

RPM

WEEKLY

Volume 15 No. 3

TWENTY FIVE CENTS

March 6, 1971



Pierre Juneau - music industry man of the year

Juneau wins Juno audience acclaim

The Annual JUNO AWARDS Presentation (Feb. 22nd.) drew more than 600 industry figures to Toronto's historic St. Lawrence Hall.

This was the industry's night to honour the winners of the JUNO AWARDS. Executives from Canada's record and music companies were there to make the presentations to the artists, most of whom were present.

As the small group of musicians struck up "Canada", the ceremony got underway. John Watts, Editorial Assistant of RPM, greeted the gathering and introduced Walt Grealis, Editor and Publisher of RPM Weekly and host of the evening. Grealis then introduced George Wilson, host of CFRB's

"Starlight Serenade" who acted as master of ceremonies for the evening.

Presentations were made to the winners by Jack Richardson (Nimbus 9); John Mills, Q.C. (CAPAC); T. St. Clair Low (Canadian Music Sales); Joe Pariselli (Ampex); Fraser Jamieson (London Records); Red Roberts (MCA of Canada); Gord Edwards (Warner Bros); Whitey Hains; (BMI Canada); Jerry Lacoursiere (A&M); Jack Robertson (Columbia Records); Ross Reynolds (GRT of Canada); Lori Bruner (Polydor Records); Ron Newman (Stereodyne); George Struth (Quality Records); Arnold Gosewich (Capitol Records); and Robert F. Cook (RCA Limited).

Accepting Awards were: Stompin' Tom Connors (Top Country Vocalist Male); Hal Schatz, for Capitol Records (Top Record Company in Promotion); Dave Bist, Montreal Gazette (Pop Journalist of The Year); Myrna Lorrie (Top Country Vocalist Female); Brian Ahern (Top Producer MOR Album and Single); Bruce Cockburn (Top Folk Singer); George Struth, for Quality Records (Top Canadian Content Company); The Mercey Brothers (Top Country Group); Gary Buck

for Gene MacLellan (Top Composer for "Snowbird"); W.C. Thornton Cran for Standard Broadcasting Corporation and Lymon Potts for the Canadian Talent Library (Canadian Broadcaster of The Year); Anne Murray (Top Female Vocalist); Arnold Gosewich, for Capitol Records (Top Record Company); Don Hunter, for the Guess Who (Top Group); Alexander Mair, for Gordon Lightfoot (Top Male Vocalist); and Pierre Juneau (Canadian Music Industry Man of The Year).

Capitol Records swept the poll with the number of Awards they took away for their company, artists, promotion and production. One of the biggest ovations of the night was for Anne Murray, who attended against doctor's orders. As usual, Anne was barefoot and the audience greeted her with an overwhelming enthusiasm. Miss Murray referred to the other Maritimers, who took Awards (Connors, Ahern, MacLellan) with "The Maritime mafia has just scratched the surface".

When Pierre Juneau was introduced from the stage by Capitol's Arnold Gosewich, the entire 600 in the audience gave him an ovation that lasted several minutes.

JUNO AWARDS continued on page 31

"...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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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
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Other Countries
One Year - \$25.00

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CHIN's Sniderman interviews Pierre Juneau

Immediately following the JUNO AWARDS Presentation (Feb 22), Sam Sniderman, a Director of radio station CHIN, interviewed CRTC Chairman, Pierre Juneau, which was aired the following morning during Gil Christy's "Open Mike Program". This service was supplied by the station's General Manager, Ralph Kirchen. The taping was re-played the following Friday (26) which also featured a one-hour interview with Sniderman on both the RPM Awards and Canadian Talent, in general.

Through the kind permission of CHIN's President, Mr. J.B. Lombardi, the Juneau/Sniderman taping follows:

Sniderman: Mr. Pierre Juneau, first of all let me congratulate you upon winning the Award for the Canadian Music Man of the Year. I most heartily agree. I think if there were more awards and greater awards, they should be yours.

Juneau: Thank you very much. It was a great team effort on the part

of a lot of people at the CRTC and I think it was prompted by a lot of efforts of people in the music industry outside, like yourself, you know, and people like the RPM Magazine as well as the artists themselves. I think if we hadn't really felt that there was talent, we would never have been crazy enough to go ahead with such an idea.

Sniderman: Well, of course, you did have the idea, you did have the foresight to see what could come out of this. You were possibly the only man that could really make it work, you picked on the magical number of 30 - I don't know where you arrived at the 30 - I wish you could tell me and it seems to have done the trick because what a difference a year has made.

Juneau: Well, I remember a letter you wrote me not long ago saying that even the sales in the stores of Canadian records had gone up and, of course, I gather that this is the important test, isn't it, be-

JUNEAU/SNIDERMAN continued on page 12



London's Fraser Jamieson presents Juno to Brian Ahern for Best Produced MOR Album.



CRTC Chairman Pierre Juneau (l) receives his Juno from Capitol's Arnold Gosewich.



Quality's George Struth making acceptance speech for label's winning of Juno for Top Canadian Content Co.



Jack Robertson, Vice-President Marketing for Columbia made presentation to Brian Ahern for "Snowbird".



Red Roberts, Vice-President Marketing for MCA made presentation of Top Composer of 1970 (Gene MacLellan).



A&M's Canadian Managing Director, Jerry Lacoursiere, presented Juno to Columbia's Mercey Brothers.



Gary Buck (l) who received MacLellan's Juno in his absence with Capitol's Roland Legault.



(l to r) John Pozer (Warner Bros) Allan Slaight (CFGM) Gord Edwards (Warner Bros) Glen Russell (London).



Standard's W.C. Thornton Cran (foreground) and Lymon Potts receiving Juno Broadcaster of the Year Award.



CBC-TV's "Countrytime" hostess Myrna Lorrie with her Top Country Singer Female Juno.



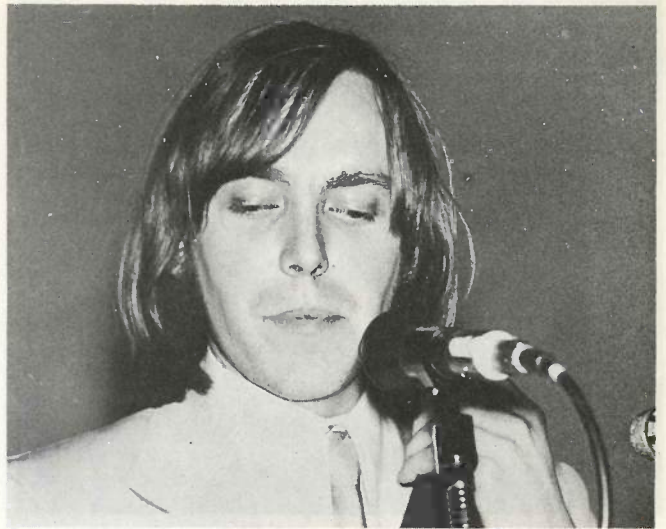
London's President, Fraser Jamieson, presented Brian Ahern with Award for Best Produced MOR album.



CFRB's host of "Starlight Serenade", George Wilson, for the second year acted as master of ceremonies.



RPM's Editorial Assistant John Watts kicked off the Juno Awards Presentation with introduction of host.



Dave Bist, pop columnist for the Montreal Gazette received Pop Journalist of the Year Award.



Polydor's Lori Bruner and Capitol's Maurice Zurba join guests in the foyer of St. Lawrence Hall.



CFGM's Big John Hart watches over MCA's Barry Paine (l) and John Turner of Polydor.



(L to r) Stan Klees (MusicAd&Art) Liam Mullan (A&M) and Mr. & Mrs. Ritchie Yorke.



Myrna Lorrie, pretty hostess of "Countrytime" accepts her Award from Joe Pariselli, Nat'l Sales Mgr. Ampex.



Bruce Cockburn, True North artist, receives Tap Falk Singer Juno from Gord Edwards, Nat'l Sales Mgr. W.B.



Two Award winners – Anne Murray and Capital's Executive Vice-President and Gen Mgr. Arnold Gasewich.



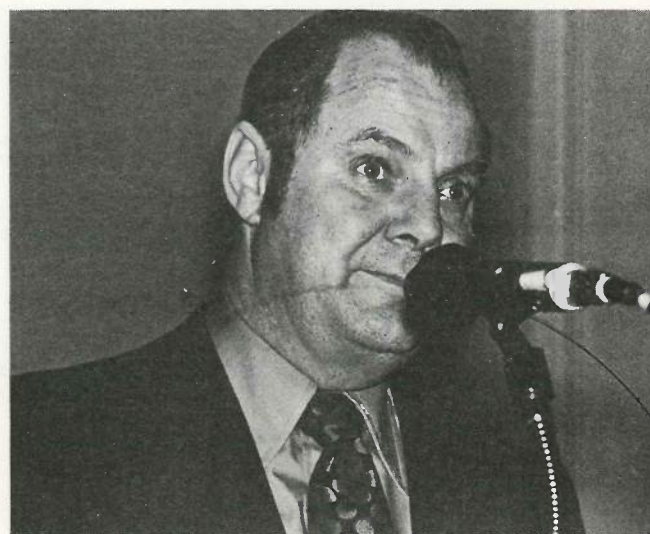
Pierre Juneau, Chairman of the CRTC, drives home a point during his acceptance speech.



Stompin' Tom Connors receives his Award from Jack Richardsan, President of Nimbus 9 Productions.



Capital's Hal Schatz accepted label's Award as Top Record Company in Promotional Activities.



John Mills, Q.C., General Manager of CAPAC, presented Capitol with Award for Promotional Activities.



(l to r) Cathy Johnson, Stan Klees and Pamela Fernie get set for Awards Presentation.



Reverend Bill Fritz (centre) flanked by Warner Bros' promo men, Bruce Bissell (l) and John Hoita.



RCA's new Vice-President Robert F. Cook receives buss from Anne Murray while Brian Ahern looks on.



(l to r) Chuck McCoy (CHUM) Tom Williams (Warner Bros) Lyn Rice (CHUM) Doug Rawlinson (CHUM).



Juno Award winners (l to r) Tom Connors, Pierre Juneau, Anne Murray, The Mercey Brothers and Myrna Lorrie.



Capitol's Tommy Graham (second from left) with Capitol's Hal Schatz (r) and Jim Armstrong of McManus John and Adams.



Peter Clayton (Nimbus 9) and wife joined other members of Nimbus 9 at Juno Awards Presentation.



Mel Shaw (l) brought along new Lee Rand album, a surprise to Rand and manager Bob Jeffries.



Capitol's A&R Director Paul White (l) with new owner of CFGM Radio - Allan Slaight.



Brian Ahern received two Juno Awards - Best Produced Single "Snowbird" and Album, "Honey Wheat Laughter".



BMI's jovial Whitey Hains presented Quality with their Award as Top Canadian Content Company.



RPM's Sabina Rubens, who acted as hostess for Juno Awards Presentation with RCA's Johnny Murphy.

Seven years! Toot! Toot! Toot! Toot!

by Elvira Caprese

February 24th., 1964 — it all began. RPM came into existence. For five years, it was an exercise in futility, as the industry took time to accept the fact that a weekly medium to the industry was indeed needed, or wanted.

The first frantic five years were filled with ups and downs and among the ups was a big down. We found out that the trade was far more competitive than we expected. There were many people who were more interested in walking away with the prize than they were in assuring that the industry grew to the point where the prize was worth having. But there were a few pioneers who entered the business with the intention of building the industry. They were business-like enough to realize that it was struggle first and profit second. It was, it is, and very soon it will be, a rewarding industry. The struggle is shifting to the talent and the ability of those who were here in the beginning — those who have joined us and a few that don't even know what it is all about — but they will be welcomed, as well.

Above all, the five years gave us a chance to try a few innovations in the business of doing a weekly thing to the trade. It would not, and could not be a carbon copy of the foreign trades. It could never be the lush and luxurious glossy that the U.S. trade put out each week. With 200 million people in the U.S. and only 20 million people in Canada — in an industry that didn't really exist, in the full sense of the word, it would be impossible for RPM to be much more than the house organ of the Canadian music industry. The critics wanted "class" but they didn't like the ad rates. We continue to maintain that we don't like the distribution of population. Until it changes, there is nothing we can do but improve RPM as the industry can afford it.

Over the seven years, by remaining small and parochial, we managed to outlive about three dozen competitors. Few of them got past their third or fourth issue. We never missed a deadline (except during the postal strikes) and we have never had to insert a retraction, a request for one, nor have we received a writ for something published in RPM.

The seven years has also revealed that RPM does not have any in-

terests that would conflict within the industry. From the first day that Walt Grealis launched RPM, he divested himself of all interests in the music industry and has maintained a policy that the staff of RPM swear to having no outside interests in the music or entertainment business.

For seven years, we have maintained an open door policy to industry people and an open forum for our critics for rebuttal. The rumour mills made hay of any infraction of ethics that was available to them. They were wrong. We continue to operate with the highest degree of ethics. RPM is beyond reproach.

RPM has been harassed, threatened and maligned. We have been honoured, praised and defended. We have had a certain number of enemies (many of whom have since become our friends). We also had many believers and early friends. Few have become our enemies.

There were four American high points. One being that RPM was originally the idea of a U.S. trade sheet publisher. (The whole thing was a misunderstanding that led to the launching of RPM. Secondly RPM was somewhat named by a disc jockey, who later became the #1 radio personality in the U.S. Thirdly — we were informed that a U.S. company had investigated the possible purchase of RPM but was advised by our government that they could only control 25% of a Canadian publication (not that we would have sold). The fourth high point was the fact that a top U.S. producer interested in astrology, advised Grealis that RPM would be a success in 1970, and that it would reach its high point — and it did.

For seven years, RPM has continually maintained a policy of sending complimentary copies of RPM to various people, outside Canada, for propaganda purposes. During these seven years we have conducted the fairest possible poll to honour the industry (now tagged the JUNO AWARDS). We have created a trust fund that each year permits the industry to gather together and to honour our outstanding artists, creative people and industry figures.

"Complacency is our biggest enemy" has been our motto, and we have created changes. We have championed causes we genuinely believed in. We have resisted every attempt to be hyped, bought, bribed or influenced. We maintain

that no one can be right all the time, a reason for our sometimes being critical of our advertisers. This also applies to RPM. We want to be the first to be informed of our inadequacies and, many times, changes are made immediately.

We have a devotion and love for the industry we report on. We have no review policy for people's creative works. We have criticized the policies of the industry and the shortcomings of companies and the people in the industry.

RPM is written with a, hoped-for detectable, sense of humour. It may be subtle, but it is always there. Too many people take us far too seriously.

So — in the seven years, we have evolved into a Canadian weekly that hopefully reflects the music industry in Canada.

The most important thing is that we have been there every week for seven years and — we hope the industry is better because of it. (Ed: We also NEVER blow our own horn!)

Jackson/Wonder set for Canadian gigs

Skip Fox, newly appointed Ontario promotion manager, layed on a local promotion to tie-in with Chuck Jackson's week-long stay at the Colonial (Feb 22). Fortunately, Jackson's new single, "Pet Names" was off in time for the appearance.

Stevie Wonder moved into Montreal's Casino Royale for the same dates for which the label has laid on a sizeable promotion.

The big Canadian disc, out of the Ampex camp is R. Dean Taylor's Rare Earth deck, "Ain't It A Sad Thing" which was culled from his top selling "I Think, Therefore I Am" album.

Macenko to Peer/Southern Toronto

Canadian musicologist Alex Macenko has been appointed a representative of the Peer-Southern group of pubberies and will take charge of all company activities for the Toronto region.

Macenko, a Winnipegger, received his Bachelor of Music from the University of Manitoba.

He is currently teaching music at a private school in Ancaster, and is headquartered in Toronto at 280 Wellesley Street East.

Industry plaudits for Juno Awards

During the JUNO AWARD Presentation at Toronto's St. Lawrence Hall and the day following, many telegrams, telephone calls and letters were received. Following are a few wires and notes.

(Telegram)

Dear Walt: I am iced in at the Chicago Airport. Have been on three flights to Toronto. So far all cancelled. Next possible flight and it looks doubtful would not get me there till late tonight. Sure am sorry. I love you all and wish I could be with you. Am heading back to Nashville if and when I get a flight. Canada forever

-George Hamilton IV

(Telegram)

To: Miss Anne Murray
Our heartiest congratulations on your most deserved selection for the Juno Award as Top Female Vocalist. We are very proud of all of your accomplishments and very appreciative of your contributions toward the honors bestowed on Capitol Records (Canada) Ltd. in receiving the Juno Awards as The Top Record Company and The Top Record Company in Promotional Activities. We are also most appreciative but we'll let Brian thank you, for your contribution toward his Juno Awards. You, Brian and Capitol Records (Canada) Ltd. are helping to prove the immense vitality, talent, taste and dynamism which now exists in the Canadian music industry, and we congratulate RPM Magazine and its entire staff for recognizing and fostering this. We love you and look forward to even greater success for you in the future. We are sorry we cannot be in Toronto today with you, Brian Ahern, Arnold Gosewich, Paul White, and the entire Capitol Records (Canada) family. Our warmest regards.

-Stan Gortikov,
Chairman of The Board
-Dick Asher,
Vice-President
Eastern Operations
Capitol Records, Inc.

Dear Walt: On behalf of David Lennick, Ralph Edwards and myself, please accept our sincere thanks for a very entertaining and enjoyable evening at the 2nd. Annual Juno Awards. If I may, I would like to offer congratulations on the work you and your staff are doing to promote and encourage Canadian Talent.

-Barry P. Sarazin
Program Director
CKLB Radio

(Telegram)

To: Arnold Gosewich
Our warmest congratulations to you and the entire staff of Capitol Records (Canada) Ltd. on your selection for RPM's Juno Awards as the Top Record Company and those received by Anne Murray and Brian Ahern are a tribute to the magnificent efforts of the entire Capitol Records (Canada) staff, and fully justify our faith in and enthusiasm for the tremendous wealth of creative talent currently flourishing in the Canadian Music Industry. We know that the high level of creativity professionalism and effort which all of you display in your daily endeavours will result in continuing high achievement in the future. Please extend our appreciation and congratulations to the entire Capitol Records (Canada) family and thank RPM Magazine for us for its great efforts on behalf of the Canadian Music Industry. We share RPM's and your great faith in the international validity of these efforts.

-Stan Gortikov,
Chairman of The Board
-Dick Asher,
Vice-President
Eastern Operations
Capitol Records, Inc.

(Telegram)

To: Brian Ahern
We are sorry we are unable to be in Toronto today to personally express our congratulations, appreciation and pride on the occasion of your being presented Juno Awards by RPM Magazine for the Best Produced Single and Best Produced Middle of The Road Album of 1970. We are delighted to see that our tremendous respect for your creativity and talent is recognized by the entire Canadian recording industry and look forward to the day very soon when such recognition will be formally extended to you in all areas of the world. We have tremendous faith and belief in the magnificent talent and creativity currently flourishing in Canada and are confident that this will soon be internationally recognized to an even greater degree than it is today. Our congratulations to you, Anne Murray, Capitol Records (Canada) and RPM Magazine for being in the forefront.

-Stan Gortikov,
Chairman of The Board
-Dick Asher,
Vice-President
Eastern Operations
Capitol Records, Inc.

Dear Walt: Spectacular success last evening. Congratulations.

-Allan Slaight
President and
General Manager
CFGM Radio

Dear Walt: Just a brief note to say thank you for last night. I hope RPM will have many more award nights in the years to come.

-Tom Williams
National Promo &
Product Mgr.
Warner Bros. Records
of Canada Ltd.

RPM Staff: Thanks very much for a wonderful evening. May the 8th. be just as good.

-Frank Misener
Misener Music
Alliston, Ontario

Dear Walt: Just a note to express my appreciation for your inviting me to the Annual RPM Awards Night. You certainly deserve the results which I saw the other night as you have worked over the years on behalf of the Canadian Music Industry. There is a new and exciting atmosphere of receptivity about Canadian Talent and I'm certainly hearing about Walt Grealis' work as I make my contacts for the Davenport Festival.

-Rev. Bill Fritz
United Church
of Canada.

Harris Music publishes folio by young writers

The Frederick Harris Music Company, Oakville, Ontario, has published a new book of guitar music titled "Seven for Seventies". Featuring seven new songs for guitar by young composers, the book, edited by Aubrey Rolfe, has works by Susan Gill, an Oakville high school student, Doreen Davies, a native of Wales, Greg Phillips, a MacMaster University student and the editor's son Steven Rolfe, a student at Burlington Central High School.

Frederick Harris Music intends to expand the concept to an entire line of music in this vein. None of the works are recorded so the series will give young composers an unrivalled opportunity to publish their works easily and thus expand the Canadian pop music bank.

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

NEW RELEASES

ANTIQUÉ FAIR – Fuddle-Duddle – Tuesday GH 105X-M

(2:00) (Greg Hambleton) BLUENOSE MUSIC/LEEDS MUSIC-CAPAC
Prod: Greg Hambleton.

NOVELTY: Hambleton takes advantage of political hassle coming up with a novelty bit already being leaned on by stations in Toronto and Vancouver.

Flip: Fuddle-Duddle (same credits as plug side).

THE HOUSE OF COMMONS – Do The Fuddle Duddle – GRT 1233-04-T

(2:25) (Gary Alles) OVERLEA MUSIC-BMI – Prod: Terry Brown.

NOVELTY: This one has the jump on the Tuesday release. GRT has already applied for certification of "outstanding sales" for an RPM Gold Leaf Award. Initial shipment involved 100,000 pieces.

Flip: Funky Fuddle Duddle (same credits as plug side).

RUSSELL THORNBERRY – Roseline – MCA 2009-J

(2:44) (Russell Thornberry) NO PUBLISHING LISTED – Prod: Gary Buck.

MOT: This is the guy the Canadian West is raving over and one listen should move this one quickly. Already experiencing good chart action. Big session, almost hard to believe it's a Canadian session. Thornberry has a strong and pleasant folk delivery and a respect for instrumentation.

Flip: Eulogy To Mother Earth (same credits as plug side). Both sides are from his new album "One Morning Soon".

Bruce Allen to handle Tom Northcott promo

UNI recording artist Tom Northcott is now being managed exclusively through the Vancouver-based Bruce Allen Talent Promotion firm.

The Allen agency will look after all Northcott's transactions involving his performances, productions and concert, radio and television appearances.

Northcott and his new manager will shortly embark on a promotion trip east to Montreal where they will negotiate for television and concert dates.

Northcott is currently represented on the charts with his "I Think It's Going To Rain Today" deck, which became one of the big sellers in Western Canada.

Down-under distrib for Daffodil product

Love Productions has announced the completion of negotiations for the distribution of product on the Daffodil label in Australia and New Zealand by Festival Records of Australia.

First product to issue on the Daffodil label down under will be "Official Music" by King Biscuit Boy at the end of March. The Christmas album "Heritage" will follow in mid-April.

Polydor Canada ties up Sire world-wide

Polydor Canada has acquired exclusive distribution of Sire Records. With the closing of the Canadian deal, Polydor ties up the complete world-wide distribution of this label.

A rush release of the "Pushbike Song" by Australia's Mixtures is now underway. This group have topped the charts in their native Australia and have gained top end of the chart action in the UK.





Initial album releases by mid-April will be followed by a hefty promotional and merchandising campaign by Polydor.

Ocean signs in US with Buddah / Kama Sutra

Yorkville Records, a division of Toronto's Ahed Music Corporation, has announced the finalization of an all-options exercised \$250,000 deal with Buddah/Kama Sutra Records in the United States for Yorkville Records' Ocean group. First product to issue in the U.S. is the Ocean version of Gene MacLellan's "Put Your Hand In The Hand".

Under the agreement, Buddah/Kama Sutra will market Ocean throughout the world with the exclusion of Canada. "Put Your Hand in the Hand" is rapidly rising in Canada with a U.S. push to follow.

RPM MOR PLAYLIST

- 1 CARRY ME 
Stamperders (MWC) 1003-M
- 2 KAGIE 
Buxton-Kastle (RCA) 75-1041-N
- 3 STAY AWHILE 
The Bells (Polydor) 2065046-Q
- 4 YOU'VE GOT TO KNOW 
Perth County Conspiracy
(Columbia) C4-2963-H
- 5 A STRANGER IN MY PLACE 
Anne Murray (Capitol) 72637-F
- 6 ALL GOD'S CHILDREN 
Doug Hutton (London) 17400-K
- 7 IT'S GONNA BE BETTER 
Tom & Judy (GRT) 1230-03-T
- 8 TO THE FAMILY 
Ellie (Gamma) 5007-K
- 9 THEME FROM LOVE STORY 
Henry Mancini Ork (RCA) 47-9927-N
- 10 FOR ALL WE KNOW
Carpenters (A&M) 1243-W
- 11 SHE'S A LADY
Tom Jones (Parrot) 40058-K
- 12 IF YOU COULD READ MY MIND
Gordon Lightfoot (Reprise) 0974-P
- 13 DOESN'T SOMEBODY WANT TO BE WANTED
Partridge Family (Bell) 963-M
- 14 COUNTRY HOME
James Taylor (Warner Bros) 7460-P
- 15 SWEET CAROLINE
Bert Kaempfert (Decca) 32772-J
- 16 LOVE STORY (Where Do I Begin)
Andy Williams (Columbia) 4-45317-H
- 17 KELLY
Alan Moberg (London) 17396-K
- 18 EVERYTHING IS GOOD ABOUT YOU
Lettermen (Capitol) 3020-F
- 19 SAY WHAT YOU GOTTA SAY
Lee Rand (Quality) 1996-M
- 20 CHILDREN
Jim Aiello/Happy Feeling
(Barry) 3525-M
- 21 CHELSEA MORNING
Sergio Mendes/Brasil '66
(A&M) 1226-W
- 22 IT'S BEEN A LONG TIME
Green & Stagg (Gamma) 5009-K
- 23 SINCE YOU DON'T WANT HIM
Rosemary Collins (Melbourne) 3363-K
- 24 DO YOU KNOW WHAT YOU'RE DOING
Terry Bush (GRT) 1233-03-T
- 25 AIN'T IT A SAD THING
R. Dean Taylor (Rare Earth) 5023-V
- 26 MEDLEY FROM SUPERSTAR
Assembled Multitude (Atlantic) 2780-P
- 27 ALL KINDS OF PEOPLE
Burt Bacharach (A&M) 1241-W
- 28 BEEIN' GREEN
Frank Sinatra (Reprise) 0981-P
- 29 I WAS WONDERING
The Poppy Family (London) 148-K
- 30 WISHFUL THINKING
Dee Higgins (RCA) 57-1058-N
- 31 WATCHING SCOTTY GROW
Bobby Goldsboro (U.A.) 50727-J
- 32 PUT YOUR HAND IN THE HAND
Ocean (Yorkville) 45033-D
- 33 OCHOS RIOS-Sycamore St.
Singers-Ampers and-477 601-Z
- 34 MAN FROM THE CITY
Humphrey & DT's-Boot-BT001-K

JUNEAU/SNIDERMAN continued from page 2

cause that is where the performers and composers really get a revenue for what they are doing.

Sniderman: Well, Mr. Juneau, I really notice from the sales in the store the really most gratifying things that are happening today — the salesmen for the various record companies are commenting that more and more stores are now putting in Canadian Sections. Now this wasn't the case before the CRTC took the very strong and correct stand it did. It is also gratifying to know now that when a customer comes in seeking a Canadian artist, the name is not unknown — he will simply come in and ask for a Canadian artist. As of a year ago, invariably the clerk would say, "who is that?" Now they are knowledgeable of the artist. I am sure that you are pleased with what has been happening. I think that your plan, besides being most effective in bringing Canadian talent to the front, will possibly reward our country with many financial benefits. I have always looked on Canadian talent as being one of our own natural resources that never was exploited. I think we must congratulate Pierre Juneau, especially, and the CRTC for having discovered somewhat of a gold mine or an oil well for Canadians themselves.

Juneau: Well, it is a very exciting thing, you know. There are a lot of people in the CRTC who have artistic backgrounds, but a lot of people, particularly on our Board — you know we have 15 members on our Board and 10 of them are part-time people who come from various parts of the country and several of them are businessmen — and very highly successful businessmen — and they were among the most enthusiastic about this idea when we started discussing it. So I think you are quite right. I think that many people in Canada who hope that something will be done to make cultural expression more successful and those are not only the performers or the composers themselves. I think there are a lot of people in all walks of life, including businessmen, who are interested in this and will support it. I think it is a matter — as I was saying in my remarks tonight — it is a matter of really dropping some of the diffidence and believing that we can do some of these things.

Sniderman: Of course you changed a very negative attitude on the part of everyone to a very positive attitude. This year has made a

complete difference in the attitude of the record industry, in the attitude of the radio broadcasters and the media. When the CRTC — when you — first announced the possibility of this Ruling, it coincided somewhat with this last year's RPM Awards — the bitter tears were something else again. I think that it took a lot of courage on your part to see this come through to completion knowing what a success it could have been and is really.

Juneau: Well, there were some rough moments as you may remember, not everybody thought it was possible before the Hearing, but we were very encouraged to see how many broadcasters rallied right after the Hearing and said, "Well, let's get down to business and make this work" and I think it was by far the great majority of the broadcasters who did this and as you know the Rule itself did not come into force before the middle of January, but already in September, October and November a lot of broadcasters had started playing close to 30 or over 30 per cent Canadian music, so you know we hope it is going to continue now.

Sniderman: Well, I am sure it will because the industry sees that it can be a financially, successful venture and that is really all it required was someone to sort of prime the pump. But there is another surprising thing — you didn't even prime the pump with money. We have Canadian film boards and other boards that are almost what you could call loaded with money, the CRTC really didn't even have a dime to spend — you have done it without money.

Juneau: Well, I think that sometimes that it's ideas and determination that can do things. I hope in the future we can benefit from the advice of people who have been in this business a long time, like yourself. We feel like real amateurs when we talk about this with people like you, you know.

Sniderman: Well, I wish that my amateur days could be as successful as yours has been — really. I must really on the part of my industry, on the part of everyone connected with the recording industry, I would hopefully as one of the Canadian public feel free to thank you on the part of the Canadian public and, of course, the composers and the talent and the artists for what you have done. We look forward to seeing what other amateurish things you may do because they are strictly nothing but professional. I must thank you, Sir.

Juneau: Thank you very much.

RPM SINGLES ALPHABETICALLY

Ain't It A Sad Thing (37)
 Amazing Grace (14)
 Amos Moses (4)
 Angel Baby (100)
 Another Day (72)
 Ape Man (75)
 A Stranger In My Place (57)
 Band Bandit (31)
 Bed Of Roses (93)
 Blue Money (42)
 Born To Wander (28)
 Bridget The Midget (91)
 Burning Bridges (25)
 Carry Me (24)
 Chairman Of The Board (67)
 Chelsea Morning (74)
 Children Of The Sun (58)
 Country Road (32)
 Covered Wagon (86)
 Cried Like A Baby (19)
 Dickens (27)
 D.O.A. (35)
 Doesn't Somebody Want To Be.... (10)
 Don't Let The Green Grass Fool You (51)
 Do The Fuddle Duddle (97)
 Do You Know What You're Doing (48)
 Eighteen (59)
 Everything Is Good About You (98)
 For All We Know (12)
 Free (29)
 Fresh As A Daisy (34)
 Fuddle Duddle (95)
 Glory Glory (45)
 Groove Me (88)
 Hang On To Your Life (6)
 Have You Seen The Rain (2)
 He Called Me Baby (94)
 Help Me Make It Through The Night (36)
 If You Could Read My Mind (8)
 I Hear You Knocking (16)
 I Really Don't Want To Know (49)
 Isn't It A Pity (62)
 I Think It's Going To Rain Today (56)
 It's Been A Long Time (65)
 I Was Wondering (85)
 Just My Imagination (96)
 Just Seven Numbers (76)
 Keep The Customer Satisfied (52)
 Knock Three Times (22)
 Let Your Love Go (66)
 Like An Eagle (81)
 Lonely Days (26)
 Lonely Teardrops (50)
 Love's Lines, Angles & Rhymes (70)
 Mama's Pearl (9)
 Me And Bobby McGee (17)
 Mozart (70)
 Mr. Bojangles (3)
 1900 Yesterday (82)
 No Love At All (55)
 Oh Lonesome Me (60)
 One Bad Apple (1)
 One Toke Over The Line (46)
 Oye Como Va (33)
 Proud Mary (20)
 Pushbike Song (83)
 Put Your Hand In The Hand (30)
 Remember Me (64)
 Rocking Chair Ride (61)
 Rose Garden (15)
 Rosaline (69)
 She's A Lady (13)
 Sing High — Sing Low (53)
 Snow Blind Friend (87)
 Stay Awhile (18)
 Stoney End (71)
 Sundown (89)
 Superstar (43)
 Sweet Mary (5)
 Temptation Eyes (23)
 Theme From Love Story (11)
 Theme From Love Story (44)
 Tongue In Cheek (80)
 To The Family (77)
 Tulsa (99)
 Walk By The River (92)
 Watching Scotty Grow (7)
 We Gotta Get You A Woman (41)
 (We're All Singing) The Same Song (63)
 What Is Life (21)
 When I'm Dead And Gone (47)
 When There's No You (79)
 Whole Lotta Love (54)
 Whole Lotta Love (90)
 Wild World (40)
 Wild World (84)
 You're All I Need To Get By (73)
 Your Song (38)
 Your Time To Cry (39)
 You've Got To Know (68)

This week
1 week ago
2 weeks ago

RPM 100 SINGLES

March 6, 1971

Gold Leaf Award For Outstanding Record Sales

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

1	1 7	ONE BAD APPLE Osmonds-Polydor-2065 044-Q	34	19 21	FRESH AS A DAISY Emitt Rhodes-Dunhill-4267-N	67	87 ...	CHAIRMAN OF THE BOARD Chairmen of the Board-Invictus-9086-F
2	3 16	HAVE YOU SEEN THE RAIN f/s Creedence Clearwater-Fantasy-655-R	35	41 41	D.O.A. Bloodrock-Capitol-3009-F	68	84 92	YOU'VE GOT TO KNOW -Perth County Conspiracy-Columbia-C4 2963- MA PL
3	2 8	MR. BOJANGLES Nitty Gritty Dirt Band-Liberty- 56197-J	36	47 65	HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith-Mega-615 0015X-M	69	97 ...	ROSALINE Russell Thornberry-MCA-2009-J MA PL
4	13 22	AMOS MOSES Jerry Reed-RCA-9904-N	37	45 64	AIN'T IT A SAD THING R.Dean Taylor-Rare Earth-R5023-V MA PL	70	69 73	MOZART Manuel de Falla Ork-Daffodil-DFS1003-F
5	7 15	SWEET MARY Wadsworth Mansion-Sussex-209-V	38	20 14	YOUR SONG Elton John-Uni-55265-J	71	22 10	STONEY END Barbra Streisand-Columbia-45236-H
6	9 18	HANG ON TO YOUR LIFE Guess Who-Nimbus 9-75 0414-N MA PL	39	43 50	YOUR TIME TO CRY Joe Simon-Spring-108-K	72	... ..	ANOTHER DAY Paul McCartney-Apple-1829-F
7	5 11	WATCHING SCOTTY GROW Bobby Goldsboro-U.A.-5072-J	40	46 79	WILD WORLD Cat Stevens-A&M-1231-W	73	... ..	YOU'RE ALL I NEED TO GET BY Aretha Franklin-Atlantic-2787-P
8	4 1	IF YOU COULD READ MY MIND Gordon Lightfoot-Repri se-0974-P MA PL	41	30 20	WE GOTTA GET YOU A WOMAN Runt-Ampex-31001-V	74	81 89	CHELSEA MORNING Sergio Mendes/Brasil-A&M-1226-W MA PL
9	10 12	MAMA'S PEARL Jackson 5-Tamla Motown-1177-V	42	62 99	BLUE MONEY Van Morrison-Warner Bros-7462-P	75	36 19	APE MAN Kinks-Pye-45016-L
10	18 55	DOESN'T SOMEBODY WANT TO BE WANTED Partridge Family-Bell-963-M	43	55 63	SUPERSTAR Murray Head-Decca-732603-J	76	100 ..	JUST SEVEN NUMBERS Four Tops-Tamla Motown-1175-V
11	16 33	THEME FROM LOVE STORY Henry Mancini-RCA-9081-N	44	56 66	THEME FROM LOVE STORY Francis Lai-Paramount-0064-M	77	89 94	TO THE FAMILY Ellie Gamm-a-GA5007-K MA PL
12	17 39	FOR ALL WE KNOW Carpenters-A&M-1243-W	45	61 98	GLORY GLORY Smyle-Columbia-C4 2956-H MA PL	78	... ..	LOVE'S LINES, ANGLES & RHYMES Fifth Dimension-Bell-965-M
13	14 32	SHE'S A LADY Tom Jones-Parrot-40058-K MA PL	46	63 78	ONE TOKE OVER THE LINE Brewer & Shipley-Kama Sutra-516-M	79	... ..	WHEN THERE'S NO YOU Engelbert Humperdinck-Parrot-PAR40059-K
14	15 23	AMAZING GRACE Judy Collins-Elektra-45709-P	47	31 34	WHEN I'M DEAD AND GONE McGinnis Flint-Capitol-3014-F	80	... ..	TONGUE IN CHEEK Sugarloaf-Liberty-56218-J
15	6 2	ROSE GARDEN Lynn Anderson-Columbia-45252-H	48	65 90	DO YOU KNOW WHAT YOU'RE DOING Terry Bush-GRT-1233-03-T MA PL	81	72 75	LIKE AN EAGLE Miguel Rios-A&M-AMX310-W
16	8 3	I HEAR YOU KNOCKING Dave Edmunds-Mam-3601-K	49	24 13	I REALLY DON'T WANT TO KNOW (f/s) Elvis Presley-RDA-9960-N	82	54 29	1900 YESTERDAY Liz Damon's Orient Express-White Whale-368-J
17	21 36	ME AND BOBBY McGEE Janis Joplin-Columbia-45314-H	50	59 74	LONELY TEARDROPS Brian Hyland-Uni-55272-J	83	... ..	PUSHBIKE SONG Mixtures-Sire-350-Q
18	28 42	STAY AWHILE Bellis-Polydor-2065 046-Q MA PL	51	75 81	DON'T LET THE GREEN GRASS FOOL YOU Wilson Pickett-Atlantic-2781-P	84	... ..	WILD WORLD Gentrys-Sun-11222-M
19	25 46	CRIED LIKE A BABY Bobby Sherman-Metromedia-296-L	52	38 64	KEEP THE CUSTOMER SATISFIED Gary Puckett-Columbia-4-45303-H	85	96 ...	I WAS WONDERING Poppy Family-London-L148-K MA PL
20	42 58	PROUD MARY Ike & Tina Turner-Liberty- 56216-J	53	26 4	SING HIGH SING LOW Anne Murray-Capitol-72631-F MA PL	86	91 97	COVERED WAGON Danny O'Keefe-Cotillion-44088-P
21	85 ...	WHAT IS LIFE George Harrison-Apple-1828-F	54	37 51	WHOLE LOTTA LOVE C.C.S.-Rak-2574501-H	87	... ..	SNOW BLIND FRIEND Steppenwolf-Dunhill-4269-N
22	11 5	KNOCK THREE TIMES Dawn-Bell-938-M	55	98 ...	NO LOVE AT ALL B.J. Thomas-Scepter-12307-J	88	53 47	GROOVE ME King Floyd-Atco-CH435-P
23	27 38	TEMPTATION EYES Grass Roots-Dunhill-4263-N	56	48 49	I THINK IT'S GOING TO RAIN TODAY Tom Northcott-UNI-55262-J MA PL	89	99 ...	SUNDOWN Chilliwack-Parrot-PAR2536-K MA PL
24	35 44	CARRY ME Stampeders-MWC-1003-M MA PL	57	94 ...	A STRANGER IN MY PLACE Anne Murray-Capitol-3059-F MA PL	90	73 80	WHOLE LOTTA LOVE King Curtis-Atco-6779-P
25	29 43	BURNING BRIDGES Mike Curb Congregation-MGM-14151-M	58	79 93	CHILDREN OF THE SUN Mashmakan-Columbia-C4 2960-H MA PL	91	52 37	BRIDGET THE MIDGET Ray Stevens-Barnaby-2024-H
26	23 6	LONELY DAYS Bee Gees-Atco-6795-P	59	88 100	EIGHTEEN Alice Cooper-Warner Bros-7449-P	92	... ..	WALK BY THE RIVER Steel River-Tuesday-GH 105-M MA PL
27	32 40	DICKENS Leigh Ashford-Revolver-0010-N MA PL	60	58 61	OH LONESOME ME Neil Young-Repri se-RO898-P MA PL	93	95 ...	BED OF ROSES Statler Brothers-Mercury-73141-K
28	12 17	BORN TO WANDER Rare Earth-Rare Earth-5021-V MA PL	61	68 72	ROCKING CHAIR RIDE Christopher Kearney-MCA-2008-J MA PL	94	78 68	HE CALLED ME BABY Candi Staton-Fame-1476-F
29	49 96	FREE Chicago-Columbia-45331-H	62	44 27	ISN'T IT A PITY George Harrison-Apple-2995-F	95	... ..	FUDDLE DUDDLE Antique Fair-Tuesday-GH 107 X-M MA PL
30	33 35	PUT YOUR HAND IN THE HAND Ocean-Yorkville-YV45033-D MA PL	63	71 91	(We're All Singing) THE SAME SONG Fitzpatrick-Freedom-1995-M MA PL	96	... ..	JUST MY IMAGINATION Temptations-Tamla Motown-7105-V
31	34 24	BAND BANDIT Tundra-A&M-307-W MA PL	64	51 9	REMEMBER ME Diana Ross-Tamla Motown-1176-V	97	... ..	DO THE FUDDLE DUDDLE House of Commons-GRT-1233-04-T MA PL
32	39 57	COUNTRY ROAD James Taylor-Warner Bros-7460-P	65	80 95	IT'S BEEN A LONG TIME Green & Stagg-Gamm-a-GA5009-K MA PL	98	92 71	EVERYTHING IS GOOD ABOUT YOU Lettermen-Capitol-3020-F
33	60 ...	OYE COMO VA Santana-Columbia-45330-H	66	40 25	LET YOUR LOVE GO Bread-Elektra-P	99	... ..	TULSA Billy Joe Royal-Columbia-45289-H
						100	... ..	ANGEL BABY Dusk-Bell-961-M

CANADA'S ONLY NATIONAL 100 SINGLE SURVEY

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

This week
1 week ago
2 weeks ago

RPM 100 ALBUMS

March 6, 1971

Gold Leaf Award For Outstanding Record Sales

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

W
C
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D
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F
G
H
T
K

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

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1	2	3	JESUS CHRIST SUPERSTAR Decca-DXSA7206-J 73 6000-J	6	6000-J	34	34	55	THEME FROM LOVE STORY Henry Mancini-RCA-LSP 4466-N N/A	N/A	67	81	...	PARANOID Black Sabbath-Warner Bros-WS1887-P N/A	N/A	
2	1	1	ALL THINGS MUST PASS George Harrison-Apple-STCH639-F 4XTSTCH639-F	8	XTSTCH639-F	35	38	36	PORTRAIT Fifth Dimension-Bell-6045-M C-6045-M	8	TC-6045-M	68	59	66	SYRINX True North-TN2-H N/A	TN2-H
3	5	6	LOVE STORY Original Soundtrack-Paramount-PAS6002-M PAS C 6002-M	PAS 8	TC 6002-M	36	36	28	BLOWS AGAINST THE EMPIRE Paul Kantner-RCA-LSP4448-N PK 1654-N	P8S	1654-N	69	67	69	SINFONIAS Waldo de los Rios-Daffodil-SBA16003-F N/A	N/A
4	6	7	TUMBLEWEED CONNECTION Elton John-Uni-73096-J N/A	N/A	N/A	37	31	34	SHARE THE LAND Guess Who-Nimbus 9-LSP 4359-N PK 4359-N	P8S	4359-N	70	61	59	DEJA VU Crosby Stills Nash Young-Atlantic-7200-P AC 7200-P	A8TC 7200-P
5	8	20	PEARL Janis Joplin-Columbia-KC30322-H CA30322-H	CT	30322-H	38	33	33	BLOODROCK 2 Capitol-ST491-F N/A	N/A	N/A	71	87	...	STEPPENWOLF GOLD Dunhill-DS50099-N N/A	N/A
6	4	5	ABRAXAS Santana-Columbia-KC 30130-H CT 30130-H	CA	30130-H	39	45	45	BRIDGE OVER TROUBLED WATER Simon & Garfunkel-Columbia-KCS 9914-H 16 10 0750-H	18	10 0750-H	72	...	...	EMERSON, LAKE & PALMER Cotillion-SD9040-P N/A	N/A
7	7	8	CHICAGO III Columbia-C2 30110-H CT30110-H	CT	30110-H	40	37	39	CHICAGO Columbia-KGP 24-H CT BO 0858-H	18	BO 0858-H	73	79	99	IT'S IMPOSSIBLE Perry Como-RCA-LSP 4473-N N/A	N/A
8	3	2	PENDULUM Creedence Clearwater Revival-Fantasy-8410-R 58410-R	88410-R		41	35	40	WHAT ABOUT ME Quicksilver-Capitol-SMAS630-F 4XT630-F	8	XT630-F	74	...	...	THE GOOD BOOK Melanie-Buddah-BDS9500-M N/A	N/A
9	9	4	ELTON JOHN UNI-73090-J N/A	N/A	N/A	42	50	83	DELIVERIN' Poco-Epic-KE30209-H N/A	N/A	N/A	75	...	...	GOLDEN BISCUITS Three Dog Night-Dunhill-DS50098-N N/A	N/A
10	10	9	THE PARTIDGE FAMILY ALBUM Bell-6050-M C-6050-M	8	TC-6050-M	43	41	29	WATT Ten Years After-Deram-XDES18050-K N/A	N/A	N/A	76	80	...	FLY LITTLE WHITE BIRD FLY Bells-Polydor-2424 0 22-Q 3176 019-Q	3821 022-Q
11	14	11	THE WORST OF JEFFERSON AIRPLANE RCA-LSP 4459-N N/A	N/A	N/A	44	42	37	NATURALLY Three Dog Night-Dunhill-DSX50088-N N/A	N/A	N/A	77	71	81	BAD MANORS Crowbar-Daffodil-SBA-16004-F 4B 16004-F	8B 16004-F
12	12	12	SIT DOWN YOUNG STRANGER Gordon Lightfoot-Reprise-6392-P CRX 6392-P	8	RM 6392-P	45	39	27	TAP ROOT MANUSCRIPT Neil Diamond-Uni-73092-J 73-3092-J	6-3092-J		78	100	..	THE TENDER LOVING CARE Johnny Cowell-Ampersand-477 1601 Z N/A	N/A
13	11	10	JOHN LENNON/PLASTIC ONO BAND Apple-SW 3372-F 4XT 3372-F	8	XT 3372-F	46	40	35	TOMMY The Who-Decca-DXSW 9175-J 73-9175-J	6-9175-J		79	95	96	BRIGHT DOWN THE MIDDLE Sycamore Street Singers-Ampersand-477 1602-Z N/A	N/A
14	13	13	THIS WAY IS MY WAY Anne Murray-Capitol-ST 6330-F 4XT 6330-F	8	XT 6330-F	47	46	43	COSMO'S FACTORY Creedence Clearwater Revival-Fantasy-8402-R 58402-V	88402-V		80	69	58	LOLA VERSUS POWERMAN AND THE MONEYGROUND Kinks-Pye-6423-L N/A	N/A
15	18	19	ELVIS COUNTRY Elvis Presley-RCA-LSP4460-N PK1665-N	P8S	1665-N	48	43	51	VERY DIONNE Dionne Warwick-Scepter-SP587-J 5019-587-T	8019-587-T		81	83	100	IF 2 Capitol SW676-F N/A	N/A
16	15	16	STEPHEN STILLS Atlantic-SD7202-P CS7202-P	TP	7202-P	49	44	38	AFTER THE GOLD RUSH Neil Young-Reprise-RS6383-P CRX 6383-P	8	RM 6383-P	82	68	63	WRONG END OF THE RAINBOW Tom Rush-Columbia-C30402-H N/A	N/A
17	16	14	SLY & THE FAMILY STONE GREATEST HITS Epic-KE 30325-H CT30325-H	CA	30325-H	50	47	48	BLACK SABBATH Warner Brothers-WS 1871-P 8WM 1871-P	CWX	1871-P	83	94	94	JAMES GANG RIDES AGAIN ABC-ABCS 711-Q 5022711-Q	8022 711-Q
18	17	18	SWEET BABY JAMES James Taylor-Warner Bros-WS 1843-P CWX 1843-P	8	WM 1843-P	51	49	53	TWELVE DREAMS OF DR SARDONICUS Spirit-Columbia-E30267-H N/A	N/A	N/A	84	70	62	A QUESTION OF BALANCE Moody Blues-Threshold-3-K THM-24603-K	THM-24803-K
19	19	15	EMITT RHODES Dunhill-DS50089-N N/A	N/A	N/A	52	54	54	AMERICAN BEAUTY Grateful Dead-Warner Bros-WS1893-P N/A	8	WM1893-P	85	77	77	SUNSHINE AND BAKED BEANS Madrigal-Tuesday-GHL1002-M N/A	N/A
20	21	32	NANTUCKET SLEIGHRIDE Mountain-Windfall-5500-M N/A	N/A	N/A	53	55	93	JAMES TAYLOR & THE ORIGINAL FLYING MACHINE Euphoria-EST2-L N/A	N/A	N/A	86	76	61	CLOSER TO HOME Grand Funk Railroad-Capitol-SKAO 471-F 4XT 471-F	8XT 471-F
21	20	17	CLOSE TO YOU Carpenters-A&M-4271-W CS 4271-W	8	T 4271-W	54	60	52	FOR THE GOOD TIMES Ray Price-Columbia-C30106-H CT30106-H	CA	30106-H	87	65	50	WITH LOVE, BOBBY Bobby Sherman-Metromedia-KMD1032-L 5090-1032-T	8090-1032-T
22	22	24	2 YEARS ON Bee Gees-Atco-SD33 353-P N/A	N/A	N/A	55	57	70	WE GOT TO LIVE TOGETHER Buddy Miles-Mercury-SR61313-K N/A	N/A	N/A	88	78	74	PLANET EARTH Tommy Graham/Friends-Capitol-SKAO 6356-F N/A	N/A
23	24	25	ROSE GARDEN Lynn Anderson-Columbia-C 30411-H N/A	N/A	N/A	56	53	41	13 The Doors-Elektra-EKS74079-P EK74079-P	EK	74079-P	89	74	73	THE BLACK MAN'S BURDEN Eric Burdon & War-MGM-SE 4710-2-M N/A	N/A
24	27	42	IT'S IMPOSSIBLE Perry Como-RCA-LSP4473-N N/A	N/A	N/A	57	62	95	KENNY ROGERS & THE 1st EDITION'S GREATEST HITS Reprise-RS6437-P N/A	N/A	N/A	90	84	78	GET YER YA-YA'S OUT Rolling Stones-London-NP55-K M 57 176-V	M72176-V
25	23	22	WHALES AND NIGHTINGALES Judy Collins-Elektra-75010-P N/A	EK	75010-P	58	64	65	I THINK THEREFORE I AM R. Dean Taylor-Rare Earth-RS522-V R75 522-V	R8	1522-V	91	82	64	GOLD Neil Diamond-UNI-73084-J 173 3084-J	16 3084-J
26	25	26	HONEY WHEAT & LAUGHTER Anne Murray-Capitol-ST 6350-F N/A	8	XT 6350-F	59	48	46	MOST OF ALL B.J. Thomas-Scepter-SP 5586-J 5019-586-T	8019-586-T		92	72	57	NEW MORNING Bob Dylan-Columbia-KC 30290-H CT 30290-H	CA 30290-H
27	26	23	LED ZEPPELIN III Atlantic-SD 7201-P AC 7201-P	A8	TC 7201-P	60	51	47	CHRISTMAS AND THE BEADS OF SWEAT Laura Nyro-Columbia-KC30259-H CT 30259-H	CA	30259-H	93	85	76	THE JOHNNY CASH SHOW Columbia-KC 30100-H CT 30100-H	CA 30100-H
28	28	31	WOODSTOCK Soundtrack-Cotillion-SD 3-500-P AC 2-500-P	2A	8T 500-P	61	56	72	THE PERTH COUNTY CONSPIRACY DOES NOT EXIST Columbia-ELS 375-H N/A	18	1E 0375-H	94	88	75	LIVE AT LEEDS The Who-Decca-DL 79175-J 739175-J	69175-J
29	75	...	SWEETHEART Engelbert Humperdinck-Parrot-XPAS71043-K N/A	N/A	N/A	62	73	...	LOVE STORY Andy Williams-Columbia-KC30497-H N/A	N/A	N/A	95	89	79	CHIMO Revolver-LSP4470-N N/A	N/A
30	29	49	TEA FOR THE TILLERMAN Cat Stevens-A&M-SP4280-W N/A	N/A	N/A	63	58	56	THAT'S THE WAY IT IS Elvis Presley-RCA-LSP4445-N N/A	N/A	N/A	96	90	67	GYPSY Metromedia-M2D 1031-L N/A	N/A
31	30	21	GRAND FUNK LIVE Capitol-SWBB633-F 4XT633-F	8	XT633-F	64	66	71	HERITAGE Christmas-Daffodil-SBA-16002-F N/A	N/A	N/A	97	91	84	THIRD ALBUM Jackson 5-Tamla Motown-MS 718-V M75 718-V	M8 718-V
32	32	30	CANDIDA Dawn-Bell-6052-M C-6052-M	8	TC-6052-M	65	52	44	STEPPENWOLF 7 Dunhill-DSX 50090-N N/A	N/A	N/A	98	92	88	STAGE FRIGHT The Band-Capitol-SW425-F 4XT425-F	8XT425-F
33	86	...	STONEY END Barbra Streisand-Columbia-KC30378-H N/A	N/A	N/A	66	63	60	HIS BAND AND THE STREET CHOIR Van Morrison-Warner Bros-WS1884-P N/A	8	WH1884-P	99	96	91	JOHN BARLEYCORN MUST DIE Traffic-Polydor-239 013-Q 3100 029-Q	3801 022-Q
												100	98	97	TO BE CONTINUED Isaac Hayes-Enterprise-ENS1014-Q 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 "other side" of the story

So, we have written 5 parts of this series, which is close to 2000 words. According to some of our critics, we are only showing one side of the story. Frankly, the other side of the story isn't really worth telling — in the context the broadcasters would prefer. What will they do that the established and legitimate record industry can't do — other than to abuse their license to play their own productions and cause much ill feeling in the industry?

There is one interesting aspect of the other side of the coin, which is the story of the broadcasters who aren't willing to be a part of the group wishing to make play and profit from the 30% ruling. The key word is "play" — on their own broadcast outlets.

There are several broadcasters who have taken the philosophy of the 30% AM music ruling in the very context set down by the CRTC. This being, of course, that their broadcasting should reflect Canada's culture. They are willing to live with the law of the land — and have gone out of their way to do even more than the ruling has called for. There is a faction within the broadcaster's camp who display a form of ethics many of the giant media monopoly holders would envy. They are broadcasters in the true sense of the word. They believe in bringing Canadian programming to their listeners. The type that reflects our people and our culture, as well as our economy and our politics. They play records from every country. They program their own station and use Canadian staffers or advisors. They do not import more than what is necessary to serve their community. They keep a close check of their staff so as to ensure that no one takes advantage of the owner's very cherished license to broadcast on the publically-owned airwaves.

These responsible programming people listen to domestic product with an attitude that there might be something there. They treat record people as allies in their trade. Record people are often mistreated by broadcasters. The door to the radio station is open — in word only. Promotion men are regarded, in many cases, as expensive errand boys. Record companies are guilty of an even more unpardonable sin — in that they permit their employees to be abused by the "chosen few".

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 radio station's status in the community hinges on ratings of such infinitesimal quantity that the tide could turn almost overnight. Poor PR by some radio stations could be the necessary ammunition to blow them all to hell.

The stations falling into this category have the lowest prestige in the record business. They are saved only by their geographical location, their wattage and the fear they instill in the record exec who hasn't the guts to CUT OFF the record service from his company. One radio station type actually informed me that the solution to the problem would be to slow down or cut the service off completely. The station would rebound in a panic. THAT is the information from inside. THAT is the answer. YOU EITHER WANT

OUR RECORDS — OR NOT!!!

What about better service to those stations who aren't now receiving all your records? Here is where the door is really open. There are many GREAT radio stations in Canada. There is strength in numbers — and several small wattage stations can do much more than one overrated station operating with the aid of a foreign consultant. Why would your promotion men be allowed to waste their time with the local representative of a U.S. programming service. This "tool of the big sound business" has no say whatever in what a formulated Canadian radio station can program.

Why not experiment? Allow the promo copies to come from the U.S. and let the custom's duty and the time consumed, be the station's problem. It could result in YOU licking the problems that plague the industry — and assist in the fight of the Canadian production that ISN'T getting a fair shake on the airwaves.

Might we suggest that more emphasis be placed on cooperating with those broadcasters who ARE doing Canadian broadcasting in Canada and using Canada's airwaves. There are many who aren't fighting the record companies. There is strength in numbers.

RCA Canada intros Dynaflex process

Over the past months, RCA in Canada has been quietly putting out the occasional record album much thinner than the norm. Using an exclusive new process, Dynaflex, RCA has finished testing the consumer, and is now ready to go into full scale production of the thinner and lighter records.

On the technical side of things, the Dynaflex process allows pressings to weigh ninety grams, as opposed to the standard today of slightly over one hundred and thirty. The thinner disc inherently has better sound qualities due to differences in the manufacturing process. In addition, since only about three quarters of the normal amount of compound is needed, the compound can be of a higher quality.

The advantages of the Dynaflex process are many. Besides the improved sound mentioned above, and the reduced cost of pressing, the thin disc allows better turn-

table adhesion, firmer grooves for longer record and stylus life, reduced warpage, and perhaps economically speaking, most important, only seventy five per cent of the weight. The reduced weight clears the way for up to a twenty five percent reduction in mailing and shipping charges, a prominent item of overhead.

Chief engineer for RCA in the U.S. Rex Isom, who led the team which developed the process, presented his findings to the Audio Engineering Society. Following the presentation, RCA was approached by executives from major American and European recording companies regarding Dynaflex.

RCA's Smiths Falls plant will be expanding its use of the Dynaflex process to its custom pressing. They have already geared for releases on their family of labels: Red Seal, RCA, Camden and Victrola.

Canada's rock fastest growing industry

This week I'd like to lay down a few things on the subject of hype. It is a subject on which I can confidently claim to have some working knowledge, since I've been subjected to all kinds of it for years (damn near a decade, in point of fact).

The word hype comes from the sparingly used noun, hyperbole, which my dictionary describes as being "exaggeration for effect." The dictionary offers an example of hyperbole -- "waves as high as mountains broke over the reefs."

On the other hand, by only a slight change, that sentence can be twisted into an acceptable statement... "Mountain waves broke over the reef."

There is a very thin line between the ridiculous and enthusiastic fair comment. Nowhere is this



by Ritchie Yorke

more evident than in the music industry.

Hype is to record people what a shovel is to a lone snow remover. The days are long gone when an album could make it strictly on the strength of the musical performances therein.

In the manner of the old Cry-Wolf tale, hype has been increased over the years to a point where the record industry could not continue to revolve without it.

The rise in hype has roughly paralleled the decrease in the rock media's ability to judge commerciality. Led Zeppelin, Mountain, Grand Funk Railroad all made it on hype, but they were what the public wanted, and therefore it is logical to assume that hype is necessary in the launching of almost any act.

Some Canadian music critics have decried the use of hype in exposing new local talent. Some have even adopted a policy of ripping off any Canadian product which is released with a heavy amount of hype.

This is a very stupid attitude, which reflects on the amateurism of the people involved. Not having experienced the big-time markets (such as the U.S. and England) where hype can be invaluable, these people seem anxious to submerge the Canadian music scene in its infancy forever.

In any case, the people who moan the most about the use of hype, are the same people whose music tastes are as far removed as you can get from the mass mainstream. They wouldn't know a hit record if it leapt off the turntable and slammed itself into the nearest wall. Without hype, many of these "brains" would never bother to play some of the new Canadian product.

Rock music is Canada's fastest growing industry. In 1970 it was worth about \$10 million to this country, compared with virtually nothing the previous year. In 1971, if all goes well, I'd predict that

the figure will double again to \$20 million.

Having witnessed at first hand the boom in English music in the mid-sixties, I can assure you that this growth in Canadian music will not come without one heck of a lot of hype.

When in Rome, do what the Romans do, and when competing in the global music marketplace, you have to play the game the way everyone else does. That fact continues to elude many of the doombeaters of Canadian music, who did nothing to aid Canadian talent and seem rather annoyed that others got the job done.

Be it good or bad, hype is vital in 1971 rock. Elton John would not have made it without huge hype. But to many people in Canada, Elton John just happened to suddenly turn up in the U.S. charts. No way. There was an incredible West Coast hype campaign on Elton John last November, which resulted in his international acclaim and success. The moral of the story is that if you know nothing about how the international music scene operates, then you should keep your trap shut.

Next to the traditional methods of promoting Canadian talent employed by many record companies here, hype is like an injection of adrenalin. Far from damaging new acts, it is the only way to bring them to the attention of the public.

I would like to go on record now as being one Canadian music writer who welcomes hype. By all means, give me all the grease you can on new product.

Subconsciously I am impressed because if you think this much of an act, they must be worth hearing. The people who send out their records with no information or hype are the ones taking a terrible risk.

When 60 new albums arrive at your doorstep from all over the world each week, times does not allow more than a few to take their turn on the phonograph. The unknown ones that do get there are the ones that arrive backed with a lot of reasons for playing them.

Canada is new to the music game. Newcomers don't try to force new rules until they've at least learned the rudiments of the game. It's

RCA LIMITED APPOINTMENT



ROBERT F. COOK

The Appointment of R.F. Cook as Vice-President and General Manager of the Record Division, has been announced by John D. Houlding, President of RCA Limited.

Mr. Cook comes to Canada after several years in RCA's International Record Operations, his most recent assignment was as President of RCA Argentina, in which position he enjoyed great success in the development of local talent of that country.

He will be located at the Division's headquarters, 3333 Cavendish Boulevard in Montreal.

Industry cashes in on Trudeau mime act

At a time when the use of four letter words has become almost fashionable, Canada's loyal opposition, the Conservative party, has shown its very puritan and over-sensitive sense of establishment values. They have taken a Trudeau mime act, obscene or otherwise, and built it into one of the most publicized Canadian acts ever to play the nation. How important Trudeau's lip bit was, later explained as "fuddle-dud-

dle", can probably be summed up by "thundering" John Diefenbaker's reaction - he hasn't reacted.....publicly, as yet.

However, what better opportunity for our recording industry to show its awareness of today's happenings, political or otherwise. At time of writing there are two singles bidding for airplay. The first off was "Fuddle-Duddle" by Antique Fair on the Tuesday label. This is a Greg Hambleton penning (Bluenose Music/Leeds Music-CAPAC) and was given almost immediate exposure over Toronto's CKFH. Hambleton flew into Vancouver (23) with copies

to be distributed throughout this important market. While in Vancouver, Hambleton will be involved in a taping session for MCA's Crosstown Bus. Arrangements for this Hambleton production were made by Studio 3 Productions' Ralph Harding.

GRT's version, "Do The Fuddle Duddle" by The House of Commons, tagged "a new Canadian folk ballad", was written by Gary Alles, a Toronto advertising executive and produced by Terry Brown at Toronto Sound Studios. Alles also penned the flip, "Funky Fuddle Duddle". GRT has set up negotiations for an international release "of this new example of the Canadian cultural scene."

Heavy production sked set at Nimbus 9

Nimbus Nine Productions, Toronto, are maintaining a hectic production schedule with Jack Richardson and Bob Ezrin producing for Pepper Tree, Ginette Reno, Mitch Ryder and Joe Hall. Nimbus Nine recently finished production of "Honey in the Sky" f/s "Window on the World" by Cat which was released last week.

Ezrin and Richardson are expected to be in the studios with Paramount's Detroit featuring Mitch Ryder in the latter part of March to record an album. The Reno sessions will be coming up in the next few weeks.


Alan MacMillan, manager of Nimbus' publishing operations reports that the company has formed Trillium Music Inc., an ASCAP affiliate in the U.S. Sub-publishing arrangements have been made in Israel and France.

FUDDLE DUDDE

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(GH 107X)

Tuesday

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King James Version back to Hunter show

Not since an appearance by Wilf Carter has their been so much mail response over a Canadian act on the CBC-TV's "Tommy Hunter Show". This was the feeling expressed by Hunter's producer Bill Lynn in referring to the recent appearance of the Gospel folk/rockers, The King James Version. In view of this response the Toronto-based group have been signed for a March 13 taping with televising the first part of April.

The King James Version, formerly The Churchmen, have an album going for them under their former name and have chalked up impres-

sive sales for the set, distributed by Word Records of Vancouver. They are expected to move into Toronto's Sound Canada Studios for a taping of their second album, sometime in April. Much of this set will be Canadian in composition content with four pennings by Dave Williams, music director of the People's Church, and one each by Mike Yazzolino and Doug Abbott. The latter's writing, "Love Is Like A River" will be culled from the album to be released as a single with "Rise & Shine". The one side of the album will be taken up completely by a medley of recent chart items

and popular Gospel pop items including "Let It Be", Galt McDermott's "Let The Sunshine In", Gene MacLellan's "Put Your Hand In The Hand" and others.

Jim Worth, a native of Timmins Ontario, has just taken on the job of manager of the King James Version and will be responsible for their bookings. The group are off on a tour of the U.S. where they'll play one niters as well as afternoon school engagements. They'll return home March 6th. at which time they're booked into the People's Church where they'll share the bill with the 30 piece vocal and instrumental group, the Dave Williams Corral.

Personnel change for Quality's Poor Souls

The Poor Souls, who came to national disc prominence with "Comin' Round" on the Quality label last year, have added two musicians to the group. Robin Boers, formerly with the Ugly Ducklings and Merryweather, joins the group as drummer. John Richardson, formerly with the Lords of London, Nucleus and Merryweather, joins as lead guitarist.

Bloom deck set for Polydor distrib

Bobby Bloom, who recently made a healthy showing on the RPM 100 Singles chart with his L&R deck, "Montego Bay", will be distributed in Canada by Polydor.

Bloom's follow-up single, "Make Me Happy" has now been mailed and the label's promotion network is tuned-in for a national push.

RPM REGIONAL ACTION

OCHOS RIOS

Sycamore Street (Ampersand)
477 601-Z

MAN FROM THE CITY

Humphrey & the Dumprucks
(Boob)BT001-(K)

ALL GOD'S CHILDREN

Doug Hutton (London) 17400-K

IT'S GONNA BE BETTER

Tom & Judy (GRT) 1230-03-T

HIGH FALOOTIN'

Jay (Celebration) 1988-M

SOCK IT TO SATAN

Lucille Starr (Dot) 17367-M

SWEET ELAINE

Songbird (GRT) 1230-02-T

MCA SOUND CONSPIRACY

PRESENTS

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featured on the album

"It's COUNTRYTIME"

with Vic Mullen & The Hickorys



(MCA 7009)

Her new single is from this album-

"BRINGING MARY HOME"

f/s

"TELL ME NOT TO GO"

(MCA 2012)

Distributed by MCA RECORDS (CANADA)

NEW ALBUMS

STRAIGHT, CLEAN AND SIMPLE

Anne Murray
(Capitol) ST 6359-F
Miss Murray comes back stronger than ever with this, her third album. "It Takes Time" is potential singles dynamite with a bluesy flavour. Will undoubtedly follow the previous two - up the charts.



JERICO

(Bearsville) A10112-V
Bearsville have discovered the secret to consistently good music of which "Jericho" is the latest example. "True Fine Girl" and "Make It Better" are stand-out cuts and 100% Canadian to boot.

WOODY

Woody Herman
(Cadet) LPS 845-T
This cat's been hanging in there for years. Over those years he has built up a tremendous following. Herman fans, both young and old, will take this one home. "Blues In The Night", 13 minutes of joy.



5-10-15-20-25-30 YEARS OF LOVE

Presidents
(Sussex) SXBS 7005-V
Tittler is a recent chart climber which will probably give a good boost to sales of the set. "Sweet Magic" should also be considered as a possible single release.

THE MCA SOUND CONSPIRACY

Various (MCA) 734837-J
This is the kicker for the MCA "Sound Conspiracy" national promotion. Retailing for less than a buck, this set features eleven new and great MCA artists. Ties-in with give-aways, in-store campaigns etc.



SAY WHAT YOU GOTTA SAY

Lee Rand
(Quality) SV 1856-M
Heralding a flood, American artist Rand taped Canadian compositions in Canada, and the result is a set of hot MOR potential. Tittler and "Sweet Caroline" fully exploit Rand's talents.

NO PRICE TAG ON THE DOORS OF NEWFOUNDLAND

Roy Payne
(Paragon) ALS 247-C
Payne wrote the titler, a hit by Clint Curtiss. In addition he wrote "Little Boats of Newfoundland", a recent entry on the RPM Country Fifty and "Goofie Newfie", a happening for himself.



EL EXIGENTE

Chico Hamilton
(Flying Dutchman) FDS 135-Q
One of the jazz greats of a decade ago makes a triumphant return in this Polydor-distributed set. Chico just made his first appearance in many years at Toronto's Towne Tavern, which should spark sales.

FIRE BURN CALUDRON BUBBLE

Melting Pot
(Ampex) A10111-V
Melting Pot lay down some very heavy instrumental tracks which should find favour with fans. "As I Lay Dying" could come in for top underground play.



INTRODUCING DON AND DARLENE CASEY

(Paragon) ALS 186-C
Good country sounds from New Brunswick pair. Renditions of the "French Song", "Lovin' Husband" and "Break My Mind" are of particular interest.

Thank You



The Mercey Brothers

Nimbus & Richardson and it happened

The very first thing I noticed about Jack Richardson's office was the gold records. There are six of them - three each for albums and singles, all for the Guess Who. Richardson is less than enthusiastic about them, at least openly. "There's three other gold records and a platinum around

PART EIGHT OF A SERIES

The Producers

by Jim Smith

here someplace" is his only comment on the matter.

The gold records are the only votes needed in determining the most successful Canadian producer. There isn't another office in Canada that can approach that number so it seems the voting for top Canadian producer is closed.

And it is all particularly due to Coca-Cola. "I was in radio and television work until 1960 but then I went to McCann-Erikson, a Toronto advertising agency. While I was there, I developed the Hi Fi Club. Then I got the firm the Coke account and was able to pioneer the youth radio concept for Coke. We did many commercials using Canadians like Bobby Curtola, David Clayton Thomas, Jack London, J.B. and the Playboys, Staccatos, the Guess Who, and so on. Altogether we used somewhere between 15 and 18 Canadian groups.

"The concept was very popular and was imitated in the United States so I knew that it was a good thing. The thing that kept coming back to me, though, was how bad Canadian records were and how little talent there was. Having come into contact with many of the groups, I was surprised to hear this." Sarcasm drips off his phrasing of "surprised".

"Then I produced A Wild Pair, a promotional album for Coke. We used the Staccatos and the Guess Who. It was all original material, written by the groups. I considered the results to be very good and the public seemed to like it.

"Four of us were very interested in recording one of the groups. There were Peter Clayton, Ben

McPeck, and Allan MacMillan besides myself and all of them were instrumental in forming Nimbus 9, just as Nimbus today is far more than just myself.

"The Staccatos were tied up with contracts of their own but the Guess Who were free. I quit my job, mortgaged my house, and took all my savings and went into record production. The other fellows did the same. We actually scrapped the first session, which we did in New York at a cost of \$3200 or \$3300, and we tried again. The second try was Like A Dropping Pin, which we released successfully. I shudder when I



JACK RICHARDSON

think what state I could be in today if that hadn't clicked but in this business you take chances."

Since then Richardson has also recorded Cat, Bonnie Dobson, Homestead, the Copper Penny, and Don Hunter. But his primary successes continue to be with the Guess Who. In a strange turn-about, in contrast to the traditional southern migration of Canadians, Richardson has also picked up some American acts. A couple of fairly popular American groups are presently working with Nimbus. The current Alice Cooper release is a Nimbus production, but was recorded by Richardson's young associate producer Bob Ezrin.

"Canada is breaking open. The big thing here is that everybody has had to produce on a shoe-string. I think that scene has changed. We got in at a very high risk time so I wouldn't hesitate to start now when the chances of success are greater. But I am opposed to radio stations getting into record production. I think it is only natural that I'd be unhappy. After all, they do have the potential to compete with me on a

very uneven footing."

Richardson also adds that Toronto has a nice environment in which to record. But then he admits that most of his recording has been done in Chicago. "It is strictly a matter of convenience for us to use Chicago. It is about the halfway point for the Guess Who and me to reach. And I have become accustomed to the studio. I know what I can expect there. When it is convenient, I use Toronto studios."

Richardson can no longer accommodate all the demands on Nimbus for production assistance. Bob Ezrin is the first new producer the company has added. As Richardson rushed around the office, trying to clean up enough of the urgent matters so he could phone to his wife, Ezrin dropped in.

Ezrin is in his mid-twenties, a musician who was never involved in the music business except as a performer and writer of folk material. One day he discovered Richardson was interested in hiring an assistant and he bluffed his way through. Then he managed to back up his bluffs with some good production so he is now a Nimbus fixture.

Ezrin is also a Richardson fan. "He's so straightforward it's frightening. Sometimes people don't believe him because he is so honest. What's it like working for him? Just fantastic. He has enough faith in his own ability to make decisions about people that after he has made up his mind about you, he'll back you all the way.

"He's honest. That's one of the reasons he never gets ripped off by the people who work for him. Nimbus' greatest strength is that it's a totally human organization. You'll never find anything Jack's done that's technically bad but some of it is weak musically. It's not that the groups are bad, it's just that they haven't had the time to learn their craft like they have in the U.S. So you give them their records and you let them learn. Isn't that only fair?"

Ezrin produced Alice Cooper's latest record and is now working with Mitch Ryder. "I specialize in pre-production. I'll have the musician stay at my home for a week while we work everything out before we go into the studio." That's the Nimbus way; that's the Richardson way; that's the human way. Funny so few people have thought of it before.

CKOC Hamilton bows giant dealer chart

CKOC in Hamilton Ontario has bowed a blow up of their top forty chart for use by record retailers. The 24" by 24" chart lists forty hot singles, five pick hits and twenty albums. Nevin Grant, Music Director at the station feels that the chart, displayed in retail outlets will give a boost to record sales. Needless to say, it will also give a boost to CKOC.

The chart will be supplied to all record retailers in the Hamilton area. The regular-sized CKOC Now forty will continue to be available as before.

Skip Fox appointed to Ampex promotion

Skip Fox, who became well-known throughout Ontario radio and record retailers has taken on duties as Ontario Promotion Manager for Ampex Music of Canada. He is also tagged label chief. Fox will be responsible for the co-ordination of all new product being distributed by Ampex, in Canada. These labels include: Ampex, Big Tree, Brunswick, Mio, Pentagram, Roker, Stang and Sussex.

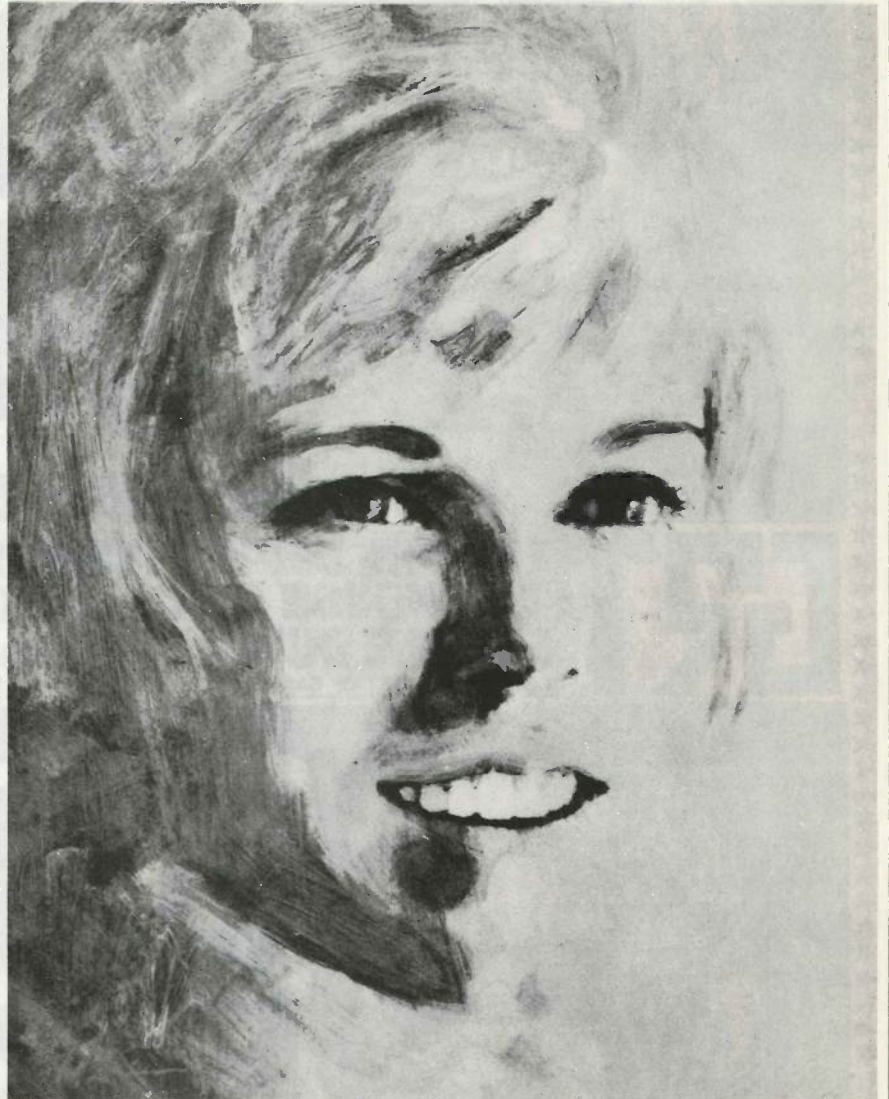
In making the above announcement Joe Pariselli, National Marketing Manager for Ampex pointed up the fact that this is "another step in the continuous expansion and growth of Ampex Music, a division of Ampex of Canada."

Steel River signs with major US booker

Steel River, Tuesday Records' recording unit, have signed with the William Morris Agency in New York for exclusive representation. The agency has already provided the hit Canadian group with a string of dates throughout the United States, including venues in Tennessee, Detroit, Ohio, Pennsylvania and Buffalo. For the month of March, Steel River returns to New York City for dates at Ungano's and the Fillmore East. Chicago and the New England States follow.

During the end of March, the group will tour throughout the mid-western United States before returning to Canada for a full month of dates. The group's latest single "Walk By The River",

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Jock groupies or white slavery

THREE YEARS AGO.....I did an in depth study on "disc jockey morals". It didn't appear in RPM. It was suppressed!!! Since the publication of the Senate Report on Mass Media (Ed: **Whatever became of that???**) (Ellie: Ritchie Yorke has it!!!!) I am trying again and I have NEW INFORMATION!!! Below, is a companion piece on booking agency "PAYOLA" and



now I can tell you the address of the place where any disc jockey can find what is called a "disc jockey groupie". This item will also be a guide for any young ladies (or girls) who feel this is the profession they would like to follow. NOW.....right here in "Toronto - the fair" there is.... (Ed: **YES! YES!**) a place where you can book anything. (Ed: **With the union's approval???**) Yes, I said anything, and I include "disc jockey groupies" and they are FREE to any jock - who will "PLAY". Now, the address of this place is (Ed: **The address is missing, edited, deleted and NOT AVAILABLE!!!**) I hope Old Ed: doesn't treat this as a "minor" item!!! (Ed: **Oh, You thought you could sneak that past me. I KNOW what a "minor" is!!!!**) MY QUESTION IS.....is this payola or is it WHITE SLAVERY!!!! My name is Elvira Caprese (Ed: **No it isn't**) and I'm asking you - is it or isn't it? (Ed: **If you were fourteen years of age Ellie, you could be over there promoting Canadian talent!!!**)

SPEAKING OF SUPPRESSED ITEMS.....I was told that THIS was to be kept out of the press, so I'm putting it into my column because I don't take my orders from Park Avenue, New York. RECENTLY, a booking agency was "roughed up" and, according to my informants, there is a "war" among the agents. I hear from Thorncliffe Park that this is hush hush, but I never was much for horse racing. (Ed: **What do you hear from Woodbine???**)

THE NIGHT OF THE AWARDS.... and thanks to a "press service" I went to the St. Lawrence Centre, got into a mob at the St. Lawrence Market at a pant and shoe Bazaar, and finally fell into the arms of a policeman at St. Lawrence Hall.

He helped me into the elevator and up to the JUNO AWARDS PRESENTATION!!!! (Ed: **You should never believe what you read in the papers.....Silly!!!!**)

THERE IS NOW.....documented evidence that there is PAYOLA in the institutions of learning, when it comes to booking bands. (Ed: **Hearsay isn't documentation - Ellie!!!!**) Here is how it works!!! (Ed: **OH - another helpful hint!!**) The band plays for more money than usual. The school social committee guy pays the higher price and he gets back a \$50. \$100. and as much as \$200. sorta... ..under the table deal. (Ed: **yes, but what kind of a habit is he**

supporting?????) The band doesn't lose because they got the job whether they received scale or not and since no one is interested in changing this process, it must be an advantage to more than just the booking agency that sets it up and the school kid that gets the "payola kickback". (Ed: **If it's such a good arrangement, why are you taking up MY SPACE to even mention it?**)

LOOKING INTO MY CRYSTAL BALL.....I am predicting that as we go to press, a story is about to break that will SHAKE the industry. (Ed: **I don't think you should say another word!!!!!!**) Check next week and see if I'm right!!!!!!!

Country station CFGM changes ownership

The Canadian Radio and Television Commission has recently approved the acquiring of country radio station CFGM in Richmond Hill, Ontario by Slight Broadcasting Limited. President and General Manager, Allan Slight, was formerly program director and general manager of CHUM, Toronto.

Slight Broadcasting assumed control of CFGM earlier this year and has announced that it will stick firmly to the station's long term policy of modern country music, despite some trade rumours to the contrary. CFGM went to 50,000 watts in the fall of 1969, at which time it moved its transmitter site to between

Toronto and Hamilton. The broadcast studios remained in Richmond Hill.

The 2.3 million dollar sale provided Slight with a station which boasts of being the fourth rated English language radio station in Canada in hours of listening per week by adults between eighteen and forty-nine.

GRT's Songbird group showing much promise

GRT's newly signed Songbird group have made definite moves in making a name for themselves in their newly adopted Canada. Acquired through negotiations set up by Jack Herschorn of Herschorn Music (Vancouver) and Geoffrey Everitt of the British MAM label, these five Americans taped their session of "Sweet Elaine" at Vancouver's Studio 3 Productions and have now become permanent residents of Vancouver.

Songbird is comprised of Charles Gray Jr., son of one of the original Inkspots; Terry Gottlieb; Jay Caress; Mike Flicker; and Bob Siegel.

"Sweet Elaine" has been described as heavy, making the disc suitable for the progressive rockers.

1-2

AND AWAY WE GO

MAN FROM THE CITY

f/s

Send Me Some Word
HUMPHREY AND
THE DUMPTRUCKS
(BT 001)

HARD WORKIN' MEN

f/s

Ballad Of Giant McAskill
STEVEDORE STEVE
(BT 002)

BOOT RECORDS

DISTRIBUTED NATIONALLY
BY LONDON RECORDS

Gotham bomb threat to Bee Gees

On the afternoon of the Bee Gees press reception to be held at the elegant Hampshire House Hotel in New York City, an unidentified male caller rang the Stigwood office and told the secretary that a bomb would be placed in the



LISA ROBINSON

Cottage Room of the hotel before the party. The reason he gave was that the Bee Gees were "facist pigs", and haven't given any of their money to the "revolution".

The Bee Gees are not the first pop performers to be called this. Bob Dylan recently has been the recipient of that kind of name-calling, in fact, by the very person who for years devoted his life to studying every word and action of Dylan — A.J. Weberman. Weberman, a Dylanologist, is the current leader of the "Free Bob Dylan Movement", and has distributed buttons with that phrase written on them all over the city. He feels that Dylan is a pig because he doesn't give his money to righteous causes. Weberman is a member of the Rock and Revolution Workshop at the Alternate U in New York City, and the subject of a long story in the current issue of Rolling Stone.

Anyway--back to the Bee Gees... they were in New York all week long telling reporters that their split last year was greatly exaggerated by the press, and that all during the time they were supposedly feuding, they were seeing each other. Obviously, they said, in thirteen years of being together, there is bound to be some differences of opinion!

However, they are very much together now. Their Philharmonic Hall concert was a delight---they performed all of those beautiful pop hits - "Massachusetts", "Words", "To Love Somebody", "New York Mining Disaster".... and their latest one, "Lonely Days". In addition, the group sang some tracks from their new album, "Two Years On".

The crowd loved them. There was cheering, singing along, and, something that rarely happens at Philharmonic Hall where the usual program is classical music, the audience rushed the stage! The Bee Gees

were together again, and their music was fun and exciting and brought back a lot of memories.

(By the way, aside from extra security guards placed at the entrance to the party during the week, there wasn't much concern about the bomb threat.)

The Village Gaslight Club is one of the few places left that attracts crowds to hear folk artists in New York City. This week Kris Kristofferson is playing there, and next week Bobby Neuwirth will be singing his songs at the club. The Gaslight has also become an organic food restaurant, to be open for business during the day.

The underground saw a new star emerge from its ranks this past week when Patti Smith gave a rock and roll poetry reading at a small church located only four blocks from the Fillmore. Patti is a very talented writer whose poems and songs are very much in the tradition of Bob Dylan and or Lou Reed. She is tough and vulnerable, and by far the most exciting performer I've seen in some time. Backed by writer musician Lenny Kaye on electric guitar, Patti Smith proved herself to be a mean moto'cycle and a bad go getter.....

Steve Stills' "Solo" album, sold over a million the first week out. He has received other gold records in the past when as a member of both the Buffalo Springfield and Crosby, Stills Nash and Young. On his own album, he wrote all of the songs and produced it as well.

On the album with Steve are Jimi Hendrix (to whom the record is dedicated), Eric Clapton, John Sebastian, Booker T. Jones, David Crosby, Graham Nash, Priscilla Jones, Rita Coolidge, and others. The disc took months to mix - Stills is an unbelievable perfectionist!, but obviously the results are quite worthwhile.

Sly Stone was at Madison Square Garden just recently doing much of the same material that he has done in the past. "Stand", "Higher", "Everyday People", "Thank You", "My Lady", and "Dance To The Music" were the familiar songs performed. Sly was dressed all in white, and performed with his "Family" for a little bit more than one hour. There had been rumours that sister Rosie was ill and Yvonne, a younger Stewart sister, would replace her, but Rosie was there

and in fine voice.

The Jefferson Airplane were also around for a few nights at the Fillmore East. The Airplane, like The Dead, have evolved into various sub-groups. On any night when the Airplane play, you are more than likely to see Hot Tuna—a combination of Jack Casady on bass and Jorma Kaukonen on acoustic guitar playing some funky blues; when Marty Balin joins them on vocals and Joey Covington on drums it becomes Electric Hot Tuna...along with Papa John, the newest member of the Airplane, a fifty-three year old black man who plays a terrific electric violin!, and then of course there is the Jefferson Airplane—with all of those already mentioned plus Grace Slick on vocals and Paul Kantner on rhythm guitar. All of the above performed at the Fillmore, and the three concerts were enthusiastically sold out for weeks in advance.

RPM's door is closed every Monday as we prepare for the next RPM. The deadline for advertising is Tuesday NOON. Give us a call and reserve your ad space early.

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THE RAINVILLES

WATCH FOR
OUR NEW
MEL BOURNE ALBUM
(to be released in March)

Northcott Crosstown Bus for eastern venues

Vancouver's highly rated folk/rock star, Tom Northcott, and the equally popular Crosstown Bus, have been signed for several appearances in Upper Canada.

Northcott, currently happening

GRT's 'Fuddle Duddle' certifies on release

In the last stages of locking in RPM for this week's press run, we were advised by GRT's national marketing manager, Ed LaBuick, that their just released single, "Do The Fuddle Duddle" (1233-04) has been submitted for certification for Canadian Gold.

Initial shipment of the single was given as 100,000 copies, to be delivered to Handleman, a rack jobber servicing large sized accounts throughout Canada.

Should this record certify, it will be the first such certification of a single on its initial shipment and indeed the first time a Canadian content single has been ordered in such quantity at time of release.

LaBuick also reports an added 5000 copies ordered through its regular channels.

with his UNI deck, "I Think It's Going To Rain Today" will be playing Bernie Fiedler's Riverboat (Toronto) from March 2nd. through the 7th. He will also be talking with local and network television producers.

The Crosstown Bus, who release on the MCA label, have been signed for several weeks at the Coal Bin in downtown Toronto. This date commences the first week of April.

Arrangements for the above were made through Northcott's new manager, Bruce Allen who worked through Shelby Segan formerly with the Martin Onrot offices.

Northcott has been very active with Vancouver's Studio 3 Productions, of which he is a part owner and where he produces his own sessions. An Eastener, Greg Hambleton, recently made a good impression when flown in to produce a couple of local groups. He returned to Vancouver to produce another session for Crosstown Bus (Feb 23).

Mike and Tom lay on sheet for industry

The Mike and Tom Show, a new poop/hype sheet from Warner Brothers Records of Canada premiered this week. Following in the Mad Magazine tradition, the Mike and Tom Show has the information and interest to captivate industry minds from coast to coast.

This week's four pager, headed with caricatures of the two stars, Mike Reed, National Product and Promotion Manager, Atlantic, Atco, Cotillion and Vogue and Tom Williams, National Product and Promotion Manager, Warner/Reprise, Elektra and Nonesuch, modestly attired, included a

comprehensive chart break-down of the company's product. In addition the "special collectors' issue" featured news of radio personalities, Warner Brothers staff, record happenings and a personal appearance itinerary.

Hopefully the newsy format and sense of the absurd will stop the Mike and Tom Show from following Williams "from relative obscurity into complete oblivion". Good luck.

If you are getting RPM from time to time, you are on our list for a sample copy. Subscribe and get RPM every week.

RPM COUNTRY 50

- | | | |
|---|--|--|
| 1 4 A WOMAN ALWAYS KNOWS
David Houston (Epic) 5-10696-H | 15 21. COME SUNDOWN
Bobby Bare (Mercury) 73148-K | 34 34 PUT YOUR HAND IN THE HAND
Ocean (Yorkville) 45033-D |
| 2 11 HELP ME MAKE IT THROUGH THE NIGHT
Sammi Smith (Mega) 0015-M | 16 16 I'D RATHER LOVE YOU
Charley Pride (RCA) 9952-N | 35 36 THE MIRACLE
Gary Hooper (Dominion) 137-E |
| 3 10 24 HOURS FROM TULSA
Tommy Graham (Capitol) 72632-F | 17 6 JOSHUA
Dolly Parton (RCA) 9928-N | 36 ... I'M GONNA KEEP ON LOVING YOU
Billy Walker (MGM) 14210-M |
| 4 8 GOOD MORNING WORLD
Julie Lynn (Dominion) 127-E | 18 12 ONE HUNDRED CHILDREN
Tom T. Hall (Mercury) 73140-K | 37 ... EMPTY ARMS
Sonny James (Capitol) 3015-F |
| 5 15 SHE WAKES ME WITH A KISS EVERY MORNING
Nat Stuckey (RCA) 9929-N | 19 24 WROTE A SONG
Rainville (Melbourne) 3362-K | 38 38 I'M MILES AWAY
The Hagers (Capitol) 3012-F |
| 6 5 LISTEN BETTY (I'm Singing Your Song)
Dave Dudley (Mercury) 73138-K | 20 22 WHERE IS MY CASTLE
Connie Smith (RCA) 47-9938-N | 39 39 NEWFIE GIRL
Roger Bourque (Paragon) 1034-C |
| 7 2 RAININ' IN MY HEART
Hank Williams Jr./Mike Curb Con. (MGM) 14194-M | 21 28 GUESS AWAY THE BLUES
Don Gibson (Hickory) 1688-L | 40 40 SNOWMOBILE SONG
Tom Connors (Sumus) 2501-E |
| 8 7 WATCHING SCOTTY GROW
Bobby Goldsboro (U.A.) 50727-J | 22 17 FLESH AND BLOOD
Johnny Cash (Columbia) 45269-H | 41 ... BETTER MOVE IT ON HOME
Porter Wagonner/Dolly Parton (RCA) 9958-N |
| 9 9 PORTRAIT OF MY WOMAN
Eddy Arnold (RCA) 47-9935-N | 23 25 KELLY
Alan Moberg (London) 17396-K | 42 42 SOCK IT TO SATAN
Lucille Starr (Dot) 17367-M |
| 10 20 A STRANGER IN MY PLACE
Anne Murray (Capitol) 72637-F | 24 31 ANYWAY
George Hamilton IV (RCA) 9945-N | 43 ... MAN FROM THE CITY
Humphrey and The Dumptrucks (Boot) 001-K |
| 11 27 CARRY ME
Stampeters (MWC) 1003-M | 25 32 BRIDGE OVER TROUBLED WATER
Buck Owens (Capitol) 3023-F | 44 ... IT SEEMS
Jim Roberts (Capitol) 72636-F |
| 12 3 ROSE GARDEN
Lynn Anderson (Columbia) 45252-H | 26 13 THE LAST ONE TO TOUCH ME
Porter Wagonner (RCA) 9939-N | 45 ... JIM'S USED CAR LOT
Fred Dixon/Friday Afternoon (Rodeo) 3343-K |
| 13 1 SING HIGH - SING LOW
Anne Murray (Capitol) 72631-F | 27 14 BED OF ROSES
Statler Bros (Mercury) 73138-K | 46 ... SWEET MISERY
Ferlin Husky (Capitol) 2999-F |
| 14 19 BAR ROOM TALK
Del Reeves (U.A.) 50743-J | 28 41 PROMISED LAND
Freddie Weller (Columbia) 45276-H | 47 ... WE SURE CAN LOVE EACH OTHER
Tammy Wynette (Epic) 10705-H |
| | 29 43 AFTER THE FIRE IS GONE
Loretta Lynn/Conway Twitty (Decca) 32776-J | 48 47 STEP INTO THE DARKNESS
Jerry Lane (Big Chief) 6921-E |
| | 30 48 THE ARMS OF A FOOL
Mel Tillis (MGM) 14211-M | 49 50 LITTLE BOATS OF NEWFOUNDLAND
Roy Payne (Paragon) 1045-C |
| | 31 49 GIVE HIM LOVE
Patti Page (Mercury) 73162-K | 50 ... COUNTRY DREAM
Tom Hearn (Paragon) 1032-C |
| | 32 37 SOLDIER'S LAST LETTER
Merle Haggard (Capitol) 3024-F | |
| | 33 35 WASHINGTON D.C.
Al Hooper (Paragon) 1036-C | |



Mike and Tom lay on sheet for industry

The Mike and Tom show is a new concept in the music industry. Mike and Tom are the only two men in the industry who have been able to bring a new concept to the industry. Mike and Tom are the only two men in the industry who have been able to bring a new concept to the industry. Mike and Tom are the only two men in the industry who have been able to bring a new concept to the industry.

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GRT's Fuddle Duddle

Centries on release in the first class of the industry. GRT's Fuddle Duddle is a new concept in the music industry. GRT's Fuddle Duddle is a new concept in the music industry. GRT's Fuddle Duddle is a new concept in the music industry.



'We're all singing the same song'

Fitzpatrick

FREEDOM
1995

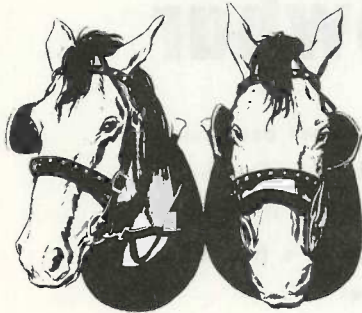
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JUNO AWARDS continued from page 2

On reaching the stage, he stood acknowledging the applause obviously overcome by the reception afforded him. With great modesty he began his acceptance speech and noted: "I shouldn't be here to receive an award, I should be here to give an awardto RPM". He spoke of RPM's contribution to making Canada aware of talent and added "we would like to see such a publication for TV. I would like to see TV people talk about talent for awhile".

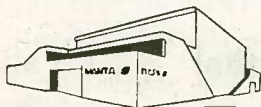
Holding his Award and clutching a copy of RPM, Mr. Juneau left the stage to another tumultuous ovation from the audience. Suddenly the respect of the industry was no longer a mystery to Pierre Juneau. Guiding the Canadian Radio Television Commission through those trying months revealed its reward that night at St. Lawrence Hall.

One felt, at that moment, that the



"I'VE GIVEN A LOT OF THOUGHT TO THIS MANTA SOUND THING... I LIKE IT!"

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YORKE continued from page 16

going to be a few years before we are well versed in world music business.

So hype on. Rock is Canada's fastest growing industry, and that dynamic acceleration can only be reflected by hype that is the equal of the best coming from the U.S. and England.

Of course there's not a Canadian sound. But if the Americans want to believe there is, let's flog the Canadian sound hype to death.

Don't listen to the prophets of doom, the pundits of mediocrity, the perpetrators of old Canadian

industry was on its way. A few details are all that is left in the way of a healthy record industry in Canada. Or, as someone recently tagged it, "One of Canada's natural resources".

Tears glistened in the eyes of many as the presentations came to a close. It was a memorable evening that was electric with emotion. For the Canadian music industry, it was a triumph. Possibly, the first indication of "a moment of truth".

It rained on February 24th, 1964, seven years ago and the night of this year's JUNO AWARDS, it was raining as the crowd poured out of this historic building on King Street — one of the first public buildings ever erected in Toronto. A natural location for a cornerstone for the music industry in Canada.

music myths. Like the myths, these people will slowly sink in their own graves.

And a new scene with new faces and real meaning will have been born. If it takes a little hype to get it together, let's indulge in all the hip hyperbole we can find. And let's respect, not rip off, anyone who gets to be good at hyping us.

Whatever it takes to create a viable music scene in Canada should be employed because now is the time for it and now is the time when the world is listening. Canadian musicians, rock on! Canadian music pluggers, write on! The more exaggeration for effect, the better.

Entertainment Contacts undergoing expansion

Entertainment Contacts, a Halifax-based booking agency, has undergone an expansion program which now sees it with affiliate offices in St. John, New Brunswick, and Sydney, Nova Scotia. The company is now booking and promoting more than thirty contemporary acts throughout the Maritimes. Among the groups handled by the agency are Moon-Minglewood, Langley Beach Crowd, Melody Fair and G.T. and the Hurricanes.

In addition to booking local acts, Entertainment Contacts is handling touring for a number of nationally-known groups including Pepper Tree, Everyday People, Tundra, and the Original Caste.

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Rip it up with Crowbar

What is destined to become a big Golden Hit single has just been pried from Crowbar's first great L.P., called, very humbly, "Bad Monars (Crowbar's Golden Hits, Volume 1)". The single is "Oh What A Feeling", and it's one of the funkiest sounding things you've ever heard. It's incredible. It's fantastic. It's just utterly unbelievable. Believe it; give it a listen and see!

"Oh What A Feeling"

A Golden Hit Single From Crowbar

f/s "Murder in the First Degree"

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Another production of Love

