) and Scott Richards receive CKOC trophy from Nevin Grant for Elvis win over the Beatles in a recent weekend battle of the giants.

New York...rats racing through a jungle



by Ritchie Yorke

New York City is vile. Next to it, the disintegrating slums of Naples are charming. Cairo is sweet-smelling and peaceful. Colombo is like the adjacent areas of a palace.

Next to New York, any town looks beautiful. New York is the forerunner, a kind of bird's-eye view, of what our world is leading itself into. It is the mecca of everything that is filthy, perverse and thoughtless in contemporary society.

New York may have the wandering hordes of jet setters, but it (one could never identify this mon-

umental monstrosity in the female gender) has the absolute dregs of all that is bad.

I have avoided New York like the proverbial plague in the past 12 months. I was in London on several occasions, a huge city which is blessed with everything that one longs for and never finds in New York.

But last week, the dogged perseverance of several magazine editors and a streak of masochistic cruelty persuaded me to spend a single day in New York for various discussions.

I set off on the 9:30 AM American Airlines flight to LaGuardia, and it landed on time but scarcely safely. It hit the runway like a stone hits the ground from a fourth floor window.

Discovering that a taxi strike was in progress, I reluctantly joined the throngs lined up for the downtown bus. Three buses later, I decided to walk halfway around the terminal to where the queues were much less gigantic. Unloaded near the Warwick Hotel, I had to walk about 8 windy

blocks, to my first appointment. There was a freezing wind and it seemed that a hurricane was blowing up.

An hour and many rude people later, I entered a restaurant with an acquaintance. I discarded my ancient raccoon coat, exposing a white shirt (with red and blue stitching) and red velvet pants to the public. I was told that to obtain admission to the restaurant, I would need a coat.

Fearing that I would suffocate in the raccoon, I settled for some snotty suit coat which was produced from a bottom drawer. Such are the joys of big-time living in New York.

A few visits to record companies convinced me yet again that the New York music business is run by a pack of jackals - - teeth and claws bared, waiting for a moment to pounce on you.

A rat race would be like a Sunday afternoon drive in the Caledon Hills next to the New York music scene. Phonies and creeps, hype and hypocrisy.

YORKE continued on page 23

RPM COUNTRY 50

- | | | | | | | | | | | | |
|----|----|----------------------------------|---|----|----|--------------------------------------|---|----|-----|--------------------------|---|
| 1 | 6 | ROSE GARDEN | Lynn Anderson (Columbia) 4525-H | 37 | 14 | COMMERCIAL AFFECTION | Mel Tillis & The Statesiders (MGM) 14176-M | 33 | 33 | COME THE MORNING | Hank Snow (RCA) 9907-N |
| 2 | 3 | I CAN'T BE MYSELF | Merle Haggard (Capitol) 2891-F | 18 | 20 | MEM-RIES OF HOME | Carrol Baker (Columbia) C4-2959-H | 34 | 34 | WROTE A SONG | Rainville (Melbourne) 3362-K |
| 3 | 4 | MORNING | Jim Ed Brown (RCA) 47-9909-N | 19 | 25 | JOSHUA | Dolly Parton (RCA) 9928-N | 35 | 45 | SWEET CAROLINE | Anthony Armstrong Jones (Chart) 5100-L |
| 4 | 7 | A GOOD YEAR FOR THE ROSES | George Jones (Musicor) 1425-J | 20 | 22 | BIG RIVER | Johnny Cash (Sun) GT 33-M | 36 | 47 | PROMISED LAND | Freddie Weller (Columbia) 45276-H |
| 5 | 2 | LUKE'S GUITAR | Tom Connors (Dominion) 124-E | 21 | 23 | DAY DRINKIN' | Dave Dudley & Tom T. Hall (Mercury) 73139-K | 37 | 46 | WHAT ABOUT THE HURT | Bob Luman (Epic) 10667-H |
| 6 | 1 | OLD BILL JONES | Mercey Brothers (Columbia/Can Talent Library) C4-2941-H | 22 | 26 | GOOD MORNING WORLD | Julie Lynn (Dominion) 127-E | 38 | 40 | THE SINGLE GIRL'S SONG | Lois Davis (Dominion) 126-E |
| 7 | 12 | THE WONDERS YOU PERFORM | Tammy Wynette (Epic) 10687-H | 23 | 44 | RAININ' IN MY HEART | Hank Williams Jr & Mike Curb Con. (MGM) 14194-M | 39 | 39 | THE FRENCH SONG | Lucille Starr (A&M) 306-W |
| 8 | 10 | FLESH AND BLOOD | Johnny Cash (Columbia) 45269-H | 24 | 48 | THE SHERIFF OF BOONE COUNTY | Kenny Price (RCA) 9932-N | 40 | 41 | KELLY | Alan Moberg (London) 17396-K |
| 9 | 13 | WILLY JONES | Susan Raye (Capitol) 2950-F | 25 | 50 | LISTEN BETTY (I'm Singing Your Song) | Dave Dudley (Mercury) 73138-K | 41 | 37 | FIFTEEN YEARS AGO | Conway Twitty (Decca) 32742-J |
| 10 | 15 | PADRE | Marty Robbins (Columbia) 45273-H | 26 | 30 | CANADIAN COUNTRY MUSIC MAN | Angus Walker (Rodeo) 3339-K | 42 | 31 | BALLAD OF MUK TUK ANNIE | Jimmy Arthur Ordge (Damon) 009-J |
| 11 | 9 | BACK WHERE IT'S AT | George Hamilton IV (RCA) 9890-N | 27 | 17 | AFTER CLOSING TIME | David Houston & Barbara Mandrell (Epic) 10656-H | 43 | 42 | AIN'T NO WHERE TO GO | Ray Griff (Royal American) 16-M |
| 12 | 5 | SWEET DREAMS OF YESTERDAY | Hank Smith (Quality) 1962-M | 28 | 38 | LOVE KEPT ON | Mike Graham (Rodeo) 3340-K | 44 | 32 | COUNTRYFIED | Dick Damron (Apex) 77110-J |
| 13 | 16 | MARY'S VINEYARD | Claude King (Columbia) 45248-H | 29 | 36 | 24 HOURS FROM TULSA | Tommy Graham (Capitol) 72632-F | 45 | 49 | RAGGEDY ANDY RAGGEDY ANN | Christopher Kearney (MCA) 2008-J |
| 14 | 21 | BED OF ROSES | Statler Bros (Mercury) 73141-K | 30 | 29 | WAITING FOR A TRAIN | Jerry Lee Lewis (Sun) 1119-N | 46 | ... | WATCHING SCOTTY GROW | Bobby Goldsboro (United Artists) 5072-J |
| 15 | 24 | GUESS WHO | Slim Whitman (United Artists) 50731-J | 31 | 18 | SOMETHING UNSEEN | Jack Greene (Decca) 32755-J | 47 | ... | FANCY SATIN PILLOWS | Wanda Jackson (Capitol) 2986-F |
| 16 | 8 | SHE GOES WALKING THROUGH MY MIND | Billy Walker (MGM) 14173-M | 32 | 19 | WHERE HAVE ALL YOUR HEROES GONE | Bill Anderson (Decca) 32744-J | 48 | ... | THE LAST ONE TO TOUCH ME | Porter Wagonner (RCA) 9939-N |
| | | | | | | | | 49 | ... | ONE HUNDRED CHILDREN | Tom T. Hall (Mercury) 73140-K |
| | | | | | | | | 50 | ... | RUSSIAN POLKA MEDLEY | Gaby Haas (Apex) 26475-J |

Haas instrumental makes country charts in west

Gaby Haas, Canada's Polka King as well as being the most recorded Canadian in the business (37 albums), has hit Western Canadian country charts with "Russian Polka Medley". This selection was spotted by Curly Gurlock of CFCW Camrose, Alberta and has now been listed on the station's country chart. The cut was taken



Gaby Haas (l) and Olaf Sveen

from the Haas Apex album and released as a single (26475).

Haas is readying his next album release "The Best Of Gaby Haas", on the London label. A single is expected to be culled from this set as well.

Much of the Haas success stems from his weekly television show on Channel 3 (CFRN-TV). He recently celebrated his 30th anniversary with the Sunwapta Network.

A helping hand has continually been given local artists by Haas who has featured many of these people on his show. These included Jimmy Arthur Ordge, currently making a national noise with his country single "Ballad Of Muk

Tuk Annie" on Apex; Dick Damron, local performer/songwriter happening with his Apex lid "Countryfied", and many others.

Olaf Sveen, another local artist exposed to television audiences through Haas, has been playing at Haas' Hofbrauhaus for the past three years. He has just released an album, "Echoes Of Scandinavia" on the London label (EBX 4160).

Cockburn signed for Wayne/Shuster special

Folk singer Bruce Cockburn has been signed to appear on the nationwide Wayne and Shuster Special to be aired on the CBC January 24th of the new year. The signing took place in Toronto recently while Cockburn was in town for the mixing of his second album on the True North label. The album is skedded for release in early 1971.

Alan Moberg bows country/MOR disc

Country singer Alan Moberg, who met a good measure of success with his "Walk in His Mocassins" deck is set for a re-entry of the charts with a new single release, "Kelly" f/s "Tender Talking Time". This time around, the record is aimed at the country/MOR market. "Kelly" has already been previewed by Mike Dodman of CJJC on his "Country Beat" show. Initial listener response has been encouraging for both sides of the record. The single produced by Jake Doell is Moberg's first on the London label.

POP WIRE continued from page 19

James Taylor returned to New York this weekend for a sellout concert at Queens' College. Preceding James on the concert bill was his friend, Carol King, the singer-pianist who has some fabulous old rock and roll songs to her songwriting credit. She did a solo set at the piano, performing such numbers as "Snow Queen" (from her solo A&M lp) "No Easy Way Down", "Natural Woman" and two of those self-penned greats, "Up On The Roof" and "Will You Love Me Tomorrow".

James was backed only by a bass player and drummer this time around, Danny Cootch and his other former backing musicians have gone on to form Jo Mama. James sang all of his well-known songs, "Carolina" "Country Road", "Fire and Rain", "Rainy Day Man", "Steam Roller Man", "Sweet Baby James" . . . and some new songs as well. He did versions of "Will The Circle Be Unbroken" and "Okie From Muskogee", and then at the end of the concert brought out his friend, Joni Mitchell to the great delight of the crowd. Joni didn't play guitar, but sang along with James in a new song, called "The Sun Is Slowly Sinking".

Leon Russell's album "Accident" will be out in January, but he hasn't decided yet which of the 14 tracks he will include. Among the tracks that probably won't appear on the record are the ones he did in England with George Harrison and Ringo Starr, and a song written by Mick Jagger which Leon feels would be more suitable for Joe Cocker.

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Quality Records to honour radio stations

In keeping with their high radio station PR, Quality Records has established a series of Awards to those stations who promote and establish Quality's Canadian artists and discs.

November of last year saw the following presentations:

CKEK - Cranbrook
CJOC - Lethbridge
CHAT - Medicine Hat
CKXL - Calgary
CJYR - Edson
CHAK - Inuvik
CFAR - Flin Flon
CKOC - Hamilton
CFPL - London
CKLC - Kingston
CKWS - Kingston
CJFX - Antigonish

Recipients of these Awards are determined by the number of record listings of the label's Cana-

dian artists on playlists and published charts. Only those charts and playlists received by Quality are included in the computation. The Awards will be made semi-annually.

YORKE continued from page 21

I duly and gratefully returned to Toronto that same night, stepping out briskly into a near blizzard. It was beautiful. Driving downtown at what approximated a safe speed (excessive snow encourages some slight deceleration on the part of Toronto motorists) the frosted city was a treat to behold.

There weren't any people lying on the sidewalk. There were no hate-filled looks from the driver in the next lane. And it was quiet, almost deathly quiet.

I stopped the cab several blocks from my house, much preferring to stroll through the snow at leisure.

I am a winter freak at any time, but Toronto with a foot of snow is like a lump of rock polished into an emerald. Toronto looked exquisite that night, the snow hanging down in large splotches

on trees and shrubs.

There's no doubt about it . . . a New York trip makes Toronto seem glorious. Yet I suppose Toronto is the New York of Canada, if we are to use fashionable journalistic modes of comparison.

In the music scene, Toronto certainly means more to Canada than New York does to the United States.

At present, the Toronto music scene is fairly limp. The people therein are in the main, friendly and tolerant. I deeply hope that the now warming up local music boom, will not bring us any closer to the ways of New York.

Fortunately, our music scene is young and fresh. There is plenty of room at the top, and problems (such as the broadcasting-record companies) appear easily within control.

Let us all do everything to keep it that way. Let's have our own scenes, let's do it the way we think is best. Let's ignore the New York head offices and let's get a Canadian thing together.

Let's try and pretend that the abomination which is New York does not even exist, because surely it cannot much longer.

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ROSS continued from page 6

considered legislation necessary? "Yes," he stated uncatagorically. "I don't think it will become an avenue for any Canadian producer to become wealthy. I think we'll find a few heavy producers and companies that will control most of the action. The really strong records that come out will find a paradise but it's not going to become an avenue for everyone who's got something to sell."

So would Ross stay in business if there was no Canadian content legislation? "Yes. I don't make records for the Canadian market alone. I produce for the international market. I look at myself as an international producer who happens to be located in Toronto. But I don't produce records for the Canadian market per se. I think of myself as competing with the heaviest international producers. Naturally as a Canadian I'd like to see my product selling well in Canada, too.

"It would be a nice position to be in to know you could make your nut in Canada and the rest of the world would be gravy," he dreamed.

Well, maybe it isn't such a dream. Certainly Mort Ross doesn't think so.

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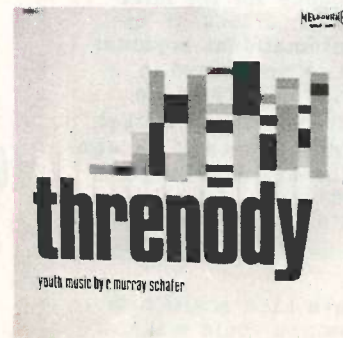
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